

SONATES

POUR LE VIOLONCELLE,
avec la Basse Continue.

Dediées,

AMONSIEUR LE COMTE

DE GUERGORLAY.

Seigneur de Crouilly.

Composées,

PAR M.^R BARRIERE.

Ordinaire de l'Academie Royale de Musique.

Gravées par M.^m Leclair.

LIVRE I^{er}

prix en blanc 6th

A PARIS,

Chez { L'auteur,
Le S.^r Boivin, M.^d rue S.^t Honoré à la Règle D'or
Le S.^r Leclerc, M.^d rue du Roule à la Croix D'or

Avec Privilège du Roy

*Les Notes qui se trouveront au dessous de la Basse Continue seront pour le Clavecin.
imprimées par Montulay.*

Monsieur le Comte de Guergorlay
Seigneur de Crousily.

Monsieur

En vous offrant cet ouvrage je ne pretend pas satisfaire seulement a la Coutume de le parer de quelque nom illustre mais encore auyenchant secret de vous prouver mon attachement et ma reconnoissance L'honneur que j'ay de Cultiver vos heureuses dispositions pour l'instrument a l'usage du quel je l'ay composé, et l'Éloge que vous en avez fait lors que j'elay executé devant vous, me font esperer que vous approuveriez que je le misse sous vôtre protection Quand je n'oserois me promettre qu'il fut du goust du public du moins serois je certain que je ne pourois trouver vne occasion plus favorable de vous Exprimer avec Combien de respect j'ay l'honneur d'Estre,

Monsieur

otre tres humble et tres
obeissant Serviteur
Barriere

SONATA

I.

Adagio.

I

The musical score is written for a single instrument, likely a guitar, as evidenced by the 'x' marks on the staff lines. It features a complex melodic line in the upper register and a bass line with various chords and fingerings. The tempo is marked 'Adagio'.

System 1: *Adagio.* (Tempo marking)

System 2: Fingerings: 5, 7, 6, 7, 5, 6

System 3: Fingerings: 6, 7, 7, 7, 6, 6, 7

System 4: Fingerings: 5, 6, 5, 9, 8

System 5: Fingerings: x4, 6, x5, x, 6, x4, 3, 6, x6, 5, 4, 7

Allegro

6 x6 6 7

7 x6 x6 5 6 x6 x6 x6 x6 6 5

x4 6 x6 5 x4 6 x6 5 5 x6 5

5 6 x6 7 7 7 x7 7

7 7 6 7 6 7 6 x

6 6 x6 7 x6 5 4 7 x x

System 1: Treble and bass staves. Treble staff contains a complex melodic line with many sixteenth notes and slurs. Bass staff contains a bass line with notes and fingerings (6, 6, 5, 6, 6, 6, 6).

System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff has notes and fingerings (6, 5, 5).

System 3: Treble and bass staves. Treble staff continues the melodic line. Bass staff has notes and fingerings (5, 5, 5).

System 4: Treble and bass staves. Treble staff continues the melodic line. Bass staff has notes and fingerings (5, 5, 6, 9, 5, 5, 9, 6, 5, 9, 6, 5).

System 5: Treble and bass staves. Treble staff continues the melodic line. Bass staff has notes and fingerings (9, 8, 4, 7, 0, 6, 5, 6, x6, 3, 6, x).

System 6: Treble and bass staves. Treble staff continues the melodic line. Bass staff has notes and fingerings (6, 6, x6, 7, 5, 4, 7, x).

4

Adagio.

Fin.

Andante.

This musical score is written for guitar and consists of eight systems of staves. Each system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff provides harmonic support with chords and bass notes. The guitar-specific notation includes various chord diagrams (e.g., 7, 5, 7, 7, 6/5, 7, 5, 7, 6/4/7) and fingering numbers (1-5). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of the seventh system, followed by the instruction "Da Capo." in the eighth system.

Allegro.

7 x6 6 6 6 4 * 6 * 7 x6

6 6 7 Fine. * x6 6 6 * * *

7 * 7 *

7 7

7 7 7 7 7 7 *

7 * 7 *

SONATA

II.

Andante

Piano.

Volti

Allegro.

