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1717

AUERTISSEMENT

Ce cinquieme livre qu'aujourd'huy. J'ay l'honneur de presenter au public, auroit dû estre aujour il y a plus d'un an. Mais la graveure etant vne entreprise tres longue, Et d'ailleurz le graveur ayant été occupé a plusieurs ouvrages en même tems, cela a retardé l'execution de mon projet. Les pieces qui composent ce volume, Sont partagées de maniere que j'espere quelles Seront du goût general. Mon attention ayant eu pour objet de satisfaire un chacun, Et pour y mieux réussir, j'ay commencé toutes mes Suites par des pieces chantantes et faciles, Chsuites desquelles on en trouvera de difficiles plus ou moins chargées d'accords, ornées d'un petit Cartouche, ce qui les distingue d'avec les faciles, et comme les pieces de caractères sont aujour d'huy reçues favorablement, j'ay jugé à propos d'en insérer plusieurs. Les différents titres les indiqueront aisement, sans qu'il soit besoin d'en faire mention. Je me contenteray Seulement d'expliquer certains endroits, comme le mot Esec. Mais il est assez significatif de lui même. Pour ce qui est des accords qu'on harpege ordinairement en montant de la basse au sujet, et ou j'ay marqué dessous En plein. Cela veut dire quil faut faire entendre tous les Sons a la fois, au lieu de les separer. Mais il si rencontrent d'ordinaire un inconvenient qui est décrasser les cordes en apuyant trop, alors pour l'éviter il ne faut pas poser son archet si pres du chevalet, mais bien a trois ou quatre doigts éloigné selon que les cordes sont plus ou moins tendues et en apuyant des deux doigts sur le crin. Je ne puis m'en pescher de repeter icy, l'extreme nécessité quil y a de remplir les viuides de quelques accords, comme je l'ay expliqué dans mon 2^e livre, il y a néanmoins certains endroits ou cela ne se peut pratiquer, alors l'attention doit estre plus grande pour eviter les mauvais Sons, ce remplissage des viuides est marqué par des points au dessus des notes en accords tantost en tierce majeure, ou mineure, Sixte,

quinte ou fausse quinte, je me suis encore servi de ces mêmes points pour des passages au lieu de notes, je laisse a loption de les faire ou ne pas faire, si mieux l'on n'aime s'en tenir aux Simples Exemple, dans la piece intitulée les amusemens, page 98. a la 8^e Mesure de la reprise.



Il est très nécessaire que je m'explique ici au sujet du tact, cette pièce très particulière se peut jouer de deux manières, la première selon l'intention dans laquelle je l'ai composé, qui est que chaque note se fasse avec un des doigts de la main gauche, sans aucune participation de la droite, tous les quatre doigts peuvent servir selon la situation des différentes notes, cette 1^e manière est très difficile et très fatiguante, car il faut que chaque coup de doigt fasse un tact qui se puisse faire entendre, ceux qui ont quelque teinture du theorbe, ou du luth, sont plus sûrs d'y réussir que les autres, a moins que l'on n'en n'acquiert l'habitude par une longue pratique. la 2^e manière dont on peut jouer cette pièce, est de la jouer comme toutes les autres pieces de viole ordinaire, je l'ai écrite de la sorte à la fin du livre, le mot traisoné ou filé ne signifie qu'une même chose, et il n'est pas nécessaire de l'expliquer, puis qu'il s'entend assé de lui même.

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Avec Privilege du Roy.

I.

Prélude, *le Soligni.*

Allemande *la Facile.*

Ce livre est gravé par du Plessy.

A handwritten musical score for two staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. It consists of six measures of music. The bottom staff begins with a bass clef, a key signature of one sharp, and common time. It also consists of six measures of music. The score is divided into sections by measure numbers 2 and 3. In section 2, there is a instruction: "Petite reprise pour la 2^e fois." In section 3, there is another instruction: "Petite reprise pour la 2^e fois." Measure numbers 2 and 3 are placed above the first measure of each section respectively.

3.

La Mariée

Pens coupé d'archet.

Petite reprise pour la 2^e fois.

4.

Gavotte.

Petite reprise pour la 2^e fois.

3 3

This is a handwritten musical score for a piece titled "Gavotte". The score consists of six staves of music, likely for a string quartet or similar ensemble. The notation is in common time, with various note heads (circles, crosses, etc.) and rests. The first five staves are standard staff notation, while the sixth staff uses a different, more abstract system of symbols. A section of the score is labeled "Petite reprise pour la 2^e fois.", indicating a repeat section. Two endings are marked with the number 3, suggesting options for the performer. The score is dated "1783" at the bottom right.

5.

*Gigue.**Gay.**Petite reprise pour
la 2^e fois.*

Menuet.



7.

2^e. Menuet. 8.

La Sincope. 9. *Gavemeris.*

Petite reprise pour la 2^e fois.

