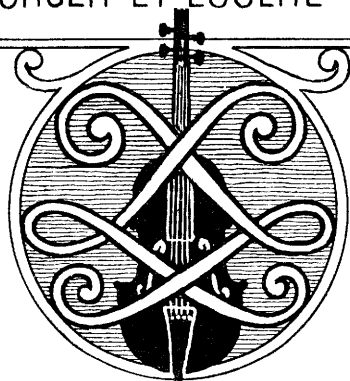


VINGT · RECUEILS  
COLLECTION · JOSEPH · DEBROUX

# L'ÉCOLE · DU · VIOLON AUX XVII<sup>e</sup> & XVIII<sup>e</sup> SIÈCLES

JEAN · MARIE · LECLAIR · JACQUES · AUBERT · JEAN · FRANÇOIS · D'ANDRIEU  
ANSELME · T. A. ARNE · GIOV. GUIDO · ANTONIO · BLAVET · CAIX  
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MICHELE · MASCITTI · PIETRO · NARDINI · PASQUALLI · PIFFET · LE · FILS  
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RÉALISATION · DES · BASSES · CHIFFRÉES · PAR · HENRI · DALLIER  
JOSEPH · JONGEN · ET · EUGÈNE · WAGNER



XIV<sup>e</sup> RECUEIL  
PRIX · NET 2 FR.

HENRY · LEMOINE & C<sup>IE</sup>

RUE · PIGALLE · 17 · PARIS · BRUXELLES · 13 · RUE · DE · LA · MADELEINE

# L'École du Violon

Aux XVII<sup>me</sup> et XVIII<sup>me</sup> Siècles

Réalisation des Basses Chiffrées par HENRI DALLIER, JOSEPH JONGEN et EUGÈNE WAGNER

P. 1291. 1<sup>er</sup> RECUEIL

Louis-Joseph Francœur . . . Sarabande.  
Gaetano Pugnani . . . . . Andantino.  
Delin . . . . . Aria  
Georg Friedr-Hændel . . . . . Hornpipe.

P. 1292. 2<sup>e</sup> RECUEIL

Jean-Joseph Mondonville . . . Sarabande.  
Giovanni Guido Antonio . . . La Caccia.  
Francesco Geminiani . . . . . Allegretto.  
T. A. Arne . . . . . Hornpipe.

P. 1293. 3<sup>e</sup> RECUEIL

Jean-Marie Leclair . . . . . Largo.  
Dauphin . . . . . Le Coucou.  
François Du Val . . . . . La Girouette.  
Jean-Baptiste Senallié . . . . . Allegro.

P. 1294. 4<sup>e</sup> RECUEIL

Giovanni Chinzer . . . . . Andante.  
Johann Ernst Galliard . . . . . Hornpipe.  
. . . ? . . . . . Rondo.  
Mondonville le Jeune Menuet et Variations.

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Jean-Christian Schikhardt . . . Ciaccona.  
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. . . ? . . . Les Sifflets ou les Chaudronniers.  
Michele Mascitti . . . . . Forlana.  
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Jean-Paul von Westhoff . . . . . Aria.  
. . . ? . . . . . La Pie.  
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P. 1335. 8<sup>e</sup> RECUEIL

Pietro Nardini . . . . . Adagio en ré.  
. . . ? . . . . . Les Tambourins.  
Pasqualli . . . . . Menuet de la 5<sup>e</sup> Sonate.  
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P. 1336. 9<sup>e</sup> RECUEIL

Blavet . . . . . Sarabande.  
Durand . . . . . Le Retour du Printemps.  
Jean-Marie Leclair, Tamb<sup>rin</sup> de la 10<sup>e</sup> Sonate.  
Guillmain . . . . . La Chasse.

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de Lingy . . . . . Chanson à boire.  
de Chauvigny La Maladie de Monseigneur le Dauphin.  
. . . ? . . . . . Les Plaisirs de la Campagne.  
Jean-Marie Leclair . . . . . La Chasse.

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. . . ? . . . . . Les Papillons.  
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. . . ? . . . . . Air Gaulois.  
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Michele Mascitti . . . . . Adagio Religioso.  
Campra . . . . . Musette.  
Blavet . . . . . Tendres Badinages.  
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Pietro Nardini . . . . . Adagio.  
Chedeville . . . . . La Chicane.  
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Jean-Marie Leclair . . . . . Prestissimo.

