PIECES
POUR LA FLUTE
TRAVERSIERE,
ET AUTRES INSTRUMENTS,
AVEC LA BASSE-CONTINUE,

Par M. HOTTETERRE-le-Romain, Flûte de la Chambre du Roy.

DEDIÉES AU ROY.

LIVRE PREMIER.

OEUVRE SECOND.

A PARIS,
Chez CHRISTOPHE BALLARD, ſeul Imprimeur du Roy pour la Muſique,
ruë S. Jean de Beauvais, au Mont-Parnaſſe.

M. DCC. VIII.
Avec Privilege de Sa Majeſté.

AU ROY.

SIRE,

L'attention favorable que VOTRE MAJESTE' *a daigné m'accorder lorſque j'ay eu l'honneur de joüer ces Pieces*

en ſa preſence, m'inſpire aujourd'huy la hardieſſe de les luy preſenter. Quel ſuccés plus heureux pouvois-je leur ſouhaiter que celuy de remplir quelques uns de ces inſtants, que le plus grand Roy du monde veut bien dérober quelquefois à ſes occupations glorieuſes. C'eſt un avantage, SIRE, dont je ſuis uniquement redevable à l'extrême bonté de VOTRE MAIESTE', & c'eſt pour luy en marquer ma tres-humble reconnoiſſance, que je prens la liberté de luy dedier ces Pieces, me flattant qu'elle n'en rebutera pas l'hommage, non plus que la proteſtation que je fais d'être toute ma vie avec un Zele tres ardent, & un tres profond reſpect,

SIRE,

DE VOTRE MAJESTE',

Le tres humble, tres obeiſſant & tres fidele Serviteur & Sujet
HOTTETERRE.

AVERTISSEMENT.

VOICY les Pieces que j'avois promiſes dans le Traité de Flute que je fis imprimer l'année paſſée ; Elles auroient paru plûtôt, ſi je m'eſtois rendu aux ſollicitations de mes amis : Mais avant que de les produire, j'ay été bien-aiſe de les faire entendre & de conſulter le ſentiment des perſonnes capables d'en juger avec connoiſſance & ſans prévention.

Quoique ces Pieces ſoient compoſées pour la Flute Traverſiere, elles pourront neanmoins convenir à tous les Inſtruments qui joüent le Deſſus, tels que la Flute à bec, le Hautbois, le Violon, le Deſſus de Viole &c. Quelques-unes pourront même ſe joüer ſur le Clavecin en maniere de Pieces, c'eſt à dire le Deſſus d'une main, & la Baſſe de l'autre. Au reſte comme il y en a qui deſcendent trop bas pour la Flute à bec, il faudra avoir recours à la Tranſpoſition, lorſqu'on les voudra joüer ſur cet Inſtrument ; On tranſpoſera par exemple le D la re tierce majeure, en F ut fa naturel ; Le G re ſol tierce majeure, en B fa ſi bemol tierce naturelle, & l'E ſi mi en G re ſol tierce mineure.

Pour ce qui regarde le goût & la propreté, j'ay marqué, autant qu'il a eſté poſſible de le faire, les agréments aux endroits les plus eſſentiels, je ne laiſſeray pas de donner icy quelques avis ſur ce ſujet, leſquels pourront ſervir non ſeulement pour ces Pieces, mais encore pour toutes les autres qui conviennent à la Flute.

On obſervera qu'il faut faire des Flattements preſque ſur toutes les Notes longues, & qu'il les faut faire (auſſi bien que les Tremblements & Battements) plus lents ou plus précipitez, ſelon le mouvement & le caractere des Pieces.

Que l'on doit faire un coulement preſque dans tous les Intervales de tierce en

deſcendant, l'on en verra quelques exemples dans la Gavotte page 12. & dans le Menuet page 14. &c.

Que l'on fait ſouvent une double Cadence, lorſquu'aprés les Tremblements on monte d'un degré ; on en trouvera des Exemples, page 2. & 3. &c.

Que l'on doit faire des Tremblements preſque ſur tous les Diezis accidentels, excepté lorſqu'ils ſe rencontrent ſur des Notes fort breves, comme ſur quelques Croches, & ſur les doubles Croches, dans les Airs de Mouvement.

A l'égard du Port-de voix, on en trouvera des Exemples aux pages 4. 5. 18. 36. &c. je l'ay marqué par cette figure (v) ainſi qu'on le pratique dans la Muſique vocale, j'ajoûteray qu'il doit être preſque toûjours accompagné du Battement.

On ne peut gueres determiner tous les endroits où l'accent ſe doit placer ; on le fait ordinairement ſur l'extrémité d'une Noire pointée, lorſqu'elle eſt ſuivie d'une Croche ſur le même degré, j'entends dans les Meſures où les Croches ſont inégales ; Dans les autres Meſures il faudra proceder par rapport à celles-cy. On le fait encore ſur certaines Notes longues, mais il en faut uſer rarement

Lorſqu'on trouvera deux Notes l'une ſur l'autre, on choiſira celle qu'on voudra.

Voilà ce qui me paroît neceſſaire pour l'intelligence de ces Pieces ; ſi l'on veut bien faire attention à ces petites Remarques, j'eſpere qu'on parviendra à joüer proprement ces mêmes Pieces, & beaucoup d'autres, puiſque ces Regles ſont des Regles generales. D'ailleurs j'ay pris ſoin de donner dans mon Traité de la Flute Traverſiere des explications & des demonſtrations touchant la maniere de faire tous ces agréments : Ceux donc qui croiront en avoir beſoin pourront y trouver de quoy ſe ſatisfaire.

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FIN.

EXTRAIT DU PRIVILEGE.

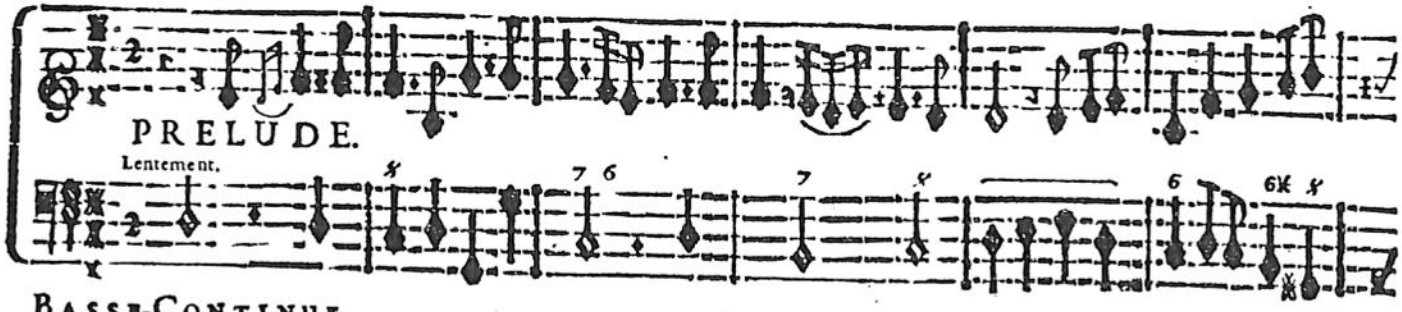
PAR Lettres Patentes du Roy données à Arras l'onziéme jour du mois de May, l'An de Grace mil ſix cent ſoixante & treize, Signées LOUIS: Et plus bas, par le Roy, COLBERT; Scellées du grand Sceau de cire jaune; Vérifiées & Regiſtrées en Parlement le 15. Avril 1678. Comfirmées par Arreſts contradictoires du Conſeil Privé du Roy des 30. Septembre 1694. & 8 Aouſt 1696. Il eſt permis à Chriſtophe Ballard, ſeul Imprimeur du Roy pour la Muſique, d'Imprimer, faire Imprimer, Vendre, & Diſtribuer toute ſorte de Muſique, tant Vocale, qu'Inſtrumentale, de tous Auteurs: Faiſant défenſes à toutes autres perſonnes de quelque condition & qualité qu'elles ſoient, d'entreprendre ou faire entreprendre ladite Impreſſion de Muſique, ny autre choſe concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de ſon obeïſſance, nonobſtant toutes Lettres à ce contraires; ny même de Tailler, ny Fondre aucuns Caracteres de Muſique, ſans le congé & permiſſion dudit Ballard, à peine de confiſcation deſdits Caracteres & Impreſſions, & de ſix mille livres d'amende, ainſi qu'il eſt plus amplement déclaré eſdites Lettres: Sadite Majeſté voulant qu'à l'Extrait d'icelles mis au commencement ou fin deſdits Livres imprimez, foy ſoit ajoûtée comme à l'Original.

PIECES
POUR LA FLUTE TRAVERSIERE,
AVEC LA BASSE-CONTINUE,

PAR M. HOTTETERRE-*Le-Romain.*

Suite en D la ré, Tierce majeure.

Lentement.



PRELUDE.

Lentement.

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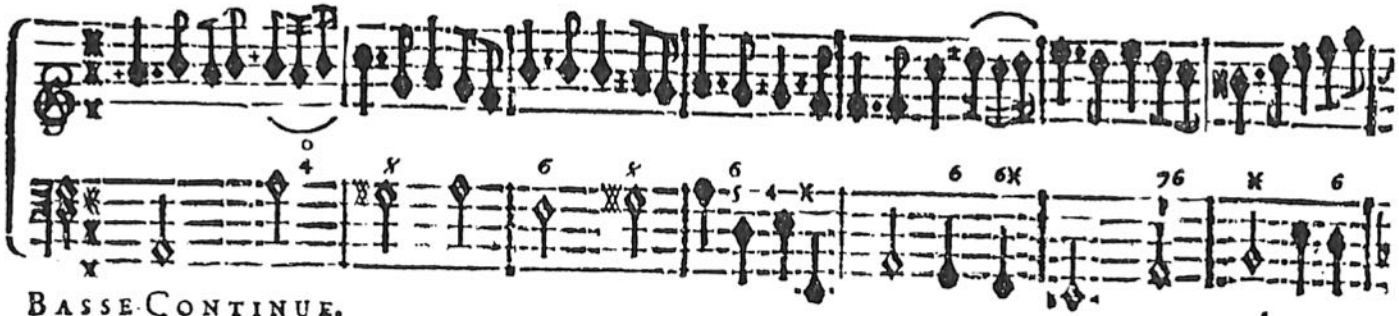

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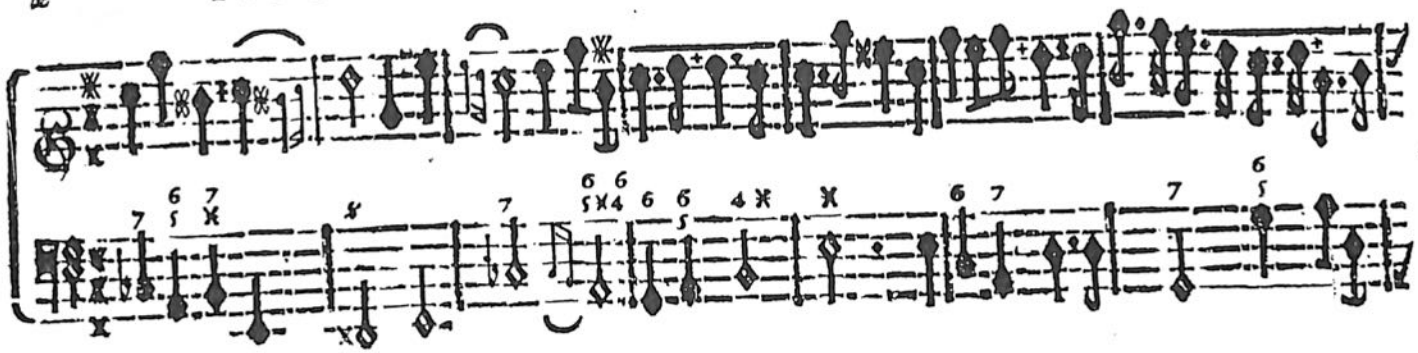

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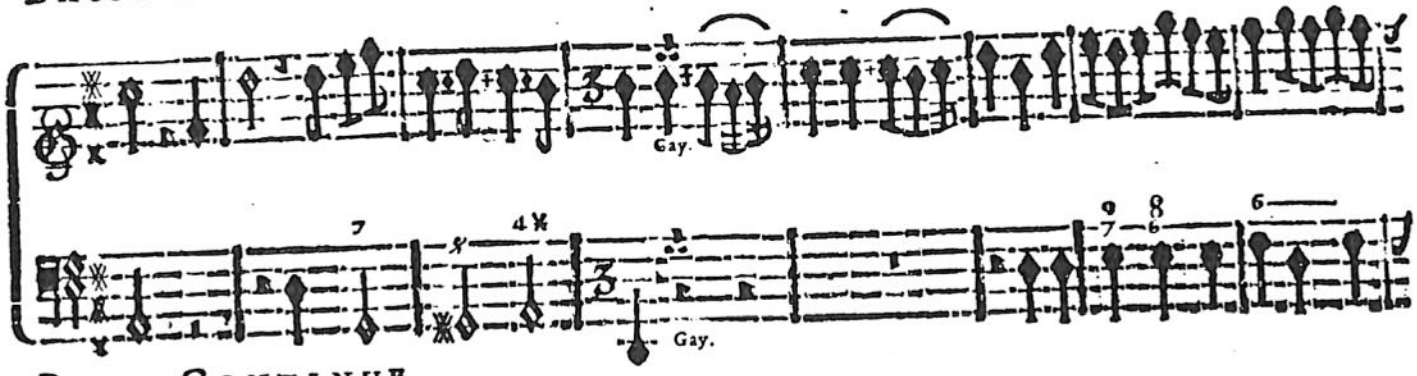

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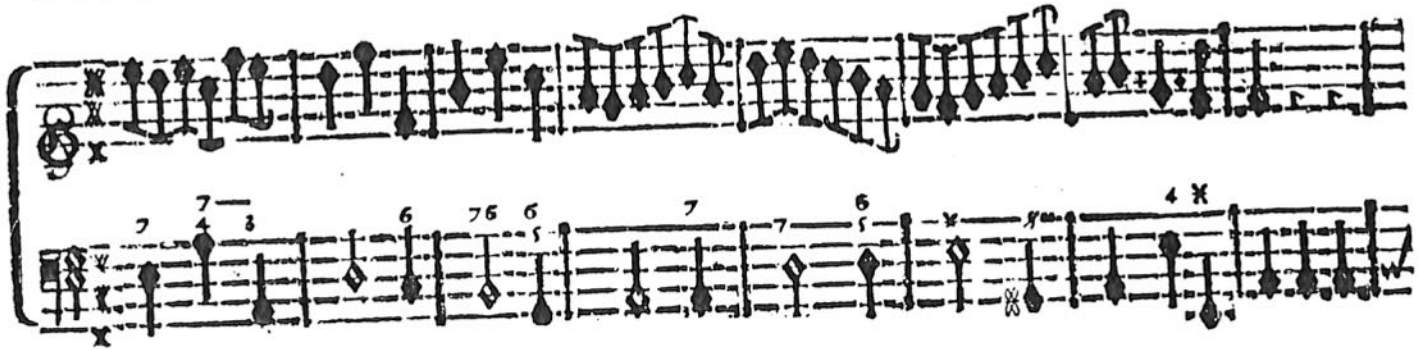

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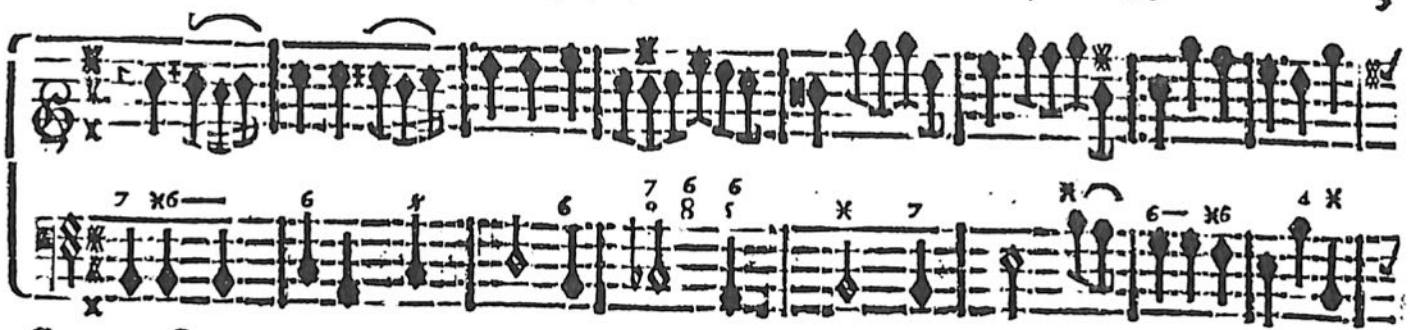

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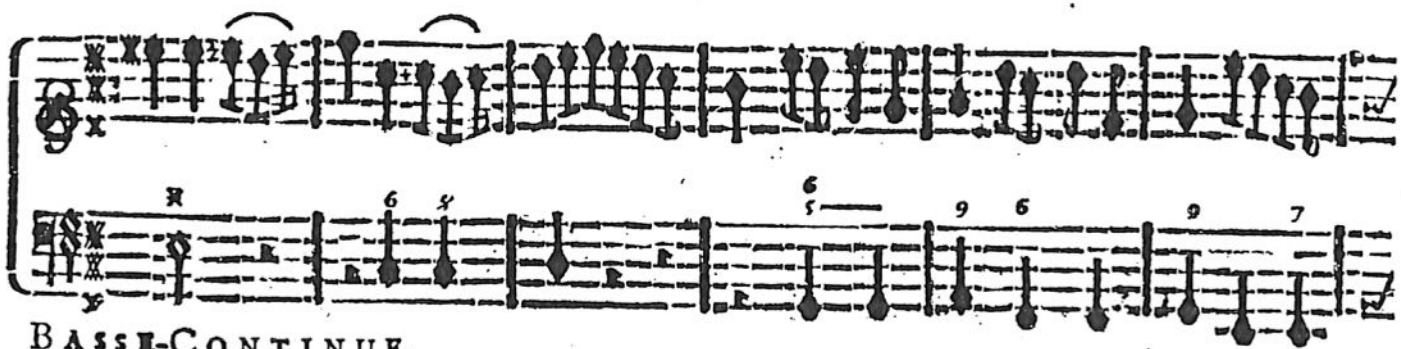

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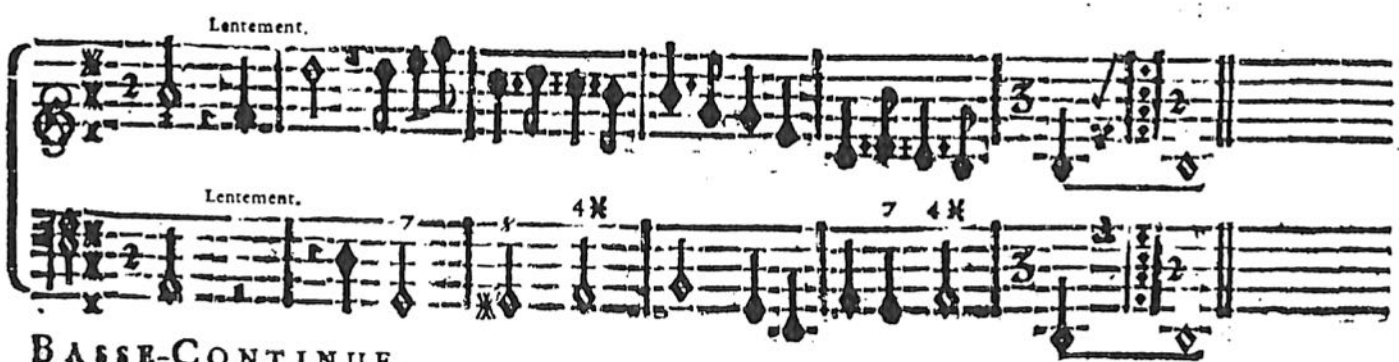

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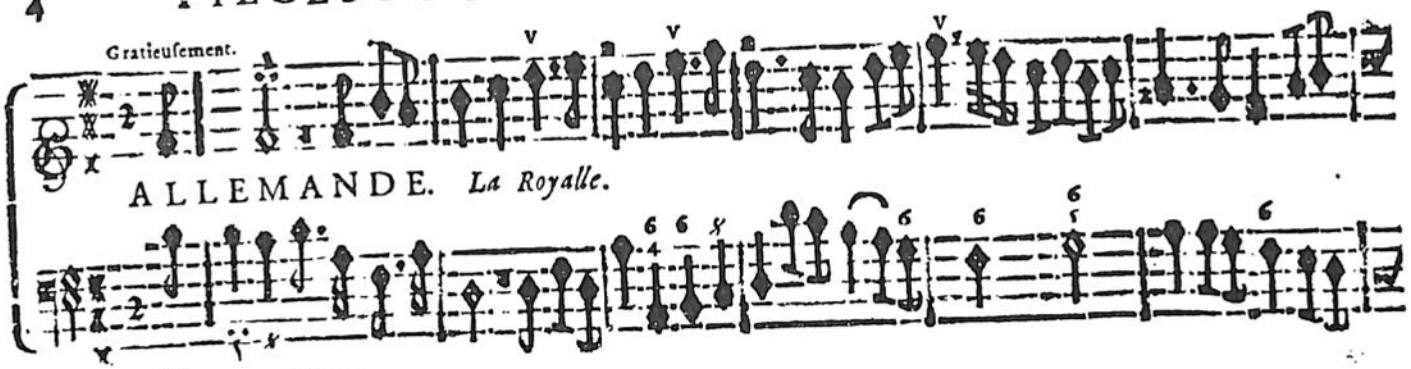
Gratieuſement.

ALLEMANDE. *La Royalle.*



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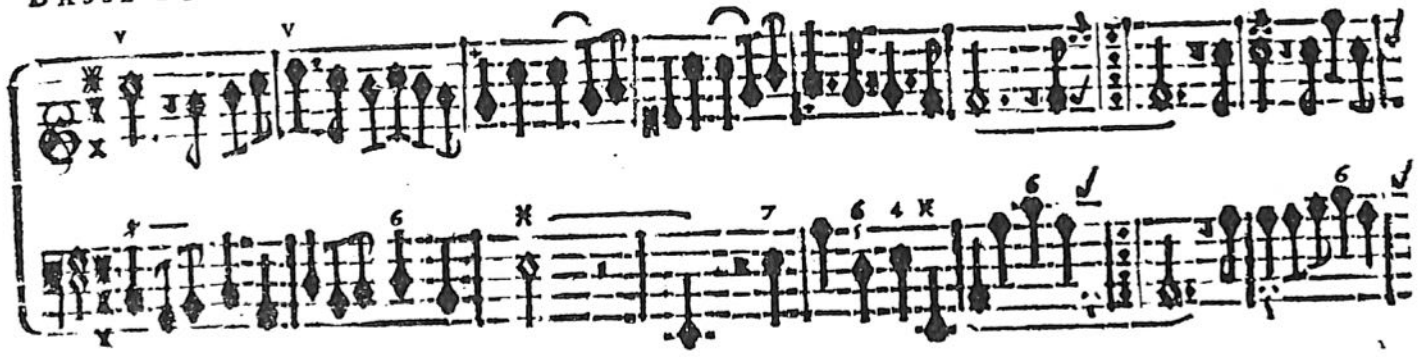

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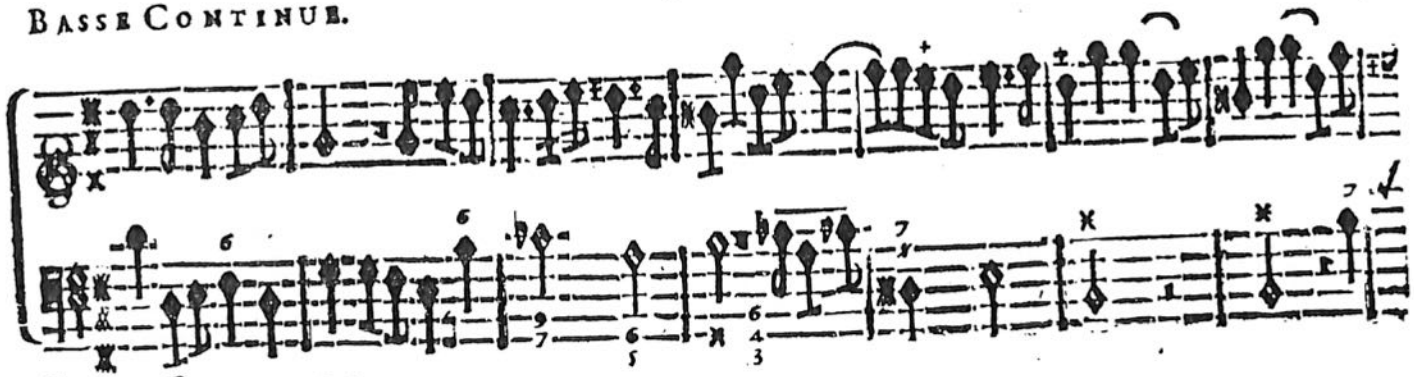

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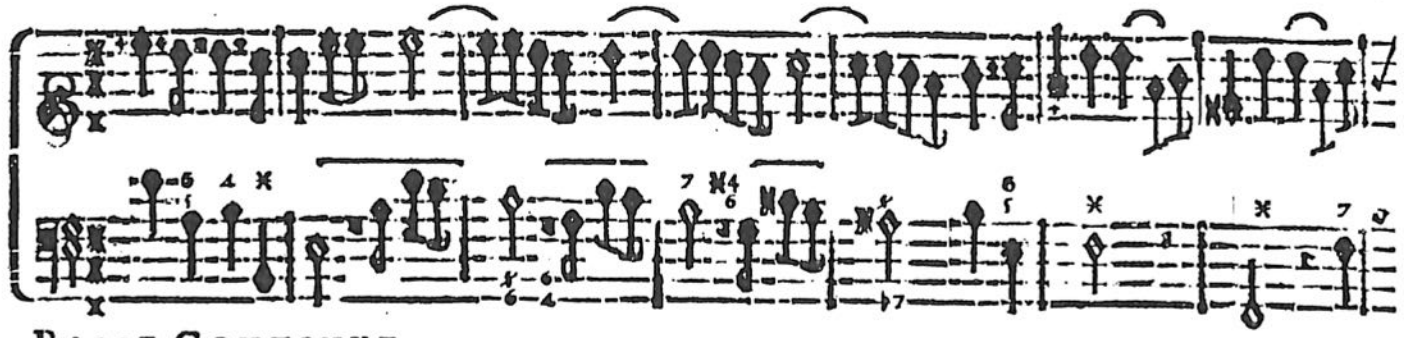

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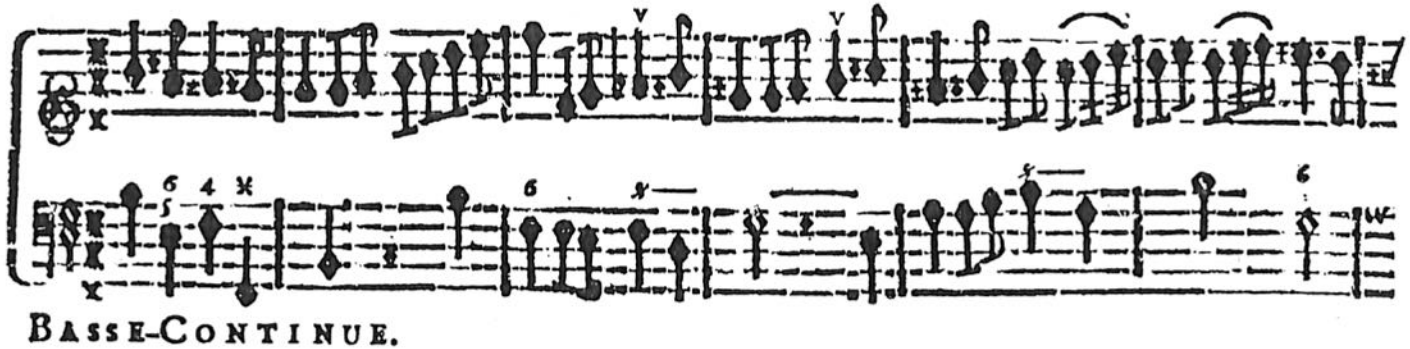

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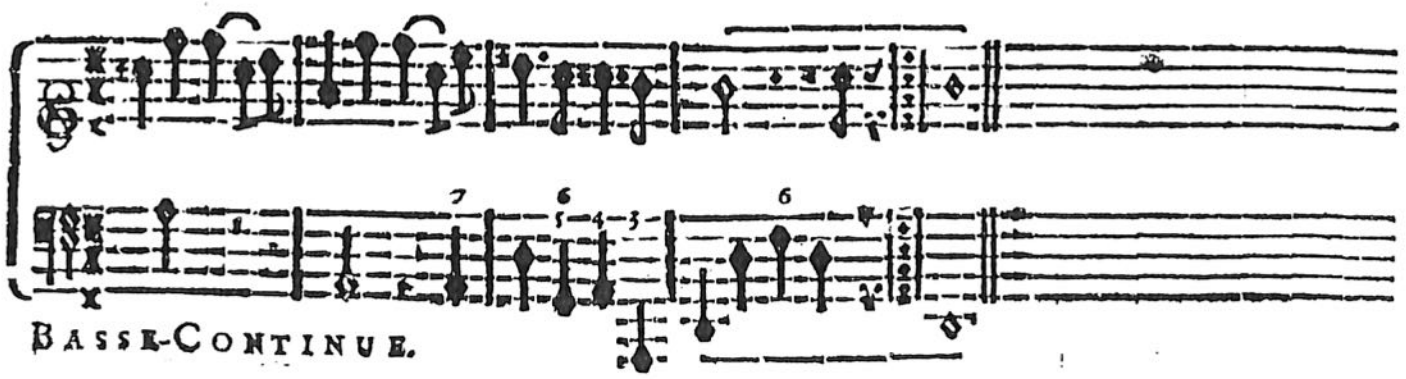

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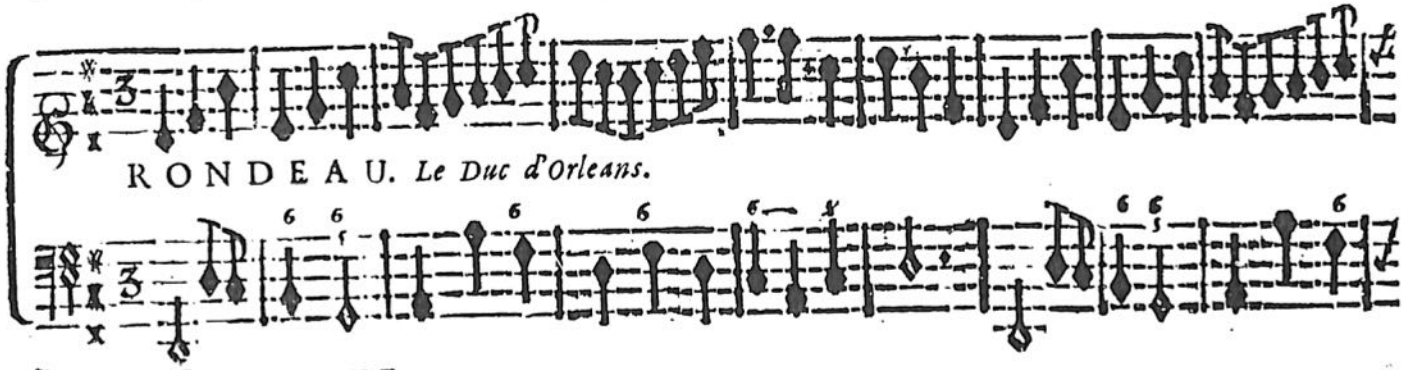

RONDEAU. *Le Duc d'Orleans.*

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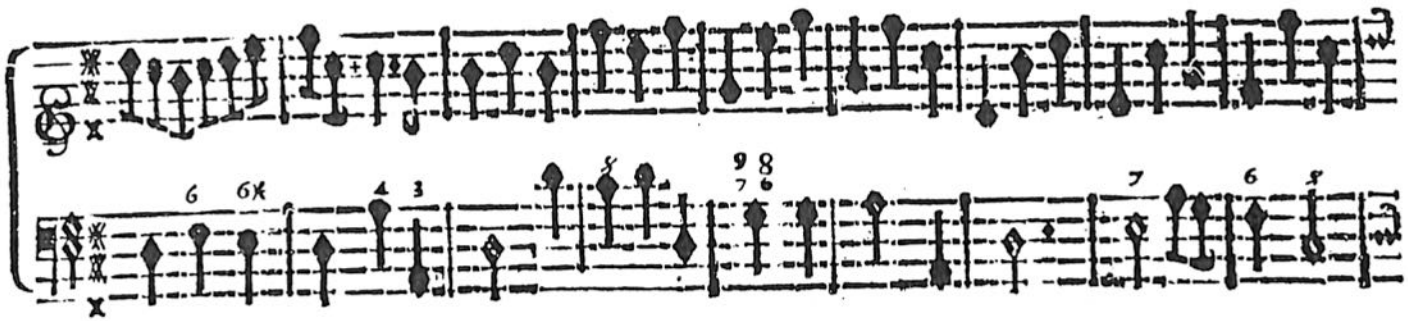

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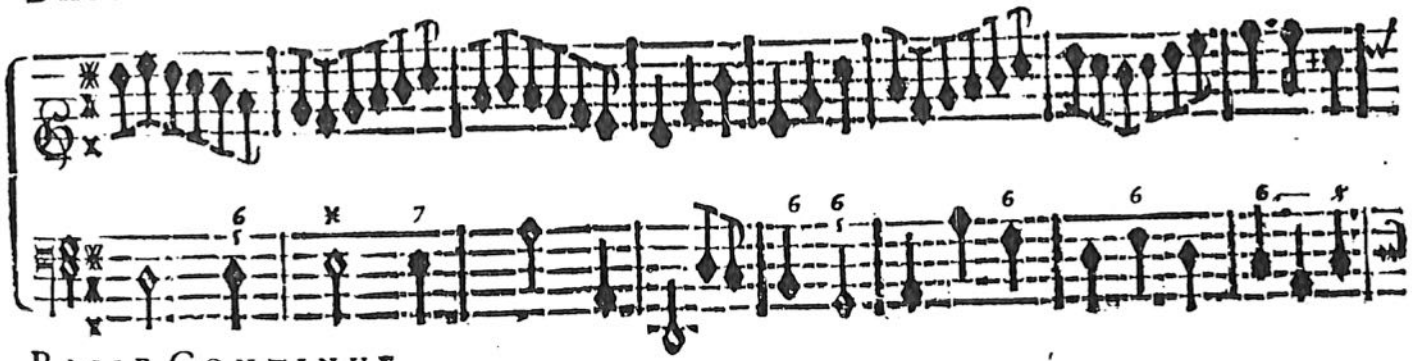

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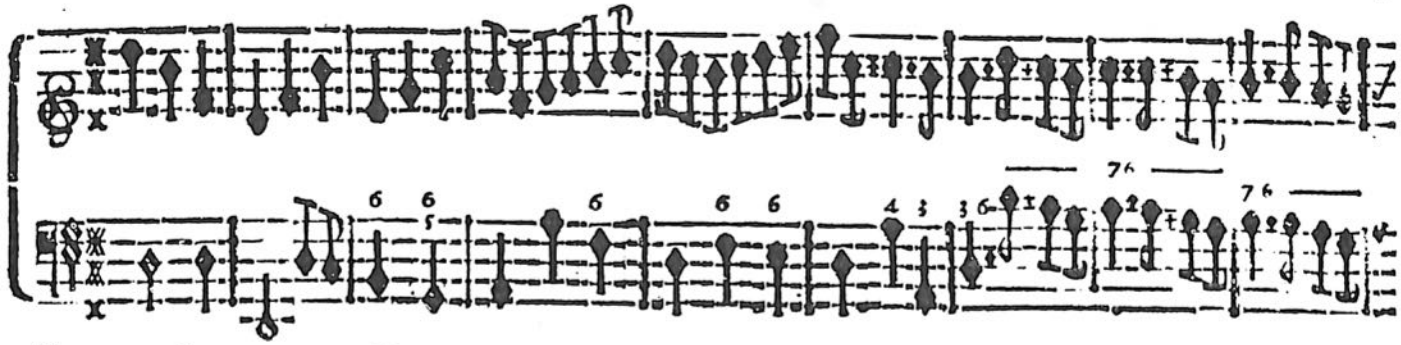

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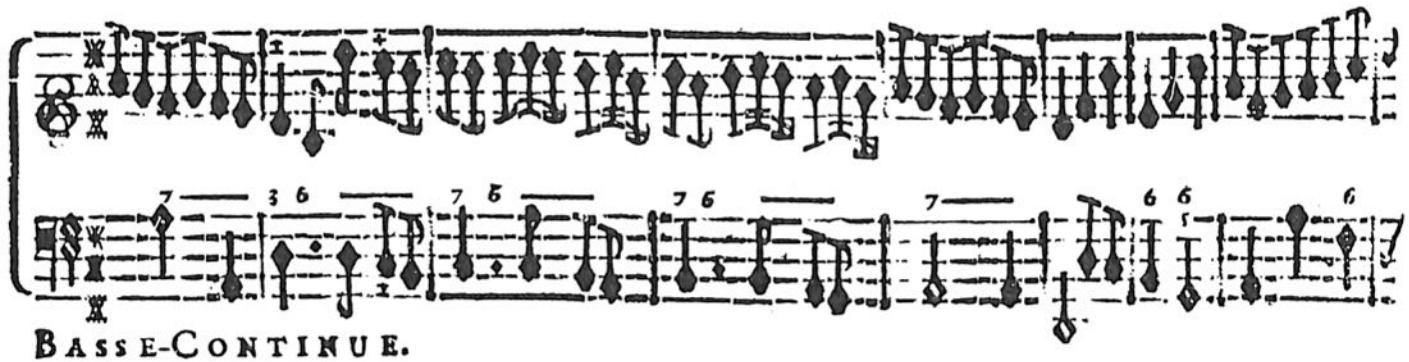

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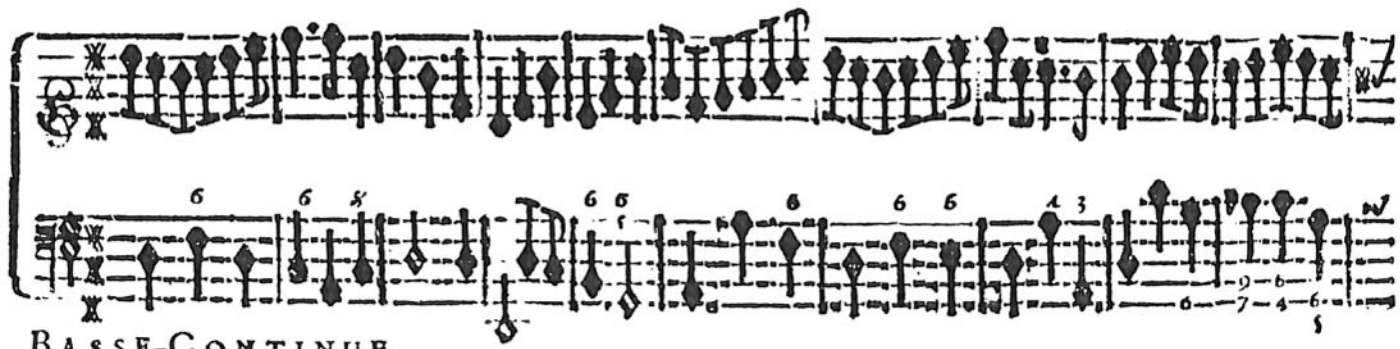