Petit Caprice

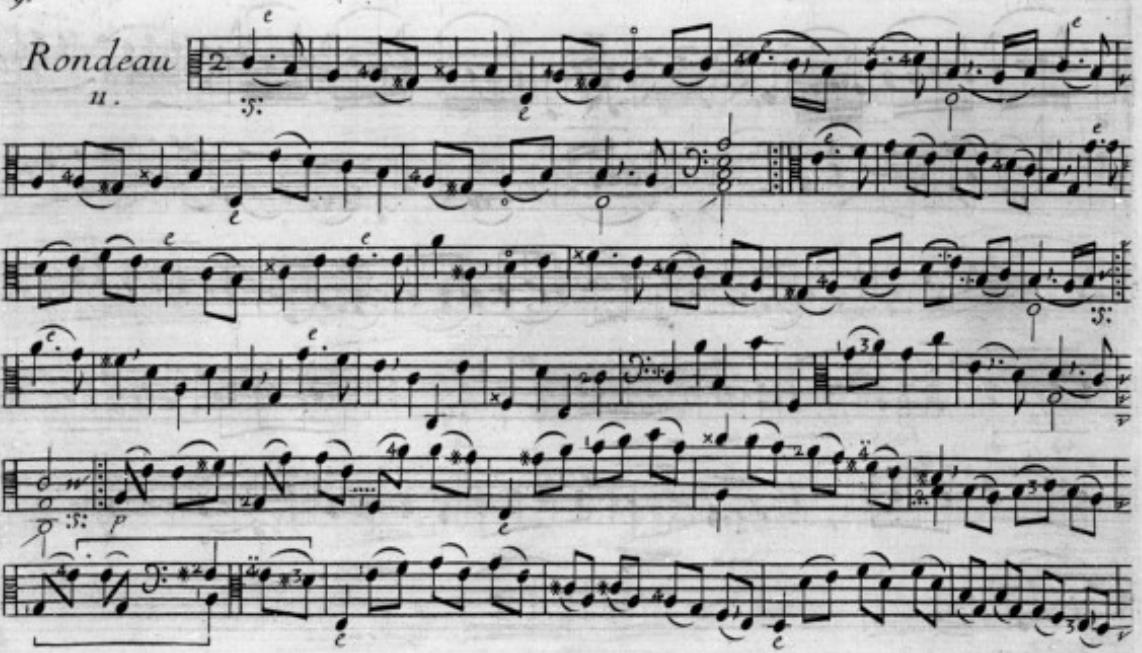
10.

Legerement.

8.

Traisne.

9.



A handwritten musical score for piano, featuring two staves of music. The top staff consists of six measures of music, ending with a repeat sign and the instruction "10.". The bottom staff begins with a section titled "La Bagatelle." It includes three measures of music, followed by a section with dynamics "p" and "Légerement." This section is divided into three parts: "Louré.", "animé.", and "animé.". The score concludes with a final section of music labeled "Pour la 2^e fois."

Fantaisie.

12

The musical score is handwritten on six staves. Staff 1 starts with a common time signature, moves to 3/4, then 2/4, and ends with 3/4. Staff 2 starts with 2/4, moves to 3/4, then 2/4, and ends with 3/4. Staff 3 starts with 2/4, moves to 3/4, then 2/4, and ends with 3/4. Staff 4 starts with 2/4, moves to 3/4, then 2/4, and ends with 3/4. Staff 5 starts with 2/4, moves to 3/4, then 2/4, and ends with 3/4. Staff 6 starts with 2/4, moves to 3/4, then 2/4, and ends with 3/4. The music includes various note heads, stems, and bar lines, with some notes having small numbers or symbols above them.

12.



13.



A handwritten musical score for "Grande Gavotte" in 13 measures. The score consists of five staves of music, each with a different key signature and time signature. Measure 1 starts in C major, 2/4 time. Measures 2-3 transition to A major, 3/4 time. Measures 4-5 return to C major, 2/4 time. Measures 6-7 transition to F major, 3/4 time. Measures 8-13 conclude in F major, 2/4 time. The music features various note heads (circles, crosses, etc.), rests, and dynamic markings like "p" (piano) and "f" (forte). The manuscript is written in black ink on aged paper.

*Gigue la
Mutine.*

14.

P Legerement.

Doux.
Plus doux.
Doux.
Plus doux.

Petite reprise
pour la 2^e fois.

15^o

Rondeau mortie pincé et
moitié coup d'archet tout
coup d'archet si l'on veut.

15^e

Pincé.

Archet.

Pincé.

Archet.

Pincé.

Archet.

Doux.

Pincé.

Pincé.

Archet.

Pincé.

16.

Archet.

Pincé.

Archet.

Prelude en Rondem.
Harpegelement.
16.

Doux.

Forc.

17.



17.

