

PREMIER LIVRE  
*DE*  
SONATES A VIOLON SEUL  
*AVEC*  
LA BASSE CONTINUE  
*COMPOSÉES*  
PAR M<sup>R</sup>. SENALLIÉ LE FILS.



*PARTITION IN FOLIO.*

*SE VEND*

À PARIS.

Price 6 francs.

CHEZ { *L'auteur, rue de la Vieille draperie proche le*  
*Palais, à l'enseigne du Lion d'or, chez un menuisier.*  
*Le s<sup>r</sup>: Foucaut march<sup>r</sup>: rue S<sup>r</sup>: Bonoré, à la regle d'or.*

AVEC PRIVILÉGE DU ROY. M.DCC.X.

Gr. par Berthe.

AMERICAN BRITANNET

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FOR THE USE OF YOUTH

BY JAMES HARRISON

1830.

A MONSIEUR BRUNET  
SEIGNEUR D'EVRY: LE S CHATEAUX  
CONSEILLER DU ROY  
MAISTRE DES REQUESTES DE SON HOTEL  
MONSIEUR

*Les premiers esquisses de ma Muse naissante vous appartiennent partant de titres que je serois injuste de ne vous les pas consacrer C'est a la seule delicatesse de votre goüt que je doi tout ce qui pourra plaire dans cet ouvrage , je n'aurois jamais entrepris de le metre au jour si votre aprobation , qui m'est un gage assûré de celle du public , ne l'avoit emporté sur des raisons qui sembloient neme permettre pas même d'y penser. Que je serois heureux, MONSIEUR, si pour m'aquiter envers vous d'une partie de mes obligations , ces sonates pouroient vous delasser quelquesfois de penibles fonctions de la Magistrature,dont vous remplissez parfaitement les devoirs ! J'aurois la satisfaction de joindre au seul desir de vous plaire,l'avantage de vous les avoir presenté comme une protection publique du profond respect avec lequel je suis.*

MONSIEUR,

*Épargnez la mortelle et triste  
abstention aux deux dernières.*

## COPIE DU PRIVILEGE.

Louïs, par la grace de Dieu Roy de France & de Navarre. A nos amis  
et Fauz Conseilz les gens tenans nos Cours de Parlement, Maistre des Requêtes ~  
ordinaires de notre Hostel, Grand Conseil, Prevost de Paris, Baillié, Sénéchaus, ~  
leurs Lieutenant civils, & autres nos Justiciers qu'il apartiendra. Salut. Jean Baptiste  
Senallie nous a fait exposer qu'il desireroit donner au public un Recueil de plusieurs  
Sonates Francoises avec la Basse Continuë. S'il nous plairoit de lui accorder nos lettres  
de Privilege. Sur ce necessairer. à ces causes nous lui avons permis et permettons par ces  
presentes de faire graver larditer pieces de Musique Instrumentale qu'il a composee  
& qu'il composera cy apres, en telle forme, marge, caractere, & partition conjointe-  
ment, ou Separément, & autant de fois que bon lui semblera, de le vendre ou faire  
rendre par tout notre Royaume pendant le temps de dix années consecutives a com-  
pter du jour & date des presentes, Faisons deffense a tous Imprimeurs, libraires,  
& autres personnes, de quelque qualité & condition qu'elles soient, dans la Ville  
de Paris seulement, d'imprimer, faire imprimer, contrefaire, rendre, ny debiter  
lardites Sonates Francoises sous quelque preteute que ce puisse estre, même d'impris-  
sion étrangere, sans le consentement par écrit de l'exposant ou de ses ayants cause,  
& peine de confiscacon des exemplaires contrefautes, mil livres d'amende contre cha-  
cun des contrevenans, dont un tiers a nous, un tiers a l'Hôtel Dieu de Paris & l'autre  
tier àudit exposant, & de tout depens dommages & interets. A la charge que  
ces presentes seront enregisitrees tout au long sur le registre de la communauté  
des Imprimeurs & Libraires de Paris, & ce dans trois mois de la date d'icelle, que  
l'impression d'ardites Sonates sera faite dans notre Royaume & non ailleurs, Et ce-  
en bon papier & beaux caractères conformément aux reglements de la librairie, ~  
Et qu'avant de les exposer en vente il en sera mis deux exemplaires dans notre  
bibliothèque publique, un dans celle de notre Chateau du Louvre, & un dans  
celle de notre cher & Feal Eberalier Chancelier de France le Sieur Pbelipeaux  
Comte de Pontchartrain Commandeur de nos Ordres, le tout a peine de nullité  
des presentes, du contenu duquelles vous mandons & enjoignons de faire joliq  
l'exposant ou ses ayants cause plainement & paisiblement sans souffrir qu'il leur  
soit fait aucun trouble ou empesement. Voulons qu'il la copie des presentes qui  
sera imprimée au commencement ou à la fin dudit livre soit tenue pour dûment signifiée, &  
qu'aux copies collationnées par l'un de nos amis & feaux Conseillers & ser-  
taires, soy y soit adjointe comme a l'original. Commandons au premier notre huissier  
ou Sergent de faire pour l'execution d'icelles tous actes requis et necessaires sans  
autre permission, nonobstant l'ameur de barre, Chartre Normande, & lettres a ce contri-  
res. Car tel est notre plaisir. Donné a l'envailler le 25<sup>e</sup> de Mars l'an de grace 1710, & de no-  
tre Regne le 07. Par le Roy en son Conseil Signé Bellavoine. Regard sur le registre N° 5 de la com-  
munauté des libraires & imprimeurs de Paris par ordre, & en conformité aux reglets & statuts de l'armes de ce, assens 1708. à Paris le 07  
Signé Da Lassus, secrétaire. Les exemplaires ont été fournis.

