

LIVRE
DE
PIÈCES DE CLAVECIN

Contenant
plusieurs Divertissemens dont les principaux

SONT

les Caractères de la Guerre,
ceux de la Chasse
et la Fête de Village.

DÉDIÉ

AU ROI

Par

François Dandrieu
Organiste de la Chapelle
DE SA MAJESTÉ.

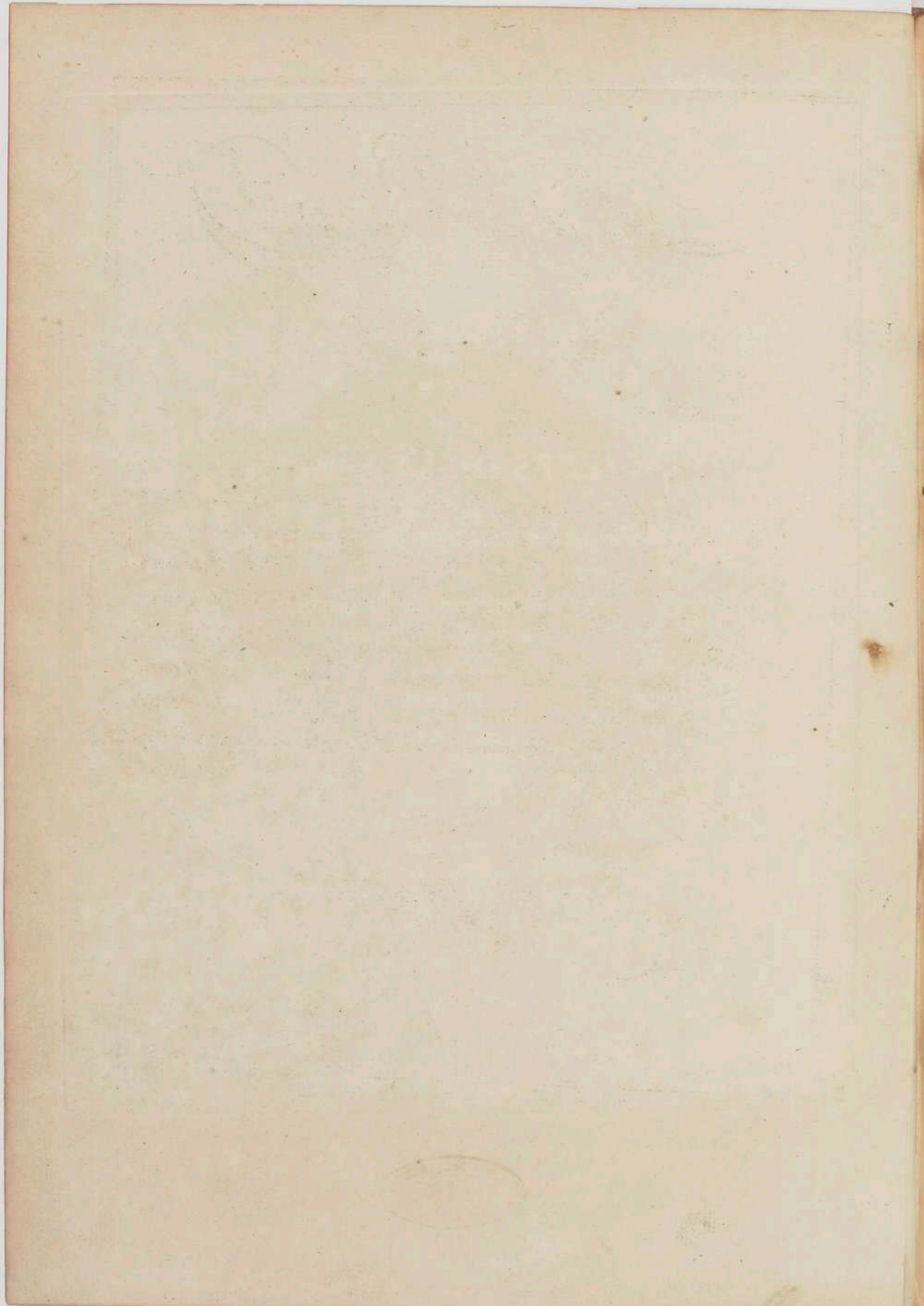
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X. 66 X 16



Au Roy

Sire

La Guerre qui fait l'occupation des Heros; la Chasse qui fait leur amusement; la tendre Pastorale, image de la Paix, qui fait la gloire des Rois, m'ont doné tour à tour l'Idée des principales pièces de Clavecin que je prend la liberté de presenter à Vòtre Majesté. l'honneur que j'ai d'être à son service, semble m'autoriser à lui en faire hommage; heureux si le genie eut repondu au zèle ardent, à l'attachement inviolable et au tres profond respect avec lequel je suis

Sire

De Vòtre Majesté

Le tres humble, tres obeissant, et
tres fidele Serviteur et Sujet

Dandrieu

Préface

Toutes les Pièces de ce Livre sont distribuées en cinq Suites, qui roulent sur différens Tons du Mode majeur et du Mode mineur. Dans ces Suites générales on trouve des Divertissemens composés de plusieurs pièces, tels par exemple que les Caractères de la Guerre, ceux de la Chasse &c. qui peuvent être regardés come des Suites particulières, dont les différens morceaux se pourront jouer séparément, si l'on ne se trouve pas d'humeur à exécuter les Divertissemens entiers.

Les Doubles ou les Variations que j'ai ajoutées à quelques pièces, ne déplairont peut-être pas aux personnes qui joignant à l'habitude du Clavier une exécution vive et brillante, aiment à trouver de quoi employer leurs talens. Ces mêmes Variations, pourront être aussi de quelque utilité à ceux dont les heureuses dispositions n'ont besoin que d'exercice, pour les conduire à la perfection. à l'égard des sujets qui ne sentiront point en eux un naturel suffisant pour réussir dans ces sortes de rapidités, ils feront peut-être bien de les abandonner et de s'en tenir aux Pièces simples, où ils pourront se faire écouter avec agrément. Car enfin chaque caractère a ses beautés quand il est bien rendu, et l'on doit plutôt consulter sa capacité que son inclination, lorsqu'on veut agir avec succès.

Les agrémens dont je me suis servi sont quatre sortes de tremblemens, savoir: le tremblement simple, le tremblement lié, le tremblement appuyé et le tremblement ouvert, et deux espèces de pincés, qui sont le pincé simple et le pincé précédé du port de voix. Les exemples que je donne des uns et des autres à la fin de ce discours, feront conoître en même tems et les caractères qui les désignent et la manière de les exprimer.

Il ne sera peut-être pas inutile de parler ici d'une attention qu'on pourroit avoir en exécutant les pièces que je vas indiquer, si on vouloit le faire dans le goût qui leur est propre: Voici de quoi il s'agit.

