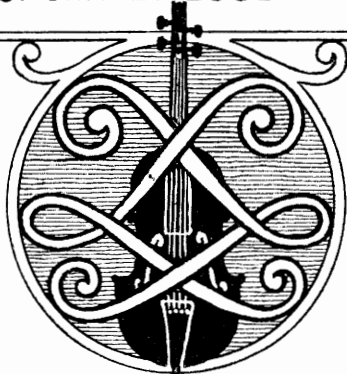


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ESPRIT - PHILIPPE CHEDEVILLE

...? - ...?

La Réalisation de la Basse chiffrée
par Henri DALLIER

Collection Joseph DEBROUX

LE TAPAGE

(Edition de Compiègne. Juin 1723)

Allegro
TEXTE ORIGINAL (Bruyant et très vif)

PIANO



(cresc.)

(f) (p)



(cresc.)

(f) (p)



9/11/15 Mrs G. Taint 40 cents

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line features a continuous eighth-note melody. The piano accompaniment includes chords and moving lines in both hands. A crescendo hairpin is present in the piano part, with the marking "(cresc.)" appearing towards the end of the system.

The second system continues the musical piece. It features the same vocal and piano parts. The piano accompaniment includes a piano marking "(p)" and a subsequent crescendo marking "(cresc.)". A large slur is drawn under the piano accompaniment staves, spanning across the end of this system and the beginning of the next.

The third system of music shows the vocal line and piano accompaniment. The piano accompaniment includes a piano marking "(p)" and a crescendo marking "(cresc.)". The piano part features a steady accompaniment with some chordal textures.

The fourth system concludes the page. It features the vocal line and piano accompaniment. The piano accompaniment includes piano markings "(f)" and "(rfz)". The word "do" is written in the piano part, corresponding to a note in the vocal line. The system ends with a double bar line.

BLAVET

1700-1768

La Réalisation de la Basse chiffrée
par **HENRI DALLIER**

Collection Joseph **DEBROUX**

LE MARC-ANTOINE

(d'après l'Édition de 1732)

Allegretto
(spiritoso)

TEXTE ORIGINAL

PIANO

(mp)

(Tempo)

(souple)

(allarg.)

(mf)

(cresc.)

(f)

(p)

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *(p)* and *(cresc.)*. There are also hairpins indicating volume changes.

Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. Dynamics include *(p)*. A *(Rit.)* marking is present above the piano part. There are also hairpins.

Third system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. Dynamics include *(p)*, *(allarg.)*, and *(mf)*. There are also hairpins.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. Dynamics include *(cresc.)*. There are also hairpins.

Fifth system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. Dynamics include *(sf)*, *(mp)*, and *(p)*. A *(souple)* marking is present above the piano part. There are also hairpins.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, marked with an 'h' (breath mark). The piano accompaniment starts with a half note G3. Dynamics include *(mf)* and *(cresc.)*. The system concludes with a half note G4 marked with a '+' (caesura).

Second system of musical notation. The vocal line continues with a half note G4 marked with a '+' and then a half note F#4. The piano accompaniment features a series of eighth notes. Dynamics include *(mf)*, *(f)*, *(cresc.)*, *(allarg.)*, *(sf)*, *(Tempo)*, *(p subito)*, and *(souple)*. The system ends with a half note G4 marked with a '+'.

Third system of musical notation. The vocal line has a half note G4 marked with an 'h' and then a half note F#4. The piano accompaniment continues with eighth notes. The system ends with a half note G4 marked with a '+'.

Fourth system of musical notation. The vocal line has a half note G4 marked with an 'h' and then a half note F#4. The piano accompaniment features a series of eighth notes. Dynamics include *(allarg.)*, *(Tempo)*, and *(sf brillant)*. The system ends with a half note G4 marked with a '+'.

Fifth system of musical notation. The vocal line has a half note G4 marked with an 'h' and then a half note F#4. The piano accompaniment features a series of eighth notes. Dynamics include *(Vivo)*, *(cresc.)*, *(f)*, *(allarg.)*, and *(rfz)*. The system ends with a half note G4 marked with a '+'.

JEAN-MARIE LECLAIR

1697-1764

La Réalisation de la Basse chiffrée
par Henri DALLIER

Collection Joseph DEBROUX

ALLEGRO

(de la 1^{re} Sonate du 3^e Livre)

Allegro

TEXTE ORIGINAL

PIANO

(mf)

(p)

p

(p)

(pp)

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The music features a complex melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. A dynamic marking *(sf)* is present in the bass staff.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature is two sharps. The music continues with similar melodic and rhythmic patterns. Dynamic markings include *p* in the treble staff, *p subito* in the bass staff, and *(rfz)* in the grand staff.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature is two sharps. The music features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. A dynamic marking *(mf)* is present in the bass staff.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature is two sharps. The music continues with similar melodic and rhythmic patterns. A dynamic marking *(p)* is present in the grand staff.

