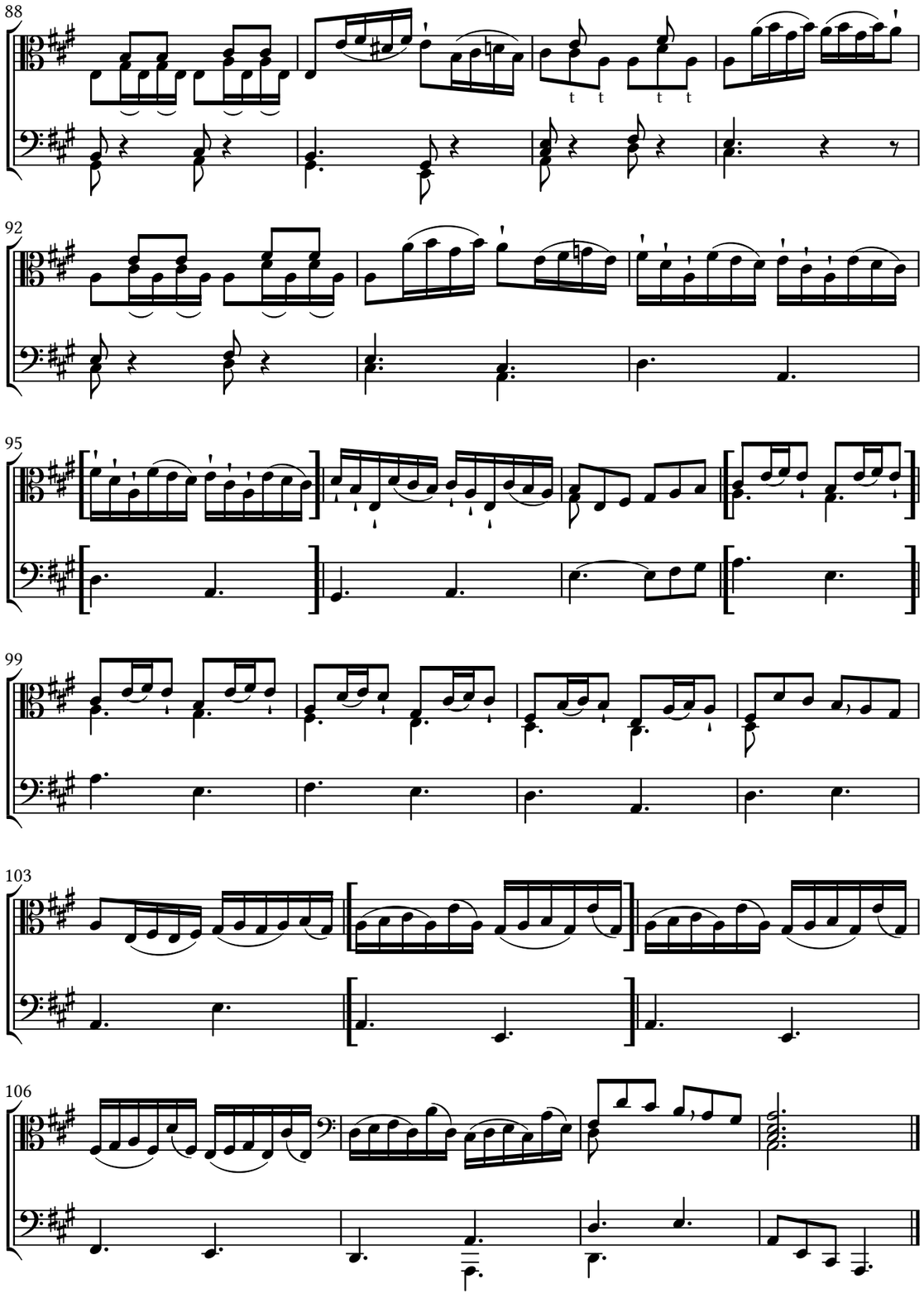
Anonymous
(mid XVIII c.?)

Sonates
à deux violes

(Paris BNF Mus VM7-6297)

VM Musica



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(mid XVIII c.?)

Sonates
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VistaMare Musica

ViMa 20 – Version 1.0 – October 2017.
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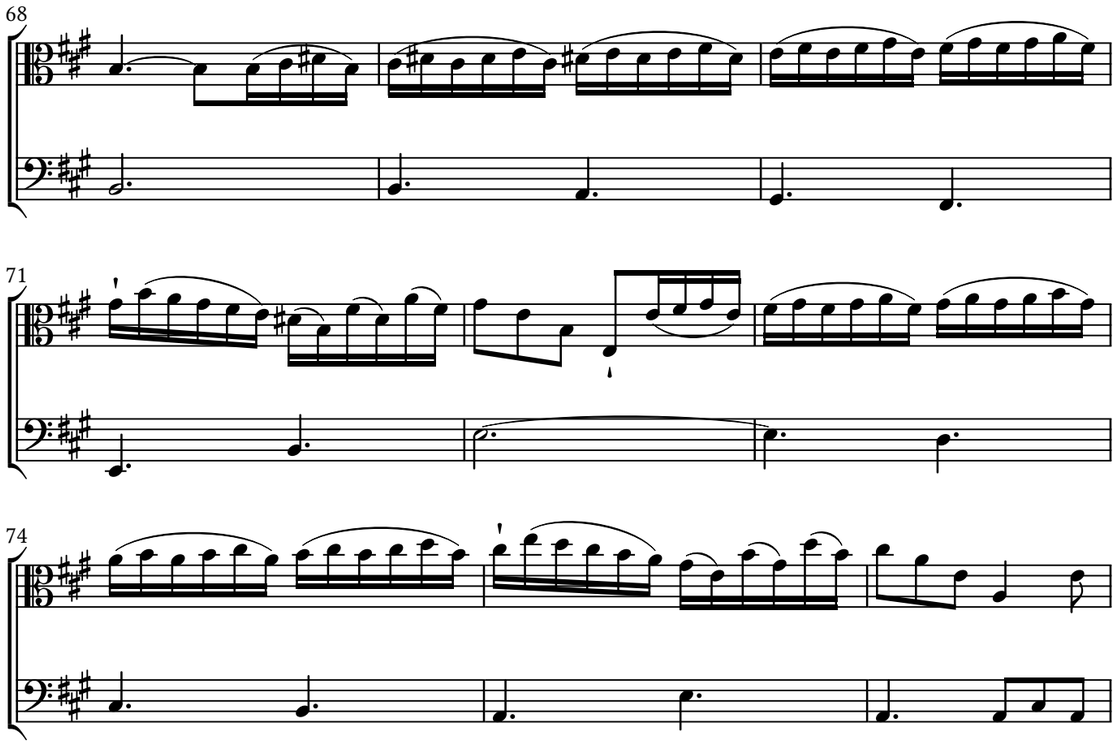
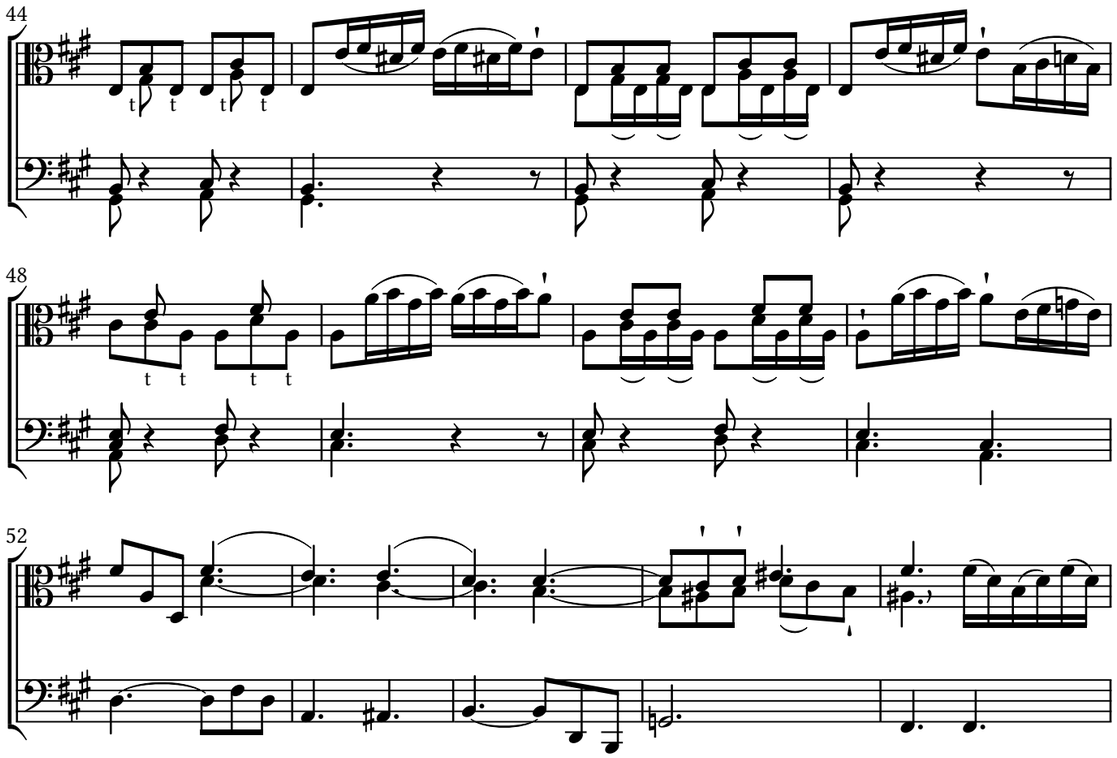
Typeset with MuseScore (http://musescore.org/). Texts set in Linux Libertine and Linux Biolinum (http://www.linuxlibertine.org/).





Sonata Prima (Sol maggiore) 5

Sonata Seconda (La maggiore) 19

Sonata Terza (Fa maggiore) 33

Sonata Quarta (Re maggiore) 46

Sonata Quinta (Sol minore) 62

Sonata Sesta (La minore- maggiore) 78

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Preface

This edition follows as faithfully as possible the Paris BNF Mus VM7-6297 manuscript; it is a rather carefully written source already in score format without any indication of author. In addition to the musical style, the calligraphic style and the wide use of ♮ points toward a mid–XVIII c. dating or later, making it one of the latest French works for the viol.

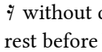
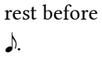
The ms. bears a number of annotations by possibly a different hand, some in red and some in black pencil; red pencil annotations seem to mark individual spots (with a few occasional French words) or to mark deletion boundaries; the black pencil annotations mark passages to be removed. As the relevance and the authoritativeness of these deletions is unknown, marked passages have been retained and enclosed in large square brackets.

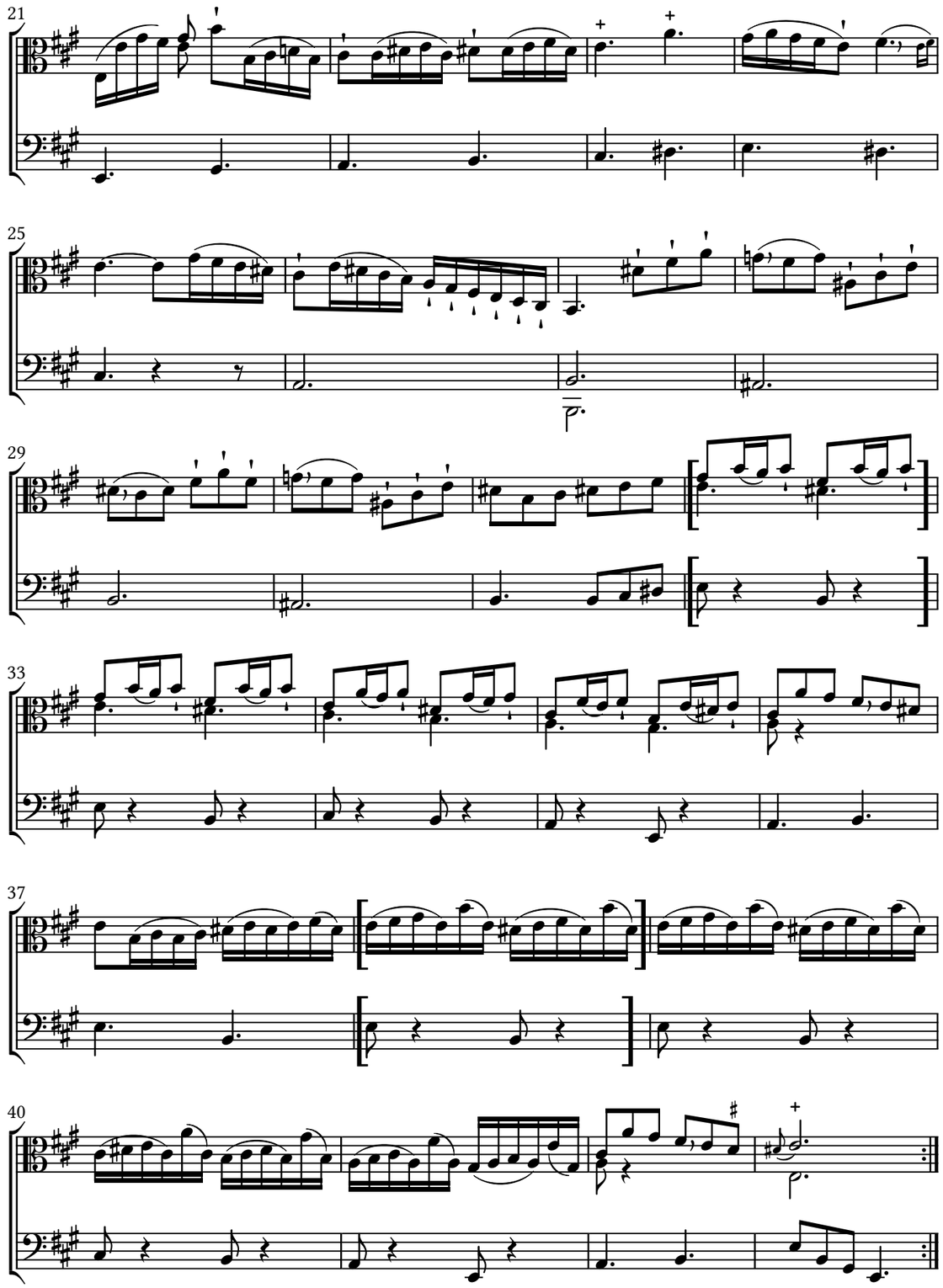
A later note pencilled on the first sheet bears the title *Pièces de viole avec la basse continue* which is kept in the BNF catalogue; however, the lack of continuo figures, the chords and the use of ornaments and bowings specific to the French viol usage show that the second part is intended specifically for another *viole de gambe*.

Editorial remarks

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original time signatures, note values, ties, slurs, bar lines and beamings have been retained.
- Original clefs are retained in the score, while in parts clef changes have been occasionally simplified slightly.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernised' when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.

Critical notes:

1. Original: 𝅗𝅥.
2. Original:  .
3. Original:  .
4. Original: 𝅗𝅥 without dot.
5. Original: rest before bar line.
6. Original: 𝅗𝅥.
7. As per a later pen correction; original text read:
8. A G G as per a later pen correction; original text read: B E E .
9. D D♯ as per a red pencil correction; original text had D minim.
10. D C added with a red pencil correction.
11. Original has rests for 3 voices.
12. Original had G, corrected to F in red pencil.
13. Beams joined in the original; separated here not to be confused with a triplet.
14. From here to end of measure 87, the first viol part only is deleted with red pencil marks.
15. In this measure and in the following, low E and D added in red pencil.
16. Original: natural B.
17. Original: 𝅗𝅥.



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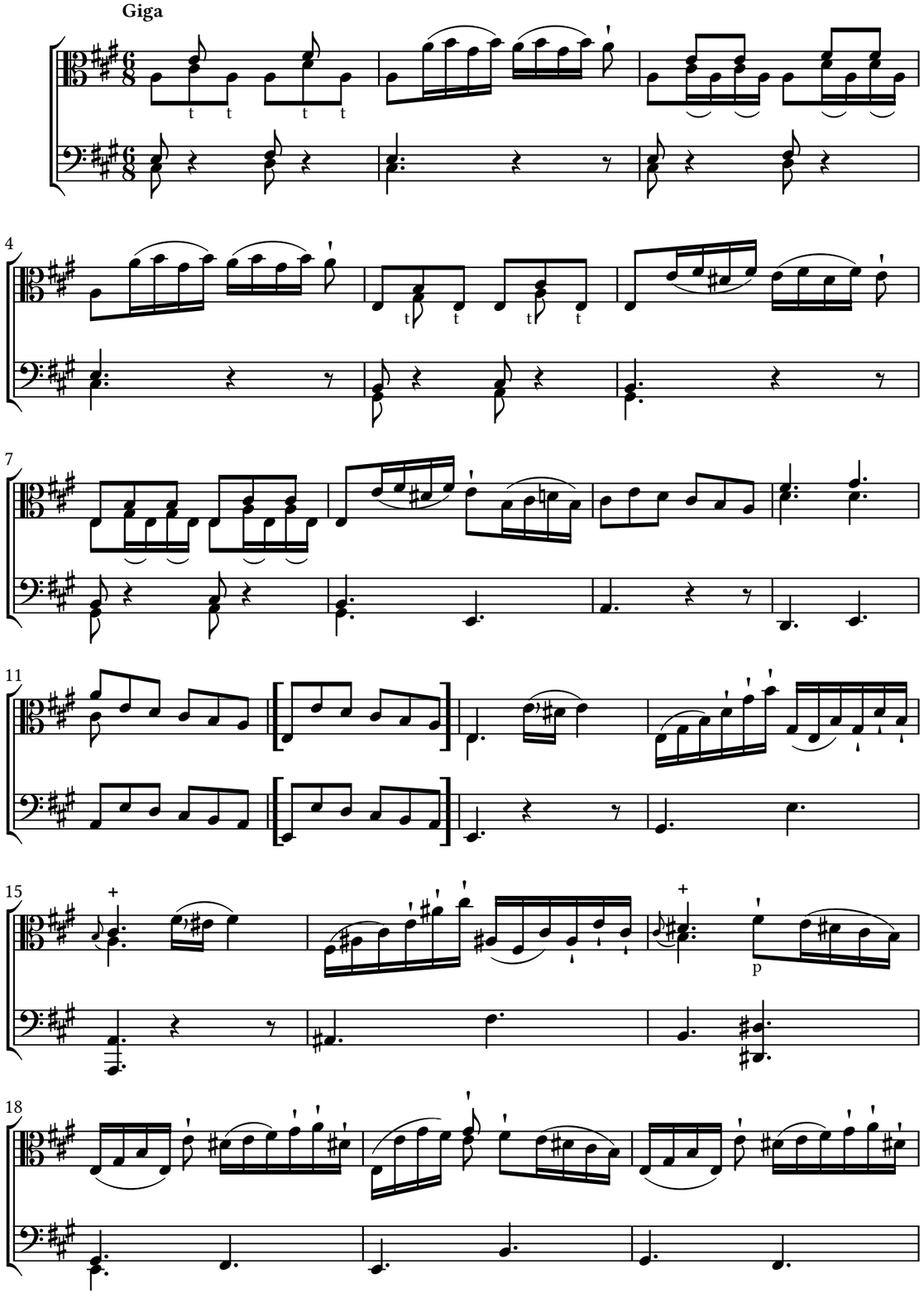
Giga



