

PREMIER RECUEIL

DE

SIX

QUATUORS

d'Airs Choisis

Dans les Opéras Comiques les plus goûtés

Arrangés par

M.^r H. LEEMANS DE BRUGE

Œuvre V.^e

Prix. 9.th

Gravés par Gerardin

A PARIS

*Chez Le Menu, Auteur, Editeur et Marchand de
Musique de Madame la Dauphine, rue du roule à la Clef d'or.*

Et aux Adresses ordinaires de Musique.

A Lyon, A Toulouse, A Rouen et A Dunkerque

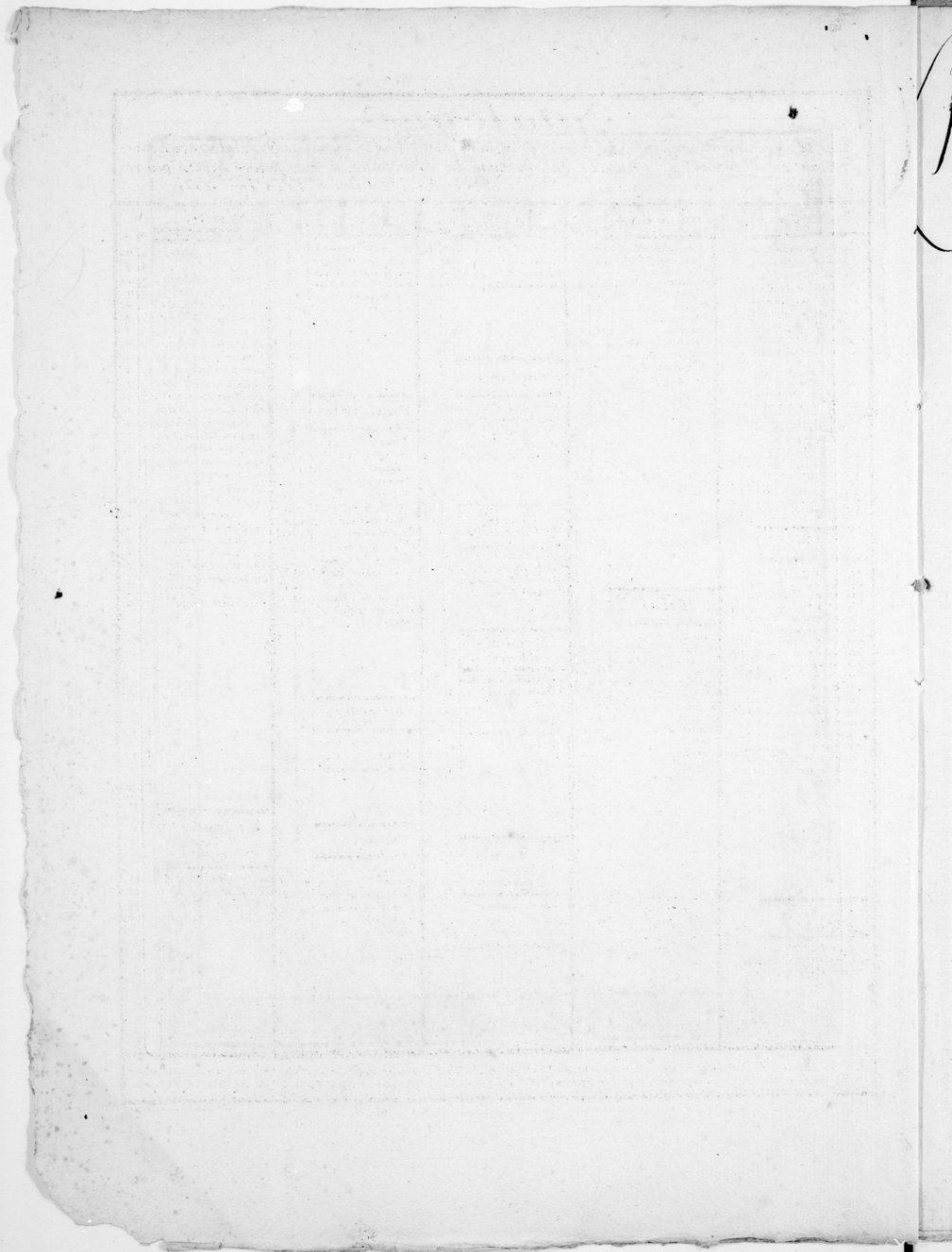
A. P. D. R.



K

4208

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Catalogue

Des Œuvres de Musique Française et Italienne que M^r. Le Menu de S^t. Philbert, Auteur, Éditeur et Marchand de Musique de Madame la Dauphine, a fait graver depuis peu et qu'il continue journellement; à Paris Rue du Roule, à la Clef d'Or.

