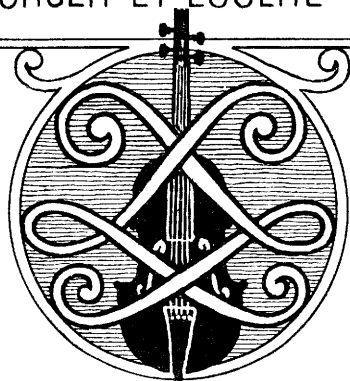


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RÉALISATION · DES · BASSES · CHIFFRÉES · PAR · HENRI · DALLIER
JOSEPH · JONGEN · ET · EUGÈNE · WAGNER



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Aux XVII^{me} et XVIII^{me} Siècles

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

P. 1291. 1^{er} RECUEIL

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

P. 1292. 2^e RECUEIL

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

P. 1293. 3^e RECUEIL

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

P. 1294. 4^e RECUEIL

Giovanni Chinzer . . . Andante.
Johann Ernst Galliard . . . Hornpipe.
. . . ? . . . Rondo.
Mondonville le Jeune Menuet et Variations.

P. 1295. 5^e RECUEIL

Jean-François d'Andrieu . . . Gavotte.
Jean-Christian Schikhardt . . . Ciaccona.
Georg Friedr-Hændel . . . Bourrée.
Jean-Pierre Guignon . . . Chasse.

P. 1333. 6^e RECUEIL

Jean-Marie Leclair . . . Largo.
. . . ? . . . Les Sifflets ou les Chaudronniers.
Michele Mascitti . . . Forlana.
Caix d'Hervelois . . . Moulinet.

P. 1334. 7^e RECUEIL

Jean-Paul von Westhoff . . . Aria.
. . . ? . . . La Pie.
Michele Mascitti . . . Sarabanda.
Chabran . . . La Chasse.

P. 1335. 8^e RECUEIL

Pietro Nardini . . . Adagio en ré.
. . . ? . . . Les Tambourins.
Pasqualli . . . Menuet de la 5^e Sonate.
Mondonville . . . La Chasse.

P. 1336. 9^e RECUEIL

Blavet . . . Sarabande.
Durand . . . Le Retour du Printemps.
Jean-Marie Leclair, Tamb^{rin} de la 10^e Sonate.
Guillmain . . . La Chasse.

P. 1337. 10^e RECUEIL

de Lingy . . . Chanson à boire.
de Chauvigny La Maladie de Monseigneur le Dauphin.
. . . ? . . . Les Plaisirs de la Campagne.
Jean-Marie Leclair . . . La Chasse.

P. 1338. 11^e RECUEIL

Jean-Marie Leclair . . . Largo.
Lully . . . Menuet du Bourgeois Gentilhomme.
. . . ? . . . Les Papillons.
Le Blanc . . . La Chasse.

P. 1339. 12^e RECUEIL

Michele Mascitti . . . Sarabanda.
Jacques Aubert . . . Les Tambourins.
Blavet . . . Les Regrets.
Antonio Vivaldi . . . Capriccio.

P. 1340. 13^e RECUEIL

Jean-Marie Leclair . . . Aria.
Blavet . . . L'Invincible.
. . . ? . . . Air Gaulois.
Gio Battista Somis . . . Tambourin.

P. 1341. 14^e RECUEIL

Michele Mascitti . . . Adagio Religioso.
Campra . . . Musette.
Blavet . . . Tendres Badinages.
Jean-Marie Leclair . . . Ciaccona.

P. 1342. 15^e RECUEIL

Pietro Nardini . . . Adagio.
Chedeville . . . La Chicane.
Jean-Pierre Guignon . . . Tambourin.
Jean-Marie Leclair . . . Prestissimo.

P. 1343. 16^e RECUEIL

Jean-Marie Leclair . . . Sarabanda.
Piffet le Fils . . . Le Choix d'un Berger.
Blavet . . . Les Caquets.
François Du Val . . . Papillon.

P. 1344. 17^e RECUEIL

Blavet . . . Ciciliana.
. . . ? . . . La Sauterelle.
Jean-Marie Leclair . . . Musette.
Martini . . . Gavotte.