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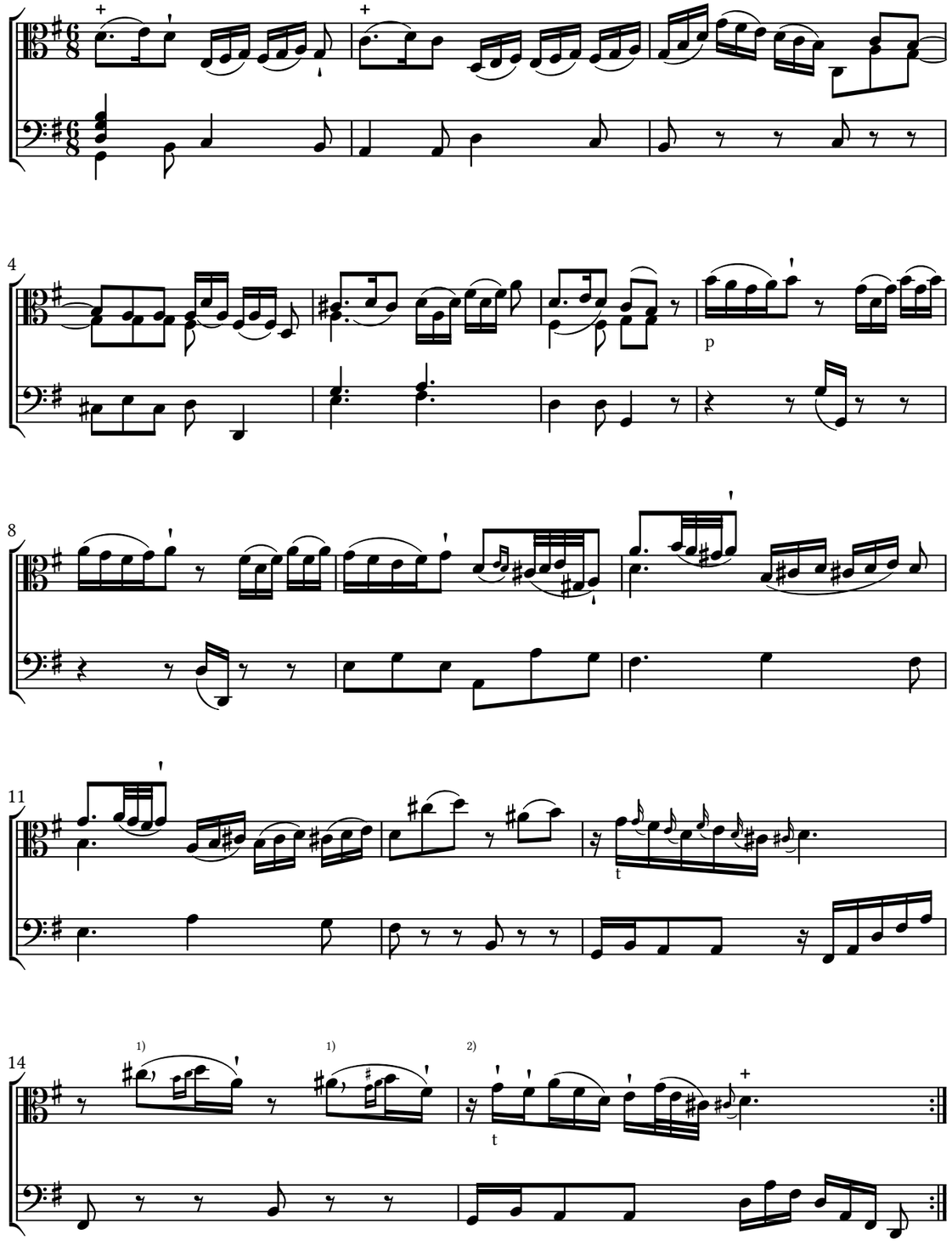
Sonata Prima



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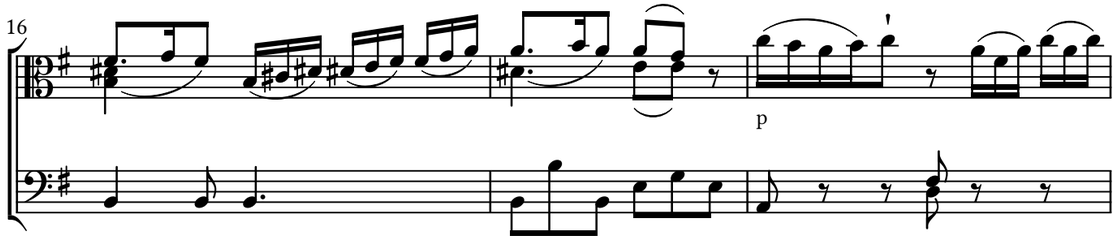

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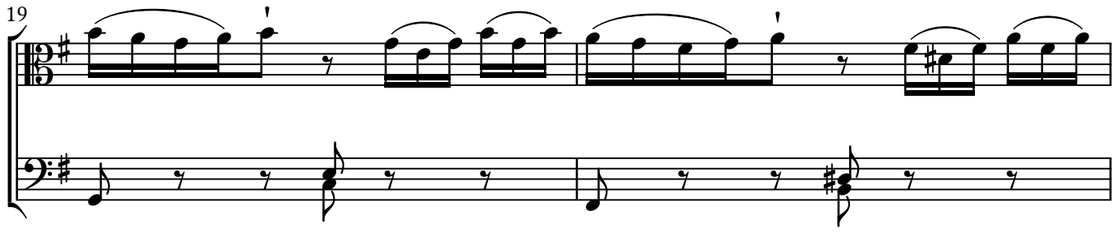

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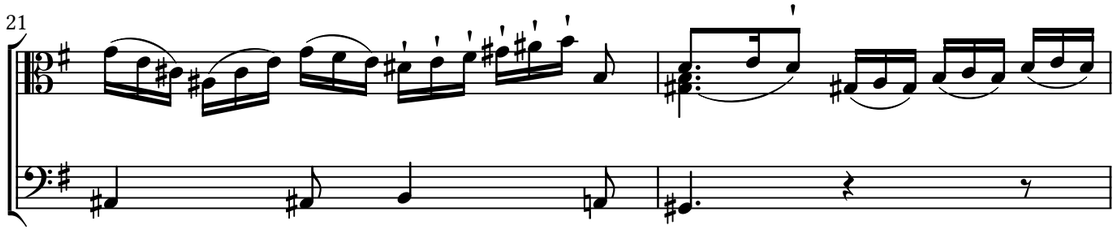

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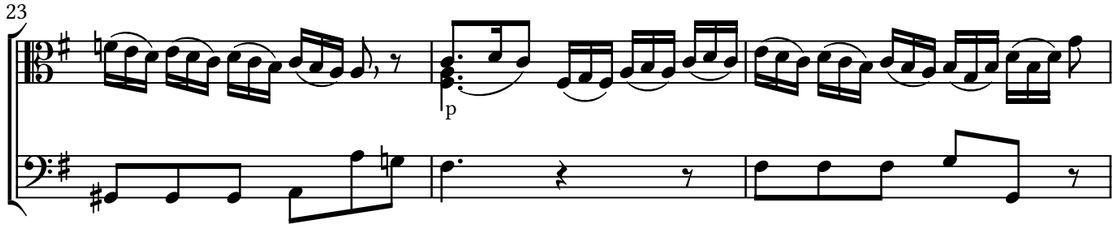

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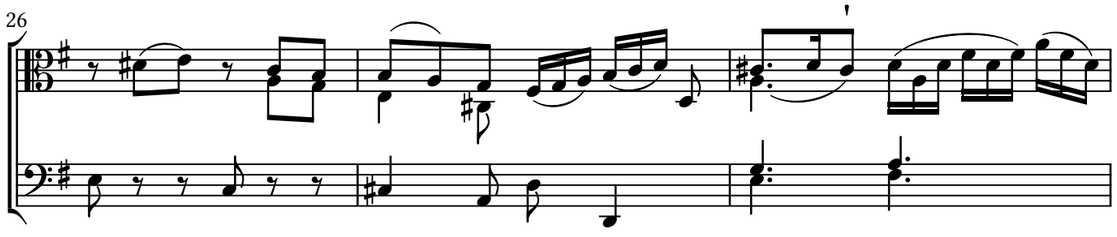

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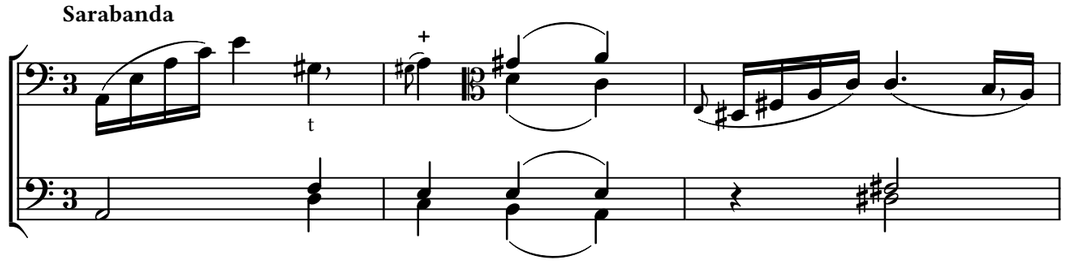
Sarabanda



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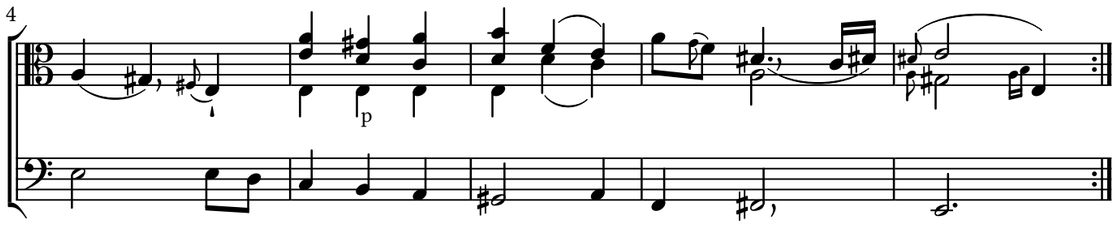

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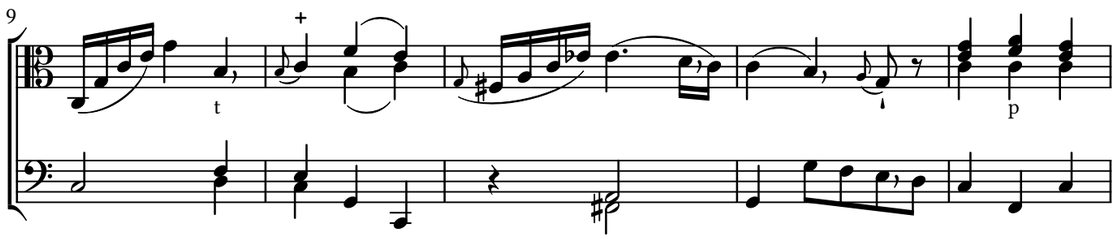

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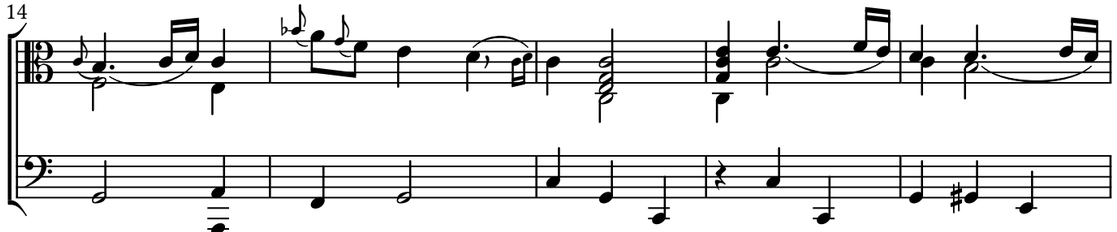

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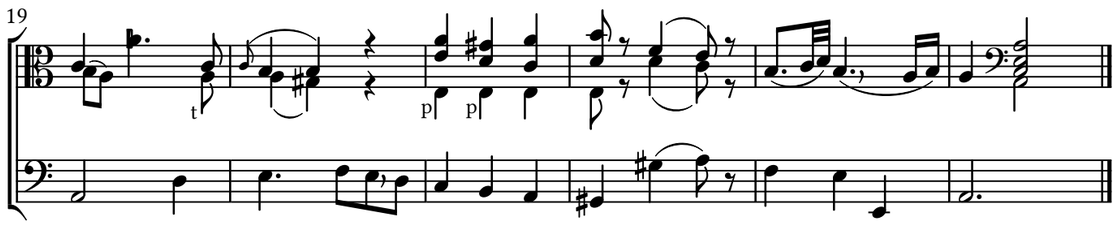

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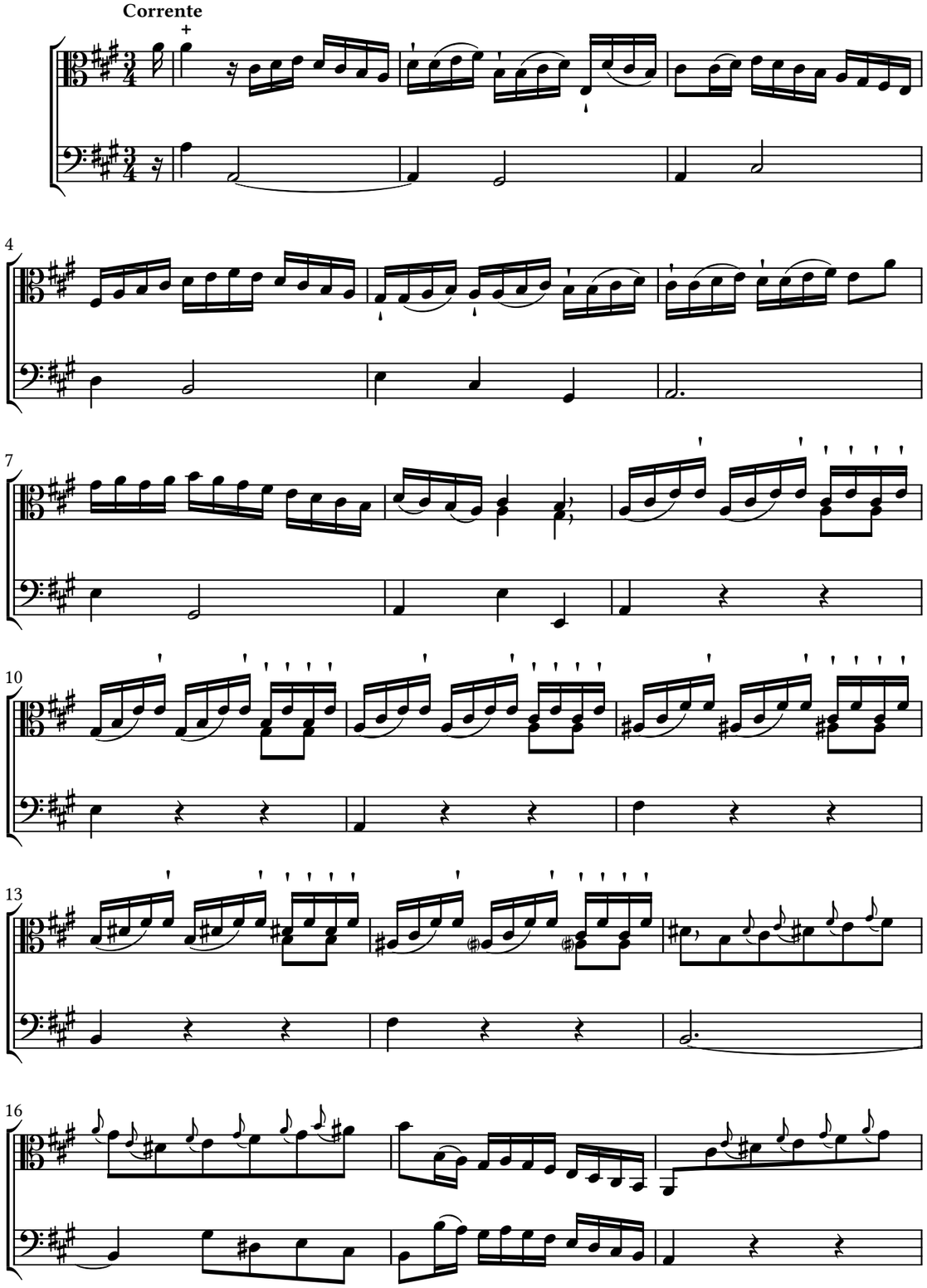
Corrente



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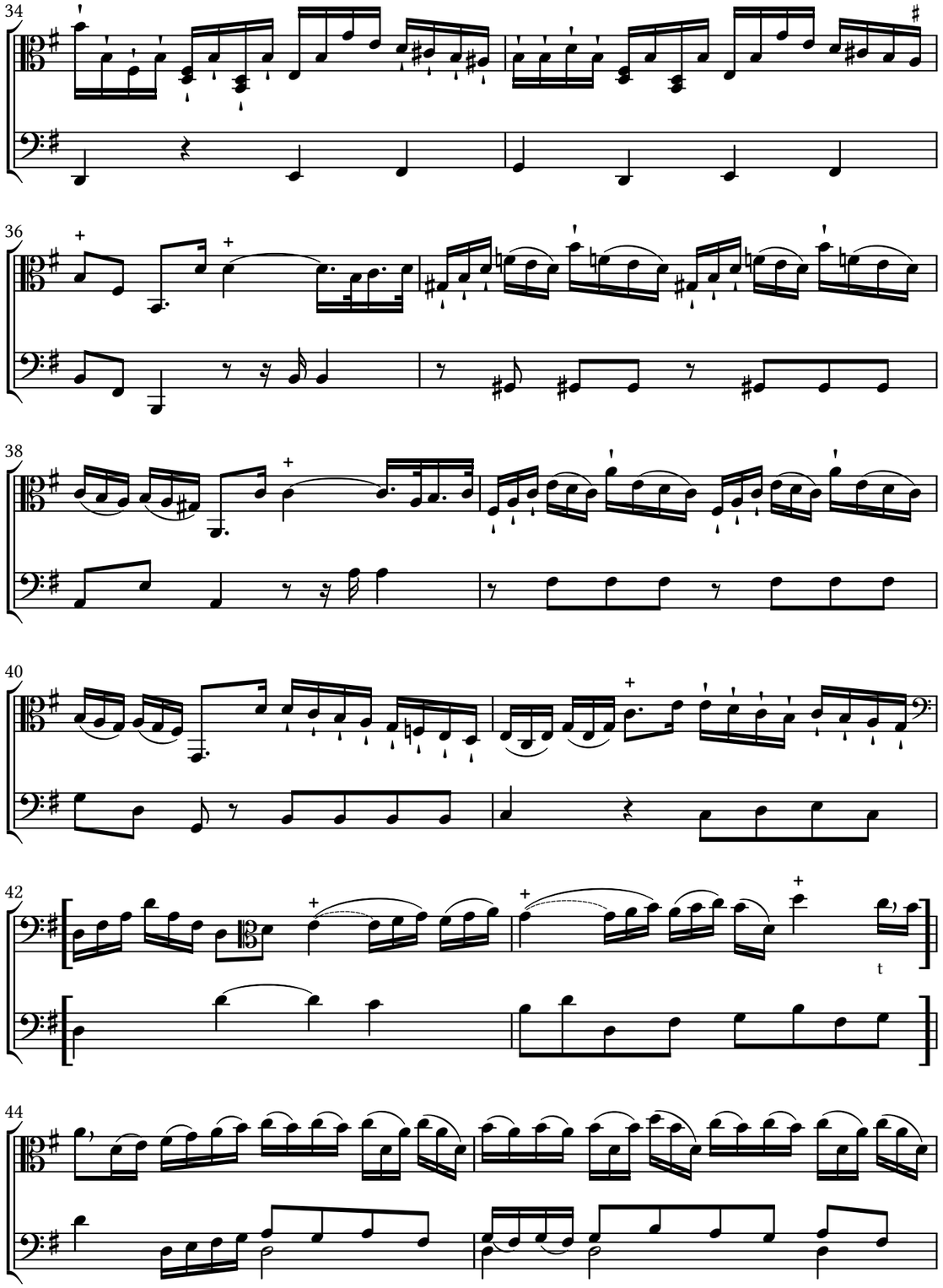

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Fin

Lent. plus lent.