*Allemande*

18.



18.

Petite reprise pour la
2^e fois.

Sarabande 19.

Petite reprise pour
la 2^e fois.

The image shows a handwritten musical score for two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures of music. The score is divided into two sections by a vertical bar line. The first section is labeled "Petite reprise pour la 2^e fois." and the second section is labeled "Sarabande 19." and "Petite reprise pour la 2^e fois." The music features various note heads, stems, and rests, with some notes having horizontal dashes or dots through them.

19.

Gigue.

20.

Tres gay.*Marche**a la Turque*

21.

Fierement.

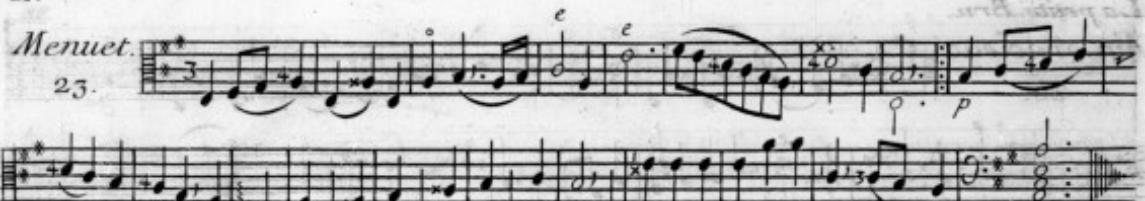
20.

Gavotte.

22.

Petite reprise pour
la fin.

21.



22.



23.



La petite Bru.

22.

Air gracieux

26.



23.
Fantaisie
27.

Légerement.

The score consists of six staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a decorative floral wreath at the start. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. Various dynamics and markings are present throughout the score, including 'e', 'x', 'o', 't', and 'z'.

Grand Rondeau

28.

Gay.

24.

Doux.

Forte.

... Doux.

... Forte. Loué.

Anime'.

avance pour la suite.

25.

A handwritten musical score for a piece titled "La Babillarde." The score consists of six staves of music. The first five staves are standard five-line staves, while the sixth staff is a decorative floral wreath containing musical notes. The music is written in common time (indicated by a "C") and includes various key signatures and accidentals. The handwriting is in black ink on aged paper.







29.

Prelude.

32.

*Allemagne**la bois Guillaume.*

33.



30.

Petite reprise pour la 2^e fois.

Sarabande.

34.

Petite reprise pour la 2^e fois.

This image shows two staves of handwritten musical notation on five-line staves. The notation is highly rhythmic, featuring various note heads and stems. Measure 30 begins with a treble clef, a key signature of one sharp, and common time. Measure 34 begins with a bass clef, a key signature of one flat, and common time. The music consists of six measures per staff. The notation includes many grace notes and slurs. The first staff ends with a double bar line and repeat dots, indicating a return section. The second staff ends with a final double bar line and repeat dots. The measure numbers 30 and 34 are placed above their respective staves. The text "Petite reprise pour la 2^e fois." appears twice in the middle of the page, once above each staff.

31.

*La Demoiselle**Gigue.*

35.

Tres gay.

32



33.

Garotte.

39.

The musical score consists of two staves. The top staff is for 'Garotte' and the bottom staff is for 'Rondeau'. Both staves begin with a treble clef, a key signature of one sharp (F#), and common time. The first measure of 'Garotte' starts with a forte dynamic. The vocal line is mostly eighth-note patterns with some sixteenth-note grace notes. The 'Rondeau' staff begins with a forte dynamic and features eighth-note patterns with sixteenth-note grace notes. The vocal parts are separated by vertical bar lines. There are several fermatas and slurs throughout the piece. The score is handwritten in black ink on white paper.

Rondeau.

1^{er} Couplet.

Paysan.

40. *Gayement.*

2^e Couplet. *Doux.* *Fort.* *Doux.* *Fort.*

Petite reprise pour la 2^e fois.



35.

Rondeau le
douceux.

1^{er} Couplet.

41. *p*

2nd Couplet.

p

3rd Couplet.

p

4th Couplet.

Idee

Grotesque

42.

Gay.

Petite reprise
pour la 2^e fois.

37

*Double de
L'idee
Grotesque.*

43.



38.

A handwritten musical score for orchestra, page 38. The score consists of six staves of music. The first staff begins with a dynamic of p . The second staff starts with a dynamic of f , with the instruction "Forgerons". The third staff begins with a dynamic of f . The fourth staff begins with a dynamic of p . The fifth staff begins with a dynamic of p . The sixth staff begins with a dynamic of p . The score includes various musical markings such as slurs, grace notes, and dynamic changes throughout the pages.



Le touche
du Clavecin

45.