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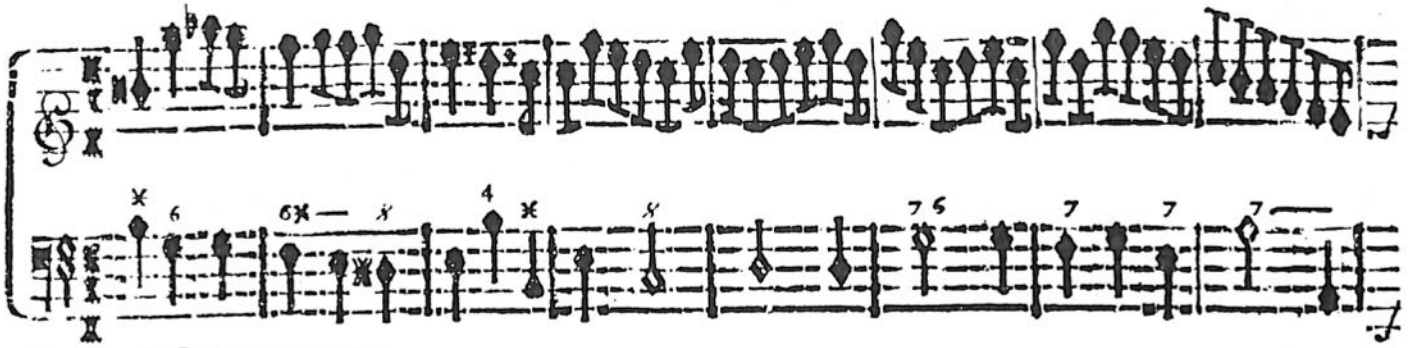

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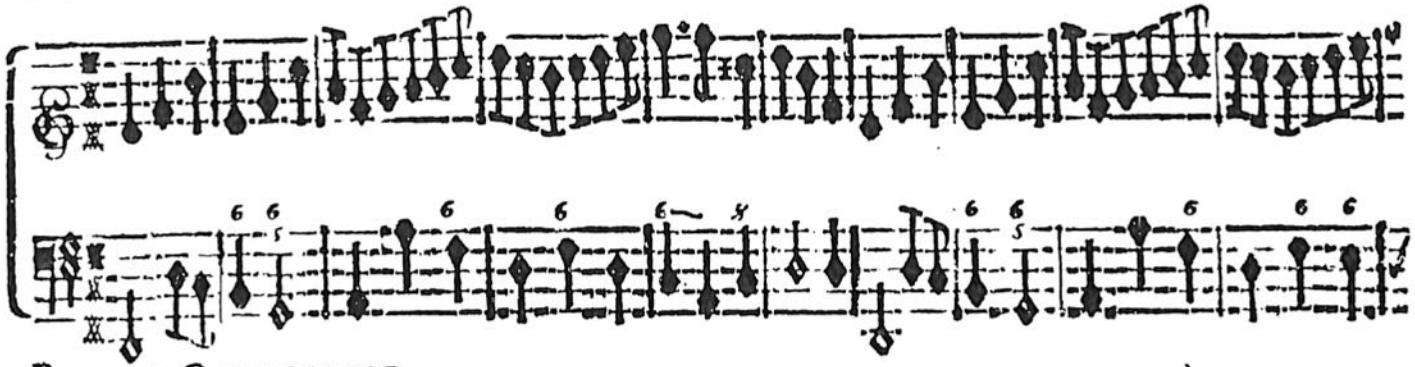

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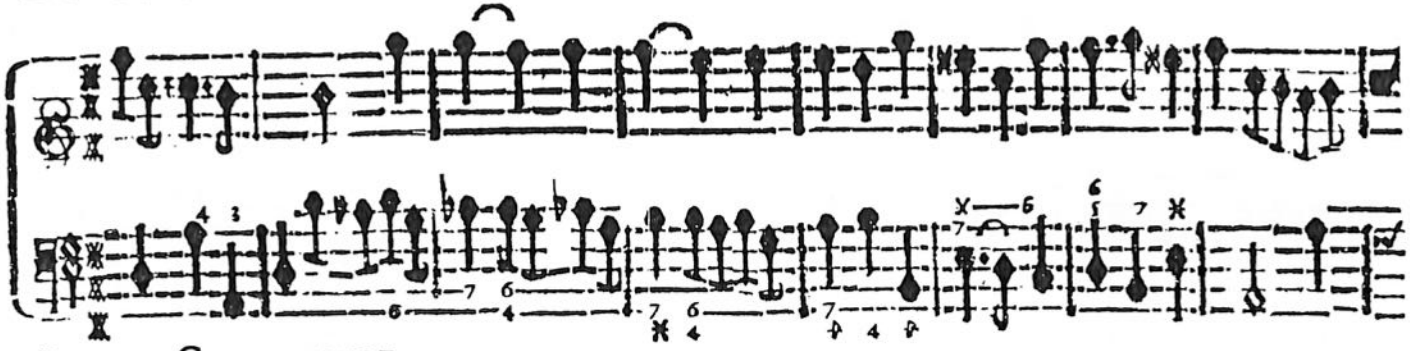

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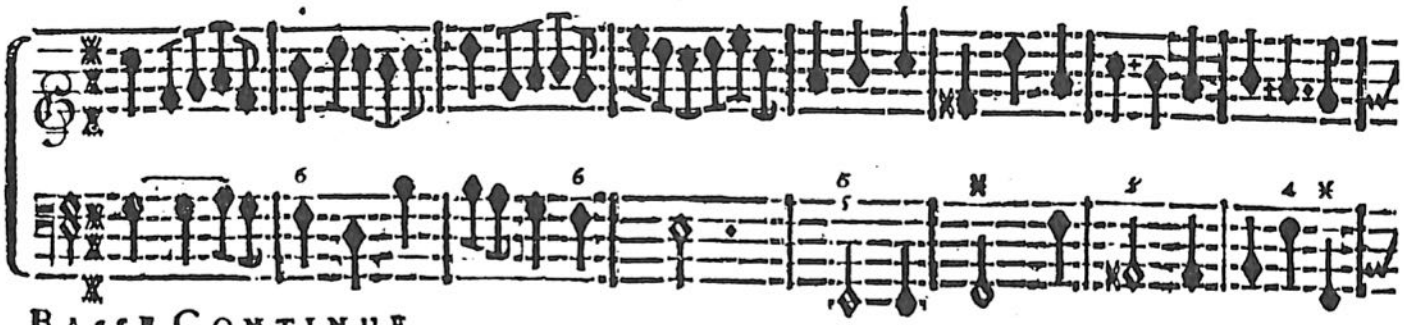

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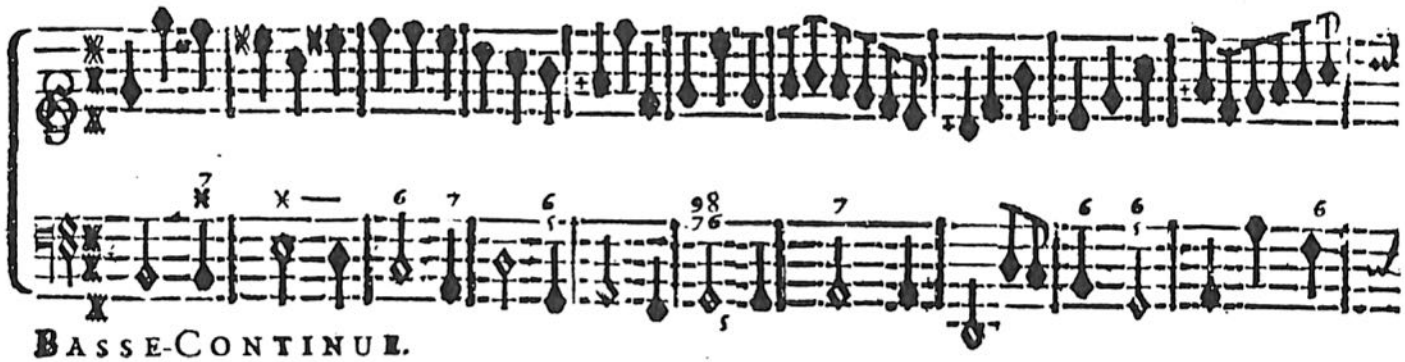

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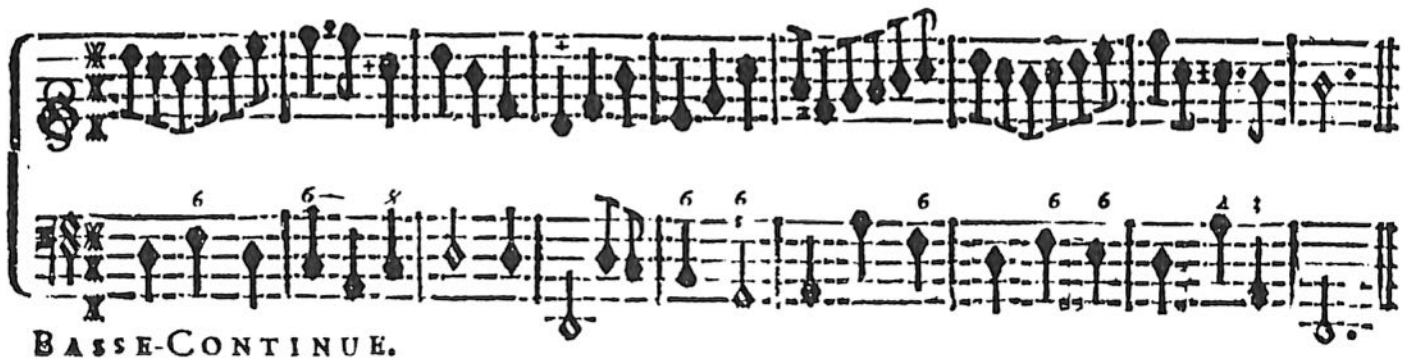

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SARABANDE. *La d'Armagnac.*

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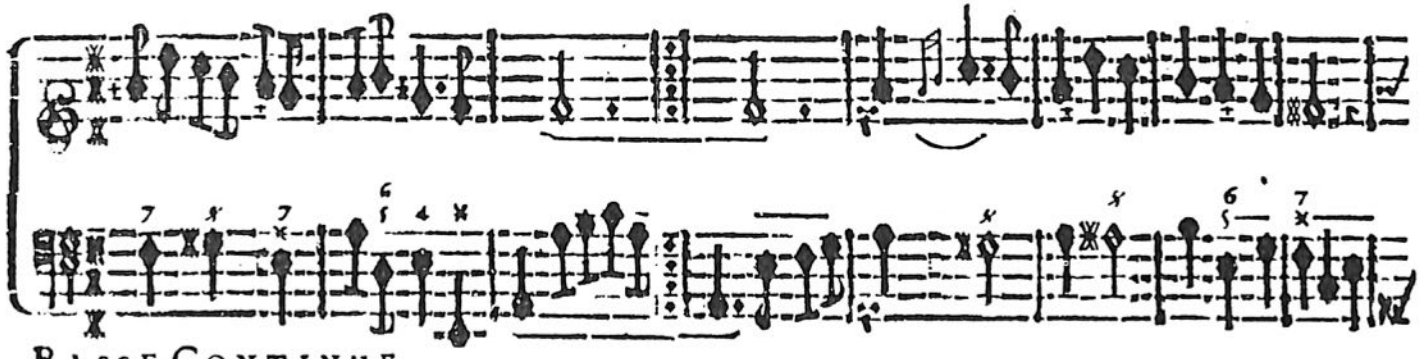

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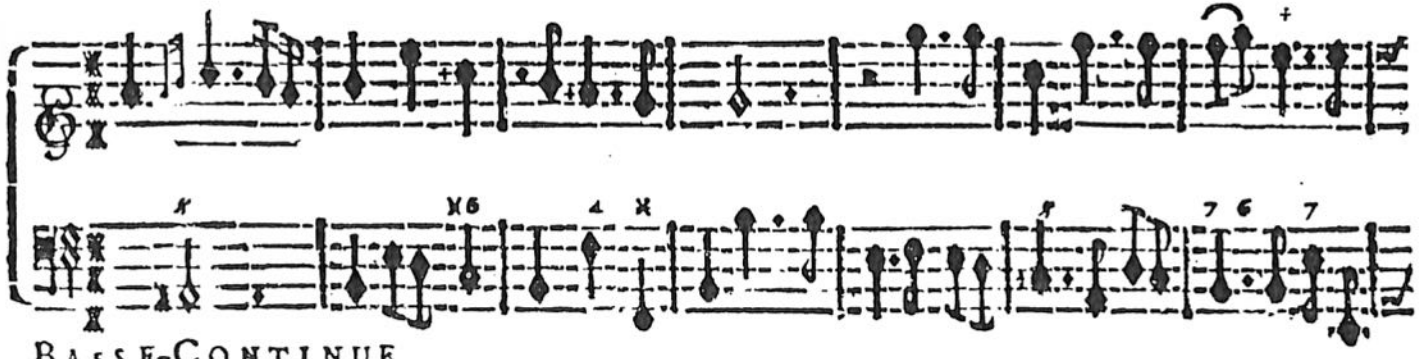

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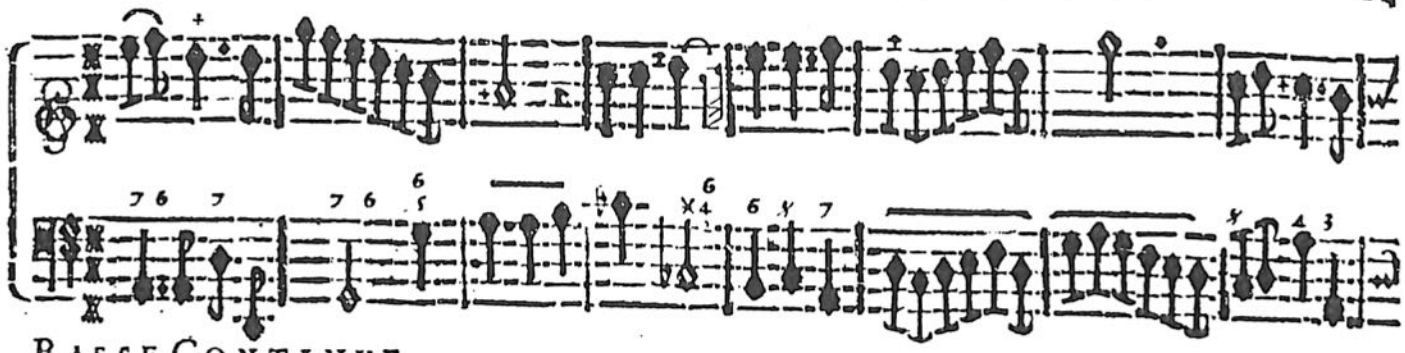

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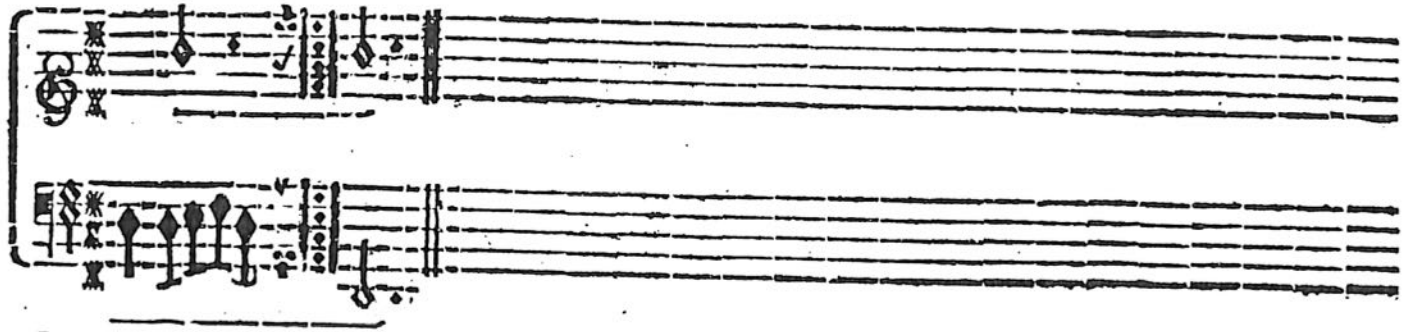

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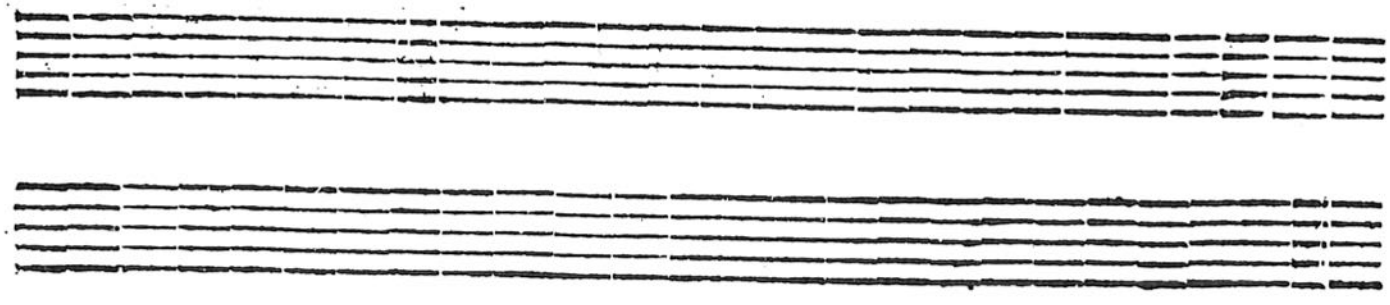

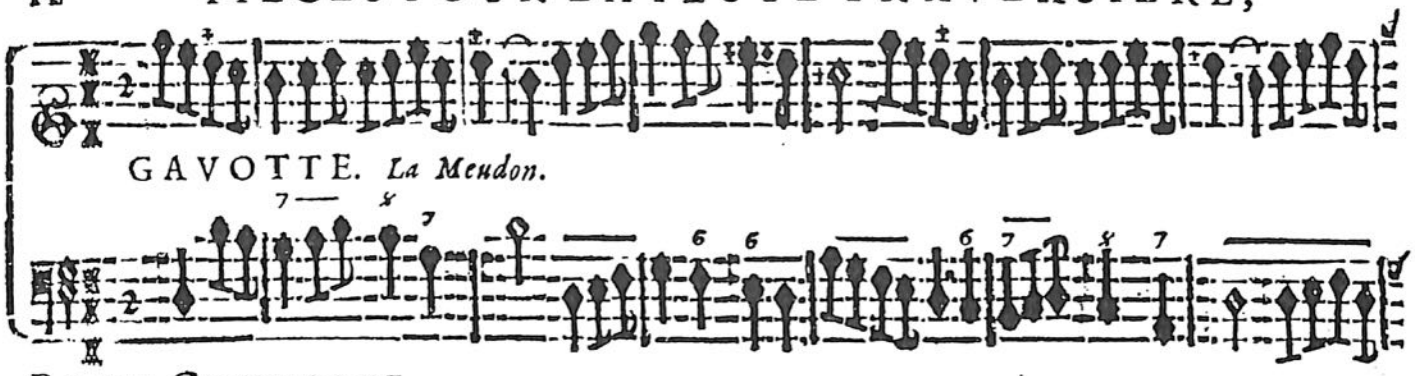

GAVOTTE. *La Meudon.*

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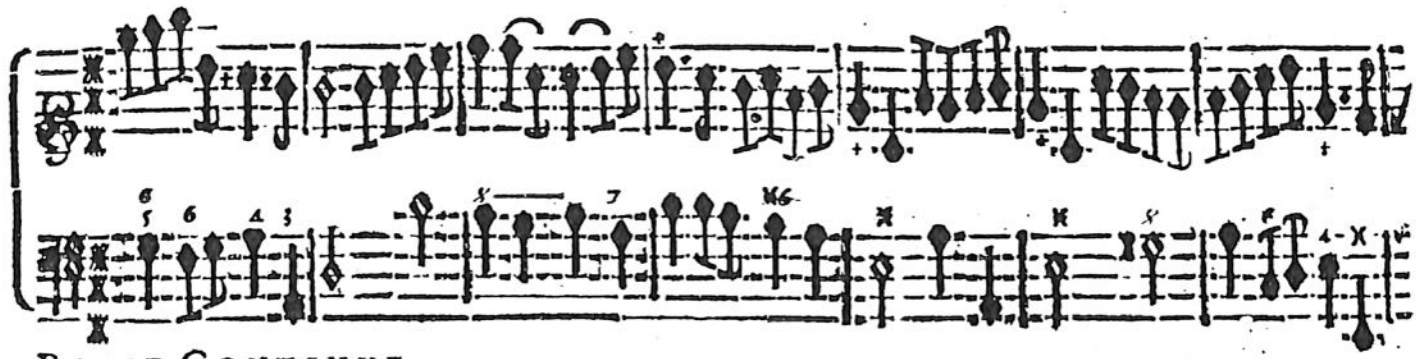

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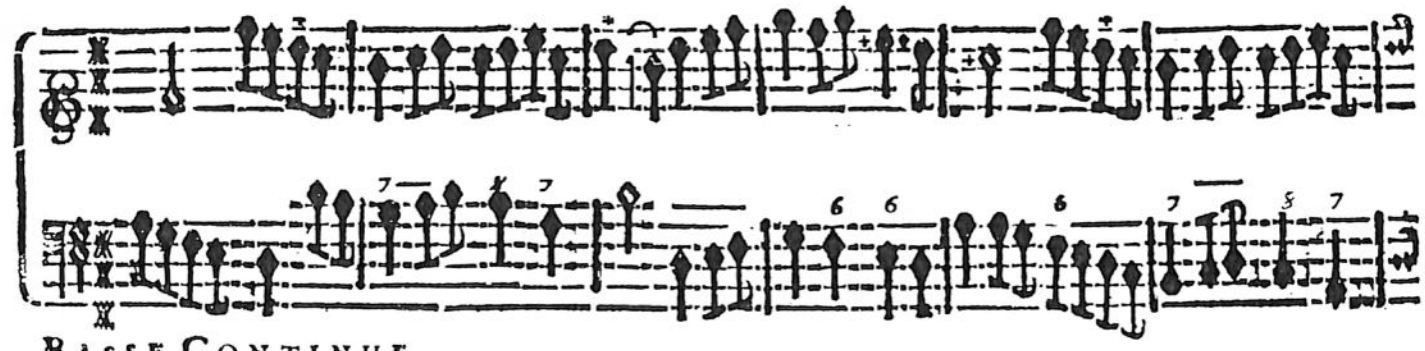

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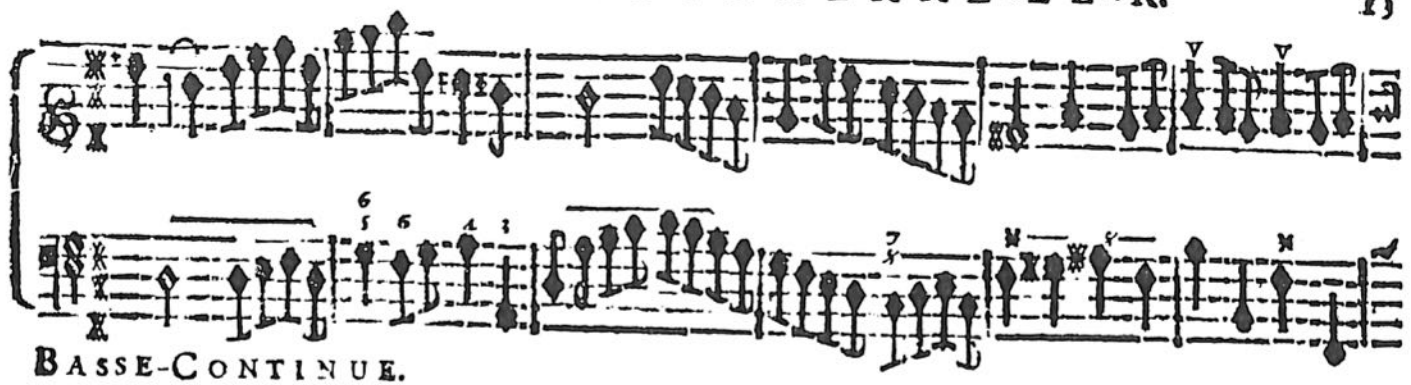

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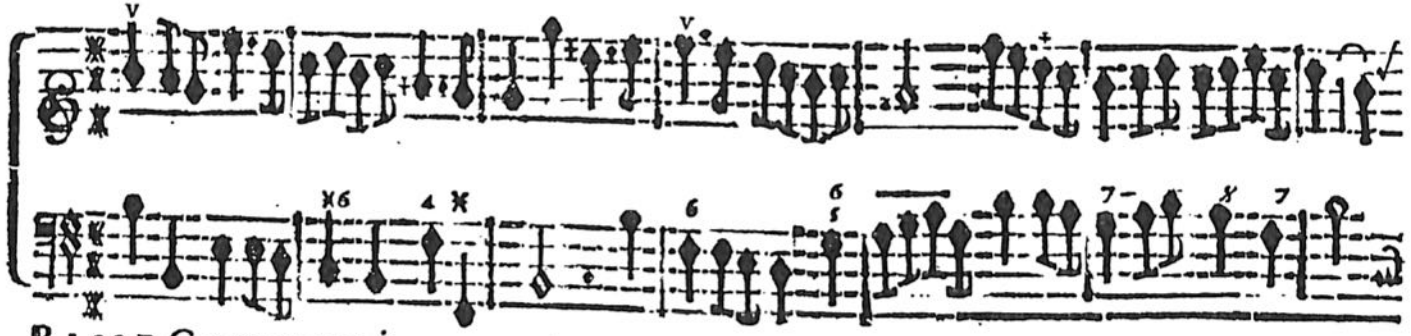

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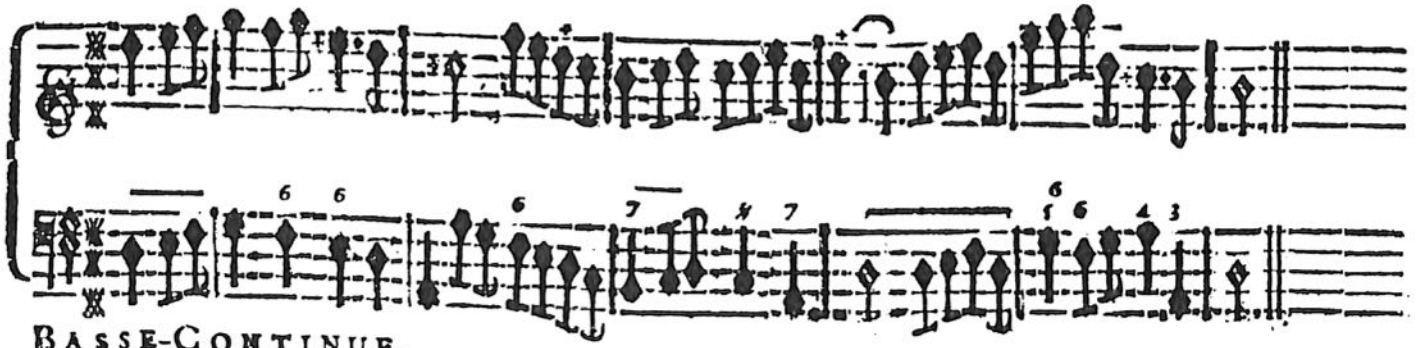

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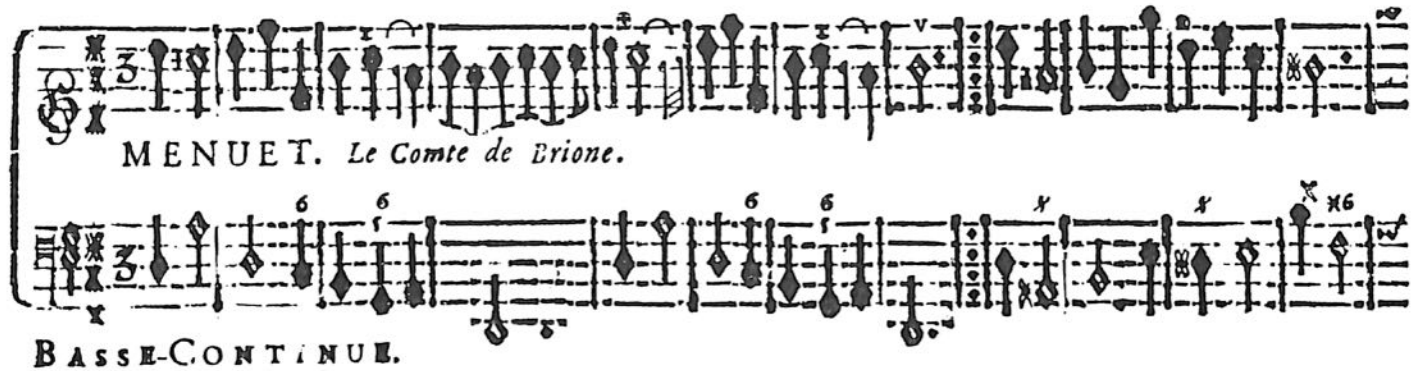
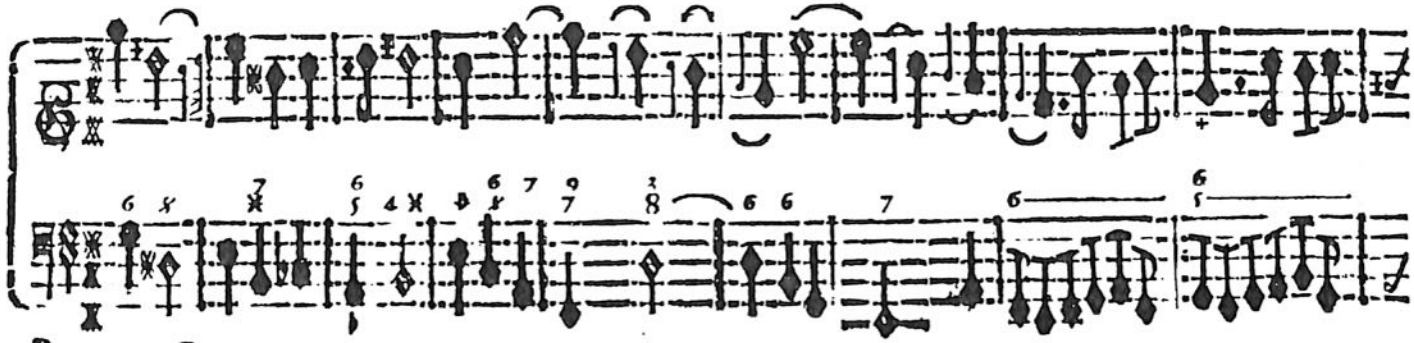


MENUET. *Le Comte de Brione.*

BASSE-CONTINUE.



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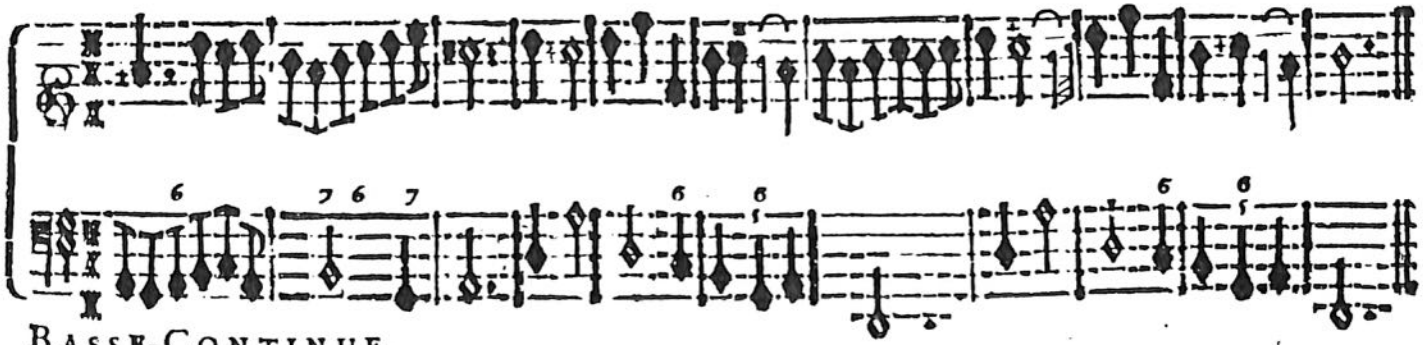
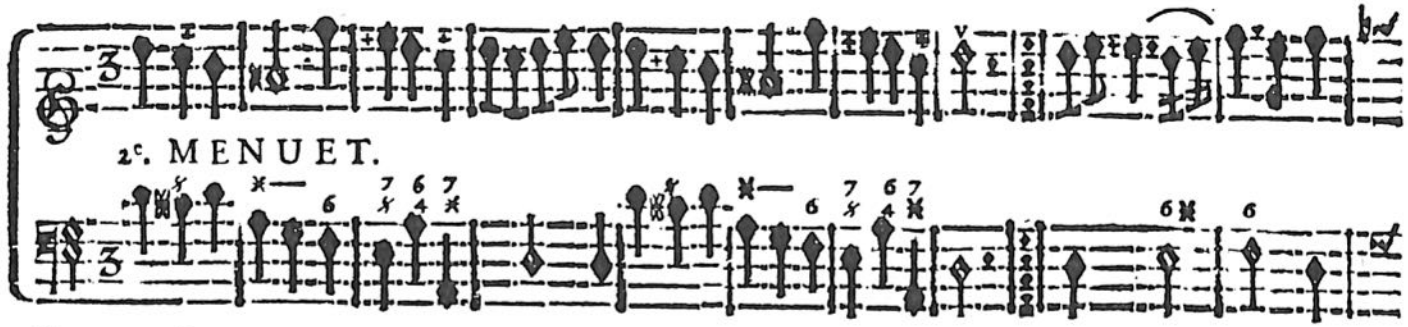


BASSE-CONTINUE.

2e. MENUET.



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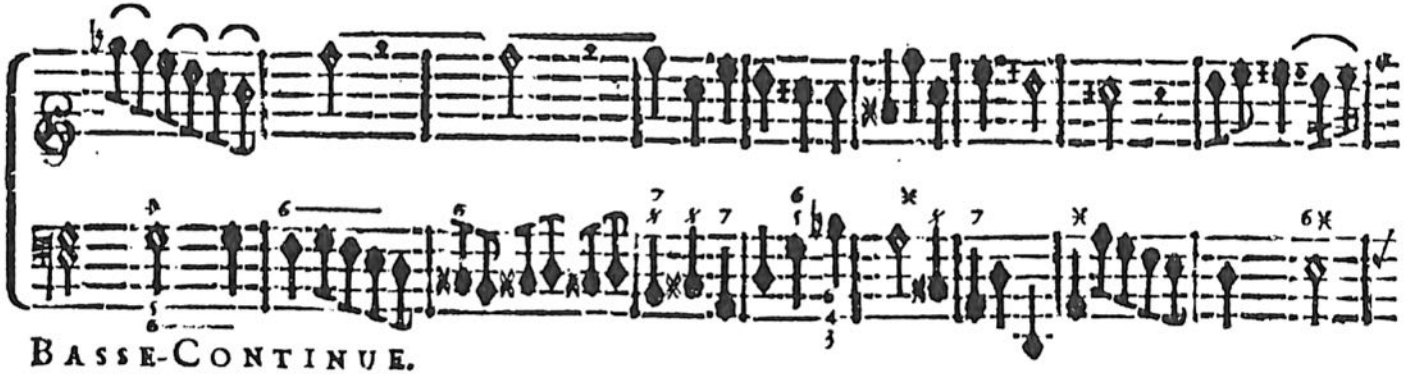

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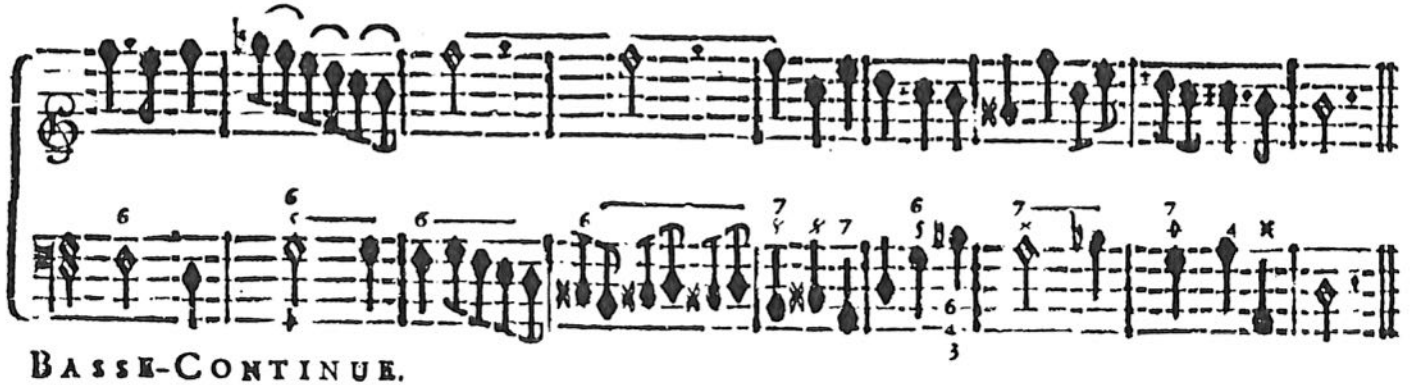
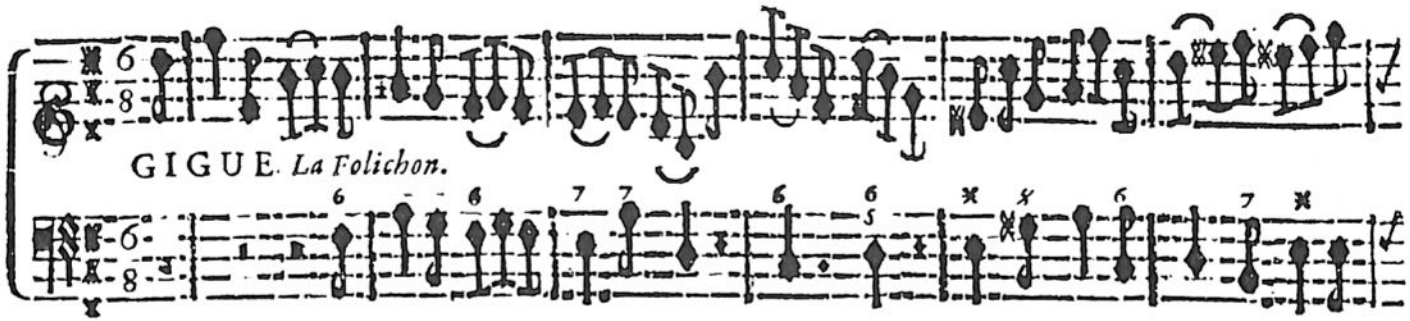


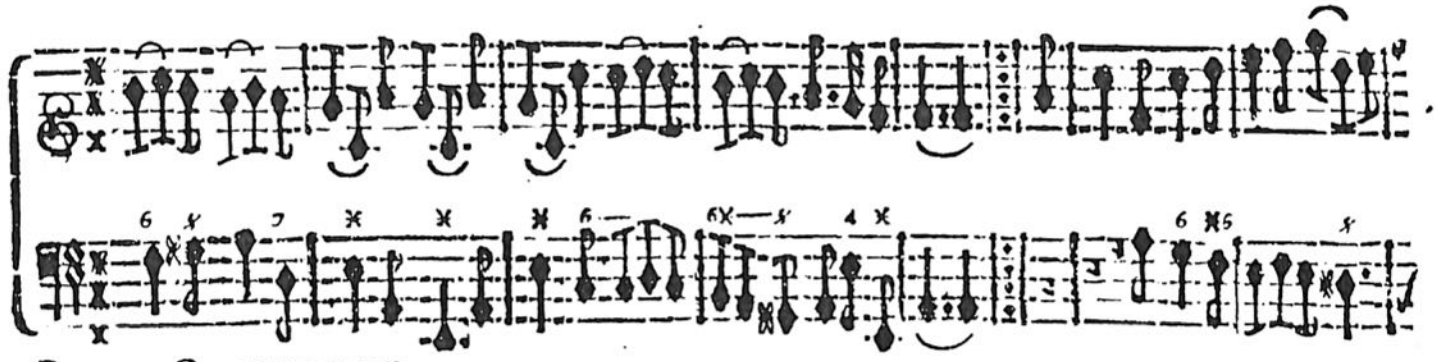
BASSE-CONTINUE.

On reprend le premier Menuet pour finir.



GIGUE. *La Folichon.*

BASSE-CONTINUE.