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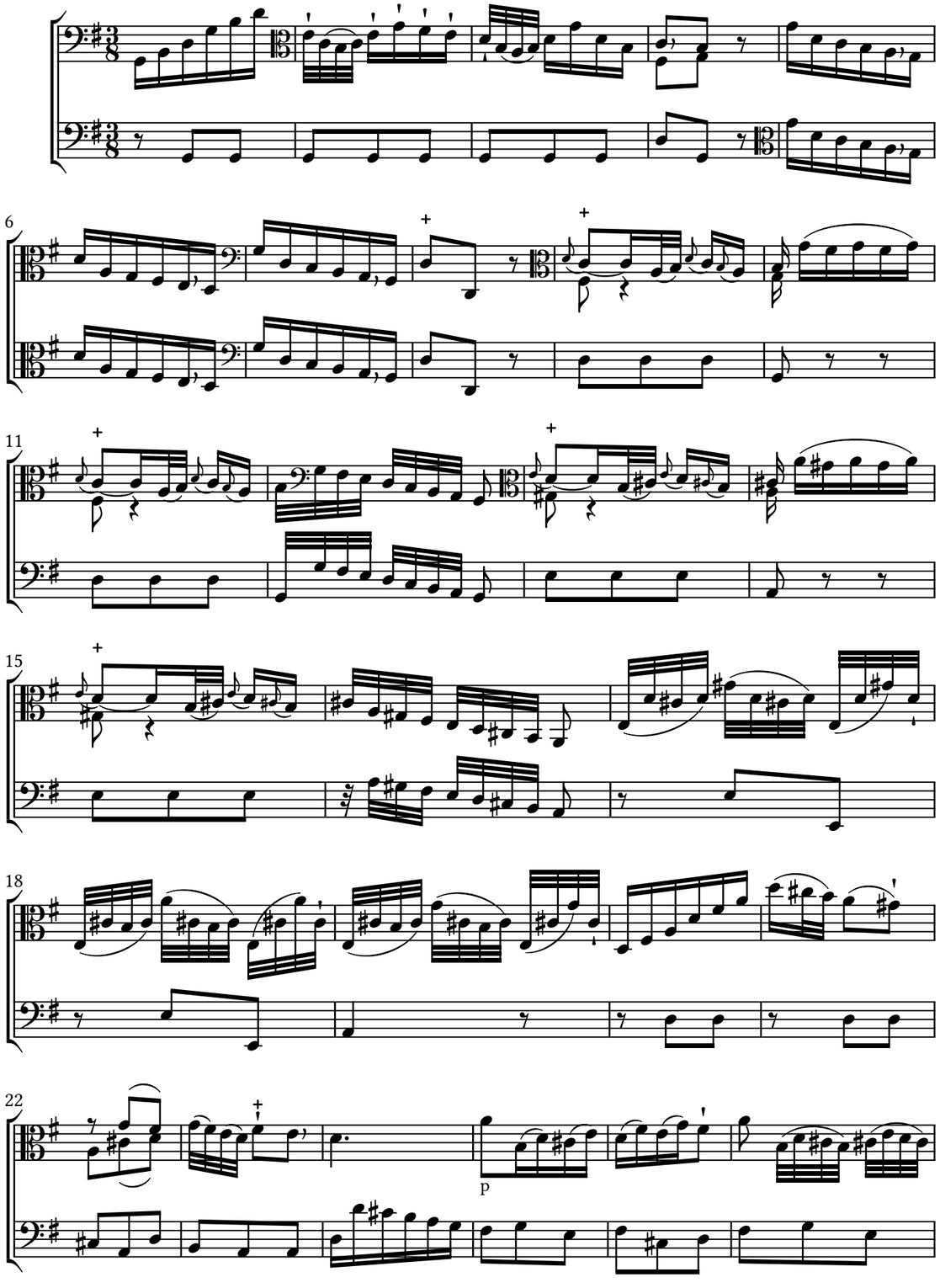
Allegro



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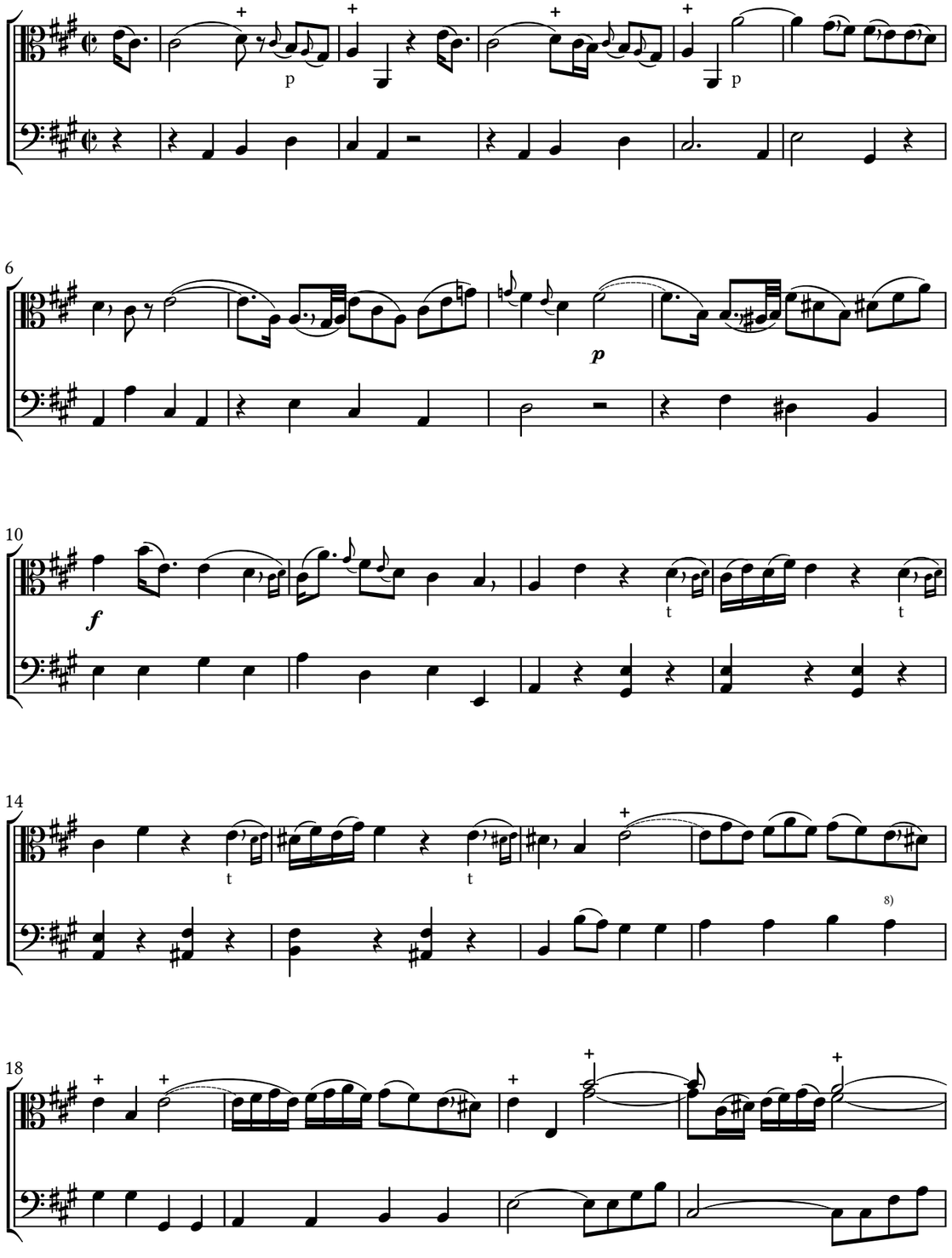
Sonata Seconda

Andante



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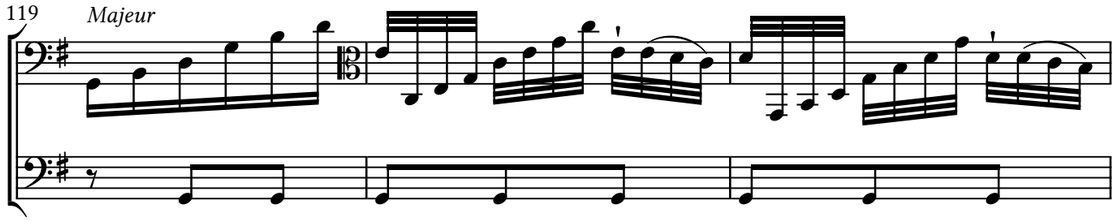

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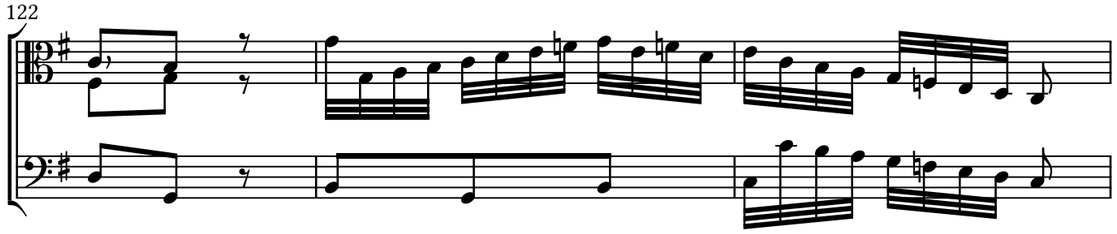

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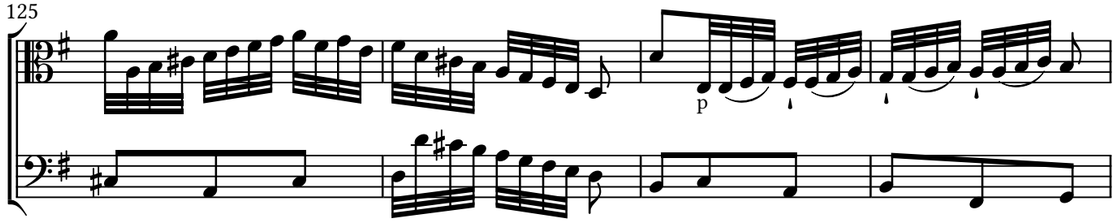

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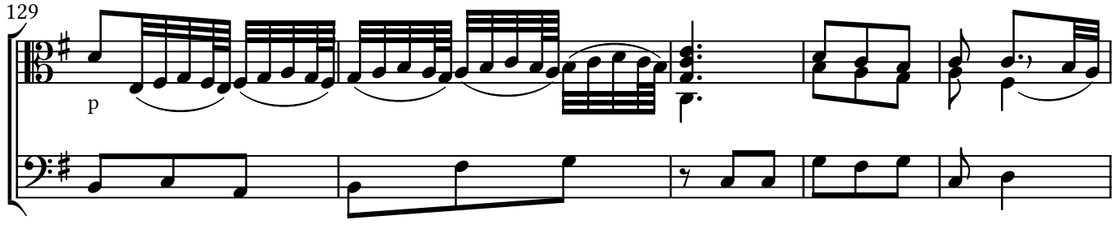

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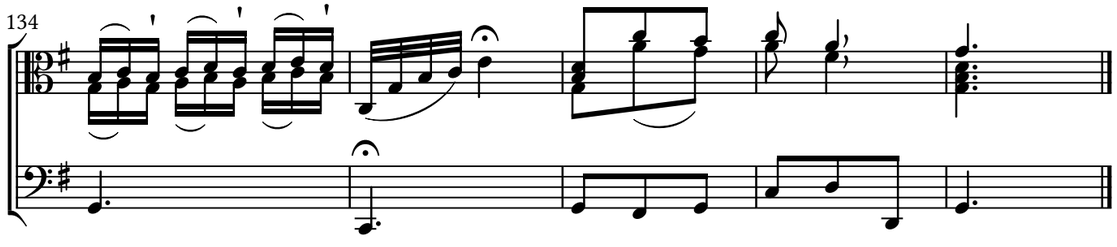

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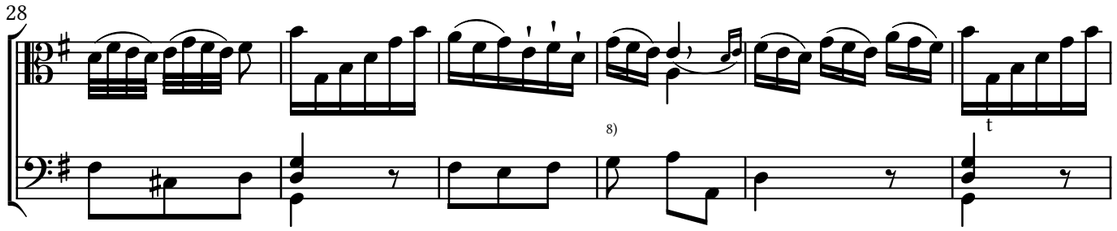

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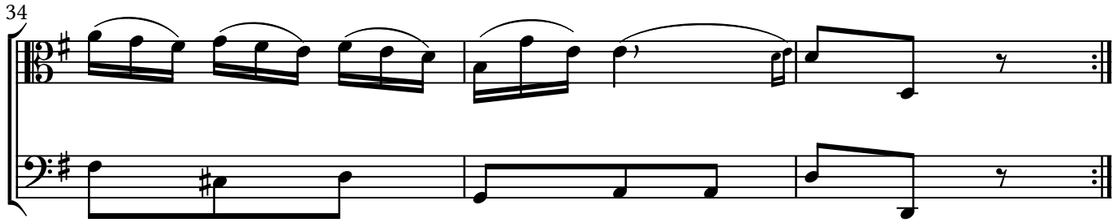

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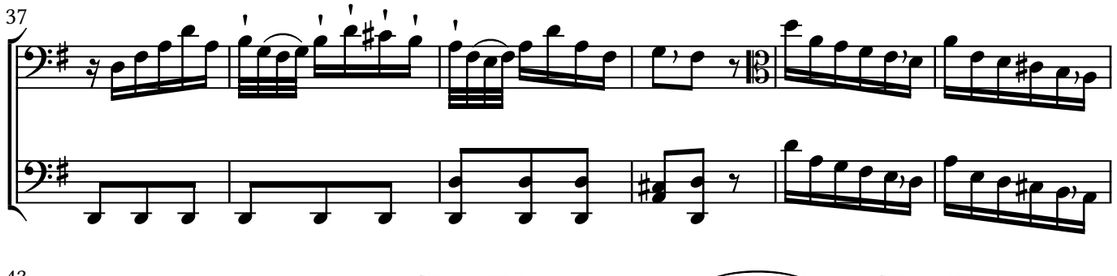

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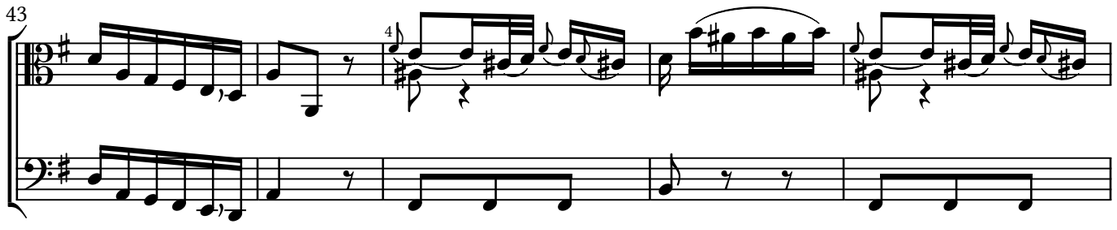

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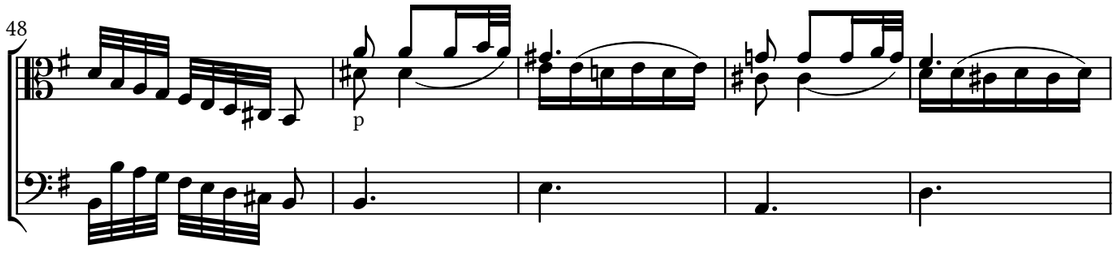

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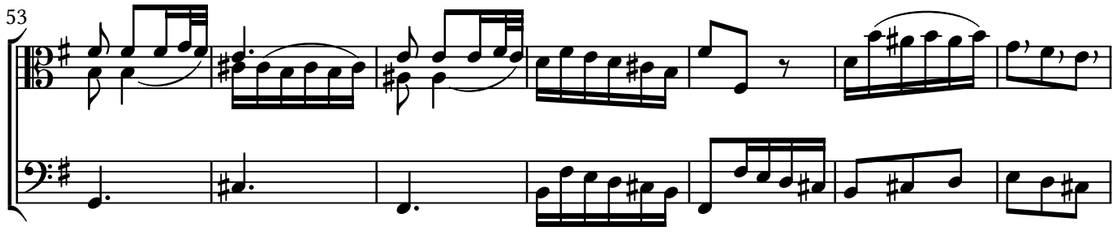

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78 *Mineur*

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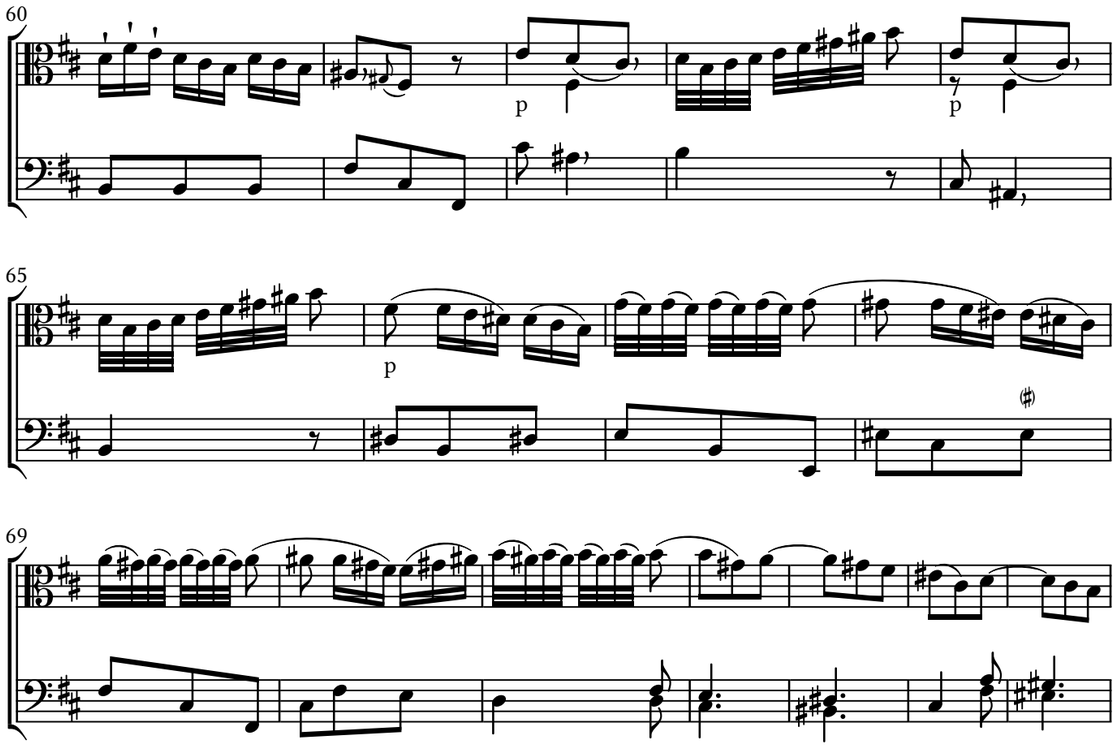

