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Maitre de Musique de S. A. R. Madame
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Quintetts.		
Vanhall's 3 capital, for Vio ^s Ten ^r & Bafs 5 0	Vanhall's 6 Sonatas with Accom ^t 1 st Set 10 6	From glaring Shew - - - - - Webbe 1 0
Schwindl's 6, for Flutes Vio ^s & figured Bafs 10 6	Twelve Scots Tunes - - - - - 1 0	Castle of Andalusia a Comic Opera by D ^r Arnold - - - - - 10 6
NB. The above Quint ^t may be played as Trios		
Quartetts.		
Vanhall's 2 capital, for Vio ^s Tenor & Bafs - 4 0	Schobert's Sinfonies, Op. 9 and 10 each 5 0	Lord Mayors Day by Sheild - - - - - 5 0
Schmitt's 6, for a Flute Vio. Ten. & Violon ^o 10 6	Schobert's Op. 1, 2, 3, & 8, with Acc ^s ea 3 0	Eight Songs with Accom ^t by Percy Op. 1 5 0
Cambini's 6, for 2 Violins Tenor and Bafs - 10 6	Op. 4, no Accom ^s - - - - - 2 0	Garden Scene in Romeo & Juliet by D ^r Op 2 3 0
Rofetti's, for 2 Vio ^s Tenor & Violon ^o Oblig ^e 2 0	Piozzi, Op. 2, 3, & 5, with Acc ^s - each 10 6	
Nauman's 3 Harp ^d - - - - - 5 0	Rafertis 3 Son. - - - - - Acc ^s - - - 5 0	
Paiffle's 6, for 2 Vio ^s Tenor, and Violon ^o 7 6	Tour's 3 Sonatas Violin Obl ^o Acc ^t Op. 5 0	
C. Monza's 6, for 2 Vio ^s Tenor and Bafs - 10 6	Arnold's 1 st & 2 ^d Set Progressive Lessons ea 10 6	
Toefchi's Quadro Lucile, Fl. Vio. Ten. & Vio ^o 1 6	Overtures - - - - - 6 0	
Piozzis 6 for 2 Vio. Ten. & Bafs Op. 4 10 6		
Haydn's Op. 18 new - - - - - 6 0	Single Lessons, &c. for the Harp^d	
Goccherini's 6, for 2 Vio. Ten. & Vio ^o Op. 32 10 6	Just's Concertos, N ^o 1, and 2 with Parts ea 3 6	
Beethoven's 6 for 2 Vio. Ten. & Vio ^o Op. vi 10 6	Carter's Con ^d & Air with Var. and Accom ^s 2 6	
Trios.		
Six Trios for 2 Flutes or Vio ^s & Violon ^o or Bafs, by Miffleweeck Venturini & Leo - 6 0	D ^o without Parts - - - - - 1 6	
Miffleweeck's 4, for Fl. Vio. and Violon ^o 5 0	Handel's 2 ^d Concerto - - - - - 1 0	
Vanhall's 2 capital, for Clar. Vio. & Violon ^o 2 0	4 th Concerto - - - - - 1 0	
3, for Vio. Ten. and Bafs - - - - - 4 0	D ^r Green's Lessons, N ^o 1 and 3 - - - ea 1 0	
Moller's Trio in 2 Parts, Vio ^s & Violon ^o 0 6	N ^o 2 - - - - - 0 6	
Monza's 6 Concertante, 2 Vio ^s & Violon ^o Obl. 10 6	Billington's Lesson - - - - - 0 6	
Schwindl's, for 2 Violins and Bafs - - - 10 6	Gladwin's D ^o - - - - - 0 6	
Schmitt's 6, 3 for 2 Vio. and Violon ^o Obl ^o and 3 for Vio. Ten. & Bafs Op. II - - 7 6	A favorite D ^o - - - - - 0 6	
Cambini's, for Fl. Vio. and Violon ^o - - 7 6	Carter's D ^o - - - - - 0 6	
Just's, for Harp ^d with Flute, Vio. Viola, and Violon ^o Obligato - - - - - Op. 13 10 6	Langdon's Overture - - - - - 0 6	
Pugnani's, for Harp ^d with Flute & Vio ^o 7 6	Overture La belle Arfene - - - - - 0 6	
Schmitt's 6, for Fl. Vio. & Violon ^o Op. 7. 7 6	Bach's periodical Overture N ^o 1 - - - 0 6	