Méthodes.	Duo de Violons.	Sonates Pour le Violon .	Airs d'Opera Comique .	Ariettes avec accompagnement.
liv. sol.	liv. sol.	liv. sol.	liv. sol.	liv. sol.
Essai d'instruction à l'usage de ceux qui composent pour la Clarinette et le Cor avec des remarques sur l'harmonie a deux Clarinettes 2 Cors 2 Bassons par Roesser 6. Méthode de Guitarre, par Den * * * 6. Méthode de Musique, par Le Menu 7. 4. Méthode de Musique, par Rollet 9. Méthode de Clavecin, par Marpourg 7. 4. Méthode de Violon, par Mozart 9. Essai sur l'accompagnement du Clavecin, et sur la basse fondamentale par Clement Gamme et Duo pour la Clarinette 1. 16. Gamme et Duo pour le Basson 1. 16. Méthode pour la Flûte d'amour par M. Molandré 7. 4.	Signoretti 1 ^{re} 6. Sibetovsky 3 ^e 6. Lorenzetti 1 ^{er} 7. 4. Degiardino 2 ^e 7. 4. Stumpf 2 ^e 6. Nofferi 6. Roesser 2 ^e 7. 4. Reimbach 6. Roesser 6 ^e Duetto 3. 12. Nofferi Duo mis en trio par Roesser 7. 4. Van Hooff 1 ^{er} 6.	Lolli 1 ^{er} 7. 4. Mathieu 4 ^e 6. Demachy 2 ^e 7. 4. Alexandro-Dun 7. 4. Simphonies. Schwindel 1 ^{er} 12. Lorenzo Sorg 1 ^{er} 12. Lolli Concerto 7. 4. Leemans d'air d'opera Comique en quatuors 9. Pieces de Violoncelle. Natal Resta 6. Cupis petit air 6. Methode de Violoncelle de Cupis le jeune 7. 4.	Soirées de Bagnoles airs d'opera Comique ajustés pour 2 Clarinettes 2 Cors 2 Bassons par Roesser 1 ^{re} suite 6. 2 ^e Suite 6. Cantatilles. Ariane 1. 16. La Vierge 1. 16. Hypomene 1. 16. L'impatience 1. 16. L'Anceille 1. 16. L'Absence 1. 16. L'Inconstant puni 1. 16. La Délicatesse 1. 16. Le Retour d'Aminte 1. 16. Les Offres de l'absence 1. 16. Le Triomphe de la Lyre 1. 4. La Leçon d'amour 1. 4. L'Amour de Village 3. L'Absence d'Egle 1. 16. Almire 1. 16.	La Bergère timide 1. 16. Toi Amanti 1. 16. Non quand l'Amour 1. 16. L'Amante trompée 1. 16. Le Bouton de Rose 1. 16. Les Conseils de l'Amour 2. 8. Ça fait toujours plaisir 1. 16. Le Racommodement Duo 1. 16. Doux Espoir 1. 4. Les noeuds tranquilles 1. 4. Le Bouton de Rose Duo 12. Les Doutes amoureux 1. 4. Le Galant Précepteur 1. 16. Le Danger du badinage 1. 4. Non quand l'Amour Duo 12. Les petits Montons 1. 16. Romance anacréontique 1. 4. Le Printemps 1. 16. Thémire 1. 16. Ariette de Leemans 1. 16. La Bergère prudente 1. 4. Le Reveneur infortuné 1. 4. Les desirs remplis 1. 4. La Constance 1. 4. La vaine Puite Duo 1. 4. Le Deserteur de Cithere duo 1. 4. La Crainte dissipée 1. 4.
Pieces de Clavecin.	Trio.	Recueils d'Ariettes avec accompagnement	Cantatilles de Piété.	Recueils de Menuets et d'Allemandes.
Vagenseil 6 ^e 9. Legrand 9. Degiardino 3 ^e 9. Mozart 4 ^e 7. 4. Vandenbosch 4 ^e 9. Clement. Journal de clavecin composé des plus jolis airs des operas-comiques 12. Année 1762 12. Année 1763 12. Année 1764 12. Année 1765 12. Année 1766 12. Année 1767 12. Année 1768 12. Année 1769 12. Année 1770 12. Année 1771 12.	Bezossis 7 ^e 6. Kennis 6 ^e 7. 4. Schwindl 7. 4. Fitz 7. 4. Mathio Vento 6. Roesser 1 ^{er} 9. Nofferi 7. 4. Abel 6. Kamell 3 ^e 7. 4. Smutz 7. 4. Cramer 1 ^{er} 7. 4. Stumpf 2 ^e 9. Lorenzetti 3 ^e 7. 4.	Soliman second 6. Albanze 3 ^e 9. Feray 4. 4. Blainville romances 3. 12. Albanze 5 ^e 9. Recueils de Harpe, et de Guitarre. Godard guitarre 6. Favier guitarre 6. Beaur Harpe 7. 4. Guichard guitarre 6.	Hec dia 1. 4. Que festivitatis 2. 8. Emite spiritum tuum 12. O trina semper unitas 1. 4. Obstupescite Coeli 1. 4. Surcite 2. 8. Domine salvum 1. 4. Tenite Elevation 1. 4. O Salutari 1. 4.	Le Bal germanique 1 ^{er} 1. 16. Le Bal germanique 2 ^e 1. 16. 1 ^{er} Rec. de Menuets 1. 4. 2 ^e Rec. de Menuets 12.
Concerto de Clavecin.			Motets.	
Vaganseil 7 ^{eme} 12. Vandenbosch 2 ^e 12. Vandenbosch 3 ^e 12.				

M.^{rs} les Libraires de Provinces et autres Personnes qui font le Commerce de Musique, peuvent s'adresser à M. le Menu, il envoie dans tout le Royaume et dans les pays étrangers, soit aux Marchands, soit aux Particuliers. Sa demeure est à Paris rue du Roule à la Clef d'Or.

Gerardin sculpus.

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32

2. *Sans cesse auprès de mon trésor*
*Des deux Avarés.**Premier Violon*QUATUOR
I.*All.^o comodo*

The musical score for the first violin part of a quartet is written on 14 staves. The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked *All.^o comodo*. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are used throughout. A *cres.* (crescendo) marking appears on the sixth staff. The word *Fin* is written above the eleventh staff. The piece concludes with a double bar line and the word *At.* (Ad libitum) on the fourteenth staff.

*Si je pense, c'est votre ouvrage
De l'Amitié à l'Épreuve*

Premier Violon

3.

Amoroso

*Nos cœurs cessent de s'entendre
De Silrain*

Adagio

tempo primo

34

Moderato

35

4. *Non jamais jamais l'amour*
De l'Amitié à l'épreuve *Premier Violon*
QUATUOR
II. *All.^o moderato*

Plus de dépit, Plus de tristesse.
Des Deux Avides

36

Andantino

Premier Violon

5.



Prendre ainsi cet or ces bijoux
Des deux Avarices

37

Moderato



6 Je Pars rien ne m'arrete
De l'Amitie a l'Epreuve

Premier Violon

QUATUOR
III.

All.^o

The musical score for the first violin part of a string quartet, measures 6 to 15. The notation is in 6/8 time and includes various musical symbols such as notes, rests, and dynamic markings. The piece is titled 'QUATUOR III.' and is part of a larger work. The tempo is marked 'All.^o'. The score is written for the first violin, with the title 'Premier Violon' at the top right. The lyrics 'Je Pars rien ne m'arrete De l'Amitie a l'Epreuve' are written above the first measure. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include forte (F), piano (p), and crescendo (cres). A 'solo' marking appears in measure 12. The piece concludes with a final measure marked with a 4.

Premier Violon

7.



*He' comment ne pas le cherir
De Silvain*

39

Andantino



40

Marche des deux Avares



41

8. *Pourquoi faut il qu'on s'oppose* *Premier Violon*
De l'Amant déguisé
 QUATUOR
 IV.

Violin I part of a quartet, measures 1-12. The music is in 3/8 time, key of B-flat major. It begins with a piano (p) dynamic and a crescendo (cres) marking. The melody is characterized by rapid sixteenth-note passages. Dynamics include piano (p), forte (F), and a final 'Fin' marking. The piece concludes with a 'Da capo' instruction.

42

Il ne faut pour nous rendre heureux
Du Jardinier de Sidon

And.^{te} Amoroso

Violin I part of a quartet, measures 1-2. The music is in 2/4 time, key of B-flat major. It begins with a piano (p) dynamic. The melody is characterized by rapid sixteenth-note passages.

