

CONCERT

DE

SIMPHONIES

Pour les Violons, Flutes, et Hautbois.

PAR M.^R AUBERT.

Ordinaire de la chambre du Roy, et de l'Academie
Royale, Intendant de la Musique de

S. A. S. MONSEIGNEUR LE DUC.

Gravés par M.^r Leclair.

IV. SUITE.

prix en blanc les trois parties séparées 5^{ll}. 12^s.

A PARIS,

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

AVEC PRIVILEGE DU ROY.

Vol. 7. 1160 (4)

QUATRIEME SUITE.

Basse Continue.

Ouverture.

The 'Ouverture' section consists of ten staves of music. Each staff is a bass clef line with a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Above the notes, there are numerous figured bass symbols (numbers 0-7, x, and delta) indicating fingerings and fret positions. The music features a variety of melodic lines and textures, including some passages with multiple notes beamed together. The section concludes with a double bar line.

Rondeau.

The 'Rondeau' section consists of two staves of music. It continues with the same bass clef, key signature, and time signature as the 'Ouverture'. The notation is similar, featuring rhythmic patterns and figured bass symbols. The first staff ends with a double bar line, and the second staff concludes the piece with a 'Fin.' marking and a double bar line.

Basse.

This page contains a handwritten musical score for the Bass part, consisting of ten staves. The notation includes various chords, accidentals, and performance markings. The first staff is marked with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a 19th-century manuscript. The score includes several sections, with the second staff marked '2^e R.' and the fifth staff marked 'Crio.'. The piece concludes with a double bar line and a repeat sign on the tenth staff. The notation is dense, with many notes and accidentals, and includes various fingering and bowing indications.

Basse.

1^{er} Rondeau.

δ 6 7 7 Fin.

7 6 5 6 3 6 xδ 7 6 3 5 x- 6-xδ

x- 6 7 3 7 9 8 x- δ 6 7 7

δ 6 7 7 5- 7 xδ 6-xδ x-

x- 6 xδ 5 7 6 6 6 δ

2^e R.

7 4 7 7 4 7 Fin.

Crio. 7- 4- 3- 6 5-xδ 6 5-xδ 5 7

7 7 9- 8 7 7 4 9- 8 4- 7-

7 7 8- 7- δ x- 6 4- 7 4- 8- 6 4 7

1^{er} Menuet.

6 5 6 5 7

Basse.

5

2^e M. 6/4 3

Trio.

1^{er} Rigaudon.

2^e R. 6/4

Trio.

6

Basse.

1.^{er} Air.

2.^e A.

Trio.

1.^{er} Passepied.

Basse

2^e P. *Trio.* 7 5 7 6 3 7 x

7 5 6 6 5 4 3 6

6 7 6 6 5 4 7

1^{er} Gavotte. *Trio.* 6 7 5 6 3 7 6 6 6 7 6 7 6 5 6 5 4 3

2^{me} G 6 x 6 5 7 6 7 6 5 4 3 2 1

1^{er} Tambourin 6 4 3 6 4 3 5 7 6 4 3

6 4 3 7 6 4 3 6 5 7

2^e T. *Trio.* 6 4 3 6 6 6 7 6 4 3 7 6 4 3 6 5 6 x

7 7 7 5 7 6 5 7 6 6 6 4 7 7 5 7

6 7 6 5 7 x 7 x 2 2 6 7 5 x 6 7 5 x

Chaconne.

