

MUS. D'ENS

LOUIS ARISTIDE
21

SONATES

Pour deux Flûtes traversieres
ou autres Instrumens,

Avec la Basse;

PAR M^R. BOISMORTIER.

ŒUVRE LXXVIII^e



Se vend 3^{tt}. 12s en blanc

A. Poot 1740

A PARIS CHEZ L'AUTEUR,
Rue du jour, vis-à-vis le grand portail de S^t. Eustache,
au Cigne de la Croix.

M^r. BOIVIN m^{re} rue S^t. Honoré, à la regle d'or, et
M^r. LE CLERC m^{re} rue du roule, à la Croix d'or.

AVEC PRIVILEGE DU ROI.

D
10.405
-1-2

D. 10405 (1)

Copie du Privilege .

LOUIS, par la grace de Dieu, Roy de France et de Navarre, a nos amés et feaux Conseill.
les gens tenans nos Cours de Parlement, Maîtres des requêtes ordinaires de notre Hôtel Grand
Conseil, Prevost de Paris, Baillifs, Senechaux, leurs Lieutenans civils, et autres nos justiciers
qu'il apartiendra, Salut. Nôtre bien amé Joseph Boismortier nous ayant fait remontrer qu'il
souhaitteroit continuer a faire réimprimer et graver et donner au public plusieurs pieces de musi-
que, tant vocale qu'instrumentale, de sa composition, S'il nous plaisoit luy accorder nos lettres de con-
tinuation de privilege, sur ce necessaires. A ces causes, voulant traiter favorablement le dit Exposant
etre reconnoistre en sa personne son travail, ses talens, ses applications et son zelle a procurer au public des ou-
vrages de musique qui y ont toujours esté receus avec tout l'aplaudissement possible, et luy donner les
moyens de nous les continuer, nous luy avons permis et permeton par ces presentes de faire imprimer et graver les
d.^s pieces de musiques, tant vocale qu'instrumentale de sa d.^e composition en tels vollumes forme marge caracte-
res feuilles separées conjointement ou separément, et autant de fois que bon luy semblera, et de les vendre,
faire vendre et debiter par tout nôtre royaume pendant le tems de douze années consecutives a compter du
jour de la date des dites presentes. Faisons deffenses a toutes sortes de personnes de quelque qualité et con-
dition quelles soient, de n'introduire d'impression ou gravure estrangere dans aucun lieu de nôtre obe-
issance comme aussy a tous graveurs, imprimeurs, marchands libraires, j'imprimeurs en taille douce
et autres, d'imprimer, faire imprimer, graver ou faire graver, vendre faire vendre, debiter ny contrefaire les d.^s
pieces de musique tant vocale qu'instrumentale de sa d.^e composition en tout ny en partie; ny d'en
faire aucuns extraits sous quelque pretexte que ce soit, d'augmentation, correction, changement de
titre, mesme en livre ou feuilles separées ou autrement, sans la permission expresse et par escrit du dit Exposant,
ou de ceux qui auront droit de luy, a peine de confiscation des planches et exemplaires contrefaits, de dix mille
livres d'amende cōtre chacun des contrevenans, dont un tiers a nous, un tiers a l'hôtel Dieu, de Paris, l'au-
tre tiers au dit Exposant, et de tous depens dommages et interêts. A la charge que ces presentes seront
enregistrees tout aulong sur le registre de la communauté des libraires et imprimeurs de Paris dans
trois mois de la date d'icelles, que la gravure et impression des dites pieces de musique sera faitz dans
nôtre Royaume et non ailleurs, en bon papier et beaux caracteres conformément aux reglemens de la
librairie, et qu'avant que de les exposer en vente graver ou imprimer seront remis, en mains de
notre tres cher et feal Chevalier le Sieur Daguesseau Chancelier de France Commandeur de nos
ordres et qu'il en sera ensuite remis deux exemplaires dans notre bibliothèque publique, un dans
celle de nôtre chateau du Louvre, et un dans celle de notre d.^e tres cher et feal chevalier le Sieur
Daguesseau Chancelier de France Commandeur de nos ordres le tout a peine de nullité des presentes.
Du contenu des quelles vous mandons et enjoignons de faire jouir le d.^e Exposant ou ses ayans
cause pleinement et paisiblement sans souffrir qu'il leur soit fait aucun trouble ou empêchement.
Voulons que la copie des dites presentes, qui sera imprimée ou gravée tout aulong au
commencement ou a la fin des dites pieces, de musique tant vocale qu'instrumentale de sa d.^e
composition soit tenue pour dûement signifiée, et qu'aux copies collationnées par l'un de nos
amés et feaux conseillers et Secretaires, s'y soit ajoutée comme a l'original. Commandons au pre-
mier nôtre huisnier ou sergent de faire pour l'exécution d'icelles tous actes requis et necessai-
ressans demander autres permission, et non obstant clameur de haro, châtre normande, et let-
tres ace contraires; car tel est nôtre plaisir. Donné a Paris le 30 de juillet l'année de grace 1738, et de
notre regne le 23.^e Par le Roy en son Conseil, signé Sains on, Registré sur le registre X.^e de la cham-
bre Royale et Syndicale des libraires et j'imprimeur de Paris n.^o 85. fol. 74 conformément au
reglement de 1723 &c.