6 for Fl. Vio. & Violon ^o Op. 13 7 6	Vanhall's D ^o N ^o 42 & 45 - - - - - each 1 0	
Duets.		
Toefchi's 6 familiar, for Flutes or Vio ^s 3 0	Just's Divertimento N ^o 1. Op. 1 with Acc. N ^o 2. D ^o - - - - - 1 0	
Eichner's 6, Violin and Tenor - Op. 10 7 0	N ^o 5. D ^o - - - - - 0 6	
Nicolai's 3, Violin & Violon ^o - Op. 1 3 0	Eaton's Variations to When fable Night - 0 6	
Kennis's 6, Violins - - - - - Op. 12 5 0	to How oft Louifa. - - - - - 0 6	
Davaux's 6 familiar, for Violins Op. 2. 5 0	Handel's Overtures to Samfon, Jud. Mac. Acis and Gal ^l Esther, Saul 1 & 2, Ariadne, Jul. Caesar, Occasional, Atalanta, Joseph, Alcina, Alex. Sev. Otho, Ptolomy, Rod ^o ea 0 6	
Cambini's 6 favorite, for Flutes Op. 5. 5 0	Handel's Overt ^s to Mefsiah & Ait ^s Feast, ea 0 3	
Pichl's 6, for Violins - - - - - 6 0	Schobert's Sonatas fingly - - - - - ea 1 0	
Stamitz's favorite for Vio. & Ten. - - - 2 0	Concertos fingly - - - - - ea. 2 0	
Le Duc's 6, for Violins - - - - - 6 0	Pugnani's Sonatas, 6 N ^{os} with Accom ^s ea 1 6	
Wending Flutes - - - - - Op. 9 7 6	Moze's Lesson - - - - - 0 6	
Cambini's 6 Flute and Violin - - - Op. 20 5 0	Overture to Queen Mab - - - - - 0 6	
Solos, &c.		
Jarnowick's Airs with Variations, for Vio. 4 0	Hanauer's 2 Sonatas with Vio. Acc. each 1 0	
Schmitt's D ^o for the Flute or Violin 0 6	Piccini's Overture, La buona Figliola - 0 6	
Vanhall's 6 Solos, for D ^o - - - - - Op. 10 6 0	Handel's Coronation Anthem - - - - - 0 6	
Chabrand's 2 D ^o for Violon ^o and Bafs 3 0	Felton's Gavot with Variations - - - 0 6	
Bifehoff's Solos for the Violoncello - - 7 6	Purcell's D ^o - - - - - 0 6	
Nicola's Flute Solos - - - - - 7 6	Haydn's Minuets N ^o 1 and 2. - - - each 2 0	
Graff's Flute Concerto - - - - - 3 0	Minuet de la Reine - - - - - 0 6	
Twelve Scots Tunes for Fl. Vio. or Violon ^o 1 0	Webb's Lesson - - - - - 0 6	
Kotzwara's 3, Viola and Bafs - - - - - 3 0	Overture to Castle of Andalusia - - - 1 0	
Agreeable Surprize, Ger. Flute. - - - - 1 6	Ditto Lord Mayors Day - - - - - 1 0	
Duets for 2 Perform^r on one Harp^d		
	Periodical Sonatas, N ^o 1, 2, 3, 4, - each 1 0	
	Just's favorite, 1 st and 2 ^d Set - - - each 4 0	
	Haydn's Master and Scholar - - - - 2 6	
	Per. Son ^o N ^o 5. Overture Tho ^s & Sally - 1 0	
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	Boeghm's capital Fugue - - - - - 1 0	
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	Southern's Dances &c. Dedicated to M ^r Fierville 3 6	
	Cantelo's 25 Cotillons - - - - - 4 0	
	12 Grand Minuets by Bach Weifs & Preake Dedicated to the first Nobility (in Parts) 5 0	
	D ^o for the Harpichord only - - - - - 2 6	
Guitar Music.		
	Bland's 1 st Collection of 24 Airs, Marches, Minuets, &c. for 1 and 2 Guitars, or a Guitar and Violin - - - - - 2 0	