Allemanda

Chordal annotations: x^6 , $\frac{6}{5}$, $\frac{6}{b}$, $\frac{7}{x}$, δ , $*$, $\frac{5}{-}$, b , $b7$

Chordal annotations: $b7$, 7 , $\frac{b6}{5}$, $\frac{7}{5}$, x^6 , $\frac{7}{x}$, 7 , x

Chordal annotations: x^6 , $\frac{x^6}{5}$, $\frac{6}{b}$, $\frac{4}{x}$, $\frac{7}{x}$, $*$, δ , b , $\frac{6}{5}$, $b7$

Chordal annotations: 7 , $\frac{7}{x}$, 7 , $\frac{7}{5}$, $b7$

Chordal annotations: 43 , 98 , 43 , 98 , $b43$, $b7$, $\frac{6}{5}$, $\frac{6}{b}$, $\frac{7}{x}$, $*$, $*$

Piano.

Chordal annotations: $\frac{6}{5}$, $b7$, $\frac{6}{5}$, 7 , $\frac{6}{b}$, 7 , $\frac{6}{5}$, 7 , $\frac{5}{-}$, 7 , $\frac{b6}{5}$, $\frac{7}{5}$, $\frac{7}{5}$

7 * * x6 x6 6 5 4 7 *

Adagio.

7 * x6 5 5 b7

x4 5 6 7 6 7 *

Canto Solo.

6 7 5 7 6 9 6 7 6 5 7 6 5 7 3

6 6 6 4 5 * 6 6 7 * 6 7 *

Canto Solo.

Adagio forte. Tutti.

* x2 6 7 5 4 7 *

Aria *Gratios*.

6 6 6 7
6 4 *

6 δ * 6 5 5 * 6 6 7
5 4 *

6 δ * 6 6 7
5 4 *

6 δ * 7 Fine. b7 6 δ

6 5 5 5

6 5 6 4 b7 Da Capo. x4 b 5 b

δ 5 6 x6 5 * 5 6

6 6 5 7 4 * Da Capo.

Altro.

6 $\frac{6}{5}$ 7

Fine.

6 4 7

7

Da Capo.

$\frac{6}{5}$ 6 4 7 6

6 $\frac{9}{7}$ $\frac{6}{5}$ 7 $\frac{6}{5}$

Da Capo.

$\frac{6}{5}$ $\frac{7}{5}$ 5

SONATA

III

Adagio.

Fretting diagrams: $x\delta$, 6, $x6$, δ , 6, 7, δ

Fretting diagrams: 7, δ , 6, 7, 6, δ , 4, 6, 6, 9, 8, 6

Fretting diagrams: 7, 6, 5, 7, 6, δ , 6, 6, 7, 7, 7, 7, δ , 6, 5, 7, 7

Allegro.

Fretting diagrams: $x\delta$, 6, $x6$, 6, $x6$, 6, 4, 7, 7, 7

Fretting diagrams: 7, 7, 7, 7, 7

Fretting diagrams: 6, 6, δ , 6, δ , 6, 5

System 1: Treble clef staff with notes and a ♯ sign above the first measure. Bass clef staff with notes and chords: 6, 6 7, 5, 6/5, 9 8.

System 2: Treble clef staff with notes. Bass clef staff with notes and chords: 6/5, 9 8, 6/5, 9 8, 6.

System 3: Treble clef staff with notes. Bass clef staff with notes and chords: 9/7 6, 9/7, 6/5, 7, 6.

System 4: Treble clef staff with notes. Bass clef staff with notes and chords: 6, 6/5, 6, 5, 6/5, 6/4 7, 9 7 7, 9 7 7, 9 5 7.

System 5: Treble clef staff with notes. Bass clef staff with notes and chords: 9 7 7, 7/5, 7, 6, 6/5, 7, 7, 7. The word *Forte.* is written above the staff.

System 6: Treble clef staff with notes and chords: x0, r, x0, 0. Bass clef staff with notes and chords: 7, 7, 7/5, 7, x2, 7 4 7.

Adagio.

Canto Solo.

The page contains six systems of musical notation, each consisting of two staves. The notation is primarily in bass clef with a key signature of one sharp (F#). The first system is marked 'Adagio.' and includes fingerings such as x7/6, 8, 7, and 7. The second system is marked 'Canto Solo.' and includes fingerings such as 7, 6/4, x6/5, 7, and *. The notation includes various chords, fingerings, and articulation marks like accents and slurs.