P. 1345. 18^e RECUEIL

Anselme . . . Air sur la Vendange.
Huguenet . . . Air badin.
Michele Mascitti . . . Les Vents.
Jean-Marie Leclair . . . Presto.

P. 1346. 19^e RECUEIL

Pietro Nardini . . . Adagio en mi.
Piffet le Fils . . . Le Pastor fido.
Jean-Marie Leclair . . . Allegro.
Fiorillo . . . 28^e Caprice.

P. 1347. 20^e RECUEIL

Chedeville . . . Le Tapage.
Blavet . . . Le Marc-Antoine.
Jean-Marie Leclair . . . Allegro.
Kreutzer . . . Etude Marche.

MICHELE MASCITTI

1700-1750

La Réalisation de la Basse chiffrée
par Henri DALLIER

Collection Joseph DEBROUX

ADAGIO

en La majeur

Adagio (religioso)

TEXTE ORIGINAL

PIANO
ou
ORGUE

Adagio (religioso)

(mp)

9/4/42 Mrs. G. Tinlot 40 cents

(sf)

(cresc.)

(sf)

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part begins with a *(dim.)* marking and includes dynamic markings *(sf)* and *(f)* later in the system.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano part features a *(tr)* marking above a note in the right hand.

Third system of musical notation. The piano part begins with a *(mf)* marking. The system concludes with a *(f)* marking.

Fourth system of musical notation. This system continues the vocal and piano parts, ending with a *(f)* marking.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the upper treble and a more complex accompaniment in the grand staff, with various dynamics and phrasing marks.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The accompaniment in the grand staff is particularly active, with several *(sf)* (sforzando) markings. The upper treble staff continues with a melodic line.

Third system of musical notation. The upper treble staff begins with the word *piano*. The grand staff accompaniment includes a *(dim.)* (diminuendo) marking in the first measure and a *(pp)* (pianissimo) marking in the second measure. The music concludes with a series of chords in the bass.

Fourth system of musical notation, the final system on the page. It features the same three-staff layout. The grand staff accompaniment includes a *(Rit.)* (ritardando) marking. The system ends with a double bar line and repeat dots.

CAMPRA

1660-1744

Collection Joseph DEBROUX

La Réalisation de la Basse
par Henri DALLIER

MUSETTE

d'après l'Édition de Mars 1730

(Moderato) *lentement et lié*

TEXTE ORIGINAL

PIANO

(naïvement) (Sourdine ad lib.)

(pp) (souple)

reprise obligée

(mf)

(pp)

(p)

(mf)

(pp)

(morendo)

* écrit en clé de Sol 1^{re} ligne.

BLAVET

1700 1768

La Réalisation de la Basse chiffrée
par Henri DALLIER

Collection Joseph DEBROUX

LES TENDRES BADINAGES

d'après l'Édition de 1732

Allegretto

TEXTE ORIGINAL 

PIANO 







Avertissement ! J'ai toujours remarqué, dans les Ecoliers de la difficulté à reprendre la respiration à propos, en sorte qu'ils confondent, le plus souvent une phrase avec l'autre, ou ils interrompent un chant, qui doit être passé tout d'une haleine. Pour éviter cette confusion, j'ai imaginé de mettre la lettre h. dans les endroits, où l'on doit respirer. Blavet. 1732

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper treble and a more rhythmic accompaniment in the grand staff. Dynamic markings include *mf* and *(p)*.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music continues with similar melodic and accompanimental lines. Dynamic markings include *(mp)* and *(p) souple*.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music continues with similar melodic and accompanimental lines. Dynamic markings include *(mf)* and a hairpin crescendo symbol.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music continues with similar melodic and accompanimental lines. Dynamic markings include *souple* and a hairpin crescendo symbol.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music continues with similar melodic and accompanimental lines. Dynamic markings include *(mf)* and *(p)*.

h

(p)

(cresc.)

This system contains the first two staves of music. The upper staff features a melodic line with a breath mark 'h' above it. The lower staff is a piano accompaniment with dynamic markings '(p)' and '(cresc.)'.

