No** M 450.48
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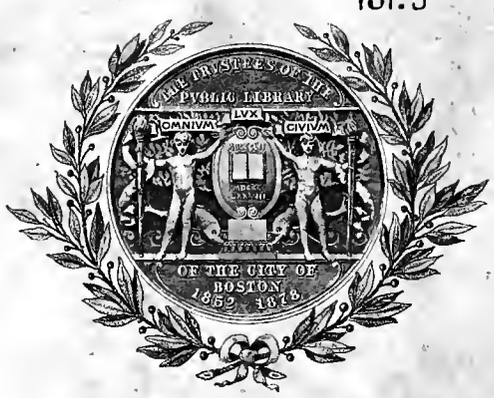

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NOTICE BIOGRAPHIQUE

DE

J. DE CHAMBONNIÈRES.

CHAMBONNIÈRES, sieur de La Chapelle (Jacques Champion de), célèbre joueur de clavecin de la chambre du roi Louis XIV, prit le nom sous lequel il est le plus connu, de la terre de Chambonnières, en Brie, dont il avait épousé l'héritière. Il était fils de Jacques Champion, sieur de La Chapelle, et petit-fils de Thomas Champion, tous deux célèbres organistes et clavecinistes de leur temps. On ignore la date de la naissance de Chambonnières, et l'on ne connaît pas au juste celle de sa mort; il est toutefois certain qu'il vivait encore en 1670, lorsqu'il fit paraître son premier livre de pièces de clavecin. Cette publication ne dut avoir lieu que dans les derniers mois de l'année, puisque le privilége du roi, qui est en tête du recueil, est daté du 25 août, mais on croit qu'il mourut peu de temps après cette publication (1); cependant rien n'indique que son deuxième livre, malheureusement sans date, n'ait pas été publié de son vivant. Le Gallois, dans sa *Lettre à Mademoiselle Regnault de Solier, touchant la musique* (Paris, 1680, in-12), dit qu'après la mort de Chambonnières, Hardelle (2), son meilleur élève, donna, *pendant plusieurs années*, des leçons à Gautier, qui déjà avait été disciple du premier, et qu'enfin Hardelle laissa par testament au même Gautier toute sa musique ainsi que les manuscrits inédits de son maître. Dans cette lettre, Le Gallois fait le plus grand éloge du jeu de Chambonnières; il assure que, par sa manière d'attaquer les touches du clavecin, il tirait de cet instrument des sons d'une qualité si moelleuse qu'aucun autre artiste ne pouvait l'égaler. Le Gallois cite encore Buret, comme un des élèves les plus distingués de l'illustre claveciniste. Enfin on lit dans la *Biographie générale* publiée par MM. Didot, à l'article Nivers (Guillaume-Gabriel), que cet artiste fut aussi, pour le clavecin, élève de Chambonnières. Le père Mersenne, dans son *Harmonie universelle* (3), lui accorde les plus grands éloges. Voici ce que dit le bon religieux dans son langage naïf :

« Thomas Champion, Organiste et Epinette du Roy, a défriché le chemin pour ce qui concerne l'Orgue « et l'Epinette sur lesquels il faisoit toutes sortes de canons et de fugues à l'improviste; il a esté le plus « grand contraponctiste de son temps; son fils Jacques Champion, sieur de la Chapelle, et Chevalier de « l'Ordre du Roy, a fait voir sa profonde science et son beau toucher sur l'Epinette, et ceux qui ont connu « la perfection de son jeu l'ont admiré; mais après avoir ouy le clavecin par le sieur Chambonnières, son

(1) Titon du Tillet, dans son *Parnasse François*, page 402, dit que Chambonnières mourut *vers* 1670.

(2) J'ai tout lieu de croire que la véritable orthographe du nom de cet artiste est *Hardel*. Il existe encore à Paris des familles de ce nom, et dans un recueil manuscrit de pièces de clavecin (Bibl. impériale, n° 2106, in-fol.), on en trouve sept en tête desquelles le nom est toujours écrit *Hardel;* ces pièces sont tout ce qu'on connaît de ce claveciniste.

(3) Préface, 10e page non numérotée.

« fils, lequel porte le même nom, je n'en peux exprimer mon sentiment qu'en disant qu'il ne faut plus rien « entendre après, etc. »

On a de cet artiste : *Les Pieces de Clavessin de Monsieur de Chambonnieres.... Paris, Jollain, rue St-Jacques, à la ville de Cologne. Avec privilege du Roy.* 1670. Livre premier. — Idem. — Livre second; *sans date*, format petit in-4° oblong; 62 et 61 pages. Je possède un exemplaire de ces recueils excessivement rares. Le premier seulement se trouve au Conservatoire de musique de Paris, et le second à la Bibliothèque impériale. Celui-ci, chose bizarre, est imprimé avec le titre et les préliminaires du premier livre, sauf le feuillet contenant deux pièces latines de Santeuil en l'honneur de Chambonnières.

Que Chambonnières ait été un très-habile claveciniste, le témoignage de ses contemporains en fait foi; qu'il fût grand musicien, ses œuvres le prouvent. L'harmonie de ses compositions est riche et très-pure; cependant il brillait près d'un siècle avant Rameau, et plus de cinquante ans avant François Couperin. Ses imitations sont naturelles et piquantes; il y a souvent dans sa basse un sentiment de grandeur qui fait pressentir le caractère de l'orgue, ce que l'on remarque principalement dans les sarabandes. Parmi les pièces les plus intéressantes nous croyons pouvoir citer, dans le 1er livre : les Allemandes N°s 8, 12 et 20 ; la Gigue N° 18, et les Sarabandes N°s 6 et 29 ; dans le 2me livre : l'Allemande N° 16; les Sarabandes N°s 15 et 29; la Courante N° 17, et les Gigues N°s 21 et 23.

L'exécution des pièces de Chambonnières présente plus de difficulté qu'on ne peut se le figurer d'abord : leur mouvement doit être régulier et nullement précipité; le jeu doit être très-lié; enfin, les agréments doivent être faits avec beaucoup de soin; on doit s'attacher à la perfection du pincé et surtout à celle du trille continu que l'auteur appelle cadence.

1670

—

PIÈCES

pour le

CLAVECIN

PAR

DE CHAMBONNIÈRES.

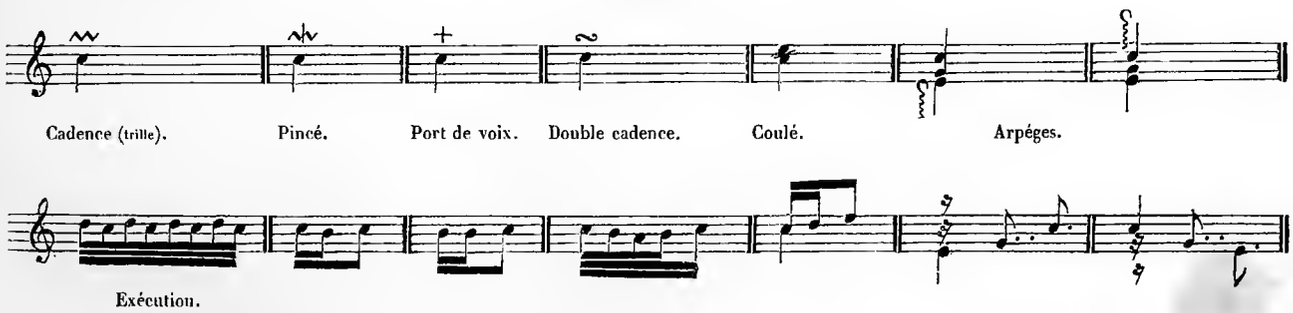
PREMIER LIVRE.

PUBLIÉ PAR A. FARRENC. — PARIS, 1863.

T. d. P. (3) C. 1.

PRÉFACE.

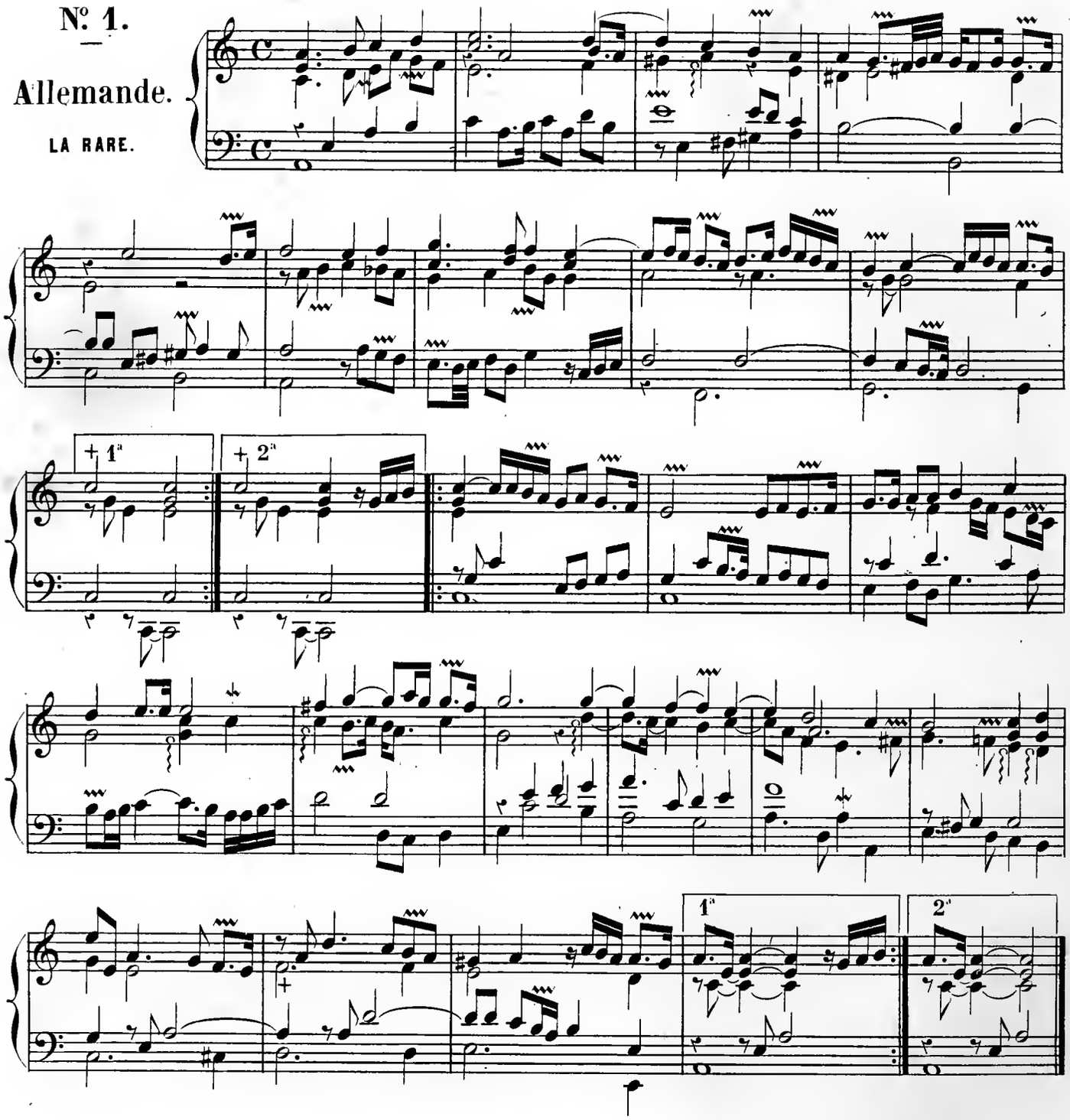
Le desavantage quil y a ordinairement a donner ses ouvrages au public m'avoit fait resoudre de me contenter de l'approbation que les personnes les plus augustes de l'Europe ont eu la bonté de donner à ces pieces lorsque j'ay eu l'honneur de les leur faire entendre. Cependant les avis que je reçois de différens lieux qu'il s'en fait un espece de commerce presque dans toutes les villes du monde ou l'on a la connoissance du Clavessin, par les copies que l'on en distribue quoyqu'avec beaucoup de deffauts, et ainsi fort a mon prejudice, m'ont fait croire que je devois donner volontairement ce que l'on m'otoit avec violence, et que je devois mettre au jour moy même ce que d'autres y avoient desja mis a demy pour moy, puis qu'aussi bien les donnant avec tous leurs agreemens, comme je fais en ce recueil, elles seront, sans doute, et plus utiles au public, et plus honorables pour moy que toutes ces copies infideles qui paroissent sous mon nom. C'est ce que j'ay tasché de faire en ce livre ; et pour le faire avec plus d'avantage pour ceux qui s'en serviront, ne pouvant avec les nottes ordinaires marquer certains traits qui donnent beaucoup d'agreement a ces pieces, je l'ay fait par les marques suivantes :



N.o 1.

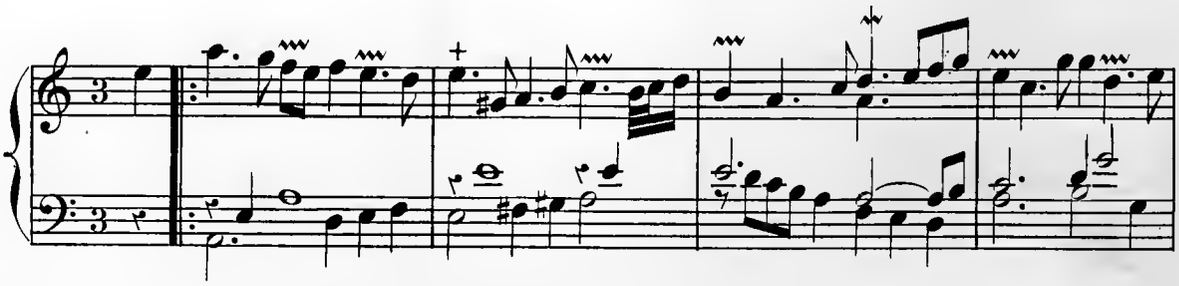
Allemande.

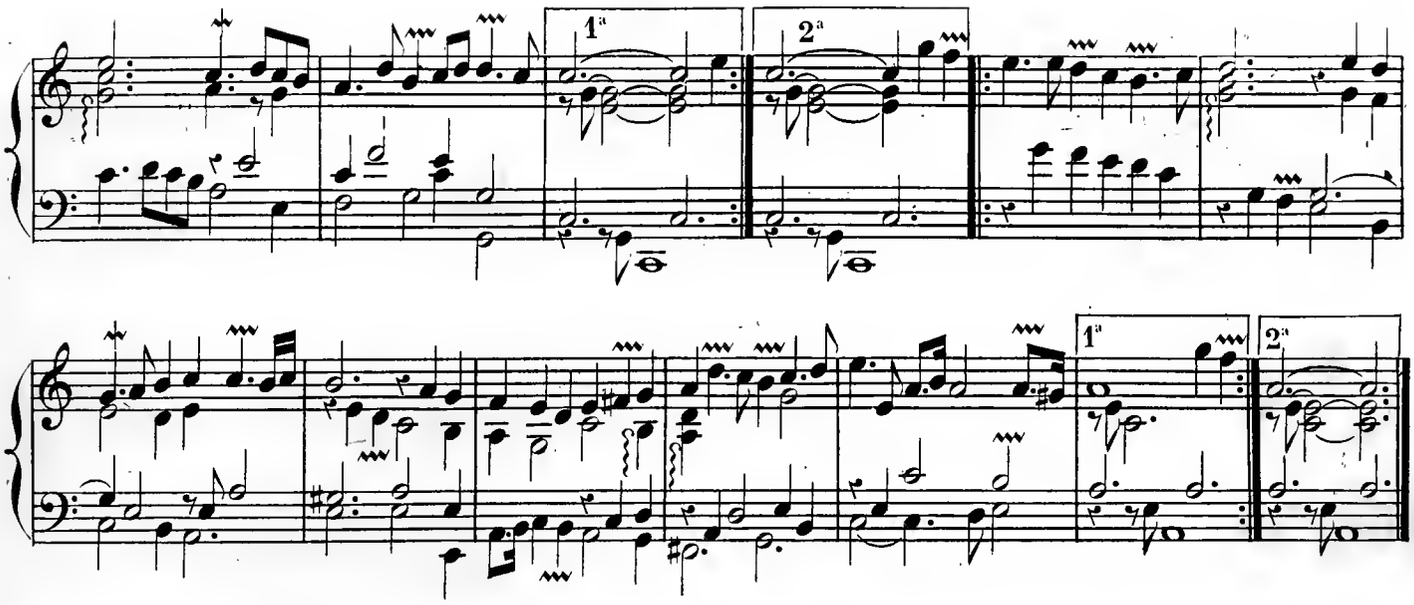
LA RARE.



N.o 2.

Courante.





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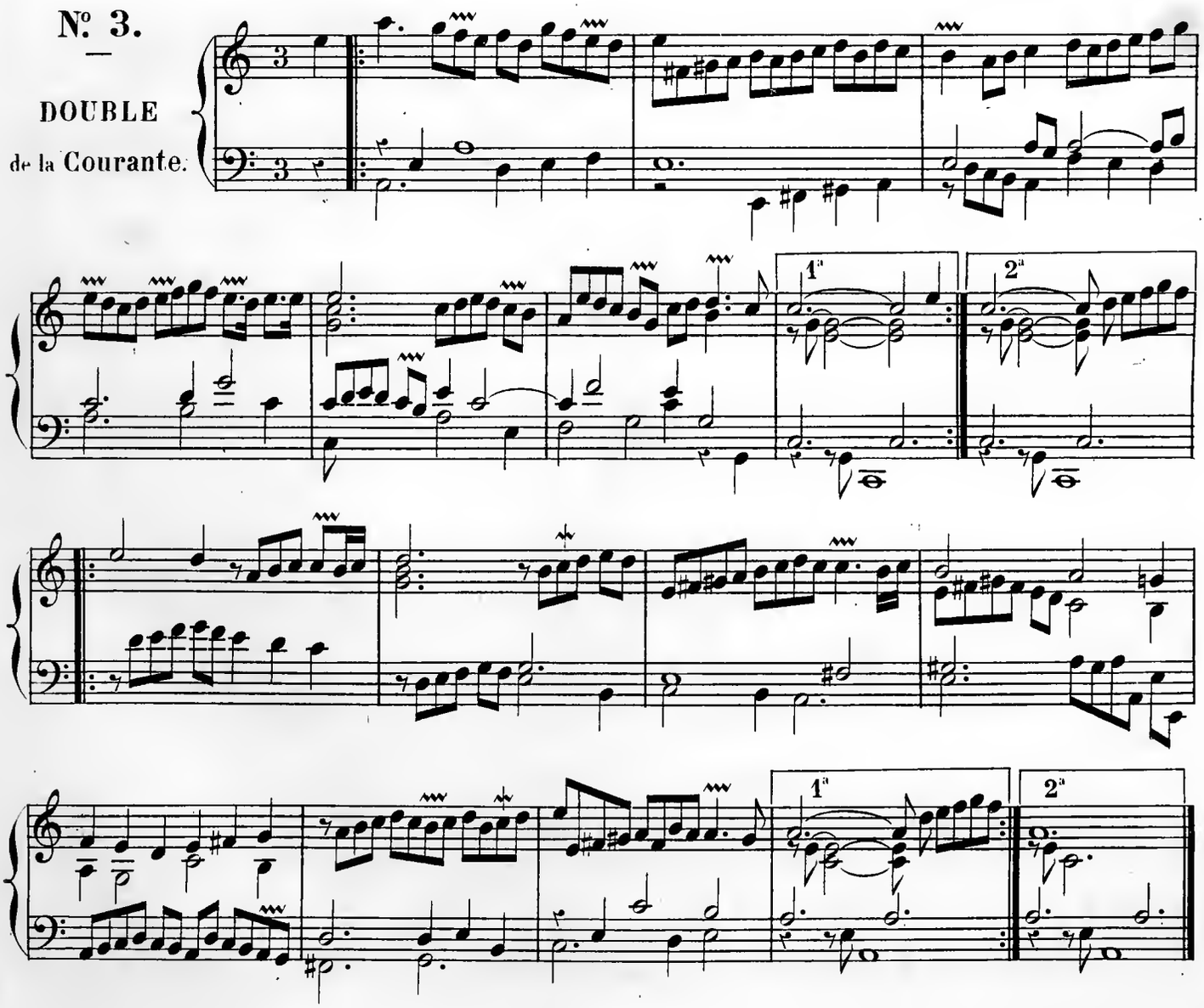
DOUBLE

de la Courante.



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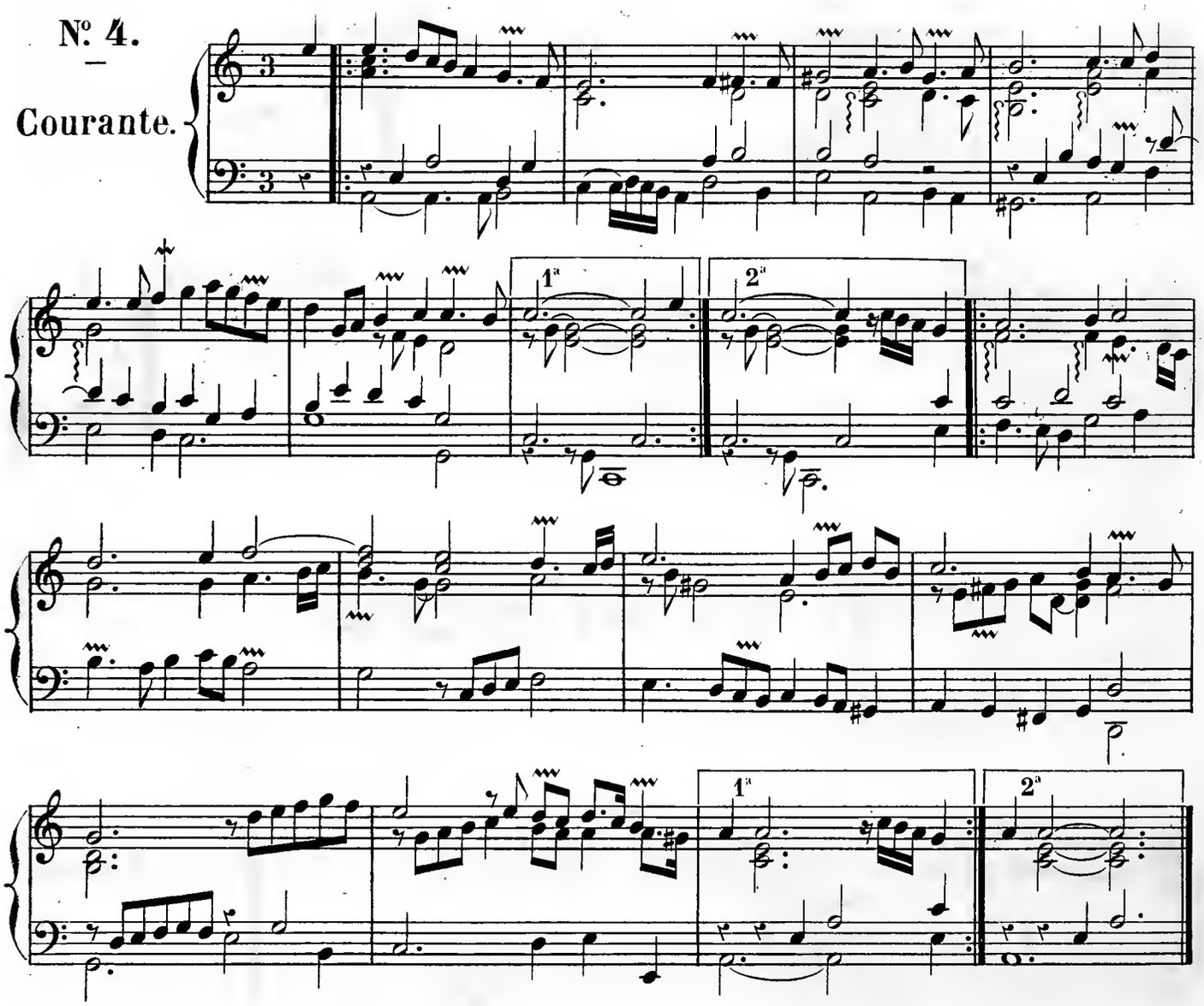

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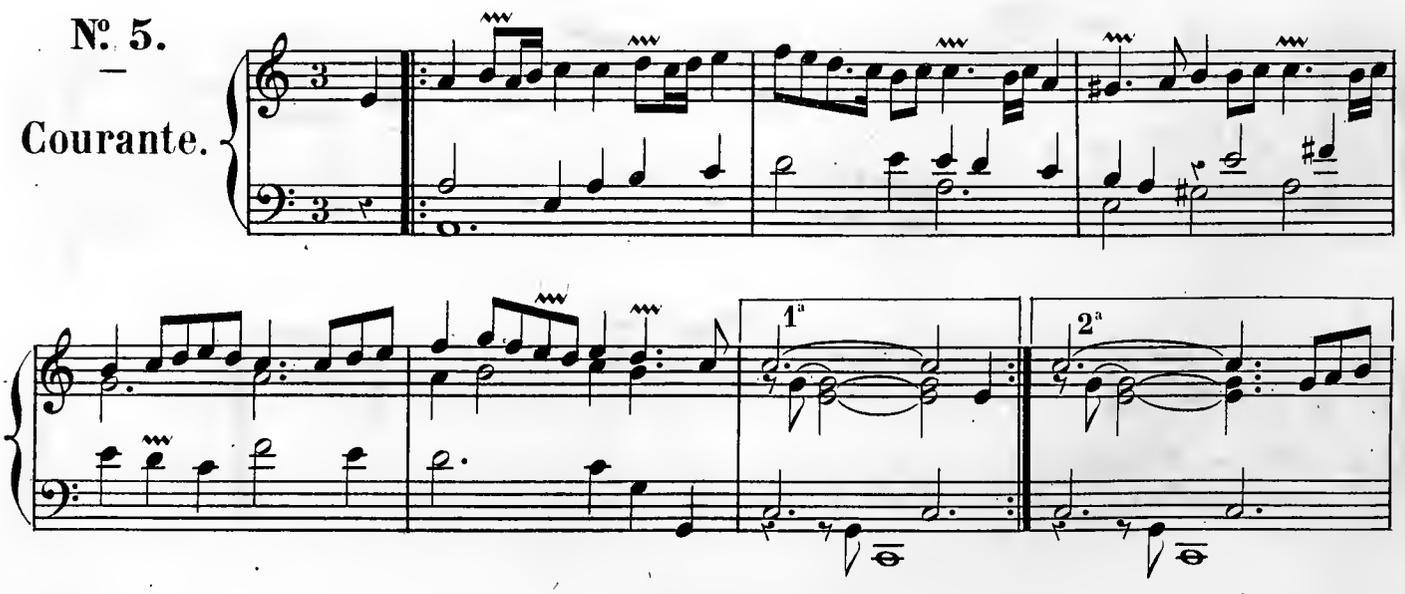

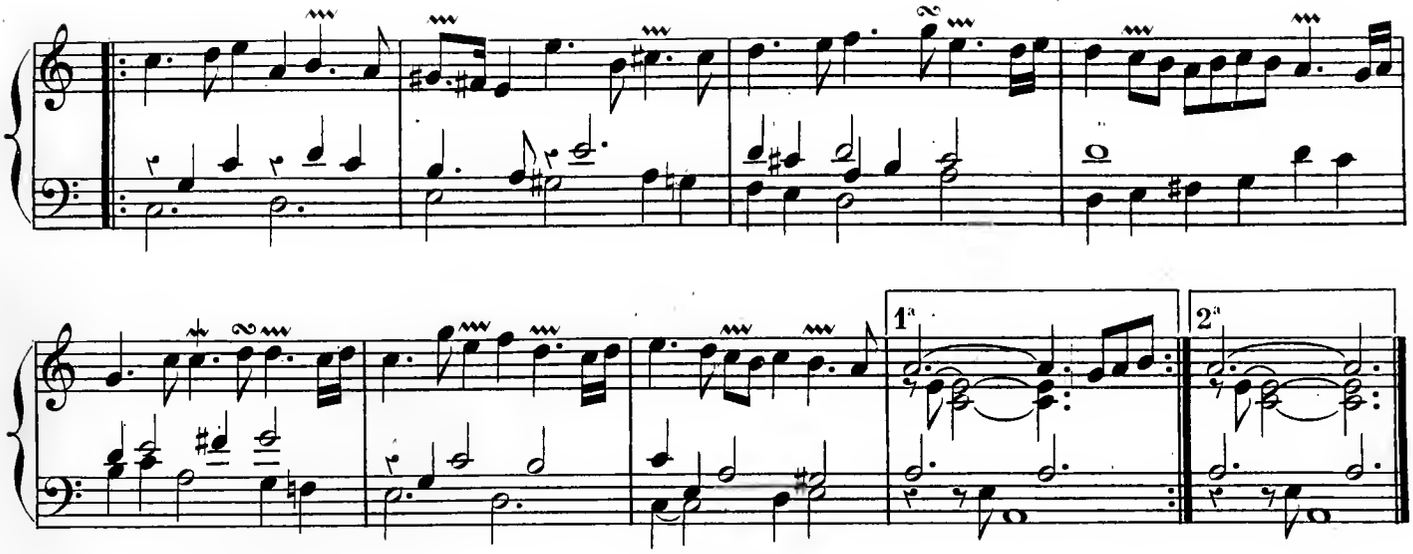

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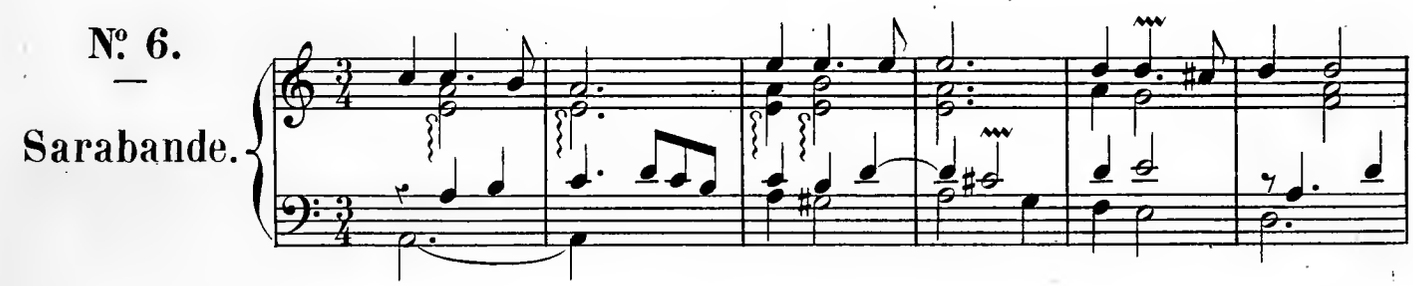

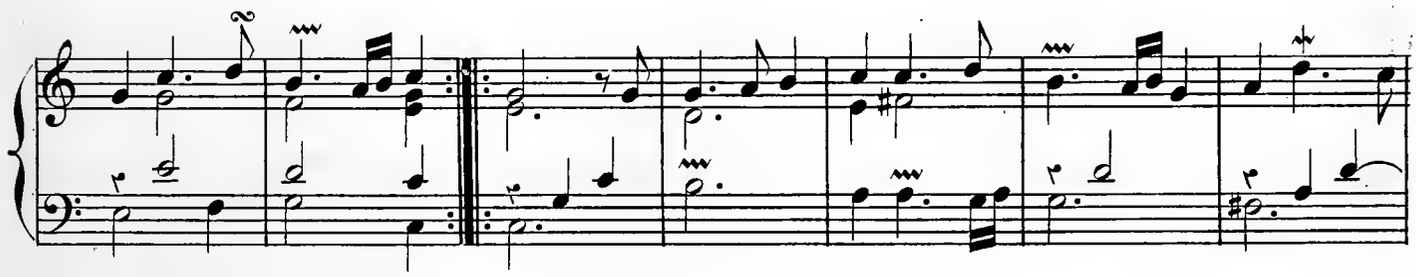

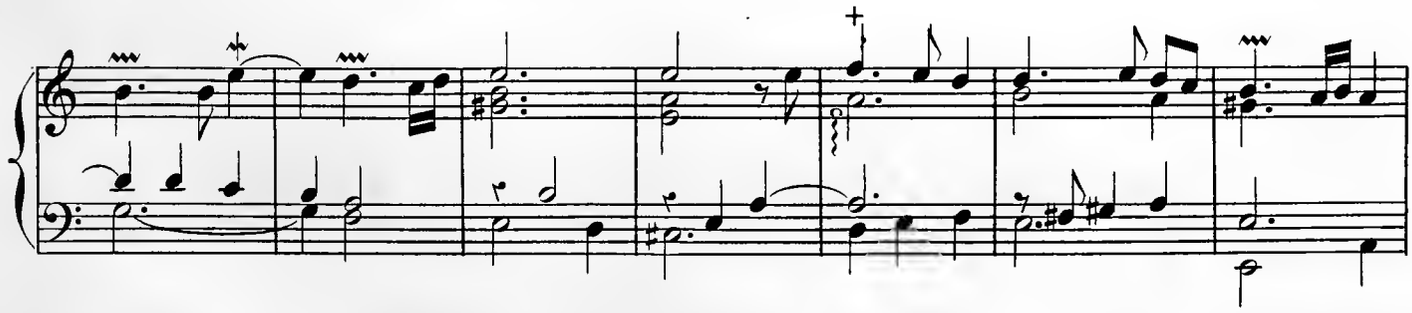

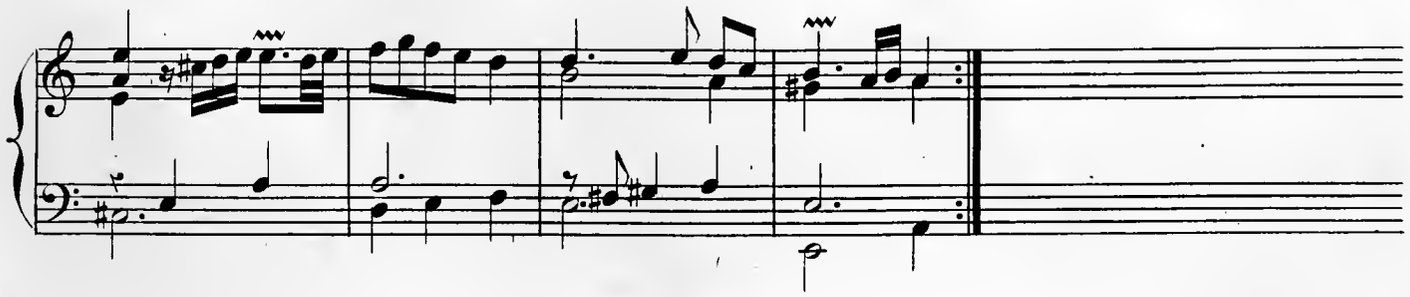

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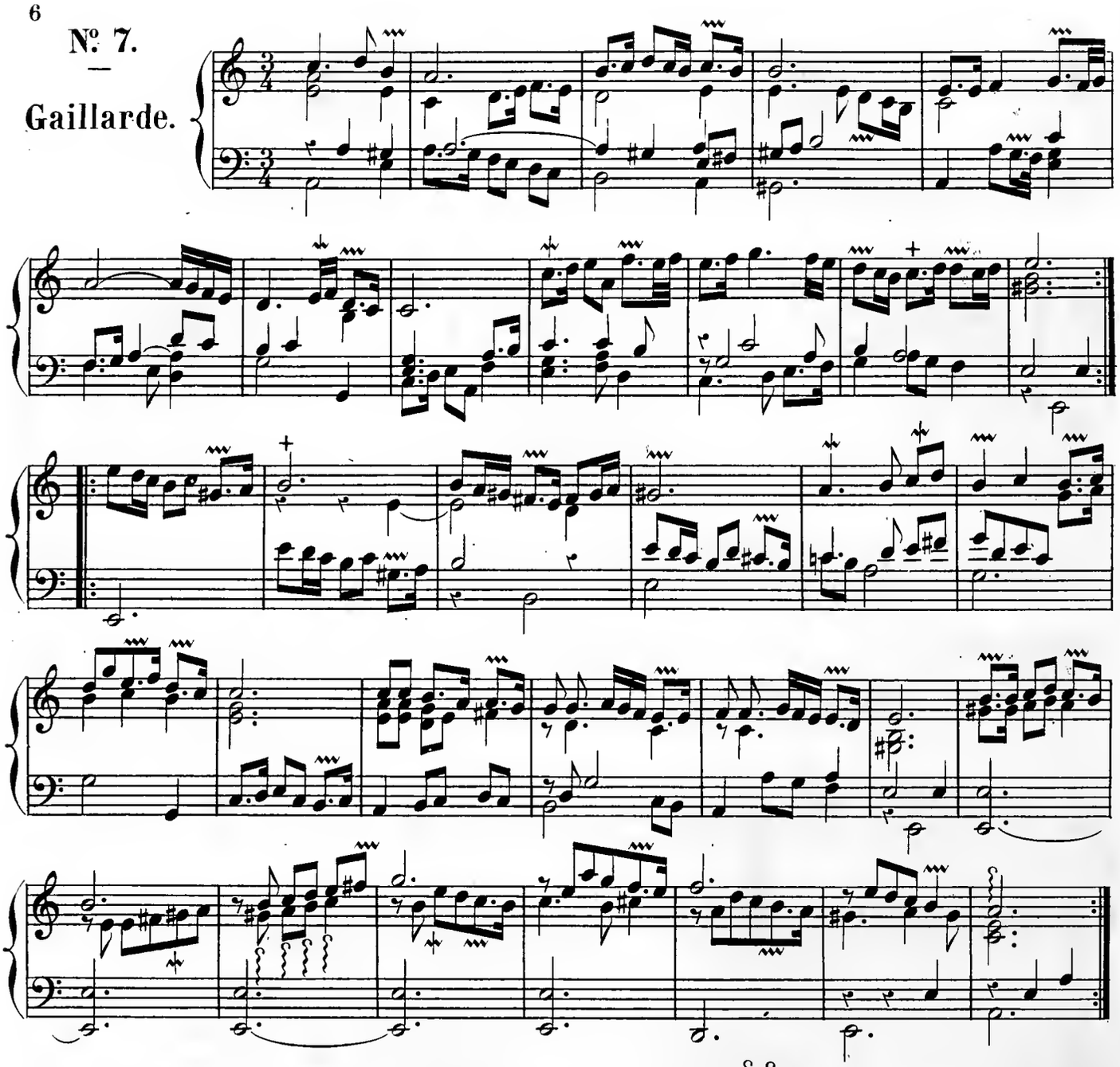

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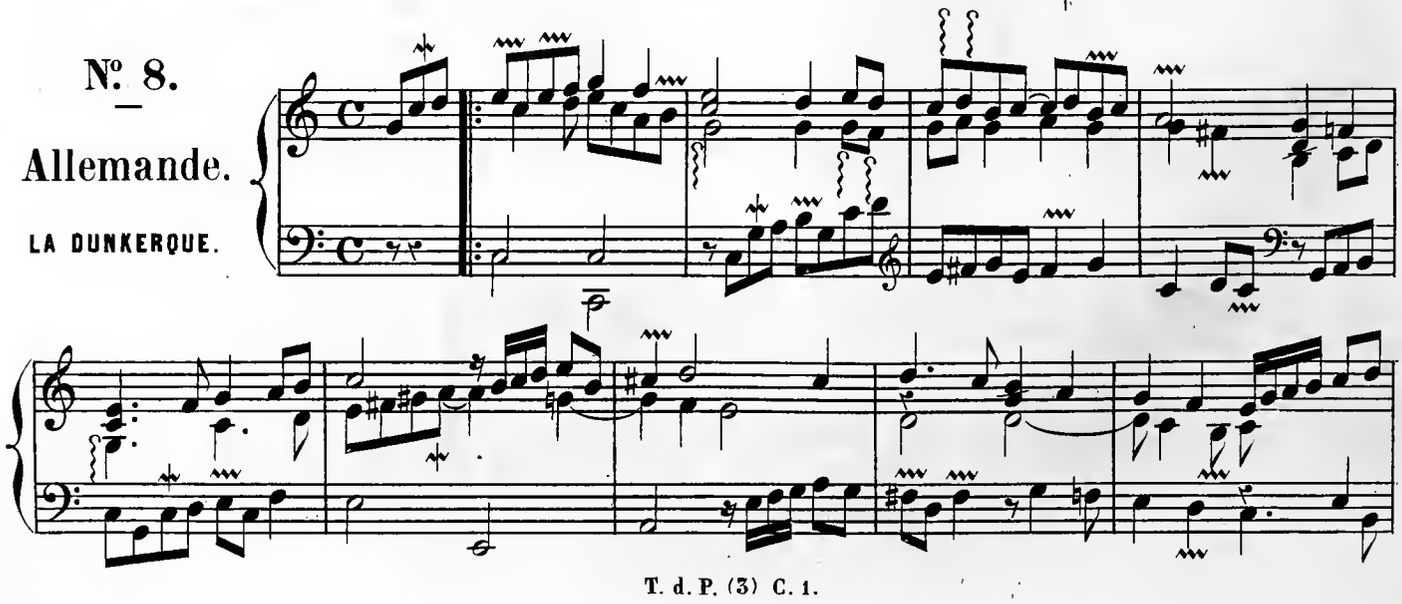

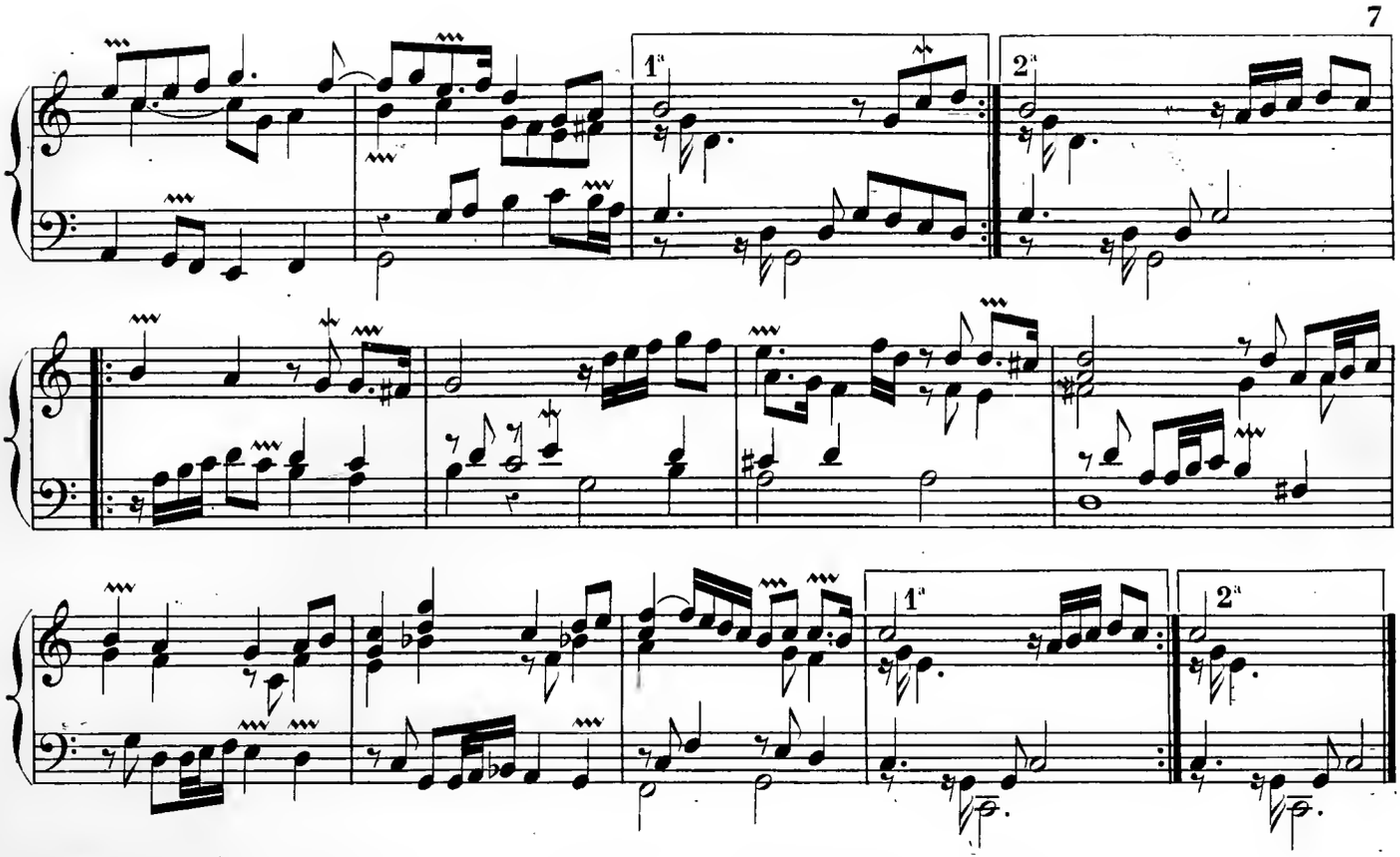

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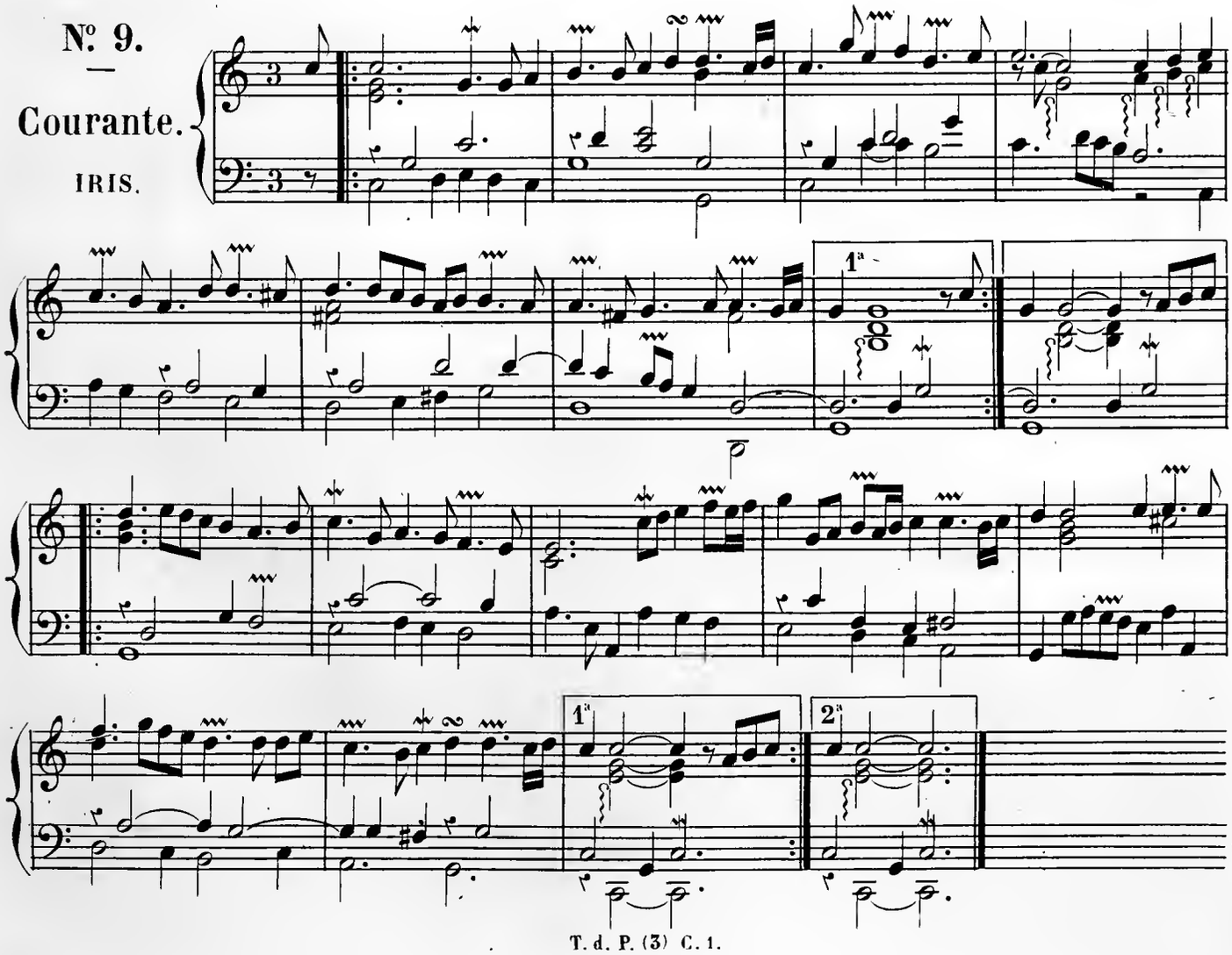
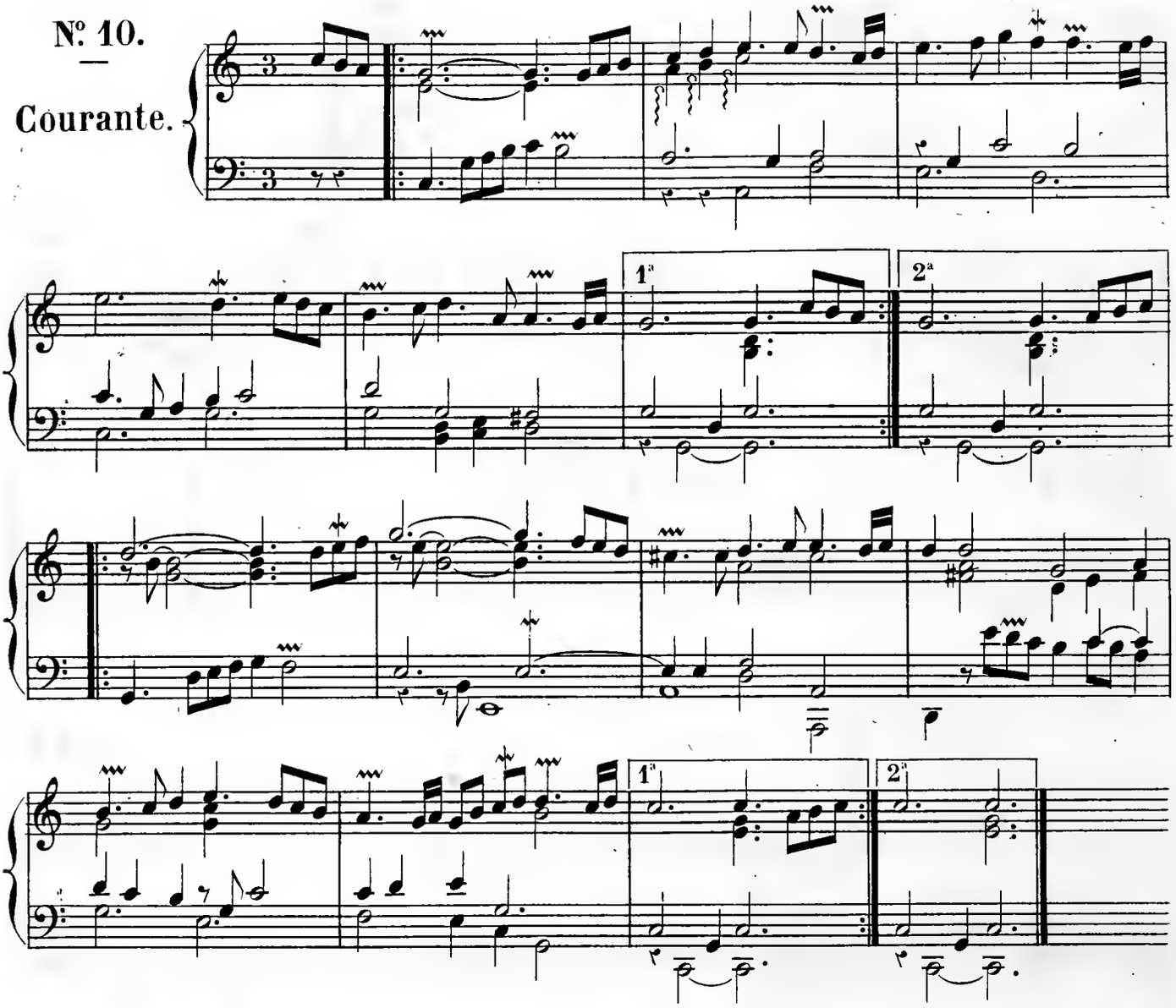


Nº. 10.

—

Courante.



Nº. 11.

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Sarabande

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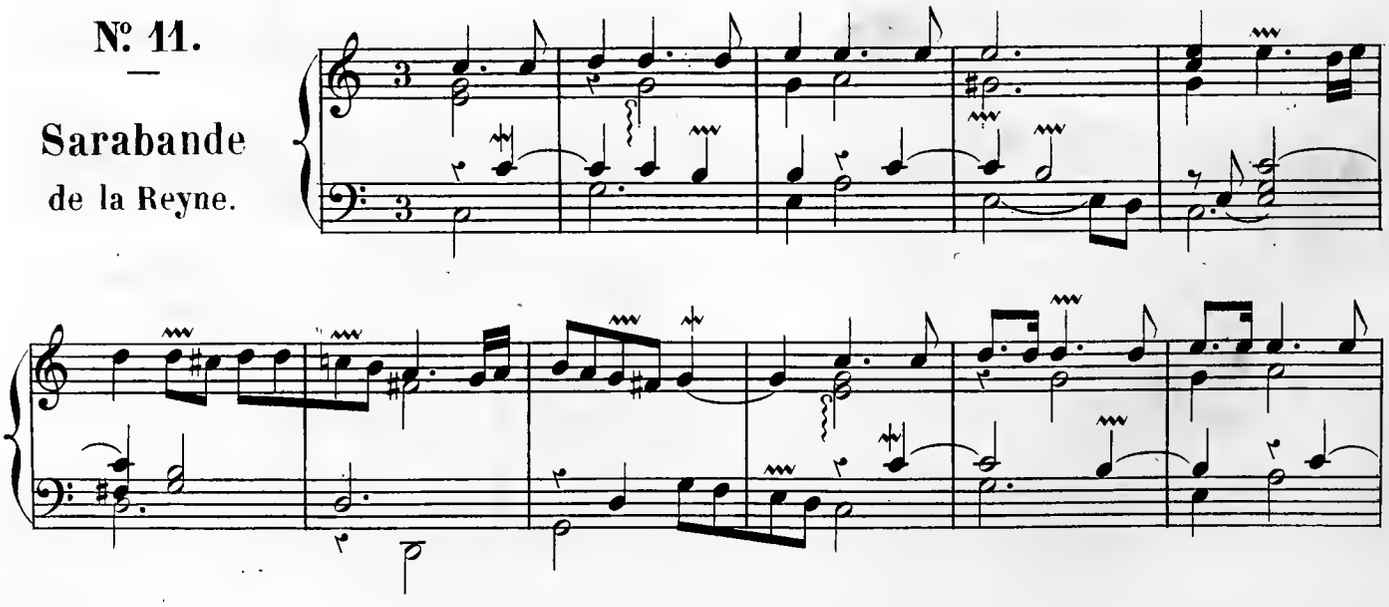

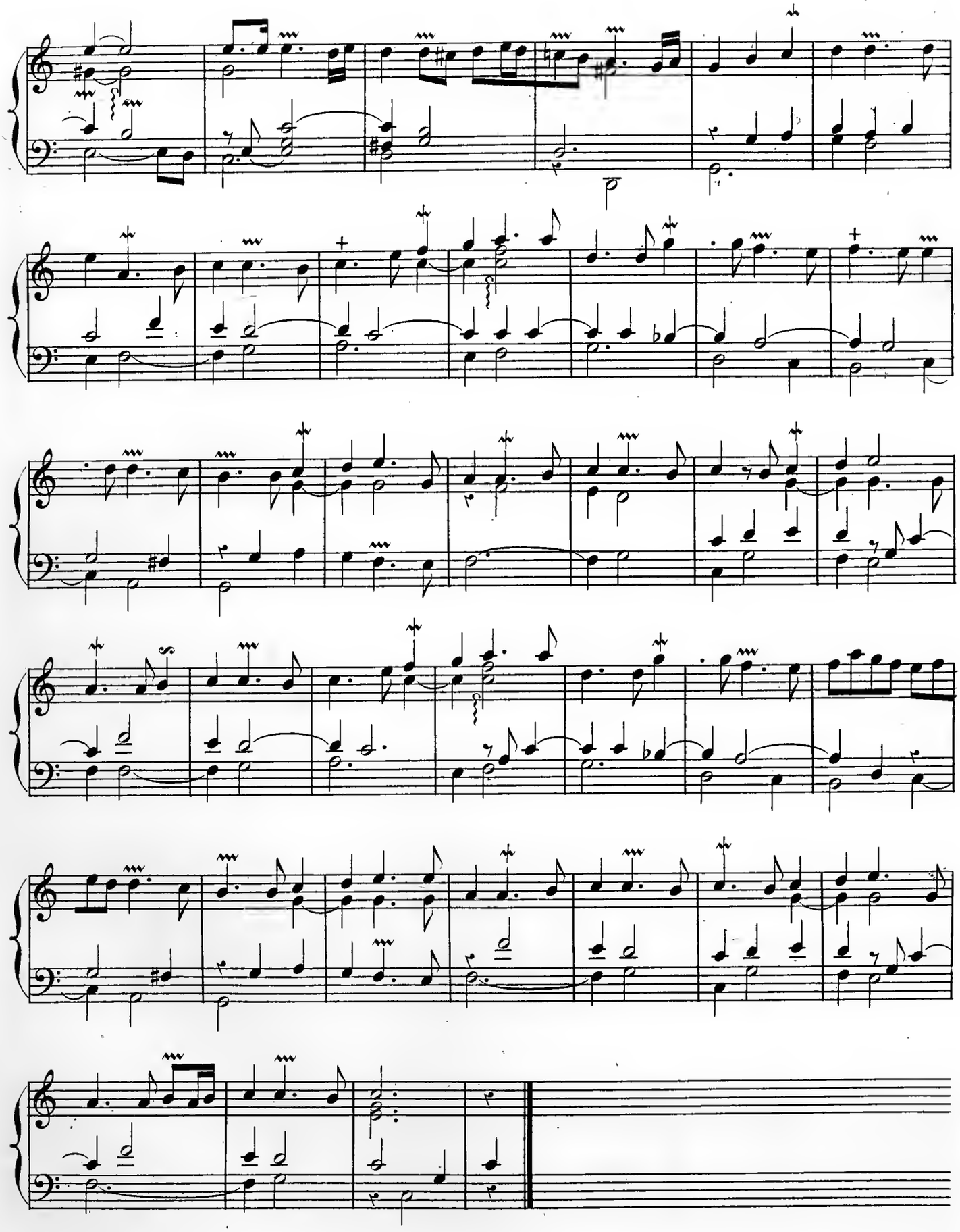

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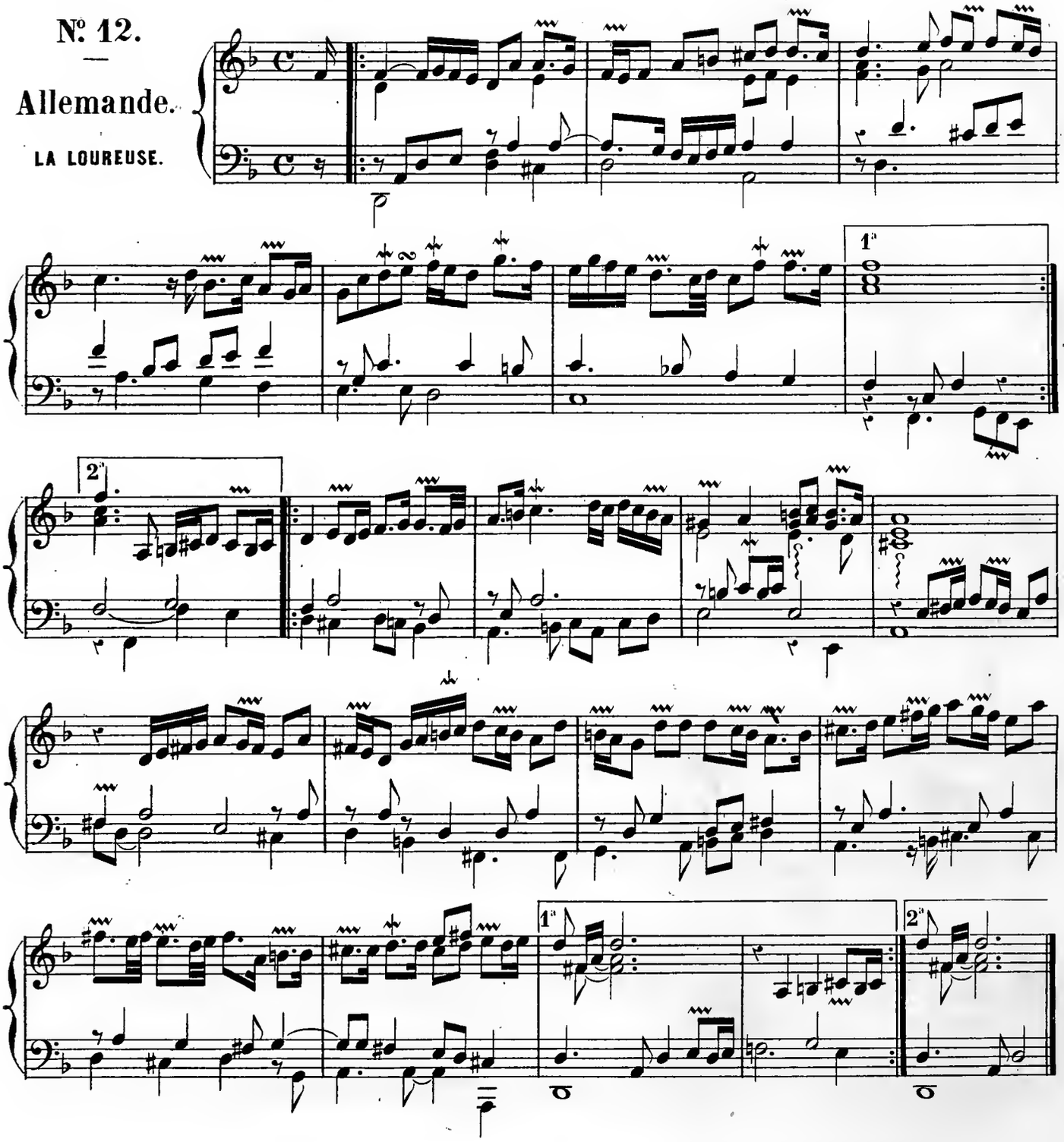
Allemande.

LA LOUREUSE.



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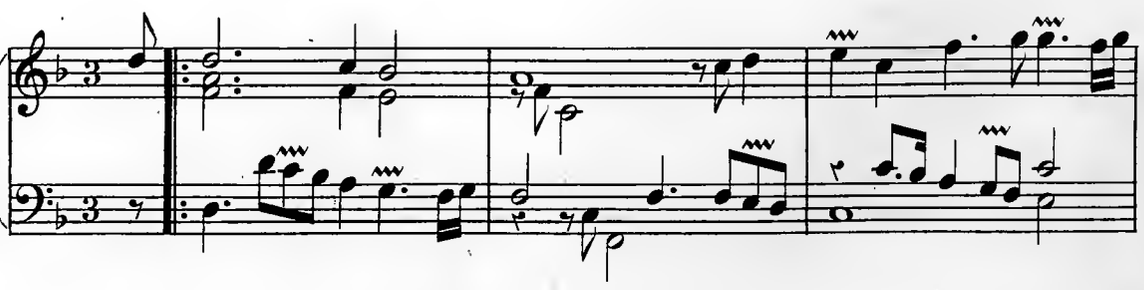
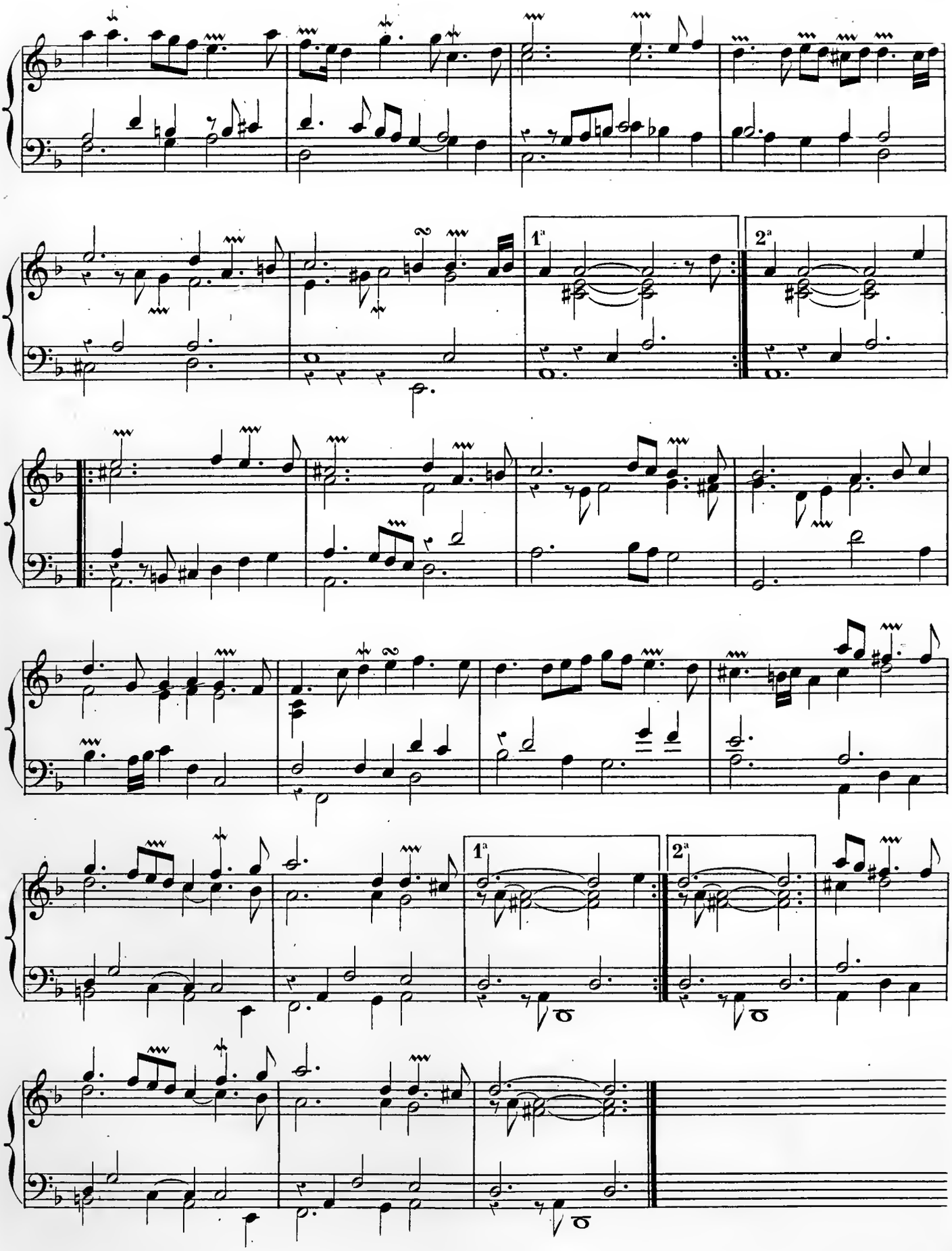
Courante.

LA TOUTE BELLE.

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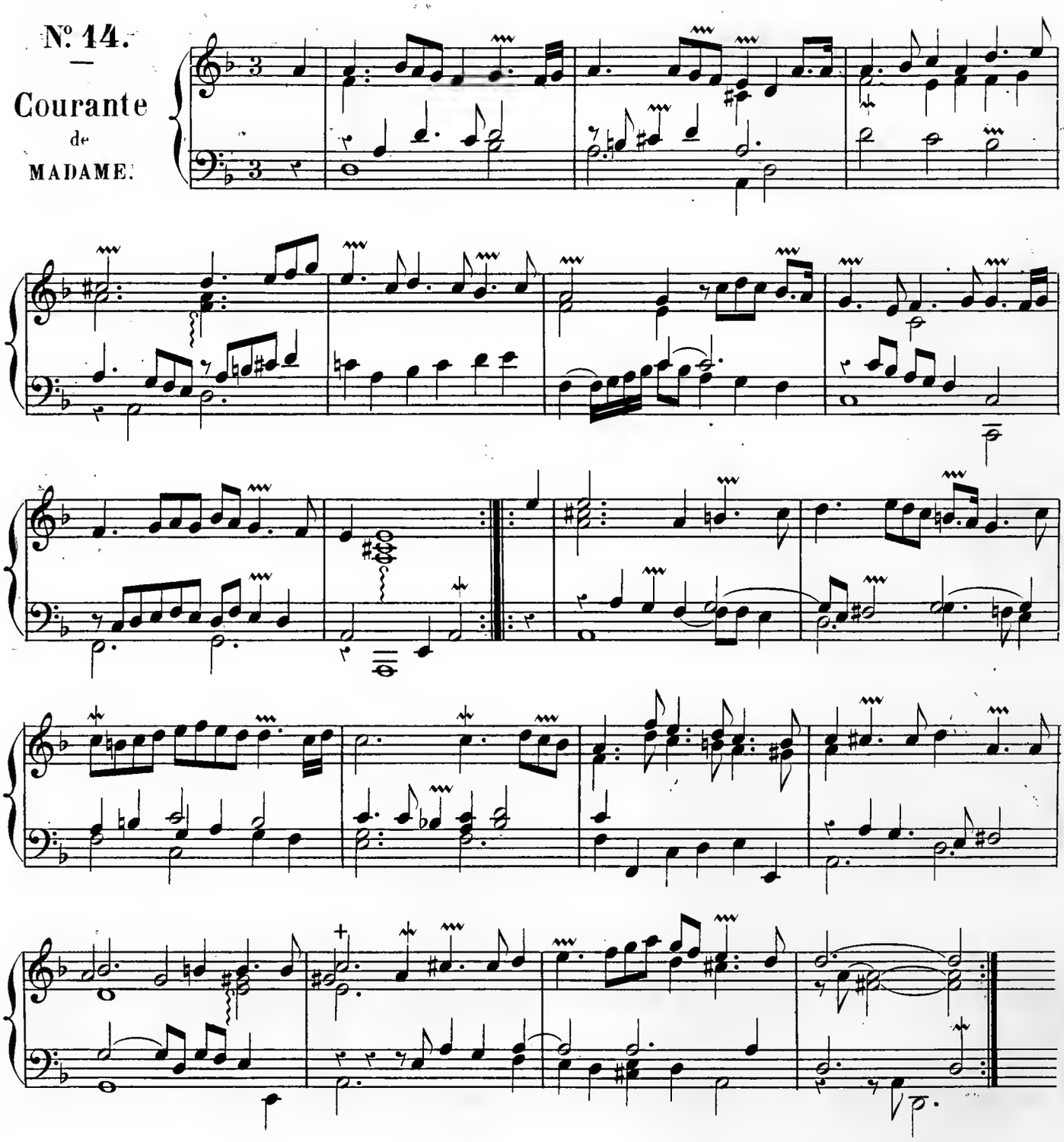
Courante
de
MADAME.



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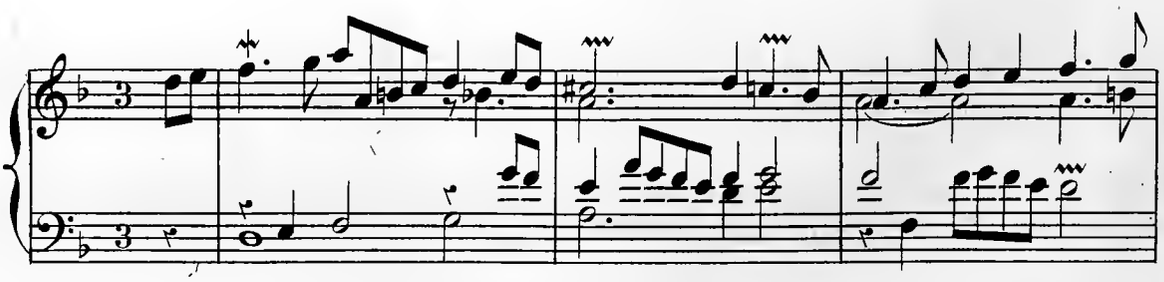

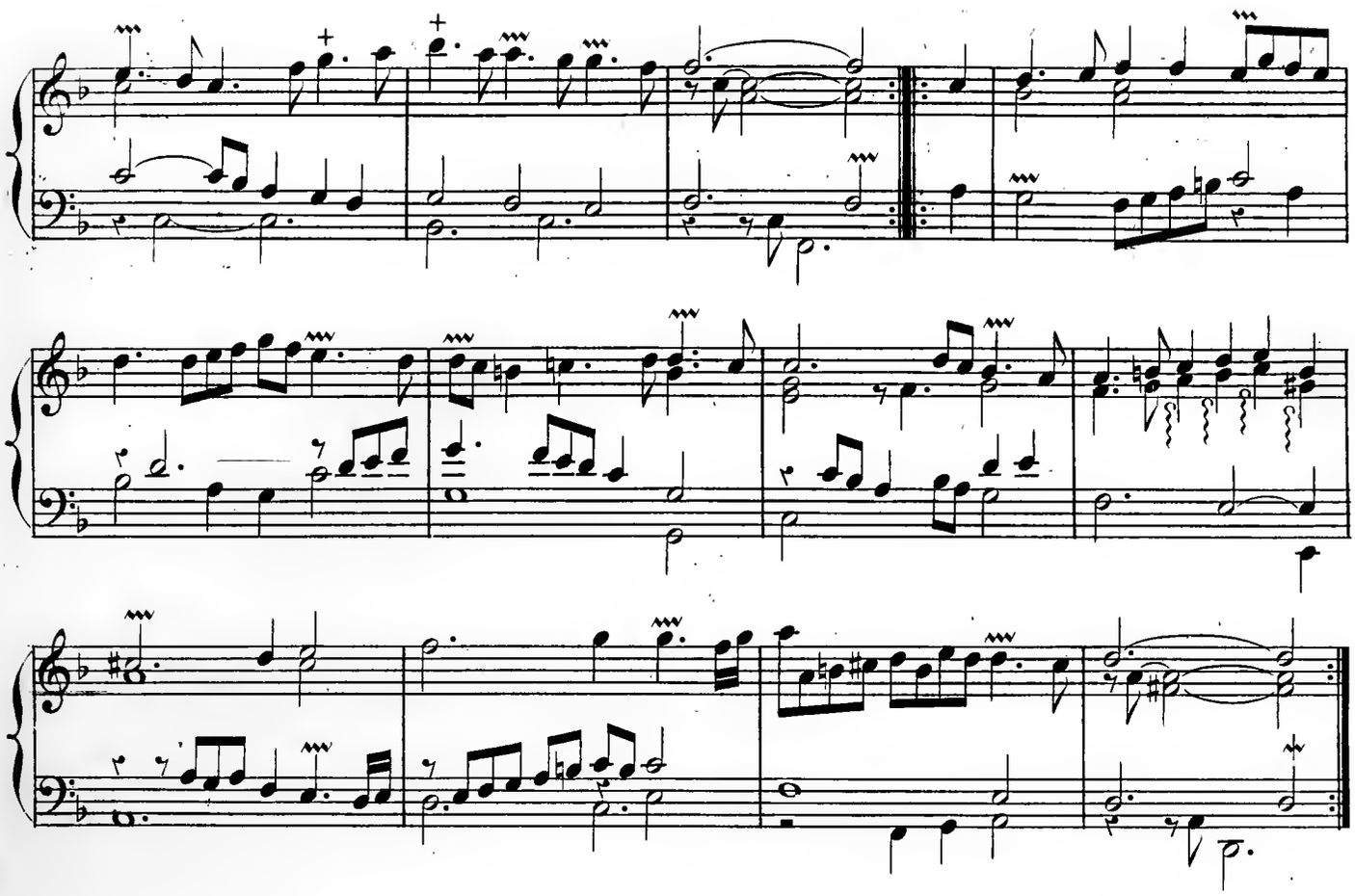

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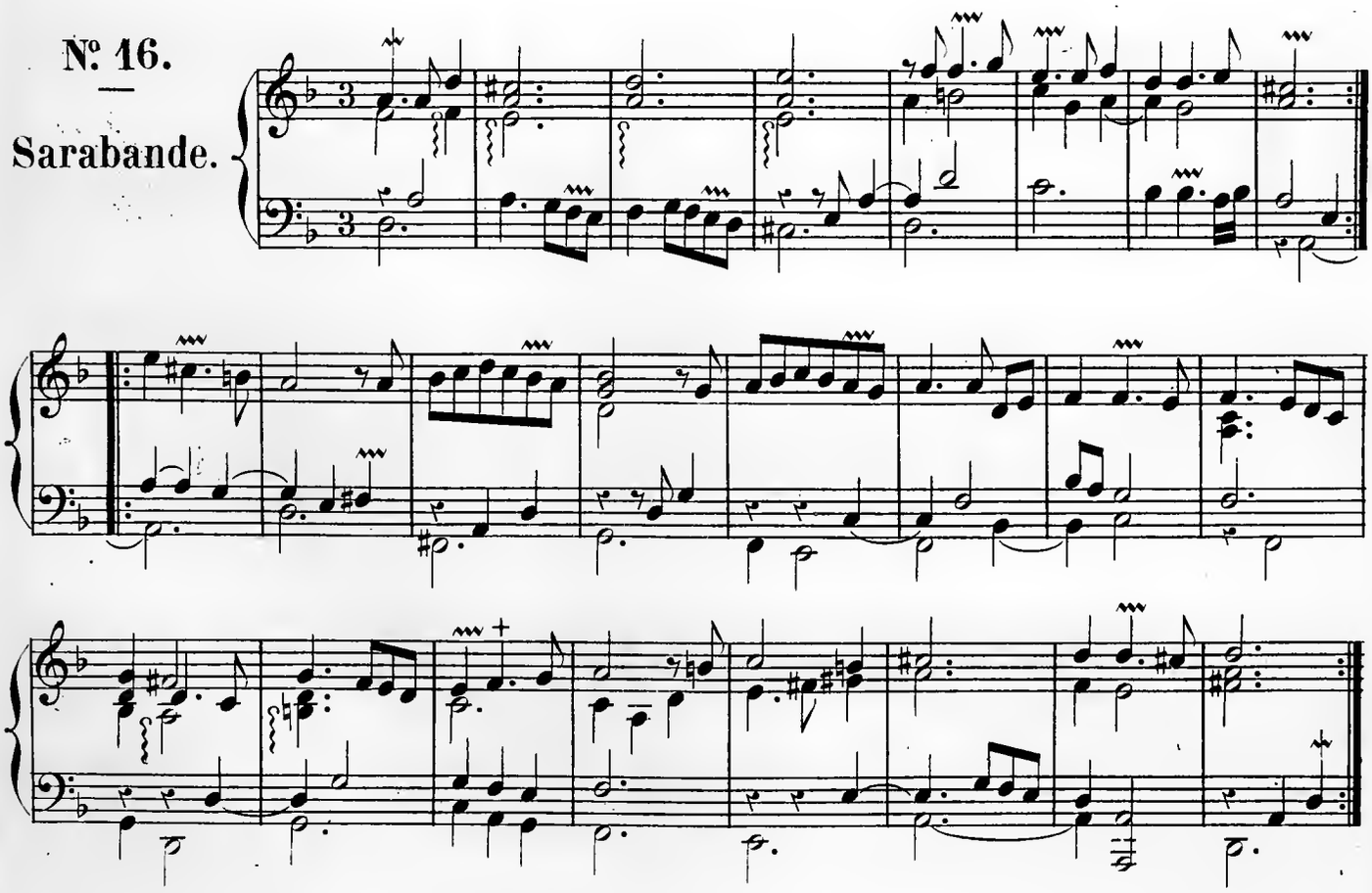
Sarabande.



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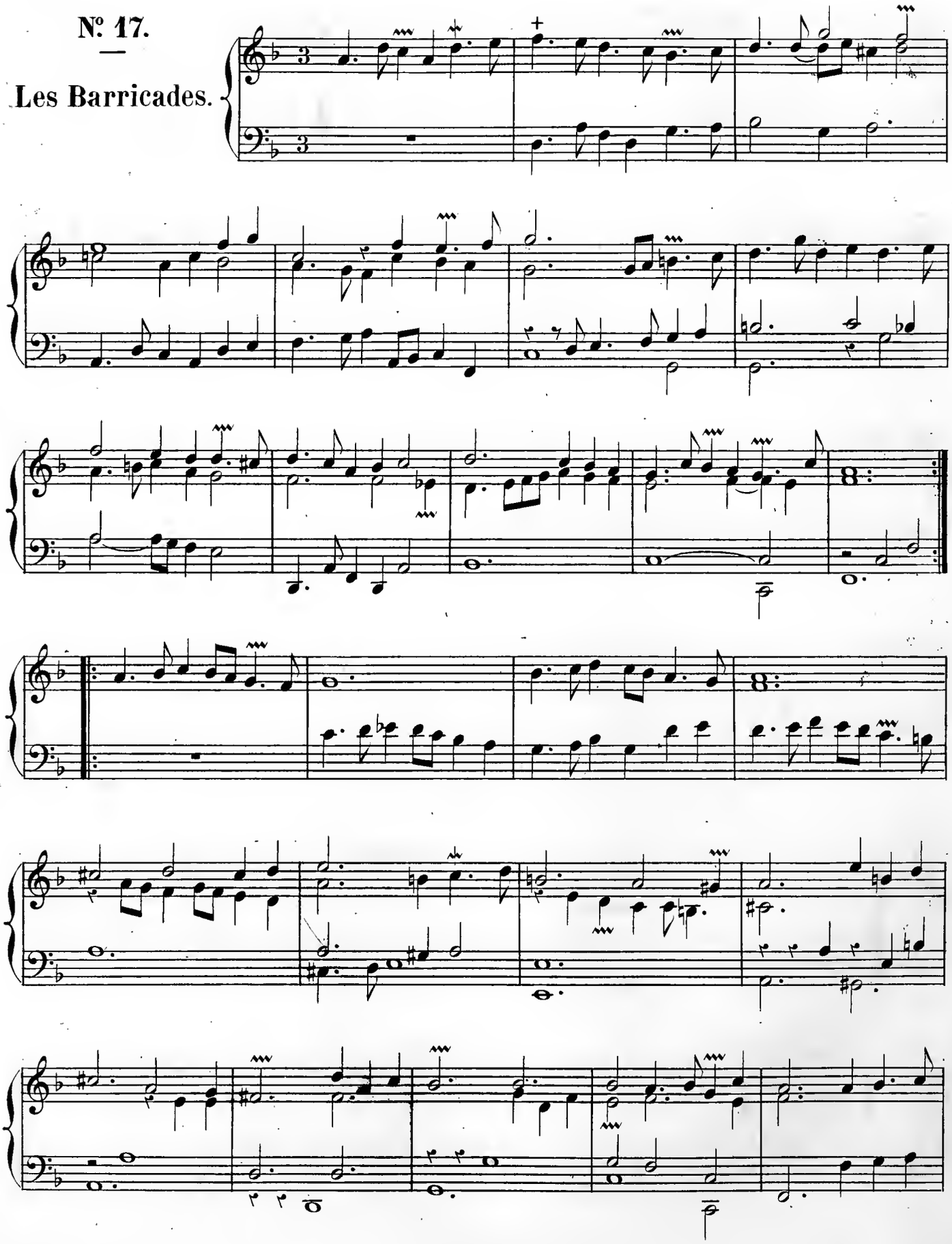
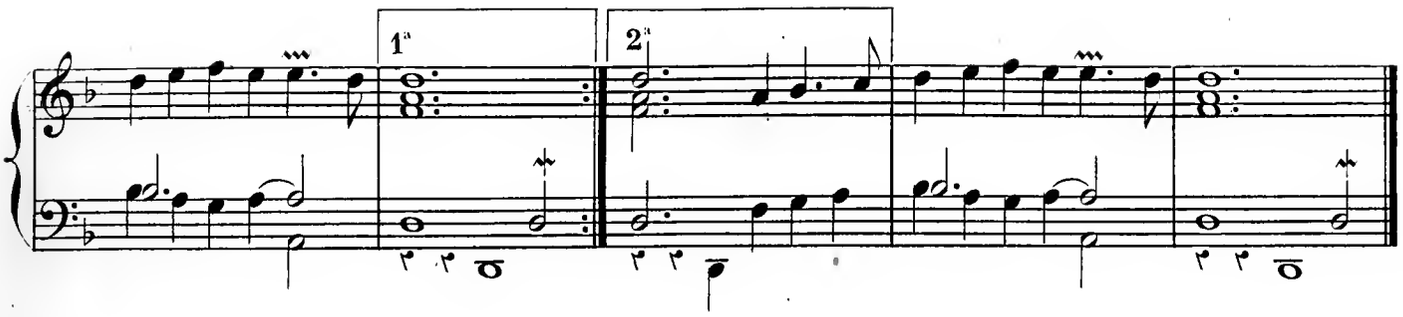
Les Barricades.





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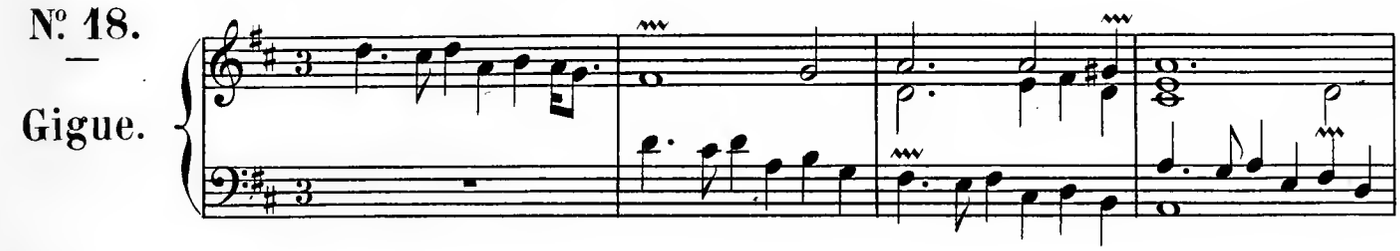

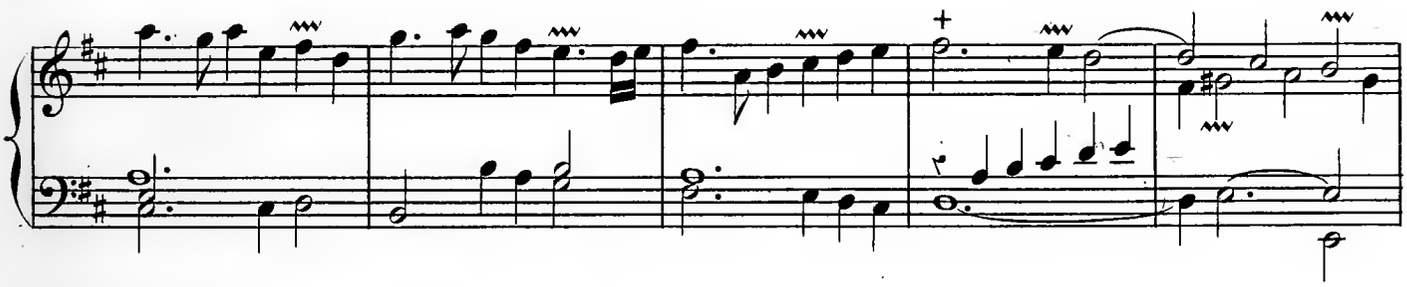

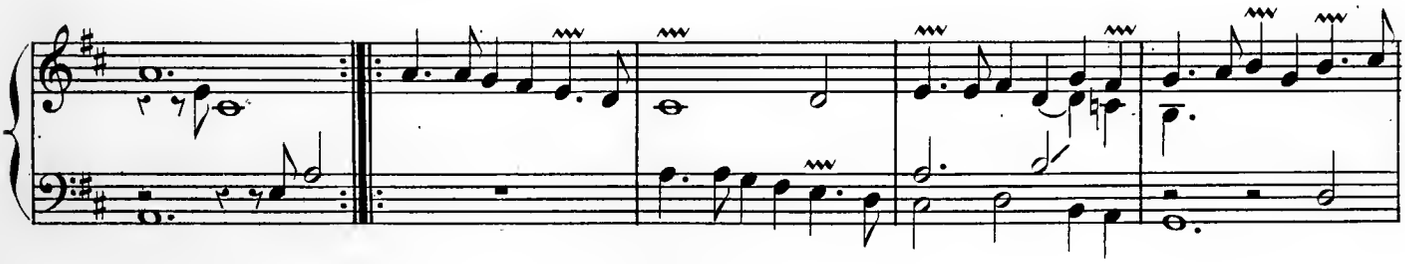

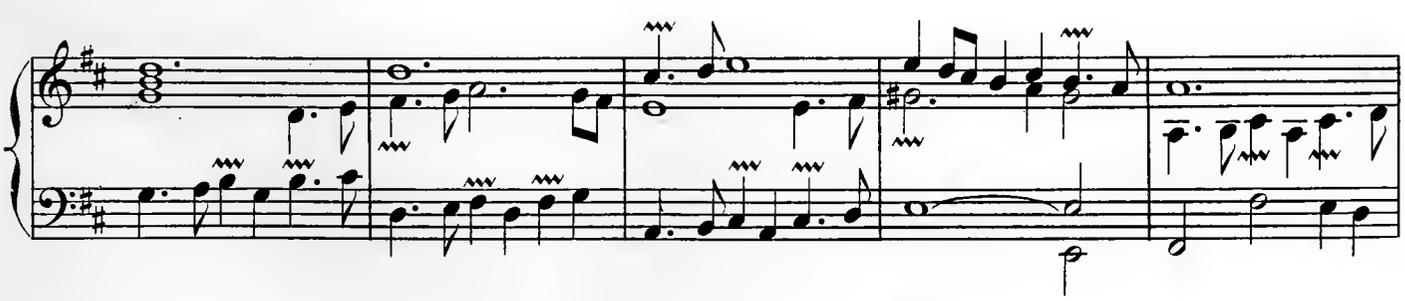

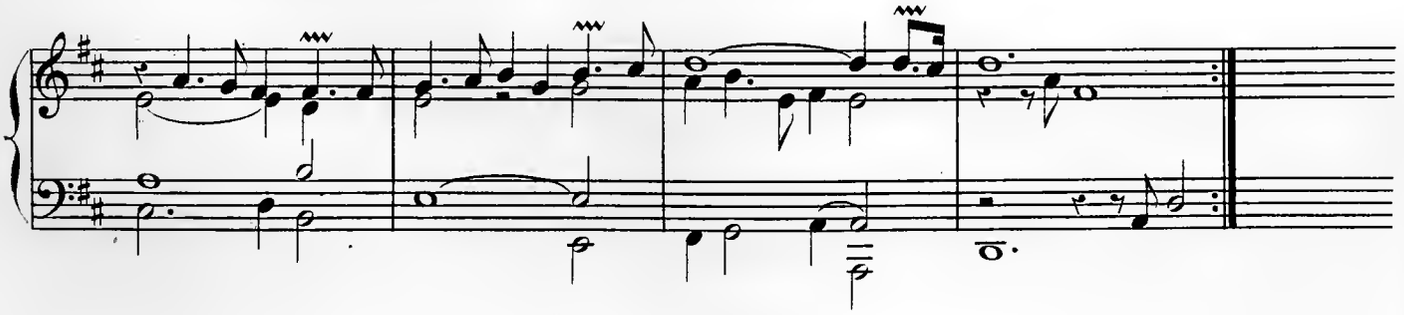

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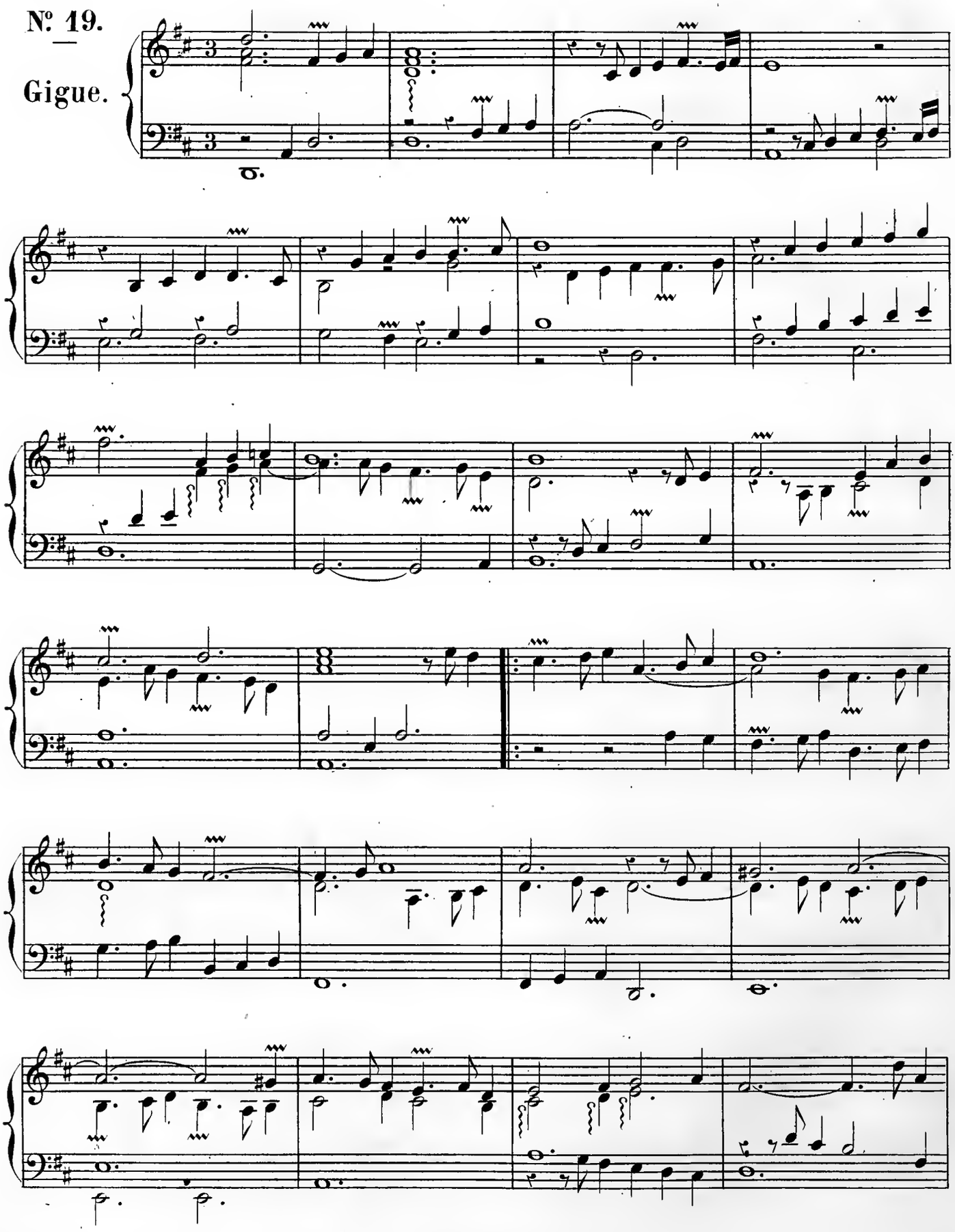

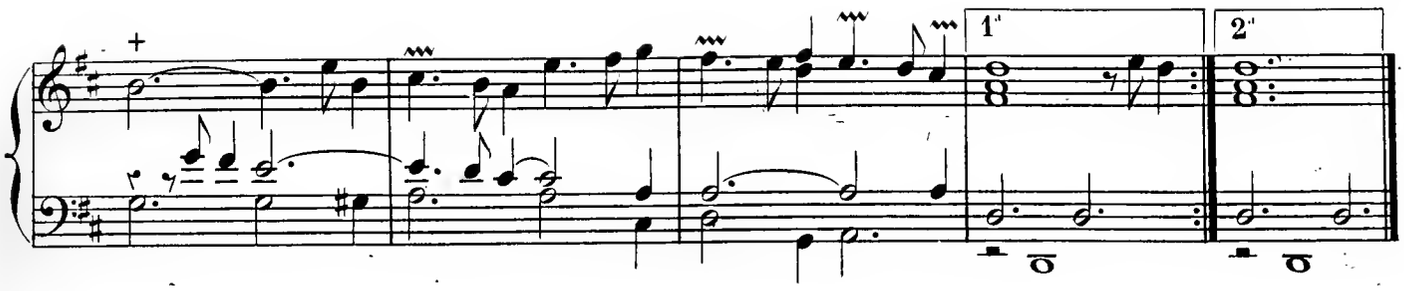

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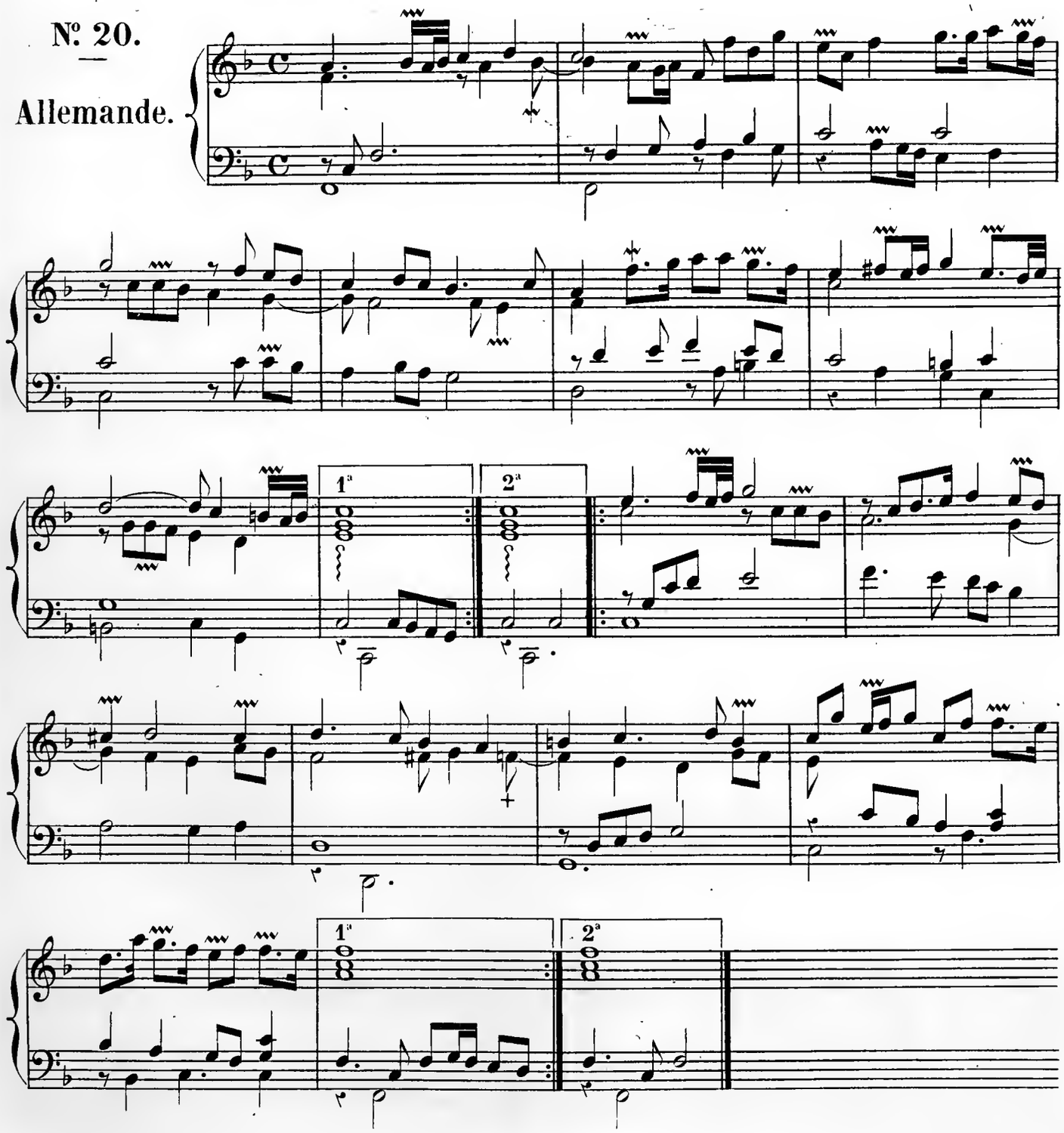

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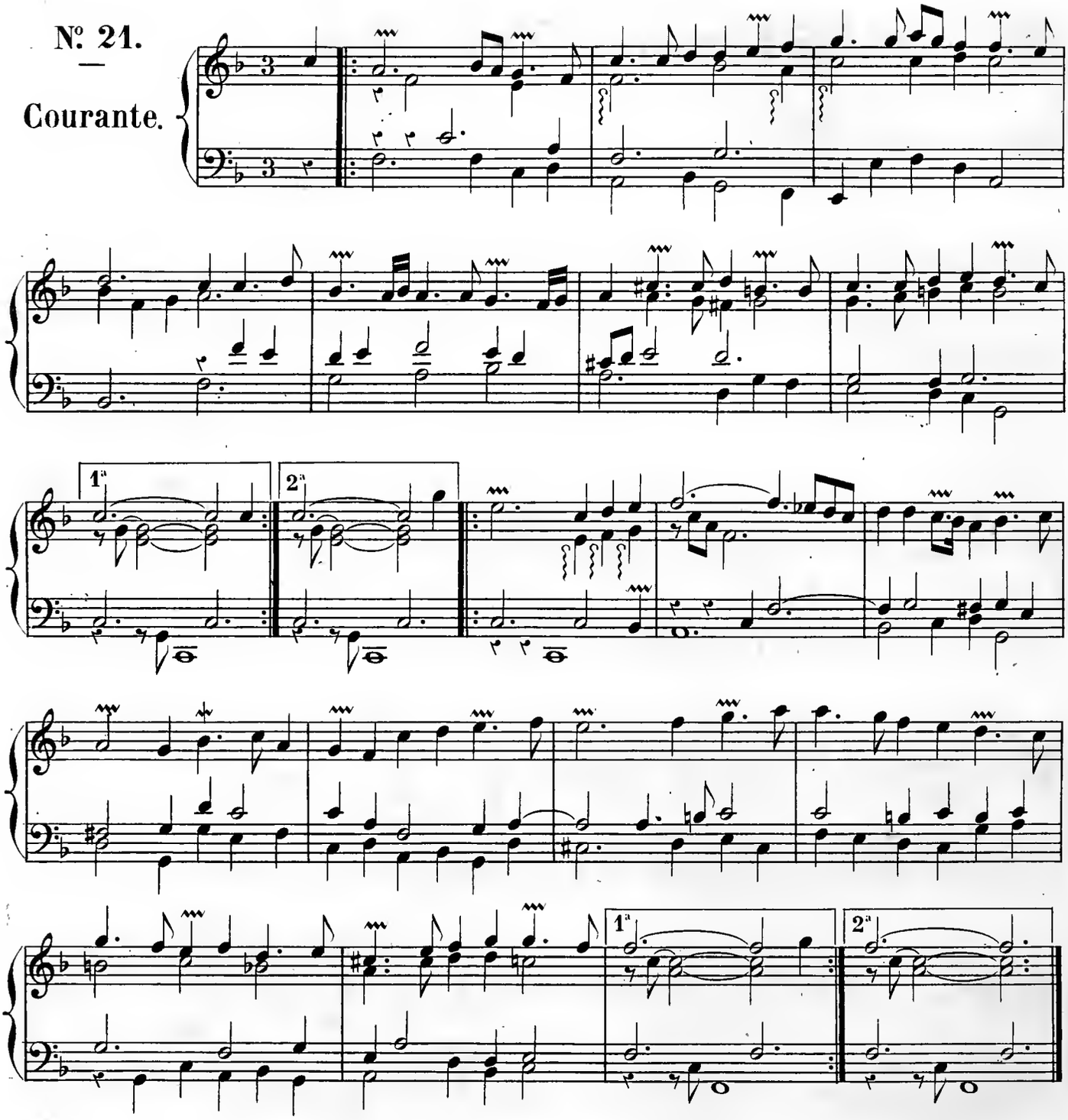
Courante.



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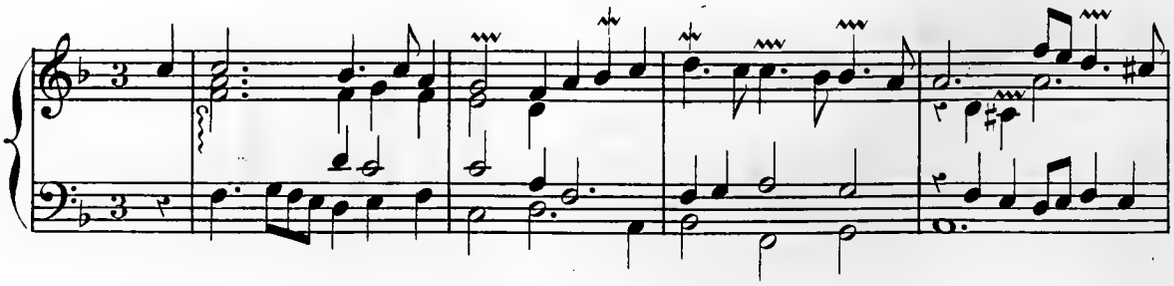

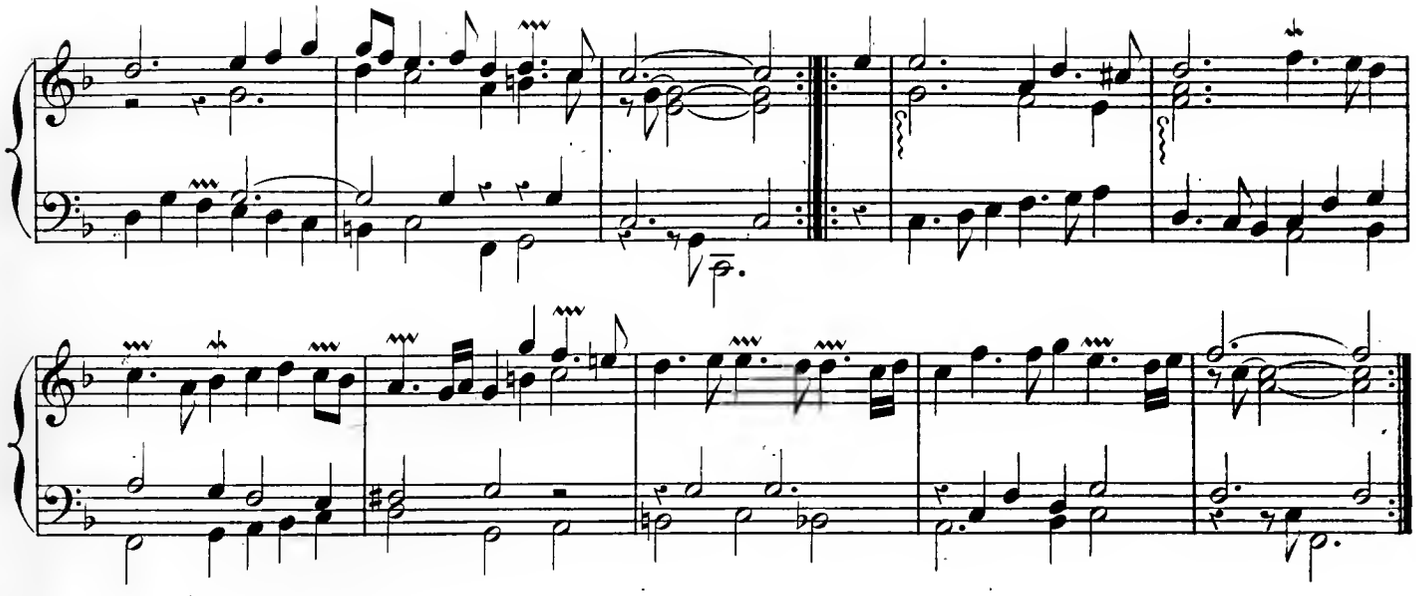

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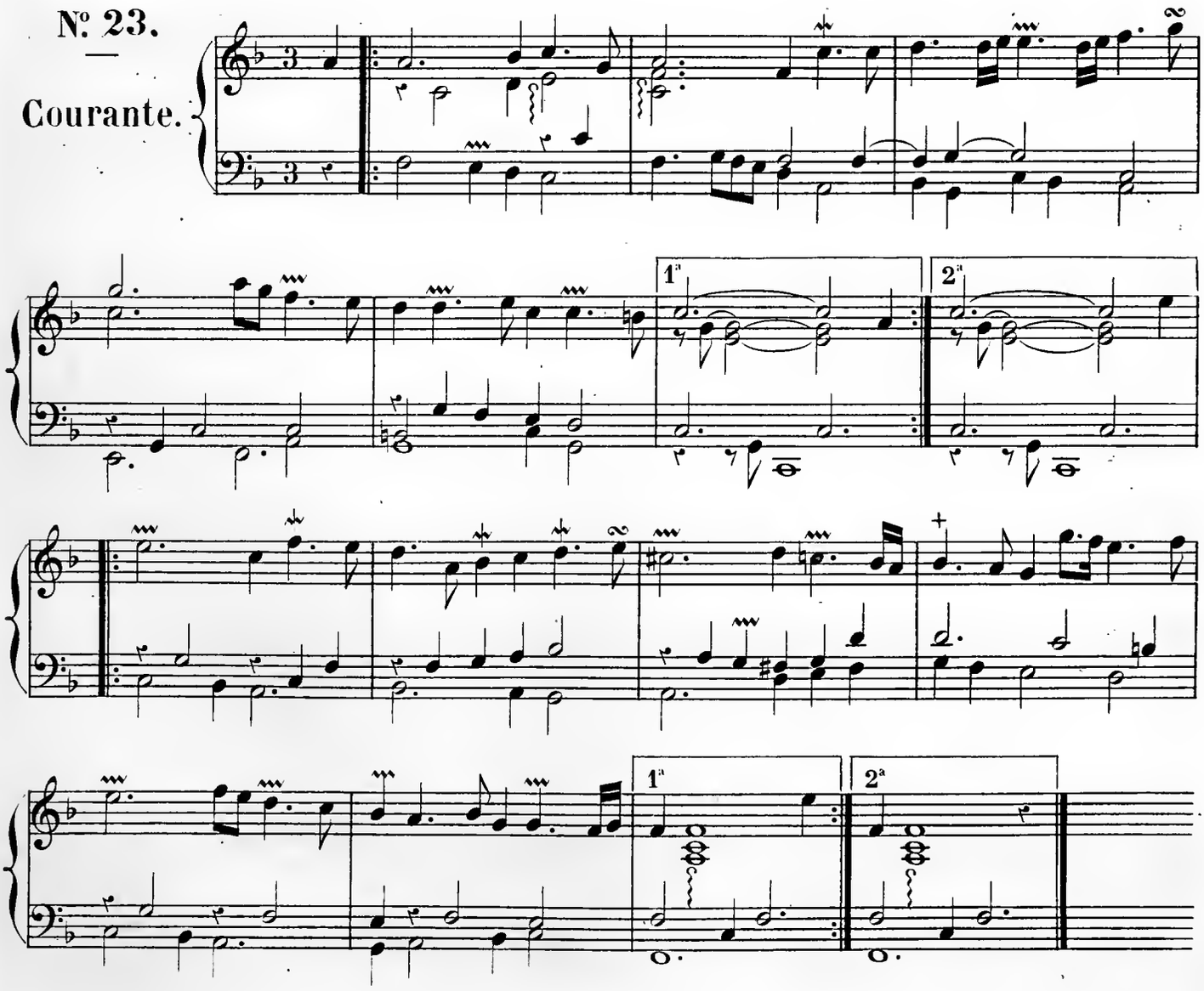

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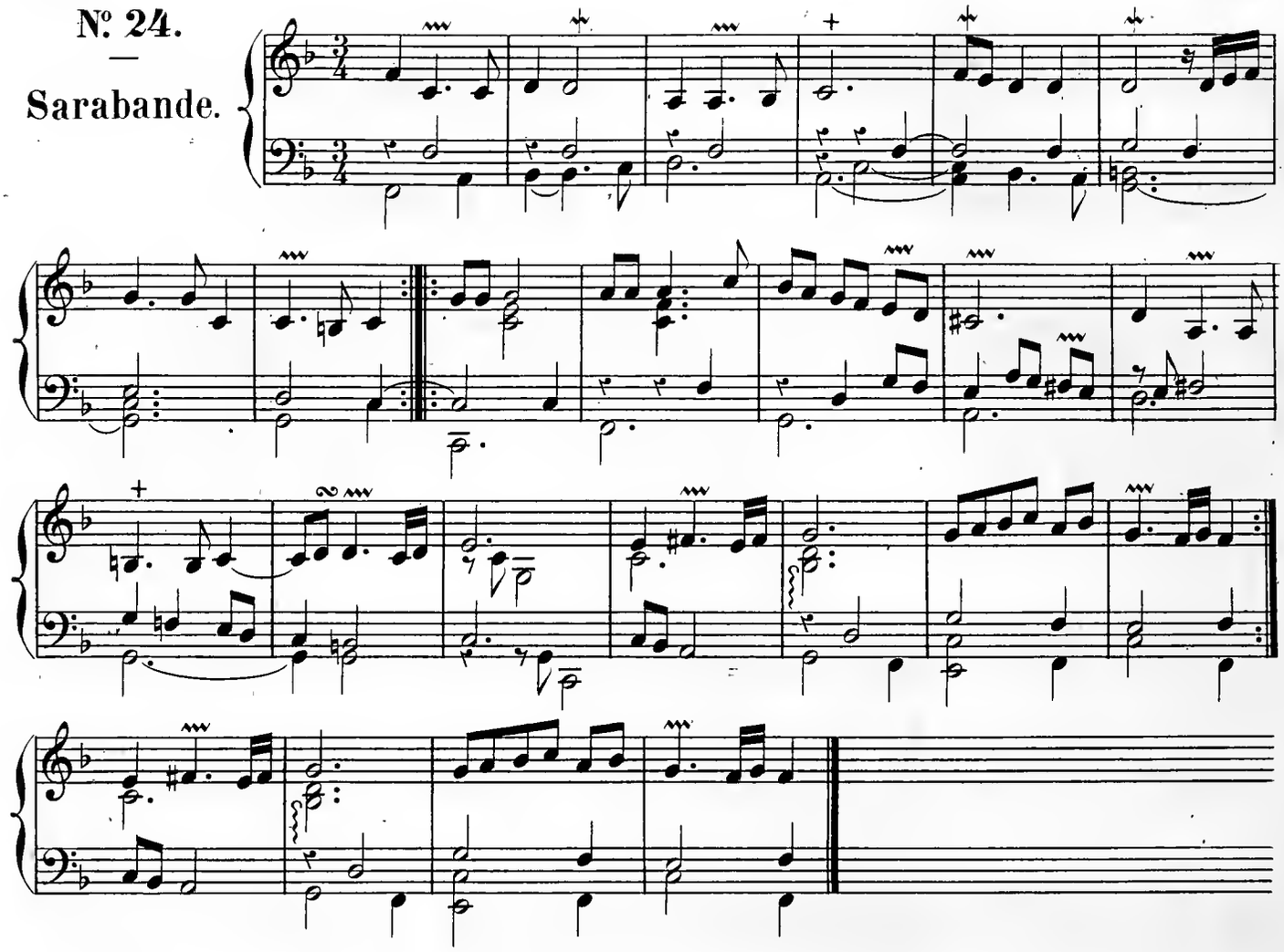

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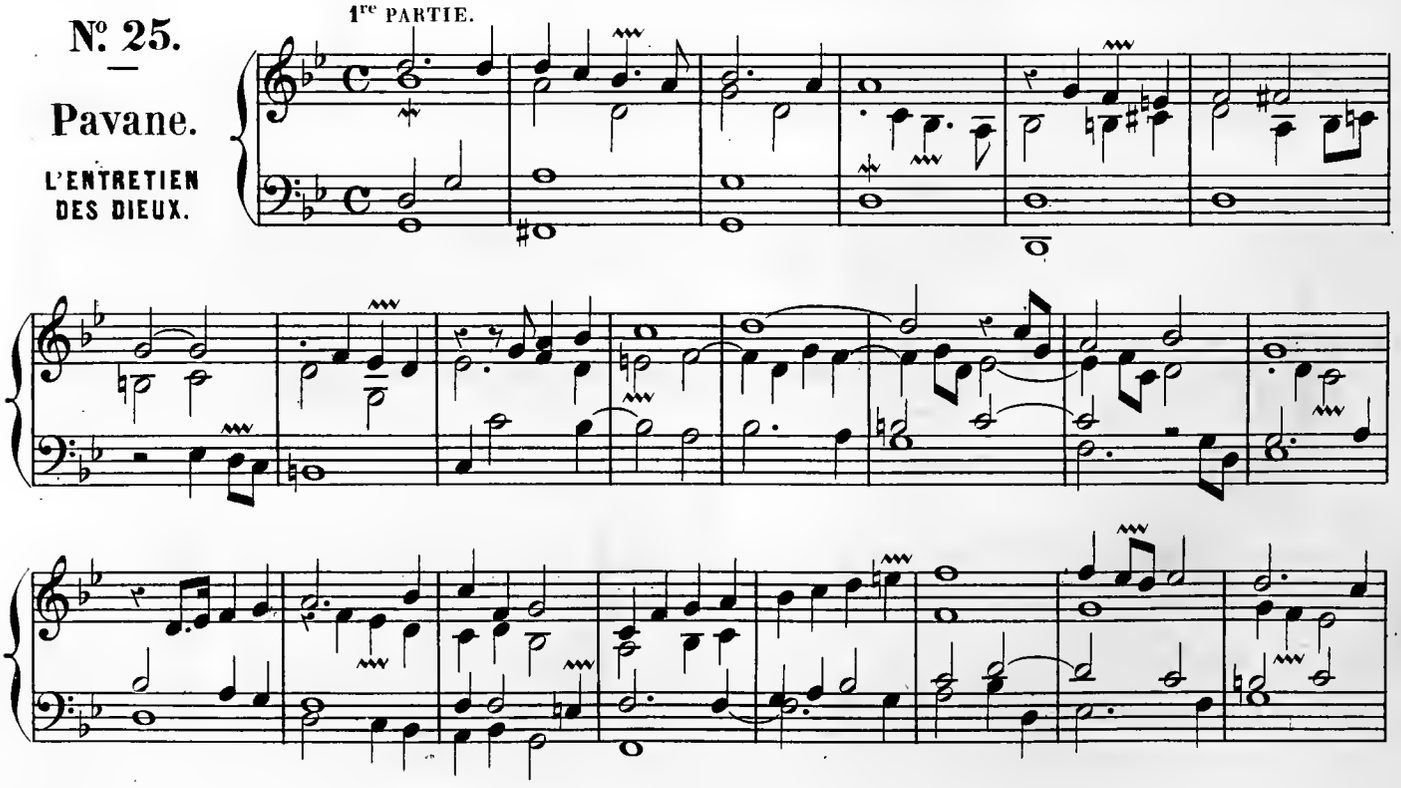
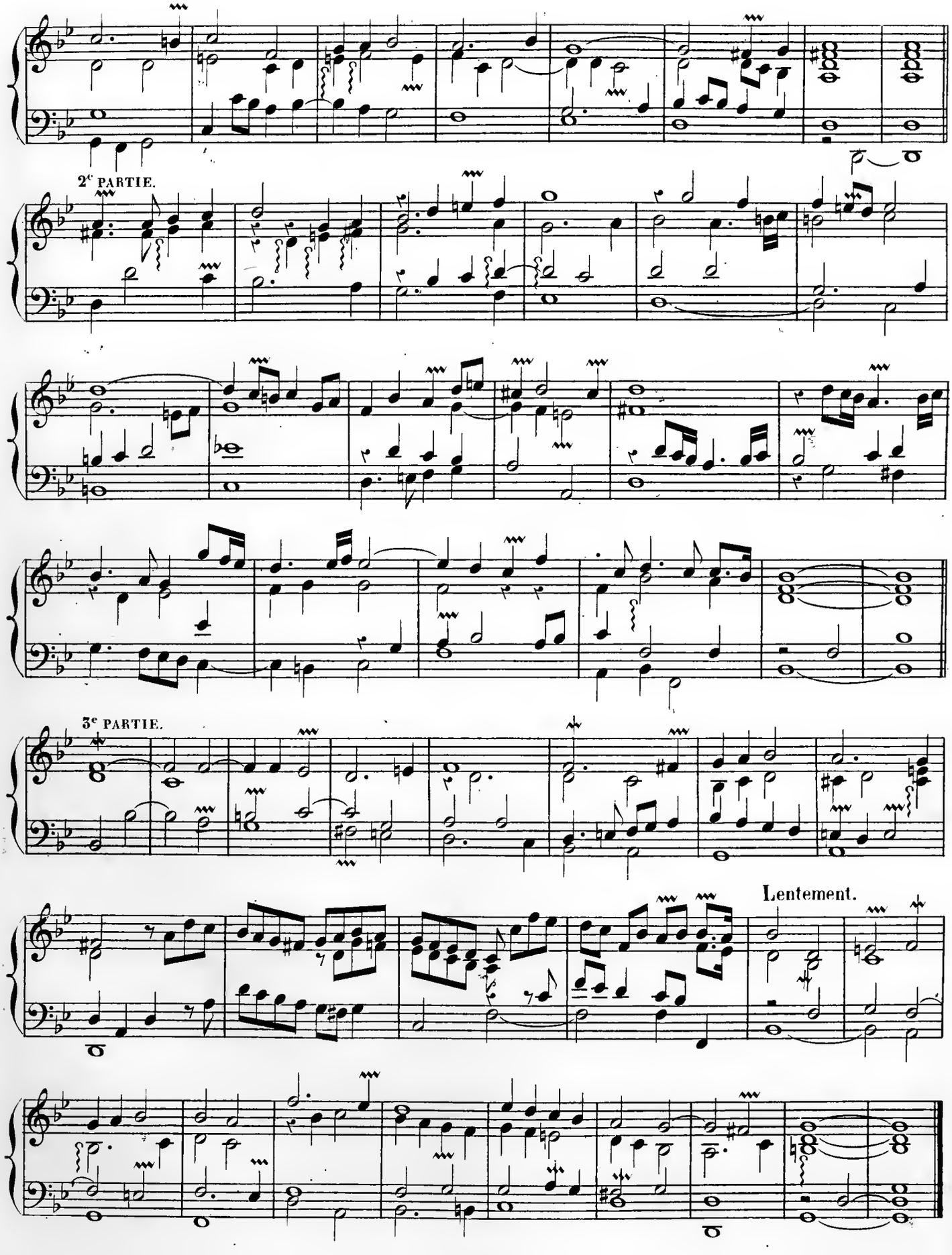
Pavane.

