

Pièces pour théorbe sur différents modes
extraites du
Manuscrit Vaudry de Saizenay

de Robert De Visée



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Prélude Ré mineur

First system of musical notation (measures 1-5). The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written on a single staff with various note values and rests. Below the staff, there are handwritten annotations: //a, //a, //a, 5, a 7 a.

Second system of musical notation (measures 6-10). The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody continues with various note values and rests. Below the staff, there are handwritten annotations: /a//a, 6, a, //a, a /a, //a//a 4, /a.

Third system of musical notation (measures 11-15). The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody continues with various note values and rests. Below the staff, there are handwritten annotations: //a, a //a x, a 7, a 7, 6.

Fourth system of musical notation (measures 16-20). The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody continues with various note values and rests. Below the staff, there are handwritten annotations: //a, //a/d//a 4 5 6 7, 6, //a.

Allemande

First system of musical notation for the Allemande (measures 1-5). The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody is written on a single staff with various note values and rests. Below the staff, there are handwritten annotations: //a, a, /a, //a.

7 | \dot{r} | \dot{r} | $\dot{r} \dot{m} \dot{m} \dot{r}$ | $\dot{r} \dot{m} \dot{r} \dot{m}$ | $\dot{r} \dot{m}$

b, *a* \dot{r} *b*, *a* | *a* | *a* | *a* | *f* *g* *g* | *g* *f* \dot{r} *f* *f*

//a //a /a 5 4 /a /a a //a

12 | $\dot{r} \dot{m}$ | \dot{r} | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | \dot{r} | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | \dot{r}

a *f* *f* | *f* | *f* *a* *a* | *a* | *f* *f* *f* | *f* *f* *h* *f*

/a /a //a* /a//a a /a //a //a

17 | \dot{r} | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | \dot{r} | \dot{r} | \dot{r} | $\dot{r} \dot{m}$ | \dot{r} | \dot{r}

r, *r* *a* | *b* *a* *a*, | *a* | *a* *a* | *a* *a* | *f*, *f* | *f* *g* *h*

//a //a //a 6 6 a/a//a 6 a 6

23 | \dot{r} | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | \dot{r} | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | \dot{r}

a | *g*, *a* *g* *h* *f* | *g*, *f* \dot{r} , *b* | *a*, *h* *f* *g* *f* | *g*, *f* \dot{r} , *b* | *b* \dot{r} , \dot{r} *f* \dot{r}

a 6 //a a /a //a //a 4 a 7 4

28 | \dot{r} | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | \dot{r} | $\dot{r} \dot{m}$ | \dot{r} | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | \dot{r}

r, *r* | \dot{r} , *a* *a*, *a* | \dot{r} , *a*, *a* | *g* *b* *a* | \dot{r} , *a* \dot{r} , *r* | *a* *a*

//a //a a 7 4 /a 5 4//a

33 | \dot{r} | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | \dot{r} | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$ | $\dot{r} \dot{m}$

a *b* | \dot{r} , *r* | \dot{r} , *a* *a* *b*, *a* | *b*, *a* | *g* *f* \dot{r} , *r*

a 7 a /a //a //a //a

19

a *f* *ff*

/a //a a //a a /a a a 6 //a

Sarabande

f ff ff

//a //a 6 //a a 7 4 //a a /d/a //a

7

f ff ff

4//d/a a 6 6 //a a //a a 7 a /a //a 6 a

15

f ff ff

/a a 6 a /a a 6 6 //a

gigue

First system of musical notation for the gigue, measures 1-8. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a five-line staff with various notes, rests, and ornaments. Fingerings are indicated by numbers 4, 5, 6, and 1. The system concludes with a double bar line and repeat signs.

Second system of musical notation for the gigue, measures 9-16. The notation continues with similar notation as the first system, including a treble clef, a key signature of one flat, and a 3/4 time signature. It features various notes, rests, and ornaments, with fingerings indicated by numbers 1, 2, 3, 4, 5, and 6. The system concludes with a double bar line and repeat signs.

Third system of musical notation for the gigue, measures 17-24. The notation continues with similar notation as the previous systems, including a treble clef, a key signature of one flat, and a 3/4 time signature. It features various notes, rests, and ornaments, with fingerings indicated by numbers 1, 2, 3, 4, 5, and 6. The system concludes with a double bar line and repeat signs.

Air du grand ballet du Roy

First system of musical notation for the Air du grand ballet du Roy, measures 1-5. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a five-line staff with various notes, rests, and ornaments. Fingerings are indicated by numbers 4, 5, 6, and 1. The system concludes with a double bar line and repeat signs.

Second system of musical notation for the Air du grand ballet du Roy, measures 6-10. The notation continues with similar notation as the first system, including a treble clef, a key signature of one flat, and a 3/4 time signature. It features various notes, rests, and ornaments, with fingerings indicated by numbers 1, 2, 3, 4, 5, and 6. The system concludes with a double bar line and repeat signs.