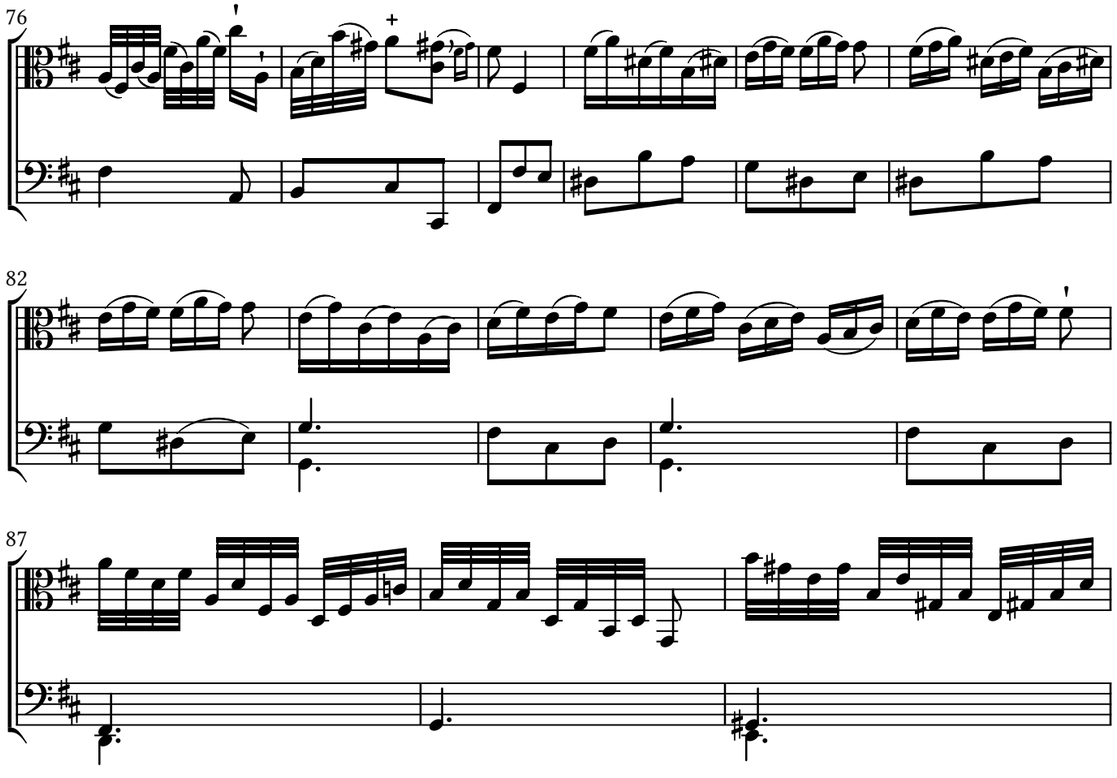

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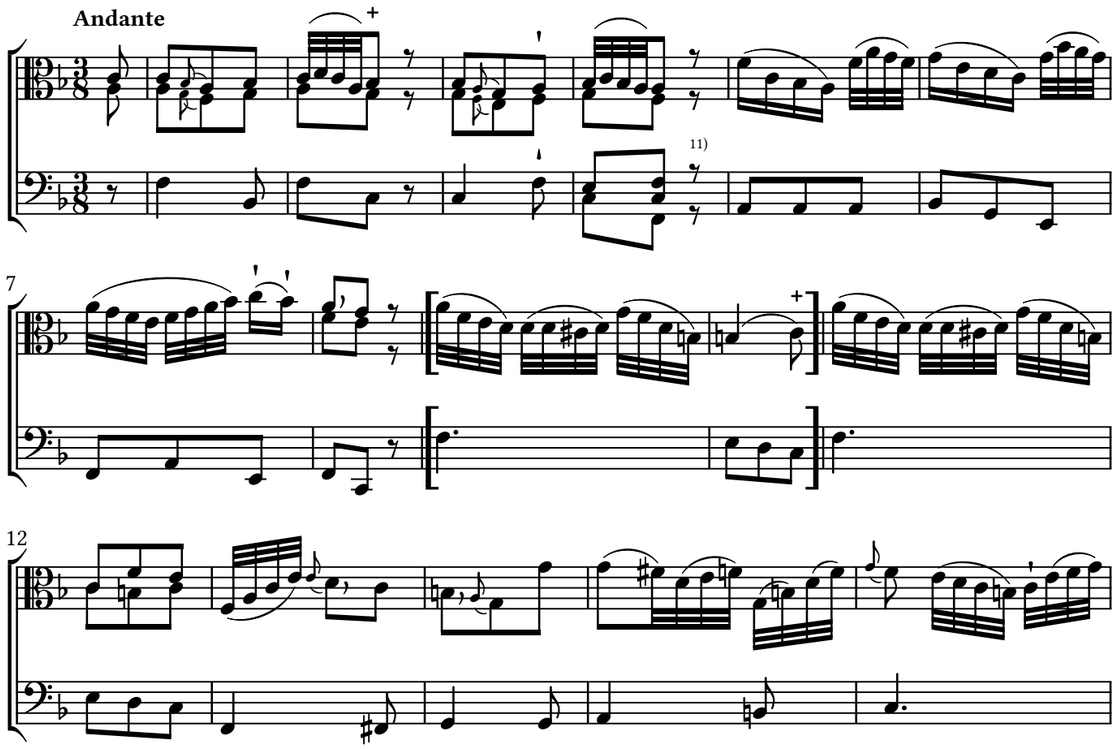
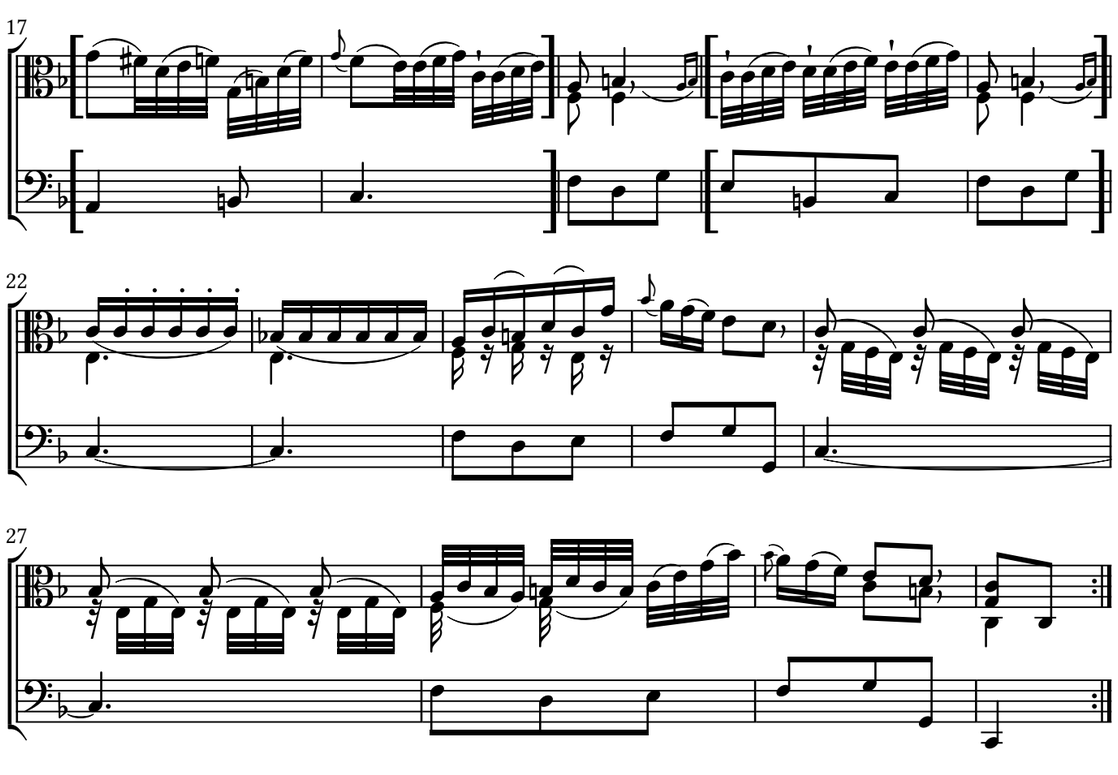
Sonata Terza





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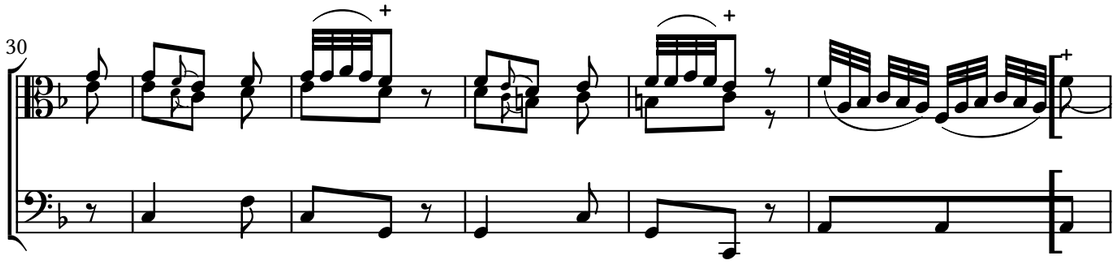

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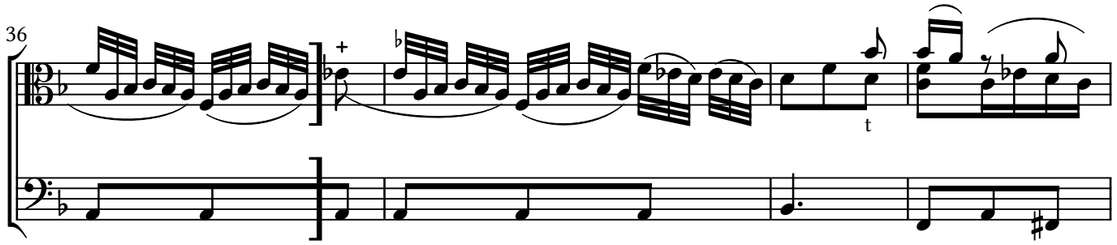

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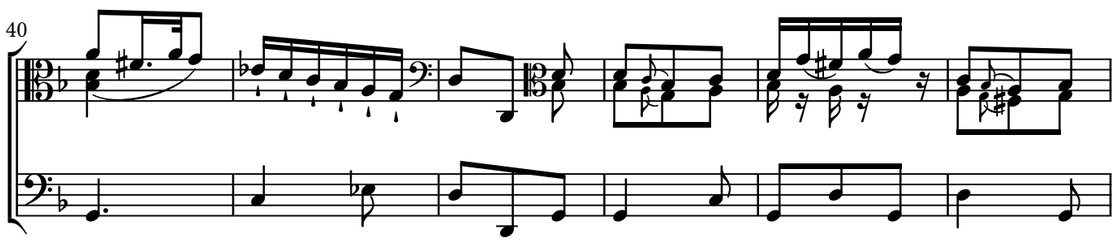

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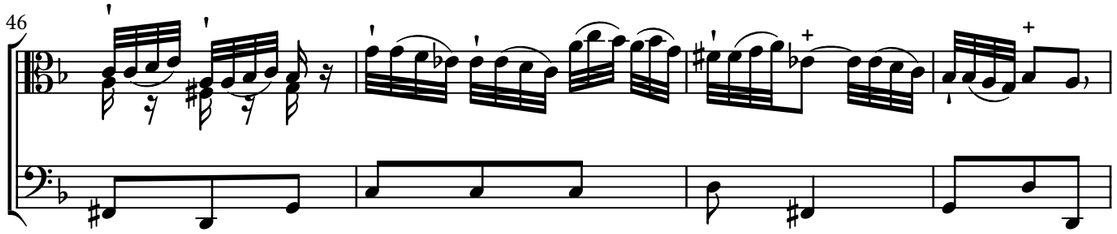

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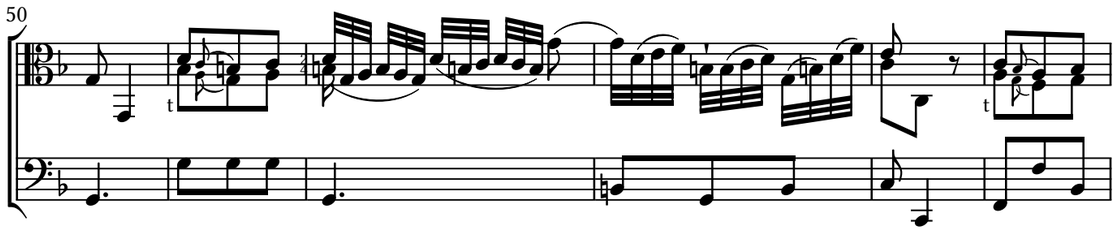

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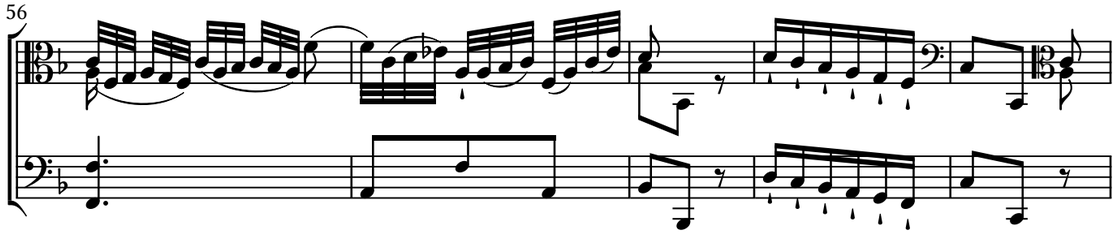

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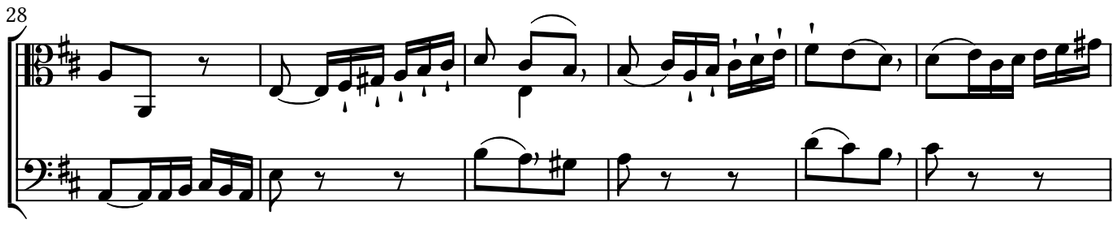

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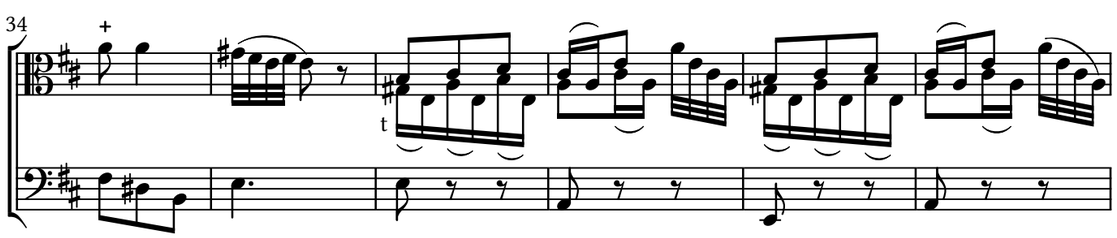

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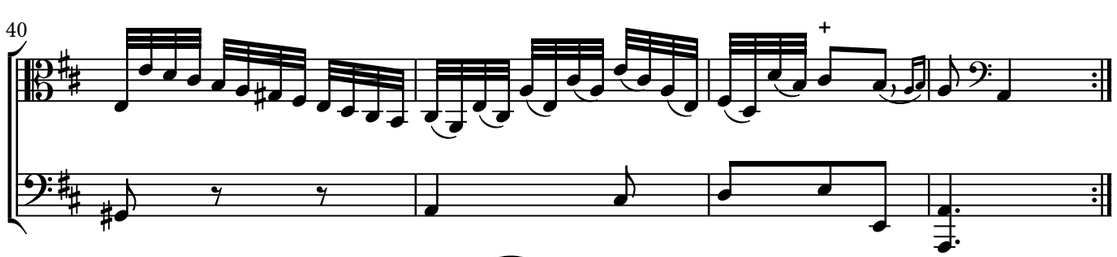

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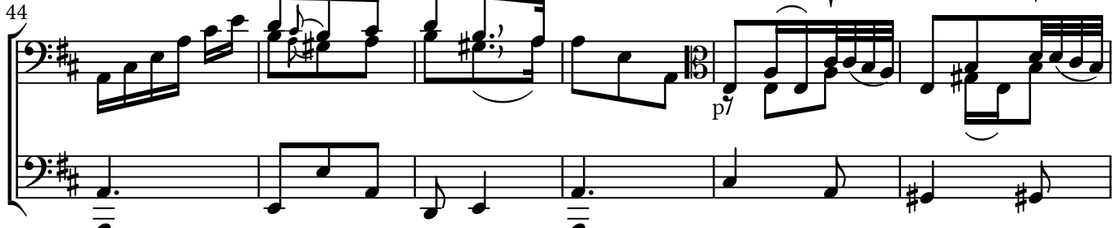

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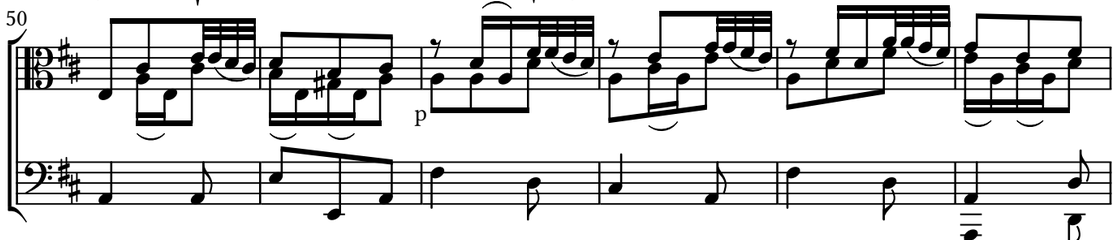

