

Handwritten mark or signature at the top center of the cover.

22

6 Flöytc Solos
 ^{of}
 Wendling
6 ditto of Bezzozzi.
 ^{of}
6 ditto of Eichner

(N. 74.) Box A 8.4020

Gieddes Samling I, 22

restament of Henry Larsen
Jan. 1859



SIX
SONATES

POUR

LA FLUTTE

Avec Accompagnement de Basse

COMPOSÉES PAR

M WENDLING

ŒUVRE IV.

Prix. 7[#] 4^f.

A PARIS

*Chés M. De la Chevardière rue du Roule a la Croix d'or.
Et aux Adresses ordinaires.*

A Lion

Aux Adresses de Musique.

1844

CATALOGUE N.º II.

De Musique INSTRUMENTALE appartenant à ALDE LA CHEVARDIERE rue du Roule à la Croix d'Or

Sonates à Violoncelle	Duo p ^r Flutes	Sinfonie periplo	Sinfonie en Clef	Quatuors	Concerto de Clavecin
St. Raphael 1	Trocchi 1	Trocchi obs. B ¹ 1	B. Viarcondroni 1	Feltz 1 ^o 1	1
Paganini 2	Recher 1	Feltz obs. B ¹ 2	Stanzani 2 ^o obs. 1	Palton 1	Expoyard 2 1800-1
Haydn 3	De Lussac 1	Waldman obs. B ¹ 3	Stanzani 3 ^o obs. 1	Erard 2	Polyg. no 4 12
Stanzani 4	De Lussac 2	Feltz obs. B ¹ 4	Lannabich 4 ^o obs. 1	Donowes 1 ^o	Stanzani 1 ^o 4
Mozart 5	De Lussac 3	Lannabich obs. B ¹ 5	Lannabich 5 ^o obs. 1	Trocchi 2 ^o	Stanzani 1 ^o 2
Stanzani 6	De Lussac 4	Feltz obs. B ¹ 6	Trocchi 3 ^o	Trocchi 3 ^o	Stanzani 2 ^o de Paris 4
Lannabich 7	Stanzani 5	Feltz obs. B ¹ 7	Trocchi 4 ^o	Stanzani 4 ^o	Haydn 7 12
Lannabich pour Flute 8	Stanzani 6	Feltz obs. B ¹ 8	Feltz 5 ^o	Haydn 8 ^o	Haydn 7
De Lussac p. Flute 9	Stanzani 7	Feltz obs. B ¹ 9	Lannabich 6 ^o	Haydn 9 ^o	Fischer 1
Trocchi p. Flute 10	Stanzani 8	Feltz obs. B ¹ 10	Darcen concertise 1	Haydn 10 ^o	
Le Roy de Cléchet 11	Stanzani 9	Feltz obs. B ¹ 11	Le Roy de Cléchet par Darcen 1	Lannabich 11 ^o	
Les deux Mandolins 12	Stanzani 10	Feltz obs. B ¹ 12	Erard 2 ^o	Haydn 12 ^o	
Constantin 13	Stanzani 11	Feltz obs. B ¹ 13	Stanzani 3 ^o obs. 1	Le Roy 1 ^o sans dot 1	
Lotti 14	Stanzani 12	Feltz obs. B ¹ 14	Reck 4 ^o obs. 1	Le Roy 2 ^o	
Cardon 15	Stanzani 13	Feltz obs. B ¹ 15	Reck 5 ^o obs. 1	Le Roy 3 ^o	
Cardon 16	Stanzani 14	De Lussac obs. B ¹ 16	Reck 6 ^o obs. 1	Le Roy 4 ^o	
Cardon 17	Darcen 15	Reck B ¹ 17	Reck 7 ^o	Le Roy 5 ^o	
Cardon 18	Darcen 16	De Lussac obs. B ¹ 18	Largy obs. 1	Le Roy 6 ^o	
Cardon 19	Darcen 17	Reck obs. B ¹ 19	Stanzani 4 ^o obs. 1	Le Roy 7 ^o	
Cardon 20	Darcen 18	Reck obs. B ¹ 20	Stanzani 5 ^o obs. 1	Le Roy 8 ^o	
Cardon 21	Darcen 19	Reck obs. B ¹ 21	Stanzani 6 ^o obs. 1	Le Roy 9 ^o	
Cardon 22	Darcen 20	Reck obs. B ¹ 22	Stanzani 7 ^o obs. 1	Le Roy 10 ^o	
Cardon 23	Darcen 21	Reck obs. B ¹ 23	Stanzani 8 ^o obs. 1	Le Roy 11 ^o	
Cardon 24	Darcen 22	Reck obs. B ¹ 24	Stanzani 9 ^o obs. 1	Le Roy 12 ^o	
