

VI

SONATE

à deux Flauti

Overo due Violini.

DEL SIGNOR

ALBERTO GRONEMAN

Opéra Prima

Gravées par Mad^{lle} Michelon

Prix 5^{ll} 12^{lols}

A PARIS

*Chés M. De la Chevardiere m^d de musique, rue
du Roule à la Croix d'Or.*

Et aux adresses ordinaires.

Avec Privilege du Roy.

Opéra Comiques en Partitions	Ariettes Périodiques de Philidor et Trial	Recueils d'Airs avec Accompagnement de Guitarre	Cantailles, de Lefebvre Org.	Ariettes à grand Orqueffre	Ariettes du Chevalier d'Herbain
Le Sorcier..... 10	Le portrait d'Am. N° 1 3	Albanese 4 ^e 8	La saison des plais..... 1 16	Ariette d'Hypolite..... 2 8	Le miracle de Thé..... 2 4
les parties séparées 6	Le triomphe de la J. 2. 3	Cardon 1 ^{er} 8	Le Bonheur imprévu..... 1 16	Le Bonheur incertain..... 1 16	La Déclaration d'A..... 1 4
Tonjones..... 18	La petite Anette 3..... 3	Cardon 2 ^e 8	L'absence..... 1 16	L'Amour triomphant..... 1 16	La Légereté..... 1 4
les parties séparées 6	Les rigueurs d'Hort 4 3	De Mignaux 1 ^{er} 6	Le Bouquet de L'Amour..... 1 16	L'Amant inquiet..... 1 16	Le Papillon..... 1 4
Le Bucheron avec part. 10	L'Amour au Village 5..... 3	Genti 1 ^{er} 6	Les Bégères..... 1 16	La Destruction..... 1 16	L'Amour constant..... 1 4
Le Marechal part. sep. 10	Le Pere de Famille 5 3	Genti 2 ^e 6	La suite de Borce..... 1 16	Ariette de Leonne..... 1 16	La vaine promesse..... 1 4
Le Jardinier part. sep. 10	Le tems des Fleurs 7 3	Glachant 1 ^{er} 6	L'Heureux braveur B.C..... 1 16	Le Deux espoir..... 1 16	Les allumés de l'd..... 1 4
Sancho pança p. sep. 10	Le retour du Printe 8 3	Bouleron 1 ^{er} 6	Les Bergères de temp..... 1 16	Les charmes de la lib..... 1 16	L'inconstance..... 1 4
Le Jardinier de Sidon p. 10	L'Amour de tout age 9 3	Hourtier 1 ^{er} 6	Les Vieux utiles..... 1 16	L'Espoir flateur..... 1 16	La Volage..... 1 4
L'Amant déguisé p. s. 10	Le Politique 10..... 3	Bouleron trio..... 7 4	La Rose..... 1 16	Le Portrait de Clon..... 1 16	Le portrait d'Am..... 1 4
Blaise le savetier..... 10	Les Opéaux II..... 3	LEloge de la Guitarre..... 1 16	Delphire..... 1 16	Le Portrait de l'am..... 1 4	Les Fleurs..... 1 4
Le Cadi dupé p. s. 10	L'Amitie 12..... 3		Sapho..... 1 16	L'Heureux retour..... 1 16	Le triomphe de l'Am..... 3
Les Aveux indiscrets..... 10	Les Soupçons 13..... 3		L'Amour protecteur..... 1 16	Leone aria..... 1 16	
Nanette et Lucas p. s. 10	La paix du Boccage 14 3		Le rendez vous..... 1 16	Le Berton Duo..... 1 4	
Anette et Lubin p. s. 10	La Chaine des fleurs 15 3		Le Lever de l'Aurore..... 1 16	La Bergère inquiète..... 1 16	
Isabelle et Gertrude p. 10	La Vie champ 16..... 3		L'Heureux dépit..... 1 16	La Jalouise..... 1 16	
La Riviere part. sep. 10	L'Amour absent 17..... 3		La Pensée..... 1 16	Faisseau N° 1..... 1 16	
Ninette à la Cour..... 10	L'Image de la guerre 18 3		La raison satisfaite..... 1 16	Faisseau N° 2..... 1 16	
La Bohémienne..... 9	Le tems des Jeux 19..... 3		Prométhée..... 1 16	L'epreuve..... 1 16	
La Servante maîtres..... 9	L'Indifférence 20..... 3		Andromède..... 1 16		