13

5 4 /a /d//a//a /a//a a r t a a /a //a//a 6 //a

Gavotte

//a a 6 //a //a 4 5 a 6 6

7

//a a 7 4 5 6 5 4 /a //a /d//a

11

a /a a//a a /a//a a //a a a //a

14

a a a a a a a a
r a r a r a r a
a 6 a 6 a 6 a 6

20

a a a a a a a a
f f f g i h i g h g f h h g
a 7 6 a

25

a a a a a a a a
f g f a f f a b a b a a a r a
a 4 5 6 7 6 a a

30

a a a a a a a a
f a b a b a a a f a a a a a
7 6 a a d a a 6

36

a a a a a a a a
g g a a b b g a a a f a a
a a a a

Contredance

Musical notation for Contredance, measures 1-7. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff with notes and rests. Below the staff are rhythmic patterns and repeat signs.

Musical notation for Contredance, measures 8-14. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff with notes and rests. Below the staff are rhythmic patterns and repeat signs.

Musical notation for Contredance, measures 15-21. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff with notes and rests. Below the staff are rhythmic patterns and repeat signs.

Musical notation for Contredance, measures 22-28. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff with notes and rests. Below the staff are rhythmic patterns and repeat signs.

Double de la Contredance

Musical notation for Double de la Contredance. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff with notes and rests. Below the staff are rhythmic patterns and repeat signs.

5

9

15

20

24

Ouverture de la grotte de Versailles

1. Musical notation system with notes and rests on a five-line staff. Below the staff are rhythmic markings: *///a*, *///a*, *///a/a/a*, *///a*.

5. Musical notation system starting with a *f* dynamic marking. Below the staff are rhythmic markings: *a 7*, *4*, *///a*, *///a*, *///a*, *///a*, *///a*.

10. Musical notation system with a repeat sign. Below the staff are rhythmic markings: *6*, *a b a*, *a/d/a*, *6*.

18. Musical notation system with notes and rests. Below the staff are rhythmic markings: *///a///a*, *a*, *a*, *a*, *a*, *a*, *6*, *///a*, *f h i f*.

25. Musical notation system with notes and rests. Below the staff are rhythmic markings: *a 7*, *4*, */a/a*, *5*, *4*, */a*.

32. Musical notation system with notes and rests. Below the staff are rhythmic markings: *a 7*, *///a*, *4*, *5*, *6*, *a a*, *f*, *4*, *///a*, *a///a*, *///a*, *a*, *a///a*.

39

4 5 6

45

7 6

Entrée d'Appolon (du Triomphe de L'Amour de Lully)

6 6

6

4 6 6

11

4 4 4

16

//a /a 4 /a //d//a ///a a 7 a /a

20

//a //a a 6 a ///a a

25

/a //a ///a a ///a

Air

///a ///a ///a ///a ///a ///a

8

///a ///a ///a ///a ///a ///a ///a ///a /a a/d//a

16

///a //a //a //a //a //a //a //a //a //a //a 7 6 //a

Second air d'Issis

6 //a a //a //a //a //a

8

5 4 //a //a 4 //a

14

///a //a //a 6 //a a a //a //a

20

a //a a a 6 //a

25

aa, a | aa b, b | a, a | aa, a | :||

a a a a a a a a a a a a a a a a

///a a a b a a 6 /a a a a a ///a

Que ces lieux ont d' attraits

a | b, a b, a | a, a | a, a | b, b | b, b, a | a | b | a

///a a a 6 /a a a ///a a 4 5 4

9

b a | a | b b | a :|| a | r r r, | a b | a

/a /a a b a a 7 a ///a 4 5 6 a ///a a

17

aaa, | b, b, b, a | a a | a b, b | a | aa, a | aa

4 a 6 a a a ///a 6 /a a a a a ///a

24

b, | b, a, a | aa, a | a | r r r, | a a | a

a a b a a 6 /a a a a a ///a/a/a///a a a r e a a a a

30

a *4* *6* *a* *a* *///a* *6 /a*

36

a *///a* *a a b a a 6 /a* *a a a /a*

Passacaille

///a //a /a a a a /a *///a* *a b a a /a*

8

///a *a a a* *f a) r* *a a* *a a) b* *a a b a*

16

///a *a a r* *a a a* *///a* *a a a* *b a a*

23

//a a 4 /a

30

//a

36

/a a

Canaries

a a a

9

//a //a /a a a //a

19

///a a /a //a /a

27

a /a

35

///a a r

44

a /d//a /a a ///a

Dieu d'Amour

///a ///a a/d//a ///a ///a ///a a/d//a

9 | |

//a //a 4//a//a a 6 /a /a a /a//a

16 | |

/a /a /a 4 /a //a //a

22 | |

/a //a //a a 6 7 a /a a a //a

Assez de pleurs.