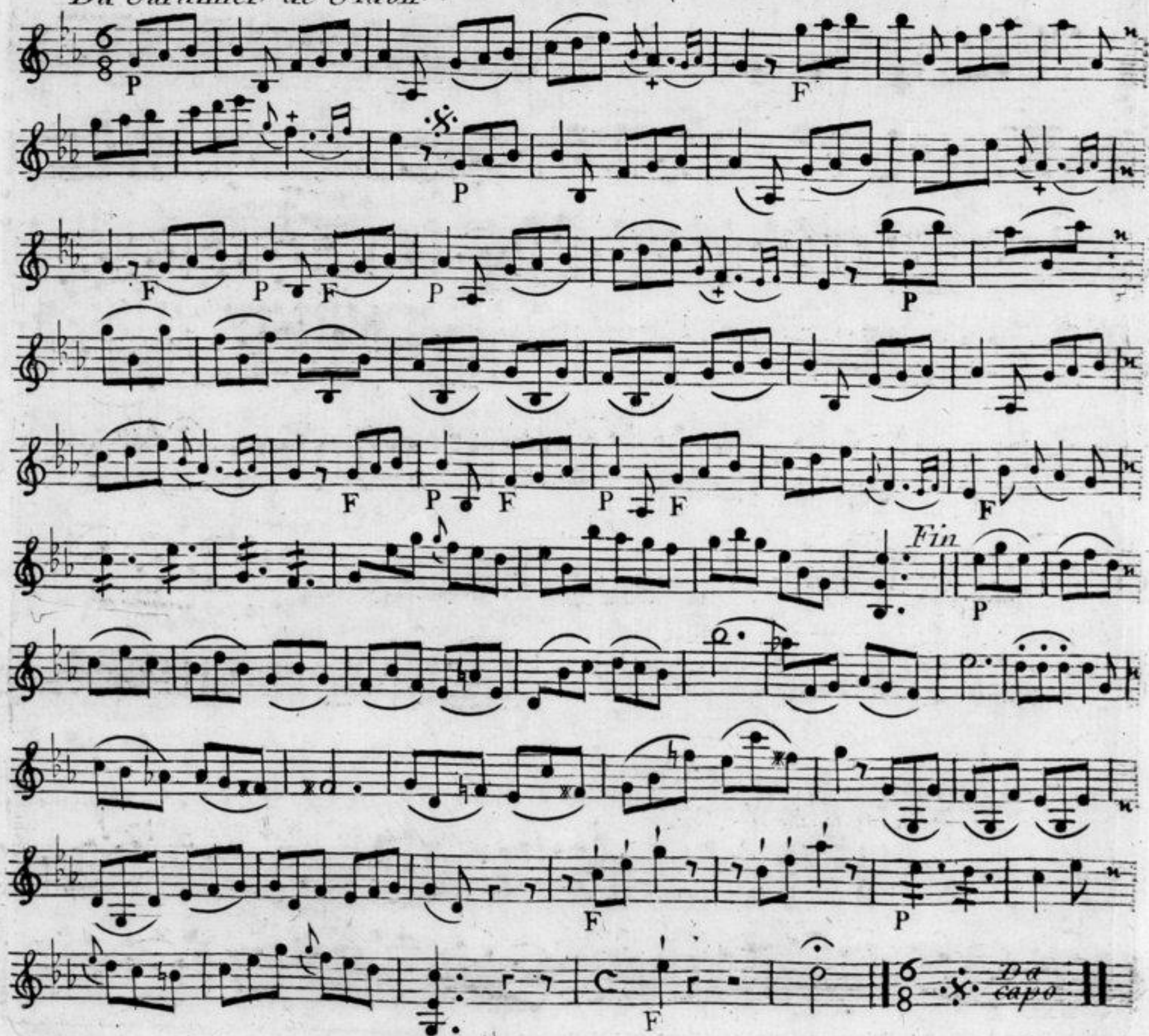
Premier Violon

9.



43

*Laisser la mon Jardin
Du Jardinier de Sidon*



44

10. Je puis braver les coups du sort
De Silvain

Premier Violon

QUATUOR
V.

All. *F*

adagio *p* *allegro* *F*

adagio *p* *Alleg.* *poco F* *F*

46

45

Helene m'interdit
Musette

Premier Violon

11.

lentement
et louré.

solo

Fin



Erapons Erapons a grands coups

Des deux Avarés

46



Premier Violon

13.