Cardon 25	Darcen 23	Reck obs. B ¹ 25	Stanzani 10 ^o obs. 1	Le Roy 13 ^o	
Cardon 26	Darcen 24	Reck obs. B ¹ 26	Stanzani 11 ^o obs. 1	Le Roy 14 ^o	
Cardon 27	Darcen 25	Reck obs. B ¹ 27	Stanzani 12 ^o obs. 1	Le Roy 15 ^o	
Cardon 28	Darcen 26	Reck obs. B ¹ 28	Stanzani 13 ^o obs. 1	Le Roy 16 ^o	
Cardon 29	Darcen 27	Reck obs. B ¹ 29	Stanzani 14 ^o obs. 1	Le Roy 17 ^o	
Cardon 30	Darcen 28	Reck obs. B ¹ 30	Stanzani 15 ^o obs. 1	Le Roy 18 ^o	
Cardon 31	Darcen 29	Reck obs. B ¹ 31	Stanzani 16 ^o obs. 1	Le Roy 19 ^o	
Cardon 32	Darcen 30	Reck obs. B ¹ 32	Stanzani 17 ^o obs. 1	Le Roy 20 ^o	
Cardon 33	Darcen 31	Reck obs. B ¹ 33	Stanzani 18 ^o obs. 1	Le Roy 21 ^o	
Cardon 34	Darcen 32	Reck obs. B ¹ 34	Stanzani 19 ^o obs. 1	Le Roy 22 ^o	
Cardon 35	Darcen 33	Reck obs. B ¹ 35	Stanzani 20 ^o obs. 1	Le Roy 23 ^o	
Cardon 36	Darcen 34	Reck obs. B ¹ 36	Stanzani 21 ^o obs. 1	Le Roy 24 ^o	
Cardon 37	Darcen 35	Reck obs. B ¹ 37	Stanzani 22 ^o obs. 1	Le Roy 25 ^o	
Cardon 38	Darcen 36	Reck obs. B ¹ 38	Stanzani 23 ^o obs. 1	Le Roy 26 ^o	
Cardon 39	Darcen 37	Reck obs. B ¹ 39	Stanzani 24 ^o obs. 1	Le Roy 27 ^o	
Cardon 40	Darcen 38	Reck obs. B ¹ 40	Stanzani 25 ^o obs. 1	Le Roy 28 ^o	
Cardon 41	Darcen 39	Reck obs. B ¹ 41	Stanzani 26 ^o obs. 1	Le Roy 29 ^o	
Cardon 42	Darcen 40	Reck obs. B ¹ 42	Stanzani 27 ^o obs. 1	Le Roy 30 ^o	
Cardon 43	Darcen 41	Reck obs. B ¹ 43	Stanzani 28 ^o obs. 1	Le Roy 31 ^o	
Cardon 44	Darcen 42	Reck obs. B ¹ 44	Stanzani 29 ^o obs. 1	Le Roy 32 ^o	
Cardon 45	Darcen 43	Reck obs. B ¹ 45	Stanzani 30 ^o obs. 1	Le Roy 33 ^o	
Cardon 46	Darcen 44	Reck obs. B ¹ 46	Stanzani 31 ^o obs. 1	Le Roy 34 ^o	
Cardon 47	Darcen 45	Reck obs. B ¹ 47	Stanzani 32 ^o obs. 1	Le Roy 35 ^o	
Cardon 48	Darcen 46	Reck obs. B ¹ 48	Stanzani 33 ^o obs. 1	Le Roy 36 ^o	
Cardon 49	Darcen 47	Reck obs. B ¹ 49	Stanzani 34 ^o obs. 1	Le Roy 37 ^o	
Cardon 50	Darcen 48	Reck obs. B ¹ 50	Stanzani 35 ^o obs. 1	Le Roy 38 ^o	
Cardon 51	Darcen 49	Reck obs. B ¹ 51	Stanzani 36 ^o obs. 1	Le Roy 39 ^o	
Cardon 52	Darcen 50	Reck obs. B ¹ 52	Stanzani 37 ^o obs. 1	Le Roy 40 ^o	
Cardon 53	Darcen 51	Reck obs. B ¹ 53	Stanzani 38 ^o obs. 1	Le Roy 41 ^o	
Cardon 54	Darcen 52	Reck obs. B ¹ 54	Stanzani 39 ^o obs. 1	Le Roy 42 ^o	
Cardon 55	Darcen 53	Reck obs. B ¹ 55	Stanzani 40 ^o obs. 1	Le Roy 43 ^o	
Cardon 56	Darcen 54	Reck obs. B ¹ 56	Stanzani 41 ^o obs. 1	Le Roy 44 ^o	
Cardon 57	Darcen 55	Reck obs. B ¹ 57	Stanzani 42 ^o obs. 1	Le Roy 45 ^o	
Cardon 58	Darcen 56	Reck obs. B ¹ 58	Stanzani 43 ^o obs. 1	Le Roy 46 ^o	
