

Pièces pour la flute
traversière, avec la basse-
continue... Oeuvre 4e

La Barre / Michel de / 1675?-1745 / 0220. Pièces pour la flute traversière, avec la basse-continue... Oeuvre 4e. 1703.

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PIECES
POUR LA FLUTE
TRAVESSIERE,
AVEC LA BASSE-CONTINUE.

Par M. DE LABARRE.

OEUVRE QUATRIEME.



A PARIS,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
rué Saint Jean de Beauvais, au Mont-Parnasse.

M. D C C I I.

Avec Privilege de Sa Majesté.

AVERTISSEMENT.

Ces Pièces sont pour la plus grande partie d'un Caractere si singulier & si différentes de l'idée qu'on a euë jusques ici, de celles qui conviennent à la Flute Traversière, que j'avois résolu de ne leur faire voir le jour qu'en les executant moy-même; Mais les sollicitations de ceux qui me les ont entendu jouer, & les fautes qui se sont glissées dans les Copies de celles qu'on m'a surprises, m'ont enfin déterminé à les faire Imprimer; Et comme ces Pièces sont les premières qui ayent paru pour cette sorte de Flute, je croy être obligé pour en donner l'intelligence, de dire à ceux qui les voudront jouer :

Que lorsqu'on trouvera deux ou plusieurs Croches, soit en montant ou en descendant, ausquelles il y aura une liaison semblable à celle dont on se sert pour marquer les syncopes, on les passera toutes d'un seul coup de langue, quand même elles ne seroient pas attachées ensemble; & par la même raison, on donnera des coups de langue à toutes les Croches attachées ensemble ou non, s'il n'y a pas de liaison dessus ou dessous, telle que celle dont je viens de parler.

Lorsqu'on trouvera deux Notes, soit Noires ou Croches, par degré disjoint, ausquelles il y aura une liaison, on donnera un coup de langue à la Note supérieure, & on tombera sur l'inférieure, sans donner de coup de langue, & sans exprimer l'intervalle.

Lorsqu'on trouvera la même chose en montant, on donnera le coup de langue sur la Note inférieure, & on passera à la supérieure sans coup de langue & sans exprimer l'intervalle.

Lorsqu'il se rencontrera deux Noires par degré conjoint en montant, ausquelles il y aura une liaison, on donnera un coup de langue sur la première, & on coulera la seconde avec un battement qui se fera du même doigt qu'on sera obligé de lever.

Lorsqu'on trouvera deux Noires par degré conjoint en descendant, ausquelles il y aura une liaison, on donnera un coup de langue sur la première, & l'on tremblera sur la seconde sans coup de langue.

On fera la même chose aux Croches en pareille occasion, si le mouvement le permet.

On aura soin aussi de faire les Tremblements marquez par une Croix.

Cette Croix placée à côté d'un Chiffre à la Basse-Continuë, tiendra lieu d'un Diéze à l'Accord.

Voila à peu près tout ce que l'on doit observer pour jouer ces Pièces. A l'égard de l'Etendue, il y a deux, ou trois Tons, dont je crois que l'on n'a point de connoissance, & je ne scaurois les faire entendre par écrit; Mais ceux qui voudront les apprendre, pourront se donner la peine de passer

A V E R T I S S E M E N T.

chez moy ; s'ils sont à portée de le faire , je me feray un plaisir de les leur montrer sans interêt. Ces Tons sont *l'E*, *Si*, *Mi* plein, & *le D*, *La*, *Re* , Diéze en haut ; Pour *le C*, *Sol*, *Ut* , Diéze en bas ; Il se fait en tournant l'embouchure de la Flute en dedans. On peut jouer seul la plus grande partie de ces Pièces. Lorsqu'on voudra le faire en Partie, il faudra prendre absolument une Basse de Viole, & un Théorbe ou un Clavecin , ou les deux ensemble ; mais je crois que le Théorbe est à preferer au Clavecin : car il me semble que le son des cordes-à-boyau convient mieux avec le son de la Flute Traversière , que celuy des cordes-de-latон. Je crois encore être obligé de dire , que je n'ay donné des noms à ces Pièces , que parce qu'il y en a plusieurs de la même espéce , & que j'ay tiré ces noms ou des Personnes à qui elles ont eû le bonheur de plaire , ou des endroits où je les ay faites , sans pretendre par ces noms marquer leur Caractere en aucune maniere. Enfin , j'ay affecté de faire entrer dans ces Pièces une partie des beautez & des difficultez , dont cet Instrument est susceptible , pour engager ceux qui les voudront executer à étudier assez pour y parvenir. Et pour approcher autant qu'il est possible , cet Instrument de sa perfection , j'ay crû pour la gloire de ma Flute & pour la mienne propre , devoir suivre en cela Monsieur Marais , qui s'est donné tant de peines & de soins pour la perfection de la Viole , & qui y a si heureusement réussi.



T A B L E

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F I N.

OEUVRES DE MONSIEUR DE LA BARRE.

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Le second Livre des Trio.	3. liv. 12. f.
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PIECES
POUR LA FLUTTE
TRAVESSIERE,
AVEC LA BASSE-CONTINUE.

Par M. DE LA BARRE.

A



PIECE S
POUR LA FLUTE TRAVERSIERE,
AVEC LA BASSE-CONTINUE.

Par M. DE LABARRE.

Gravement.



PRELUDE.



BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

3

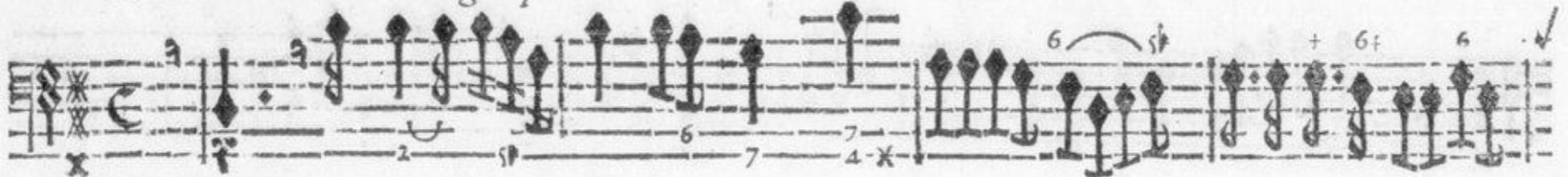


A ij

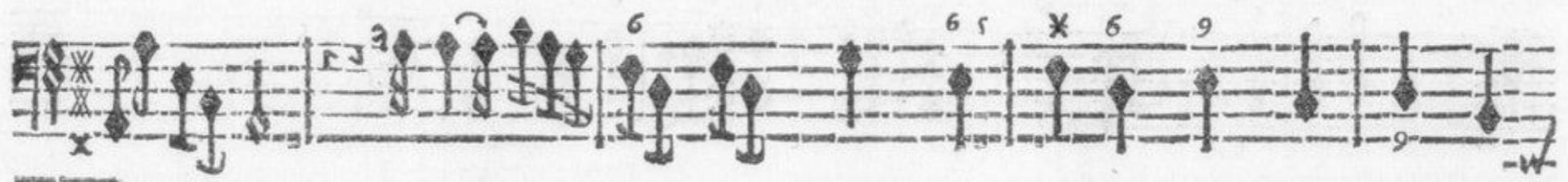
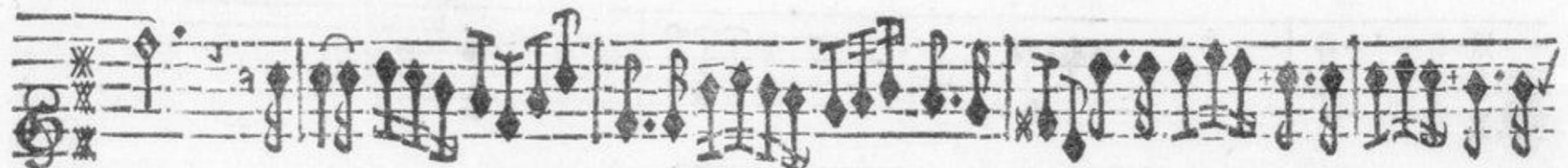
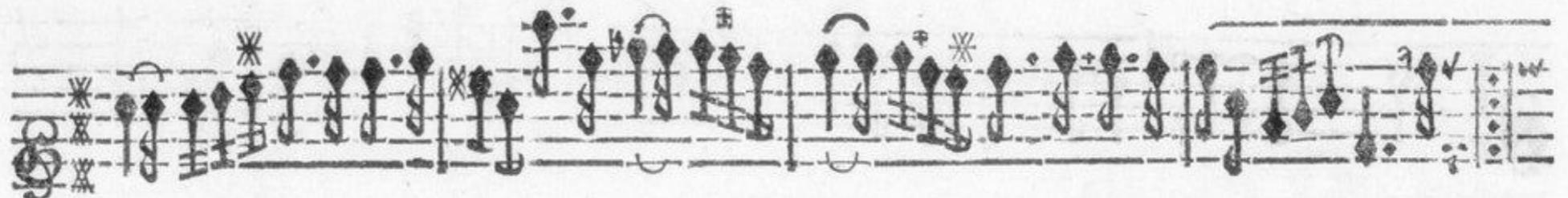
PIECES POUR LA FLUTE TRAVERSIERE.



ALLEMANDE. *l'Angelique.*



BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

5

The image shows a single page of handwritten musical notation. It features five staves, each consisting of five horizontal lines. The notation is unique, using vertical stems with small diamond shapes at the top to indicate pitch, and horizontal strokes of different lengths to indicate duration. Measure numbers are placed above the staves to mark specific points in the piece. The first staff starts with a measure number 6. The second staff begins with a measure number 6. The third staff starts with a measure number 6. The fourth staff begins with a measure number 9. The fifth staff begins with a measure number 9. The sixth staff begins with a measure number 7. The seventh staff begins with a measure number 6. The eighth staff begins with a measure number 6. The ninth staff begins with a measure number 4. The tenth staff begins with a measure number 9. The eleventh staff begins with a measure number 76. The twelfth staff begins with a measure number 6.

6 PIECES POUR LA FLUTE TRAVERSIERE.

LE BADIN.

BASSE-CONTINUE.

doux.

PIECES POUR LA FLUTE TRAVERSIERE.

7

The sheet music consists of five staves of musical notation for Flute Transversale. The notation uses a soprano C-clef, common time, and consists of vertical stems with diamond-shaped note heads. Fingerings are indicated by numbers (e.g., 1, 2, 3, 4, 5, 6) placed near the stems. Dynamics such as "doux." (soft) and "fort." (loud) are also indicated. The first staff begins with a dynamic of "doux." followed by "fort." The second staff begins with "doux." followed by "fort." The third staff begins with "doux." The fourth staff begins with a dynamic of "doux." followed by "fort." The fifth staff begins with a dynamic of "doux." followed by "fort."

8

PIECES POUR LA FLUTE TRAVERSIERE.

L'ESPAGNOL.

BASSE-CONTINUE.

PIECES POUR LA FLUTE TRAVERSIERE.

,

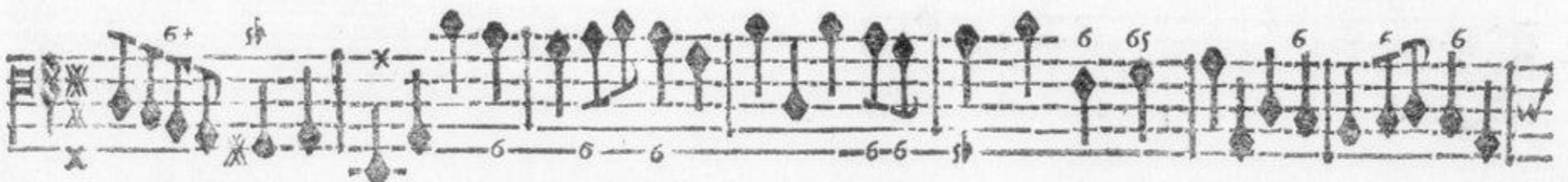
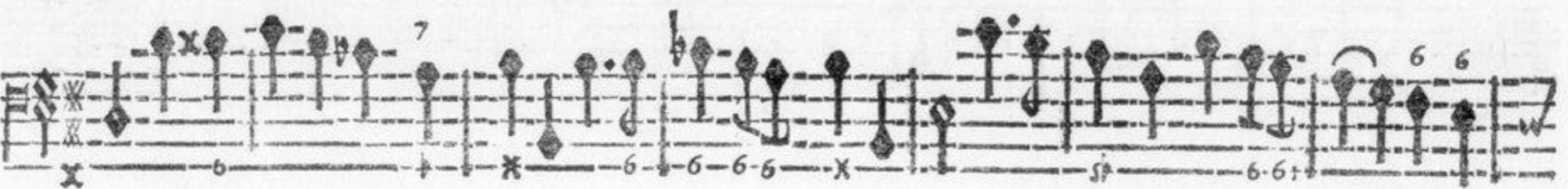
The image shows six staves of musical notation for flute transverse. The notation uses a unique system of dots and dashes on a five-line staff. Some notes have stems pointing up or down, and some have small crosses or dashes. There are also vertical strokes and horizontal dashes. Various numbers and symbols are placed above certain notes: '6' appears three times, '7' twice, 'x' twice, and there are other smaller symbols like '+' and '-'.

B

PIECES POUR LA FLUTE TRAVERSIERE.

LA CHEVRY *Gavotte.*

BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

II

6 6 7 6 7 4+ 7 X 6 6+ X 7

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

B ij



LA COQUETTE.