35. Gay.



A handwritten musical score for harpsichord, consisting of six staves of music. The music is written in common time (indicated by a 'C') and uses a soprano C-clef. The score includes various dynamics such as 'Doux.' (soft) and 'Fort.' (loud), and performance instructions like '35. Gay.' at the beginning. The handwriting is in black ink on aged paper.

40.

Prelude en
charpegement

Rondem.

45.

40.

Doux.

Fort.

Doux.

Forte.

41.

Prelude

47.

*Allemande**la Flâneuse*

48.



42.

Doux. Fort.

Petite reprise pour la 2^e fois.

Sarabande. 49.

Petite reprise pour la 2^e fois.

This image shows two staves of handwritten musical notation. The top staff begins at measure 42, indicated by a large '42.' above the staff. It features sixteenth-note patterns with grace notes and dynamic markings like 'Doux.' and 'Fort.' The bottom staff begins at measure 49, indicated by a large '49.' above the staff. It also features sixteenth-note patterns with grace notes and dynamic markings. Both staves include the instruction '*Petite reprise pour la 2^e fois.*' (Small repeat for the 2nd time) placed below the staff.

Gigue.

50.

For. gay.

Doux.

For.

Gavotte.

51.

44

Petite reprise pour la 2^e fois.

Menuet. 52. *Gigue.*

45.



53.



La
Fromental. *Léger et gracieux.*

54.



Petite reprise pour la 4^e fois.

Doubles.

55.

p

46.

Petite reprise pour la 2^e fois.

Deux notes liées pour un coup d'archet. Si l'on veult, ou toutes pour un seul.

47



Chaconne.

56.

The musical score consists of six staves of handwritten notation on a five-line staff system. The notation includes various note heads (crosses, circles, etc.), stems, and beams. Several dynamic markings are present, such as "Doux.", "Fort.", and "Forte.". There are also performance instructions like "mol" (molto) and "b" (basso). The score is framed by a decorative border at the top left.



49.

A handwritten musical score for piano, page 49. The score consists of five staves of music. The first four staves are standard staff notation with various note heads and stems. The fifth staff is a decorative flourish or ornament. The music includes dynamic markings like 'p' (piano), 'e' (forte), and 'x'. Measure numbers 57 and 58 are visible. A title 'Variation sur une basse continue' is written in a decorative floral frame at the bottom left. The score is written on aged paper with some foxing and staining.



51. *Fantaisie.*

58.

Très Légerement.

Doux.

Fort.

Flé et doux.

Plus forte.

Double.



53.

Allemande
La Dornel.

59.

C.

The page contains musical notation on five-line staves. The title 'Allemande La Dornel.' is at the top left, with '59.' below it. A key signature of C major is indicated by 'C' above the staff. The staff itself consists of six measures of music, starting with a treble clef and a common time signature. The music features various note heads, stems, and beams, typical of early printed music notation.

Doux et Féé

Forte

Allemande
du goût des Anciens.
60.

Doux.

Forte.

55.

Caprice

61.

Gay.



P.

Doucet.

Forte.

Musical score for piano, featuring six staves of music. The first staff begins with a decorative floral ornament containing the word "Caprice" and the number "61". The music consists of various note patterns, including eighth and sixteenth notes, with dynamic markings like "P" (piano) and "Forte". The piece ends with a dynamic marking "Douce".

56.

A handwritten musical score for piano, page 56. The score is divided into five staves by vertical bar lines. The music is in common time, with a key signature of one sharp (F#). The score includes dynamic markings such as *Doux.*, *Fort.*, and *Forte.*. Performance instructions like *Filez.* and *e* (slurs) are also present. The score concludes with a final dynamic marking of *Doux.*

57. 92

Rondeau
Le Brillant.

62.

Légerement.

The musical score is handwritten on five-line staves. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features a decorative floral wreath on the left side. The second staff begins with a bass clef, a key signature of one sharp, and common time. The music consists of two staves of handwritten notes with various dynamics and performance instructions. The first staff includes markings such as 'x', '2', '3', '4', '5', '6', '7', '8', '9', '10', 'p', 'pp', and 'ff'. The second staff includes markings such as 'x', '2', '3', '4', '5', '6', '7', '8', '9', '10', 'p', 'pp', and 'ff'. The overall style is a Rondeau in brillant form, with a light and airy feel indicated by the tempo marking 'Légerement'.

A handwritten musical score for piano, page 58. The score consists of two staves. The top staff begins with a dynamic of *p* and a treble clef. The bottom staff starts with a bass clef. Measure 63 begins with a *Prelude* instruction. The tempo is marked *Gravement*. The music features various dynamics, including *e*, *c*, *s*, and *t*, and includes several fermatas. The score is written on a five-line staff system with some ledger lines and rests.

59.

Fantaisies.

64.

Allemande.

La freval
des loges.

