CL 3jd 53

AMONSIEVR DE LVLLY

Ecuyer, Con.er Secretaire du Roy Maison, Couronne de France et de ses Finances et Sur-jntendant de la Musique de sa Majesté.

Monsieur,

Je ferois une faute inexcusable, si, ayant l'honneur d'être un de vos Eleves, et vous étant attaché par tant d'autres obligations qui me sont particulieres, je ne vous offrois les essais de ce que j'ay appris en executant vos Sçavantes et admirables compositions. Je vous pre = sente donc ce reciieil, et comme à mon Sur-jntendant, et comme à mon Bienfaicteur. Je vous le presente aussi comme au premier homme qui ait jamais été dans tous les divers

caracteres de Musique · Personne ne vous conteste ce titre · Les plus beaux genies[3]
confessent qu'ils n'ont point de route plus seure et plus facile, pour reüssir dans cette—
profession, que l'etude de vos Ouurages · Tous les Princès de l'Europe, qui veulent fai:
re fleurir cet Art dans leurs Etats n'en connoissent plus d'autre voie · Mais quels—
que puissent être ces avantages, ils vous laisseroient toujours quelque chose a sou:
haiter · Vn seul a rempli vos desirs et vous a comblé de gloire · Cest d'avoir plû à
Louis le Grand, et d'avoir fourni à la Posterité les Airs sur lesquels elle celebre:
ra le Nom et les fameux exploits de ce Monarque · Vos Chants étoient les seuls qui pou:
voient dignement accompagner son immortelle Histoire · Ils passeront avec elle chez
toutes les Nations · Déja nous avons veu des Peuples, que le bruit de sa grandeur —
avoit attirez des Climats les plus éloignez de nous, s'en retourner charmez de vos Chan:
sons autant qu'étonnez de la Majesté du Heros pour qui vous les composez · Quels
fruits de vos travaux : mais en mesme temps, quel honneur pour moi ! d'avoir un si Illus:
tre Protecteur que vous, et de pouvoir tous les jours vous témoigner, par mon attache:
ment et mon respect que je suis

Monsieur

Vôtre tres humble, tres
obeissant, et tres obligé
Serviteur, Marais

AVERTISSEMENT

Pour m'accommoder a la differente portéé des personnes qui joüent de la Viole, Jay jusques icy donné mes pieces plus ou moins chargées d'accords, Mais ayant reconnu que cette diuersité faisoit vn mauuais effet, et qu'on ne les joüoit pas telles que ie les ay composeés ; Je me suis enfin determiné a les donner de la maniere dont ie les joüe, auec tous les agréments qui les doiuent accompagner,

Et par ce que les chants simples sont du goût de bien des gens ; Jay fait dans cette — veüe quelques pieces, ou il n'entre presque point d'accords, on en trouuera d'autres ou j'en ay mis d'auantage. et plusieurs qui en sont toutes remplies, pour les personnes qui aiment l'harmonie, et qui sont plus auancées · on y verra aussi quantité de pieces à deux violes, et quelques autres nouueautez

Comme la delicatesse du toucher de la Viole consiste en certains agréments propres à cét Instrument, que j'appelle Tremblement, Batement, Pincé ou flatement, Port de voix, Plainte, Teniie, Poussé, et Tiré d'archet, Coulé de doigt, Doigt couché, et Port de main, ie les ay tous marquez auec le plus d'exactitude qu'il m'a été possible et ie les designe par les caracteres suiuants

Tremblement ..... |) |

Batement ..... | x |

Pincé ou flatement ..... |⎓|

Teniie ..... └──┘

Pousse d'archet ..... | p |
Tiré d'archet ..... | t |
Coulé de doigt ..... | V |
Doigt couché ..... | · | · |
Son vsage est pour faire plusieurs notes sur vne mesme touche, et sur plusieurs cordes
La plainte se fait ordinairement du petit doigt en balançant la main et se marque par ce trait ..... | ⦚ |
Le port de voix se marque par vne seule petite note qui n'entre point dans la mesure, et que l'on appelle note perdüe ; et lors qu'il se rencontre ensemble plusieurs de ces petites notes, elles ne marquent point le port de voix, mais certaines coulades que l'on peut faire, ou ne pas faire sans alterer la piece, et que j'ay marquées seulement pour vne variété d'execution
Le port de main, qui fait toute la grace et la facilité de l'exccecution, consiste a arrondir le poignet et les doigts ; a ne point creuser la main ; et a placer le pouce vis a vis le doigt du milieu, par cête agreable position de main, les doigts se portent naturellement a tous les accords Ces chiffres, 1·2·3·4· designent les doigts dont il se faut seruir, mais quoy qu'ils soient marqués selon le port de main qui est à present en vsage, ceux neantmoins qui auront contracté vne habitude contraire, et qu'il leur seroit difficile de reformer, ne doiuent pas s'arrester à cette nouuelle maniere, pourueu qu'ils fassent les accords qu'ils trouueront marqués,
Il est encore necessaire d'auoir le poignet de la main droite flexible ce qui contribüe fort au beau coup d'archet et a la belle execution ·

EXTRAIT DU PRIVILEGE DUROY

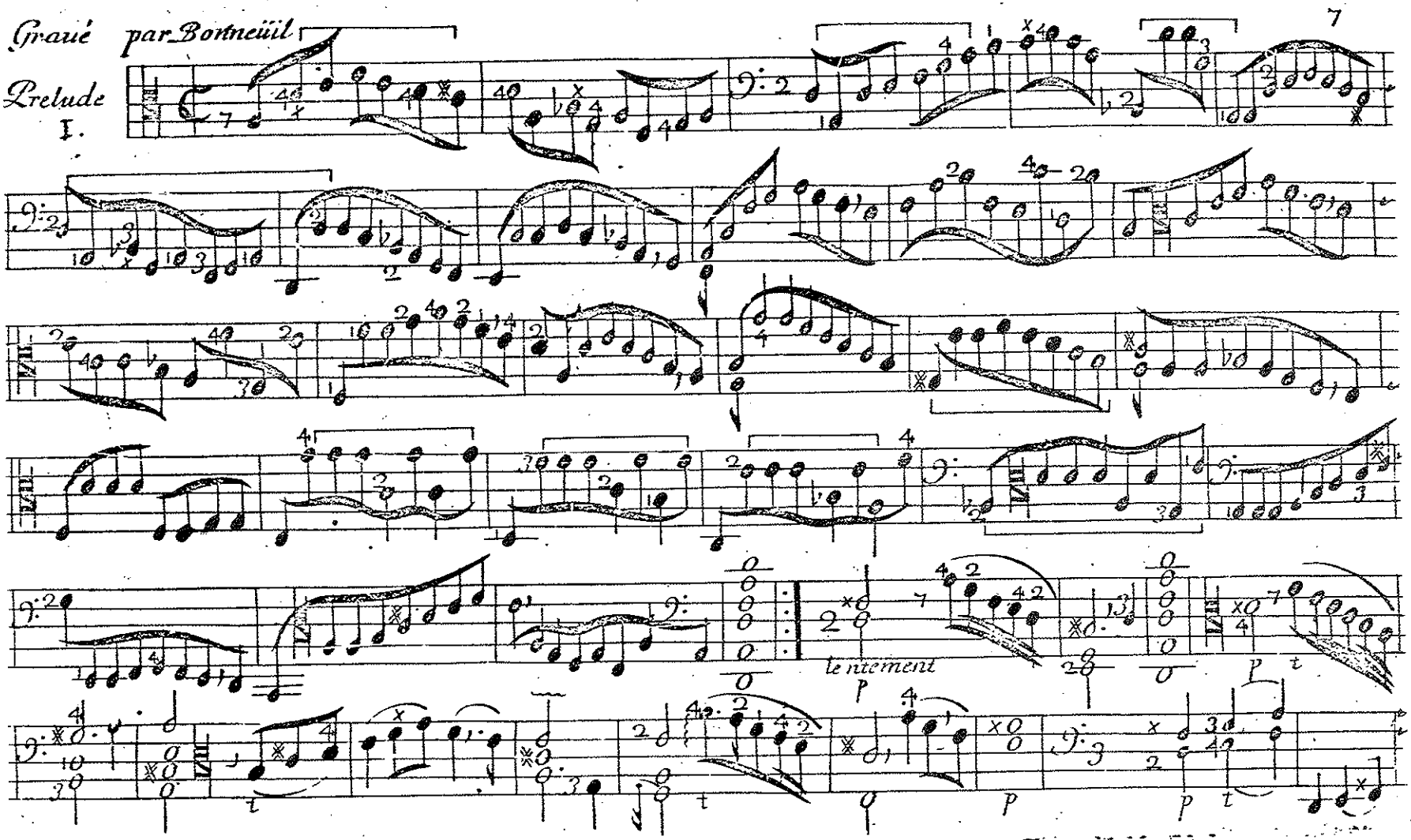
Par grace et Priuilege du Roy donné à Versailles le huictieme Juin 1686 Signé Bertin, Il est permis au S.r Marais de faire Graver et Imprimer vn Liure de Pieces à vne et à deux Violes qu'il a composées, de le vendre et debiter au public, et ce durant le temps, et espace de quinze années consecutiues. Et tres expresses defences sont faites a tous Imprimeurs, Libraires, Graveurs, et autres d'Imprimer et graver le dit Liure d'en vendre, contrefaire mesme en extraire aucune chose à peine de trois mil liures d'amande, et de tous dépens, dommages et Interests, comme Il est porté plus amplement au dit Priuilege.

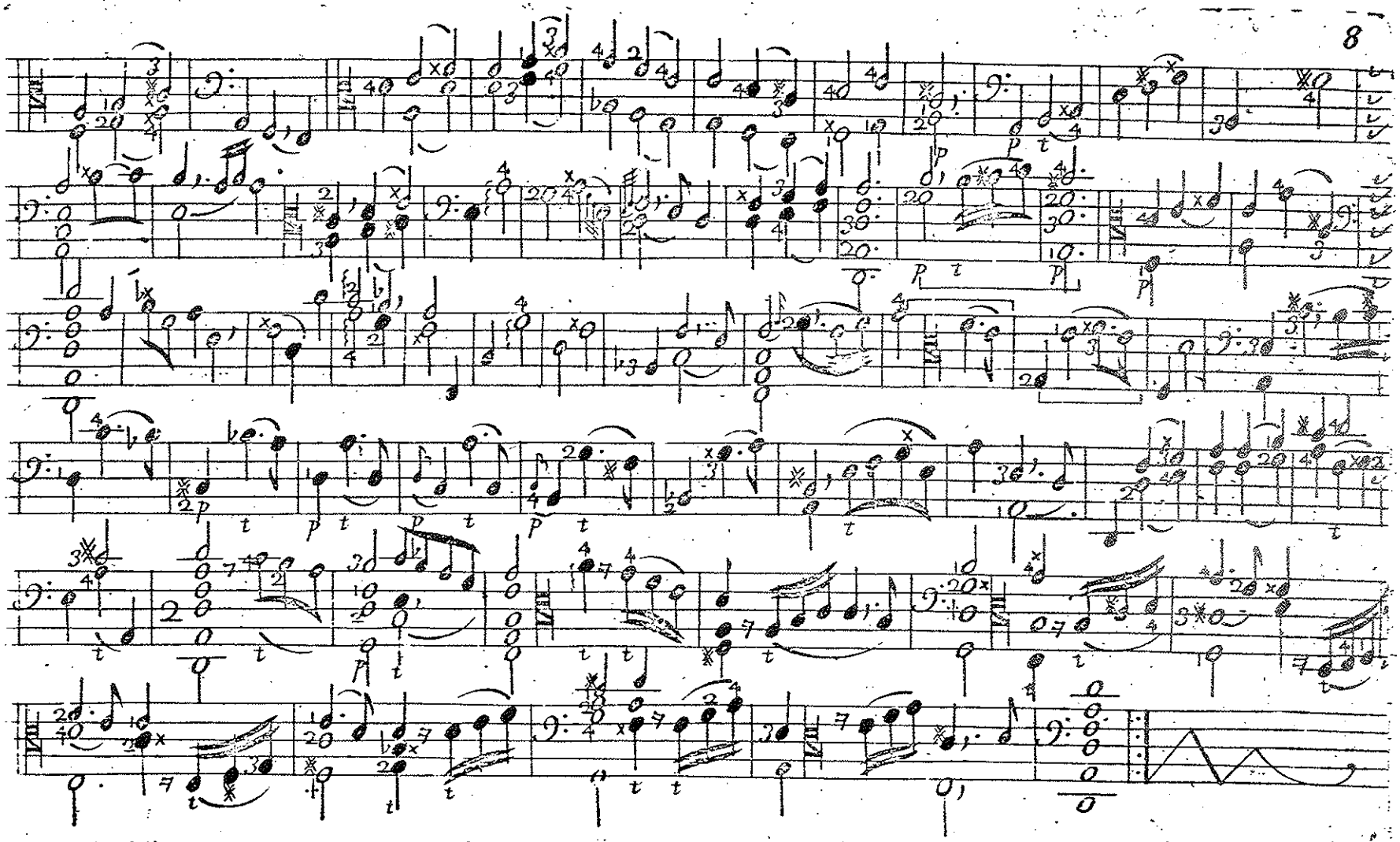
Acheué d'Imprimer le 20.e Aoust 1686
Les exemplaires ont esté fournis

APARIS
Chez { L'autheur Ruë Quinquempoix au Chef S.t Jean du costé de la ruë aux Ours
ET
Jean Hurel faiseur d'Instruments pour la musique du Roy, ruë des Arcis a l'Image S.t Pierre

Graué par Bonneüil

Prelude
I.





Prelude
2.

Prelude
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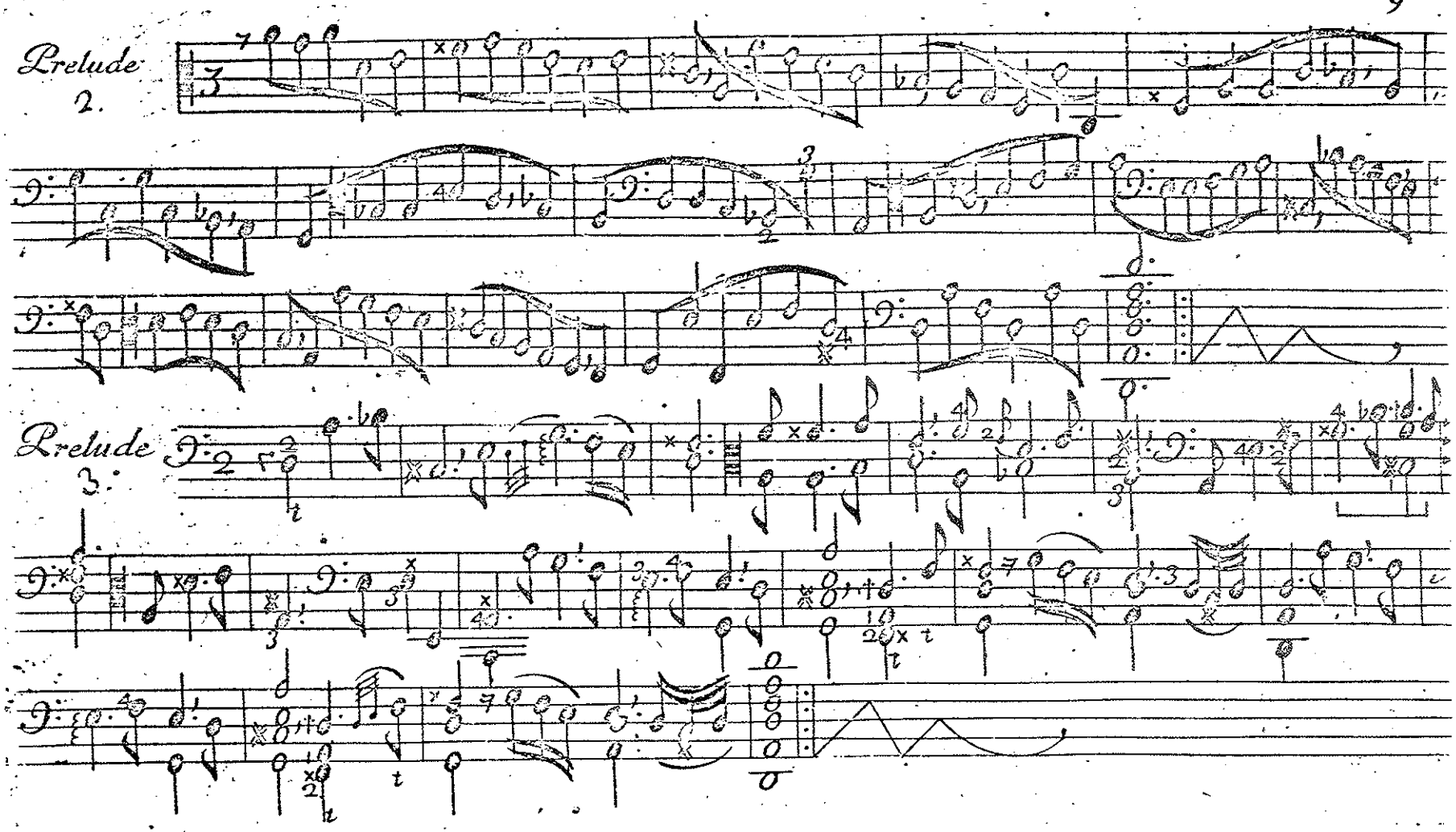

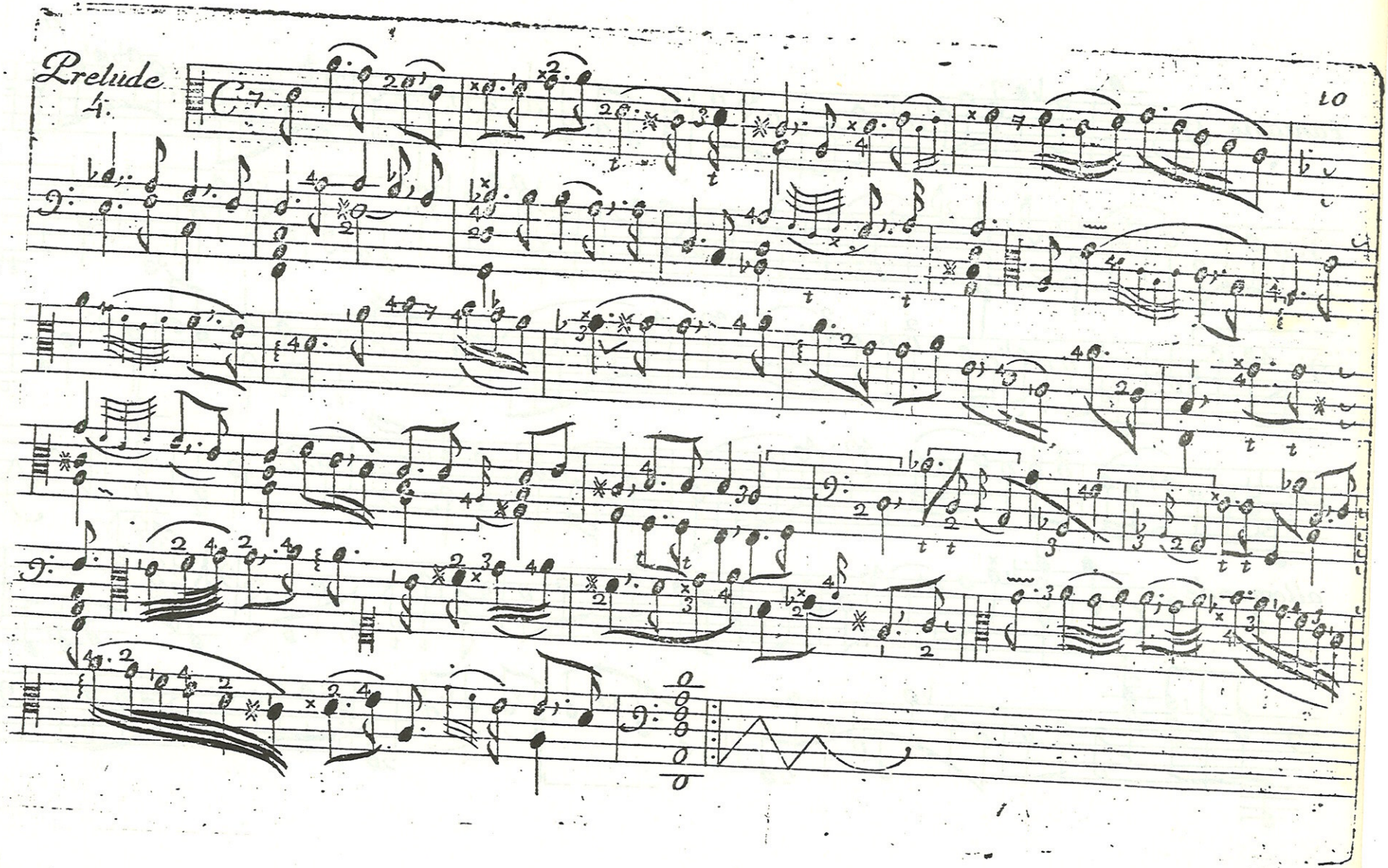
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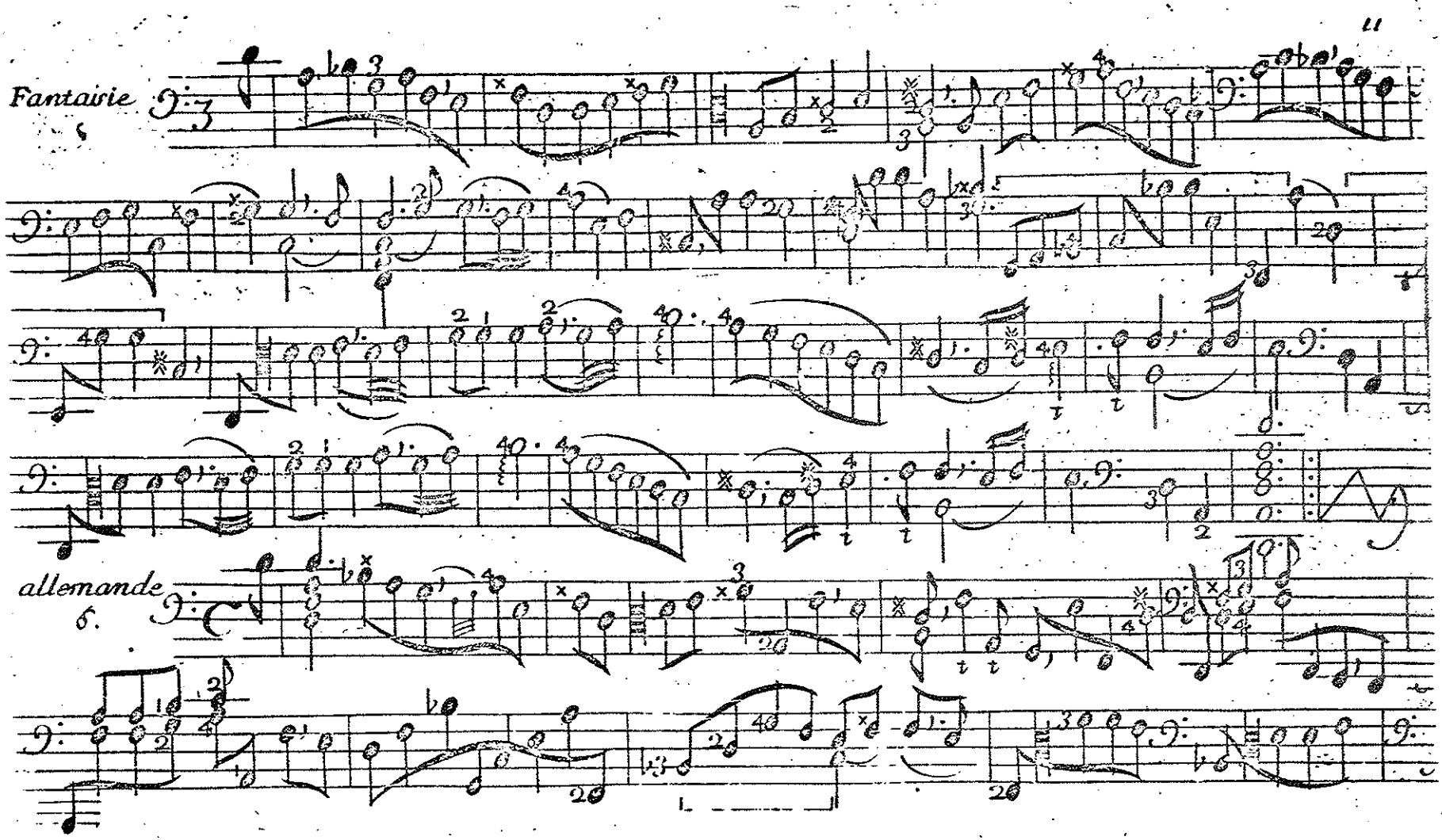
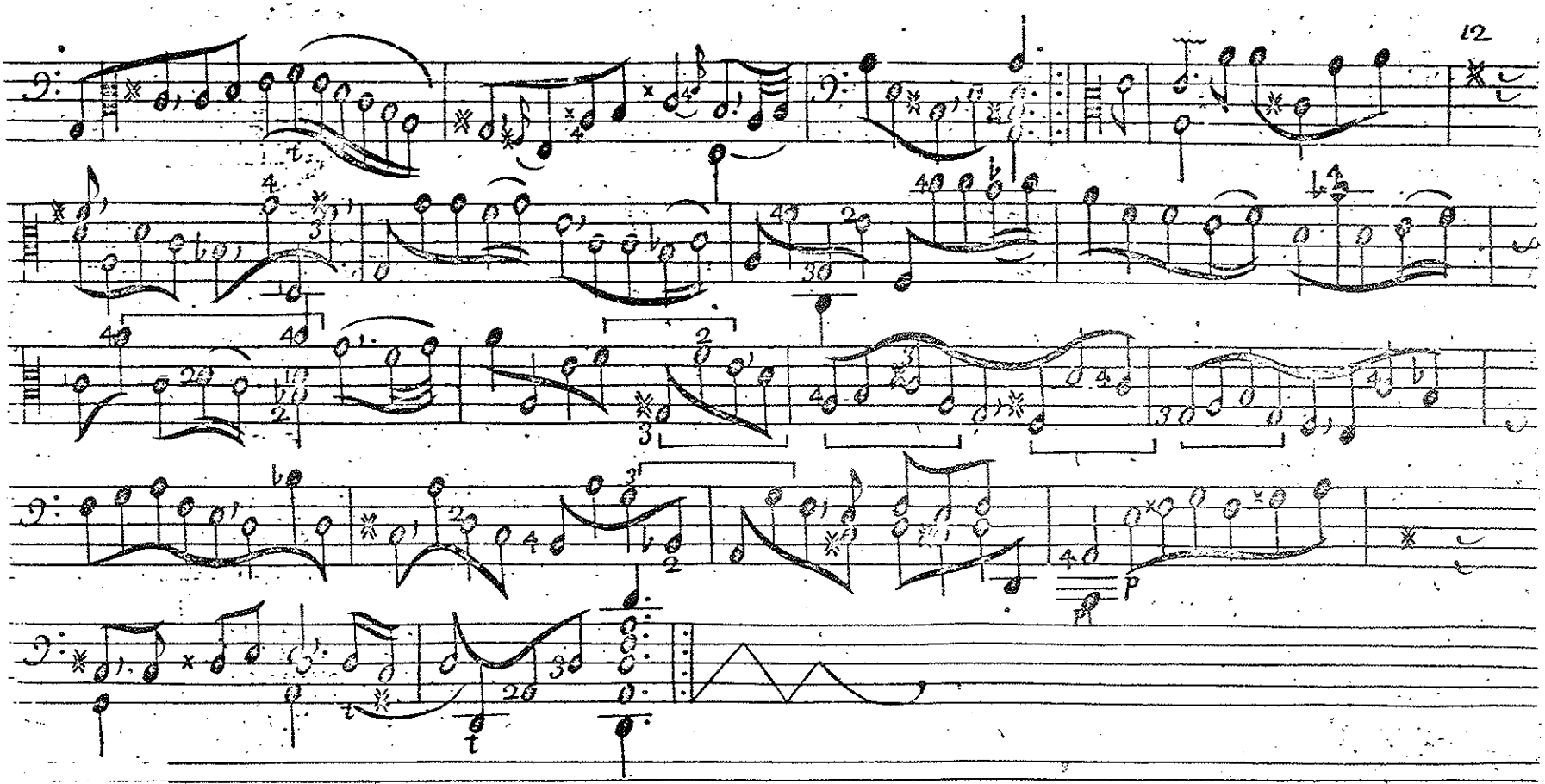

Fantaisie
allemande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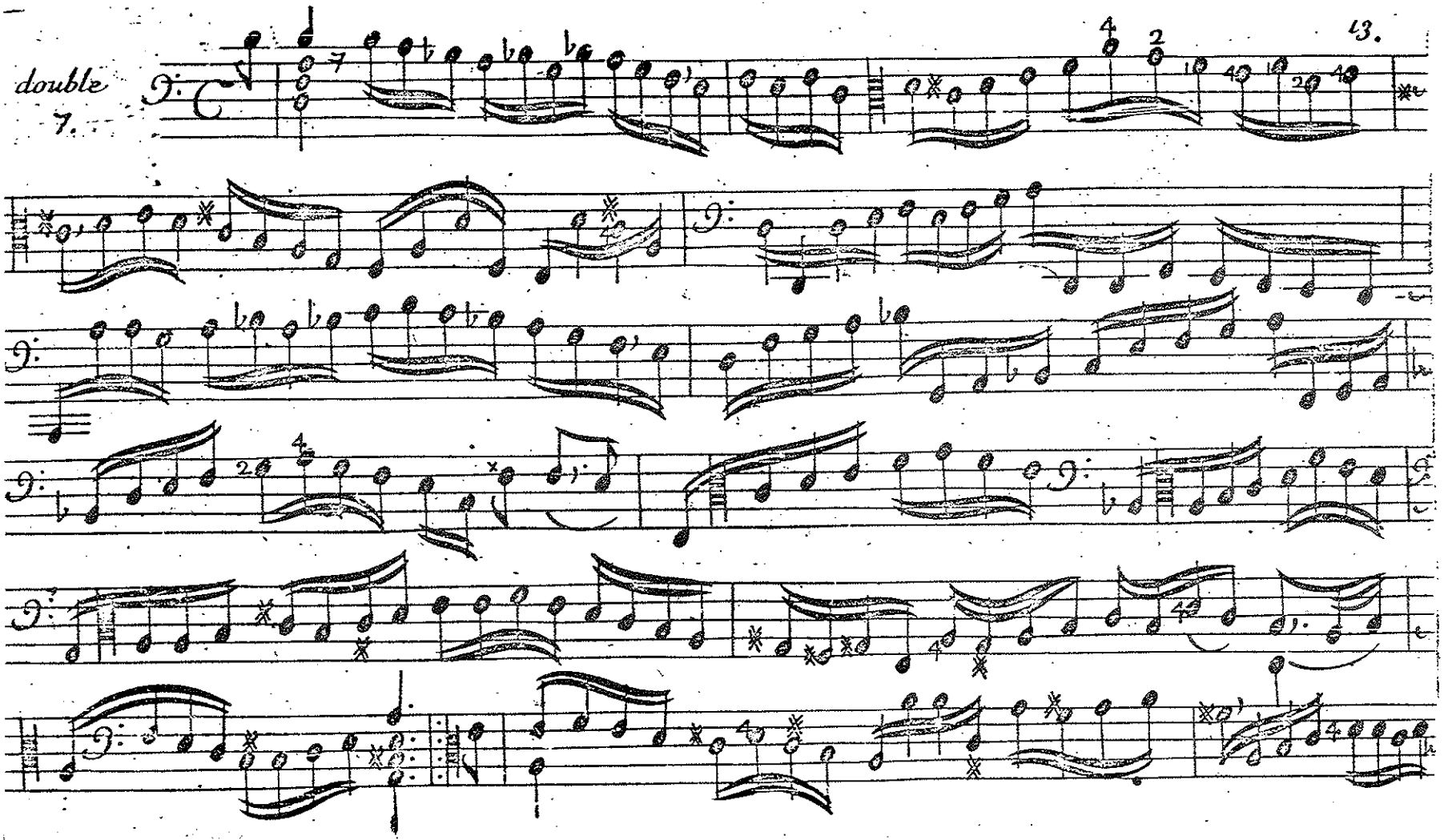

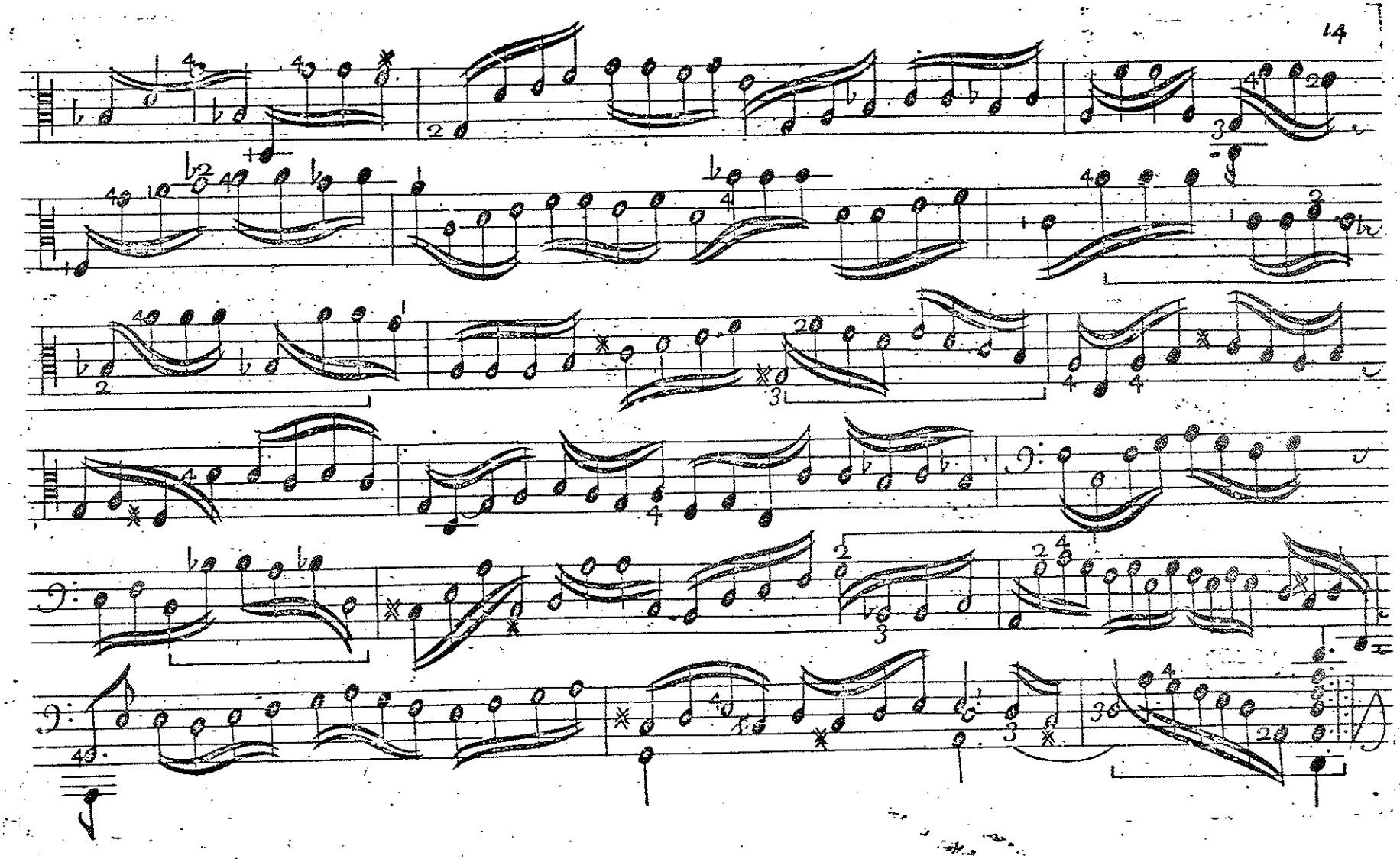

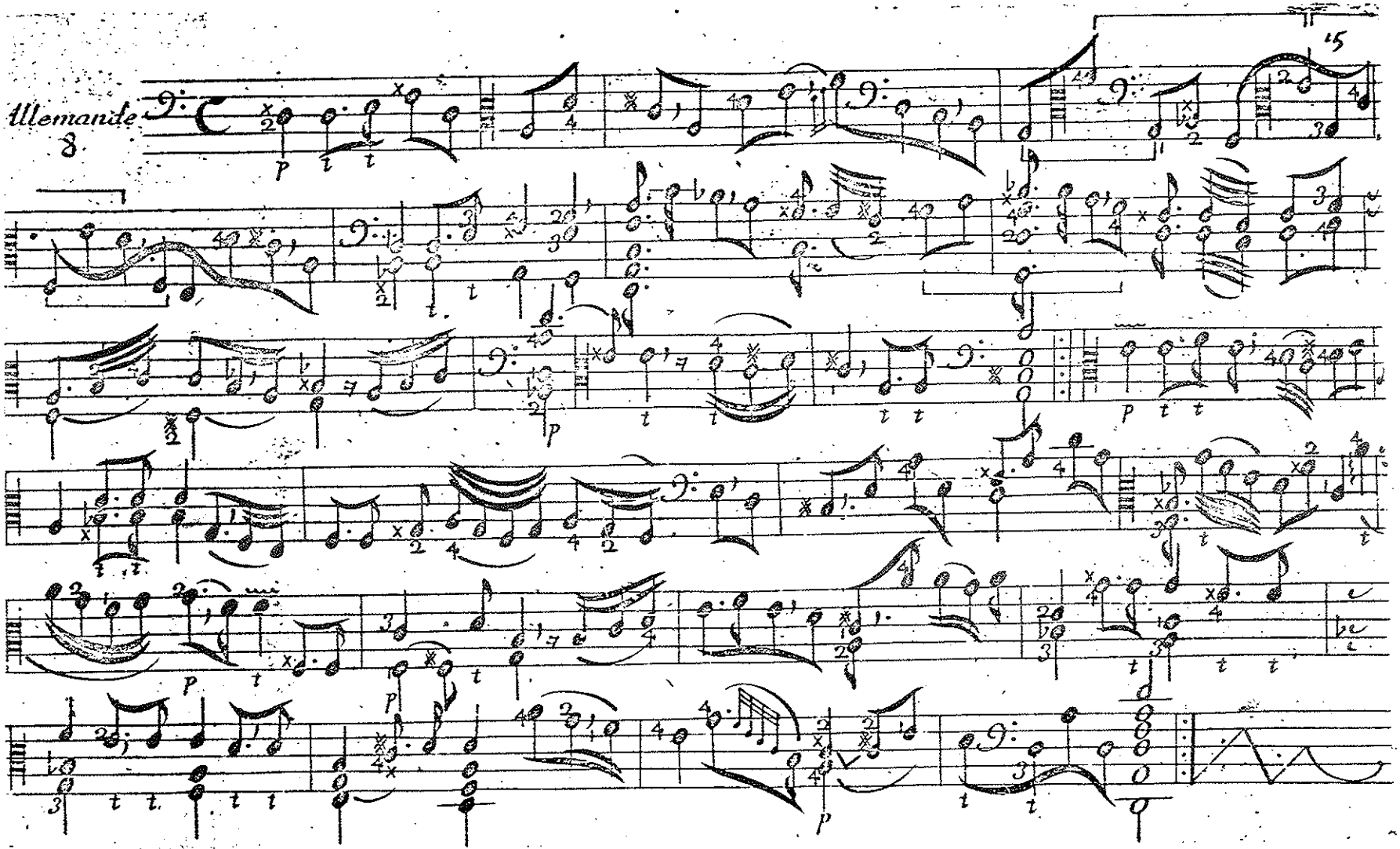
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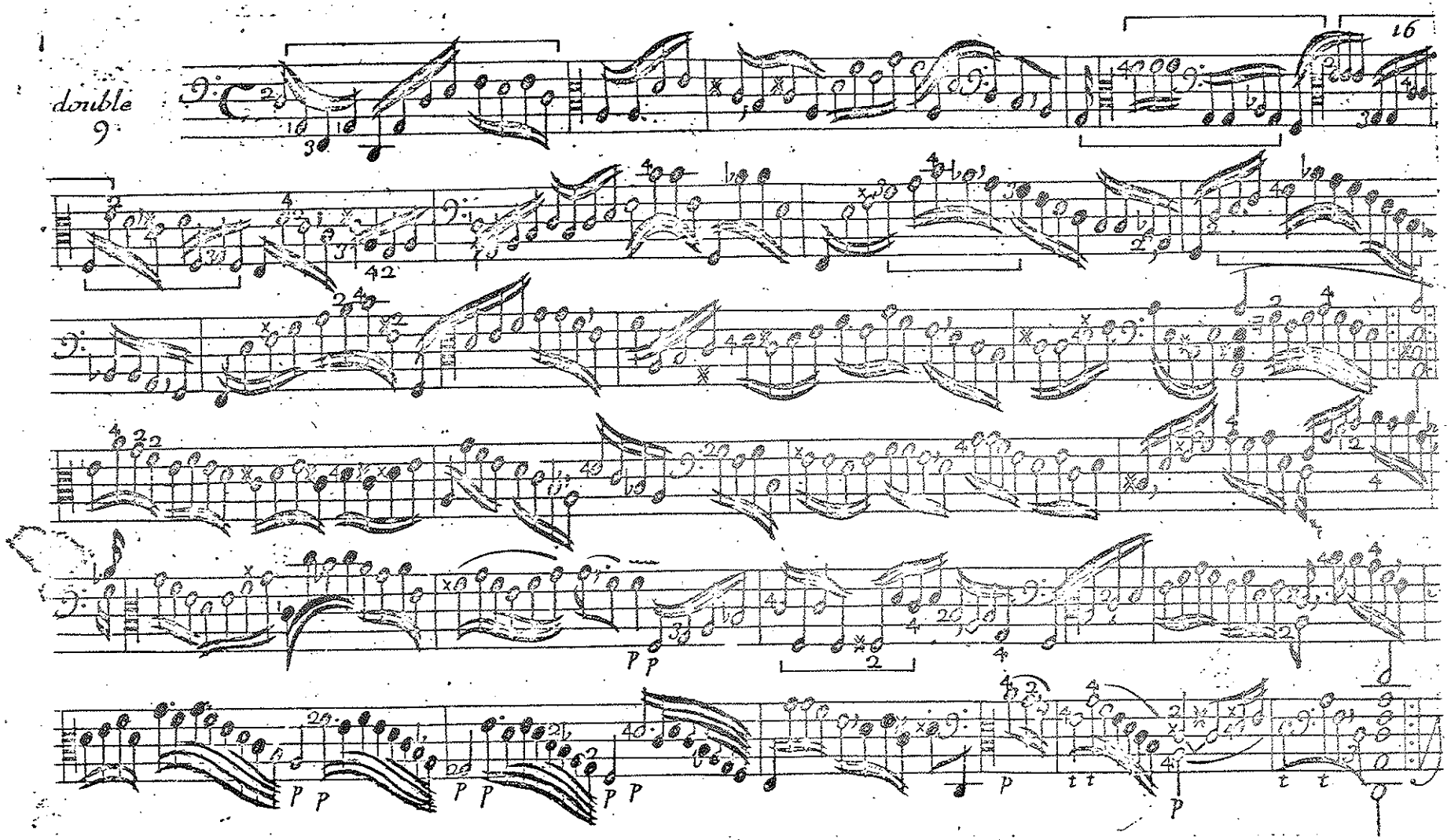
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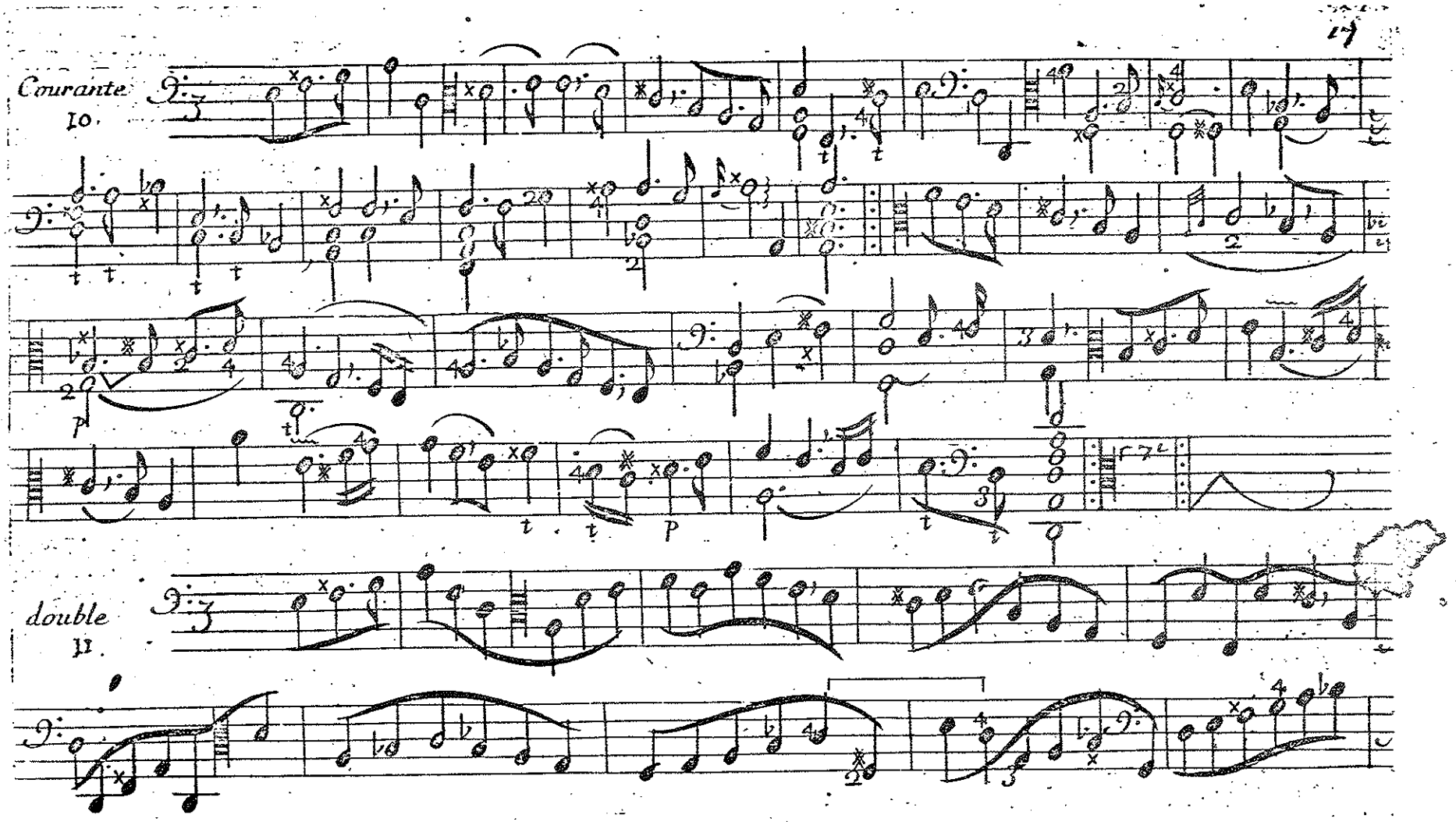
P P
P P
P P
P
P


Courante
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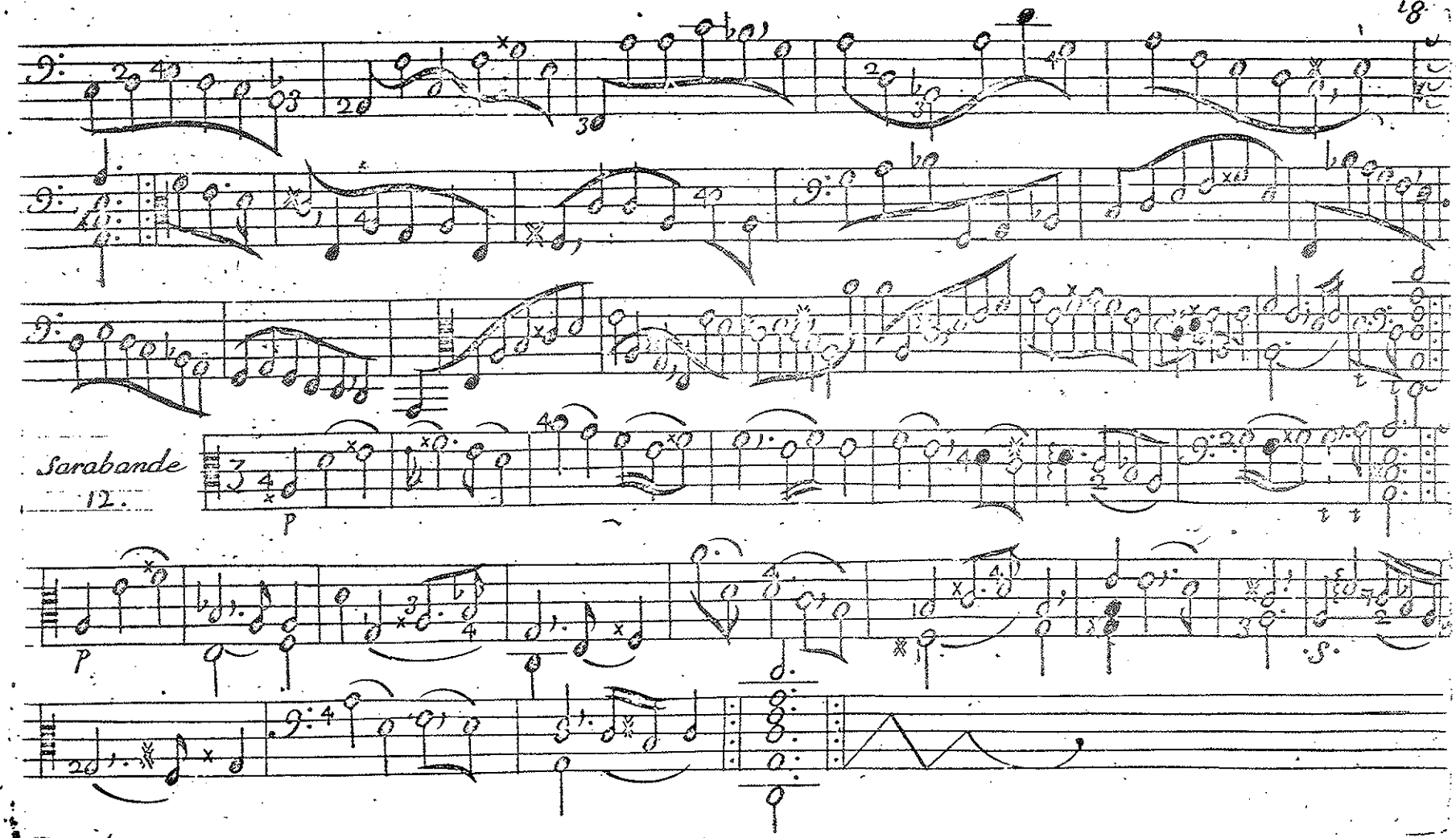
Sarabande
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P
S.