Basse

The musical score consists of ten staves of music, each with a bass clef and a key signature of two sharps (F# and C#). The notation includes various ornaments and performance markings:

- Staff 1:** Features a 3-measure rest at the beginning, followed by a melodic line with ornaments such as $6-5-7-4-7-3$ and $6-5-7-4-7-3$.
- Staff 2:** Continues the melodic line with ornaments like $6-5-7-4-7-3$ and $6-5-7-4-7-3$.
- Staff 3:** Includes ornaments such as $6-5$, $x6$, and $6-5$.
- Staff 4:** Marked with *Crio.* and *Cous.*, featuring ornaments like $7-4-7-3$ and $6-5-7-4-3$.
- Staff 5:** Shows ornaments including $7-x$, $6-5$, and $6-5$.
- Staff 6:** Includes ornaments such as $6-5$, $5-9-8-6$, and $6-5-7$.
- Staff 7:** Marked with *Crio.* and *Cous.*, featuring ornaments like $9-8-6-3$ and $6-5-7$.
- Staff 8:** Shows ornaments including $6-7-5$, $7-5$, $6-5-7$, and $6-5-7-4-7-3$.
- Staff 9:** Includes ornaments such as $6-5$, $7-4-3$, $6-5$, $7-7$, $6-5-6-8$, and $6-5-4-3$.
- Staff 10:** Features ornaments like $7-7$, $6-5-6-8$, $6-5-4-3$, 6 , and $7-7-7$.

Basso.

Handwritten musical score for Bass, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and fingerings. The score is divided into sections labeled "Basso.", "Crio.", and "Cov.". The music features complex rhythmic patterns and fingerings, with some notes marked with 'x' to indicate natural harmonics or specific techniques. The notation includes various rhythmic values, accidentals, and fingerings. The score is divided into sections labeled "Basso.", "Crio.", and "Cov.". The music features complex rhythmic patterns and fingerings, with some notes marked with 'x' to indicate natural harmonics or specific techniques.



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Vm^z. 1160 (4)

QUATRIEME SUITE

2^e. Dessus.

Ouverture.

Crio.

1^{er} Rondeau.

Fin.

2.^e Dessus.

The first system of the 2nd Dessus part consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with many eighth and sixteenth notes, often beamed together. There are several measures with dotted lines indicating continuation. The system concludes with a double bar line and a repeat sign.

2.^e R.
Crio.

The second system of the 2nd Dessus part consists of one staff of music. It begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The system ends with a double bar line and a repeat sign.

Fin.

The third system of the 2nd Dessus part consists of five staves of music. It begins with a treble clef and a key signature of one sharp. The music continues with rhythmic patterns of eighth and sixteenth notes. A measure with a double bar line and the word "Fin." above it marks the end of the piece. The system concludes with a double bar line and a repeat sign.

B

4
1.^{er} Rondeau.

2.^e Dessus.



Fin.



2.^e R.



Cris.

Fin.



1.^{er} Menuet.



2^e Dessus

2^e M.

1^{er} Rigaudon.

2^e R.

1.^{er} Air.

2.^e A.

1.^{er} Passepied.

2^e. P.

Crio.

The first system of music for '2^e. P.' consists of three staves. The top staff is in 3/8 time and features a melodic line with eighth notes and some accidentals. The middle and bottom staves provide accompaniment with similar rhythmic patterns. The piece concludes with a double bar line and repeat dots.

1^{er}. Gavotte.

The first system of music for '1^{er}. Gavotte.' is on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and includes several plus signs (+) above the notes, likely indicating fingerings or breath marks. The piece ends with a double bar line and repeat dots.

2^e. G.

Crio.

The first system of music for '2^e. G.' consists of three staves in 2/4 time. The top staff has a treble clef and a key signature of one sharp. The melody is written with eighth notes and includes several asterisks (*) and plus signs (+). The piece concludes with a double bar line and repeat dots.

1^{er}. Tambourin.

The first system of music for '1^{er}. Tambourin.' is on a single staff in 2/4 time. It starts with a treble clef and a key signature of one sharp. The melody is highly rhythmic, featuring many eighth notes and includes several asterisks (*) and plus signs (+). The piece ends with a double bar line and repeat dots.

2^e. T.

Crio.