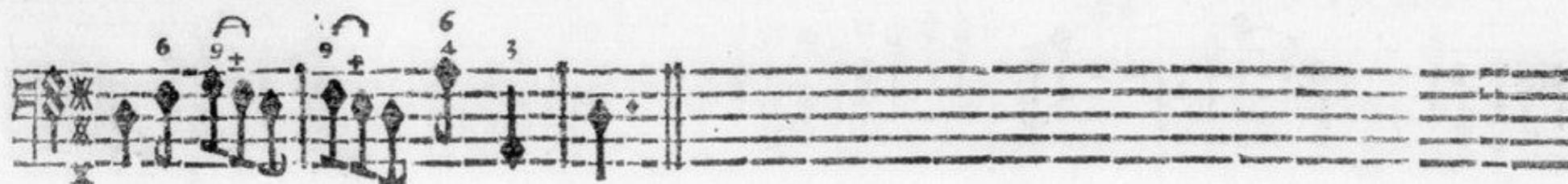


BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

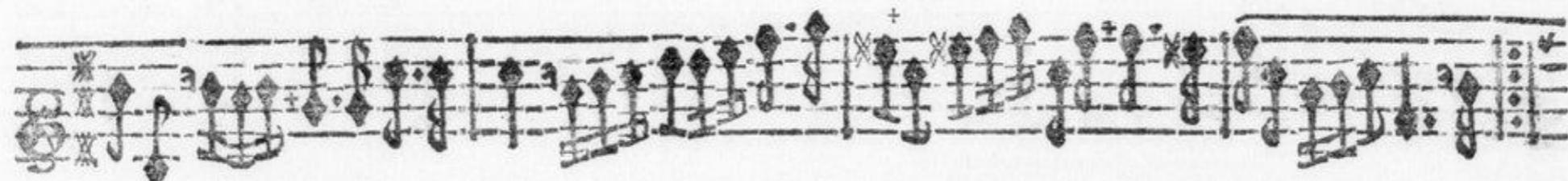
13



ALLEMANDE. *La Magdelon.*



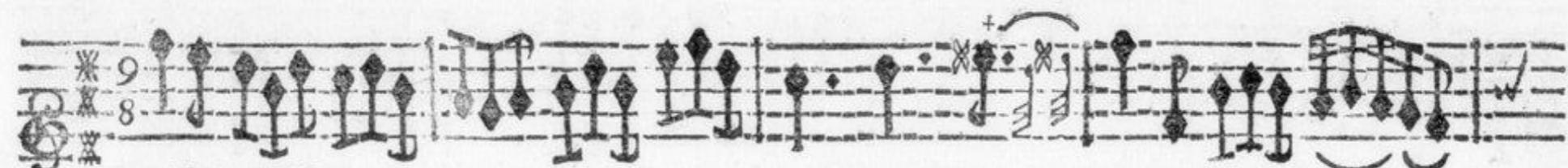
BASSE-CONTINUE.





PIECES POUR LA FLUTE TRAVERSIERE.

15



LANGLOISE *Gigue.*



BASSE-CONTINUE.



PIÈCES POUR LA FLUTE TRAVERSIERE.

The sheet music consists of six staves of musical notation for flute transversale. The notation uses a unique system of dots and dashes to represent pitch and rhythm. Various dynamics are indicated by text above the staff, such as "doux." (soft) and "fort." (loud). Fingerings are shown as numbers (e.g., 6, 7, 6+) and letters (e.g., x, *). Measure numbers are present at the beginning of some staves. The music is divided into measures by vertical bar lines.

PIECES POUR LA FLUTE TRAVERSIERE.

17

The musical score consists of five staves. The top four staves represent the flute part, each with a clef (F), a key signature of one sharp, and a common time signature. The first staff begins with a sixteenth-note pattern. The second staff continues with a similar pattern. The third staff starts with a sixteenth-note pattern followed by eighth-note pairs. The fourth staff begins with a sixteenth-note pattern. The fifth staff represents the bass continuo part, starting with a sixteenth-note pattern followed by eighth-note pairs. Numerical markings (6, 7, 6+, 6, 6, 6, 6+) are placed above the bass notes in the fourth staff.

PRELUDE.

BASSE-CONTINUE.

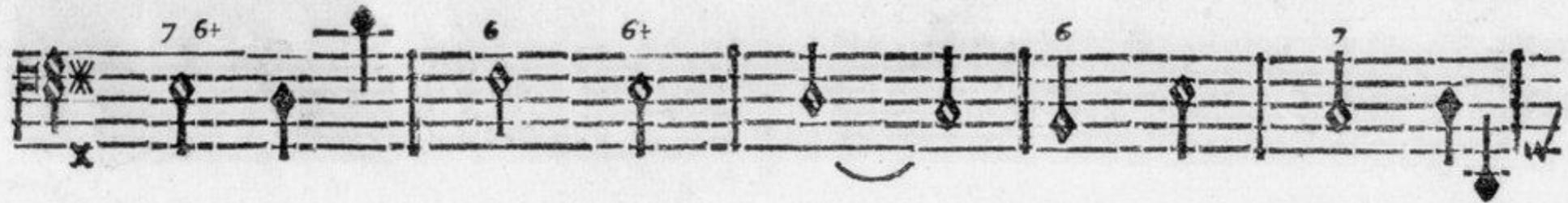
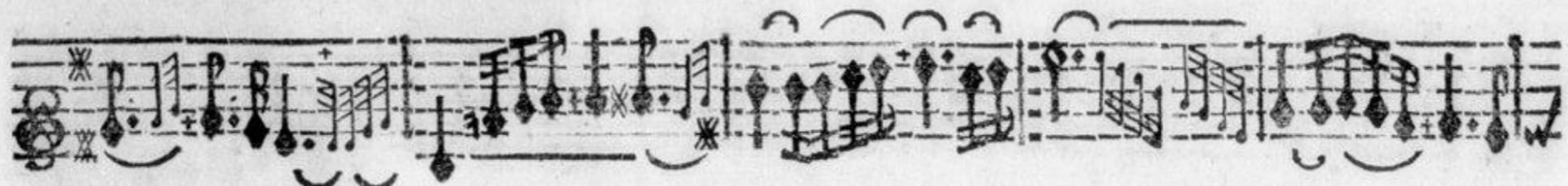
C

PIECES POUR LA FLUTE TRAVERSIERE.

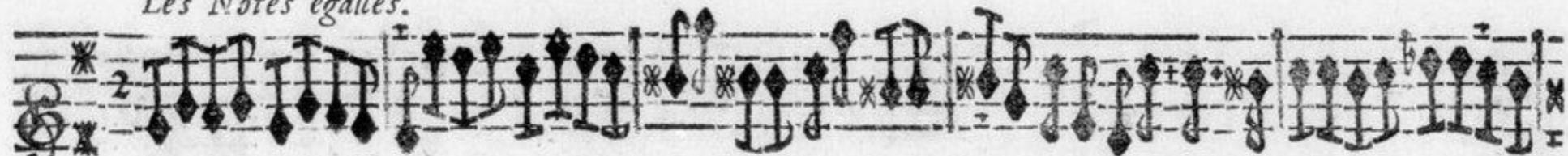


PIECES POUR LA FLUTE TRAVERSIERÉ.

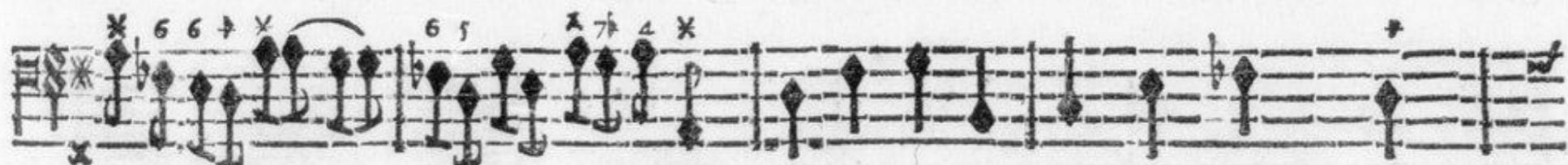
19



Les Notes égales.



Les Notes égales.



C ij

20 PIECES POUR LA FLUTE TRAVERSIERE.

The image shows six staves of musical notation for flute traversiere. Each staff begins with a clef (F or C) and a key signature. The notation consists of vertical stems with diamond-shaped heads, indicating pitch and rhythm. Various markings are present, including 'x' (rest), '6' (note value), '4' (note value), '5' (note value), '6+' (note value), '4+' (note value), and 'x+' (note value). The music is divided into measures by vertical bar lines. The staves are separated by horizontal lines, and the entire page is filled with musical symbols.

PIECES POUR LA FLUTE TRAVERSIERE.

