

[VI] Sonates pour le
violoncelle, avec la basse
continue.... Gravées par
Mme Leclair. Livre 1er

Barrière / Jean / 1707-1747 / 0220. [VI] Sonates pour le violoncelle, avec la basse continue.... Gravées par Mme Leclair. Livre 1er. [1733].

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SONATES

POUR LE VIOLONCELLE,
avec la Basse Continue.

Dediées,

A MONSIEUR LE COMTE

DE GUERGORLAY.

Seigneur de Crousily.

Composées,

PAR M.^R BARRIERE.

Ordinaire de l'Academie Royale de Musique.

Gravées par M.^{ms} Leclair.

LIVRE I.^{er}

prix en blanc 6th



A PARIS,

Chez { L'auteur,
Le S.^r Boivin, M.^d rue S.^t Honoré à la Règle D'or
Le S.^r Leclerc, M.^d rue du Roule à la Croix D'or

Avec Privilège du Roy.

*Les Notes qui se trouveront au dessous de la Basse Continue seront pour le Clavecin.
imprimées par Montulay.*

Vm⁷. 6325

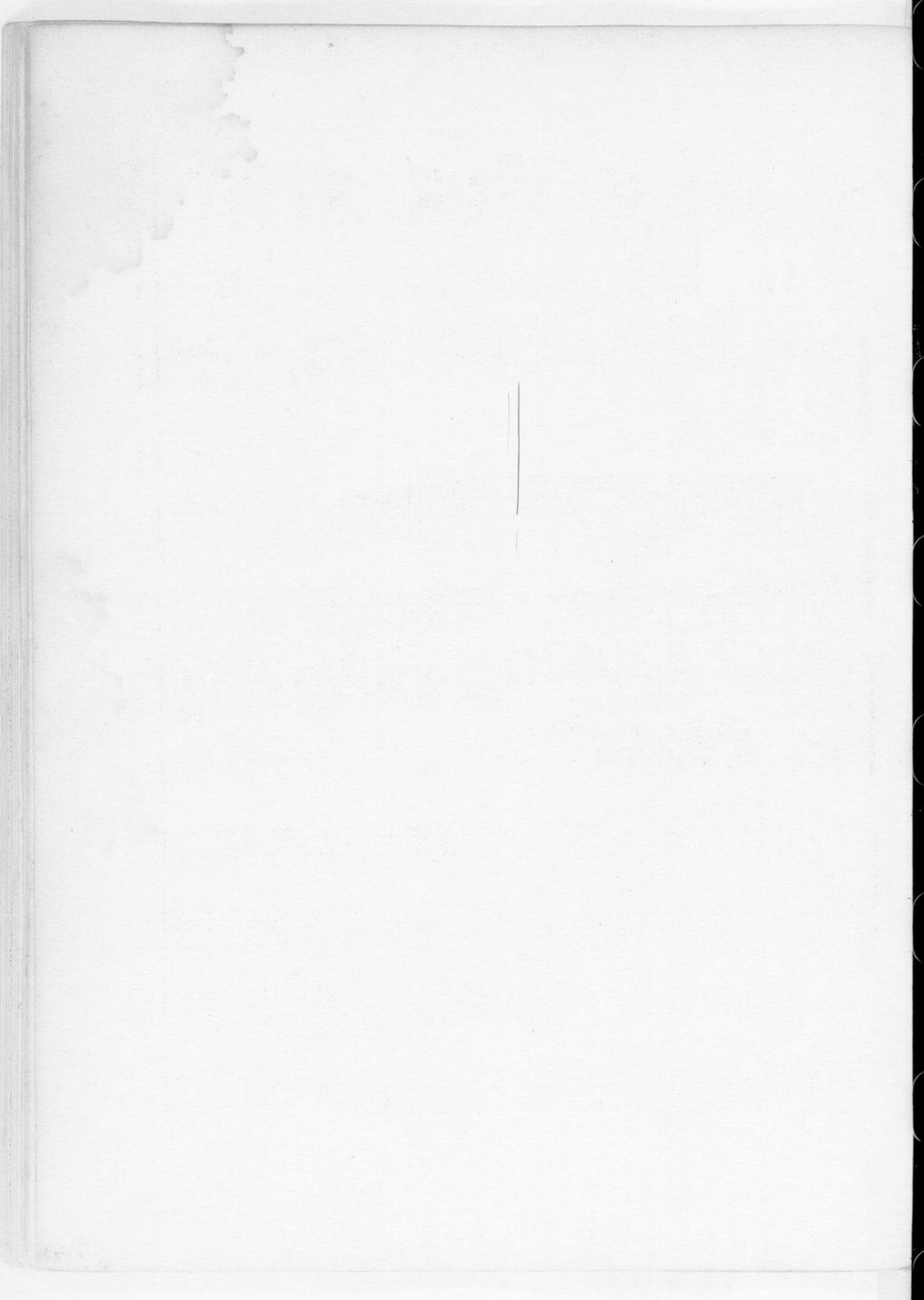
Monsieur le Comte de Guergorlay
Seigneur de Crousily.

Monsieur

En vous offrant cet ouvrage je ne pretend pas satisfaire seulement a la Coutume de le parer de quelque nom illustre. mais encore auyenchant secret de vous prouver mon attachement et ma reconnoissance. L'honneur que j'ay de cultiver vos heureuses dispositions pour l'instrument à l'usage duquel je l'ay composé, et l'Éloge que vous en avez fait lors que j'elay exécuté devant vous, m'ont fait esperer que vous approuveriez que je le misse sous votre protection. Quand je n'oserois me promettre qu'il fut du genre du public, du moins serois je certain que je ne pourrois trouver une occasion plus favorable de vous l'exprimer avec combien de respect j'ay l'honneur d'estre,

Monsieur

Votre tres humble et tres
obéissant Serviteur
Barriere



SONATA

Adagio

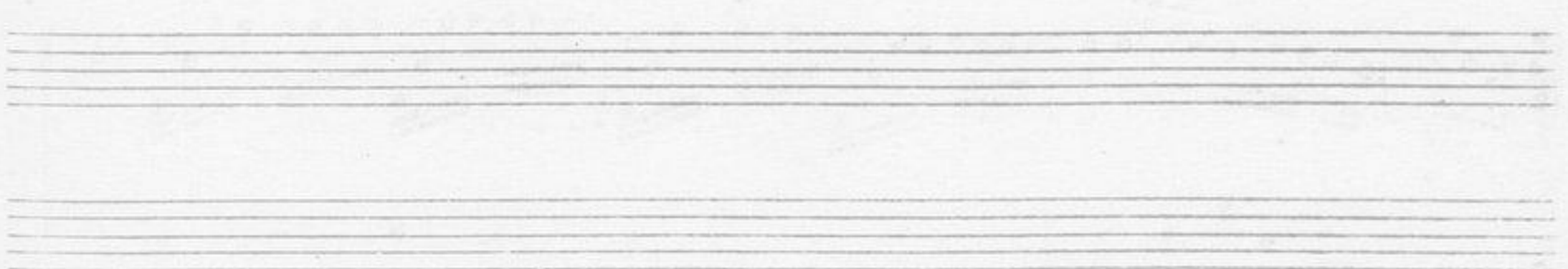
I.

