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# SONATES

Pour Clavecin Ou Forte Piano

— Avec Violon et Violoncelle —

Composés Par

M. J. S. Schroetter

Oeuvre 9<sup>m</sup>

Prix 7.4.

A PARIS

Chez le S<sup>r</sup> Sieber Musicien rue S<sup>t</sup> honore entre celle des Vieilles  
Etuve et celle D'orleans chez l'Apothicaire N<sup>o</sup> 92 .

Sieber

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# CATALOGUE

## de Musique Vocale et Instrumentale appartenant à M<sup>rs</sup> SIBBER.

Rue S<sup>te</sup> Honoré entre la Rue des Vieilles Étuves et celle d'Orléans chez l'Apothicaire N<sup>o</sup> 9.

Symphonie <i>en Diverses</i>	Simp <sup>te</sup> Concertant	Quatuor.	Trio.	Duo.	Pour Clavecin
Hayden 1 <sup>re</sup> .....	Cambini 1 <sup>re</sup> suite .....	Goose 1 <sup>re</sup> a 2 Viol. et B.	Schindl 1 <sup>re</sup> a 2 Viol. B.	Rever avec R <sup>te</sup> 1 2 3 4	Hayden A. Hayman C.
Stam. 1 <sup>re</sup> .....	id. R <sup>te</sup> 2 a 2 Viol. et B.	Lambert 1 <sup>re</sup> .....	Burton 1 <sup>re</sup> id. ....	5 6 7 8 9 10 11 12 13 14	Bachner 1 <sup>re</sup> Trio .....
Bach 1 <sup>re</sup> .....	id. R <sup>te</sup> 3 a 2 Viol. ....	Bach 2 <sup>re</sup> .....	Le Duc 1 <sup>re</sup> id. ....	15 16	Rever 1 <sup>re</sup> Sonate avec .....
Bach 2 <sup>re</sup> .....	id. R <sup>te</sup> 4 a 2 Viol. ....	Gozzani 2 <sup>re</sup> .....	Kammell 1 <sup>re</sup> id. ....	Stande .....	Bachner 2 <sup>re</sup> Concerte .....
Lambert 1 <sup>re</sup> .....	id. R <sup>te</sup> 5 a 2 Viol. ....	Alexandre R <sup>te</sup> 1 2 3 4	Lambert 2 <sup>re</sup> id. ....	Maxandre avec .....	Bach X. Son. a Violon .....
Hayden 2 <sup>re</sup> .....	id. R <sup>te</sup> 6 a 2 Viol. ....	Goose 3 <sup>re</sup> .....	Cramer 3 <sup>re</sup> id. ....	Kammell 1 <sup>re</sup> 7 10 22	Bachner 3 <sup>re</sup> Sonate .....
Kammell 1 <sup>re</sup> .....	id. R <sup>te</sup> 7 a 2 Viol. ....	S. Goese 1 <sup>re</sup> .....	Hombert 1 <sup>re</sup> id. ....	Gozzani 2 <sup>re</sup> .....	Bachner 3 <sup>re</sup> Sonate .....
Stam. 2 <sup>re</sup> .....	id. R <sup>te</sup> 8 a 2 Viol. ....	Hayden 2 <sup>re</sup> .....	Delphin 1 <sup>re</sup> pour 2 Viol. B.	Capponi .....	Becke 1 .....
Rever 1 <sup>re</sup> .....	id. R <sup>te</sup> 9 a 2 Viol. ....	Gozzani 3 <sup>re</sup> .....	Danska 1 <sup>re</sup> p. 5 Viol.	Reich .....	Becke 2 .....
Bachner 1 <sup>re</sup> .....	id. R <sup>te</sup> 10 a 2 Viol. ....	Cambini 2 <sup>re</sup> .....	M. Palisac p. 2 Viol. B.	Daloz 5 p. Viol.	Bachner 3 <sup>re</sup> Sonate .....
Bachner 2 <sup>re</sup> .....	id. R <sup>te</sup> 11 a 2 Viol. ....	Stam. 3 <sup>re</sup> .....	Cambini 3 <sup>re</sup> p. Viol. B.	C. Colson 2 Viol.	Bachner 4 <sup>re</sup> Sonate .....
Bachner 3 <sup>re</sup> .....	id. R <sup>te</sup> 12 a 2 Viol. ....	Kammell 2 <sup>re</sup> .....	Le Brun 2 <sup>re</sup> p. Viol. et B.	Leroux 1 <sup>re</sup> Viol.	Lambert 5 <sup>re</sup> Sonate .....
Bachner 4 <sup>re</sup> .....	id. R <sup>te</sup> 13 a 2 Viol. ....	Abel 1 <sup>re</sup> .....	Rauwendy p. Viol. et B.	Mais 1 <sup>re</sup> Viol.	Lambert 6 <sup>re</sup> Sonate .....
Bachner 5 <sup>re</sup> .....	id. R <sup>te</sup> 14 a 2 Viol. ....	Paganini 1 <sup>re</sup> .....	Stam. 4 <sup>re</sup> .....	Vidier 1 <sup>re</sup> 2 3 4 5 6	Bach 1 <sup>re</sup> Sonate .....
Bachner 6 <sup>re</sup> .....	id. R <sup>te</sup> 15 a 2 Viol. ....	Simon 1 <sup>re</sup> .....	Stam. 5 <sup>re</sup> .....	Stam. 1 <sup>re</sup> III <sup>e</sup> .....	Kammell 2 <sup>re</sup> Trio .....
Lachnith 1 <sup>re</sup> .....	id. R <sup>te</sup> 16 a 2 Viol. ....	Stam. 2 <sup>re</sup> .....	Storch 1 <sup>re</sup> .....	Bauer 1 <sup>re</sup> a 2 Viol.	Bach 1 <sup>re</sup> Concerte .....
Bachner 7 <sup>re</sup> .....	id. R <sup>te</sup> 17 a 2 Viol. ....	Cambini 3 <sup>re</sup> .....	Cambini 1 <sup>re</sup> .....	Kratz 1 <sup>re</sup> p. 2 Viol.	Bachner 2 <sup>re</sup> Son. a Violon .....
Lachnith 2 <sup>re</sup> .....	id. R <sup>te</sup> 18 a 2 Viol. ....	Bach A. H. 14 .....	Stam. 2 <sup>re</sup> .....	Parisot Violon p. 2 Viol.	Bachner 3 <sup>re</sup> Sonate .....
Lachnith 3 <sup>re</sup> .....	id. R <sup>te</sup> 19 .....	Kammell 3 <sup>re</sup> .....	Pohl 2 <sup>re</sup> Viol. et B.	Stam. 2 <sup>re</sup> p. Violon .....	Bachner 4 <sup>re</sup> Son. a Viol.
C. Stam. 1 <sup>re</sup> .....	id. R <sup>te</sup> 20 .....	Charleaux 1 <sup>re</sup> .....	Kammell 4 <sup>re</sup> .....	Cambini 4 <sup>re</sup> .....	Bach 1 <sup>re</sup> Son. a Viol.
Goose Hayden et Bach .....	Charleaux R <sup>te</sup> 1 a 2 Viol. et B.	Charleaux 2 <sup>re</sup> .....	id. .....	Cambini avec Violon p. Viol.	Morand avec acc. Violon .....
Charleaux 1 <sup>re</sup> .....	id. R <sup>te</sup> 2 a 2 Viol. ....	Hayden 1 <sup>re</sup> .....	id. .....	Hayden 5 .....	Vidier 2 <sup>re</sup> Son. a Viol.
Storch 1 <sup>re</sup> .....	Goose R <sup>te</sup> 1 a 2 Viol. et B.	Charleaux 3 <sup>re</sup> .....	id. .....	Charleaux 6 .....	Storch 1 <sup>re</sup> Son. a Viol.
Rever 1 <sup>re</sup> .....	id. R <sup>te</sup> 2 a 2 Viol. et B.	Hayden 2 <sup>re</sup> .....	id. .....	Stam. 1 <sup>re</sup> et B.	Storch 2 <sup>re</sup> a Viol.
Storch 1 <sup>re</sup> .....	id. R <sup>te</sup> 3 a 2 Viol. et B.	Charleaux 4 <sup>re</sup> .....	id. .....	Bachner 1 <sup>re</sup> Viol.	Storch 3 <sup>re</sup> a Viol.
Lachnith 1 <sup>re</sup> .....	id. R <sup>te</sup> 4 a 2 Viol. ....	Hayden 3 <sup>re</sup> .....	id. .....	id. .....	Storch 4 <sup>re</sup> a Viol.
Lachnith 2 <sup>re</sup> .....	id. R <sup>te</sup> 5 a 2 Viol. ....	Charleaux 5 <sup>re</sup> .....	id. .....	id. .....	Storch 5 <sup>re</sup> a Viol.
