

Six

AIRS VARIES

Pour Deux Violons

Dédiés

A Monsieur

VIOZZI

Par

J. B. CARTIER

1^{re}

Son Élève
Prix 3^{fr} 12^{cs}

A. PARIS .

*Chez le S^r Sieber Musicien rue S^t honore entre la rue D'orleans
et celle des Vieilles Eglise chez l'Apothicaire N^o 92.*

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Rue St Honoré entre la Rue des Vieilles Etuves et celle d'Orléans chez l'Apothicaire. N^o 92.

Symphonies en Chœurs		Quatuors		Trios		Duos		Sonates		Concertos	
Dallers XI ^e	0	Caopand 1 ^{re} p ^{re} Clarinette.....	7	Schwindl 5 ^e a 2. Ket B.....	7	Roeber petite airo.....	3	Bergli 1 ^{re} p ^{re} F. et. B.....	7	Gavinies p ^{re} Violon chaque.....	4
Hayden 15 ^e	7	Schwindl 7 ^e p ^{re} Flaut.....	0	Sörnen 1 ^{re} id.....	7	1. 2. 3. 4. 5. 6. 7. 8.....	0	Canova 2 ^{re} p ^{re} F ^{le}	7	De 5 ^e George p ^{re} Violon.....	4
Stamitz 15 ^e id. Eur. 0 ^e	12	Goose 15 ^e a 2. F. alto. et B.....	0	Le Duc 5 ^e id.....	7	12. 11. 12. 13. 14. 15.....	0	Lahoussaye 1 ^{re} p ^{re} F. et B.....	7	Stamitz p ^{re} flutte.....	4
Bach Töcky Stamitz.....	12	Fannhal 7 ^e	0	Kammell 8 ^e id.....	7	Franccechini.....	6	Paul 1 ^{re} p ^{re} F. et B.....	7	Stamitz p ^{re} Violon.....	4
Bach XI ^e	7	Bach 8 ^e	0	Fannhal XI ^e id.....	7	Bloch p ^{re} Clarinette 1 et 2.....	1	Pugnani XII ^e p ^{re} F. et B.....	7	Stamitz p ^{re} Violon.....	4
Fannhal XVI ^e	7	Gordani 2 ^e	0	Cramer 3 ^e id.....	7	Campioni.....	0	Gavinies 1 ^{re} p ^{re} F. et B.....	7	Stamitz p ^{re} Violon.....	4
Hayden XVI ^e	7	Stamitz 8 ^e Clarin. et Cor.....	0	Hemberger 1 ^{re} id.....	7	Rodolphe hankre p ^{re} 2 Cor.....	1	Gavinies 3 ^e id.....	7	Stamitz p ^{re} Violon.....	4
Bach Quintetti XIII ^e	12	StGeorge 1 ^{re}	0	Weise 1 ^{re} p ^{re} Fl. F. et B.....	7	Julien airo variés Violoncelle.....	3	Kammell XV ^e id.....	7	Cramer p ^{re} Violon.....	4
Pugnani Quintetti XI ^e	0	Hayden XVII ^e	0	Dolphin 1 ^{re} pour 2 V. et B.....	7	Roeber p ^{re} 2 Clarinettes 1. 2.....	1	Lid. 1 ^{re} id.....	7	Stamitz p ^{re} Violon.....	4
Kammell XVIII ^e	12	J. Navosille 2 ^e	0	Demaku VIII ^e p ^{re} 3 V.....	7	Demaku 7.....	0	Schickly 1. p ^{re} Violoncelle.....	0	Stamitz p ^{re} Violon.....	4
Stamitz XV ^e	7	Gordani 3 ^e	0	Weise 2 ^e p ^{re} flaut. F. et B.....	7	Giorlini 1 ^{re} p ^{re} flutte.....	0	Sarnwick airo variés.....	4	Stamitz p ^{re} Violon.....	4
Roeber XII ^e	12	Cambini 2 ^e	0	M ^{re} Doleris p ^{re} 2. F. et B.....	7	Gavinies 5 ^e	7	Schwindl et Lamotte XI ^e	7	Stamitz p ^{re} Violon.....	4
Bocherini XVII ^e	12	Stamitz XIII ^e	0	Cambini 6 ^e p ^{re} F. et B.....	7	Schwindl XI ^e p ^{re} flutte.....	0	Lorenzdi 2 ^e airo variés.....	3	Fischer p ^{re} flutte Obse.....	4
Bocherini Saxton XIV ^e	12	Kammell XIV ^e	0	Le Brun 2 ^e p ^{re} flaut F. B.....	7	Feder 1 ^{re} 2 ^e 3 ^e 4 ^e	7	Stamitz p ^{re} Violoncelle.....	4	Le Brun p ^{re} flutte Obse.....	4
C. Stamitz XVI ^e	12	Abel XII ^e	0	Raimondi p ^{re} V. alto. et B.....	7	Stamitz XVIII ^e	7	Garnier airo variés p. V.....	3	Stamitz p ^{re} Violon.....	4
Cambini VIII. Quintetti.....	12	Kuchler p ^{re} Clarinette.....	0	Stamitz XVII ^e	7	Munie 2.....	0	Carden airo variés p. V.....	4	Bordet airo F. p. flut.....	4
Goose Hayden et Bach.....	7	Pugnani XIII ^e	0	Sacchini 1 ^{re}	7	Cambini 4 ^e	7	Bordet airo F. p. flut.....	4	Stamitz p ^{re} Violon.....	4
Chartrain IX.....	12	Le Bel 0 ^e Petite Airo.....	0	Sacchini 6 ^e	7	Breval 2 ^e pour F ^{le}	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
Leitgeb I. Quint. Claret.....	0	Kammell XIV ^e	0	Cambini XV ^e	7	Dalerac 3. p. V.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
Streckel 7.....	9	Cambini 3.....	0	Stamitz 21.....	7	Stamitz.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