5 7 6 7 6 6

5 7 7 7 6 6 4 7

x6 6 6 5 x 5 5 9 8

x4 6 x6 x 6 x4 x6 4 7



Allegro

This page contains six systems of handwritten musical notation for guitar. Each system consists of a treble clef staff and a bass clef staff. The music is written in a style characteristic of early 20th-century guitar manuscripts, with many notes beamed together and various chordal textures. The word "Allegro" is written in the first system. The notation includes numerous chordal symbols such as "6", "x6", "7", "x4", "x6/5", "x7", "x6/3", "x6/4", and "x6/5", indicating specific fretting patterns. There are also many asterisks (*) and plus signs (+) scattered throughout the score, which may denote specific techniques or performance instructions. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

The first system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The lower staff is a bass clef with the same key signature and time signature, featuring a bass line with some sixteenth notes and rests. A small '3' is written above the first measure of the bass staff.

The second system continues the piece. The upper staff has a similar melodic texture with many sixteenth notes. The lower staff has a bass line with some sixteenth notes and rests. A '6' is written above the first measure of the bass staff.

The third system continues the piece. The upper staff has a similar melodic texture with many sixteenth notes. The lower staff has a bass line with some sixteenth notes and rests. A '5' is written above the first measure of the bass staff.

The fourth system continues the piece. The upper staff has a similar melodic texture with many sixteenth notes. The lower staff has a bass line with some sixteenth notes and rests. A '5' is written above the first measure of the bass staff.

The fifth system continues the piece. The upper staff has a similar melodic texture with many sixteenth notes. The lower staff has a bass line with some sixteenth notes and rests. A '9' is written above the first measure of the bass staff.

The sixth system continues the piece. The upper staff has a similar melodic texture with many sixteenth notes. The lower staff has a bass line with some sixteenth notes and rests. A '6' is written above the first measure of the bass staff.

Adagio.

Fin.

Andante.

This page contains a handwritten musical score for guitar, consisting of seven systems of staves. Each system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bass clef staves contain guitar-specific notation, including chord diagrams (circles with numbers 0-7) and tablature (lines with numbers 0-7). The first system features a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the melodic line with a more complex accompaniment. The third system shows a melodic line with a descending run and a bass line with a 7 chord. The fourth system features a melodic line with a descending run and a bass line with a 7 chord. The fifth system shows a melodic line with a descending run and a bass line with a 7 chord. The sixth system features a melodic line with a descending run and a bass line with a 7 chord. The seventh system shows a melodic line with a descending run and a bass line with a 7 chord. The score concludes with a double bar line and the instruction "Da Capo." written in the center of the page.

Allegro.

7 x6 6 5 6 4 x6 x7 x6

Fine.

6 6 7 x6 6 5 x x

7 x 7 x

7 7 7 7 7

7 7 7 7 7

7 x 7 x

This is a handwritten musical score for guitar, consisting of several systems of staves. The notation includes standard musical notation (treble and bass clefs, notes, rests, bar lines) and guitar-specific notation such as chord diagrams (circles with numbers and 'x' for fretted strings) and fingering numbers (1-5). The score is divided into sections by the instruction "Da Capo." which appears twice. The first "Da Capo." is located in the second system, and the second is at the end of the eighth system. The word "Piano." is written in the third system. The instruction "Canto Solo" is written in the sixth system. The number "7" is written at the end of the first system. The score is written on aged, slightly yellowed paper.