|

//a a//a a 6 a //a a a b a/a 4 /a

9 | |

a 7 4 //a //a 6 //a

18

$a \ 7$ a $/a$ $a/a \ //a \ ///a \ 6 \ ///a$ b a b a

28

a $//a$ $a/d//a$ 6 a b a a $//a$

Que devant vous tout s'abaisse et tout tremble.

a b a 4 $/a$ a $//a$ $4 \ 5$

8

a a a a a 4 a $//a$ 6 $//a$

18

a 4 $/a$ a b a a $//a$ $//a$ 6 $//a$

Prélude , Do majeur

Musical score for "Prélude, Do majeur" in G major. The score is divided into four systems, each with a treble and bass staff. The music features a complex rhythmic pattern with various time signatures (4, 5, 6, 7) and dynamic markings (f, mf). The notation includes many accidentals (sharps and naturals) and slurs.

System 1: Treble clef, 4/4 time. Notes: a, a, b, f, f, g, f, f, g, f. Bass clef: a, a, b, f, f, g, f, f, g, f. Time signatures: 4, 4, 4, 4, 5, 7.

System 2: Treble clef, 4/4 time. Notes: f, f, g, f, g, f, a, b, f, a, b, b, b. Bass clef: f, f, g, f, g, f, a, b, f, a, b, b, b. Time signatures: 4, 5, 6, //a, a, a /a/a, 4.

System 3: Treble clef, 4/4 time. Notes: a, a, a, b, b, a, a, a, a, f. Bass clef: a, a, b, a, b, a, a, a, a. Time signatures: /a, a, //a, a, a, 7.

System 4: Treble clef, 4/4 time. Notes: a, a, a, a, b, b, a, b, b. Bass clef: a, a, b, a, b, a, a, a. Time signatures: 4, /a, //a, a, a, 7, 4.

Allemande

Musical score for "Allemande" in G major. The score is divided into four systems, each with a treble and bass staff. The music features a complex rhythmic pattern with various time signatures (4, 5, 6, 7) and dynamic markings (f, mf). The notation includes many accidentals (sharps and naturals) and slurs.

System 1: Treble clef, 4/4 time. Notes: b, b, f, f, a, a, b, a, a, b, a. Bass clef: b, b, f, f, a, a, b, a, a, b, a. Time signatures: 4, /a, a, a, 7, 4.

5

//a/a a a a /a

10

a /a //a 4 a 4

Gigue

a 7 4 /a //a ///a

9

4 /a //a ///a a a r //a a ///a

18

a 7 a 7 a /a //a ///a //a/a a x 4 7 4

24
 Allemande La Royale

6 //a /a ///a //a 4 //a //a

7 //a 4 5 4 //a //a

12 a/d/d/a 4 5 6 //a //a 4 5 //a

18 //a a /a//a ///a 7 6 //a a/a //a /a a

24 4 7 4 a 7 a /a//a ///a//a //a 4 5

30 4 //a //a//a 4 5 6 //a //a 6 a

Courante

6 a r f e //a a /a //a //a 4 5

6 a d/a/a //a a/a //a a 6 //a //a a 6

//a e a e a a a/a/a /a a 7 4 //a

//a //a //a //a a 4

Gavotte

a /a //a //a 4 5 6 //a

22

$a / a // a$ $// a$ a a 6 a $// a$ 5 4 $// a / a$

31

6 a a $/ a$ a $/ a // a // a$ $// a$ a

La petite Brunette

a $/ a // a$ 6 $// a$ $// a$ $// a / a // a$ 6

7

$a / a // a$ $/ a$ $// a / a$ $// a$ $6 // a$ 4 5 $6 // a$ $// a // a$ 6

9

4 //a a/a //a /a //a //a//a 4//a //a a 6 6

Noël , "Je me suis levé"

16

//a //a 6 //a //a 6 //a 6 a r //a //a//a

25

a /a //a //a 6 a r //a //a 6

Noël , "A la venue de Noël "