Roselli 3.....	12	Bach et Abel 14.....	0	Richter.....	7	Stamitz.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
Streckel XI.....	9	Franzel 0 ^e p ^{re} flutte.....	0	Kammell 23.....	7	Bergli 3 ^e p ^{re} F.....	0	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Pinto et Vogel 2. p. Cor.....	0	Diller 3.....	7	Pacton 1 ^{re} p ^{re} Violoncelle.....	0	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Traveret 3.....	0	Lachuit 5.....	7	de hankre p ^{re} Cor P. et T.....	4	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Kammell XVI.....	0	Carden p. Clarinette.....	7	Tillier 8 p ^{re} Violoncelle.....	3	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Chartrain VIII.....	0	Stamitz p. Flut.....	7	Dalerac 5. alto et Violon.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Cambini 10 ^e	0	Cambini p. Flut.....	7	Stamitz 20 p ^{re} Violon.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Rautzini 2 ^e	0	Cambini 2. V. et Alto.....	7	Vogel 3 p ^{re} flaut.....	0	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Ritter 1 ^e a Basson oblige.....	0	Cambini V. Alto. Bas.....	7	Devien 1. p ^{re} flaut. 2.....	4	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Bocherini 2 ^e	0	Cambini flut. V. B.....	7	Duport 1. p ^{re} Violoncelle.....	0	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Sacchini 2.....	0			Kuchler p ^{re} Clarinette.....	3	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Stamitz 10. Clarinette.....	0			Lorenzdi a 2. F.....	6	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Dolph. Bullan 2.....	0			Vogel a 2 Clarinette.....	4	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Stamitz 20.....	0			Cambini 14. alto et F.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Cambini XIII.....	0			Streckel 8. V. et Alto.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Hienerer 1 ^e	0			Barier 6. A. 2. V.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Fannhal 26.....	0			Latis 1. p. 2. Clarin.....	3	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Fannhal 1 ^e Clarinette.....	0			Michel. 1 ^e p. Clarin.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Roselli 2 ^e	0			id. 2. 4.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Cambini 16.....	0			Devienne 3. p. Basson.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Pinto 2 ^e pour Cor.....	0			Landreghagen p. flut.....	3	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Blancs 1 ^e Clarin. ou F.....	0			id. 1. 2. 3.....	0	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Lachuit 7 ^e	0			Oct. 1 ^e p. 2. Basson.....	6	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Niedzy 1 ^e	0			C. Colonat 2. V.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Stamitz 5.....	0			Muller 2. V. et Alto.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Cambini 21.....	0			Brunetti 2. V. et Alto.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Chel. 5 p. Cor.....	0			Stamitz.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
		Cambini Airo Var.....	0			Stelle 1 ^e p. 2. Basson.....	6	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
						Gebauer 1 ^e p. V. et Alto.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
						Krutzer 1 ^e p. 2. V.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
						Pinto et Feder p. 2 V.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
						Cambini p. 2 V. ou Viol.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
						Muller 3. p. flut.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
						Cambini airo Variés.....	7	Stamitz p ^{re} Violon.....	4	Stamitz p ^{re} Violon.....	4
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								Stamitz p ^{re} Violon.....	4</		

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Airs I.
Vaudeville ,
de Blaise
et Babet.