21



ALLEMANDE. *La Sinora.*



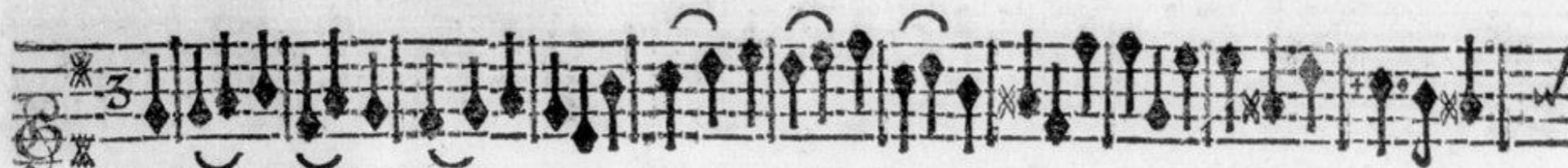
BASSE-CONTINUE.





PIECES POUR LA FLUTE TRAVERSIERE.

23



LA CADETTE. *Gigue.*

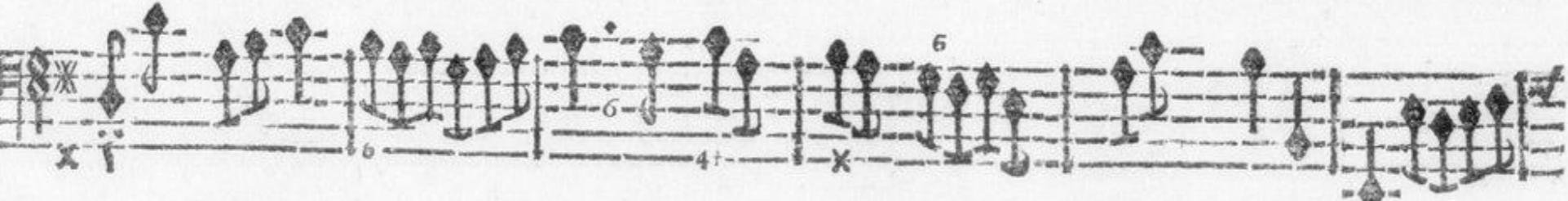


BASSE-CONTINUO.



doux.

doux.



PIECES POUR LA FLUTE TRAVERSIERE.

25

The image displays five staves of musical notation for flute, arranged vertically. Each staff begins with a clef (Bass F clef) and a key signature of one sharp (F#). The first staff contains six measures of music. The second staff contains four measures, with measure 3 containing numerical markings above the notes: '6' over the first note, '5' over the second, and '7' over the third. The third staff contains four measures. The fourth staff contains four measures. The fifth staff contains three measures. The notation consists of vertical stems with black or white note heads, and rests. Measures often begin with a vertical bar line followed by a horizontal bar line, creating a segmented appearance. Some notes have small horizontal dashes extending from their stems.

D

Gay.

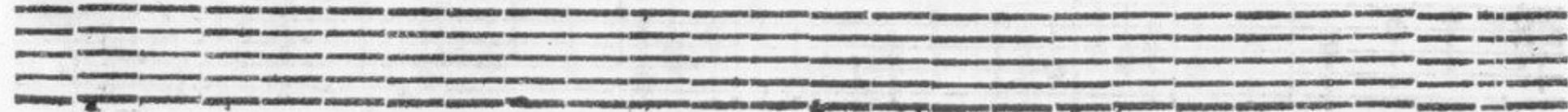
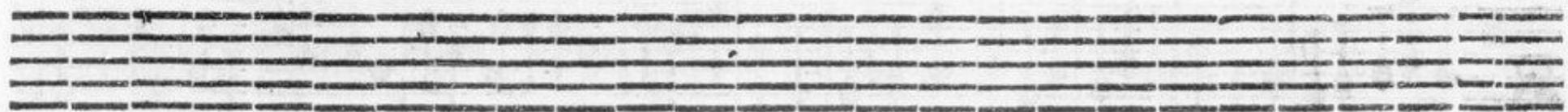
LA LANDAIS. *Allemande.*

BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

27



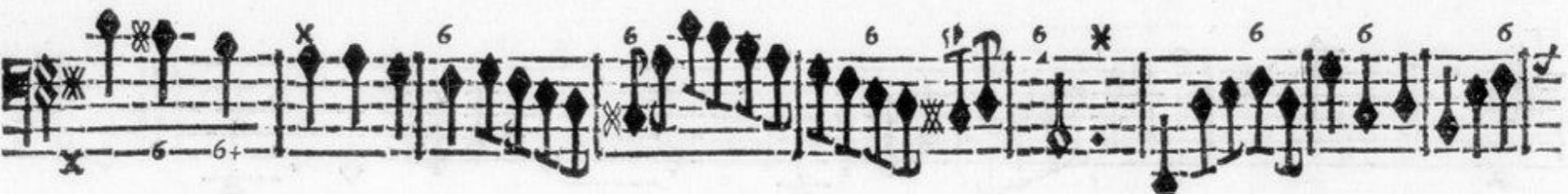
D ij



LE NINON. Rondeau.



BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

29

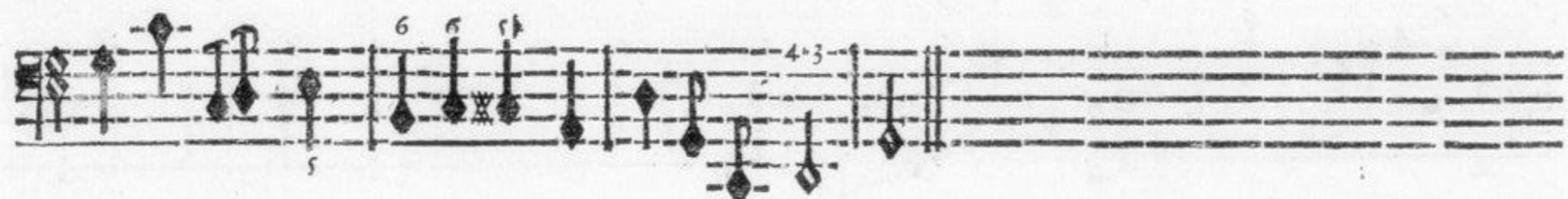
The image shows six staves of musical notation for flute transversale. The notation uses a unique system of dots and dashes on a five-line staff. Some notes have small numbers above them, such as '6' and '7'. The first two staves begin with a clef symbol resembling a treble clef with a 'G' inside. The third staff begins with a bass clef symbol. The fourth staff begins with a treble clef symbol. The fifth staff begins with a bass clef symbol. The sixth staff begins with a treble clef symbol. The music consists of various note heads (dots and dashes) connected by vertical stems. Some notes have horizontal dashes or dots above them, and some have small numbers (e.g., '6', '7') placed above them. The notes are distributed across the five lines of each staff.



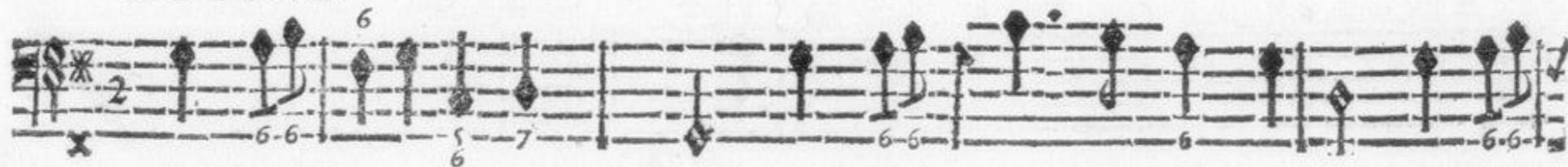
LA THERESE, *Gavotte.*



BASSE CONTINUE.



