

Six
SONATINAS

for the

Piano Forte or Harpsichord,

with an Accompaniment for a

Violin or German Flute,

Composed by

JOSEPH DALE,

Opera 3.

Price 5s

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SONATINA

I

Allegro

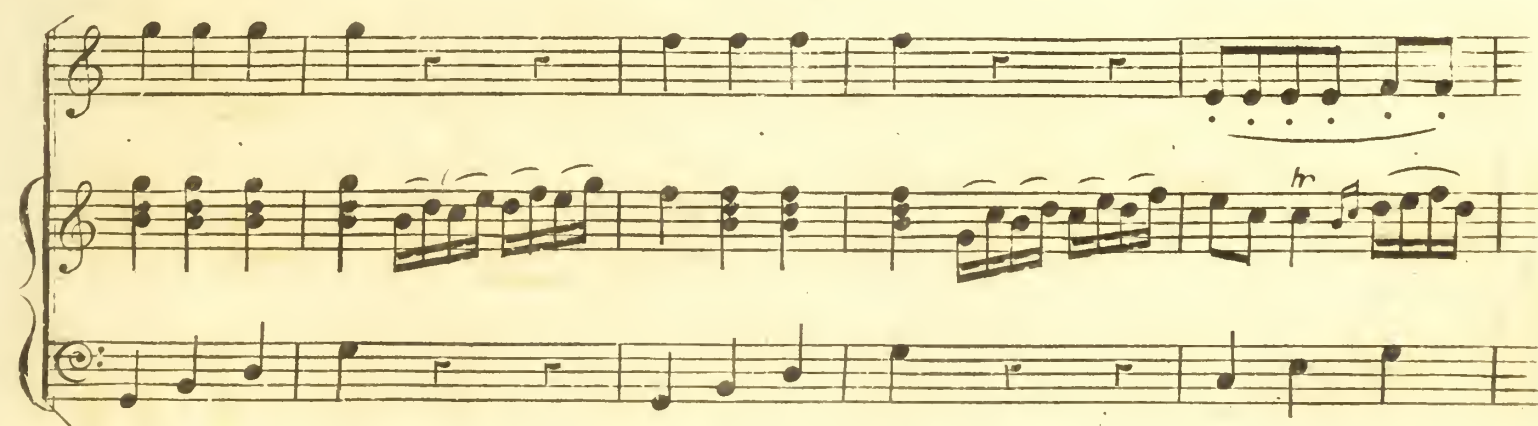
The first system of musical notation, consisting of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The music begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'.

The second system of musical notation, consisting of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The music continues with various melodic and harmonic developments.

The third system of musical notation, consisting of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The music continues with various melodic and harmonic developments.

The fourth system of musical notation, consisting of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The music concludes with a final cadence.

Tempo di
Menuetto

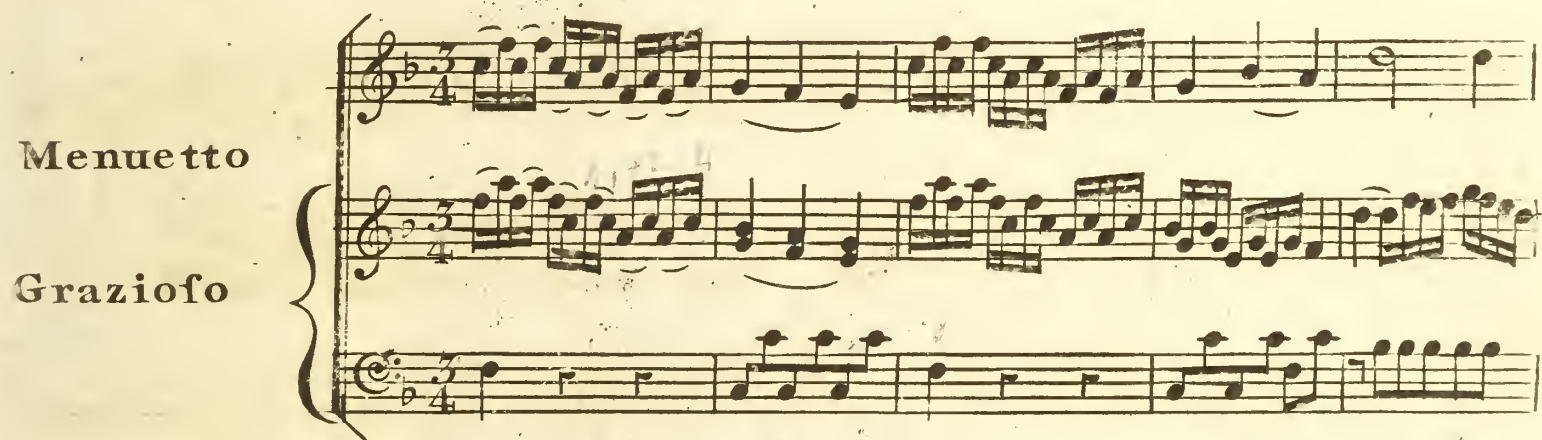
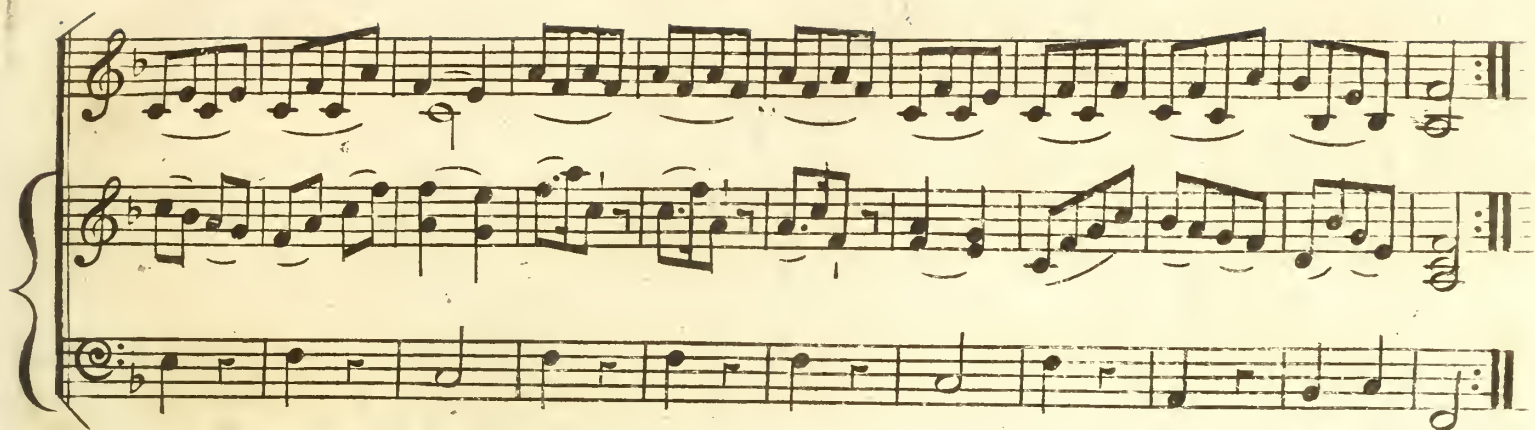


Presto

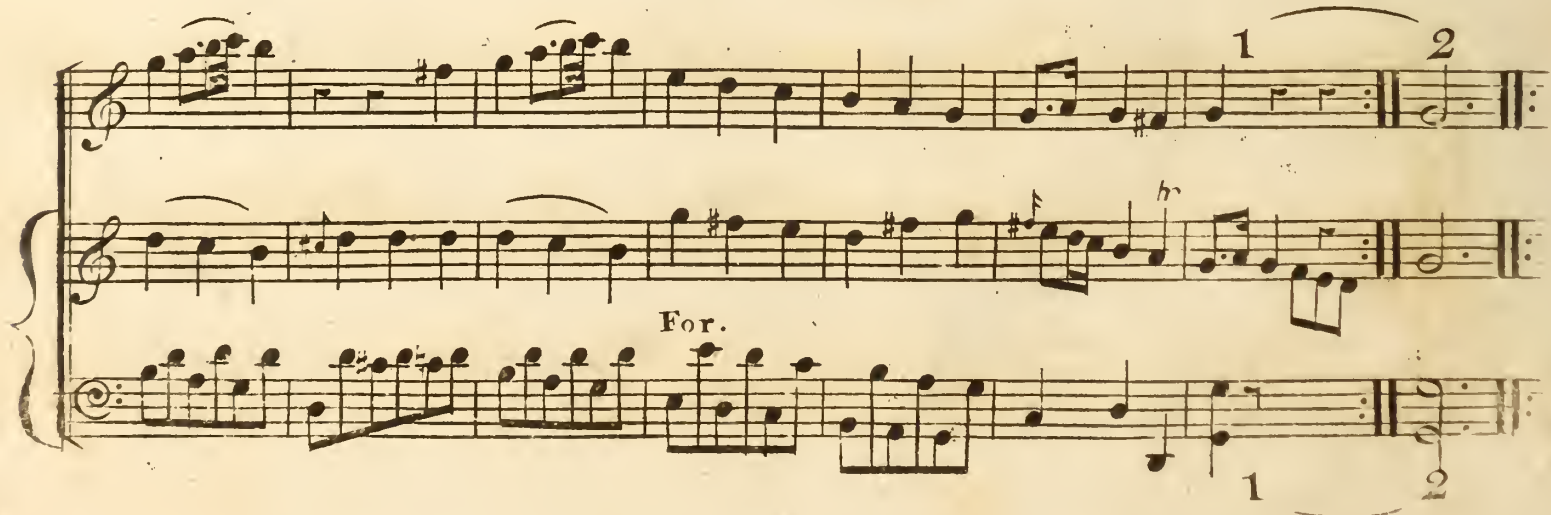
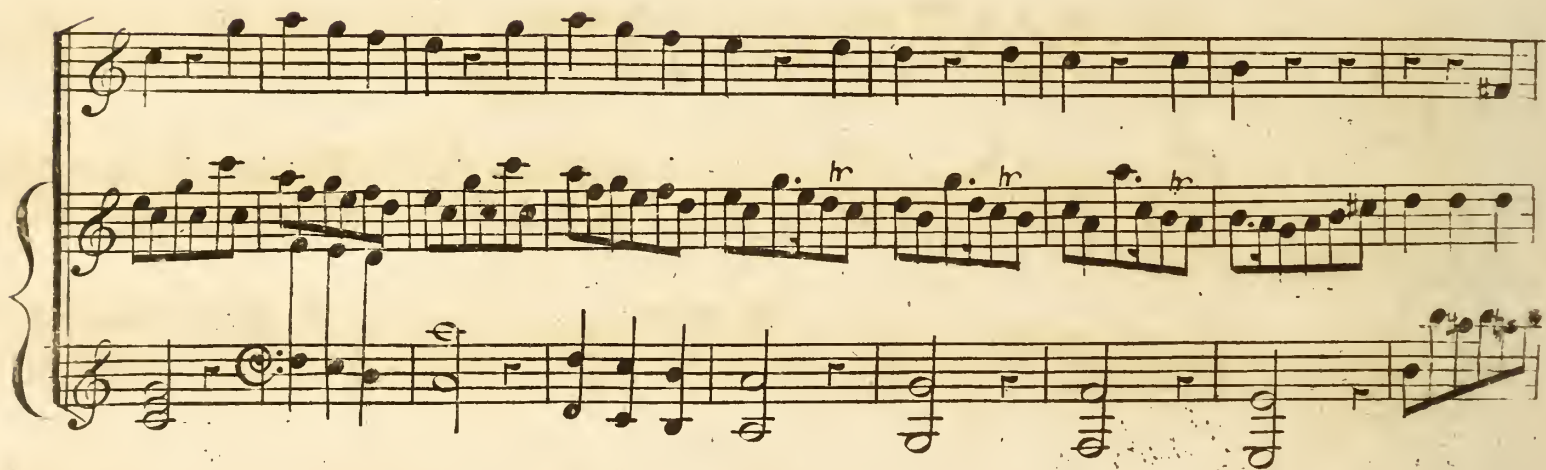
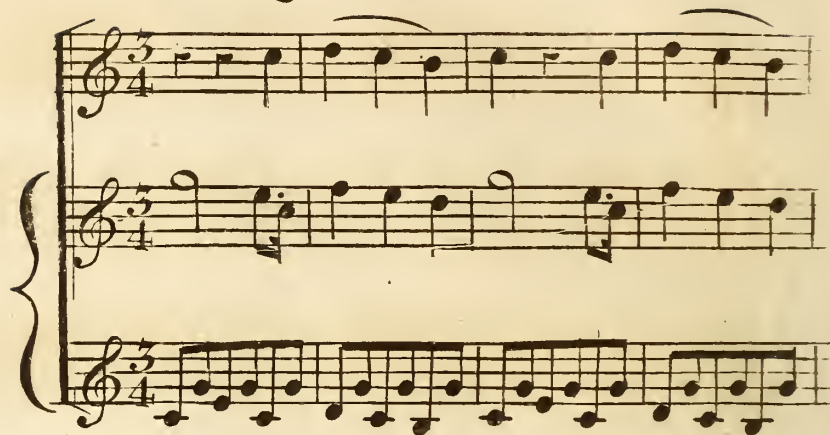
SONATINA

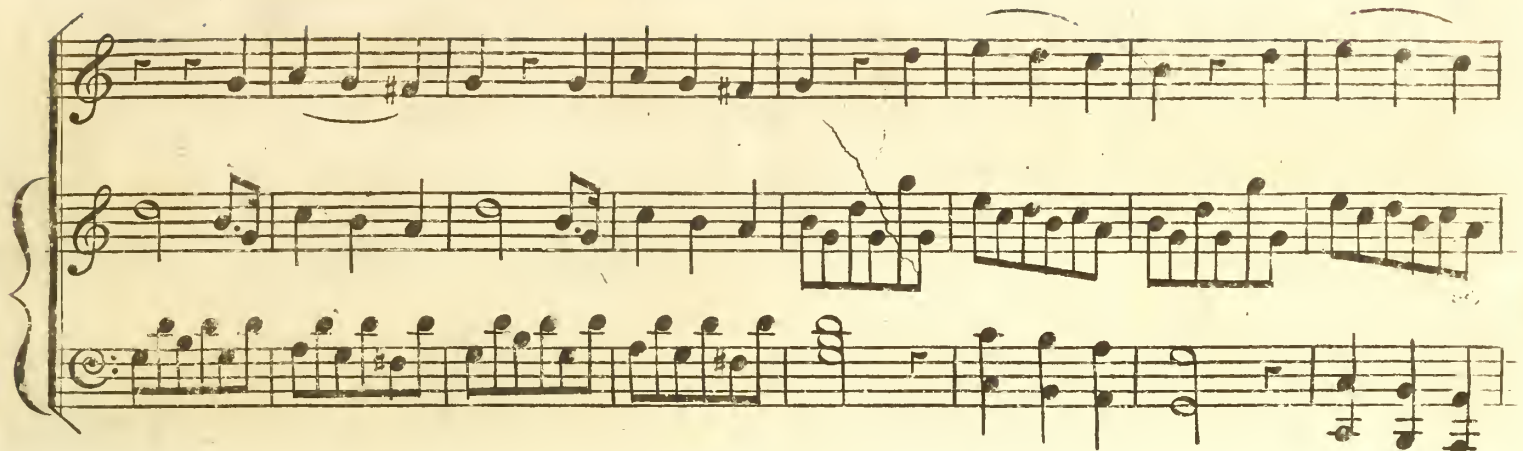
II

The musical score is written for piano and violin. It consists of three systems of staves. The first system is a grand staff with a violin staff on top and a piano grand staff (treble and bass) below. The tempo is marked 'Presto'. The key signature has one flat (B-flat). The time signature is 2/4. The first system shows the beginning of the piece with a violin melody and piano accompaniment. The second system continues the melody and accompaniment. The third system shows the final measures of the piece, ending with a double bar line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The violin part has a melodic line with various ornaments and slurs.