6

Flauto I.

I

SONATA I.

Allegro.

Allegro.

Piano.

Affettuoso.

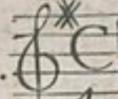
The first section of the score is marked *Affettuoso* and is in 3/4 time. It consists of ten staves of music. The key signature has one flat (B-flat). The notation includes various note values, rests, and ornaments (marked with a cross). The first staff ends with a double bar line and a cross symbol. The second staff has a repeat sign. The third and fourth staves end with double bar lines and a cross symbol. The fifth and sixth staves end with repeat signs. The seventh and eighth staves end with double bar lines and a cross symbol. The ninth and tenth staves end with double bar lines and a cross symbol.

Presto.

The second section of the score is marked *Presto* and is in 2/4 time. It consists of ten staves of music. The key signature has two sharps (F# and C#). The notation is more rhythmic, featuring many sixteenth and thirty-second notes. The first staff ends with a double bar line and a cross symbol. The second and third staves end with double bar lines and a cross symbol. The fourth and fifth staves end with double bar lines and a cross symbol. The sixth and seventh staves end with double bar lines and a cross symbol. The eighth and ninth staves end with double bar lines and a cross symbol. The tenth staff ends with a double bar line and a cross symbol, followed by a trill-like flourish.

Flauto I.

SONATA II.



Andante.

Allegro.

Piano.

4

Adagio.

Flauto I.

Musical notation for the Adagio section, consisting of four staves of music in 3/4 time with a key signature of one sharp (F#). The notation includes various note values, rests, and articulation marks such as slurs and accents.

Allegro.

Musical notation for the Allegro section, consisting of ten staves of music in 3/8 time with a key signature of one sharp (F#). The notation is more rhythmic and includes many sixteenth and thirty-second notes, along with slurs and accents.

Flauto I.

SONATA III *Vivace.*

Allegro.

Moderato.

Flauto I.

Allemanda.

Piano.

Presto.

Piano.

Sicigliana. Flauto I.

SONATA IV.

Gavotta.

Andante.

Minoetto.

Minoetto 2.

il Fine.

al Primo.



