

*N<sup>o</sup> 68 des Symph.*

**SIX  
SIMPHONIES**

*a Quatre Parties*

*deux Violons Alto Viola & Basse.*

*Dédiées*

**à  
MONSIEUR DE BOISSET GLASSAC**

*Ancien Capitaine dans le Reg. de la Couronne.*

*Composées*

**PAR ANTONIO FILTZ**

*Virtuoso di S. C. S. C. Monsieur l'Electeur Palatin.*

*& mises au jour par*

**M<sup>r</sup> DE LA CHEVARDIERE**

Prix 9<sup>ll</sup>

0<sup>s</sup> 1<sup>s</sup>

A PARIS

*Chez M. De la Chevardiere, rue du Roule à la Croix d'Or.  
Et aux Adresses Ordinaires de Musique.*

A LYON

*M. Les Freres Le goux place des Cordeliers.*

AVEC PRIVILEGE DU ROY.

H. 235. 6

2  
SIMPHONIA I. *All.<sup>o</sup> Violino Secondo.*

The musical score consists of 13 staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo and performance instruction are *All.<sup>o</sup> Violino Secondo.* The score includes various dynamic markings: *F.* (Forte) and *P.* (Piano) are used throughout. A section of the score is marked *Forziss:* (Forzando), indicating a strong accent. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line and repeat dots.

Violino Secondo

The musical score is written for the second violin part. It begins with a treble clef and a key signature of one flat (F major). The time signature is 3/8. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with some rests. The third staff features a rhythmic accompaniment of eighth notes. The fourth staff shows a melodic line with some grace notes. The fifth staff is marked 'Presto' and contains a fast-moving melodic line. The sixth staff has a dynamic marking 'P' (piano) and continues the melodic line. The seventh staff has a dynamic marking 'F' (forte) and features a series of chords. The eighth staff continues the melodic line. The ninth staff has a dynamic marking 'F' and continues the melodic line. The tenth staff continues the melodic line. The eleventh staff continues the melodic line. The twelfth staff concludes the piece with a final cadence.

Violino Secondo

SIMPHONIA II *1 Pia:*  
*Allegro moderato*

Violino Secondo

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a melodic line with various dynamics including *F*, *P*, and *F*. The word *Pia:* is written above the staff.

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *F*, *P*, *F*, *P*, *F*, and *P*.

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *F*, *P*, *F*, *P*, *F*, and *P*. The word *Minuetto.* is written below the staff.

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *F*, *P*, *F*, *P*, and *F*.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *F*, *P*, *F*, *P*, and *F*. The word *Trio.* is written below the staff.

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *P*, *F*, *P*, and *F*. The word *Da Capo al* is written above the staff.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *F*, *P*, and *F*. The word *Primo Minuetto* is written below the staff.

Musical staff 8: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *F*, *P*, and *F*. The word *Prestissimo* is written below the staff.

Musical staff 9: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *F*, *fortiss.*, and *P*.

Musical staff 10: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *For:*.

Musical staff 11: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *F*, *P*, and *F*.

Musical staff 12: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with dynamics *F*, *P*, and *F*.

Violino Secondo

SIMPHONIA III.

*Allegro*

This page contains a handwritten musical score for the second violin part of a symphony. The score is written on ten staves. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro'. The first staff contains the title 'SIMPHONIA III.' and the tempo marking. The second staff starts with a 'For.' (Forzando) dynamic. The third staff features a 'Pia' (Piano) dynamic. The fourth staff has a 'Pia:' dynamic. The fifth staff includes a 'For.' dynamic. The sixth staff has a 'P.' (Piano) dynamic. The seventh staff has a 'P.' dynamic. The eighth staff has a 'P.' dynamic. The ninth staff has a 'P.' dynamic. The tenth staff has a 'P.' dynamic. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Violino Secondo

*Andante.* *F.* *P.*

*P.* *F.* *P.* *F.*

*F.* *P.* *F.* *P.* *F.* *P.* *F.*

*F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.*

*P.* *F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.*

*Presto* *Pia.*

*F.* *P.*

*Pia.* *Pia.* *Pia.*

*F.* *Pia.* *P.* *F.*

# SIMPHONIA IV

*Violino Secondo*  
*Allegro Spiritoso*

*Cres: For:*

The musical score for Violino Secondo, page 8 of Symphonia IV, is written in G major (one sharp) and 3/4 time. The tempo is marked *Allegro Spiritoso*. The score consists of 12 staves of music. The dynamics are as follows:

- Staff 1: *Cres: For:*
- Staff 2: *Pia.*
- Staff 3: *Pia.* and *For.*
- Staff 4: *mezzo f:*
- Staff 5: *Pia.*
- Staff 6: *Sempre forzando* and *Pia.*
- Staff 7: *For.*
- Staff 8: *Pia.* and *For:*
- Staff 9: *Pia:*
- Staff 10: *legato*
- Staff 11: *Pia:* and *For:*
- Staff 12: *Pia:*



*Violino Secondo*

*Andantino*

The *Andantino* section consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains several measures of music with dynamics such as *F.*, *P.*, and *P.F.*. The second staff continues the melody with a *P.* dynamic. The third staff features a repeat sign and a *F.* dynamic. The fourth staff has a *P.* dynamic and a first ending bracket. The fifth staff concludes the section with a *P.* dynamic and a repeat sign.

*Minuetto*

The *Minuetto* section consists of four staves of music. The first staff has a treble clef, a key signature of two flats, and a 3/4 time signature. It starts with a *P.* dynamic. The second staff continues with a *P.* dynamic. The third staff features a *F.* dynamic. The fourth staff concludes with a *P.* dynamic and a repeat sign.

*Trio*

The *Trio* section consists of three staves of music. The first staff has a treble clef, a key signature of two flats, and a 3/4 time signature. It begins with a *F.* dynamic. The second staff continues with a *P.* dynamic. The third staff concludes with a *P.* dynamic and a repeat sign. Below the second staff, the word *For:* is written.

*Da Capo*

SIMPHONIA V

Allegro.