Allegro Moderato

SONATINA
III



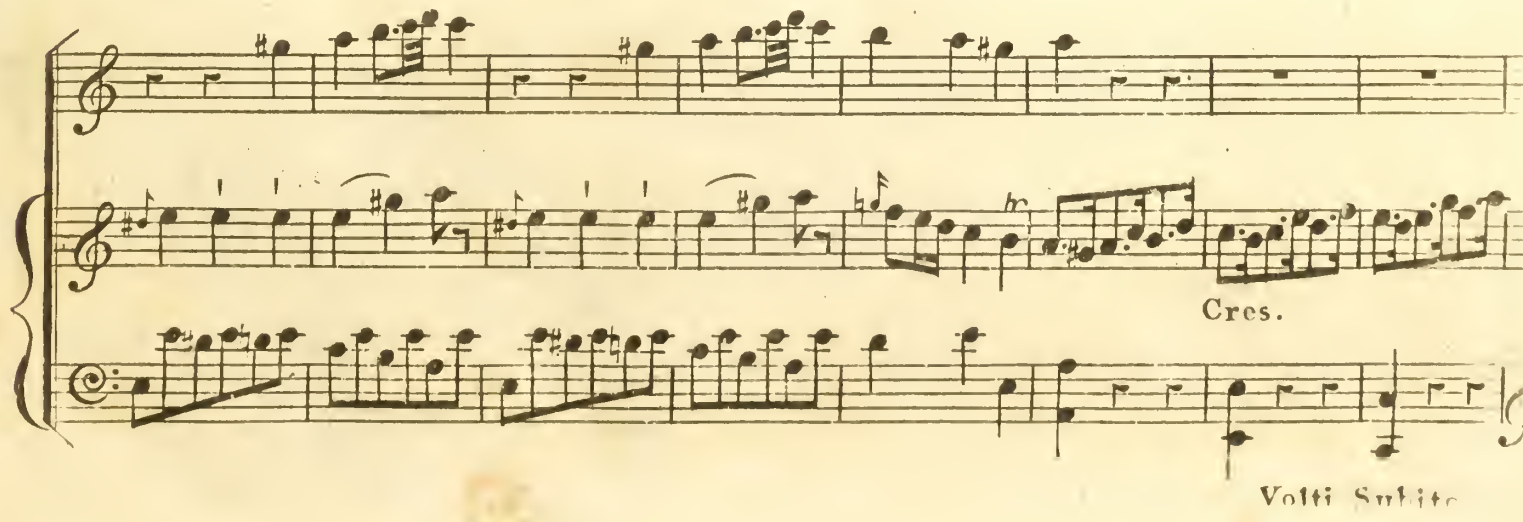
The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line. The bottom two staves are grouped by a brace and represent a piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The music is in a key with one sharp (F#) and a common time signature.



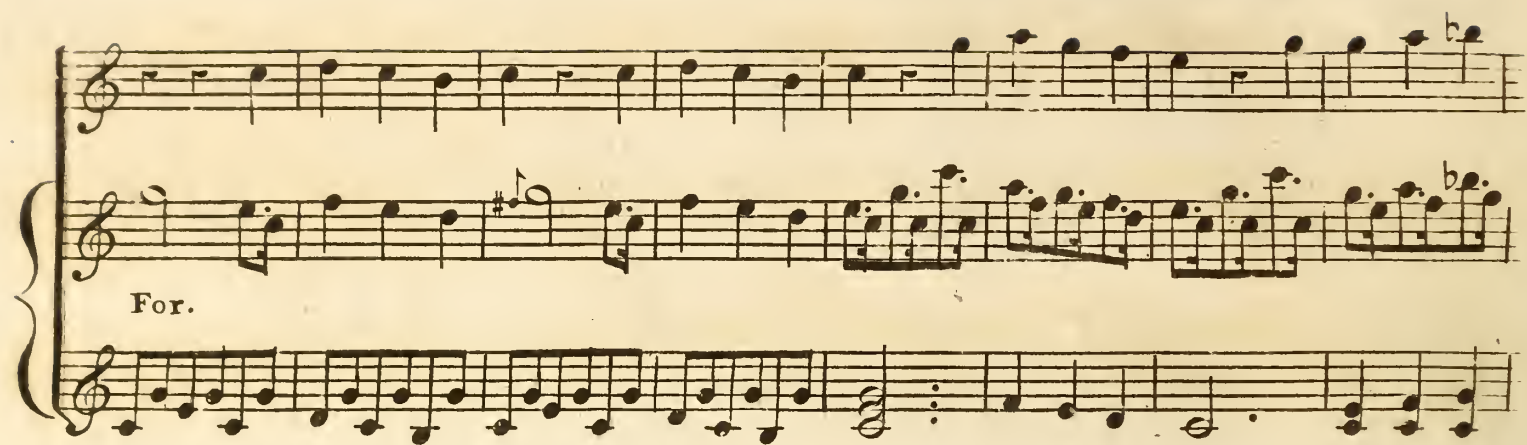
The second system of musical notation continues the piece. It features three staves. The piano accompaniment in the bottom two staves includes handwritten annotations: '3 4 4 2' above the first measure and '4 4' above the fifth measure, likely indicating fingerings or rhythmic patterns. The melodic line continues on the top staff.



The third system of musical notation includes the instruction 'Pia.' (Piano) written on the first staff. The system consists of three staves, with the piano accompaniment in the bottom two staves showing a more active, flowing texture. The melodic line on the top staff continues with some grace notes.



The fourth system of musical notation includes the instruction 'Cres.' (Crescendo) on the right side of the piano accompaniment. The system consists of three staves. The piano accompaniment in the bottom two staves features a dense, rhythmic pattern. The melodic line on the top staff concludes the system. At the bottom right of the page, the instruction 'Volti Subito' is written.



First system of musical notation. It consists of three staves. The top staff is a single melodic line. The middle and bottom staves are grouped by a brace and contain a piano accompaniment. The word "For." is written below the middle staff.

For.

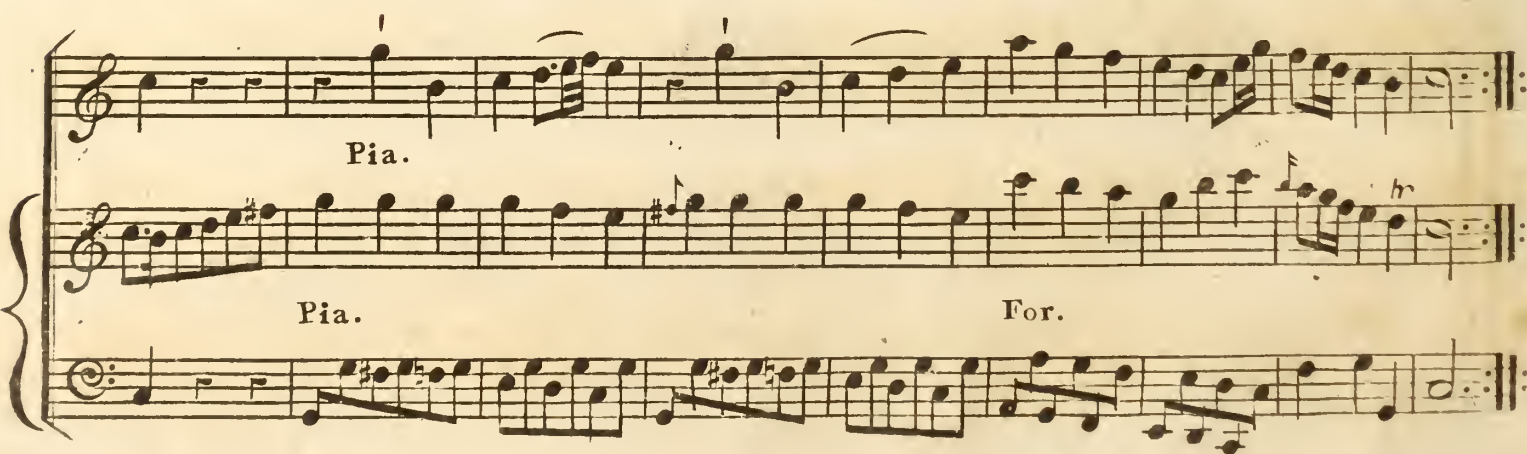


Second system of musical notation. It consists of three staves. The top staff is a single melodic line. The middle and bottom staves are grouped by a brace and contain a piano accompaniment. The word "For." is written below the middle staff.

For.



Third system of musical notation. It consists of three staves. The top staff is a single melodic line. The middle and bottom staves are grouped by a brace and contain a piano accompaniment.



Fourth system of musical notation. It consists of three staves. The top staff is a single melodic line. The middle and bottom staves are grouped by a brace and contain a piano accompaniment. The word "Pia." is written below the middle staff, and the word "For." is written below the bottom staff.

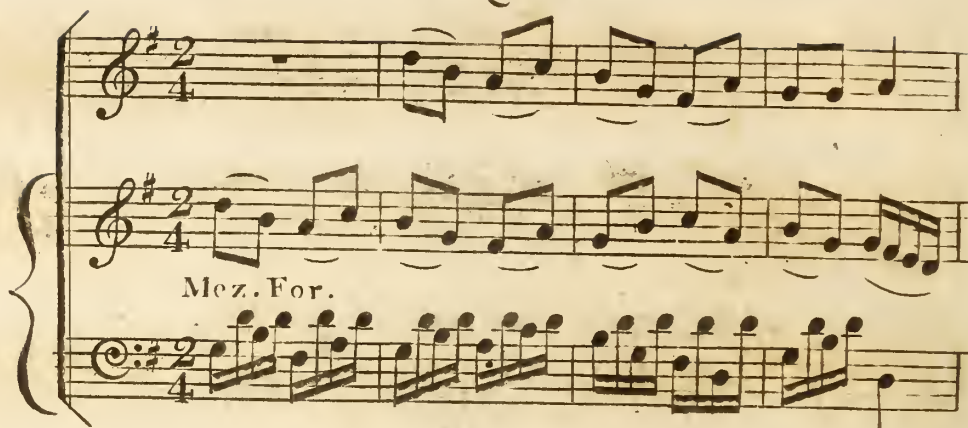
Pia.

Pia. For.

Giga

A handwritten musical score for a piece titled "Giga". The score is written on four systems of staves, each system containing three staves (treble, alto, and bass clefs). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and repeat signs. The handwriting is in ink on aged, slightly yellowed paper. The first system is labeled "Giga" on the left. The score concludes with a double bar line and repeat dots at the end of the fourth system.

Rondo Allegretto

SONATINA
IV

Mez. For.



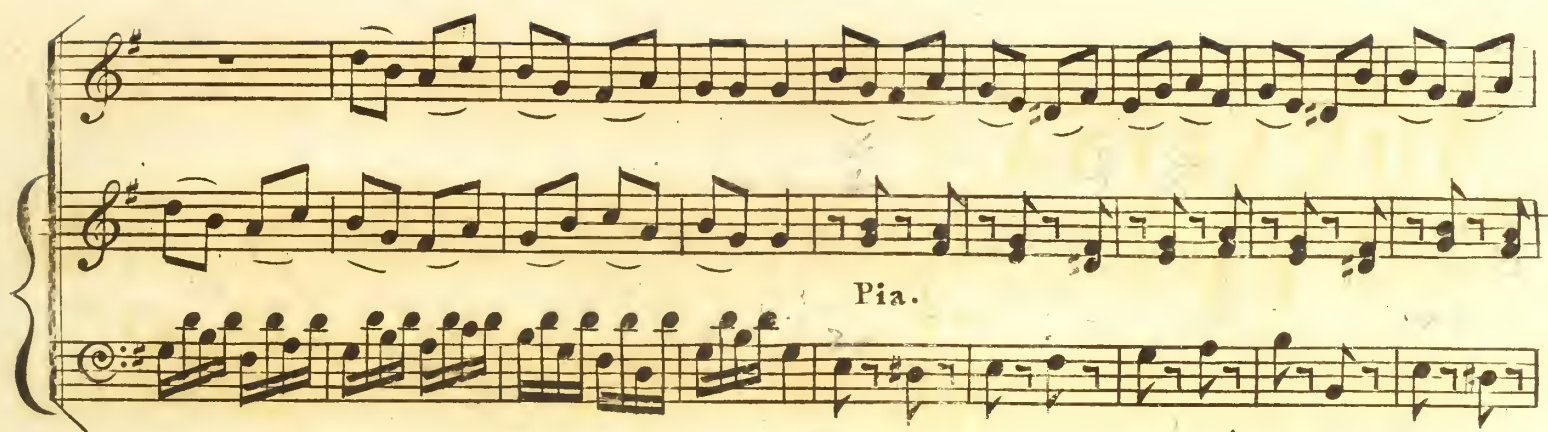
For.



P.P.

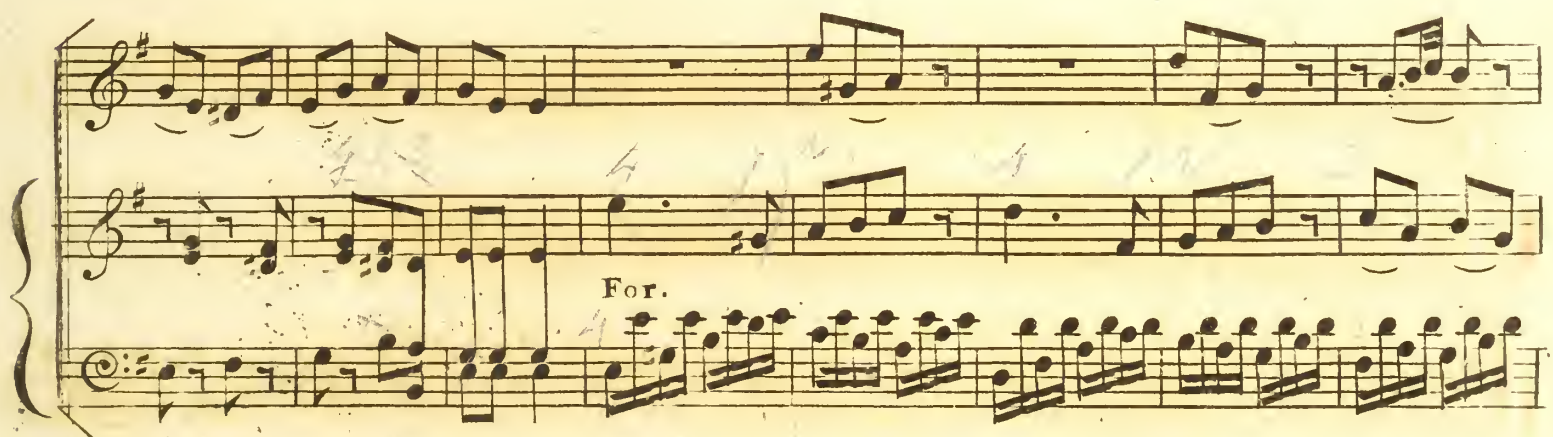


Mez. For.