65.

p

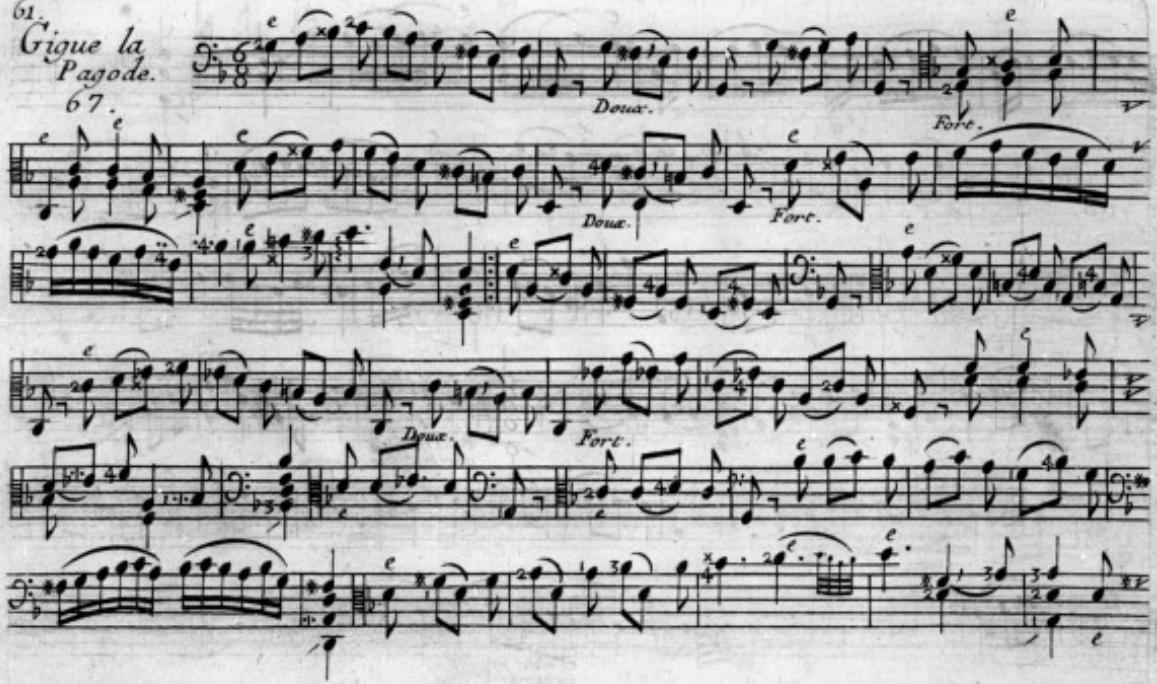
For.

Plus fort. Moins fort.

A handwritten musical score for two staves. The top staff begins with a measure containing a single eighth note followed by six sixteenth notes. The bottom staff begins with a measure containing a single eighth note followed by six sixteenth notes. The score continues with various measures, including a section labeled "Sarabande" at measure 66, which includes a tempo marking of 66. The score concludes with a final measure and a section labeled "Petite reprise pour la 2^e fois". The score is written on five-line staves with various dynamics and articulations.

61
Gigue la
Pagode.

67.



62.



*Petite reprise
pour la 2^e fois.*

63

*Allemande
La Mariannez
70.*

Doux.

*Le tombeau
pour Marais
le Cadet
71.*

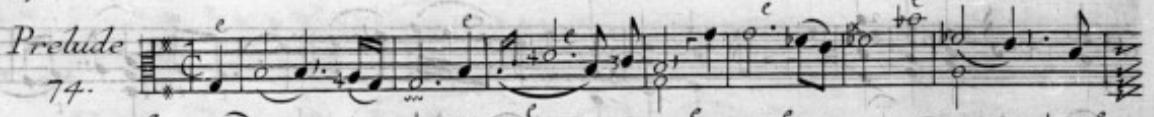
Lentement.





A handwritten musical score for 'La Georgienne' by Maupepa. The score consists of six staves of music. The first two staves begin with a treble clef, a key signature of one sharp, and common time. The third staff begins with a bass clef, a key signature of one sharp, and common time. The fourth staff begins with a bass clef, a key signature of one sharp, and common time. The fifth staff begins with a bass clef, a key signature of one sharp, and common time. The sixth staff begins with a bass clef, a key signature of one sharp, and common time. The score includes various musical markings such as dynamic changes (e.g., *p*, *f*, *c*, *xo*), tempo changes (e.g., 66, 73), and performance instructions (e.g., *det le Maupertuis*). A decorative floral emblem is positioned above the first two staves.

67.



74.

*Allemander**La Fiere*

75.