31

//a 6 //a //a //a 5 //a //a

36

6 //a //a //a 4 4 5 6 //a 6

41

Contrepartie de l'Allemande la Mutine

1/a /a //a /a //a

6

a a a /a 4 /a /a a

12

7 a a /a a 4 a a

17

4 5 6 a b r b, a a a

22

//a a /a //a /a b a a

27

4 5 6 5 6 7 4 /a 5 4 /a

Courante

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |

Figured bass notation: /a //a ///a 4 4 /a /a //a ///a

5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |

Figured bass notation: 4 /a ///a a /a //a///a 4///a //a /a a 7 4

10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |

Figured bass notation: 4 a a 6 ///a

14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |

Figured bass notation: a 6 5 a 4 5 6 5 4 /a

Gavotte

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

Figured bass notation: /a /a //a ///a 4

5

a *b* *a* *a* *///a* *a* *1/d/a* *///a 4 a*

11

a *1/a* *///a* *5* *4* *1/a*

Prélude Sol majeur

7 *a/d//a 4 5 6 7* *a 7*

3

a *7* *a*

5

a *5* *a* *4* *4 5 6* *///a 4 5*

8

5 6 a 6 7 //a a 7

Allemande

a 7 a 7 a /a //a 6 //a 4 5

7

4 //a a /a /a a /d/a a /d/d/a 4 5 6

12

7 6 //a a + + + a r a

17

a a r a 7 4 //a

21

||a //a //a 6 //a 5

25

4 5 6 //a a 4 //a a x

Contrepartie de l'Allemande cy devant

a 7 a a /a //a a 6

7

//a 4 5 4 //a a /a

11

a /d/a a/a a //a a /a 7

18

23

28

Courante

5

9 |

13 |

16 |

La muzette en rondeau

7 |

14

///a a 7 a 7 a 7 a 7 a ///a 7 ///a a

23

/a //a ///a a 7 a ///a a

31

7 ///a a 7 a ///a a

37

a 7 a 7 a 7 a 7 ///a

Gavotte en rondeau

a 4 ///a a 4 ///a //a ///a a 7 a

7

7 a a /a a /a a a 6 //a a

12

a r 5 //a //a 4 //a a 7 //a

Contrepartie de la Gavotte en rondeau

a 7 4 //a //a //a a a a 7

8

a a /a a //a 7 6 //a a

14

a 5 //a 4 //a a 7 //a

19

a 7 4 $///a$ $//a$ $///a$ a 7

Menuet en rondeau

a $///a$ $//a$ $/a$ a 5 4 $///a$ $//a$ $4///a$

8

7 a 4 a 7 4 a r a a a $///a$ a

18

$///a$ a $/a$ $///a///a$ 6 $///a$

Marotte "Fait bien la fière".

1 2 3 4 5 6 7 8

a // *a* *a* / *a* // *a* / *a* // *a* 7 *a*

9 10 11 12

a *a* // *a*

Chaconne

1 2 3 4 5

a / *a* // *a* // *a*

6 7 8 9 10

a / *a* // *a* // *a*

11 12 13 14 15

a 7 *a* 7 *a* // *a* *a*

17

$\text{///}a$ a $/a$ $a \text{ } \sharp$

23

$5 \text{ } \sharp/a$ a $\text{//}a \text{ } \sharp$ $5 \text{ } \sharp/a$ a

29

$/a$ $\text{//}a$ $\text{///}a$ a a $\text{//}a$

36

a $\text{//}a$ a

42

$\text{//}a$ a $a \text{ } \sharp/a$

48

a $a \text{ } \sharp/a$ a

53

60

66

71

77

83

19

26

32

38

Menuet

8

a 7 *a* 4 *a* *r*, *a* *r* *a*

14

/a *//a* 4 7 *//a* *a* */a* *//a* 4 *//a* *a* 7

21

a 4 *//a* 7 *a*

26

/a *//a* 4 7 *//a* *a* */a* *//a* 4 *//a* *a* 7

Les Sylvains de Mr Couperin

//a *//a* *//a* *a* 7

6

//a //a //a 4//a $a\text{//a } 7$ //a

12

//a a i h f a

17

6//a a //a a

21

a $/a$ a 7//a a $/a$ //a $/a$

25

//a $/a$ a a r //a //a

29

//a //a $/a$

33

a *a* *a* *a*

37

a *a* *a* *a*

42

a *a* *a* *a*

47

a *a* *a* *a*

51

a *a* *a* *a*

55

a *a* *a* *a*

60

///a a b a ///a 4 ///a

64

///a 4 ///a 4 ///a 4 4

68

///a 4 ///a ///a ///a a

Prélude , Mi mineur

///a ///a 5

3

///a /a a 7 a a d/a a

6

6 //a 6 //a //a 4 4 5

10

/a 6 7 a /a //a a /a //a 5 //a

Allemande

//a //a //a 4 5 6 7 6 5

6

//a //a 5

11

a /a //a /a /a a 7 //a /a a/a //a /a 5 5

6 | ρ | ρ | $\rho \rho$ | | | ρ | ρ |

//a $4 \times$ 5 //a 5 4 5 6

11 | $\rho \rho \rho$ | $\rho \rho \rho \rho \rho$ | $\rho \rho \rho \rho$ | $\rho \rho \rho \rho \rho \rho \rho$ | ρ

