

PIERRE DANICAN PHILIDOR

DEUXIÈME ŒUVRE

*Contenant*

*II. Suittes a 2. Flûtes-Traversieres Seules*

*Avec*

*II. autres Suittes Deßus et Baſſe,  
Pour les Hautbois, Flûtes, Violons, &c.*



PERFORMERS' FACSIMILES  
NEW YORK



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Pierre Danican Philidor's suites for treble instruments were published in three volumes but were numbered as a single series (1–12) and paginated in a single sequence (1–83). The first volume ("Premier Œuvre") contains Suites 1–6, which occupy pages 1–46; the second volume ("Deuxième Œuvre") contains Suites 7–10, which occupy pages numbered 47–67; the third volume ("Troisième Œuvre") contains Suites 11 and 12 plus the *Réduction de la Chafé*, which occupy pages numbered 68–83.

The present facsimile of Pierre Danican Philidor's *Deuxième Œuvre* is based on a copy belonging to a private collector. The kind cooperation of the collector is gratefully acknowledged.



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# DEUXIÈME ŒUVRE

*Contenant II. Suites a 2. Flûtes-Travers. "Seules  
Avec II. autres Suites Deß. et Baße,  
Pour les Hautbois, Flûtes, Violons, &c.*

PAR M<sup>R</sup>. P. PHILIDOR

*Hautbois, et Flûte Ordinaire de la Chapelle, et Chambre du Roy.*

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*Septième  
Suite.*

*Sarabande.*

*Tres proprement.*

47



48 *Allemande.*

The musical score consists of six staves of music, likely for a harpsichord or similar keyboard instrument. The music is in common time (indicated by 'C') and is written in a treble clef. The first two staves are labeled 'Lentement.' (Slowly). The third staff begins with a dynamic instruction 'p' (piano). The fourth staff is labeled 'Reprise.' (Reprise). The music features various note heads with '+' and '-' signs, indicating specific attack and release techniques. The score includes several fermatas and grace notes, typical of Baroque keyboard music.

49

*Gayment.*

*Lentement.*

50 Rondeau.

The musical score consists of six staves of music for a single instrument. The first staff begins with a dynamic of  $f$  and a time signature of  $\frac{4}{8}$ . The second staff starts with a dynamic of  $\frac{3}{8}$ . The third staff begins with a dynamic of  $\frac{2}{8}$ . The fourth staff starts with a dynamic of  $\frac{3}{8}$ . The fifth staff begins with a dynamic of  $\frac{2}{8}$ . The sixth staff begins with a dynamic of  $\frac{3}{8}$ . The music is marked with various performance instructions: "Legerement, et affectueusement." above the first staff, "fin." below the third staff, "Premier Couplet" between the third and fourth staves, and "2<sup>e</sup>. Couplet" between the fifth and sixth staves. The notation includes various note heads, stems, and beams, with some notes having small '+' signs below them.

3. Couplet.

Rondeau

52

Huitième  
Suite.



A handwritten musical score for six staves, likely for a string quartet or similar ensemble. The score consists of six horizontal staves, each with a clef (G or C) and a key signature. The music is written in a cursive style with various note heads, stems, and beams. Measure numbers are present at the beginning of some staves. The score includes dynamic markings such as  $\hat{+}$ ,  $\hat{-}$ ,  $\sim$ , and  $\sim\sim$ . A section of the score is labeled "Lentlement." The score concludes with a final measure ending with a double bar line and repeat dots.

54 Gayment, et point trop viste.

A handwritten musical score for six staves. The score is in common time, with a key signature of one sharp. The music consists of six staves, each with a different clef: treble, bass, alto, tenor, bass, and another bass. The notation uses various note heads (circles, crosses, asterisks) and stems. There are several markings: 'Gayment, et point trop viste.' at the beginning of the first staff; 'Fugue.' written above the second staff; and various performance instructions such as '^' (raise), '+' (lower), 'm' (mordent), and 'x' (crossed-out note). The music is highly rhythmic and complex, typical of a fugue.

55



56

Leurement, Gracieusement, C' piqué.

