

Mus. d. 100/30

25

Mus. pr. 2° H646

SEI
SONATE
A TRE

Due Violini & Basso.

Composte
DA



ANTONIO FILTZ

*Virtuoso di Camera di sua A S Lelector
Palatino & Dissepolo di Gioan Stamitz.*

OPERA III.

mis au jour par M. De la chevardiere.

Prix 7^{tt} 4^{is}

A PARIS

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

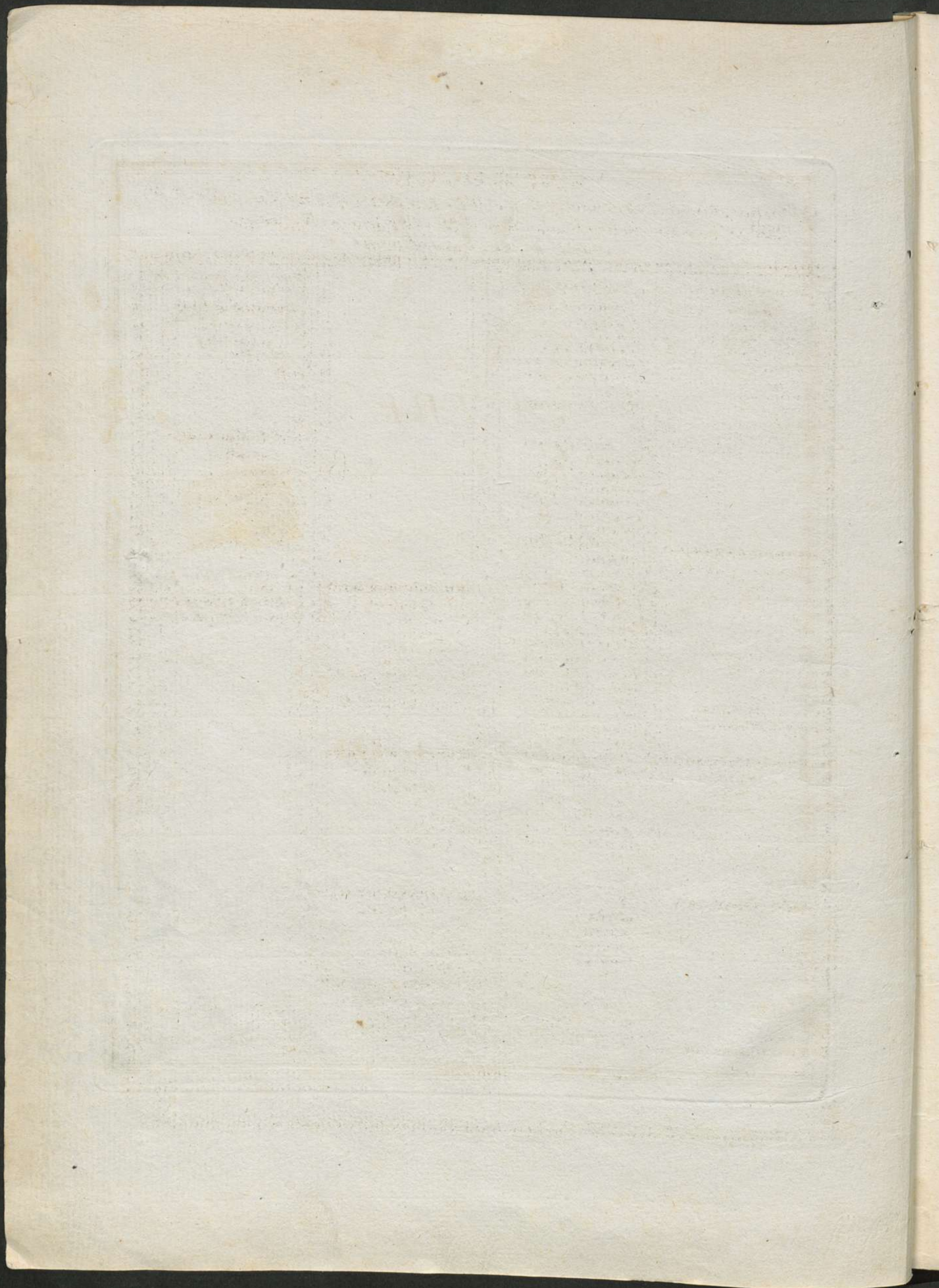
A LYON

M. Les Freres Legoux place des Cordeliers.

Avec Privilege du Roy. Imprime par Bernard

[1761]

Pr. 2389



CATALOGUE

de Musique Vocale et Instrumentale que M. De LACHEVARDIERE Successeur de
M. Le Clerc rue du Roule a la Croix d'Or a fait graver depuis peu
et qu'il continue journellement

