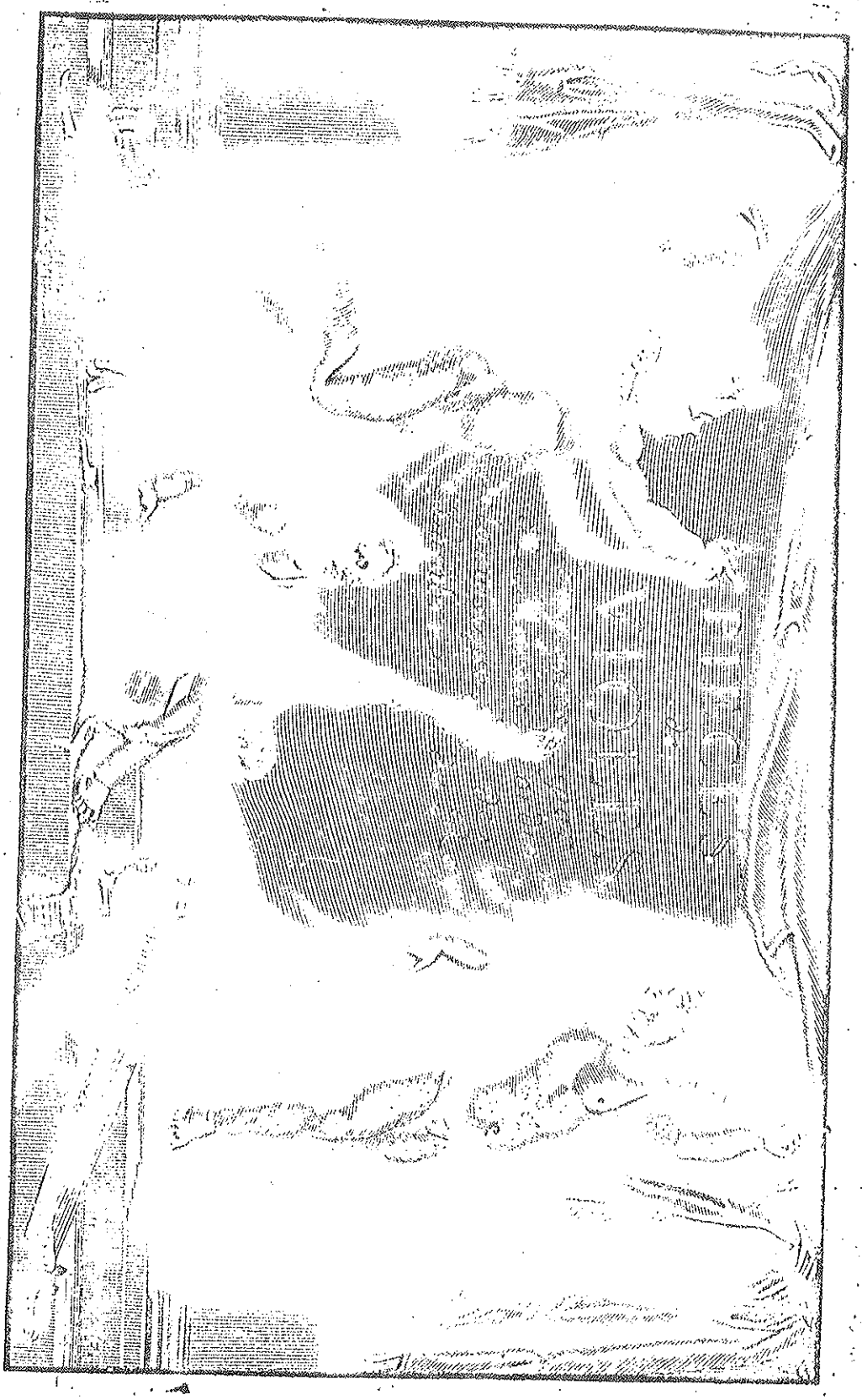

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M 239
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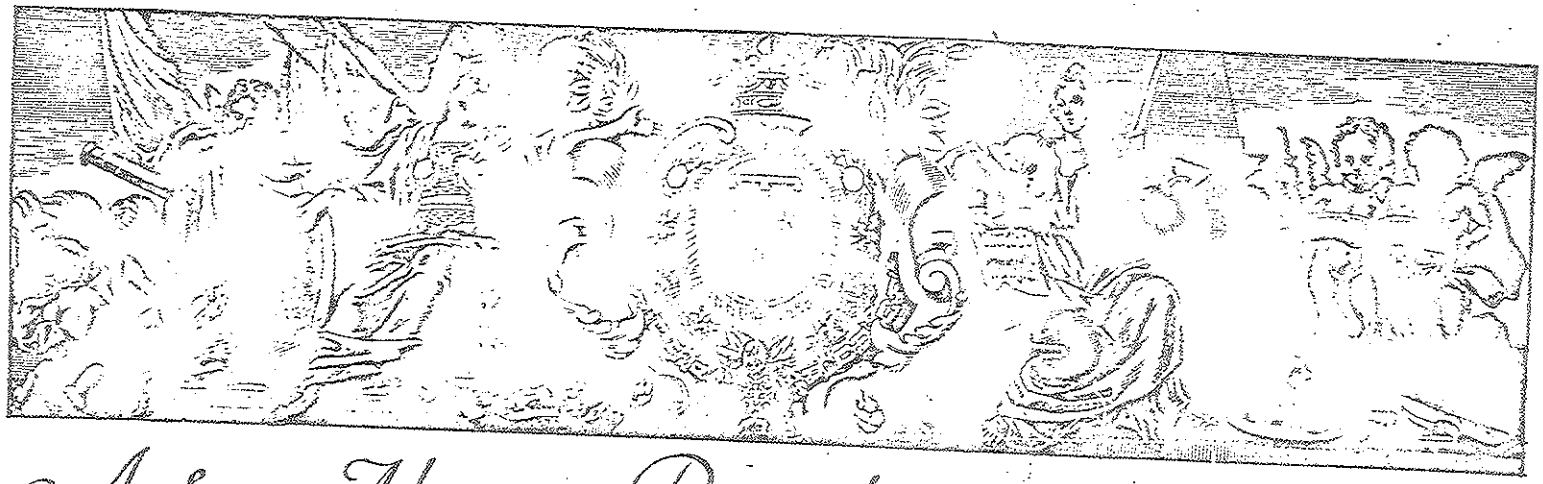


A Son Altesse Royale Monseigneur Le Duc d'Orleans

A Monseigneur

Toute l'Europe connoit les Qualités heroïques de VÔTRE ALTESSE ROYALE, et scait quel gout et quelle delicatesse elle à pour les beaux arts,

entre lesquels la Musique a toujours tenu un rang si distingué, que même les plus grands Princes l'ont de tous tems honorée de leur protection, Je me flatte donc; MONSEIGNEUR, que VÔTRE ALTESSE ROYALE ne dedaignera pas de recevoir sous la sienne ce nouveau receüil que je prens la liberté de luy consacrer: La bonté qu'elle a eüe de m'en acorder la permission au commencement de cet Ouvrage, m'a excité a y travailler avec la derniere aplication, d'autant plus que les pieces de mon premier Livre ont paru ne luy avoir pas esté desagreables: trop heureux, MONSEIGNEUR, si celles-cy ont le même avantage, et si elles peuvent me procurer quelquefois l'honneur d'asseurer VÔTRE ALTESSE ROYALE du profond respect avec lequel je suis —

Monseigneur

De Vôtre Altesse Royale

Le tres humble et tres
obeïssant serviteur
M. Marais.

Berey fecit

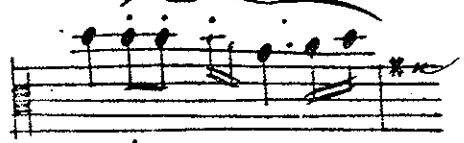
Auertissement

Jauoüe quil y a Lontems que ce nouveau Livre devroit être au jour, Maisy aiant voulu Joindre celuy des Basses continües auquelles je me Suis apliqué auec soin, et la graveure étant de plus vne entreprise fort longue, je n'ay pû le donner plutost. Les pieces en sont travaillées d'vne autre maniere que celles de mon premier livre; J'ay eu attention en les composant a les rendre propres pour être jouées sur toutes sortes d'jnstrumens comme L'orgue, Clavecin Theorbe, Luth, Violon, Flutte allemande, et j'ose me flatter d'avoir réussy en aiant fait L'epreuve sur ces deux derniers: Les Basses continües en sont assés chantantes, cequi contribuera beaucoup a la facilité des personnes qui voudront bien se donner la peine de les mettre sur Chaque jnstrument en particulier. J'ay taché aussy de rendre mes pieces aisées a en Extraire les Suites; Cependant lorsque lon rencontrera des vuides dans quelques vnes comme Preludes, Allemandes, Gigues, où l'on est obligé a beaucoup d'intervalles quant au propre de la Violle, Il faudra necessairement reflechir sur la basse continüe, afin de les remplir dvn chant le plus gracieux, et le plus convenable quil se pourra, cequi sera touiours tres bon, Je passe par dessus les chants simples qui n'ont pas besoin de cette attention; Je n'ay point donné cette fois cy de pieces a deux violles, j'ay mieux aimé y Suppléer par L'essort que j'ay donné a mes basses continües, n'aiant pû refuser cette Satisfaction a ceux

qui m'ont fait L'honneur de me les demander ainsy, Joint a ce que beaucoup de personnes Sont presentement dans ce goust la. Comme ces pieces nouvelles Sont augmentées de quelques marques qui ne Sont pas dans mon premier Liure, Il est a propos que je les explique icy chacunes Selon leurs vsages.

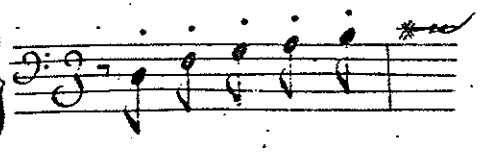
On trouuera Souuent des points, et en differentes Situations, Voicy a quoy ils Sont propres.

Les points marqués ainsy au dessus ou au dessous des nottes auec Liaison { Exemple page 1re Prelude 1er }



Signifient qu'il Faut d'vn Seul coup d'archet articuler plusieurs nottes comme Si elles etoient de coups d'archet differens, et cela en appuiant vn peu le doigt qui touche en dessus le crin de l'archet.

Les points qui Sont au dessus des nottes non Liées { Exemple 12e Couplet des Folies d'espagne }



Signifient qu'il Faut Faire chaque notte égalle, au lieu qu'on les pointe ordinairement de la premiere a la seconde : & Lorsqu'ils ne Sont point marqués pour ces Sortes de mouuemens, On peut encore les Faire comme S'ils L'etoient, attendu que le goust de la piece le demande quelque Fois naturellement, comme les Allemandes qui n'ont pas besoin de cette

obseruation, et je ne les ay marqués qu'aux endrois qui pouuoient souffrir quelque doute et même dans les basses continües ; ces points sont fort en vsage chés les Etrangers.

Ces points ainsy disposés { Exemple Caprice page 11.e }

Representent de petites nottes perdües que l'on peut faire, ou ne pas faire si l'on aime mieux jouer la piece simplement

Ces points ainsy marqués { Exemple Caprice page 11.e }

Signifient quil faut remplir le vuide entre le sujet et la basse, affin de ne pas faire de mauuais sons ; et cela presque toujours par vne tierce majeure, ou mineure, ou quelque fois la quinte, ou la sixieme, selon l'ocasion : Et quand même ces points ne seroient pas marqués aux batteries, jl ne faudroit pas neanmoins manquer d'obseruer cette regle qui est generalle, et tres Essentielle a l'harmonie.

Les points ainsy $\ddot{1}$, $\dddot{2}$, $\dddot{3}$, $\ddddot{4}$, Signiffient la corde quil faut prendre selon le plus ou moins de points quil y a sur les chiffres ; Cest a dire que sur le chiffre $\ddot{2}$, s'il y auoit ces trois points, ce seroit la troisieme corde dont il faudroit se seruir, et ainsy du reste : jl est encor a remarquer quil ne faut point confondre le doigt couché auec le

premier doigt: Les points ainsy a côté .|. marquent le premier doigt couché, et Lorsquils Se trouuent ainsy au dessus ï Cela veut dire quil Faut placer le meme premier doigt Sur la seconde corde. Je me suis servy de ces points a plusieurs vsages pour eviter la multi= plicité des marques particulieres qui auroient pû causer de l'embaras; Et lorsqu'on aura Fait attention aux differentes positions de ces points, J'espere que le public ne desaprou= vera pas cette nouueauté par la facilité quil y trouuera.

Le petit o qui se rencontre en plusieurs endrois Signifie la corde a L'ouvert ou a vuide et est tres vtile pour determiner l'vnisson d'auec la corde a vuide.

Les nottes a deux queües designent le Suiet Simple, et son doublé, comme on la pû voir dans les basses continües de mon premier Liure.

Quant aux autres marques qui denôtent les agrêemens ordinaires, ce sont les mesmes que celles de mon premier Livre.

Extrait du Priuilege du Roy

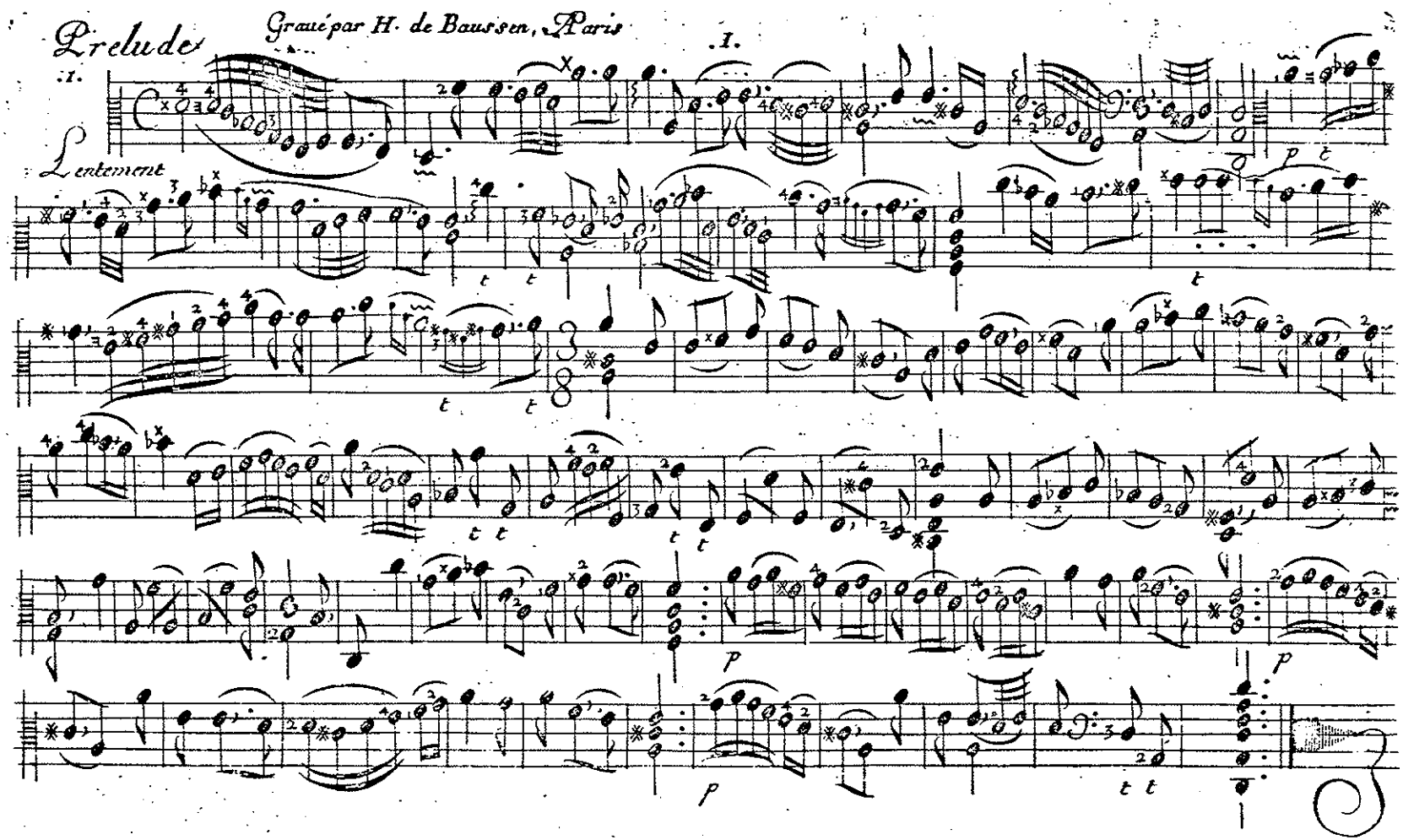
Par grace et priuilege du Roy donné a versailles le vingtieme nouembre 1692, Signé Bertin, il est permis au Sieur Marais de faire grauer et imprimer ses pieces de musique tant vocales que instrumentales a vne ou plusieures parties quil a composées, de les vendre et debiter au public, et ce durant le temps et espace de douze années consecutiues, et tres expresses deffences sont faites a tous imprimeurs, libraires, graueurs et autres d'imprimer et grauer les dites pieces de musique, d'en vendre, contrefaire, même en Extraire aucune chose, a peine de quinze cens liures d'amende, et de tous dépens domages et interests, comme il est porté plus amplement audit Priuilege.

Acheué d'Imprimer le 20. Octobre 1701

Les Exemplaires ont esté fournis

A Paris

Chez
- L'Autheur riüe Bertin Poirée proche le fort L'eueque,
- Marais le fils riüe Guenegault a L'aigle d'Or,
- Huret faiseur d'instrumens pour la musique du Roy riüe S.t Martin a l'image S.t Nicolas vis a vis la fontaine Maubué,
- H. Foucault marchand papetier riüe S.t Honoré proche la riüe de la Lingerie a la Regle d'Or,


Prelude
Graué par H. de Baussen, Paris
.1.
.1.
Lentement
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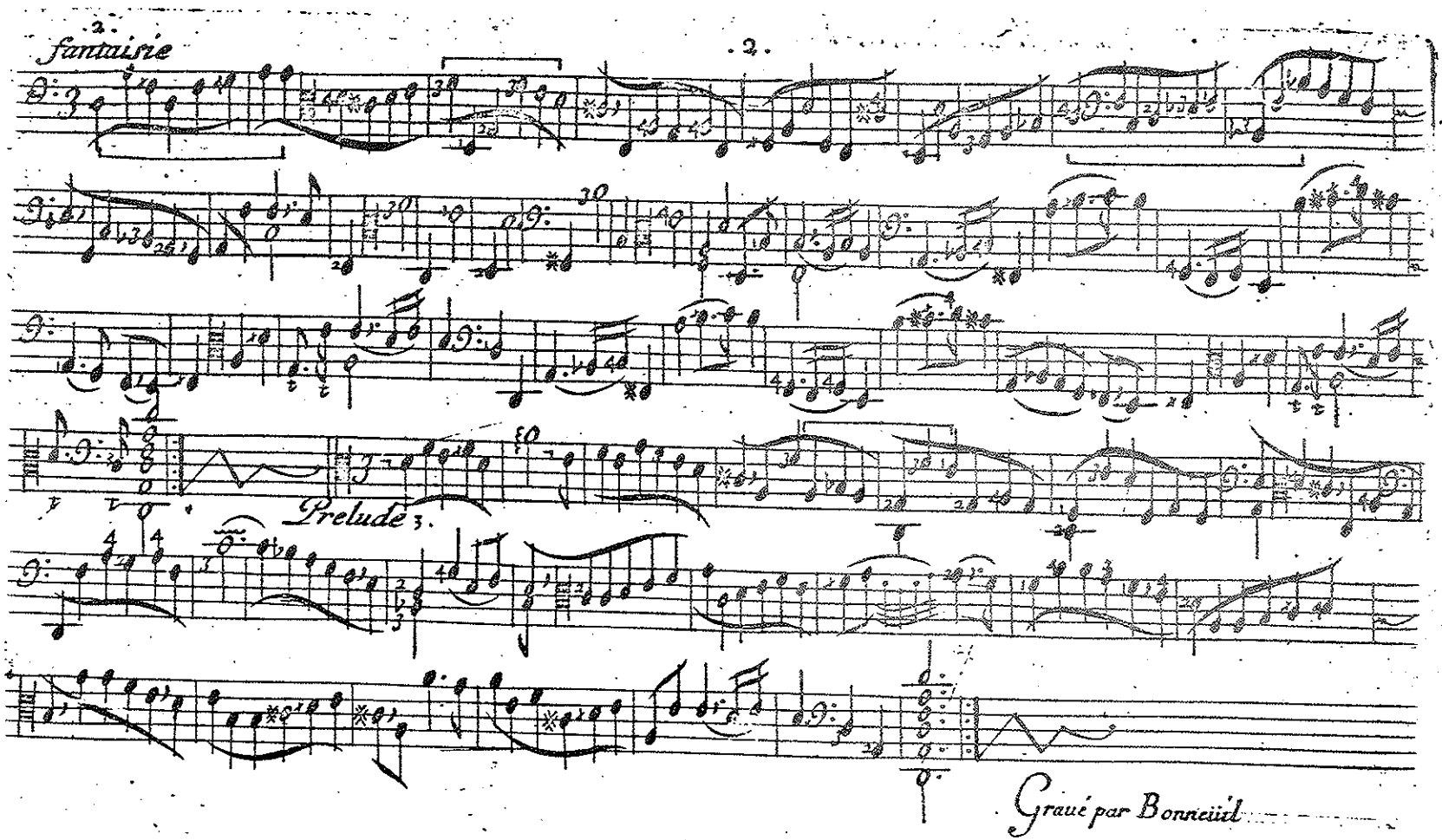
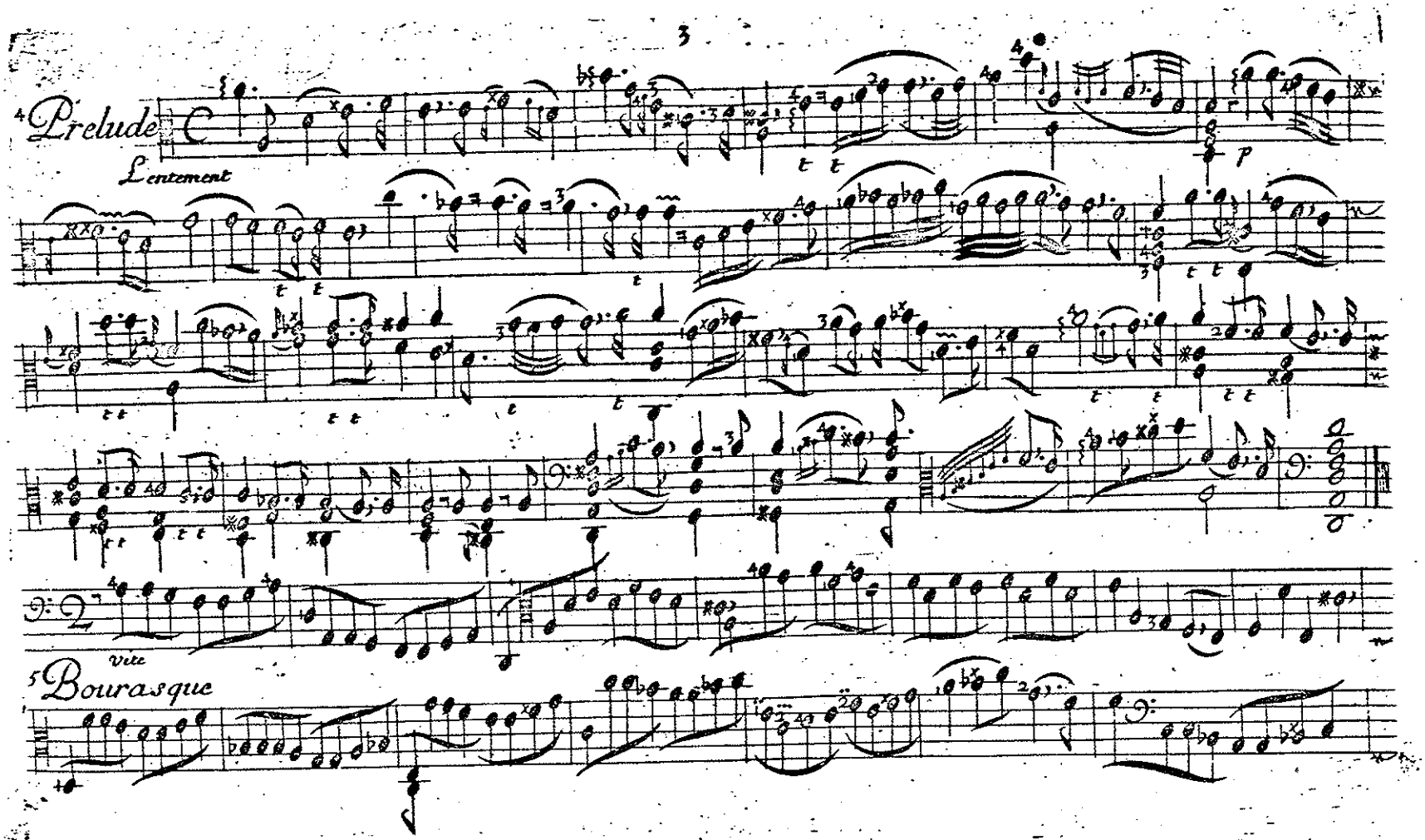
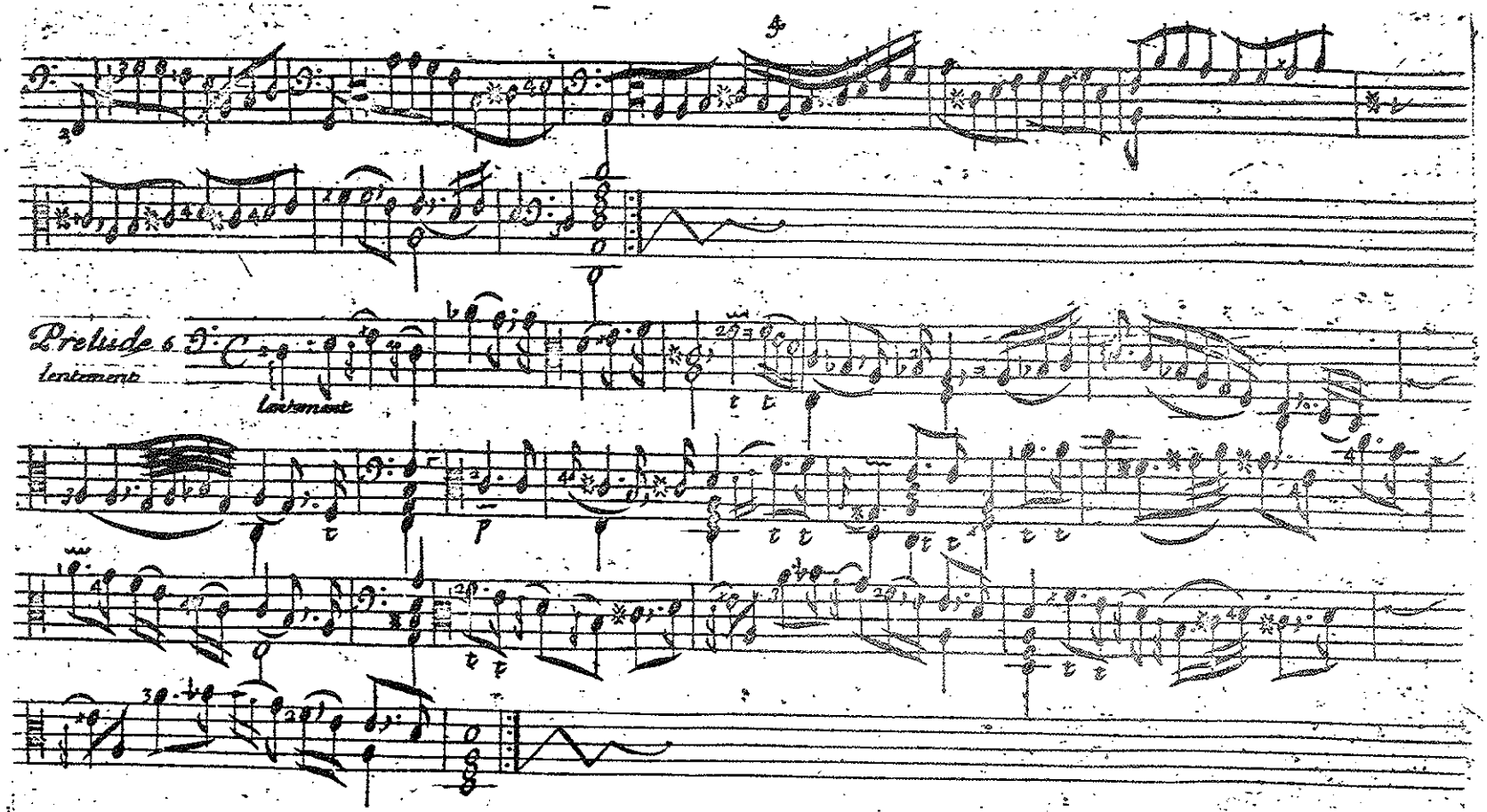
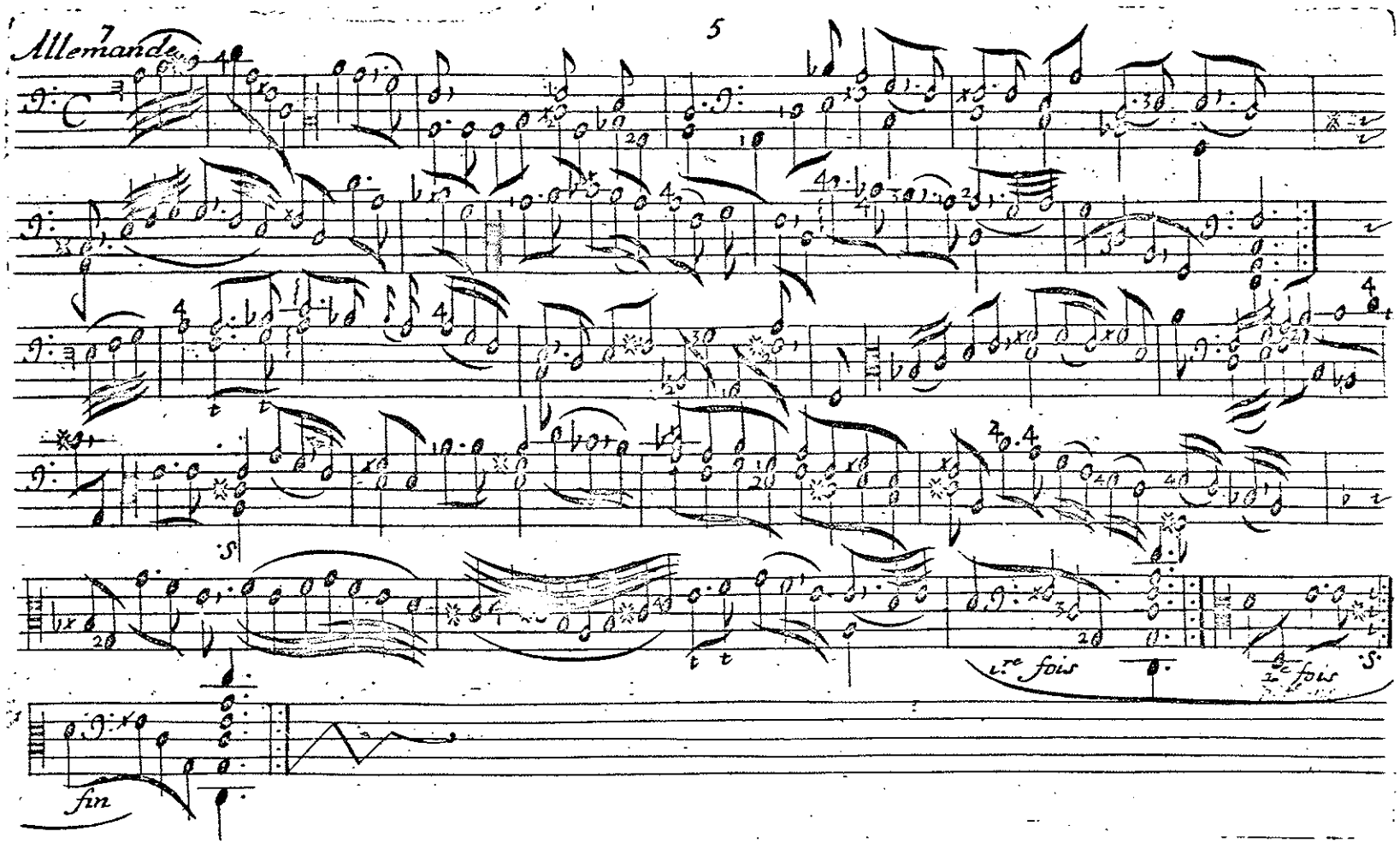
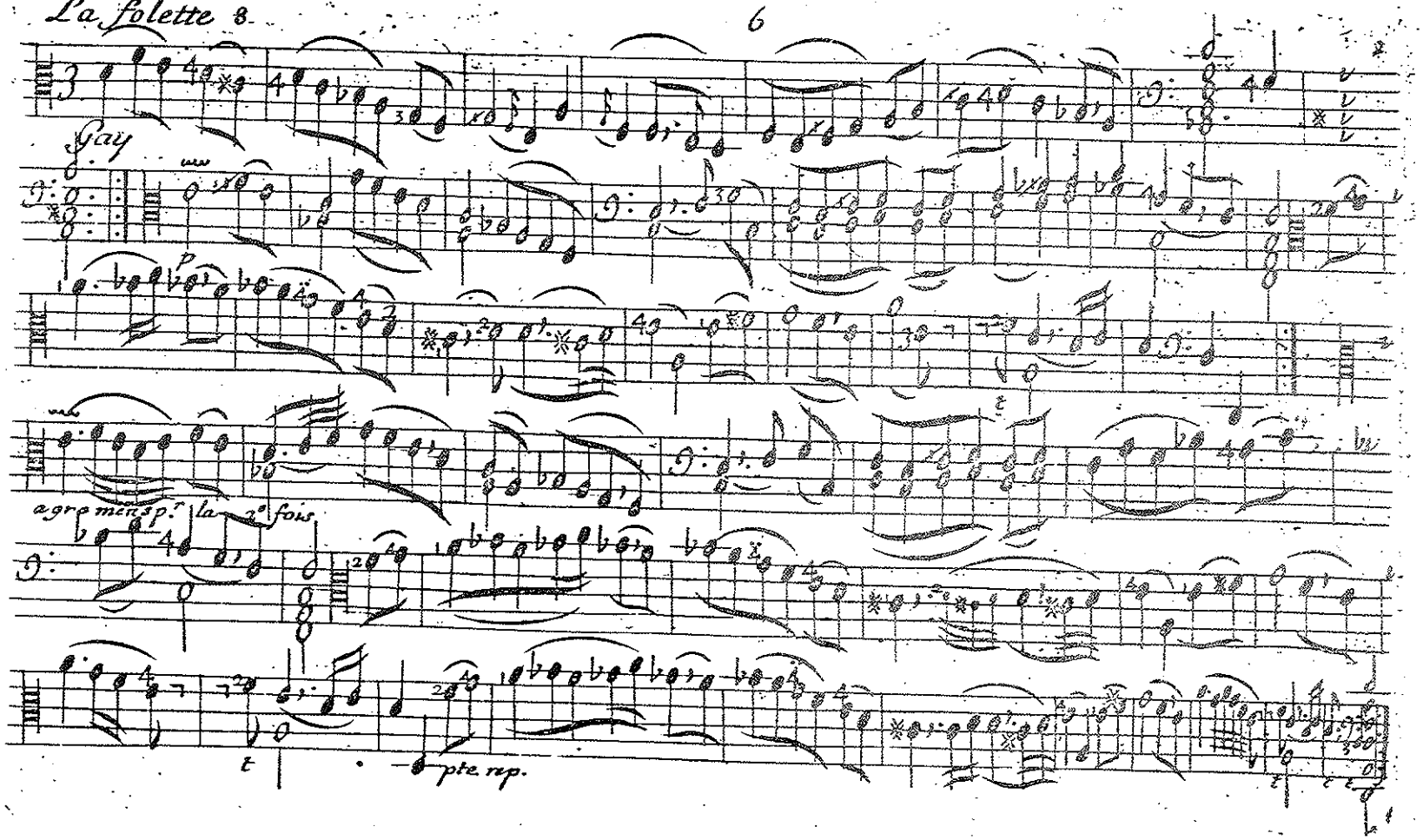
p
p
p
t t

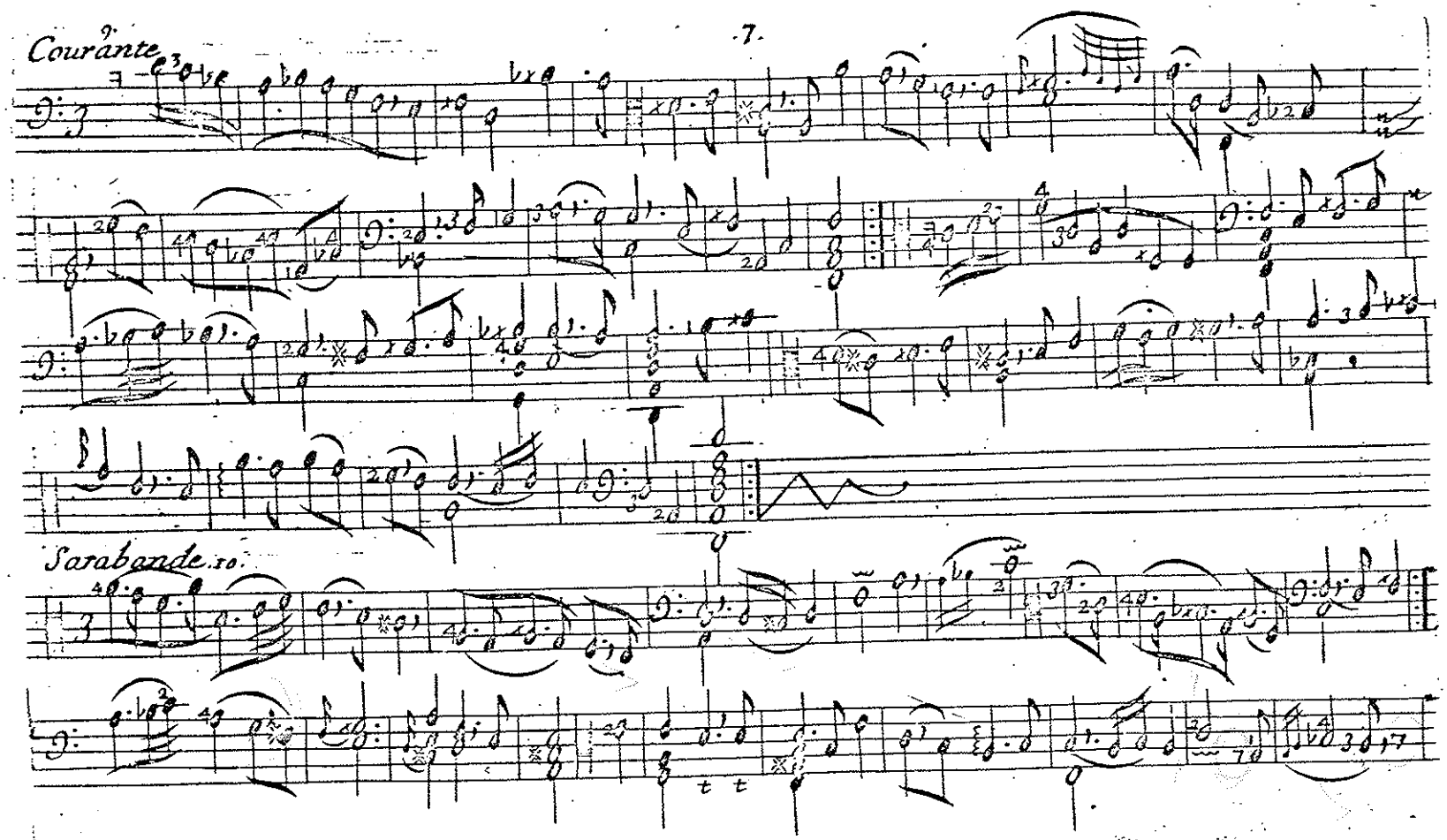

2.
Fantaisie
2.
Prelude 3.
Graué par Bonneüil

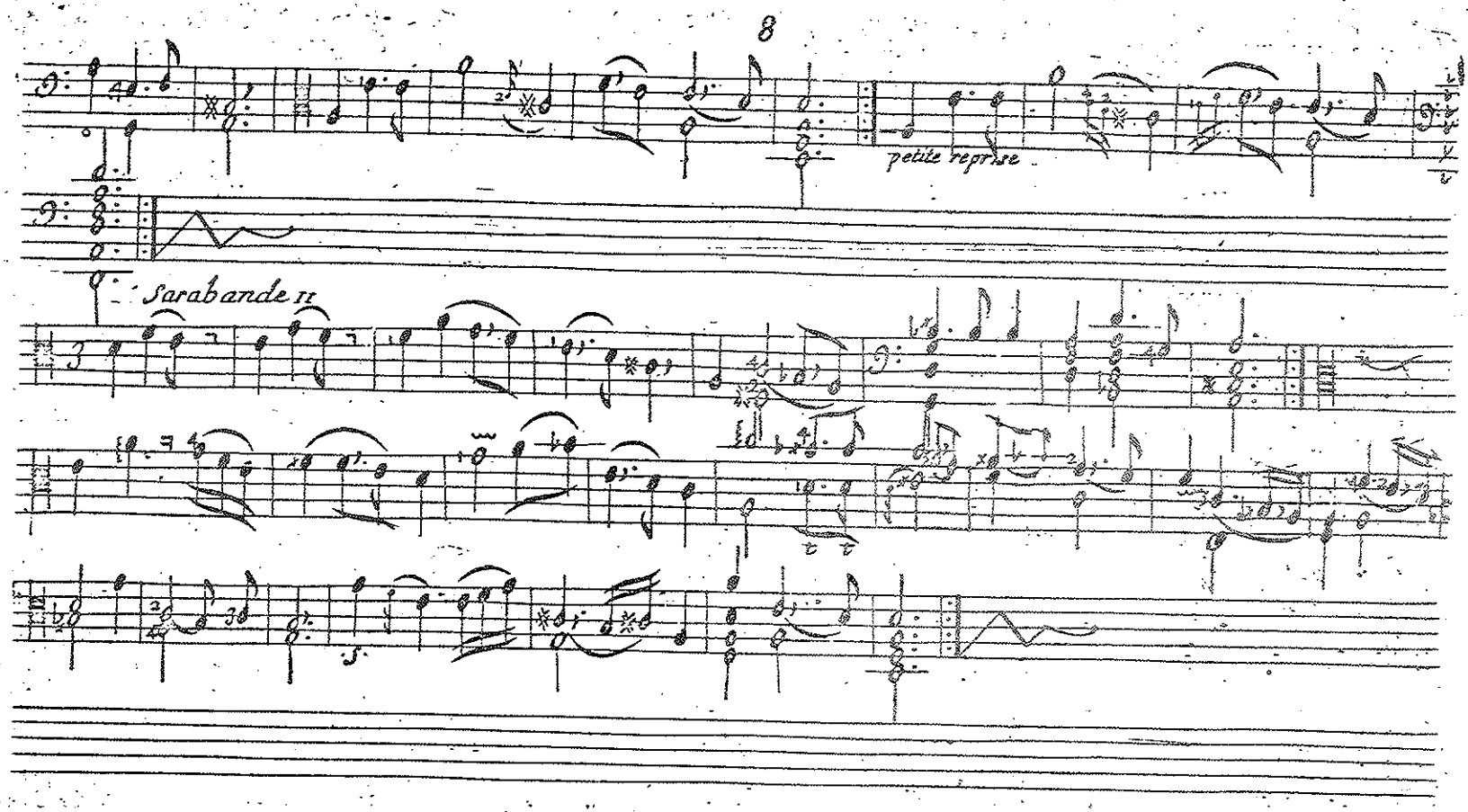

4 Prelude
Lentement
p
vite
5 Bourasque

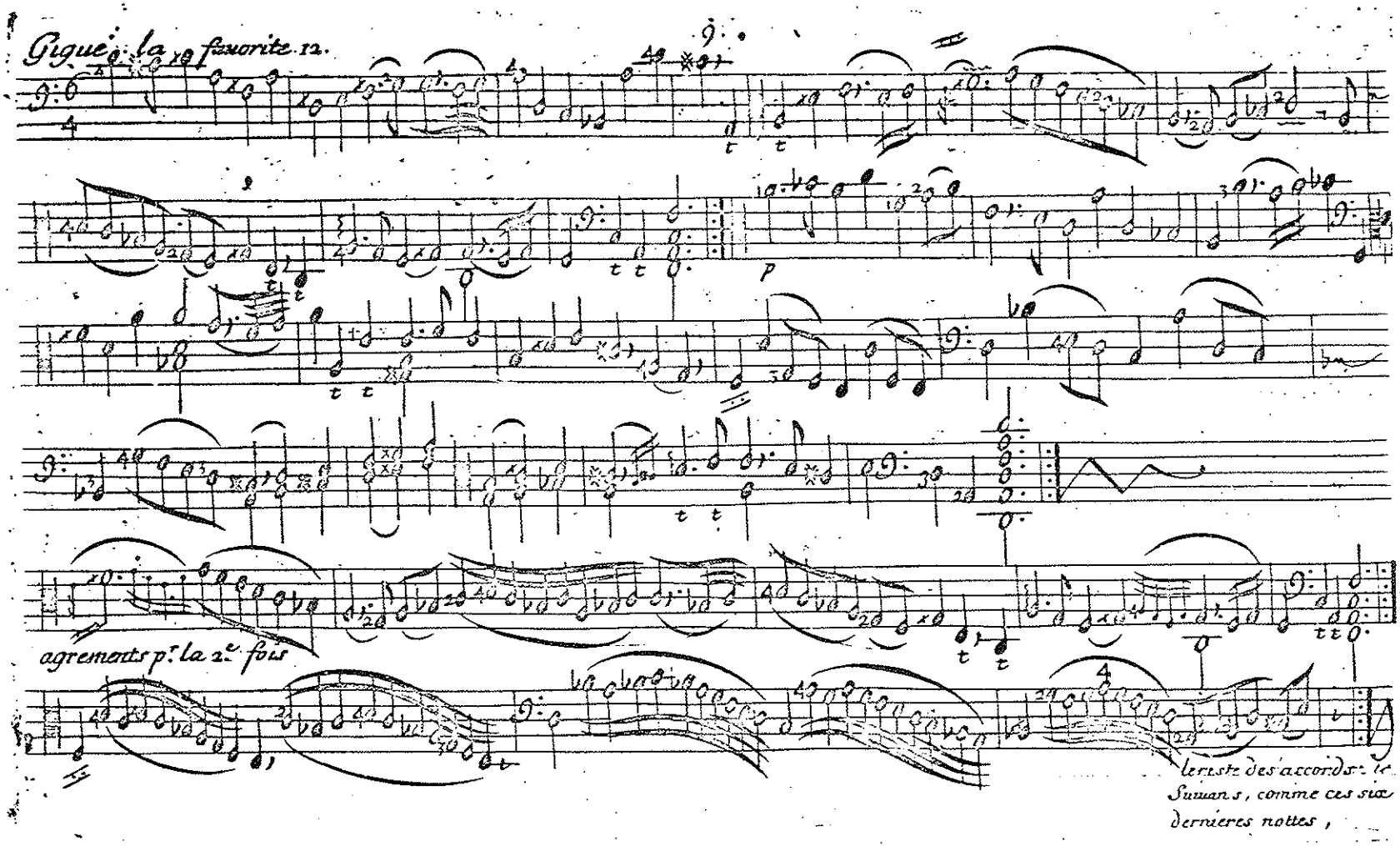

Prelude 6
lentement
lentement
p


Allemande
1re fois
2e fois
fin

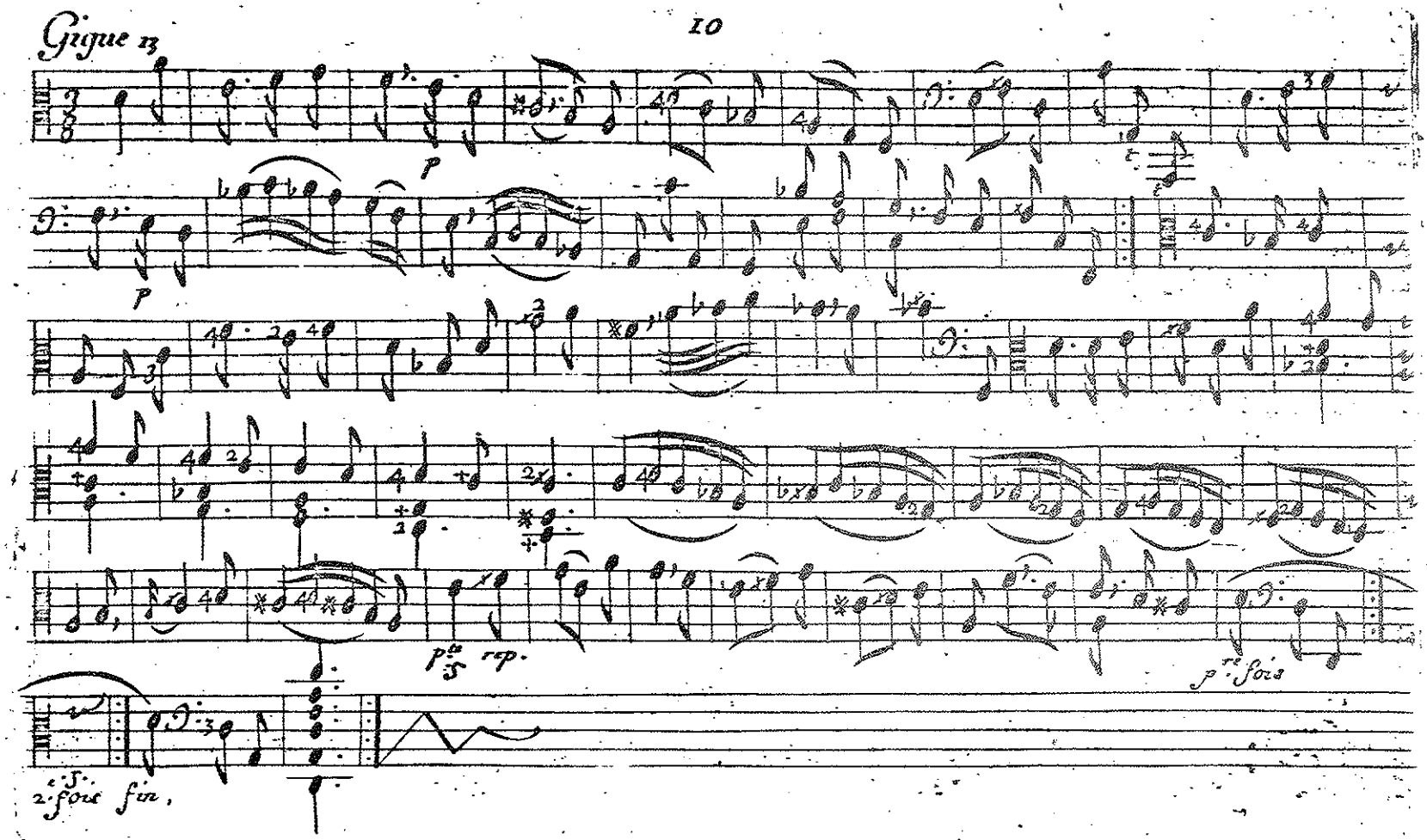

Gay
agrémens p.r la 2.e fois
t
pte rep.


Courante
Sarabande.

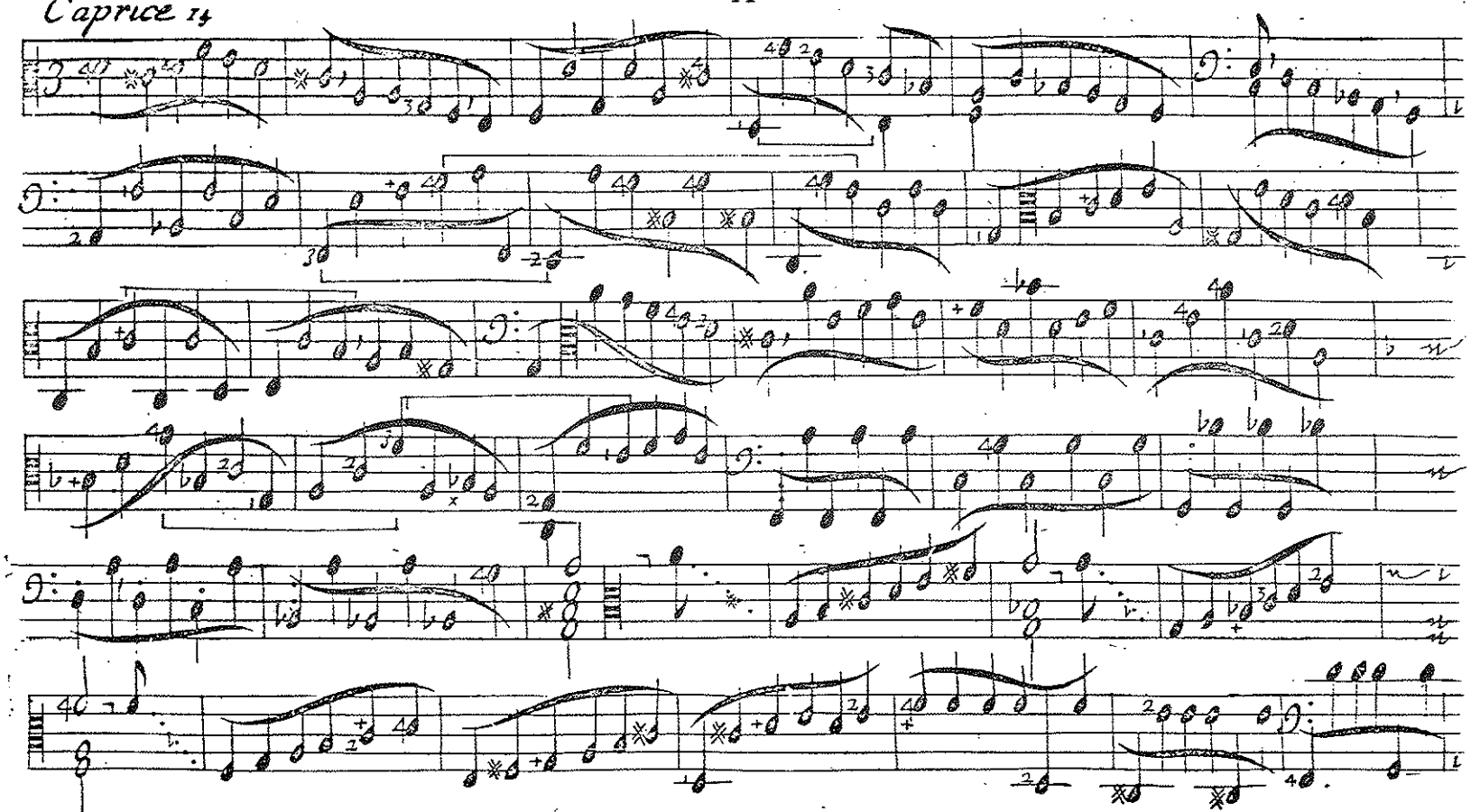

8
petite reprise
Sarabande II

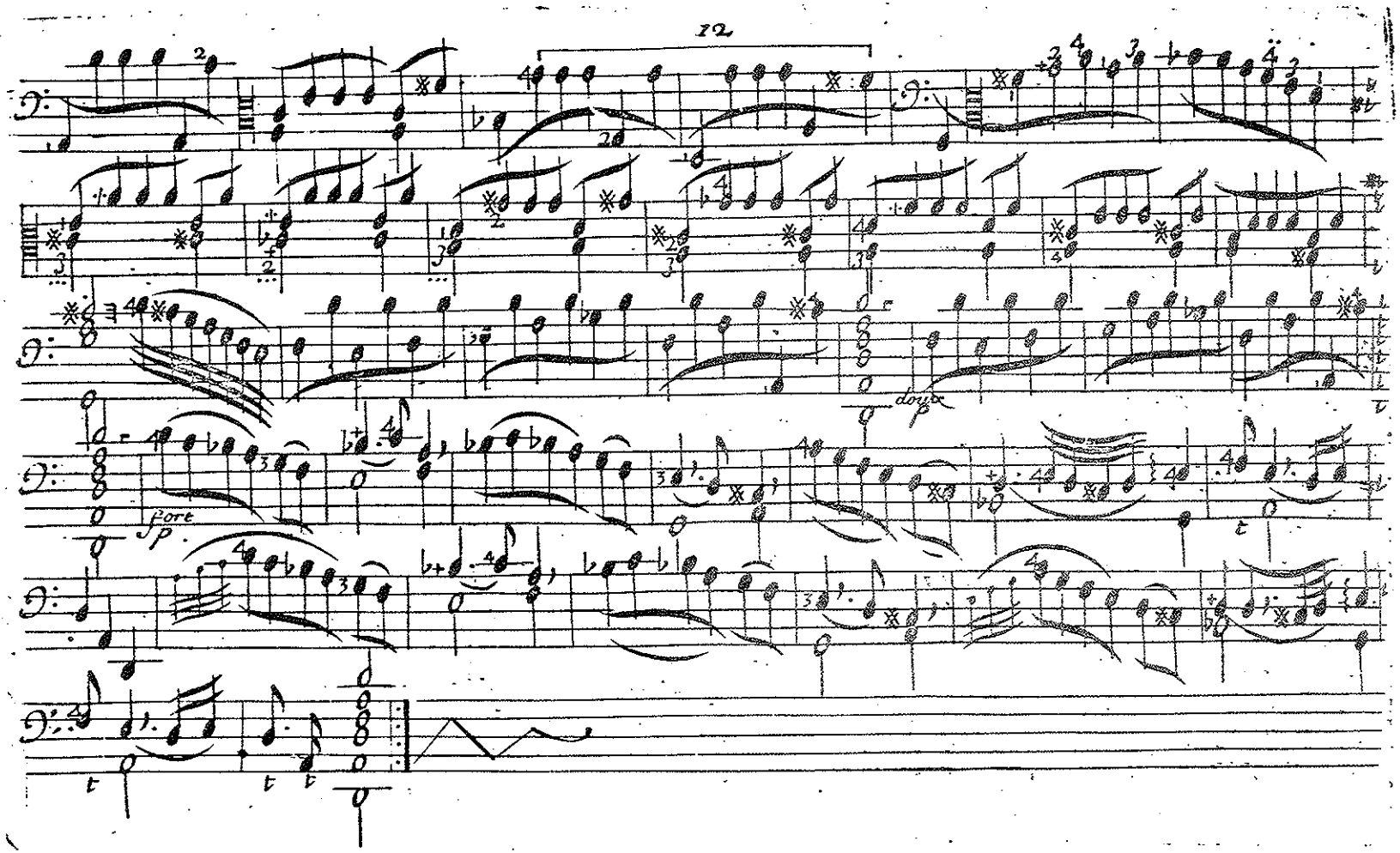

Gigue la favorite 12.
agrements p.r la 2.e fois
le reste des accords se
Suivans, comme ces six
dernieres nottes,