Rever 1 <sup>re</sup> .....	id. R <sup>te</sup> 6 a 2 Viol. ....	Hayden 4 <sup>re</sup> .....	id. .....	id. .....	Bach 1 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 7 a 2 Viol. ....	Charleaux 6 <sup>re</sup> .....	id. .....	id. .....	Bachner 2 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 8 a 2 Viol. ....	Hayden 5 <sup>re</sup> .....	id. .....	id. .....	Bachner 3 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 9 a 2 Viol. ....	Charleaux 7 <sup>re</sup> .....	id. .....	id. .....	Bachner 4 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 10 a 2 Viol. ....	Hayden 6 <sup>re</sup> .....	id. .....	id. .....	Bachner 5 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 11 a 2 Viol. ....	Charleaux 8 <sup>re</sup> .....	id. .....	id. .....	Bachner 6 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 12 a 2 Viol. ....	Hayden 7 <sup>re</sup> .....	id. .....	id. .....	Bachner 7 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 13 a 2 Viol. ....	Charleaux 9 <sup>re</sup> .....	id. .....	id. .....	Bachner 8 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 14 a 2 Viol. ....	Hayden 8 <sup>re</sup> .....	id. .....	id. .....	Bachner 9 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 15 a 2 Viol. ....	Charleaux 10 <sup>re</sup> .....	id. .....	id. .....	Bachner 10 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 16 a 2 Viol. ....	Hayden 9 <sup>re</sup> .....	id. .....	id. .....	Bachner 11 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 17 a 2 Viol. ....	Charleaux 11 <sup>re</sup> .....	id. .....	id. .....	Bachner 12 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 18 a 2 Viol. ....	Hayden 10 <sup>re</sup> .....	id. .....	id. .....	Bachner 13 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 19 .....	Charleaux 12 <sup>re</sup> .....	id. .....	id. .....	Bachner 14 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 20 .....	Hayden 11 <sup>re</sup> .....	id. .....	id. .....	Bachner 15 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 21 .....	Charleaux 13 <sup>re</sup> .....	id. .....	id. .....	Bachner 16 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 22 .....	Hayden 12 <sup>re</sup> .....	id. .....	id. .....	Bachner 17 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 23 .....	Charleaux 14 <sup>re</sup> .....	id. .....	id. .....	Bachner 18 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 24 .....	Hayden 13 <sup>re</sup> .....	id. .....	id. .....	Bachner 19 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 25 .....	Charleaux 15 <sup>re</sup> .....	id. .....	id. .....	Bachner 20 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 26 .....	Hayden 14 <sup>re</sup> .....	id. .....	id. .....	Bachner 21 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 27 .....	Charleaux 16 <sup>re</sup> .....	id. .....	id. .....	Bachner 22 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 28 .....	Hayden 15 <sup>re</sup> .....	id. .....	id. .....	Bachner 23 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 29 .....	Charleaux 17 <sup>re</sup> .....	id. .....	id. .....	Bachner 24 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 30 .....	Hayden 16 <sup>re</sup> .....	id. .....	id. .....	Bachner 25 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 31 .....	Charleaux 18 <sup>re</sup> .....	id. .....	id. .....	Bachner 26 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 32 .....	Hayden 17 <sup>re</sup> .....	id. .....	id. .....	Bachner 27 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 33 .....	Charleaux 19 <sup>re</sup> .....	id. .....	id. .....	Bachner 28 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 34 .....	Hayden 18 <sup>re</sup> .....	id. .....	id. .....	Bachner 29 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 35 .....	Charleaux 20 <sup>re</sup> .....	id. .....	id. .....	Bachner 30 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 36 .....	Hayden 19 <sup>re</sup> .....	id. .....	id. .....	Bachner 31 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 37 .....	Charleaux 21 <sup>re</sup> .....	id. .....	id. .....	Bachner 32 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 38 .....	Hayden 20 <sup>re</sup> .....	id. .....	id. .....	Bachner 33 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 39 .....	Charleaux 22 <sup>re</sup> .....	id. .....	id. .....	Bachner 34 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 40 .....	Hayden 21 <sup>re</sup> .....	id. .....	id. .....	Bachner 35 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 41 .....	Charleaux 23 <sup>re</sup> .....	id. .....	id. .....	Bachner 36 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 42 .....	Hayden 22 <sup>re</sup> .....	id. .....	id. .....	Bachner 37 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 43 .....	Charleaux 24 <sup>re</sup> .....	id. .....	id. .....	Bachner 38 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 44 .....	Hayden 23 <sup>re</sup> .....	id. .....	id. .....	Bachner 39 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 45 .....	Charleaux 25 <sup>re</sup> .....	id. .....	id. .....	Bachner 40 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 46 .....	Hayden 24 <sup>re</sup> .....	id. .....	id. .....	Bachner 41 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 47 .....	Charleaux 26 <sup>re</sup> .....	id. .....	id. .....	Bachner 42 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 48 .....	Hayden 25 <sup>re</sup> .....	id. .....	id. .....	Bachner 43 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 49 .....	Charleaux 27 <sup>re</sup> .....	id. .....	id. .....	Bachner 44 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 50 .....	Hayden 26 <sup>re</sup> .....	id. .....	id. .....	Bachner 45 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 51 .....	Charleaux 28 <sup>re</sup> .....	id. .....	id. .....	Bachner 46 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 52 .....	Hayden 27 <sup>re</sup> .....	id. .....	id. .....	Bachner 47 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 53 .....	