The musical score consists of six staves of piano music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music features various note heads, stems, and beams. There are also several markings: a wavy line above the first staff, a wavy line above the second staff, a wavy line above the third staff, a wavy line above the fourth staff, a wavy line above the fifth staff, and a wavy line above the sixth staff. Additionally, there are several '+' signs placed above the notes in each staff, and a few 'mu' markings.

*Allemande*

*FIN.*

58

*Neuvième  
Suitte.*

The musical score consists of three staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a dynamic marking "Lentement." and includes several grace note markings (mm) above the notes. The middle staff begins with a bass clef, a common time signature, and a key signature of one sharp. It includes a dynamic marking "Affectueusement." and grace note markings. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. All staves use a mix of eighth and sixteenth notes, with various slurs and grace note markings throughout. The score is numbered 58 at the top left and includes the title "Neuvième Suitte." in French at the beginning.

On peut perdre la mesure  
au deux tenues.

60 Rigaudon en Rondeau.

The musical score consists of four staves of music, each with a treble clef and a bass clef. The music is in common time. The score includes various dynamics such as *fin.*, *doux.*, *fort.*, and *couplet.* The notation uses a mix of standard musical symbols and unique markings like asterisks (\*), plus signs (+), and numbers (e.g., 6, 7, 8) placed above or below the notes. The piece is divided into sections labeled *I<sup>e</sup>. Couplet.*, *Rondeau. 2<sup>e</sup>. Couplet.*, and *Rondeau.*

*I<sup>e</sup>. Couplet.*

*Rondeau. 2<sup>e</sup>. Couplet.*

*Rondeau.*

61

*Gigue.*

The musical score consists of four staves of music for two voices. The top staff uses a soprano C-clef and common time (indicated by a '6'). The bottom staff uses an alto F-clef and common time (indicated by an '8'). The music is in a 'Gigue' style, as indicated by the text 'Gigue.' in the first measure. The notation includes various note heads, stems, and bar lines. Measure numbers 76, 77, 78, 79, 80, 81, and 82 are marked above the staves. Measures 76 through 80 show a sequence of eighth and sixteenth notes with some grace notes and slurs. Measures 81 and 82 continue this pattern, with measure 82 ending on a double bar line. Measures 83 through 87 show a continuation of the melodic line, with measure 87 ending on a double bar line. Measures 88 through 92 show a final section of the melody, concluding with a double bar line at measure 92.

62

Fugue.

The musical score consists of four staves of complex fugue music. The first staff begins with a treble clef and a bass clef, followed by a dynamic marking of 62. The second staff begins with a bass clef. The third staff begins with a bass clef. The fourth staff begins with a bass clef. The music features various musical markings such as asterisks (\*), plus signs (+), and numbers (6, 4, 7) placed above or below the notes and stems. The notation is dense and requires careful interpretation of the markings.

The musical score consists of five lines of staff notation, divided into two staves. The top two lines represent the treble clef staff, and the bottom three lines represent the bass clef staff. Both staves begin with a clef, a key signature, and a time signature. The notation is characterized by a variety of markings:

- Notes:** Standard black note heads.
- Rests:** Standard white note heads.
- Performance Instructions:** Various markings above and below the staff include:
  - Asterisks (\*): Used frequently, often above the staff.
  - Plus signs (+): Often placed above the staff.
  - Numbers (e.g., 6, 5, 4, 3, 2, 1): Placed above or below the staff, possibly indicating fingerings or specific performance techniques.
  - Slurs and grace notes: Standard musical markings.
- Dynamic Markings:** "x6" appears above the staff, and "mm" (mezzo-forte) is written above the third staff.
- Text:** The word "fin." is written at the end of the score.

64

*Dixième  
Suite**Sarabande.**Gayment.**Premier Rondeau.*

65

Musical score for piano, page 65, featuring four staves of music. The score includes dynamic markings such as *am*, *au*, *Tendrement.*, and *fin.*. The second staff contains text indicating the start of a new section: *2<sup>e</sup> Rondeau.* The fourth staff includes a note at the bottom right: *Alternativement avec le Prem<sup>e</sup> Rondeau, par un l'ou s'rait*.