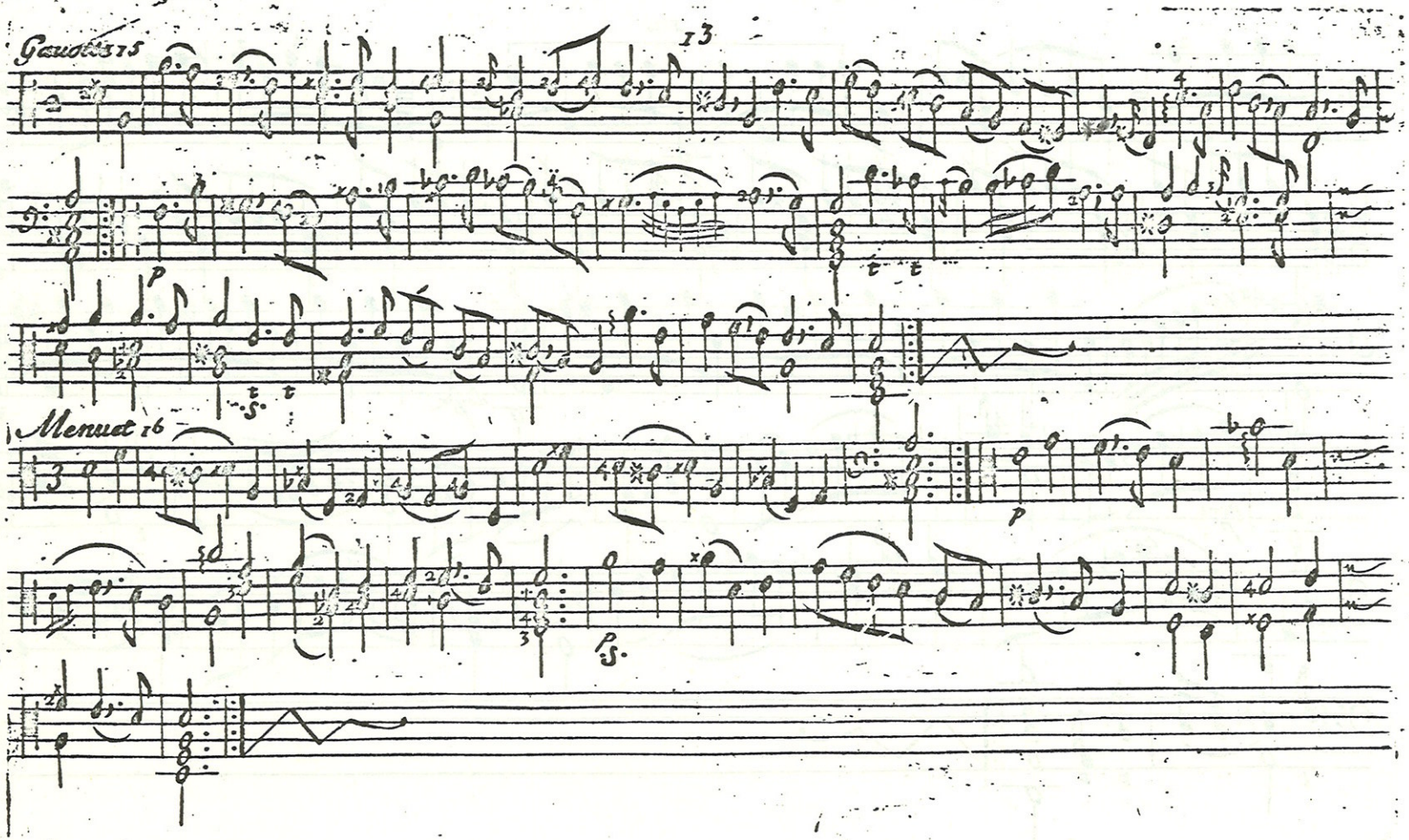
Gigue 13

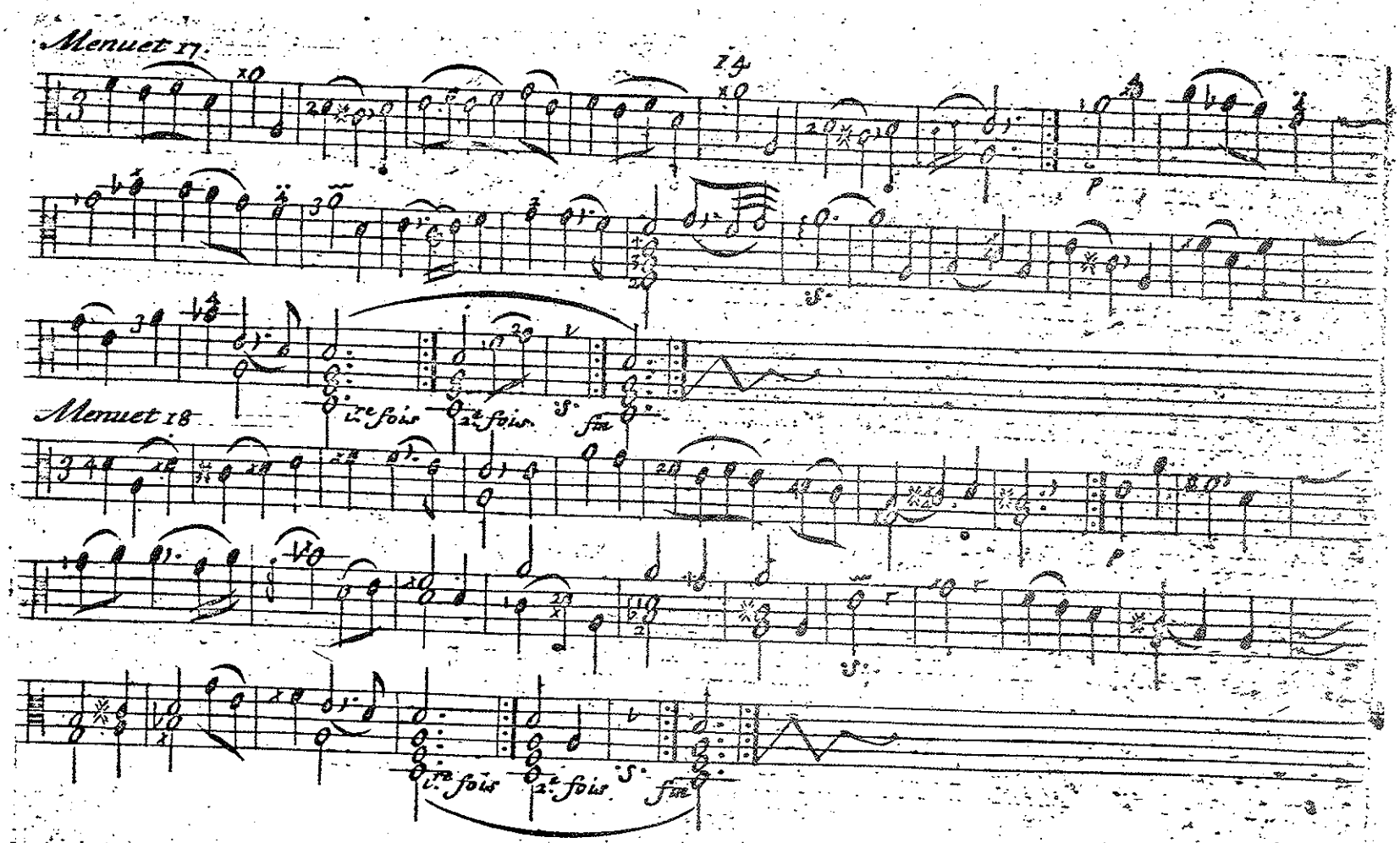


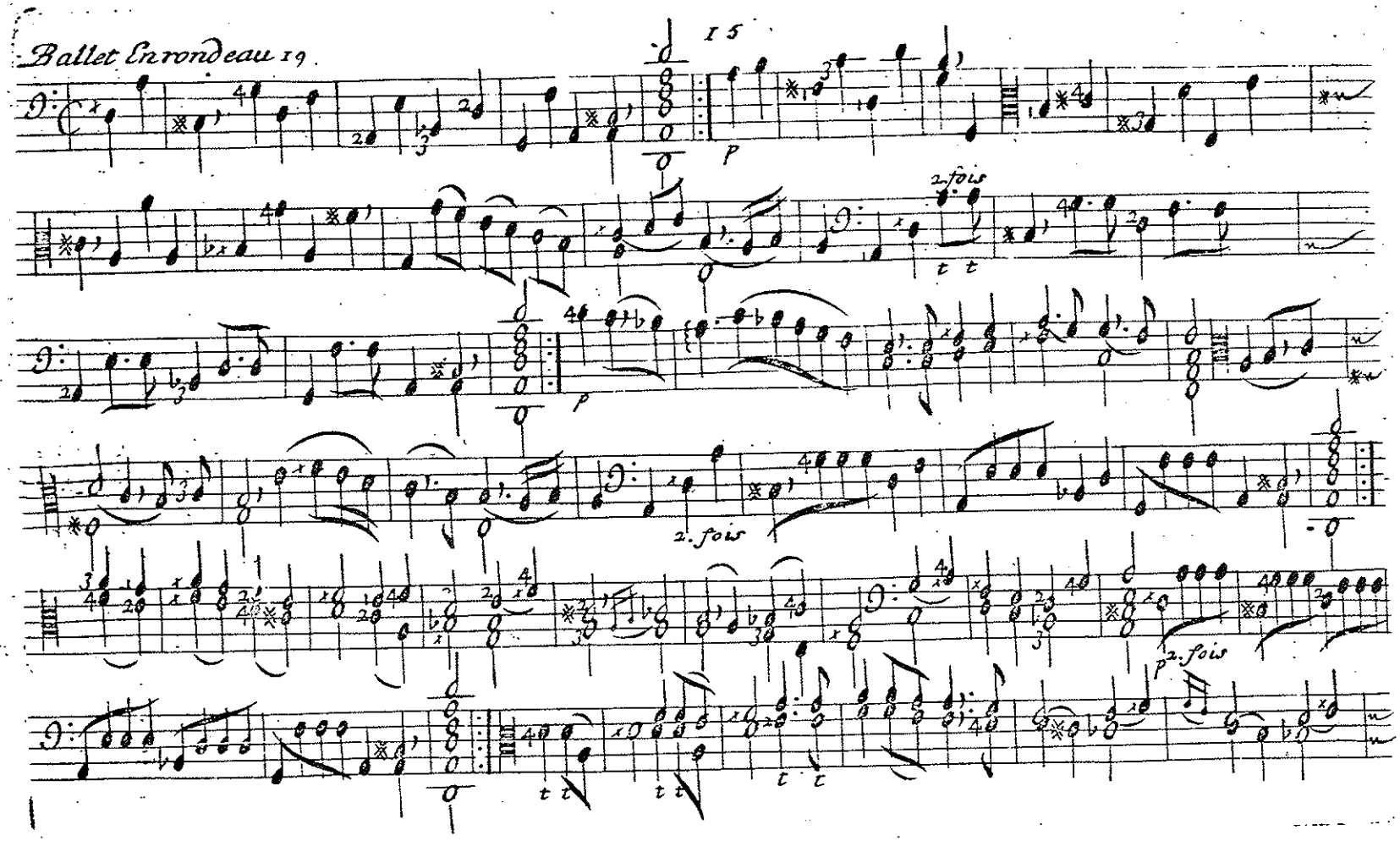
Caprice 14

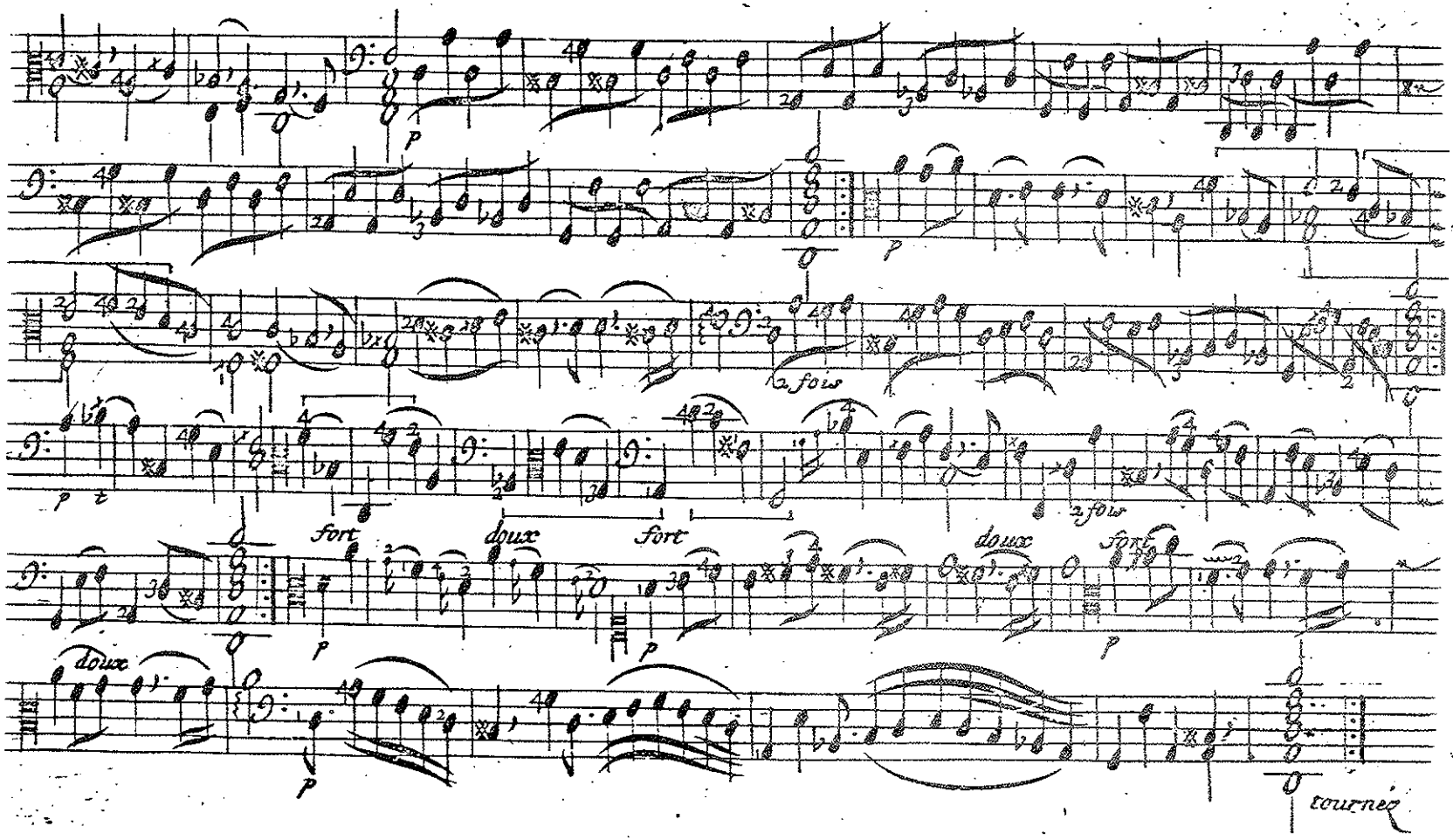


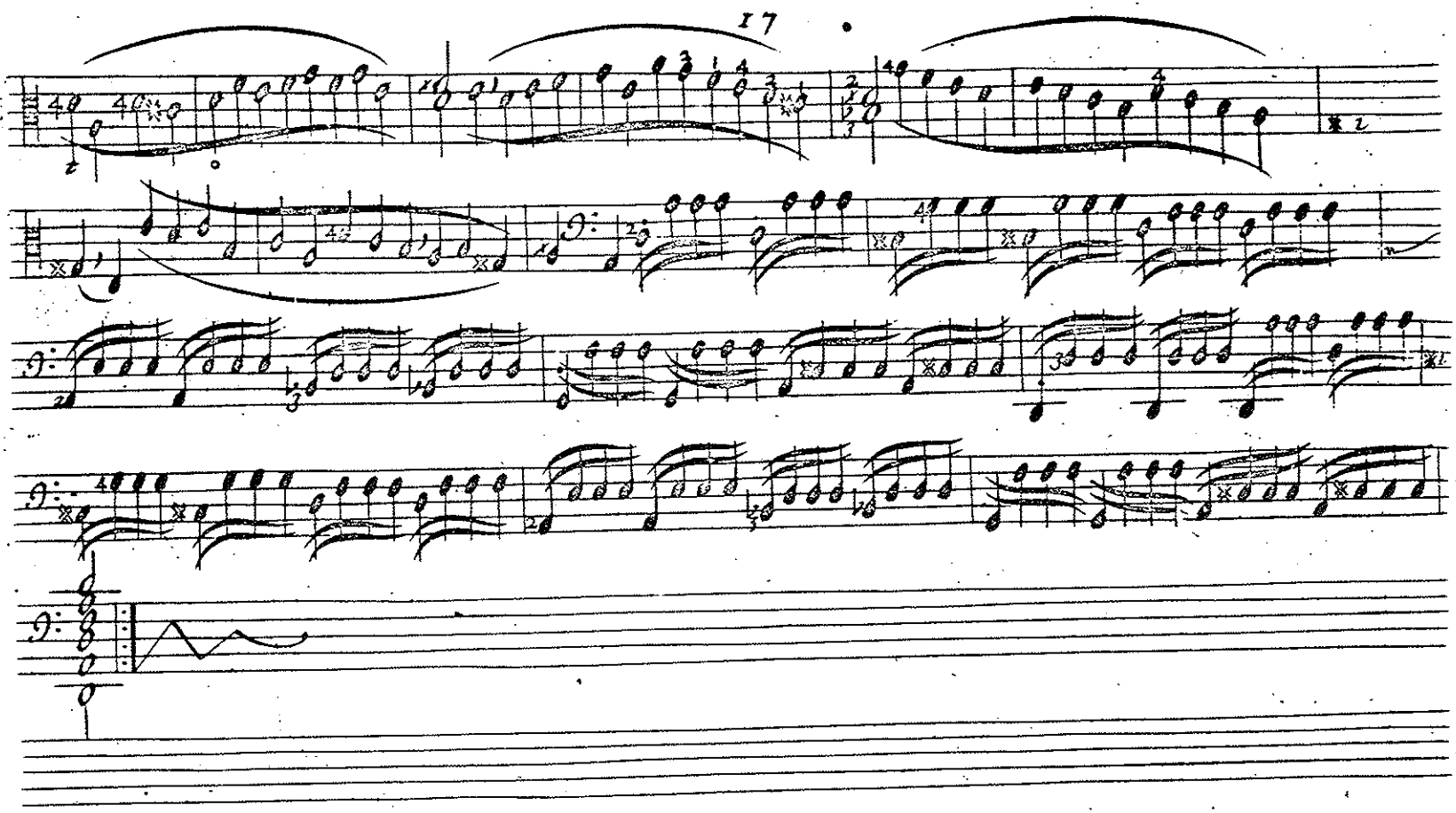

12
doux
p
fort
p

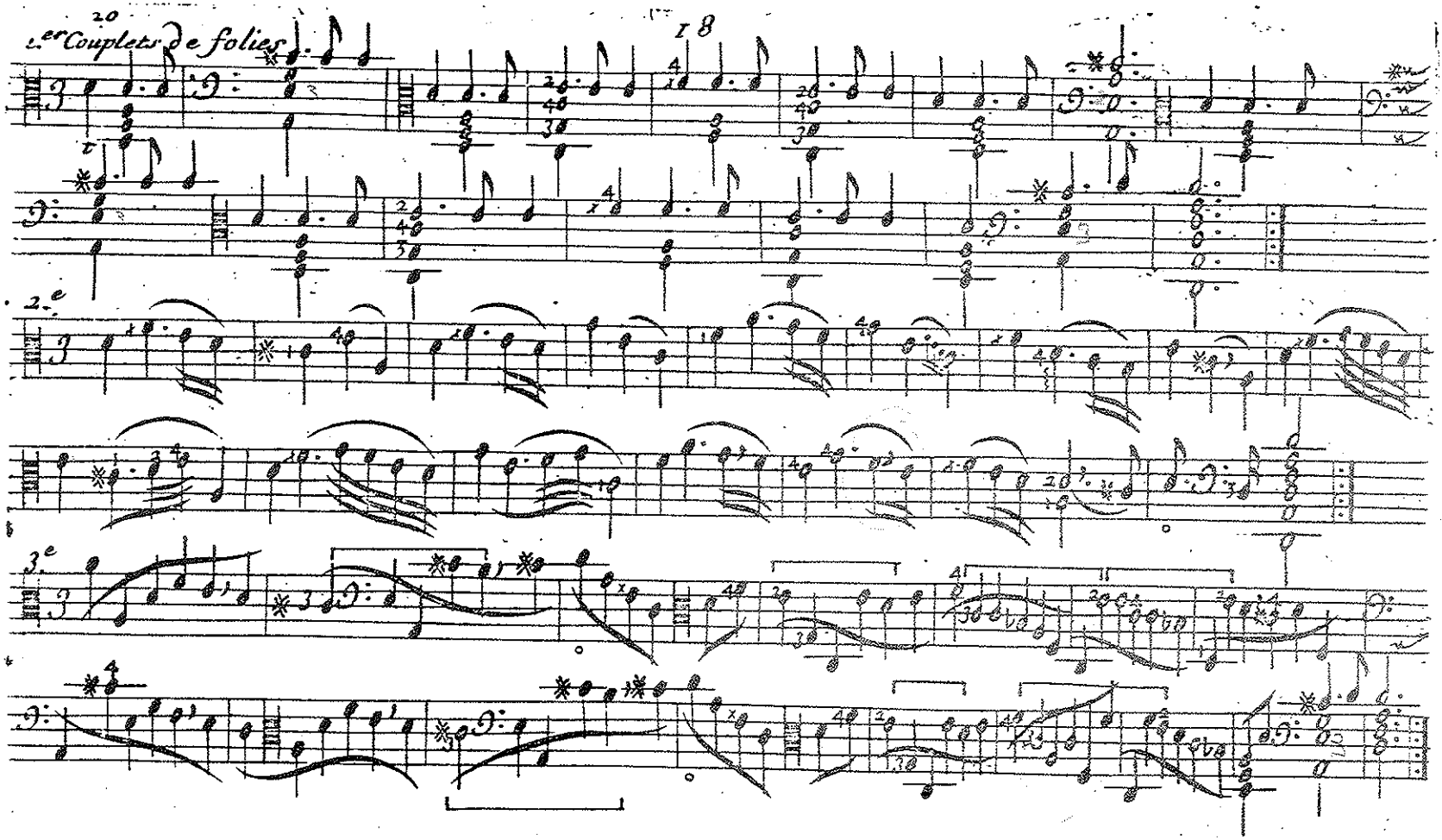

Gavotte 15
13
Menuet 16

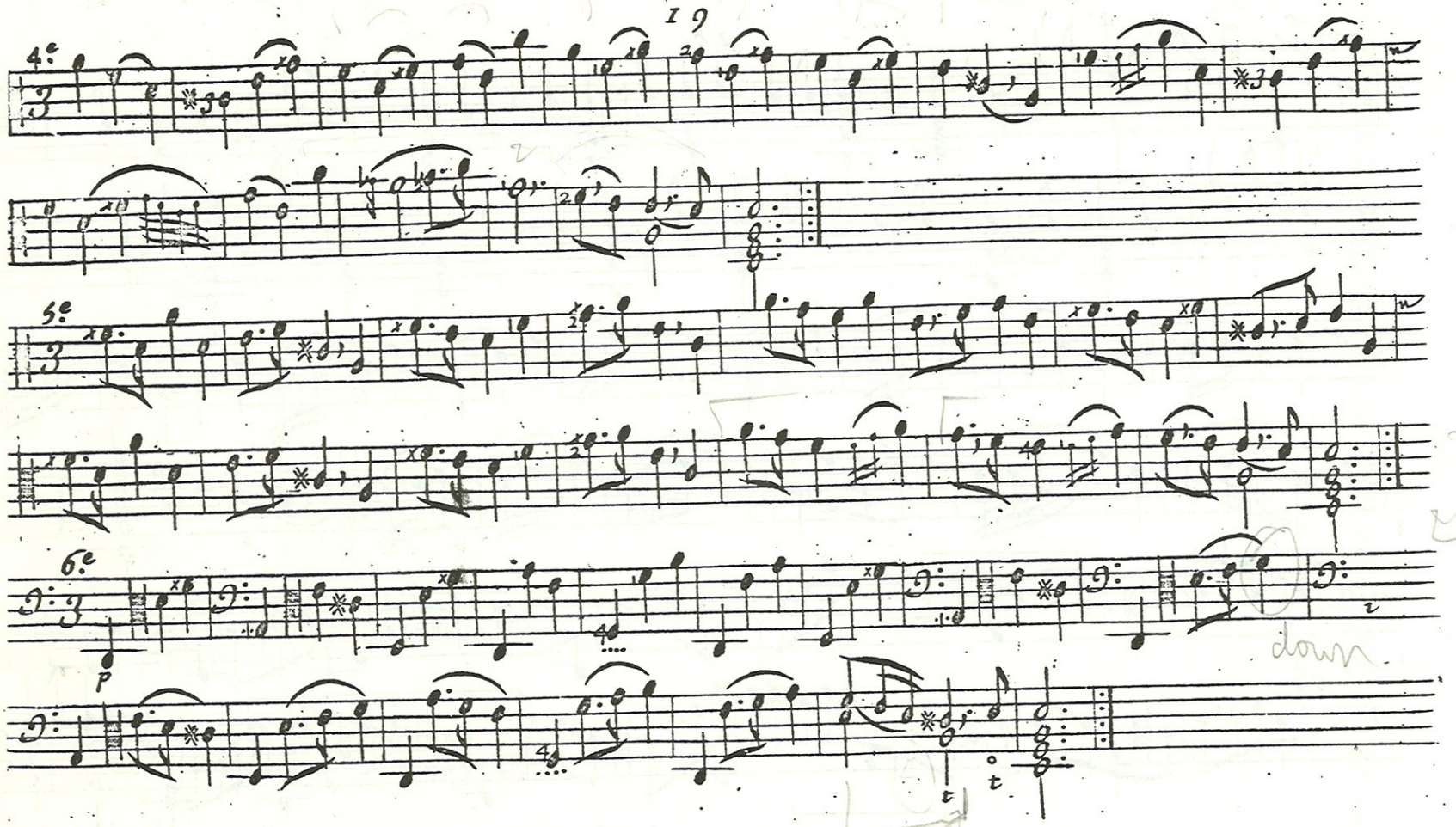

Menuet 17.
14
Menuet 18
1re fois
2e fois
fine
1re fois
2e fois
fine

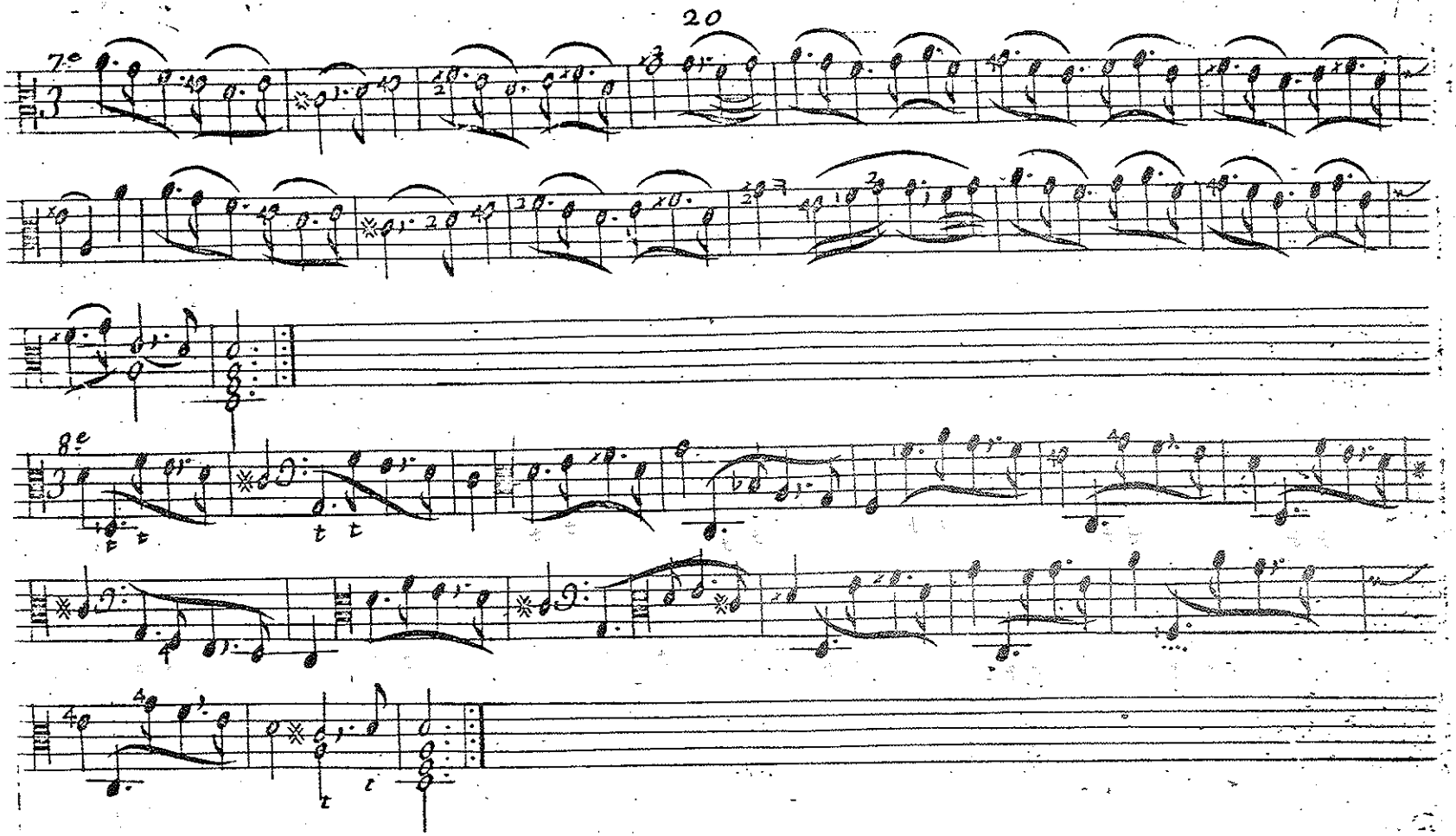

Ballet En rondeau 19
15
p
2. fois
t t
p
2. fois
2. fois
p
t t
t t
t t

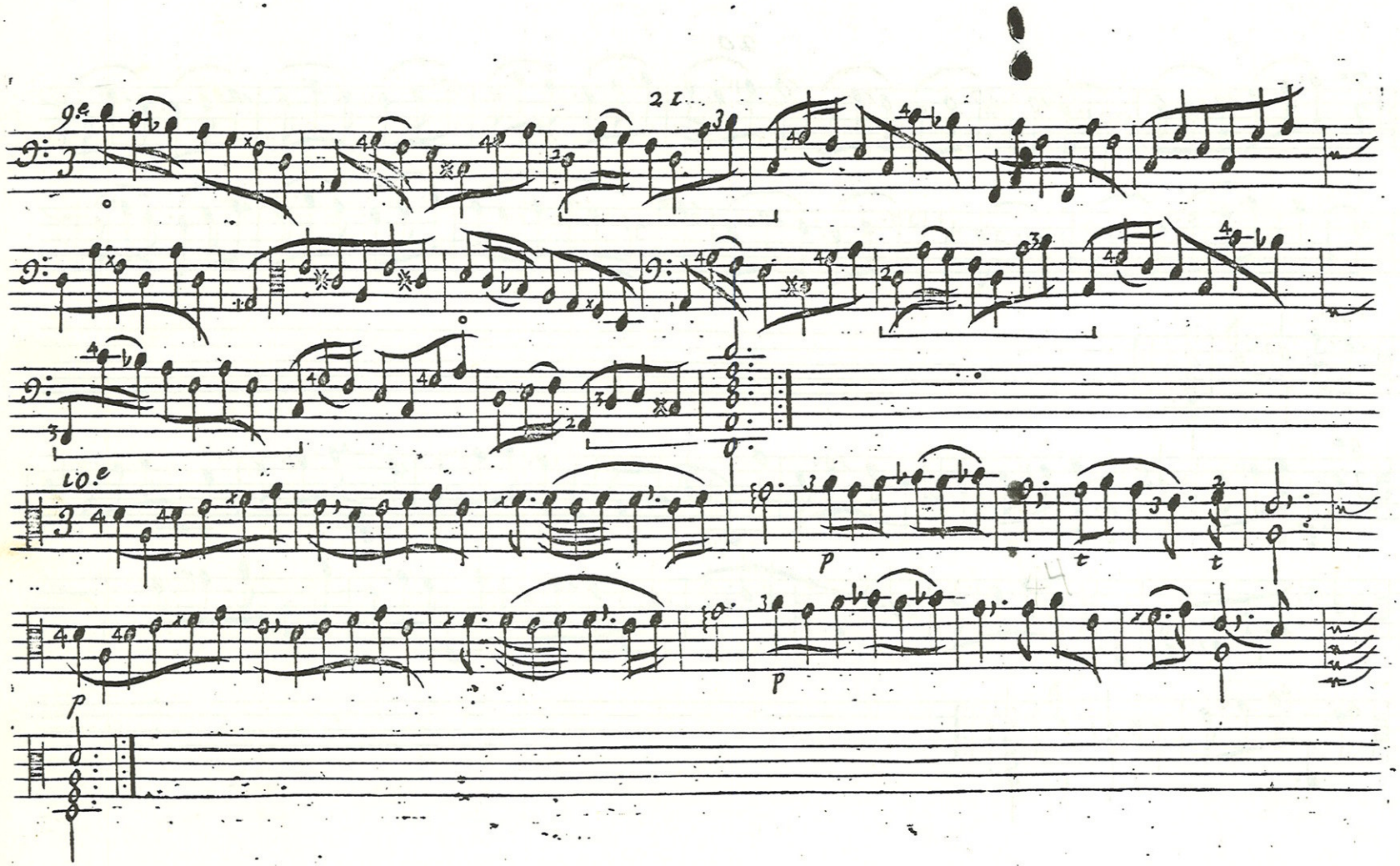

p
2 fois
fort
doux
fort
doux
2 fois
doux
fort
doux
tournez




20
1.er Couplets de folies
18
2.e
3.e


4e
5e
6e
p
down


7e
8e


9.e
21
10.e
p
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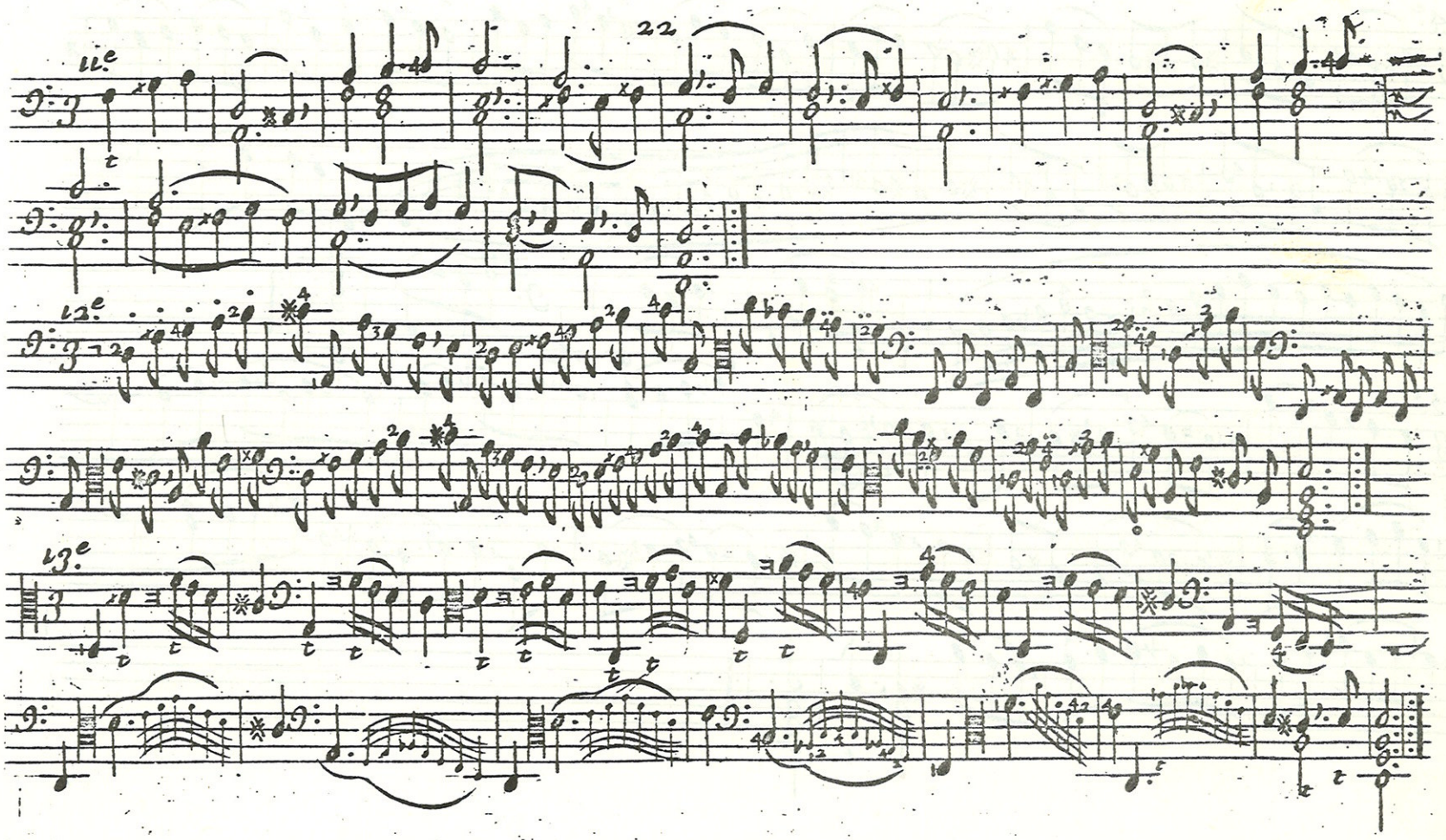
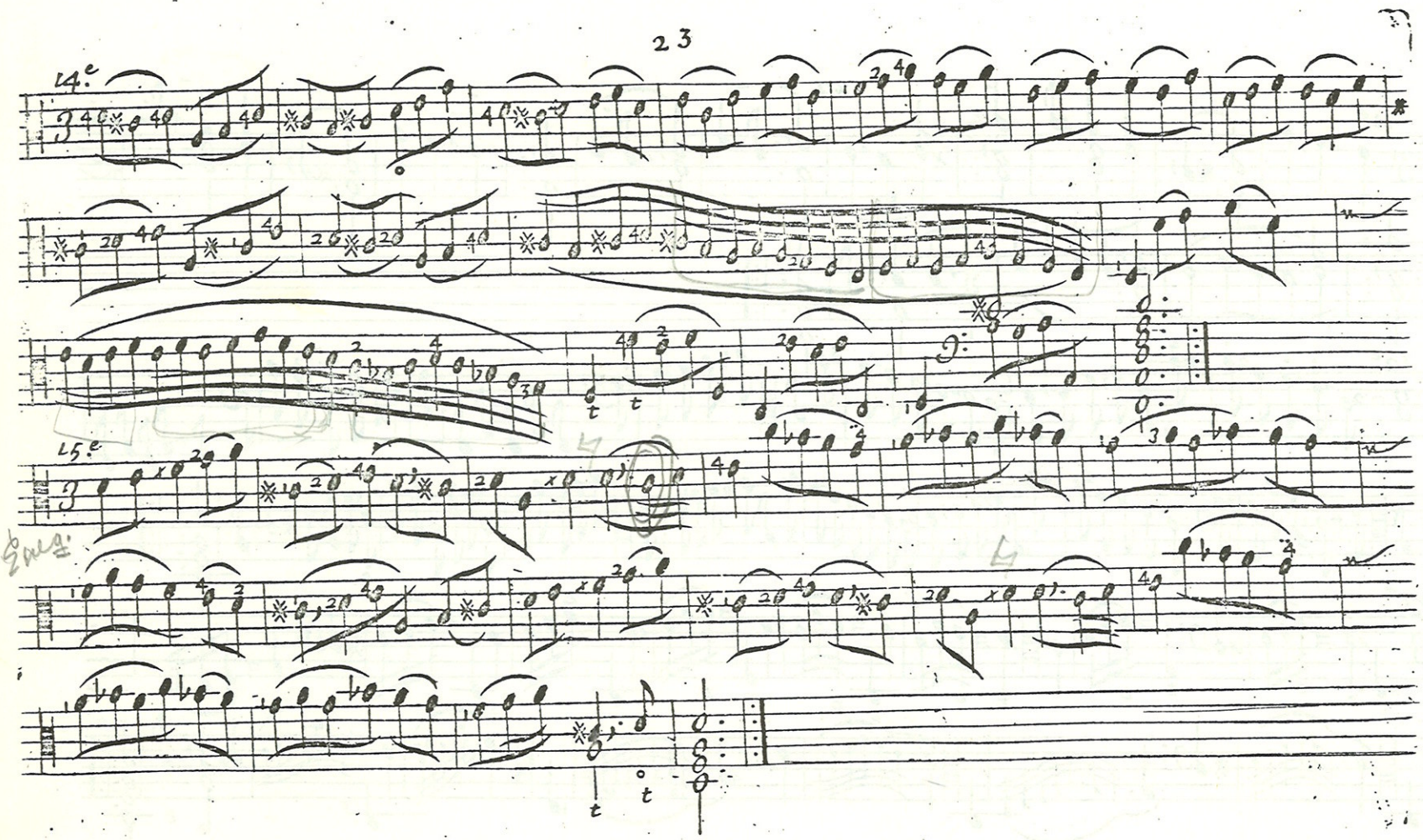
t
p
p


11e
22
12e
13e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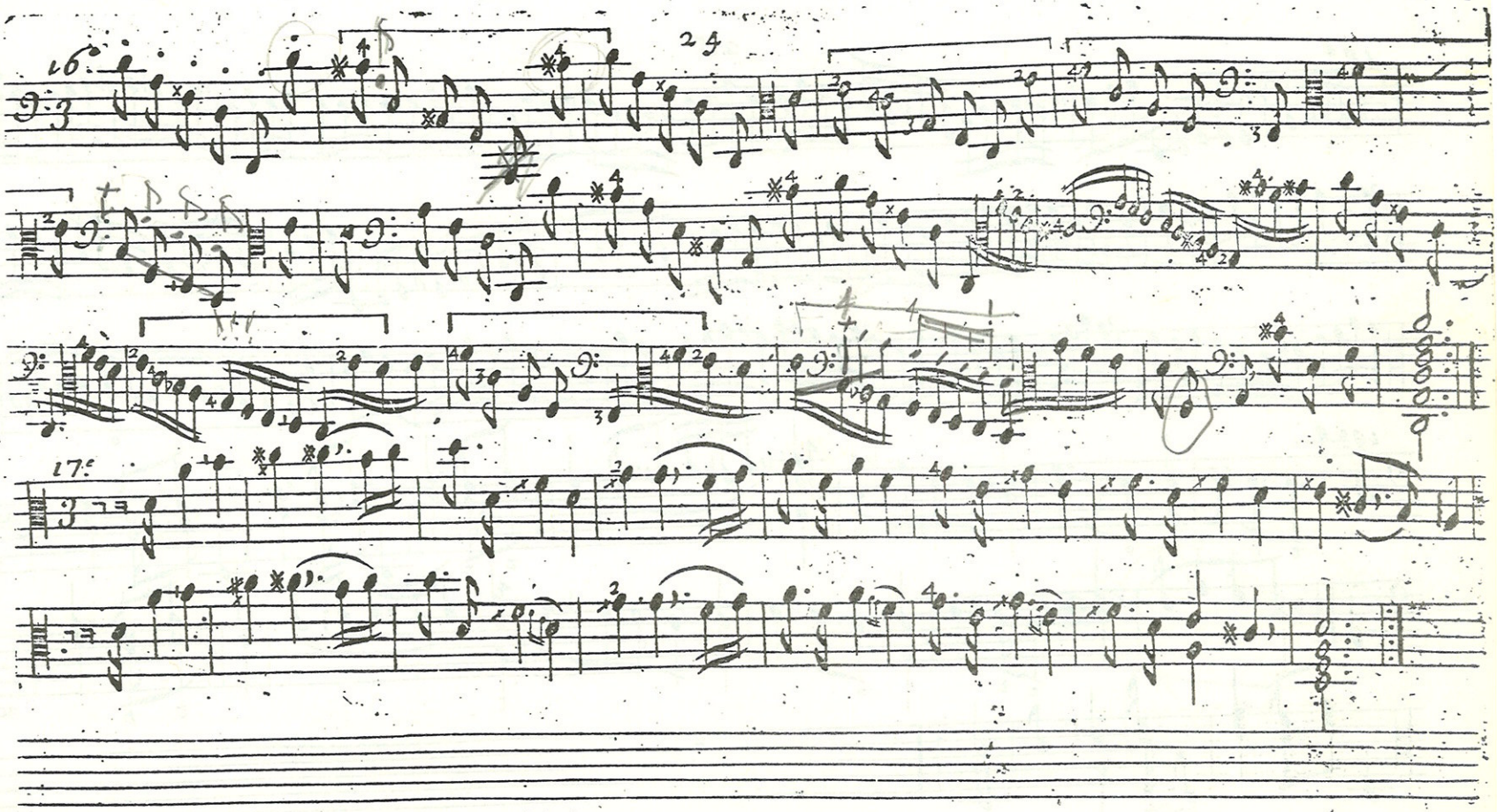
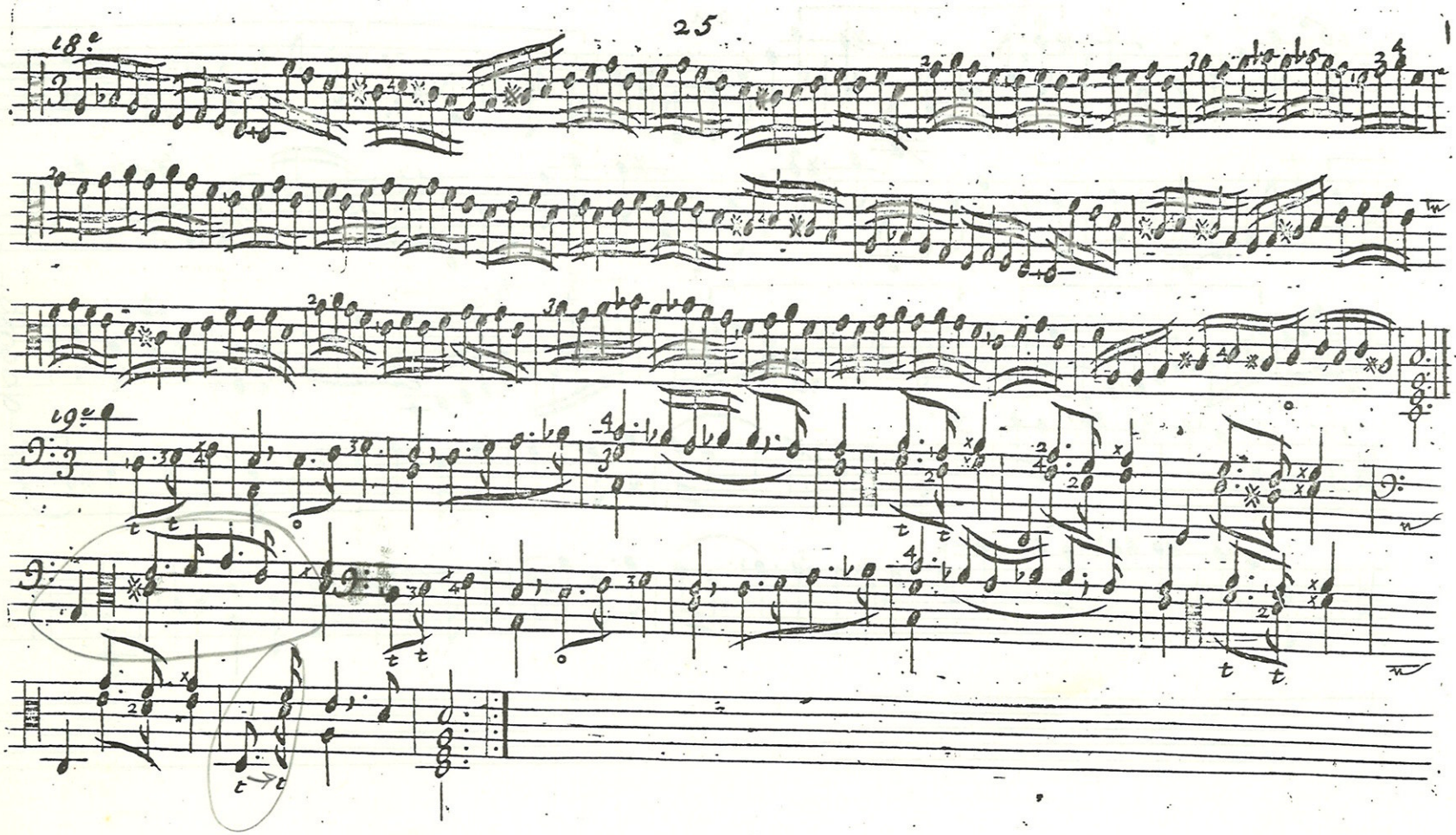
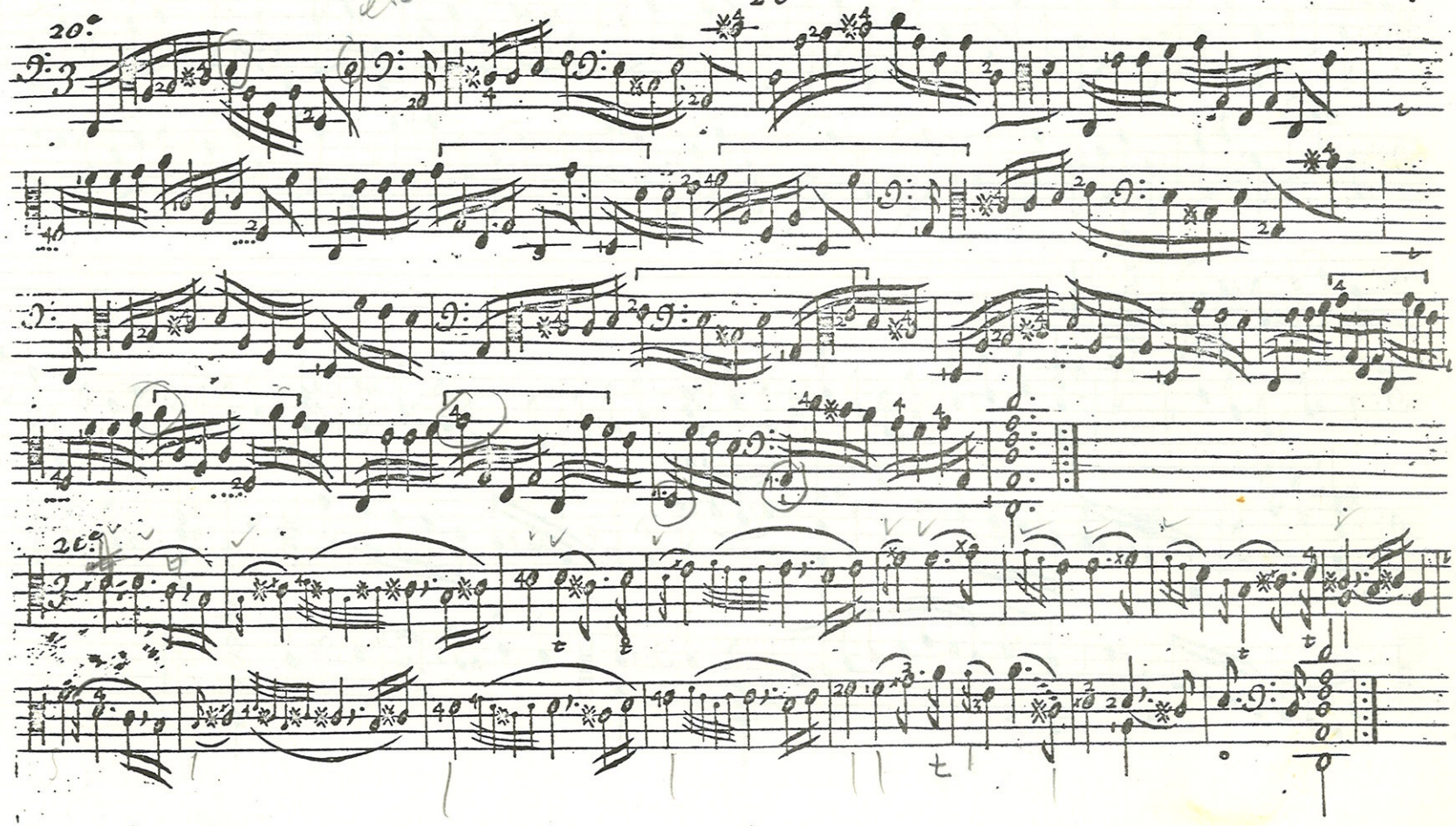
15.e

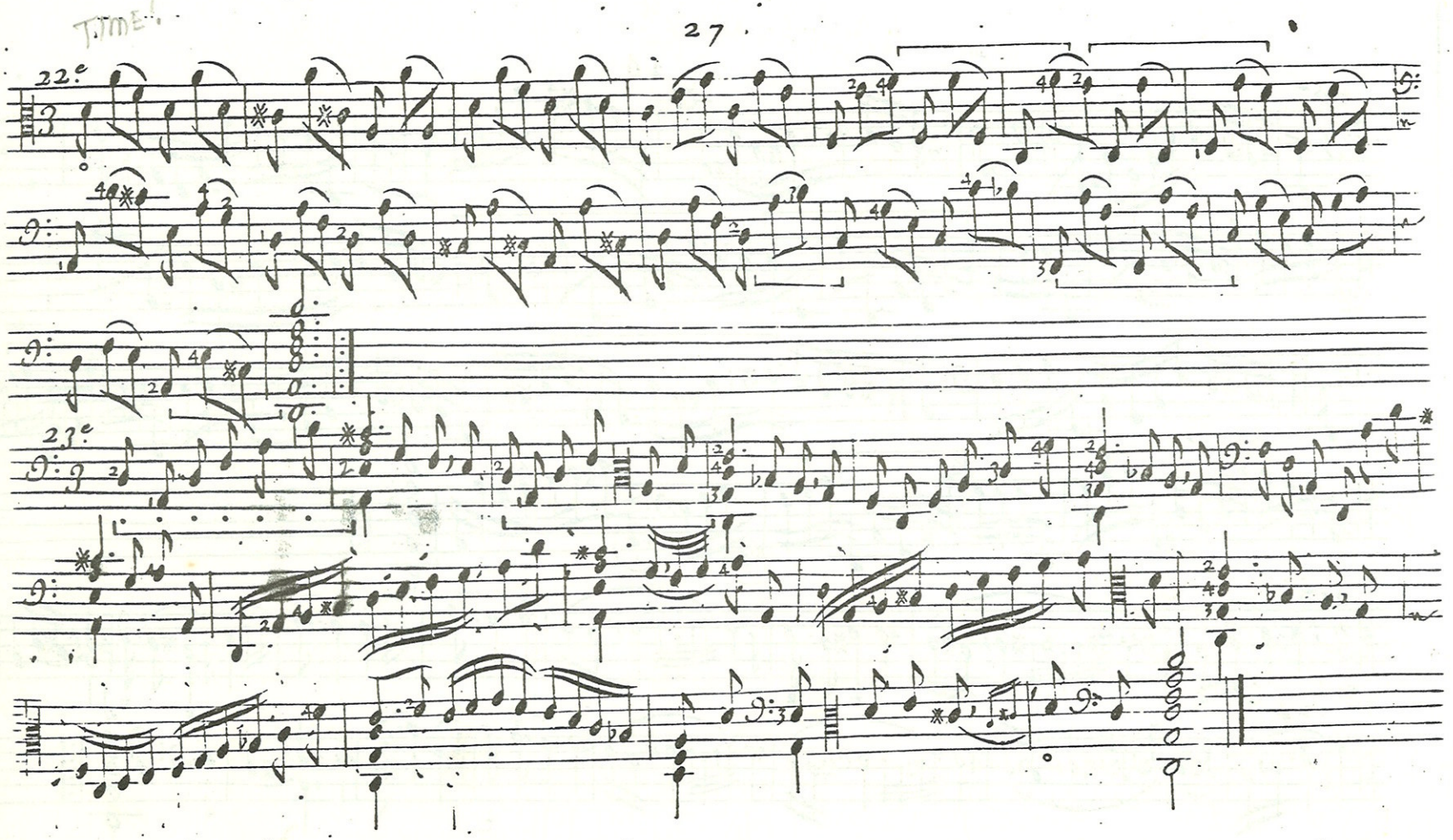

16.
24
17.

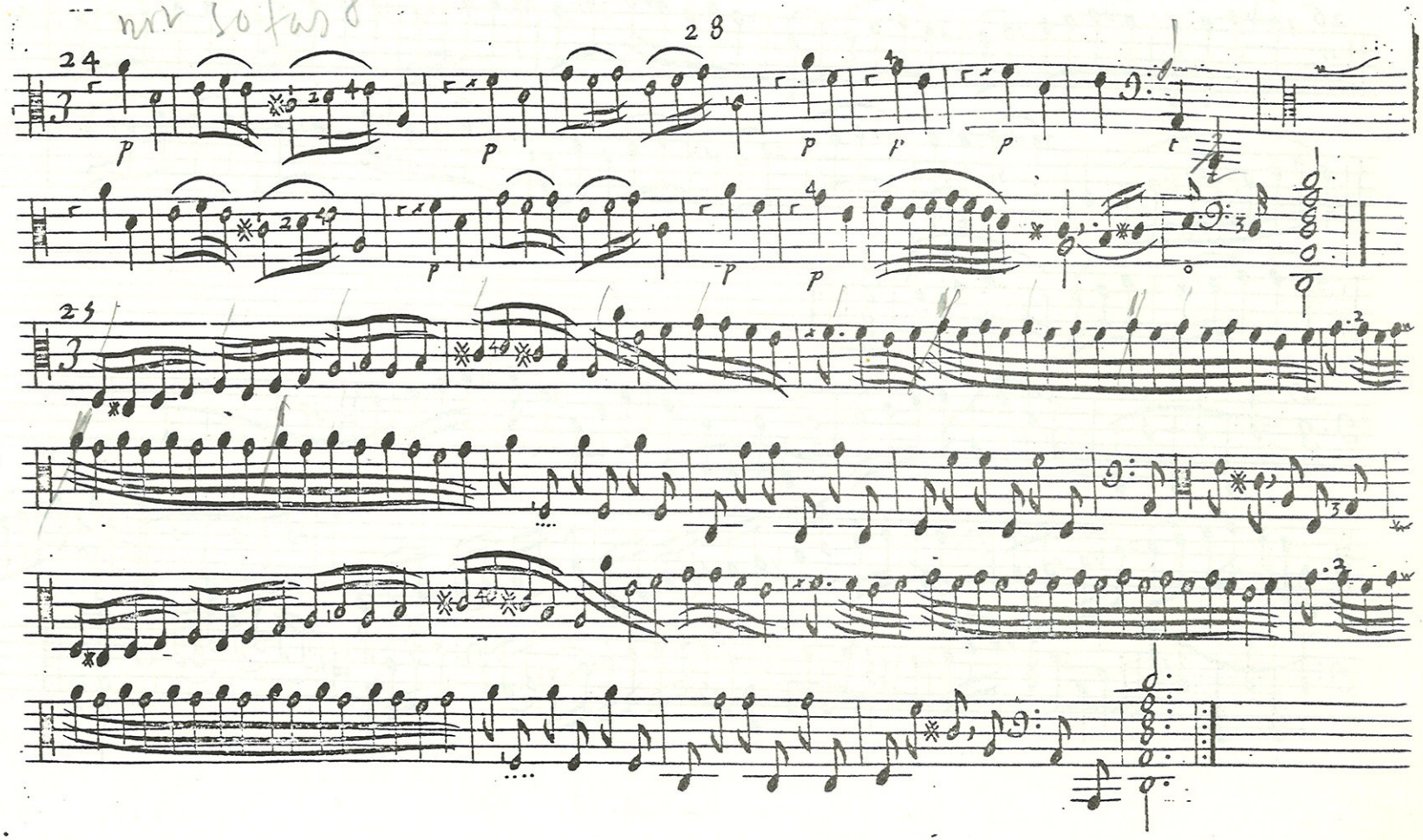

18va
19va

etc 2nd & last 8th



fingers!


TIME!
22.e
23.e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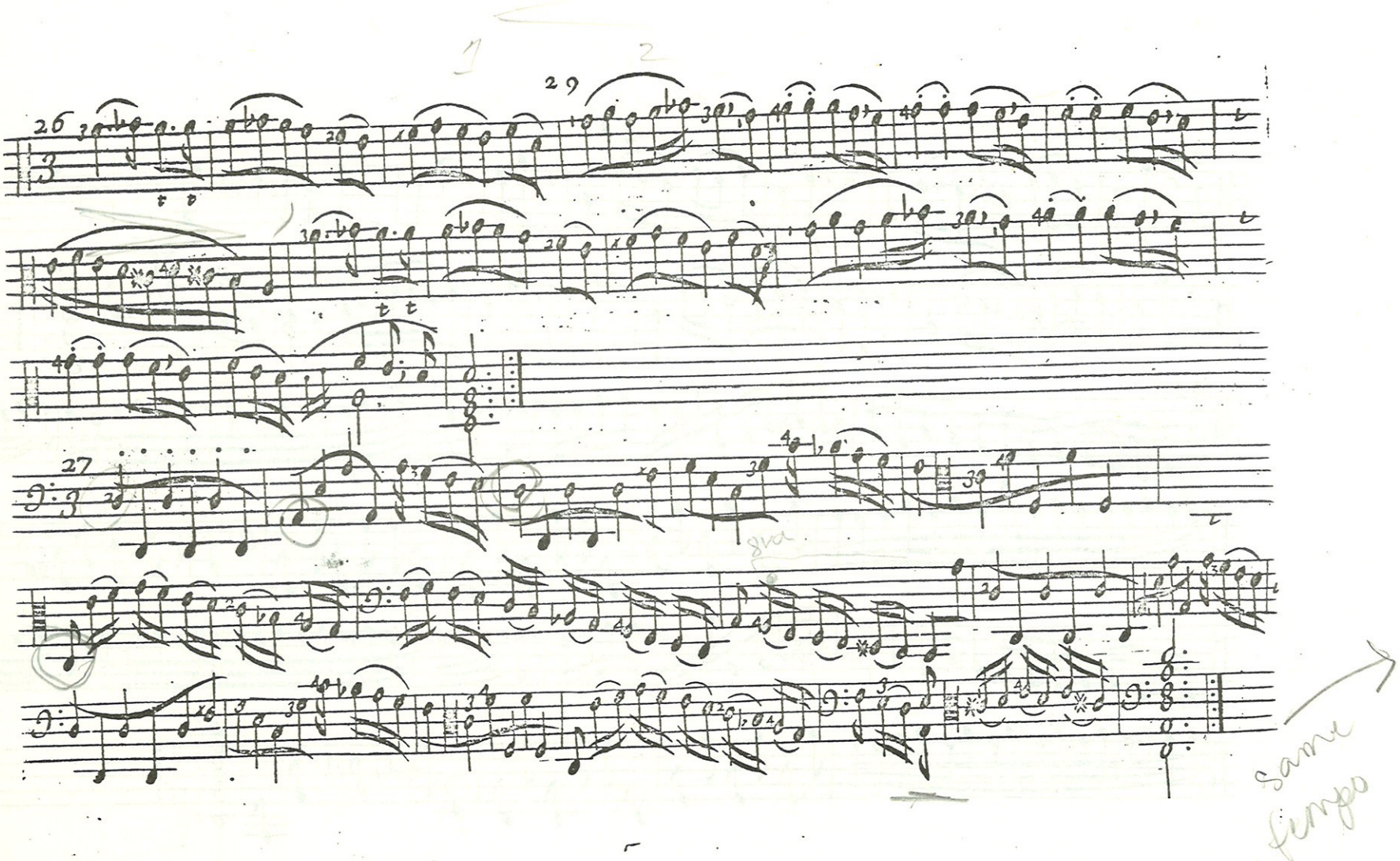
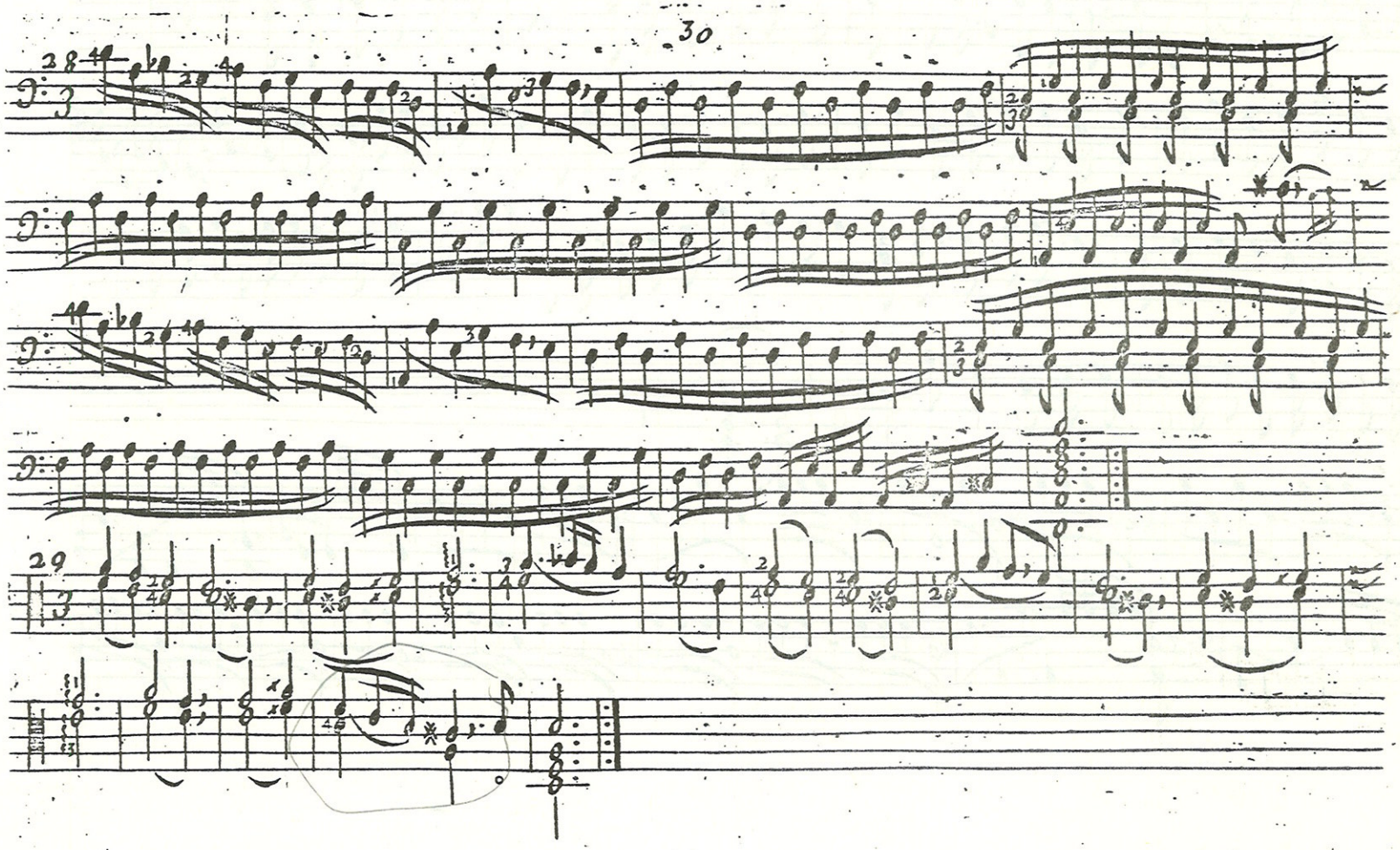

26
29
27
8va
same tempo


30
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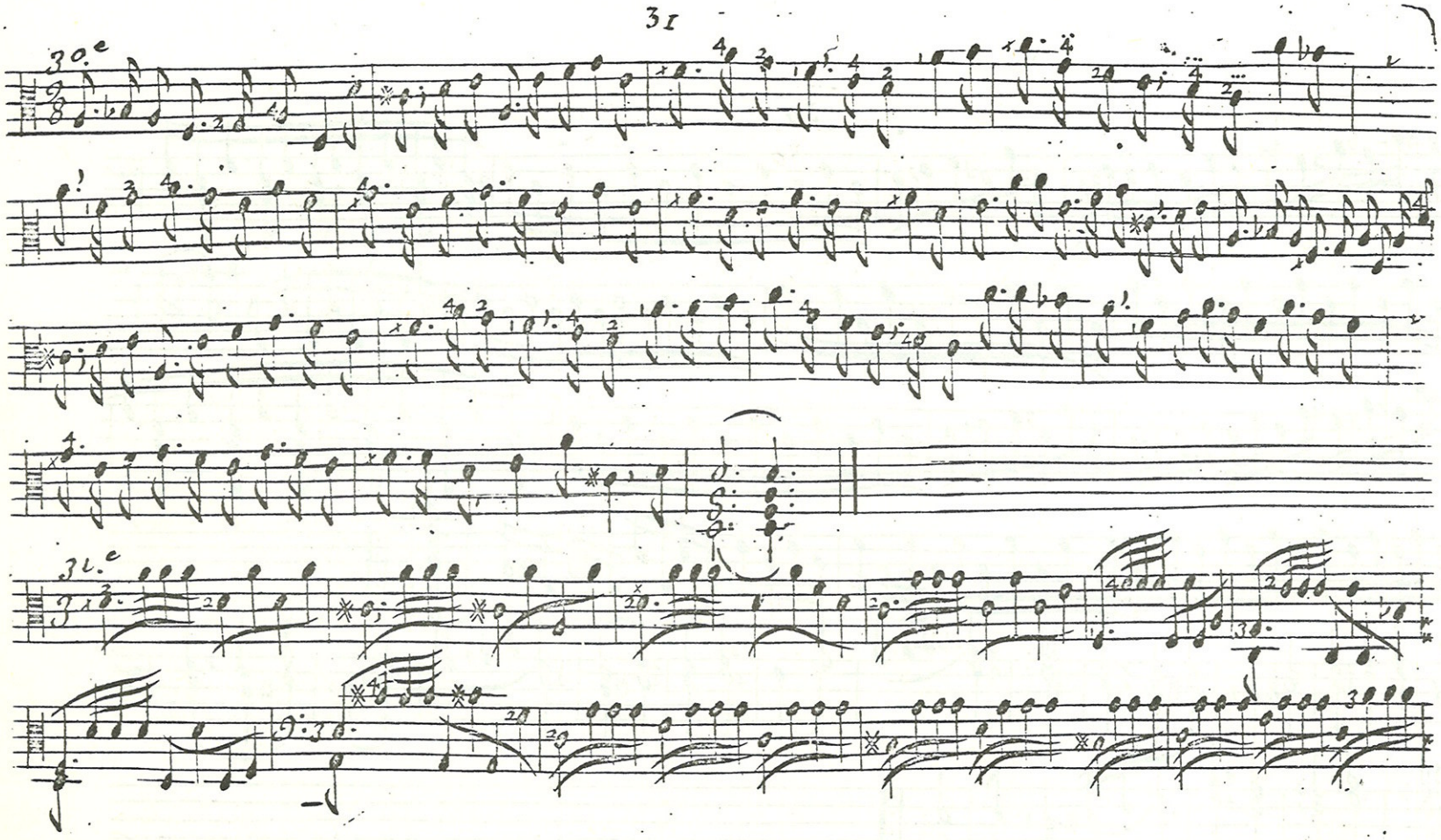
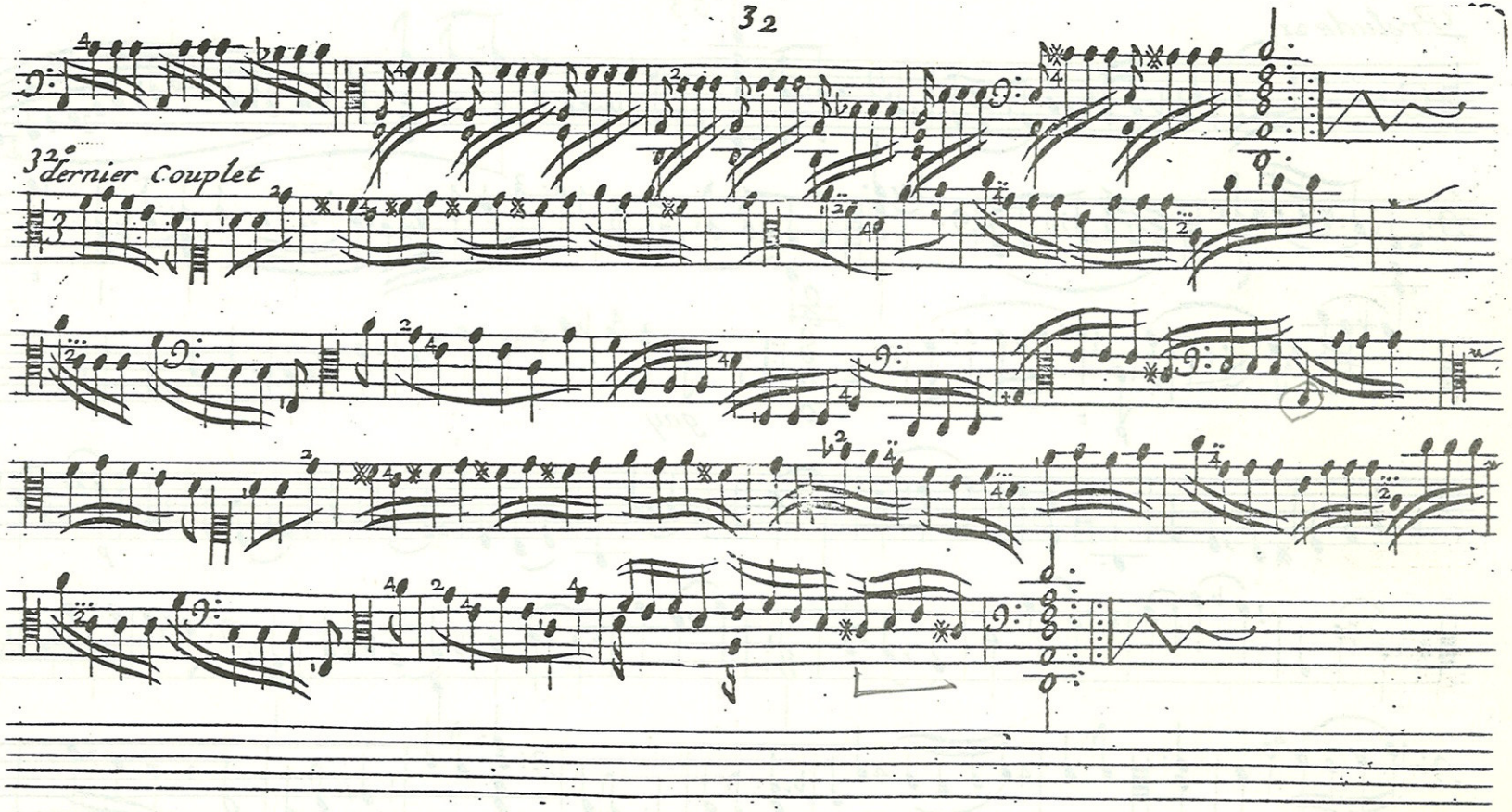
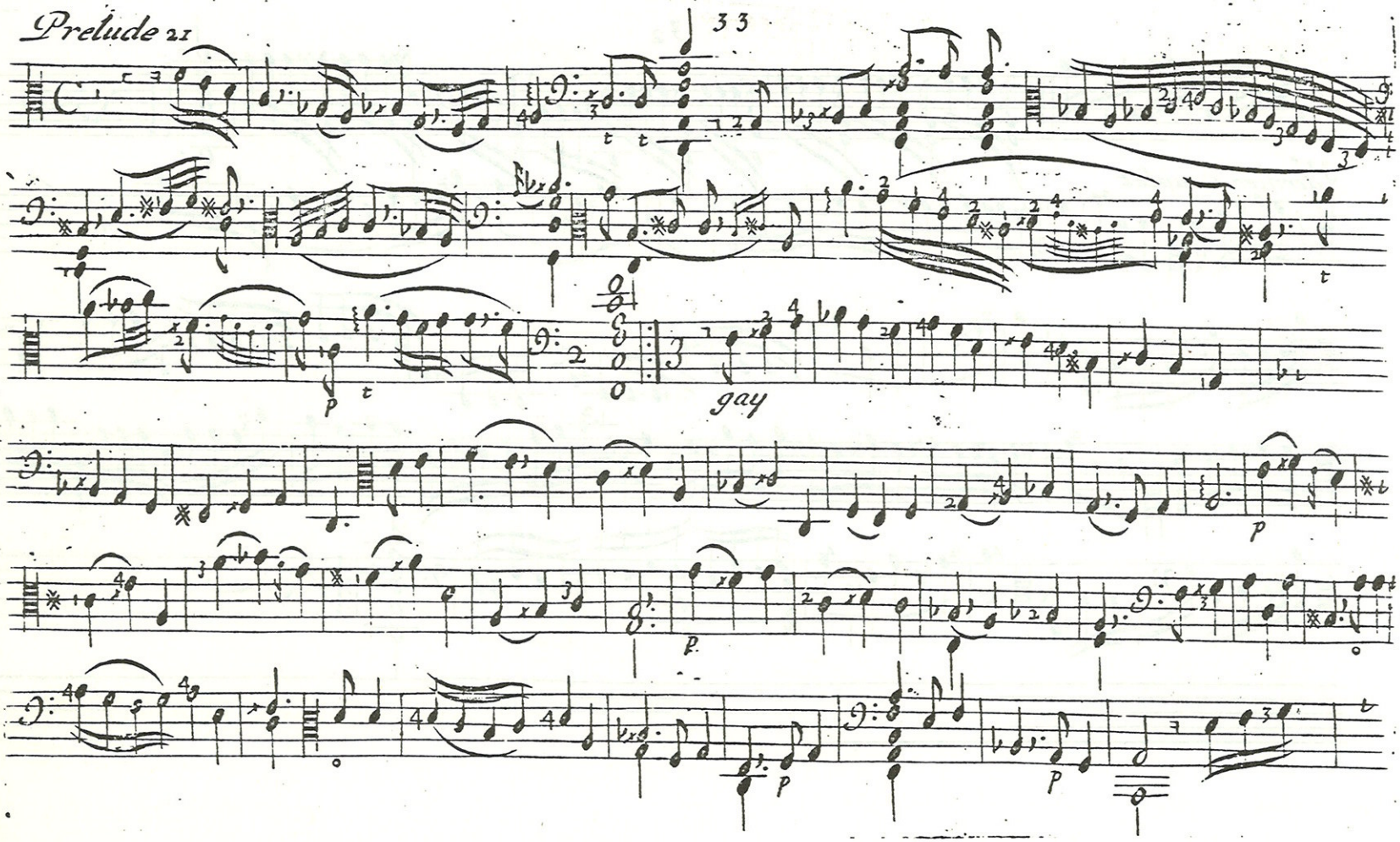
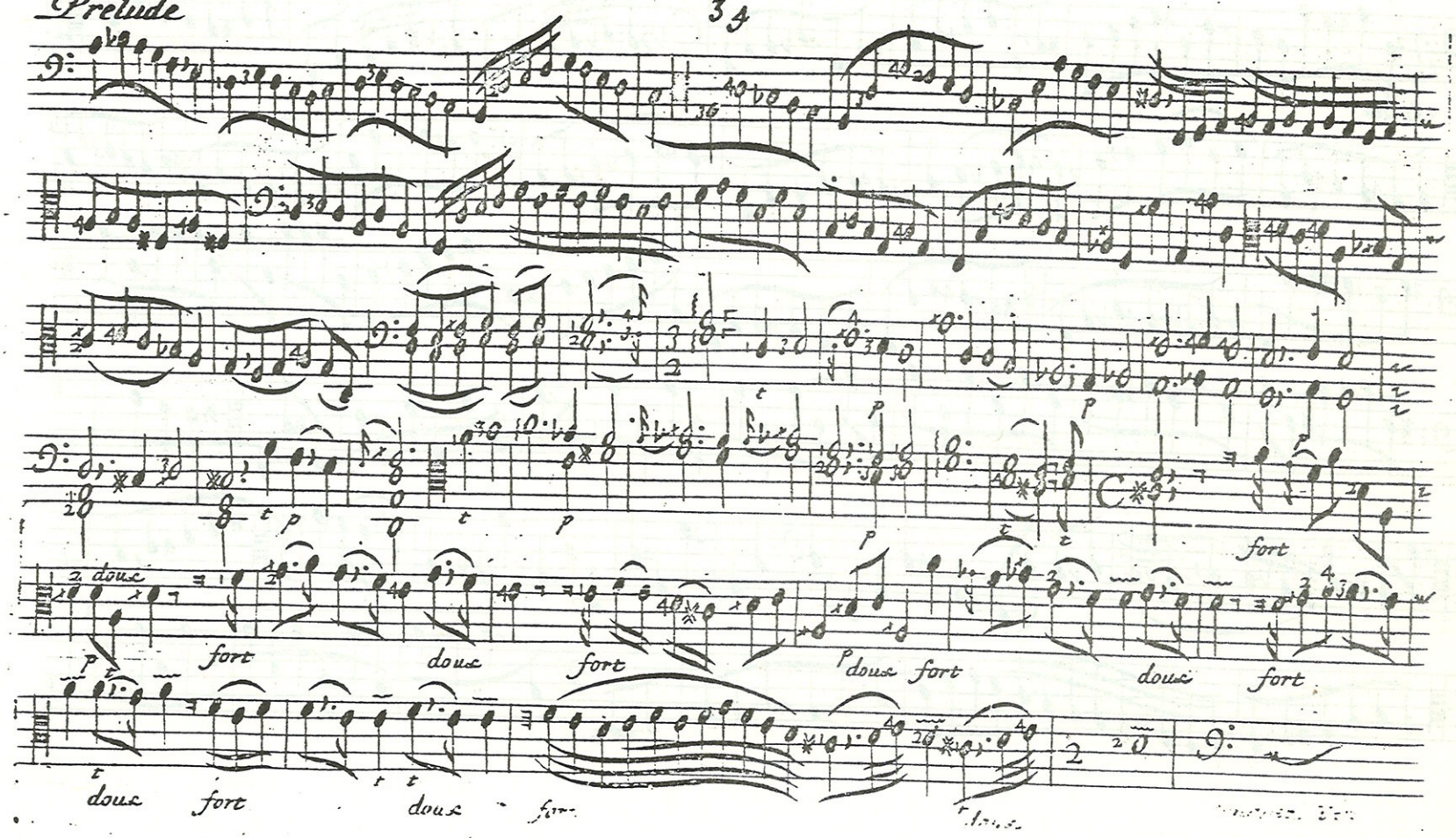
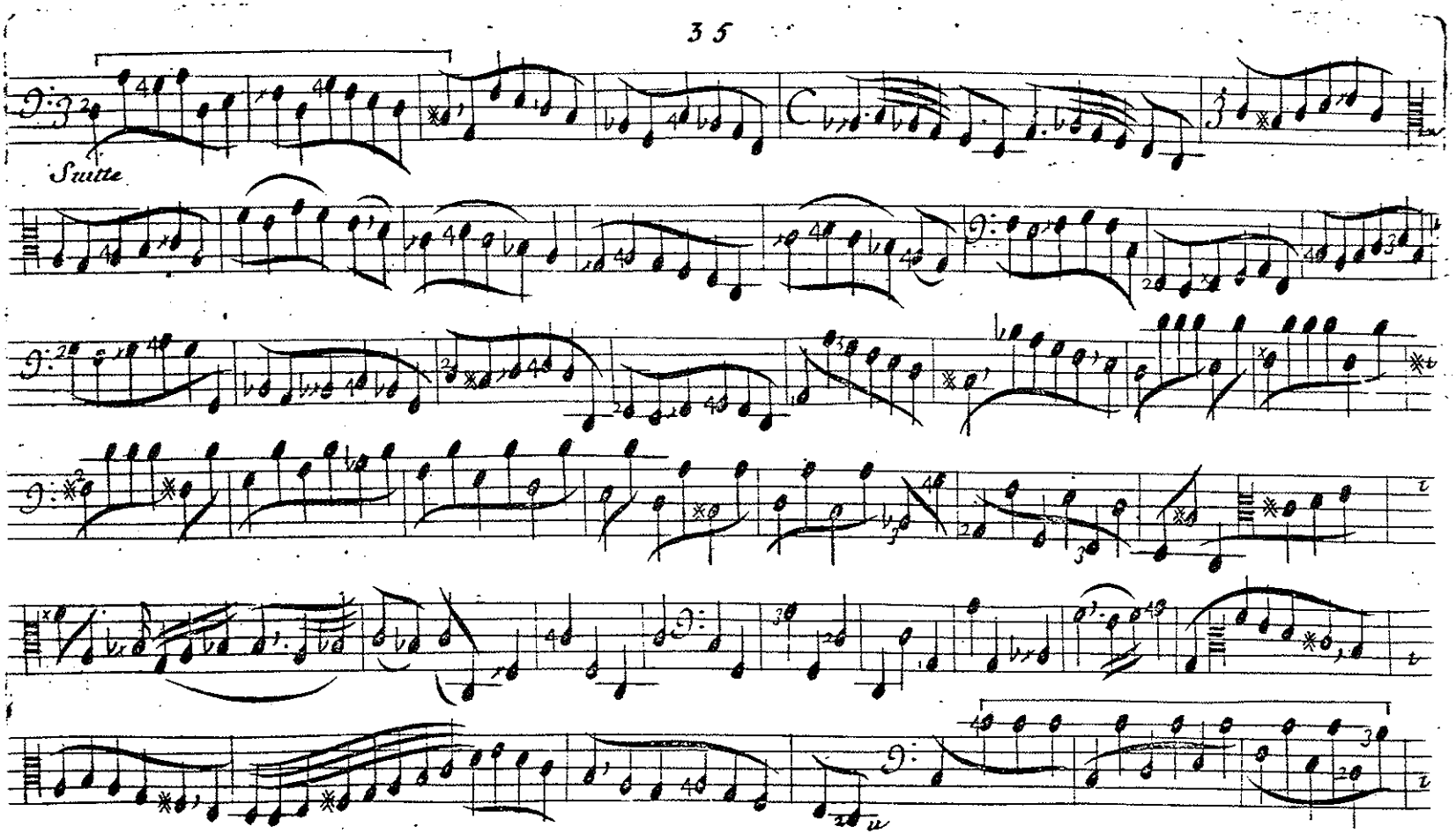