Le Concert des Oiseaux, doit être joué les deux mains sur le grand clavier, mais en retranchant les deux unissons, et ne laissant que la petite octave.

Le Timpanon demande qu'on ne laisse aussi que la petite octave, mais que la main droite jouë sur le Clavier d'en haut, et la gauche sur celui d'embas. Pour les Tifres il faut au contraire que la main gauche soit sur le petit clavier et que la droite soit sur le grand en ne laissant de même que la petite octave. On pourroit cependant jouer ces Pièces a l'ordinaire, si l'instrument ne permettoit pas d'observer ce que je viens de marquer, parceque ces différentes manieres de disposer les jeux et de poser les mains n'ont été imaginées que pour rendre l'imitation plus parfaite.

Dans le morceau des Caractères de la Guerre, que j'appèle la Charge, il y a plusieurs endroits només coups de Canon et marqués seulement par quatre notes qui forment un acord parfait. Mais pour mieux exprimer le bruit du Canon, au lieu de ces quatre notes on pourra fraper autant de fois du plat et de toute la longueur de la main, les notes les plus basses du clavier.

Pour les noms que j'ai choisi, j'ai pretendu les tirer du Caractère même des Pièces qu'ils designent, afin qu'ils pussent en determiner le goût et le mouvement, en reveillant des idées simples et acquises par la plus comune experience, ou des sentimens ordinaires et naturels au cœur humain: peut-être n'aurai-je pas toujours réussi.

Exemples

des Signes d'Agrèmens employés dans ce Livre, et de leur expression.

Tremblement simple.	Tremblement appuyé.	Tremblement lié.	Tremblement ouvert.	Pincé simple.	Pincé et Port de voix.

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L'Harmonieuse

Egal et sans lenteur

Premier Rondeau

The first system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a 6/8 time signature and contains a harmonic accompaniment. A harpsichord icon is positioned to the left of the upper staff.

1^{er} Couplet

The first system of the first couplet features two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff provides the harmonic support. A harpsichord icon is present on the left.

The second system of the first couplet continues the musical development on two staves, maintaining the melodic and harmonic structure.

2^e Couplet

The first system of the second couplet begins with two staves, showing a new melodic phrase in the upper staff and its accompaniment in the lower staff.

Second Rondeau

The first system of the second rondeau consists of two staves, introducing a new melodic and harmonic material.

1^{er} Couplet

The first system of the first couplet of the second rondeau features two staves, continuing the melodic and harmonic themes.

2^e Couplet

3^e Rondeau

4^e Couplet

2^e Couplet

La Languissante
Tendrement

Reprise

La Coquette

Legerement et tendrem^t

Rep.

La Musète Rondeau

+ Gracieusement

1^r. Couplet

2^e. Couplet

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature. It features a series of eighth and sixteenth notes, with some measures containing rests. There are several plus signs (+) and a double bar line with repeat dots (:||) at the end of the system.

Rondeau

Double de la Musète

The 'Rondeau' section is marked with a 6/8 time signature. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is characterized by a rhythmic pattern of eighth and sixteenth notes. There are plus signs (+) and a double bar line with repeat dots (:||) at the end of the system.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It continues the musical theme with eighth and sixteenth notes. There are plus signs (+) and a double bar line with repeat dots (:||) at the end of the system.

1^{er} Couplet

The '1^{er} Couplet' section is marked with a 7/8 time signature. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes. There are plus signs (+) and a double bar line with repeat dots (:||) at the end of the system.

2^e Couplet

The '2^e Couplet' section is marked with a 7/8 time signature. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes. There are plus signs (+) and a double bar line with repeat dots (:||) at the end of the system.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It continues the musical theme with eighth and sixteenth notes. There are plus signs (+) and a double bar line with repeat dots (:||) at the end of the system.

La
Melodieuse
1^{er} Rondeau

Aisément et notes égales

1^{er} Couplet

2^d Couplet

2^d Rondeau

The first system of the 2^d Rondeau consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music begins with a treble clef and a common time signature. The melody in the treble staff features eighth and sixteenth notes with various ornaments and slurs. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. A repeat sign with a double bar line and a repeat sign is located at the end of the system.

The second system continues the piece. It features two staves with treble and bass clefs. The treble staff contains a melodic line with slurs and ornaments, while the bass staff has a steady accompaniment. A repeat sign is present at the end of the system.

1^{er} Couplet

The first system of the 1^{er} Couplet consists of two staves. The treble staff has a melodic line with slurs and ornaments, and the bass staff has a simple accompaniment. A repeat sign is at the end.

The second system of the 1^{er} Couplet continues the melodic and harmonic development. It features two staves with treble and bass clefs. A repeat sign is at the end.

2^d Couplet

The first system of the 2^d Couplet consists of two staves. The treble staff has a melodic line with slurs and ornaments, and the bass staff has a simple accompaniment. A repeat sign is at the end.

The second system of the 2^d Couplet continues the piece. It features two staves with treble and bass clefs. A repeat sign is at the end.

*Les Folies
amusantes
1^{er} Couplet*

Moderément

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth notes, with several measures containing beamed eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure. The lower staff is in bass clef with a 3/4 time signature. It features a bass line with quarter and eighth notes, including some triplets. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure.

Reprise

The first system of the 'Reprise' section consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The melody continues with eighth notes and beamed eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure. The lower staff is in bass clef with a 3/4 time signature. The bass line continues with quarter and eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure.

2^e Couplet

The second system of the '2e Couplet' section consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The melody continues with eighth notes and beamed eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure. The lower staff is in bass clef with a 3/4 time signature. The bass line continues with quarter and eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure.

Rep.

The first system of the 'Rep.' section consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The melody continues with eighth notes and beamed eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure. The lower staff is in bass clef with a 3/4 time signature. The bass line continues with quarter and eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure.

3^e Couplet notes égales

The second system of the '3e Couplet' section consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The melody continues with eighth notes and beamed eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure. The lower staff is in bass clef with a 4/4 time signature. The bass line continues with quarter and eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure.

Rep.

The first system of the 'Rep.' section consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The melody continues with eighth notes and beamed eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure. The lower staff is in bass clef with a 4/4 time signature. The bass line continues with quarter and eighth notes. There are plus signs (+) above the first, second, and fourth measures, and a fermata over the final measure.

4^e Couplet

4^e Couplet

Rep.