Charleaux 29 <sup>re</sup> .....	id. .....	id. .....	Bachner 48 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 54 .....	Hayden 28 <sup>re</sup> .....	id. .....	id. .....	Bachner 49 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 55 .....	Charleaux 30 <sup>re</sup> .....	id. .....	id. .....	Bachner 50 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 56 .....	Hayden 29 <sup>re</sup> .....	id. .....	id. .....	Bachner 51 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 57 .....	Charleaux 31 <sup>re</sup> .....	id. .....	id. .....	Bachner 52 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 58 .....	Hayden 30 <sup>re</sup> .....	id. .....	id. .....	Bachner 53 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 59 .....	Charleaux 32 <sup>re</sup> .....	id. .....	id. .....	Bachner 54 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 60 .....	Hayden 31 <sup>re</sup> .....	id. .....	id. .....	Bachner 55 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 61 .....	Charleaux 33 <sup>re</sup> .....	id. .....	id. .....	Bachner 56 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 62 .....	Hayden 32 <sup>re</sup> .....	id. .....	id. .....	Bachner 57 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 63 .....	Charleaux 34 <sup>re</sup> .....	id. .....	id. .....	Bachner 58 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 64 .....	Hayden 33 <sup>re</sup> .....	id. .....	id. .....	Bachner 59 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 65 .....	Charleaux 35 <sup>re</sup> .....	id. .....	id. .....	Bachner 60 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 66 .....	Hayden 34 <sup>re</sup> .....	id. .....	id. .....	Bachner 61 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 67 .....	Charleaux 36 <sup>re</sup> .....	id. .....	id. .....	Bachner 62 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 68 .....	Hayden 35 <sup>re</sup> .....	id. .....	id. .....	Bachner 63 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 69 .....	Charleaux 37 <sup>re</sup> .....	id. .....	id. .....	Bachner 64 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 70 .....	Hayden 36 <sup>re</sup> .....	id. .....	id. .....	Bachner 65 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 71 .....	Charleaux 38 <sup>re</sup> .....	id. .....	id. .....	Bachner 66 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 72 .....	Hayden 37 <sup>re</sup> .....	id. .....	id. .....	Bachner 67 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 73 .....	Charleaux 39 <sup>re</sup> .....	id. .....	id. .....	Bachner 68 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 74 .....	Hayden 38 <sup>re</sup> .....	id. .....	id. .....	Bachner 69 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 75 .....	Charleaux 40 <sup>re</sup> .....	id. .....	id. .....	Bachner 70 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 76 .....	Hayden 39 <sup>re</sup> .....	id. .....	id. .....	Bachner 71 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 77 .....	Charleaux 41 <sup>re</sup> .....	id. .....	id. .....	Bachner 72 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 78 .....	Hayden 40 <sup>re</sup> .....	id. .....	id. .....	Bachner 73 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 79 .....	Charleaux 42 <sup>re</sup> .....	id. .....	id. .....	Bachner 74 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 80 .....	Hayden 41 <sup>re</sup> .....	id. .....	id. .....	Bachner 75 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 81 .....	Charleaux 43 <sup>re</sup> .....	id. .....	id. .....	Bachner 76 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 82 .....	Hayden 42 <sup>re</sup> .....	id. .....	id. .....	Bachner 77 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 83 .....	Charleaux 44 <sup>re</sup> .....	id. .....	id. .....	Bachner 78 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 84 .....	Hayden 43 <sup>re</sup> .....	id. .....	id. .....	Bachner 79 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 85 .....	Charleaux 45 <sup>re</sup> .....	id. .....	id. .....	Bachner 80 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 86 .....	Hayden 44 <sup>re</sup> .....	id. .....	id. .....	Bachner 81 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 87 .....	Charleaux 46 <sup>re</sup> .....	id. .....	id. .....	Bachner 82 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 88 .....	Hayden 45 <sup>re</sup> .....	id. .....	id. .....	Bachner 83 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 89 .....	Charleaux 47 <sup>re</sup> .....	id. .....	id. .....	Bachner 84 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 90 .....	Hayden 46 <sup>re</sup> .....	id. .....	id. .....	Bachner 85 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 91 .....	Charleaux 48 <sup>re</sup> .....	id. .....	id. .....	Bachner 86 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 92 .....	Hayden 47 <sup>re</sup> .....	id. .....	id. .....	Bachner 87 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 93 .....	Charleaux 49 <sup>re</sup> .....	id. .....	id. .....	Bachner 88 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 94 .....	Hayden 48 <sup>re</sup> .....	id. .....	id. .....	Bachner 89 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 95 .....	Charleaux 50 <sup>re</sup> .....	id. .....	id. .....	Bachner 90 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 96 .....	Hayden 49 <sup>re</sup> .....	id. .....	id. .....	Bachner 91 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 97 .....	Charleaux 51 <sup>re</sup> .....	id. .....	id. .....	Bachner 92 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 98 .....	Hayden 50 <sup>re</sup> .....	id. .....	id. .....	Bachner 93 <sup>re</sup> a Viol.
id. .....	id. R <sup>te</sup> 99 .....	Charleaux 52 <sup>re</sup> .....	id. .....	id. .....	Bachner 9