P. 1343. 16<sup>e</sup> RECUEIL

Jean-Marie Leclair . . . . . Sarabanda.  
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Blavet . . . . . Les Caquets.  
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. . . ? . . . . . La Sauterelle.  
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Martini . . . . . Gavotte.

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Anselme . . . . . Air sur la Vendange.  
Huguenet . . . . . Air badin.  
Michele Mascitti . . . . . Les Vents.  
Jean-Marie Leclair . . . . . Presto.

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Pietro Nardini . . . . . Adagio en mi.  
Piffet le Fils . . . . . Le Pastor fido.  
Jean-Marie Leclair . . . . . Allegro.  
Fiorillo . . . . . 28<sup>e</sup> Caprice.

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Chedeville . . . . . Le Tapage.  
Blavet . . . . . Le Marc-Antoine.  
Jean-Marie Leclair . . . . . Allegro.  
Kreutzer . . . . . Etude Marche.

# MICHELE MASCITTI

1700-1750

La Réalisation de la Basse chiffrée  
par Henri DALLIER

Collection Joseph DEBROUX

## ADAGIO

en La majeur

Adagio (religioso)

TEXTE ORIGINAL

PIANO  
ou  
ORGUE

Adagio (religioso)

(mp)

9/4/42 Mrs. G. Tinlot 40 cents

(sf)

(cresc.)

(sf)

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The piano part begins with a *(dim.)* marking and ends with a *(sf)* marking. The vocal line features a melodic line with some rests.

Second system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a *(sf)* marking. The vocal line continues with a melodic line.

Third system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a *(mf)* marking. The vocal line continues with a melodic line.

Fourth system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a *(mf)* marking. The vocal line continues with a melodic line.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the upper treble and a more complex accompaniment in the grand staff, including slurs and a dynamic marking of *(sf)* in the right hand.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The right hand of the grand staff has three instances of the dynamic marking *(sf)* with slurs, indicating a crescendo. The music continues with melodic and harmonic development.

Third system of musical notation. The upper treble staff begins with the dynamic marking *piano*. The grand staff includes dynamic markings of *(dim.)* in the left hand and *(pp)* in the right hand. The right hand features a series of sixteenth-note patterns. The system concludes with a double bar line.

Fourth system of musical notation, the final system on the page. It features the same three-staff layout. The right hand of the grand staff includes a dynamic marking of *(Rit.)* (ritardando) towards the end. The system concludes with a double bar line.

# CAMPRA

1660-1744

Collection Joseph DEBROUX

La Réalisation de la Basse  
par Henri DALLIER

## MUSETTE

d'après l'Édition de Mars 1730

(Moderato) *lentement et lié*

TEXTE ORIGINAL

PIANO

(naïvement) (Sourdine ad lib.)

(pp) (souple)

reprise obligée

(mf)

(pp)

(p)

(mf)

(pp)

(morendo)

\* écrit en clé de Sol 1<sup>re</sup> ligne.

## BLAVET

1700 1768

La Réalisation de la Basse chiffrée  
par Henri DALLIER

Collection Joseph DEBROUX

## LES TENDRES BADINAGES

d'après l'Édition de 1732

**Allegretto**

TEXTE ORIGINAL *(grazioso)*

PIANO *(mp) (legato)* *(p) (souple)*

h.

h.

tr

*(p)* *(p)* *(mf)* *(p)* *(p) (souple)*

Avertissement! J'ai toujours remarqué, dans les Ecoliers de la difficulté à reprendre la respiration à propos, en sorte qu'ils confondent, le plus souvent une phrase avec l'autre, ou ils interrompent un chant, qui doit être passé tout d'une haleine. Pour éviter cette confusion, j'ai imaginé de mettre la lettre h. dans les endroits, où l'on doit respirer. Blavet. 1732

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the treble and a more rhythmic accompaniment in the grand staff. Dynamic markings include *mf* and *(p)*.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with melodic and accompaniment parts. Dynamic markings include *(mp)* and *(p) souple*.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with melodic and accompaniment parts. Dynamic markings include *(mf)* and a hairpin crescendo symbol.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with melodic and accompaniment parts. Dynamic markings include *souple* and a hairpin crescendo symbol.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with melodic and accompaniment parts. Dynamic markings include *(mf)* and *(p)*.



h

(p)

(cresc.)

This system contains the first two staves of music. The upper staff features a melodic line with a breath mark 'h' above it. The lower staff is a piano accompaniment with dynamic markings '(p)' and '(cresc.)'.