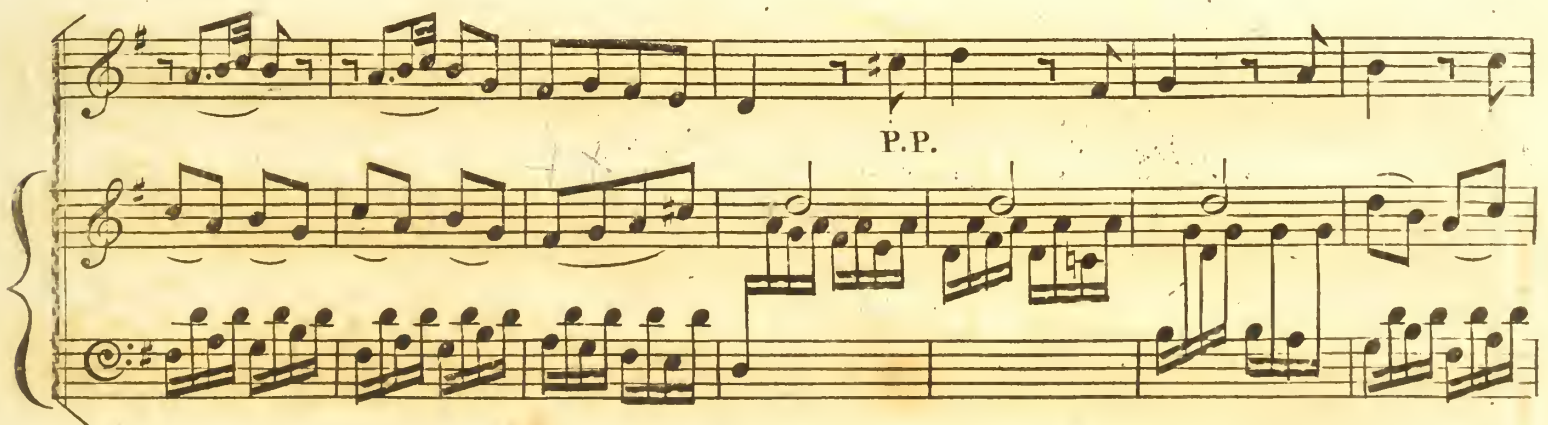
First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of a continuous melody in the upper staff and a rhythmic accompaniment in the lower staff. The word "Pia." is written above the lower staff.

Pia.



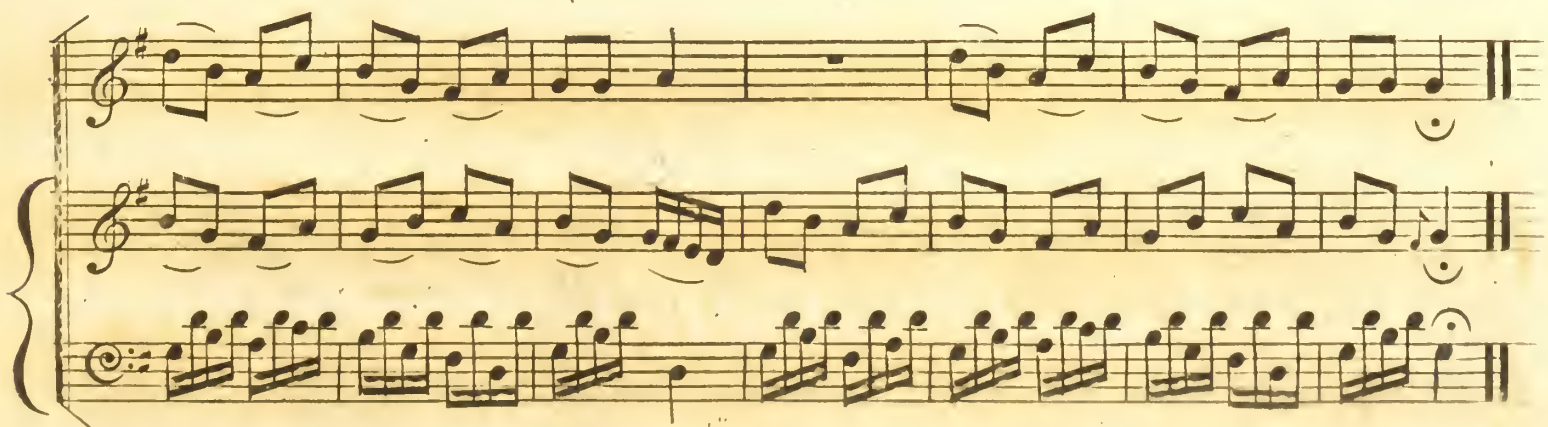
Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of a continuous melody in the upper staff and a rhythmic accompaniment in the lower staff. The word "For." is written above the lower staff.

For.



Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of a continuous melody in the upper staff and a rhythmic accompaniment in the lower staff. The word "P.P." is written above the lower staff.

P.P.



Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of a continuous melody in the upper staff and a rhythmic accompaniment in the lower staff. The system ends with a double bar line.

Presto

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a series of eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a more complex rhythmic pattern with many beamed sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a simpler melody of eighth notes.

The second system of musical notation continues the piece with three staves. The top staff has a treble clef, one sharp, and 2/4 time, with eighth and sixteenth notes. The middle staff is in treble clef with one sharp and 2/4 time, featuring dense sixteenth-note passages. The bottom staff is in bass clef with one sharp and 2/4 time, with a melody of eighth notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with one sharp and 2/4 time, showing a melodic line with some rests. The middle staff is in treble clef with one sharp and 2/4 time, featuring complex sixteenth-note patterns and some triplets. The bottom staff is in bass clef with one sharp and 2/4 time, with a melodic line and some triplets. There are handwritten annotations like "3+3+3" and "2+2+2" above the middle staff.

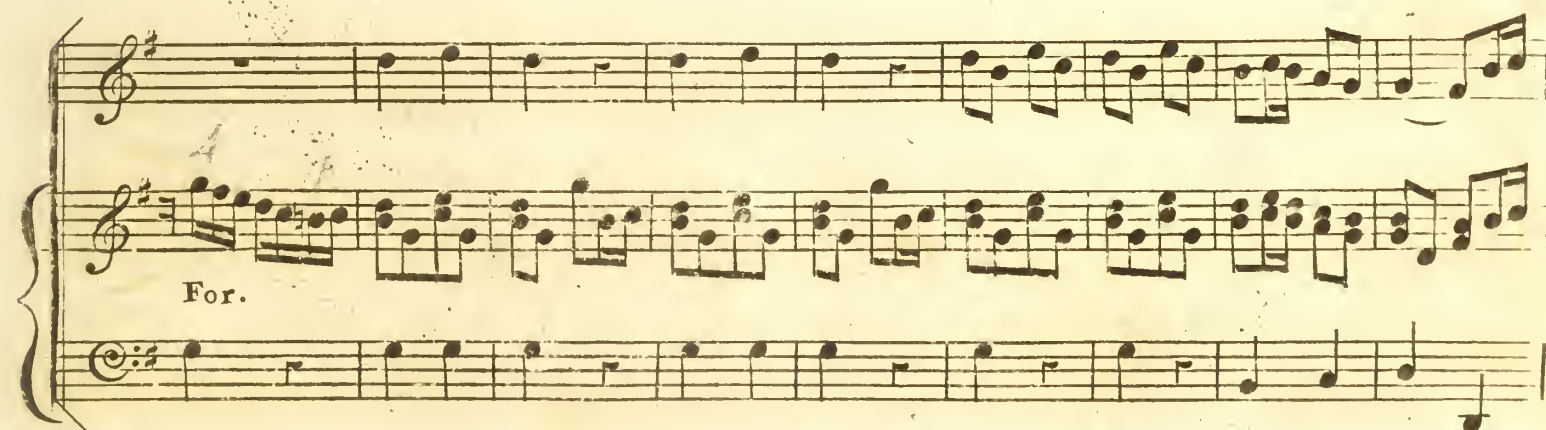
The fourth system of musical notation consists of three staves. The top staff is in treble clef with one sharp and 2/4 time, featuring a melodic line with some rests. The middle staff is in treble clef with one sharp and 2/4 time, showing dense sixteenth-note passages and some triplets. The bottom staff is in bass clef with one sharp and 2/4 time, with a melodic line and some triplets. There are handwritten annotations like "3" and "2+2" above the middle staff.



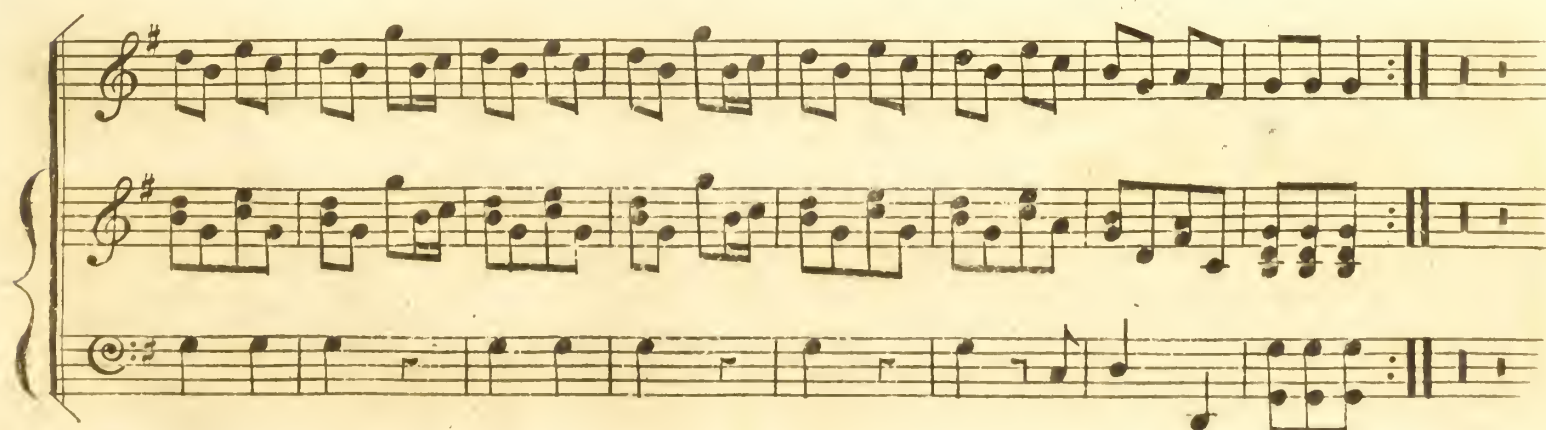
First system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff with treble and bass clefs. The music is in 3/4 time. The tempo marking "Calando." is written above the bass staff. There are handwritten annotations above the treble staff: "3", "3", "12 + 13", "12 + 13", and "40".



Second system of musical notation. The top staff continues the melody. The bottom two staves are a grand staff. The tempo marking "Pia." is written above the treble staff and below the bass staff.



Third system of musical notation. The top staff continues the melody. The bottom two staves are a grand staff. The tempo marking "For." is written above the treble staff.



Fourth system of musical notation. The top staff continues the melody. The bottom two staves are a grand staff. The system concludes with double bar lines.

Andante.

SONATINA

V

Pia. Rinf. Pia. Rinf.

Pia. For. Pia. For.

Pia. For.

Pia. For.

Pia. For.

Pia. Rinf. Pia. Rinf. Pia.

Pia. For. Pia. For. Pia.



First system of musical notation. It consists of three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace and are in bass clef. The key signature has one sharp (F#). The tempo/mood is marked "For." (Forzando) above the first staff and below the middle staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

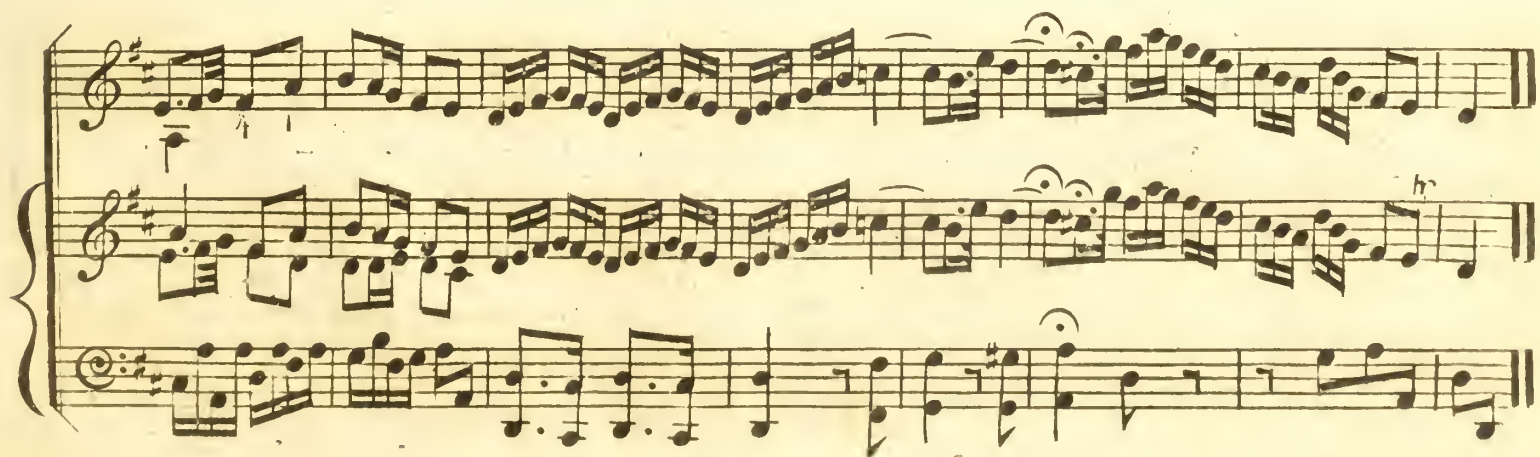
Allegro



Second system of musical notation. It consists of three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace and are in bass clef. The key signature has one sharp (F#). The tempo/mood is marked "Allegro" to the left of the system and "Pia." (Piano) below the middle staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

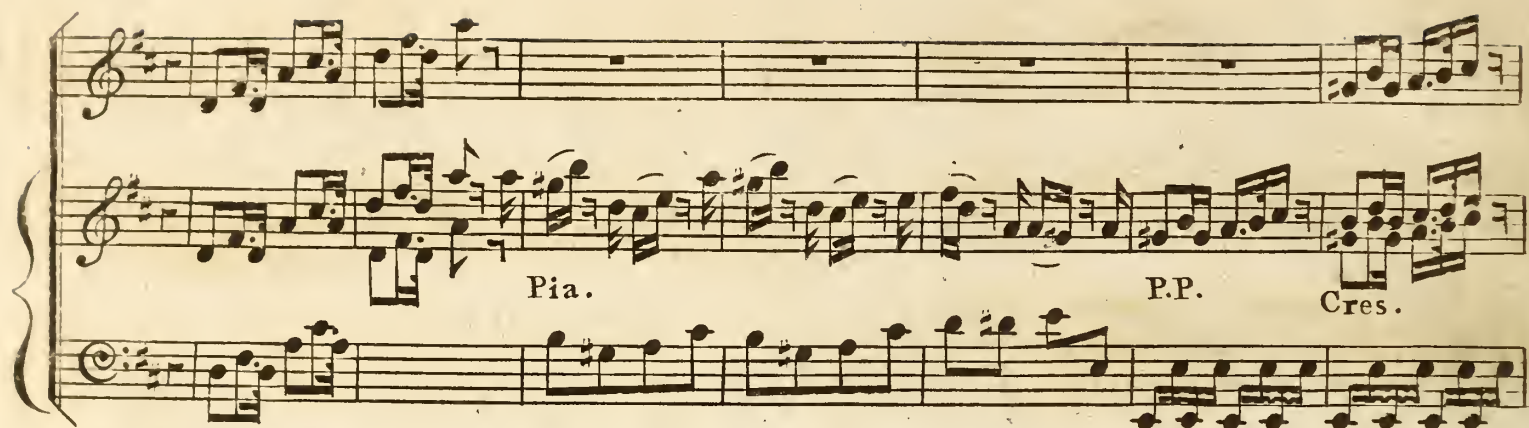


Third system of musical notation. It consists of three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace and are in bass clef. The key signature has one sharp (F#). The tempo/mood is marked "For." (Forzando) below the middle staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