7 //a /a a //a /a r a /a //a /a

16 $\rho \rho \rho \rho \rho \rho \rho$ | $\rho \rho$ | ρ | $\rho \rho$ | $\rho \rho$ | $\rho \rho$

5 a /a 5 5

21 | $\rho \rho \rho$ | | $\rho \rho$ | $\rho \rho$ | ρ | $\rho \rho \rho$ | $\rho \rho$

//d//a 4 5 6 //a //a a 6 //a 4 5 4 //a

26 ρ | ρ | | | $\rho \rho$ | $\rho \rho$ | ρ

a /a a//a //a 4 5 6 //a a r f 4 5

30 | $\rho \rho \rho \rho \rho \rho$ | ρ | | | ρ

/a 5 4 6 5 //d//a 4 5

34

6 5 //a 2ème fois

Courante

//a a b a //a /a //a /a

5

a a a /a //a a a /a a /a //a /a 5

10

5 /a //a a a /a a a //a 4 5 a

14

4 //a a /a //a //a 4 5 6 //a //a 4

17

5 4 5 6 5 4 6 5 //a

Sarabande

//a //a 5 //a

6

//a 7 a /a//a /a 5

11

//a //a /a a /a

16

5 //a /a a /a 5 //a

58
Gigue

a *ra* *a a* *f hi* *l a* *a a r* *ra f* *ra*
//a //a//a 4 5 6 5 //a /a

ba rah *f hi* *h h* *f hf* *f lb* *a a* *a a* *a* *ra*
a /a //a //a 4 5 4 //a a 7 a

a a a *a* *l a f* *ra* *ba* *a l a* *a f* *g*
//a //a //a //a 6

ra *ra r* *ra* *a a* *a r a* *a* *ra* *ra*
a 6 //a 4 5 4 5 6 5 //a /a //a

a rah *l hf* *l gl* *ra r* *r* *r*
a /a //a //a 4 5 4 6 5 //a

Double de la Gigue cy-devant

60
Sarabande

Gavotte

1. Musical notation for measures 1-4. The first staff shows notes and rests with fingerings (1-5). The second staff shows notes and rests with fingerings (1-5). The third staff shows notes and rests with fingerings (1-5). The fourth staff shows notes and rests with fingerings (1-5). The piece ends with a double bar line and a repeat sign.

||a |||a 4 5 6 a 5

5. Musical notation for measures 5-8. The first staff shows notes and rests with fingerings (1-5). The second staff shows notes and rests with fingerings (1-5). The third staff shows notes and rests with fingerings (1-5). The fourth staff shows notes and rests with fingerings (1-5). The piece ends with a double bar line and a repeat sign.

||a |||a a/a a 7 a a

10. Musical notation for measures 9-12. The first staff shows notes and rests with fingerings (1-5). The second staff shows notes and rests with fingerings (1-5). The third staff shows notes and rests with fingerings (1-5). The fourth staff shows notes and rests with fingerings (1-5). The piece ends with a double bar line and a repeat sign.

1/d//a 4 5 //a 4 5 6 5 4 5 6 7 a /a//a 5 ||a |||a 4

La Montfermeil , Rondeau.

1. Musical notation for measures 1-4. The first staff shows notes and rests with fingerings (1-5). The second staff shows notes and rests with fingerings (1-5). The third staff shows notes and rests with fingerings (1-5). The fourth staff shows notes and rests with fingerings (1-5). The piece ends with a double bar line and a repeat sign.

||a |||a 4 5 6 7 6 5 ||a

6. Musical notation for measures 5-8. The first staff shows notes and rests with fingerings (1-5). The second staff shows notes and rests with fingerings (1-5). The third staff shows notes and rests with fingerings (1-5). The fourth staff shows notes and rests with fingerings (1-5). The piece ends with a double bar line and a repeat sign.