Violino Secondo

*Andante Sempre Piano.*

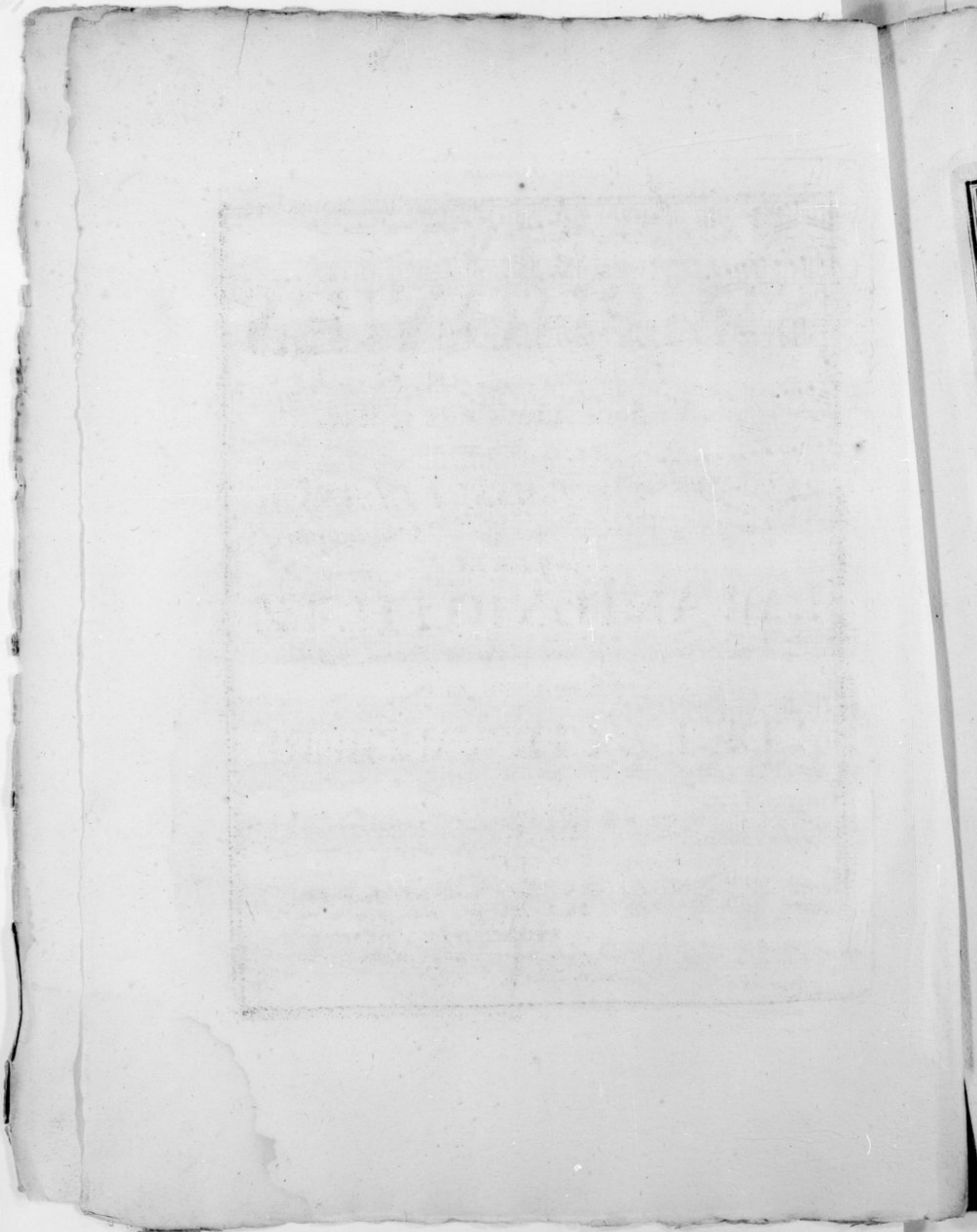
*Minuetto*

*Trio*  
*Sempre*  
*Piano*



Violino Secondo

The musical score for Violino Secondo consists of 15 staves of music. The notation includes various dynamic markings such as *F.*, *P.*, *rinfor.*, *Pianiss.*, and *Crescen.*. Performance instructions include *Presto assai.* and *15*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes a section with a 2/4 time signature. A circular library stamp is visible in the bottom right corner of the page.



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H. 235. c

I<sup>a</sup> SINFONIA *Alto Viola*

*Allegro*

Musical score for the first section, marked *Allegro*. It consists of five staves of music. The first staff has a treble clef and a key signature of two flats. The music features various dynamics including piano (P), forte (F), and sforzando (sf). There are also first and second endings marked with 'I' and '2'.

*Andante*

Musical score for the second section, marked *Andante*. It consists of three staves of music. The first staff has a treble clef and a key signature of two flats. The music is characterized by a slower tempo and includes first and second endings marked with '1' and '2'.

*Presto*

Musical score for the third section, marked *Presto*. It consists of four staves of music. The first staff has a treble clef and a key signature of two flats. The music is fast-paced and includes first and second endings marked with '1' and '2', and a triplet marked with '3'.





SINFONIA

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The tempo is marked *Allegro molto*. Dynamics include *P.* (piano) and *F.* (forte). The second staff has a *P.* dynamic. The third staff has a *P.* dynamic. The fourth staff has *P.* and *F.* dynamics. The fifth staff has a *P.* dynamic. The sixth staff has *P.* and *F.* dynamics. The seventh staff has a *P.* dynamic. The eighth staff has *P.* and *F.* dynamics. The ninth staff has a *P.* dynamic. The tenth staff has a *P.* dynamic. The eleventh staff has a *P.* dynamic. The twelfth staff has a *P.* dynamic. The thirteenth staff has a *P.* dynamic. The fourteenth staff has a *P.* dynamic.

Tempo markings include *Allegro molto* at the beginning, *Andante* starting at the eleventh staff, and *Presto* starting at the thirteenth staff. The word *Sempre* is written above the eleventh staff. The score concludes with a double bar line and repeat dots.

*Allo Viola*

First system of musical notation, featuring a single staff with various notes, rests, and dynamic markings like 'F.' and 'P.'

IV<sup>a</sup>  
SINFONIA

Second system of musical notation, including a treble clef, key signature, and tempo marking 'Allegro spiritoso'. It features a single staff with notes and rests.

Third system of musical notation, showing a treble clef, key signature, and dynamic markings such as 'F.', 'P.', and 'Crescendo'. It features a single staff with notes and rests.

Fourth system of musical notation, including a treble clef, key signature, and dynamic markings like 'P.', 'poc F.', and 'F. me'. It features a single staff with notes and rests.

Fifth system of musical notation, showing a treble clef, key signature, and dynamic markings such as 'F.' and 'P.'. It features a single staff with notes and rests.

*Andantino*

*Alto Viola*

Musical score for Alto Viola, *Andantino*. The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains several measures of music with dynamic markings *F.P.* and *FP.*. The second staff continues the melody with dynamic markings *F.* and *P.*. The third staff features a more complex rhythmic pattern with dynamic markings *F.* and *P.*. The fourth staff has a dynamic marking *P.*. The fifth staff concludes the section with a dynamic marking *P.* and a repeat sign.

*Menuetto*

Musical score for *Menuetto*. The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains several measures of music with dynamic markings *P.* and *F.*. The second staff continues the melody with dynamic markings *P.* and *F.*. The third staff features a more complex rhythmic pattern with dynamic markings *P.* and *F.*. The fourth staff has a dynamic marking *P.*. The fifth staff concludes the section with a dynamic marking *P.* and a repeat sign.

*Trio*

Musical score for *Trio*. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains several measures of music with dynamic markings *F.* and *P.*. The second staff concludes the section with a dynamic marking *P.* and a repeat sign.

*Da Capo*

*v<sup>a</sup>*  
**SINFONIA**

*Allegro*

Musical score for *SINFONIA*. The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains several measures of music with dynamic markings *F.* and *P.*. The second staff continues the melody with dynamic markings *F.* and *P.*. The third staff features a more complex rhythmic pattern with dynamic markings *F.* and *P.*. The fourth staff has a dynamic marking *P.*. The fifth staff concludes the section with a dynamic marking *P.* and a repeat sign.

*Alto Viola*

The first section consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single melodic line. The second staff continues the melody with some rests. The third staff features a more active melodic line. The fourth staff has a dense, sixteenth-note passage. The fifth staff concludes the section with a double bar line and repeat dots.

*Sempre P.*

*Andante*

The second section consists of five staves of music. The first staff begins with a treble clef and a 3/8 time signature. The music is written in a single melodic line. The second staff continues the melody with some rests. The third staff features a more active melodic line. The fourth staff has a dense, sixteenth-note passage. The fifth staff concludes the section with a double bar line and repeat dots.

*Menuetto*

The third section consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody with some rests.

*Trio*

The fourth section consists of one staff of music. It begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line. The section concludes with a double bar line and repeat dots.