<p>Intermedes et Opera</p> <p>Bouffons</p> <p><i>Blaise le Savetier</i> 12</p> <p><i>Les Aveux Indiscrets</i> 12</p> <p><i>Ninette a la Cour</i> 12</p> <p><i>La Bohemienne</i> 9</p> <p><i>Le Chinois</i> 9</p> <p><i>La Fille mal gardée</i> 9</p> <p><i>Bertholde a la Ville</i> 9</p> <p><i>Le Diable a 4</i> 12</p> <p><i>Blaise en petit</i> 3 12</p> <p><i>Le Medecin d'amour</i> 9</p>	<p>Symphonies a 4 et plusieurs parties</p> <p><i>Bek 2^e. Corni</i> 9</p> <p><i>Filtz 1^{er}</i> 9</p> <p><i>Vannalder, Corni</i> 9</p> <p><i>Davone Ouvertures, Corni</i> 9</p> <p><i>Davone Ariettes, Corni</i> 9</p> <p><i>Baillaux</i> 9</p> <p><i>Filtz 2^e. Flauti e Corni</i> 9</p>	<p>Vari Autori</p> <p><i>Pugnani 1^{er} Oboe</i> 9</p> <p><i>Galuppi 2^e</i> 9</p> <p><i>Stamitz 3^e Oboe</i> 9</p> <p><i>Stamitz 4^e</i> 9</p> <p><i>Dejardino 5^e</i> 9</p> <p><i>Kohaut 6^e</i> 9</p>	<p>Vari Autori Galitzin</p> <p><i>Holtzbaur 1^{er}</i> 9</p> <p><i>Stamitz 2^e con Oboe</i> 9</p> <p><i>Holtzbaur 3^e Due Alt.</i> 9</p> <p><i>S^t. Martin 4^e</i> 9</p> <p><i>Jomelhy 5^e</i> 9</p> <p><i>Stamitz con Oboe 6^e</i> 9</p>	<p>Le Jeu de Des Harmonique 3^e 12</p> <p>Le Jeu de Cartes Harmonique 3^e</p>
<p>Sonates a Violon feul</p> <p><i>Vachon 1^{er}</i> 7 4</p> <p><i>Dejardino 5^e</i> 6</p> <p><i>Fritz 3^e</i> 6</p> <p><i>Rambach</i> 6</p> <p><i>L'Utre del Arco Tartini</i> 3</p> <p><i>Les Airs a la Mode</i> 6</p> <p><i>Stamitz Op. VI</i> 7 4</p> <p><i>Tarade Op. 1^{er}</i> 6</p> <p><i>De Lusse 1^{er} p^r. Fl. et Basse</i> 6</p> <p><i>Pieces p^r. le Paderous</i> 1 16</p>	<p>Recueil Periodique en Symphonies</p> <p><i>Toueschi con Oboe N^o 1^{er}</i> 2 8</p> <p><i>Filtz con Oboe N^o 2^e</i> 2 8</p> <p><i>Holtzbaur Corni N^o 3^e</i> 2 8</p> <p><i>Filtz con Oboe N^o 4^e</i> 2 8</p> <p><i>Cannabich con Flauti N^o 5^e</i> 2 8</p> <p><i>Filtz con Oboe N^o 6^e</i> 2 8</p> <p><i>Holtzbaur con Oboe N^o 7</i> 2 8</p> <p><i>Filtz con Oboe N^o 8</i> 2 8</p> <p><i>Abel con Oboe N^o 9</i> 2 8</p> <p><i>Filtz con Oboe N^o 10</i> 2 8</p> <p><i>Beresciollo con Oboe N^o 11</i> 2 8</p> <p><i>Stamitz con Oboe N^o 12</i> 2 8</p> <p><i>Beresciollo con Oboe N^o 13</i> 2 8</p> <p><i>Abel N^o 14</i> 2 8</p> <p><i>Bode a 4 N^o 15</i> 1 16</p> <p><i>Chambray a 4 N^o 16</i> 1 16</p> <p><i>Bek a 4 N^o 17</i> 1 16</p> <p><i>Chambray a 4 N^o 18</i> 1 16</p>	<p>Clavecin</p> <p><i>Pelegrini Concerto</i> 12</p> <p><i>Vagencel idem</i> 9</p> <p><i>Pelegrini con Violon</i> 12</p> <p><i>Les Airs a la Mode</i> 6</p> <p><i>Concerts choisis 1^{er} Recueil</i> 12</p> <p><i>Concerts choisis 2^e Rec.</i> 12</p> <p><i>Concerts choisis 3^e Rec.</i> 12</p>	<p>Méthodes de Musique</p> <p><i>Denis p^r. la Four</i> 7 4</p> <p><i>Dupont 1^{er}</i> 2 8</p> <p><i>Dupont Violon</i> 1 4</p> <p><i>Mahaut p^r. Flute</i> 6</p>	
<p>Duo pour Violons et Paderius</p> <p><i>Duetti formés d'Utrics Ital.</i> 3 12</p> <p><i>Dialogues en Duo</i> 3 12</p> <p><i>Dejardini l'Utre F. ou V.</i> 6</p> <p><i>Les plus airs par DuBlan</i> 3 12</p> <p><i>Pe^r airs a jouer ou a chanter</i> 1 16</p> <p><i>Guerini Op. 5^e</i> 6</p>	<p><i>Ariettes Ital. en Symph. N^o 19</i> 1 16</p> <p><i>Ariettes en Symph. N^o 20</i> 1 16</p> <p><i>Ariettes en Symph. N^o 21</i> 1 16</p> <p><i>Ariettes en Symph. N^o 22</i> 1 16</p> <p><i>Ariettes en Symph. N^o 23</i> 1 16</p> <p><i>Ariettes en Symph. N^o 24</i> 1 16</p> <p><i>Ouverture du Cadi N^o 25</i> 1 16</p> <p><i>Ouverture du Jardinier N^o 26</i> 1 16</p>	<p>Méthodes de Musique</p> <p><i>Denis p^r. la Four</i> 7 4</p> <p><i>Dupont 1^{er}</i> 2 8</p> <p><i>Dupont Violon</i> 1 4</p> <p><i>Mahaut p^r. Flute</i> 6</p>	<p>Duo Flutes</p> <p><i>Dejardini l'Utre</i> 6</p> <p><i>Mahaut brumettes</i> 6</p> <p><i>Mahaut 2^e idem</i> 6</p> <p><i>De Lusse 2^e</i> 6</p>	
<p>Trio</p> <p><i>Stamitz 1^{er}</i> 9</p> <p><i>Vannalder</i> 6</p> <p><i>Fritz 4^e</i> 6</p> <p><i>3 Sercenades Sebelski</i> 3 12</p> <p><i>Les petits Soupers Piffet</i> 2 8</p> <p><i>Filtz 3^e Auvre</i> 7 4</p> <p><i>Cardoni</i> 6</p> <p><i>Campione 4^e</i> 6</p> <p><i>De Lusse 3^e p^r. Fl et Violon</i> 6</p>	<p>Recueils d'Air</p> <p><i>Genty avec Guitare</i> 6</p> <p><i>Etrées d'Apollon 12^e</i> 7 4</p> <p><i>Genty 2</i> 6</p> <p><i>Petits airs avec accomp^t</i> 1 16</p>	<p>Violoncelle</p> <p><i>Recueil d'Utrics Ital. p^r. Albraudy</i> 6</p>		