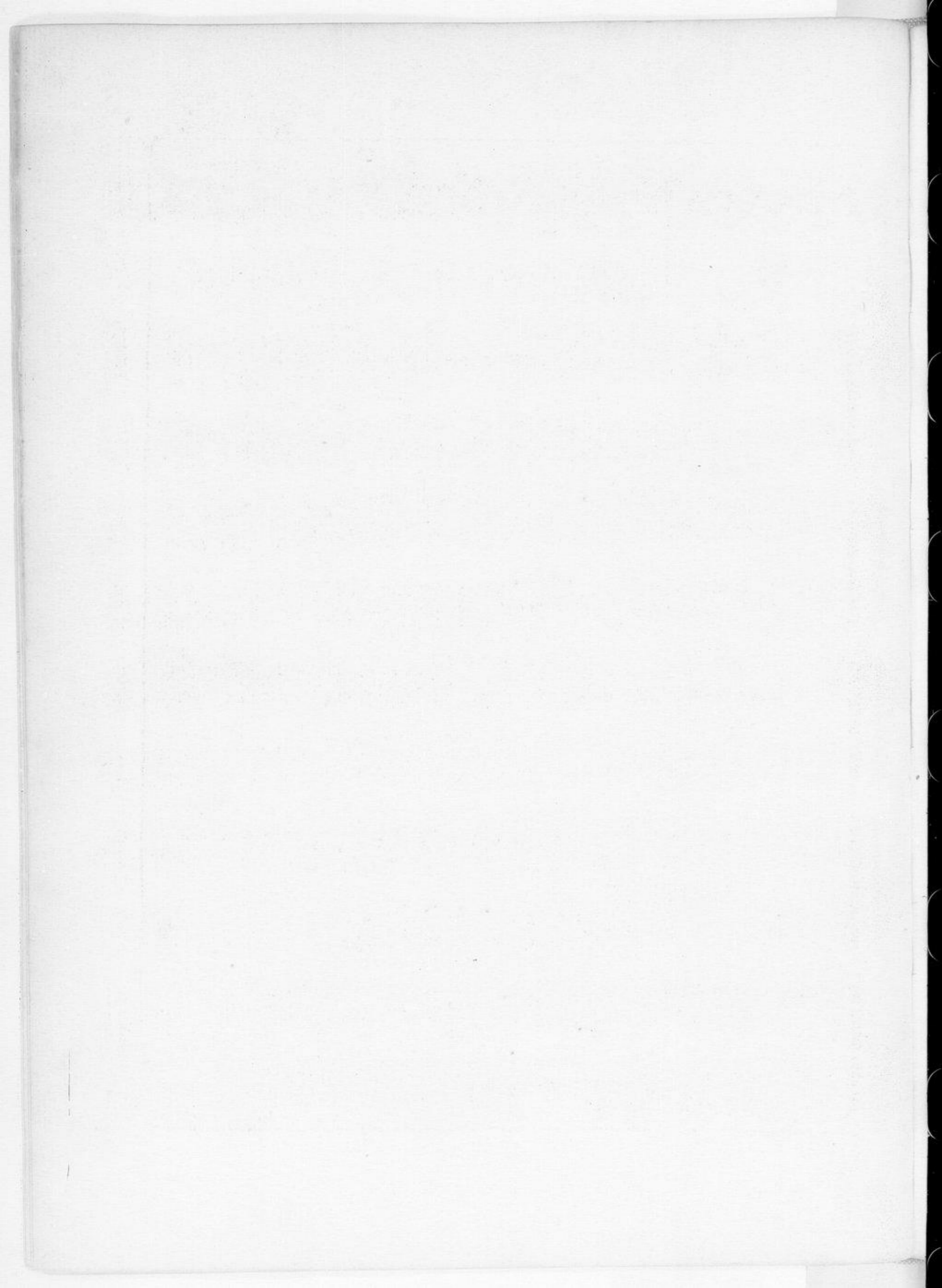
7

Da Capo.

Piano.

Canto Solo

Da Capo.



SONATA

II.

Andante

6 7 8 x 6

5 b8 5 b6 b8 6

6 6 6 6 b7 5 4 6 7 8 7 8

x 6 x 6 3 7 5 b

Piano

6 x6 5 b8 b7 6 7 8 7 6

7 x4 7 b-x5 6 x6 6 7 4 x b8 b7 6 7 8 7 6 b-x4 7 6 x5 6 4 7

Allegro.

Allemanda

The musical score consists of two systems, each with a treble staff and a bass staff. The piece is in 3/4 time and begins with a treble staff containing a complex rhythmic melody of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The first system includes the title 'Allemanda' and the tempo marking 'Allegro.'. The second system ends with the tempo marking 'Piano.'. The score is heavily annotated with guitar-specific symbols, including fret numbers (e.g., 4, 5, 6, 7, 8, 9), barre symbols (x), and chord diagrams (e.g., 6/5, 7/5, b7, b6/5, 4/3). The notation includes various musical symbols such as slurs, accents, and dynamic markings.

7
x

x6

x6
5

6 5 4 x

Adagio.

x6
5

x4
6

6 7 6 7

5 b7

Cresc. dolo.

6 9 6 7

6 9 6 7

6 5 4 3

7 4 b7

6 6 6

4 5 x 6

6 7

6 7

Cresc. dolo.

Adagio forte. Tutti

x2 5 7 6 4 3

Aria Cratio.

The musical score consists of six systems, each with a treble staff and a bass staff. The piece is titled "Aria Cratio." and is in a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and ornaments. The bass staff includes guitar-specific instructions: "Da Capo." (repeated twice), "Fine.", and "Da Capo." (repeated once). Fingering numbers (1-5) and fret markers (x) are present throughout the piece.

Altro.

6 6/8 7

x4 6 8

6 6/8 7

6 6/8 x4 6 4 7

Fine.

6 8

5 7

6 6/8 6 4 7

Da Capo.

6 6

6 9 7 6 5 7 6 5 7

6 7 5 5

Da Capo.

SONATA

III

Adagio.

x6 6 x6 5 x 6 7 6

7 6 x - 6 6 7 6 6 4 6 - 6 9 8 6

7 6 5 7 6 x 6 6 7 7 - 7 7 - 7 x - 6 - 5 - 7 7

Allegro.

x6 6 x6 6 - x6 6 4 7 7 - 7

7 - 7 - 7 7 - 7 x - 7 x -

6 6 6 x x 6 6 6

System 1: Treble clef with a sharp sign (♯) above the staff. Bass clef with a sharp sign (♯) below the staff. The treble staff contains a melodic line with various note values and slurs. The bass staff contains a bass line with notes and rests. Fingering numbers 6, 6, 7, 5, 6, 5, and 9 8 are written below the bass staff.

System 2: Treble clef with a sharp sign (♯) above the staff. Bass clef with a sharp sign (♯) below the staff. The treble staff contains a melodic line with various note values and slurs. The bass staff contains a bass line with notes and rests. Fingering numbers 6, 5, 9 8, 6, 5, 9 8, and 6 are written below the bass staff.

System 3: Treble clef with a sharp sign (♯) above the staff. Bass clef with a sharp sign (♯) below the staff. The treble staff contains a melodic line with various note values and slurs. The bass staff contains a bass line with notes and rests. Fingering numbers 9, 7, 6, 9, 7, 6, 5, 7, and 6 are written below the bass staff.

System 4: Treble clef with a sharp sign (♯) above the staff. Bass clef with a sharp sign (♯) below the staff. The treble staff contains a melodic line with various note values and slurs. The bass staff contains a bass line with notes and rests. Fingering numbers 6, 6, 5, 6, 5, 6, 6, 7, 9, 7, 7, 9, 7, 7, 9, 5, 7 are written below the bass staff.

