LES SYMPHONIES

DE M. DE LA LANDE,

Surintendant de la Muſique du Roy.

Qui ſe joüent ordinairement au ſouper du Roy.

Copiées par ordre exprés de ſon Alteſſe Sereniſſime Monſeigneur LE COMTE DE TOULOUZE, par M. Philidor l'aîné, Ordinaire de la Muſique du Roy, & Garde de toute ſa Bibliotheque de Muſique, & par ſon Fils aîné, l'An 1703.

Michel-Richard de Lalande (ou Delalande) est né à Paris en 1657. Entre 1667 et 1672, il est enfant de chœur à l'église Saint-Germain l'Auxerrois, période où y étudie le chant, le clavier et le violon. Quelques années plus tard, il devient organiste et professeur de clavecin.
Remarqué par le roi Louis XIV, c'est avec son appui qu'il reçoit la charge de sous-maître de la Chapelle royale en 1683. Peu à peu, Delalande cumule les principales charges de la musique du roi, il devient surintendant de la musique de la Chambre en 1689.
Auteur de plus de 70 grands motets et d'une centaine de petits motets, il a également composé de nombreux ballets, divertissements et pastorales, mais aucune pièce pour clavier ne nous est parvenue.

Ce sont les extraits instrumentaux de ces divertissements qui composent les fameuses Suites de symphonies pour les soupers du roi.
Les copies des "symphonies (pièces instrumentales) pour la troupe des petits violons" se présentent sous forme de quatre livres de parties séparées : "basse de violon et basson I", "basse de violon et basson II", "dessus de violon et hautbois I" et "dessus de violon et hautbois II" conservés à la BNF.
Les parties de haute-contre et de quinte sont absentes. Il faut préciser que les parties de dessus I et II ne diffèrent que lors des trios, il en va de même pour les deux parties de basse qui sont identiques pour la plupart des pièces.
Cela revient à dire que ces pièces orchestrales ne nous sont connues que dans une forme réduite à deux parties.
La présente transcription pour clavier complète les éléments d'origine par une restitution de l'harmonie probable, cet ajout consiste généralement en une voix de haute-contre additionnelle, toujours présentée en petites notes.
Les indications d'origine relevées dans les dix suites copiées en 1703 sont complétées par certains éléments pertinents provenant de la copie des "Simphonies de M. De La Lande mises dans un nouvel ordre", réalisée en 1736 et notée elle aussi à deux ou trois parties.
Ces ajouts sont entre parenthèses.
Les autres indications placées entre crochets, telles que les changements de clavier, sont éditoriales.

O.M.

Première suite.....page 2
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Pièces diverses.....page 168

Symphonies

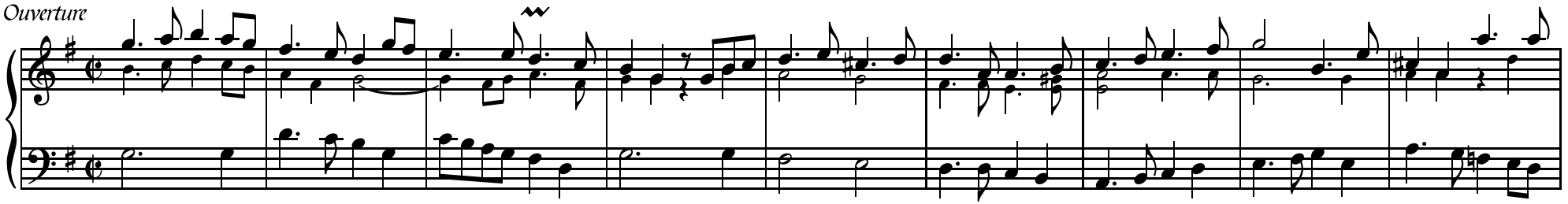
qui se jouent ordinairement au souper du Roy

transcription pour orgue ou clavecin et restitution : Olivier Miquel d'après les copies des parties des "Symphonies de M. de La Lande" par Philidor l'aîné - 1703

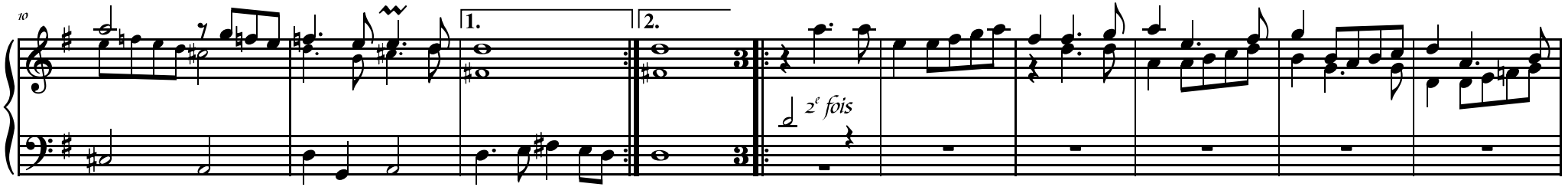
Première suite

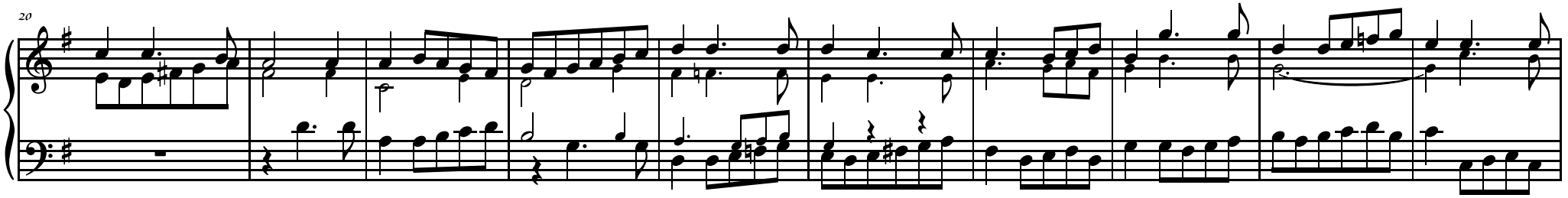
Michel Richard de Lalande
1657 - 1726

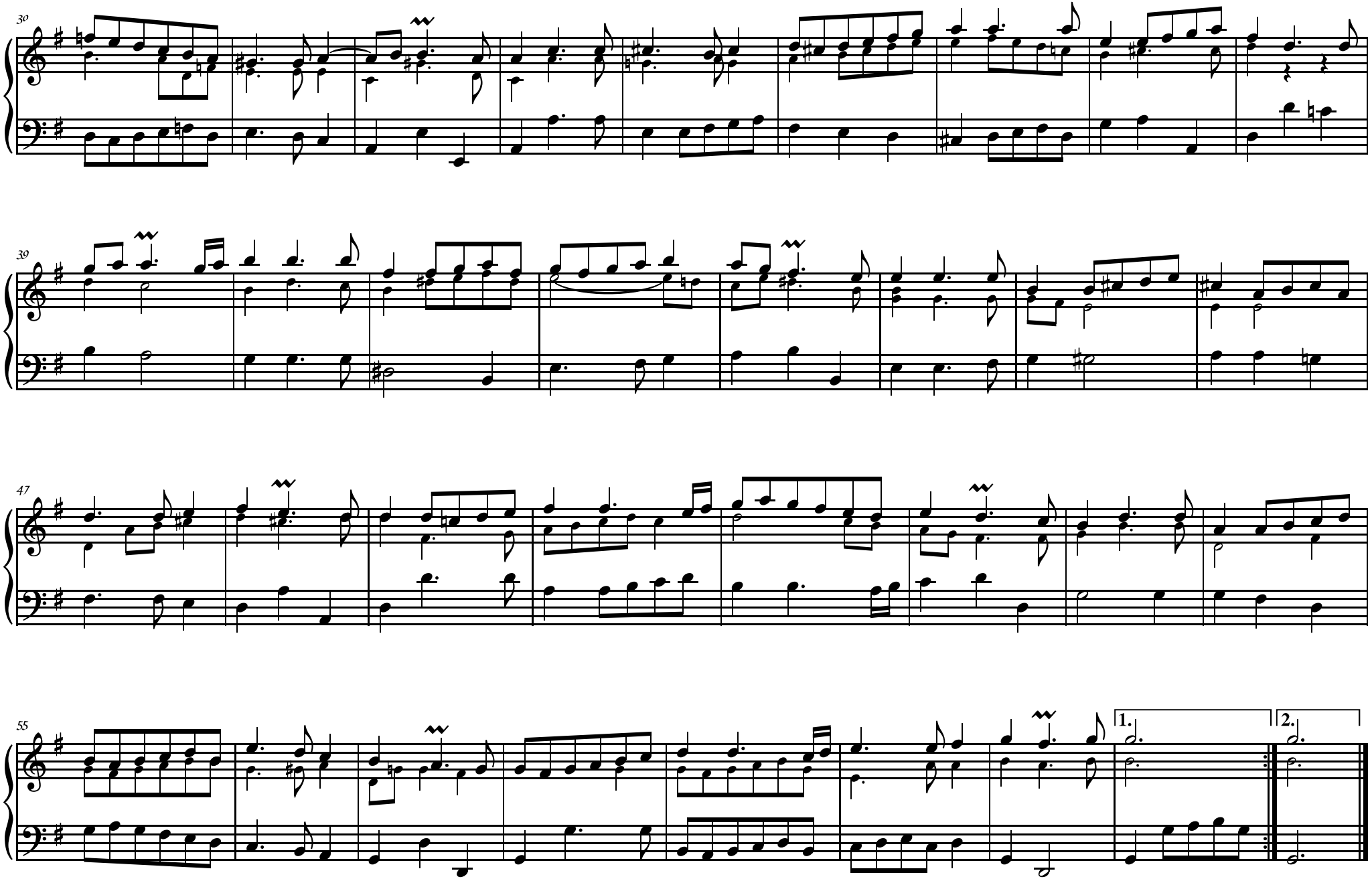
Ouverture

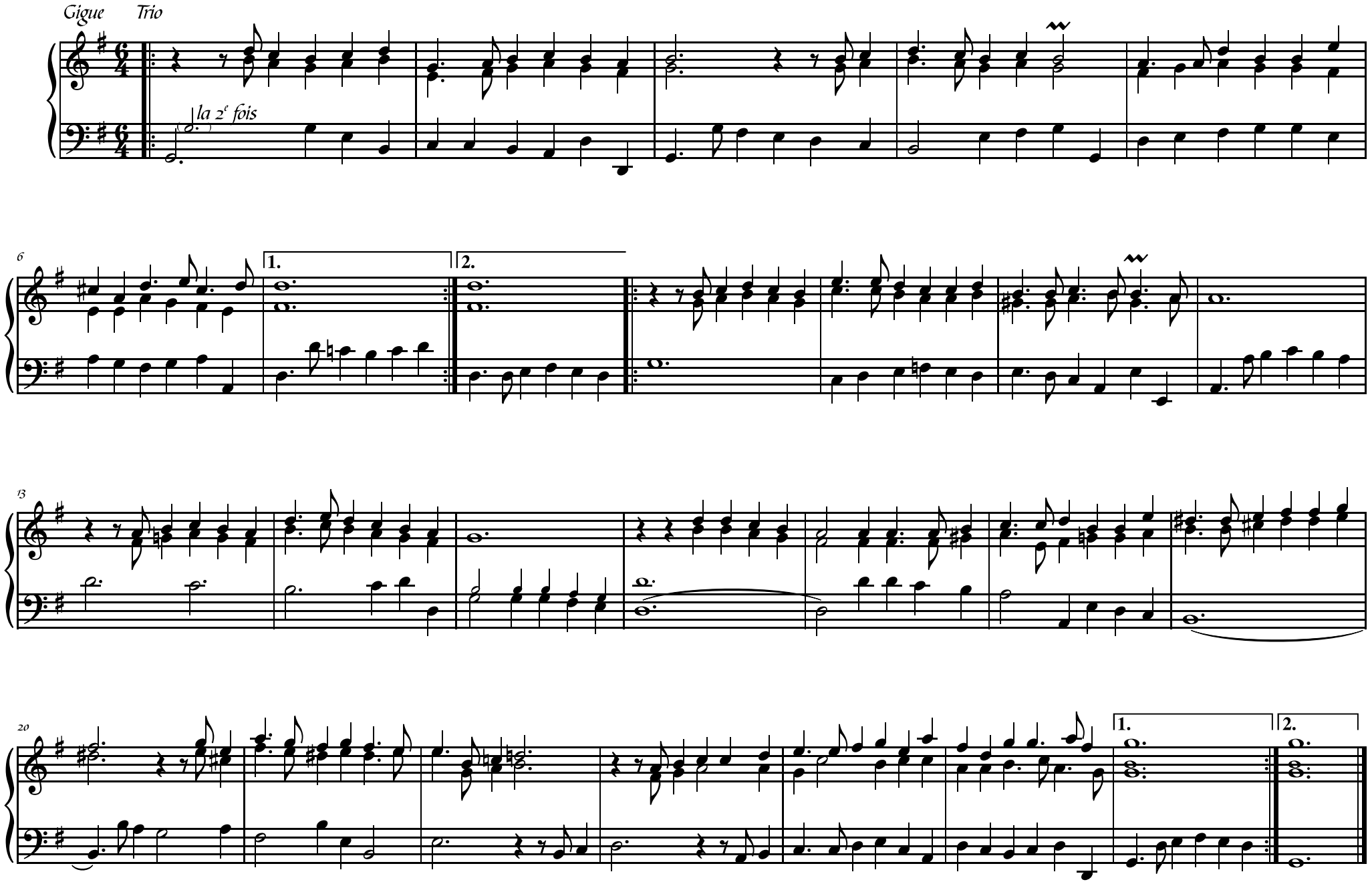


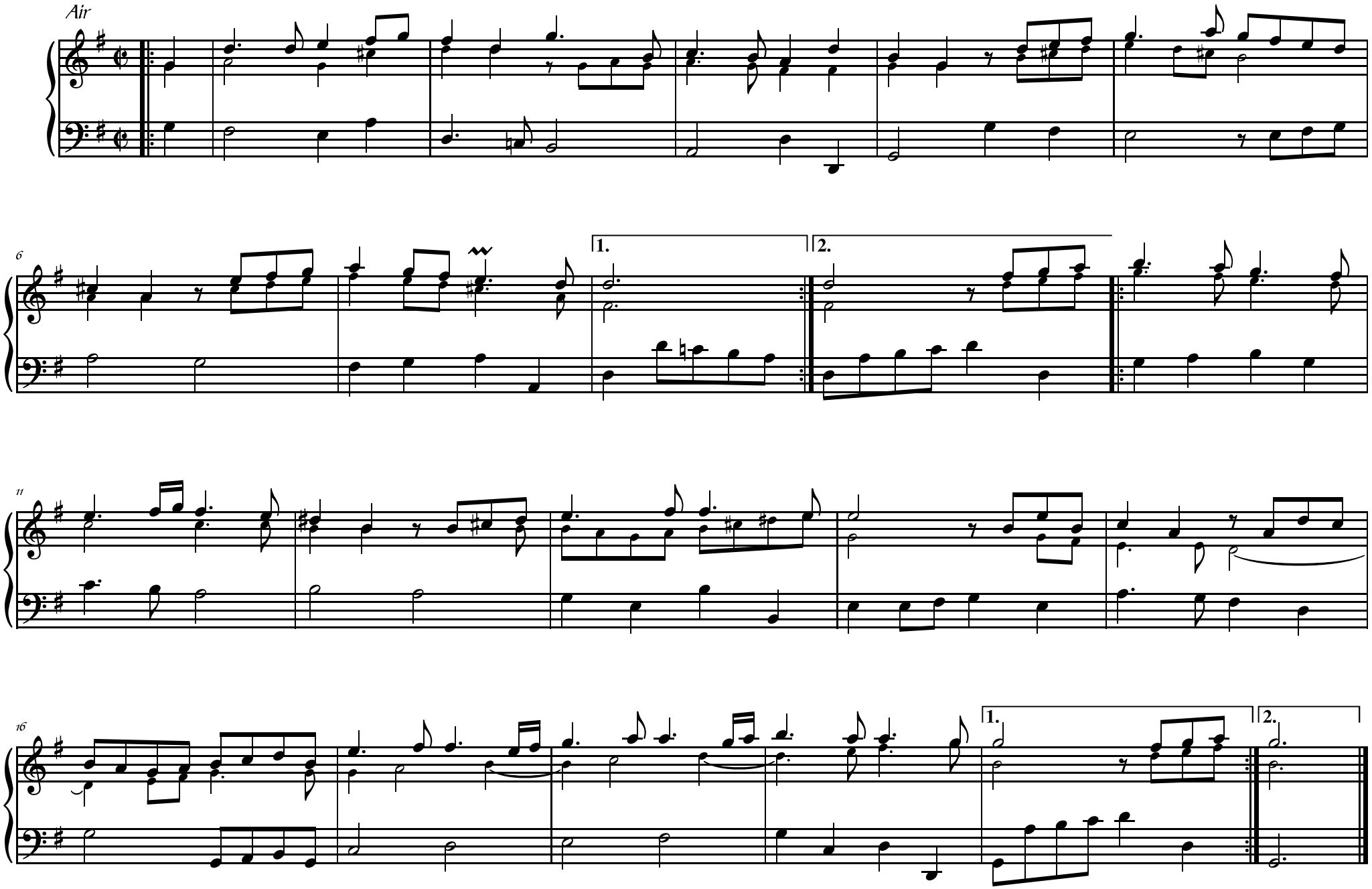
(Ouverture du Ballet de l'Inconnu [1720])

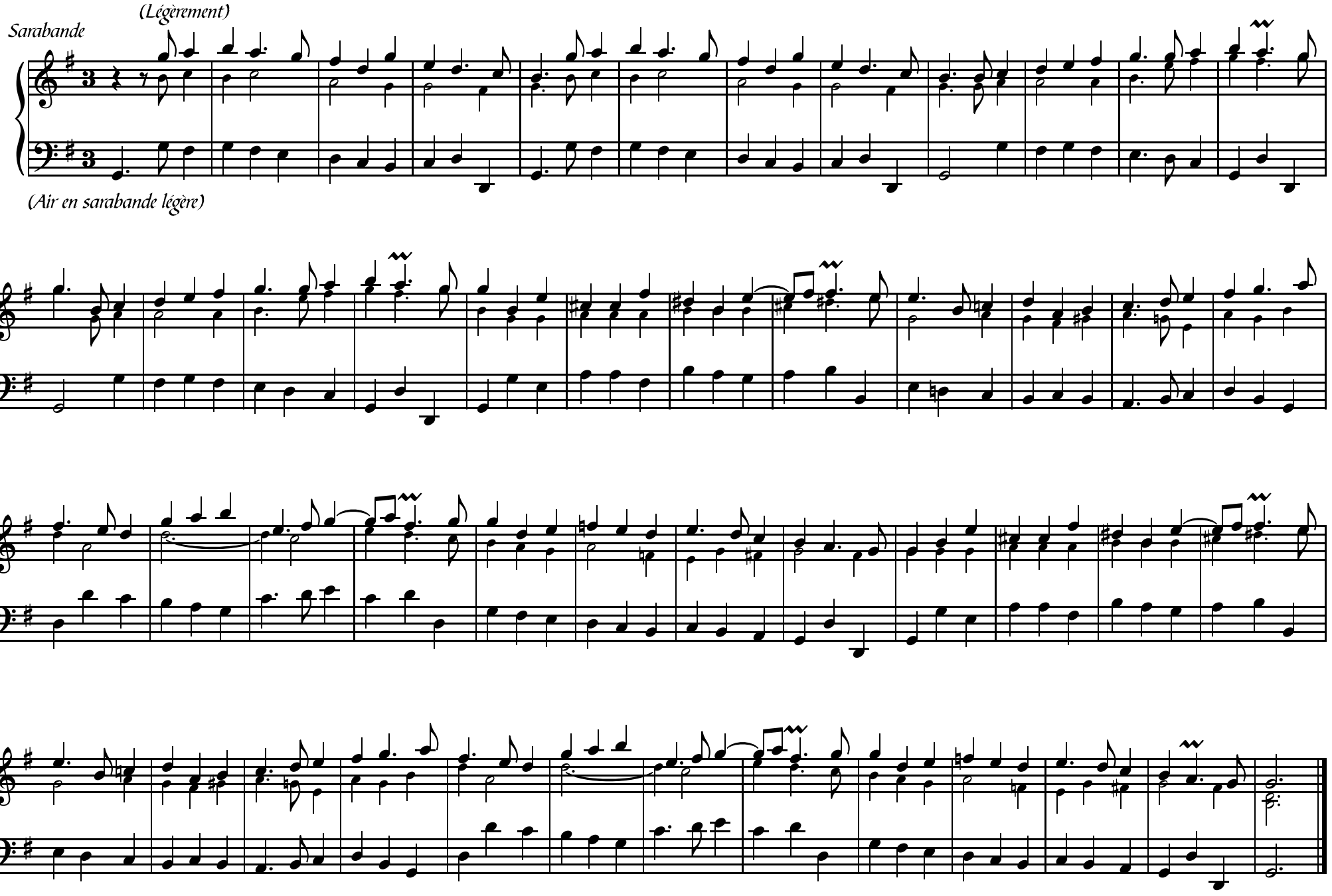


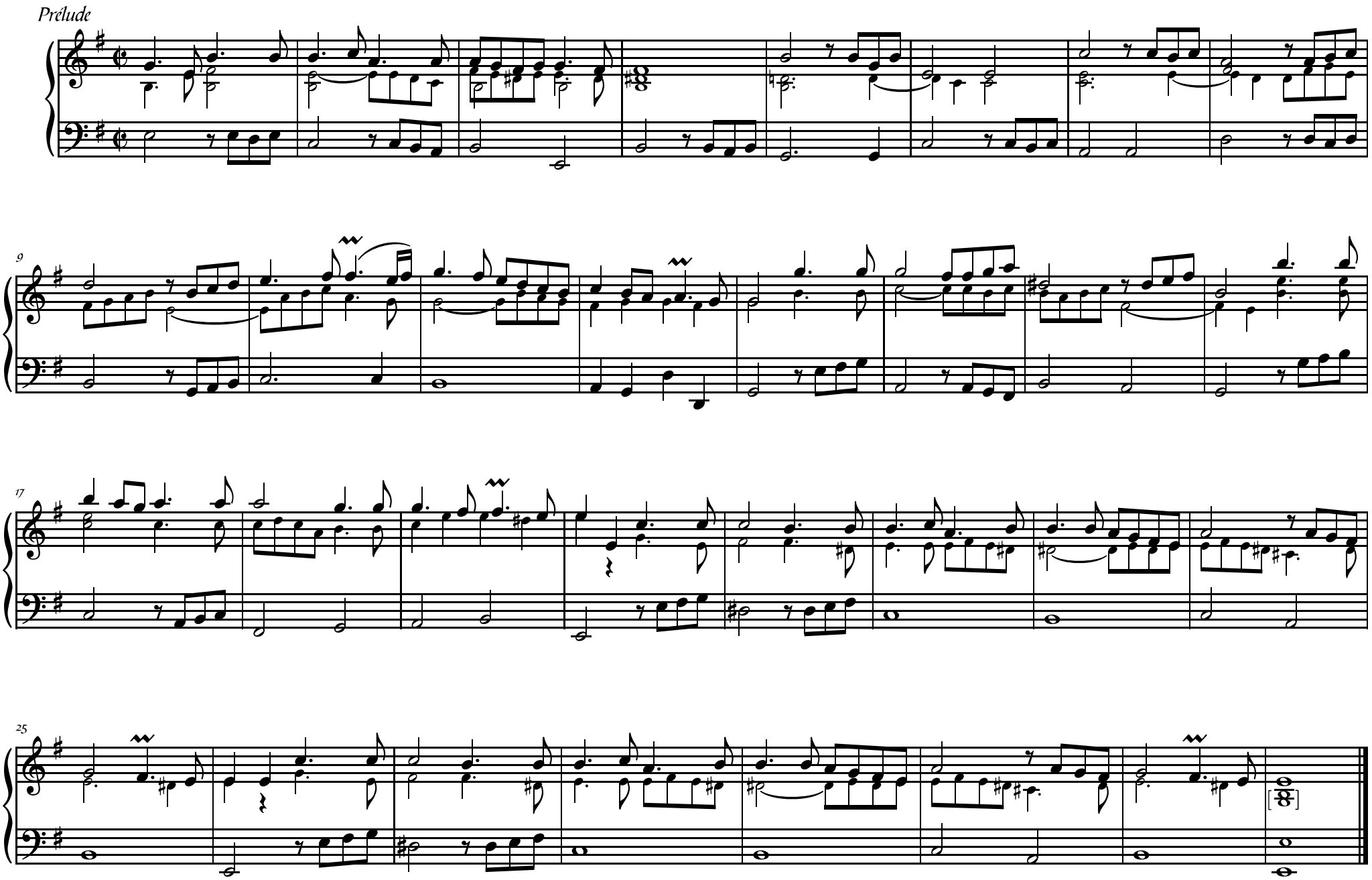


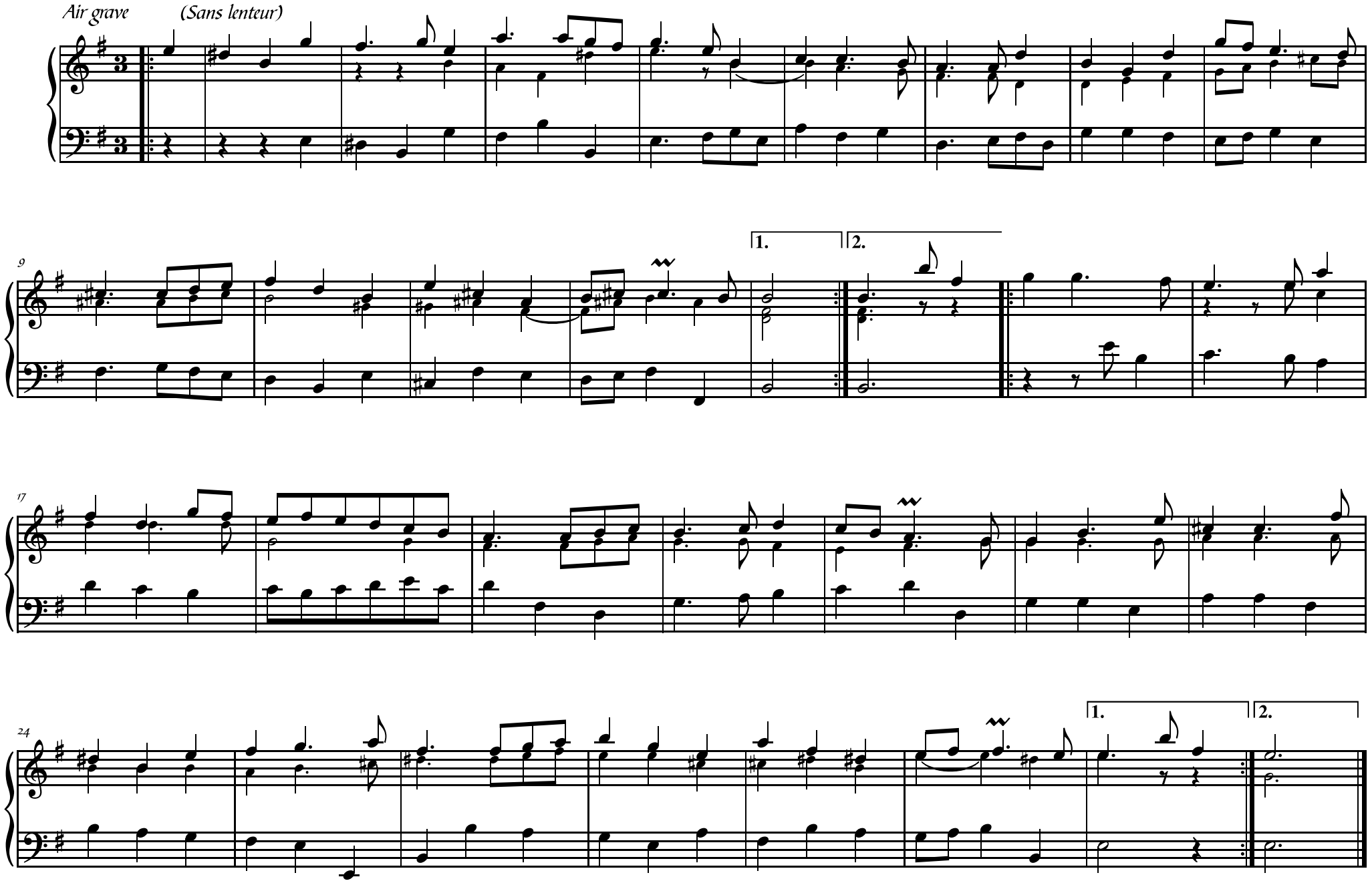

30
39
47
55
1.
2.

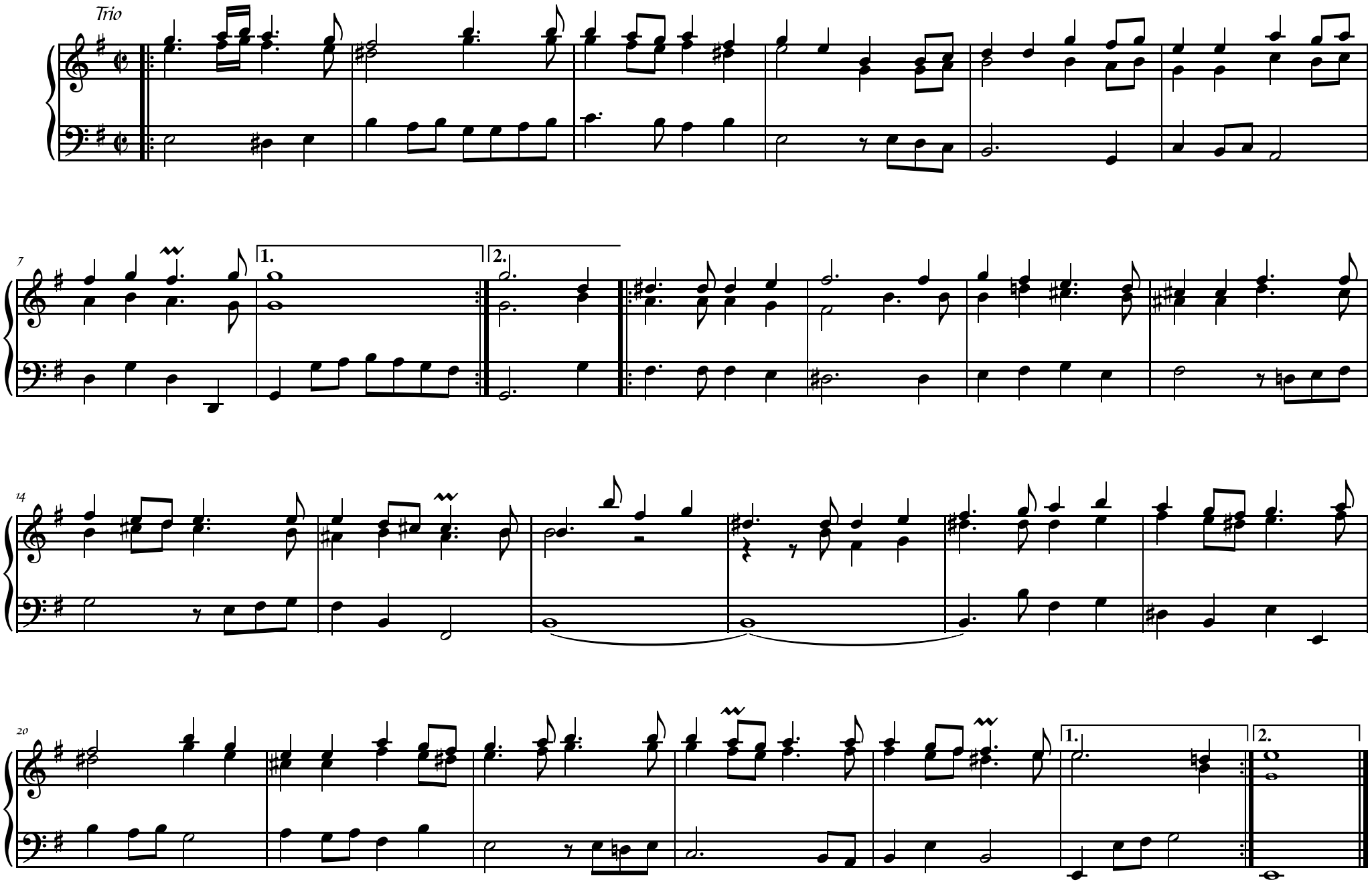

Gigue
Trio
la 2e fois
1.
2.
1.
2.