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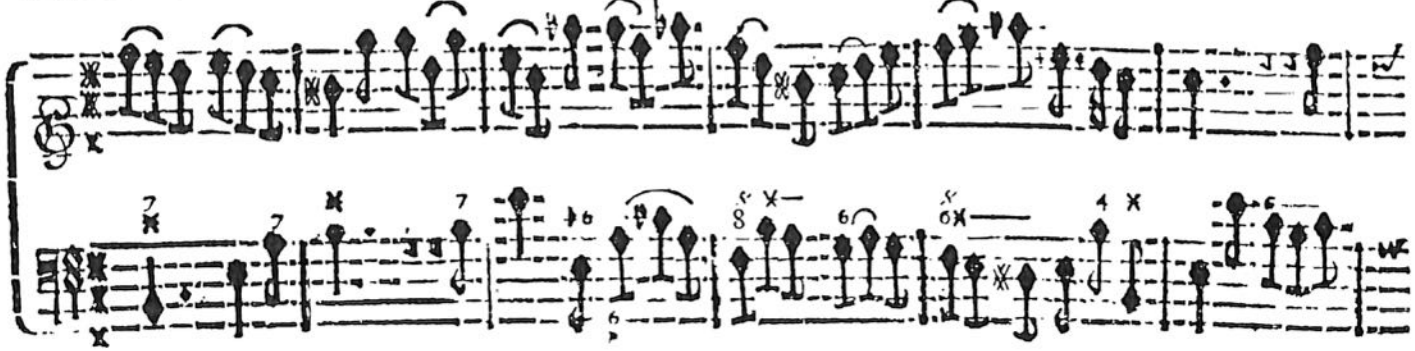

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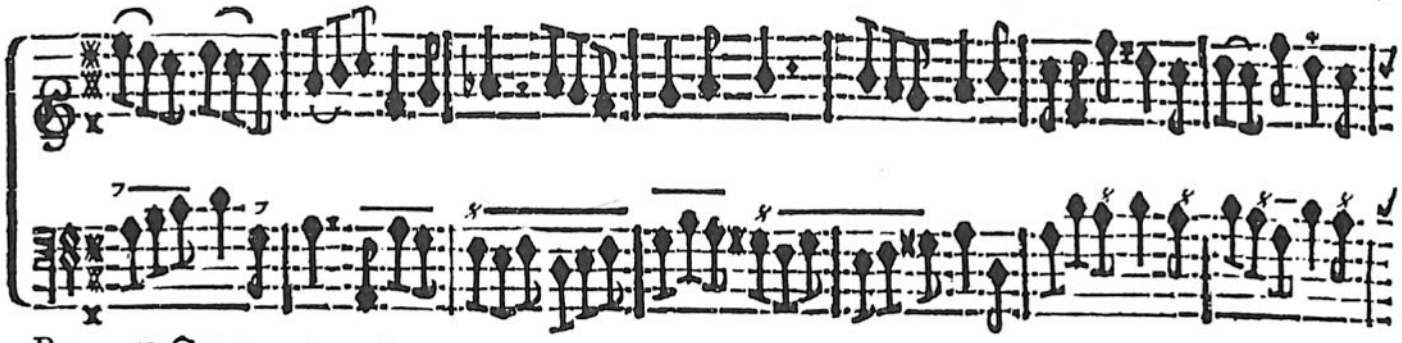

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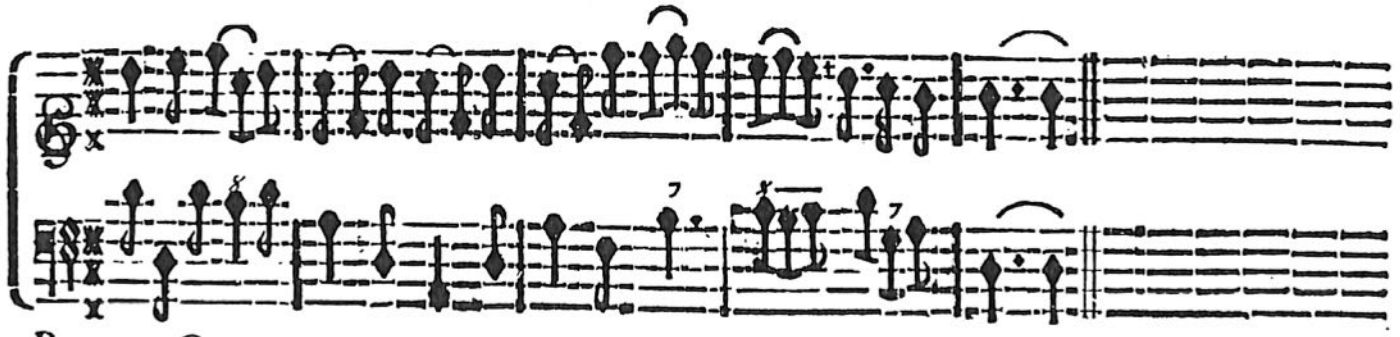
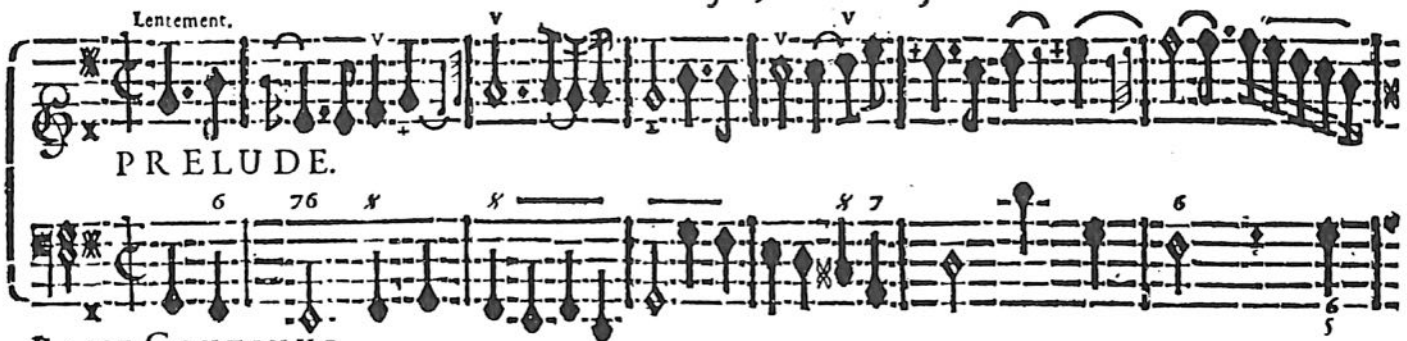


BASSE-CONTINUE.

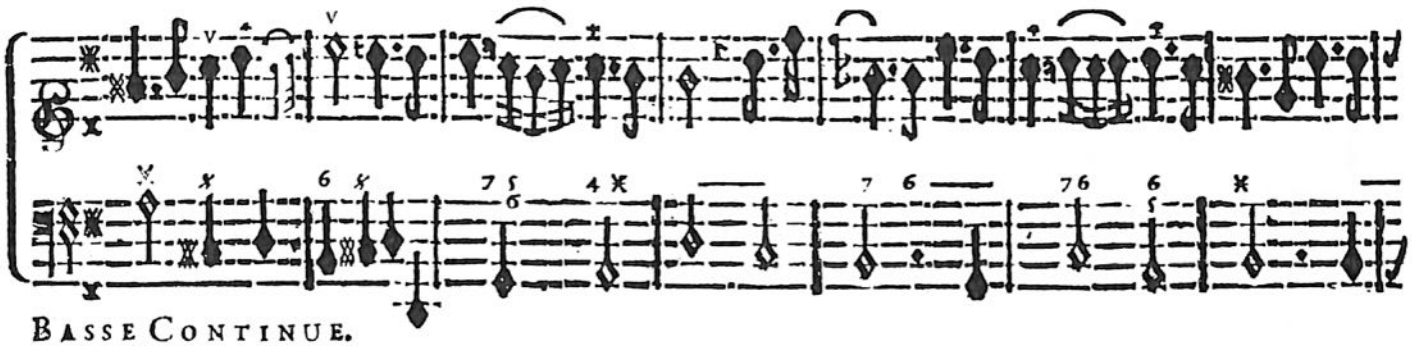
Suite en G ré ſol, Tierce majeure.

Lentement.



PRELUDE.

BASSE-CONTINUE.



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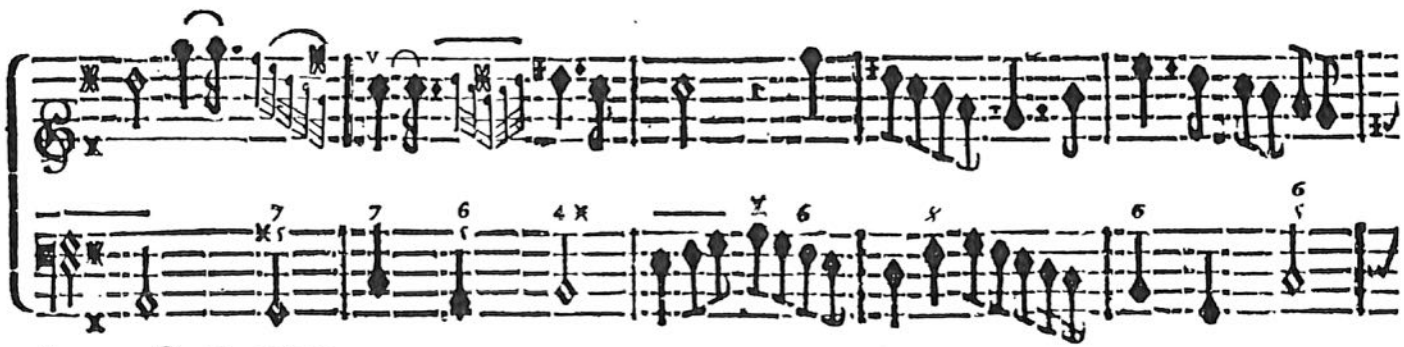

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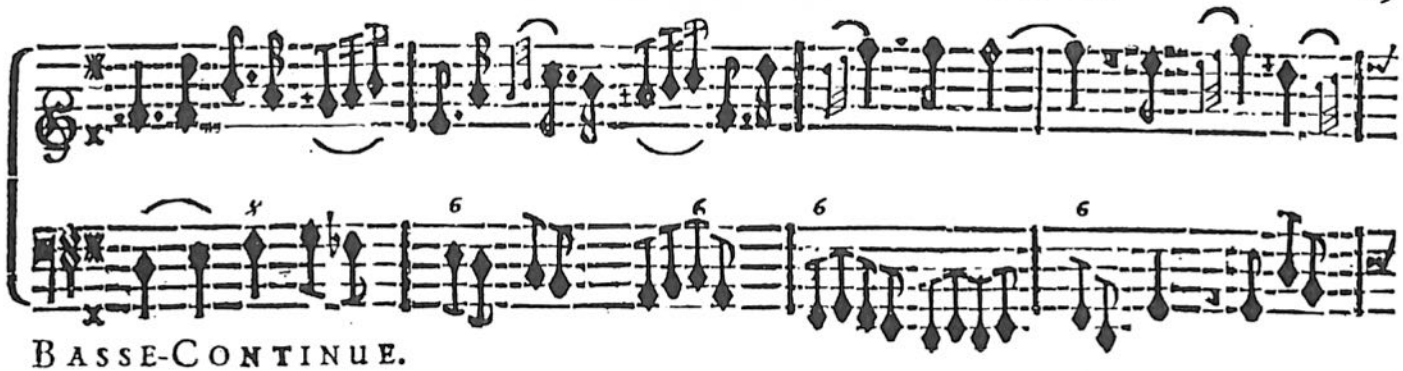

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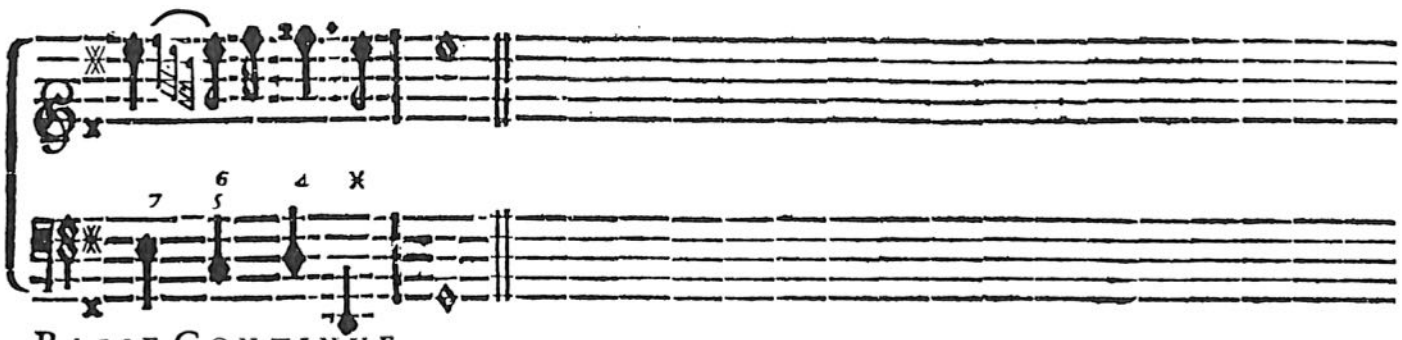
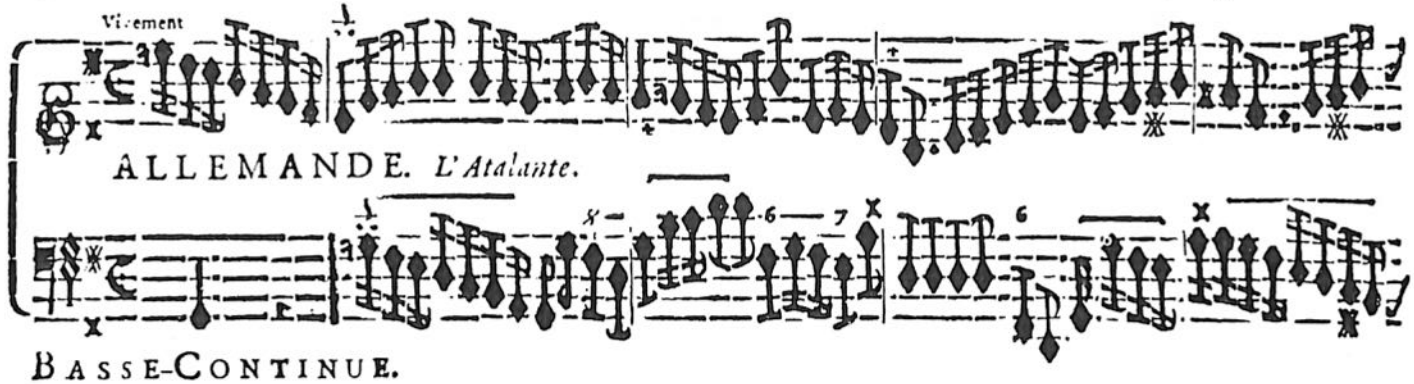


BASSE-CONTINUE.

Vivement

ALLEMANDE. *L'Atalante.*



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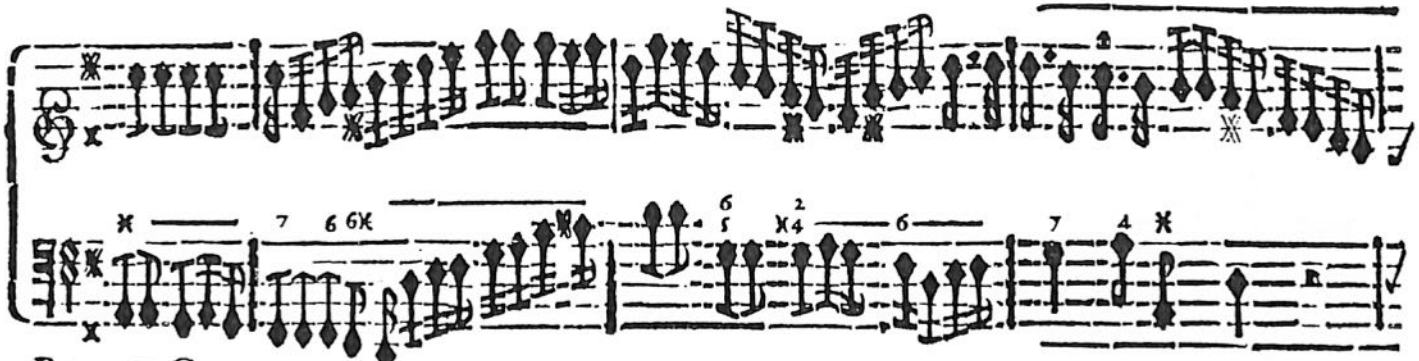

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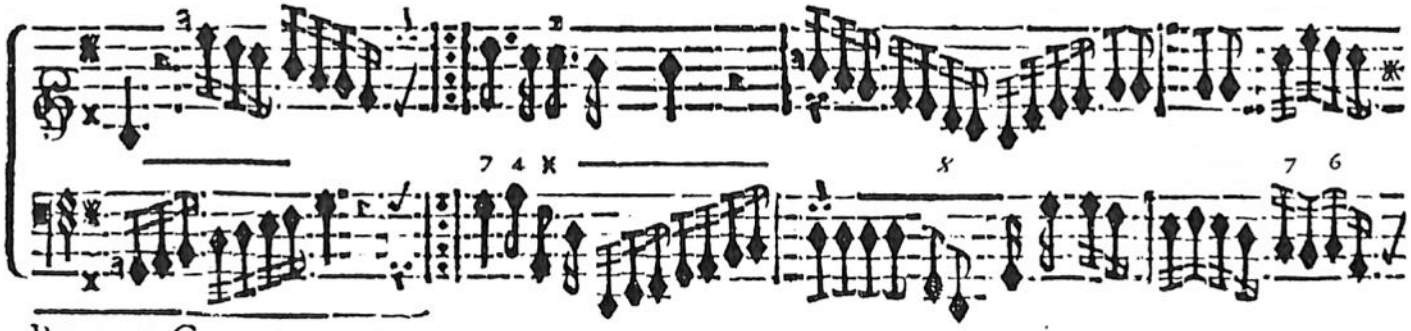

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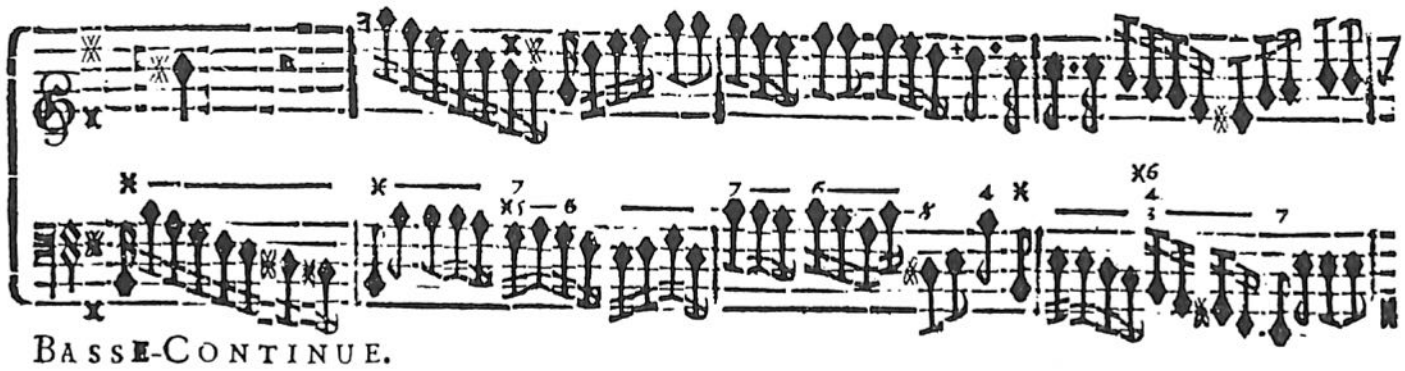

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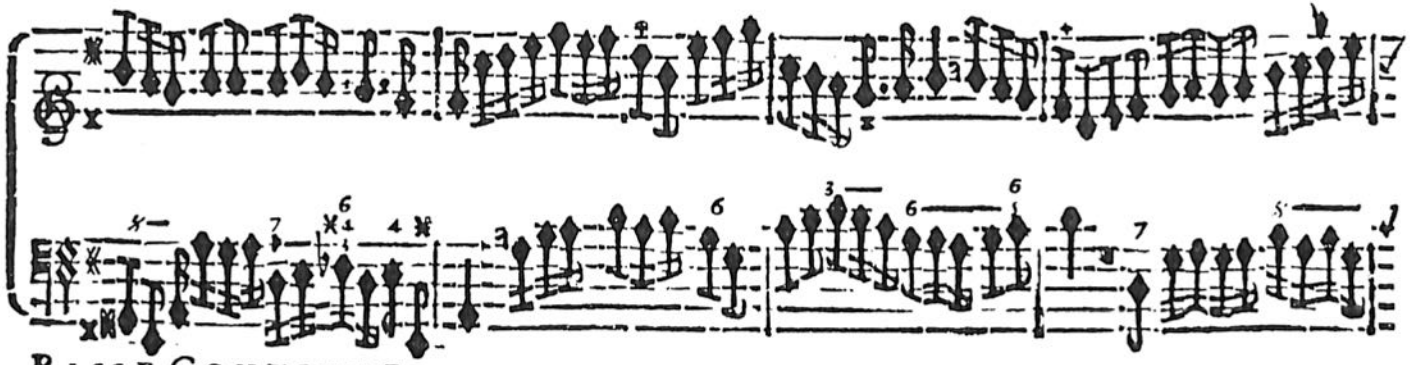

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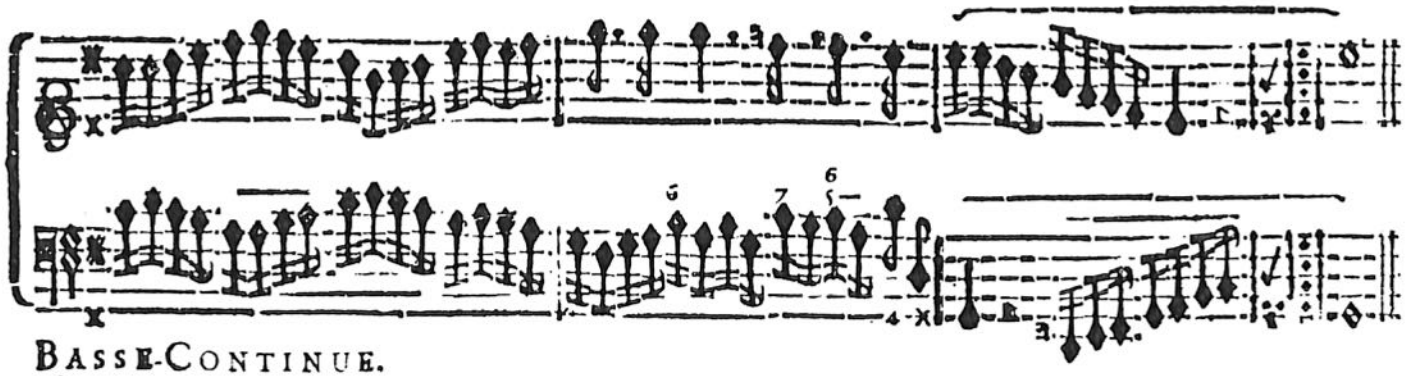

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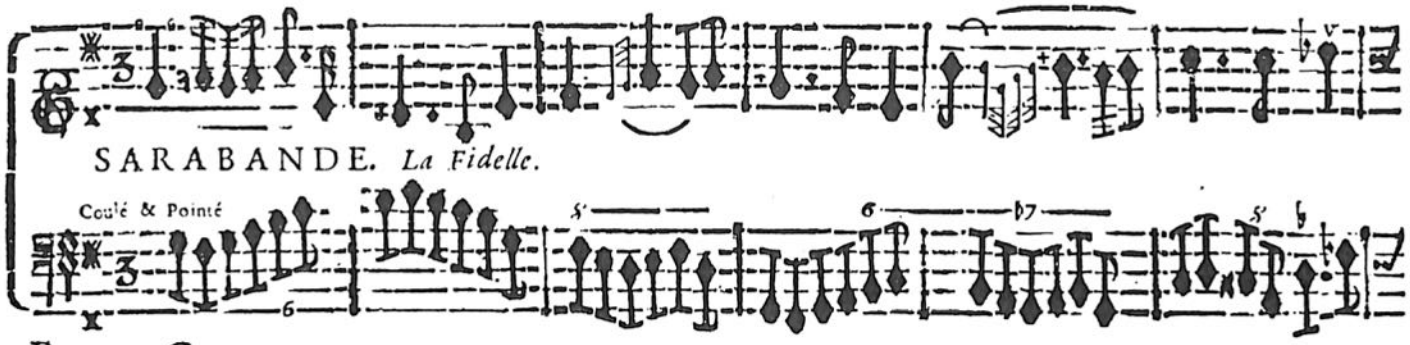
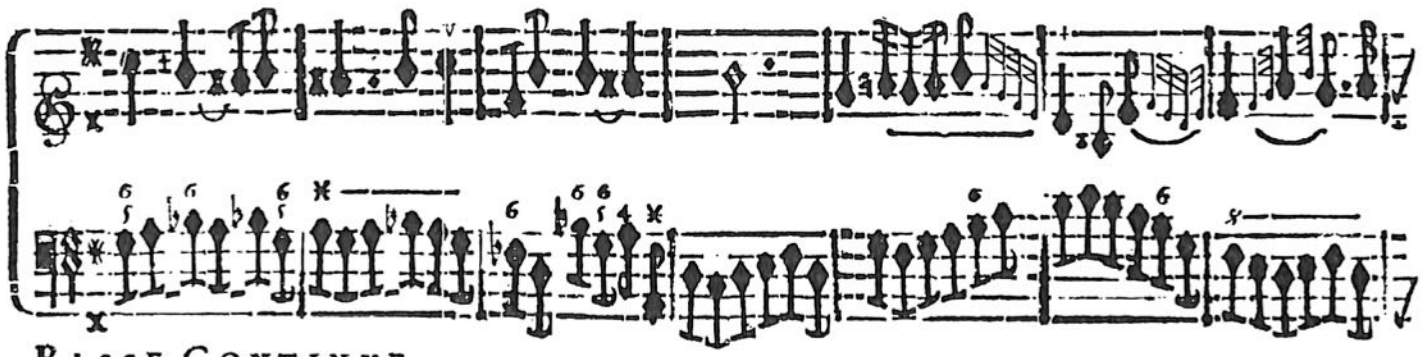


SARABANDE. *La Fidelle.*

Coulé & Pointé

BASSE-CONTINUE.



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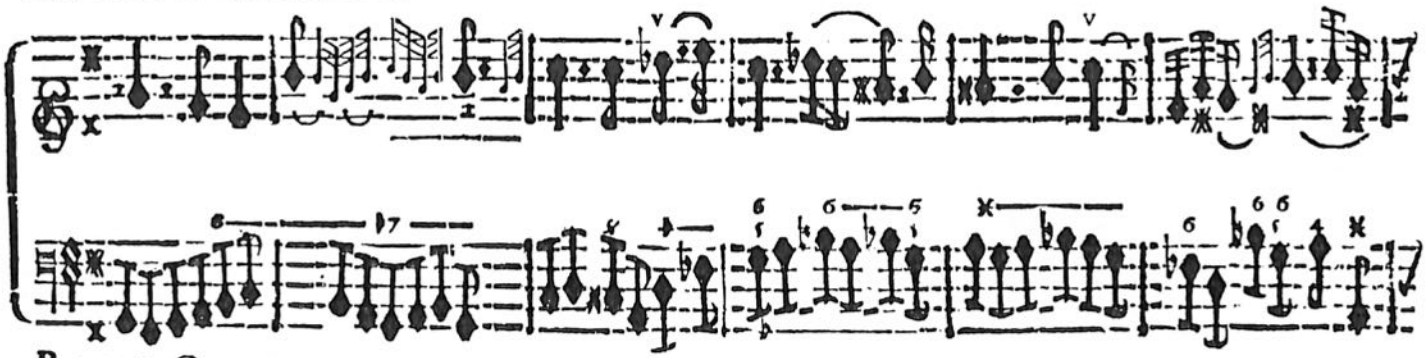

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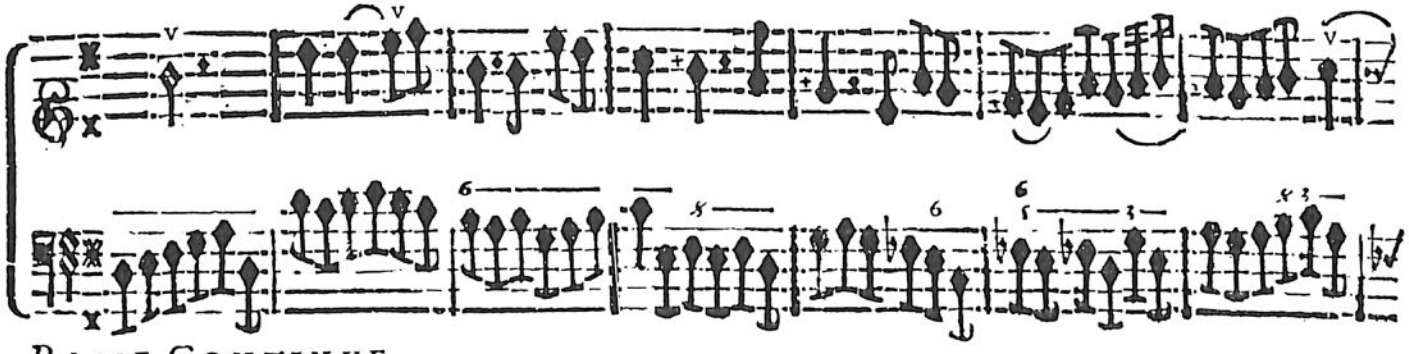

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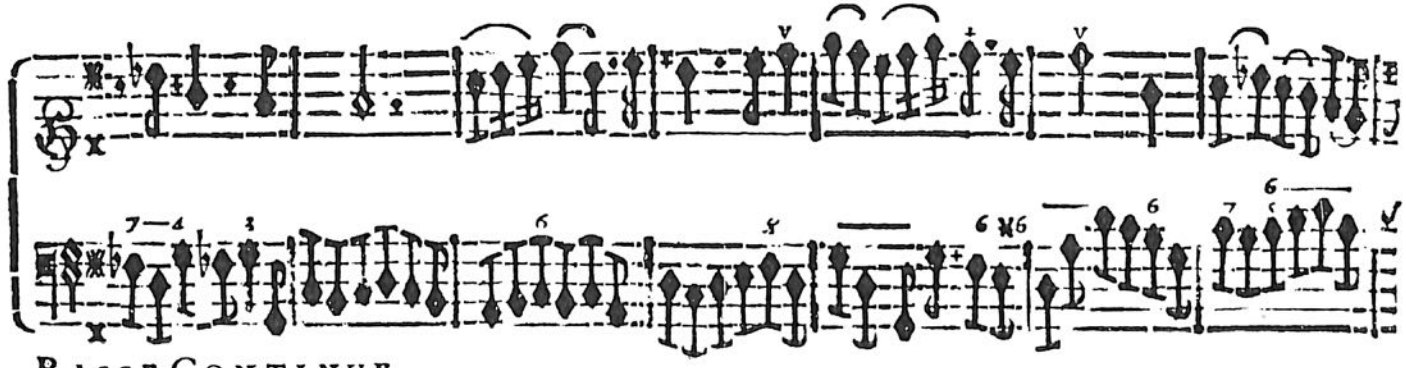

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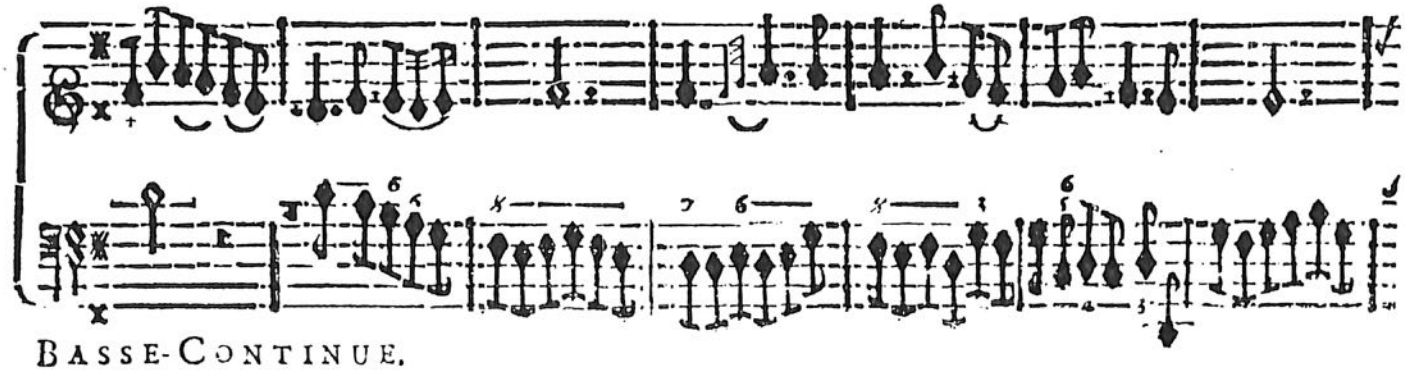

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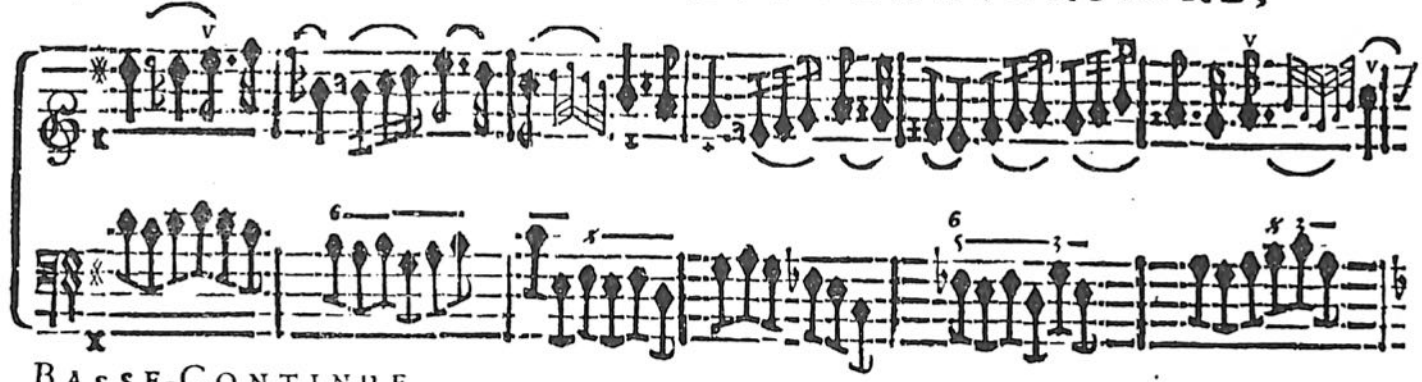

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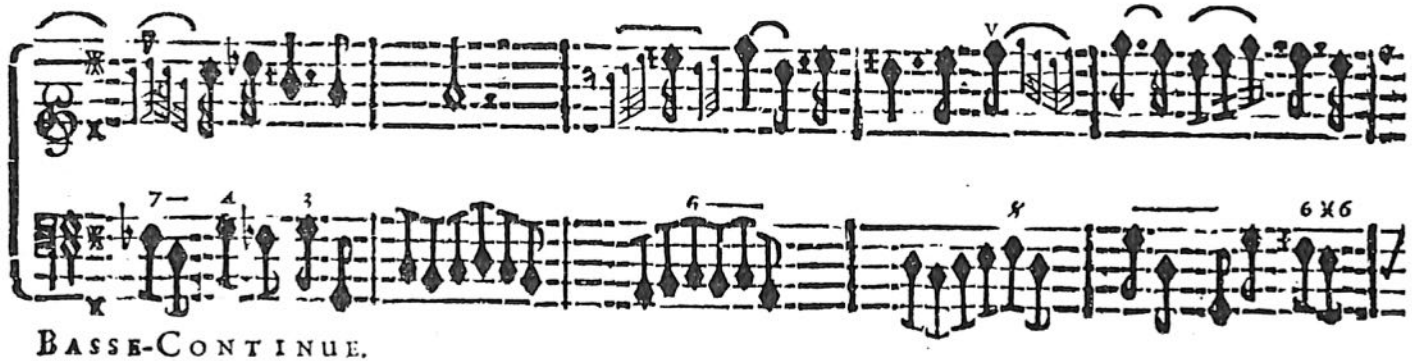

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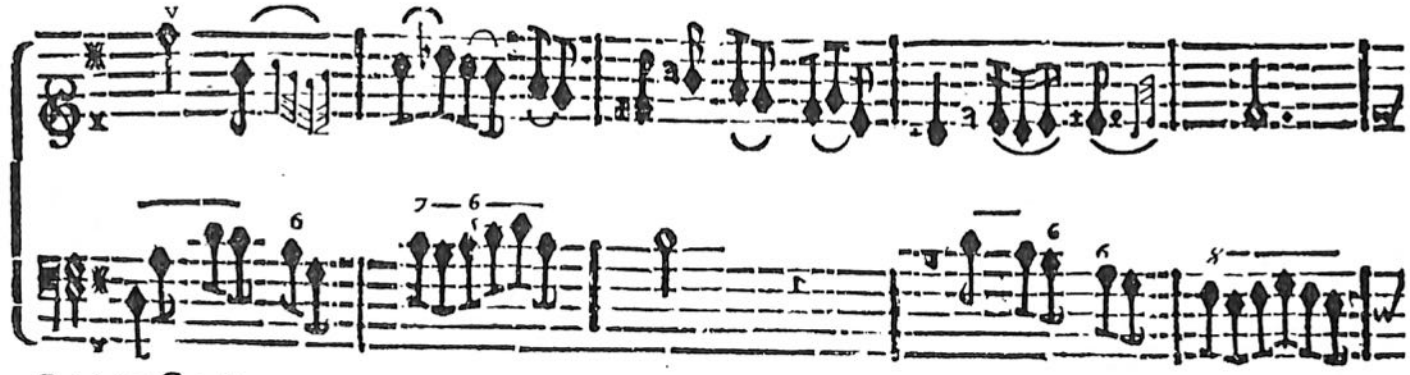

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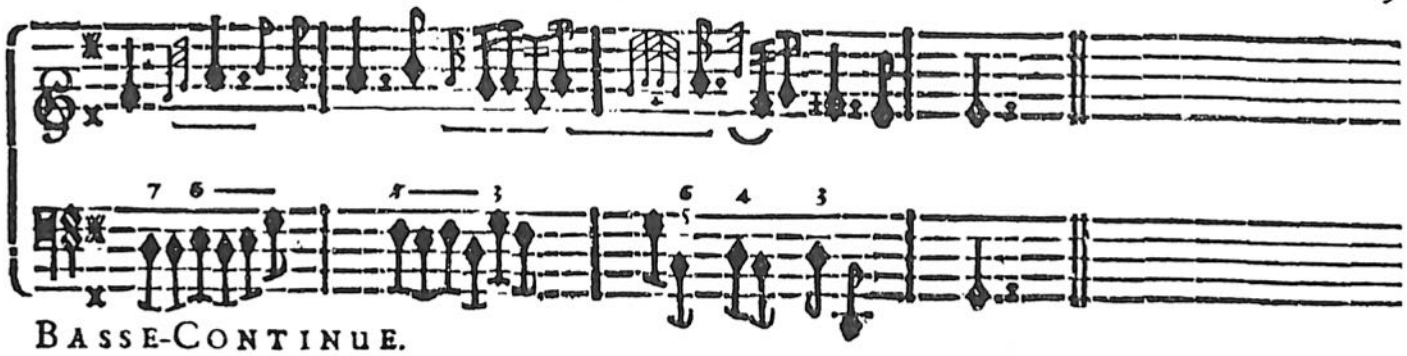

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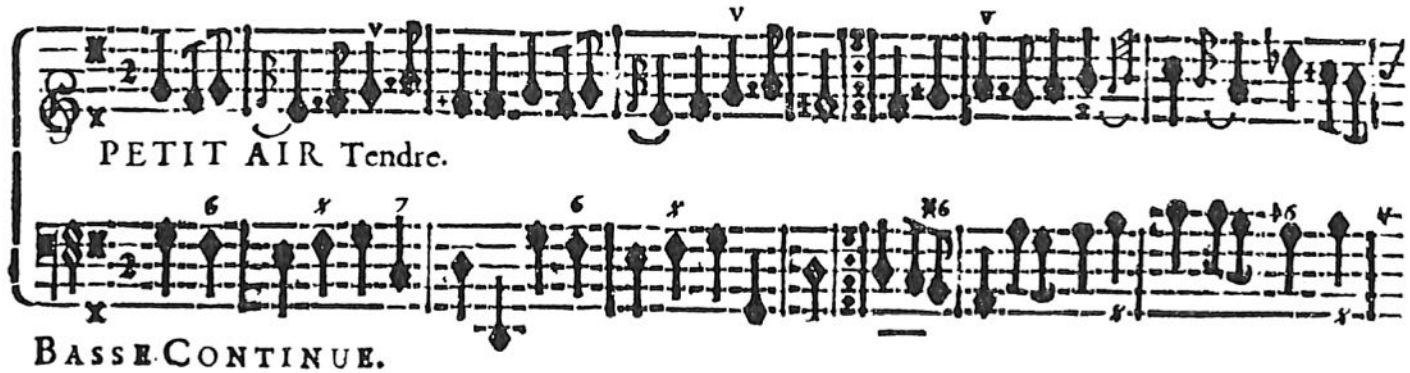
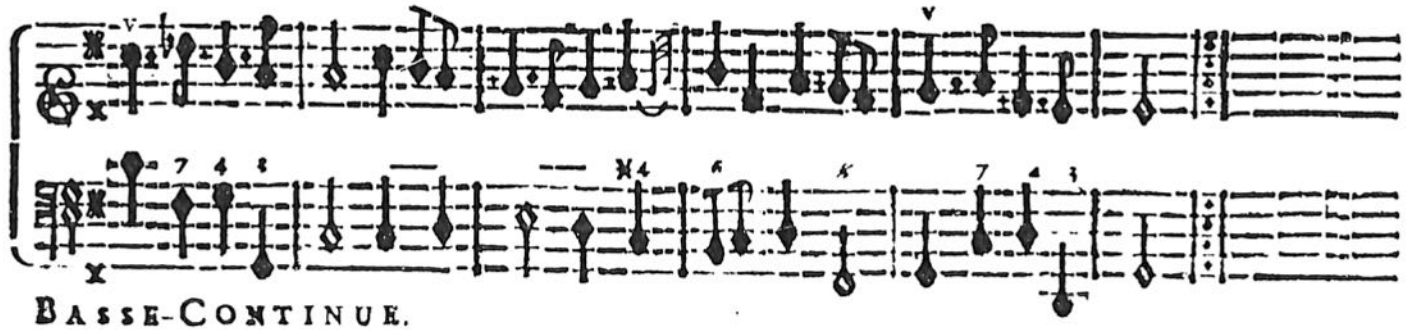


PETIT AIR Tendre.