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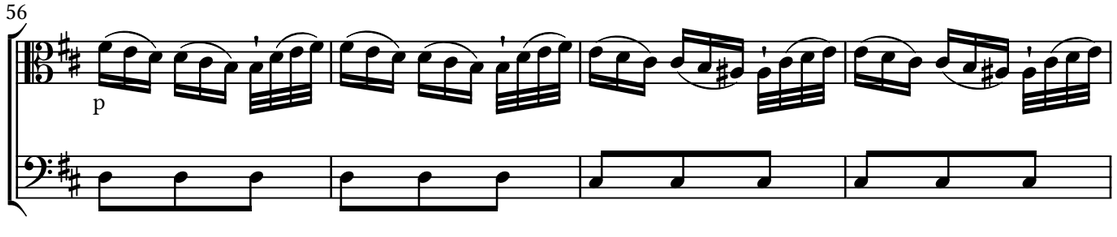

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Allegro

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Presto

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Lentement

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Aria

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Fin

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Lentement

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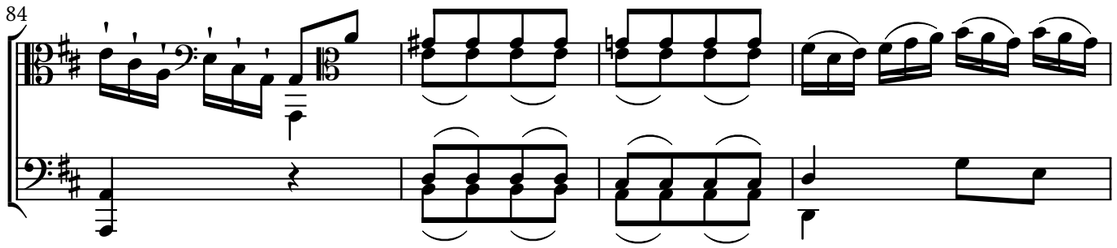

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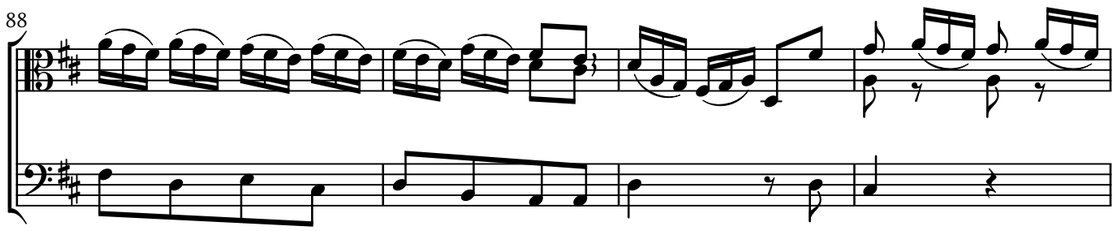

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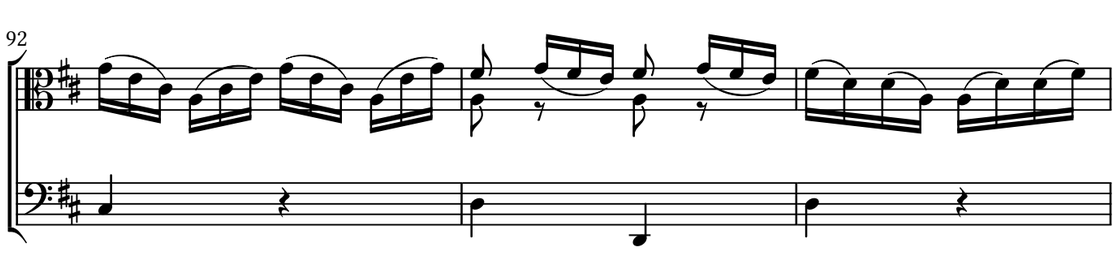

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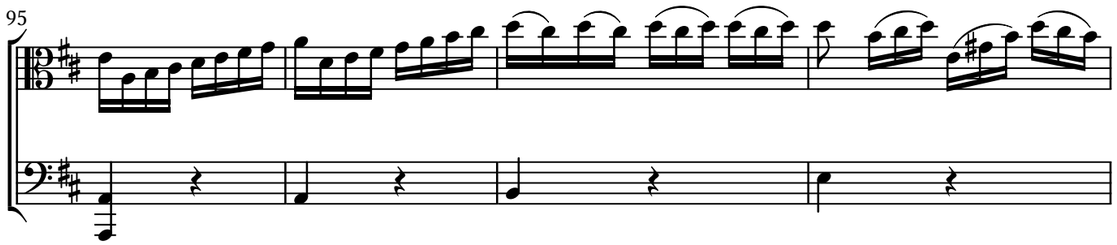

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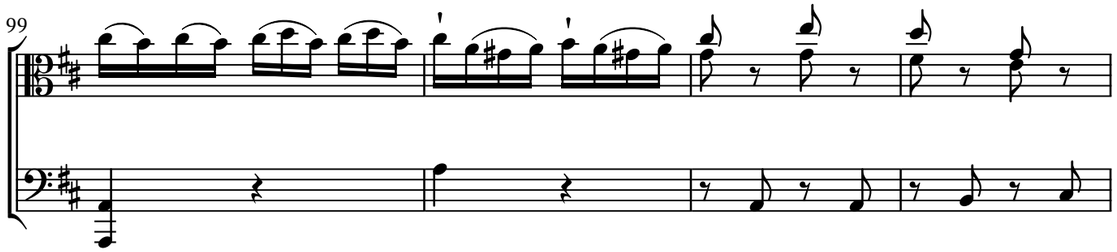

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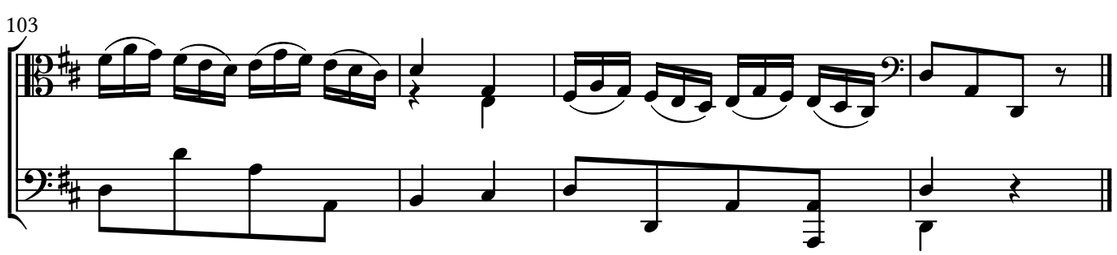

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Andante

Fine

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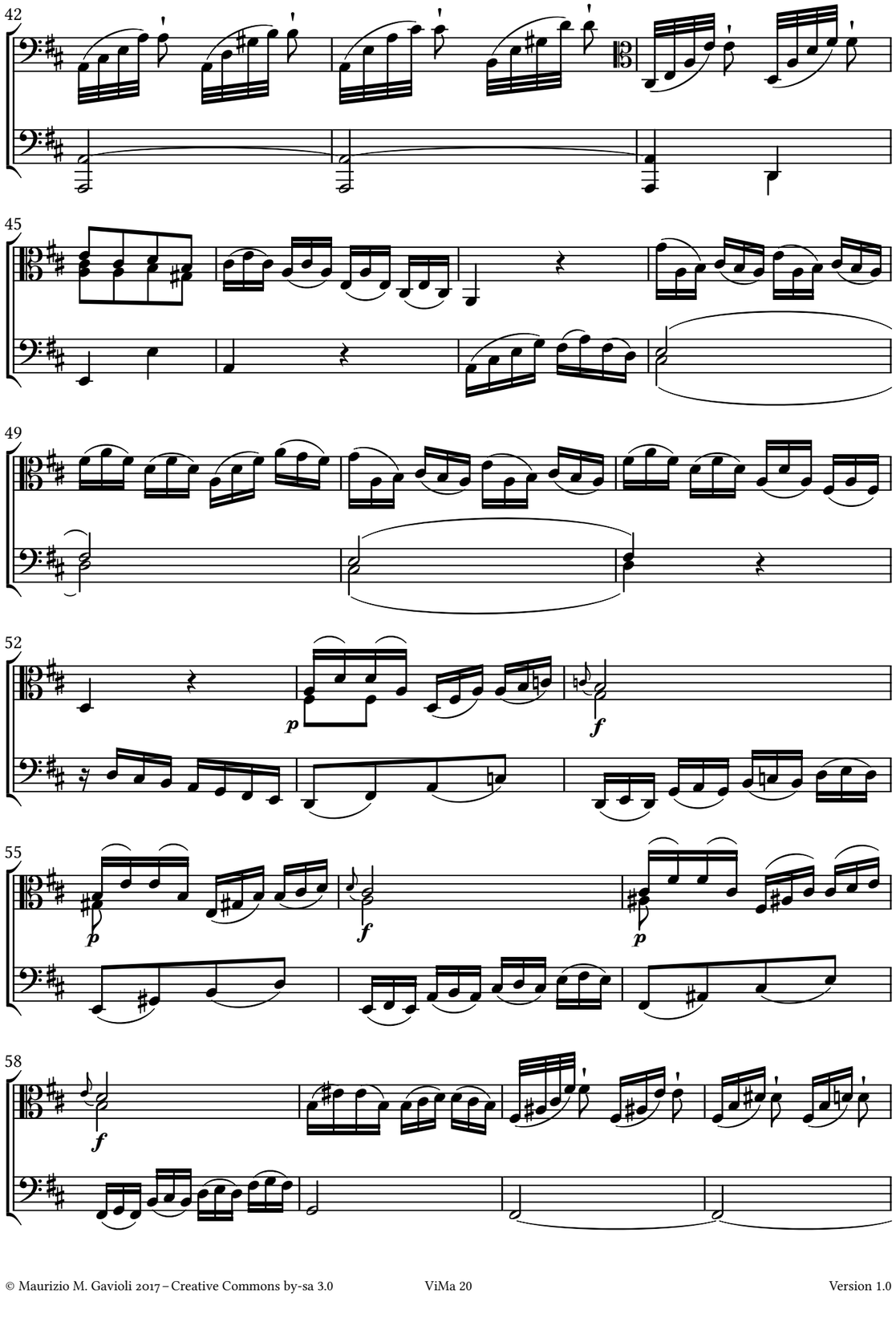

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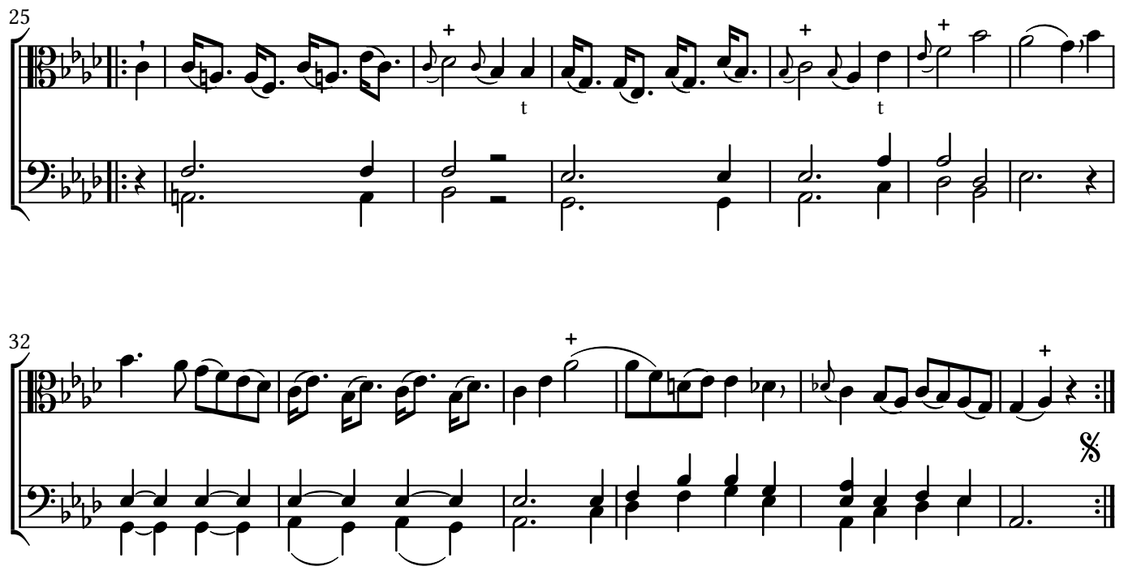

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Cantabile

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2(ª Varia)

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3(ª Varia)

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Allegro

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p f

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p (f)

p f

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4(ª Varia)

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5(ª Varia)

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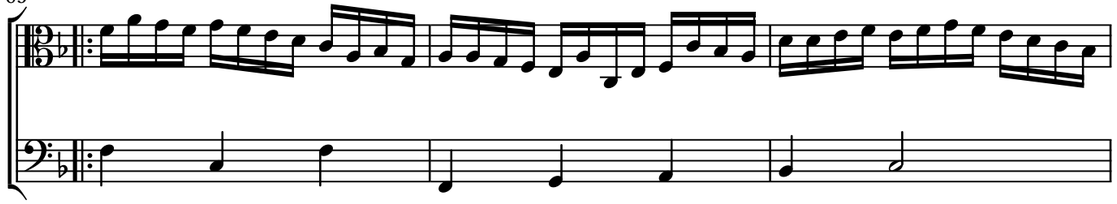

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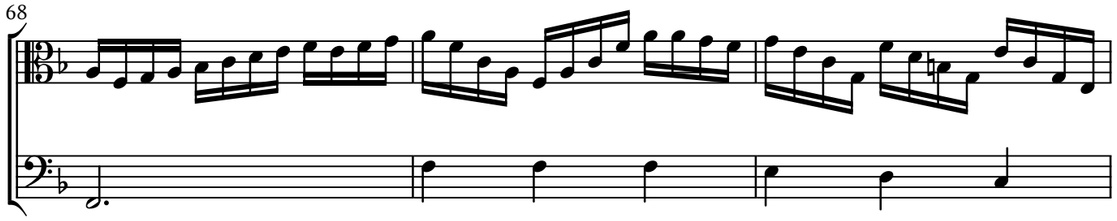

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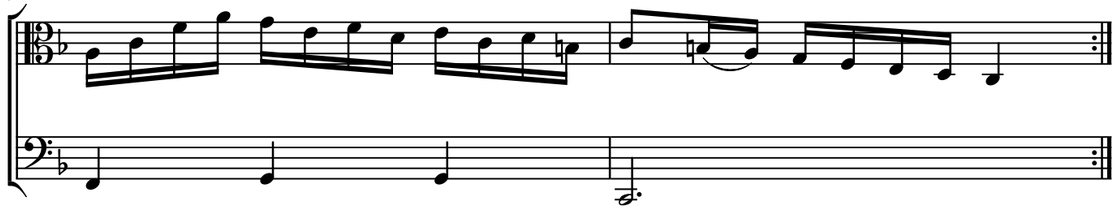

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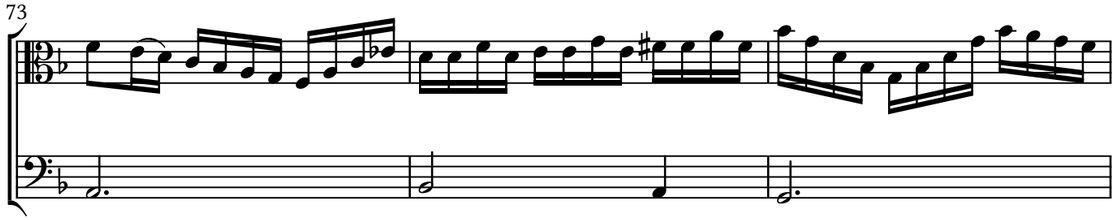

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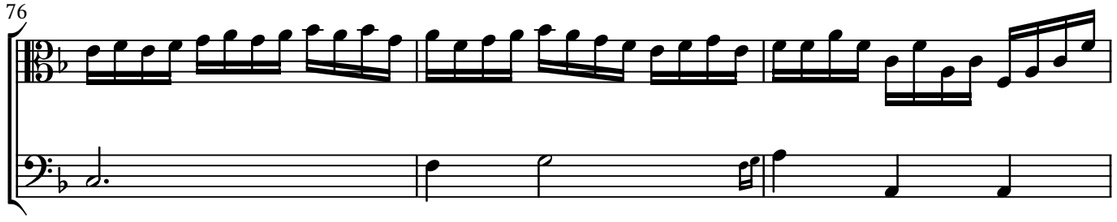

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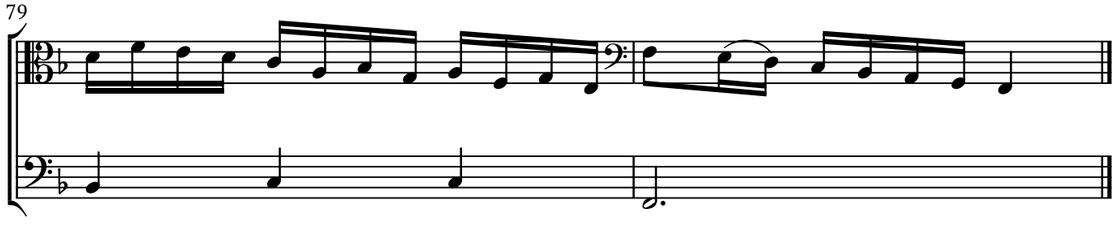

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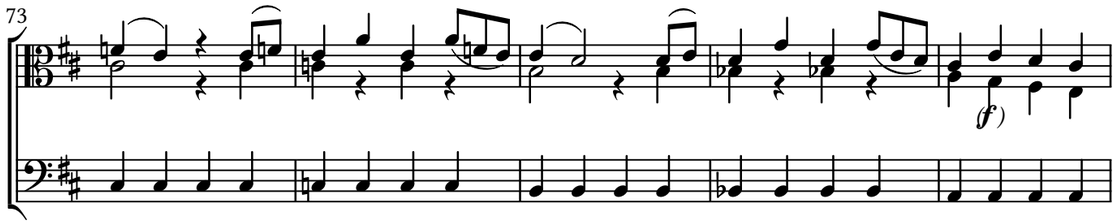

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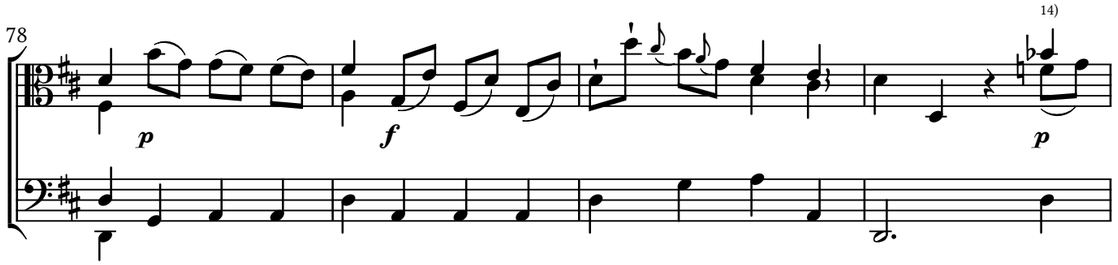

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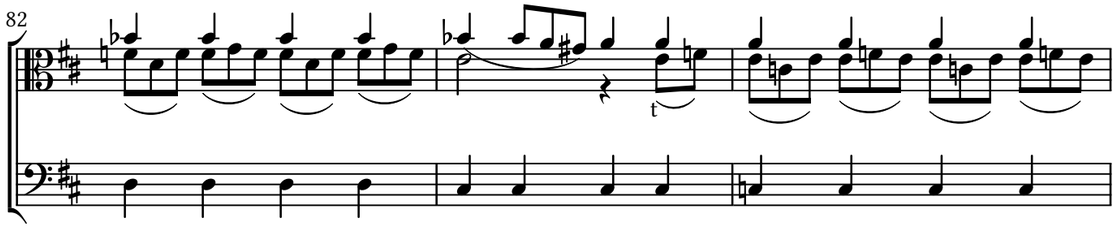