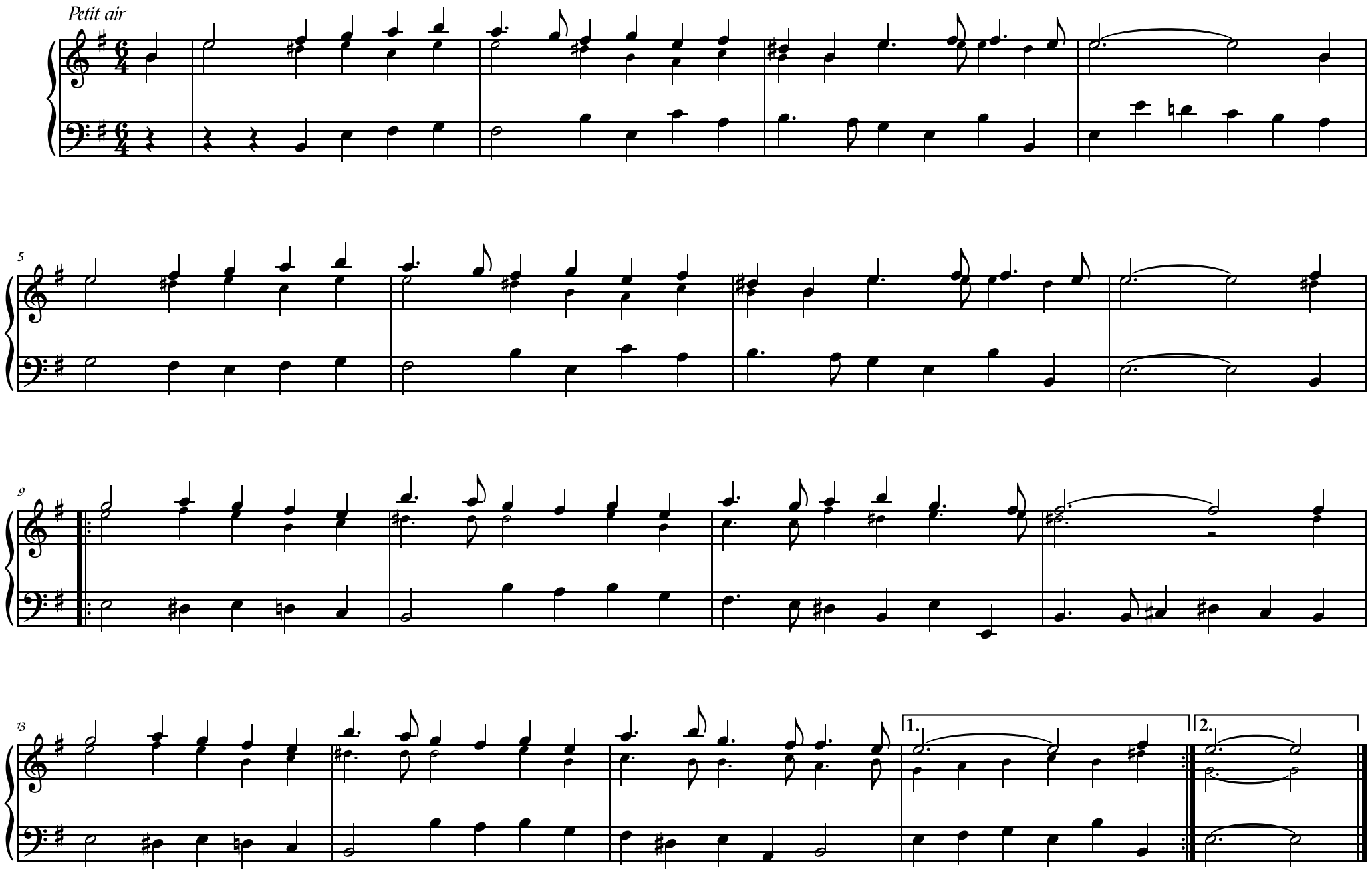

Air
6
1.
2.
11
16
1.
2.

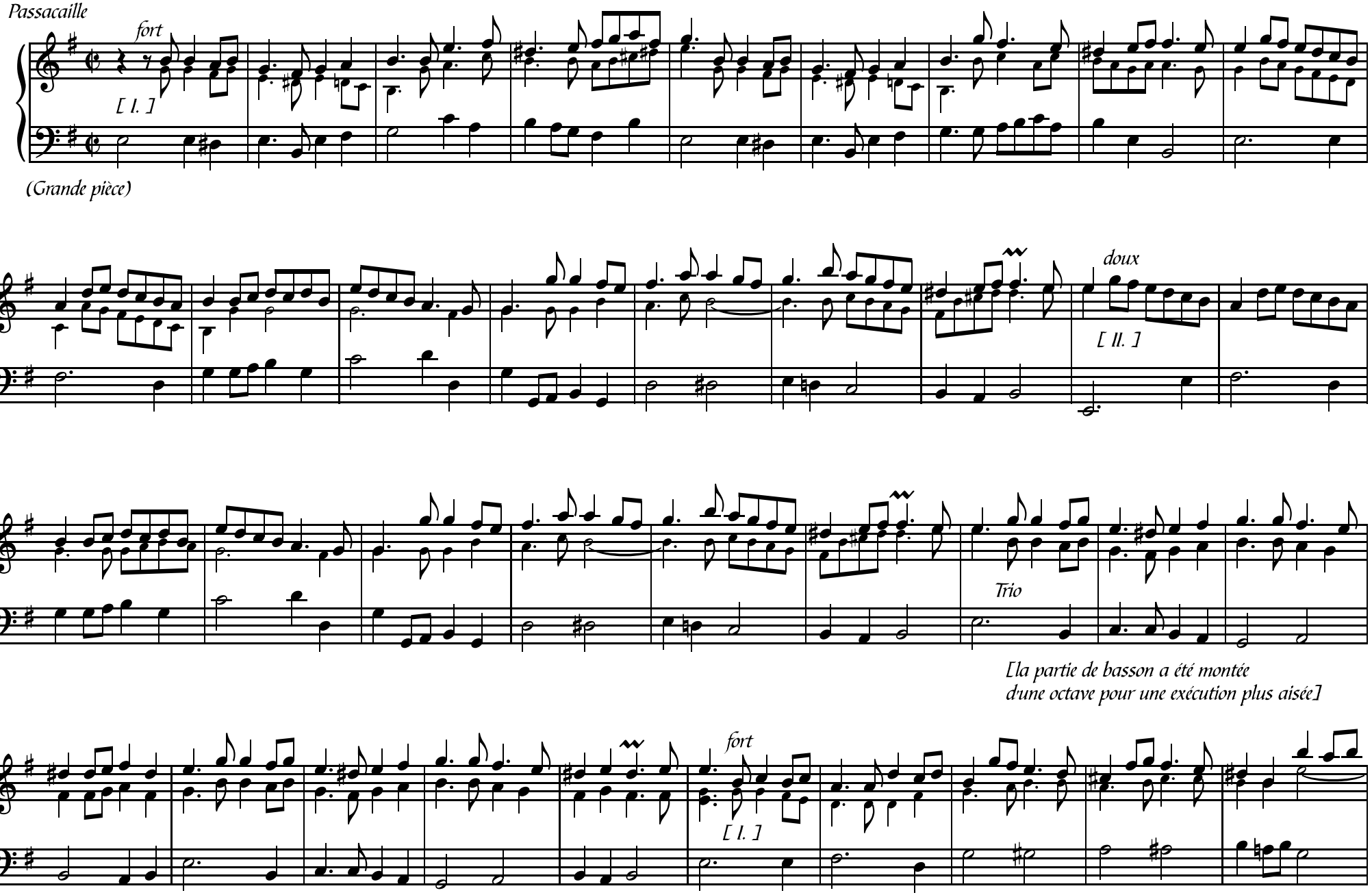

Sarabande
(Légèrement)
(Air en sarabande légère)
13
25
37

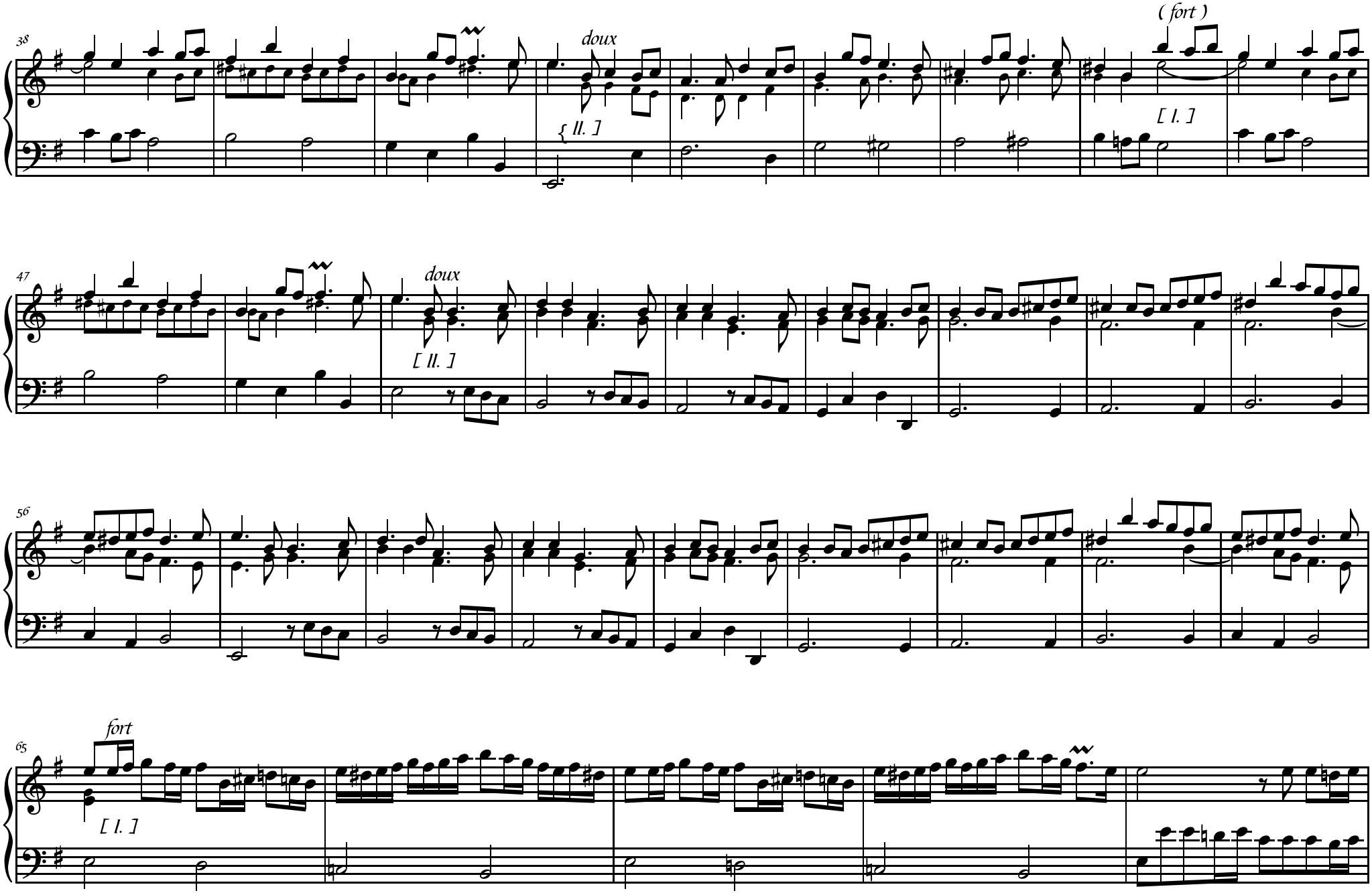

Prélude
9
17
25

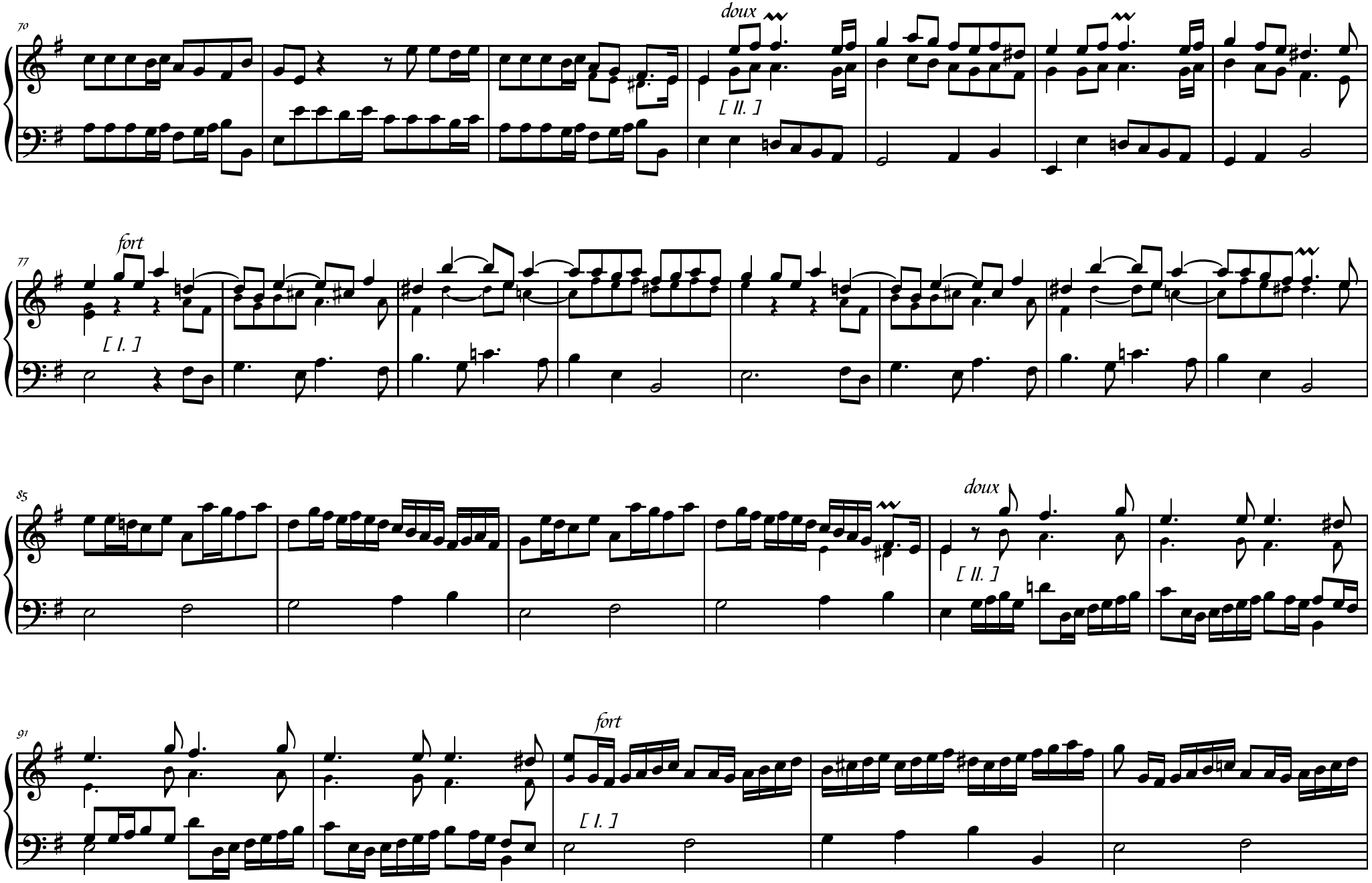

Air grave
(Sans lenteur)
9
1.
2.
17
24
1.
2.

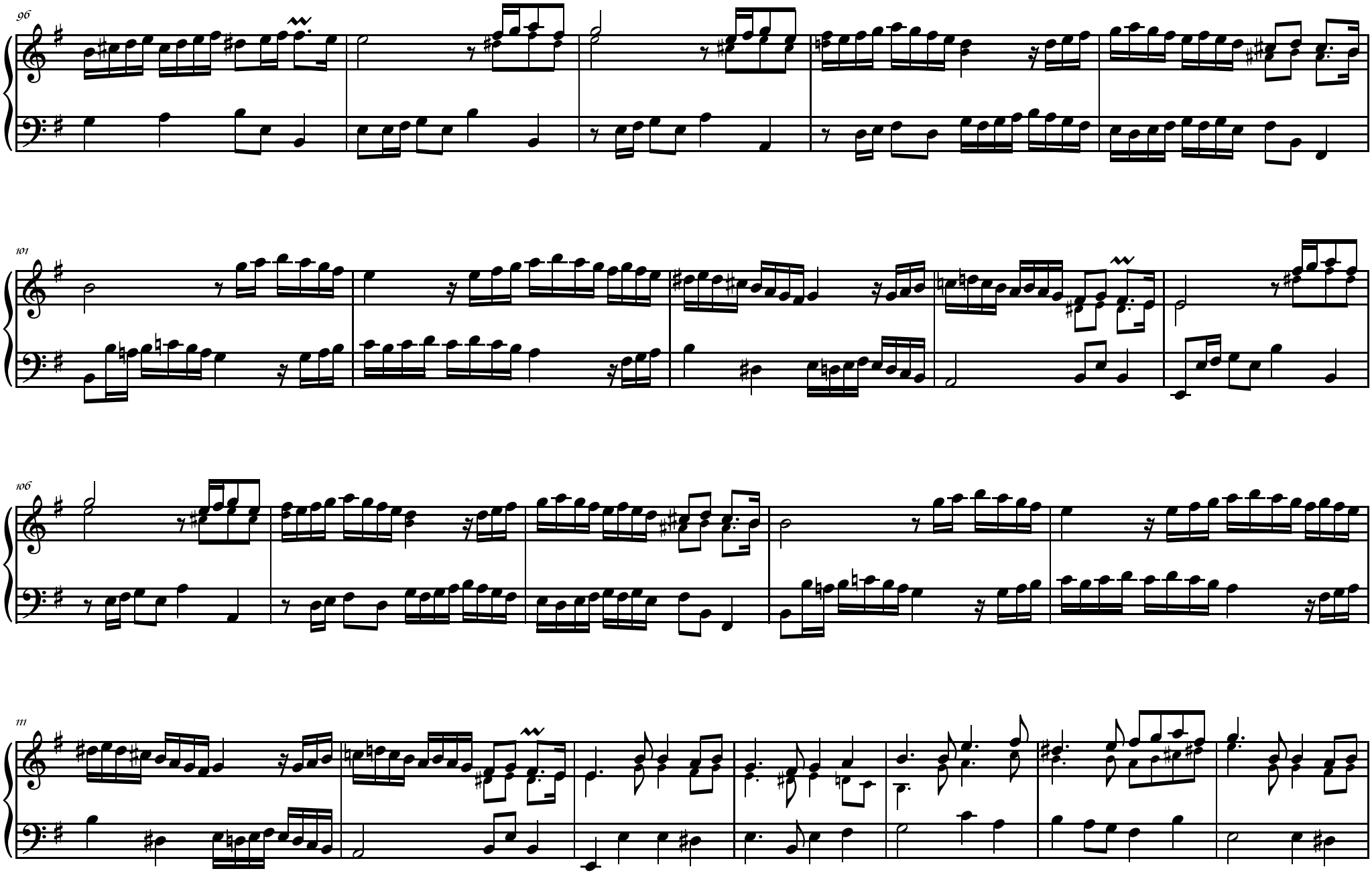

Trio
7
1.
2.
14
20
1.
2.

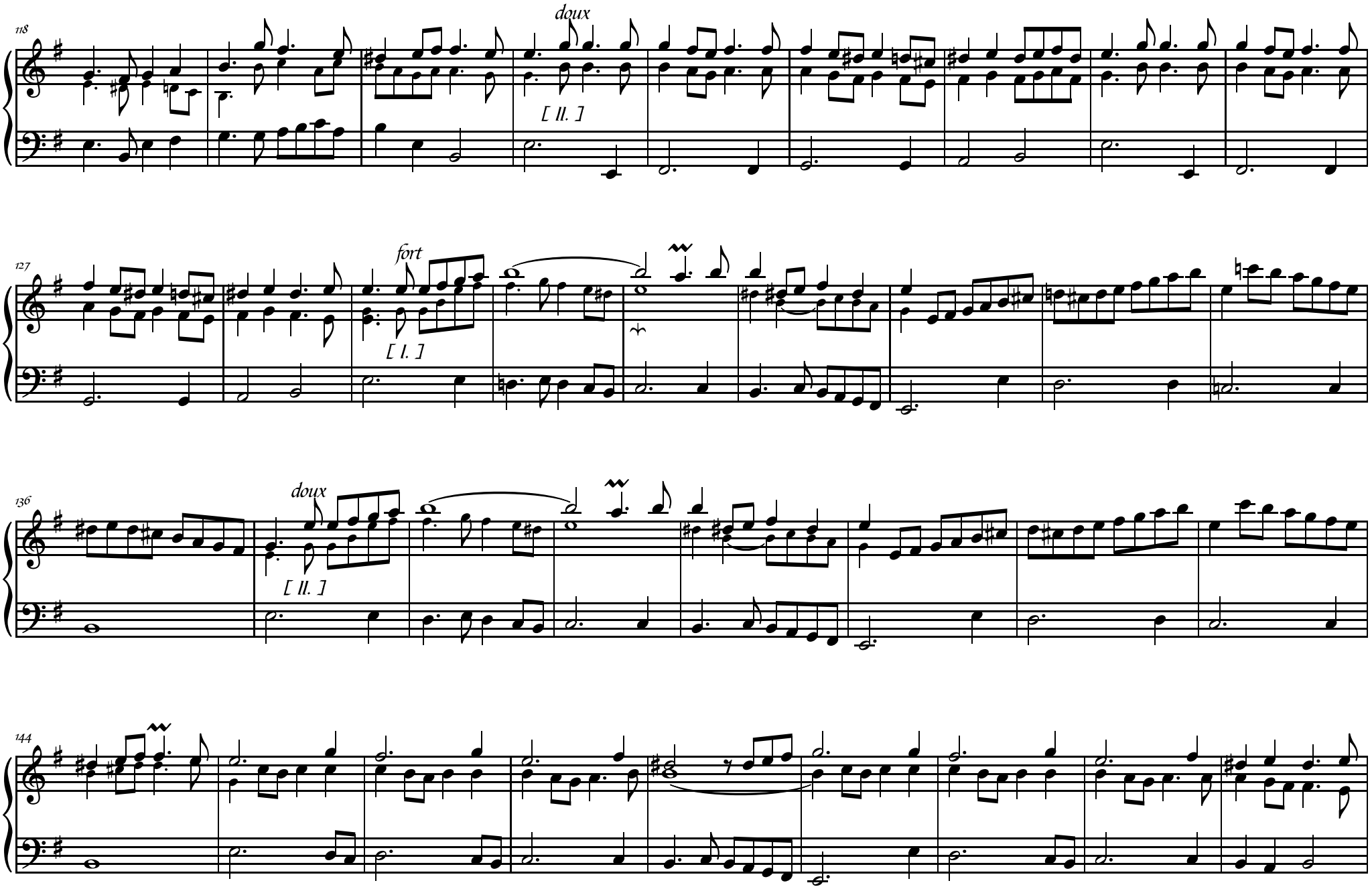

Petit air
5
9
13
1.
2.

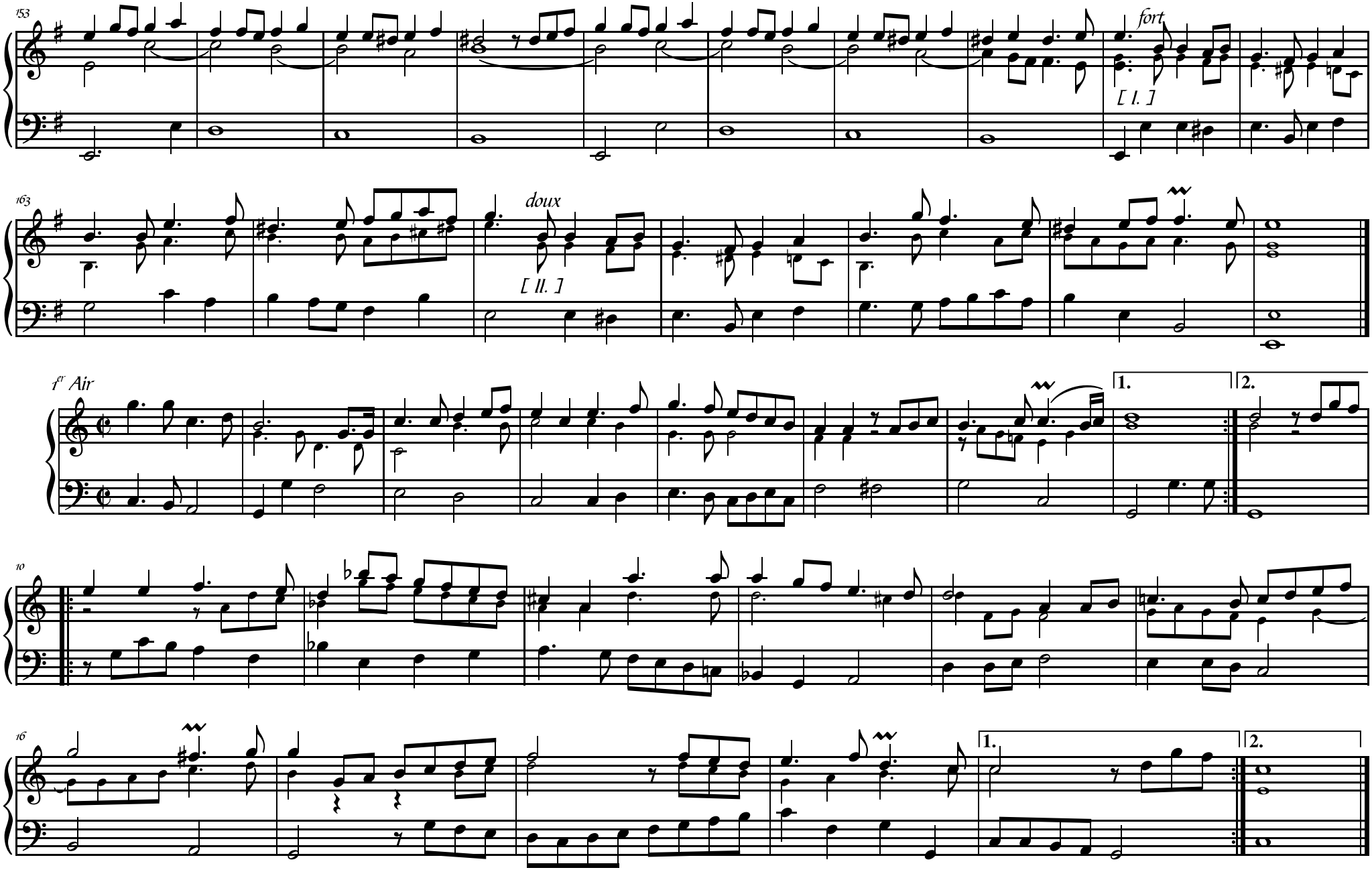

Passacaille
fort
[I.]
(Grande pièce)
10
doux
[II.]
19
Trio
[la partie de basson a été montée
d'une octave pour une exécution plus aisée]
28
fort
[I.]


38
doux
{ II. }
(fort)
[I.]
47
doux
[II.]
56
65
fort
[I.]

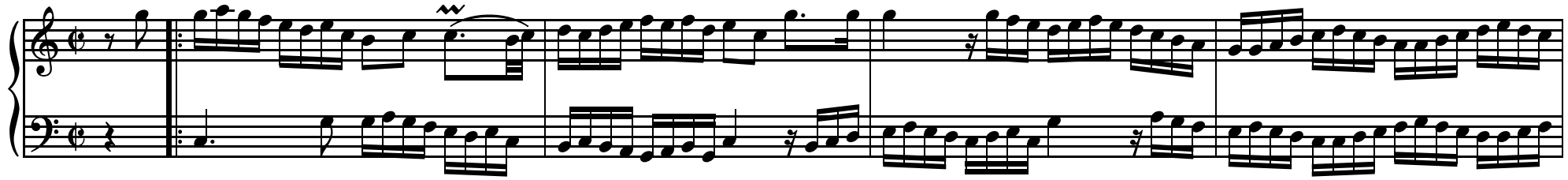

70
doux
[II.]
77
fort
[I.]
85
doux
[II.]
91
fort
[I.]


96
101
106
111

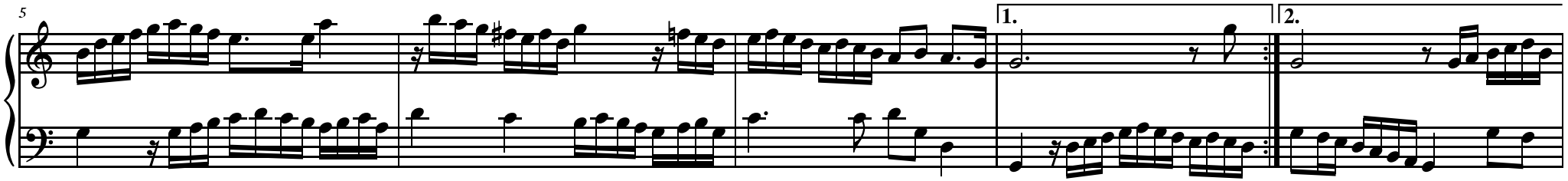

118
doux
[II.]
127
fort
[I.]
136
doux
[II.]
144

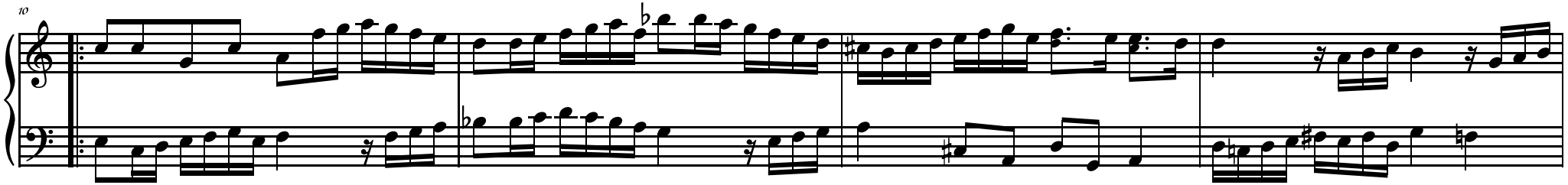

153
fort
[I.]
163
doux
[II.]
1er Air
1.
2.
10
16
1.
2.