L'ENTRETIEN DES DIEUX.

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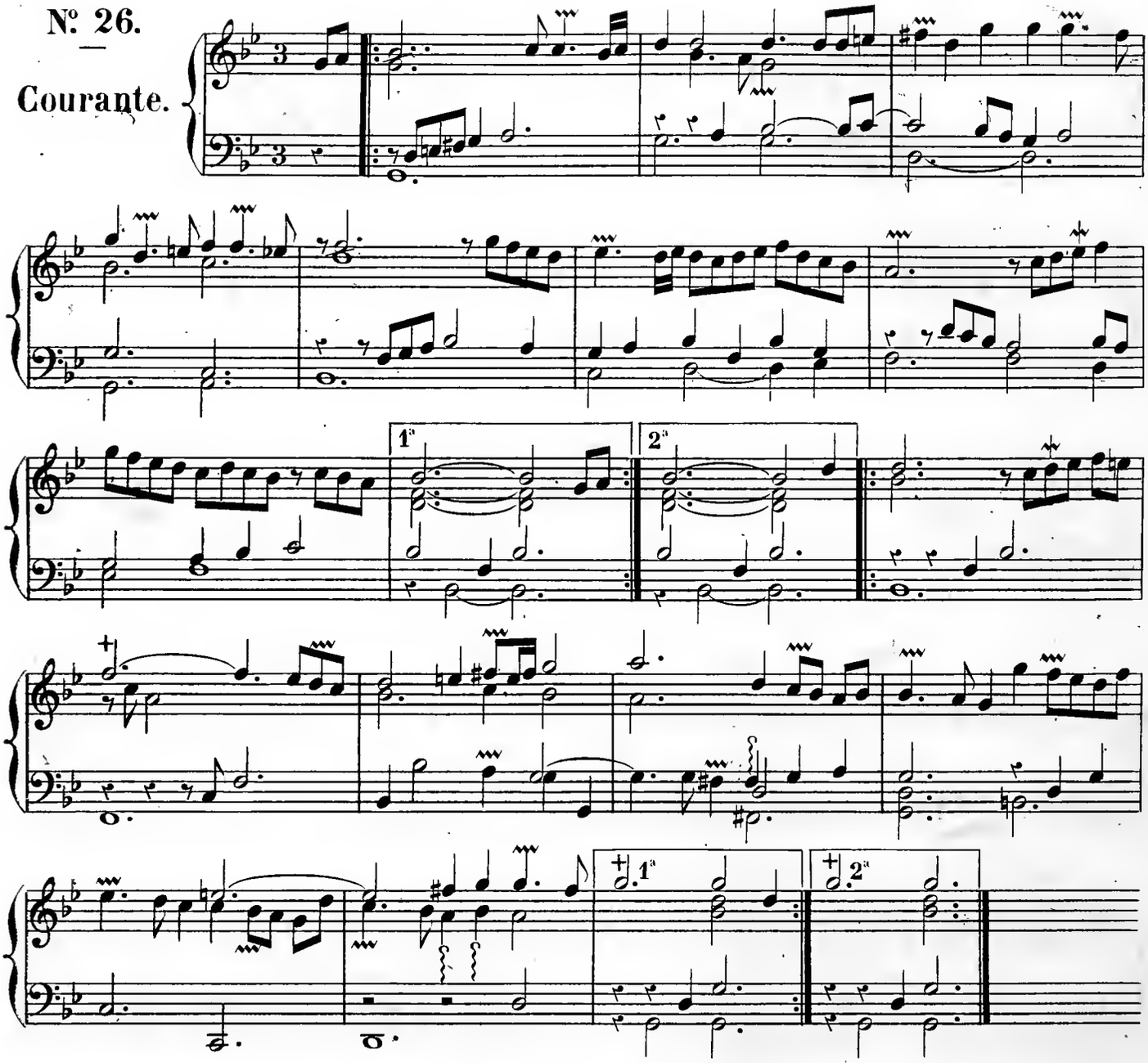
3e PARTIE.
Lentement.

Nº. 26.

Courante.



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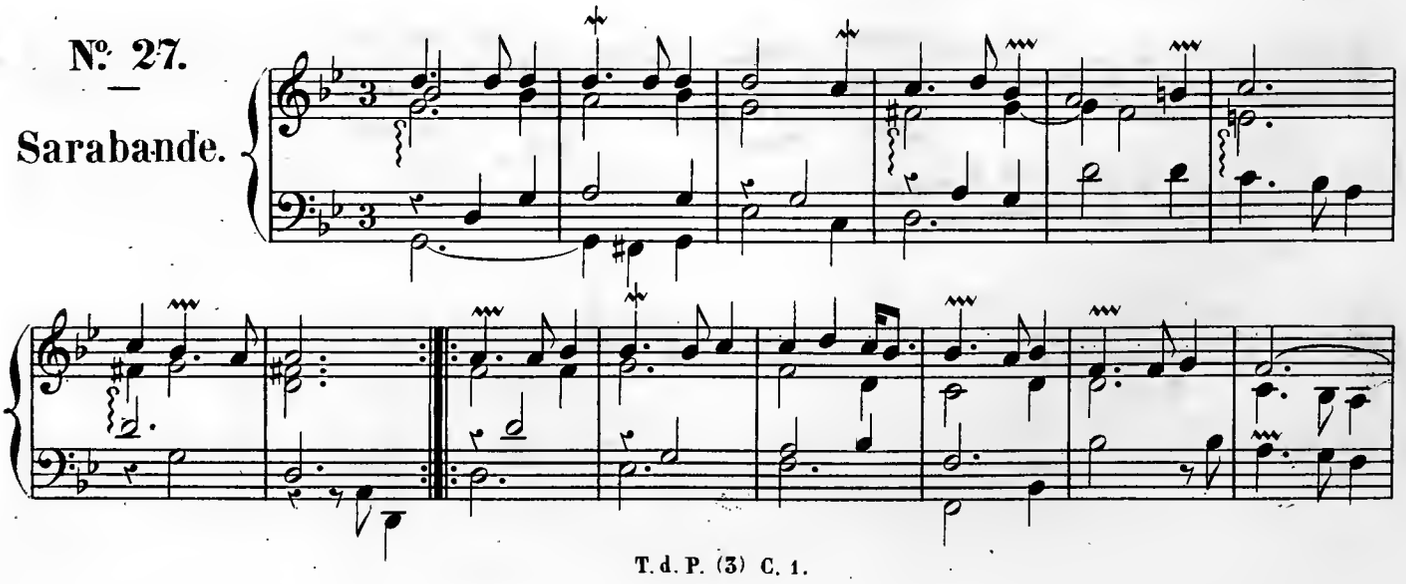

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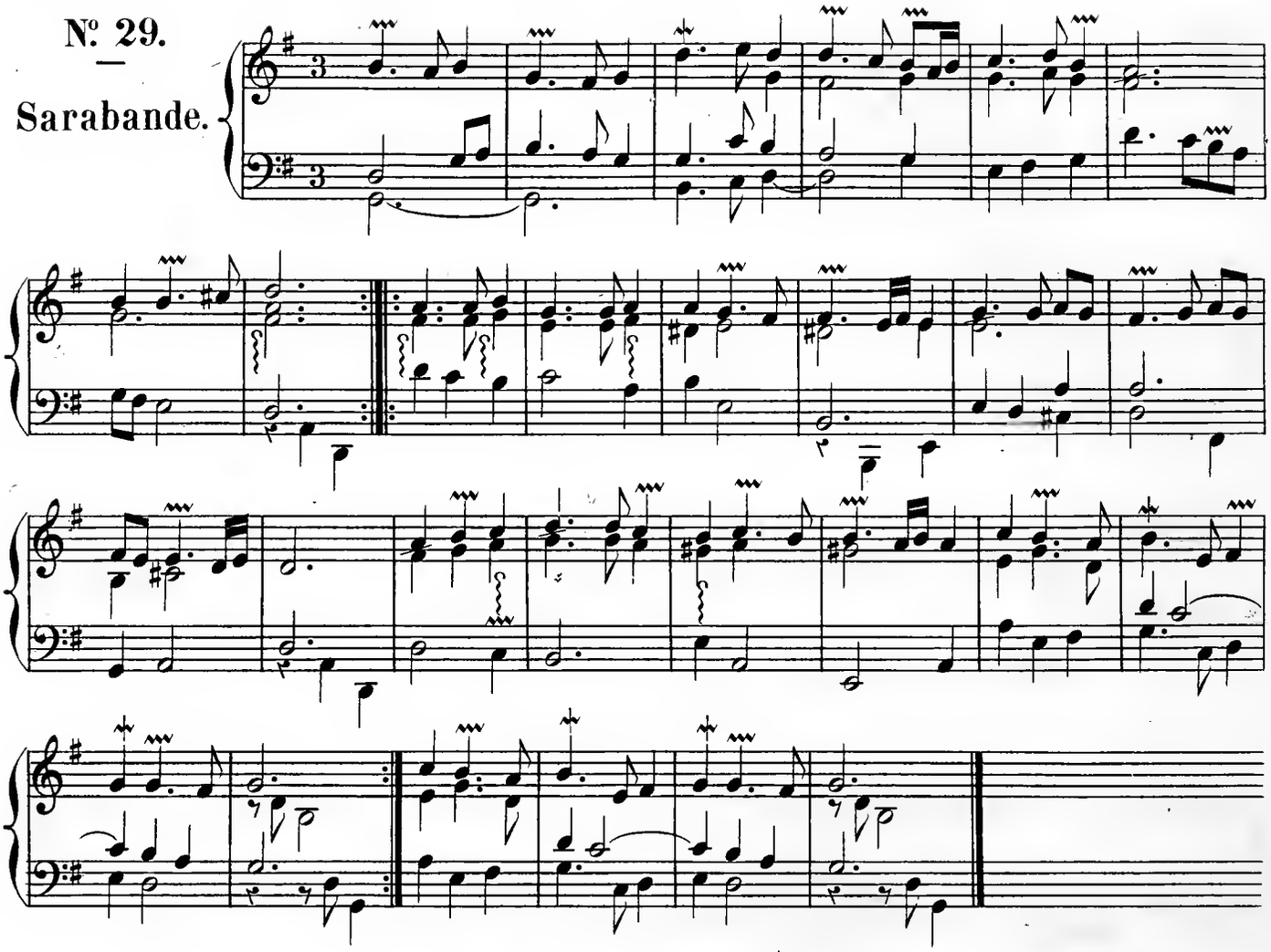
Nº 28.

Courante.

1ª 2ª

Nº 29.

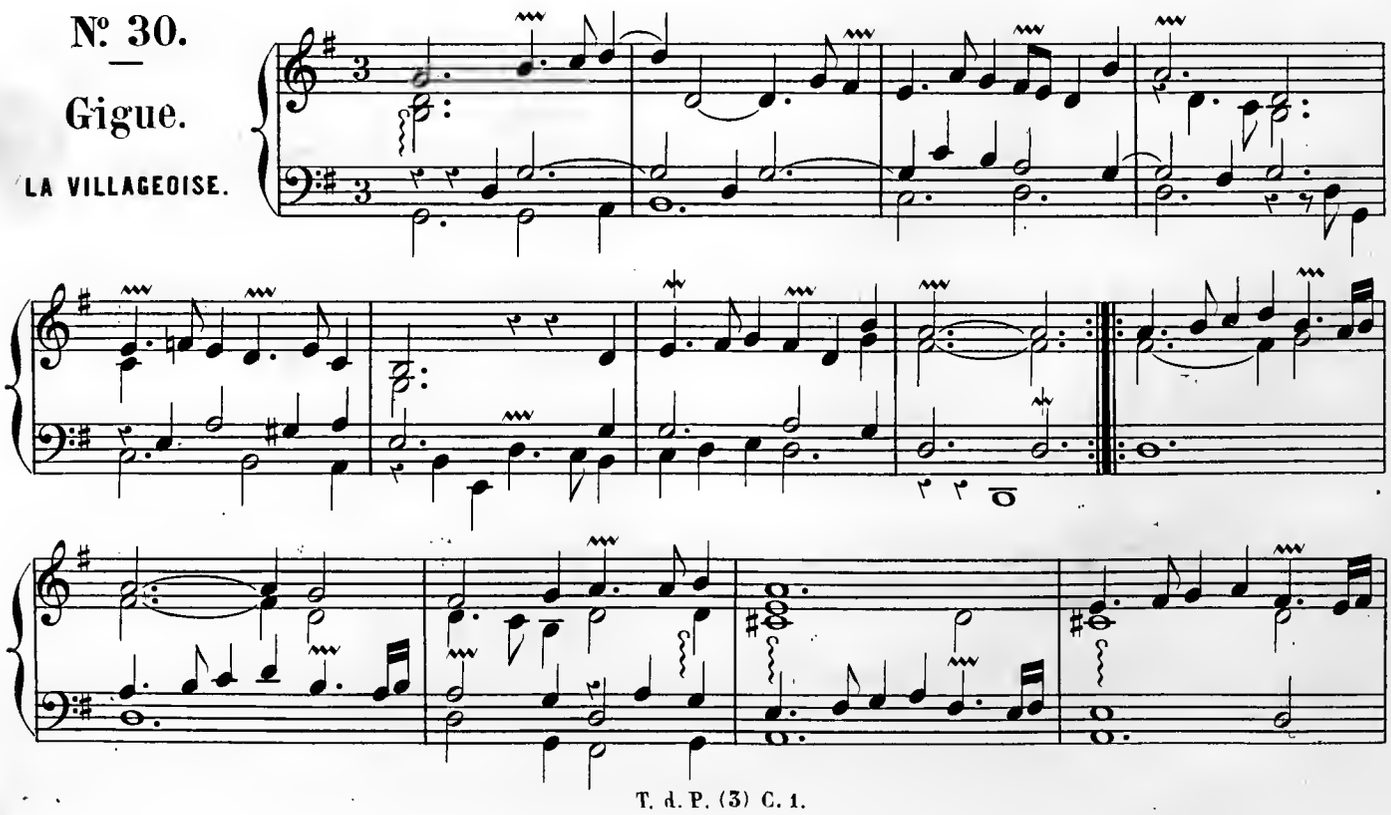
Sarabande.

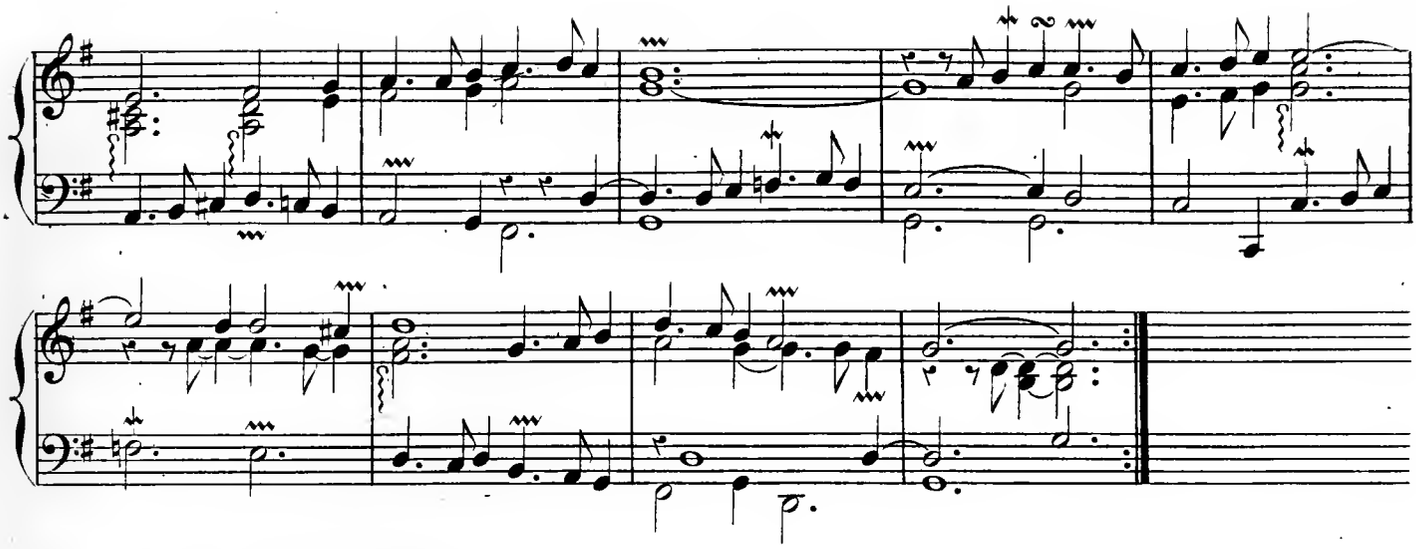


Nº 30.

Gigue.

LA VILLAGEOISE.





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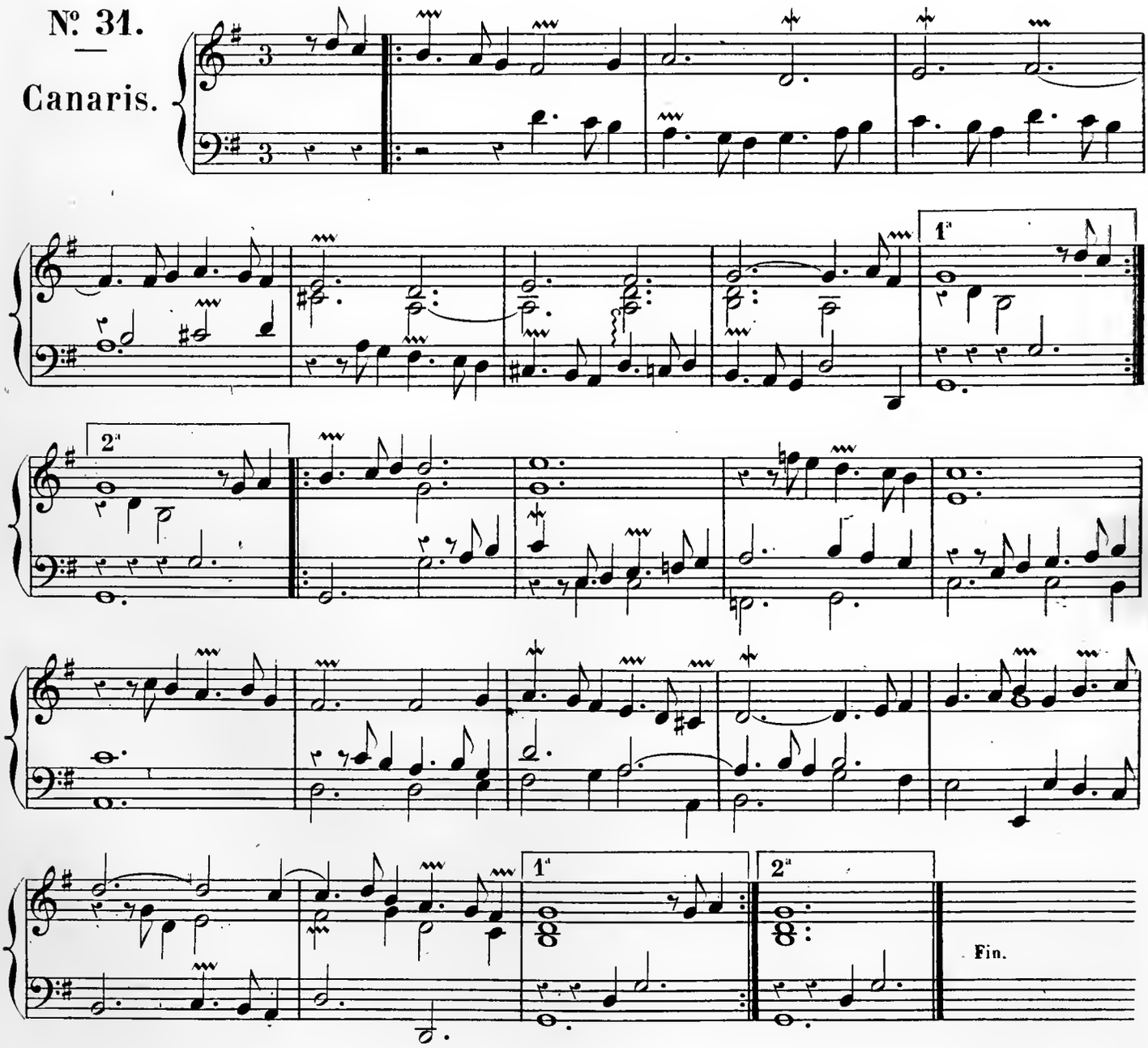

1670

PIÈCES

pour le

CLAVECIN

PAR

DE CHAMBONNIÈRES.

DEUXIÈME LIVRE.

PUBLIÉ PAR A. FARRENC. — PARIS, 1863.

T. d. P. (3) C. 2.

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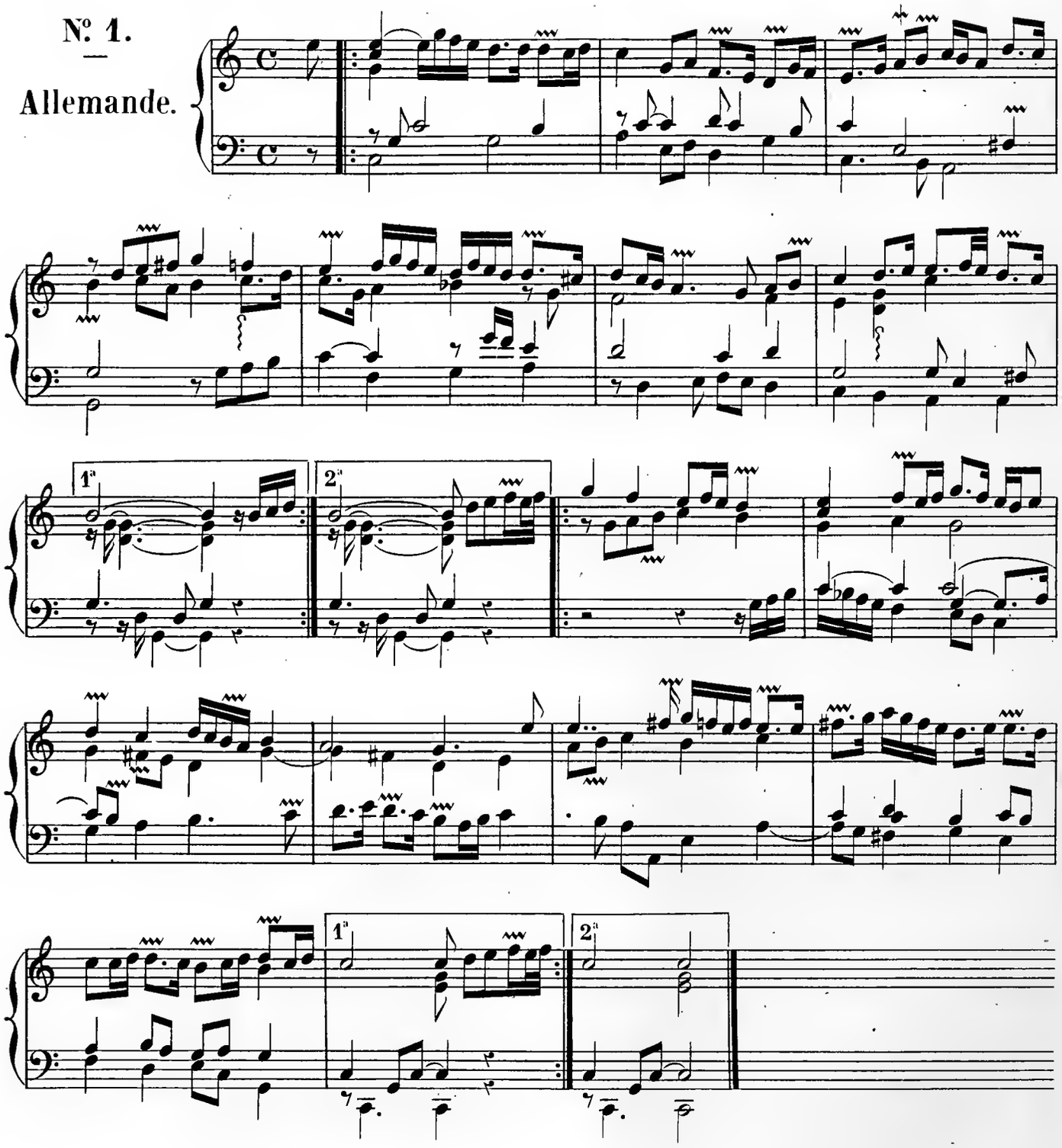
Allemande.



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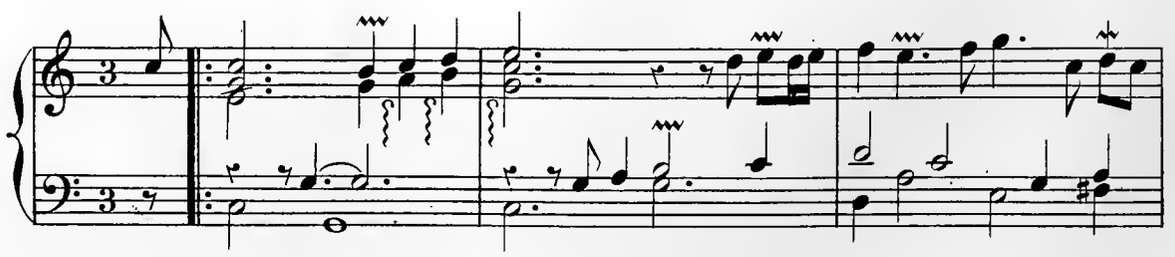

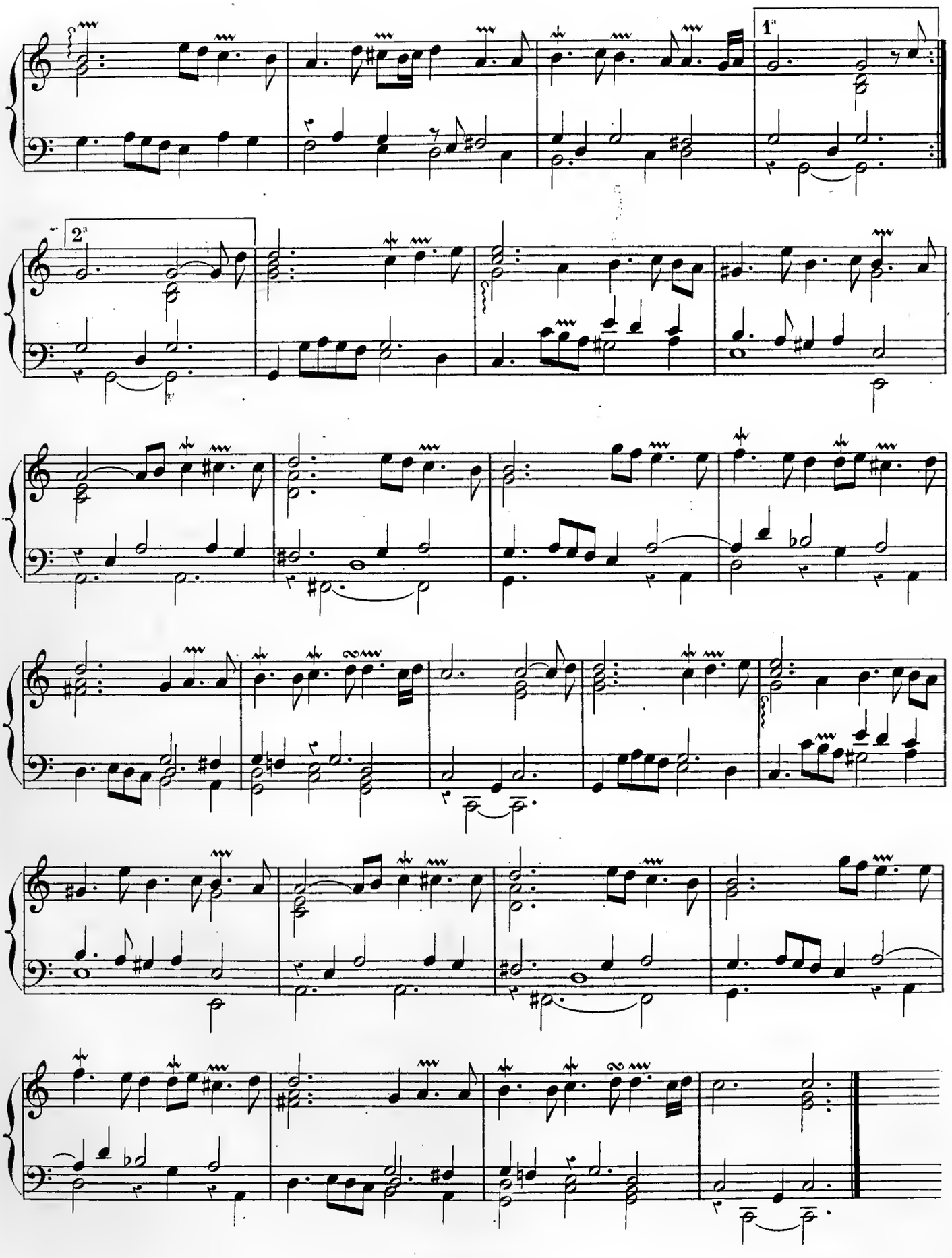
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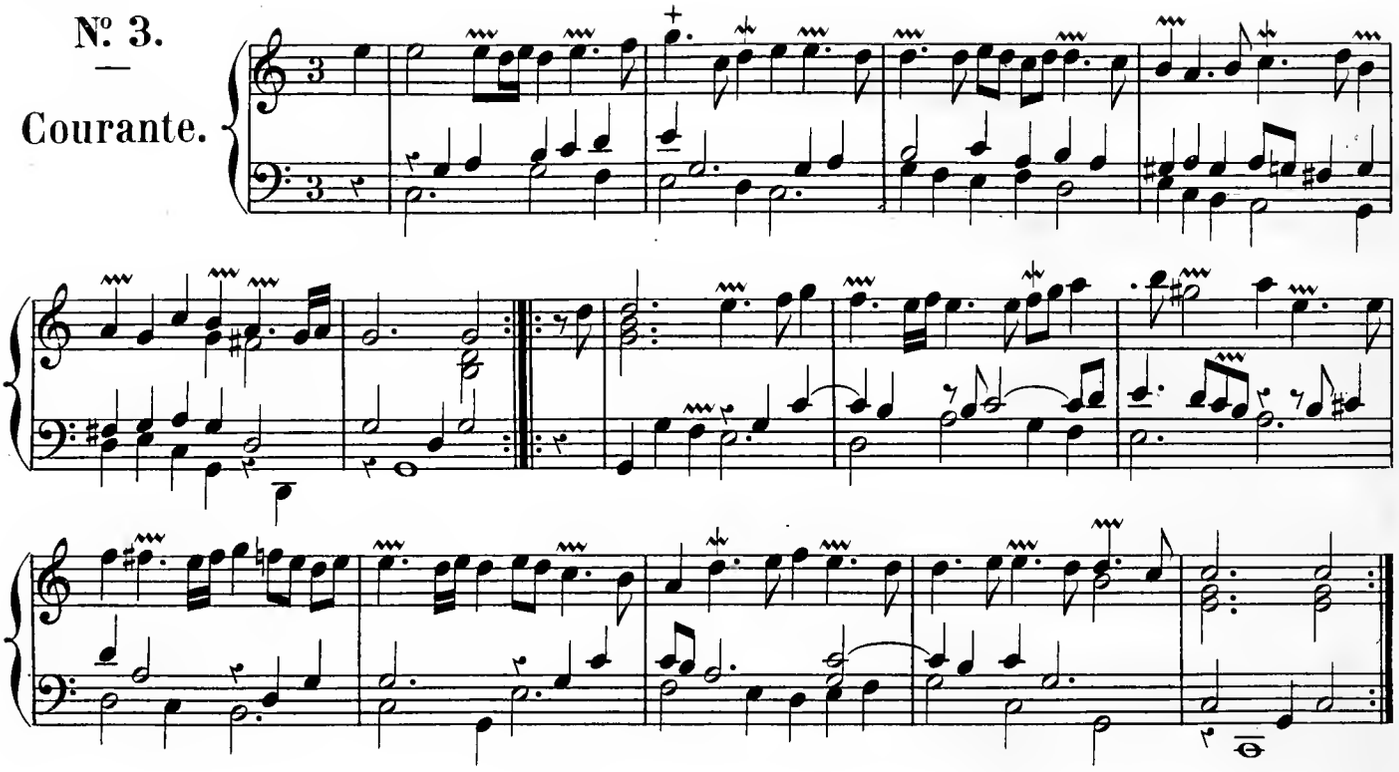

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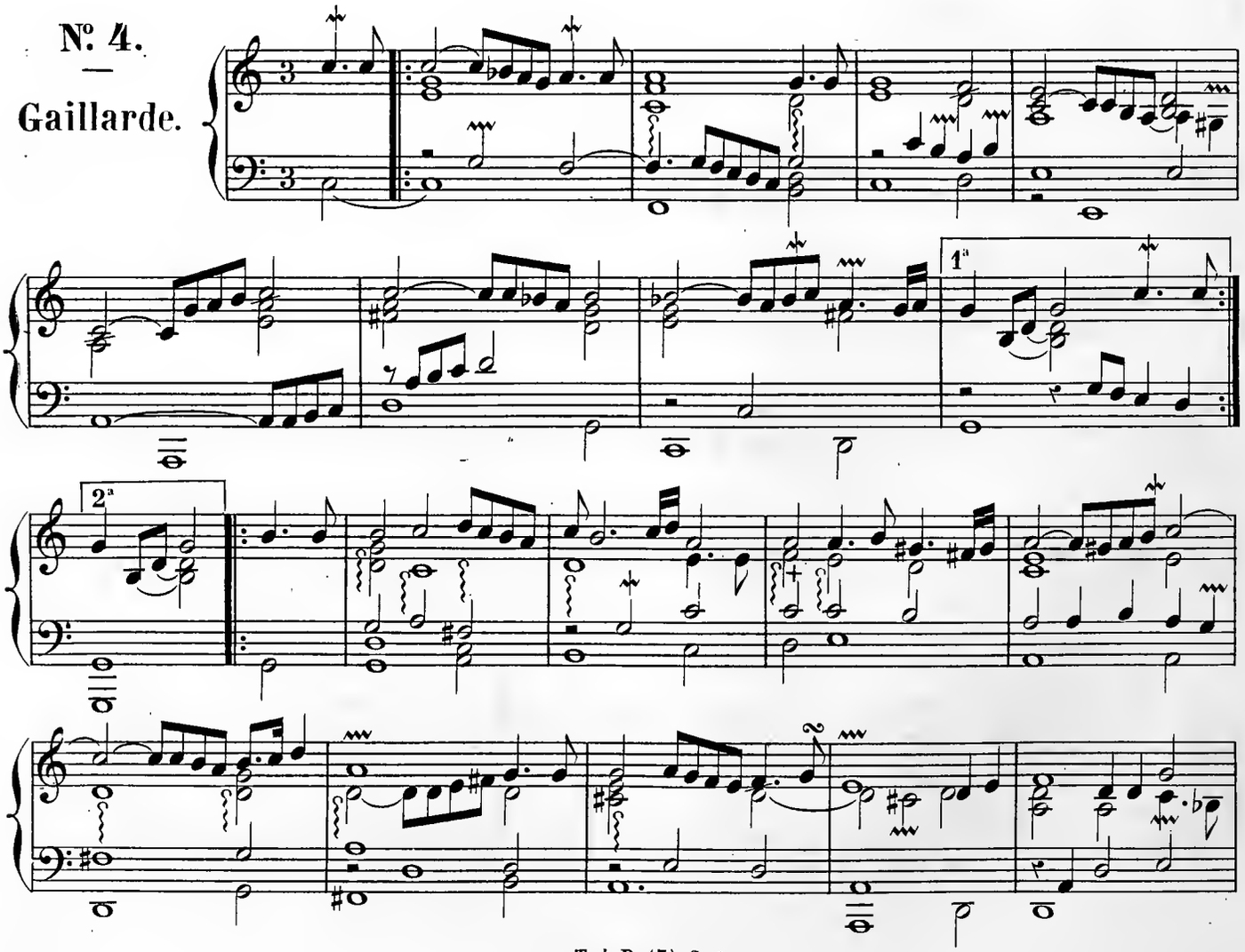

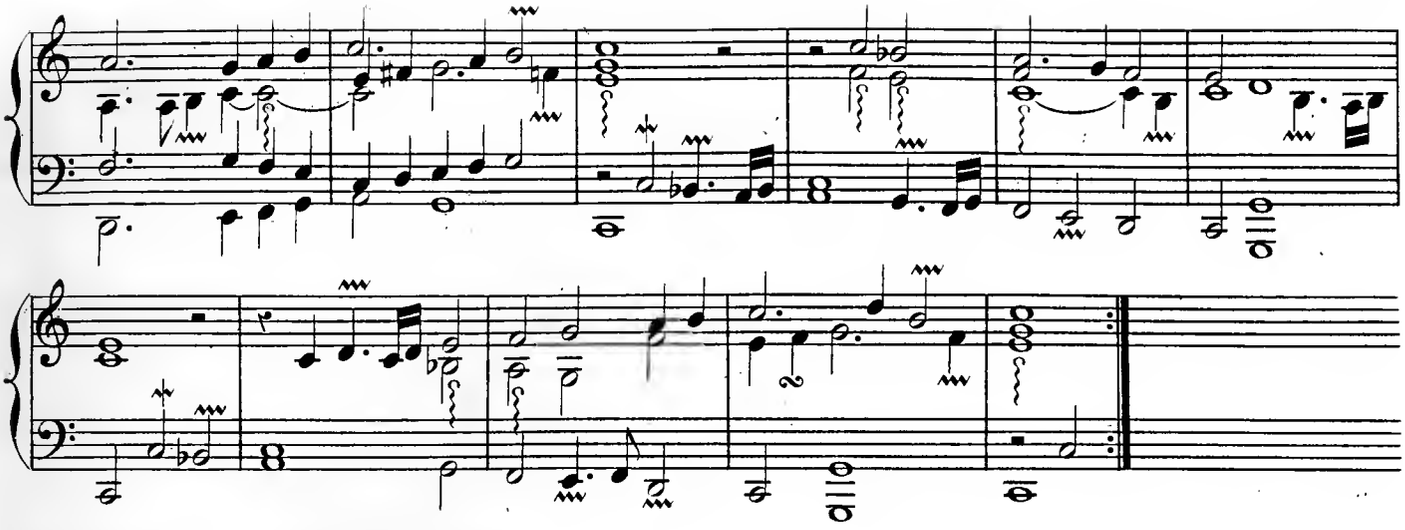

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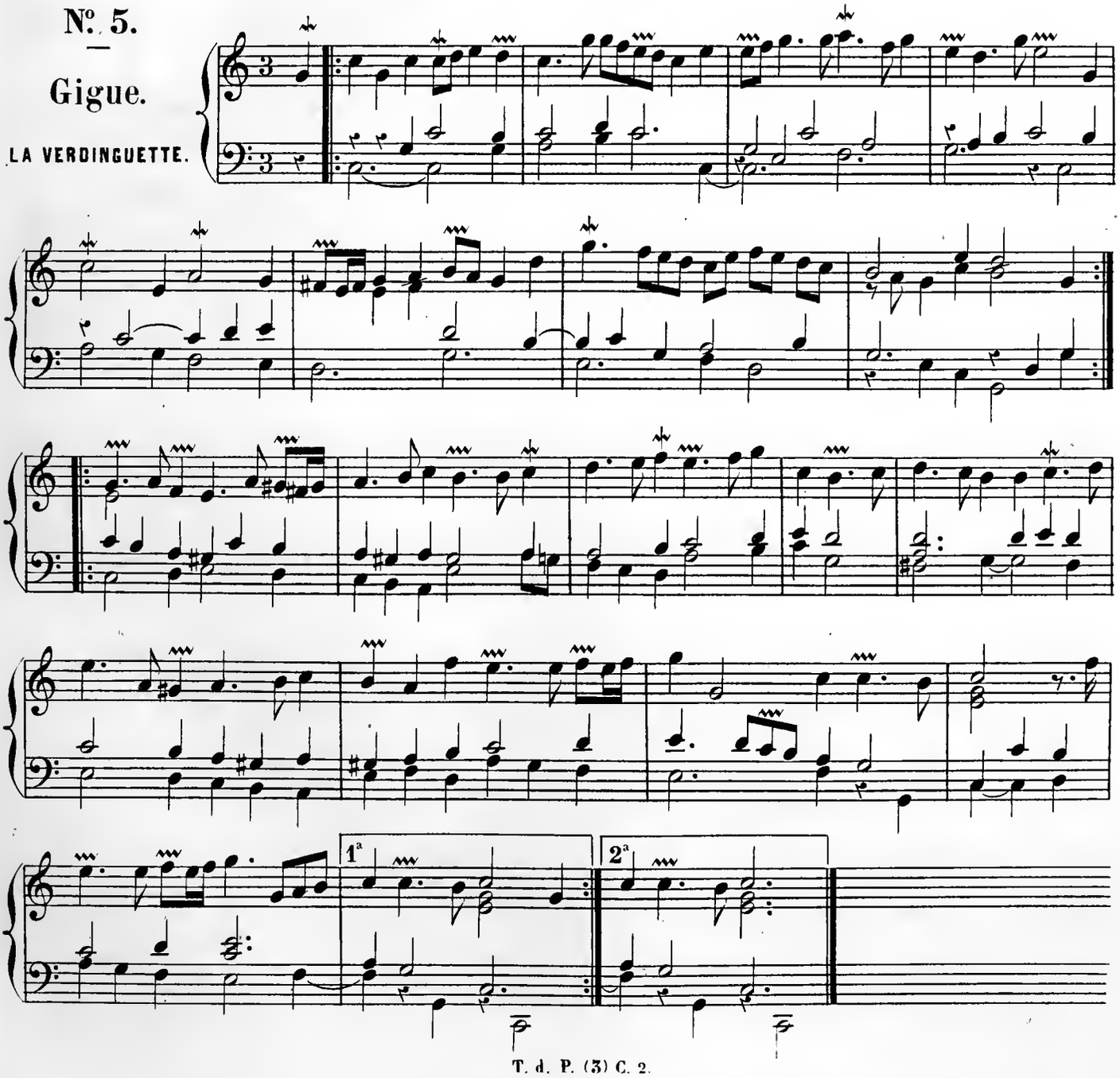
Gigue.

LA VERDINGUETTE.



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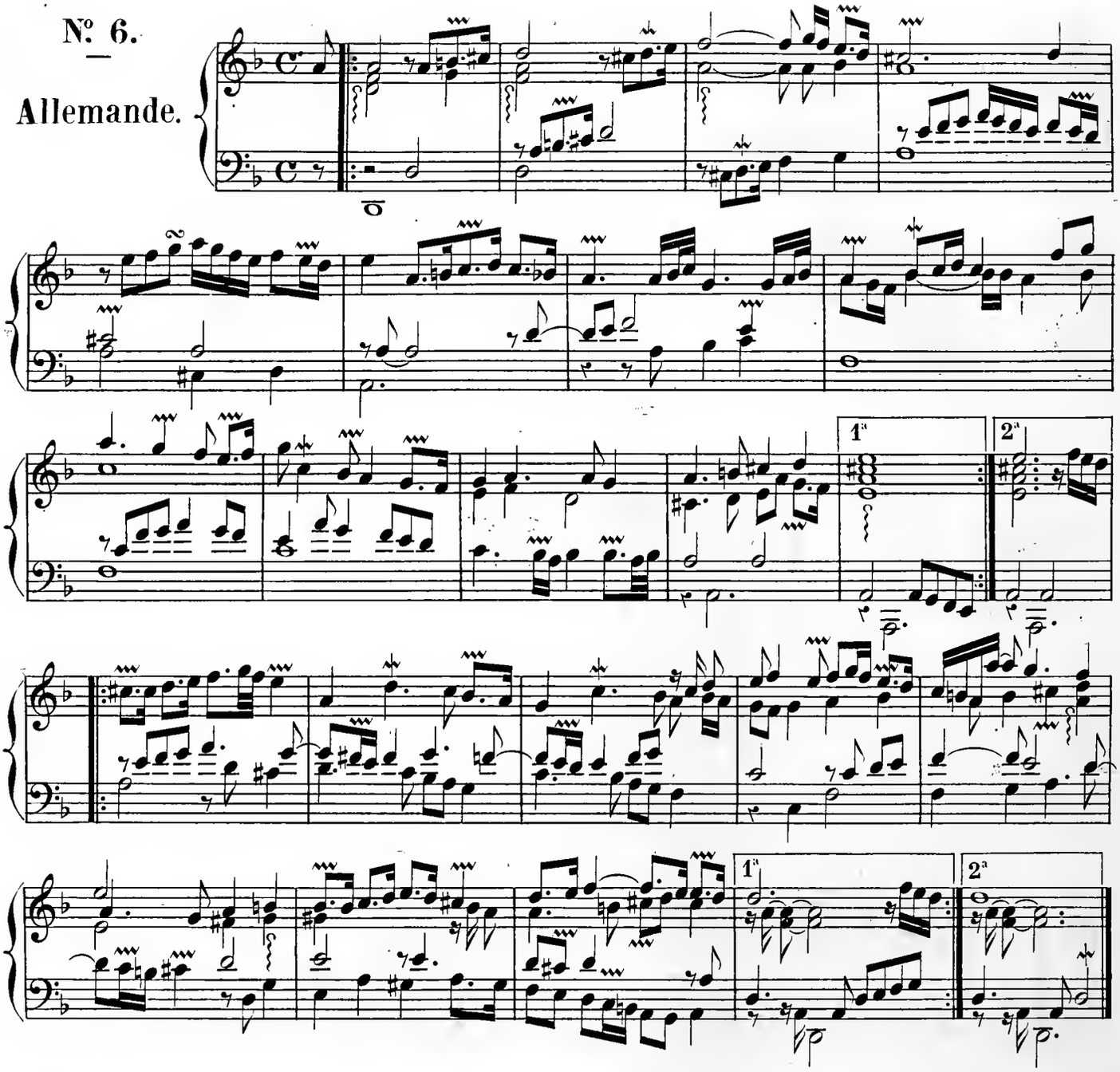

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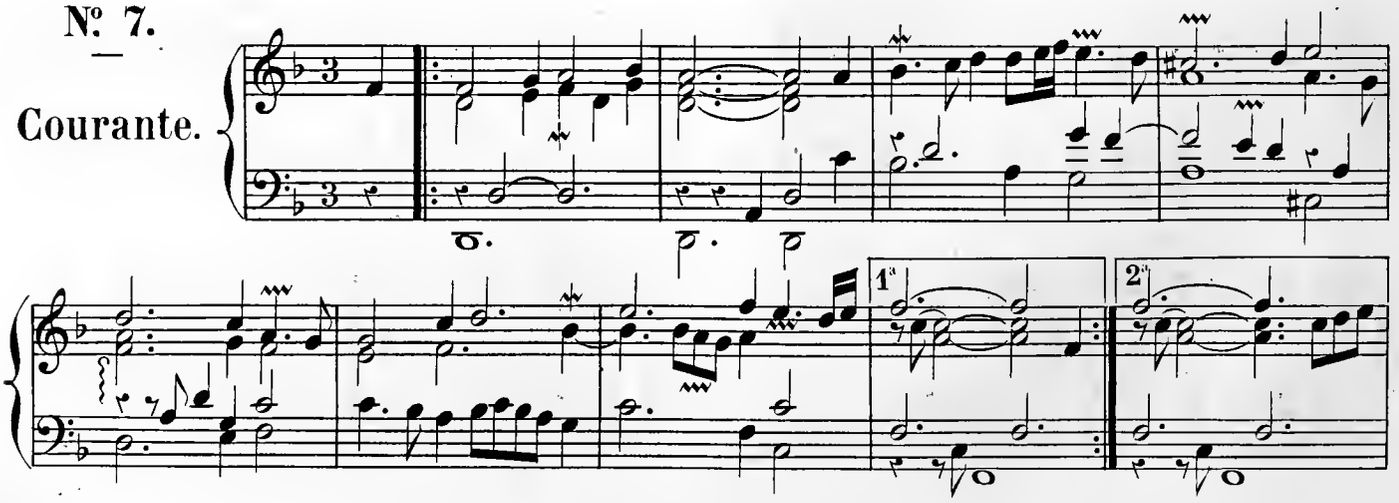

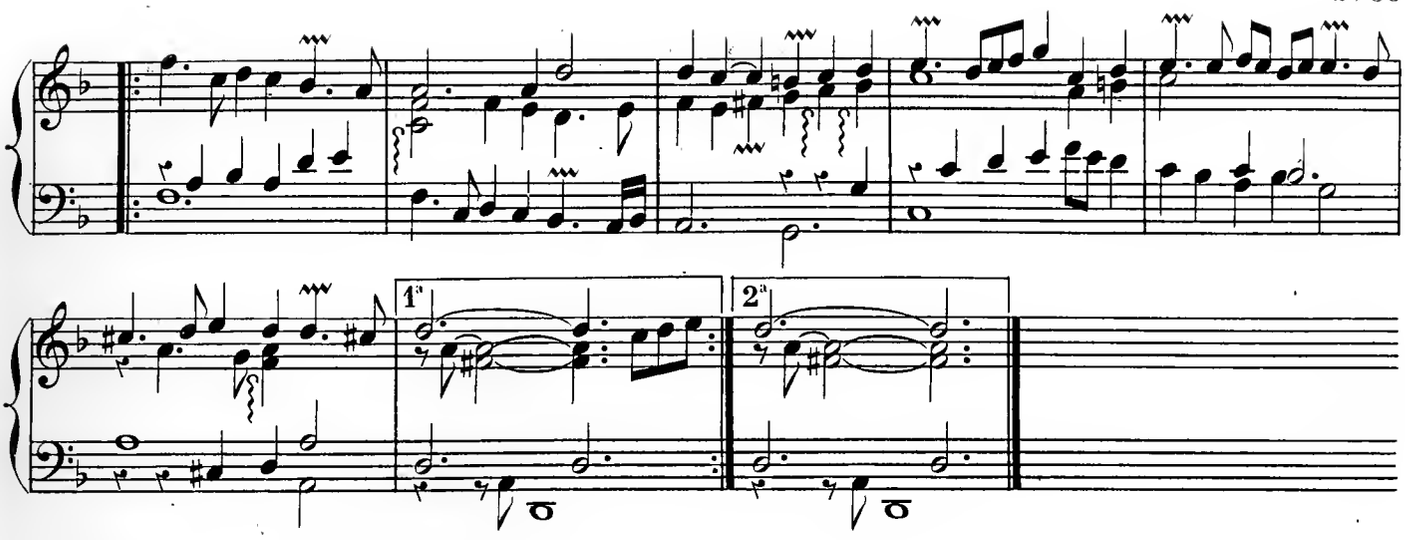

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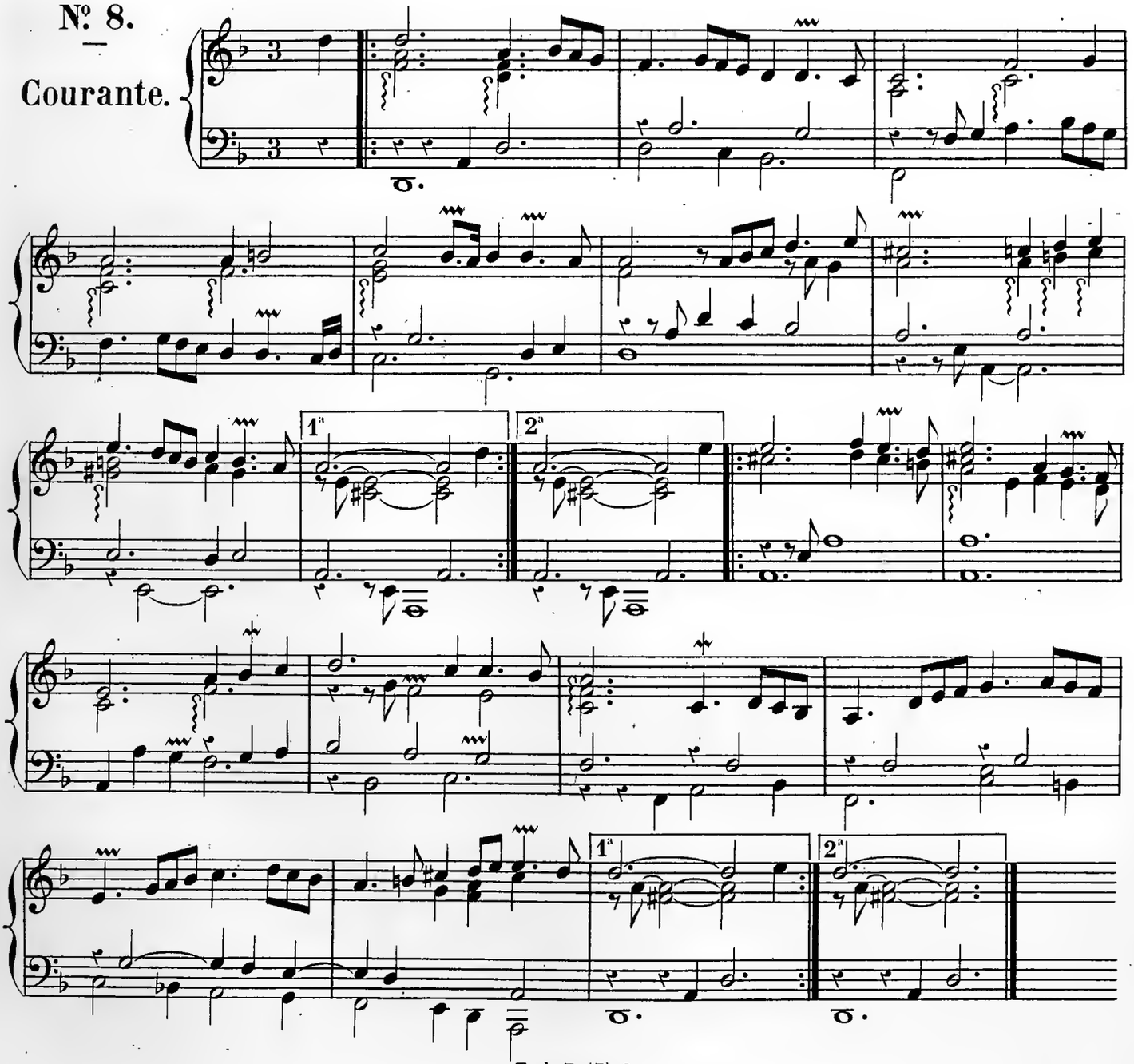

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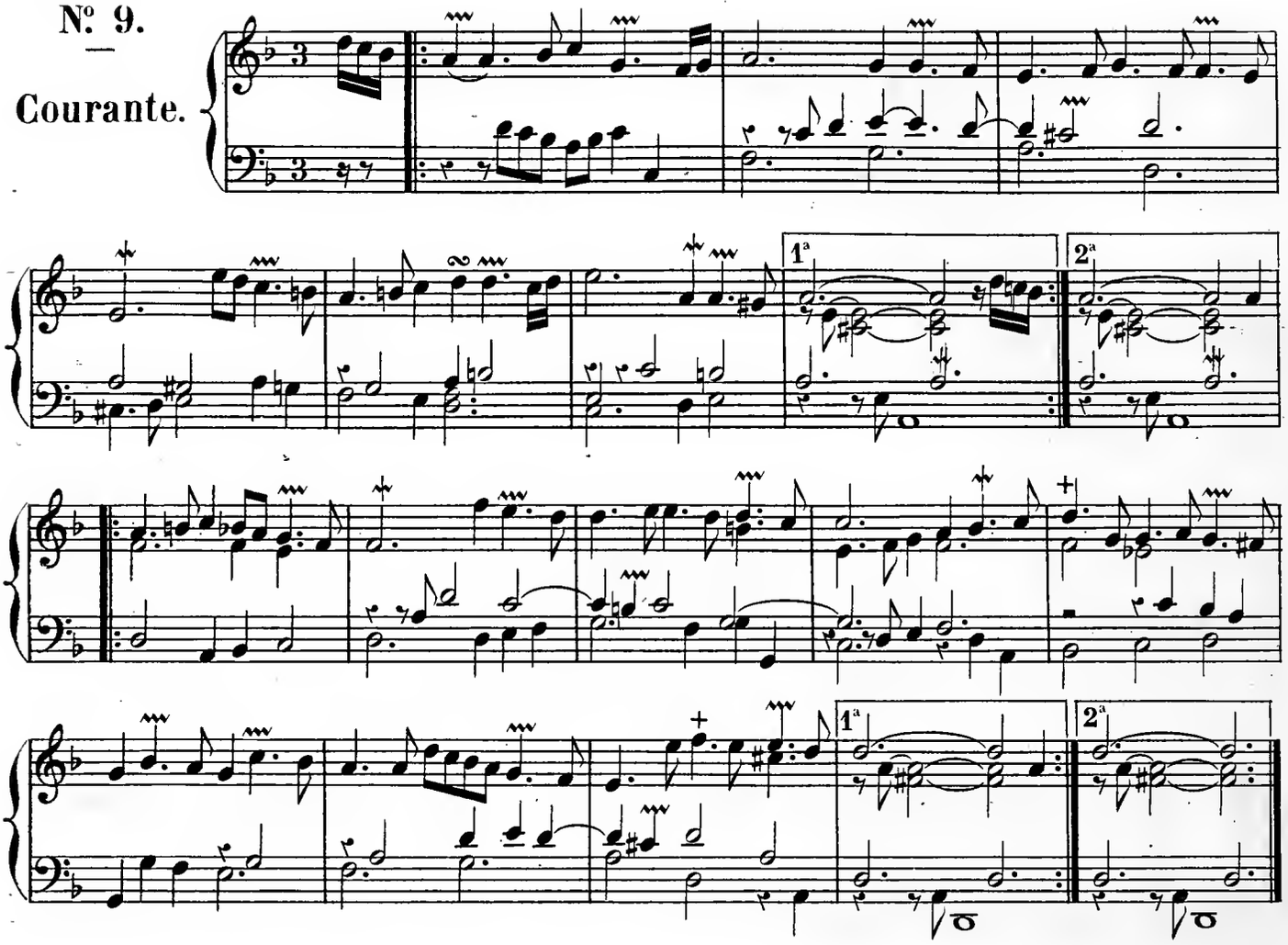

Nº 10.

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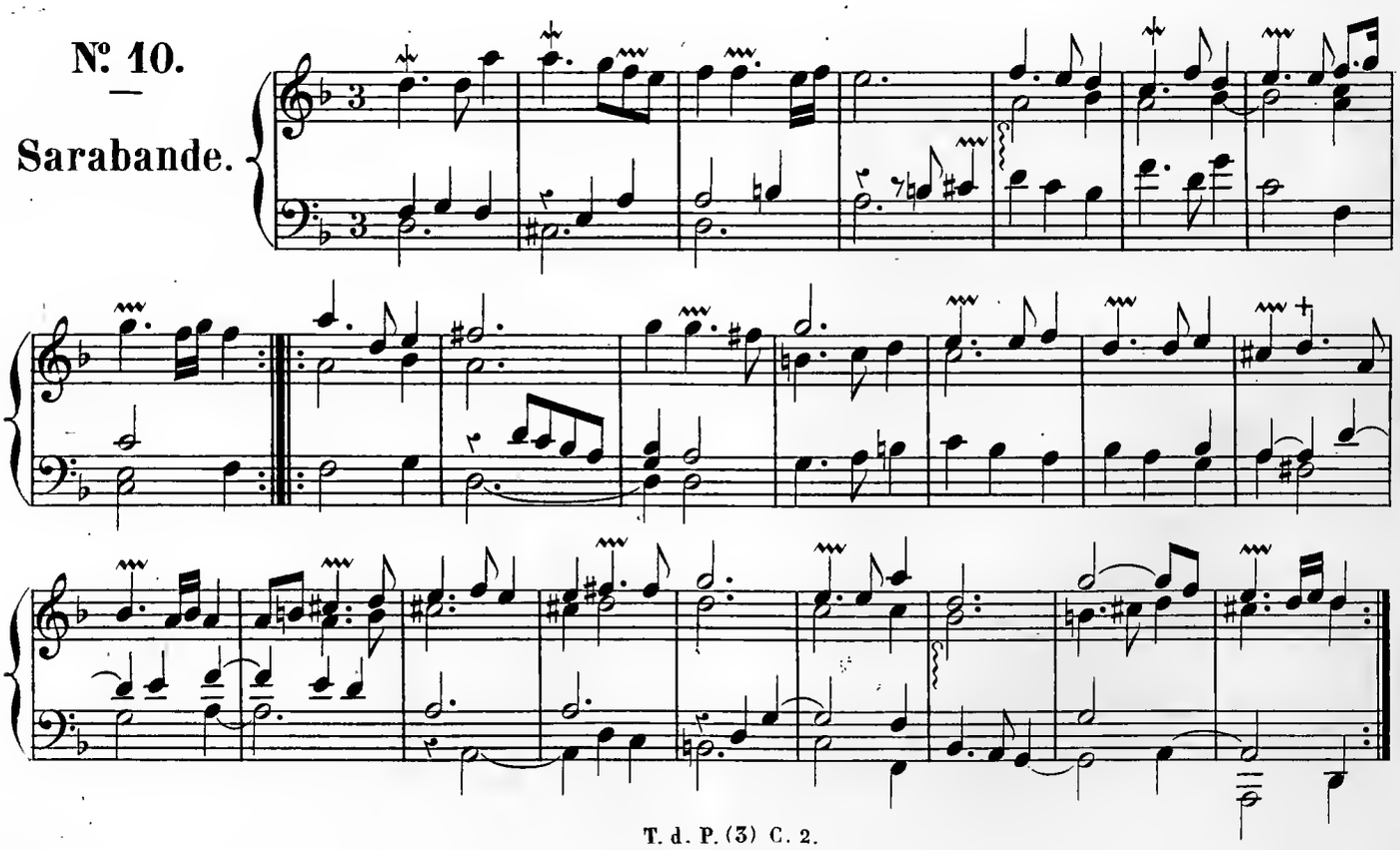
Sarabande.



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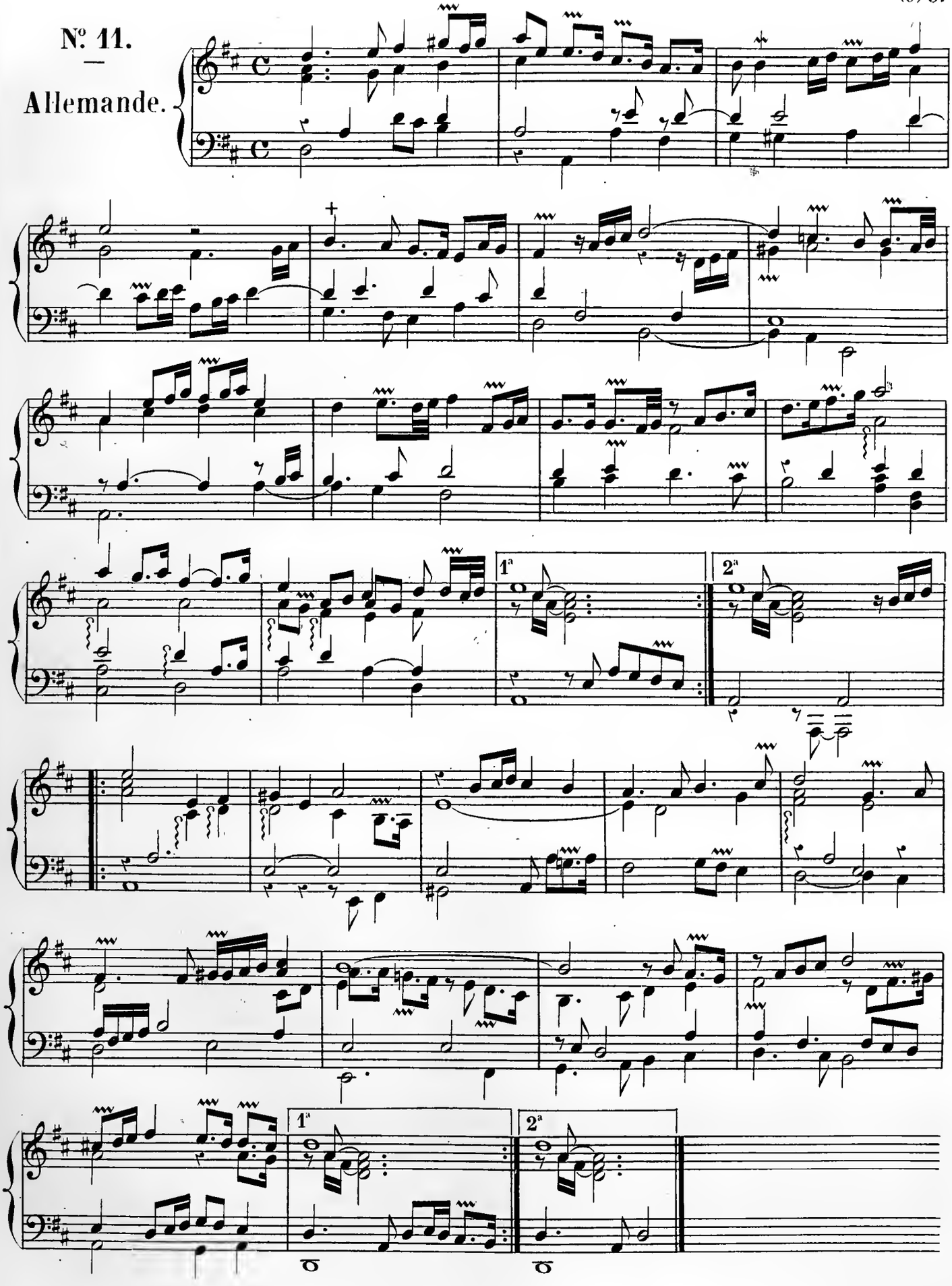

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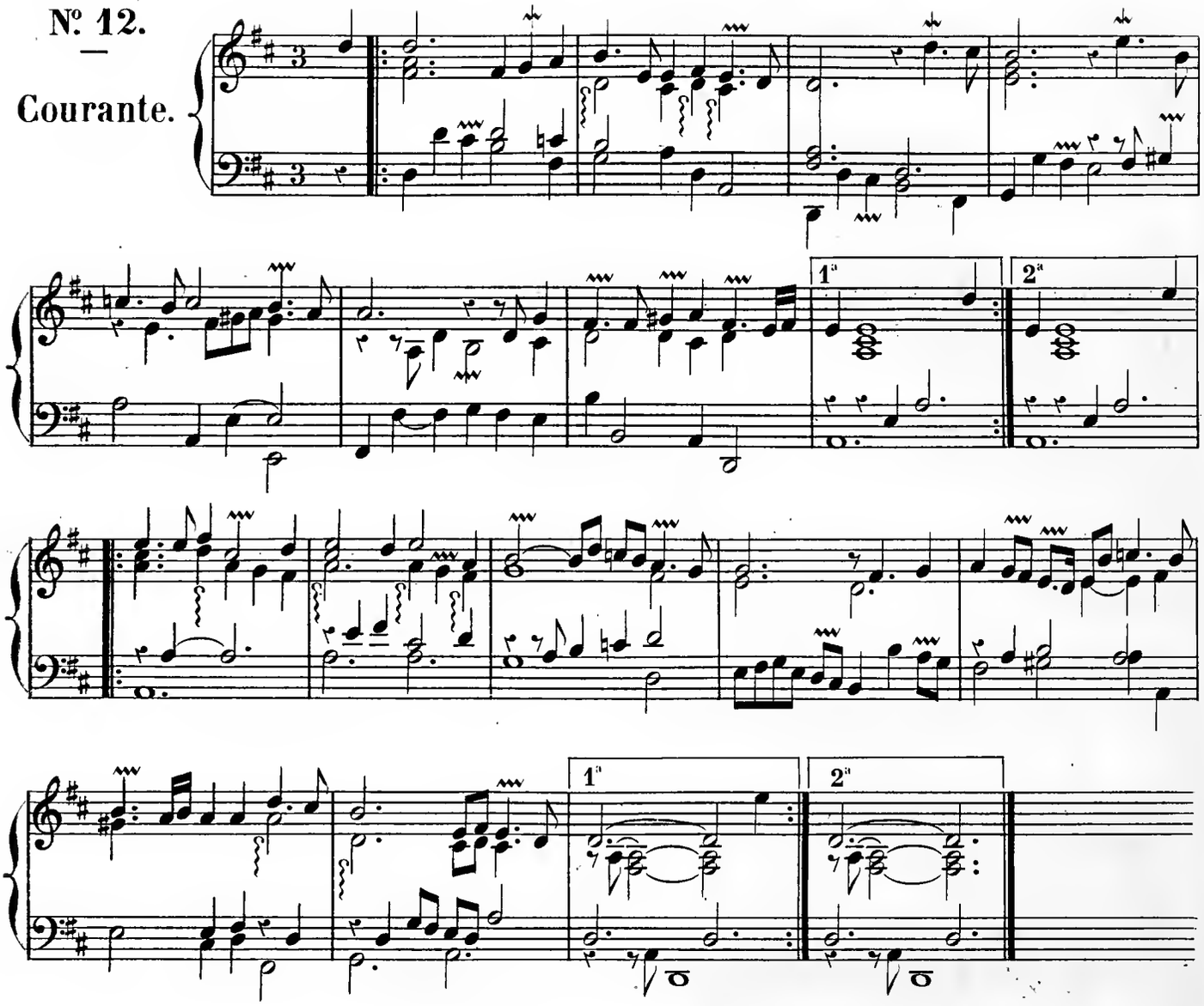

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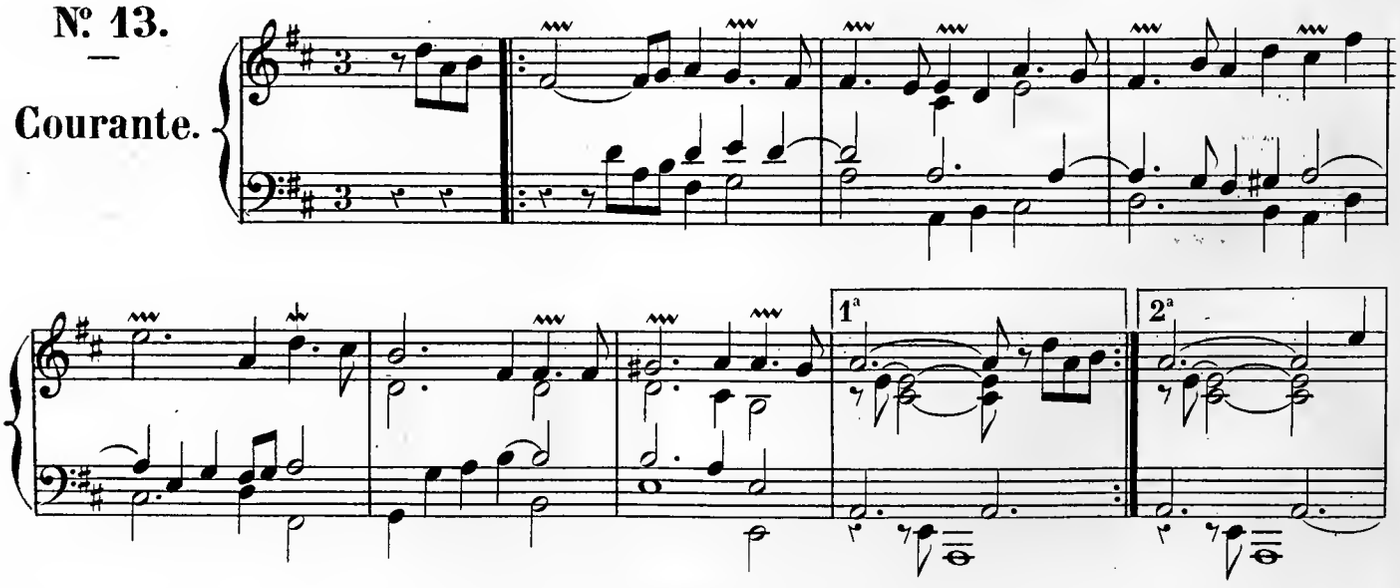

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Nº 14.

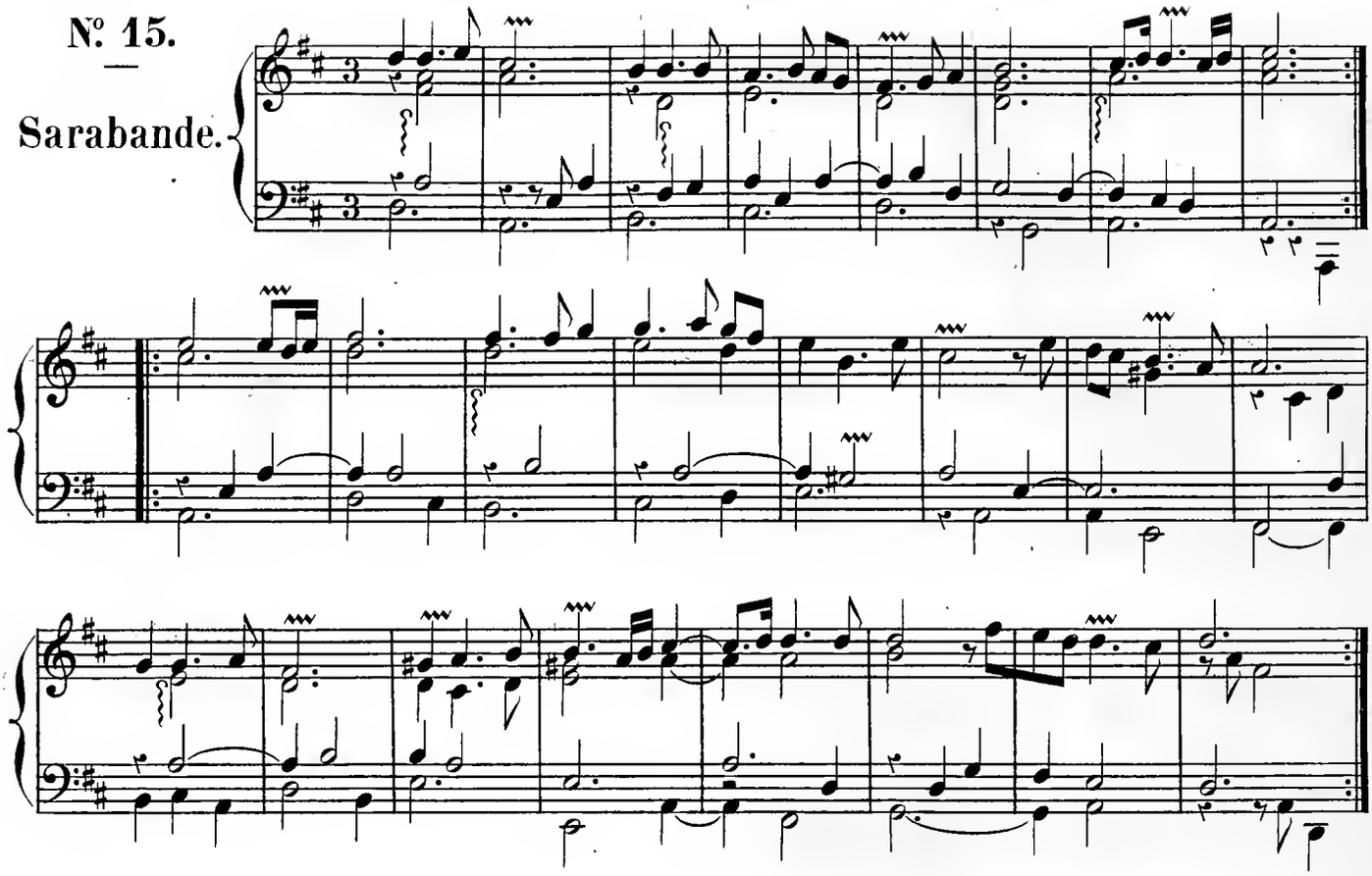
Courante.

1ª 2ª

1ª 2ª

Nº. 15.

Sarabande.



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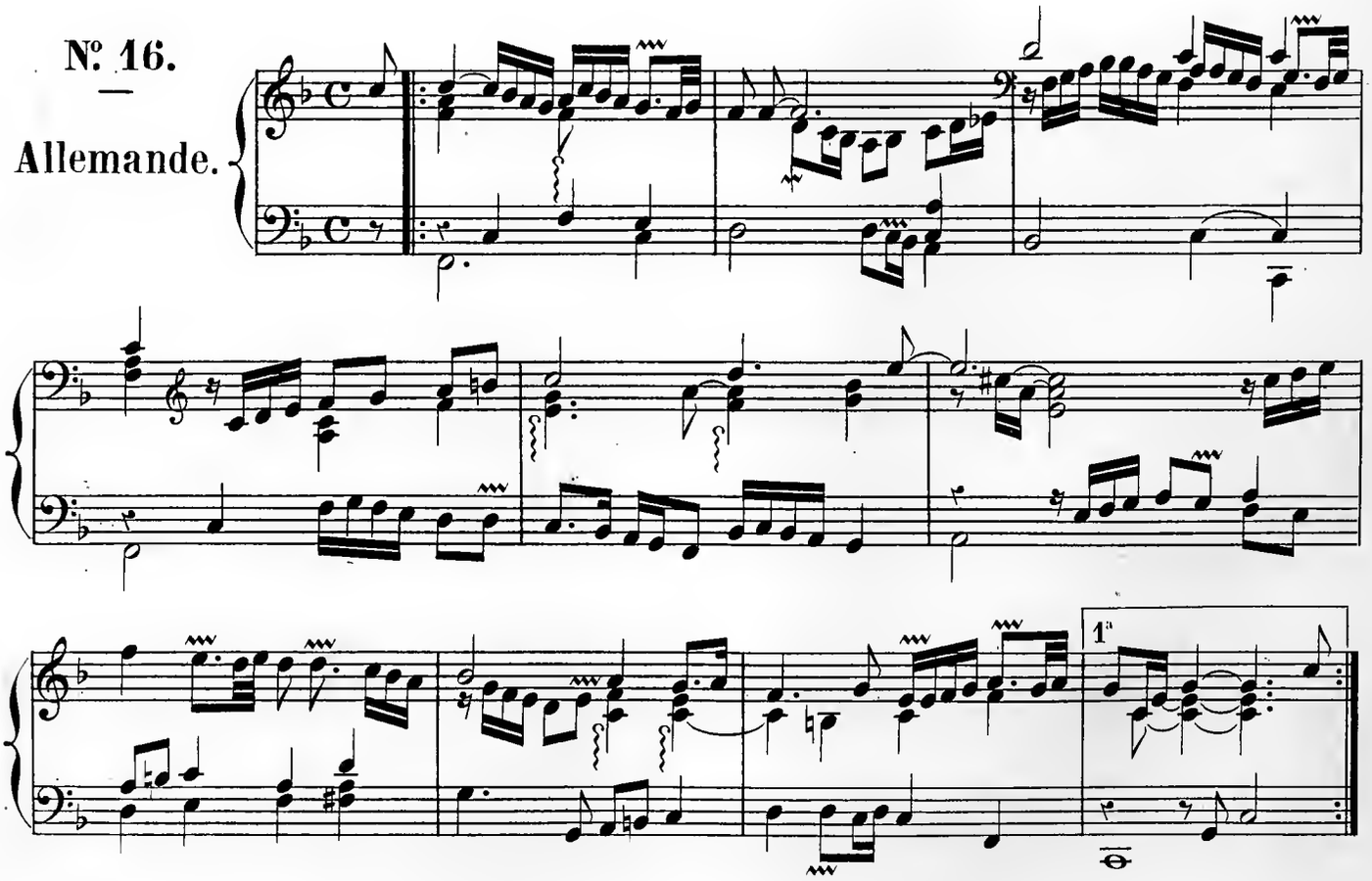
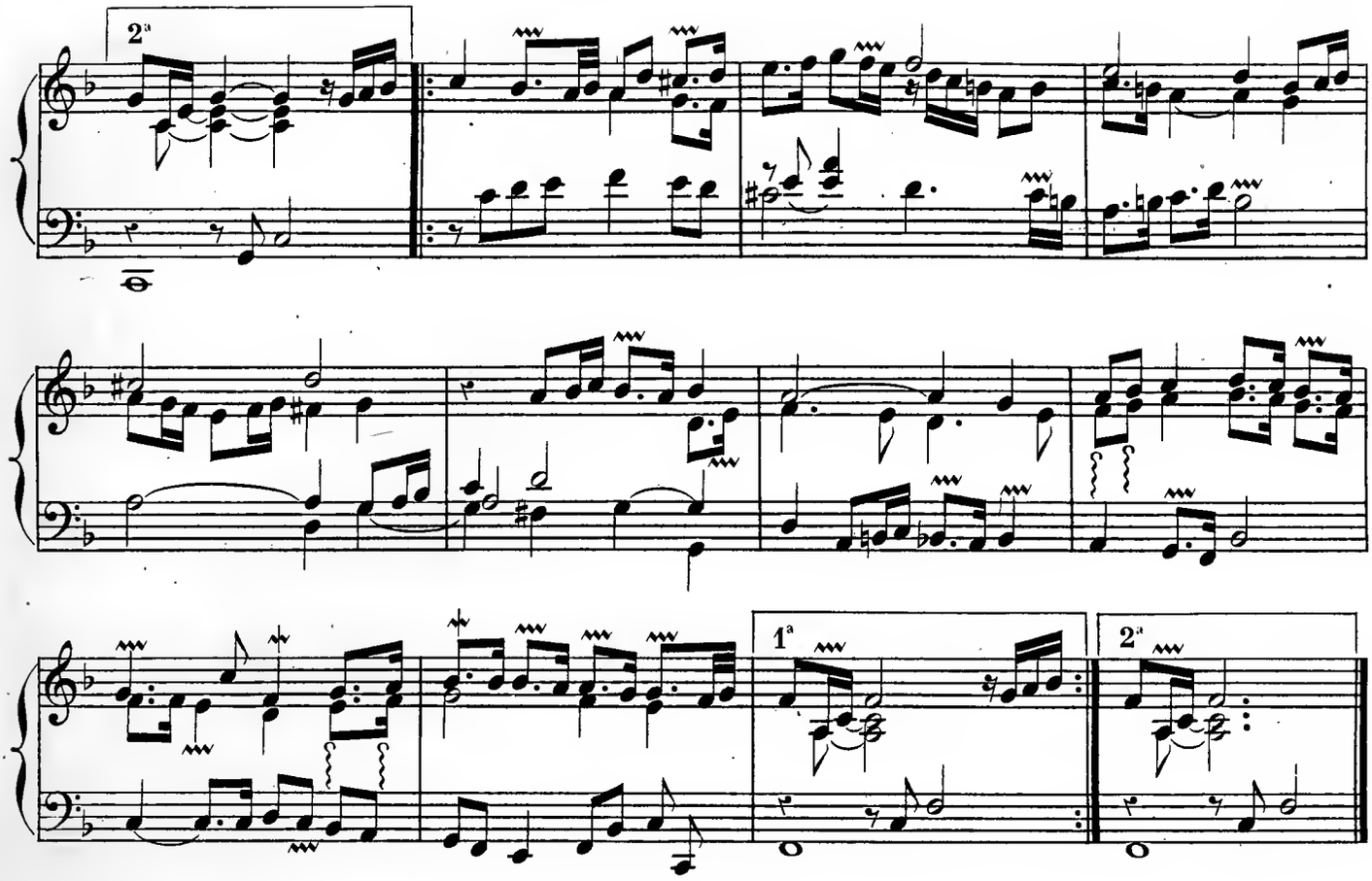
Allemande.





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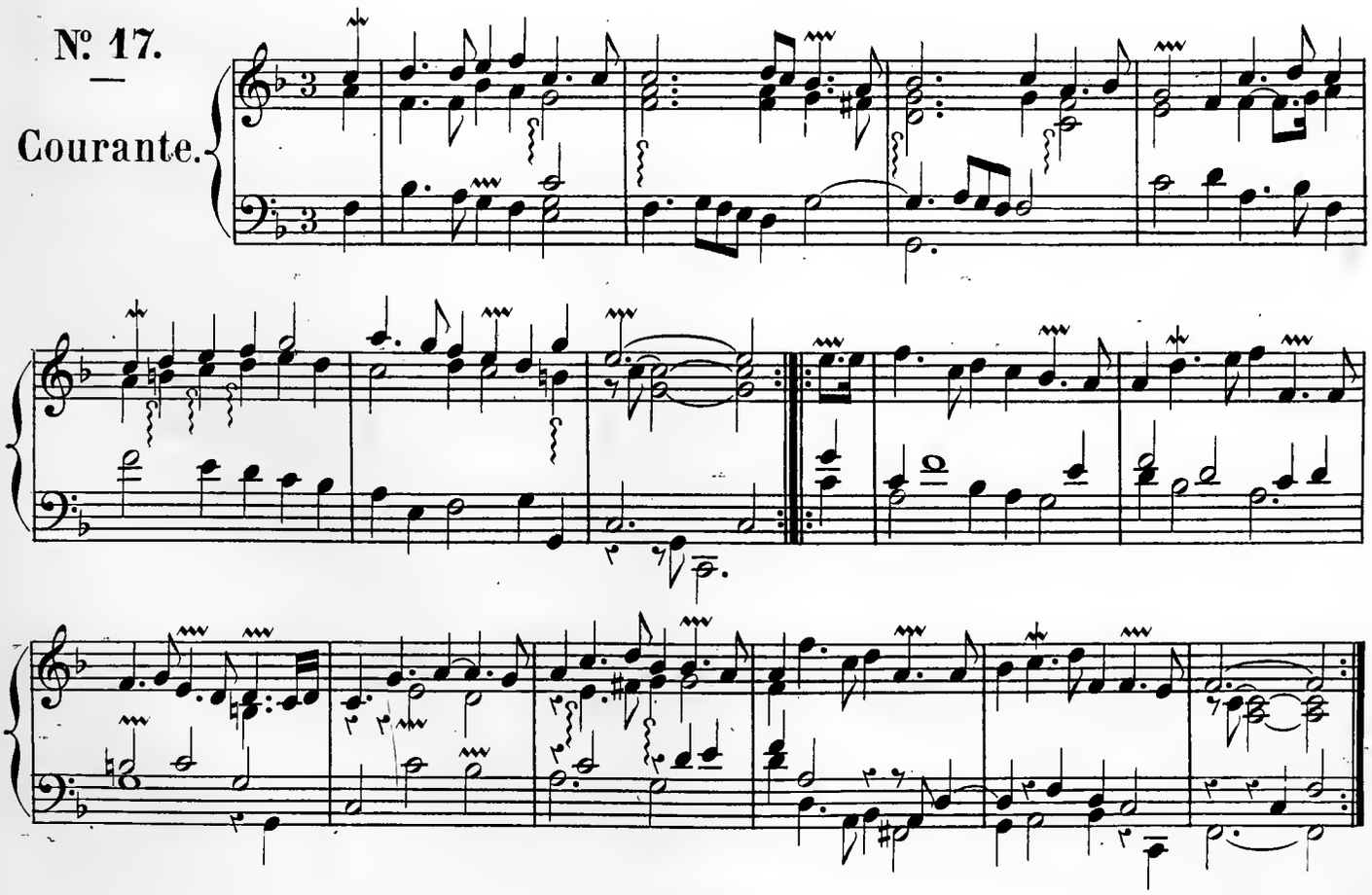

Nº 18.

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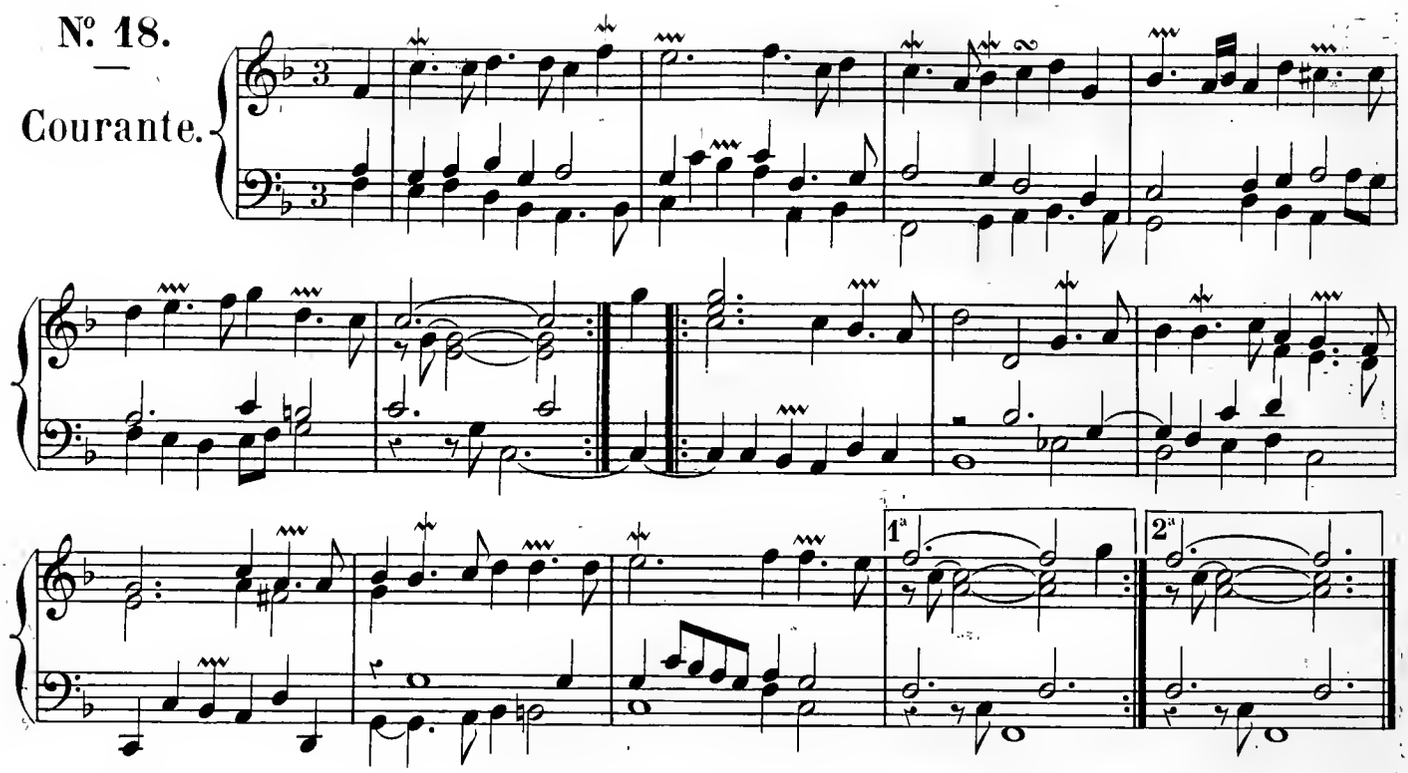
Courante.



Nº 19.

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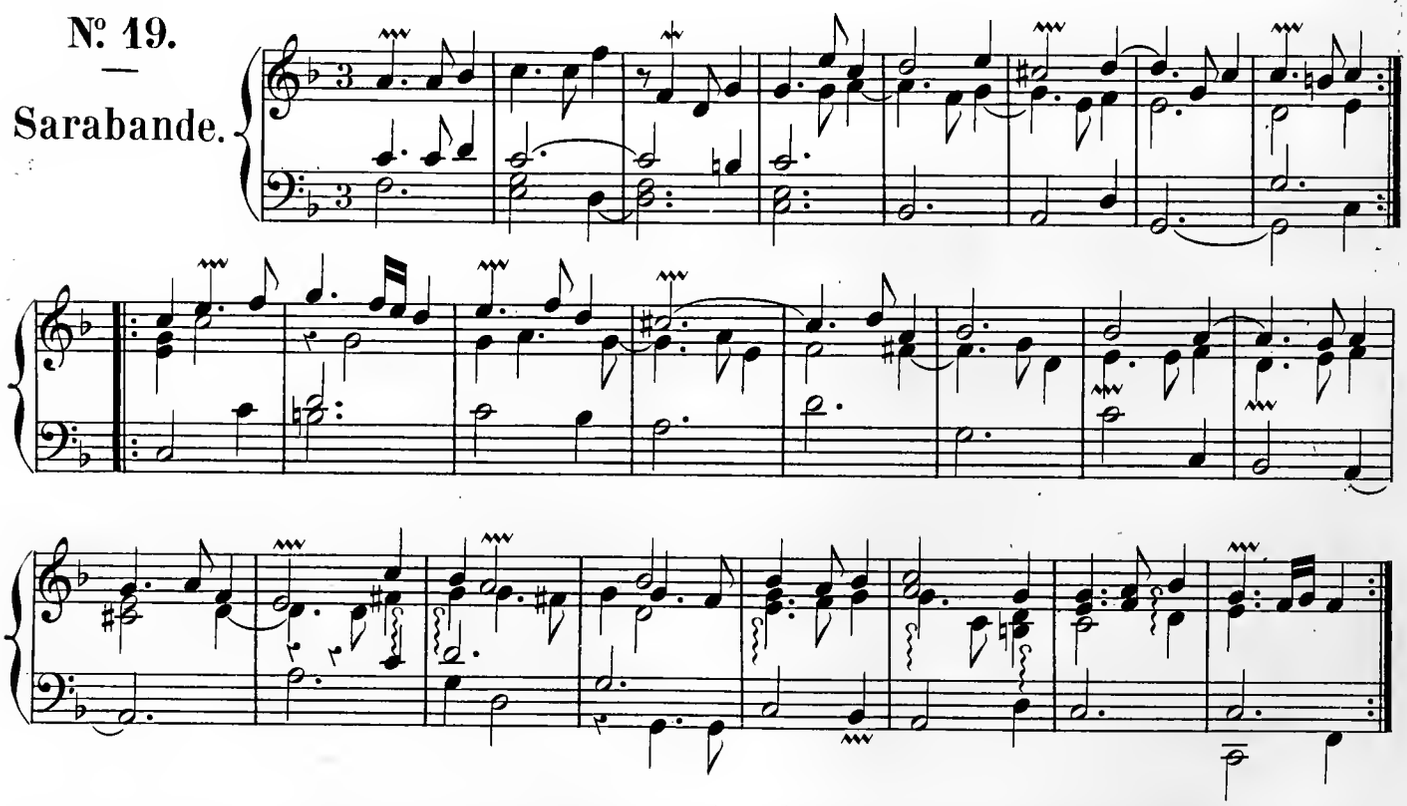

Nº 20.

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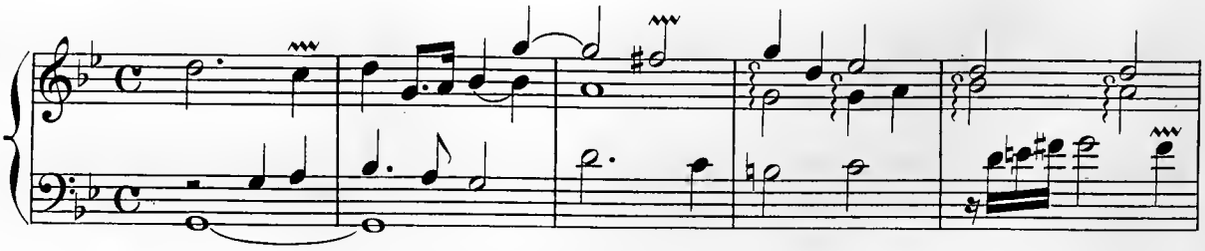

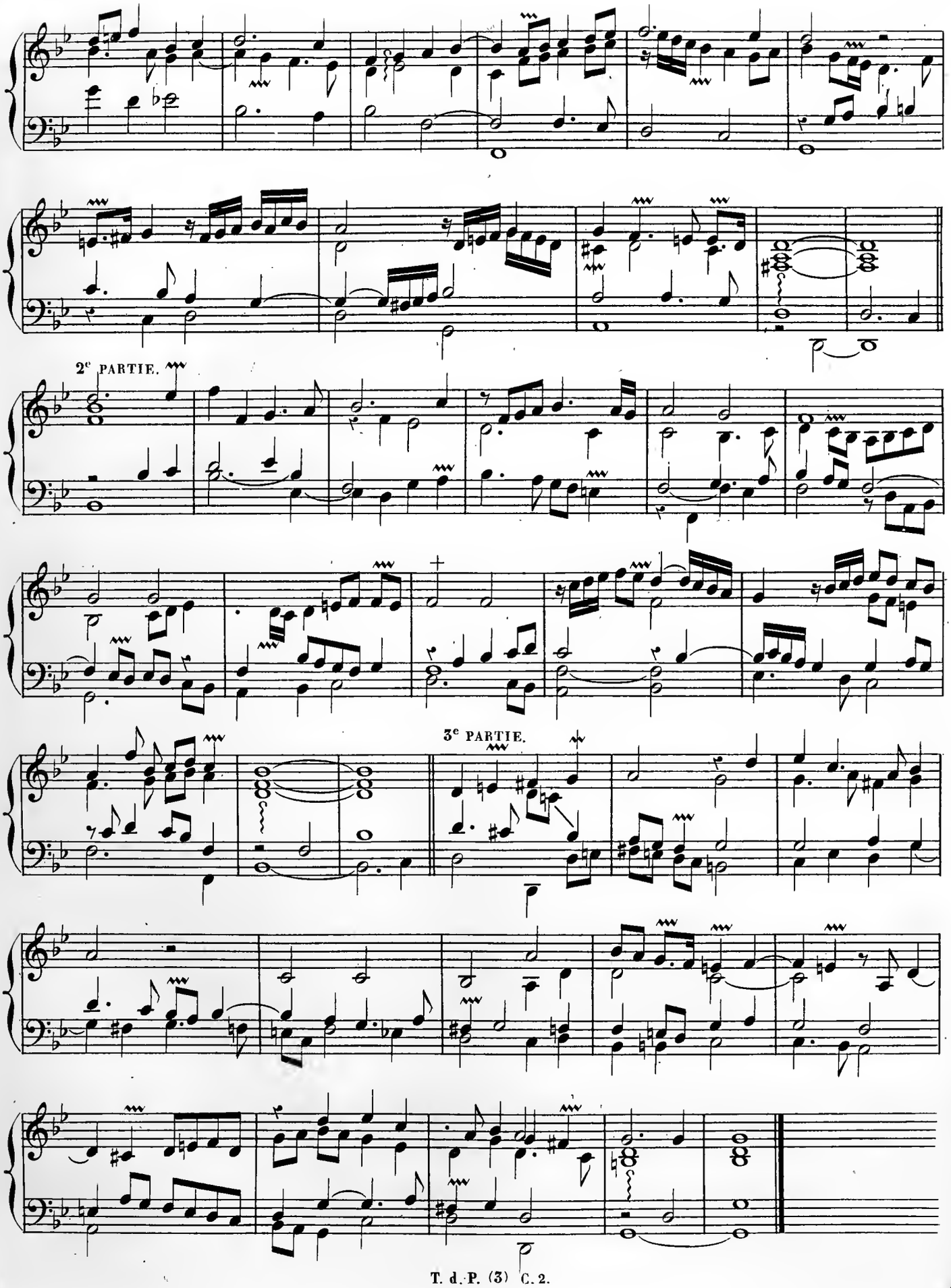
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Nº. 21.

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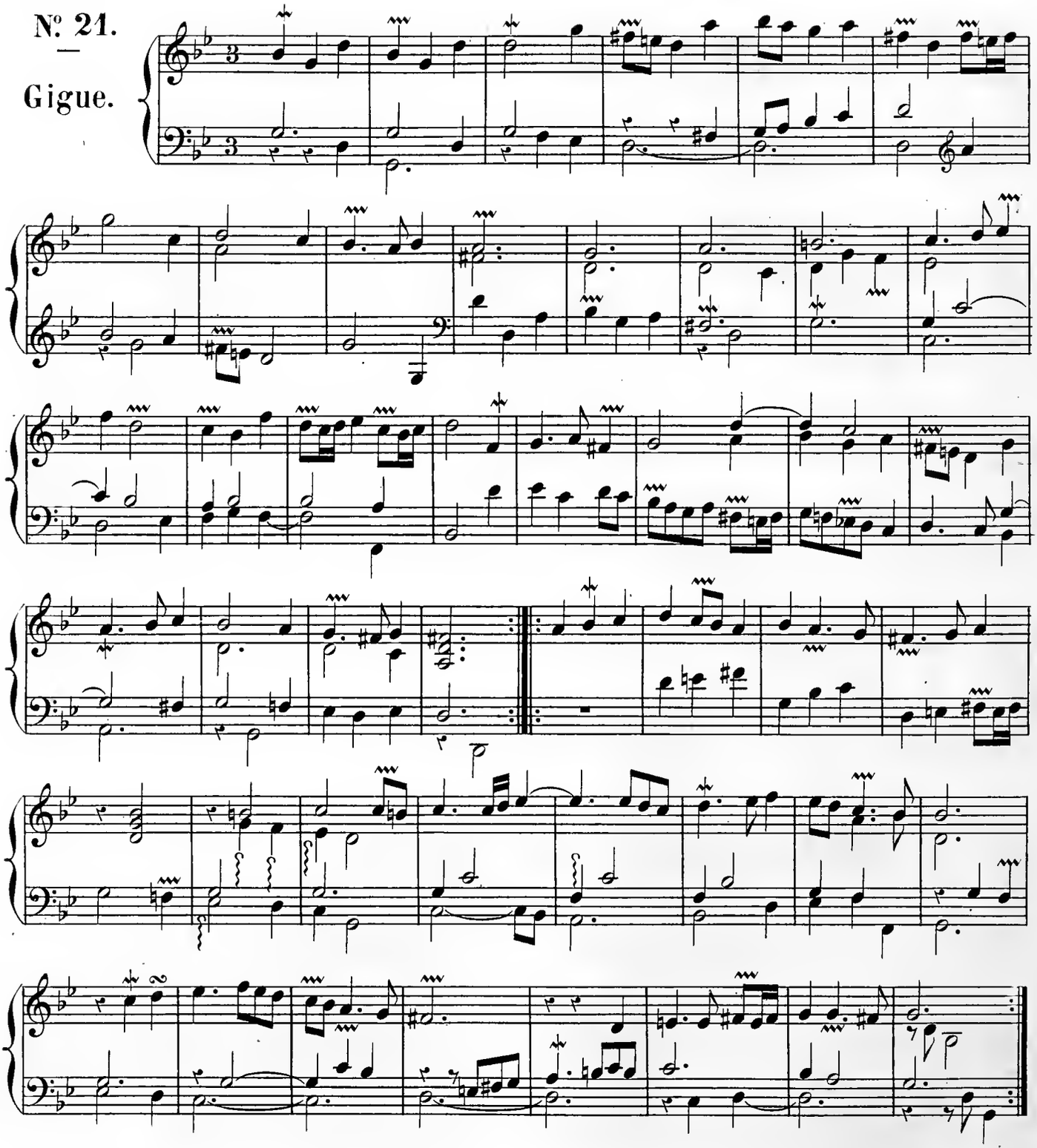

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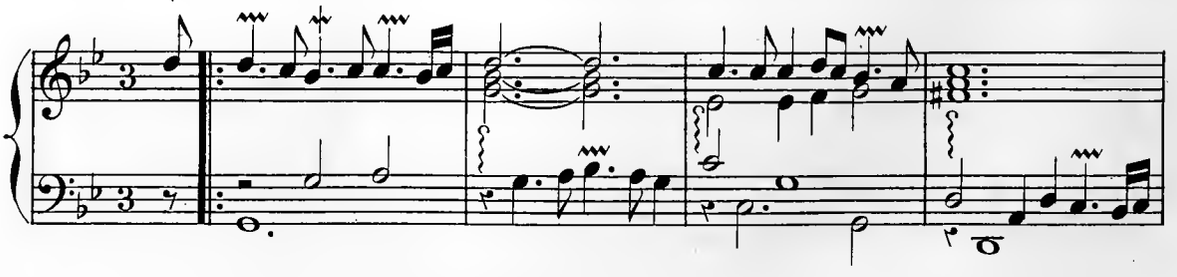

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Nº 23.

Gigue

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Nº. 24.

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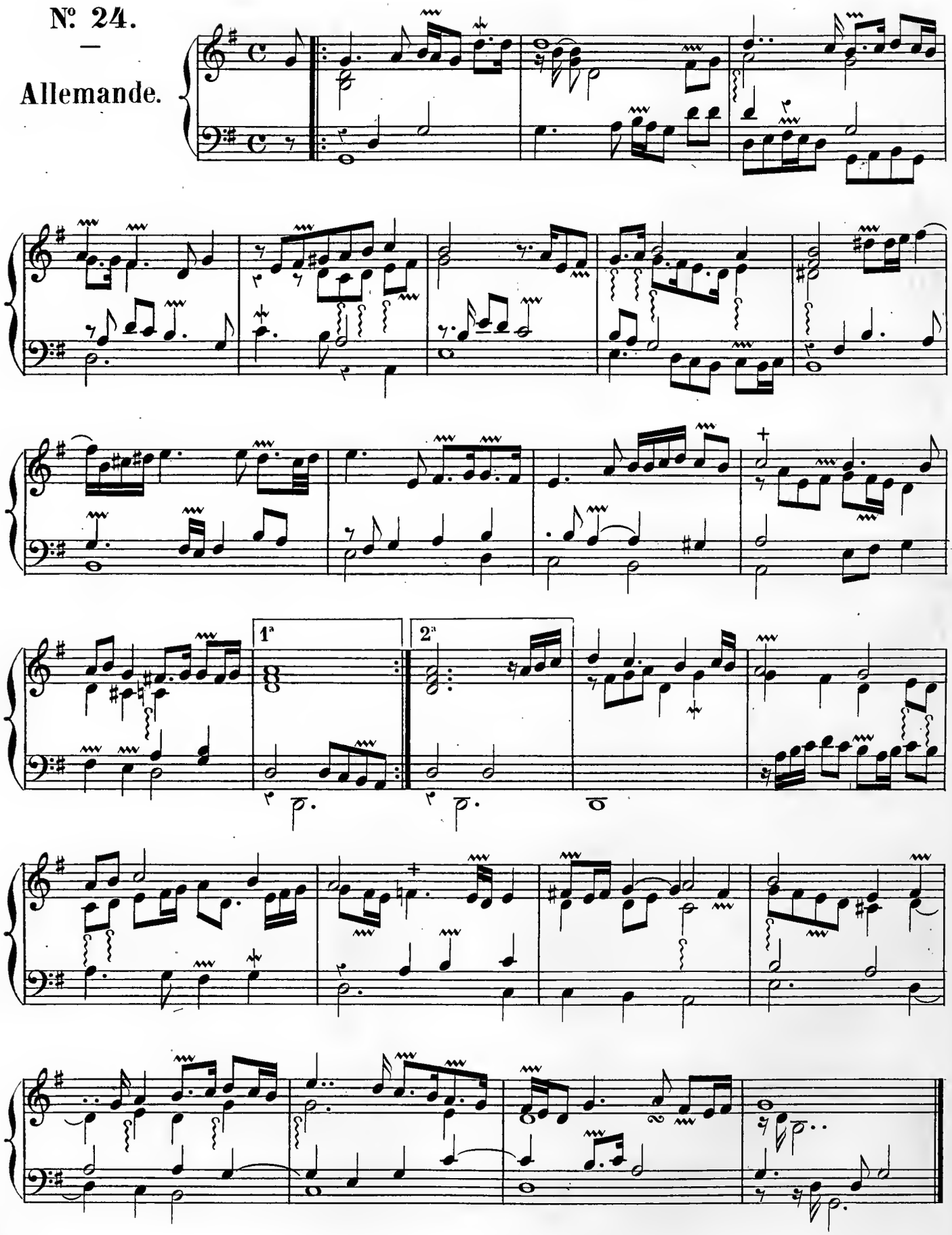
Allemande.



Nº 25.

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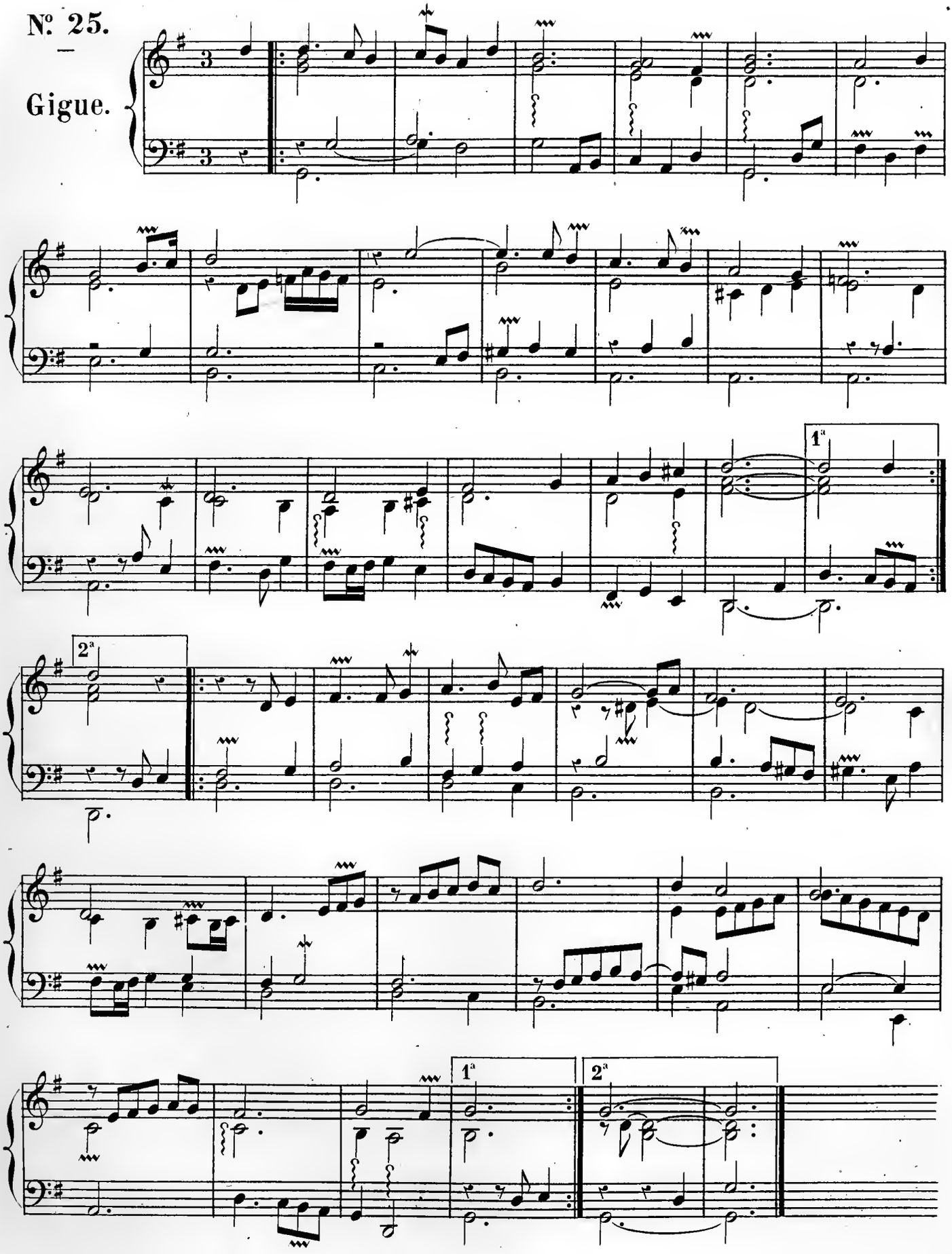

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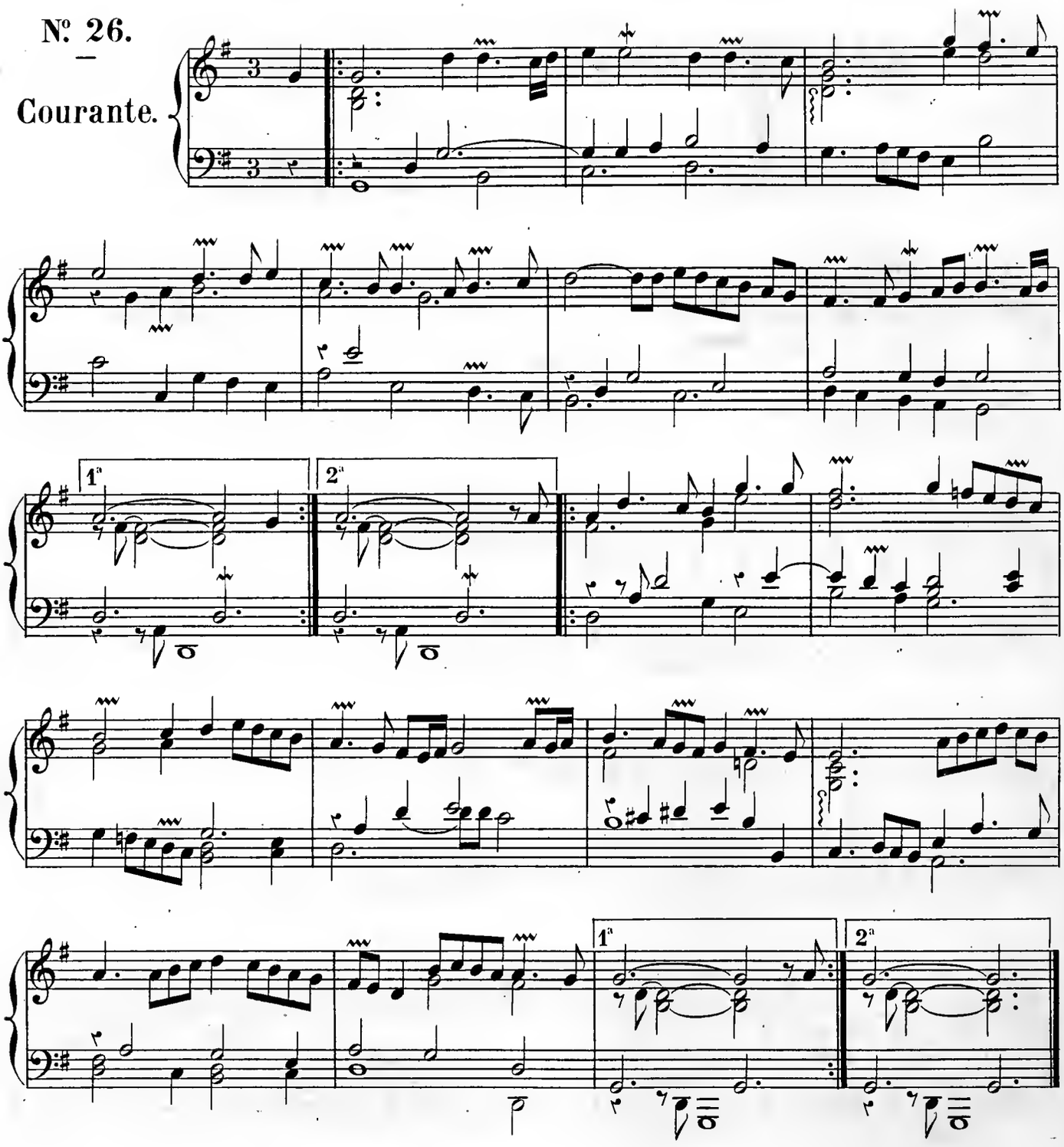

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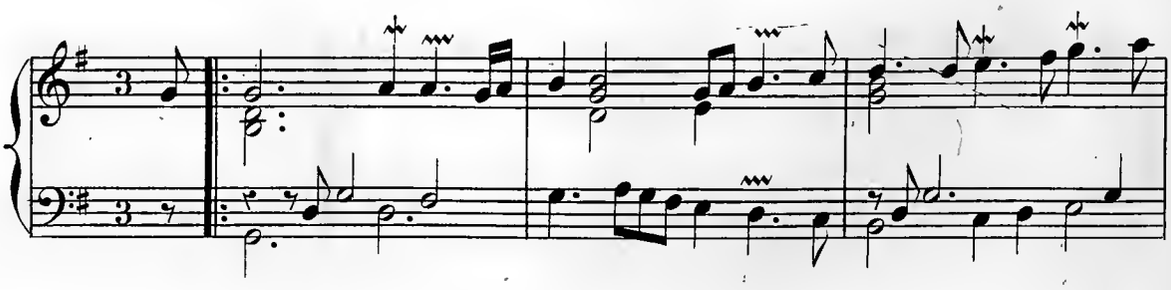

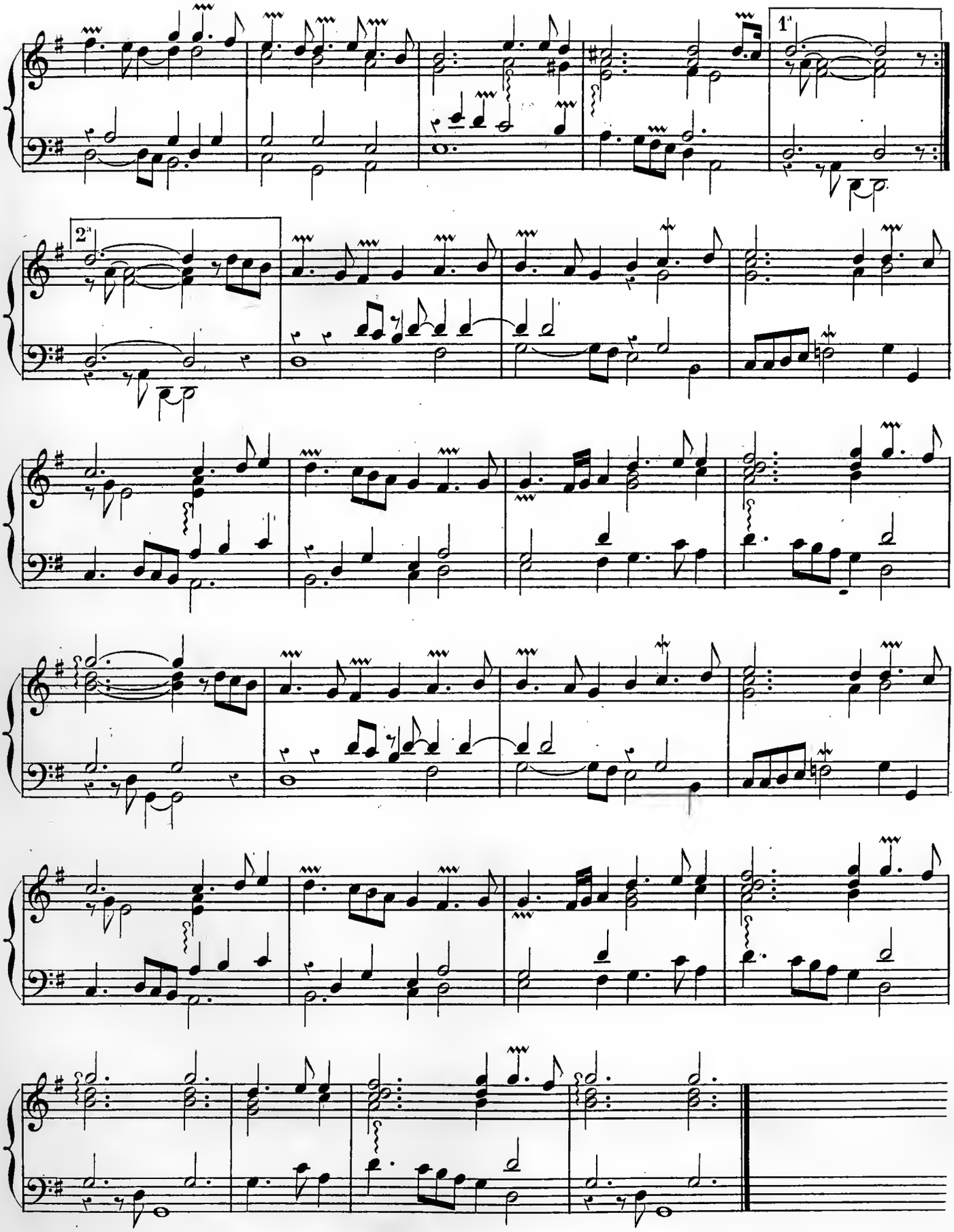
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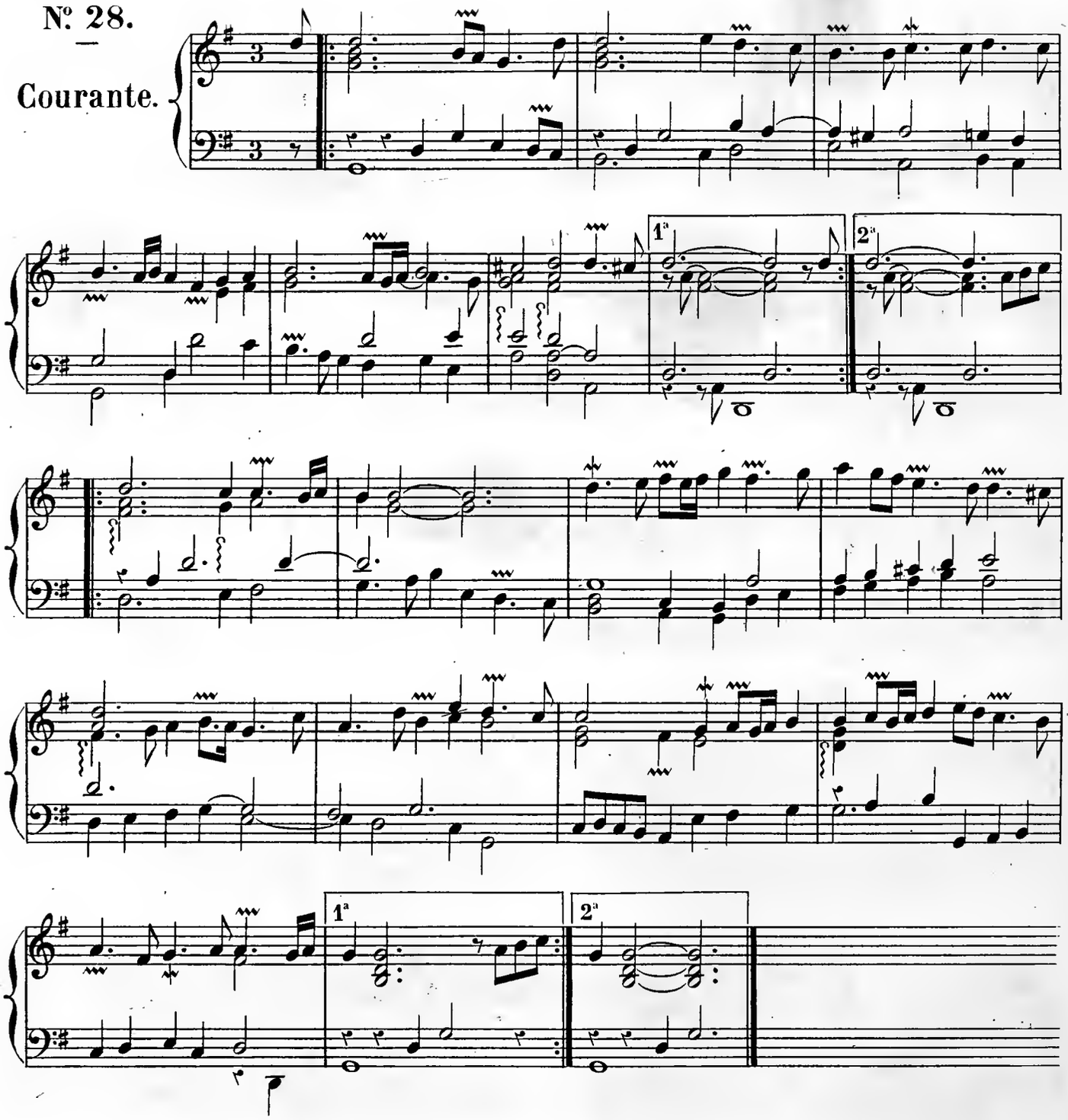

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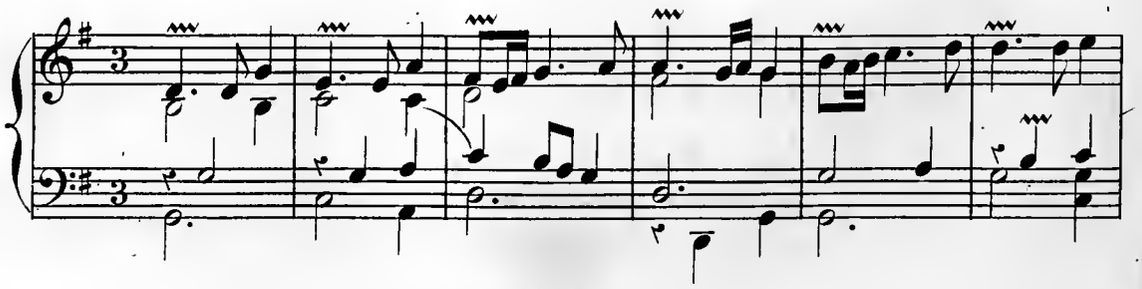

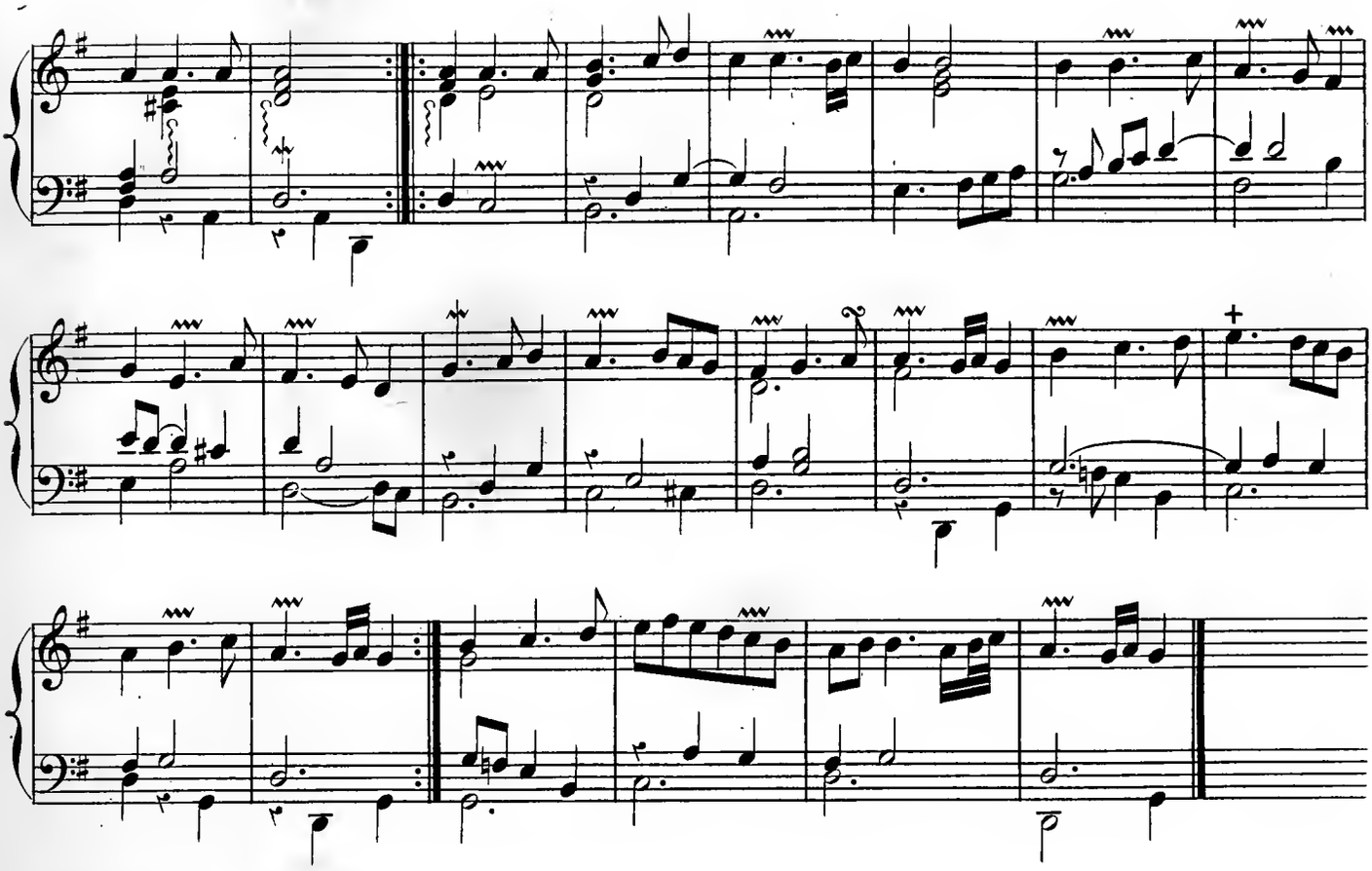

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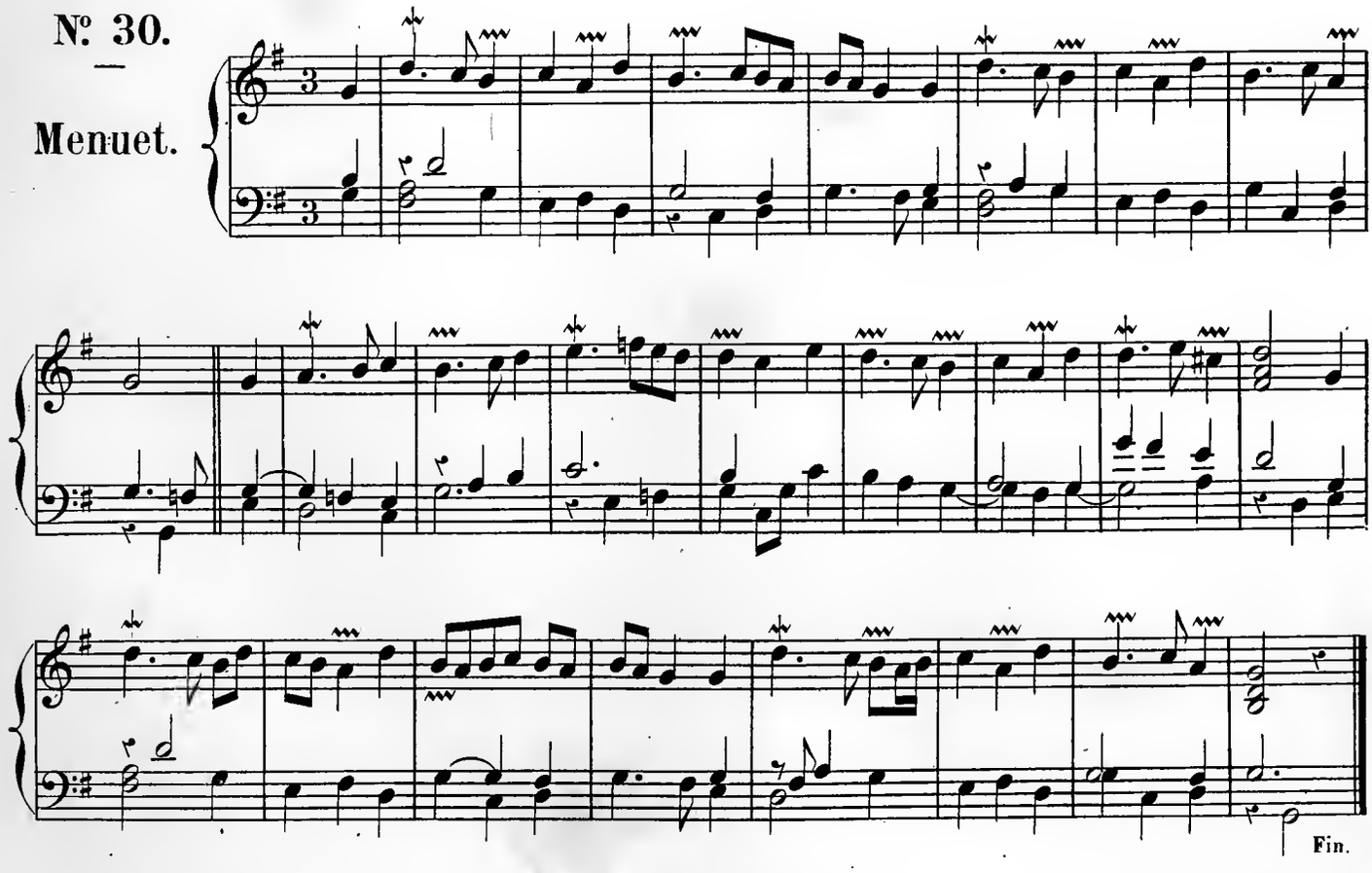

PIÈCES

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PUBLIÉ PAR A. FARRENC; PARIS, 1861.