Cardon 59	Darcen 57	Reck obs. B ¹ 59	Stanzani 44 ^o obs. 1	Le Roy 47 ^o	
Cardon 60	Darcen 58	Reck obs. B ¹ 60	Stanzani 45 ^o obs. 1	Le Roy 48 ^o	
Cardon 61	Darcen 59	Reck obs. B ¹ 61	Stanzani 46 ^o obs. 1	Le Roy 49 ^o	
Cardon 62	Darcen 60	Reck obs. B ¹ 62	Stanzani 47 ^o obs. 1	Le Roy 50 ^o	
Cardon 63	Darcen 61	Reck obs. B ¹ 63	Stanzani 48 ^o obs. 1	Le Roy 51 ^o	
Cardon 64	Darcen 62	Reck obs. B ¹ 64	Stanzani 49 ^o obs. 1	Le Roy 52 ^o	
Cardon 65	Darcen 63	Reck obs. B ¹ 65	Stanzani 50 ^o obs. 1	Le Roy 53 ^o	
Cardon 66	Darcen 64	Reck obs. B ¹ 66	Stanzani 51 ^o obs. 1	Le Roy 54 ^o	
Cardon 67	Darcen 65	Reck obs. B ¹ 67	Stanzani 52 ^o obs. 1	Le Roy 55 ^o	
Cardon 68	Darcen 66	Reck obs. B ¹ 68	Stanzani 53 ^o obs. 1	Le Roy 56 ^o	
Cardon 69	Darcen 67	Reck obs. B ¹ 69	Stanzani 54 ^o obs. 1	Le Roy 57 ^o	
Cardon 70	Darcen 68	Reck obs. B ¹ 70	Stanzani 55 ^o obs. 1	Le Roy 58 ^o	
Cardon 71	Darcen 69	Reck obs. B ¹ 71	Stanzani 56 ^o obs. 1	Le Roy 59 ^o	
Cardon 72	Darcen 70	Reck obs. B ¹ 72	Stanzani 57 ^o obs. 1	Le Roy 60 ^o	
Cardon 73	Darcen 71	Reck obs. B ¹ 73	Stanzani 58 ^o obs. 1	Le Roy 61 ^o	
Cardon 74	Darcen 72	Reck obs. B ¹ 74	Stanzani 59 ^o obs. 1	Le Roy 62 ^o	
Cardon 75	Darcen 73	Reck obs. B ¹ 75	Stanzani 60 ^o obs. 1	Le Roy 63 ^o	
Cardon 76	Darcen 74	Reck obs. B ¹ 76	Stanzani 61 ^o obs. 1	Le Roy 64 ^o	
Cardon 77	Darcen 75	Reck obs. B ¹ 77	Stanzani 62 ^o obs. 1	Le Roy 65 ^o	
Cardon 78	Darcen 76	Reck obs. B ¹ 78	Stanzani 63 ^o obs. 1	Le Roy 66 ^o	
Cardon 79	Darcen 77	Reck obs. B ¹ 79	Stanzani 64 ^o obs. 1	Le Roy 67 ^o	
Cardon 80	Darcen 78	Reck obs. B ¹ 80	Stanzani 65 ^o obs. 1	Le Roy 68 ^o	
Cardon 81	Darcen 79	Reck obs. B ¹ 81	Stanzani 66 ^o obs. 1	Le Roy 69 ^o	
Cardon 82	Darcen 80	Reck obs. B ¹ 82	Stanzani 67 ^o obs. 1	Le Roy 70 ^o	
Cardon 83	Darcen 81	Reck obs. B ¹ 83	Stanzani 68 ^o obs. 1	Le Roy 71 ^o	
Cardon 84	Darcen 82	Reck obs. B ¹ 84	Stanzani 69 ^o obs. 1	Le Roy 72 ^o	
Cardon 85	Darcen 83	Reck obs. B ¹ 85	Stanzani 70 ^o obs. 1	Le Roy 73 ^o	
Cardon 86	Darcen 84	Reck obs. B ¹ 86	Stanzani 71 ^o obs. 1	Le Roy 74 ^o	
Cardon 87	Darcen 85	Reck obs. B ¹ 87	Stanzani 72 ^o obs. 1	Le Roy 75 ^o	
Cardon 88	Darcen 86	Reck obs. B ¹ 88	Stanzani 73 ^o obs. 1	Le Roy 76 ^o	
Cardon 89	Darcen 87	Reck obs. B ¹ 89	Stanzani 74 ^o obs. 1	Le Roy 77 ^o	
Cardon 90	Darcen 88	Reck obs. B ¹ 90	Stanzani 75 ^o obs. 1	Le Roy 78 ^o	
Cardon 91	Darcen 89	Reck obs. B ¹ 91	Stanzani 76 ^o obs. 1	Le Roy 79 ^o	
Cardon 92	Darcen 90	Reck obs. B ¹ 92	Stanzani 77 ^o obs. 1	Le Roy 80 ^o	
Cardon 93	Darcen 91	Reck obs. B ¹ 93	Stanzani 78 ^o obs. 1	Le Roy 81 ^o	