*Sonata I.*







*Allemanda.*

*Giga.*

*allegro-*

This image shows a page from a handwritten musical manuscript. It features two staves of music for two voices or instruments. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music consists of six systems of notes, primarily eighth and sixteenth notes, with various rests and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The handwriting is clear, though some notes and rests are slightly irregular. The title 'Giga.' is at the top left, and 'allegro-' is written below it.

*Sonata II.*

*Adagio.*



*Allentando.*

*Allegro.*



## 8 Aria.





10

*Presto.*

1



12 *Sonata III:*

The image shows the musical score for the third movement of a sonata, labeled "Sonata III." The score consists of six staves of music for two violins and basso continuo. The first three staves are in common time (indicated by a 'C') and the last three are in 6/8 time (indicated by a '6'). The first staff begins with a dynamic instruction "Adagio" above the notes. The second staff starts with a dynamic "f" (fortissimo). The third staff starts with a dynamic "ff" (fortississimo). The fourth staff starts with a dynamic "ff". The fifth staff starts with a dynamic "ff". The sixth staff starts with a dynamic "ff". The music features complex sixteenth-note patterns and various dynamics throughout the piece.



14 Gavotta

1

Giga.

The musical score consists of six systems of music, each with two staves. The top staff of each system is in common time (C) and the bottom staff is in 2/4 time (2/4). The notation includes various note heads, stems, and bar lines. Measure numbers are present above the staves in some systems. The page number '15' is located in the top right corner.

<sup>16</sup> *Sonata IV:*

13



*Allemanda.*

18 Aria.

A handwritten musical score for a solo instrument and basso continuo. The score consists of six staves of music. The top two staves are for the solo instrument, which has a melodic line with eighth-note patterns and grace notes. The bottom four staves are for the basso continuo, featuring a bass line with sustained notes and harmonic support. The music is written in common time, with various key signatures (G major, C major, F major) indicated by sharps and flats. Measure numbers 18 through 23 are visible at the beginning of each staff. The notation includes vertical bar lines and some horizontal bar lines, suggesting a performance style where measures are grouped together. The handwriting is clear and legible, typical of early printed music notation.

*Giga.*

*Allegro.*

19

The musical score consists of six staves of handwritten notation. The first three staves begin with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, and the fifth and sixth staves also begin with bass clefs. The notation uses vertical stems and horizontal bar lines. There are several dynamic markings, such as '6' and '3' placed above specific notes. In the middle of the page, there is a section of music labeled 'AND' above the bass clef staves. The score is numbered '19' in the top right corner.

*20 Sonata V:* Cette piece peut se jouer avec la Flûte transposite.