DOUBBLE.



PIECES POUR LA FLUTE TRAVERSIERE.

31

The sheet music consists of five staves of musical notation for transverse flute. The notation uses a soprano C-clef, common time, and a key signature of one sharp. The notes are represented by diamond shapes, and rests are indicated by vertical dashes. Fingerings are marked above the notes, such as '6' and '7'. Measure numbers are present at the beginning of some staves. The first staff begins with a measure starting on the second line. The second staff begins with a measure starting on the fourth line. The third staff begins with a measure starting on the first line. The fourth staff begins with a measure starting on the second line. The fifth staff begins with a measure starting on the first line.

A single line of musical notation on a staff, consisting of vertical stems with small diamond-shaped heads, typical of early printed music notation.

L'ETOOURDY. *Rondeau.*

BASSE-CONTINUE.

PIECES POUR LA FLUTE TRAVERSERE.

33



E

PIECES POUR LA FLUTE TRAVERSIERE.



PIECES POUR LA FLUTE TRAVERSIERE.

35

The sheet music consists of five staves of musical notation for flute transverse. The notation uses a unique system of dots and dashes to represent pitch and rhythm. Measures are separated by vertical bar lines. Some measures contain numerical markings above the staff, such as '6', '76', '67', '7', and 'x'. The first staff begins with a 'G' clef. The second staff begins with an 'F' clef. The third staff begins with a 'G' clef. The fourth staff begins with an 'F' clef. The fifth staff begins with a 'G' clef. The music includes various dynamic markings like asterisks (*) and crosses (x).

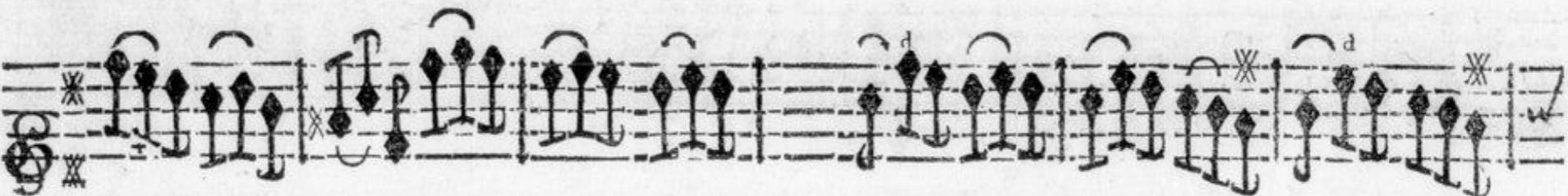
E ij



L'ECOSOISE. *Gigue.*



BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

37



Graves.



PRELUD E.

BASSE-CONTINUE.

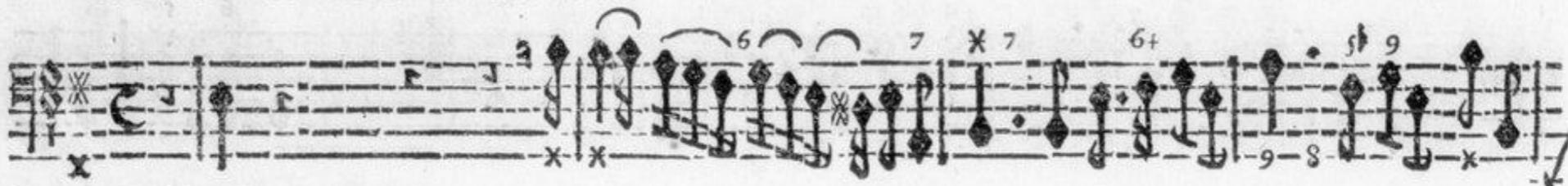
A horizontal strip of a historical musical manuscript. It features four staves, each consisting of four horizontal lines. The music is written using a unique system of symbols: crosses, diamonds, and dots, which were common in early printed music notation before standard musical notation became widespread. The first staff begins with a large cross symbol. The second staff starts with a diamond. The third staff begins with a dot. The fourth staff starts with a cross. The notes are connected by vertical stems and horizontal beams, creating a rhythmic pattern across the staves.

A musical score page featuring a single staff of music. The staff begins with a clef symbol and a key signature of one sharp. It contains several notes of different types: a note with a vertical stroke through it, a note with a horizontal stroke through it, a note with a diagonal stroke through it, a note with a small circle above it, a note with a small cross above it, a note with a small plus sign above it, a note with a small diamond shape above it, a note with a small square shape above it, a note with a small circle below it, a note with a small cross below it, a note with a small plus sign below it, and a note with a small diamond shape below it. There are also several rests of varying lengths.

PIECES POUR LA FLUTE TRAVERSIERE.

39

The image shows a page of musical notation for a six-string guitar, arranged in five horizontal staves. Each staff begins with a treble clef and a 'C' key signature. The notation uses a unique system of note heads and stems, some with diagonal lines, to represent different pitch levels or fingerings. Various markings are placed above the notes, including '76', '4x', '65', '4+', '6+', '656', '7', '6', '5', '4x', '43', '5', '5x6', '7', '4x', '43', '5x6', '7', '4x', '6', '6', '43', '5x6', '7', '4x', and '6'. Some notes have small 'x' marks below them. Horizontal dashes and brackets are used to group notes together. The bottom staff includes a '6', '5', and a 'diamond' symbol.

ALLEMANDE. *La Richelieu.*

BASSE-CONTINUO.



PIECES POUR LA FLUTE TRAVERSIERE.

41



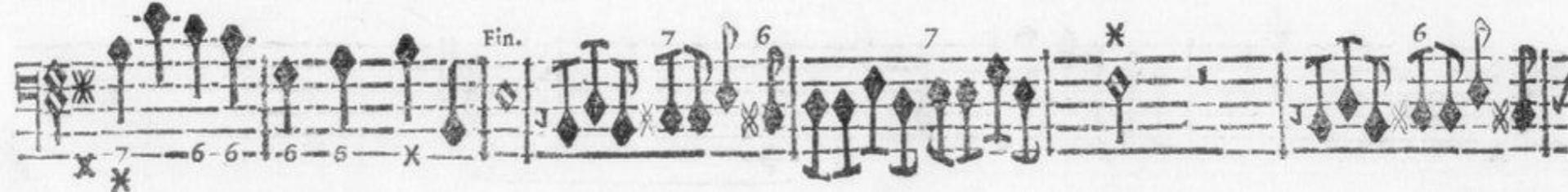
F



CAPRICE.



BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

43

The image displays five staves of musical notation for flute traversiere. Each staff begins with a clef (F), a key signature of one sharp (G major), and a common time signature. The notation consists of vertical stems with diamond-shaped heads, indicating pitch and rhythm. Fingerings are marked above the notes in some measures, such as '9 6 7 4+' and 'x' in the second staff, and '6' in the third staff. Measures are separated by vertical bar lines. The music is divided into sections by double bar lines with repeat dots. The fifth staff concludes with a final measure ending with a repeat sign and a small 'b' below it.