Andante

Je ne sçais pas si ma sœur aime

De Silvain

Allegro



F

p

cres



solo

F



p



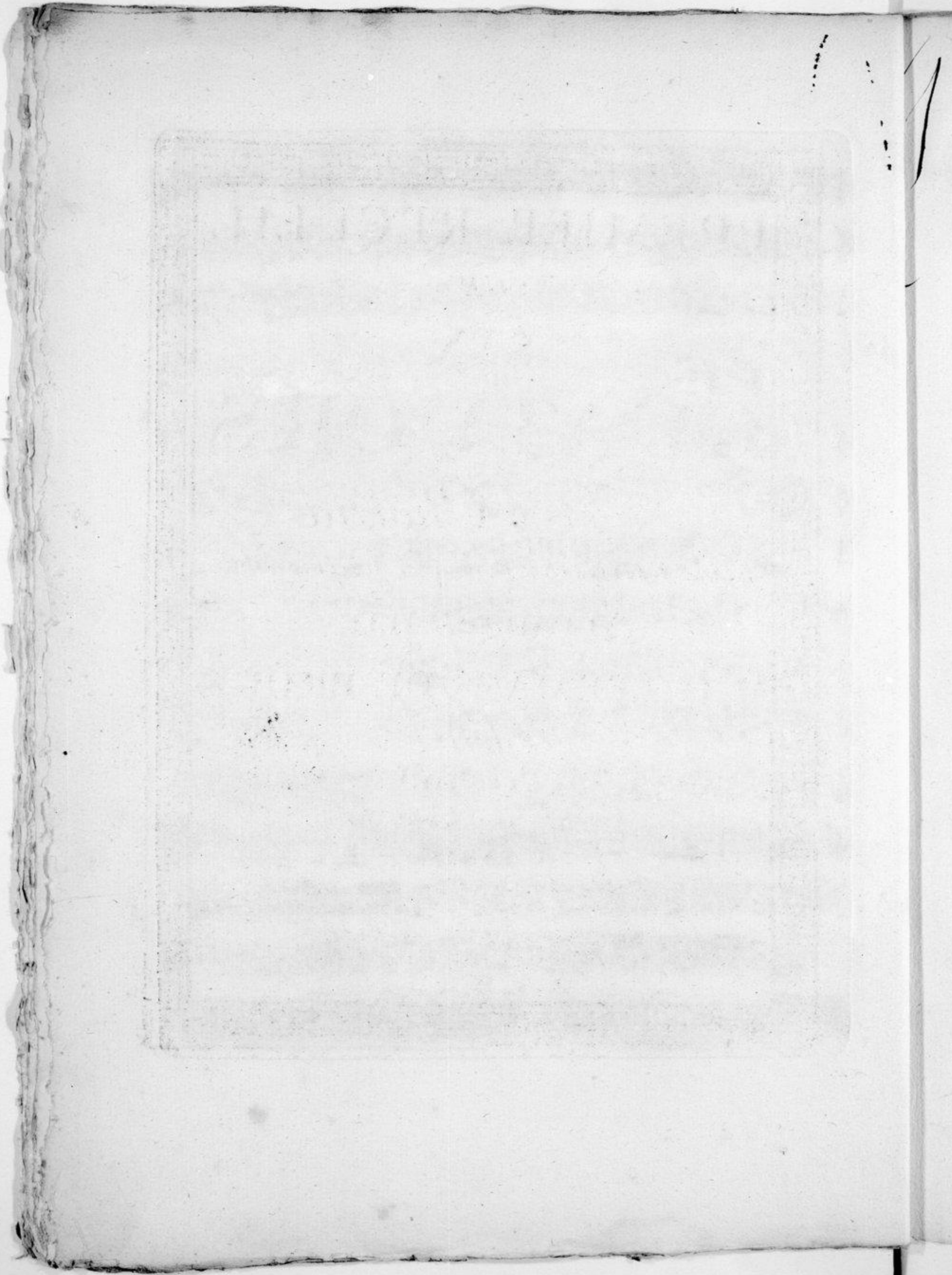
p



F



F



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2. Sans cesse auprès de mon trésor
Des Deux Avarés

Second Violon

QUATUOR

I.

All.^o comodo

This musical score is for the Second Violon part of a Quatuor I, marked 'All. comodo'. The piece is in 2/4 time and features a variety of musical notations including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piece begins with a series of eighth notes, followed by a series of sixteenth notes, and then a series of thirty-second notes. The dynamics range from piano (p) to forte (f), with a crescendo (cres) and a decrescendo (decres) section. The piece concludes with a double bar line and the word 'Fin'.

3

33

Si je pense c'est, votre ouvrage *Second Violon*

3.

Amoroso

De l'Amitié à l'épreuve

34

Nos cœurs cessent de s'entendre

De Silrain

Moderato

35

4. *Non jamais jamais l'amour
De l'amitié a l'épreuve**Second Violon*QUATUOR
II.

All.^o P

Measures 4-14 of the musical score for the second violin part. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f).

*plus de deuil plus de tristesse
Des deux Avarés**Andantino*

Measures 15-18 of the musical score for the second violin part. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f).

36

Second Violon

5.

*Prendre ainsi cet or ces bijoux
Des deux Avares*

37

Moderato

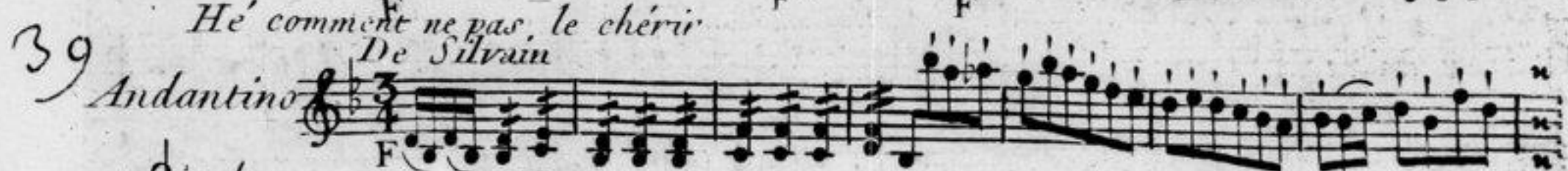
6. *Je pars, rien ne m'arrête
De l'amitié à l'épreuve**Second Violon*QUATUOR
III.

The musical score for the Second Violon part of Quatuor III is written on 15 staves. The tempo is marked *All.^o*. The key signature has one flat (B-flat). The score includes various musical notations such as treble clefs, time signatures, notes, rests, and dynamic markings. Dynamics include *p* (piano), *f* (forte), *fp* (fortissimo piano), and *pp* (pianissimo). Articulations include accents, slurs, and fingerings (e.g., 2, 4, 5, 3). There are also markings for *solo* and *rit.* (ritardando). The piece concludes with a final *f* (forte) dynamic.

Second Violon



He' comment ne pas, le chérir
De Silvain



Second Violon

9.



43 *Laisser la mon Jardin
Du Jardinier de Sidon*



QUATUOR
V.

De Silvain

All^o

adagio

all^o

45

Helene m'interdit
*Musette**Second Violon*

11.

lentement
*et loure'**Fin**Frapons Frapons à grands coups*
Des Deux Avarés

46



47

12. *Ne crois pas qu'un bon menage*
De Silvain

Second Violon

QUATUOR
VI.

The first system of the musical score for the Second Violon part. It consists of ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (C and 3/8), and dynamic markings like 'p' (piano) and 'f' (forte). There are also triplets and slurs indicated throughout the piece.

Du Rossignol pendant la nuit
Des deux Ajares

Andantino

The second system of the musical score, marked 'Andantino'. It consists of five staves of music. The notation includes treble clefs, key signatures (one sharp), and time signatures (3/8 and 3/4). Dynamic markings like 'p' (piano) and 'f' (forte) are present. Specific performance instructions are noted: 'l'archet' (the bow) and 'pizz.' (pizzicato). The system concludes with a double bar line.