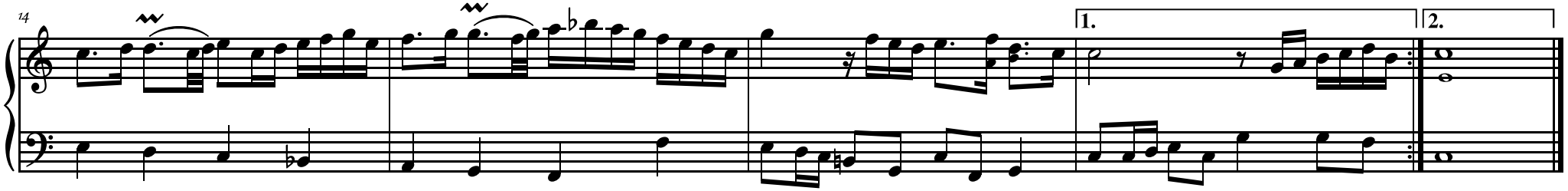
2e Air viste

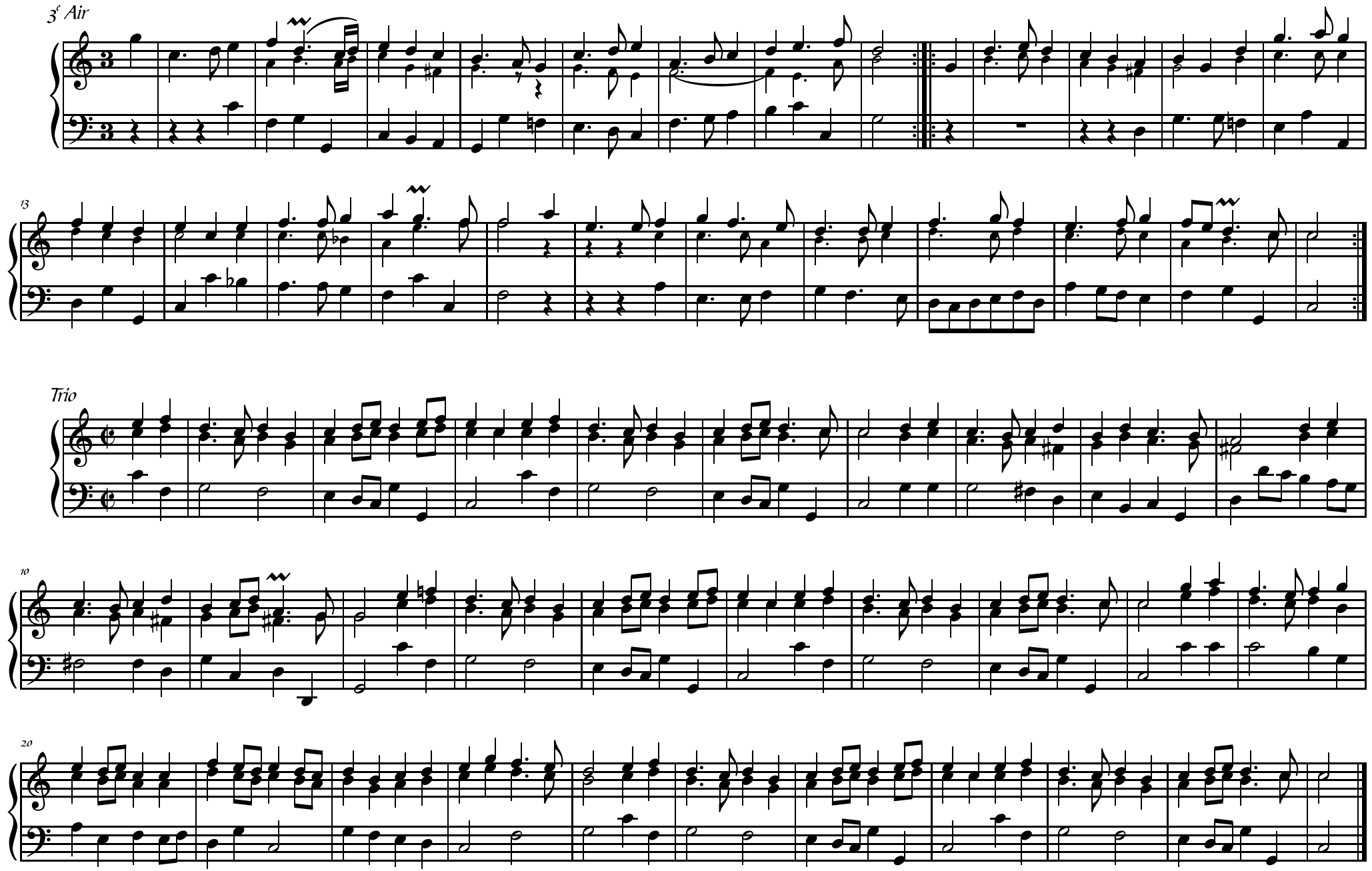


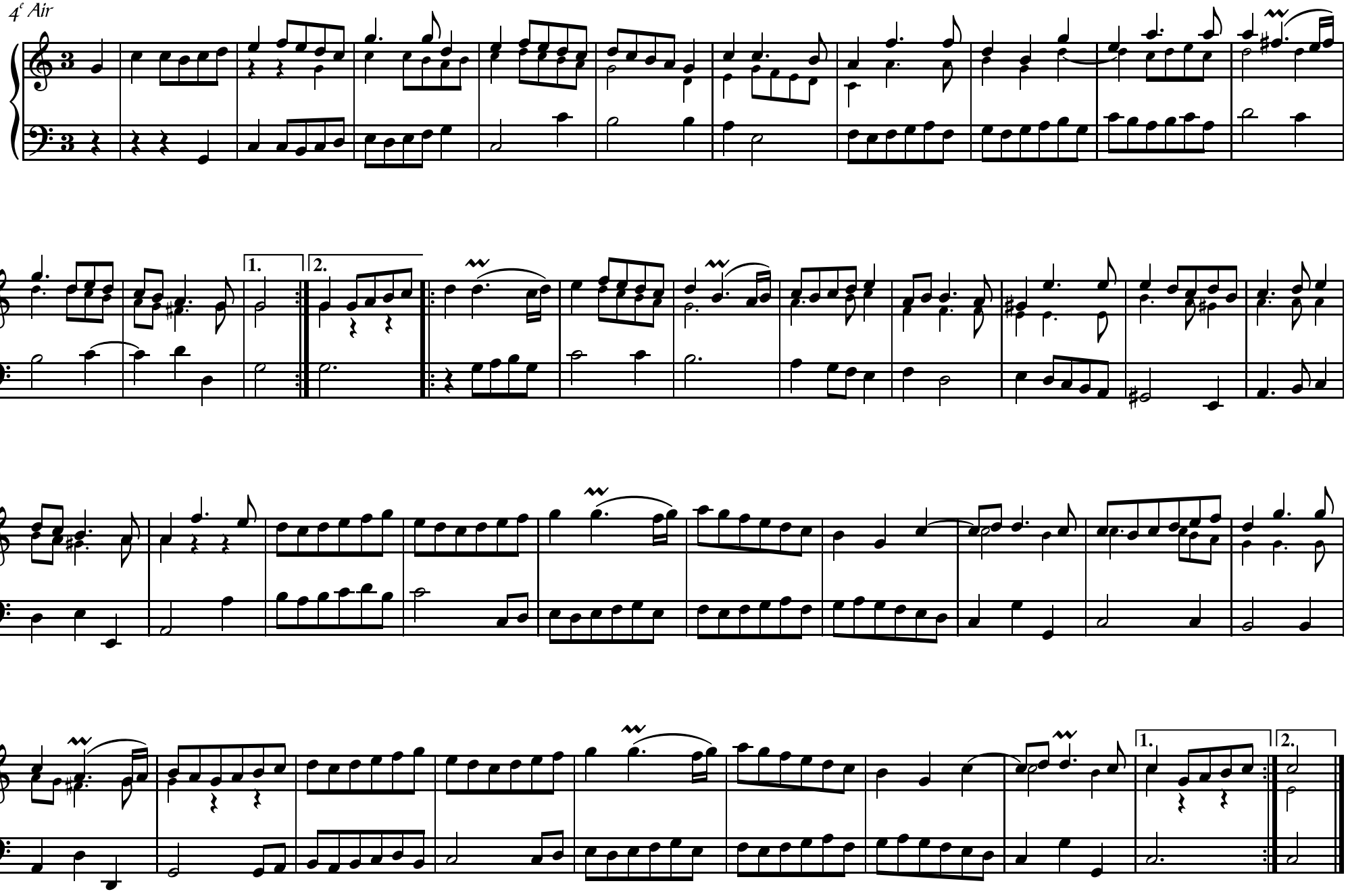
(Air vif)








3ᵉ Air
13
Trio
10
20

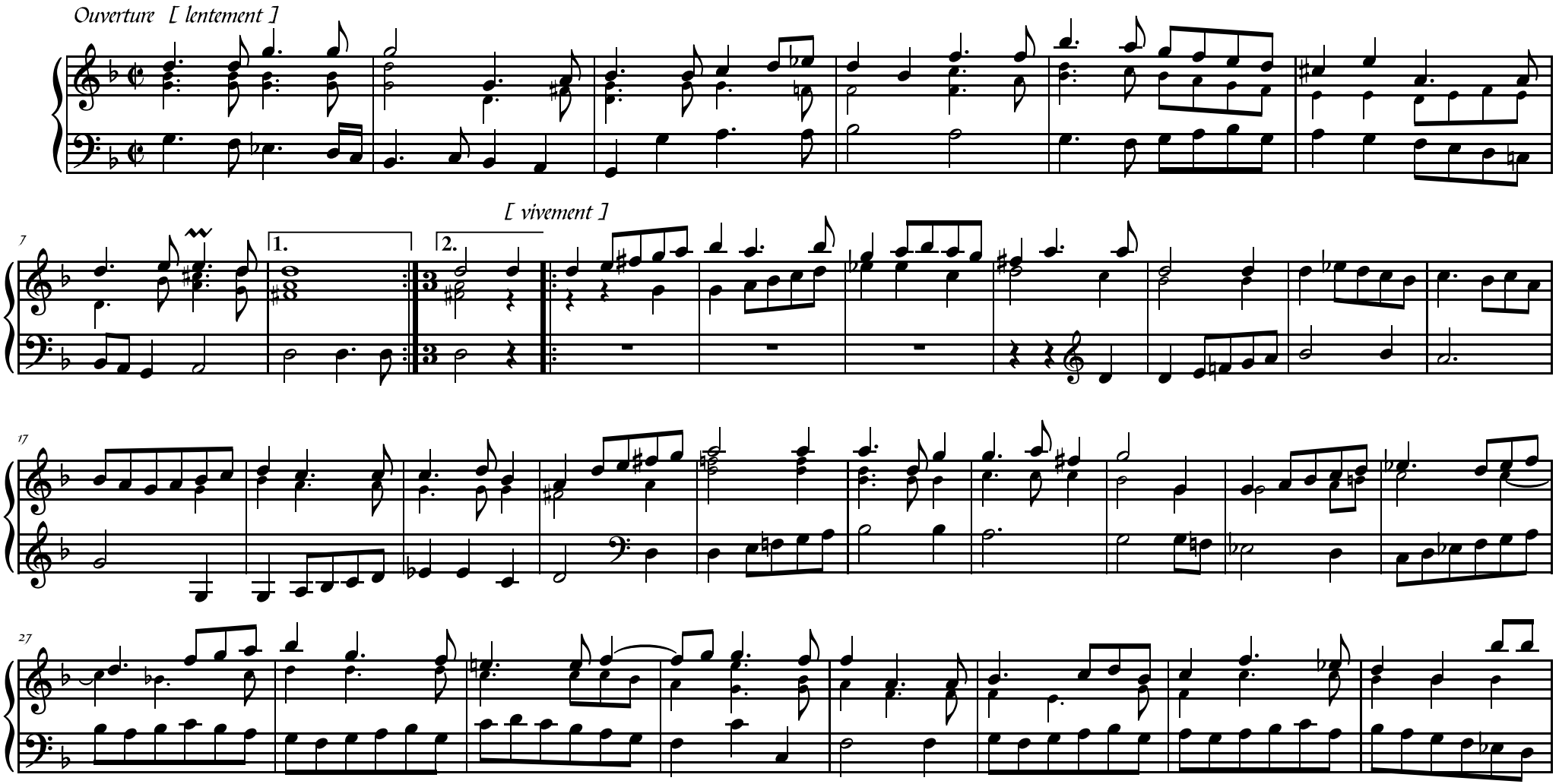

4e Air
11
1.
2.
23
33
1.
2.

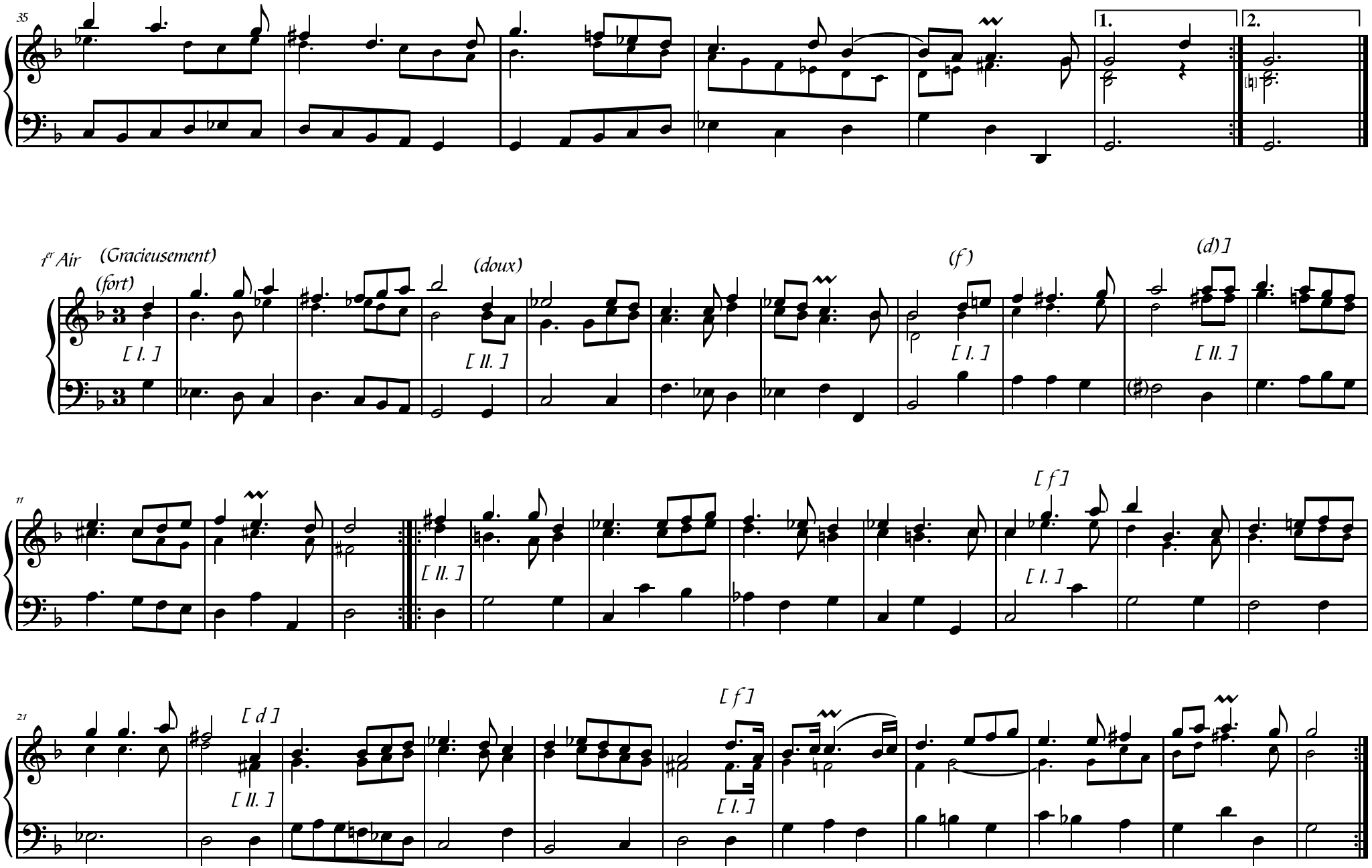
transcription pour orgue ou
clavecin et restitution : Olivier Miquel
d'après les copies des parties des
"Symphonies de M. de La Lande"
par Philidor l'aîné - 1703

Symphonies

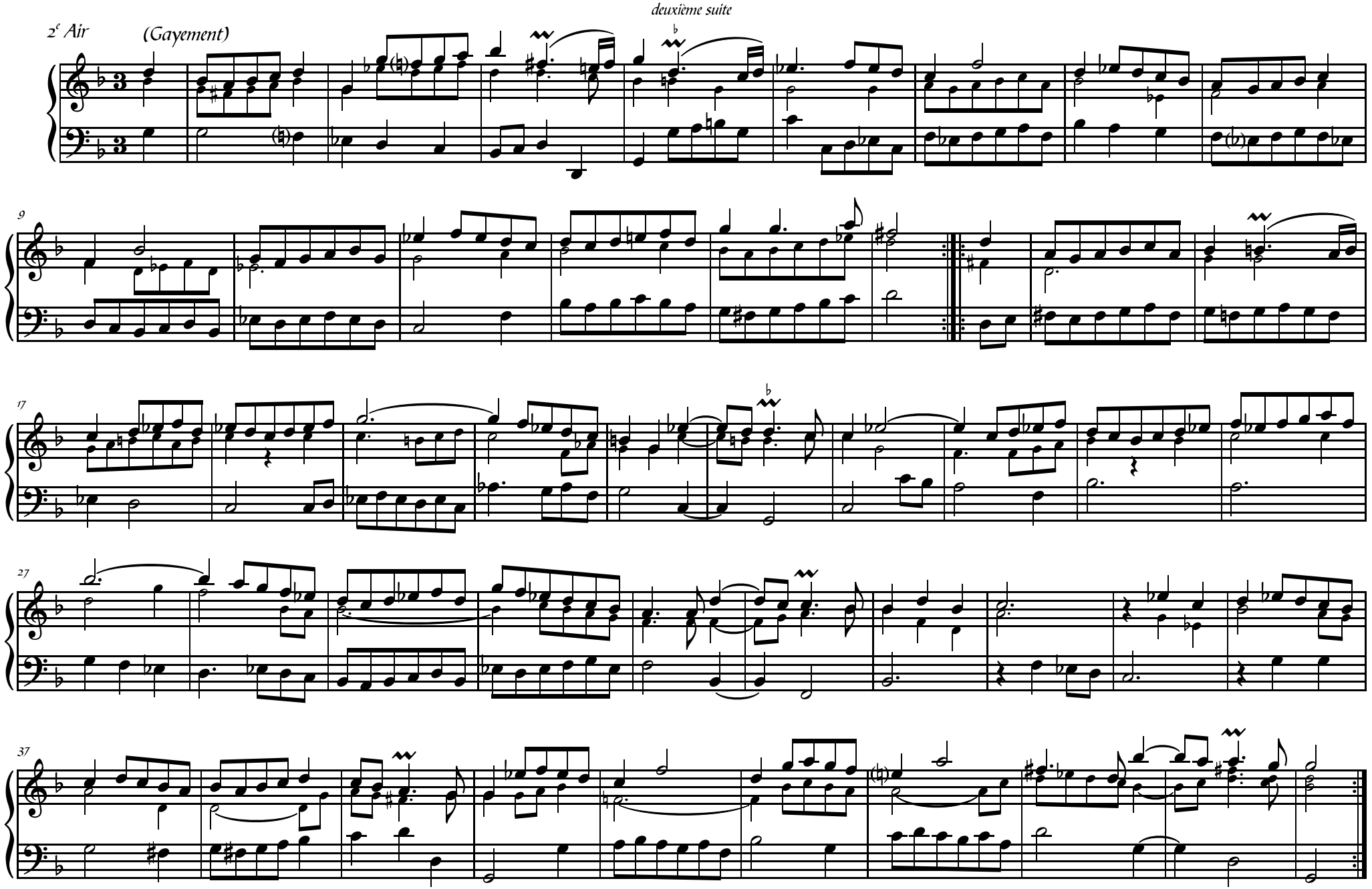
Deuxième suite

Michel Richard de Lalande
1657 - 1726



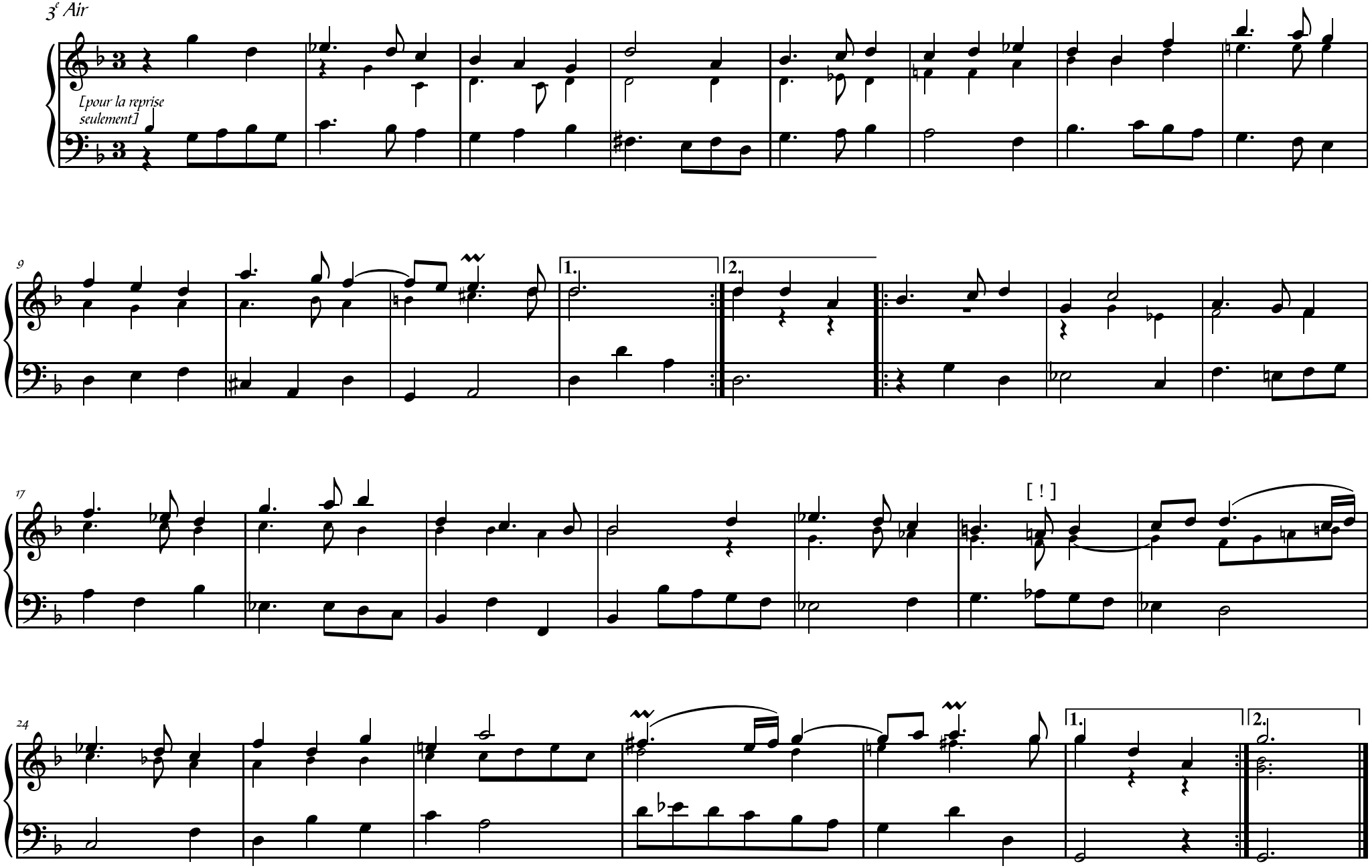

35
1.
2.
1er Air
(Gracieusement)
(fort)
[I.]
(doux)
[II.]
(f)
[I.]
(d)]
[II.]
11
[II.]
[f]
[I.]
21
[d]
[II.]
[f]
[I.]

2e Air (Gayement)