30.e
31.e

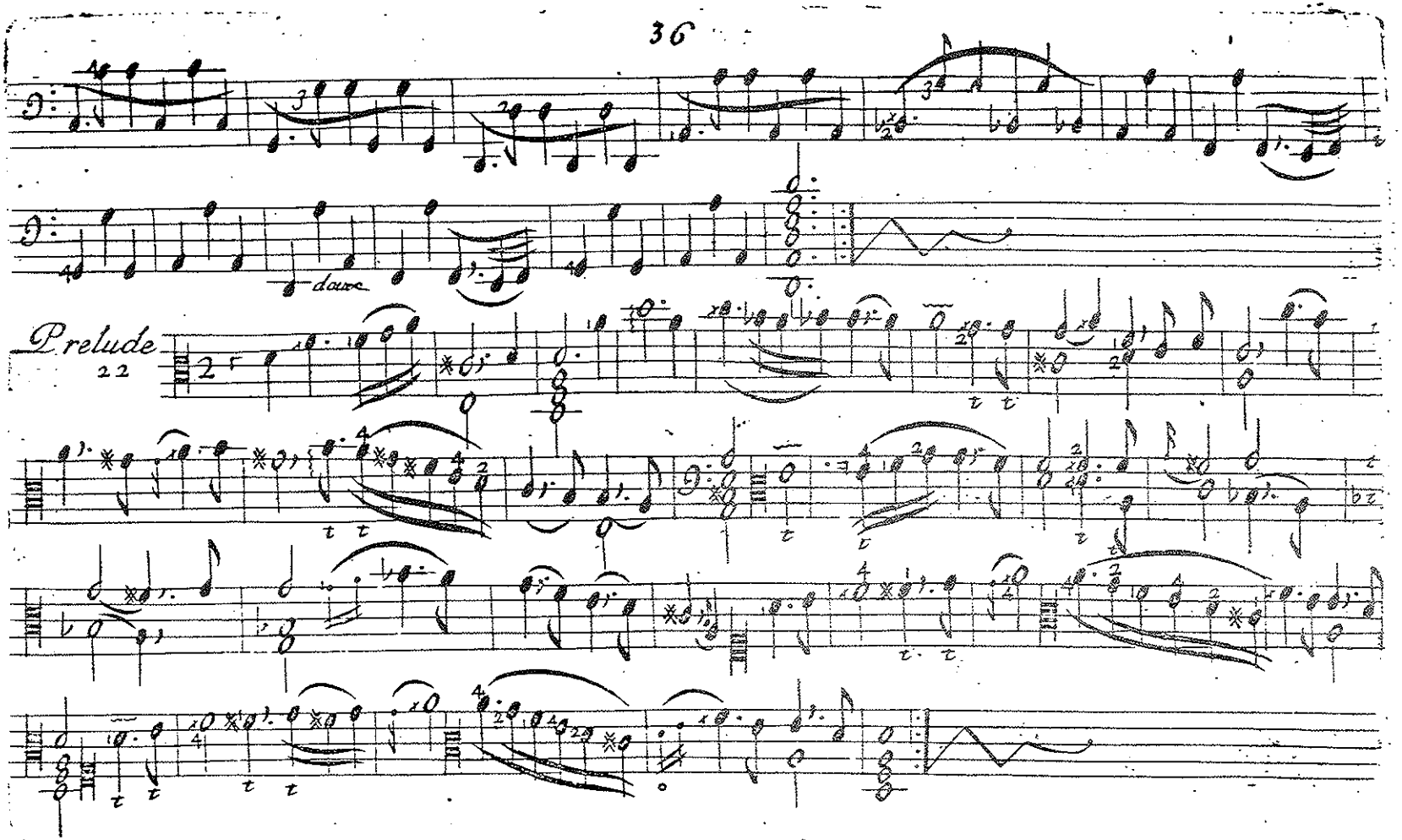

32e dernier Couplet


Prelude 21
33
gay

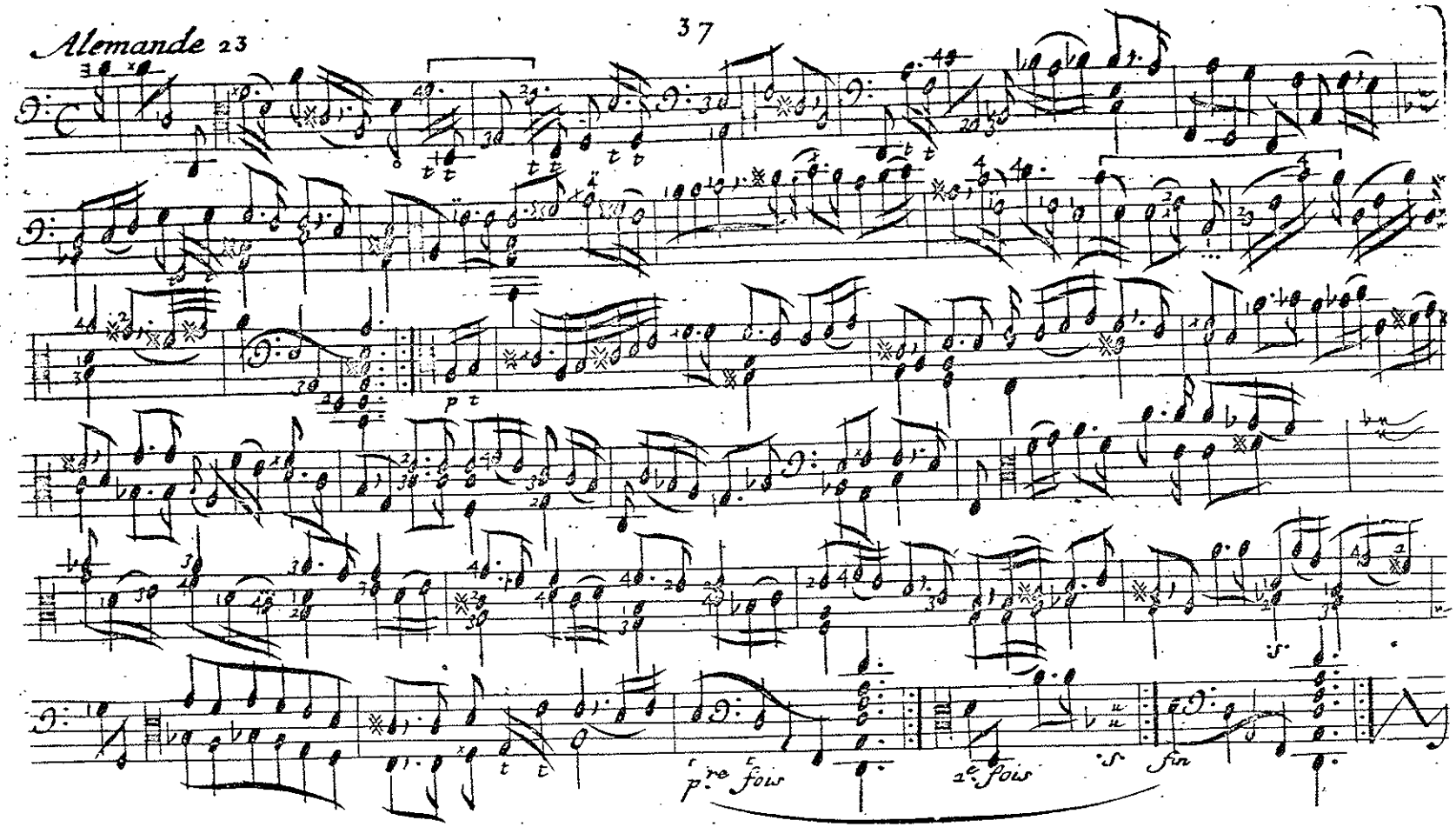
Suite du Prelude

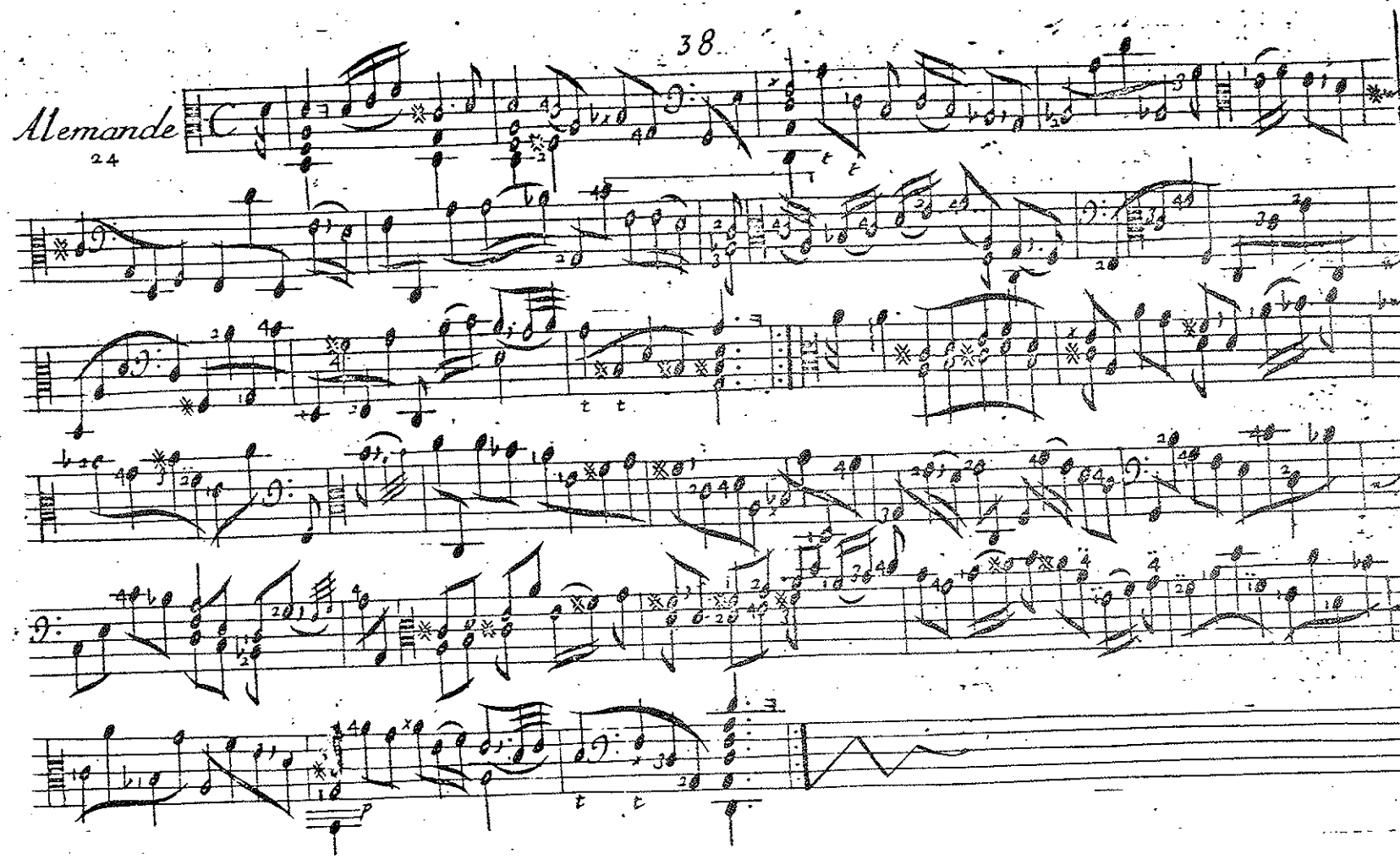



Suite


dawe
Prelude
22

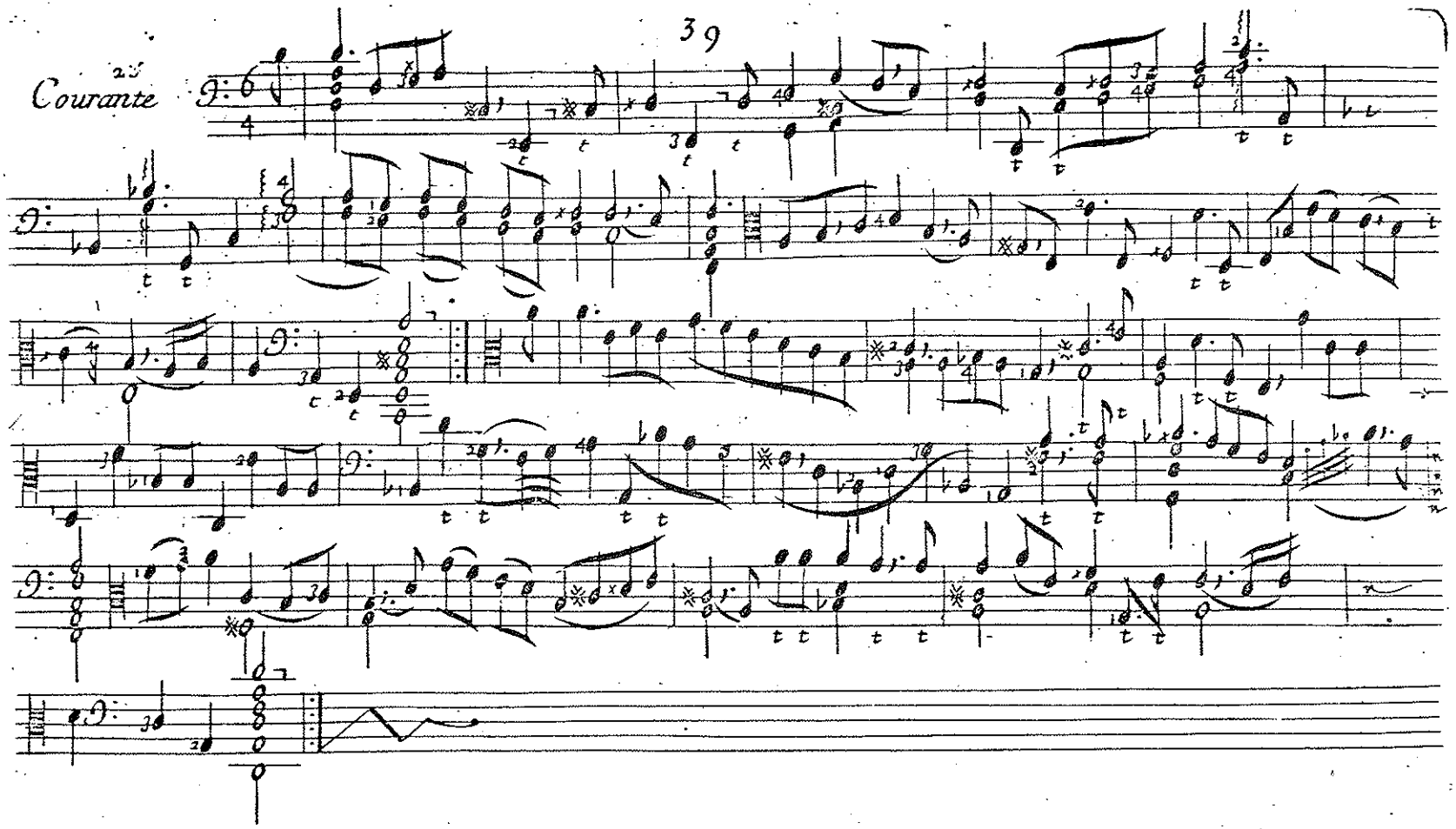
Alemande 23

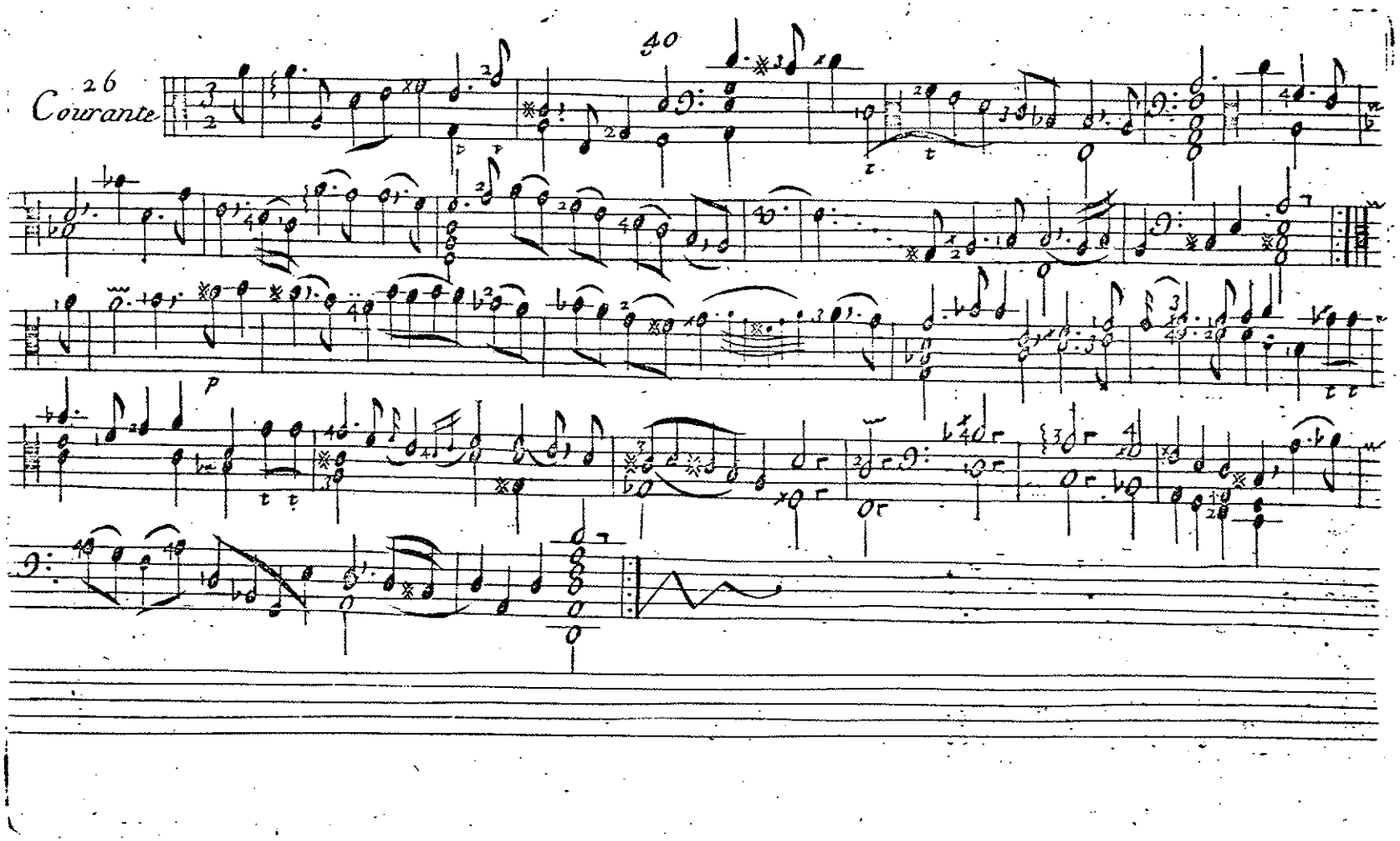


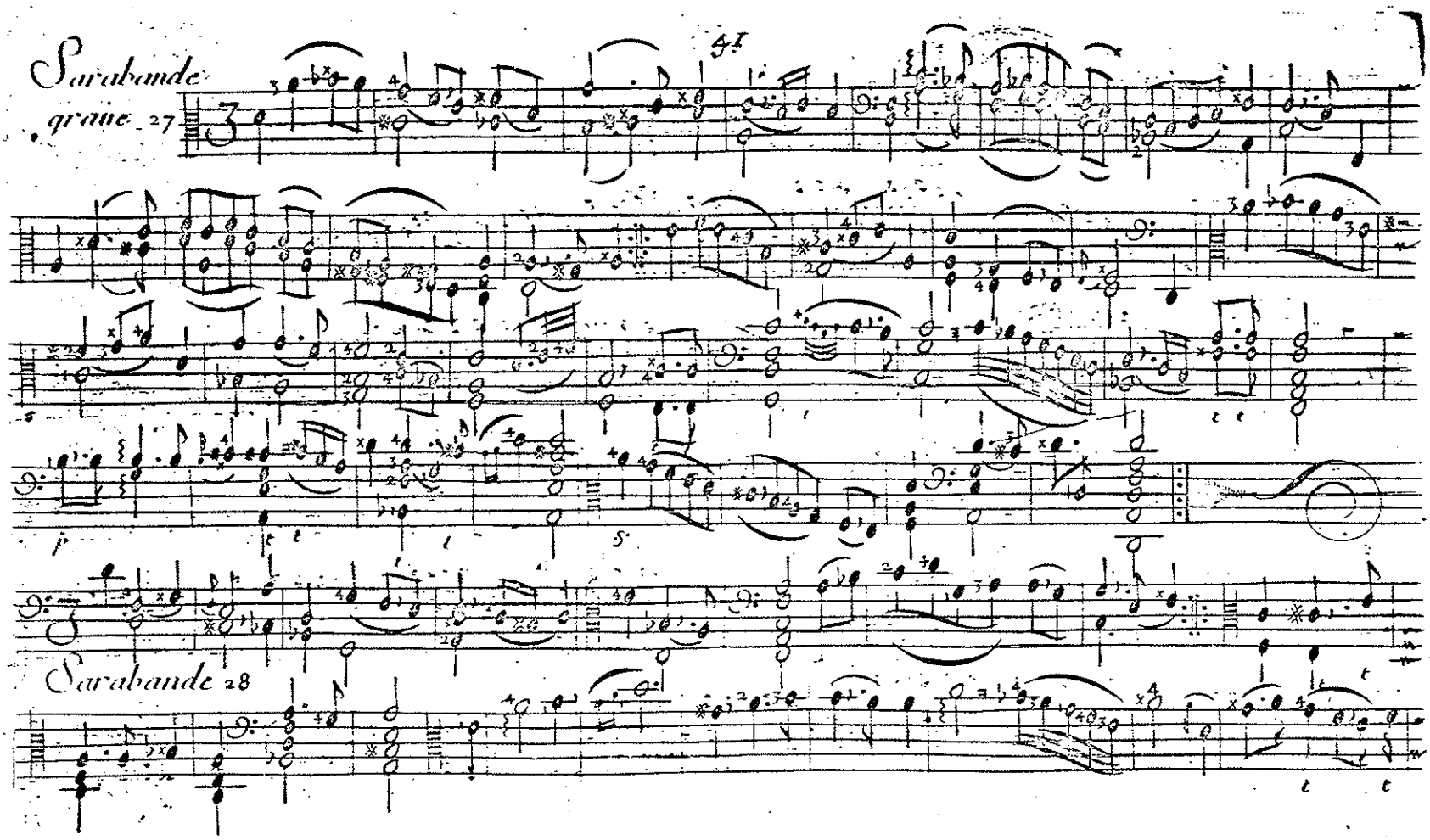

Allemande
24

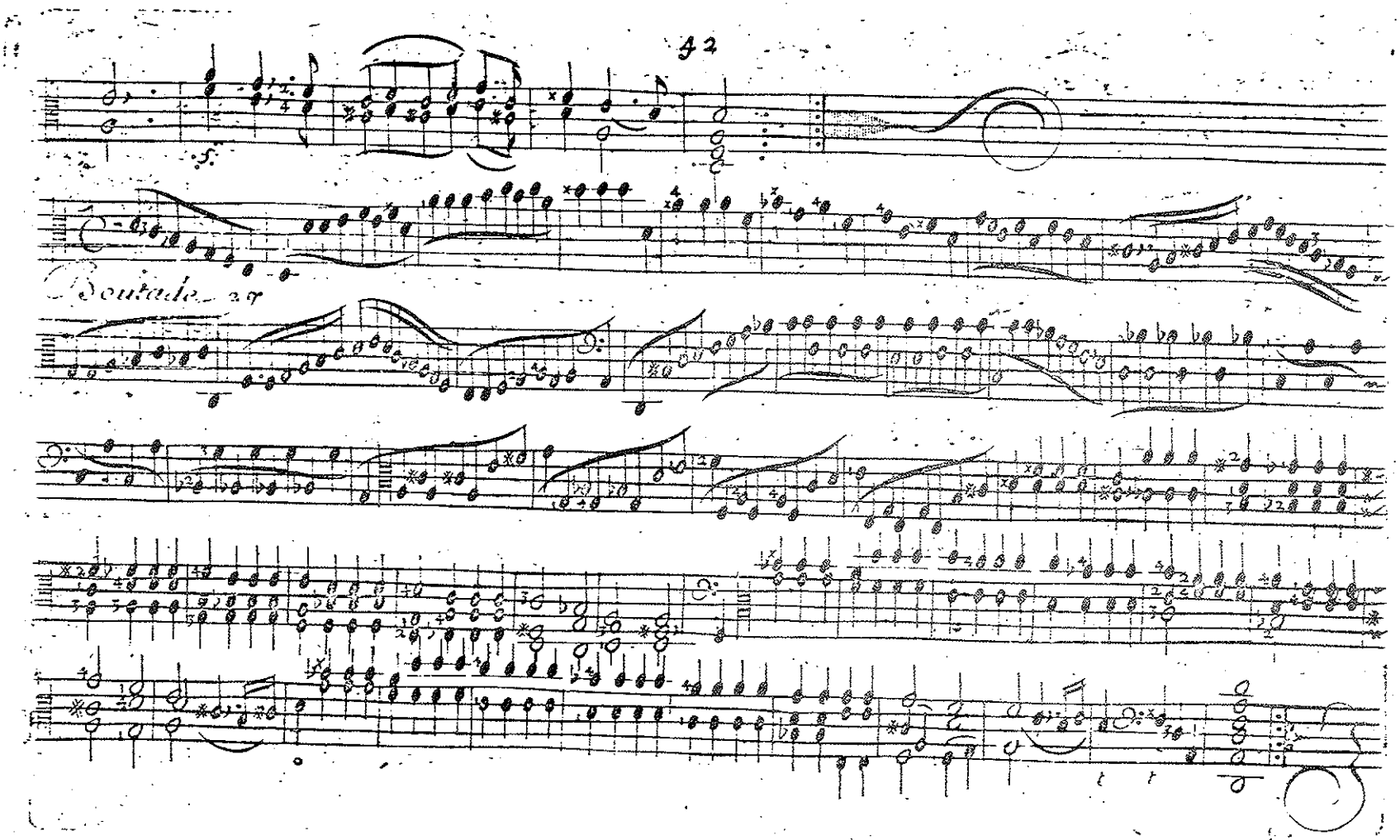
25

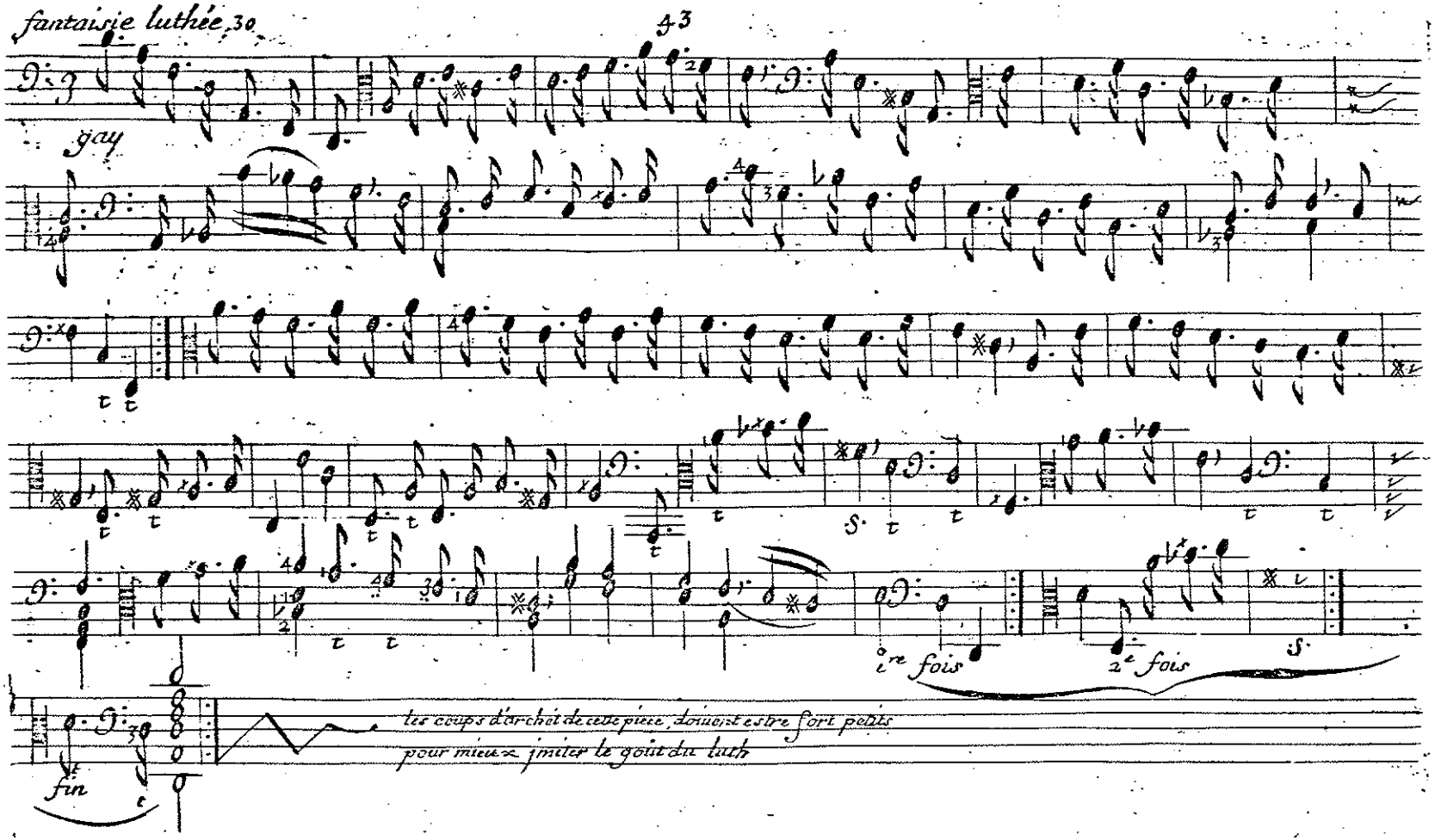
Courante



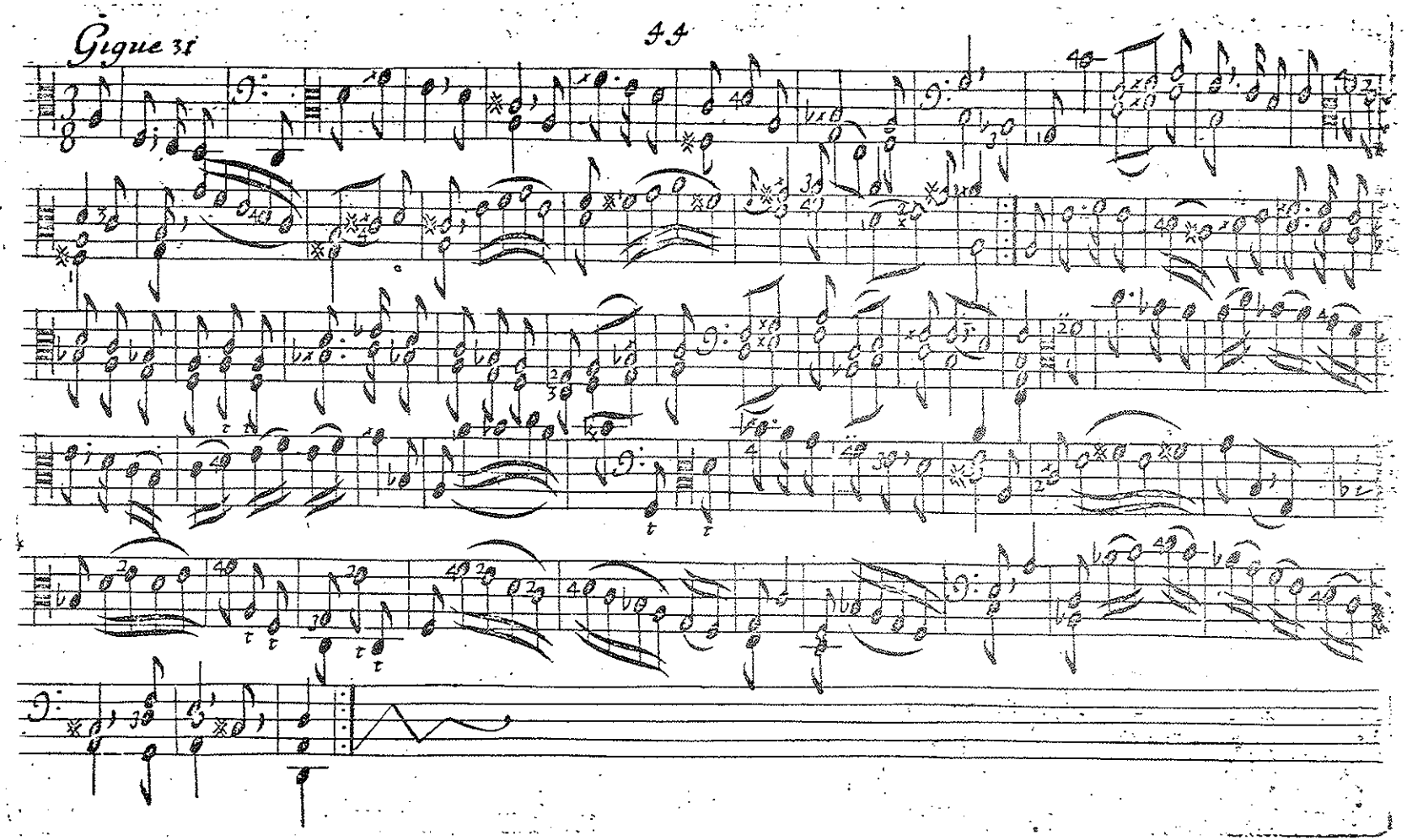

26
Courante
40
p


Sarabande
grave 27
41
Sarabande 28

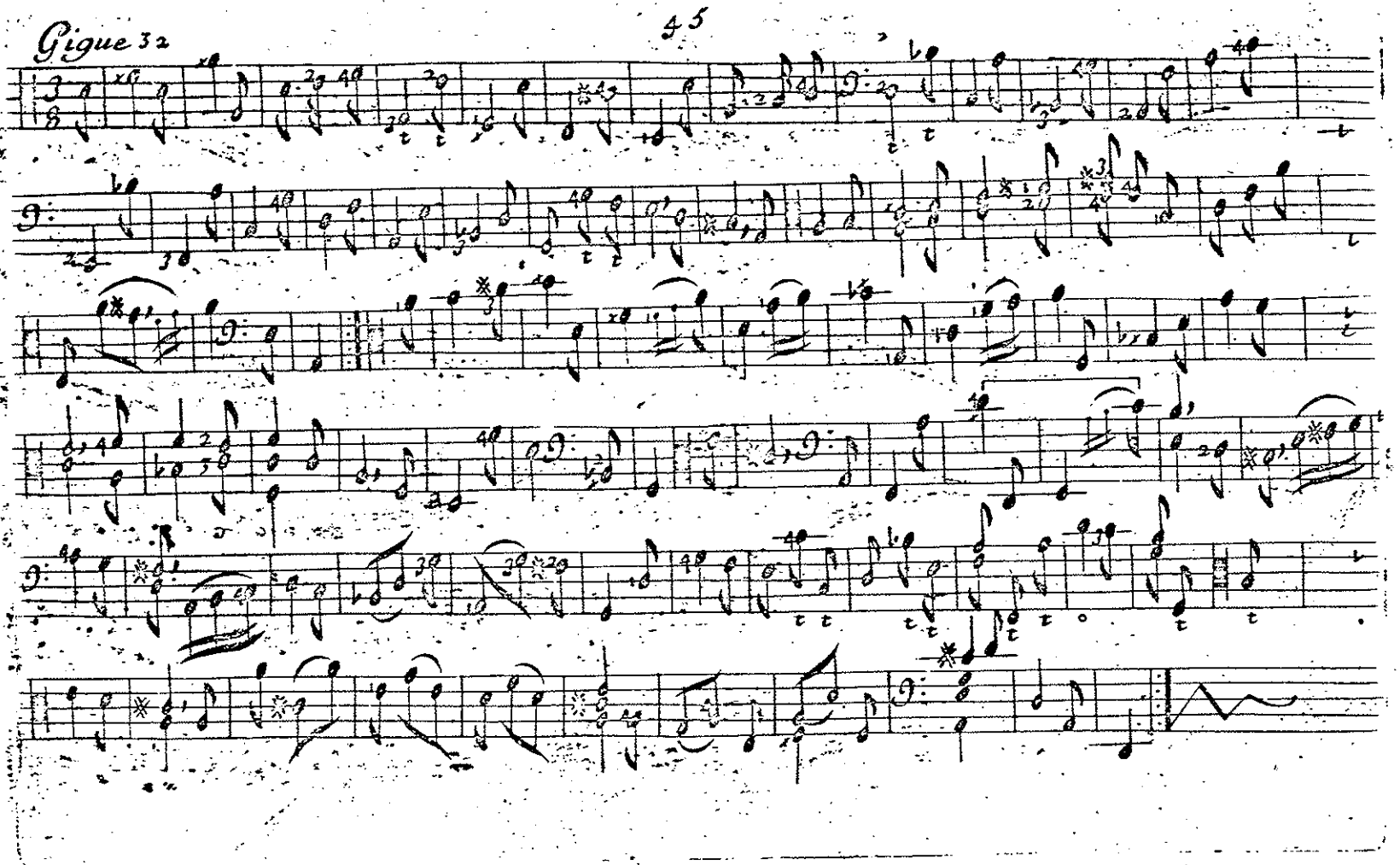

Boutade

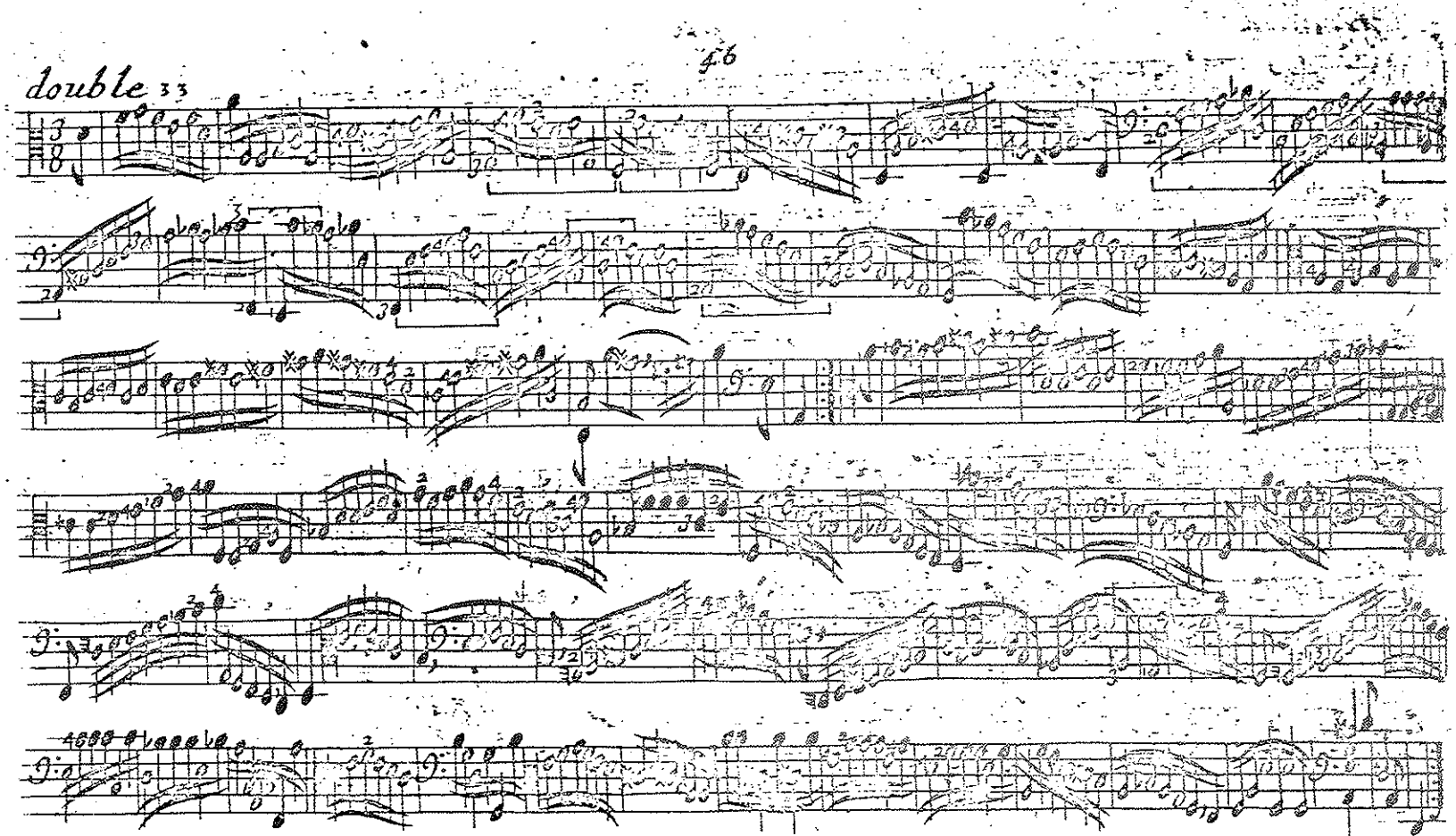

gay
1re fois
2e fois
fin
les coups d'archet de cette piece, doiuent estre fort petits
pour mieux jmiter le goût du luth

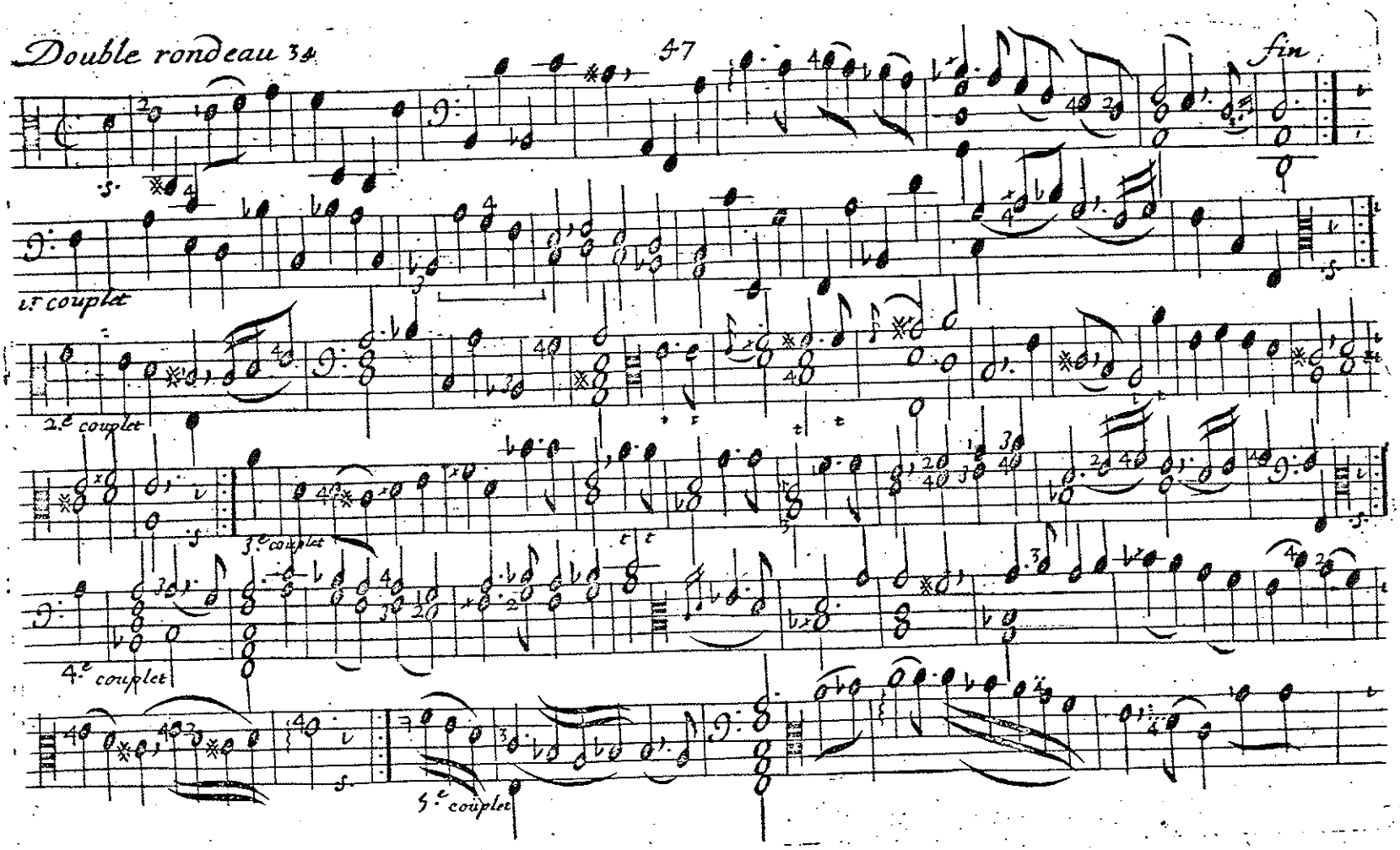
Gigue 3t

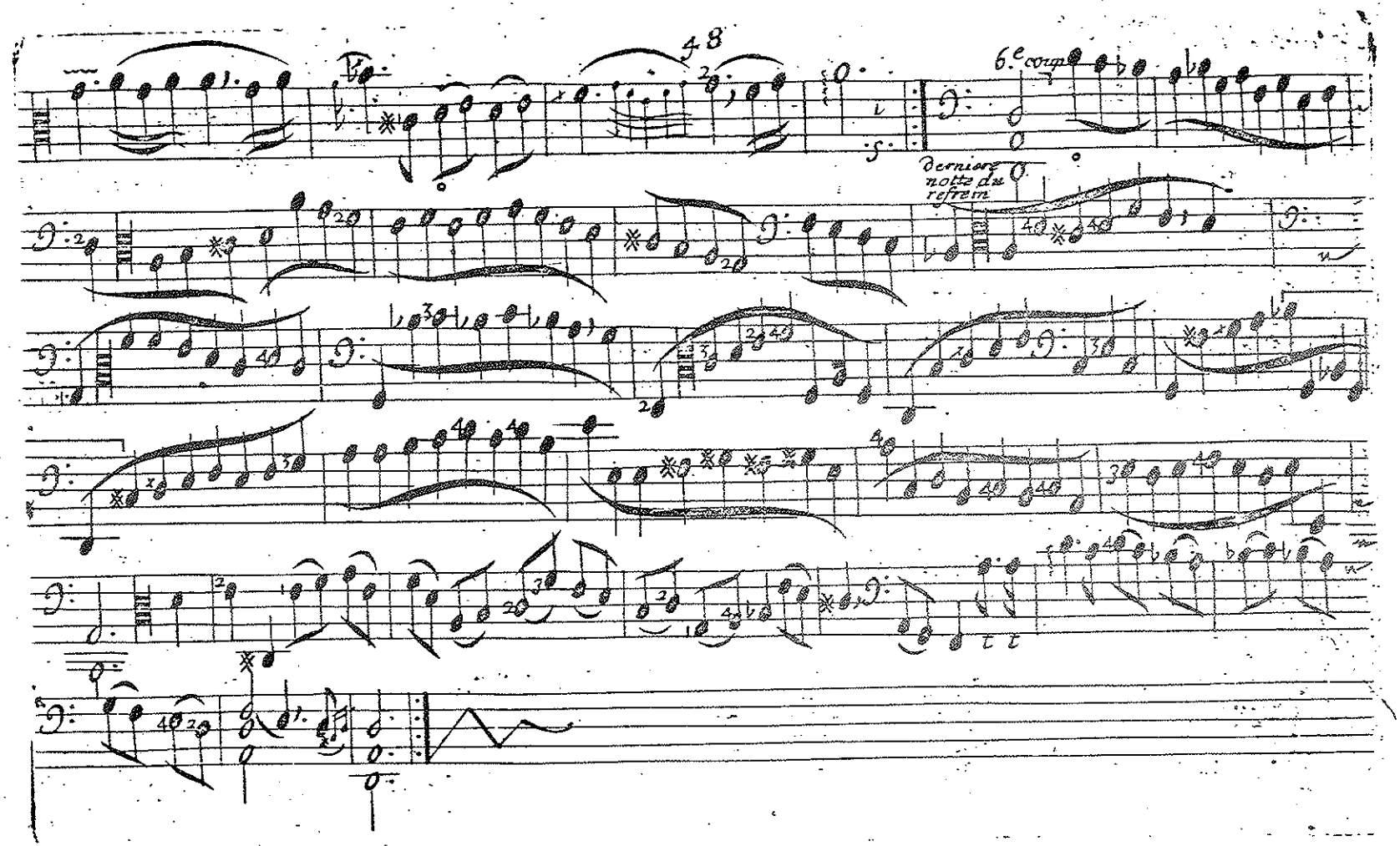


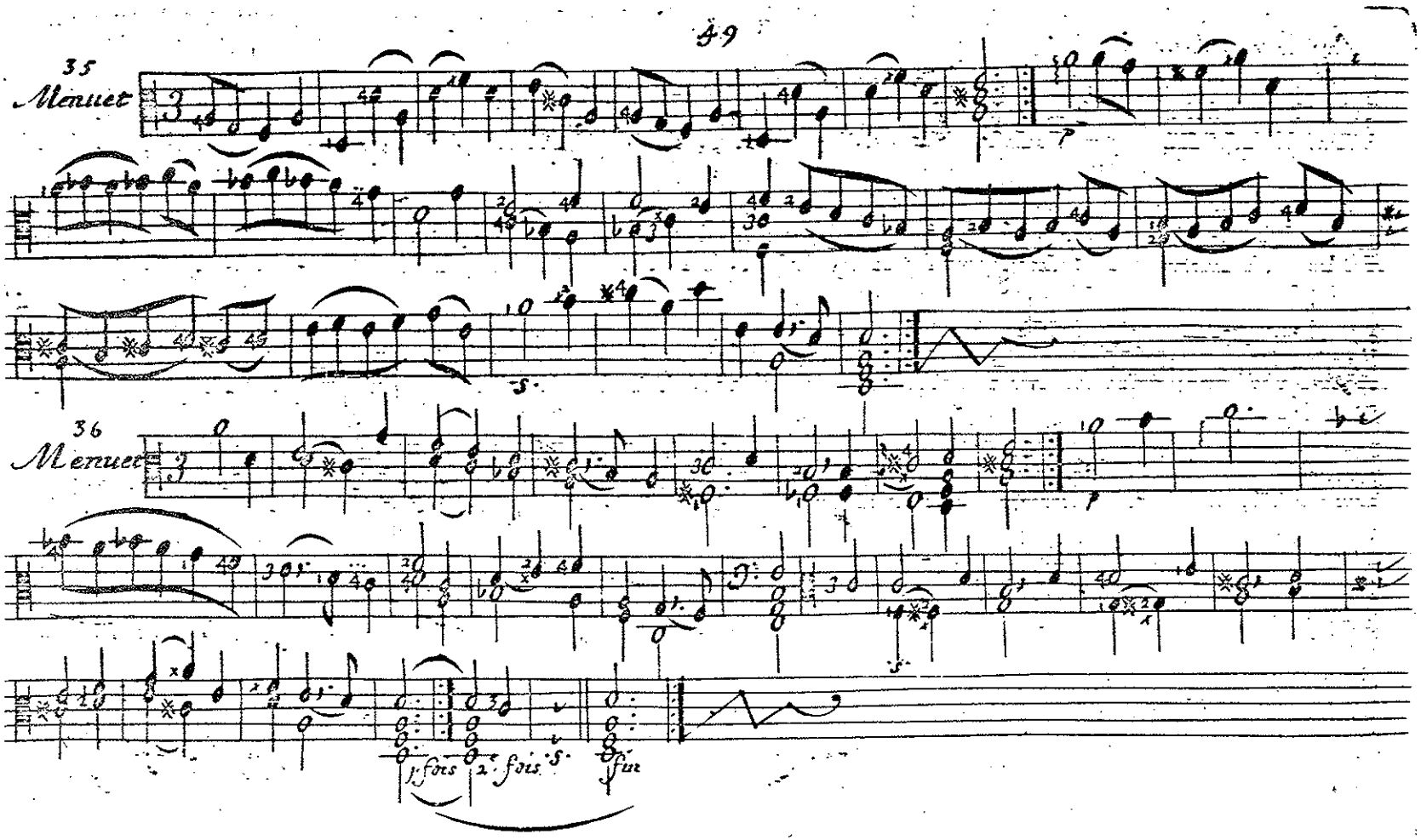
Gigue 32

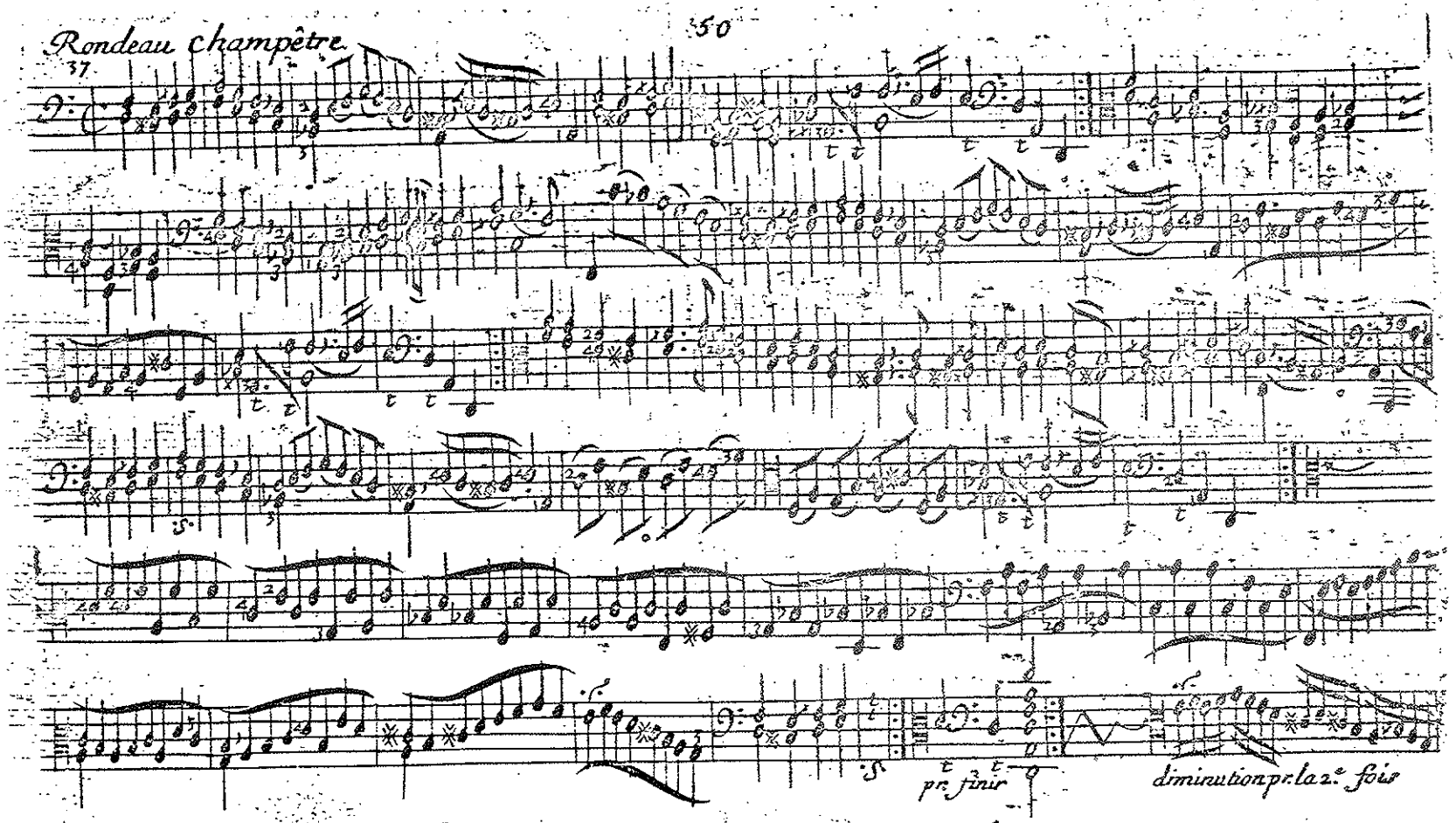


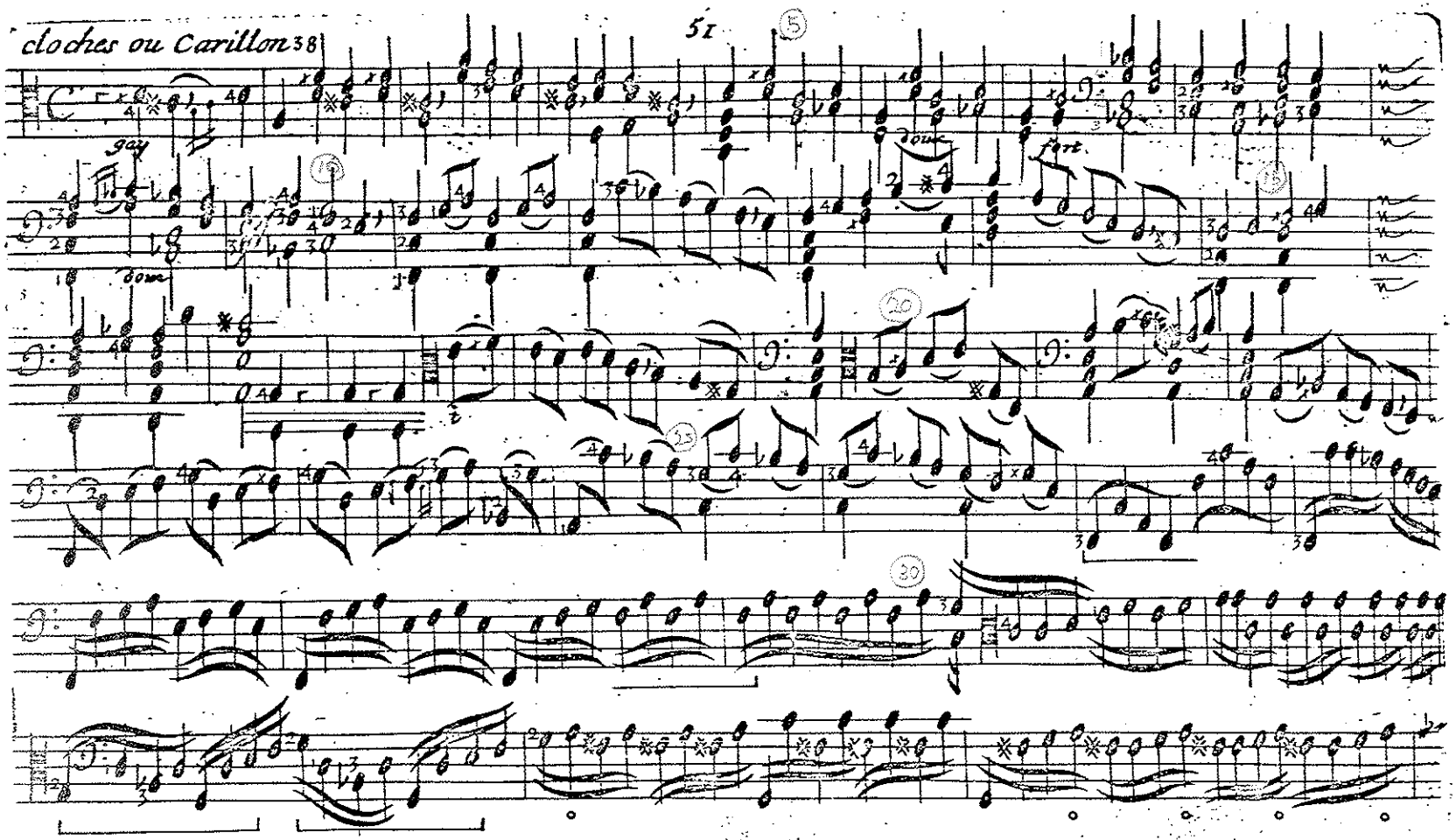

double 33

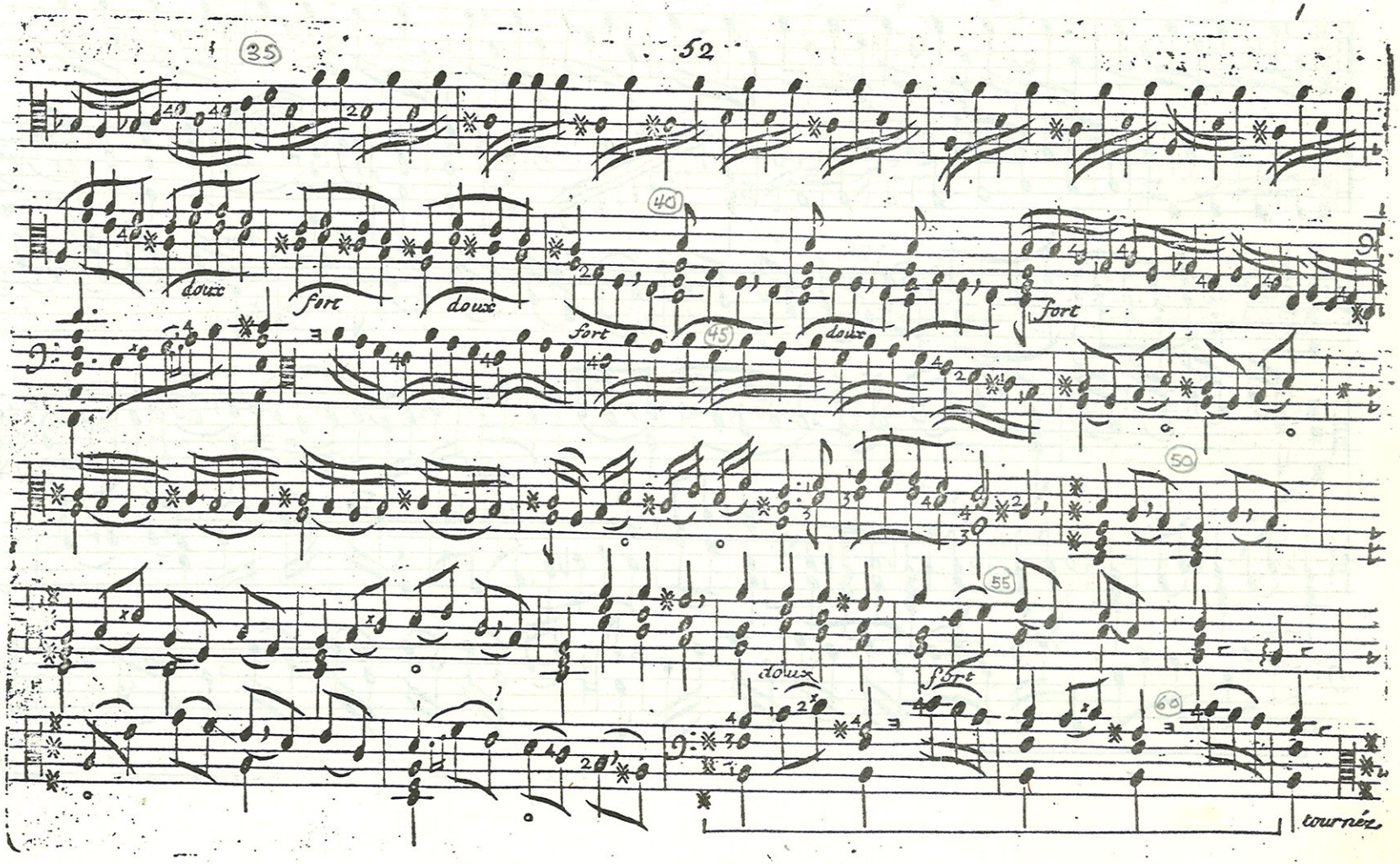

Double rondeau 34
47
fin
1.r couplet
2.e couplet
3.e couplet
4.e couplet
5.e couplet