||a |||a 4 5 6 7 6 5 ||a

11

a /a a 7 4 //a a

17

/a //a /a //a//a a //a /a 5

Prélude

//a a //a

5

5 a a a a

9

5 //a //a

14

19

Prélude, Si mineur

5

11

64
Allemande

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10

5 5 /a 5

6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

//a//a 4 //a 4 5 6 7 a 7 6 //a 4 5 //a//a 4

11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20

/a //a //a 4 5 4 5 6 5 4

15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24

/a //d//a 4 /a //a

20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29

6 a /a //a 5 6 7 a e r /a 6 5 7

25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34

6 5 //a a/a //a//a a 6 //a /a

30

a *r*, *a* *a* *a* | *e*, *h* *h* | *h* *h*, *a* *a* | *a* *a* *a* *a*

a /*a* //*a* | /*a* //*d*/*a* | //*a* | /*a* | 5 | 5

Courante

r *r* *a* *a* | *r*, *e* *a* *e* | *a* *r* *a* *r* | *e* *h* *f* *h*

5 4 //*a* //*a* | /*a* //*a*/*a* 4 5 *r* *a*, *a* /*a*

6

k *h* *k* *a* | *q* *q* *e* *a* | *r* *a* *e* *a* | *e* *r* *f* *a*

//*a*/*a* 4 5 | /*a* | /*a* //*a*/*a* 4 5 *r* *e* //*a*

11

a, *r*, *a*, *a* | *a* *r*, *a*, *a* | *r*, *a* *r*, *e* | *f*, *h* *e* *h* *f*

//*a* | /*a*//*a* //*a* | 6 *a* *r* *e* *a* | //*a* | *a* /*a* //*a* | //*a* 4 5

15

g, *g* *h* *a* | *e* *f* *e* *a* | *a* *a* *a* *a*

6 /*a* | *a* //*a* | /*a* | /*a* | 5 *r* *e*

66
Sarabande

5 5 6 7 a /a 5 //a /a a

8

/a) b) /a 5 6 a 6 7 a /a

14

//a a 6 //a //a a 4 /a 5 //d//a 4

20

/a 5 //a//a 4 5 /a 5

Gigue

5 /a a /a //d//a 4 5 6 7 a /a

6

a r a a r a a r a a r a

a a a a a a a a a a a a

a a $/a$

12

r r a r a r a r a r a r a

a a a a a a a a a a a a

a a 6 $//a$ $4//a$ 5 $//a$ $//a//a$ 4 $/a$ $//a/a//a$ 4

16

a f h f h i h f h g h f a a a a

a a a a a a a a a a a a a a a a

5 4 $//a$ $//a$ $/a$ $//a$ $/a$ 5

Gavotte

r a a r a a r a a r a a

a a a a a a a a a a a a

$//a$ $//a$ $/a//d//a$ 4 5 a $/a$ $//a$

7

a a f a r a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a $/a$ $//a$ a $/a$ a a a a $/a$ a $/a//d//a$

11

4 /a 5 /a //a//a 4 5 //a /a 5

Prélude Ré Majeur

//a 5 //a a 6 a

5

a /a //a //a 4 5 6 7 a /a 5 //a a /a a

10

7 a e e e //a 7 6 //a

Allemande

Musical notation for measures 1-5. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are primarily quarter and eighth notes. Fingerings are indicated by numbers 1-4. Dynamics include accents and slurs. The bottom line contains figured bass notation: //a, //a, //a, //a, a /a //a //a.

Musical notation for measures 6-10. Measure 6 starts with a fermata over a note. Notes include eighth and quarter notes. Fingerings and dynamics (f) are present. The bottom line contains figured bass notation: a /a //a //a, a /a //a, //a, //a //a 4.

Musical notation for measures 11-17. Measure 11 starts with a fermata. Notes include quarter and eighth notes. Fingerings and dynamics (f) are present. The bottom line contains figured bass notation: //a //a, 6 a, a/a//a, 6, a /a.

Musical notation for measures 18-21. Measure 18 starts with a fermata. Notes include quarter and eighth notes. Fingerings and dynamics (f) are present. The bottom line contains figured bass notation: a a a /a //a, //a //a //a 4, 5 //a /a.

Musical notation for measures 22-25. Measure 22 starts with a fermata. Notes include quarter and eighth notes. Fingerings and dynamics (f) are present. The bottom line contains figured bass notation: 5, a /a //a //a 4 5.

Musical notation for measures 26-30. Measure 26 starts with a fermata. Notes include quarter and eighth notes. Fingerings and dynamics (f) are present. The bottom line contains figured bass notation: 6 a //a, a /a a//a, //a a 6, //a.

Courante

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |

///a /a a a /a //a ///a 4 5

5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |

6 a ///a //a /a///a //a 6 a f f h f h g h f

10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |

///a //a /a a /a a/d//a//a /a a//a /a 5

14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

///a ///a 4 ///a a /a a a 6

17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

///a

Sarabande

72
Gigue

1 | 1. P | 1. P | | | | P P | 1. P | 1. P

//a a //a 4 5 6 a a /a//a //a a /a //a

10 | P | | P P | 1. P | | 1. P | D | | 1. P | |

//a 4 5 //a 6 a //a //a 6 a 6 a r a r

20 | 1. P | | P P | P | | P P. P D | | 1. P |

//a /a a //a /a 5

27 | | 1. P | | P | | 1. P | | P | | |

//a //a a /a a //a //a 4 //a

34 | P P | | P P | P P. P | | 1. P | D

a /a //a a /a a a //a

45

4 5 6 4

51

5 7 6 4 5 7 6

Logistille, Lentement

4 5

6

4 5

11

5 6 5 7

17

6/a a 6 //a //a //a /a//a 5 /a 5

24

//a /a//a//a 4 //a 5 //a

29

//a //a //a 6 a r a, a /a a /a//a /d//a

34

a a /a //a//a a 6 5 4 //a 7 6 //a)

Prélude , La majeur.