Courante
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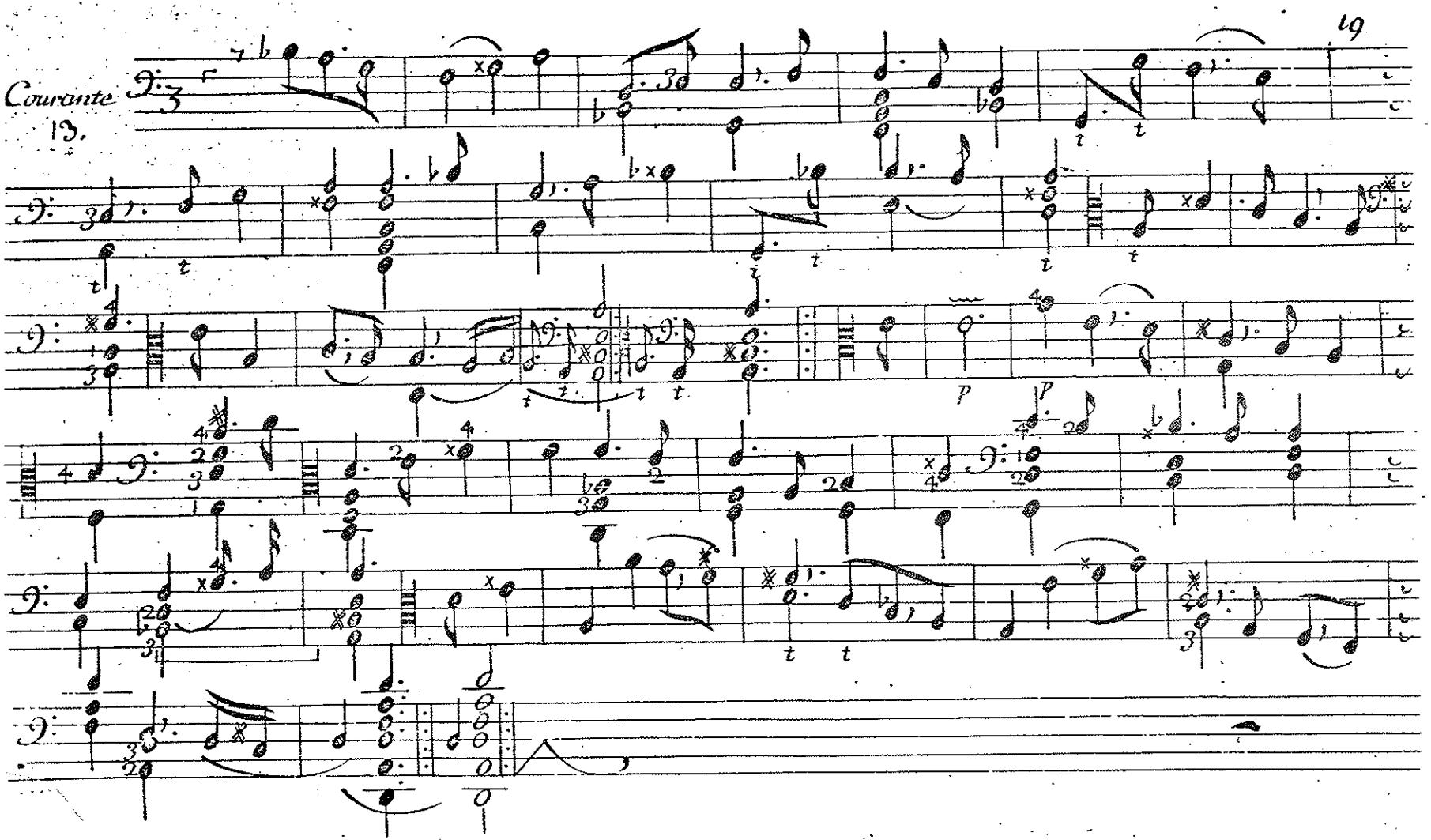

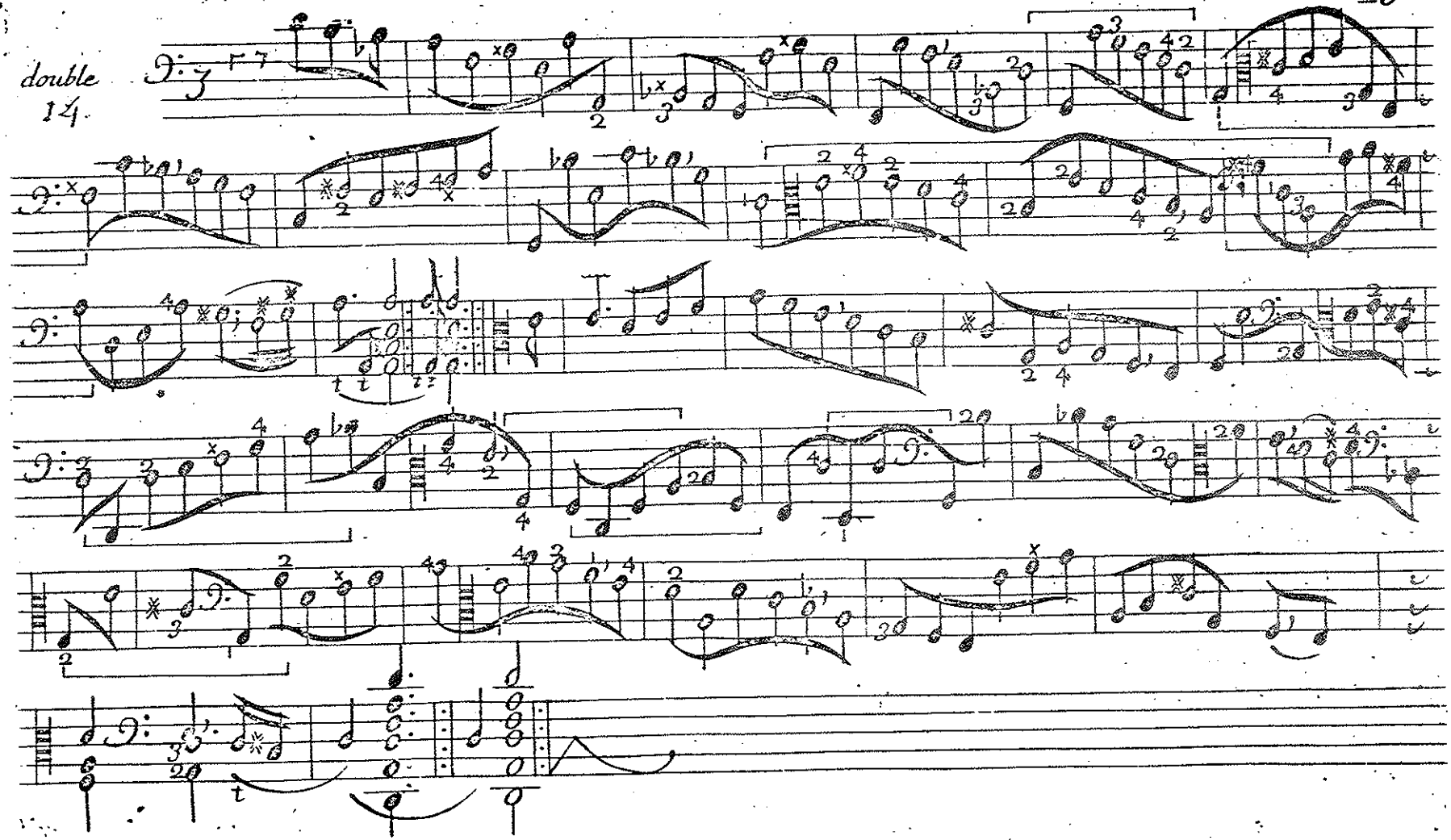
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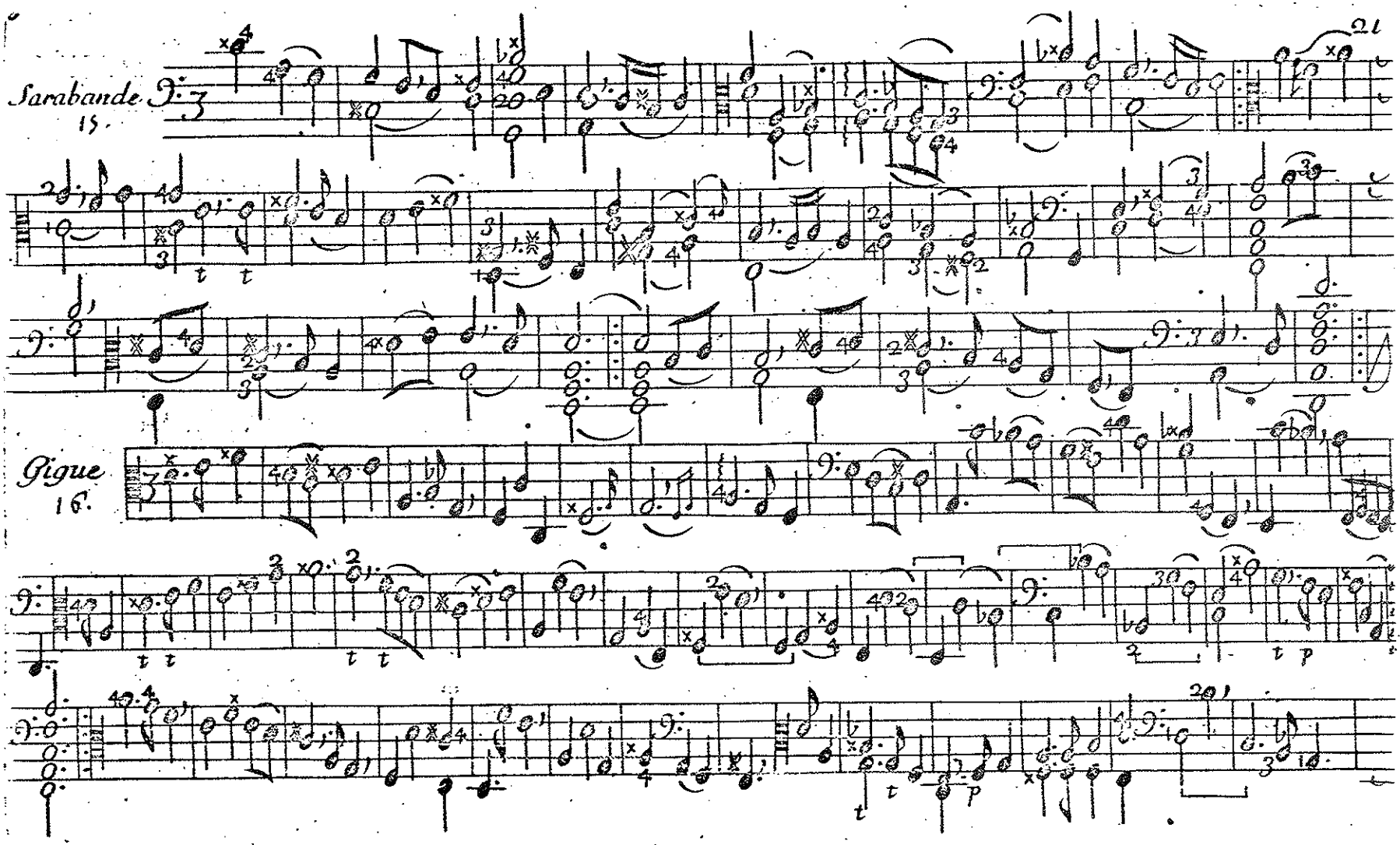
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Gigue
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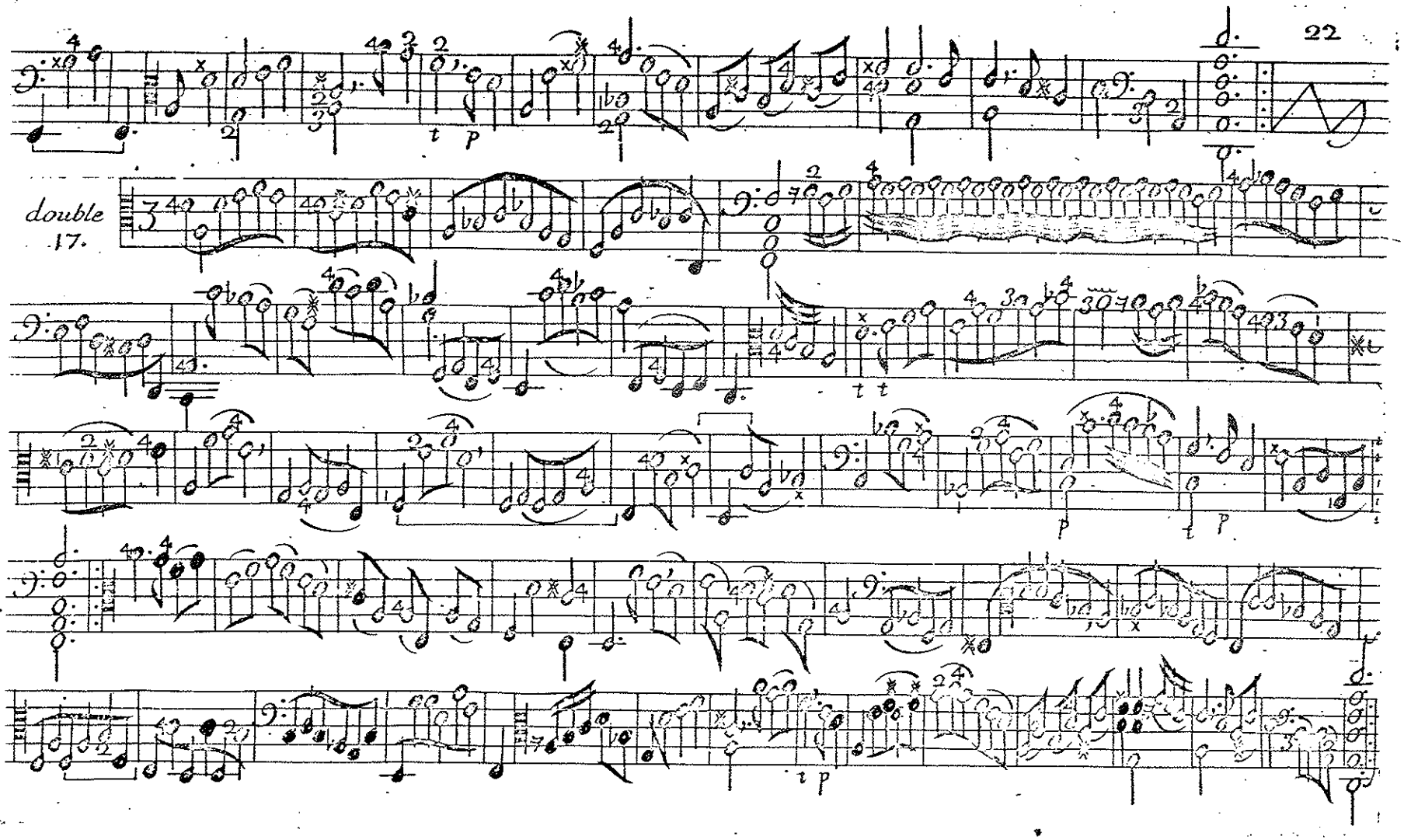
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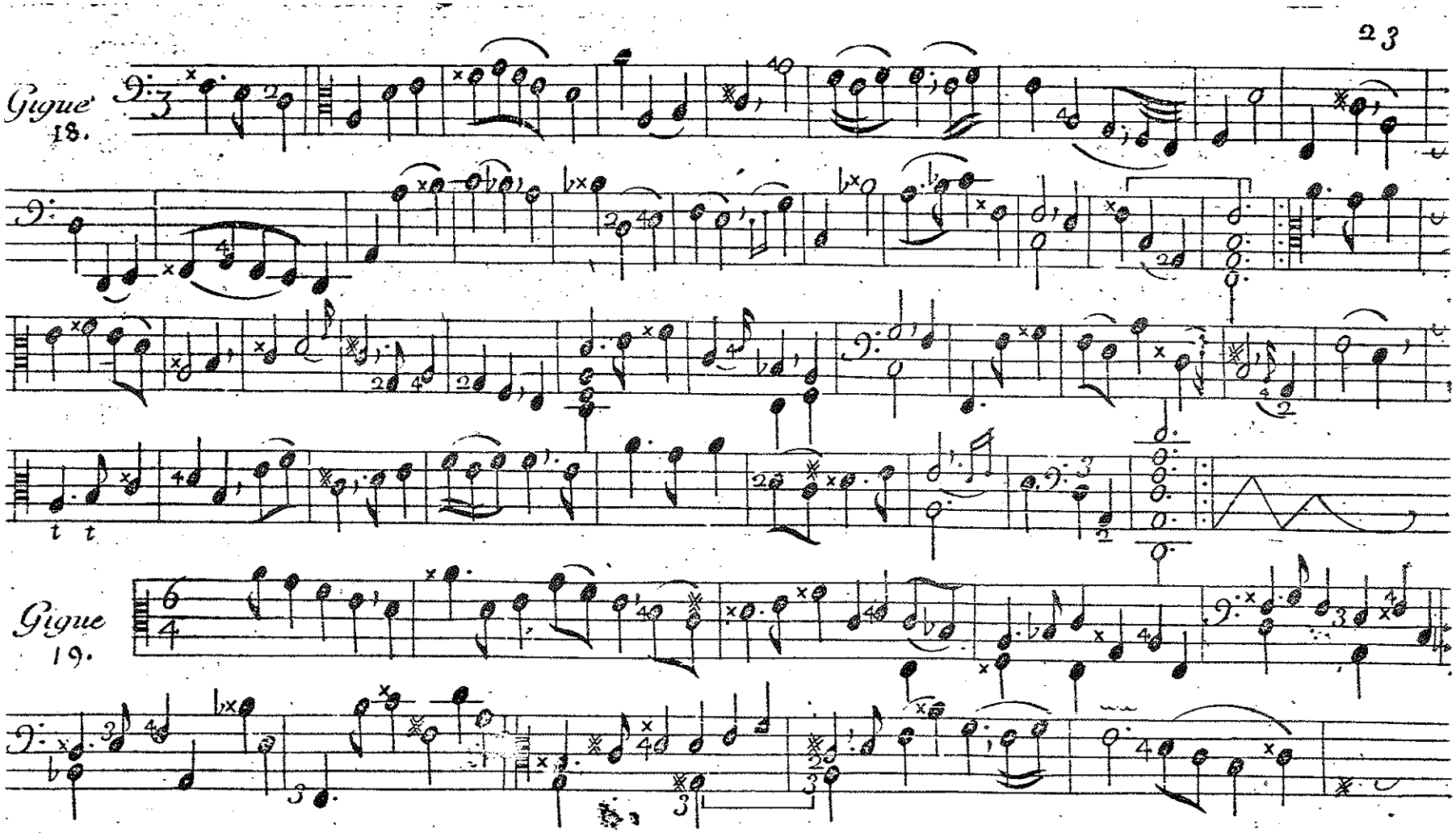
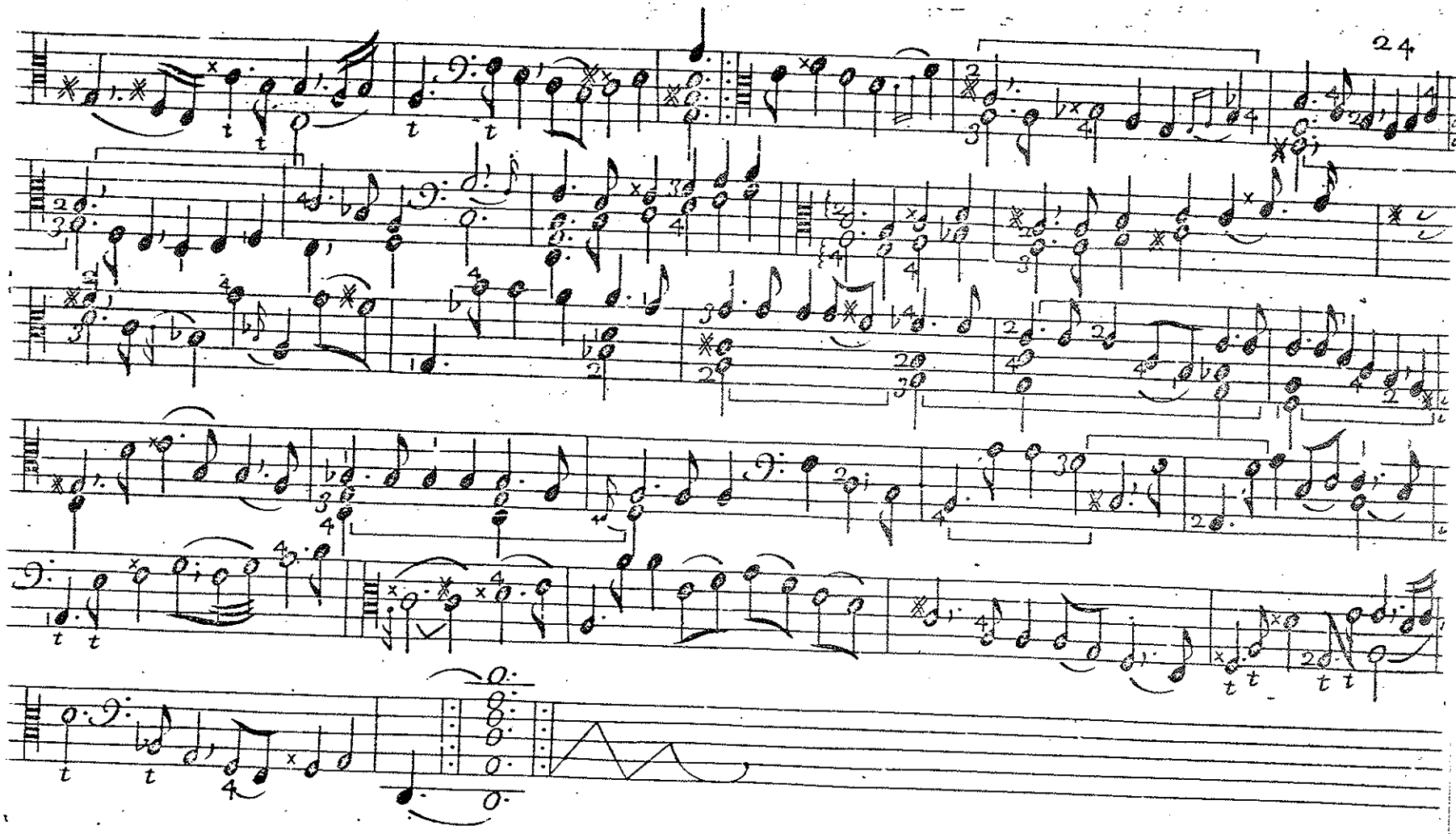
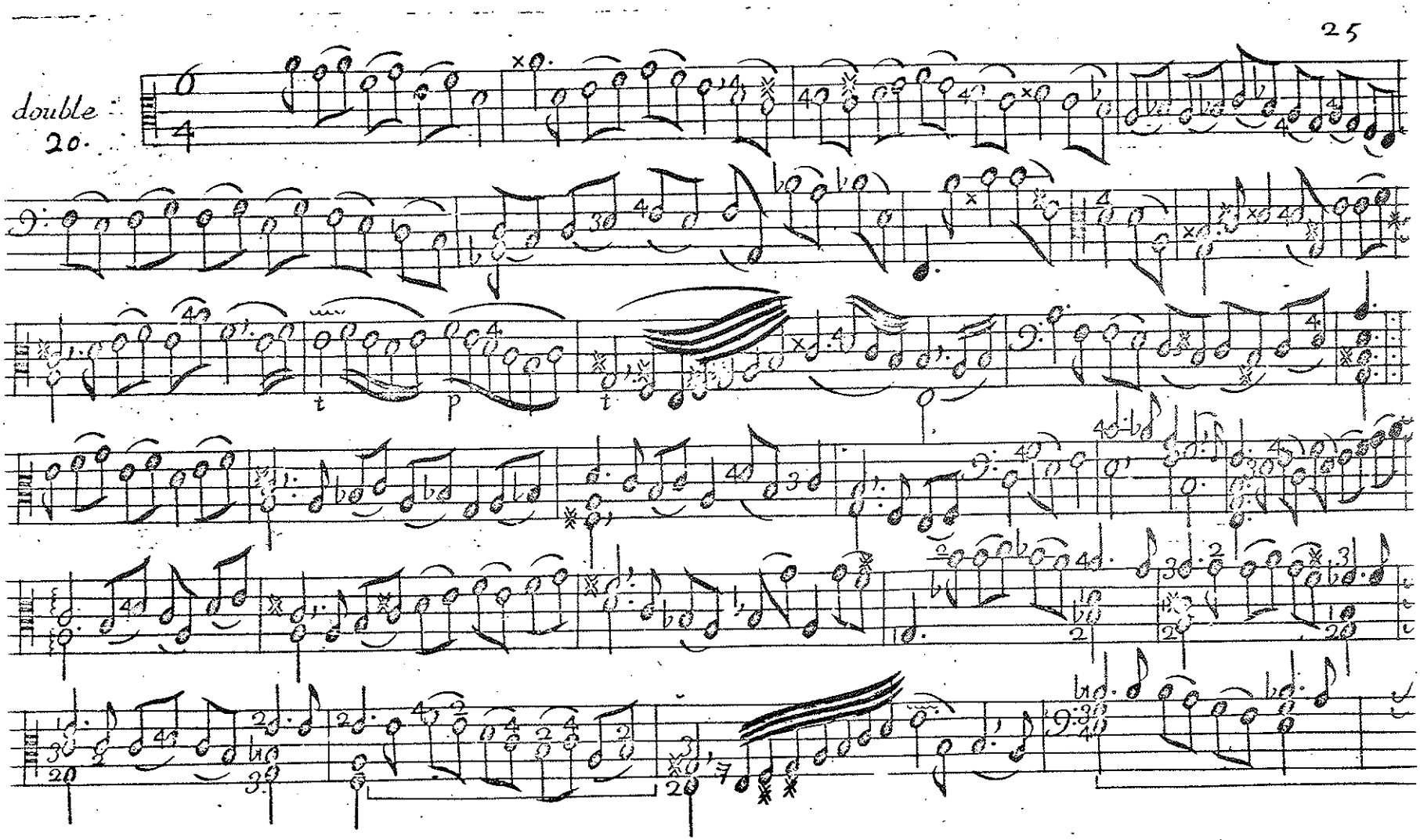

Gigue
18.
t t
Gigue
19.

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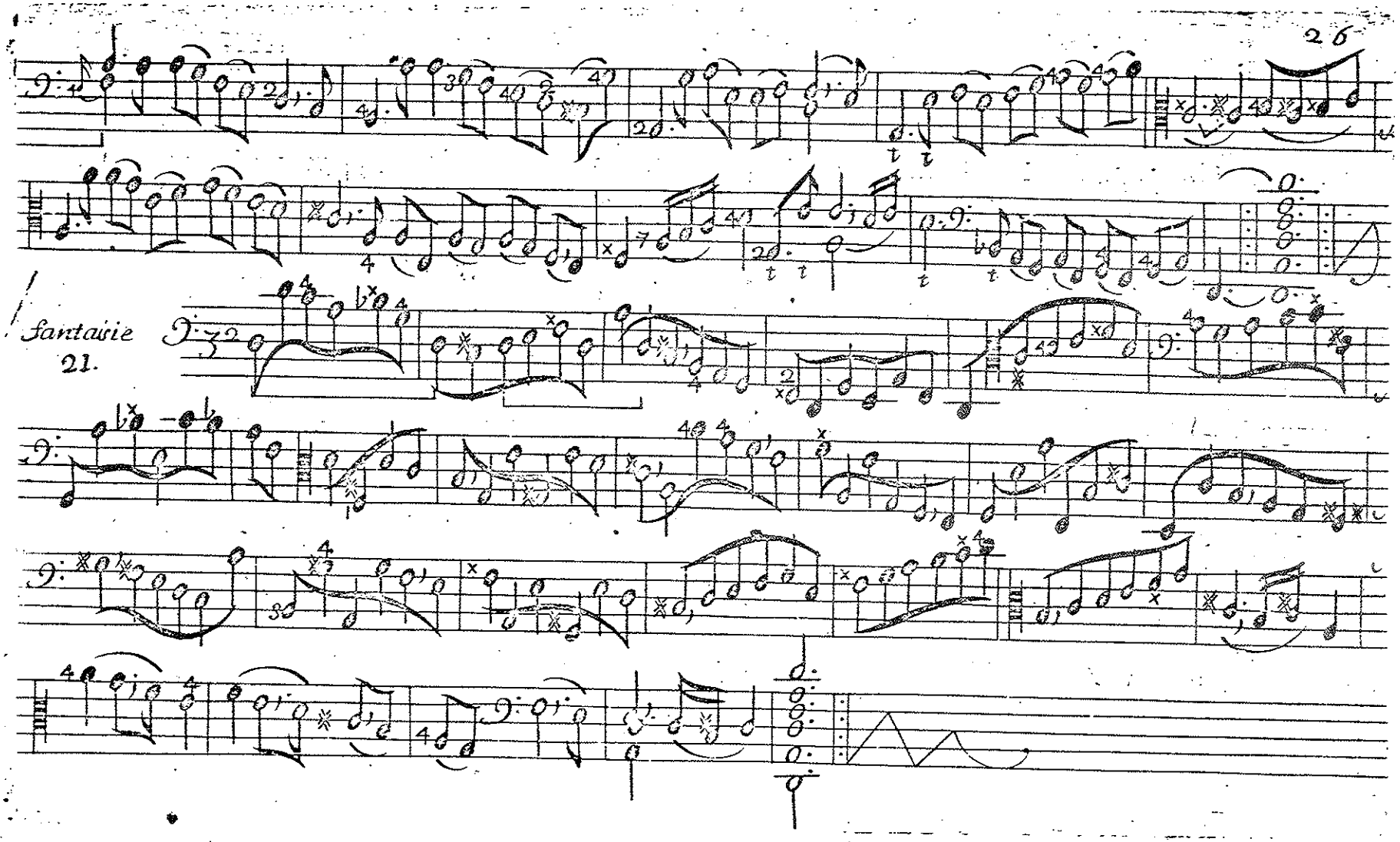
Fantaisie
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Rondeau
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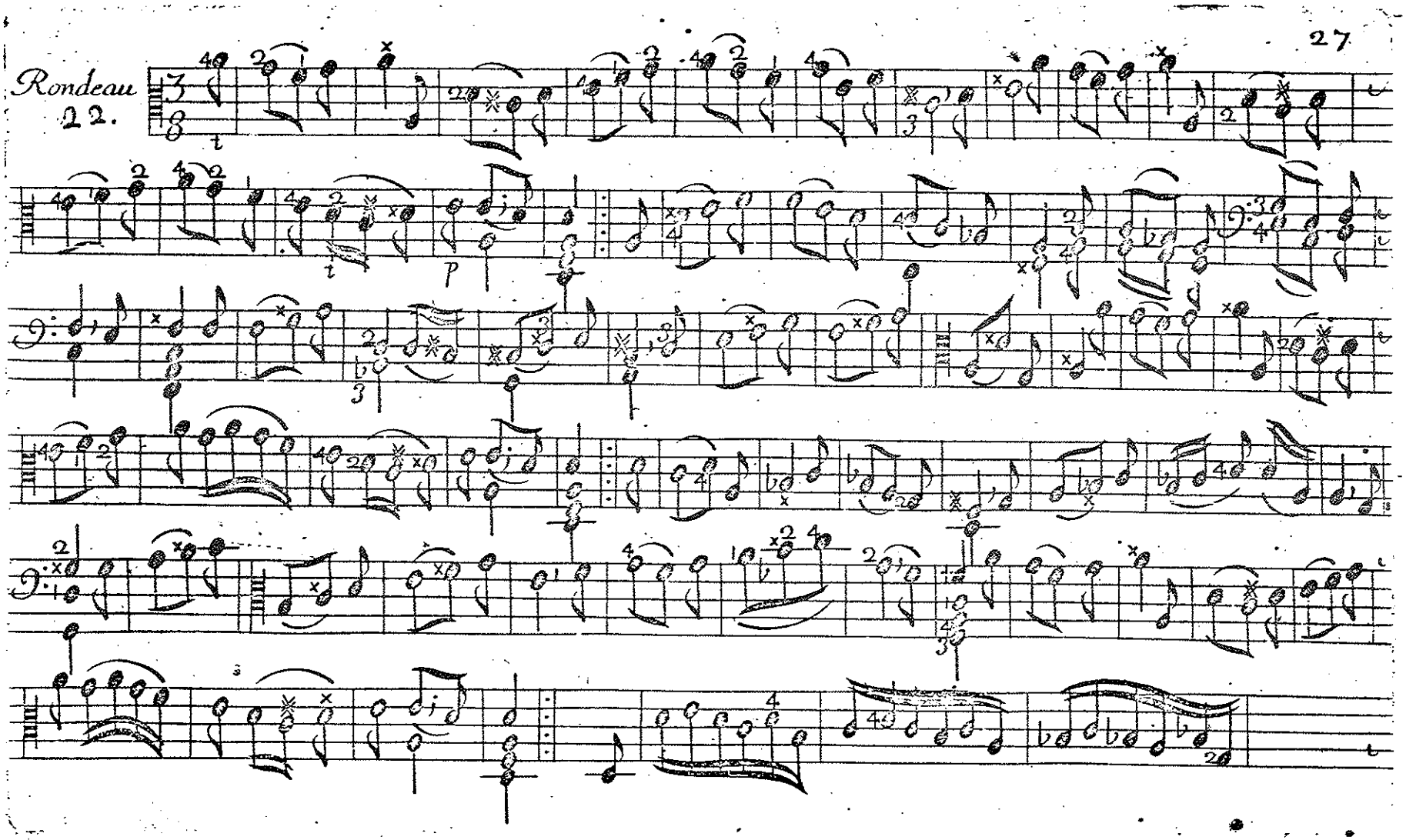
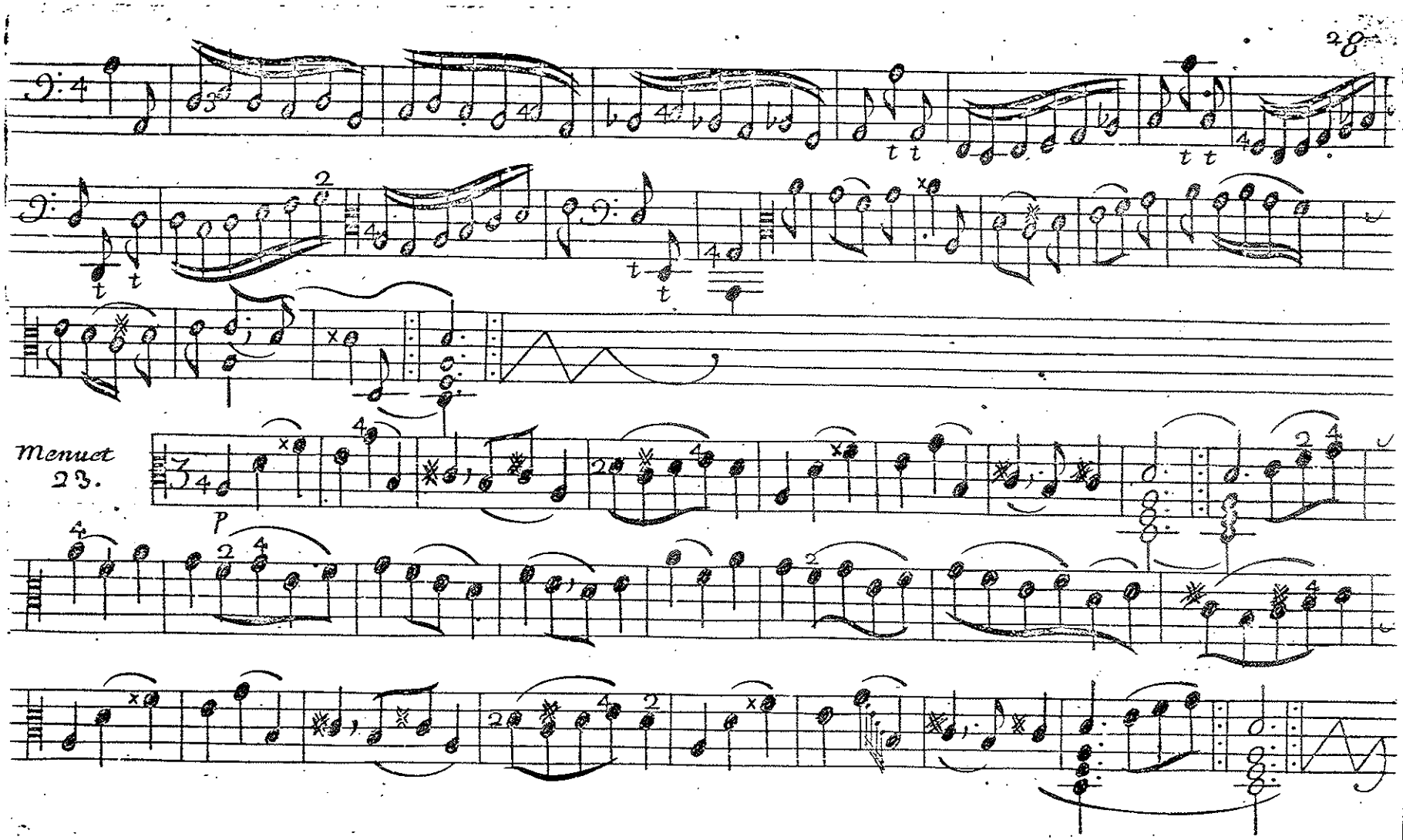
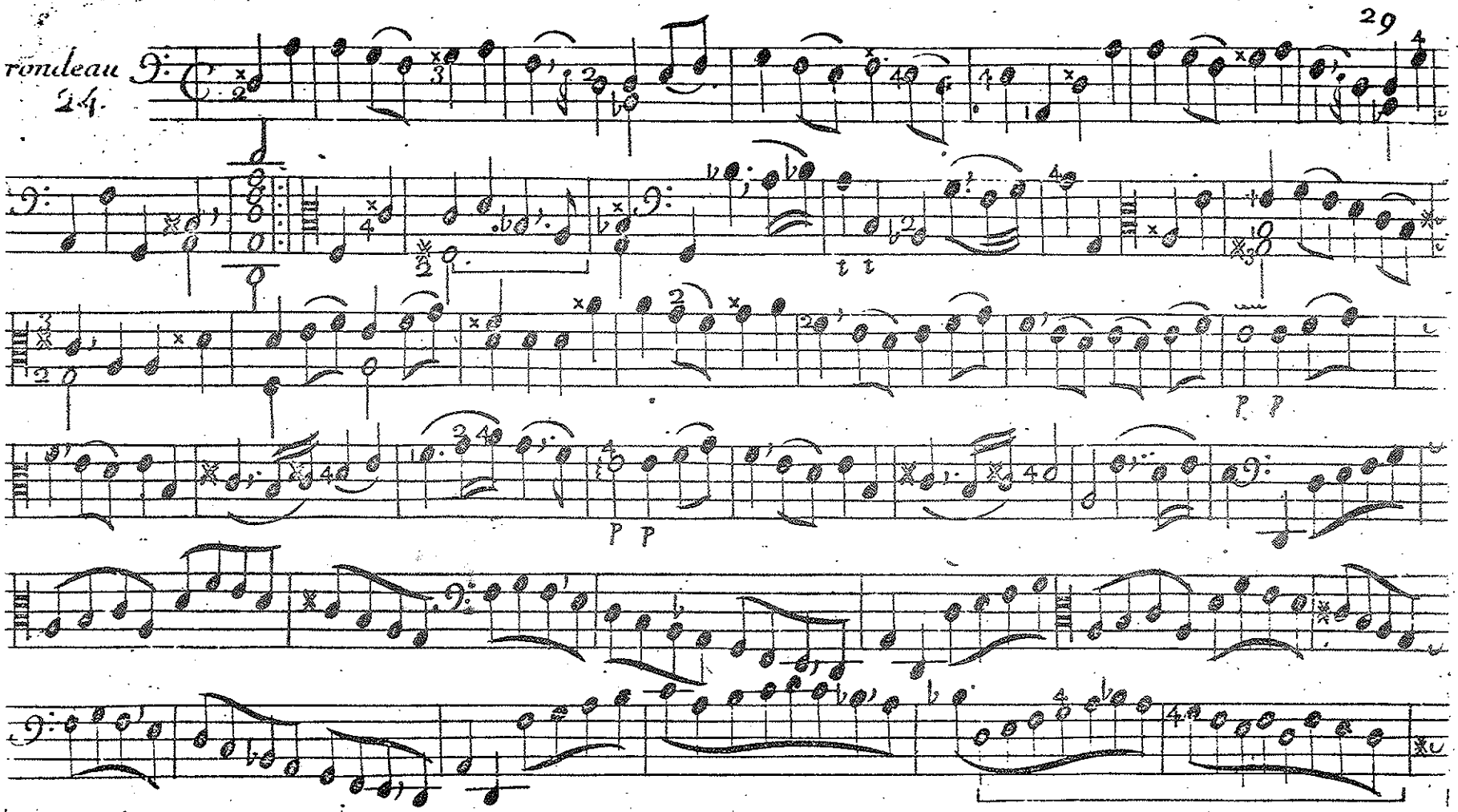
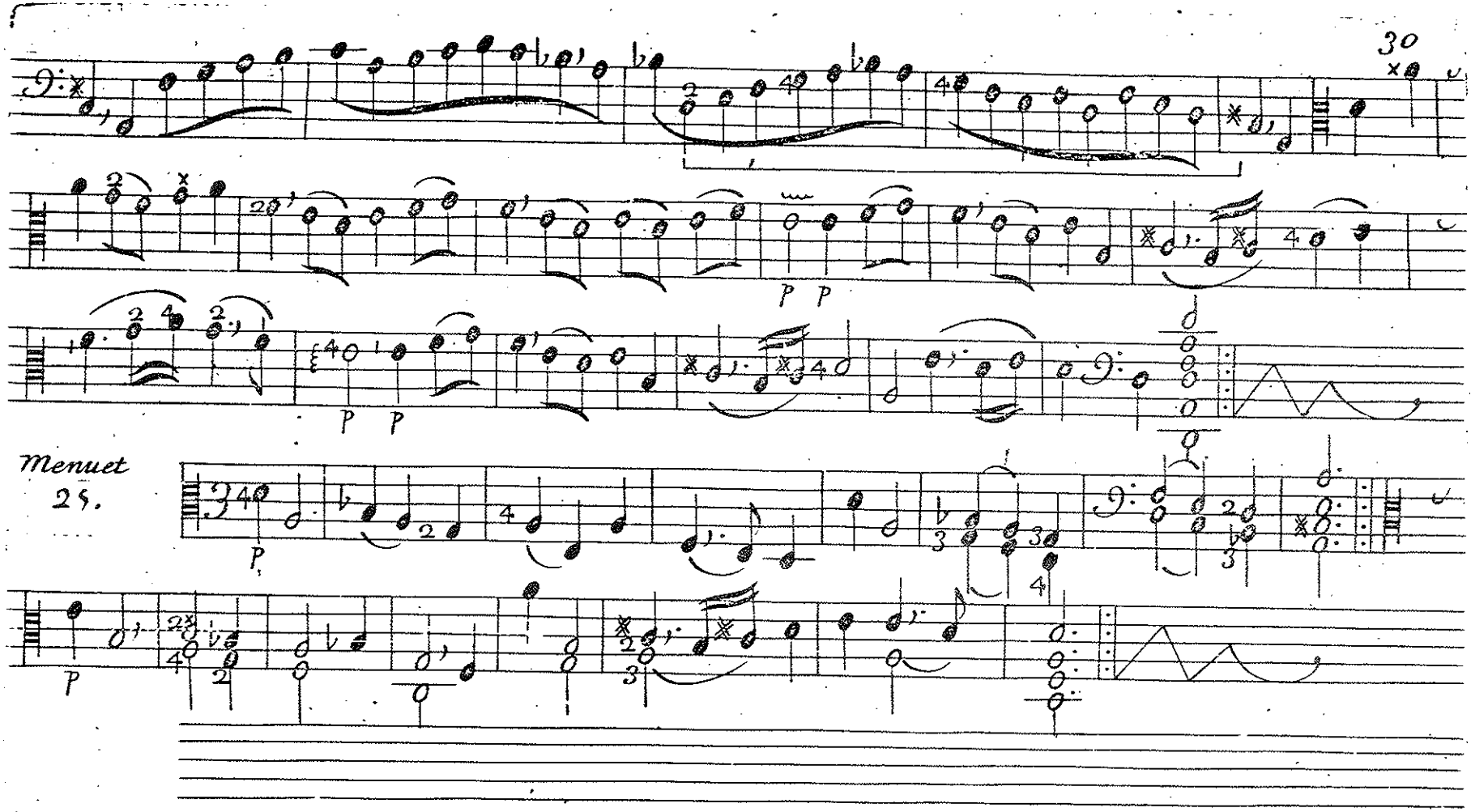



Menuet
23.
P

rondeau
24.




Menuet
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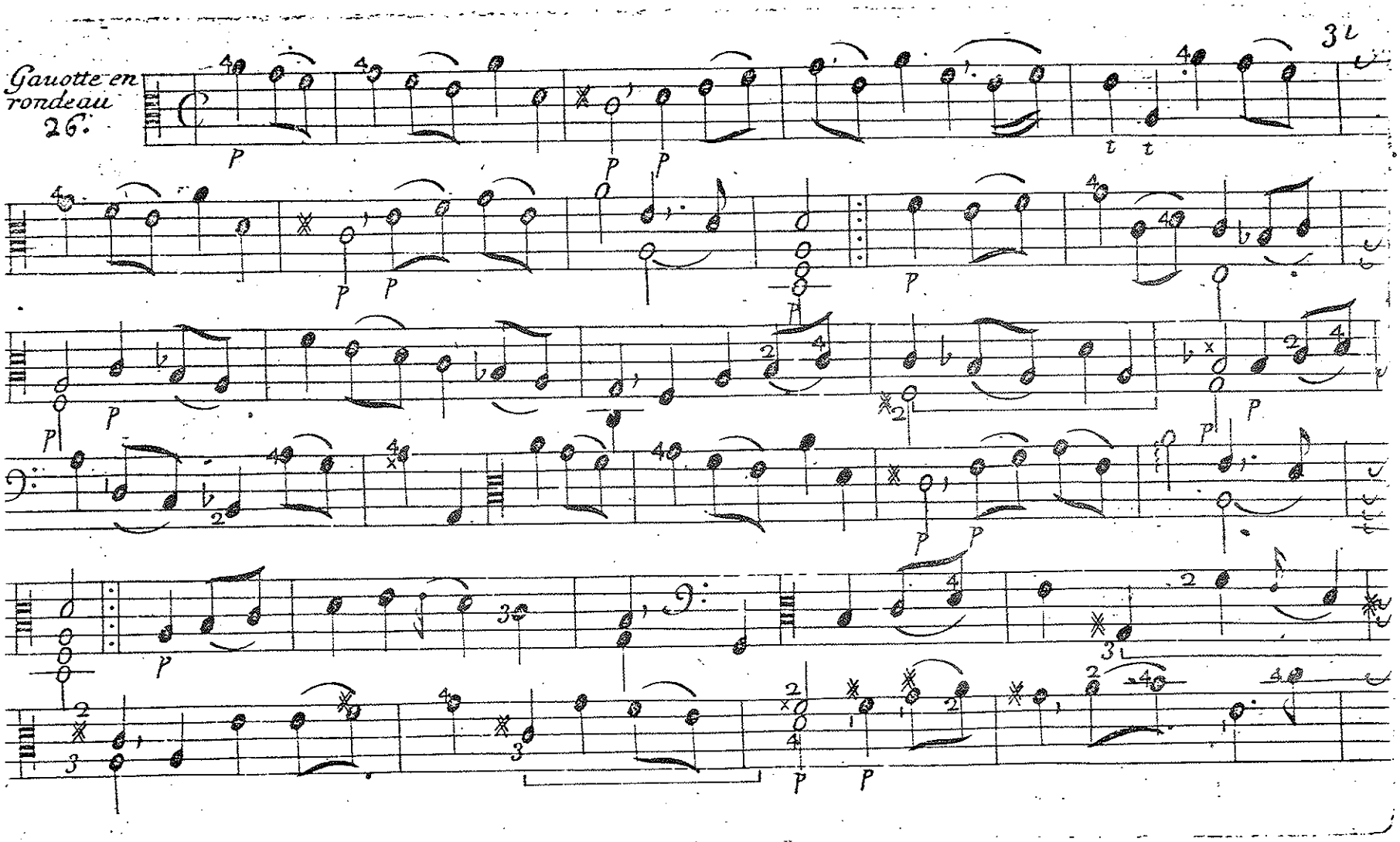
Gauotte en rondeau
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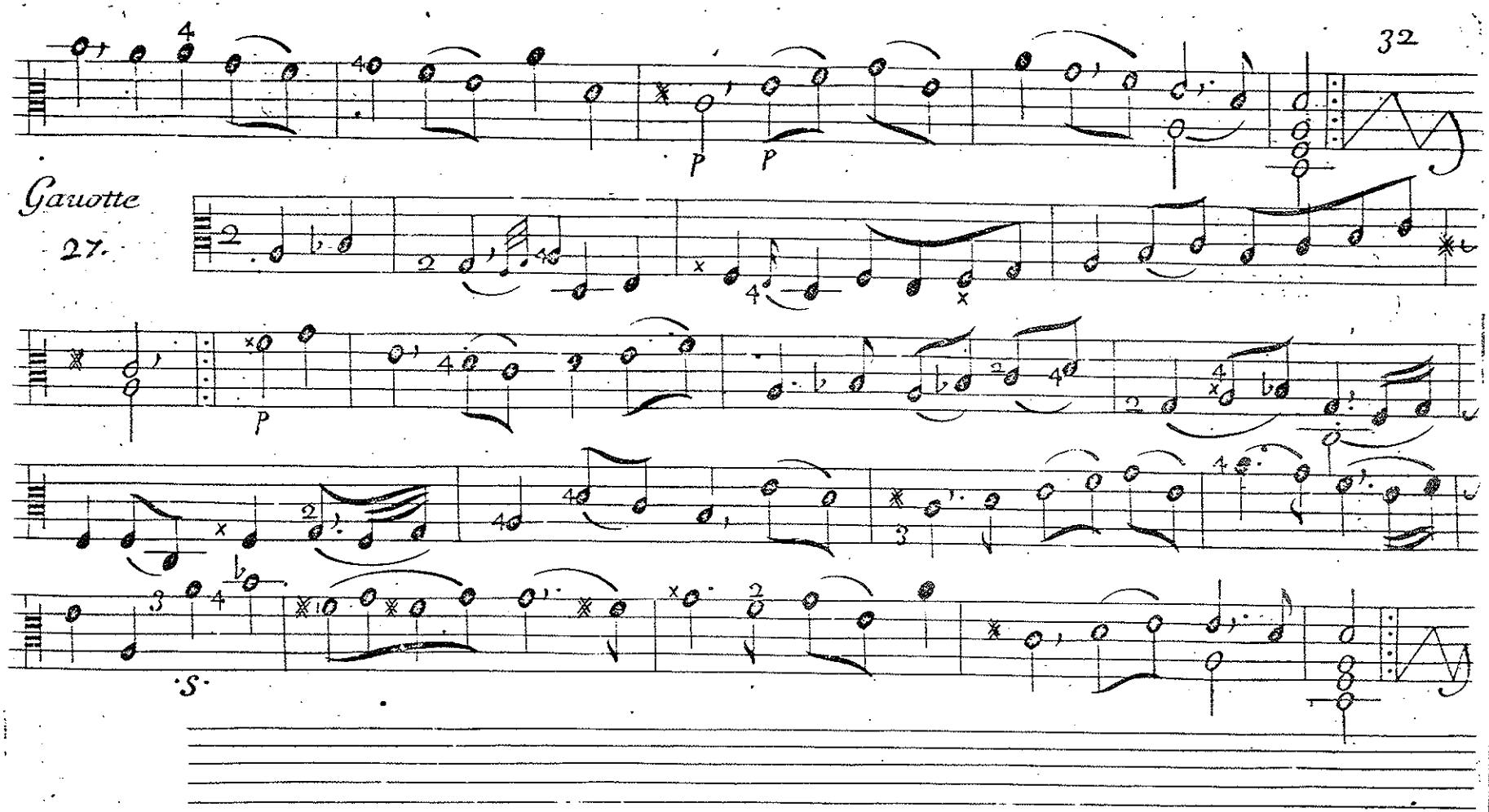
Gavotte
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P
P
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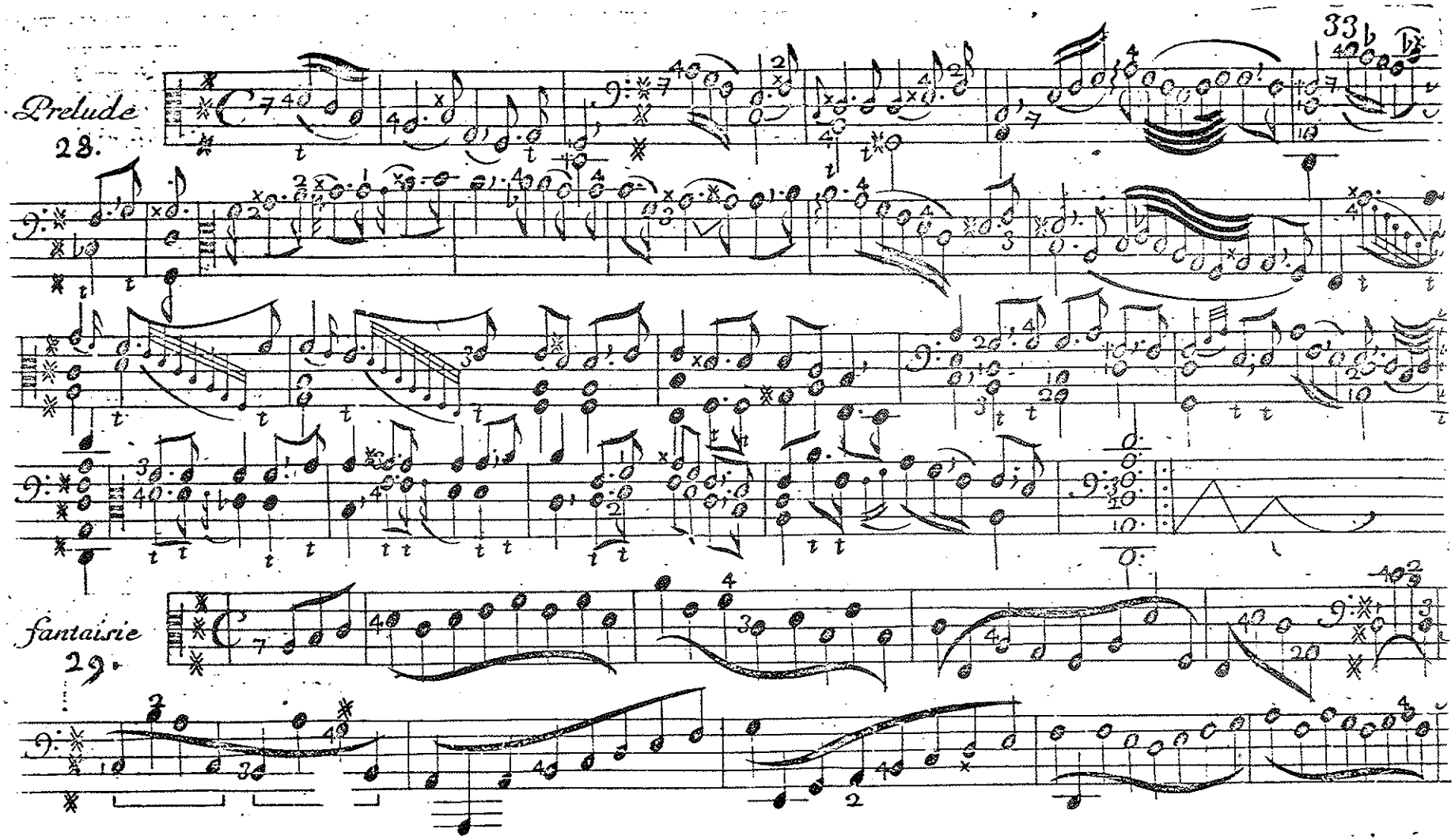
Prelude
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33
fantaisie
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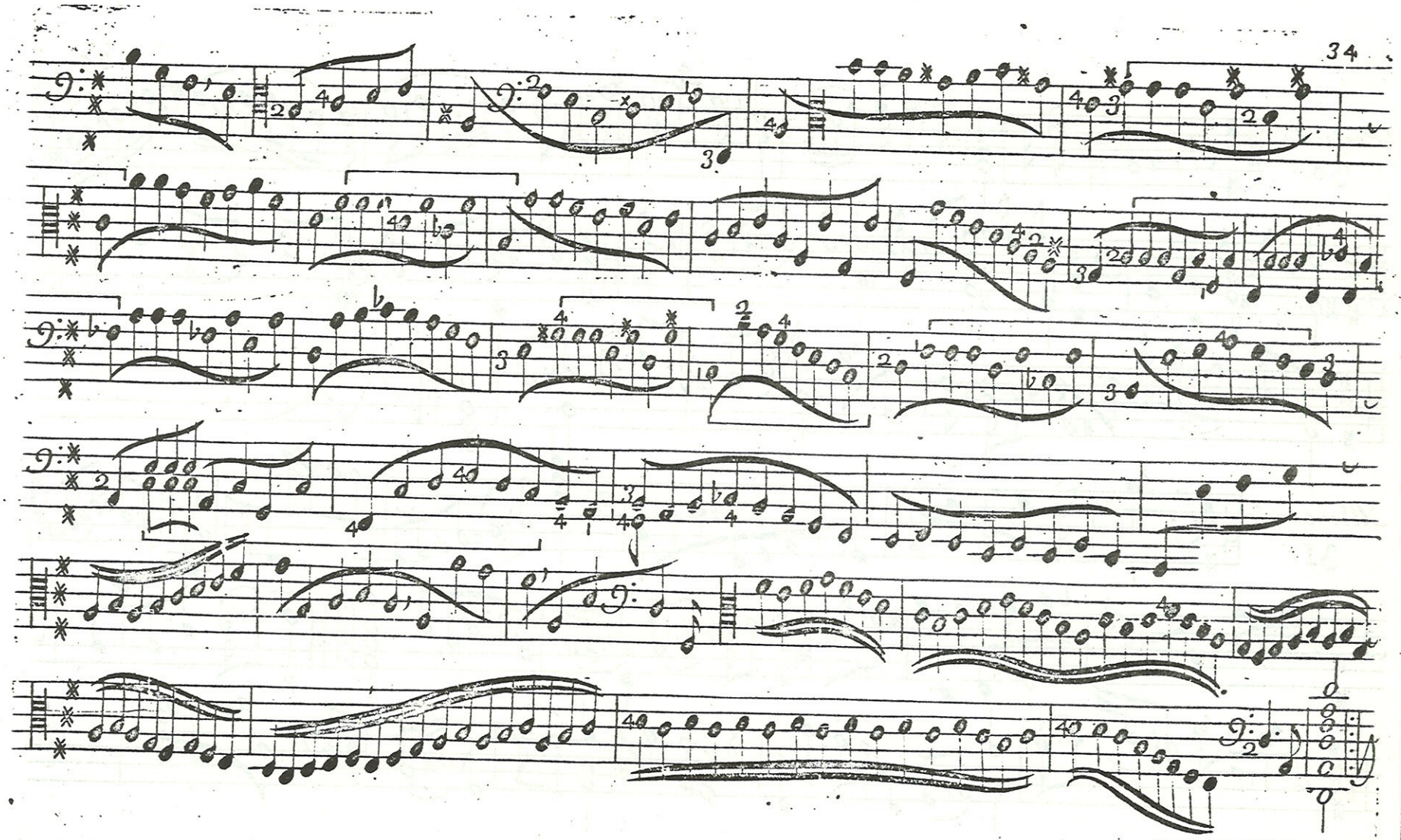