Le Maître de musique..... 9	L'c matin 21..... 3		Alalante et Hypomene..... 1 16		
La Fille mal gar dée..... 9	L'Amant malheur. 22 3		Les Amours vilgaires..... 1 16		
Le Chinois..... 9	Les Plaisirs champ. 23 3		Thémire..... 1 16		
Bertholde à la Ville..... 9	La Bergère coquette 24 3		Les Vieux exaucés..... 1 16		
Le Modeste d'Amour..... 9			L'Amour dévoilé..... 1 16		
Bayoco ou le joueur..... 9			Iphise..... 1 16		
Le Jaloux corrigé..... 9			L'Aurore..... 1 16		
Brosme pastorale..... 9			Coronis B. T..... 3 12		
Le Guy de chêne p. s. 12			Le retour d'Egle..... 1 16		
Le Docteur Sangrado..... 12			Le Soupçon mal fondé..... 3		
Le Diable à 4. p. s. 12					
Les Amours de gonesie..... 15					
Les Pêcheurs..... 10					
parties séparées..... 6					
Tonnette..... 10					
L'aveugle de Palmire..... 10					
Le Navigateur..... 10					
Julie..... 11					
L'Erreur d'un moment..... 15					
	Ariettes Détachées des Opera Comiques	Recueils d'Airs avec Harpe	Musique Spirituelle	Methodes pour la Voix	Journal d'Airs d'Opera Com. avec Accompagnem
	De Tonin et tonette..... 1 16	Meyer 1 ^{er} 6	La Perouse avec parole..... 7 4	David..... 7 4	1 ^{er} Volume 1764..... 12
	De L'aveugle de Palmire..... 1 16	Meyer 2 ^e 7 4	Concerta me motet..... 2 8	Doux..... 7 4	2 ^e Volume 1765..... 12
	Du sorcier..... 2 8	Roussel 1 ^{er} 7 4	Affer te Domino Id..... 2 8	Dupont..... 3 12	3 ^e Volume 1766..... 12
	De Tonjones..... 2 8	Meyer methode..... 7 4	Quam bonus Id..... 2 8	Dumas..... 6	4 ^e Volume 1767..... 12
	Du Bucheron..... 2 16	Hocbrucker 1 ^{er} 7 4	Coronate flores Id..... 2 8		5 ^e Volume 1768..... 12
	Du Marchal..... 1 16	Bruhier..... 6	Exultate Id..... 2 8		6 ^e Volume 1769..... 12
	Du Jardinier..... 1 16		Miserere mei..... 2 8		7 ^e Volume 1770..... 12
	De Sancho..... 1 16				8 ^e Volume 1771..... 12
	De Blaise..... 1 16				9 ^e Volume 1772..... 12
	D'Anette et Lubin..... 3 12				10 ^e Volume 1773..... 12
	De la Riviere..... 3				11 ^e Volume 1774..... 12
	Du Cadi dupé..... 1 16				
	Des Aveux..... 1 16				
	De Nanette et Lucas..... 2 8				
	Du Maître de musique..... 3				
	De la Serv. maîtresse..... 3				
	Du Docteur Sangrado..... 1 16				
	Des Précautions..... 1 16				
	Du Dormeur éveillé..... 1 16				
	Du Guy de Chêne..... 1 16				
	Des Amours de gon..... 1 16				
	Du Bayoco..... 1 16				
	D'Isabelle et Gertrude..... 1 16				
	D'Erosine..... 1 16				
	Des Pêcheurs..... 1 16				
	Du Jard. de Sidon..... 2 8				
	De L'Amant déguisé..... 2 8				
	Parodies de Rove et Id..... 1 16				
	Parodies des Chasseurs..... 1 16				
	Parodies du Fermier..... 1 16				
	Du Navigateur..... 2 8				
	De Julie..... 2 8				
	De L'Erreur d'un m..... 2 8				
				Recueils d'Airs avec Accompagnement	
				Campalanti..... 6	
				Recréations de Polan..... 3 12	
				Legat 1 ^{er} 6	
				Legat 2 ^e 6	
				Legat 3 ^e 6	
				Legat 4 ^e 6	
				Lefebvre Duo 1 ^{er} 3 12	
				Lefebvre Duo 2 ^e 3 12	
				Lefebvre Duo 3 ^e 3 12	
				Petits Airs..... 1 16	
				Albanese 4 ^e 9	
				Albanese 5 ^e 9	