Fifth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature is two sharps. The music continues with similar melodic and rhythmic patterns. Dynamic markings include *(cresc.)* in the grand staff and *p)* in the bass staff.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The music features a continuous eighth-note melody in the treble staff and a more rhythmic accompaniment in the grand staff.

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The treble staff continues with eighth-note patterns. The grand staff includes a *pp* (pianissimo) dynamic marking in the bass line.

Third system of musical notation. The treble staff continues with eighth-note patterns. The grand staff features a *(cresc.)* (crescendo) marking in the bass line.

Fourth system of musical notation. The treble staff continues with eighth-note patterns. The grand staff features a *(sf)* (sforzando) marking in the bass line and a *(pp)* (pianissimo) marking in the treble line.

Fifth system of musical notation. The treble staff continues with eighth-note patterns. The grand staff features a *(mf)* (mezzo-forte) marking in the bass line and a *(f pesante)* (forte pesante) marking in the treble line.

R. KREUTZER

1766-1831

L'accompagnement est de
Henri DALLIER

Collection Joseph DEBROUX

ÉTUDE (marche) N° 33

Allegro (marziale)

PIANO

The musical score is written for piano and includes the following dynamics and markings:

- First system: *f*, *p*, *cresc.*
- Second system: *(brillant)*, *(mf)*, *f*, *rfz*
- Third system: *(sf)*
- Fourth system: *p*

System 1: Treble clef with a melodic line of eighth notes. Piano accompaniment in bass clef with chords and eighth notes. Dynamics: *(cresc.)*, *(sf)*, *(sf)*, *(sf)*.

System 2: Treble clef with a melodic line of eighth notes. Piano accompaniment in bass clef with chords and eighth notes. Dynamics: *(sf)*, *(sf)*, *(sf)*, *(sf)*, *cresc.*

System 3: Treble clef with a melodic line of eighth notes. Piano accompaniment in bass clef with chords and eighth notes. Dynamics: *sf*, *p*, *sf*, *(sf)*.

System 4: Treble clef with a melodic line of eighth notes. Piano accompaniment in bass clef with chords and eighth notes. Dynamics: *mp*, *(p)*.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a dynamic marking of *sf* (sforzando) and a *cresc.* (crescendo) hairpin. The music is in a key with two flats and a 3/4 time signature.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano part includes dynamic markings of *f* (forte) and *sf*.

Third system of musical notation. The piano part features dynamic markings of *p* (piano) and *cresc.* (crescendo).

Fourth system of musical notation. The piano part features dynamic markings of *f* (forte) and *sf*.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano part features a series of chords and moving lines. Dynamic markings include *(dim.)* and *(p)*. There are also hairpins indicating volume changes.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part continues with complex chordal textures. A *(cresc)* marking is present in the piano part, indicating a gradual increase in volume.

Third system of musical notation. This system features more intricate piano accompaniment with some trills (*tr*) and dynamic contrasts. Markings include *(f)*, *(sf)*, and *(p)*.

Fourth system of musical notation. The tempo or mood changes, indicated by the marking *(largamente)*. The piano accompaniment becomes more spacious and features dynamic markings *(sf)* and *(f)*. Trills (*tr*) are also present.

Fifth system of musical notation. The piano accompaniment continues with a focus on chordal textures and dynamic intensity, marked with *(f)*.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *(p)* and *(cresc.)*.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part continues with eighth-note accompaniment and chords. Dynamics include *(p)* and *(cresc.)*.

Third system of musical notation. It features a vocal line and piano accompaniment. The piano part has a consistent eighth-note accompaniment. Dynamics include *(p)* and *(mp)*.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The piano part continues with eighth-note accompaniment and chords. Dynamics include *(p)* and *(cresc.)*.

Fifth system of musical notation. It features a vocal line and piano accompaniment. The piano part has a consistent eighth-note accompaniment. Dynamics include *(p)*.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. The system includes various musical notations such as slurs, ties, and dynamic markings. A crescendo hairpin is visible in the grand staff, and the dynamic marking *(f)* appears in the bass staff.

Second system of musical notation. It follows the same staff layout as the first system. It features a *sf* (sforzando) marking in the grand staff and a *(p)* (piano) marking in the bass staff. The notation includes complex rhythmic patterns and slurs.

Third system of musical notation. It continues the piece with the same staff layout. A *(cresc.)* marking is present in the grand staff. The notation shows a variety of note values and rests.