Fourth system of musical notation. It consists of three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace and are in bass clef. The key signature has one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

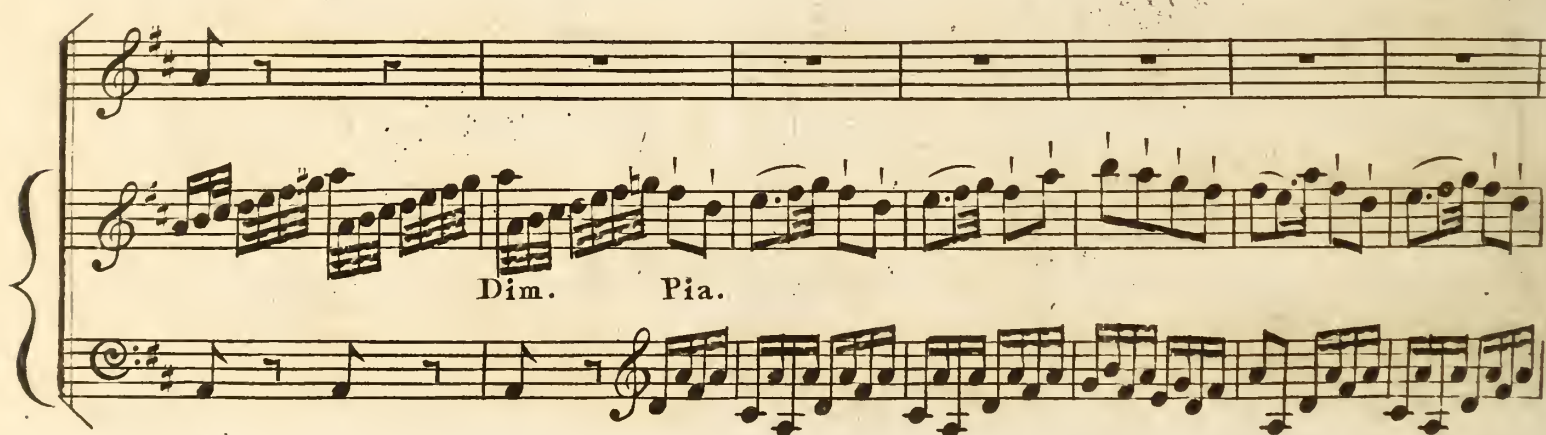
Volti Subito.



First system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff. The key signature has two sharps (F# and C#). The bottom staff contains the markings *Pia.*, *P.P.*, and *Cres.*.



Second system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff. The key signature has two sharps (F# and C#). The bottom staff contains the markings *For.*, *Pia.*, *Cres.*, and *For.*.



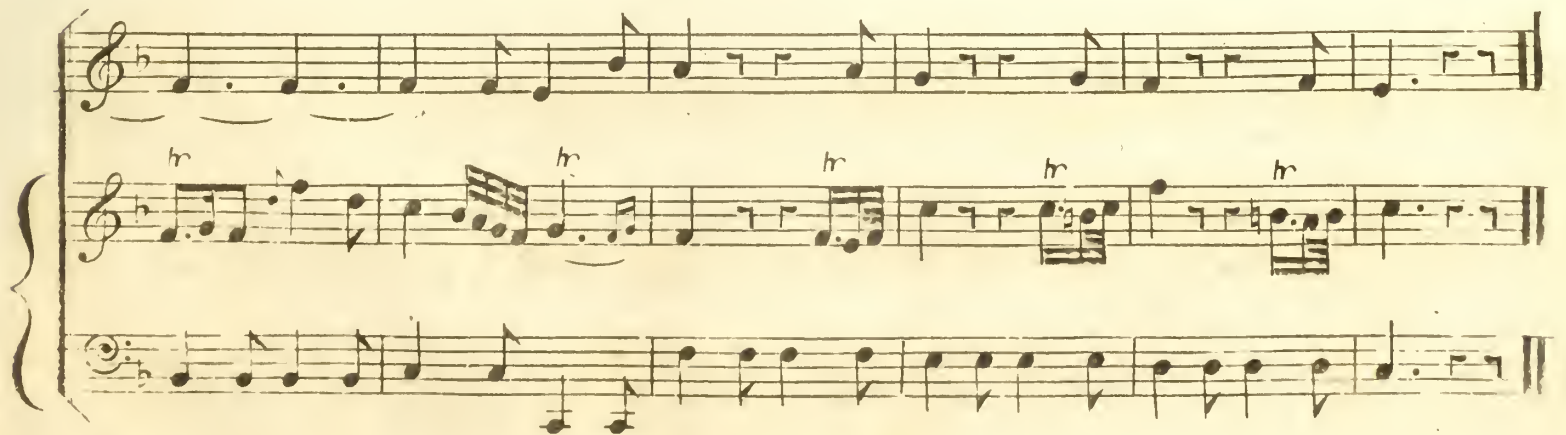
Third system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff. The key signature has two sharps (F# and C#). The bottom staff contains the markings *Dim.* and *Pia.*.



Fourth system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff. The key signature has two sharps (F# and C#). The bottom staff contains the marking *For.*.



SONATINA VI



RONDO

Allegro

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 it. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro'. The first two staves are marked 'Pia.' (Piano). The music features a melody in the upper staves and a rhythmic accompaniment in the lower staff.

Second system of musical notation, continuing the piece. It also consists of three staves. The upper staves are marked 'For.' (Forzando), indicating a change in dynamics to a stronger sound. The accompaniment in the lower staff continues with its rhythmic pattern.

Third system of musical notation. This system includes a repeat sign (double bar line with dots) in the middle of the first two staves, indicating a return to a previous section of the music. The accompaniment continues throughout.

Fourth system of musical notation, the final system on this page. It continues the melodic and accompanimental lines established in the previous systems.



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 it. The key signature has one flat (B-flat). The top staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The word "Pia." is written above the first measure of the top staff. The grand staff features a complex accompaniment with many beamed sixteenth and thirty-second notes. The word "Dim." is written above the middle of the grand staff, and "Pia." is written above the final measure of the grand staff.



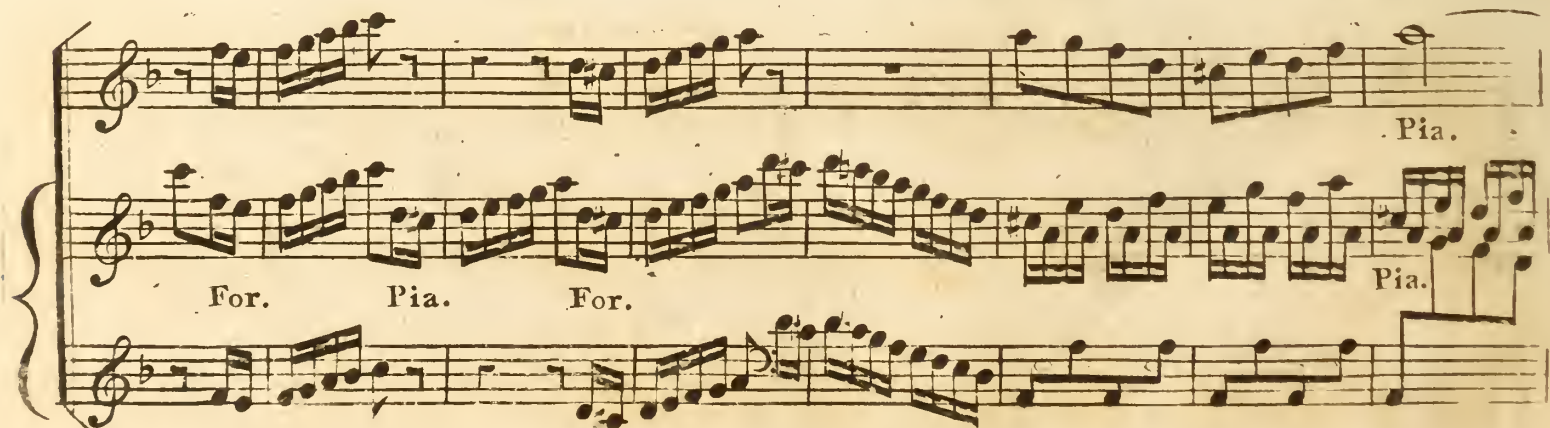
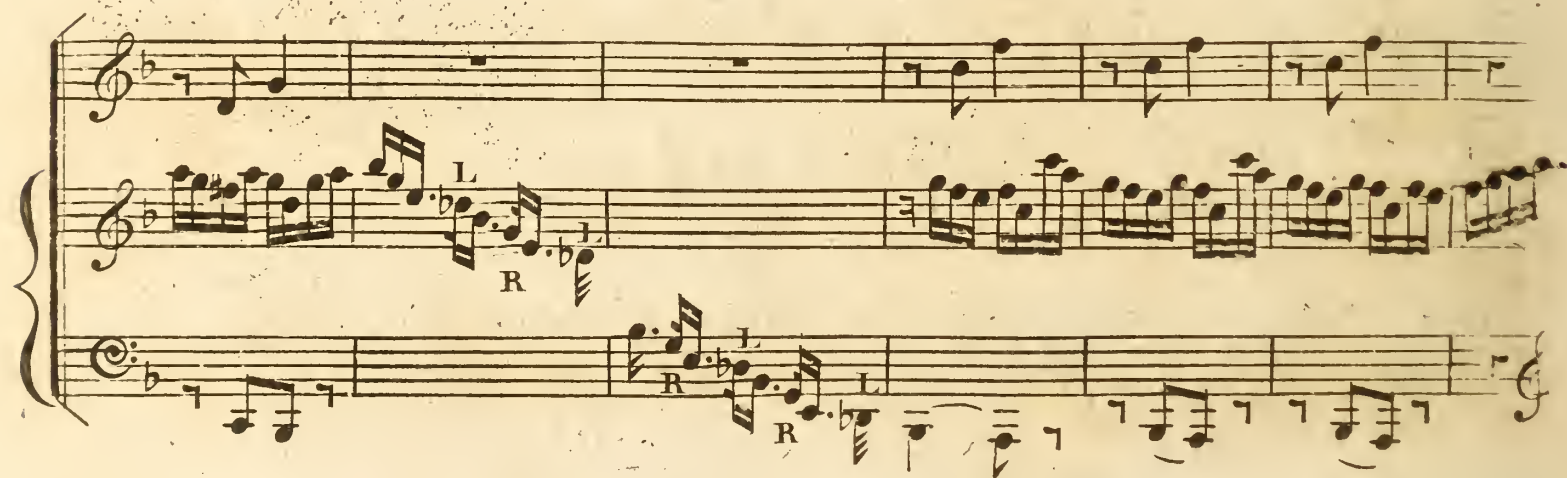
Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below it. The key signature has one flat. The top staff contains a melodic line with some slurs. The grand staff continues the complex accompaniment with dense beamed notes.



Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below it. The key signature has one flat. The top staff continues the melodic line. The grand staff continues the accompaniment. The word "For." is written above the final measure of the grand staff.



Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below it. The key signature has one flat. The top staff continues the melodic line. The grand staff continues the accompaniment. The system ends with a double bar line and repeat dots.





First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part is marked with dynamics: *For.* (Forzando), *Pia.* (Pianissimo), *For.*, and *P.* (Piano). The system concludes with a repeat sign.



Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a complex, flowing texture with many sixteenth and thirty-second notes.



Third system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a complex, flowing texture with many sixteenth and thirty-second notes. The system concludes with a repeat sign.



Fourth system of musical notation, concluding the piece. The vocal line ends with a fermata, and the piano accompaniment features a complex, flowing texture with many sixteenth and thirty-second notes. The system concludes with a repeat sign.

FINE.