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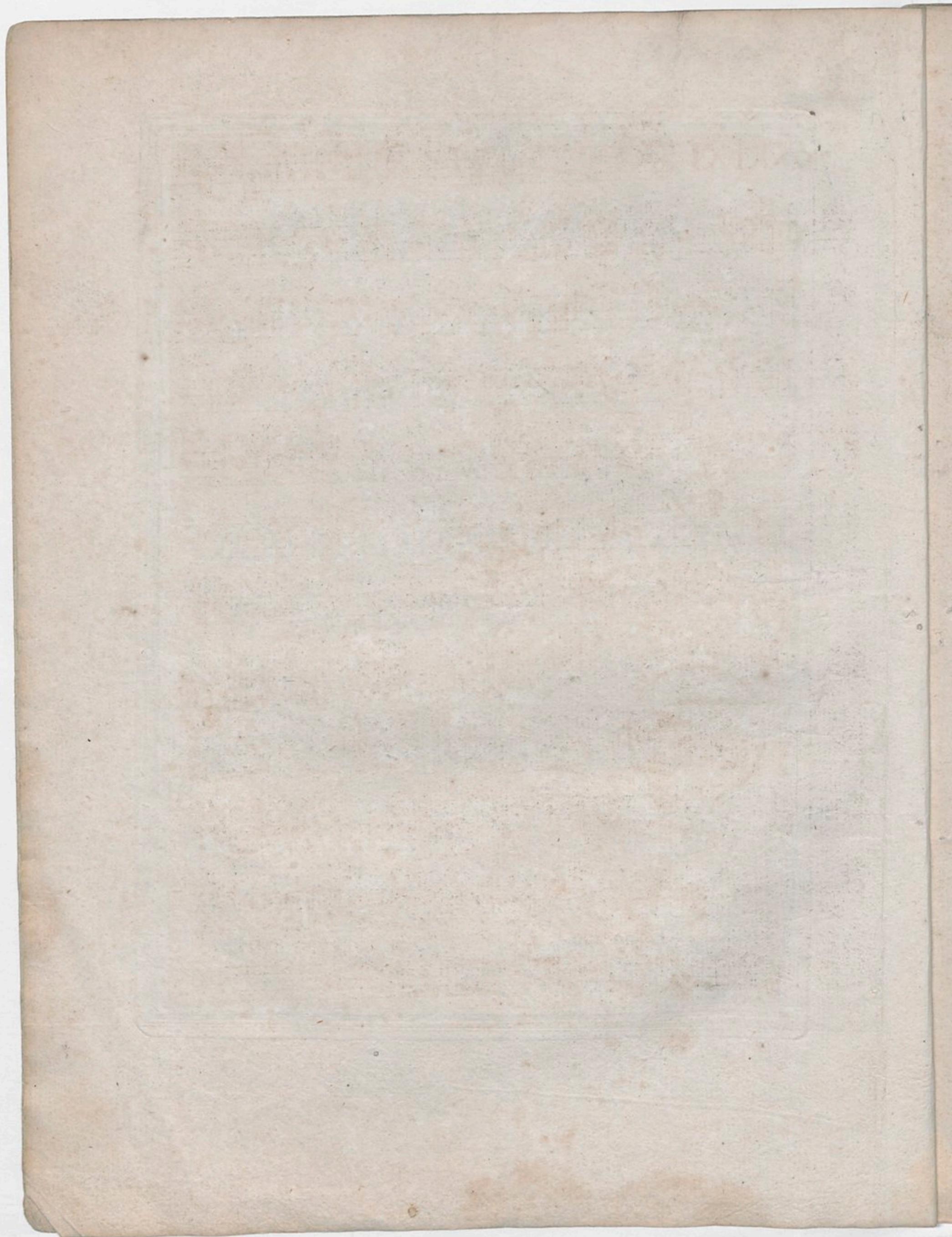
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AVEC PRIVILEGE DU ROI.



SONATA I.

Allegro.

Flauto II.

I

The first system of the Sonata I, Flauto II part, consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as '+' and '*' and articulation marks like slurs and accents. The system concludes with a double bar line and repeat dots (:||).

Allegro.

The second system of the Sonata I, Flauto II part, consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music continues with a single melodic line, featuring similar rhythmic patterns and dynamic markings as the first system. The system concludes with a double bar line and repeat dots (:||).

Piano.

The third system of the Sonata I, Flauto II part, consists of a single staff of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music continues with a single melodic line, featuring similar rhythmic patterns and dynamic markings as the previous systems. The system concludes with a double bar line and repeat dots (:||).

Flauto II.

Affettuoso.