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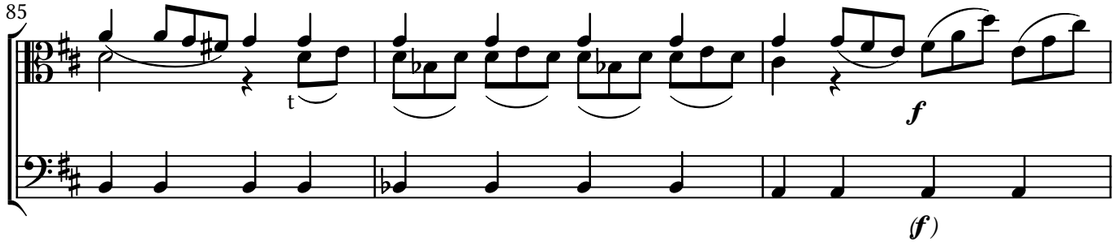

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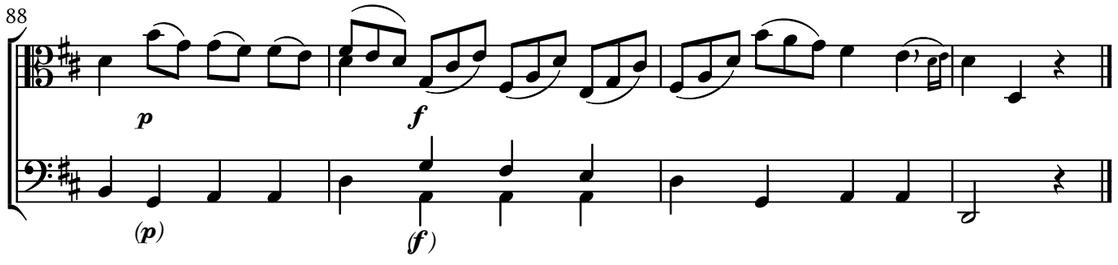

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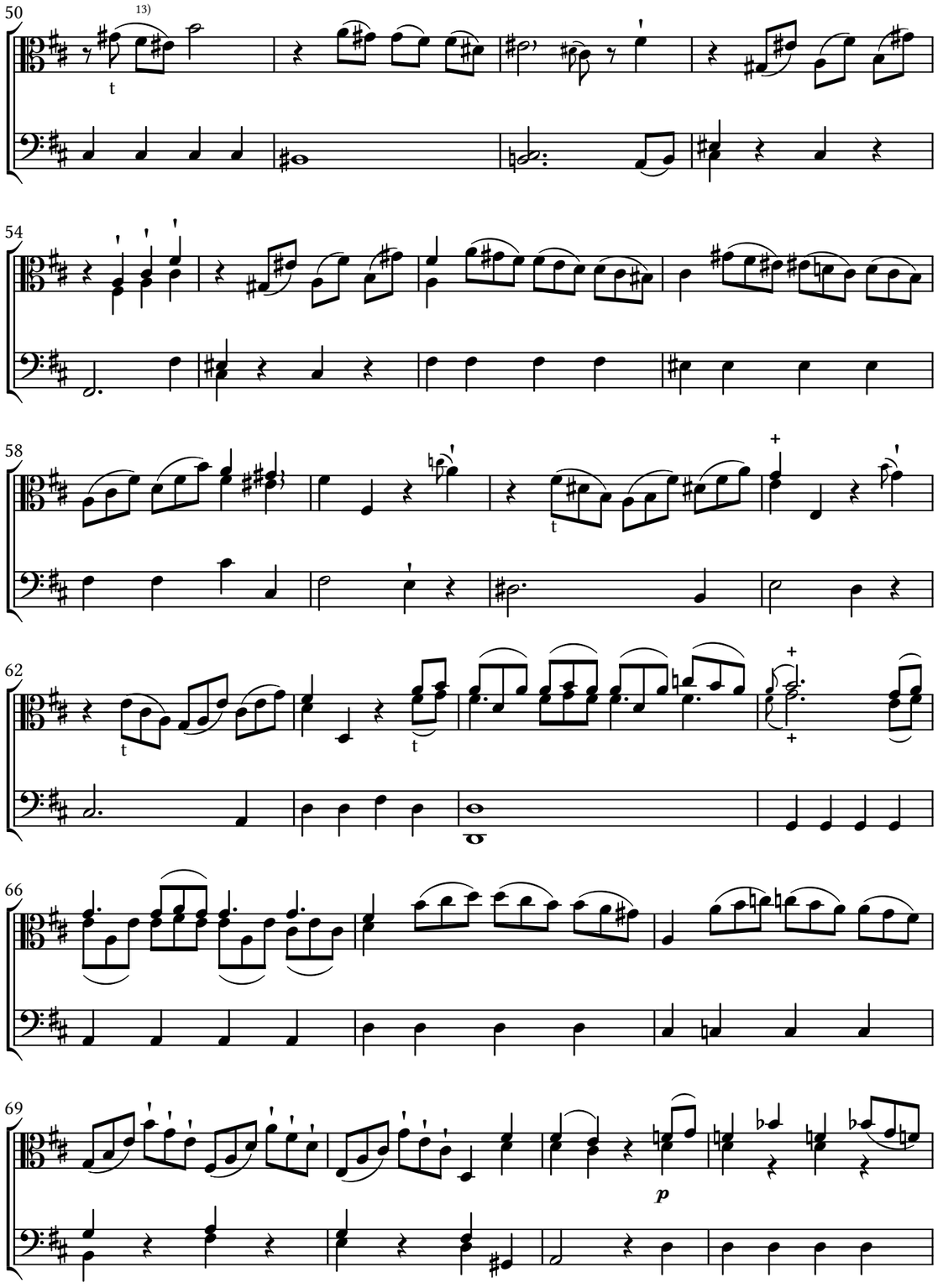

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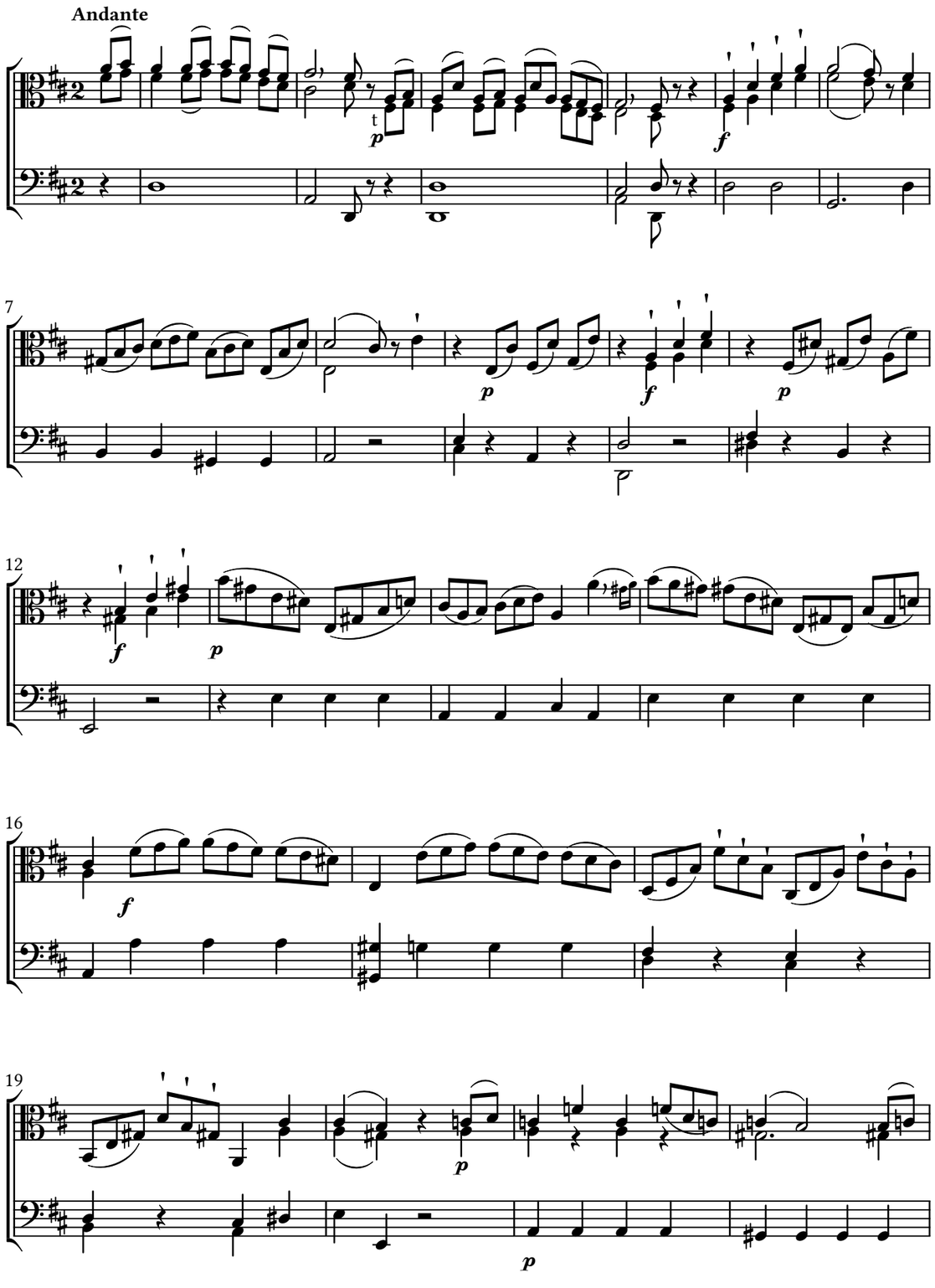
Sonata Quarta

Andante



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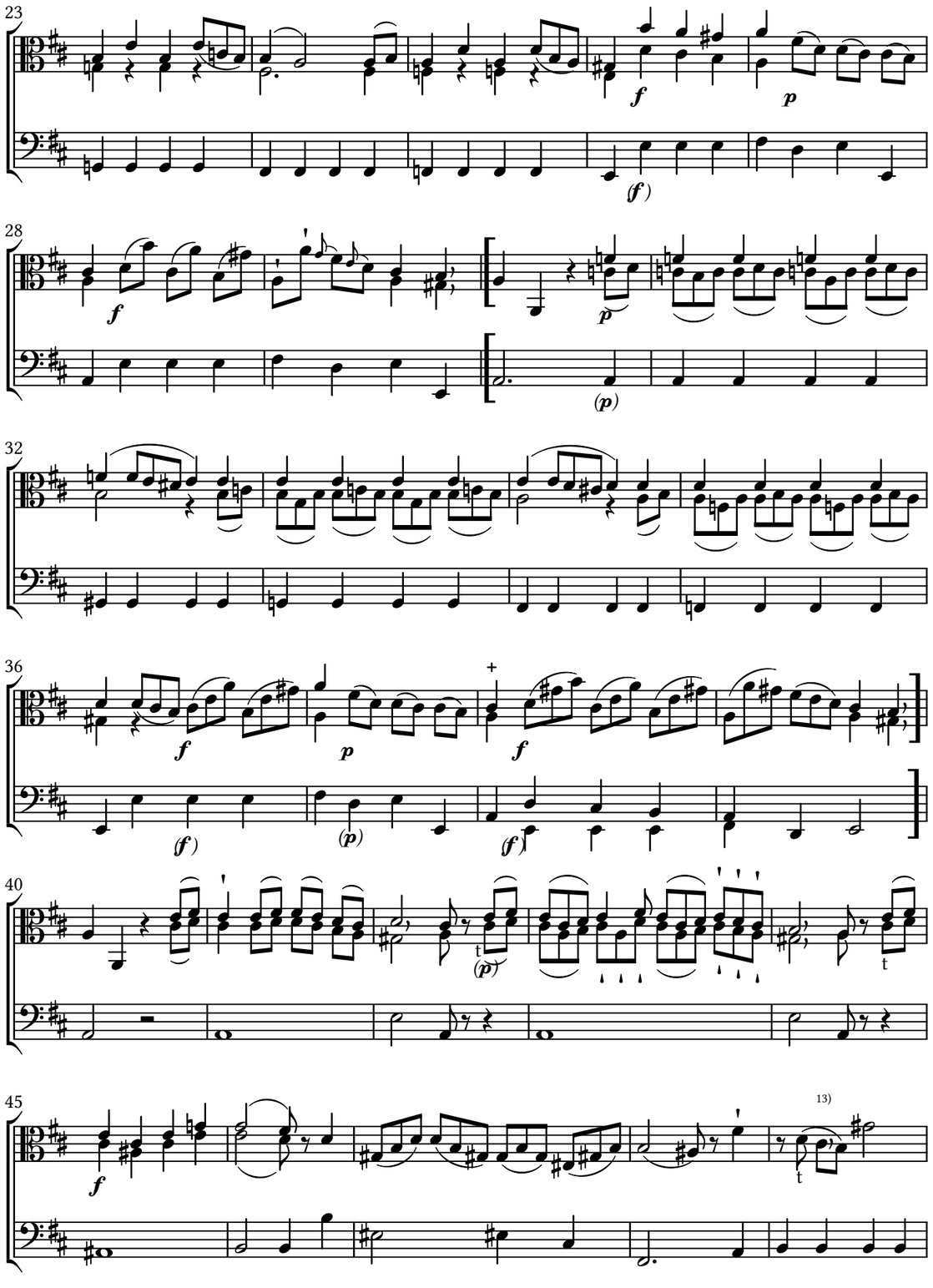

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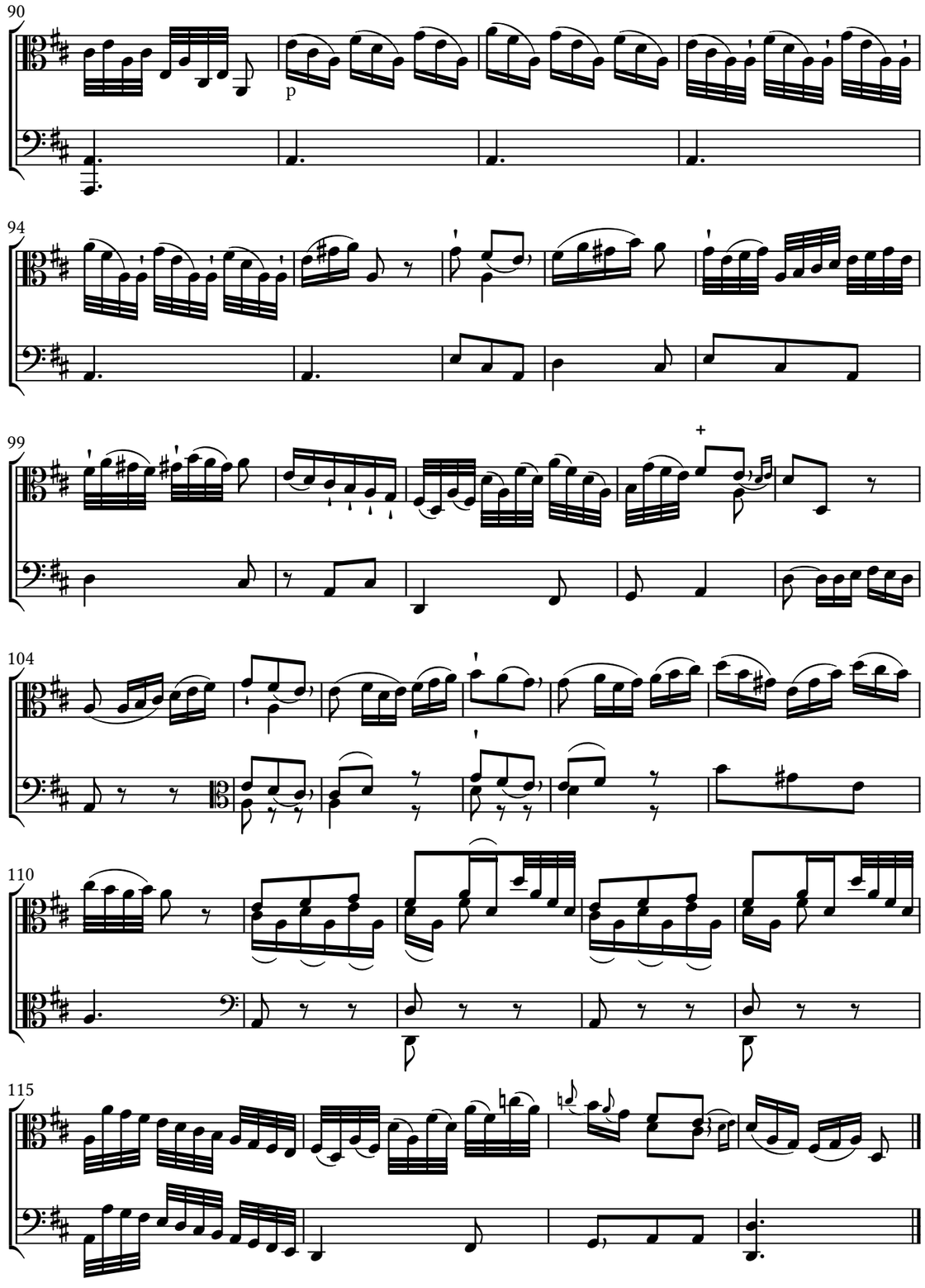

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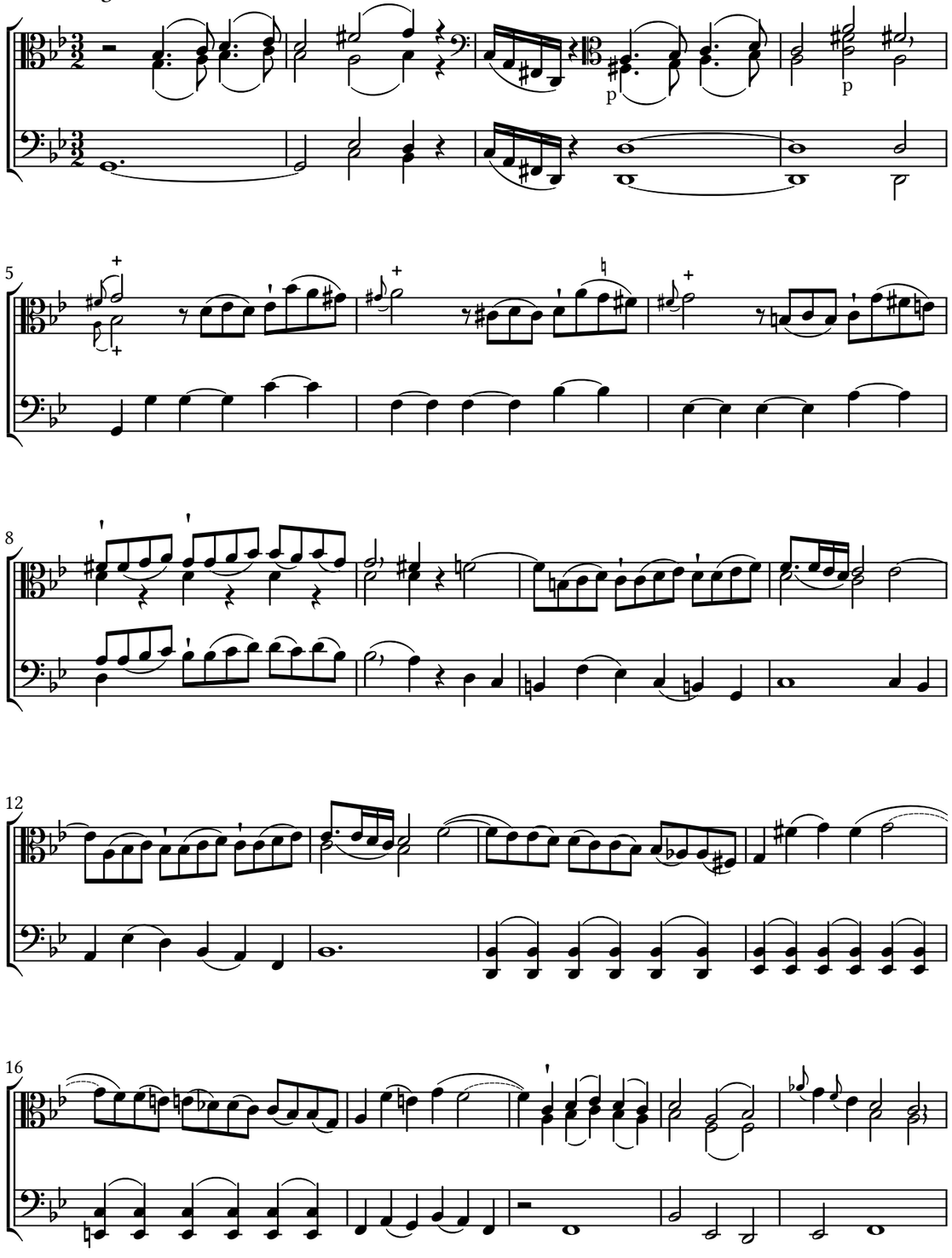
Sonata Quinta