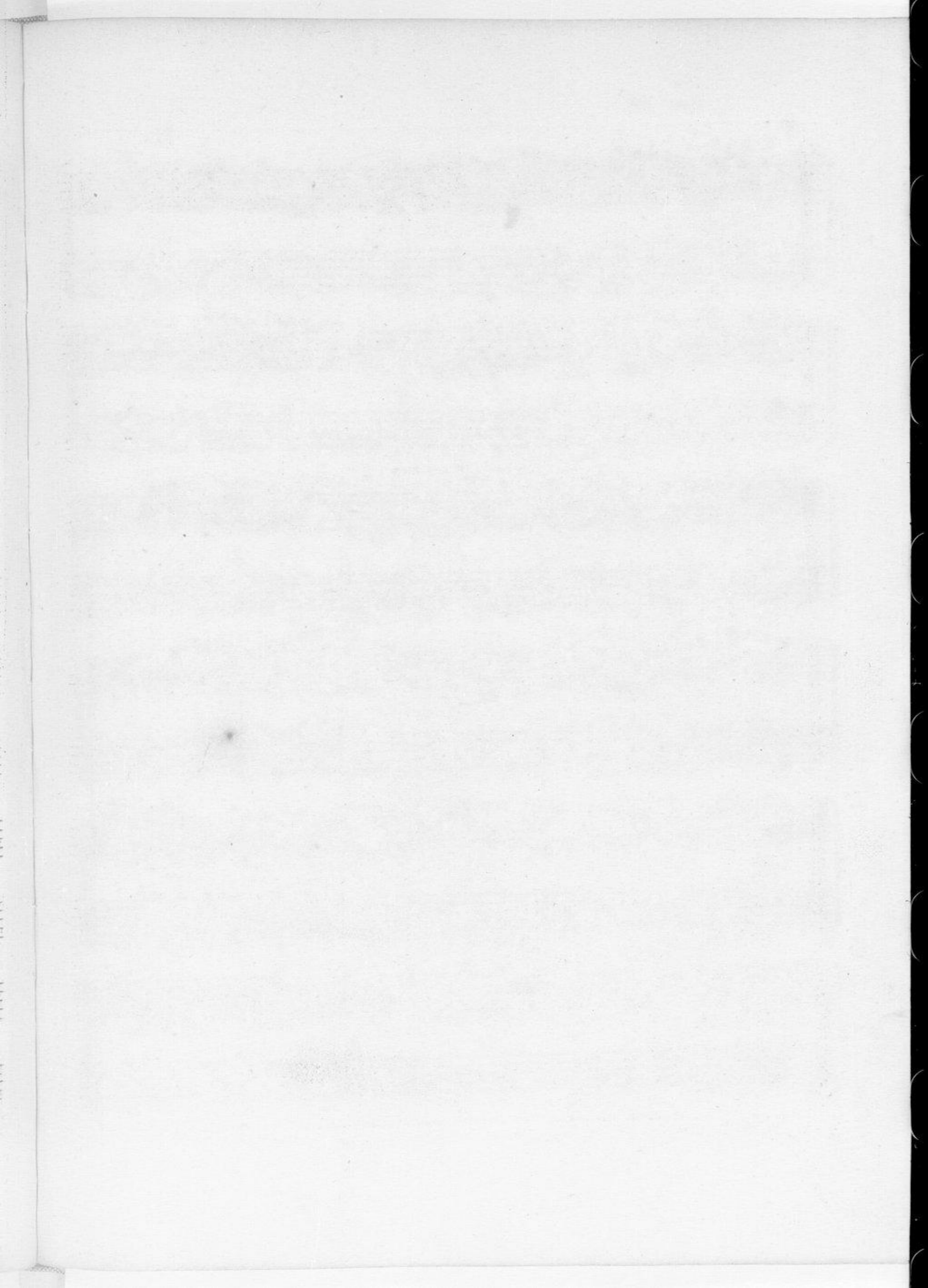
System 5: Treble clef with a sharp sign (♯) above the staff. Bass clef with a sharp sign (♯) below the staff. The treble staff contains a melodic line with various note values and slurs. The bass staff contains a bass line with notes and rests. The word "Forte." is written in the treble staff. Fingering numbers 9, 7, 7, 7, 5, 7, 6, 6, 5, 7, 7, 7 are written below the bass staff.

System 6: Treble clef with a sharp sign (♯) above the staff. Bass clef with a sharp sign (♯) below the staff. The treble staff contains a melodic line with various note values and slurs. The bass staff contains a bass line with notes and rests. Fingering numbers 7, 7, 7, 5, 7, x2, 7, 4, 7 are written below the bass staff.

Adagio.

Canto Solo.

The page contains two systems of musical notation, each consisting of two staves. The notation is for guitar, featuring various chords, arpeggios, and fingerings. The first system is marked "Adagio." and the second "Canto Solo." The notation includes various chords, arpeggios, and fingerings. The first system has a tempo marking "Adagio." and the second "Canto Solo." The notation includes various chords, arpeggios, and fingerings. The first system has a tempo marking "Adagio." and the second "Canto Solo." The notation includes various chords, arpeggios, and fingerings.



Aria Gratoso

Fine.

Da Capo.

Da Capo.

Altro.