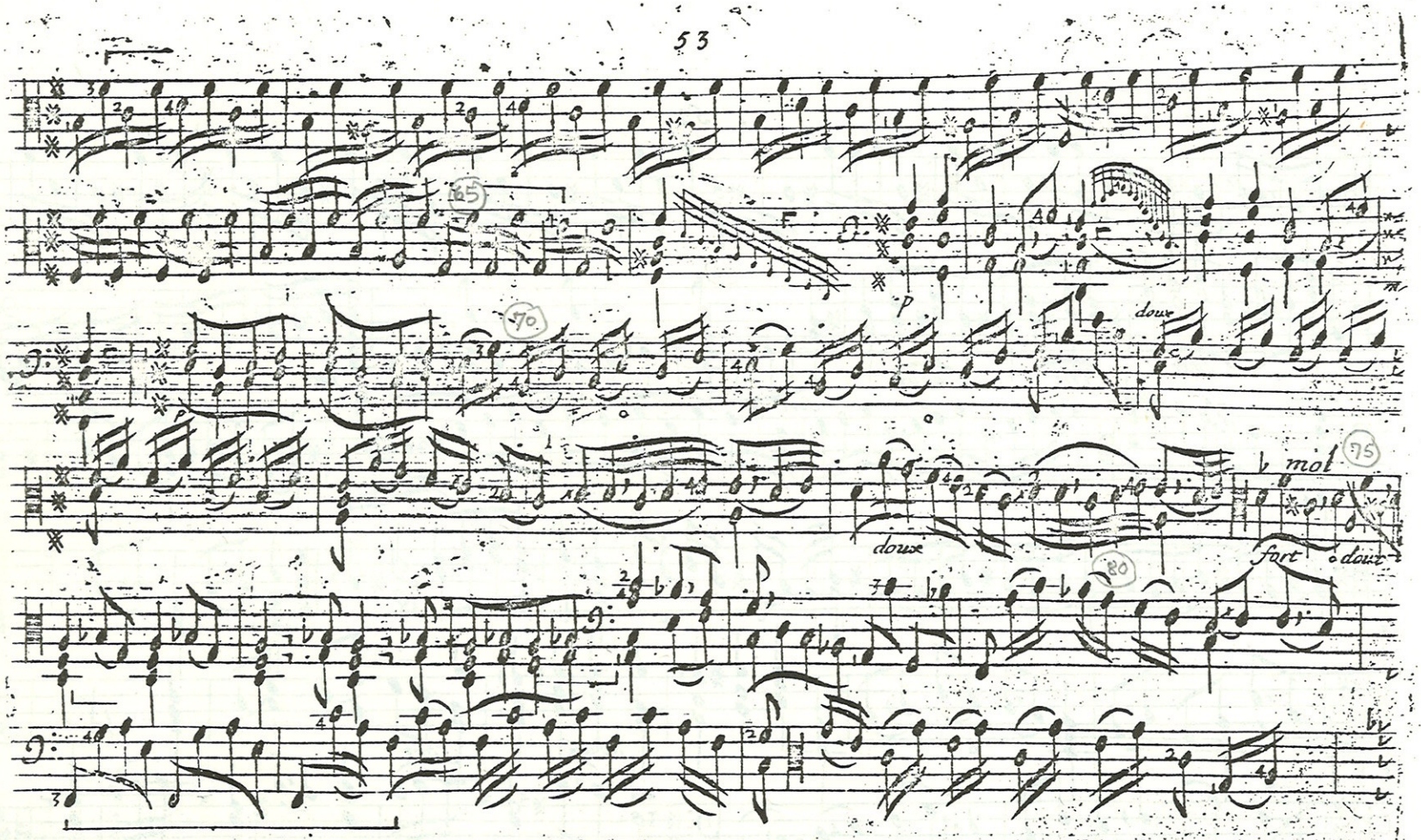

48
6.e coupe
dernier notte du refrain

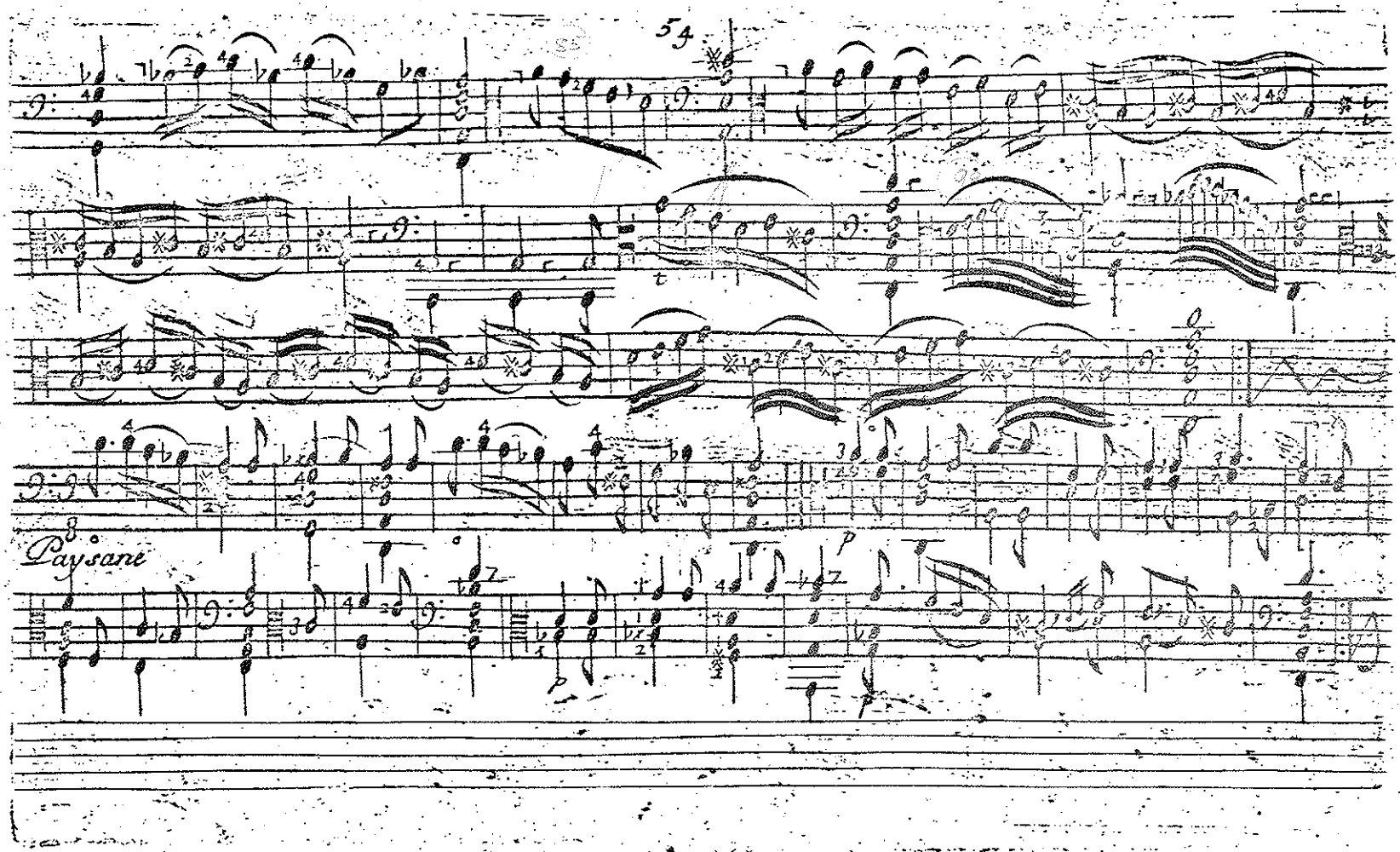

35
Menuet
36
Menuet
1. fois
2. fois
fin

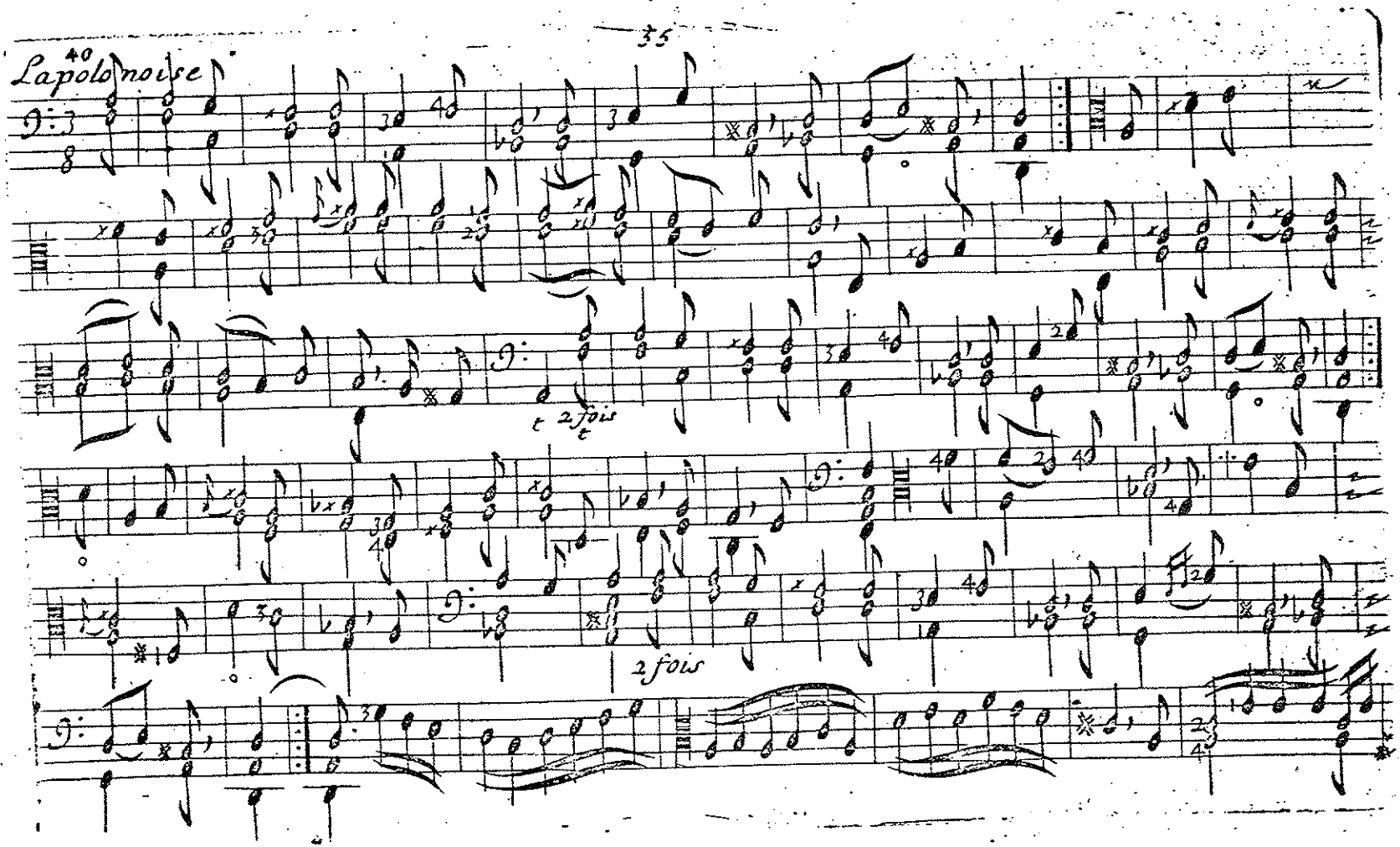

Rondeau champêtre
37
pr. finir
diminution pr. la 2e. fois

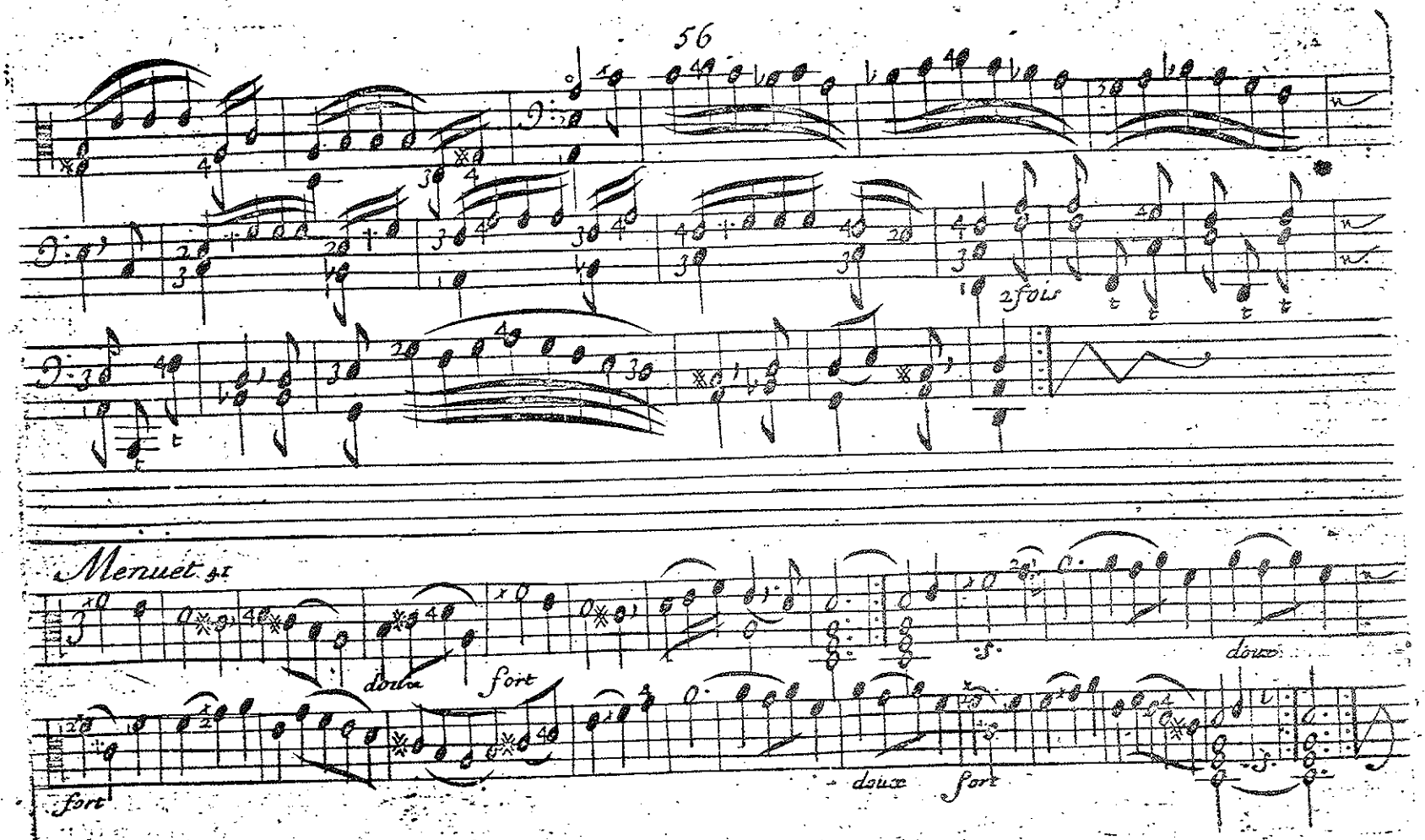

cloches ou Carillon 38
gay
doux
fort
doux


35
40
45
50
55
60
doux
fort
doux
fort
fort
doux
doux
fort
tournez


65
70
doux
doux
mol
75
fort
doux
80

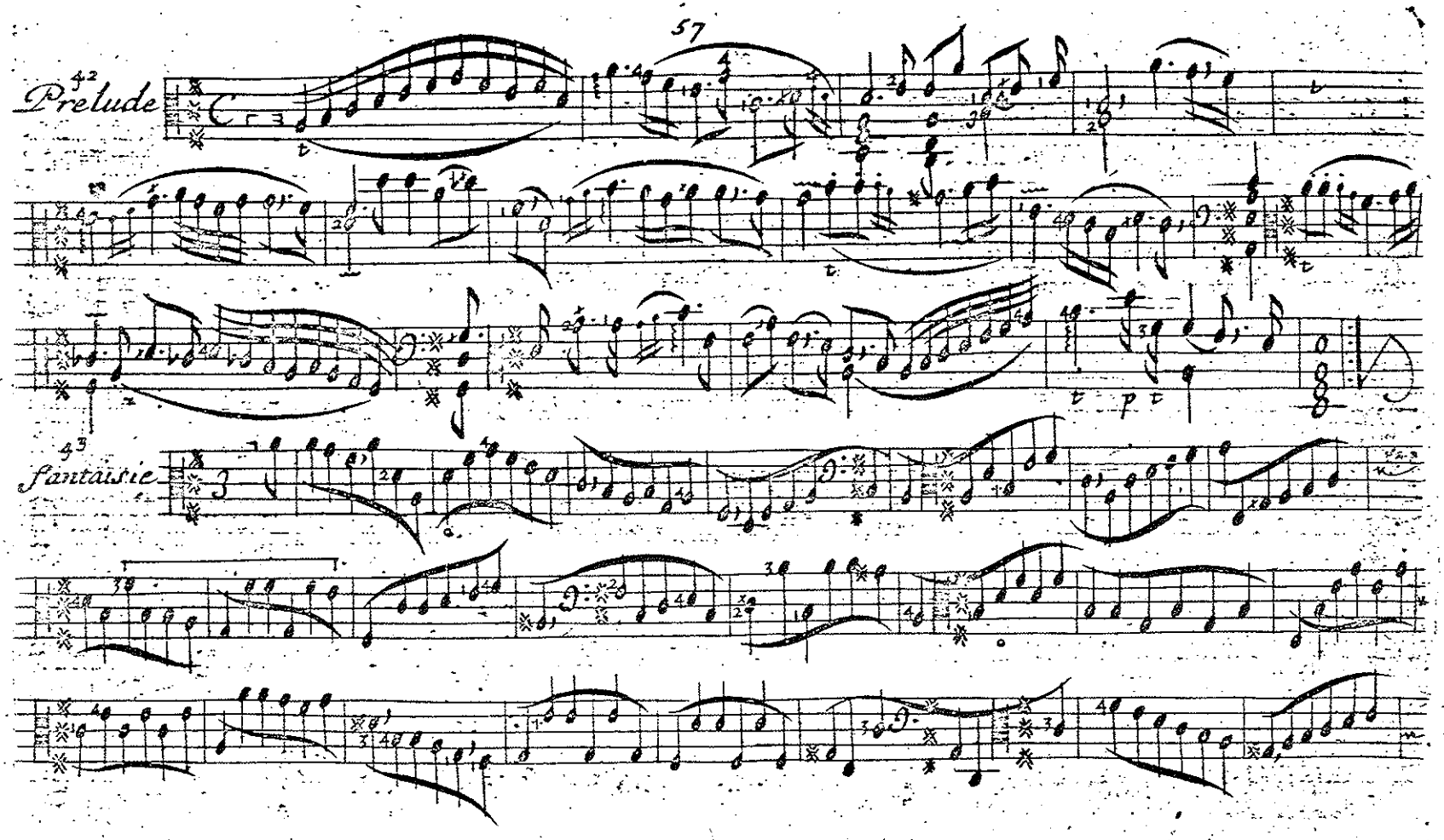

54
Paysane
P

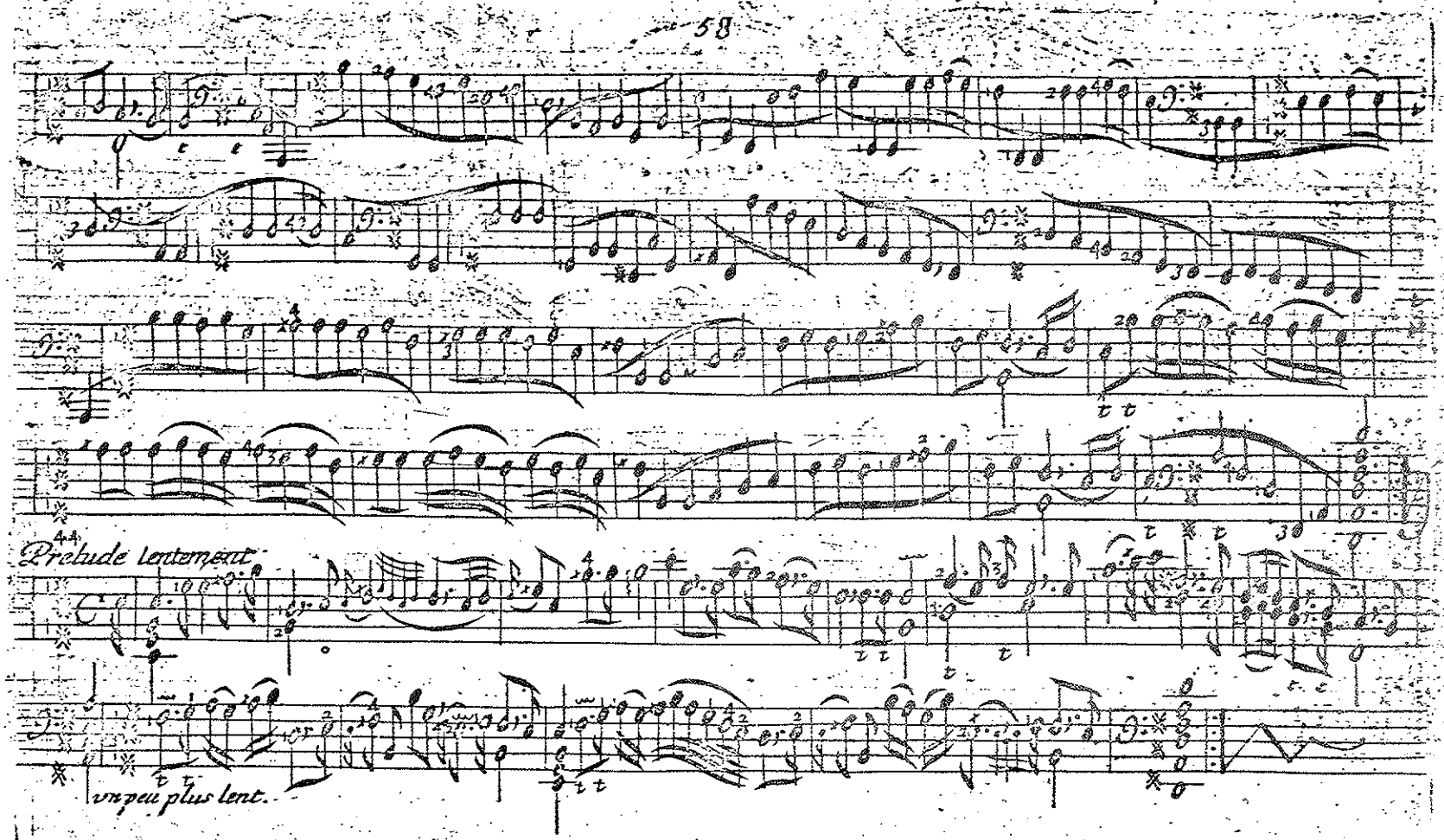

40
La polonoise
t 2 fois
2 fois

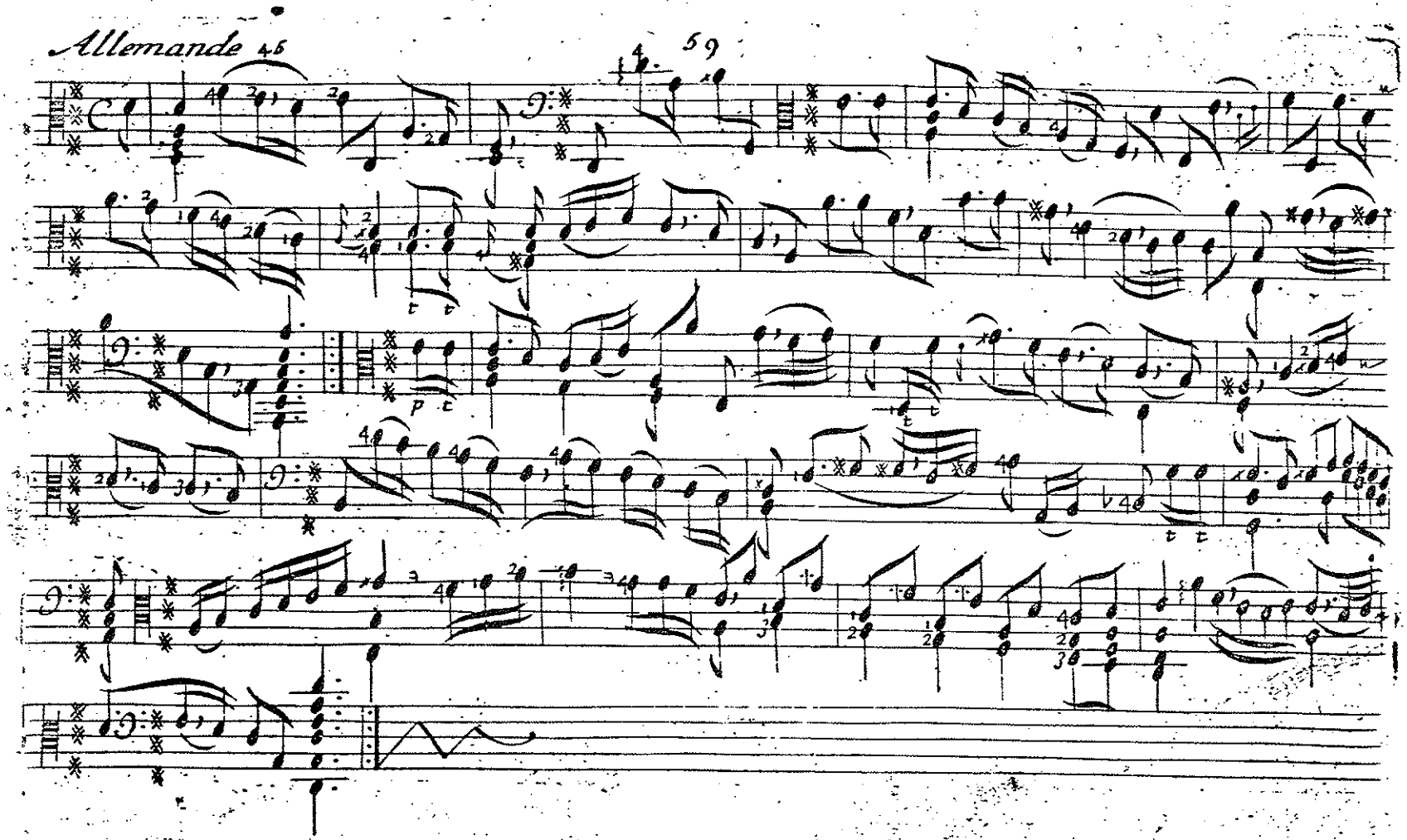

2 fois
Menuet 3e
doux
fort
doux
fort
doux
fort

42 Prelude

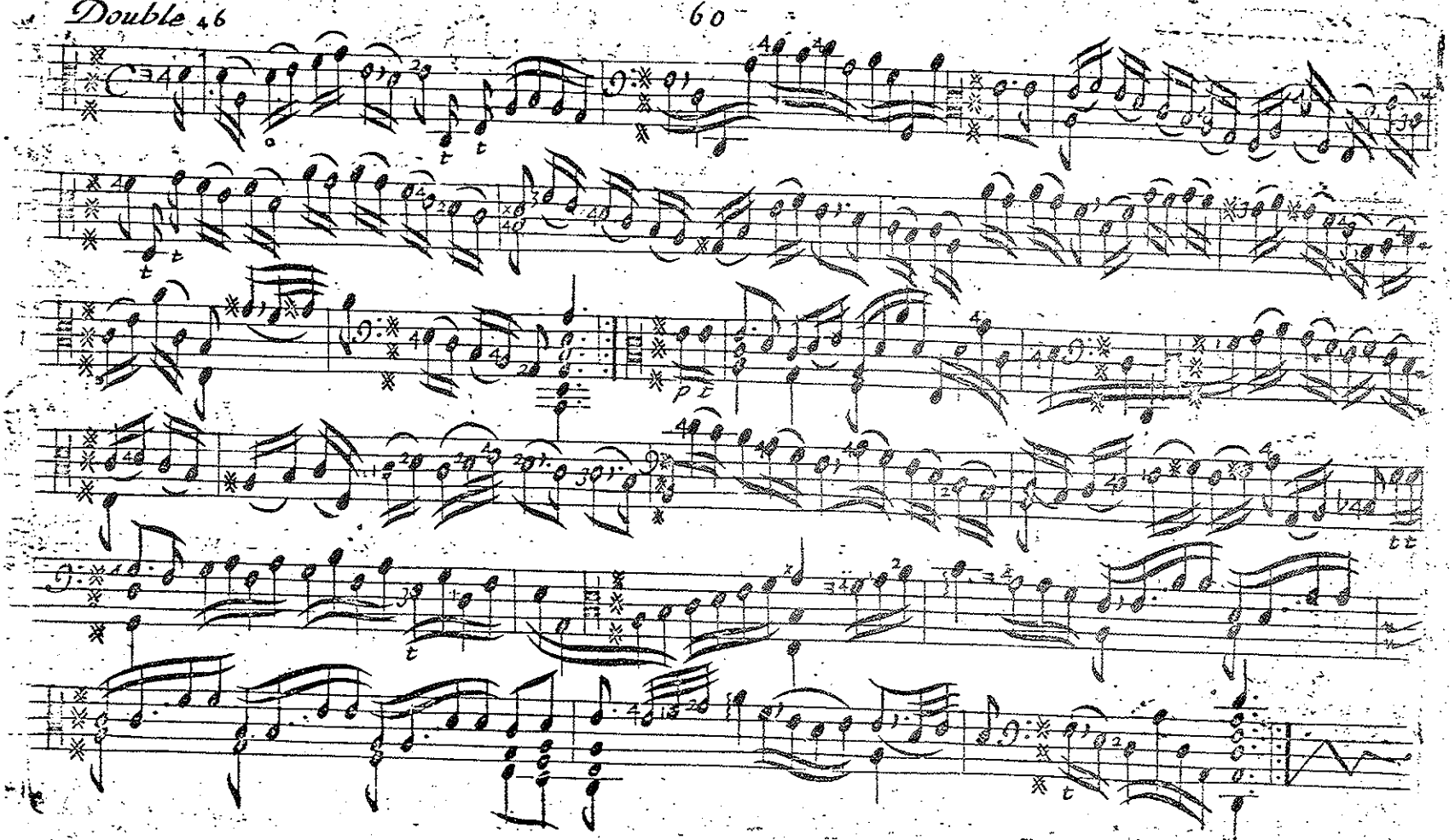
43 Fantaisie

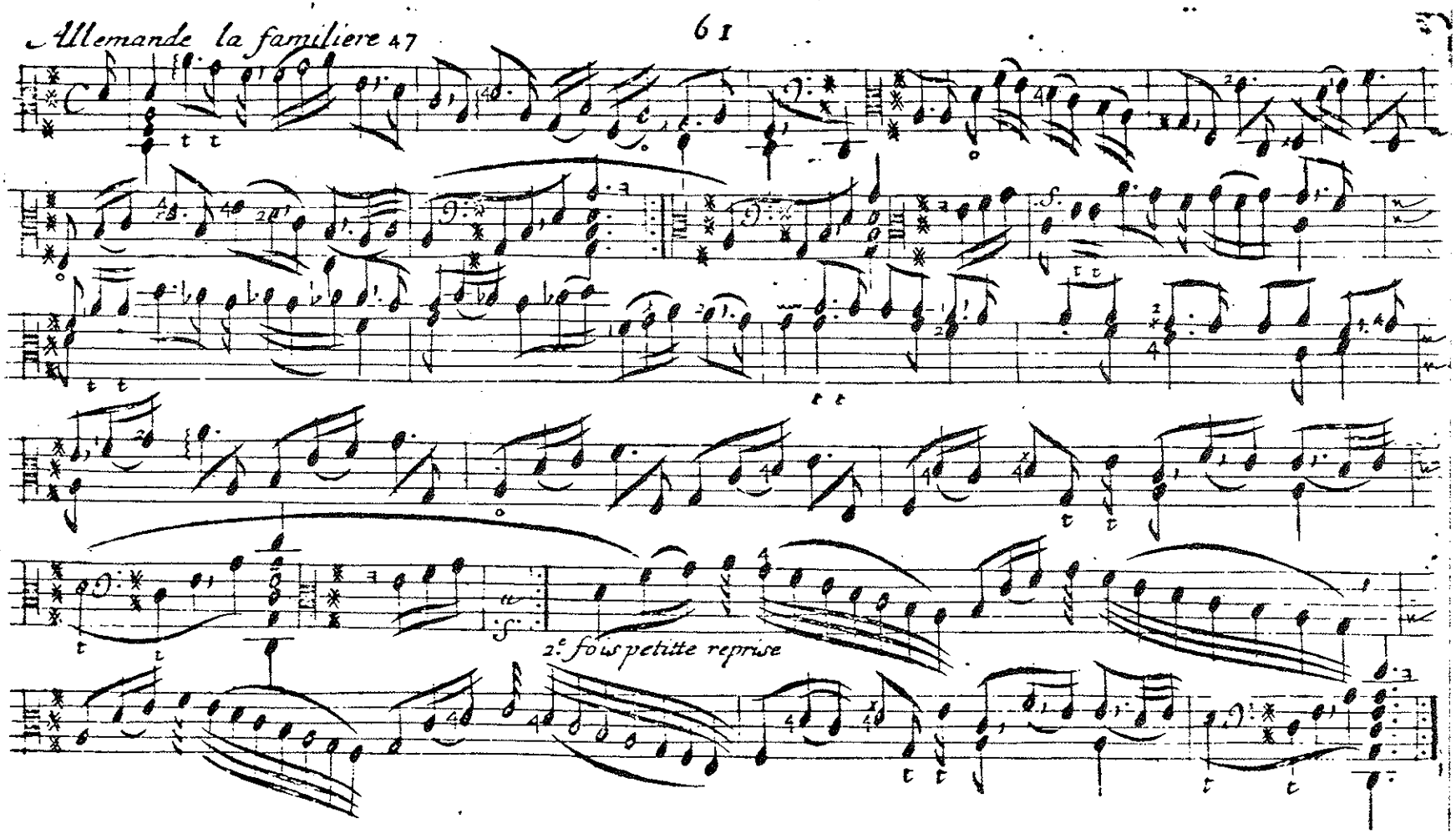


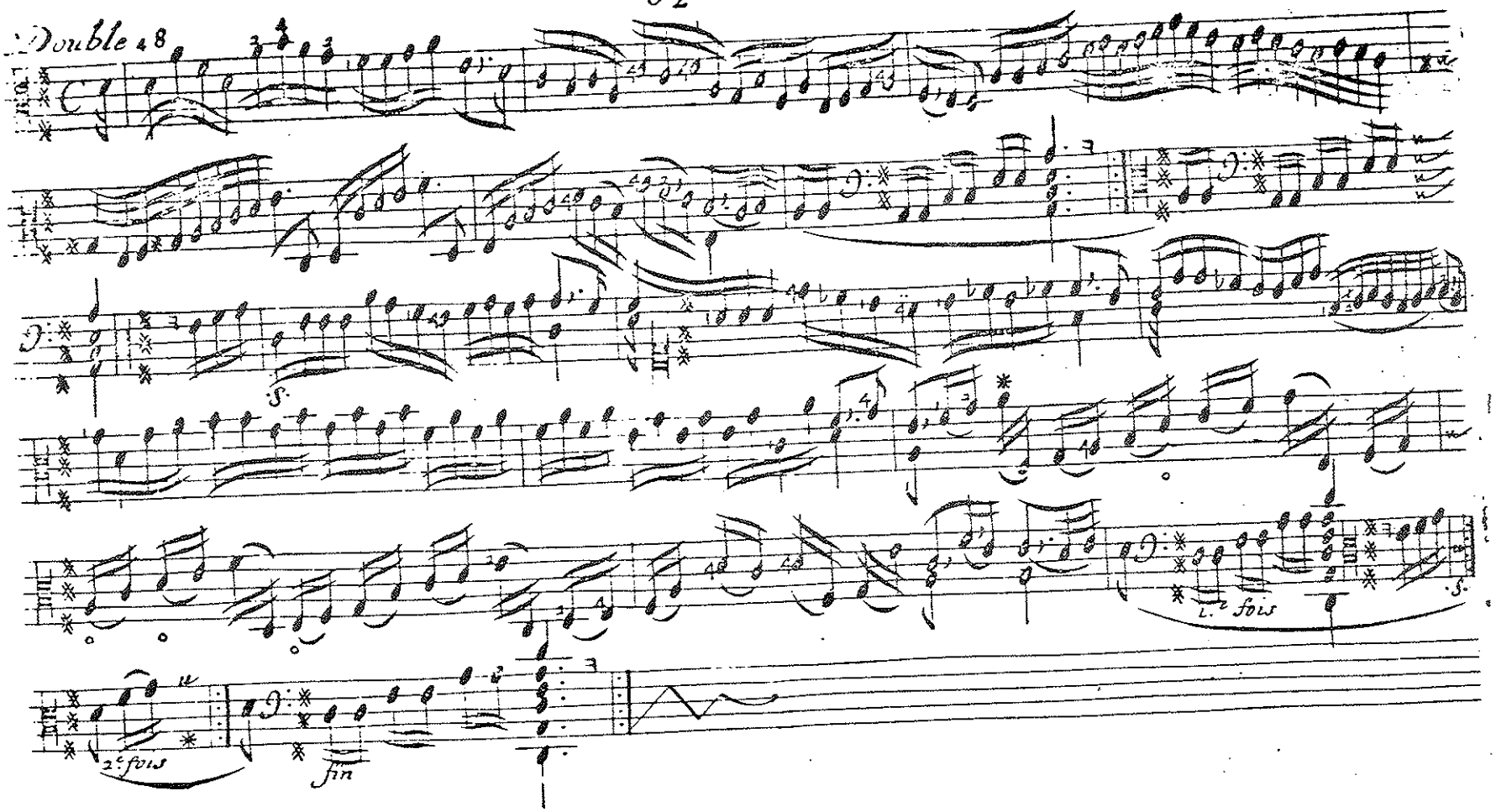

Prelude lentement
un peu plus lent.