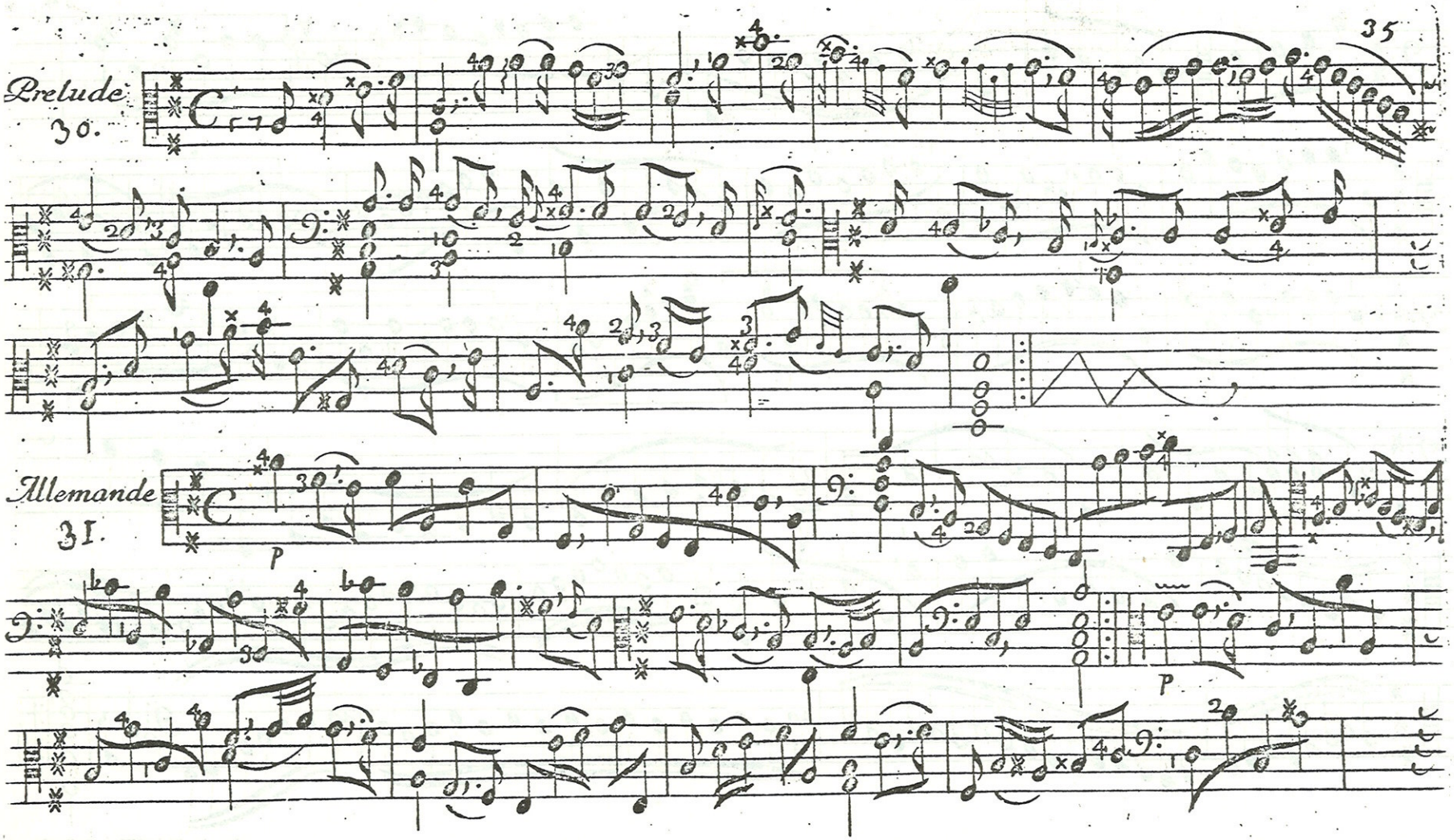
Prelude
30.
Allemande
31.
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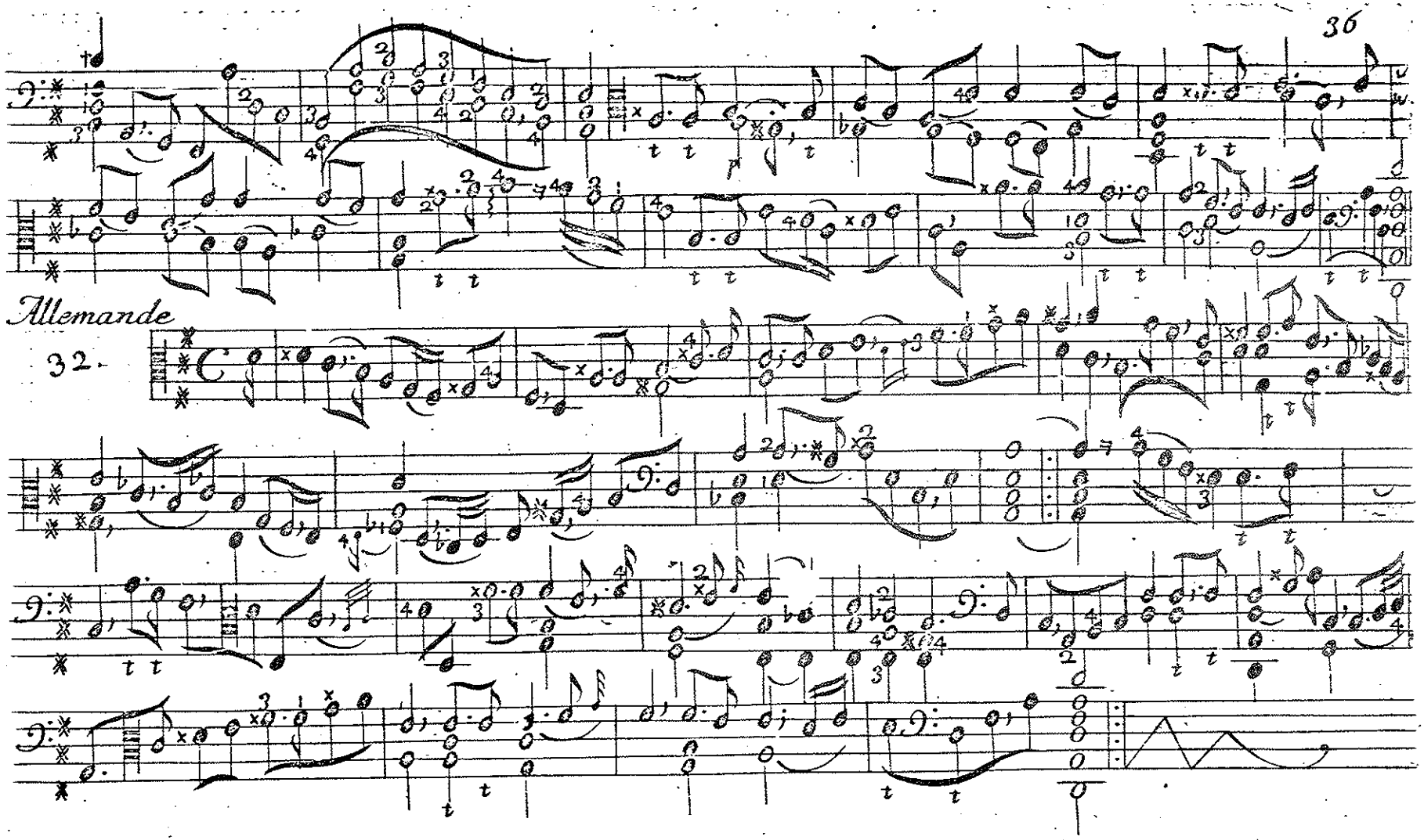
Allemande
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double

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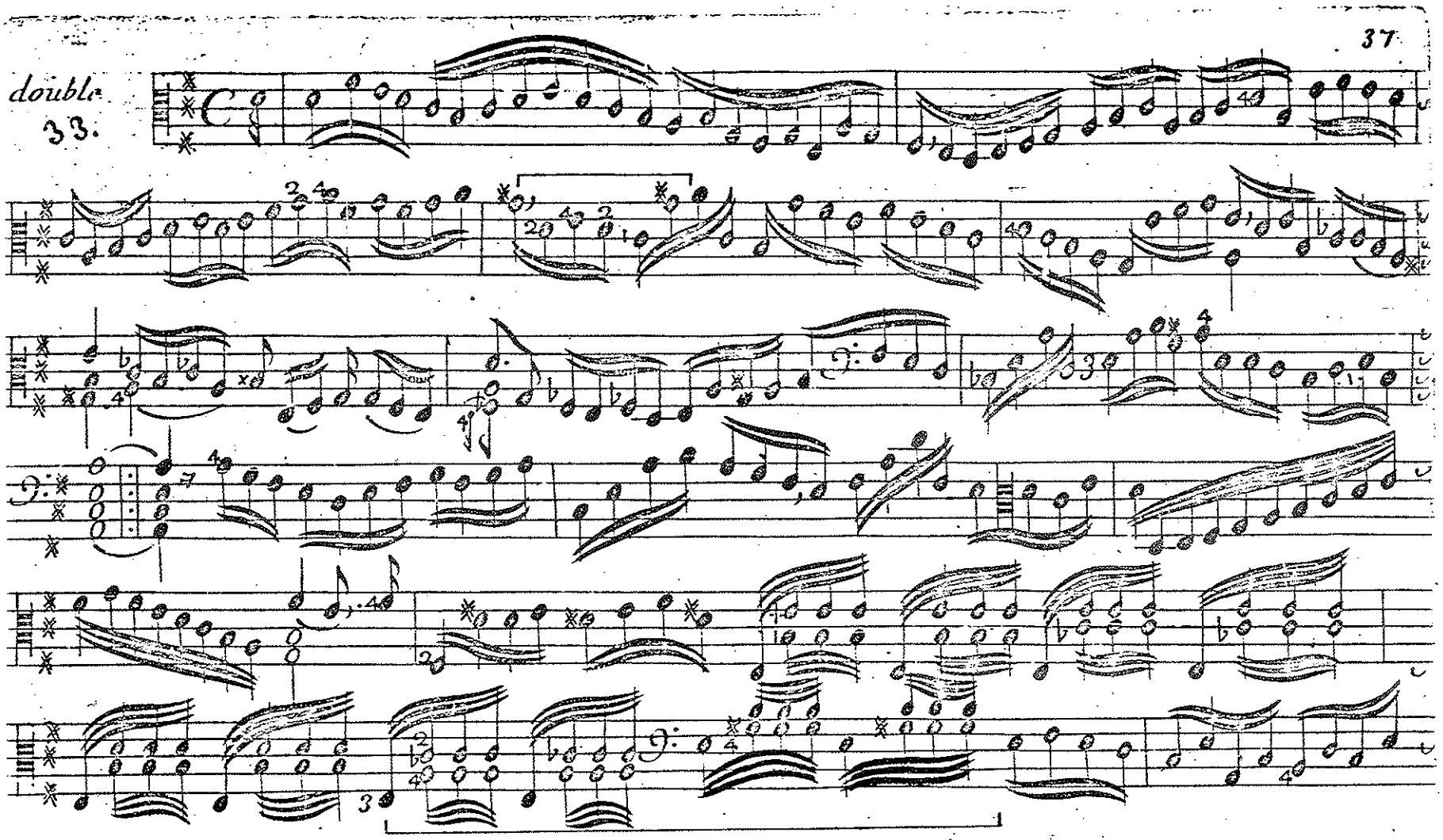
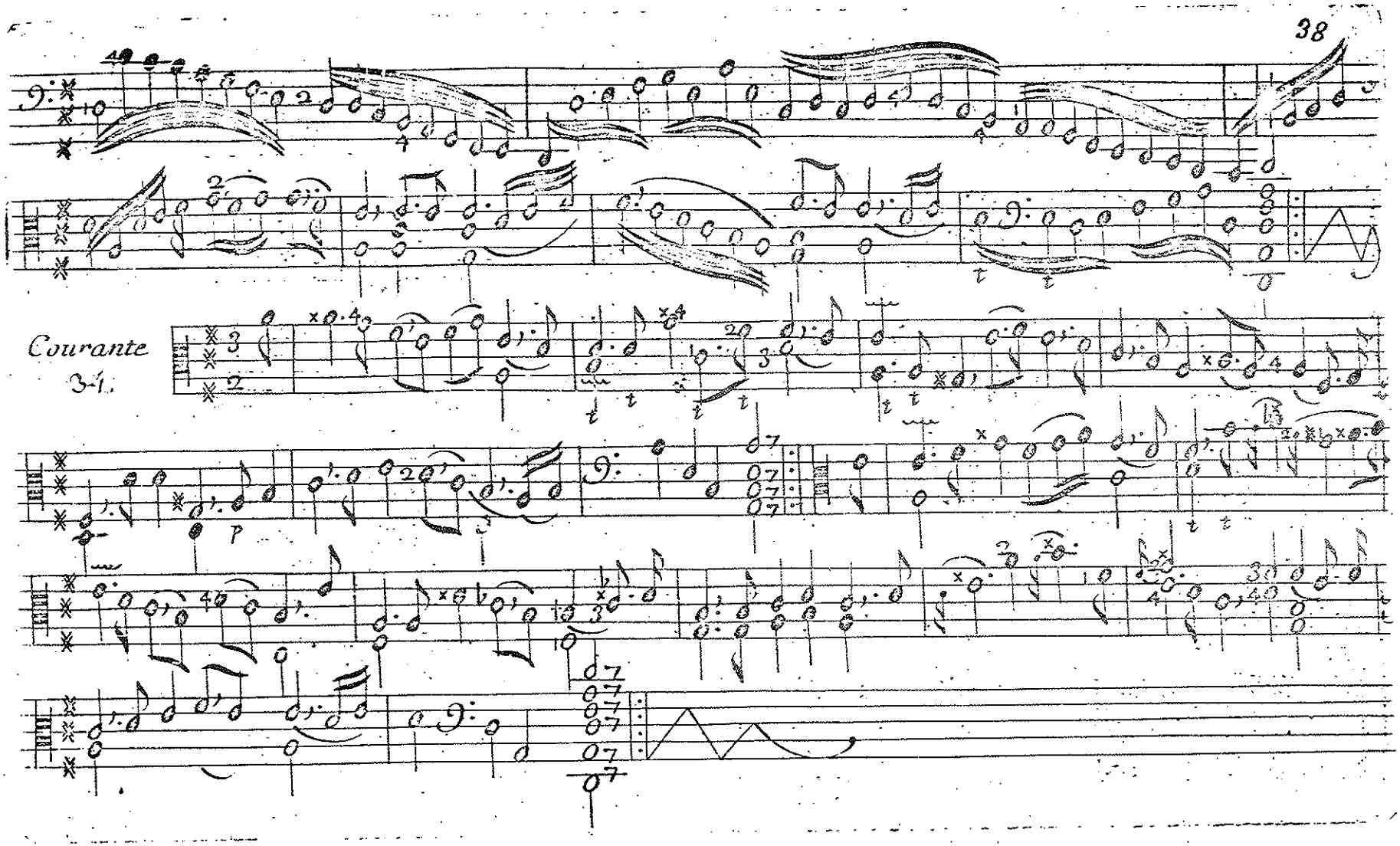
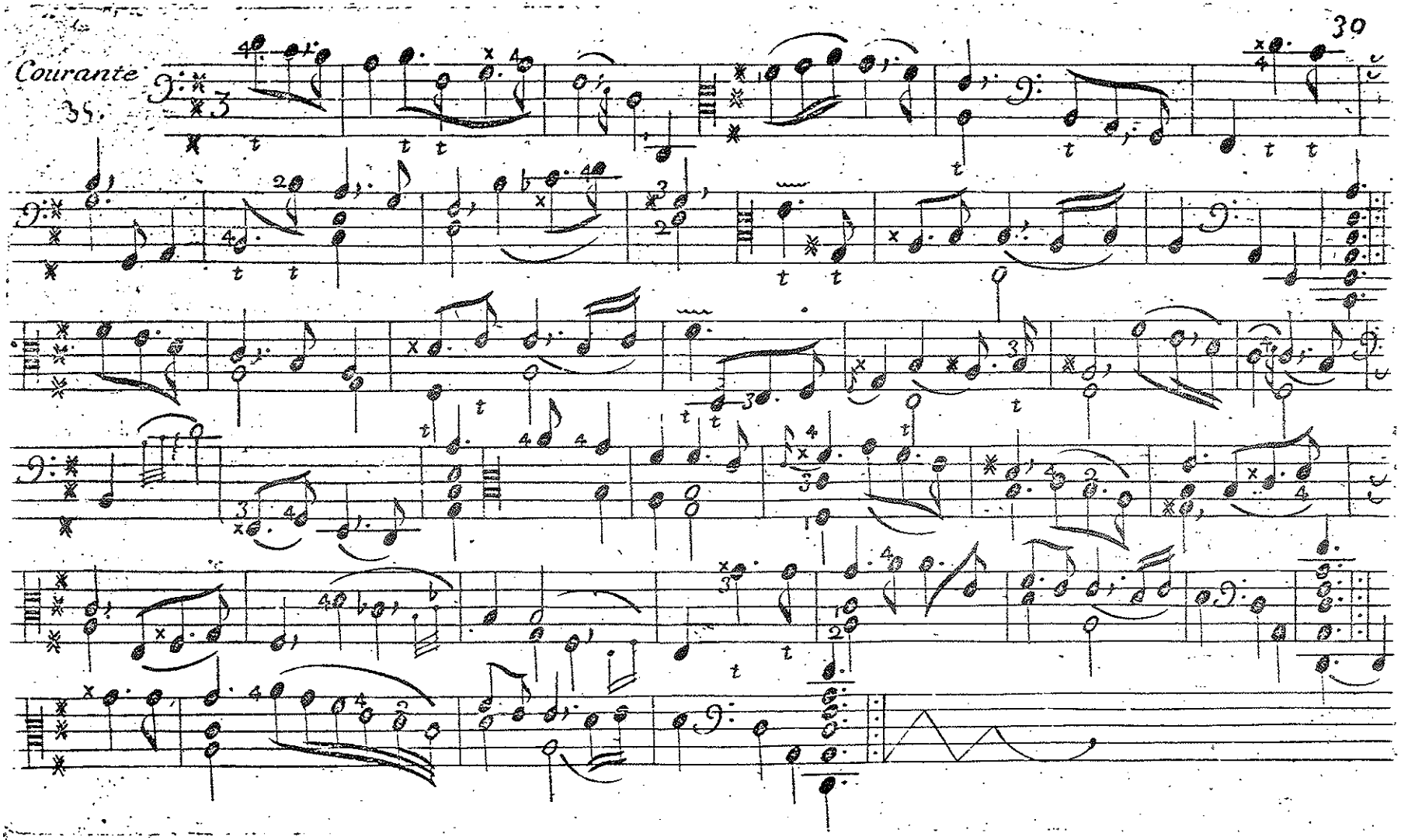
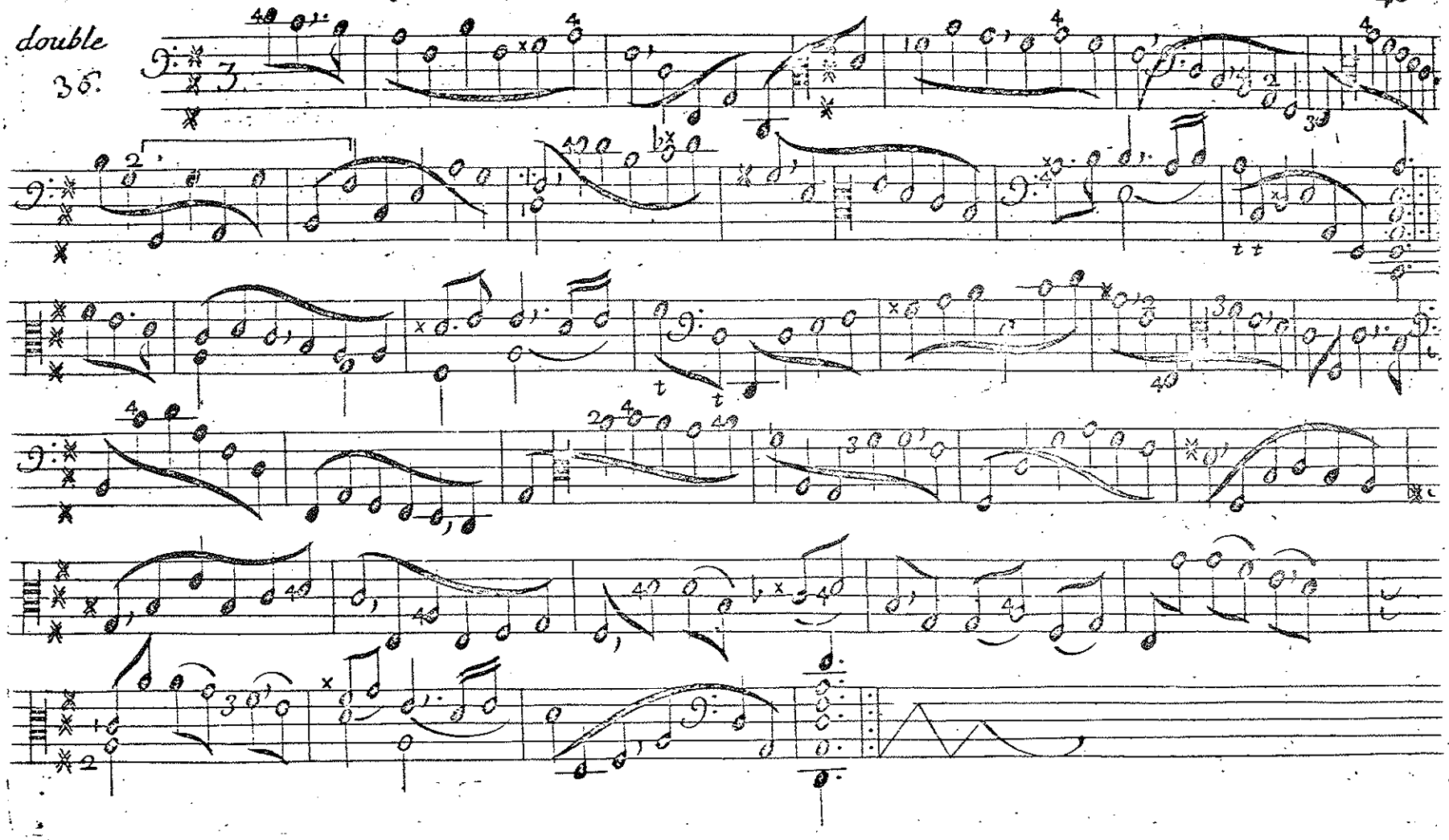



Courante
3-1.

Courante

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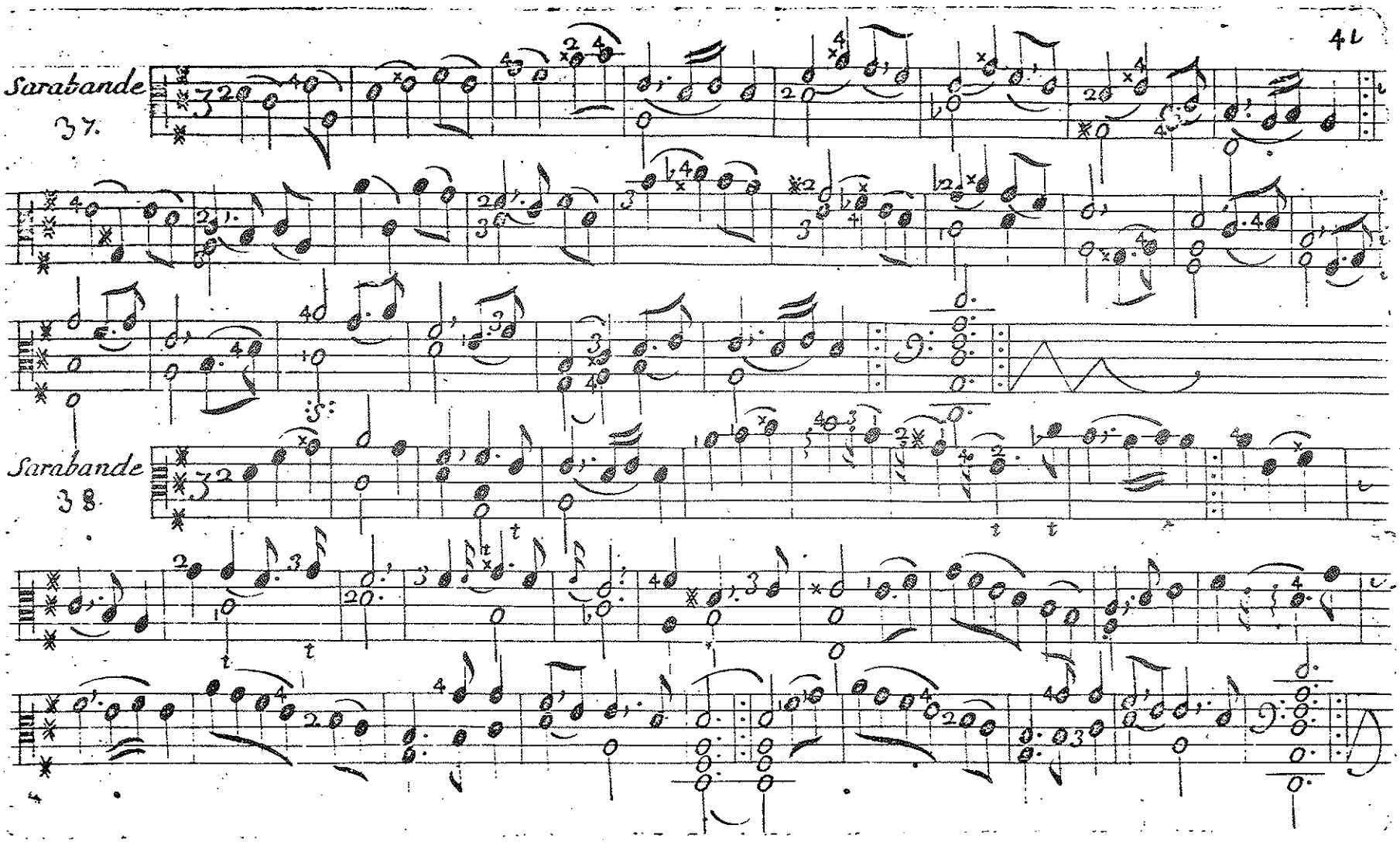
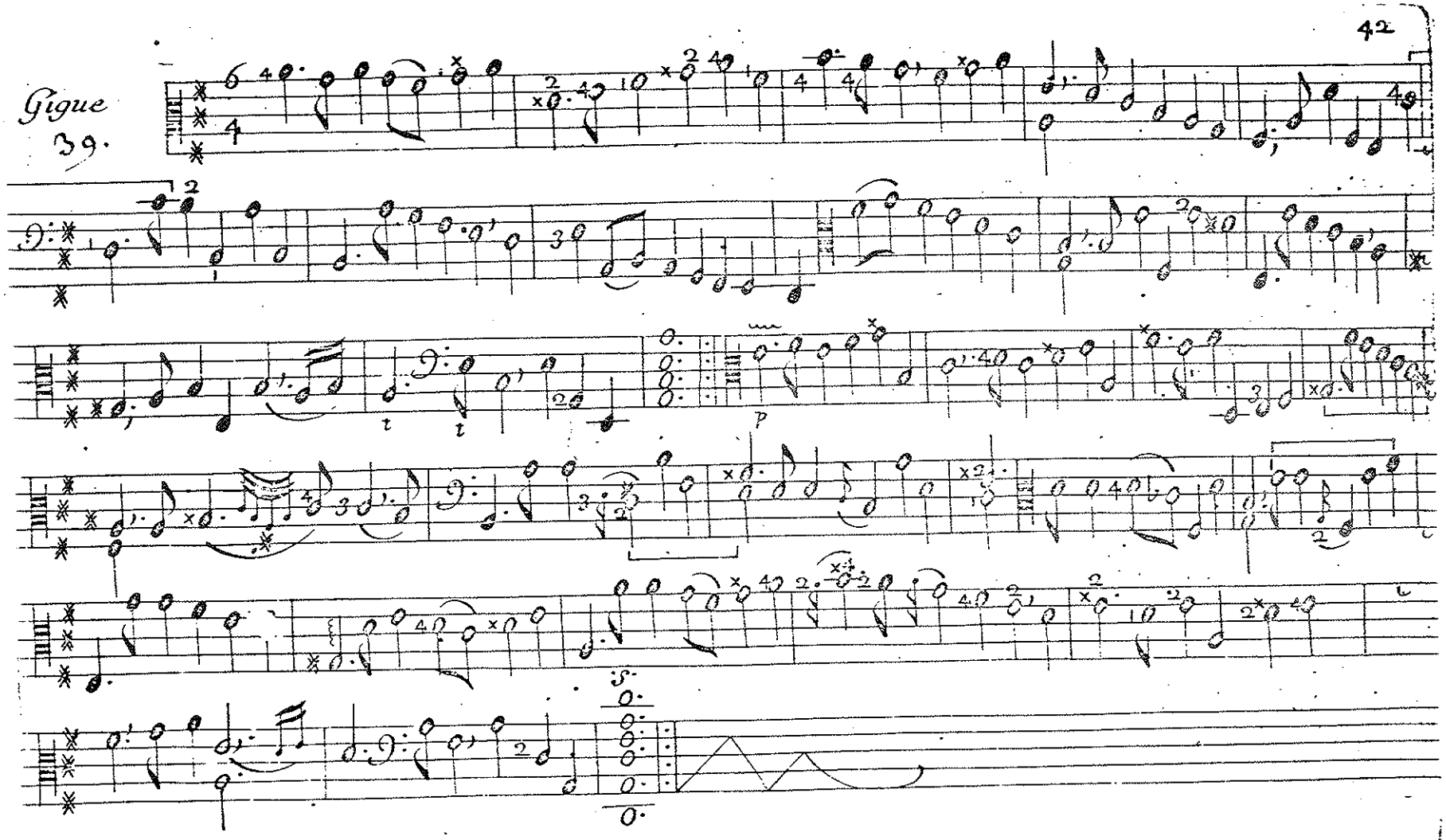

Sarabande
37.
Sarabande
38.

Gigue
39.



Gigue

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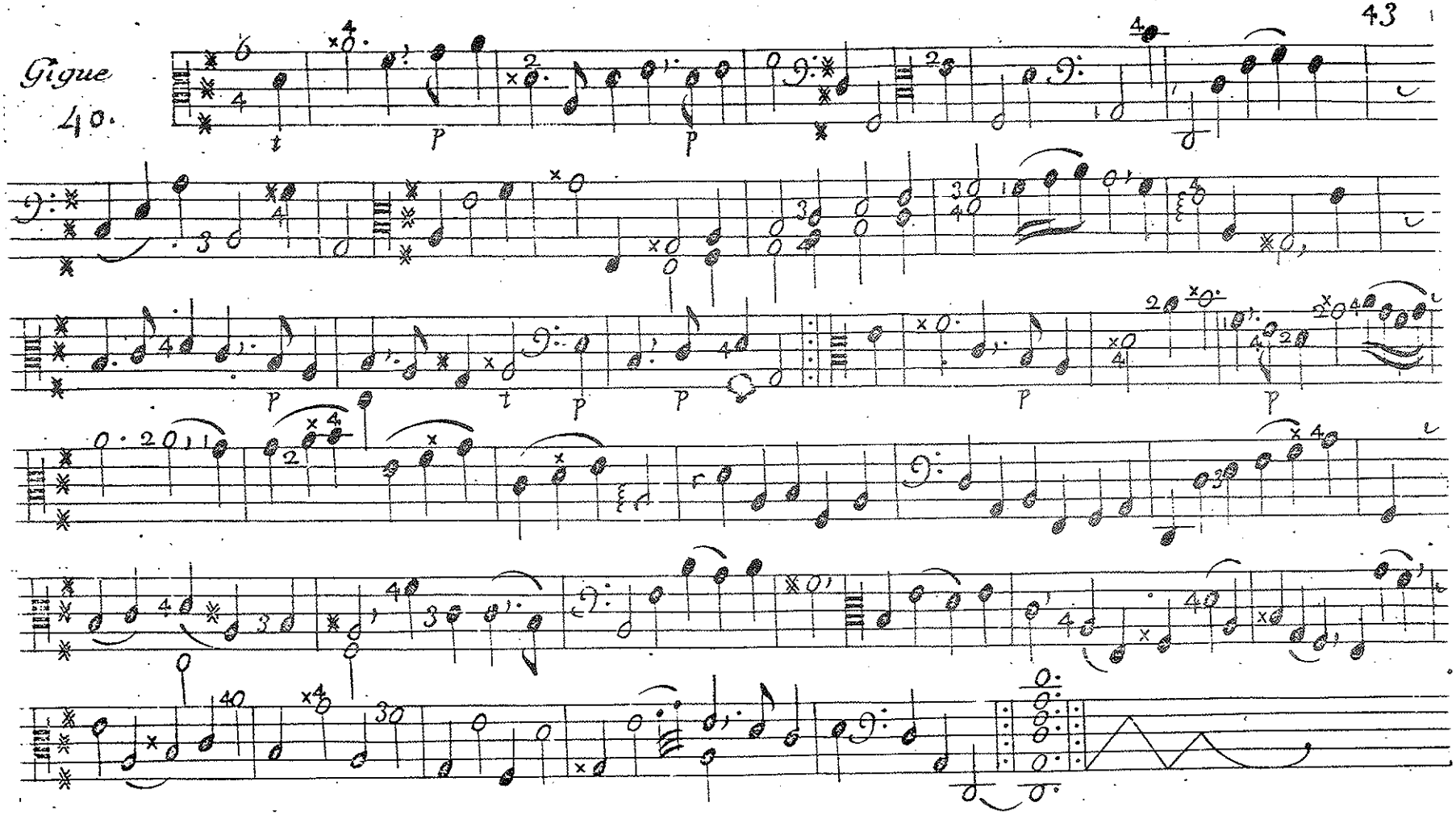
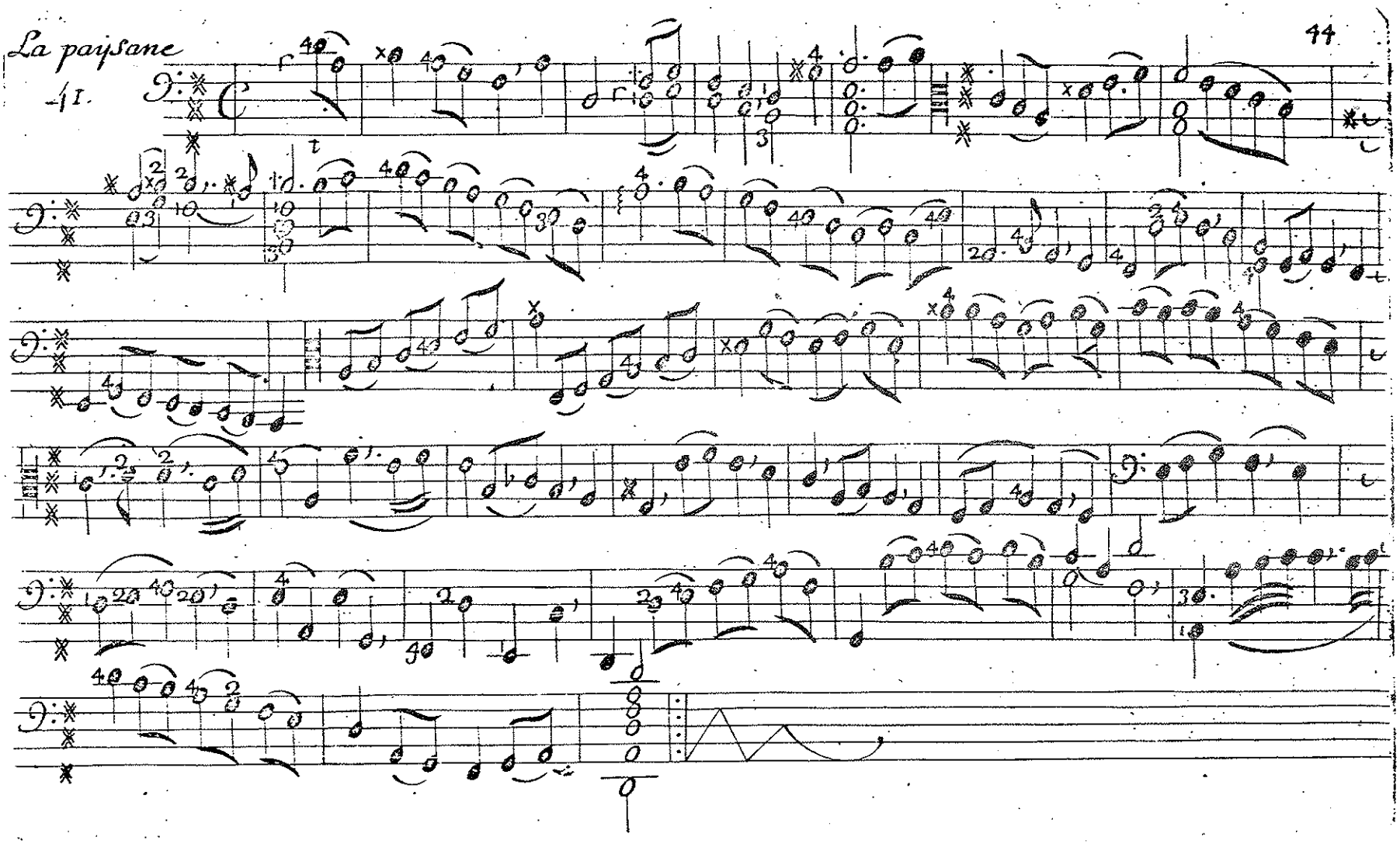
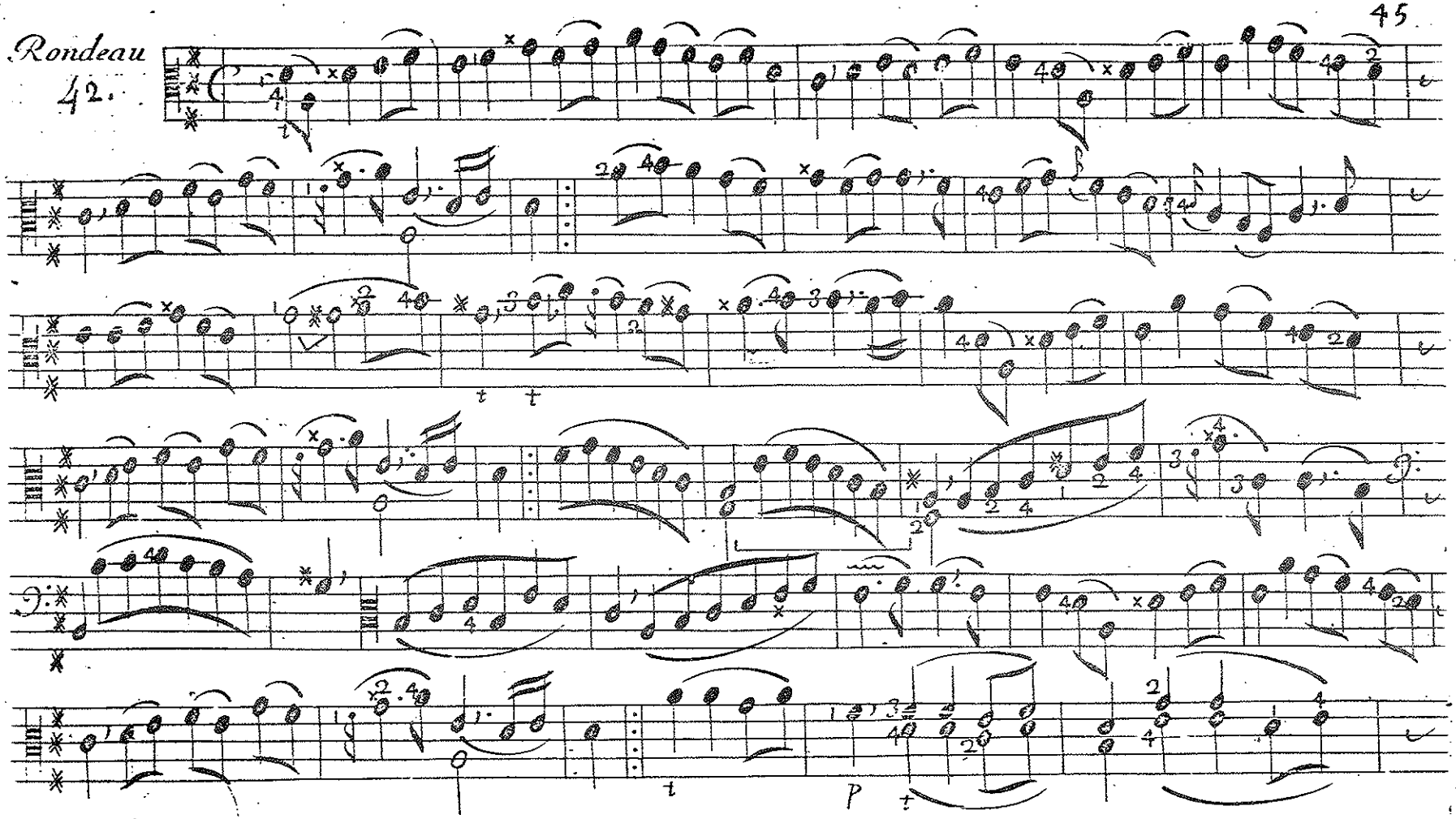
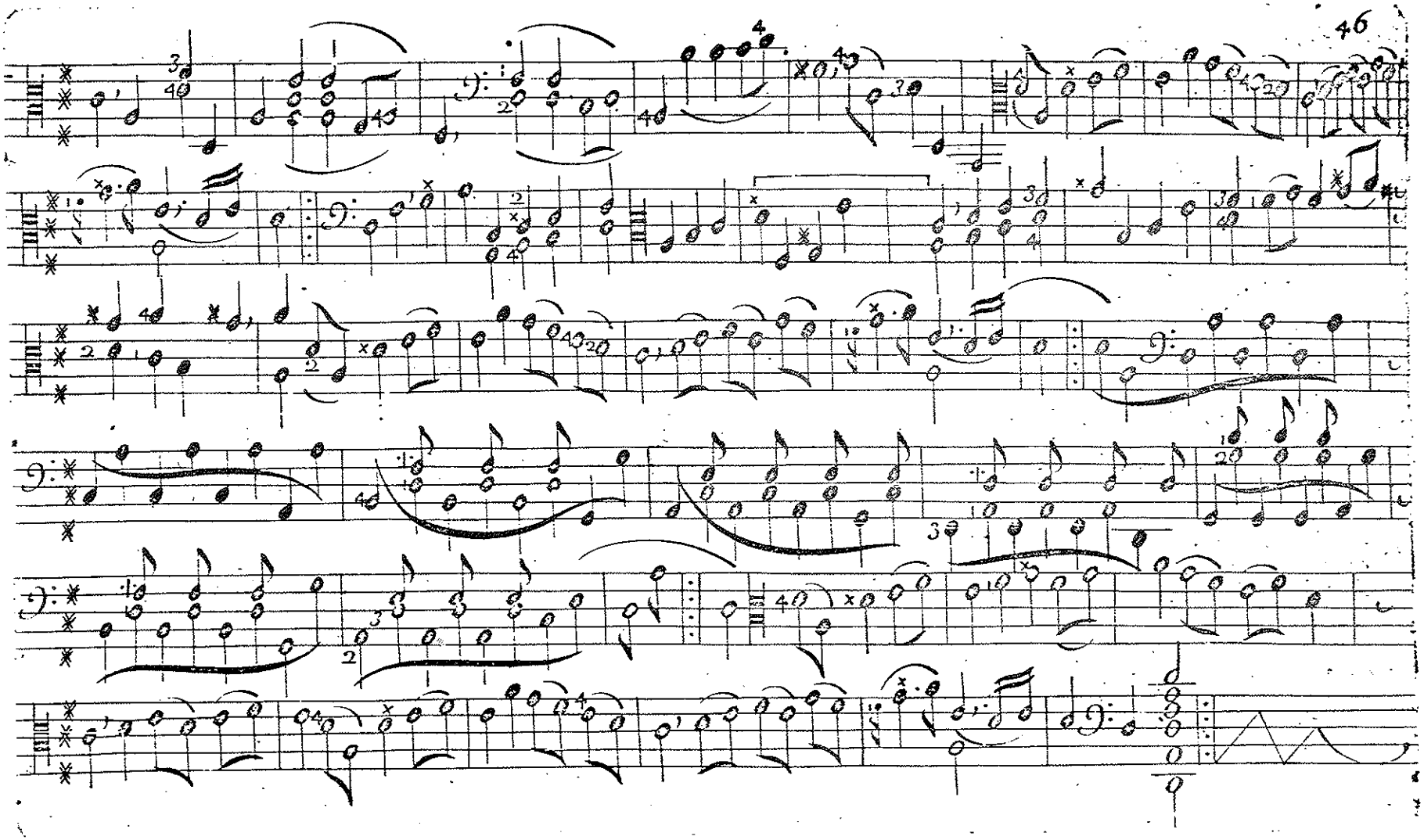
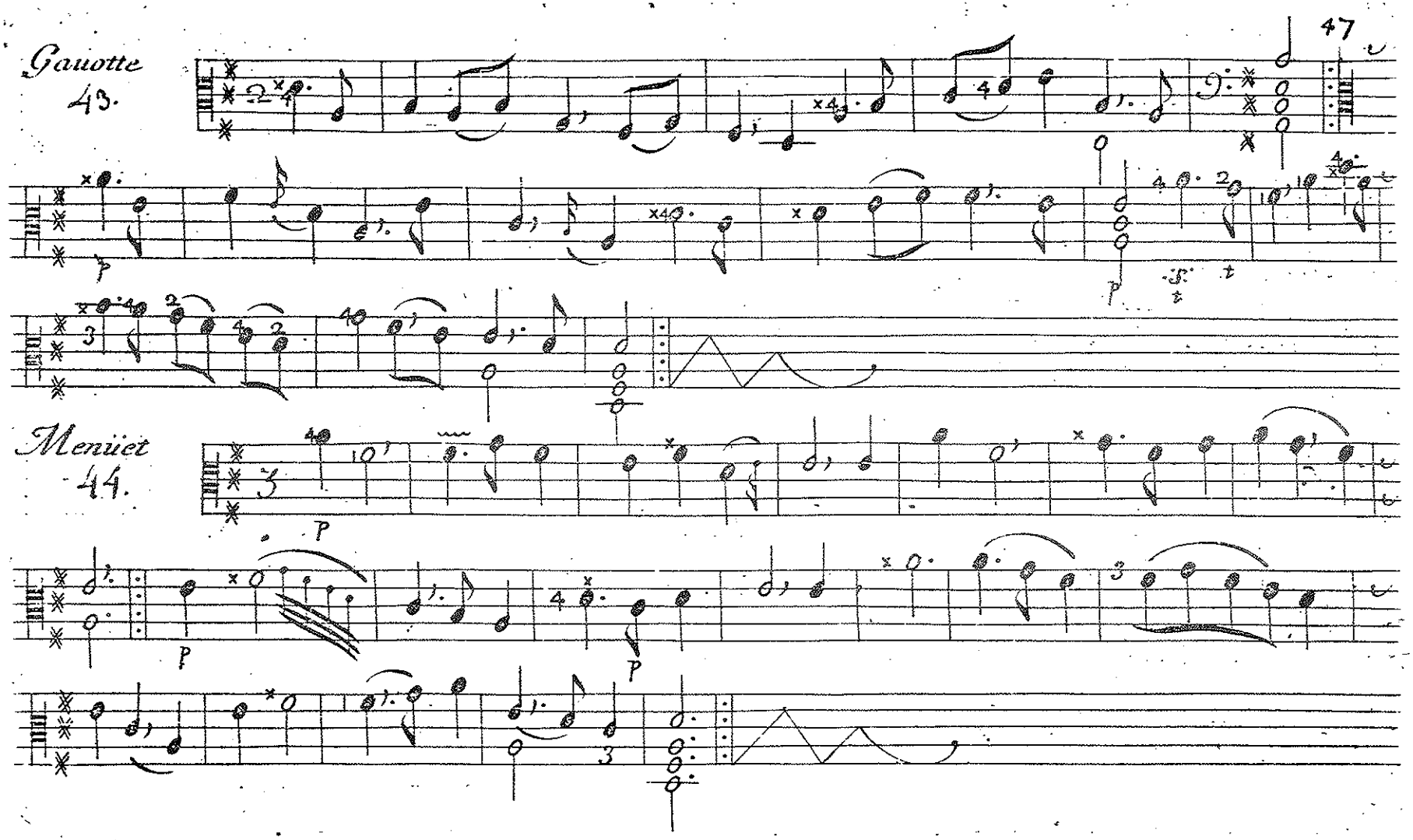



La paysane
41.