*Da Capo*

VI<sup>a</sup>  
SINFONIA

*Allegro*

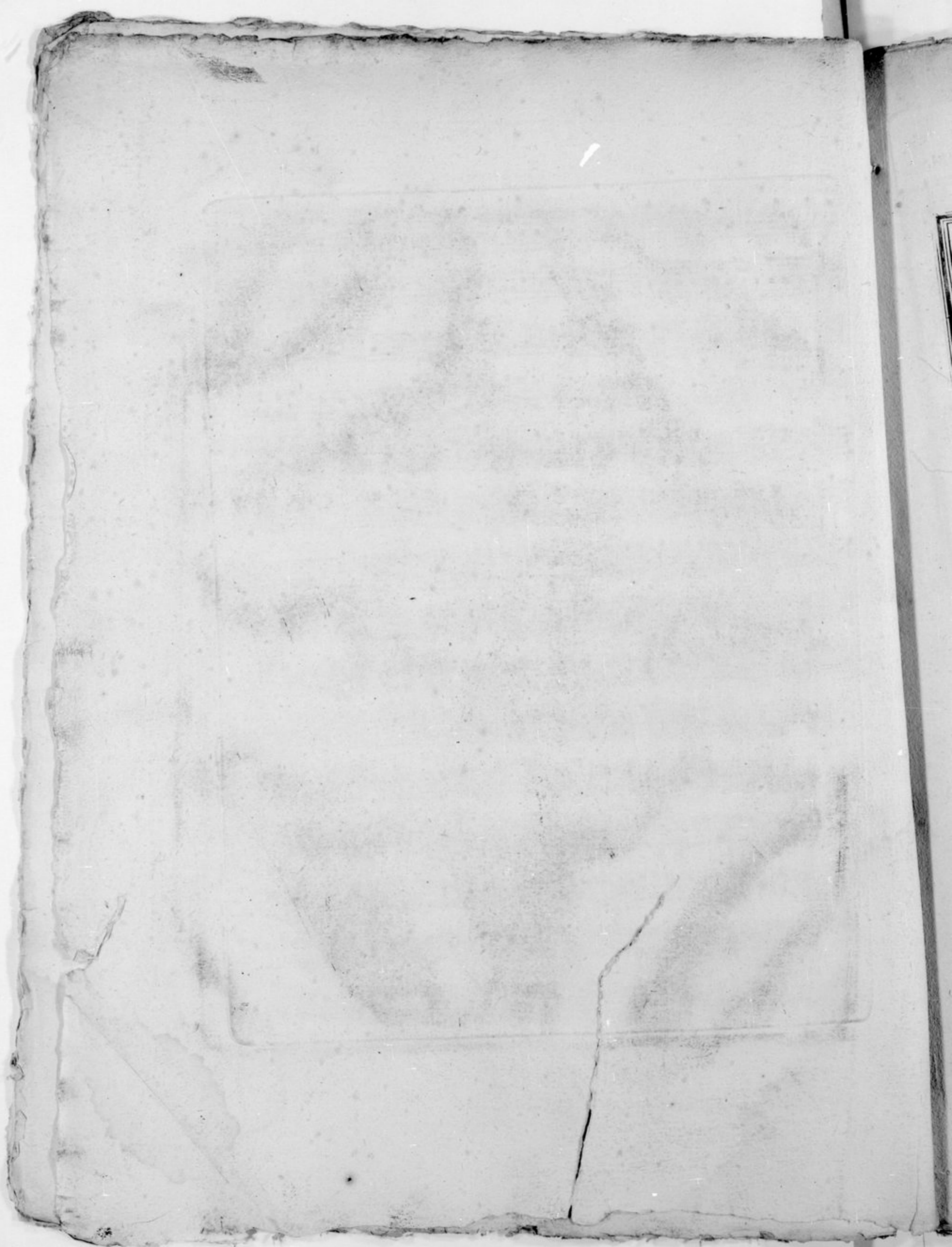
*Alto Viola*

The musical score for the Alto Viola part of the VI<sup>a</sup> Sinfonia is written on 14 staves. It begins with a treble clef and a common time signature (C). The tempo is marked *Allegro*. The score contains various musical notations including notes, rests, and dynamic markings such as *P* (piano), *F* (forte), and *rinf* (rinfornato). The piece concludes with the tempo marking *And<sup>te</sup> poco* and a final dynamic marking *P*.

Violetta

The musical score is written on 14 staves. The first section, titled "Violetta", begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include *rit*, *pmo*, *poct*, *rit*, *P.*, and *Sciolta*. The second section, titled "Presto Assai", starts with a 2/4 time signature and includes markings for *rit*, *crescendo*, *mf*, *F.*, *pmo*, *mf*, and *rit*. The score is densely packed with musical notation, including many accidentals and dynamic markings.







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A LYON

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AVEC PRIVILEGE DU ROY.

H. 235. a.

# CATALOGUE N° I.

De Musique *VOCAL*E Appartenant à M DE LA CHEVARDIERE rue du Roule à la Croix d'Or A PARIS

Opéra Comiques en Partition	Ariettes Périodiq. de Philidor et Trial.	Recueils d'Airs avec Accompagnement de Guitare.	Cantailles, de Leschere Org.	Ariettes à grand Orchestre.	Ariettes du Chevalier d'Arban
Le Sarcoc... 10	Le portrait d'Am. N° 1 3	Albanose 4 <sup>e</sup> ... 0	La Saison des plais... 1 10	Ariette d'Hyppolite... 2 3	Le miracle de Thé... 1 4
Les parties séparées 3	Le triomphe de la J. 2 3	Carden 1 <sup>er</sup> ... 0	Le Bonheur imprévu... 1 10	Le Bonheur incertain... 1 10	La Déclaration d'A... 1 4
Tomponce... 10	La petite Anette 3 3	De Monaux 1 <sup>er</sup> ... 0	Libérence... 1 10	L'Amour triomphant... 1 10	La Lézard... 1 4
Les parties séparées 6	Les rigueurs d'Hort 4 3	Genti 1 <sup>er</sup> ... 0	Le Benquet de l'Amour... 1 10	L'Amant inquiet... 1 10	Le Papillon... 1 4
Le Bucheron avec part 10	L'Amour au Village 5 3	Genti 2 <sup>e</sup> ... 0	Les Regrets... 1 10	La Distraction... 1 10	L'Amour constant... 1 4
Le Maréchal part sep 10	Le Pere de Famille 6 3	Glachant 1 <sup>er</sup> ... 3 12	La retraite de Borée... 1 10	Ariette de Lesoue... 1 10	La vaine promesse... 1 4
Le Jardinier part sep 10	Le teme des Fleurs 7 3	Beuleron 1 <sup>er</sup> ... 3 12	Mieux que buveur B.C... 1 10	Le Donx espoir... 1 10	Les allarmes de l'A... 1 4
Sancho pança p. sep 10	Le retour du Printe 8 3	Beuleron 2 <sup>e</sup> ... 3 12	Les Bergères de temp... 1 10	Les charmes de la lib... 1 10	L'Inconscience... 1 4
Le Jardinier de sillon p 10	L'Amour de tout age 9 3	Hourtier 1 <sup>er</sup> ... 6	Les Vieux mutiles... 1 10	L'Espoir flateur... 1 10	La Volage... 1 4
L'Amant de guise p. s. 10	Le Politique 10 3	Boukeron trio... 7 4	La Rose... 1 10	Le Portrait de l'Am... 1 10	Le portrait d'Urie... 1 4
Blaise le Savetier... 10	Les Oiseaux II... 3	L'Eloge de la Guitare... 1 10	Delphire... 1 10	Le Portrait de l'am... 1 4	Les Fleurs... 1 4
Le Cadi dupé p. s. 10	L'Amie 12 3	Goussot 1 <sup>er</sup> ... 6	Sypho... 1 10	L'Heureux retour... 1 10	Le triomphe de l'Ho... 3
Les Amis inconnus... 10	Les Soupirs 13 3	Goussot 2 <sup>e</sup> ... 6	L'Amour protecteur... 1 10	Lesne aria... 1 10	
Nanette et Lucas p. s. 10	La paix du Boccage 14 3	Delauze 1 <sup>er</sup> ... 6	Le rendez vous... 1 10	Le Berton Duo... 1 4	
Anette et Lubin p. s. 10	La Vie champ 15 3		Le Lever de l'Aurore... 1 10	La Bergère inquiète... 1 10	
Isabelle et Gertrude p 10	Amour absent 17 3		L'Heureux dépit... 1 10	La Jalouse... 1 10	
La Rose part. sep 10	Image de la guerre 18 3		La Pensée... 1 10	Fauveau N° 1... 1 10	
Ninette à la Cour... 10	Le teme des Jeux 19 3		La raison catéfante... 1 10	Fauveau N° 2... 1 10	
La Bohémienne... 10	L'Indifférence 20 3		Prométhée... 1 10	L'Épreuve... 1 10	
La servante maîtresse 9	Le matin 21 3		Andromède... 1 10	La Saison des Bergères... 1 10	
Le Maître de musique 9	L'Amant malheur 22 3		Atalante et Hyppomene... 1 10		
La Fille mal gardée 9	Les Plaisirs champ 23 3		Les Amours rivaux... 1 10		
Le Chinois... 9	La Bergère coquette 24 3		Thémire... 1 10		
Bertholde à la Ville 9			Les Vieux exaucés... 1 10		
Le Maître d'Amour... 9			L'Amour dévoté... 1 10		
Bayoco ou le joueur 9			Iphise... 1 10		
Le Jaloux corrigé... 9			L'Aurore... 1 10		
Erécine pastorale... 9			Cornie B.T... 3 12		
Le Guy de chêne p. s. 12			Le retour d'Éole... 1 10		
Le Docteur Saporado 12			Le Coupzon mal fende 3		
Le Diable 4 p. s. 12					
Les Amours de jeunesse 13					
Les Pecheurs... 13					
parties séparées... 6					
Tourelle... 13					
L'Écuyer de Palmire 13					
Le Navigateur... 13					
Julie... 22					
L'Erreur d'un moment 13					
Le Soldat magicien... 13					
Le serrurier... 13					
Le Toucher... 13					
Les Femmes vengées 13					
	Ariettes Détachées des Opéra Comiques	Recueils d'Airs avec Harpe	Musique Spirituelle	Méthodes pour la Voix.	Journal d'Airs d'Opéra Com. avec Accompagnement
	De l'Amour et l'Amie... 1 10	Meyer 1 <sup>er</sup> ... 6	La Penitence avec parole 7 4	David... 7 4	1 <sup>er</sup> Volume 1764... 12
	De l'Amour de Palmire... 1 10	Meyer 2 <sup>e</sup> ... 7 4	Concerta me-motet... 7 4	Dante... 7 4	2 <sup>e</sup> Volume 1765... 12
	Du Serrurier... 2 3	Roussel 1 <sup>er</sup> ... 7 4	Afferte Domino Id... 2 3	Dupont... 3 12	3 <sup>e</sup> Volume 1766... 12
	De l'Amour... 2 3	Meyer méthode... 7 4	Quam bonus Id... 2 3	Dumas... 6	4 <sup>e</sup> Volume 1767... 12
	Du Bucheron... 1 10	Hochbrucker 1 <sup>er</sup> ... 7 4	Coronat. Héros Id... 2 3	Tartini traité... 7 4	5 <sup>e</sup> Volume 1768... 12
	Du Maréchal... 1 10	Brühler... 6	Exultate Id... 2 3		6 <sup>e</sup> Volume 1769... 12
	Du Jardinier... 1 10	De Mignaux quatuor... 7 4	Miserere mei... 2 3		7 <sup>e</sup> Volume 1770... 12
	De Sancho... 1 10	De Mignaux Idem... 7 4	Uoque quo... 2 3		8 <sup>e</sup> Volume 1771... 12
	De Blaise... 1 10		Requies corli... 2 3		9 <sup>e</sup> Volume 1772... 12
	D'Anette et Lubin... 3 12		Que madame dum... 2 3		10 <sup>e</sup> Volume 1773... 12
	De la Rose... 3		Nunc dimittit... 2 3		11 <sup>e</sup> Volume 1774... 12
	Du Cadi dupé... 1 10		Cantate Domino... 2 3		12 <sup>e</sup> Volume 1775... 12
	Des Amis... 1 10		O sacrum... 2 3		
	De Nanette et Lucas... 2 3		Benedictus... 2 3		
	Du Maître de musique... 3		Laudate... 2 3		
	De la serv. maîtresse... 3		Cantemus Domino... 2 3		
	Du Docteur Saporado... 1 10		Fuite exultamus... 2 3		
	Des Praxationes... 1 10				
	Du Dormeur éveillé... 1 10				
	Du Guy de Chêne... 1 10				
	Des Amours de gen... 1 10				
	Du Bayoco... 1 10				
	D'Isabelle et Gertrude... 1 10				
	D'Erécine... 1 10				
	Des Pecheurs... 1 10				
	Du Jardin de sillon... 2 3				
	De l'Amant de guise... 2 3				
	Paradis de Rose et Id... 1 10				
	Paradis des Chasseurs... 1 10				
	Paradis du Fermier... 1 10				
	Du Navigateur... 2 3				
	De Julie... 2 3				
	De l'Erreur d'un m... 2 3				
	Du Soldat mag... 1 10				
	Du Serrurier... 1 10				
	Du Toucher... 1 10				
	Des Femmes vengées... 1 10				
				Recueils d'Airs avec Accompagnement	
				Cinq chants... 6	
				Recitations de Polon... 3 12	
				Legat 1 <sup>er</sup> ... 6	
				Legat 2 <sup>e</sup> ... 6	
				Legat 3 <sup>e</sup> ... 6	
				Legat 4 <sup>e</sup> ... 6	
				Leschere Duo 1 <sup>er</sup> ... 3 12	
				Leschere Duo 2 <sup>e</sup> ... 3 12	
				Leschere Duo 3 <sup>e</sup> ... 3 12	
				Petit Air... 1 10	
				Albanose 4 <sup>e</sup> ... 0	
				Albanose 5 <sup>e</sup> ... 9	