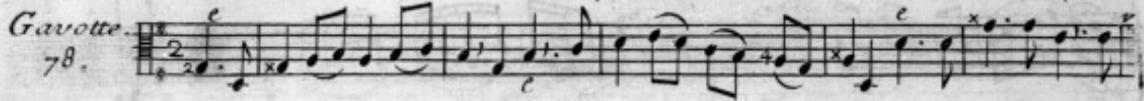
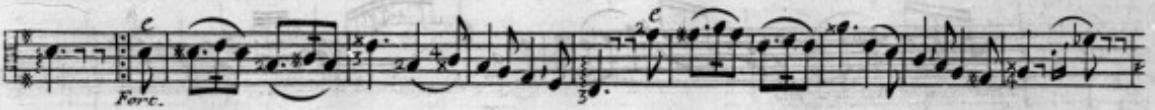
68.

Sarabande 76.

Dernières cadences
Si l'on veut.

Petite reprise
pour la 2e fois.

69.



A handwritten musical score for two staves, page 70. The top staff consists of three systems of music, ending with a fermata over the last note. The bottom staff begins with a section labeled "Petite reprise pour la 2^e fois." followed by "Gavotte Légere." The tempo is marked "Gavotte Légere." The music continues with two systems, ending with a dynamic marking "P Fort." The score uses a mix of common and compound time signatures, with various clefs and key changes indicated.

70

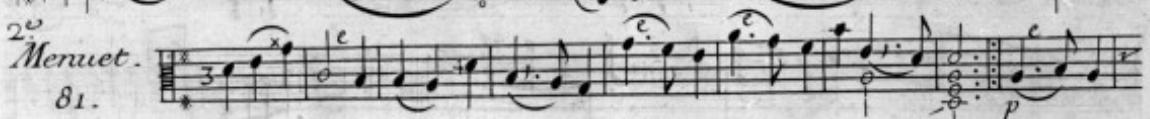
Petite reprise pour la 2^e fois.

Gavotte Légere.

Douc.

P Fort.

71.

2^o

81.



82.





73.





75





76.

A handwritten musical score for "La Tarillone" consisting of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth notes. The second staff starts with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff starts with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff starts with a bass clef and a common time signature. The score includes various dynamics such as "p" (piano), "f" (forte), and "ff" (double forte). There are also markings like "x" and "4" above the notes. In the middle of the page, there is a section of sixteenth-note patterns with the instruction "Accord final pour aller à la basse".

77.
Saillie du Jardin.



A handwritten musical score for piano, featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music consists of various note heads, stems, and rests, with some notes grouped by vertical lines. Measure numbers 77, 85, and 86 are visible above the staves. The word "Douce." appears near the end of the piece. A small note at the bottom right of the page reads "Petite reprise pour la 2^e fois."

*Gigue la
vivanteuse.*

86. 76

78.

Tres gay.

Doux.

Fort.

Harpement Doux.

Fort.

Petite reprise pour la 2^e fois.

79
Le Jeu du Volant.
87





81.

L'Allemande
Pousat.
88.

A handwritten musical score for a three-part piece, likely for harpsichord or organ. The score consists of six staves of music. The first staff begins with a treble clef, common time, and a key signature of one sharp. The second staff begins with a bass clef, common time, and a key signature of one sharp. The third staff begins with a bass clef, common time, and a key signature of one sharp. The fourth staff begins with a bass clef, common time, and a key signature of one sharp. The fifth staff begins with a bass clef, common time, and a key signature of one sharp. The sixth staff begins with a bass clef, common time, and a key signature of one sharp. The music features various note heads, stems, and bar lines. There are several fermatas and grace notes. The score is written on a single page with some decorative elements at the top left.

*Petite reprise
pour la 2^e fois.*

*Le Rondeau
Villeneuve.*

89.

Gay.

Fin.

Doux.

Fort.

Doux.

Fort.

p

83.

A handwritten musical score for 'Le petit badinage' (op. 90). The score consists of six staves of music for two voices. The title 'Le petit badinage' and 'op. 90.' are written above the first staff, which is decorated with a floral wreath. The tempo instruction 'Légerement.' is placed below the first staff. The music is in common time, with various key changes indicated by Roman numerals (I, II, III, IV) and sharps or flats. The vocal parts are labeled 'Soprano' and 'Bass'. The score concludes with a dynamic instruction 'Presto riposo pour la partie' followed by three '3' markings under the bass staff.

Dialogue. 92.

1^{er} Couplet.

Légerement.

2^{er} Couplet.

3^{er} Couplet.

Tournez pour le 4^{er} Couplet.

This is a handwritten musical score for a dialogue scene, likely from a theatrical production. The score consists of four staves of music, each with a different key signature and time signature. The first staff starts with a common time signature and a key of A major. The second staff begins with a common time signature and a key of E major. The third staff starts with a common time signature and a key of C major. The fourth staff begins with a common time signature and a key of G major. The score includes several dynamic markings such as 'p' (piano), 'e.' (forte), and 'Légerement'. There are also specific instructions for the performers: '1^{er} Couplet.', '2^{er} Couplet.', '3^{er} Couplet.', and '4^{er} Couplet.'. Additionally, there is a stage direction at the end of the score: 'Tournez pour le 4^{er} Couplet.' The page number '84.' is located in the top right corner of the score.