6 6 7 6 x6 6 6 7 6

6 5 5 7 6 7 x 5

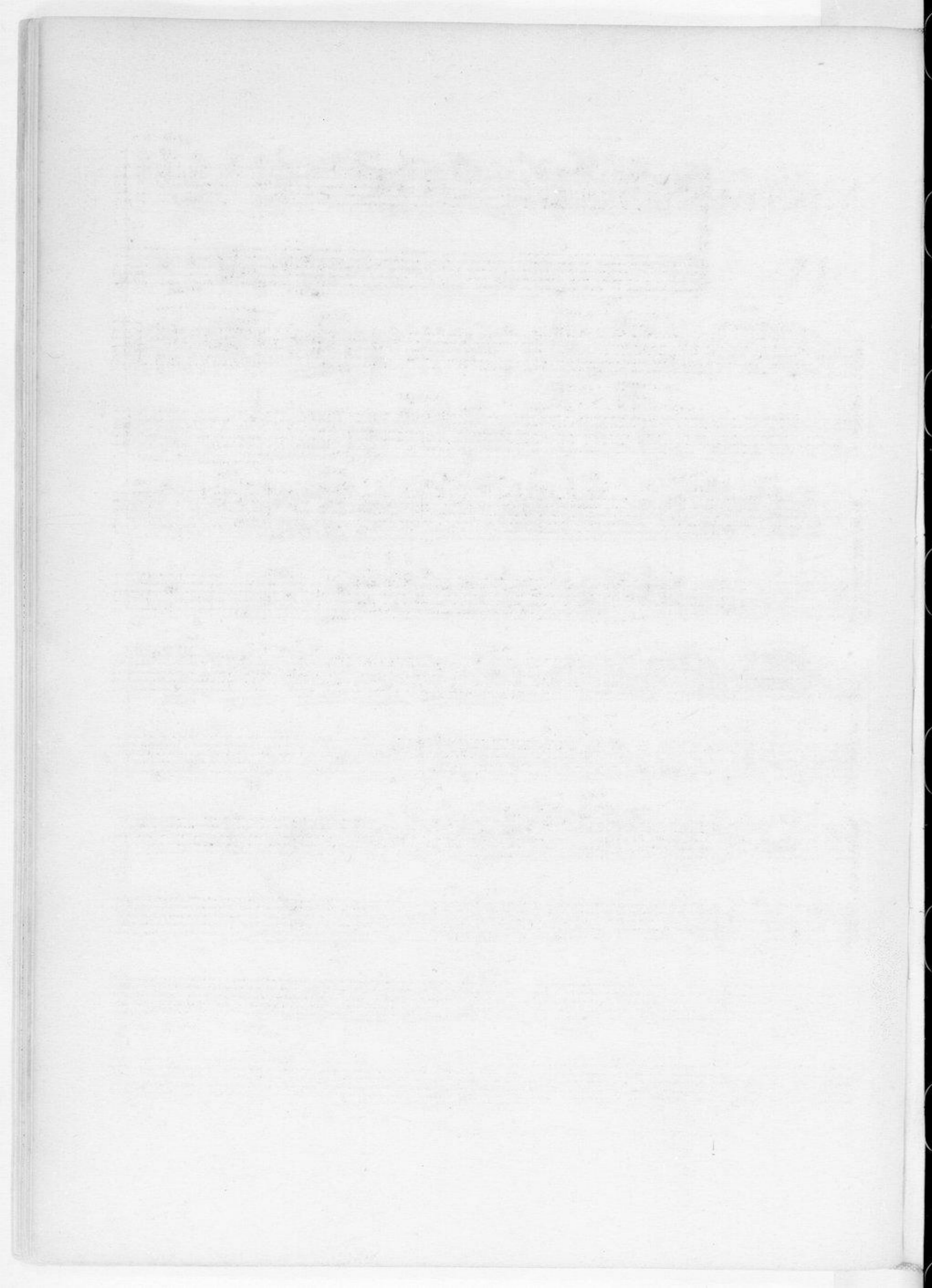
x6 6 6 x6 6 x6 x

6 6 6 5 x

Da Capo

6 5 4 7 6 3 x x x 5 7 6 7

6 5 7 6 7 x6 5 6 5 4 7 6 5 5 Da capo.



SONATA

IV.

Adagio.

21

6 7 8

6

6

6

6

6

Adagio.

Allemanda.

The first system of the Allemanda consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and rests.

The second system continues the Allemanda. The upper staff shows the continuation of the melodic line. The lower staff includes figured bass notation, with numbers 6, x6, 5, and x5 placed above the notes to indicate fingerings or specific chord voicings.

The third system of the Allemanda features more complex rhythmic patterns in the upper staff. The lower staff continues with figured bass notation, including numbers 6, 7, 6, 7, 6, 7, 6, and 7.

The fourth system of the Allemanda shows the melodic line becoming more active with sixteenth-note passages. The lower staff has figured bass notation with numbers 7, 6, 7, 6, 6, 5, 7, 6, 4, and 7.

Piano.

The fifth system of the Allemanda begins with the instruction "Piano." in the upper staff. The melodic line is more subdued. The lower staff has figured bass notation with numbers 6, x6, 5, 5, 6, 5, 4, and 7.

The sixth and final system of the Allemanda on this page. The upper staff concludes the melodic phrase. The lower staff has figured bass notation with numbers x-6, x-6, 6, x6, and 6.

6 6 6 5 x 6

Piano. 5 6 x 6 5 5 6 5 4 x 7 x

Piano. *Forte.* 6 5 6 0 7 6 0 5 x

5 x 5 6 5 7

x4 6 5 6 7 *Caste solo.*

Piano. *Forte.* 6 5 4 7 0 0

Aria Amoroſa. *Piano*

6 7 Fine. 6 5

Canto Solo.

*6 9 6
7 5*

Da Capo.

7 4 7 6 8 7 6x6 7

Piano.

Canto Solo *Canto Solo.*

Da Capo.

*x2 6 6 7
3 4 x*

Allegro

7 6 6 6 6 x6 6

6 6 5 7

Canto Solo

Largo.

Canto Solo.

Adagio.

Da Capo. Forte.