10/45
am/

Six
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The Siege of Belgrade D ^o	10 6	The Peasant by Moulds	0 6	Could a Man be secure	N ^o 3. Tu che puoi bell Idol	0 6
The Minuet & Air as Sung		Little Joe by D ^o	0 6	Drink to me only	N ^o 4. Caro Bosco	0 6
by Sig ^a Storace in D ^o	1 0	Poor Mary by D ^o	0 6	Fair Phillis I saw	N ^o 5. Nice lestrema Volta	0 6
Blithe as the hours, in D ^o	1 0	The Caledonian Maid writ		How merrily we live	N ^o 6. Mufa Mia	0 6
Of plighted faith, Duett	1 6	ten by Peter Pindar Esq ^r	0 6	Flora gave me	N ^o 7. Aure amiche	0 6
Tho' you think, D ^o	1 0	La Virginella	0 6	Fair sweet cruel	N ^o 8. Ecco quel fiero	0 6
All will hail	1 0	Donald	0 6	When all alone	N ^o 9. Ah Rammenta	0 6
No more I'll heave	1 0	The Maid of Selma	0 6	Fair Aurora (Duett)	N ^o 10. Pieni di Nettore	0 6
Sometime ago	1 0	O talk not to me	0 6	On softest Beds	N ^o 11. Region chi pretende	0 6
How few know how	1 0	Auld Robin Gray	0 6	When gay Bacchus	N ^o 12. Trova un fol	0 6
The Rose & the Lilly	1 0	Broken Bridge	0 6	You ask me dear Jack	N ^o 13. Pastorella al colle	0 6
The sapling Oak	1 0	Tho' Prudence with Var ^s	0 6	The Jolly Vicar Led	N ^o 14. Dove ando	0 6
Rosina by Shield	8 0	Haste a rosy wreath by King	0 6	the Bells now ring	N ^o 15. Mi soprende	0 6
When William at Eve by D ^o	0 6	See beneath yon Bowr D ^o	0 6	Che dolce Liquore	N ^o 16. Crudo amor	0 6
The Maid of the Mill D ^o	0 6	Rosline Castle	0 6	Come Shepherds	N ^o 17. Si placar	0 6
The Bud of the Rose D ^o	1 0	Song & Duett in the Critic	0 6	Hail lovely Shade	N ^o 18. Pietà ti chieggo	0 6
Henry cull'd by D ^o	1 0	One kind Kiss, Song & Duett	0 6	Fear no danger & From the	Nel partir by Bach	2 6
When bidden to the Wake	1 0	Melissa	0 6	fair Lavinian Shore (Pedlar)	Allor che il Vincitore	1 0
Sweet Transports by D ^o	1 0	In airy dreams, Song & Duett	0 6	Which is the properest Day	Infelice in van m'affanno	2 6
When the rosy Morn D ^o	1 0	The Scotch Shepherd Ebdon	1 0	Swell the Song & Lovely	Dei pietosi in Talcimento	1 0
Whilst with Village Maids	1 0	Hark the hollow Woods		as the rising Morn	Frena la belle Lagrime	1 0
Light as thistle down D ^o	0 6	Song & Duett	0 6	Smiths are good fellows	Nell ogetto che m'accende	1 0
Fitch of Bacon by Shield	10 6	When we're Married, in the		Of all the brave Birds Come	Aguss 6 favorite Duets	5 0
Within this Breast, sung by		Surrender of Calais	1 0	all noble Souls & Mr Speaker	Gyrowetz Ariettes Op. 5	
Mrs. Billington in D ^o	1 0	There's nae luck	0 6	The Amorous Parley	dedicated to Mrs. Plowden	7 6
No 'twas neither shape nor		How imperfect is expression	0 6	Adieu to the Village	Gyrowetz Duets dedicated	
feature in D ^o	1 0	Somebody	0 6	Perche veggio fi rai	to the Miss Abrams Op. 13	7 6
The heart the gallant in D ^o	1 0	Never 'till now	0 6	Su cantiamo Su Beviamo	Mellico's Songs dedicated	
Deaf Lover by Shield	1 6	The Tobacco Box	0 6	Quelle piu me Bianchi	to the Hon. Mrs. Hobard	5 0
Artaxerxes arranged without		The Negro Boy by Dr. Miller	1 0	O come again my Love	Crudel perche Duett	2 6
the Tenor Cliff 3 ^d Edition	10 6	The Pensive Rose (Pittman)	1 0	Fear no danger	Care donne by Storace	2 6
The Soldier tired in D ^o	0 6	Tippoo's Defeat	1 0	Where art thou Wanton	Io non era by D ^o	2 6
Water parted from the Sea	0 6	Softly rise ye Southern Breeze	1 0	Within an harbour	Che vi par (Trio) Sarti	3 0
Sweet Passion of Love in Cymon	6	Hope told a flattering Tale	1 0	To soften care & Happy	Ah che nel petto	2 6
Yet awhile sweet sleep in D ^o	0 6	Henry's Cottage Maid	1 0	We be three poor Mariners	Da questi Lineamenti	2 0
When Daifies pied, and		Babbling Echo Song & Duett	0 6	Gather your Rose Buds	Ahi lo Tropiede	2 0
Where the Bee sucks	0 6	Jackson's Songs Op. 4.	10 6	Ancient Phillis, & Sir	Ti riverisco (Paeffello)	1 6
Dr. Beaties Hermit, Giordani	2 6	Canzonets Op. 9.	10 6	you're a comical fellow	Pandolfetto D ^o (Duett)	2 6
Continuation to D ^o by D ^o	2 6	'Twas when the Seas by D ^o	0 6	Damon & Clora, How	Cara Borza (Trio)	3 6
Colin and Lucy by D ^o	2 6	Go gentle gales by D ^o	1 0	great is the pleasure, &		
Seftini's Rondo	1 0	O say thou dear possessor		Winde gentle ever green	Azor Azor (French)	0 6
Cherokee Indian by D ^o	3 0	of my Breast by D ^o	1 0	How sweet in the Woodlands	Ombres Chinoise	0 6
Lady Jane Grey's Lamentation	2 0	Time has not thinn'd by D ^o	1 0	Together let us range	Nous nous Amions	0 6
Balow my Babe by D ^o	1 0	O dear what can the matter	1 0	When Phœbus the tops &	Aimons comme	0 6
Dear Image and the		Tho' late I was a Coblers Wife	0 6	As I saw fair Clora	Mon honneur dit	0 6
Gypsy Song both by D ^o	0 6	Sally in our Alley	0 6	8 Glee's by W.B. Earle Esq ^r	Avec les Jeux	0 6
O say bonny Lads	1 0	Banks of the Dee	0 6	Ye spotted Snakes by D ^o	Est il un fort	0 6
Woe betide &c. by Dale	0 6	Man of Kent & Moderation	0 6	Time has not thinn'd	Amants qui vous	0 6
Volunteers Song & Mark D ^o	0 6	God save the King	0 6	From night till morn	J'ai vu Life	0 6
Why droops my Nan D ^o	0 6	Rule Britannia	0 6	Oh thou wert born to please	C'est votre Bontè	0 6
Amanda by D ^o	0 6	Britons strike home	0 6	Sweet is the breath of morn	Un jour Colin	0 6
The new blown Rose by D ^o	0 6	Come cheer up my Lads	0 6	And must we part forever	Barbare Amour	0 6
Lovely Delia by D ^o	0 6	Maternal Tendernefs	0 6	Viva Tutti	C'est pour toi	0 6
Flattering Hope by D ^o	0 6	Captivity, Sung by Mrs.		O dear what can the matter	Belle Rosine, sung by Mrs.	
The Post Boy by D ^o	0 6	Crouch & by Storace	1 0	be for 1, 2, 3, 4 or 5 Voices	Crouch in the Heirefs	0 6
The Norfolk Shopkeeper D ^o	0 6	Undaunted Britons, Sung		Lads & Lasses (Atterbury)	Quel Beau Jour	0 6
Dear is my little native Valed	0 6	by Mr. Dignum (Atterbury)	1 0	Will you go to the Fair	Qui noir & Veillon mes Sorus	0 6
The Prince unable, by Handel	0 6	Say why a bluff o'er spreads		Come mount your Fleet	L'amour et un enfant	0 6
Ye sacred Priests, & Farewell		the Rose by D ^o	1 0	Happy we who thro' the	Souvent une erreur	0 6
ye limpid Springs, D ^o	0 6	Mark the sweet Rose bud D ^o	1 0	Smiling Health (Glee)	Heureuse Fleur	0 6
Angels ever bright & fair D ^o	0 6	When 'tis Night	0 6	Aprilles Duos (Italian)	Une Petite Fillette	0 6
Oh had I Jubal's Lyre, D ^o	0 6	The Lullaby (Storace)	1 0	2 ^d set	Life Penitente	1 0
Let me wander, & Let the		Old care begone	0 6	Rauzzini's 12 Duets Op. 5	Cœur Sensible	0 6
merry Bells, by D ^o	0 6			La Clemenza di Scipione	Il pleut bergere	0 6
Pious Orgies by D ^o	0 6			in 3 Acts each	Quand le bien Aime	0 6
Sweet Bird by D ^o	0 6			Demofonte	Ah! vons dirai-je w Var ^s	0 6
Comfort ye my People, &				La Governante	Adieu Bergere	0 6
Ev'ry Valley by D ^o	1 0			Non tener bell Idol mio	L'autre jour la begere	0 6
I know that my Redeemer	0 6			La Virginella	Ton Absence coufoit	0 6
He was despised, by D ^o	0 6			Sento che in seno	Avotre belle foyez fidelle	0 6
He shall feed his flock	0 6			Un Amante Sventurato	Pauvre Jacques	0 6
What tho' I trace	0 6			Questo cor	An ca ira & Hinner Romance	0 6
Pleasure my former ways	0 6			Ai dolce affetti miei	Sot que Lubri n'aima	0 6
Off on a Plat & Total Eclipse	0 6			Se un core	Alons enfans de la Patrie	0 6
From rosy Bowrs by Purcell	0 6			Quegli Occhietti	Marche des Mousquetaires	0 6
Mad Bells of Bedlam by D ^o	0 6			Piangero la sorte mia	Les Adieux de Louis XVI	0 6
Full fathom five, & Come				Infelici Sventurato	Hinner's Songs &c.	7 6
unto these yellow sands D ^o	0 6			Anfossi's 2 grand Duets		5 0

DIVINE MUSIC.

A new Edition of the
Magdalen Hymns in which
the Chords are added - 2 6
The Lord my Pasture
Morning & Evening Hymn
The Easter Hymn w Var^s
Hear my Prayer, (Kent)
Happy Soul (The Petition)
The opening of an Organ
choice collection of 9 Volun-
taries by Hawdon

SONATINA

I

Allegro

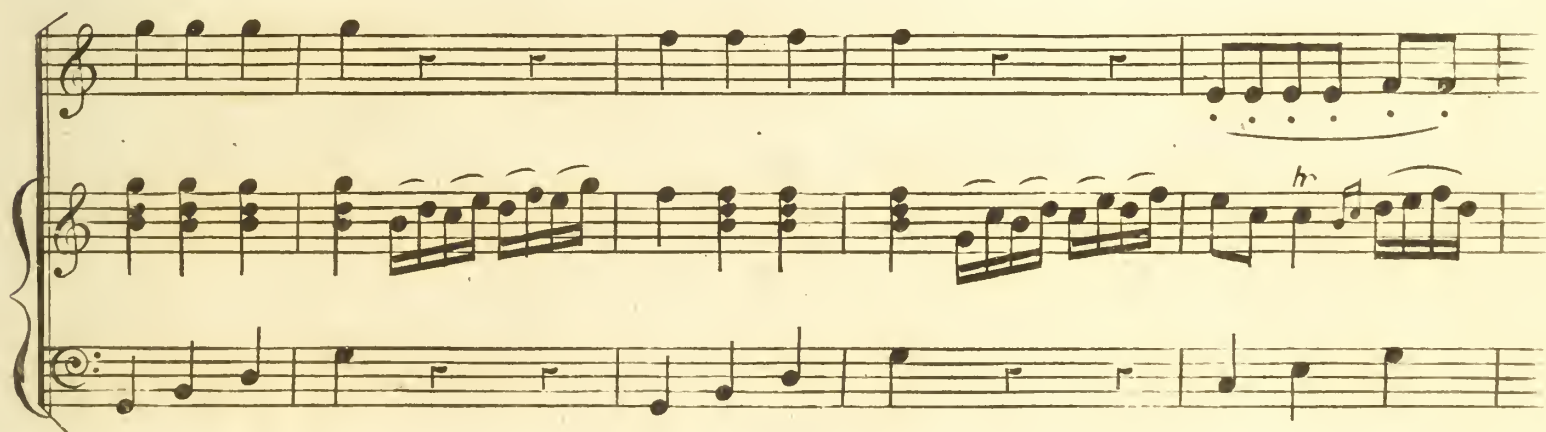
The first system of musical notation for the Sonatina I. It consists of a treble staff and a bass staff, both in 2/4 time. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is in 2/4 time, as indicated by the time signature. The first measure of the treble staff contains a half note G4, a quarter note A4, and a quarter note B4. The first measure of the bass staff contains a half note F3, a quarter note G3, and a quarter note A3. The music continues with a series of eighth and sixteenth notes, creating a lively and rhythmic melody.

The second system of musical notation for the Sonatina I. It consists of a treble staff and a bass staff, both in 2/4 time. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is in 2/4 time, as indicated by the time signature. The first measure of the treble staff contains a half note G4, a quarter note A4, and a quarter note B4. The first measure of the bass staff contains a half note F3, a quarter note G3, and a quarter note A3. The music continues with a series of eighth and sixteenth notes, creating a lively and rhythmic melody.

The third system of musical notation for the Sonatina I. It consists of a treble staff and a bass staff, both in 2/4 time. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is in 2/4 time, as indicated by the time signature. The first measure of the treble staff contains a half note G4, a quarter note A4, and a quarter note B4. The first measure of the bass staff contains a half note F3, a quarter note G3, and a quarter note A3. The music continues with a series of eighth and sixteenth notes, creating a lively and rhythmic melody.

The fourth system of musical notation for the Sonatina I. It consists of a treble staff and a bass staff, both in 2/4 time. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is in 2/4 time, as indicated by the time signature. The first measure of the treble staff contains a half note G4, a quarter note A4, and a quarter note B4. The first measure of the bass staff contains a half note F3, a quarter note G3, and a quarter note A3. The music continues with a series of eighth and sixteenth notes, creating a lively and rhythmic melody.

Tempo di
Menuetto



II

Handwritten musical score for "The Bird Song" by J. B. Cramer. The score is written on three staves. The top staff is for the Treble Clef, the middle for the Treble Clef, and the bottom for the Bass Clef. The key signature is one flat (B-flat) and the time signature is 2/4. The music features a melody in the upper staves and a bass line in the lower staff. There are handwritten annotations above the middle staff, including "2 4 + 1 4 + 2 4 + 4 3 + 1 2 4".

Handwritten musical score for three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music consists of eighth and sixteenth notes, often beamed together. There are some handwritten annotations in blue ink above the second staff, including "154" and "184". The score ends with a double bar line and repeat dots.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef with a key signature of one flat and contains a melodic line with many beamed eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one flat and contains a bass line. The music is written in a cursive, handwritten style. The paper is aged and yellowed. The title 'The Rose Tree' is written in a decorative, cursive font at the top center of the page.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are grouped by a brace and are in bass clef with the same key signature. The music features a continuous melody with eighth and sixteenth notes, including many beamed pairs and triplets, and concludes with a double bar line and repeat dots.

Menuetto

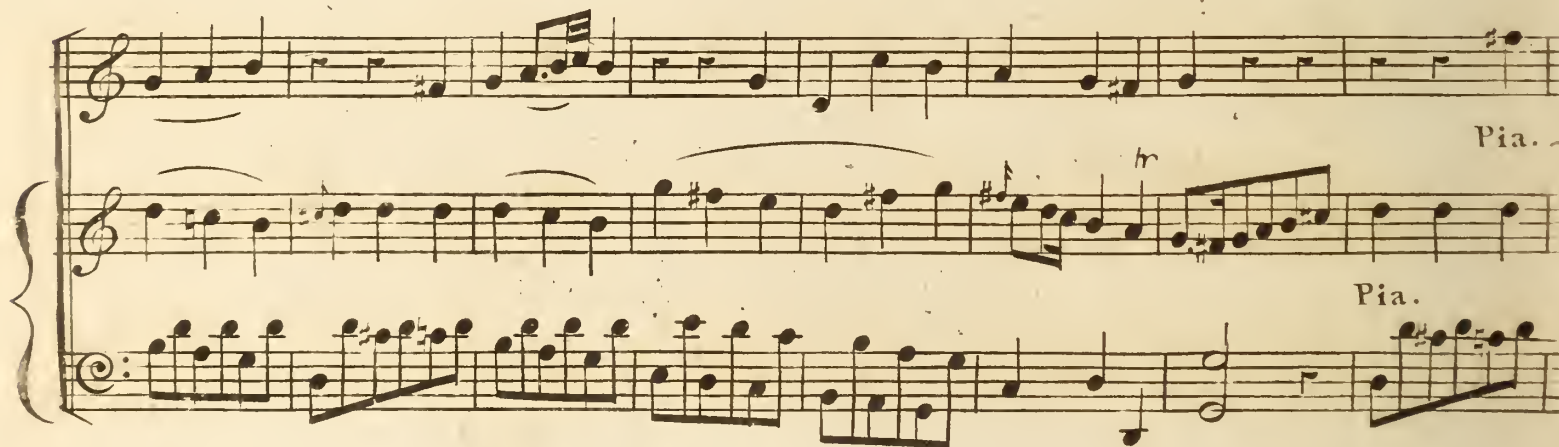
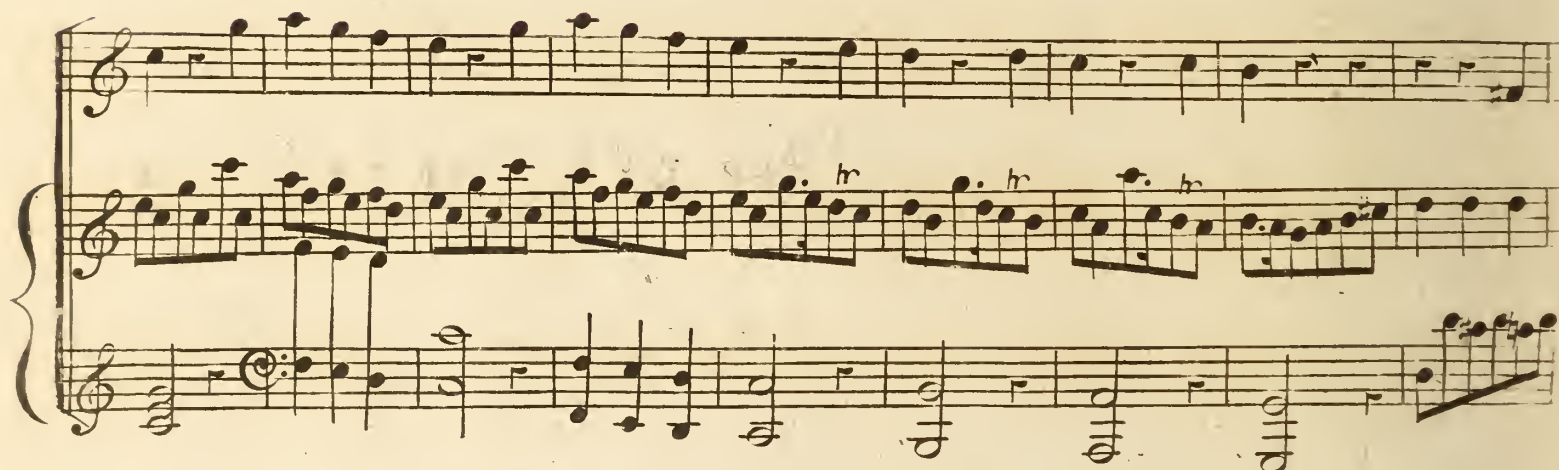
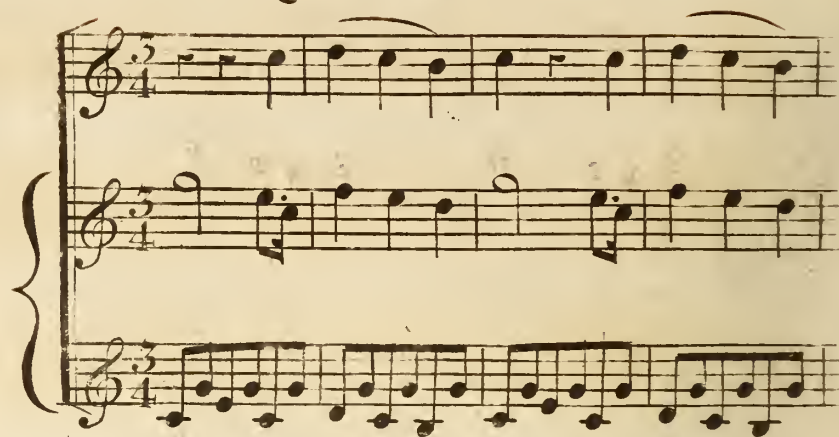
Grazioso