5^e Couplet

5^e Couplet

Reprise

*Les
Caractères
de la
Guerre.
Le Bouteselle*

Fièrement

*La
Marche*

Noblement

Reprise

*Premiere
Fanfare*

II

Gracieusement sans lenteur

Reprise

*Seconde
Fanfare*

Gai et soutenu

Reprise

La Charge

vif et marqué

This page contains a handwritten musical score for a piece titled "La Charge". The music is written in 3/4 time and is marked "vif et marqué". The score consists of multiple systems of staves, each system containing a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several instances of "Coup de Canon" (Cannon Shot) markings, which are represented by a vertical line with a small circle above it, indicating a specific rhythmic or melodic event. The paper shows signs of age, with some staining and discoloration.

This page contains a handwritten musical score for a Canon. The score is written on 16 staves, organized into four systems of four staves each. The notation includes treble and bass clefs, a key signature of one flat (F major or D minor), and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Annotations include the word "Canon" on the second staff, "Coup de" on the second staff of the first system, and "Coups de Canon" on the fifth staff. There are also various musical symbols such as slurs, ties, and dynamic markings like "f" and "p". The manuscript shows signs of age, with some ink bleed-through and staining.

La Méléé

tres vite et sans interruption

The first system of musical notation for 'La Méléé' consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a series of sixteenth-note runs and chords. The lower staff begins with a bass clef and continues the melodic and harmonic material.

The second system of musical notation for 'La Méléé' consists of four staves. The first two staves continue the melodic lines from the first system. The third and fourth staves provide a more complex accompaniment with various rhythmic patterns and chordal structures.

Les Cris

vif et marqué

The first system of musical notation for 'Les Cris' consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a series of rhythmic patterns, including eighth and sixteenth notes, and is marked with asterisks. The lower staff begins with a bass clef and continues the rhythmic accompaniment.

The second system of musical notation for 'Les Cris' consists of two staves. Both staves feature dense, rhythmic patterns of eighth and sixteenth notes, creating a driving and energetic feel.

The third system of musical notation for 'Les Cris' consists of two staves. The upper staff continues the rhythmic patterns with some melodic variation, while the lower staff maintains the driving accompaniment.

Les Plaintes

Grave ment

doux

fort

*La
Victoire
Rondeau*

Légerement

The first system of music for 'La Victoire Rondeau' consists of two staves. The top staff is in treble clef with a 2/4 time signature, and the bottom staff is in bass clef. The music begins with a treble clef and a 2/4 time signature. The tempo marking 'Légerement' is written above the first staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

1^{er} Couplet.

The second system of music is labeled '1^{er} Couplet.' and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with similar rhythmic patterns, including eighth and sixteenth notes, and rests.

2^e Couplet
fin

The third system of music is labeled '2^e Couplet' and 'fin'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with a final cadence.

*Le
Triomphe*

vivement et croches égales

The first system of music for 'Le Triomphe' consists of two staves. The top staff is in treble clef with a 3/4 time signature, and the bottom staff is in bass clef with a 3/4 time signature. The tempo marking 'vivement et croches égales' is written above the first staff. The notation includes eighth notes and rests.

The second system of music for 'Le Triomphe' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features eighth notes and rests, with some triplet markings (indicated by a '3' over a group of notes).

The third system of music for 'Le Triomphe' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with a final cadence.

doux

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff is in bass clef and contains a bass line with some notes marked with an 'x'. The tempo or mood is indicated by the word 'doux' written above the first few notes.

Reprise

The second system also consists of two staves. The upper staff continues the melodic line with some notes marked with a '+' sign. The lower staff features a dense texture of notes, possibly representing a keyboard accompaniment, with many notes marked with an 'x'. The word 'Reprise' is written at the beginning of the system.

The third system continues the musical piece with two staves. The upper staff has notes with '+' and '*' markings. The lower staff has notes with '3' markings, indicating triplets.

The fourth system consists of two staves. The upper staff has a melodic line with a triplet marking and a '*' marking. The lower staff has a bass line with notes marked with a tilde (~).

The fifth system consists of two staves with a dense texture of notes. The upper staff has many notes grouped together, and the lower staff also has a dense sequence of notes.

doux

The sixth system consists of two staves. The upper staff has a melodic line with notes marked with a tilde (~) and triplet markings (indicated by a '3' above the notes). The lower staff has a bass line with notes marked with a tilde (~). The word 'doux' is written above the first few notes.

Double
du
Triomphe

The musical score is written in 3/4 time and consists of several systems of staves. The first system includes a treble clef staff with a 3/4 time signature and a bass clef staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'doux' (soft) and 'Repr.' (Repeat). The score is written in a clear, elegant hand, typical of 18th-century manuscript notation. The paper shows signs of age, with some staining and discoloration.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth notes and some slurs. The bass staff contains a simpler accompaniment with some chords marked with an asterisk.

Second system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff continues the melodic line with similar rhythmic patterns. The bass staff continues the accompaniment.

Third system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff features a dense texture of sixteenth notes. The bass staff has a more active accompaniment with some slurs.

Fourth system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff continues with the melodic line. The bass staff has a more active accompaniment with some slurs.

Fifth system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff continues with the melodic line. The bass staff has a more active accompaniment with some slurs. The word "doux" is written below the treble staff.

Sixth system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff continues with the melodic line. The bass staff has a more active accompaniment with some slurs. The system ends with a double bar line and a fermata.

Seconde Suite

La Contrariante
Légerement

Reprise

L'Afligée

This page contains a handwritten musical score for a piece titled "L'Afligée". The score is written on six systems of two staves each, with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including accents (+) and slurs. The score concludes with a double bar line and repeat signs. The word "Reprise" is written at the beginning of the fourth system. The page number "21." is located in the upper right corner.

La
Preve-
nante

Tendrement et croches égales

Reprise

l'Enjouée
Rondeau

Gracieusem^t

1^{er} Couplet

2.^e Couplet

2^{me} Partie

Rondeau

1.^e Couplet

2.^e Couplet

*La
Gemissante
Rondeau*

Affectueusement

1. Couplet

2. Couplet

*Les
Tourbillons
Rondeau*

Vivement

1^{er} Couplet

The first couplet consists of six systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'f' (forte) are present throughout. The piece concludes with a double bar line and repeat dots.