M. les Libraires de Province et autres personnes qui font le commerce de Musique, peuvent s'adresser a M. De la Chevardiere; il envoie dans tout le Royaume et dans le Pays étrangers soit aux Marchands, soit aux Particuliers. Sa Demeure est a Paris rue du Roule à la Croix d'Or. Il paroît chez lui un Journal de musique composé d'une Feuille par semaine avec accompagnement l'abonnement est de 12^{fr} par An et 18^{fr} pour la Province port frans.

SONATA
PRIMA.

Andante.

Volti.

Allegro.

This page of handwritten musical notation consists of two staves joined by a brace on the left. The tempo is marked *Allegro.* The music is written in a single system with a common time signature. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings such as *mf* and *ff*. There are several instances of sixteenth-note runs and triplet markings (indicated by the number '3'). The piece concludes with a double bar line and repeat signs on both staves.

Largo.

Volti.

Allegro.

This image shows a page of handwritten musical notation, likely for a string quartet. The score is written on ten systems of two staves each. The tempo is marked "Allegro." in the top left. The notation is highly detailed, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as accents and slurs. The paper shows signs of age, with some staining and wear. The overall style is characteristic of 18th or 19th-century manuscript notation.

SONATA
SECONDA

Largo.



Volti.



Presto.

This page of handwritten musical notation, page 6, is marked *Presto.* It features ten systems of music, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, slurs, and ornaments. The piece is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. A large number '6' is written above a measure in the eighth system, likely indicating a measure number. The manuscript shows signs of age, with some ink bleed-through and minor staining.

This image shows a page of handwritten musical notation, likely for a violin and piano duo. The score is written on ten systems, each consisting of two staves. The notation is highly detailed, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs, accents, and breath marks. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a tempo marking of *Andante* and concludes with a *Volto* marking. The handwriting is clear and professional, typical of a composer's manuscript.

Andante.

Volto.

Allegro.

SONATA

Terza

Largo

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *Largo*. The notation is written in a single system, with each staff containing a single melodic line. The music is characterized by frequent sixteenth-note passages, often beamed together in groups of six or eight. There are numerous slurs and accents throughout the piece. The key signature is one sharp (F#), and the time signature is common time (C). The score concludes with a double bar line and repeat dots at the end of the tenth staff.

Two empty musical staves are located at the bottom of the page, below the main body of the score. They are blank, with no notation or markings.

This page of handwritten musical notation features two distinct sections. The first section, labeled *Allegro*, begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It consists of ten systems of two staves each, filled with intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The second section, labeled *Andante*, starts at the bottom of the page with a treble clef, the same key signature, and a 2/4 time signature. It also consists of two systems of two staves each, featuring a more spacious and melodic style with longer note values and fewer notes per measure. The handwriting is clear and professional, typical of a composer's manuscript.

This image shows a page of handwritten musical notation, likely a manuscript for a multi-measure piece. The score is organized into ten systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The paper shows signs of age, with some staining and wear. The word "Volta" is written in the lower right corner of the page, indicating a repeat or a specific section of the music.

Presto.

This page of handwritten musical notation is for guitar and is marked 'Presto.' in the upper left. It consists of 12 staves of music. The notation is highly technical, featuring dense sixteenth-note passages, often with slurs and accents. The piece is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various guitar-specific symbols such as 'x' for natural harmonics, '+' for natural notes, and 'v' for vibrato. The music is characterized by rapid, ascending and descending runs, with many notes beamed together. The overall style is that of a classical guitar study or a virtuosic piece.

The first system of the manuscript consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system. The notation is dense and characteristic of 18th-century manuscript notation.

SONATA
QUARTA

The second system begins with the tempo marking *Largo* in a cursive hand. It consists of two staves in treble clef. The music continues with a similar rhythmic complexity as the first system, but with a slower tempo. The notation includes various note values, rests, and slurs.

The third system of the manuscript consists of eight staves. The top two staves are in treble clef, and the bottom six staves are in bass clef. The music is dense and rhythmic, with many slurs and accents. The notation is consistent with the previous systems, showing a high level of technical difficulty. The system concludes with a double bar line and repeat signs.

Vu poco Allegro.

Andante.

Giga

Allegro.

SONATA
QUINTA

Largo.

This image shows a page of handwritten musical notation, likely a manuscript for a piece of music. The score is organized into 12 systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. There are also some markings that appear to be figured bass or performance instructions, such as the number '6' in a circle and various plus signs. The paper shows signs of age, with some staining and wear. The overall style is characteristic of 18th or 19th-century musical manuscripts.

THE QUEEN'S COLLEGE
B.N.

Un poco Allegro.

Piano.

Piano.

Andante.

Handwritten musical score for a string quartet, page 15. The score consists of 16 staves, with the first two staves of each system containing a pair of instruments. The music is in 2/4 time and marked 'Andante'. The notation includes various rhythmic values, slurs, and dynamic markings. The piece concludes with a double bar line and the word 'Voli.' written in the bottom right corner.

Voli.

Allegro.

This page contains a handwritten musical score for a piece marked "Allegro." The score is written on 16 staves, organized into eight systems of two staves each. The notation is highly detailed, with frequent use of sixteenth and thirty-second notes, often beamed together in groups. Slurs and accents are used to indicate phrasing and emphasis. The paper is aged and shows some wear, with faint markings and discoloration. The overall style is characteristic of 18th or 19th-century manuscript notation.

SONATA
SEXTA

Andante.

Volti.

Allegro.

This image shows a page of handwritten musical notation, numbered 22 in the top left corner. The music is written on two staves per system, with a total of 12 systems on the page. The tempo is marked as *Allegro.* at the beginning. The notation is highly detailed, featuring numerous slurs, accents, and complex rhythmic patterns, including many sixteenth and thirty-second notes. The paper shows signs of age, with some staining and wear. The handwriting is in black ink on a light-colored background.

Aria

Gracioso

This is a handwritten musical score for an Aria, marked "Gracioso". The score is written on 16 staves, organized into eight systems of two staves each. The time signature is 3/4, indicated by a "3" over a vertical line. The key signature is one flat (B-flat), shown by a flat symbol on the first line of the first staff. The music is written in a single melodic line on a treble clef. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The score concludes with a double bar line and a final note on the bottom staff.

Allegro

Finé.