(p) subito

This system contains the next two staves. The piano accompaniment in the lower staff has a dynamic marking '(p) subito'.

(pp)

This system contains the third and fourth staves. The piano accompaniment in the lower staff has a dynamic marking '(pp)'.

h

(retenir le mouvement jusqu'à

(mf)

This system contains the fifth and sixth staves. The upper staff has a breath mark 'h'. The piano accompaniment in the lower staff has a dynamic marking '(mf)' and a performance instruction '(retenir le mouvement jusqu'à'.

la fin)

(perdendosi)

(allarg. e pp)

This system contains the final two staves. The piano accompaniment in the lower staff has dynamic markings '(perdendosi)' and '(allarg. e pp)', and a performance instruction 'la fin)'.

JEAN-MARIE LECLAIR

1697-1764

La Réalisation de la Basse chiffrée
par Henri DALLIER

Collection Joseph DEBROUX

CIACCONA

de la XII^e Sonate du 3^e Livre

Andante (non troppo)

TEXTE ORIGINAL

PIANO

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Andante (non troppo)*. The piano part includes dynamic markings *(mp)* and *(mf)*, and the word *souple* is written above the first measure.

The second system continues the musical notation. It includes dynamic markings *(f)* and *(mf)* within the piano accompaniment.

The third system continues the musical notation. It includes dynamic markings *(fp)* within the piano accompaniment.

The fourth system continues the musical notation. It includes dynamic markings *p*, *(souple)*, and *(sf)* within the piano accompaniment.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music features a melodic line in the treble clef and a more rhythmic accompaniment in the grand staff. The key signature has one sharp (F#).

Second system of musical notation. The grand staff includes dynamic markings: *(f)* and *(sf)*. The word *(fastoso)* is written above the treble clef staff. There are also trill-like markings (trills) in the bass clef staff.

Third system of musical notation. The grand staff includes the dynamic marking *(dim.)* (diminuendo) in the bass clef staff. The music continues with complex rhythmic patterns and melodic lines.

Fourth system of musical notation. The grand staff includes dynamic markings: *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte). The music features a variety of rhythmic values and melodic intervals.

Fifth system of musical notation. The grand staff includes dynamic markings: *(cresc.)* (crescendo) and *(sf)* (sforzando). The system concludes with a final melodic flourish in the treble clef.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

The second system continues the piece. The vocal line has a dynamic marking of *f* (forte). The piano accompaniment has a dynamic marking of *pp* (pianissimo). The tempo marking *(spiritoso)* is placed above the vocal line. The piano part features a more active eighth-note accompaniment.

The third system shows the vocal line and piano accompaniment. The piano part has a dynamic marking of *(cresc.)* (crescendo) at the beginning. The piano accompaniment continues with eighth-note patterns and chords.

The fourth system features the vocal line and piano accompaniment. The piano part has dynamic markings of *(mf)* (mezzo-forte) and *(p)* (piano). The piano accompaniment includes a *(cresc.)* (crescendo) marking towards the end of the system.

The fifth system concludes the page. The piano part has dynamic markings of *(sf)* (sforzando) and *(p)* (piano). The piano accompaniment features a *tr* (trill) marking above the vocal line. The piano part has a *(sf)* (sforzando) marking and a *(p)* (piano) marking.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and slurs. Dynamic markings include *tr* (trills) and *mf* (mezzo-forte) in the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The music continues with intricate patterns and slurs. A *mf* dynamic marking is present in the grand staff.

Third system of musical notation. The texture remains dense with many beamed notes. Dynamic markings include *sf* (sforzando) and *(dim.)* (diminuendo) in the grand staff.

Fourth system of musical notation. The music continues with complex rhythmic patterns. Dynamic markings include *sf* and *(p)* (piano) in the grand staff.

Fifth system of musical notation, the final system on the page. It concludes the piece with a final cadence. Dynamic markings include *mf* and *(p)* in the grand staff.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features various rhythmic patterns and dynamics. A dynamic marking *(cresc.)* is present in the lower right of the system.