48

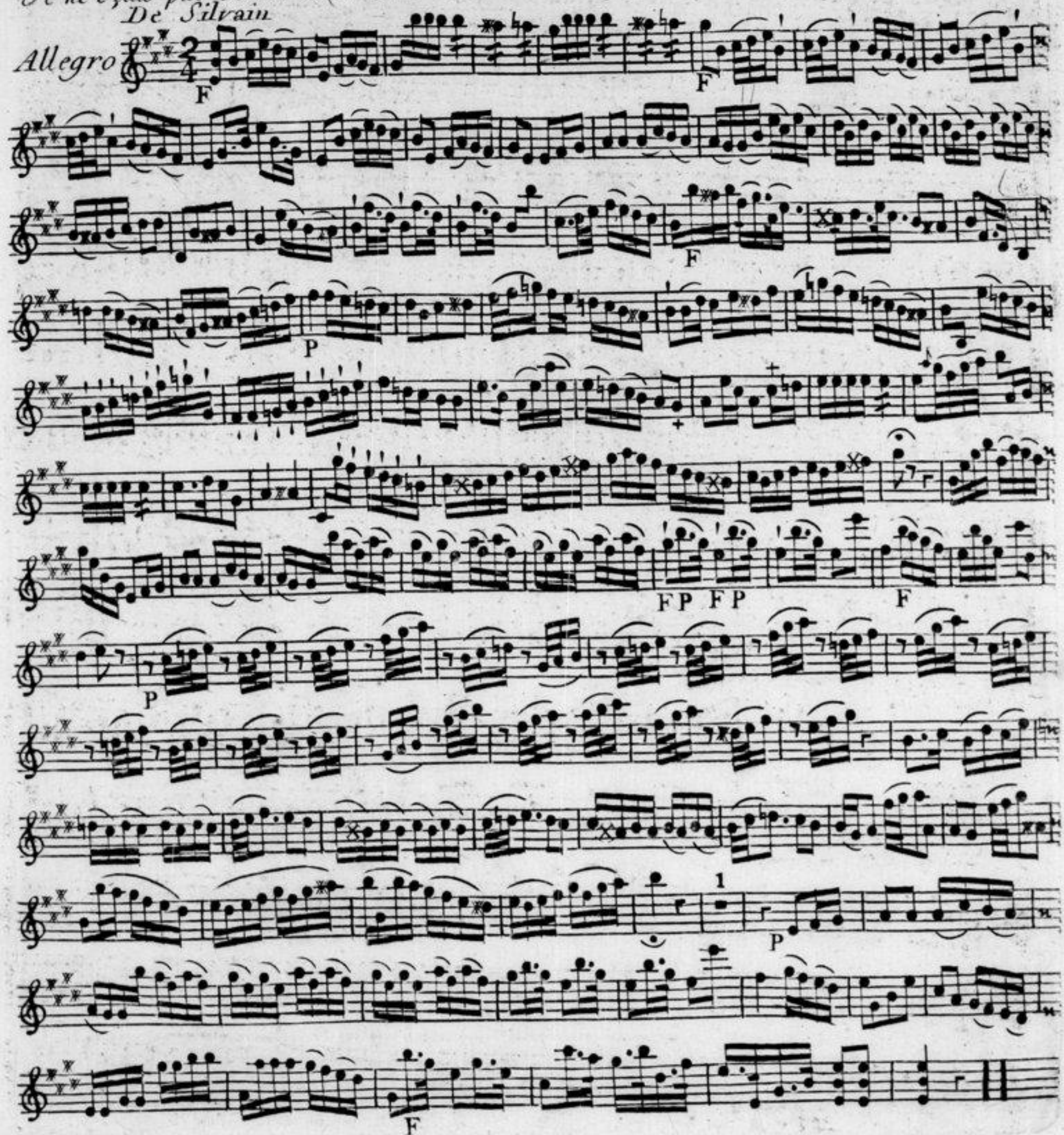
Second Violon

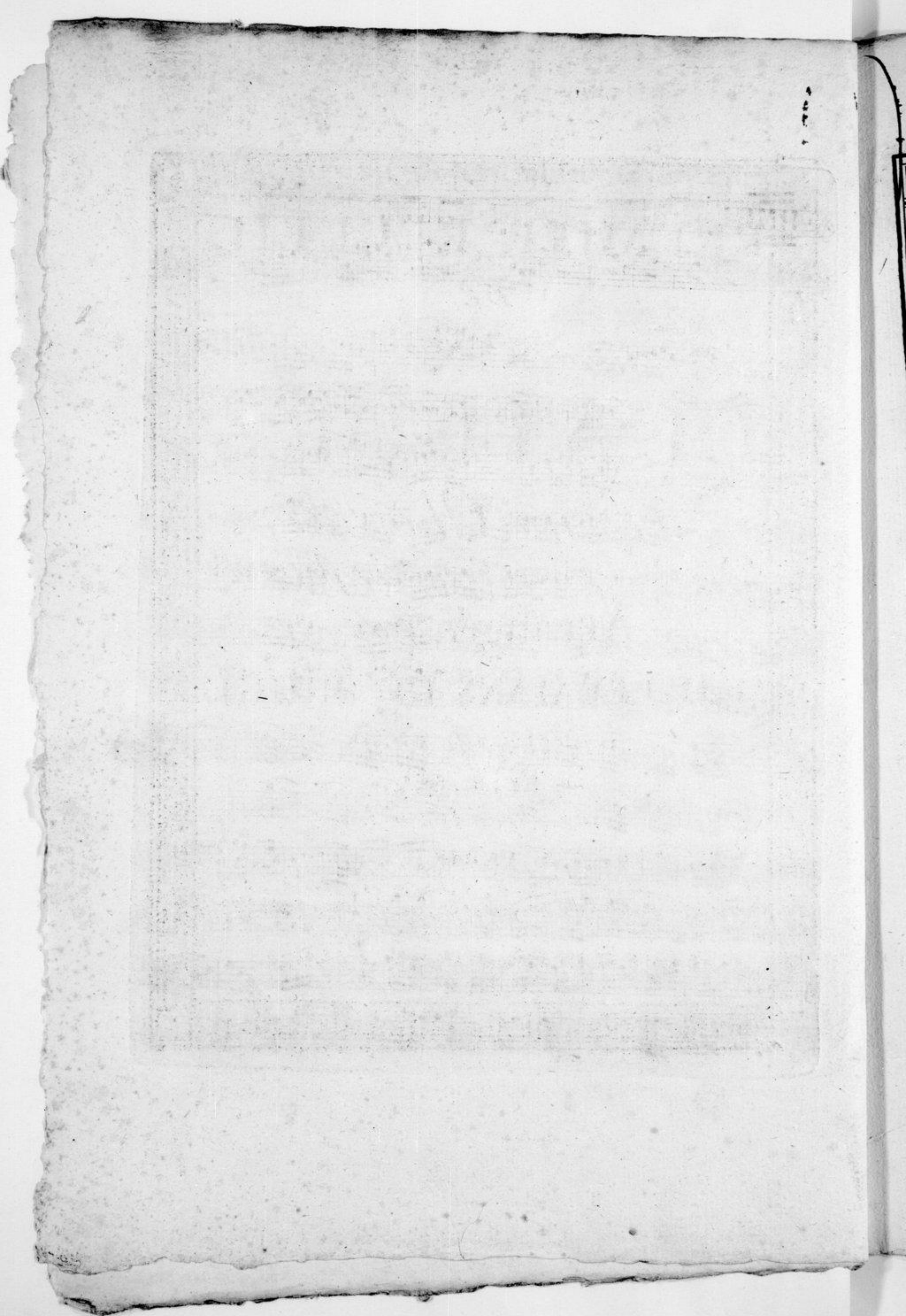
13.