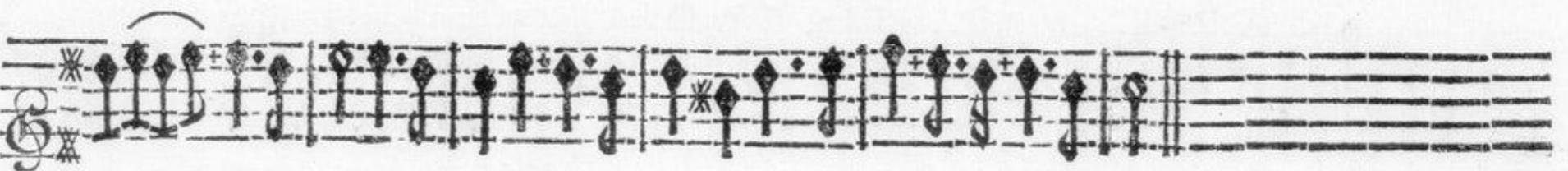
F ij



GAVOTTE. *La Julie.*



BASSE-CONTINUUE.

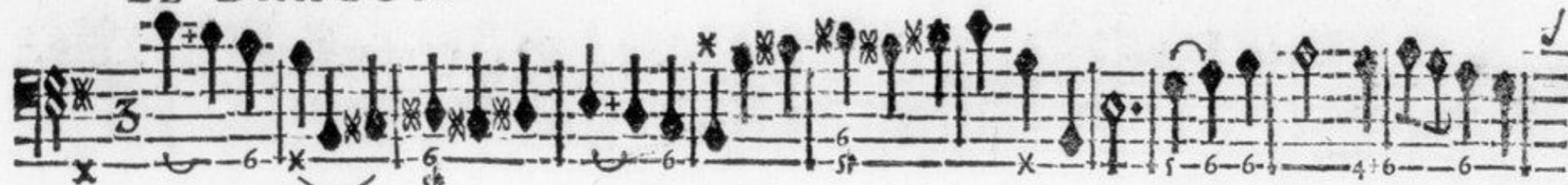


PIECES POUR LA FLUTE TRAVERSIERE.

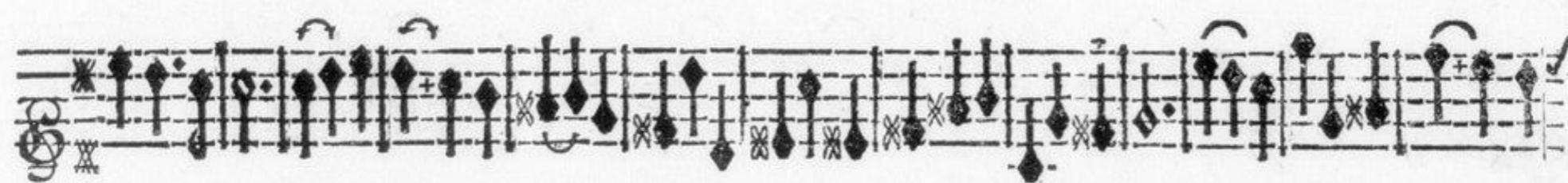
45



LE DRAGON.



BASSE CONTINUE.





PIECES POUR LA FLUTE TRAVERSIERE.

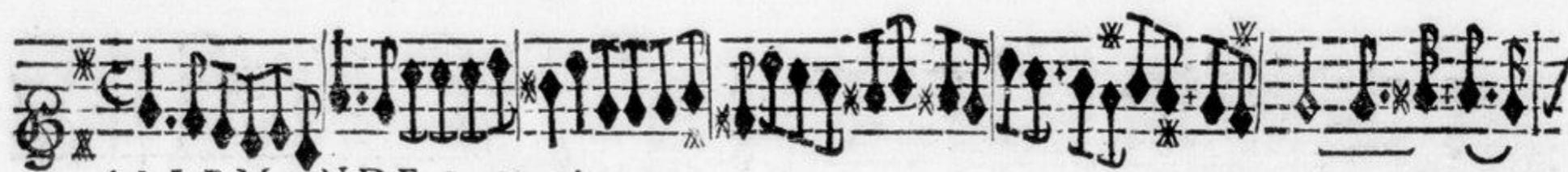
47

*6

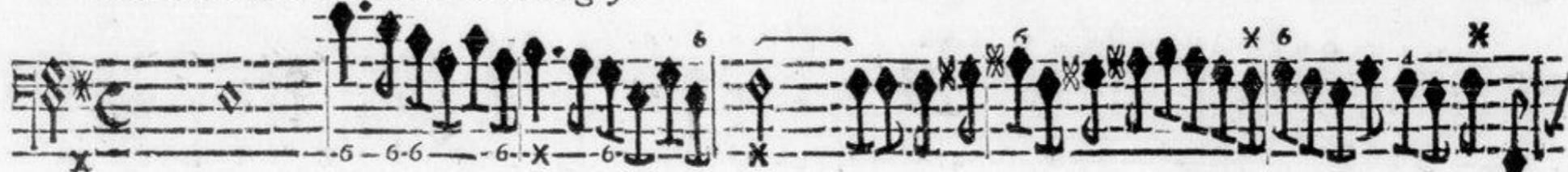
4

LE TRIANON *Rondeau.*

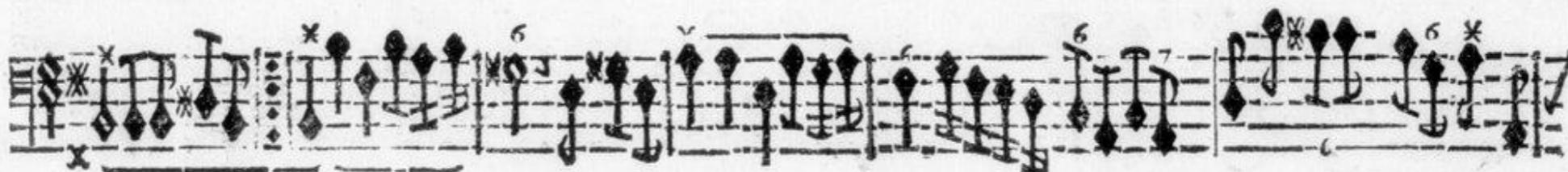
BASSE-CONTINUE.



ALLEMANDE *La Montigny.*



BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

49

The image shows a single page of handwritten musical notation. It consists of five horizontal staves, each with a clef (either bass or treble) at the beginning. The notation is unique, using vertical stems with small diamond shapes at the top to represent pitch. Various performance instructions and markings are scattered throughout the music. In the first staff, there are several asterisks (*). The second staff features a '6' above some stems and an 'x' below others. The third staff has an 'x' and a 'w'. The fourth staff contains a '6' and an 'x'. The fifth staff includes an 'x', a '6', and an 'x'. The music concludes with vertical bar lines at the end of each staff.

G



LE SAINT MORD.



BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

51

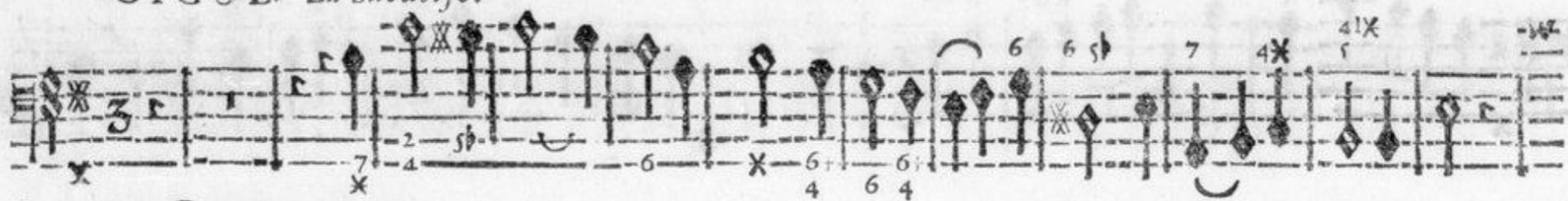
The image displays six staves of musical notation for transverse flute. Each staff begins with a clef (F), a key signature, and a common time signature. The notation uses a unique system of dots and dashes to represent fingerings, with some specific symbols like asterisks (*), crosses (x), and numbers (6, 7) indicating specific fingerings or techniques. Rests are represented by vertical dashes. The music consists of six measures per staff, with the first staff ending in a repeat sign and the last staff ending in a final cadence. The notation is dense and requires specialized knowledge of flute fingerings.