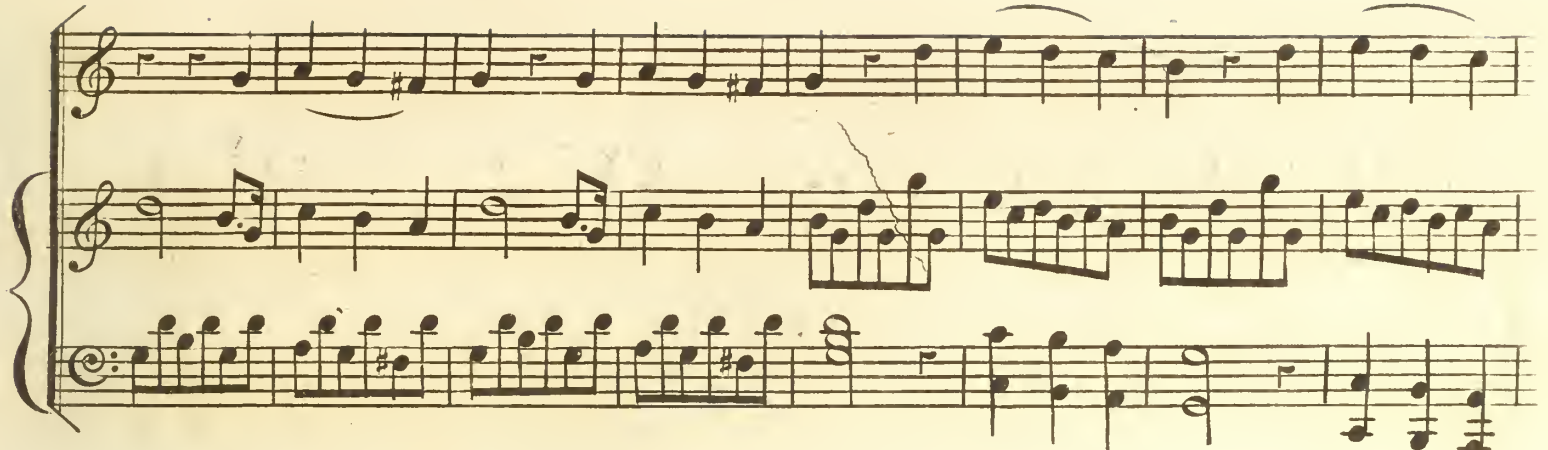
The second system, labeled 'Menuetto' and 'Grazioso', also consists of three staves in the same key signature. The tempo and character are indicated by the text. The music continues with a similar melodic style, featuring eighth and sixteenth notes and triplets, ending with a double bar line and repeat dots.

The third system continues the musical piece with three staves. It includes first and second endings, indicated by the numbers '1' and '2' above the staves. The notation includes various note values and rests, with the system concluding with a double bar line and repeat dots.

The fourth system is the final one on the page, consisting of three staves. It continues the melodic and rhythmic patterns of the previous systems, featuring eighth and sixteenth notes and triplets, and ends with a double bar line and repeat dots.

Allegro Moderato

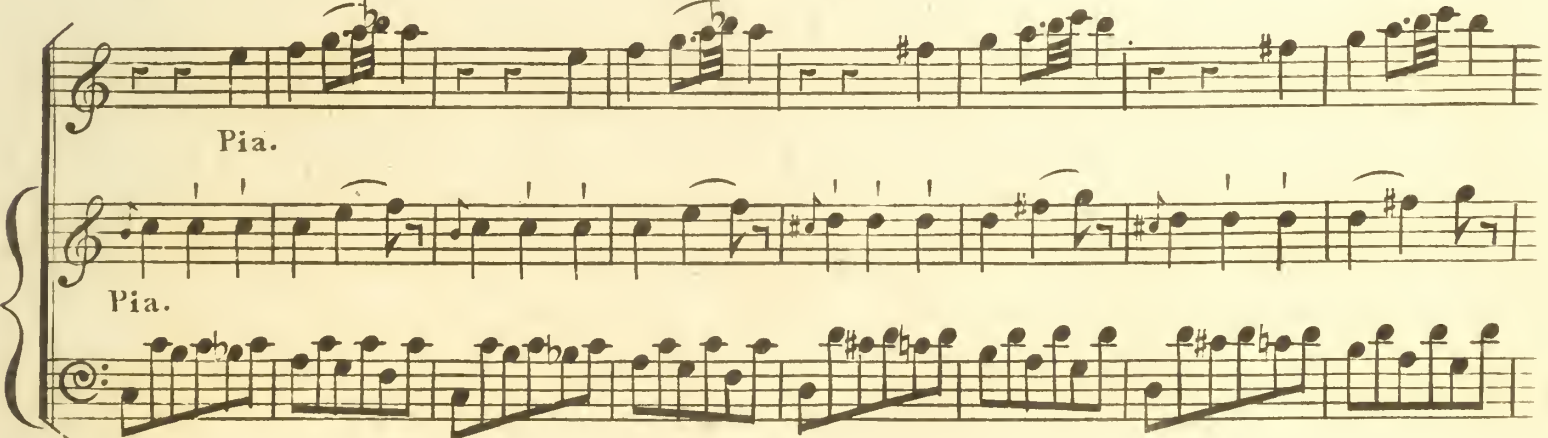
SONATINA
III



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff (treble and bass clef) with a piano accompaniment. The piano part features a continuous eighth-note pattern in the bass and a more complex, flowing melody in the treble.



The second system continues the musical piece. It features similar staves to the first system. The piano accompaniment in the bottom two staves shows some variation in the eighth-note pattern, with occasional rests and dynamic markings like 'h' (for hairpins).

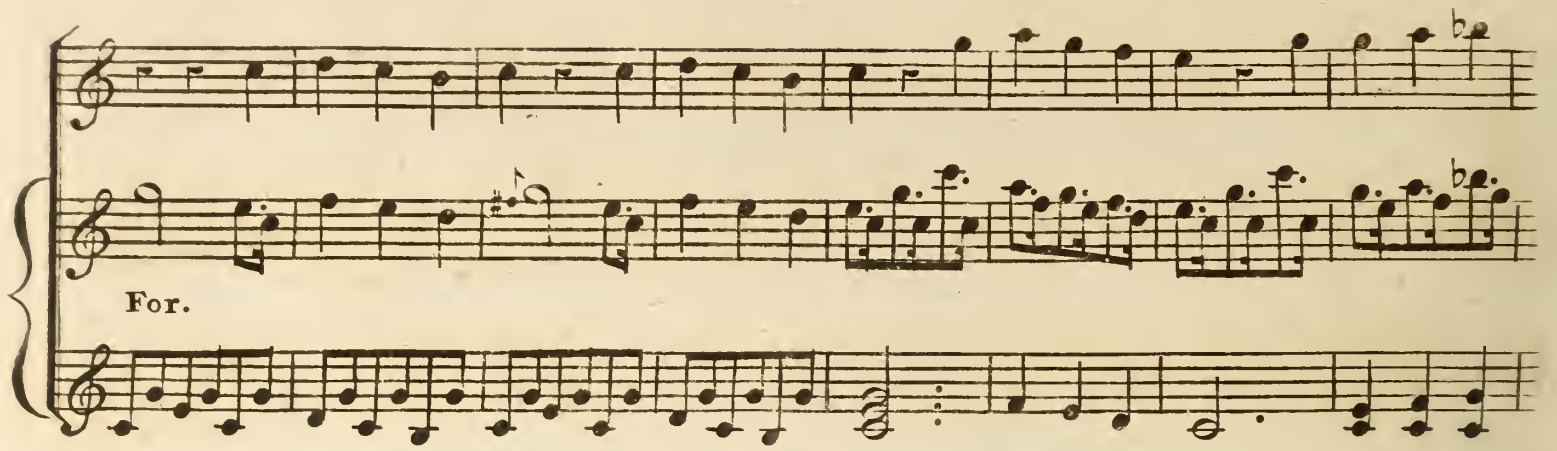


The third system of musical notation includes the word "Pia." (Piano) written above the first staff and below the second staff. The notation continues with the same instrumental parts, showing a steady progression of the melody and accompaniment.



The fourth system of musical notation includes the word "Cres." (Crescendo) written above the bottom staff. The piano accompaniment becomes more intense, with a denser texture of notes and a rising dynamic level.

5



For.

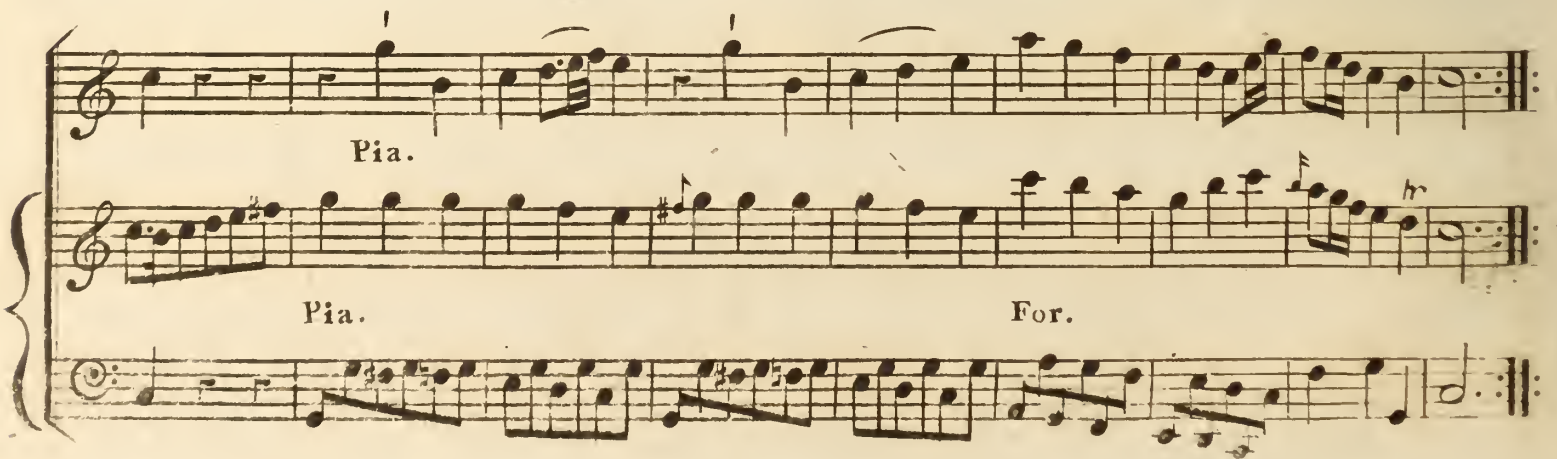
This system contains three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are grouped by a brace and contain piano accompaniment in treble and bass clefs. The word "For." is written below the middle staff.



This system contains three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are grouped by a brace and contain piano accompaniment in treble and bass clefs. The piano part features a complex, rapid sixteenth-note pattern in the right hand.



This system contains three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are grouped by a brace and contain piano accompaniment in treble and bass clefs. The piano part features a complex, rapid sixteenth-note pattern in the right hand.



Pia. For.

This system contains three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are grouped by a brace and contain piano accompaniment in treble and bass clefs. The word "Pia." is written below the middle staff, and the word "For." is written below the bottom staff. The system concludes with a double bar line.

Giga

A handwritten musical score for a piece titled "Giga". The score is written on four systems of staves, each system containing three staves (treble, alto, and bass clefs). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and repeat signs. The first system shows a melodic line in the treble clef and a bass line in the bass clef. The second system features a more complex melodic line in the treble clef and a bass line. The third system has a melodic line in the treble clef and a bass line. The fourth system shows a melodic line in the treble clef and a bass line. The score is written in a clear, legible hand.

Rondo Allegretto

SONATINA
IV

Mez. For.

For.

tr

P.P.

tr

Mez. For.



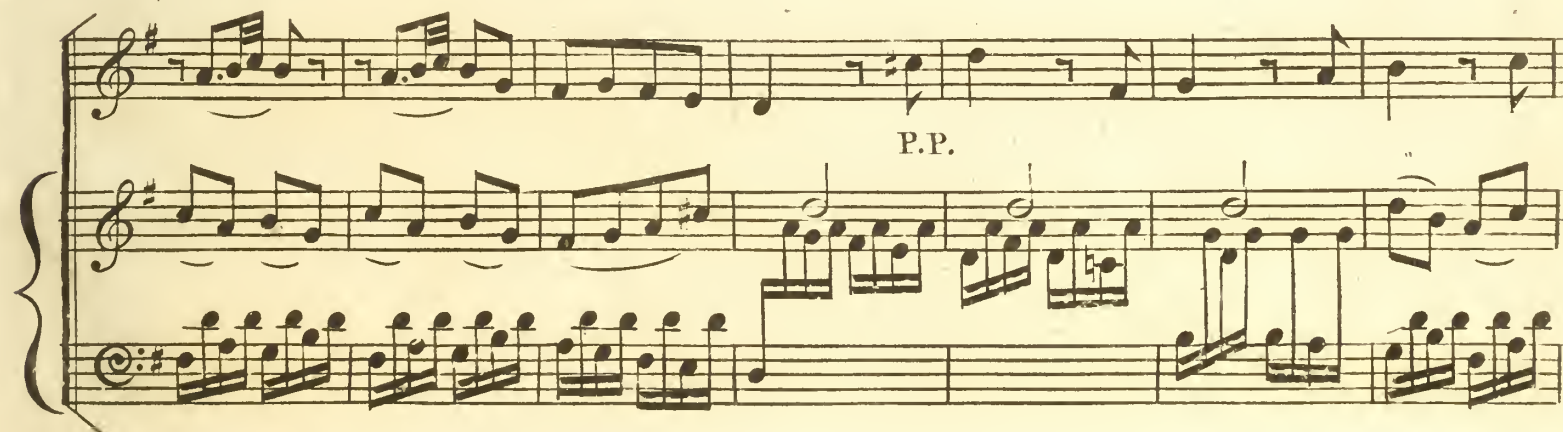
First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The music is in G major (one sharp) and 3/4 time. The tempo/mood marking "Pia." is written above the middle staff. The melody in the single staff is a series of eighth and sixteenth notes. The grand staff accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the treble.