# CATALOGUE

## de Musique Vocale et Instrumentale appartenant à M<sup>r</sup> SIEBER

*Rue S. Honoré entre la Rue des Vieilles Étuves et celle d'Orléans chez l'Apothicaire N<sup>o</sup> 92.*

Operas Comiques	Symphonie Concertante	Duos Pour Flute	Pour Basson.	Pour Clarinette.	Musique Militaire
Gille Garçon peintre	Cambini N <sup>o</sup> 1. p. 2. F.	Cannal 1 <sup>o</sup>	Ritter 1 <sup>o</sup> Quat.	Rosier 1 <sup>o</sup> 2 <sup>o</sup> Duo d'air.	On trouve chez le S <sup>r</sup> Sieber toute la Collection entiere pour les Instrumens d'ordonnance
Le Pretendu	id. N <sup>o</sup> 2. F. V. alto.	Giordani	Toschi Duo	Fagner 2 <sup>o</sup> Duo	engour à faire Graver des nouvelles notes indiquées par les Numéros ci dessous le prix de chaque est de 6 <sup>o</sup>
Henry II	id. 3. 2. F.	Vendling 6	Wol 1 <sup>o</sup> Duo	Bach 1 <sup>o</sup> 2 <sup>o</sup> Duo d'air	R <sup>o</sup> 63. Ernsch.
Le Peintre amoureux	id. 4. 2. F.	Reynel 1 <sup>o</sup> 2 <sup>o</sup>	Ozi 1 <sup>o</sup> Duo	Kuchler 1 2 Duo	R <sup>o</sup> 64. Soler
La Femme indécise	id. 5. Obse et Basson	Florie	Ritter 1 2 Conc	Devienne 3 <sup>o</sup> Duo	R <sup>o</sup> 65. Macher
Uble des Fous	id. 6. 2. Obse	Toschi XI	Devienne 5 <sup>o</sup> Duo	Fogel 5 <sup>o</sup> Duo	R <sup>o</sup> 66. Soler
Maxel	id. 7. 2. F.	Vannhal	Eichner conc. 1 <sup>o</sup>	Latie 1 <sup>o</sup> Duo	R <sup>o</sup> 67. Ernsch.
Les deux Chasseurs	id. 8. 2. F.	Mansuelli 2 3 5	Cambini Conc. 1 <sup>o</sup>	Vannhal 15. Duo	R <sup>o</sup> 68. Soler
Le Mithien	id. 9. 2. Obse et B <sup>o</sup>	Chiapparelli 1 <sup>o</sup> 2 <sup>o</sup>	Stamitz Conc. 1 <sup>o</sup>	Conlon Trio d'air	R <sup>o</sup> 69. Macher
l'École de la Jeunesse	id. 10. 2. Obse	Fagner 5	Fogel Conc. N <sup>o</sup> 1 2 3 5	Stamitz 8. quat	R <sup>o</sup> 70. Soler
La Fée Urgache	id. 11. 2. F.	Chartrain 1 2 3	Wol 2	Kuchler quat	R <sup>o</sup> 71. Ernsch.
La Clochette	id. 12. 2. Obse	Schwindl 10	Fogel Quat	Vannhal 1. quat	R <sup>o</sup> 72. Soler
Le Rendez-vous	id. 13. 2. F.	Fogel 2	Blazeus Quat	Vannhal 7. quat	R <sup>o</sup> 73. Ernsch.
Les Mousquetaires	id. 14. Obse et F.	Cambini XI	Fogel Duo	Lebach 1. 9 <sup>o</sup>	R <sup>o</sup> 74. Macher
Les Sabots	id. 15. 2. F.	Devienne 1 2 6	Devienne Trio 17.	Stamitz 19. quat	R <sup>o</sup> 75. Soler
La Bonne fille	id. 16. 2. F.	Cambini II. et F.	air varié	Schiapparelli Conc	R <sup>o</sup> 76. Ernsch.
Les 2. Silphes	id. 17. F. Obse et B <sup>o</sup>	Muller 5		Stamitz Concerto	R <sup>o</sup> 77. Macher
Les 2. Jumeaux de Berg.	id. 18. 2. Obse	Stamitz		R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 78. Soler
Anadot	id. 19. F. Obse et B <sup>o</sup>	Landreghien air		Michel Duo	R <sup>o</sup> 79. Ernsch.
Le Pote Satirig	id. 20. 2. F.	N <sup>o</sup> 1 2 3 4 5 6 7 8 9 10		R <sup>o</sup> 1 2 4	R <sup>o</sup> 80. Soler
Le Duel comique	id. 21. Obse F. B <sup>o</sup>	Cambini air		Michel air varié	R <sup>o</sup> 81. Macher
Partie séparé	id. 22. 2. Obse et B <sup>o</sup>	Cambini 7. lere		R <sup>o</sup> 1	R <sup>o</sup> 82. Soler
	id. 23. 2. F.	Cambini air varié		Roselli conc.	R <sup>o</sup> 83. Ernsch.
	id. 24. Obse et F.	Devienne 15. et 5. 1.		R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 84. Macher
	id. 25. F. et Obse			Lejevre Duo	R <sup>o</sup> 85. Soler
	id. 26. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 86. Ernsch.
	id. 27. F. et B <sup>o</sup>			Michel et Fogel conc	R <sup>o</sup> 87. Macher
	id. 28. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 88. Soler
	id. 29. F. et B <sup>o</sup>			Michel et Fogel quat	R <sup>o</sup> 89. Ernsch.
	id. 30. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 90. Macher
	id. 31. F. et B <sup>o</sup>			Soler air varié	R <sup>o</sup> 91. Soler
	id. 32. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 92. Ernsch.
	id. 33. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 4	R <sup>o</sup> 93. Macher
	id. 34. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 94. Soler
	id. 35. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 95. Ernsch.
	id. 36. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 96. Macher
	id. 37. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 97. Soler
	id. 38. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 98. Ernsch.
	id. 39. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 99. Macher
	id. 40. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 100. Soler
	id. 41. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 101. Ernsch.
	id. 42. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 102. Macher
	id. 43. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 103. Soler
	id. 44. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 104. Ernsch.
	id. 45. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 105. Macher
	id. 46. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 106. Soler
	id. 47. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 107. Ernsch.
	id. 48. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 108. Macher
	id. 49. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 109. Soler
	id. 50. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 110. Ernsch.
	id. 51. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 111. Macher
	id. 52. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 112. Soler
	id. 53. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 113. Ernsch.
	id. 54. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 114. Macher
	id. 55. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 115. Soler
	id. 56. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 116. Ernsch.
	id. 57. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 117. Macher
	id. 58. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 118. Soler
	id. 59. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 119. Ernsch.
	id. 60. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 120. Macher
	id. 61. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 121. Soler