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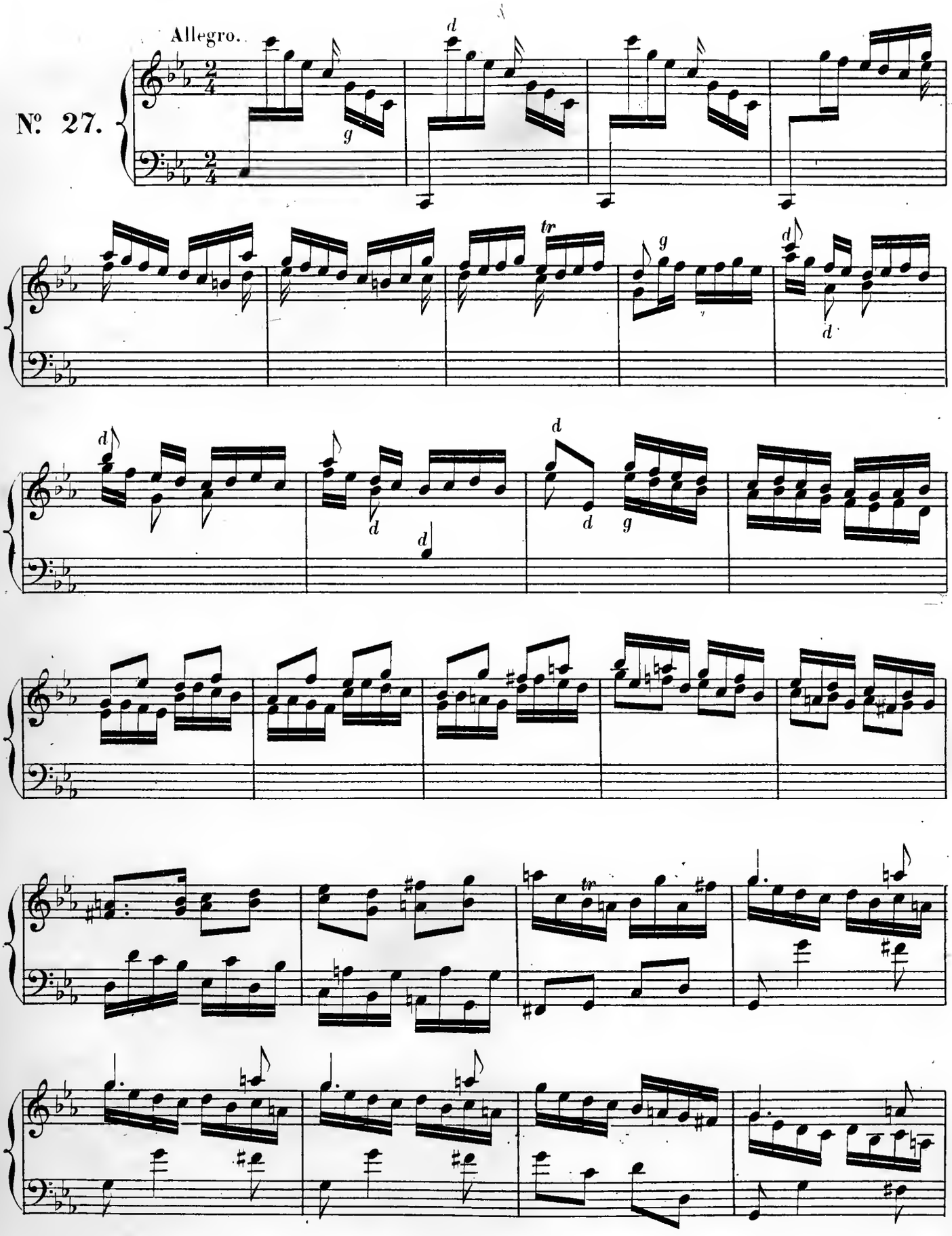
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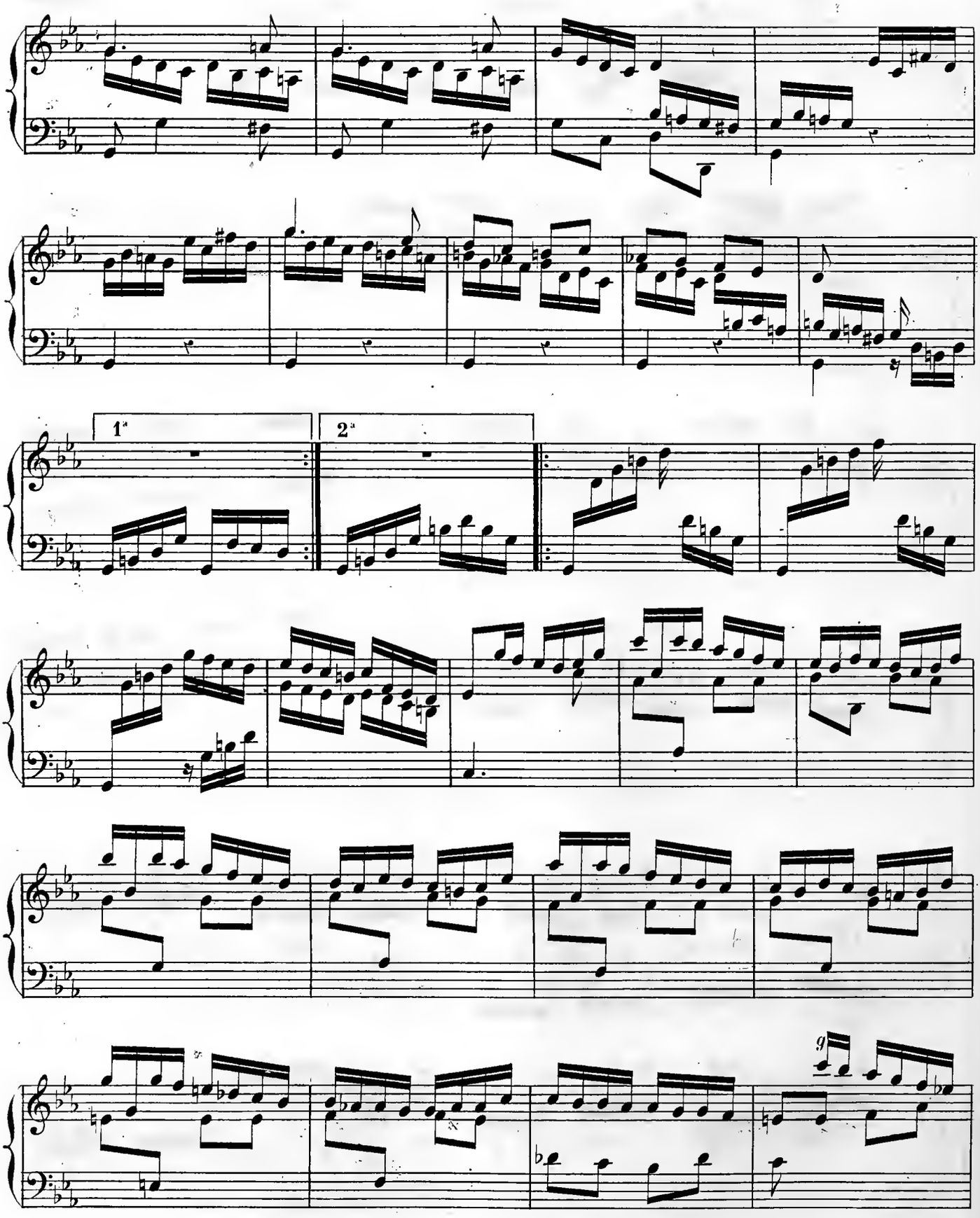
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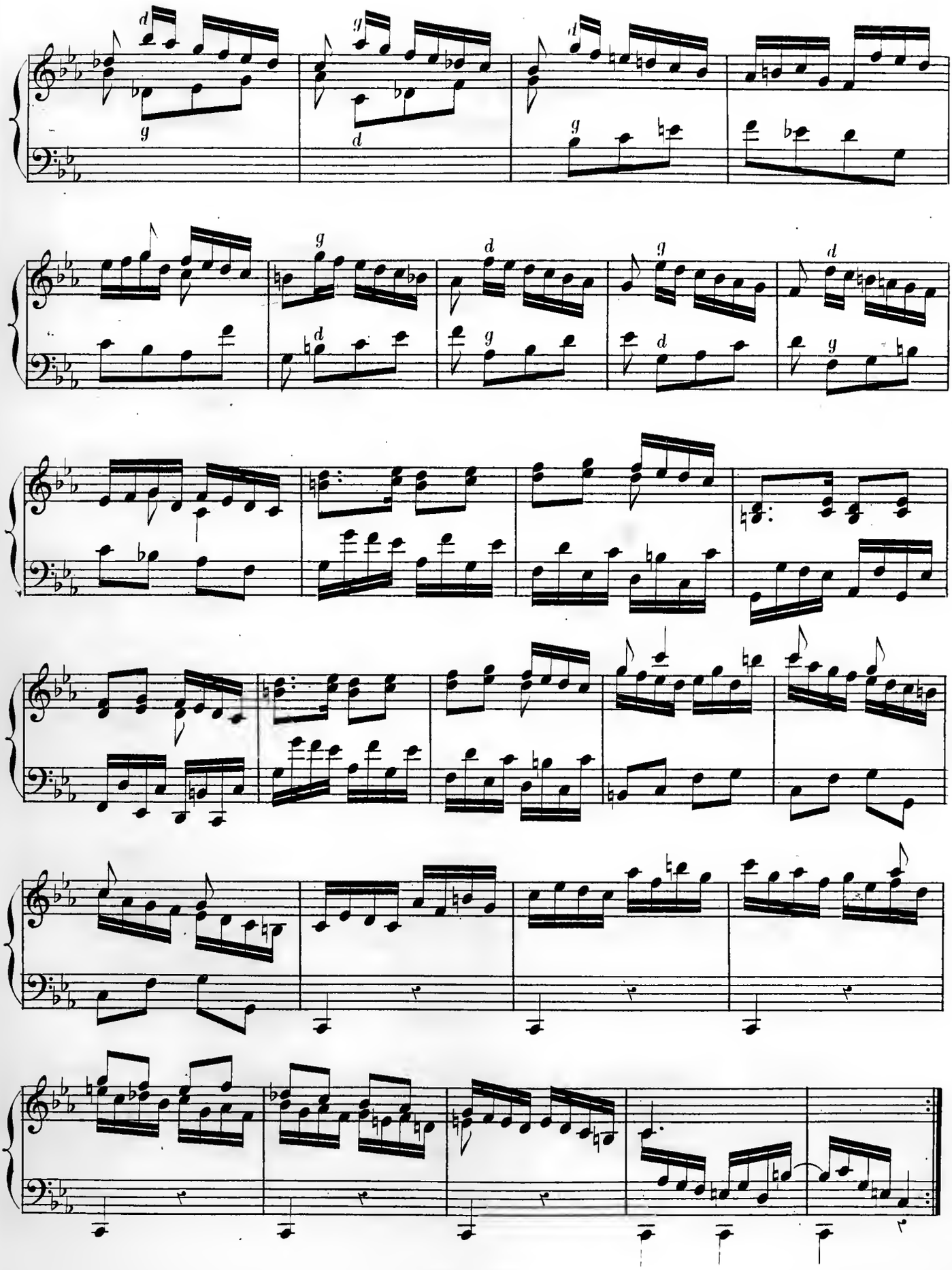

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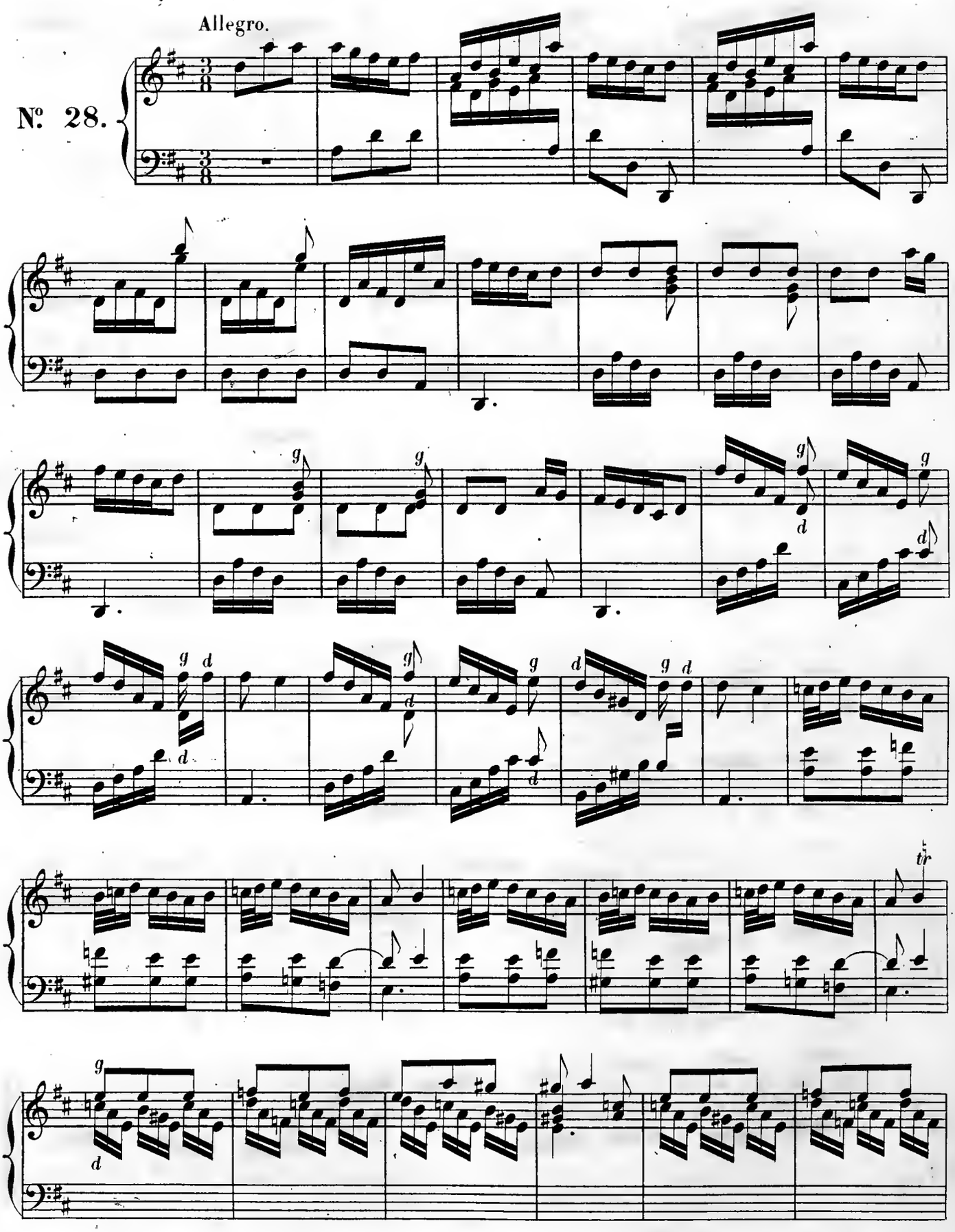

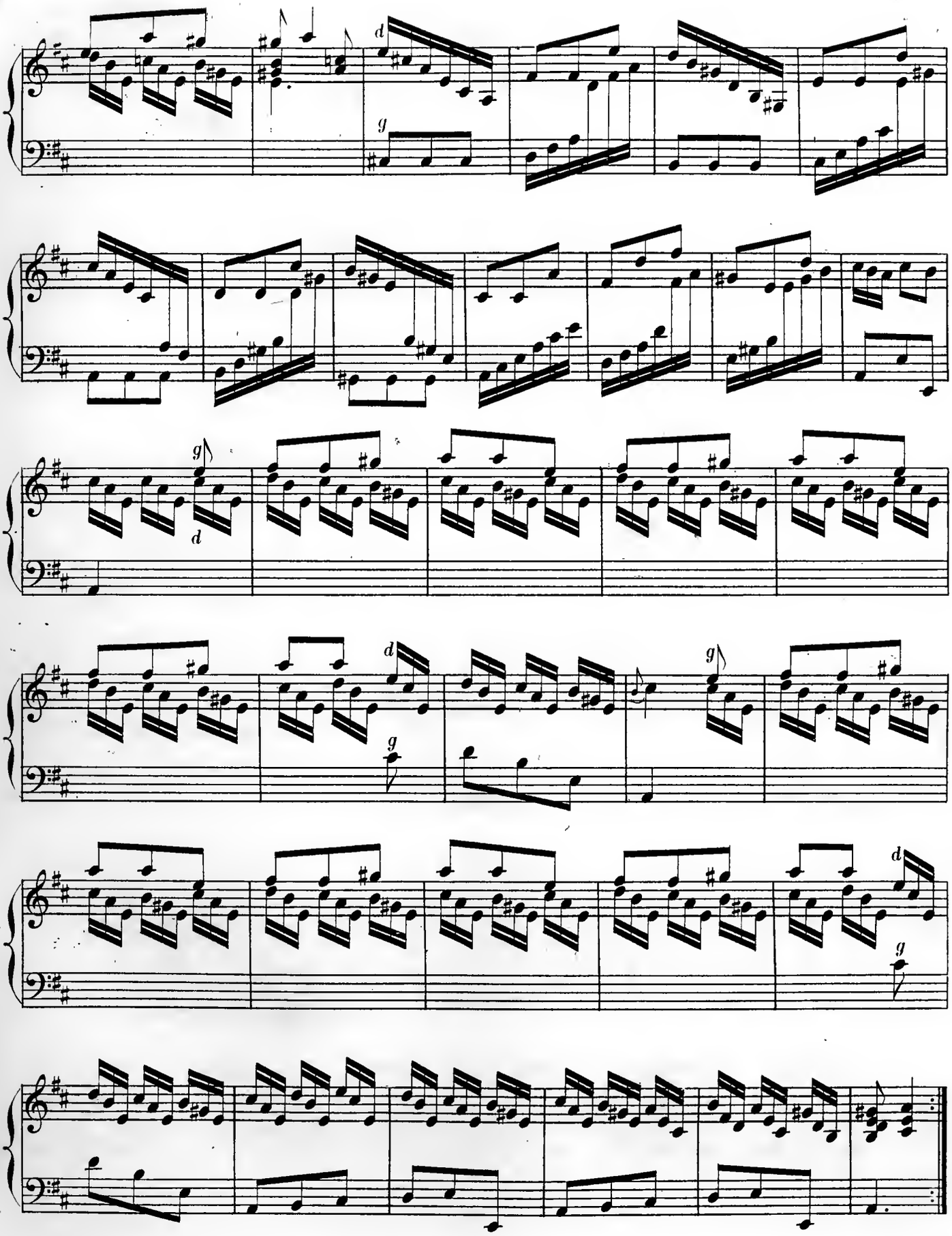
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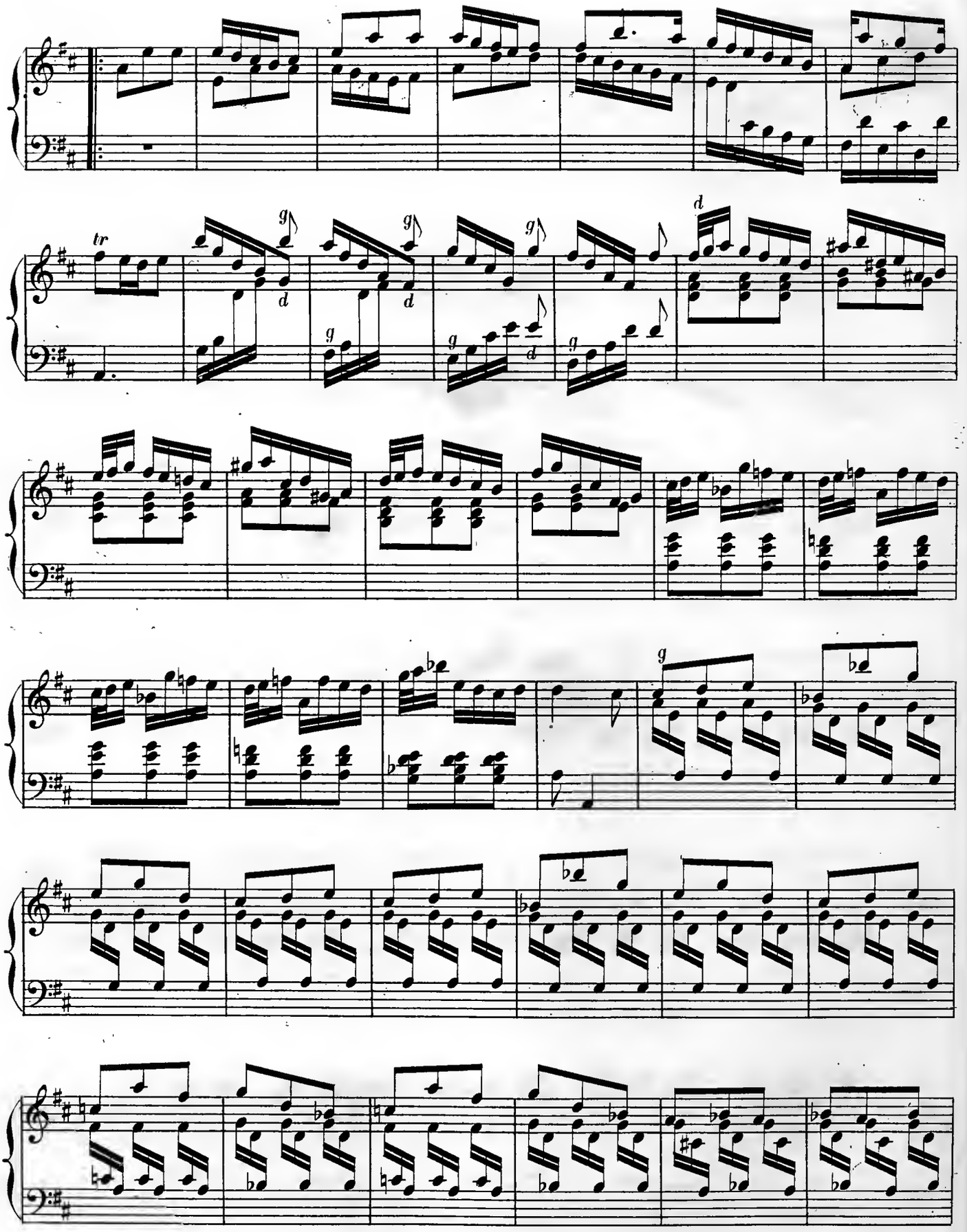

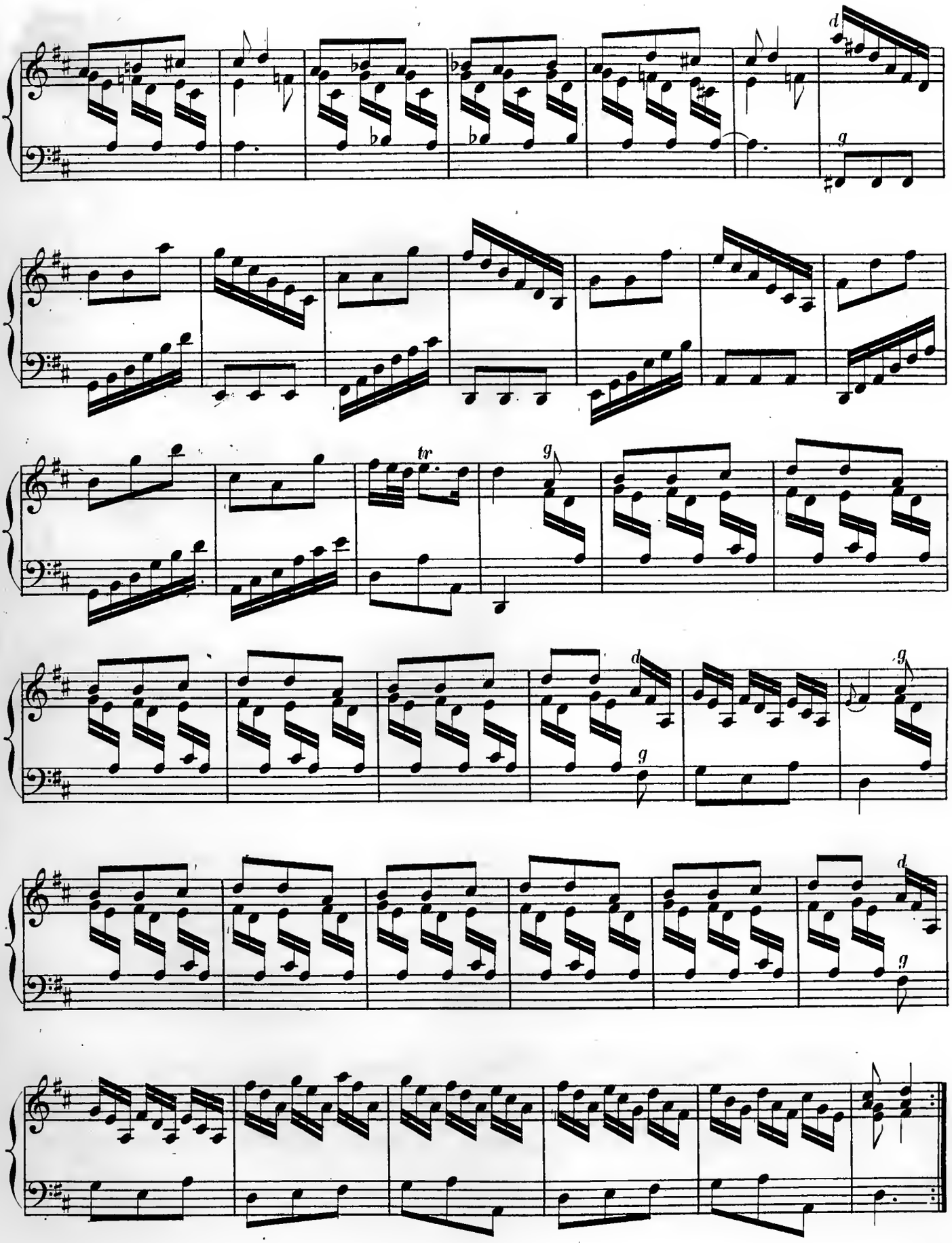
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Allegro.

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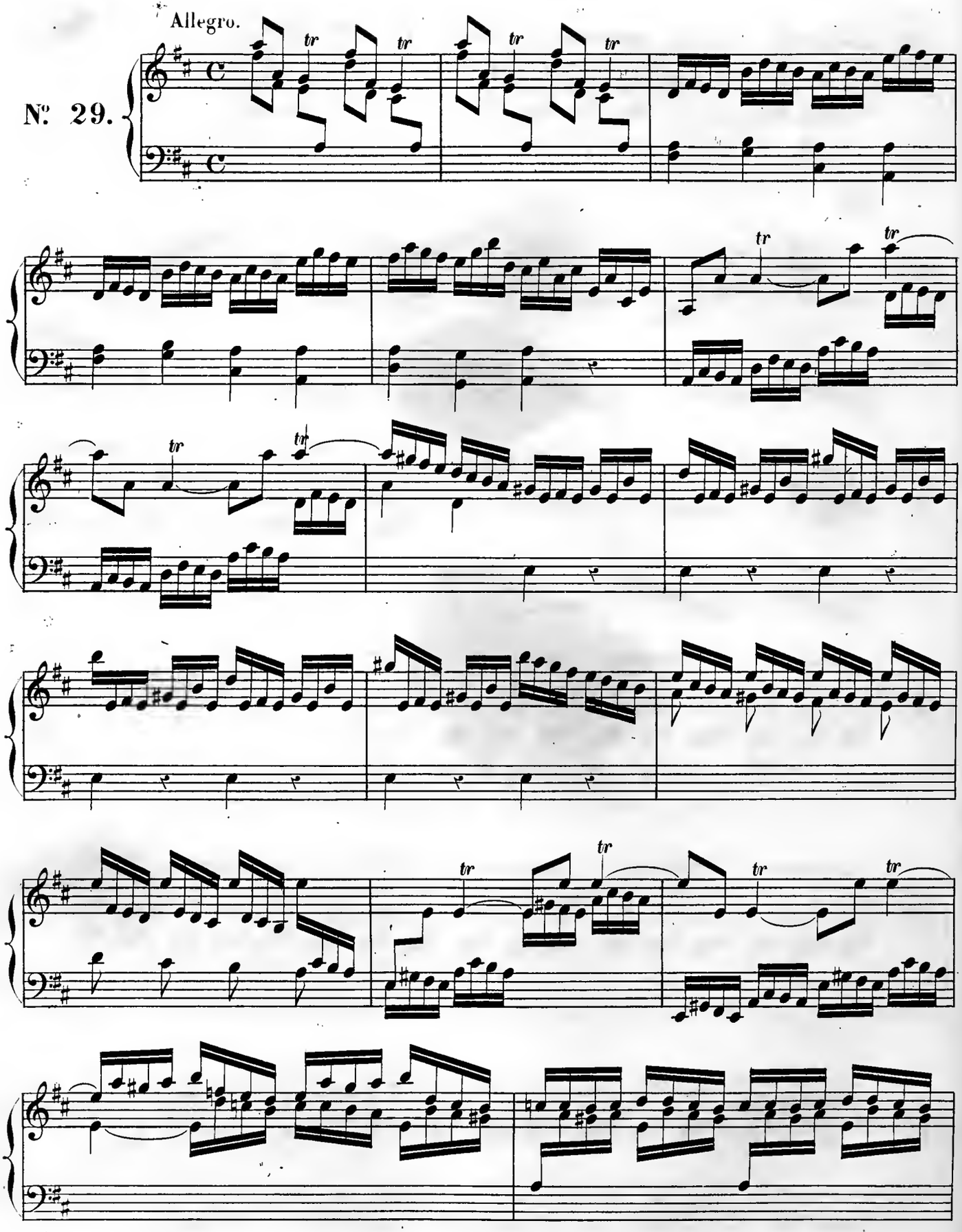

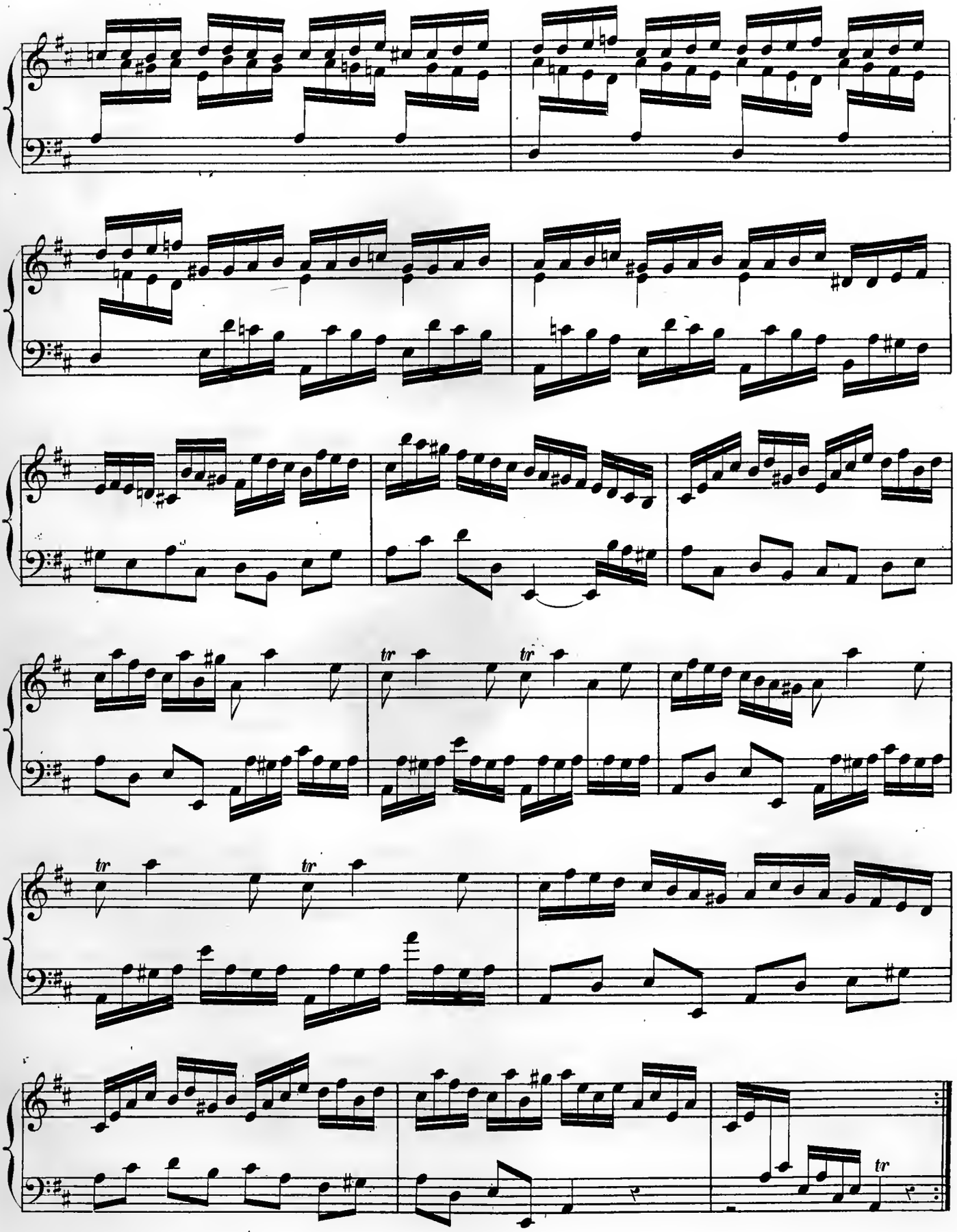
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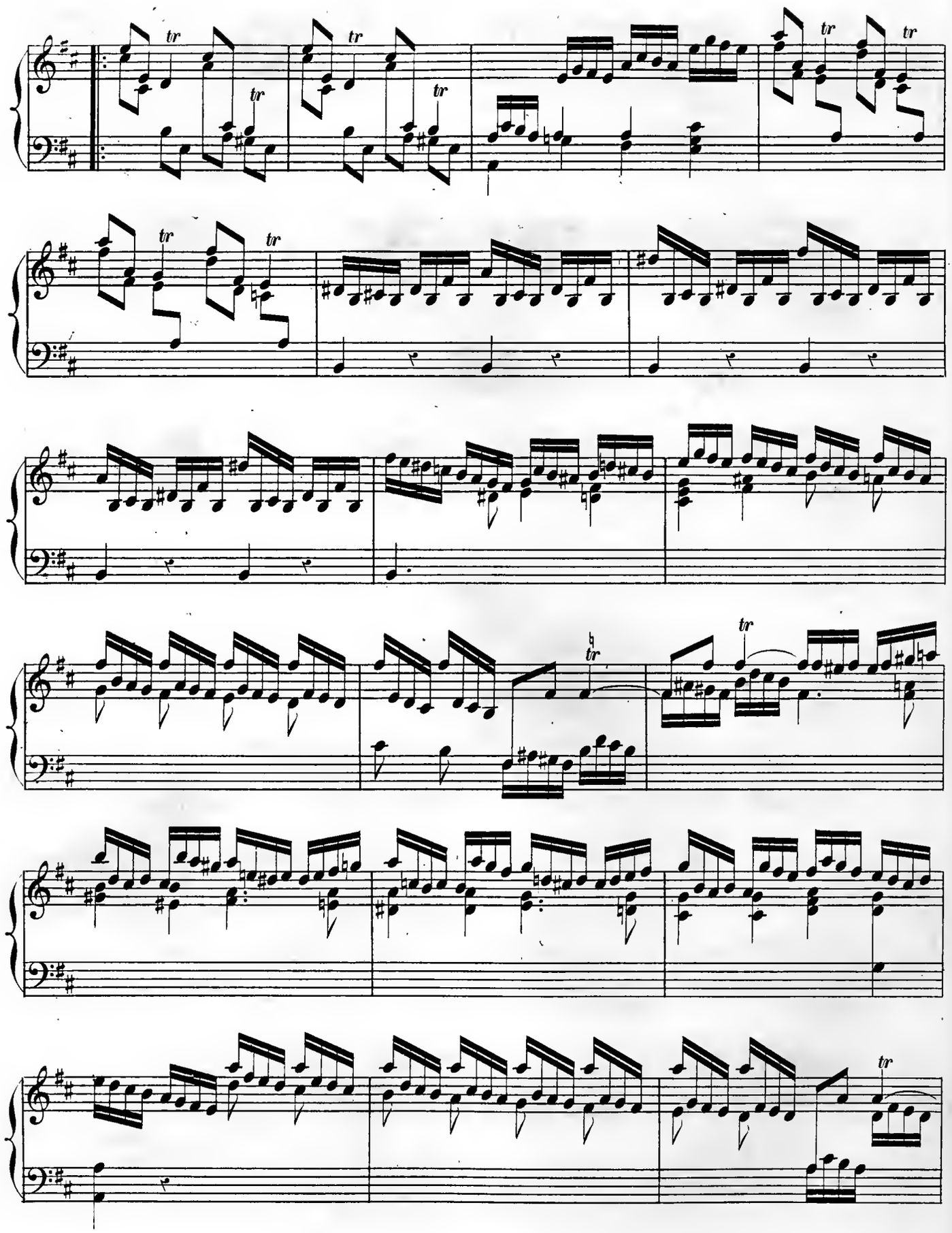

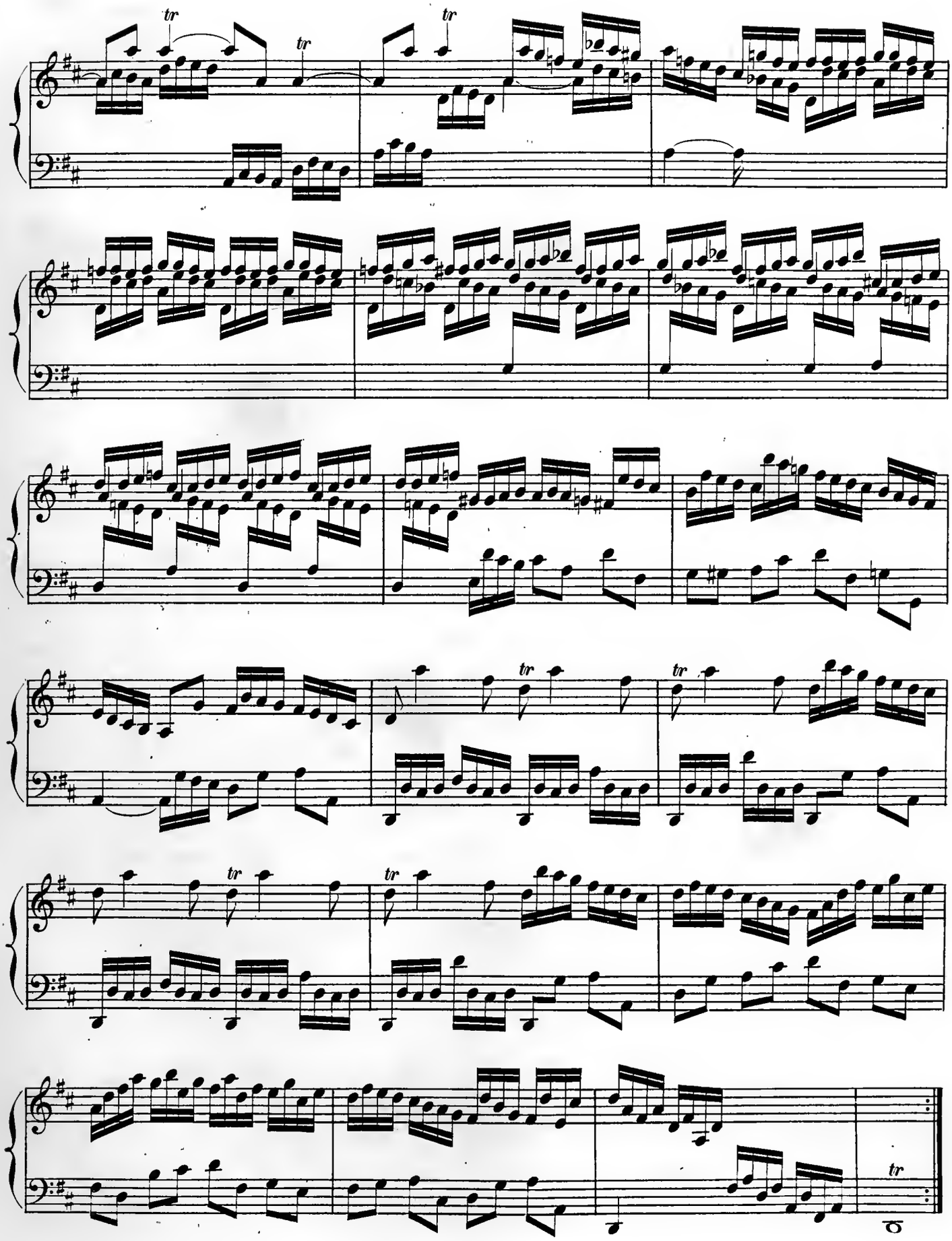

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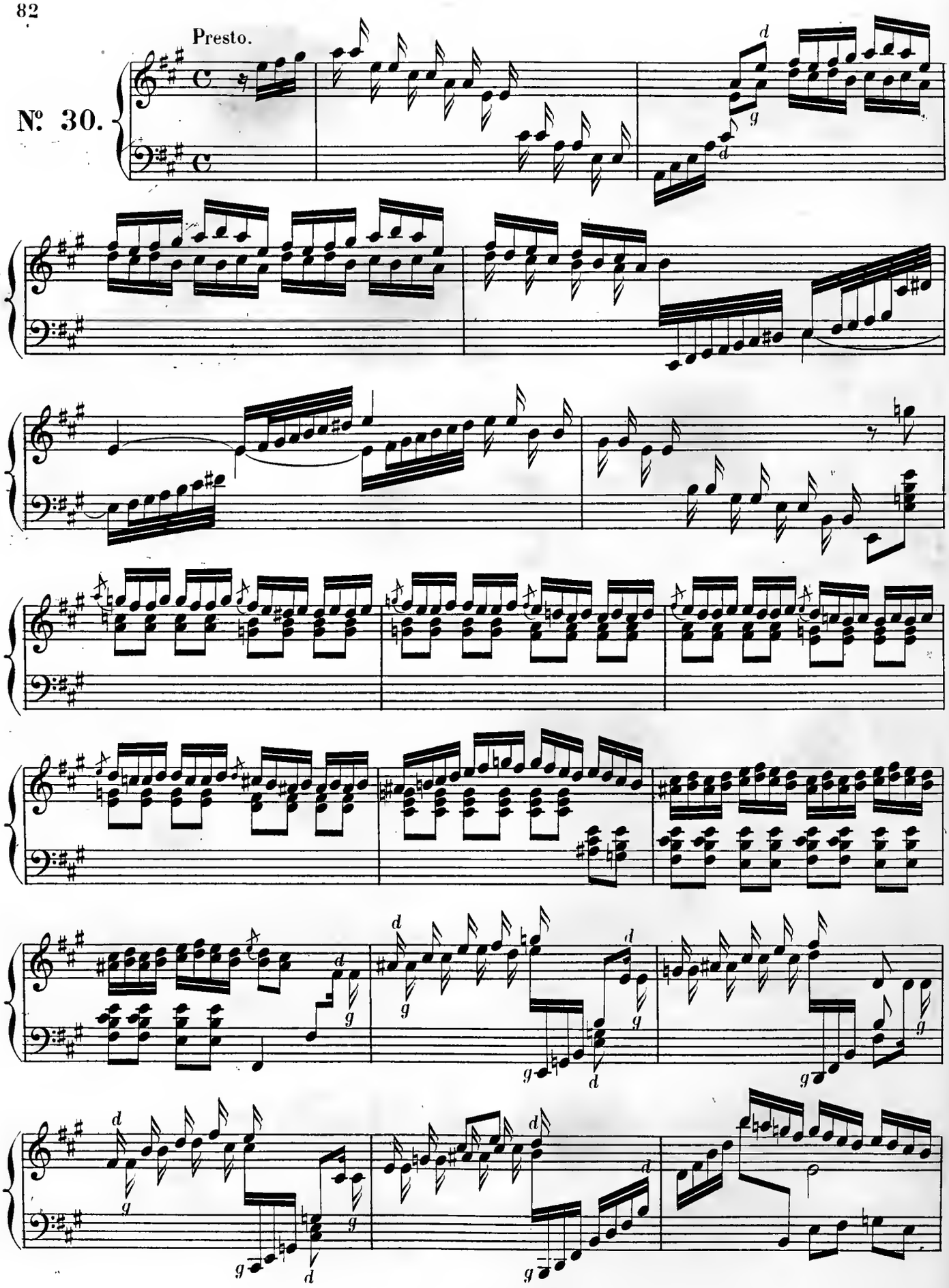

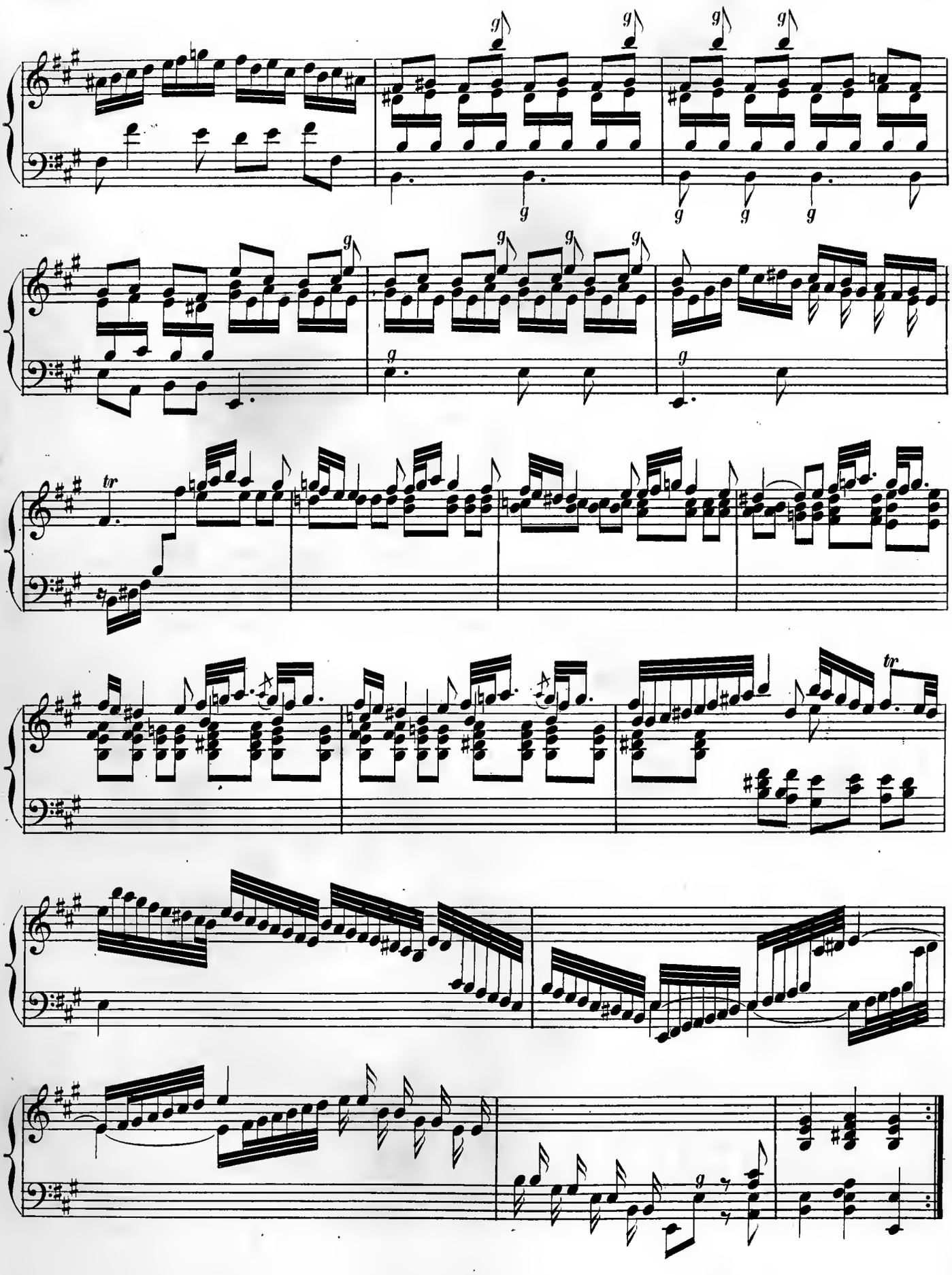

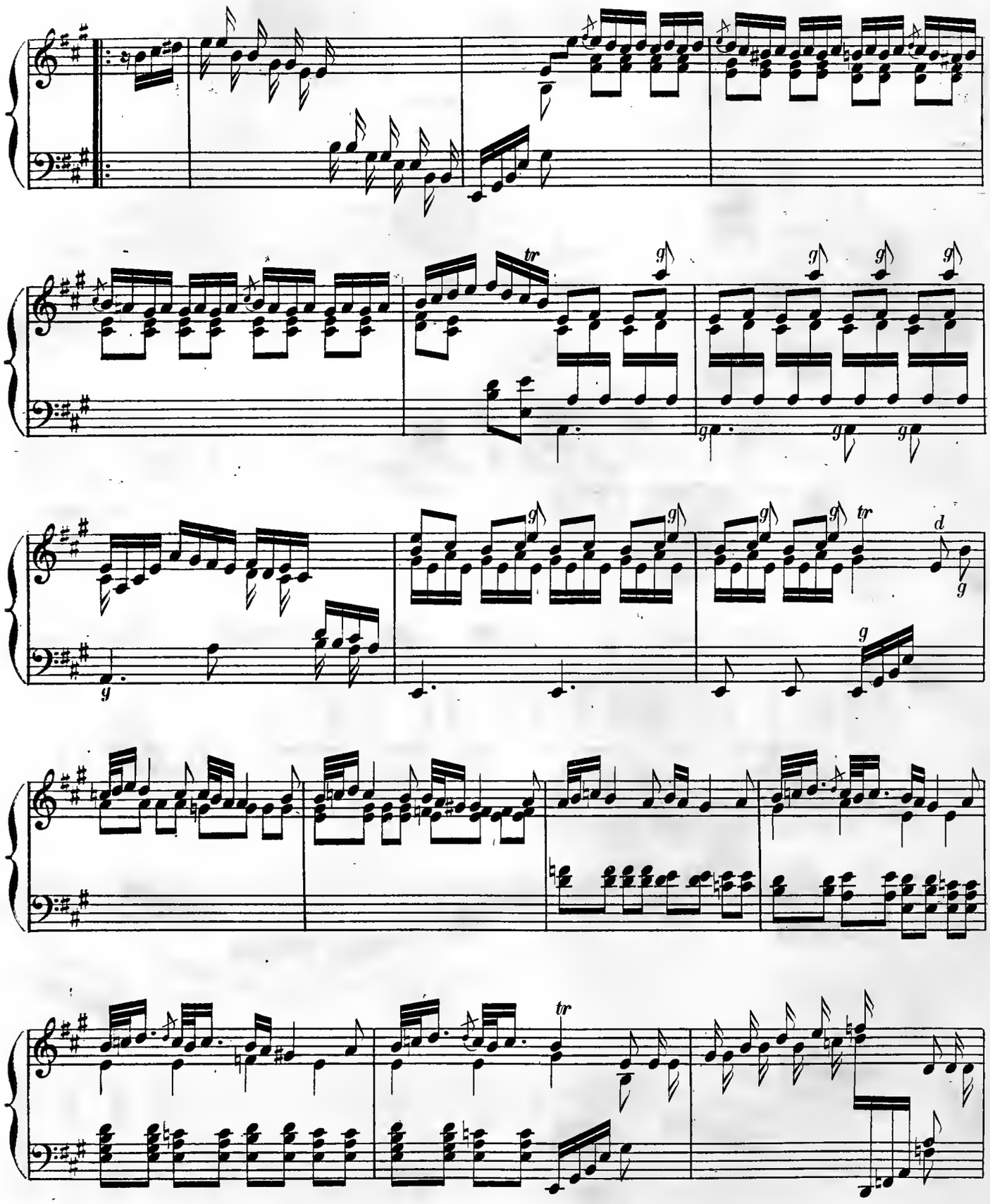

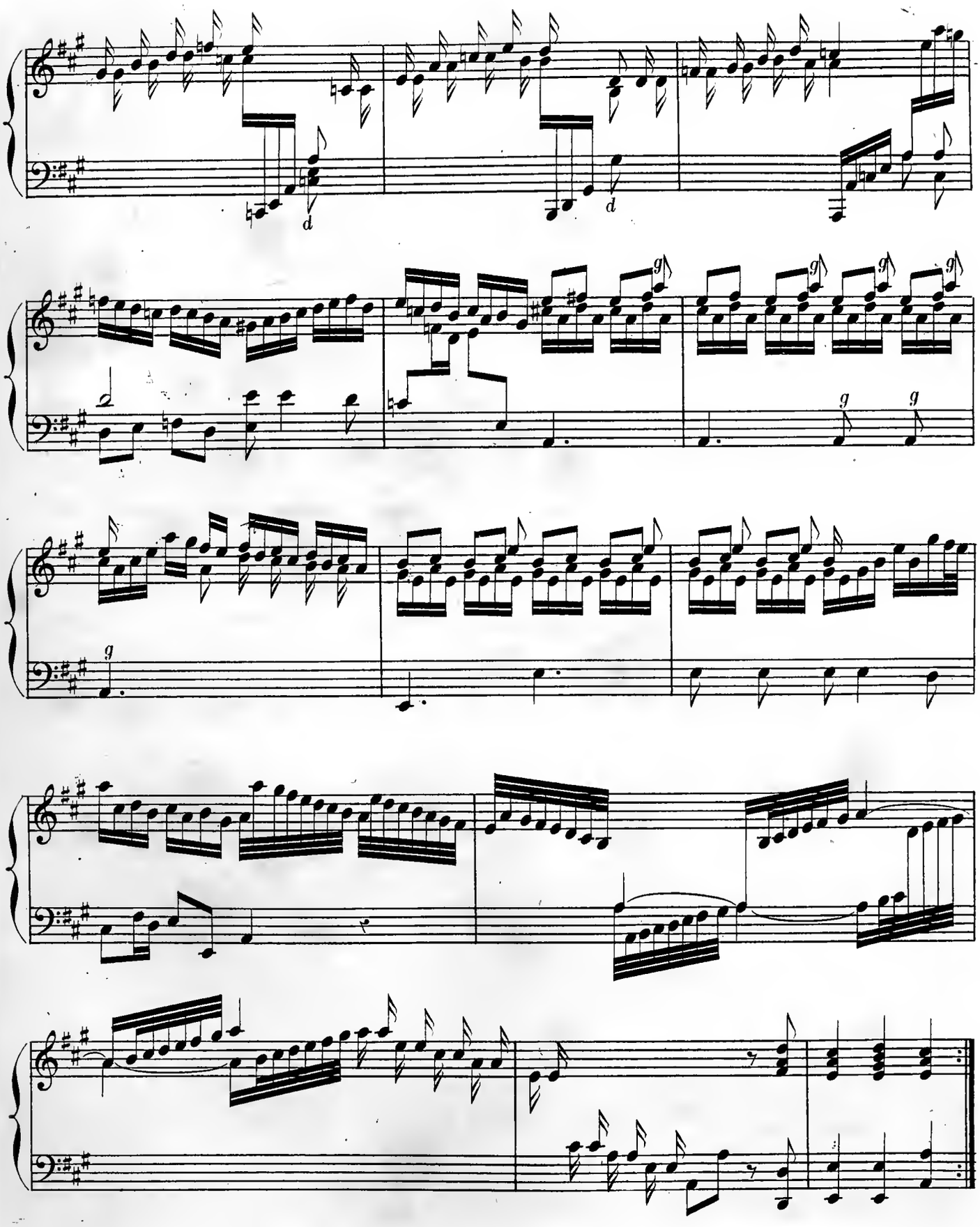

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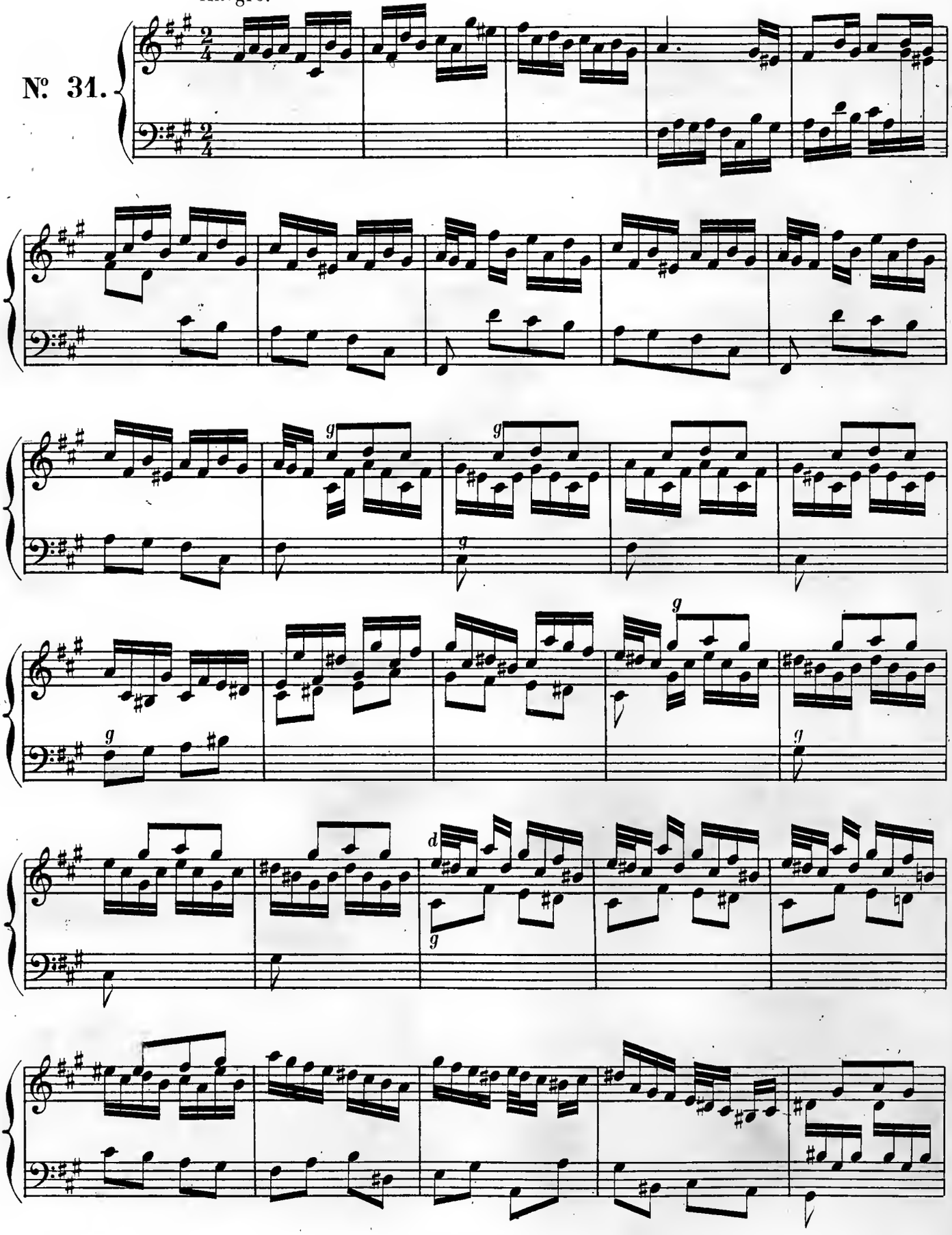

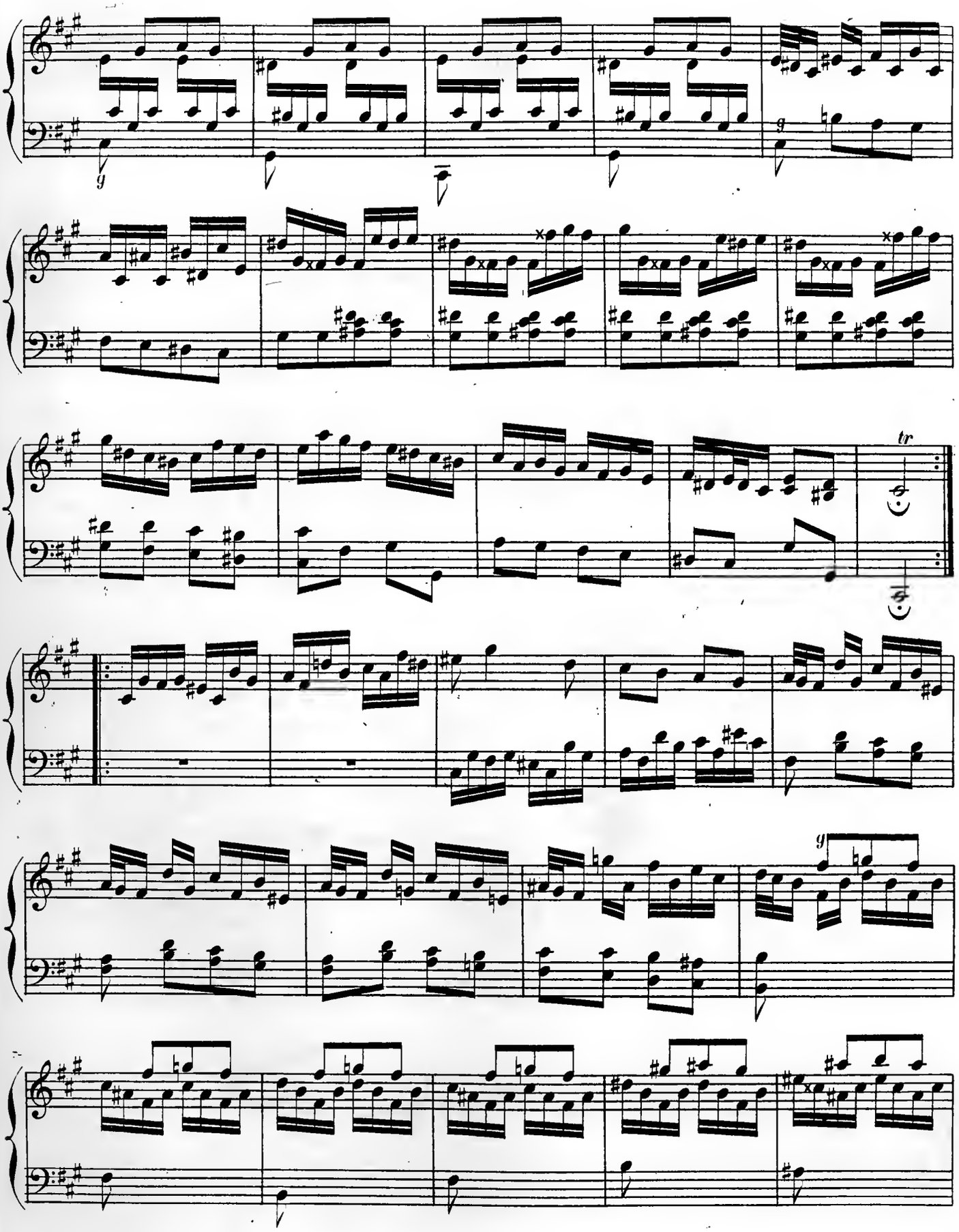
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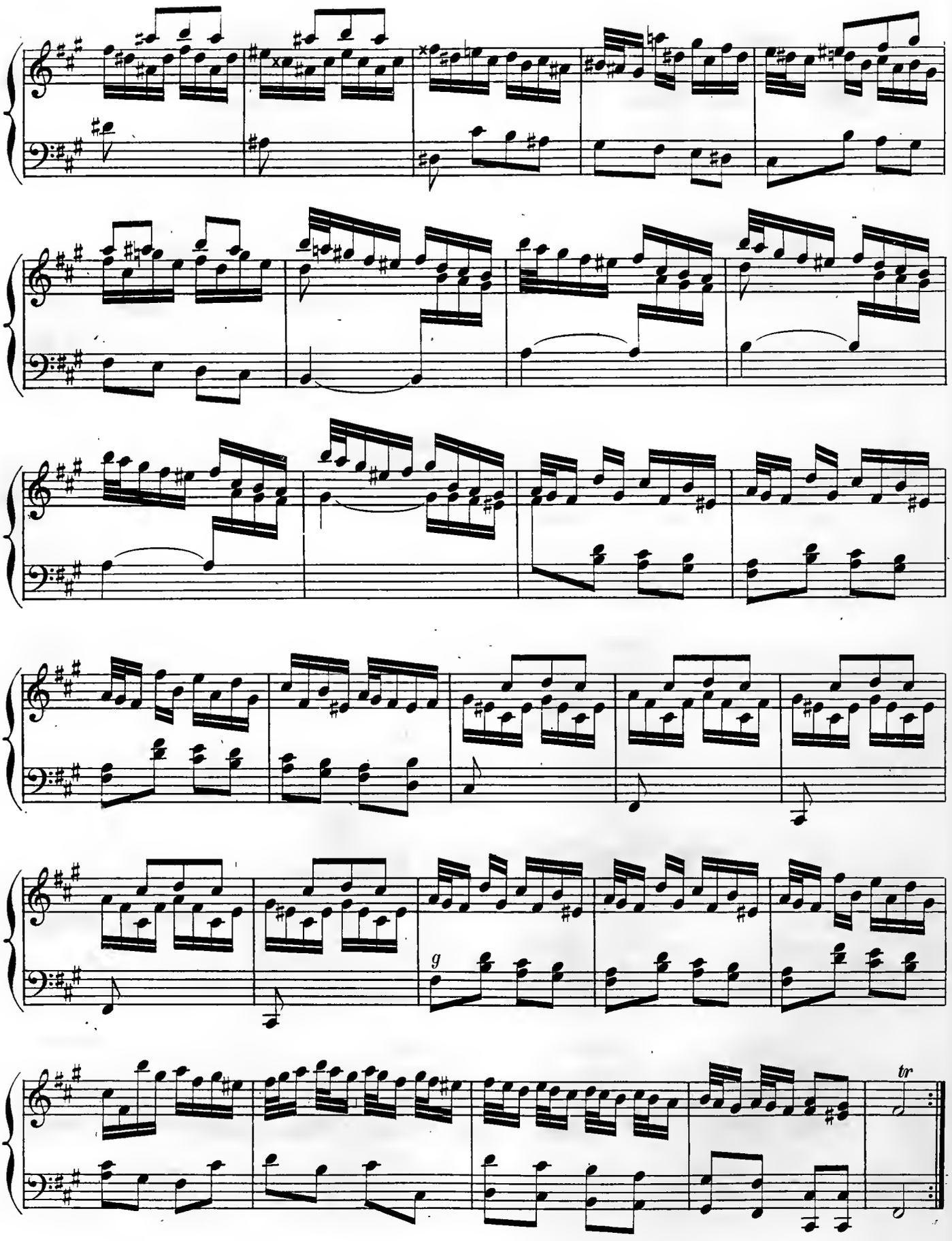
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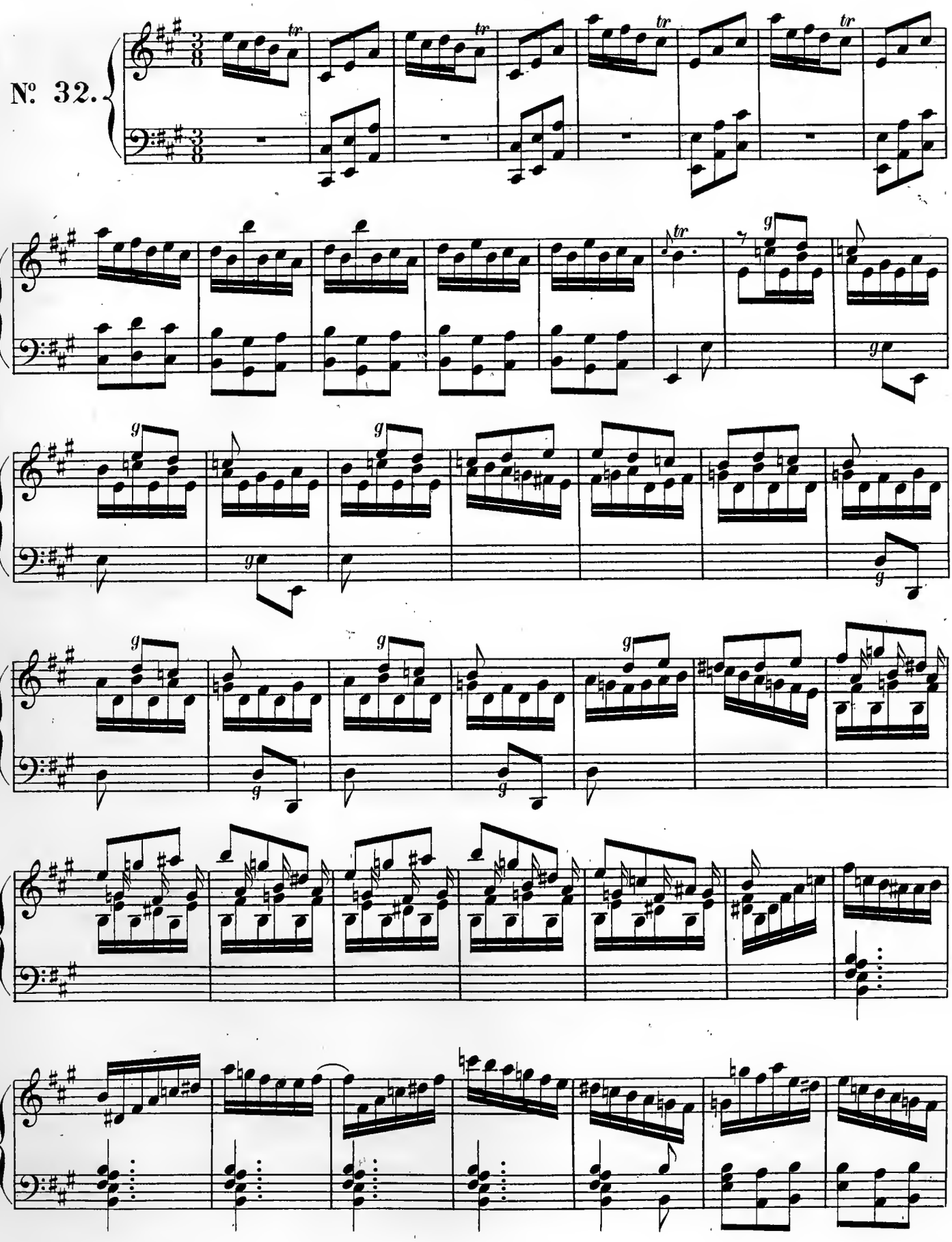
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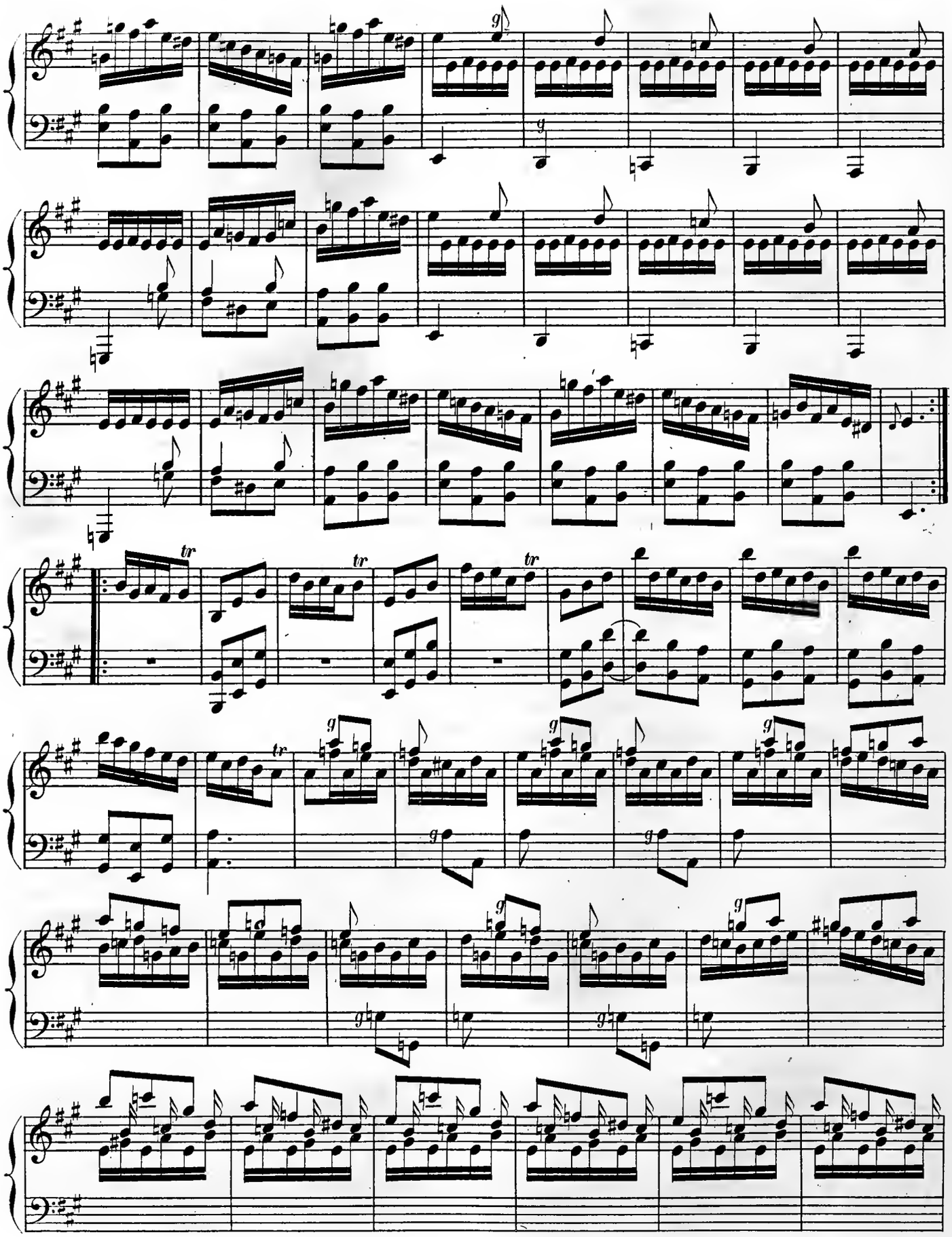

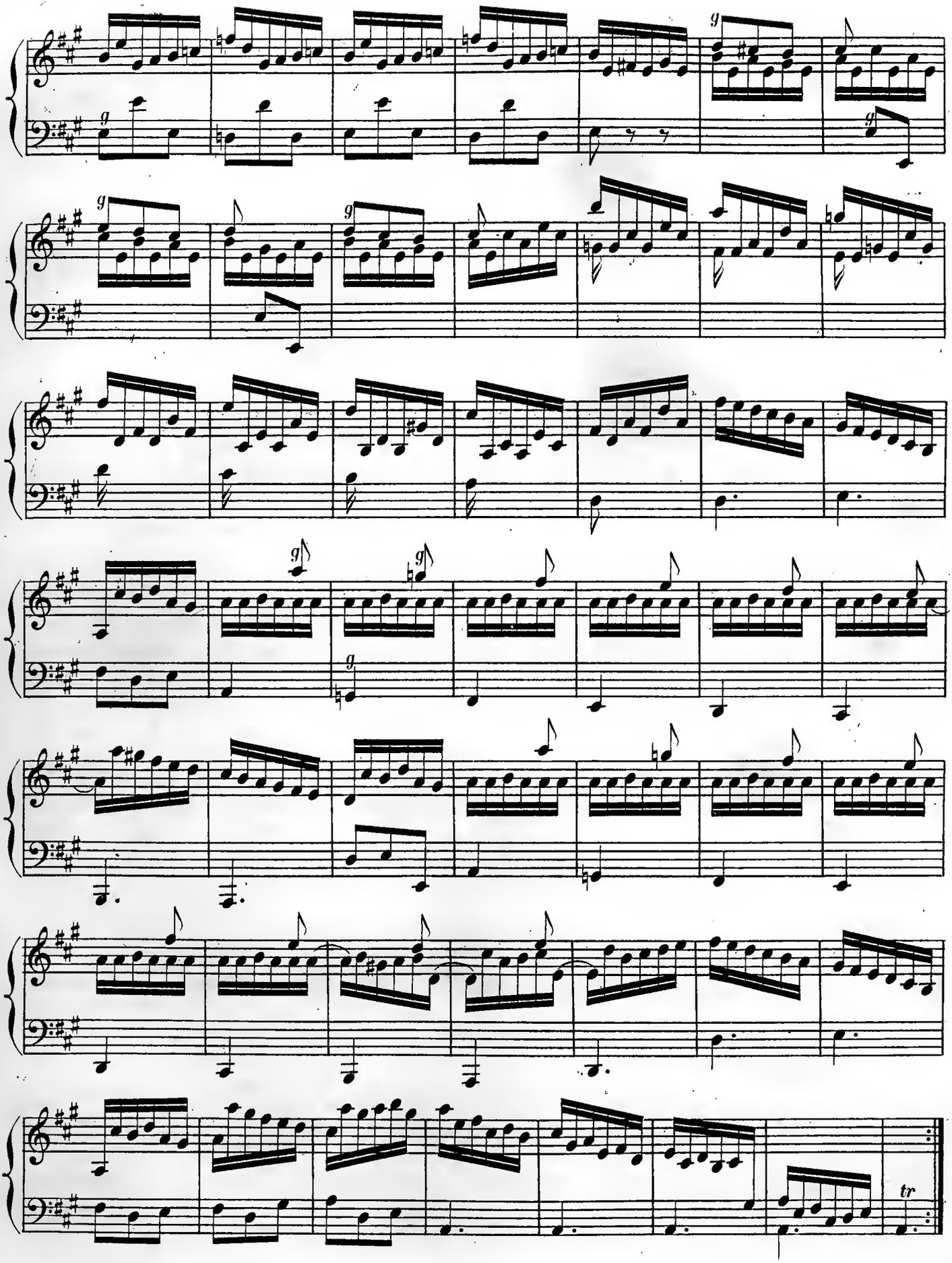
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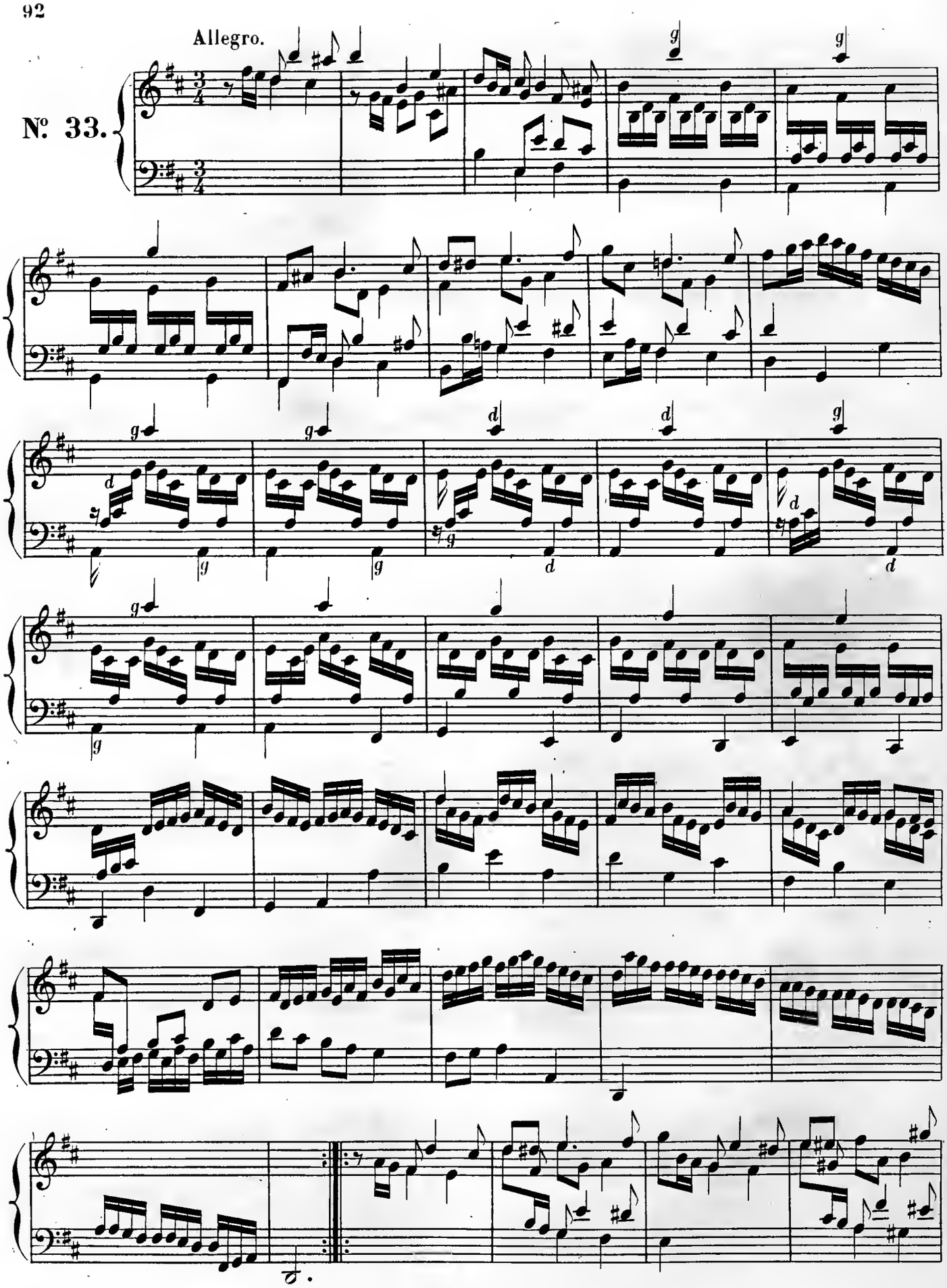

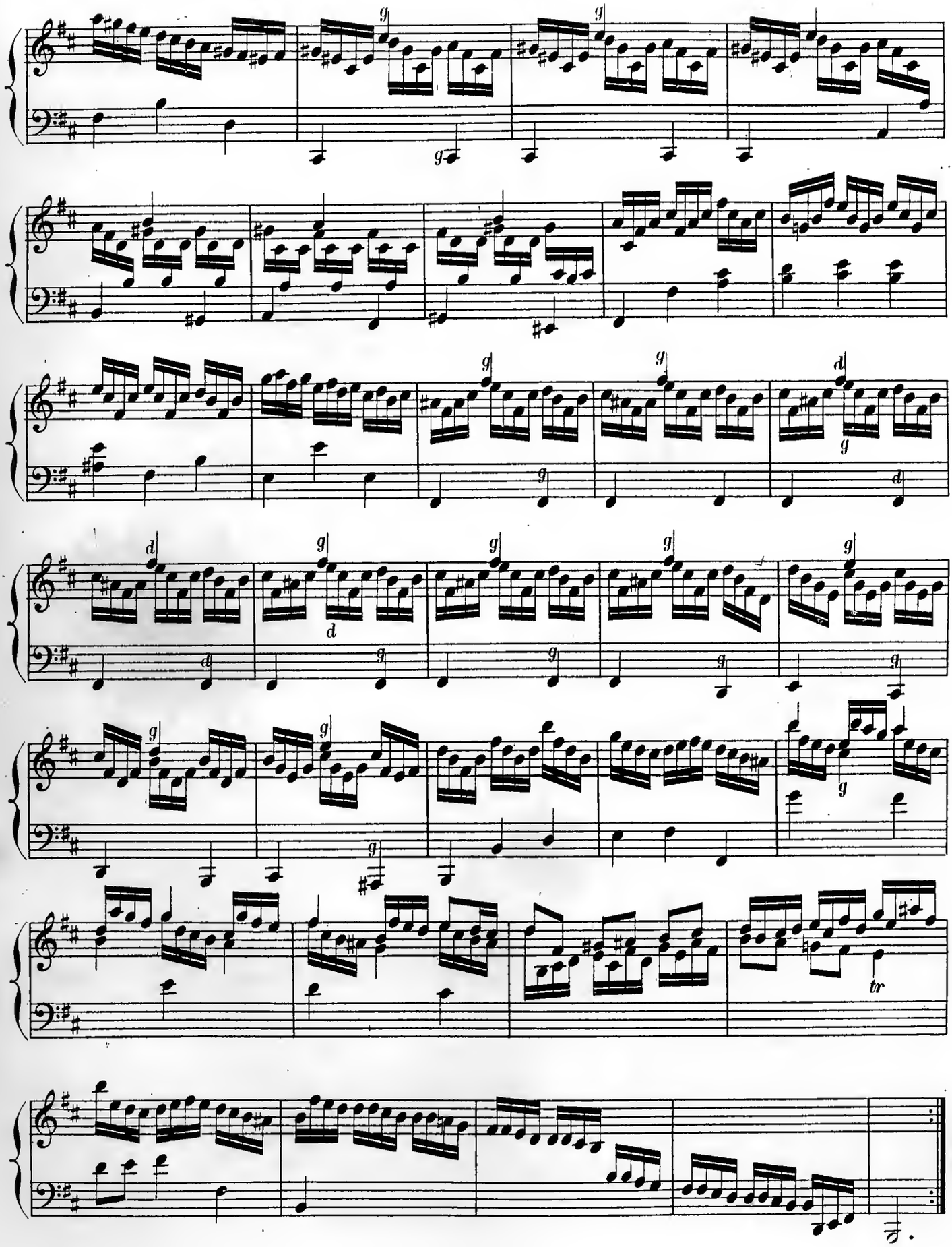
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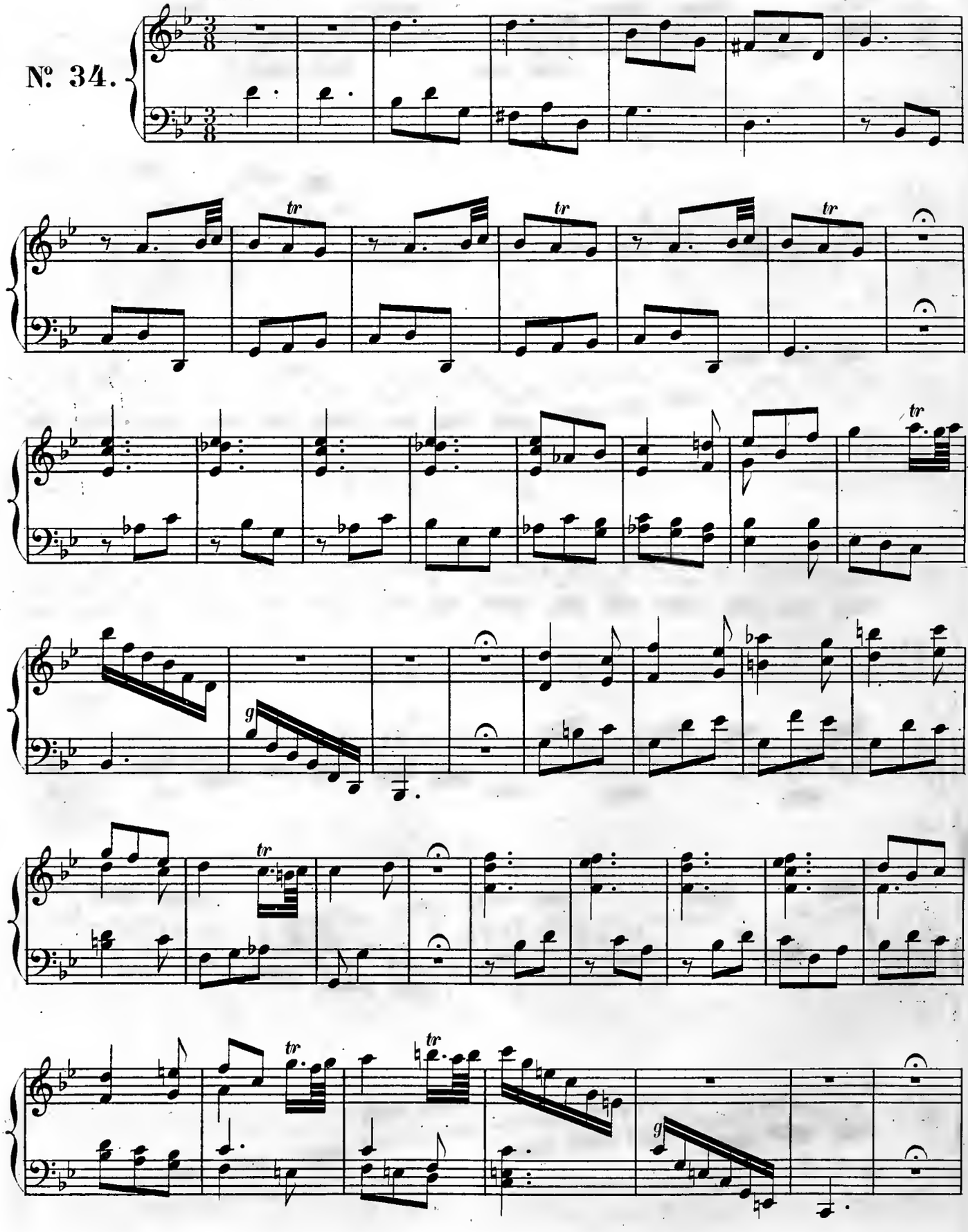

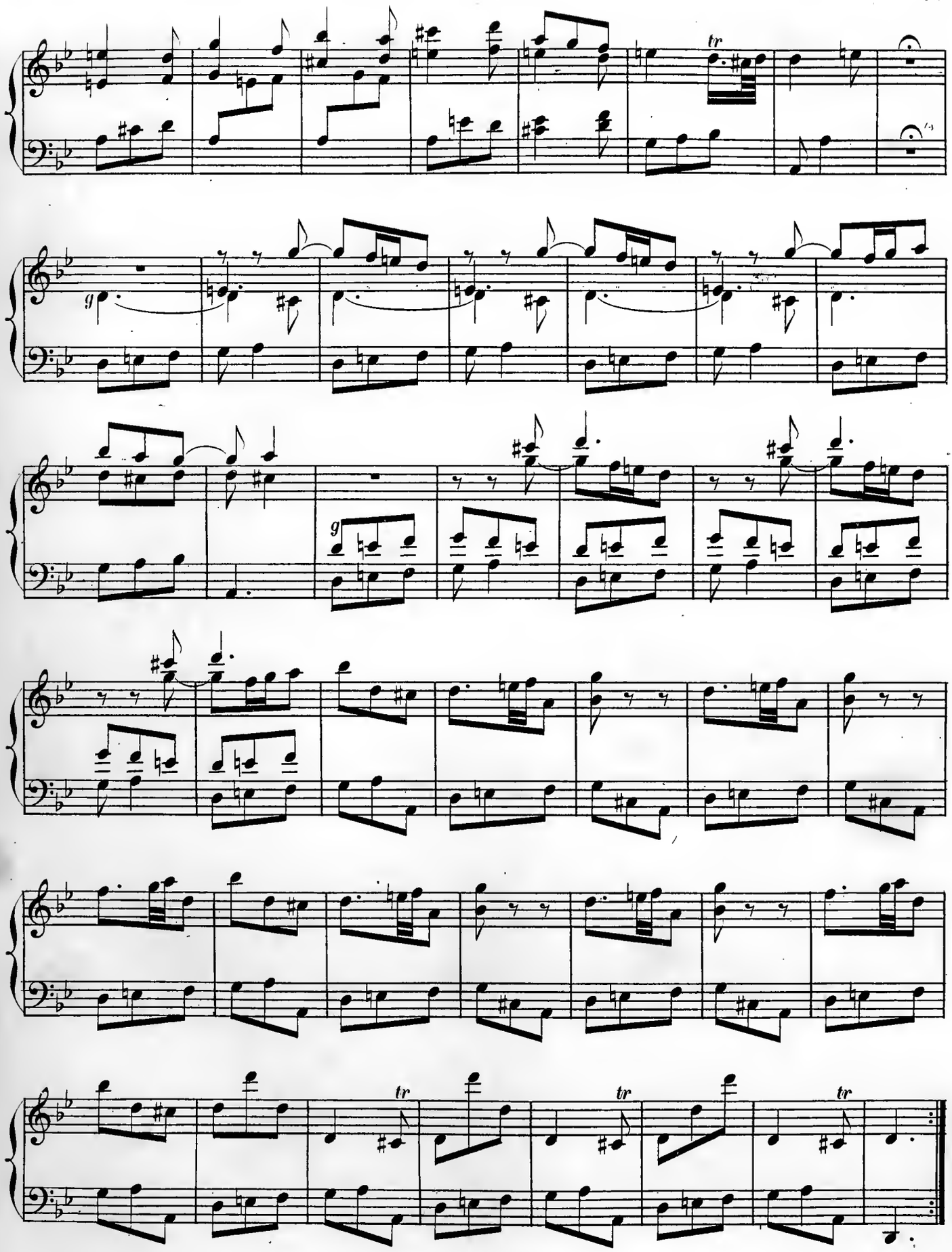
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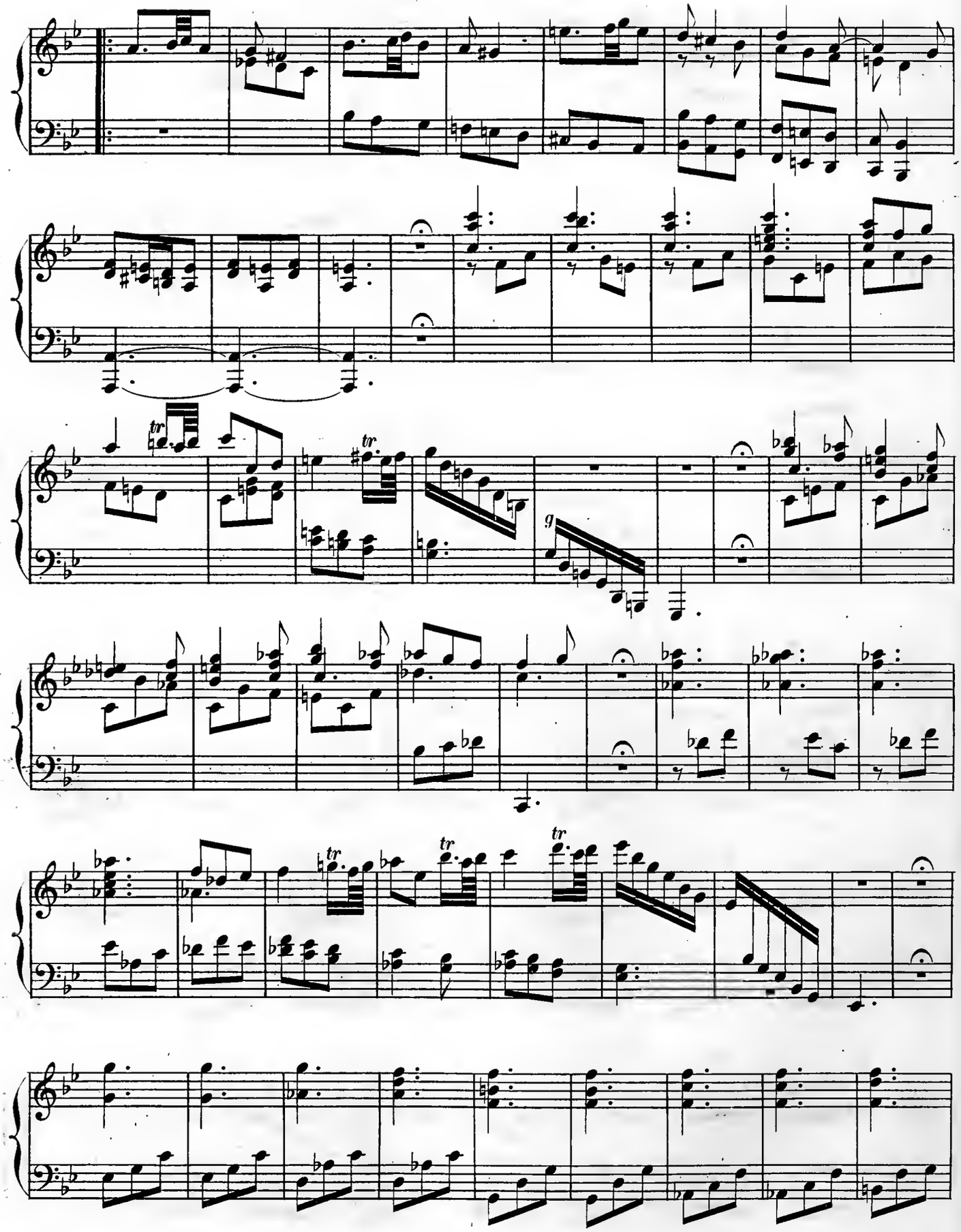
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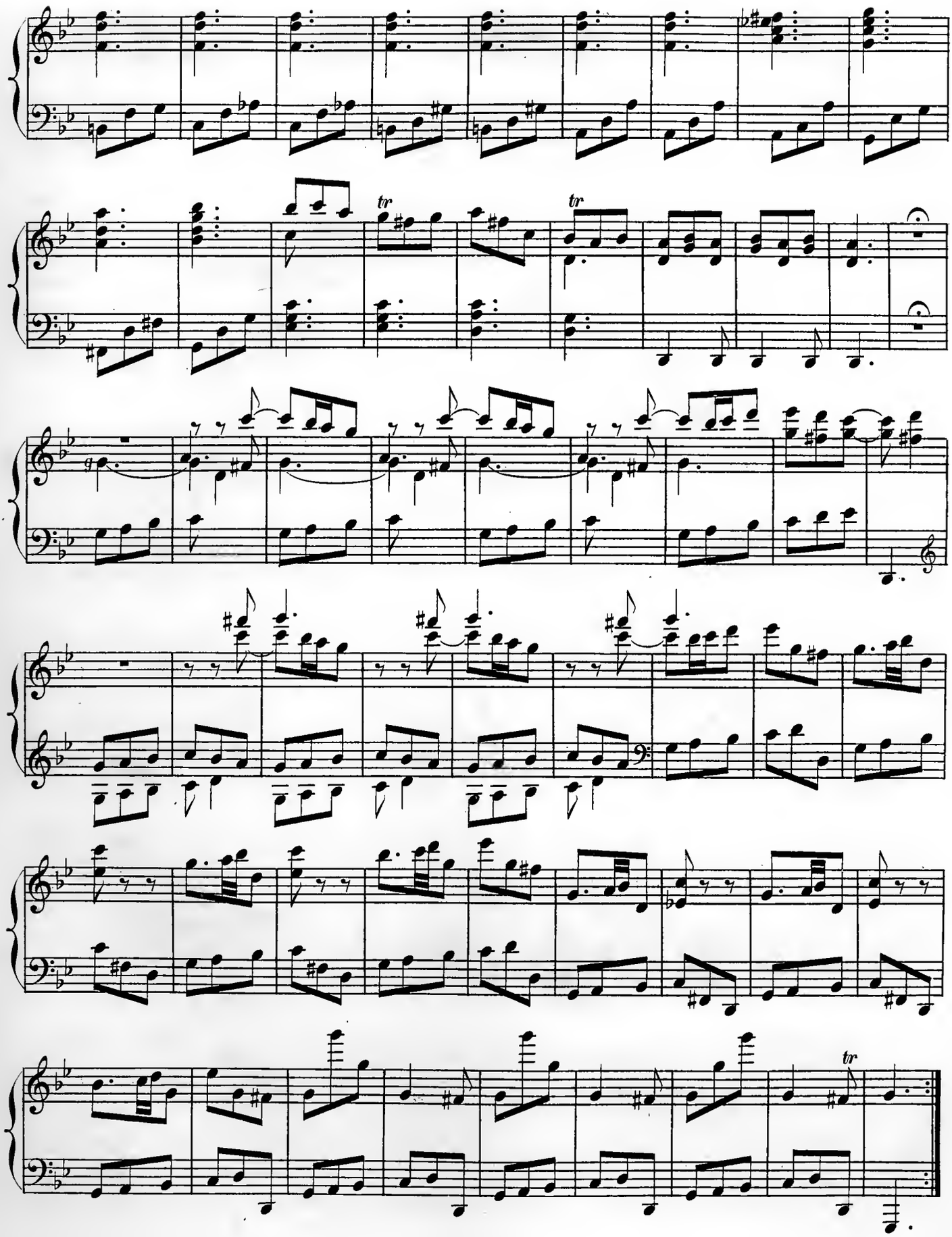
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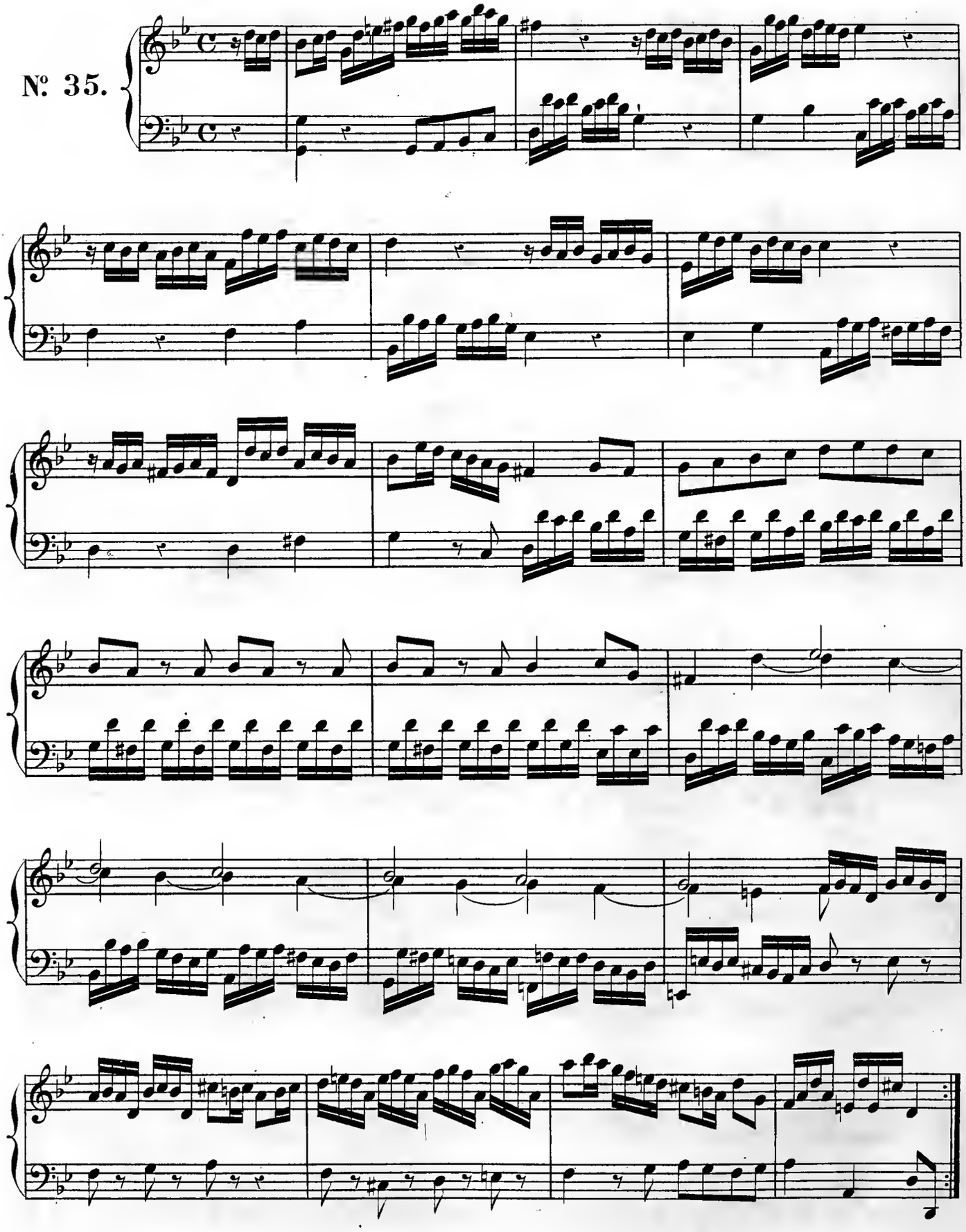
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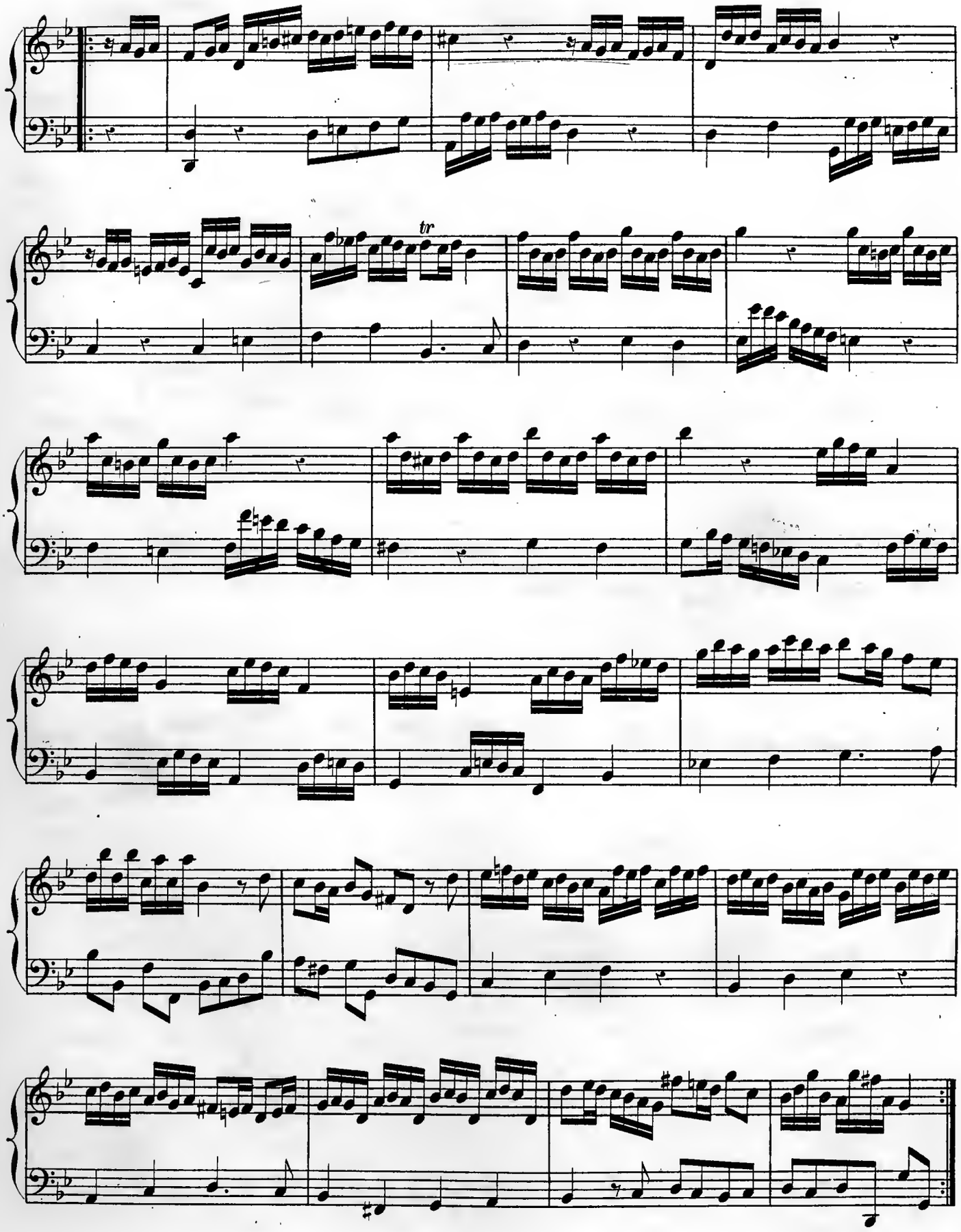
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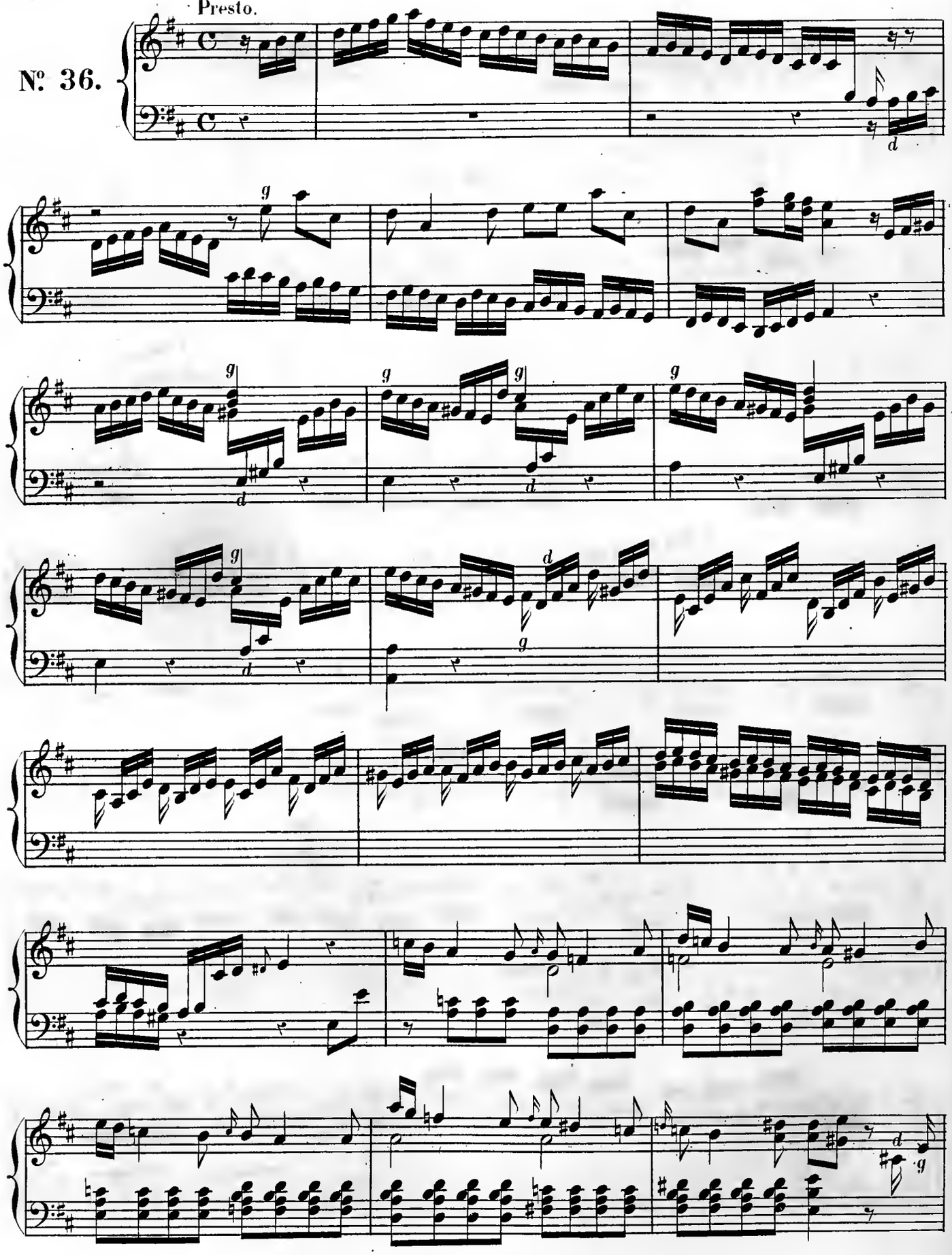