The first section of the score is marked *Affettuoso* and is in 3/4 time. It consists of five staves of music. The notation includes various note values, rests, and ornaments (marked with asterisks). There are also several plus signs (+) above notes, likely indicating fingerings. The music features a mix of eighth and sixteenth notes, with some triplet markings. The key signature has one flat (B-flat).

Presto.

The second section of the score is marked *Presto* and is in 2/4 time. It consists of eight staves of music. The notation is more rhythmic and complex, featuring many sixteenth and thirty-second notes. There are several plus signs (+) above notes, likely indicating fingerings. The music is characterized by rapid runs and intricate patterns. The key signature has two sharps (F# and C#).

Flauto II.

Andante.

SONATA II

Musical notation for the first section of the sonata, marked *Andante*. It consists of five staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as '+' and '*'.

Allegro.

Musical notation for the second section of the sonata, marked *Allegro*. It consists of seven staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation is more rhythmic and includes dynamic markings such as '+' and '*'.

Piano.



4 Adagio.

Flauto II.

Musical notation for the Adagio section, measures 1-11. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Adagio'. The notation includes various note values, rests, and dynamic markings such as '+' and '*'. The piece concludes with a double bar line and repeat dots.

Allegro.

Musical notation for the Allegro section, measures 12-23. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Allegro'. The notation features more complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as '+' and '*'. The piece concludes with a double bar line and repeat dots.

Vivace.

Flauto II.

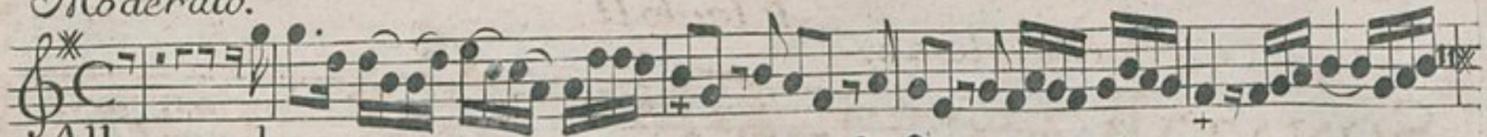
5

SONATA III

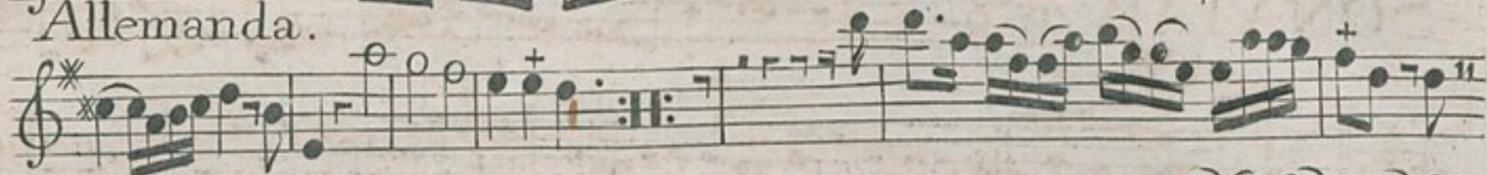
Allegro.

6
Moderato.

Flauto II.



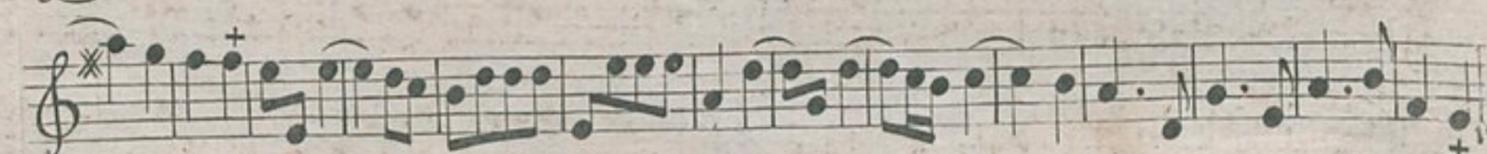
Allemanda.