Largo



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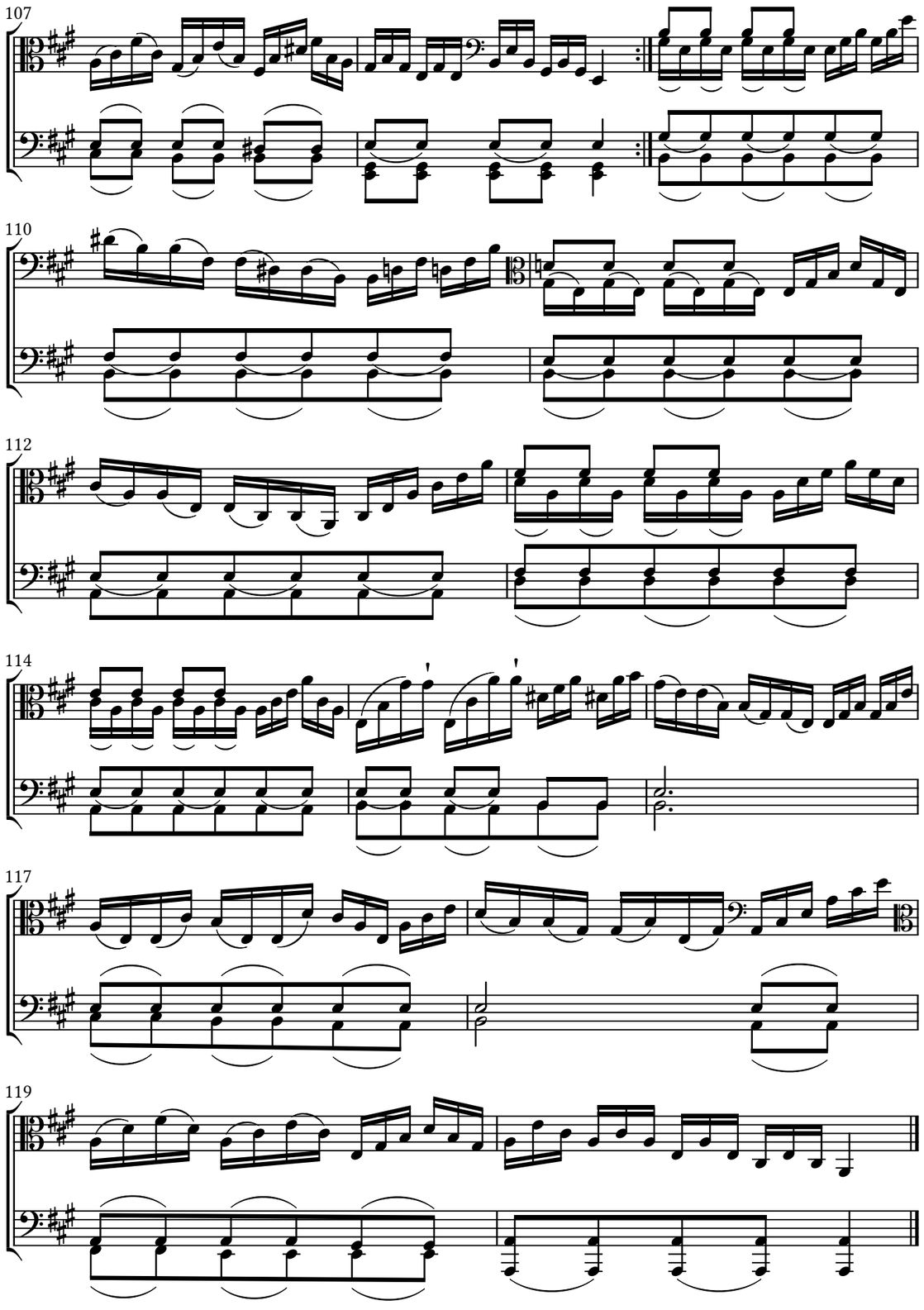

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4ª Varia:

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5ª Varia:

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Lentem.ᵗ

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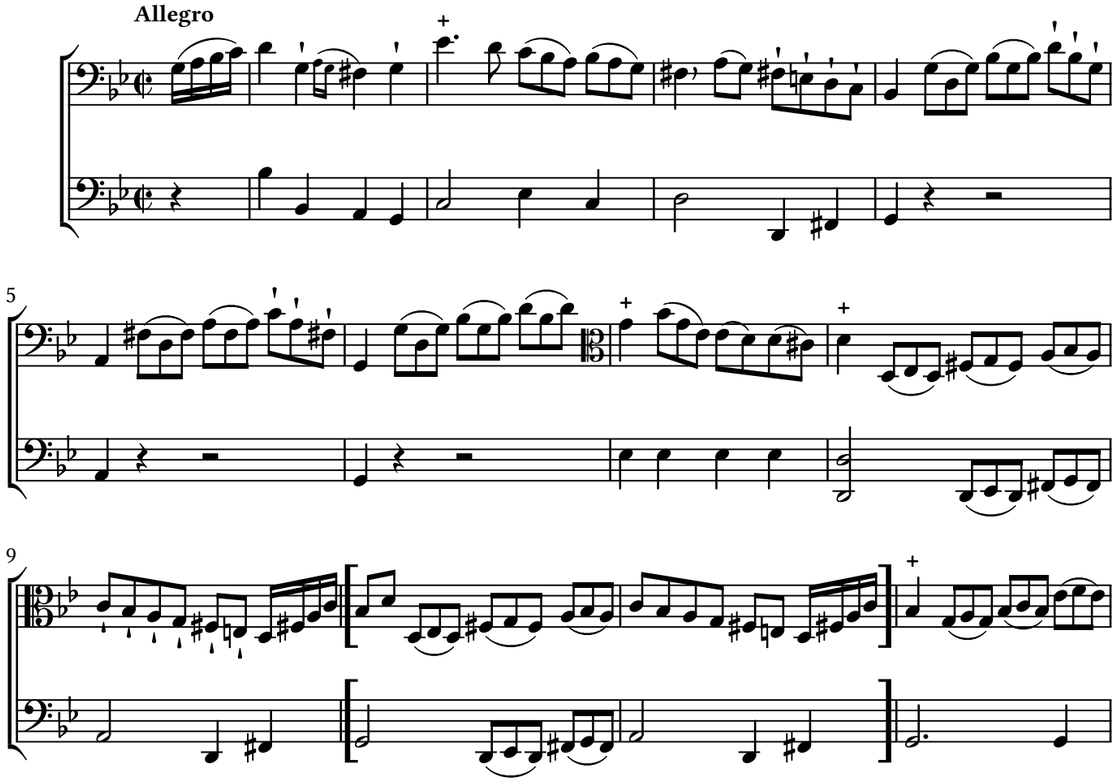
Allegro



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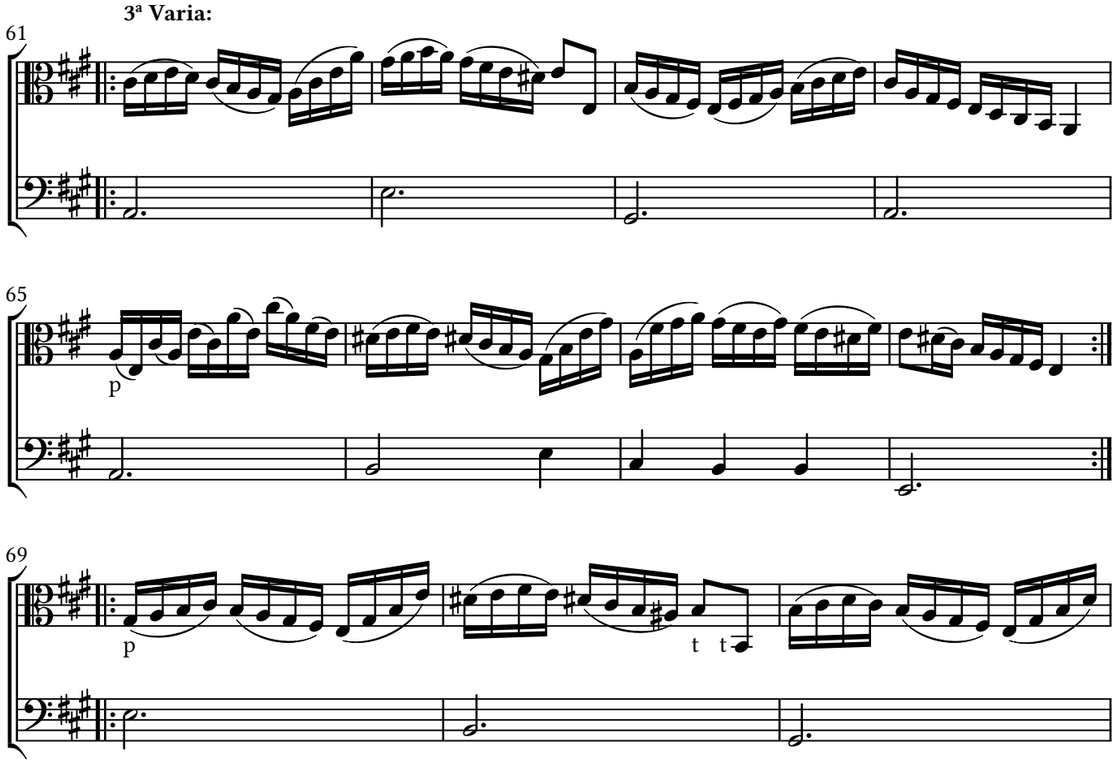
3ª Varia:



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2ª Varia:

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p

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p p

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p p

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Cantabile

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1ª Varia:

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Aria Cantabile

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21 Majeur

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On reprend le Mineur.

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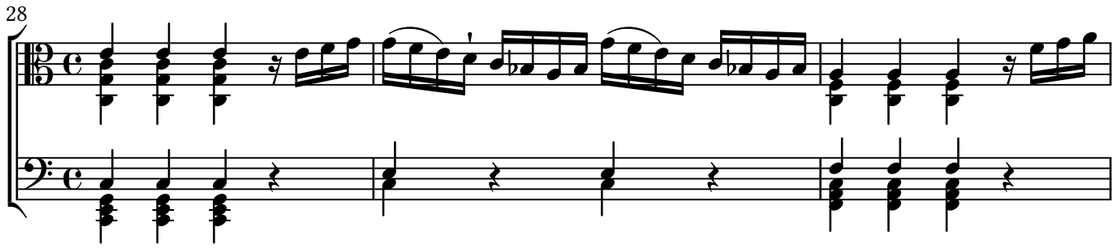

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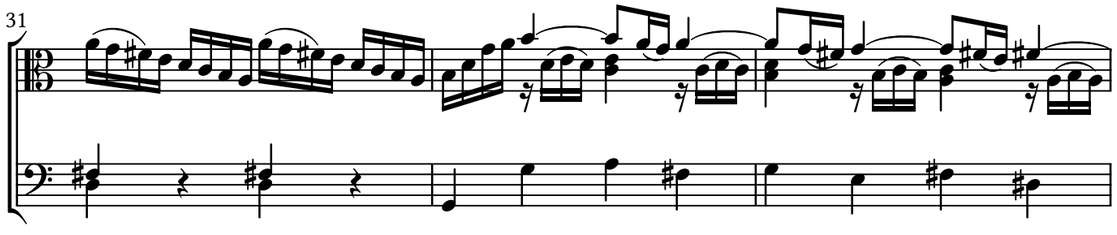

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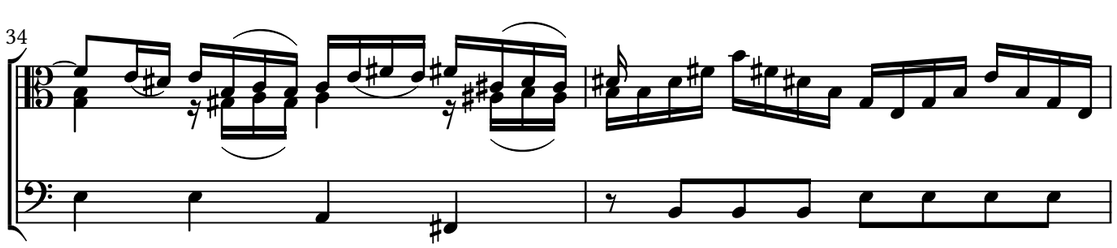

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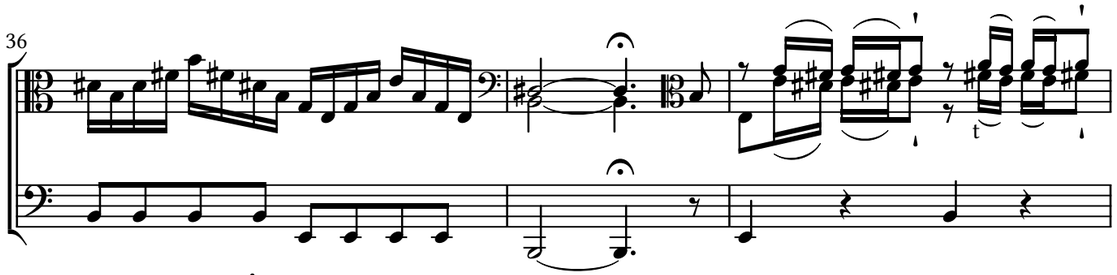

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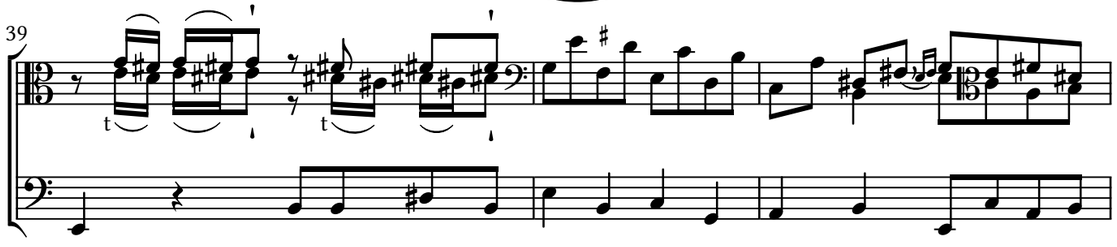

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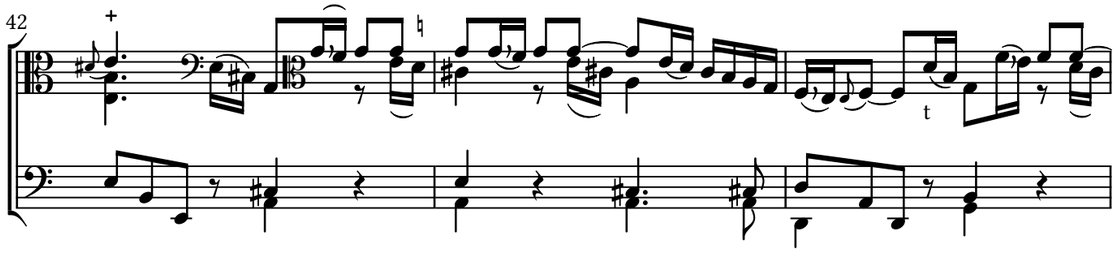

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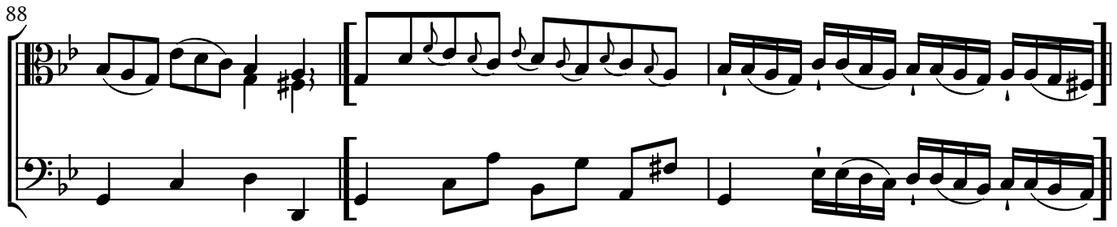

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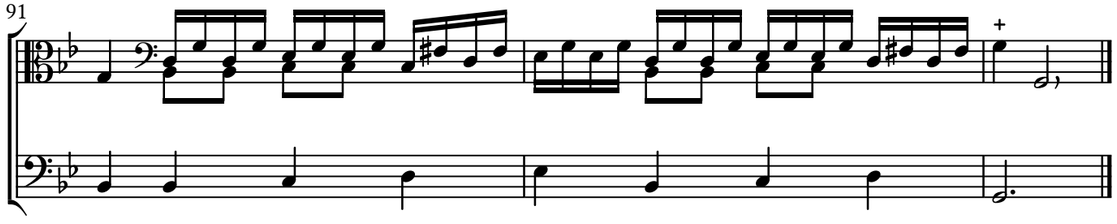

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Largo

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Fin

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Sonata Sesta

Allegro

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Lentement

Dacapo

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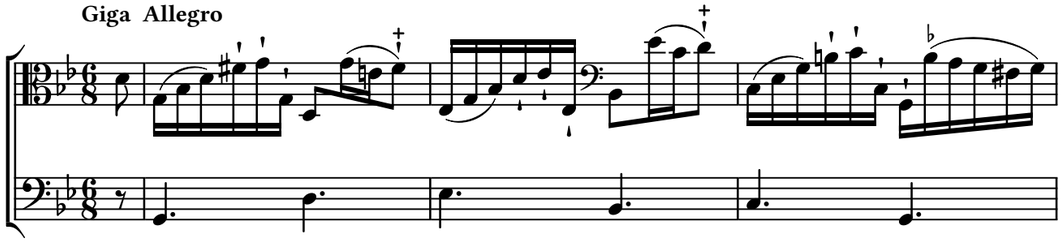
Giga Allegro