M<sup>rs</sup> les Libraires de Province et autres personnes qui font le commerce de Musique, peuvent s'adresser à M. De la Chevardiere; il envoie dans tout le Royaume et dans le Pays étrangers soit aux Marchands, soit aux Particuliers. Sa Demeuré est à Paris rue du Roule à la Croix d'Or.  
Il envoie aussi un Journal de musique composé d'une Feuille par semaine avec accompagnement d'abonnement et de 12<sup>es</sup> par an et 18<sup>es</sup> pour la Province par France.

# CATALOGUE N° II.

De Musique INSTRUMENTALE appartenant à M. DE LA CHEVARDIERE rue du Roule à la Croix d'Or

Sonates à Violoncel	Duo p <sup>r</sup> Flutes	Symphonies périodiq	Symphonies en Œuvre	Quatuors	Concerto de Clavecin
S. Raphael . . . . . 7 4	Toschi . . . . . 6 6	Toschi ōbe N° 1 . . . . . 1 8	Il Wienerse divers a . . . . . 0 9	Filtz 1 <sup>er</sup> . . . . . 0 9	Haydn 4 <sup>e</sup> . . . . . 0 9
Paganini 3 <sup>e</sup> . . . . . 7 4	Richter . . . . . 6 6	Filtz ōbe N° 2 . . . . . 1 8	Stamitz 7 <sup>e</sup> ōbe . . . . . 0 9	Vachen . . . . . 0 9	Haydn 5 <sup>e</sup> . . . . . 0 9
Bachen 1 <sup>er</sup> . . . . . 7 4	Dejean . . . . . 6 6	Heltzbaur ōbe N° 3 . . . . . 1 8	Stamitz 8 <sup>e</sup> ōbe . . . . . 0 9	Ferrari 2 <sup>e</sup> . . . . . 0 9	Haydn 6 <sup>e</sup> . . . . . 0 9
Stamitz 6 <sup>e</sup> . . . . . 7 4	De Lauro . . . . . 6 6	Filtz ōbe N° 4 . . . . . 1 8	Cannabich 1 <sup>er</sup> ōbe . . . . . 0 9	Denzwee 1 <sup>er</sup> . . . . . 0 9	Haydn 7 <sup>e</sup> . . . . . 0 9
Dehec . . . . . 7 4	Mahaut 1 <sup>er</sup> . . . . . 6 6	Cannabich ōbe N° 5 . . . . . 1 8	Cannabich 2 <sup>e</sup> ōbe . . . . . 0 9	Toschi 3 <sup>e</sup> . . . . . 0 9	Haydn 8 <sup>e</sup> . . . . . 0 9
Rambach . . . . . 6 6	Mahaut 2 <sup>e</sup> . . . . . 6 6	Heltzbaur N° 7 . . . . . 1 8	Toschi 1 <sup>er</sup> . . . . . 0 9	Toschi 5 <sup>e</sup> . . . . . 0 9	Haydn 9 <sup>e</sup> . . . . . 0 9
Libbe 7 <sup>e</sup> jolis airs . . . . . 6 6	Granier 1 <sup>er</sup> airs d'opéra . . . . . 6 6	Filtz ōbe N° 8 . . . . . 1 8	Toschi 3 <sup>e</sup> . . . . . 1 2	Stumpff 5 <sup>e</sup> . . . . . 0 9	Haydn 10 <sup>e</sup> . . . . . 0 9
Corcell 5 <sup>e</sup> . . . . . 6 6	Granier 2 <sup>e</sup> . . . . . 6 6	Heltzbaur N° 8 . . . . . 1 8	Filtz 2 <sup>e</sup> . . . . . 0 9	Hayden 1 <sup>er</sup> . . . . . 0 9	Haydn 11 <sup>e</sup> . . . . . 0 9
Locatelli 6 <sup>e</sup> . . . . . 6 6	Granier 3 <sup>e</sup> . . . . . 6 6	Heltzbaur N° 9 . . . . . 1 8	Kannadler 1 <sup>er</sup> . . . . . 0 9	Hayden 3 <sup>e</sup> . . . . . 0 9	Hayden 12 <sup>e</sup> . . . . . 0 9
L'Art de l'Archet . . . . . 6 6	Granier 4 <sup>e</sup> . . . . . 6 6	Filtz ōbe N° 10 . . . . . 1 8	Davens ouverture . . . . . 0 9	Hayden 4 <sup>e</sup> . . . . . 0 9	Hayden 13 <sup>e</sup> . . . . . 0 9
Airs pour Mandoline . . . . . 6 6	Granier 5 <sup>e</sup> . . . . . 6 6	Porvache N° 11 . . . . . 1 8	Arctos Ital. par Dav . . . . . 0 9	Cannabich 2 <sup>e</sup> . . . . . 0 9	Hayden 14 <sup>e</sup> . . . . . 0 9
Greneman airs 2 <sup>e</sup> . . . . . 6 6	Granier 6 <sup>e</sup> . . . . . 6 6	Sanz N° 12 . . . . . 1 8	Goose 4 <sup>e</sup> . . . . . 0 9	Kuifner 3 <sup>e</sup> . . . . . 0 9	Hayden 15 <sup>e</sup> . . . . . 0 9
Lolla 3 <sup>e</sup> . . . . . 6 6	Granier 7 <sup>e</sup> . . . . . 6 6	Porvache N° 13 . . . . . 1 8	Ferrari 3 <sup>e</sup> . . . . . 0 9	Milchwee 3 <sup>e</sup> . . . . . 0 9	Hayden 16 <sup>e</sup> . . . . . 0 9
Carden . . . . . 6 6	Granier 8 <sup>e</sup> . . . . . 6 6	Heltzbaur N° 14 . . . . . 1 8	Stumpff 6 <sup>e</sup> ōbe . . . . . 1 2	Le Bel 1 <sup>er</sup> airs dep . . . . . 0 9	Hayden 17 <sup>e</sup> . . . . . 0 9
Carden petits airs . . . . . 6 6	Granier 9 <sup>e</sup> . . . . . 6 6	De Chambrey N° 16 . . . . . 1 8	Beck 7 <sup>e</sup> ōbe . . . . . 1 2	Le Bel 2 <sup>e</sup> . . . . . 0 9	Hayden 18 <sup>e</sup> . . . . . 0 9
Lebe airs variés . . . . . 6 6	Ludarti . . . . . 4 4	Beck N° 17 . . . . . 1 8	Raver 5 <sup>e</sup> . . . . . 1 2	Le Bel 3 <sup>e</sup> . . . . . 0 9	Hayden 19 <sup>e</sup> . . . . . 0 9
Kannadler 5 <sup>e</sup> . . . . . 6 6	Davens 1 <sup>er</sup> . . . . . 6 6	De Chambrey N° 18 . . . . . 1 8	Lezmann 1 <sup>er</sup> . . . . . 1 2	Le Bel 4 <sup>e</sup> . . . . . 0 9	Hayden 20 <sup>e</sup> . . . . . 0 9
Sentalie 1 <sup>er</sup> . . . . . 6 6	Davens 2 <sup>e</sup> . . . . . 6 6	Arctos Ital. N° 19 . . . . . 1 8	Zappa ōbe . . . . . 1 2	Gateman 3 <sup>e</sup> . . . . . 0 9	Hayden 21 <sup>e</sup> . . . . . 0 9
Sentalie 2 <sup>e</sup> . . . . . 6 6	Davens 3 <sup>e</sup> . . . . . 6 6	Arctos N° 20 . . . . . 1 8	Schuer quintett . . . . . 1 2	Bullante 2 <sup>e</sup> . . . . . 0 9	Hayden 22 <sup>e</sup> . . . . . 0 9
Sentalie 3 <sup>e</sup> . . . . . 6 6	Davens 4 <sup>e</sup> . . . . . 6 6	Arctos N° 21 . . . . . 1 8	Hayden 13 <sup>e</sup> ōbe . . . . . 1 2	Richter 4 <sup>e</sup> . . . . . 0 9	Hayden 23 <sup>e</sup> . . . . . 0 9
Sentalie 4 <sup>e</sup> . . . . . 6 6	Blavet 1 <sup>er</sup> . . . . . 6 6	Arctos N° 22 . . . . . 1 8	Stamitz lame 9 <sup>e</sup> ōbe . . . . . 1 2	Le Bel 5 <sup>e</sup> . . . . . 0 9	Hayden 24 <sup>e</sup> . . . . . 0 9
Sentalie 5 <sup>e</sup> . . . . . 6 6	Blavet 2 <sup>e</sup> . . . . . 6 6	Arctos N° 23 . . . . . 1 8	Fritz 6 <sup>e</sup> . . . . . 1 2	Alcl 3 <sup>e</sup> . . . . . 0 9	Hayden 25 <sup>e</sup> . . . . . 0 9