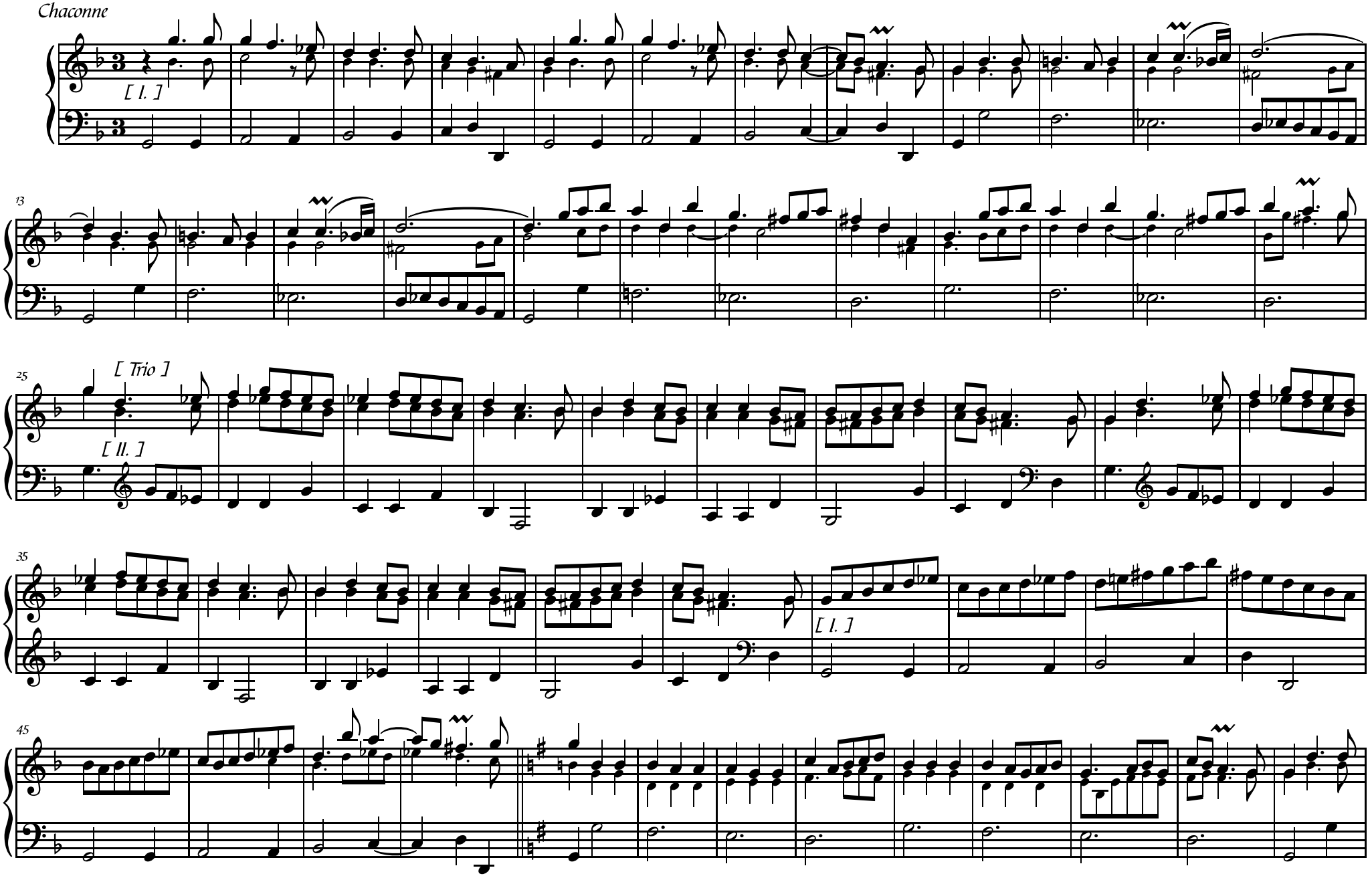


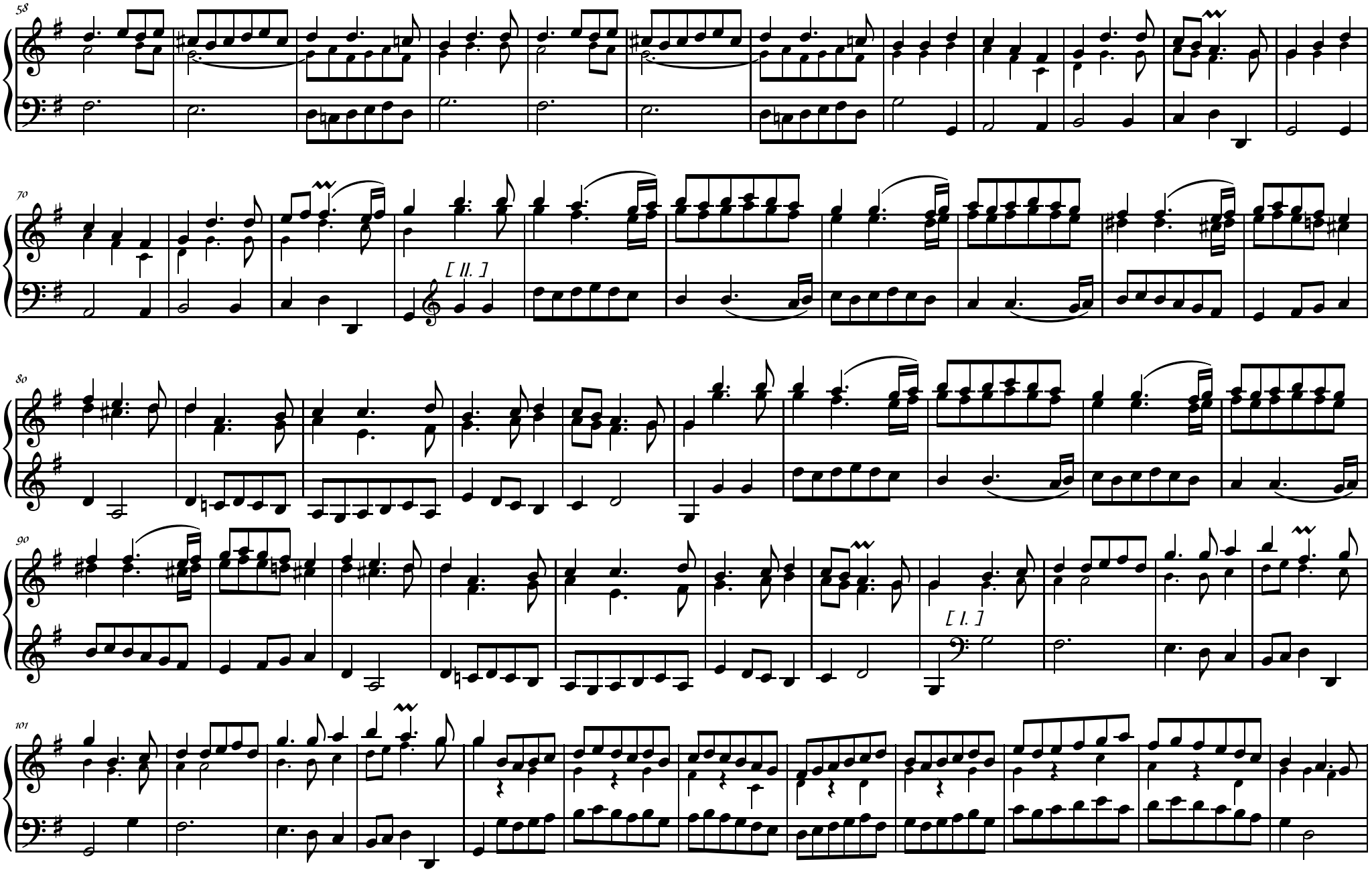
3e Air

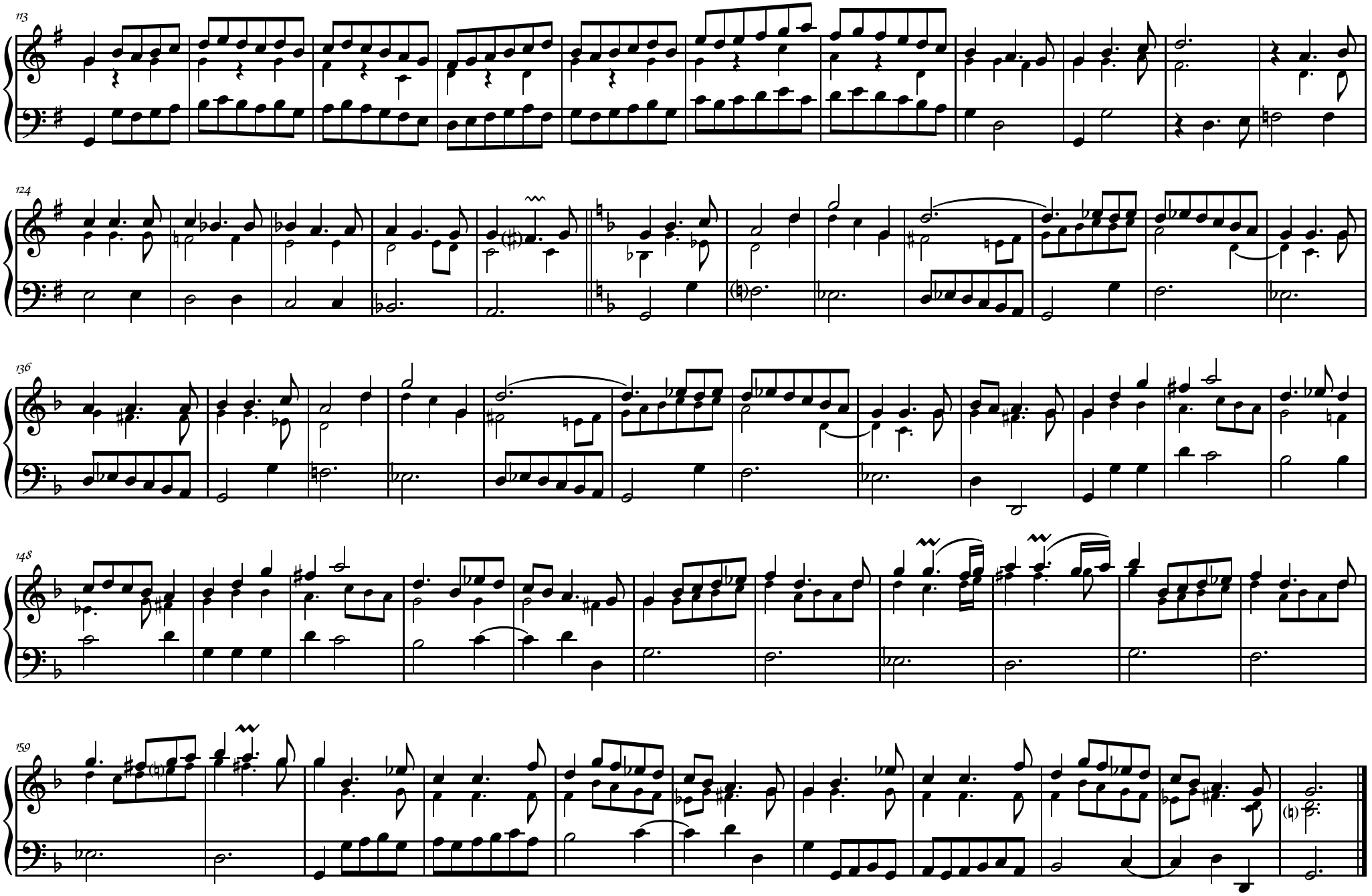
[pour la reprise seulement]



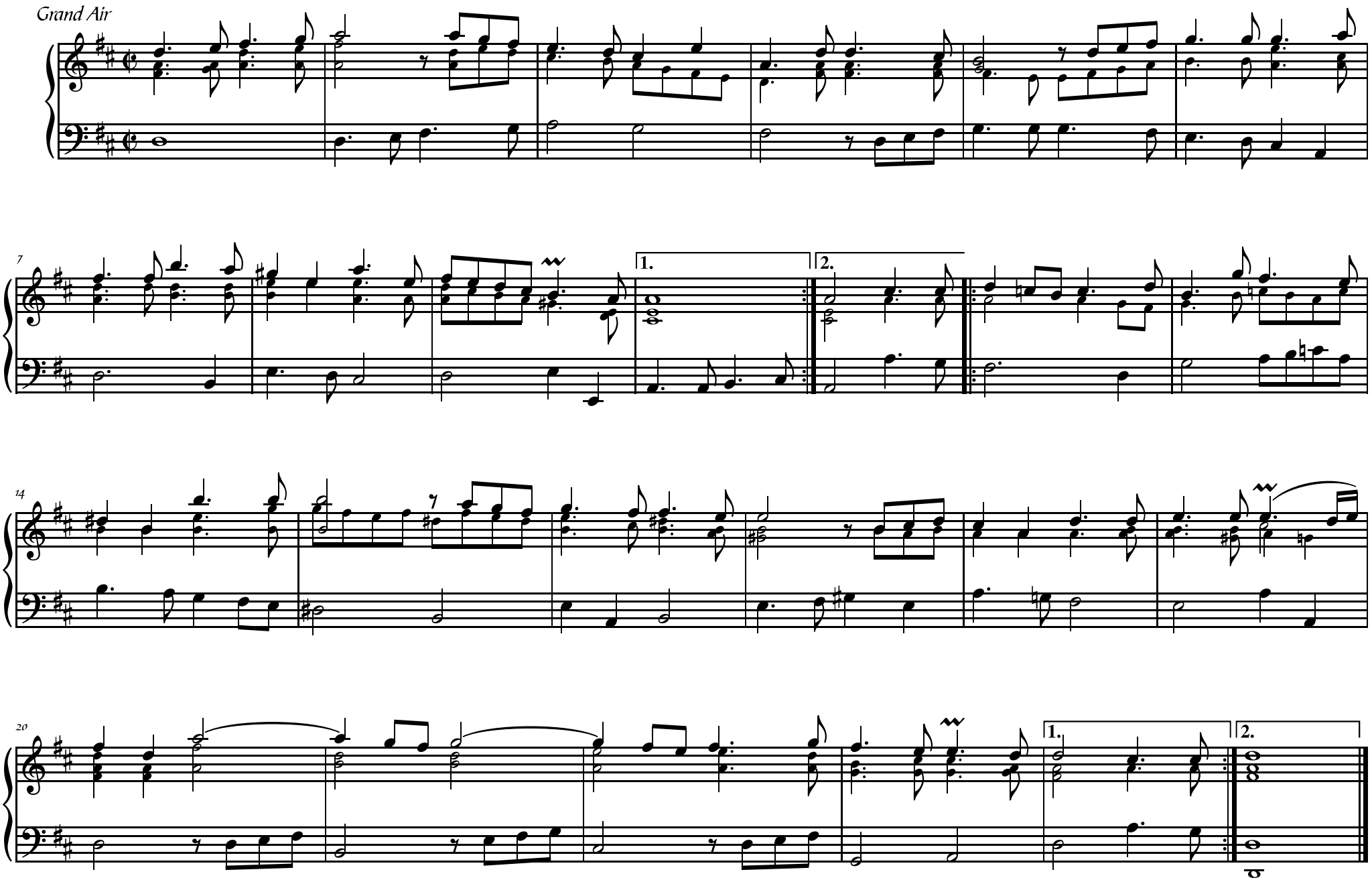
Chaconne




58
70
[II.]
80
90
[I.]
101


113
124
136
148
159

Grand Air



Air pour les échos

[écho]

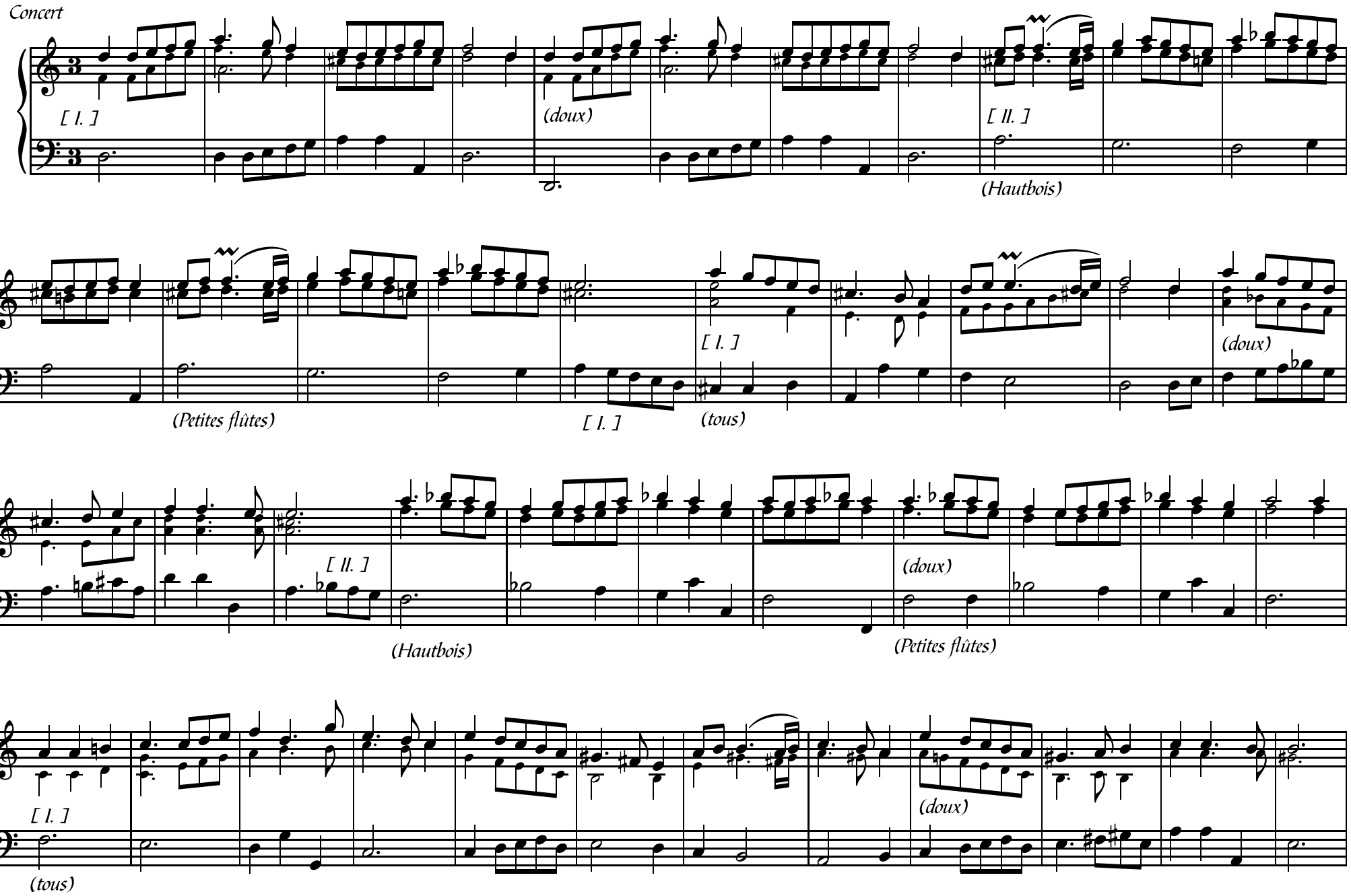
7

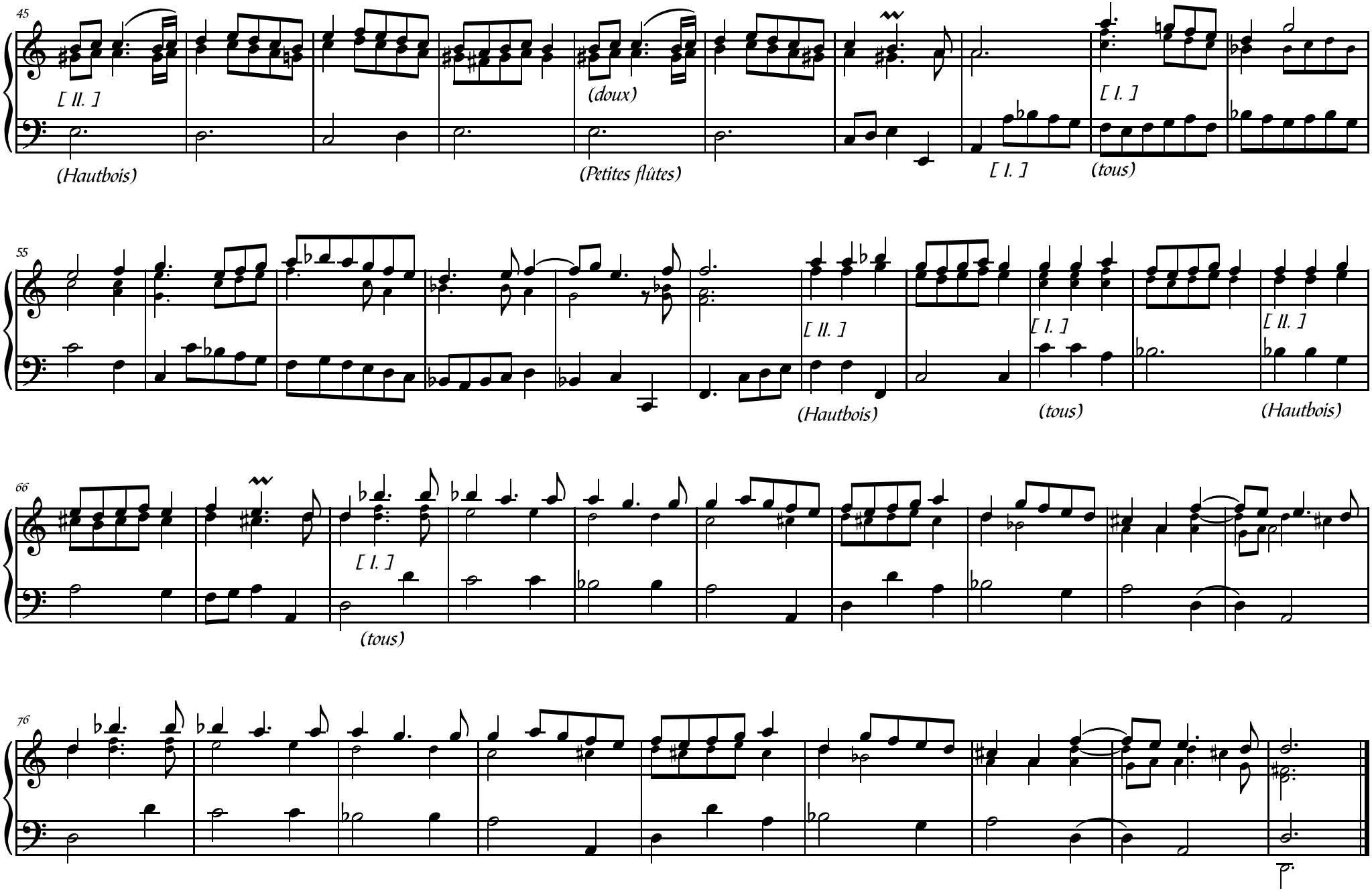
[écho]

Sarabande

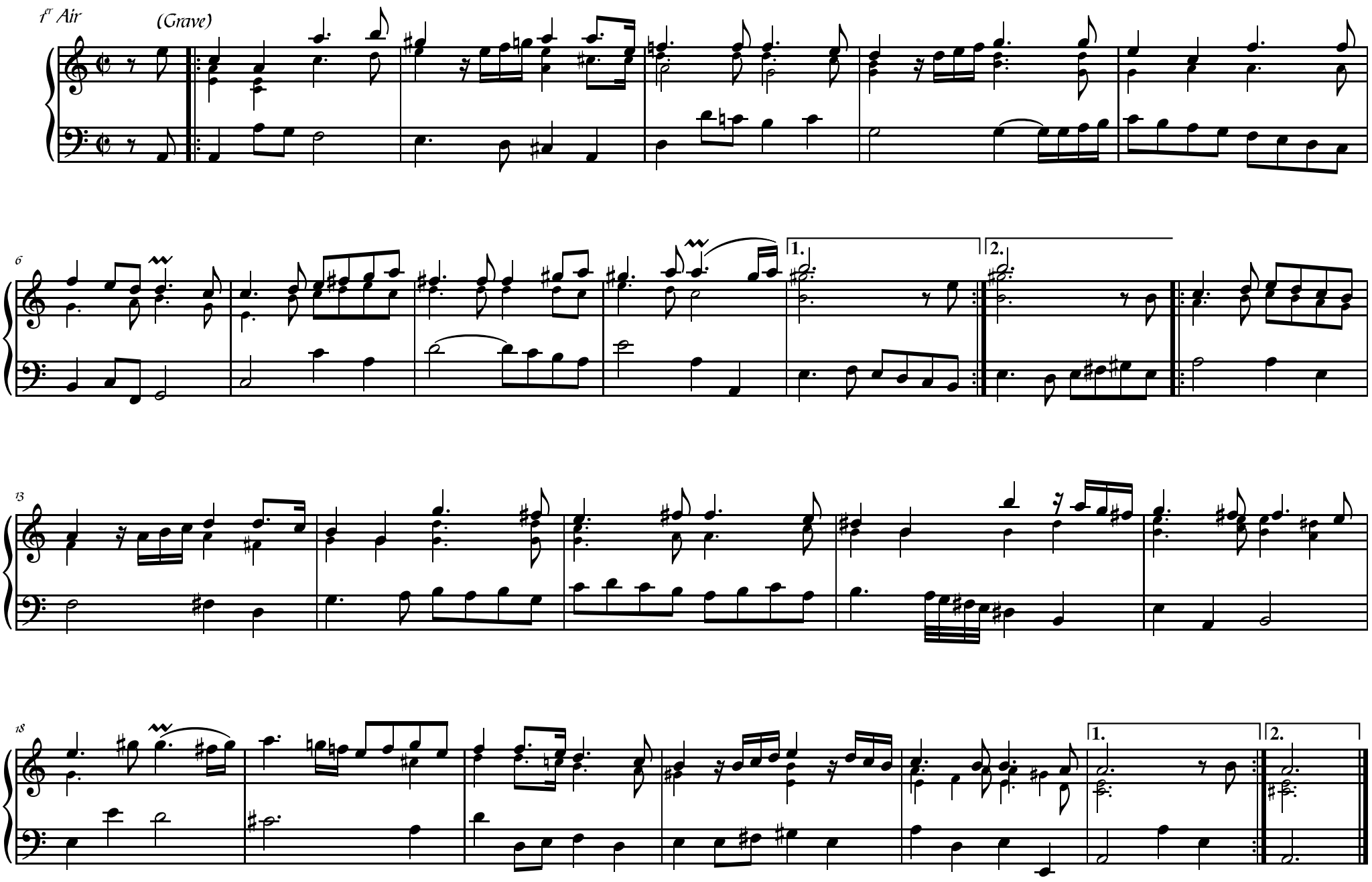
11

20

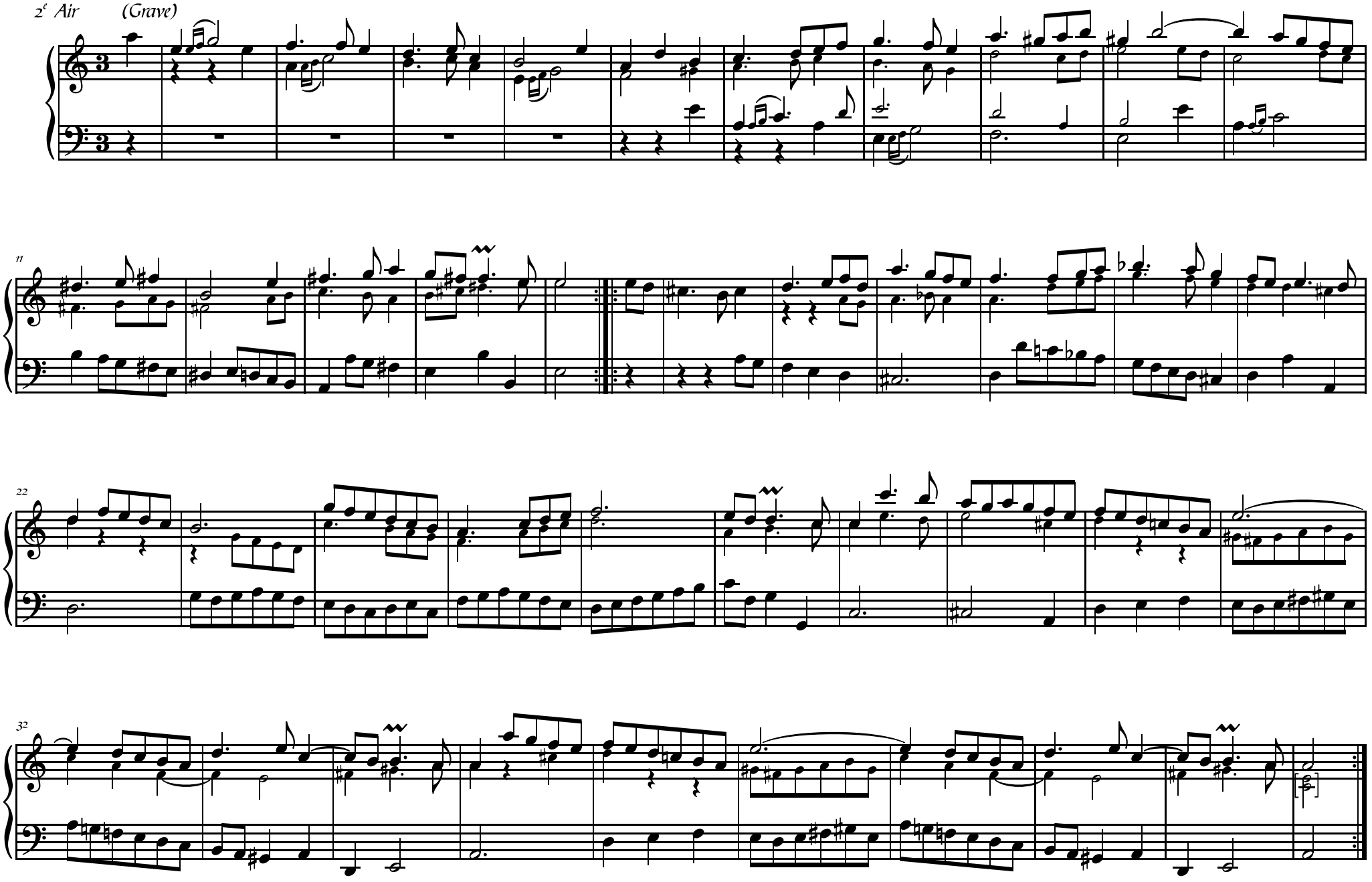

Concert
[I.]
(doux)
[II.]
(Hautbois)
12
(Petites flûtes)
[I.]
[I.]
(tous)
(doux)
22
[II.]
(Hautbois)
(doux)
(Petites flûtes)
33
[I.]
(tous)
(doux)


45
[II.]
(doux)
[I.]
(Hautbois)
(Petites flûtes)
[I.]
(tous)
55
[II.]
[I.]
[II.]
(Hautbois)
(tous)
(Hautbois)
66
[I.]
(tous)
76

1er Air (Grave)



2e Air (Grave)



Gavotte

1. 2.

8

1. 2.

Passepied

11

20

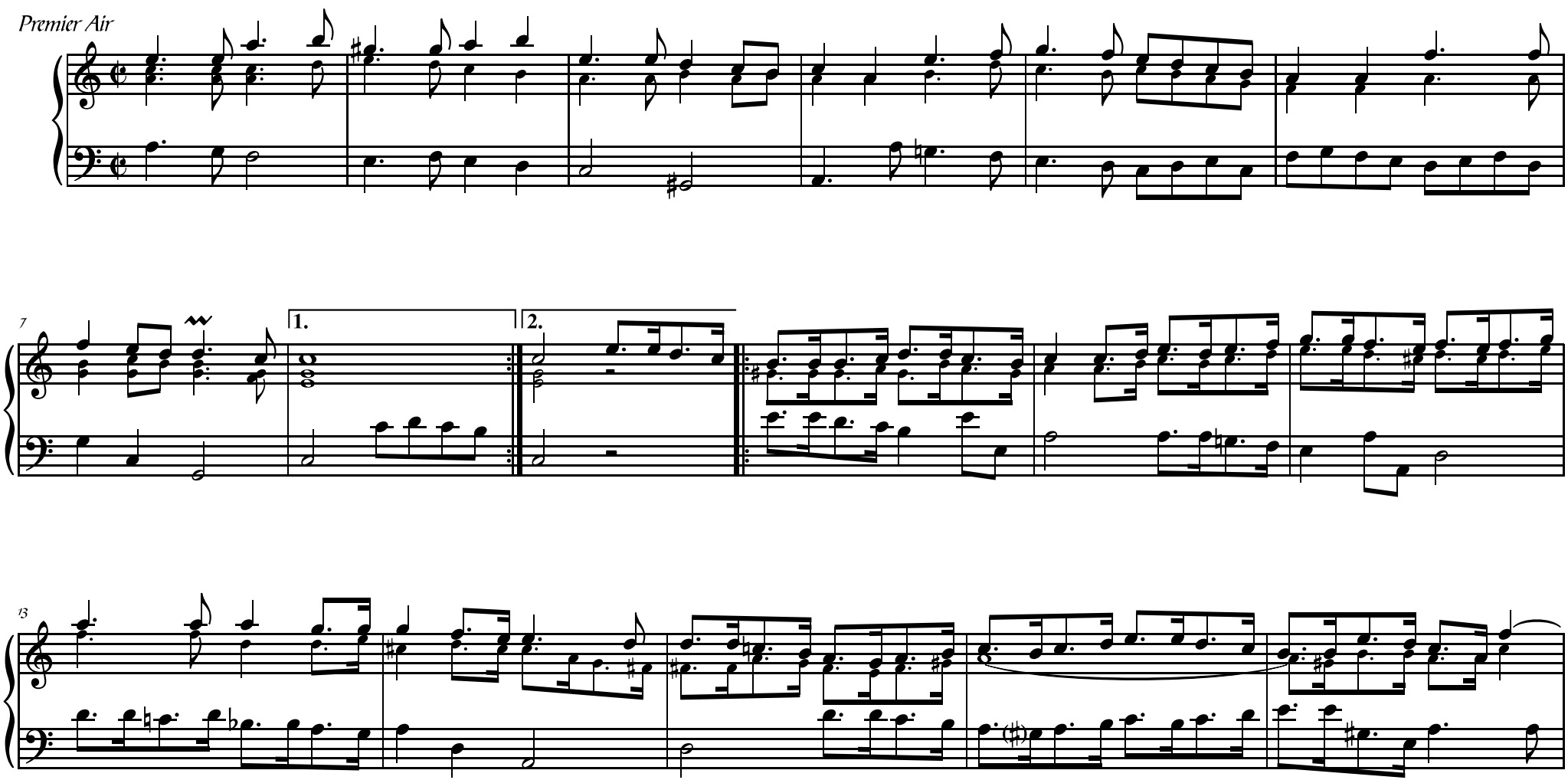
Symphonies

Troisième suite

transcription pour orgue ou clavecin et restitution : Olivier Miquel d'après les copies des parties des "Symphonies de M. de La Lande" par Philidor l'aîné - 1703

Michel Richard de Lalande
1657 - 1726

Premier Air



18

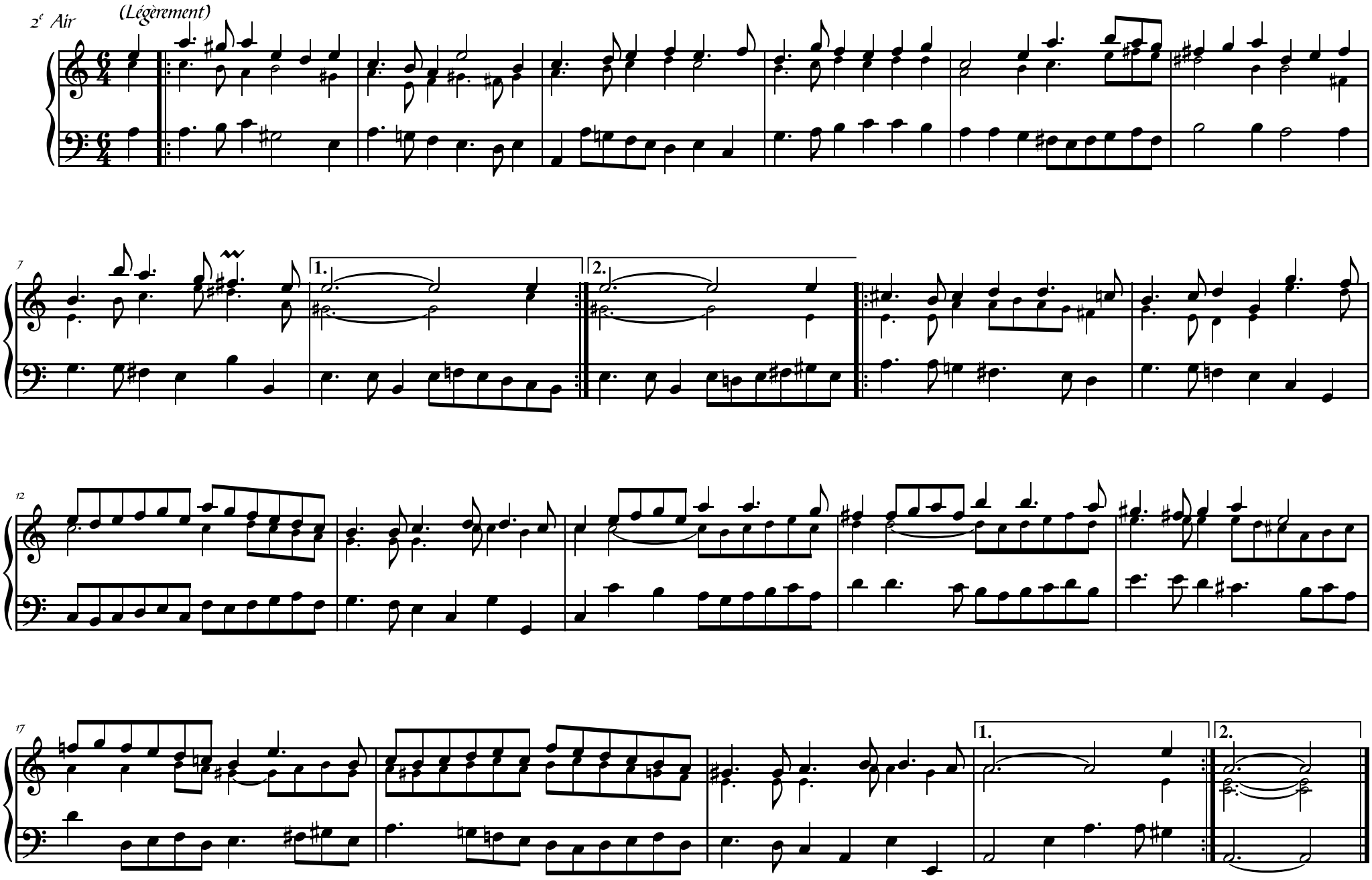
1. 2.