*Preludio,*  
*adagio.*

The sheet music consists of six staves of musical notation for a solo instrument. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a series of eighth-note patterns. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. It contains a mix of eighth and sixteenth notes. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It includes eighth-note pairs and sixteenth-note patterns. The fourth staff starts with a bass clef, a common time signature, and a key signature of one sharp. It features eighth-note pairs and sixteenth-note patterns. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It includes eighth-note pairs and sixteenth-note patterns. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features eighth-note pairs and sixteenth-note patterns. The music is divided into sections by bar lines and measure numbers.

*presto.*

*Corrente.*



22 Gavotta.

The score is for two voices (Soprano and Alto) and basso continuo. The vocal parts are in soprano clef, and the basso continuo part is in bass clef. The music is in 2/4 time. The vocal parts enter at measure 22, and the basso continuo part begins at measure 23. The score includes dynamic markings such as forte, piano, and sforzando, and several fermatas. The vocal parts sing eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and eighth-note chords.

*Giga*

*allegro*

23.



*24* Sonata VI.

*Preludio.*  
*Largo. g*

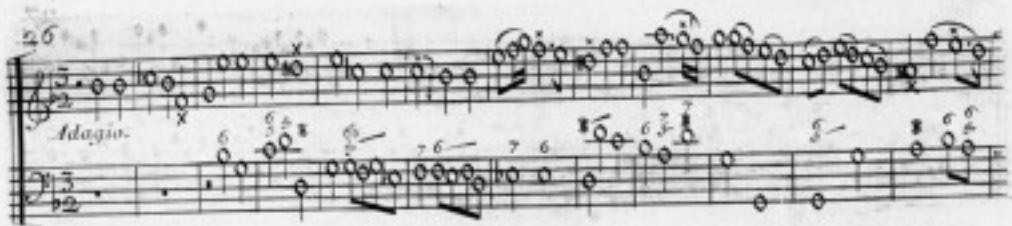
*Da capo*

*Allemanda.*

*Allegro.*

25

Dolci.



This section continues with the same two-staff format. The first staff shows eighth-note patterns with slurs and grace notes. The second staff has eighth-note patterns with sixteenth-note figures.

Gavotta.

Allegro.

This section starts with a treble clef, common time, and a key signature of one sharp. It features two staves. The first staff has eighth-note patterns with slurs and grace notes. The second staff has eighth-note patterns with sixteenth-note figures.

This section continues with the same two-staff format. The first staff has eighth-note patterns with slurs and grace notes. The second staff has eighth-note patterns with sixteenth-note figures.

This section concludes with the same two-staff format. The first staff has eighth-note patterns with slurs and grace notes. The second staff has eighth-note patterns with sixteenth-note figures.

27

Soprano  
Bass  
Piano

27

f ff

Tit. Mif. con le

Dai capo.

23 Sonata VII<sup>o</sup>

*Adagio.*

The image shows a page from a handwritten musical manuscript. At the top left, the number '23' is written above the title 'Sonata VII<sup>o</sup>'. Below the title, the instruction '*Adagio.*' is written. The music is composed of six staves of handwritten musical notation. The first three staves are in common time (indicated by 'C') and the last three staves are in 3/4 time (indicated by '3'). The notation uses various note heads, stems, and beams. The first staff begins with a bass clef, the second with a treble clef, and the third with a bass clef. The fourth staff begins with a treble clef, the fifth with a bass clef, and the sixth with a bass clef. The manuscript is written in black ink on white paper.

*Corrente.*

29

piano.

forte.

30

*Adagio*

*Presto.*



32 *Sonata VIII.*

*adagio.*

*piano.*

*forte.*

*Corrente*

*allegro.*

*forte.*

*piano.*

*forte.*

*piano.*

*forte.*

*piano.*

*forte.*

33

A handwritten musical score for two voices (soprano and alto) and basso continuo. The score consists of five systems of music, each starting with a treble clef and a common time signature. The soprano part uses vertical stems, while the alto part uses horizontal stems. The basso continuo part is shown below the vocal parts, with vertical stems and bass clef. The music features various note values, including eighth and sixteenth notes, and rests. Figured bass notation is provided for the continuo part in each system. The score is written on five-line staves.