(p) subito

This system contains the next two staves. The lower staff has the dynamic marking '(p) subito'.

(pp)

This system contains the third two staves. The lower staff has the dynamic marking '(pp)'.

h

(retenir le mouvement jusqu'à

(mf)

This system contains the fourth two staves. The upper staff has a breath mark 'h'. The lower staff has the instruction '(retenir le mouvement jusqu'à' and the dynamic marking '(mf)'.

la fin)

(perdendosi)

(allarg. e pp)

This system contains the final two staves. The upper staff begins with 'la fin)'. The lower staff has the markings '(perdendosi)' and '(allarg. e pp)'.

# JEAN-MARIE LECLAIR

1697-1764

La Réalisation de la Basse chiffrée  
par Henri DALLIER

Collection Joseph DEBROUX

## CIACCONA

de la XII<sup>e</sup> Sonate du 3<sup>e</sup> Livre

*Andante (non troppo)*

TEXTE ORIGINAL

PIANO

*souple*

*(mp)*

*(mf)*

*(f)*

*(mf)*

*(fp)*

*p*

*(souple)*

*(sf)*

*p*

System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth-note patterns. Bass clef contains a supporting line with chords and eighth-note patterns. A slur covers the first two measures.

System 2: Treble and Bass clefs. Treble clef features a melodic line with triplets. Bass clef has a supporting line. Dynamic markings include *f*, *(fastoso)*, *(f)*, *(sf)*, and *(sf)*. Slurs and hairpins are used for phrasing.

System 3: Treble and Bass clefs. Treble clef continues the melodic line with triplets. Bass clef has a supporting line. A dynamic marking of *(dim.)* is present. Slurs and hairpins are used for phrasing.

System 4: Treble and Bass clefs. Treble clef features a melodic line with eighth-note patterns. Bass clef has a supporting line. Dynamic markings include *sf*, *p*, and *mf*. Slurs and hairpins are used for phrasing.

System 5: Treble and Bass clefs. Treble clef features a melodic line with eighth-note patterns. Bass clef has a supporting line. Dynamic markings include *(cresc.)* and *(sf)*. Slurs and hairpins are used for phrasing.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a prominent bass line with eighth-note patterns and chords in the right hand.

The second system continues the piece. The vocal line has a melodic phrase. The piano accompaniment features a dense texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. Performance markings include *(cresc.)* in the bass, *f* in the right hand, and *(pp)* in the left hand. The word *(spiritoso)* is written above the vocal line.

The third system shows the vocal line with a descending melodic line. The piano accompaniment continues with similar rhythmic patterns. The right hand has a melodic line with some grace notes.

The fourth system features a vocal line with a sustained note. The piano accompaniment has a more active right hand with eighth-note patterns. Performance markings include *(mf)* in the bass, *(p)* in the right hand, and *(cresc.)* in the left hand.

The fifth system concludes the page. The vocal line has a melodic phrase. The piano accompaniment features a right hand with eighth-note patterns and a left hand with a steady bass line. Performance markings include *tr* (trills) above the right hand, *(sf)* in the bass, and *(p)* in the right hand.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. Dynamic markings include *tr* (trills) and *mf* (mezzo-forte). The system concludes with a *sf* (sforzando) marking.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano accompaniment shows more complex rhythmic patterns and slurs. A *mf* (mezzo-forte) dynamic marking is present.

Third system of musical notation. The top staff shows some chromatic movement. The piano accompaniment includes a *sf* (sforzando) marking followed by a *(dim.)* (diminuendo) marking.

Fourth system of musical notation. The piano accompaniment features a *sf* (sforzando) marking, followed by a *(p)* (piano) marking. The system ends with a fermata over a chord.

Fifth system of musical notation. The piano accompaniment includes *mf* (mezzo-forte) and *(p)* (piano) markings. The system concludes with a double bar line and a key signature change to one flat (F).

Musical notation for the first system, featuring treble and bass staves with piano accompaniment. A *(cresc.)* marking is present in the bass line.

Musical notation for the second system, including first and second endings. A section is marked *reprise ad lib. (fieramente)*. Dynamics include *(sf)*.

Musical notation for the third system, featuring piano accompaniment. A *(cresc.)* marking is present in the bass line.

Musical notation for the fourth system, featuring piano accompaniment. A *(pp)* dynamic marking is present in the bass line.