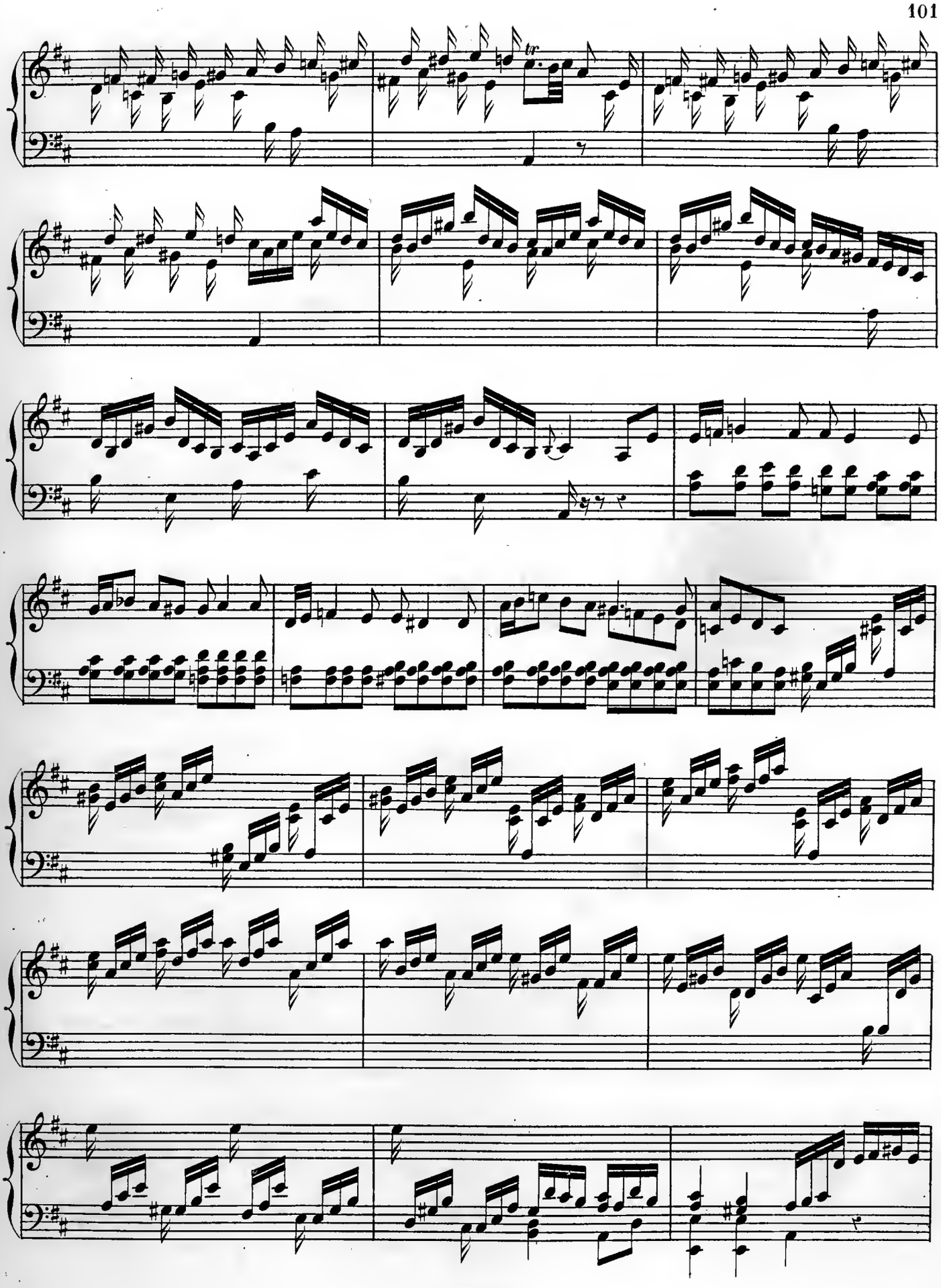

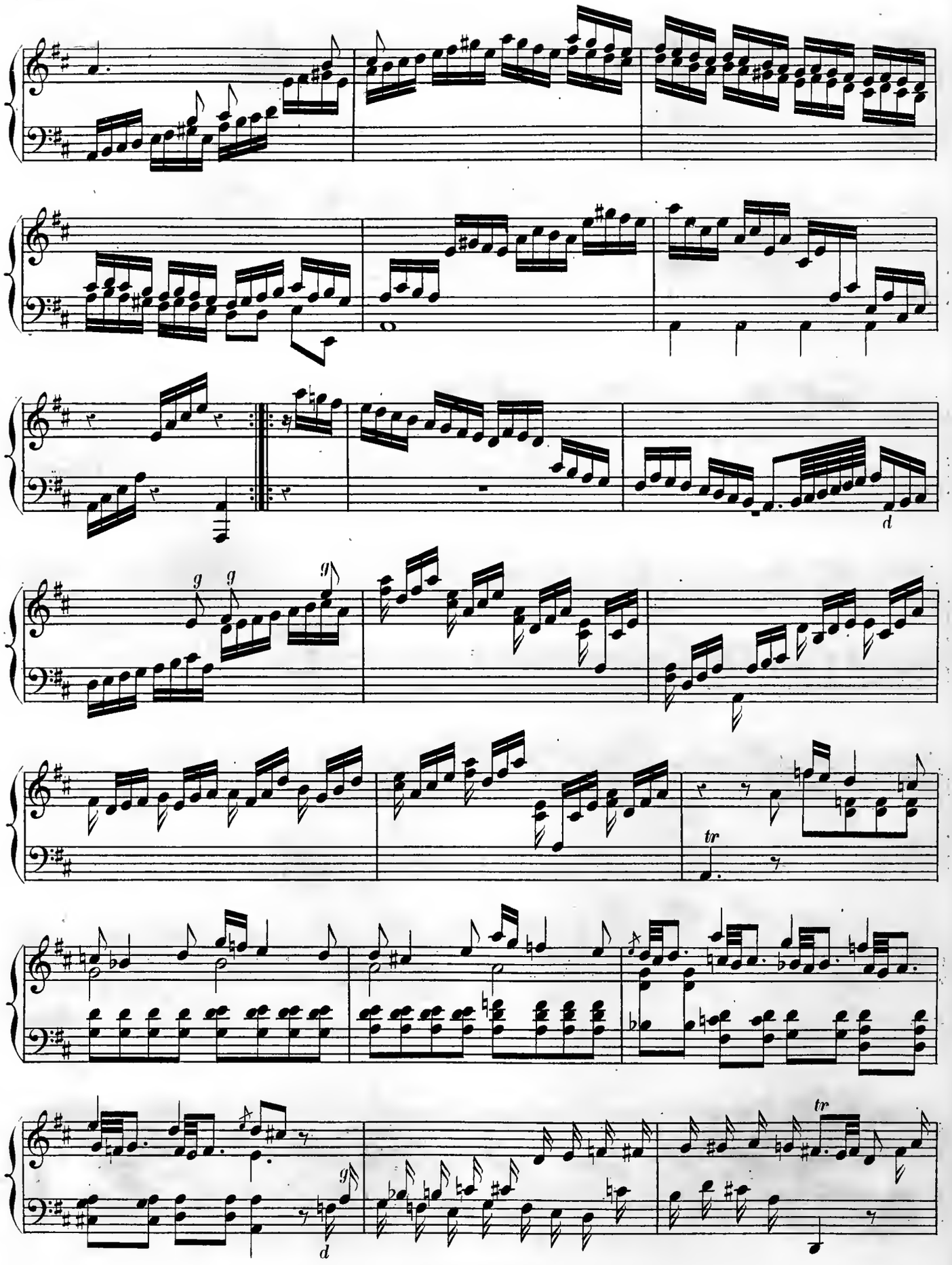
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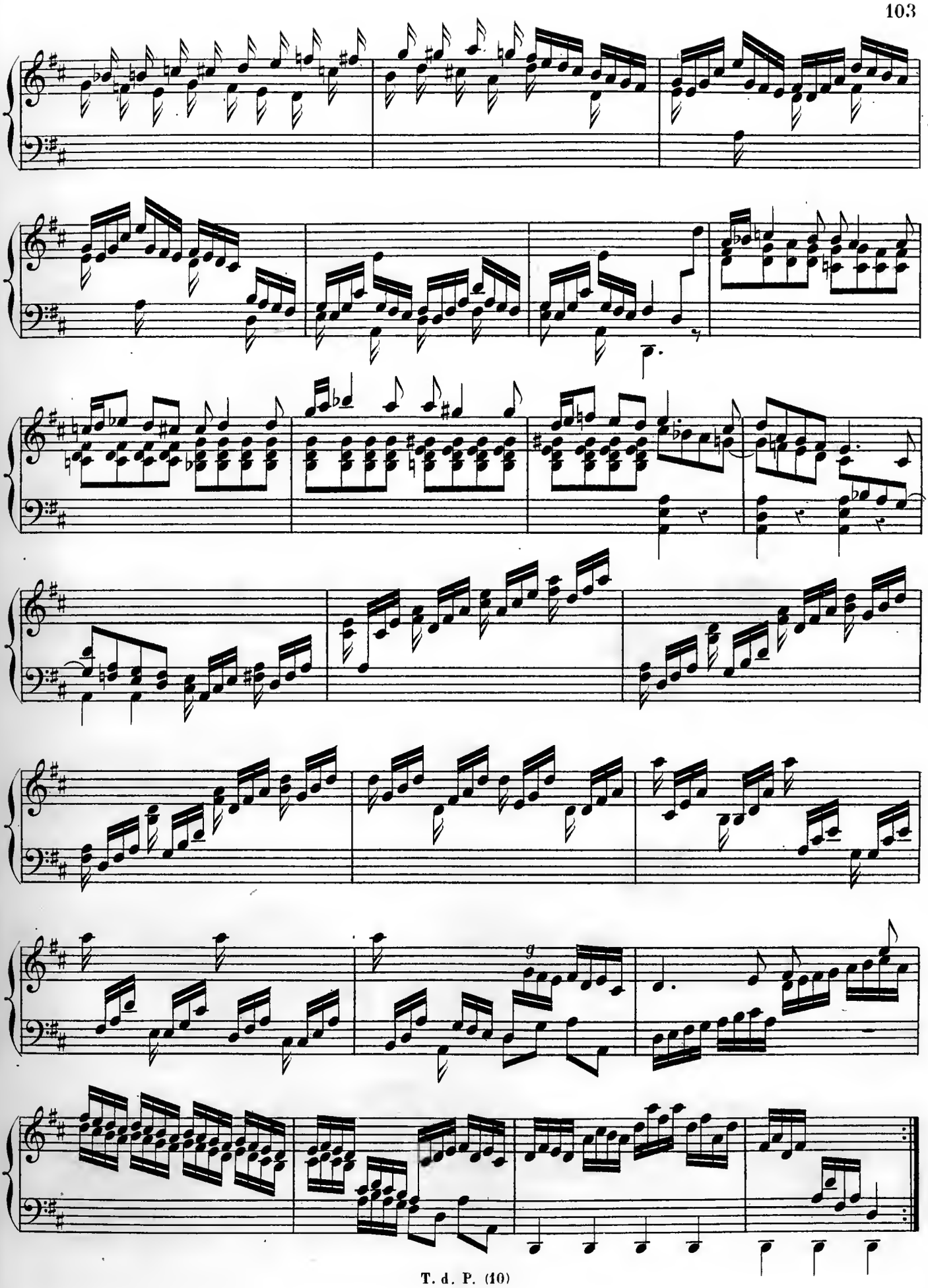

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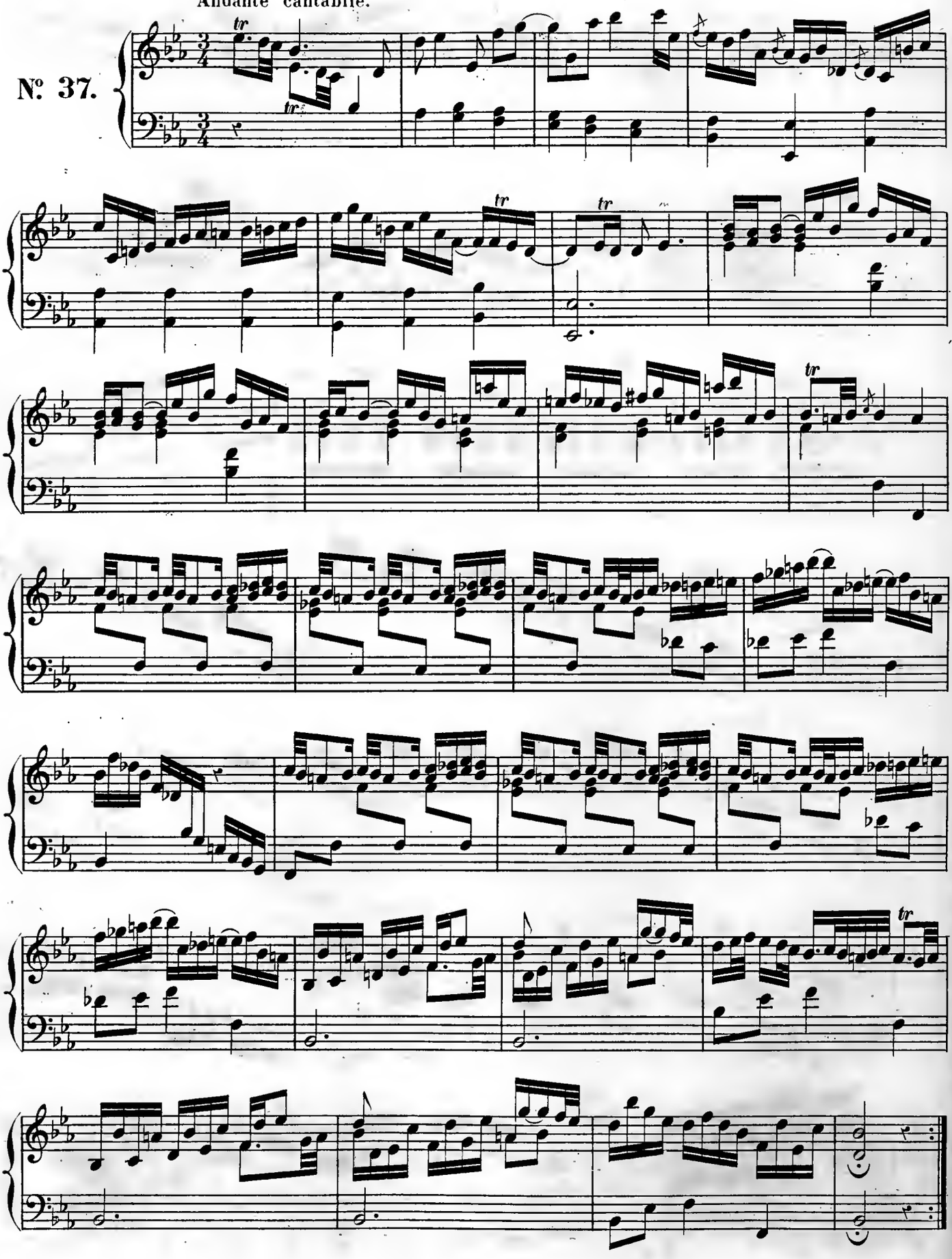

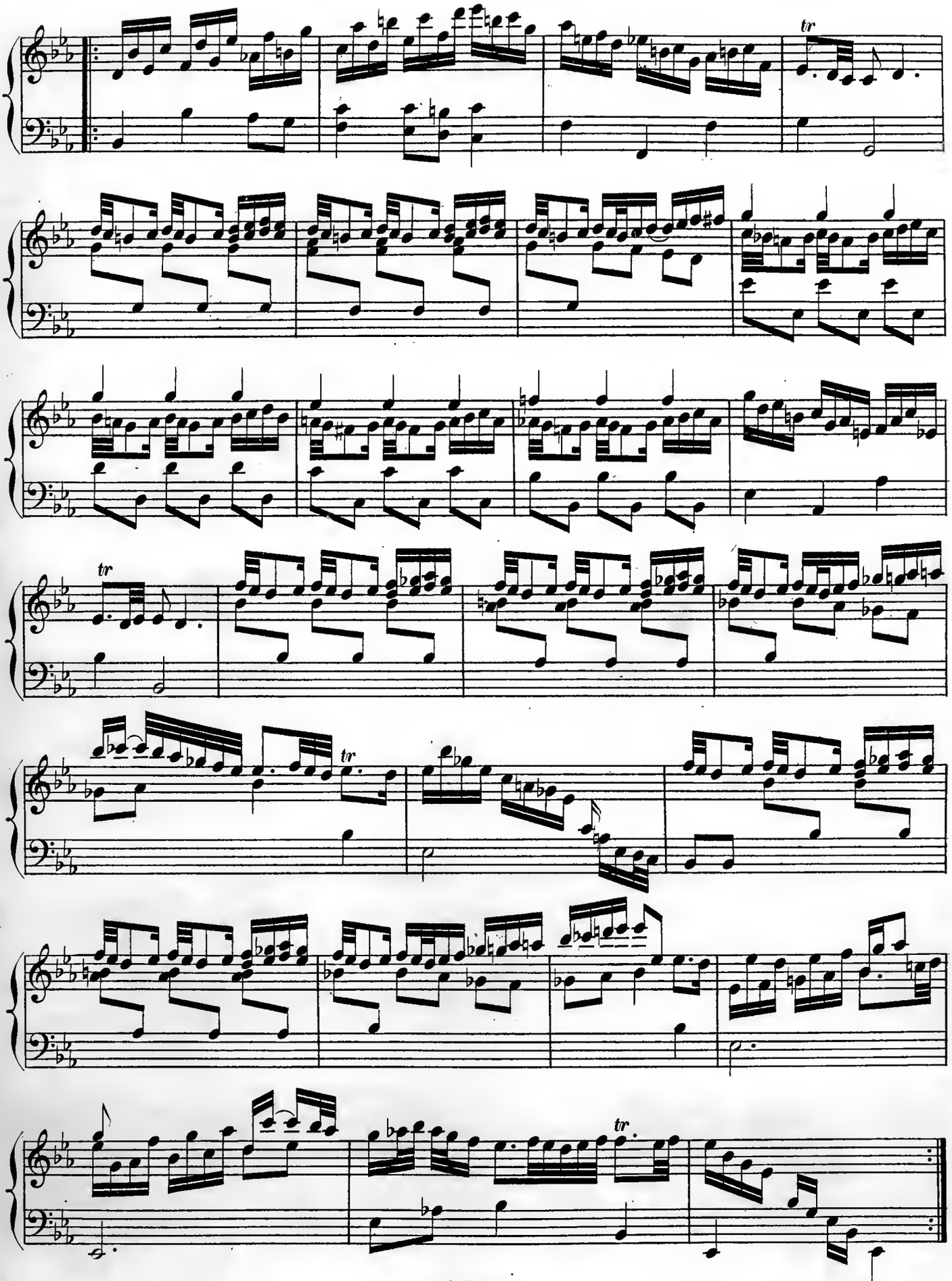
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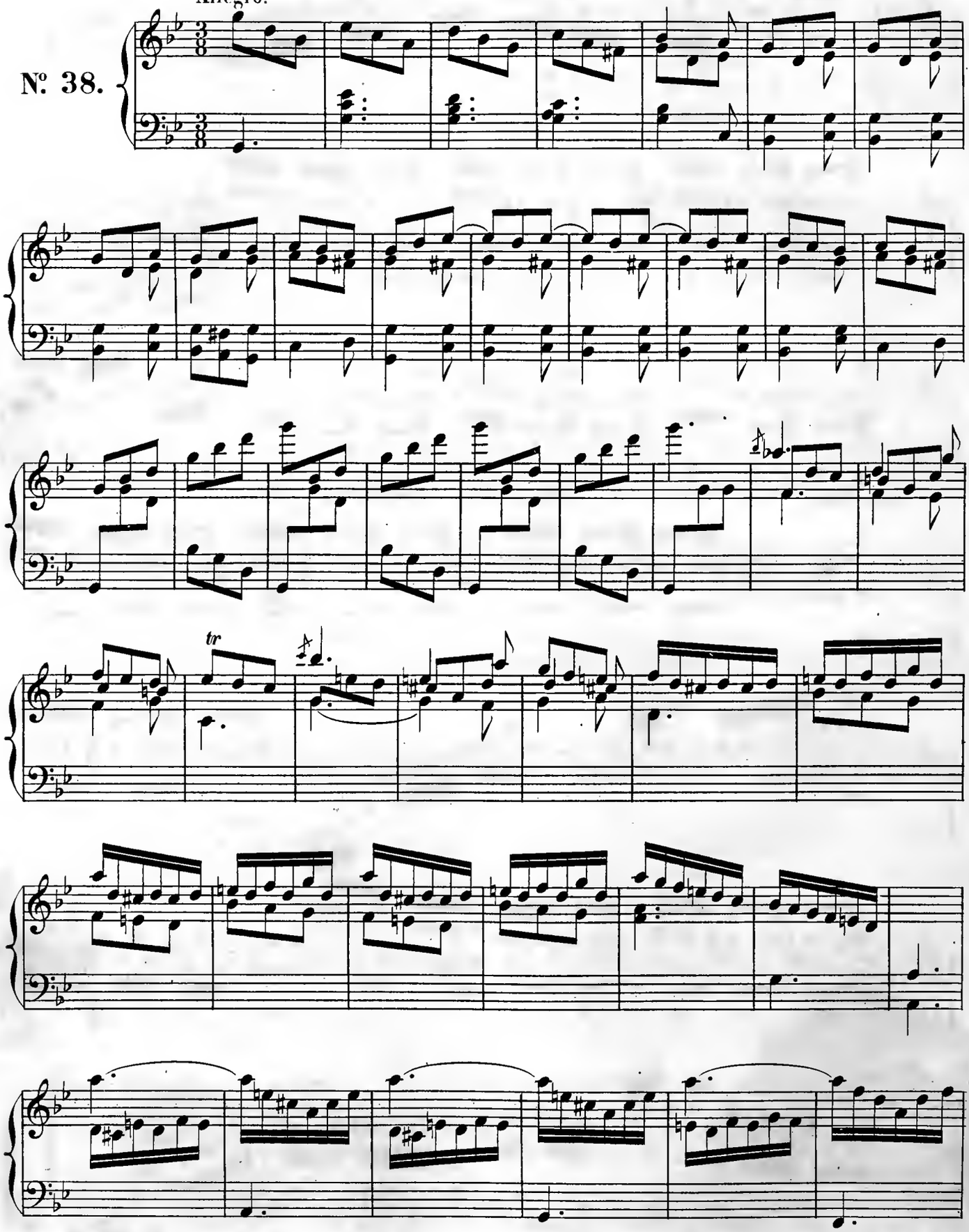
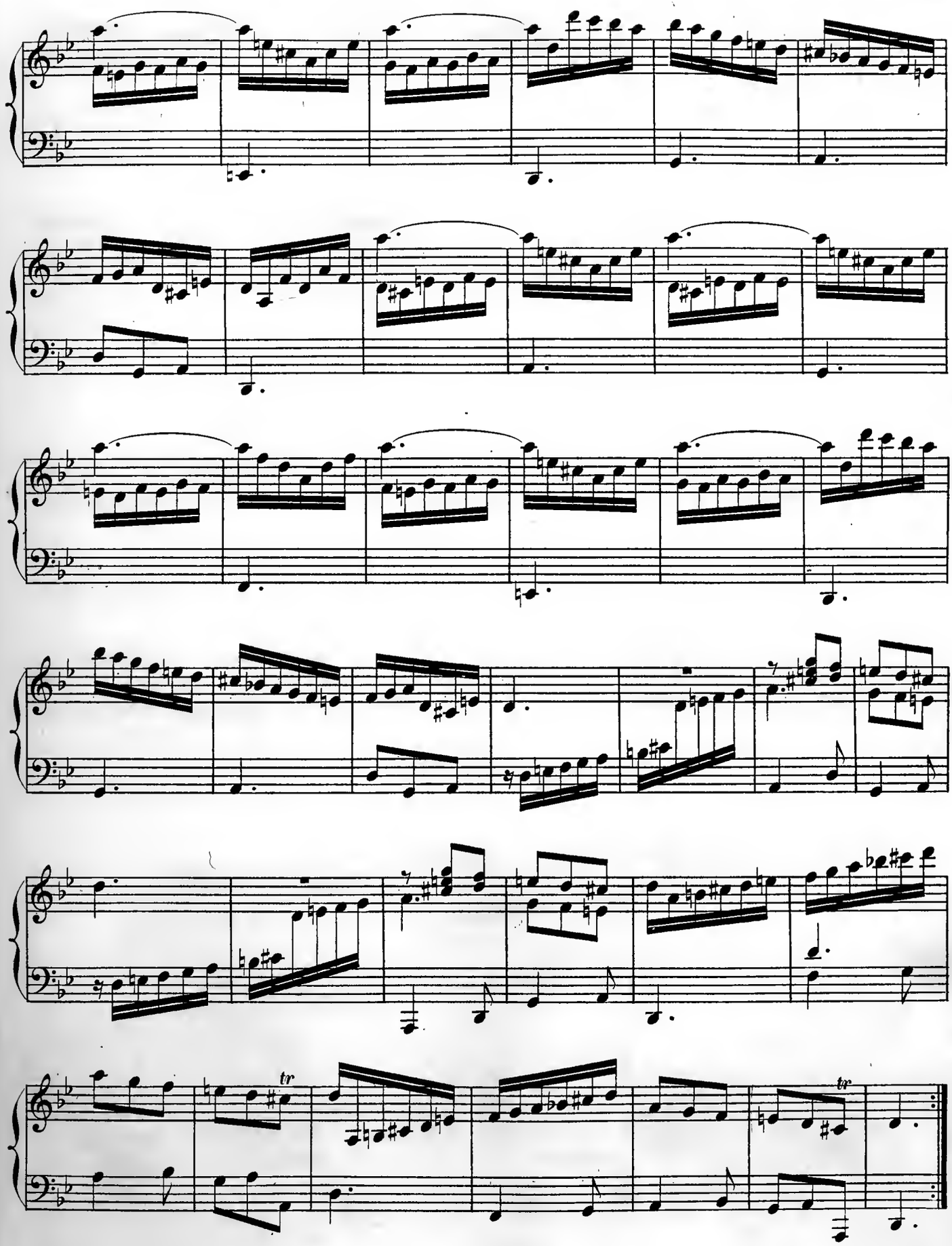
Allegro.

Nº 38.

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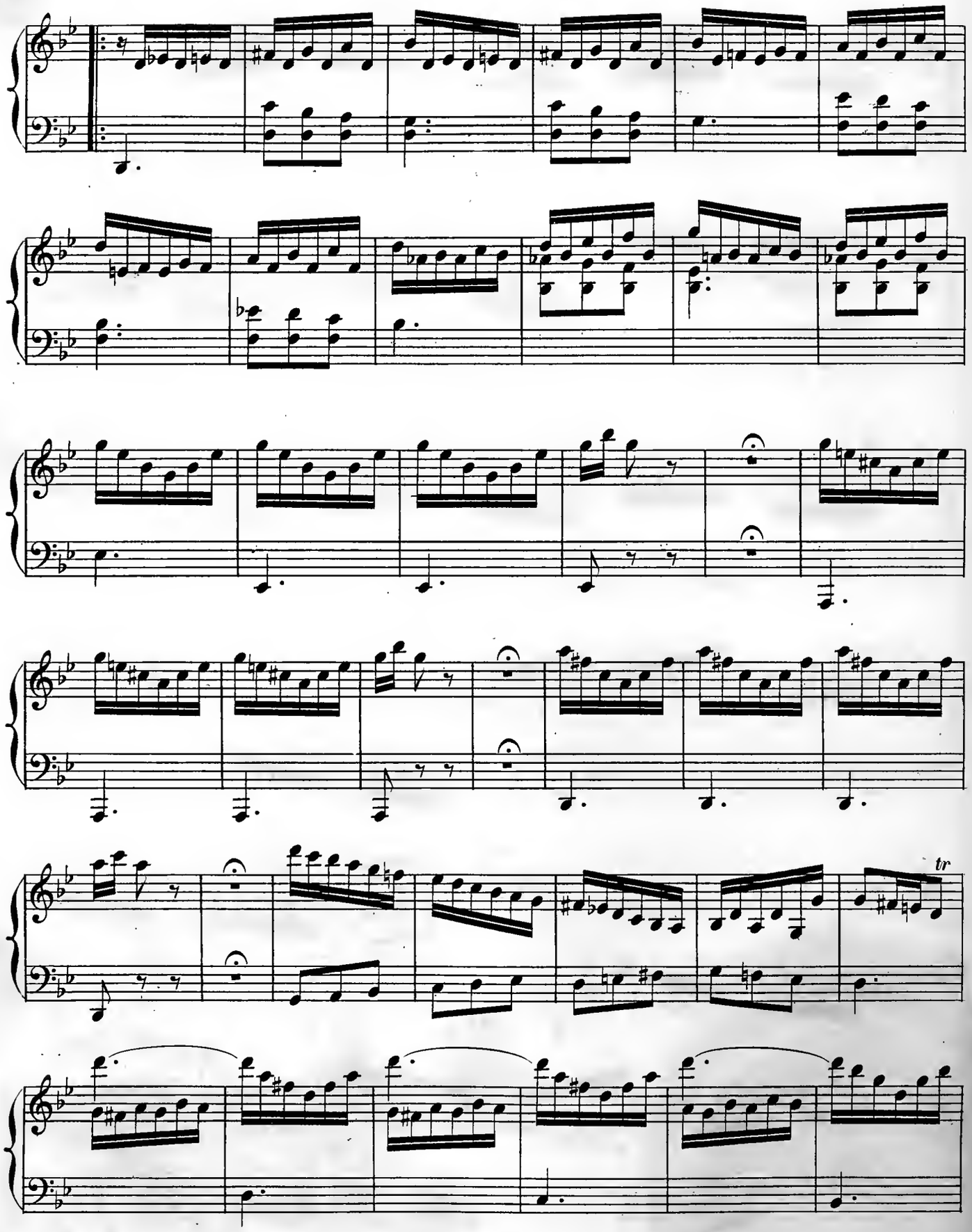
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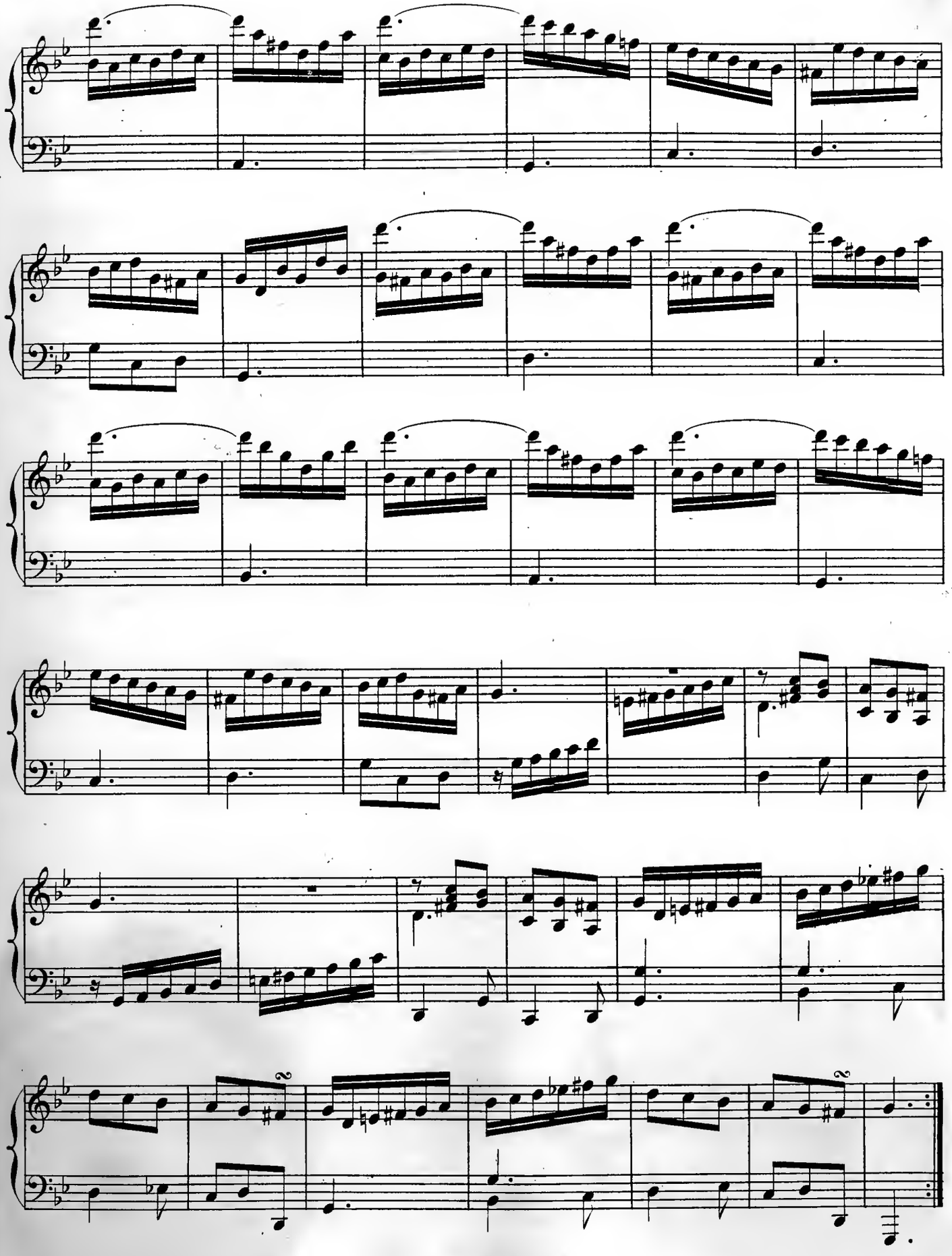

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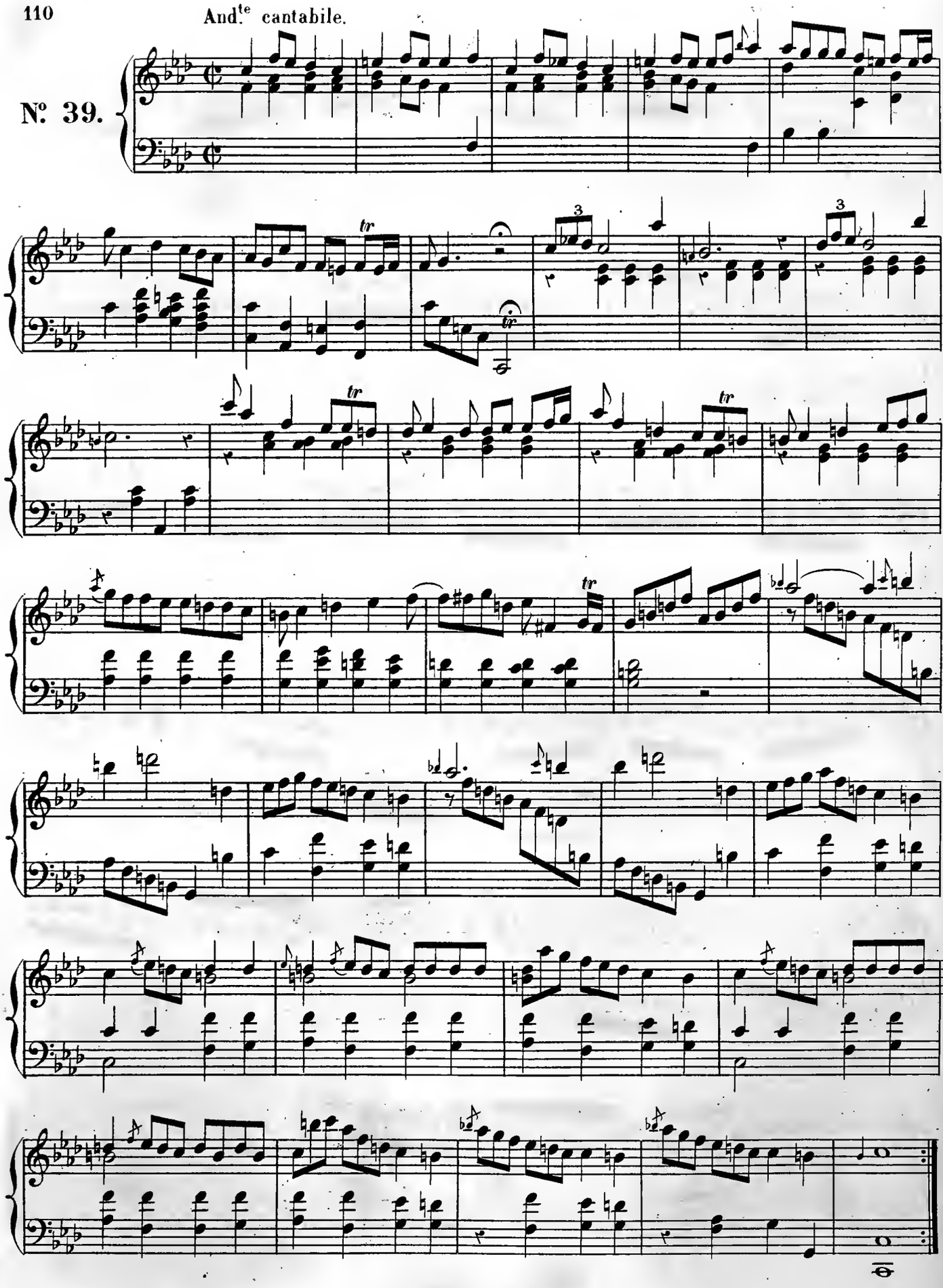
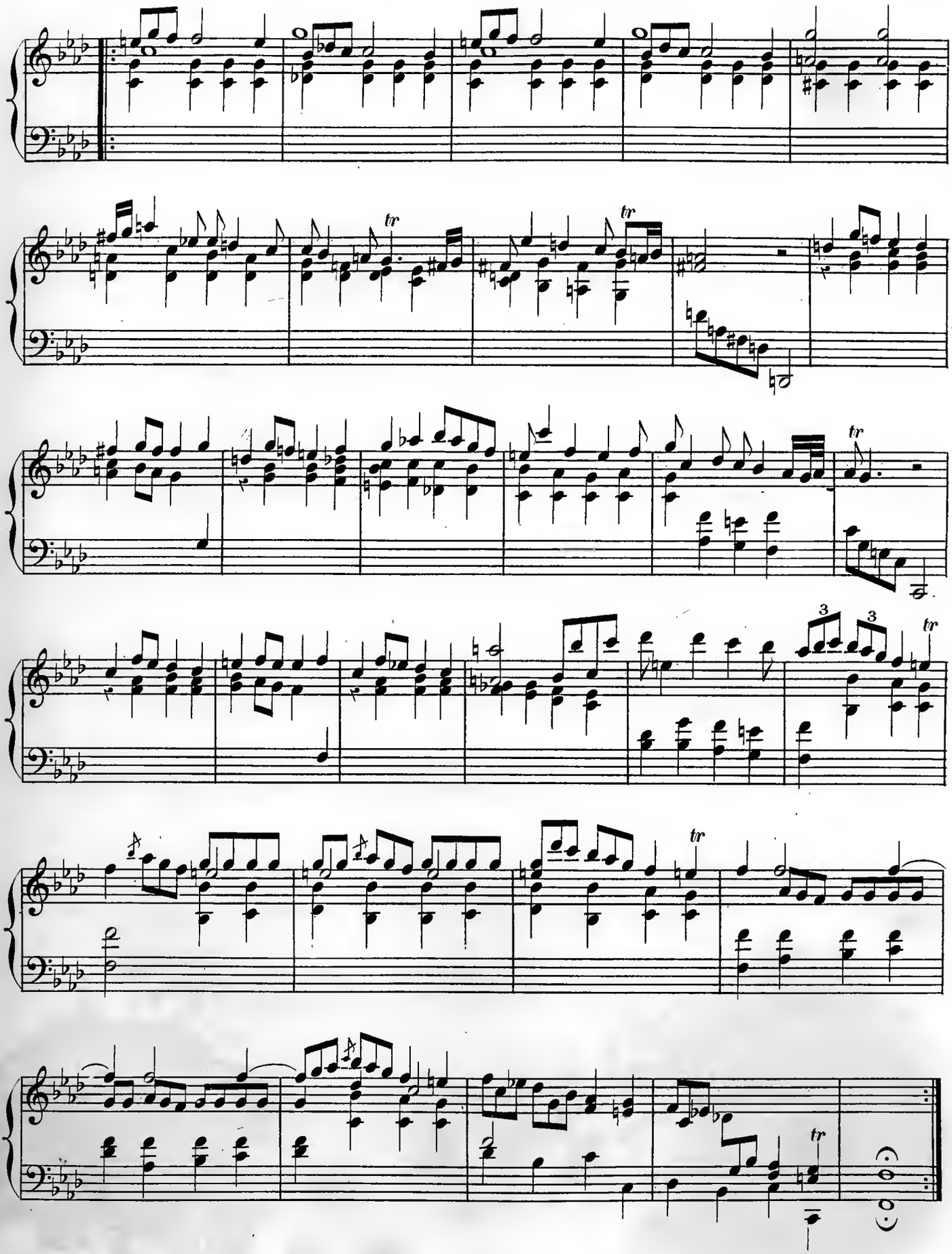
№ 39.

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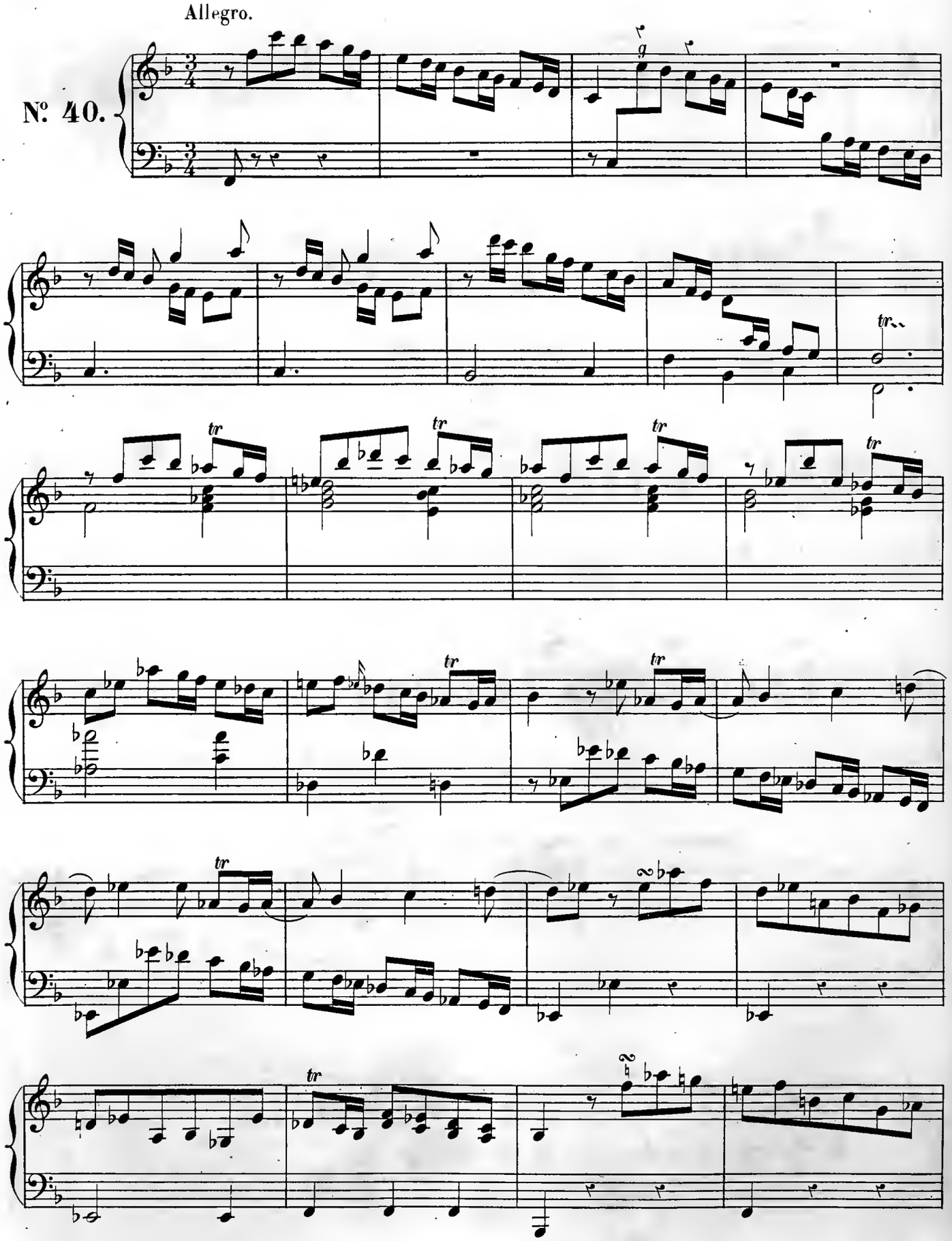
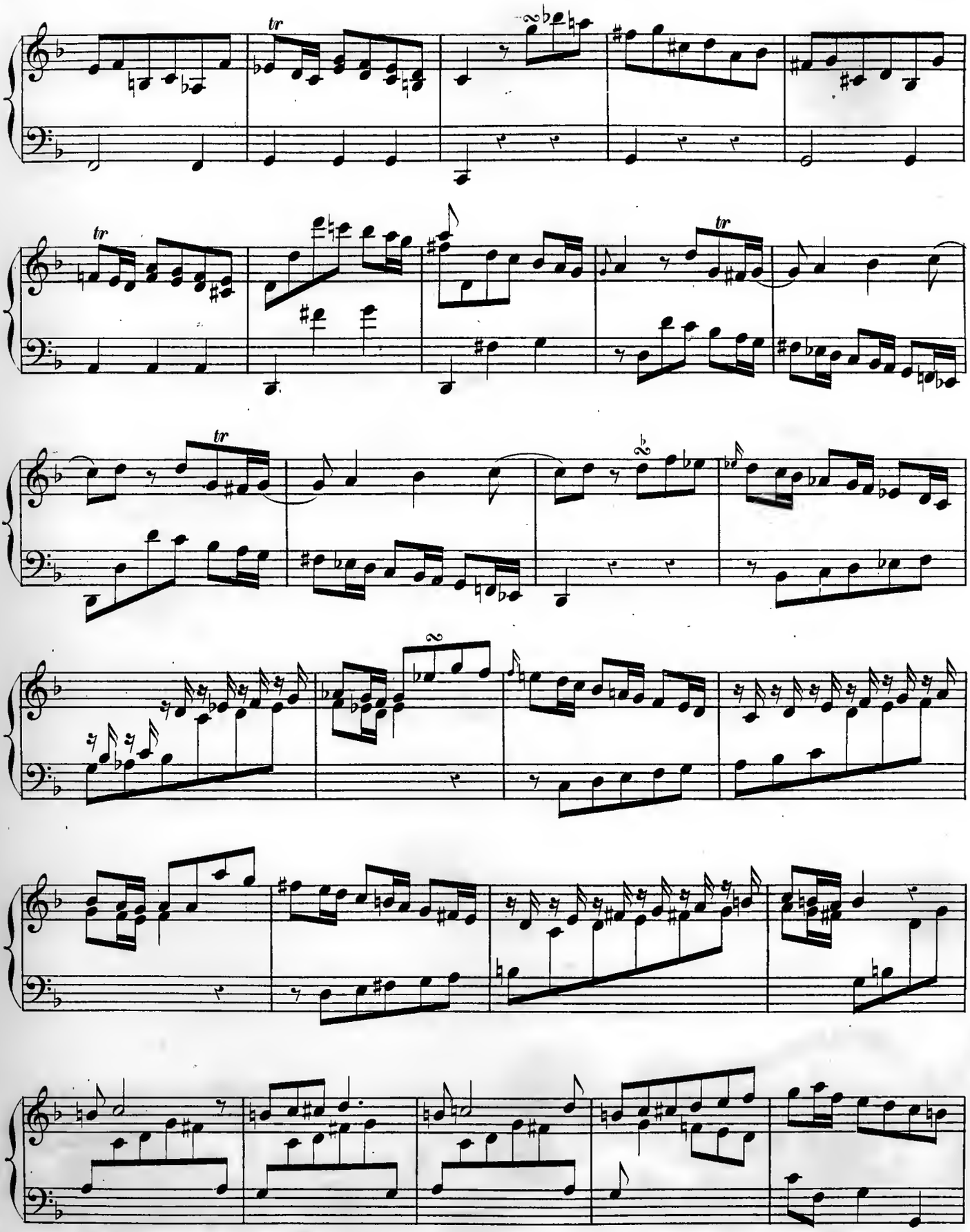
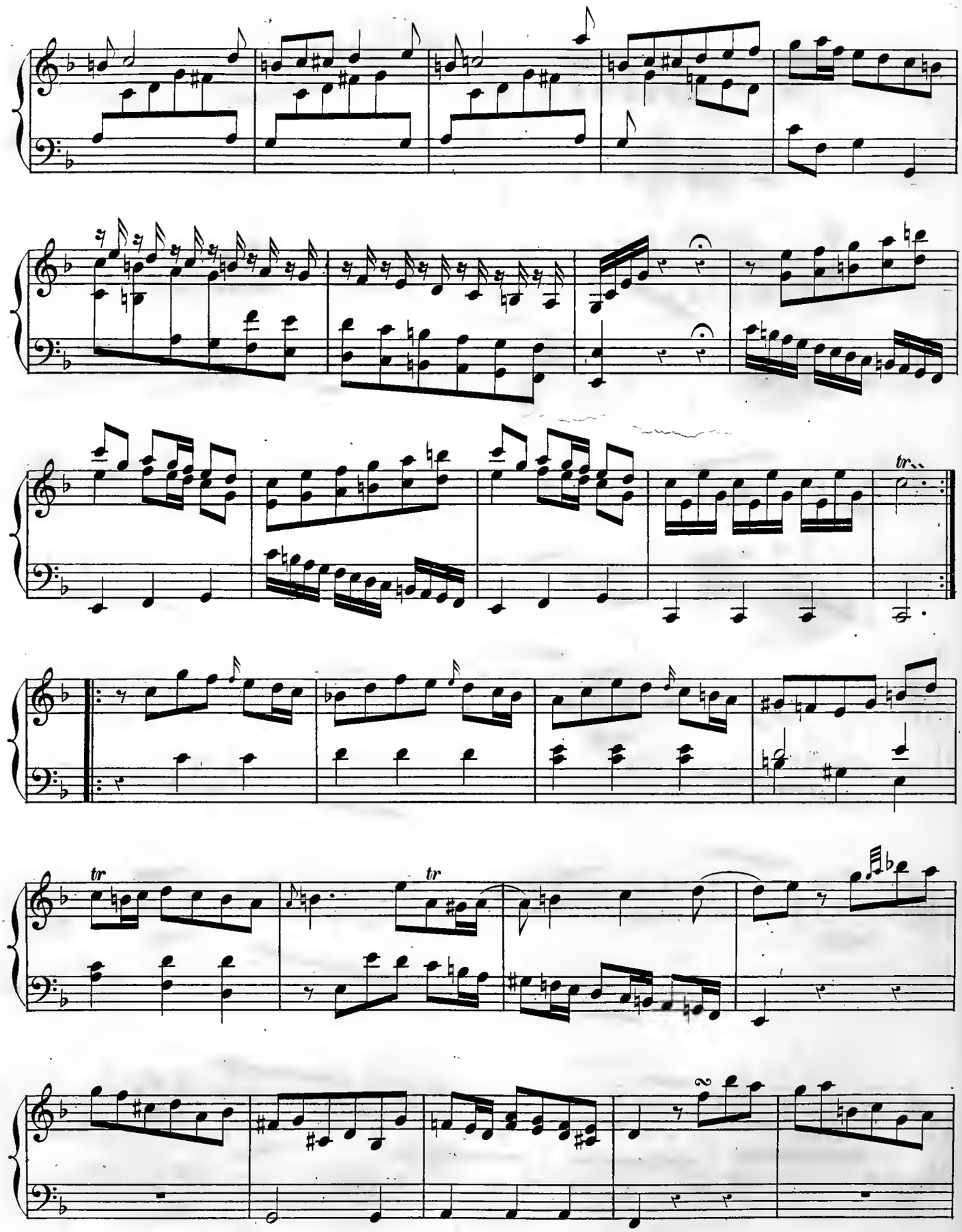
Allegro.

Nº 40.



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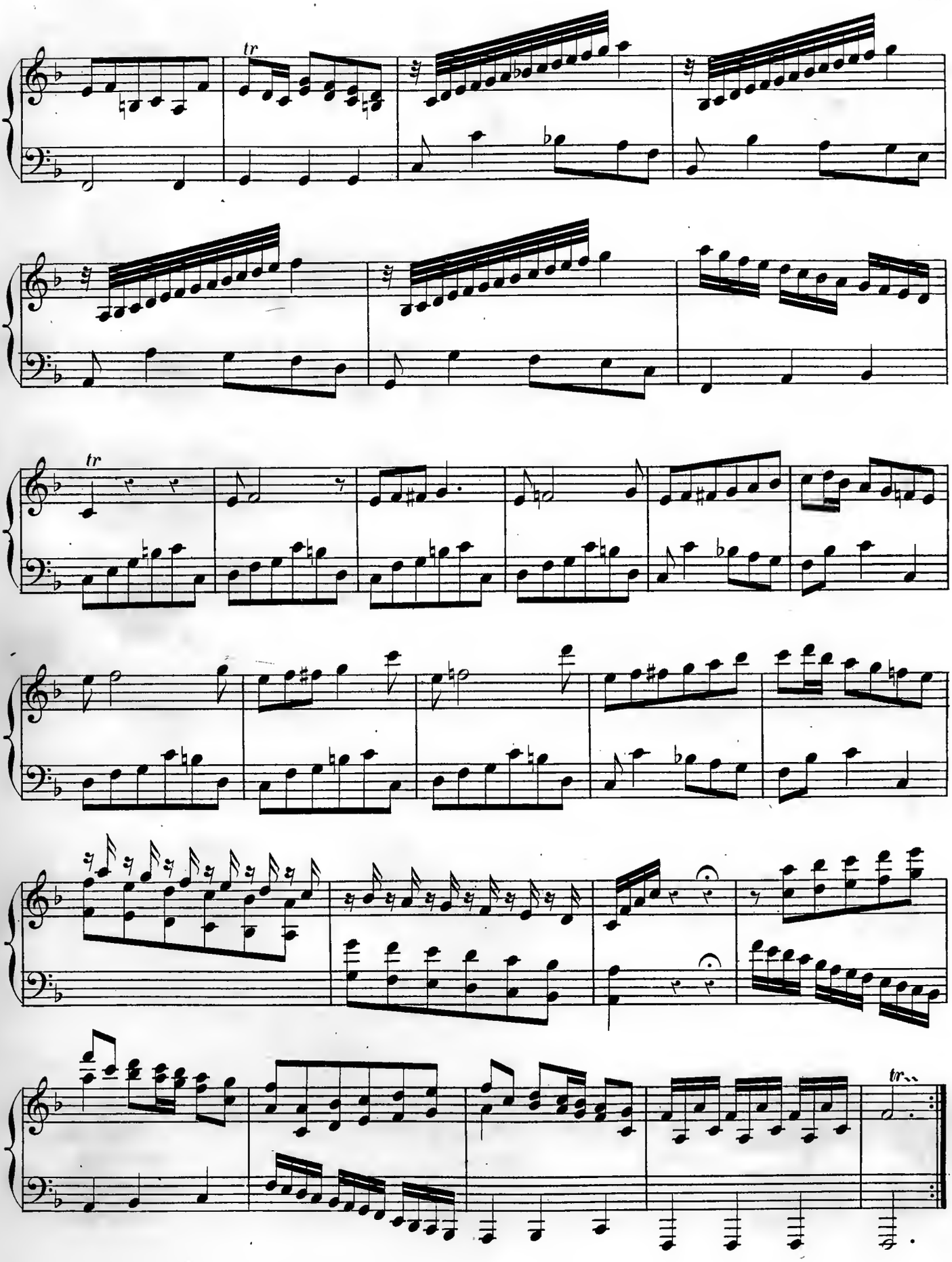
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Allegrissimo.

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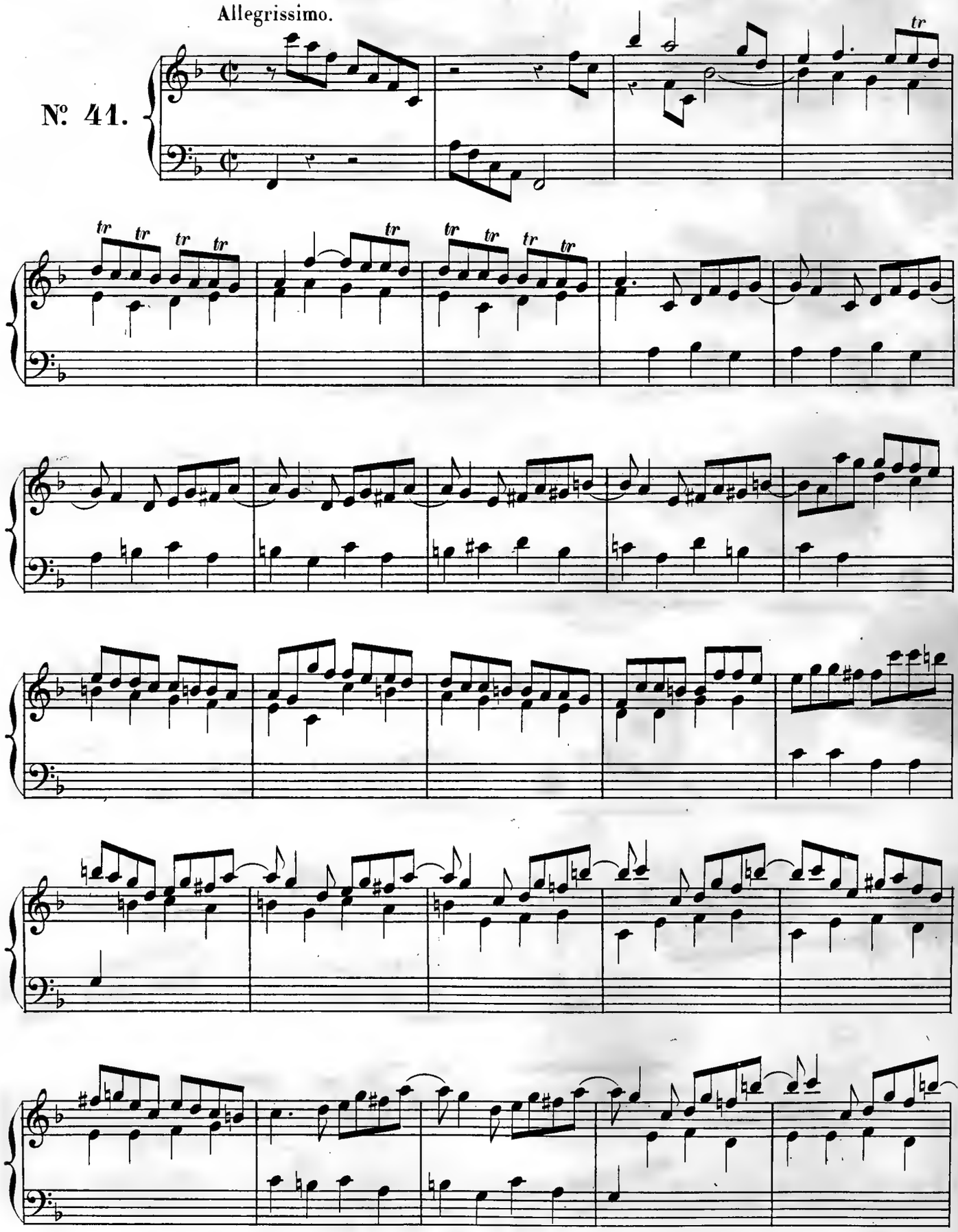
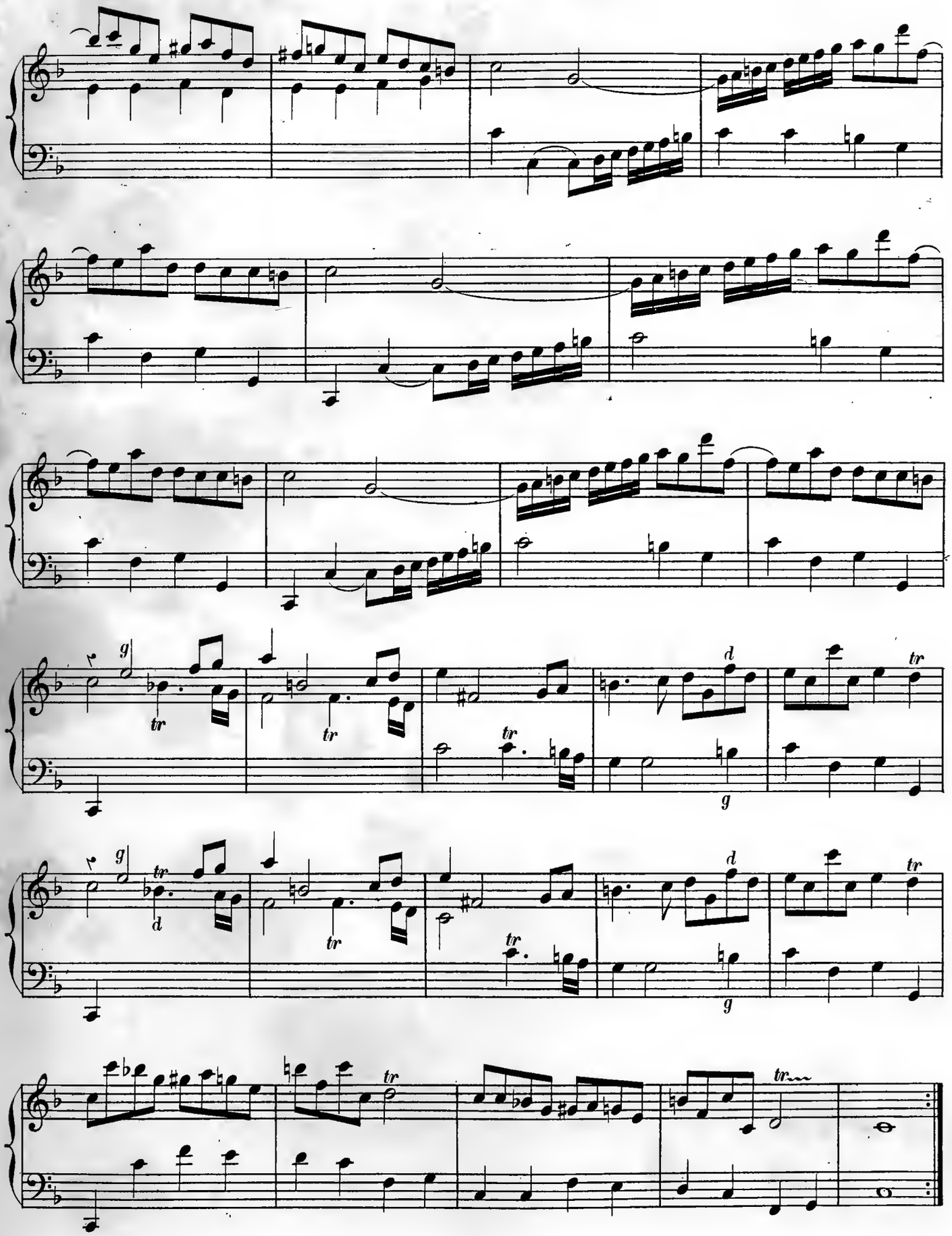
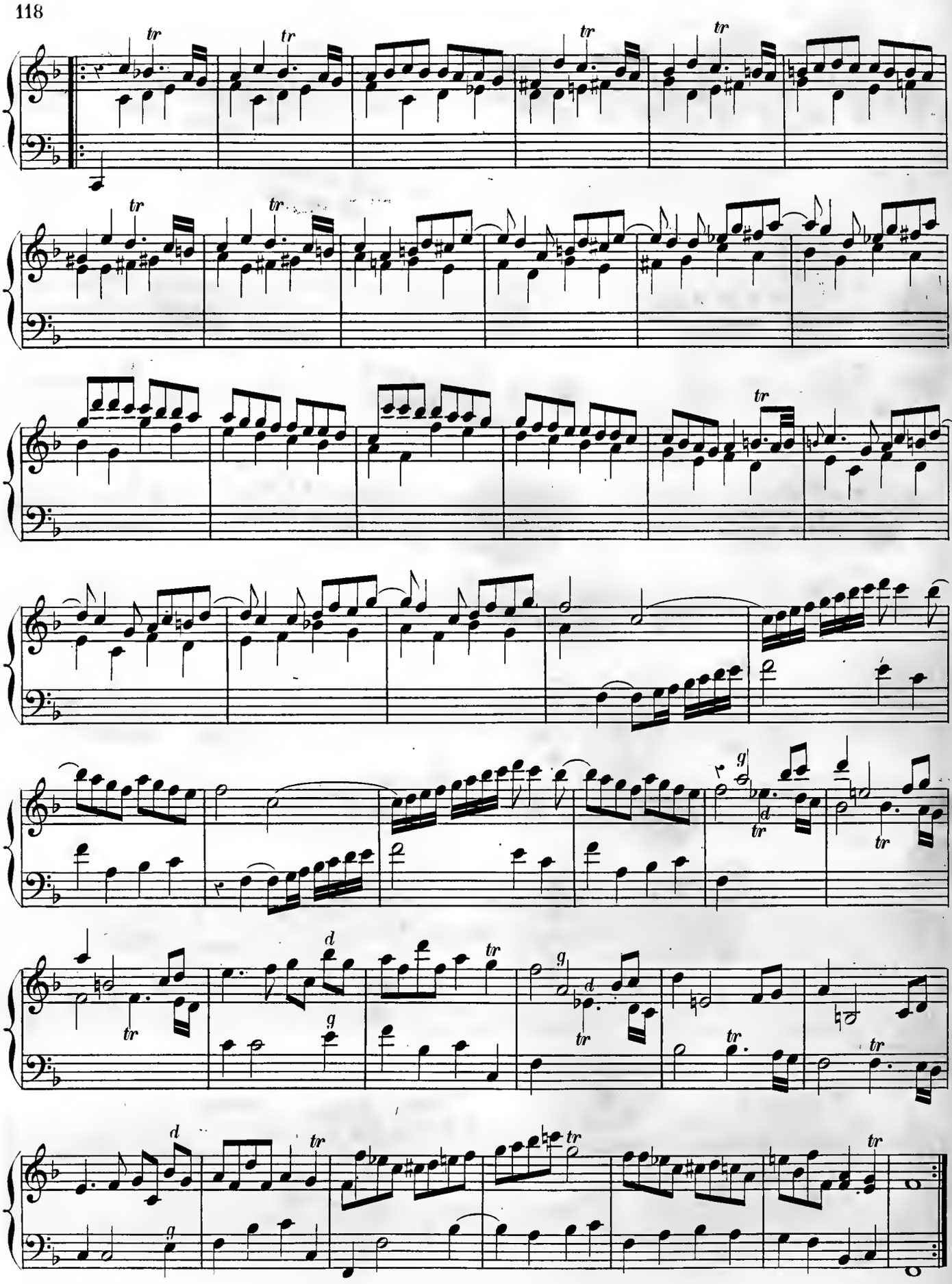
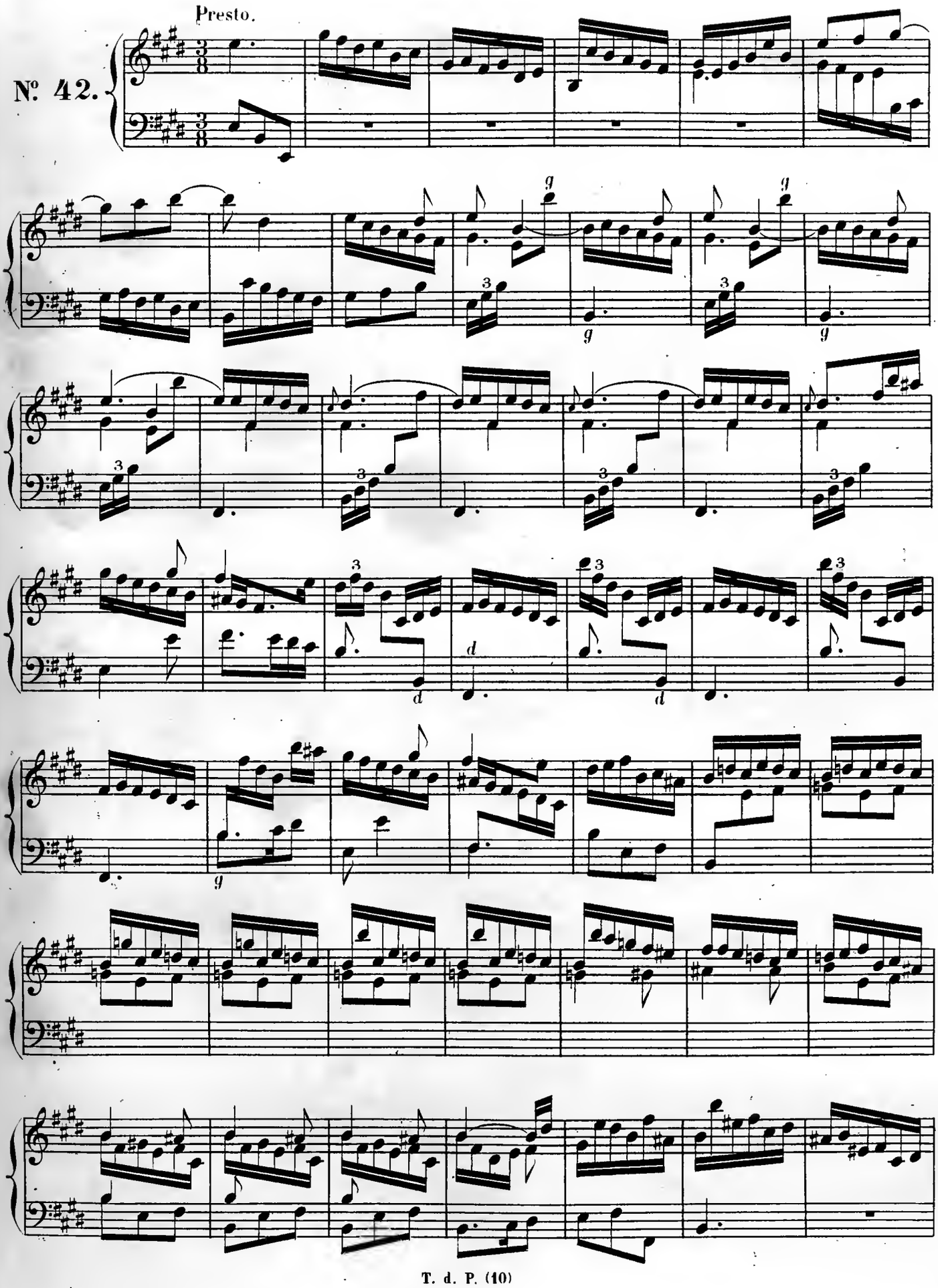


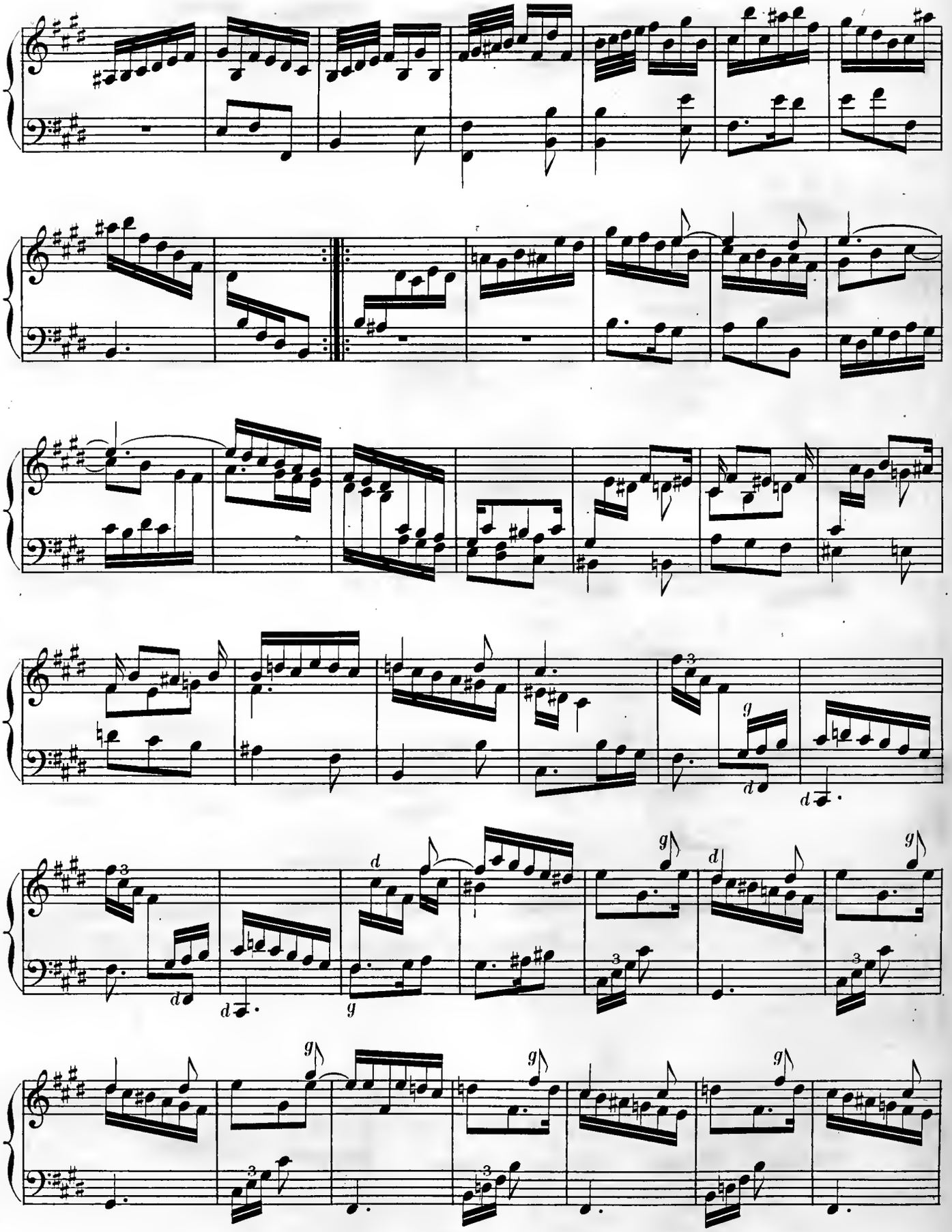


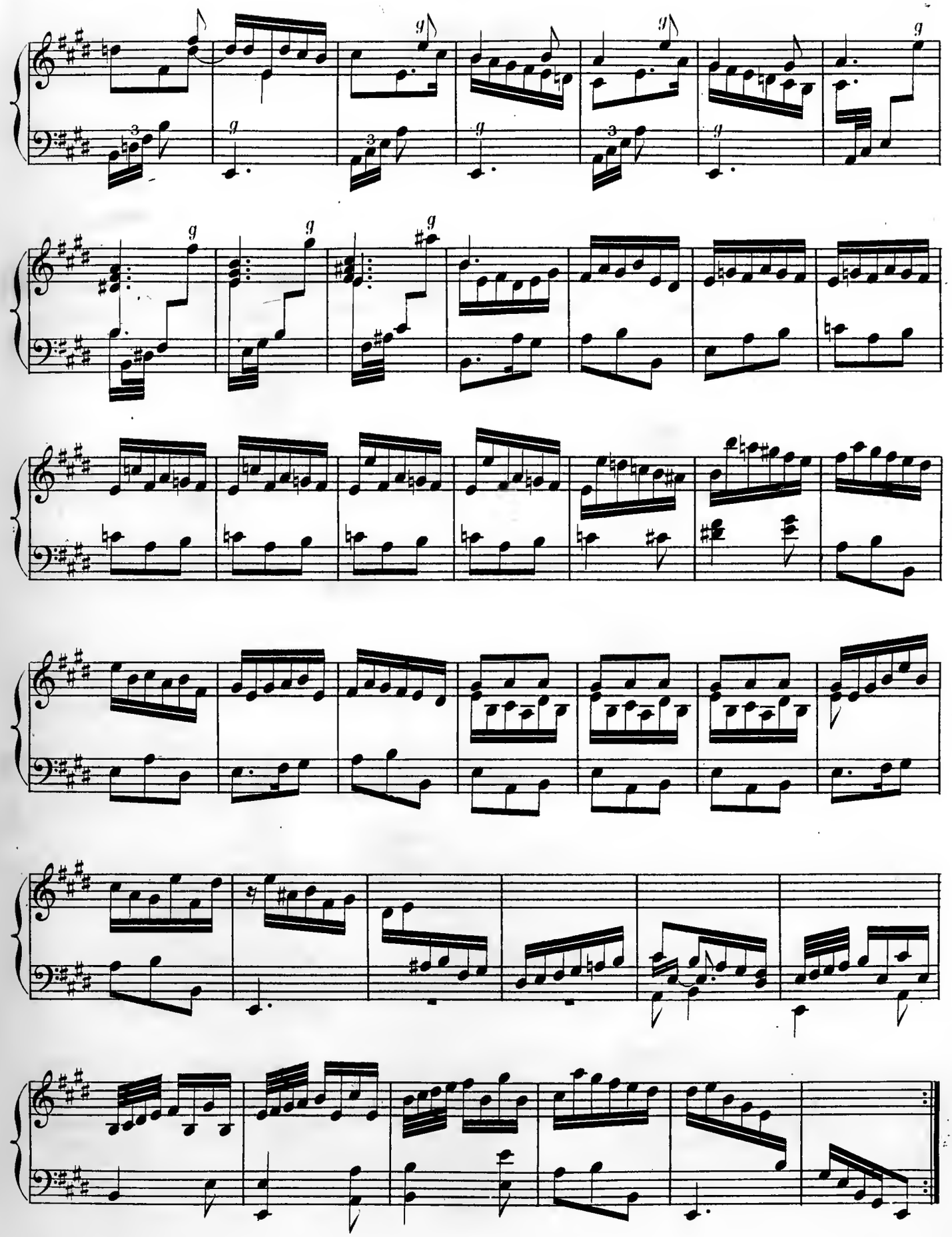


Presto.

№ 42.







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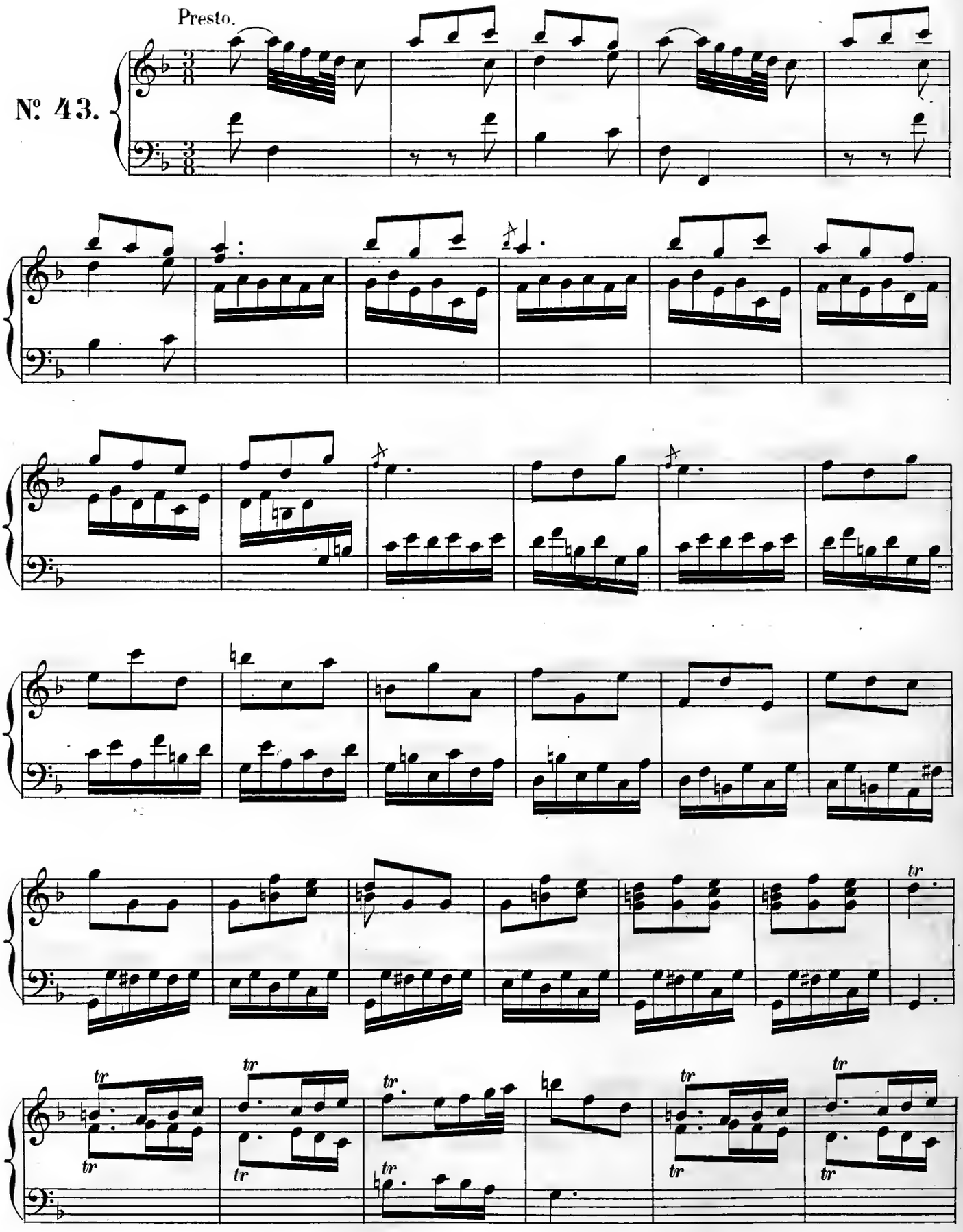
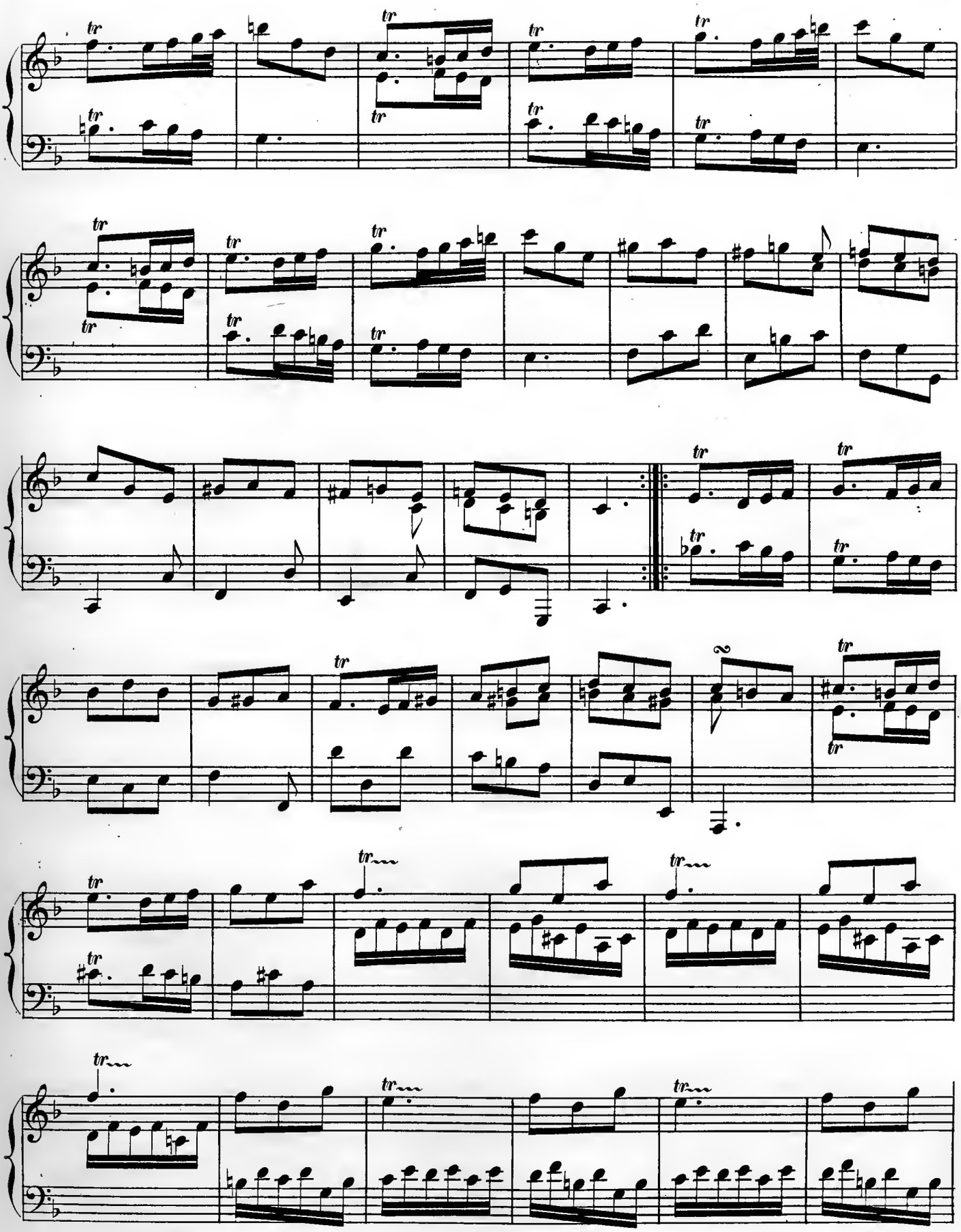
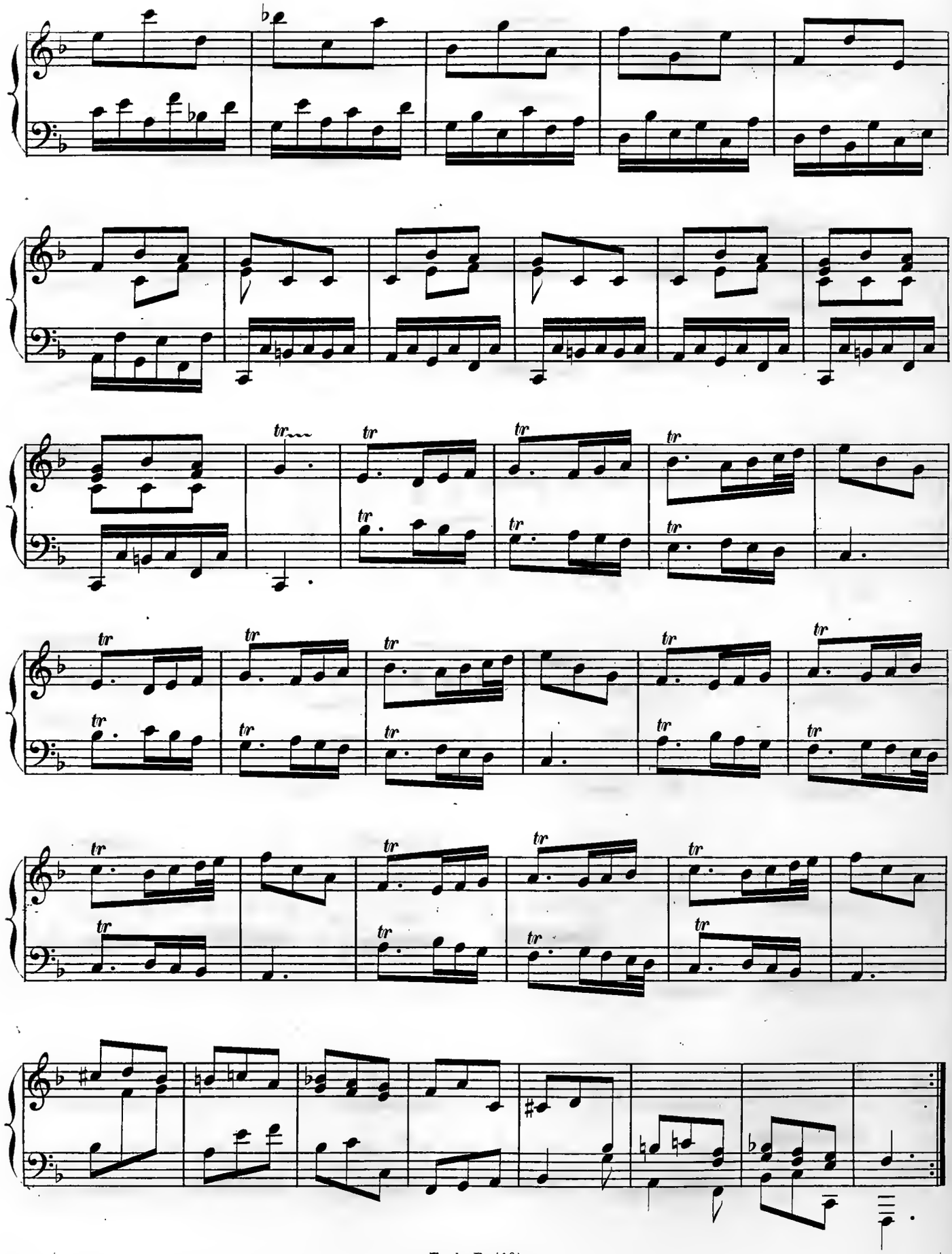
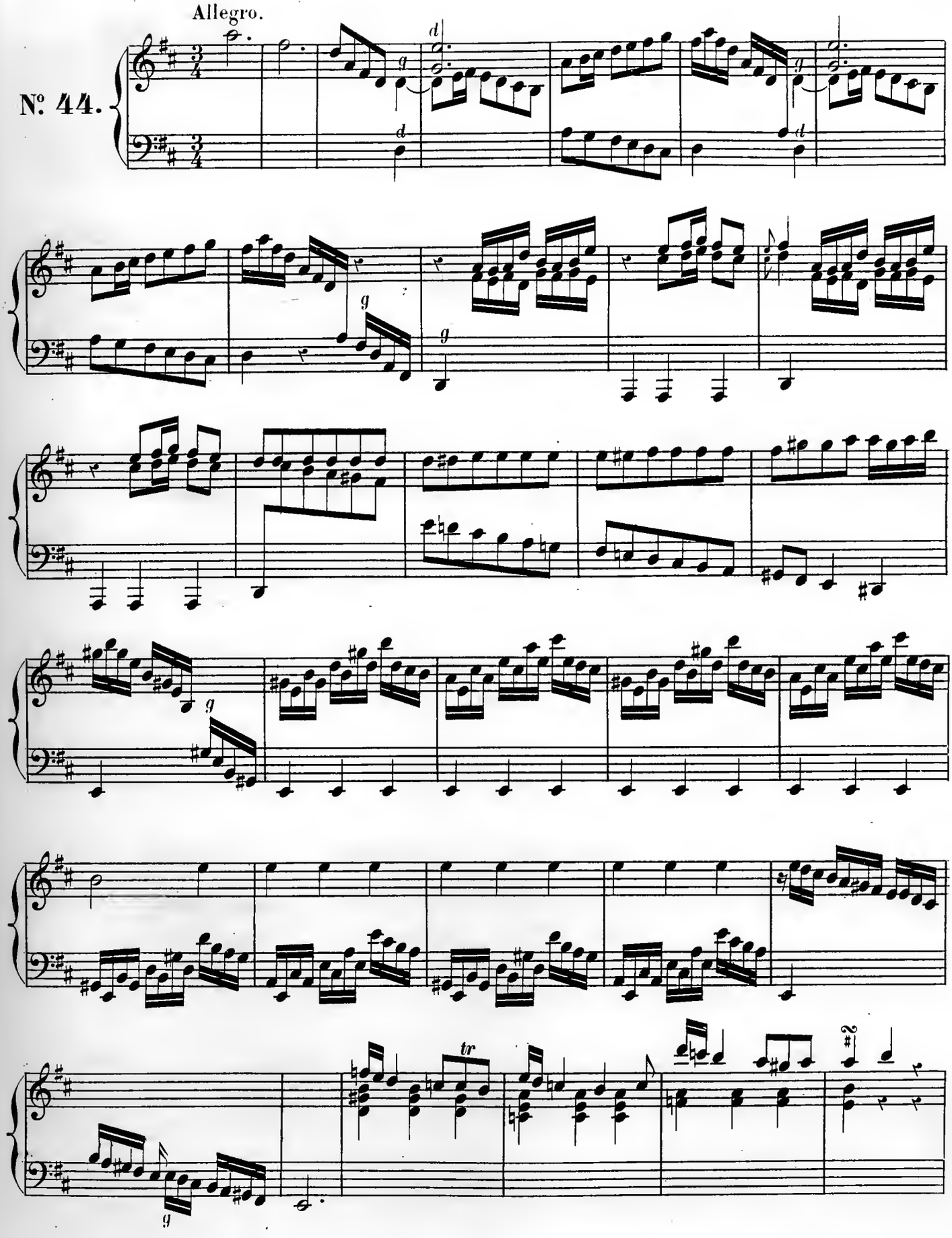


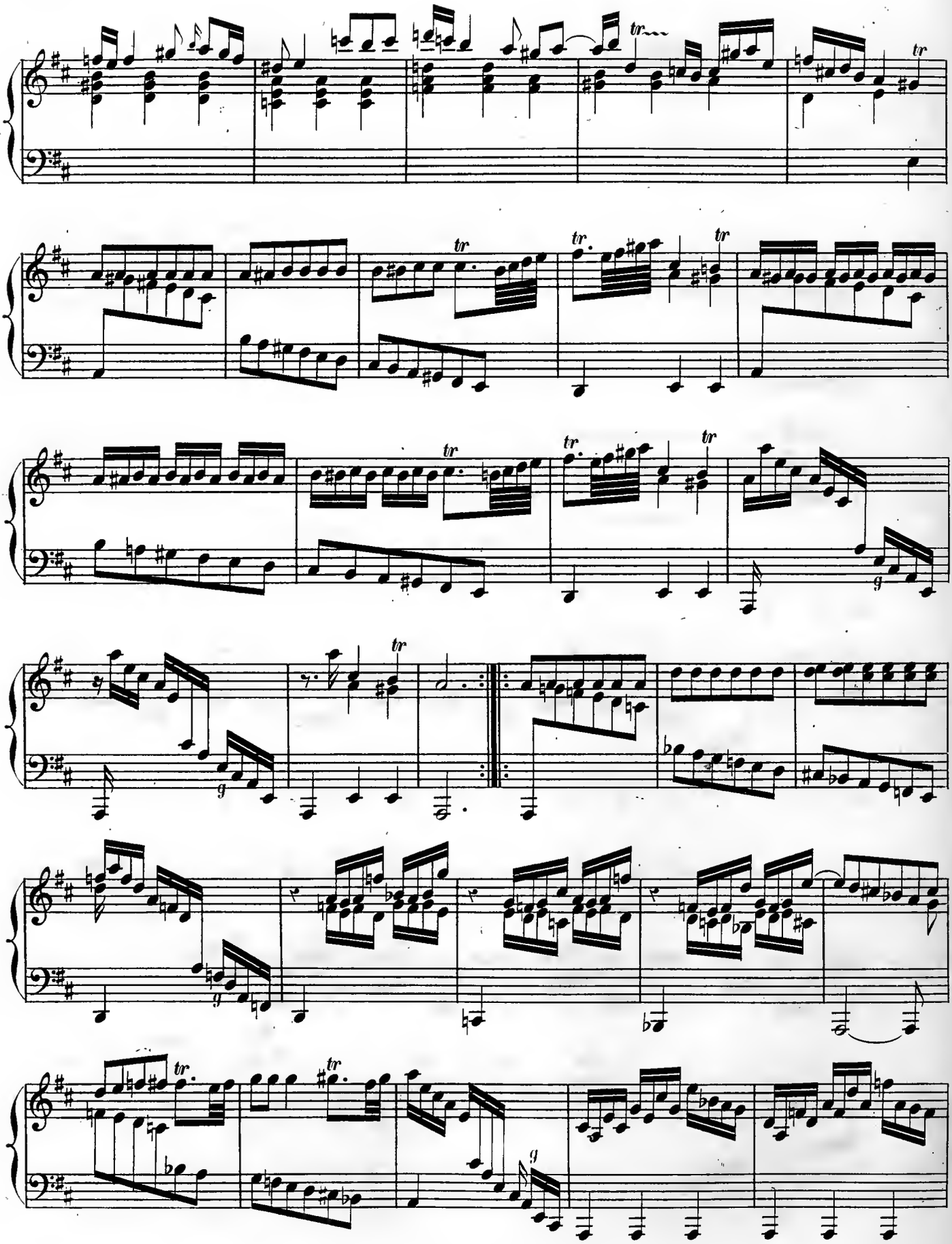


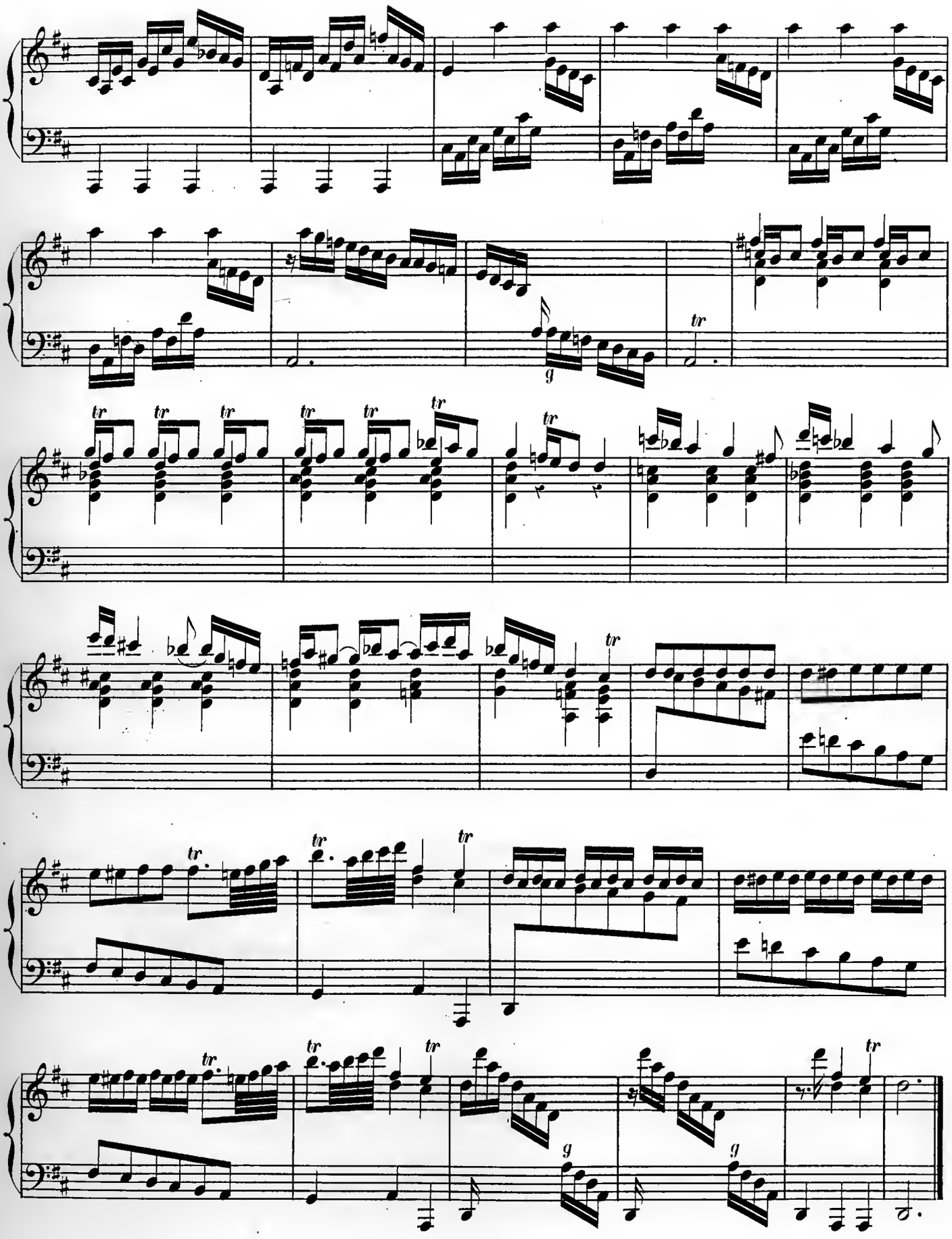


Allegro.

Nº 44.







Allegrissimo.

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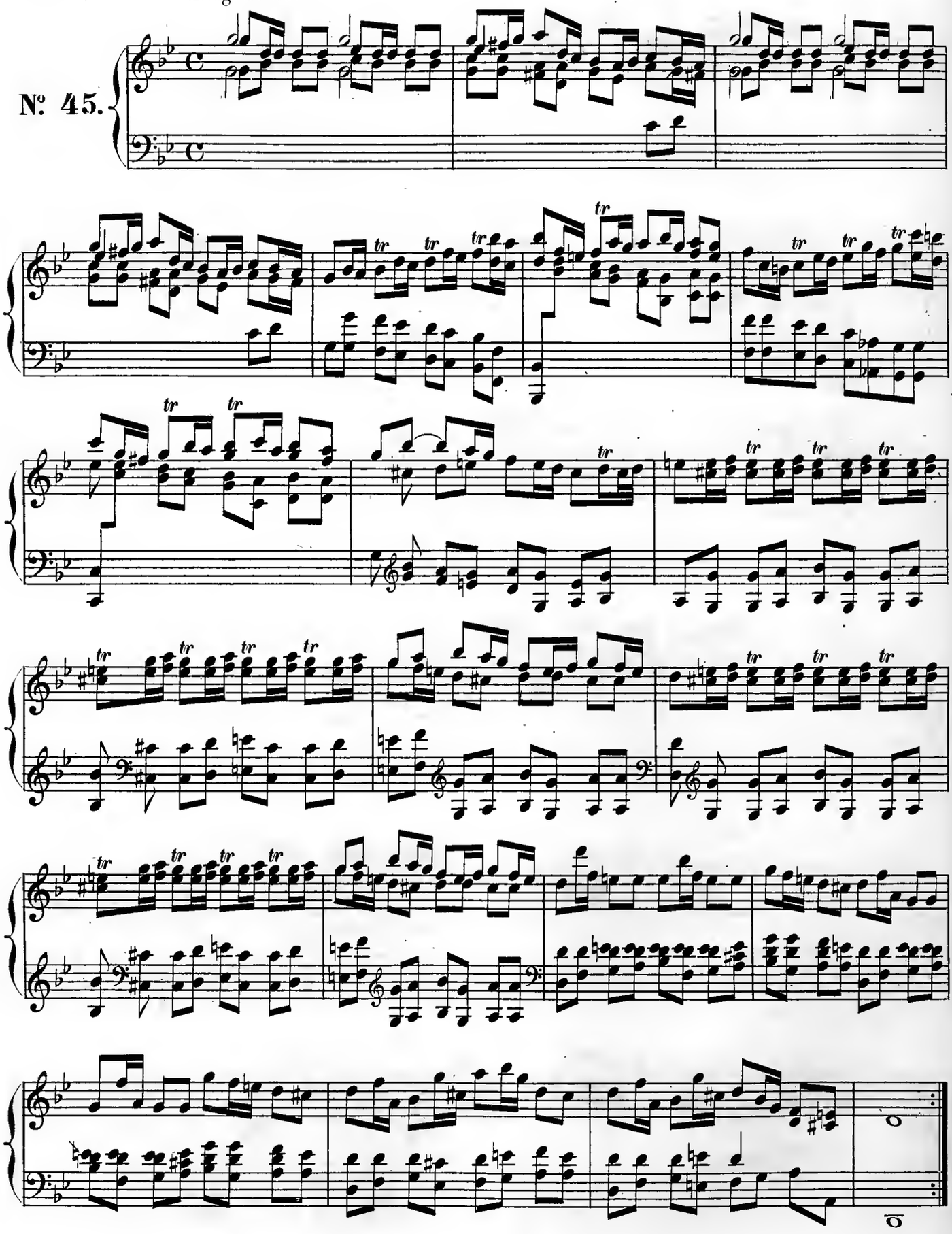

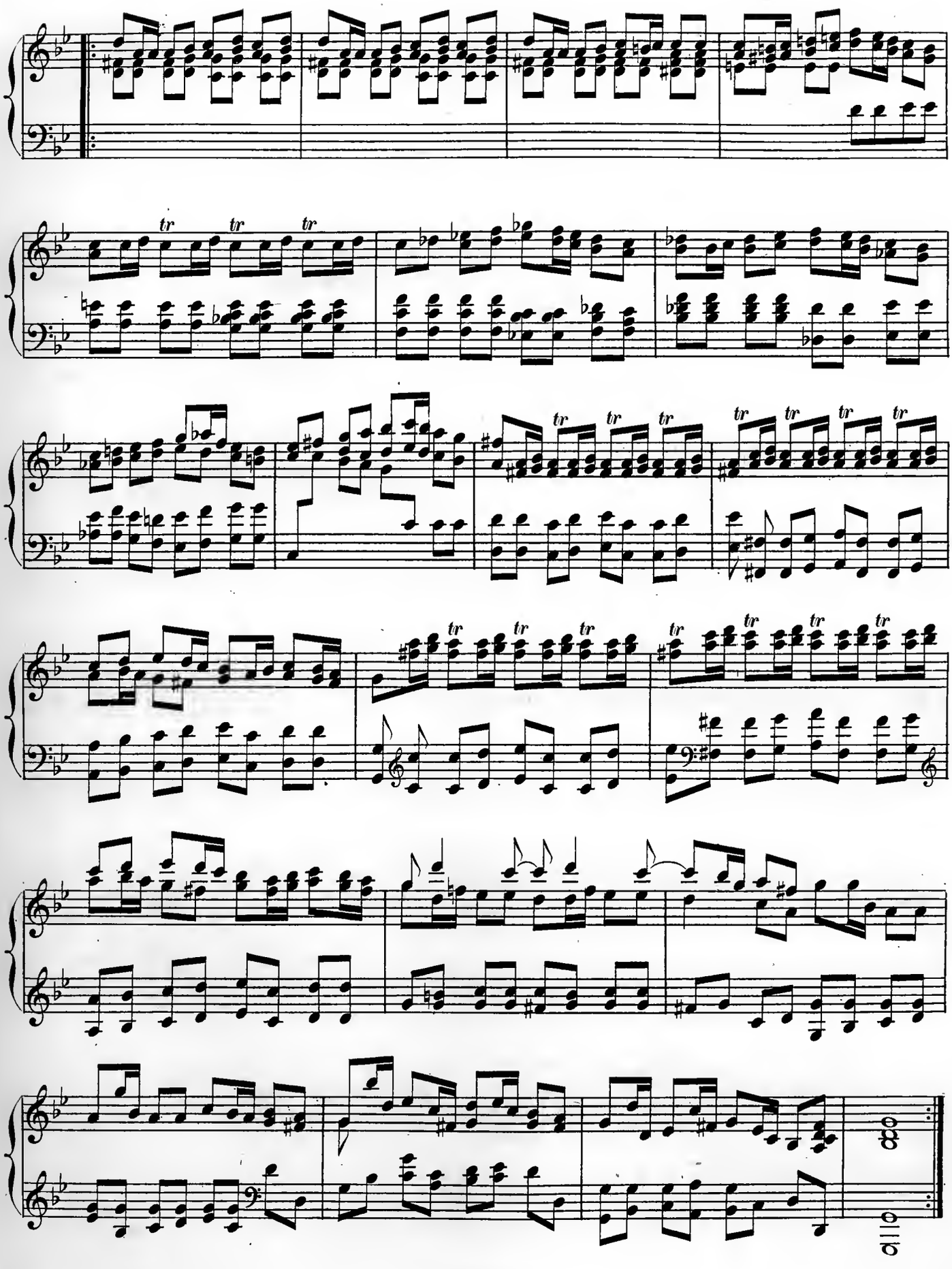

Allegro

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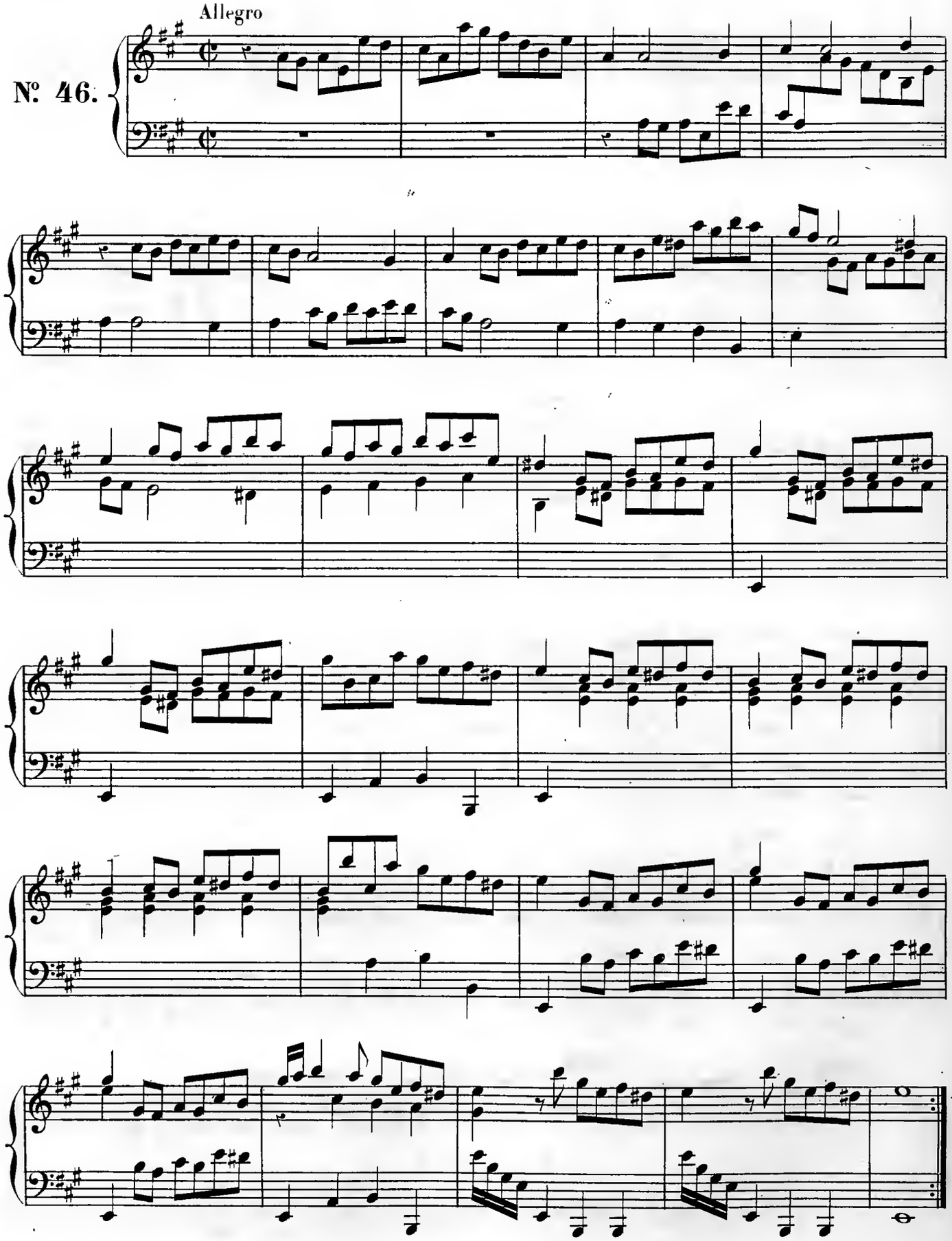

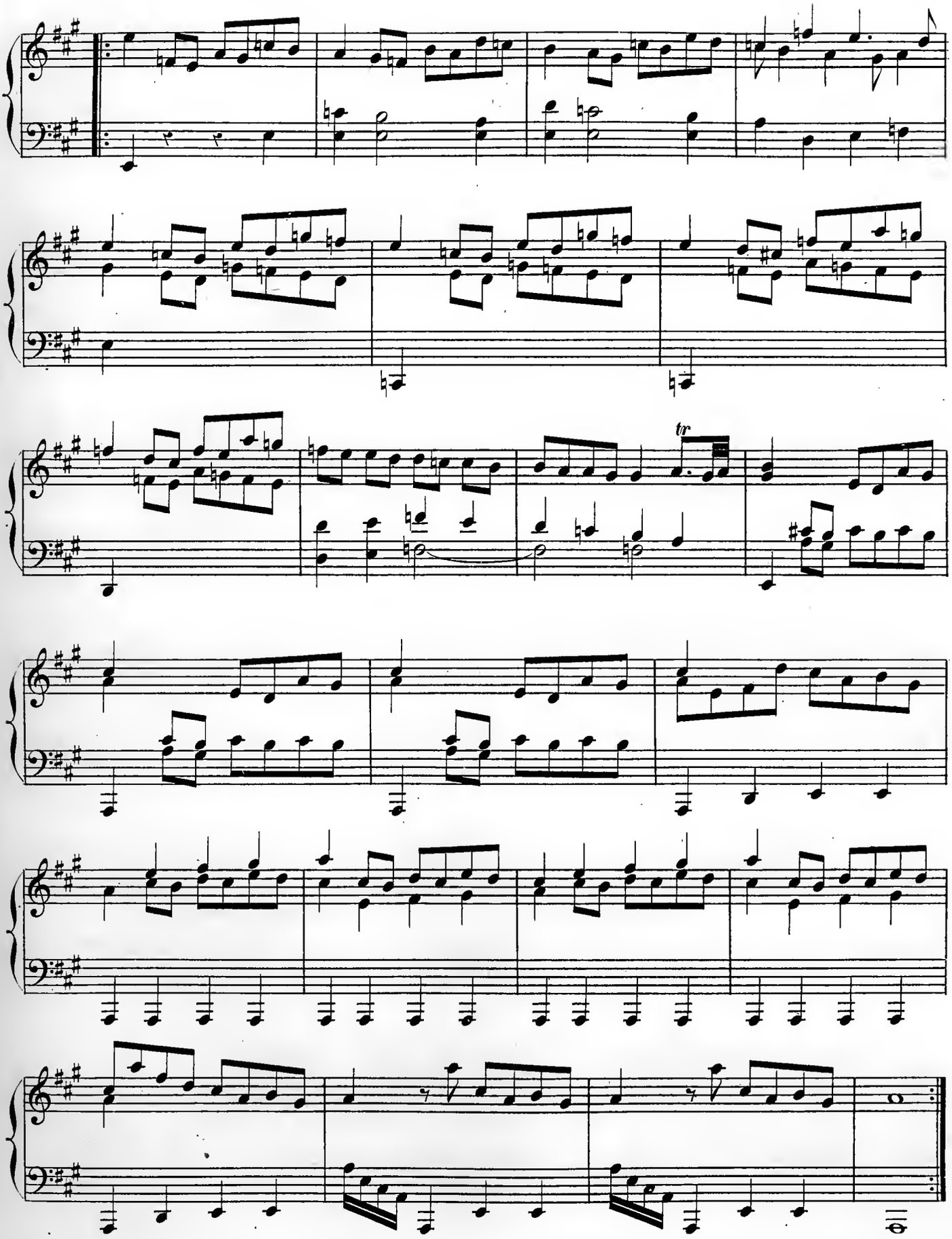
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Allegro.