	id. 62. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 122. Ernsch.
	id. 63. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 123. Macher
	id. 64. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 124. Soler
	id. 65. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 125. Ernsch.
	id. 66. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 126. Macher
	id. 67. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 127. Soler
	id. 68. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 128. Ernsch.
	id. 69. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 129. Macher
	id. 70. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 130. Soler
	id. 71. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 131. Ernsch.
	id. 72. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 132. Macher
	id. 73. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 133. Soler
	id. 74. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 134. Ernsch.
	id. 75. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 135. Macher
	id. 76. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 136. Soler
	id. 77. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 137. Ernsch.
	id. 78. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 138. Macher
	id. 79. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 139. Soler
	id. 80. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 140. Ernsch.
	id. 81. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 141. Macher
	id. 82. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 142. Soler
	id. 83. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 143. Ernsch.
	id. 84. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 144. Macher
	id. 85. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 145. Soler
	id. 86. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 146. Ernsch.
	id. 87. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 147. Macher
	id. 88. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 148. Soler
	id. 89. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 149. Ernsch.
	id. 90. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 150. Macher
	id. 91. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 151. Soler
	id. 92. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 152. Ernsch.
	id. 93. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 153. Macher
	id. 94. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 154. Soler
	id. 95. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 155. Ernsch.
	id. 96. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 156. Macher
	id. 97. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 157. Soler
	id. 98. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 158. Ernsch.
	id. 99. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 159. Macher
	id. 100. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 160. Soler
	id. 101. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 161. Ernsch.
	id. 102. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 162. Macher
	id. 103. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 163. Soler
	id. 104. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 164. Ernsch.
	id. 105. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 165. Macher
	id. 106. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 166. Soler
	id. 107. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 167. Ernsch.
	id. 108. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 168. Macher
	id. 109. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 169. Soler
	id. 110. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 170. Ernsch.
	id. 111. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 171. Macher
	id. 112. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 172. Soler
	id. 113. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 173. Ernsch.
	id. 114. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 174. Macher
	id. 115. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 175. Soler
	id. 116. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 176. Ernsch.
	id. 117. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 177. Macher
	id. 118. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 178. Soler
	id. 119. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 179. Ernsch.
	id. 120. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 180. Macher
	id. 121. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 181. Soler
	id. 122. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 182. Ernsch.
	id. 123. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 183. Macher
	id. 124. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 184. Soler
	id. 125. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 185. Ernsch.
	id. 126. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 186. Macher
	id. 127. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 187. Soler
	id. 128. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 188. Ernsch.
	id. 129. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 189. Macher
	id. 130. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 190. Soler
	id. 131. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 191. Ernsch.
	id. 132. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 192. Macher
	id. 133. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 193. Soler
	id. 134. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 194. Ernsch.
	id. 135. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4	R <sup>o</sup> 195. Macher
	id. 136. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 196. Soler
	id. 137. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 197. Ernsch.
	id. 138. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 198. Macher
	id. 139. F. et B <sup>o</sup>			R <sup>o</sup> 1 2 3 4 5 6	R <sup>o</sup> 199. Soler
	id. 140. F. et B <sup>o</sup>			R <sup>o</sup> 1	R <sup>o</sup> 200. Ernsch.