Musical notation for the fifth system, featuring piano accompaniment. Dynamics include *(f)* and *(mf)*.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a bass line with chords and a treble line with chords and some melodic fragments. Dynamics include *p* and *mp*.

Second system of musical notation. The piano accompaniment includes a treble line with chords and a bass line with a rhythmic pattern of eighth notes. Dynamics include *(mp)* and *(souple)*.

Third system of musical notation. The piano accompaniment features a treble line with chords and a bass line with a rhythmic pattern. Dynamics include *(cresc.)*.

Fourth system of musical notation. The piano accompaniment includes a treble line with chords and a bass line with a rhythmic pattern. Dynamics include *(p)*.

Fifth system of musical notation. The piano accompaniment features a treble line with chords and a bass line with a rhythmic pattern. Dynamics include *(cresc.)*, *(m.g.)*, and *(f)*.

First system of musical notation. The upper staff contains a melodic line with eighth-note patterns. The lower staff is a grand staff with piano accompaniment. A dynamic marking of *(pp)* is present in the piano part.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a dynamic marking of *(mf)*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a dynamic marking of *(sf)* and the instruction *(giocoso)*.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with dynamic markings of *(p)*, *sostenuto*, *(sf)*, and *(p)*.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a dynamic marking of *(p)*.



First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a complex rhythmic pattern with slurs and dynamic markings: *p* in the vocal line, *(sf)* in the right hand, and *(pp)* in the left hand. A *(cresc.)* marking is also present in the right hand.

Second system of musical notation. The vocal line begins with *1<sup>re</sup> fois f* and continues with *2<sup>me</sup> fois p*. The piano accompaniment includes the instruction *reprise obligée et pp*. The system concludes with repeat signs in both the vocal and piano parts.

Third system of musical notation. The piano accompaniment is marked *(p)* in the left hand. The system features a variety of note values and rests, with slurs indicating phrasing.

Fourth system of musical notation. The piano accompaniment is marked *(pp)* in the left hand. The system continues the melodic and harmonic development of the piece.

Fifth system of musical notation. This system continues the piano accompaniment with various dynamic markings and phrasing slurs, leading towards the end of the page.

This musical score is arranged in six systems, each with a violin part on a single staff and a piano part on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings and articulations:

- System 1:** Violin part features sixteenth-note runs. Piano part includes dynamics *(sf)*, *(cresc.)*, and *(dim.)*.
- System 2:** Piano part includes dynamics *(p)* and *(cresc.)*. A triplet of eighth notes is marked with a '3'.
- System 3:** Piano part includes dynamics *(f)*, *(p)*, and *(cresc.)*. A triplet of eighth notes is marked with a '3'.
- System 4:** Piano part includes a *pp* marking. Triplet markings '3' are present above the violin and piano staves.
- System 5:** Piano part includes *(sf)* markings. A *(mf) (animato)* marking is present in the piano part.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melody in the upper treble staff and a complex accompaniment in the grand staff. A *(cresc.)* marking is present in the middle of the first measure of the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The accompaniment in the grand staff continues with intricate patterns, and the upper treble staff has more melodic development. A *(cresc.)* marking is also present in the middle of the first measure of the grand staff.

Third system of musical notation. This system introduces triplet markings (indicated by a '3' over a group of notes) in both the upper treble and the grand staff. A *(p)* (piano) dynamic marking is placed in the middle of the first measure of the grand staff, and a *(cresc.)* marking is at the end of the system.

Fourth system of musical notation. It features a *(Rit.)* (Ritardando) marking in the middle of the first measure of the grand staff, followed by a *(Maestoso)* marking. A *(f)* (forte) dynamic marking is placed in the middle of the first measure of the grand staff.

Fifth system of musical notation. It begins with a *(p)* (piano) dynamic marking in the middle of the first measure of the grand staff. The system concludes with a *(f)* (forte) dynamic marking, followed by *(allarg.)* (Allargando) and *(ff)* (fortissimo) markings.