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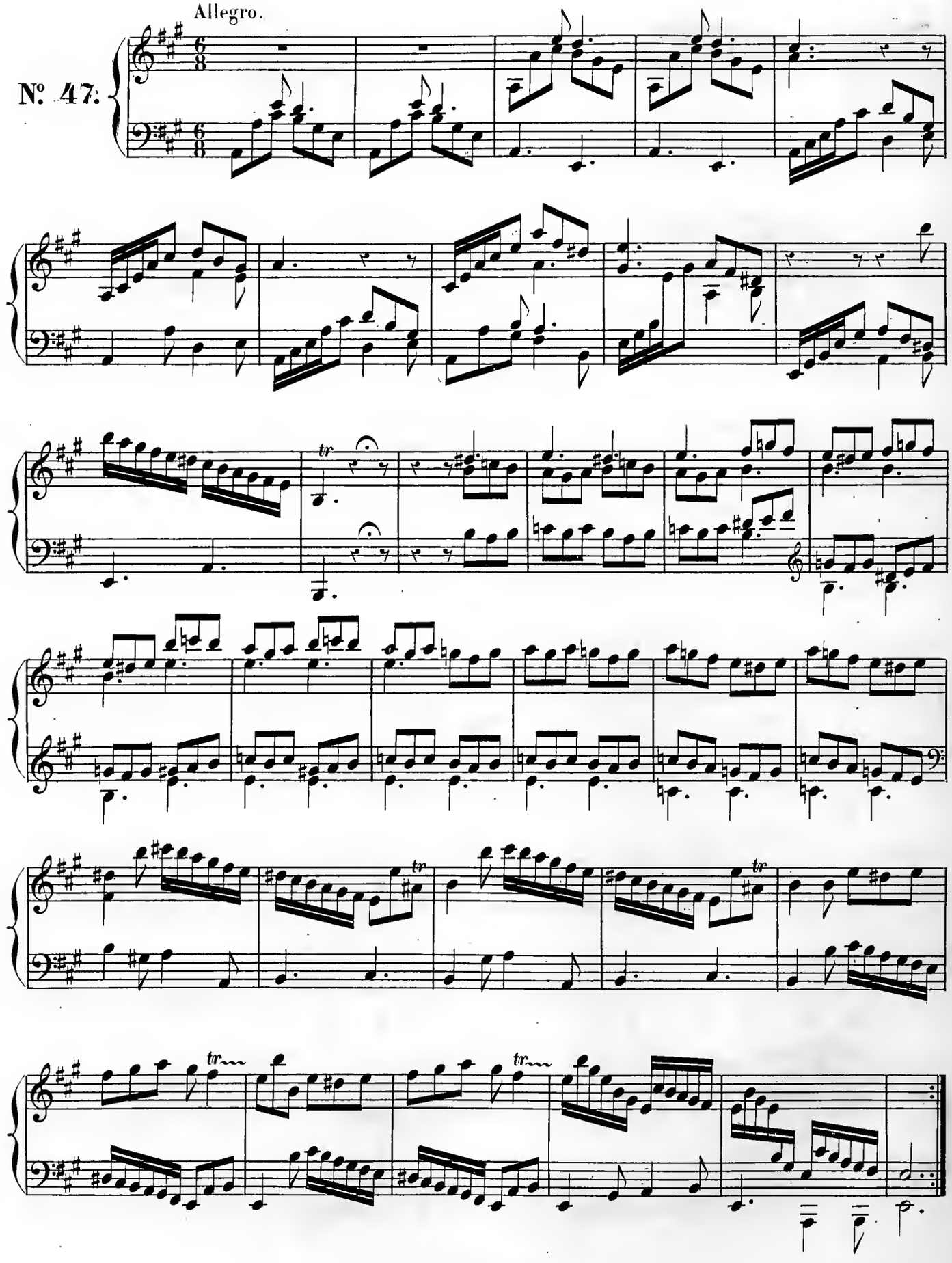

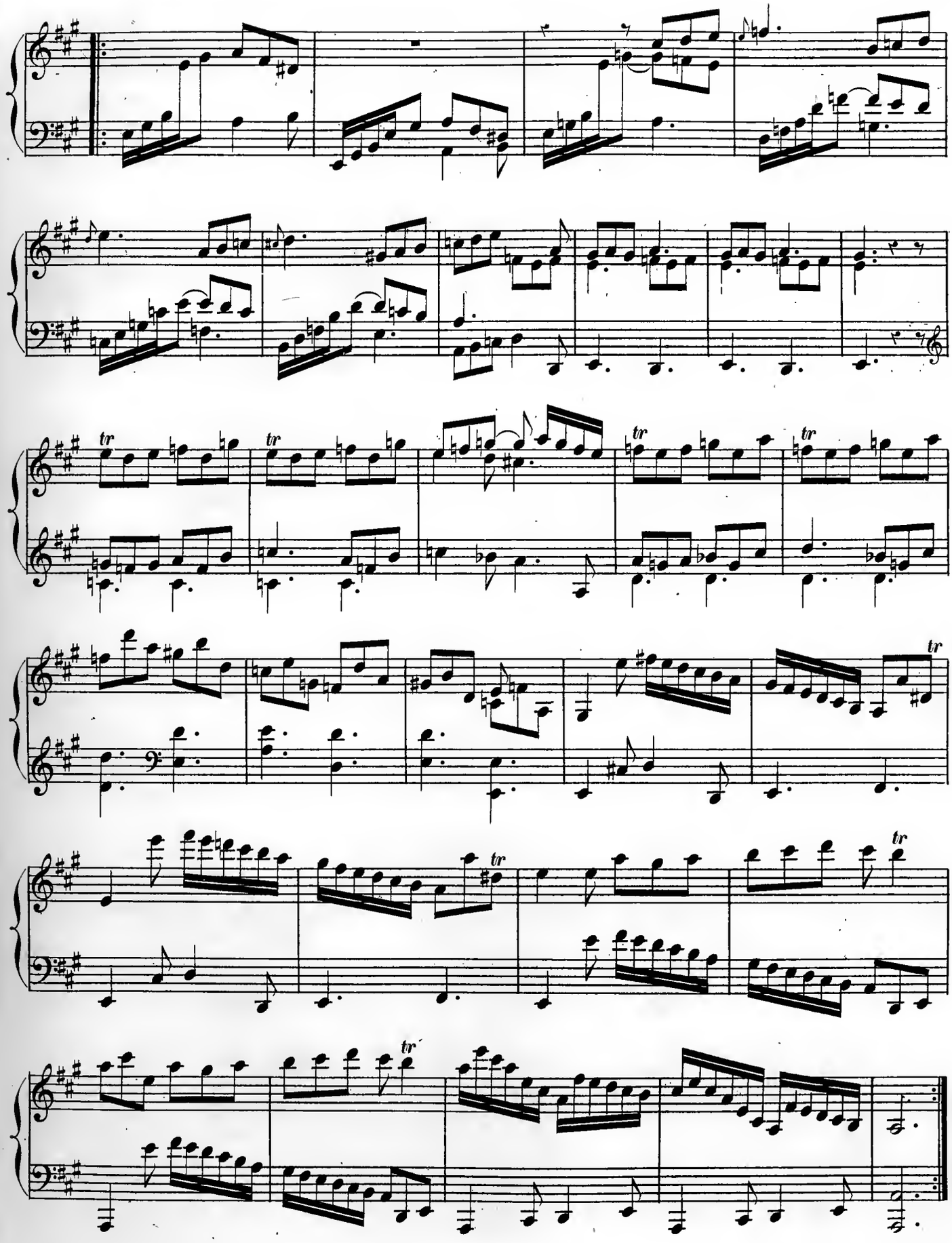

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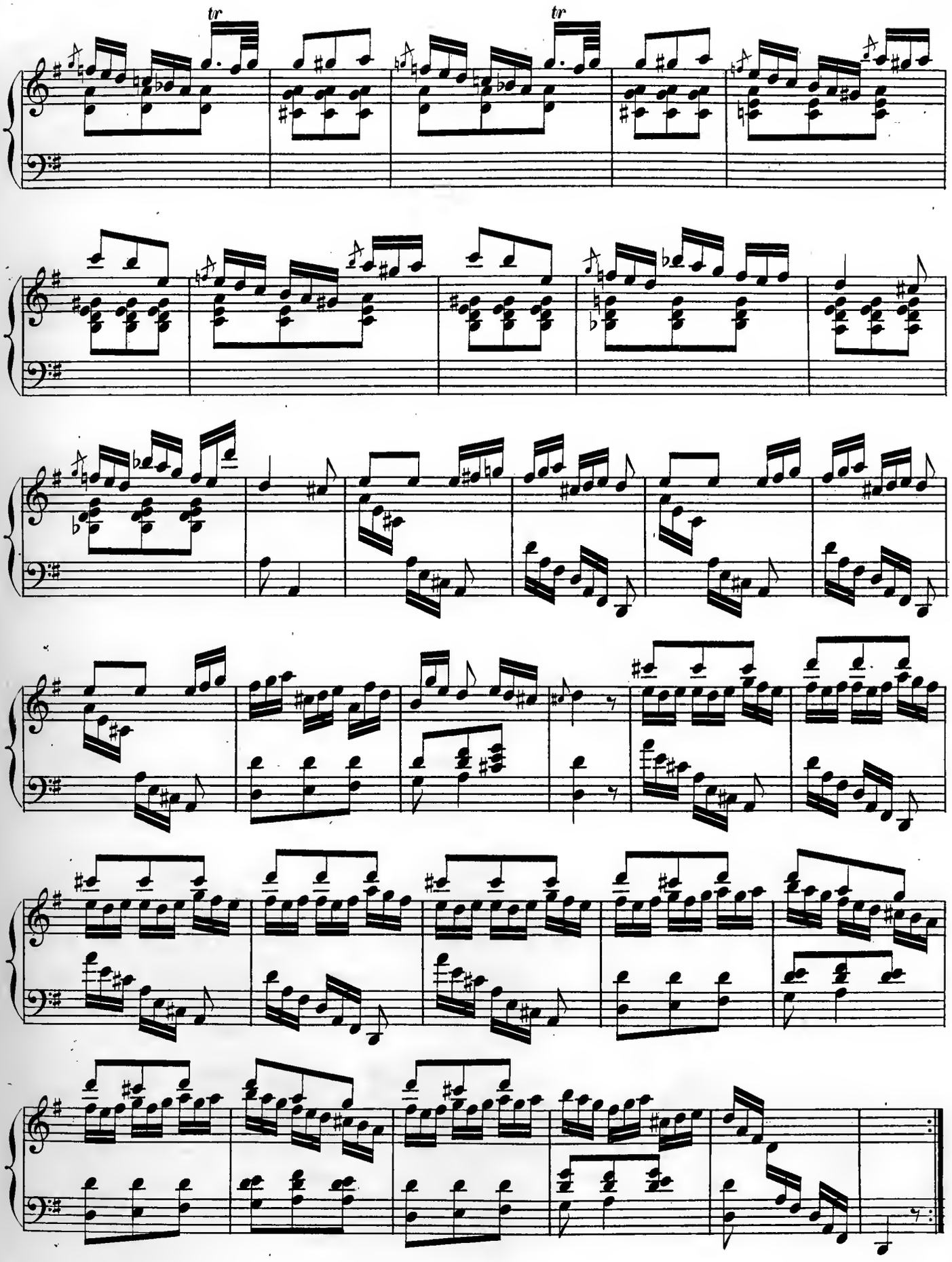
Allegro.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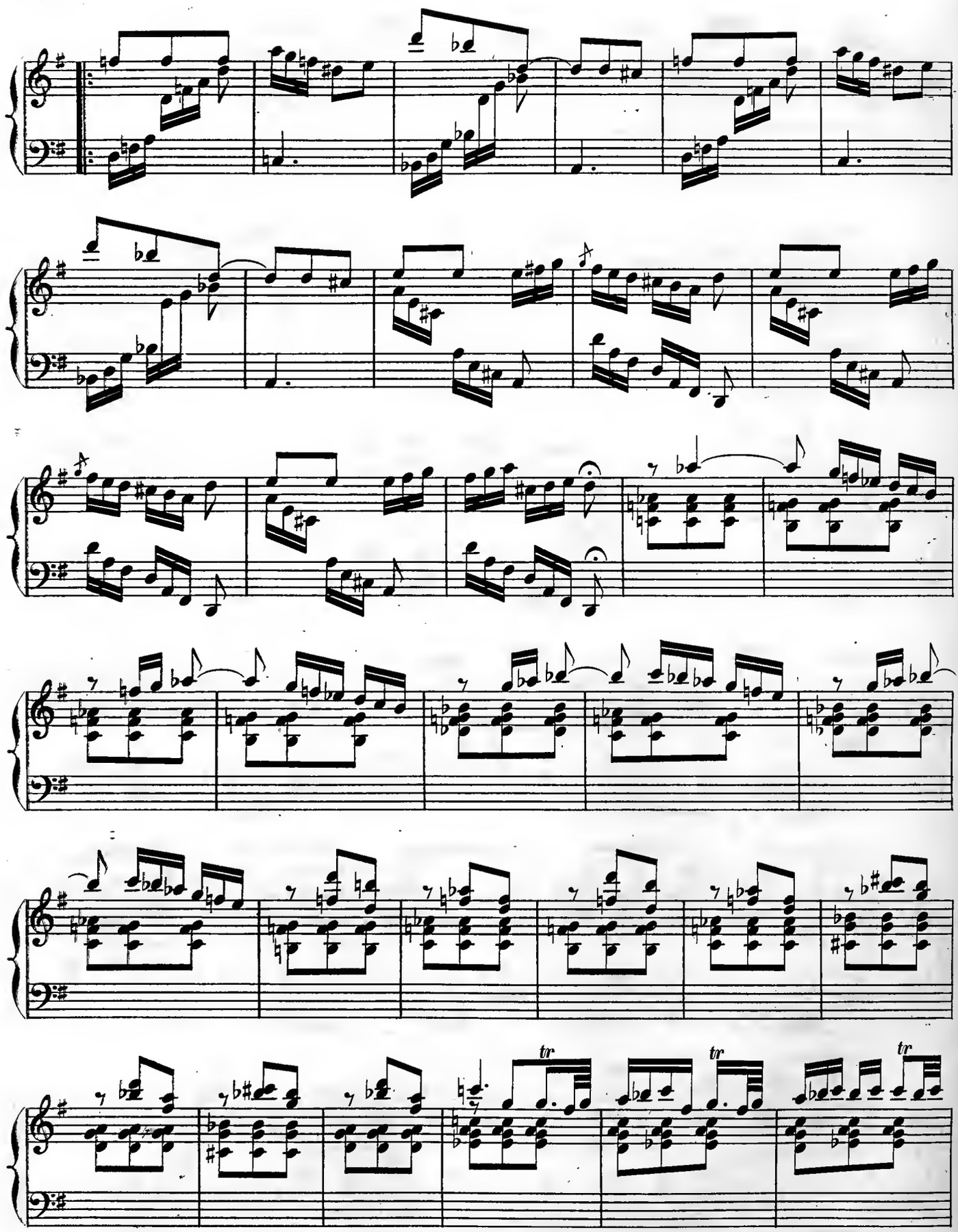
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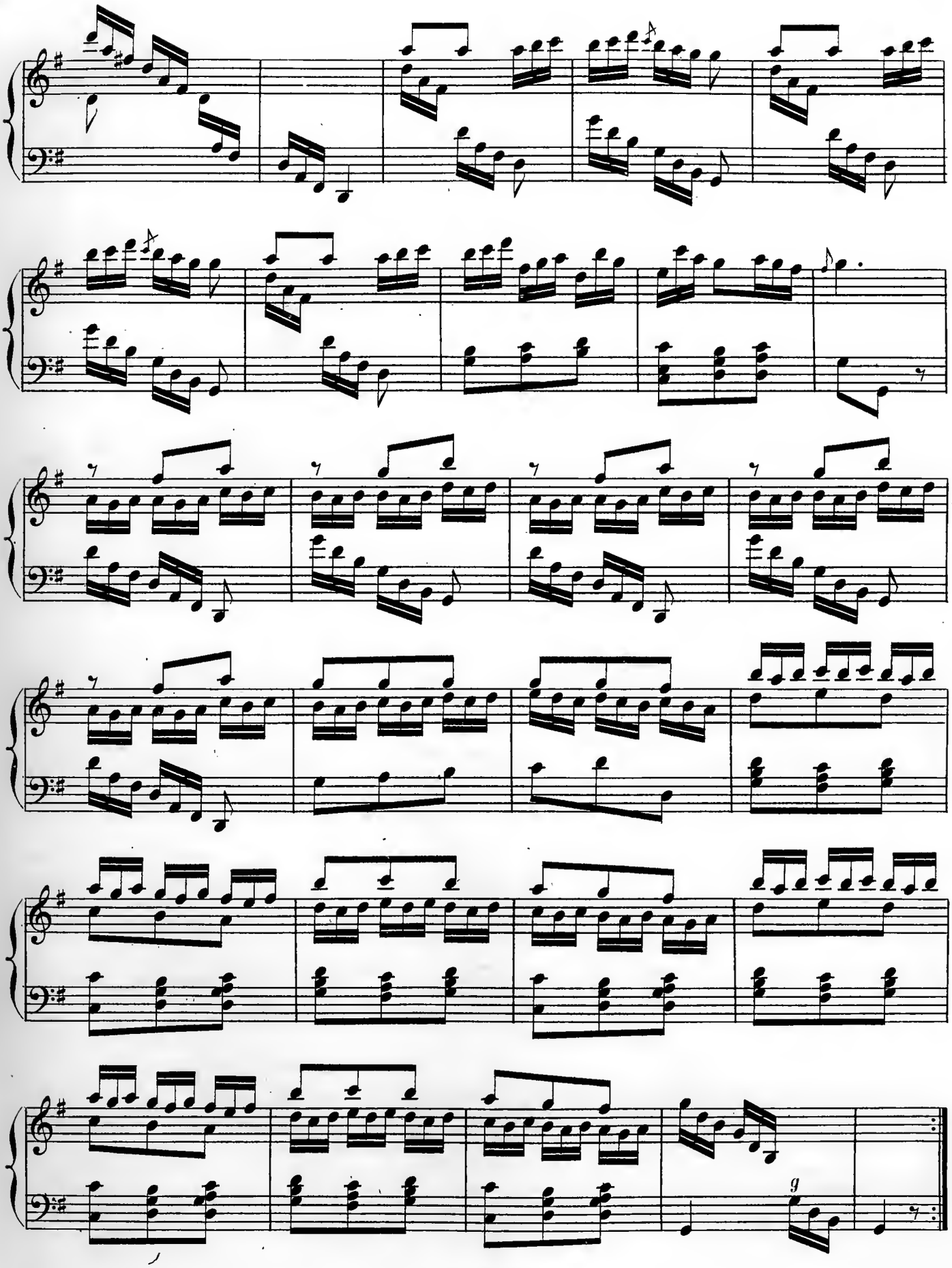

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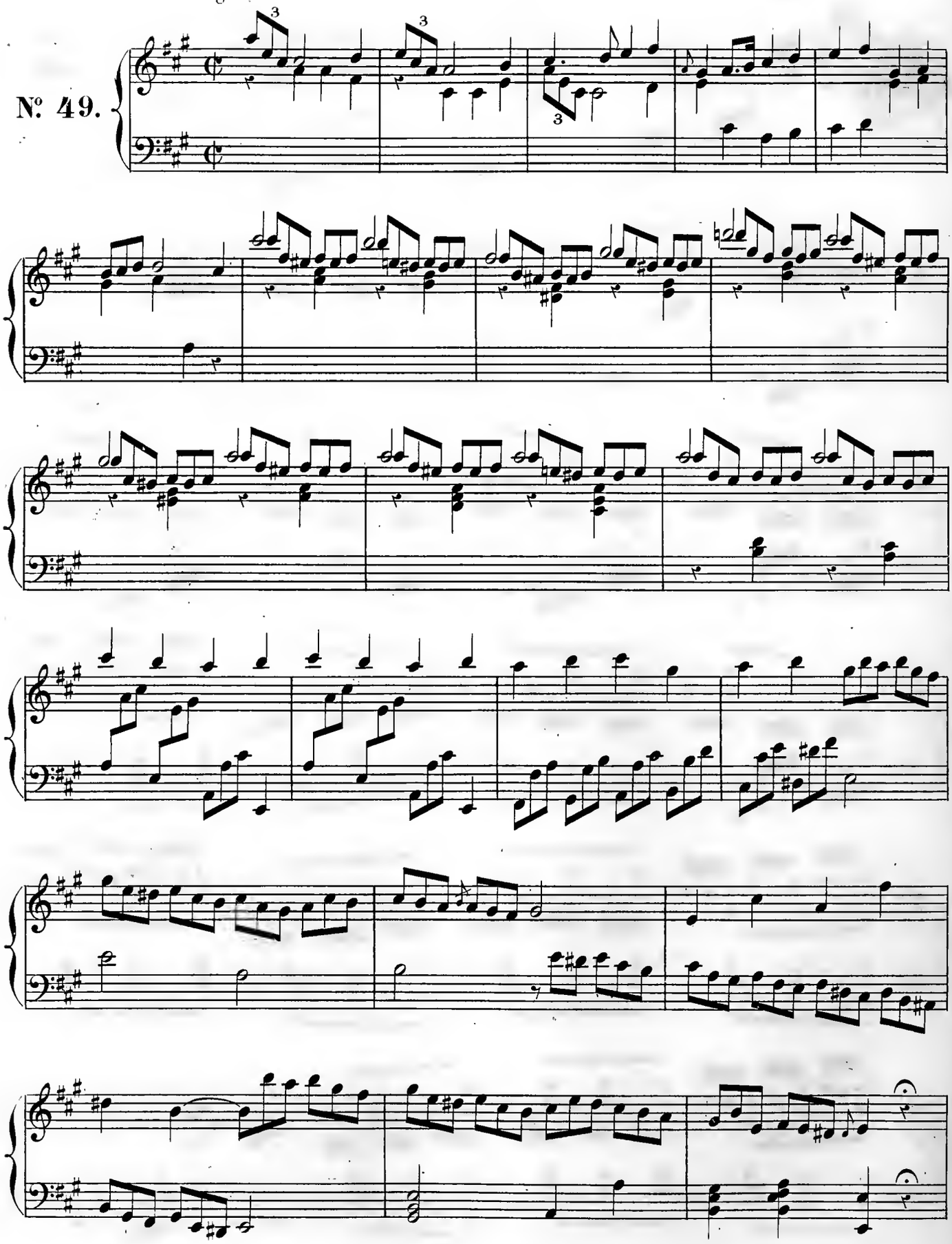

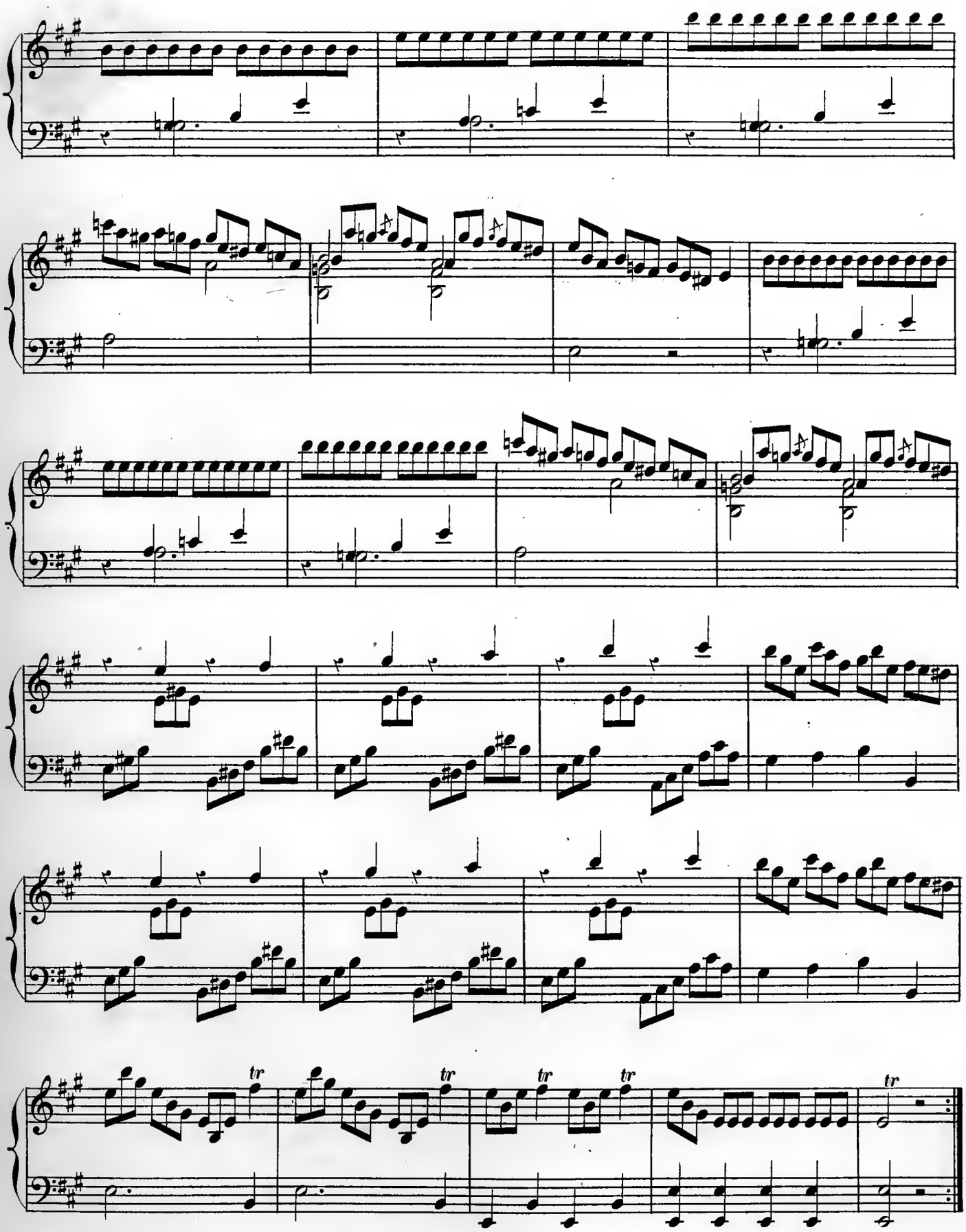
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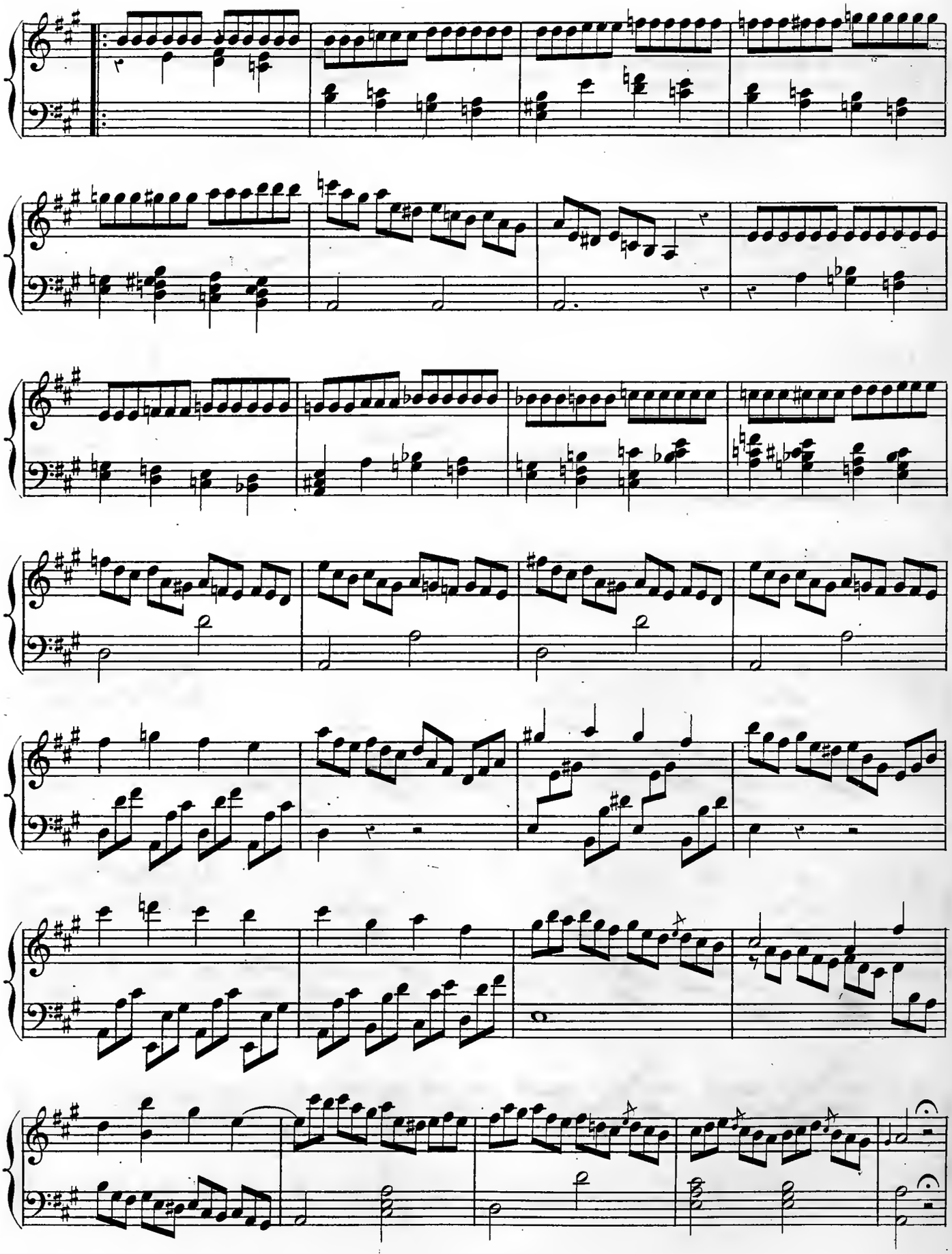
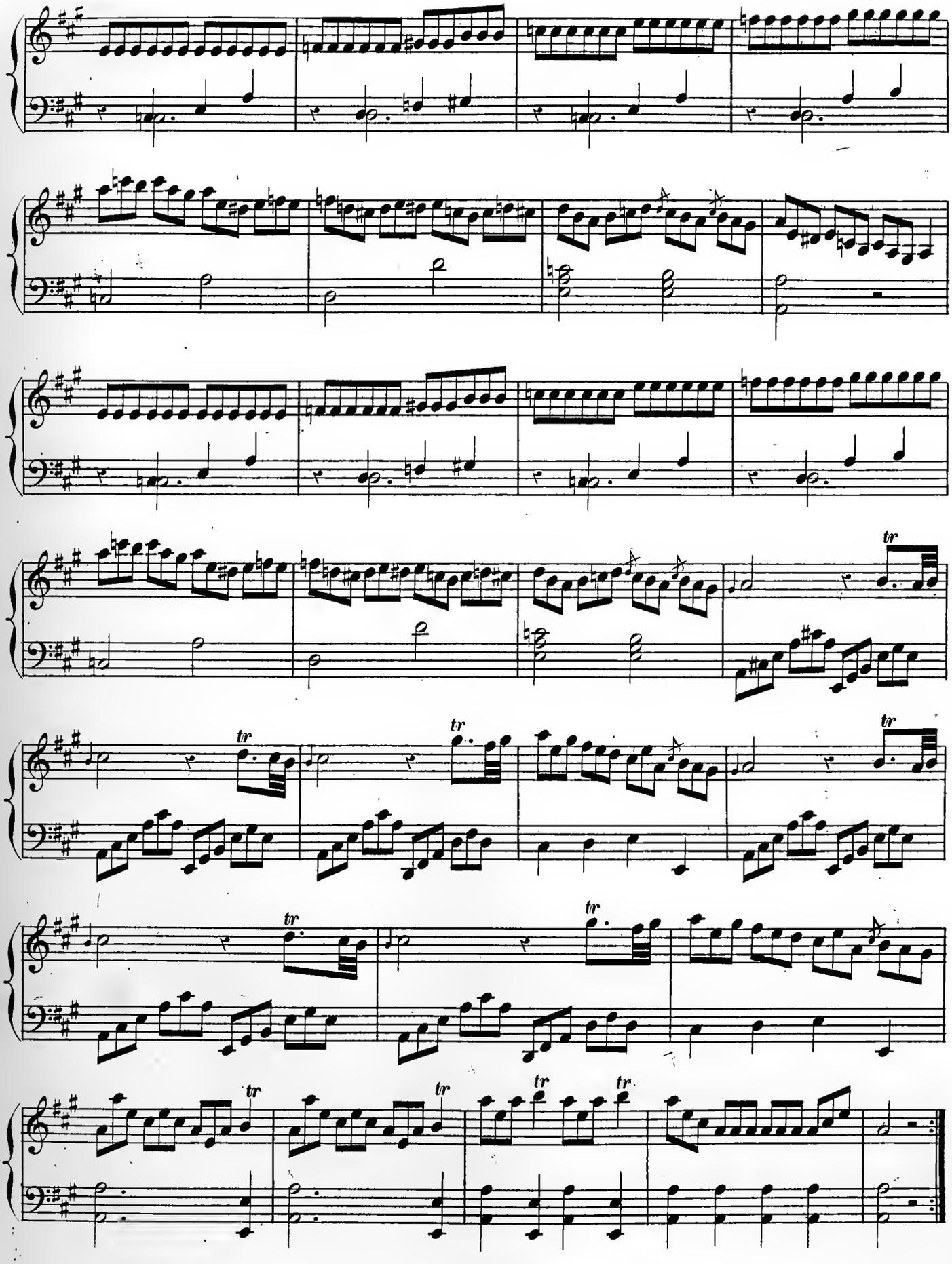




TROIS SONATES

pour le

PIANO-FORTE,

dédiées à **J. HAYDN**

PAR

L. VAN BEETHOVEN.

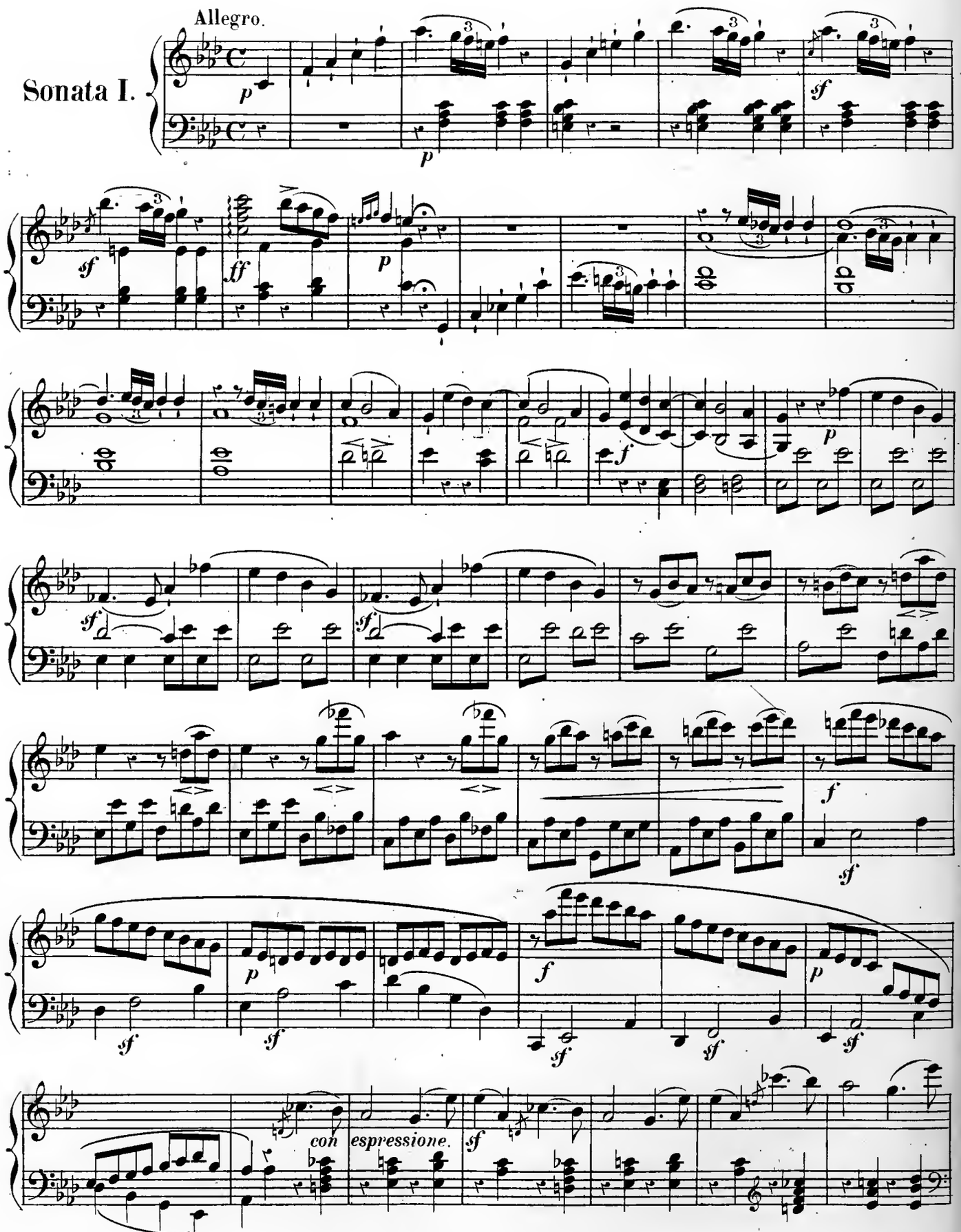
Oeuvre 2. **N°.** ___ **Prix:**

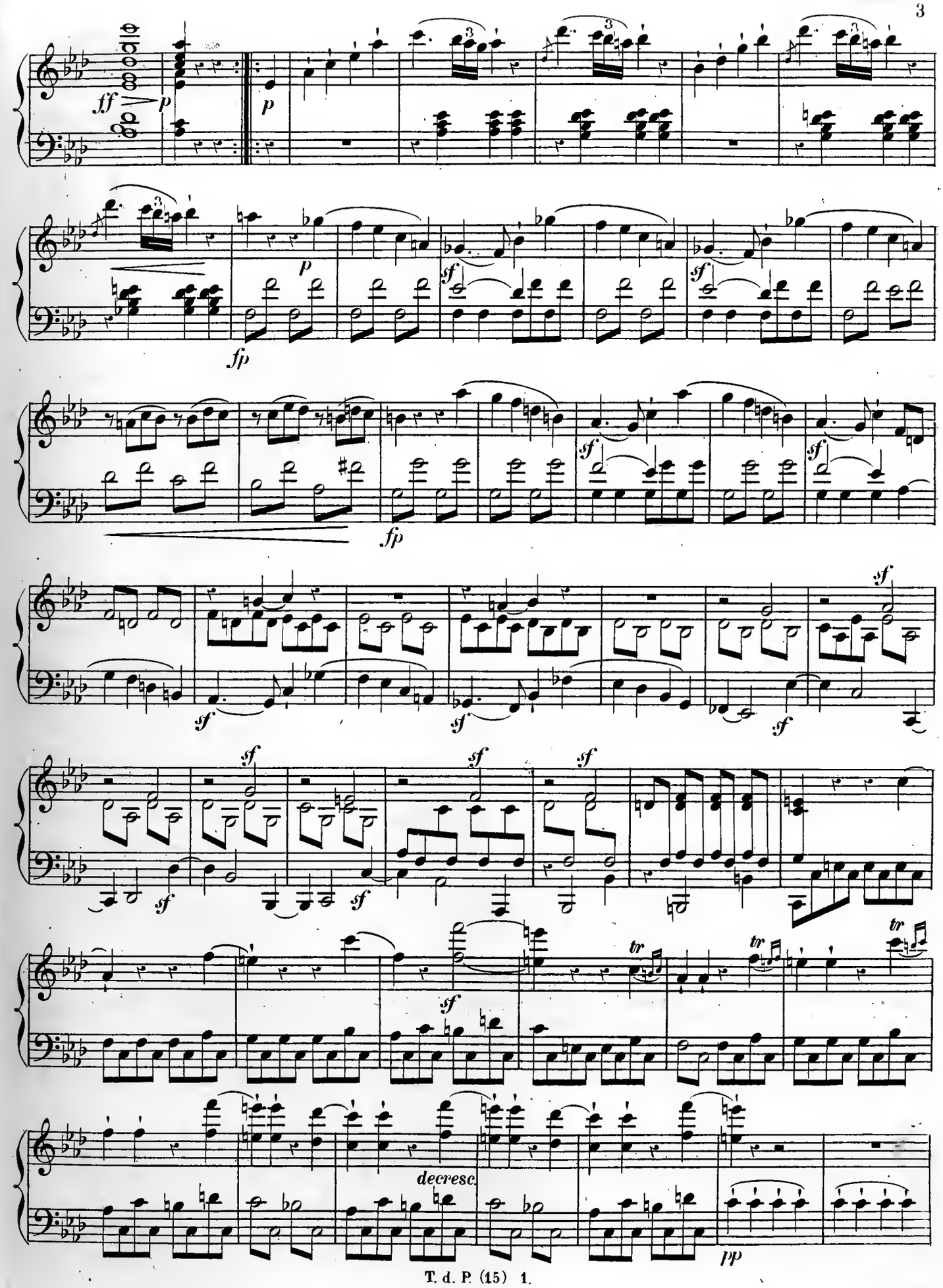
PUBLIÉ PAR A. FARRENC. — PARIS, 1863.

T. d. P. (15) 1, 2, 3.

Allegro.

Sonata I.

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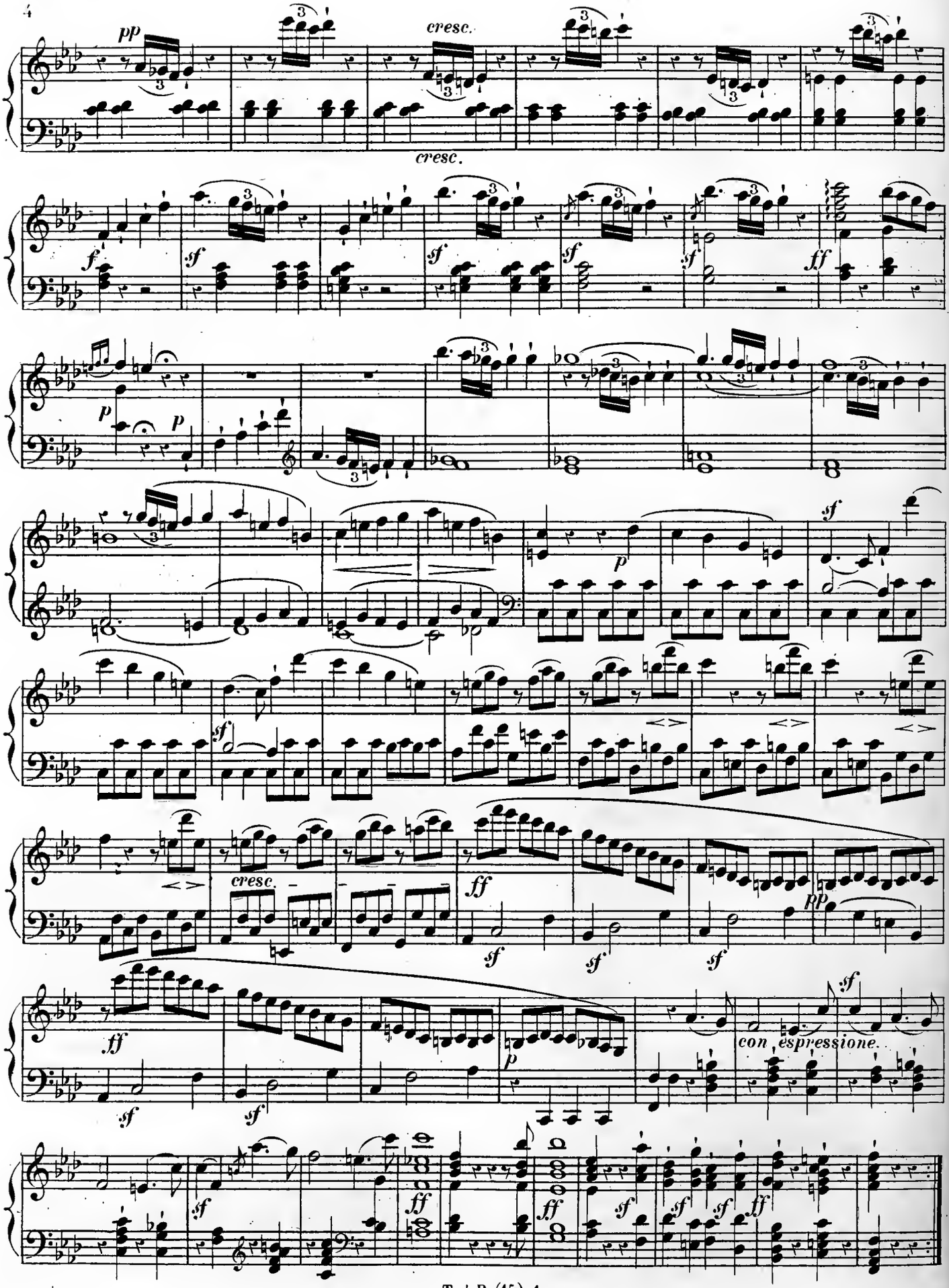
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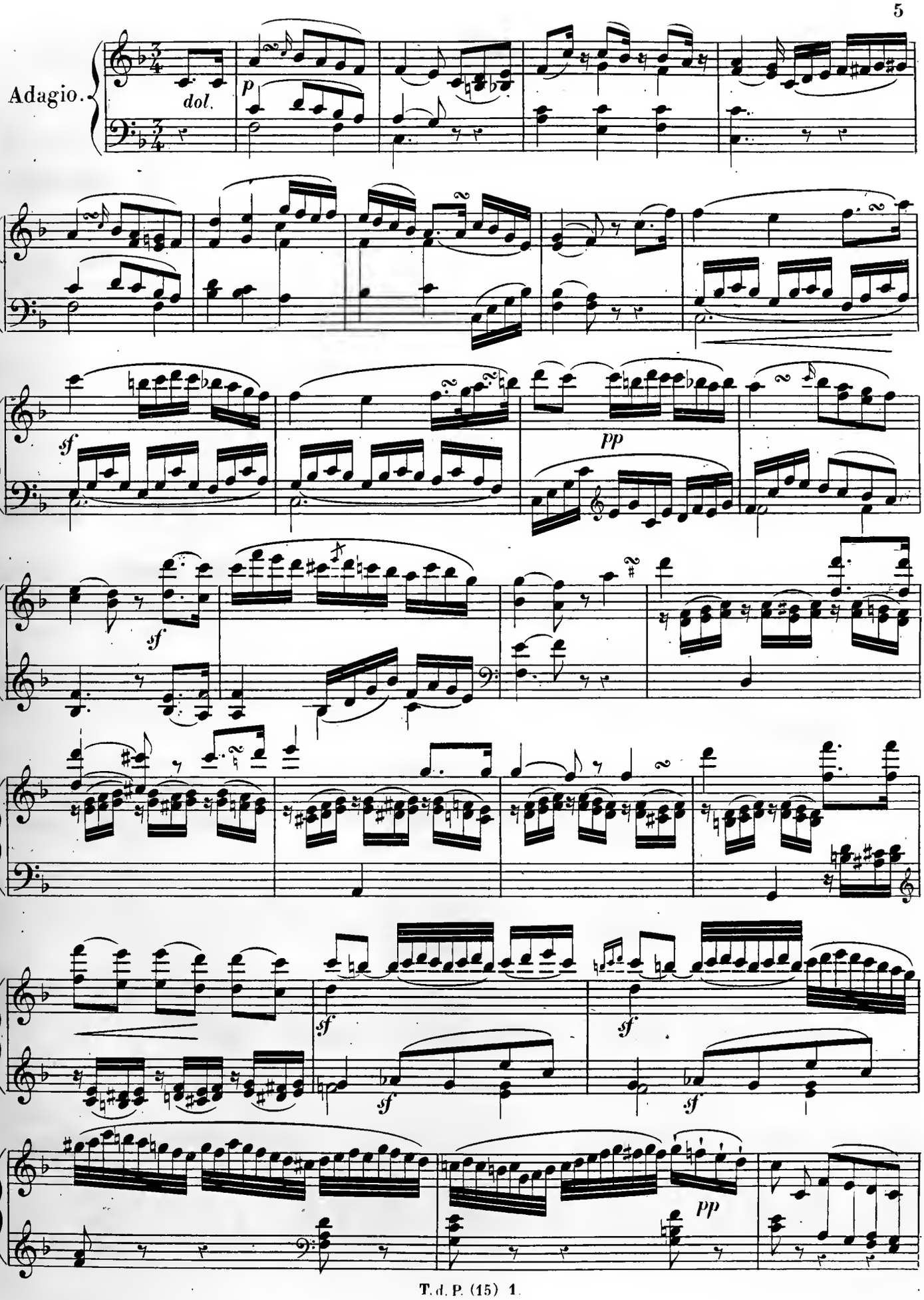
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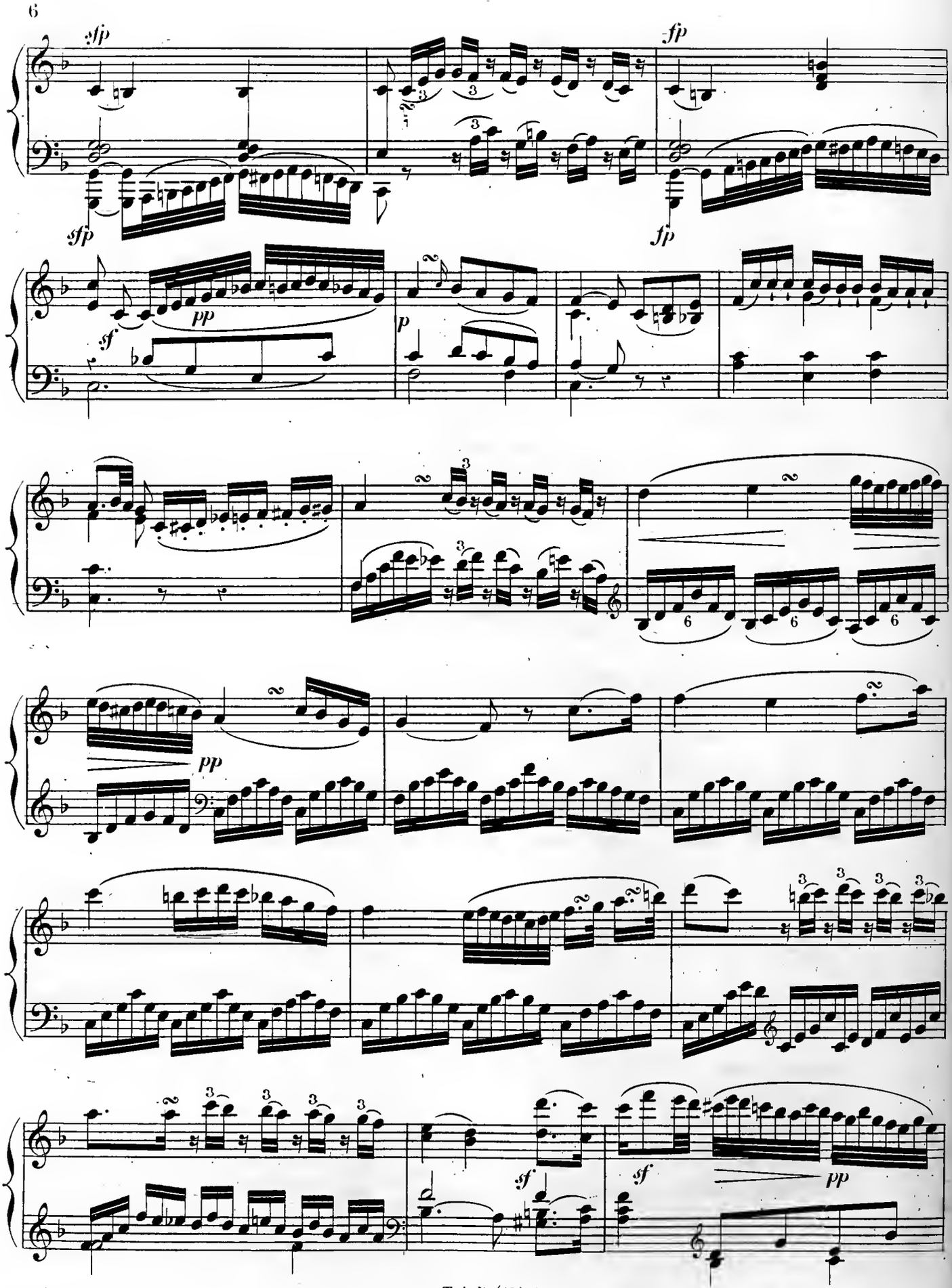
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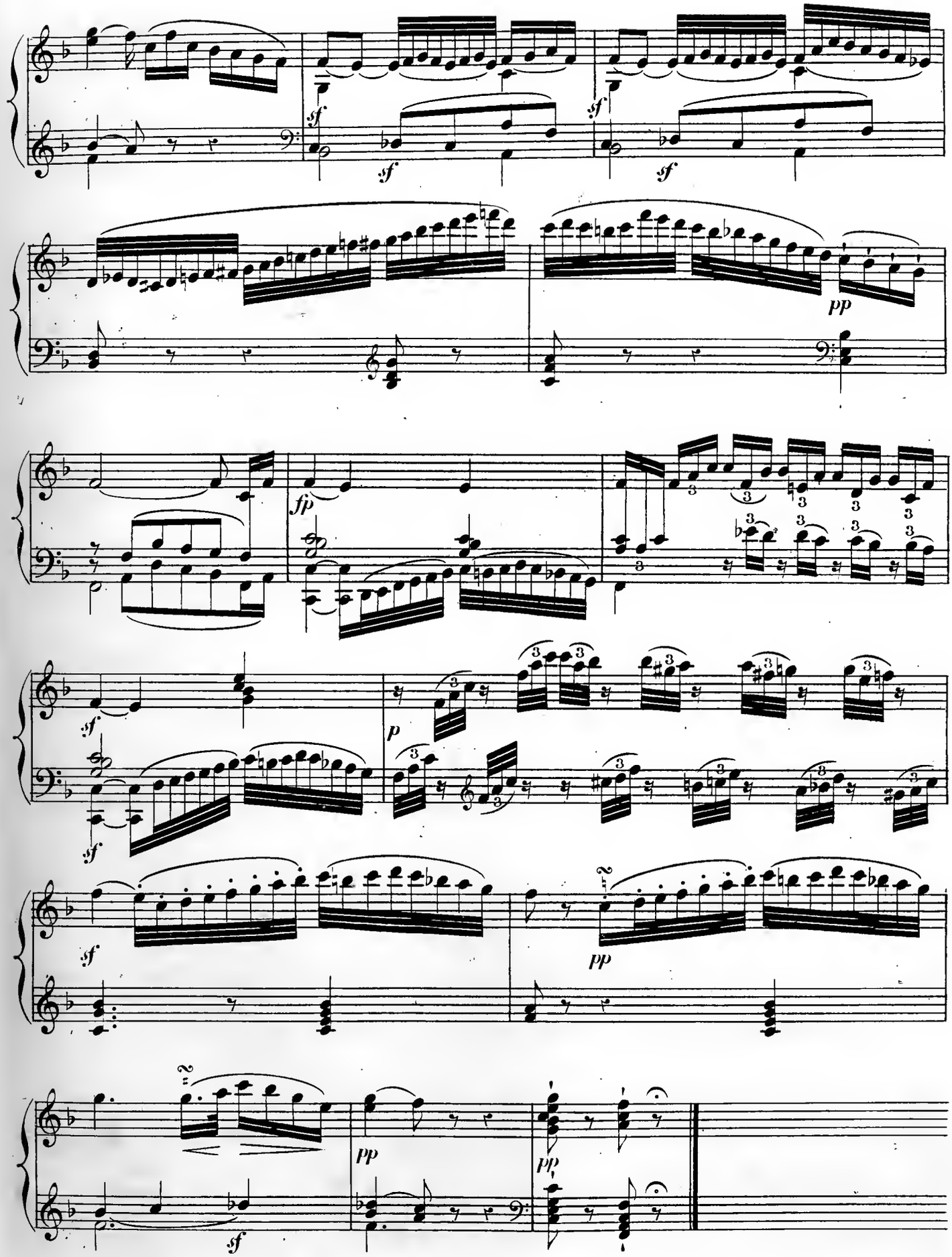
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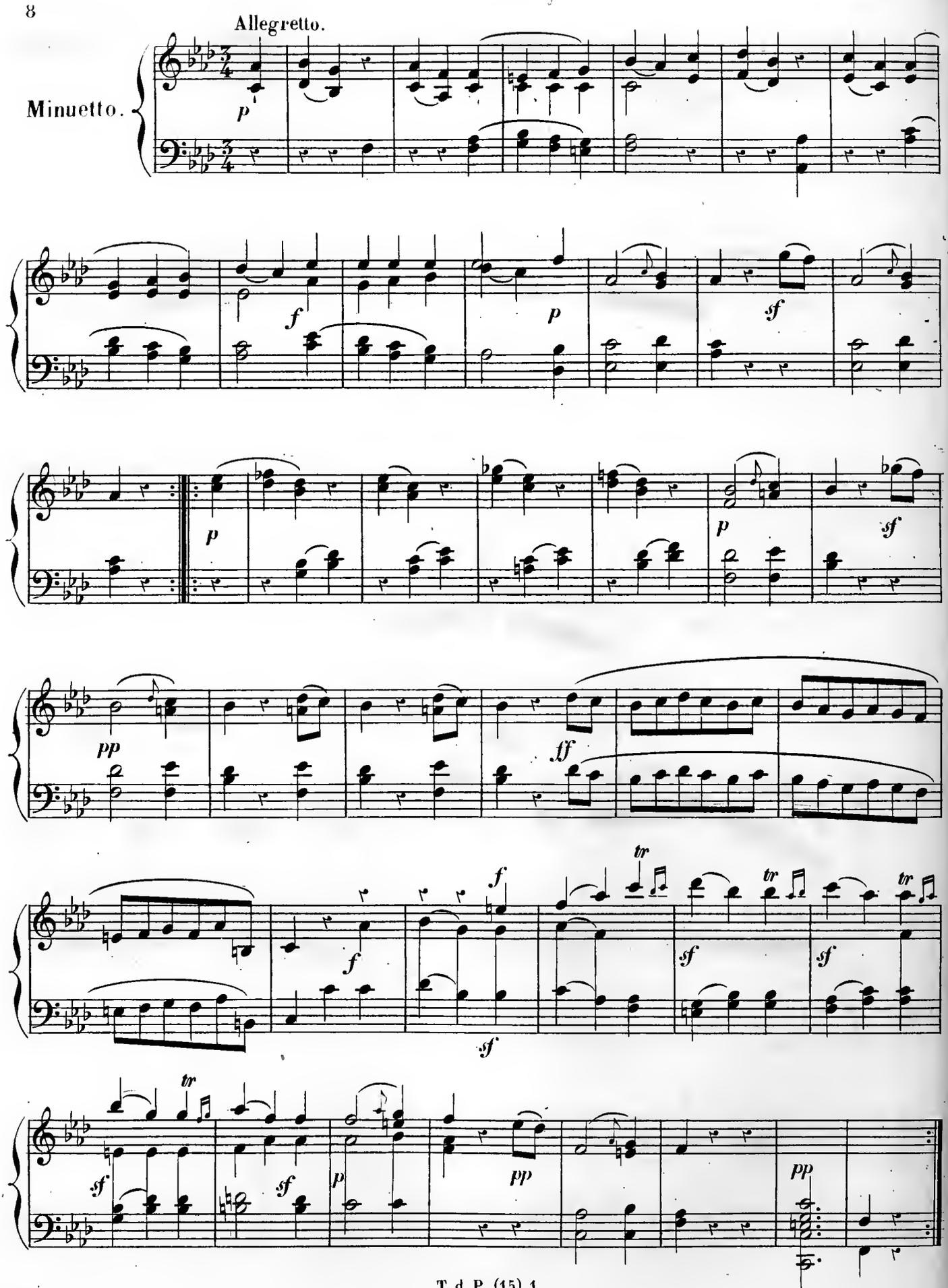
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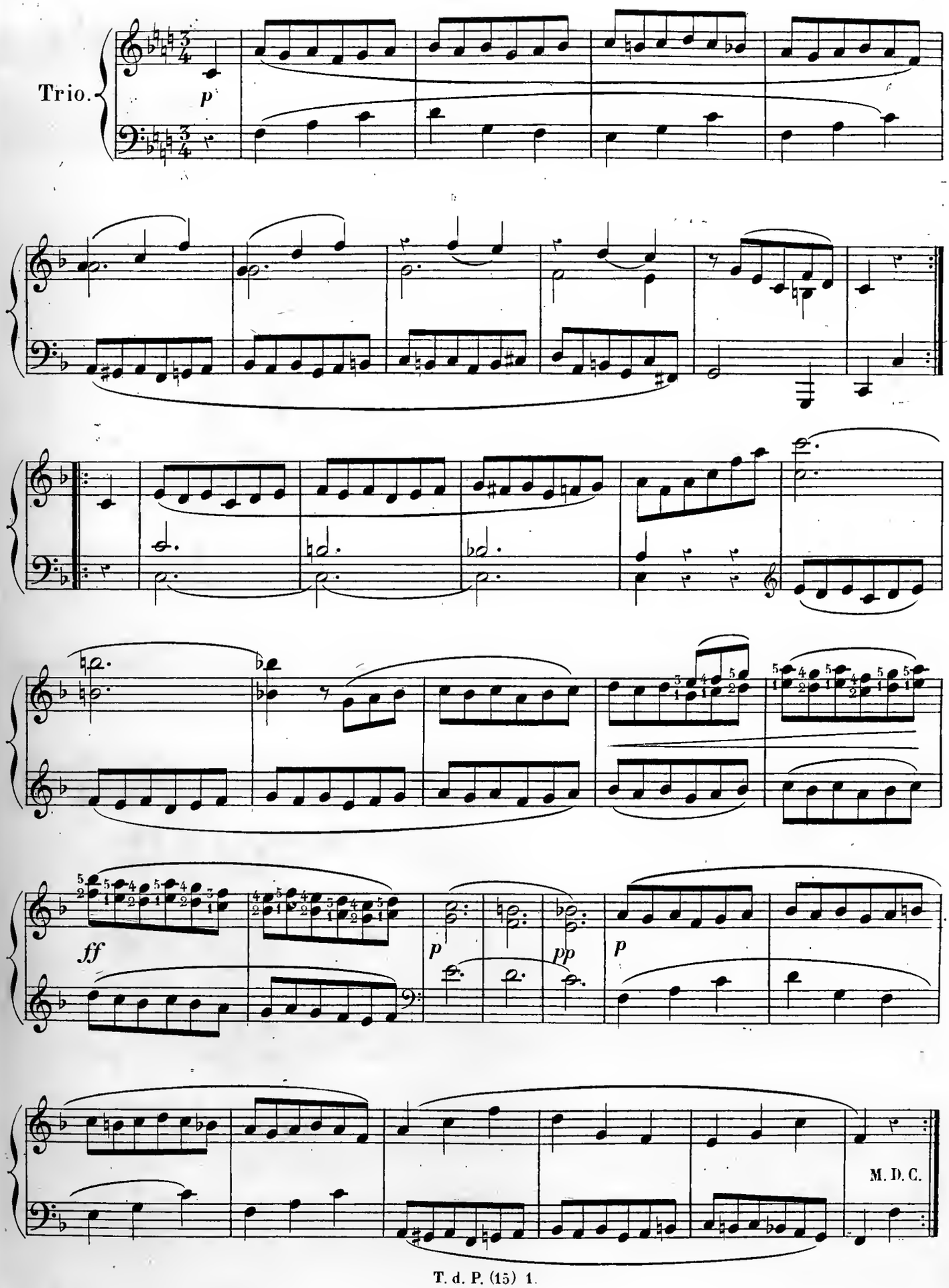
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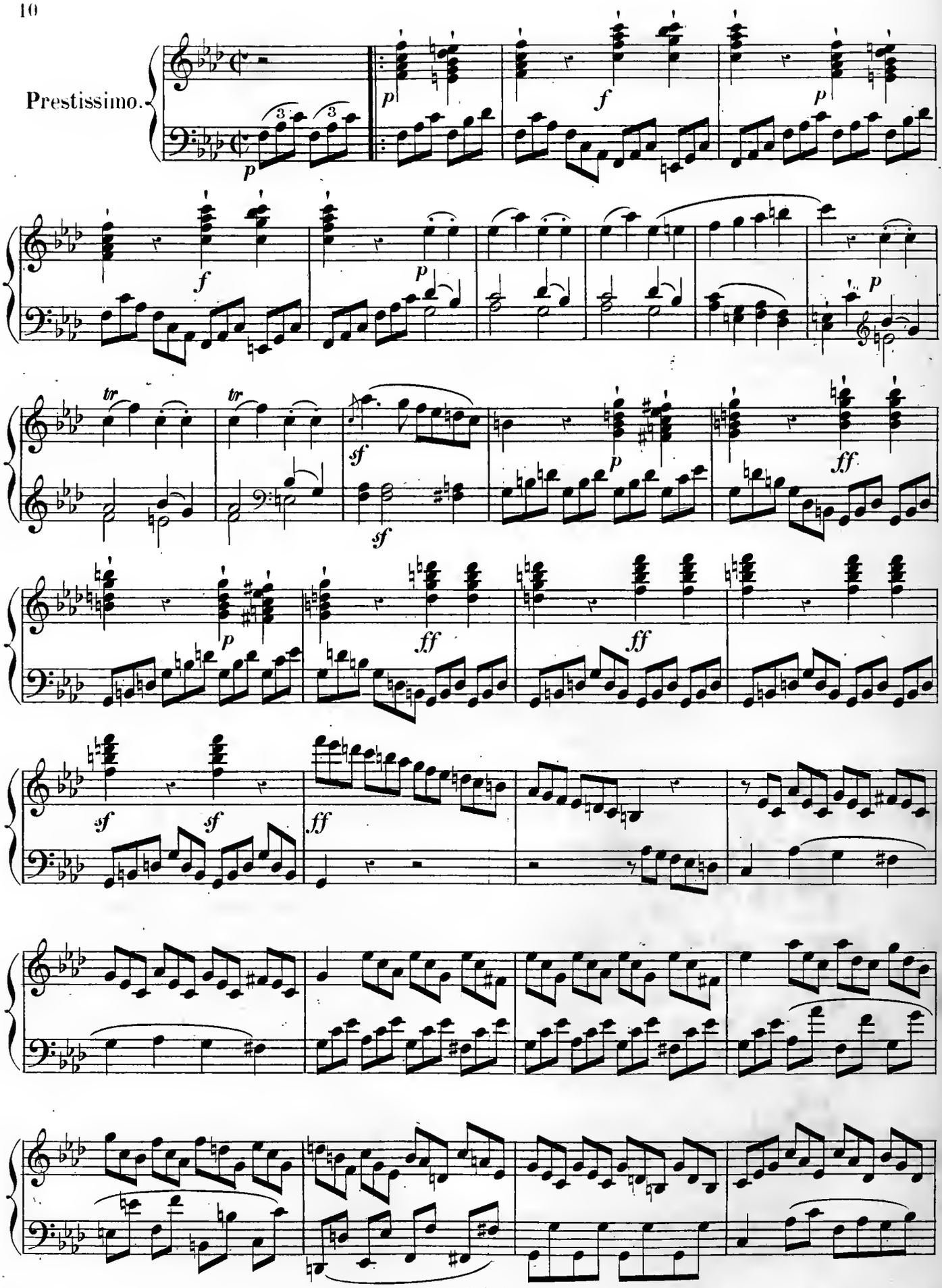
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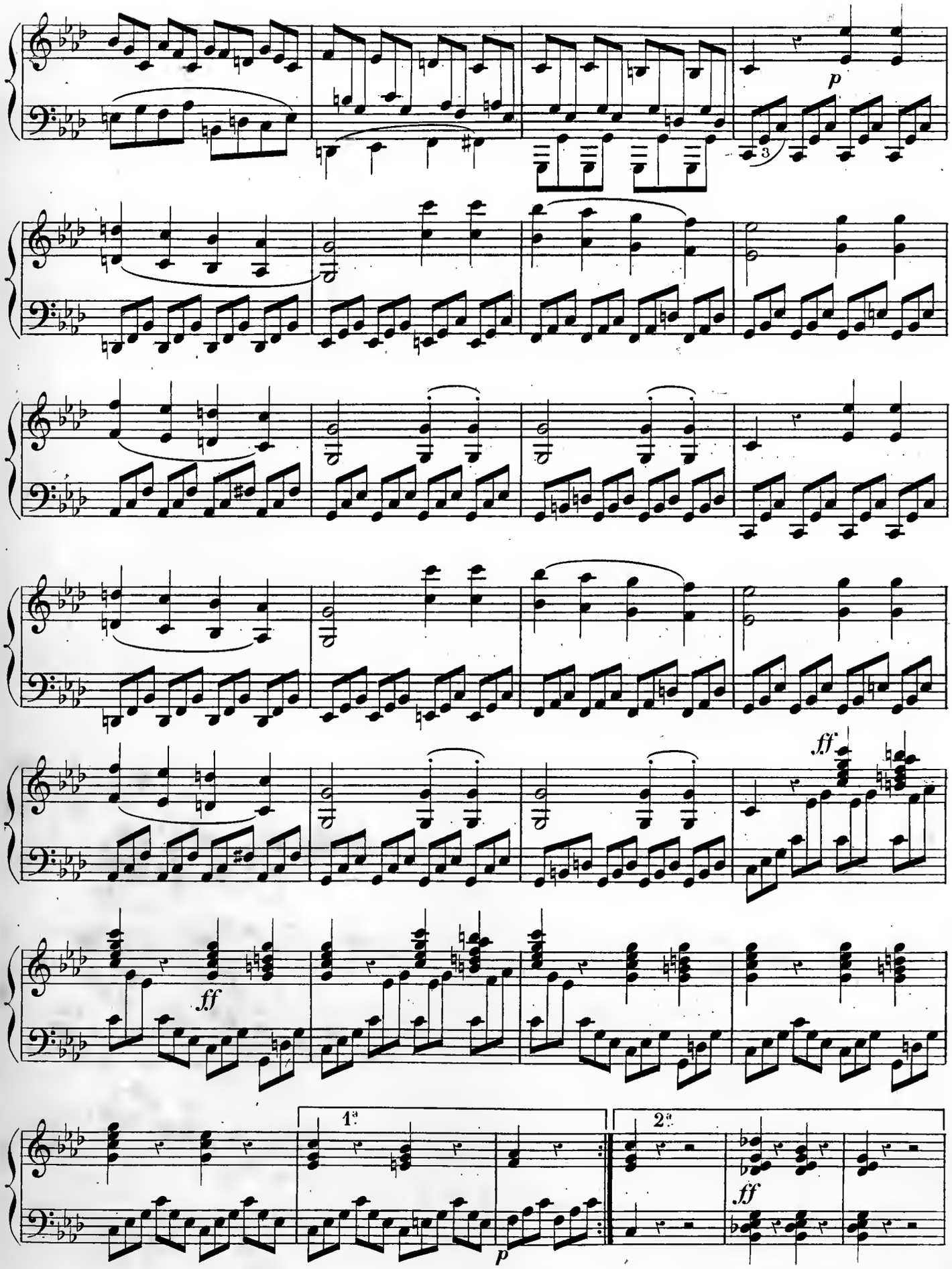
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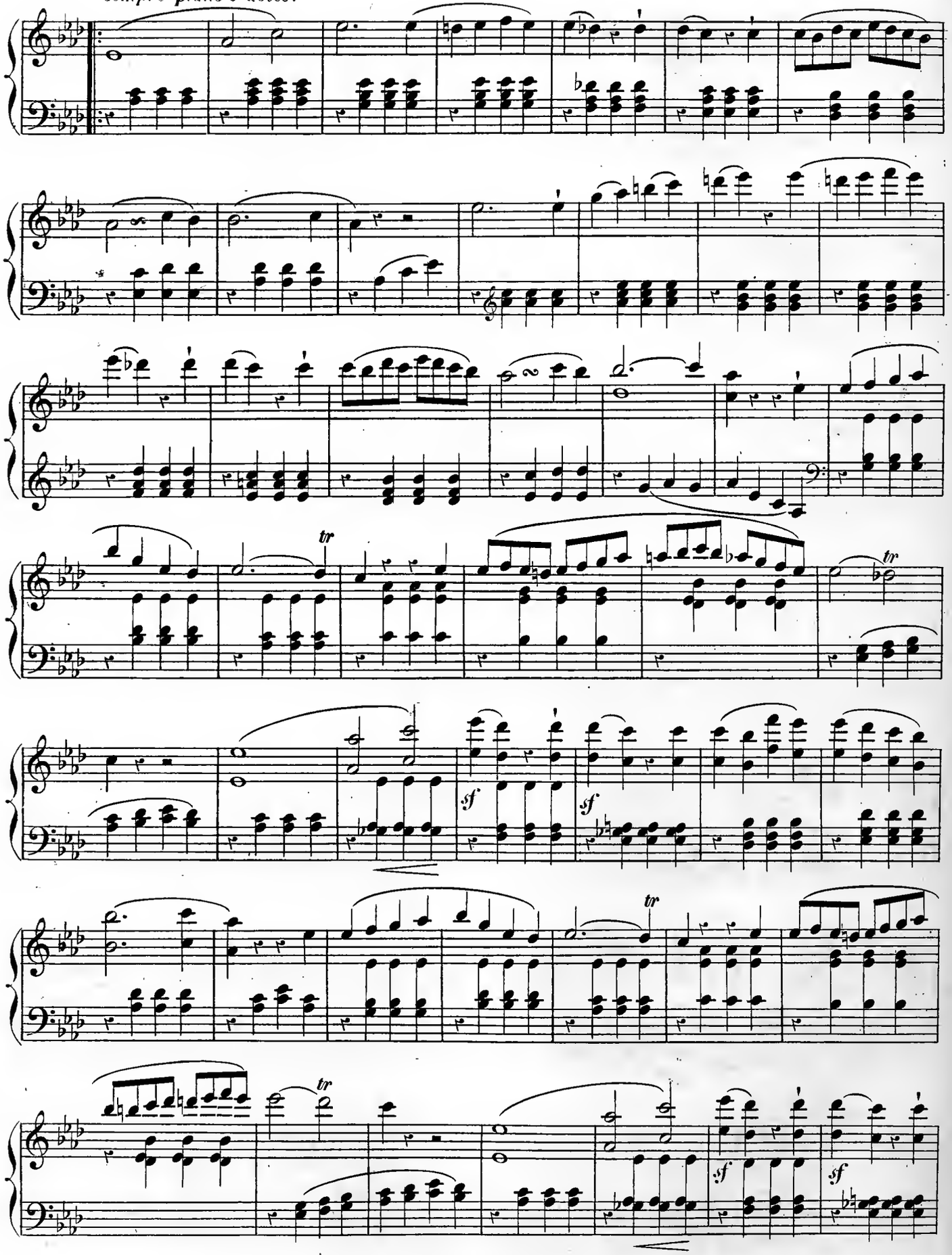

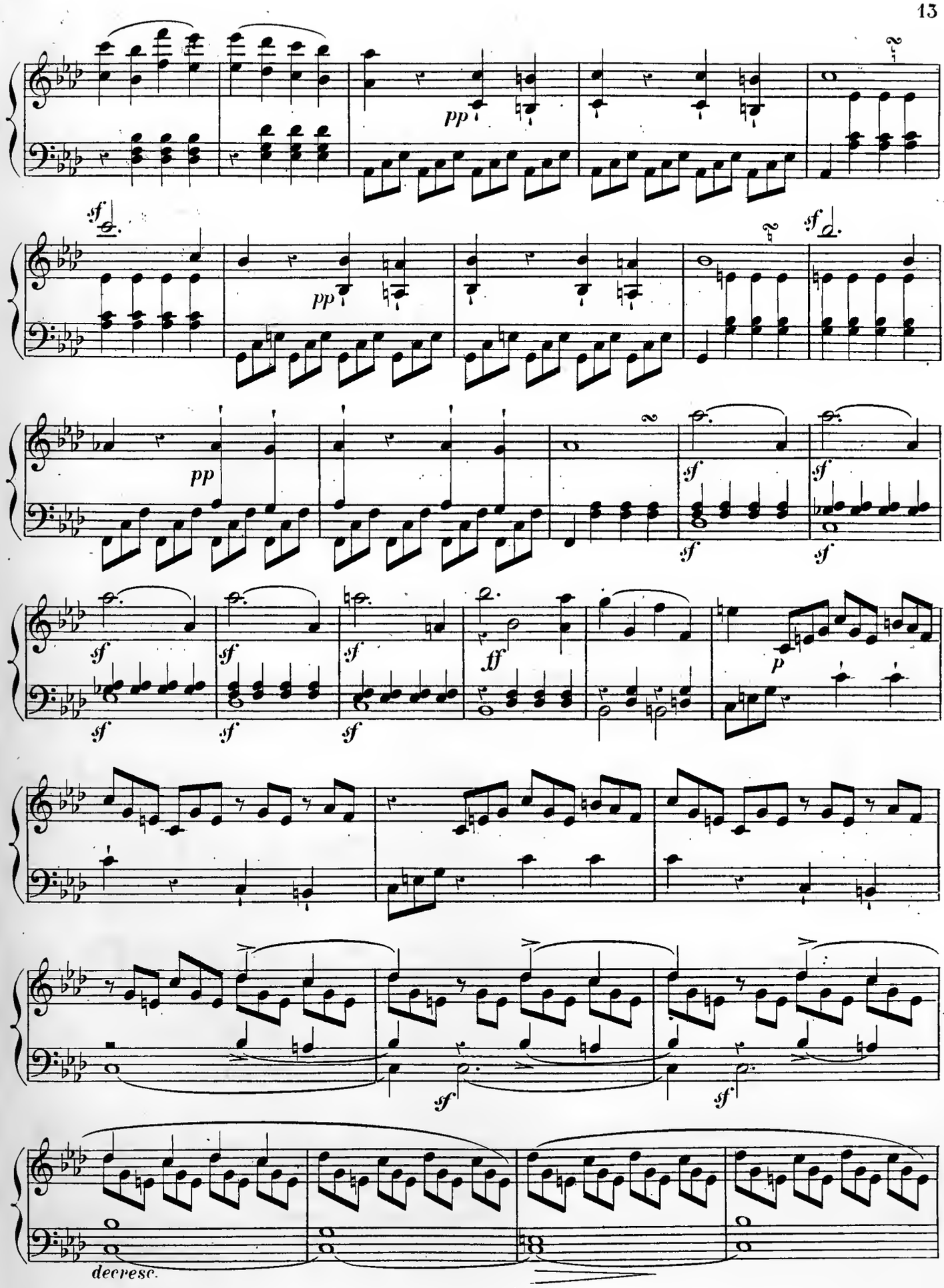
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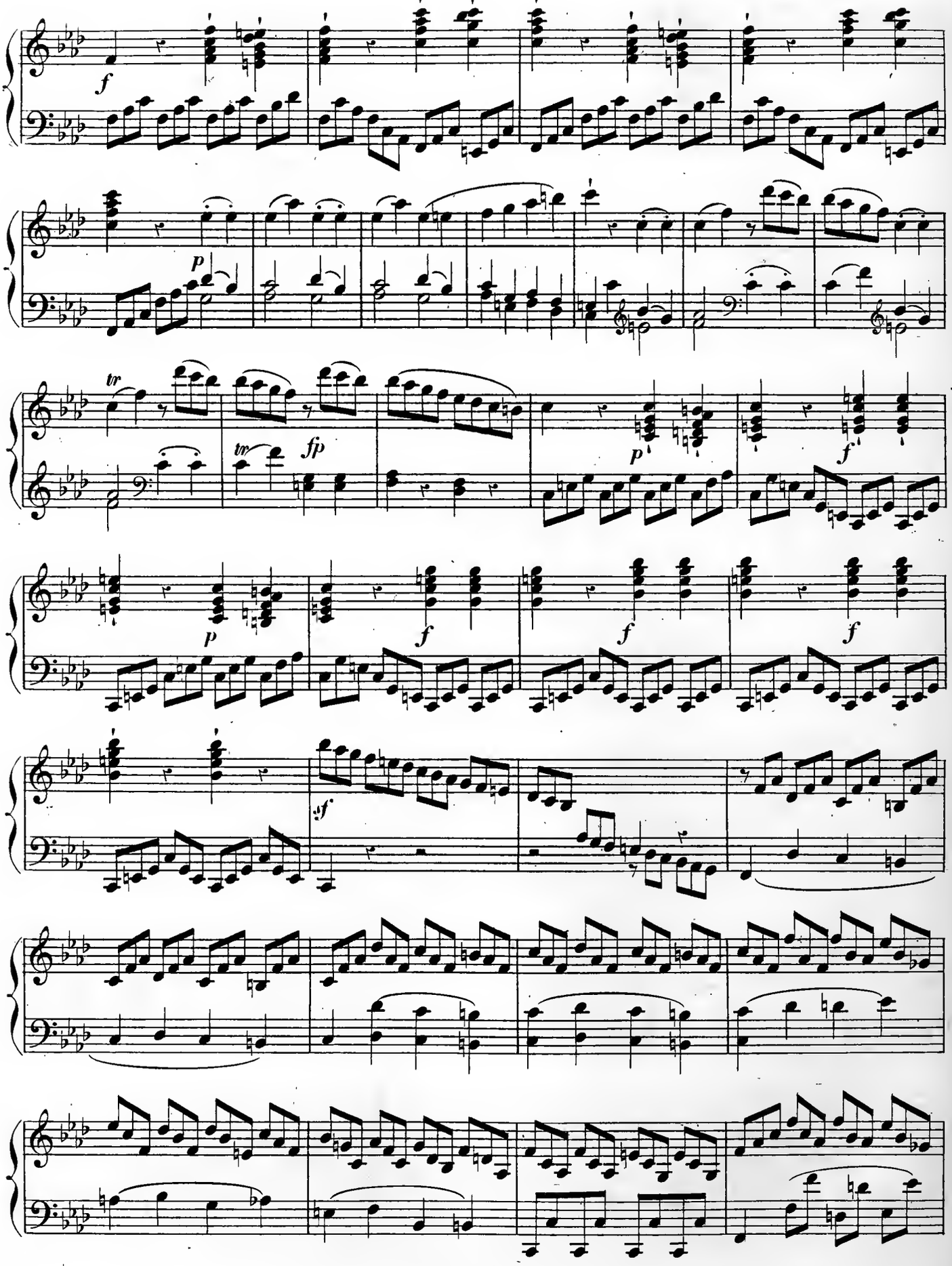
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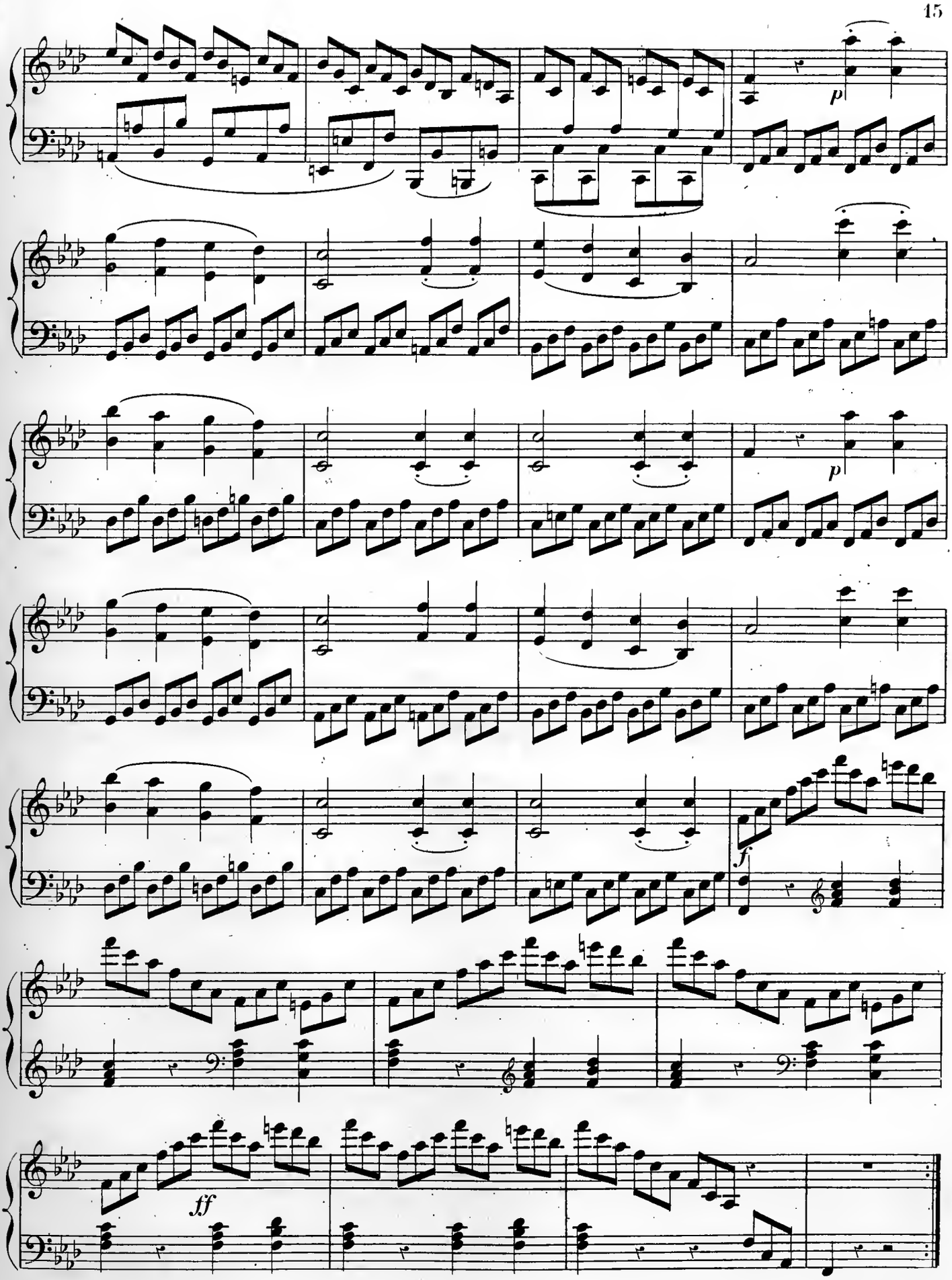
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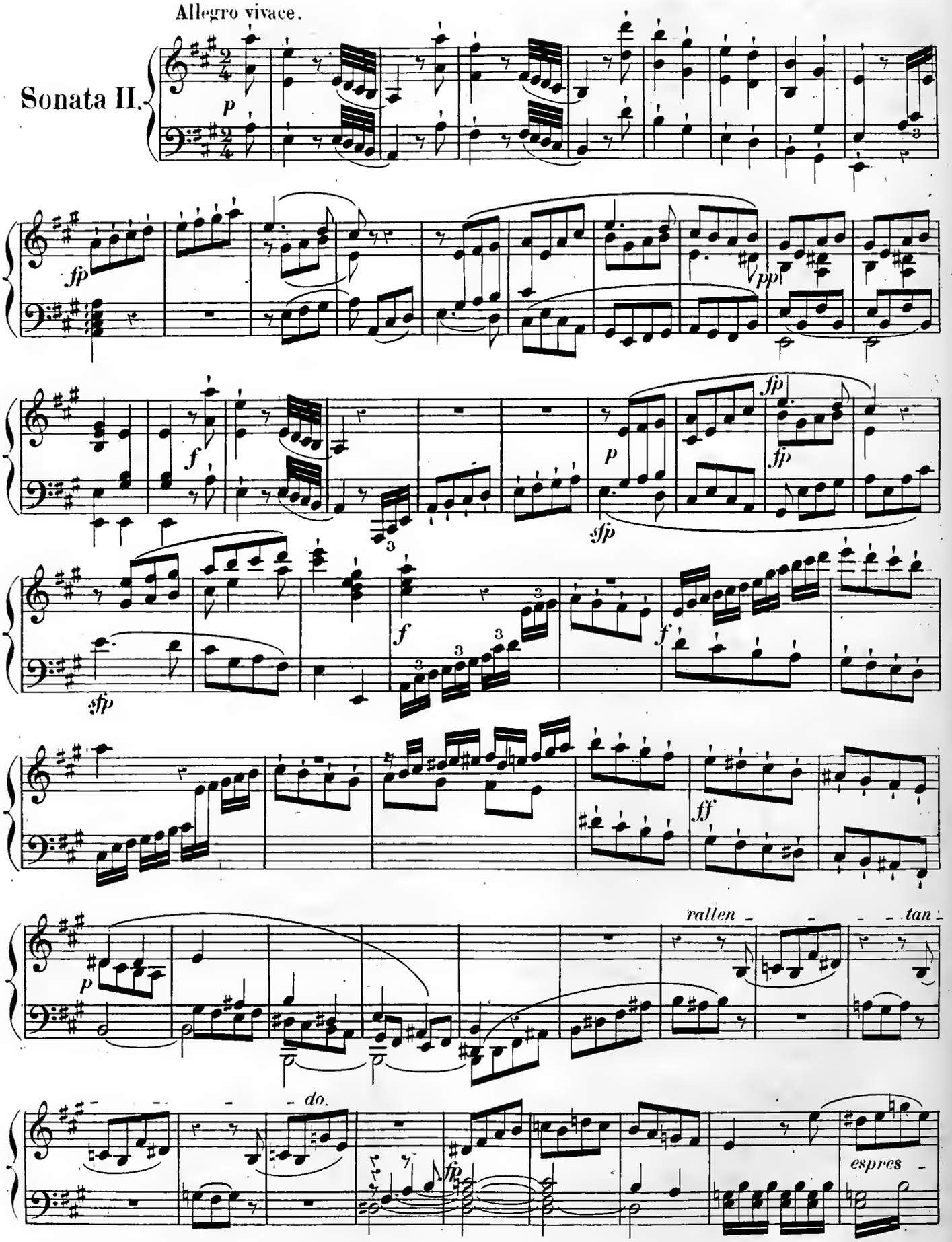
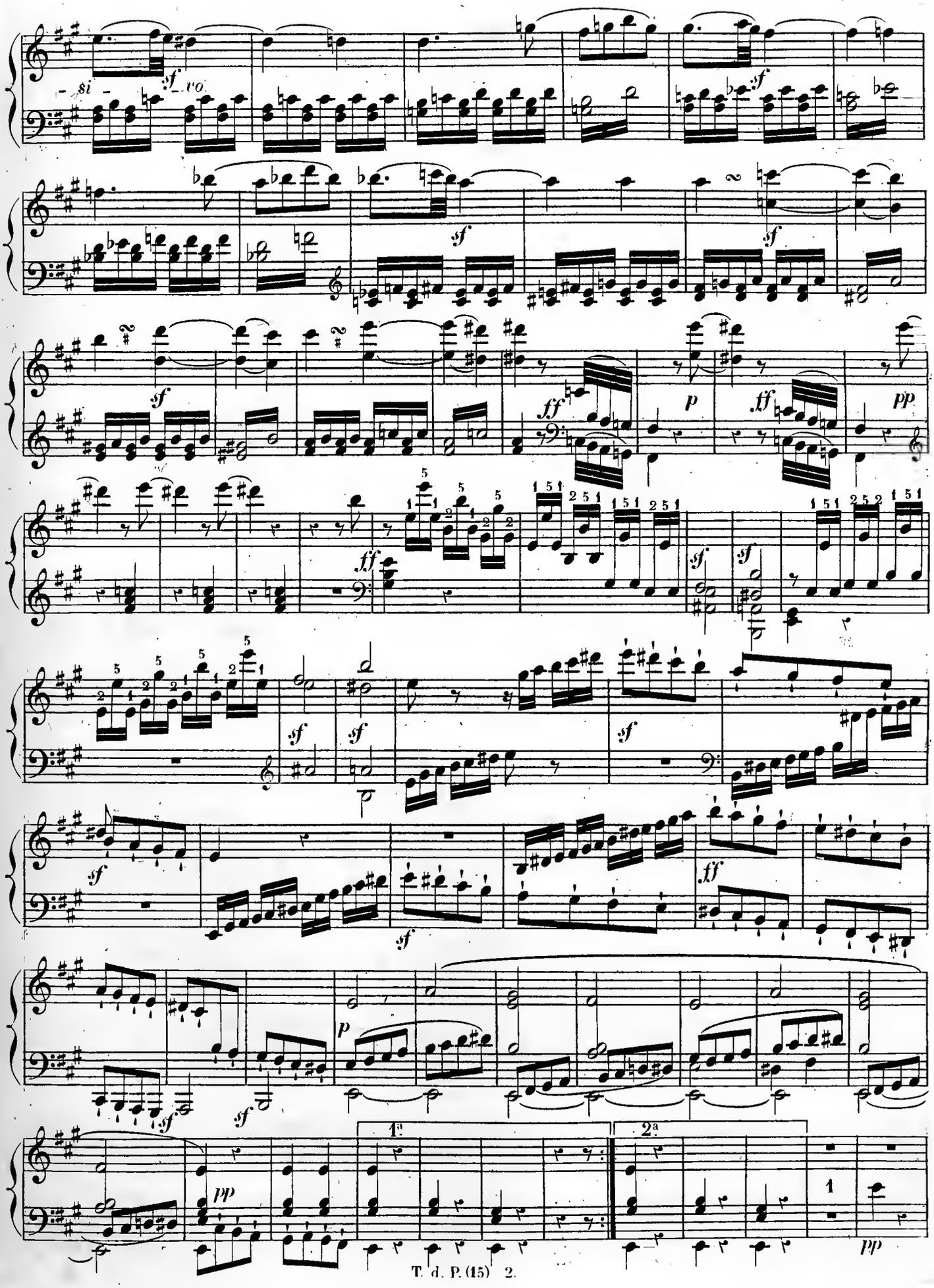
Allegro vivace.

Sonata II.

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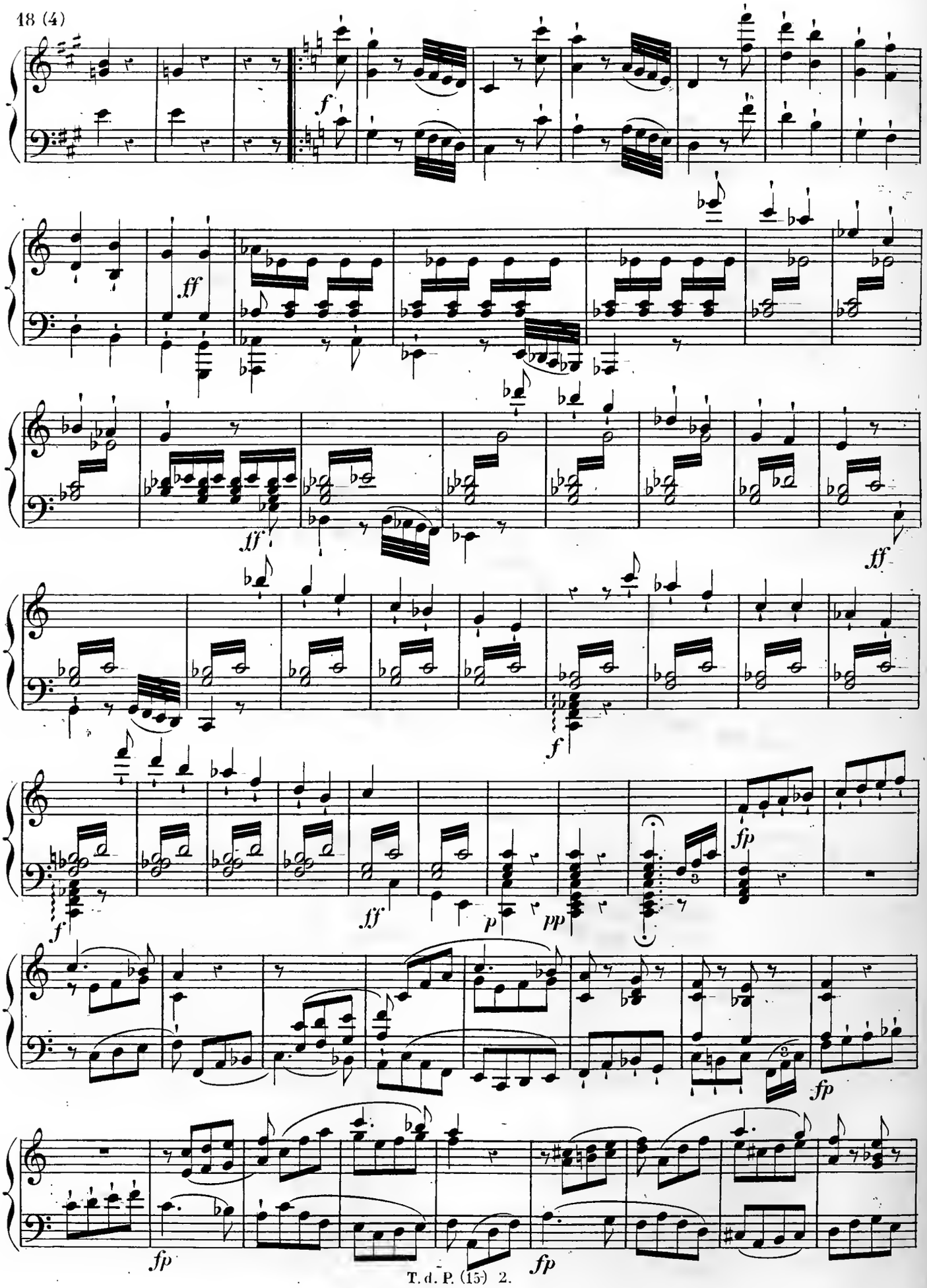
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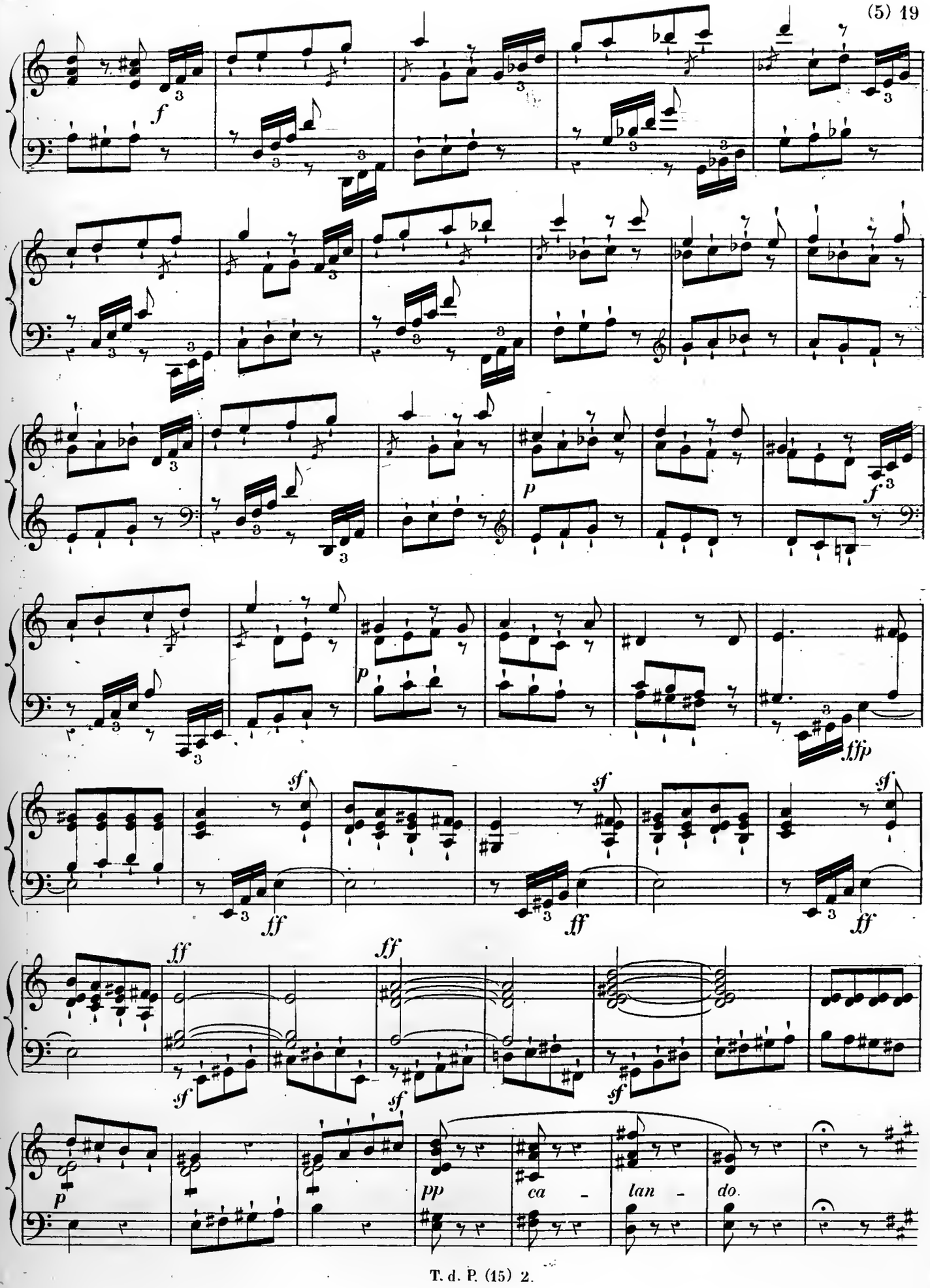
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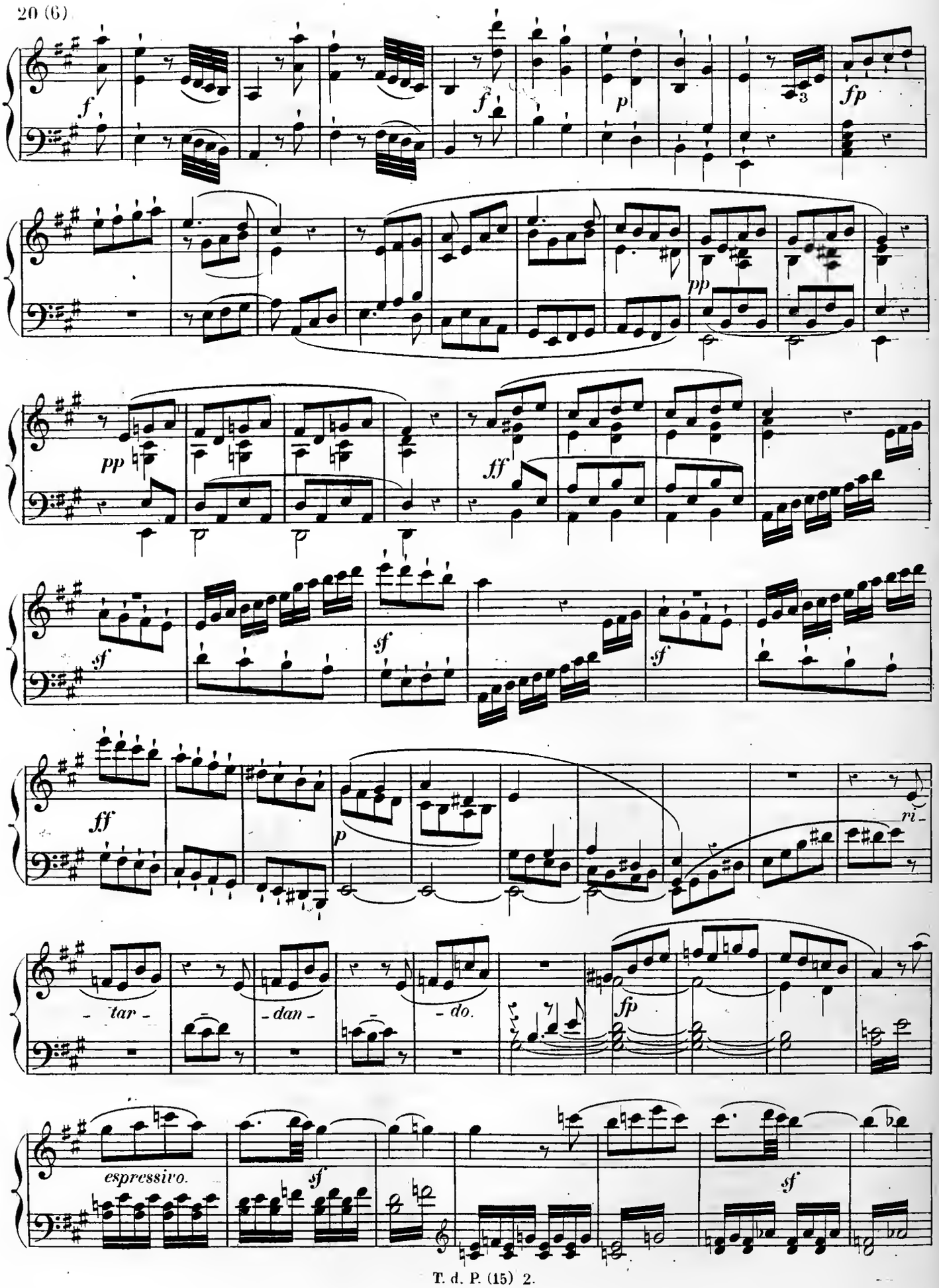
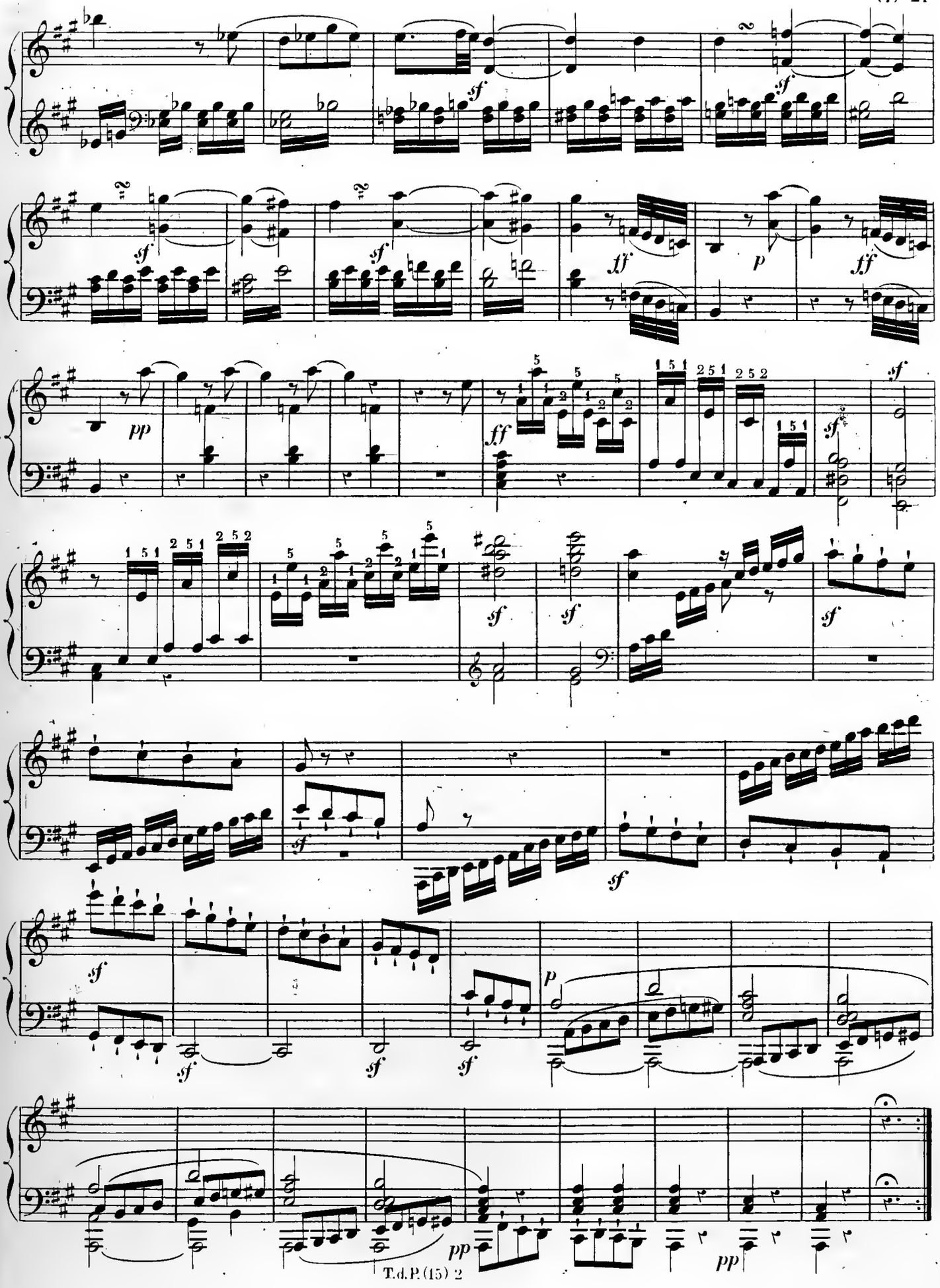
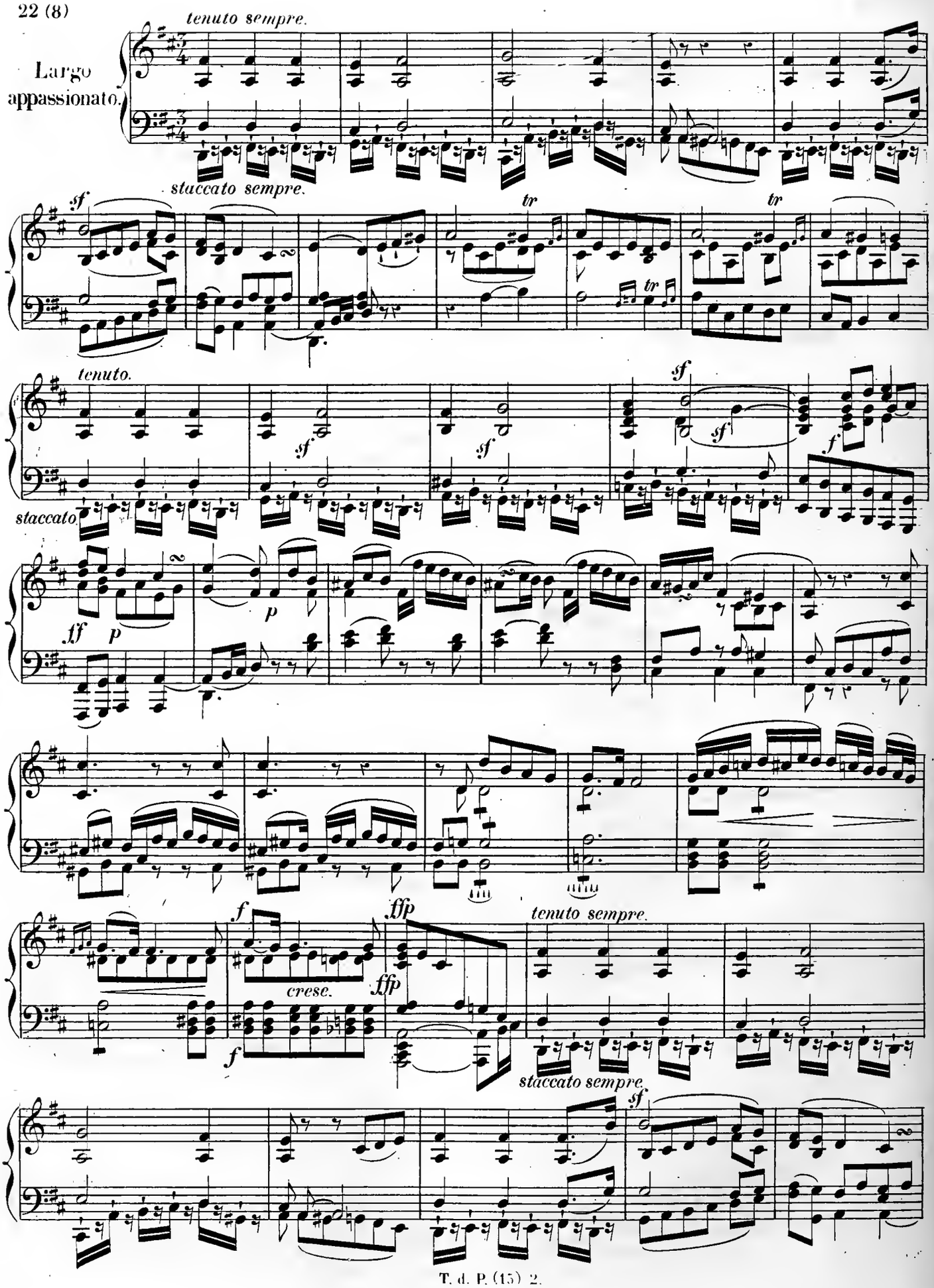
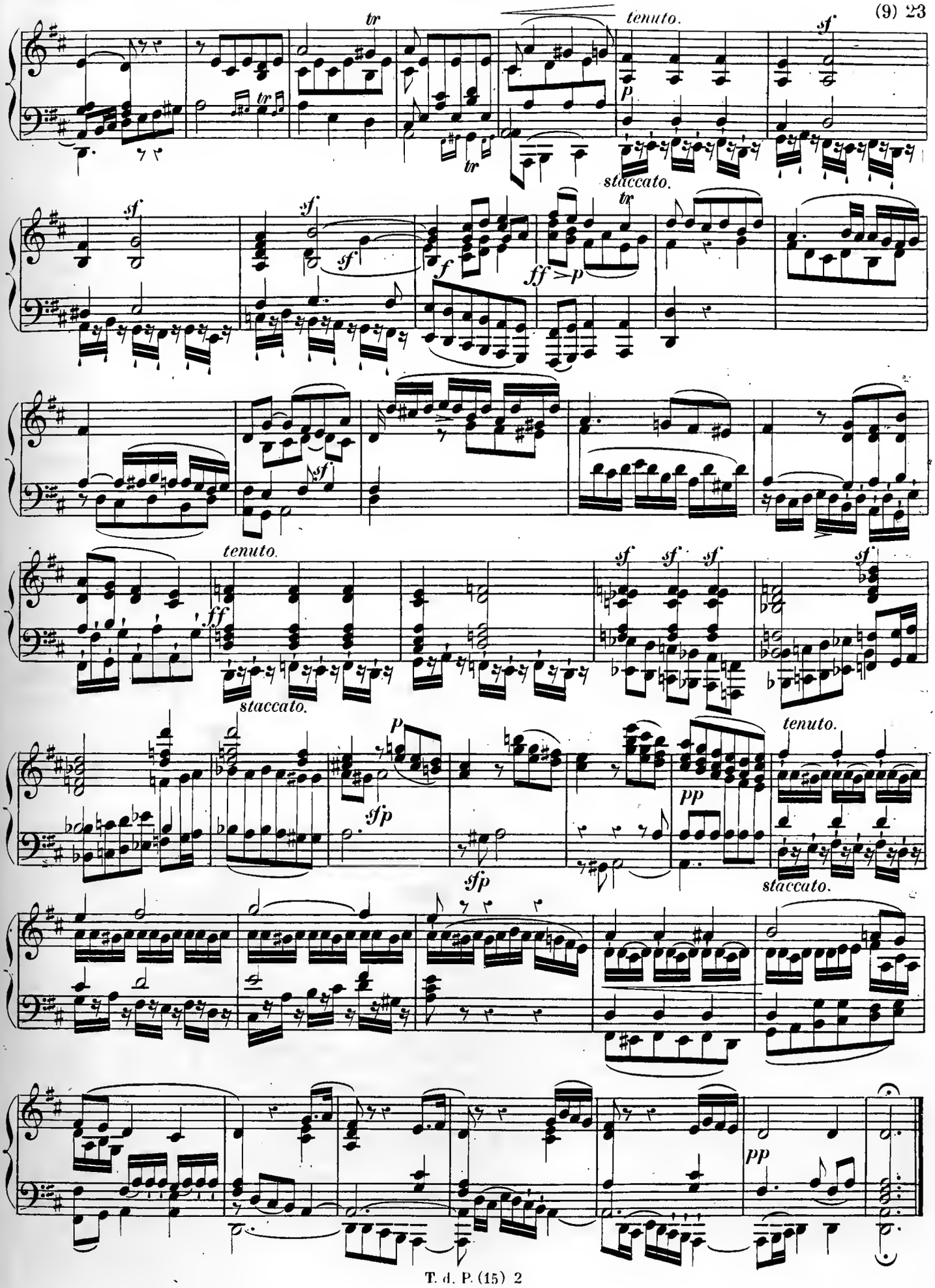
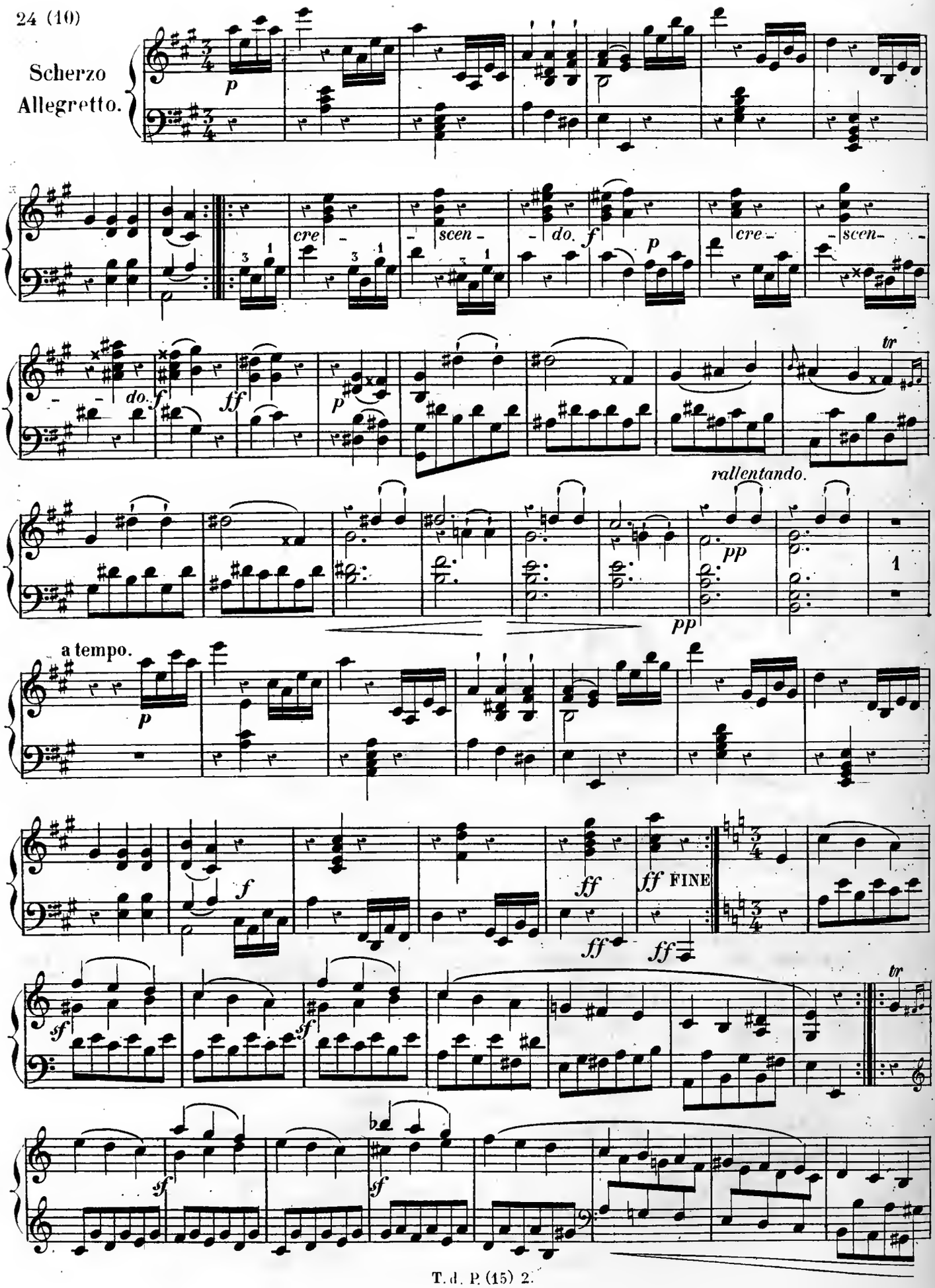
pp
ca - lan - do.