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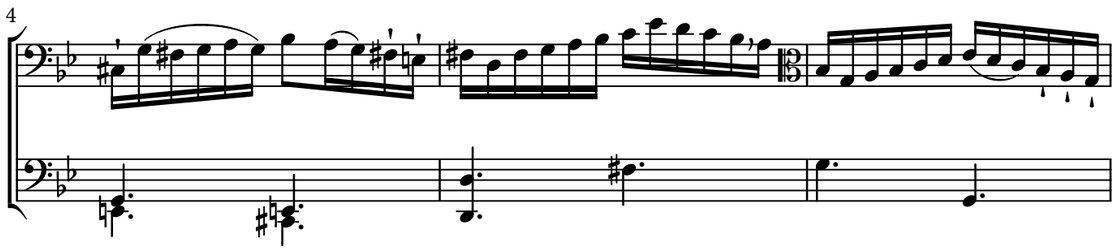

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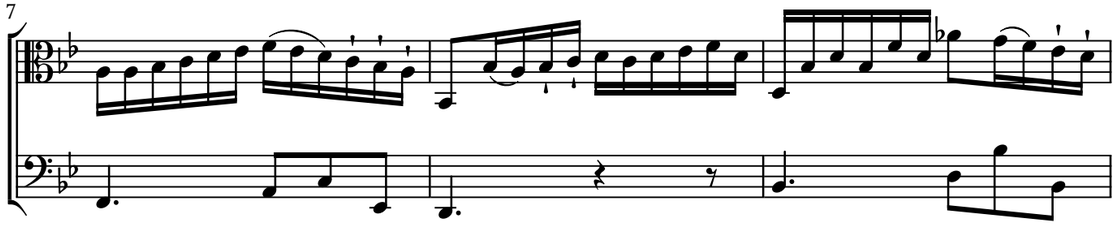

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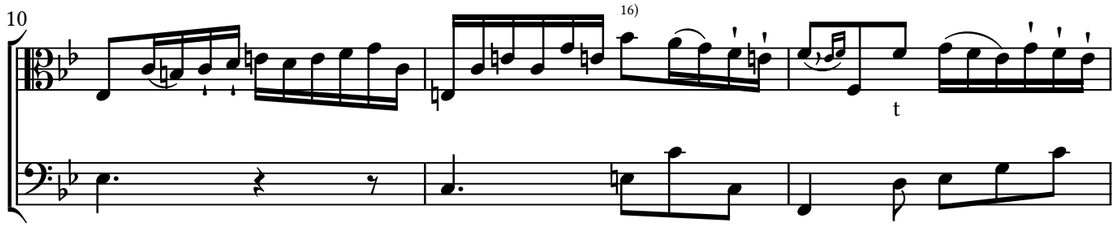

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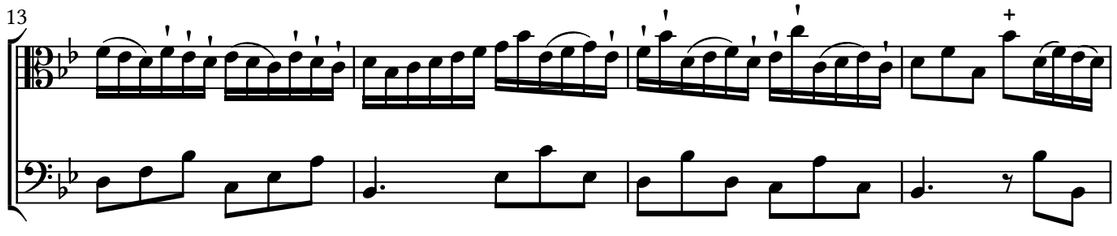

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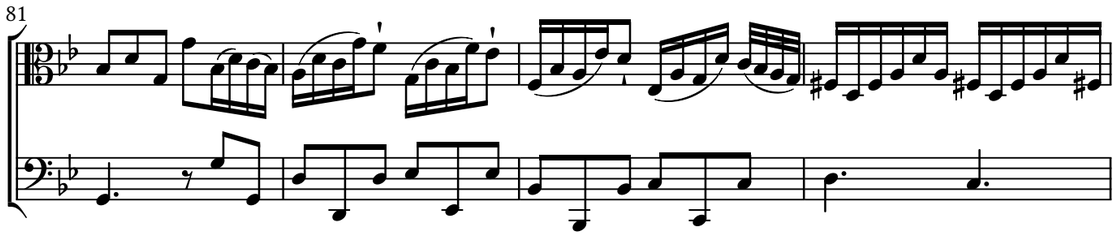

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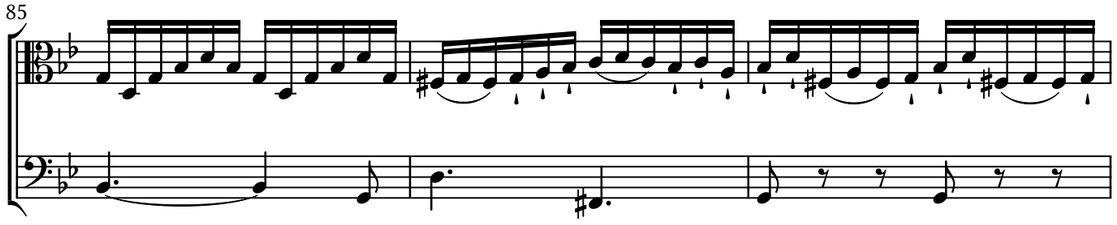

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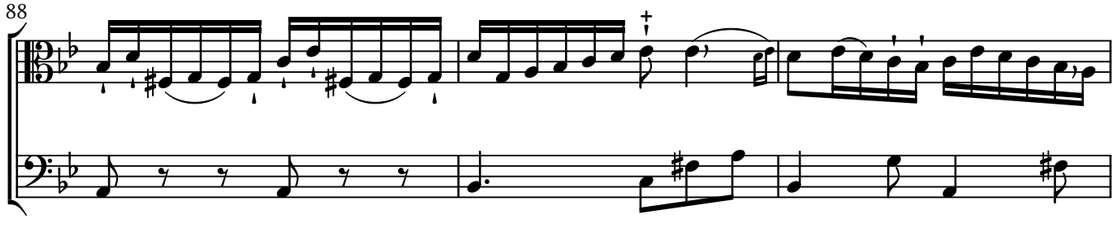

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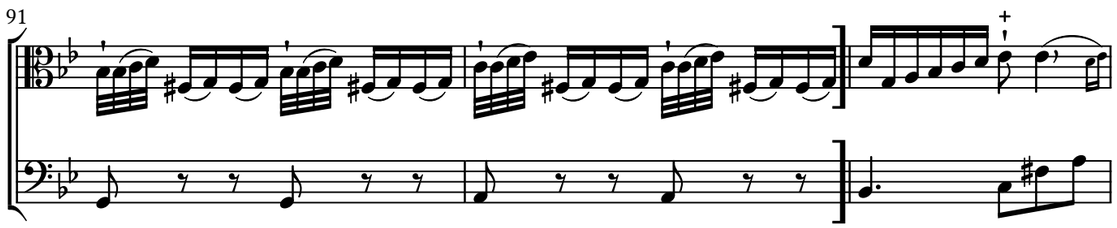

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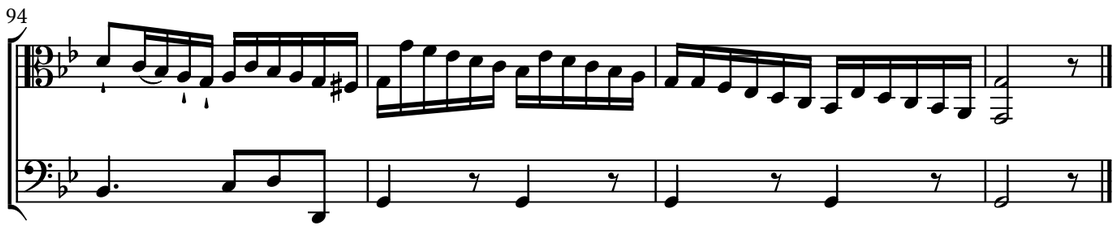

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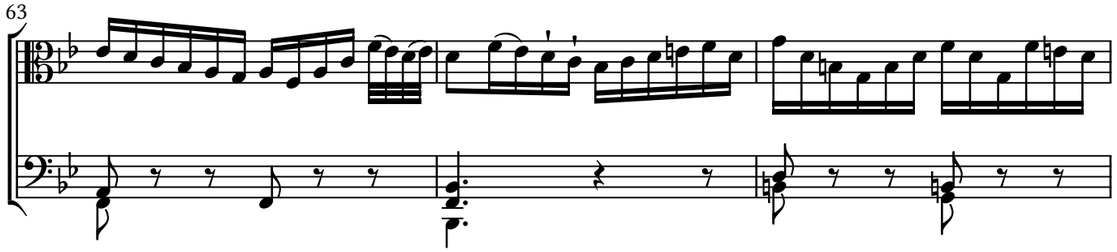

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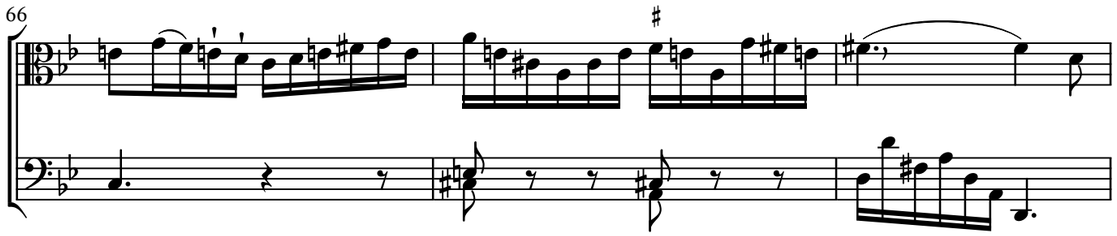

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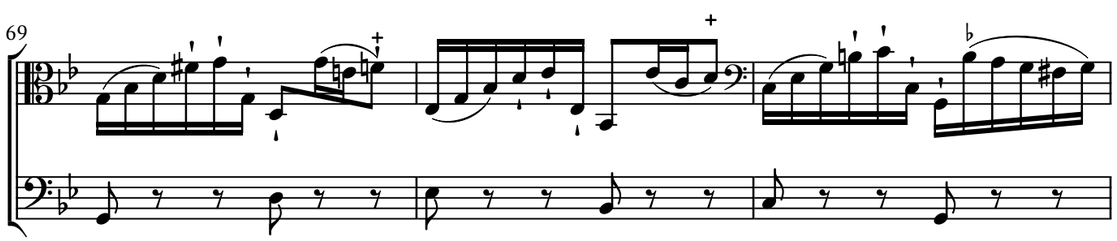

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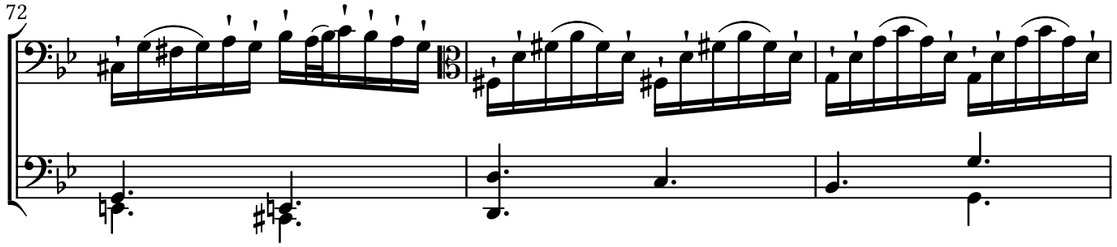

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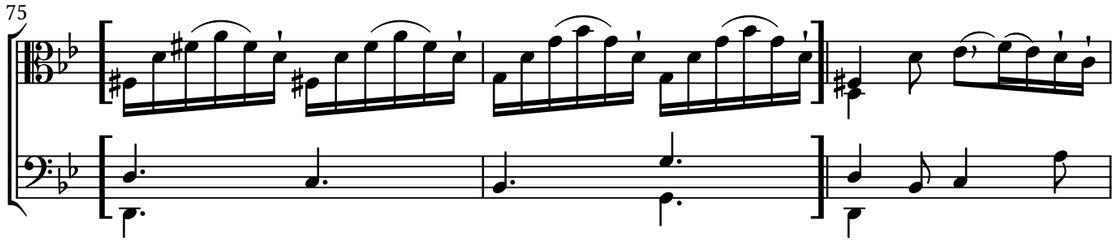

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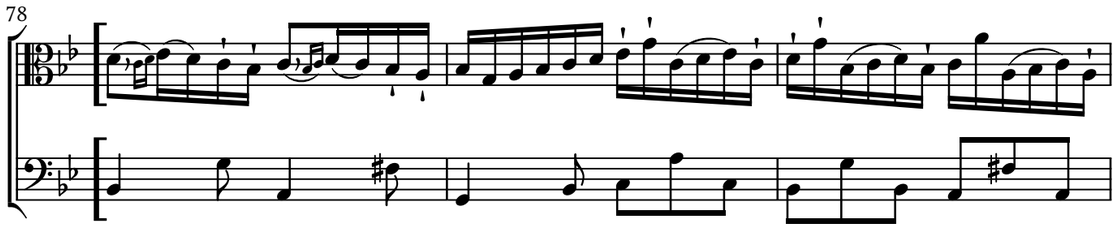

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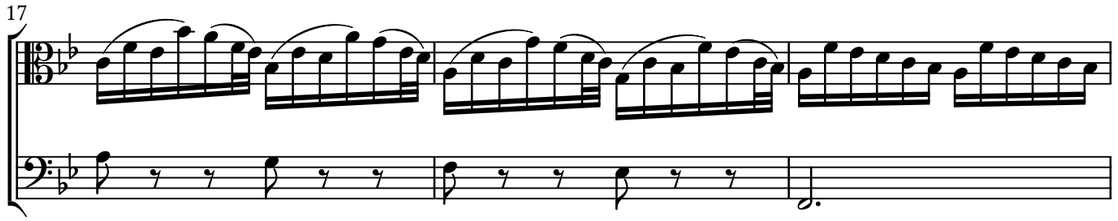

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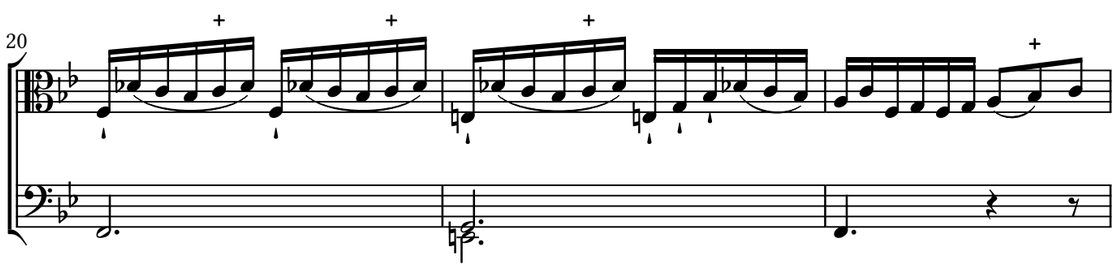

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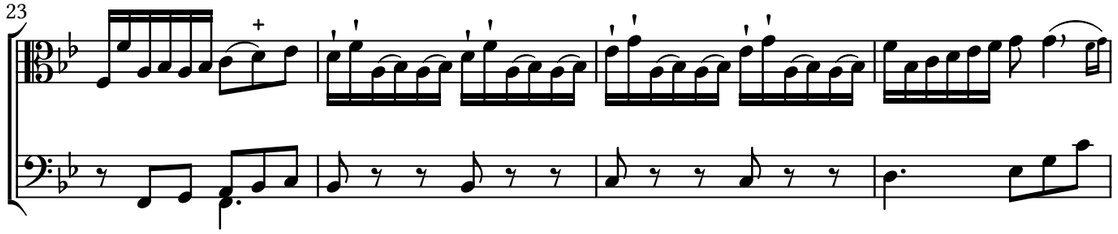

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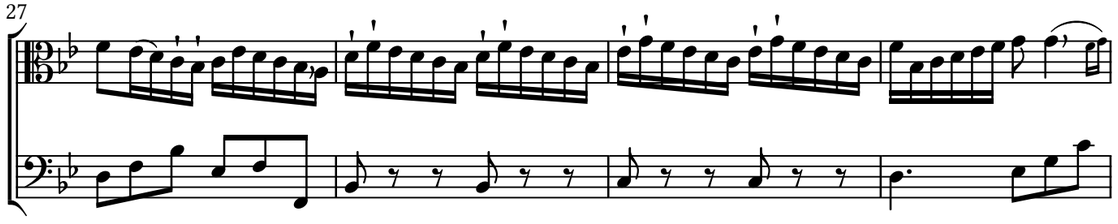

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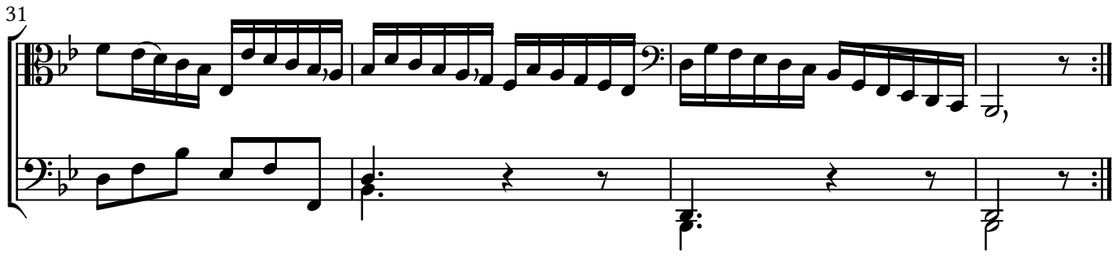

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A3 Printing Instructions

DO NOT PRINT

The A3 versions of the PDF files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized paper (typically A3) in your printer.
2. In Acrobat Reader™ print dialogue box, under "Page Sizing & Handling", select "Size" and under "Size Options", select "Actual Size".
3. Under "Page Setup…", select "A3 297 x 420 mm".
4. Print each of the page ranges listed below *(recto* and *verso) except the last one.*
5. Load single-sized paper (typically A4) in you printer.
6. In Acrobar Reader™ print dialogue box, under "Page Sizing & Handling", select "Size" and under "Size Options", select "Actual Size".
7. Under "Page Setup…", select "A4 210 x 297 mm".
8. *Print the last page range (*also *recto* and *verso).*

This generates some sections to fold in the middle (and bind together, if you like), and some additional loose pages to glue or tape at their respective places as fold-outs. For a better looking result, all glueing is designed to occurr at the spine rather that at the edge.

Hint: if your printer does not have double-side printing capability (*recto* and *verso* in a single run), print each range twice: once selecting "Front side only" (or "Odd sheets") and printing on one side, then selecting "Back side only" (or "Even sheets"), reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Score – Cover	A3	1—2 (1 sheet)
Score – sect. 1	A3	3—18 (8 sheets)
Score – sect. 2	A3	19—32 (7 sheets)
Score – sect. 3	A3	33—46 (7 sheets)
VdG II	A3	1—12 (6 sheets)
VdG I – sect. 1	A3	1—12 (6 sheets)
VdG I – sect. 2	A3	13—22 (5 sheets)
VdG I – foldouts	A4	23—26 (2 sheets)

Glueing

(all page numbers refer to the numbers printed on the pages)

Glue page no.:	To page no.:
VdG I – 15	14
VdG I – 37	36
VdG I – 21	8
VdG I – 30	43