Trio de hautbois

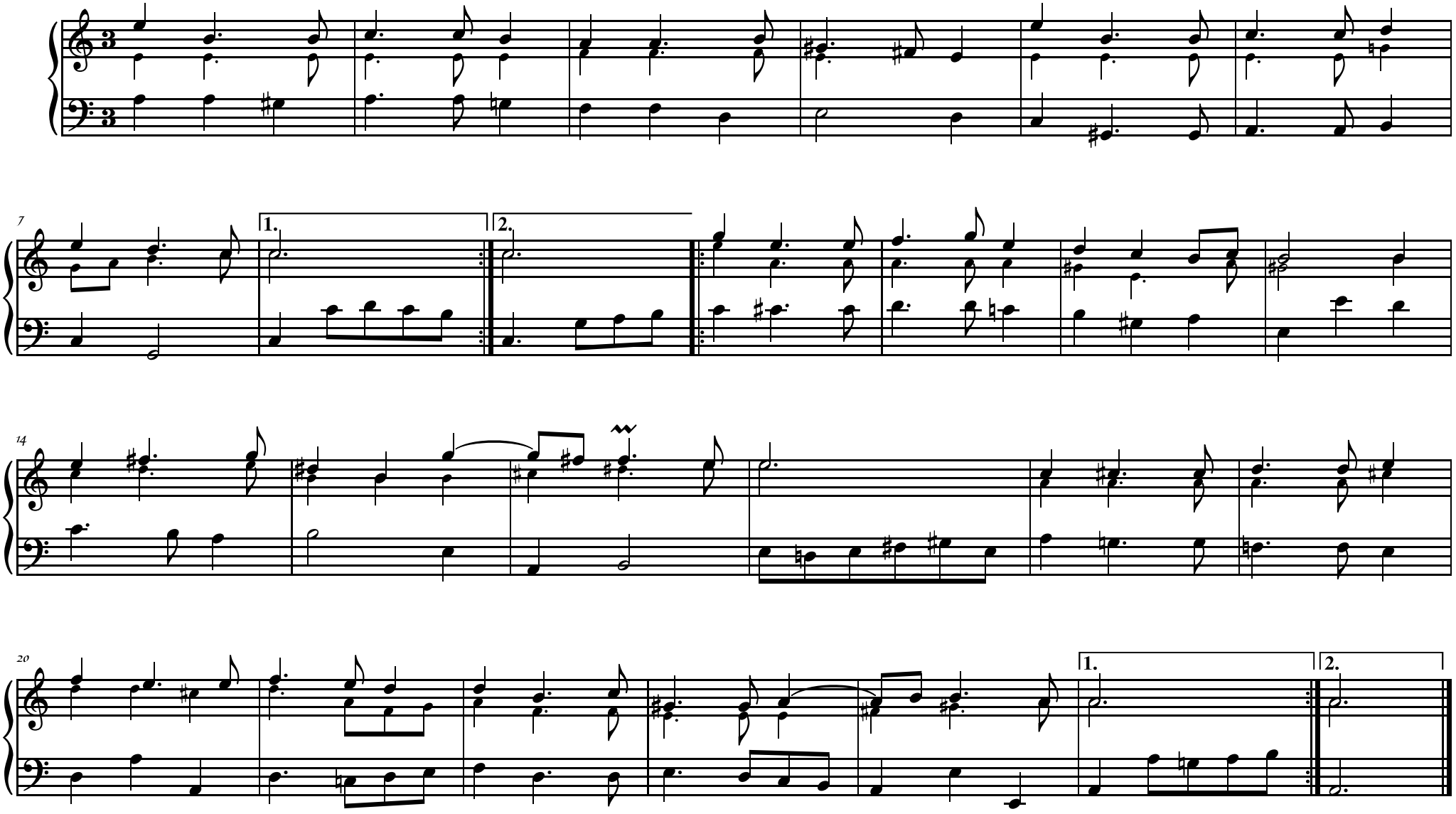
6

12

2e Air (Légèrement)

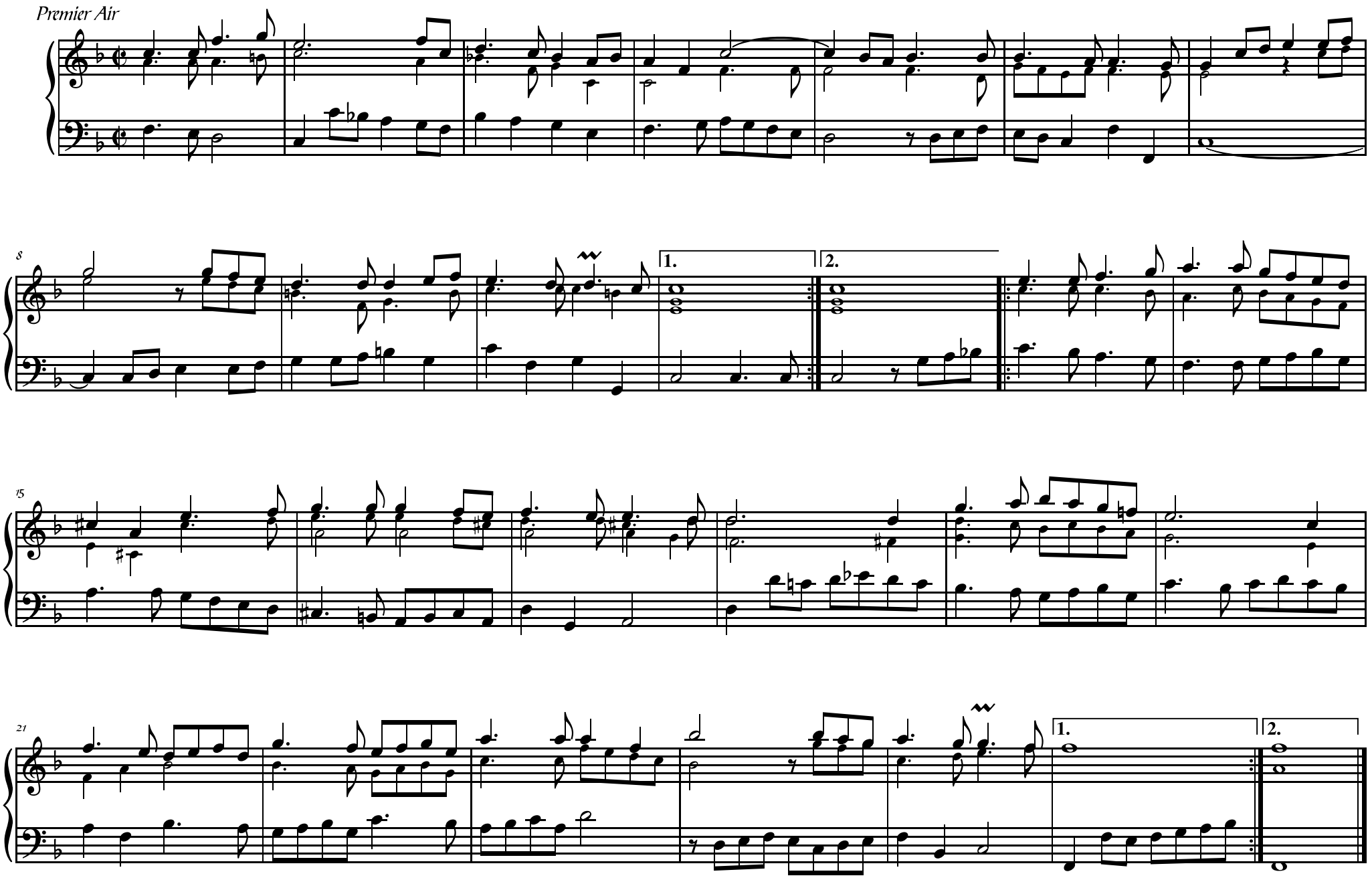


Sarabande

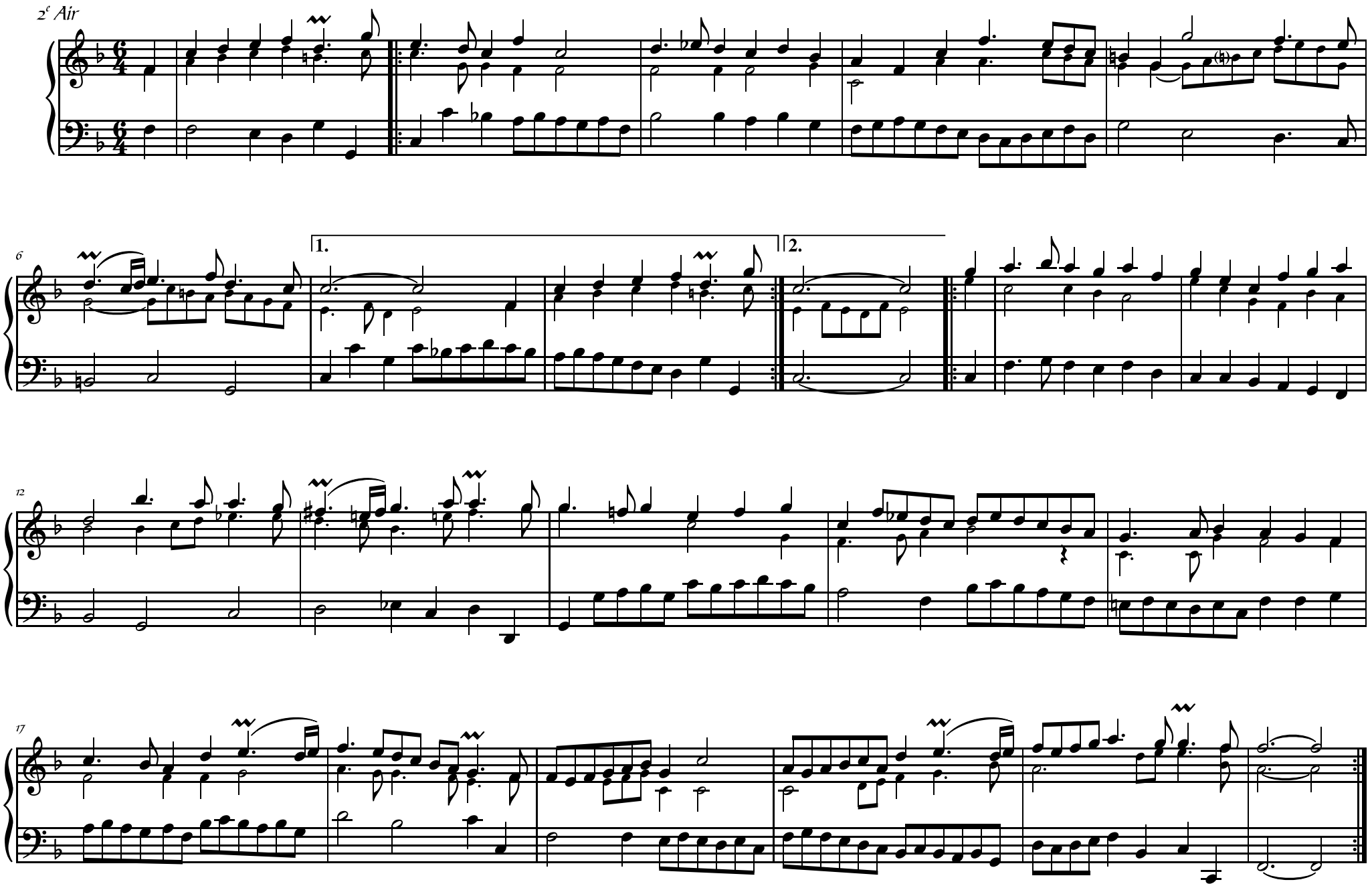


Le manuscrit contient ensuite plusieurs pages vierges
censées donner une " grande pièce en D La Ré "
qui semble avoir été perdue avant de pouvoir être copiée

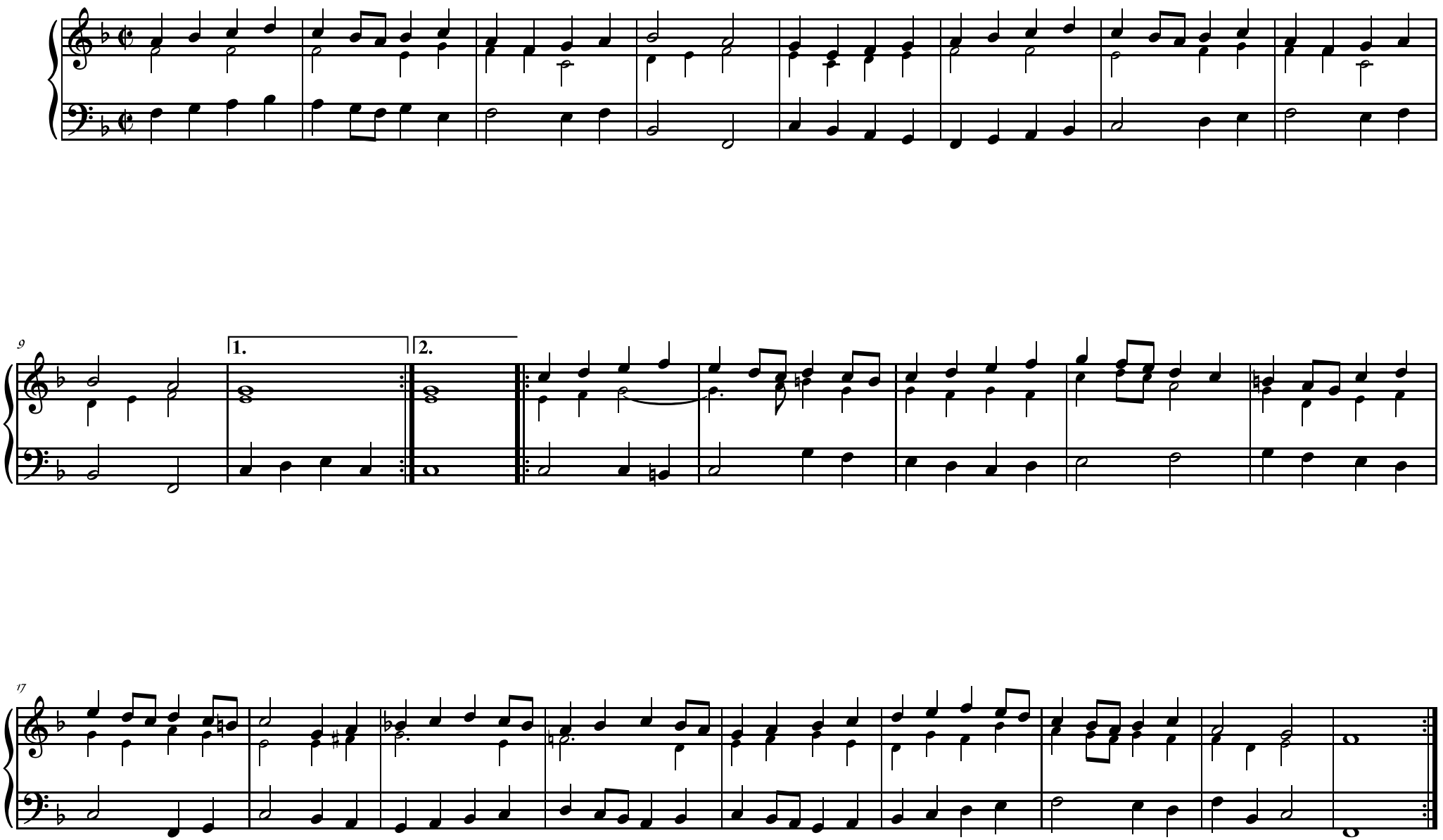
Premier Air



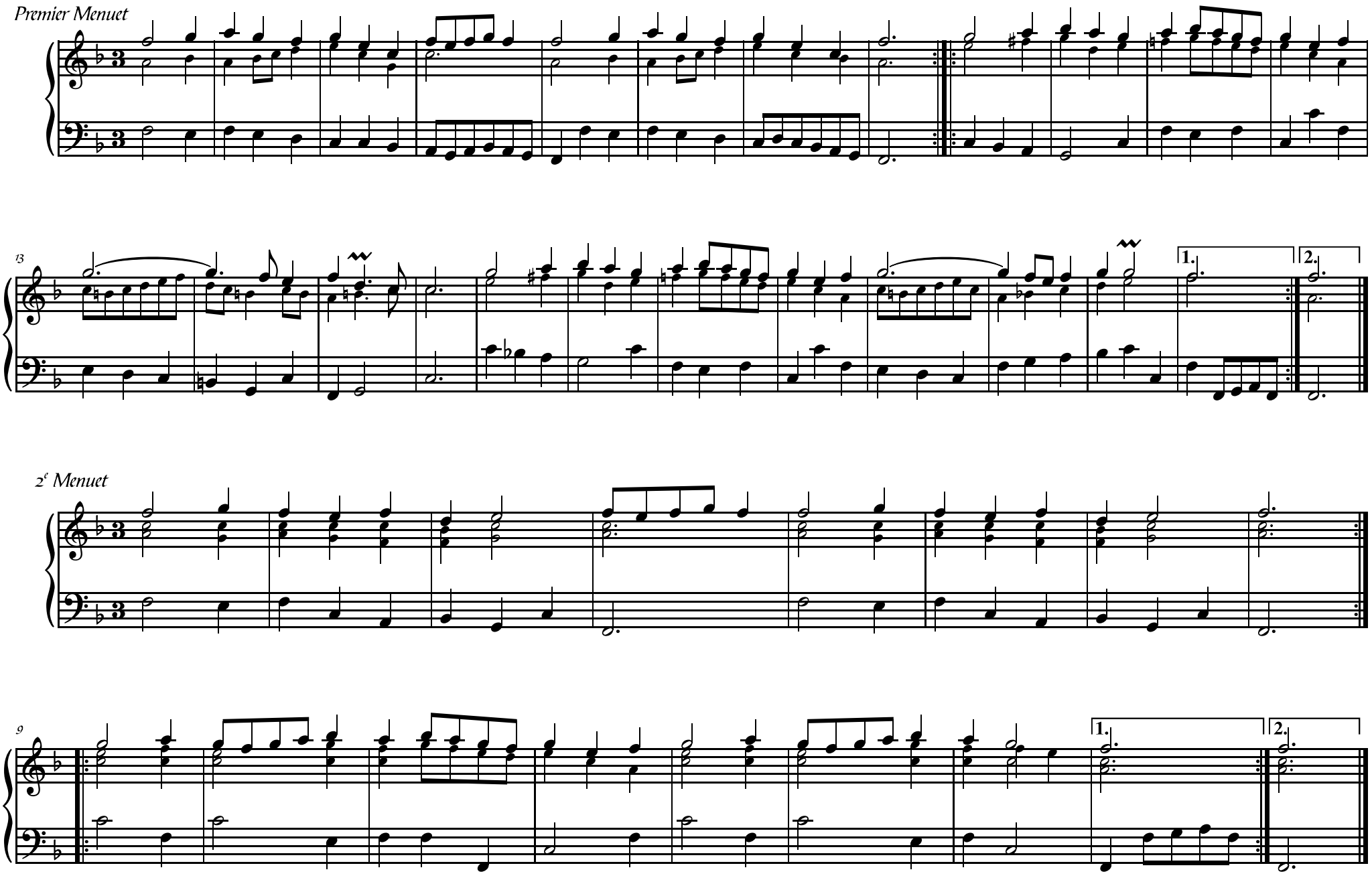
2e Air



La Loure



Premier Menuet



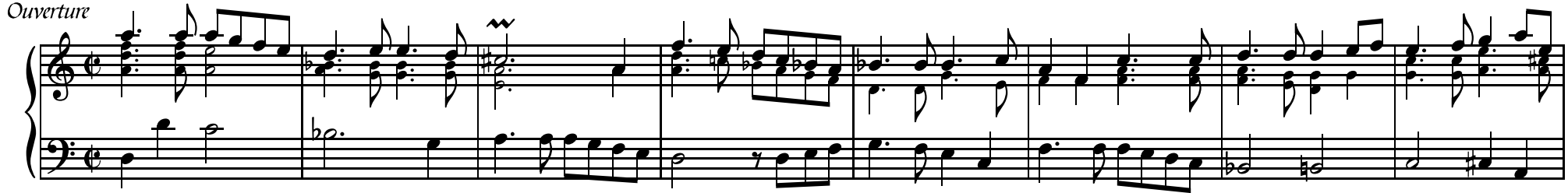
transcription pour orgue ou
clavecin et restitution : Olivier Miquel
d'après les copies des parties des
"Symphonies de M. de La Lande"
par Philidor l'aîné - 1703

Symphonies

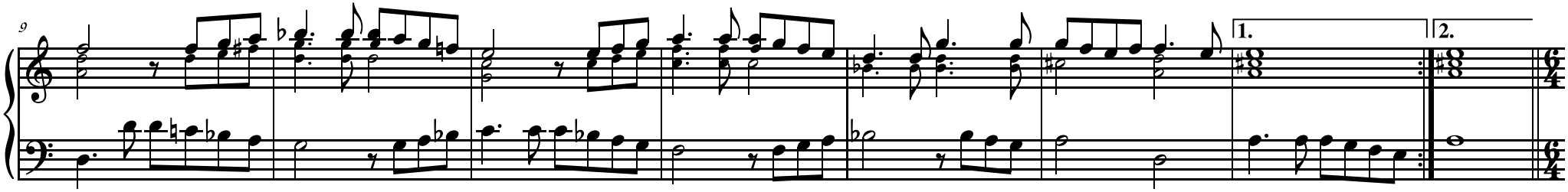
Quatrième suite

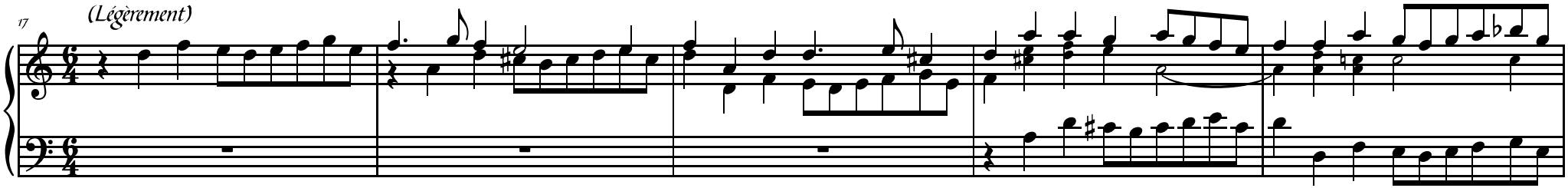
Michel Richard de Lalande
1657 - 1726

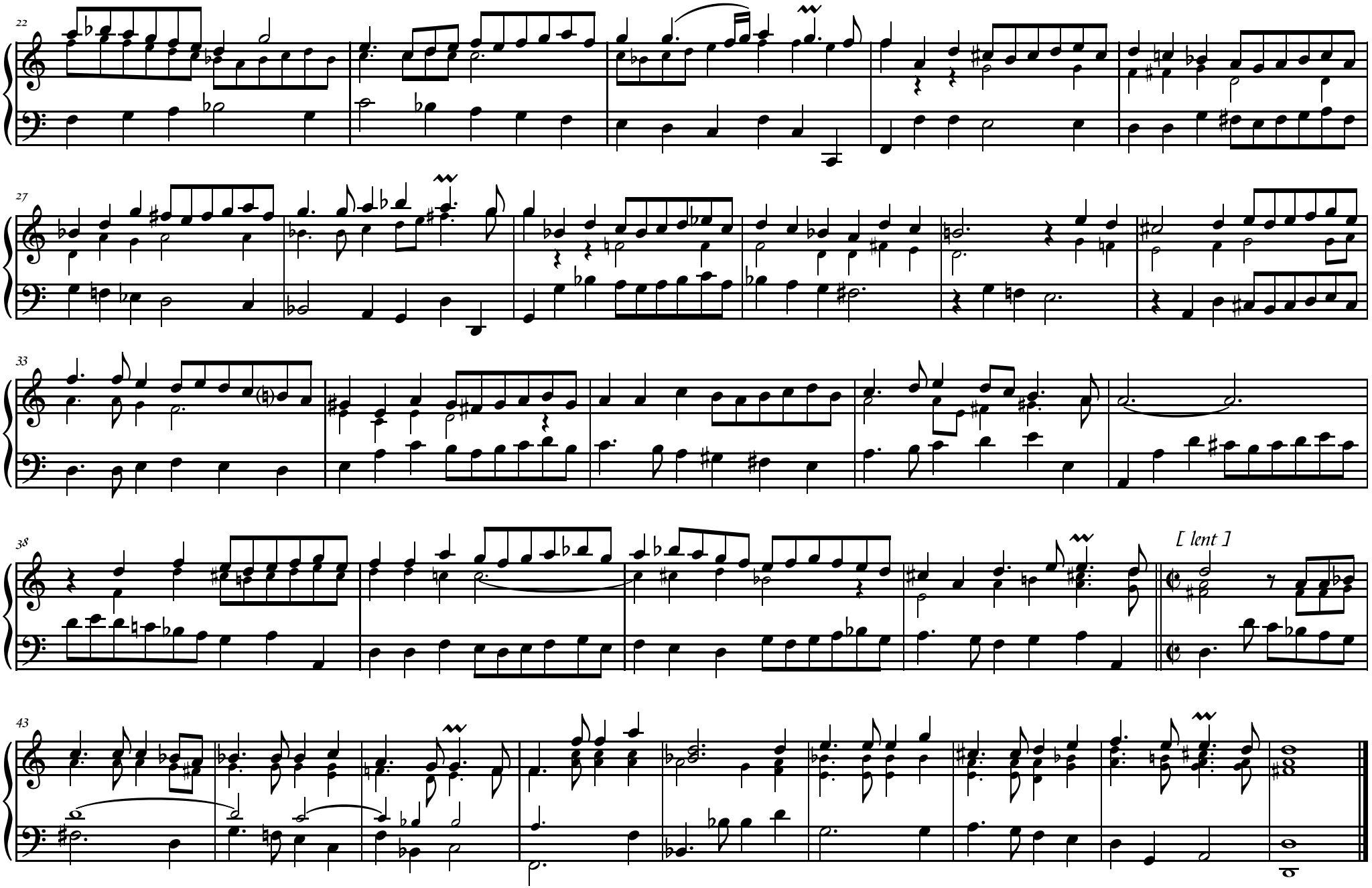
Ouverture



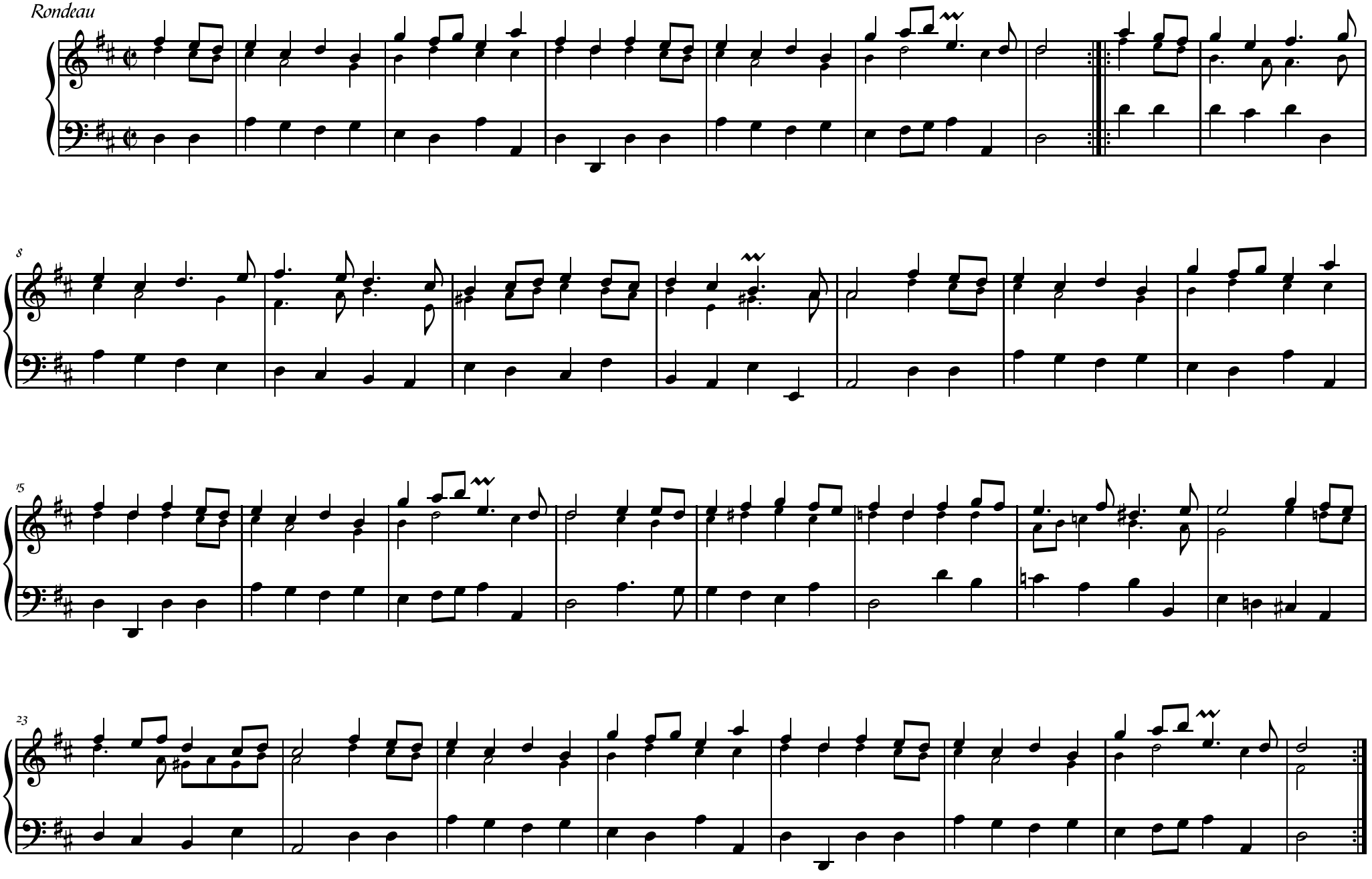
(C'est aussi celle du Ballet de la Paix
et, retouchée, pour Cardenio)



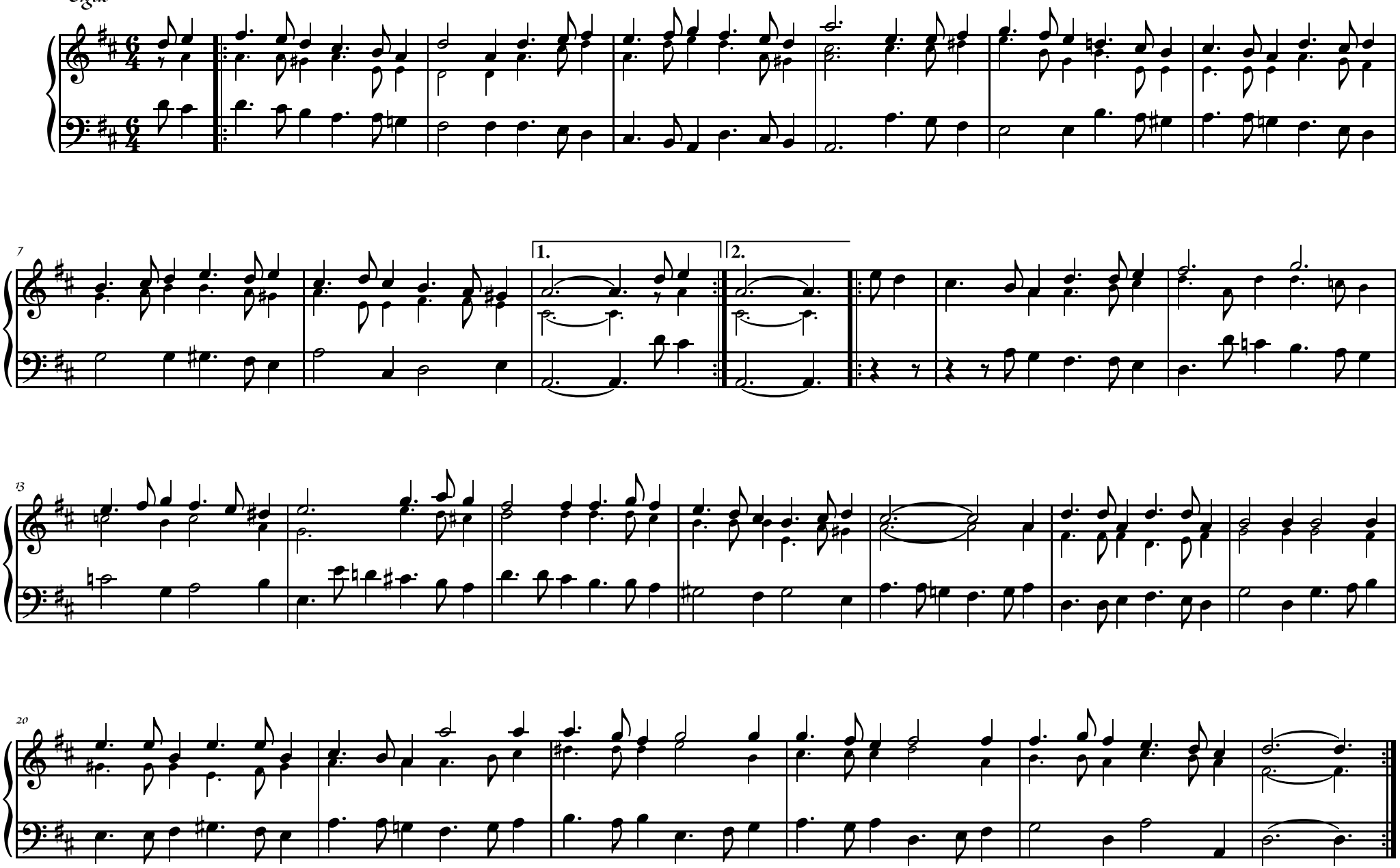



22
27
33
38
[lent]
43

Rondeau



Gigue



Air

1. 2.