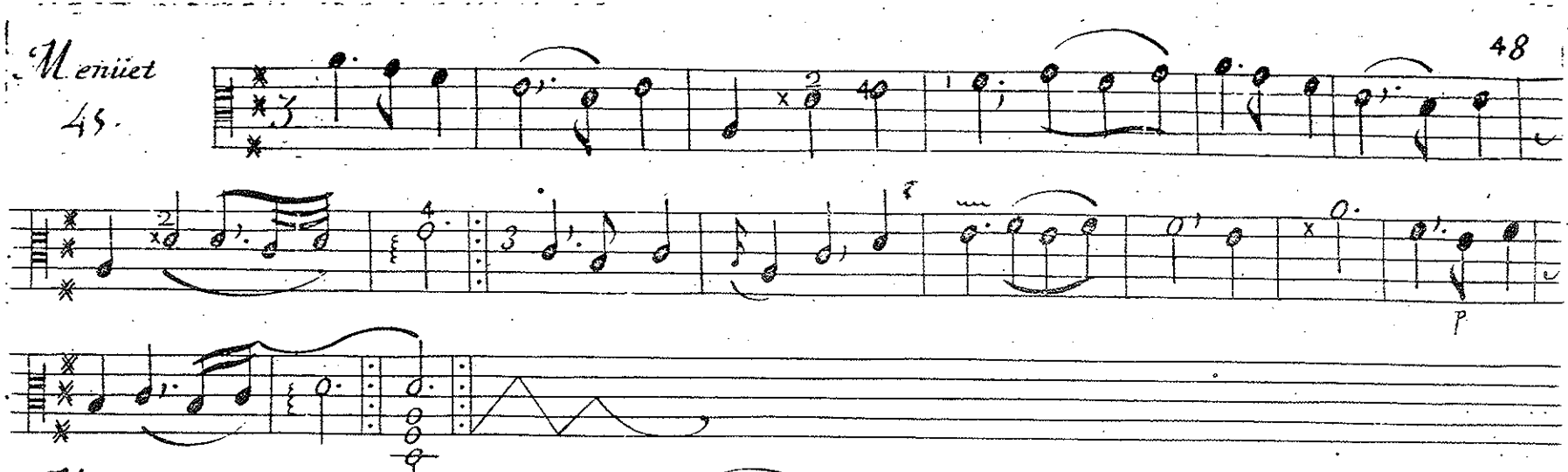
Rondeau
42.






Gauotte
43.
Menüet
44.

Menüet
45.



Menüet
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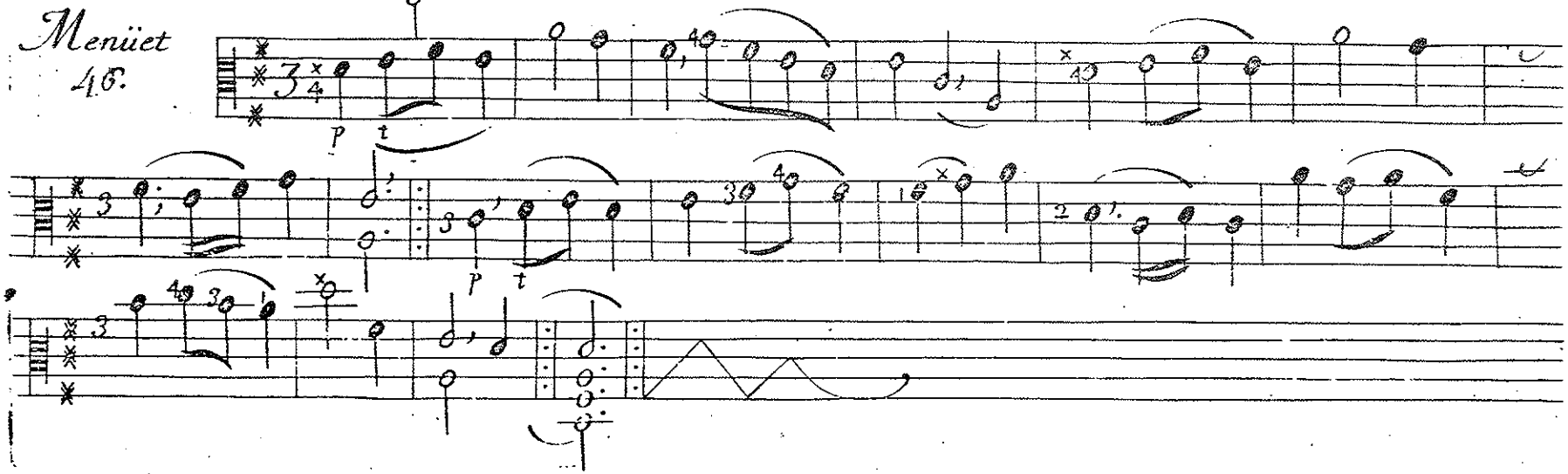

Chaconne
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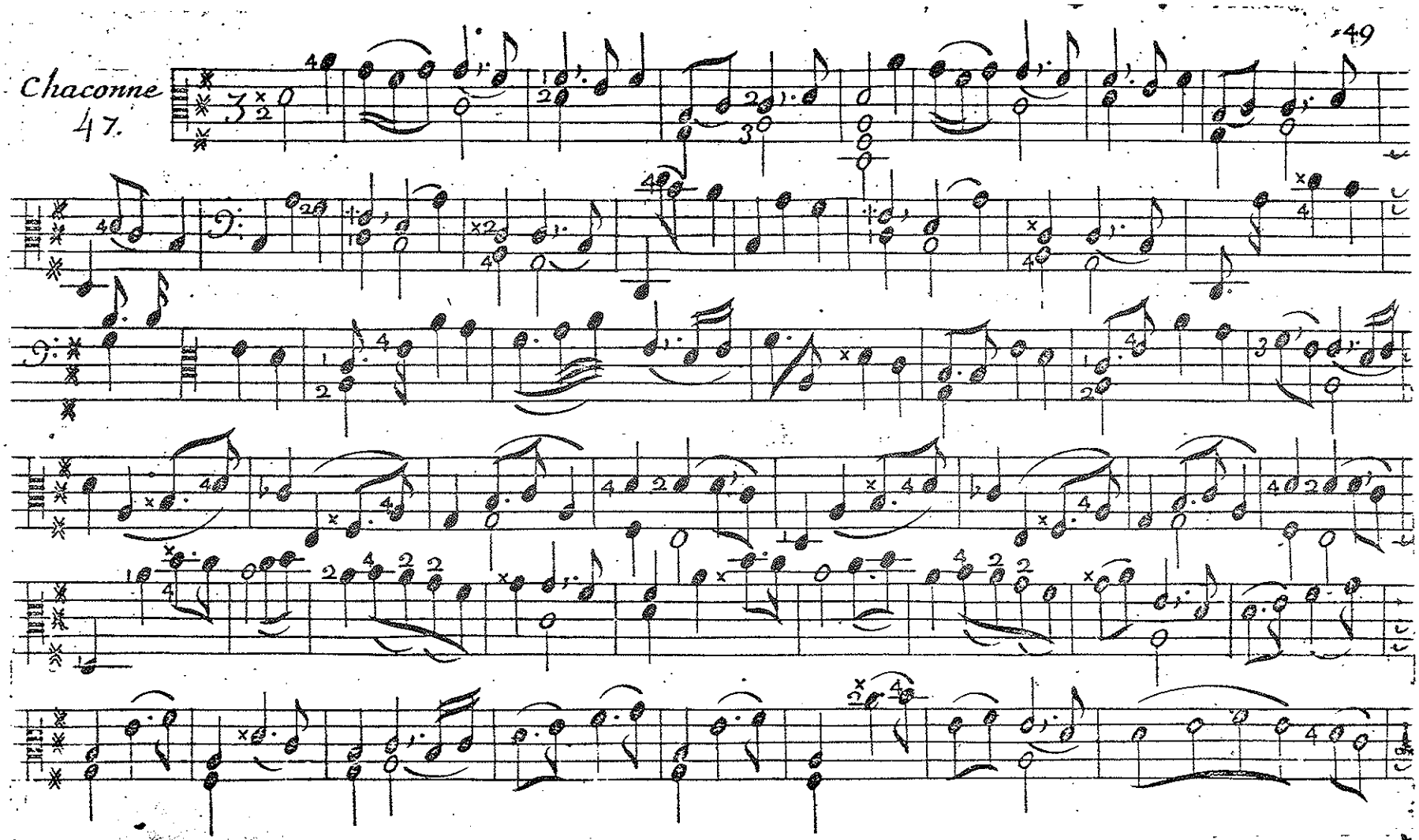
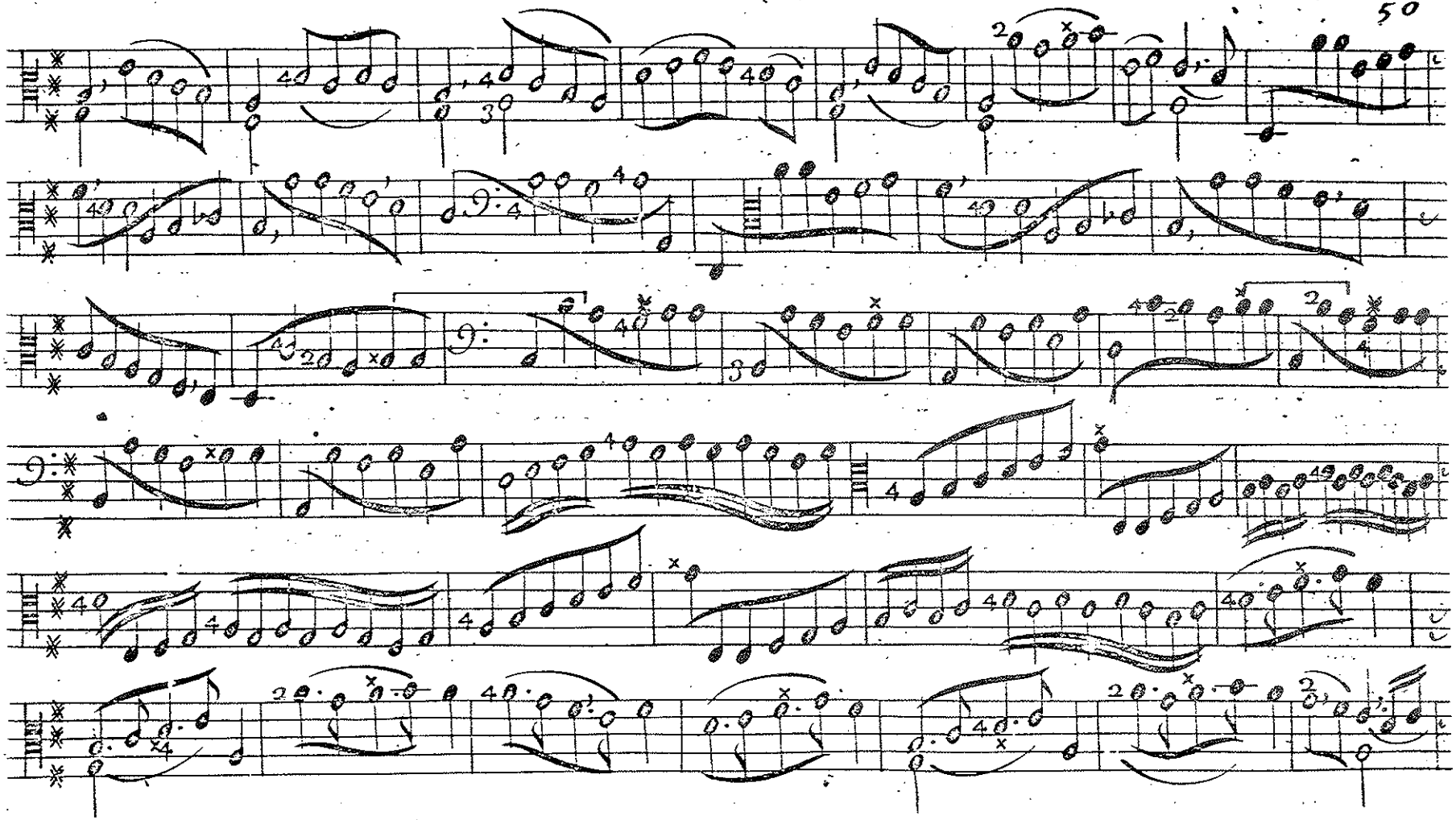
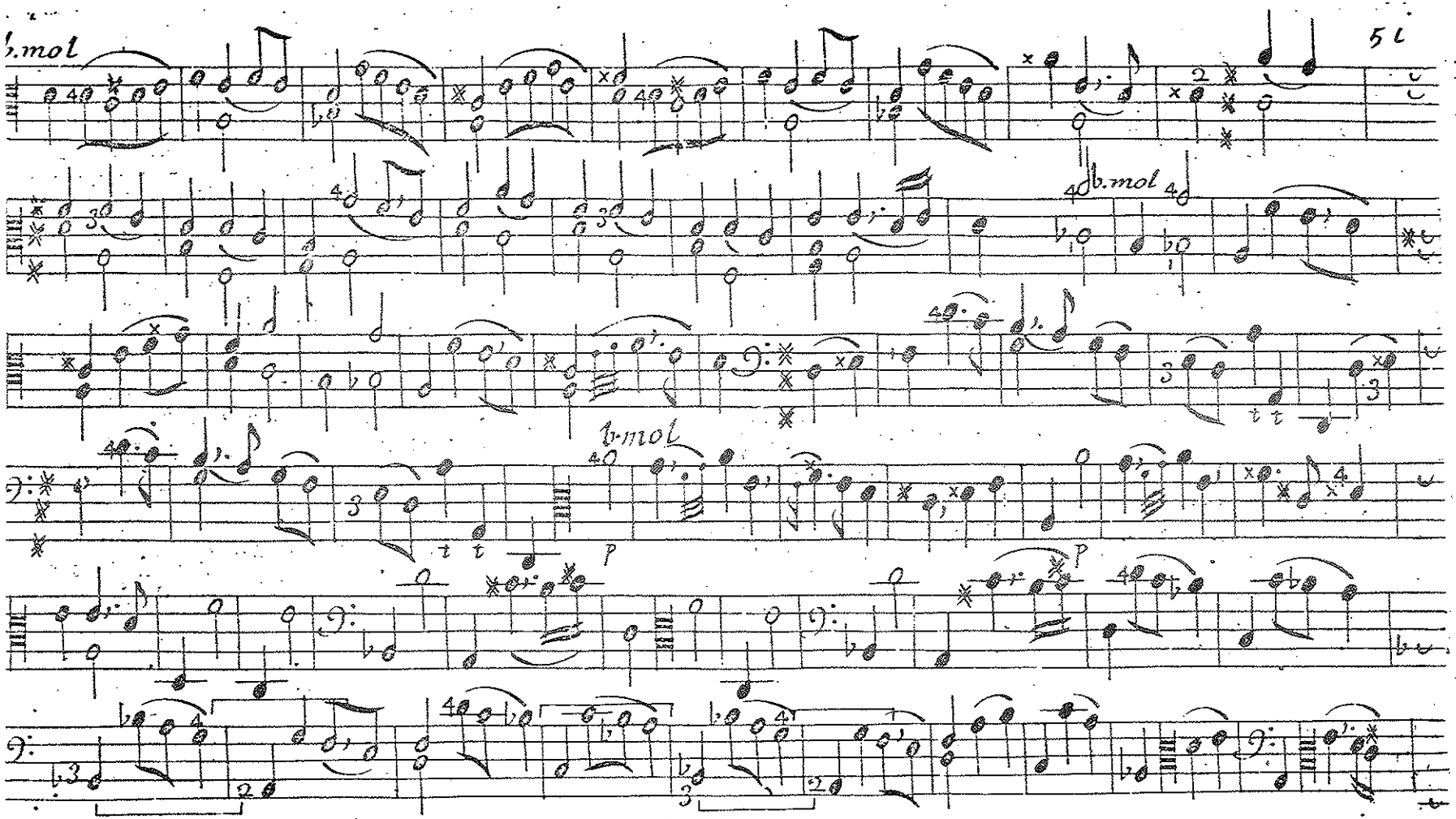
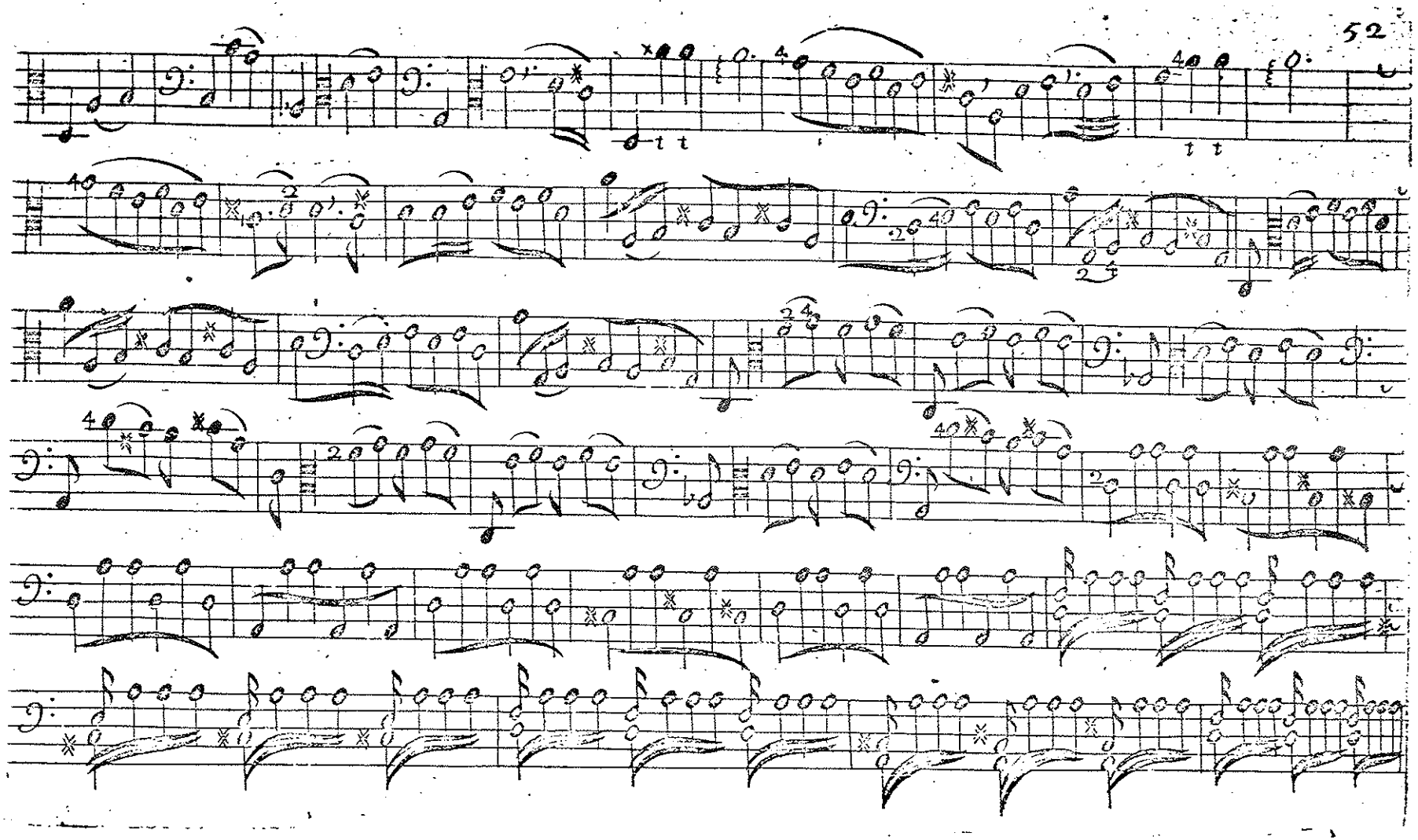
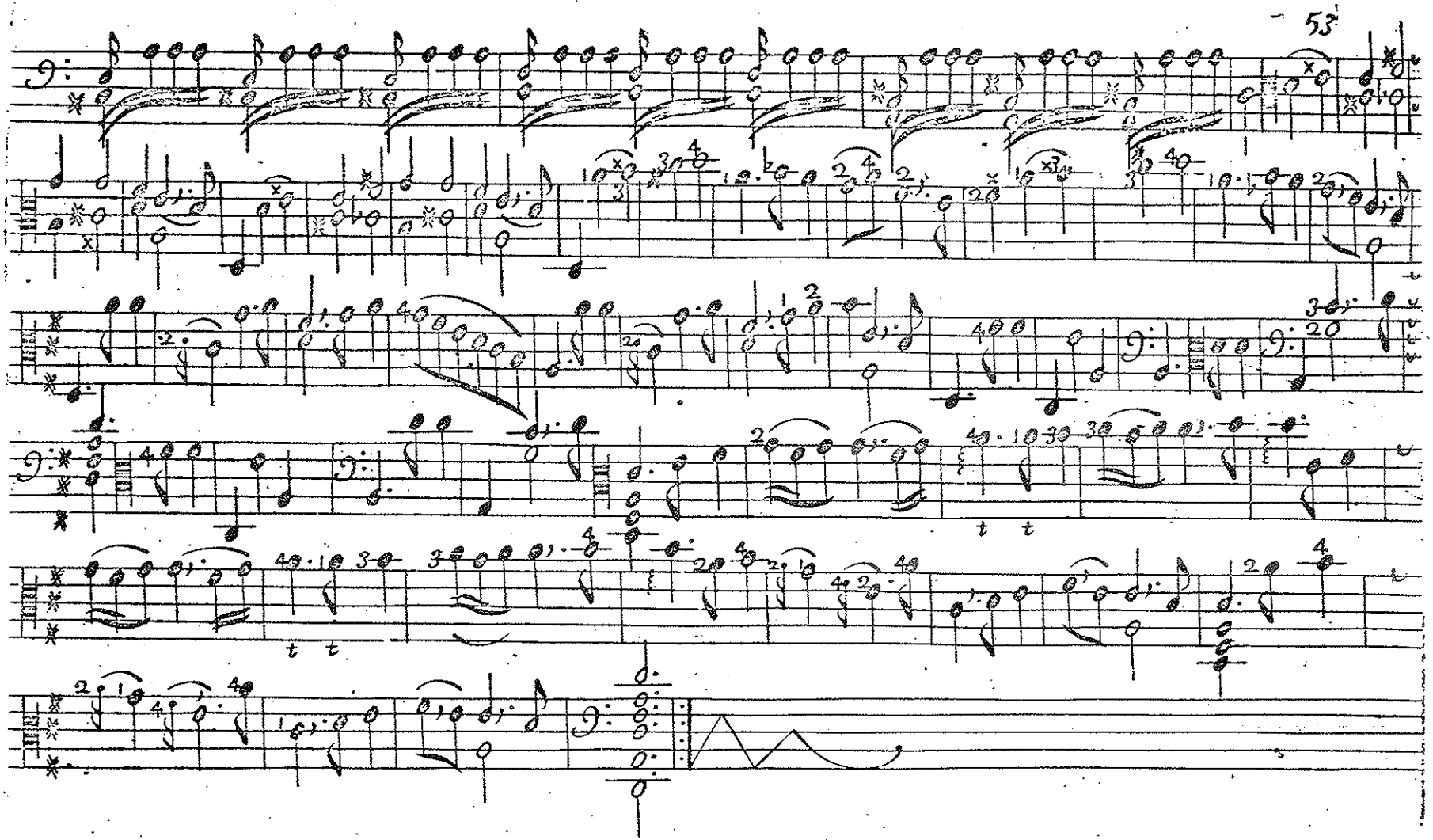


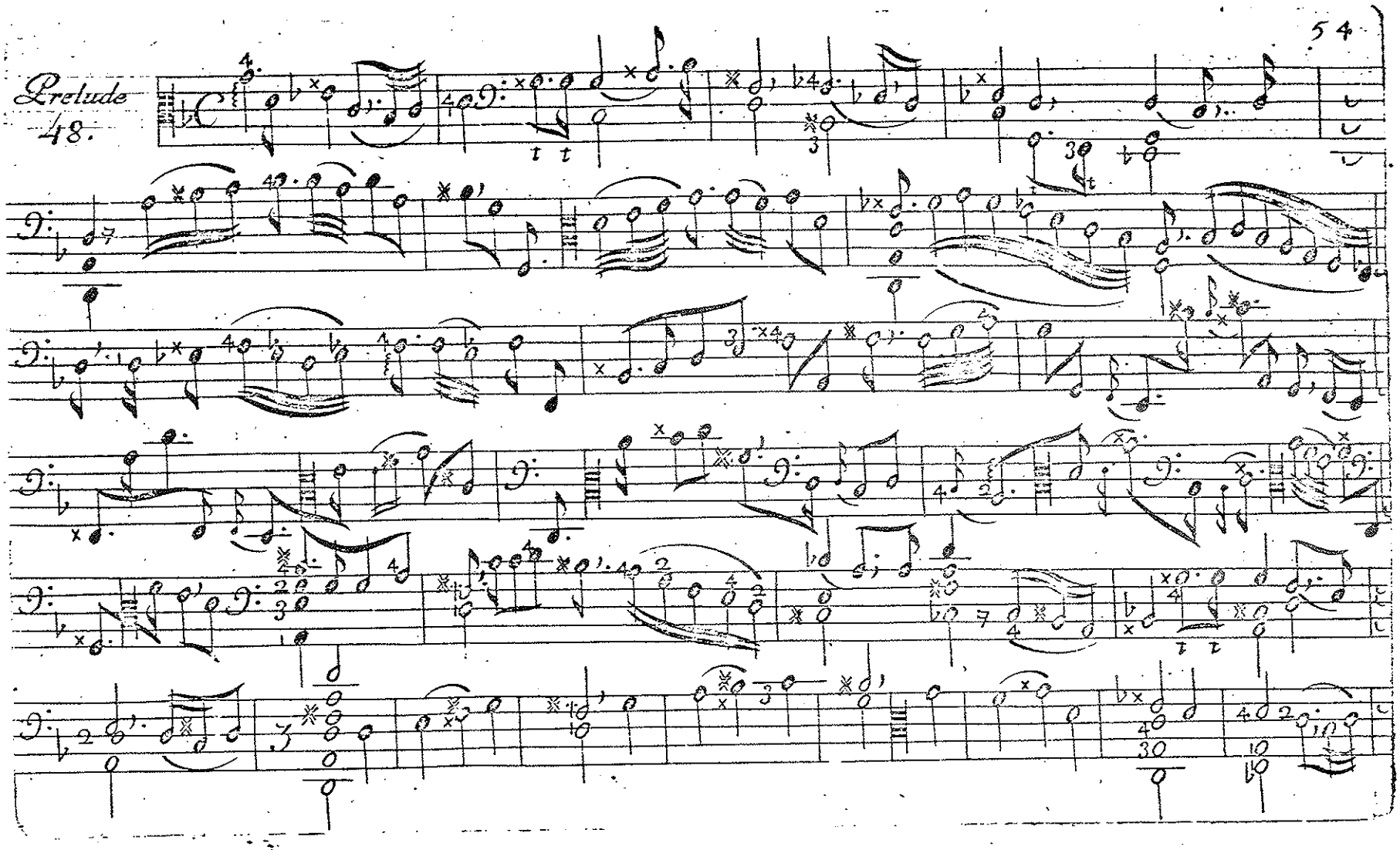


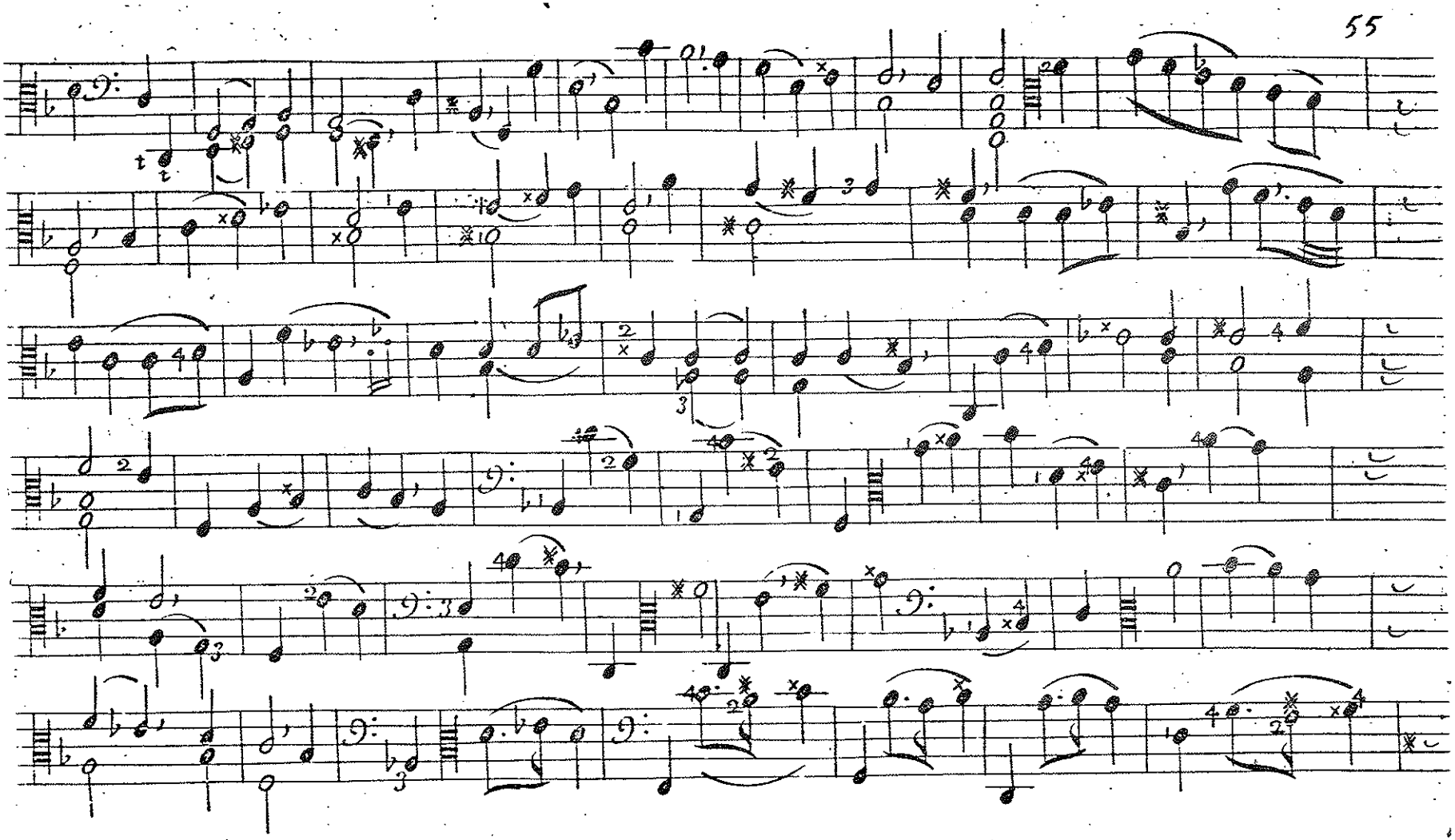

b.mol
b.mol
b.mol
P
P

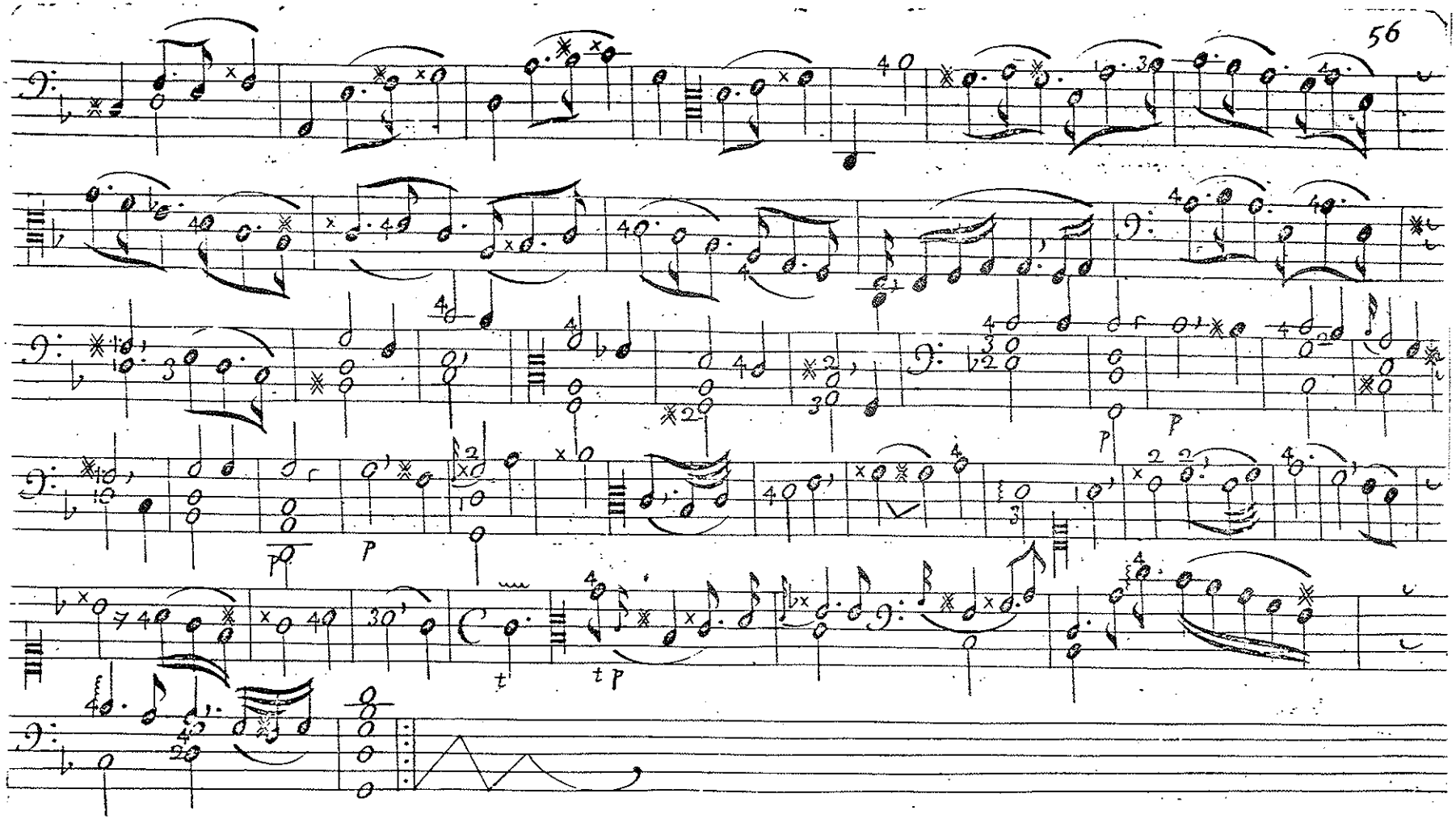




Prelude
48.

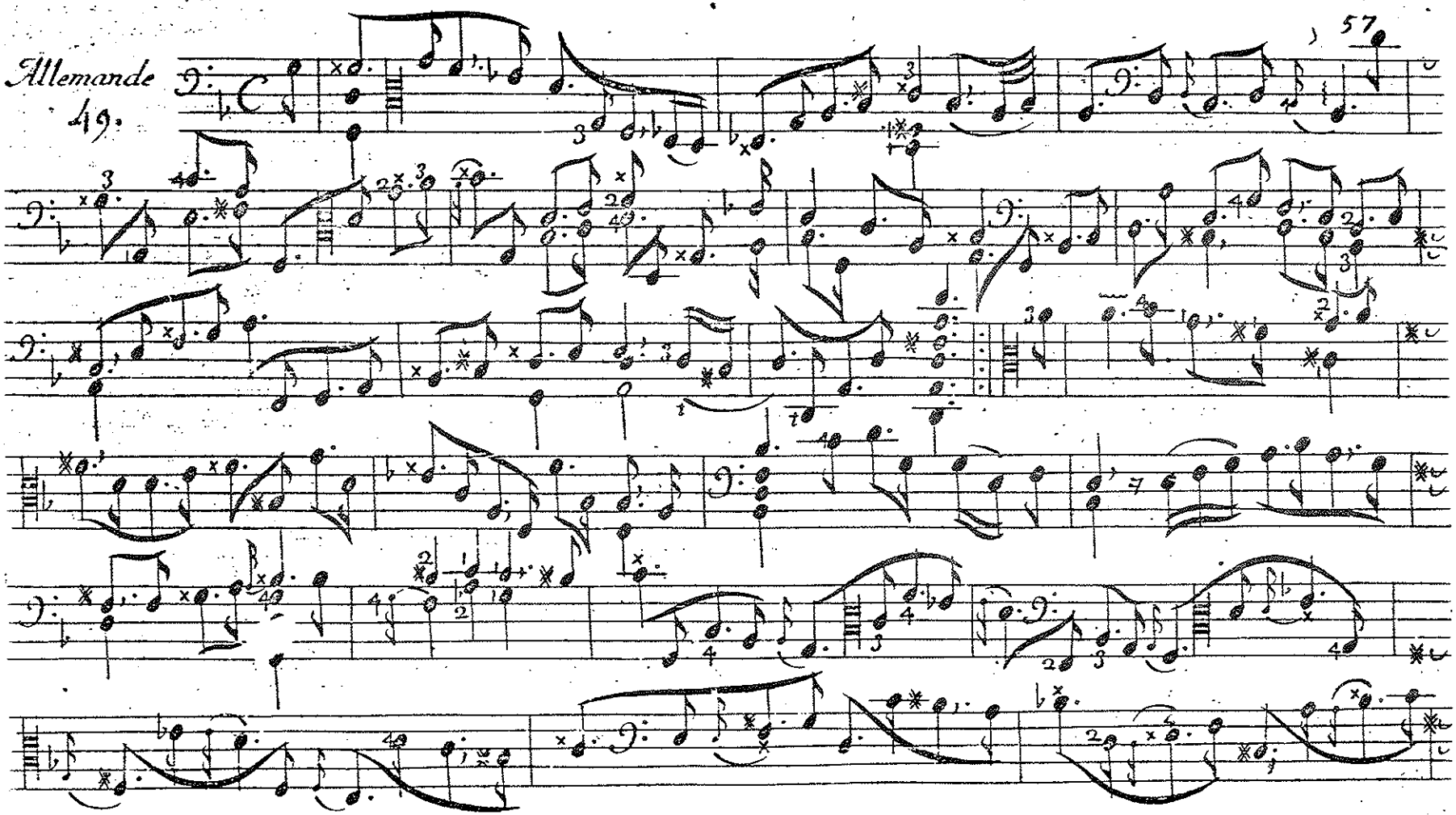


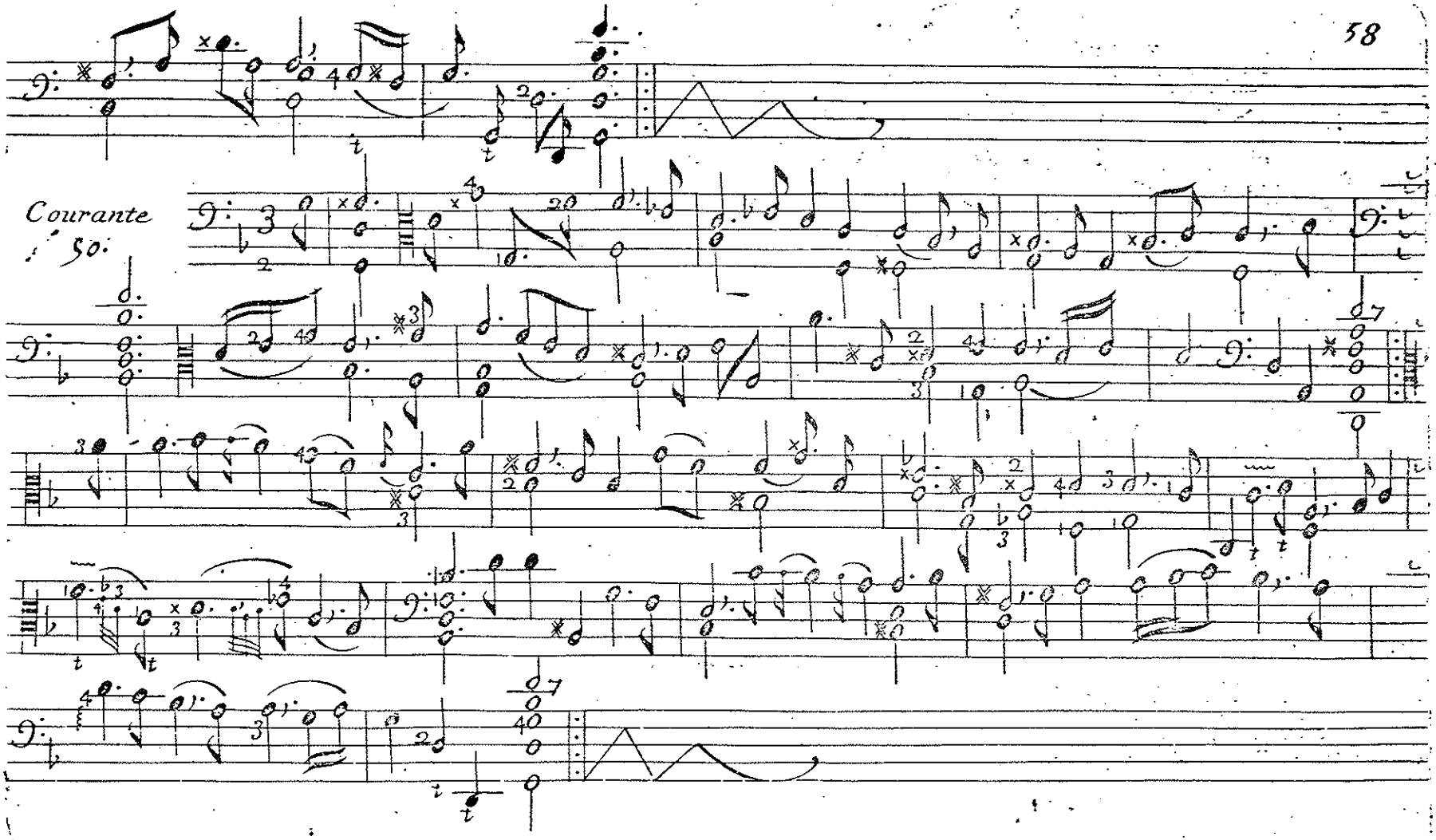




Allemande

49.

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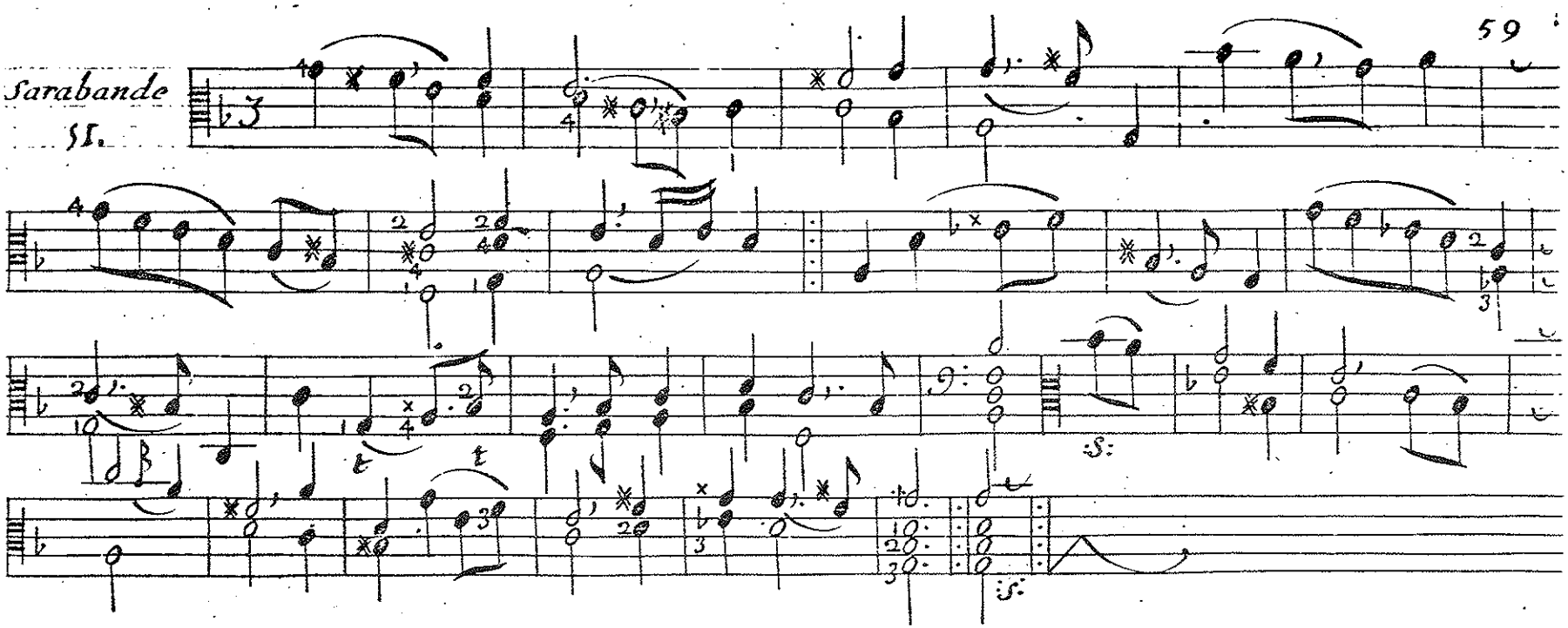
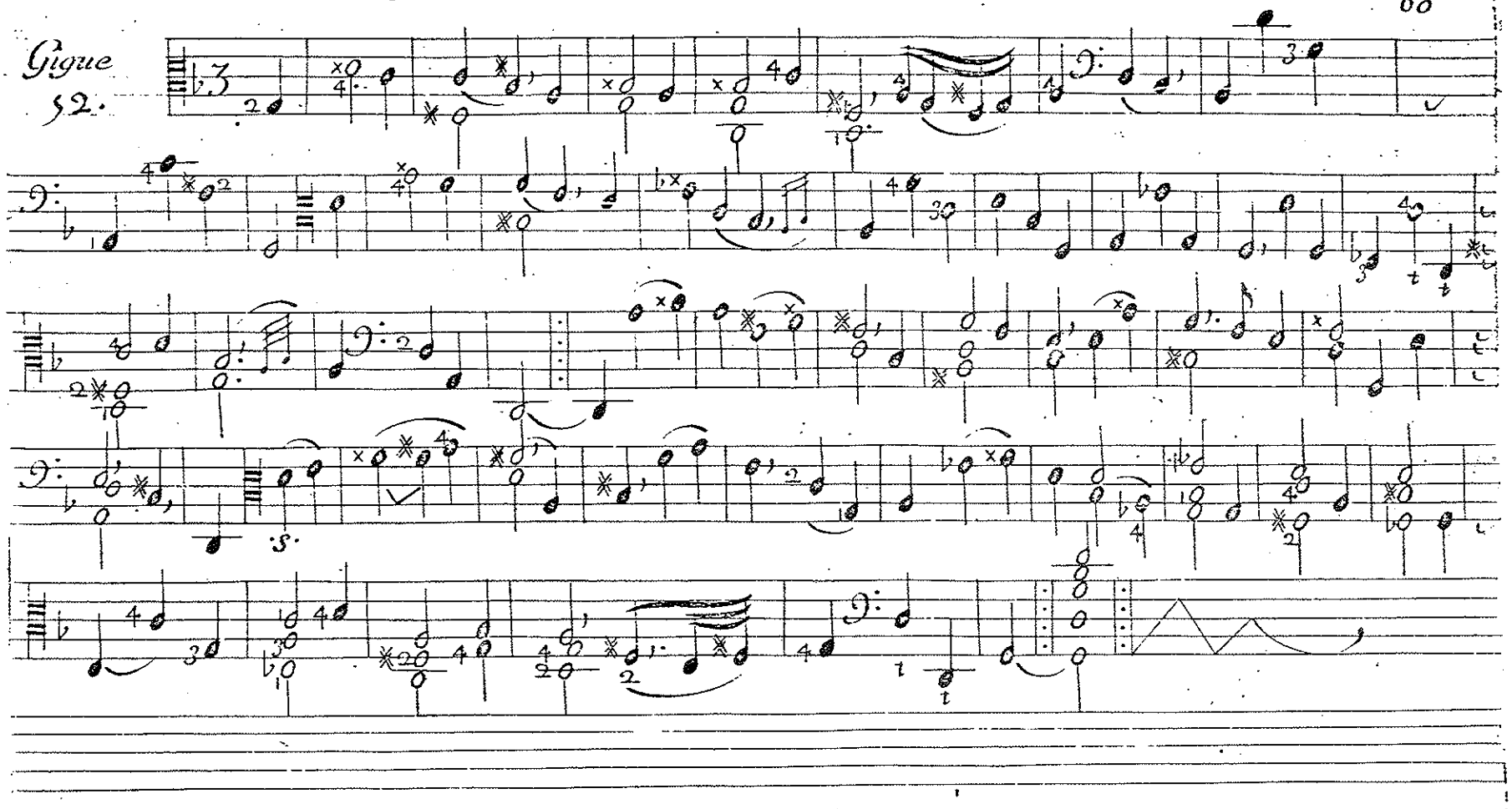
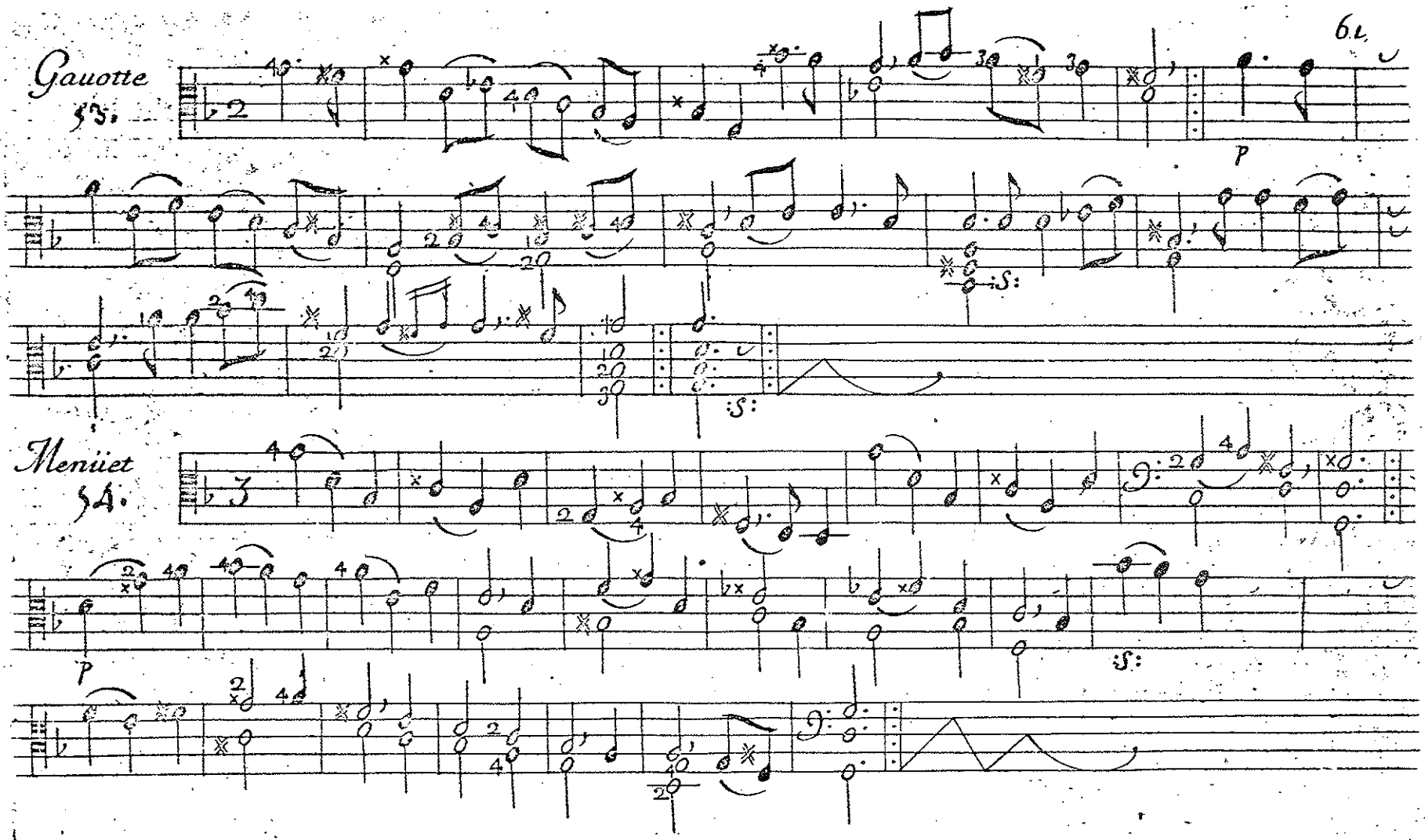
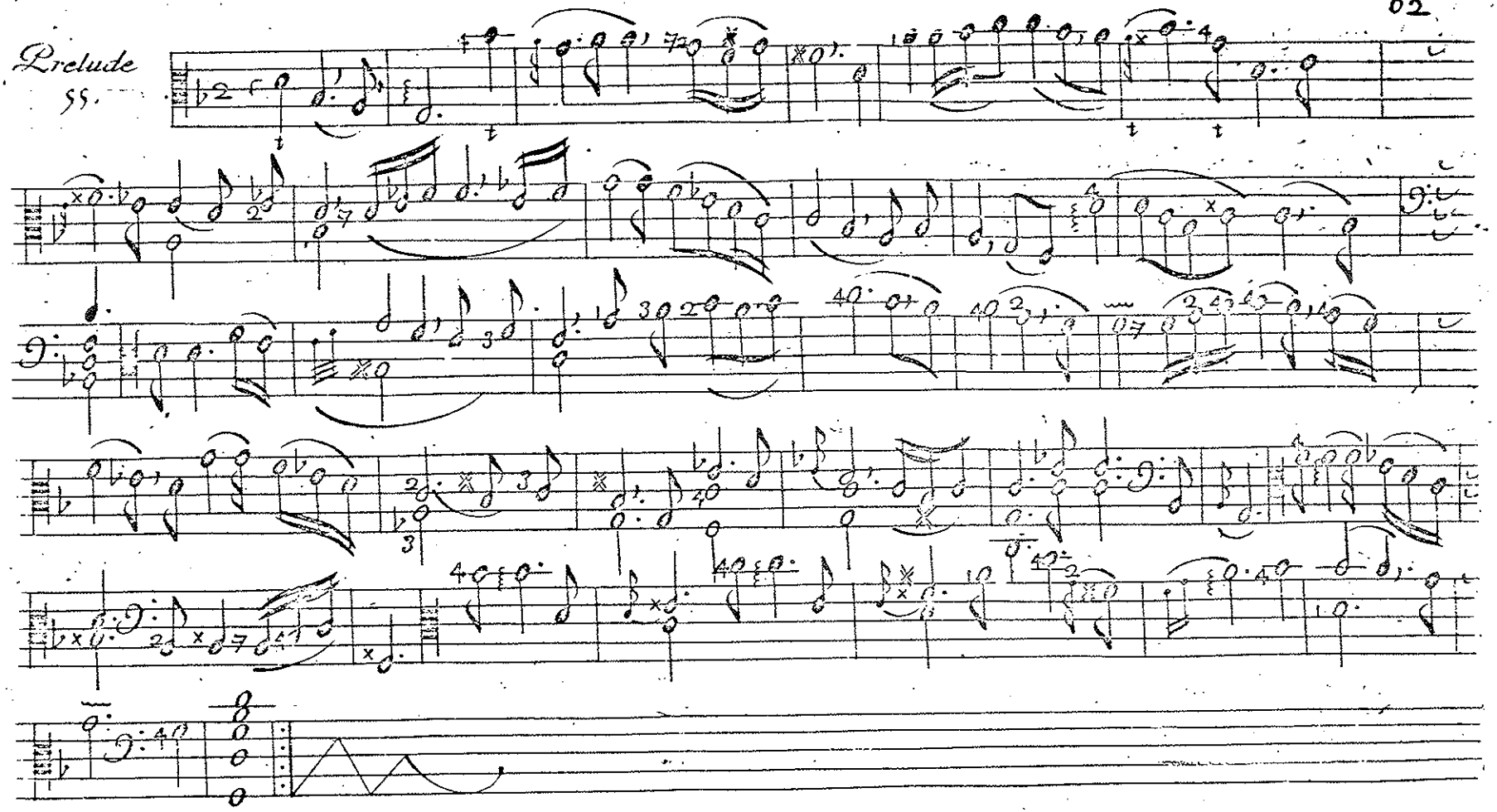

Sarabande
51.