Deardine 5 <sup>e</sup> . . . . . 6 6	Blavet 3 <sup>e</sup> . . . . . 6 6	Messiani N° 24 . . . . . 1 8	Abel 10 <sup>e</sup> . . . . . 1 2	Beck 2 <sup>e</sup> . . . . . 0 9	Hayden 26 <sup>e</sup> . . . . . 0 9
Deardine 7 <sup>e</sup> . . . . . 6 6	Fischer Duo . . . . . 6 6	Philidor N° 24 . . . . . 1 8	Becherini 15 <sup>e</sup> sextuor . . . . . 1 2	Hayden 2 <sup>e</sup> . . . . . 0 9	Hayden 27 <sup>e</sup> . . . . . 0 9
Deardine 8 <sup>e</sup> . . . . . 6 6	Granier 9 <sup>e</sup> . . . . . 6 6	Cannabich N° 25 . . . . . 1 8		Stamitz 3 <sup>e</sup> . . . . . 0 9	Hayden 28 <sup>e</sup> . . . . . 0 9
Deardine 9 <sup>e</sup> . . . . . 6 6	Granier 10 <sup>e</sup> . . . . . 6 6	Toschi N° 26 . . . . . 1 8		Deminaux 3 <sup>e</sup> . . . . . 0 9	Hayden 29 <sup>e</sup> . . . . . 0 9
Deardine 10 <sup>e</sup> . . . . . 6 6	Greneman 1 <sup>er</sup> . . . . . 6 6	Philidor N° 27 . . . . . 1 8		Sinhal 21 . . . . . 0 9	Hayden 30 <sup>e</sup> . . . . . 0 9
Deardine 11 <sup>e</sup> . . . . . 6 6	Greneman 2 <sup>e</sup> . . . . . 6 6	Cannabich N° 28 . . . . . 1 8		Hayden 22 <sup>e</sup> quintett . . . . . 1 2	Hayden 31 <sup>e</sup> . . . . . 0 9
Deardine 12 <sup>e</sup> . . . . . 6 6	Paloni 1 <sup>er</sup> . . . . . 6 6	Stumpff N° 29 . . . . . 1 8		Becherini 17 <sup>e</sup> quint . . . . . 1 2	Hayden 32 <sup>e</sup> . . . . . 0 9
Deardine 13 <sup>e</sup> . . . . . 6 6	Paloni 2 <sup>e</sup> . . . . . 6 6	Heltzbaur N° 30 . . . . . 1 8		Airs des Femmes veng . . . . . 0 9	Hayden 33 <sup>e</sup> . . . . . 0 9
Deardine 14 <sup>e</sup> . . . . . 6 6	Paloni 3 <sup>e</sup> . . . . . 6 6	Stumpff N° 31 . . . . . 1 8		Airs de Julie 2 <sup>e</sup> . . . . . 0 9	Hayden 34 <sup>e</sup> . . . . . 0 9
Deardine 15 <sup>e</sup> . . . . . 6 6	Paloni 4 <sup>e</sup> . . . . . 6 6	Toschi N° 32 . . . . . 1 8		Airs de la Rosière 3 <sup>e</sup> . . . . . 0 9	Hayden 35 <sup>e</sup> . . . . . 0 9
Deardine 16 <sup>e</sup> . . . . . 6 6	Paloni 5 <sup>e</sup> . . . . . 6 6	Cannabich N° 33 . . . . . 1 8		Airs du Marny 4 <sup>e</sup> . . . . . 0 9	Hayden 36 <sup>e</sup> . . . . . 0 9
Deardine 17 <sup>e</sup> . . . . . 6 6	Paloni 6 <sup>e</sup> . . . . . 6 6	Raver N° 34 . . . . . 1 8		Airs d'honey 4 <sup>e</sup> . . . . . 0 9	Hayden 37 <sup>e</sup> . . . . . 0 9
Deardine 18 <sup>e</sup> . . . . . 6 6	Paloni 7 <sup>e</sup> . . . . . 6 6	Cannabich N° 35 . . . . . 1 8		Airs de la Colonic quint . . . . . 0 9	Hayden 38 <sup>e</sup> . . . . . 0 9
Deardine 19 <sup>e</sup> . . . . . 6 6	Paloni 8 <sup>e</sup> . . . . . 6 6	Filtz N° 36 . . . . . 1 8		Airs de la Bonne Ville . . . . . 0 9	Hayden 39 <sup>e</sup> . . . . . 0 9
Deardine 20 <sup>e</sup> . . . . . 6 6	Paloni 9 <sup>e</sup> . . . . . 6 6	Paganini N° 37 . . . . . 1 8		Airs de la belle Arsene . . . . . 0 9	Hayden 40 <sup>e</sup> . . . . . 0 9
Deardine 21 <sup>e</sup> . . . . . 6 6	Paloni 10 <sup>e</sup> . . . . . 6 6	Goose N° 38 . . . . . 1 8		Breval 1 <sup>er</sup> . . . . . 0 9	Hayden 41 <sup>e</sup> . . . . . 0 9
Deardine 22 <sup>e</sup> . . . . . 6 6	Paloni 11 <sup>e</sup> . . . . . 6 6	Toschi N° 39 . . . . . 1 8		Becherini 21 <sup>e</sup> quintett . . . . . 0 9	Hayden 42 <sup>e</sup> . . . . . 0 9
Deardine 23 <sup>e</sup> . . . . . 6 6	Paloni 12 <sup>e</sup> . . . . . 6 6	Filtz N° 40 . . . . . 1 8			Hayden 43 <sup>e</sup> . . . . . 0 9
Deardine 24 <sup>e</sup> . . . . . 6 6	Paloni 13 <sup>e</sup> . . . . . 6 6	Galuppi N° 41 . . . . . 1 8			Hayden 44 <sup>e</sup> . . . . . 0 9
Deardine 25 <sup>e</sup> . . . . . 6 6	Paloni 14 <sup>e</sup> . . . . . 6 6	Filtz N° 42 . . . . . 1 8			Hayden 45 <sup>e</sup> . . . . . 0 9
Deardine 26 <sup>e</sup> . . . . . 6 6	Paloni 15 <sup>e</sup> . . . . . 6 6	Filtz N° 43 . . . . . 1 8			Hayden 46 <sup>e</sup> . . . . . 0 9
Deardine 27 <sup>e</sup> . . . . . 6 6	Paloni 16 <sup>e</sup> . . . . . 6 6	Lustri N° 43 . . . . . 1 8			Hayden 47 <sup>e</sup> . . . . . 0 9
Deardine 28 <sup>e</sup> . . . . . 6 6	Paloni 17 <sup>e</sup> . . . . . 6 6	Filtz N° 44 . . . . . 1 8			Hayden 48 <sup>e</sup> . . . . . 0 9
Deardine 29 <sup>e</sup> . . . . . 6 6	Paloni 18 <sup>e</sup> . . . . . 6 6	Gulami N° 45 . . . . . 1 8			Hayden 49 <sup>e</sup> . . . . . 0 9
Deardine 30 <sup>e</sup> . . . . . 6 6	Paloni 19 <sup>e</sup> . . . . . 6 6	Gulami N° 46 . . . . . 1 8			Hayden 50 <sup>e</sup> . . . . . 0 9
Deardine 31 <sup>e</sup> . . . . . 6 6	Paloni 20 <sup>e</sup> . . . . . 6 6	Khamt N° 47 . . . . . 1 8			Hayden 51 <sup>e</sup> . . . . . 0 9
Deardine 32 <sup>e</sup> . . . . . 6 6	Paloni 21 <sup>e</sup> . . . . . 6 6	Galuppi N° 48 . . . . . 1 8			Hayden 52 <sup>e</sup> . . . . . 0 9
Deardine 33 <sup>e</sup> . . . . . 6 6	Paloni 22 <sup>e</sup> . . . . . 6 6	Goose N° 49 . . . . . 1 8			Hayden 53 <sup>e</sup> . . . . . 0 9
Deardine 34 <sup>e</sup> . . . . . 6 6	Paloni 23 <sup>e</sup> . . . . . 6 6	Richter N° 40 . . . . . 1 8			Hayden 54 <sup>e</sup> . . . . . 0 9
Deardine 35 <sup>e</sup> . . . . . 6 6	Paloni 24 <sup>e</sup> . . . . . 6 6	Galuppi N° 51 . . . . . 1 8			Hayden 55 <sup>e</sup> . . . . . 0 9
Deardine 36 <sup>e</sup> . . . . . 6 6	Paloni 25 <sup>e</sup> . . . . . 6 6	Enderle N° 52 . . . . . 1 8			Hayden 56 <sup>e</sup> . . . . . 0 9
Deardine 37 <sup>e</sup> . . . . . 6 6	Paloni 26 <sup>e</sup> . . . . . 6 6	Galuppi N° 53 . . . . . 1 8			Hayden 57 <sup>e</sup> . . . . . 0 9
Deardine 38 <sup>e</sup> . . . . . 6 6	Paloni 27 <sup>e</sup> . . . . . 6 6	Enderle N° 54 . . . . . 1 8			Hayden 58 <sup>e</sup> . . . . . 0 9