Allegro

SONATA IV.

This page contains a handwritten musical score for Sonata IV, page 18. The score is written in a minor key and marked 'Allegro'. It consists of ten systems, each with a treble and bass staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the final system.

This page of handwritten musical notation, numbered 19, contains ten systems of music. Each system consists of two staves, with the upper staff using a treble clef and the lower staff using a bass clef. The music is written in a key signature of one flat (B-flat major or D minor). The notation is dense, featuring a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests and dynamic markings such as 'f' (forte) and 'p' (piano). The paper shows signs of age, with some staining and wear at the edges.

Rondo Grazioso

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 6/8 time. The music begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The first measure contains a whole note chord in the treble and a whole note chord in the bass. The piece then continues with a series of eighth and sixteenth notes in both staves.

The second system continues the musical piece with two staves. The notation is consistent with the first system, featuring a treble and bass clef in B-flat major and 6/8 time. The music is primarily composed of eighth and sixteenth notes, with some rests in the bass line.

The third system of musical notation shows the continuation of the piece. The upper staff features more complex rhythmic patterns, including some beamed sixteenth notes. The lower staff provides a steady accompaniment. The word "fine" is written above the final measure of the upper staff.

The fourth system continues the musical notation. The upper staff has a melodic line with various rhythmic values, while the lower staff provides harmonic support with chords and moving lines.

The fifth system of musical notation features a more active upper staff with many sixteenth notes. The lower staff continues with a steady accompaniment of chords and eighth notes.

The sixth system of musical notation shows the continuation of the piece. The upper staff has a melodic line with some grace notes, and the lower staff provides a consistent accompaniment.

The seventh system of musical notation concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff provides a steady accompaniment. The word "D. C." is written above the final measure of the upper staff, and "al. 8" is written below the final measure of the lower staff.

This page contains a handwritten musical score for a piece in one flat. It is organized into seven systems, each consisting of a treble staff and a bass staff. The notation is dense, featuring a variety of note values, rests, and ornaments. The first system shows a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second system continues this pattern with some changes in the bass line. The third system features a more melodic bass line. The fourth system has a similar structure to the first. The fifth system includes a trill ornament in the treble staff. The sixth system shows a return to a more complex treble line. The seventh system concludes the piece with a double bar line and the initials 'D.C.' in the bass staff.

All<sup>o</sup> con spirito.

SONATA V.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values, accidentals, and trills. The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second system features a more complex melodic line in the treble staff with several trills. The third system shows a steady rhythmic pattern in both staves. The fourth system continues the melodic development in the treble staff. The fifth system has a more active bass line. The sixth system concludes with a final melodic flourish in the treble staff and a rhythmic accompaniment in the bass staff.