66

*La Coquette.**Gigue.**Badine.*

6

fin.

A musical score page featuring five staves of music for two voices. The top staff uses soprano and alto clefs, while the bottom staff uses bass and tenor clefs. The music consists of various note heads and stems, with dynamic markings like 'doux.' and 'fort.' placed above or below the notes. Measure numbers 136 and 137 are visible at the top right. The page number '67' is located in the top right corner. The score concludes with a final section labeled 'FIN.'.



## Copie du privilége

Louïs, par la grace de Dieu, Roy de France et de Navarre, & nos amés et feaux Conseillers les Gens-tenant nos Cours de Parlement, Maîtres des requêtes ordinaires de Notre Hôtel, Grand Conseil, Prevost de Paris, Bailliés, Senechaux, leurs Lieutenans, et à tous autres nos Officiers et Justiciers qu'il appartiendra, Salut. Notre amé Pierre Danican Philidor Ordinaire de la Musique de notre Chapelle et Chambre, nous a très humblement fait exposer qu'il désireroit donner au public divers ouvrages de Musique tant vocale qu'instrumentale, à une, deux, ou plusieurs parties de sa composition s'il nous plaisiroit de luy accorder nos lettres de privilége sur ce nécessaires Pour ces causes voulant favorablement traiter l'Exposant Nous luy avons permis et accordé, et par ces présentes permettons et accordons de faire imprimer, graver, vendre et débiter dans tous les lieux de notre Royaume, pays, terres, et seigneuriea de notre obéissance, par tel imprimeur ou graveur qu'il voudra choisir, tous les Ouvragea de Musique vocale et instrumentale à une, deux, ou plusieurs parties de sa composition en tant de volumes de telle marge, et caractere, et autant de fois que bon luy semblera pendant le tems douze années consecutivea à compter du jour et date des présentes. Deffendonci à tous imprimeurs, graveurs, librairea, et autres personnes de quelque qualité et condition quelles soient, d'imprimer, faire imprimer, graver, ou contrefaire, vendre, ny debiter dans notre Royaume lesdits ouvragea de Musique et d'en faire aucun travail souz quelque prétate que ce puisse estre, même impression étrangere, sans le consentement par écrit du dit Exposant ou de ceux qui auront droit de luy, Sous peine de quinze cents livrea d'amende contre chacun dea contrevenance applicablea un tieria à noua, un tieria à l'hôtel Dieu de Paris, et l'autre tieria à l'Exposant, de confis-cation des exemplairea contrefaicta, et de tous depens dommages et intérêts, à condition de faire enregistrer les presentea dans trois mois du jour de leur datte sur le registre de la Communauté des Imprimeurs et Librairea de Paris, que l'impression desdits ouvragea sera faite en beau caractere, sur de beau et bon papier, dans notre Roy-aume et non ailleurs, conformement aux reglementa de la librairie. Et qu'avant l'exposition des ouvragea en vente, il en sera mis deux exemplairea dans notre bibliothèque publique, un dans le cabinet de nos livrea en nre Château du Louvre, et un dans la bibliothèque de notre très cher et fiscal Chevalier Chancelier de France le Sieur Daguesseau, Le tout à peine de nullité des presentea. Du contenu desquelles nous vous mandona et enjoignons de faire jouir et user l'Exposant pleinement et paisiblement, sans souffrir qu'il luy soit fait aucun trouble ou empêchement; Vouloua aussi que la copie des presentea qui sera imprimée au commencement ou à la fin de chacun desdits ouvragea, soit tenue pour duement signifiée, et qu'aux copiea collationneea par l'un de nos amés et feaux Conseillera Secrétairea soy soit adjointee comme à l'original. Commandons au premier notre huissier ou Sergent suiv ce requie de faire pour l'execution des presentea tous actea de Justice requie et nécessaires sans demander autre permission, et nonobstant clameau de haro, chartre normande, et lettrea a ce contraires. Cartel est notre plaisir. Donné à Paris le vingt-neufième jour de Juin l'an de Grace 1717. et de notre regne le deuxième Par le Roi en son Conseil Signé Adam.

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