Deardine 39 <sup>e</sup> . . . . . 6 6	Paloni 28 <sup>e</sup> . . . . . 6 6	Galuppi N° 55 . . . . . 1 8			Hayden 59 <sup>e</sup> . . . . . 0 9
Deardine 40 <sup>e</sup> . . . . . 6 6	Paloni 29 <sup>e</sup> . . . . . 6 6	Heltzbaur N° 56 . . . . . 1 8			Hayden 60 <sup>e</sup> . . . . . 0 9
Deardine 41 <sup>e</sup> . . . . . 6 6	Paloni 30 <sup>e</sup> . . . . . 6 6	Toschi N° 57 . . . . . 1 8			Hayden 61 <sup>e</sup> . . . . . 0 9
Deardine 42 <sup>e</sup> . . . . . 6 6	Paloni 31 <sup>e</sup> . . . . . 6 6	Goose N° 58 . . . . . 1 8			Hayden 62 <sup>e</sup> . . . . . 0 9
Deardine 43 <sup>e</sup> . . . . . 6 6	Paloni 32 <sup>e</sup> . . . . . 6 6	Richter N° 40 . . . . . 1 8			Hayden 63 <sup>e</sup> . . . . . 0 9
Deardine 44 <sup>e</sup> . . . . . 6 6	Paloni 33 <sup>e</sup> . . . . . 6 6	Galuppi N° 61 . . . . . 1 8			Hayden 64 <sup>e</sup> . . . . . 0 9
Deardine 45 <sup>e</sup> . . . . . 6 6	Paloni 34 <sup>e</sup> . . . . . 6 6	Enderle N° 54 . . . . . 1 8			Hayden 65 <sup>e</sup> . . . . . 0 9
Deardine 46 <sup>e</sup> . . . . . 6 6	Paloni 35 <sup>e</sup> . . . . . 6 6	Galuppi N° 58 . . . . . 1 8			Hayden 66 <sup>e</sup> . . . . . 0 9
Deardine 47 <sup>e</sup> . . . . . 6 6	Paloni 36 <sup>e</sup> . . . . . 6 6	Enderle N° 54 . . . . . 1 8			Hayden 67 <sup>e</sup> . . . . . 0 9
Deardine 48 <sup>e</sup> . . . . . 6 6	Paloni 37 <sup>e</sup> . . . . . 6 6	Galuppi N° 61 . . . . . 1 8			Hayden 68 <sup>e</sup> . . . . . 0 9
Deardine 49 <sup>e</sup> . . . . . 6 6	Paloni 38 <sup>e</sup> . . . . . 6 6	Toschi N° 57 . . . . . 1 8			Hayden 69 <sup>e</sup> . . . . . 0 9
Deardine 50 <sup>e</sup> . . . . . 6 6	Paloni 39 <sup>e</sup> . . . . . 6 6	Goose N° 58 . . . . . 1 8			Hayden 70 <sup>e</sup> . . . . . 0 9
Deardine 51 <sup>e</sup> . . . . . 6 6	Paloni 40 <sup>e</sup> . . . . . 6 6	Richter N° 40 . . . . . 1 8			Hayden 71 <sup>e</sup> . . . . . 0 9
Deardine 52 <sup>e</sup> . . . . . 6 6	Paloni 41 <sup>e</sup> . . . . . 6 6	Galuppi N° 61 . . . . . 1 8			Hayden 72 <sup>e</sup> . . . . . 0 9
Deardine 53 <sup>e</sup> . . . . . 6 6	Paloni 42 <sup>e</sup> . . . . . 6 6	Enderle N° 54 . . . . . 1 8			Hayden 73 <sup>e</sup> . . . . . 0 9
Deardine 54 <sup>e</sup> . . . . . 6 6	Paloni 43 <sup>e</sup> . . . . . 6 6	Galuppi N° 58 . . . . . 1 8			Hayden 74 <sup>e</sup> . . . . . 0 9
Deardine 55 <sup>e</sup> . . . . . 6 6	Paloni 44 <sup>e</sup> . . . . . 6 6	Enderle N° 54 . . . . . 1 8			Hayden 75 <sup>e</sup> . . . . . 0 9
Deardine 56 <sup>e</sup> . . . . . 6 6	Paloni 45 <sup>e</sup> . . . . . 6 6	Galuppi N° 61 . . . . . 1 8			Hayden 76 <sup>e</sup> . . . . . 0 9
Deardine 57 <sup>e</sup> . . . . . 6 6	Paloni 46 <sup>e</sup> . . . . . 6 6	Toschi N° 57 . . . . . 1 8			Hayden 77 <sup>e</sup> . . . . . 0 9
Deardine 58 <sup>e</sup> . . . . . 6 6	Paloni 47 <sup>e</sup> . . . . . 6 6	Goose N° 58 . . . . . 1 8			Hayden 78 <sup>e</sup> . . . . . 0 9
Deardine 59 <sup>e</sup> . . . . . 6 6	Paloni 48 <sup>e</sup> . . . . . 6 6	Richter N° 40 . . . . . 1 8			Hayden 79 <sup>e</sup> . . . . . 0 9
Deardine 60 <sup>e</sup> . . . . . 6 6	Paloni 49 <sup>e</sup> . . . . . 6 6	Galuppi N° 61 . . . . . 1 8			Hayden 80 <sup>e</sup> . . . . . 0 9
Deardine 61 <sup>e</sup> . . . . . 6 6	Paloni 50 <sup>e</sup> . . . . . 6 6	Enderle N° 54 . . . . . 1 8			Hayden 81 <sup>e</sup> . . . . . 0 9
Deardine 62 <sup>e</sup> . . . . . 6 6	Paloni 51 <sup>e</sup> . . . . . 6 6	Galuppi N° 58 . . . . . 1 8			Hayden 82 <sup>e</sup> . . . . . 0 9
Deardine 63 <sup>e</sup> . . . . . 6 6	Paloni 52 <sup>e</sup> . . . . . 6 6	Enderle N° 54 . . . . . 1 8			Hayden 83 <sup>e</sup> . . . . . 0 9
Deardine 64 <sup>e</sup> . . . . . 6 6	Paloni 53 <sup>e</sup> . . . . . 6 6	Galuppi N° 61 . . . . . 1 8			Hayden 84 <sup>e</sup> . . . . . 0 9
Deardine 65 <sup>e</sup> . . . . . 6 6	Paloni 54 <sup>e</sup> . . . . . 6 6	Toschi N° 57 . . . . . 1 8			Hayden 85 <sup>e</sup> . . . . . 0 9
Deardine 66 <sup>e</sup> . . . . . 6 6	Paloni 55 <sup>e</sup> . . . . . 6 6	Goose N° 58 . . . . . 1 8			Hayden 86 <sup>e</sup> . . . . . 0 9
Deardine 67 <sup>e</sup> . . . . . 6 6	Paloni 56 <sup>e</sup> . . . . . 6 6	Richter N° 40 . . . . . 1 8			Hayden 87 <sup>e</sup> . . . . . 0 9
Deardine 68 <sup>e</sup> . . . . . 6 6	Paloni 57 <sup>e</sup> . . . . . 6 6	Galuppi N° 61 . . . . . 1 8			Hayden 88 <sup>e</sup> . . . . . 0 9
Deardine 69 <sup>e</sup> . . . . . 6 6	Paloni 58 <sup>e</sup> . . . . . 6 6	Enderle N° 54 . . . . . 1 8			Hayden 89 <sup>e</sup> . . . . . 0 9
Deardine 70 <sup>e</sup> . . . . . 6 6	Paloni 59 <sup>e</sup> . . . . . 6 6	Galuppi N° 58 . . . . . 1 8			Hayden 90 <sup>e</sup> . . . . . 0 9
Deardine 71 <sup>e</sup> . . . . . 6 6	Paloni 60 <sup>e</sup> . . . . . 6 6	Enderle N° 54 . . . . . 1 8			Hayden 91 <sup>e</sup> . . . . . 0 9
Deardine 72 <sup>e</sup> . . . . . 6 6	Paloni 61 <sup>e</sup> . . . . . 6 6	Galuppi N° 61 . . . . . 1 8			Hayden 92 <sup>e</sup> . . . . . 0 9
Deardine 73 <sup>e</sup> . . . . . 6 6	Paloni 62 <sup>e</sup> . . . . . 6 6	Toschi N° 57 . . . . . 1 8			Hayden 93 <sup>e</sup> . . . . . 0 9
Deardine 74 <sup>e</sup> . . . . . 6 6	Paloni 63 <sup>e</sup> . . . . . 6 6	Goose N° 58 . . . . . 1 8			Hayden 94 <sup>e</sup> . . . . . 0 9
Deardine 75 <sup>e</sup> . . . . . 6 6	Paloni 64 <sup>e</sup> . . . . . 6 6	Richter N° 40 . . . . . 1 8			Hayden 95 <sup>e</sup> . . . . . 0 9
Deardine 76 <sup>e</sup> . . . . . 6 6	Paloni 65 <sup>e</sup> . . . . . 6 6				