6 a /a //a//a 6 a 6 a 6 a 6 a 6 a a/a 5

6

//a 5 /a//a //a 4

12

6 //a //a//a 4 5 6 //a 6

Allemande

6 a 6 a 6 //a 4 5

6

6), r a 4 //a 4/a 5 //a 7 6 a/a 5 9 5

11

//a a r a //a 5 //a //a

5

6 a /a 5 4 6 5 //a //a /a a

10

6 5 4 //a 4 //a 5 4 /a //d//a 4 5 //a /a//d//a 4 /a

14

5 4 //a //a /a //a //a 6 a

Sarabande

a a a a a a a /a 5 //a //a //a

6

4 /a 5 //a 6 a /a

9 |

14 |

19 |

Gigue

6 |

13

//a //a 4 //a 4 5 6 7 a/a //a a/a //a //a/a

19

//a //a 4 //a 4 5 6 7 a/a //a a/a //a //a/a

24

4 //a //a 6 a a

Gavotte

//a /a a 6 a a /a //a

5

//a 5 //a //a 4 /a //a /a //a

10

//a //a 4 5 //a //a 4 //a 4 5 //a //a 6

Prélude , Sol mineur.

a 7 a //a 4 5 6 7 a

5

4 5 6 a /a 4 /a /a a 7 a / //a 6 //a

11

//a 4 5 6 7 //a 7 a

La conversation , Allemande.

Musical notation for measures 1-6. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff. Measure 1 starts with a repeat sign. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *h*. Chordal accompaniment is shown in the lower part of the staff.

Musical notation for measures 7-11. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with various rhythmic patterns. Fingerings and dynamics are indicated. Chordal accompaniment is shown in the lower part of the staff.

Musical notation for measures 12-17. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. Measure 12 begins with a repeat sign. The melody features a trill in measure 13. Fingerings and dynamics are indicated. Chordal accompaniment is shown in the lower part of the staff.

Musical notation for measures 18-22. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with various rhythmic patterns. Fingerings and dynamics are indicated. Chordal accompaniment is shown in the lower part of the staff.

Musical notation for measures 23-29. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with various rhythmic patterns. Fingerings and dynamics are indicated. Chordal accompaniment is shown in the lower part of the staff.

Musical notation for measures 30-35. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with various rhythmic patterns. Fingerings and dynamics are indicated. Chordal accompaniment is shown in the lower part of the staff.

36

4 //a a 4 //a a x

Courante

a a a 5 /a //a ///a a

6

///a a 6 ///a

10

///a /a a /a //d //a //a ///a //a /a

13

5 a

16

Sarabande

7

12

17

Gigue

1. P | P | P | 1. P | 1. P | P | 1. P

7 a 7

6. P | P | P | P | P | P | P

1/a 1/a // a // a 4 5 6 7 a 1/a // a x /// a 4 // a 5 4 // a

11. P | P | P | P | P | P | P

/// a

16. P | P | P | P | P | P | P

a x /// a a 1/a // a

21. P | P | P | P | P | P | P

/// a 4 /// a x /// a a a

Gigue anglaise.

7

7 a/a/a //a 4//a 5 6 7 a //a a

7

4 a/a/a //a a 7 4

13

1/a 5 b //a//a 4 1/a//a//a //a 1/a 5 b a

19

7 a 4 5 6 6 //a a

24

4 //a a //a a

Gavotte en rondeau.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

17 18 19 20 21

Gavotte.

1 2 3 4 5

Sarabande.

7 a/a //a //a 4 5 4 //a 7 a /a

//a //a 4 5 6 a 7 //a //a a a a a

11 a /a a //a //a a 4 //a //a /a 5 6

17 //a //a //a //a a a b, a a a a a a a

La Nonette.

a //a

7

a b, a a, b, a f r

a //a 4 5 /a 5 4 //a

14

a b a b, a a b, a a a, a a, a

a //a //a 4 //a a 7

Je gage de boire autant qu'un Suisse.

h i, h, i a a f, b, b, a b, a

a 7 a r a a 4 /a b b a a

8

b a a a a b, b, b, a a a

a //a 7 a 7 a a a /a b b

15

a b, b, r a, a, a, a, a

a /a //a //a a a

21

a b, a b, b a, a b, a b, a
 a $//a$ a a b a a $/d/a$ $//a$ b, a a

L'autre jour m'allant promener.

a $/a$ $b, b, a,$ a 7 4 $//a$ $//a$ $//a$ $b, a,$ $//a$

10

a $/a$ $//a$ $//a$ a b, a a 7 $//a$ 4 5 7

19

$//a$ $//a$ $/a$ b, b, b $//a$ 4 $//a$ a 7 a $/d//a$ 4

27

5 4 $/a$ b, b, b $//a$ 4 $//a$ a 7

Prélude Do mineur .