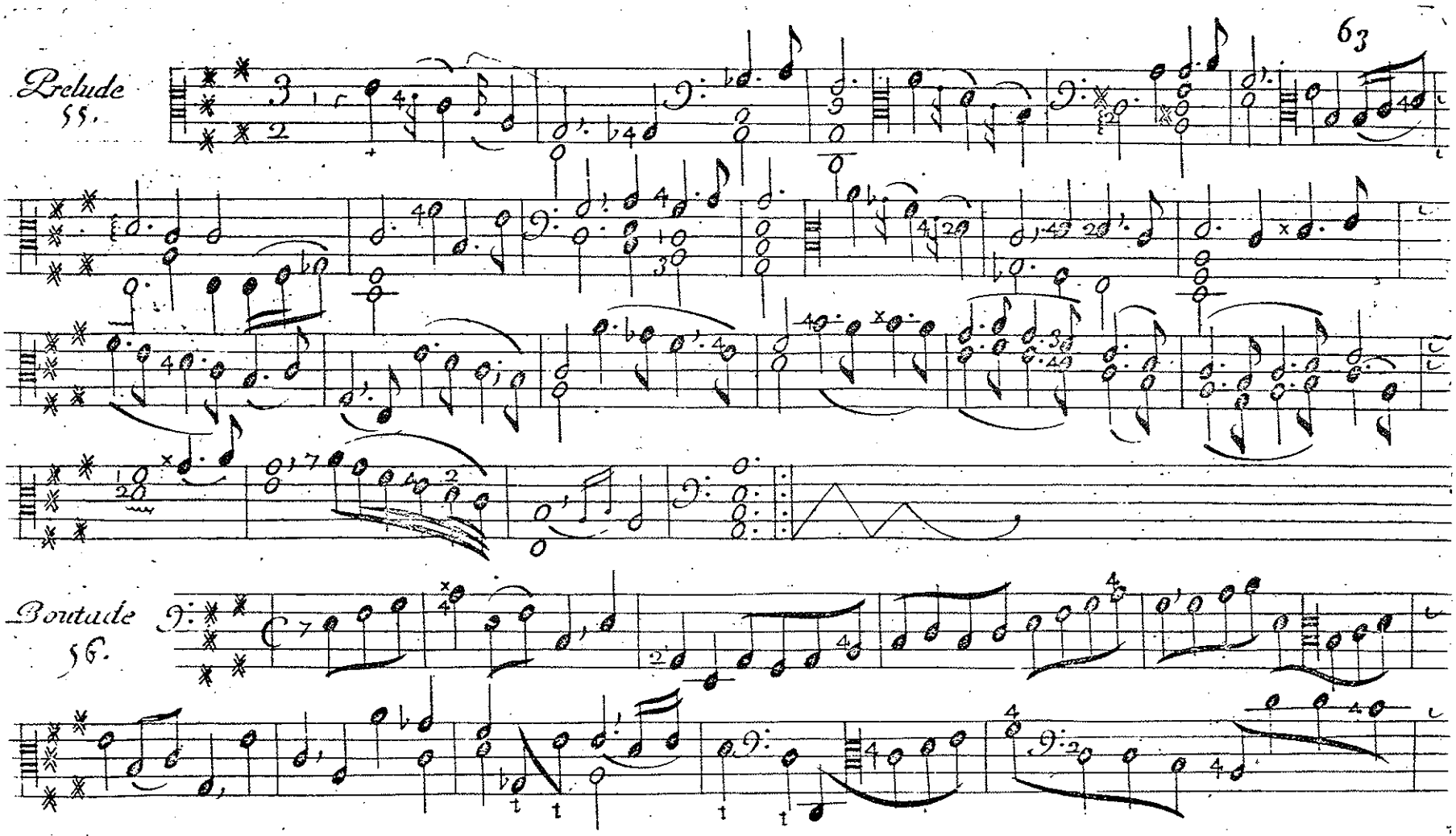
Gigue

52.




Gauotte
53.
P
:S:
:S:
Menüet
54.
P
:S:


Prelude
55.


Prelude
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Bourrade
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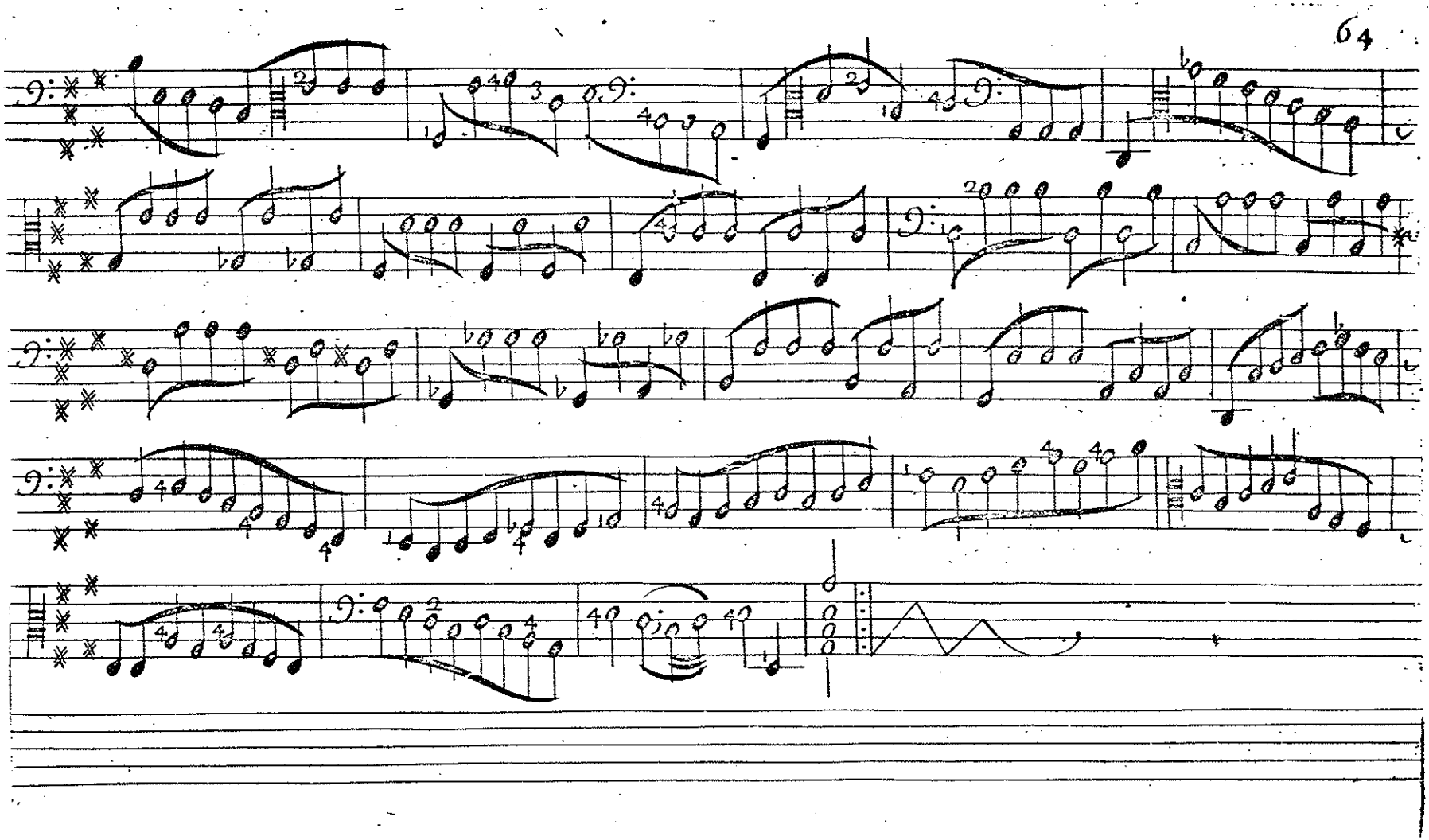
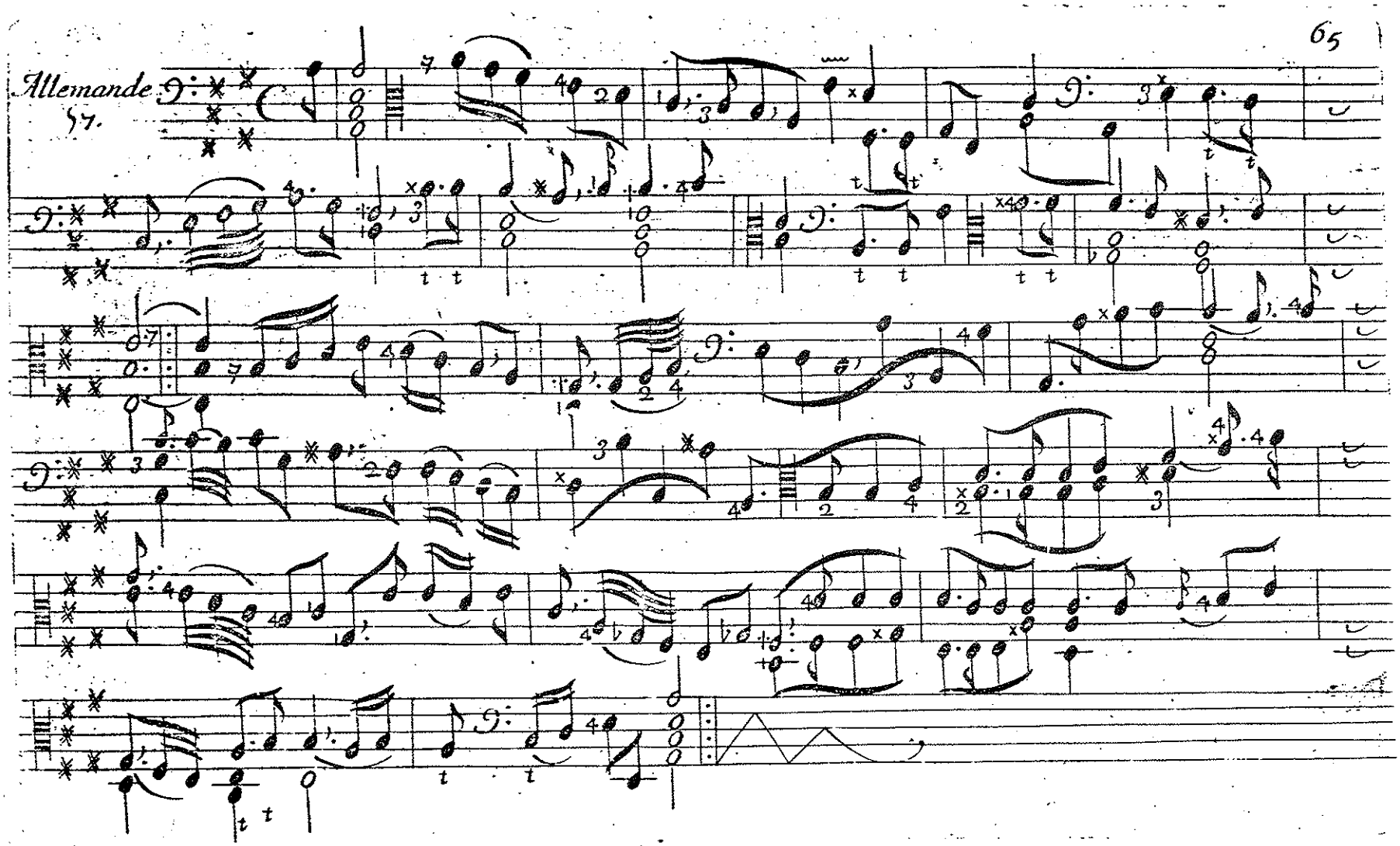
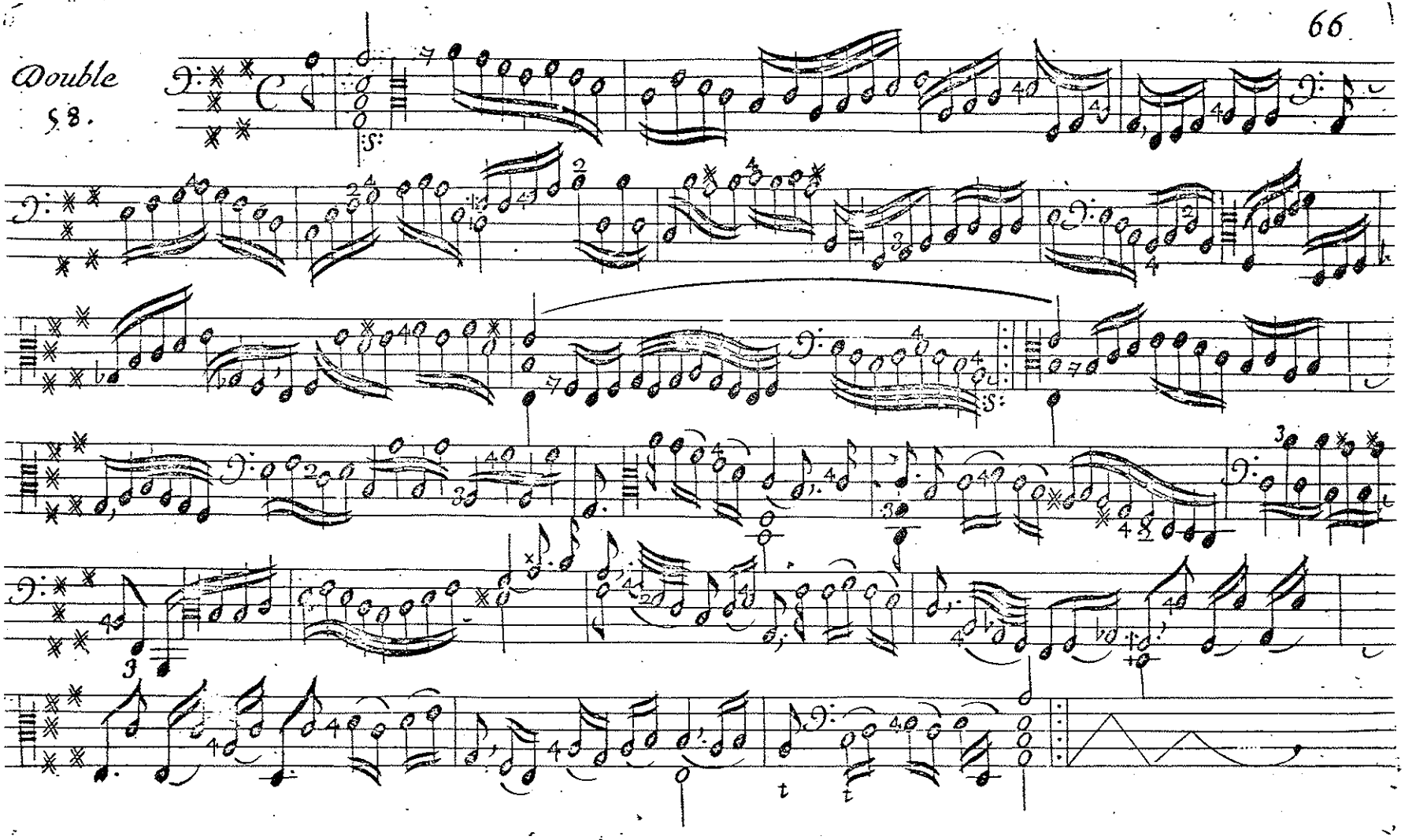
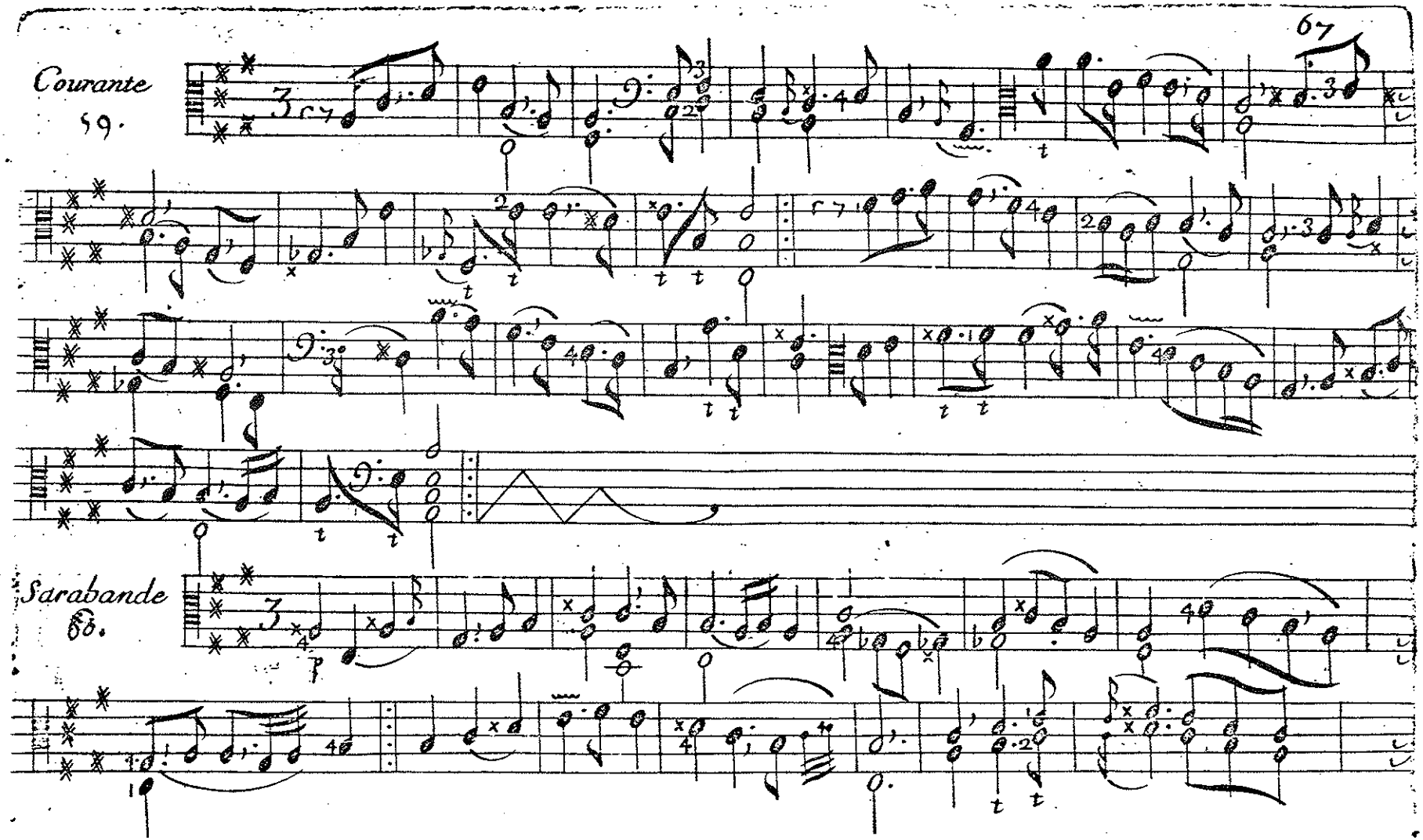
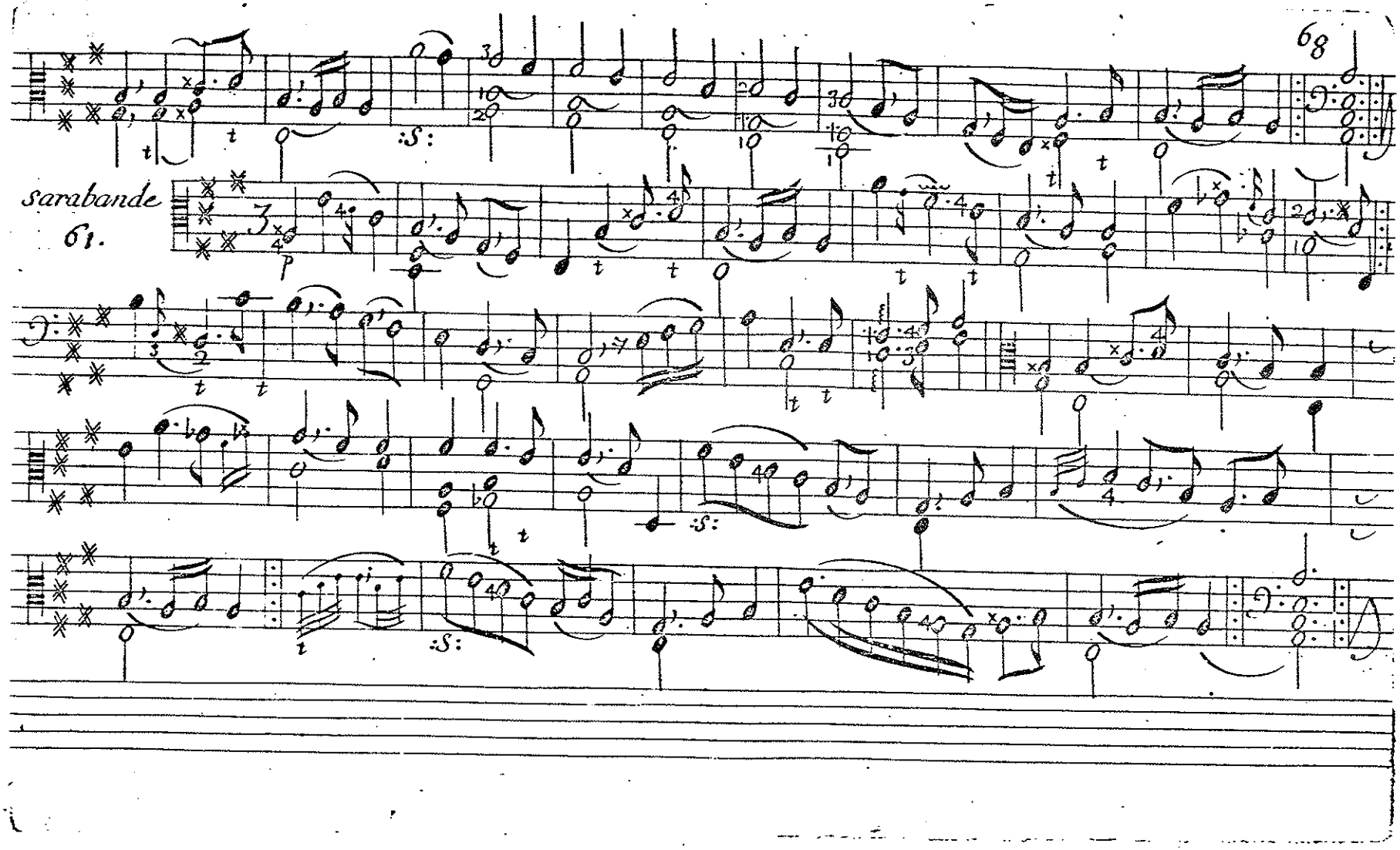



Allemande
57.

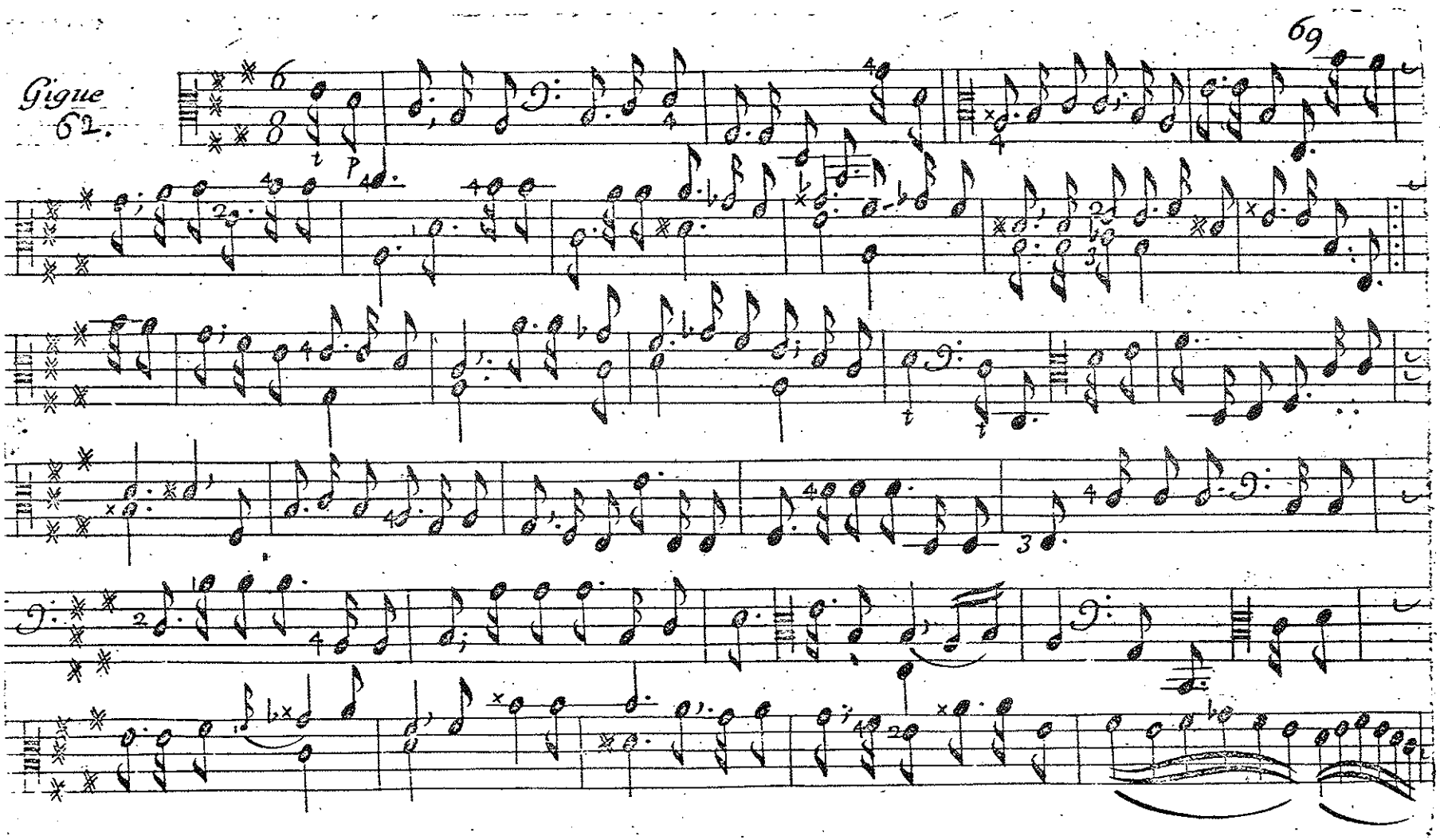
Double
58.

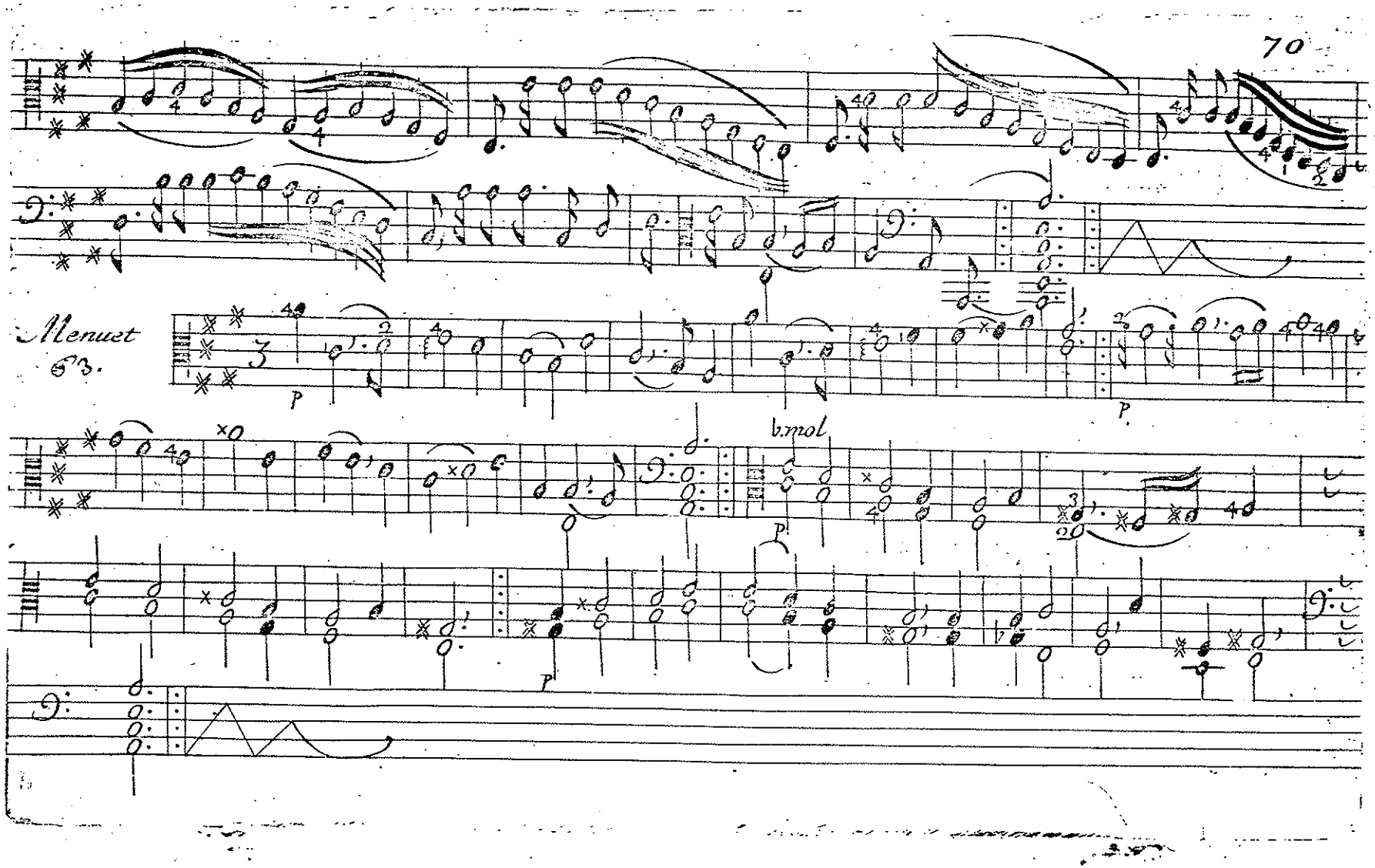



Courante
59.
Sarabande
60.

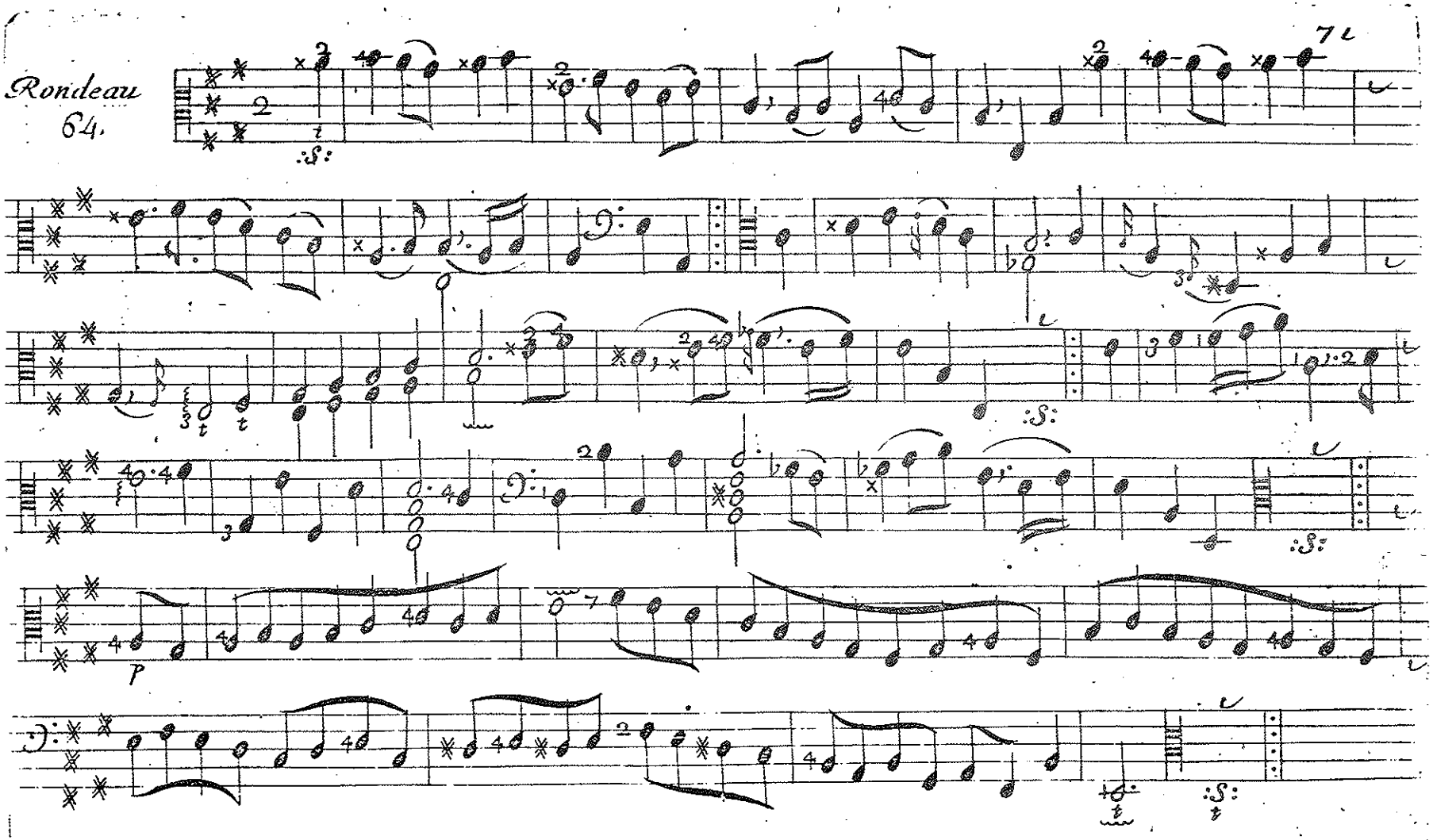

sarabande
61.

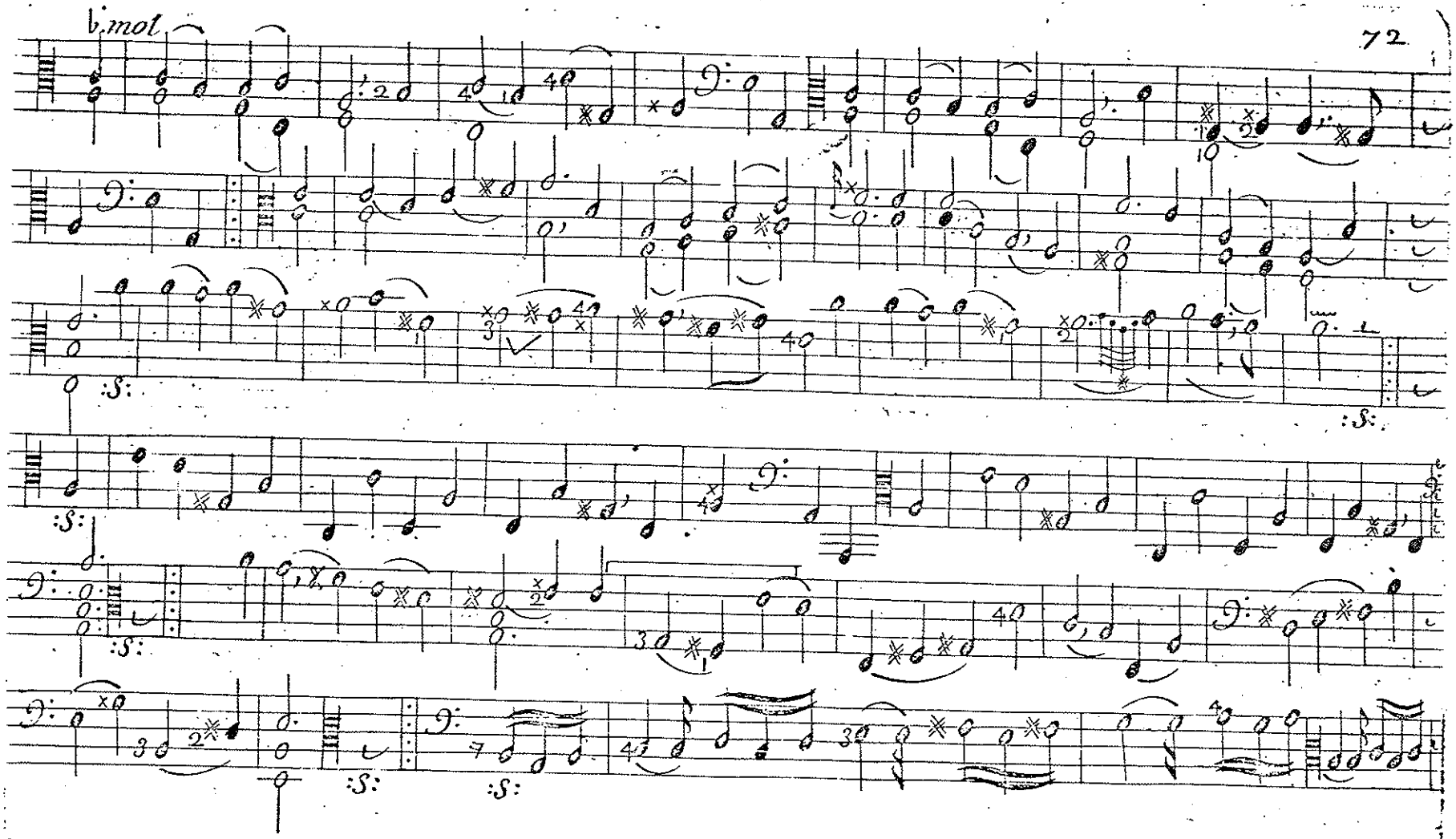
Gigue
62.




Menuet
63.
P
P
b.mol
P
P

Rondeau
64.

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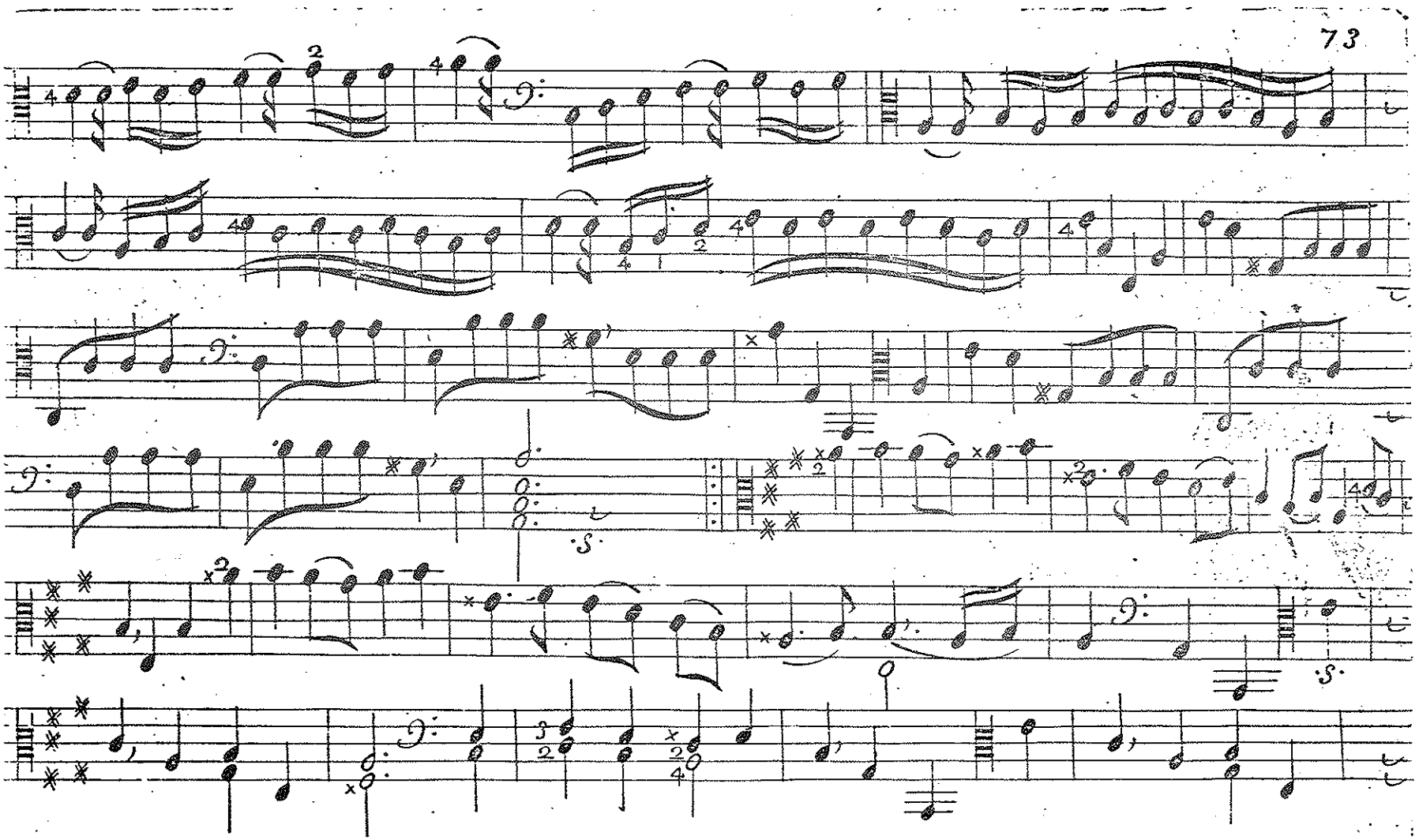
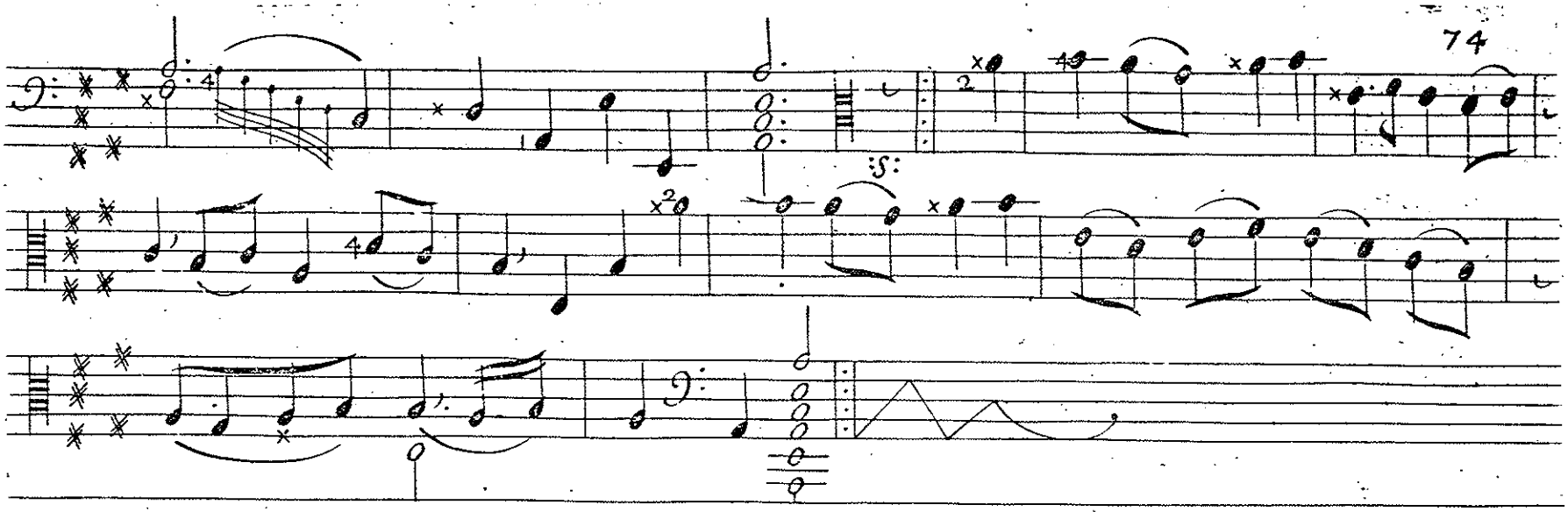
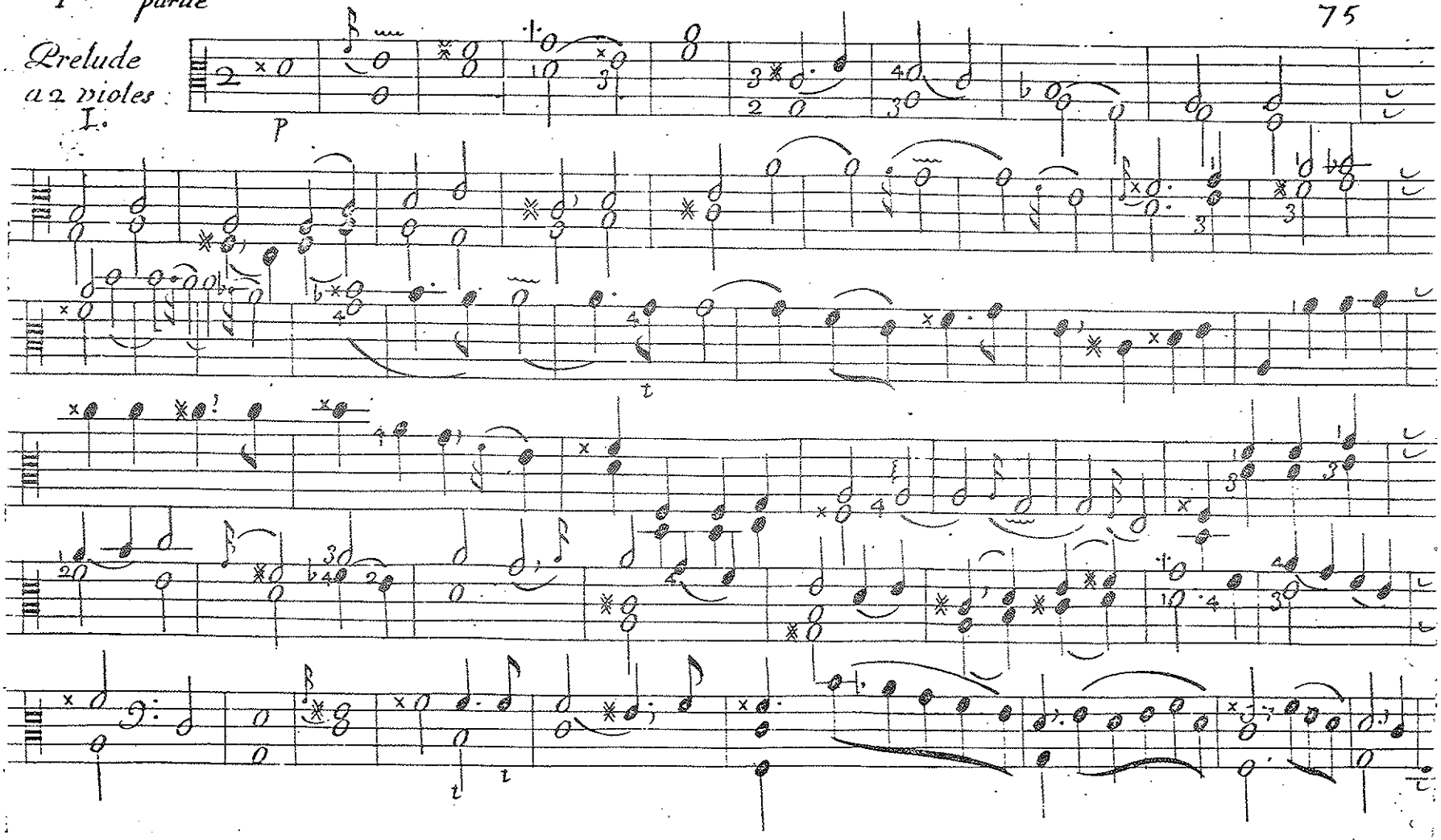




Prelude
a 2 violes
I.