Second system of musical notation. It features a first ending bracket labeled *1^a* and a second ending bracket labeled *2^a*. The text *reprise ad lib. (fieramente)* is written above the second ending. Dynamic markings *(sf)* are used in the grand staff.

Third system of musical notation. It includes a trill marking *tr* above a note in the upper staff. A dynamic marking *(cresc.)* is located in the lower right of the system.

Fourth system of musical notation. A dynamic marking *(pp)* is located in the lower left of the system.

Fifth system of musical notation. It includes dynamic markings *(f)* and *(mf)* in the lower staff.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *(p)*.

Second system of musical notation. The piano part includes dynamic markings *(mp)* and *(souple)*.

Third system of musical notation. The piano part includes the dynamic marking *(cresc.)*.

Fourth system of musical notation. The piano part includes the dynamic marking *(p)*.

Fifth system of musical notation. The piano part includes dynamic markings *(cresc.)*, *(m.g.)*, and *(f)*.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a piano accompaniment with a dynamic marking of *(pp)*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a dynamic marking of *(mf)*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a dynamic marking of *(sf)* and the instruction *(giocoso)*.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features dynamic markings of *(p)*, *sostenuto*, *(sf)*, and *(p)*.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a dynamic marking of *(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 complex rhythmic pattern with slurs and dynamic markings: *p* in the vocal line, *(sf)* in the right hand, and *(pp)* and *(cresc.)* in the left hand.

Second system of musical notation. The vocal line begins with the instruction *1^{re} fois f*. The piano accompaniment includes the instruction *2^{me} fois p* and *reprise obligée et pp*. The system concludes with repeat signs in both the vocal and piano parts.

Third system of musical notation. The piano accompaniment features a prominent bass line with a *(p)* dynamic marking and several slurs. The vocal line continues with a melodic line.

Fourth system of musical notation. The piano accompaniment has a *(pp)* dynamic marking. The system shows the continuation of the piano part's complex rhythmic and melodic patterns.

Fifth system of musical notation. This system continues the piano accompaniment with various slurs and dynamic markings, including *(p)* and *(pp)*. The vocal line is also present.

The first system of music consists of a treble staff and a grand staff (two bass staves). The treble staff contains a continuous eighth-note melody. The grand staff provides harmonic support with chords and bass lines. Dynamic markings include *(sf)* in the first measure, *(cresc.)* in the second, and *(dim.)* in the third.

The second system continues the piece. The treble staff has some rests and triplet markings. The grand staff features a more active bass line. Dynamic markings include *(p)* in the first measure and *(cresc.)* in the third.

The third system shows a change in dynamics. The treble staff has a triplet in the second measure. The grand staff has a *(f)* marking in the first measure, *(p)* in the second, and *(cresc.)* in the third.

The fourth system features a treble staff with triplet markings. The grand staff has a *(pp)* marking in the second measure.

The fifth system concludes the page. The grand staff has *(sf)* markings in the first and second measures, and *(mf) (animato)* in the third.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#). The music features a melody in the upper treble staff with some triplets. The grand staff has a steady eighth-note accompaniment. A *(cresc.)* marking is present in the middle of the system.

Second system of musical notation. It continues the piece with similar notation. The upper treble staff has some longer note values and slurs. The grand staff continues with eighth-note accompaniment. A *(cresc.)* marking is present in the middle of the system.

Third system of musical notation. The upper treble staff features more complex rhythmic patterns, including triplets. The grand staff continues with eighth-note accompaniment. A *(p)* marking is present in the middle of the system, and a *(cresc.)* marking is at the end.

Fourth system of musical notation. The upper treble staff has triplets and slurs. The grand staff continues with eighth-note accompaniment. A *(Rit.)* marking is present in the middle of the system, followed by a *(Maestoso)* marking. A *(f)* marking is also present.

Fifth system of musical notation. The upper treble staff has a melody with some slurs. The grand staff continues with eighth-note accompaniment. A *(p)* marking is present in the middle of the system, followed by a *(f)(allarg.)* marking, and then *(ff)* markings at the end.

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

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