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	N° 2. Saltarelle.	3.35

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	L'orchestre séparément.	5 »
Op. 34.	2 <sup>e</sup> Concerto, avec piano.	3 »
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	L'orchestre.	5 »
Op. 31 bis.	La même, pour violon seul avec accompagnement de piano.	5 »
	L'orchestre.	5 »
Op. 33.	2 <sup>e</sup> Symphonie, pour deux violons.	3 »
	L'accompagnement de piano.	3 »
	L'orchestre.	5 »
Op. 33 bis.	La même, pour violon seul, avec accompagnement de piano.	5 »
Op. 34 bis.	3 <sup>e</sup> Symphonie, pour deux violons avec accomp <sup>t</sup> de piano.	5 »
	L'orchestre.	5 »

### FANTASIES POUR VIOLON

AVEC ACCOMPAGNEMENT DE PIANO OU D'ORCHESTRE

Op. 9.	Fantaisie sur la Norma.	Prix nets	3.35
	L'orchestre séparément.	5 »	
Op. 11.	Fantaisie sur Anna Bolena.	3.35	
	L'orchestre séparément.	5 »	
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	L'orchestre séparément.	5 »	
Op. 14.	Souvenir des Pyrénées.	2.50	
Op. 17.	Fantaisie sur Maria Padilla.	3.35	
Op. 18 bis.	Extrait des Études :		
	N° 1. L'Eolienne et le Mouvement perpétuel.	3 »	
	N° 2. Les Adieux et le Retour.	3 »	
	N° 3. L'Escarpolette et la Colère.	3 »	
	N° 4. Les Regrets et Bolero.	3 »	
	N° 5. La Chasse et le Triomphe.	3 »	
Op. 21.	Souvenir de Mozart, fantaisie.	3.35	
	L'orchestre séparément.	5 »	
Op. 24.	Fantaisie caractéristique.	3.35	
	L'orchestre séparément.	5 »	
Op. 28.	Fantaisie sur la Fille du Régiment.	3.35	
	L'orchestre séparément.	5 »	
Op. 30.	Le Désir, de BERNHOFF, fantaisie.	3.35	
	L'orchestre séparément.	5 »	
Op. 32.	Fantaisie sur Nabucodonosor, de VERDI.	3.35	
	L'orchestre séparément.	5 »	
Op. 35.	Prière de Moïse.	2.50	
	L'orchestre séparément.	3.35	
Op. 39.	Huit fantaisies faciles :	Prix nets	
	N° 1. Sur la Gazza Ladra.	ROSSINI	2.50
	N° 2. Sur l'Elisire d'amore.	DONIZETTI	2.50
	N° 3. Sur le Chalet.	ADAM	2.50
	N° 4. Sur le Barbier de Séville.	ROSSINI	2.50
	N° 5. Sur la Norma.	BELLINI	2.50
	N° 6. Sur la Fille du Régiment.	DONIZETTI	2.50
	N° 7. Sur les Puritains.	BELLINI	2.50
	N° 8. Sur la Somnambule.	BELLINI	2.50
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Op. 49.	Dix Morceaux de Salon.	Chacun.	2.50
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	N° 2. Arioso. Air de ballet.	N° 7. Les Adieux. L'Absence. Berceuse.	
	N° 3. Minuetto. Le Retour.	N° 8. Tyrolienne.	
	N° 4. La Sevilliana.	N° 9. Scherzo. Speranza.	
	N° 5. Marche.	N° 10. Brindisi. Valse.	
Op. 50.	Six Fantaisies faciles :		
	N° 1. Semiramis.	ROSSINI	2.50
	N° 2. Don Juan.	MOZART	2.50
	N° 3. Anna Bolena.	DONIZETTI	2.50
	N° 4. Le Maçon.	AUBER	2.50
	N° 5. Moïse.	ROSSINI	2.50
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# L'École du Violon

Au XVII<sup>me</sup> et au XVIII<sup>me</sup> Siècle

Réalisation des Basses chiffrées par HENRI DALLIER, JOSEPH JONGEN et EUGÈNE WAGNER