13

Chaconne

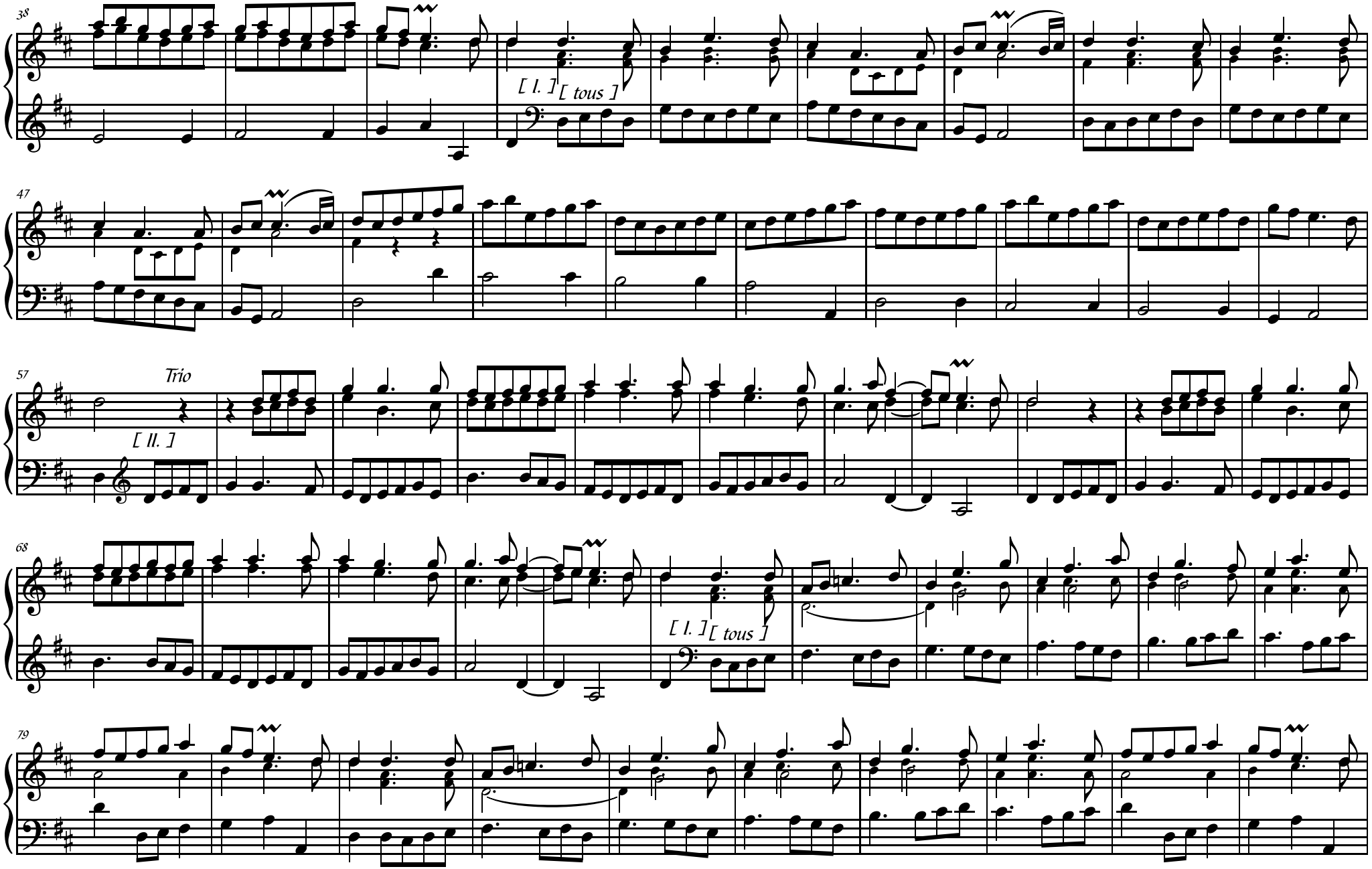
[I.]

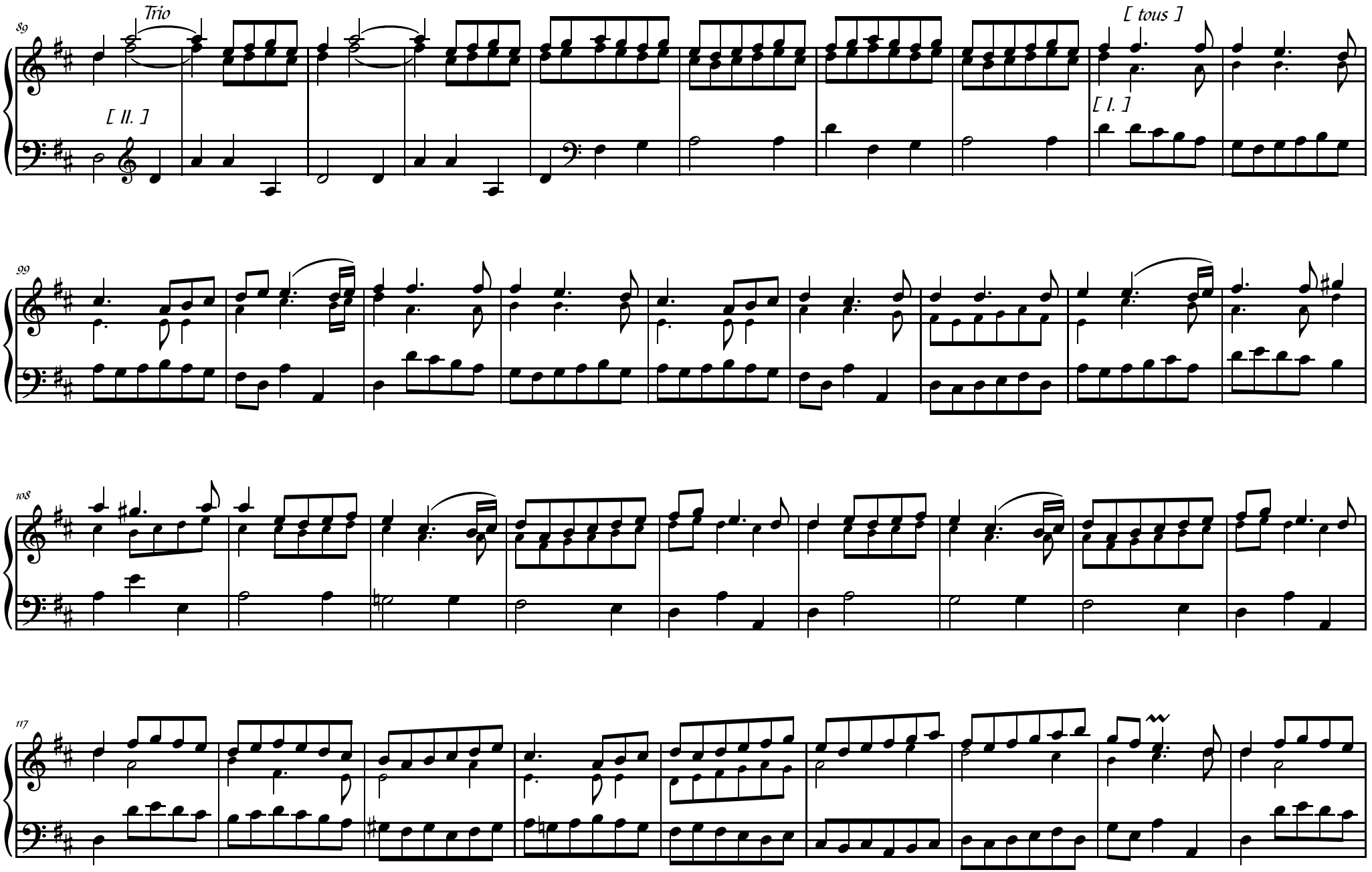
13

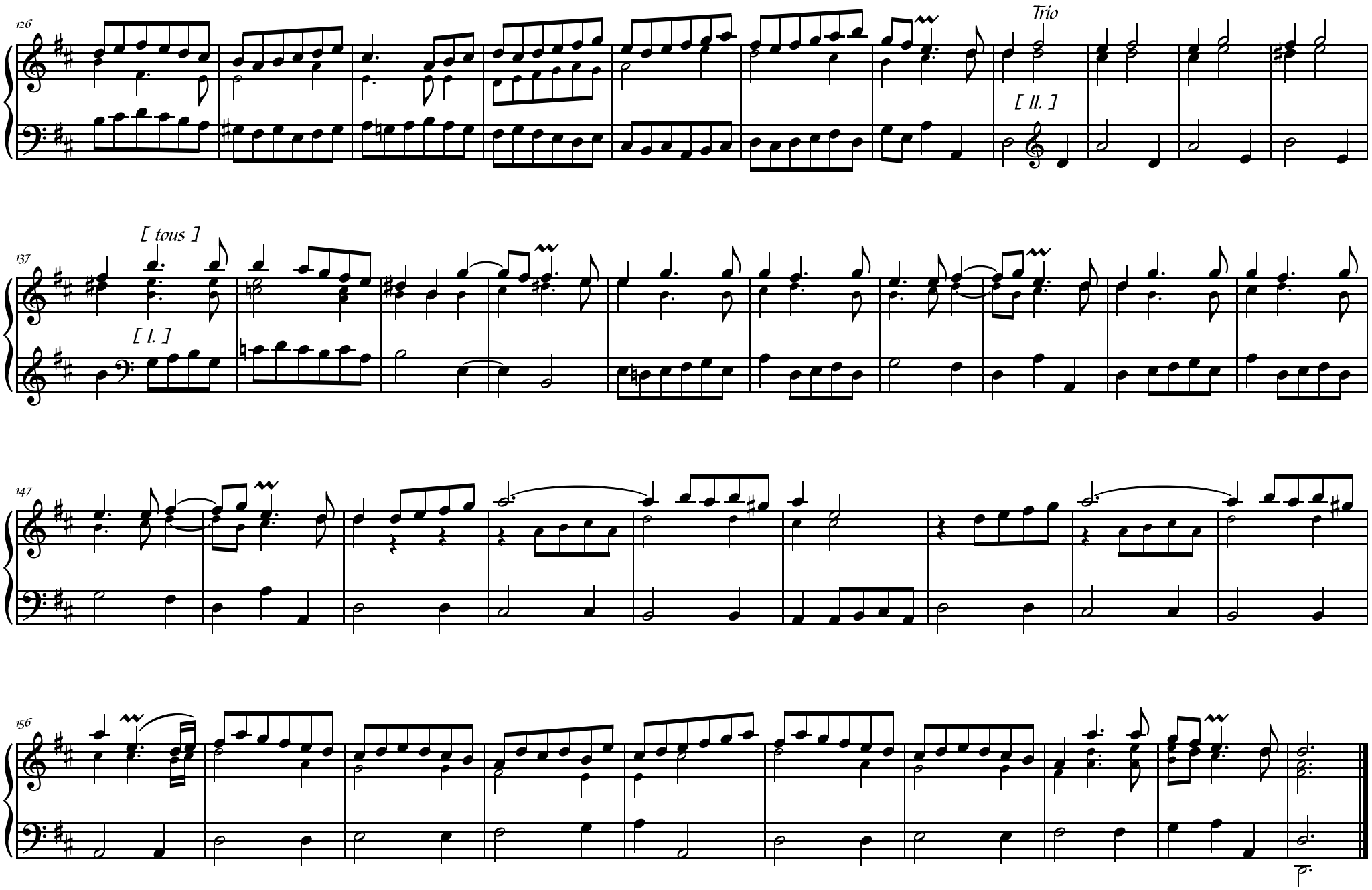
27

Trio

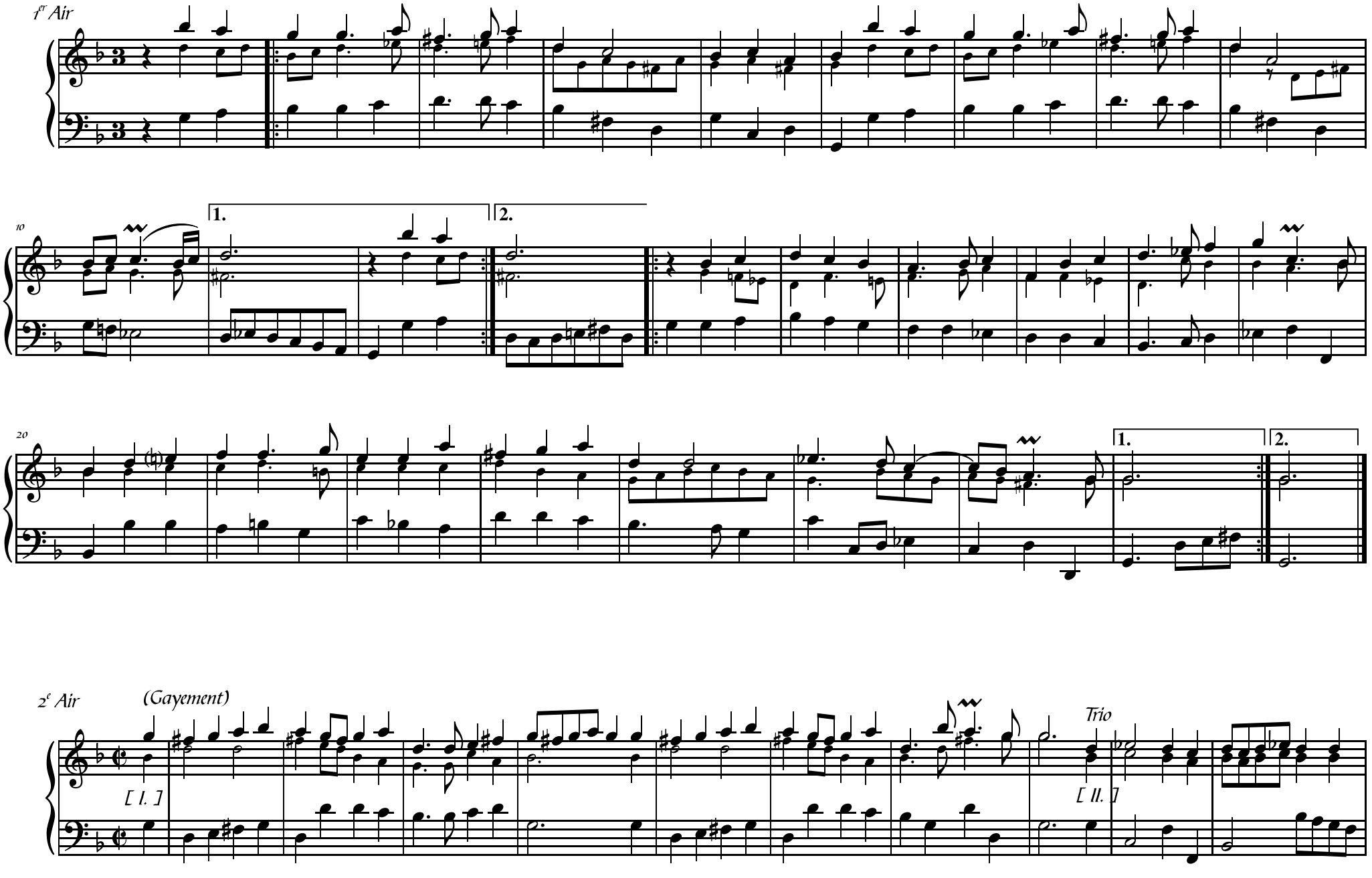
[II.]


38
[I.]
[tous]
47
57
Trio
[II.]
68
[I.]
[tous]
79


89
Trio
[II.]
[tous]
[I.]
99
108
117


126
Trio
[II.]
137
[tous]
[I.]
147
156

1er Air



11

tous

[I.]

22

32

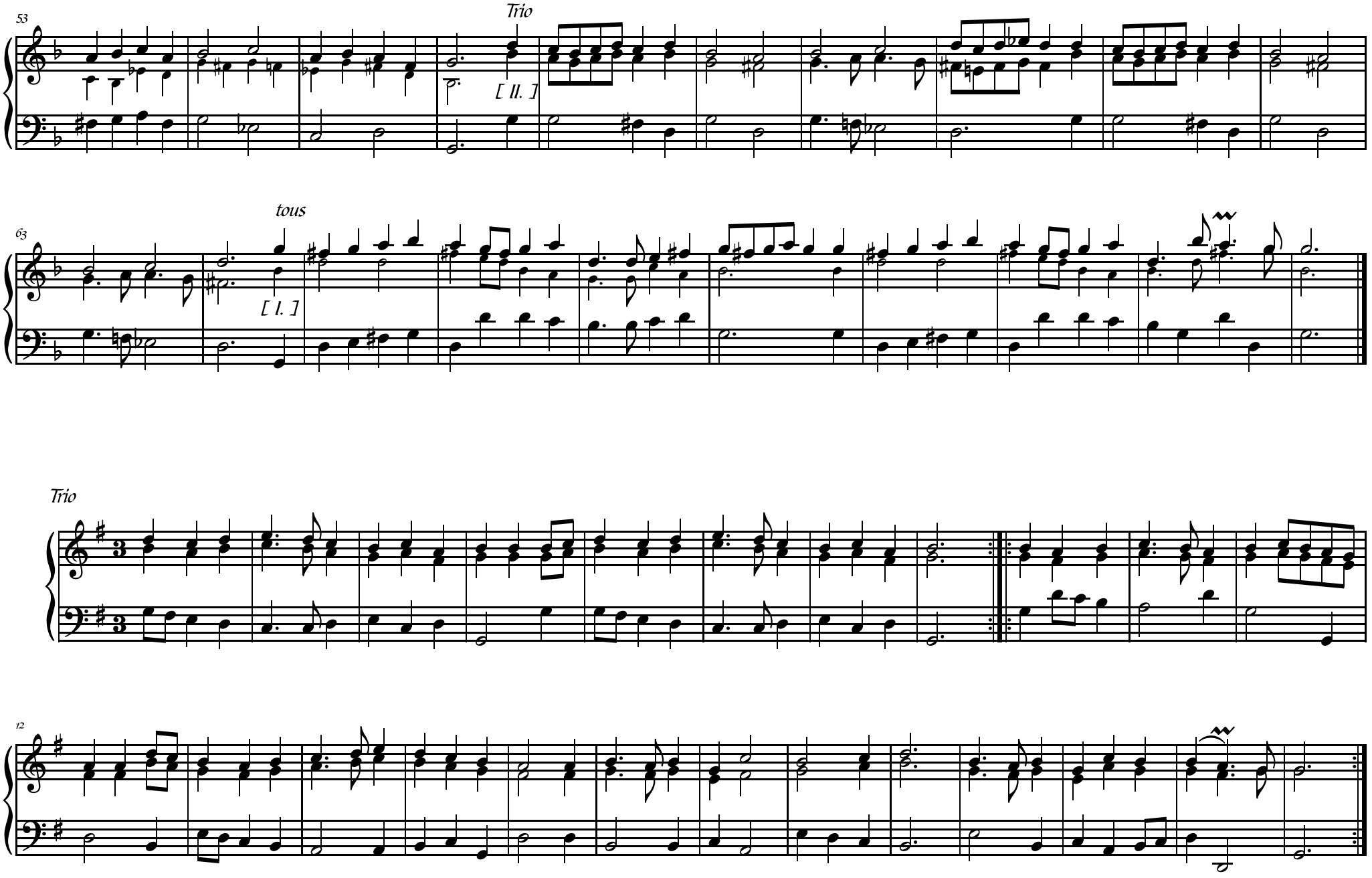
Trio

[II.]

43

[tous]

[I.]


53
Trio
[II.]
63
tous
[I.]
Trio
12

Rondeau

[I.]

Trio

[II.]

10

[tous]

[I.]

21

Trio

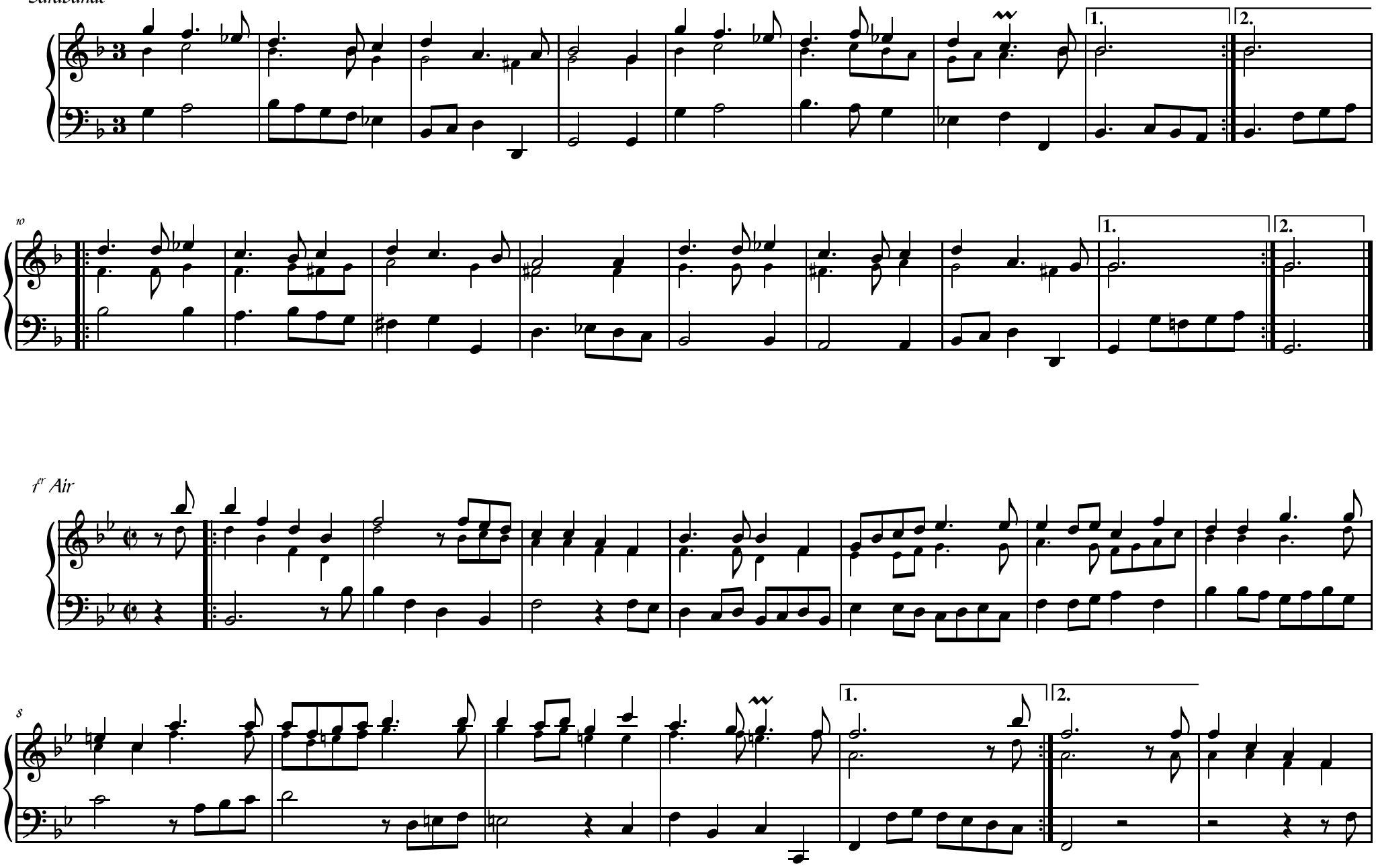
[II.]

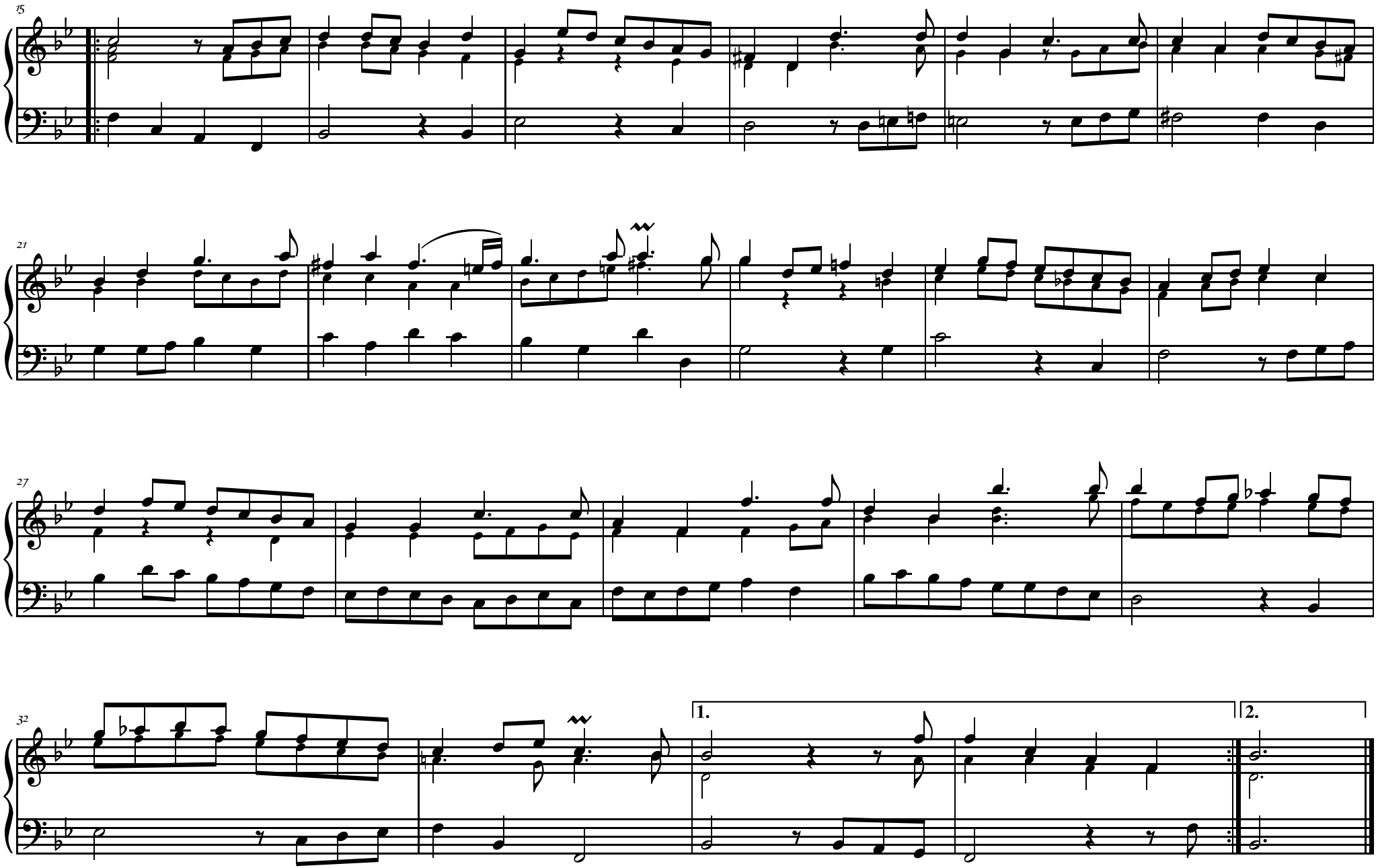
32

[tous]

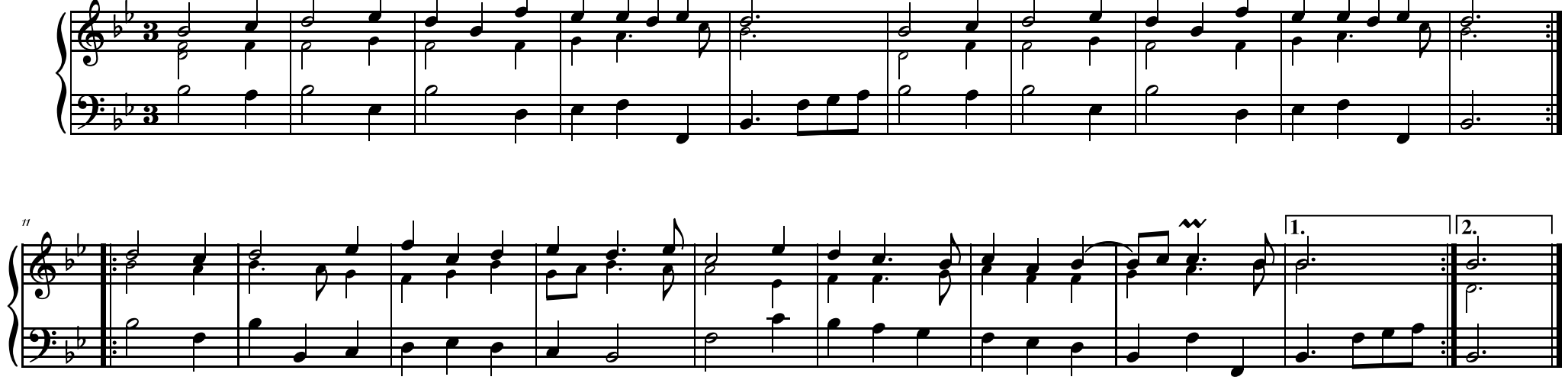
[I.]