This musical score is for a piece titled 'Airs I. Vaudeville de Blaise et Babet'. It is written for two voices and two violas. The score is in 6/8 time and consists of 16 measures. The first system (measures 1-4) features a vocal melody in the upper voice and a supporting line in the lower voice. The second system (measures 5-8) continues the vocal melody with some trills (tr) and includes a first viola part (1^e V.^a) in the lower voice. The third system (measures 9-12) shows the vocal melody with more trills and a second viola part (2^e V.^a) in the lower voice. The fourth system (measures 13-16) concludes the piece with a final vocal melody and a wavy line (ga) in the lower voice. The score is written on four staves, with the vocal parts on the top two and the viola parts on the bottom two.

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The first system consists of four staves. The top two staves are connected by a brace and contain a melodic line with eighth and sixteenth notes, and a supporting line with chords and some sixteenth-note patterns. The bottom two staves also contain a melodic line and a supporting line. The system concludes with a double bar line and repeat dots.

3^e V.^a

The second system begins with the marking "3^e V.^a". It consists of four staves. The top two staves feature a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bottom two staves provide a harmonic accompaniment with longer note values and some rests.

The third system consists of four staves. The top two staves continue the fast melodic line from the previous system. The bottom two staves have a more rhythmic accompaniment, including some dotted rhythms and rests.

The fourth system consists of four staves. The top two staves show a continuation of the intricate melodic patterns. The bottom two staves have a steady accompaniment with some chromatic movement.

The fifth system consists of four staves. The top two staves maintain the fast melodic texture. The bottom two staves provide a consistent harmonic support.

The sixth system consists of four staves. The top two staves conclude the fast melodic passage. The bottom two staves end with a final harmonic cadence.

Airs II.^e

Confiteor.

This musical score is for a piece titled "Airs II. Confiteor." It is written for a vocal part and two violin parts (1^e V.^a and 2^e V.^a). The music is in 2/4 time and begins with a key signature of one flat (B-flat). The vocal line is written on a single staff, while the violin parts are written on two staves each. The score is divided into two main sections. The first section, labeled "Airs II. Confiteor.", consists of a vocal melody and a violin accompaniment. The second section, labeled "1^e V.^a", features a more complex arrangement with multiple staves for the violin parts. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The overall style is characteristic of 18th or 19th-century musical notation.

Handwritten musical score for three voices (3^e Va, 4^e Va, and a third voice) and piano accompaniment. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/2. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The third voice part (3^e Va) is marked with a '3' and a 'Va' (Vox). The fourth voice part (4^e Va) is marked with a '4' and a 'Va' (Vox). The piano accompaniment is marked with a 'p' (piano) and includes a '5' in the final measure of the first system. The score concludes with a double bar line.



Airs III.

Malbrouck.

This musical score is for a piece titled "Airs III. Malbrouck." It is written for two violins and a string ensemble. The key signature has one sharp (F#), and the time signature is 6/8. The score is organized into three systems. The first system includes the two violin parts and the first system of the string ensemble. The second system includes the two violin parts and the second system of the string ensemble. The third system includes the two violin parts and the third system of the string ensemble. The violin parts are written in treble clef. The string ensemble is written in two staves per system, with the first staff in treble clef and the second staff in bass clef. The score features various musical notations, including notes, rests, and dynamic markings. The first violin part has a dynamic marking of "P" (piano) and a crescendo hairpin. The second violin part has a dynamic marking of "F" (forte) and a crescendo hairpin. The string ensemble parts include various rhythmic patterns and melodic lines.

1^e V^a

2^e V^a

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3^e V.^a

4^e V.^a

This page of a handwritten musical score contains three systems of staves for violas. The first system, labeled '3^e V.^a', consists of two staves with intricate sixteenth-note runs in the upper staff and sustained chords in the lower staff. The second system, labeled '4^e V.^a', also has two staves with similar complex notation. The third system, which is unlabeled, continues the pattern with two staves of dense musical notation. The paper is aged and shows some staining, and the notation is in dark ink.