*All.<sup>o</sup> Violino Primo.*

SIMPHONIA I.

The musical score is written for the first violin part of a symphony. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked *All.<sup>o</sup>*. The score contains 12 staves of music. Dynamics are indicated by 'F' and 'P'. A repeat sign is present at the end of the piece. The notation includes various rhythmic values, accidentals, and articulation marks.



SIMPHONIA II.

All. P.

The musical score is written on 14 staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'All. P.' and the dynamics include 'F.', 'Fmo.', and 'P.'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and first/second endings indicated by the numbers '1' and '2'. The piece ends with a '3/4' time signature and the marking 'And.'.



6  
*Violino Primo.*  
*All.*  
SIMPHONIA III.

This page contains a handwritten musical score for the first violin part of a symphony. The score is written on 14 staves of five-line music paper. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece is marked 'All.' (Allegretto) and begins with a treble clef and a common time signature. The score is densely written with many notes, including triplets and sixteenth-note passages. Dynamic markings such as 'P.' (piano) and 'F.' (forte) are placed throughout the score to indicate changes in volume. Some measures contain the letter 'R', possibly indicating a repeat or a specific performance instruction. The paper shows signs of age, with some staining and wear along the left edge.



*Violino Primo.*

The musical score for Violino Primo on page 7 is divided into two main sections. The first section, marked *Andante*, begins with a treble clef and a key signature of one flat. It features a complex melodic line with many slurs and ornaments. Dynamics are marked with *F.* (forte) and *P.* (piano). The second section, marked *Presto*, starts with a 3/8 time signature and continues with a more rhythmic and technically demanding passage, also featuring *F.* and *P.* markings. The page number '7' is located in the upper right corner.

*Violino Primo.*

**SIMPHONIA IV** *All.<sup>o</sup>*

*Spiritoso.* *P.* *Cres. F.*

Violino Primo.

Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. It features a melodic line with a series of sixteenth-note runs and a bass line with chords. Dynamics include *F.* and *P.*

*Andantino*

Musical staff with treble clef, key signature of two flats, and a 2/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *F.* and *P.*

Musical staff with treble clef, key signature of two flats, and a 2/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *F.* and *P.*

Musical staff with treble clef, key signature of two flats, and a 2/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *P.* and *F. P.*

Musical staff with treble clef, key signature of two flats, and a 2/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *P.* and *F. P. F. P.*

Musical staff with treble clef, key signature of two flats, and a 2/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *F.* and *P.*

Musical staff with treble clef, key signature of two flats, and a 2/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *P.* and *P.*

*Minuetto.*

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *P.* and *F.*

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *F. P.* and *F. P.*

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *F.*

*Trio.*

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *F.* and *P.*

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *P.*

*Violino Primo.*

SIMPHONIA V<sup>a</sup>.

*Allegro.*

The first section of the score is marked *Allegro*. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'p' (piano) and 'f' (forte). There are also some articulation marks like slurs and accents. The section concludes with a double bar line.

*Andante.*

*Sempre P.*

The second section of the score is marked *Andante*. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music is characterized by a slower tempo and features a melodic line with slurs. The instruction *Sempre P.* (Always Piano) is written below the staff.

*Violino Primo.*

The first section of the music consists of ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with slurs and dynamic markings. A 'P' (piano) marking is visible on the fifth staff.

*Minuetto.*

The Minuetto section consists of four staves of music. It continues in the same key signature and time signature as the first section. The notation features a mix of eighth and sixteenth notes, with some rests and slurs.