This page contains six systems of handwritten musical notation. Each system consists of two staves, a treble staff on top and a bass staff on the bottom. The music is written in a key signature of one sharp (F#) and includes various rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation is dense and characteristic of 18th or 19th-century manuscript notation. The piece ends with a double bar line, and the word "Volte" is written below the final staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex melodic line in the treble staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass staff.

The second system continues the musical piece. It features a treble staff with several trills marked 'tr' and a bass staff with a steady eighth-note accompaniment. The key signature remains D major.

The third system shows a treble staff with trills and a bass staff with a mix of eighth and sixteenth notes. The notation is dense and intricate.

The fourth system features a treble staff with a melodic line and a bass staff with a simple, steady accompaniment of half notes. Trills are present in the treble staff.

The fifth system consists of two staves with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The key signature is D major.

The sixth system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation is complex and detailed.

The seventh system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation is complex and detailed.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music begins with a treble staff containing a series of eighth notes and quarter notes, followed by a whole note rest. The bass staff contains a series of eighth notes and quarter notes, followed by a whole note rest.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The treble staff contains a series of eighth notes and quarter notes, followed by a whole note rest. The bass staff contains a series of eighth notes and quarter notes, followed by a whole note rest.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The treble staff contains a series of eighth notes and quarter notes, followed by a whole note rest. The bass staff contains a series of eighth notes and quarter notes, followed by a whole note rest.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The treble staff contains a series of eighth notes and quarter notes, followed by a whole note rest. The bass staff contains a series of eighth notes and quarter notes, followed by a whole note rest.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The treble staff contains a series of eighth notes and quarter notes, followed by a whole note rest. The bass staff contains a series of eighth notes and quarter notes, followed by a whole note rest.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The treble staff contains a series of eighth notes and quarter notes, followed by a whole note rest. The bass staff contains a series of eighth notes and quarter notes, followed by a whole note rest.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The treble staff contains a series of eighth notes and quarter notes, followed by a whole note rest. The bass staff contains a series of eighth notes and quarter notes, followed by a whole note rest.

Grazioso

The musical score is written on seven systems of two staves each. The top staff of each system is in the treble clef, and the bottom staff is in the bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent trills. The notation is handwritten and shows signs of age, with some ink bleed-through and paper discoloration. The piece is titled 'Grazioso' and is on page 26 of a manuscript.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one sharp (F#) and a time signature of 3/4. The music features a complex, rhythmic melody in the treble staff, often with sixteenth-note patterns, and a more straightforward bass line in the bass staff.

The second system continues the musical piece. The treble staff shows a continuation of the intricate melodic lines, while the bass staff provides a steady accompaniment. The notation includes various note values and rests, maintaining the 3/4 time signature.

The third system of musical notation shows further development of the piece. The treble staff has a dense texture of notes, and the bass staff continues to support the melody with a consistent rhythmic pattern.

The fourth system of musical notation features similar rhythmic complexity. The treble staff's melody is highly active, with frequent sixteenth-note runs, while the bass staff remains more melodic and supportive.

The fifth system of musical notation continues the piece. The treble staff's melody is characterized by rapid sixteenth-note passages, and the bass staff provides a clear harmonic and rhythmic foundation.

The sixth system of musical notation shows the piece progressing. The treble staff's melody is highly rhythmic and complex, while the bass staff continues to provide a steady accompaniment.

The seventh system of musical notation concludes the piece. The treble staff's melody ends with a flourish, and the bass staff provides a final accompaniment. The notation includes various note values and rests, maintaining the 3/4 time signature.

Volte

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex, rhythmic melody in the upper staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The upper staff continues the complex melody with various ornaments and rhythmic patterns, while the lower staff provides a steady accompaniment.