Cardon 94	Darcen 92	Reck obs. B ¹ 94	Stanzani 79 ^o obs. 1	Le Roy 82 ^o	
Cardon 95	Darcen 93	Reck obs. B ¹ 95	Stanzani 80 ^o obs. 1	Le Roy 83 ^o	
Cardon 96	Darcen 94	Reck obs. B ¹ 96	Stanzani 81 ^o obs. 1	Le Roy 84 ^o	
Cardon 97	Darcen 95	Reck obs. B ¹ 97	Stanzani 82 ^o obs. 1	Le Roy 85 ^o	
Cardon 98	Darcen 96	Reck obs. B ¹ 98	Stanzani 83 ^o obs. 1	Le Roy 86 ^o	
Cardon 99	Darcen 97	Reck obs. B ¹ 99	Stanzani 84 ^o obs. 1	Le Roy 87 ^o	
Cardon 100	Darcen 98	Reck obs. B ¹ 100	Stanzani 85 ^o obs. 1	Le Roy 88 ^o	
Cardon 101	Darcen 99	Reck obs. B ¹ 101	Stanzani 86 ^o obs. 1	Le Roy 89 ^o	
Cardon 102	Darcen 100	Reck obs. B ¹ 102	Stanzani 87 ^o obs. 1	Le Roy 90 ^o	
Cardon 103	Darcen 101	Reck obs. B ¹ 103	Stanzani 88 ^o obs. 1	Le Roy 91 ^o	
Cardon 104	Darcen 102	Reck obs. B ¹ 104	Stanzani 89 ^o obs. 1	Le Roy 92 ^o	
Cardon 105	Darcen 103	Reck obs. B ¹ 105	Stanzani 90 ^o obs. 1	Le Roy 93 ^o	
Cardon 106	Darcen 104	Reck obs. B ¹ 106	Stanzani 91 ^o obs. 1	Le Roy 94 ^o	
Cardon 107	Darcen 105	Reck obs. B ¹ 107	Stanzani 92 ^o obs. 1	Le Roy 95 ^o	
Cardon 108	Darcen 106	Reck obs. B ¹ 108	Stanzani 93 ^o obs. 1	Le Roy 96 ^o	
Cardon 109	Darcen 107	Reck obs. B ¹ 109	Stanzani 94 ^o obs. 1	Le Roy 97 ^o	
Cardon 110	Darcen 108	Reck obs. B ¹ 110	Stanzani 95 ^o obs. 1	Le Roy 98 ^o	
Cardon 111	Darcen 109	Reck obs. B ¹ 111	Stanzani 96 ^o obs. 1	Le Roy 99 ^o	
Cardon 112	Darcen 110	Reck obs. B ¹ 112	Stanzani 97 ^o obs. 1	Le Roy 100 ^o	
Cardon 113	Darcen 111	Reck obs. B ¹ 113	Stanzani 98 ^o obs. 1	Le Roy 101 ^o	
Cardon 114	Darcen 112	Reck obs. B ¹ 114	Stanzani 99 ^o obs. 1	Le Roy 102 ^o	
Cardon 115	Darcen 113	Reck obs. B ¹ 115	Stanzani 100 ^o obs. 1	Le Roy 103 ^o	
Cardon 116	Darcen 114	Reck obs. B ¹ 116	Stanzani 101 ^o obs. 1	Le Roy 104 ^o	
Cardon 117	Darcen 115	Reck obs. B ¹ 117	Stanzani 102 ^o obs. 1	Le Roy 105 ^o	
Cardon 118	Darcen 116	Reck obs. B ¹ 118	Stanzani 103 ^o obs. 1	Le Roy 106 ^o	
Cardon 119	Darcen 117	Reck obs. B ¹ 119	Stanzani 104 ^o obs. 1	Le Roy 107 ^o	
Cardon 120	Darcen 118	Reck obs. B ¹ 120	Stanzani 105 ^o obs. 1	Le Roy 108 ^o	
Cardon 121	Darcen 119	Reck obs. B ¹ 121	Stanzani 106 ^o obs. 1	Le Roy 109 ^o	
Cardon 122	Darcen 120	Reck obs. B ¹ 122	Stanzani 107 ^o obs. 1	Le Roy 110 ^o	
Cardon 123	Darcen 121	Reck obs. B ¹ 123	Stanzani 108 ^o obs. 1	Le Roy 111 ^o	
Cardon 124	Darcen 122	Reck obs. B ¹ 124	Stanzani 109 ^o obs. 1	Le Roy 112 ^o	
Cardon 125	Darcen 123	Reck obs. B ¹ 125	Stanzani 110 ^o obs. 1	Le Roy 113 ^o	
Cardon 126	Darcen 124	Reck obs. B ¹ 126	Stanzani 111 ^o obs. 1	Le Roy 114 ^o	
Cardon 127					