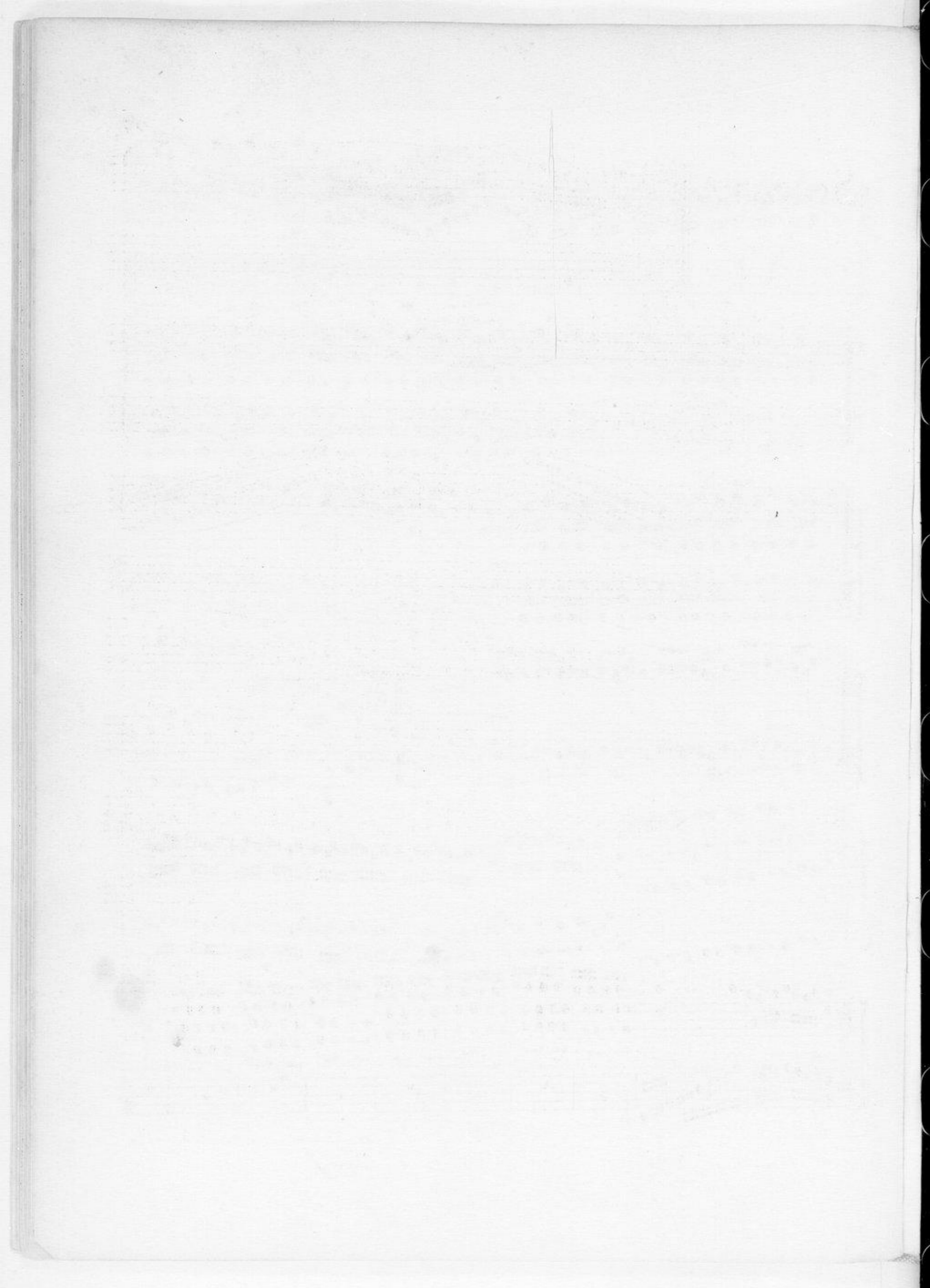
Piano. 9 6 7 6
6-7 5 7 5

Forte

7 6 7 6 7 6 7 6 6 7 5 7 6 5

Da Capo

6 6



SONATA

V.

Adagio.

This musical score is for the fifth movement of a sonata, marked 'Adagio'. It is written for guitar, as evidenced by the numerous guitar-specific notations. The score consists of two staves, treble and bass clef, with a common time signature. The music is characterized by complex, flowing lines with many slurs and ties. Fingerings are indicated by numbers 1-4 and 6-7, often with 'x' marks above them. Bar lines are present throughout, and the piece concludes with a double bar line and repeat dots at the end of the second staff. The page number '27' is located in the upper right corner.

Allegro.

The musical score is written in C major and 2/4 time. It begins with a treble clef staff containing a key signature of one flat and a common time signature. The tempo is marked *Allegro.* The score is organized into 12 systems, each consisting of two staves. The first system includes a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff. The tempo *Allegro.* is written below the first staff. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. A double bar line with repeat dots appears in the seventh system. The piece concludes with a double bar line and repeat dots in the twelfth system.

Handwritten musical score for guitar, consisting of 10 systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chord voicings. Fingering numbers (1-4) are indicated above notes. Chord diagrams and fret numbers (e.g., 6, 7, 4, 3, 2) are written below the bass staff. A double bar line is present at the end of the 10th system. The page number '29' is written in the upper right corner.

Adagio.

Allegro.

Fine.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music consists of a series of eighth notes in the upper staff and a bass line in the lower staff. Fingering numbers 4, 6, 5, 4, 7 are written below the lower staff.

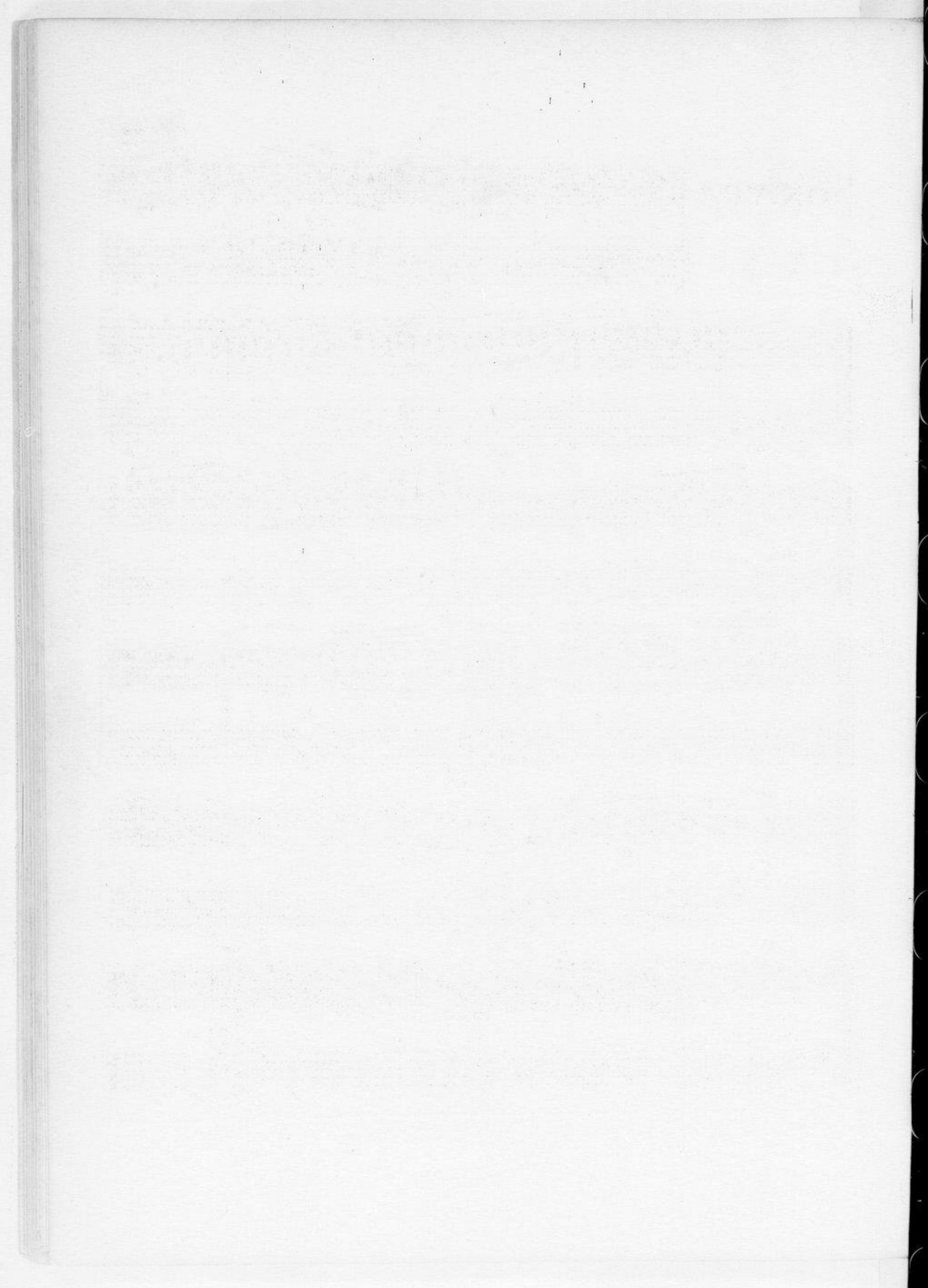
Second system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. A "Da Capo" instruction is written between the staves. Fingering numbers 6 and 5 are visible.