## 34. Aria.



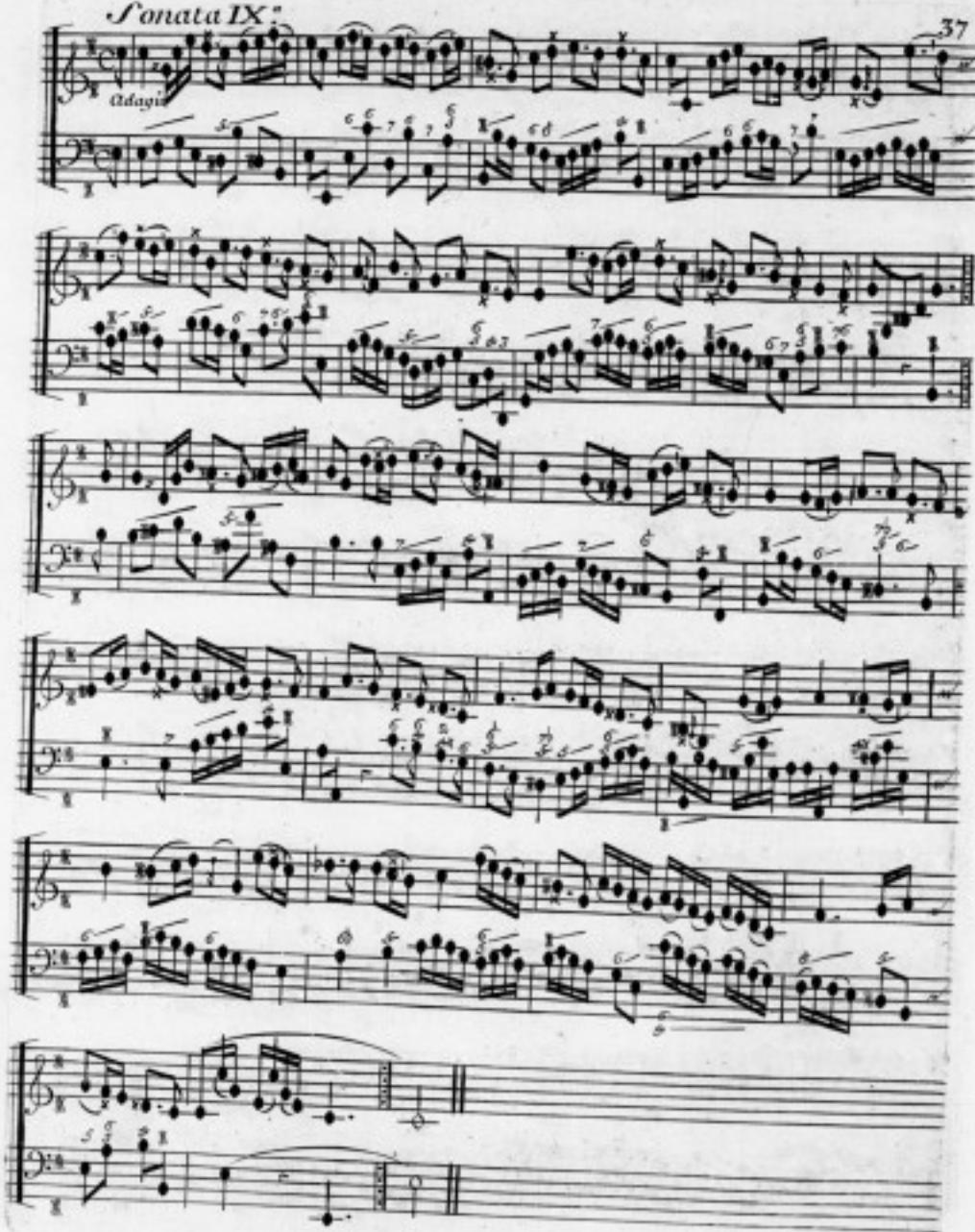


## 36 Giga.

allegro.



*Sonata IX.*



38

*Allemanda.*

A handwritten musical score for two bassoon parts, page 39. The score consists of six staves of music. The first four staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is B-flat major (two flats). The music features various note heads, stems, and bar lines. The bassoon parts are written in bass clef. The score is divided into measures by vertical bar lines. The first four staves contain continuous musical lines, while the last two staves show more distinct measures. The handwriting is clear, though some notes and stems are slightly irregular.

*Giga.*

*allegro.*

The musical score is handwritten on eight staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music. The eighth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of music. The music features various note heads, rests, and slurs, typical of early printed music notation.

*Sonata X.*

41

*Presto.*

42 Aria.

f

p

43

*Parabanda*

*Graz.*

*Giga*

*allegro-*

Fine.