2.me partie

Prelude
a 2 violes
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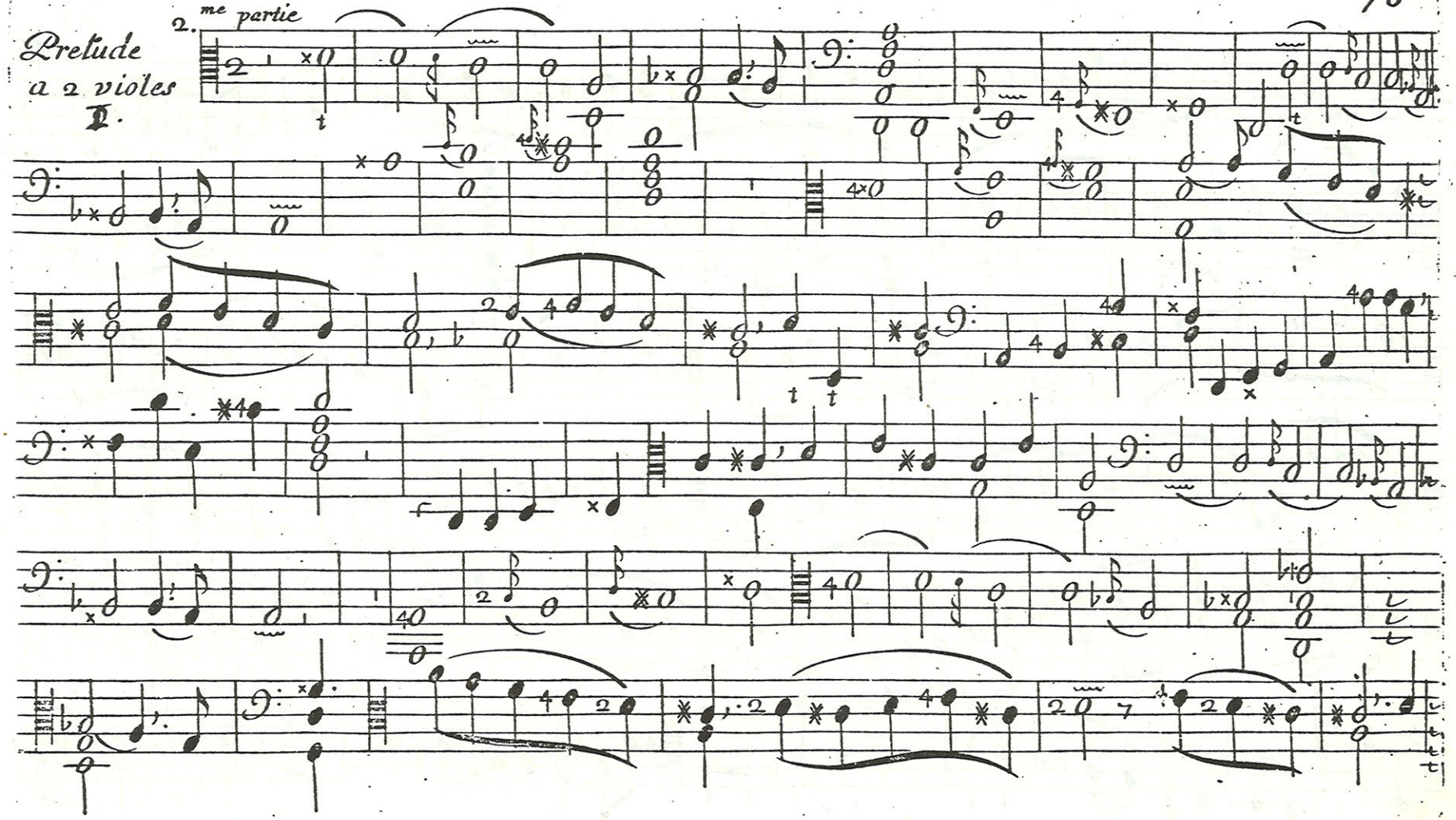

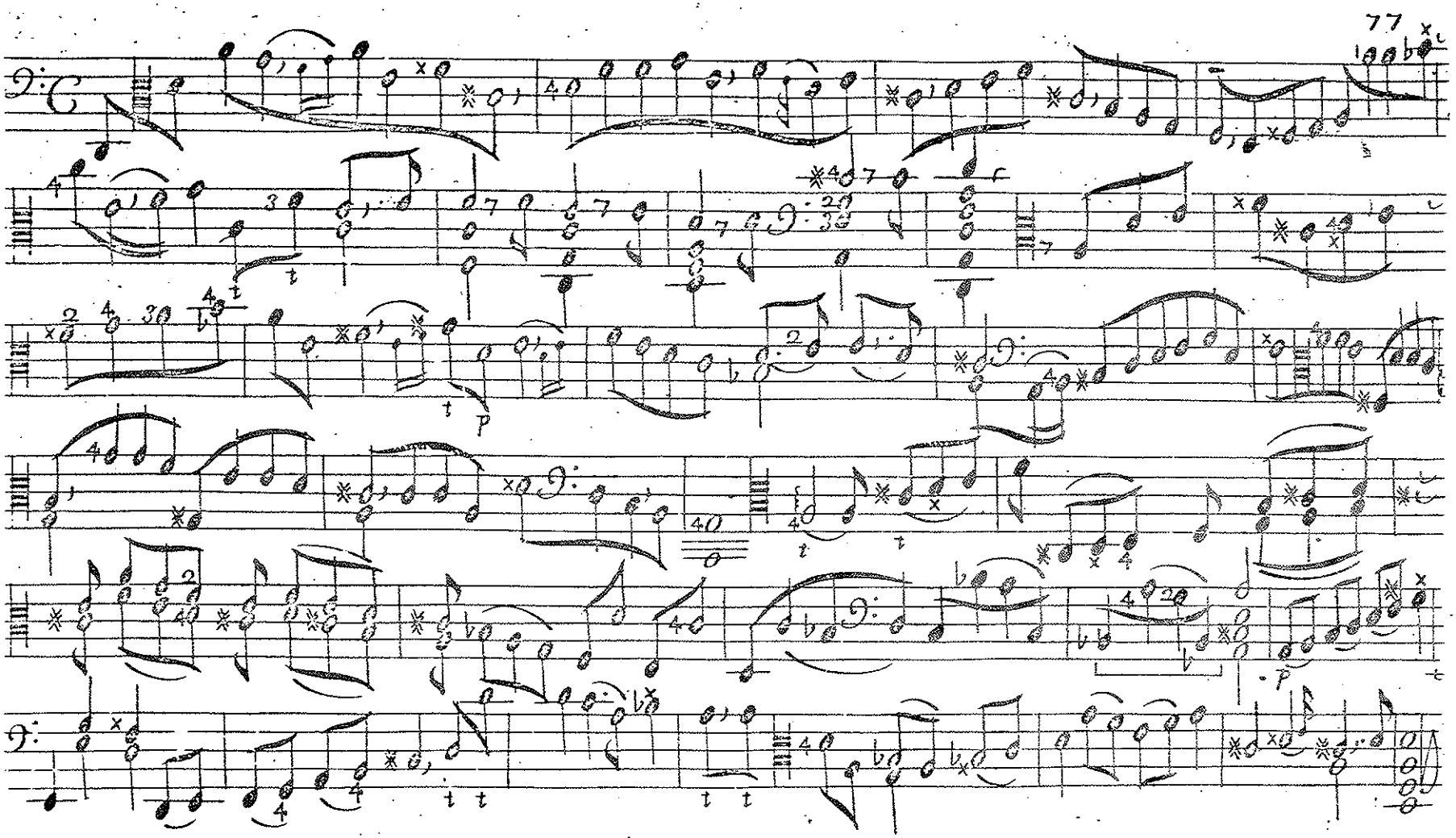

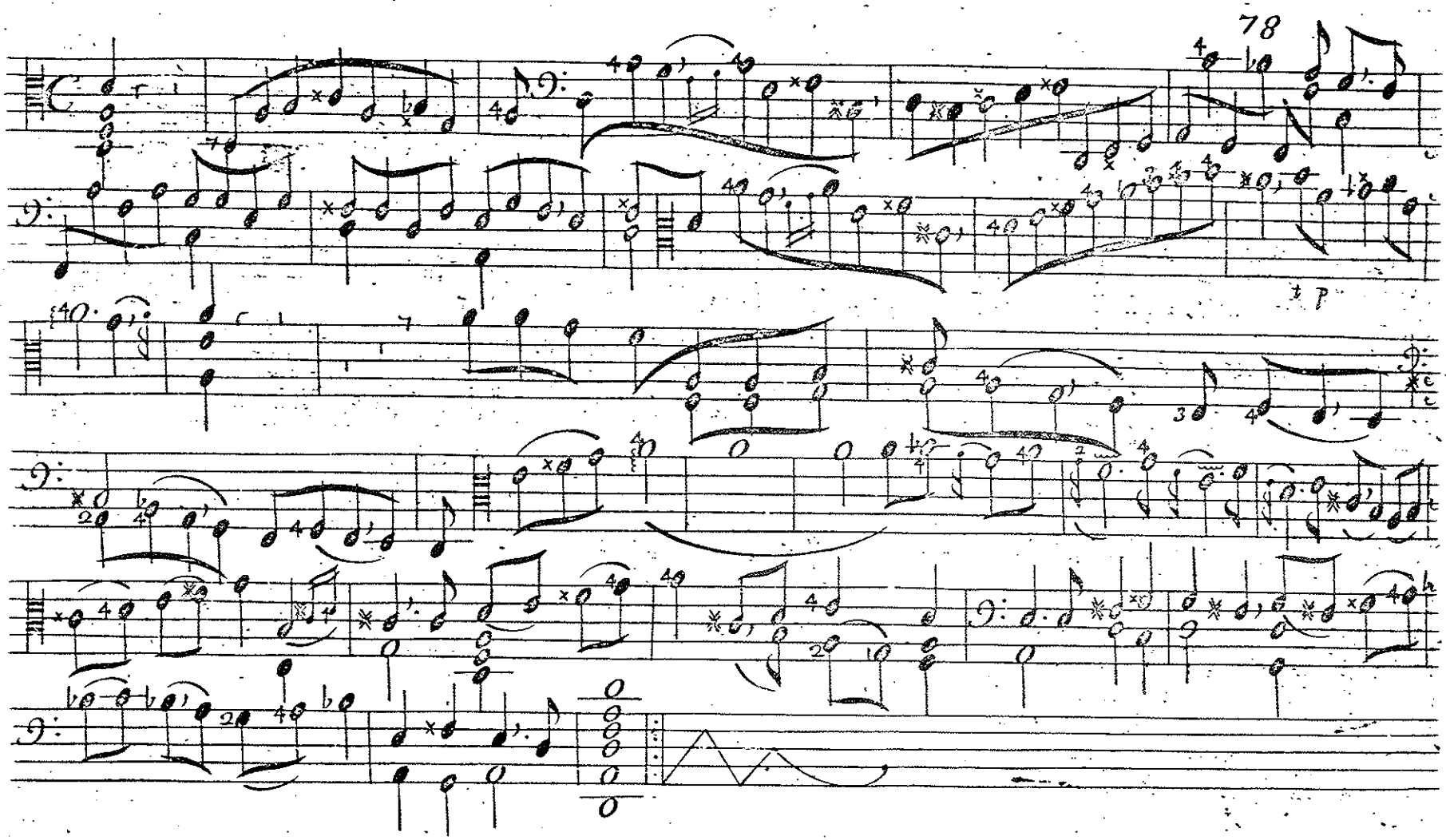

Allemande

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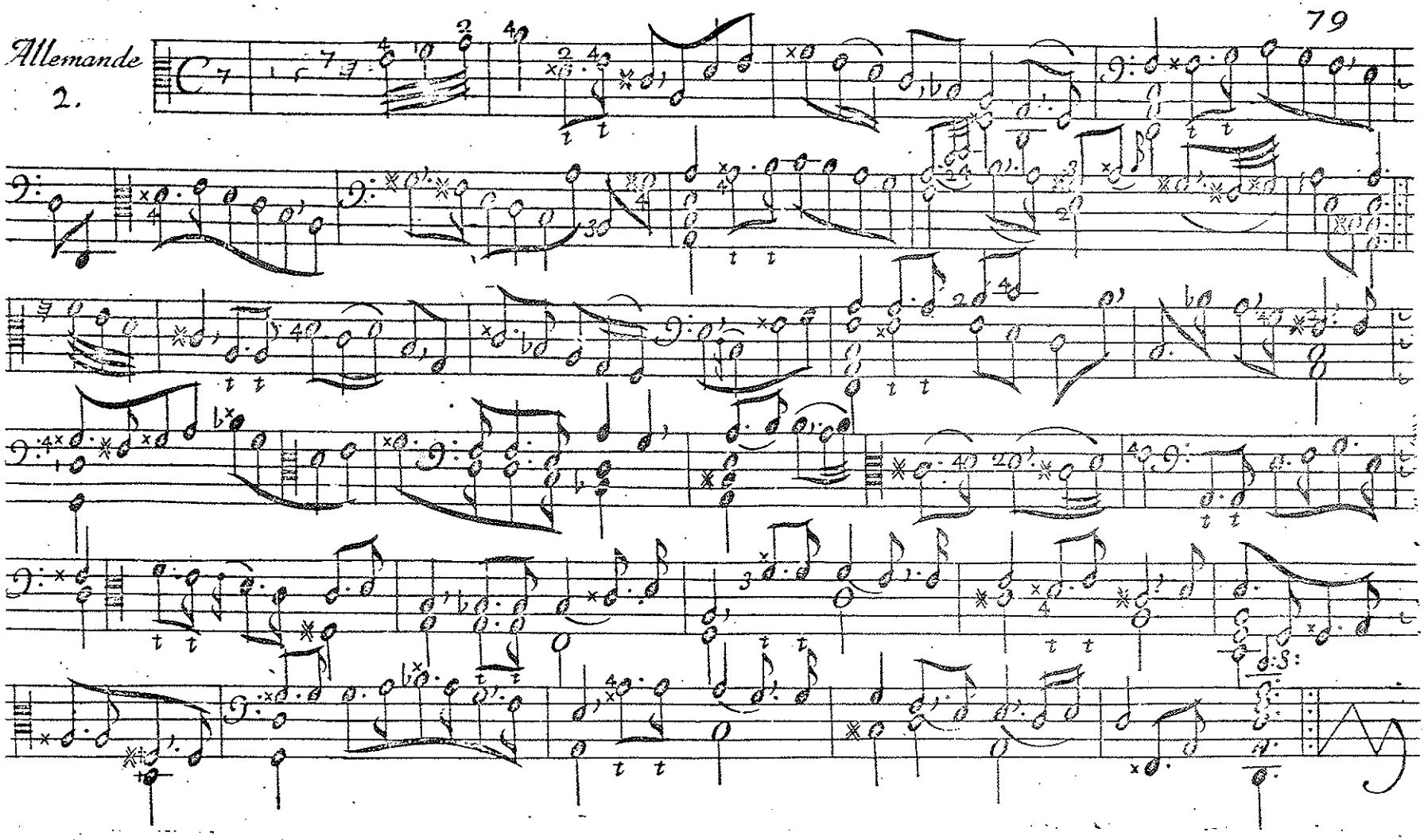

Allemande

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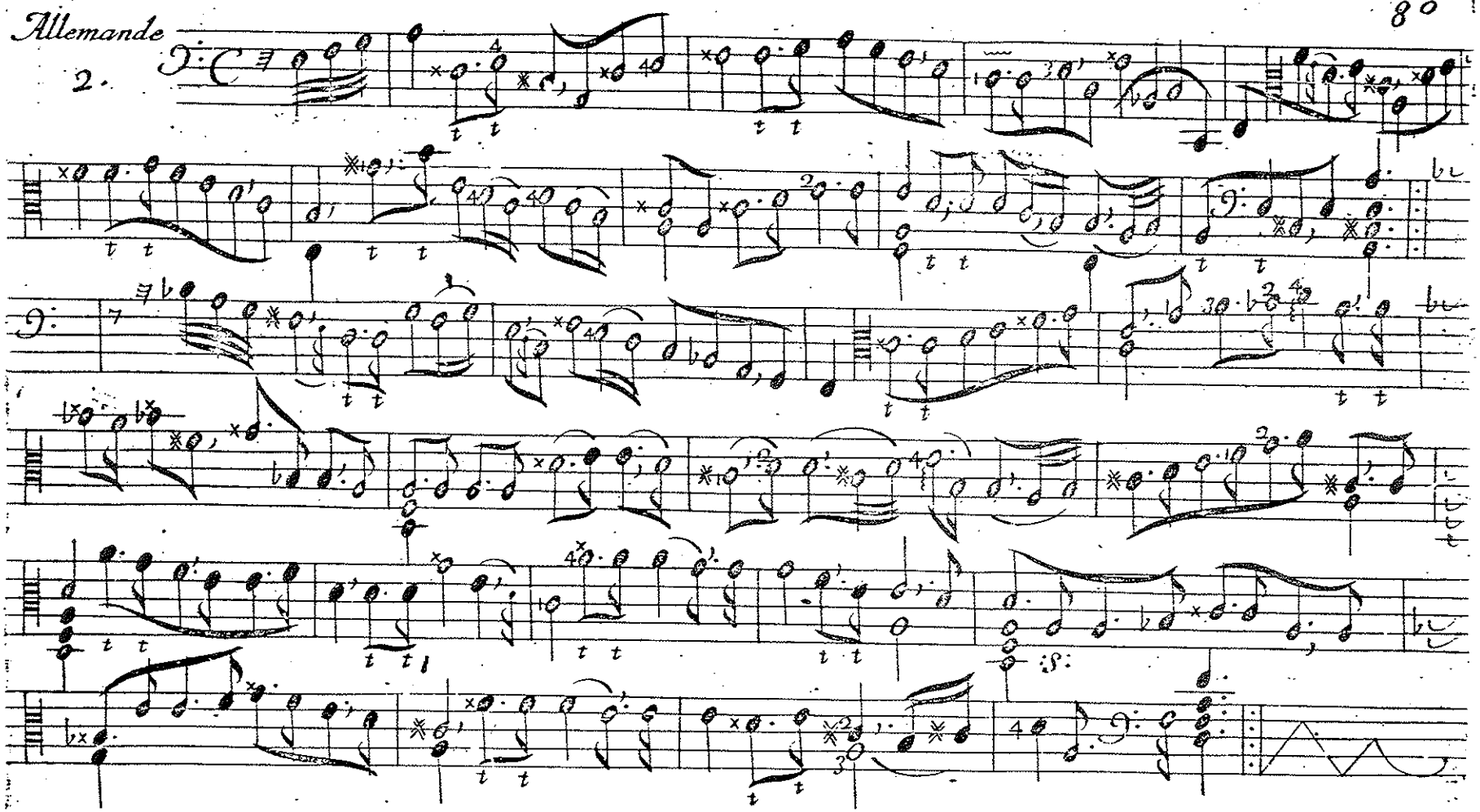
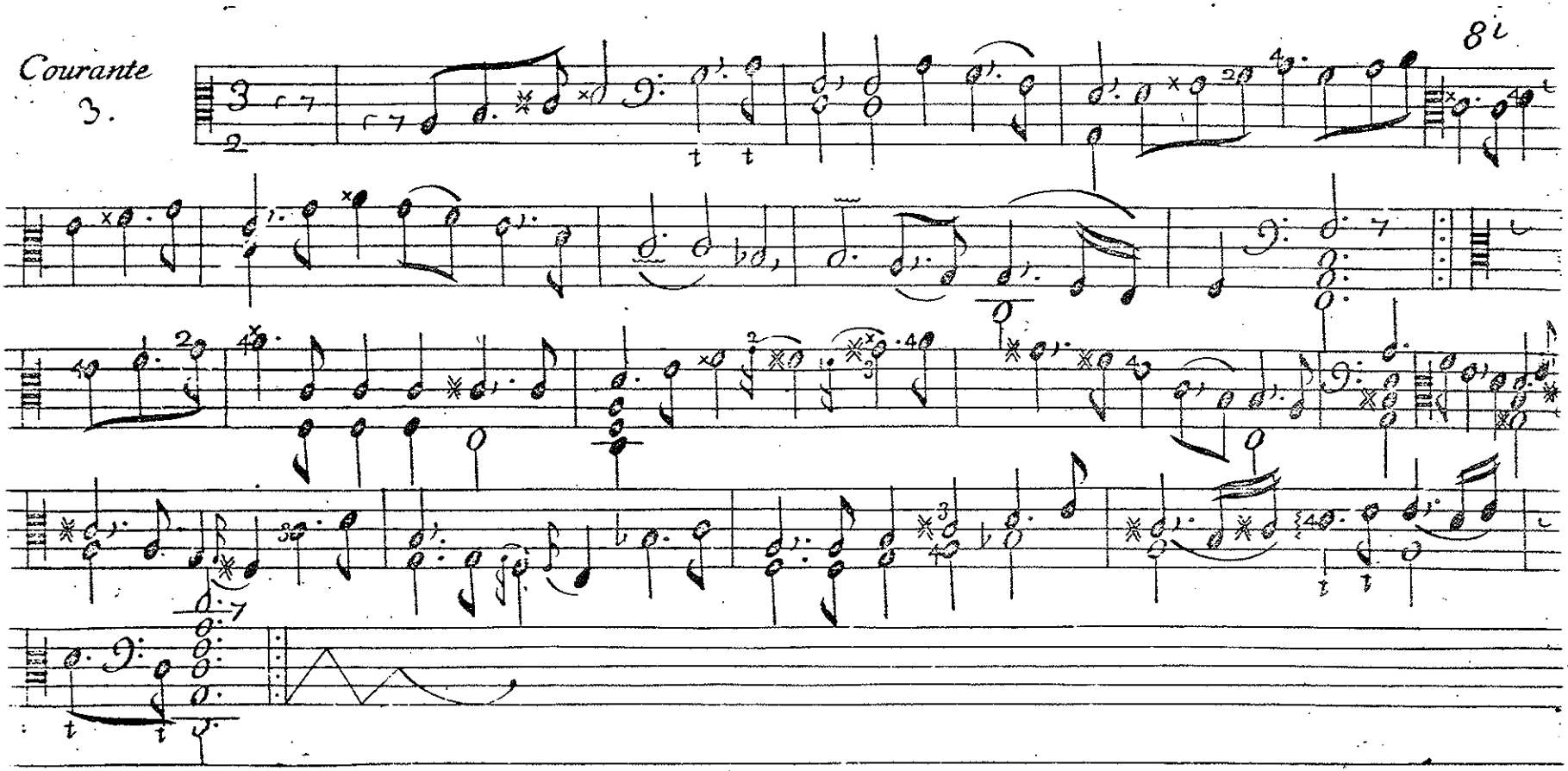
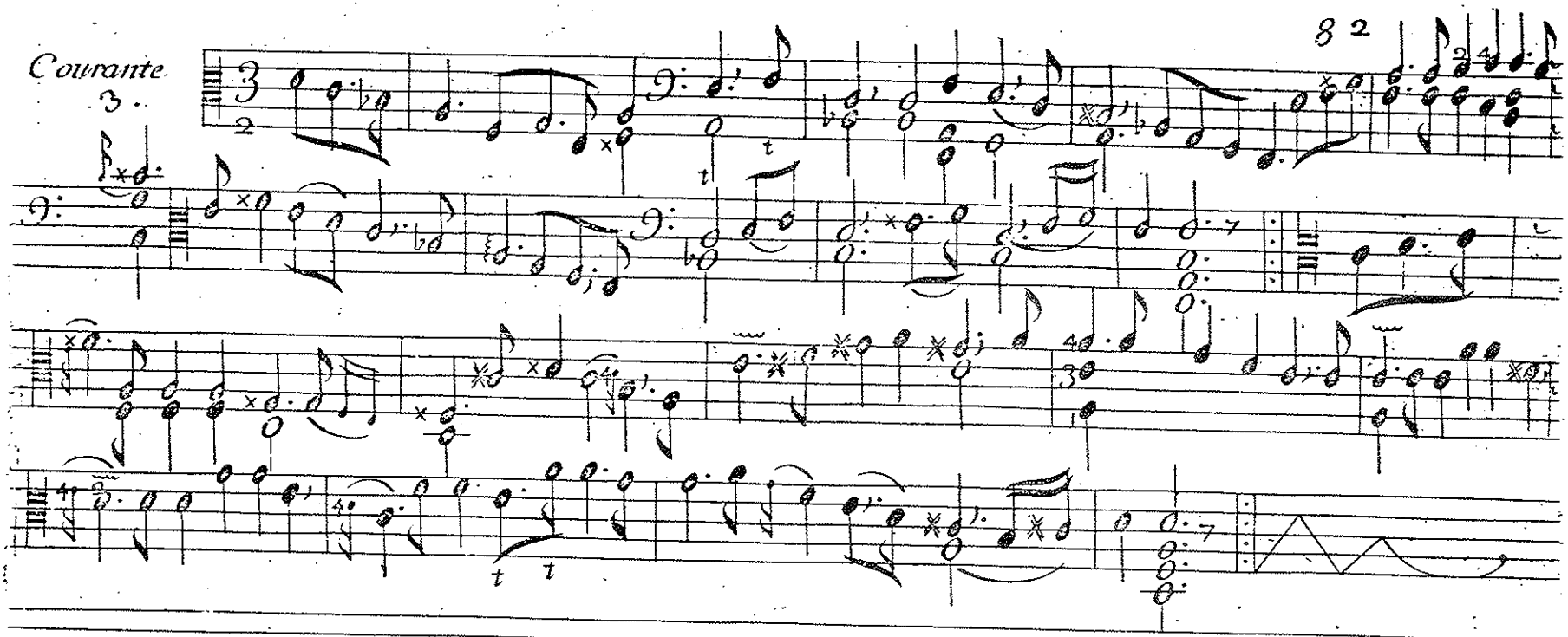


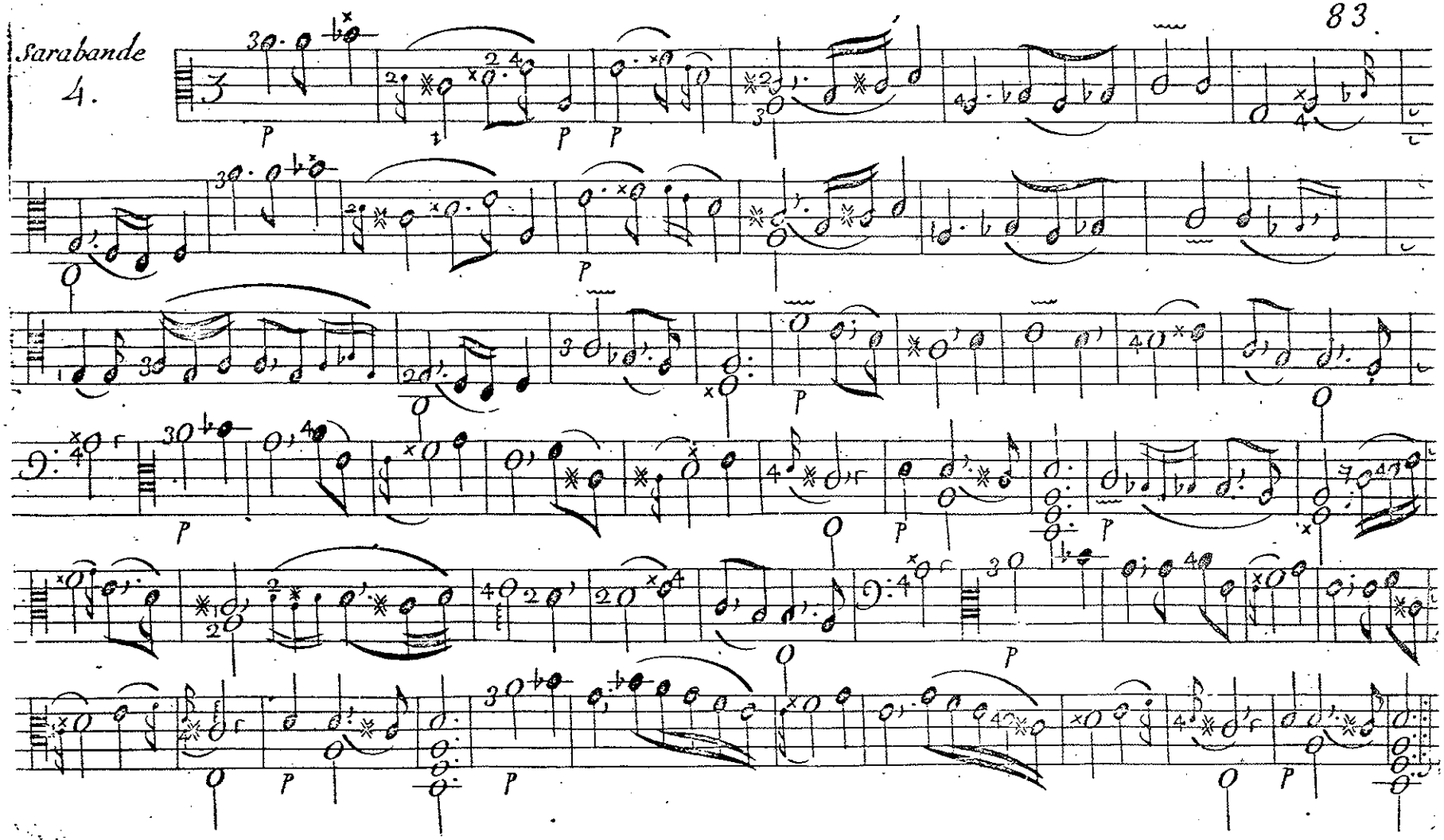

Courante
3.
8i

Courante.



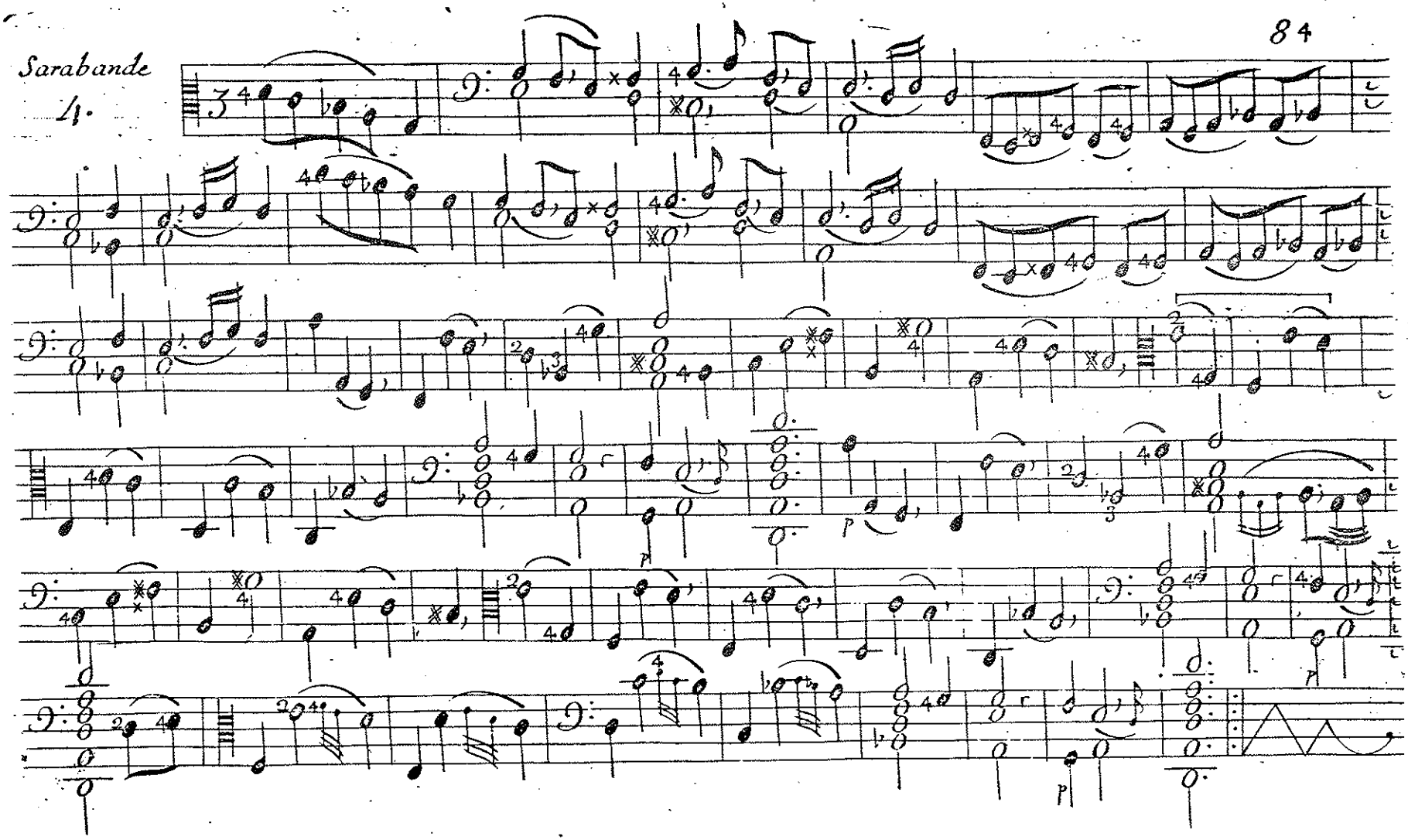
Sarabande

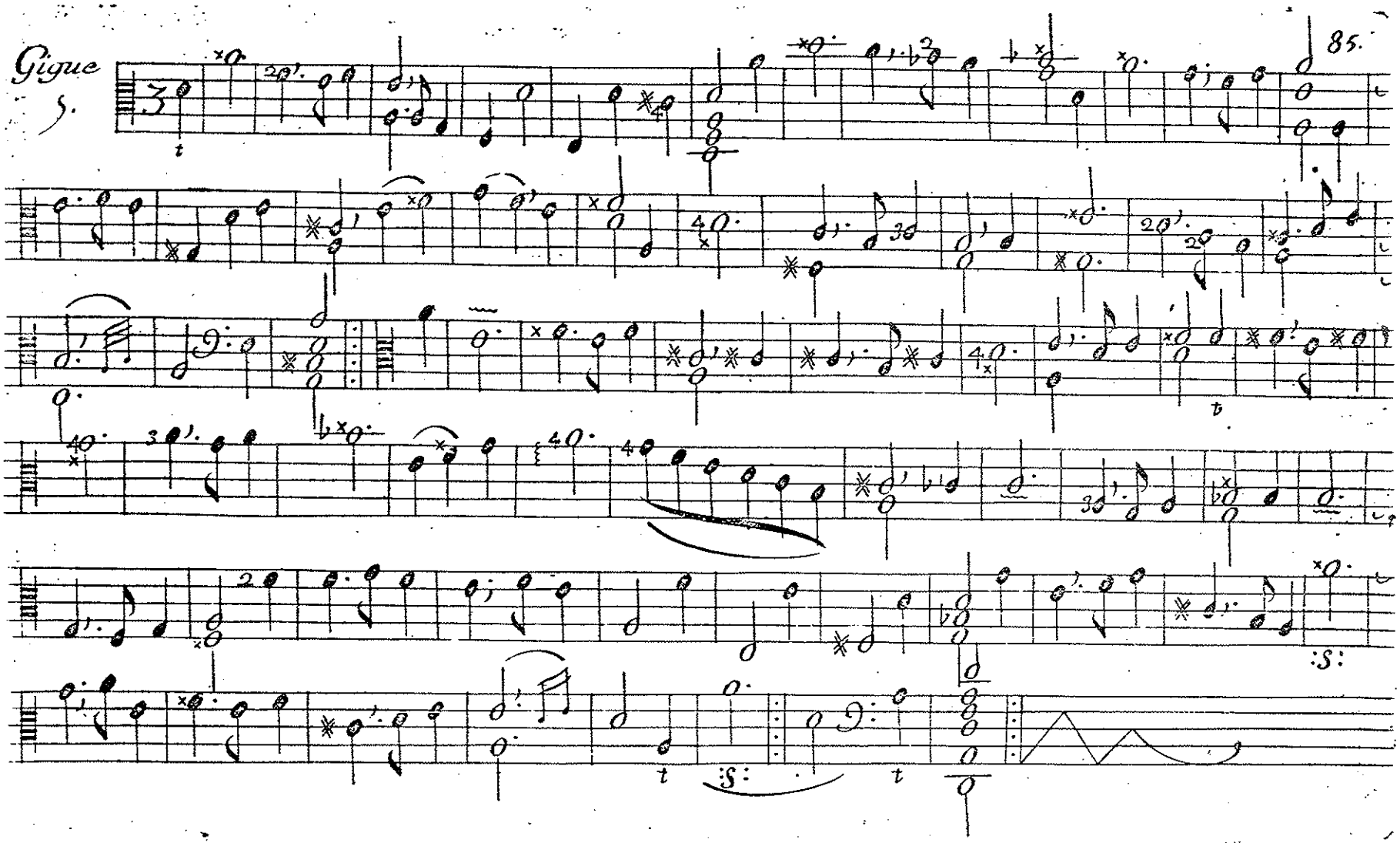
4.



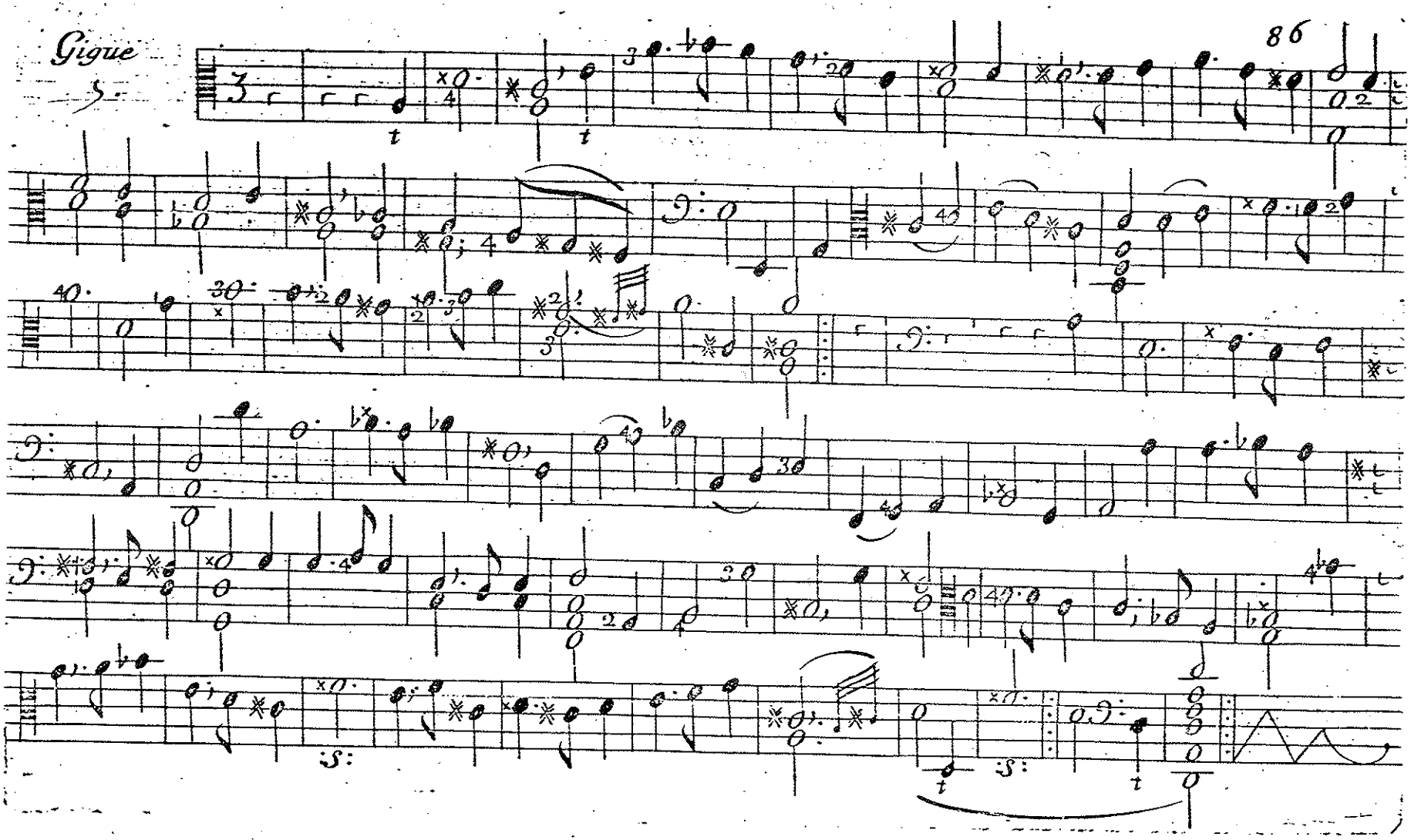
Sarabande

1.




Gigue
5.
85.

Gigue



Gauotte
6.

P

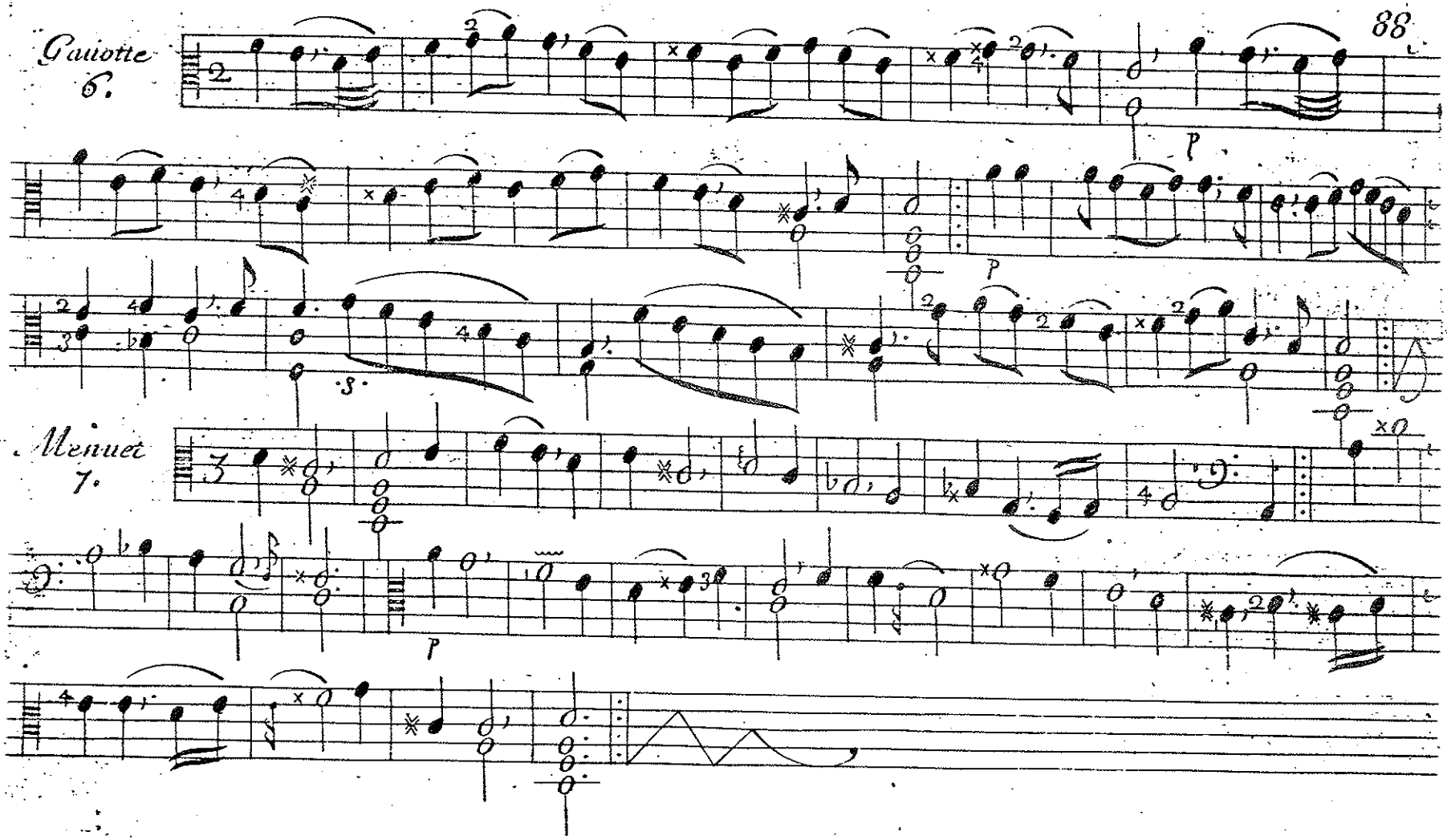
:S:
P

Menuet
7.

P

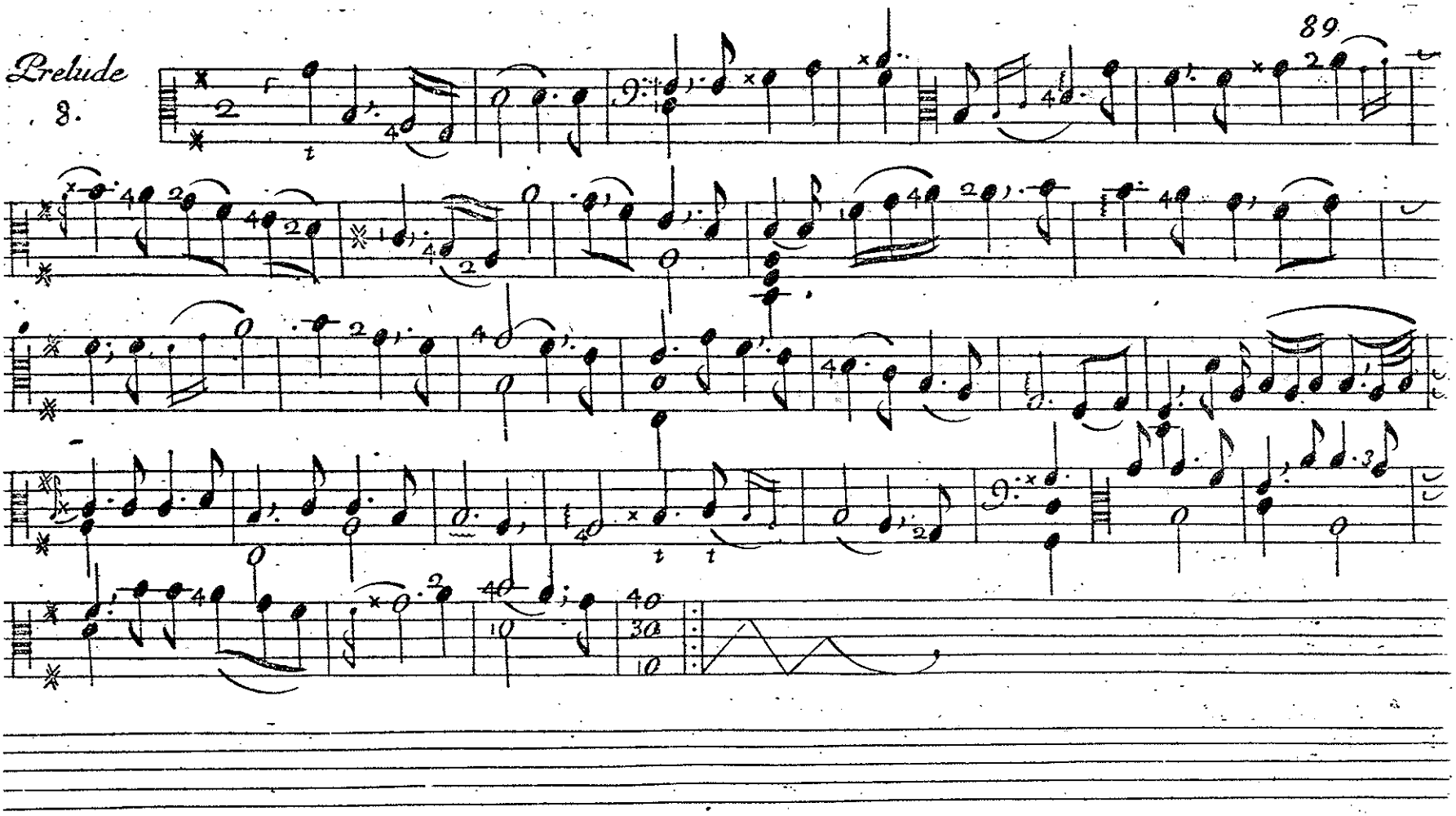
P

Gauotte
6.

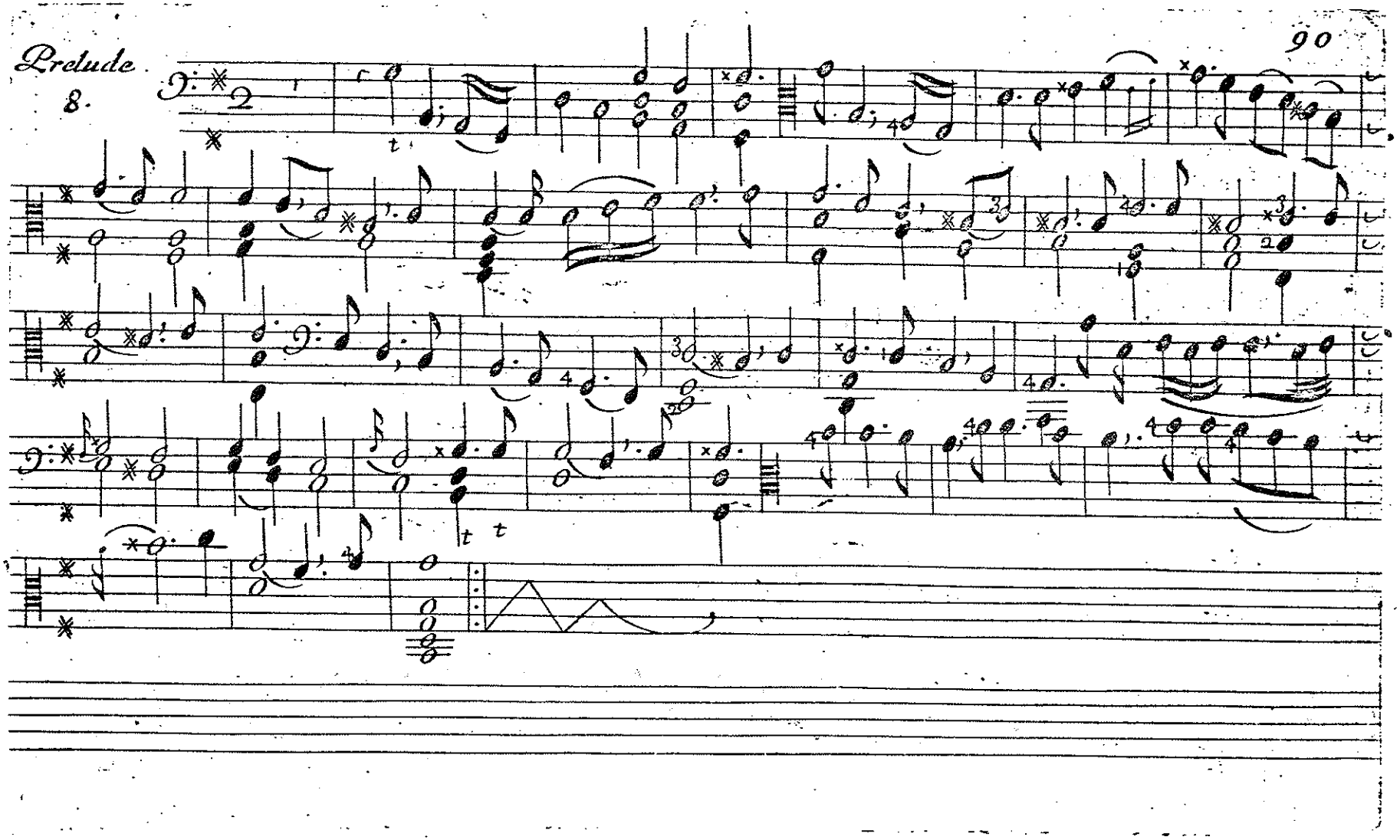


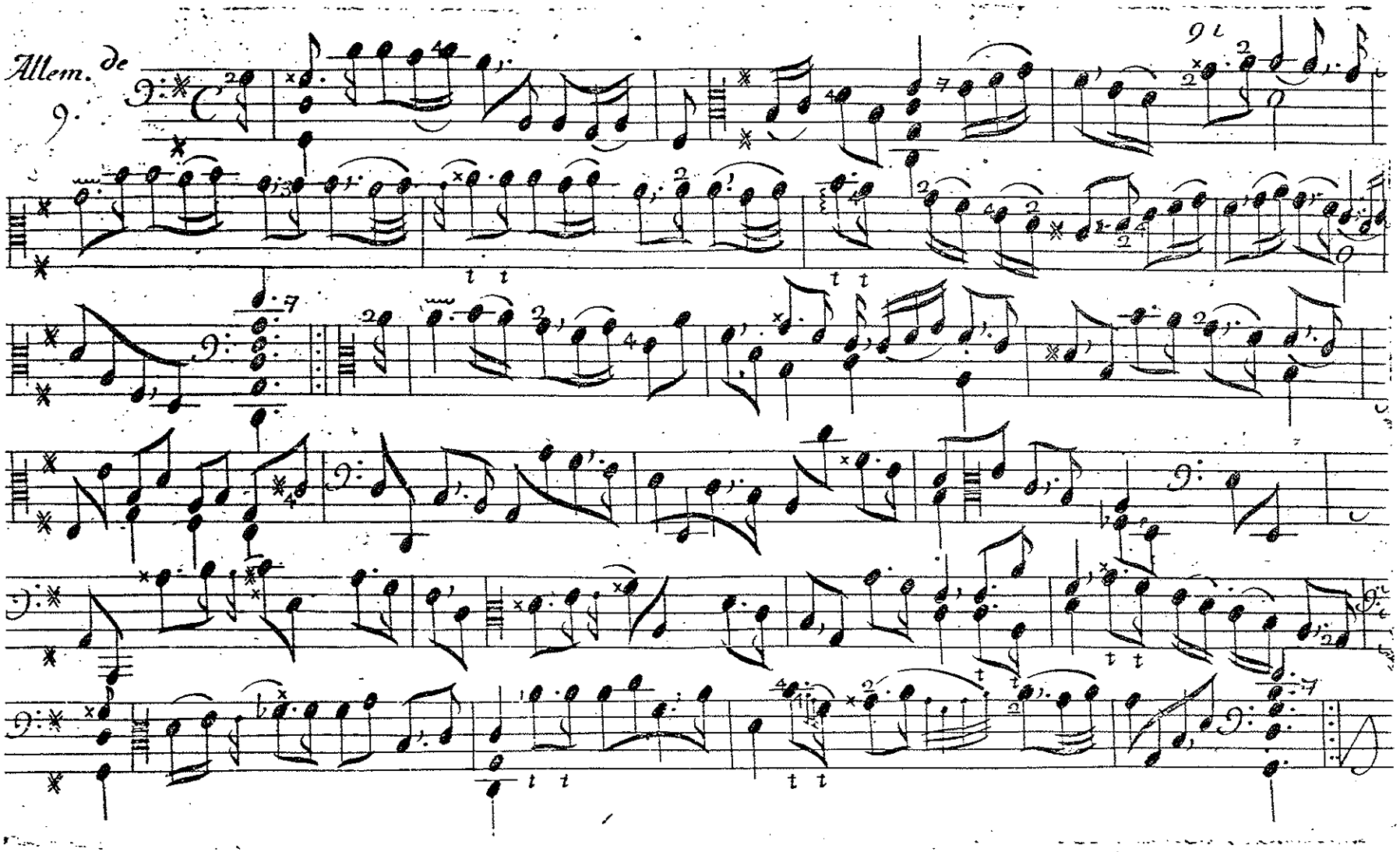
Menuet
7.

Prelude
8.