Pia.



Second system of musical notation. It follows the same three-staff format. The tempo/mood marking "For." is written above the middle staff. The musical texture continues with similar patterns, showing a slight change in the bass line's rhythmic density.

For.



Third system of musical notation. It follows the same three-staff format. The tempo/mood marking "P.P." is written above the middle staff. The accompaniment in the grand staff becomes more active with sixteenth-note passages in the bass.

P.P.



Fourth system of musical notation. It follows the same three-staff format and concludes the piece with double bar lines. The melodic lines in all staves come to a final resolution.

Presto

A handwritten musical score for a piece titled "Presto". The score is written on four systems of staves, each system containing three staves (treble, alto, and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system is marked "Presto". The second system features a repeat sign. The third system includes a double bar line and a repeat sign. The fourth system continues the melodic and harmonic development. The handwriting is in dark ink on aged paper.



Calando.

This system contains three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff (treble and bass clefs). The music is in 2/4 time with a key signature of one sharp (F#). The tempo marking "Calando." is positioned between the second and third staves.



Pia.

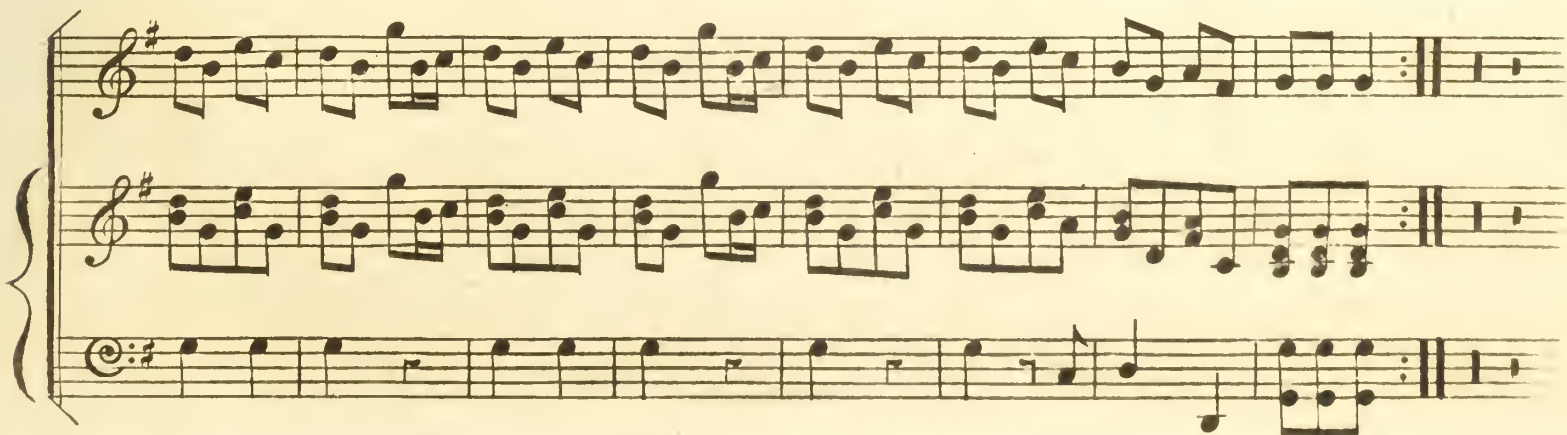
Pia.

This system contains three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff. The tempo marking "Pia." appears on the first and second staves. The music continues in the same key and time signature.



For.

This system contains three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff. The tempo marking "For." is on the second staff. The music continues in the same key and time signature.



This system contains three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff. The music concludes with double bar lines and repeat signs on the first and second staves.

Andante.

SONATINA

V

Pia. Rinf. Pia. Rinf.

Pia. For. Pia. For.

Pia. For.

Pia. For.

Pia. Rinf. Pia. Rinf. Pia.

Pia. For. Pia. For. Pia.

For.

For.

This system contains a single melodic line and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a fermata at the end, marked with a hairpin (*hr*). The bass staff has a rhythmic accompaniment of eighth notes.

Allegro

Pia.

This system is marked "Allegro". It features a single melodic line and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a fermata at the end. The bass staff has a rhythmic accompaniment of eighth notes.

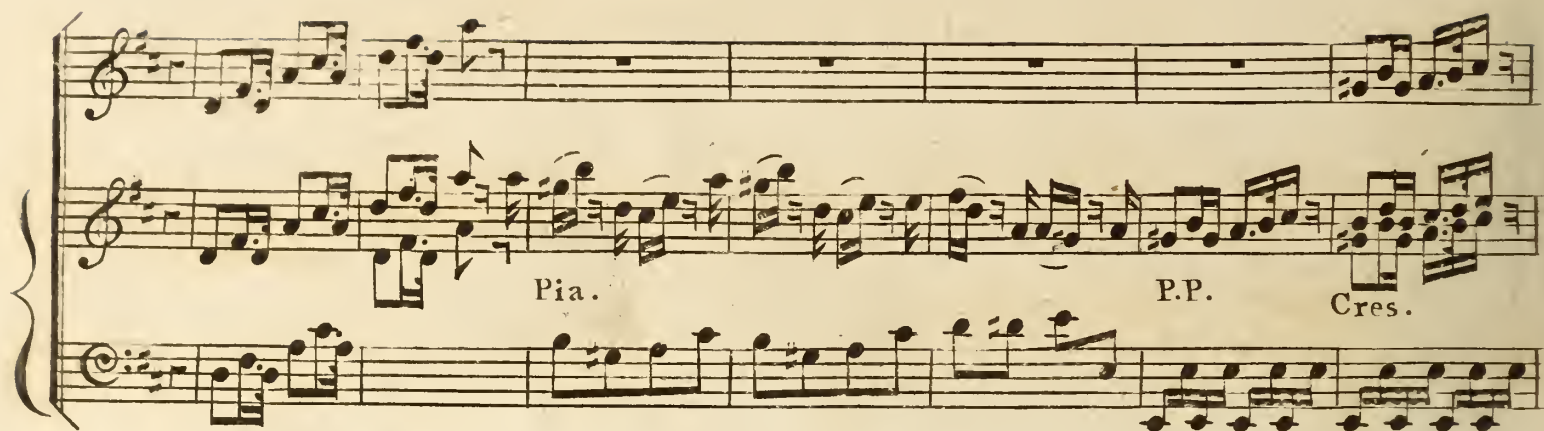
For.

This system contains a single melodic line and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a fermata at the end, marked with a hairpin (*hr*). The bass staff has a rhythmic accompaniment of eighth notes.

For.

This system contains a single melodic line and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a fermata at the end, marked with a hairpin (*hr*). The bass staff has a rhythmic accompaniment of eighth notes.

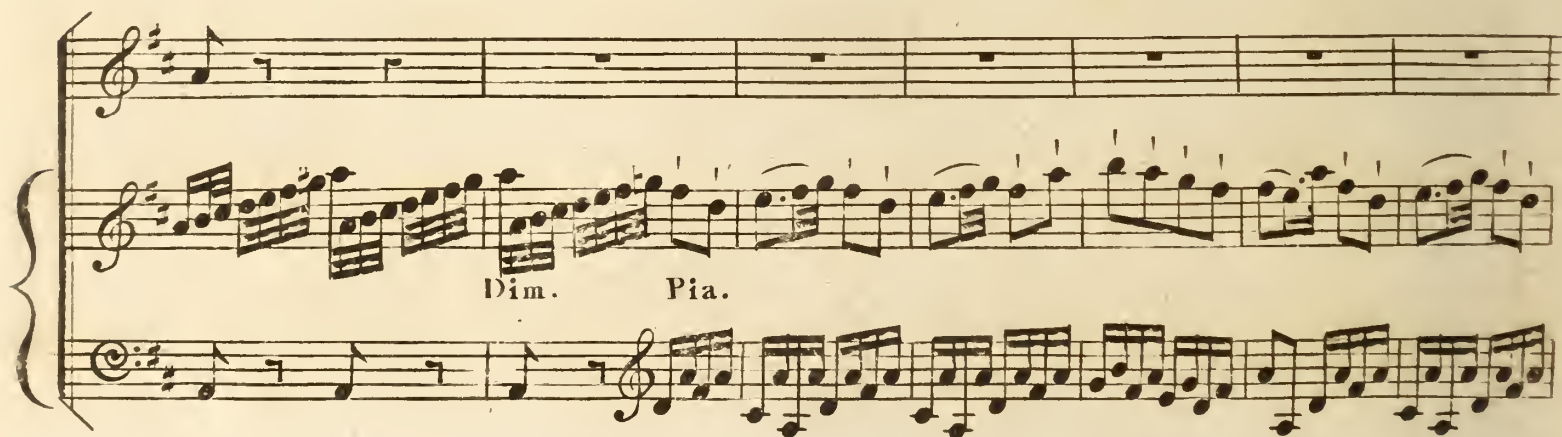
Volti Subito.



First system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff. The music is in 2/4 time with a key signature of one sharp (F#). The bottom staff contains the following dynamic markings: *Pia.*, *P.P.*, and *Cres.*



Second system of musical notation. The top staff continues the melody. The bottom two staves are a grand staff. The music is in 2/4 time with a key signature of one sharp (F#). The bottom staff contains the following dynamic markings: *For.*, *Pia.*, *Cres.*, and *For.*



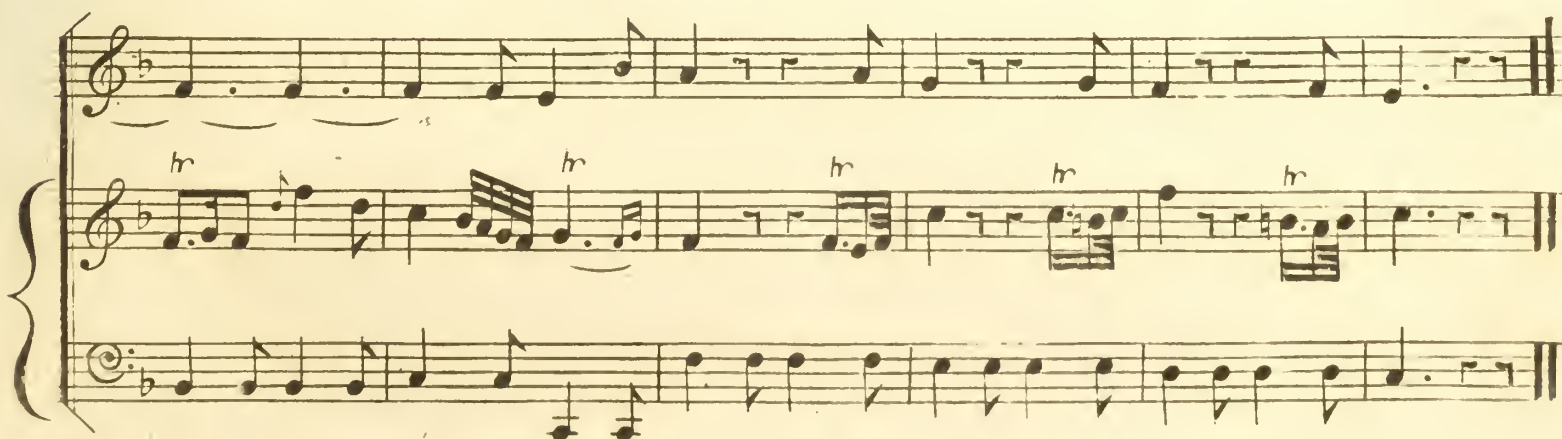
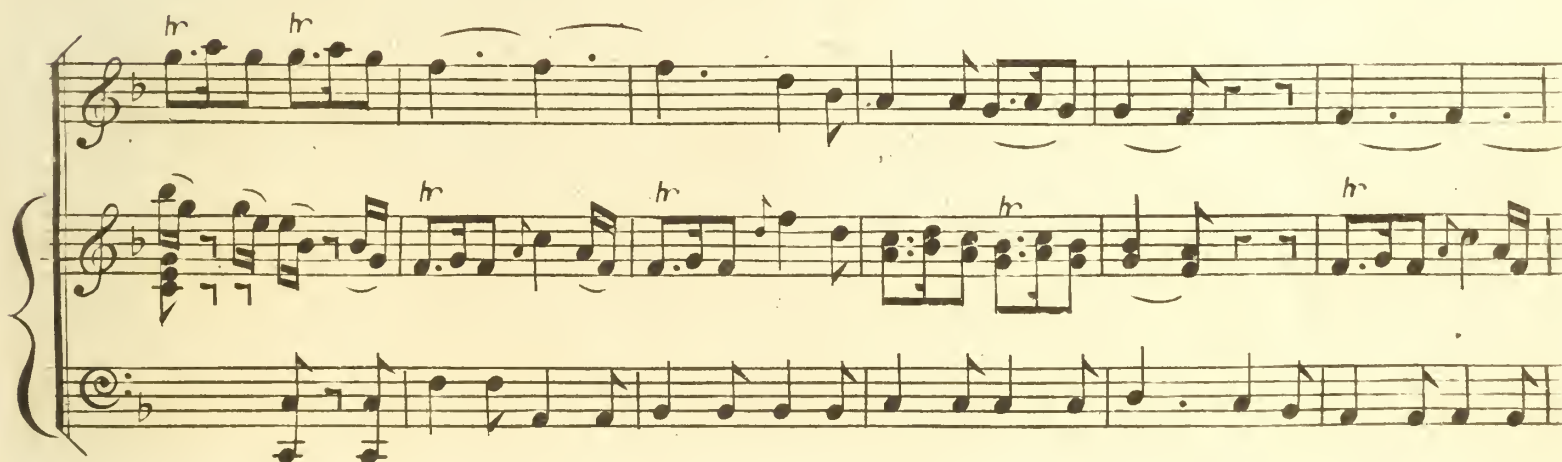
Third system of musical notation. The top staff continues the melody. The bottom two staves are a grand staff. The music is in 2/4 time with a key signature of one sharp (F#). The bottom staff contains the following dynamic markings: *Dim.* and *Pia.*



Fourth system of musical notation. The top staff continues the melody. The bottom two staves are a grand staff. The music is in 2/4 time with a key signature of one sharp (F#). The bottom staff contains the following dynamic markings: *For.* and *For.*



SONATINA VI



RONDO

Allegro

The musical score is written for a piano and consists of four systems of three staves each. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro'. The first system is marked 'Pia.' (piano) and the second system is marked 'For.' (forte). The third and fourth systems do not have dynamic markings. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and repeat signs. The piano part is written in the right hand (treble clef) and the right hand is written in the left hand (bass clef). The first system shows a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system introduces a more active melodic line in the right hand. The third system features a repeat sign in the right hand, indicating a return to a previous section. The fourth system continues the melodic and rhythmic development of the piece.