Third system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. This system features a complex guitar accompaniment with many beamed notes. Fingering numbers 6, 5, 6, 5, 6, 5 are present.

Fourth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. Fingering numbers 9, 5, 6, 7 are visible.

Fifth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. Fingering numbers 7, 5, 6, 7, 6 are visible.

Sixth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. Fingering numbers 5, 7, 7, 6, 5, 6, 7 are visible. A "Da Capo" instruction is written at the end of the system.



SONATA VI.

Largo.

Piano.

Forte.

34 Allemanda.

Allegro.

This page contains a handwritten musical score for a piece titled "Allemanda" in 3/4 time, marked "Allegro." The score is organized into eight systems, each consisting of two staves. The upper staff of each system is written in treble clef with a key signature of two sharps (F# and C#). The lower staff is written in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and articulation marks. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with an 'x', likely indicating natural harmonics or specific fingering techniques. The piece concludes with a double bar line and repeat dots at the end of the eighth system.

The image shows a page of handwritten musical notation for guitar, numbered 35 in the top right corner. The score is organized into seven systems, each consisting of two staves. The upper staff of each system contains complex guitar-specific notation, including natural harmonics (marked with 'x') and artificial harmonics (marked with 'o'). The lower staff contains standard musical notation, including notes, rests, and slurs, with various fingering numbers (1-7) and other performance markings. The bottom system includes the tempo marking "Adagio." and the instruction "Volti".

Aria Gracioso

5- 6 6 x 6 x 6 x 6 5- 6 6

x 6 x6 7 Fine. 5- 6 x6 6 9/7

6 6 6 7 5 6 7 6 9/7 6 *Adagio.*

Da Capo.

7 6 4 b7 x 7 6 7 x x 7

6 7 6 x2 x5 x 6 7 5 x7 6

Adagio

7 5 5 x6 6 7 3 6 5 6 4 7 x x-6 *Da Capo*

Allegro.