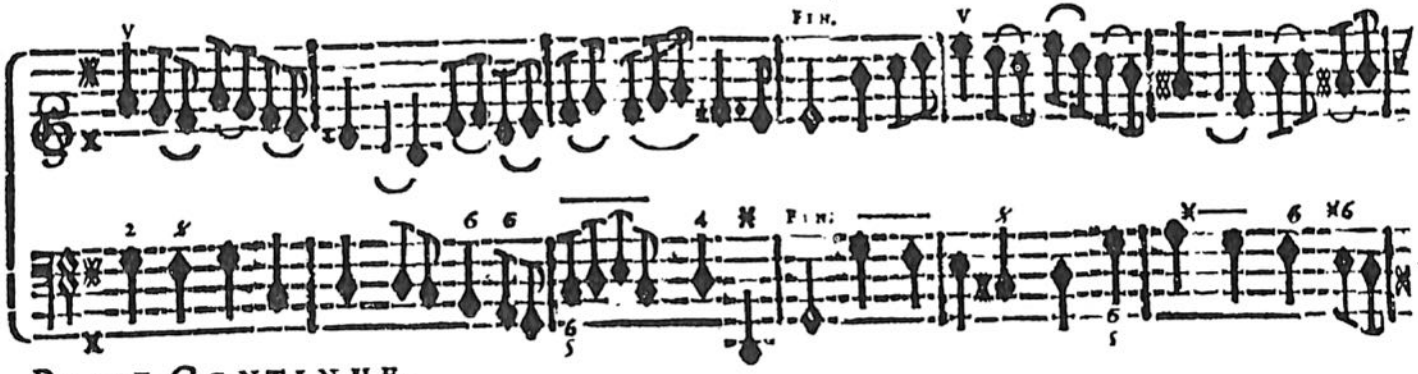
BASSE-CONTINUE.



BASSE-CONTINUE.

1e. GAVOTTE en Rondeau. *La Maillebois.*

BASSE-CONTINUE.



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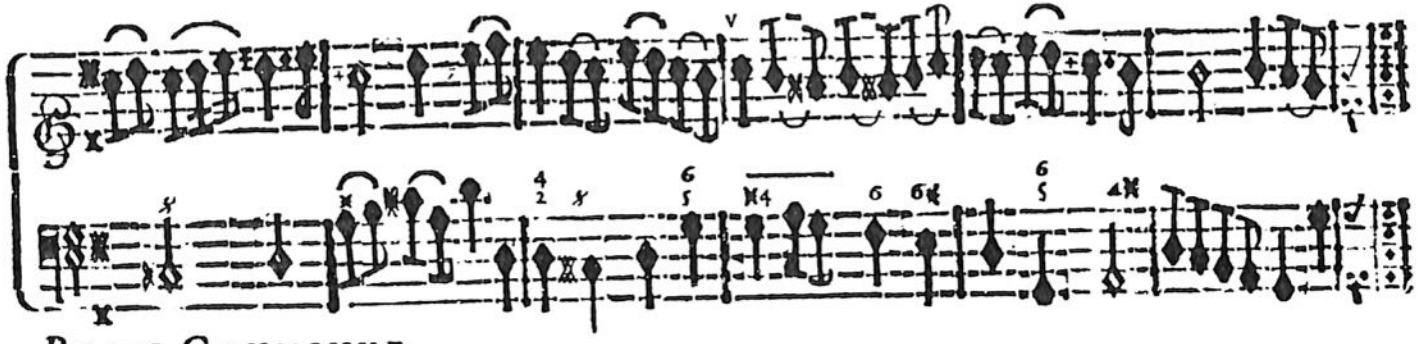
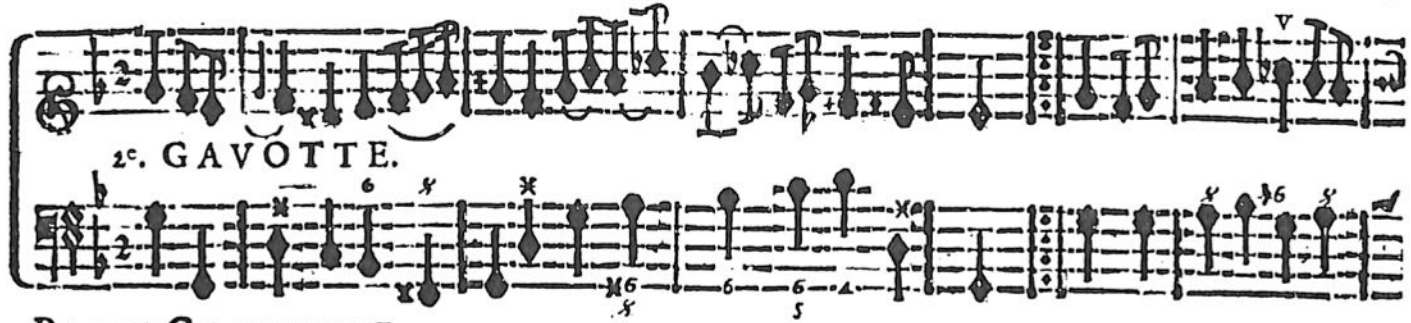
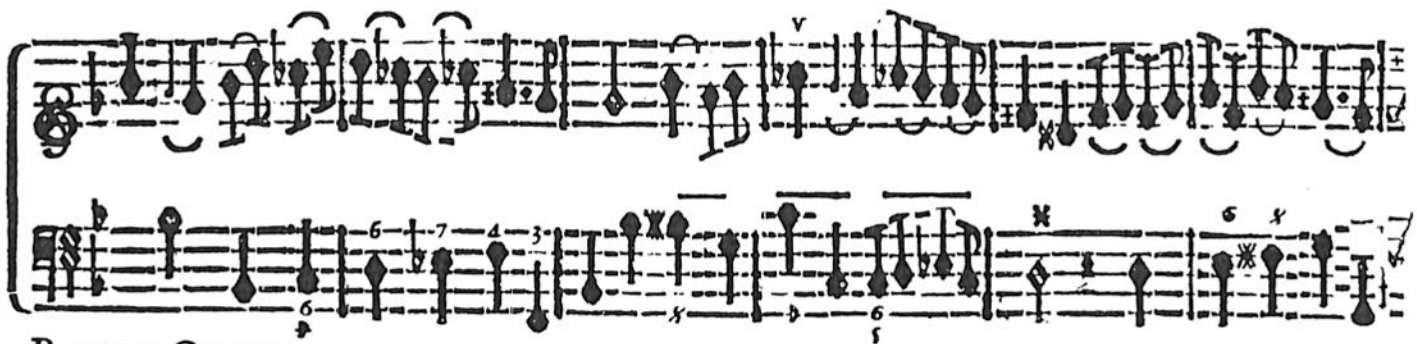


BASSE-CONTINUE.

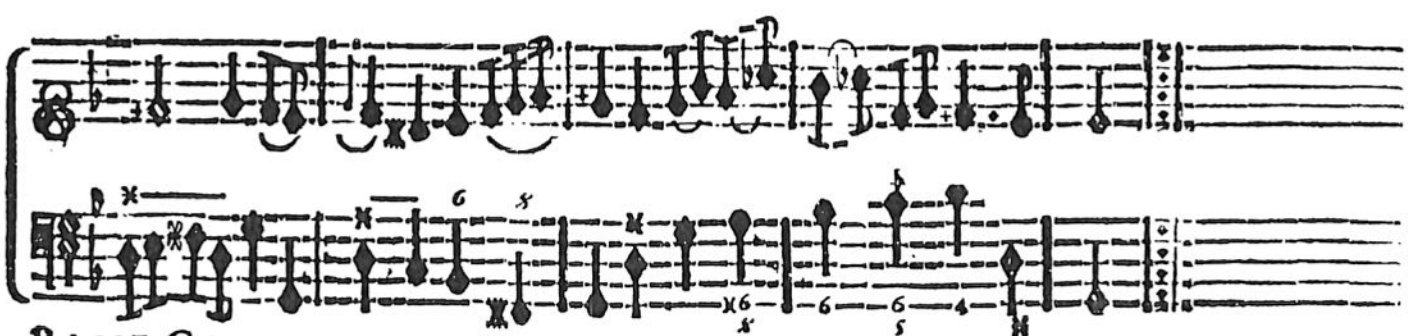
On joüe ces deux Gavottes alternativement.



BASSE-CONTINUE.

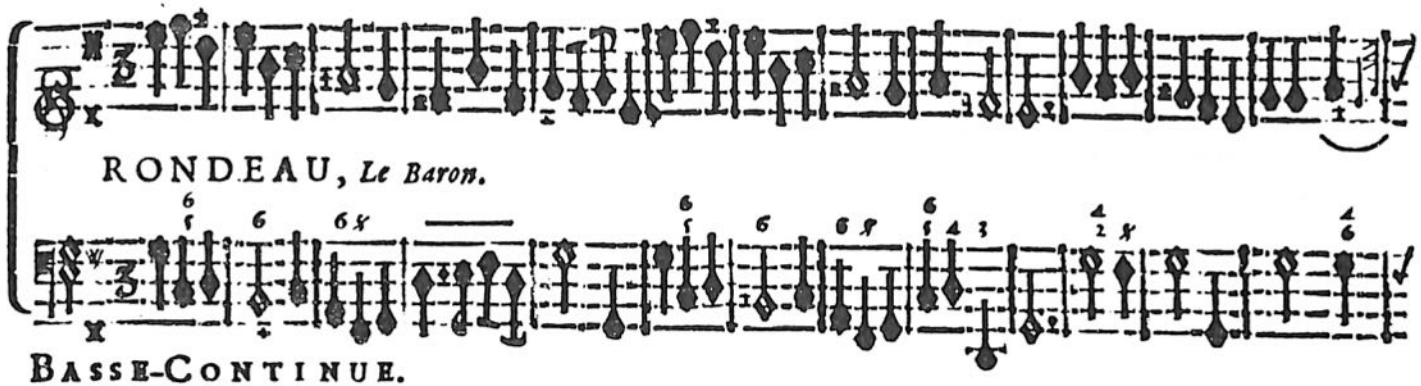


BASSE-CONTINUE.



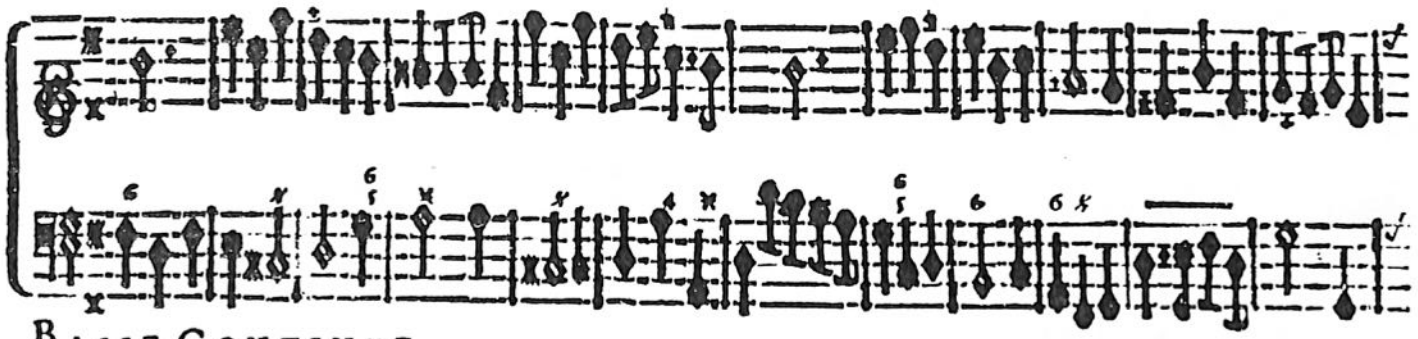
BASSE-CONTINUE.

On reprend la prémiere Gavotte toute entiere pour finir.

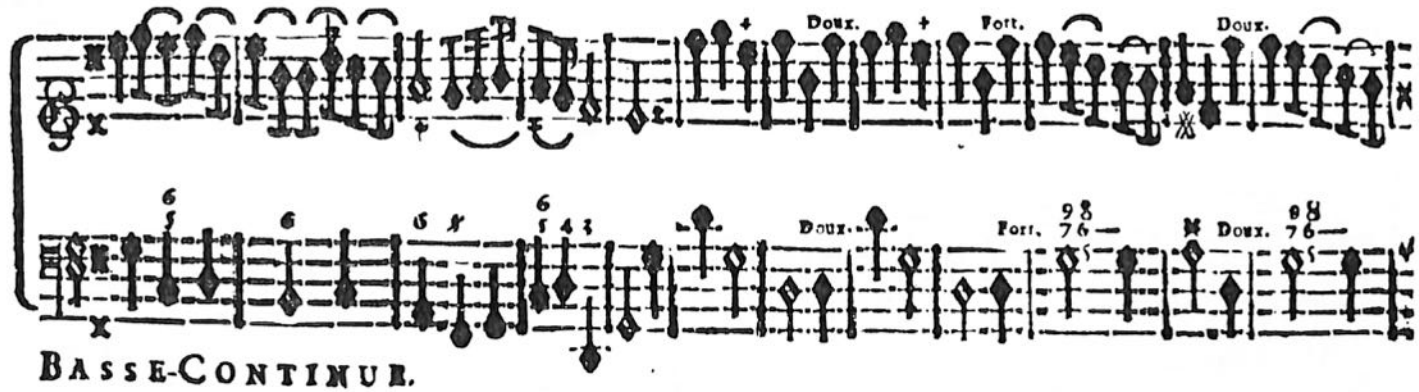


RONDEAU, *Le Baron.*

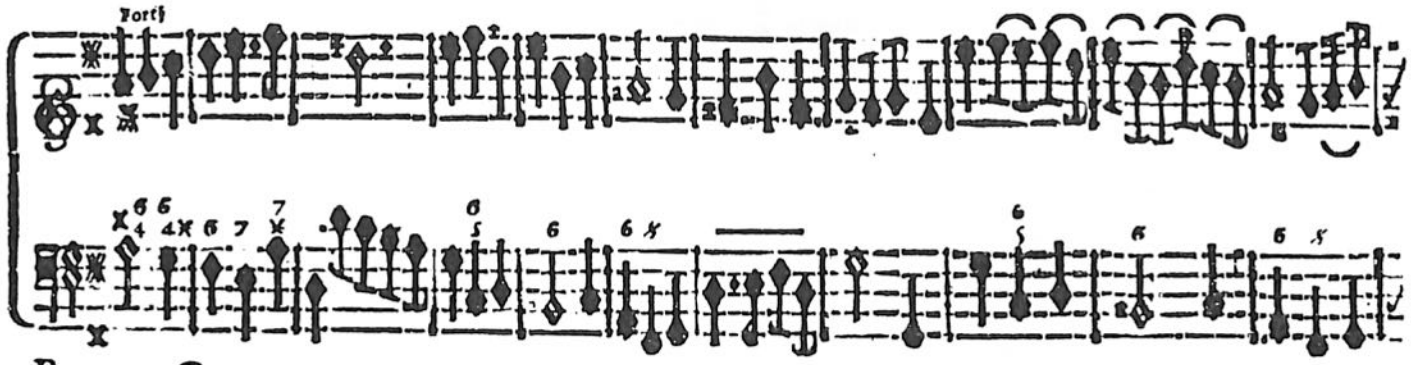
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



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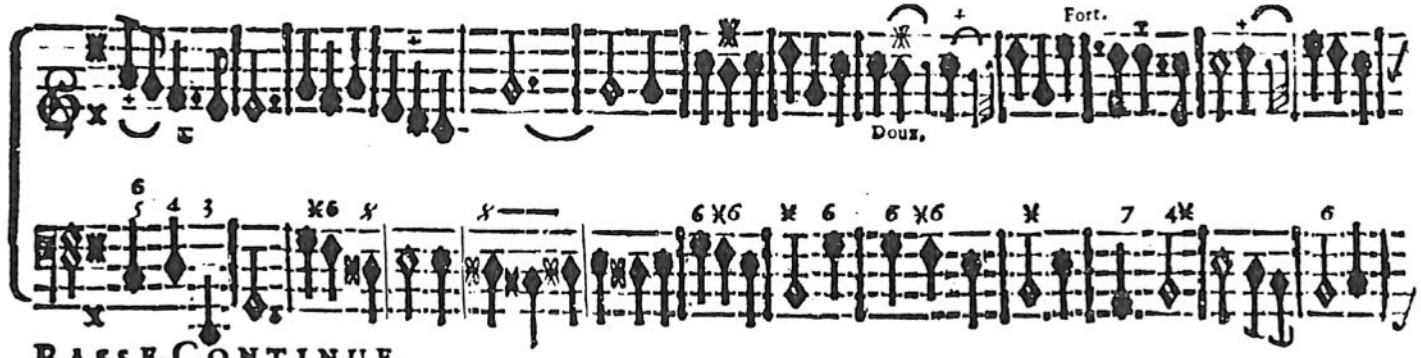

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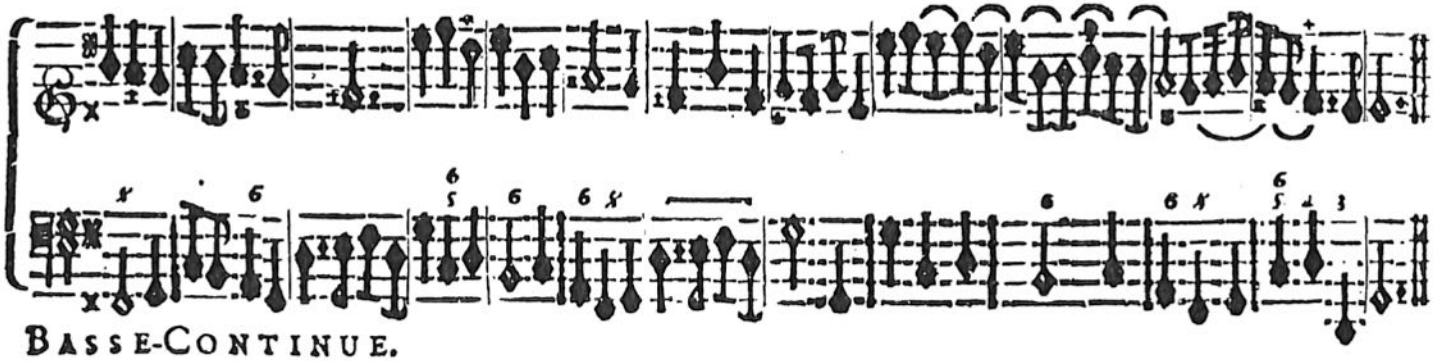
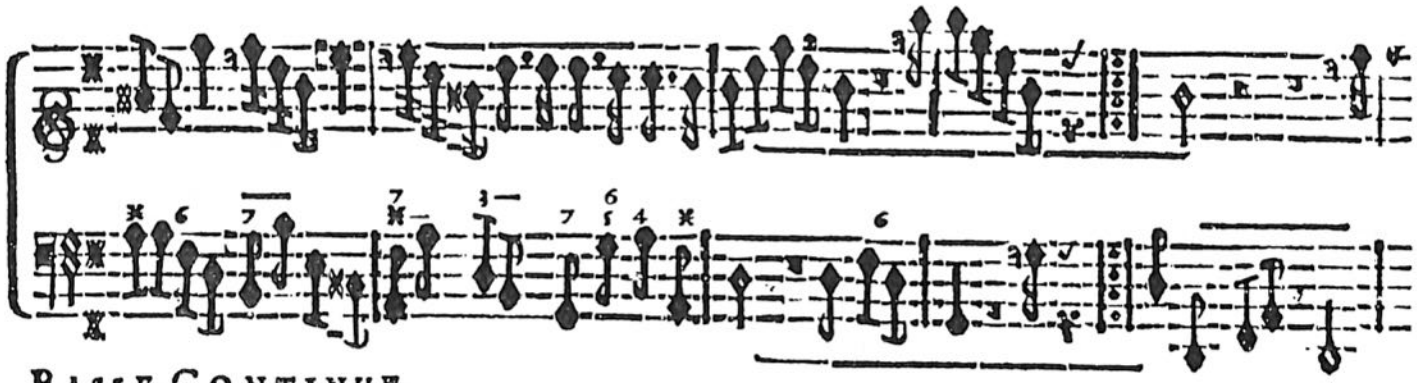


BASSE-CONTINUE.

ALLEMANDE *la Caſcade de ſaint Cloud.*

BASSE-CONTINUE.



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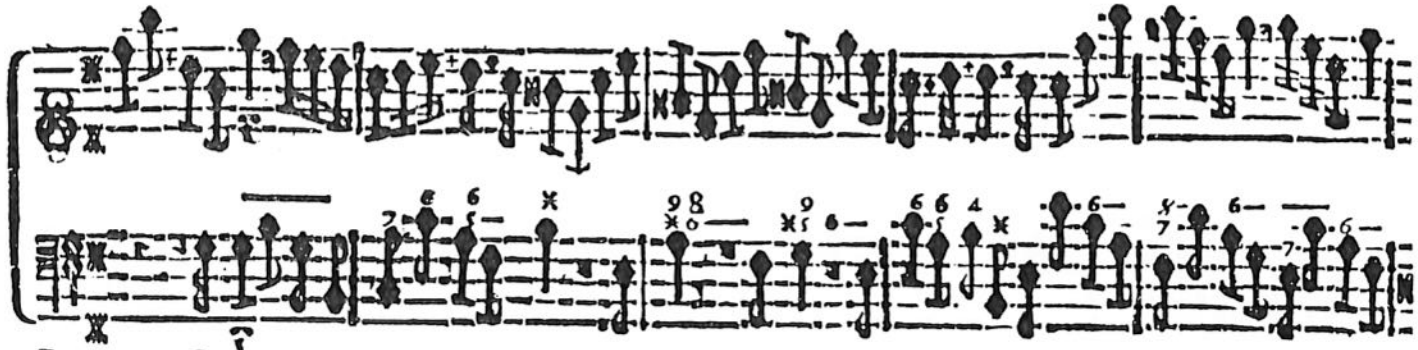

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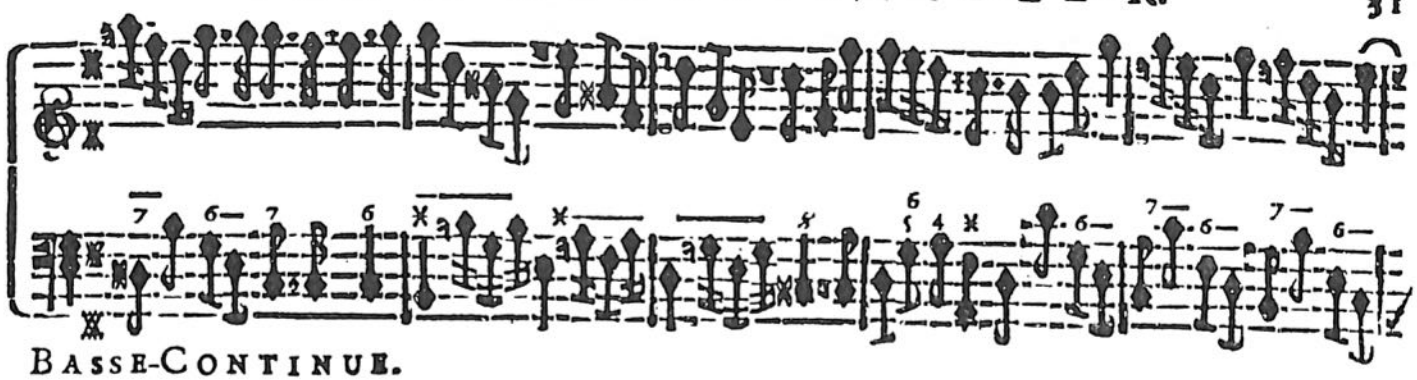

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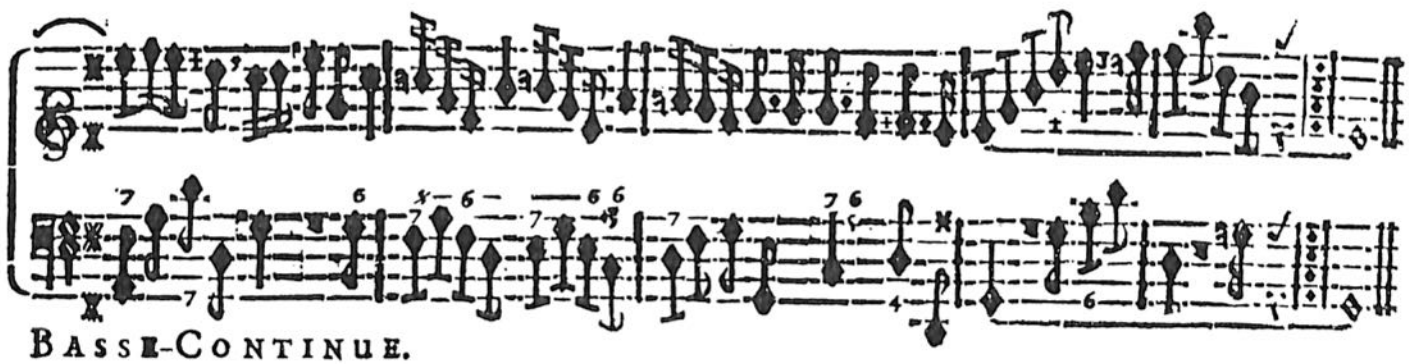
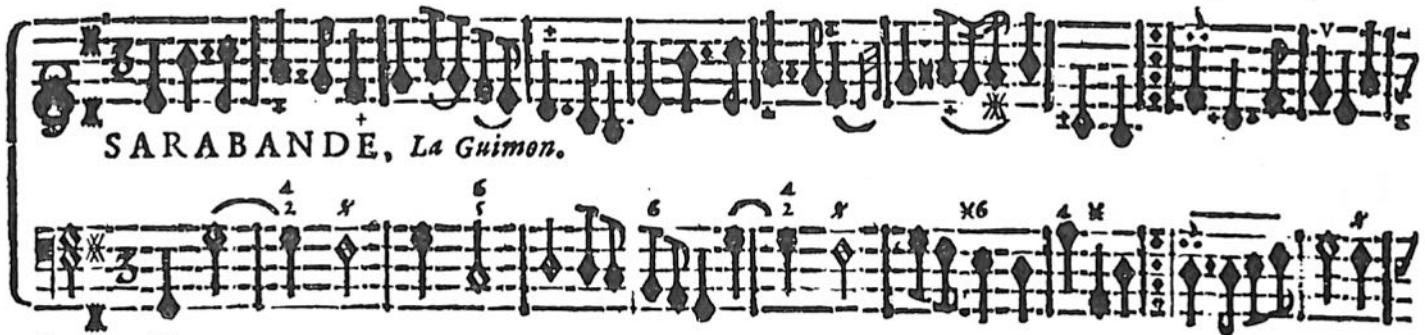
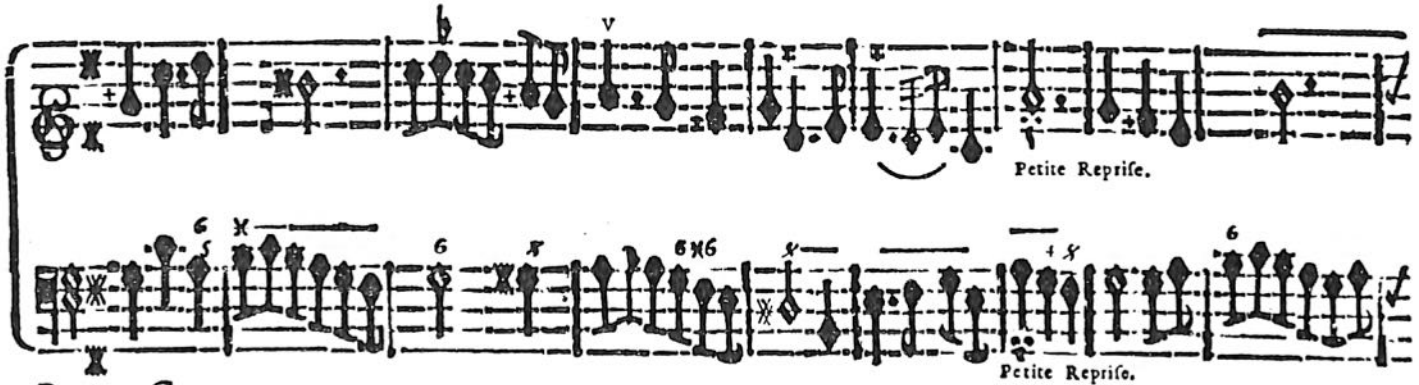


BASSE-CONTINUE.

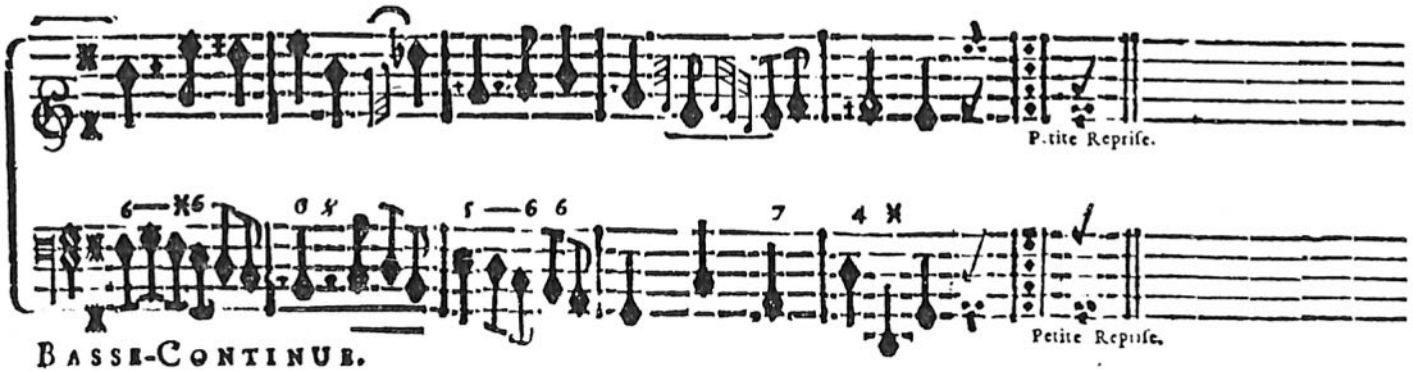
SARABANDE, *La Guimon.*



BASSE-CONTINUE.



BASSE-CONTINUE.



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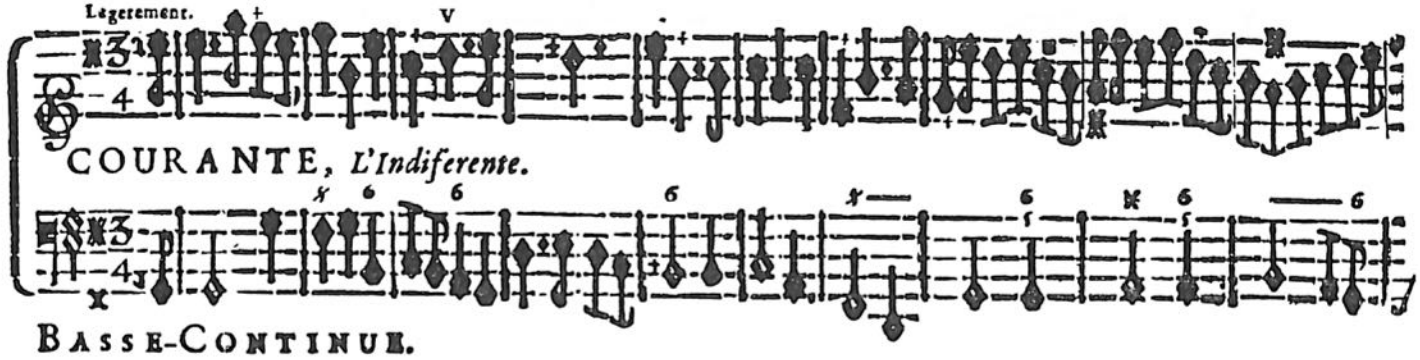

COURANTE, *L'Indiferente.*

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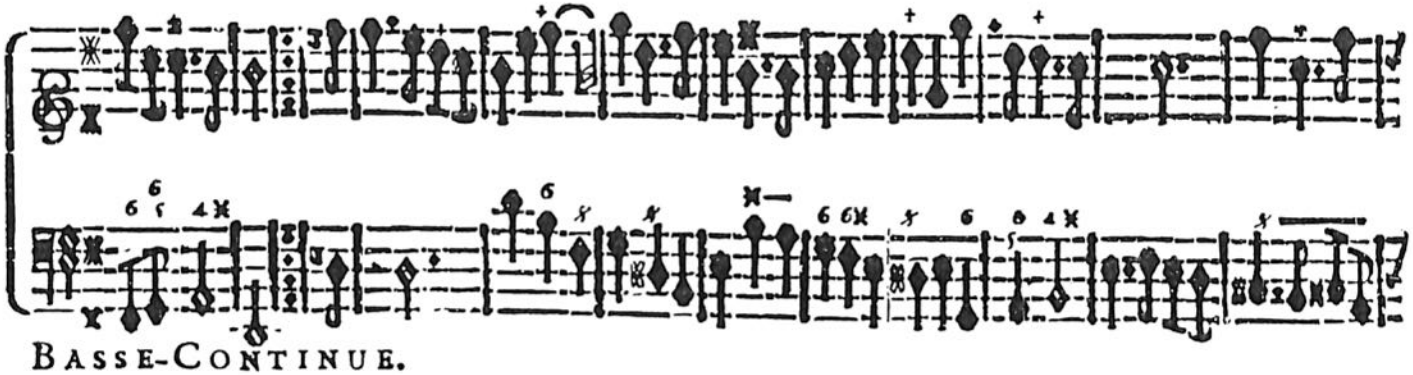

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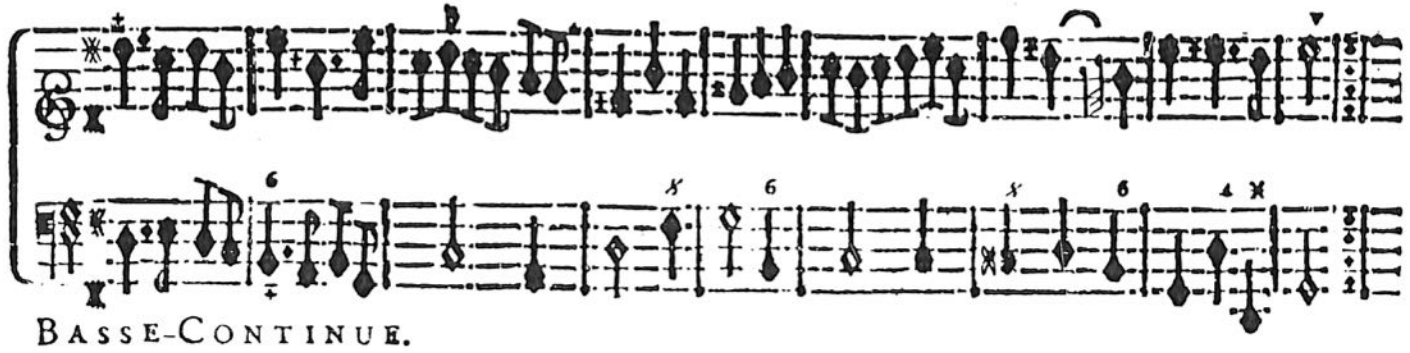

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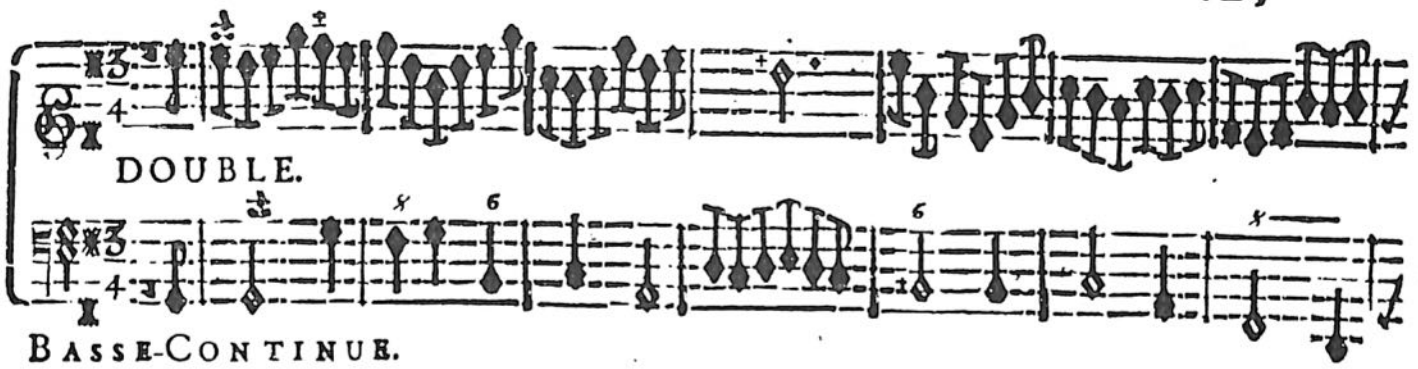
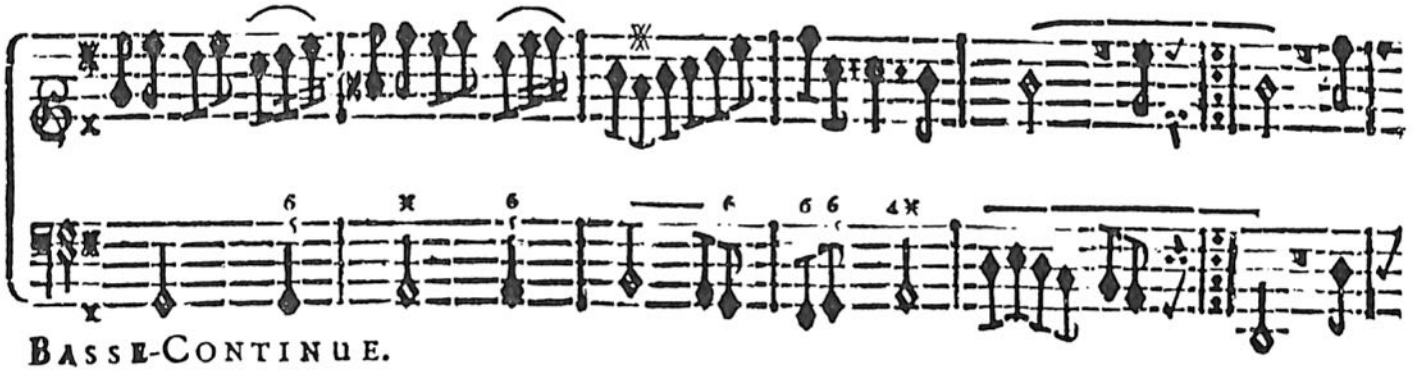


DOUBLE.