SONATA I

Moderato

The musical score is written in a single system with two staves per system. The first system includes the title 'SONATA I' and the tempo marking 'Moderato'. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in triplets or sixteenth-note runs. Dynamic markings include 'p' (piano), 'f' (forte), and 'f2b' (fortissimo). There are also various articulation marks and slurs throughout the piece. The manuscript shows signs of age, with some staining and wear on the paper.



Allegro vivace

The musical score is written on ten systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The time signature is 3/4, and the key signature has one flat. The tempo is marked 'Allegro vivace'. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f' and 'h'. The piece concludes with a double bar line and repeat dots at the end of the final system.

SONATA II

Allegro



This page contains a handwritten musical score for a multi-measure rest exercise. The score is organized into eight systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The exercise is characterized by a constant sixteenth-note accompaniment in the treble staff and a simple bass line in the bass staff. The piece concludes with a double bar line and repeat dots. Various musical notations are present, including dynamic markings like *fr* and *mf*, articulation marks like accents and slurs, and fingerings such as 5, 6, and 3. A handwritten number '46' is visible in the lower right corner of the page.

First system of musical notation. Treble clef, key signature of one sharp (F#), common time signature. The right hand contains a complex melodic line with triplets and sixteenth-note runs. The left hand provides a steady accompaniment. The tempo marking *Adagio* is written below the treble staff.

Second system of musical notation. Continuation of the piece. The right hand features a *tr* (trill) marking. The left hand continues with a rhythmic accompaniment.

Third system of musical notation. The right hand includes a *dolce* marking and a *tr* marking. It also features sixteenth-note runs with a '5' fingering. The left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand begins with a *p* (piano) marking. The left hand continues with a steady accompaniment.

Fifth system of musical notation. The right hand features a *tr* marking. The left hand continues with a steady accompaniment.

Sixth system of musical notation. The right hand features a *tr* marking. The system concludes with a double bar line and repeat dots. The left hand continues with a steady accompaniment.

Presto.

p *F*

This page of a handwritten musical score, numbered 8, features a piece marked "Presto." The score is written in 3/8 time and consists of 12 staves, alternating between treble and bass clefs. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings "p" (piano) and "F" (forte) are present. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with slurs and a piano (*p*) dynamic marking. The bass staff provides a harmonic accompaniment.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with a forte (*f*) dynamic marking. The bass staff continues the accompaniment.