*Trio.*

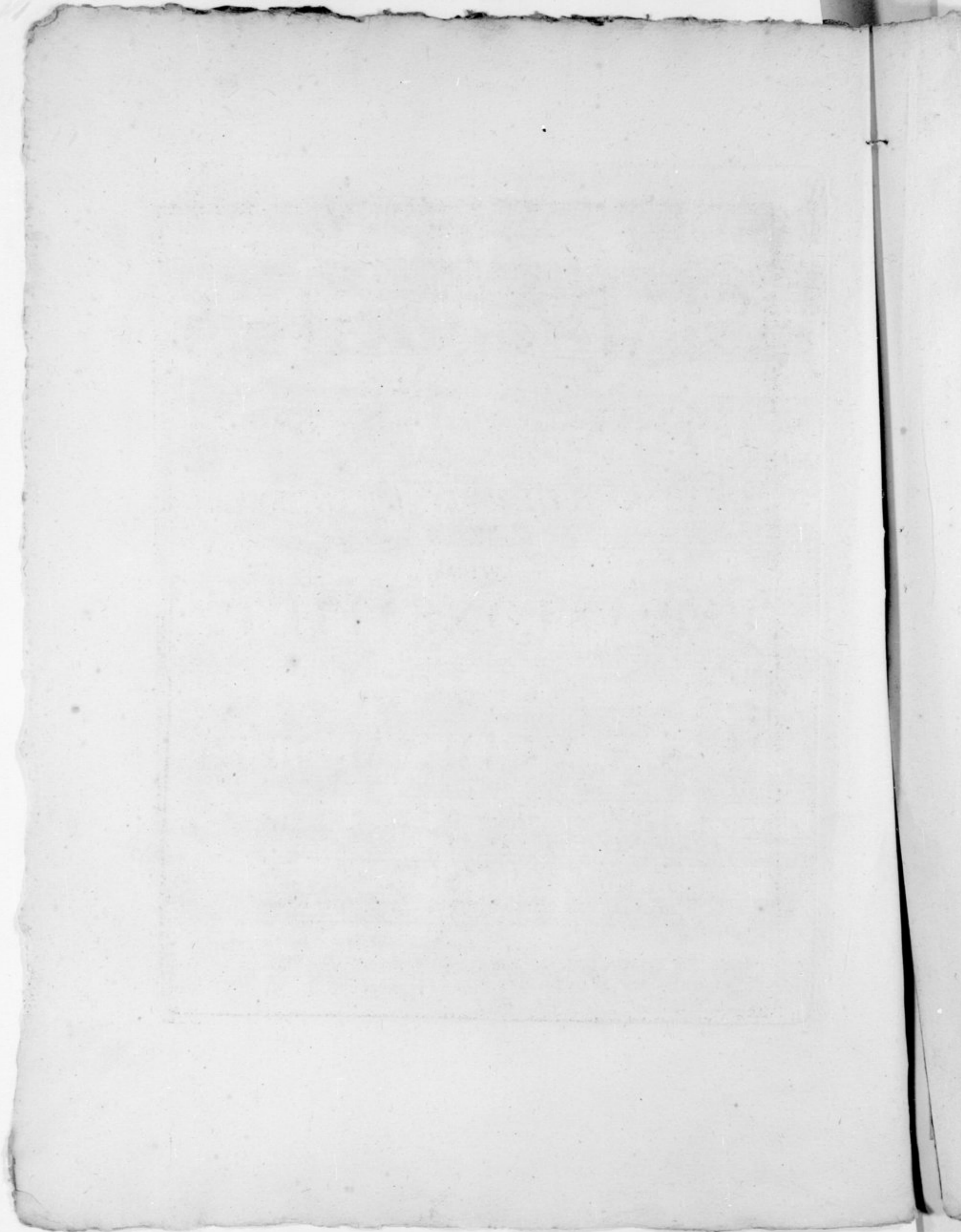
The Trio section consists of two staves of music. It is marked with a 3/4 time signature and a key signature of one flat. The notation includes a 'Sempre P.' (sempre piano) marking. The music features a variety of rhythmic patterns and rests.

All.<sup>o</sup> Violino Primo.

# SIMPHONIA VI.<sup>a</sup>

The musical score is written for the first violin (Violino Primo) in a common time signature. It consists of 14 staves of music. The notation includes various rhythmic values, trills (tr), and triplets (3). Dynamic markings such as *P* (piano), *rin F.* (rinfornito), and *F.* (forte) are used throughout the piece. The score is presented on aged, slightly worn paper.







SIX  
SIMPHONIES

*a Quatre Parties*  
deux Violons Alto Viola & Basse.

*Composées*  
à  
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*Ancien Capitaine dans le Reg. de la Couronne.*  
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H. 235. 2

# SINFONIA I

*Basso*

*Allegro*

The first section of the score, marked *Allegro*, spans six staves. It begins with a treble clef and a key signature of one flat. The music is characterized by rapid sixteenth-note passages and complex fingering, with numbers 1 through 7 frequently appearing above the notes. The section concludes with a double bar line.

*Andante Piano*

The second section, marked *Andante Piano*, consists of three staves. The tempo is slower, and the music features more complex rhythmic patterns and fingering, including numbers 2, 3, 4, 5, 6, and 7. The section ends with a double bar line.

*Presto*

The third section, marked *Presto*, consists of four staves. The tempo is very fast, and the music is highly technical, featuring rapid sixteenth-note runs and complex fingering, with numbers 1 through 7 and 4 prominently displayed. The section concludes with a double bar line.

*G. S. S. S.*

# SINFONIA II

*Basso*

*Allegro* 3/4 P

*Andante Piano*

*Minuetto*

*Trio* 2/4

*Prestissimo*

*Allegro*

The score consists of ten staves of music. The first staff is the title 'SINFONIA II' with 'Basso' written above it. The second staff begins with the tempo 'Allegro' and the time signature '3/4', with a dynamic marking 'P'. The third staff is marked 'Andante Piano'. The fourth staff is marked 'Minuetto'. The fifth staff is marked 'Trio' and has a '2' below it. The sixth staff is marked 'Prestissimo'. The seventh staff is marked 'Allegro'. The score includes various musical notations such as notes, rests, and ornaments, along with performance instructions like 'Allegro', 'Andante Piano', 'Minuetto', 'Trio', and 'Prestissimo'. Fingerings and dynamics are indicated throughout the piece.



*Basso*

*Presto*

**SINFONIA IV**

*Allegro Spiritoso*

*rinfor*

*Cres: F*

*rinfor F*

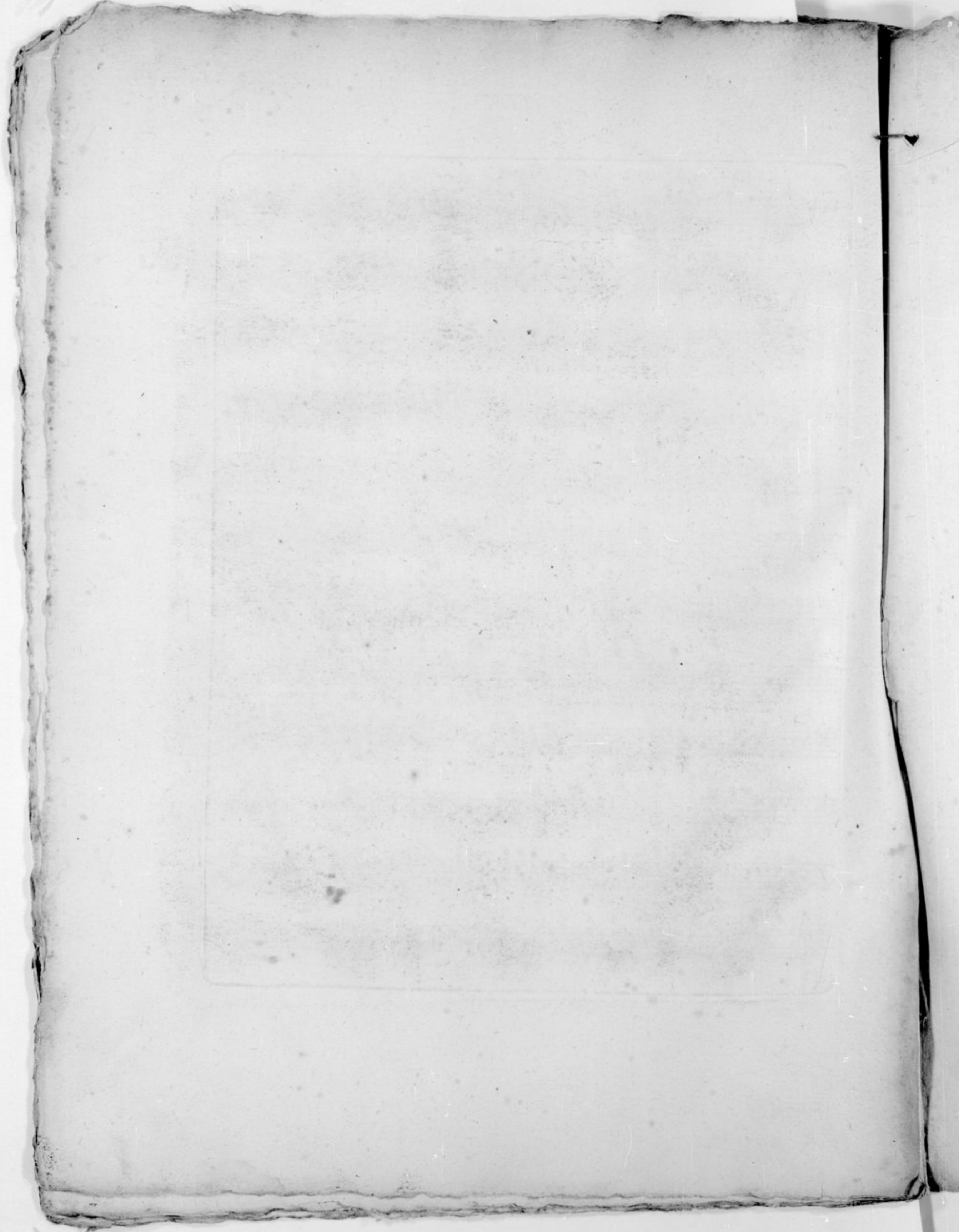
*rinfor*

*3 P F*

*Volti*









# SINFONIA VI

Basso

*Allegro*

The musical score consists of ten systems of music, each with a treble and bass clef staff. The notation includes notes, rests, and various ornaments. Fingerings are indicated by numbers 1-5 and 6-7 above or below notes. Dynamics include *rinfor* (ritornello), *P* (piano), and *F* (forte). The tempo is marked *Allegro* and *Andante poco*. The score is heavily annotated with performance instructions and technical markings.

*m:f*

*rinfor*