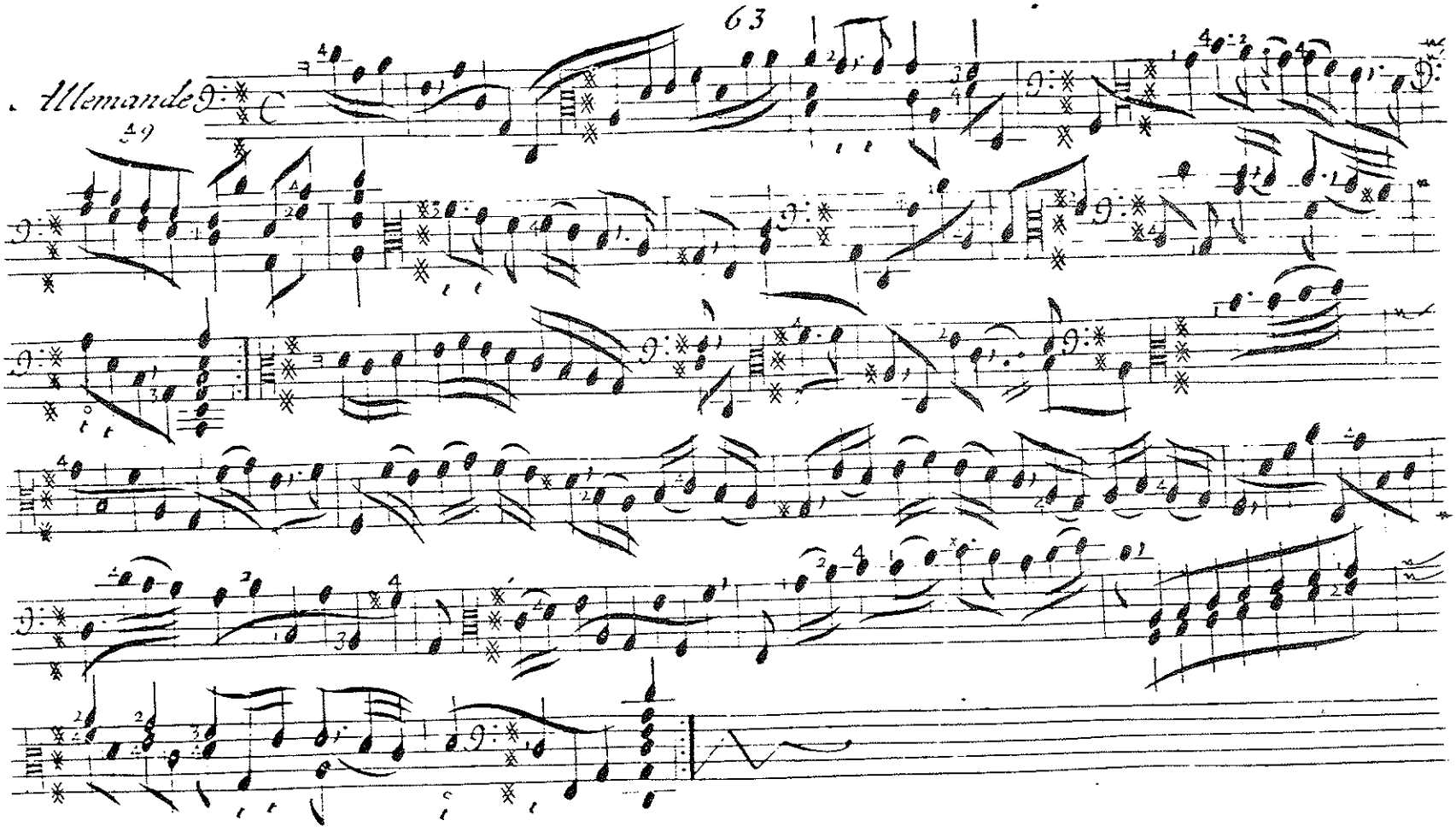

Allemande 46
59

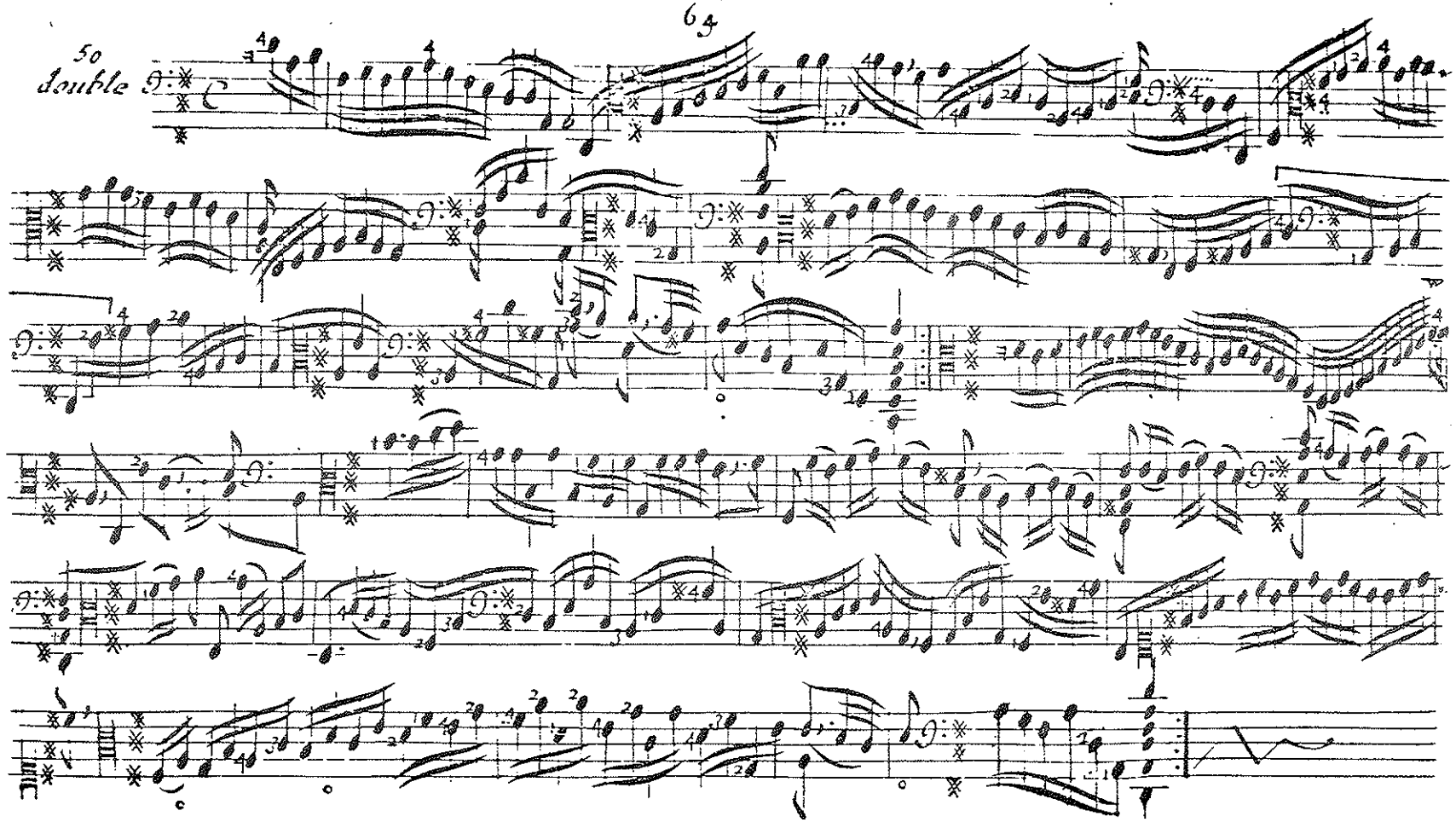
Double 46

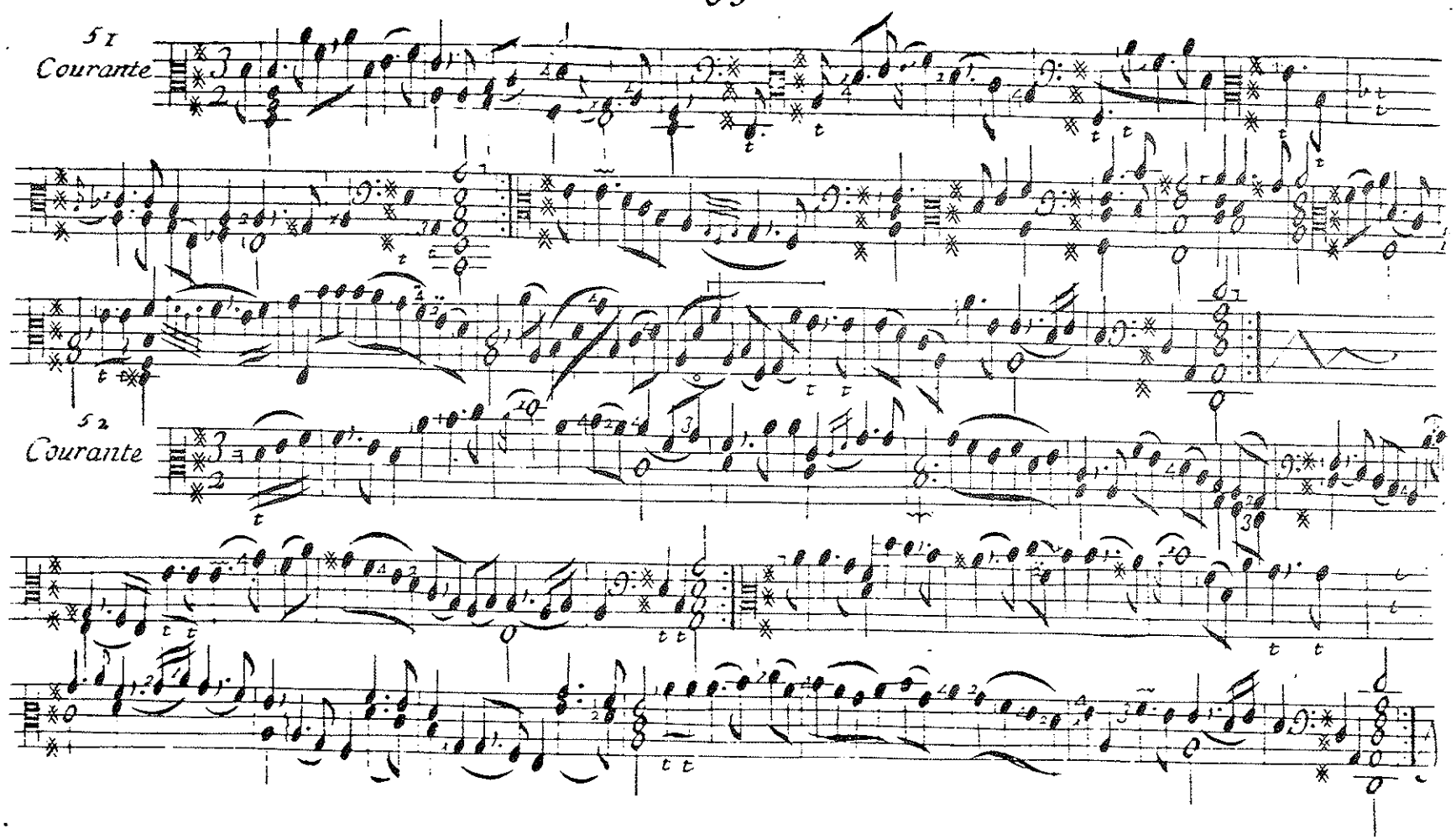


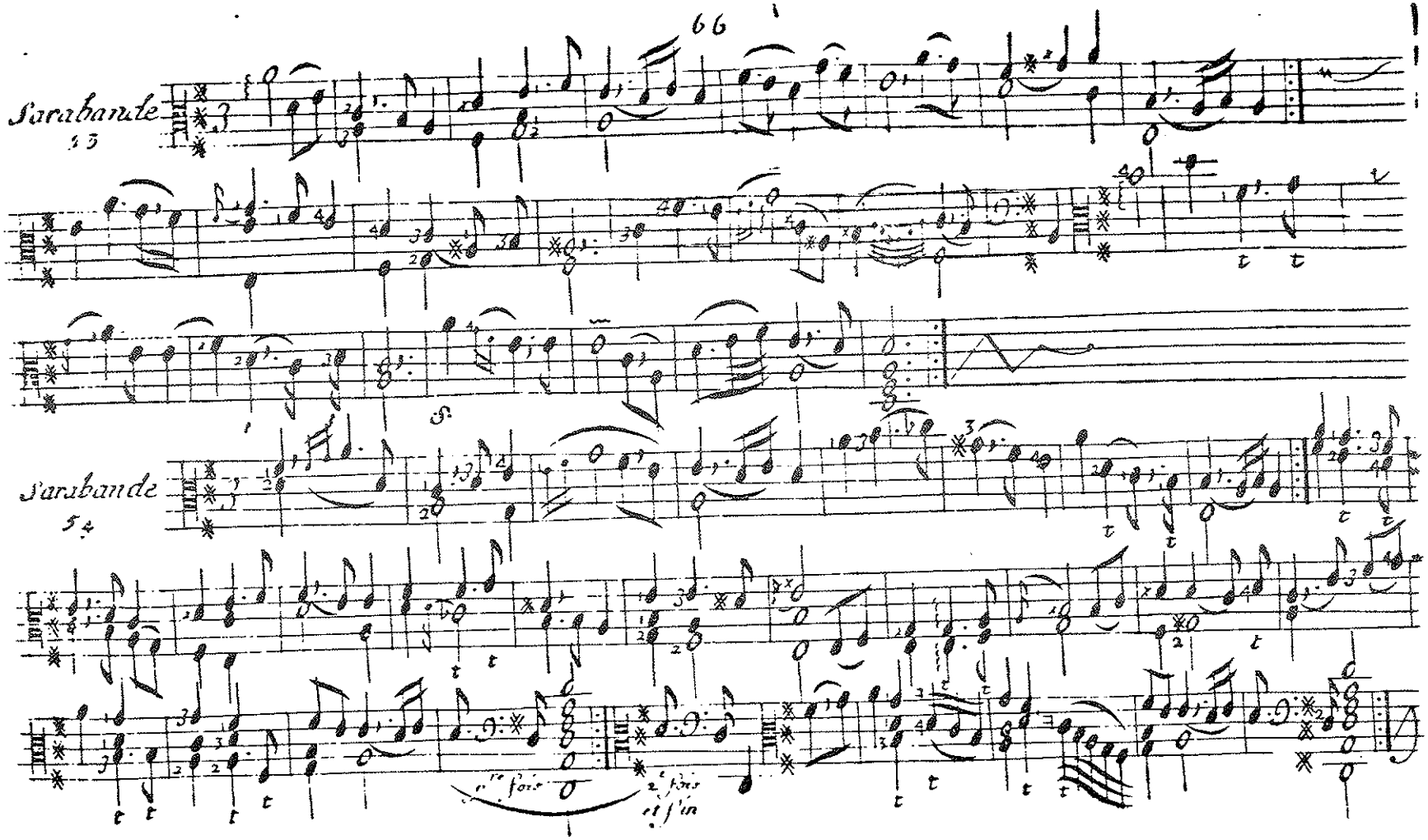

2.e fois petitte reprise


Double 48
S.
1.re fois
2.e fois
fin


Allemande

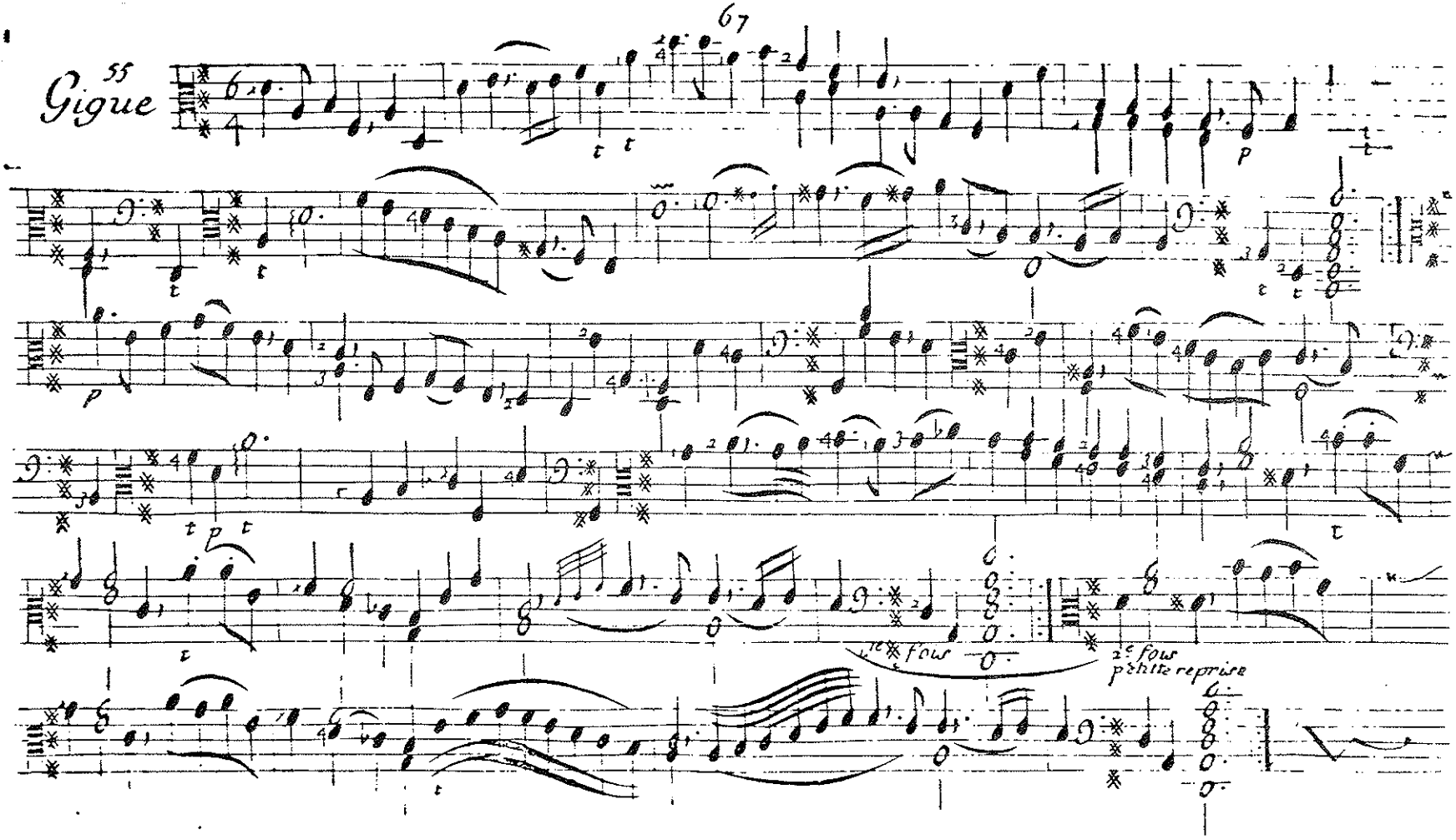

50
Double

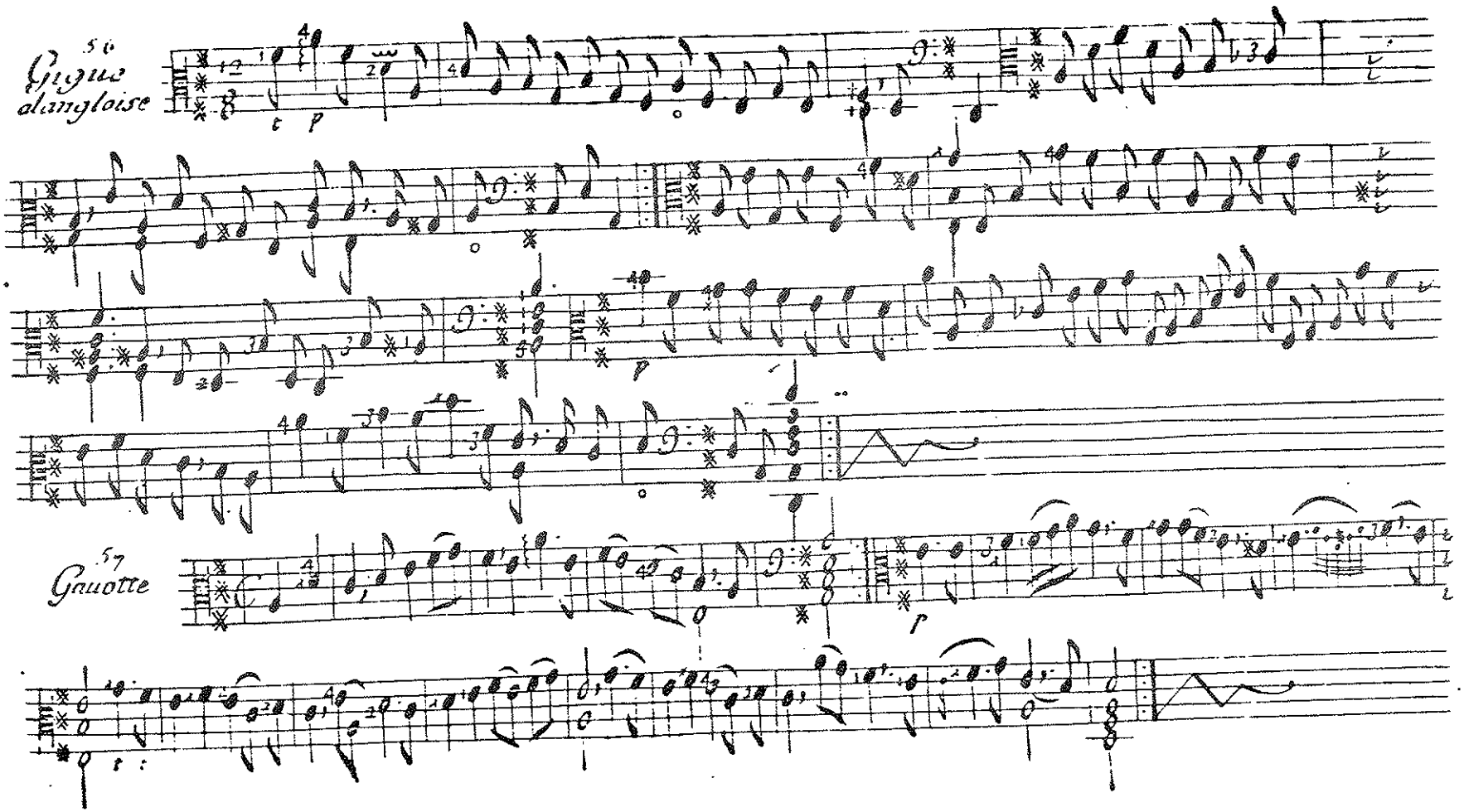

5 1
Courante
5 2
Courante


Sarabande
Sarabande
1re fois
2e fois et fin

55

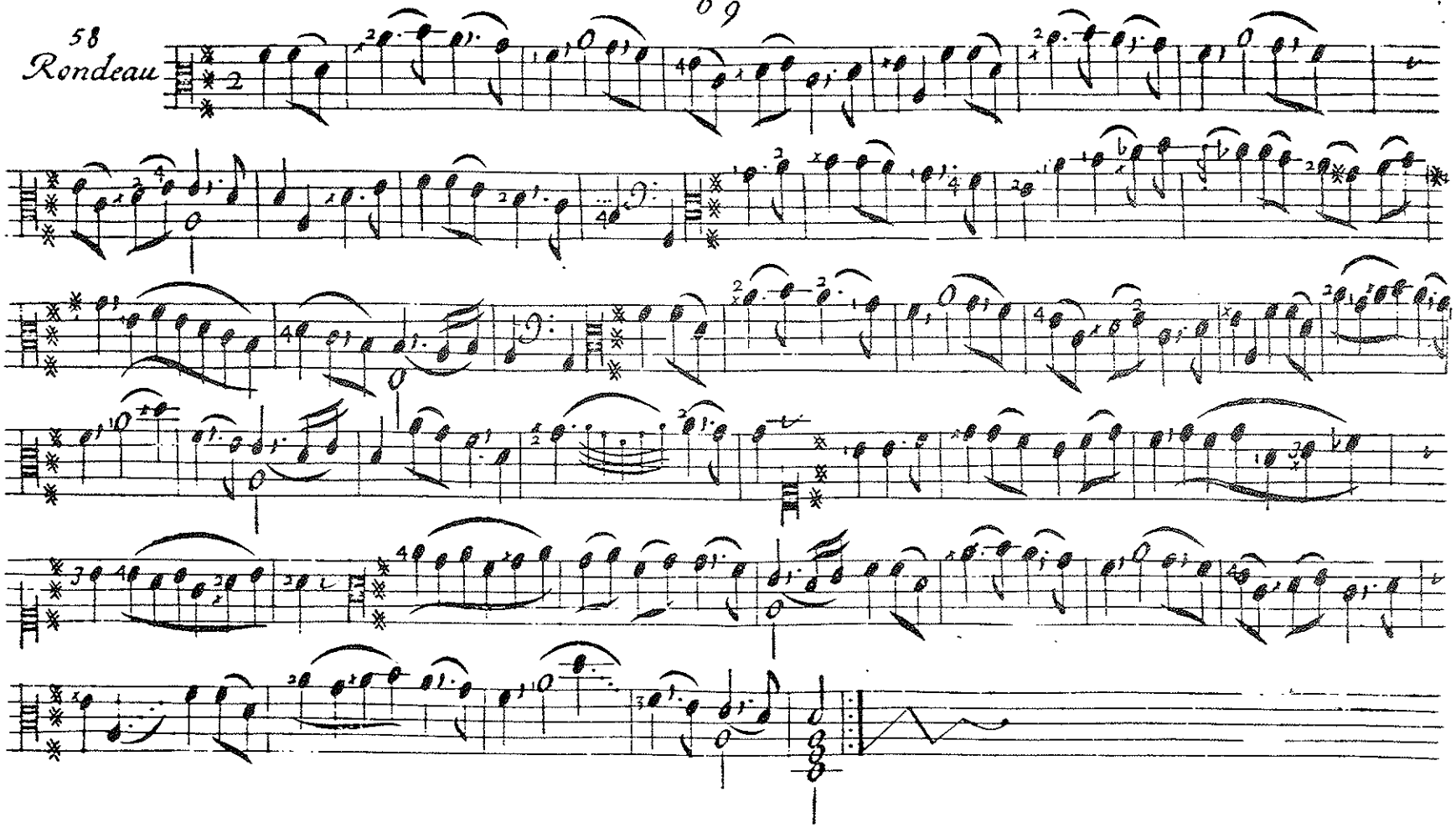
Gigue

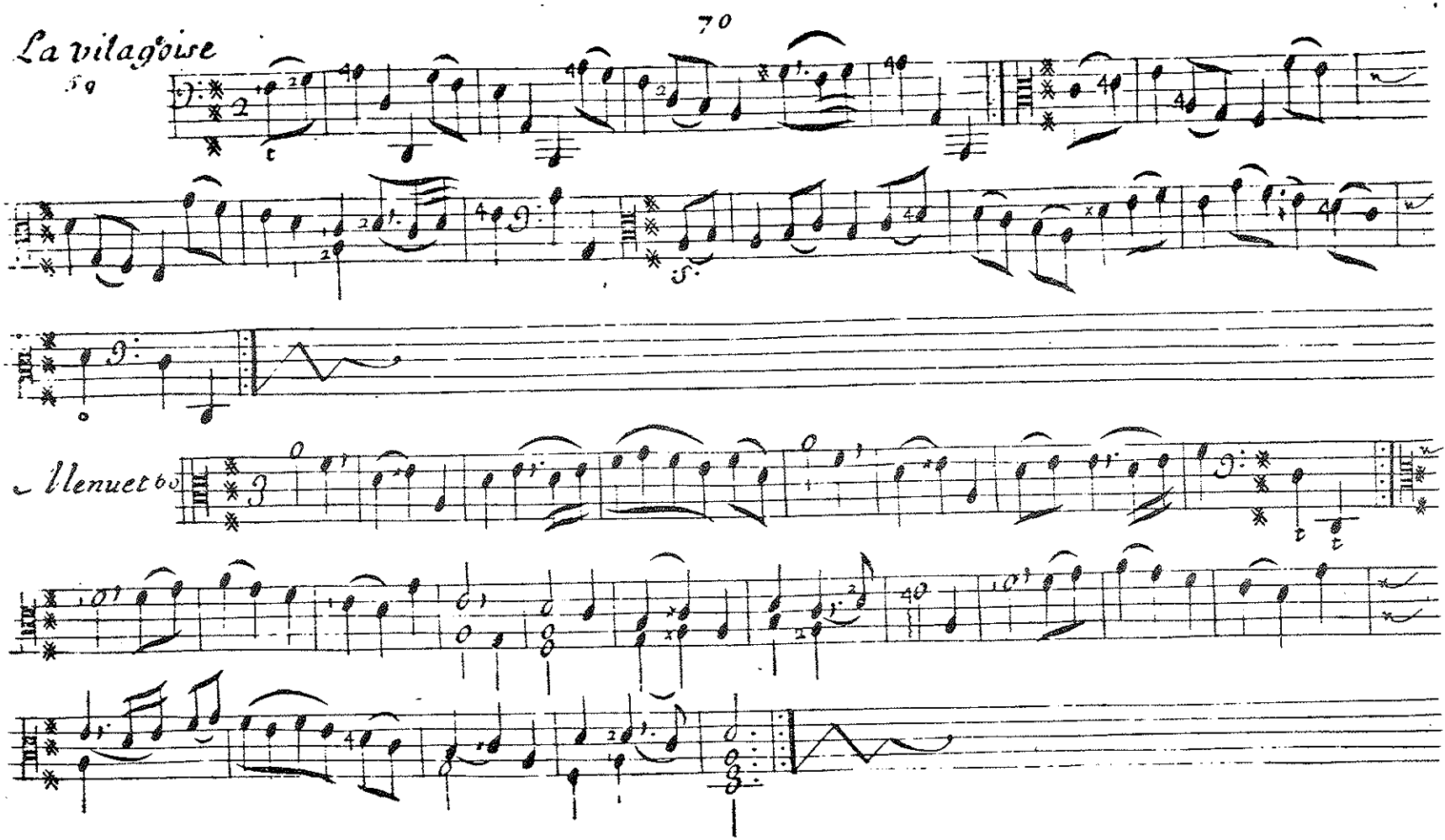


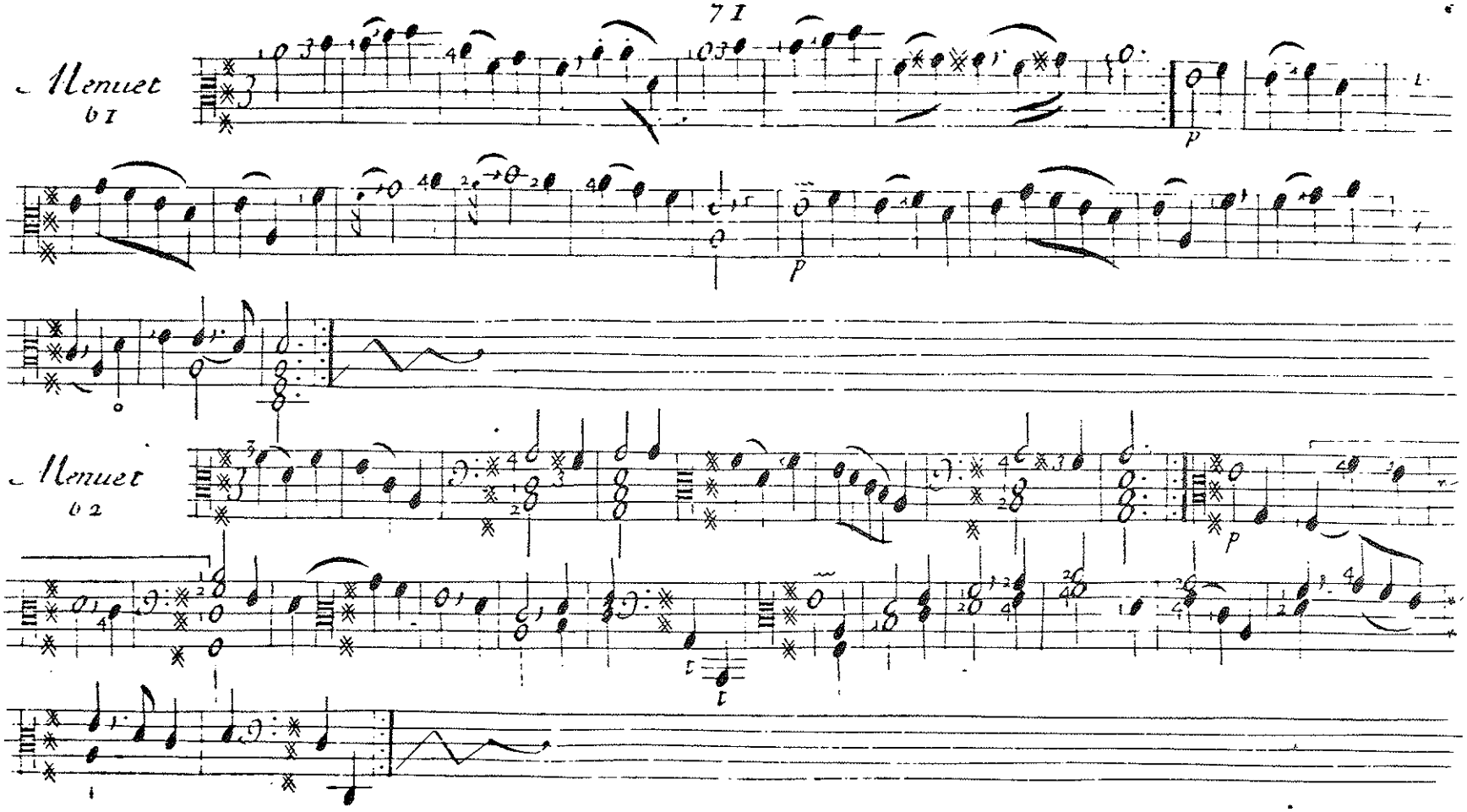

56
Gigue
dangloise
57
Gnuotte

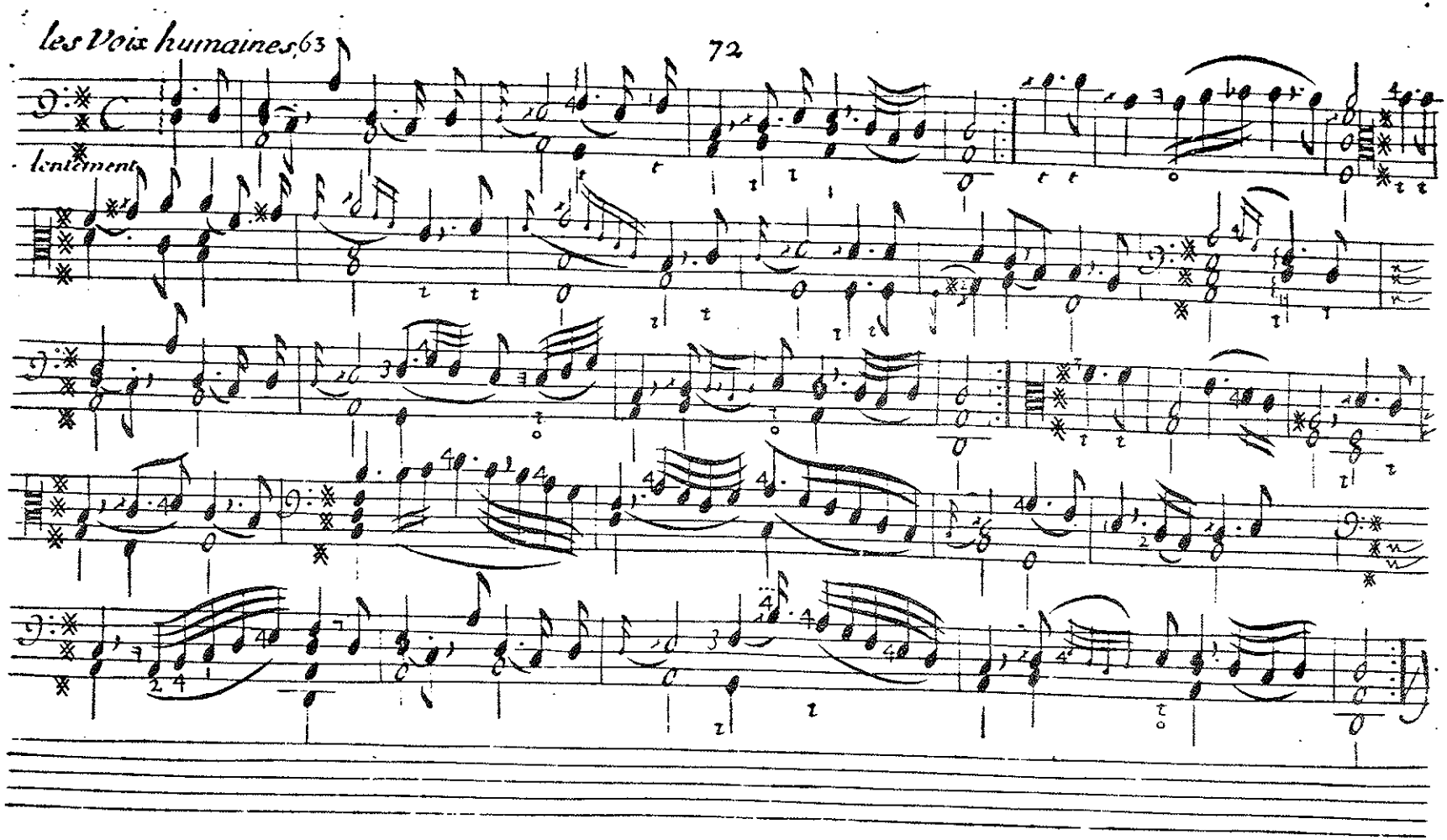
58

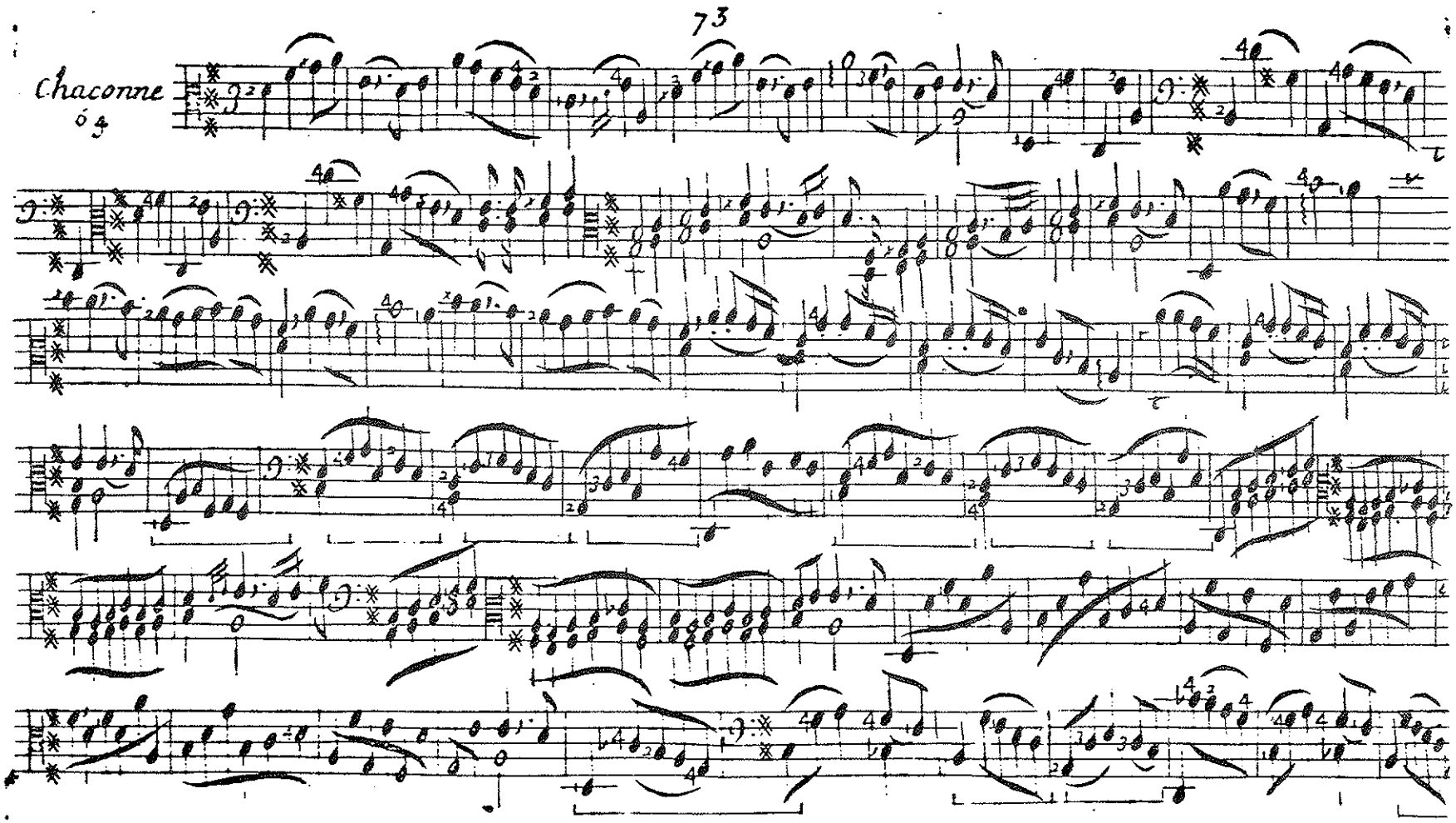
Rondeau

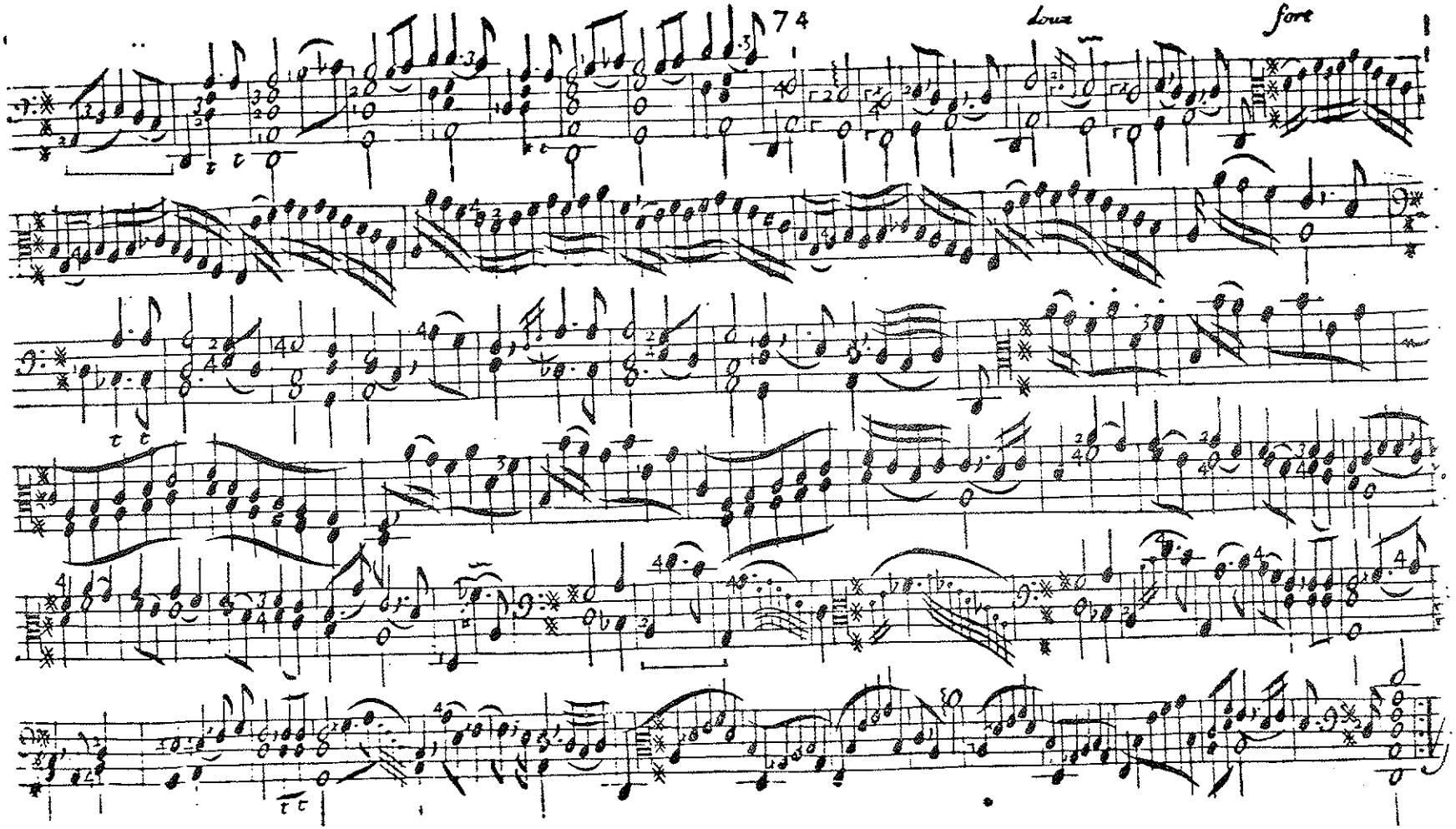


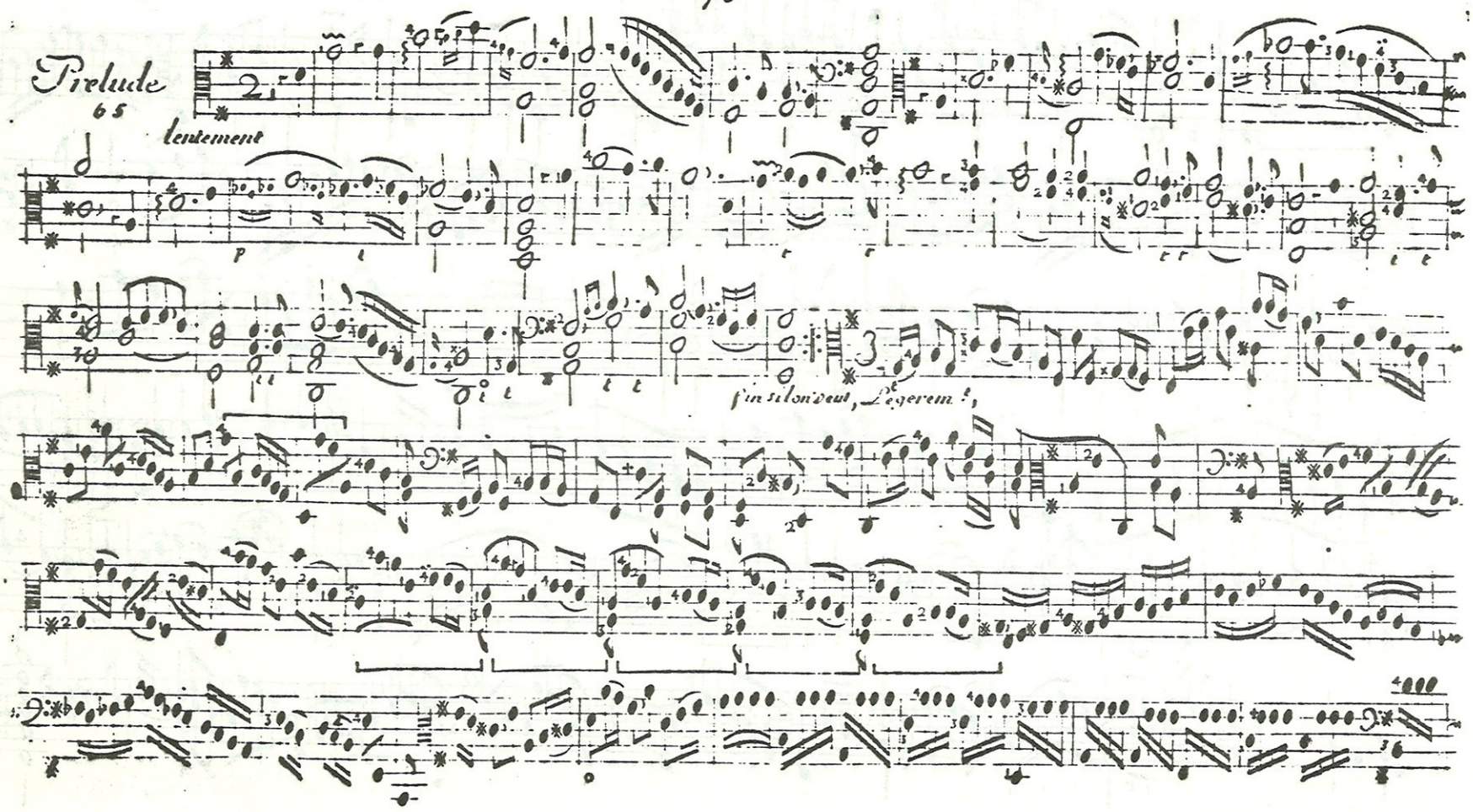

La vilageoise
Menuet

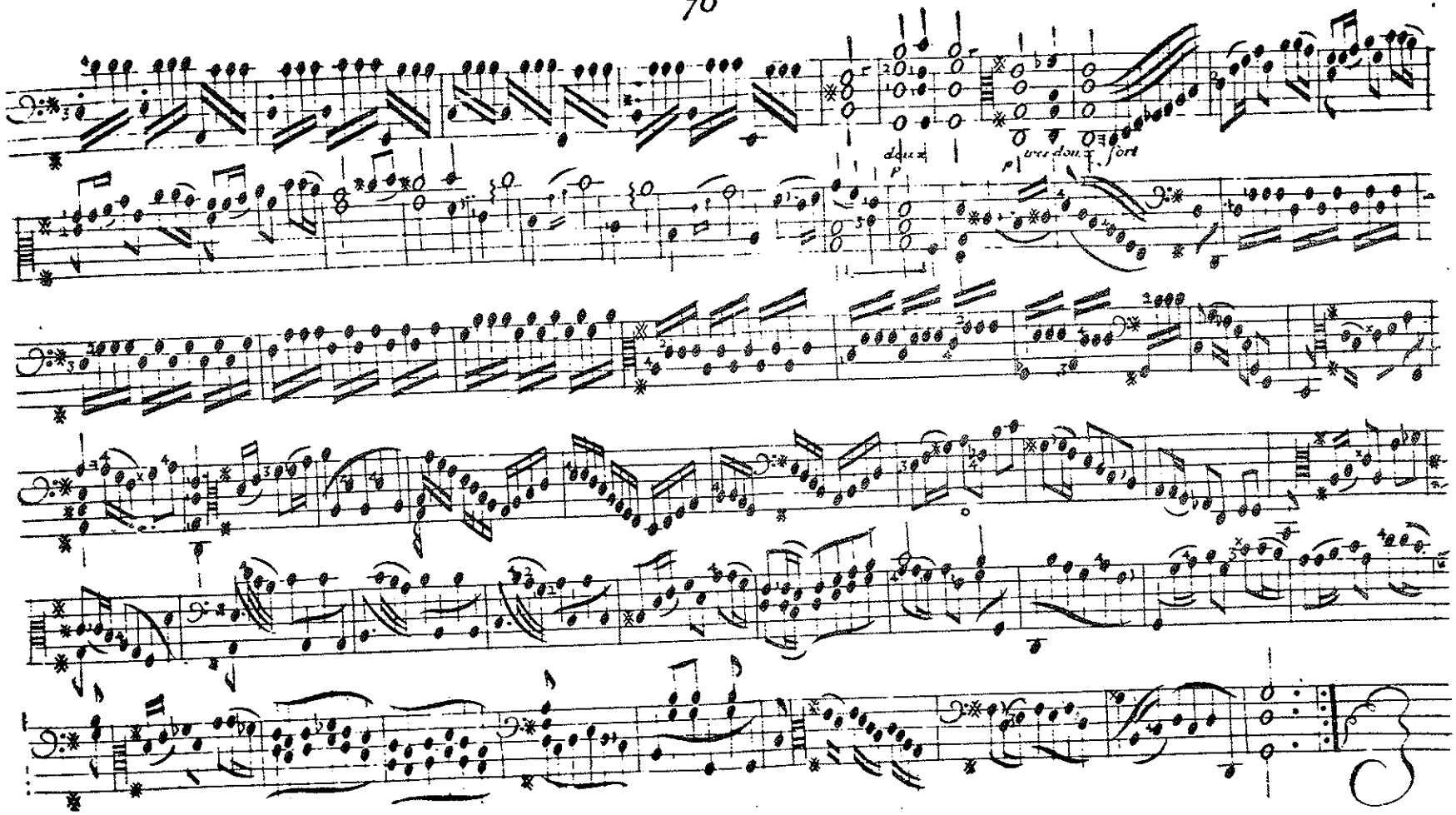

Menuet
61
p
p
Menuet
62
p
t
t

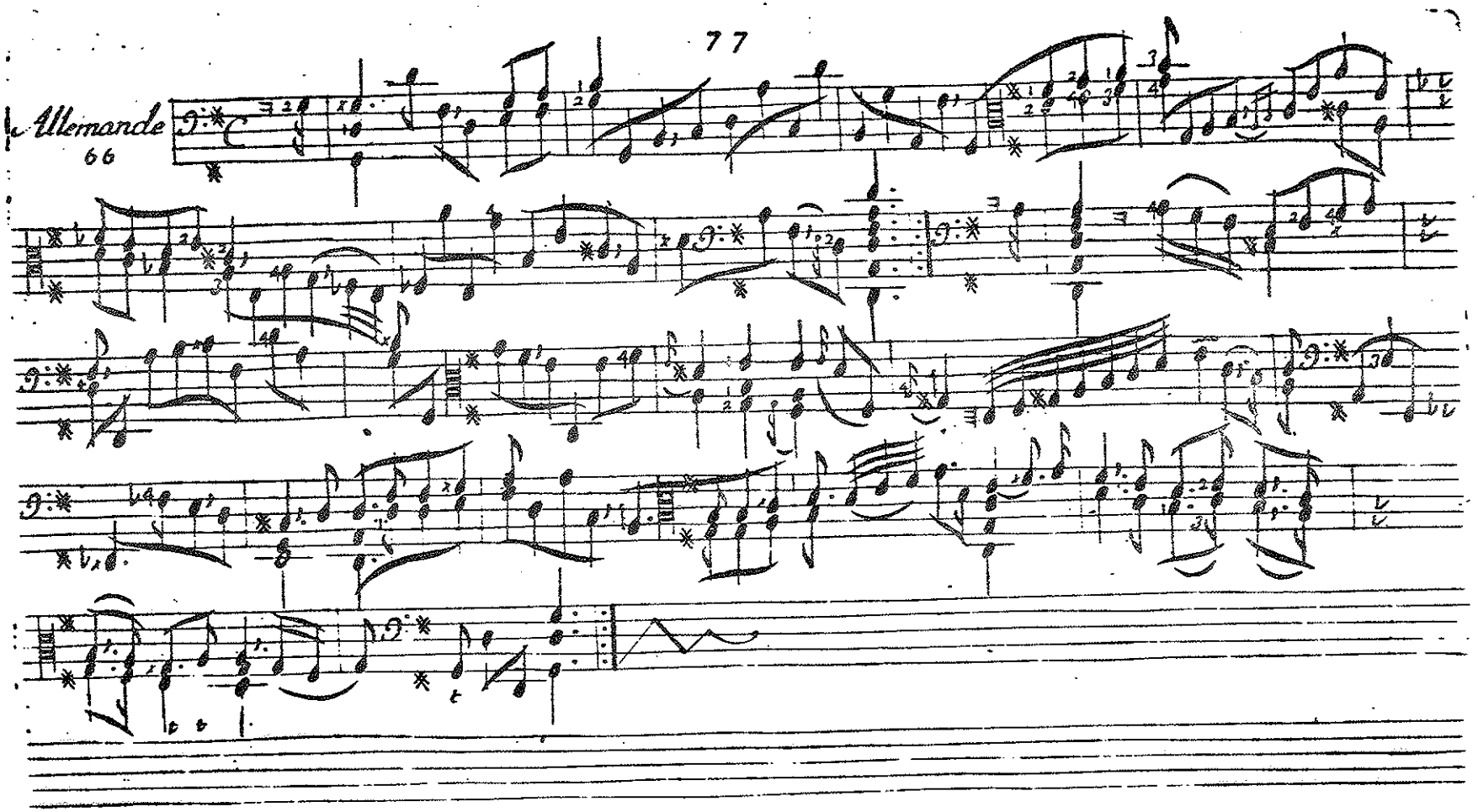

lentement

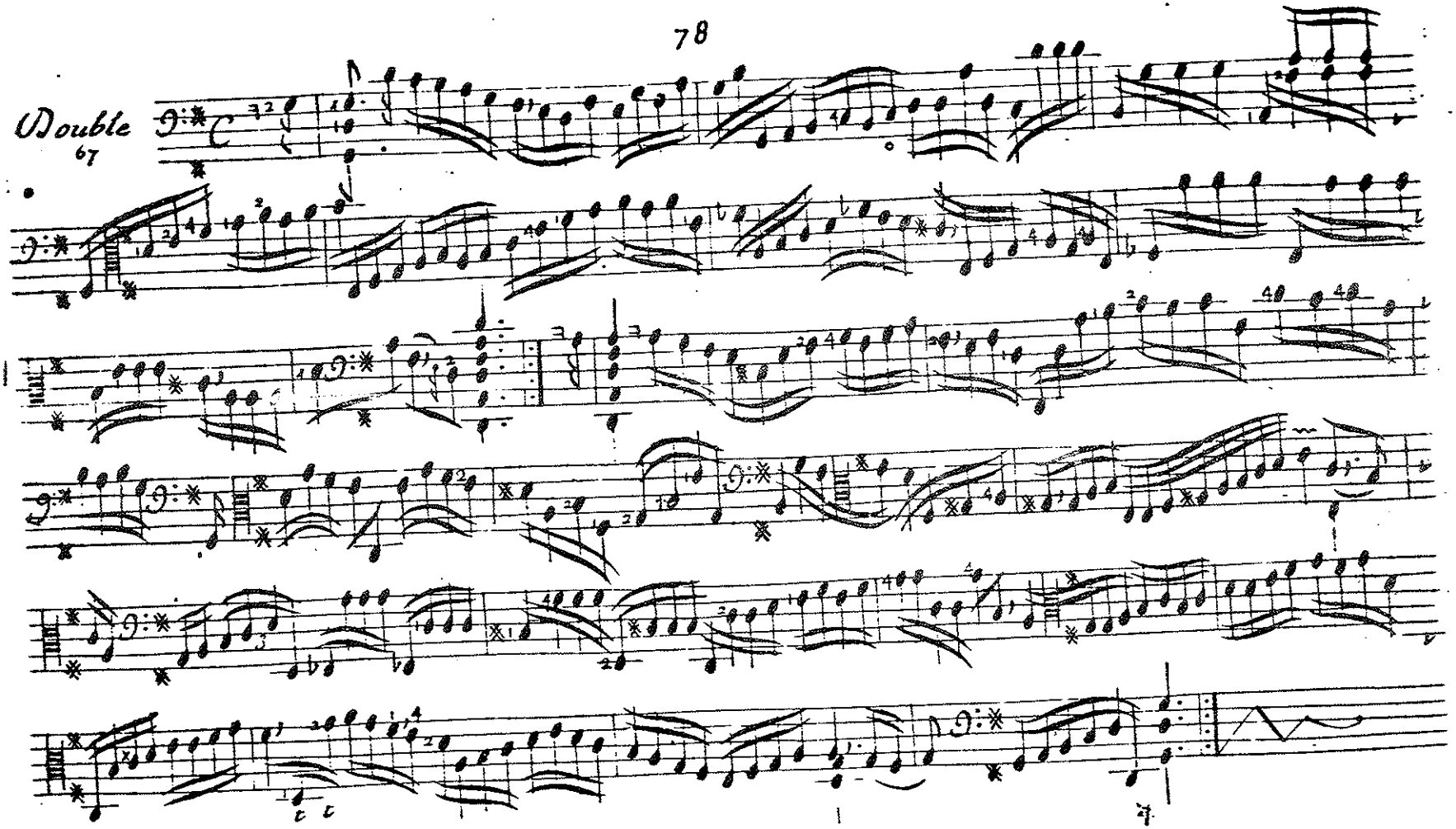

Chaconne
6 4

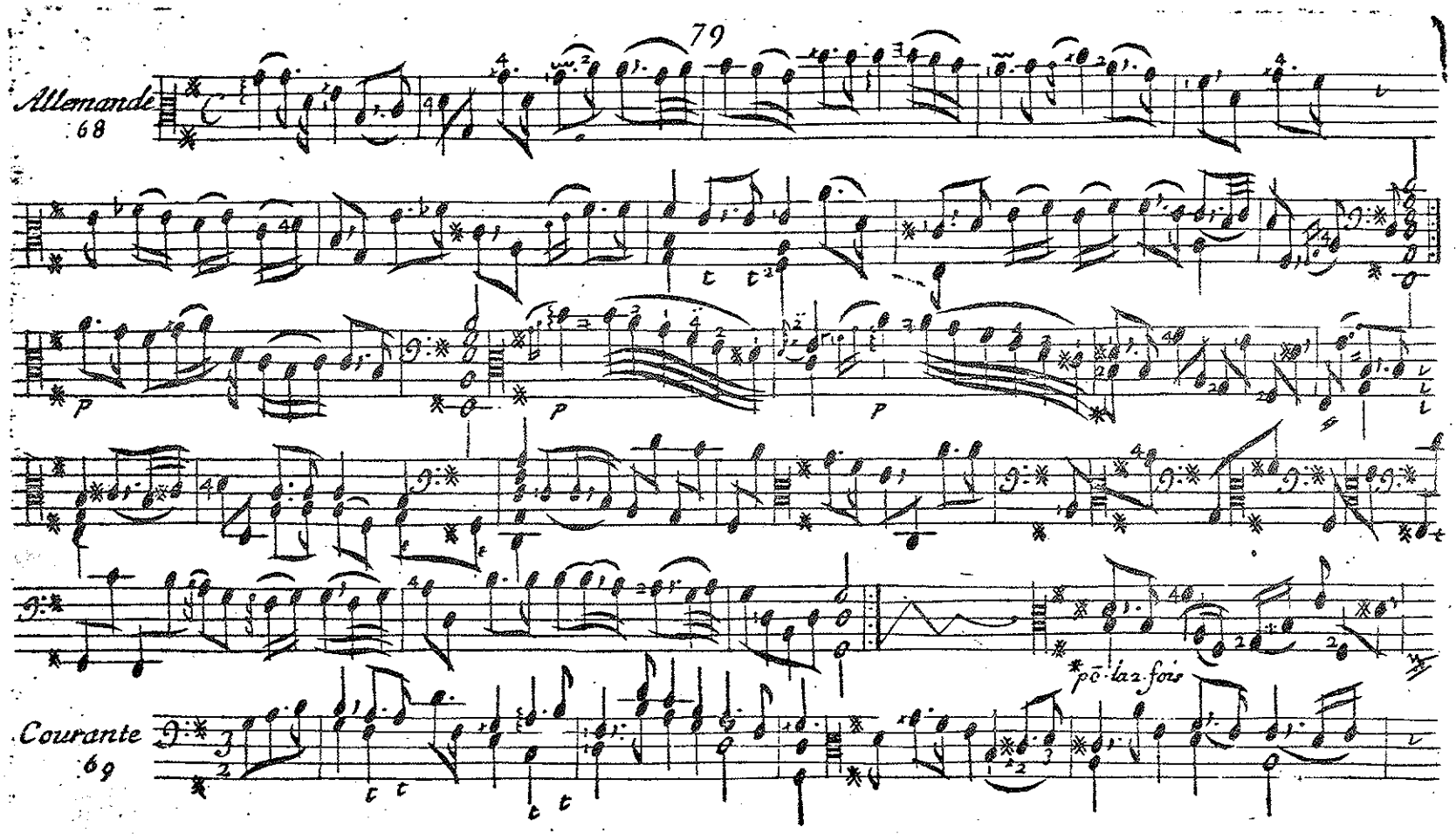

74
Doux
fort

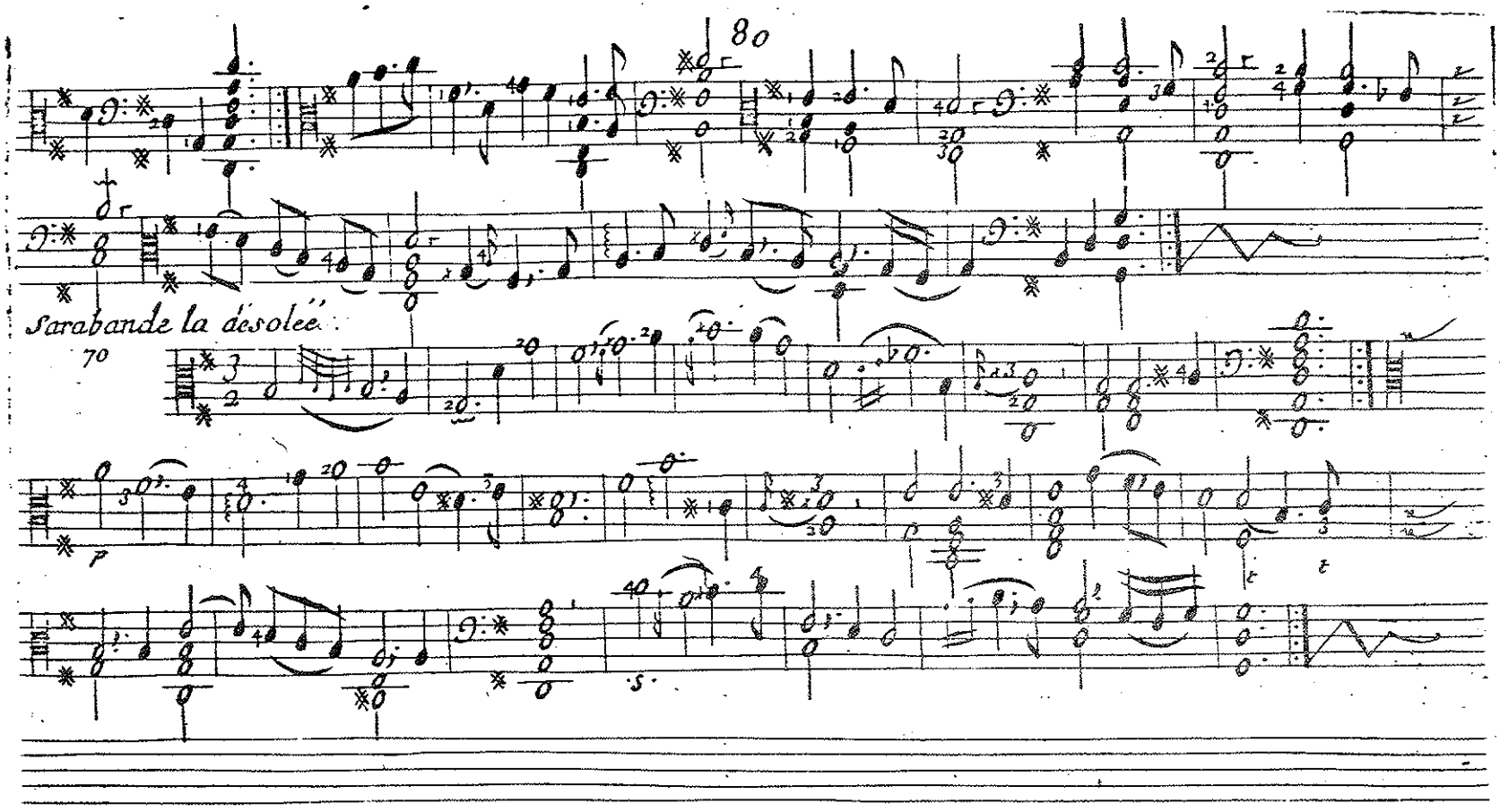

Prelude
65
lentement
p
fin si on veut, Legerement

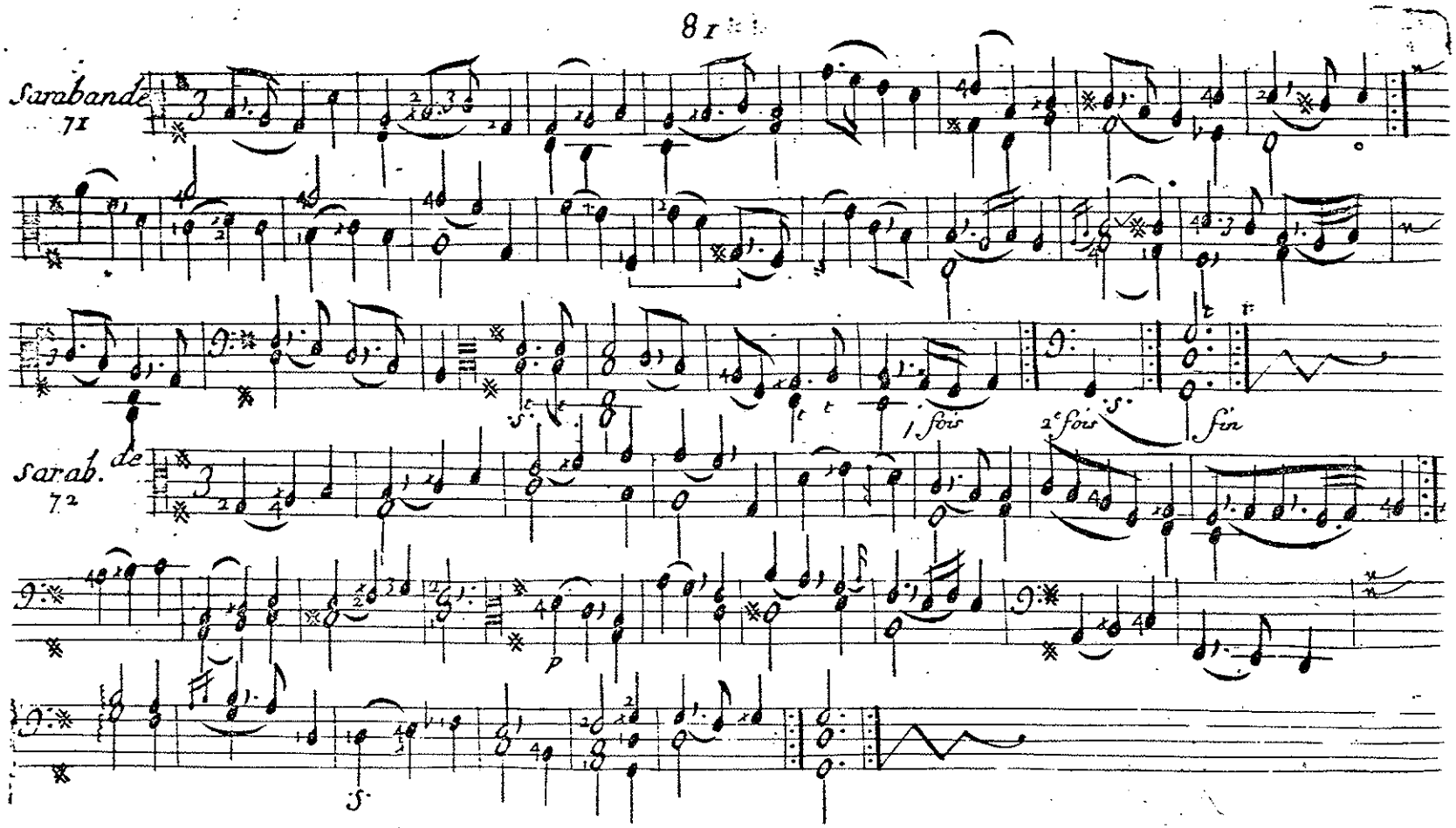

doux
très doux
fort

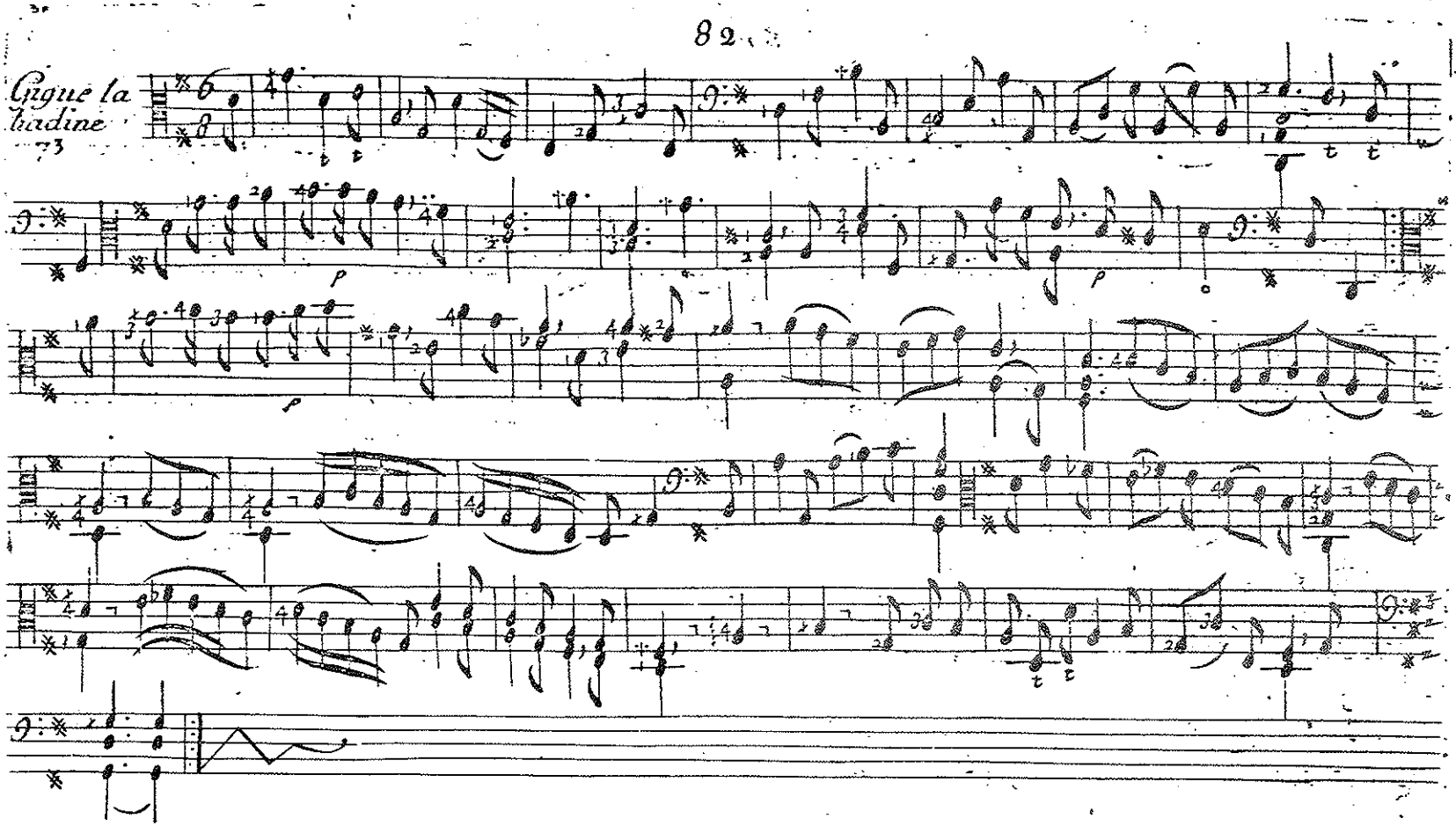

Allemande
66

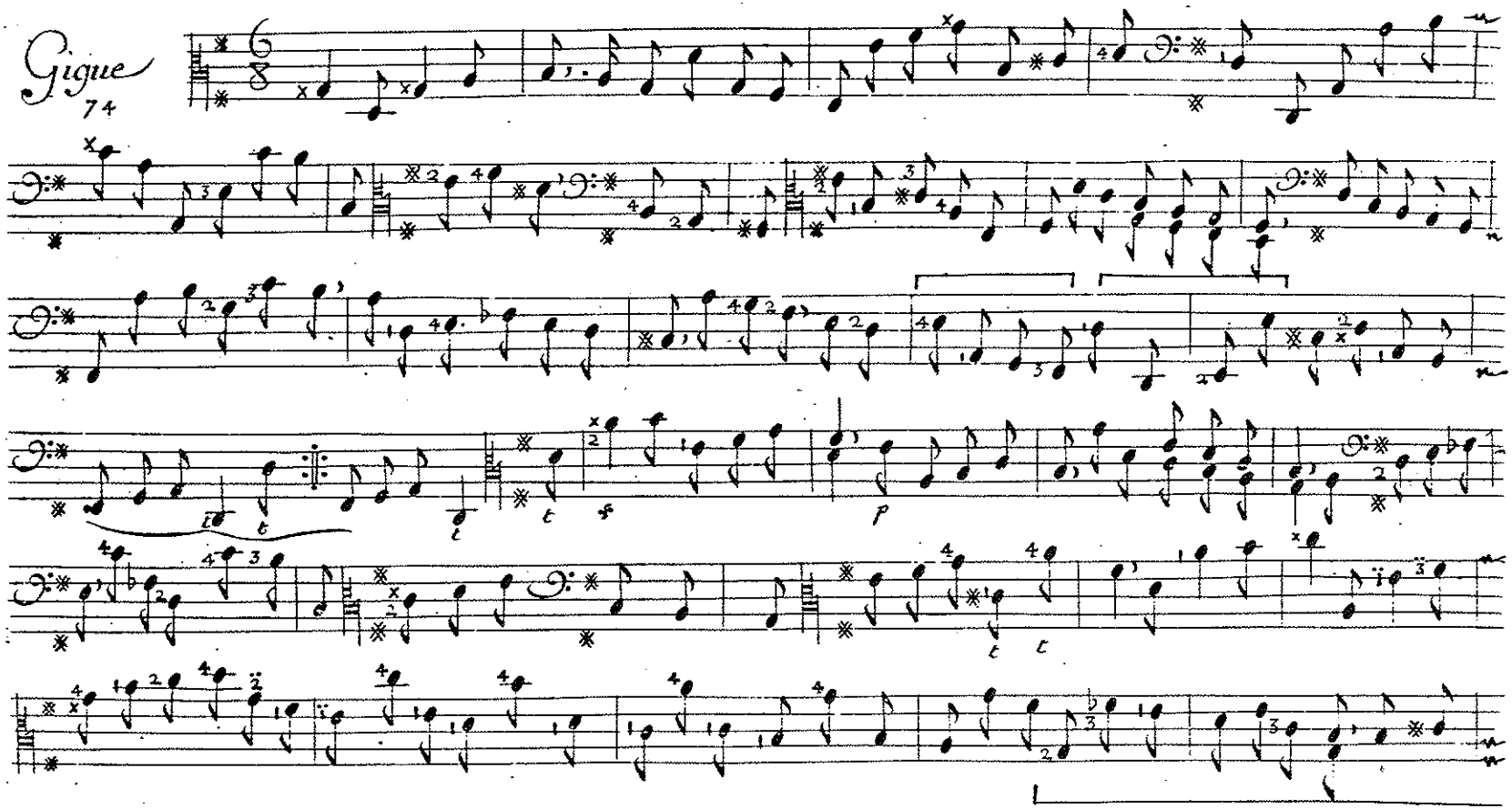

Double
67

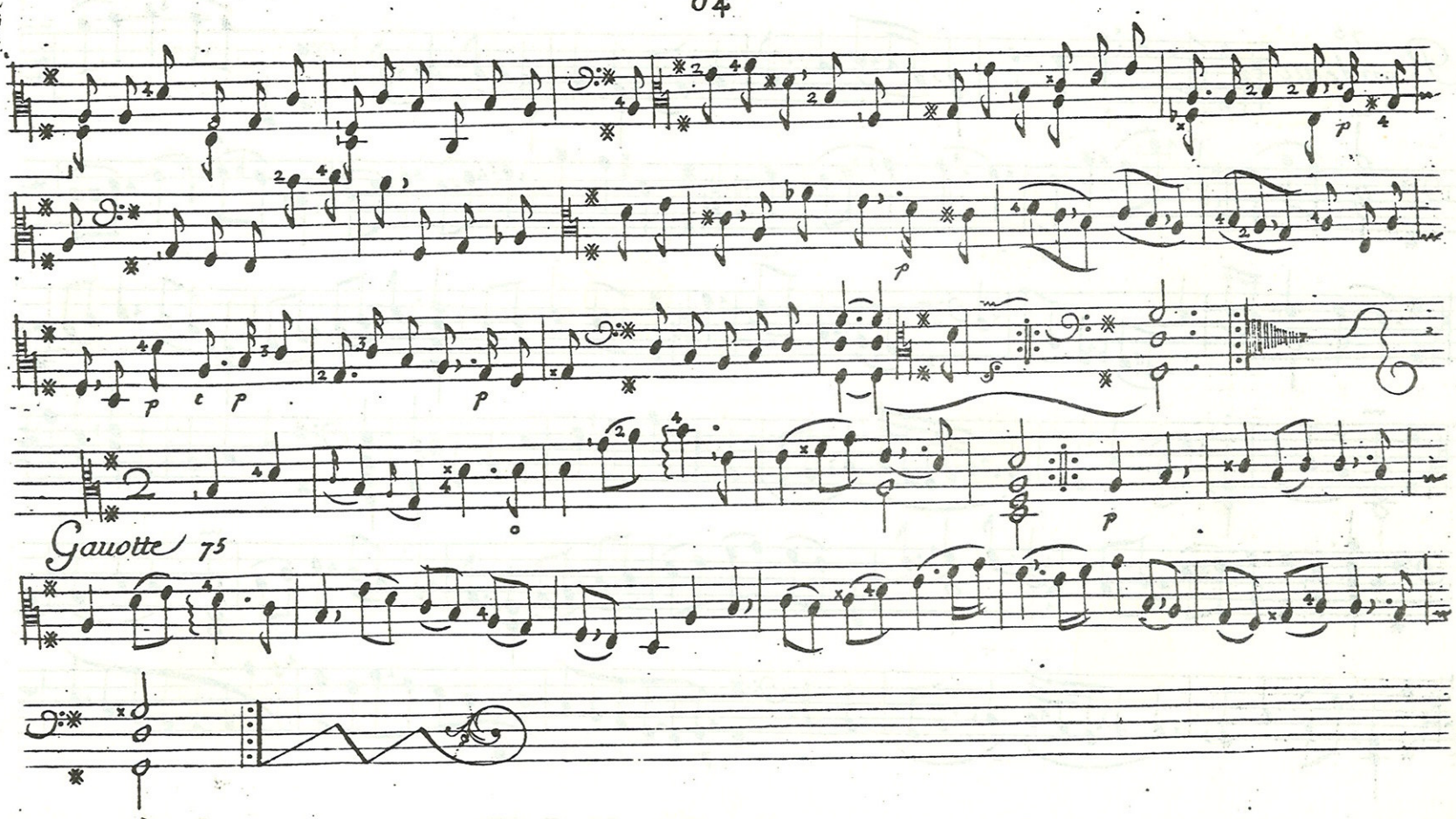

Allemande
68
p
p
p
*pē-laz-fois
Courante
69


80
Sarabande la désolée
70
p


Sarabande
71
Sarab. de
72
1 fois
2e fois
fin

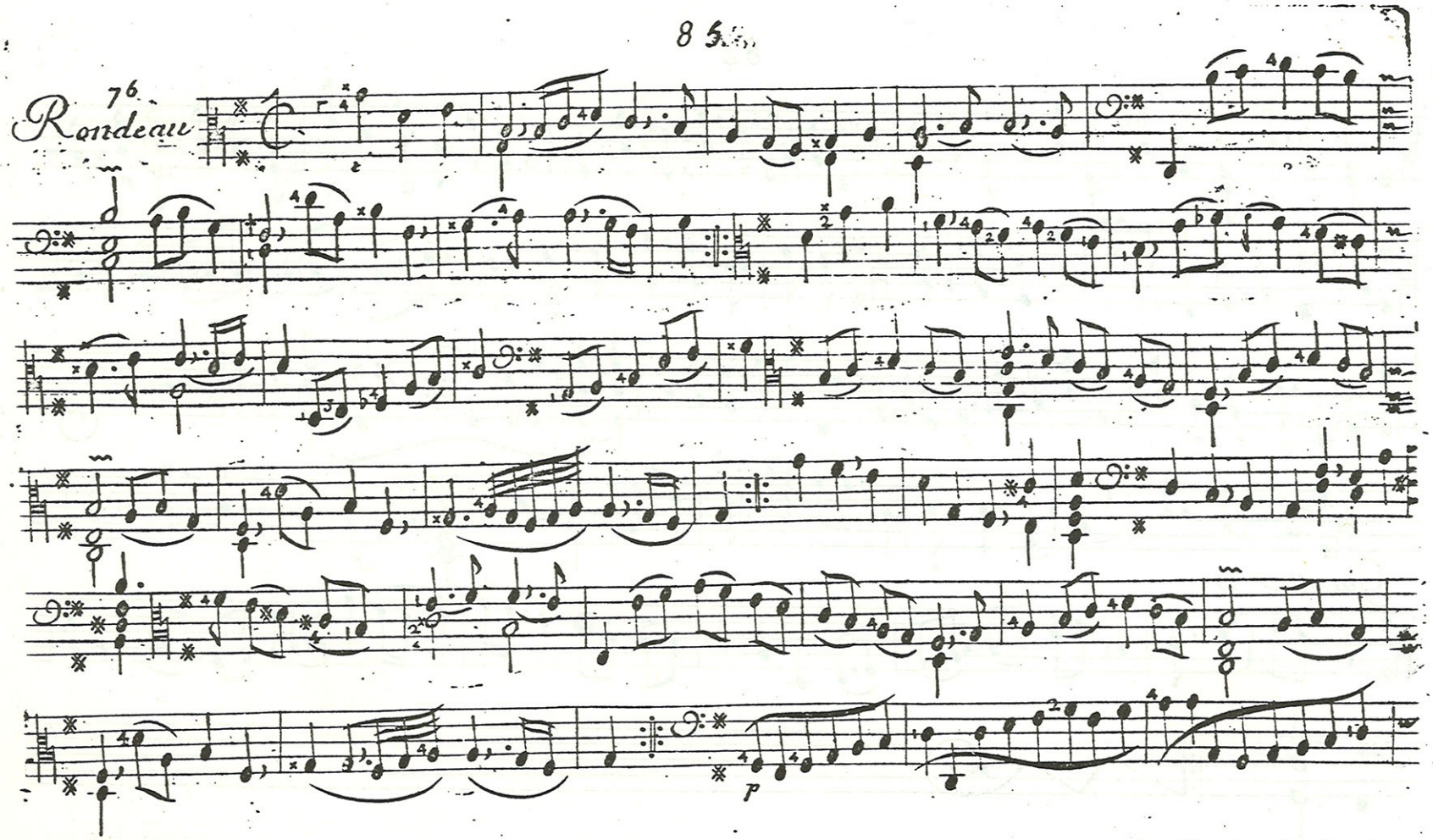

Cigue la
ladine
73

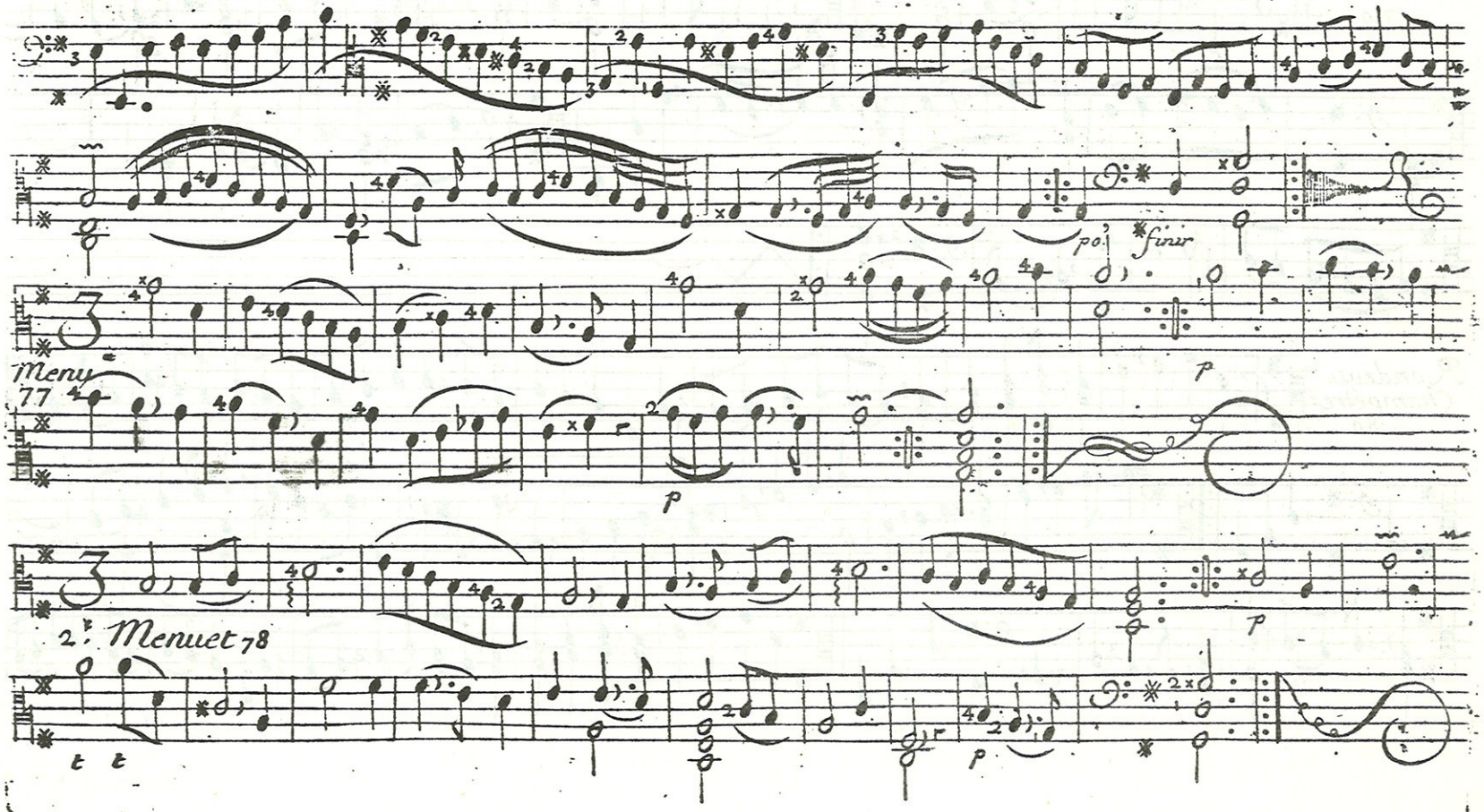

Gigue
74

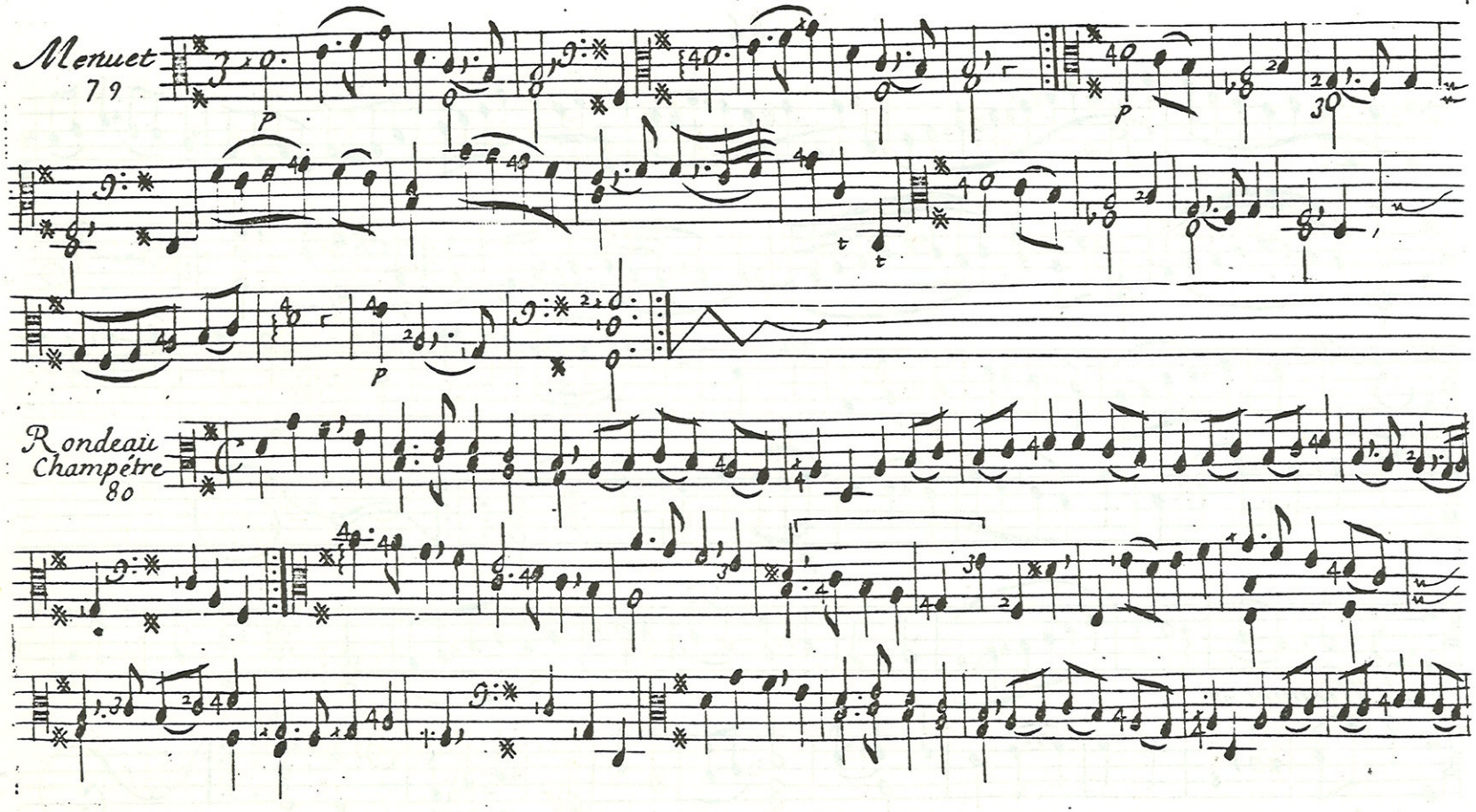

Gauotte 75

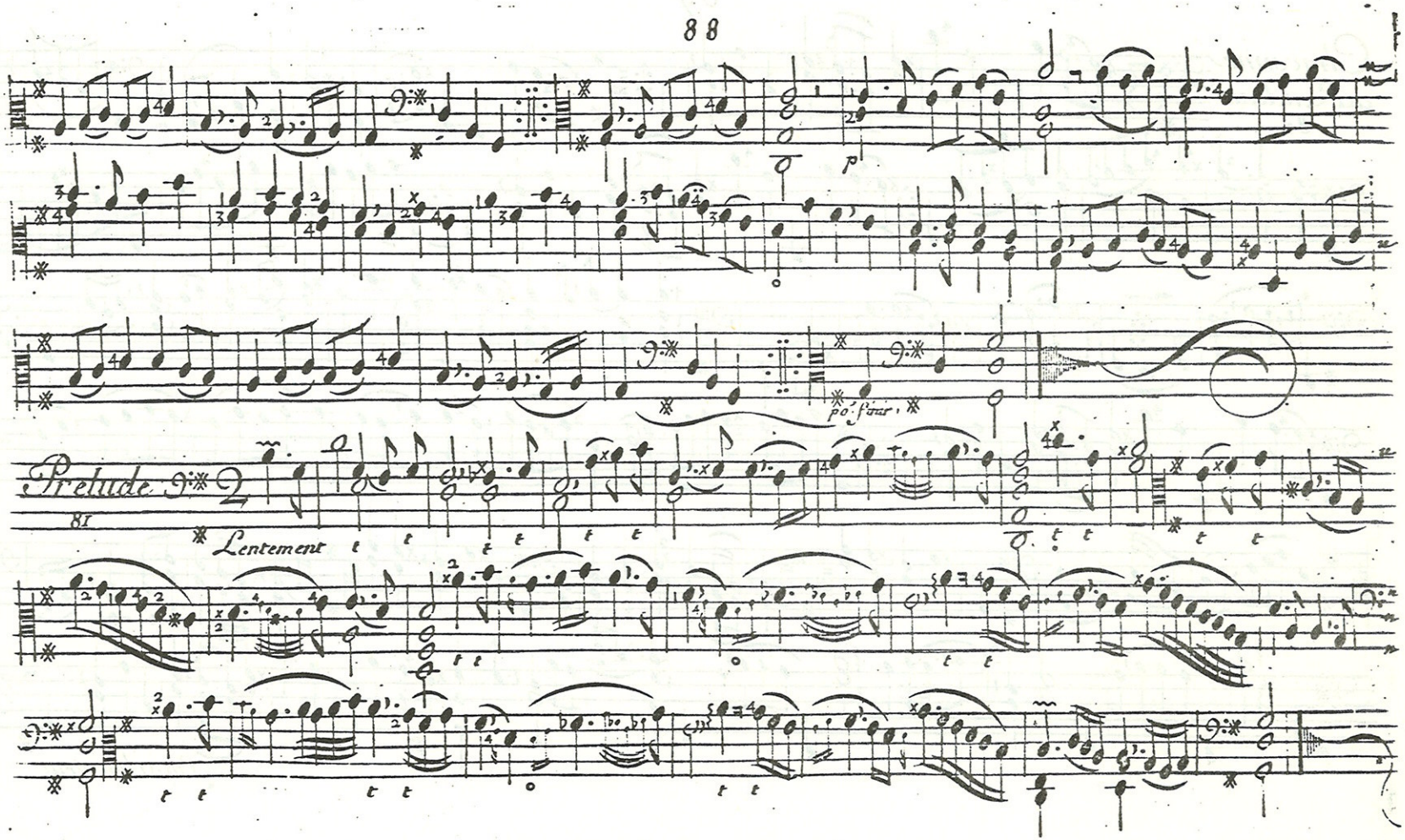
76.