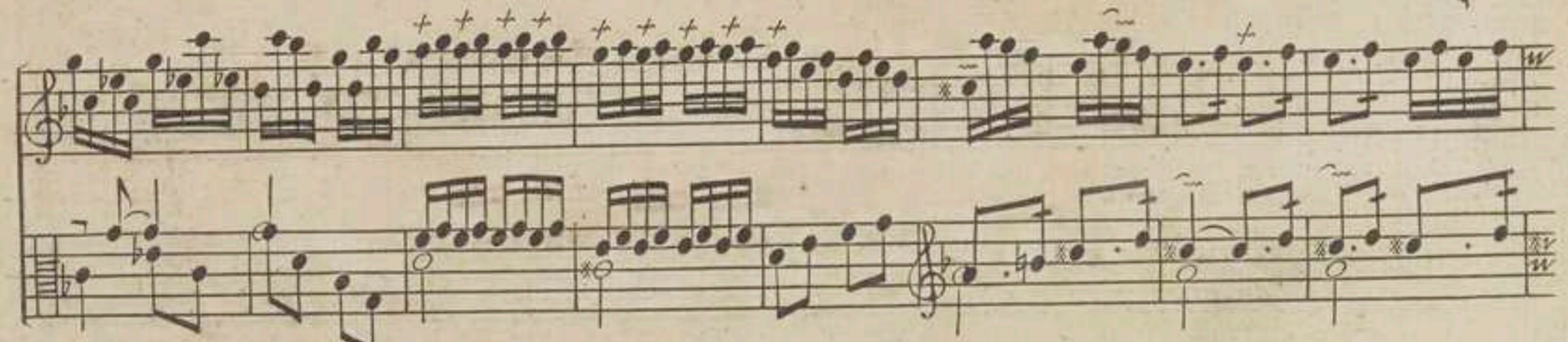
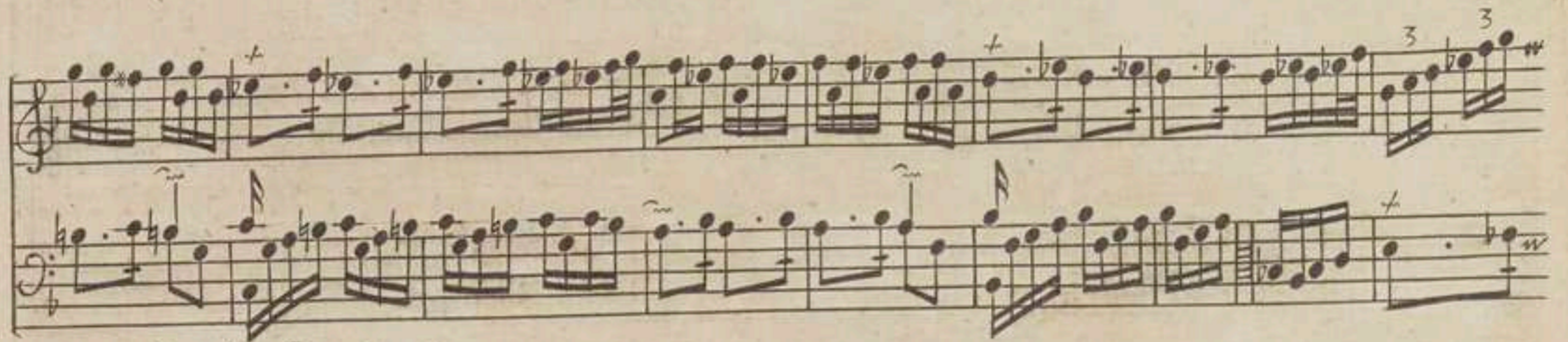
2^d Couplet

The second couplet consists of three systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The music continues with similar notation to the first couplet, including various note values and rests. Dynamic markings like 'f' are used. The piece concludes with a double bar line and repeat dots.



Le Concert des Oiseaux

Le Ramage



The first system consists of two staves. The upper staff is in treble clef and contains a highly ornamented melodic line with many grace notes and slurs. The lower staff is in bass clef and provides a harmonic accompaniment, featuring several triplet markings (indicated by the number '3') and some rests.

Les Amours

This section is marked 'Tendrement' and is written in 3/4 time. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of two flats. The music is characterized by a gentle, flowing melody with many slurs and grace notes.

Reprise

The 'Reprise' section consists of two staves. The upper staff is in treble clef and features a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a steady accompaniment with some triplet markings.

L'Hymen

This section is marked 'Légerement' and is written in 3/4 time. It consists of two staves. The upper staff is in treble clef and contains a lively, rhythmic melody with many slurs and grace notes. The lower staff is in bass clef and provides a rhythmic accompaniment with some triplet markings.

Rep.

The 'Rep.' section consists of two staves. The upper staff is in treble clef and features a melodic line with many slurs and grace notes. The lower staff is in bass clef and provides a rhythmic accompaniment with some triplet markings.

The final section at the bottom of the page consists of two staves. The upper staff is in treble clef and contains a melodic line with many slurs and grace notes. The lower staff is in bass clef and provides a rhythmic accompaniment with some triplet markings.

28.

Musical staff with treble clef, 3/4 time signature, and a series of triplets of eighth notes.

1^{re} Double

Musical staff with treble clef, 3/4 time signature, and a series of chords and eighth notes.

Musical staff with treble clef, 3/4 time signature, and a series of eighth notes.

Rep.

Musical staff with treble clef, 3/4 time signature, and a series of chords and eighth notes.

Musical staff with treble clef, 3/4 time signature, and a series of eighth notes.

Musical staff with treble clef, 3/4 time signature, and a series of chords and eighth notes.

Musical staff with treble clef, 3/4 time signature, and a series of eighth notes.

2^e Double

Musical staff with treble clef, 3/4 time signature, and a series of chords and eighth notes.

Musical staff with treble clef, 3/4 time signature, and a series of eighth notes.

Rep.

Musical staff with treble clef, 3/4 time signature, and a series of eighth notes.

Musical staff with treble clef, 3/4 time signature, and a series of eighth notes.

Musical staff with treble clef, 3/4 time signature, and a series of eighth notes.

Troisième Suite

Les
Cascades
1^{re} Partie

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef, a sharp sign, and a '2' above the staff. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a bass clef, a sharp sign, and a '4' below the staff. The word 'Gaiement' is written below the first few notes of the upper staff. The music features a complex, cascading melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

The second system continues the musical piece with two staves. The upper staff maintains the treble clef and 2/4 time signature, while the lower staff maintains the bass clef and 4/4 time signature. The melodic line in the upper staff continues its intricate, cascading pattern, and the lower staff provides a steady accompaniment.

The third system continues the musical piece with two staves. The upper staff maintains the treble clef and 2/4 time signature, while the lower staff maintains the bass clef and 4/4 time signature. The melodic line in the upper staff continues its intricate, cascading pattern, and the lower staff provides a steady accompaniment.

The fourth system continues the musical piece with two staves. The upper staff maintains the treble clef and 2/4 time signature, while the lower staff maintains the bass clef and 4/4 time signature. The melodic line in the upper staff continues its intricate, cascading pattern, and the lower staff provides a steady accompaniment.

The fifth system continues the musical piece with two staves. The upper staff maintains the treble clef and 2/4 time signature, while the lower staff maintains the bass clef and 4/4 time signature. The melodic line in the upper staff continues its intricate, cascading pattern, and the lower staff provides a steady accompaniment.