BASSE-CONTINUE.



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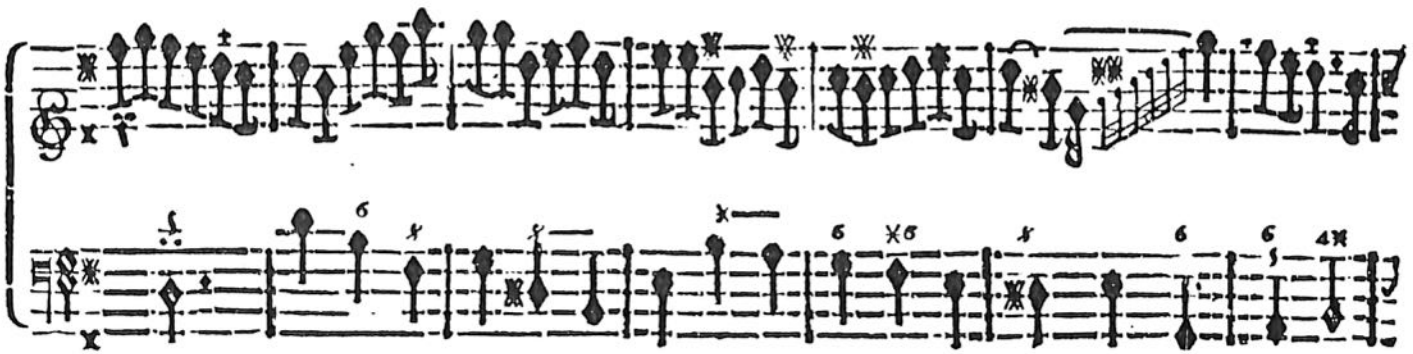

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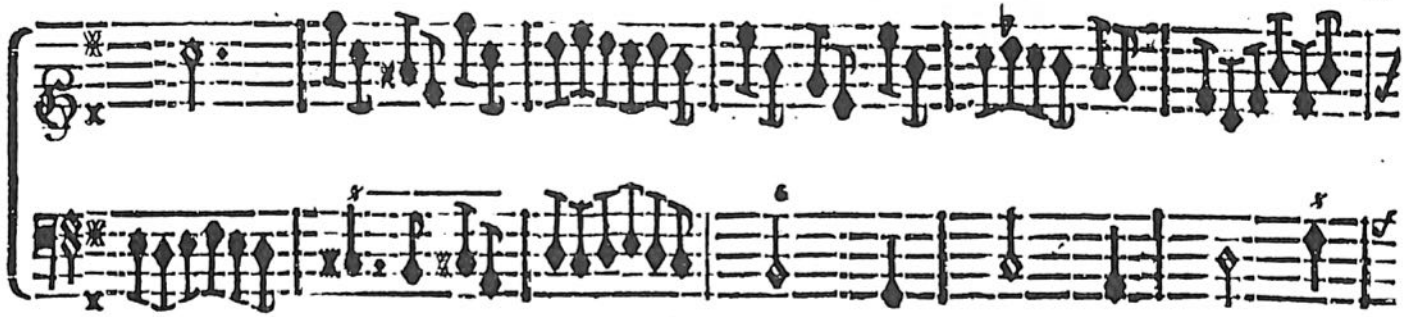
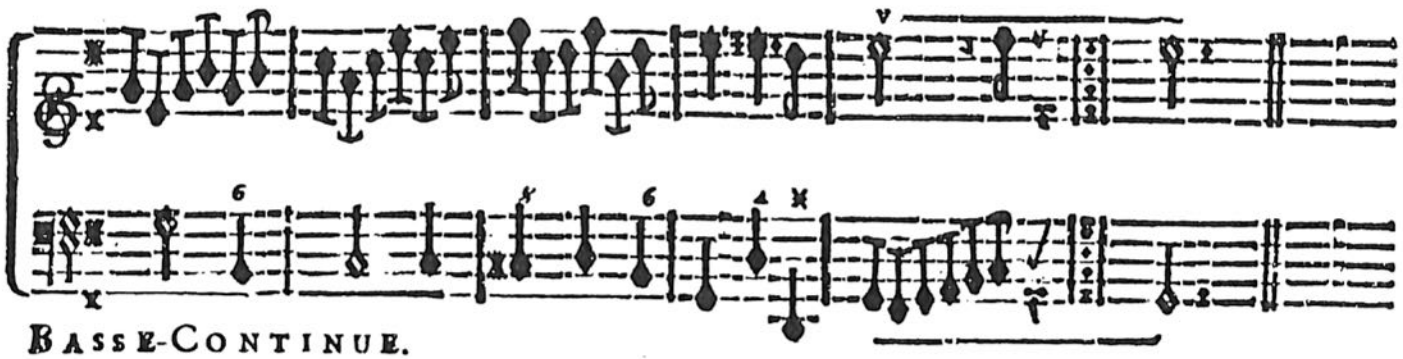
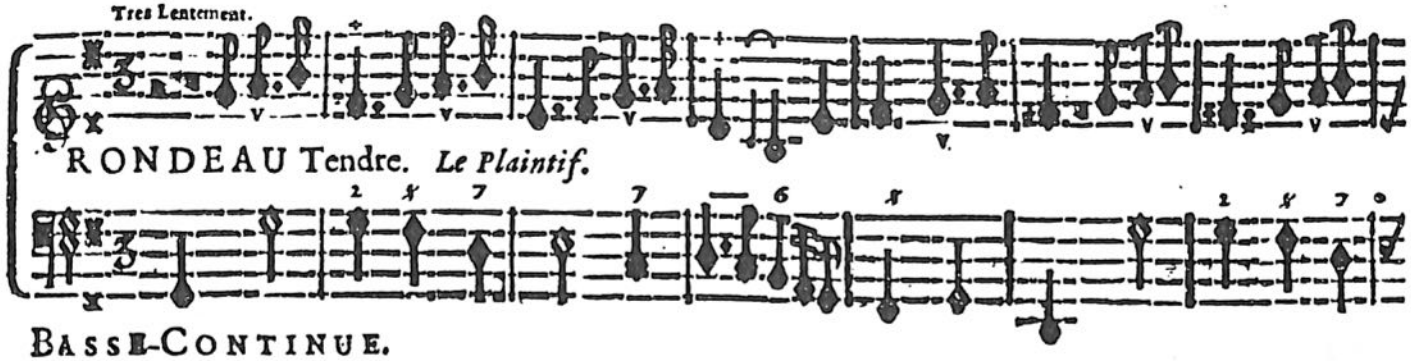


BASSE-CONTINUE.



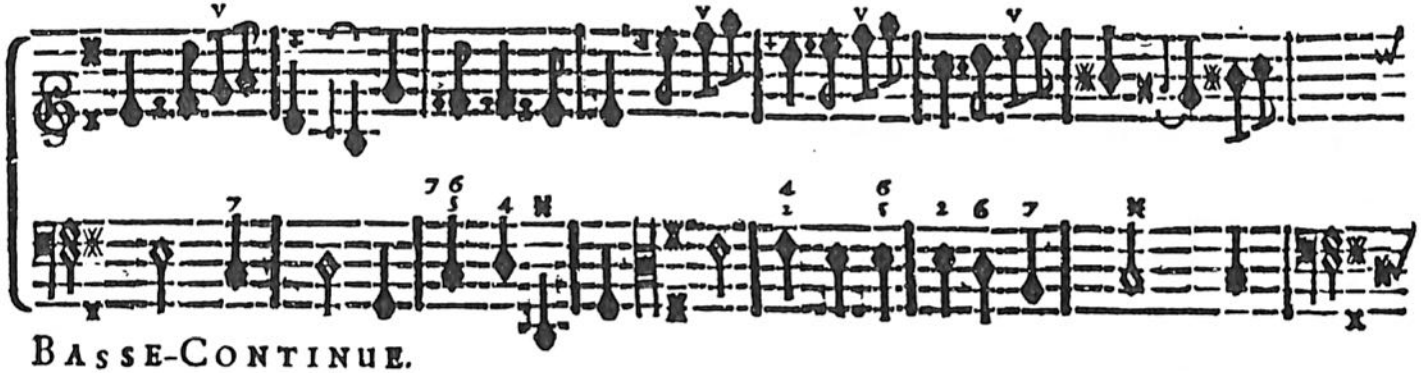
BASSE-CONTINUE.

Tres Lentement.



RONDEAU Tendre. *Le Plaintif.*

BASSE-CONTINUE.



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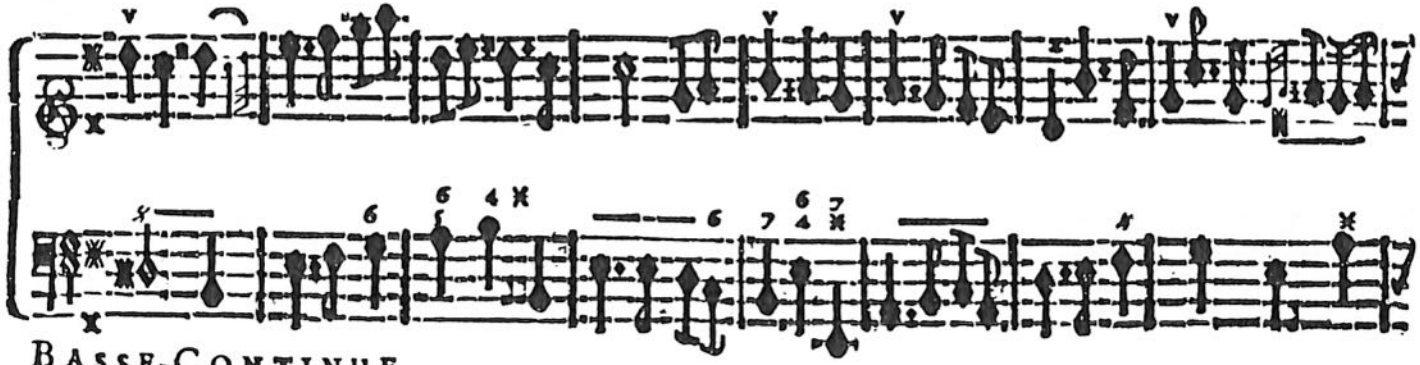

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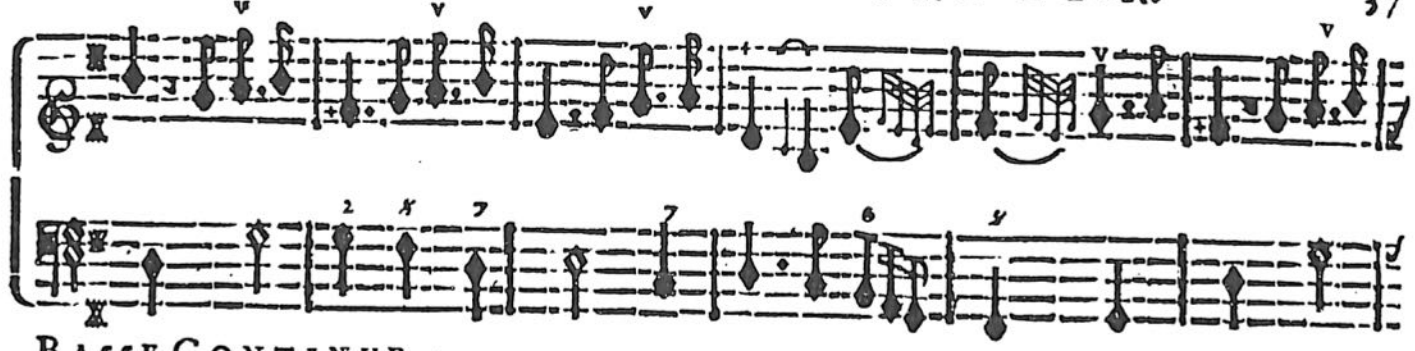

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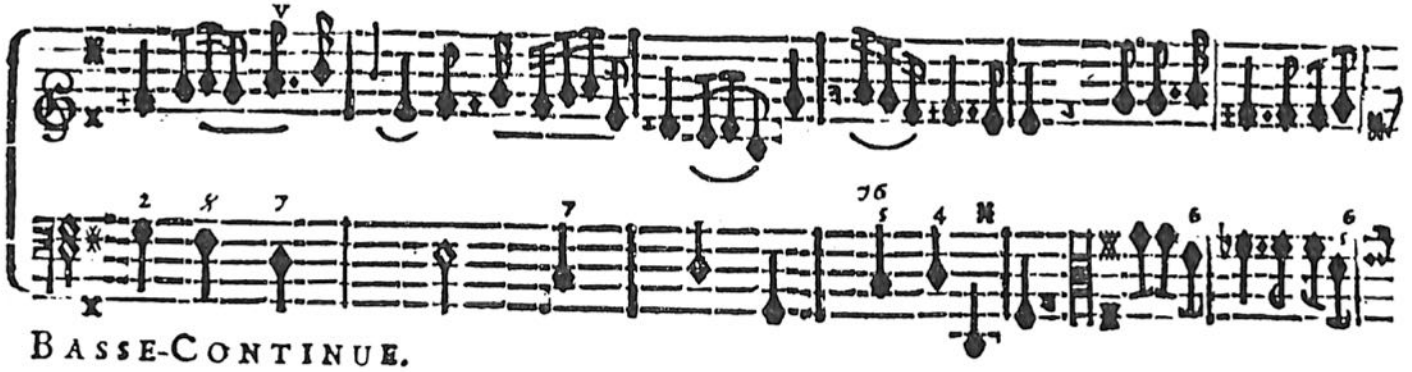

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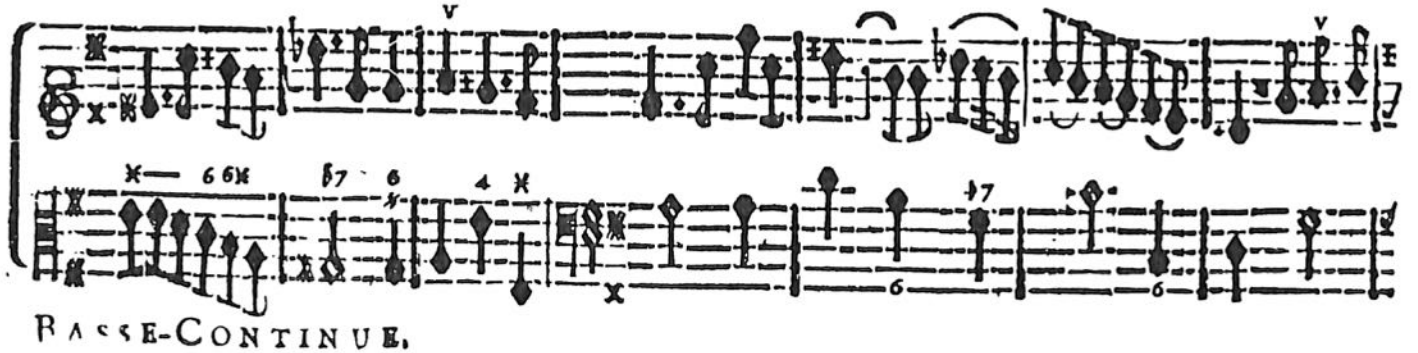
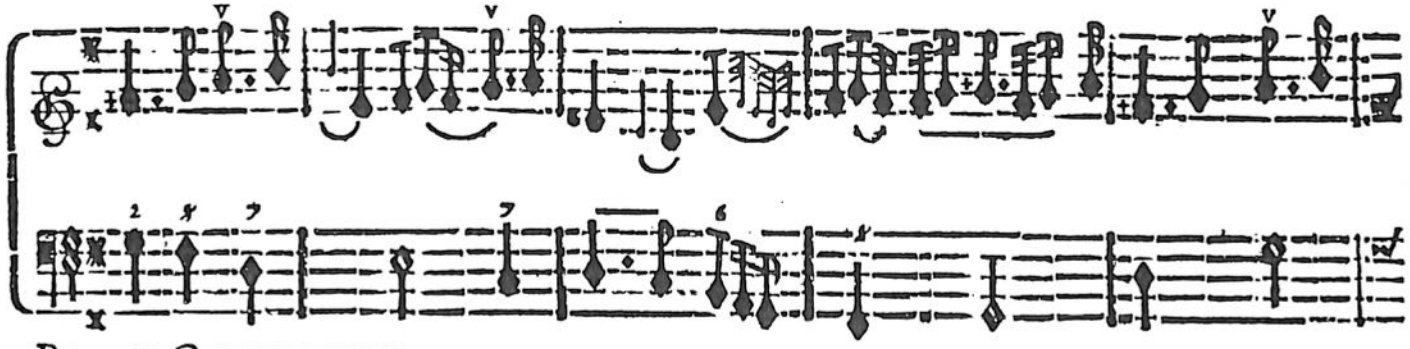


BASSE-CONTINUE.



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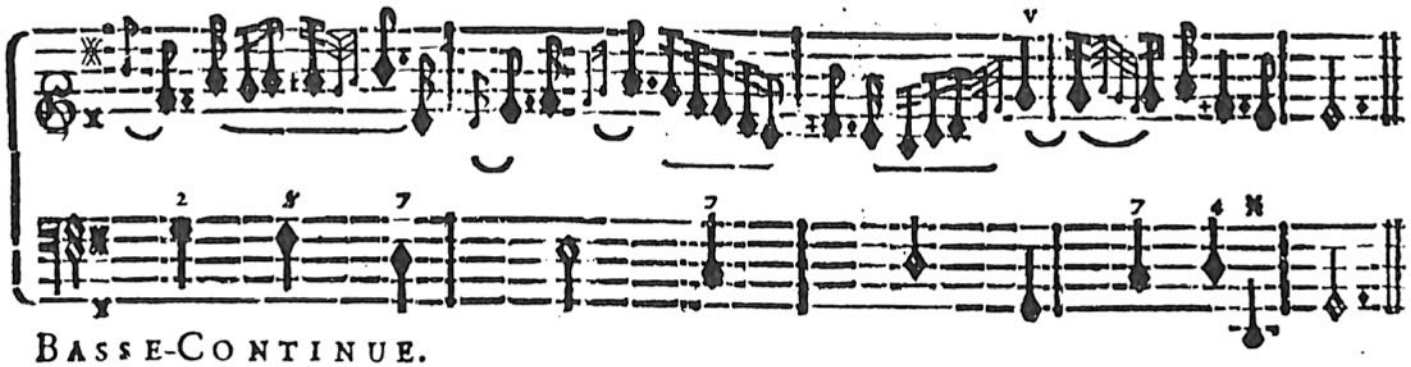
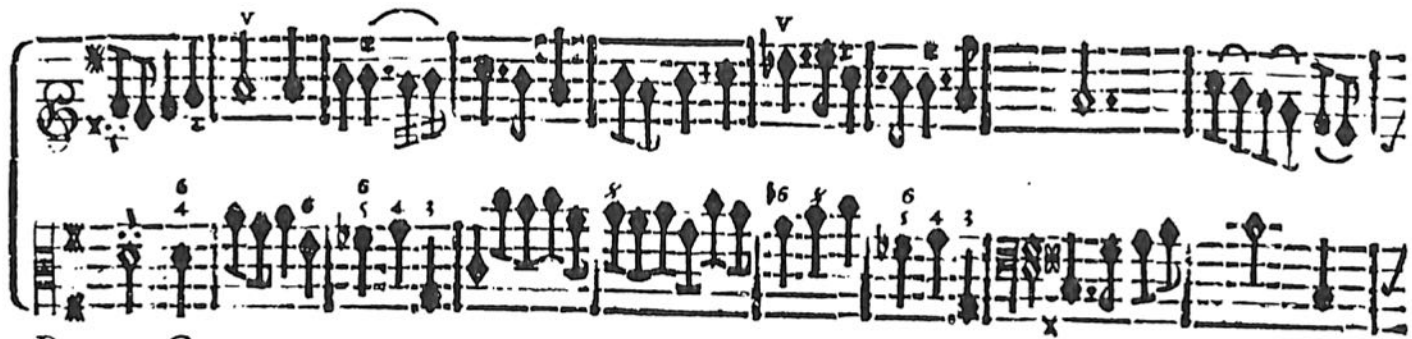


BASSE-CONTINUE.

MENUET Tendre. *Le Mignon.*

BASSE-CONTINUE.



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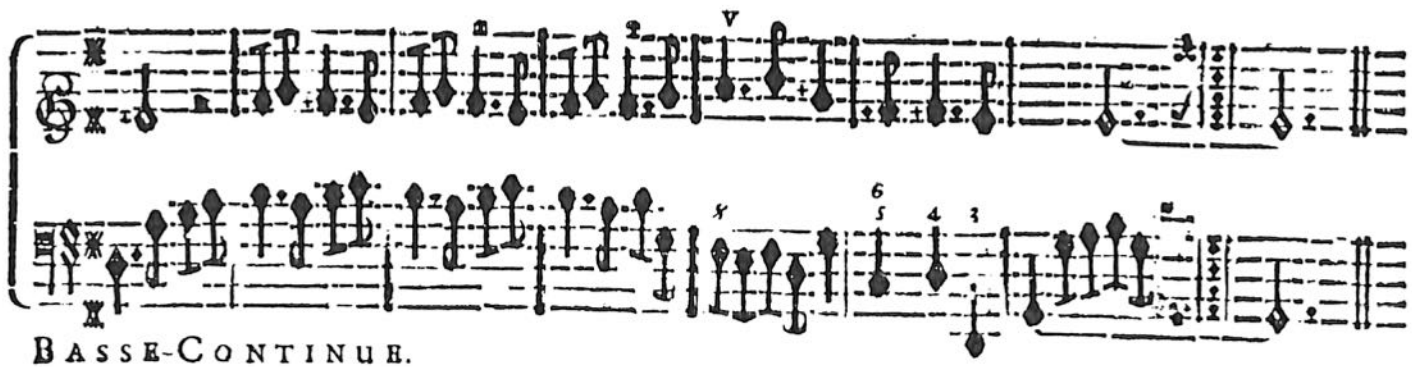

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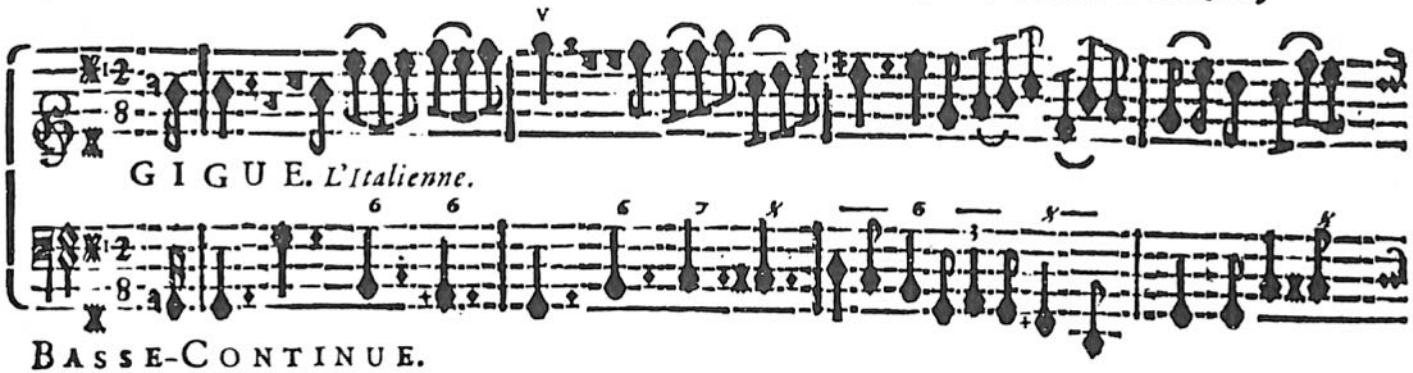
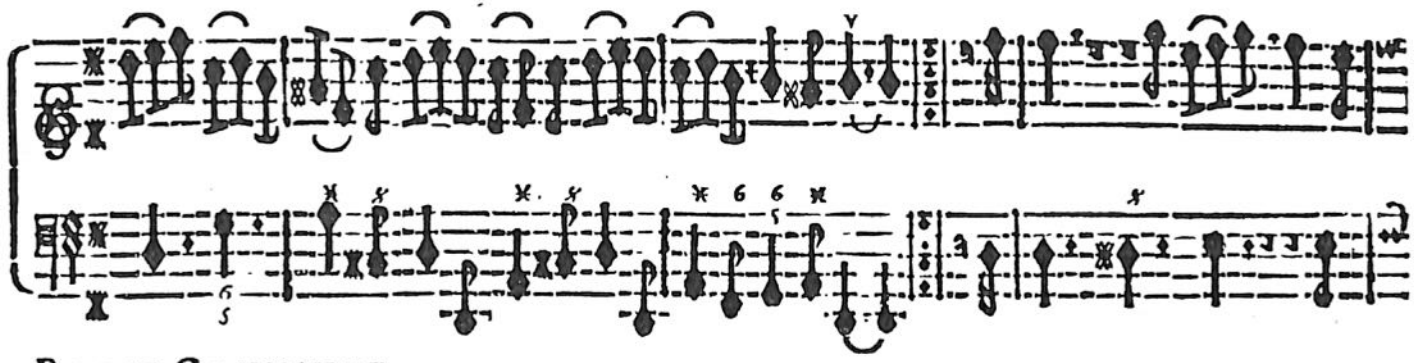


GIGUE. *L'Italienne.*

BASSE-CONTINUE.



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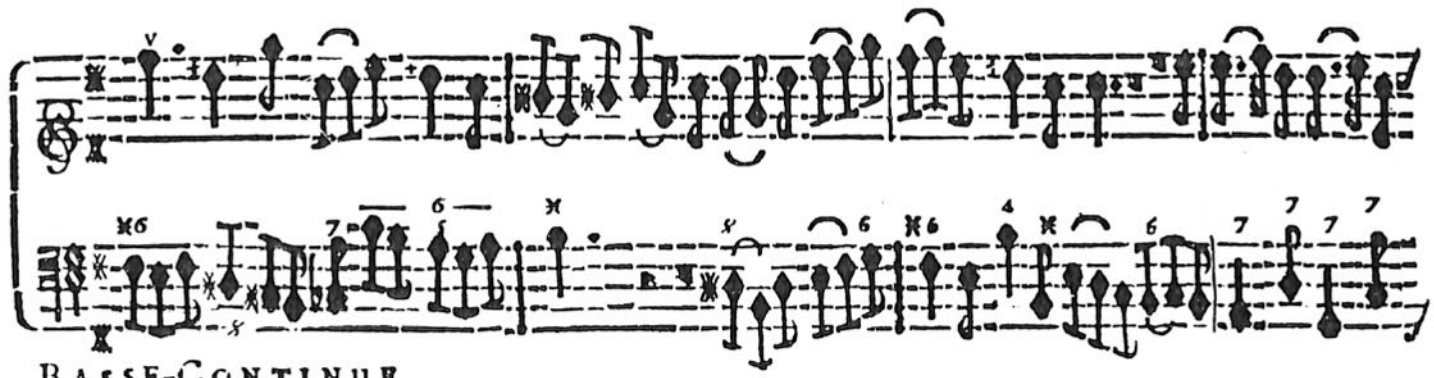

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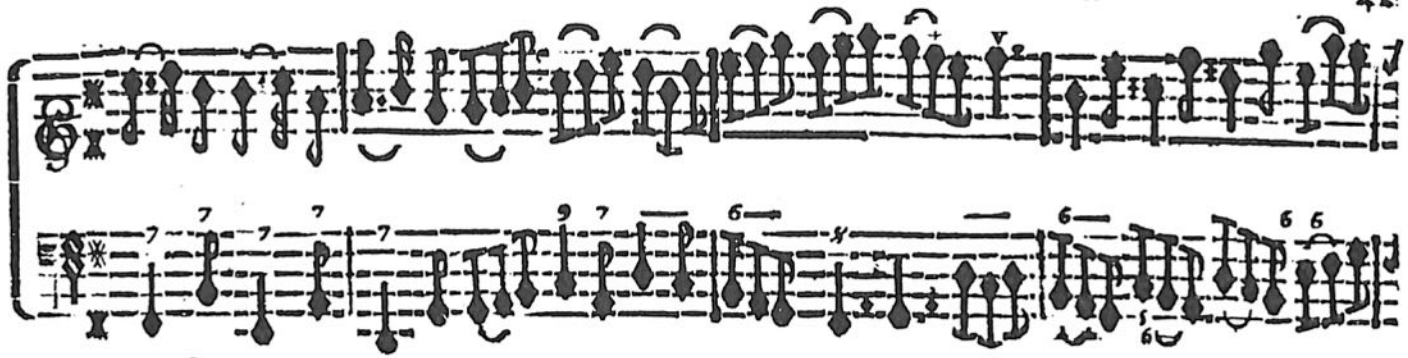

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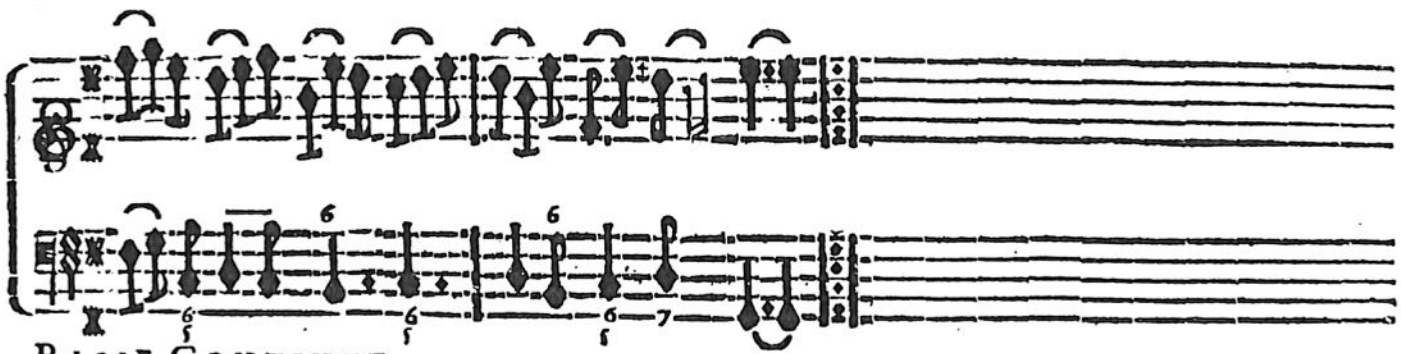
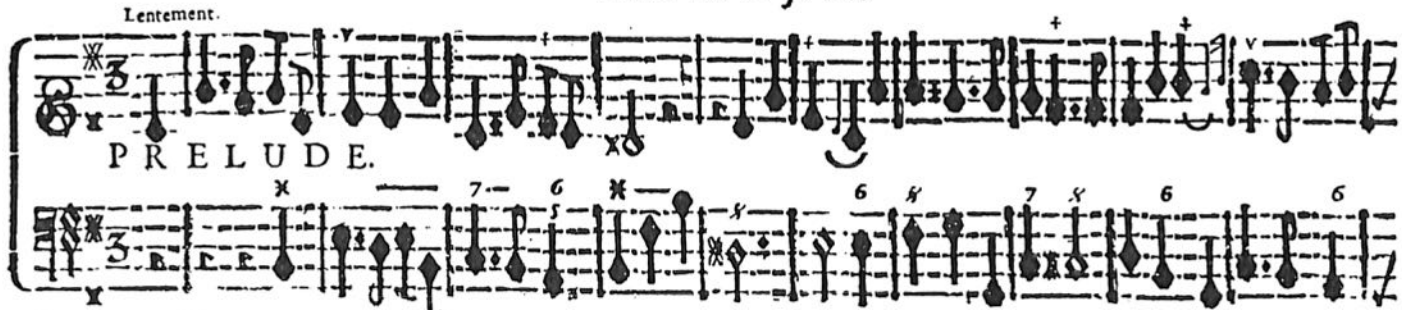


BASSE-CONTINUE.

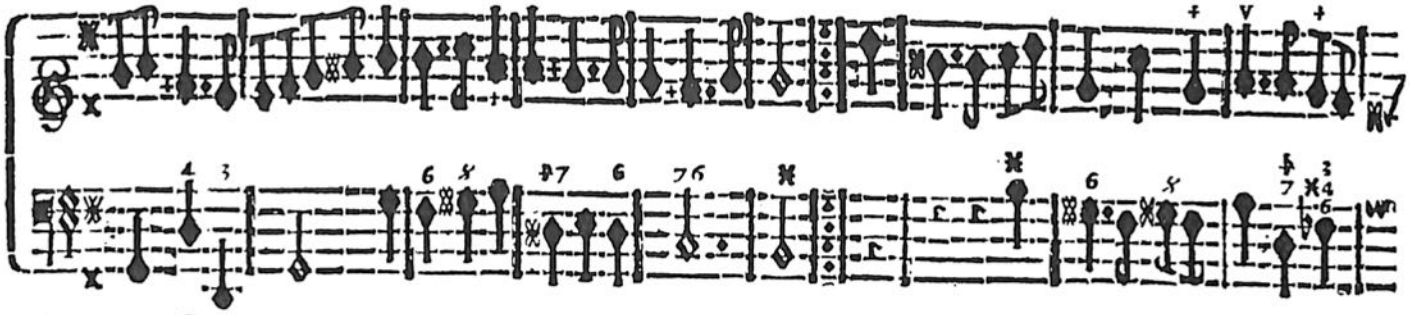
Suite en E ſi mi.

Lentement.



PRELUDE.

BASSE-CONTINUE.



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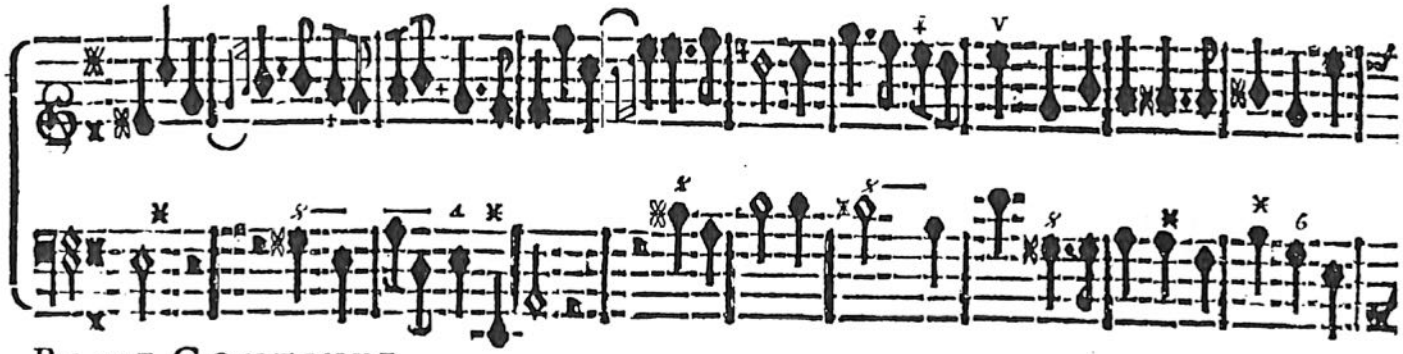
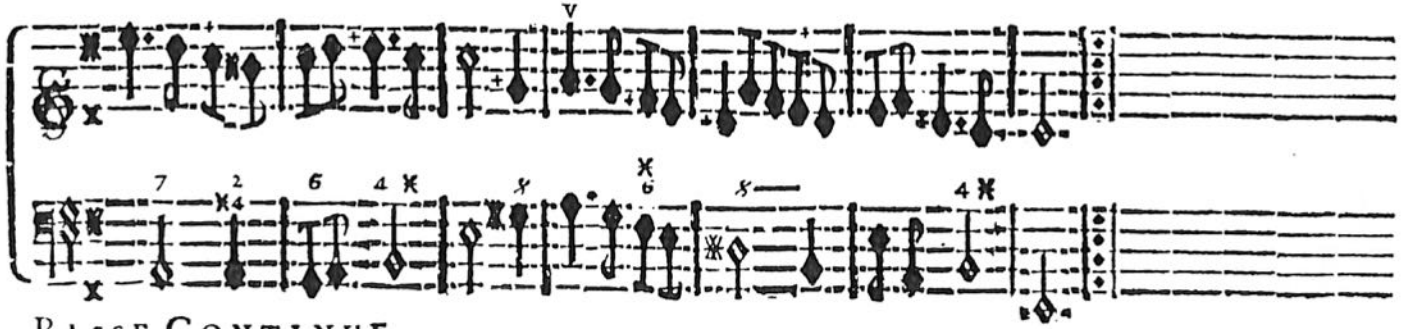


BASSE-CONTINUE.



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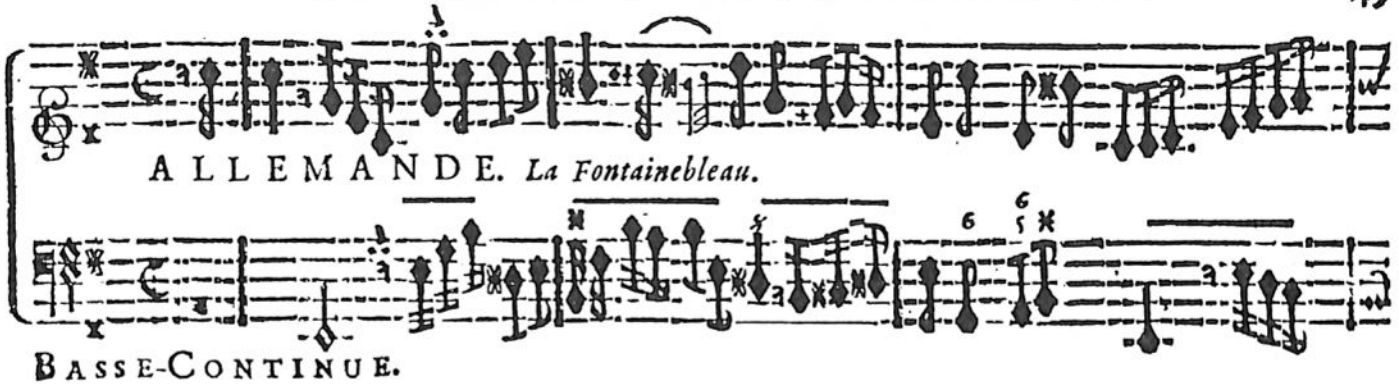
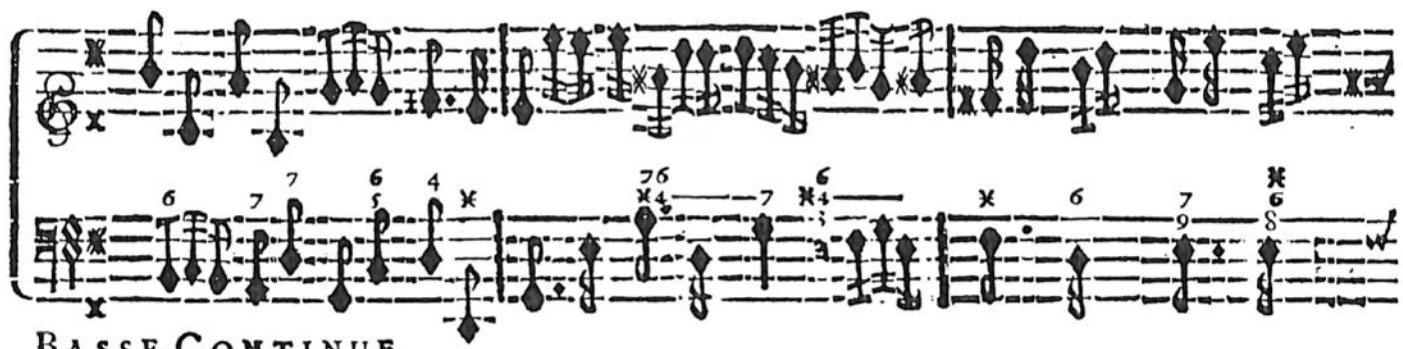


ALLEMANDE. *La Fontainebleau.*

BASSE-CONTINUE.