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SECONDO

SONATA

IV

Moderato

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 2/4. The key signature has two flats (B-flat and E-flat). The music begins with a series of eighth and sixteenth notes. There are dynamic markings 'r' (ritardando) above the first and second measures.

The second system continues the piece. It features a treble staff and a bass staff. The bass staff has a dynamic marking 'F' (forte) at the beginning. There are also first fingerings '1' indicated in both staves.

The third system shows further development of the melody. The bass staff has dynamic markings 'P' (piano) and 'F' (forte). First fingerings '1' are also present.

The fourth system contains a repeat sign. The bass staff has dynamic markings 'P' and 'F'. The music features a mix of eighth and sixteenth notes.

The fifth system continues with a treble staff and a bass staff. The bass staff has dynamic markings 'P' and 'F'. The melody in the treble staff is more active with sixteenth notes.

The sixth system features a treble staff and a bass staff. The bass staff has dynamic markings 'P' and 'F'. The music is characterized by rhythmic patterns in both hands.

The seventh system is the final one on this page. It consists of a treble staff and a bass staff. The bass staff has dynamic markings 'P' and 'F'. The piece concludes with a final cadence.



SONATA

IV

Moderato

PRIMO

17

The musical score is written in 2/4 time and consists of 17 numbered measures. Each measure is presented as a pair of staves (treble and bass). The key signature has two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, accents, and ornaments (trills). Dynamics are indicated by 'P' (piano) and 'F' (forte). The piece concludes with a double bar line and repeat dots at the end of the 17th measure.

S E C O N D O

Presto

This musical score is for the second movement, 'SECONDO', in Presto tempo. It is written for piano and violin. The piano part is in the lower register, while the violin part is in the upper register. The score consists of seven systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music is characterized by rapid sixteenth-note passages and triplet figures. Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a double bar line and repeat dots.

PRIMO

Presto

This page contains a handwritten musical score for a piano piece, marked "PRIMO" and "Presto". The score is written in a 3/8 time signature and consists of 14 staves of music. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and complex patterns of trills and grace notes. The key signature is one flat (B-flat). The score is arranged in a system of two staves per system, with the upper staff typically containing the more melodic or technically demanding parts. The piece concludes with a double bar line and repeat signs at the end of the final staff.

S E C O N D O

SONATA

V

Allegro affai

The musical score is written for a single instrument, likely a piano, in a 6/8 time signature. It is the second movement of a sonata, marked 'Allegro affai'. The key signature is one sharp (F#). The score is organized into seven systems, each with a treble and bass staff. The first system includes the tempo and key signature markings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'F' (forte) and 'hr' (crescendo) are used throughout. Fingerings are indicated by numbers 1 and 2. The piece ends with a double bar line and repeat dots.

SONATA

V

Allegro affai

The musical score is written for a single instrument in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro affai*. The score is divided into two systems of seven staves each. The first system starts with a piano (*p*) dynamic. The second system includes first endings marked with '1'. Dynamics fluctuate throughout, with *p* and *f* markings. The piece concludes with a double bar line and repeat dots.

S E C O N D O

Andante con Variazione 1 *tr*

Var: I.

Var: II.

Var: III.

Andante con Variazione

Var: I.

Var: II.