SONATA III

Andantino

Third system of musical notation, starting with the title "SONATA III" and the tempo marking "Andantino". It features a treble and bass staff with a 2/4 time signature.

Fourth system of musical notation, consisting of a treble and bass staff. It includes various dynamics such as *hr* and *tr*, and articulations like slurs and accents.

Fifth system of musical notation, consisting of a treble and bass staff. It features complex rhythmic patterns and articulations, including slurs and accents.

Sixth system of musical notation, consisting of a treble and bass staff. It includes a variety of musical textures and articulations, such as slurs and accents.

Seventh system of musical notation, consisting of a treble and bass staff. It includes a variety of musical textures and articulations, such as slurs and accents.

All^o moderato

The musical score is written in G major (one sharp) and consists of ten systems of two staves each. The tempo is marked *All^o moderato*. The notation is highly technical, featuring many sixteenth and thirty-second notes. It includes various ornaments such as mordents and trills, and contains several triplet markings. The notation is dense and characteristic of 18th-century manuscript notation.

This page contains ten systems of handwritten musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a single key signature with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Performance markings such as *h* (accents) and *h* (hairpins) are present throughout. The first system features a double bar line with repeat dots. The eighth system includes a triplet of eighth notes marked with a '3' and an accent. The final system concludes with a double bar line and repeat dots. The paper shows signs of age, including yellowing and some foxing.

Minuetto con variation

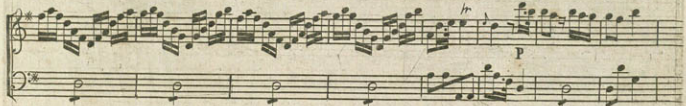
Variation 1.

Var. 2.

Var. 3.

SONATA IV

Allegro



Adagio

p

tr *tr* *tr*

tr *tr* *tr*

Cadenza

This system shows the beginning of a cadenza. The treble staff contains a complex melodic line with many sixteenth notes, marked with an *tr* (trill) and a *w* (accidental). The bass staff provides a simple accompaniment with a few notes and rests.

This system continues the cadenza. The treble staff features a trill (*tr*) and a whole note (*w*) at the end of the phrase. The bass staff has a few notes and rests.

Allegro

This system marks the start of the *Allegro* section. The treble staff has a complex melodic line with sixteenth notes and is marked with a *w* and a *5* (finger number). The bass staff has a simple accompaniment.

This system continues the *Allegro* section. The treble staff has a complex melodic line with sixteenth notes and is marked with a *w* and a *6* (finger number). The bass staff has a simple accompaniment.

This system continues the *Allegro* section. The treble staff has a complex melodic line with sixteenth notes and is marked with a *w* and a *3* (finger number). The bass staff has a simple accompaniment.

This system continues the *Allegro* section. The treble staff has a complex melodic line with sixteenth notes and is marked with a *w* and a *3* (finger number). The bass staff has a simple accompaniment.

This page of musical notation, numbered 16, contains ten systems of two staves each. The music is written in a key signature of one sharp (F#) and features a variety of rhythmic and melodic patterns. The notation includes treble and bass clefs, notes, rests, and ornaments. Fingerings (3, 5, 6) and articulation marks (trills, slurs) are present throughout the piece.

The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line with a trill and a slur. The third system features a trill in the treble staff and a slur in the bass staff. The fourth system has a trill in the treble staff and a slur in the bass staff. The fifth system shows a trill in the treble staff and a slur in the bass staff. The sixth system has a trill in the treble staff and a slur in the bass staff. The seventh system features a trill in the treble staff and a slur in the bass staff. The eighth system has a trill in the treble staff and a slur in the bass staff. The ninth system shows a trill in the treble staff and a slur in the bass staff. The tenth system has a trill in the treble staff and a slur in the bass staff.

SONATA V.

Moderato

17

The musical score is written in a single system with two staves per system. The first system includes the tempo marking *Moderato*. The notation is dense, with many sixteenth and thirty-second notes, often grouped in triplets or runs. There are numerous slurs and accents throughout the piece. The key signature has one sharp (F#), and the time signature is 2/4. The page number 17 is located in the upper right corner of the first system.