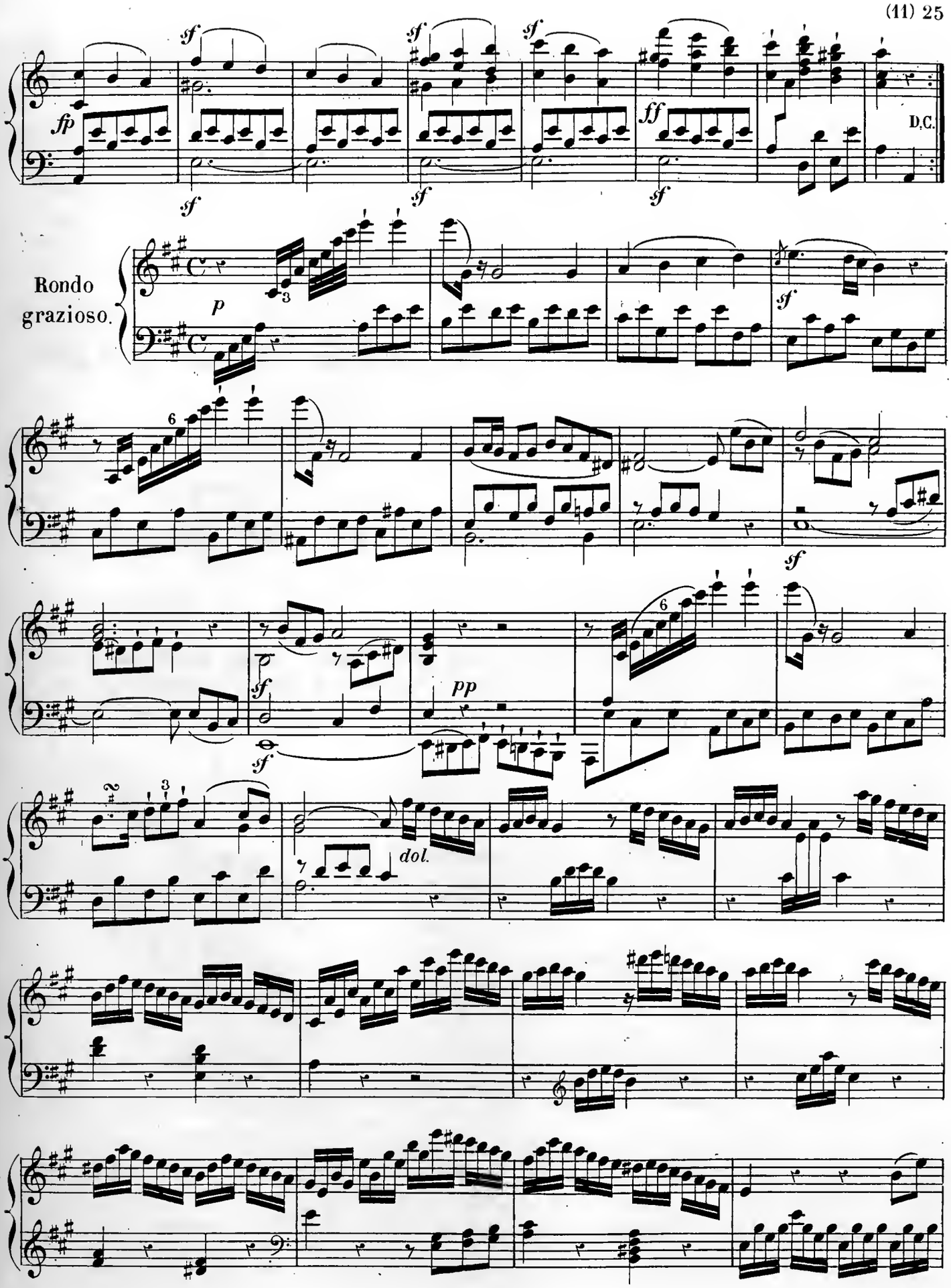

f
f
p
fp
pp
pp
ff
sf
sf
sf
ff
p
ri -
- tar -
- dan -
- do.
fp
espressivo.
sf
sf

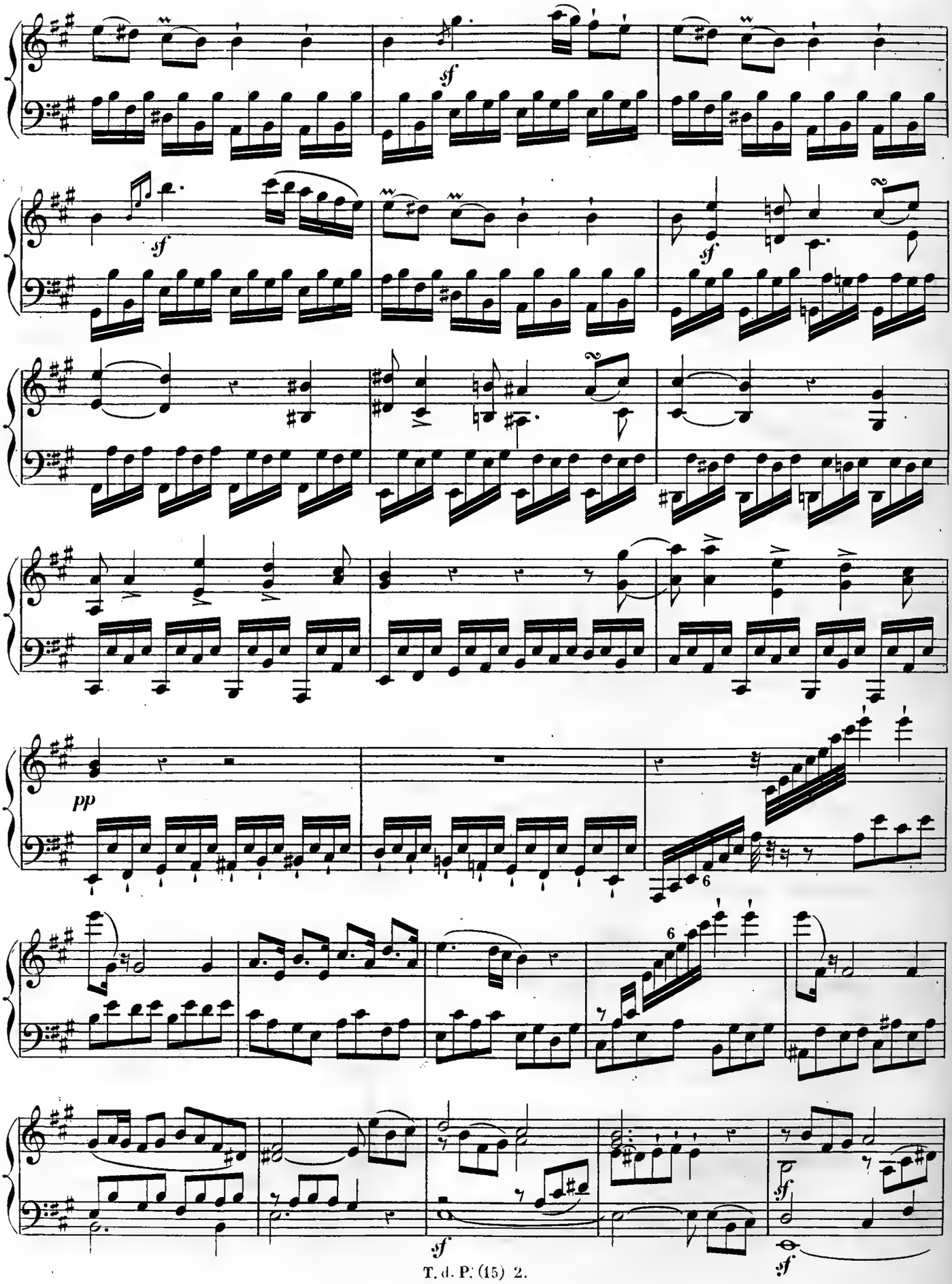


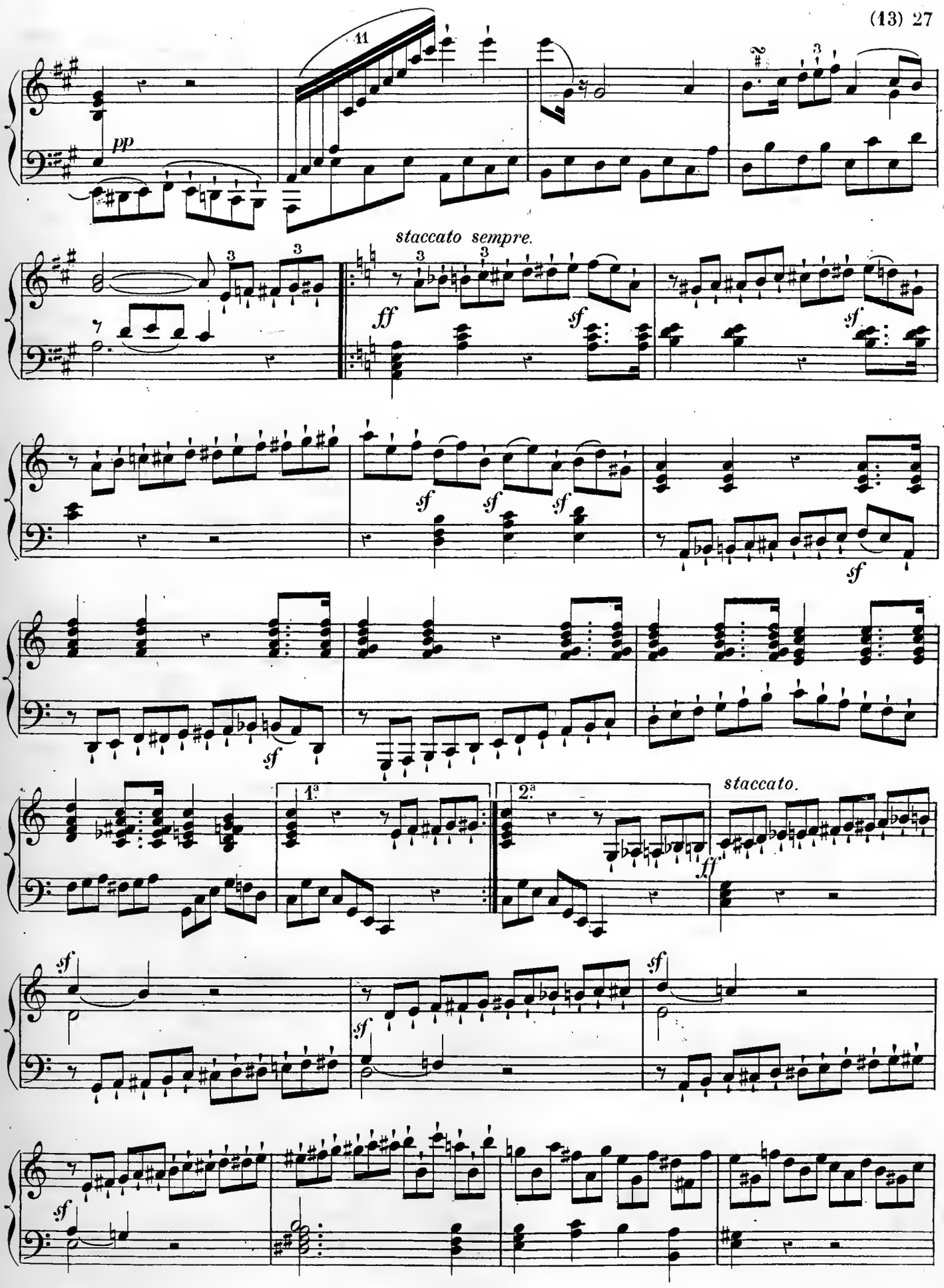

tenuto sempre.
Largo
appassionato.
staccato sempre.
sf
tr
tr
tenuto.
sf
sf
sf
sf
f
staccato.
ff
p
p
f
crese.
ffp
ffp
tenuto sempre.
staccato sempre.
sf

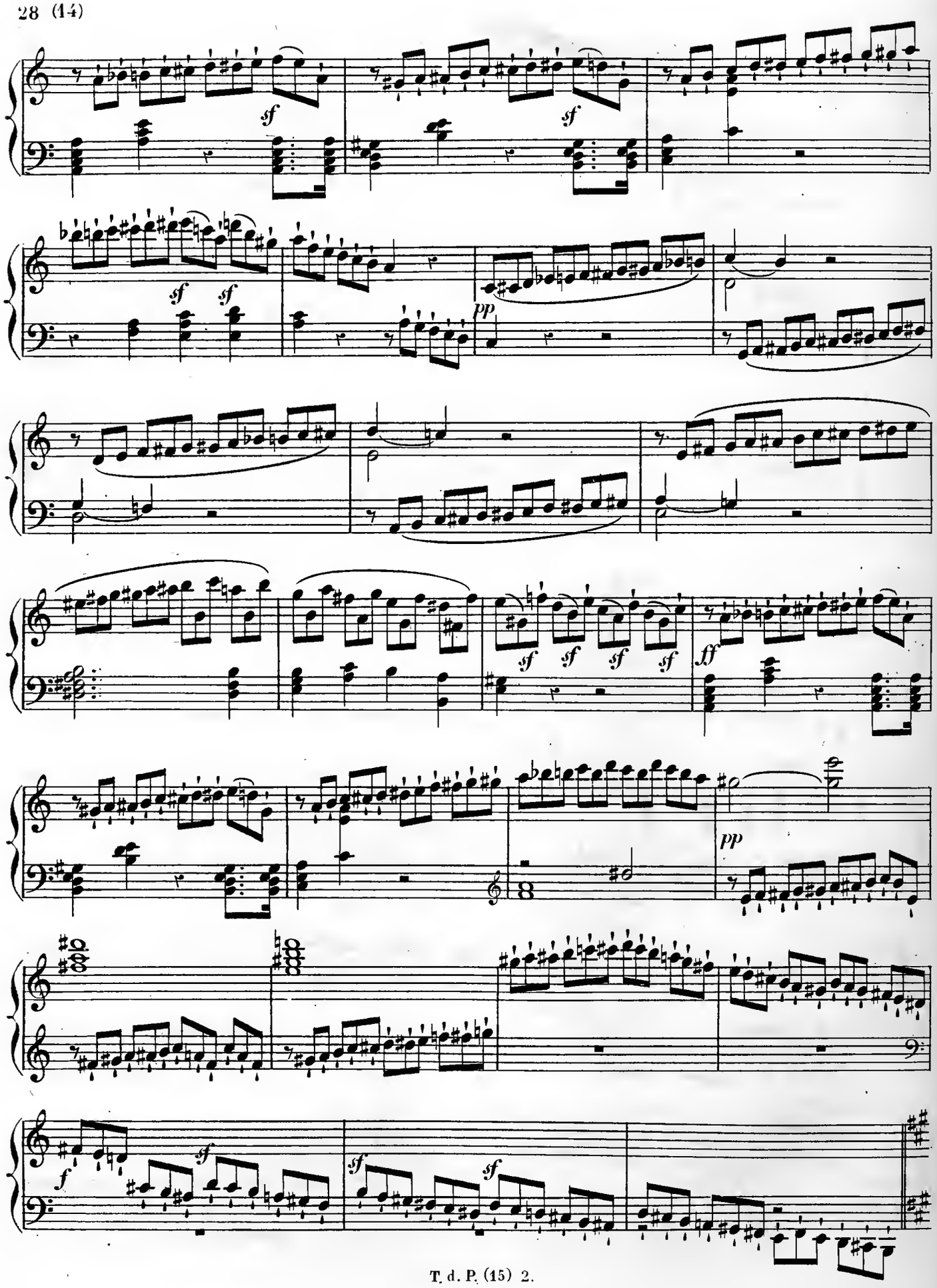

tr
tenuto.
sf
p
staccato.
f
ff
tenuto.
ff
staccato.
sfp
pp
tenuto.
staccato.
pp

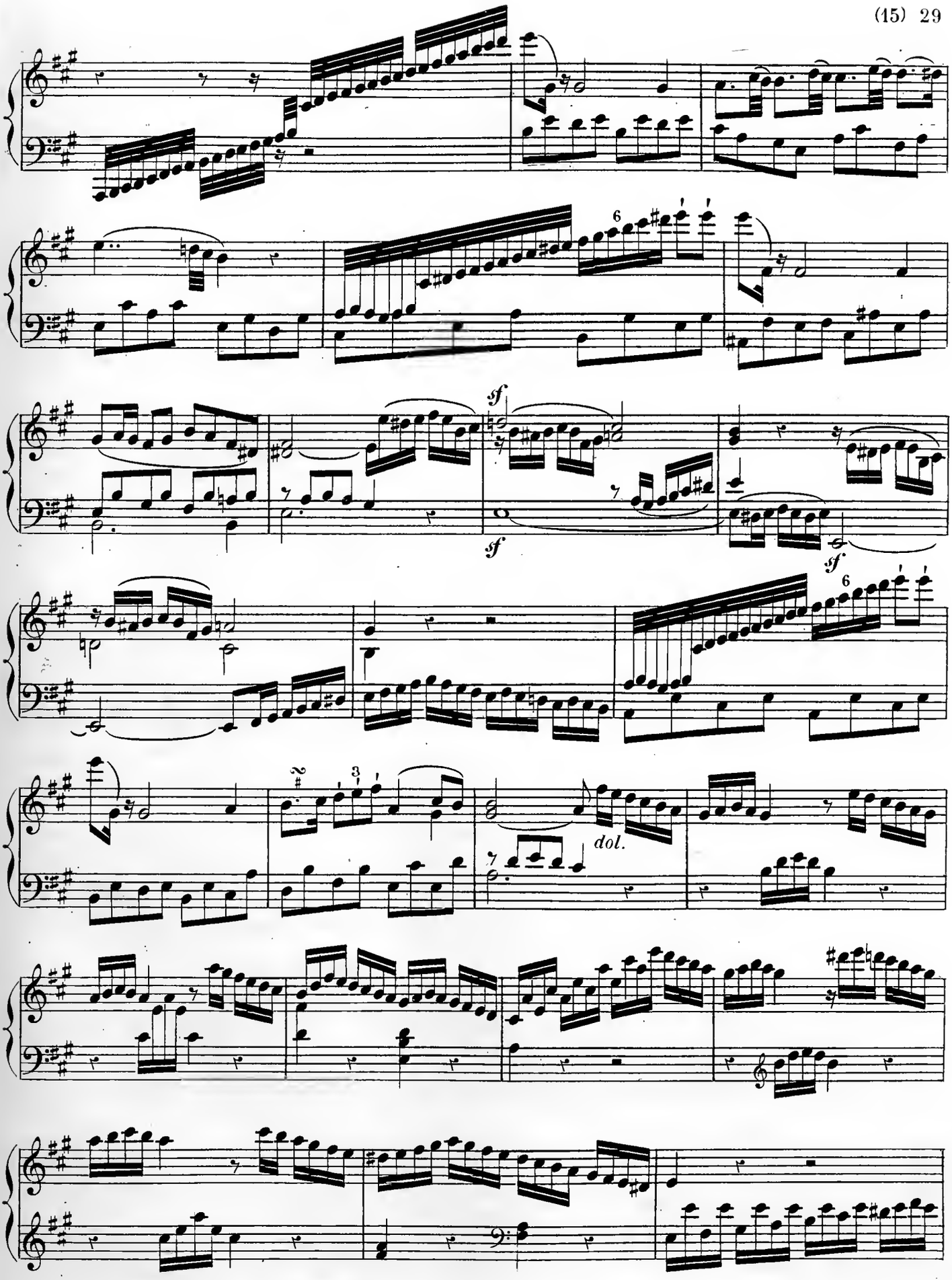

Scherzo
Allegretto.
p
cre - scen - do. f
p
cre - scen -
do. f
ff
p
tr
rallentando.
pp
pp
1
a tempo.
p
f
ff
ff FINE
ff
sf
sf
tr
sf
sf

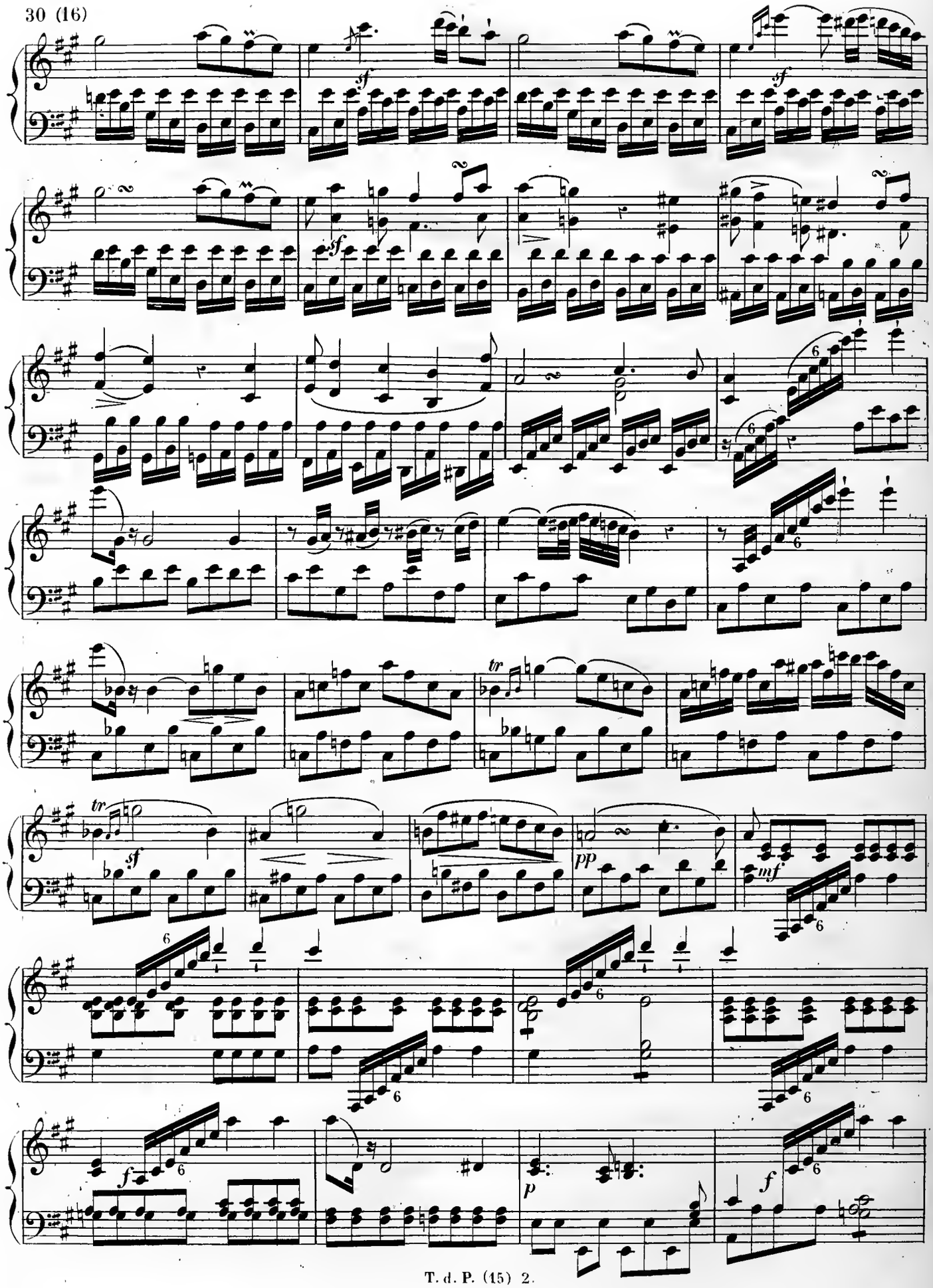

fp
sf
ff
D.C.
Rondo
grazioso.
p
pp
dol.

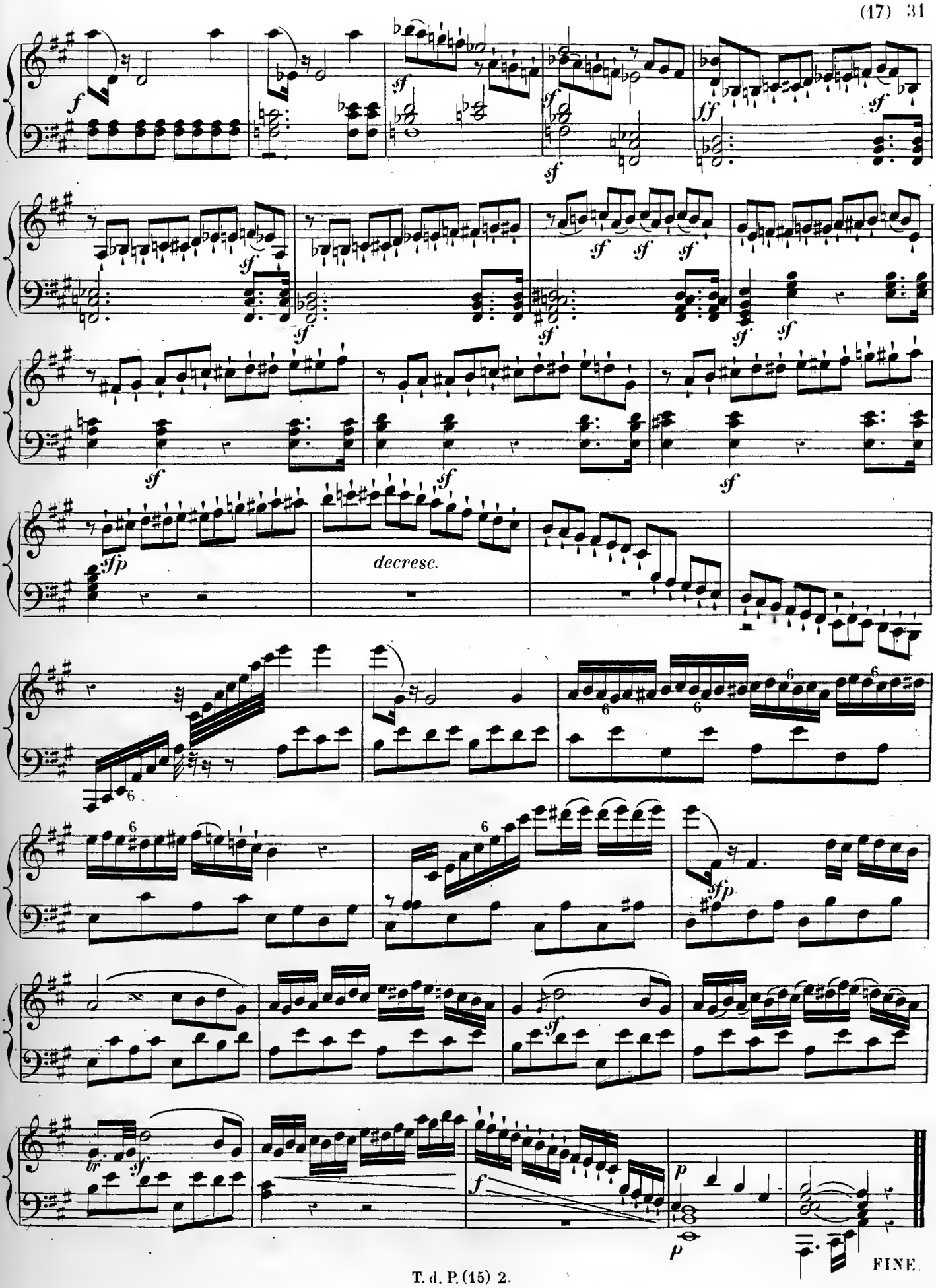

sf
sf
sf
pp
6
6
sf
sf
sf


11
pp
staccato sempre.
ff
sf
1ª
2ª
staccato.
ff


sf
sf
sf sf
pp
sf sf sf sf
ff
pp
f
sf
sf
sf

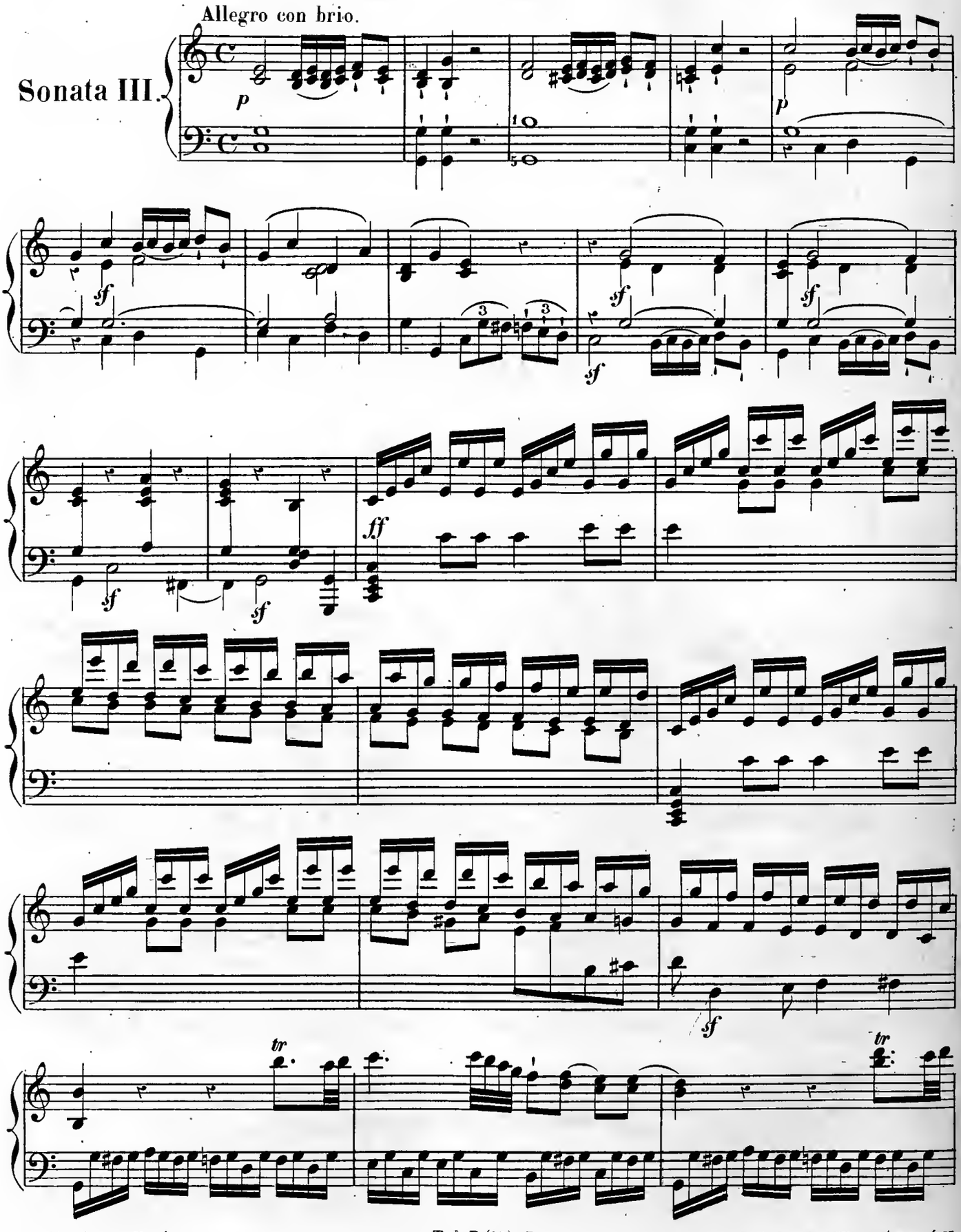

6
sf
sf
sf
6
dol.


sf
sf
sf
tr
sf
tr
pp
mf
f
p
f

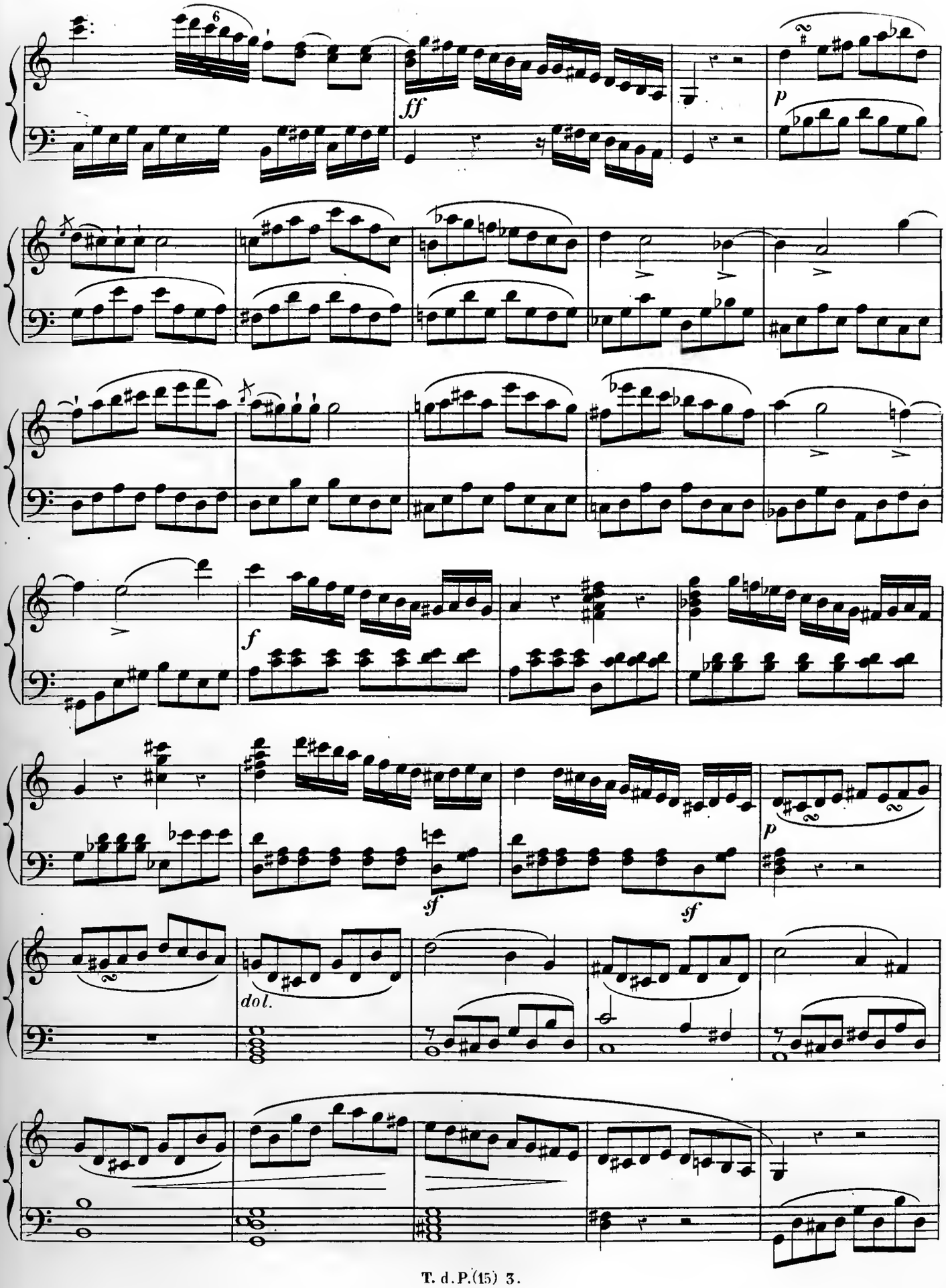

f
sf
ff
sfp
decresc.
tr
p
FINE.

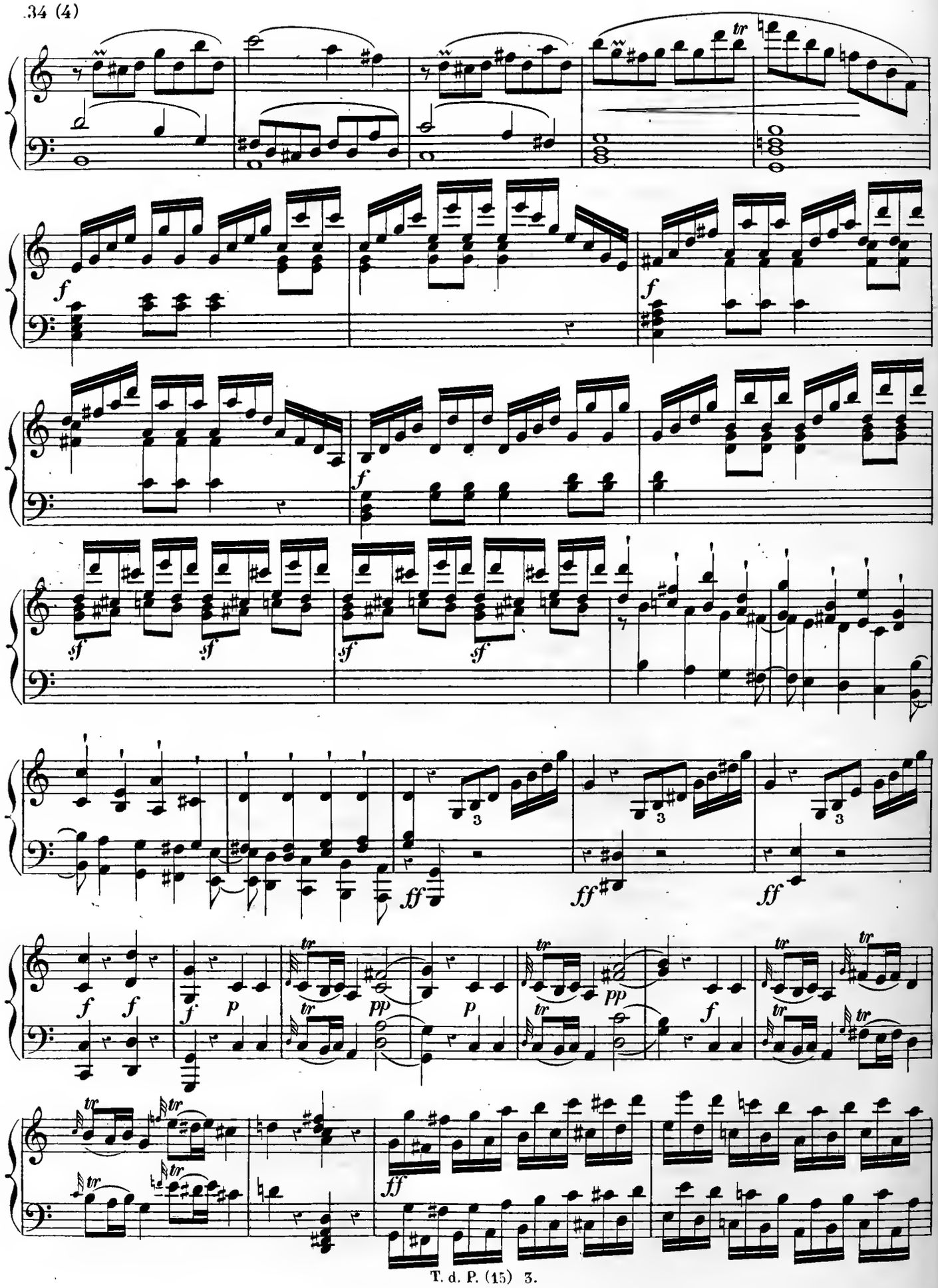
Allegro con brio.

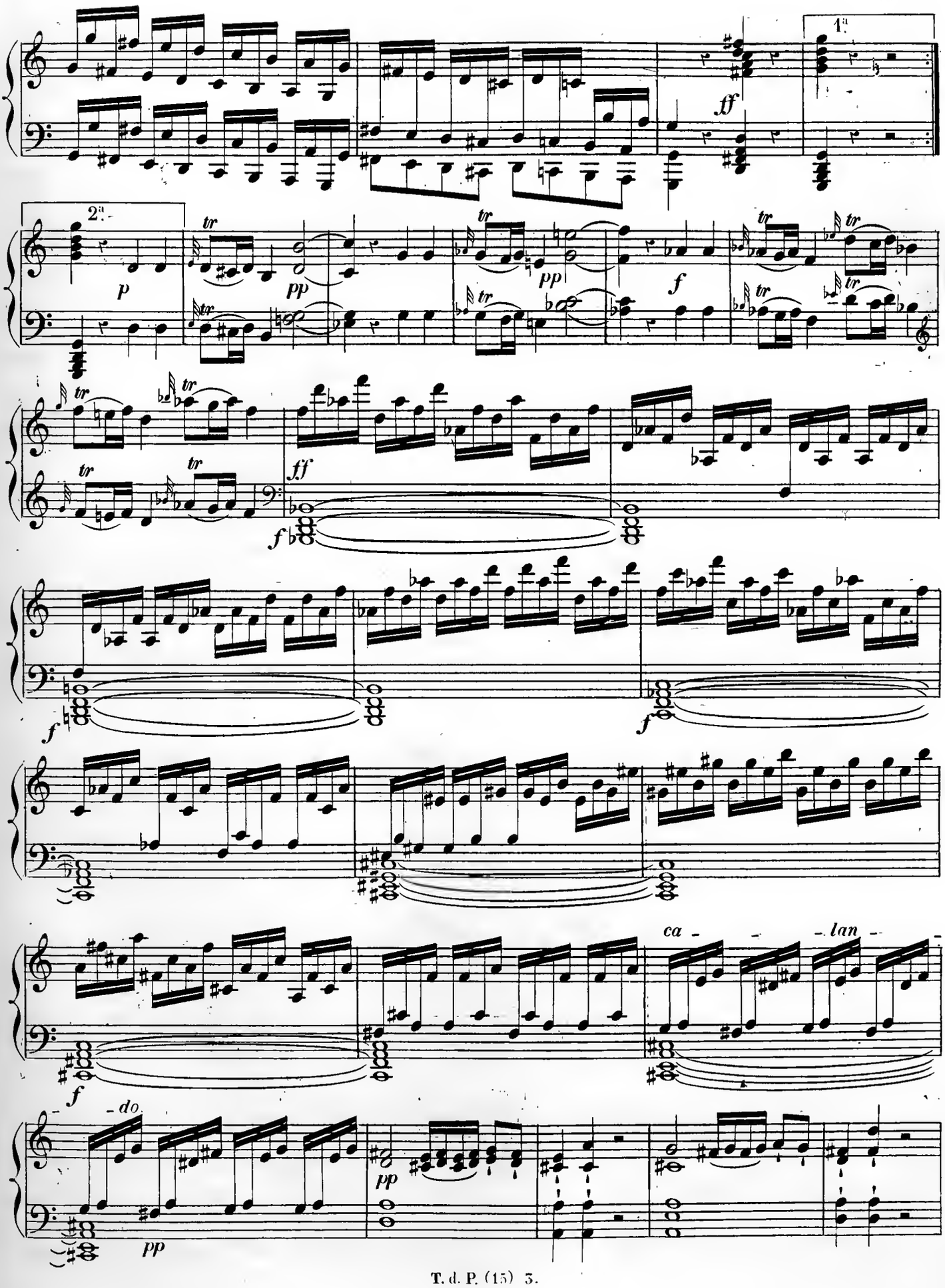
Sonata III.

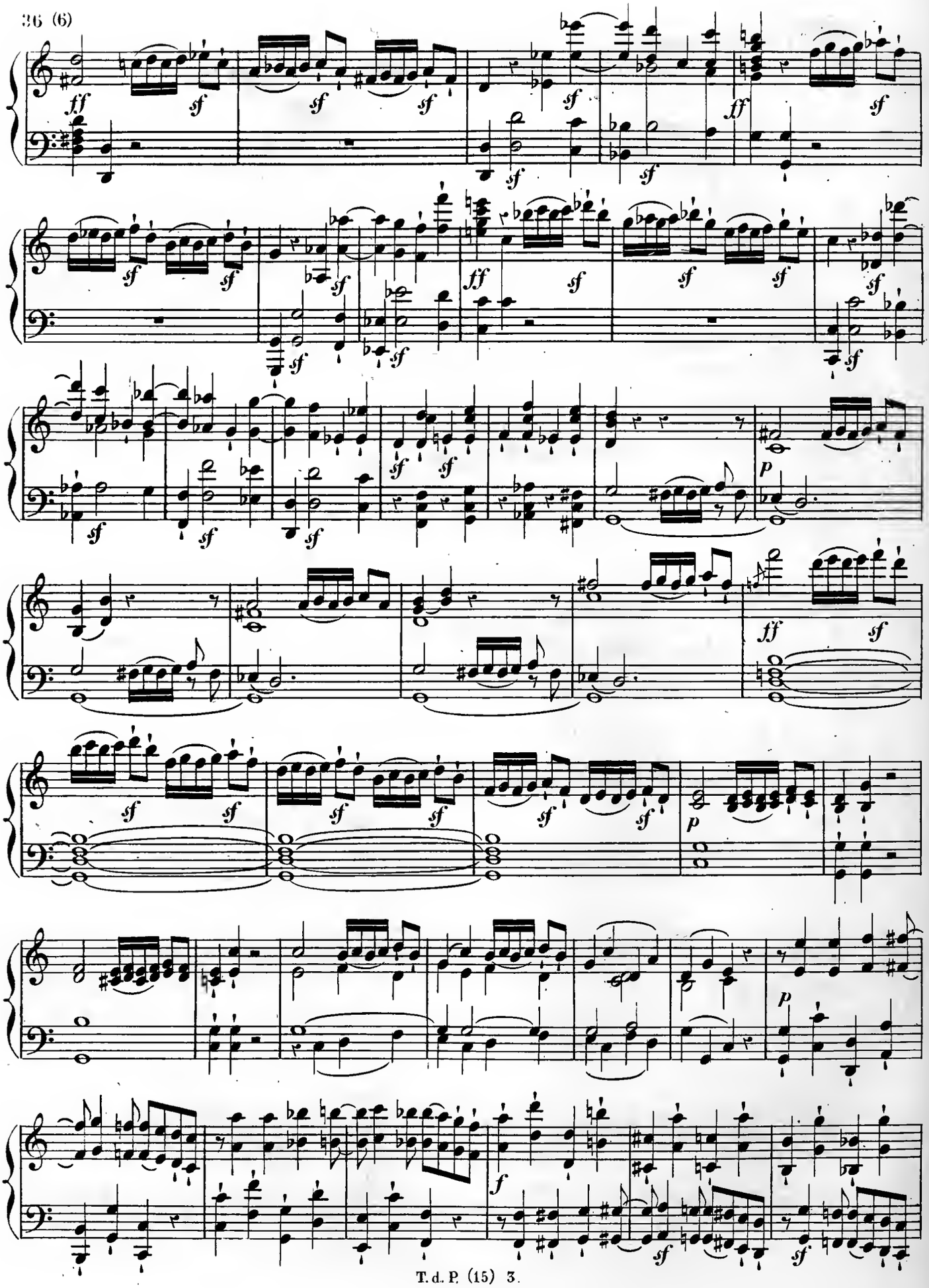


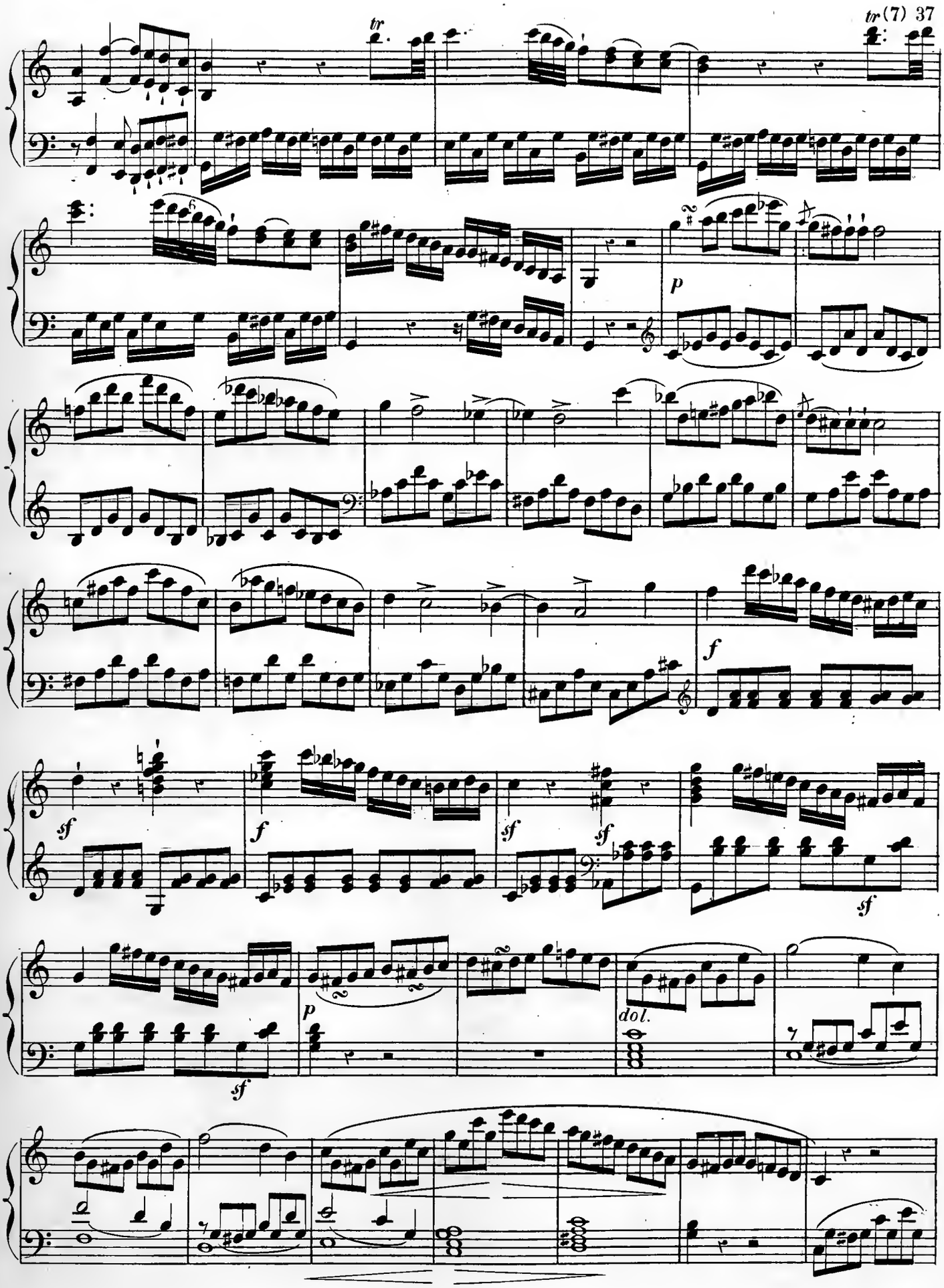
Paris, Imp: AROUY, rue St. Honoré, 67.

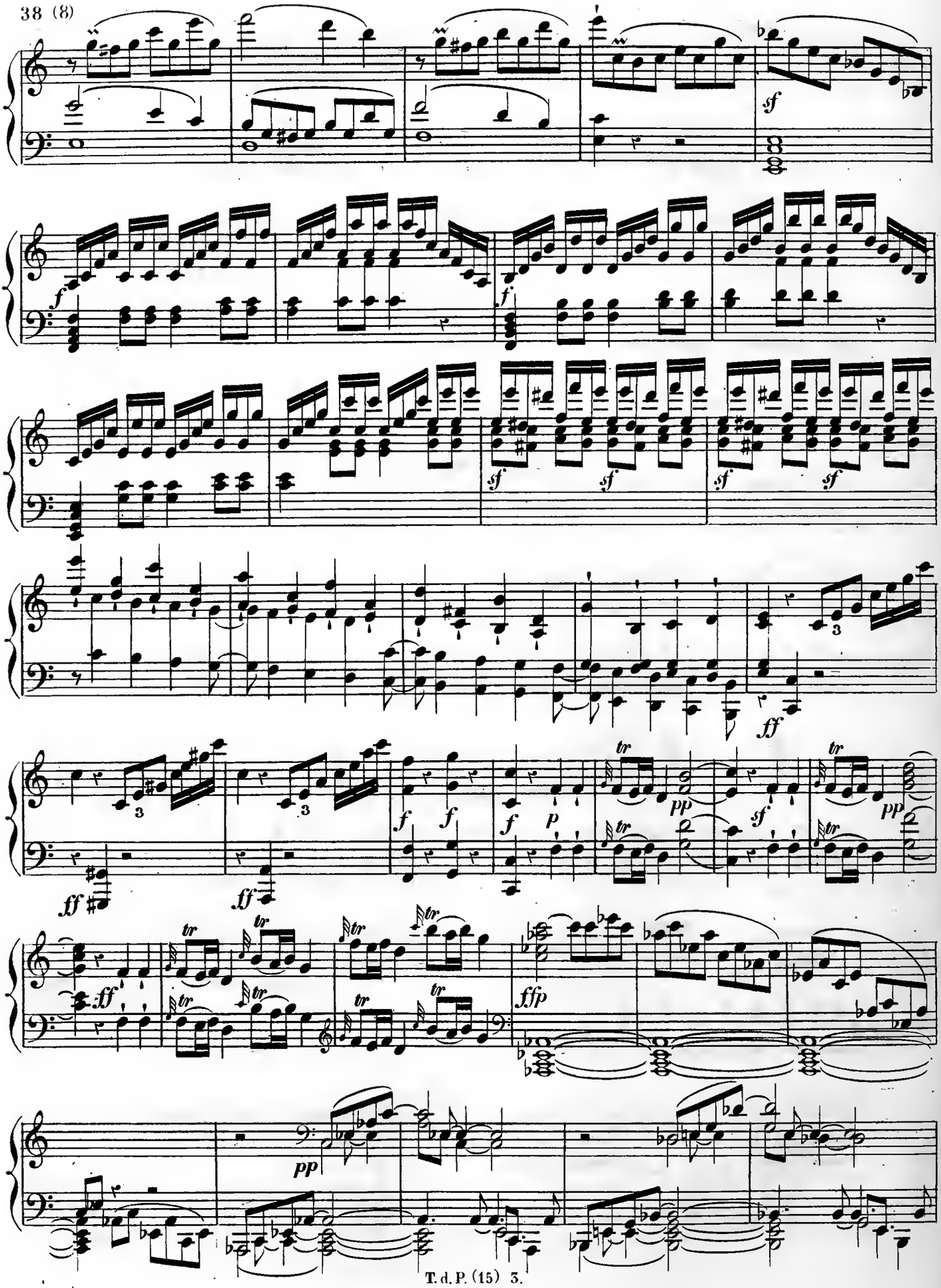

6
ff
p
f
sf
sf
p
dol.

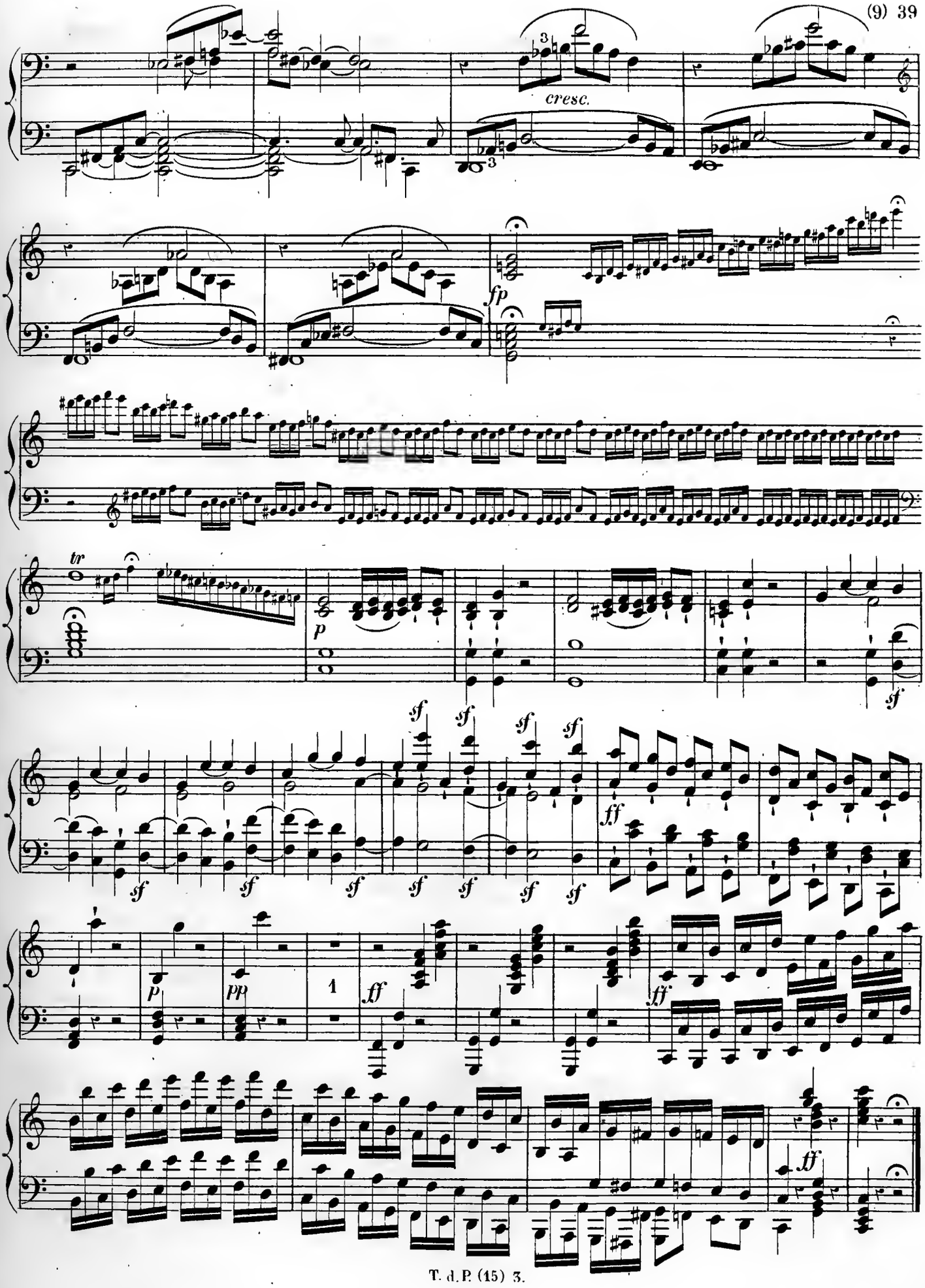


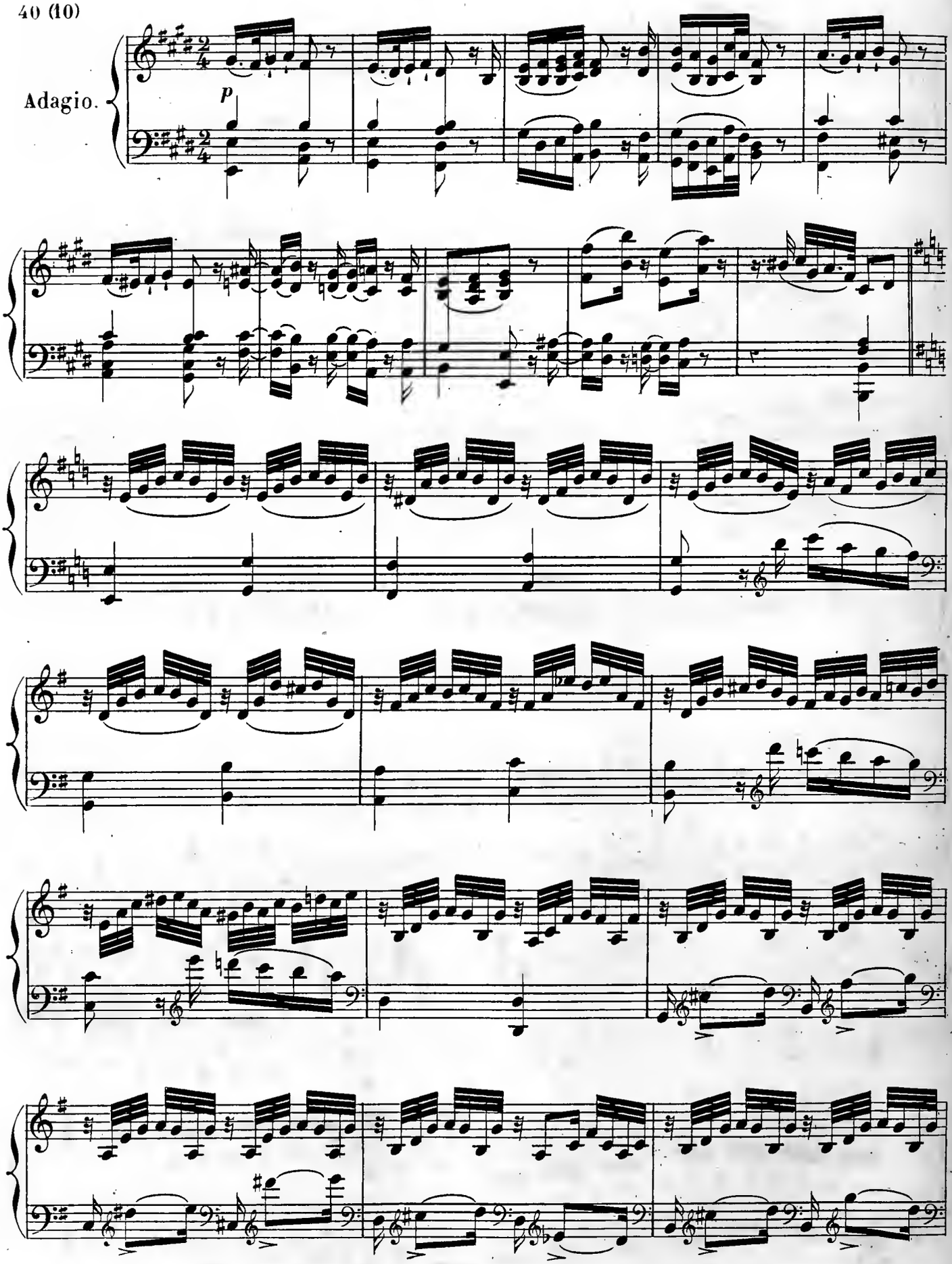

1a
2a
ff
p
pp
f
tr
ca - lan - do

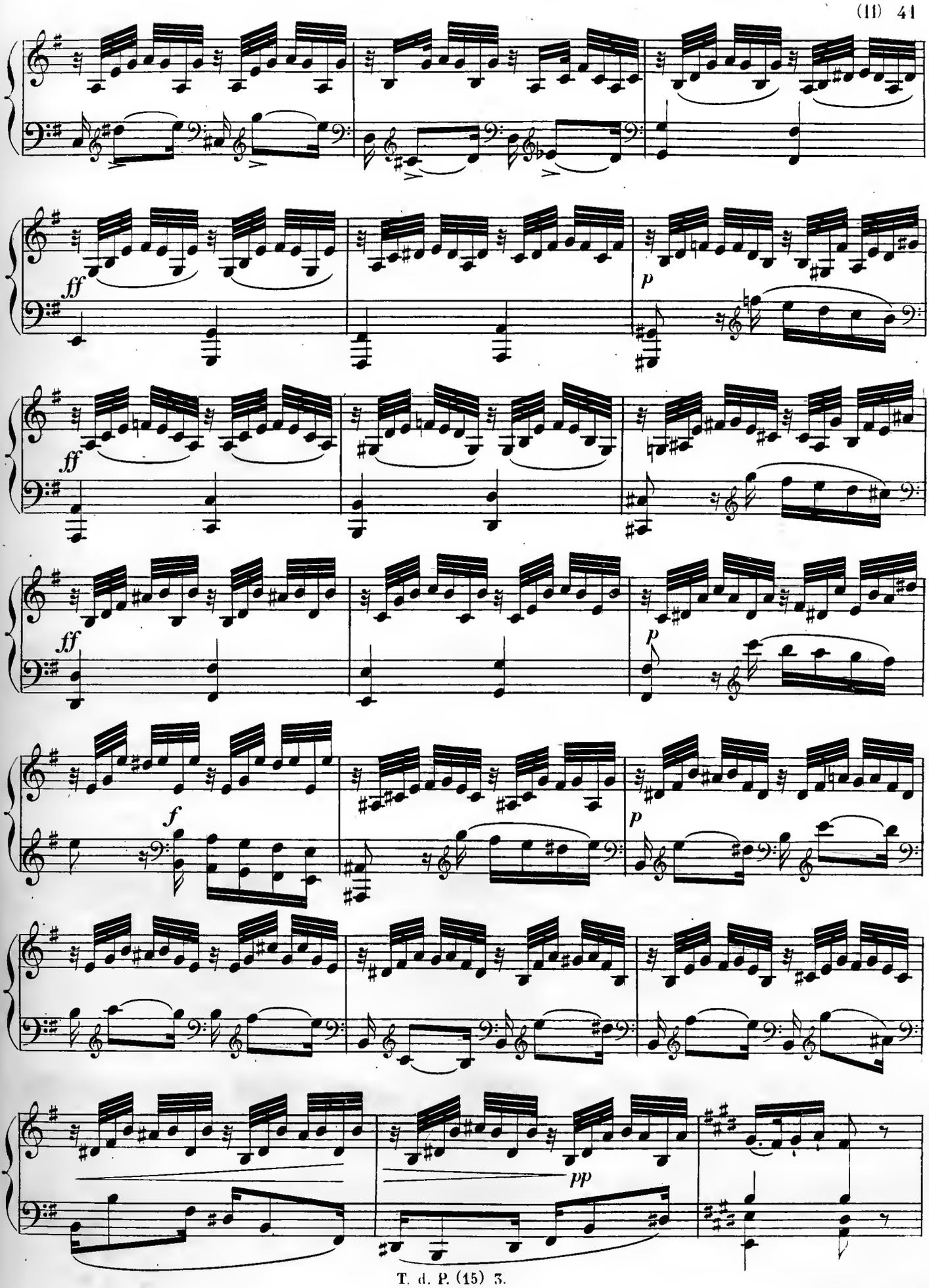


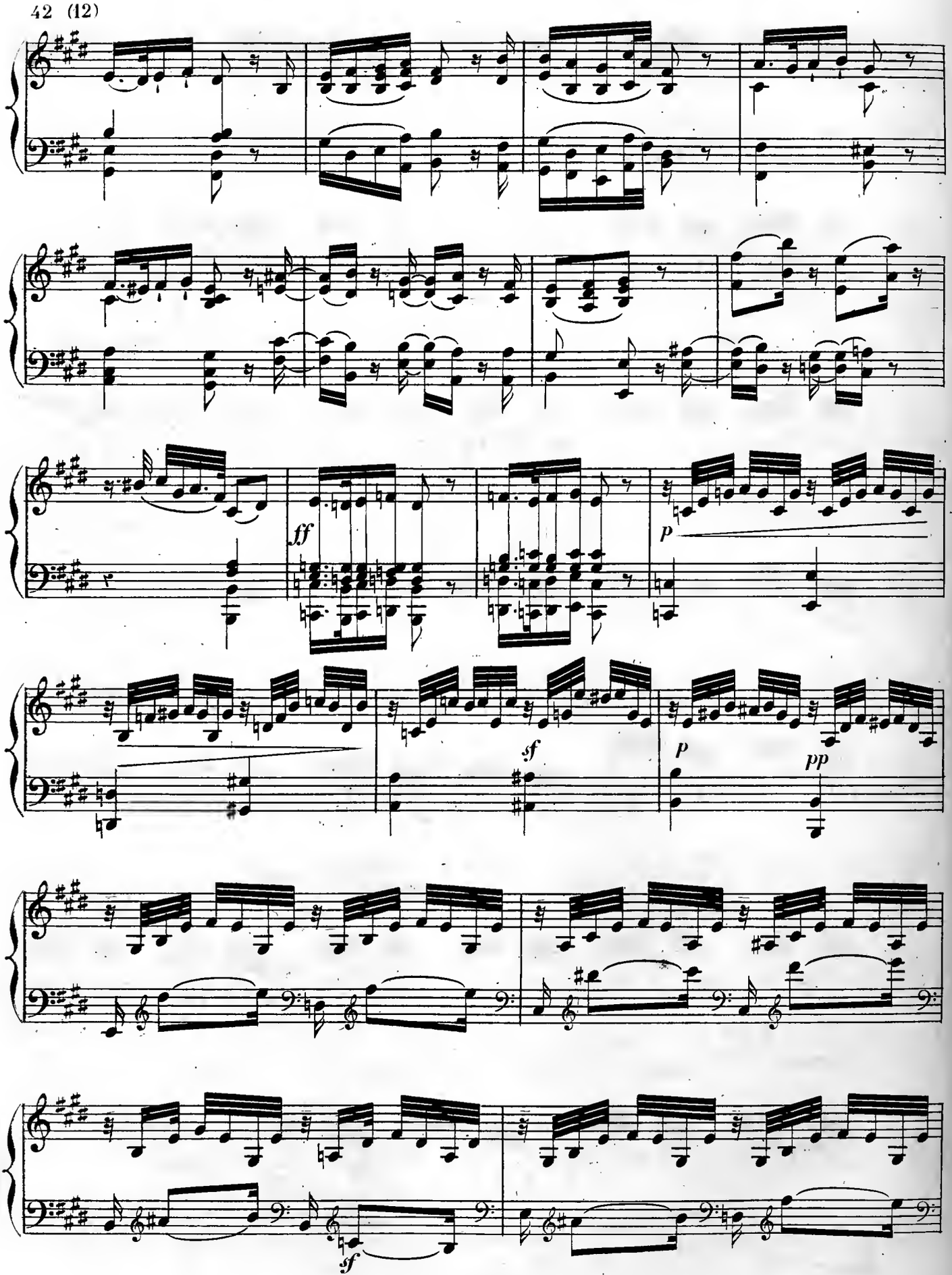

tr
tr
p
f
sf
f
sf
sf
sf
p
dol.
sf

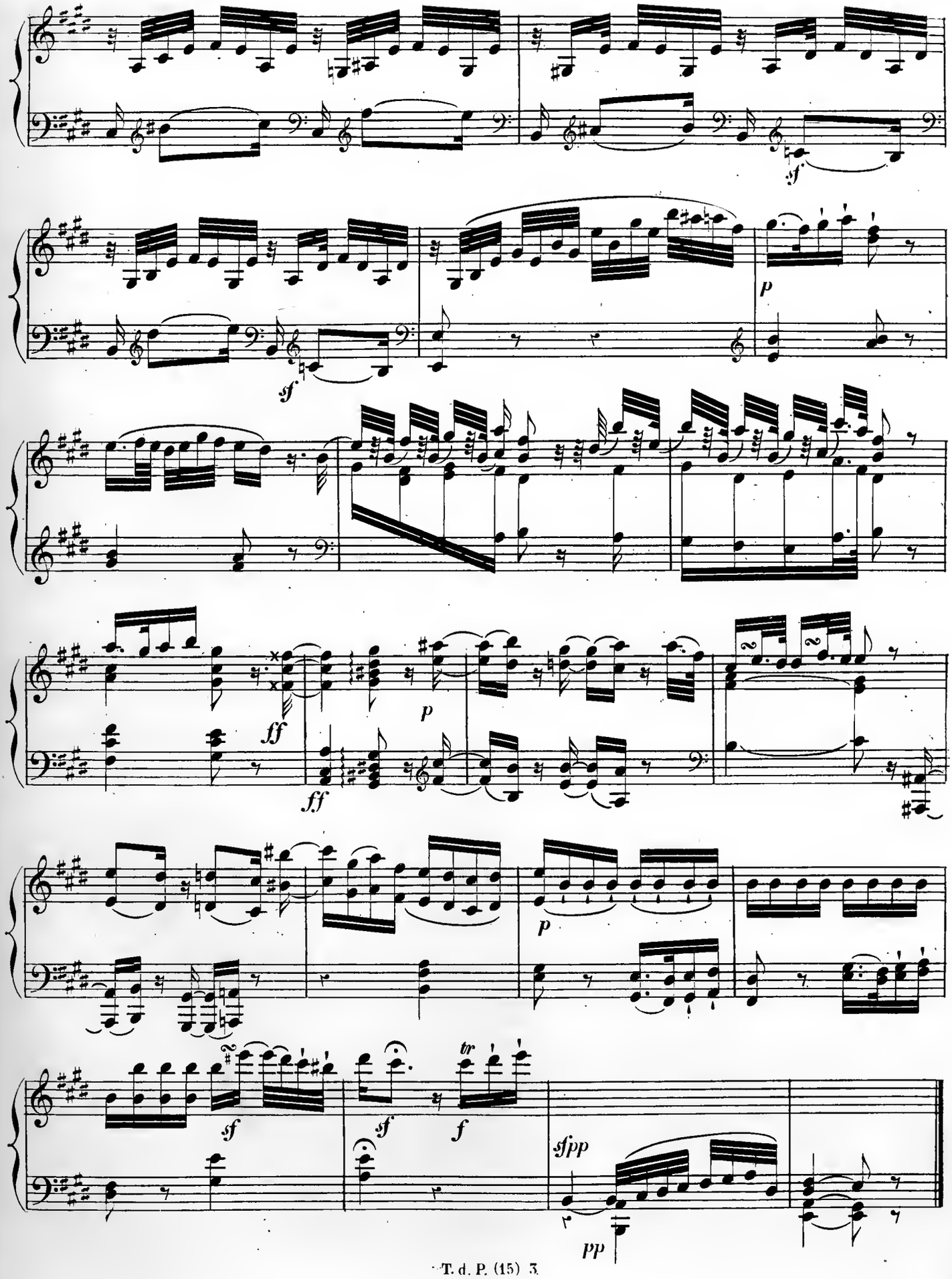

sf
f
f
sf
sf
sf
sf
ff
3
3
3
f
f
f
p
pp
sf
pp
ff
ff
ff
tr
ffp
pp


cresc.
fp
tr
p
sf
ff
pp


Adagio.
p


ff
p
ff
ff
p
f
p
pp

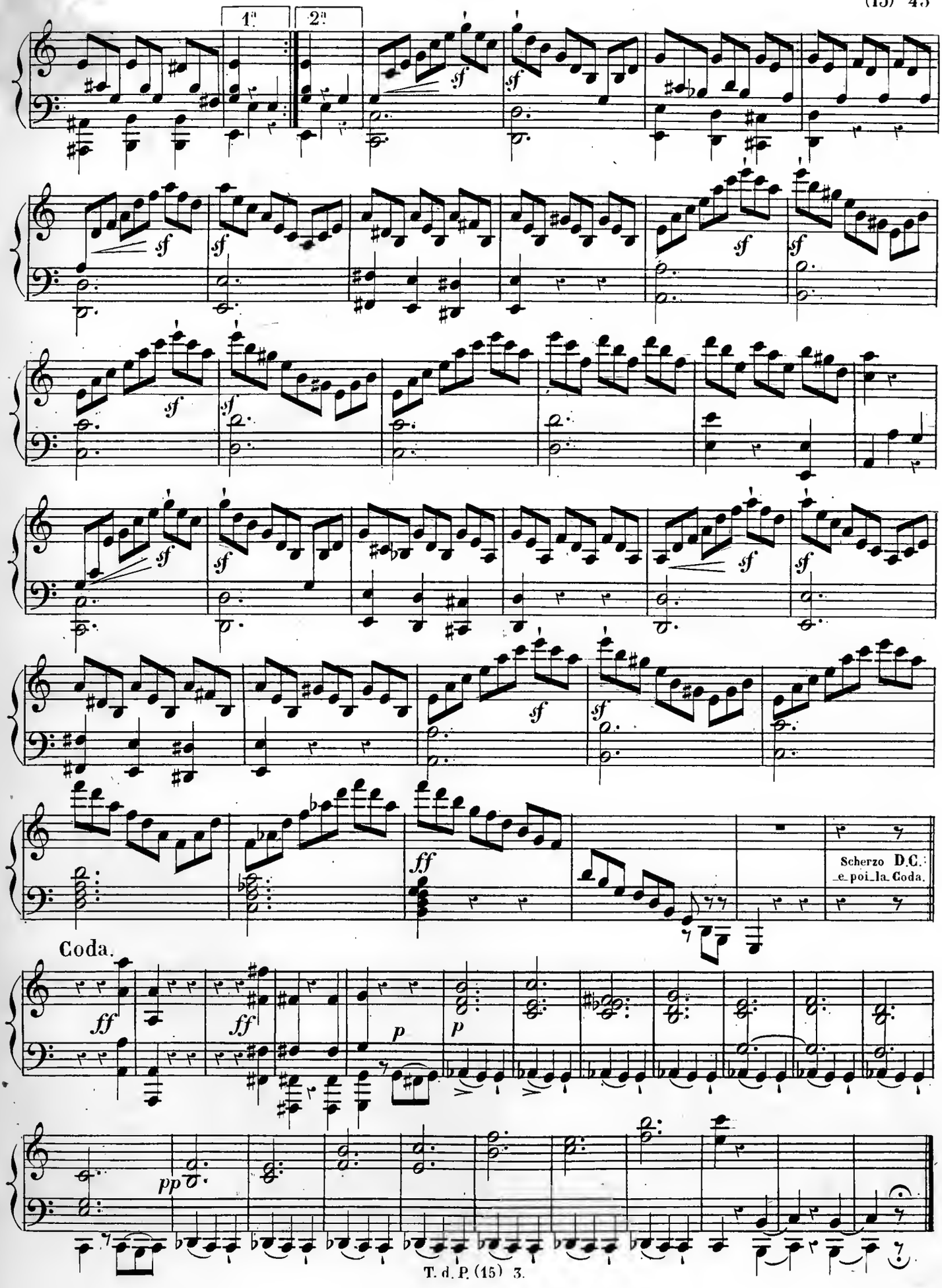

ff
p
sf
p
pp
sf

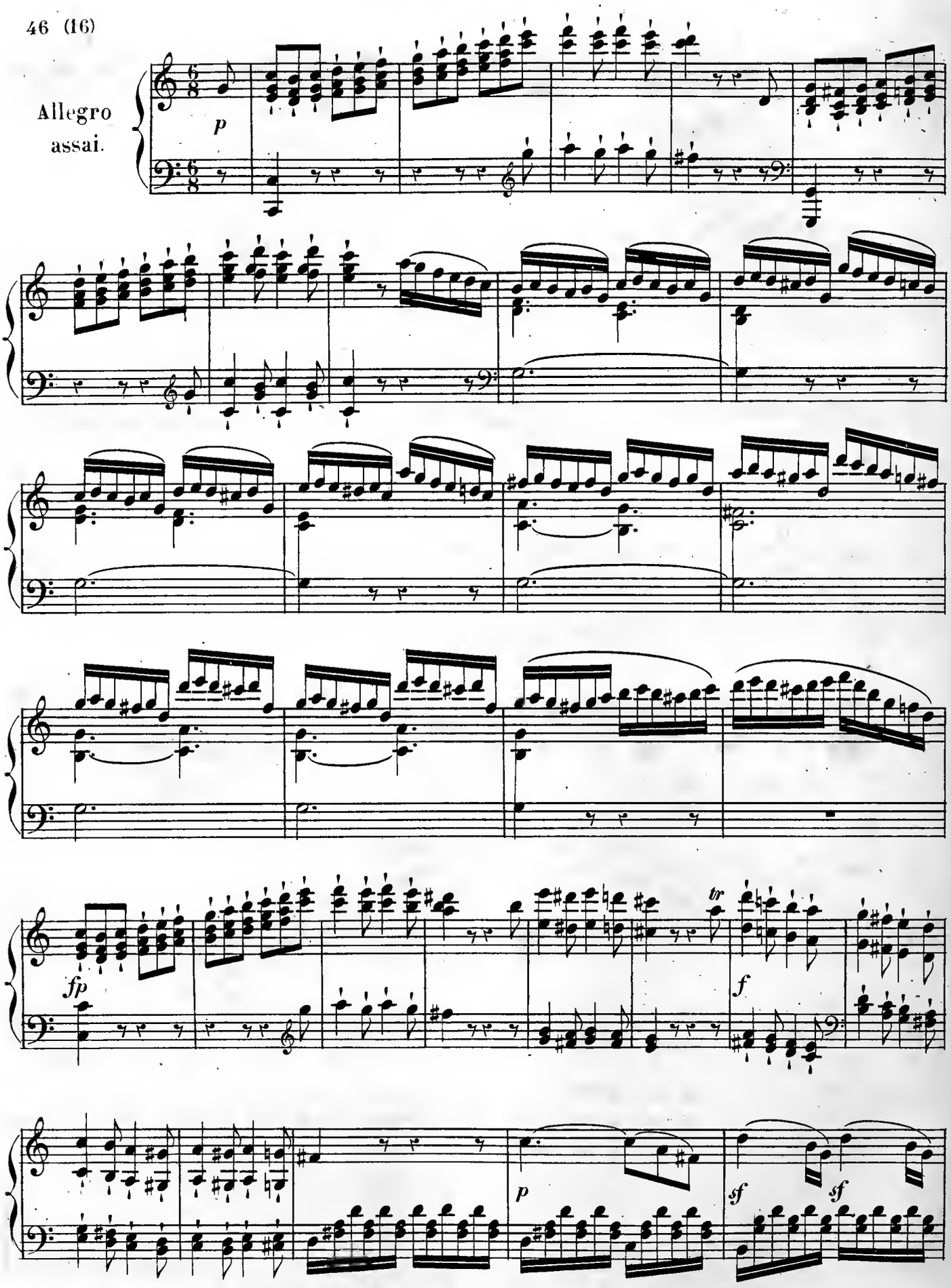

sf
sf
p
ff
ff
p
p
sf
sf
f
sfpp
pp

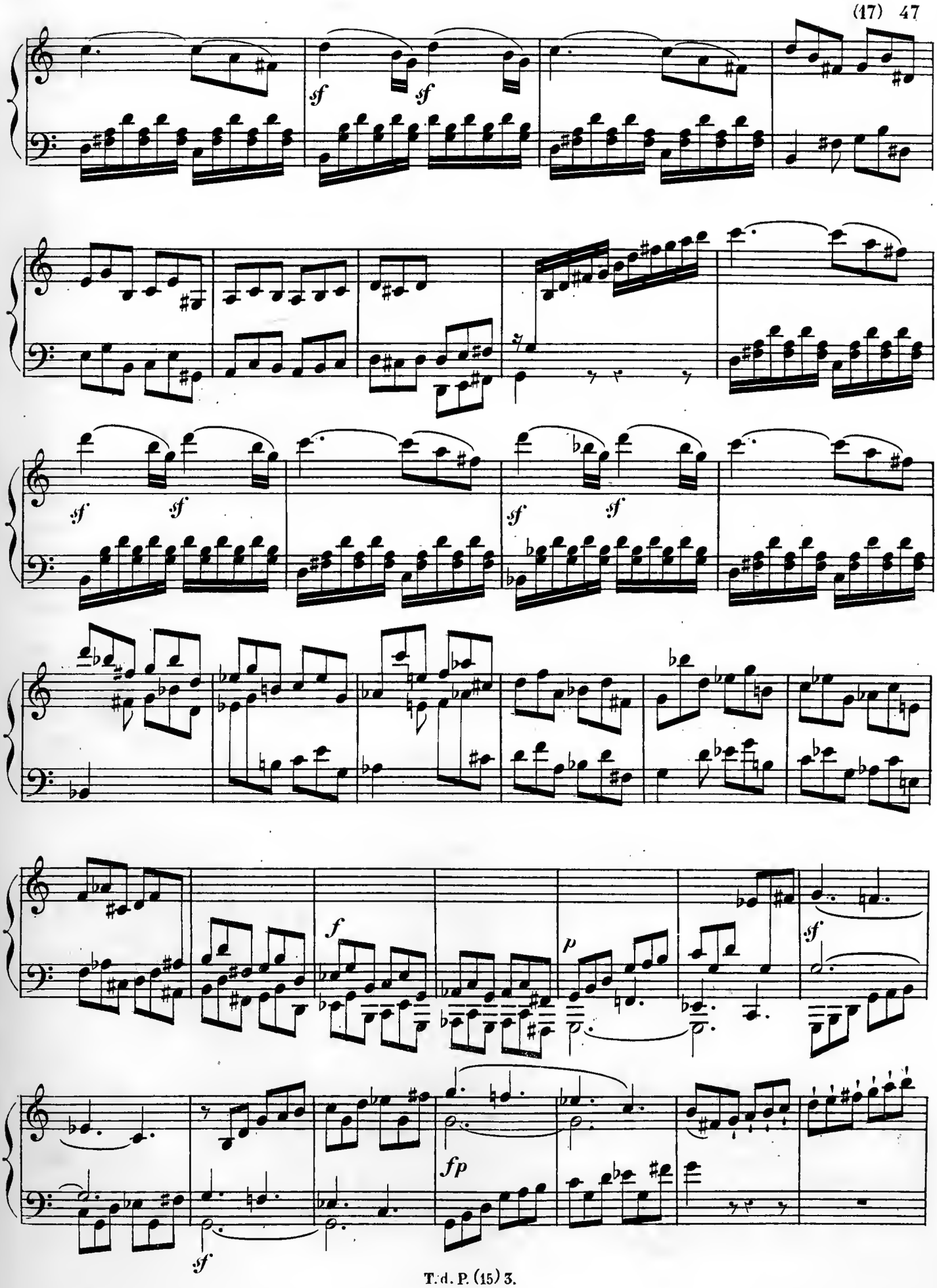
Allegro.

Scherzo.

Trio.


1.
2.
Scherzo D.C. e poi la Coda.
Coda.


Allegro
assai.
p
fp
tr
f
p
sf
sf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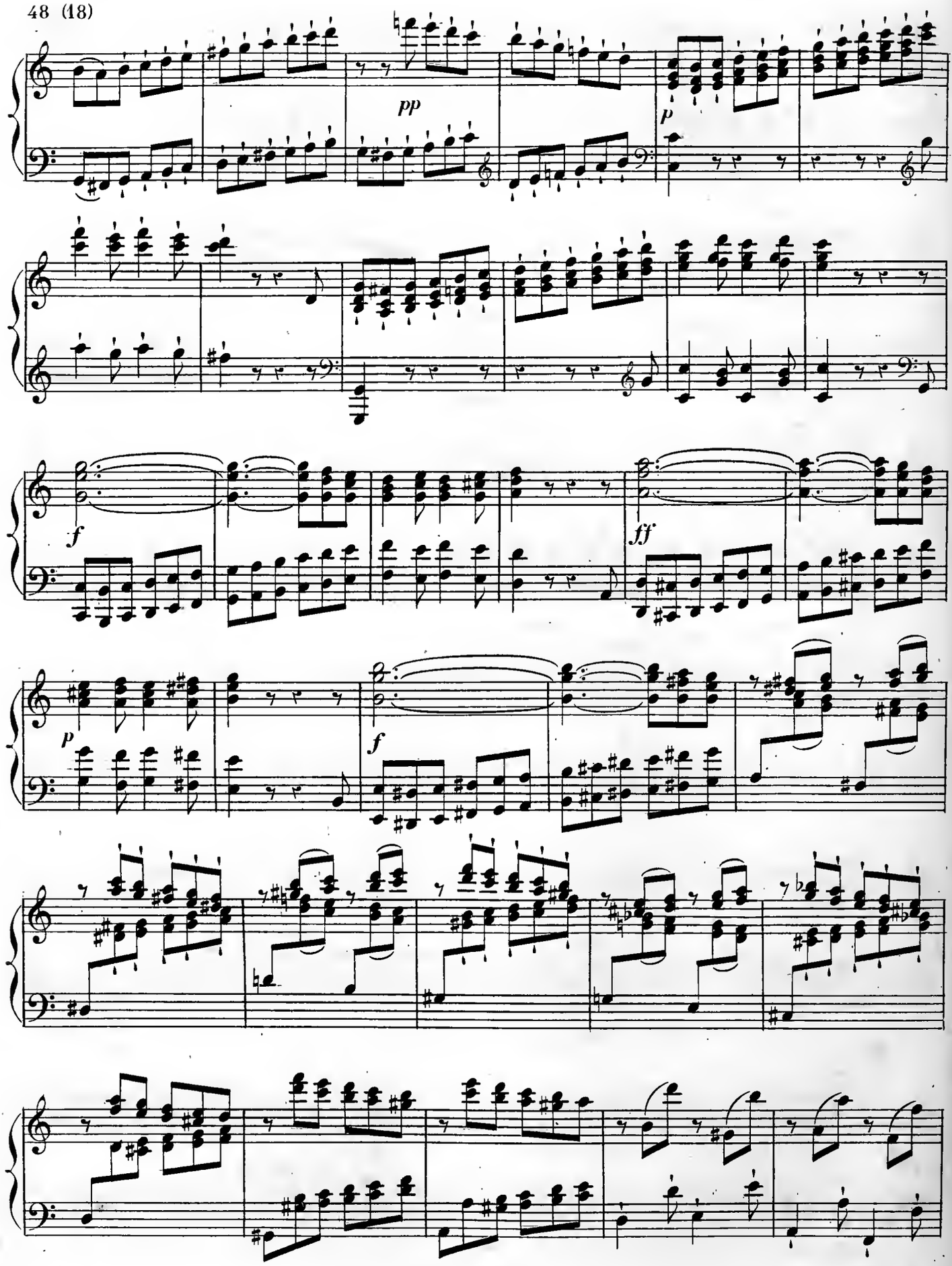
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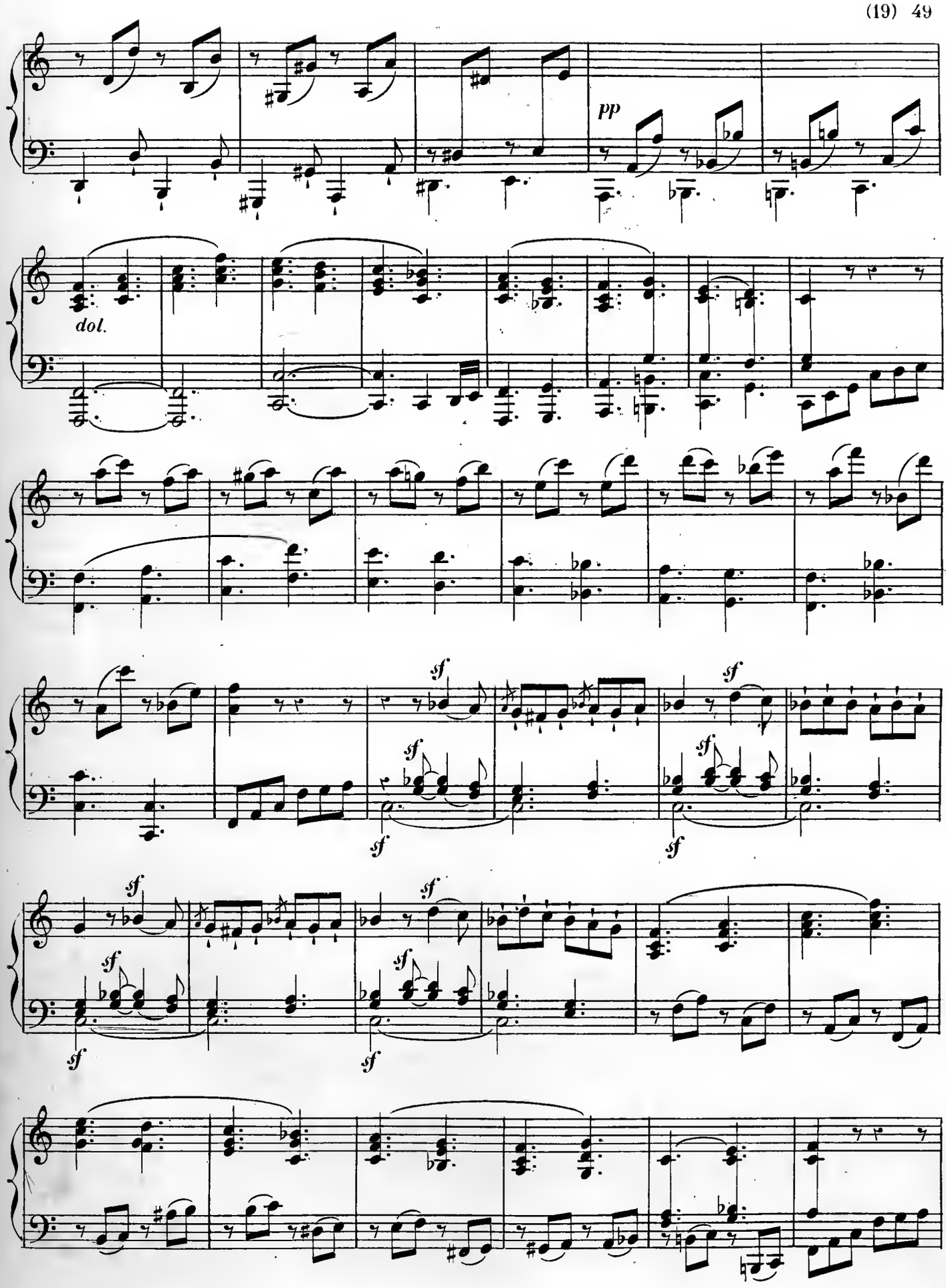
f
ff
p
f


pp
dol.
sf
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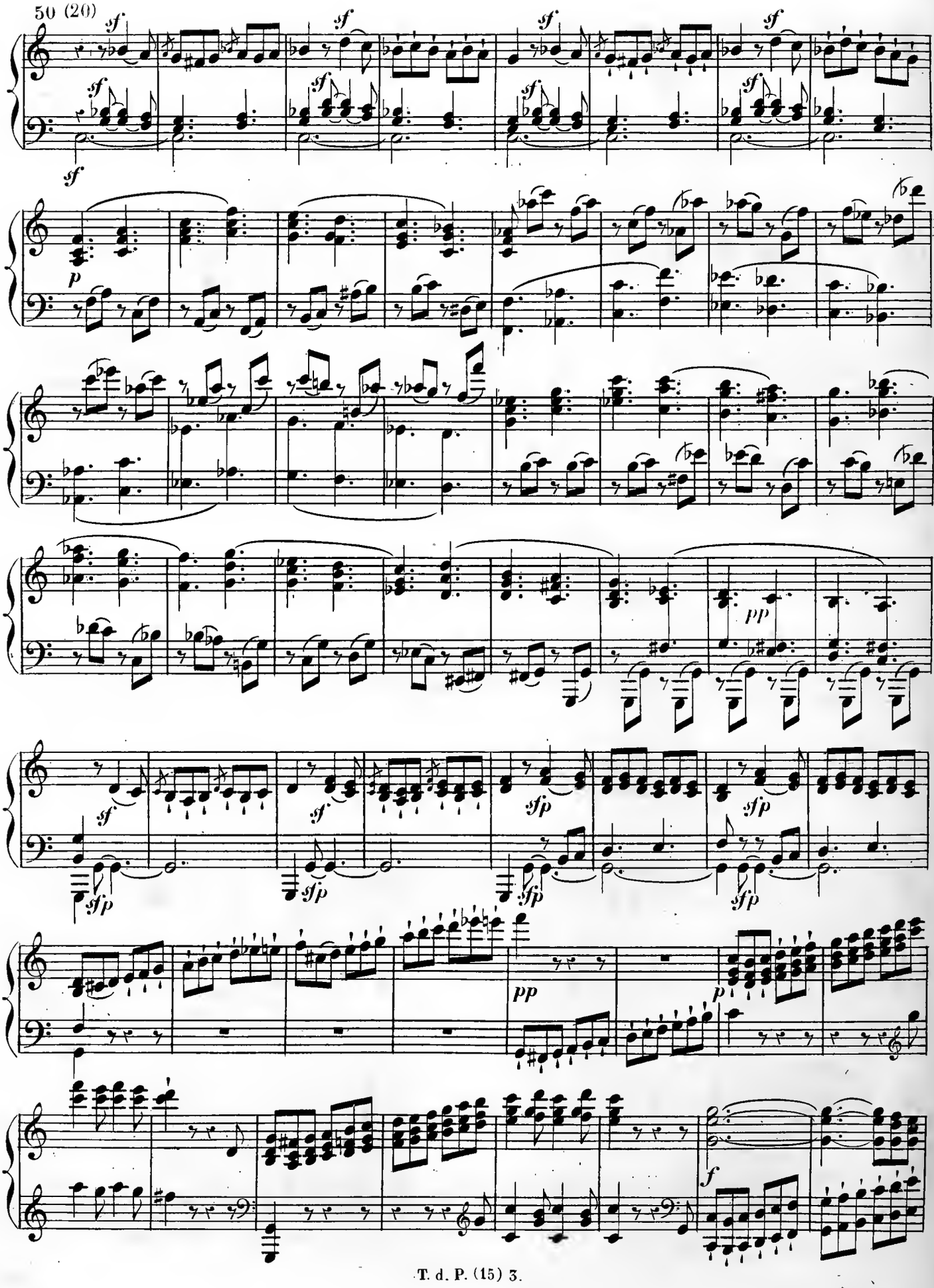
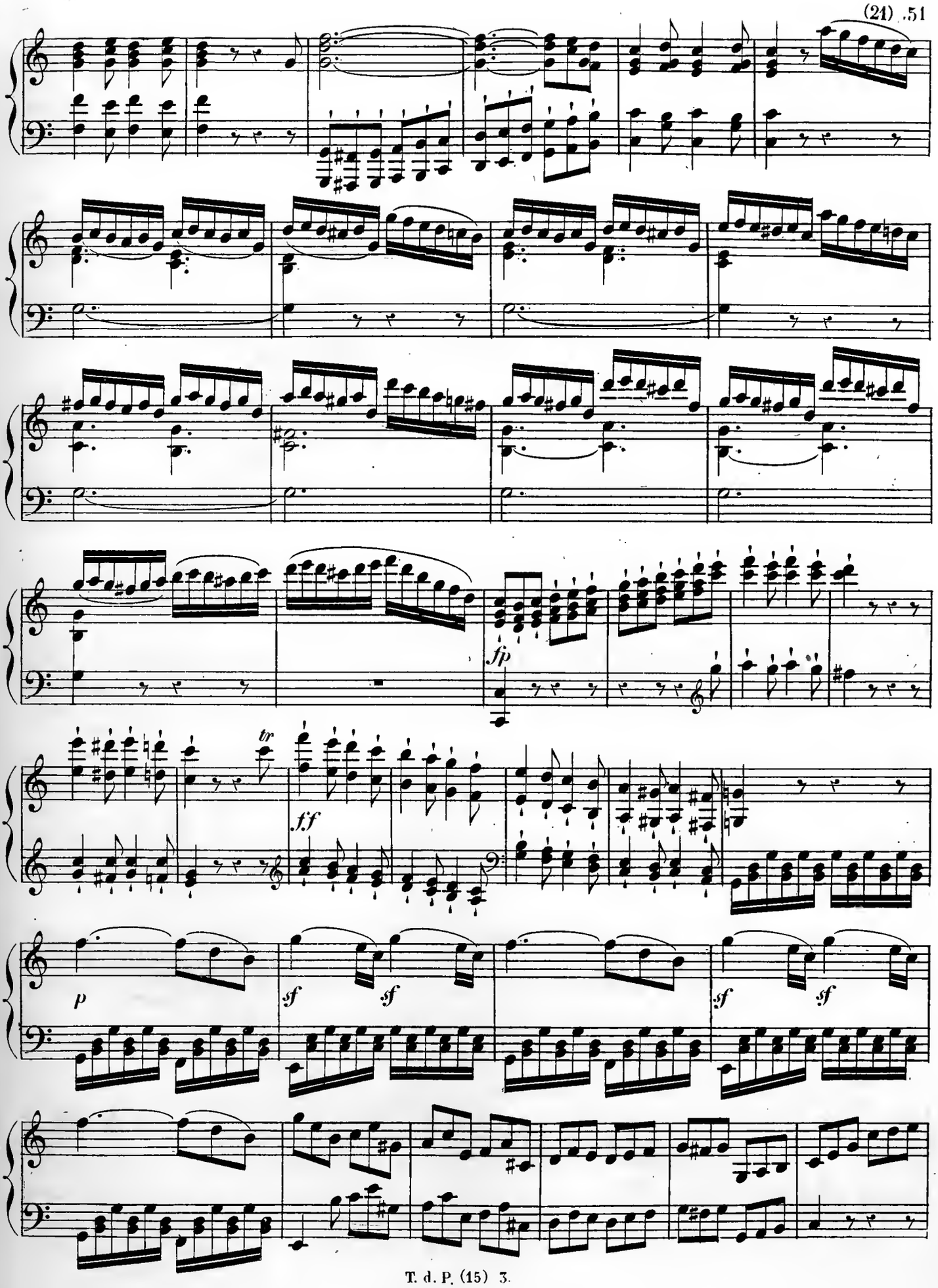
sf

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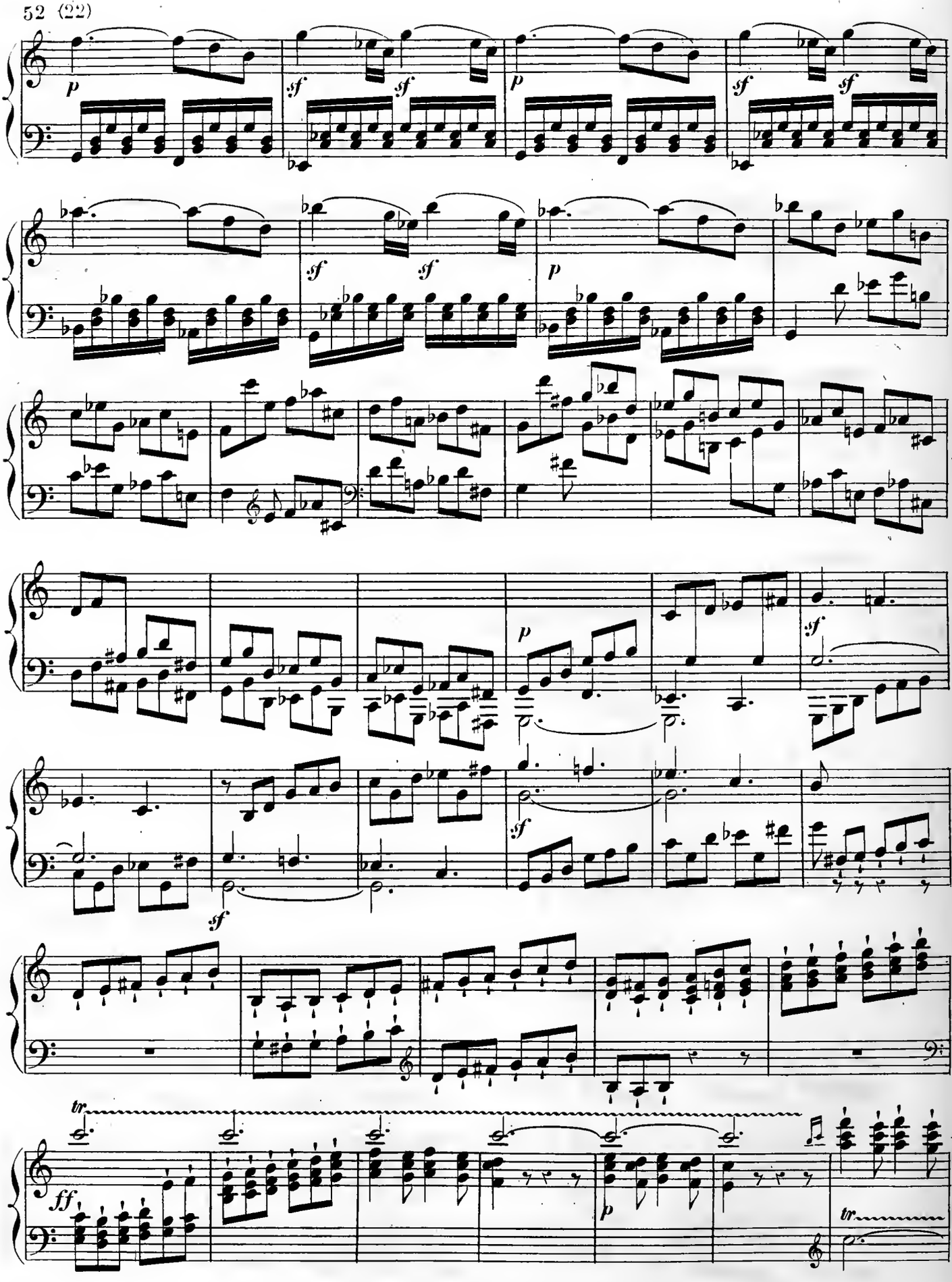
p
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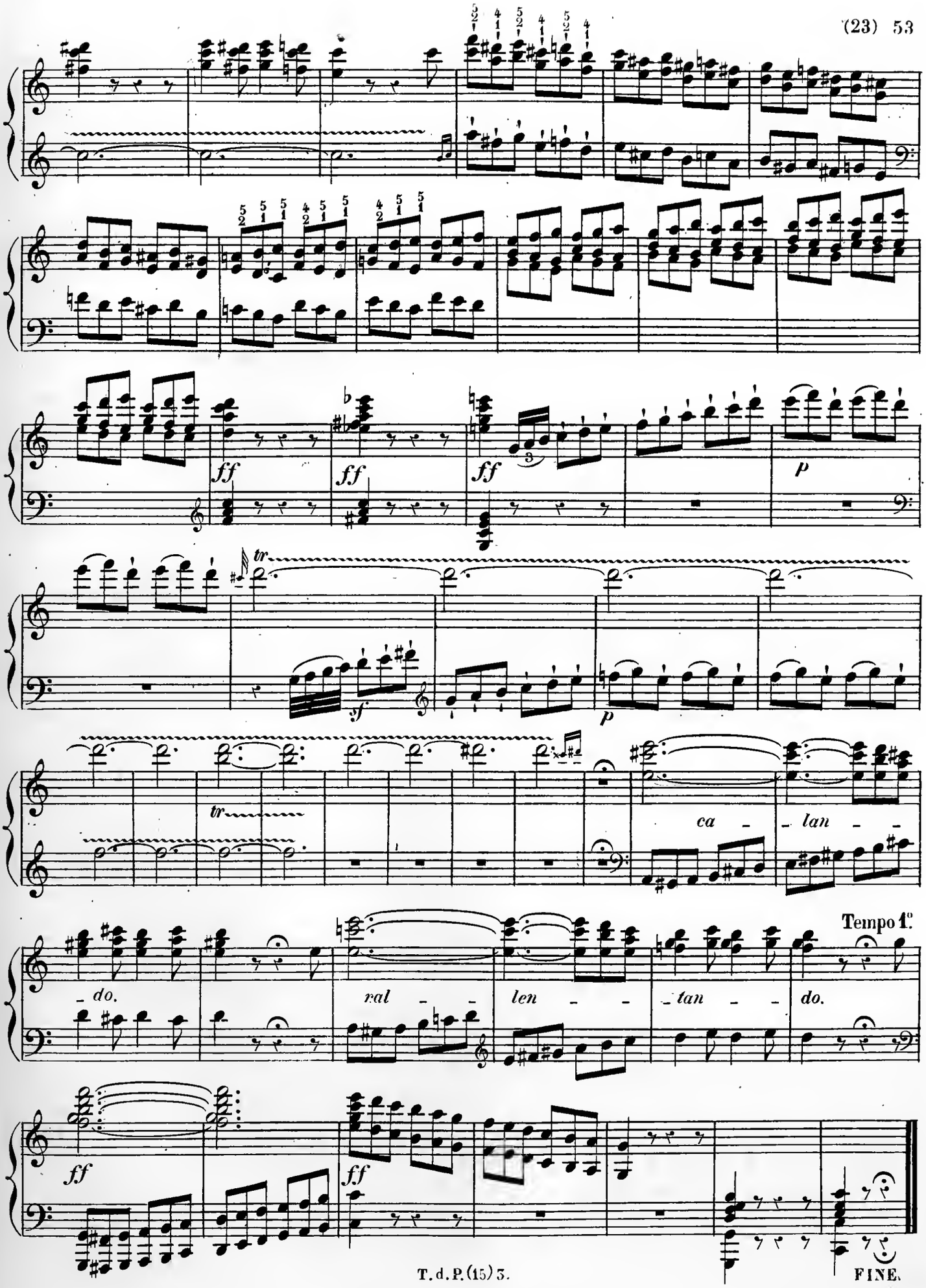
ff
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tr
ca - lan - -
Tempo 1°.
- do.
ral - -
len - -
- tan - -
do.
ff
ff
FINE.

GRANDE SONATE

pour le

PIANO-FORTE,

DÉDIÉE

à M.me la Comtesse Babette de **KEGLEVICS,**

PAR

L. VAN BEETHOVEN.

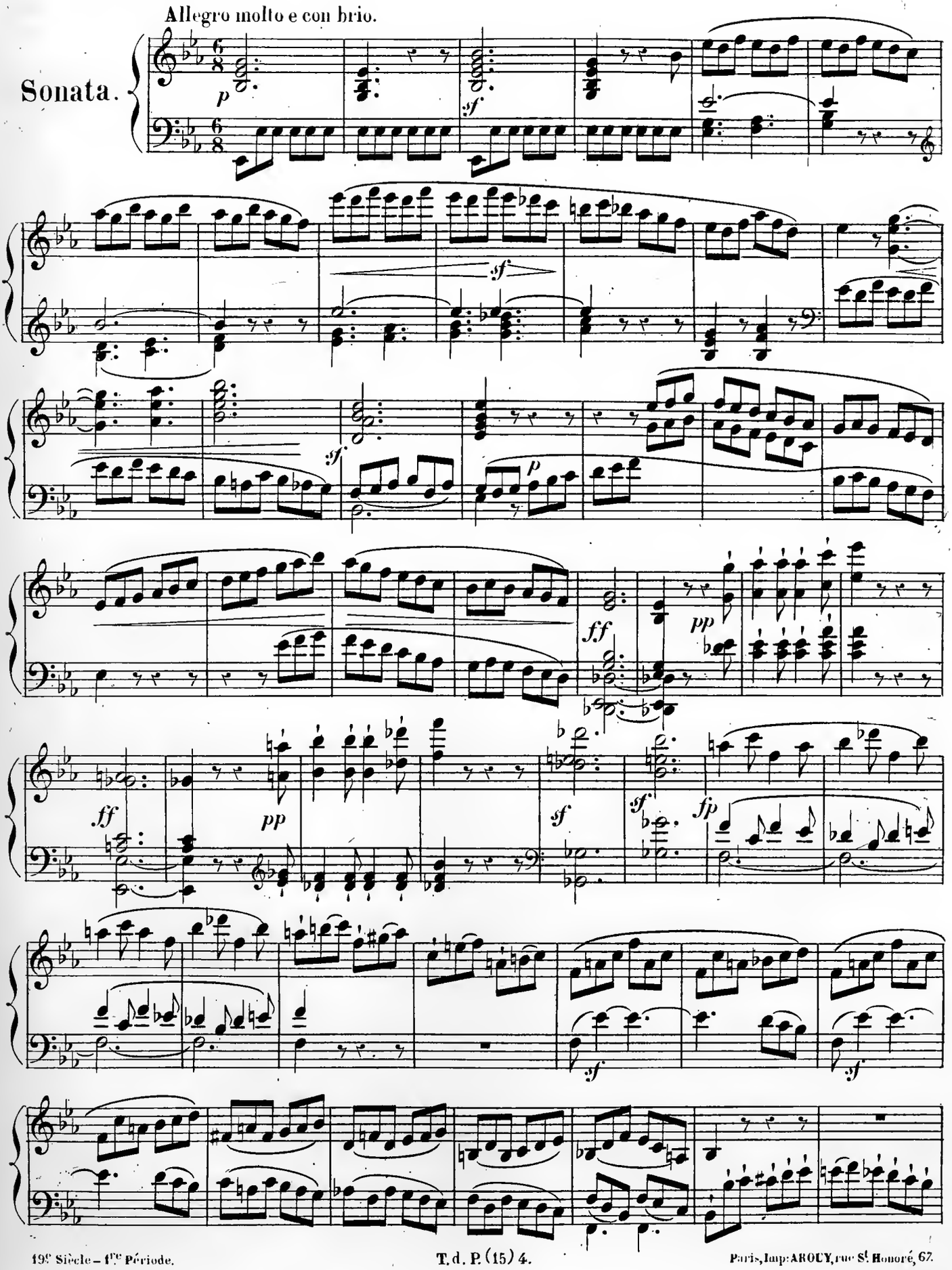
Œuvre 7. **Prix:**

PUBLIÉ PAR A. FARRENC. — PARIS, 1863.

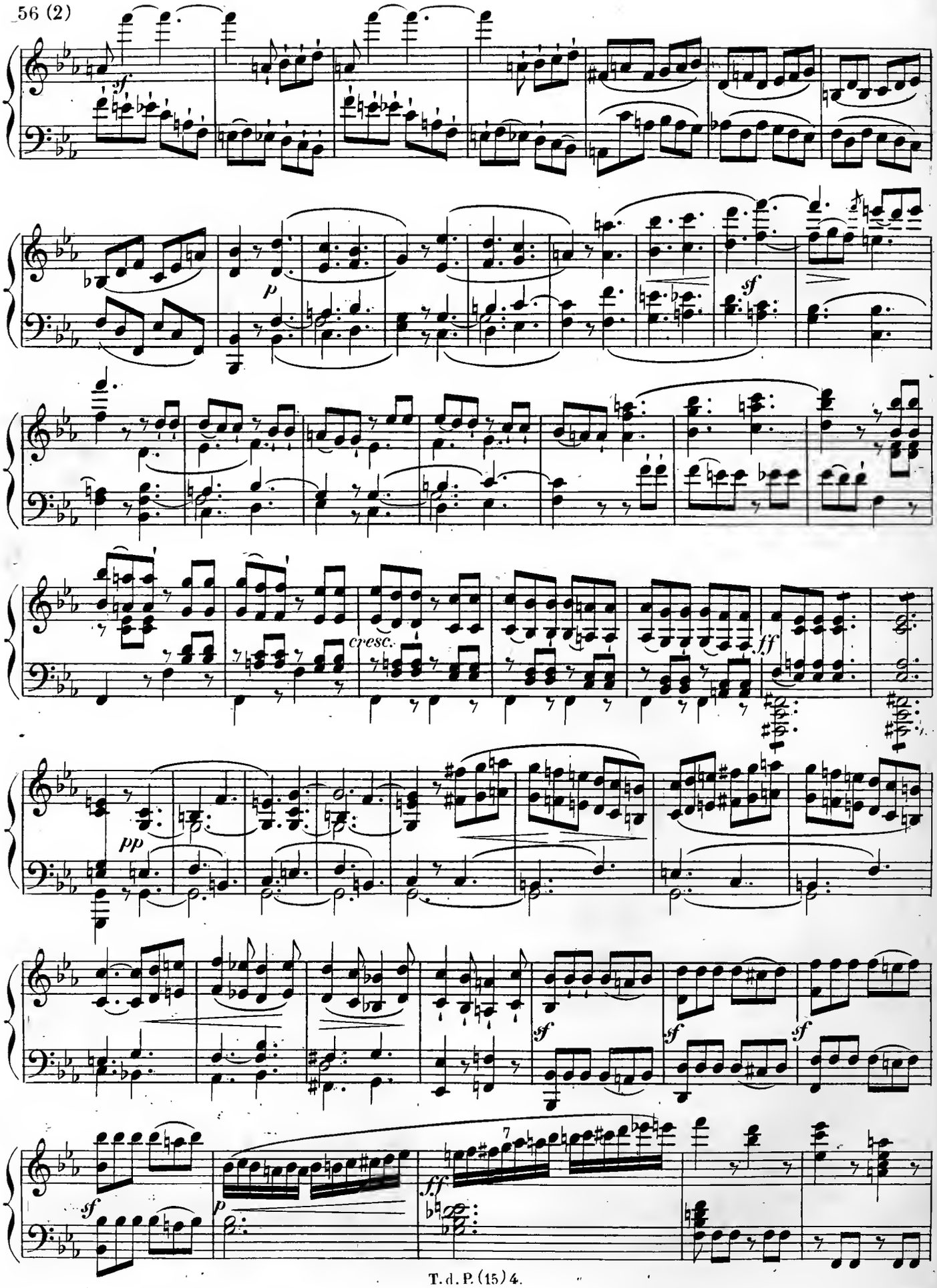
T. d. P. (15) 4.

Allegro molto e con brio.

Sonata.