Je ne sçais pas si ma sœur aime
De Silvain

Allegro





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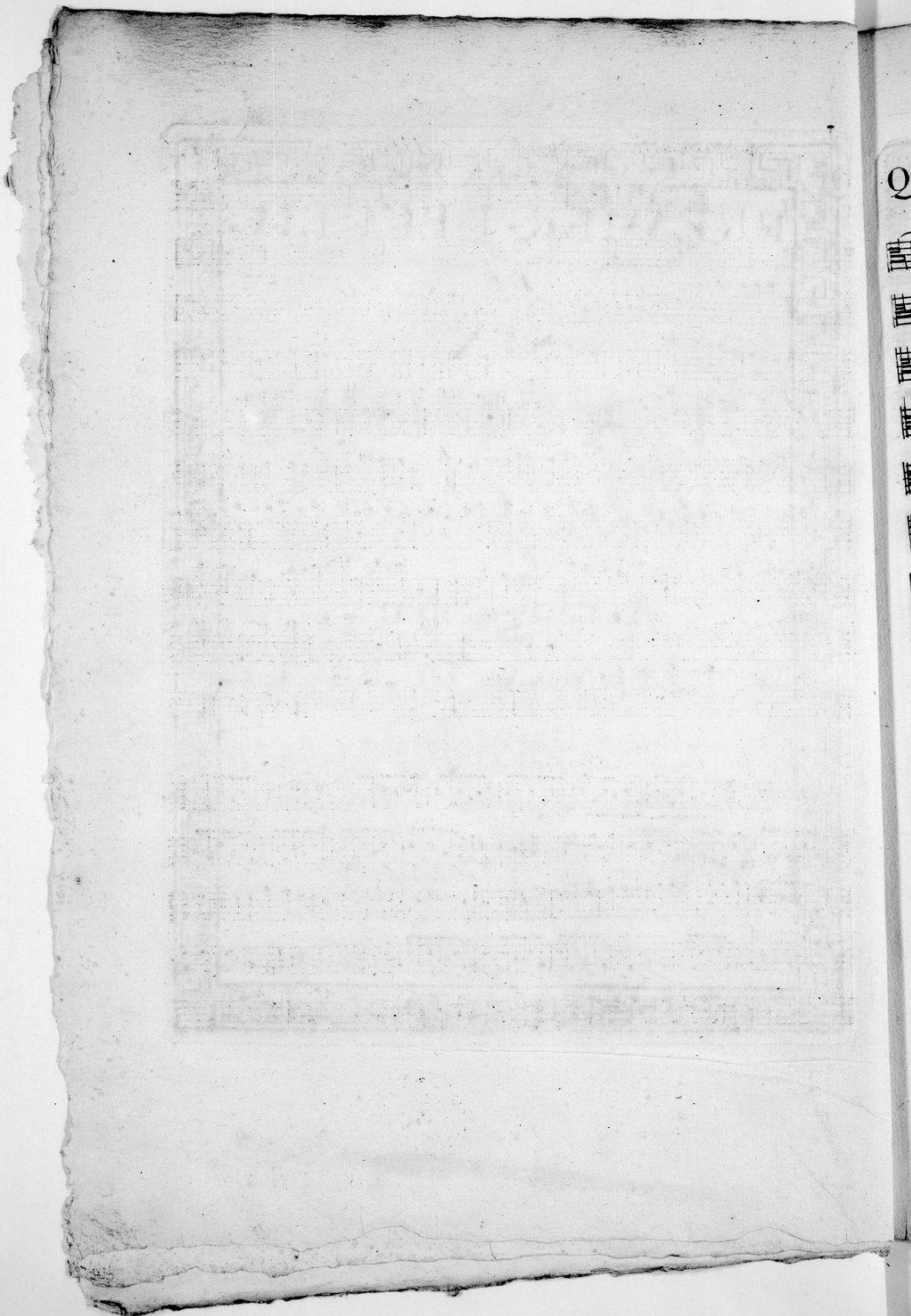
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32

*Sans cesse auprès de mon trésor
Des deux Avarés solo*

Alto

1.

QUATUOR
I.

att. comodo *1* *cres* *10 Fin*

33 *Si je pense c'est votre ouvrage
De l'Amitié a l'épreuve*

Amoroso



34

2. nos cœurs cessent de s'entendre
De Silvain

Alto

Moderato

Musical score for Alto, Moderato, measures 34-39. The score consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line. Dynamics include *F* (forte) and *P* (piano). There are first and second endings marked with '1' and '2'. The piece concludes with a double bar line.

35

Non jamais jamais l'Amour
De l'Amitié & lepreuxQUATUOR
II.all.^o

Musical score for Quatuor II, all.^o, measures 40-45. The score consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line. Dynamics include *F* (forte) and *P* (piano). There are first and second endings marked with '1' and '2'. The piece concludes with a double bar line.

Alto

3.

Measures 1-5 of the Alto part. The music is in 3/4 time and features a melodic line with various dynamics including *p* (piano), *f* (forte), and *Cres* (crescendo). Measure 1 starts with a *p* dynamic. Measure 2 has a *p* dynamic. Measure 3 has a *p* dynamic. Measure 4 has a *p* dynamic. Measure 5 has a *f* dynamic.

6 *Plus de dépit plus de tristesse*
Des deux Avares

Andantino

Measures 6-10 of the Alto part. The music is in 3/4 time and features a melodic line with various dynamics including *p* (piano), *f* (forte), and *Cres* (crescendo). Measure 6 starts with a *p* dynamic. Measure 7 has a *p* dynamic. Measure 8 has a *p* dynamic. Measure 9 has a *p* dynamic. Measure 10 has a *p* dynamic.

37

4. Prendre ainsi cet or ces bijoux
Des deux Avares

Alto

Moderato

musical notation for measures 37-47, featuring dynamics (F, P, cres) and articulation (triplets, slurs).

38

Je Pars rien ne m'arrete
De l'Amitie a l'Espreuve

QUATUOR
III.

musical notation for measures 38-47, featuring dynamics (F, P, solo) and articulation (triplets, slurs).

Alto

Musical score for Alto voice, measures 31-38. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, F, P, FP). The key signature is one flat (B-flat). The time signature is 3/4. The score is written on a single staff.

39 *Hé comment ne pas le chérin*
De Silvain

Andantino

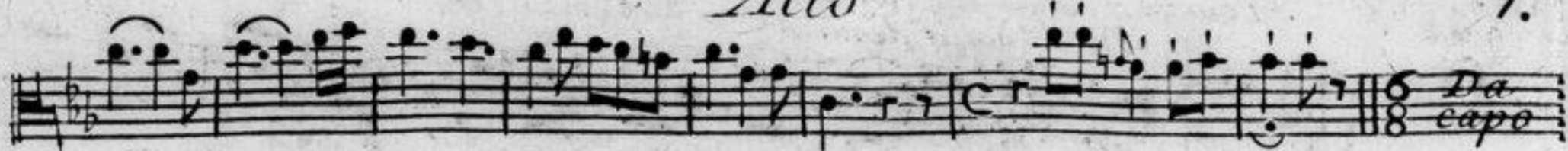
Musical score for Andantino, measures 39-45. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, F, P, FP). The key signature is one flat (B-flat). The time signature is 3/4. The score is written on a single staff.