Andantino

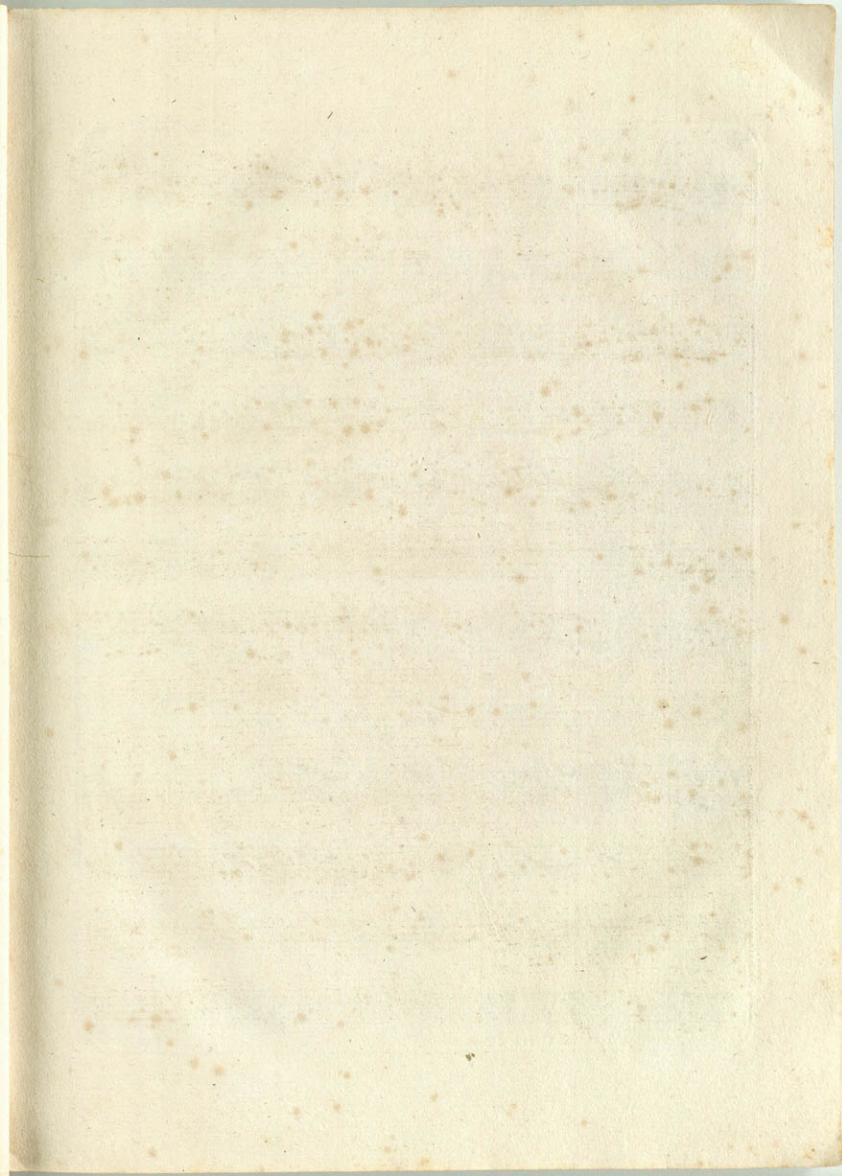
The musical score is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a bass clef. The tempo is marked *Andantino*. The score contains ten systems of two staves each. The first system includes the tempo marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets and sixteenth-note runs. Performance markings include 'tr' (trills) and 'w' (accents). The piece concludes with a double bar line and repeat dots.

This page of musical notation consists of eight systems, each with a treble and bass staff. The music is written in a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked *Presto*. The notation includes a variety of rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Dynamic markings include *f* (forte) and *fr* (forzando). The piece concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and foxing.

SONATA
VI

Adagio

The musical score is written in G major and 6/8 time. It consists of ten systems of two staves each. The first system is marked *Adagio*. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments and slurs. The piece concludes with a double bar line.



Allegro

6

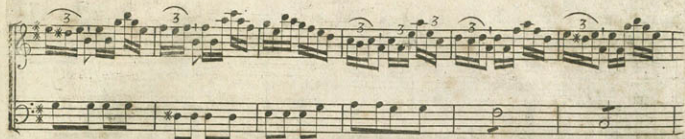
6

3

3

3

3



Tempo di menuetto

The musical score is written in a single system of two staves per system, with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The tempo is indicated as *Tempo di menuetto*. The notation includes various rhythmic figures, such as sixteenth-note runs, triplets, and sixteenth-note chords. The piece ends with a double bar line and repeat dots.