Aria Grattoso

7 7 6 7 7 x6 6

6 7 7 7 7 7 5 7 Fine.

6 x6 5 5 6 6

Da Capo.

6 5 x4 6 6 4 7 6 6

6 5 6 5 7 7 x7 7

7 7 x4 3 6 x6 5 4 7 6 Da Capo.

Alto.

6 6 7 6 x6 6 6 7 6

6 6 5 7 6 7 * 5

x6 6 6 x6 6 x6 *

6 6 6 6 5 *

Da Capo

6 5 4 7 6 5 * * * 5 7 5 7

Da capo.

6 7 6 7 x6 6 5 4 7 6 5 6 5

SONATA

IV.

Adagio.

6 7 8

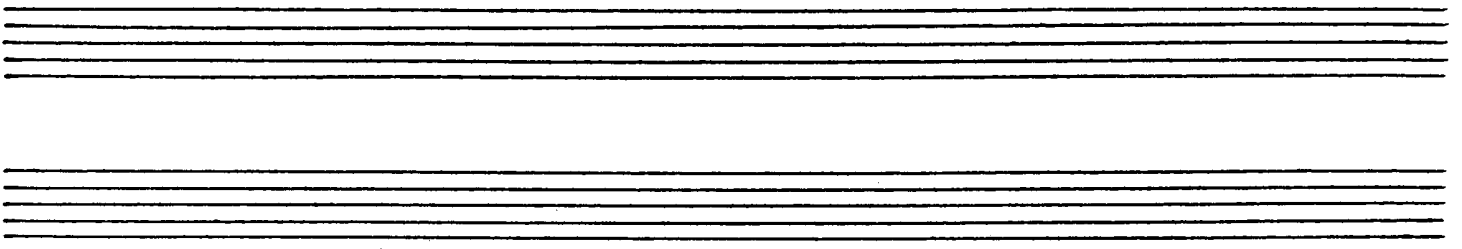
6/4 7 5 7 6 6/4 7

6/4 7 6 7 8 * 7 * 6 8 6 x4 3 6 x6 * 5

6/4 5 9 6 5 5 9 7 6 7 - 6 5 6

9/7 7 7 4 7 7 6 x4 7 4 7 2 0

Adagio.



Allemanda.

The musical score consists of six systems, each with two staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5. Ornaments (marked with 'x') are placed above certain notes. The tempo is marked 'Allegro' at the beginning. The piece concludes with a double bar line and repeat signs. A 'Piano.' instruction is placed above the fifth system.

Aria Amoroſa. *Piano*

7 — 6 7 Fine. 6 5

Canto Solo.

6 9 5

Da Capo.

7 4 7 6 8 * 7 6xδ 7

Piano.

Canto Solo *Canto Solo.*

6 4 *

Da Capo.

x2 6 6 7 5 4 *

Allegro

7 6 6 8 6 xδ 6

6 6 5 7

Casto Solo

Largo.

Casto Solo.

Adagio.

Da Capo.

Forte.

Piano.

Forte

Da Capo.

SONATA IV.

Adagio.

6 4 3 6 7

6 xδ 6 b7 b4 3 6 δ 7 7

9 7 6 5 7 6 4 7

x4 6 * 7 δ 7 * 9 xδ

* 6 6 x2 6 6 5 6 7 δ 7 * 4 * 7 * 7 7

b7 5 6 9 6 7 b6 4 7 7 6 6 7

Allegro.

This page contains six systems of musical notation, each consisting of a piano (treble clef) and bass (bass clef) staff. The tempo is marked *Allegro.* The key signature is one flat (B-flat). The notation includes various rhythmic values, slurs, and fingerings. Fingerings are indicated by numbers 1-5 and 6-7. Some notes are marked with an asterisk (*). The score concludes with a double bar line and repeat dots in the middle of the sixth system.