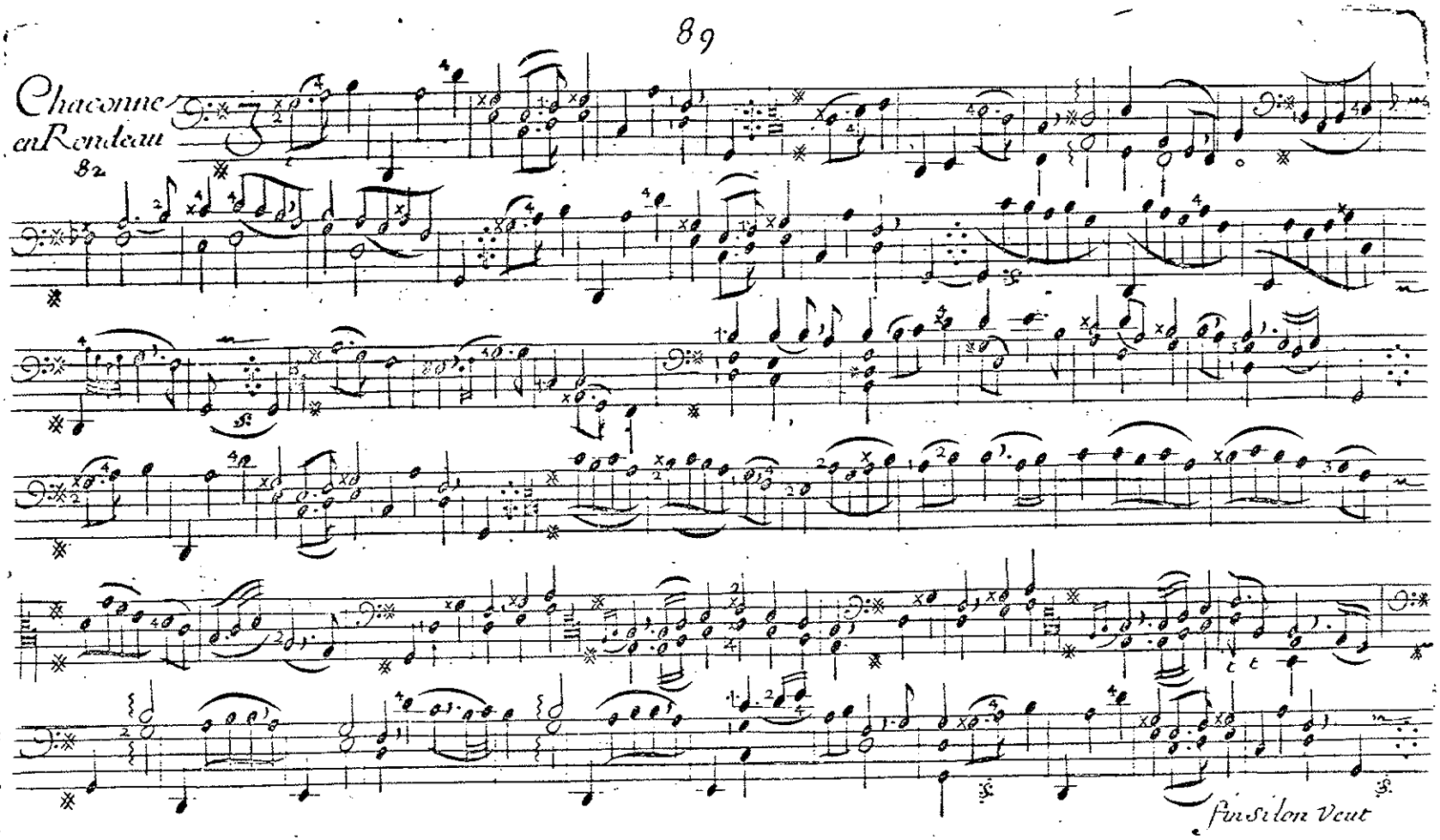
Rondeau

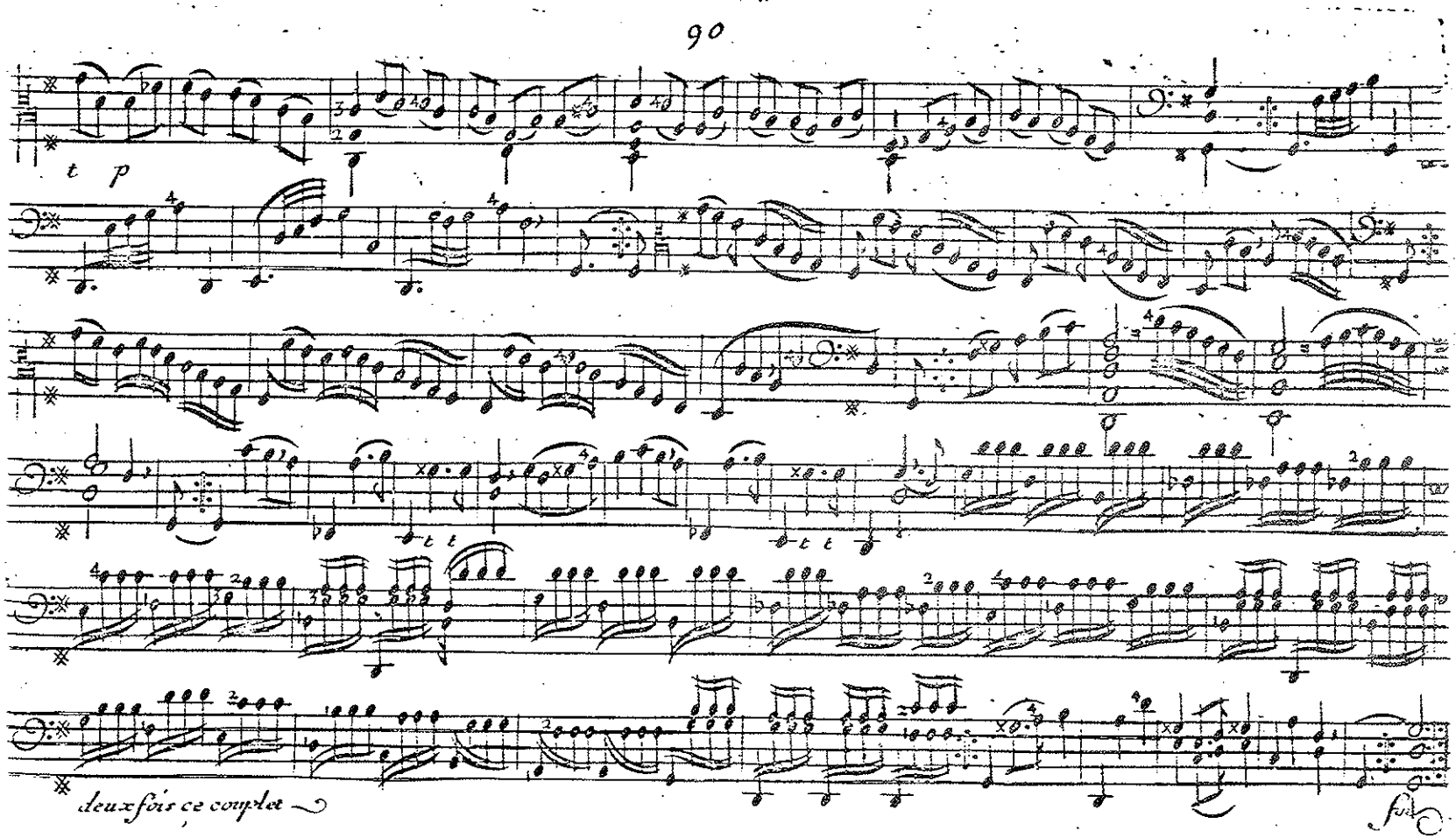


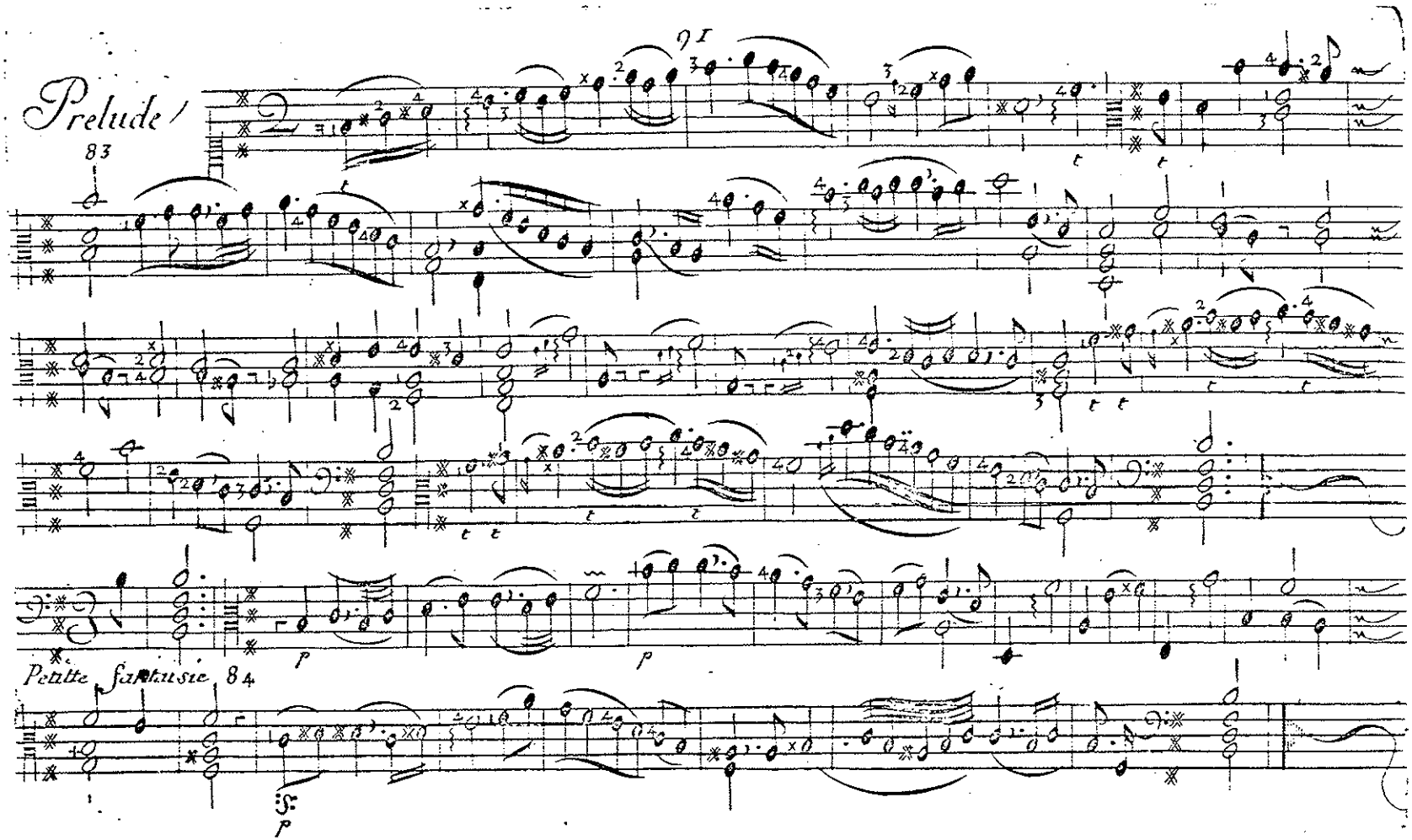

po
finir
Menu
77
p
p
p
2.e Menuet 78
t t
p


Menuet
79
Rondeau
Champêtre
80


p
po: finir
Prelude
81
Lentement

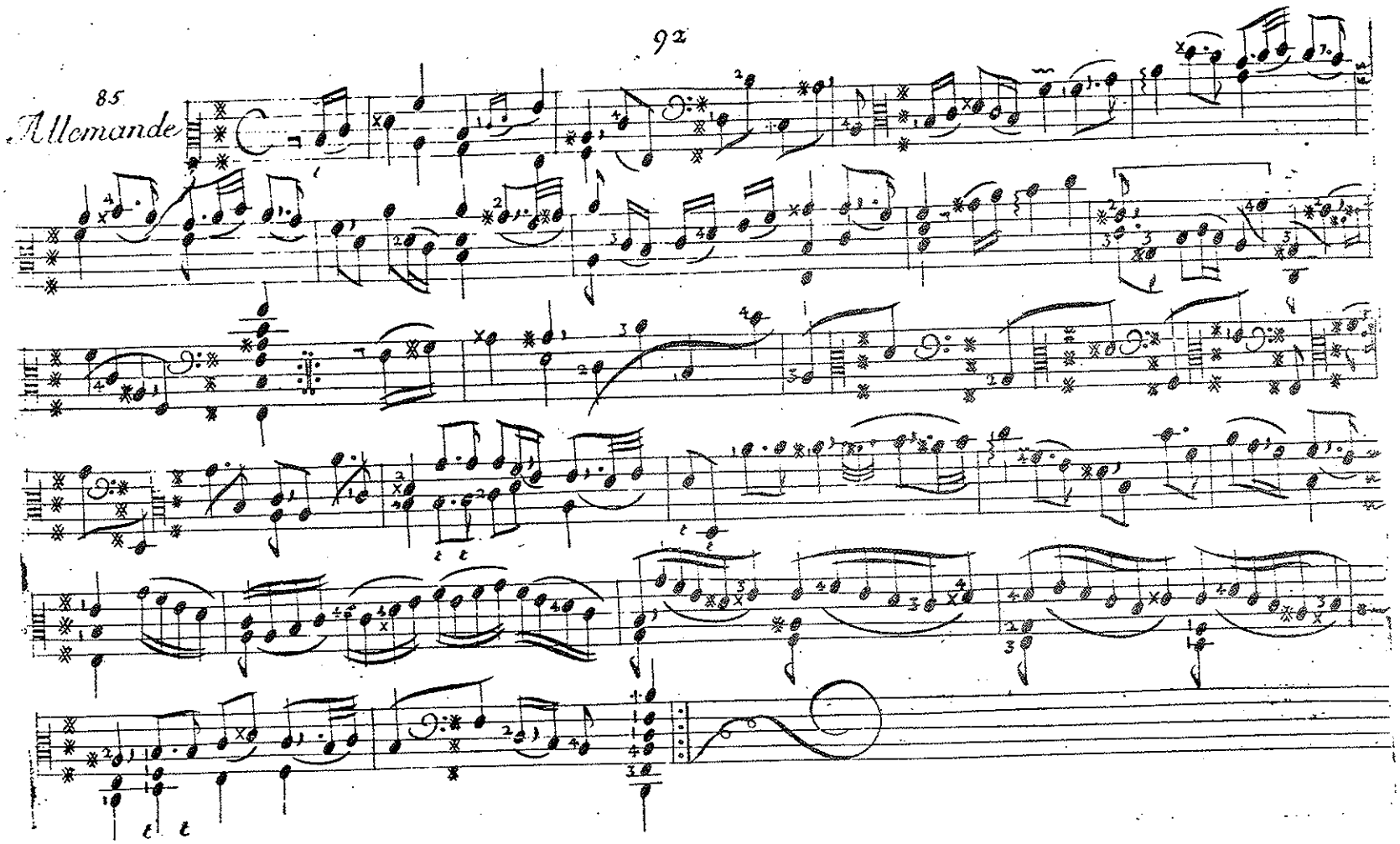

Chaconne
en Rondeau
82
fin si lon veut

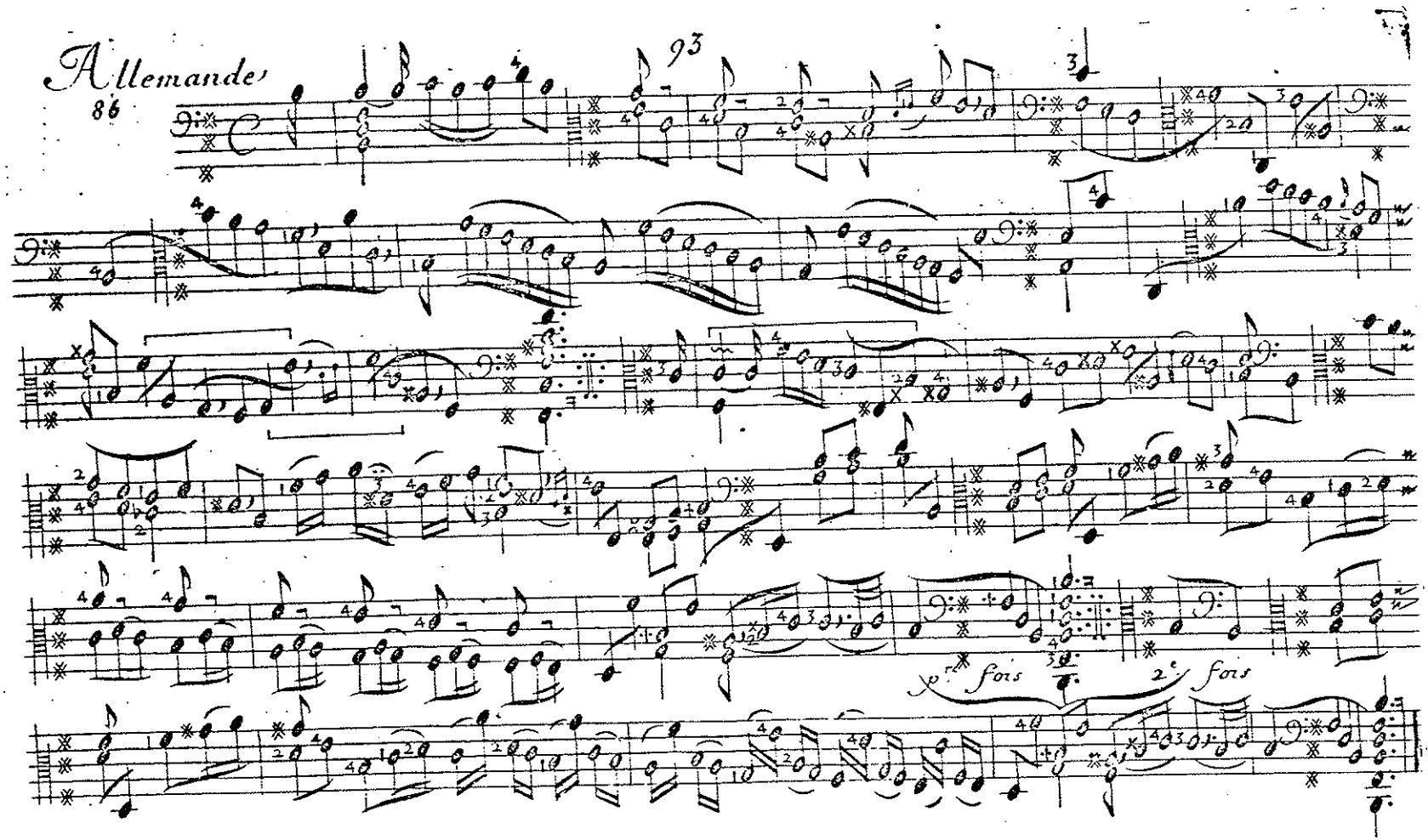

t p
t t
t t
deux fois ce couplet
fin

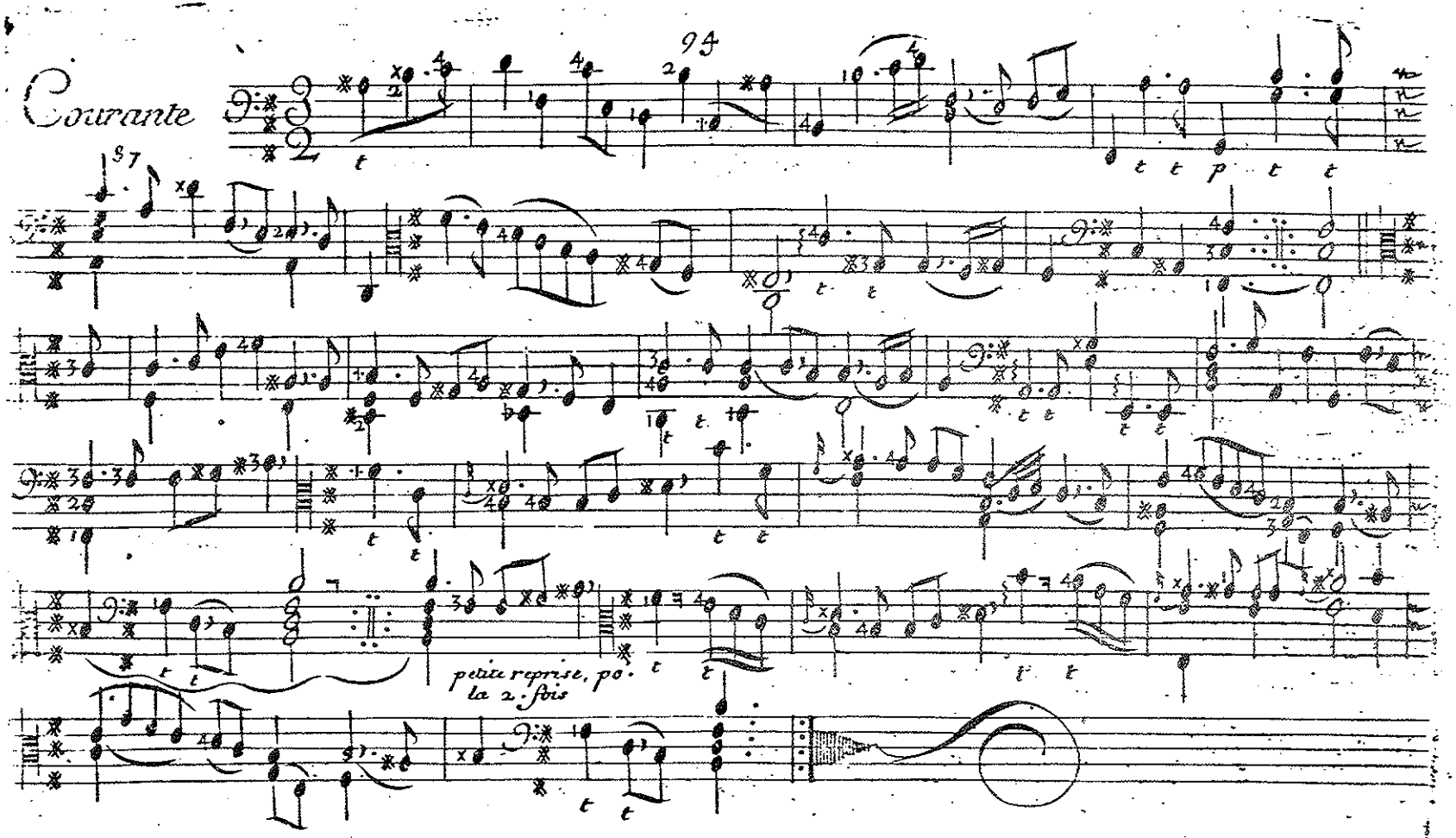

Prelude
83
91
Petitte fantaisie 84

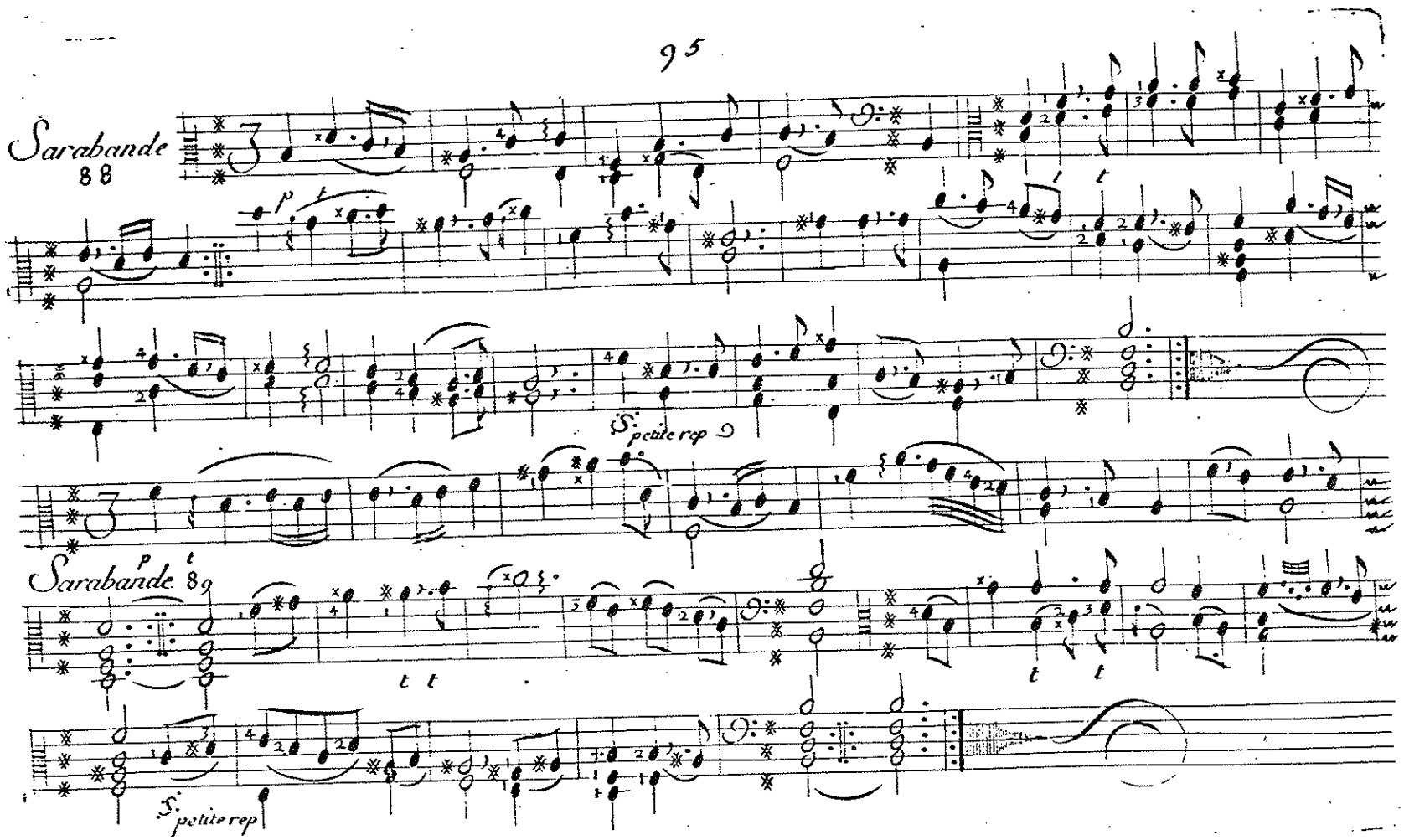
85

Allemande

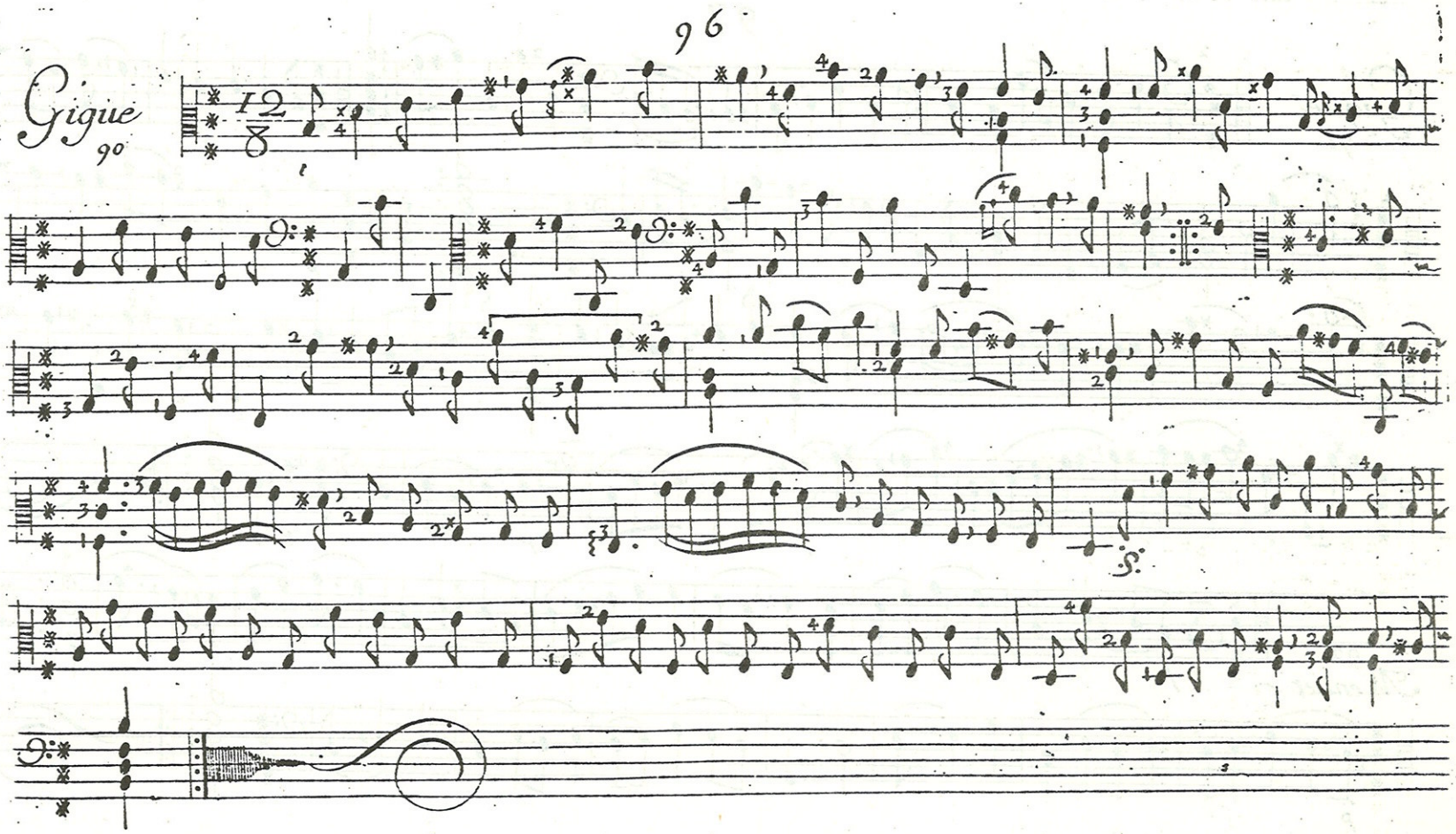


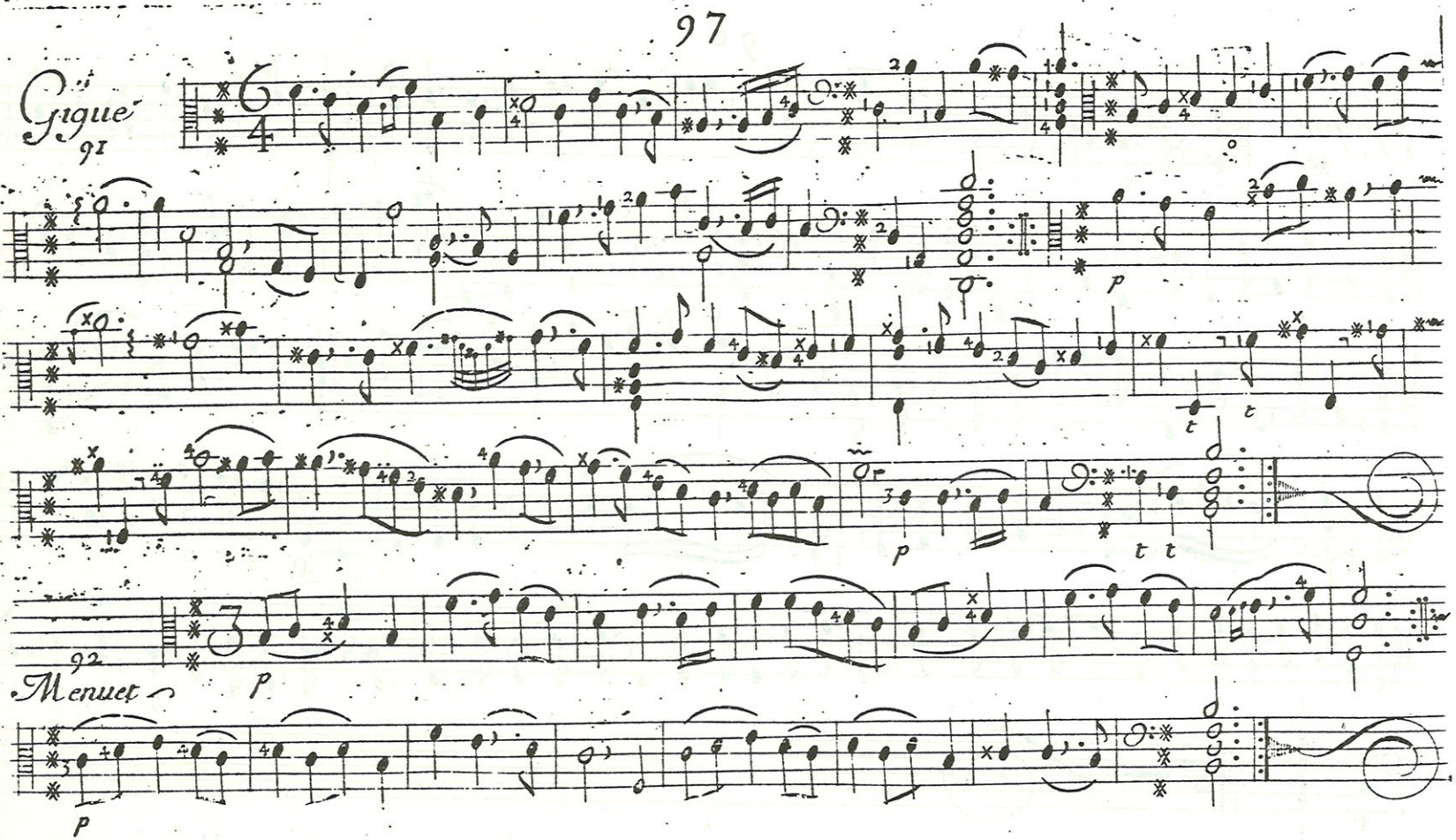

Allemande
86
93
1.re fois
2.e fois

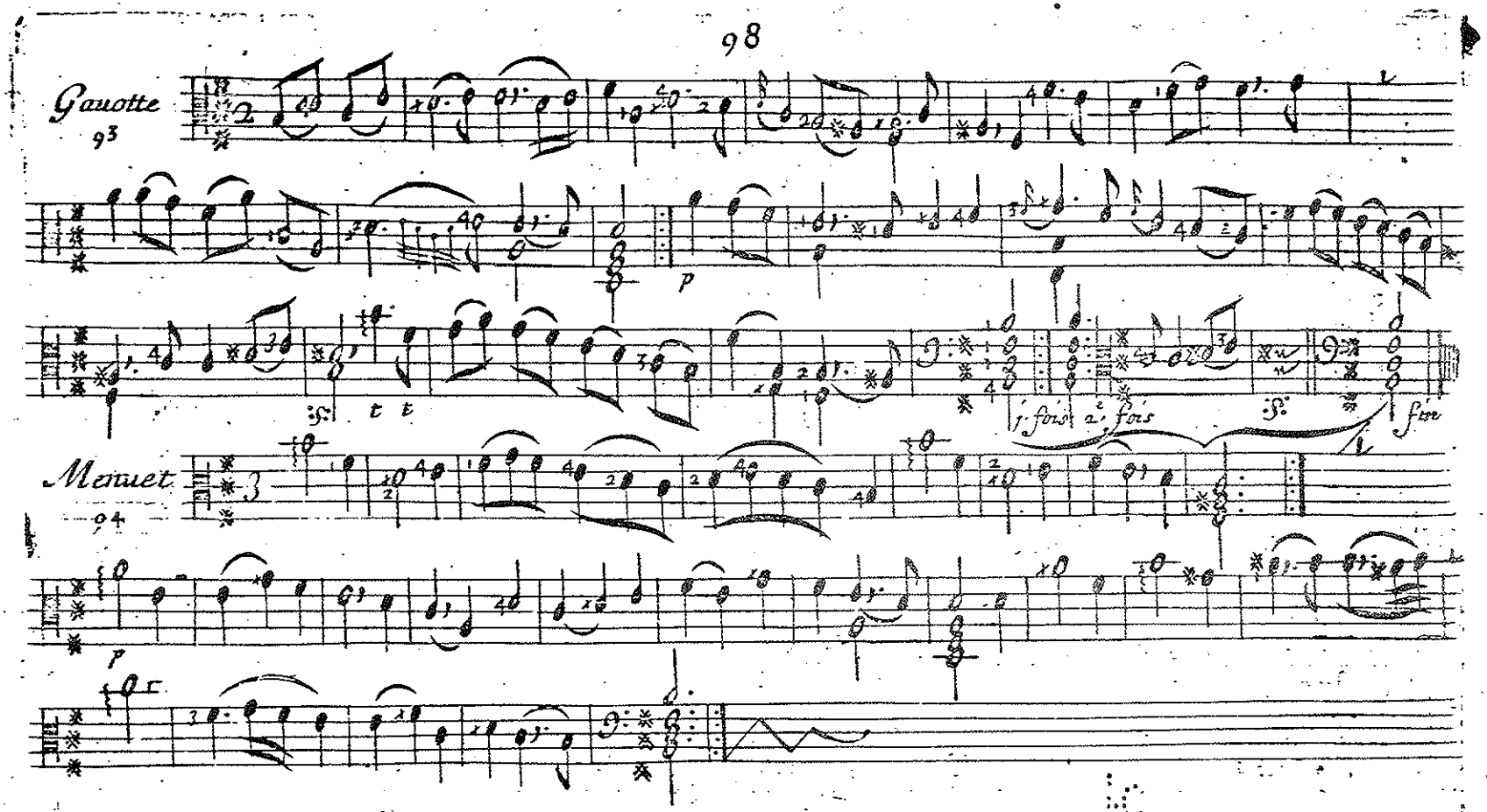

Courante
94
97
petite reprise, pour la 2. fois


Sarabande
88
p
t
S. petite rep
Sarabande 89
p
t
t t
t t
S. petite rep

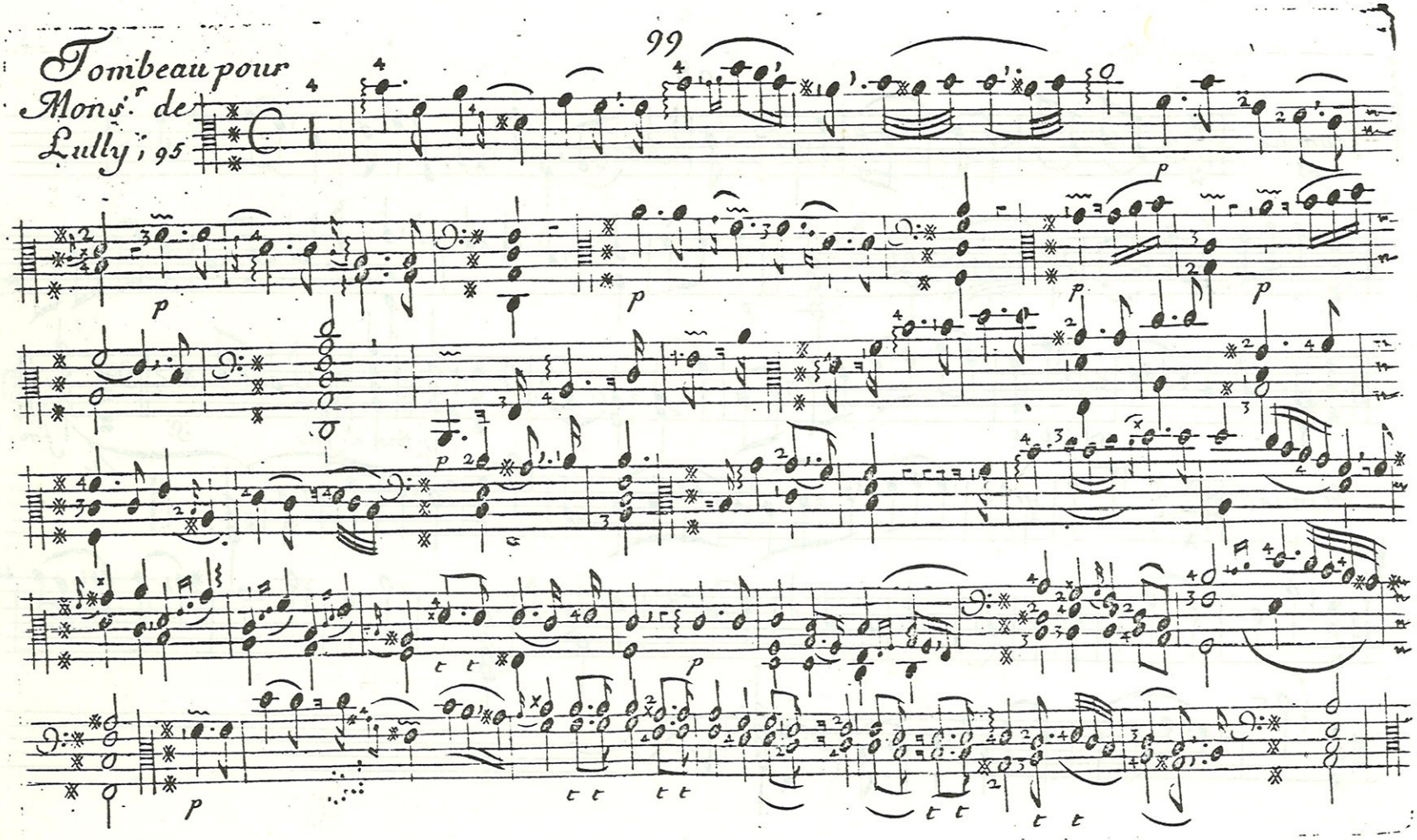
Gigue
90

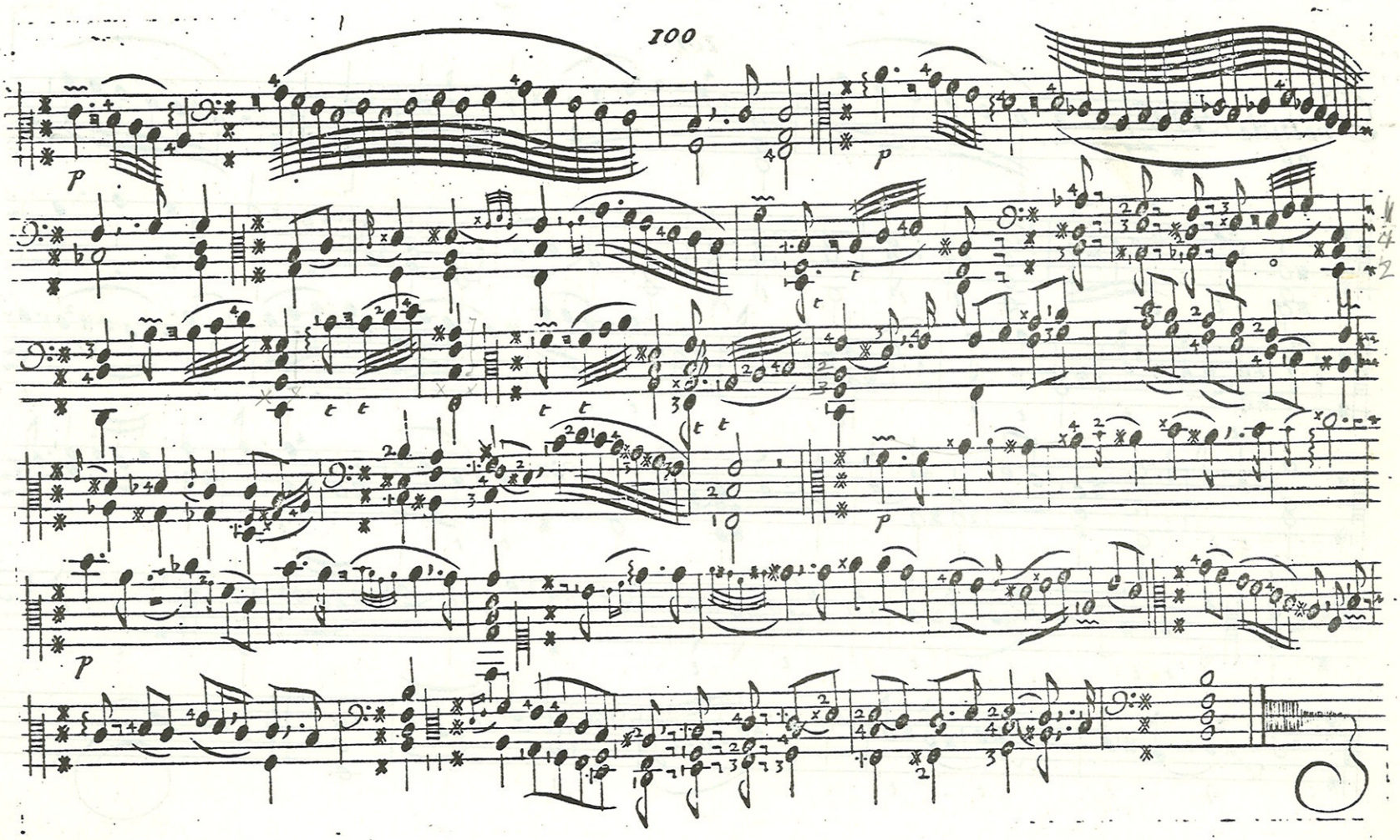


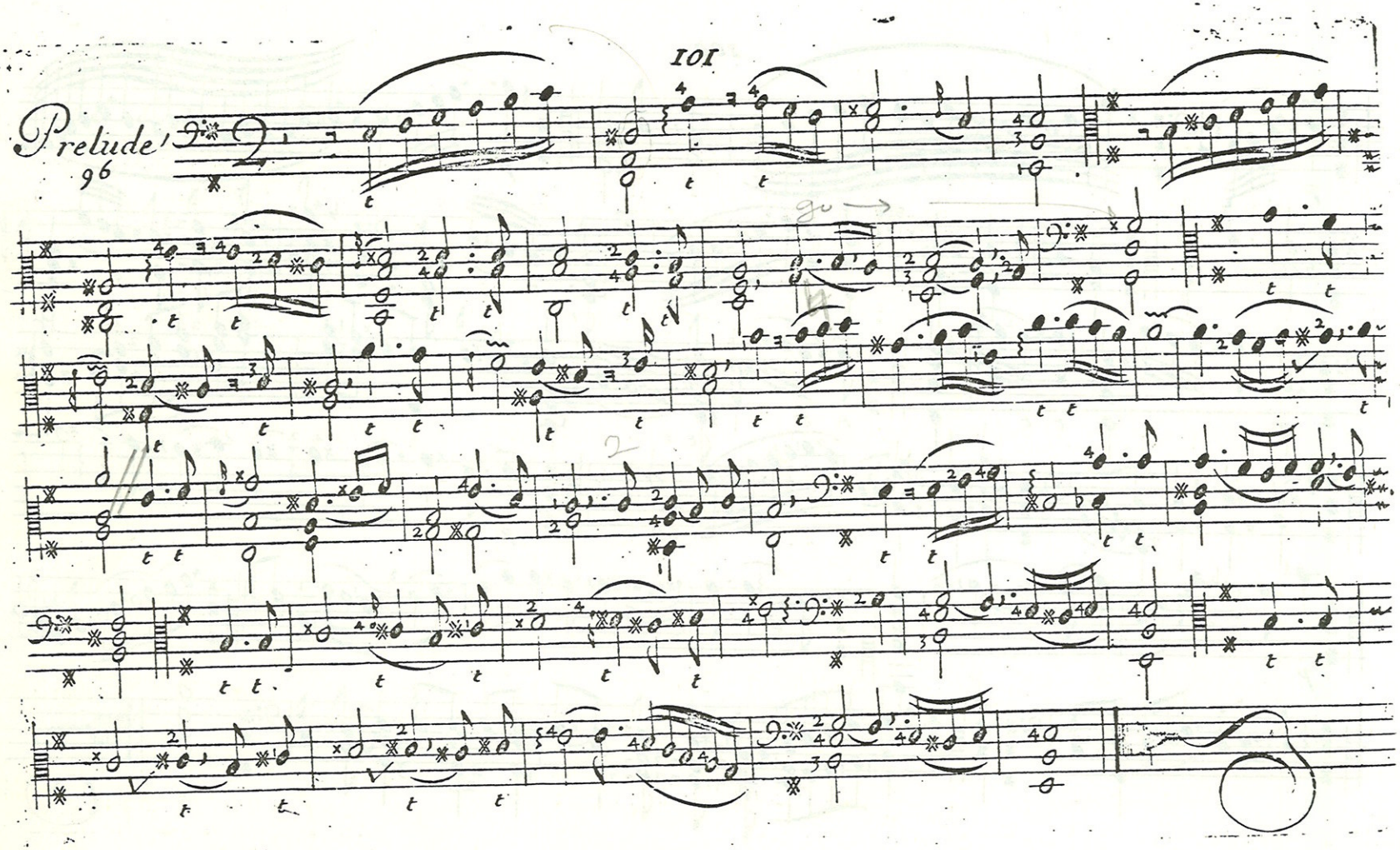

Gigue
91
p
t t
t t
92
Menuet
P
p

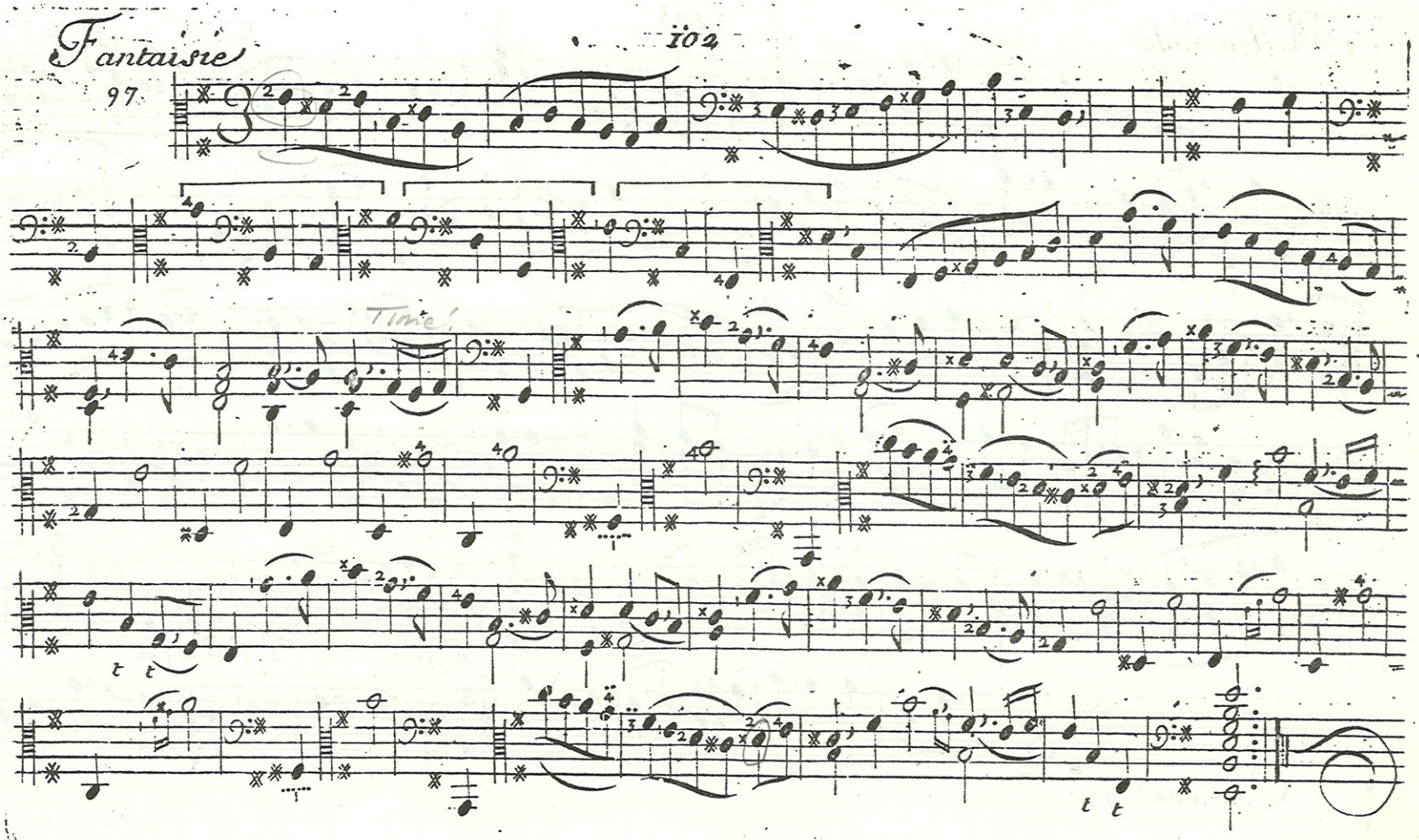

Gavotte
93
p
1. fois
2. fois
fin
Menuet
94
p

Tombeau pour Mons.r de Lully; 95



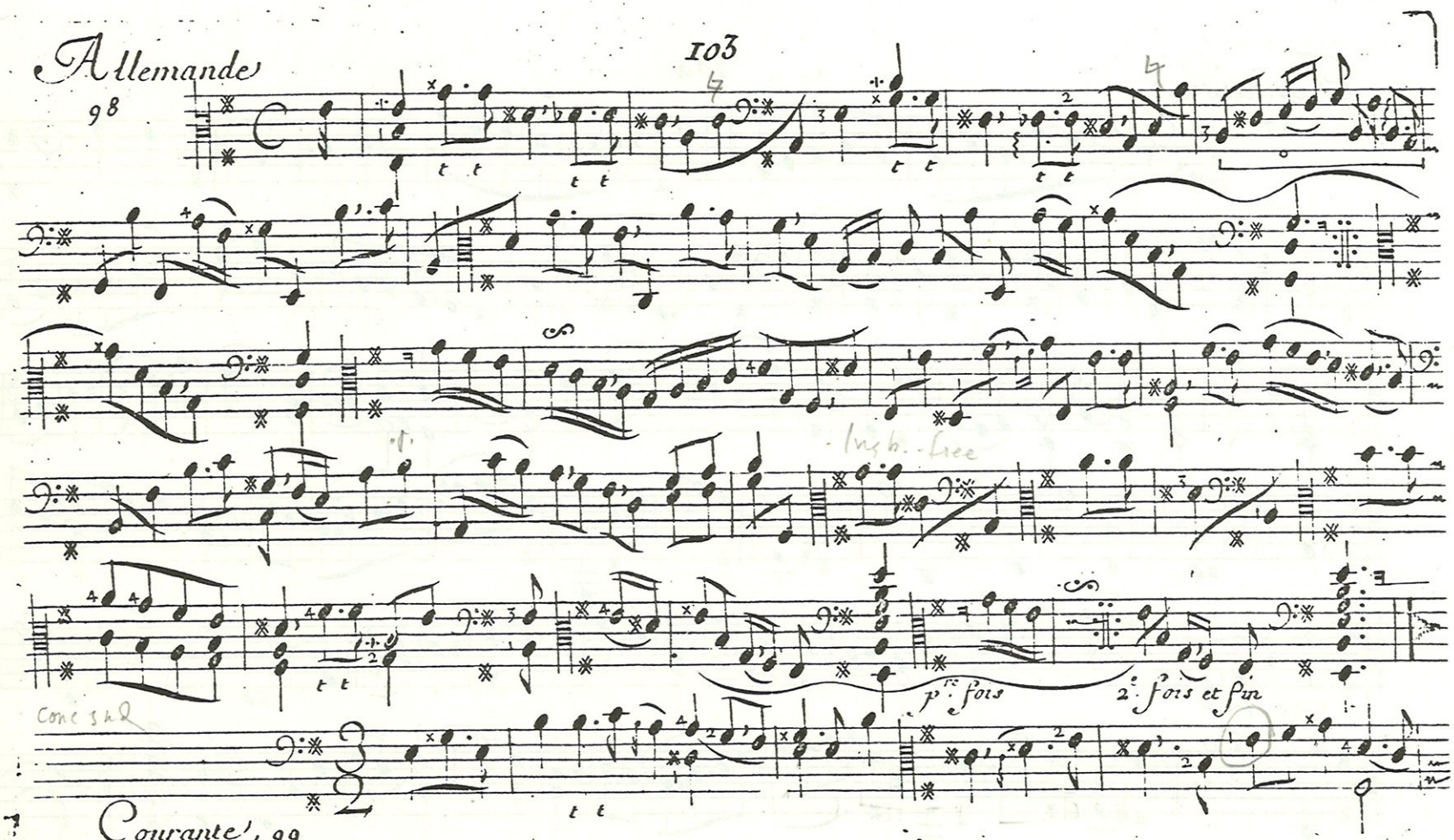



Prelude
96

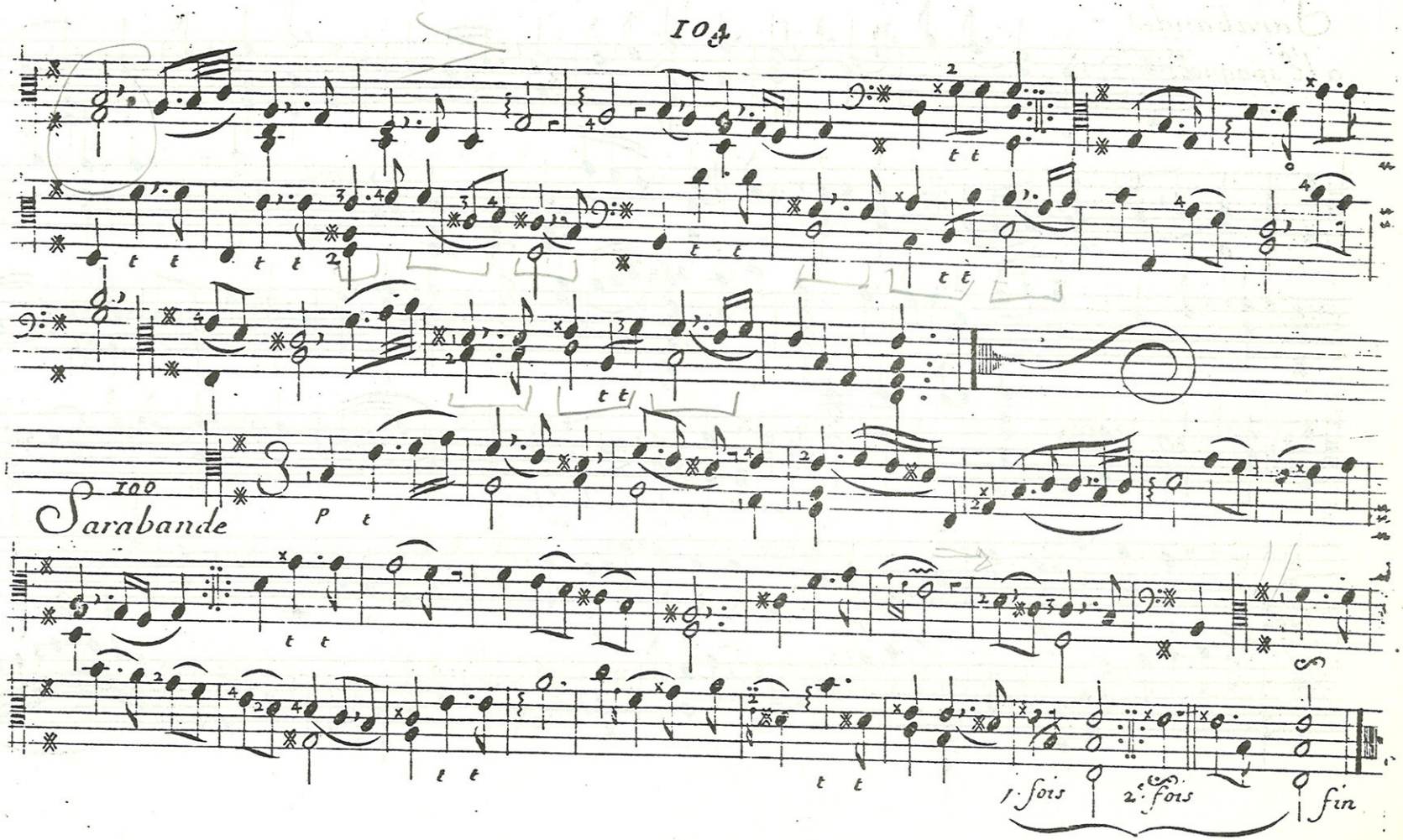

Time!