0 *Marche des deux Avars*

Musical score for Marche des deux Avars, measures 46-49. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, F, P, FP). The key signature is one flat (B-flat). The time signature is 2/4. The score is written on a single staff.

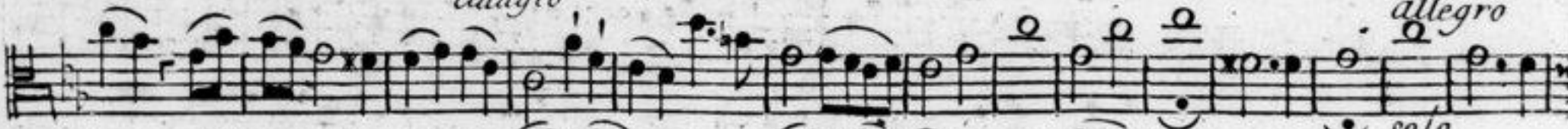
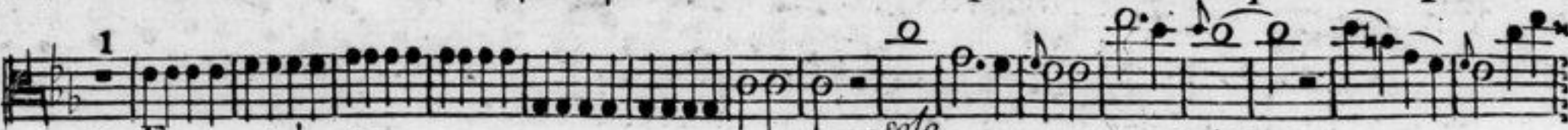
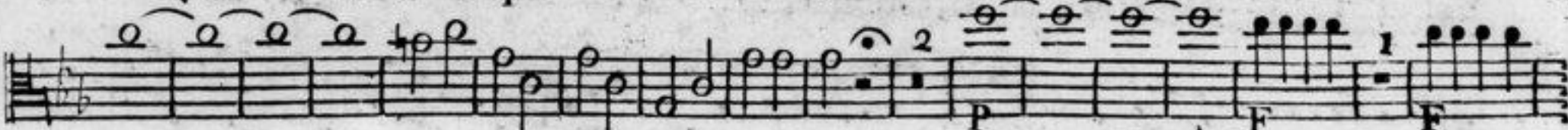
Alto

7.



44 Je puis braver le coup du sort
De Silvain

QUATUOR
V.



8. 4/4 *Helene m'interdit* *Alto*
Musette

Lentement
et loure.

Fin

Majeur

Da capo

46 *Frapons Frapons a grands coups*
Des deux Avarés

Fin

Majeur

Da capo

solo

solo

Alto

9.

Musical score for Alto, measures 1-47. The score consists of four staves. The first staff begins with a piano (p) dynamic and a first ending bracket. The second staff also begins with a first ending bracket and contains a forte (f) dynamic. The third staff contains piano (p) and forte (f) dynamics. The fourth staff contains piano (p) and forte (f) dynamics. The music is written in a single system with various note values and rests.

47

*Ne crois pas qu'un bon menage
De Silvain*

QUATUOR
VI.

Musical score for Quatuor VI, measures 48-20. The score consists of ten staves. The first staff is marked *Moderato* and contains triplets. The second staff contains piano (p) and forte (f) dynamics. The third staff contains piano (p) and forte (f) dynamics. The fourth staff is marked *Allegro* and contains piano (p) and forte (f) dynamics. The fifth staff contains piano (p) and forte (f) dynamics. The sixth staff contains piano (p) and forte (f) dynamics. The seventh staff contains piano (p) and forte (f) dynamics. The eighth staff contains piano (p) and forte (f) dynamics. The ninth staff contains piano (p) and forte (f) dynamics. The tenth staff contains piano (p) and forte (f) dynamics. The music is written in a single system with various note values and rests.

48

10. Du Rossignol pendant la nuit
Des deux Avares

Alto

Andantino

Musical score for 'Du Rossignol pendant la nuit' in 3/8 time. The score consists of eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Andantino'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include 'pizz.' (pizzicato) and 'arco' (arco). There are also first and second endings marked with '1' and '2'. The piece concludes with a double bar line.

49

Je ne sçais pas si ma Soeur aime
De Silvain

Allegro

Musical score for 'Je ne sçais pas si ma Soeur aime' in 2/4 time. The score consists of eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include 'F' (forte), 'P' (piano), and 'cres' (crescendo). There are also first and second endings marked with '1' and '2'. The piece concludes with a double bar line.