La meuniere.

Airs IV^e

Le moulin.

This musical score is for a piece titled "La meuniere." It begins with the tempo marking "Airs IV^e" and the title "Le moulin." The music is written in 2/4 time with a key signature of one flat (B-flat). The score is organized into three systems, each with a vocal line and a piano accompaniment line. The first system shows the vocal line starting with a melodic phrase and the piano line with a rhythmic accompaniment. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal phrase and piano accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

2. V.

First system, first staff. Treble clef, key signature of two flats (B-flat and E-flat), 2/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. There are four triplets marked with a '3' above the notes. The system ends with a double bar line.

Second system, second staff. Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. There are two eighth rests marked with an '8' above the staff. The system ends with a double bar line.

Third system, first staff. Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. There is one eighth rest marked with an '8' above the staff. The system ends with a double bar line.

3. V.

Third system, second staff. Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. There is an 8va marking above the staff. The system ends with a double bar line.

Fourth system, first staff. Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. There is an 8va marking above the staff. The system ends with a double bar line.

Fourth system, second staff. Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes, mostly beamed in pairs. There is an 8va marking above the staff. The system ends with a double bar line.

4.^e V.^a

Musical score for 4th Violin (4. V.^a). The score consists of eight systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a complex, fast-moving melody in the treble staff, characterized by many sixteenth and thirty-second notes, often beamed together. The bass staff provides a simpler harmonic accompaniment with longer note values and rests.

Airs. V.

Life chantoit.

Musical score for "Airs. V. Life chantoit." The score consists of three systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody in the treble staff is more melodic and slower than the previous section, featuring a mix of eighth and quarter notes. The bass staff continues with a simple accompaniment.

This page of handwritten musical notation contains several systems of staves. The first system consists of four staves, all in treble clef with a key signature of one flat (B-flat). The second system begins with a section labeled "1^e V.^a" (First Violin) and consists of two staves in 2/4 time, with the upper staff in treble clef and the lower staff in bass clef. This is followed by three more systems, each containing two staves in treble clef with a one-flat key signature. The notation includes various rhythmic values, accidentals, and phrasing slurs, characteristic of 18th or 19th-century manuscript notation.

2^e V.^a

Handwritten musical score for two violas, 2^e V.^a and 3^e V.^a, in 2/4 time. The score consists of 12 measures. The 2^e V.^a part is written on a single staff, while the 3^e V.^a part is written on two staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The score ends with a double bar line and a fermata. The text "ad libitum" and "sons harmoniq" are written at the bottom of the page.



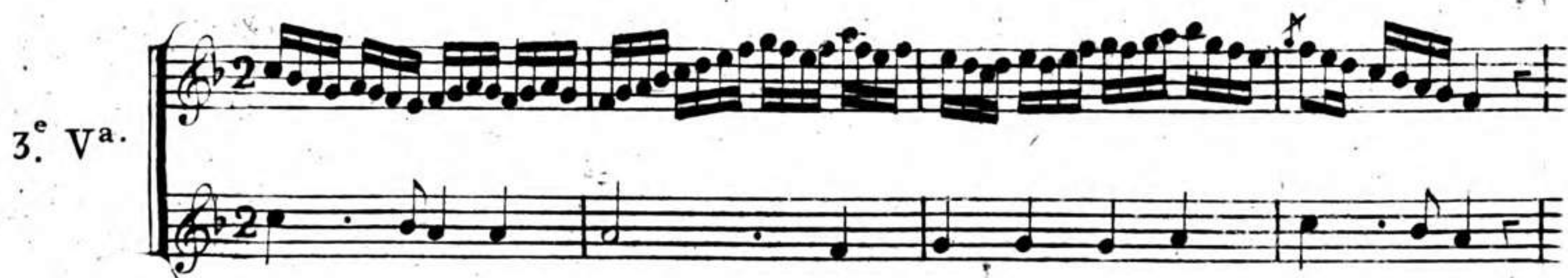
Airs VI.

Je suis

Lindor.

DEZEDE.

1^e V.^a

2^e V.^a3^e V.^a

4.^e V.^a