29

XII

XIII

This page of musical notation is for guitar and consists of ten systems, each with a treble and bass staff. The notation includes various chords and melodic lines. The chords are labeled with numbers and symbols: $x2$, $x4/3$, $x6/4$, 6 , 7 , 4 , 5 , $6/5$, $6/4$, $6/3$, $6/5$, $6/4$, 7 , 6 , $6/5$, $6/4$, 7 , 6 , $6/5$, $6/4$, 7 . The page number '29' is in the top right corner. Roman numerals 'XII' and 'XIII' are at the end of the second and third systems respectively.

Adagio.

Allegro.

Fine.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with quarter notes. Chord diagrams are written below the bass line: x4, 6, 5, 4, 7.

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a bass line with quarter notes. A "Da Capo" instruction is written between the staves. Chord diagrams 6 and 5 are present.

Third system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a bass line with quarter notes. Chord diagrams include x6/5, 5, and 6.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a bass line with quarter notes. Chord diagrams include 9, 5, 9, 6, and 7.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a bass line with quarter notes. Chord diagrams include 7, 5, 6, 7, x6/5, and 6.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a bass line with quarter notes. Chord diagrams include 5, 7, 7, x6, 6, 6/5, 6, 7, and a final "Da Capo" instruction.

SONATA VI.

Largo.

x4 6 4 7 6x8 5 6

6 5 5 6

6 7 6 4 7 6 7 8 6 7 8 5

6 7 6 4 7 x4 x5 6 6 7 6 6 7

6 6 6 7 6 5 9 7 7 6 7 6

Piano.

x4 6 5 4 7 9 7 7 6 7 6 x4 6 5 4 7

Forte.

34 Allemanda.

Allegro.

This musical score is for a piece titled "34 Allemanda." It is written in a single system with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked "Allegro." The score consists of seven systems of music. Each system has a treble staff and a bass staff. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. There are numerous fingerings indicated by numbers 1-5 and 6-7. Some notes are marked with an asterisk (*). There are also some markings like "xδ" and "9" above notes. The piece ends with a double bar line and repeat dots.

First system of musical notation. The upper staff contains a complex melodic line with many slurs and ties. The lower staff contains a bass line with several sixteenth-note chords and some rests. Fingering numbers 6 and 5 are written above the lower staff.

Second system of musical notation. Similar to the first system, with complex melodic lines in both staves. Fingering numbers 7, 6, and 7 are visible in the lower staff.

Third system of musical notation. The upper staff continues with intricate melodic patterns. The lower staff features bass notes and chords with fingering numbers 7, 6, 6, and 7.

Fourth system of musical notation. The upper staff has a dense melodic texture. The lower staff includes bass notes and chords with fingering numbers 6, 5, and 6.

Fifth system of musical notation. The upper staff continues with complex melodic lines. The lower staff has bass notes and chords with fingering numbers 6 and 4.

Sixth system of musical notation. The upper staff features a melodic line with some rests. The lower staff includes bass notes and chords with fingering numbers 7, 3, and 7. The tempo marking *Adagio.* and the instruction *Volti* are present in this system.

Aria Gratoso.

Fine.

Adagio.

Da Capo.

Adagio

Da Capo

Privilege General.