The first system of music for '2^e. T.' consists of three staves in 2/4 time. The top staff has a treble clef and a key signature of one sharp. The melody is written with eighth notes and includes several asterisks (*) and plus signs (+). The piece concludes with a double bar line and repeat dots.

The second system of music for '2^e. T.' continues the melody from the first system. It features a treble clef and a key signature of one sharp, with eighth-note patterns and plus signs (+) above the notes. The piece ends with a double bar line and repeat dots.

The third system of music for '2^e. T.' continues the melody from the previous systems. It features a treble clef and a key signature of one sharp, with eighth-note patterns and plus signs (+) above the notes. The piece ends with a double bar line and repeat dots.

2.^o Dessus.

8

Chaconne.



2.^e Dessus.

Crio.

Cous.

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QUATRIEME SUITE.

Premier Dessus.

Quverture.

Crio.

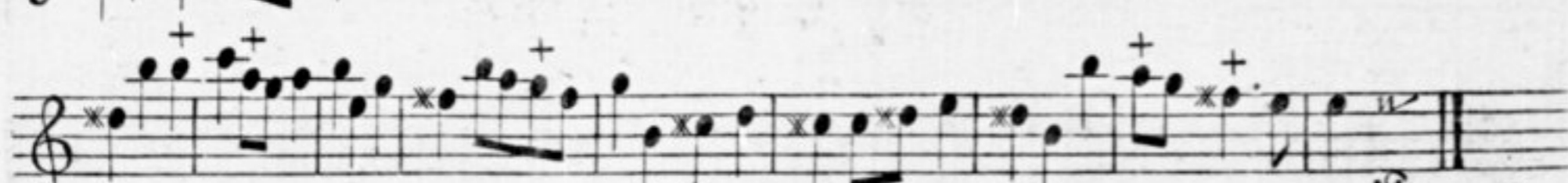
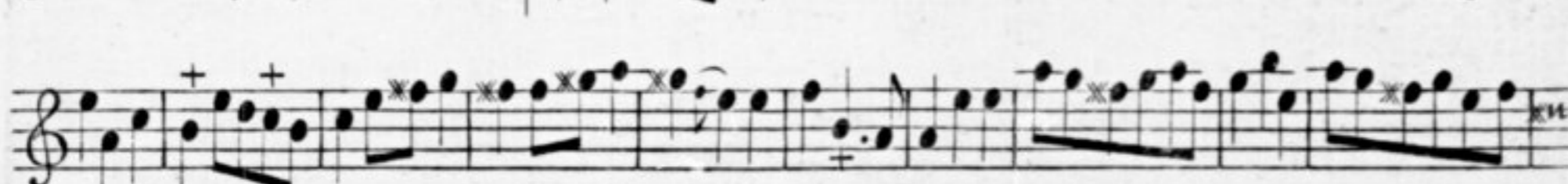
1.^{er} Rondeau.

Fin.

Premier Dessus.



2.^e Rondeau.



aubert

4 1.^{er} Rondeau.

L.^{er} Dessus.

Fin.

2.^o R.

Crio
Fin.

1.^{er} Menuet.

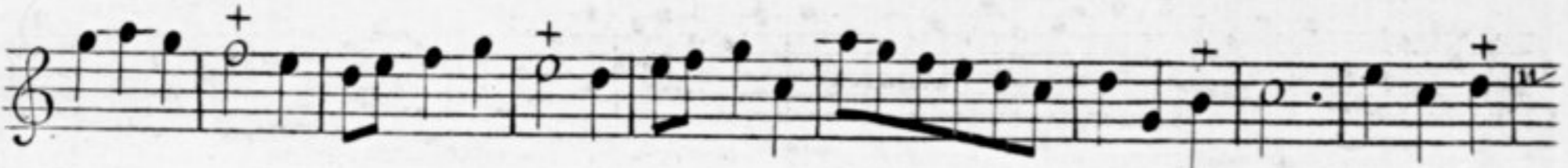
P.^{er} Dessus.