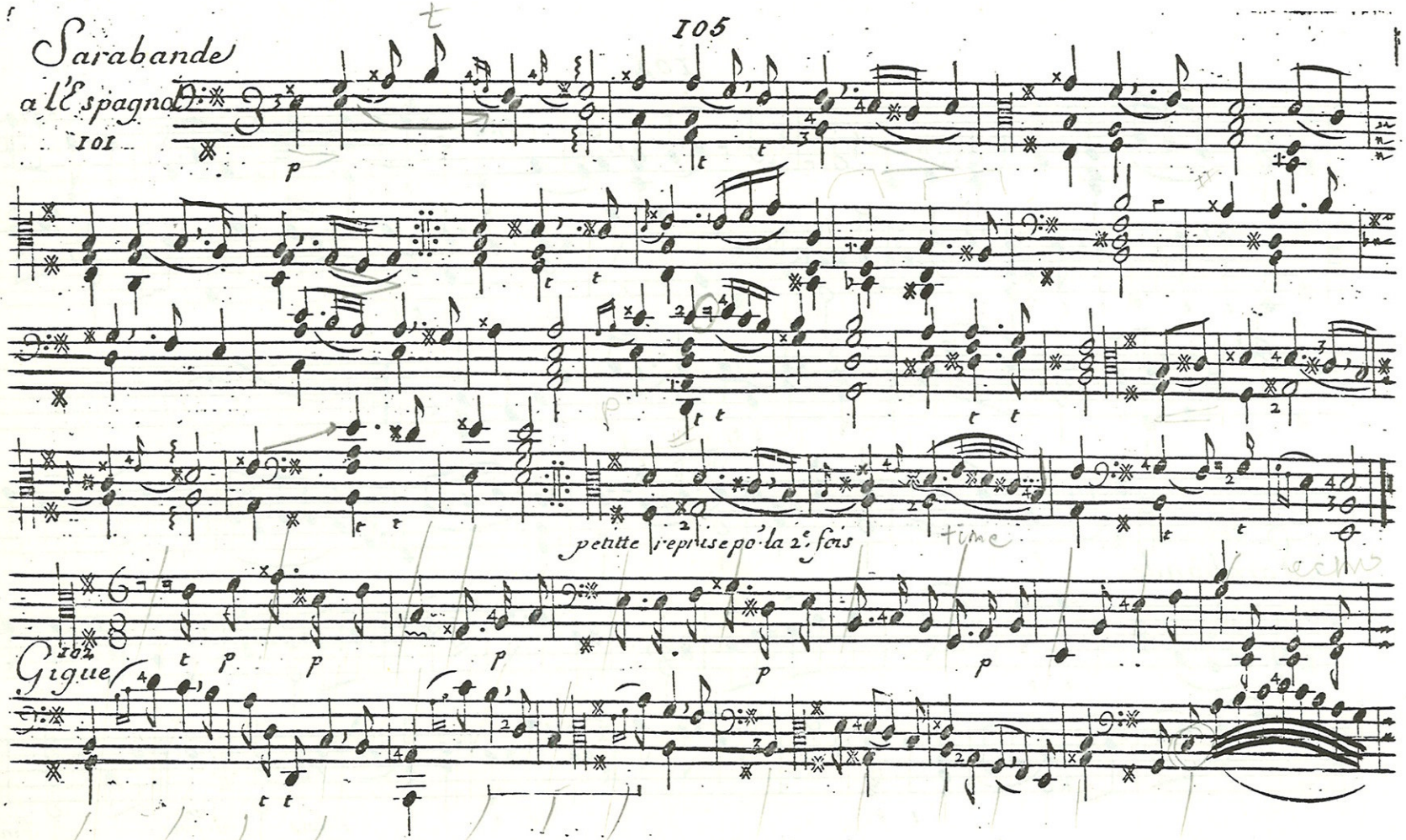
Allemande

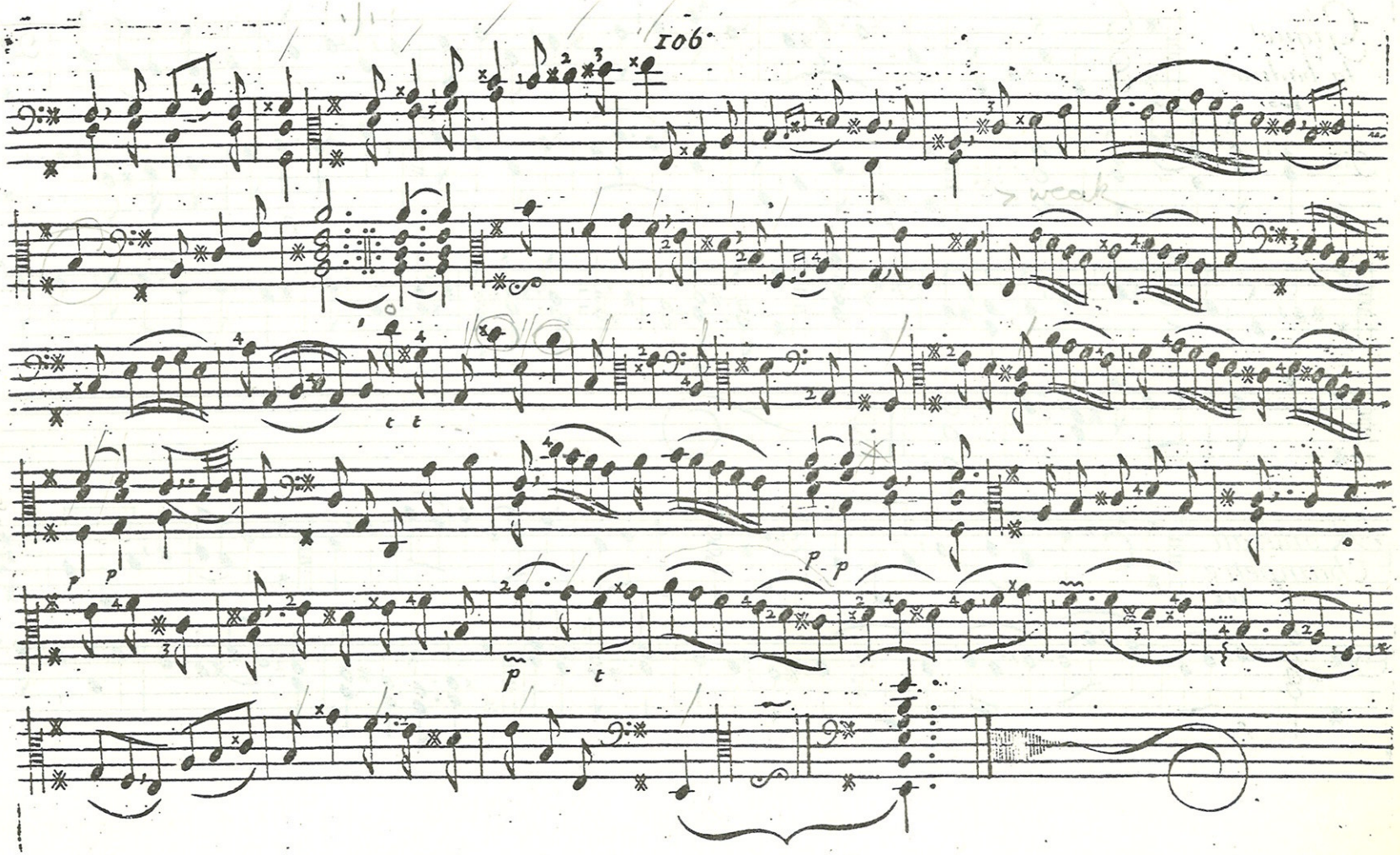
98

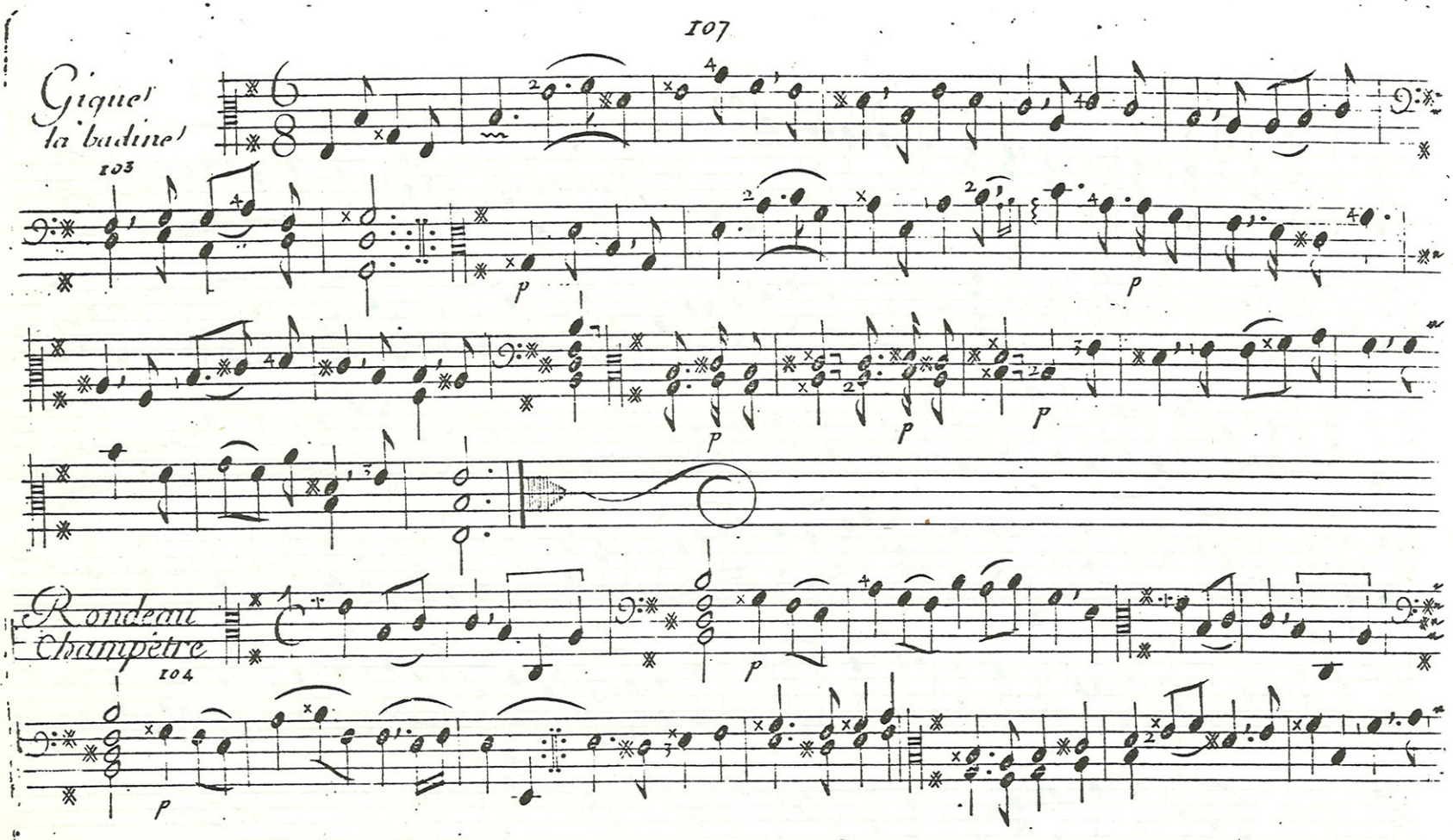


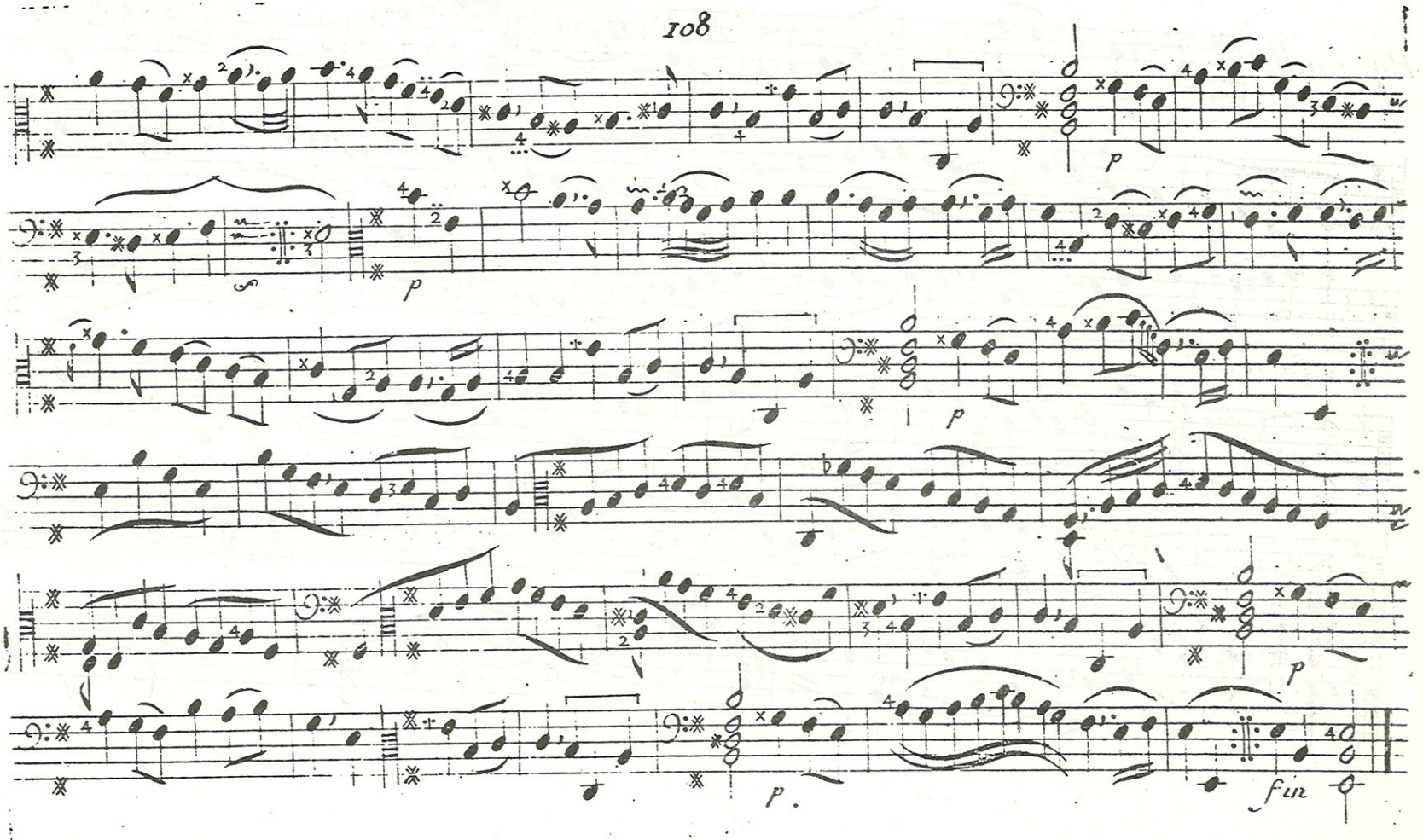
Courante, 99

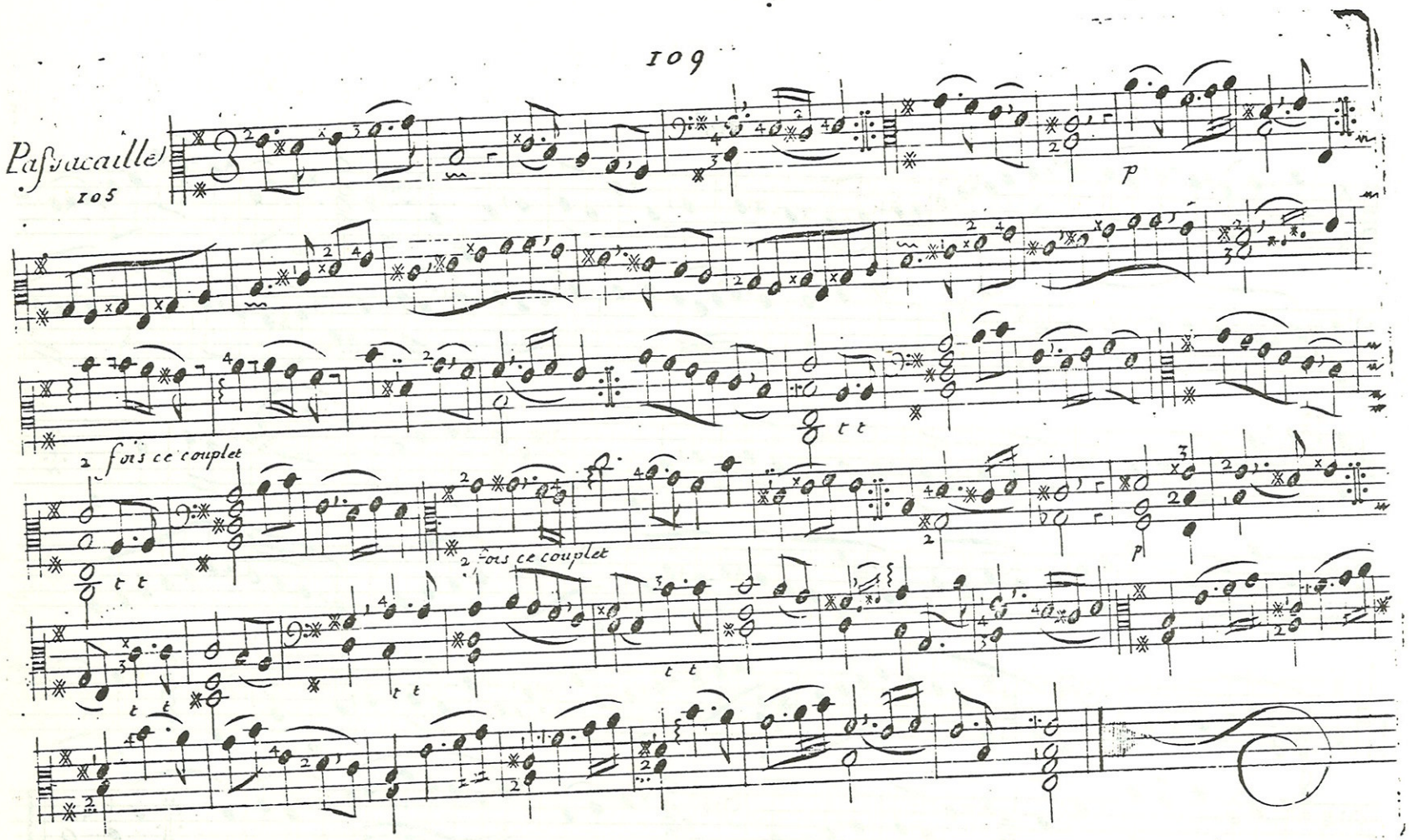

100
Sarabande
1. fois
2. fois
fin

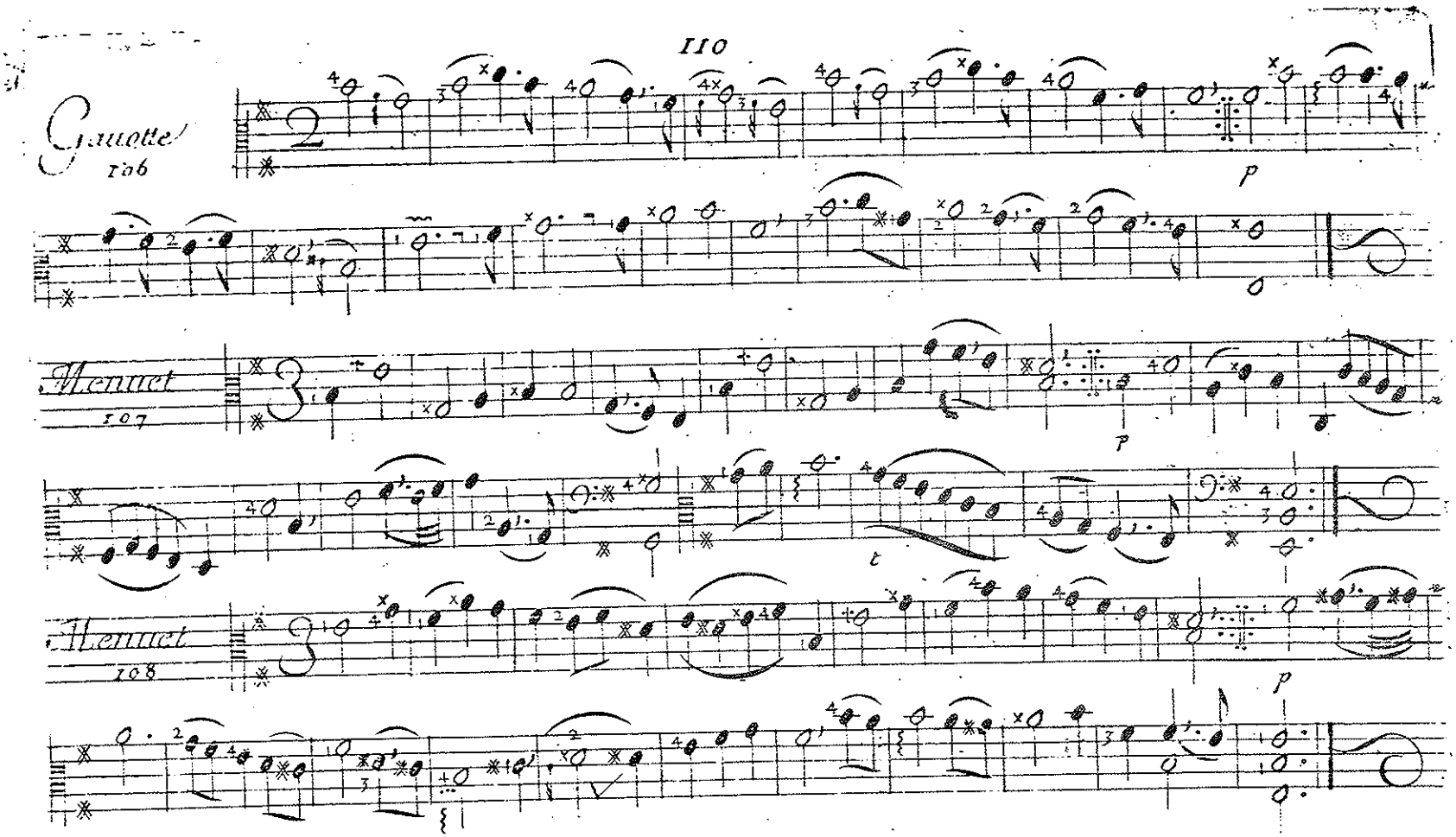

Sarabande
a l'Espagnol
101
petite reprise po. la 2e. fois
102
Gigue


106
t t
p p
p t
P p


Gigue la badine
103
Rondeau Champêtre
104

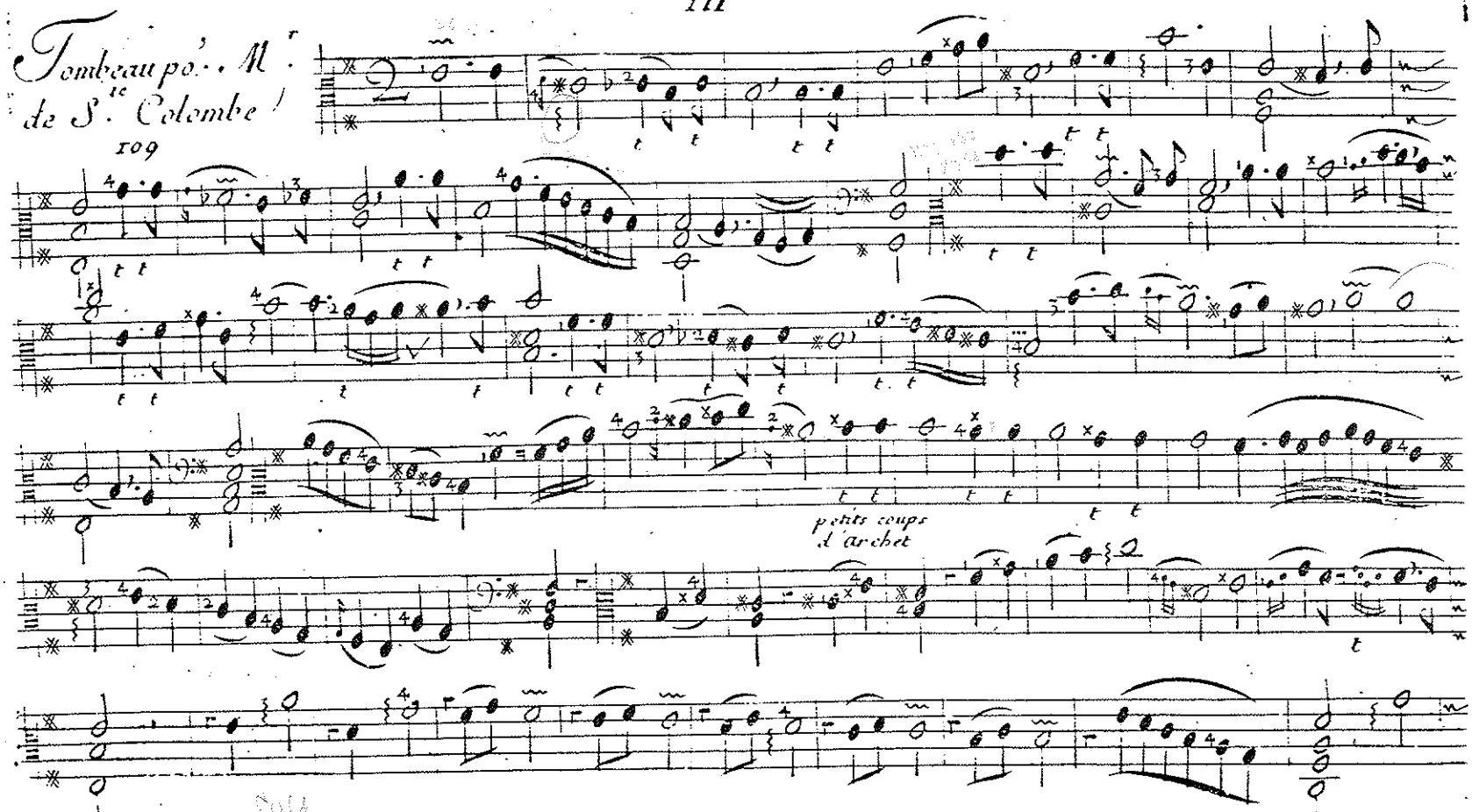

p
p
p
p
p.
fin

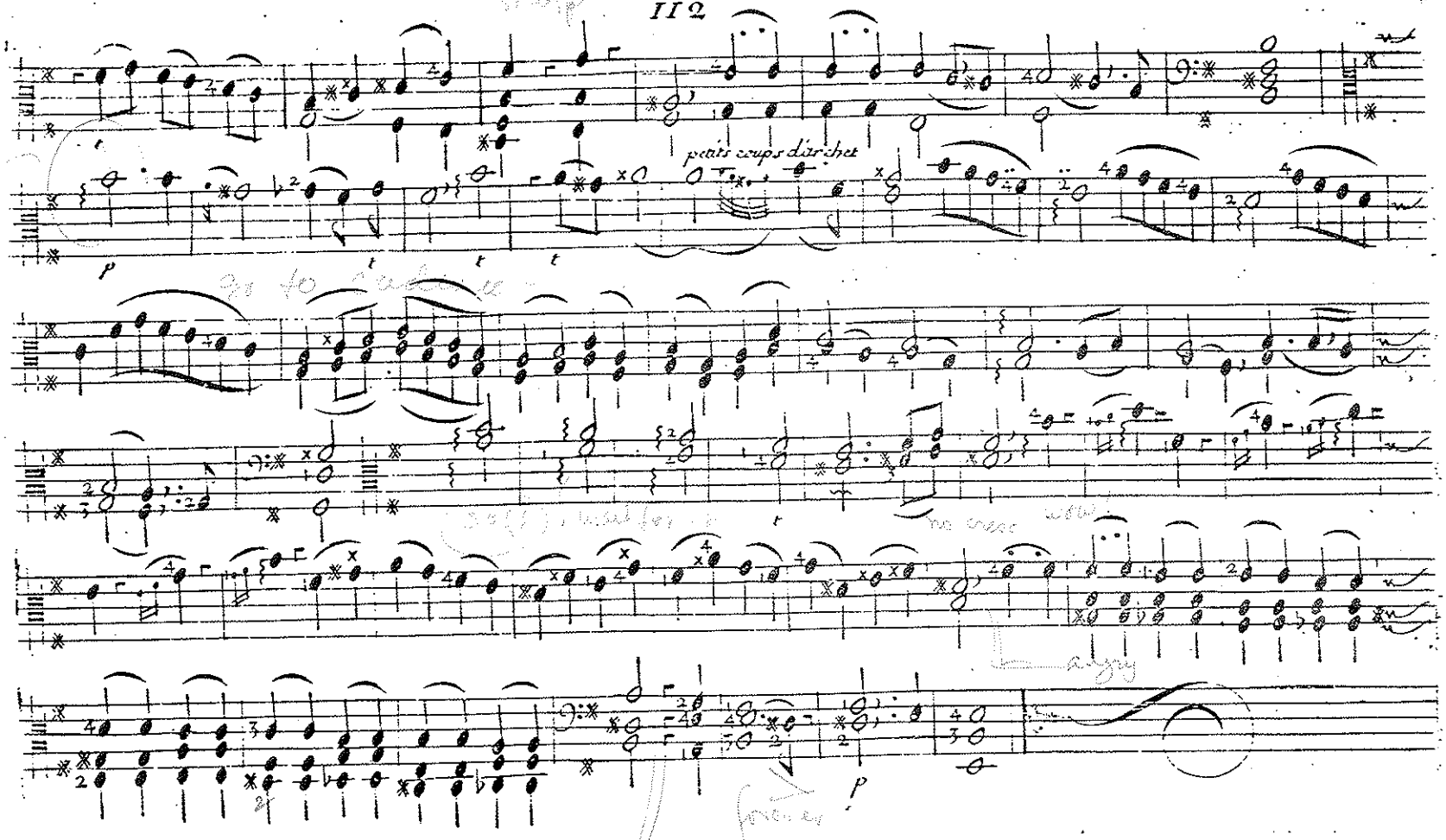

Passacaille
105
p
2 fois ce couplet
t t
2 fois ce couplet
p


Gavotte
106
p
Menuet
107
p
t
Menuet
108
p

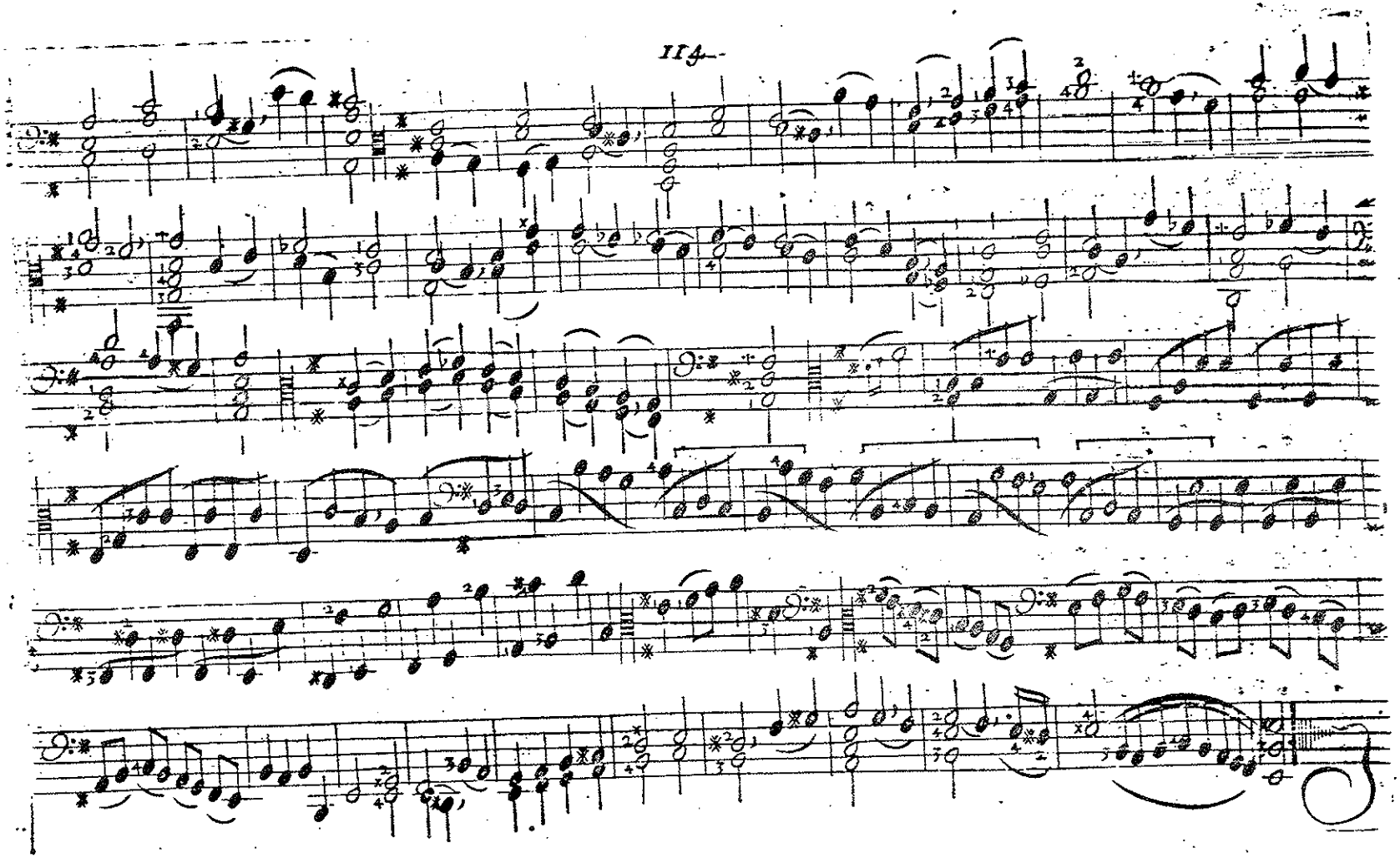
Tombeau pour M.r de S.te Colombe

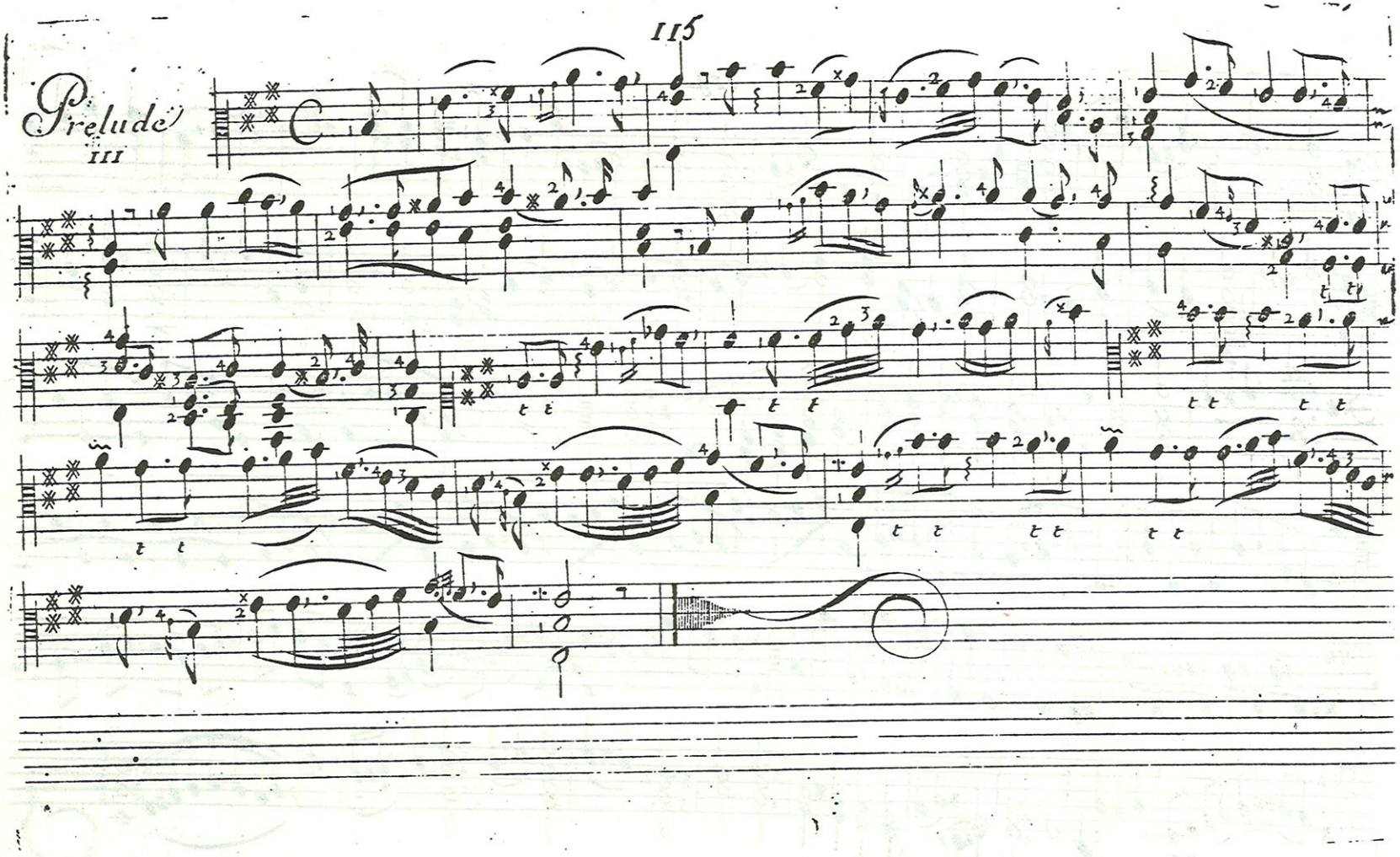
109




petits coups d'archet
p
t
t
t
p

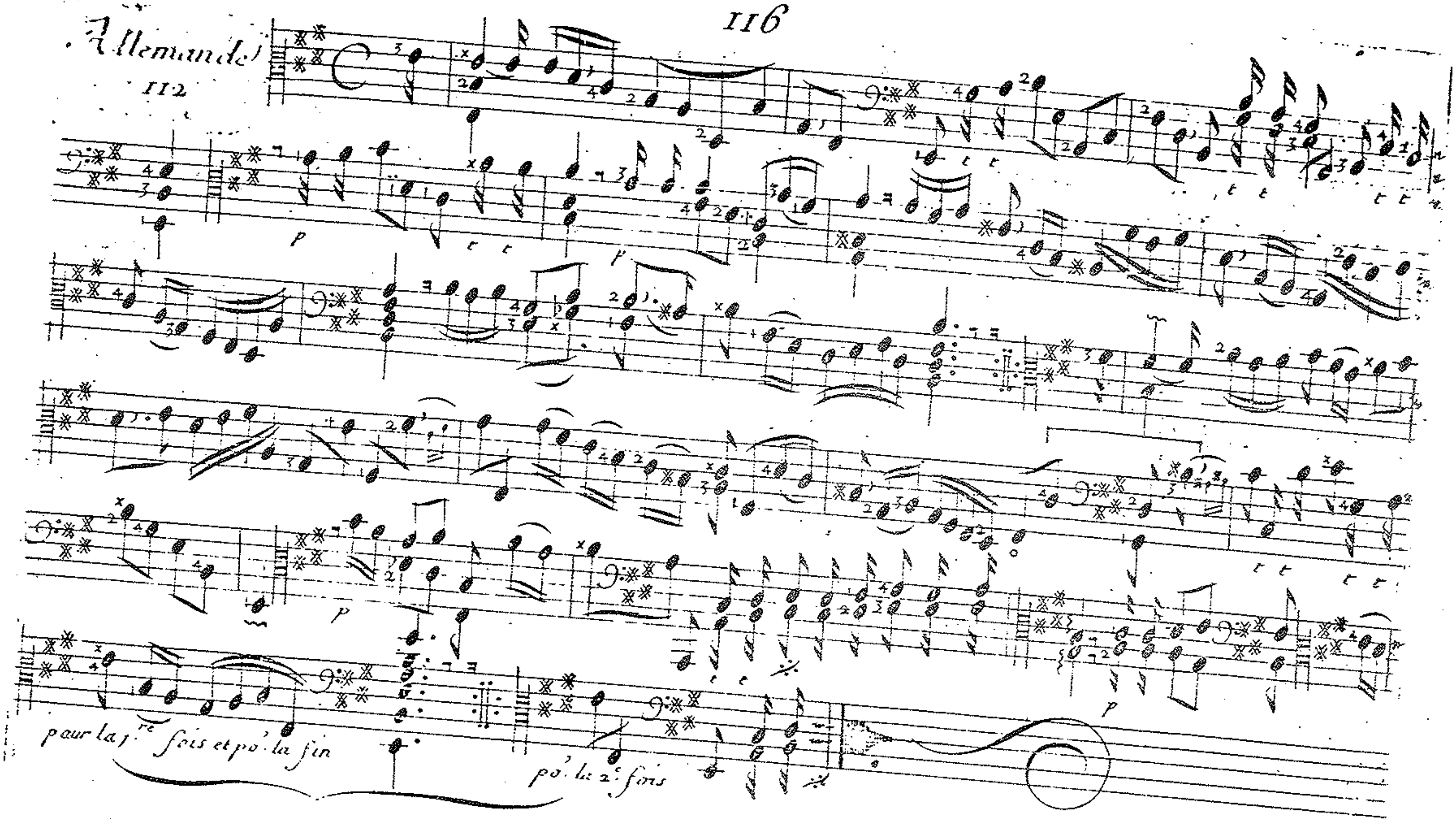
Fugue

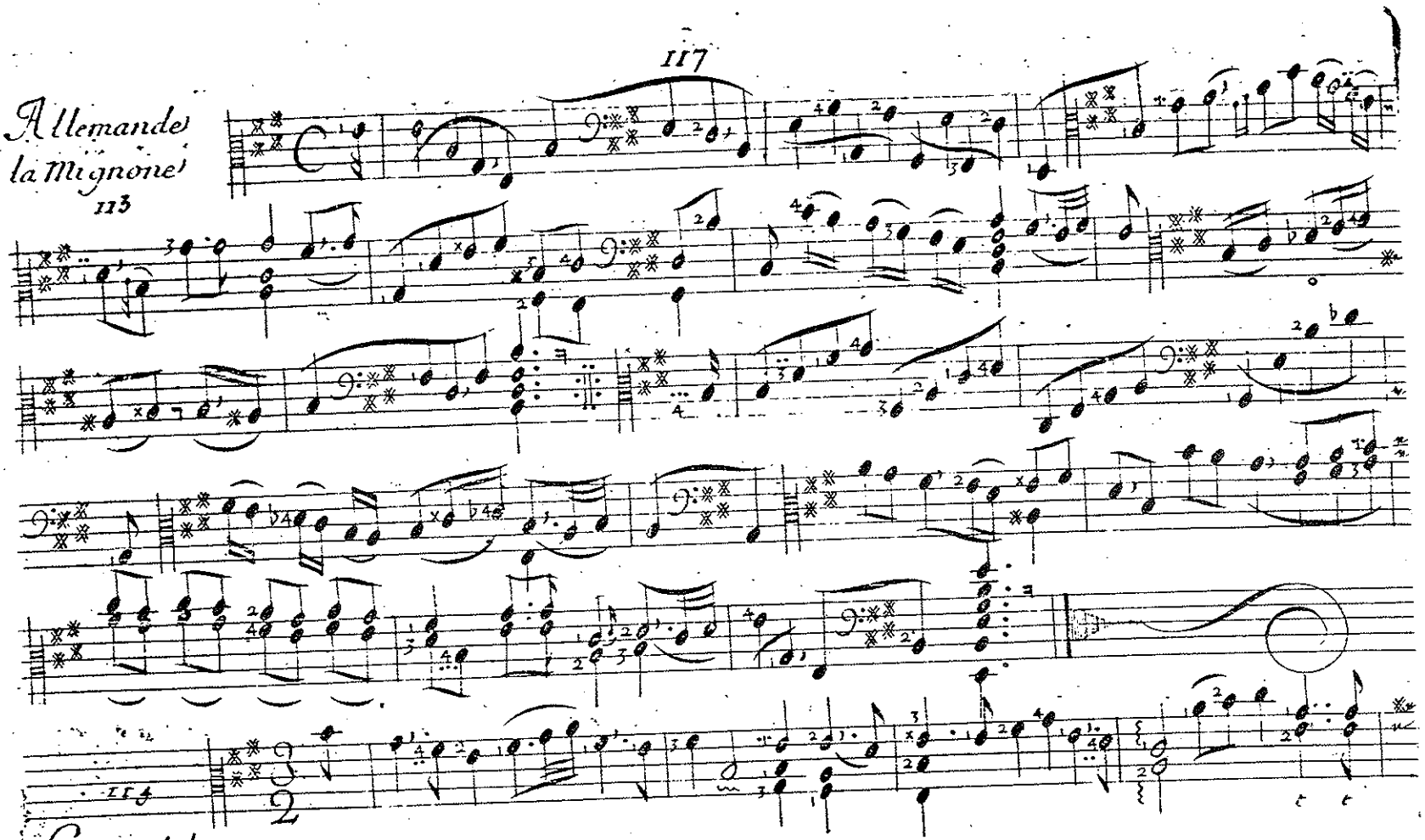



Prelude
III

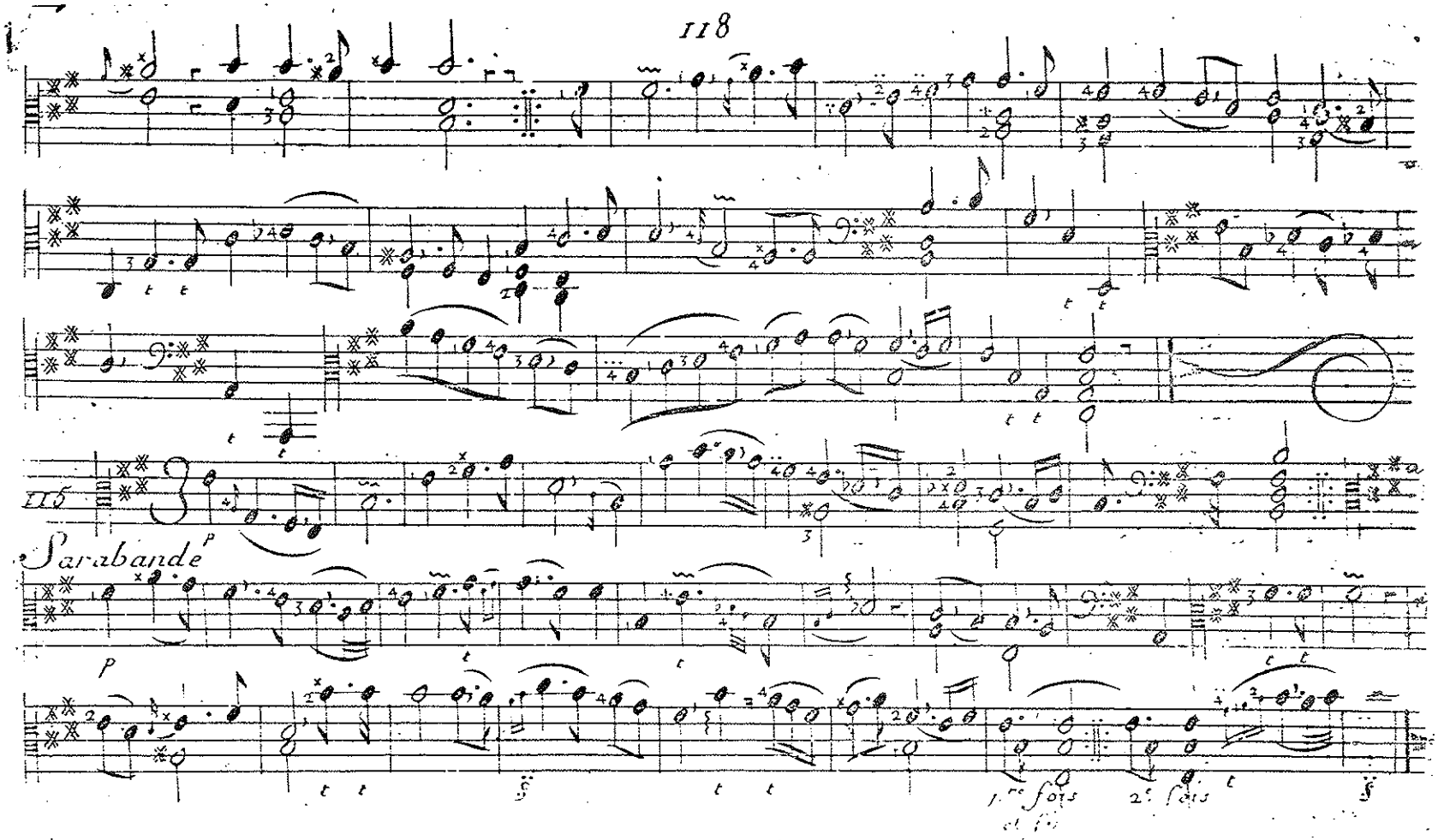
Allemande

112




Allemande
la Mignone

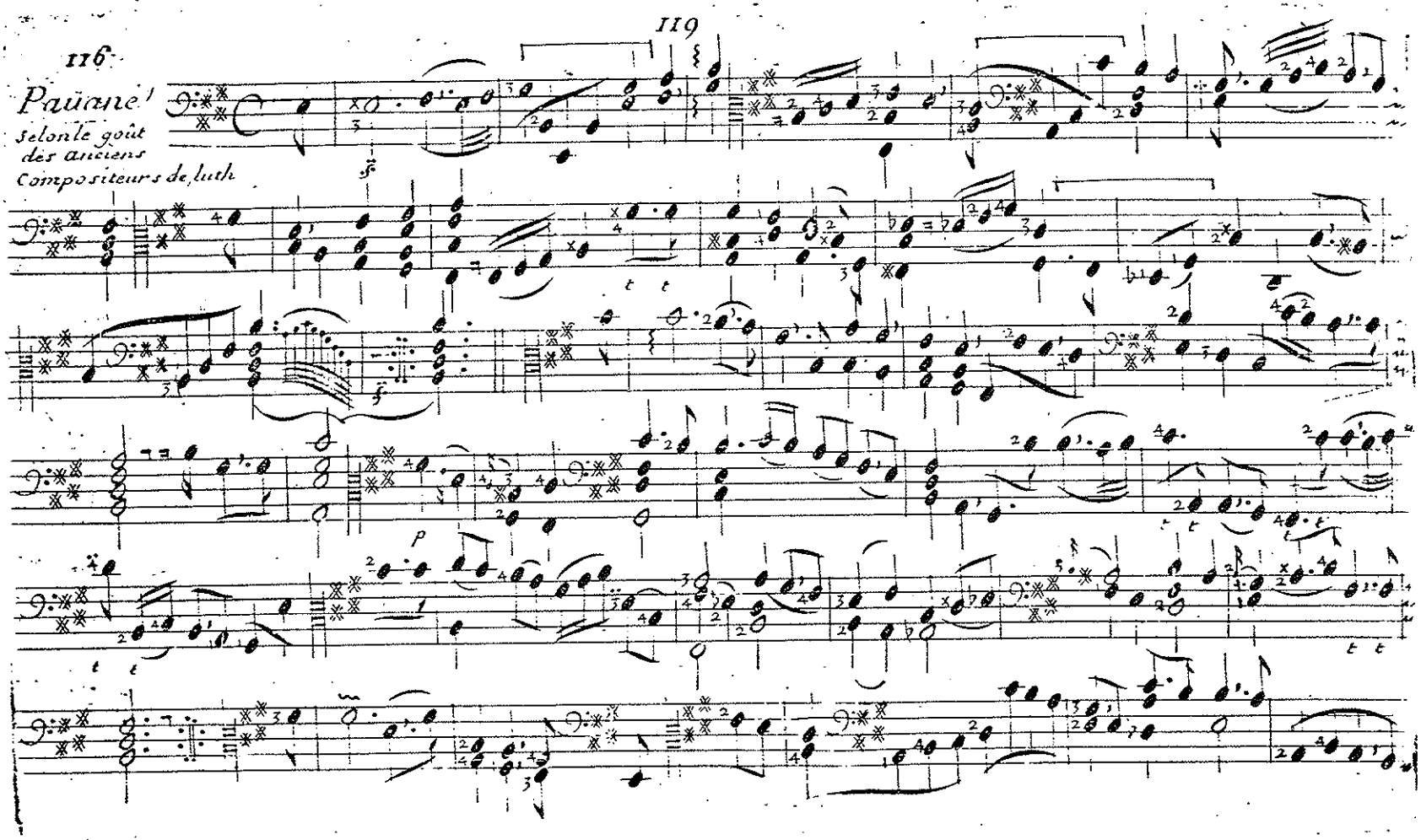
Courante

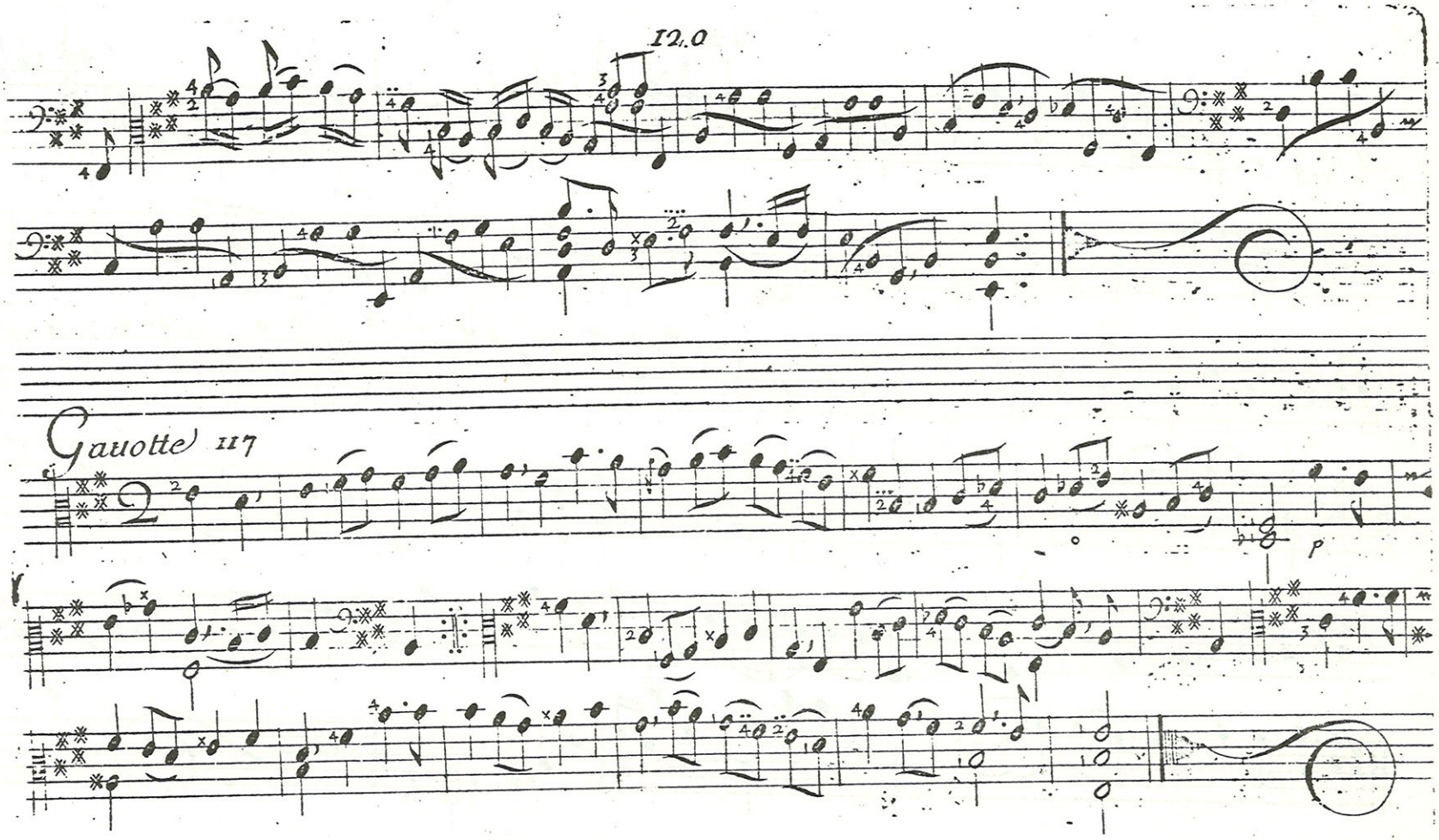

Sarabande
P
P
1.re fois
2e fois

116.

Paüane

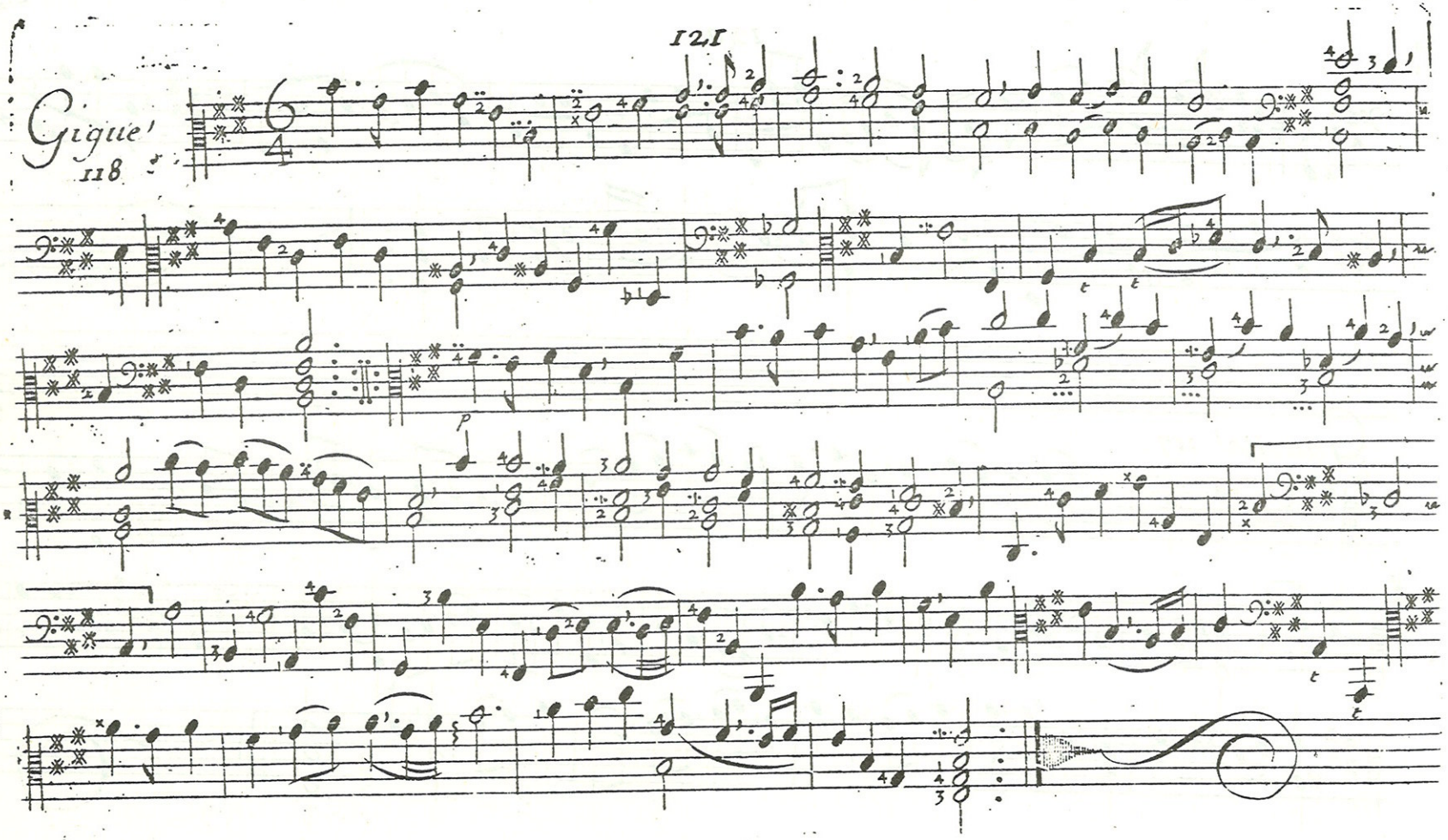
selon le goût des anciens Compositeurs de luth



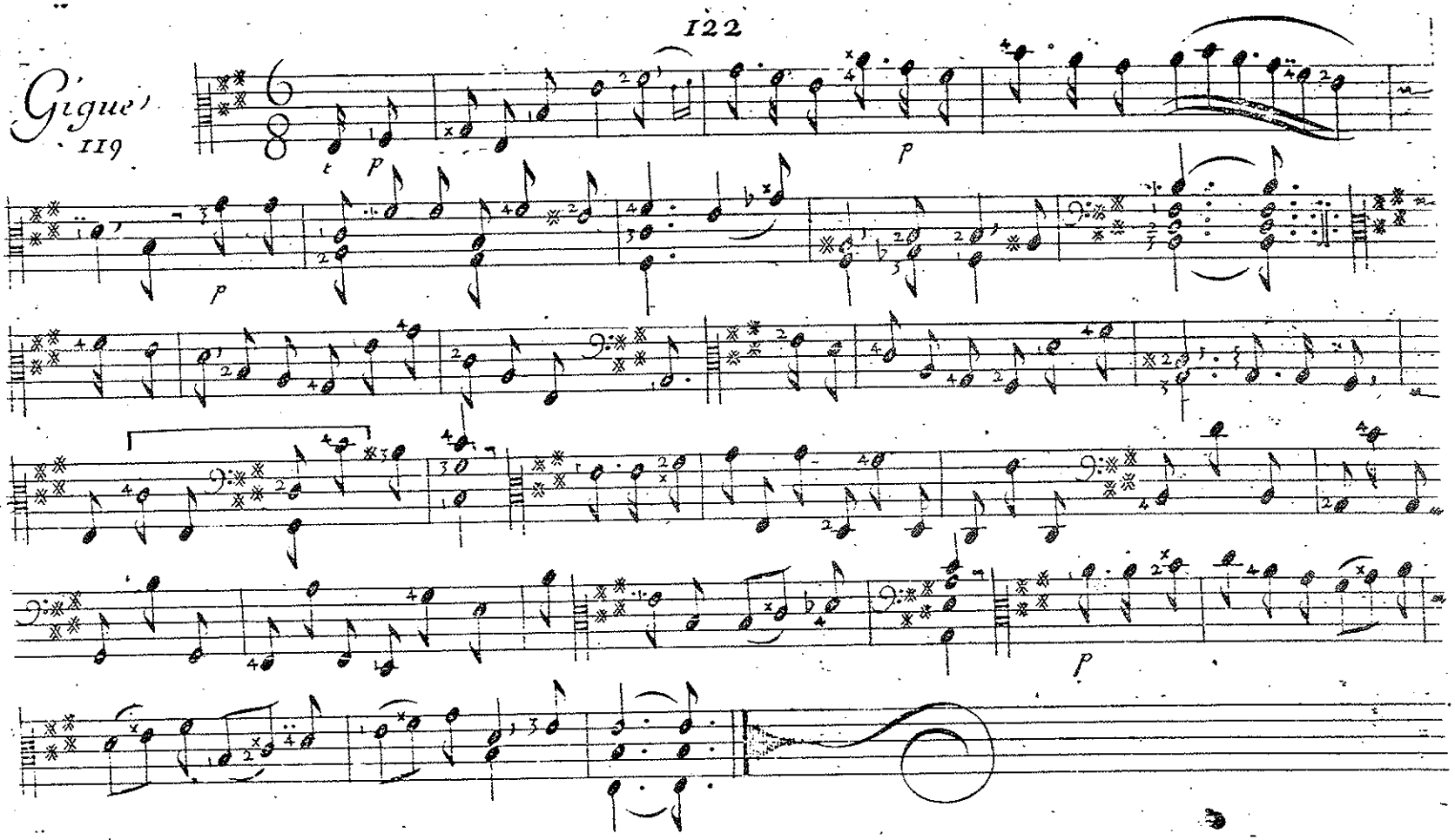

Gauotte 117
p

Gigue'