Sarabande



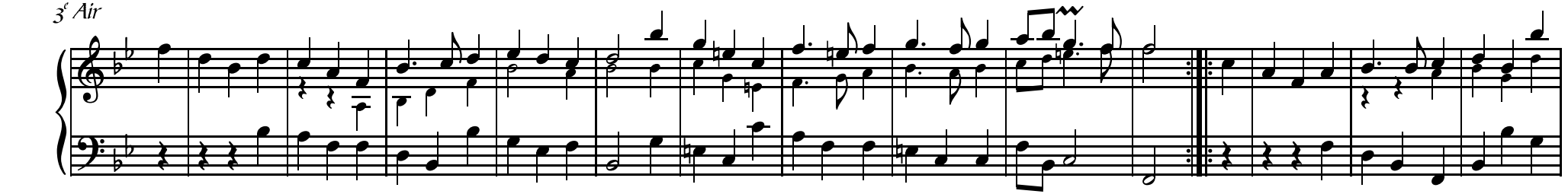

15
21
27
32
1.
2.

2e Air

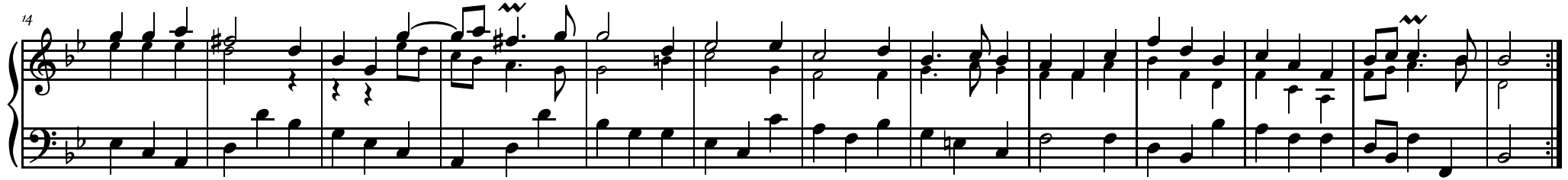


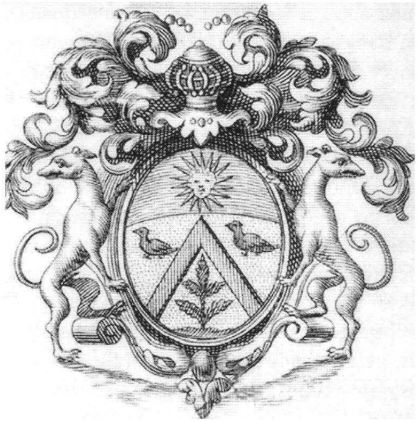
11

3e Air



14





Armoiries de Michel-Richard de Lalande

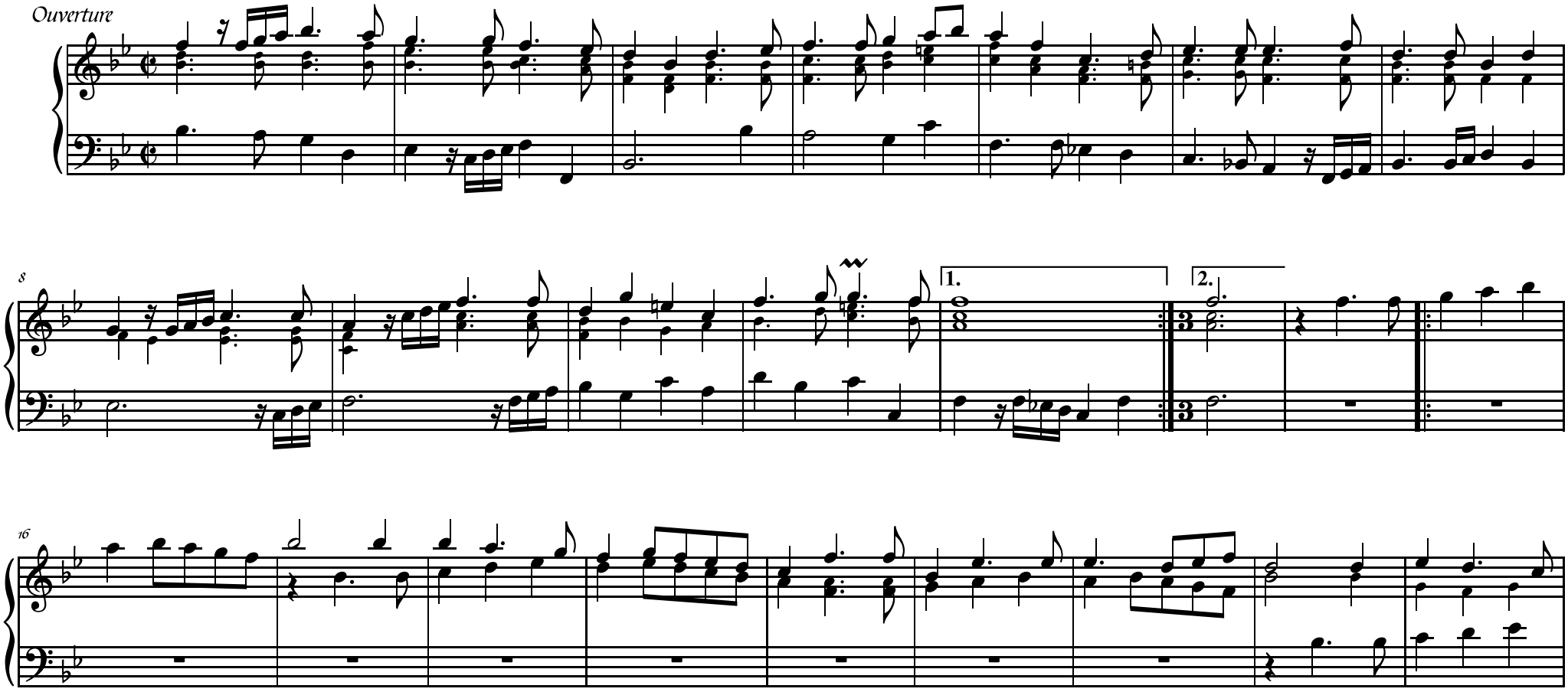
Symphonies

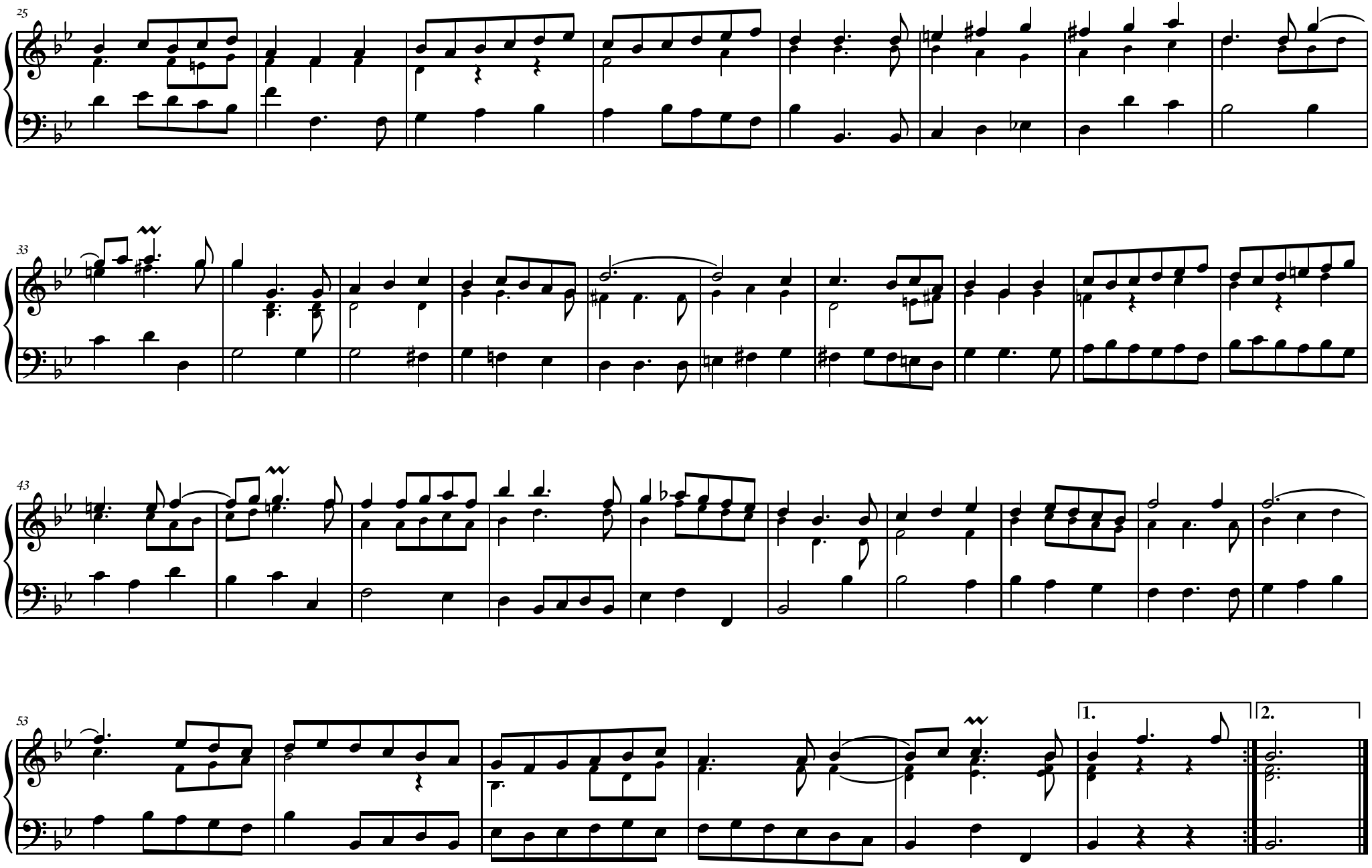
Cinquième suite

transcription pour orgue et
restitution : Olivier Miquel
d'après les "Symphonies de
M. de La Lande" copiées par
Philidor l'aîné - 1703

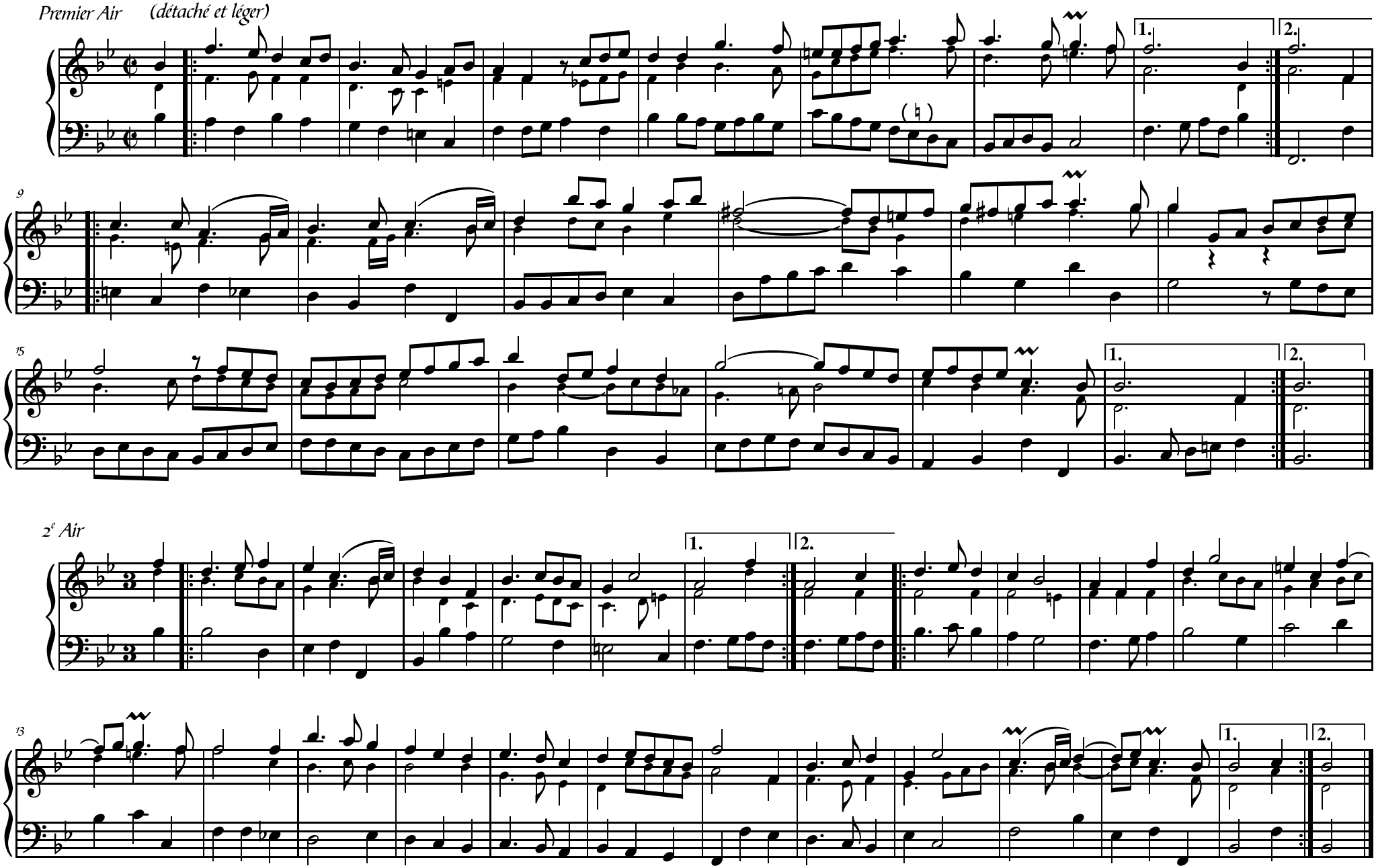
Michel Richard de Lalande
1657 - 1726

Ouverture



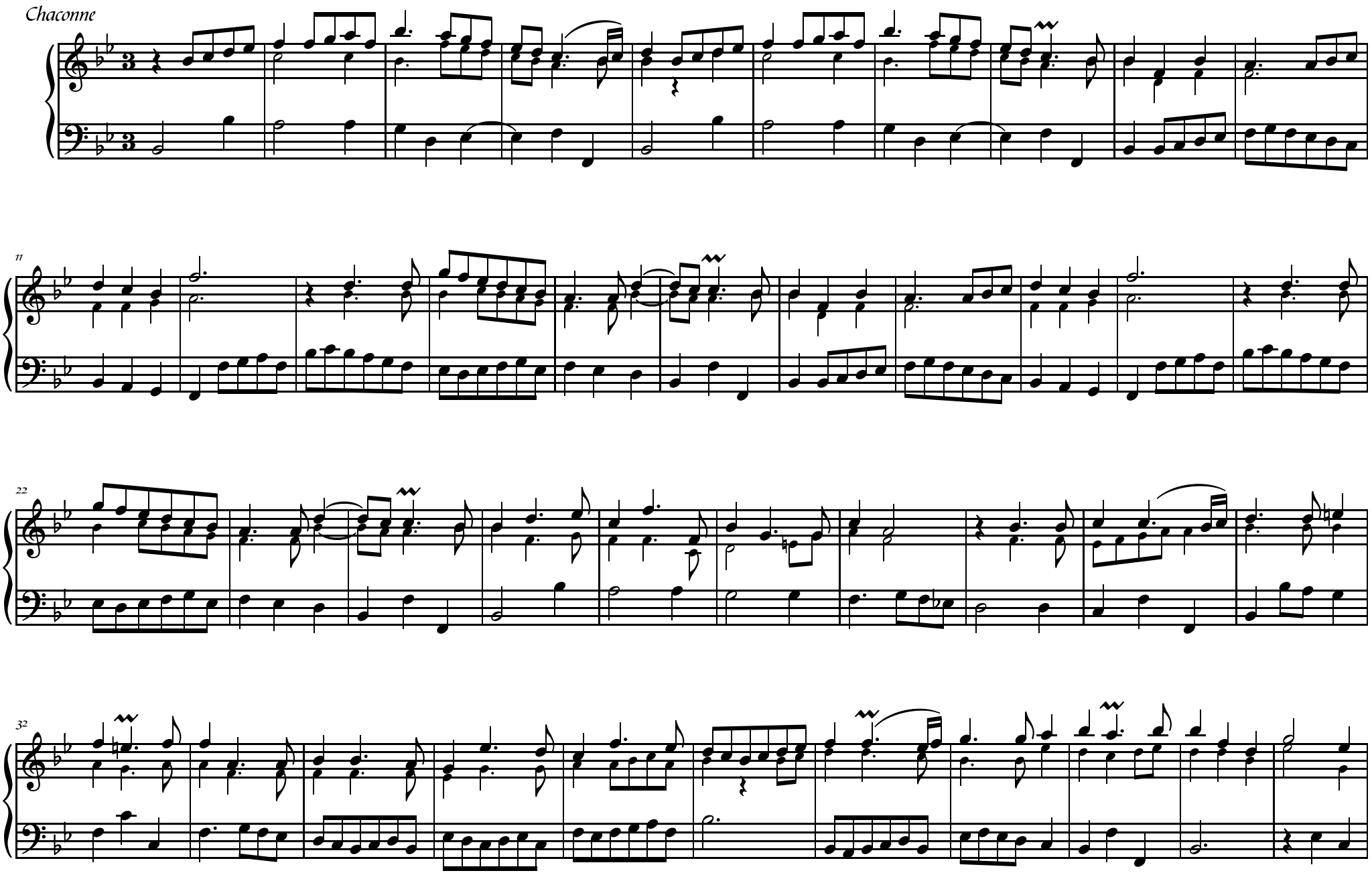

25
33
43
53
1.
2.

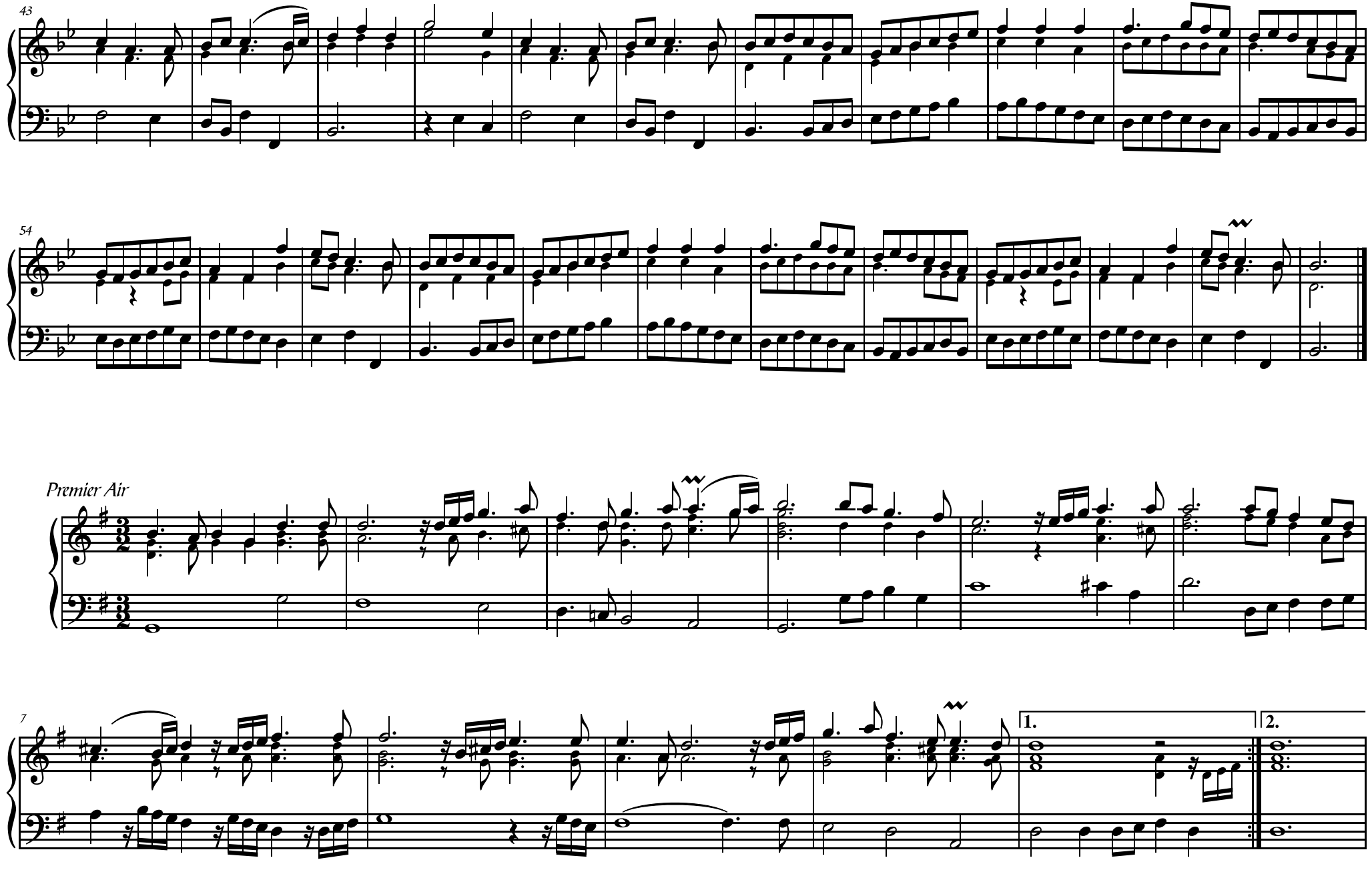
Premier Air (détaché et léger)

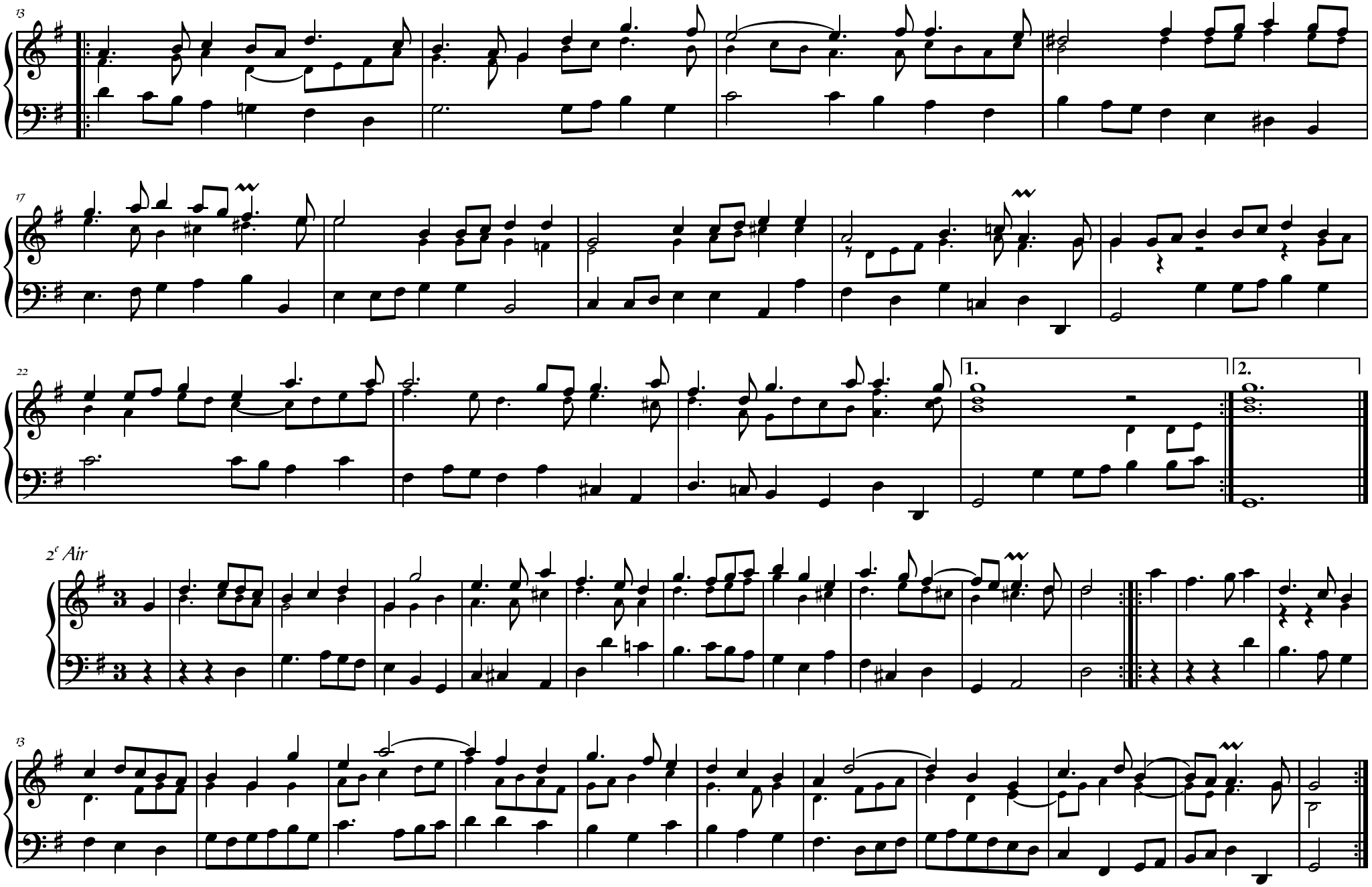


2e Air

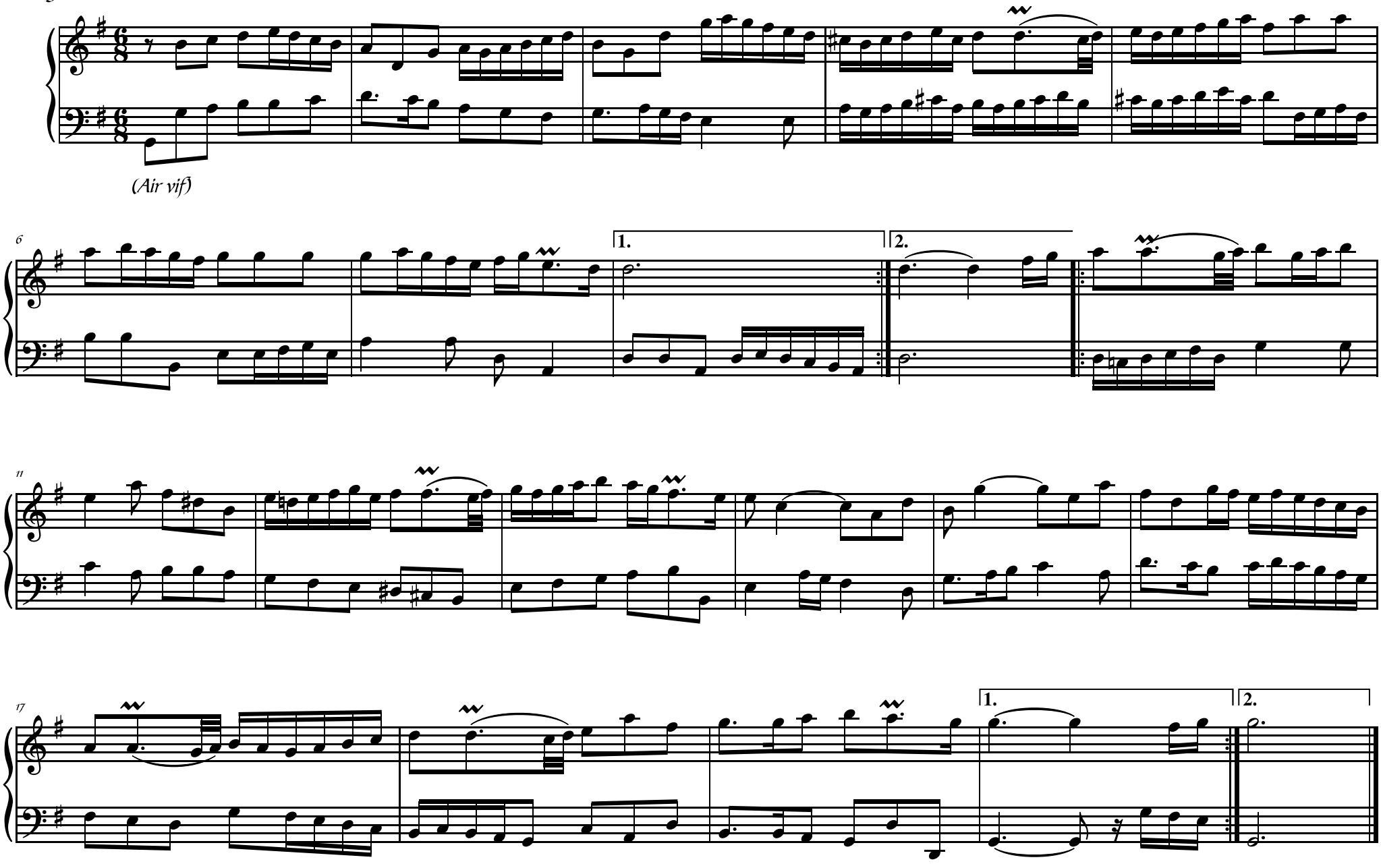
Chaconne



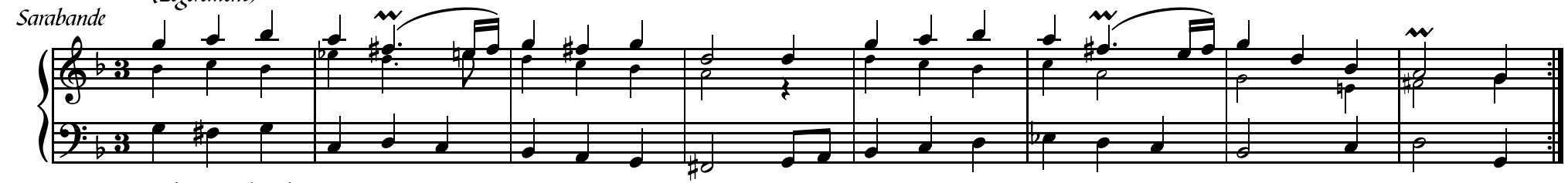

43
54
Premier Air
7
1.
2.