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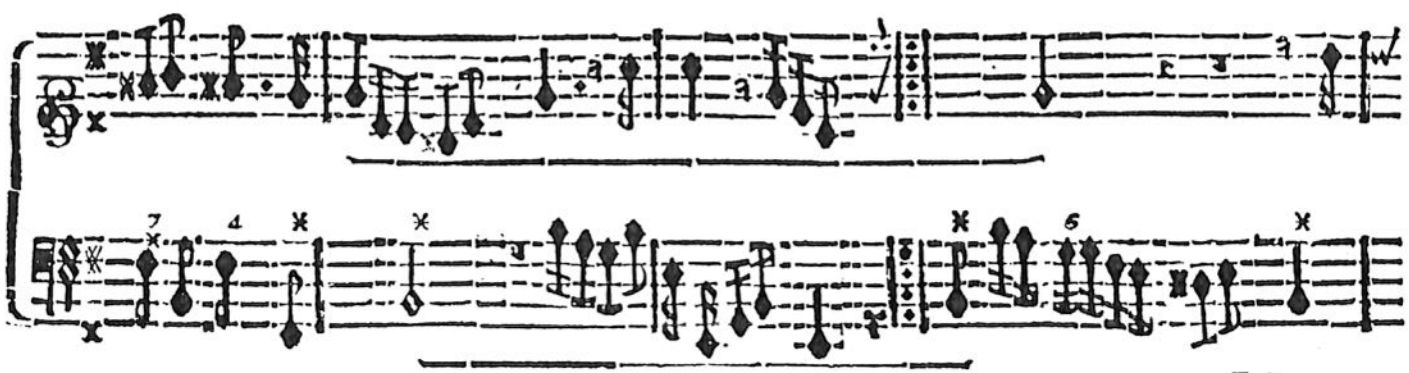

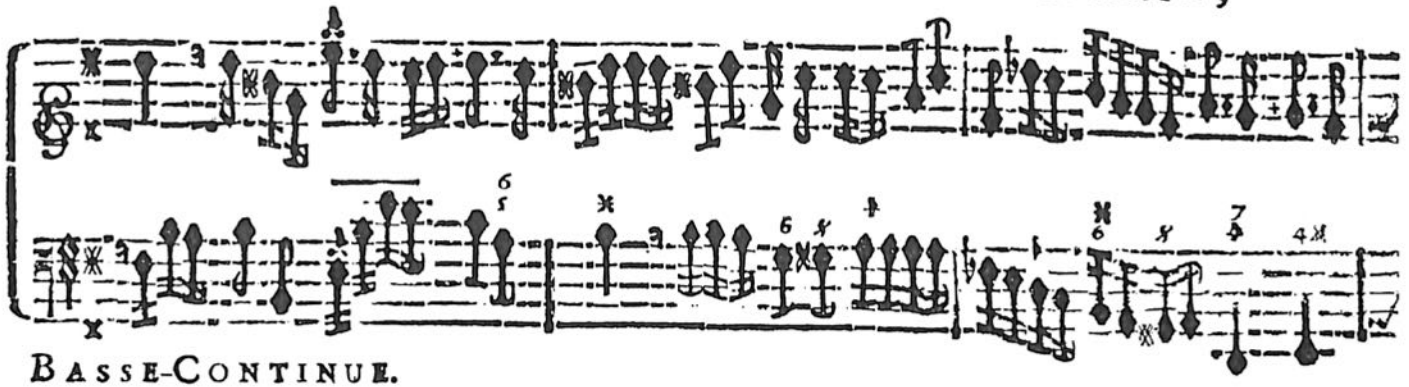

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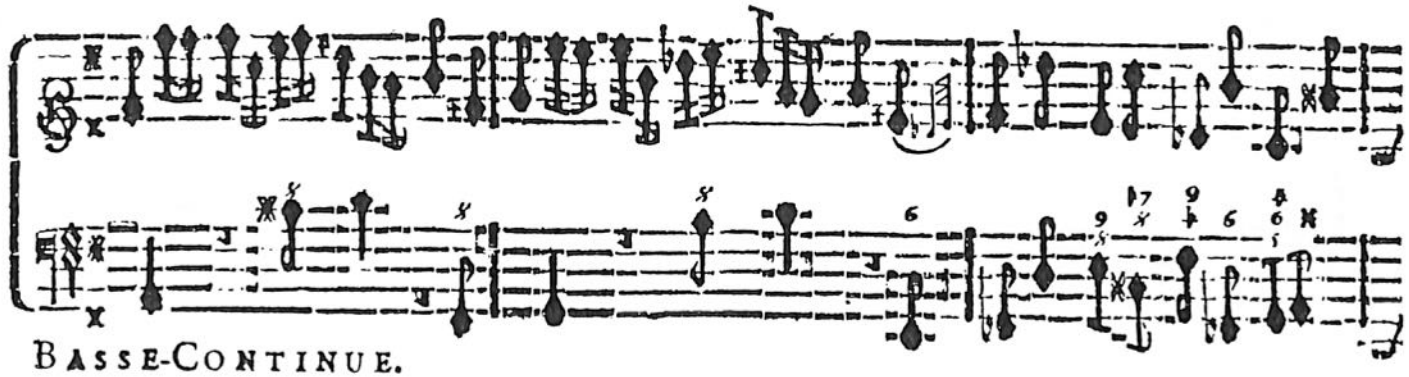

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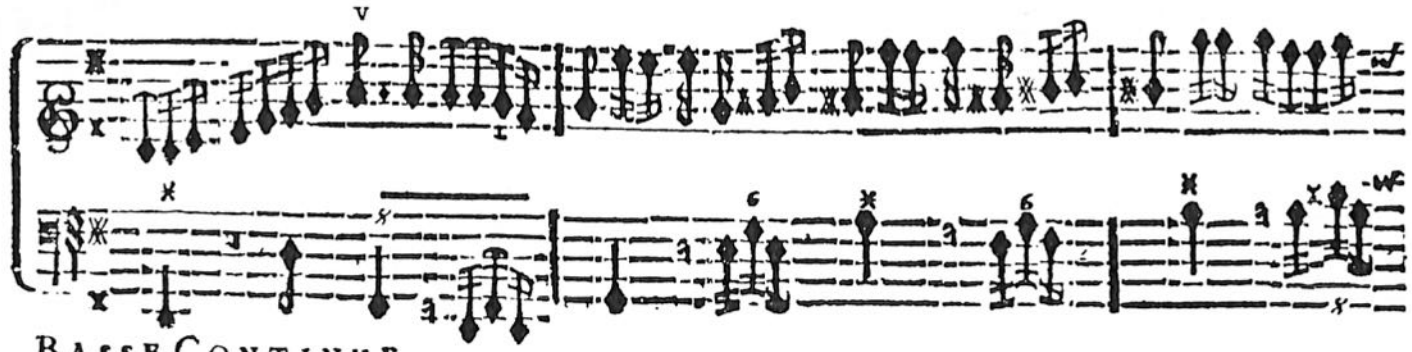

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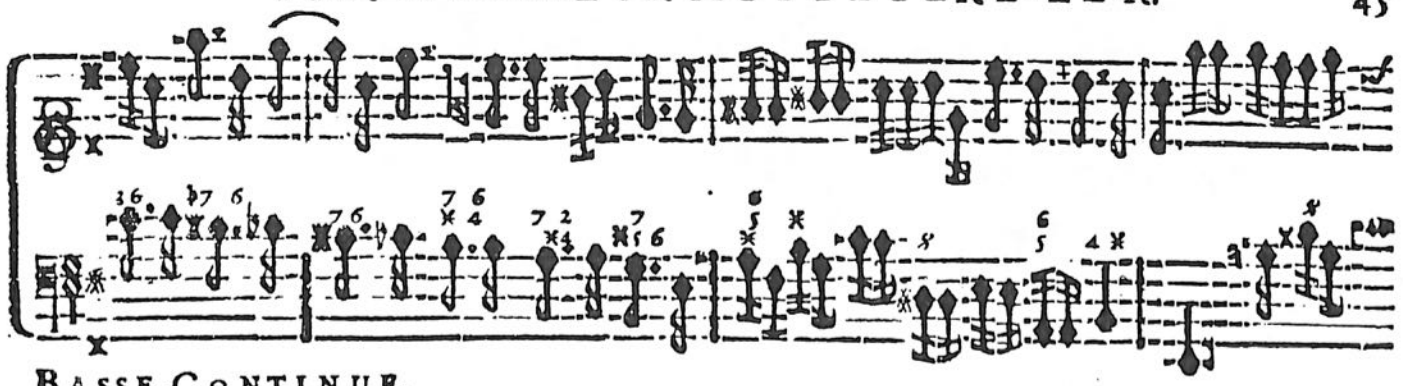

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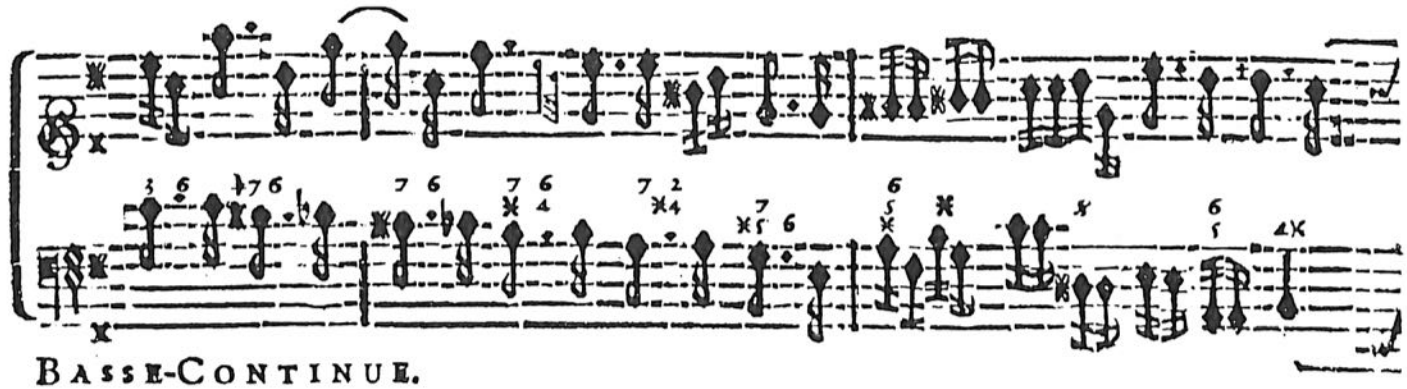

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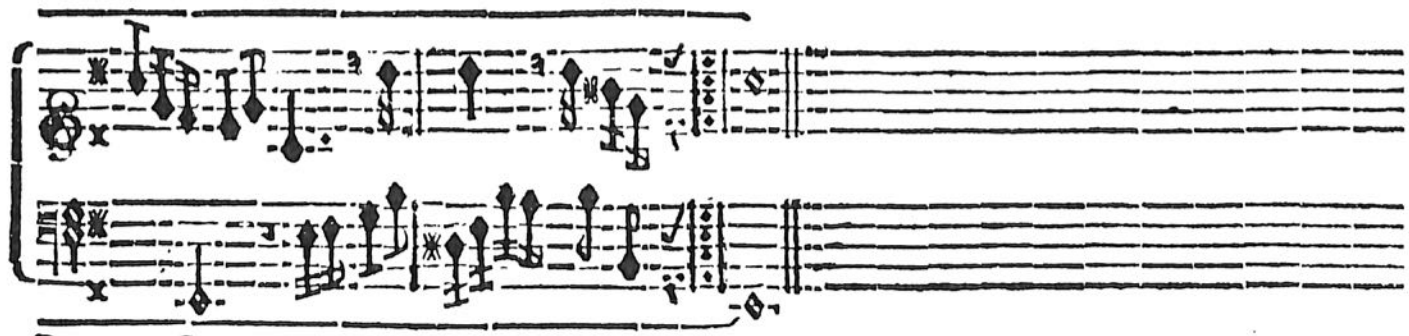

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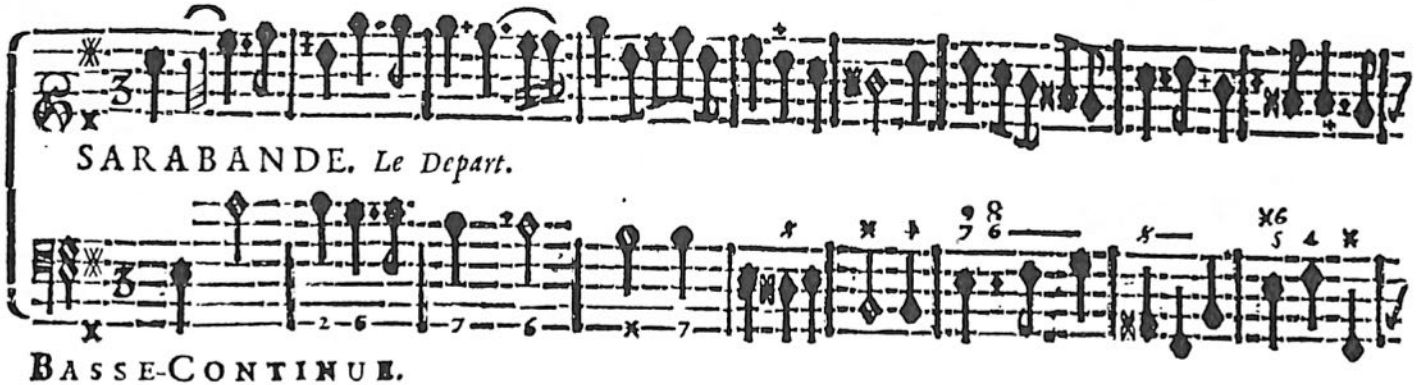
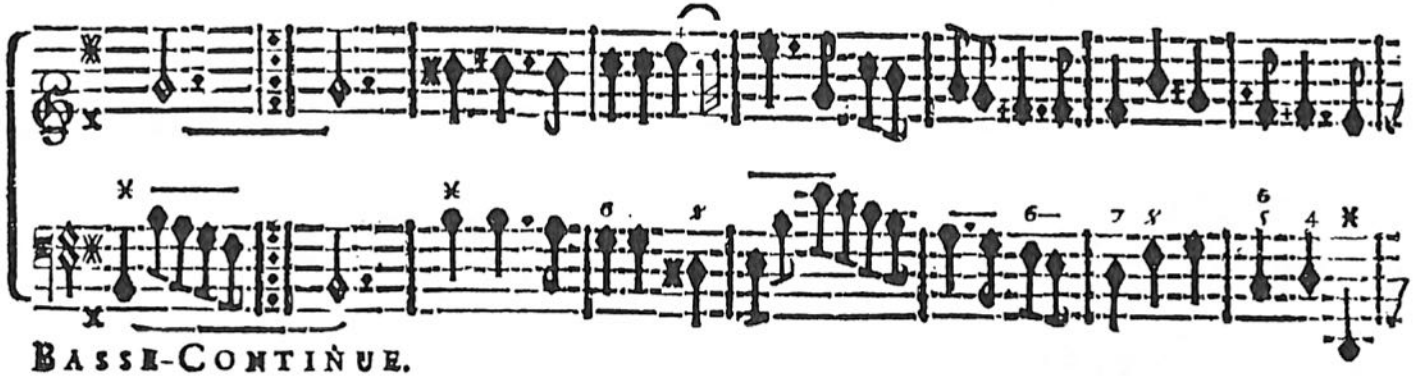


SARABANDE. *Le Depart.*

BASSE-CONTINUE.



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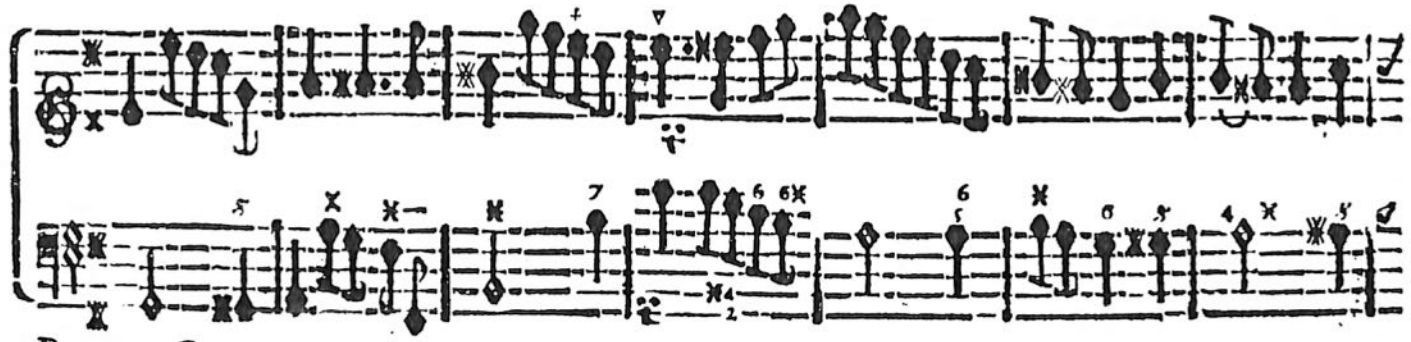

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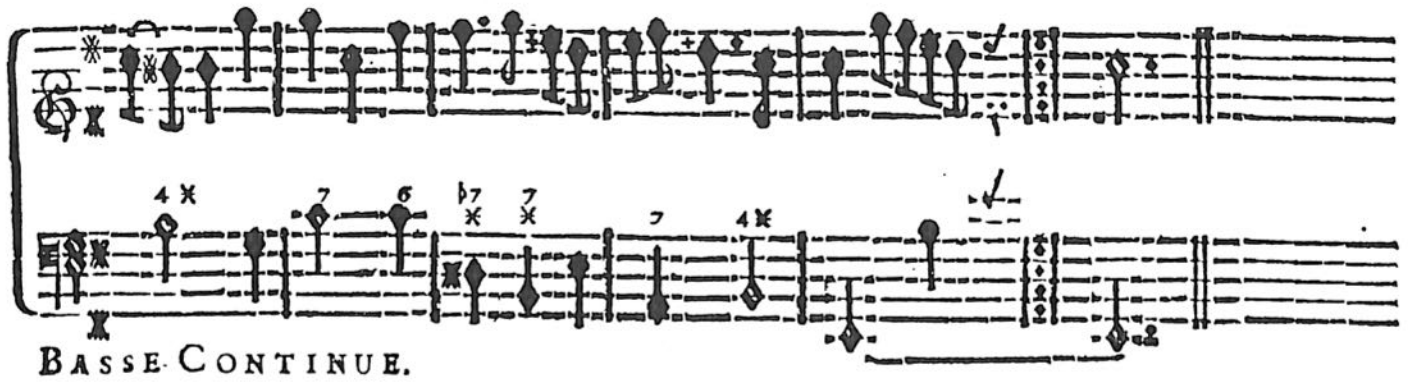

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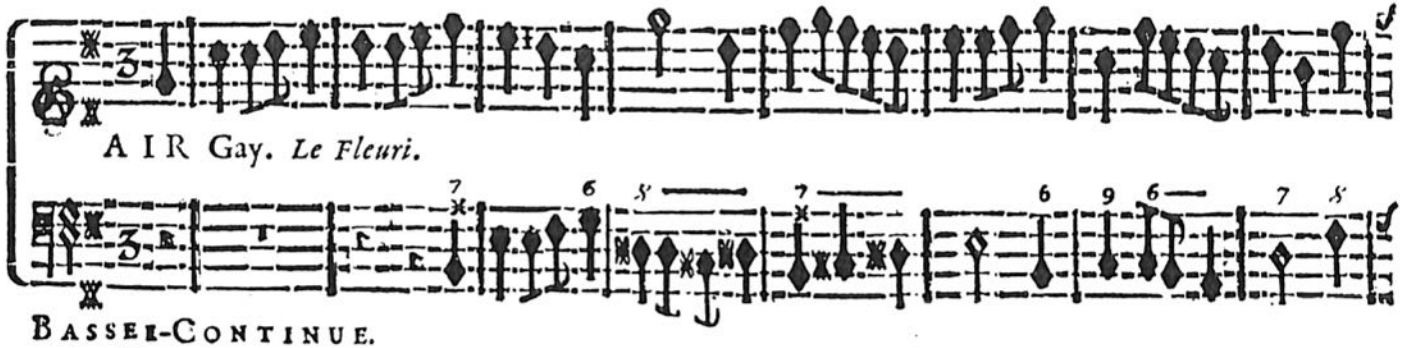
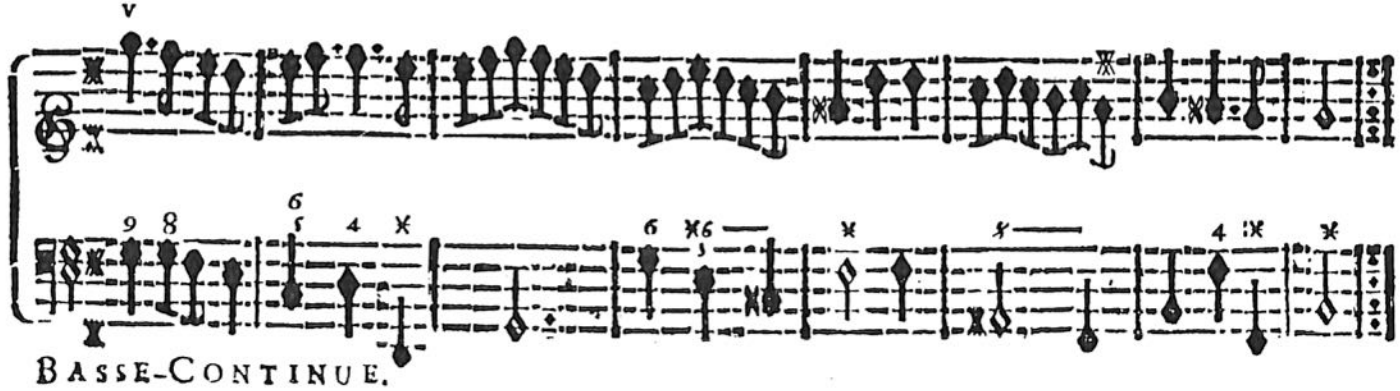


AIR Gay. *Le Fleuri.*

BASSE-CONTINUE.



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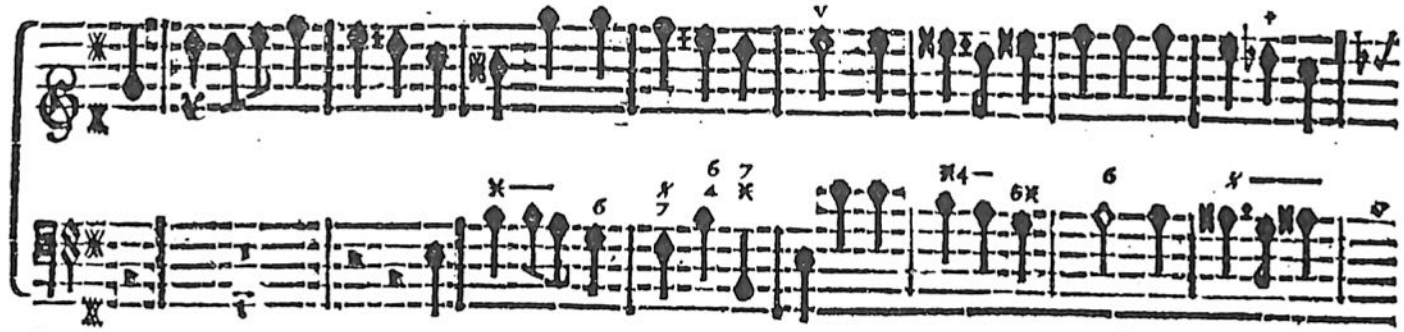

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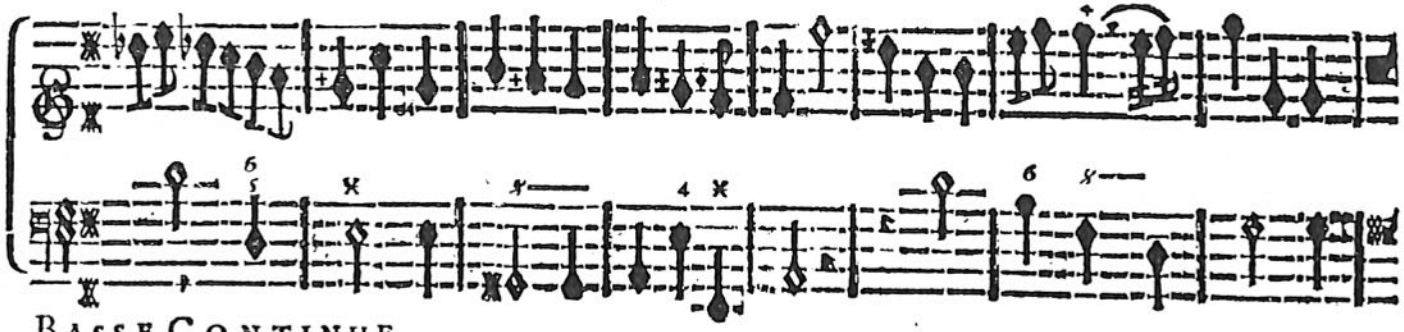

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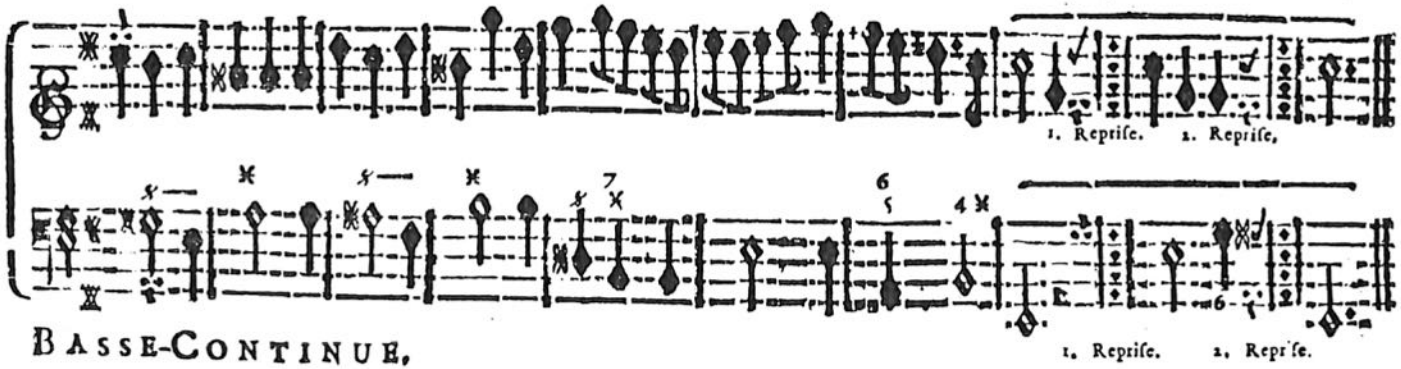
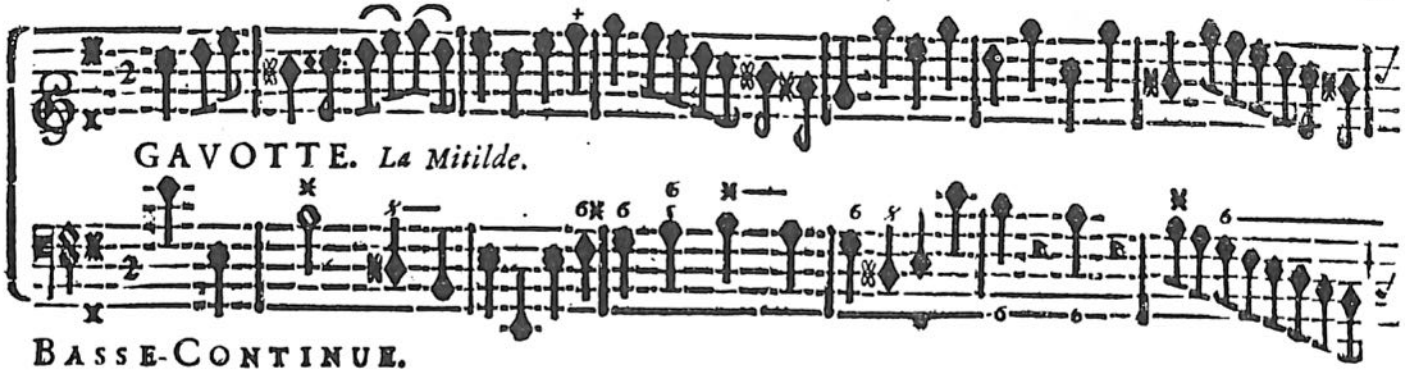


BASSE-CONTINUE.

GAVOTTE. *La Mitilde.*



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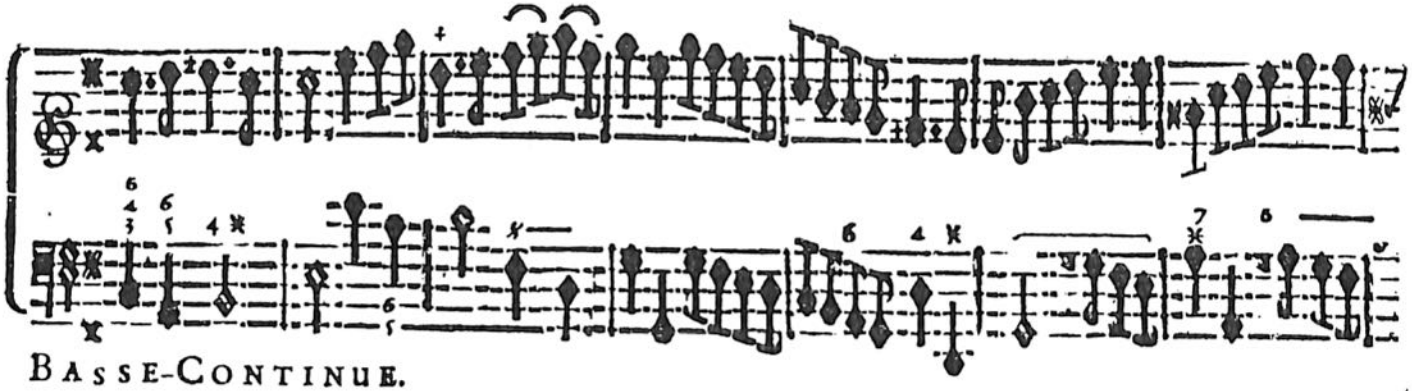

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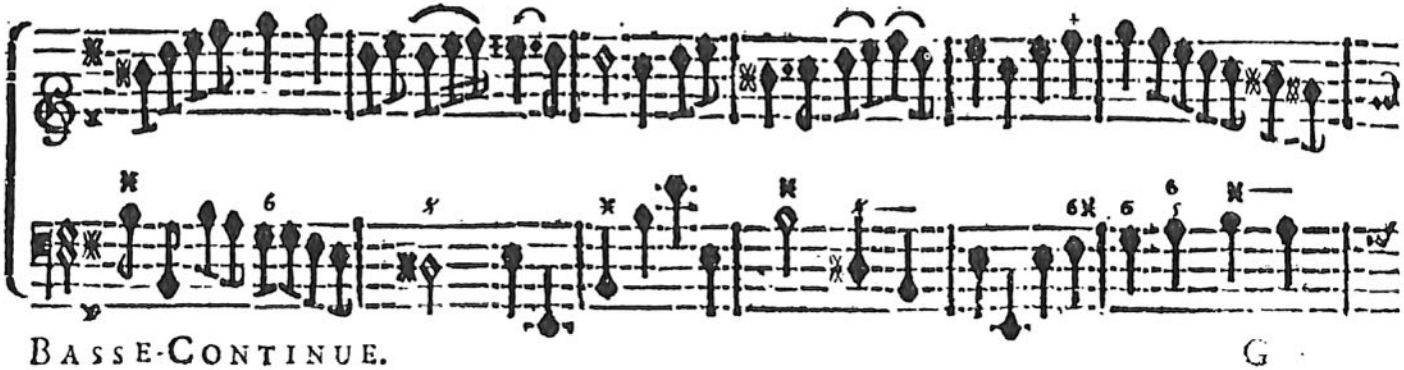

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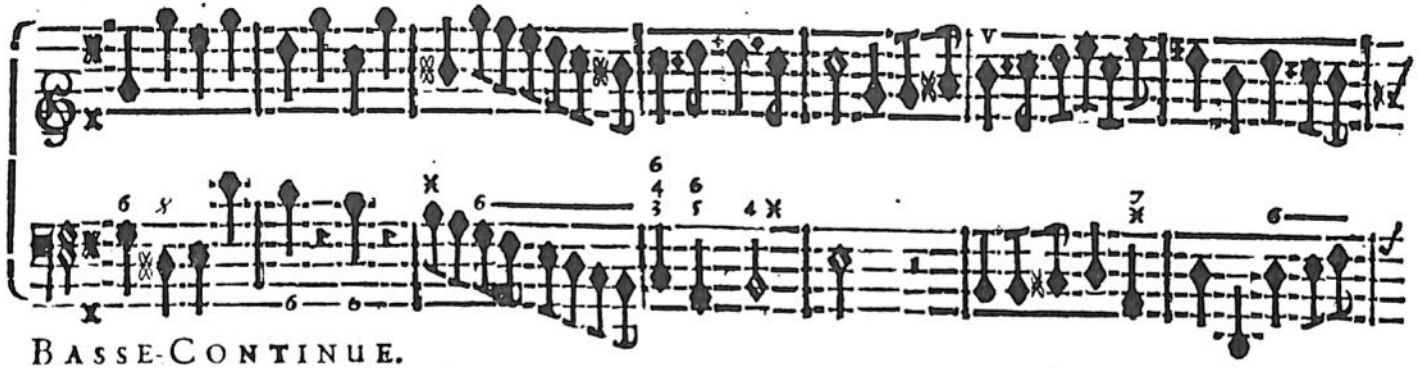

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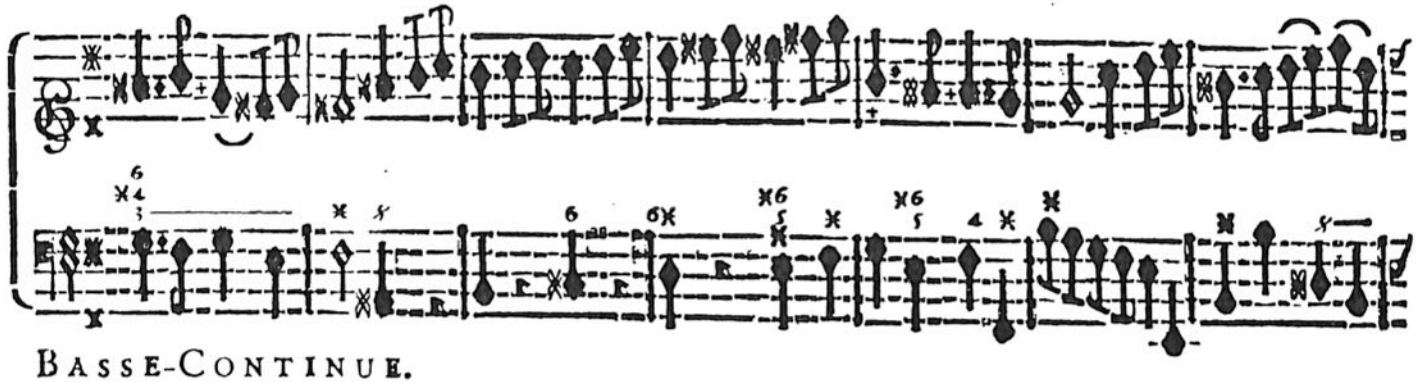

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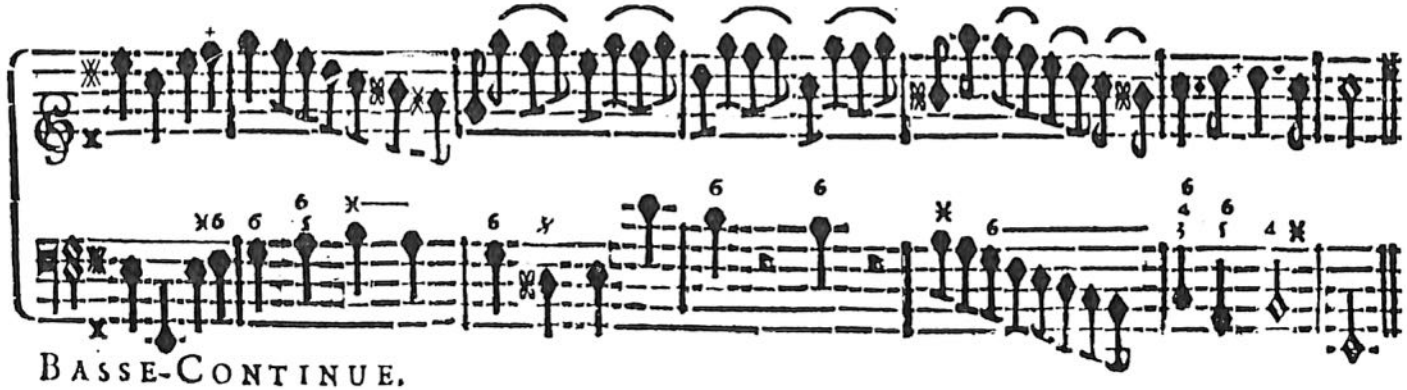
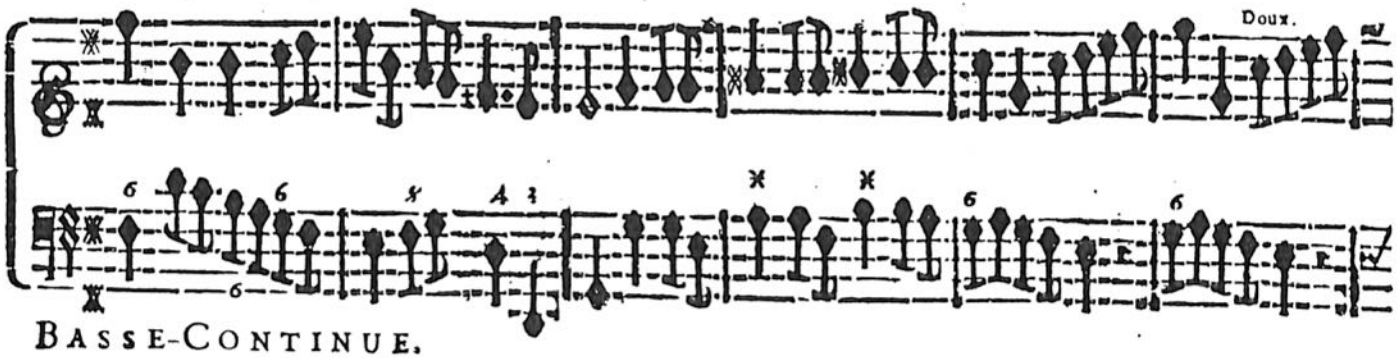


BASSE-CONTINUE.

BRANLE DE VILLAGE. *L'Auteüil.*

BASSE-CONTINUE.