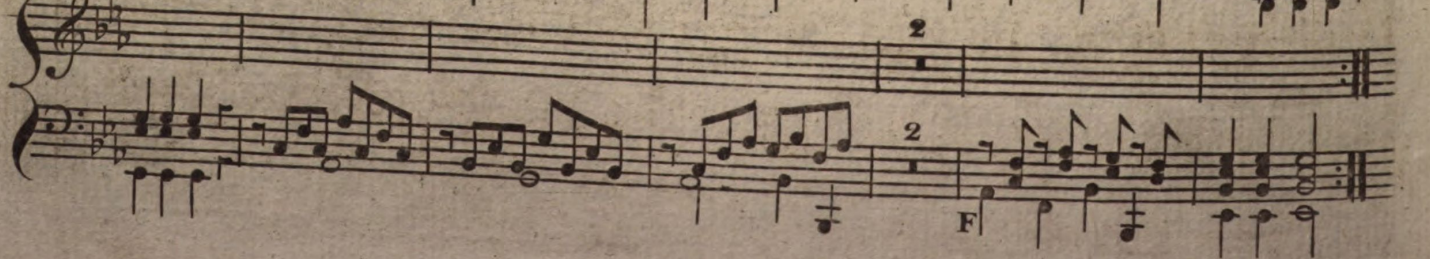
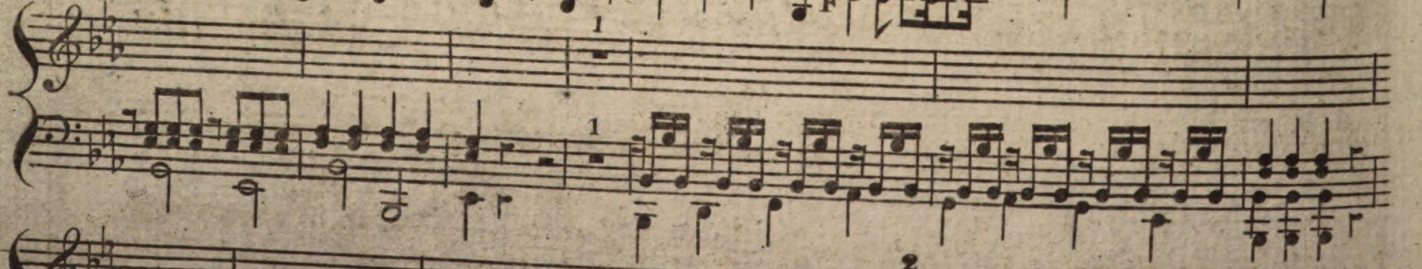
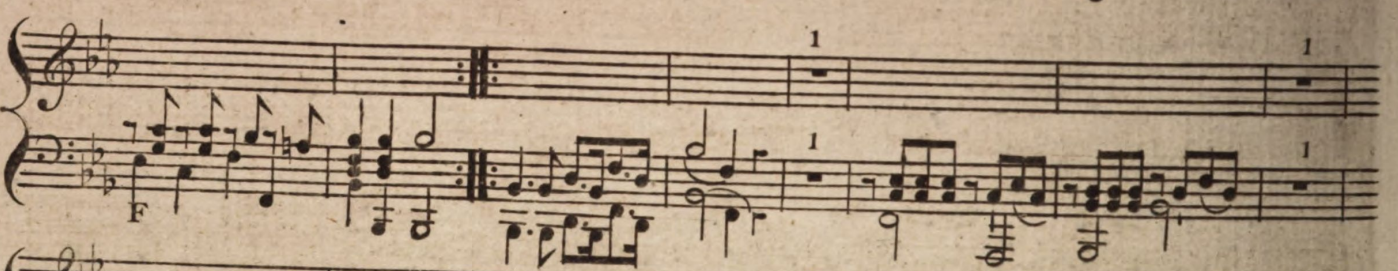
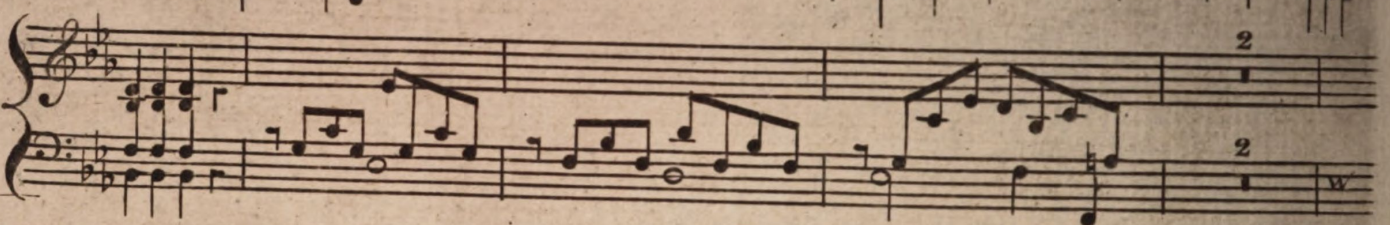
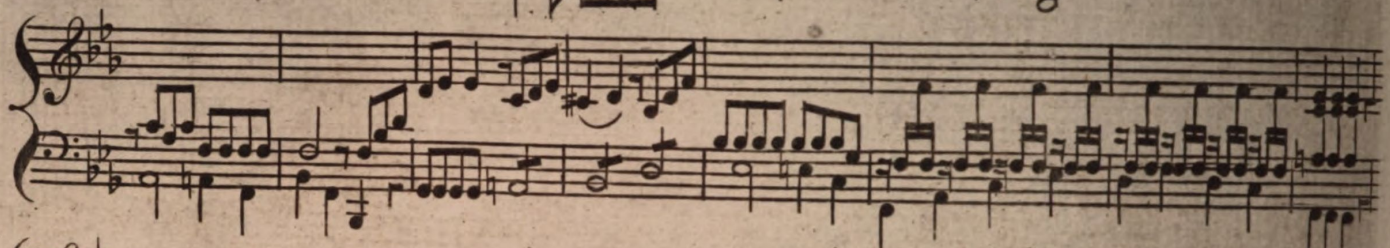
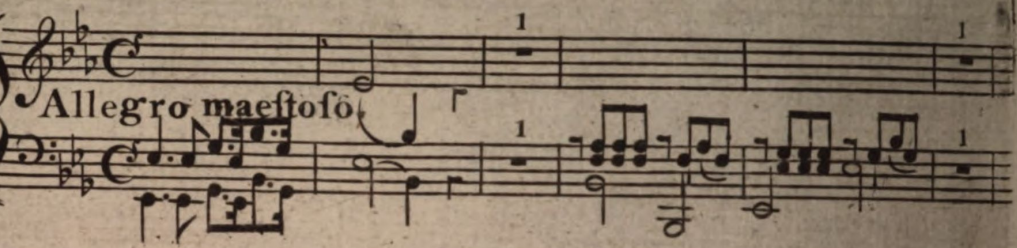
Var: III.