Handwritten musical notation for the first system of 'Prélude Do mineur'. It consists of two staves. The upper staff contains a melodic line with notes and rests, and the lower staff contains a bass line with notes and rests. Fingering numbers (1-5) are written below the notes. A dynamic marking 'f' is present. Below the staves, there are various symbols: a 4, another 4, three slashes followed by 'a' (///a), two slashes followed by 'a' (//a), three slashes followed by 'a' (///a), a 4, and a slash followed by 'a' (/a).

Handwritten musical notation for the second system of 'Prélude Do mineur'. It consists of two staves. The upper staff contains a melodic line with notes and rests, and the lower staff contains a bass line with notes and rests. Fingering numbers (1-5) are written below the notes. A dynamic marking 'f' is present. Below the staves, there are various symbols: //d//a 4, /a, and //d//a.

Handwritten musical notation for the third system of 'Prélude Do mineur'. It consists of two staves. The upper staff contains a melodic line with notes and rests, and the lower staff contains a bass line with notes and rests. Fingering numbers (1-5) are written below the notes. A dynamic marking 'f' is present. Below the staves, there are various symbols: a, 4, 7, a, 4, and a vertical line of notes.

La plainte ou Tombeau de Mesdemoiselles De Visée ,

Allemande de M. leur Père.

Handwritten musical notation for the first system of 'La plainte ou Tombeau de Mesdemoiselles De Visée'. It consists of two staves. The upper staff contains a melodic line with notes and rests, and the lower staff contains a bass line with notes and rests. Fingering numbers (1-5) are written below the notes. A dynamic marking 'f' is present. Below the staves, there are various symbols: 4, 5, a, and 7.

Handwritten musical notation for the second system of 'La plainte ou Tombeau de Mesdemoiselles De Visée'. It consists of two staves. The upper staff contains a melodic line with notes and rests, and the lower staff contains a bass line with notes and rests. Fingering numbers (1-5) are written below the notes. A dynamic marking 'f' is present. Below the staves, there are various symbols: 4, /a //a ///a 4, 5 //a 7, 4, ///a, and //a.

11

//a ///a 4 //a ///a //a 4 ///a

16

7 a /d/a///a a 7

21

/a b /a//a///a //a ///a 4

25

/a//a ///a a 7 4 /a//a ///a a /d/a///a 4

30

/a /a ///a///a a 4 a 7 4 4

Courante.

1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. | 9. | 10. | 11. | 12.

4 //a //a /a a 5 4 //a

5 | 6. | 7. | 8. | 9. | 10. | 11. | 12. | 13. | 14. | 15. | 16.

///a ///a 4 5 4 7 a a /a ///a ///a f a b a

8 | 9. | 10. | 11. | 12. | 13. | 14. | 15. | 16. | 17. | 18. | 19. | 20.

a /a ///a 4 ///a a a 7 a 4

13 | 14. | 15. | 16. | 17. | 18. | 19. | 20. | 21. | 22. | 23. | 24.

///a /a b ///a ///a ///a 4 /a a/d/d/a

17 | 18. | 19. | 20. | 21. | 22. | 23. | 24. | 25. | 26. | 27. | 28.

7 a /a ///a ///a 4 ///a ///a /a a 7 4

Sarabande.

Gigue.

6

a / a a 4 // a // a / a a a r r r // a a a b 4 // a

11

d//a 7 a / a a d//a 7 a 7 a

16

a 4 / a // a / a // a // a // a

20

4 / a a / d / d / a a / d / a / a a 4

Sarabande.

4 / a b / a a a / a b a b / a a b

9

Musical notation for measures 9-14. Measure 9: Treble clef, notes a, b, a. Bass clef, notes b, a. Measure 10: Treble clef, notes a, b, a. Bass clef, notes a, b, a. Measure 11: Treble clef, notes a, b, a. Bass clef, notes a, b, a. Measure 12: Treble clef, notes a, b, a. Bass clef, notes a, b, a. Measure 13: Treble clef, notes a, b, a. Bass clef, notes a, b, a. Measure 14: Treble clef, notes a, b, a. Bass clef, notes a, b, a.

15

Musical notation for measures 15-20. Measure 15: Treble clef, notes a, b. Bass clef, notes a, b. Measure 16: Treble clef, notes a, b, a. Bass clef, notes a, b, a. Measure 17: Treble clef, notes a, b, a. Bass clef, notes a, b, a. Measure 18: Treble clef, notes a, b, a. Bass clef, notes a, b, a. Measure 19: Treble clef, notes a, b, a. Bass clef, notes a, b, a. Measure 20: Treble clef, notes a, b, a. Bass clef, notes a, b, a.