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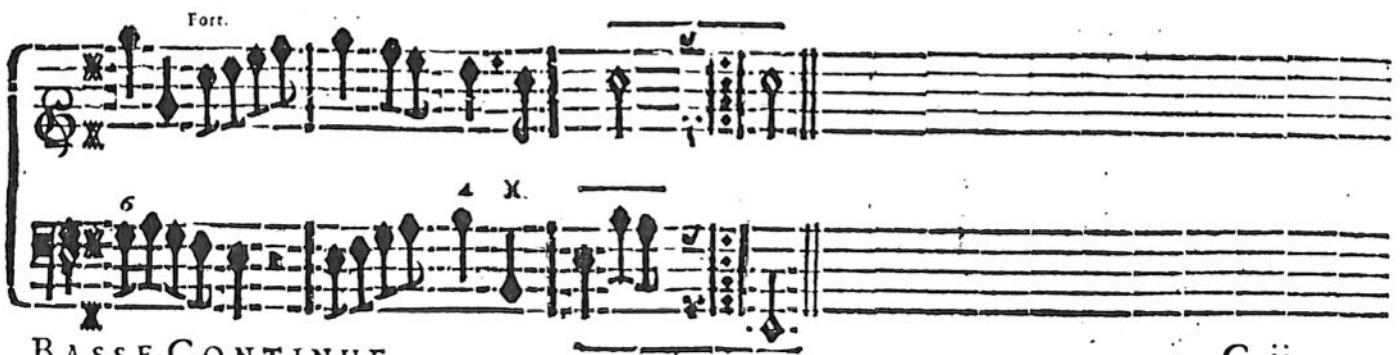

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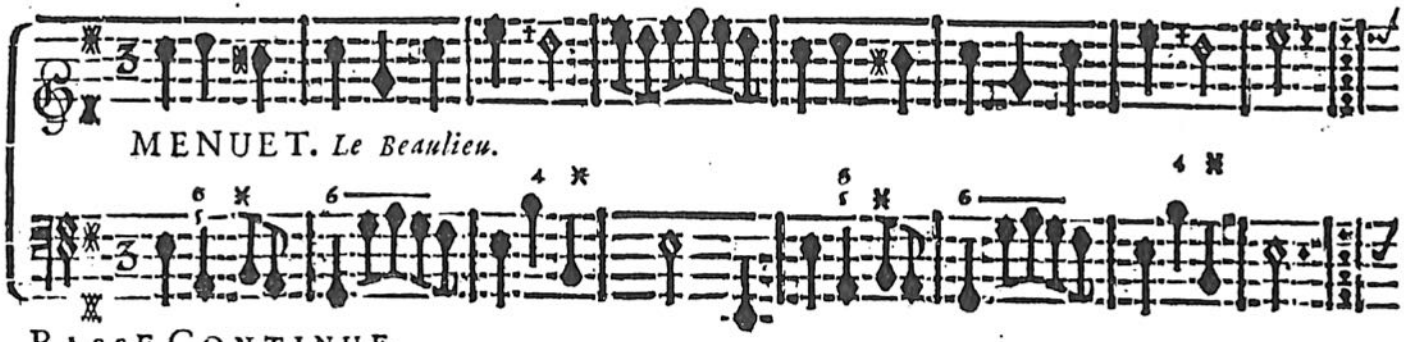
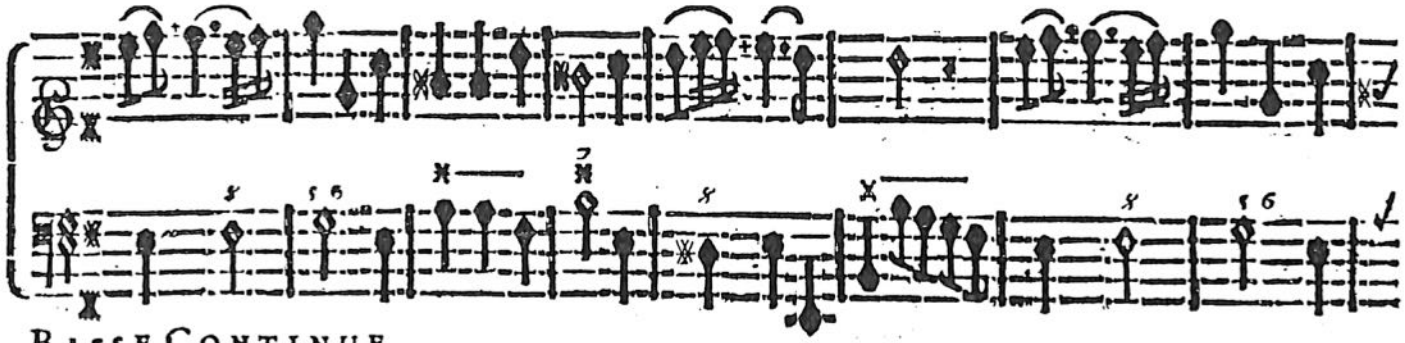


MENUET. *Le Beaulieu.*

BASSE-CONTINUE.



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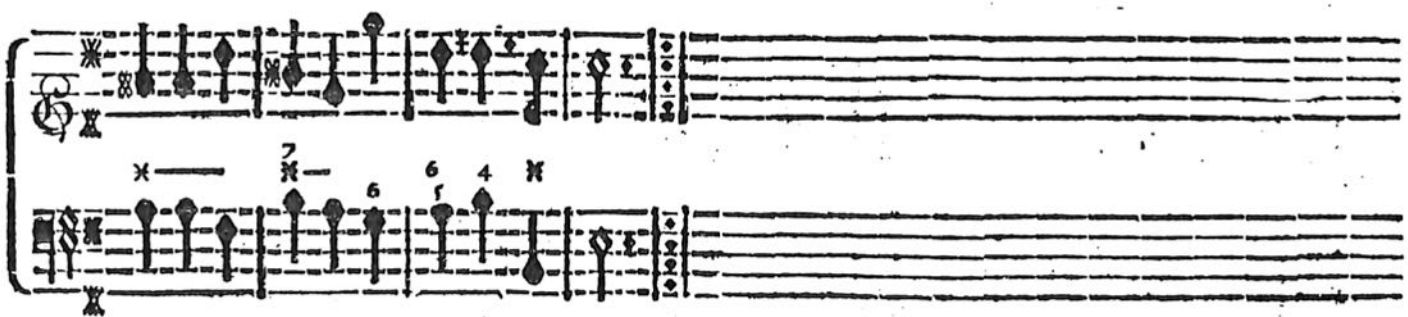

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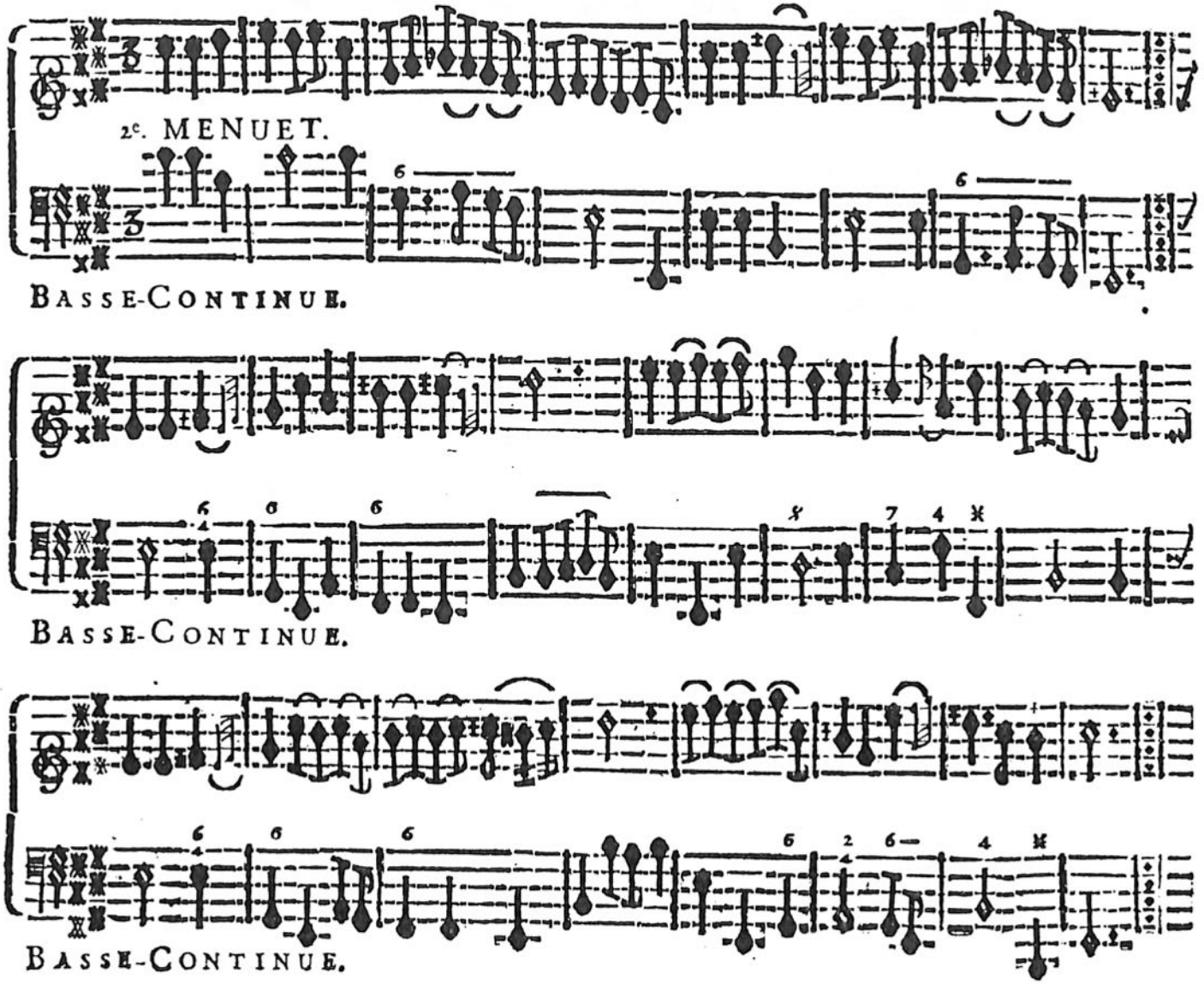
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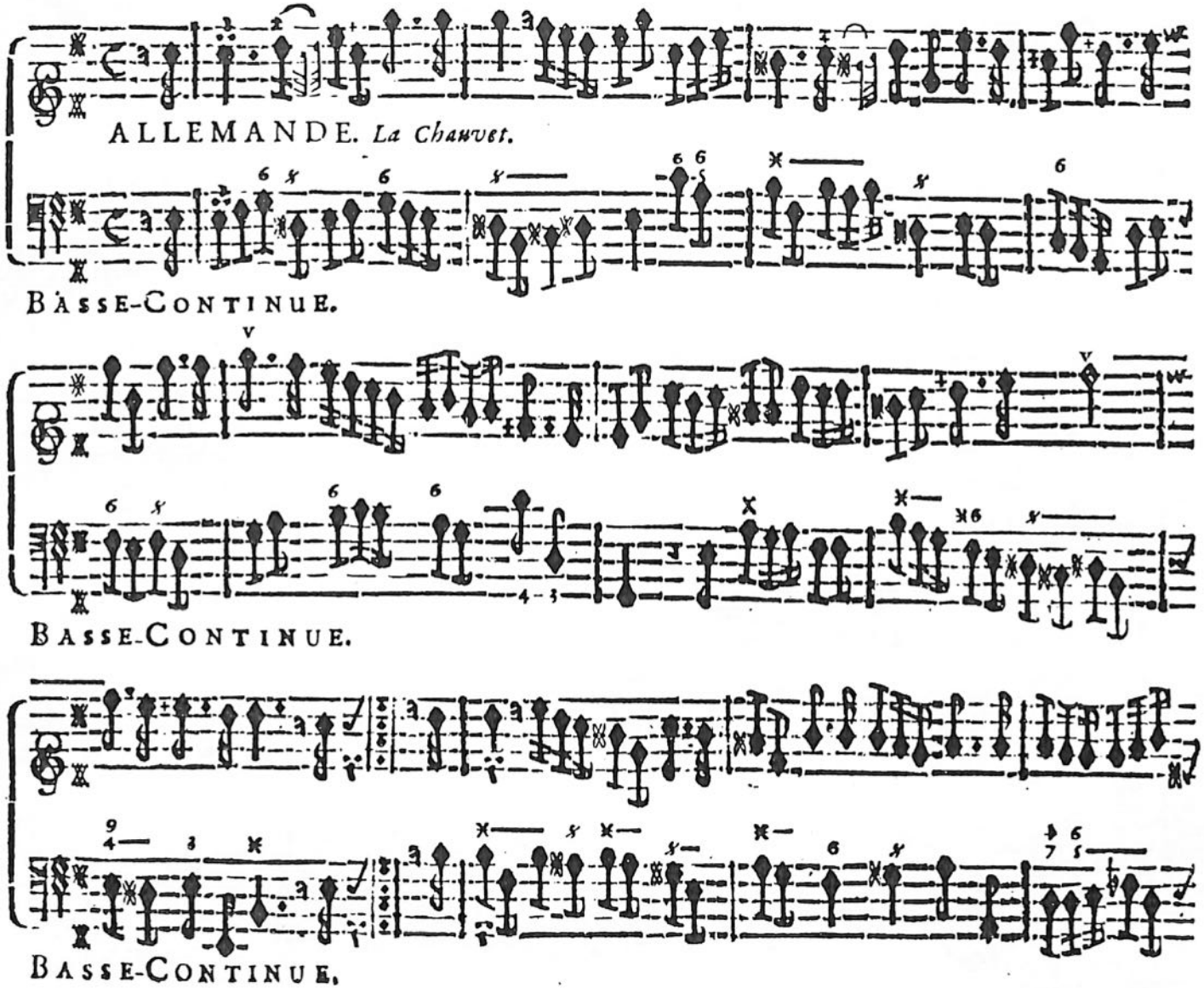
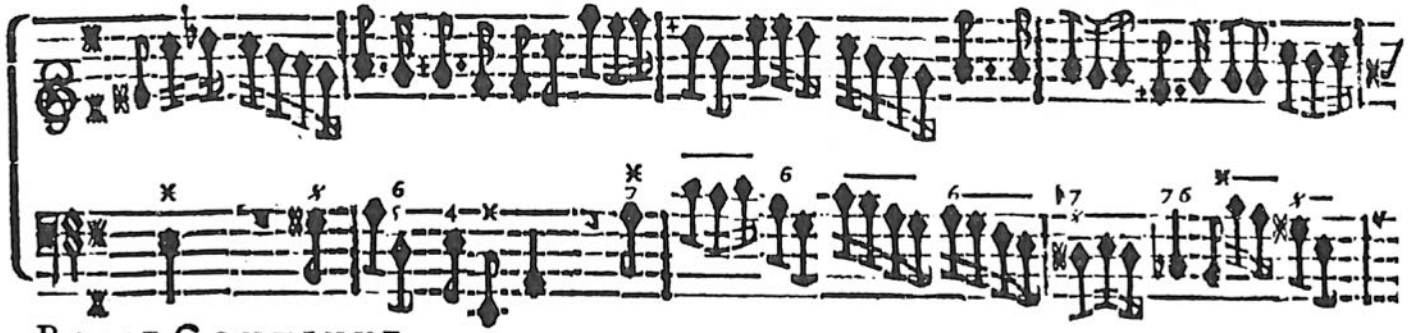


ALLEMANDE. *La Chauvet.*

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.



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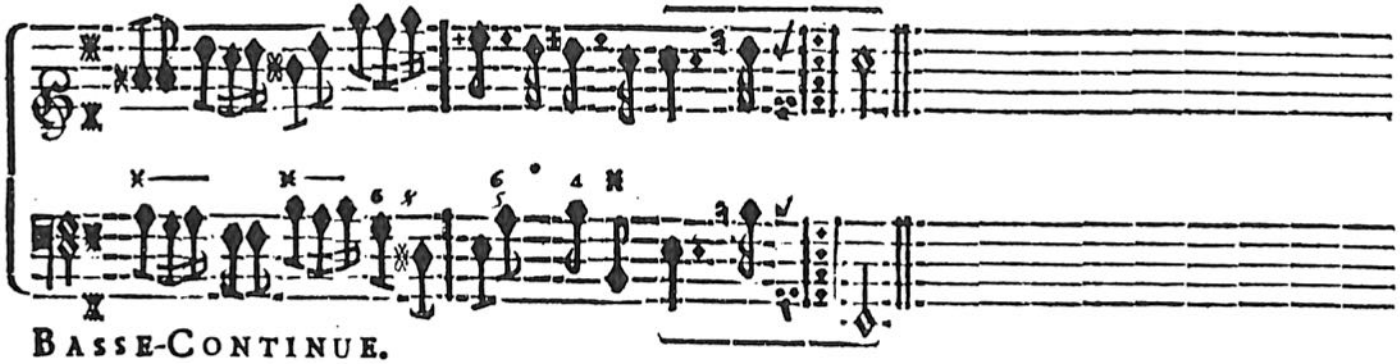

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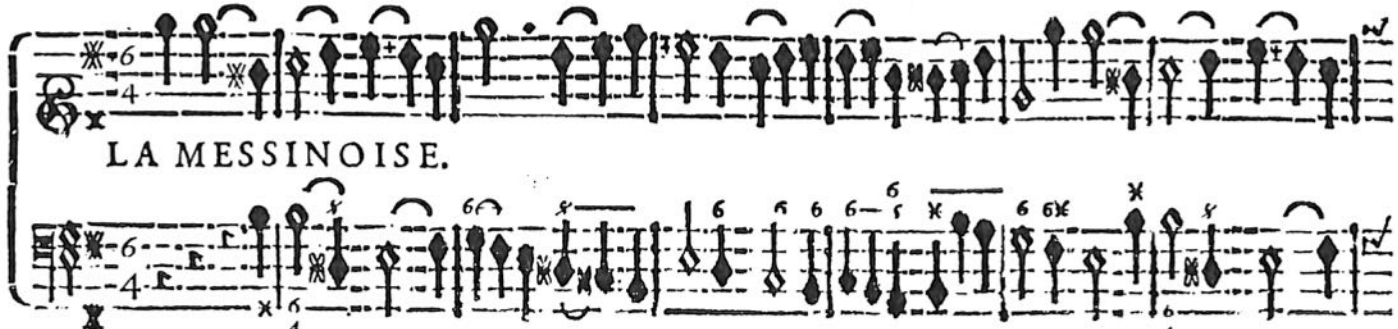

LA MESSINOISE.

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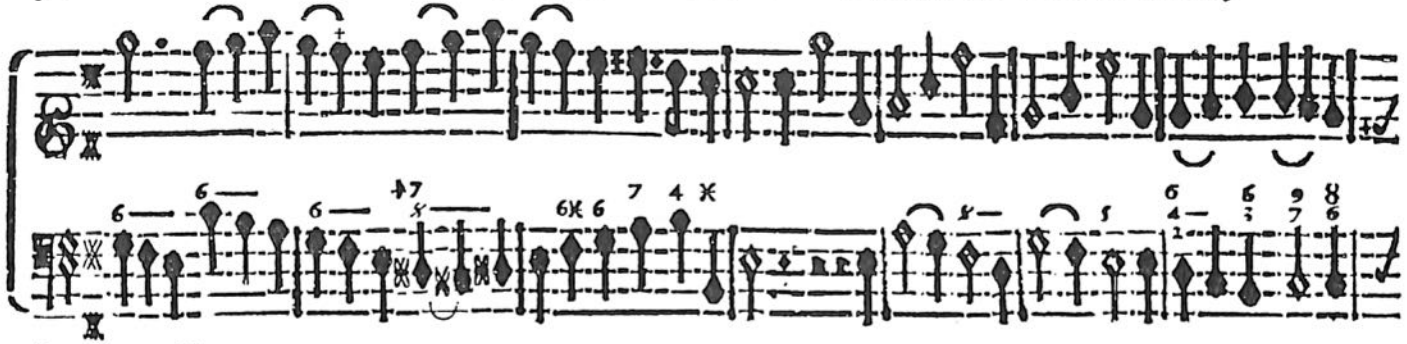

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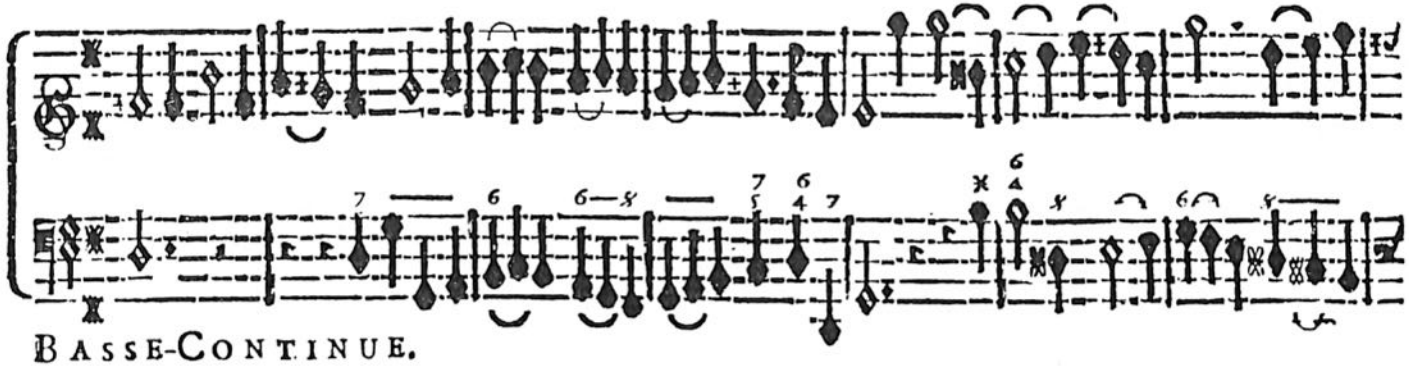

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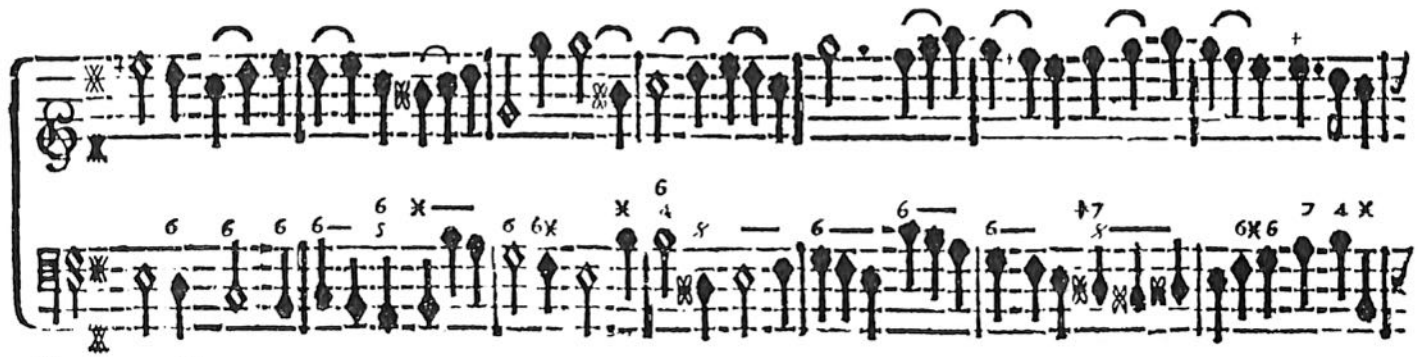

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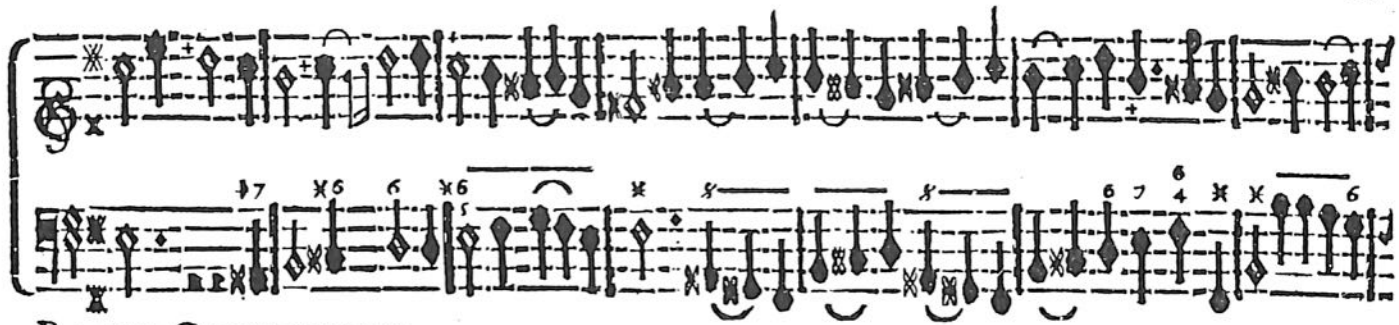

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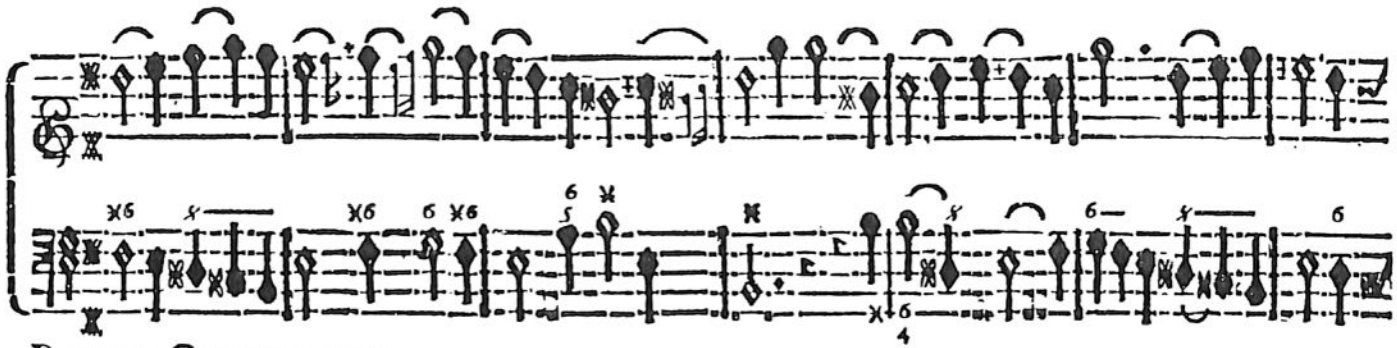

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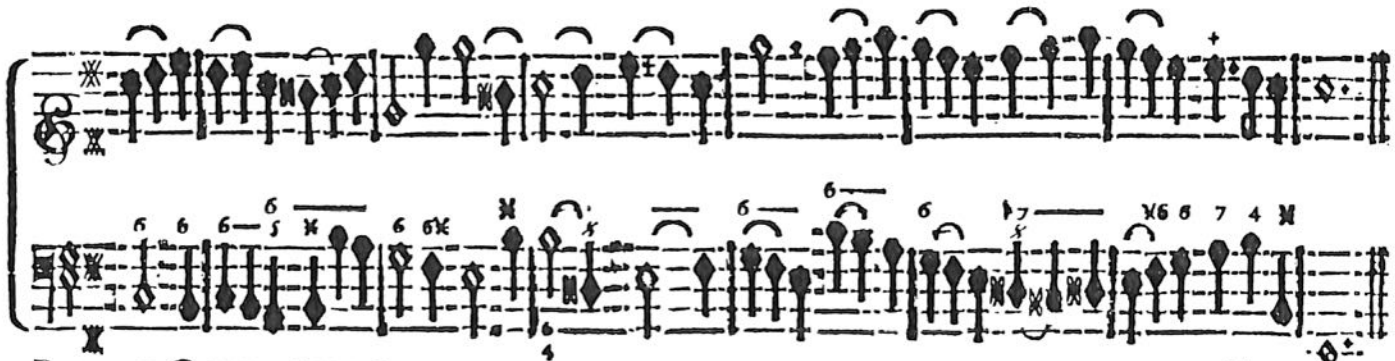

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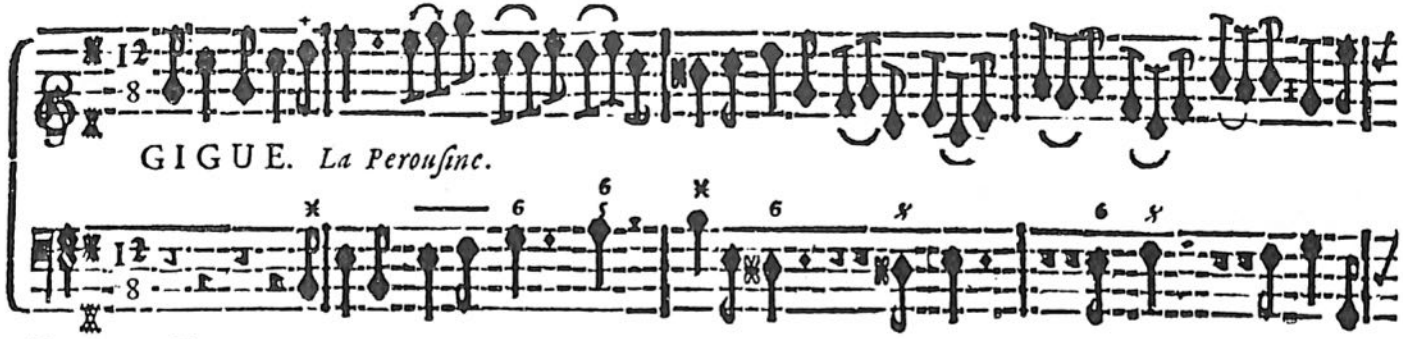
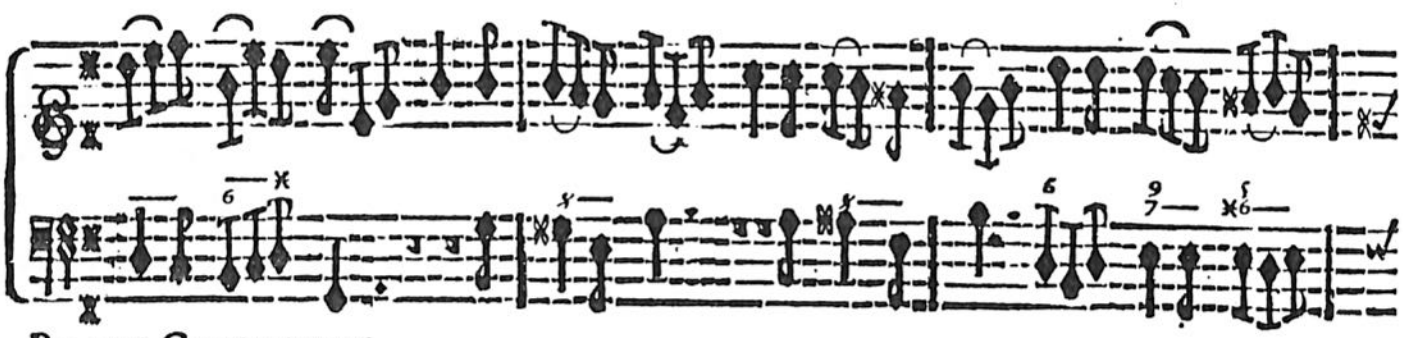


GIGUE. *La Perouſine.*

BASSE-CONTINUE.



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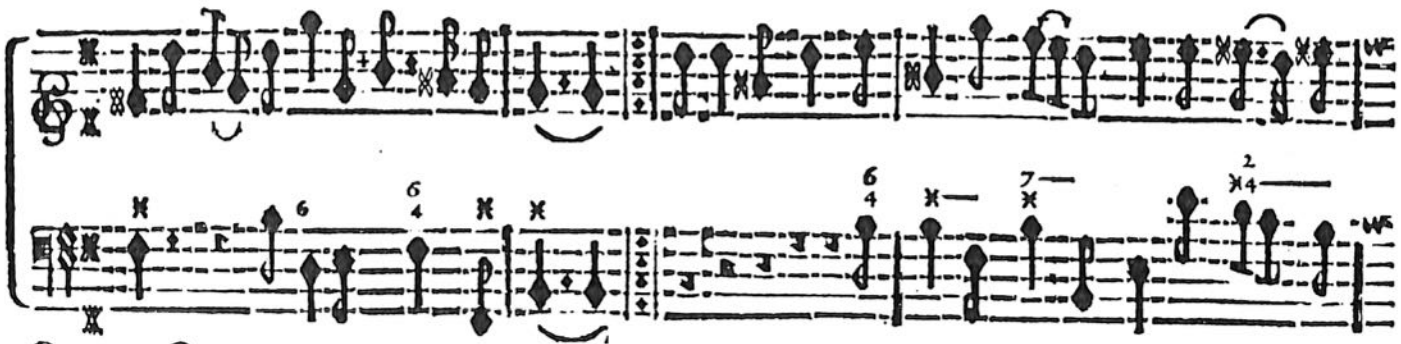

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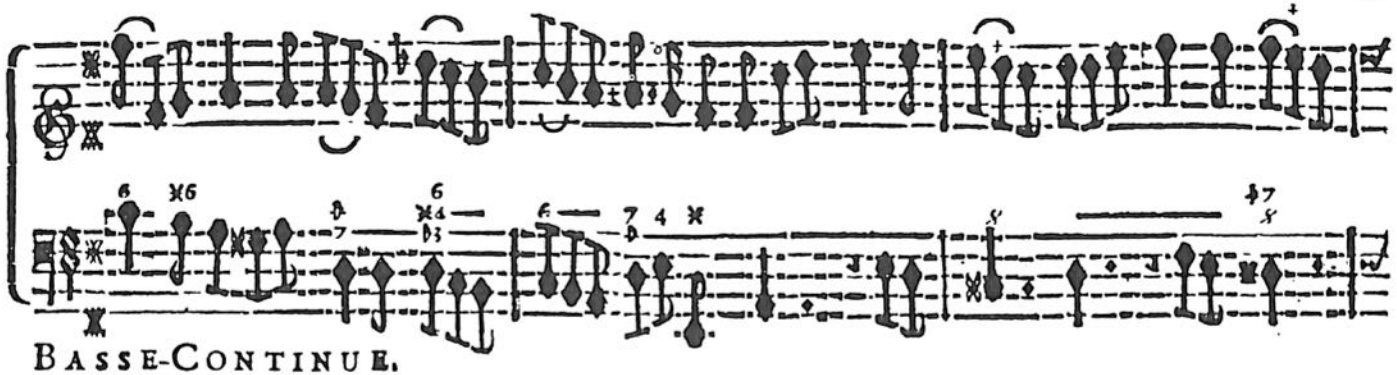

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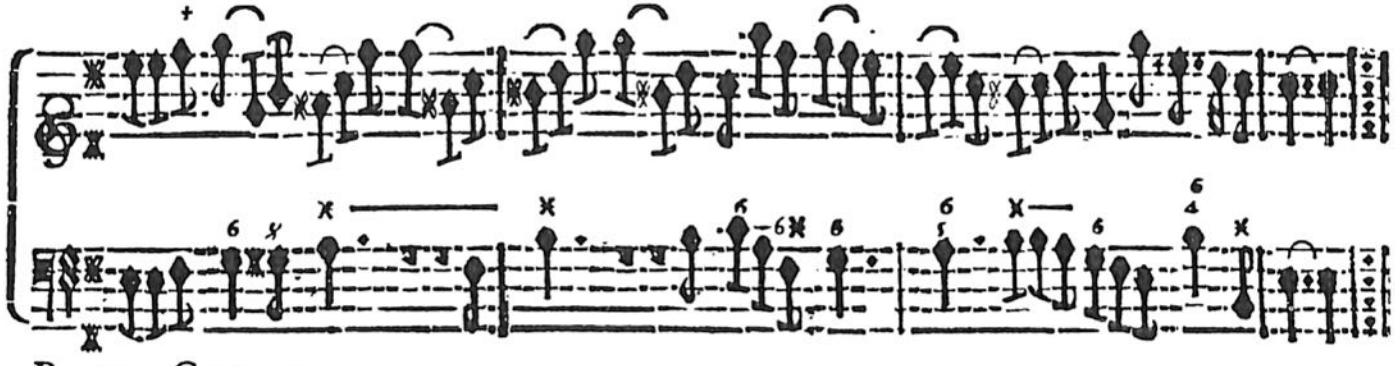

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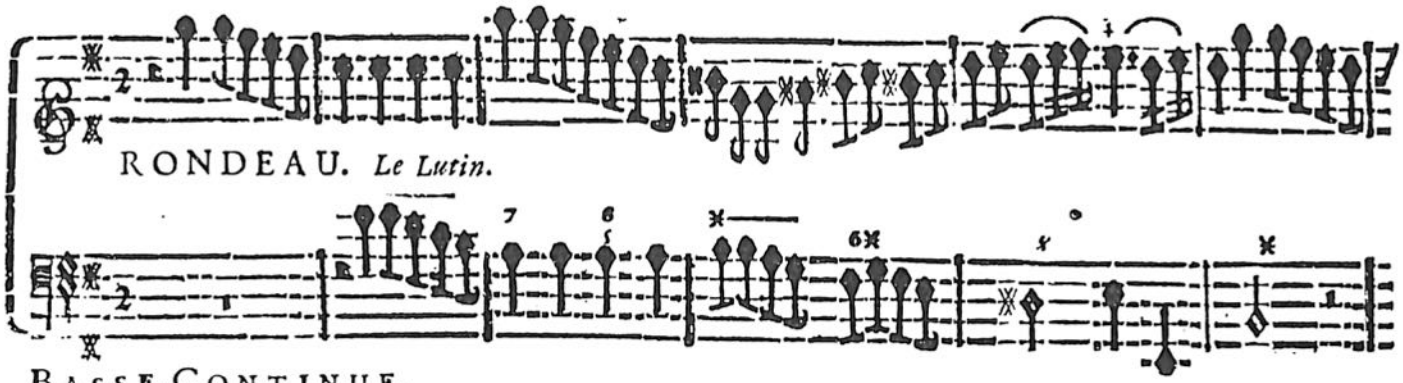
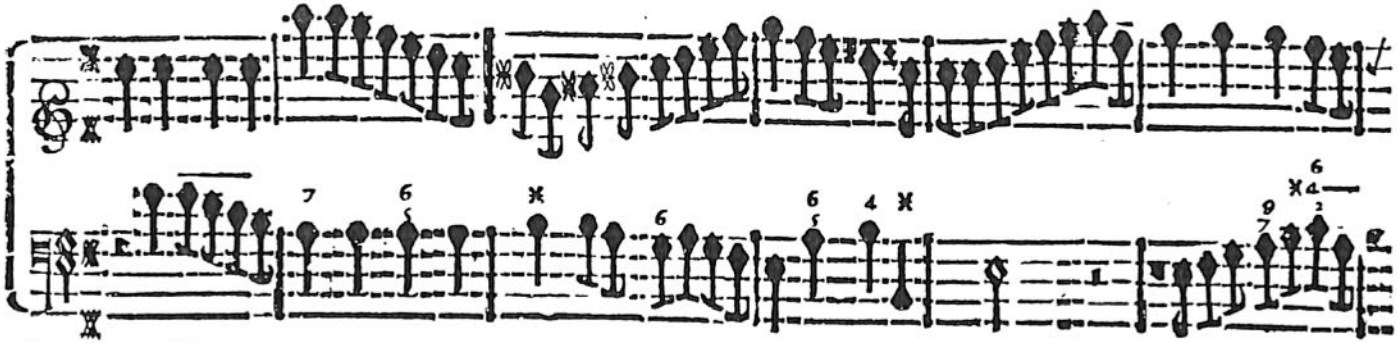


RONDEAU. *Le Lutin.*

BASSE-CONTINUE.