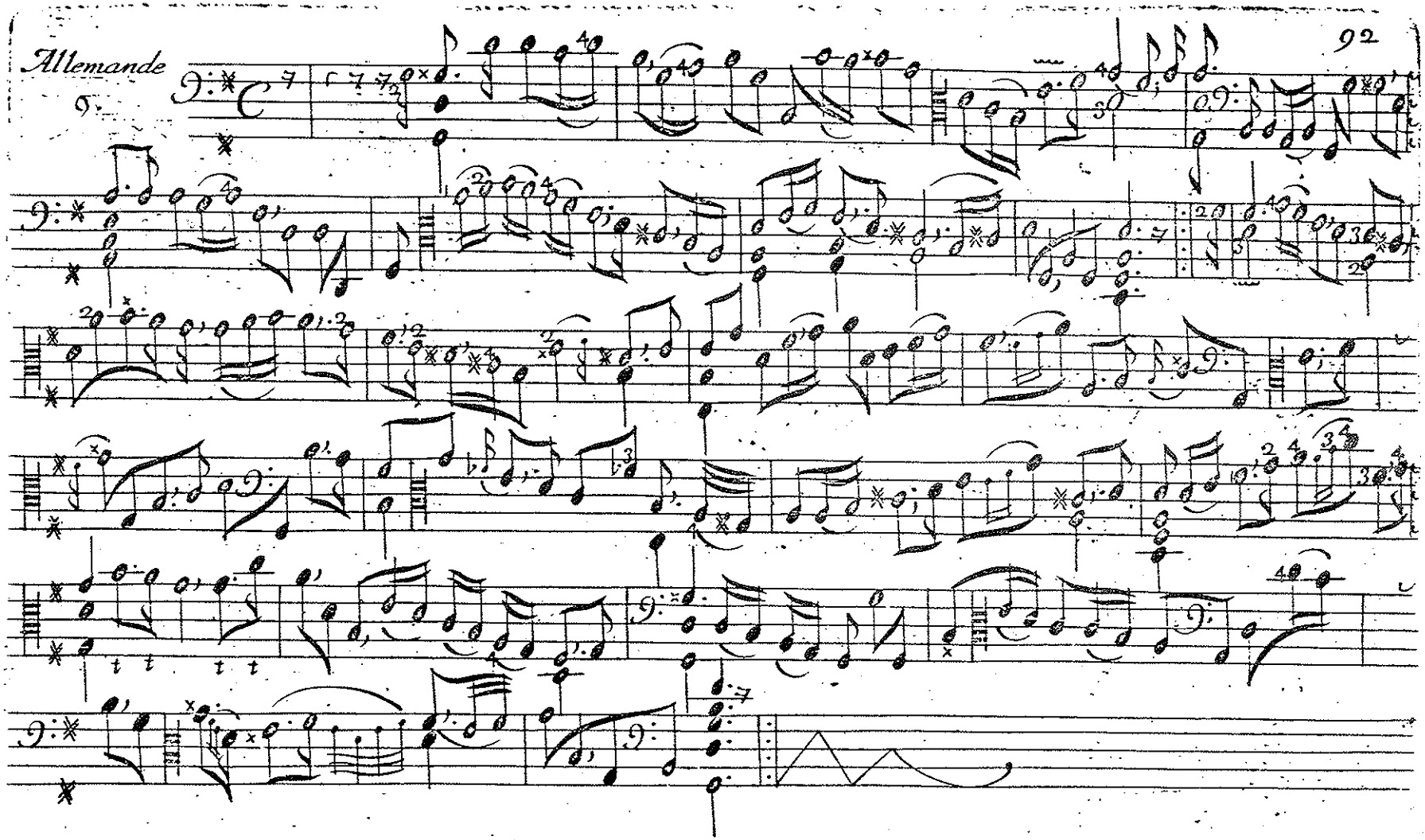


Prelude.
8.



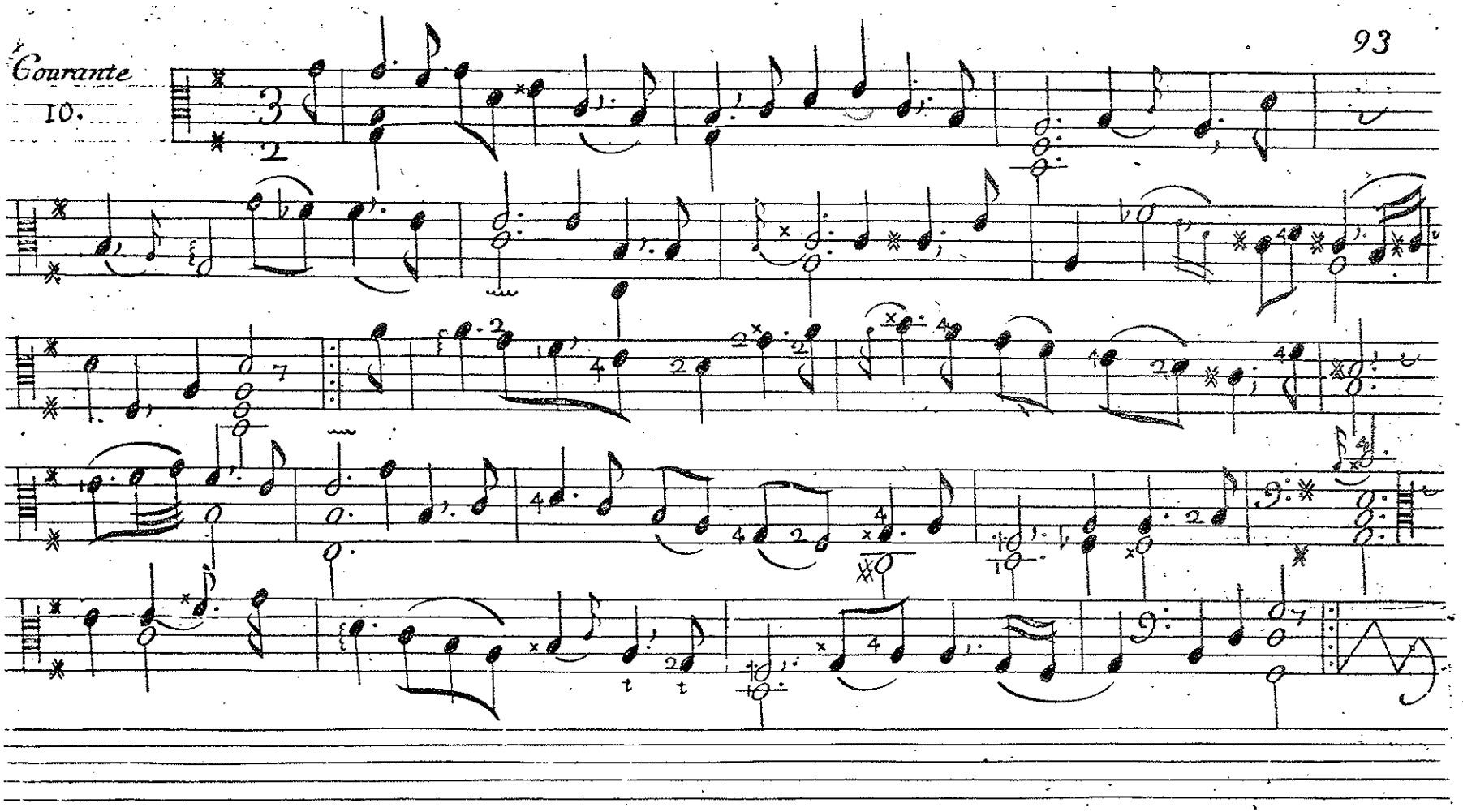

Allem. de
9.
9.

Allemande



Courante

10.



Courante

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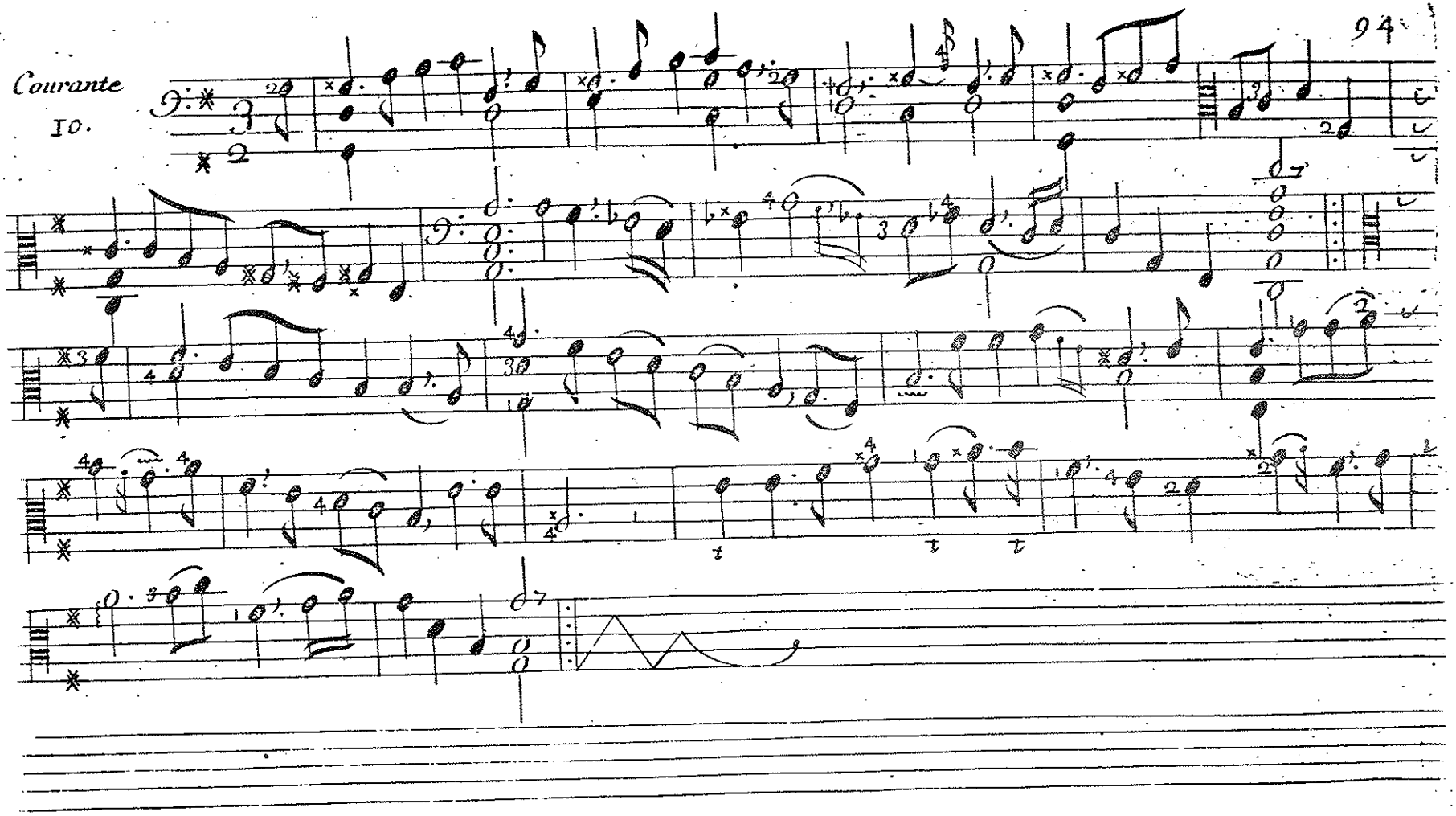
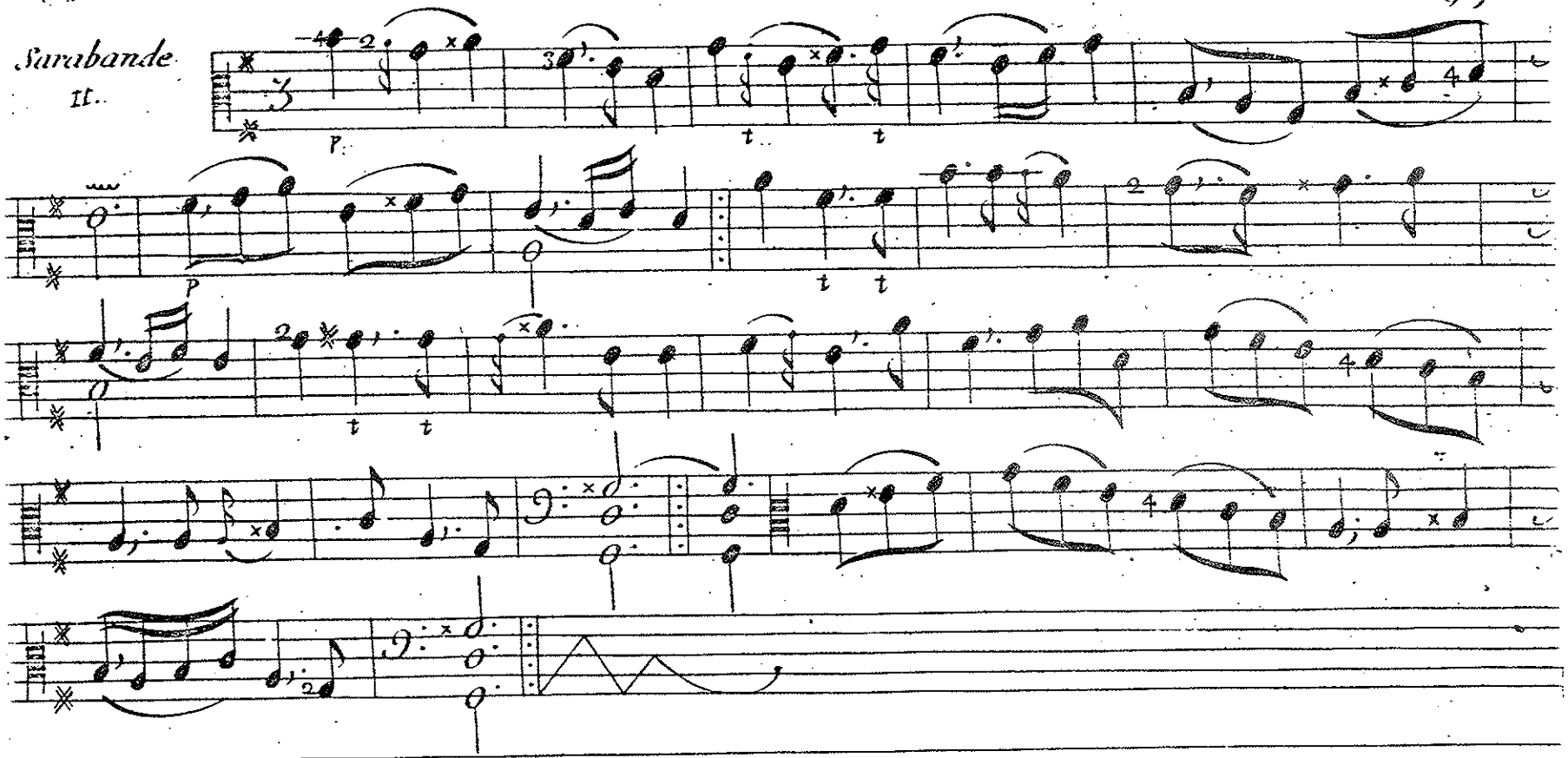
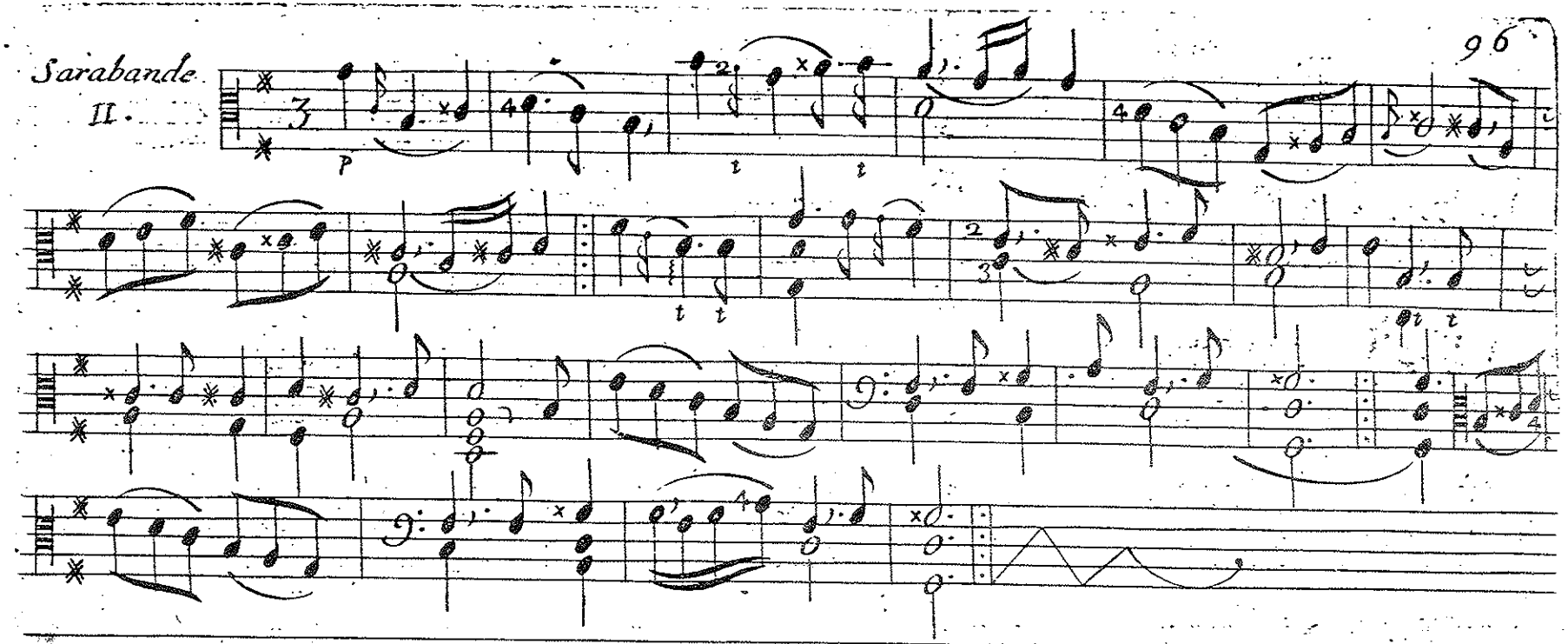


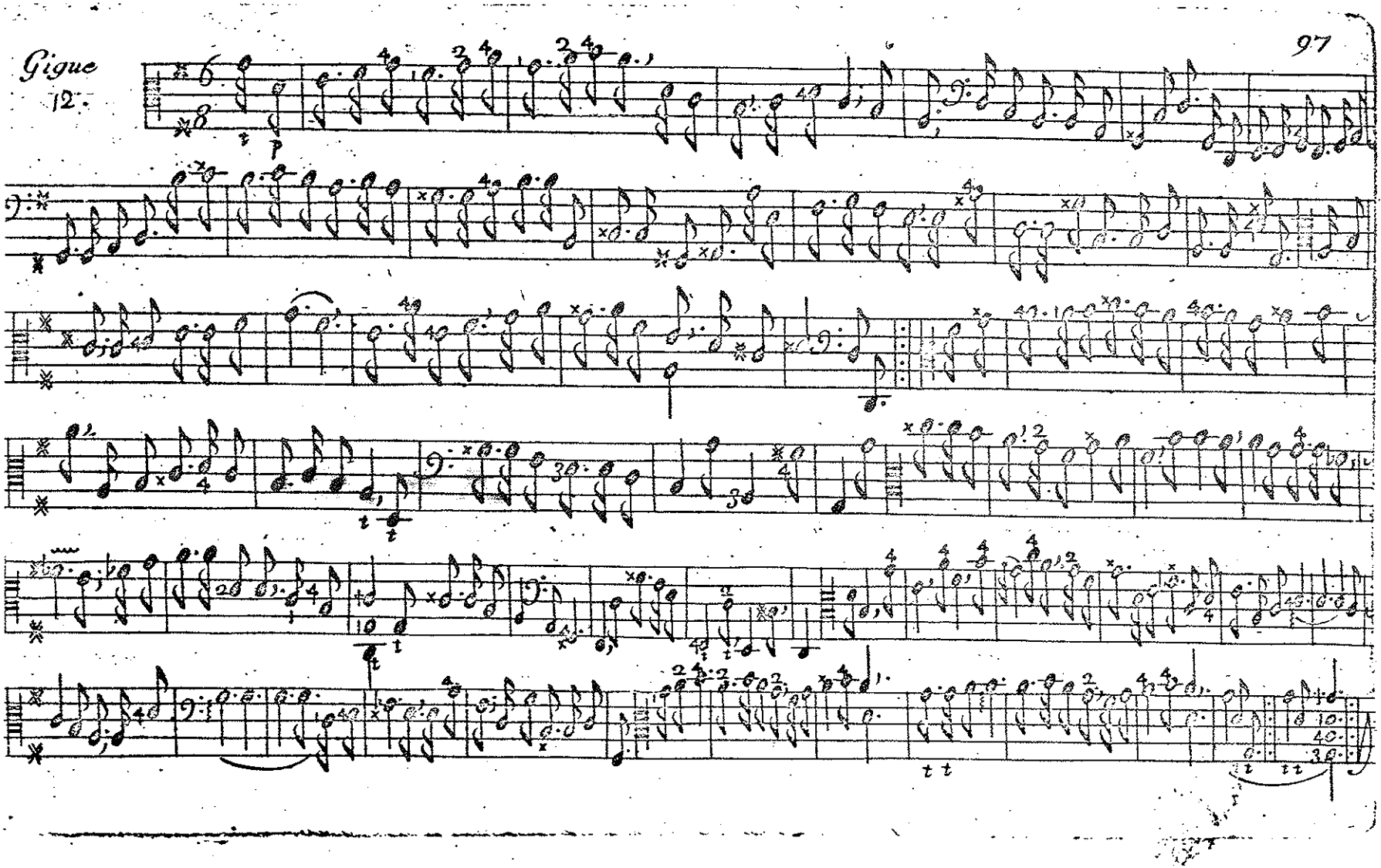
Sarabande
II.



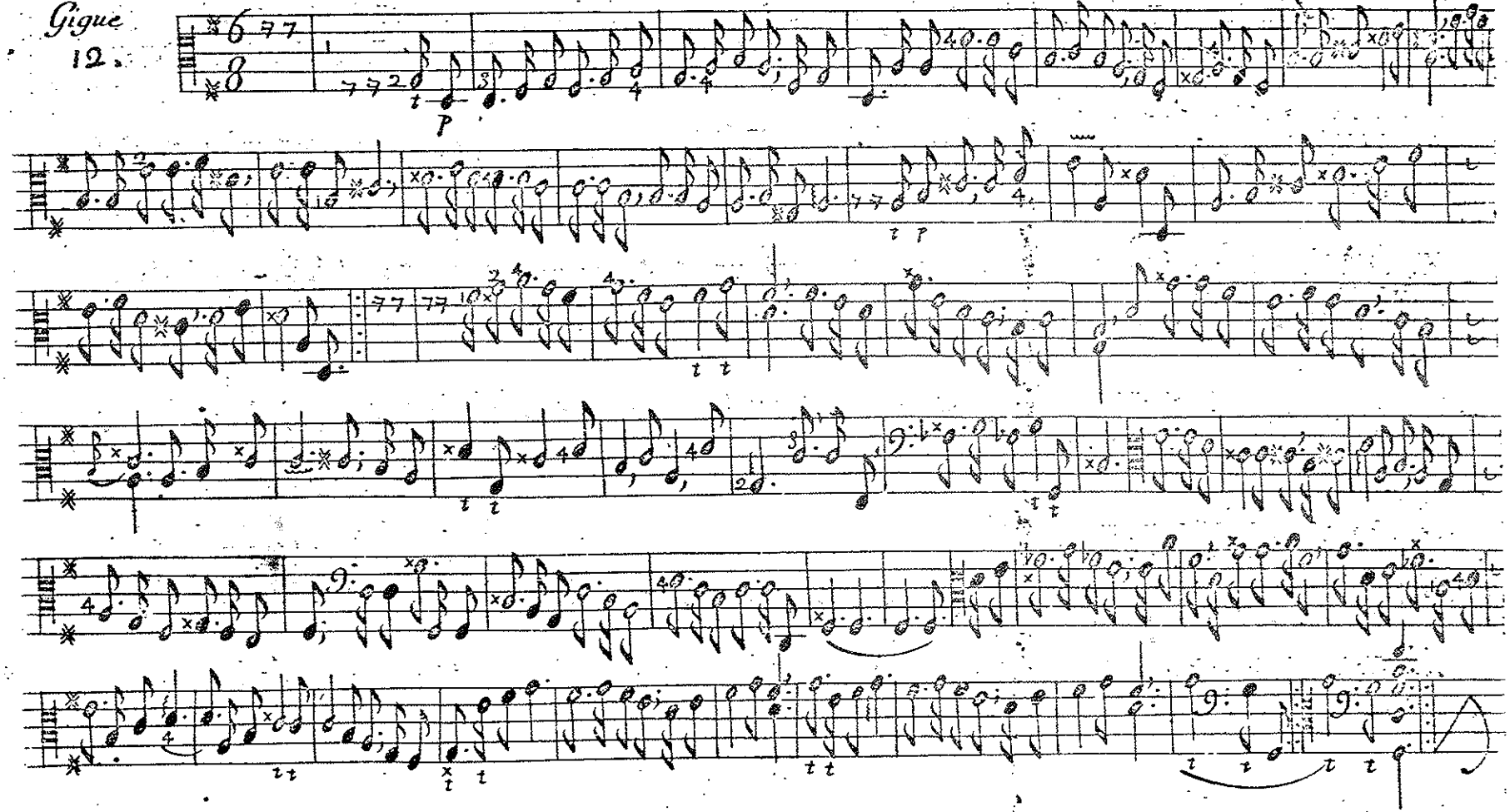
Sarabande
II.



Gigue
12.

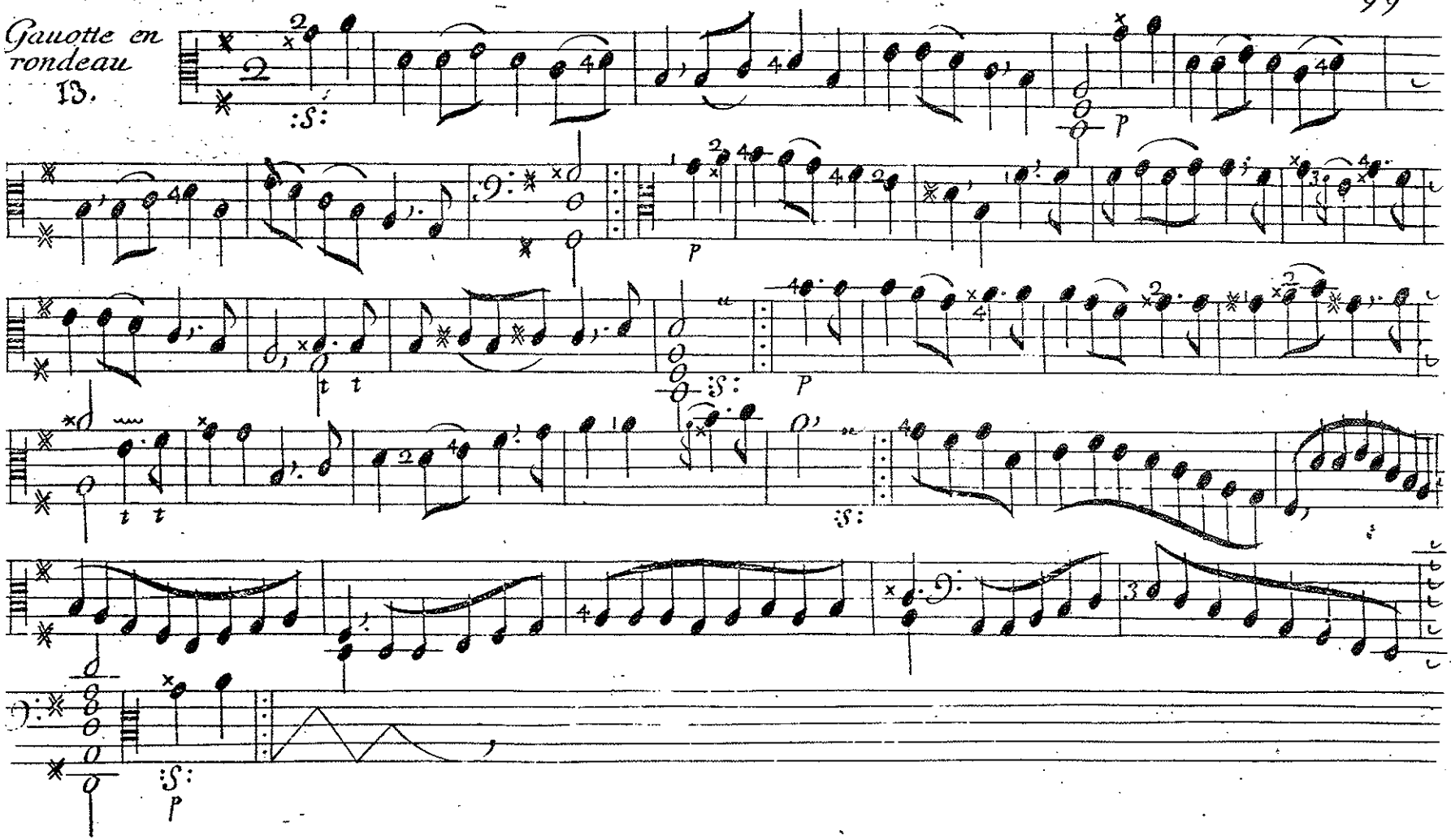


Gigue
12.



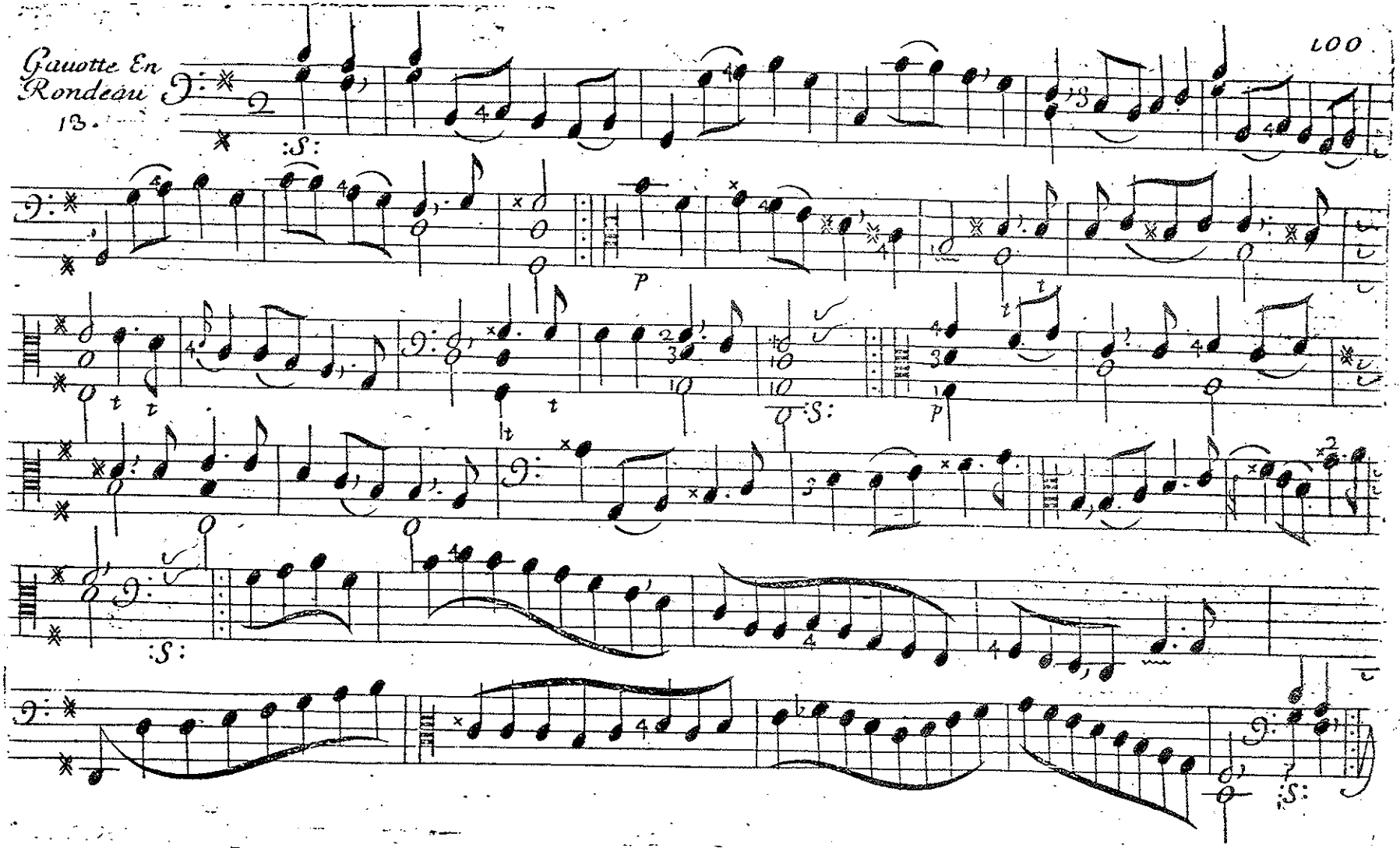
Gauotte en rondeau

13.

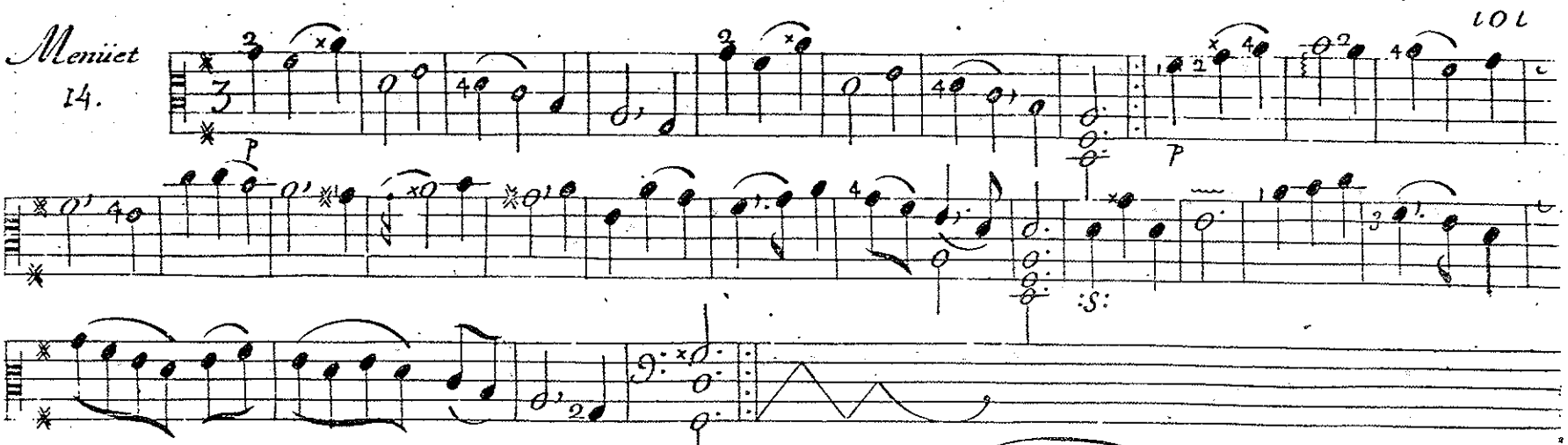


Gauotte En Rondeau

13.



Menüet
14.



Gauotte
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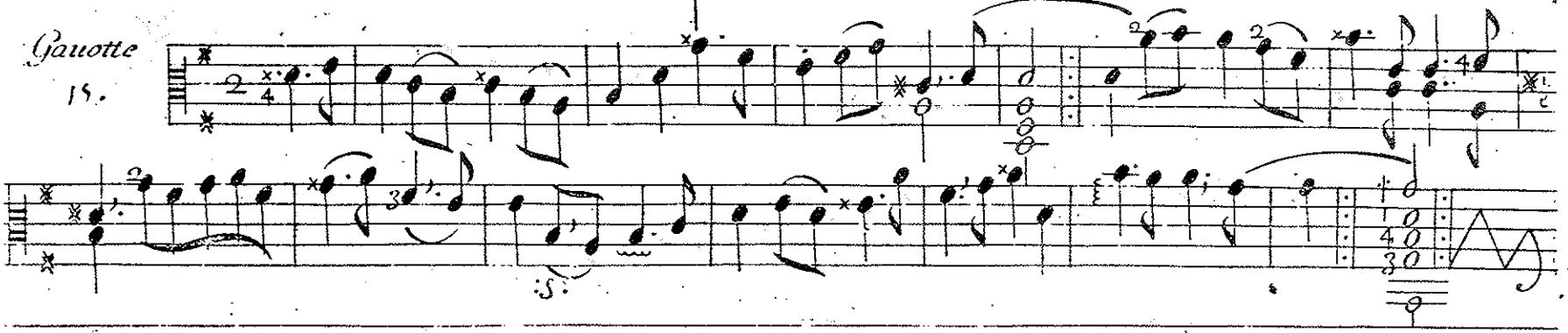

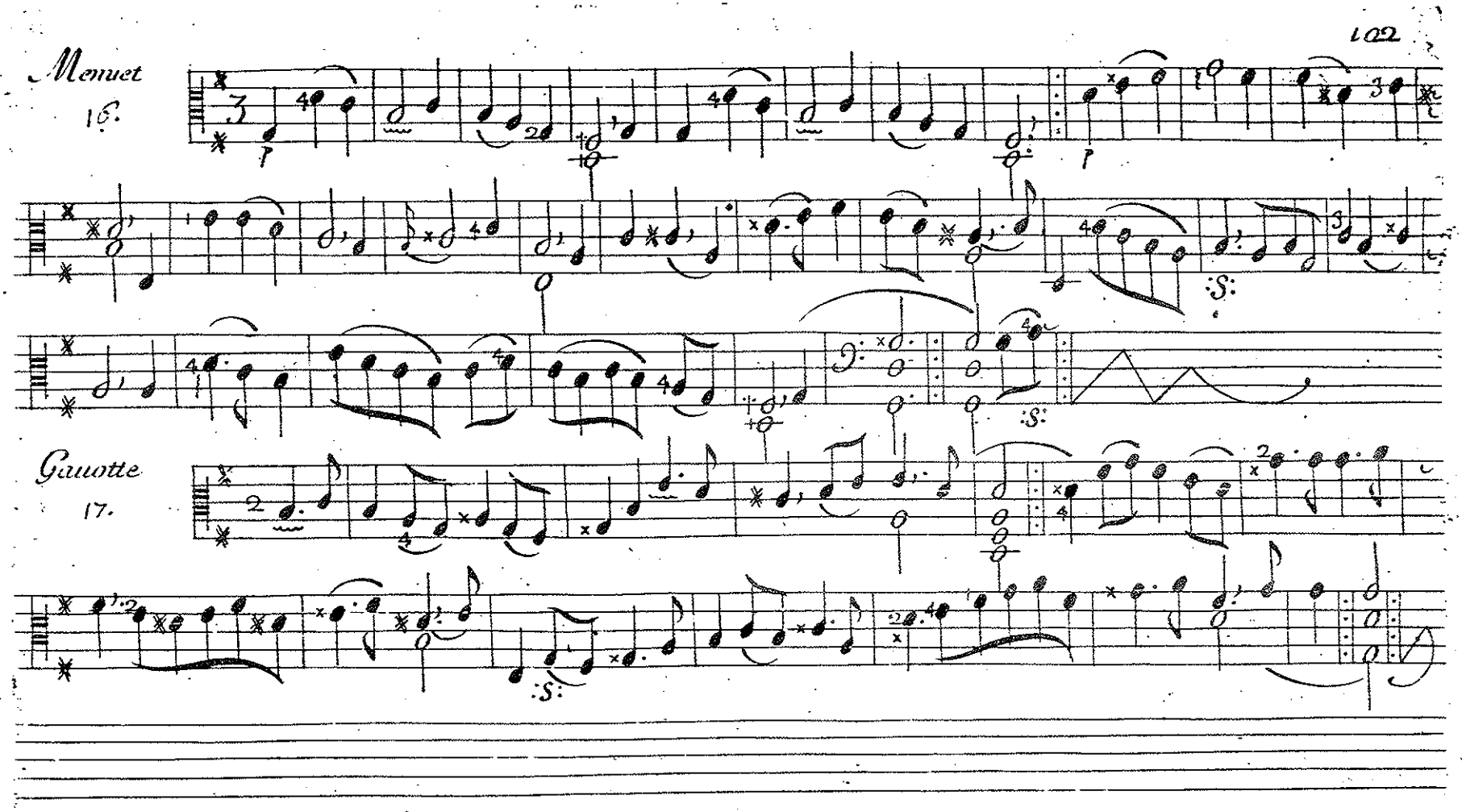
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Gavotte
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En Echo
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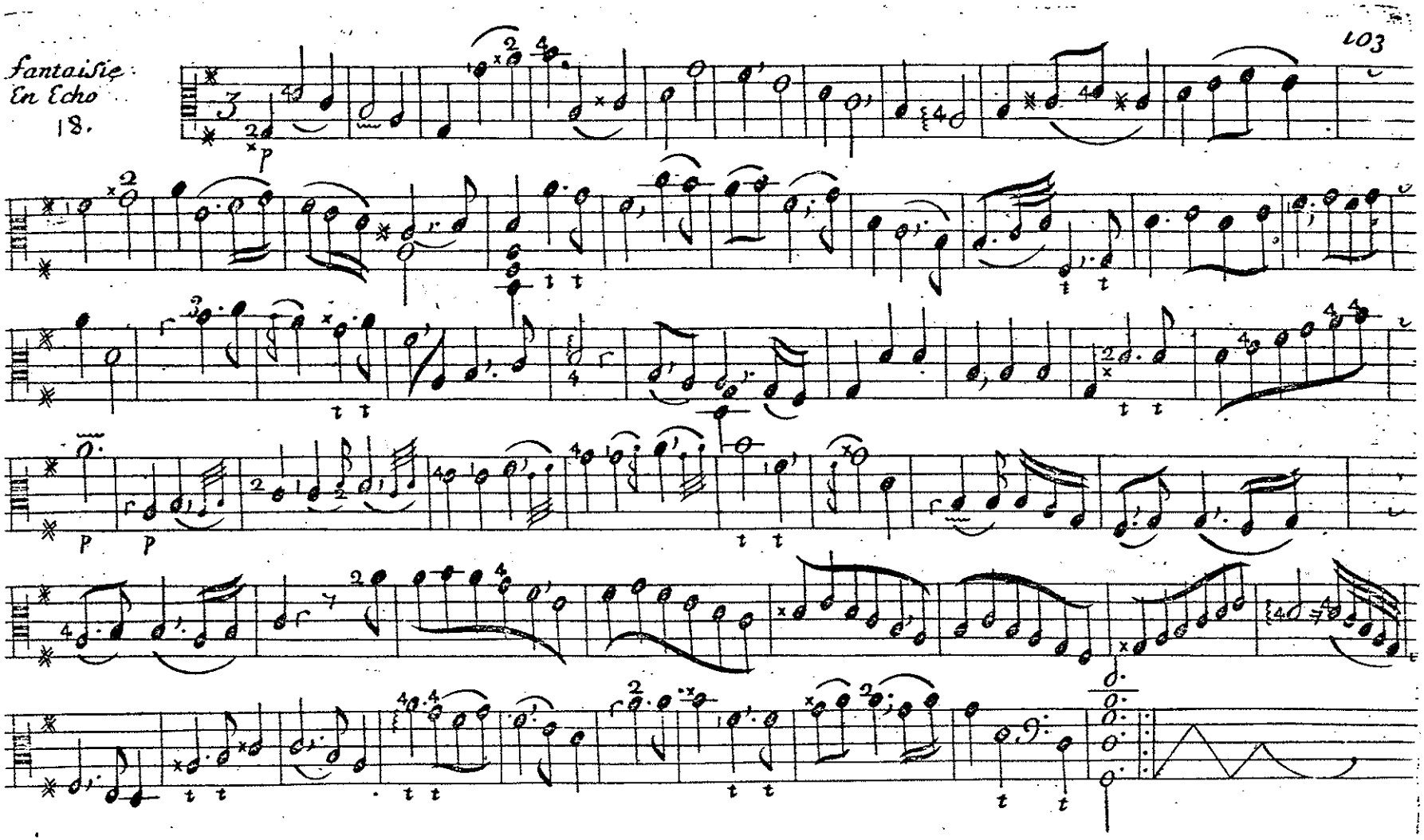

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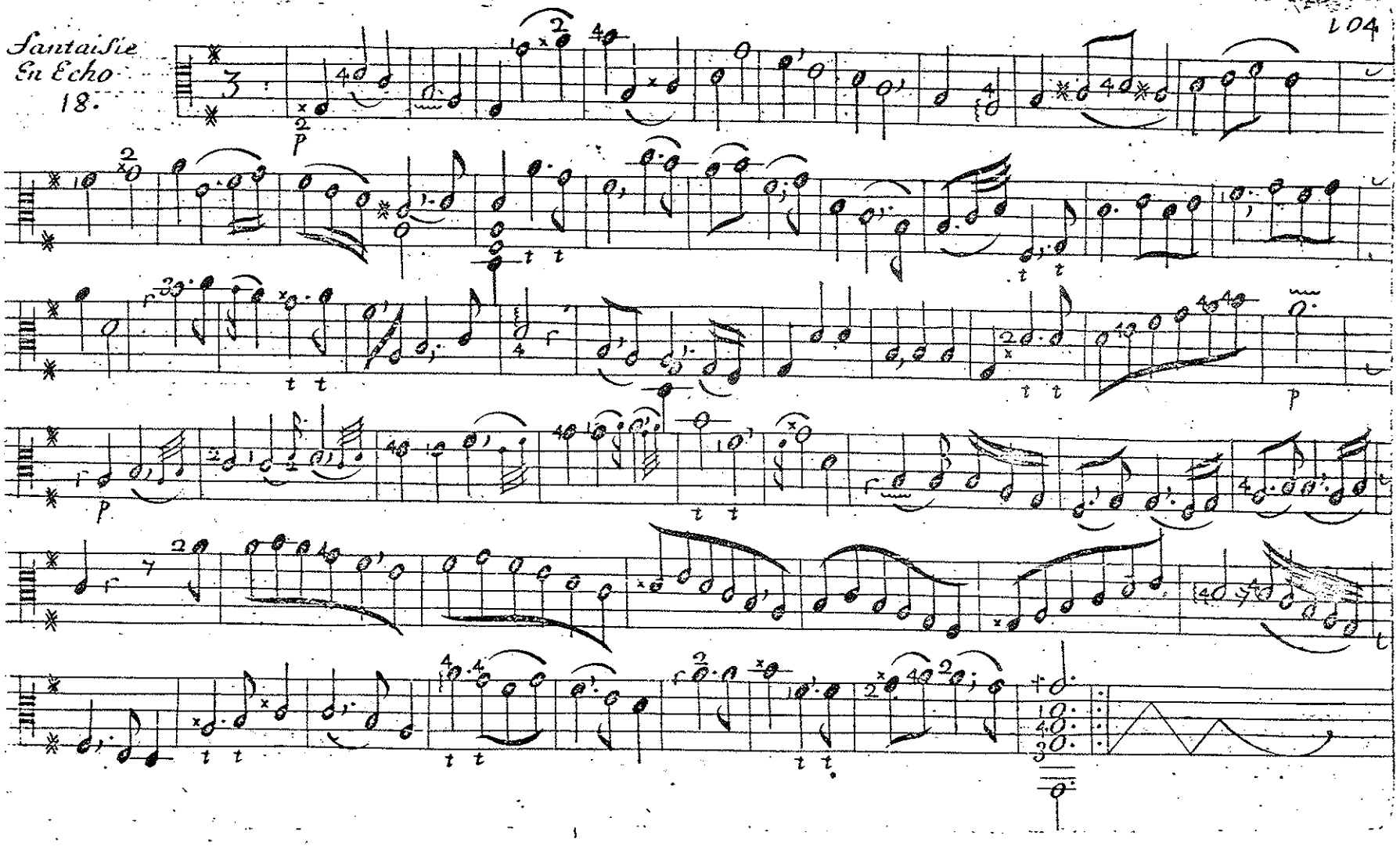

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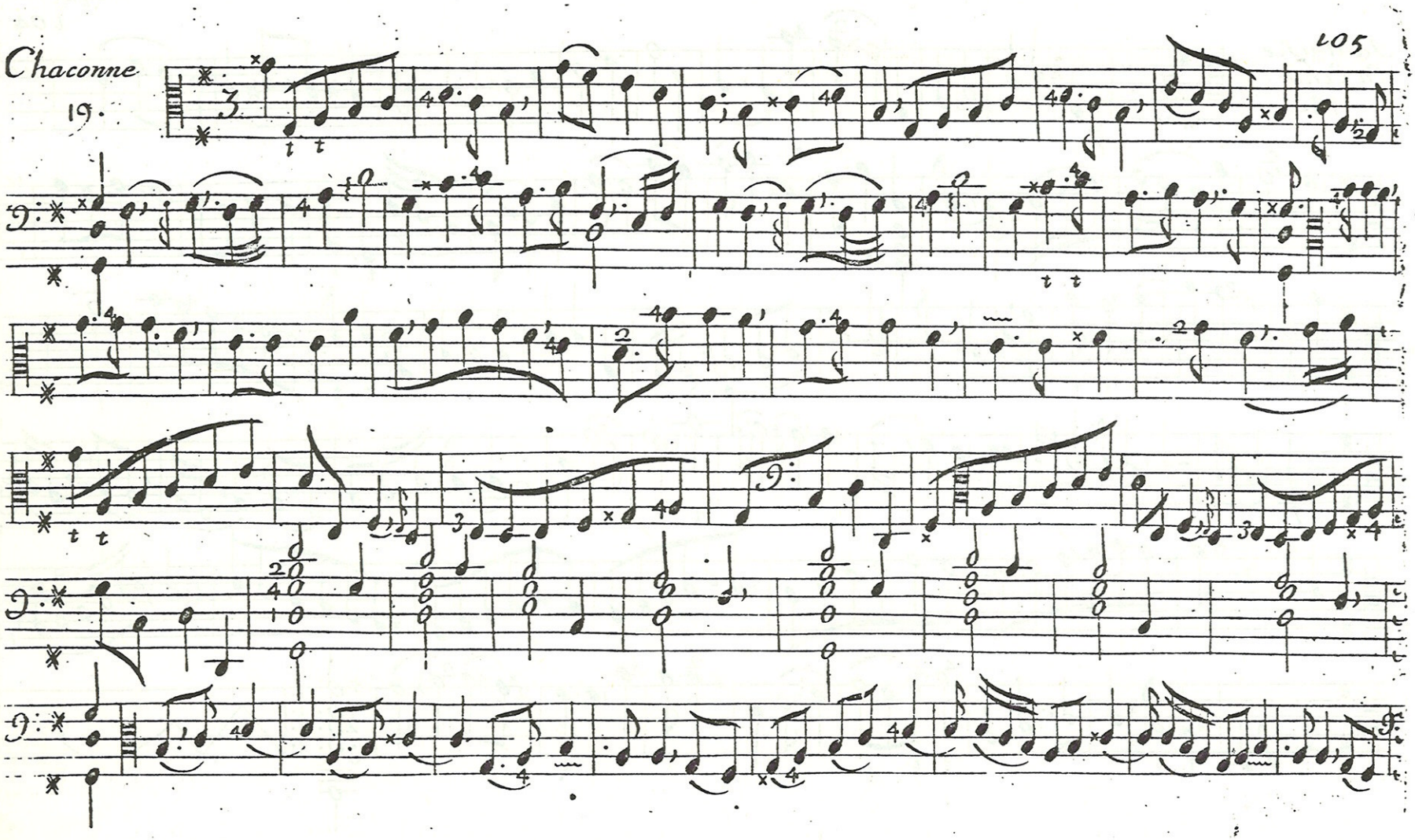

chaconne

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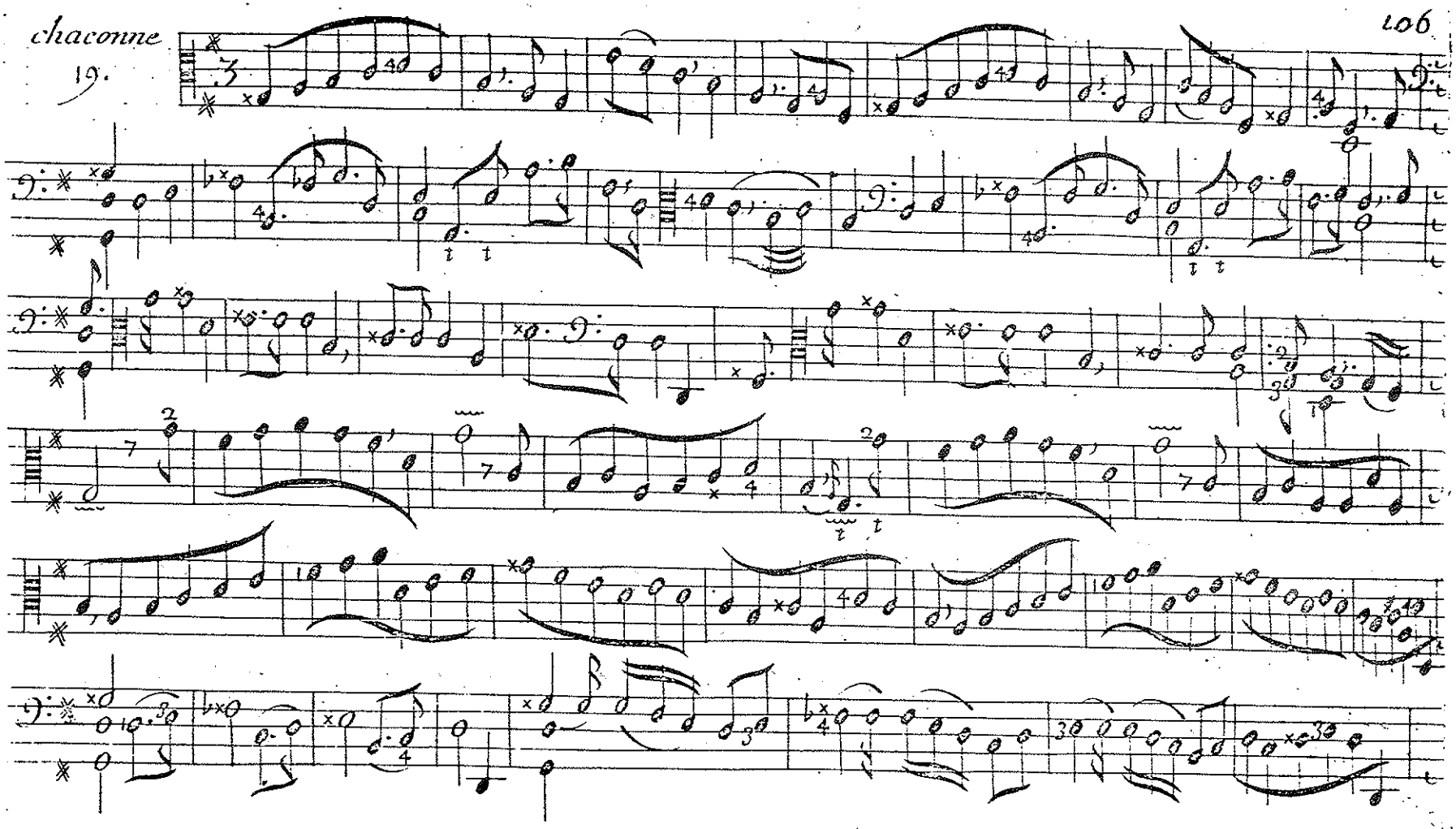