118

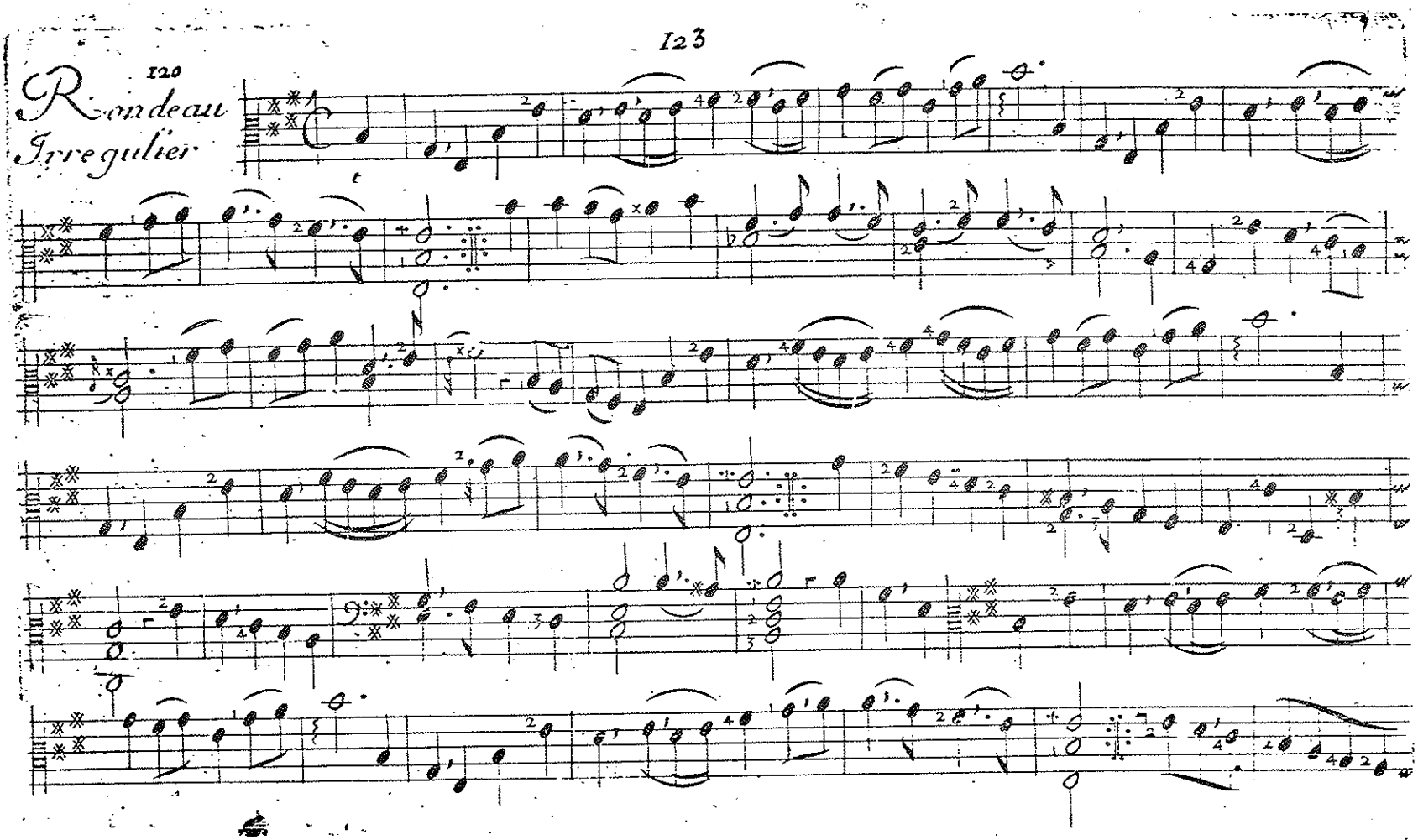


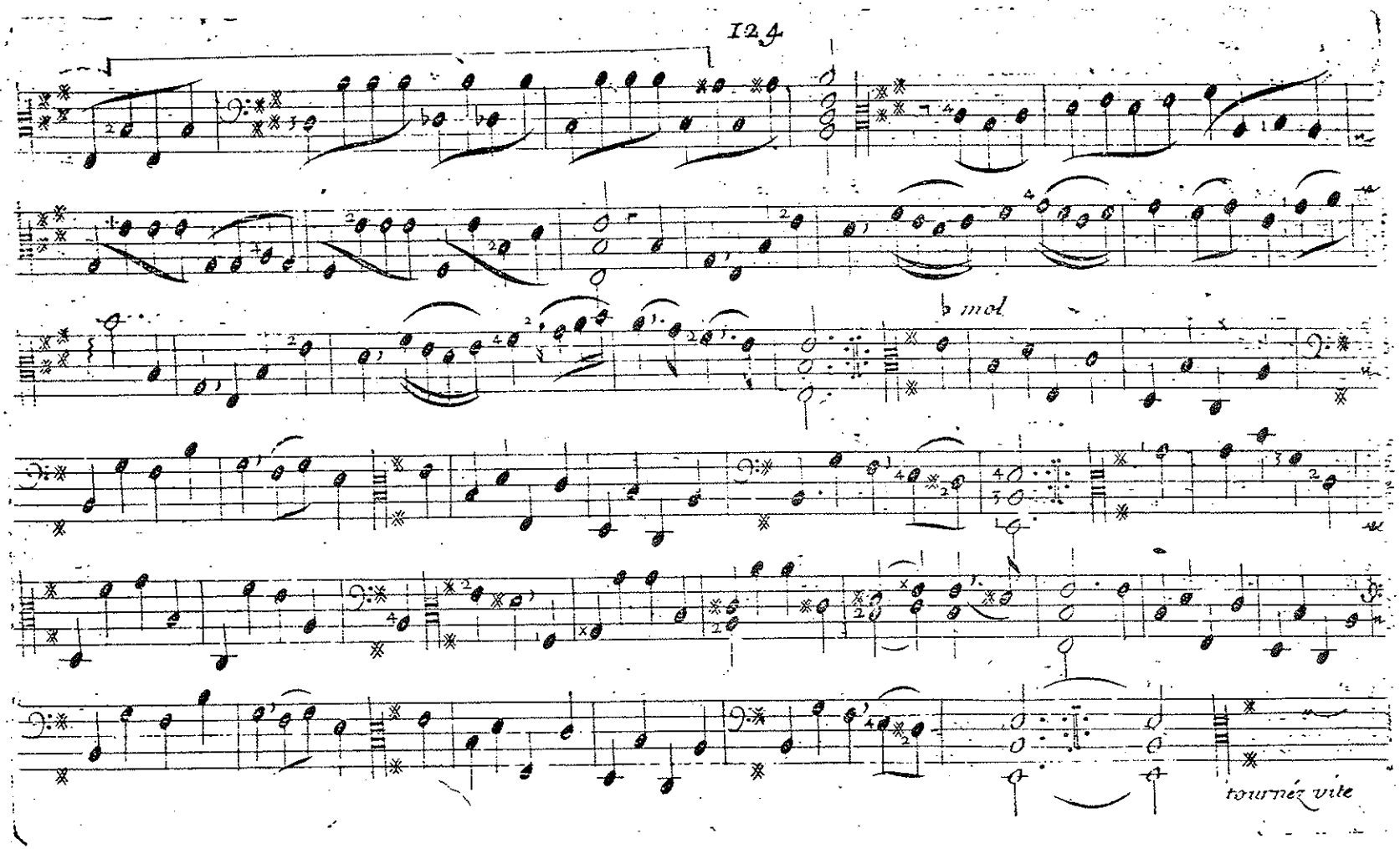
Gigue
119

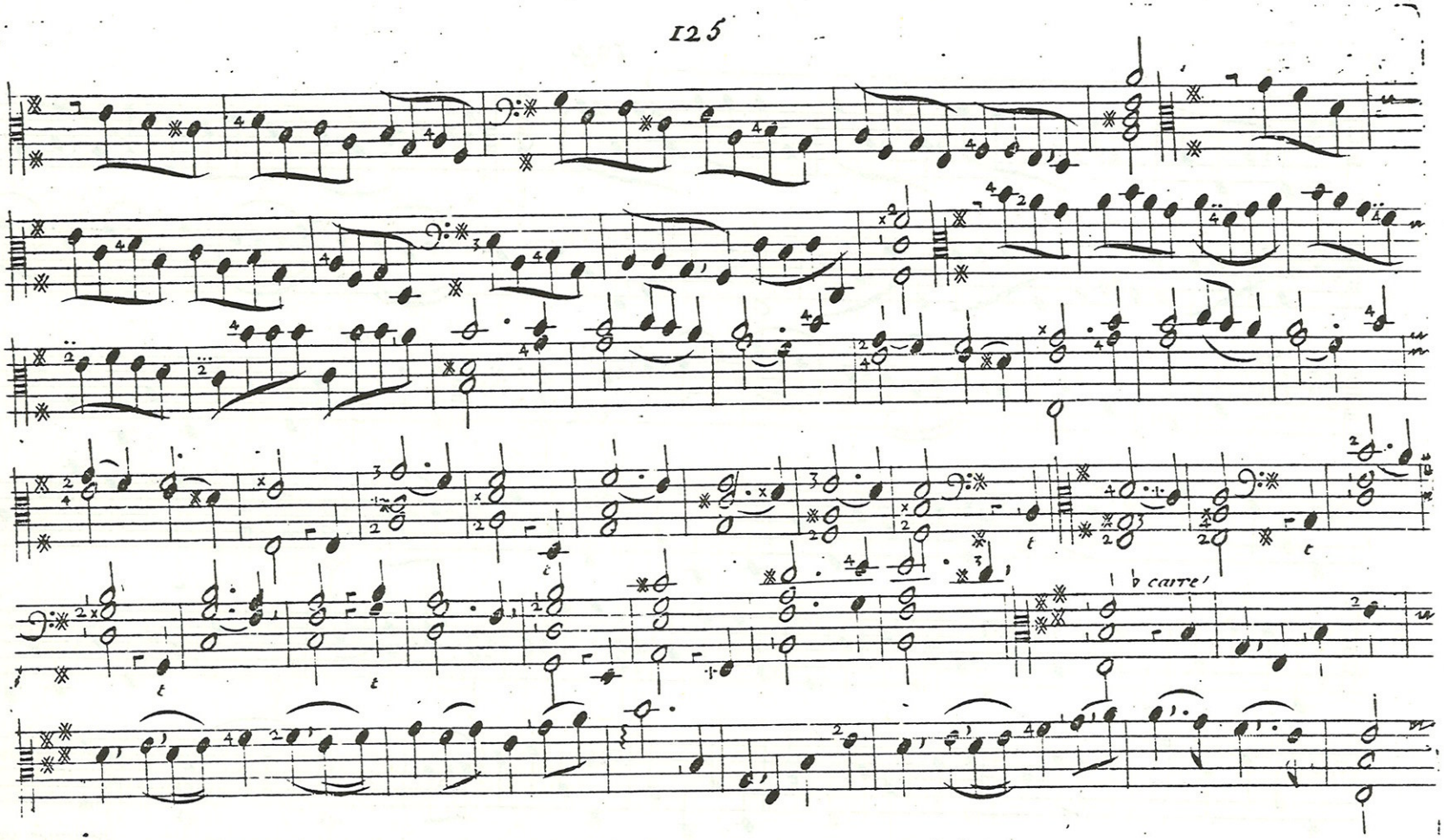


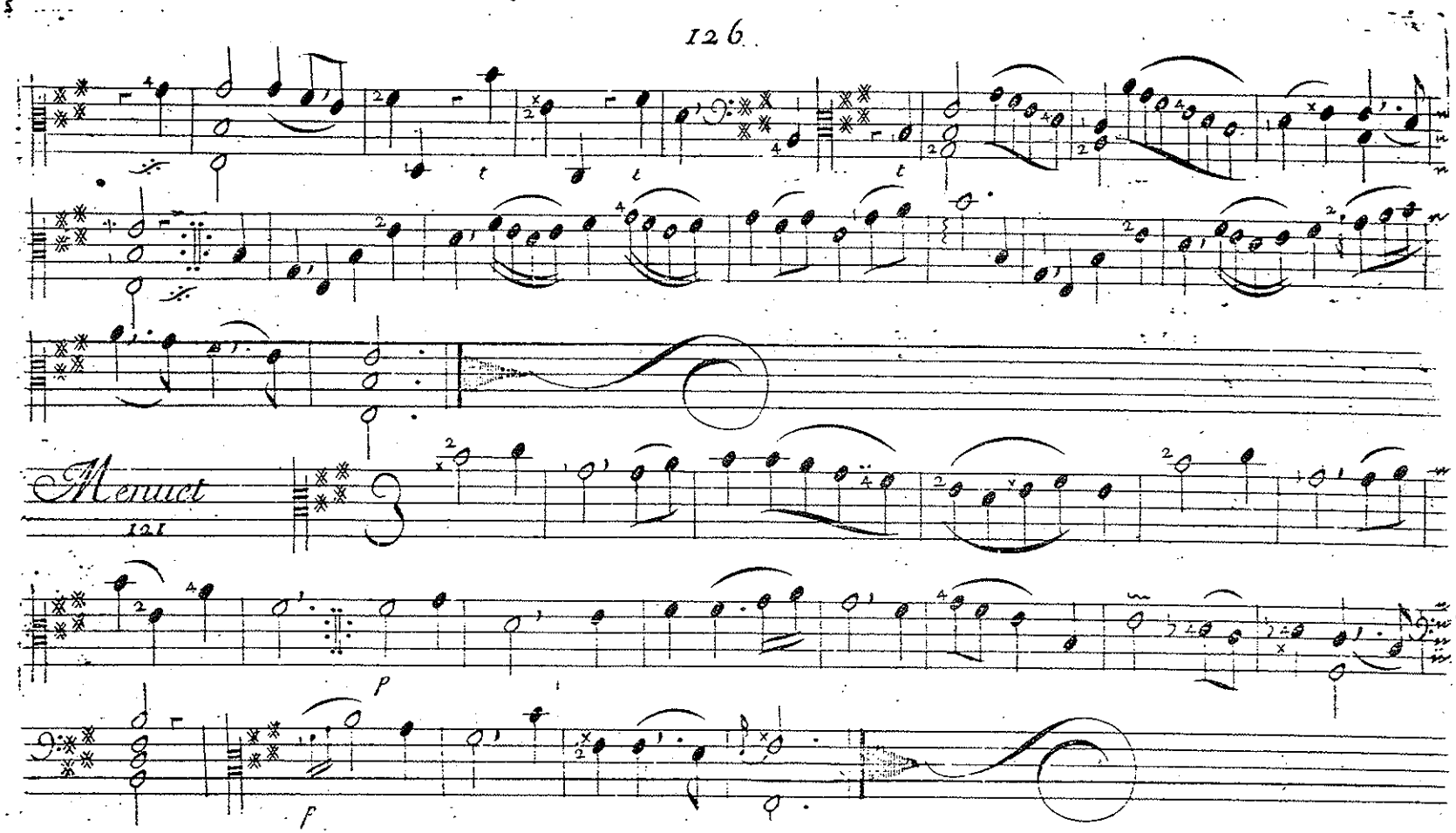
120

Rondeau Irregulier



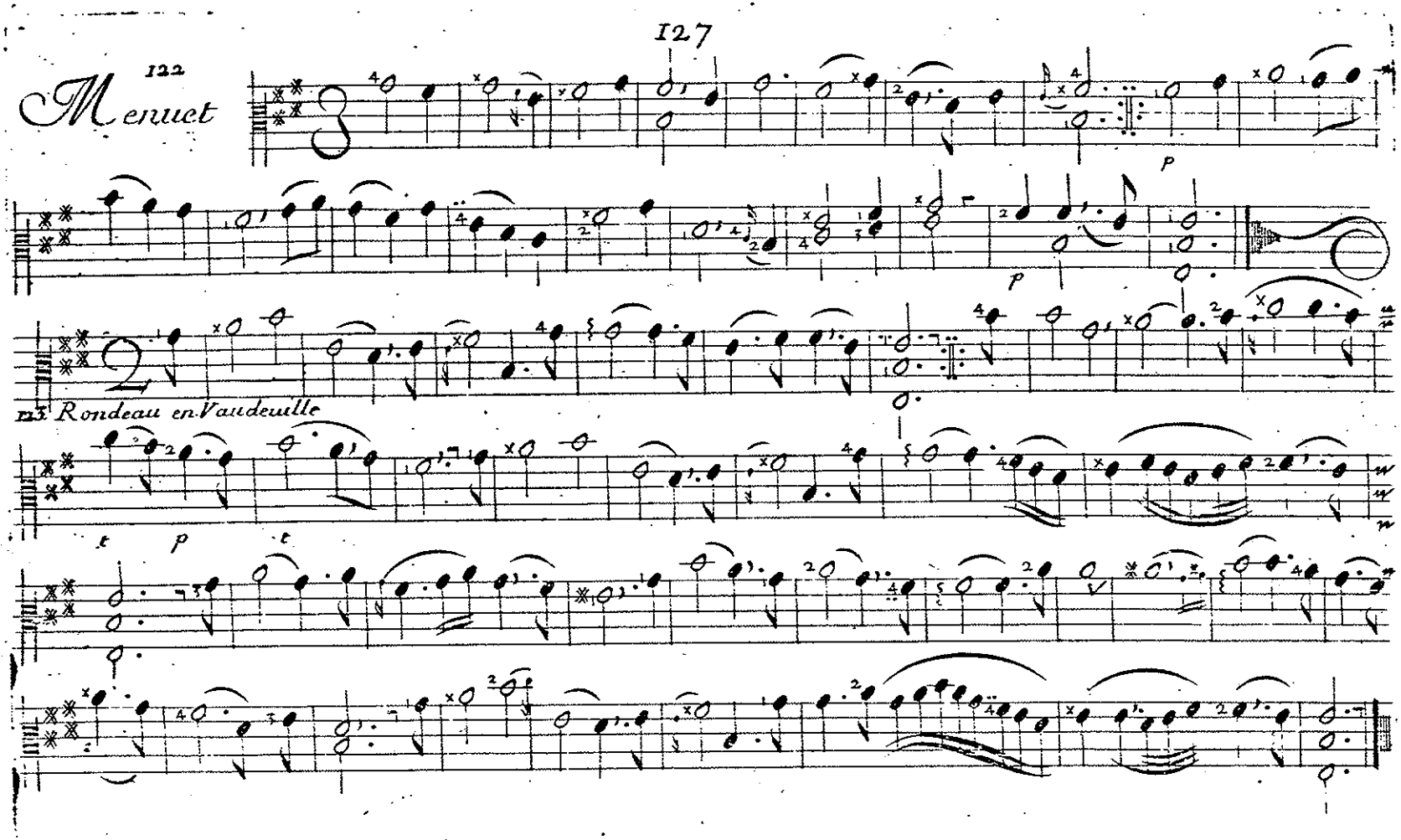

♭ mol
tournez vite


♭ carre


Menuet
121
P
F

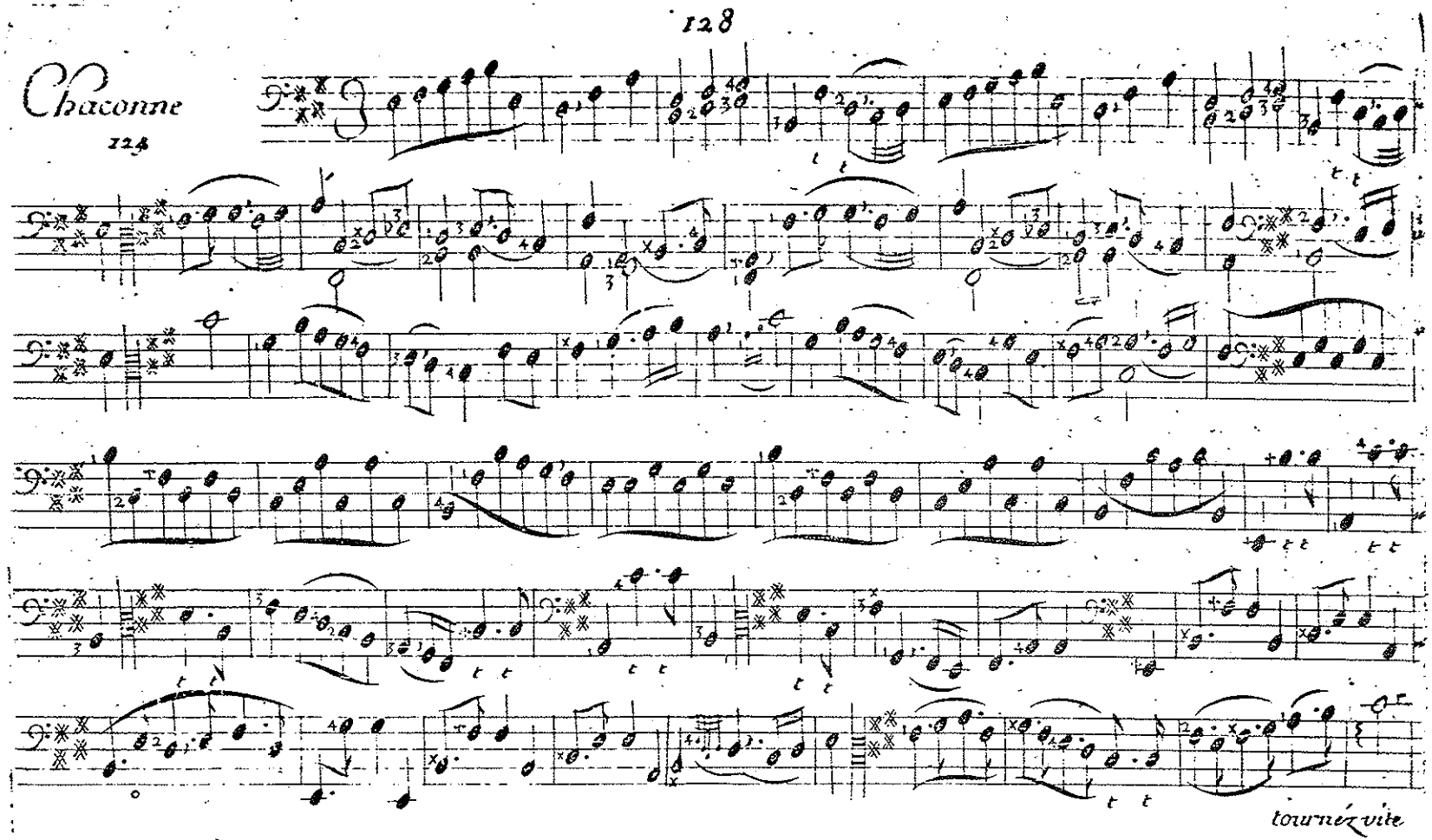
122

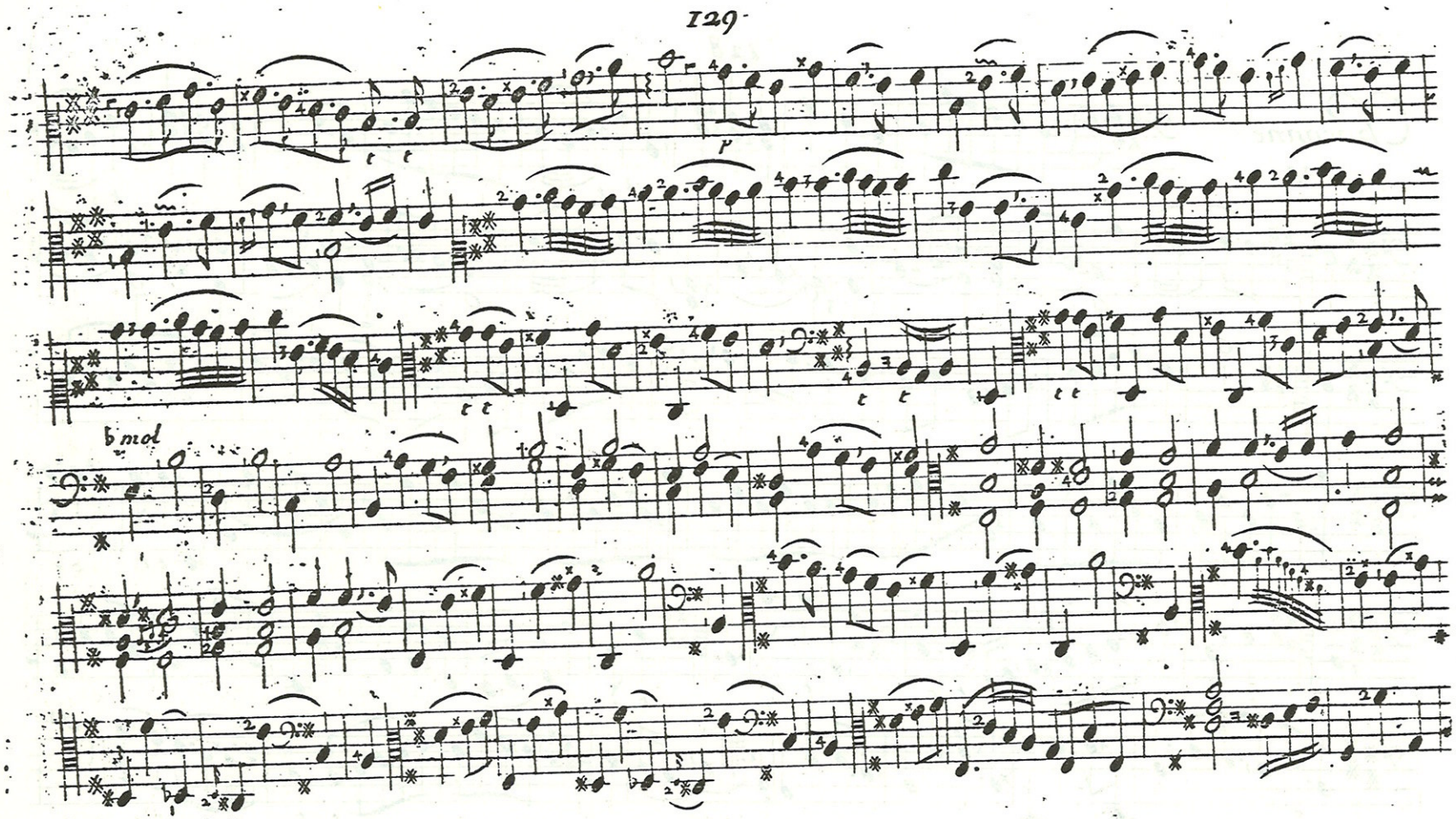
Menuet

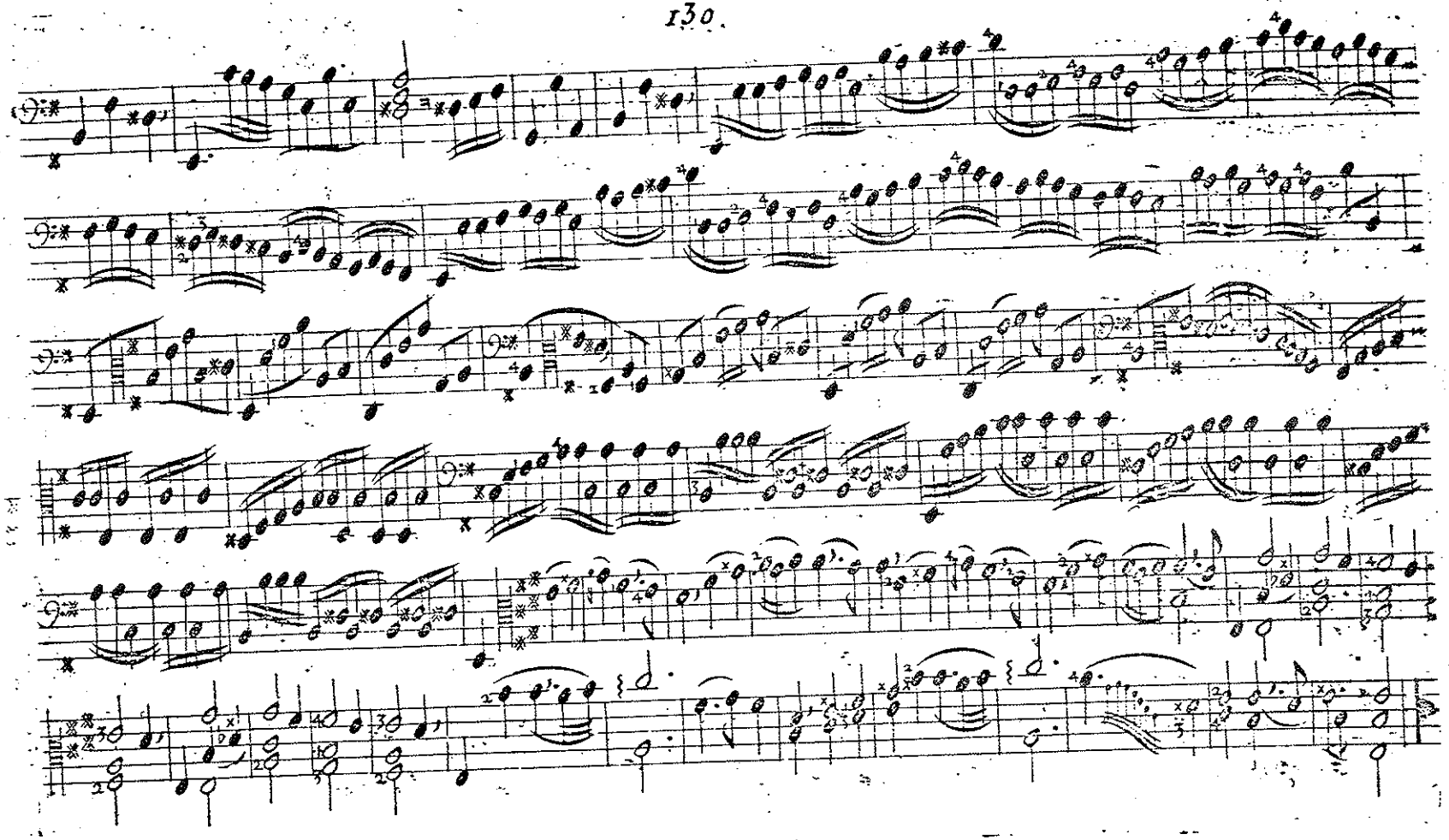


Chaconne

124

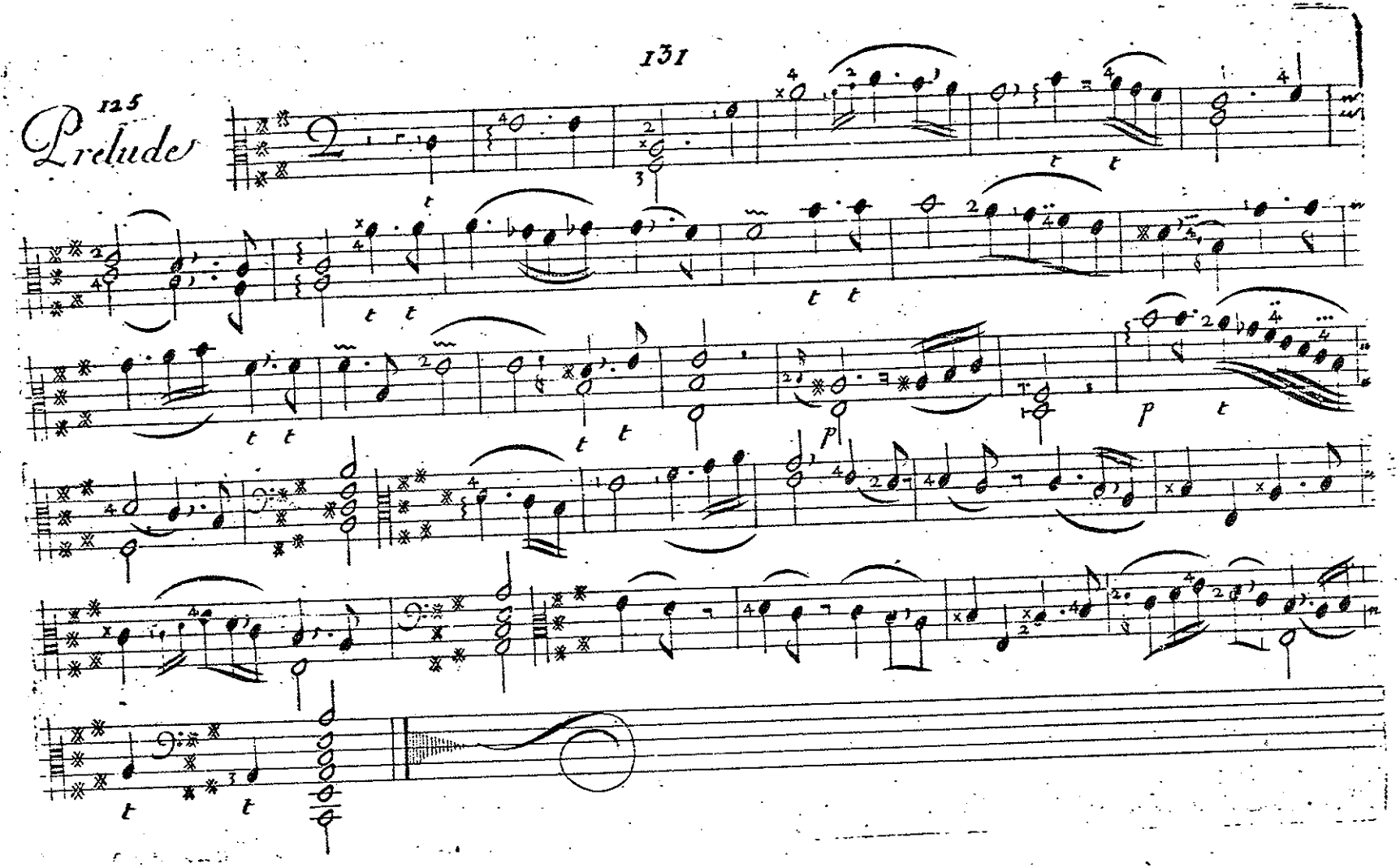



p
b mol



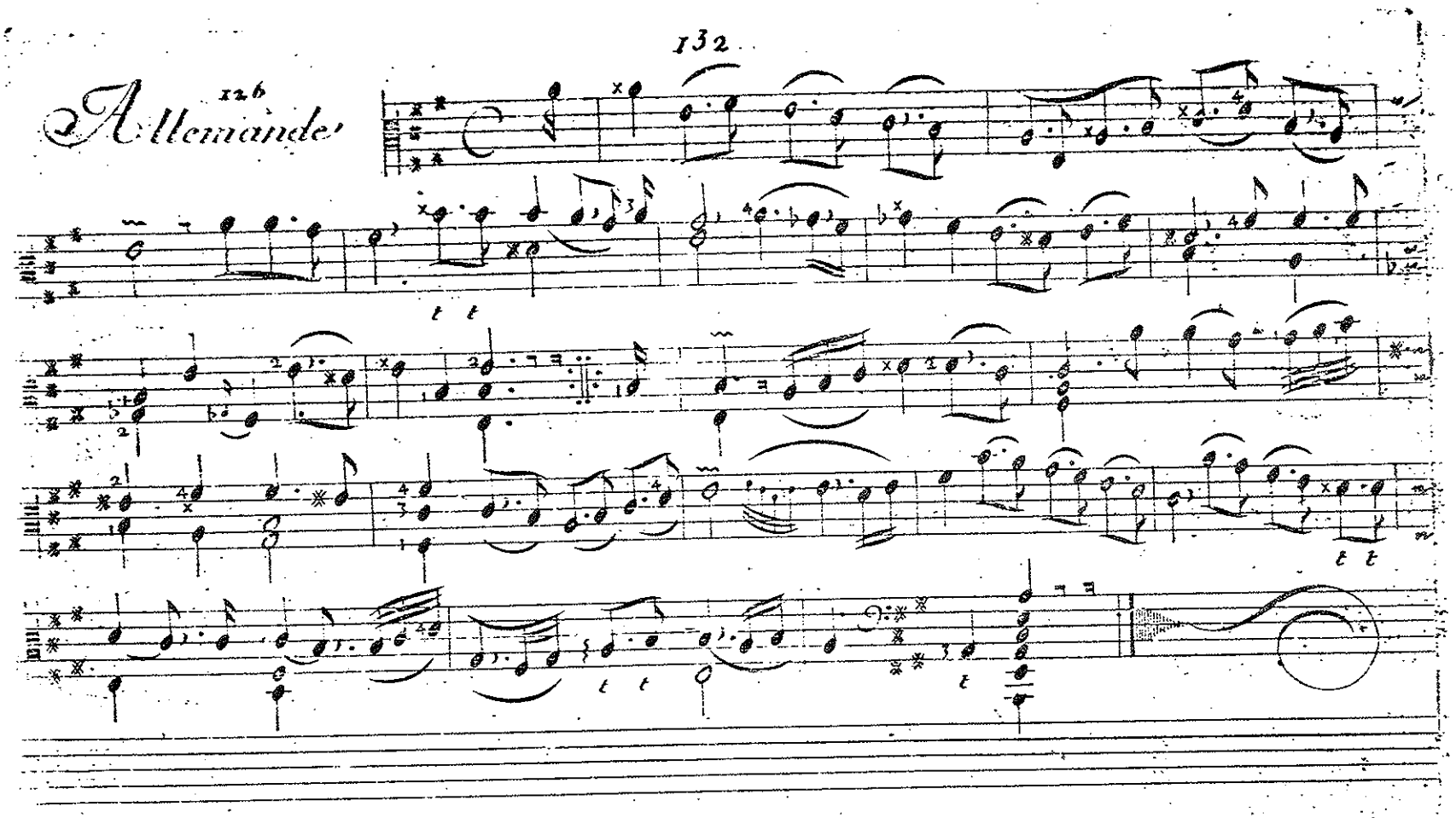
125

Prelude



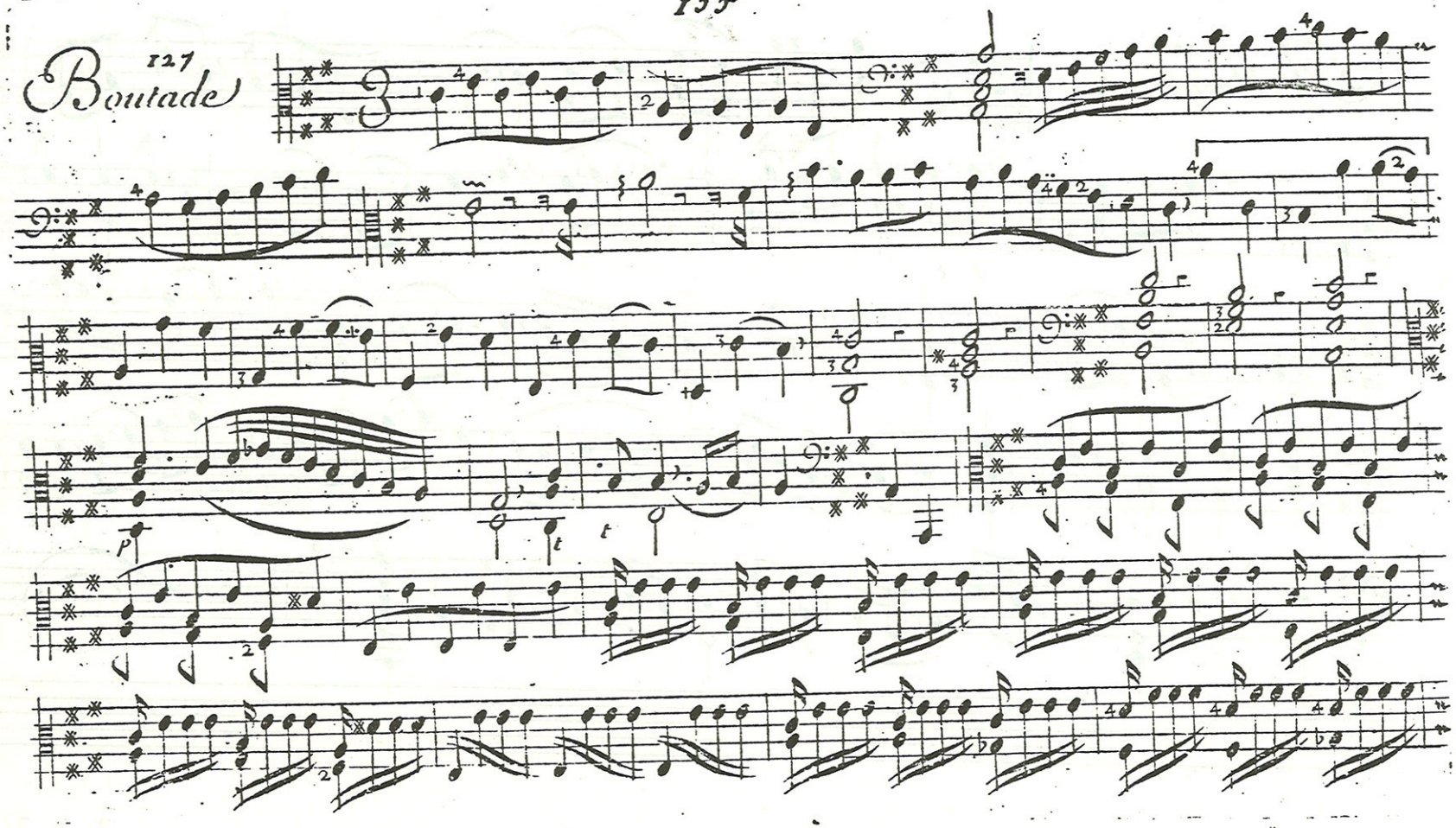
126

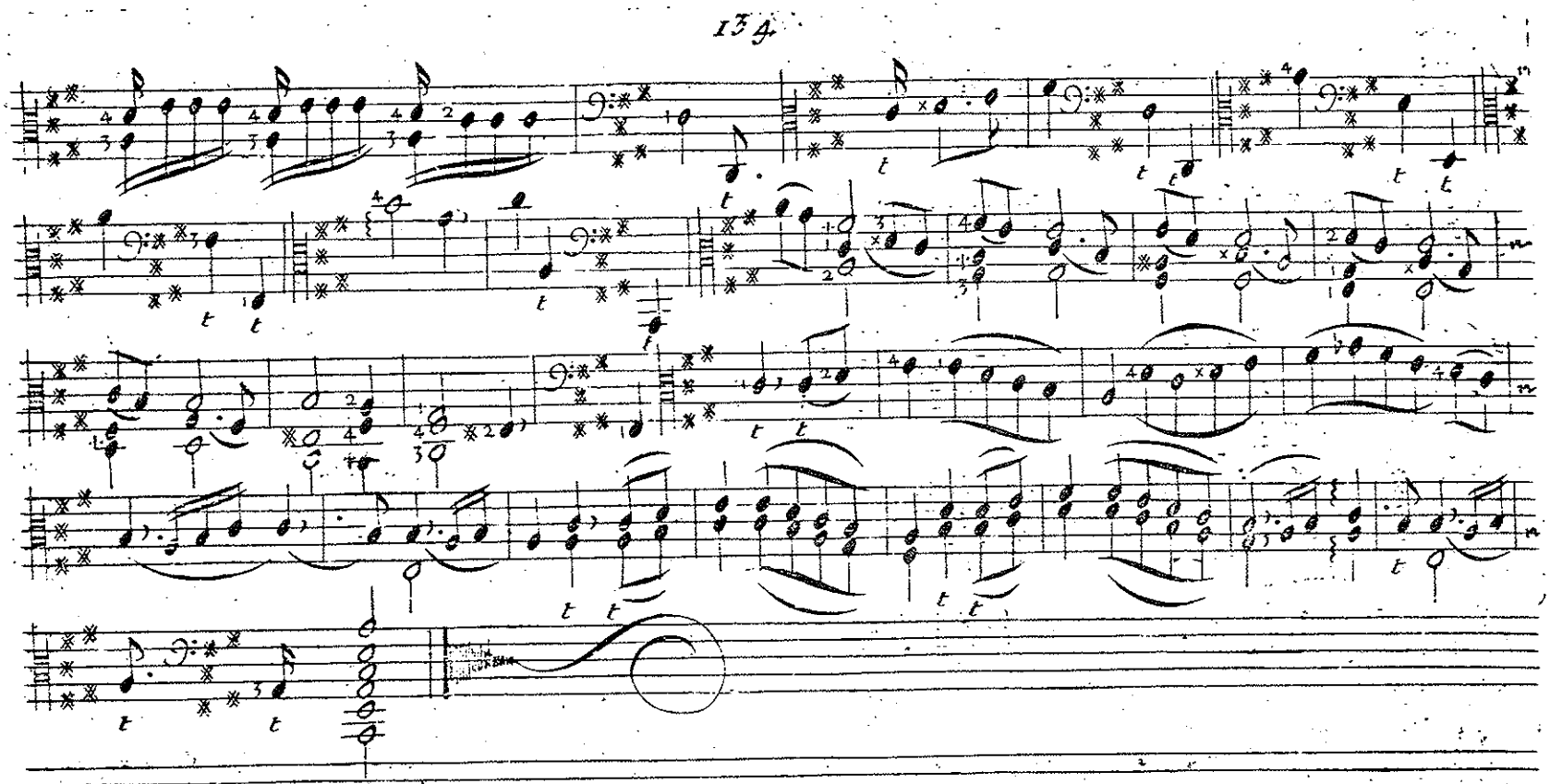
Allemande



127

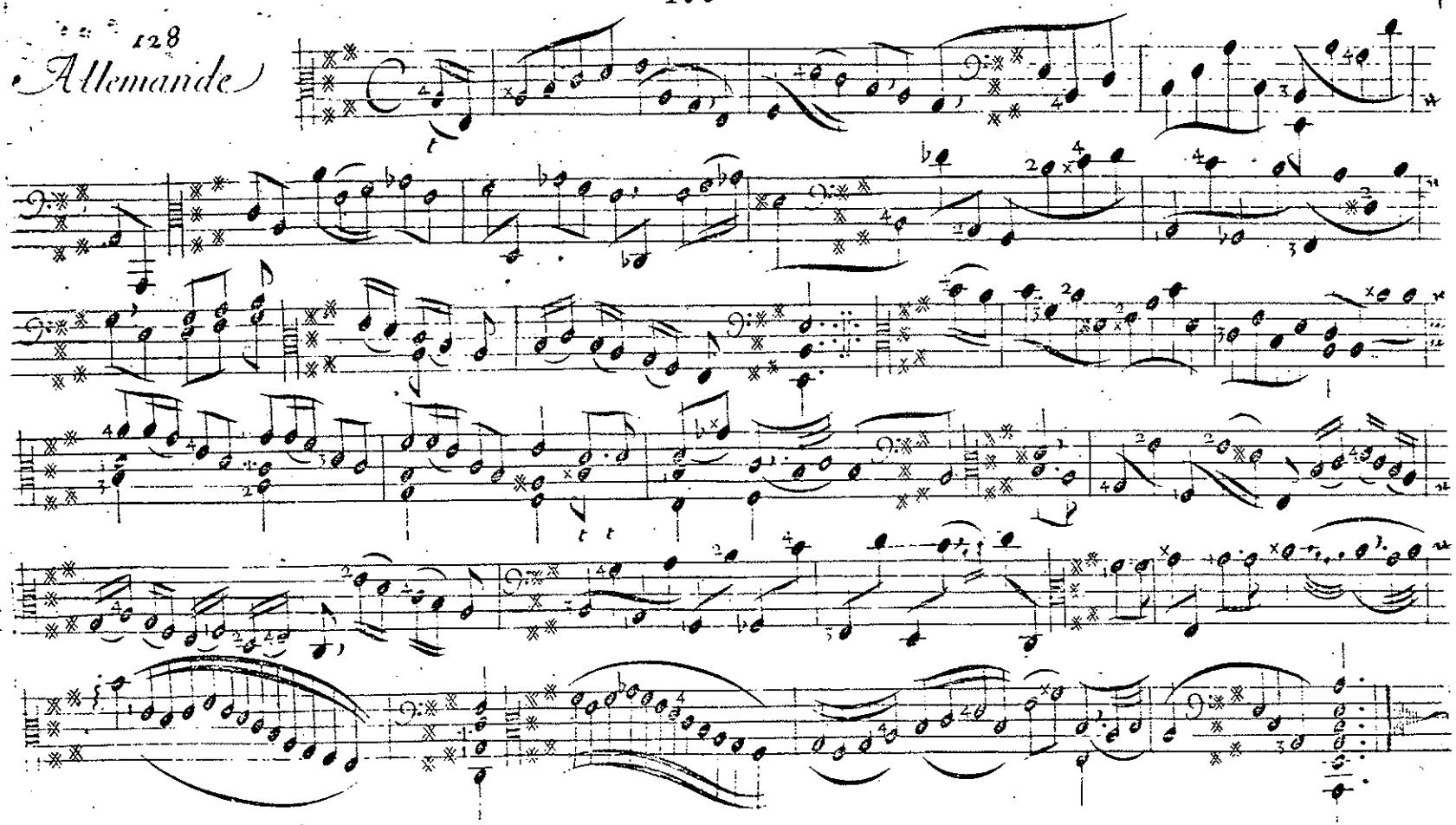
Boutade

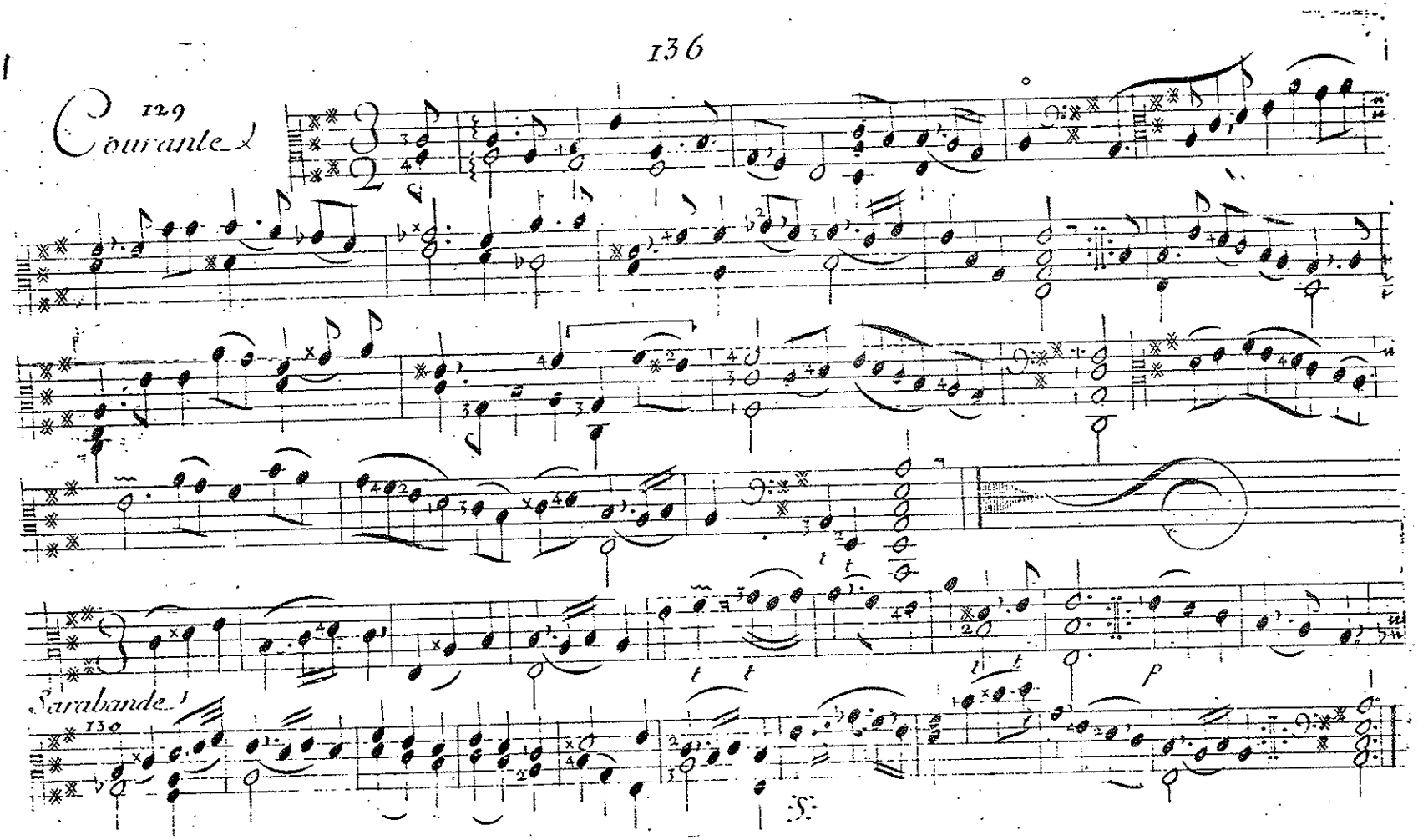




128

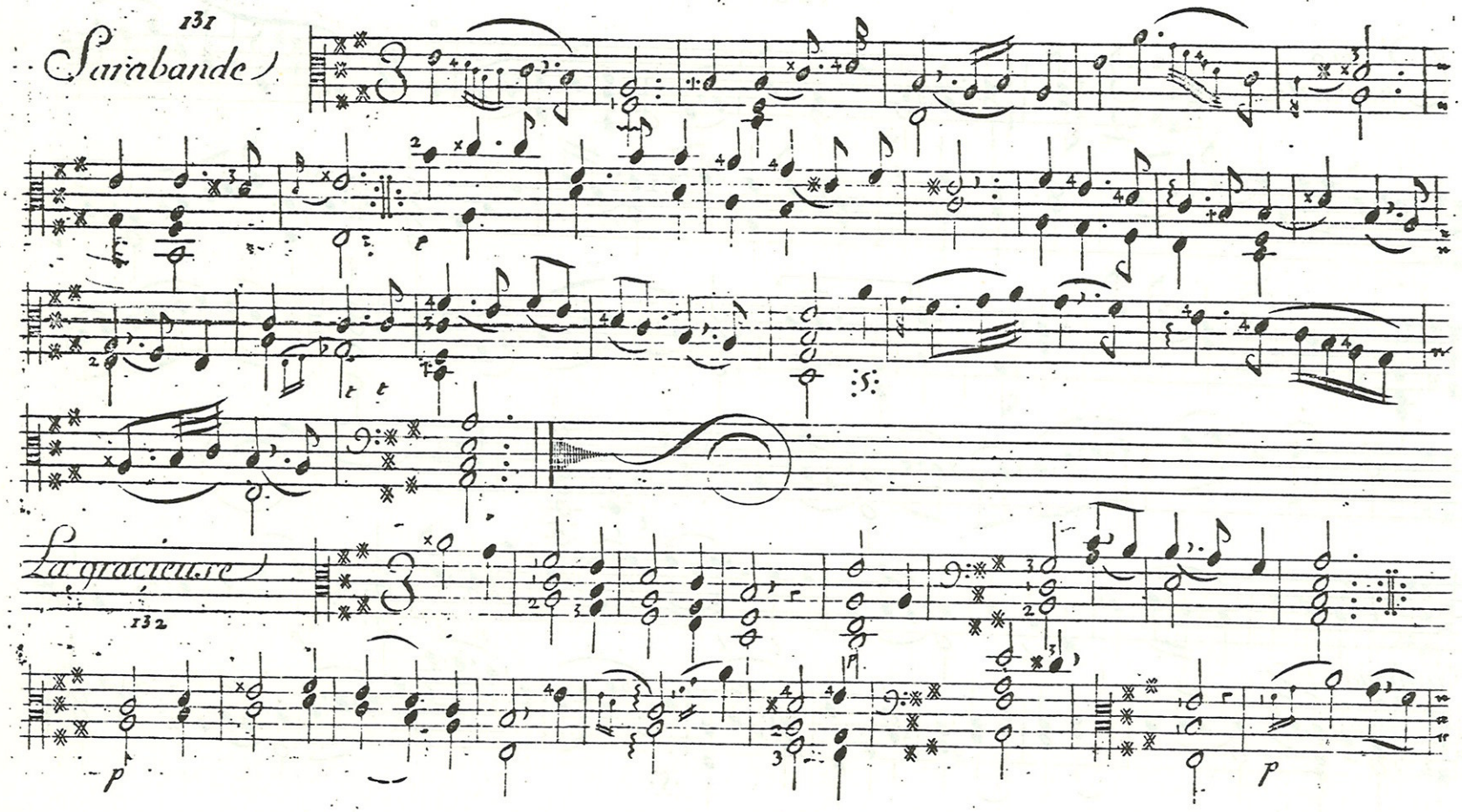
Allemande




129
Courante
Sarabande
130
t t
t t
p

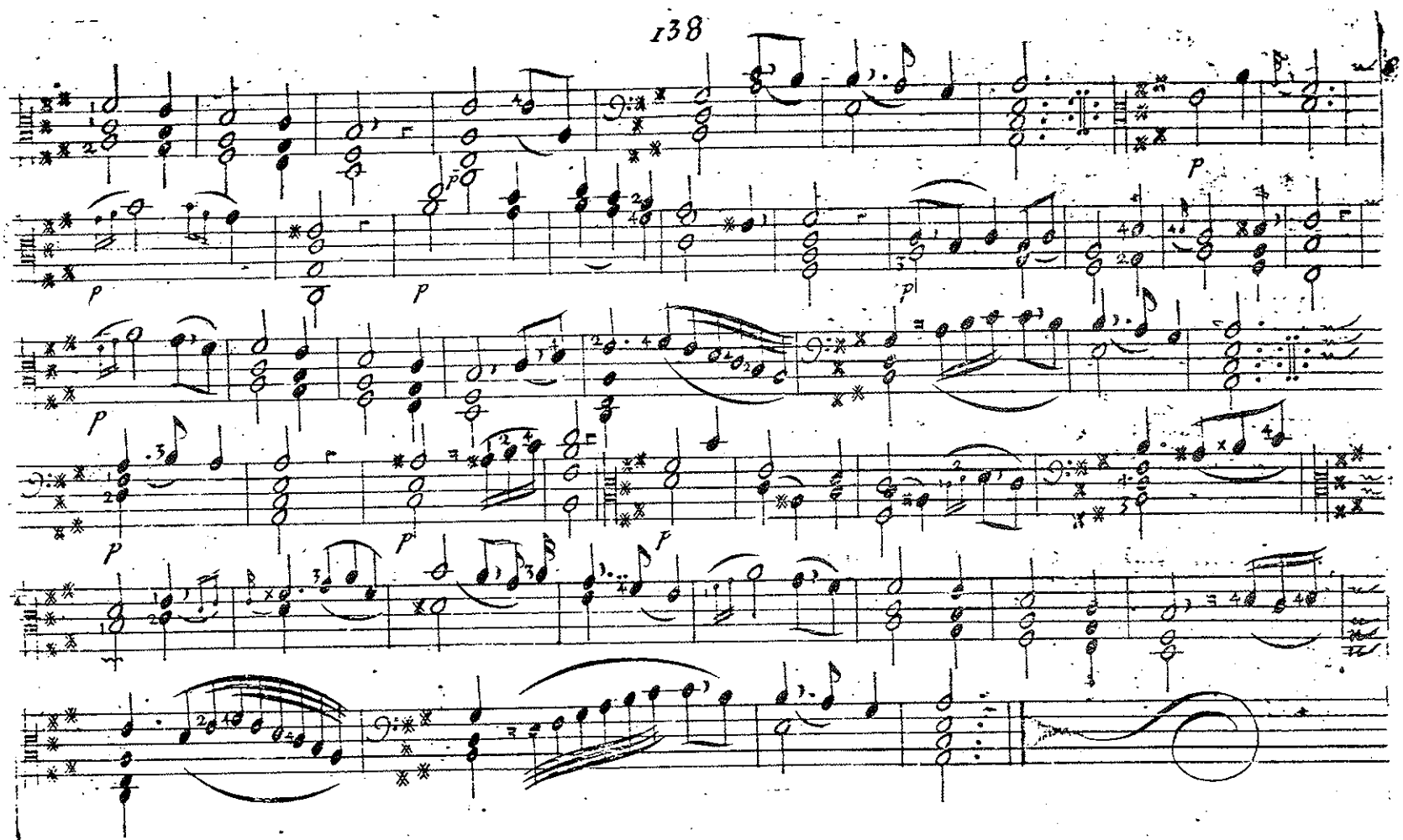
131

Sarabande



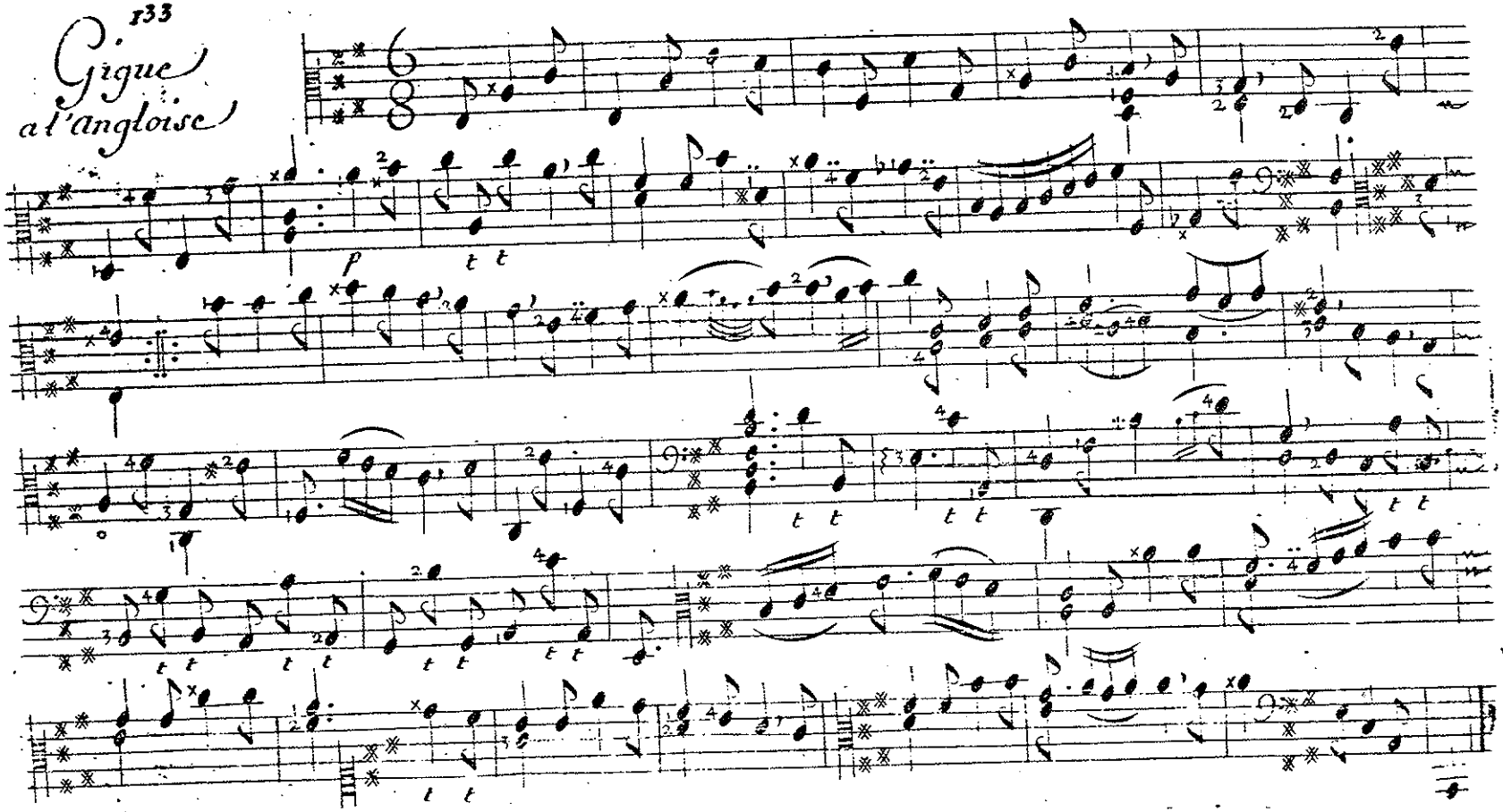
La gracieuse

132



133

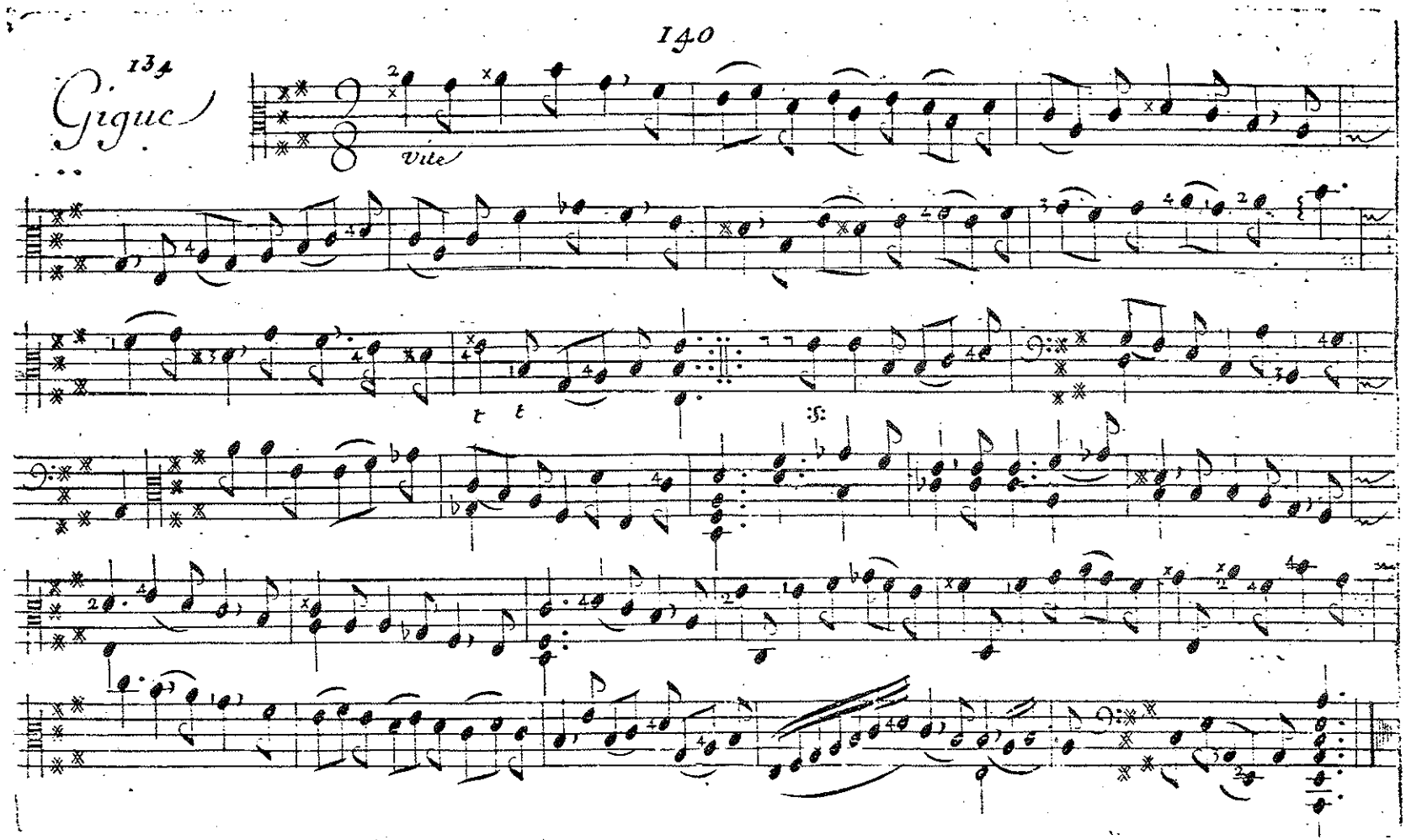
Gigue a l'angloise



134

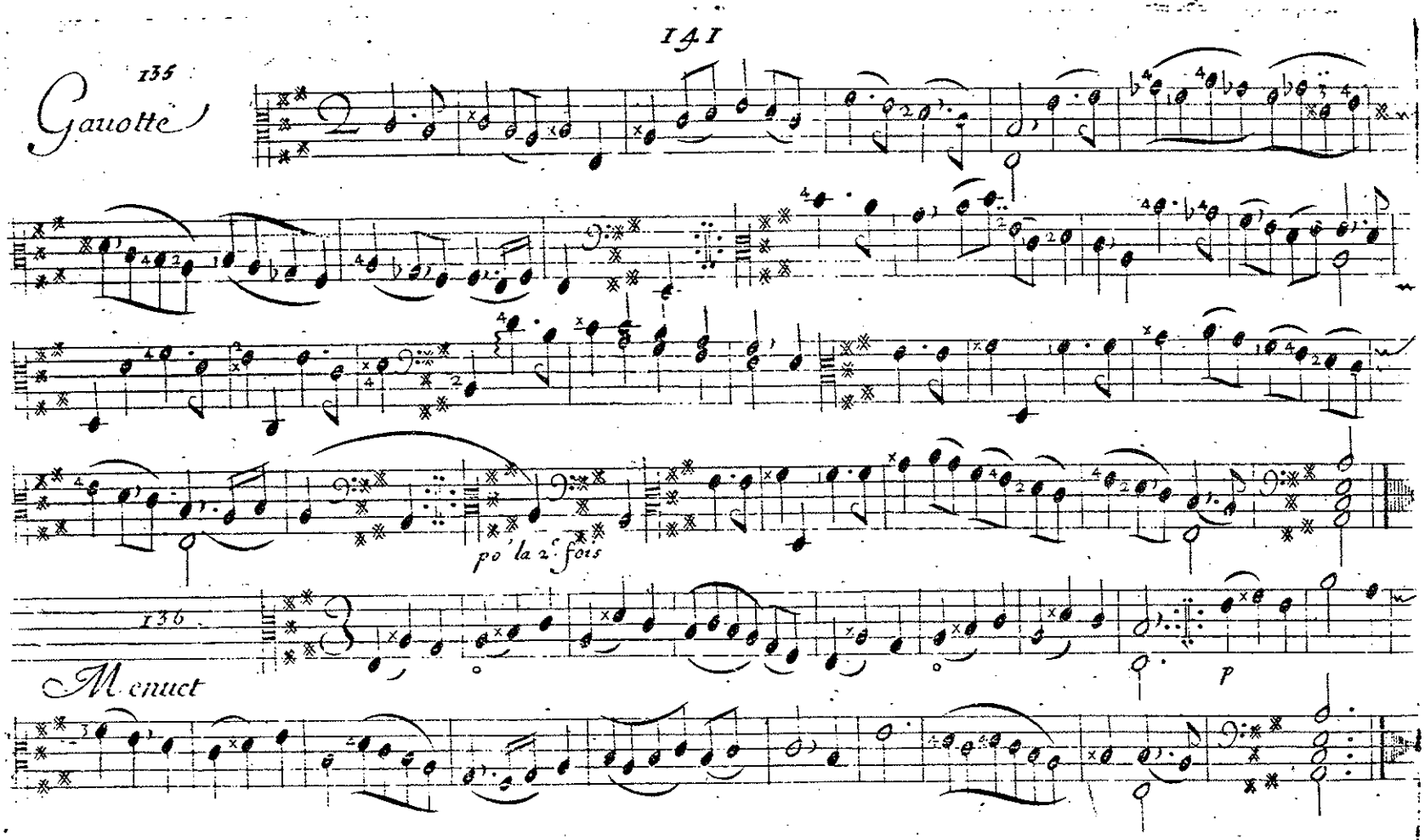
Gigue

vite



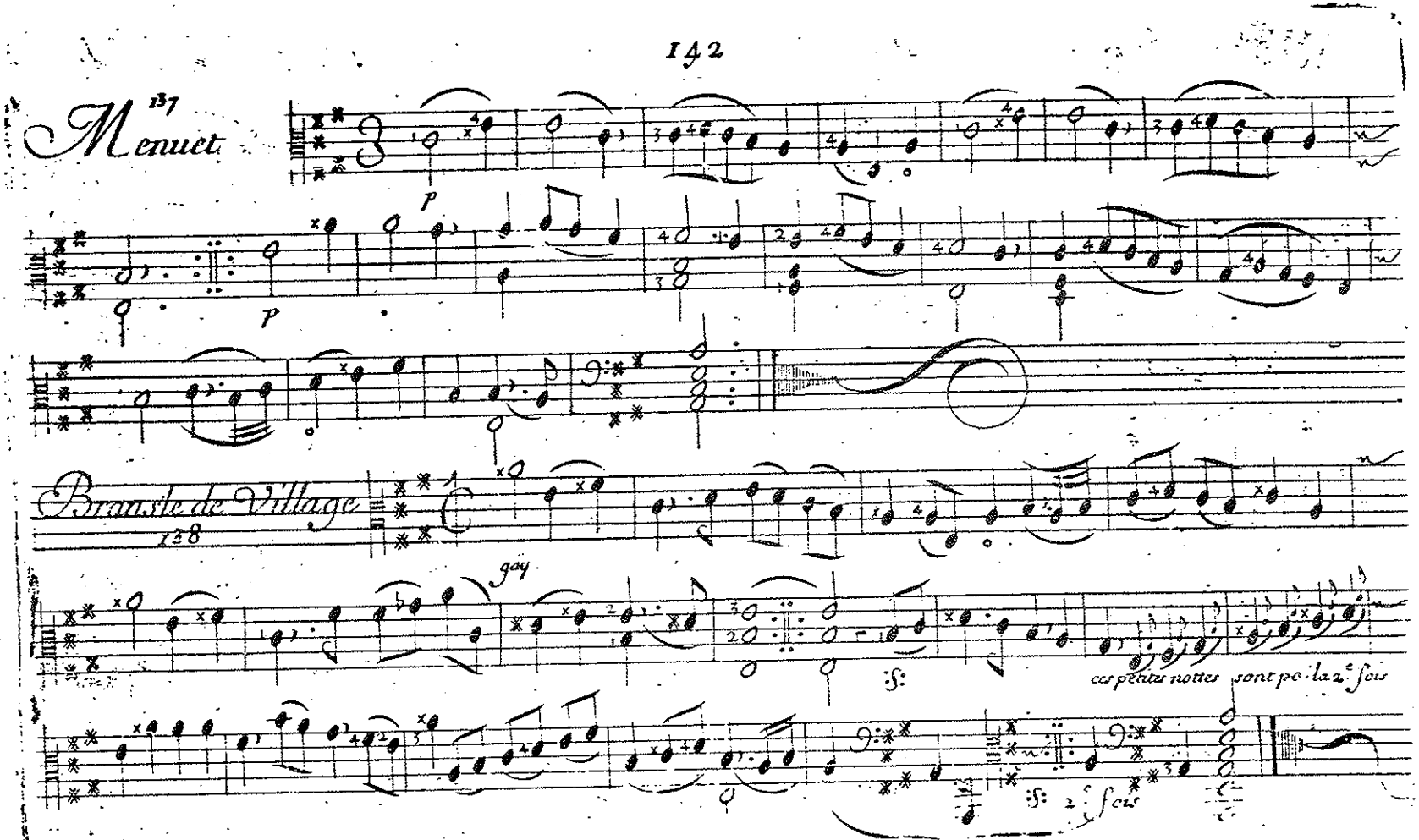
135

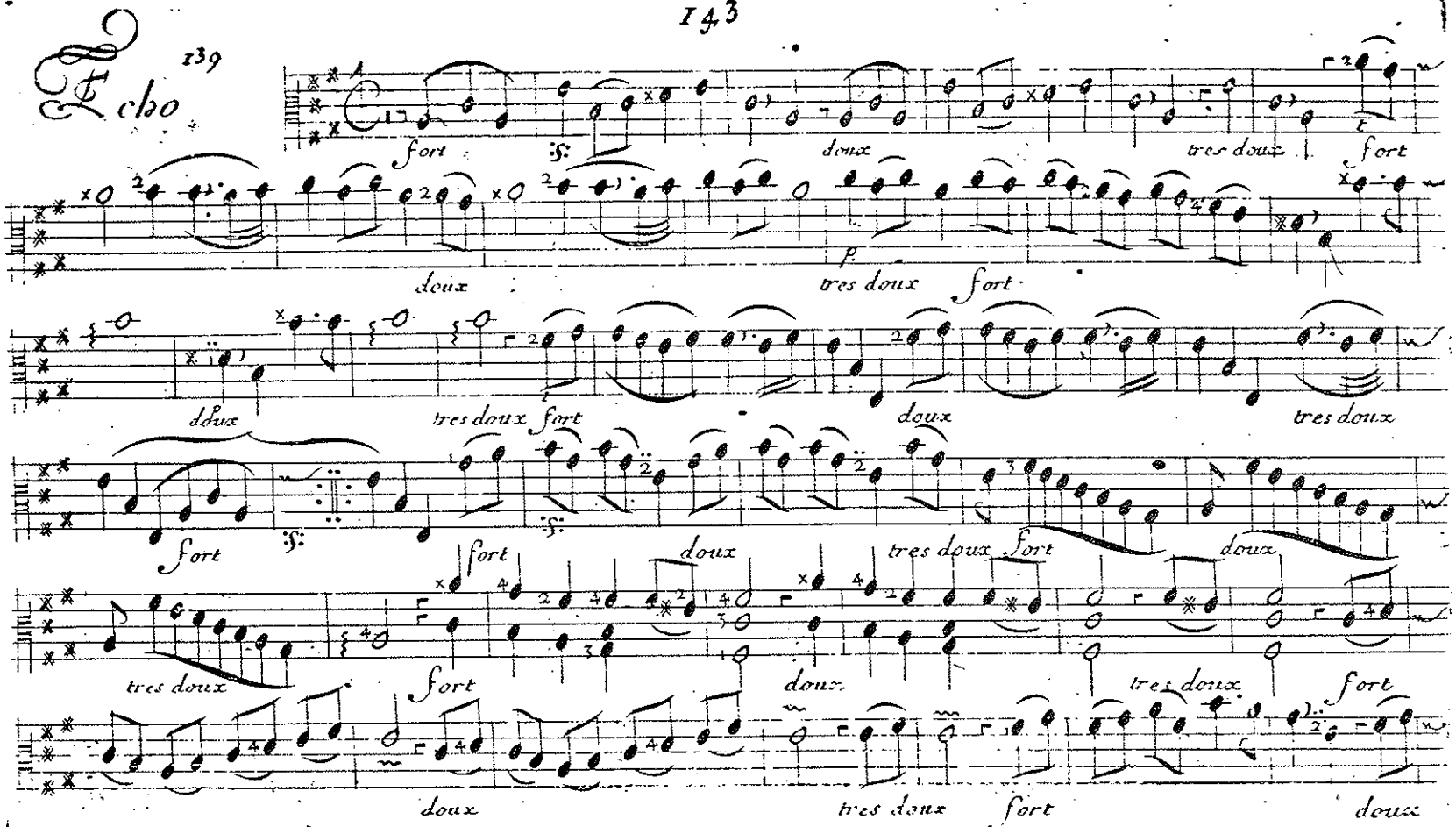
Gauotte



137

Menuet


p
p
Branste de Village
138
gay
fs
ces petites notes sont pour la 2e fois
fs 2e fois


Echo
139
fort
doux
tres doux
fort
doux
tres doux
fort
doux
tres doux
fort
doux
tres doux
fort
fort
doux
tres doux
fort
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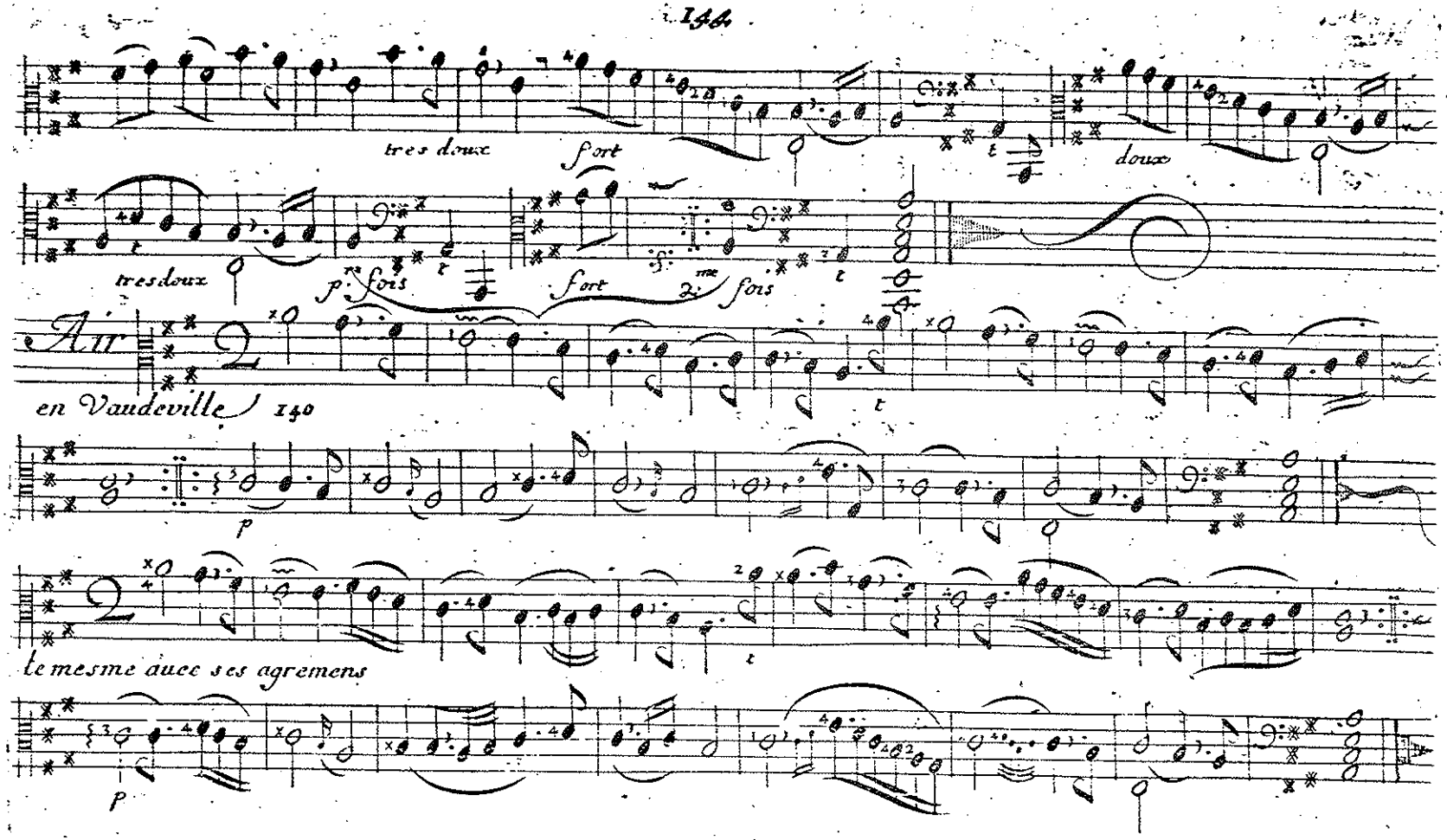
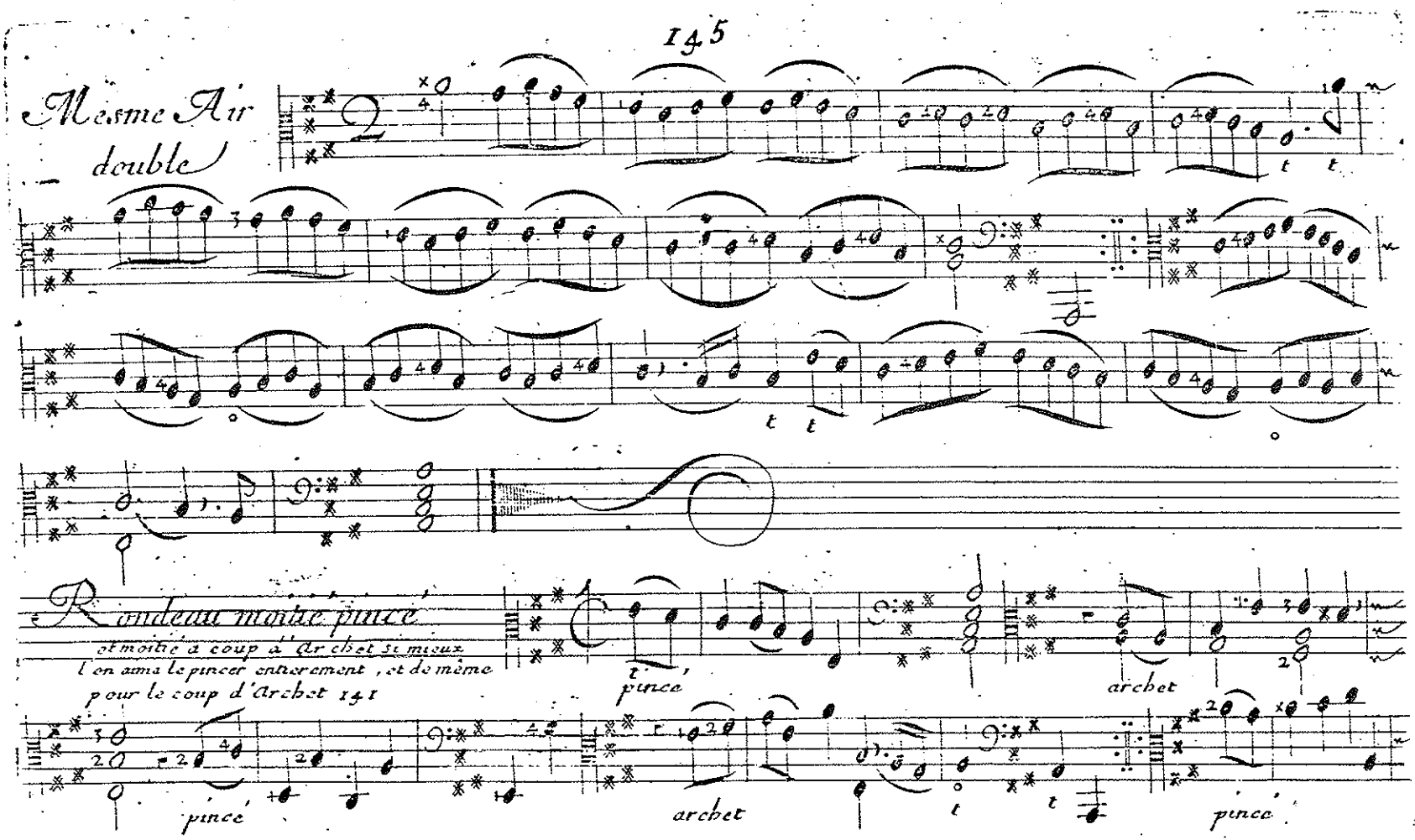
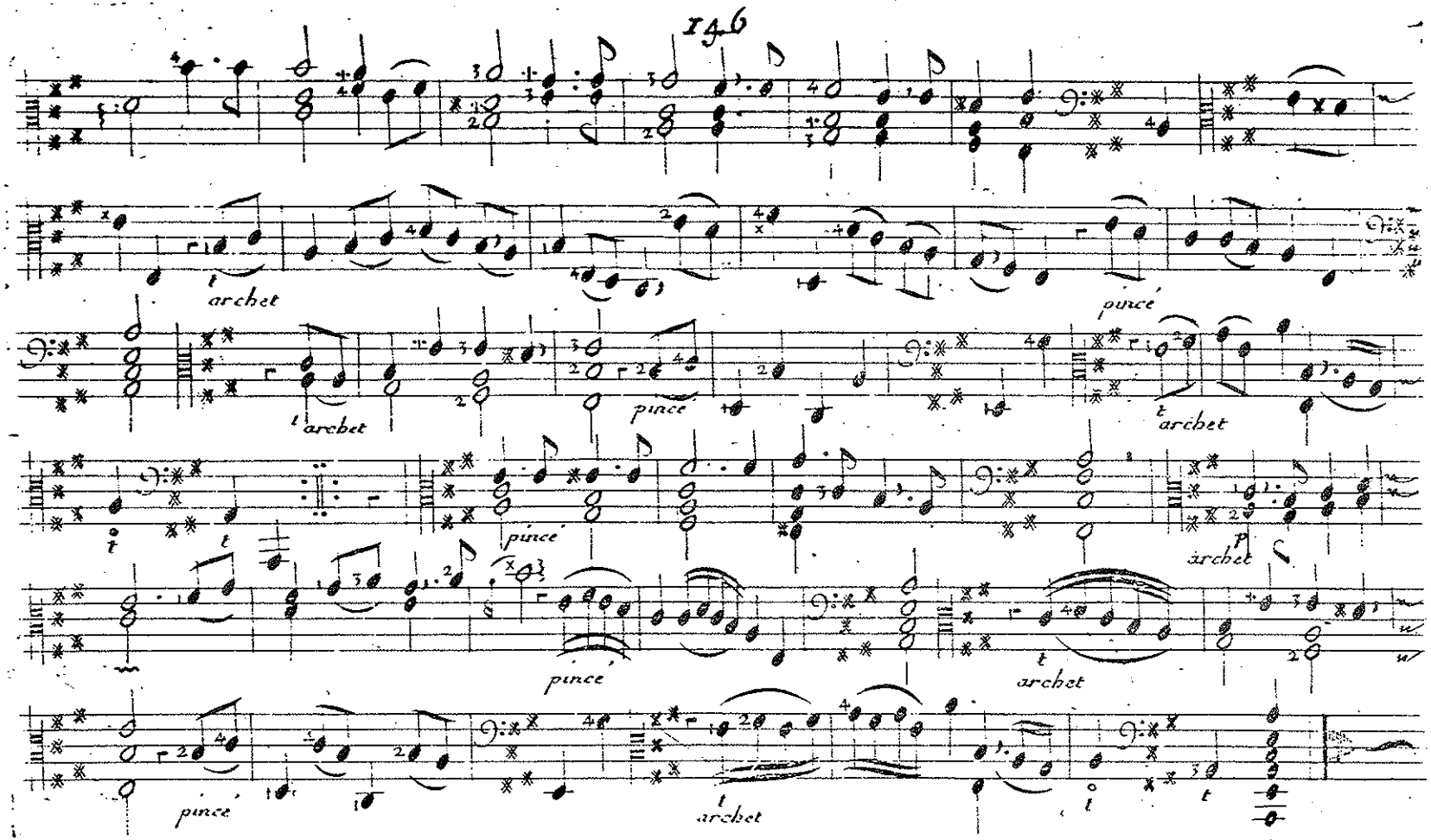
tres doux
fort
doux

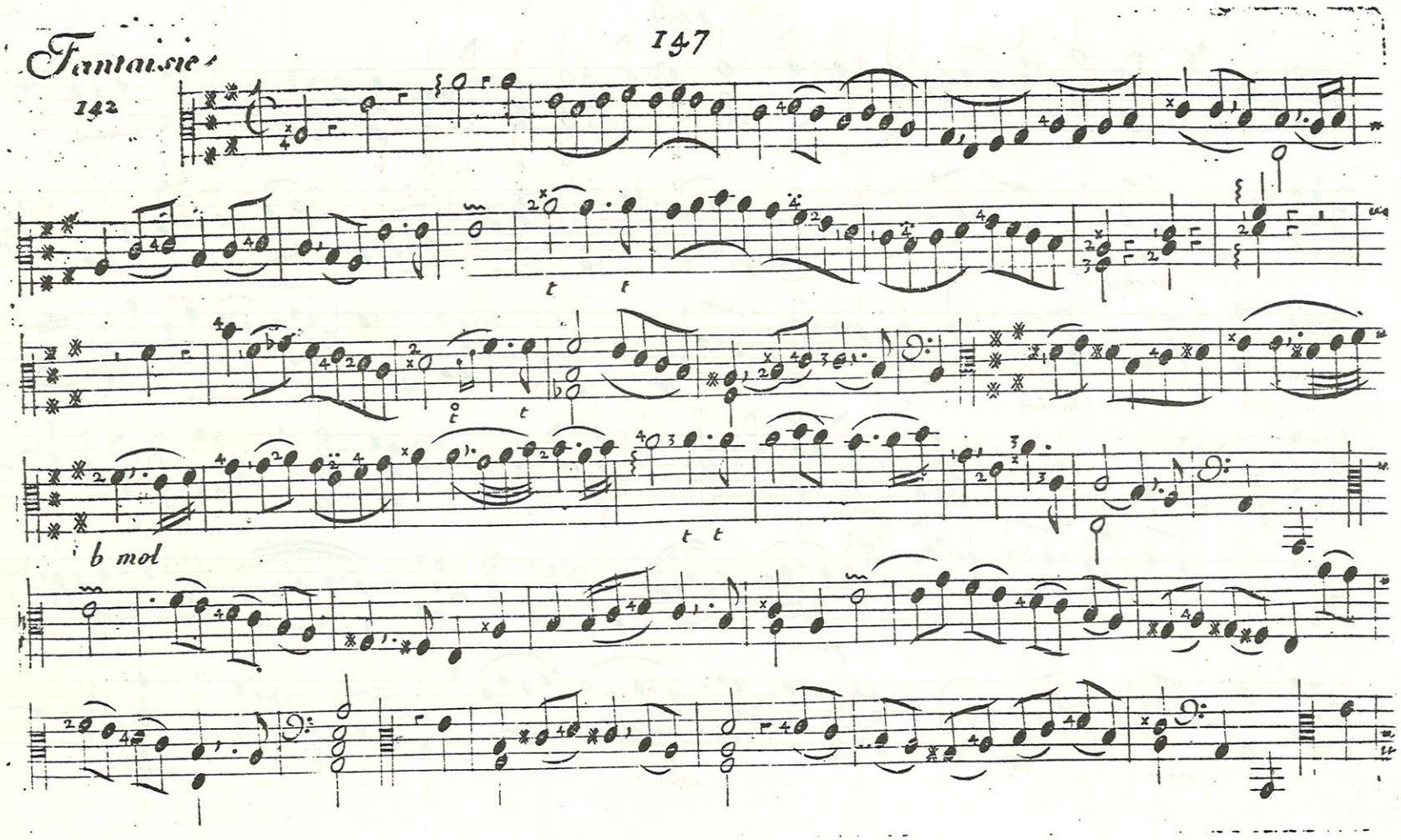

tres doux
fort
doux
tres doux
p.re fois
fort
2.me fois
Air
en Vaudeville 140
p
le mesme auec ses agremens
p

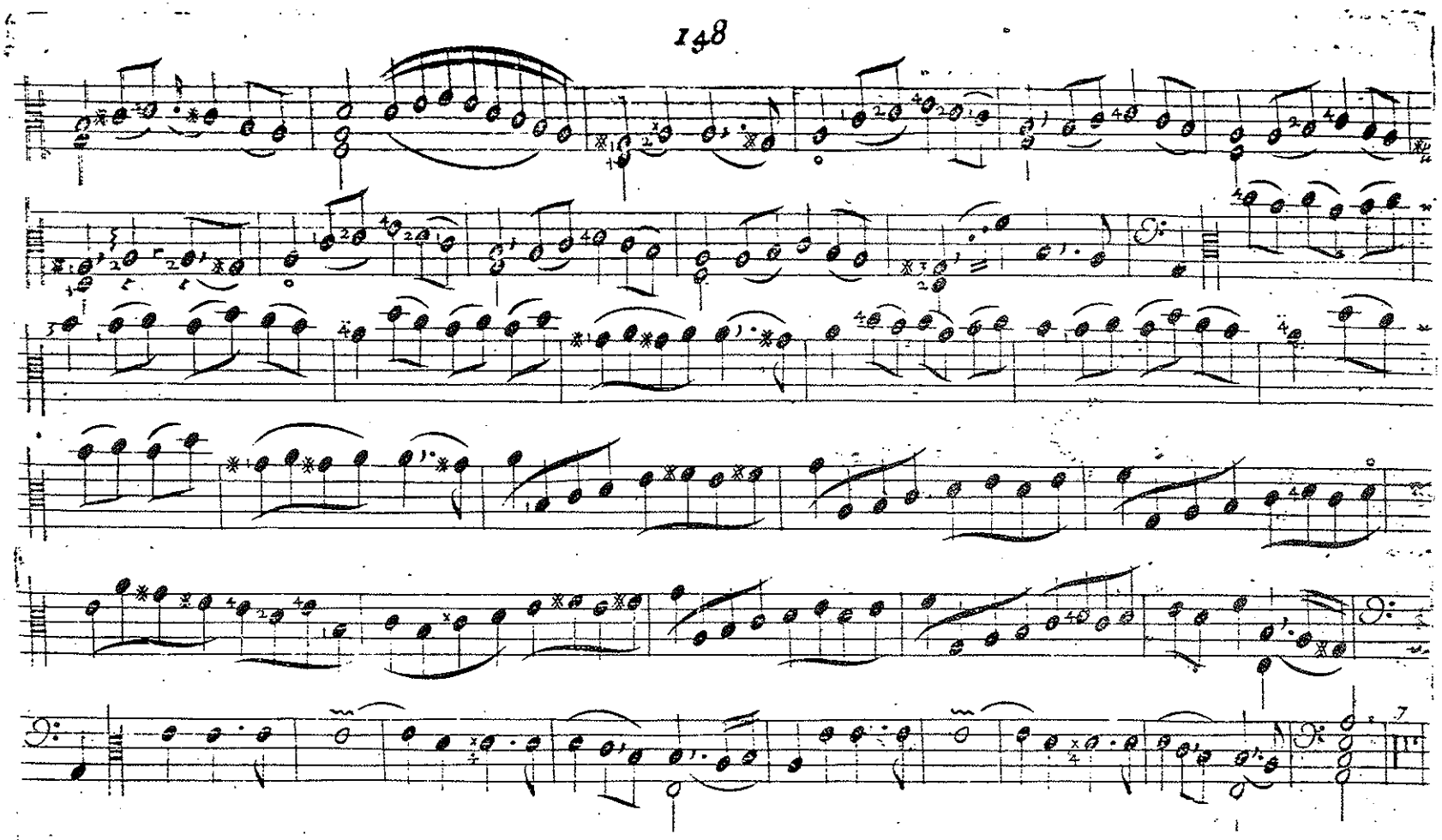

Mesme Air
double
Rondeau mode pincé
et moitié à coup d'archet si mieux
l'on aima le pincer entierement, et de même
pour le coup d'archet 141
pincé
archet
pincé
archet
pincé

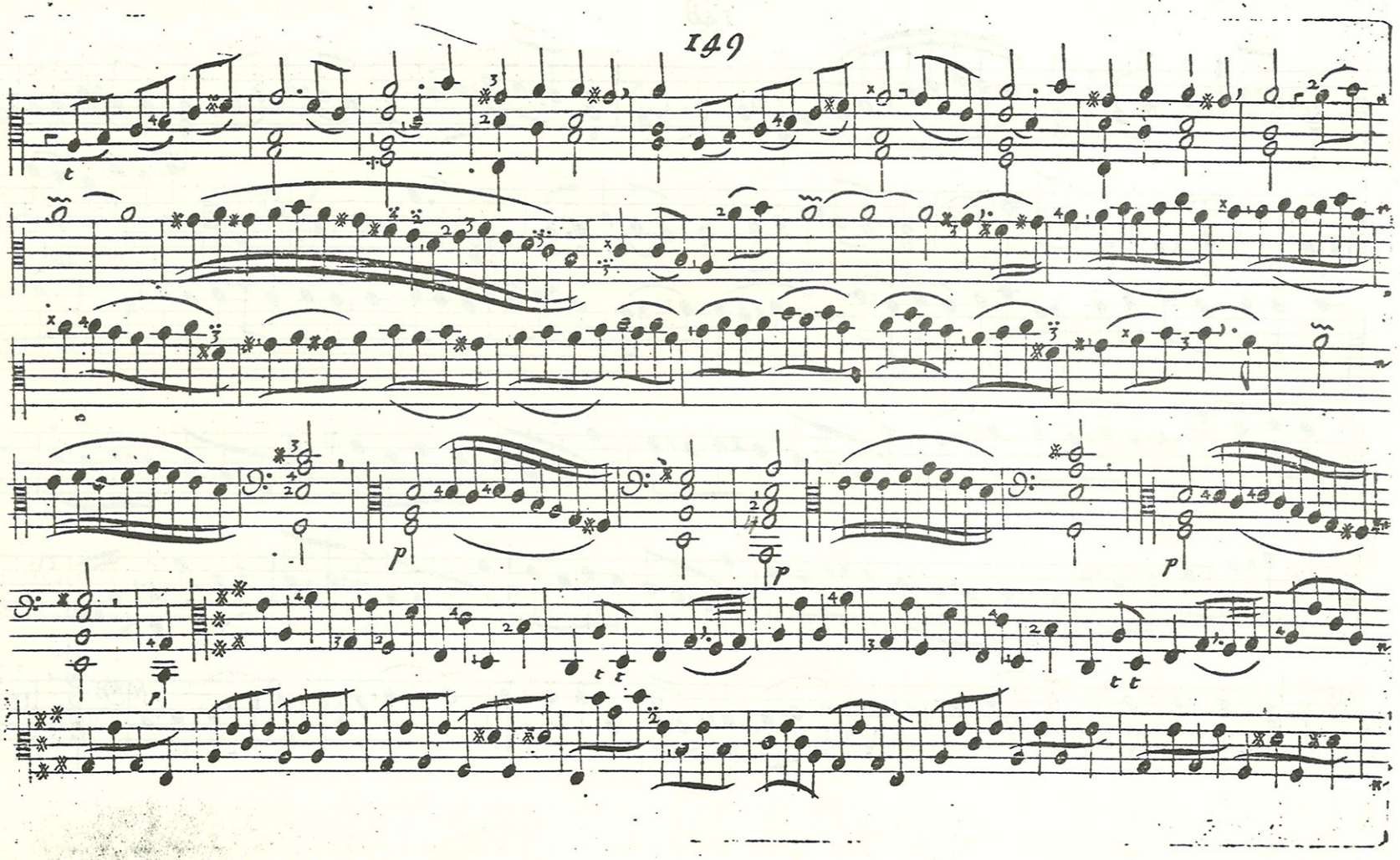
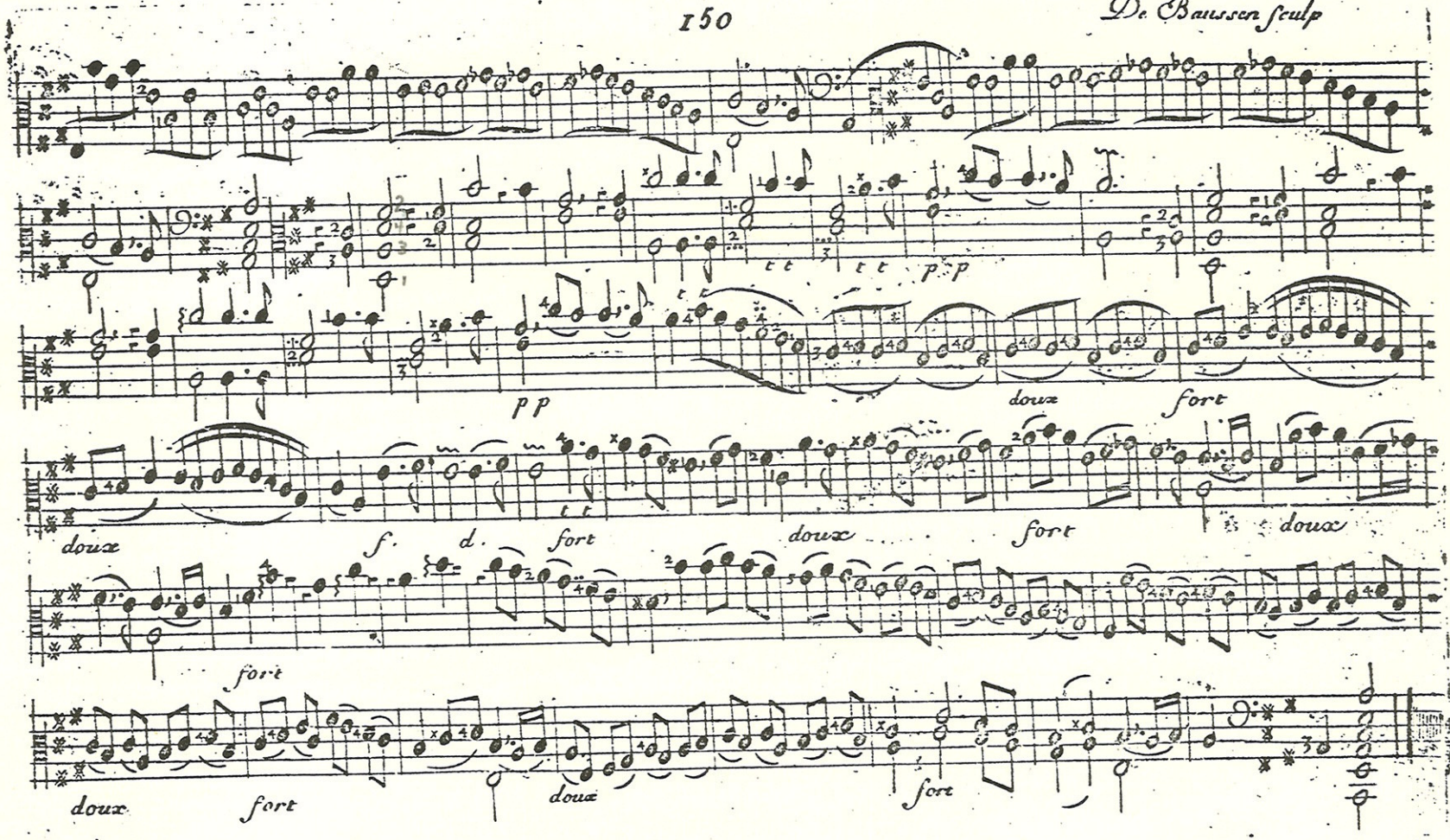

t archet
pincé
t archet
pincé
pincé
t archet
t
pincé
p archet
pincé
t archet
pincé
t archet
t
t

Fantaisie

142







De Baussen sculp