Paris, Imp: AROUY, rue St Honoré, 67.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cresc.
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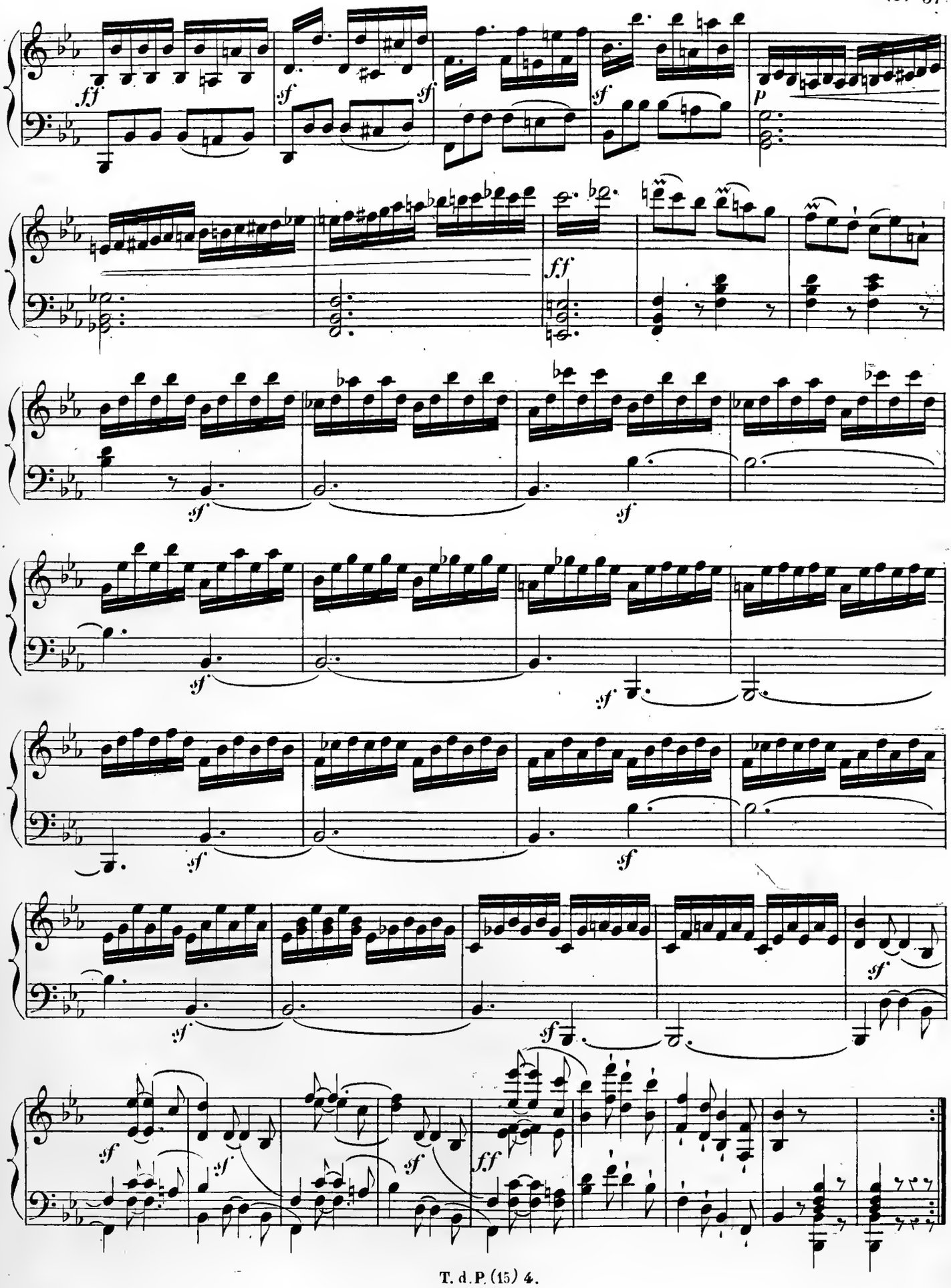
p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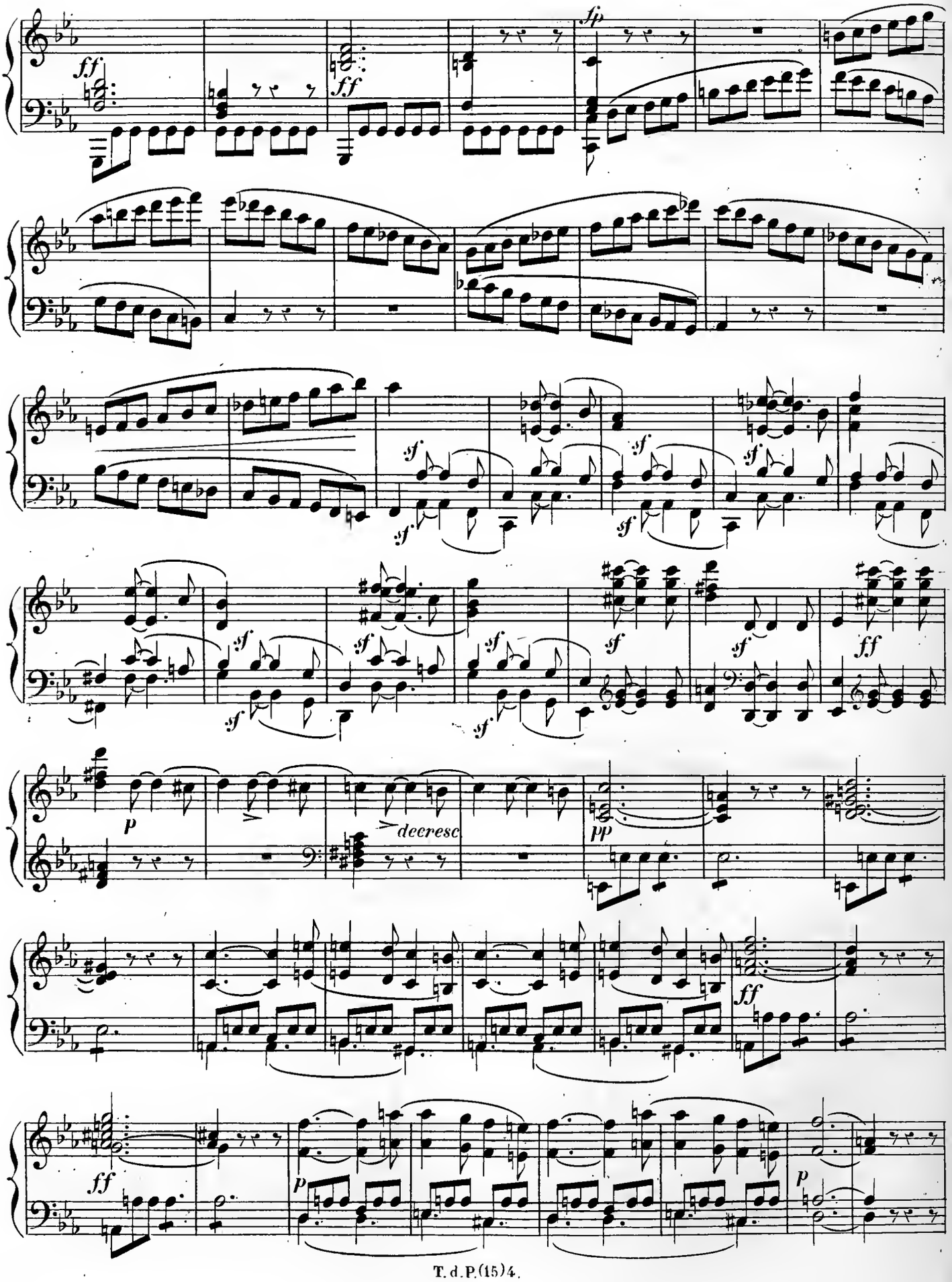
ff
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decresc
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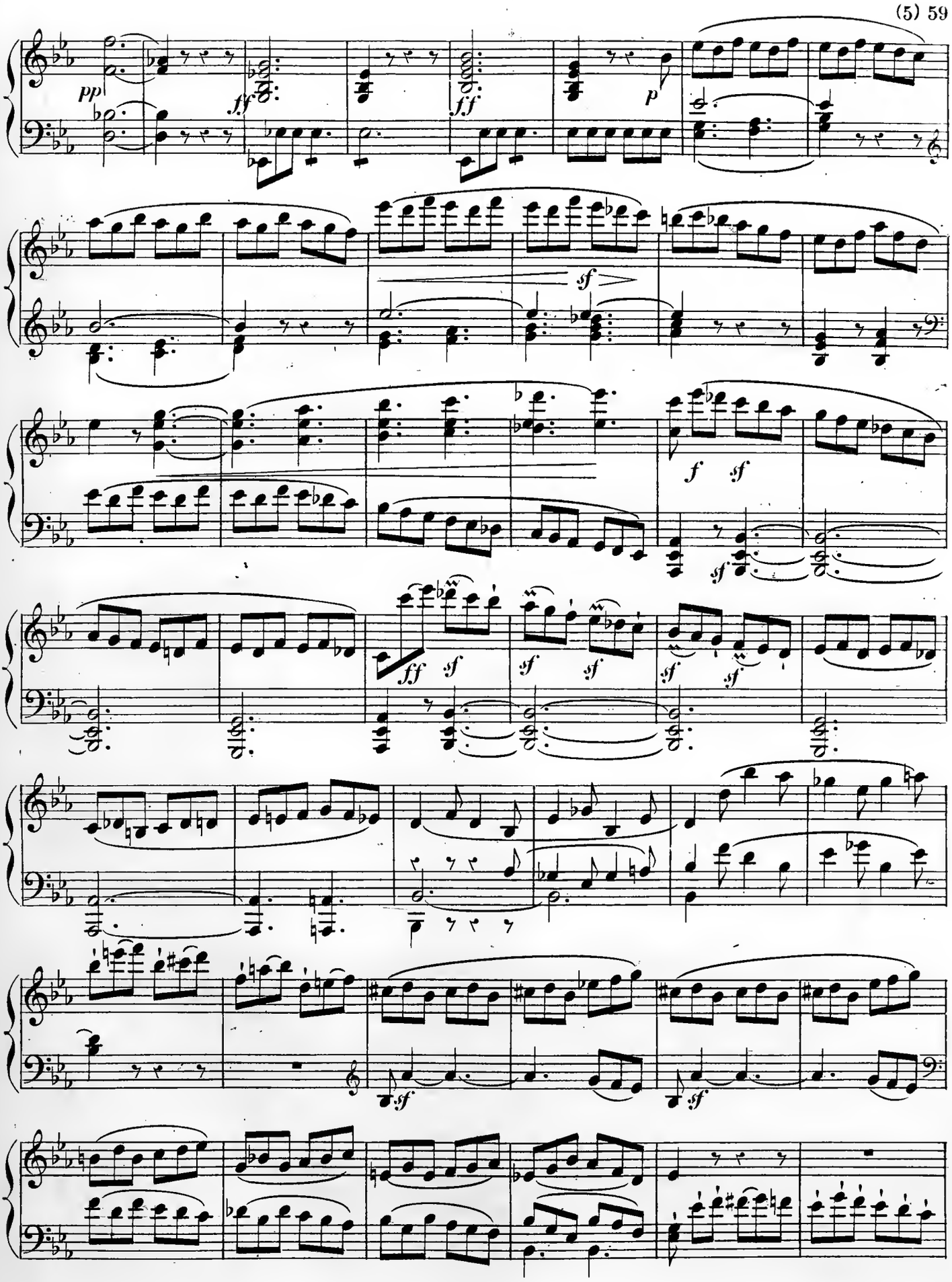
p
p


pp
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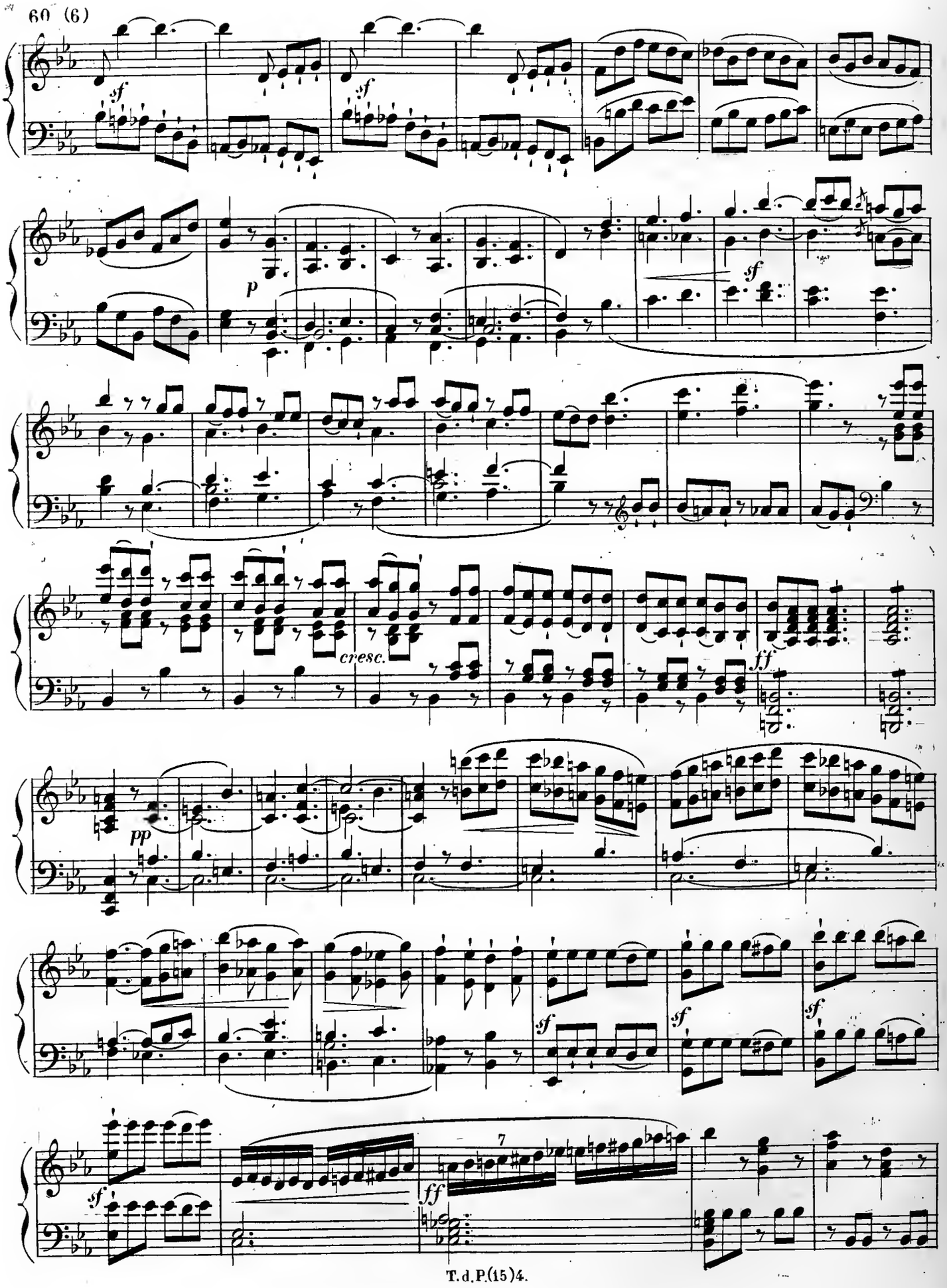
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cresc.
ff
pp
sf
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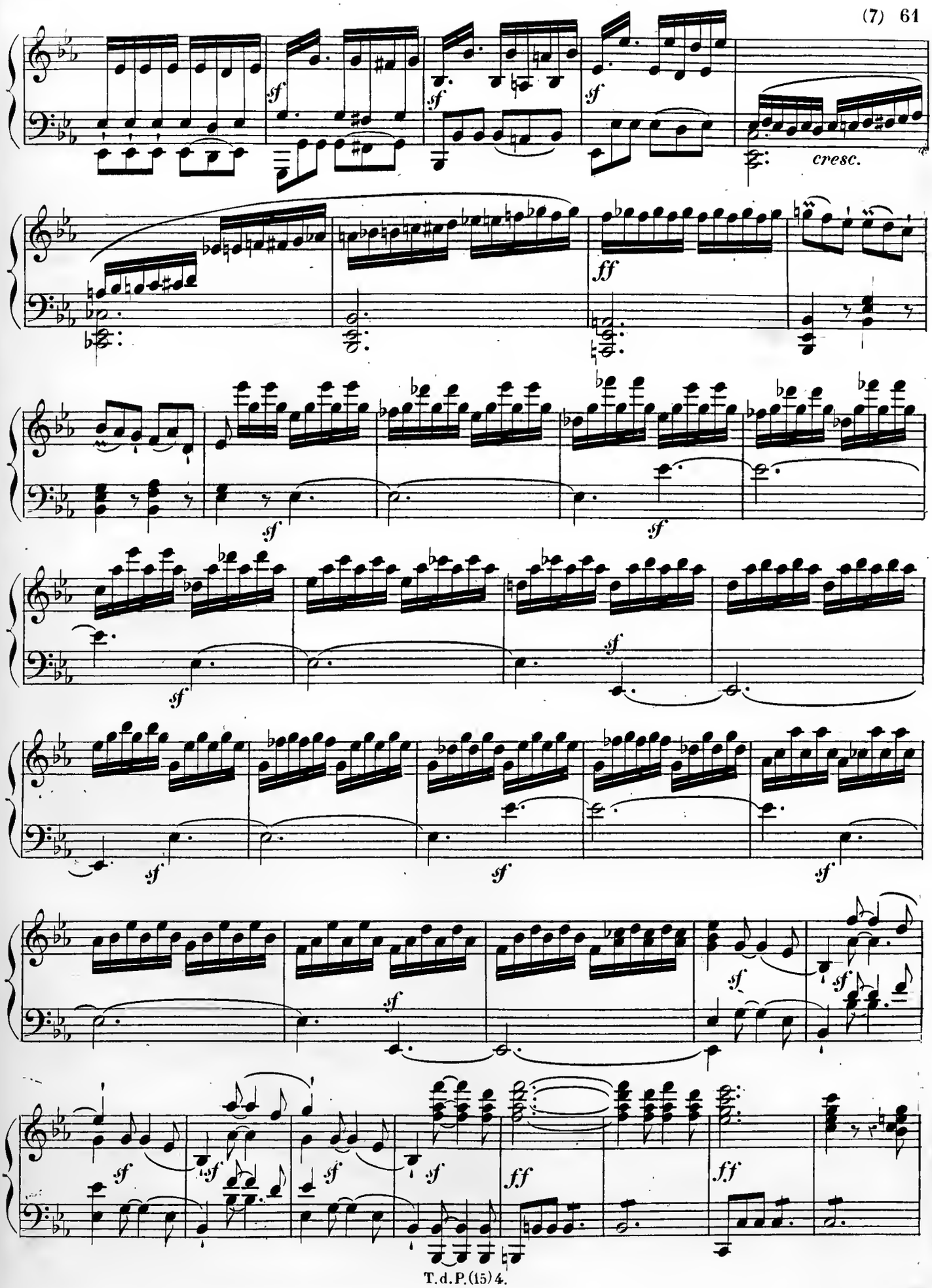
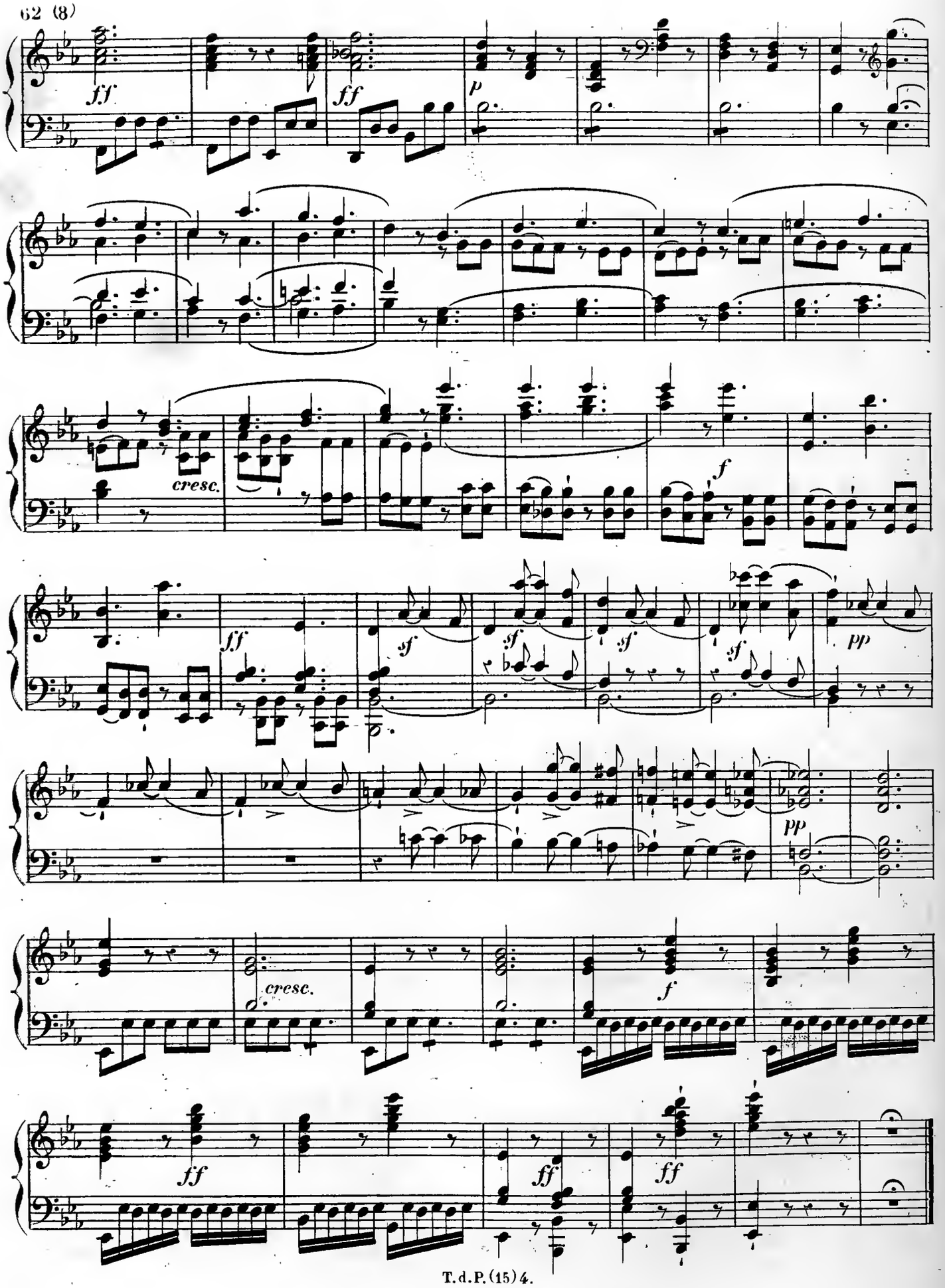
sf
sf
ff
7


cresc.


ff
ff
p
cresc.
f
ff
sf
sf
sf
sf
pp
pp
cresc.
f
ff
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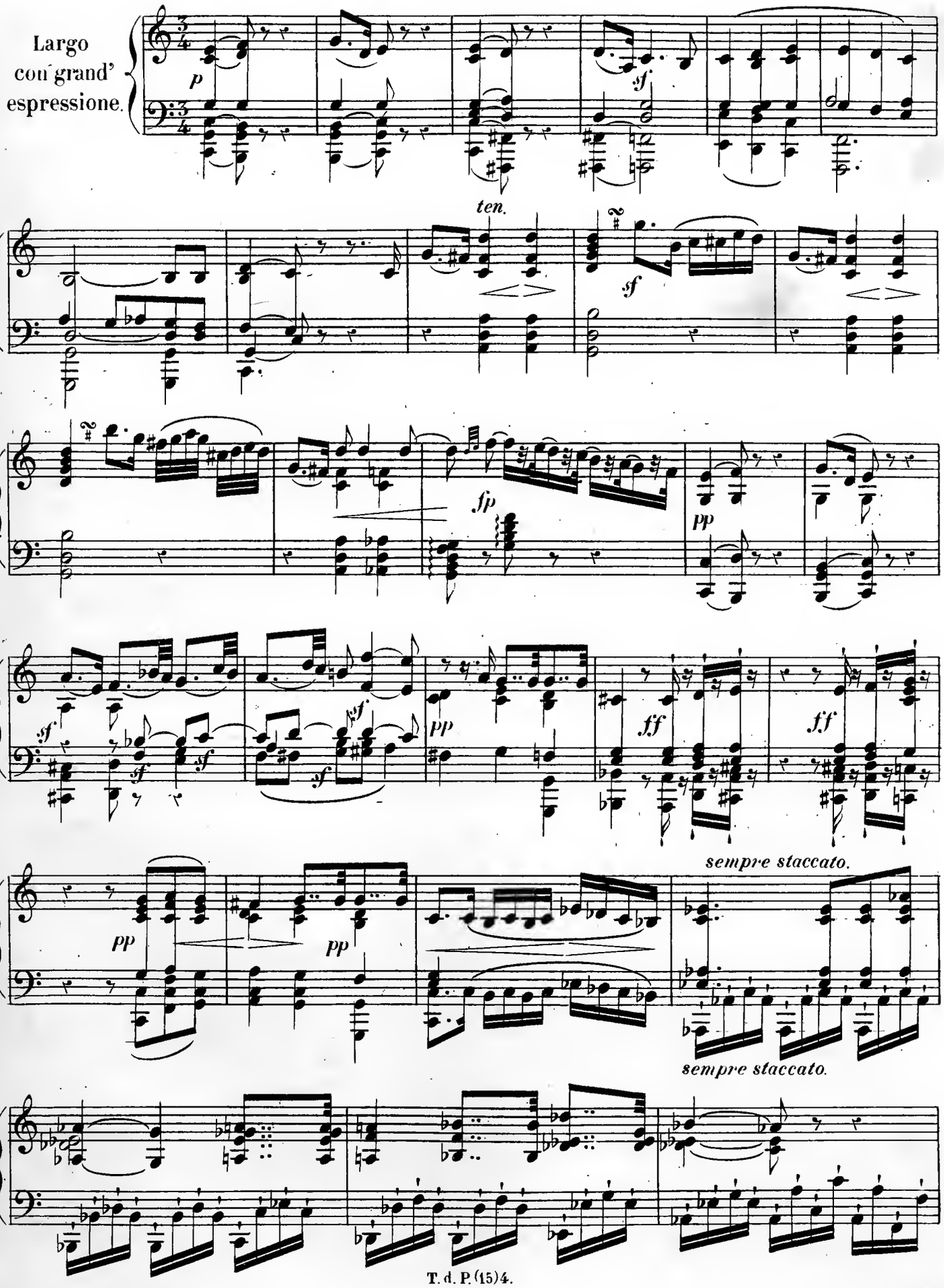
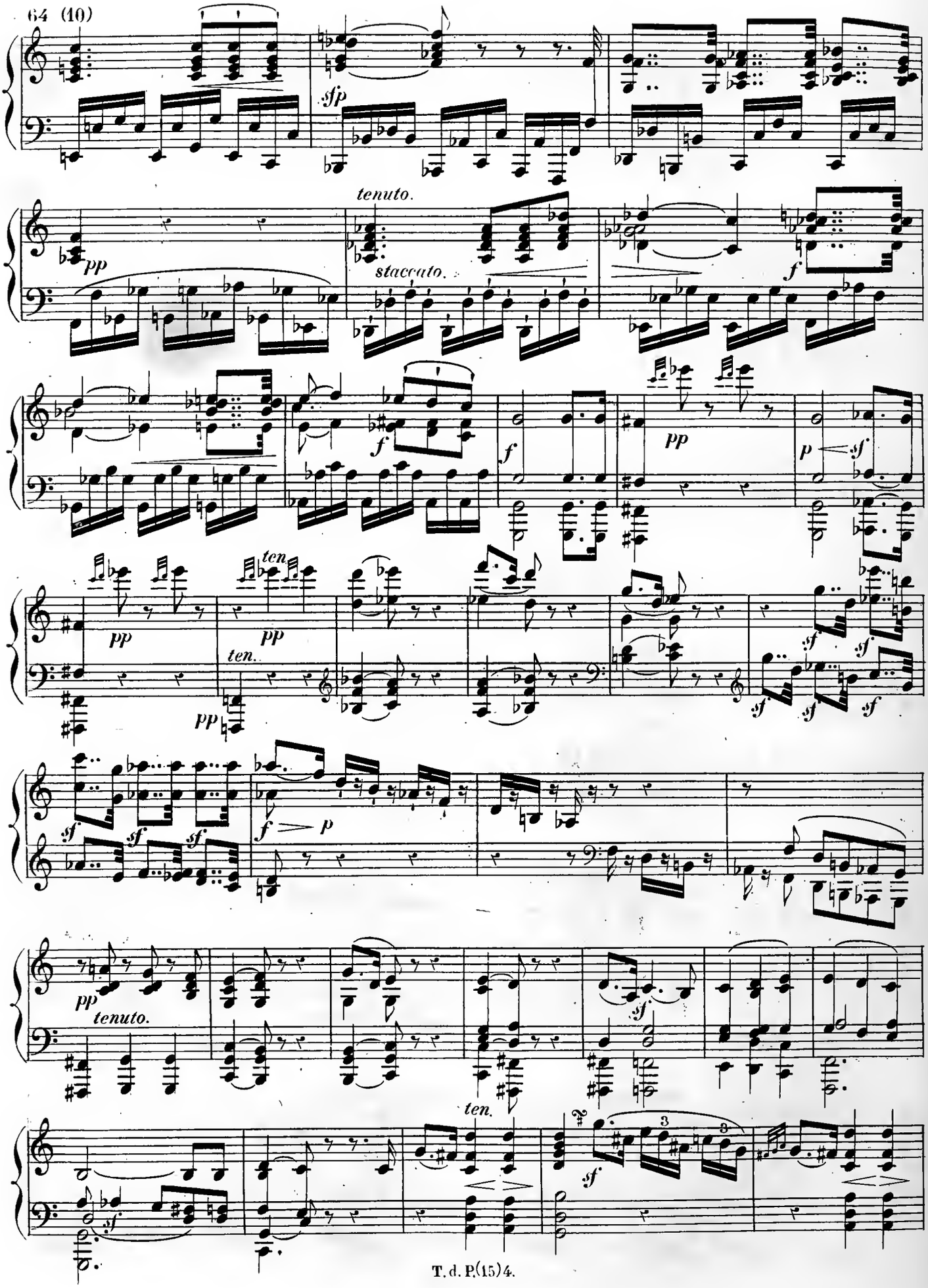
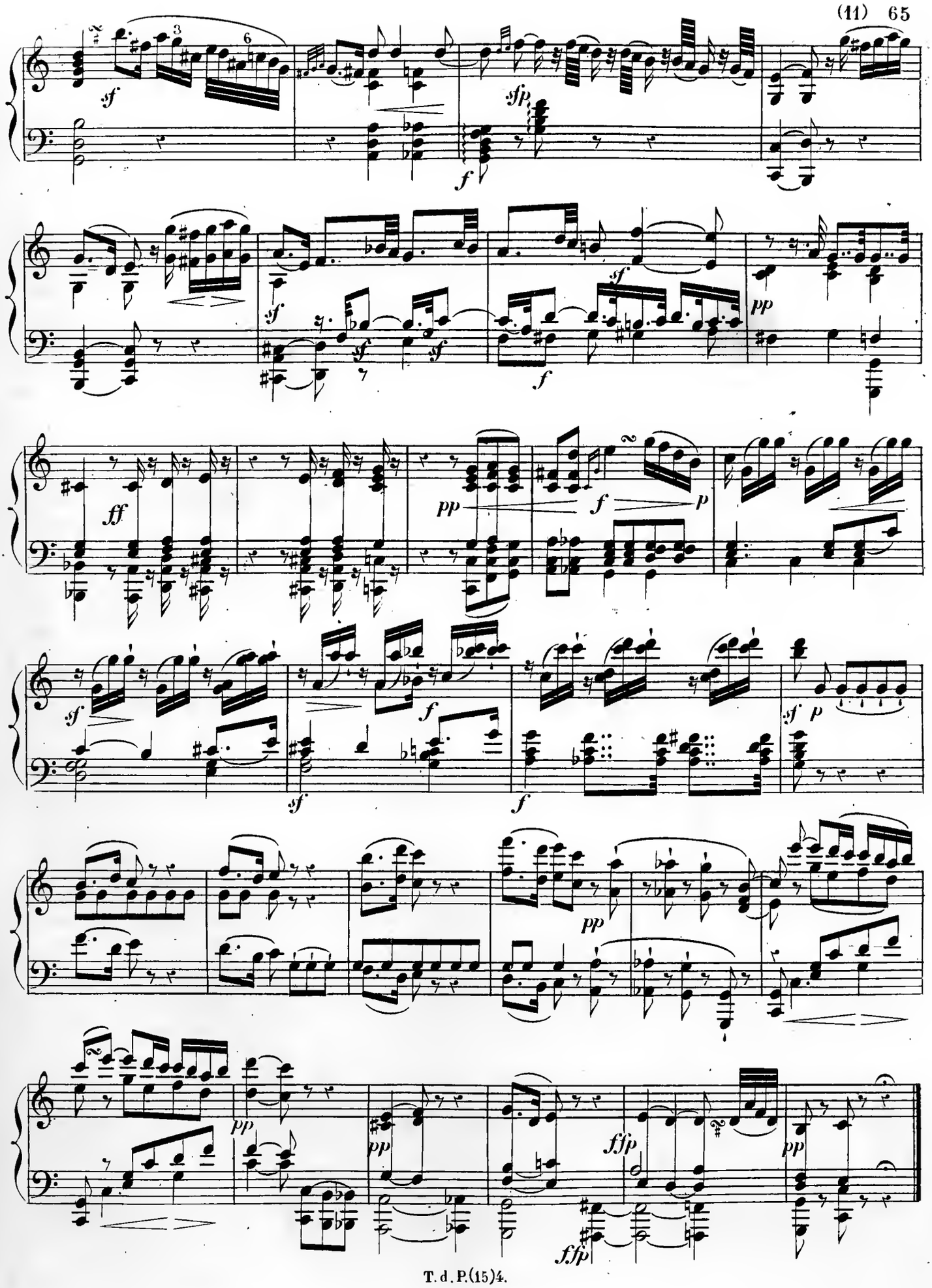
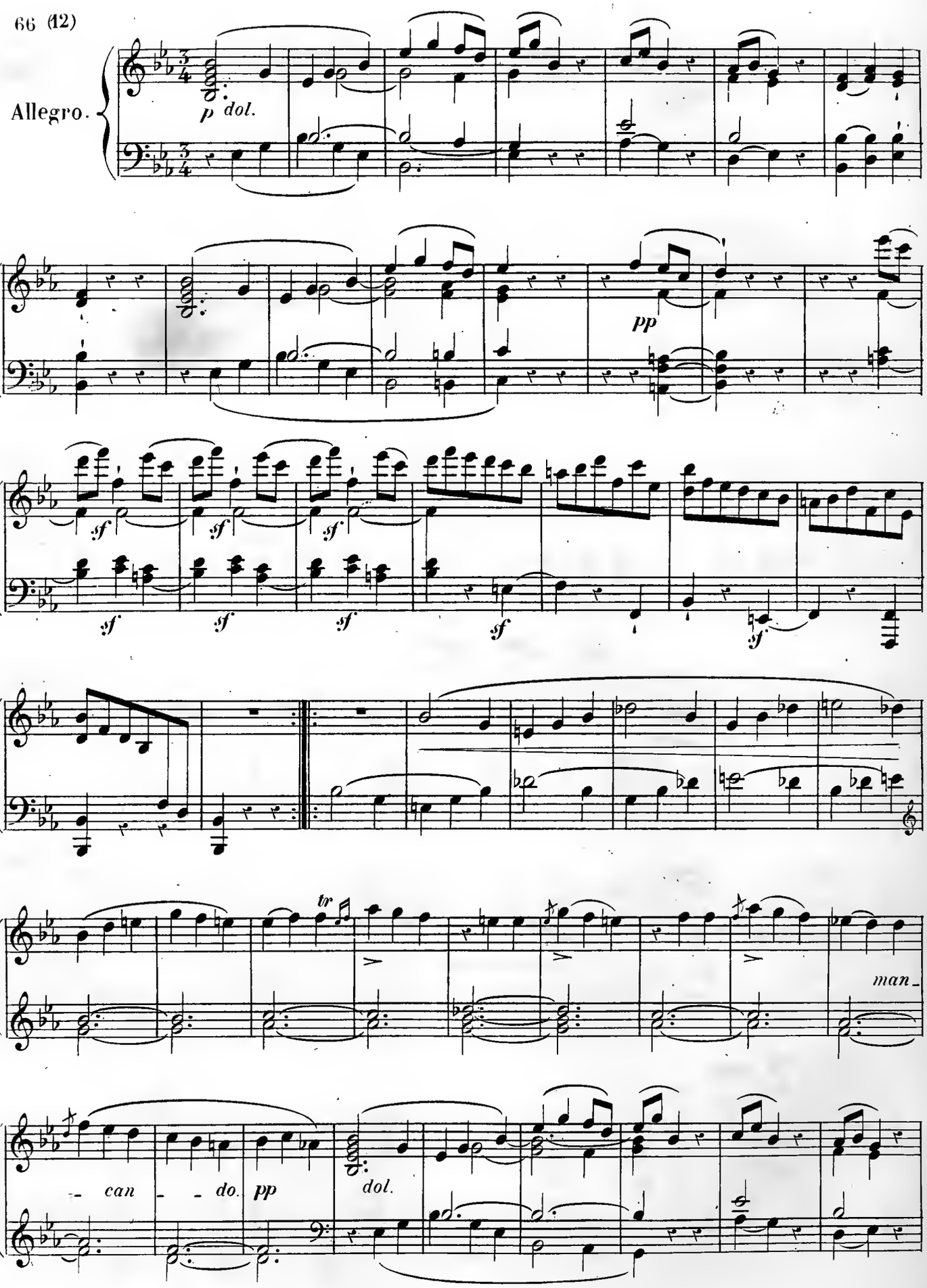
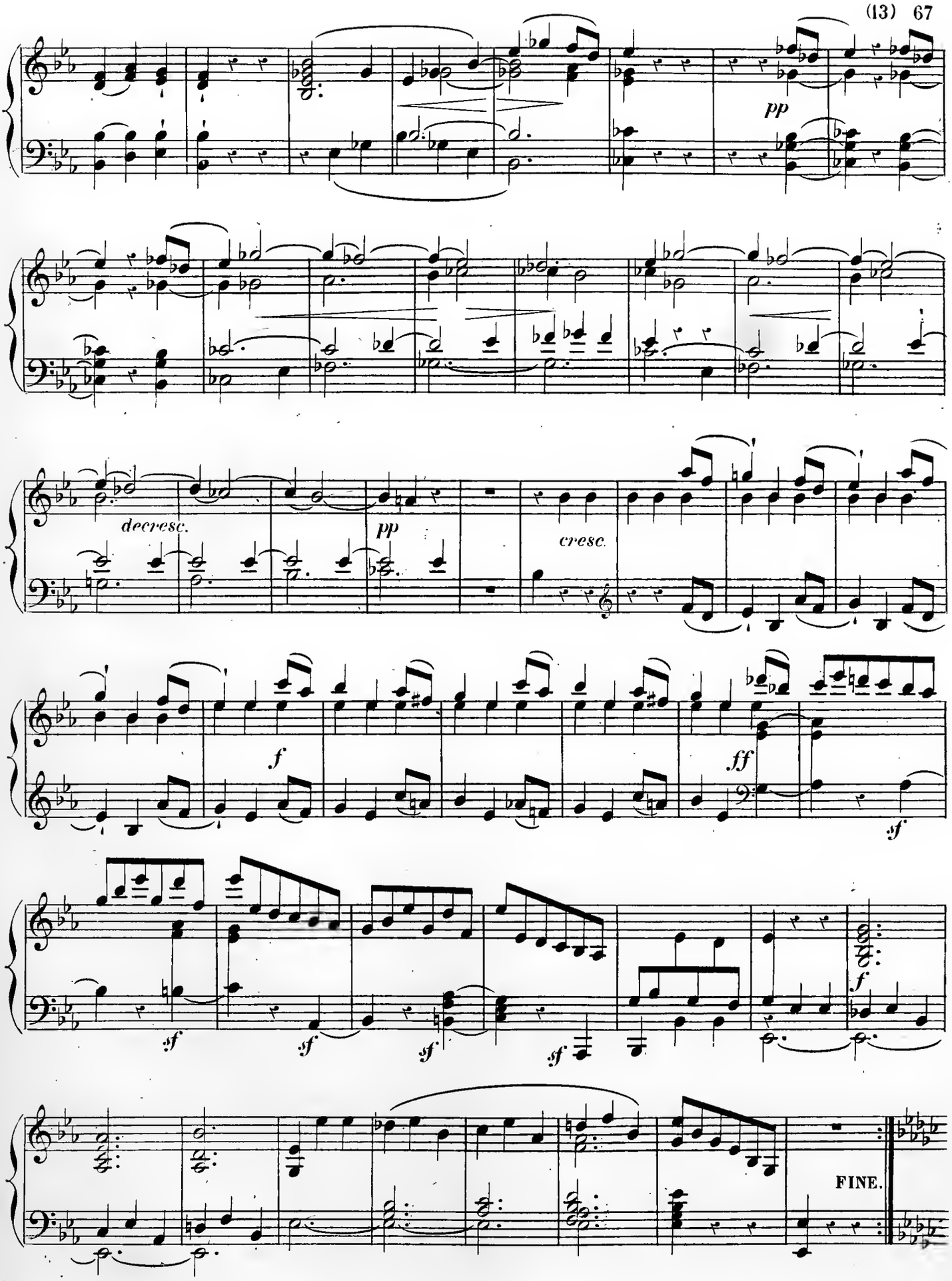
ff

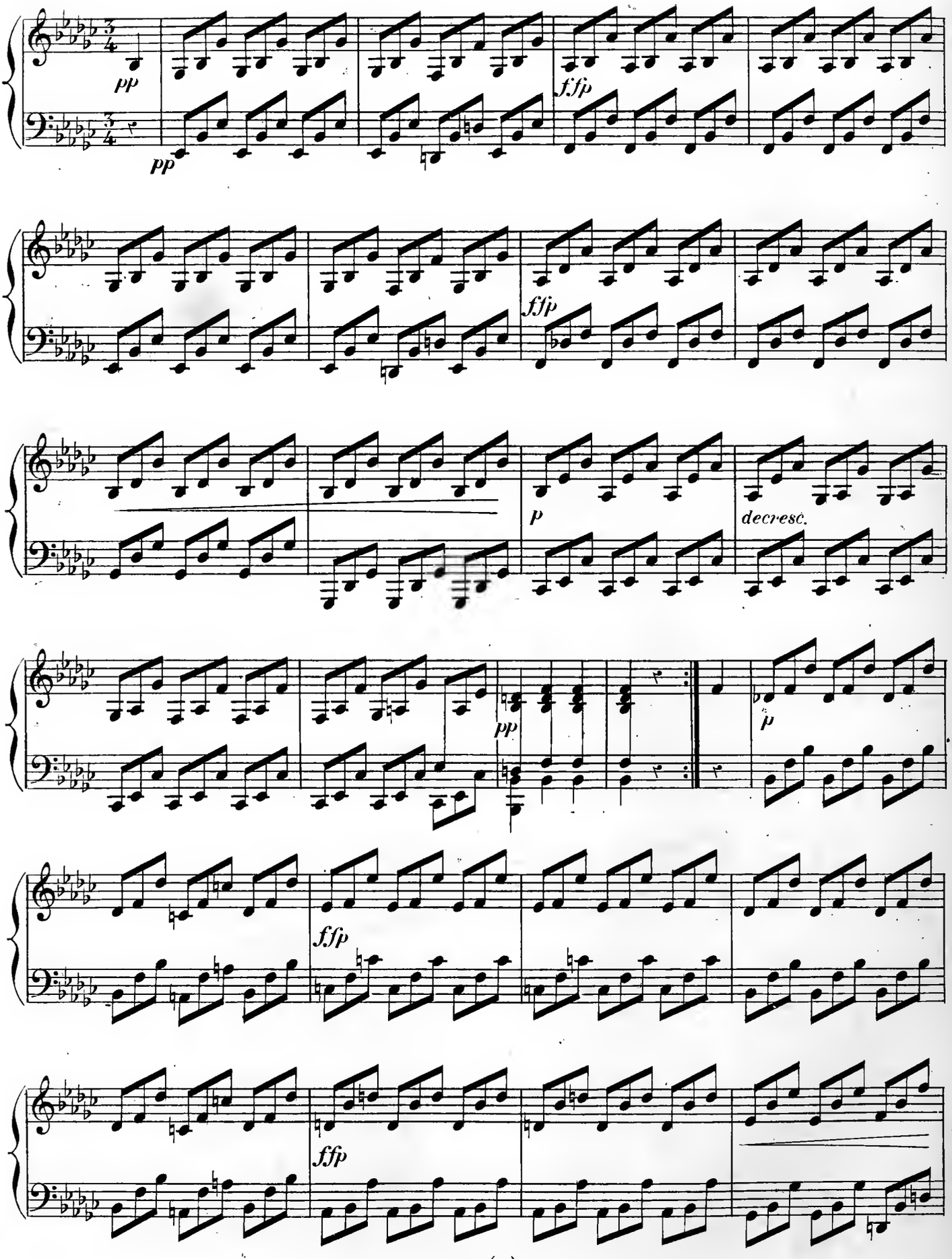

Largo
con grand'
espressione.
p
sf
ten.
sf
fp
pp
sf
sf
sf
sf
pp
ff
ff
sempre staccato.
pp
pp
sempre staccato.

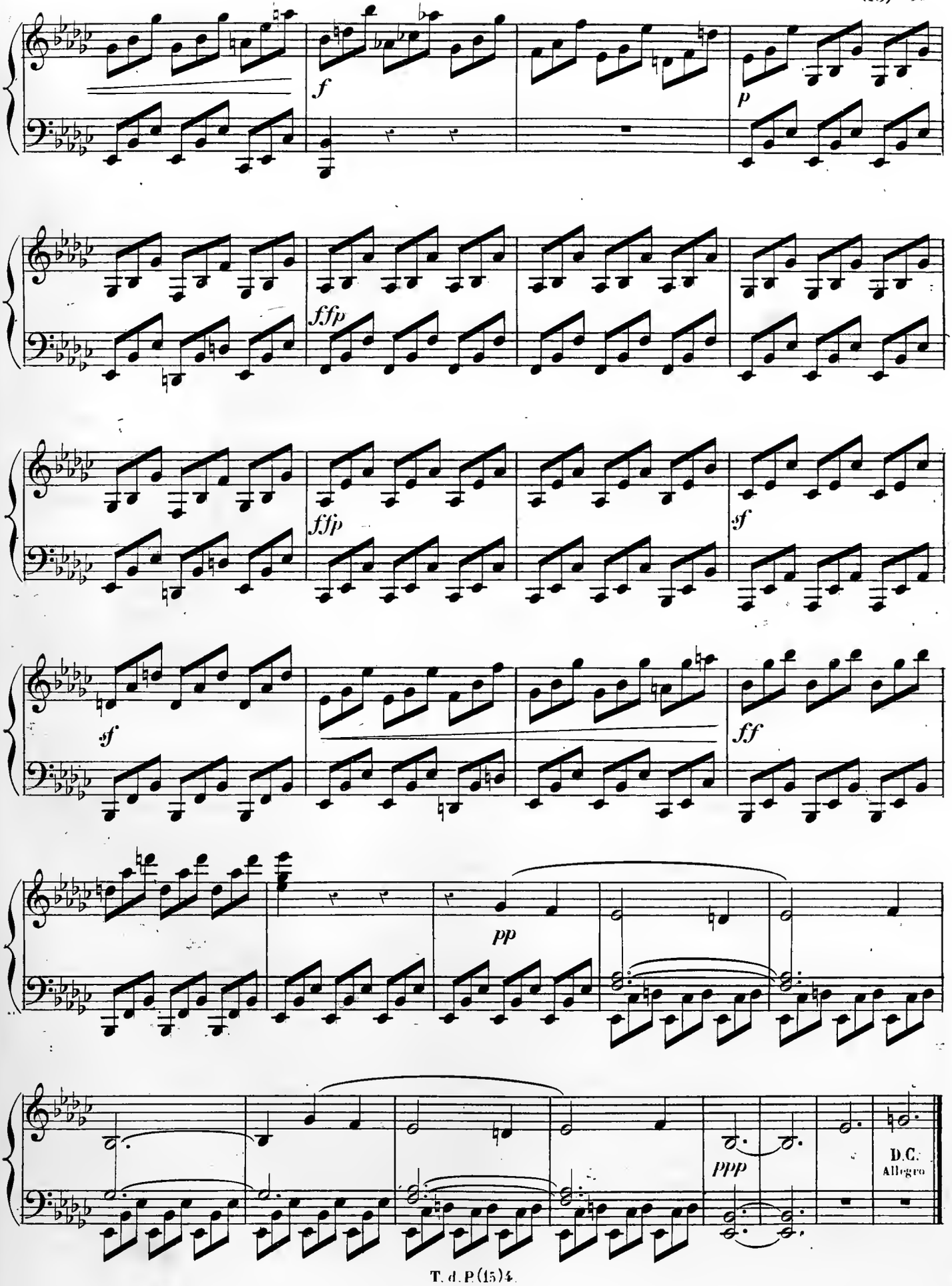

sfp
pp
tenuto.
staccato.
f
pp
p
sf
ten.
pp
ten.
pp
sf
f
p
pp
tenuto.
sf
ten.
sf



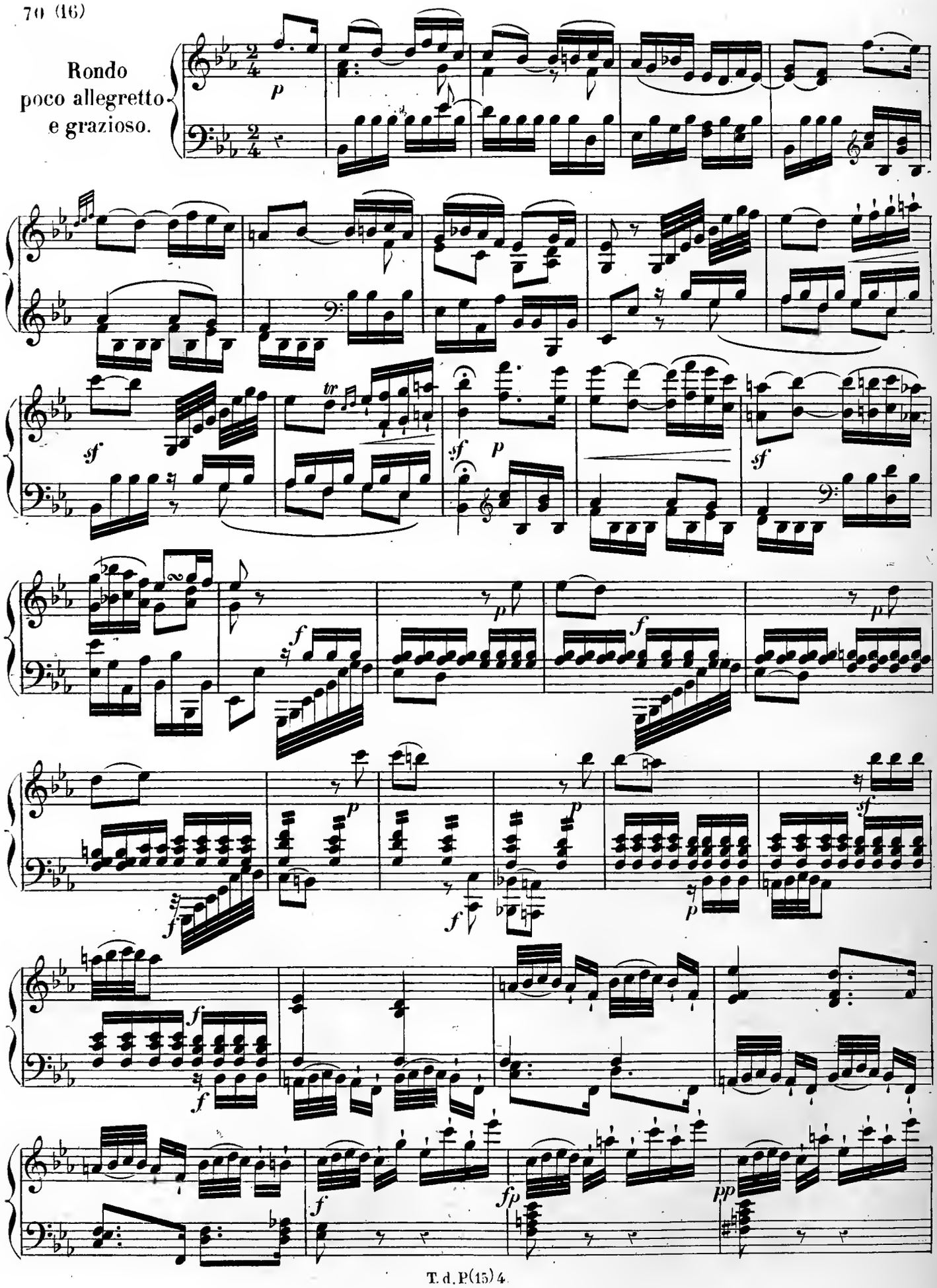

Allegro.
p dol.
pp
sf
tr
man-
- can - - do.
pp
dol.

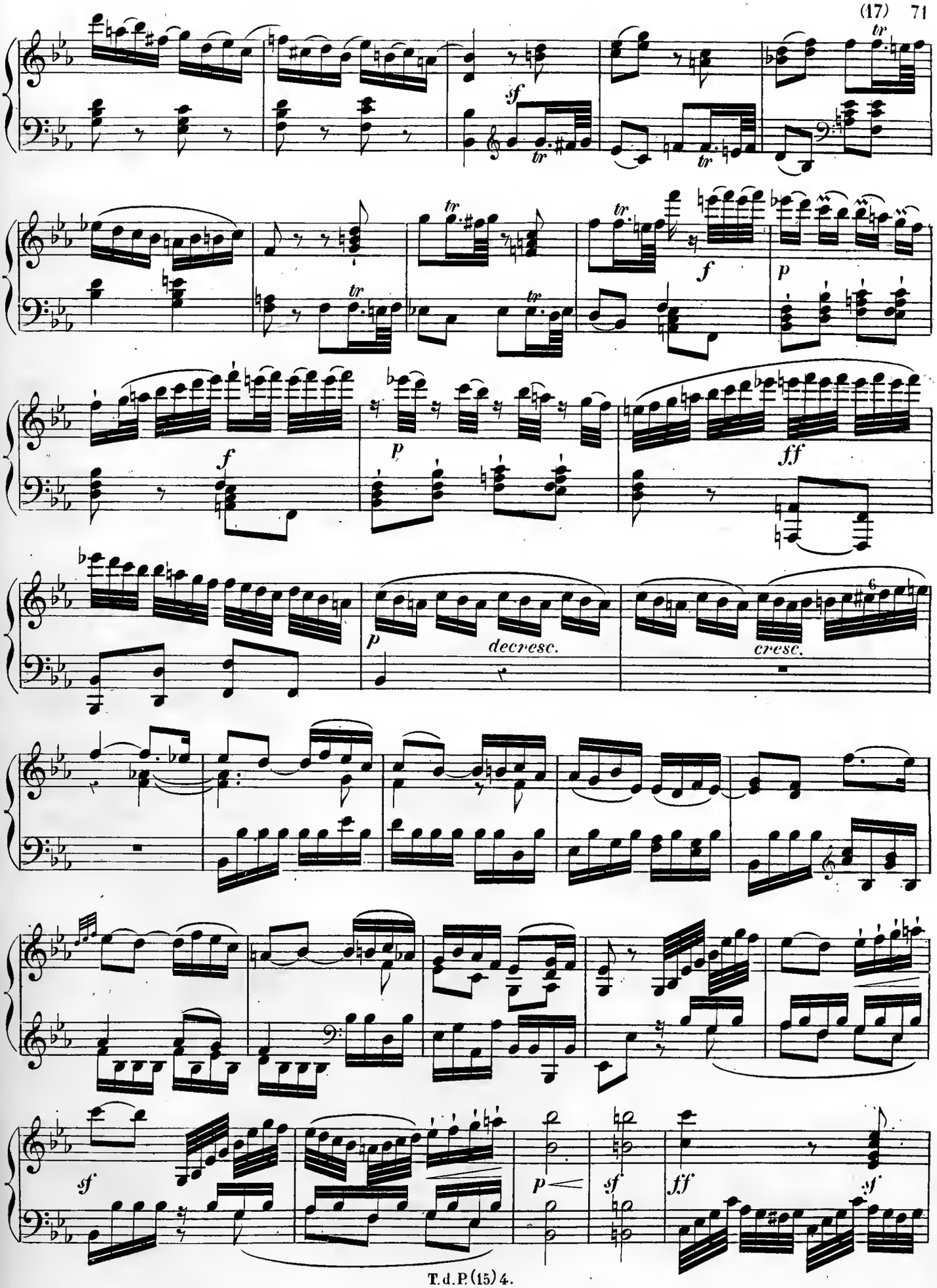

pp
decresc.
pp
cresc.
f
ff
sf
sf
sf
sf
sf
f
FINE.

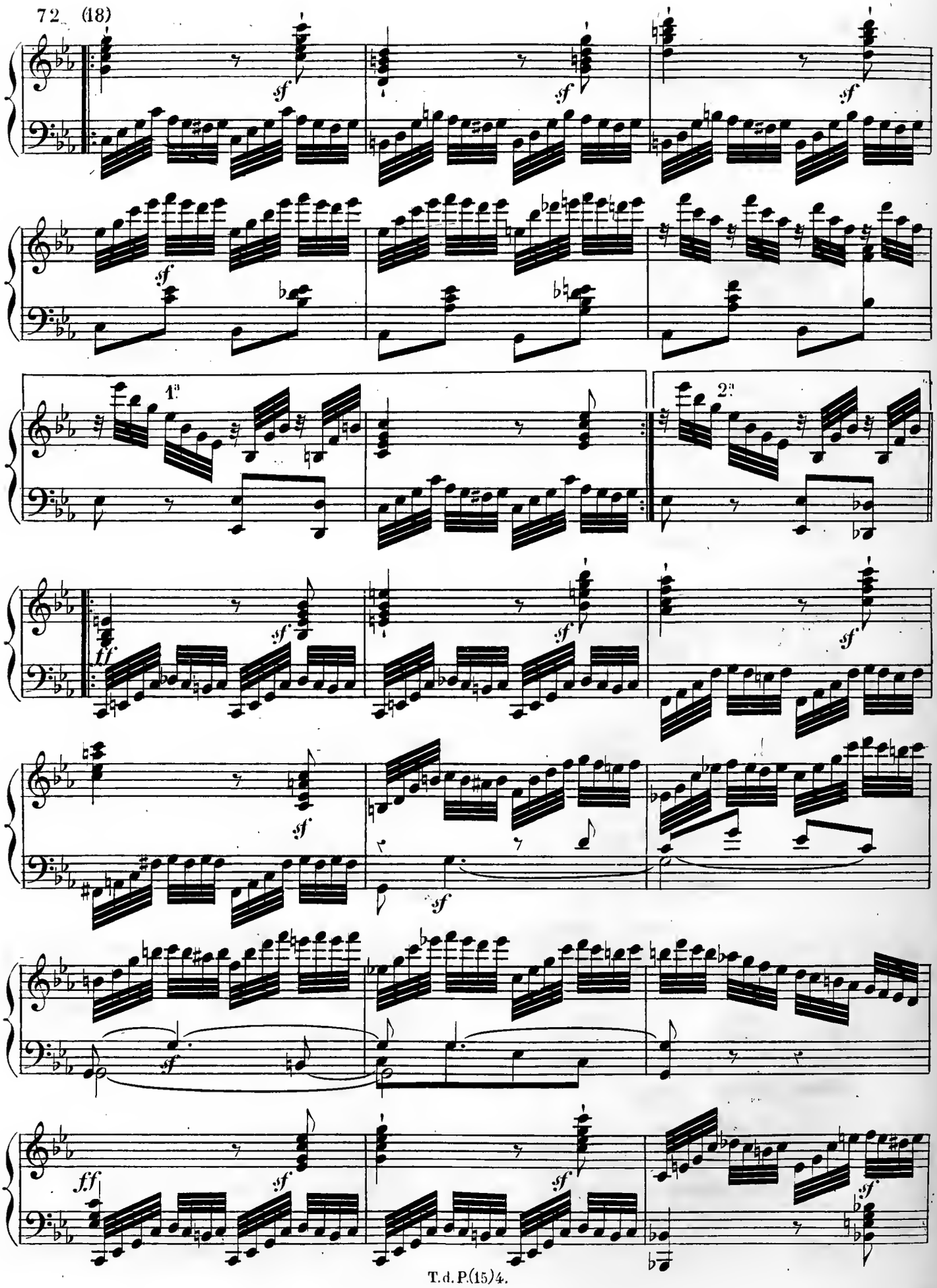

pp
pp
f.fp
fjp
p
decresc.
pp
p
ffp
ffp

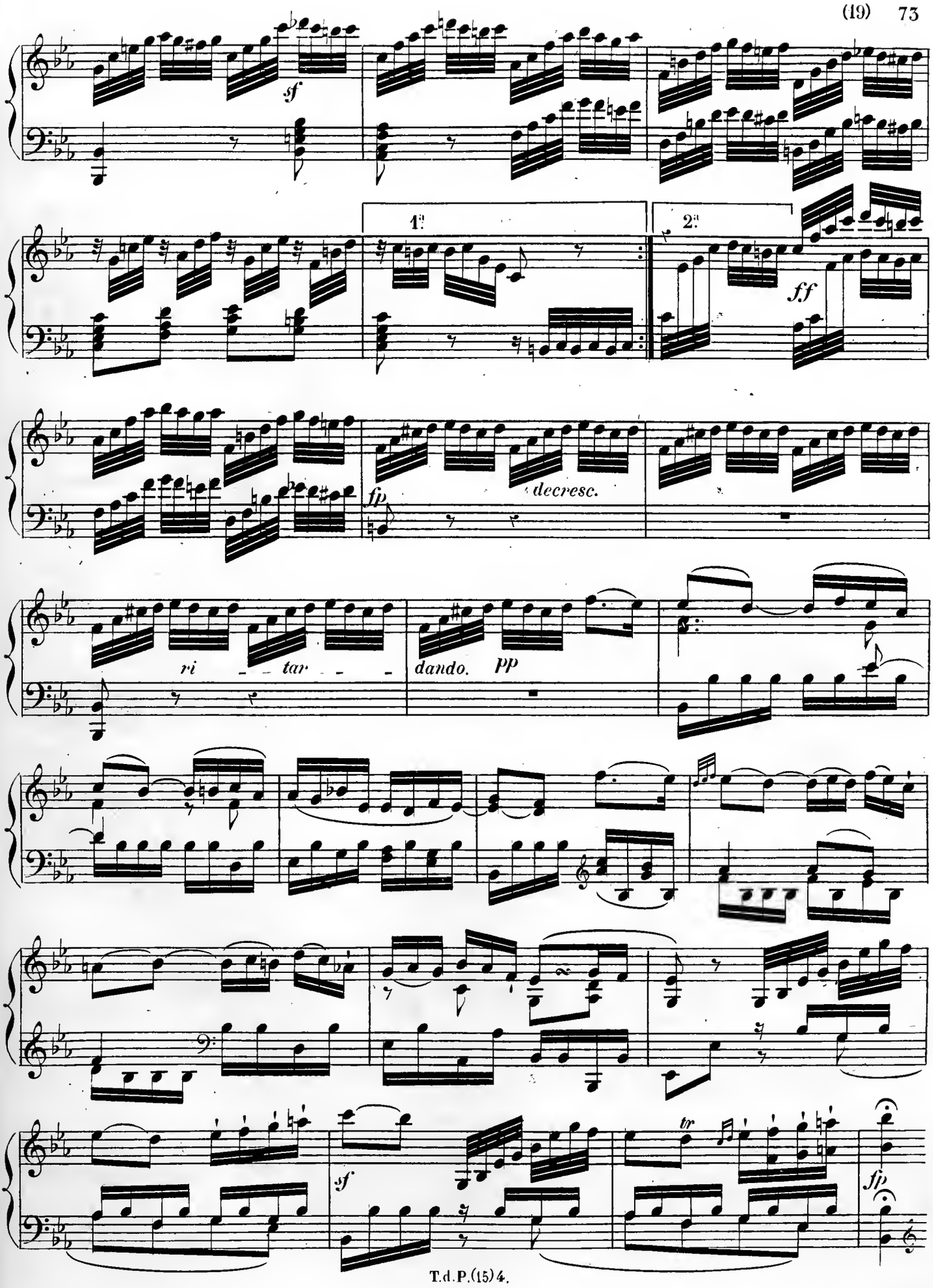

f
p
ffp
ffp
sf
sf
ff
pp
ppp
D.C.
Allegro

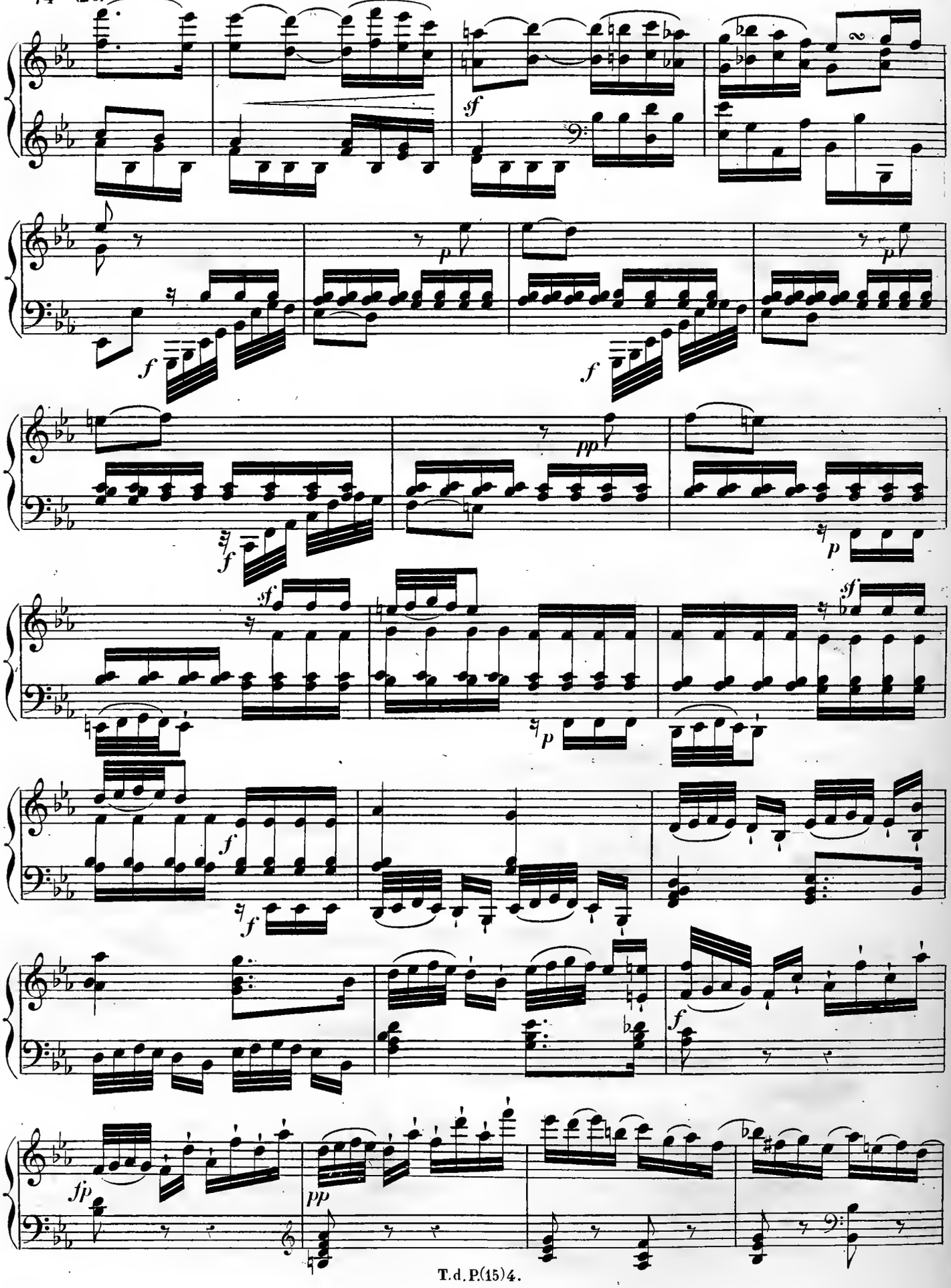
Rondo
poco allegretto
e grazioso.




tr
sf
tr
tr
tr
tr
tr
f
p
f
p
ff
p
decresc.
cresc.
6
sf
p
sf
ff
sf


sf
1a
2a
ff
sf
ff
sf


sf
1.
2.
ff
fp
decresc.
ri tar
dando.
pp
sf
tr
fp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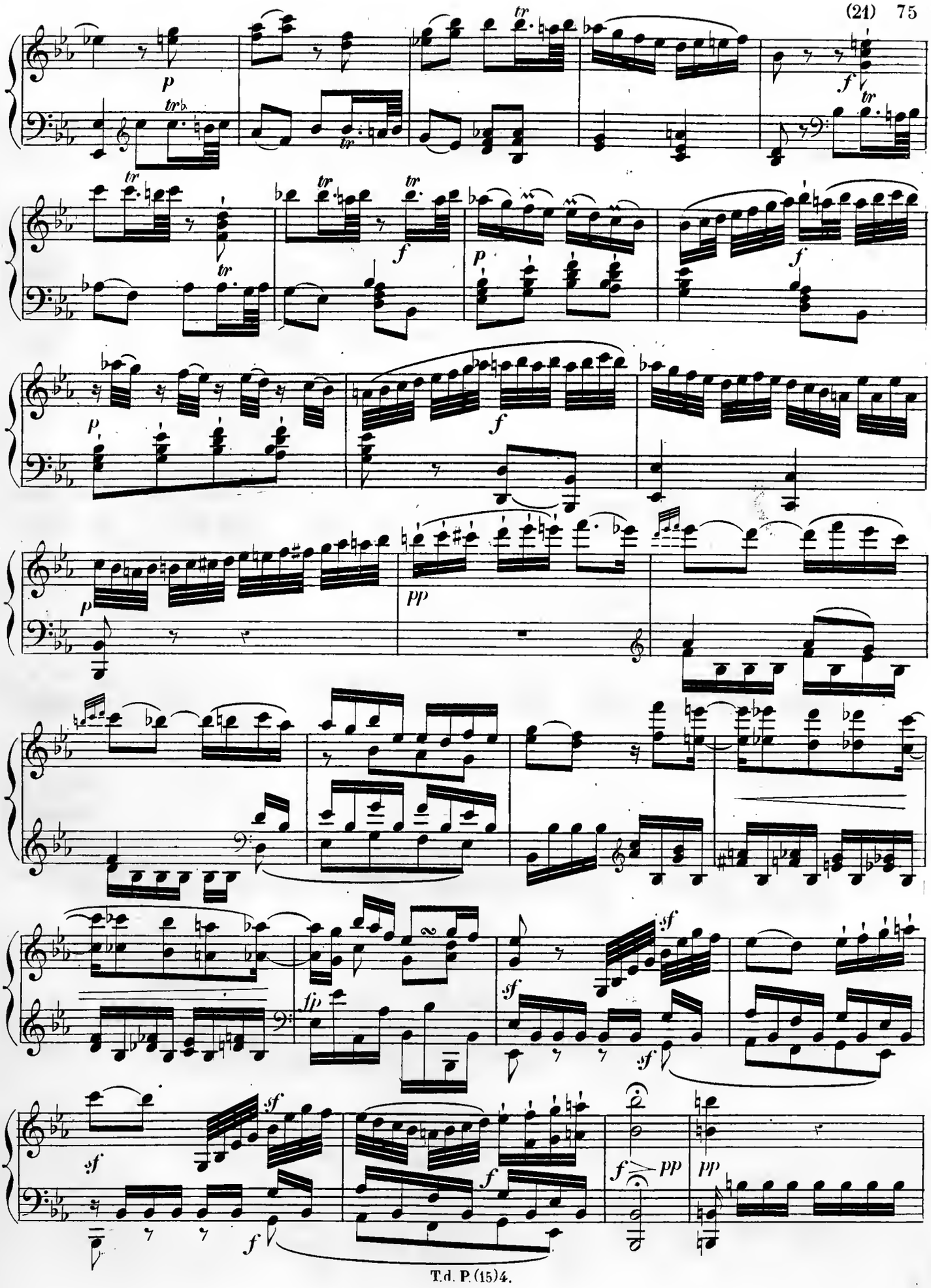
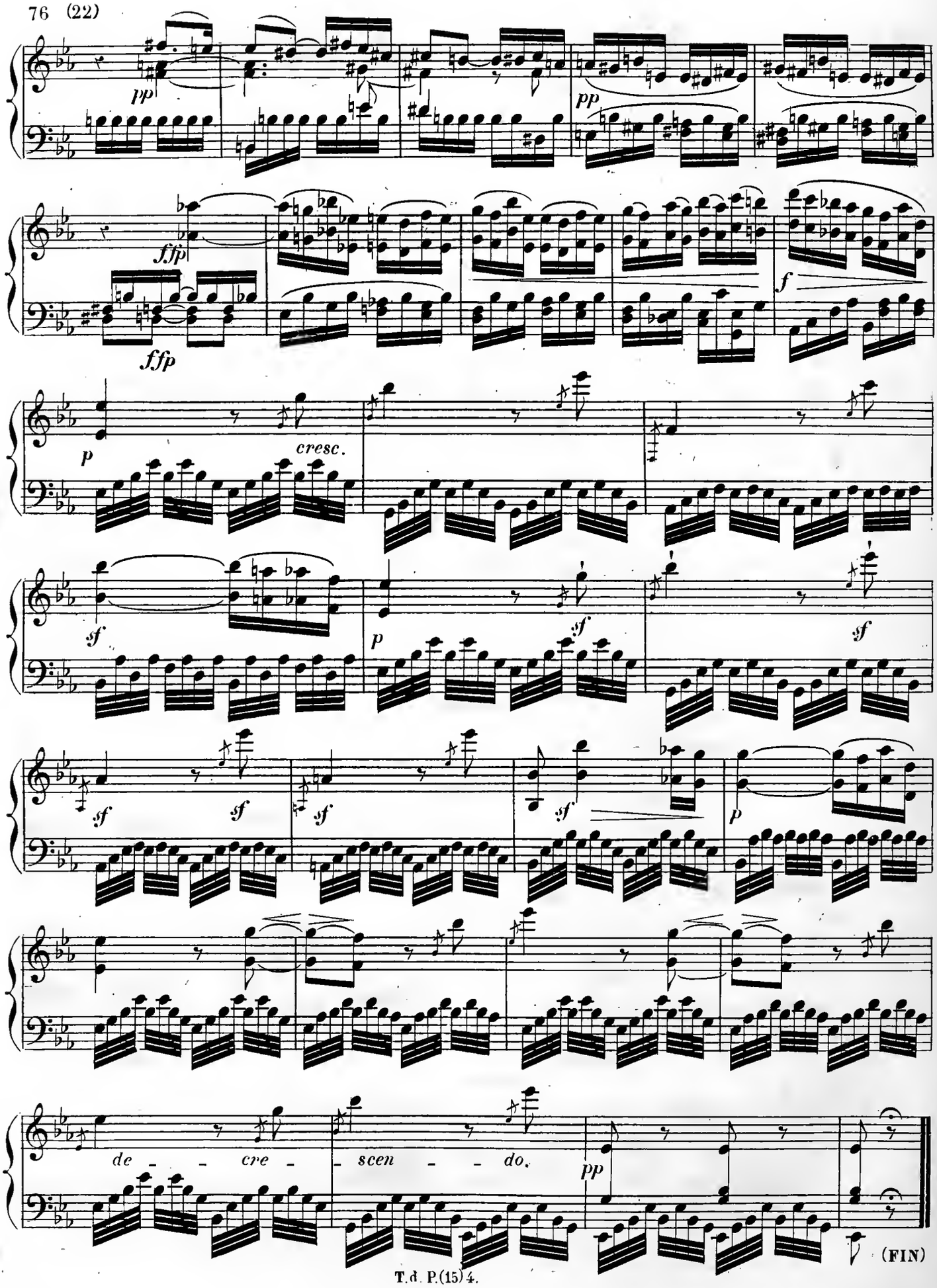
p
f
pp
fp


p
tr
f
p
f
p
f
p
pp
fp
sf
sf
sf
sf
f
f
f
pp
pp


pp
pp
f.fp
ffp
f
p
cresc.
sf
p
sf
sf
sf
sf
sf
p
de - - cre - scen - - do.
pp
(FIN)

TROIS SONATES

pour le

PIANO-FORTE,

DÉDIÉES

à M.me la Comtesse de BROWNE

PAR

L. VAN BEETHOVEN.

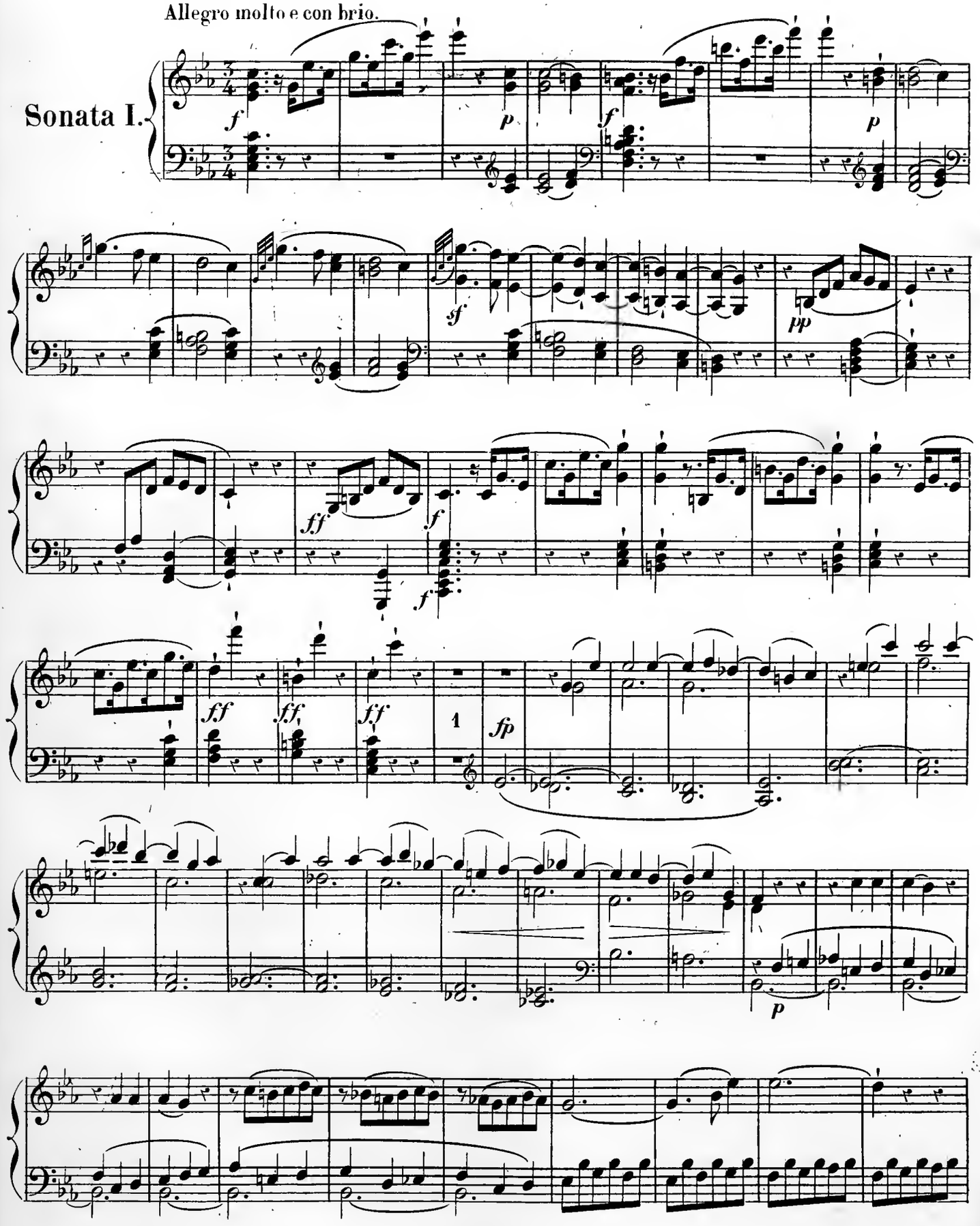
Œuvre 10. **N.o ____** **Prix:**

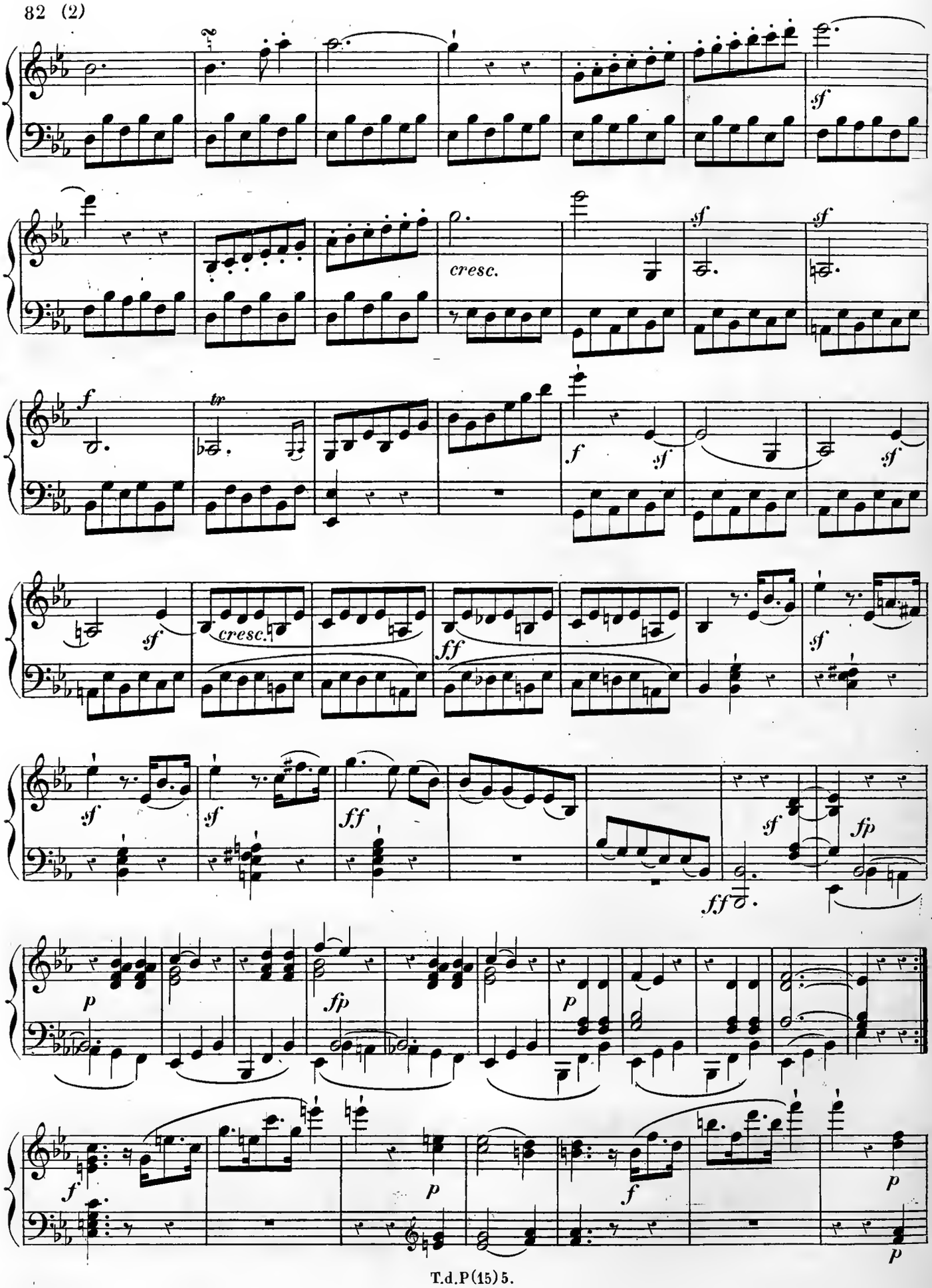
PUBLIÉ PAR A. FARRENC. — PARIS, 1863.

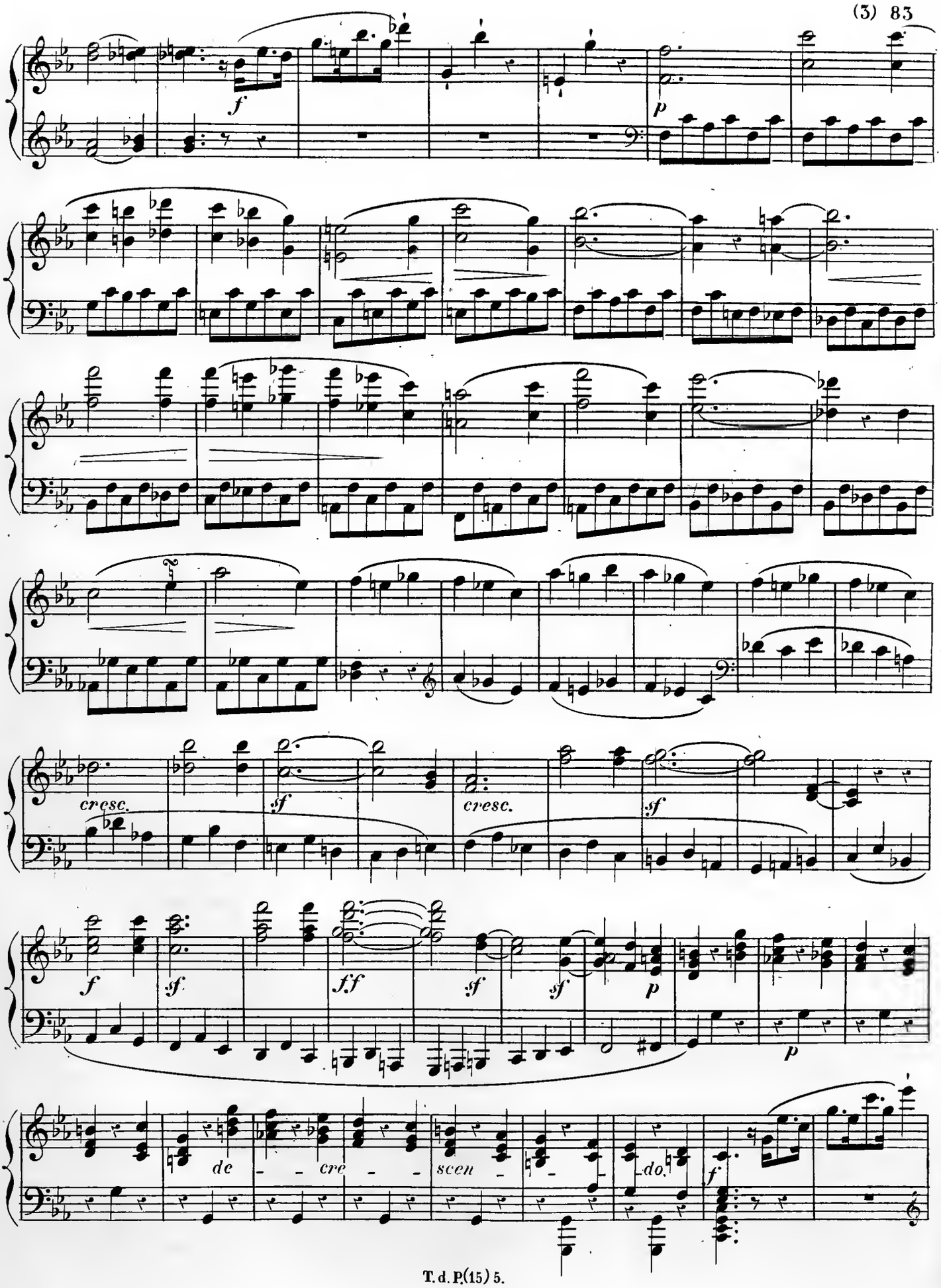
T. d. P. (15) 5, 6, 7.

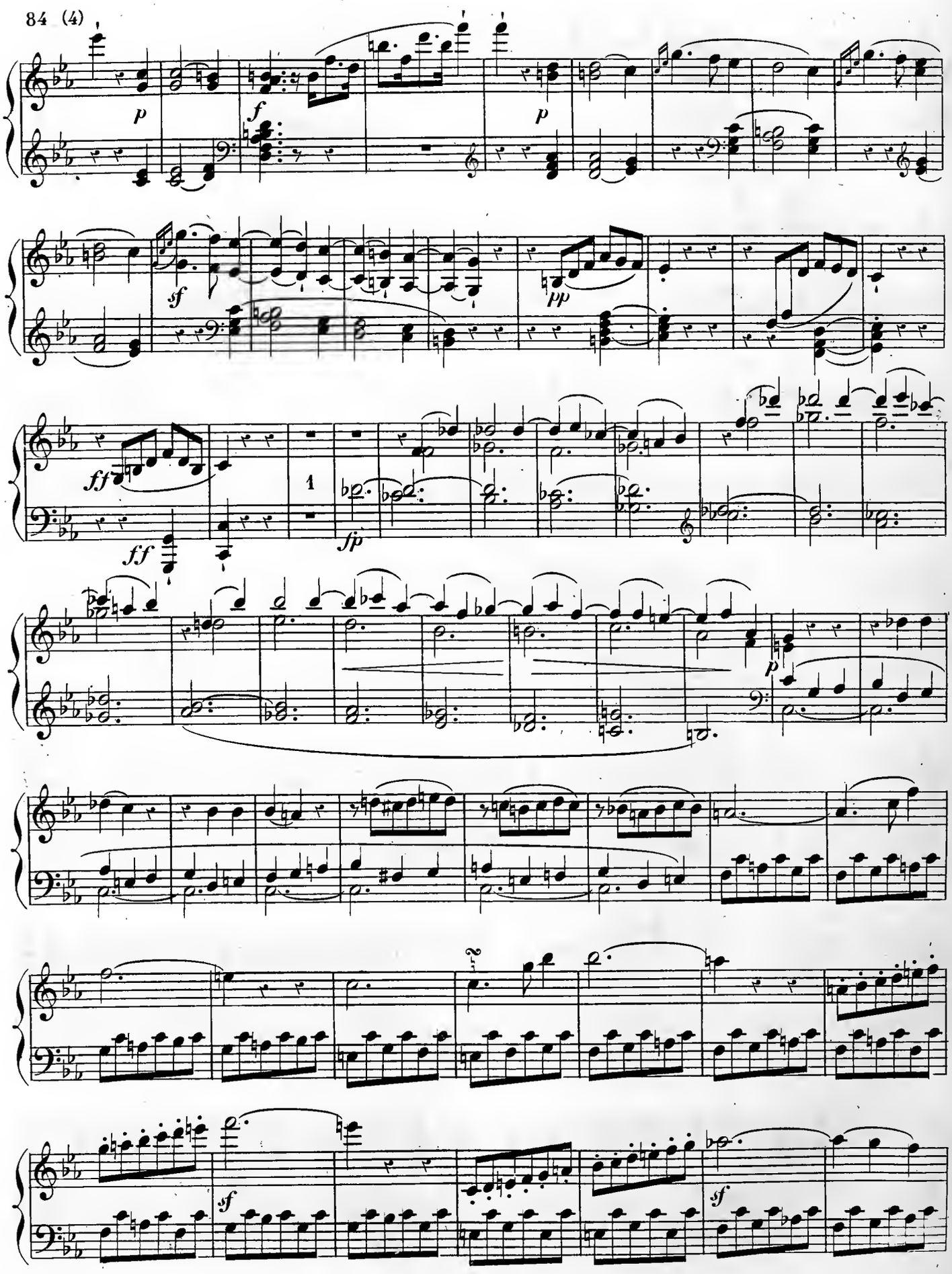
Allegro molto e con brio.

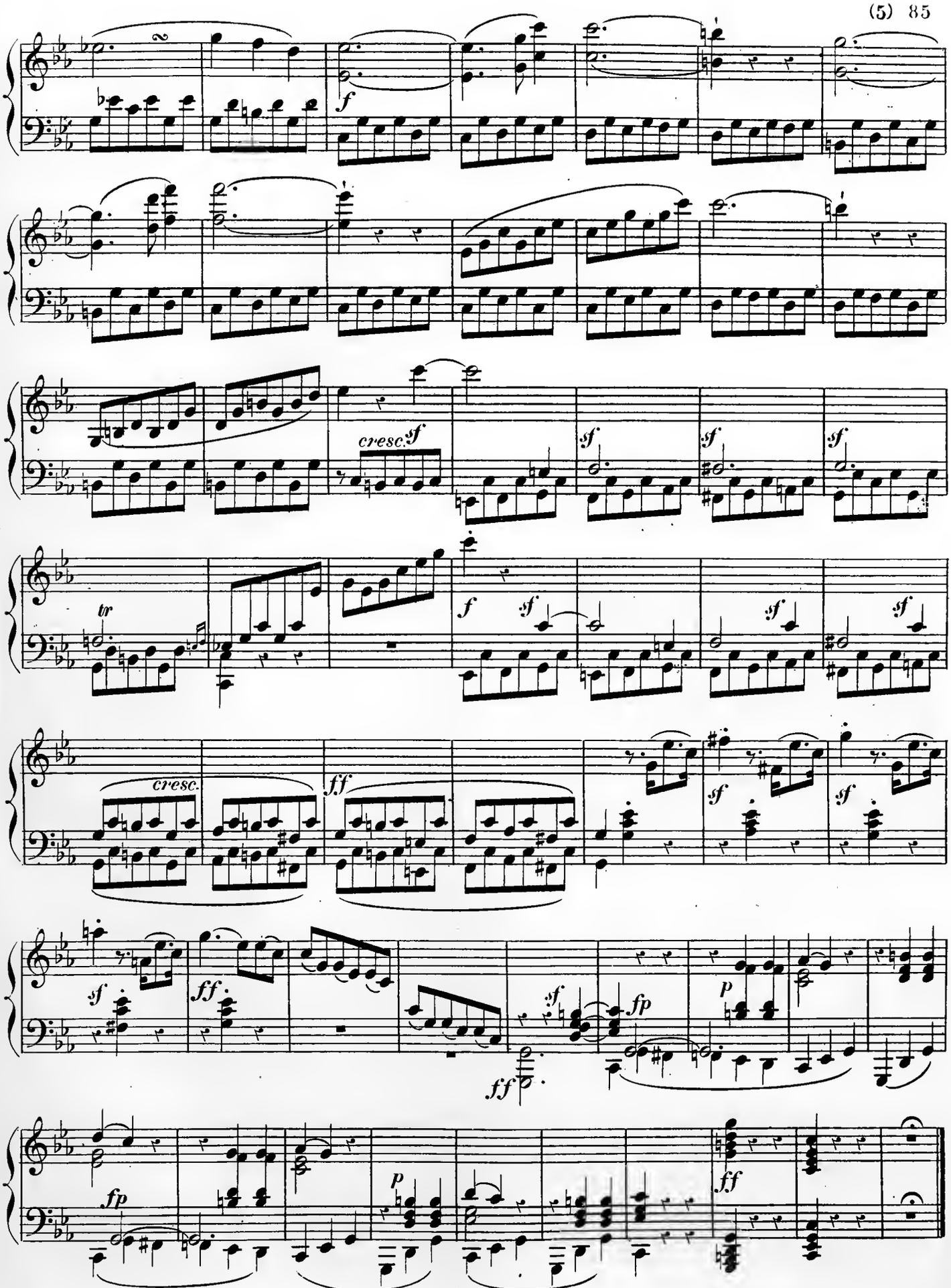
Sonata I.

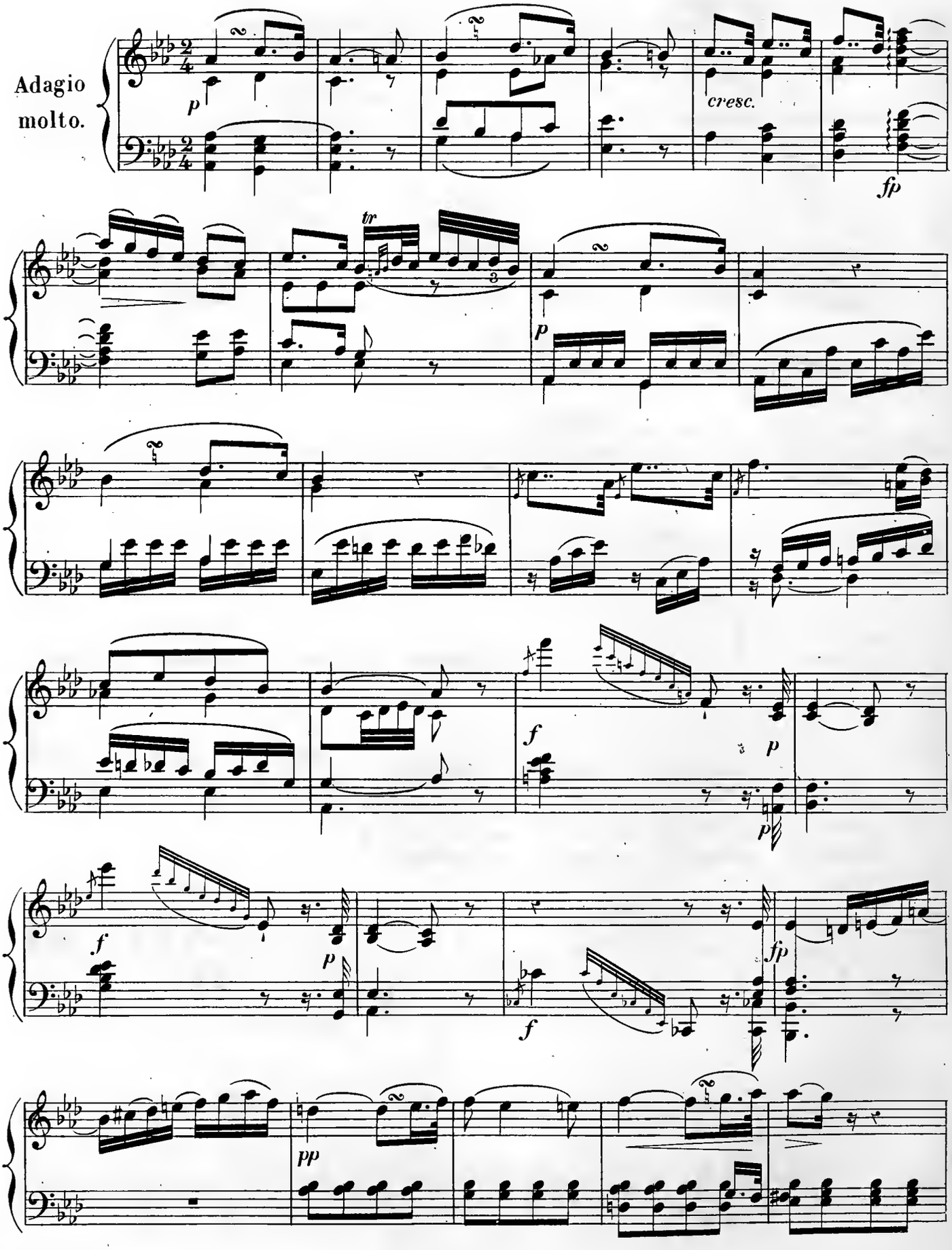


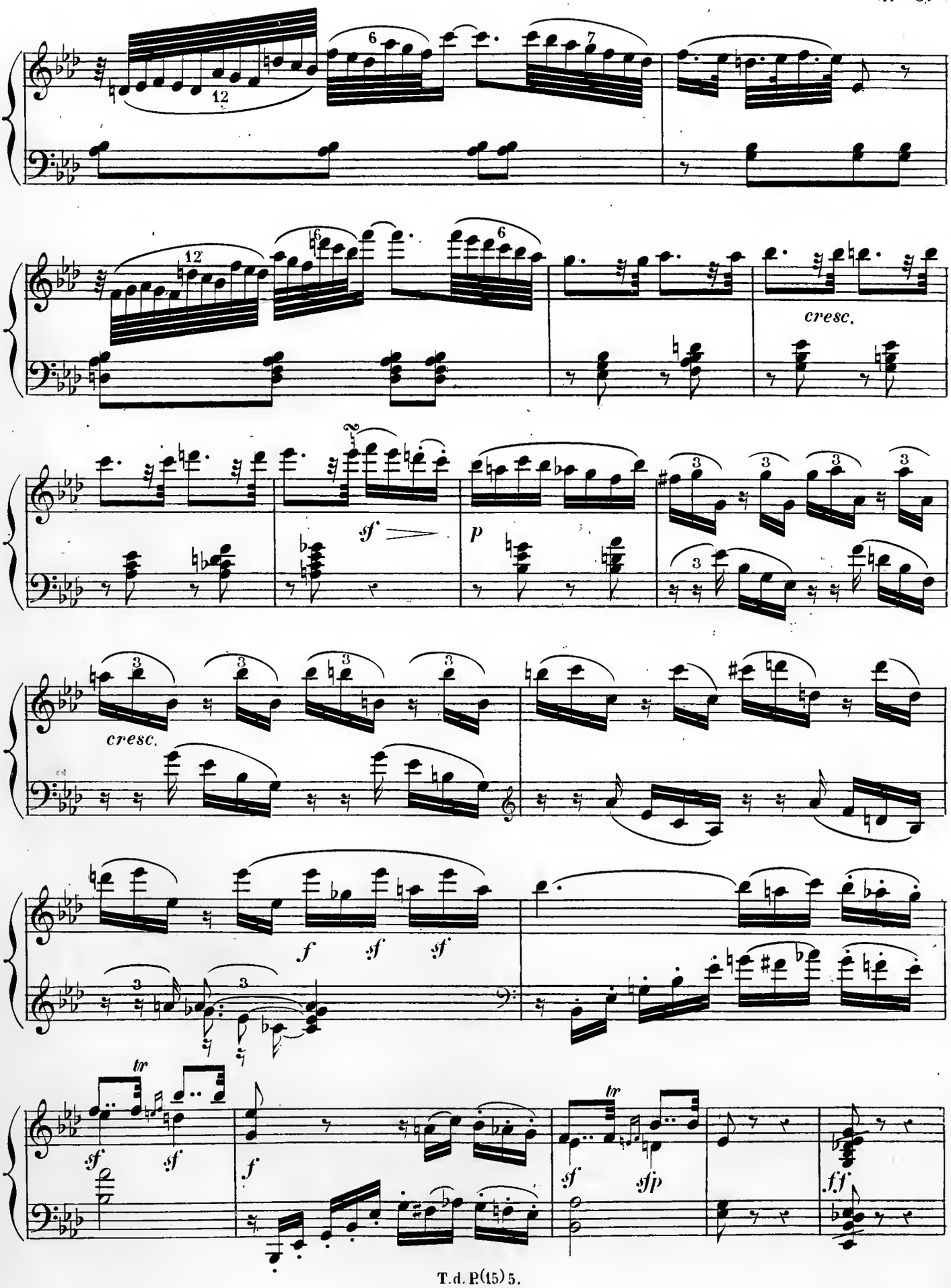

sf
cresc.
sf
sf
f
tr
f
sf
sf
sf
cresc.
ff
sf
sf
sf
ff
sf
fp
ff
p
fp
p
f
p
f
p
p

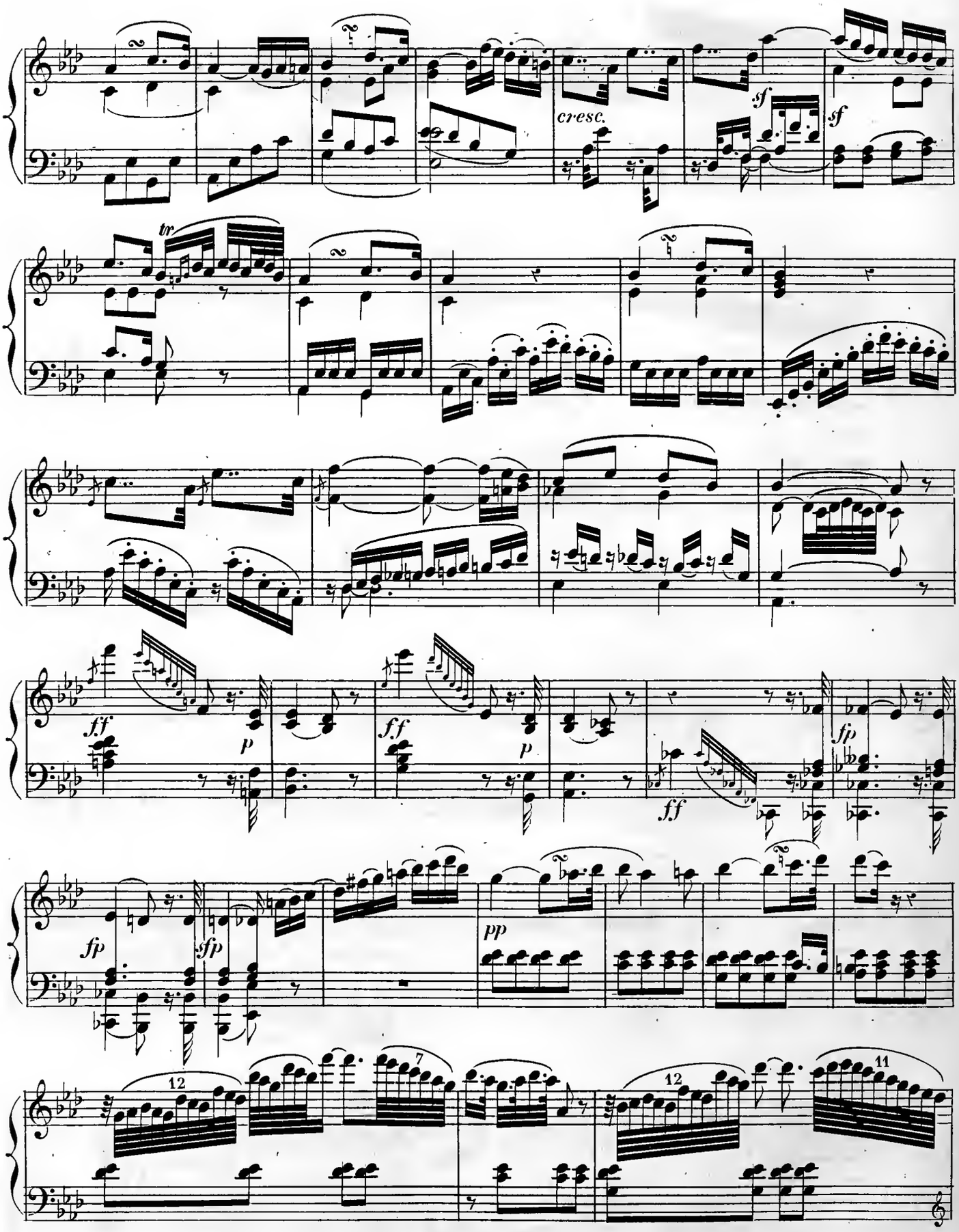

f
p
cresc.
sf
cresc.
sf
f
sf.
f.f
sf
sf
p
p
de
cre
scen
do.
f

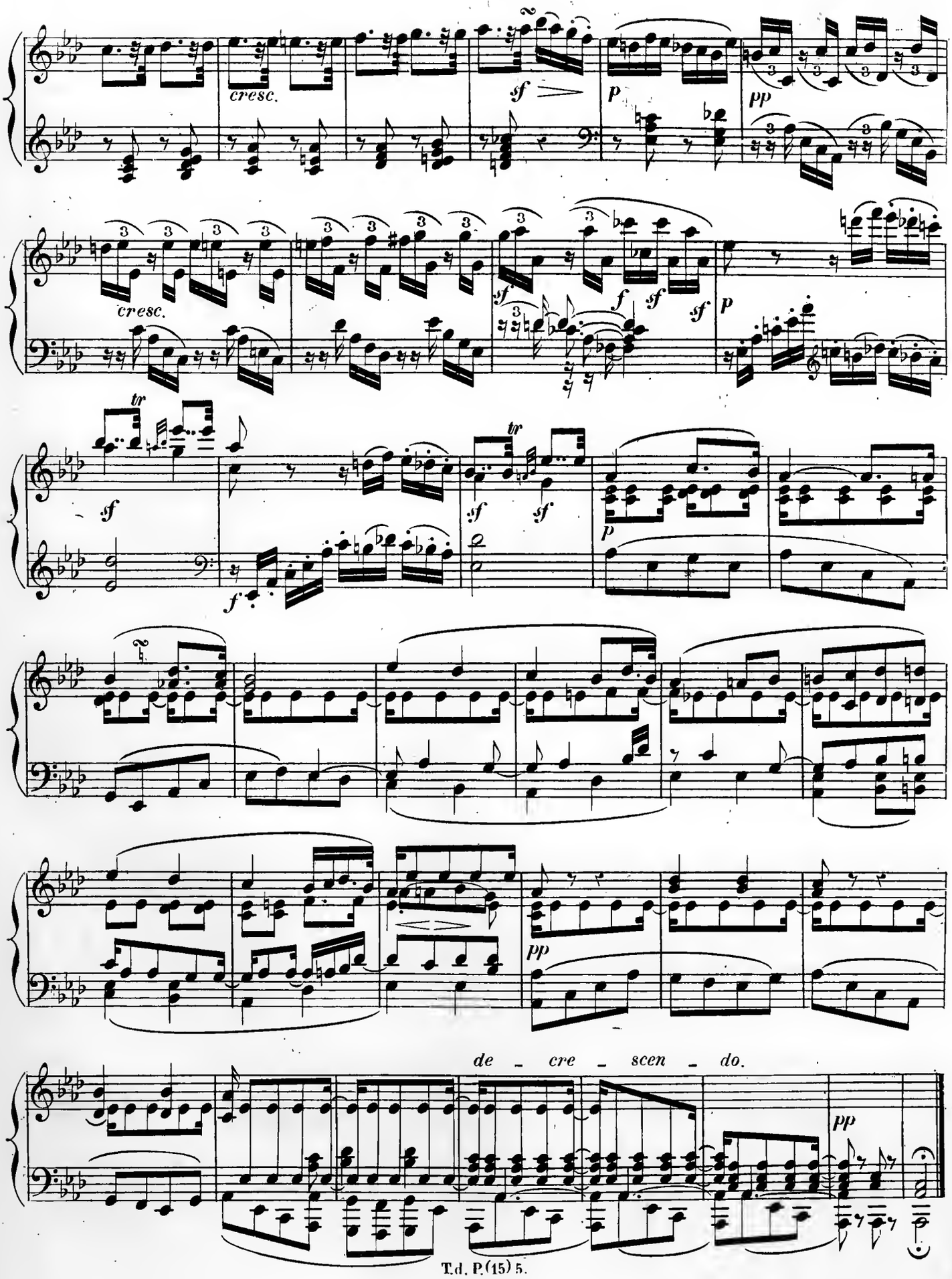

p
f
p
sf
pp
ff
ff
1
fp
p
sf
sf


f
cresc. sf
sf
sf
sf
tr
f
sf
sf
sf
cresc.
ff
sf
sf
sf
ff
sf
fp
p
fp
p
ff

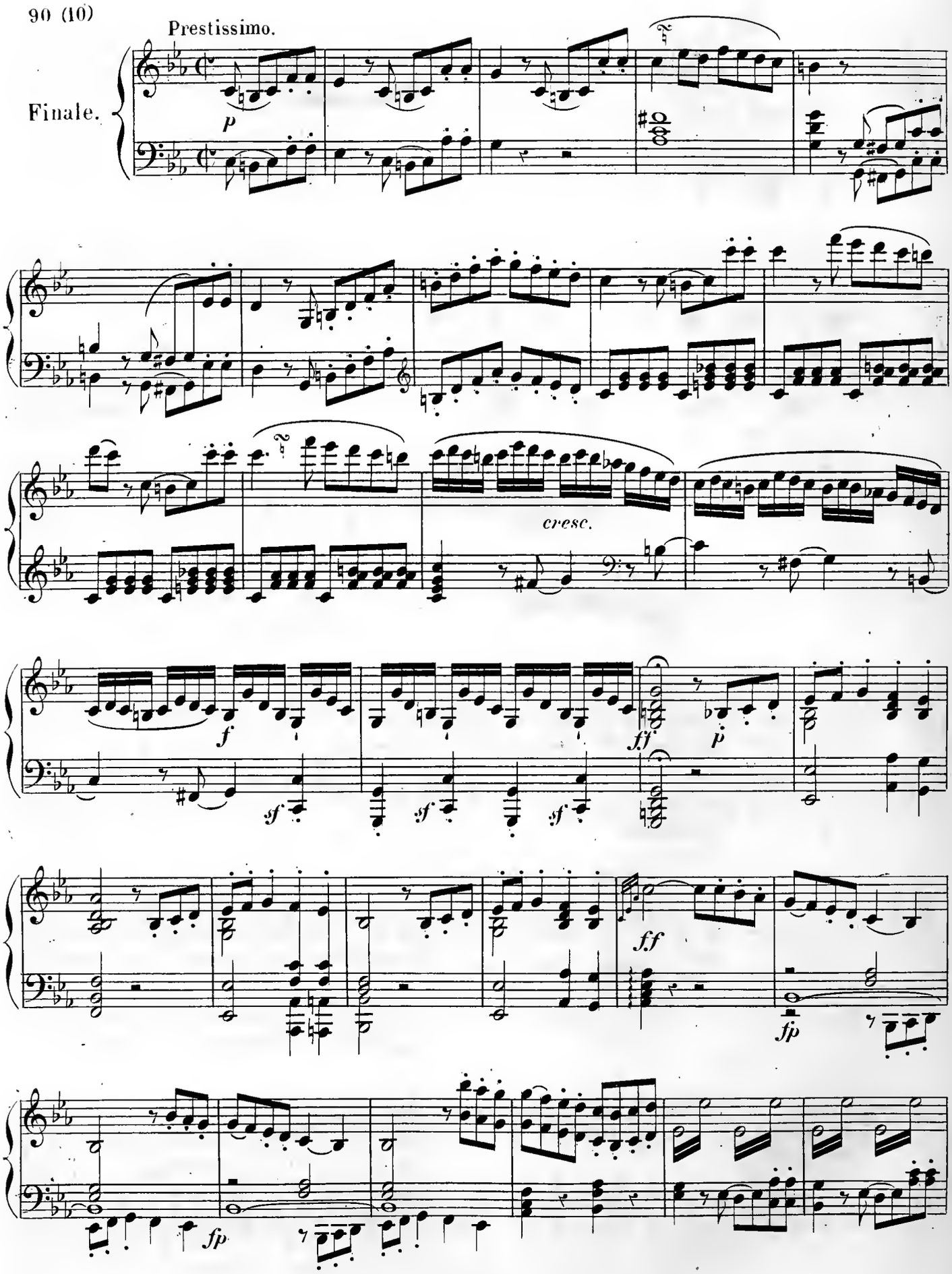

Adagio
molto.
p
cresc.
fp
tr
p
f
p
p
f
p
fp
f
pp

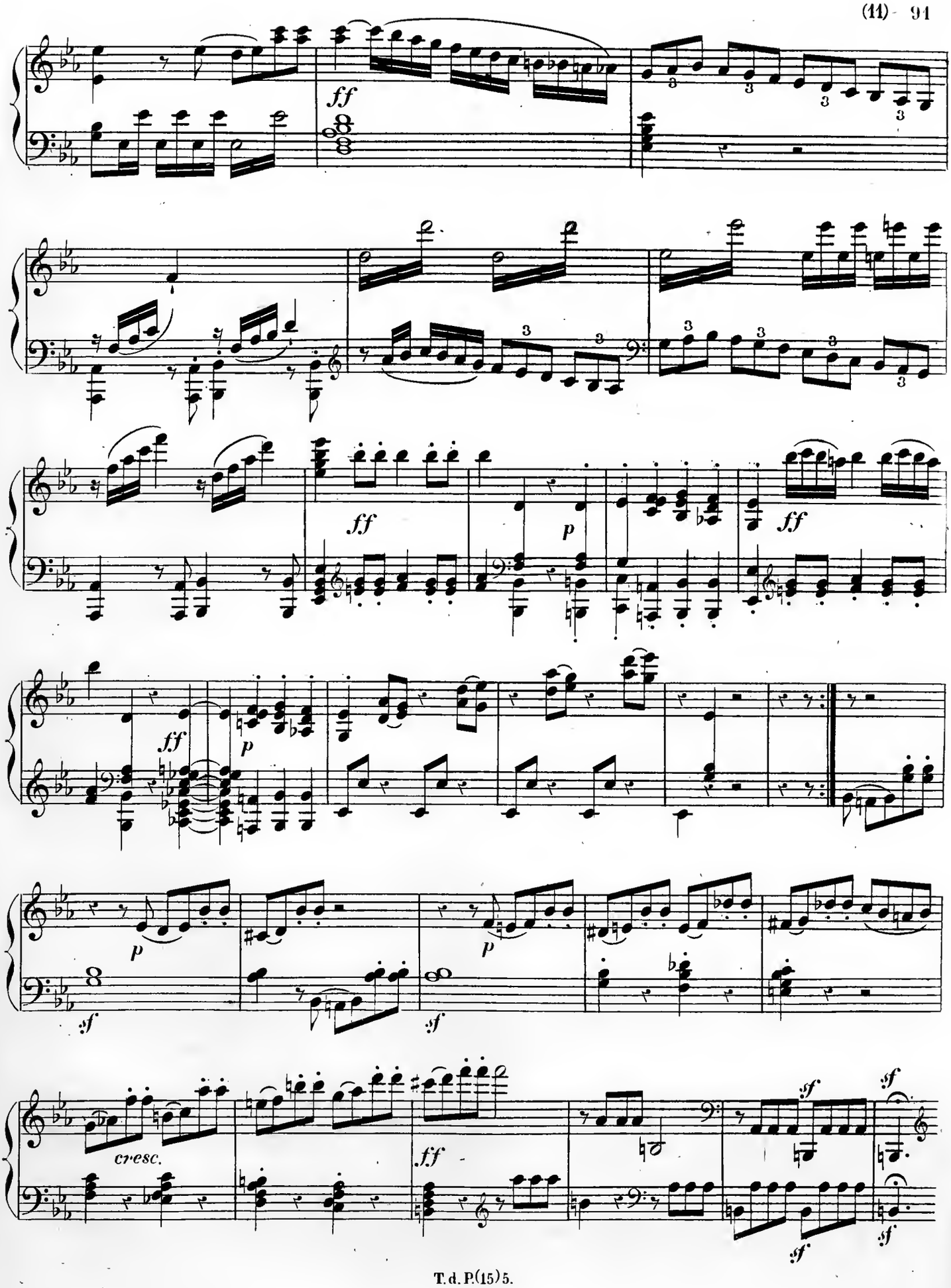

12
6
7
12
6
cresc.
sf
p
3
cresc.
f
sf
sf
tr
sf
sf
f
tr
sf
sfp
f.f.

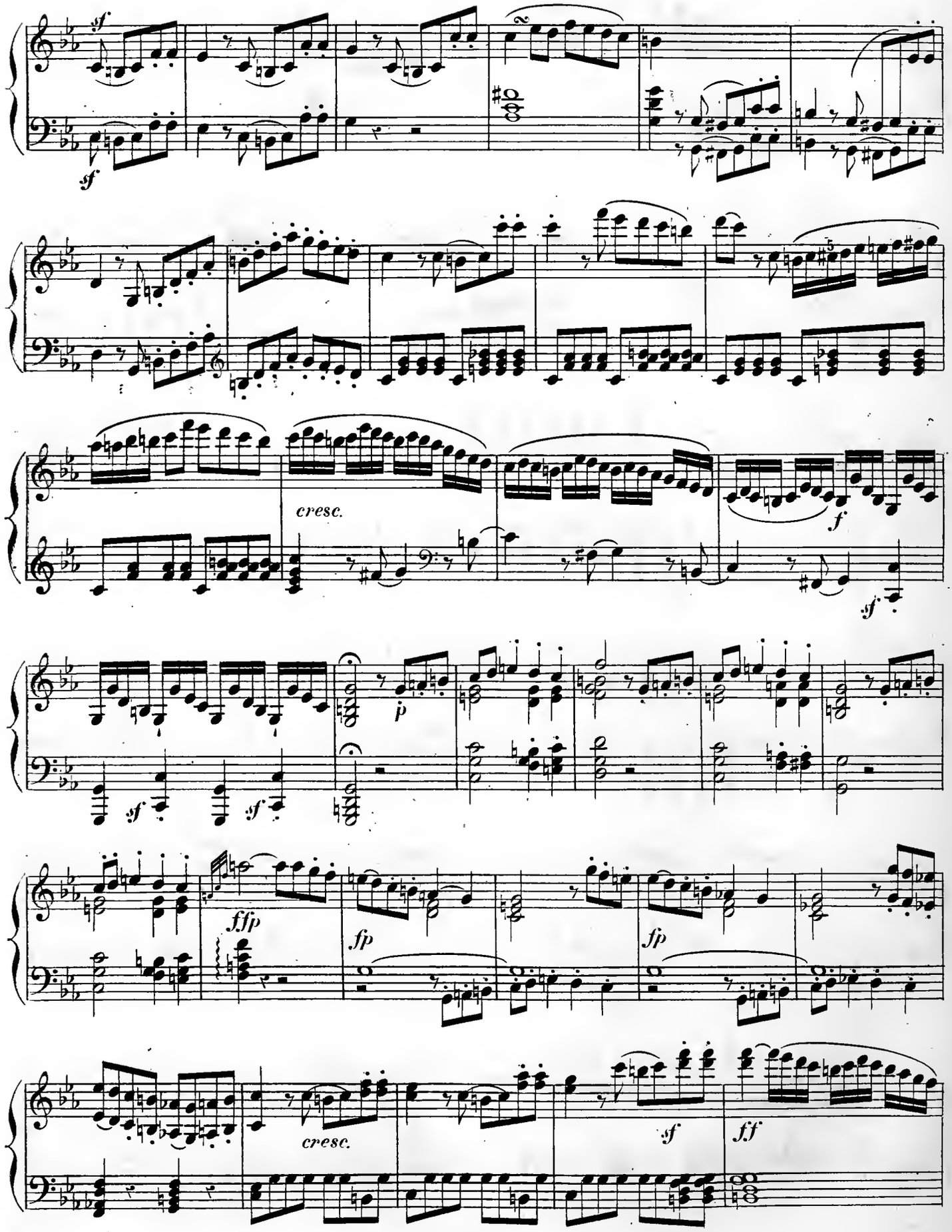

cresc.
sf
sf
tr
ff
p
ff
p
ff
fp
fp
sfp
pp
12
7
12
11

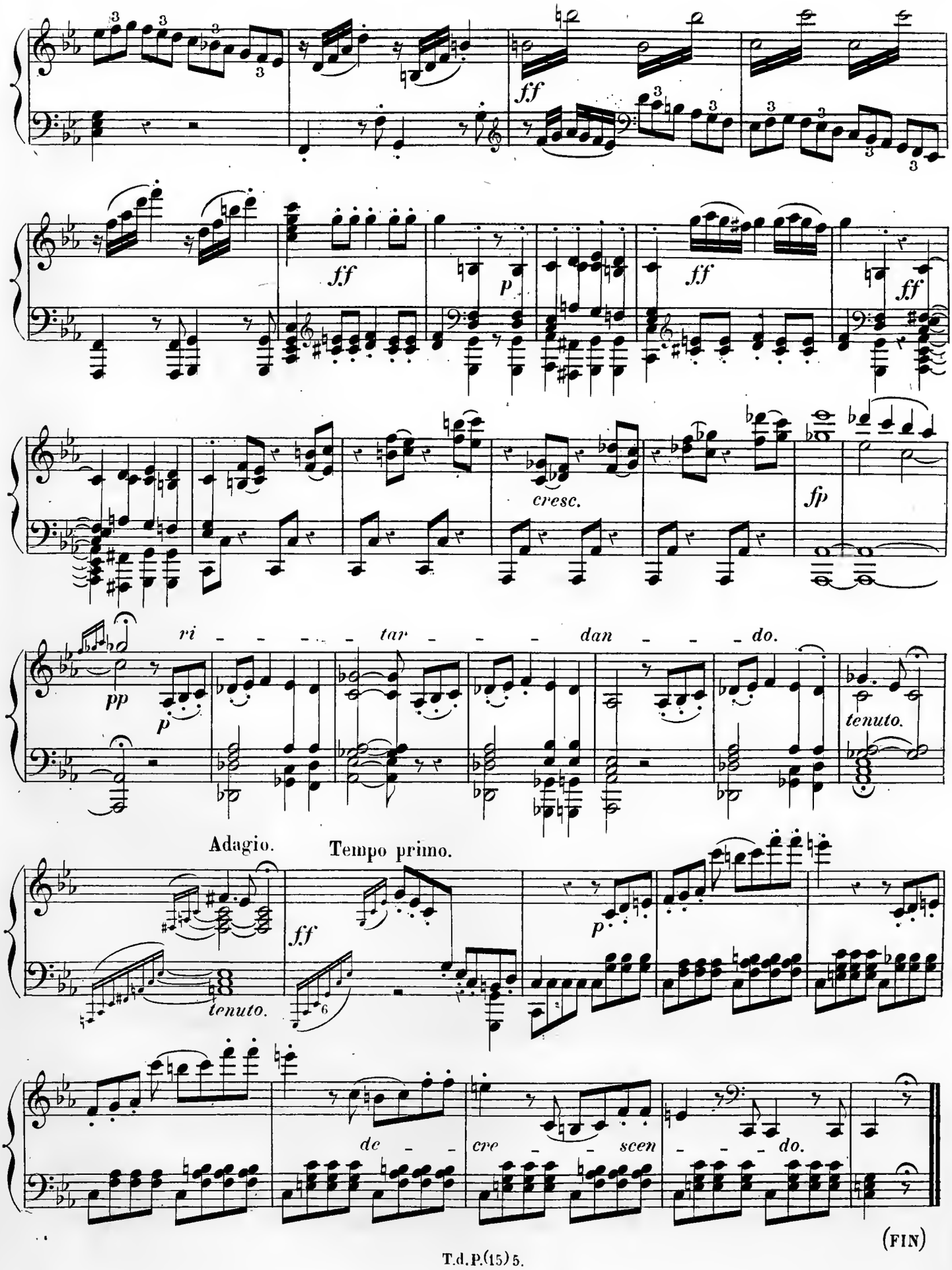

cresc.
sf
p
pp
cresc.
sf
f
sf
sf
p
tr
sf
f
tr
sf
sf
p
pp
de - cre - scen - do.
pp

Finale. Prestissimo.




ff
ff
p
ff
ff
p
p
sf
p
sf
cresc.
ff
sf
sf
sf
sf


sf
sf
cresc.
f
sf
p
sf
sf
ffp
fp
fp
cresc.
sf
ff

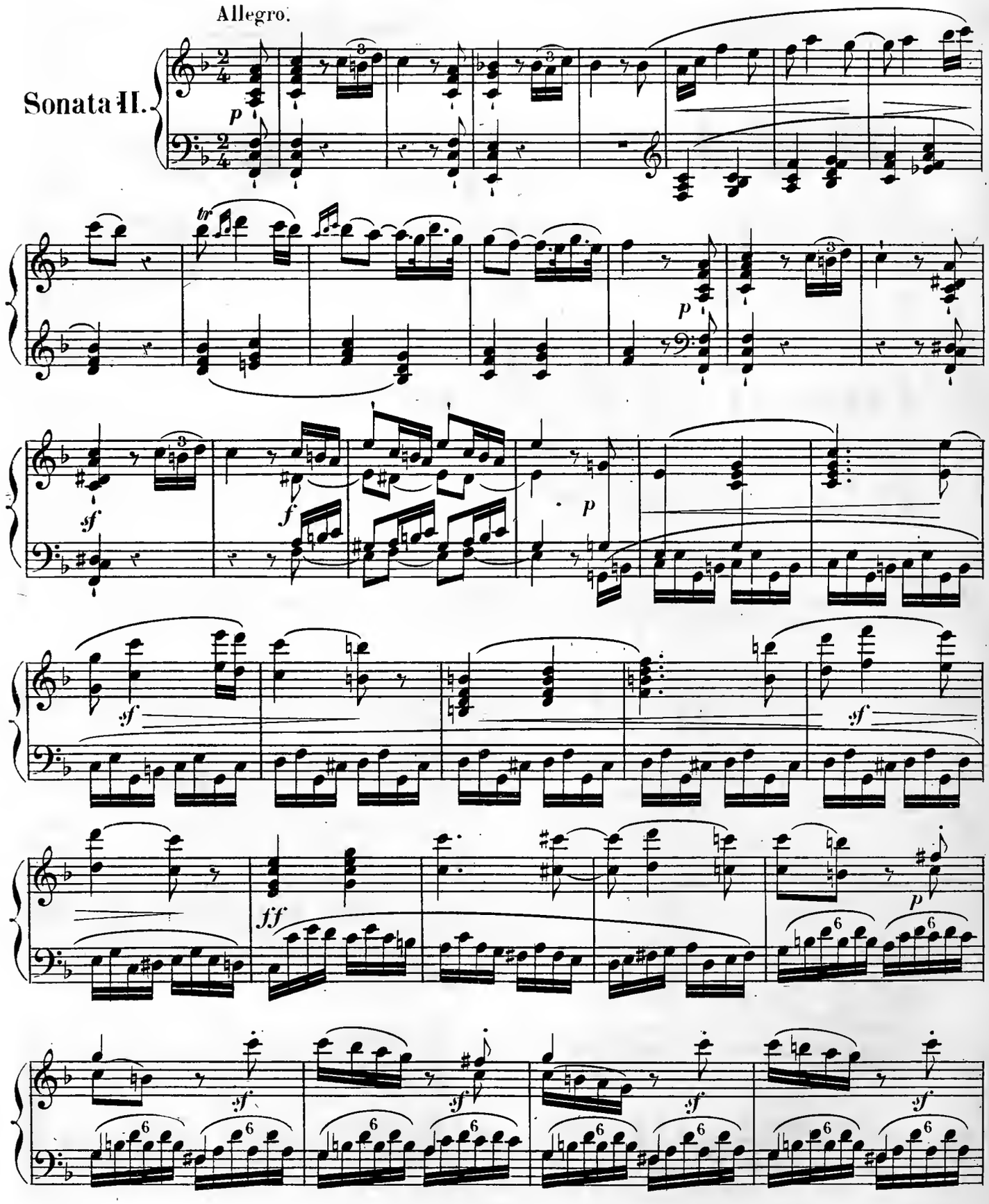

ff
ff
p
ff
ff
cresc.
fp
ri - - - - tar - - - - dan - - - do.
pp
p
tenuto.
Adagio.
Tempo primo.
ff
p
tenuto.
de - -
cre - - scen - - - do.