85.

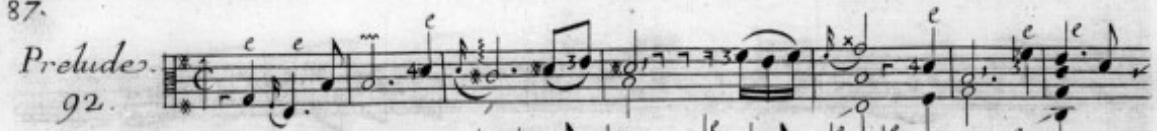
4^e. Couplet.

Forte et animé.

5^e. Coupee.



87.



92.



Allemander.

La Beuron.

93.



88.

*Doux et Traisné.**Fort. Doux.**Forc.**Doux.**Fort et Traisné.**Doux.**Fort et Traisné.**Doux.**Paysanne.**La douce.**Sec.**Peine reprise pour la 2^e fois.**Traisné.**Sec.*

94.

*Gay.**Le douce.**Sec.**Sec.**Sec.**Forc.**Doux.**Forc.*

89.

Allemande la
Bailly Duchene

95.

sec.

Petite reprise pour la 2^e fois.

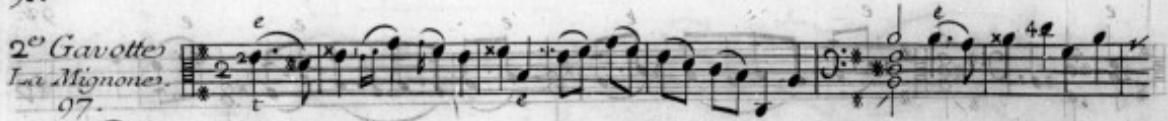
sec.

*Different maniere
pour Changer.*

Derniere maniere.

A handwritten musical score for a gavotte. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time and 2/4. The music includes various dynamics such as *sec.*, *p*, and *sec.* The title "Gavotte Singuliere" is written above the first staff, with "96." below it. A section of the music is annotated with "les deux en deux". At the bottom, there is a note: "Petite reprise pour la 2^e fois." The score is numbered 90 at the top right.

91.



Sarabande
98.



92.

Menuet. 99.

Petite reprise pour la 2^e fois.

Fin. *Petite reprise pour la 2^e fois.*

2^e Menuet. 100.

p

93.

Réveries
Meplaiziennes.

*Petite reprise
pour la 2e fois.*

Marche Persane
dite la Savigny
102

94

Accords en plein.

Doux.

Fort.

Tourne pour la Suite.

95.

Rondeau
Le Plaisant
103
Légerement.

En plein ou En harpegement.





Picrement.

A handwritten musical score for three staves. The top staff uses common time (indicated by 'C') and features sixteenth-note patterns. The middle staff uses common time (indicated by 'C') and also features sixteenth-note patterns. The bottom staff uses common time (indicated by 'C') and features sixteenth-note patterns. The score includes dynamic markings such as 'f' (fortissimo) and 'ff' (fortississimo). The page number '27.' is located at the top left of the page.

Puis repose
pour la 2^e fois.

Les
Amouerments
105.

Ces points sont p. r.
doubler la 2^e fois.

Le Contraste

106.

Vivement.

Le Caprice Bellement

107.

Légerement.

100.



101

*Le Tableau
de l'Operation
de la Taille
108.*

*L'aspect de l'appareil.**Fremissement en le voyant.*

L'aspect de l'appareil.

Fremissement en le voyant.

*Le Tableau
de l'Operation
de la Taille
108.*

L'entomé *40 pifou* *x . 1 2 3* *arrive jusqu'au haut.* *devenez dudit appareil.*

Resolution pour y monter.

Reflexions sérieuses.

P' Crotellement des Soies
Entre les bras et les jambes.

Joy se fait

L'incision.

Introduction de la tenette.

Joy ton tire la pierre.

Joy ton perd P Coulommie du Sang.

Joy ton oar les Soyes.

102.

*Joy l'en
vous transporter dans le lit.*

Les Relevailles.

109. *Gay.*

Turner pour la Suite.



103.



II.O.

*p**e*

La Poitevine.

II2.

Legerem.

Rondeau gracieux.

Tape.

Anime.

Anime.

Turner pour la Suite.

105.



106.

Sec.

Muzette.

Sec. Sec.

P Louré autrement
détache

Sec.

Sec.

P Louré

Doux.

Port.

e.

Sec.

Sec.



109

Le Tact. 114

Tacet. Archet. Tacet. Ar. Archee.

Tacet. Deux. Tacet. Ar.

Très deux. Tacet. Tacet. Ar. Ar. Ar.