The sixth system continues the musical piece with two staves. The upper staff maintains the treble clef and 2/4 time signature, while the lower staff maintains the bass clef and 4/4 time signature. The melodic line in the upper staff continues its intricate, cascading pattern, and the lower staff provides a steady accompaniment.

2^{de} Partie

La Tranquille

Gravement

Reprise

X
La Fugitive

Moderément

Reprise

Petite Reprise

The first system of music consists of two staves. The upper staff is in treble clef and contains several triplet markings (indicated by the number '3' above groups of notes) and an accent mark (+). The lower staff is in bass clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, with some notes marked with an asterisk (*).

La
Bouillonnante

Gaiement

The second system begins with the tempo marking *Gaiement*. The key signature changes to one sharp (F#). The notation continues with two staves, showing a mix of eighth and sixteenth notes, with some notes marked with an asterisk (*). The upper staff includes a fermata (L) over a note.

The third system continues the musical piece with two staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several notes marked with an asterisk (*). The upper staff has an accent mark (+) over a note.

Reprise

The fourth system is marked *Reprise*. It consists of two staves with musical notation that includes eighth and sixteenth notes, some marked with an asterisk (*). The upper staff has a fermata (L) over a note.

The fifth system continues the piece with two staves. The notation includes eighth and sixteenth notes, with some notes marked with an asterisk (*). The upper staff has a fermata (L) over a note.

The sixth system concludes the piece with two staves. The notation includes eighth and sixteenth notes, with some notes marked with an asterisk (*). The upper staff has an accent mark (+) over a note.

L'Agitée
1^{er} Rondeau

Legerement

1^{er} Couplet

2^e Couplet

Second Rondeau

1^{er} Couplet

2^e Couplet

Les Zephirs
1^{er} Menuet

Gracieusement

Reprise

Second Menuet

Rep.

*Le
Timpanon*

Gracieusement et lié

3/4
4/4

Reprise

3/4
4/4

1^{re} Variation

3/4
4/4

Reprise

3/4
4/4

2^{de} Variation

3/4
4/4

Reprise

3/4
4/4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3^{me} Variation

Reprise

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4^{me} Variation

Reprise

Affectueusem^t + 4^e Suite

*Les Tendres
Accens
Rondeau*

This page contains a handwritten musical score for a piece titled "Les Tendres Accens Rondeau". The score is written in a single system with two staves per system, a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo and mood are indicated as "Affectueusem^t +". The piece is identified as the "4^e Suite".

The score consists of seven systems of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments. There are several dynamic markings, including accents (+) and slurs. A repeat sign (:f:) is present at the beginning of the first system and at the end of the seventh system. The word "Fin" is written above the final measure of the sixth system. The piece concludes with a double bar line and repeat signs at the end of the seventh system.

L'Empressée

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a key signature of one sharp (F#) and contains a series of eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and contains a bass line with similar rhythmic patterns and some rests.

The second system continues the piece with two staves. The upper staff features more complex rhythmic patterns with slurs and accents. The lower staff provides a steady bass accompaniment.

The third system shows further development of the melody in the upper staff, with various note values and slurs. The bass line continues to support the melody.

The fourth system begins with the word "Rep." in the left margin. The musical notation continues on two staves, showing a continuation of the melodic and harmonic material.

The fifth system continues the piece with two staves, maintaining the established rhythmic and melodic motifs.

The sixth system is the final system on the page, concluding the piece with two staves. It features a final cadence in both the upper and lower staves.

L'Affectueuse

Gravement

Reprise

L'Agréable

Gracieusement

Reprise

La Sensible

Tendrement

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several ornaments (marked with a '+' sign) and slurs throughout the system.

The second system continues the piece with two staves. It maintains the same key signature and includes similar rhythmic patterns and ornaments as the first system.

Les Papillons
1^{er} Menuet

The third system is labeled "Les Papillons 1^{er} Menuet". It begins with a 3/4 time signature. The notation is spread across two staves, showing a more melodic line in the treble clef and a supporting bass line in the bass clef.

Reprise

The fourth system is labeled "Reprise". It continues the piece with two staves, showing a return to the melodic and rhythmic motifs of the previous section.

Second Menuet

The fifth system is labeled "Second Menuet". It starts with a 3/4 time signature and features a more intricate melodic line in the treble clef.

Reprise

The sixth system is labeled "Reprise". It concludes the piece with two staves, mirroring the structure of the previous reprise section.

*Les
Fifres
Rondeau*

Legerement

1^{er} Couplet

2^e Couplet

Les
Chalumeaux

Grave et loure. doux

fort doux fort

doux

Reprise doux fort

doux fort doux

This page contains a handwritten musical score for 'Les Chalumeaux'. The score is written on two staves, a treble clef staff and a bass clef staff, in 6/8 time. The key signature has two sharps (F# and C#). The piece is divided into several sections: an initial section marked 'Grave et loure.' and 'doux', a section with 'fort' and 'doux' dynamics, a section with 'doux' dynamics, a 'Reprise' section with 'doux' and 'fort' dynamics, and a final section with 'doux', 'fort', and 'doux' dynamics. The notation includes various note values, rests, and dynamic markings.

*La
Favorite
Rondeau*

Moderément ♩

1^{er} Couplet

2^d Couplet

*1^{re} Double
de la
Favorite*

Rondeau

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a series of triplets, each marked with a '3'. The bass staff provides a simple accompaniment. The key signature has two sharps (F# and C#).

Musical notation for the second system, continuing the treble and bass staves. The treble staff continues with eighth-note patterns, and the bass staff continues with a simple accompaniment.

1^{er} Couplet

Musical notation for the third system, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns, and the bass staff provides a simple accompaniment.

Musical notation for the fourth system, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns, and the bass staff provides a simple accompaniment.