Louis par la grace de Dieu Roy de France et de Navarre,
A nos amez Et feaux Con.^{es} les gens ten.^{ts} nos Cours de parlem.^t M.^{es} des Reg.^{tes} Ord.^{res} de nôtre hôtel
grand Con.^t prevot de Paris Baillifs Senesch.^{es} leurs Lieuten.^{ts} Civil et autres nos just.^{es} qu'il ap=
par.^{ts} Salu nôtre bien amé Le S.^r Jean Barriere Musicien ord.^{re} de nôtre Academie Roy.^{le} de
Musiq.^e Nous ayant fait Remontrer quil souhaiteroit faire imprimer et graver et donner au public
plus.^{eurs} Sonates et autres ouvrages de Musiq.^e instrumentale de sa Composition; sil
nous plaisoit luy accorder nos lettres de Privilege sur ce necessaires a Ces Causes voulant trait=
ter favorablem.^t le dit S.^r Exposant Nous luy avons permis et permetto.^s par ces p.^{tes} de faire
graver et jmp.^{er} les dites Sonates et autres ouvrages de Musiq.^e de sa Composition en tels volumes.
forme marge caractere Conjointem.^t ou separem.^t et autant de fois que bon luy semblera et de les ven=
dre faire vendre et debiter par tout nôtre Roy.^{me} pendant le temps de Six Années consecutives A
Compter du jour de la date des d.^{tes} p.^{tes}; SAISONNS defenses a toutes sortes de personnes de quelque
qualité et Cond.^{on} quelles soient den jntrod.^{re} d'jnpres.^{on} ou Gravure Etrangere dans aucun lieu de notre
obeiss.^{es} Com.^{es} aussy a tous graveurs jmp.^{ers} M.^{es} jmp.^{ers} en taille douce, lib.^{res} jmp.^{ers} et autres d'jmp.^{er} faire
jmp.^{er} graver ou faire graver vendre faire vendre debiter ny contre faire les d.^{tes} Sonates et autres ouvrages
de Musiq.^e jnstrumentale de sa d.^{on} Compos.^{on} en tout ny en partie ny d'en faire aucuns extraits sous quel=
q.^{ue} pretexte q.^{ue} ce soit daugmentat.^{on} correct.^{on} changem.^t de titre même en feuilles separées ou autrem.^t sans
la permis.^{on} expresse et par escrit du d.^{on} S.^r Exposant ou de ceux qui auront droit de luy apeine de Confiscat.^{on}
des Exempl.^{res} contre faits de 3000.^{ts} d'amande contre chacun des contreven.^{ts} dont un tiers anous, un tiers
al'hôtel Dieu de Paris, l'autre tiers au d.^{on} S.^r Exposant Et de tous depens dommage et jnterêts; A la
Charge que ces p.^{tes} seront Enregistrées tout au long sur le registre de la Commu.^{te} des lib.^{res} et jmp.^{ers}
de paris dans trois mois de la date d'jcelles, Que la Gravure et jnpres.^{on} des d.^{on} ouvrages sera
faite dans nôtre Royaume et non ailleurs en bon papier et beaux caracteres Conformem.^t aux Reglem.^{ts}
de la lib.^{rie} et qu'avant que de les Exposer en vente gravées ou jmp.^{er} seront remis es mains de nôtre tres
cher et feal Cheval.^{ier} Garde des Sceaux de France le S.^r Chauvelin; Et qu'il en sera ensuite remis deux
Exemplaires dans nôtre Biblioteg.^e Publiq.^{ue} un dans celle de Nôtre Château du Louvre Et un dans
celle de nôtre d.^{on} tres cher et feal Chev.^{er} Garde des Sceaux de France le S.^r Chauvelin; le tout apeine
de nullité des p.^{tes} Du Contenu des q.^{elles} Vous mando.^s et Enjoigno.^s de faire jour le dit S.^r
Exposant ou ses ayans cause plainem.^t et paisiblem.^t sans souffrir quil leur soit fait aucun trou=
ble ou Empeschem.^t Voulons que la Copie des d.^{tes} p.^{tes} qui ser.^{ont} jmp.^{er} ou gravée tout au long au
commencem.^t ou a la fin des d.^{tes} Sonates et autres ouvrages de Musiq.^e jnstrumentale soit
tenue po.^{ur} deuem.^t signifiée et qu'aux Copies Collationnées par l'un de nos amez et feaux
Con.^{es} et secret.^{es} foy soit ajoutée comme a l'original; COMMANDONS au premier nôtre huis=
sier ou sergent de faire po.^{ur} l'execution d'jcelles tous actes requis et necess.^{es} sans demander
autre permis.^{on} et non obst.^{ant} clameur de haro Chartre normande et lettre a ce contraires Car
tel est nôtre plaisir DONNÉ a Fontainebleau le 22.^e jour d'Octobre L'an de grace
1733. et de nôtre Regne le dix neuvième .1.

Par Le Roy en son Conseil.

Coustard.

Registré sur le Registre VIII. de la Chambre Royale et syndicale de la Librairie
et jnprimerie de Paris N.^o 615. fol. 620. Conformem.^t au Reglem.^t de 1723. Qui fait defenses
Art. IV. a toutes personnes de quelque qualité quelles soient Art. CVIII. du même Reglem.^t
a Paris le 1.^{er} Nov.^{bre} 1733. signé Martin syndic.