Tacet. Ar. Tacet. Ar. Tacet. Ar. Tacet. p

Tacet. Ar.

Tacet. Ar.

*La même
Pièce rendue
facile,
115.*

110.

Doux.

Très doux.

P. Fort.

P. Pièce reprise pour la 2^e fois.

PRIVILEGE GENERAL

*Louis par la grace de Dieu Roy de France et de Navarre a Nos armes et feaux
 Conseillers les gens tenans nos Cours de Parlement M^e des Requêtes ordinaires de nôtre Roi grand Conseil Preuves Bailliages Sénéchaussées leurs Lieutenants Envys
 et autres nos officiers et Justiciers qu'il appartiendra Salut Notre bien aimé Marin Marais ordinaire de la Musique de nôtre Chambre. Nous ayant
 fait espérer qu'apres ce devant Composé plusieurs airs et pieces de Musique tant vocales qu'instrumentales a une ou plusieurs parties qui ont l'appro-
 bation du publicque il luy auoit été accordé par nôtre tres honore Seigneur et Biayent Louis quatorze le dia sepe octobre gby 9 Long - un
 privilege general de les faire graver et Imprimer avec les planches et figures ensemble les Vers et paroles et ce pendant le temps de due
 auuee consecutives a Commencer du jour et dattes d'icelles lequel temps est passe. Ce expirez pourquoy l'exposant desirant faire graver et
 reimprimer et donner en Nouelle édition de tous les diaires de Musique. Nous avons permis et accordé permettons et accordons par ces dits
 presents oultre l'exposant de faire graver et reimprimer de Nouveau toutes lesd^e. Pièces et diaires de Musique tant vocales qu'instrumentales a une
 ou plusieurs parties avec les vers et paroles, et les vendres et debiter en tous les lieux de nôtre Royaume en telle forme marge caractere Volume
 et auant de fes que bon luy semblera pendant le temps de deuse années consecutives a Commencer du jour de la dattre des presentes pendant
 lequel temps nous fauons tres Exemplaires libellations et defenses a tous imprimieurs libraires et autres personnes de quelque qualite et condition
 quelles soient d'implanter Vendre distribuer ny debiter ledit livre et ouvrage de Musique tant vocales qu'instrumentales a une ou plusieurs parties
 souz quelque pretense que ce soit même d'implanter étrangere ou autrement sans le consentement express et par écrit duex exposant ou de ceus
 qui auont droit de luy a peine de Confiscation des Exemplaires contrefaçons de 1000^m l'onneble contre chacun des Contrefaçans dont vn tiers
 a l'Hotel Dieu de Paris, un tiers au denonciateur et l'autre tiers auex exposant et de tous depens denouages et intretz; a condition quil en sera
 mis deux Exemplaires en en nôtre bibliothèque publique, un en celle de nôtre Chateau du Louvre a Paris, un en celle de notre tres cher et feal
 Chevalier Chancelier de France le Sieur Dauguesau, avant que de l'opposer en vente, a la charge aussi que l'impression en sera faite dans nôtre
 Royaume et non ailleurs sur beau papier et beau caractere, Conformement aux regimens faits pour la librairie compromis et ce a peine de
 multe des presentes lesquelles seront coregistrées sur le livre de la Com^e des Libraires et Imprimeurs de Paris, et ce dans trois mois de la dattre
 d'icelles. Si vous mandons que des Contentz en ces presentes vous fassiez jour et voer ledit exposant ses heurs et ayans cause ou ceux qui
 auont droit de luy pleinement et paisiblement sans souffrir quil luy soit fait aucun trouble ny empêchement veulons que la Copie des presentes
 qui sera imprimée a la fin ou au commencement dudit livre soit tenue pour bien et deuement signifiée, et que aux Copies collationées par lvn
 de nos armes et fauves Conseillers secretares foy souz ajoutez come a l'original. Commandez au premier nôtre Maistre ou sergent Royal sur ce
 requie de faire pour l'exécution des presentes tous l'exploits de sayges defenses Significations assignations et autres Actes de Justice requies
 et necessaires. Jour demander autre permission placet visa ny pareatus et nonobstant Clameur de Haro Chartres Normandes et lettres a
 ce Contrarie. Car tel est notre plaisir donné a Paris le Seisième jour de Fevrier l'an de grace Mil sept Cent dix Sept et de
 nôtre Règne le Deuxieme.*

Par le Roy En Son Conseil

Sigⁿ Carpot.

*Rejeté sur le Registre N^o 1 de la Com^e des Libraires et Imprimeurs de Paris page 117. N^o 144. Conformément aux Regimens de l'Ordre du Roi et a l'Arrêt
 du Conseil du 1^{er} Août 1703. Fait le 28 Février 1713. Détaillez signé. Les exemplaires en estés
 Achetez signez le 20 Novembre 1745.*