G ij

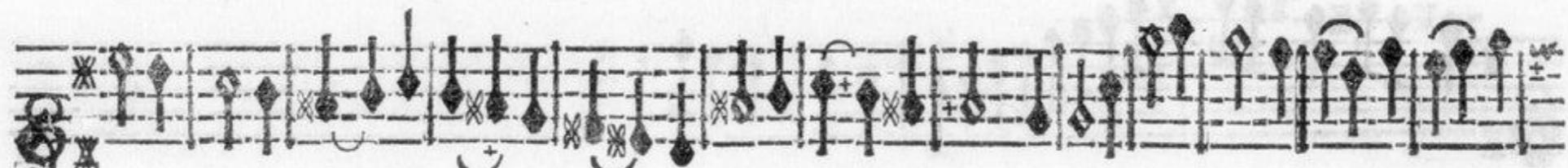
52 PIECES POUR LA FLUTE TRAVERSIERE.



GIGUE. *La Suedoise.*



BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

53





PRELUDE.



BASSE-CONTINUE.

PIECES POUR LA FLUTE TRAVERSIERE.

55

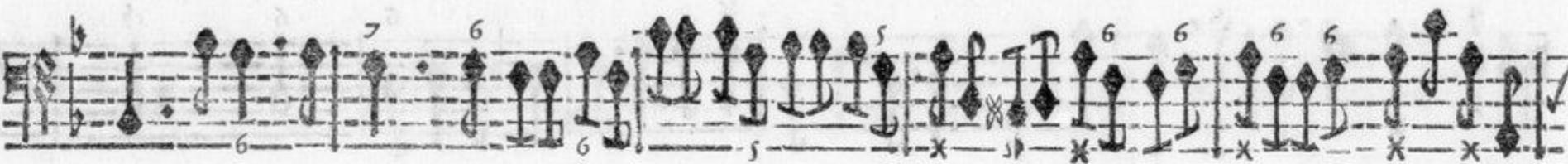




ALEMANDE. *La Floranca.*



BASSE CONTINUE.

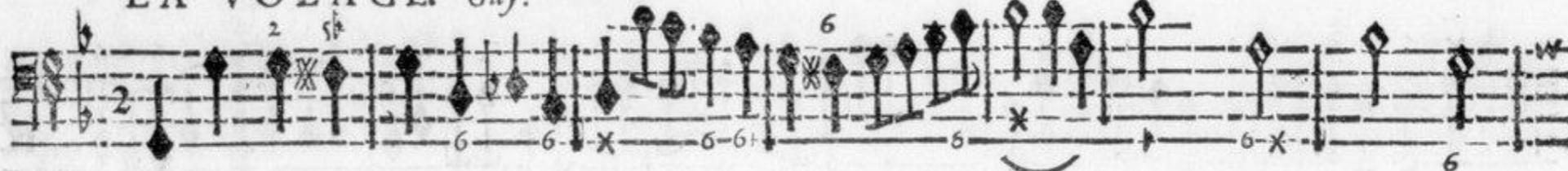


PIECES POUR LA FLUTE TRAVERSIERE.

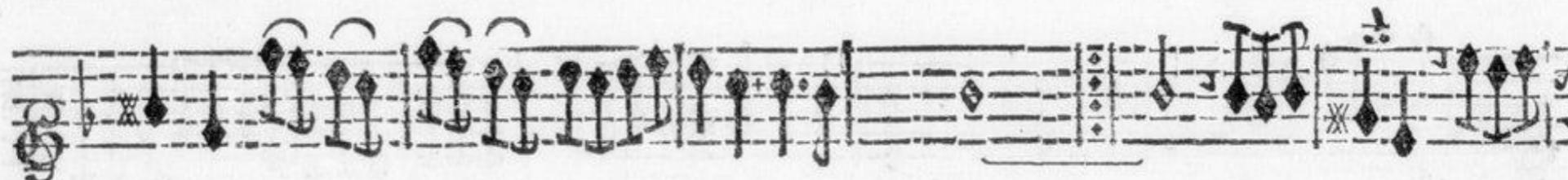
57



H

LA VOLAGE. *Gay.*

BASSE-CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

59



H ij

A page of handwritten musical notation on five-line staves. The notation is in B-flat major (two flats) and common time. The first measure contains six notes, and the second measure contains seven notes. The notation uses vertical stems and small circles or dots to represent pitch and rhythm.

LA NANETTE. Allemande.

BASSE-CONTINUE.

A page from a medieval manuscript featuring musical notation on four-line red staves. The notation is a form of square neumes. Vertical stems with horizontal dashes and dots represent the pitch, while diamond-shaped note heads indicate the duration. The music is organized into measures separated by vertical bar lines, with several fermatas (indicated by a small circle above a stem) placed above specific notes.

PIECES POUR LA FLUTE TRAVERSIERE.

61

The image displays three staves of musical notation for flute, arranged vertically. Each staff begins with a clef (F), a key signature of one flat, and a common time signature. The notation consists of vertical stems with small diamond shapes at their ends, representing fingerings. The first staff features a series of eighth-note patterns. The second staff includes a measure with a sixteenth-note pattern and a measure with a eighth-note pattern. The third staff concludes with a measure ending in a half note. Measures are separated by vertical bar lines, and some notes are connected by horizontal beams. Fingerings are indicated by numbers (e.g., 6, 7) or letters (e.g., x) placed near the stems. A small bracket is visible under the first two staves, and a large bracket covers the last two staves.

RONDEAU *Le Flateur.*

BASSE-CONTINUE.

A horizontal strip of a medieval manuscript page featuring musical notation. It consists of four staves, each with four horizontal lines. The notation is represented by small black dots and dashes of varying sizes and shapes, indicating pitch and rhythm. The first staff begins with a large, ornate initial 'G'. The music is divided into measures by vertical bar lines.

PIECES POUR LA FLUTE TRAVERSIERE.

63





GIGUE. *La Gijon.*



BASSE CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

65



ALLEMANDE. *La Princesse de Conty.*



BASSE-CONTINUE.

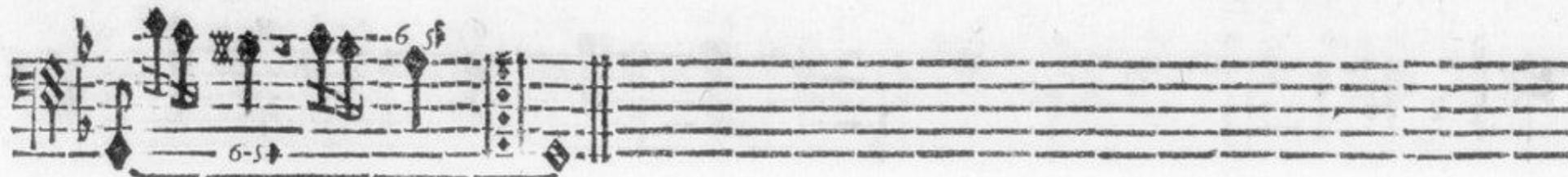
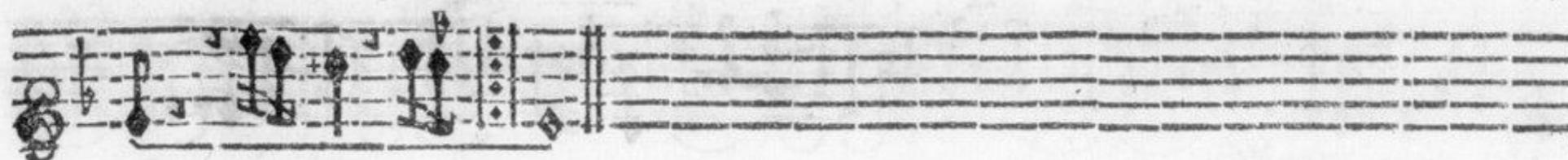


I



PIECES POUR LA FLUTE TRAVERSIERE.