6 — 6 7 x

6 — x6

7 x4 3 — 6 6 — x6

6 6 6 7 x x x x

Piano. *Forte.* *Piano.* *Forte.*

7 x — x — x

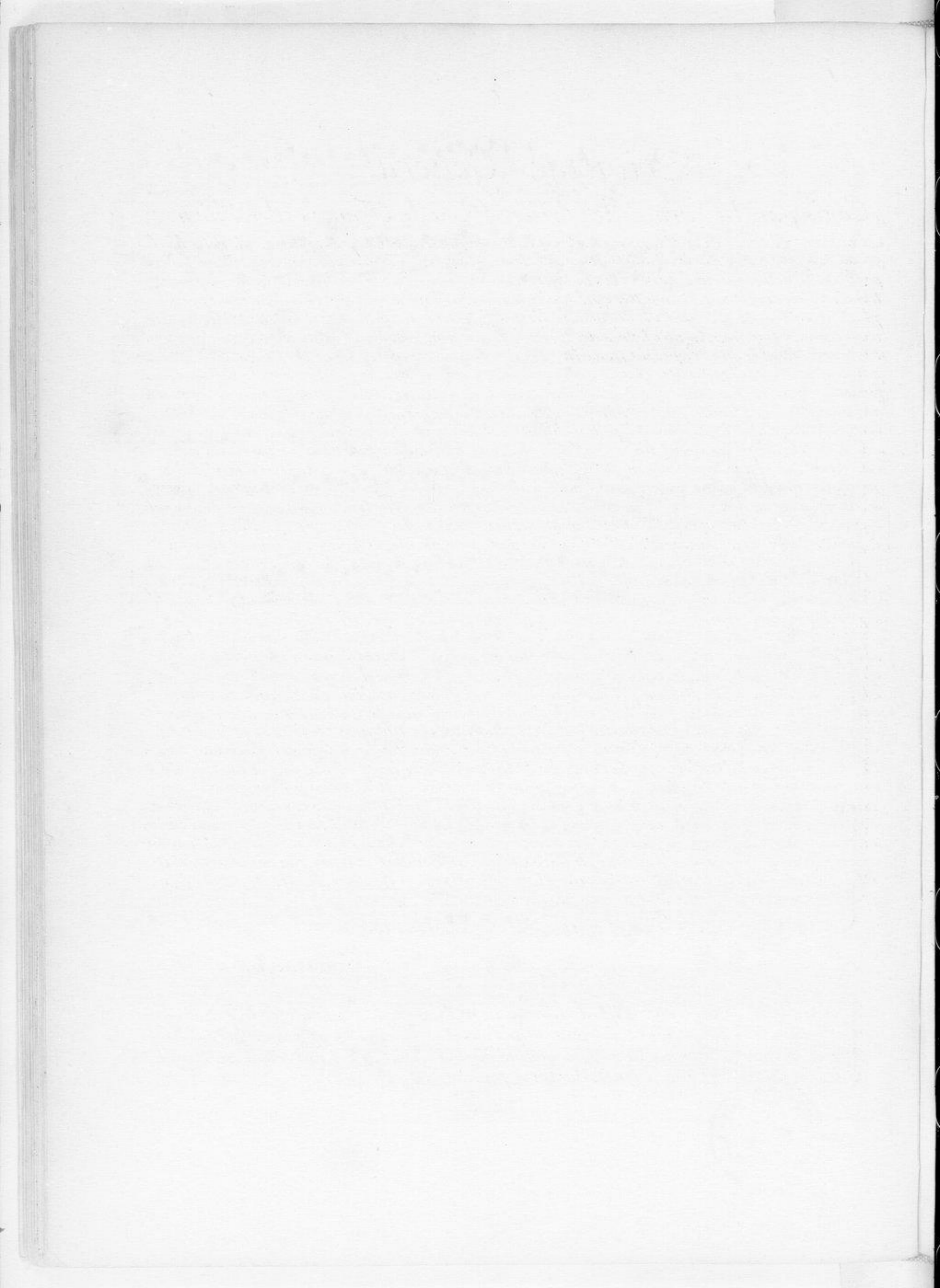
7 — b7 — x4 6 6

Forte.

6 6 6 7

Fine.





Privilege General.

Louis par la grace de Dieu Roy de France et de Navarre,
A nos amez Et feaux Con^{tes} les gens ten^{ts} nos Cours de parlem^{ts} M^{es} des Reg^{tes} Ord^{res} de notre hôtel
grand Con^{te} prevot de Paris Baillifs Senesch^{aux} leurs Lieuten^{ts} Civil et autres nos just^{es} qu'il ap=
par^{dra} Salut notre bien amé Le S^r Jean Barriere Musicien ord^{re} de notre Academie Roy^{le} de
Musiq^{ue} Nous ayant fait Remontrer quil souhaitteroit faire imprimer et graver et donner au public
plus^{ieurs} Sonates et autres ouvrages de Musiq^{ue} instrumentale de sa Composition ; sil
nous plaisoit luy accorder nos lettres de Privilege sur ce necessaires a Ces Causes voulant trait=
ter favorablem^{ent} le dit S^r Exposant Nous luy avons permis et permetto^{us} par ces p^{ntes} de faire
graver et imp^{rer} les dites Sonates et autres ouvrages de Musiq^{ue} de sa Composition en tels vollumes
forme marge caractere Conjointem^{ent} ou separem^{ent} et autant de fois que bon luy semblera et de les ven=
dre faire vendre et debiter par tout notre Roy^{me} pendant le temps de Six Années consecutives A
Compter du jour de la date des d^{tes} p^{ntes}; Faisons defenses a toutes sortes de personnes de quelque
qualite^e et Cond^{on} quelles soient den jntrod^{re} d'impres^{ion} ou Gravure Etrangere dans aucun lieu de notre
obeiss^{ance} Com^{me} aussy a tous graveurs imp^{reurs} M^{es} imp^{reurs} en taille douce, lib^{res} imp^{reurs} et autres d'imp^{reurs} faire
imp^{reurs} graver ou faire graver vendre faire vendre debiter ny contrefaire les d^{tes} Sonates et autres ouvrages
de Musiq^{ue} instrumentale de sa d^{te} Composi^{tion} en tout ny en partie ny d'en faire aucuns extraits sous quel=
q^{ue} pretexte q^{ue} ce soit daugmentat^{ion} correct^{ion} changem^{ent} de titre même en feuilles separees ou autrem^{ent} sans
la permis^{ion} expresse et par escrit du S^r Exposant ou de ceux qui auront droit de luy a peine de Confiscat^{ion}
des Exem^{plaires} contre faits de 3000^{us} d'amande contre chacun des contreven^{ts} dont un tiers allous, un tiers
al'hôtel Dieu de Paris, l'autre tiers au S^r Exposant Et de tous depens dommage et jnterêts ; A la
Charge que ces p^{ntes} seront Enregistrées tout au long sur le registre de la Commu^{te} des lib^{res} et imp^{reurs}
de paris dans trois mois de la datte d'icelles, Que la Gravure et impres^{ion} des d^{tes} ouvrages sera
faite dans notre Royaume et non ailleurs en bon papiers et beaux caracteres Conformem^{ent} aux Reglem^{ts}
de la lib^{re} et qu'avant que de les Exposer en vente gravées ou imp^{reurs} seront remis es mains de notre tres
cher et feal Cheval^{ier} Garde des Sceaux de France le S^r Chauvelin; Et qu'il en sera ensuite remis deux
Exemplaires dans notre Biblioteg^{ue} Publiq^{ue} un dans celle de Notre Château du Louvre Et un dans
celle de notre S^r tres cher et feal Chev^{ier} Garde des Sceaux de France le S^r Chauvelin; le tout a peine
de nullité des p^{ntes} Du Contenu des q^{elles} Vous mando^{us} et enjoigno^{us} de faire jouir le dit S^r
Exposant ou ses ayans cause plainem^{ent} et paisiblem^{ent} sans souffrir quil leur soit fait aucun trou=
ble ou Empeschem^{ent} Voulons que la Copie des d^{tes} p^{ntes} qui sera imp^{reurs} ou gravée tout au long au
commencem^{ent} ou a la fin des d^{tes} Sonates et autres ouvrages de Musiq^{ue} instrumentale soit
tenue po^{ur} deusm^{ent} significée et qu'aux Copies Collationnées par l'un de nos amez et feaux
Con^{tes} et secret^{es} soy^{ent} ajoutée comme a l'original; Commandons au premier notre huis=
sier ou sergent de faire po^{ur} l'execution d'icelles tous actes requis et necess^{aires} sans demander
autre permis^{ion} et nonobst^{ant} clamour de haro Chartre normande et lettre a ce contraires Cui^l
tel est notre plaisir Donne^e a Fontainebleau le 22^e jour d'octobre L'an de grace
1733. et de notre Regne le dix neufiesme .1.

Par Le Roy en son Conseil.

Coustard.

Registré sur le Registre VIII. de la Chambre Royale et syndicale de la Librairie
et imprimerie de Paris N^o 615. fol. 620. Conformem^{ent} au Reglem^{ent} de 1723. Qui fait defenses
Art. IV. a toutes personnes de quelque qualite^e quelles soient Art. CVIII. du même Reglem^{ent}
a Paris le 1^{er} Nov^{bre} 1733. signé Martin syndic.