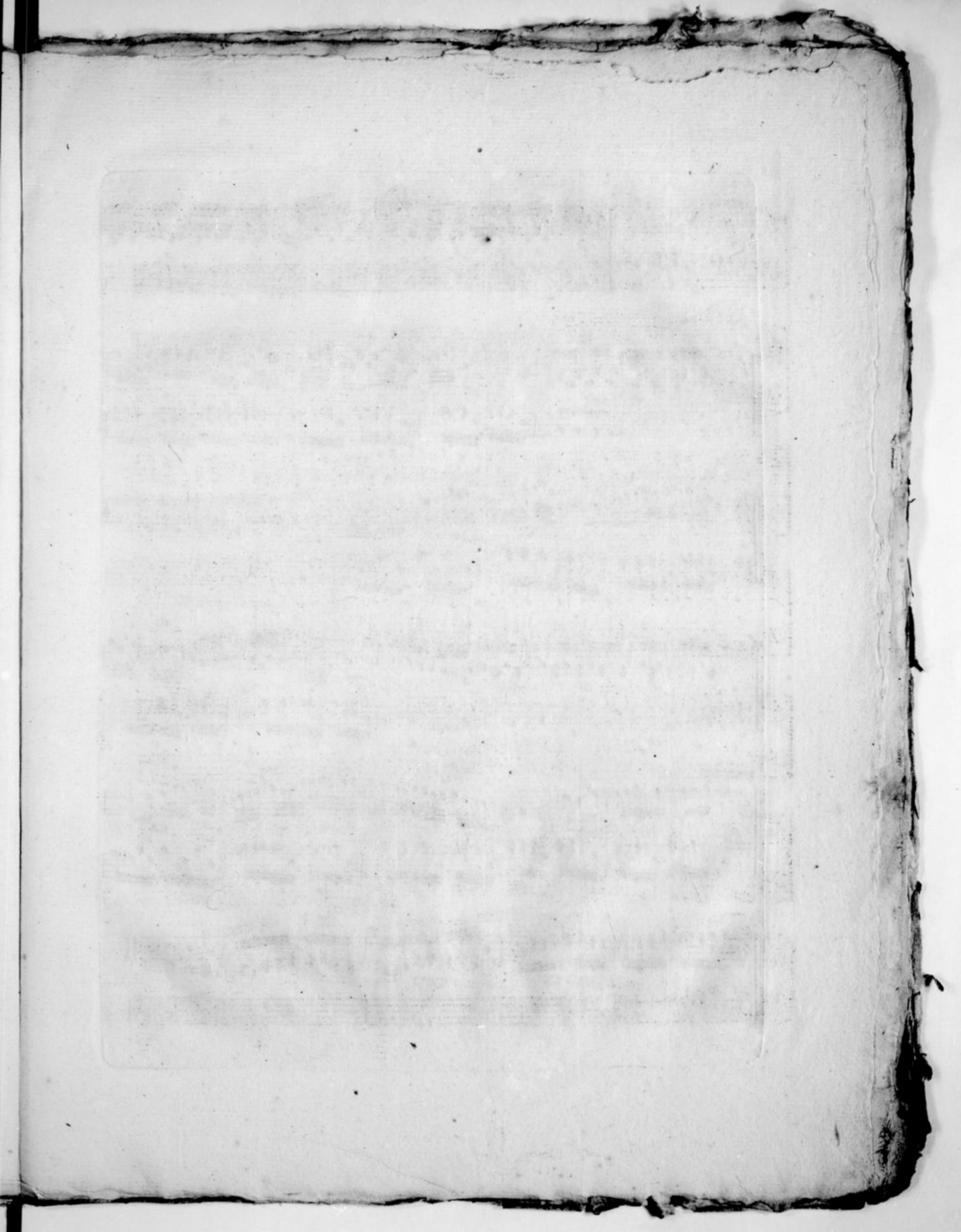
The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The upper staff features a melodic line with several trills (tr) and ornaments, and the lower staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The upper staff has a dense texture with many sixteenth notes and some trills, while the lower staff has a rhythmic accompaniment.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The upper staff features a melodic line with several trills (tr) and ornaments, and the lower staff continues the accompaniment.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The upper staff continues the complex melody with various ornaments and rhythmic patterns, while the lower staff provides a steady accompaniment.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The upper staff features a melodic line with several trills (tr) and ornaments, and the lower staff continues the accompaniment.



VI  
SONATA

This image shows a page of handwritten musical notation for a piece titled "VI SONATA". The page is numbered "30" in the upper left corner. The music is arranged in six systems, each consisting of two staves. The notation is in a historical style, likely from the 17th or 18th century. The first system begins with a treble clef and a bass clef, both with a one-line staff. The key signature has one flat (B-flat), and the time signature is 3/4. The first system features a treble staff with a complex, rhythmic melody and a bass staff with a simpler accompaniment. The second system continues the melody with some grace notes and a more active bass line. The third system shows a more intricate treble melody with many sixteenth notes and a bass line with chords. The fourth system has a treble staff with a melodic line and a bass staff with a steady accompaniment. The fifth system features a treble staff with a melodic line and a bass staff with a steady accompaniment. The sixth system concludes the piece with a treble staff ending in a double bar line and a bass staff ending in a double bar line.

A handwritten musical score on seven systems of staves. Each system consists of a treble clef staff and a bass clef staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper is aged and shows signs of wear, particularly along the top and right edges.

The score is written in a historical style, likely from the 18th or 19th century. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often contains chords and sustained notes, while the treble line is more melodic and active. The final system concludes with a double bar line and the word *Volti* written in a cursive hand.

*Volti*

*Allegro*  
*Con-*  
*Spirito*

The musical score is written on seven systems of two staves each. The first system includes the tempo and performance instructions: *Allegro*, *Con-*, and *Spirito*. The notation is in a common time signature (C) and a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages in the upper voice and more rhythmic accompaniment in the lower voice. The paper shows signs of age, with some staining and wear at the edges.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef and contains a bass line with quarter notes and rests.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with a mix of eighth and quarter notes. The lower staff continues the bass line with quarter notes and rests.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with many beamed eighth notes and some sixteenth notes. The lower staff continues with a bass line of quarter notes and rests.

The fourth system of musical notation consists of two staves. The upper staff has a very active melodic line with many beamed eighth and sixteenth notes. The lower staff continues with a bass line of quarter notes and rests.

The fifth system of musical notation consists of two staves. The upper staff continues with a dense melodic line of beamed eighth notes. The lower staff continues with a bass line of quarter notes and rests.

The sixth system of musical notation consists of two staves. The upper staff continues with a dense melodic line of beamed eighth notes. The lower staff continues with a bass line of quarter notes and rests. The system concludes with a double bar line.

84

This page of handwritten musical notation, numbered 84, contains ten systems of music. Each system consists of two staves, likely representing a treble and a bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The notation is highly detailed, featuring a variety of rhythmic patterns including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The paper shows signs of age, with some staining and wear along the edges.

This page of handwritten musical notation, numbered 35, contains eight systems of music. Each system consists of two staves: a treble staff on top and a bass staff on the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and trills (marked with 'tr'). The paper is aged and shows signs of wear, particularly at the top and right edges.