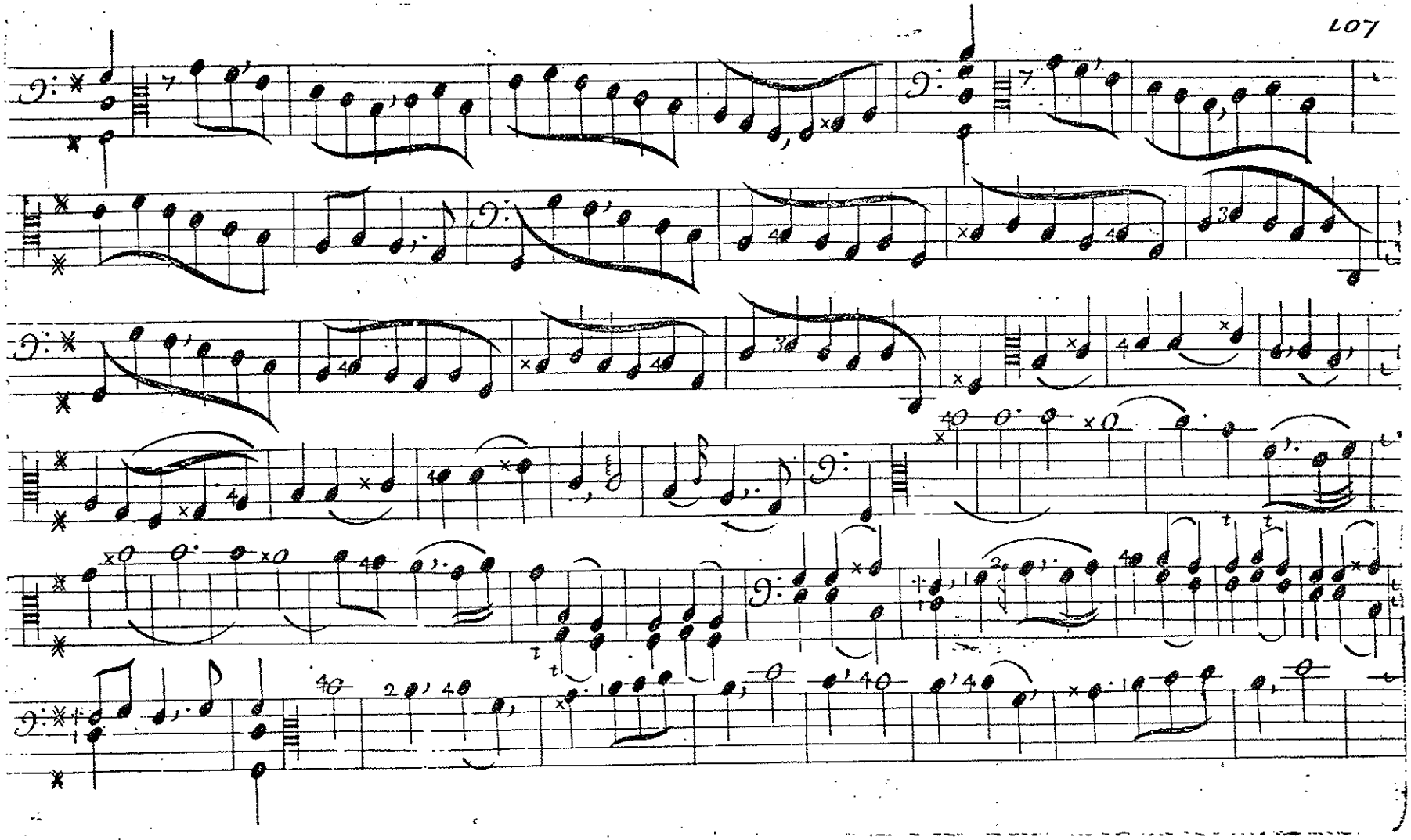

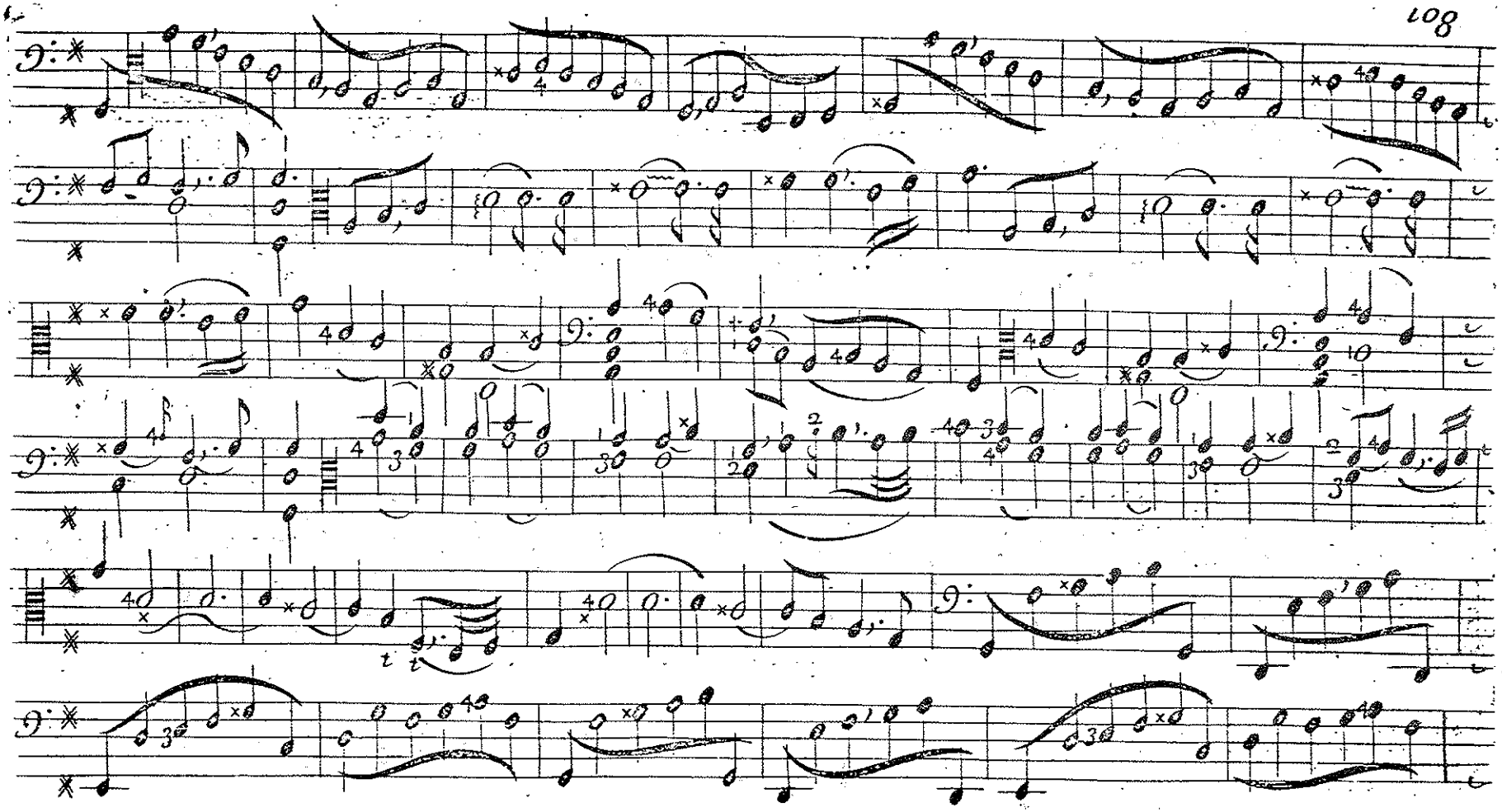

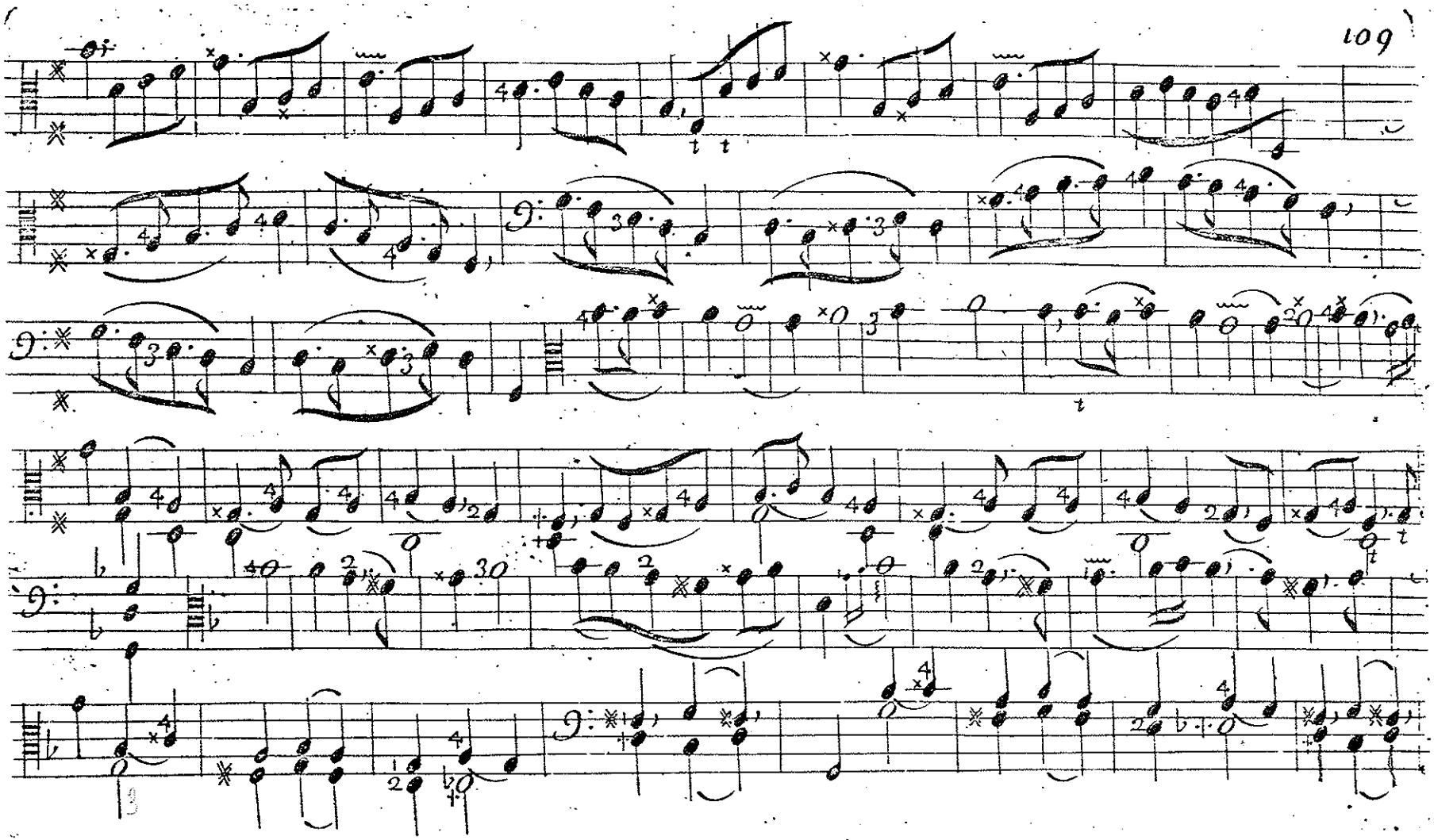

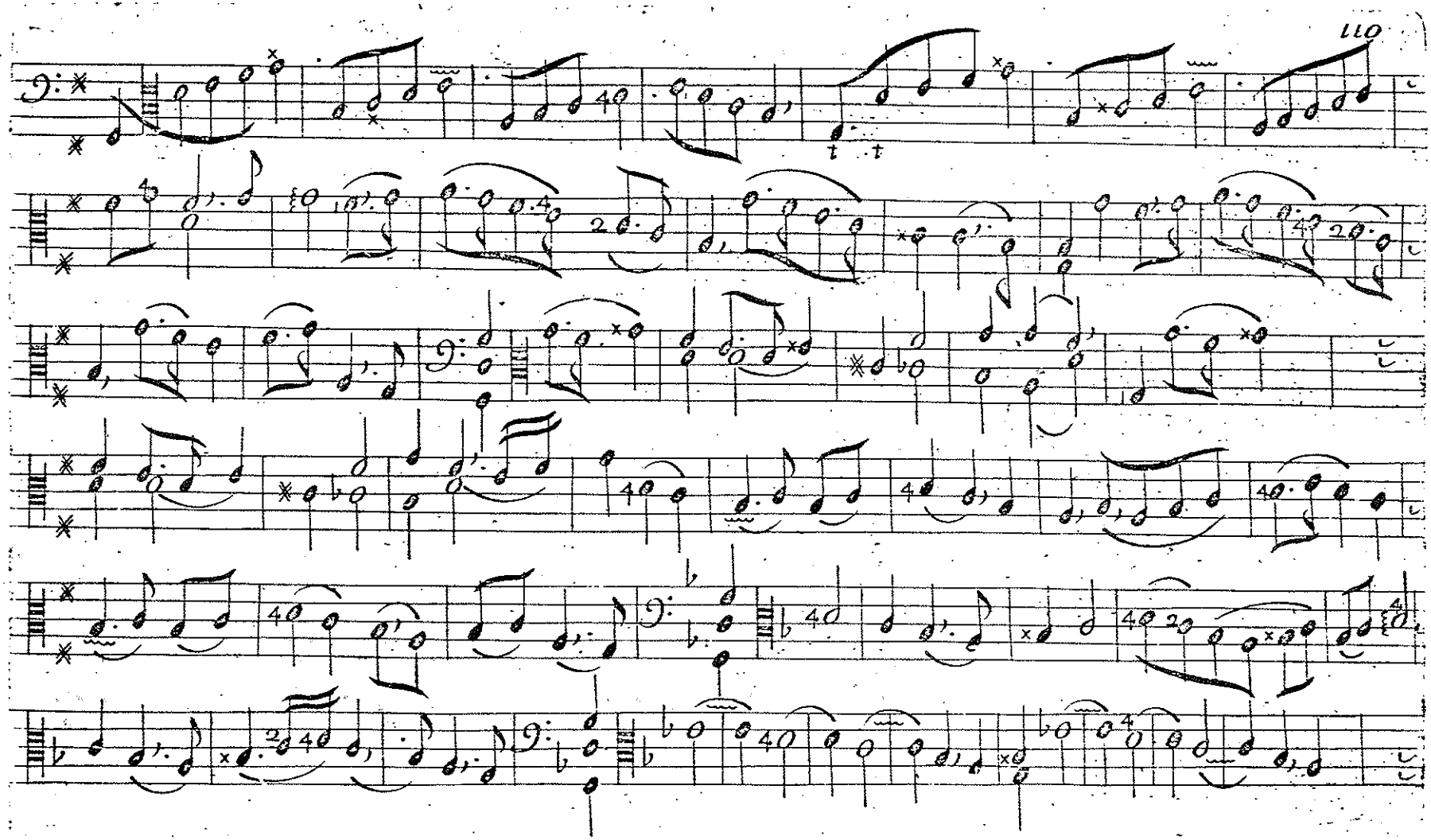

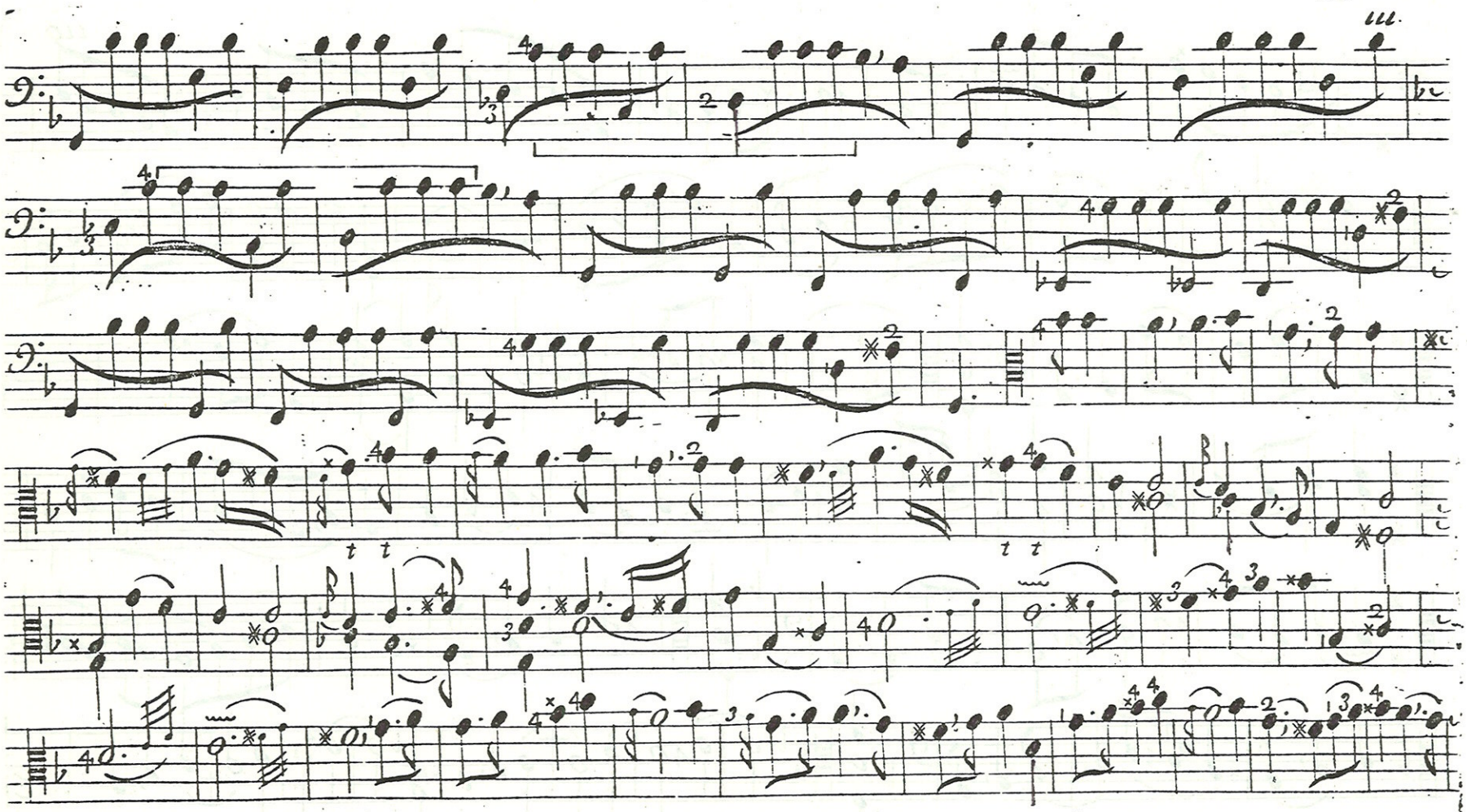

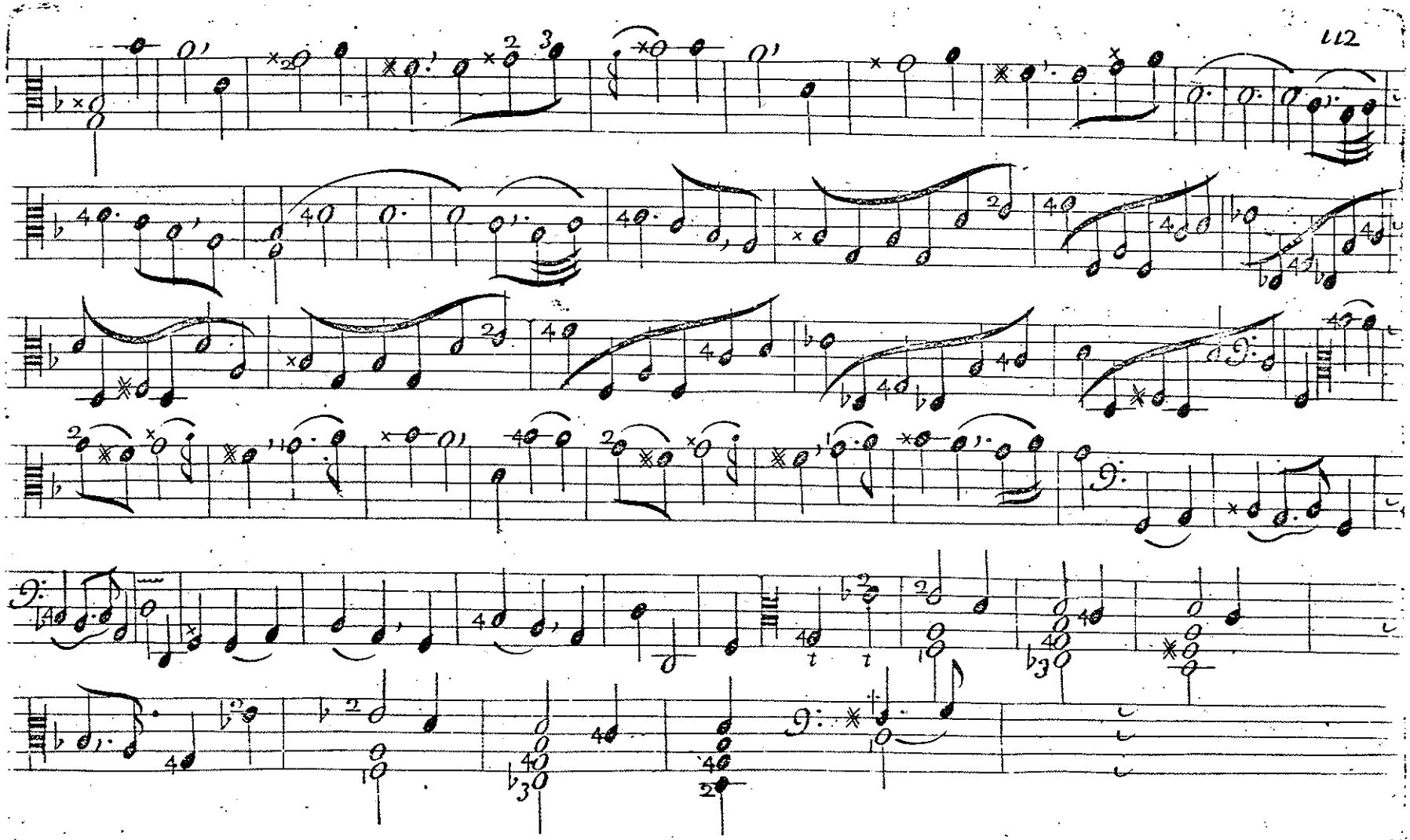

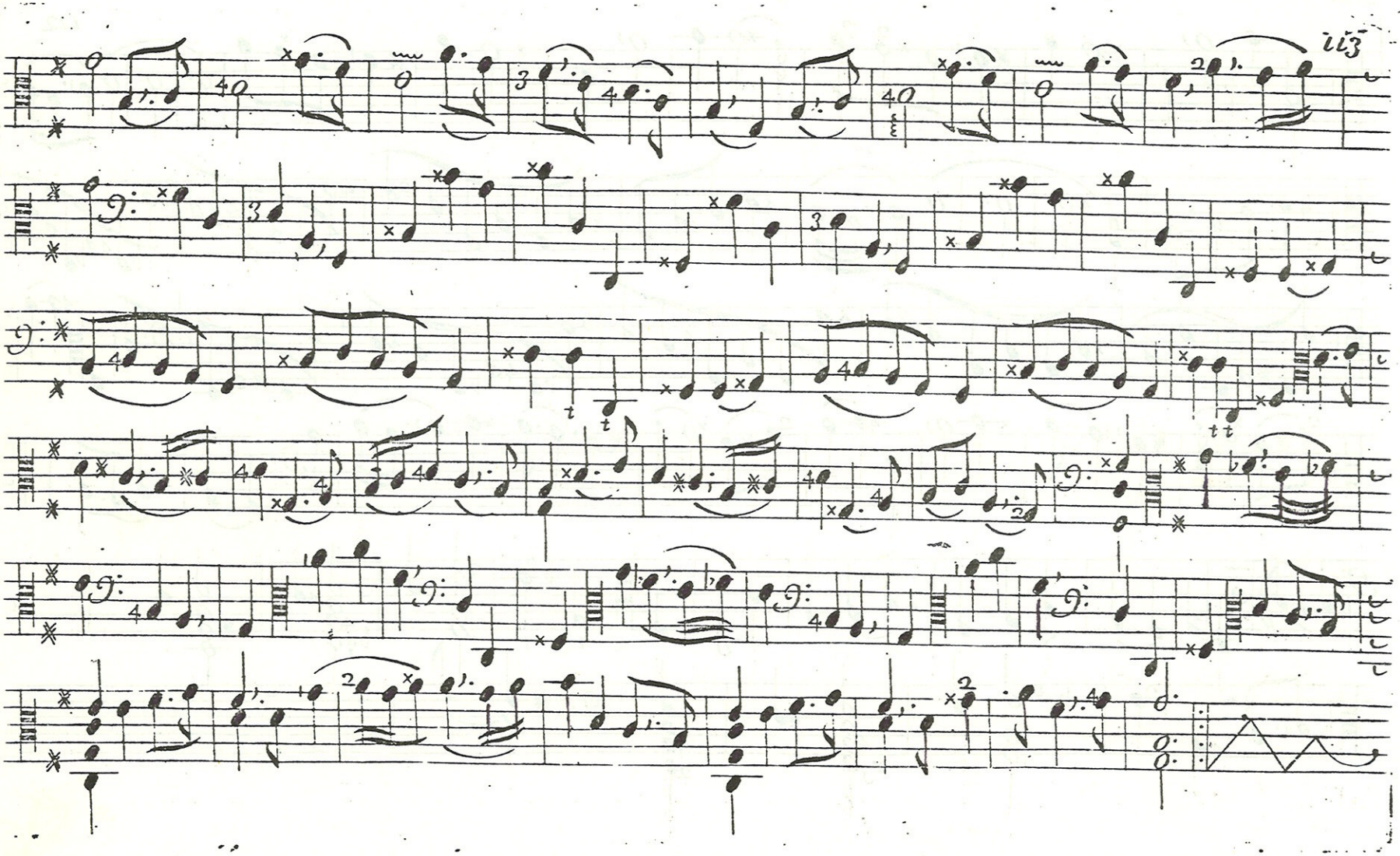

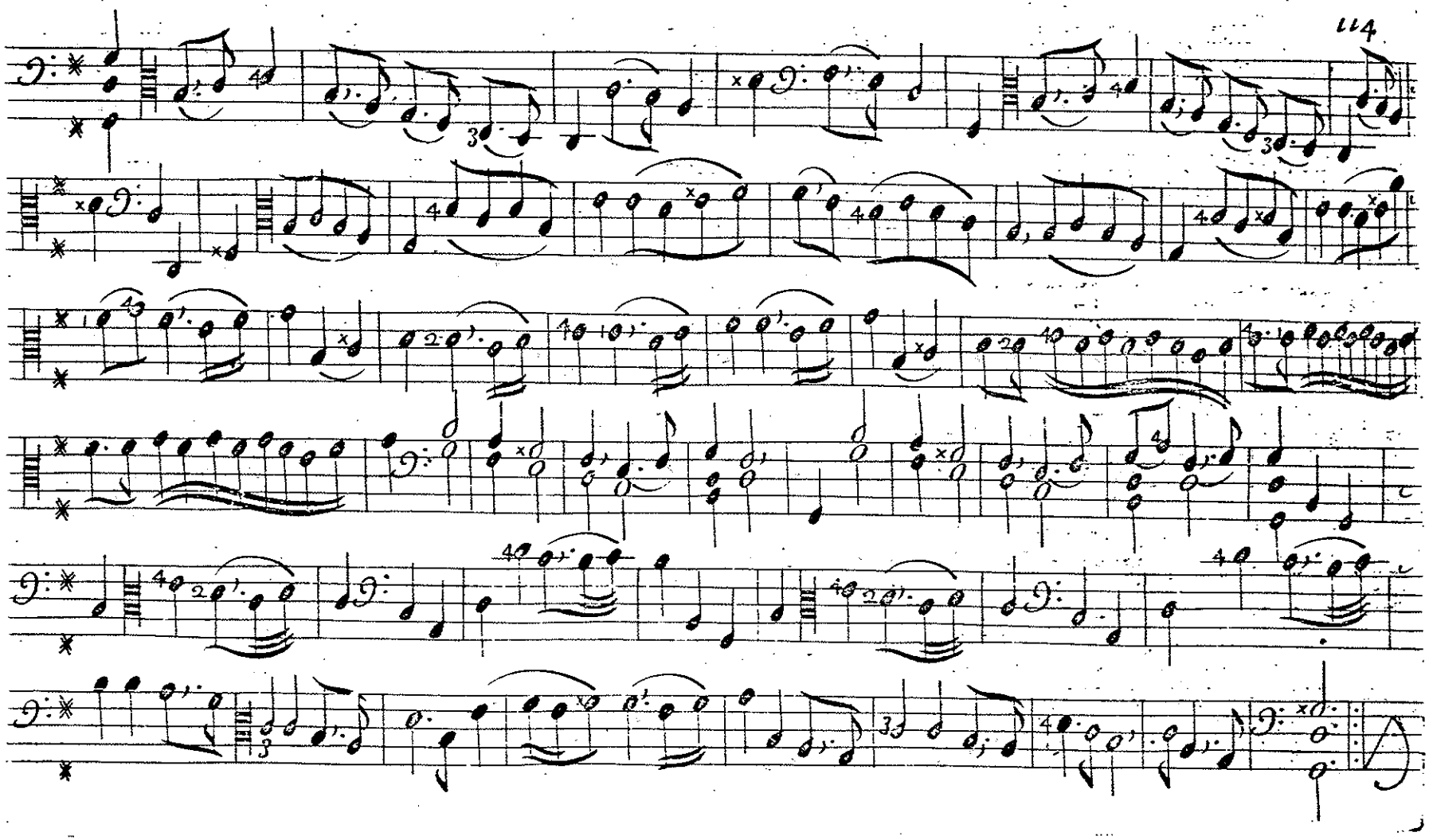

Tombeau de
Mr meliton
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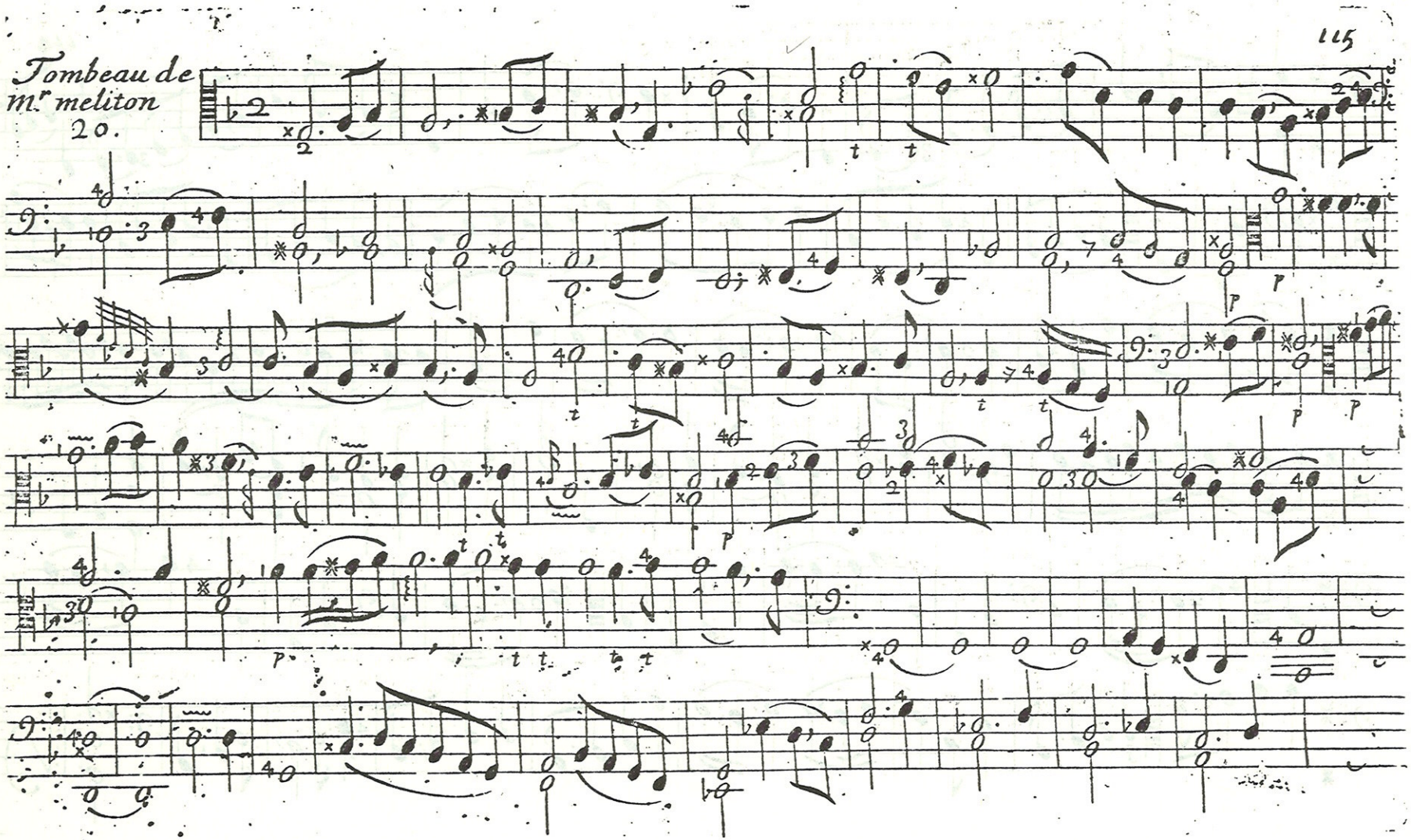

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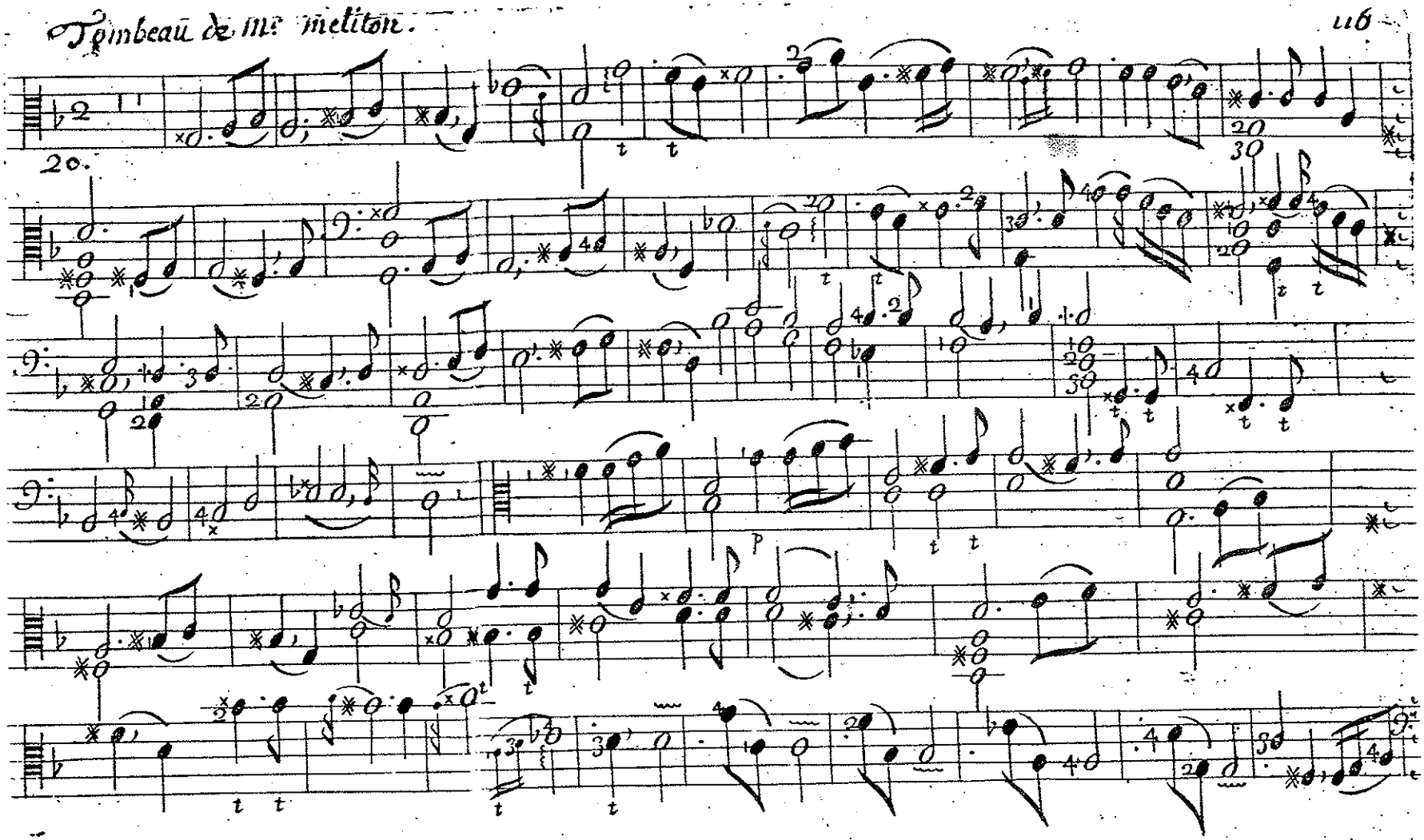

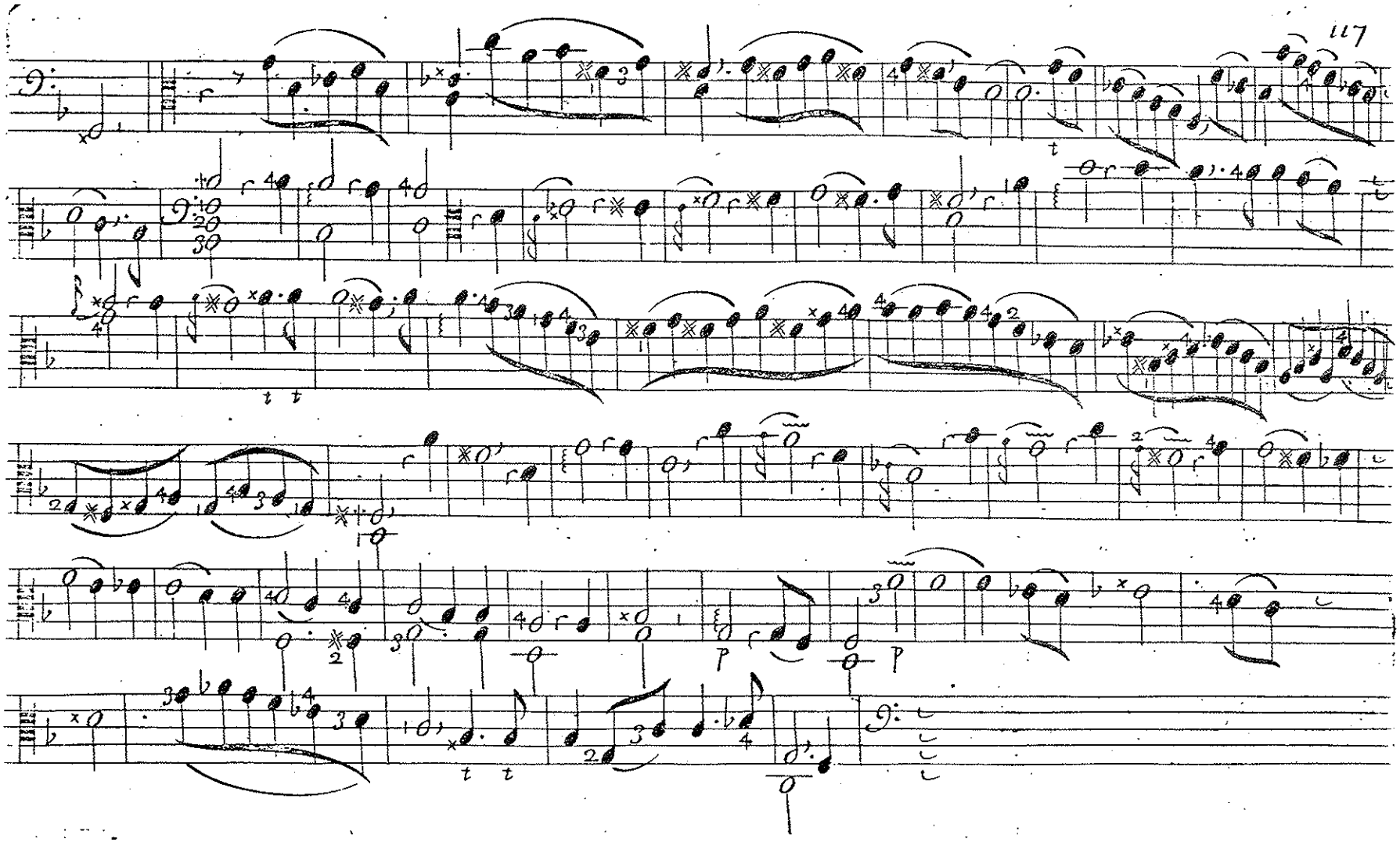

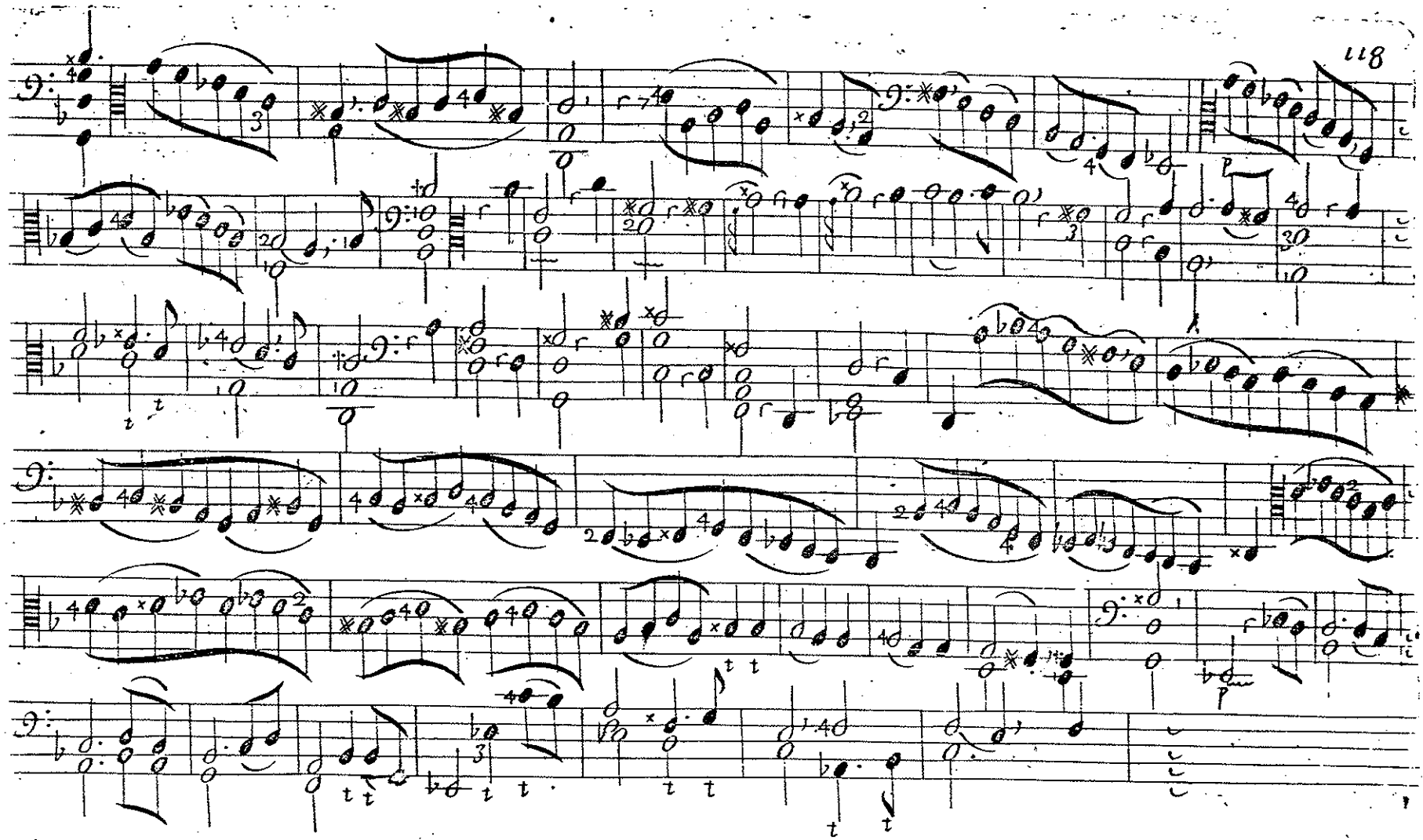

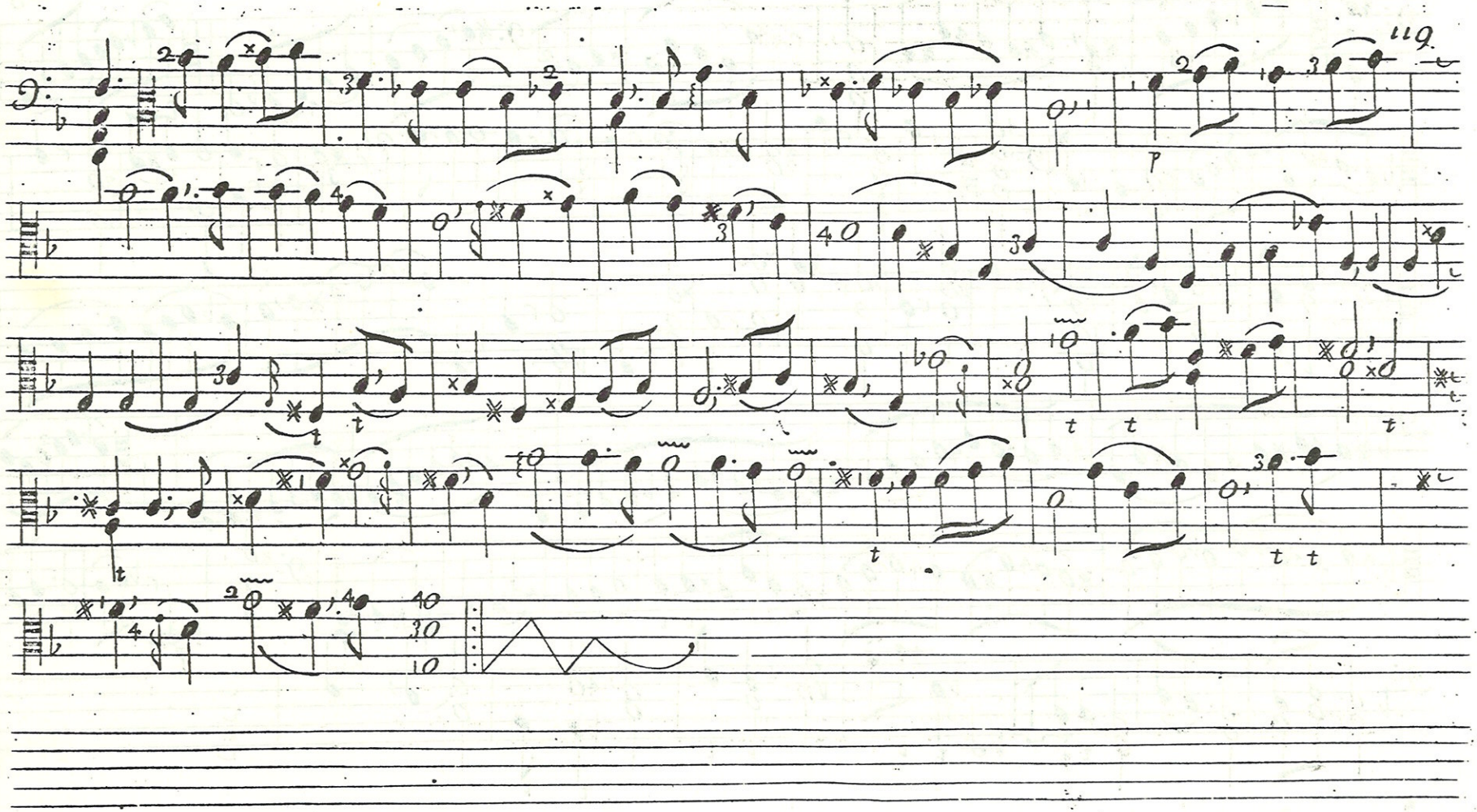
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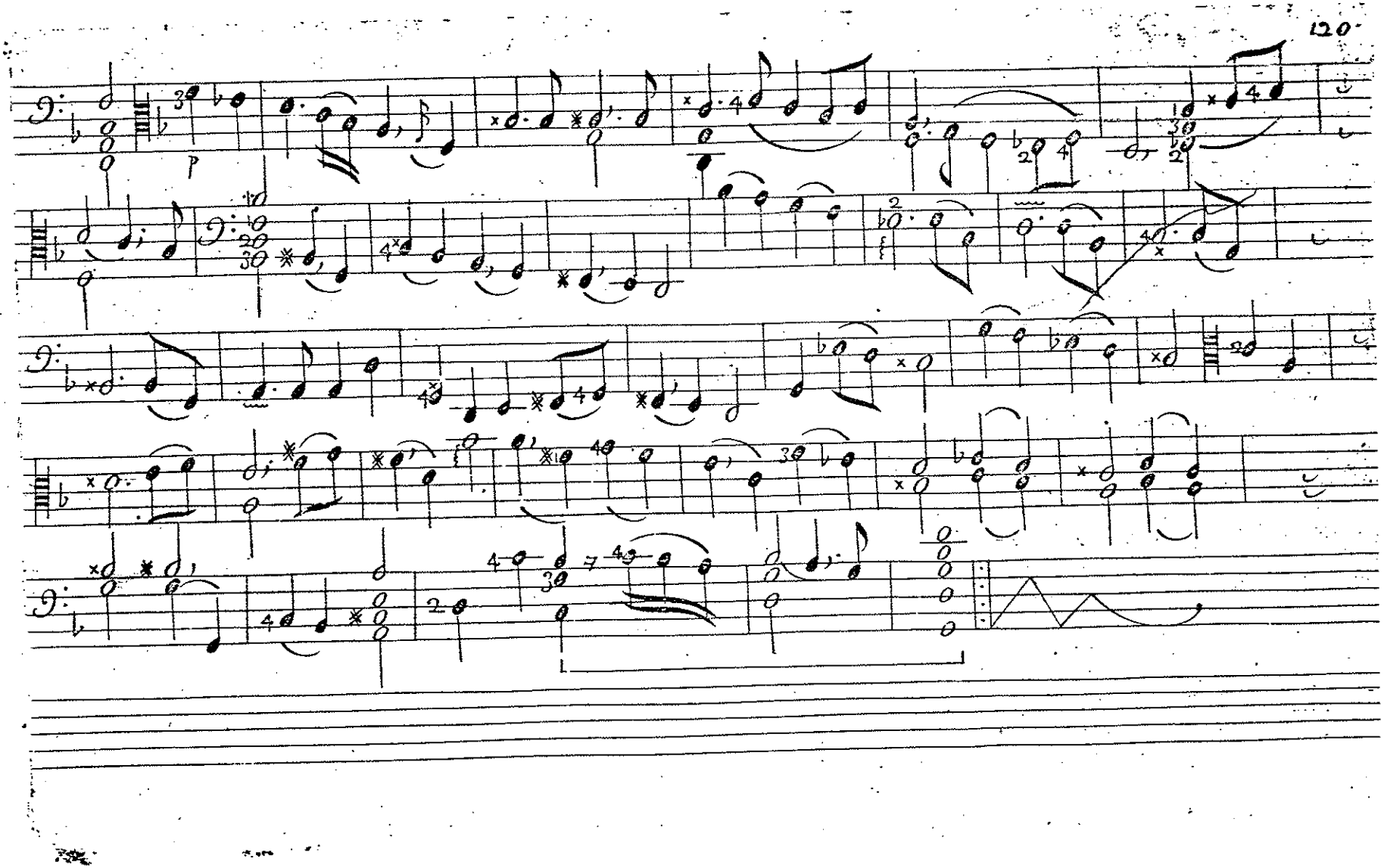
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