First system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff. The key signature has one flat (B-flat). The first staff has a *Pia.* marking above it. The second staff has a *Dim.* marking above it. The third staff has a *Pia.* marking above it.



Second system of musical notation. The top staff continues the melody. The bottom two staves continue the accompaniment with a steady eighth-note pattern in the bass.



Third system of musical notation. The top staff continues the melody. The bottom two staves continue the accompaniment. A *For.* marking appears above the third staff.



Fourth system of musical notation. The top staff continues the melody. The bottom two staves continue the accompaniment. The system ends with a double bar line and a repeat sign.

Volti Subito





First system of musical notation, featuring three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings: *For.* (Forzando), *Pia.* (Piano), and *P.* (Piano).



Second system of musical notation, featuring three staves. The top staff continues the melody. The middle and bottom staves continue the accompaniment with various rhythmic patterns.



Third system of musical notation, featuring three staves. The music continues with a *For.* marking at the end of the system.



Fourth system of musical notation, featuring three staves. The music concludes with a double bar line.

FINE.

MUSIC. Printed & Sold by J. DALE N^o 19 Cornhill & 132 Oxford Street.

PIANO FORTE or HARP		Niccolai's Sonatas dedica-		+ Rose et Colas - - -		Overture to Henry IV - -	
Playe's 14 Sonatas	7 6	ted to Miss Mathew Op. 3	5 0	+ Nina - - -	2 0	Rauzzini's 2 ^d set - -	10 6
2 Sonatas Op. 7	4 0	Single D ^o each	1 0	+ La Dot - - -	2 0	Herschell's ded ^d to the King -	10 6
3 D ^o with Acc ^s for	7 6	Rauzzini's Sonatas Op. 8	10 6	+ Les Evenemens - -	1 6	Hoffmieser's Op. 9 - -	10 6
a Violin & Violon ^o Op. 24	7 6	Quartetts Op. 6 - -	10 6	+ Les Esclaves - -	2 0	Pirlinger - - -	10 6
3 D ^o 2 ^d Book D ^o	7 6	Stae's Sonatas Op. 3 & 5 ea	7 6	+ D'Estelle - -	2 0	Fodor's 2 ^d Book - -	7 6
Quartetts adapt ^d by Lachnith	7 6	D ^o Op. 4 - - -	5 0	+ Les Danaids - -	2 0	Stamitz Op. 16 - -	10 6
2 ^d 3 ^d 4 th & 5 th set D ^o ea	7 6	Schetky's Op. 8 - -	10 6	+ Cofa Rara - -	1 6	Girovetz Op. 3 - -	7 6
8 th D ^o King of Naples	7 6	Hauff's Op. 3 - -	6 0	Figaro - - -	1 0	TRIOS	
2 ^d Book D ^o - - -	7 6	Cramer's Concerto - -	2 6	+ Chimene - -	2 0	Cambini's Op. 32 Flute -	7 6
Single Sonata in B - -	1 0	Burton's Chace - -	1 0	+ D'Œdipe - -	2 6	Haydn's Op. 47 - -	6 0
D ^o in G - - -	2 0	Tit for Tat & Courtship ea	1 0	+ Toifon Dor - -	2 0	Boccherini's Op. 28 -	10 6
Single Quartett w the	7 6	Pach's 3 Sonatas - -	6 0	+ Tarare - - -	1 0	Franzl's - - -	10 6
German Hymn N ^o 11 -	3 0	D ^o 2 ^d Book - -	6 0	+ Felix - - -	2 0	Lidarti's 2 Flutes & Harp ^d	2 0
Single Quartetts selected	3 0	Mezger's Sonatas Op. 4	6	+ Della Pastorella nobile	2 0	Stamitz Op. 16 - -	10 6
N ^o 3, 14, 15, & 20, each	3 0	Duffek's D ^o Op. 5 - -	7 6	+ Del Fanatico Burlato	2 0	Hoffmieser's Op. 13 -	6 0
Favorite Concertante	2 6	Airs Op. 6 - -	5 0	+ Dei Viaggiatore felice	2 0	Viotti's favorite - -	2 6
Haydn's Sonatas Op. 14 & 17 ea	10 6	Sonatas Op. 8, 9, & 10 ea	7 6	+ Du Philosophe - -	2 0	DUETS	
Concerto - - -	5 0	D ^o Op. 13 & 14 ea	7 6	+ De Pierre le Grand -	2 0	Kotzwar's easy for Violins	5 0
D ^o Single Son ^s from Op. 14, 17,	10 6	Concertos each - -	5 0	+ De Don Quichotte -	2 0	Cambini's Op. 46 Viol. & Trn.	6 0
Kozeluck's Sonatas Op. 2	10 6	Air Russe - - -	1 6	+ De l'Impresario - -	2 0	Op. 50 2 Flutes - -	7 6
Op. 3 & 6 each - -	7 6	Overture & Airs de Tarare	7 6	+ Du Rival Confidant	2 0	Fodor Op. 12 Violins - -	6 0
Op. 8 & 10 each - -	4 0	by Dufsek and Lachnith	7 6	+ Gelofie Villane - -	2 0	Stamitz Violins - -	7 6
Op. 17, 18, & 20, each	6 0	Honauer's Sonata - -	1 6	Siege of Belgrade - -	2 6	Michell's Clarinet - -	6 0
Op. 21, 23, 26 & 27, ea	7 6	Battle of Prague a Sonata	2 0	Artaxerxes - - -	1 0	Vanhall's Op. 28 Violin -	7 6
La Chafse - - -	2 0	Agreeable Surprize D ^o	2 6	Overture et Airs de Dance	2 0	Mancinelli's Op. 6 Flute	3 0
D ^o with Accompt ^s - -	3 6	Foder's Pot Pourry - -	2 0	de l'Acte du Feu - -	2 0	Schwindl's Op. 4 Violins	10 6
Concerto - - -	5 0	Stebeilt D ^o - - -	3 6	Demofonte adapt ^d by Schroe	1 0	Correlli's Solos Violin & Bass	10 6
2 ^d 3 ^d & 5 th D ^o each	5 0	Dale's Sonatas Op. 2 -	10 6	Periodical N ^o 1 Bach -	1 0	Viotti's Duets 2 sets each	7 6
Rondo in C - - -	1 0	Sonatinas Op. 3 - -	5 0	N ^o 2 Ricci - - -	1 0	GERMAN FLUTE SOLOS.	
Mozart's Sonatas Op. 2 -	10 6	Concertos Op. 4 & 5 ea	4 0	N ^o 3 Stamitz - -	1 0	The Pirates (Storage) -	4 0
Op. 6, 7, & 15, each -	6 0	Grand Sonatas Op. 6	6 0	N ^o 4 Filtz - - -	1 0	Siege of Belgrade D ^o -	4 0
1 st 2 ^d 3 ^d & 4 th Con ^{os} ea	5 0	D ^o Op. 8 dedicated to	7 6	N ^o 5 Crispi - -	1 0	The Prize D ^o - - -	1 6
Single Sonata - - -	2 6	the Dutchess of Devonshire	7 6	Silvian - - -	1 0	Rofina (Shield) - - -	2 6
Quartett Op. 14 - -	3 6	Hemberger's Op. 5 - -	10 6	Haydn's celebrated N ^o 18 & 2 ea	2 0	Flitch of Bacon D ^o - -	2 0
Vion's Concerto - -	5 0	Op. 6, 11, & 12, each	7 6	+ Sterkel's Op. 18 - -	2 0	Pocket Companion French	2 6
Clementi's Sonatas Op. 2	10 6	Op. 14 - - -	6 0	Rofina - - -	1 0	CONCERTOS	
Op. 3, & 4, each - -	10 6	Fischer's 4 th 5 th & 6 th Con ^{os} ea	2 6	Vanhall's N ^o 42 - -	2 0	Jarnovick's Violin 1 to 16 ea	4 0
Op. 5, 7, & 9, each	6 0	Babel's Lefson for fingering	2 6	La Buqua Figliuola -	1 0	La Motte's N ^o 1, 2, 3, D ^o each	4 0
Sonata & Toccata to		Handel's Water Piece	0 6	Ariadne - - -	0 6	Viotti N ^o 11 & 12, D ^o each	5 0
establish good fingering		D ^o with Introduction	1 0	DUETS		Michell Op. 7 & 8 Clar ^s each	3 6
marked by the Author -	3 6	Coronation Anthem	1 0	For 2 Performers on 1 Harp ^d		Fischer's 4 th Oboe or Flute	4 0
Op. 22 dedicated to		6 Concertos - - -	5 0	Playe's 3 - - -	7 6	5 th & 6 th D ^o each	4 0
Mrs Anna Maria Caro ^{na} Blake	7 6	D ^o fingle each - -	1 6	Clementi's fingle from Op. 6	2 6	VIOLONCELLO	
Six Sonatas dedicated		Dead March in Saul	0 6	D ^o La Chafse from Op. 22	3 0	Trickler's Solos - - -	10 6
to Mrs. Meyrick Op. 25	10 6	Duke of York's March -	0 6	Overture to Iphigene -	2 6	Boccherini's D ^o - - -	7 6
3 Sonatas with Acc ^s	7 6	Ebdon's D ^o - - -	0 6	Overture to Artaxerxes	2 6	Schetky's Duets w Instru ^{ts}	10 6
for a Fl. or Viol ^o Op. 29	7 6	Volunteers D ^o & Military Min	0 6	Kozeluck's Op. 4 - -	2 6	Cambini's Op. 49 Duets for	
Grand Sonata Op. 30	3 0	King's Rondo - - -	0 6	Op. 8 & 19 each	3 0	Beginners - - -	7 6
D ^o Op. 31	3 0	Earl of Barrymore's Min ^t	0 6	Bach's Op. 15 & 18 each	10 6	PEDAL HARP	
Edelman's Grand Lefsons Op. 1	10 6	Mehull's - - -	6 0	Dale's Op. 7 - - -	6 0	Hinner's 4 Duets Op. 10	7 6
Op. 7 - - -	3 6	Rigell's Op. 1 & 7 each	6 0	Giordani's 3 1 st & 2 ^d set ea	7 6	1 D ^o fingle - - -	2 0
La Capricieuse	1 6	Lidarti's Trio Harp ^d & 2 Flut ^s	2 0	Niccolai's celebrated Rondos	6 0	Meyer's La Chafse - -	2 0
Overture Op. 4	4 0	Purcel's Ground - -	0 6	Overture to Henry IV -	2 6	D ^o fingle Sonata Viol. Acc ^t	1 6
Miss Edelman's Sonata -	2 6	Vento's Sonatas each -	1 0	Haydn's celebrated Overture	3 0	Niccolai's Rondos 2 Harps	6 0
Kotzwar's 3 Viol. Acc ^t Op. 38	5 0	Garth's 1 st Sonata from Op. 2	1 0	Battle of Prague - - -	2 6	Krumpholtz Op. 13 - -	7 6
Sterkel's Sonatas Op. 13 -	10 6	Thorough Bass Card - -	0 6	Smith's 3 favorite dedicated	6 0	Op. 14 - - -	6 6
Op. 17 - - -	7 6	Devonshire Minuet - -	0 6	to Lady Ann & Sarah Windfor	6 0	Op. 15, 16 each	7 6
Concerto - - -	5 0	Rawlins's Dances - -	0 6	DANCES		Op. 17 - - -	8 6
2 ^d 3 ^d & 4 th D ^o each	5 0	Pot Pourry on dit qu'a -	0 6	Dale's 1 st selection	2 6	Op. 18 - - -	3 6
Three Sonatas Op. 13	5 0	Deviennes Son ^s Flute Acc ^t	2 6	Venus & Adonis Opera 1793	5 0	Haydn's Andante	2 0
D ^o 2 ^d Book - - -	5 0	When we're Married Var ^s	2 0	OVERTURES & SYMPH ^y		Overture & Air in Tarare -	3 6
Gyrovetz Op. 14 - - -	7 6	Lira Lira La Var ^s Carter	1 6	Playe's N ^o 1 to 12 each	4 0	Cardon's Op. 7 - - -	7 6
Schroeter's Sonatas Op. 2	10 6	Charpentier's Fugues -	3 0	Haydn's N ^o 1 to 29 each	4 0	Op. 19 Airs Var ^s	5 0
Concertos Op. 3 - -	10 6	Avifon's 26 Concertos		Letter A, B, C, D & E, ea.	4 0	GUITAR & MANDOLIN	
D ^o fingle each - -	1 0	adapted for the Harp fich ^d		—Olimpique N ^o 7 & 8 ea.	4 0	The Pirates, (Storage) -	3 0
Sonatas Op. 4 - -	10 6	in 4 Books each - -	10 6	—La Chafse - - -	4 0	Siege of Belgrade D ^o - -	3 0
Concertos Op. 5 - -	15 0	The 4 together - -	31 6	Kozeluck's 3 Op. 24 -	10 6	The Prize - - -	1 6
without Accom ^{ts} -	10 6	Magdalen Hymns new Ed ⁿ	2 6	Playe's Concertante -	5 0	Rofina (Shield) - - -	2 6
Bach's 6 Son ^s Flute Acc ^t Op. 16	10 6	NB. The Chords are placed		Viotti's D ^o 2 Violins Prin ^s	5 0	Thackray's Lefsons - -	3 0
4 D ^o & 2 Duets Op. 15	10 6	for the convenience of those		QUINTETS & QUARTETS		BOOKS of INSTRUCTIONS	
D ^o Op. 18 - - -	10 6	who do not study Thoro ^s Bass		Boccherini's Quintets Op. 23	10 6	Harp fichord - - -	2 0
6 favorite Concertos		OVERTURES		Vanhall's 2 capital D ^o -	4 0	Violin & Guitar each -	1 6
dedicated to Mrs. Pelham Op. 13	15 0	Viol ^o Acc ^t to those marked +		Playe's 3 Quartetts arran-	6 0	German Flute - - -	2 0
D ^o without Accompt ^s	10 6	+ Blaife et Babet - -	1 6	ged by Devienne (Flute)	6 0	Common Flute & Fife ea	1 6
4 th Concerto with the		+ Henry IV Martini -	2 6	D ^o 2 ^d 3 ^d & 4 th Book ea.	6 0	Tenor or Viola - - -	3 0
Yellow hair'd Laddie Var ^s & Acc ^t	3 0	+ Iphigene - - -	2 0	D ^o 4 setts Viol ^o Ten ^o & Bass	6 0	Hoyle's Dictionary explaining	
for Violin Horns Oboes & Bass	2 0	+ Le Deserteur - - -	1 6	dedic ^d King of Prussia each	6 0	all the Italian French &c.	
D ^o without Accompt ^s	2 0	+ Le Barbier de Seville	2 0	D ^o 7 th set Prince of Wales	10 6	Words used in Music -	3 0
Two Marches in Score	1 0	+ Les Deux Comtesse -	2 0	D ^o 8 th set King of Naples	6 0		
D ^o for Harp ^d & Flute	0 6	+ Les Trois Fermieres -	2 0	D ^o 2 ^d Book - - -	6 0		
Var ^s on God save the King	0 6	+ La Belle Arsene - -	2 0	Cambini's Op. 11 & 22 each	10 6		
Boccherini's Sonatas Op. 3	10 6	+ Panurge - - -	1 6				
2 ^d set - - -	10 6						
Single Sonatas each	1 6						
Piozzi's Sonatas Op. 1	10 6						