



Università degli Studi di Pavia  
*Facoltà di Musicologia*

con il contributo di  
 **fondazione  
cariplo**

PROGETTO *Valorizzazione dei fondi speciali della Biblioteca della Facoltà di Musicologia*  
con il contributo della Fondazione CARIPLO

Responsabile PROF. PIETRO ZAPPALÀ – collaboratore: DR. MASSIMILIANO SALA

## FONDO ALBERT DUNNING, N° 25

CARDON, Jean-Baptiste (1760-1803)  
[Sonate. vl, arp. Op. 7]

QUATRE | SONATES | *POUR* | LA HARPE | avec Accompagnement  
de Violon, ad libitum | *PAR* | CARDON fils. | OEuvre VII. | *Gravé par  
Le Roy.* | Prix 9.f  
*A PARIS | Chez Cousineau Pere et Fils a la Manufacture de | harpe et  
Forte Piano rue de Thionville N.o 110 [1780]*

1 parte (violino: 9 p.); 33 x 25 cm. Numero di lastra: 7. Esemplare  
rilegato in un volume che contiene anche: CARDON [Sonate. vl, arp.  
Op. 8]; CARDON [Sonate. vl, arp. Op. 9]; KRUMPHOLTZ [Sonate. arp, vl,  
vc. Op. 12]; NADERMAN [Trii. arp, vl, vlc. Op. 5]; NADERMAN  
[Romanze. V, arp. Scelta]; JADIN [Romanze. V, arp/pf. Scelta];  
NADERMAN [Sonate. pf. Trascrizione 2 arp]; PLEYEL – RAGUÉ [Sonate.  
Scelta. Trascrizione vl, arp]; RAGUÉ [Sonate. vl, arp. Op. 18]; RAGUÉ  
[Sonate. vl, arp. Scelta]; COUSINEAU [Sonate. vl, arp. Op. 1].  
RISM C 995

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QUATRE  
SONATES  
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CARDON Fils.

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A PARIS

Chez Cousineau Pere et Fils a la Manufacture de  
Harpe et Forte Piano rue de Thionville N.º 110

*Allegro*

*Violino*

SONATA I.

The first movement of the sonata is written in G minor and 2/4 time. It begins with a series of sixteenth-note patterns in the right hand, while the left hand provides a steady accompaniment of eighth notes. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation like *rit.* (ritardando). The texture is dense with many sixteenth-note runs.

*And.<sup>te</sup>*

*Sempre piano.*

The second movement is in G minor and 2/4 time, marked *And.<sup>te</sup>* and *Sempre piano.* It features a more lyrical melody in the right hand with a simple accompaniment in the left hand. The score includes dynamic markings like *p* and *f*, and articulation like *rit.*

Violino.

Violino. Musical score for measures 1-10. The music is in G minor (two flats) and 3/4 time. It features a complex texture with multiple staves. Dynamics include *rinf.*, *p*, *PP*, *FP*, and *cras.* The notation includes sixteenth and thirty-second notes, as well as rests and phrasing slurs.

*Rondeau*  
*Allegretto*  
Violino. Musical score for measures 11-20. The tempo is *Allegretto*. The music is in G minor and 6/8 time. It features a more rhythmic and melodic style. Dynamics include *F*, *FP*, and *P*. The notation includes eighth and sixteenth notes, rests, and phrasing slurs.

\* *Allegro* *Violino*  
SONATA II.

The first section of the sonata is marked *Allegro* and is written for violin. It begins with a treble clef and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Key markings include *cres.* (crescendo), *F* (forte), *FP* (fortissimo piano), and *f* (forte). Articulation marks such as *r* (accents) and *p* (piano) are used throughout the section.

*Andante*

The second section of the sonata is marked *Andante* and is written for violin. It begins with a treble clef and a 3/4 time signature. The tempo is slower, and the music is more melodic and expressive. Key markings include *p* (piano), *rinf.* (rinfacciato), and *fp* (fortissimo piano). The section concludes with a fermata over a final chord.

*Violino.*

PF PF PF PF PF PF  
 PF PF  
 rinf. rinf.  
 rinf. p

*Rondeau Allegretto*

p mezo forte  
 mezo forte f.  
 f. p. p.

*Mineur*

p rinf. rinf.  
 p rinf. rinf. Allegro

*Allegro* Violino.

SONATA III.

The musical score is written for a single violin. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegro'. The piece is titled 'SONATA III.'. The score is divided into measures by vertical bar lines. Dynamics include 'cres.' (crescendo), 'f' (forte), and 'p' (piano). There are also markings for 'F.' (forzando) and 'r' (ritardando). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, accents, and dynamic hairpins. The piece concludes with a double bar line.

*Andante sempre piano*

*Tutti*

Musical score for the first section, featuring a treble clef, 2/4 time signature, and various dynamics like FP and FF.

*Rondeau*

*Allegro*

Musical score for the second section, featuring a treble clef, 2/4 time signature, and dynamics like P, FP, and F.

*Mineur*

Musical score for the third section, featuring a treble clef, 2/4 time signature, and dynamics like F.

*Dacapo al Rondeau*



*Allegro assai* *Violino*

SONATA IV

The musical score for Sonata IV, Violino, page 8, is written in G minor (three flats) and 2/4 time. The tempo is marked *Allegro assai*. The score consists of 15 staves of music. The first staff begins with a treble clef and a key signature of three flats. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Key markings include *F* (forte), *FP* (fortissimo piano), *P* (piano), and *rinf.* (rinfornito). The piece concludes with a repeat sign and a final cadence.

*Andante*

*Adagio Pieramente*

*All. 3/4*

*Mineur*

*Da capo al Rondo*