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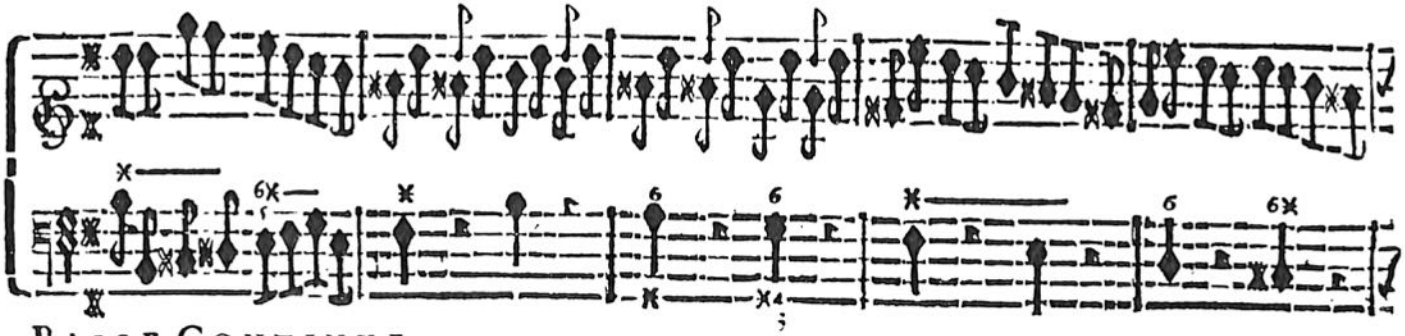

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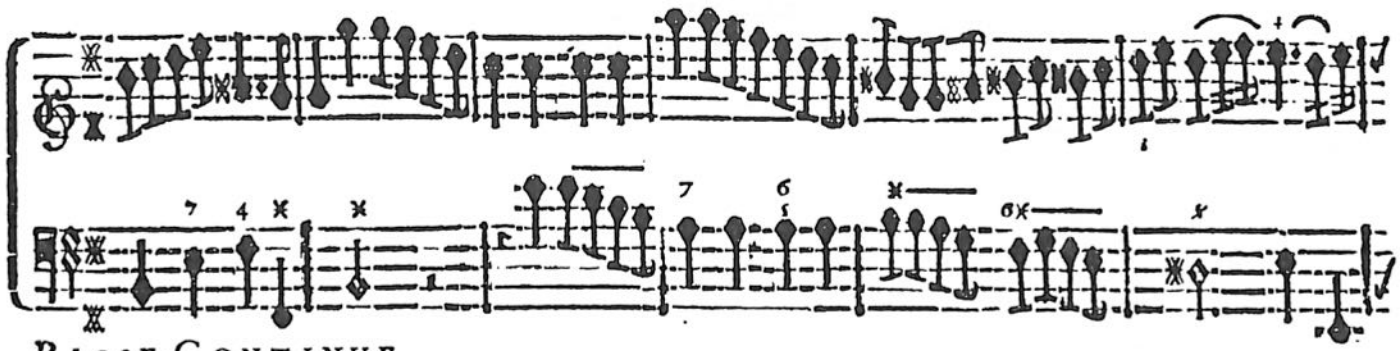

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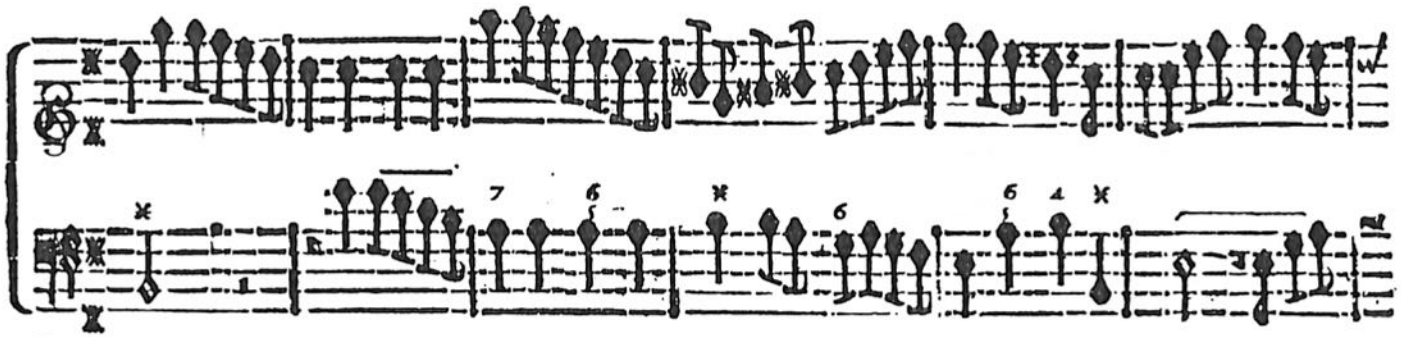

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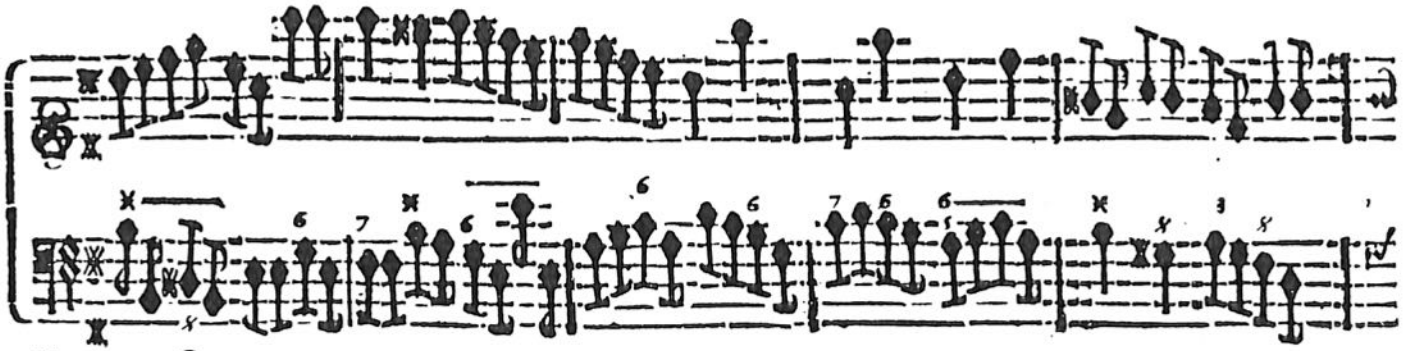

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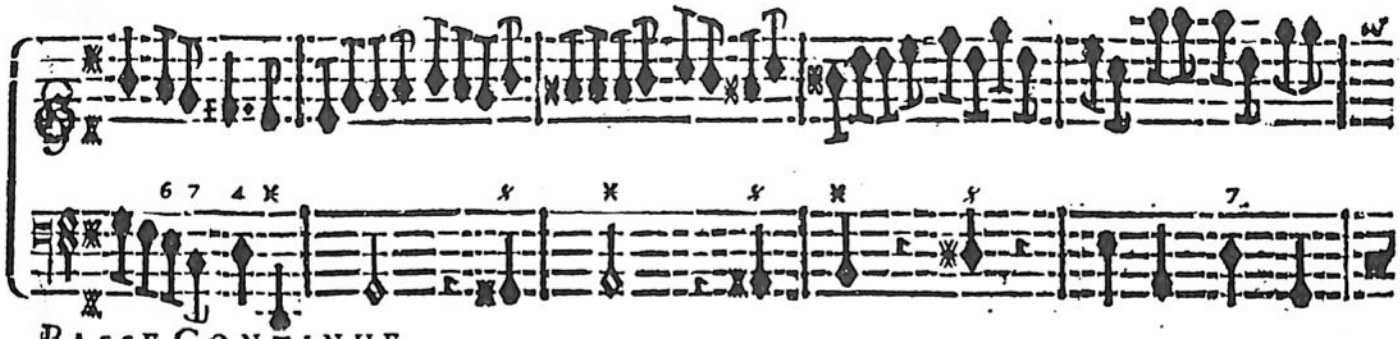

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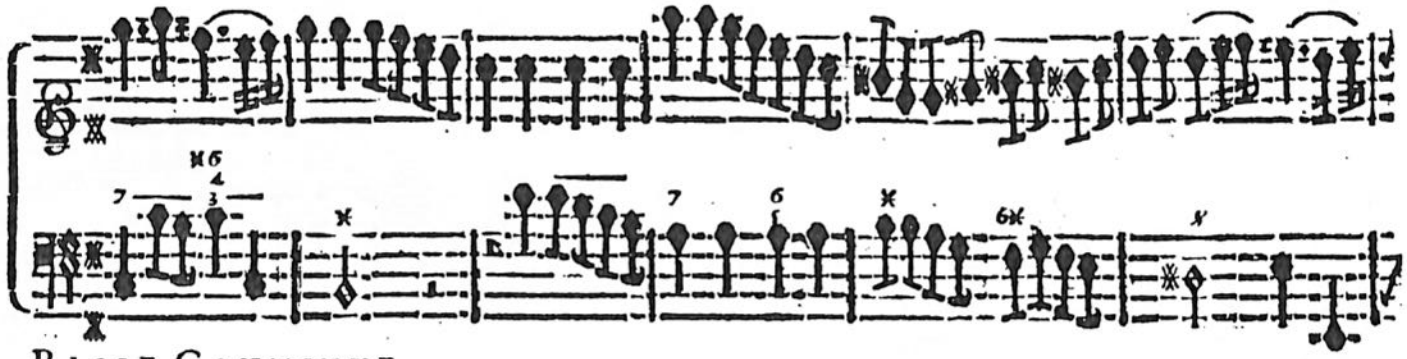

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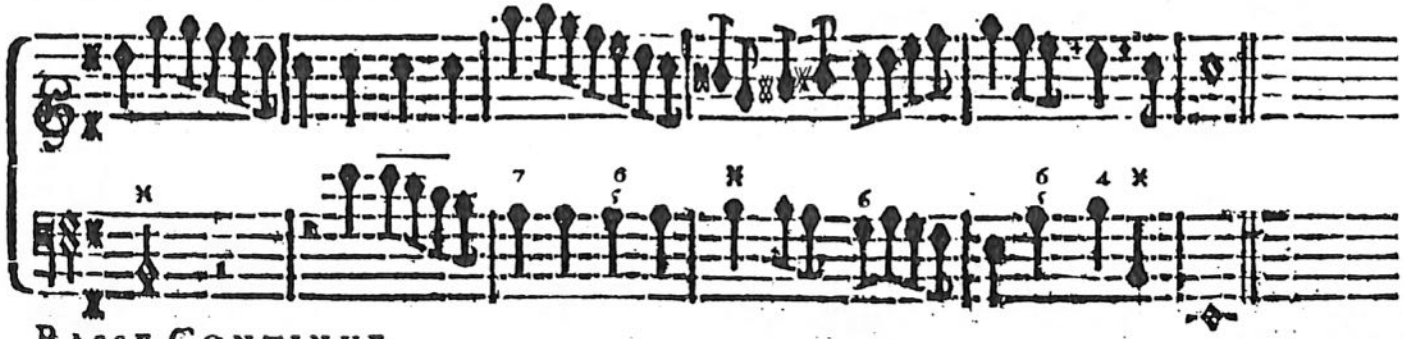
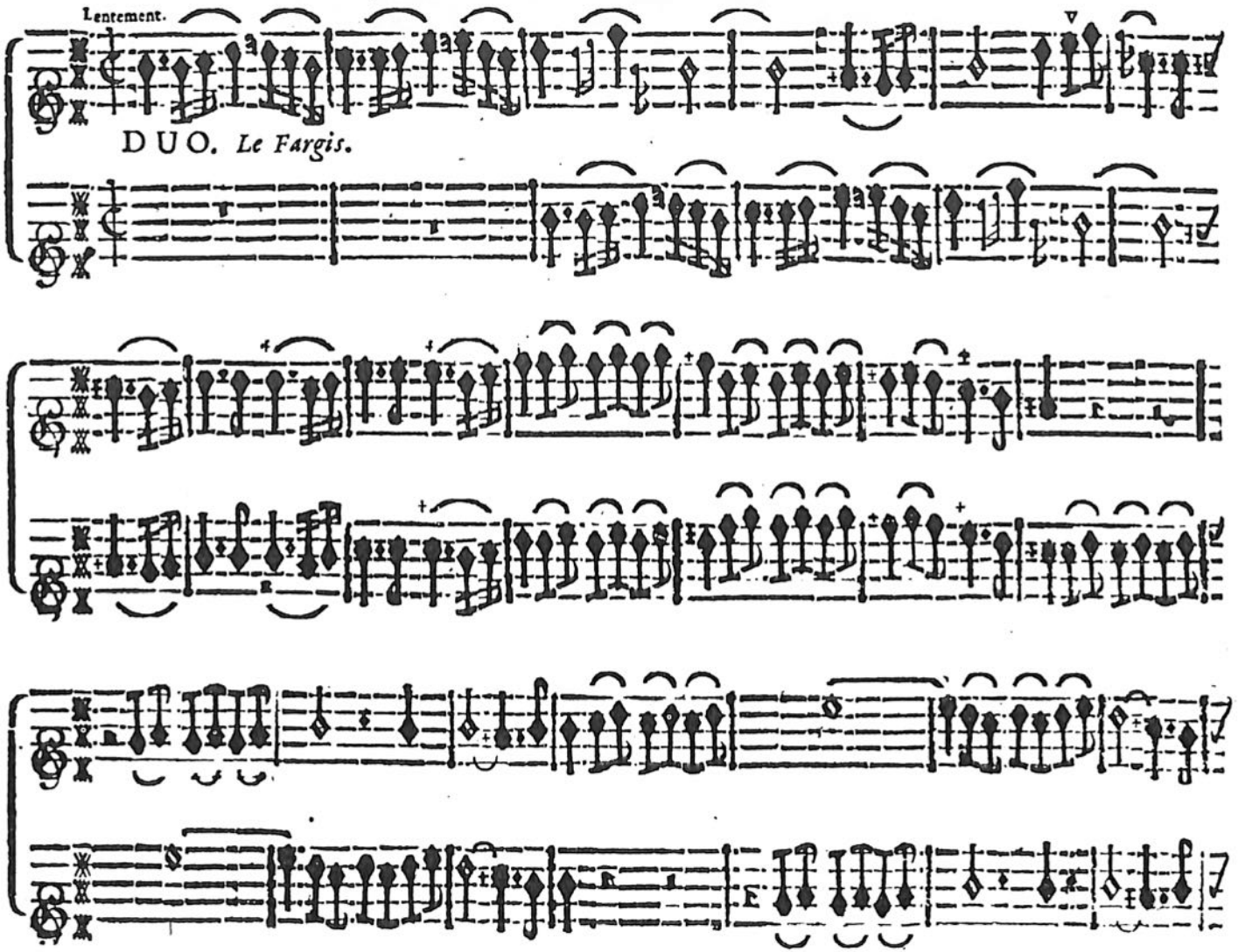
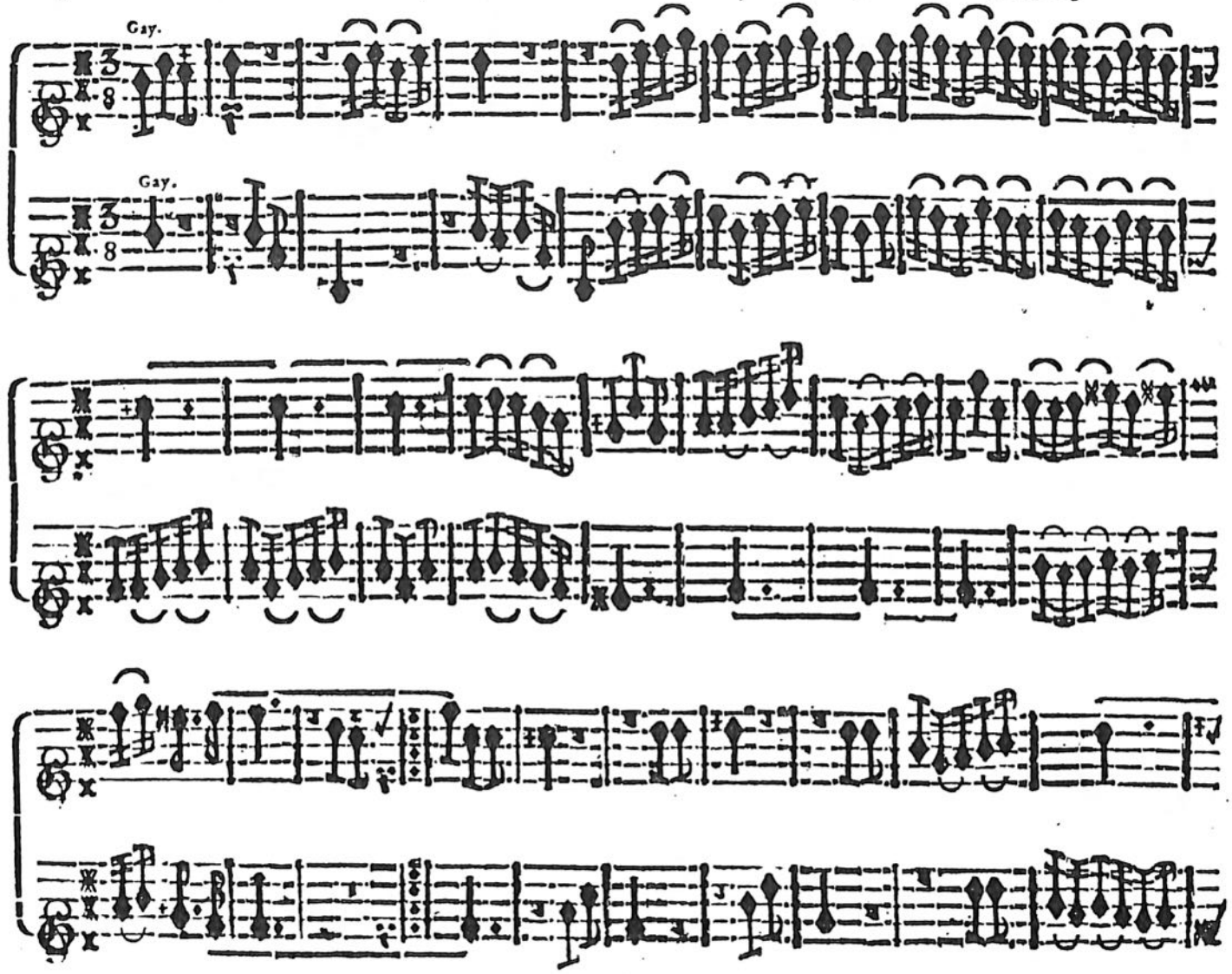


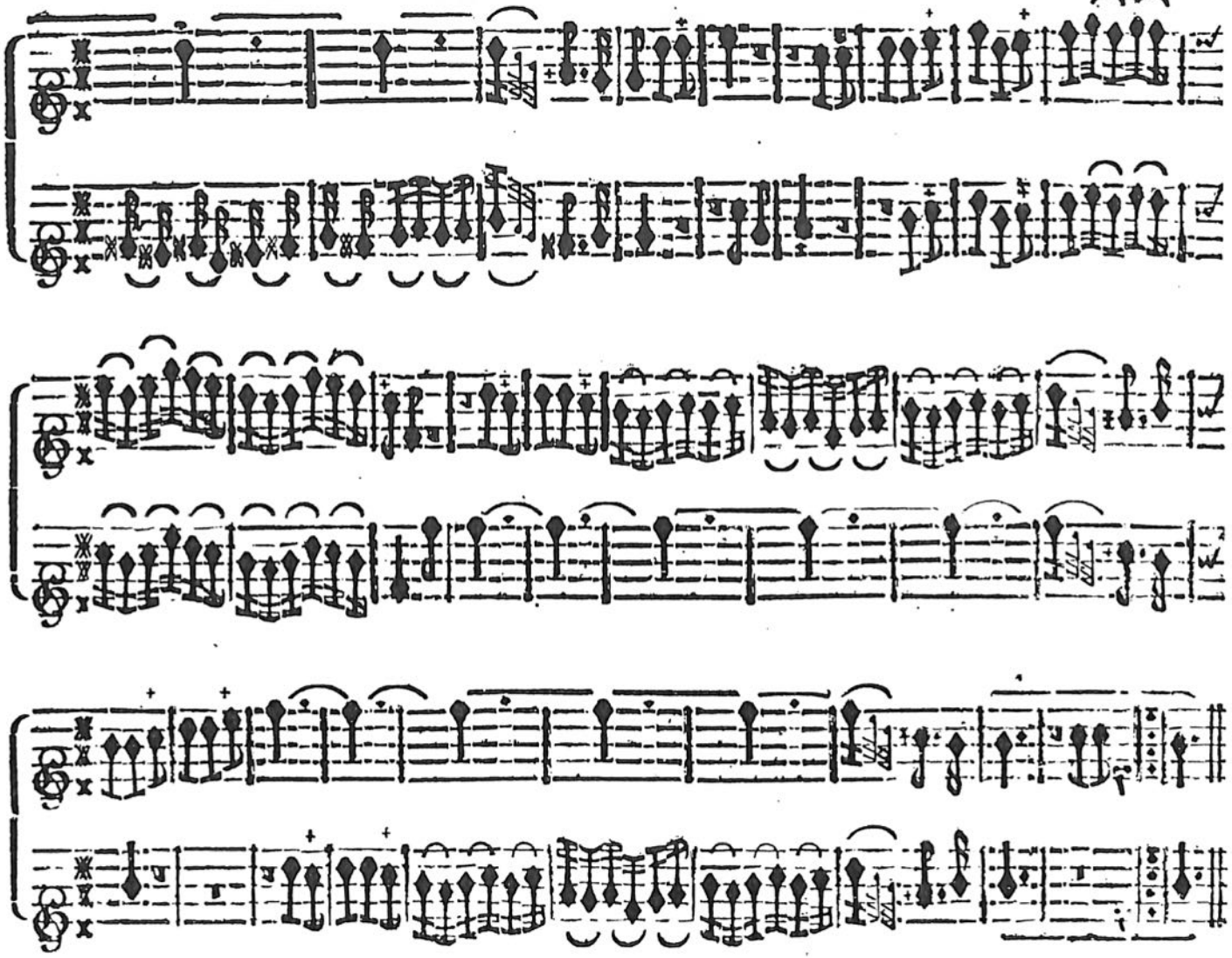
BASSE-CONTINUE.

Fin de la Suitte en E si mi.

Pieces à deux Flûtes Traverſieres.

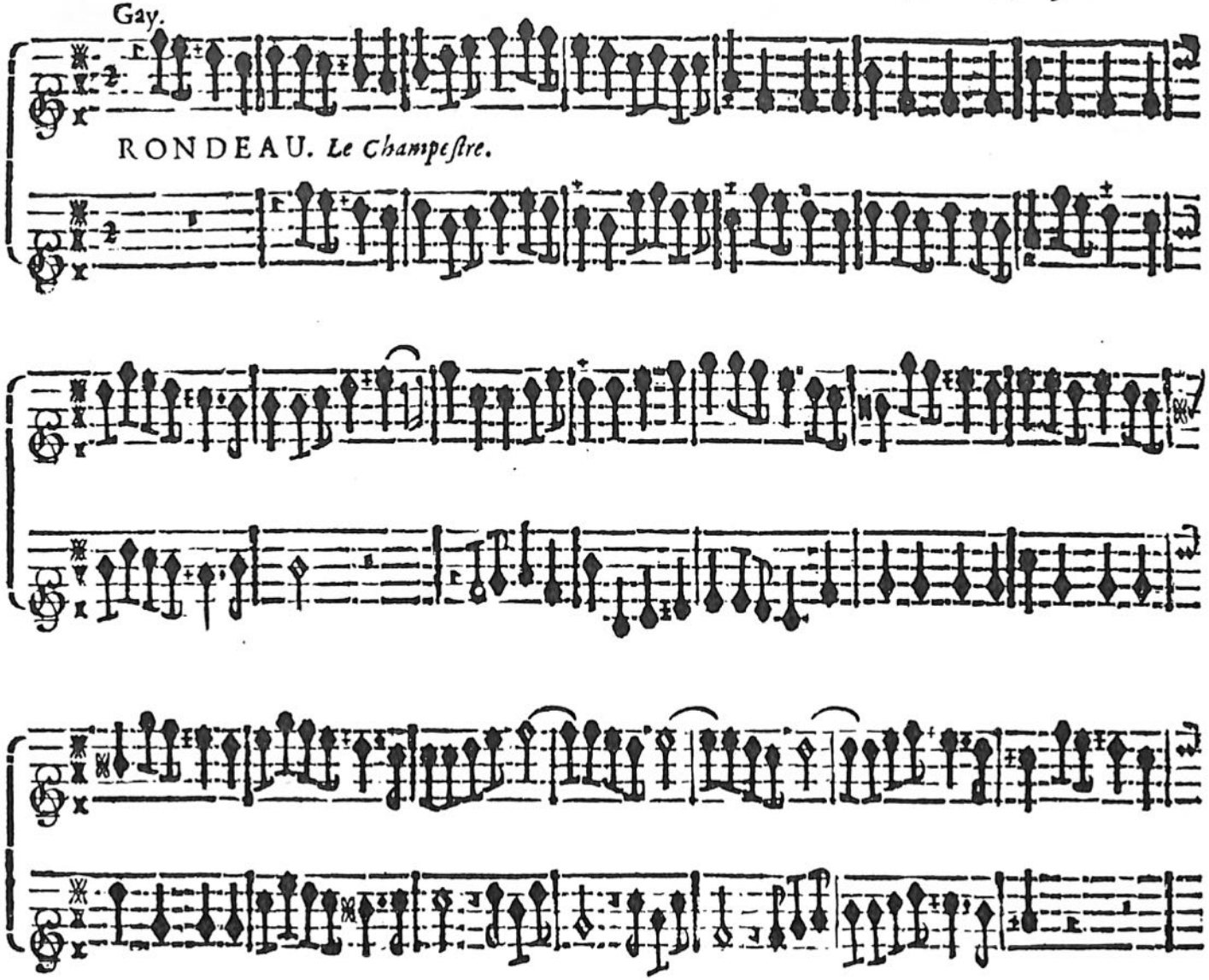


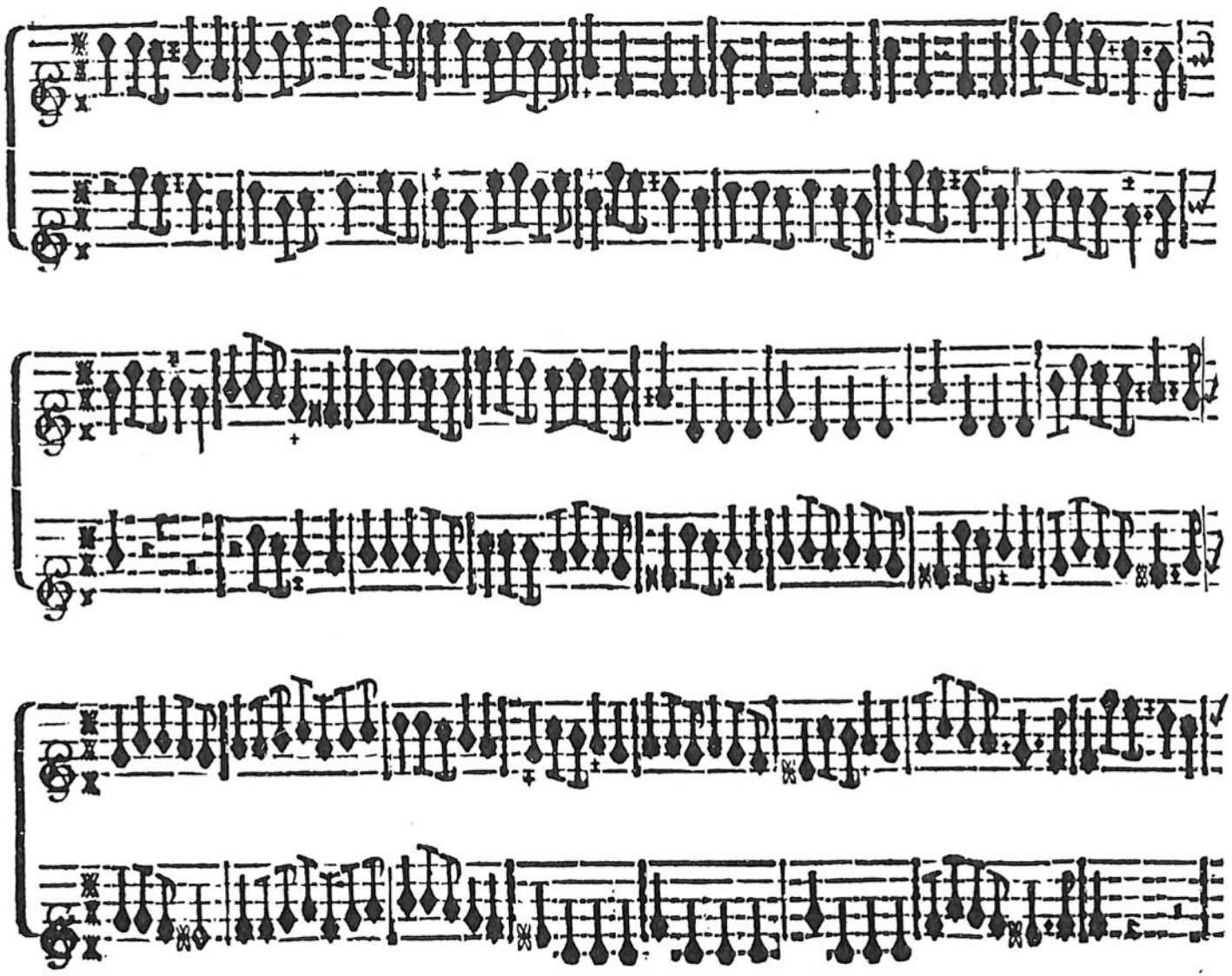

Gay.
Gay.

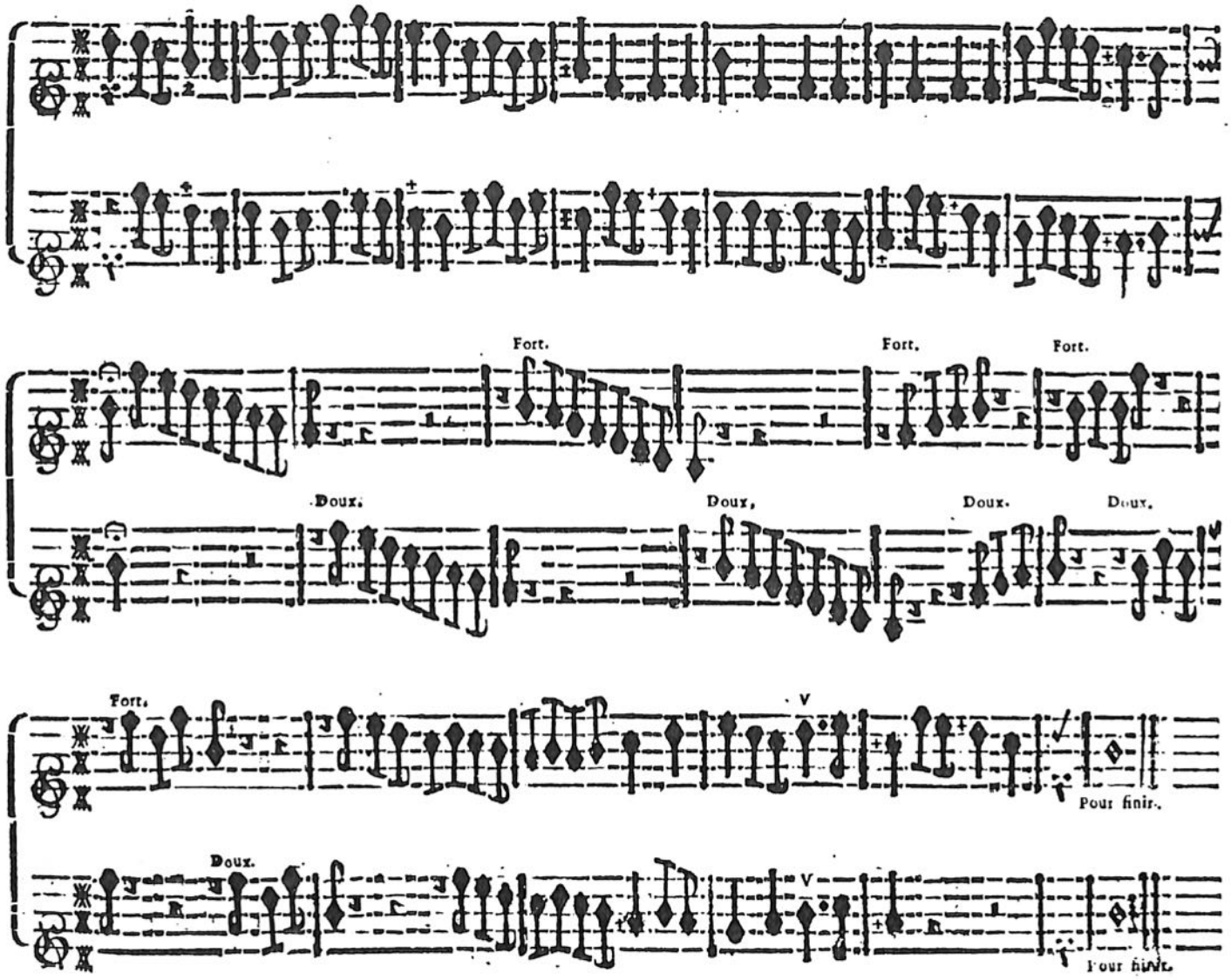


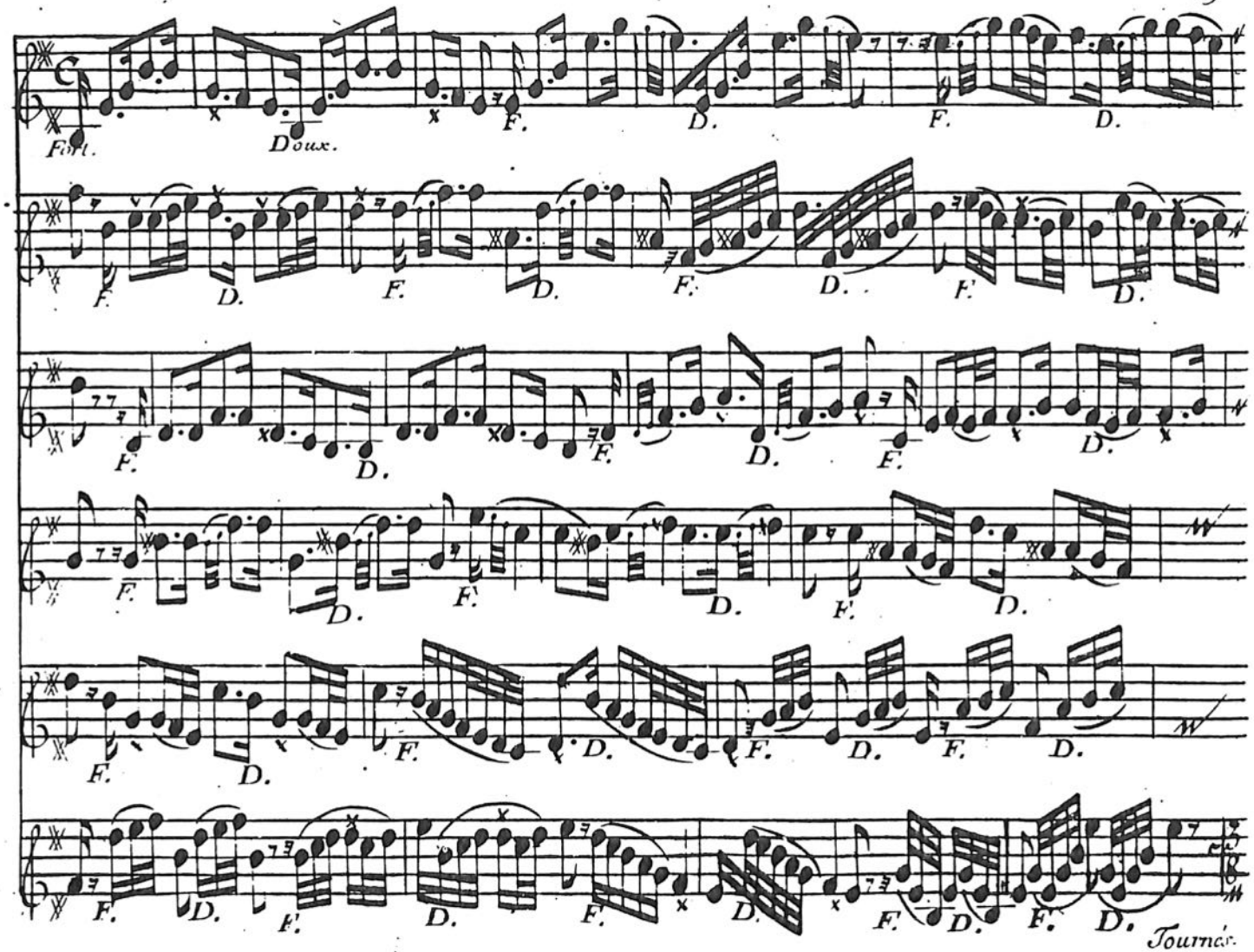
Gay.

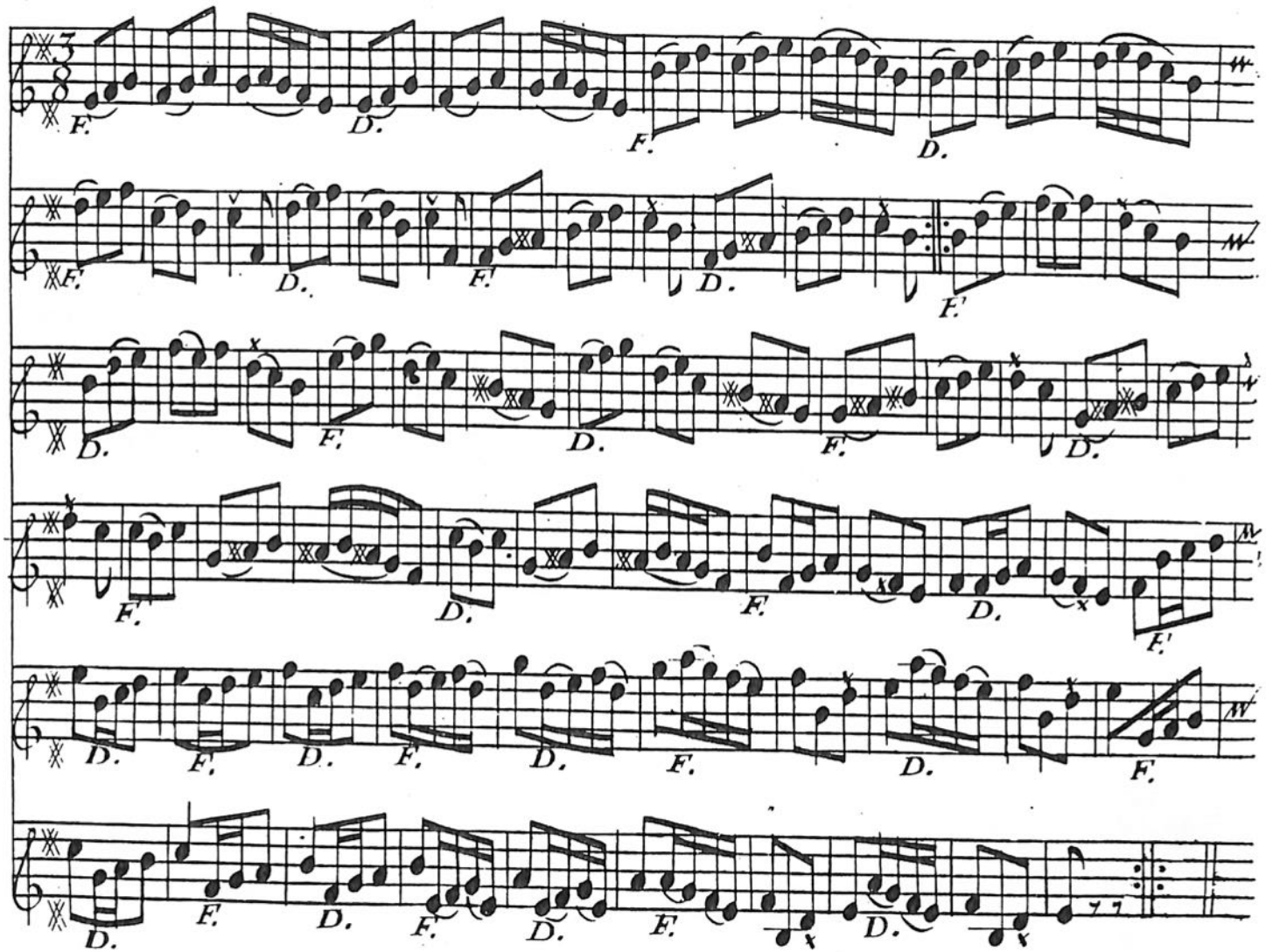
RONDEAU. *Le Champeſtre.*






Fort.
Fort.
Fort.
Doux.
Doux.
Doux.
Doux.
Fort.
Pour finir.
Doux.
Pour finir.


Fort.
Doux.
F.
D.
Tourné.



FIN.