Panthéon n°		Prix net	Panthéon n°		Prix net
1248	<b>François Francœur le cadet</b> . Sonate en sol mineur .	2 55	1270	<b>Jean-François d'Andrieu</b> . Sonate en mi mineur . (2 violons et piano)	2 70
1249	<b>L'Abbé le fils</b> . . . . . Sonate en ré majeur .	2 70	1271	<b>François Bouvard</b> . . . . . Sonate en fa majeur .	1 35
1250	<b>Jean-Baptiste Senallié le fils</b> Sonate en mi majeur .	1 20	1272	<b>Wenzel Pichl</b> . . . . . 6 fugues p <sup>r</sup> violon seul	2 85
1251	<b>François Du Val</b> . . . . . Sonate en la majeur .	1 50	1273	<b>John Humphries</b> . . . . . Sonate en ut mineur .	1 35
1252	<b>Jean-Pierre Guignon</b> . . . . . Sonate en sol majeur .	1 50	1274	<b>Michael Christian Festing</b> Sonate en si mineur .	1 50
1253	<b>Jean Ferry=Rebel</b> . . . . . Sonate en ré mineur .	1 20	1275	<b>Gio. Battista Somis</b> . . . . . Sonate en sol majeur .	1 65
1254	<b>Branche</b> . . . . . Sonate en sol mineur .	1 20	1276	<b>Arcangelo Corelli</b> . . . . . La Folia . . . . .	2 85
1255	<b>Jacques Aubert</b> . . . . . Sonate en fa majeur .	1 20	1277	<b>Jean-Baptiste Lœillet</b> . . . . . Sonate en la majeur .	1 95
1256	<b>Louis Aubert le fils</b> . . . . . Sonate en la mineur .	2 10	1278	<b>Georg Friedr-Hændel</b> . . . . . Sonate en fa majeur .	1 20
1257	<b>Antoine d'Auvergne</b> . . . . . Sonate en sol majeur .	1 80	1279	<b>Johann Ernst Galliard</b> . . . . . Sonate en mi mineur .	1 35
1258	<b>Pagin</b> . . . . . Sonate en ré majeur .	2 25	1280	<b>Pietro Locatelli</b> . . . . . Sonate en ré majeur .	1 50
1259	<b>Joseph Marchand le fils</b> . . . . . Suite Sonate . . . . .	2 55	1281	<b>Arcangelo Corelli</b> . . . . . Sonate en fa majeur .	1 20
1260	<b>C. C. Mondonville le jeune</b> . . . . . Sonate en fa mineur .	1 80	1282	<b>Brévio</b> (2 violons et piano) . . . . . Sonate en la majeur .	1 20
1261	<b>Denis</b> . . . . . Sonate en la mineur .	1 50	1283	<b>Georg Friedr-Hændel</b> . . . . . Sonate en sol mineur . (2 violons et piano)	3 75
1262	<b>François Francœur le cadet</b> . Sonate en mi mineur .	2 10	1284	<b>Jean-Baptiste Dupuits</b> . . . . . Sonate en ré majeur .	1 50
1263	<b>Jean-Baptiste Senallié le fils</b> Sonate en ut mineur .	1 35	1285	<b>Gioseppe Fedeli Saggione</b> . Sonate en mi majeur .	1 35
1264	<b>Le Blanc</b> . . . . . Sonate en mi $\flat$ majeur .	2 70	1286	<b>Nicolas Clérambault</b> (La Félicité) Sonate en sol majeur . (2 violons et piano)	2 10
1265	<b>Diogenio Bigaglia</b> . . . . . Sonate en si $\flat$ majeur .	1 05	1287	<b>Mangean</b> . . . . . Sonate en fa majeur .	2 25
1266	<b>Carlo Tessarini</b> . . . . . Sonate en ré majeur .	1 05	1288	<b>Arcangelo Corelli</b> (2 viol. et piano). Sonate en ré majeur .	1 05
1267	<b>Evaristo Felice Dall'Abaco</b> Sonate en fa majeur .	1 35	1289	<b>Joseph Exaudet</b> . . . . . Sonate en ut mineur .	1 95
1268	<b>Antonio Vivaldi</b> . . . . . Sonate en la majeur .	1 20	1290	<b>Jacques Aubert</b> (2 violons et piano). Suite " Ma Pinte et Ma Mie au Gay" . . . . .	1 95
1269	<b>Jean-François d'Andrieu</b> . Sonate en sol majeur .	1 50			
	<b>P. 1296 Campagnoli</b> (6 fugues pour violon seul) . . . . .	2 70			

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<b>Gaetano Pugnani</b> . . . . .	Andantino
<b>Delin</b> . . . . .	Aria
<b>Georg Friedr-Hændel</b> . . . . .	Hornpipe

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<b>Giovanni Guido Antonio</b> . . . . .	La Caccia
<b>Francesco Geminiani</b> . . . . .	Allegretto
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<b>François Du Val</b> . . . . .	La Girouette
<b>Jean-Baptiste Senallié</b> . . . . .	Allegro

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<b>Jean-Christiaan Schikhardt</b> . . . . .	Ciacona
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<b>Jean-Pierre Guignon</b> . . . . .	Chasse

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