Violino Primo.

TRIO I.

Andante.

Allegro.

P. F. P. F. P. F. P. F.

Violino Primo.

Menuetto.

Crio. t

P.

Fuga Cromatica.

Andantino. Violino Primo.

TRIO II. *Dolce.*

All. un poco moderato. F.

Menuetto.

Violino 1^{mo}.

P.

Trio.

Fuga. Con stilo mixto.

M^o. D. C.

P.

pp. F.

P.

F.

P.

F.

Violino Primo.

TRIO III.

Moderato.

Musical score for Violino Primo, Moderato section. It consists of 11 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as 'P' (piano) and 'F' (forte). The key signature has two flats and the time signature is 3/4.

Andante.

Musical score for Violino Primo, Andante section. It consists of 6 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as 'F.P.' (fortissimo piano) and 'F.' (forte). The key signature has two flats and the time signature is 2/4.

Violino Primo.

Menuetto.

Trio. sempre.

Fugato.

Violino Primo.

TRIO IV.

Moderato.

Musical score for Violino Primo, Moderato section. It consists of 11 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is written in a single system. Dynamics include 'F' (forte) and 'P' (piano). There are several triplet markings (indicated by a '3' over a group of notes) and accents (indicated by a 't' over a note). The piece concludes with a double bar line.

Andante molto.

Musical score for Violino Primo, Andante molto section. It consists of 4 staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music is written in a single system. Dynamics include 'P' (piano), 'F.P.' (fortissimo piano), and 'F.' (forte). There are accents (indicated by a 't' over a note) and triplet markings. The piece concludes with a double bar line.

Violino Primo.

Menuetto.
F. P. F. P.

Crio.
P. F. P. F. P.

Allegro non molto.
F. P. F. P.

Allegro non molto.
F. P.

Allegro non molto.
F. F. tr tr

Allegro non molto.
P. F. t

Allegro non molto.
F.

Allegro non molto.
F.

Allegro non molto.
P.

Allegro non molto.
F.

Allegro non molto.
F.

Violino Primo.

TRIO V.

All.^o moderato

Andante

Violino Primo.

This page of a musical score for Violino Primo contains ten systems of music. The notation is primarily in treble clef with a key signature of two flats (B-flat and E-flat). The first system features a series of sixteenth-note patterns with dynamic markings of *F.* and *P.*. The second system begins with the tempo marking *Presto.* and includes a 2/4 time signature, with dynamics *F.* and *P.*. The third system continues with similar rhythmic patterns and dynamics. The fourth system includes a *Fmo.* marking. The fifth system features a first ending bracket labeled '1'. The sixth system has a first ending bracket labeled '1' and a dynamic marking of *P.*. The seventh system includes a first ending bracket labeled '1' and a dynamic marking of *P.*. The eighth system features a first ending bracket labeled '1' and a dynamic marking of *P.*. The ninth system includes a first ending bracket labeled '1' and a dynamic marking of *P.*. The tenth system concludes with a dynamic marking of *F.* and a final cadence.