(FIN)

L. V. Beethoven, Op: 10, N.2.

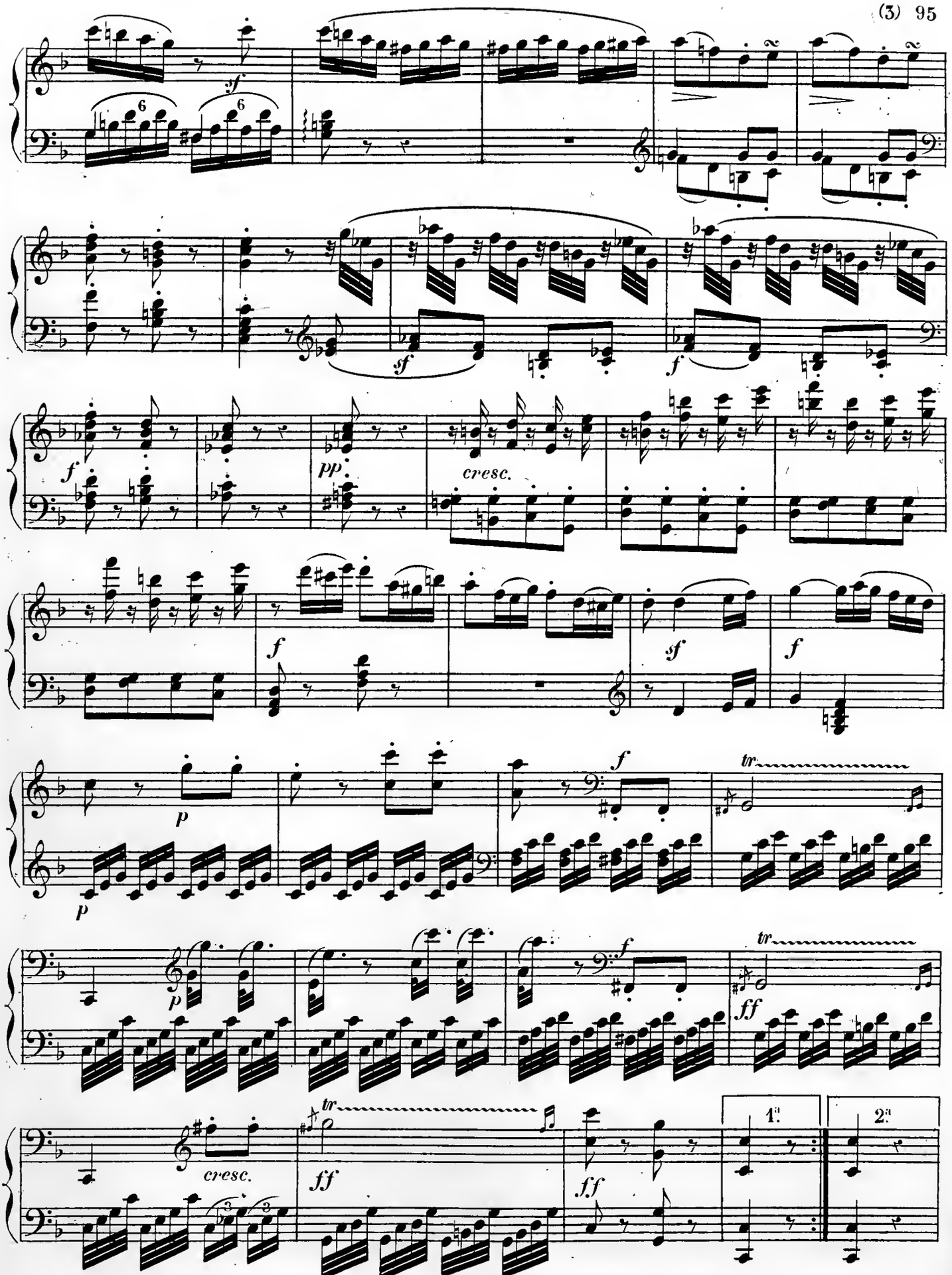
Allegro.

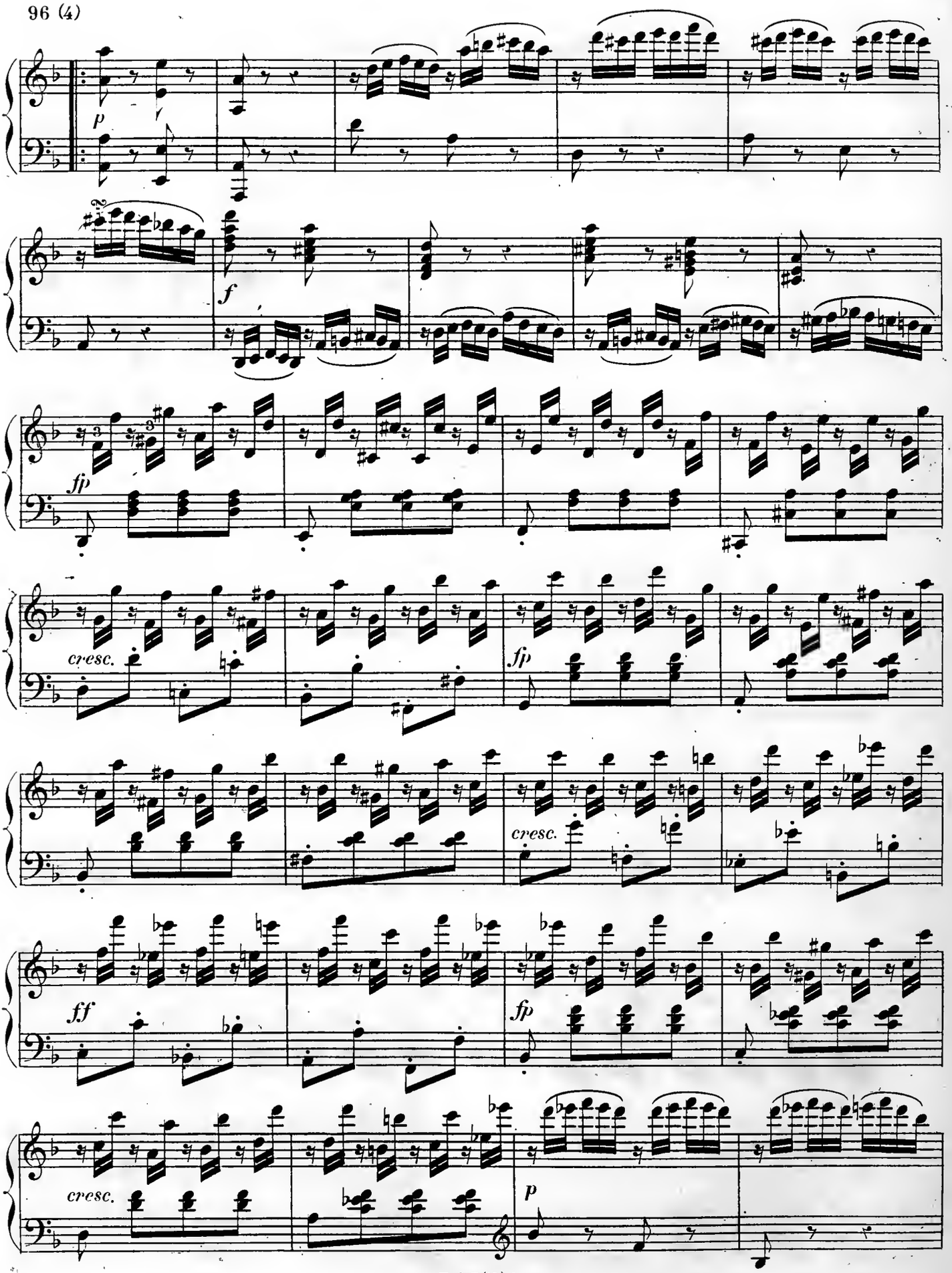
Sonata II.

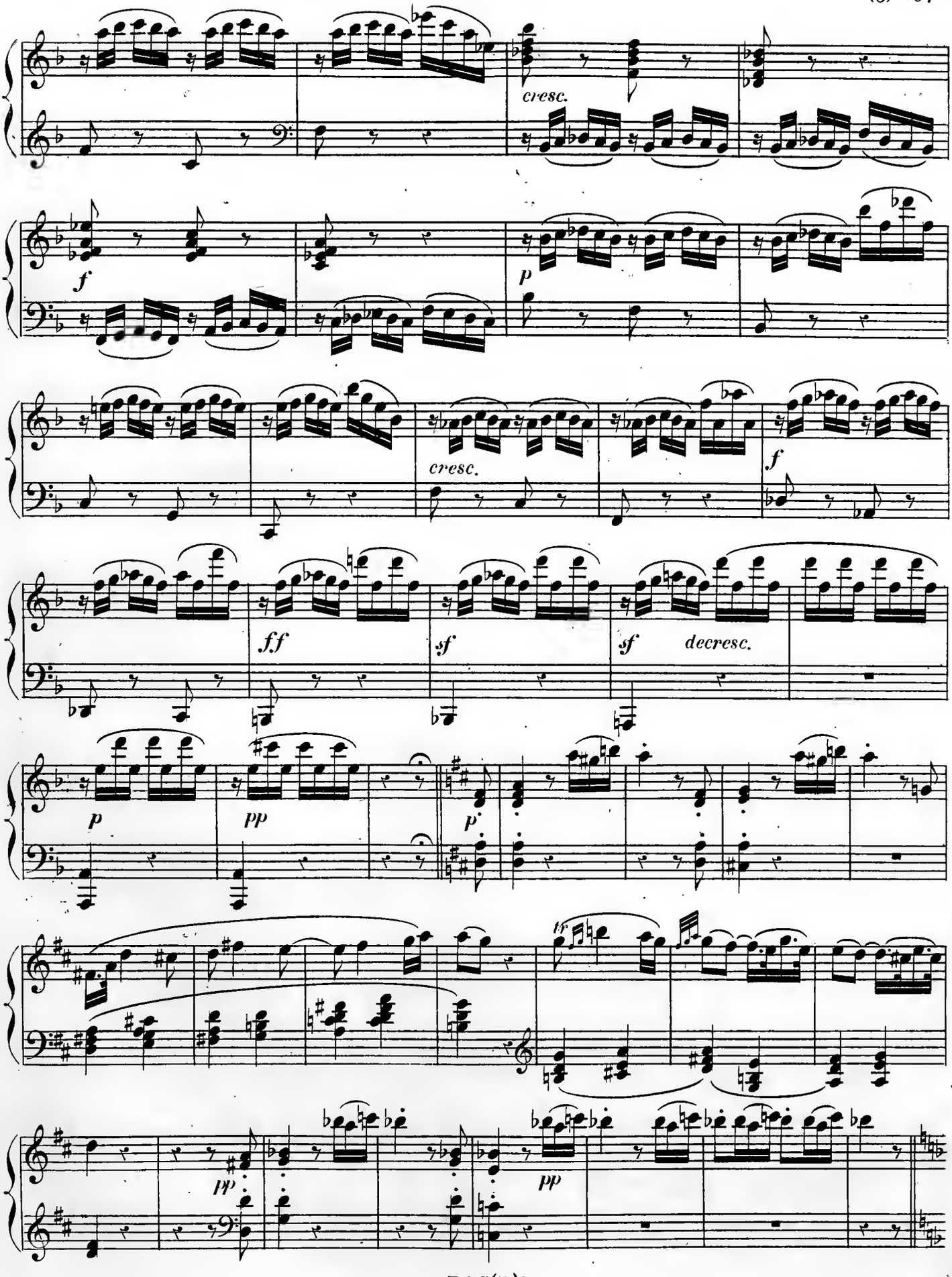


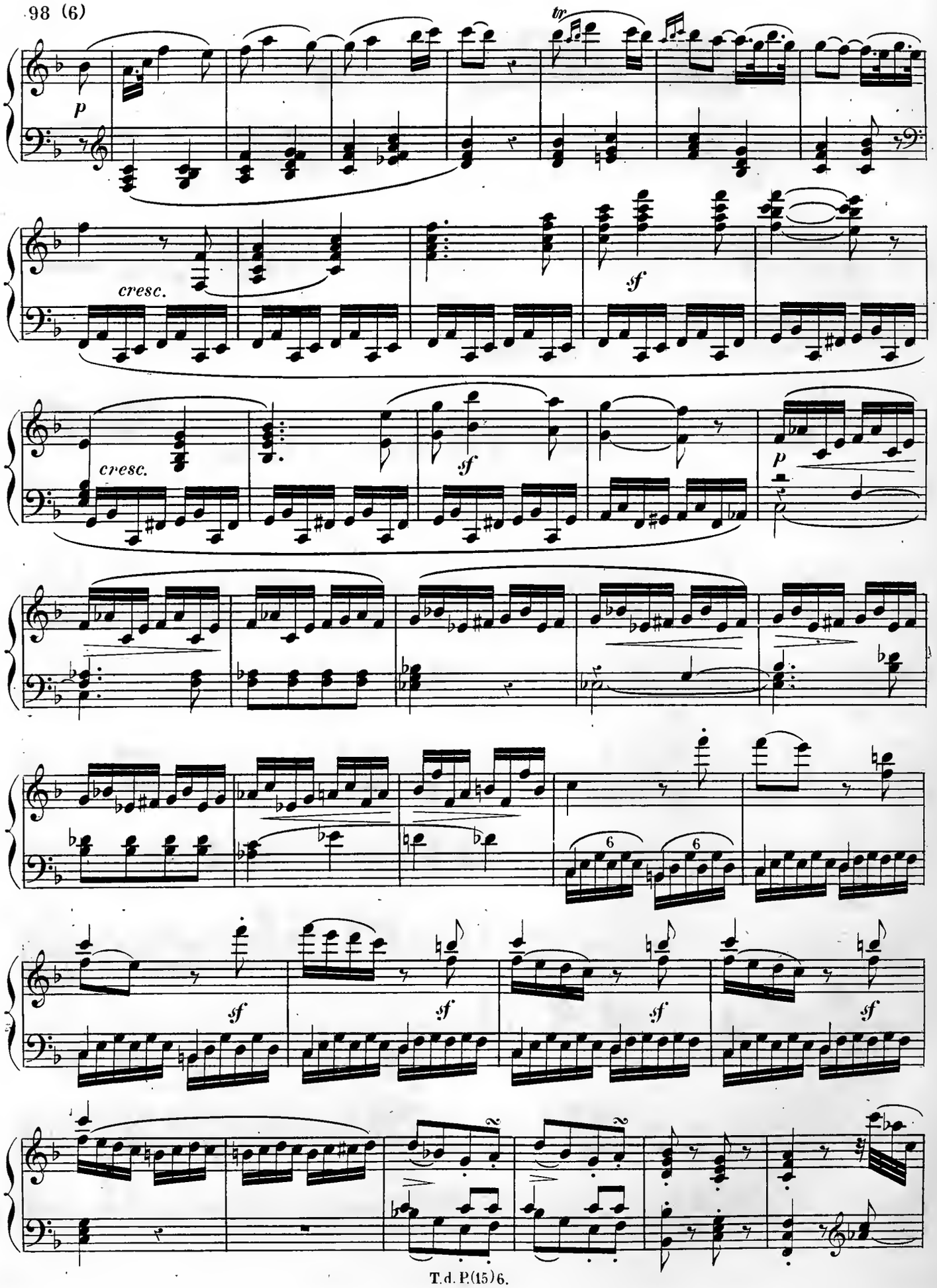
T. d. P. (15) 6..

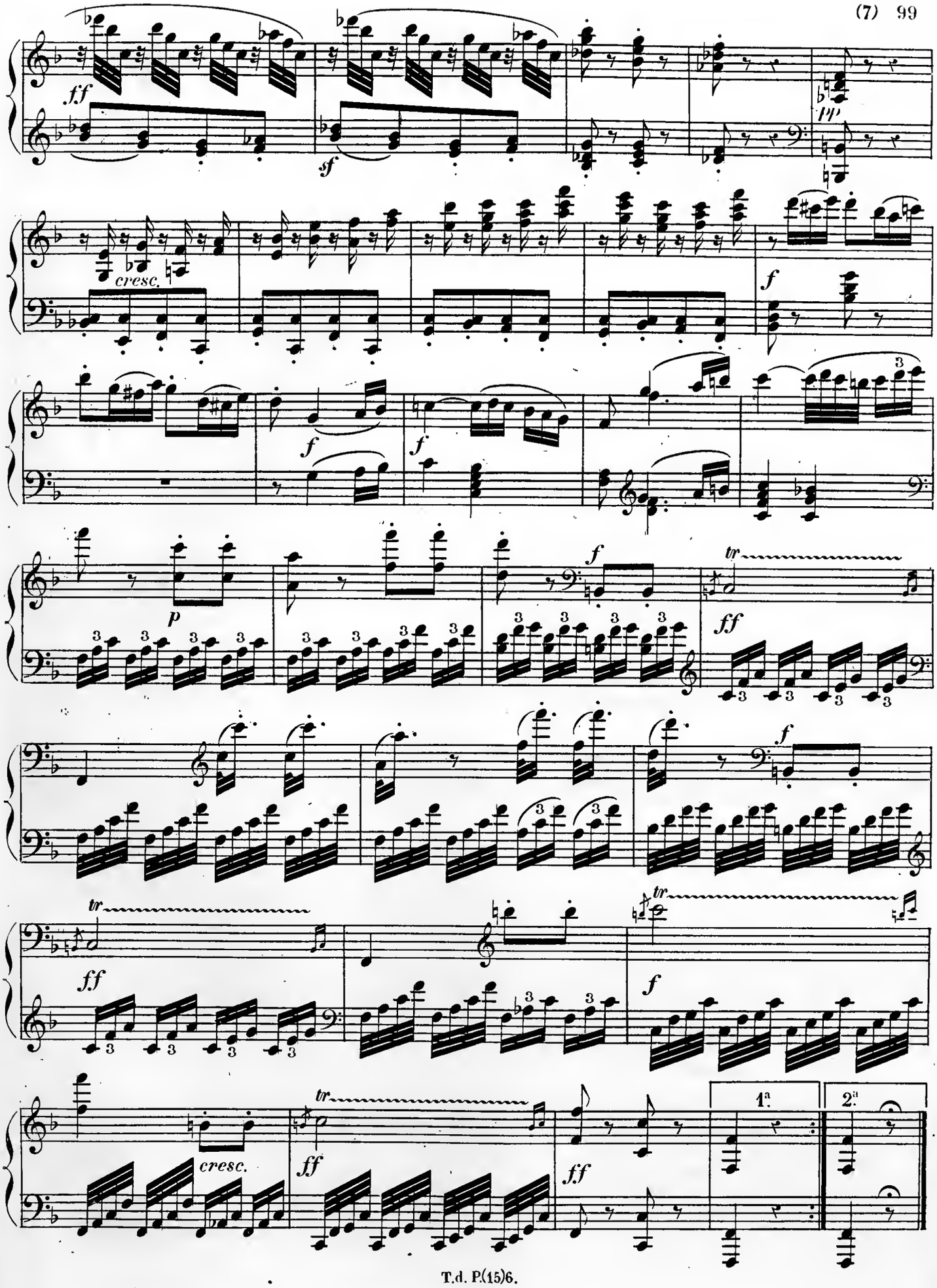
Paris, Imp: AROUY, rue St Honoré, 76.

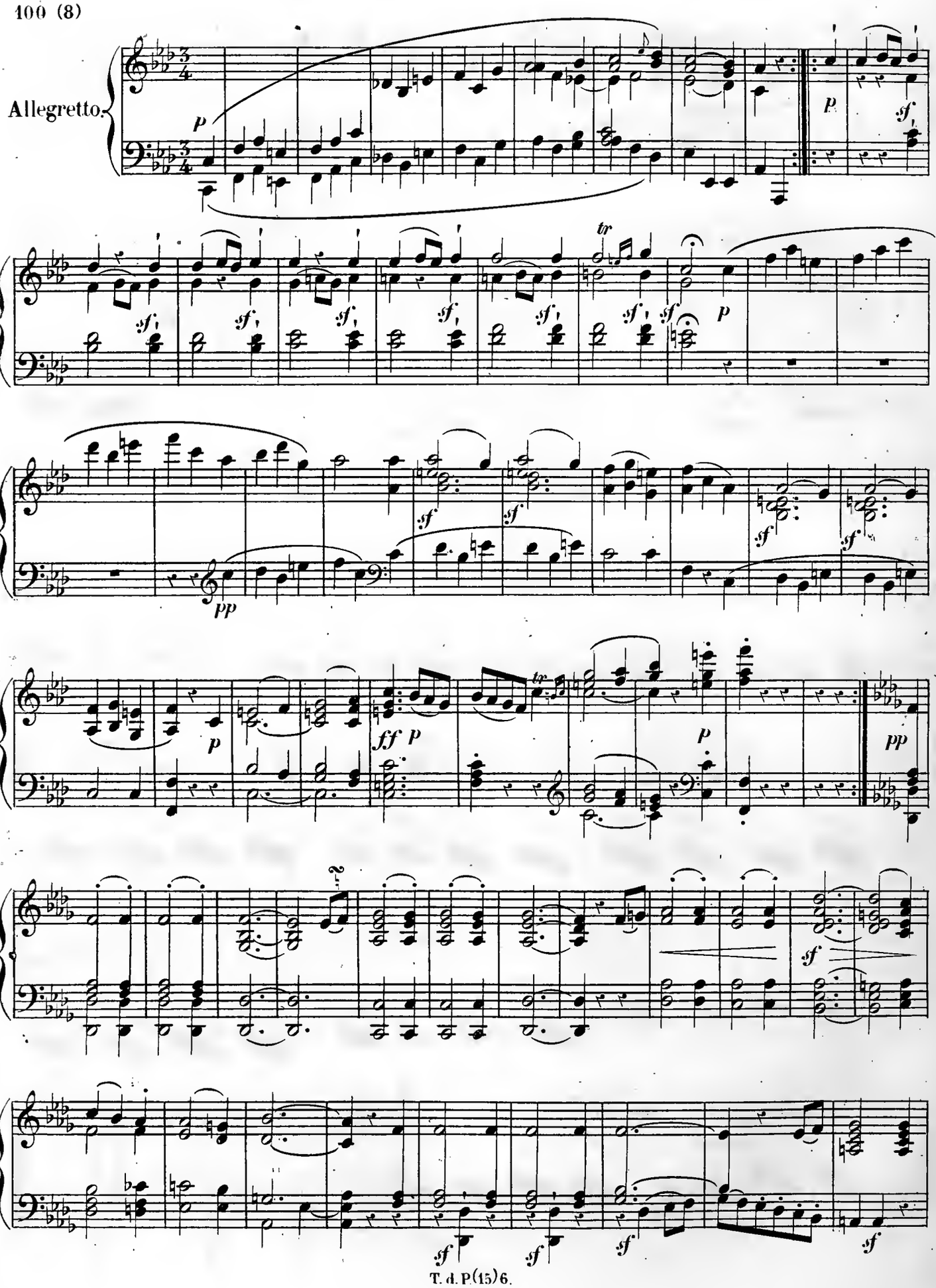

sf
6
6
sf
f
f
pp
cresc.
f
sf
f
p
p
f
tr
p
f
tr
ff
cresc.
tr
ff
ff
1.
2.

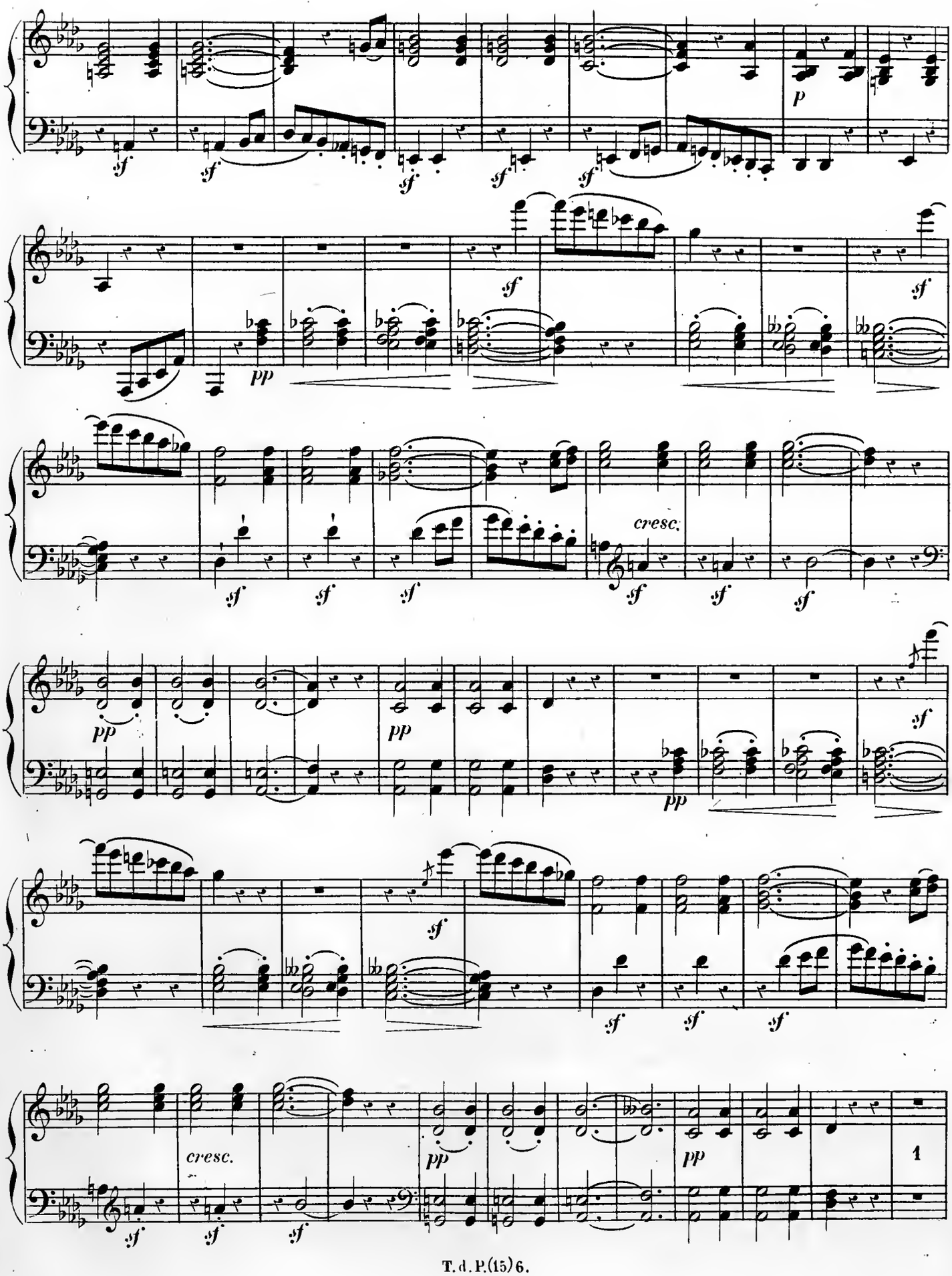

p
f
fp
cresc.
fp
cresc.
ff
fp
cresc.
p

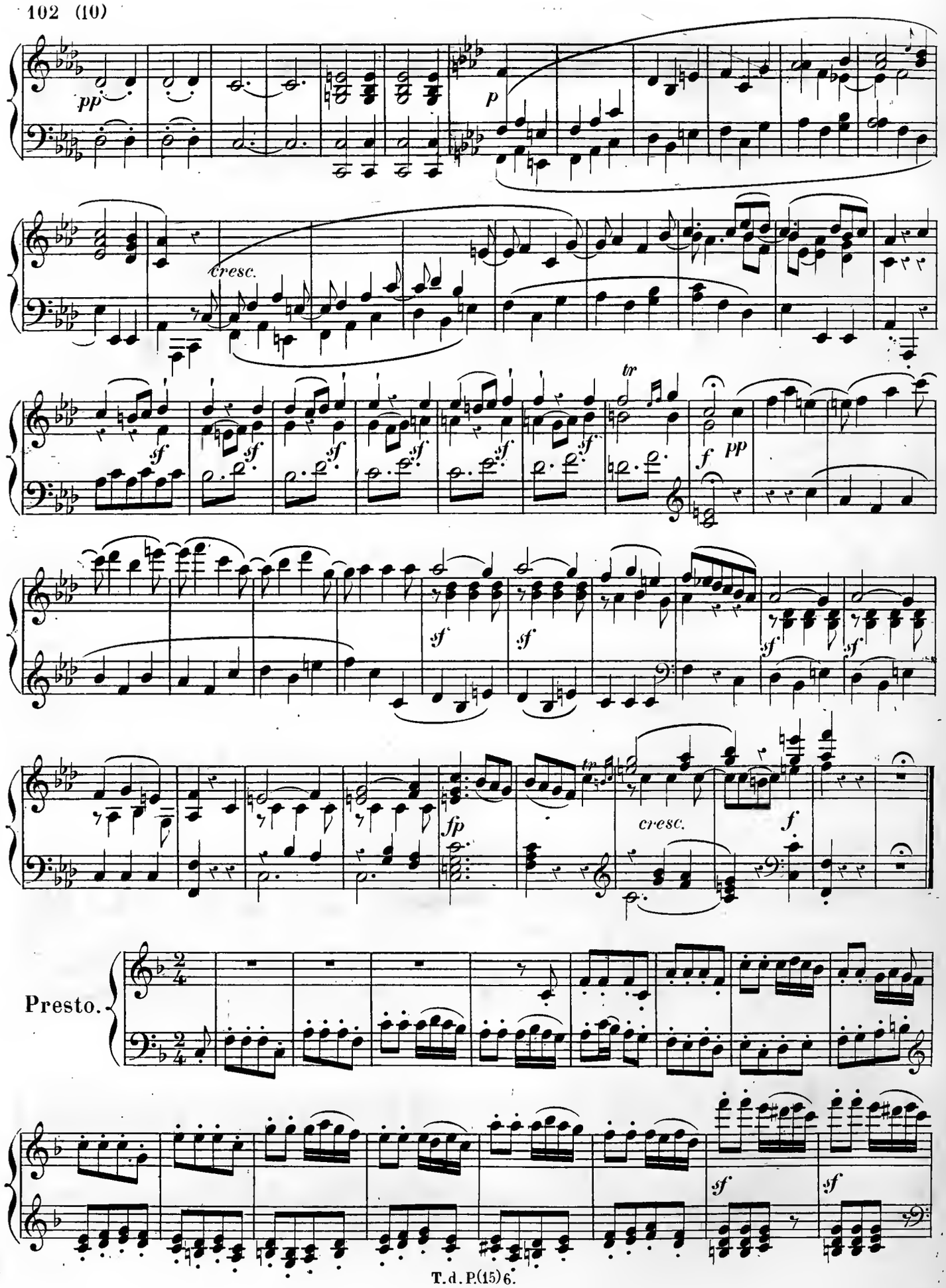

cresc.
f
p
cresc.
f
ff
sf
sf
decresc.
p
pp
p
tr
pp
pp

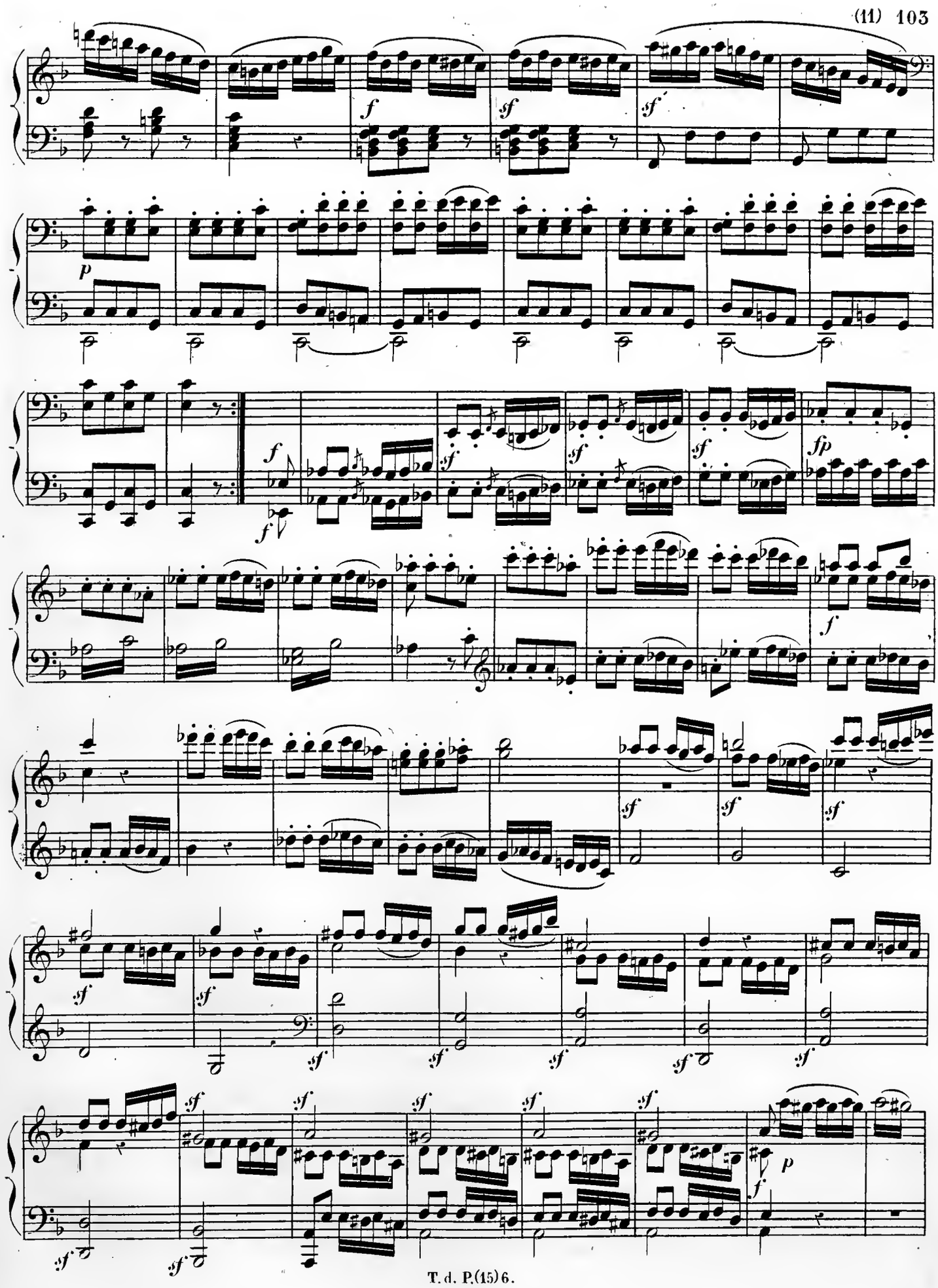

tr
p
cresc.
sf
cresc.
sf
p
6
6
sf
sf
sf
sf

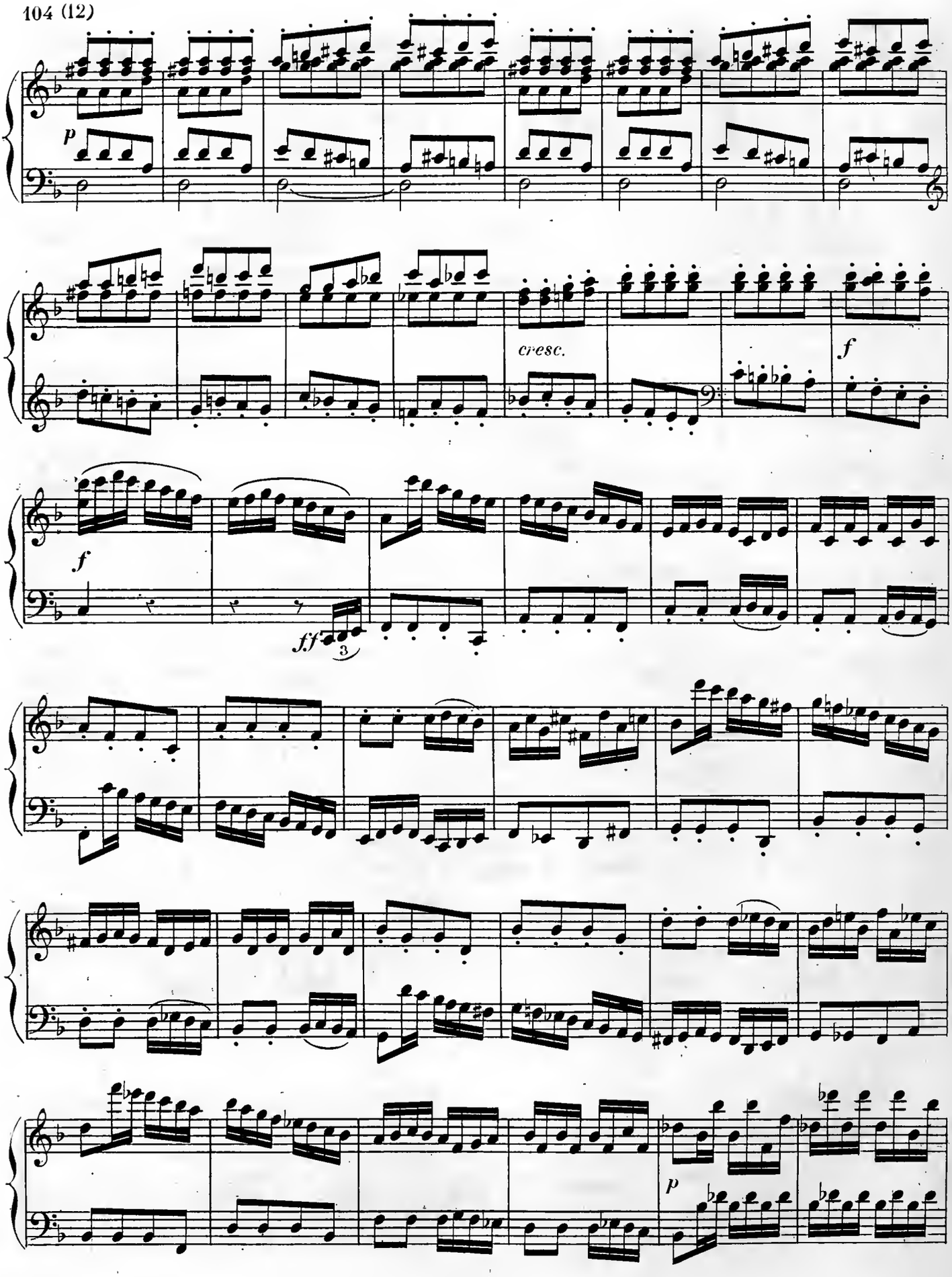

ff
sf
pp
cresc.
f
f
f
p
f
tr
ff
f
tr
ff
tr
f
cresc.
tr
ff
ff
1ª
2ª

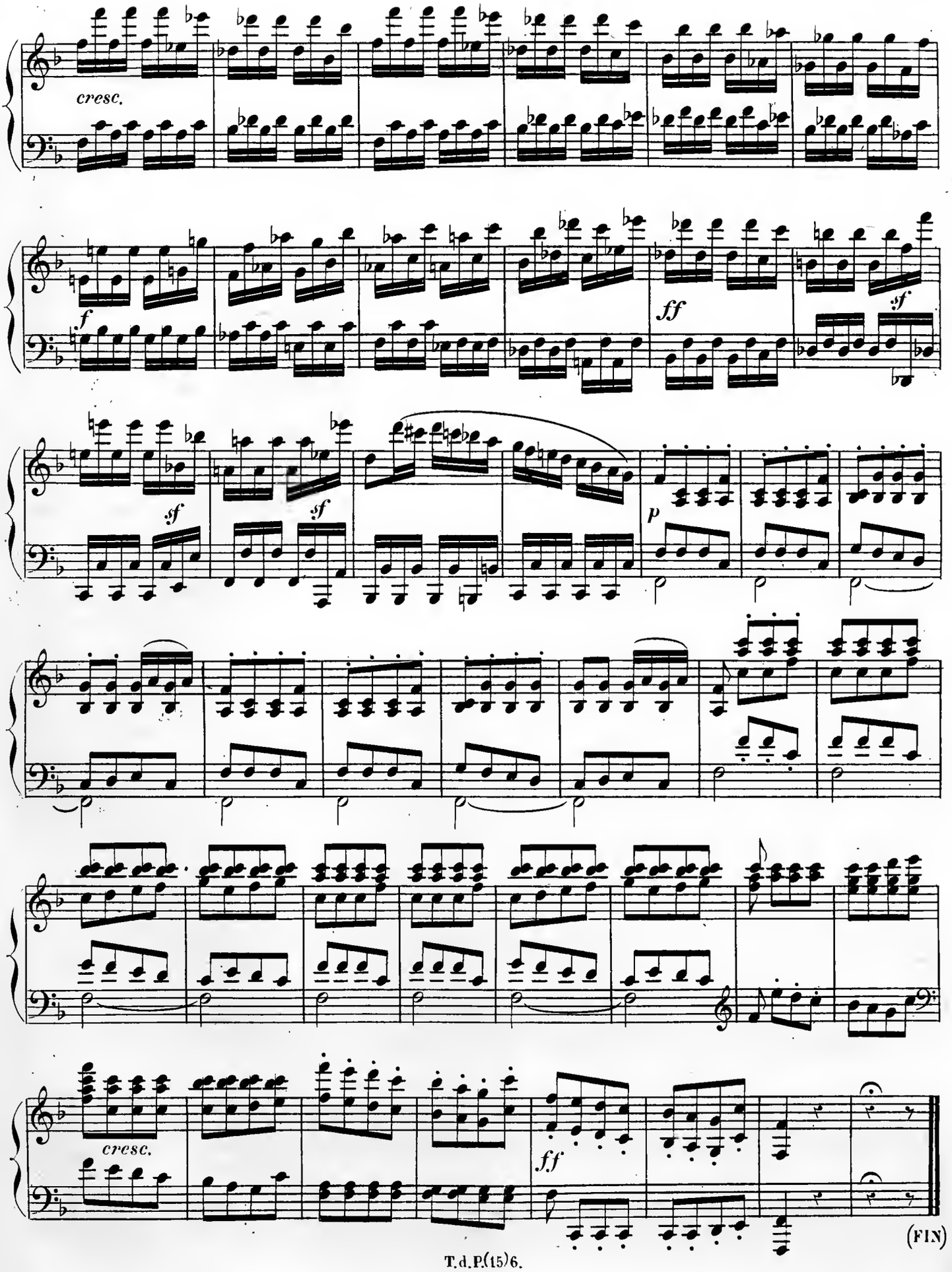

Allegretto.


sf
p
pp
cresc.
1


pp
p
cresc.
sf
tr
f
pp
fp
Presto.



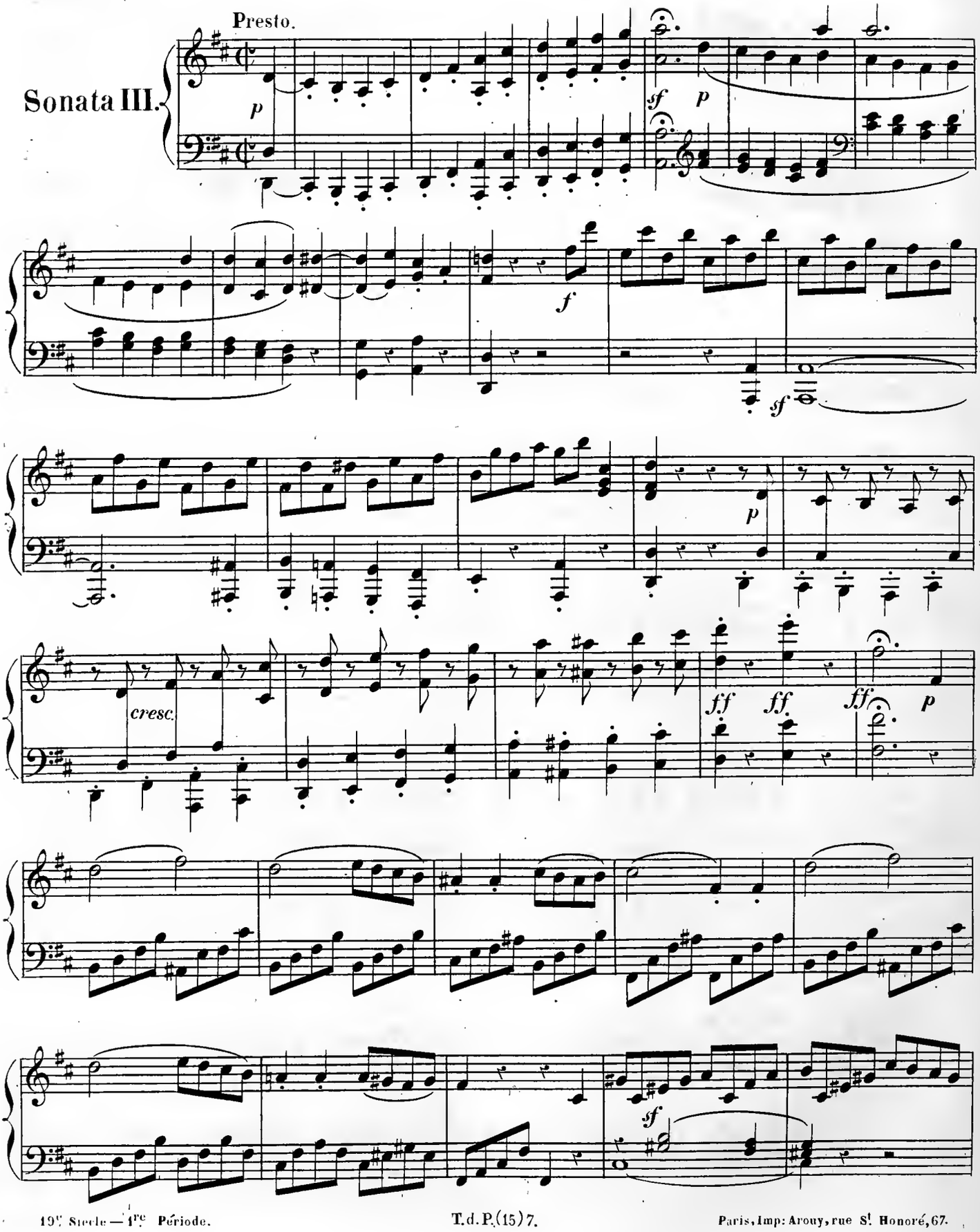

p
cresc.
f
f
ff
3
p


cresc.
f
ff
sf
sf
sf
p
cresc.
ff
(FIN)

L. V. Beethoven, Op: 10, N.° 3.

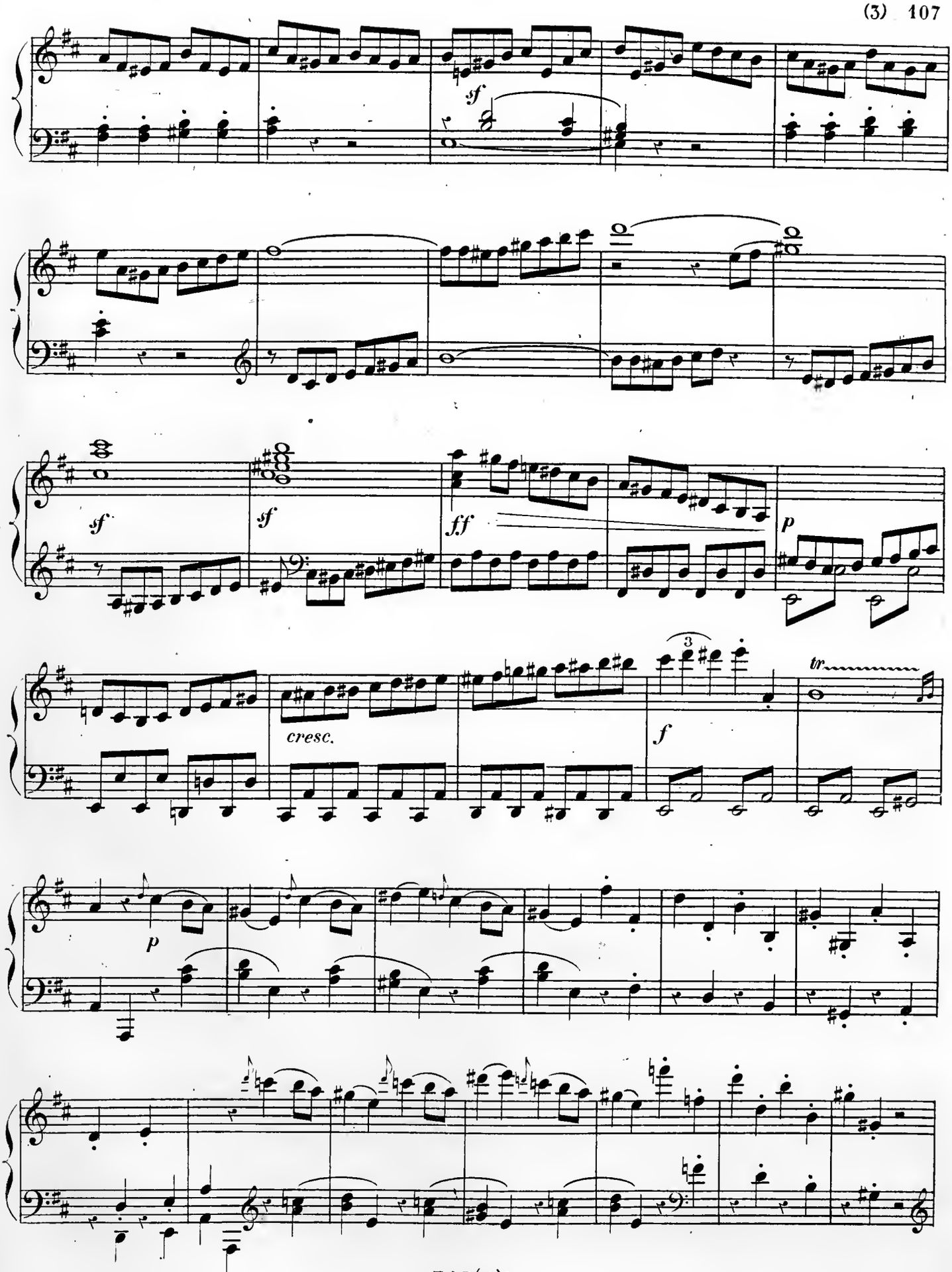
Presto.

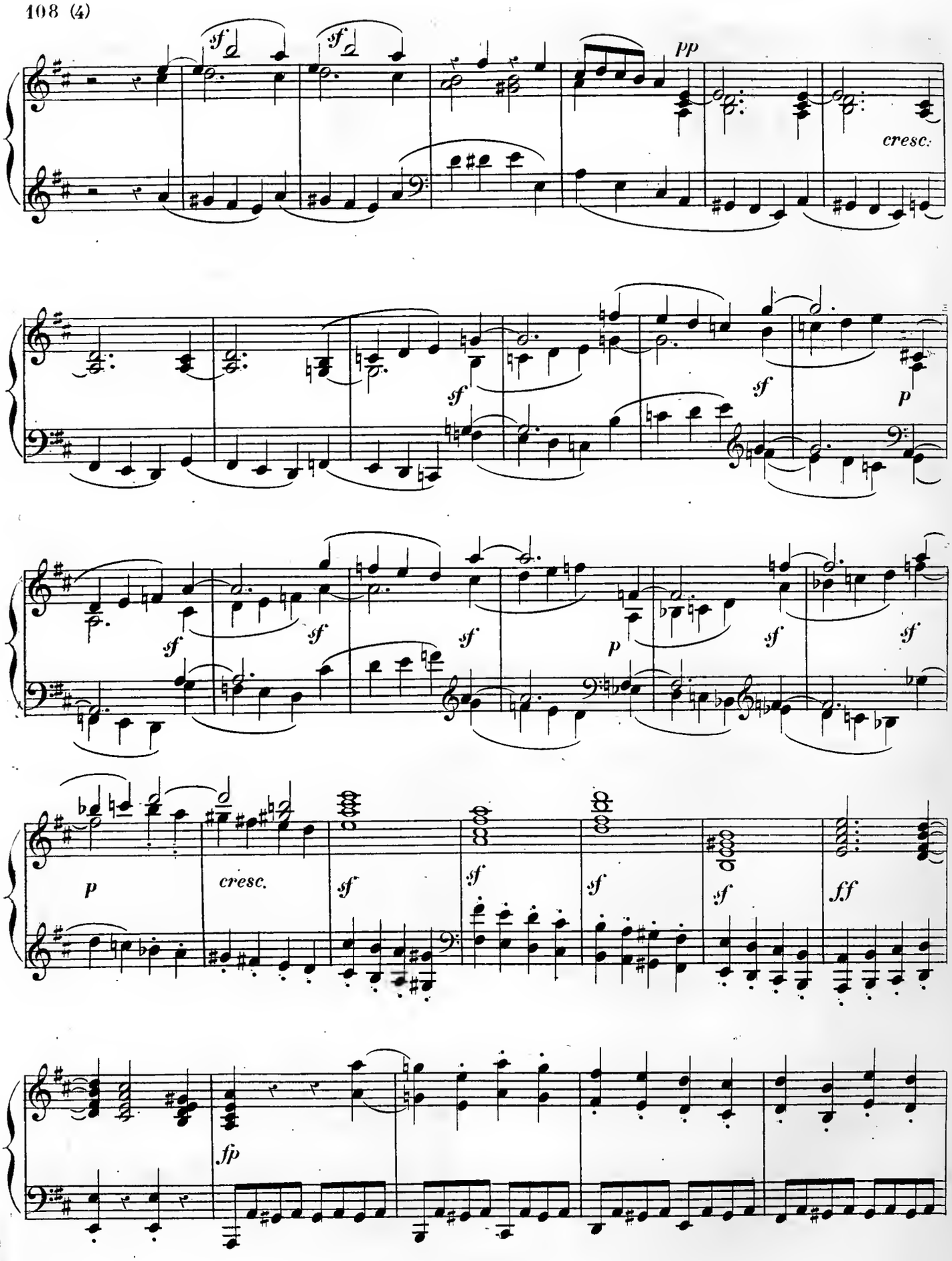
Sonata III.

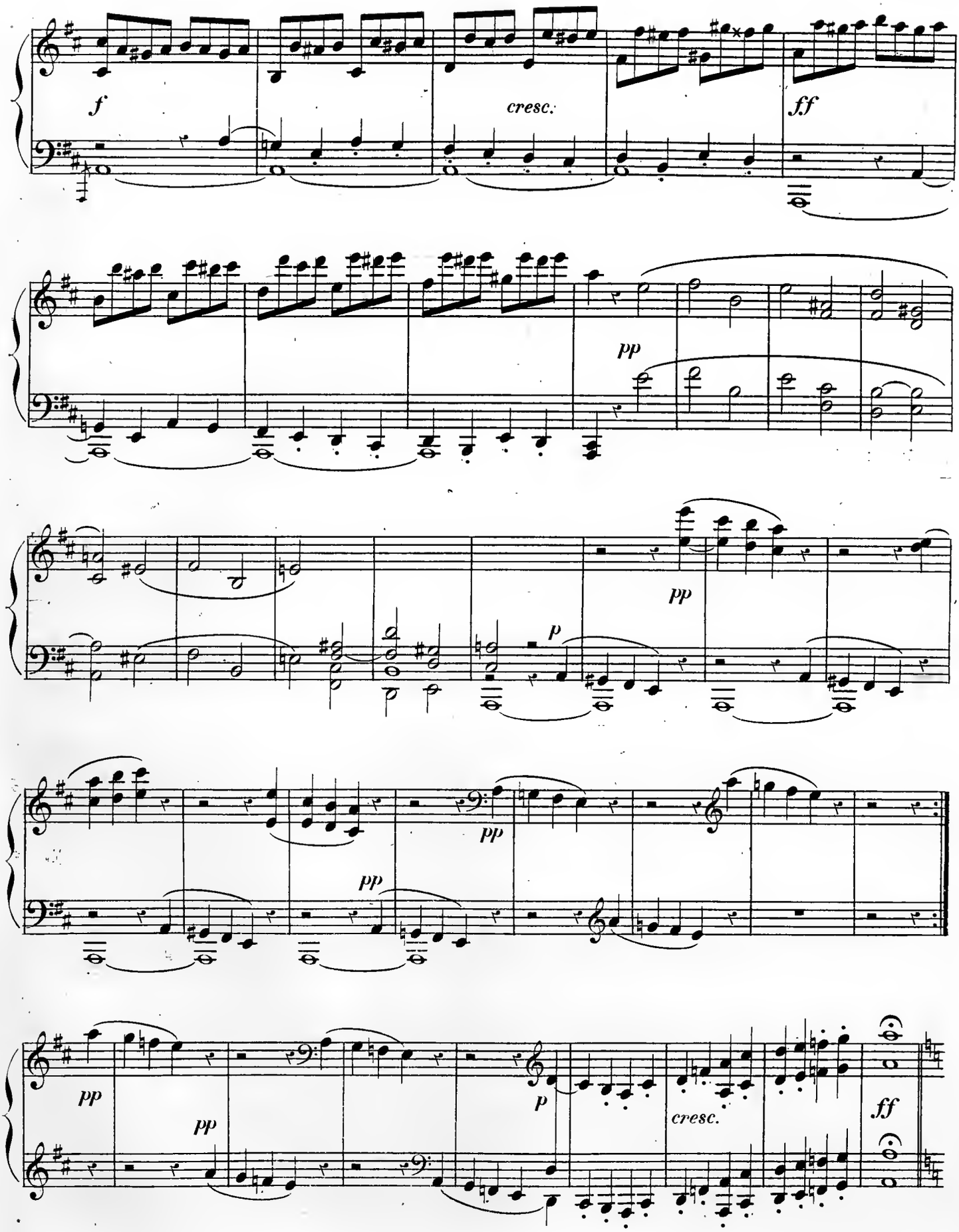


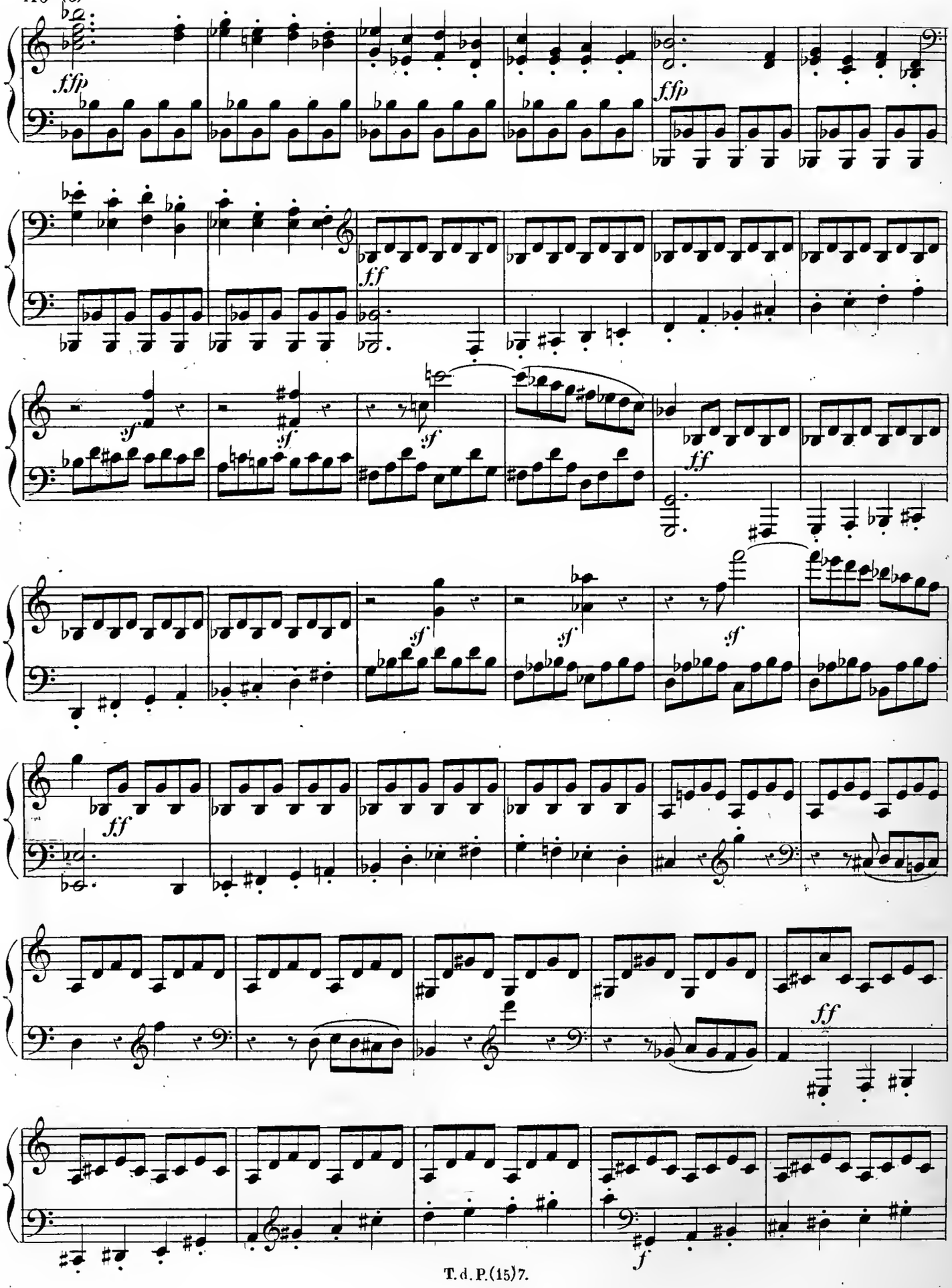
T.d.P.(15)7.

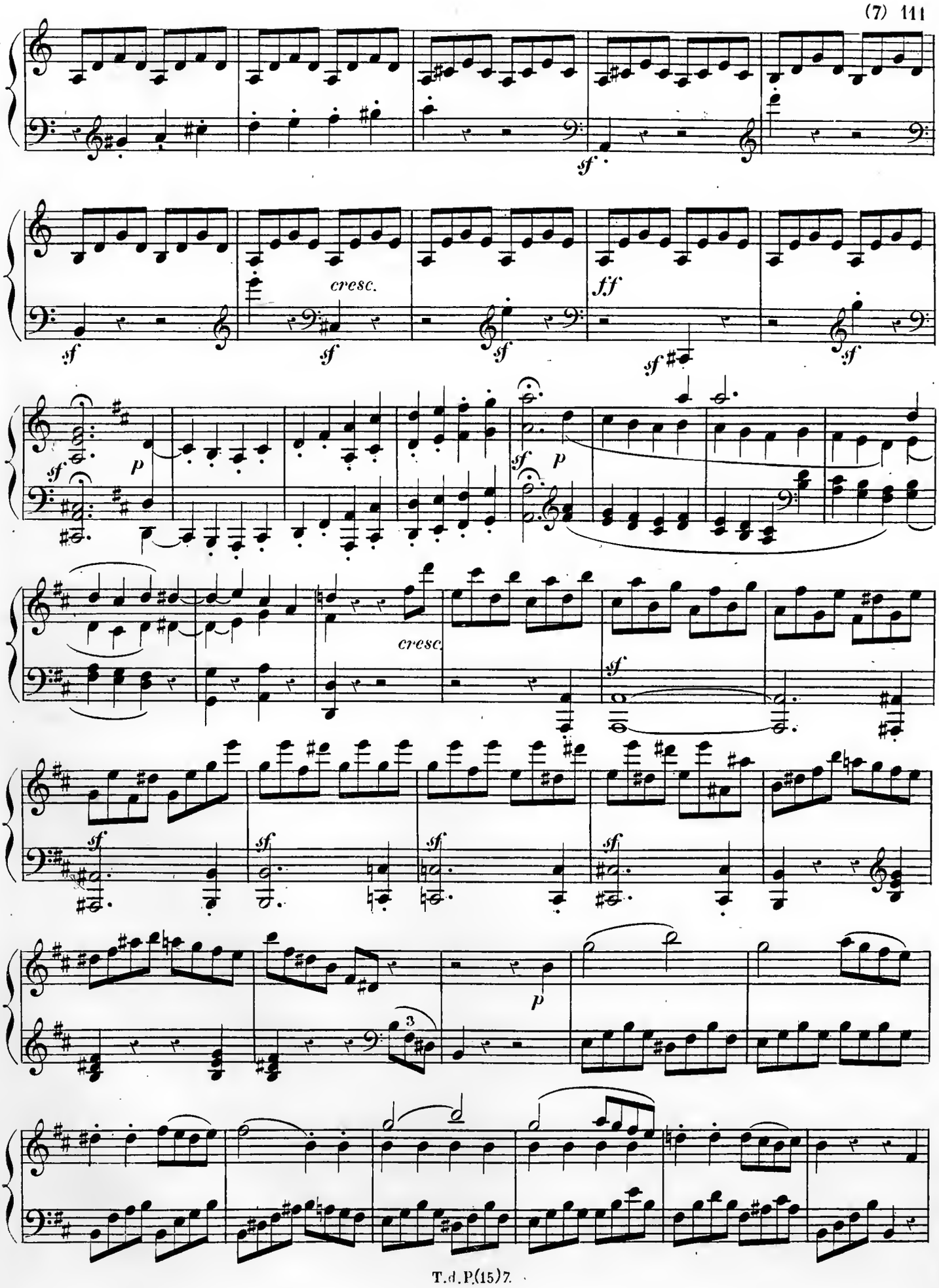
Paris, Imp: Arouy, rue S.t Honoré, 67.

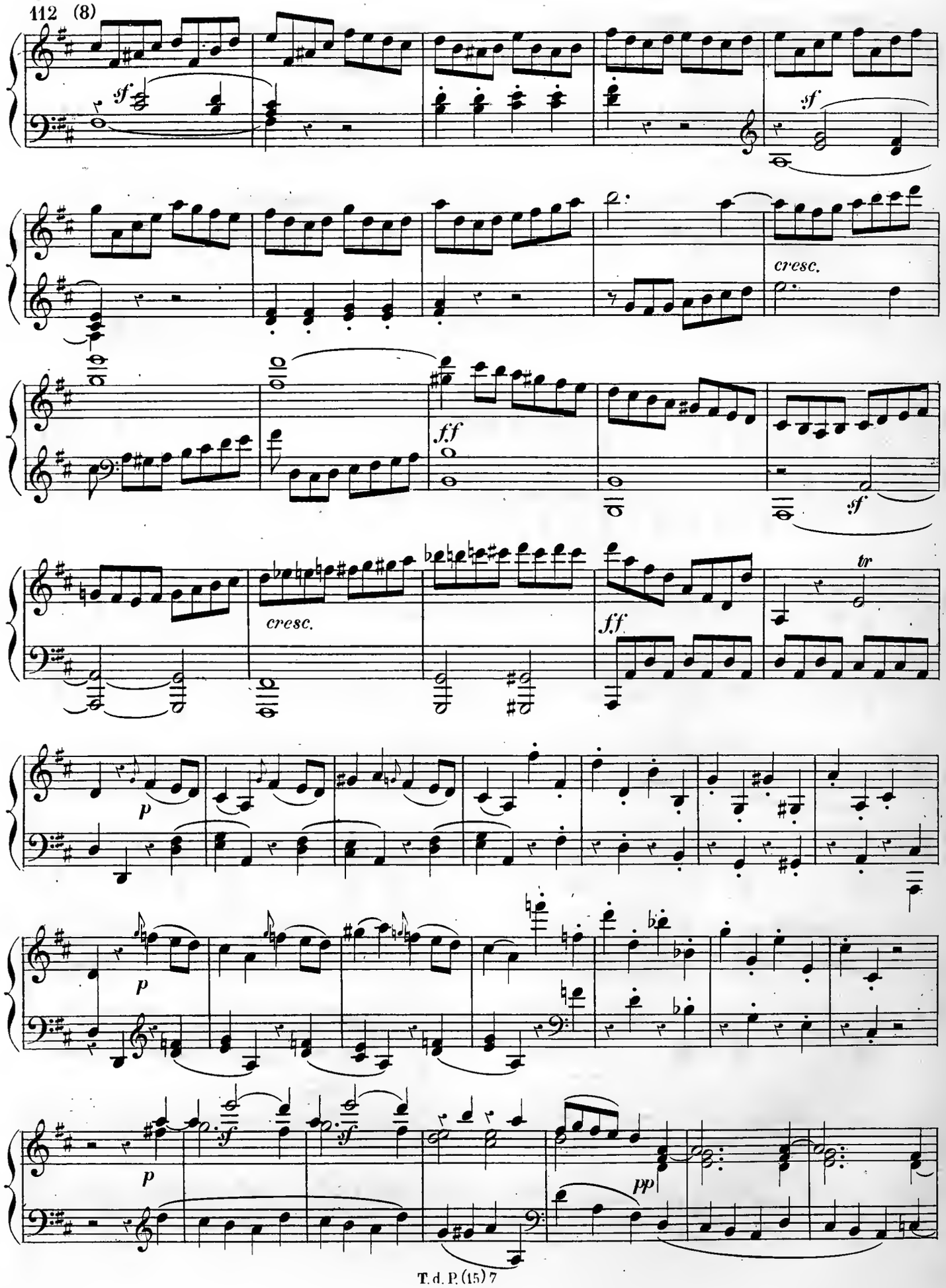

sf
sf
sf
ff
p
cresc.
f
tr
p

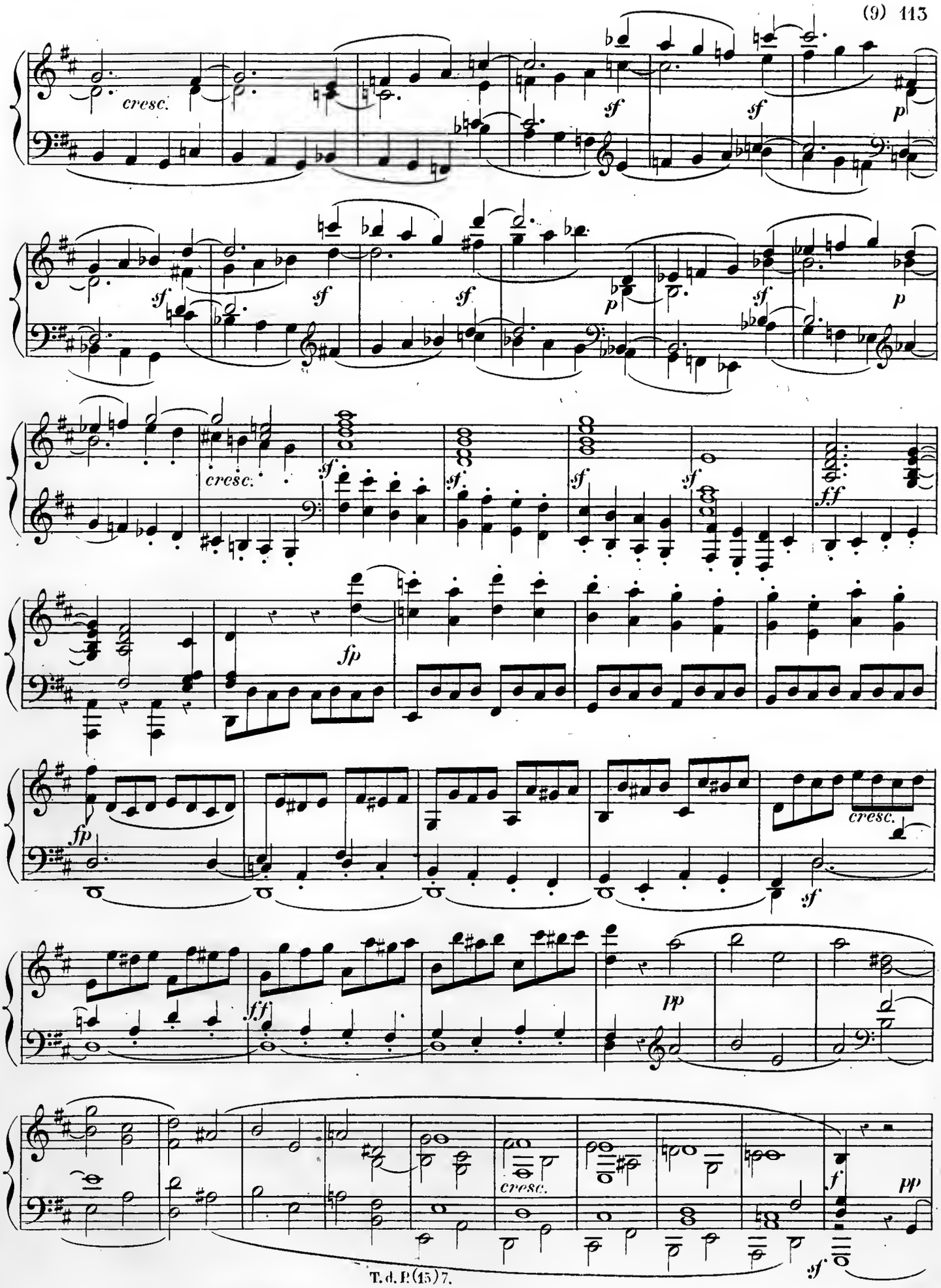

sf
sf
pp
cresc.
sf
sf
p
sf
sf
sf
p
sf
sf
p
cresc.
sf
sf
sf
sf
ff
fp

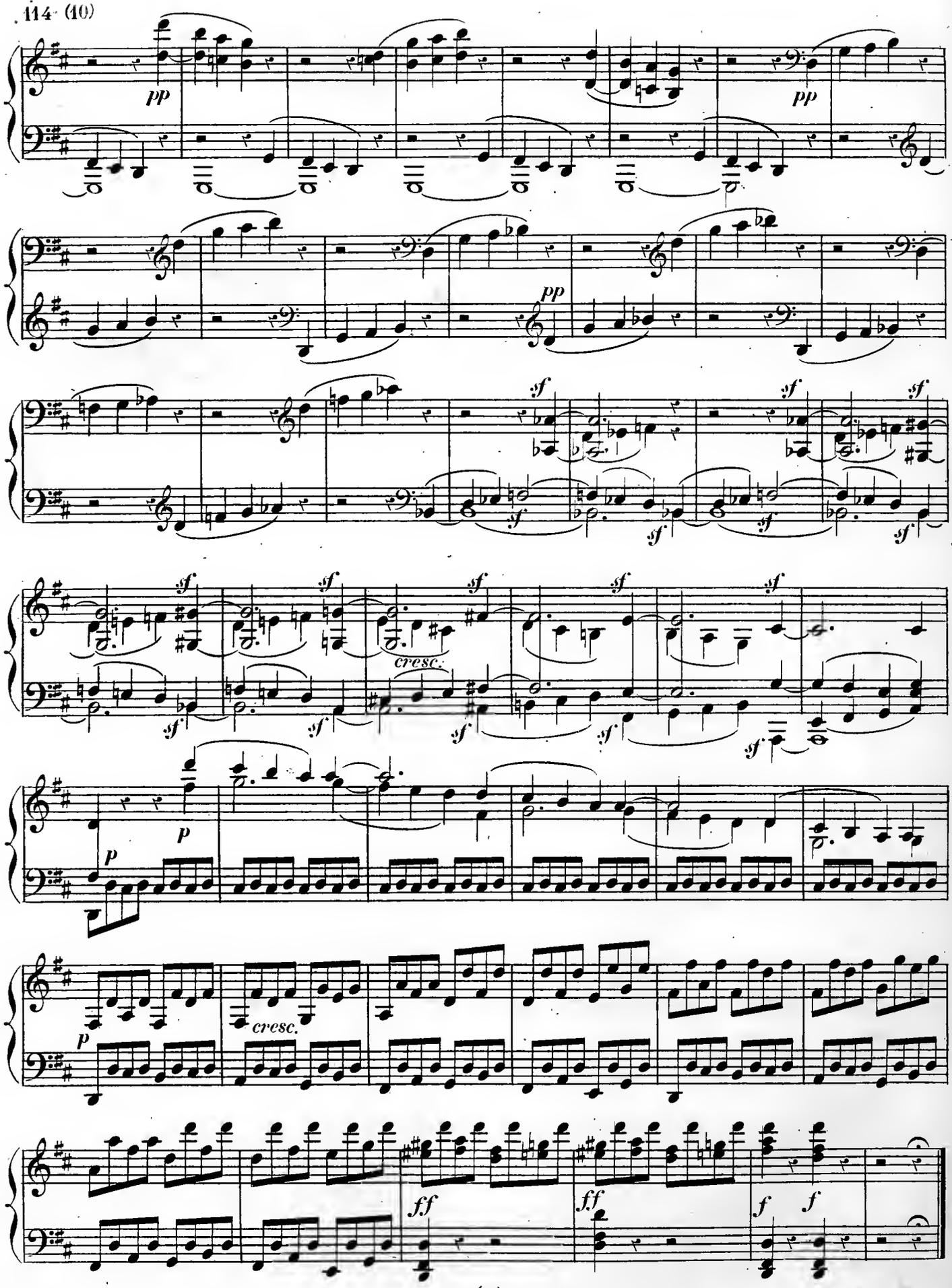

f
cresc.
ff
pp
pp
p
pp
pp
pp
pp
p
cresc.
ff


ffp
ffp
ff
sf
sf
sf
ff
sf
sf
sf
ff
ff
f


sf
cresc.
ff
p
3


sf
sf
cresc.
ff
sf
cresc.
ff
tr
p
p
p
sf
sf
pp


cresc.
sf
p
cresc.
ff
fp
cresc.
pp
cresc.
f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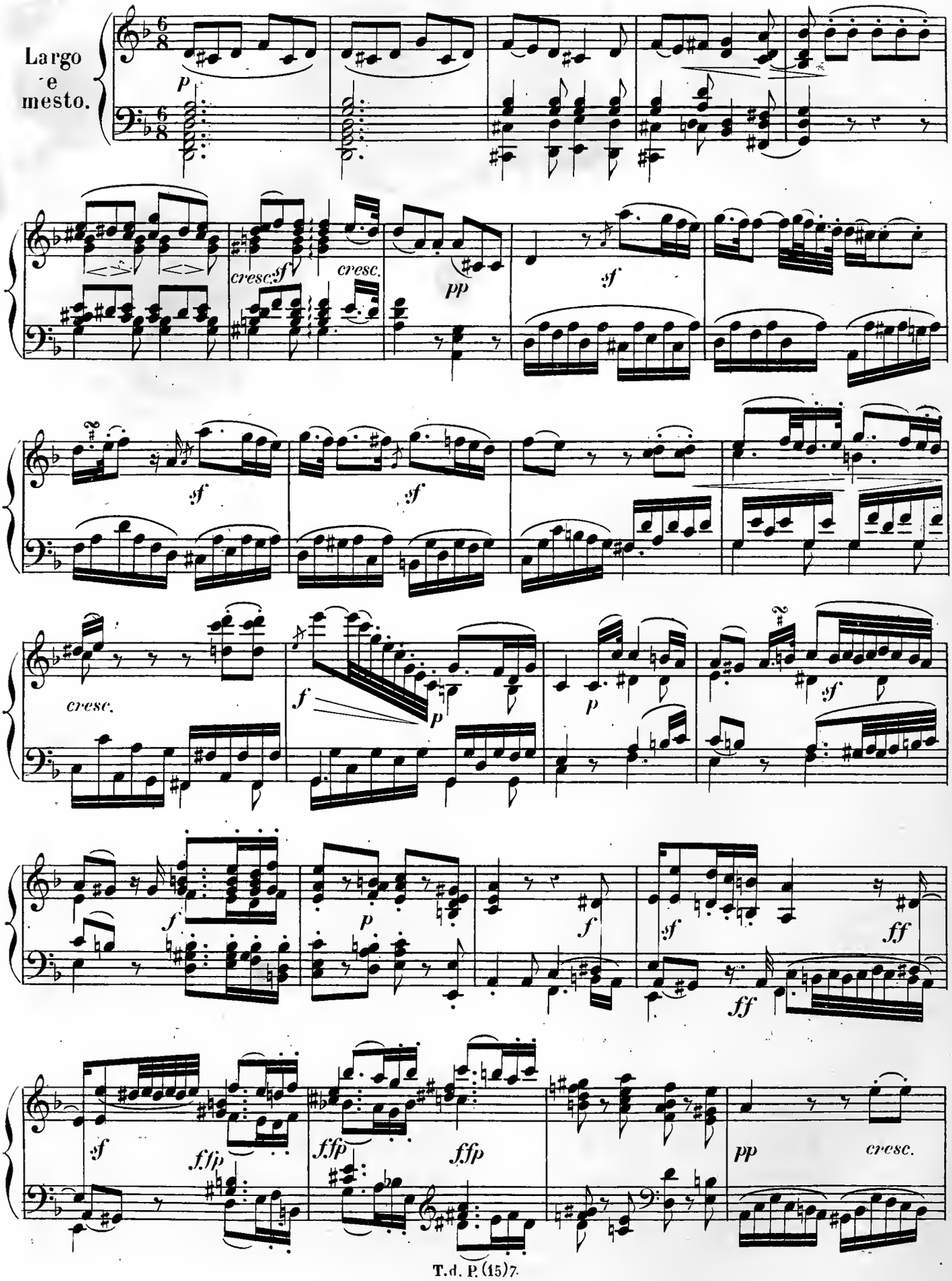
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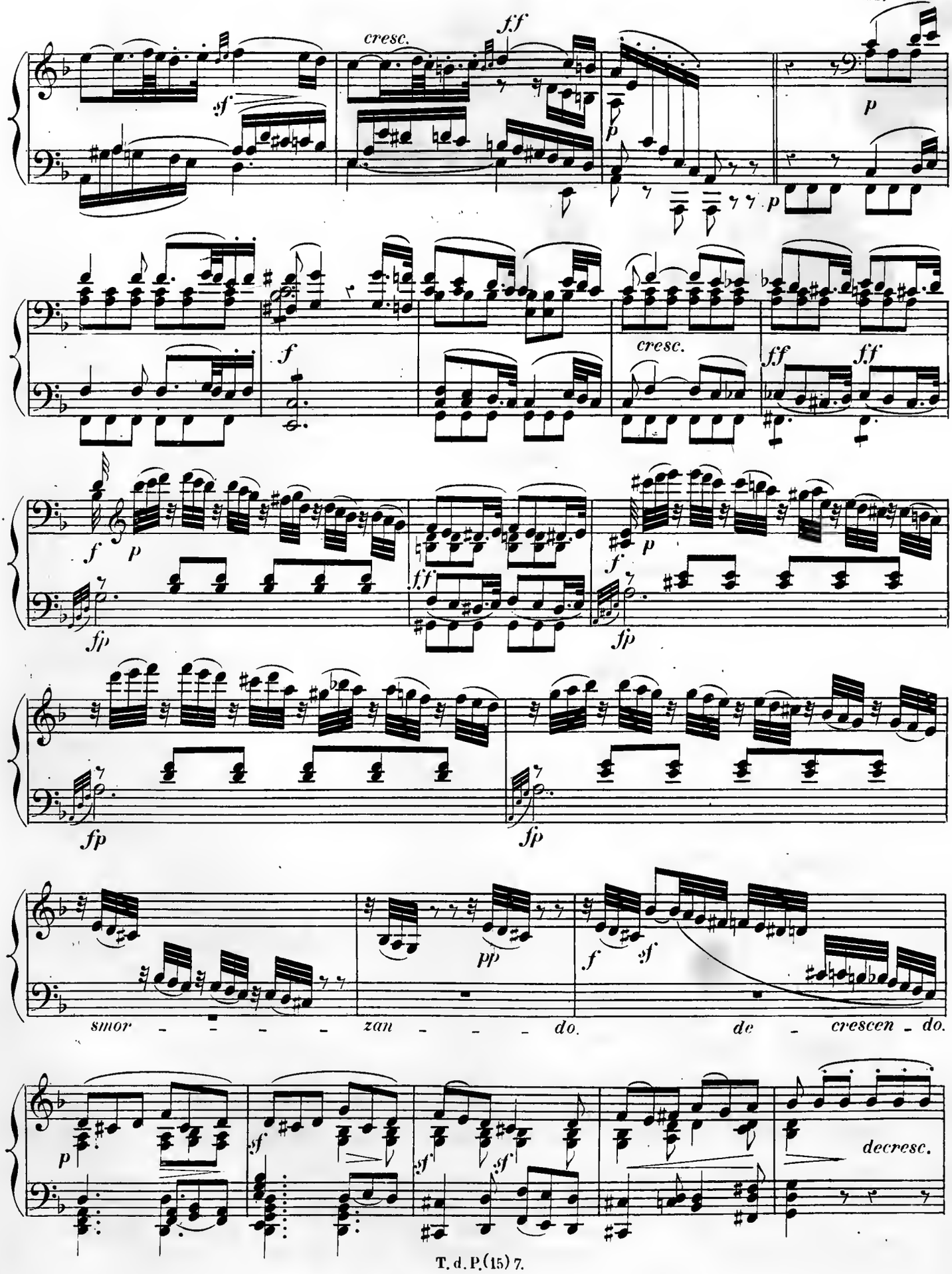
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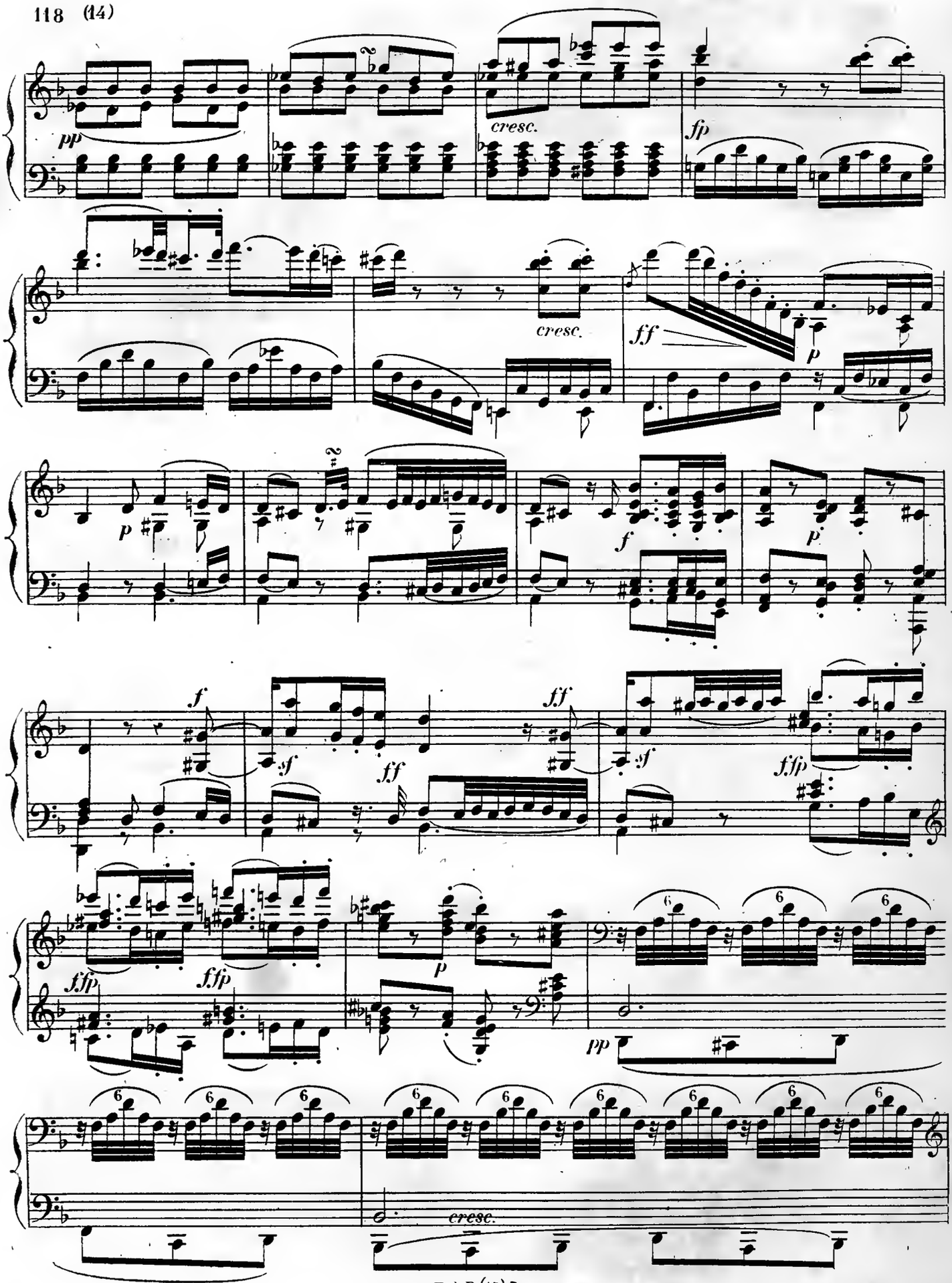
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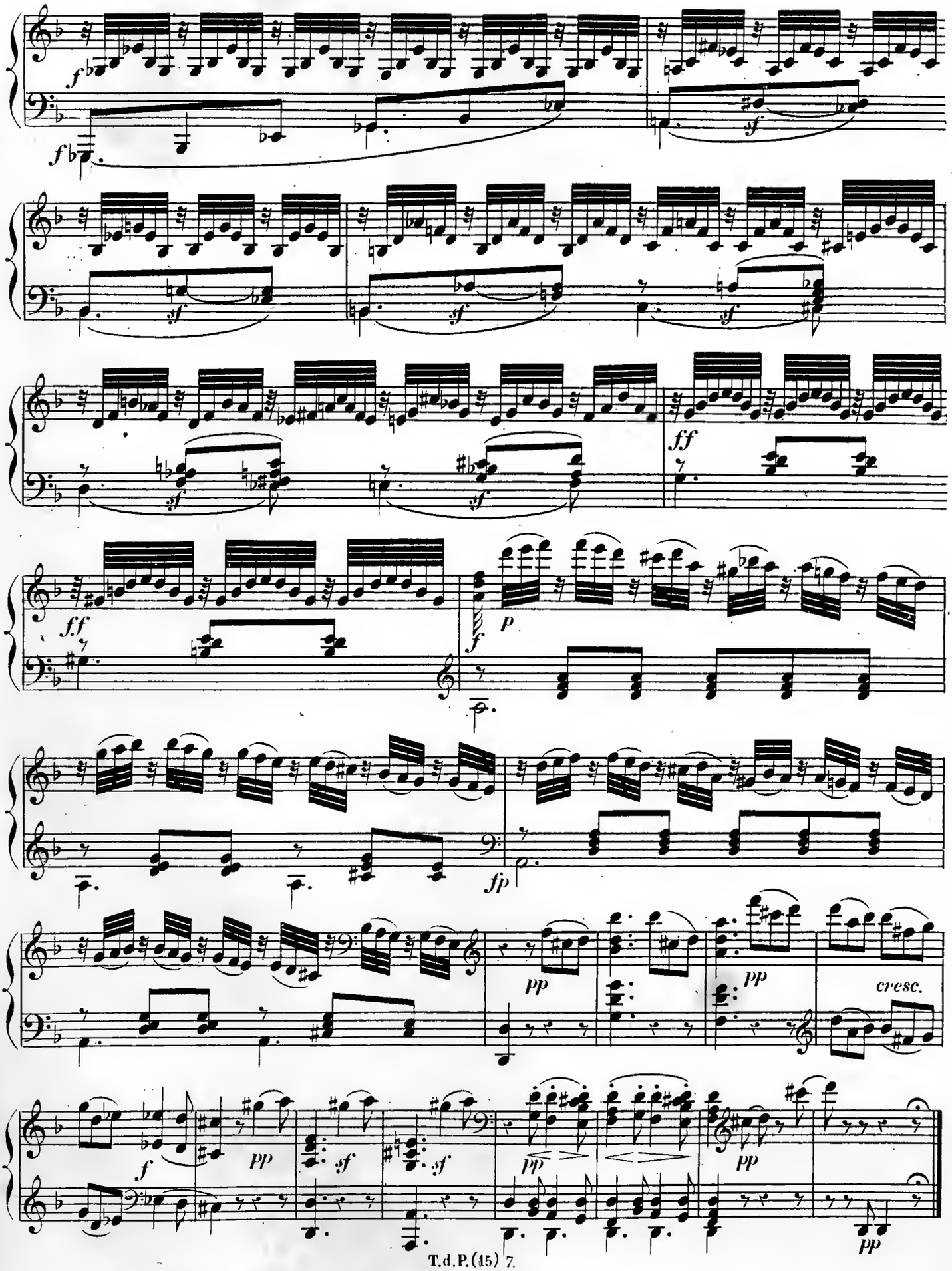
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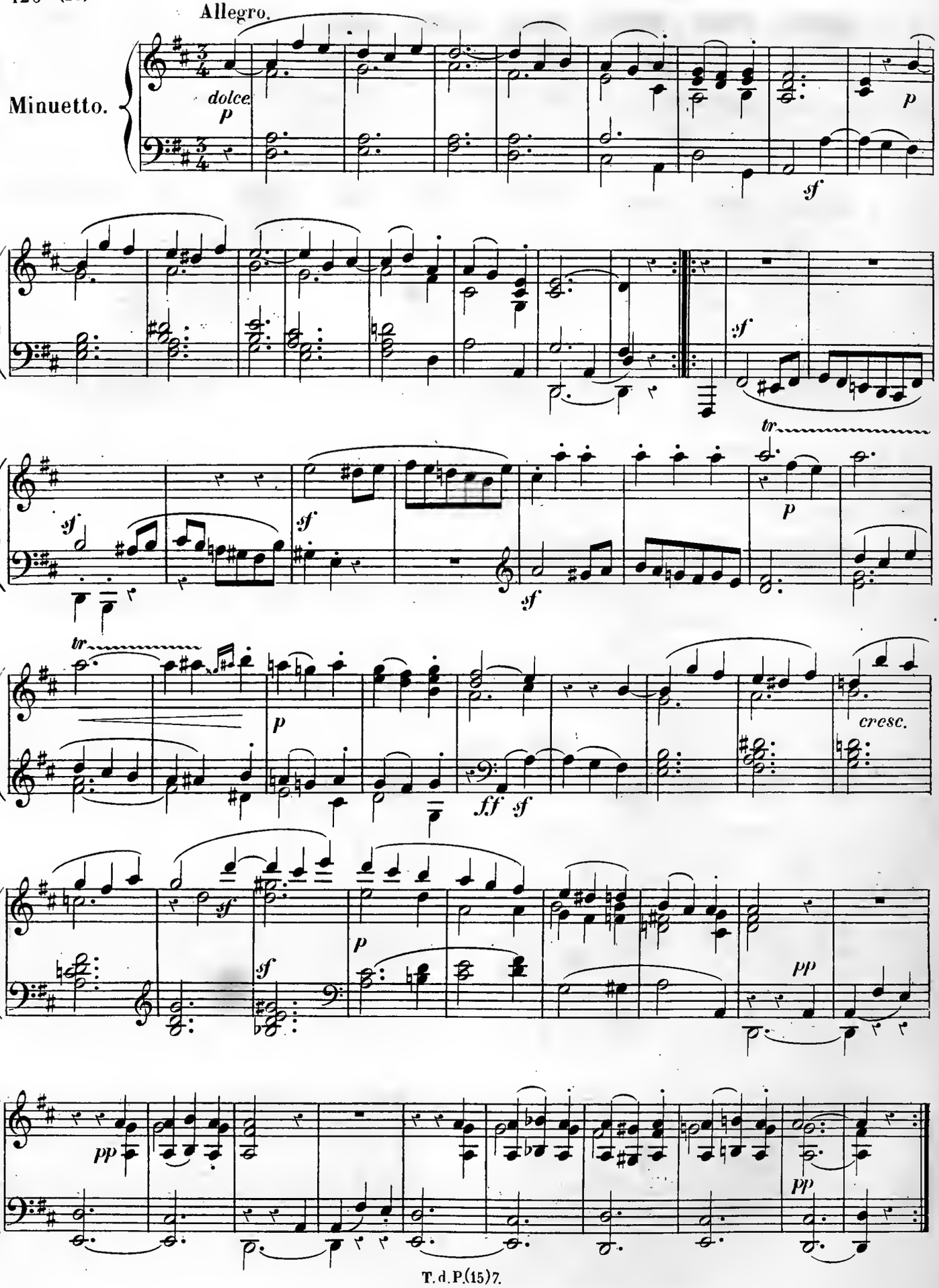
Allegro.
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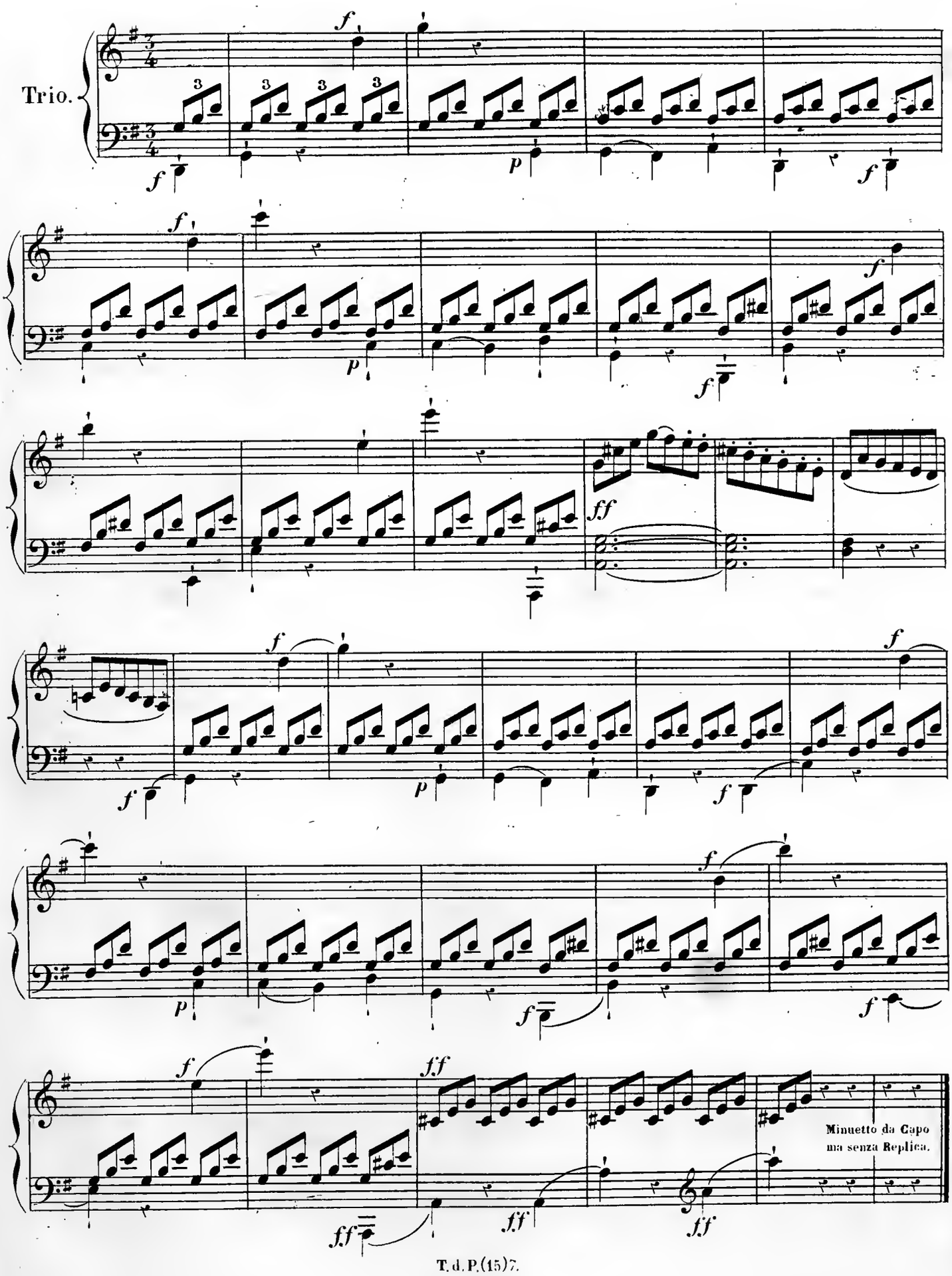
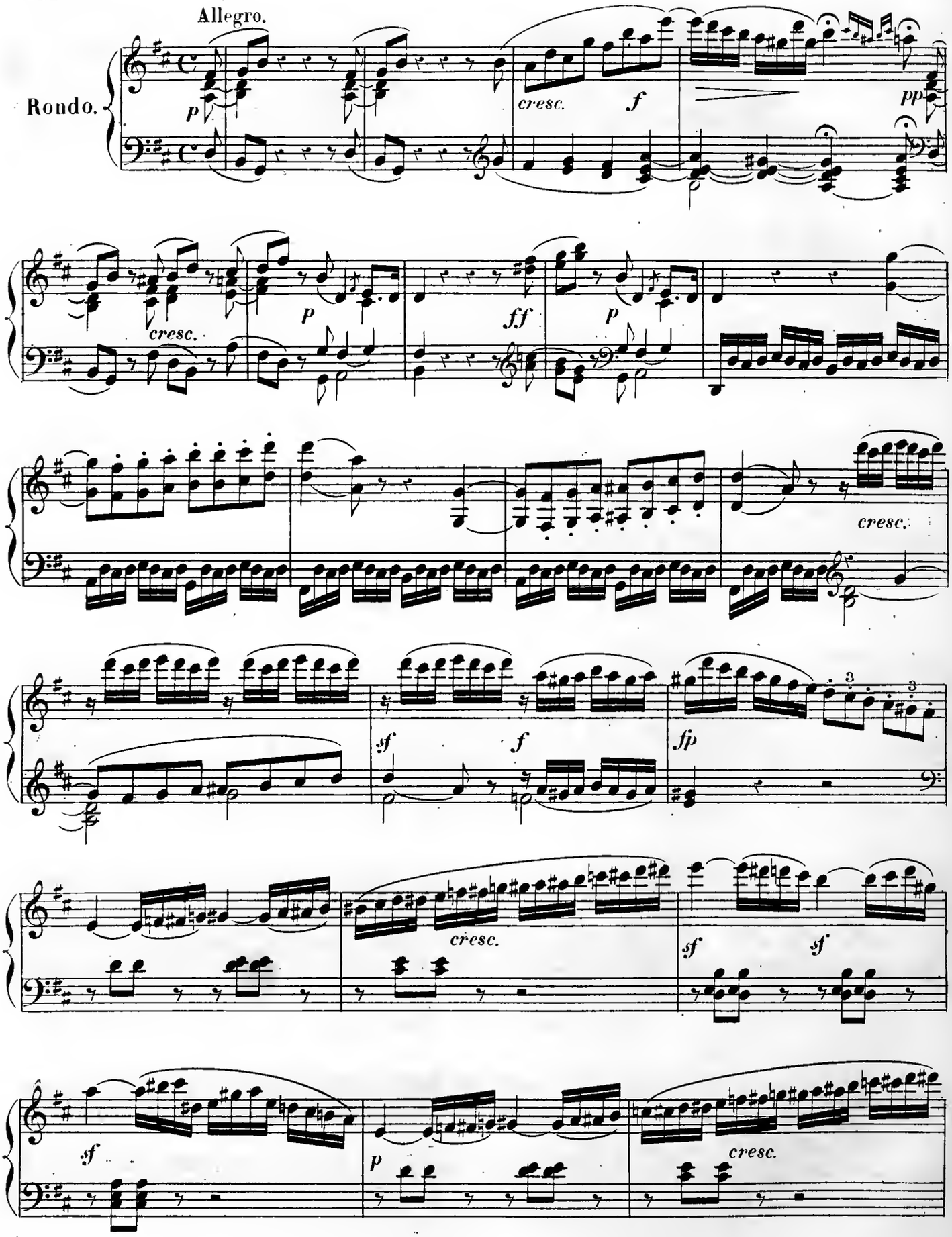

Trio.
Minuetto da Capo
ma senza Replica.


Allegro.
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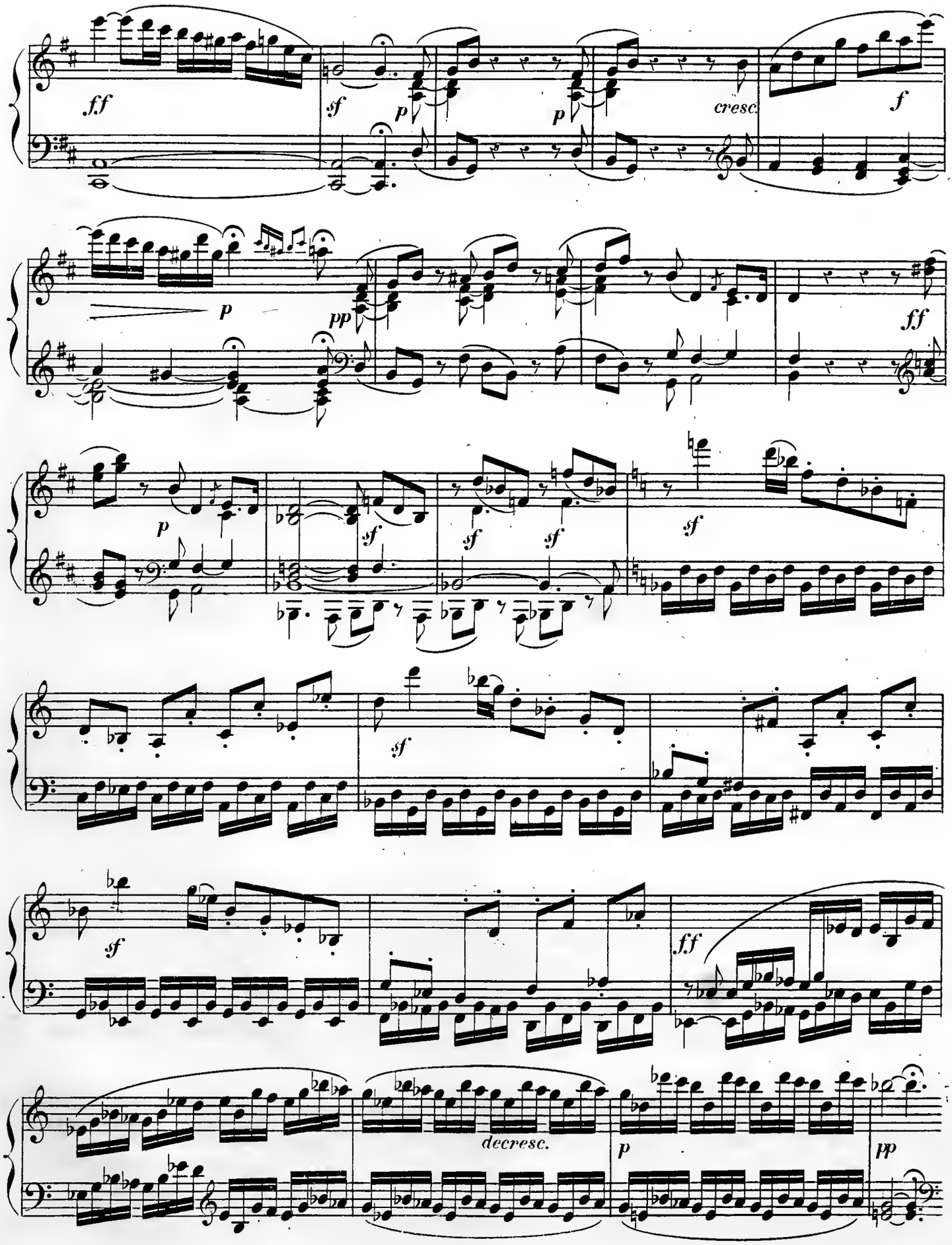
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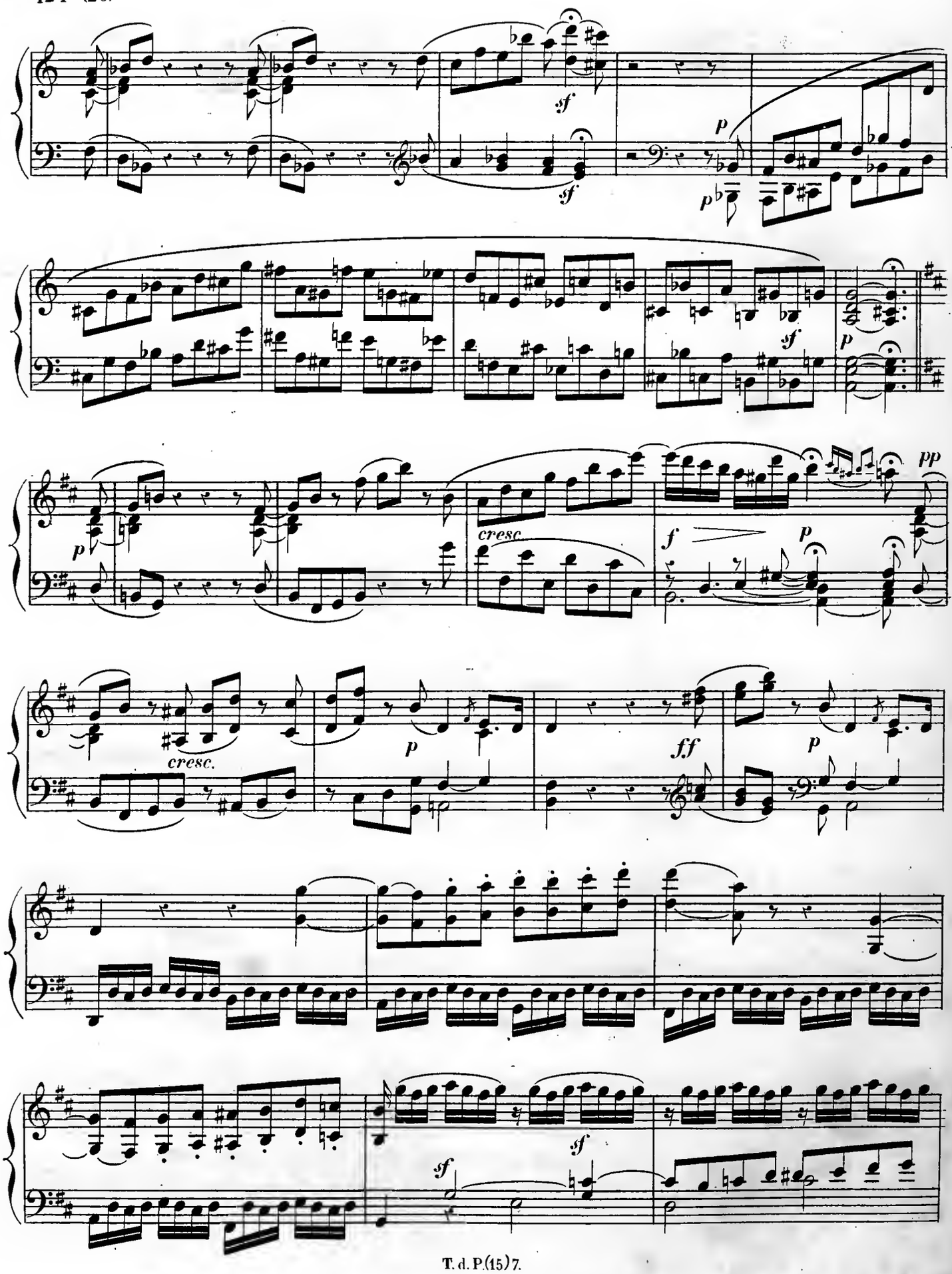
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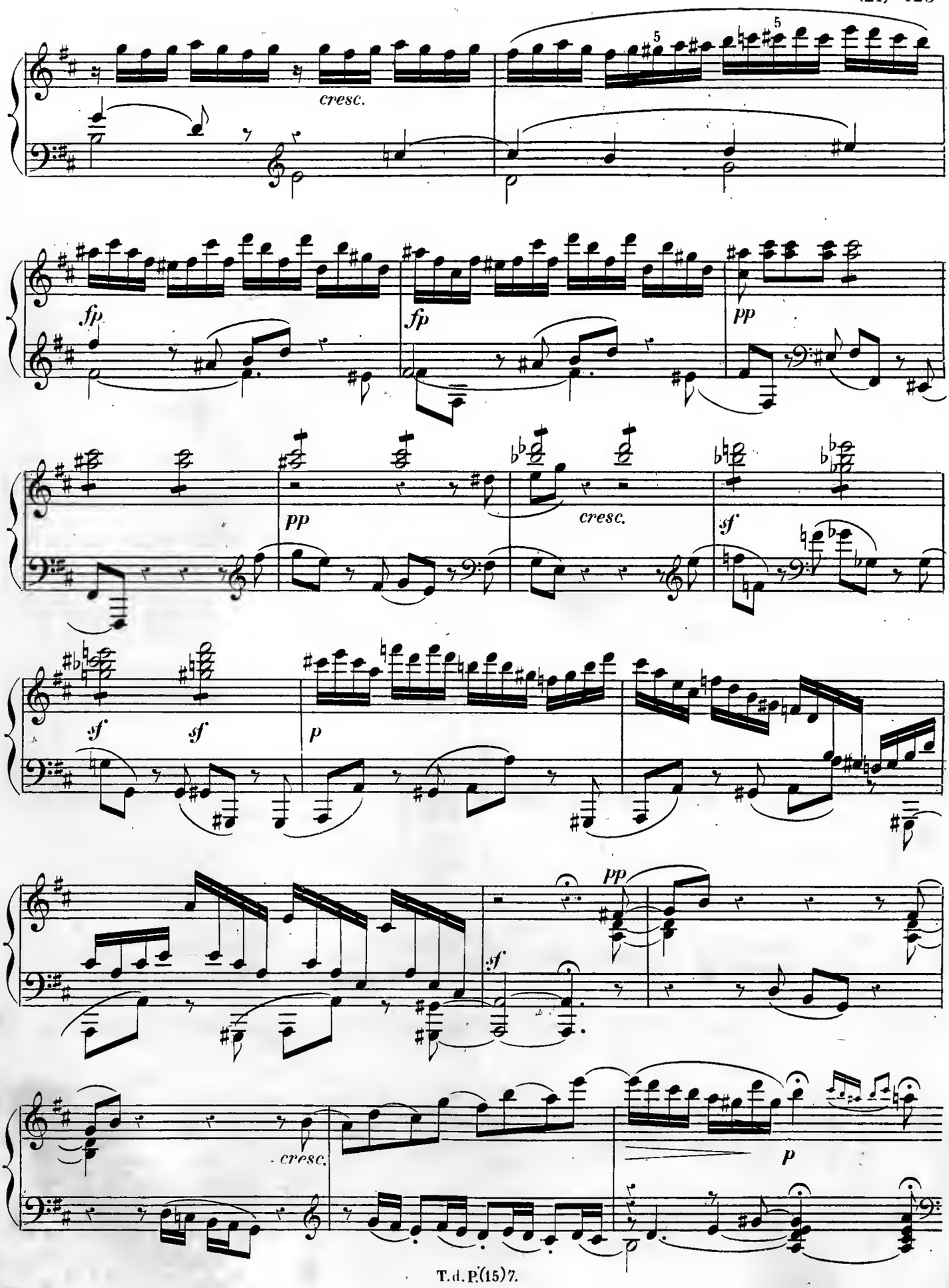
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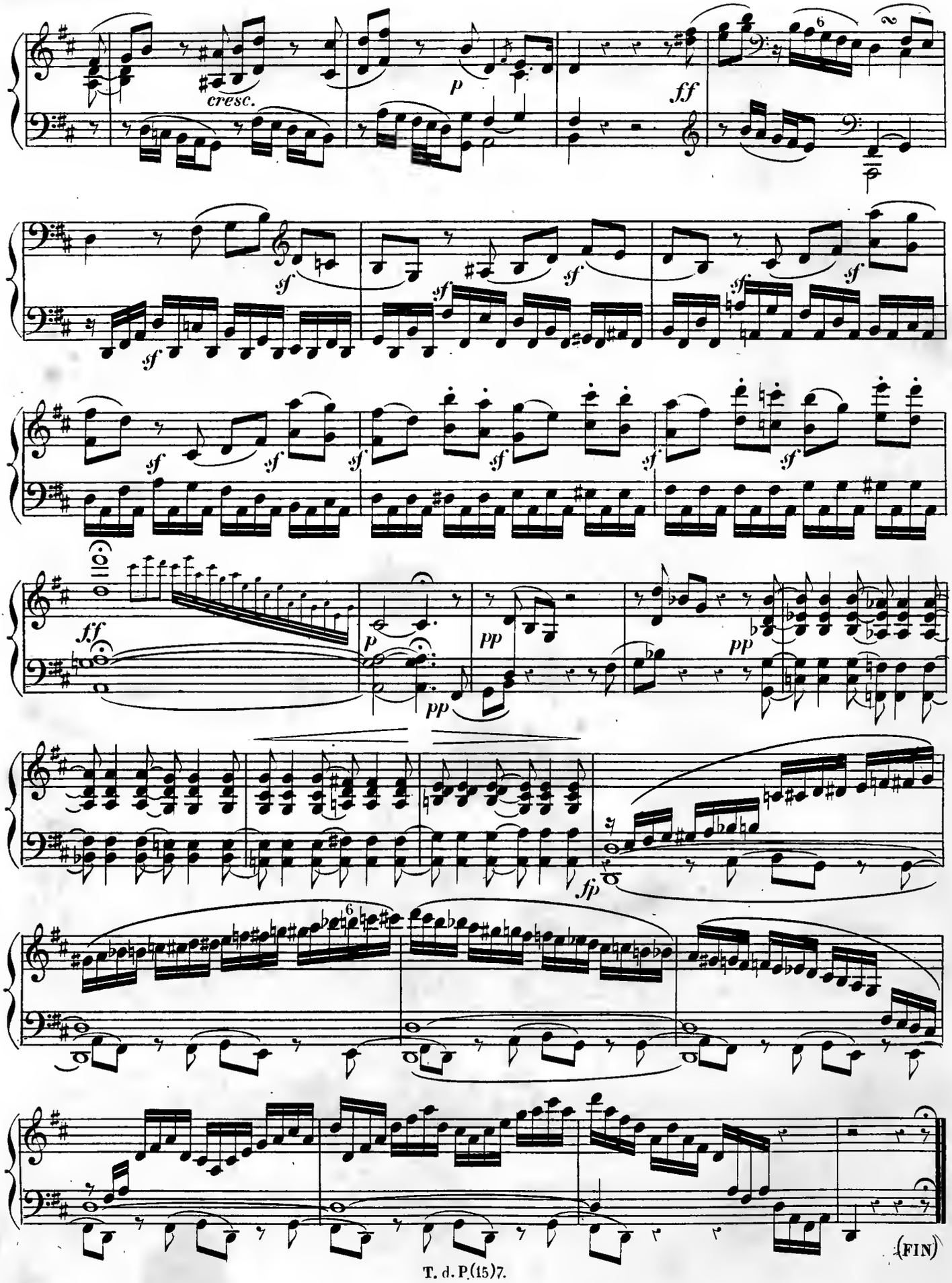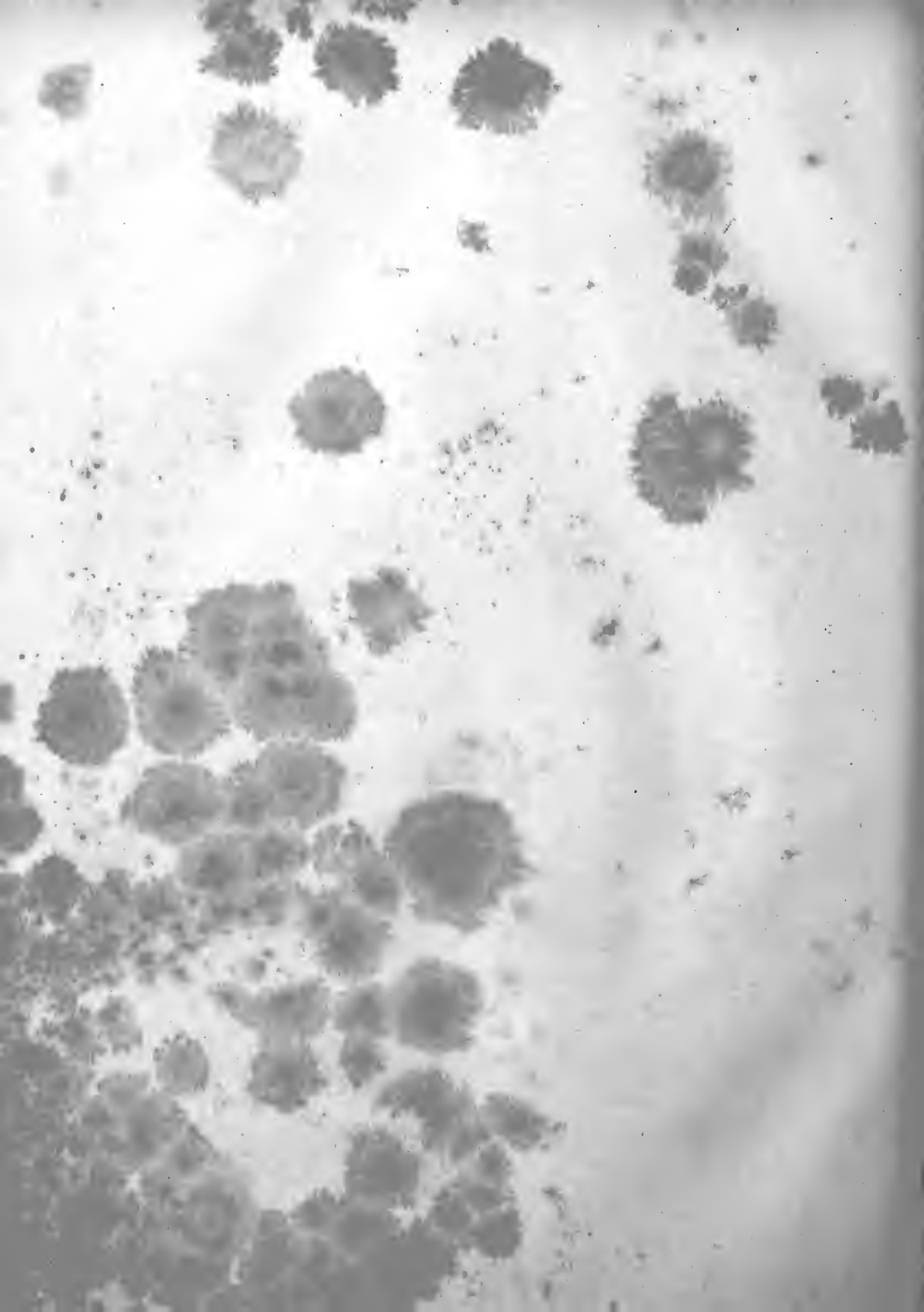
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