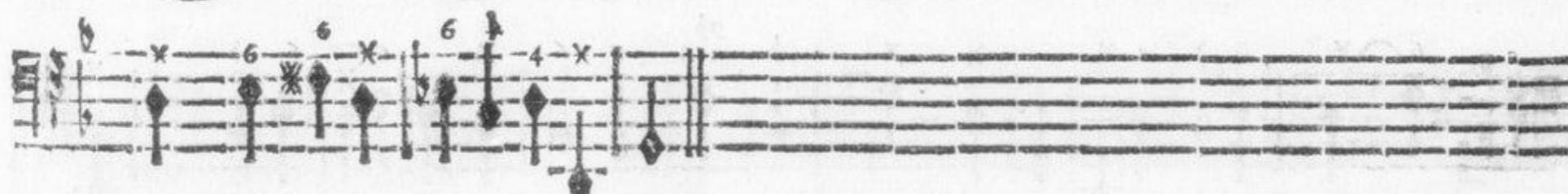
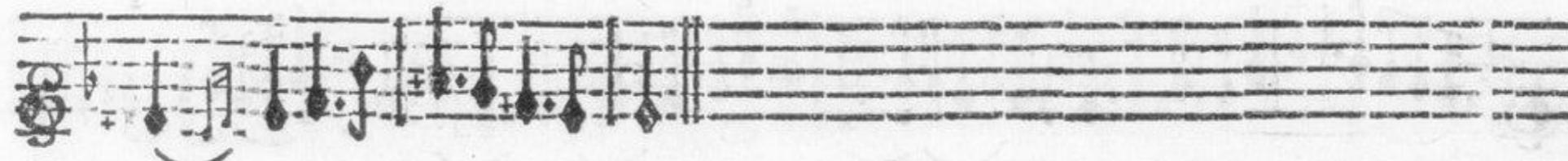
67



GAVOTTE *La Corine.*



BASSE-CONTINUE.



I ij

The image shows three staves of musical notation for transverse flute, arranged vertically. The top staff is labeled "DOUBLE" and the bottom staff is labeled "BASSE CONTINUE". The notation uses a soprano C-clef, common time, and consists of vertical stems with dots indicating pitch and small horizontal strokes indicating fingerings. The first staff begins with a dotted half note followed by a series of eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. Fingerings are indicated by numbers (e.g., 6, 4, 2) and asterisks (*). Measure numbers 6, 4, 3, 7, and 8 are also present.

PIECES POUR LA FLUTE TRAVERSIERE.

69



PRELUDE.



BASSE-CONTINUE.



70 PIECES POUR LA FLUTE TRAVERSIERE.



PIÈCES POUR LA FLUTE TRAVERSIÈRE.

71

A page from a handwritten musical score featuring a single staff of music. The staff begins with a clef, followed by a key signature of one sharp (F#), and a time signature of common time (C). The music consists of a series of eighth-note pairs, each pair connected by a vertical bar line. The notes are written in black ink on five-line staff paper.

ALLEMANDE. *La Mariane.*

A musical score for a solo instrument, likely a harpsichord or organ, featuring a single melodic line on a five-line staff. The music consists of six measures. Measure 1 starts with a forte dynamic (F) and includes a fermata over the first note. Measures 2 and 3 continue the melody. Measure 4 begins with a sharp sign (F#) and contains a grace note (acciaccatura) before the main note. Measures 5 and 6 conclude the section. Measure 7 starts with a forte dynamic (F) and includes a fermata over the first note. Measures 8 and 9 continue the melody. Measure 10 concludes with a forte dynamic (F). Measure 11 starts with a forte dynamic (F) and includes a fermata over the first note. Measures 12 and 13 continue the melody. Measure 14 concludes with a forte dynamic (F).

BASSE-CONTINUE.



RONDEAU. *L'Affligé.*

BASSE-CONTINUE.



K

The sheet music consists of five staves of musical notation for flute transversale. The notation uses a treble clef and consists of vertical stems with diamond-shaped heads, some of which are crossed out with an 'X'. The first staff begins with a dotted quarter note followed by a series of eighth notes. The second staff features a mix of sixteenth-note patterns and rests, with markings like '6 4+ 7' and '4+'. The third staff contains mostly eighth-note patterns. The fourth staff includes markings such as '7 6 7 6 7 6' and '6 X'. The fifth staff concludes with a final set of eighth-note patterns.

PIECES POUR LA FLUTE TRAVERSIERE. 75



LA VILLEQUIERE. *Allemande.*



BASSE-CONTINUE.

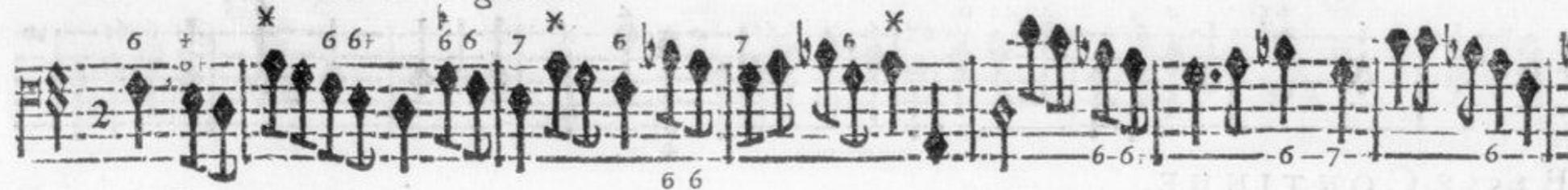


K ij



PIECES POUR LA FLUTE TRAVERSIERE.

77

GAVOTTE. *La Bagatelle.*

BASSE CONTINUE.



LE PROVENCAL *Rondeau.*

BASSE CONTINUE.



PIECES POUR LA FLUTE TRAVERSIERE.

79

The image shows five staves of musical notation for transverse flute, arranged vertically. Each staff begins with a clef (F), a key signature, and a time signature of common time. The notation consists of vertical stems with small dots or dashes indicating pitch and rhythm. Some stems have numbers (e.g., 6, 6+, 6-6+) and other markings (e.g., asterisks, crosses) above them. The music is divided into measures by vertical bar lines.

EXTRAIT DU PRIVILEGE.

Par Lettres Patentes du Roy données à Arras le onzième 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 ; Verifiées & Régistrées en Parlement le 15. Avril 1678. Et Confirmées par Arrest contradictoire du Conseil Privé du Roy, des trente Septembre 1694. & huit 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 Autheurs : 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 obéissance, nonobstant toutes Lettres à ce contraires, ny mesme de Tailer ny Fondre aucun Caractères de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caractères & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré édites Lettres. Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres impriméz, foy soit ajoutée comme à l'Original.