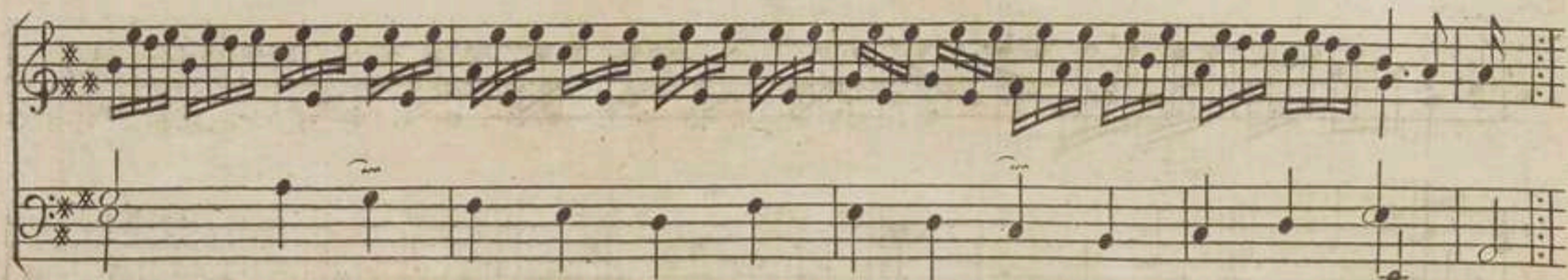
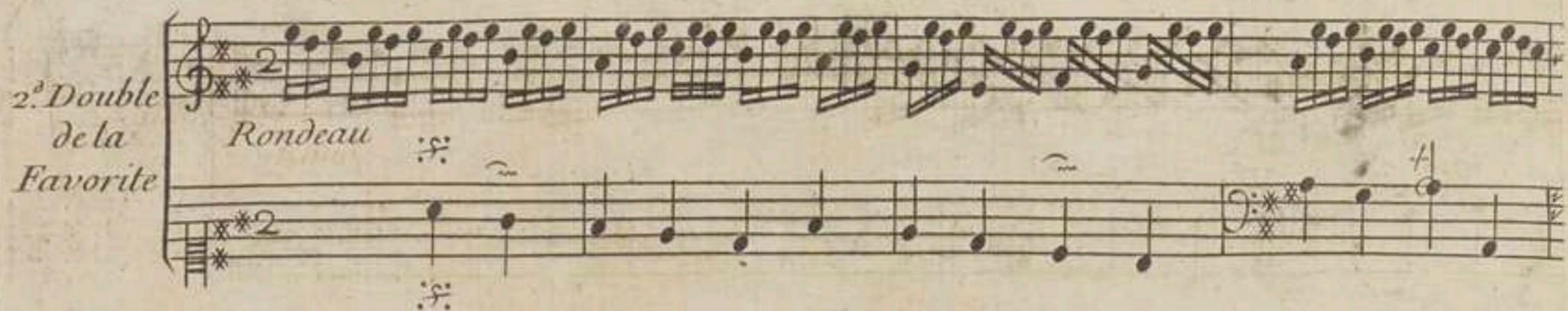
2^e Coup. 3

Musical notation for the fifth system, featuring a treble and bass staff. The treble staff contains a series of triplets, each marked with a '3'. The bass staff provides a simple accompaniment.

Musical notation for the sixth system, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns, and the bass staff provides a simple accompaniment.

2^e Double
de la
Favorite

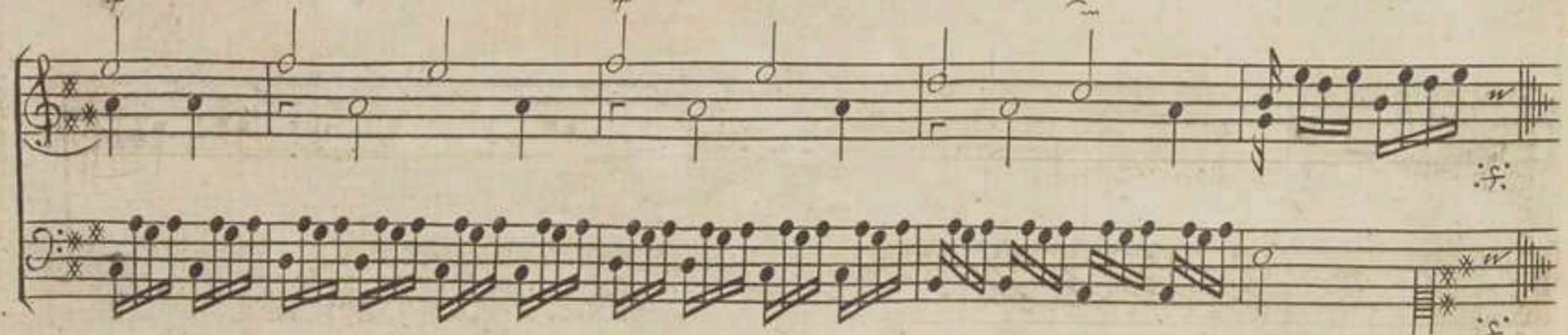
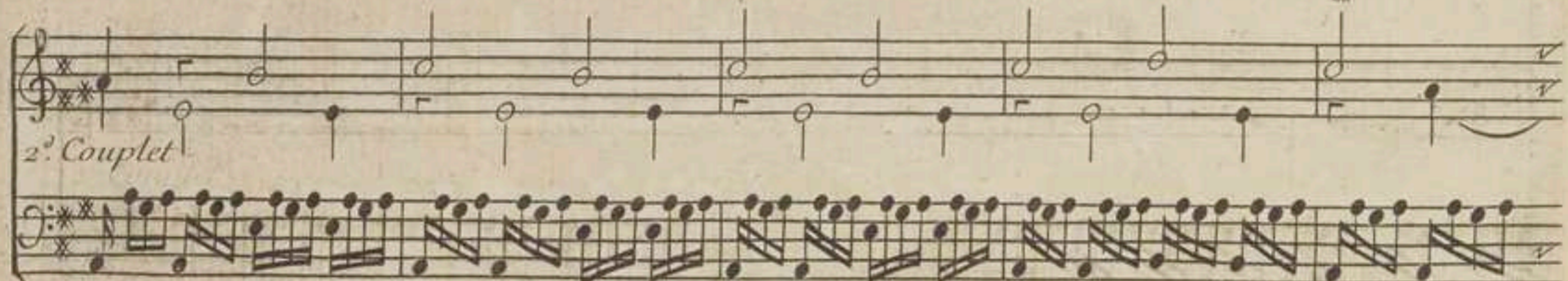
Rondeau



1^{er} Couplet



2^e Couplet



Cinquième Suite

Le
Carillon
1^{re} Partie

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a melodic line of eighth and sixteenth notes.

The second system continues the piece with two staves. The upper staff features a melodic line with various ornaments and accents. The lower staff provides a harmonic accompaniment with chords and single notes.

The third system continues with two staves. The upper staff has a melodic line with a 'doux' (soft) dynamic marking. The lower staff features a series of chords, some with a '+' sign above them.

The fourth system continues with two staves. The upper staff has a melodic line with a '+' sign above it. The lower staff has a melodic line with a '+' sign above it.

The fifth system continues with two staves. The upper staff has a melodic line with a '+' sign above it and a 'fort' (loud) dynamic marking. The lower staff has a melodic line with a '+' sign above it.

The sixth system continues with two staves. The upper staff has a melodic line with a '+' sign above it and a 'doux' (soft) dynamic marking. The lower staff has a melodic line with a '+' sign above it. The piece concludes with a double bar line and repeat signs.