p *f*

S E C O N D O

SONATA
VI

Allegro maestoso



PRIMO

SONATA

VI

Allegro maestoso

This musical score is for the first movement of Sonata VI, marked 'Allegro maestoso'. It consists of 15 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamics are indicated by 'P' (piano) and 'F' (forte) throughout the piece. There are numerous accents and slurs used to guide the performer. The score is written in a key with two flats and a common time signature. The page number '25' is in the top right corner, and the word 'PRIMO' is centered at the top. The title 'SONATA VI' is on the left side.

S E C O N D O

1

Menuetto Grazioso

Musical score for Menuetto Grazioso, measures 1-8. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The notation includes treble and bass staves with various musical symbols such as notes, rests, and ornaments. Measure numbers 1 and 8 are indicated above the staves.

Fine

Minore

Musical score for Minore, measures 1-4. The piece is in 3/4 time with a key signature of two flats. The notation includes treble and bass staves with notes, rests, and dynamic markings such as 'P' (piano) and 'F' (forte). Measure numbers 1 and 4 are indicated above the staves.

Da Capo

Minuetto Grazioso

A musical score for a Minuetto Grazioso, Primo part. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of 16 staves of music. The first staff is the title. The second staff begins with a treble clef and a 3/4 time signature. The score includes various musical notations such as notes, rests, and ornaments. Dynamics markings include *F* (forte), *P* (piano), and *Minore* (minor). The word *Fine* is written above the 11th staff. The score concludes with a *Da Capo* instruction at the end of the 16th staff.