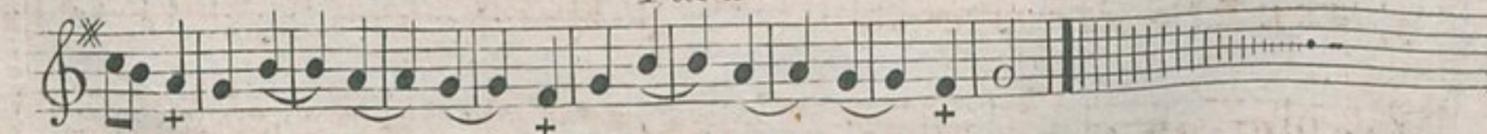
Piano.



Presto. 4



Piano.



Sicigliana.

SONATA IV.

First system of musical notation for the Sicigliana section, featuring a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.

Cavotta.

Second system of musical notation for the Cavotta section, continuing the treble clef and two-sharp key signature. The time signature changes to common time (C). The notation includes a variety of note values and rests.

Andante.

Third system of musical notation for the Andante section, featuring a treble clef, two-sharp key signature, and a 3/4 time signature. The notation includes a variety of note values and rests.

Minoetto.

Fourth system of musical notation for the Minoetto section, featuring a treble clef, two-sharp key signature, and a 3/4 time signature. The notation includes a variety of note values and rests.

Minoetto 2.

Fifth system of musical notation for the Minoetto 2 section, featuring a treble clef, two-sharp key signature, and a 3/4 time signature. The notation includes a variety of note values and rests.

Sixth system of musical notation, concluding the piece. It includes a treble clef, two-sharp key signature, and a 3/4 time signature. The notation includes a variety of note values and rests, ending with a double bar line.

il Fine.

al Primo.

XXXIX. DEUXIÈME

DE M. DE BOURBON

CONSEILLER

II. SÉRIE

OU SUPPLÉMENT

à la Bibliothèque

de la Ville de Paris



6

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D. 10405(1)



SONATA I. *Allegro.* Organo. I

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a series of notes with various fingerings indicated by numbers 1-5 and 6-7. A large, irregular brown stain is present in the center of this system, partially obscuring the notes.

Handwritten musical notation for the second system, continuing the piece with similar note values and fingerings.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp. The tempo marking *Allegro.* is written above the staff.

Handwritten musical notation for the fourth system, showing a continuation of the melodic line with various rhythmic values.

Handwritten musical notation for the fifth system, including a treble clef and a key signature of one sharp.

Handwritten musical notation for the sixth system, featuring a treble clef and a key signature of one sharp.

Handwritten musical notation for the seventh system, including a treble clef and a key signature of one sharp. The tempo marking *Piano.* is written above the staff.

Handwritten musical notation for the eighth system, concluding the piece with a double bar line and repeat dots. The tempo marking *Piano.* remains above the staff.



2 *Affettuoso.*

Organo.

Presto.

SONATA II *Organo.* 3

Andante.

Allegro.

Piano



4

Adagio.

Organo.

Musical notation for the Adagio section, measures 1-10. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Adagio'. The music features a series of chords and melodic lines with various ornaments and fingerings. Fingerings are indicated by numbers 1-5, and ornaments by asterisks (*). Measure numbers 1 through 10 are visible above the staves.

Allegro.

Musical notation for the Allegro section, measures 11-20. The score continues with four staves. The tempo is marked 'Allegro'. The music is more rhythmic and features complex patterns, including triplets and sixteenth notes. Fingerings and ornaments are clearly marked throughout. Measure numbers 11 through 20 are visible above the staves.

SONATA III *Vivace.* Organo. 5

Musical notation for the first section of Sonata III, marked *Vivace.* It consists of six staves of music in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and fingerings. A large water stain is present in the center of the page, overlapping the second and third staves. The section concludes with a double bar line and repeat dots.

Allegro.

Musical notation for the second section of Sonata III, marked *Allegro.* It consists of six staves of music in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and fingerings. The section concludes with a double bar line and repeat dots.

6
Moderato.

Organo.

Allemanda.

Piano

Presto.

Piano