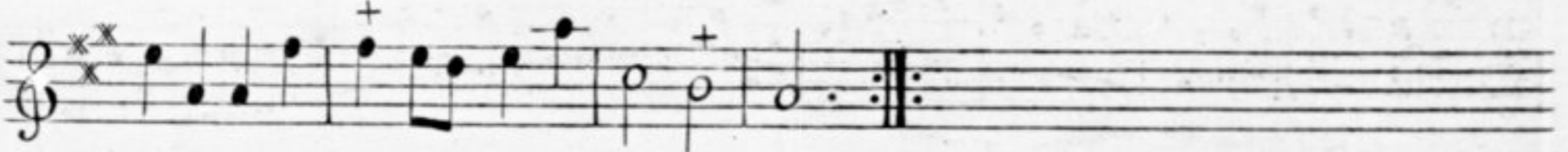
2.^o M.



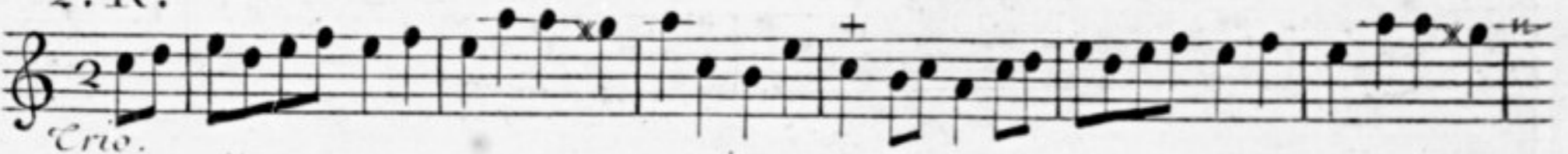
Crio.



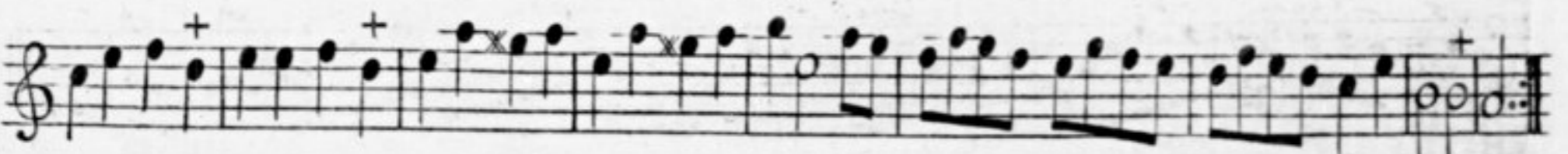
1.^{er} Rigaudon.



2.^o R.



Crio.



2.^{er} Dessus.

1.^{er} Air.
Gracieusem^t

2.^e A.
Crio.

1.^{er} Passe pied.

2^e Dessus.

2^e P.
Crio.

1^{er} Gavotte.
Cendrem^t

2^e G.
Crio

1^{er} Tambourin.
Crio

2^e T.
Crio.

Chaconne.

A handwritten musical score for the 2nd Violin part of a Chaconne. The score consists of ten staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with various ornaments and trills. The score includes several dynamic markings: *Crio.* (Crescendo) and *tous.* (Tutti). The piece concludes with a double bar line and a repeat sign.

2^{er} Dessus.

The musical score is written for the 2nd Alto part. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is highly rhythmic, featuring many eighth and sixteenth notes. The second staff is marked "Trio." and continues the melodic line. The third staff features some rests and eighth notes. The fourth staff contains several triplet markings (indicated by a '3' in a circle). The fifth staff continues the melodic development. The sixth staff has a key signature change to one sharp (F#) and continues the melodic line. The seventh and eighth staves are highly rhythmic passages. The ninth staff continues the melodic line. The tenth staff is marked "Tous." and features a key signature change to one sharp (F#). The eleventh and twelfth staves conclude the piece with a final cadence.