*Deuxieme
Partie*

The musical score is written on seven systems, each containing two staves. The top staff of each system is in the treble clef, and the bottom staff is in the bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes various note values, rests, and ornaments. The first system shows the beginning of the piece with a treble clef, a key signature of two sharps, and a 2/4 time signature. The second system continues the melody in the treble clef, with a bass clef below it. The third system features a more complex melodic line in the treble clef, with a bass clef below it. The fourth system continues the melodic development in the treble clef, with a bass clef below it. The fifth system shows a more active melodic line in the treble clef, with a bass clef below it. The sixth system continues the melodic development in the treble clef, with a bass clef below it. The seventh system concludes the piece with a final melodic line in the treble clef, with a bass clef below it.

3^{me} Partie

doux *fort*

doux

fort *doux*

fort

Lentement

2
4
4^{me} Partie

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a complex melodic line with many sixteenth notes, typical of a Baroque or Classical era piece.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a complex melodic line with many sixteenth notes, typical of a Baroque or Classical era piece.

5^e Partie

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff contains a complex melodic line with many sixteenth notes. The lower staff contains a simpler bass line with fewer notes. The text "5^e Partie" is written on the left side of the system.

doux

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a complex melodic line with many sixteenth notes. The word "doux" is written above the first few notes of the upper staff.

fort

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a complex melodic line with many sixteenth notes. The word "fort" is written above the first few notes of the upper staff.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a complex melodic line with many sixteenth notes. The lower staff features a few notes with a slur over them.

*La
Fastueuse*

Gravement

Reprise

*Premiere
Variation*

Rep.

*Seconde
Variation*

Musical notation for the first system of the second variation, featuring a treble clef with a key signature of two sharps and a 3/4 time signature. The melody is characterized by eighth-note triplets and sixteenth-note patterns. The bass line consists of quarter notes and half notes.

Reprise

Musical notation for the first system of the reprise, showing a treble clef with a key signature of two sharps and a 3/4 time signature. The melody continues with eighth-note patterns and includes a triplet. The bass line features quarter notes and half notes.

Musical notation for the second system of the reprise, featuring a treble clef with a key signature of two sharps and a 3/4 time signature. The melody is composed of eighth notes and includes a fermata. The bass line consists of quarter notes and half notes.

*3.^{me}
Variatio*

Musical notation for the first system of the third variation, featuring a treble clef with a key signature of two sharps and a 3/4 time signature. The melody is highly rhythmic, consisting of eighth-note triplets and sixteenth-note patterns. The bass line consists of quarter notes and half notes.

Reprise

Musical notation for the first system of the third variation reprise, showing a treble clef with a key signature of two sharps and a 3/4 time signature. The melody continues with eighth-note patterns and includes a fermata. The bass line features quarter notes and half notes.

Musical notation for the second system of the third variation reprise, featuring a treble clef with a key signature of two sharps and a 3/4 time signature. The melody is composed of eighth notes and includes a fermata. The bass line consists of quarter notes and half notes.

*Quatrieme
Variation*

The first system of the 'Quatrieme Variation' consists of two staves. The upper staff is for the right hand, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a complex melodic line with many beamed eighth and sixteenth notes. The lower staff is for the left hand, starting with a bass clef, the same key signature, and a 3/4 time signature. It provides a rhythmic accompaniment with a mix of quarter and eighth notes.

The second system continues the musical piece. The right hand part shows a continuation of the intricate melodic patterns, while the left hand part maintains its accompaniment. The notation includes various rests and dynamic markings.

Reprise

The 'Reprise' section begins with a new system. The right hand part features a more active melodic line with frequent sixteenth-note runs. The left hand part continues with a steady accompaniment. The section is marked with a repeat sign at the end.

The second system of the 'Reprise' section shows further development of the melodic and rhythmic themes. The right hand part has a prominent melodic line, and the left hand part provides a consistent accompaniment.

The third system of the 'Reprise' section concludes the piece. It features a final melodic flourish in the right hand and a concluding accompaniment in the left hand. The system ends with a double bar line and repeat signs.

At the bottom of the page, there are four empty musical staves, arranged in two pairs. These staves are not filled with any musical notation.

L'heroïque

Sierement

The first system of music consists of two staves, Treble and Bass clef, in 2/4 time with a key signature of two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings. The piece begins with a dynamic marking of *mf* (mezzo-forte).

The second system continues the musical piece, maintaining the same rhythmic and melodic motifs. It includes various articulations such as slurs and accents, and ends with a double bar line.

Reprise

The third system, labeled *Reprise*, repeats the initial rhythmic and melodic material. It features similar dynamics and articulations as the first system.

The fourth system continues the *Reprise* section, showing further development of the musical themes. It includes a variety of note values and rests.

The fifth system concludes the piece, featuring a final melodic phrase in the treble clef and a corresponding bass line. The music ends with a double bar line and a fermata over the final notes.

*La Fête
de Village*

*Gavote
Rondeau*

The first system of music for 'La Fête de Village' consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes, accented with '+' and marked with a fermata. The lower staff is in bass clef with a 4/4 time signature and a key signature of one sharp. It provides a bass line with quarter notes and rests, marked with a fermata.

The first couplet of 'La Fête de Village' is shown in two staves. The upper staff continues the melody from the first system, ending with a fermata. The lower staff continues the bass line, also ending with a fermata.

The second couplet of 'La Fête de Village' is shown in two staves. The upper staff continues the melody, and the lower staff continues the bass line, both ending with a fermata.

*Gigue
Rondeau*

The first system of music for 'Gigue' consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one sharp. It features a melody with eighth and sixteenth notes, accented with '+' and marked with a fermata. The lower staff is in bass clef with a 6/8 time signature and a key signature of one sharp. It provides a bass line with quarter notes and rests, marked with a fermata.

The first couplet of 'Gigue' is shown in two staves. The upper staff continues the melody, ending with a fermata. The lower staff continues the bass line, also ending with a fermata.

The second couplet of 'Gigue' is shown in two staves. The upper staff continues the melody, and the lower staff continues the bass line, both ending with a fermata.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and contains a bass line with dotted rhythms and slurs. The system concludes with a double bar line and repeat signs.

Menuet
Rondeau

The second system is labeled 'Menuet' and 'Rondeau'. It features two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music includes slurs and a 'fin' marking at the end of the system.

1^{er} Couplet

The third system is labeled '1^{er} Couplet'. It consists of two staves in treble and bass clefs. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs. The system ends with a double bar line and repeat signs.

2^e Couplet

The fourth system is labeled '2^e Couplet'. It consists of two staves in treble and bass clefs. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs. The system ends with a double bar line and repeat signs.

The fifth system consists of two staves in treble and bass clefs. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs. The system ends with a double bar line and repeat signs.

The sixth system consists of two staves in treble and bass clefs. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs. The system ends with a double bar line and repeat signs.