Fourth system of musical notation, which appears to be the final system on this page. It includes a *f* (forte) marking in the grand staff and a *(rfz)* (ritardando forzando) marking in the bass staff. The system concludes with a double bar line.

66 42 M R 32
 (360)
 SIF



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Collection JOSEPH DEBROUX

Honorée d'une Souscription du Ministère de l'Instruction Publique et des Beaux-Arts

L'École du Violon

Au XVII^{me} et au XVIII^{me} Siècle

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

Panthéon n°		Prix net	Panthéon n°		Prix net
1248	François Francœur le cadet . Sonate en sol mineur .	2 55	1270	Jean-François d'Andrieu . Sonate en mi mineur . (2 violons et piano)	2 70
1249	L'Abbé le fils Sonate en ré majeur .	2 70	1271	François Bouvard Sonate en fa majeur .	4 35
1250	Jean-Baptiste Senallié le fils Sonate en mi majeur .	1 20	1272	Wenzel Pichl 6 fugues pf violon seul	2 85
1251	François Du Val Sonate en la majeur .	4 50	1273	John Humphries Sonate en ut mineur .	4 35
1252	Jean-Pierre Guignon Sonate en sol majeur .	1 50	1274	Michael Christian Festing Sonate en si mineur .	4 50
1253	Jean Ferry=Rebel Sonate en ré mineur .	1 20	1275	Gio. Battista Somis Sonate en sol majeur .	4 65
1254	Branche Sonate en sol mineur .	1 20	1276	Arcangelo Corelli La Folia	2 85
1255	Jacques Aubert Sonate en fa majeur .	1 20	1277	Jean-Baptiste Lœillet Sonate en la majeur .	4 95
1256	Louis Aubert le fils Sonate en la mineur .	2 10	1278	Georg Friedr-Hændel Sonate en fa majeur .	4 20
1257	Antoine d'Auvergne Sonate en sol majeur .	4 80	1279	Johann Ernst Galliard Sonate en mi mineur .	4 35
1258	Pagin Sonate en ré majeur .	2 25	1280	Pietro Locatelli Sonate en ré majeur .	4 50
1259	Joseph Marchand le fils Suite Sonate	2 55	1281	Arcangelo Corelli Sonate en fa majeur .	4 20
1260	C. C. Mondonville le jeune Sonate en fa mineur .	1 80	1282	Brévio (2 violons et piano) Sonate en la majeur .	4 20
1261	Denis Sonate en la mineur .	4 50	1283	Georg Friedr-Hændel Sonate en sol mineur . (2 violons et piano)	3 75
1262	François Francœur le cadet . Sonate en mi mineur .	2 10	1284	Jean-Baptiste Dupuits Sonate en ré majeur .	4 50
1263	Jean-Baptiste Senallié le fils Sonate en ut mineur .	4 35	1285	Gioseppe Fedeli Saggione . Sonate en mi majeur .	4 35
1264	Le Blanc Sonate en mi b majeur .	2 70	1286	Nicolas Clérambault (La Félicité) Sonate en sol majeur . (2 violons et piano)	2 40
1265	Diogenio Bigaglia Sonate en si b majeur .	4 05	1287	Mangean Sonate en fa majeur .	2 25
1266	Carlo Tessarini Sonate en ré majeur .	4 05	1288	Arcangelo Corelli (2 viol. et piano). Sonate en ré majeur .	4 05
1267	Evaristo Felice Dall'Abaco Sonate en fa majeur .	4 35	1289	Joseph Exaudet Sonate en ut mineur .	4 95
1268	Antonio Vivaldi Sonate en la majeur .	4 20	1290	Jacques Aubert (2 violons et piano) . Suite "Ma Pinte et Ma Mie au Gay"	4 95
1269	Jean-François d'Andrieu . Sonate en sol majeur .	4 50			
	P. 1296 Campagnoli (6 fugues pour violon seul)	2 70			

P. 1291. **1^{er} RECUEIL** Prix net : 4 50

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

P. 1292. **2^e RECUEIL** • Prix net : 2 25

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

P. 1293. **3^e RECUEIL** Prix net : 4 80

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

P. 1294. **4^e RECUEIL** Prix net : 4 80

Giovanni Chinzer	Andante
Johann Ernst Galliard	Hornpipe
?	Rondo
Mondonville le jeune	Menuet et variations

P. 1295. **5^e RECUEIL** Prix net : 4 50

Jean-François d'Andrieu	Gavotte
Jean-Christiaan Schikhardt	Ciacona
Georg Friedr-Hændel	Bourrée
Jean-Pierre Guignon	Chasse

La Collection sera continuée