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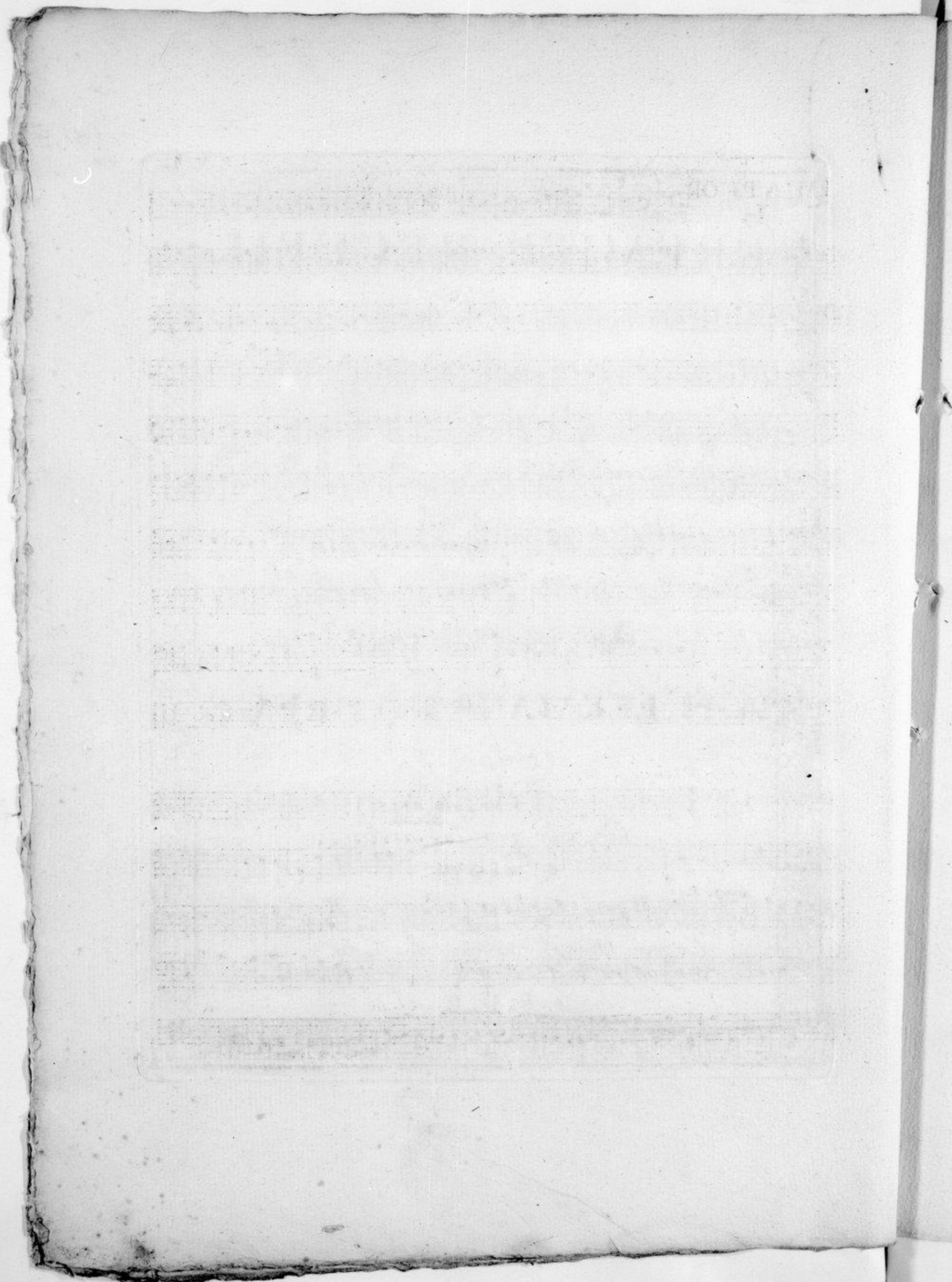
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*Sans cesse auprès de mon trésor
Des deux Avarés*

Basse

1.

QUATUOR

I.

all.^o comodo

33 *si je pense c'est votre ouvrage
De l'Amitié a l'Épreure*

Amoroso

2. *nos cœurs cessent de s'entendre*
De Silvain

Basse

Moderato

F P F P

35

Non jamais jamais l'amour
De l'Amitié à l'Épreuve

QUATUOR
 II.

P F P F P F P F

Basse

3.

Musical score for Bass, measures 1-35. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings 'F' (forte) and 'p' (piano) are present. A '4' indicates a fourth note in a sequence. The piece concludes with a double bar line.

36 *Plus de dépit plus de tristesse
Des deux Avares*

Andantino

Musical score for Bass, measures 36-50. The tempo is marked 'Andantino' and the time signature is 3/8. The key signature remains one flat. The music consists of continuous eighth-note passages. Dynamic markings 'F' and 'p' are used. A '1' and '2' indicate first and second endings. The piece ends with a double bar line.

37

4. Prendre ainsi cet or ces bijoux
Des deux Avarés

Basse

moderato

Measures 37-47 of the Bass part. The music is in 2/4 time and B-flat major. Dynamics include *F* (forte) and *P* (piano). There are several slurs and accents throughout the passage.

38

Je pars rien ne m'arrête
De l'Amitié à l'Épreuve

QUATUOR
III.

Measures 38-47 of the Quatuor III part. The music is in 2/4 time and B-flat major. Dynamics include *F* (forte) and *P* (piano). The score includes various articulations such as slurs, accents, and dynamic markings.

Basse 5.

39 *Hé comment ne pas le chérir*
De Silvain

40

Marche 40
des deux Avarés

40

41

6.
QUATUOR
IV.*Pourquoi faut il qu'on s'oppose
De l'Amant dequise**Basse*

Fin
Da capo

42

*Il ne faut pour nous rendre heureux
Du Jardinier de Sidon**And.^{te} Amoroso*
*Laisser la mon Jardin
Du Jardinier de Sidon*

43

Fin

Basse

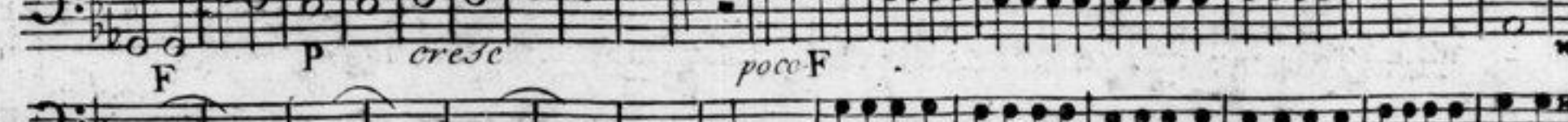
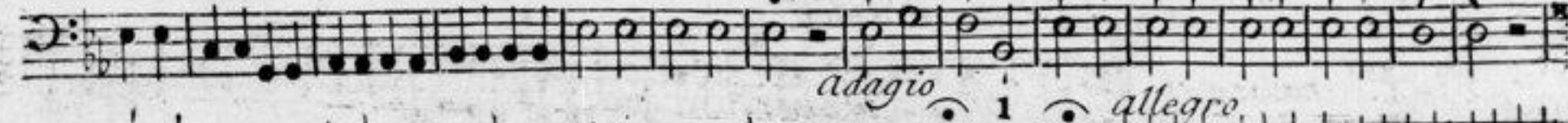
7.



44

*Je puis braver le coup du sort
De Silvain*

QUATUOR
V.



45

8.

*Hélène m'interdit
Musette*

Basse

*Lentement
et loué*

*Frappons frappons à grands coups
Des deux Avers*

46

Basse

9.

47 *Ne crois pas qu'un bon menage*
De Silvain

QUATUOR
VI.

48

10. Du Rossignol pendant la nuit
Des deux Avarès

Basse

Andantino

Musical score for 'Du Rossignol pendant la nuit' in bass clef, 3/8 time. The score consists of eight staves. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Andantino'. The score includes various musical notations such as notes, rests, and dynamic markings like 'puxi', 'arco', and 'F all.'. The piece concludes with a double bar line.

49

Je ne sais pas si ma soeur aime
De Silvain

Allegro

Musical score for 'Je ne sais pas si ma soeur aime' in bass clef, 2/4 time. The score consists of eight staves. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'F', 'P', 'arco', and 'Cresc.'. The piece concludes with a double bar line.