Menuet

*Double du
Menuet*

La Cavalcade

Egalement

Reprise

2^{me} Partie

Reprise

La Chasse

This page contains a handwritten musical score for a piece titled "La Chasse". The score is written on ten systems of two staves each, with a treble clef on the upper staff and a bass clef on the lower staff of each system. The key signature is one sharp (F#) and the time signature is 6/8. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "doux" (soft) and "fort" (loud) are used throughout the piece. The notation includes various musical symbols like slurs, accents, and repeat signs. The paper shows signs of age, with some staining and discoloration.

Musical score for the first system, consisting of four staves. The top two staves are in treble clef and the bottom two in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several '+' symbols above the notes in the first staff.

Premiere Fanfare

Musical score for the 'Premiere Fanfare' section, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music is more rhythmic and includes '+' symbols above the notes.

Reprise

Musical score for the 'Reprise' section, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music includes '+' symbols above the notes.

Refrain

Musical score for the 'Refrain' section, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music includes '+' symbols above the notes and dynamic markings 'doux' and 'fort'.

2^e Bruit
de
Chasse

This page contains a handwritten musical score for a piece titled "2^e Bruit de Chasse". The score is written in 6/8 time and features a key signature of one sharp (F#). It consists of 12 systems of music, each with two staves (treble and bass clef). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (+) and slurs. The score concludes with a double bar line and repeat signs (//) at the end of the final system.

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key with two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A *doux* dynamic marking is present in the lower staff.

The second system continues the musical piece. It features similar rhythmic patterns to the first system. A *fort* dynamic marking is placed in the lower staff.

The third system introduces a new section titled "Fanfare Rondeau". The notation includes a repeat sign with first and second endings. The key signature changes to one sharp (F#) and the time signature to 6/8.

The fourth system continues the "Fanfare Rondeau" section. It features more complex rhythmic patterns, including some measures with triplets or beamed eighth notes.

The fifth system begins a section titled "fin Refrain". The notation includes a repeat sign with first and second endings. The key signature returns to two sharps (F# and C#).

The sixth system concludes the piece. It features alternating dynamics of *doux* and *fort* across the staves, ending with a final cadence.

3.^{me}
Bruit
de
Chasse

doux *fort*

doux *fort*

doux *fort*

doux *fort*

doux *fort*

doux *fort* *Fin*

Privilege General.

Louis par la grace de Dieu Roy de France Et de Navarre,
A nos amez et feaux Con.^{es} les gens ten.^s nos Cours de Parlem.^t M.^s des Req.^{tes} Ord.^{res} de
notre Hôtel grand Con.^{el} Prevost de Paris Baillifs Seneschaux leurs lieuten.^{ts} Civils et autres
nos justiciers quil appartiendra Salut notre bien amé L'É.^s Dandrieu Organiste ordi.ⁿ
de notre Chapelle; Nous ayant fait Remontrer quil se seroit appliqué de puis plusieurs années a
composer plusieurs ouvrages de Musique instrumentale tant pour le Clavecin que pour l'Orgue;
quil souhaiteroit faire imprimer et graver et donner au public; Sil nous plaisoit luy accordé
nos Lettres de Privilege sur ce necessaires a ces Causes voulant traiter favorablem.^t le dit S.^r
Exposant et procurer au public l'utilité qu'on peut retirer de son travail et de ses Ouvrages; Nous
avons au dit S.^r Exposant permis et permettons par ces presentes de faire imprimer et graver les d.^s
Ouvrages de Musique instrumentale tant pour le Clavecin que pour l'Orgue de sa Composition en
telle forme marge Caractere en un ou plusieurs vollumes Conjointem.^t ou Separem.^t et autant de
fois que bon luy semblera et de les vendre faire vendre et debiter par tout notre Royaume pend.^t
le temps de dix années consecutives a Compter du jour de la date des dites presentes; Faisons
defenses a tous imprim.^{rs} graveurs, Marchands en taille douce, et autres personnes de quelque
qualité et Condition quelles soient de graver faire graver imprimer ou faire imprimer vendre ou
faire vendre debiter ny contrefaire les dits Ouvrages de Musique Instrumentale tant pour le Clavecin
que pour l'Orgue de sa Composition en tout ny en partie ny d'en faire aucuns extraits sous quel
que pretexte que ce soit d'augmentation, correction, Changem.^t de titre, même en feuilles Sepa-
rées ou autrem.^t sans la permission expresse et par écrit dudit S.^r Exposant ou de ceux qui
auront droit de luy; A peine de confiscation des Exemplaires contrefaits de trois mil livres
d'amende contre chacun des contreven.^{rs} dont un tiers a nous, un tiers a l'Hôtel Dieu de Paris, l'autre
tiers audit S.^r Exposant et de tous depens dommages et interests a la Charge que ces presentes
seront enregistrees tout au long sur le registre de la Communauté des Libraires et imprim.^{rs} de
Paris dans trois mois de la date d'icelles; que la graveure et impression des dits ouvrages de sa
Composition cy dessus Specifiées sera faite dans notre Royaume et non ailleurs en bon papier et
beaux caracteres Conformem.^t aux reglem.^{ts} de la Librairie; Et qu'avant que de les exposer en vente
les manuscrits gravez ou imprimez seront remis es mains de notre tres cher et feal Chevalier
garde des Sceaux de Fr.^{ce} le S.^r Chauvelin; Et quil en sera en suite remis deux Exemplaires de
chacun dans notre Bibliotheque Publique, un dans celle de notre Chateau du Louvre, Et un
dans celle de notre d.^s tres cher et feal Chevalier Garde des Sceaux de Fr.^{ce} le S.^r Chauvelin, Le
tout a peine de nullité des presentes; Du contenu des qu'elles vous Mandons et Crjoignons de
faire Jouir le dit S.^r Exposant ou ses ayans cause pleinement et paisiblement sans souffrir quil leur
soit fait aucun trouble ou Empeschem.^t Voulons que la copie des dites presentes qui sera Im-
primée ou gravée tout au long au commencement ou a la fin des dits ouvrages de sa Compositio.ⁿ
soit tenu pour deüem.^t Signifiée et qu'aux Copies Collationnées par l'un de nos amez et feaux
Conseillers et Secretaires foy soit ajoutée comme a l'original; Commandons au premier
notre Huissier ou Sergent de faire pour l'exécution d'icelles tous actes requis et necessai-
res sans demander autre permission et Nonobstant Clameur de Haro Charte Normande
et lettres a ce contraires Cartel est notre plaisir. Donne' a Paris le 7.^e jour du mois de Novemb.
L'an de grace Mil sept cent vingt sept de Notre Regne le Treizieime .i.

Par le Roy en son Conseil
Sainson.

Registre' sur le Registre VII.^e de la Chambre Royale et Syndicale de la Librairie et Imprimerie
de Paris N.^o 10. fol 10. a Paris le 19.^e de Novembre 1727. / Brunet, Syndic. Les Exemplaires ont
été fournis.