13
17
22
1.
2.
2e Air
13

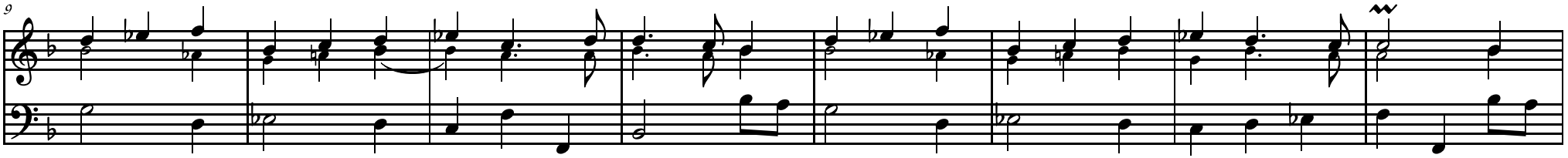
3e Air

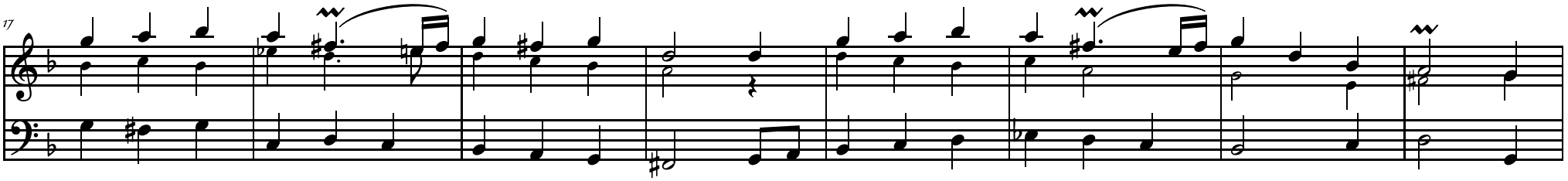


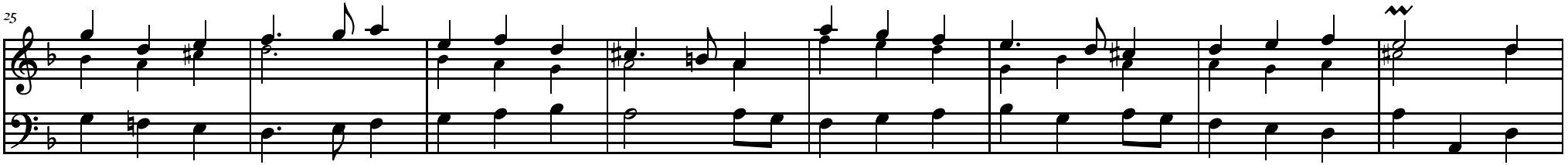
Sarabande (Légèrement)

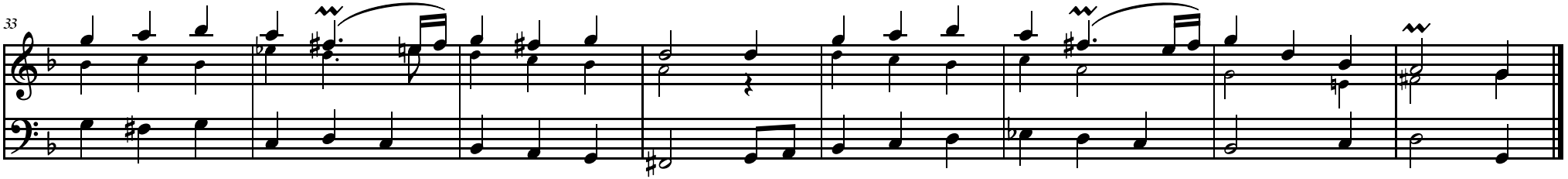


(Rondeau sarabande)

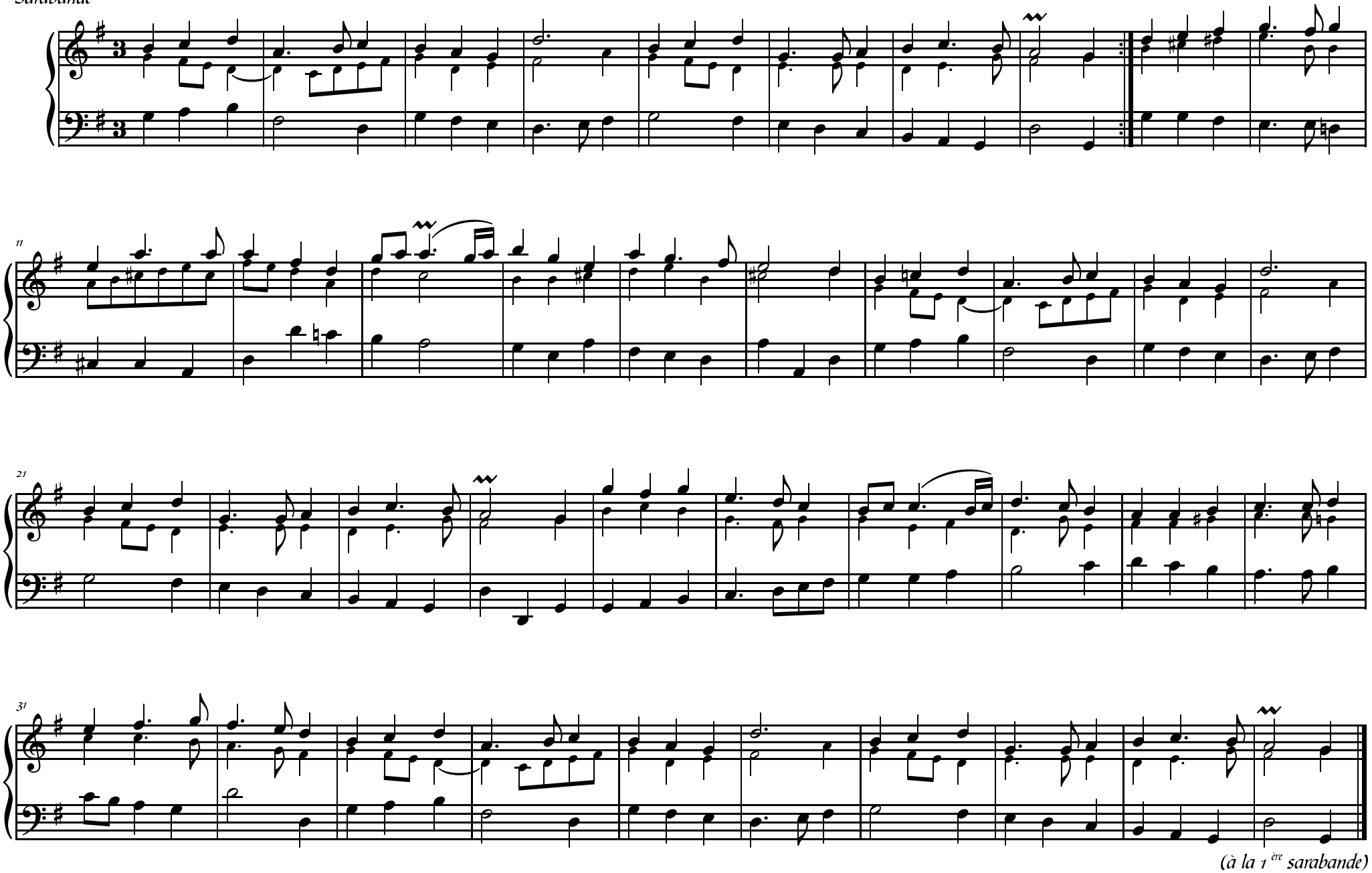








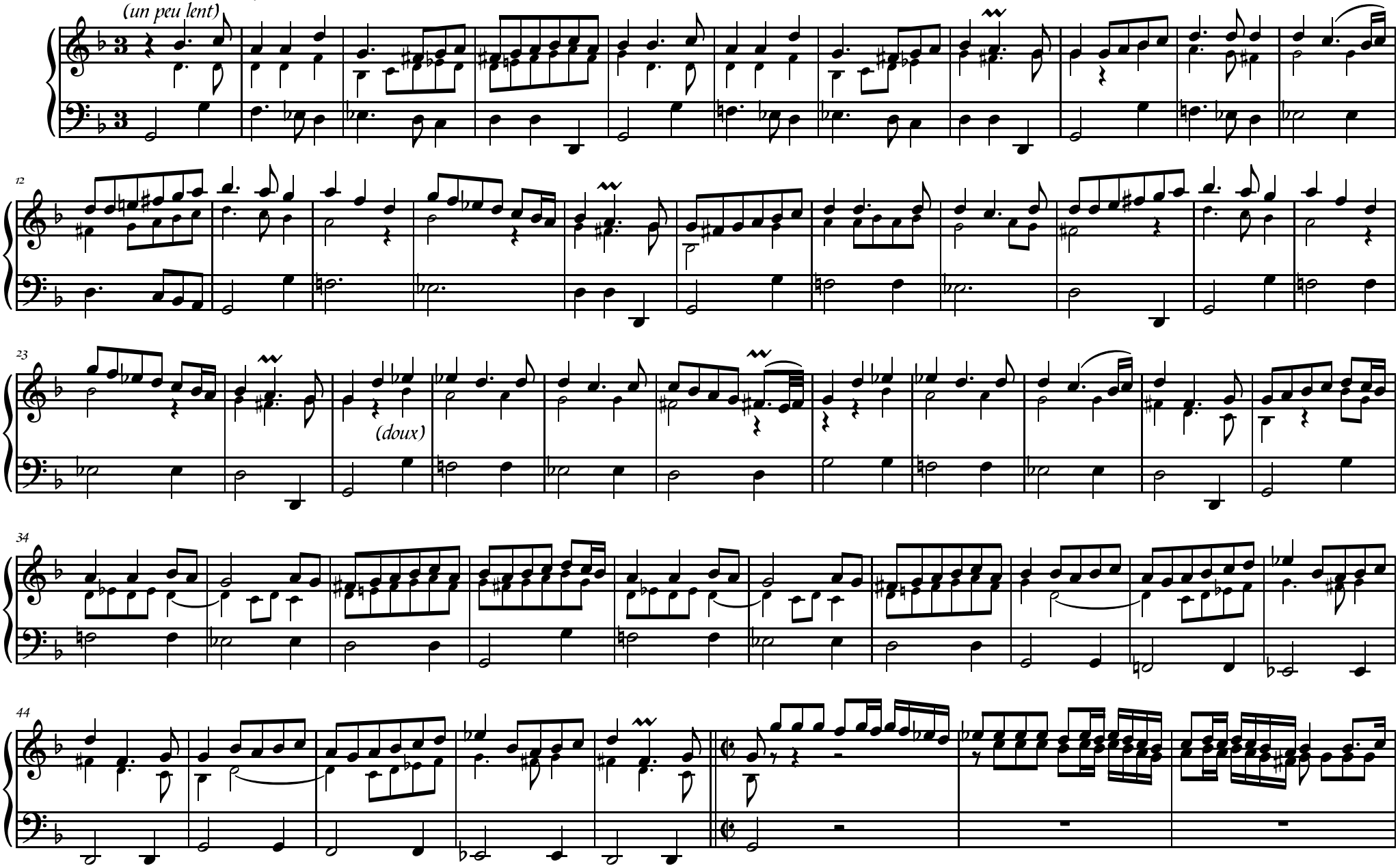
Sarabande

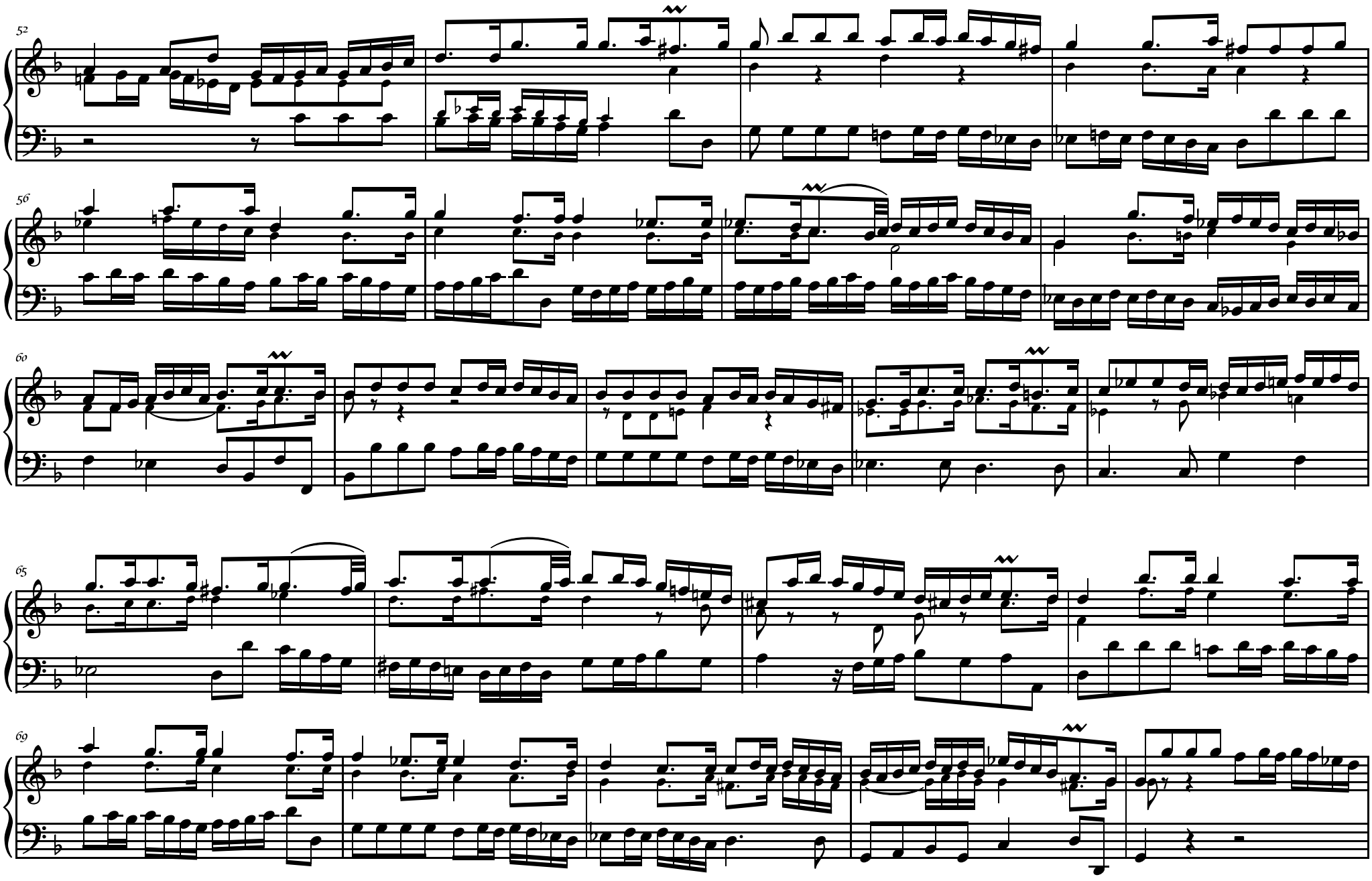


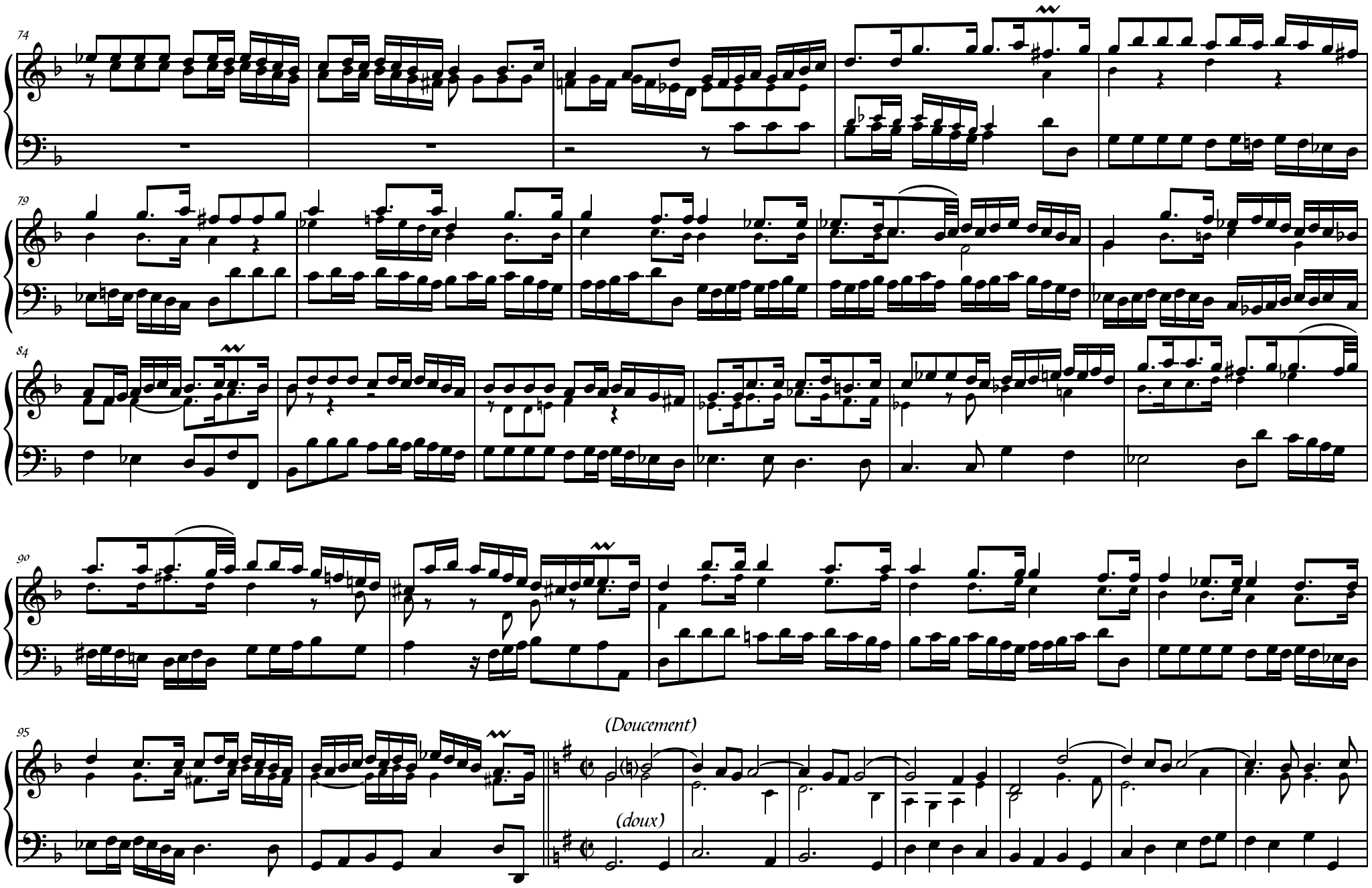
(à la 1ère sarabande)

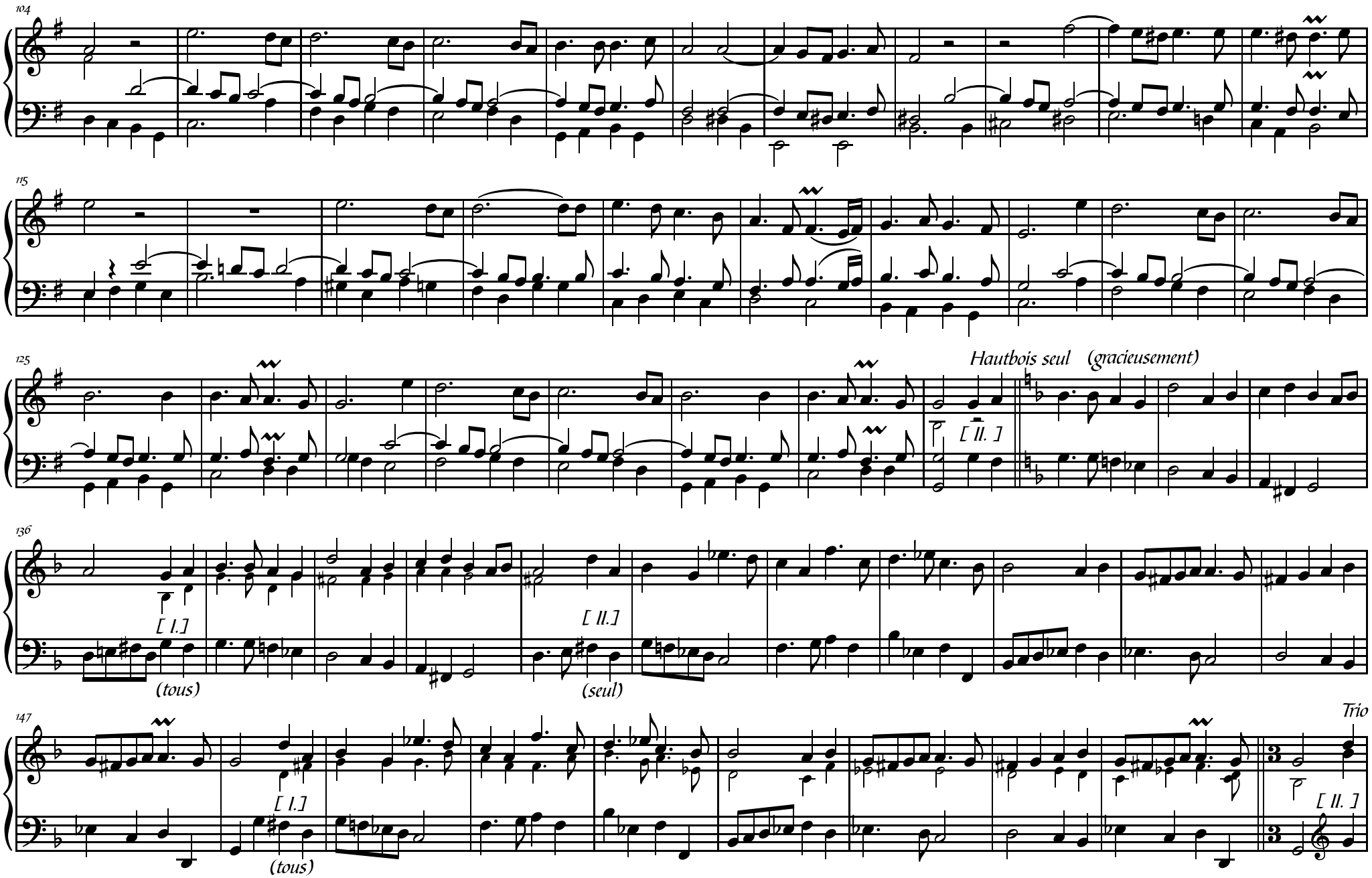
Grande Pièce (Caprice que le Roy demandait souvent)

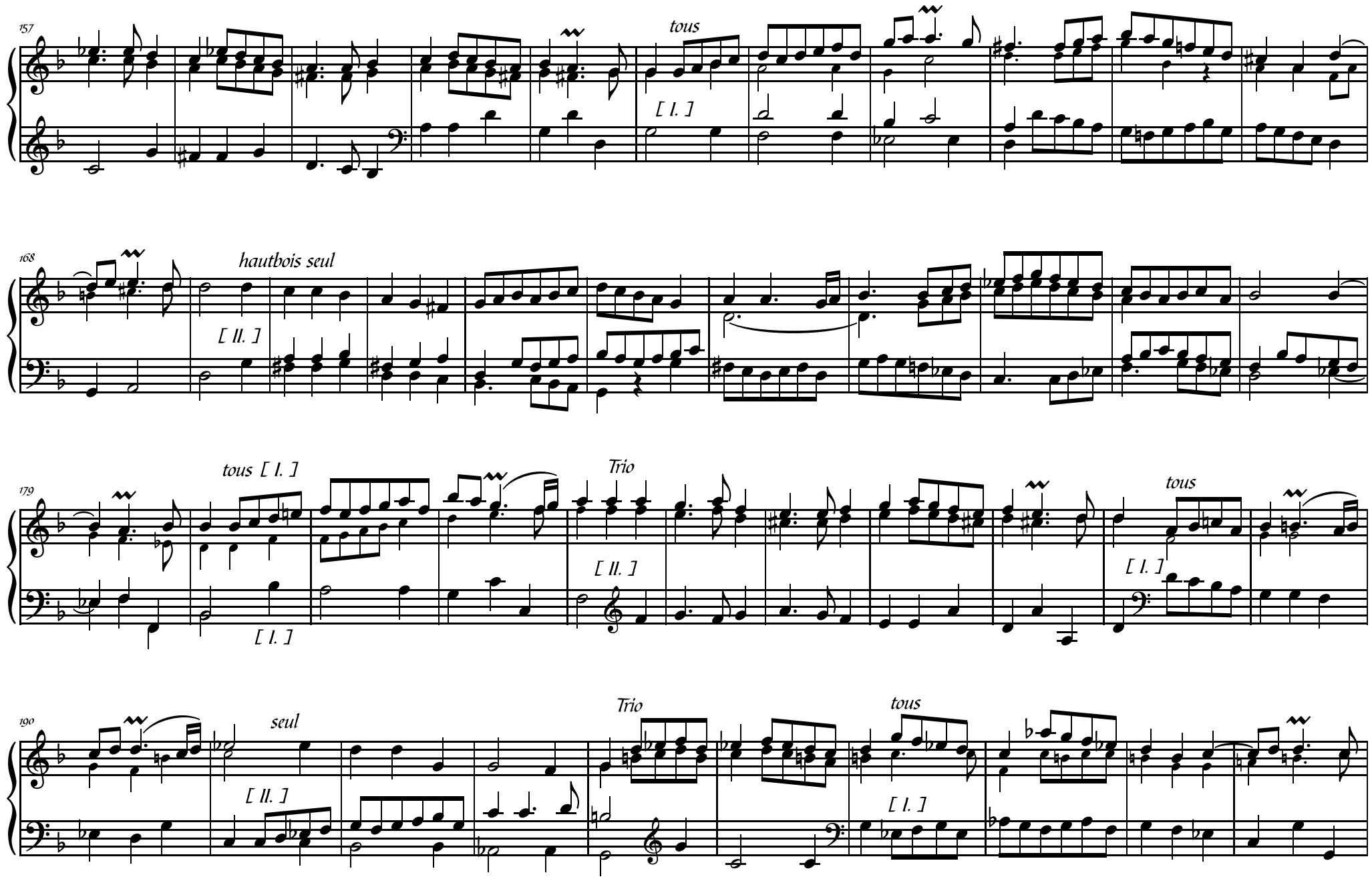
(un peu lent)

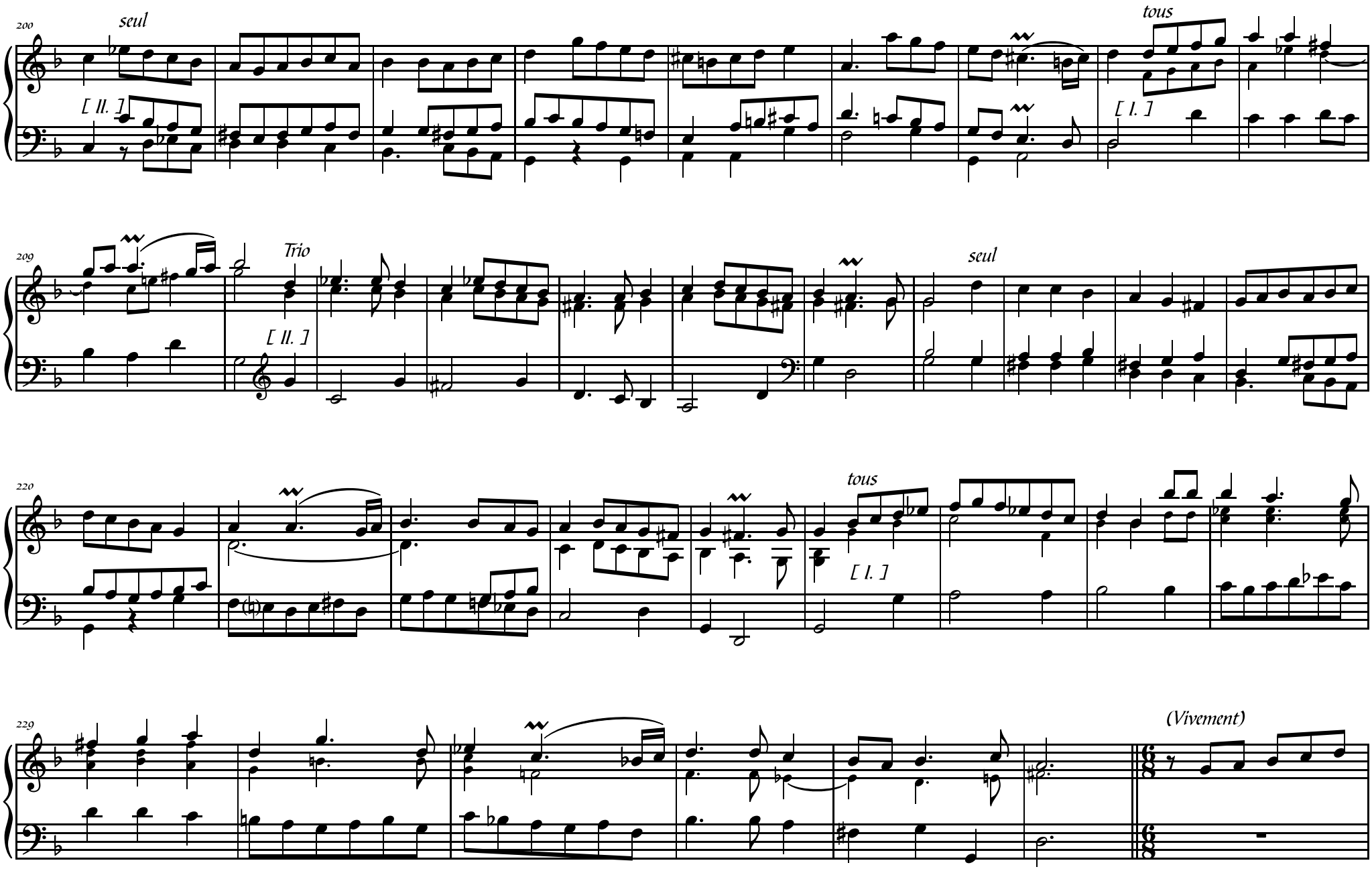


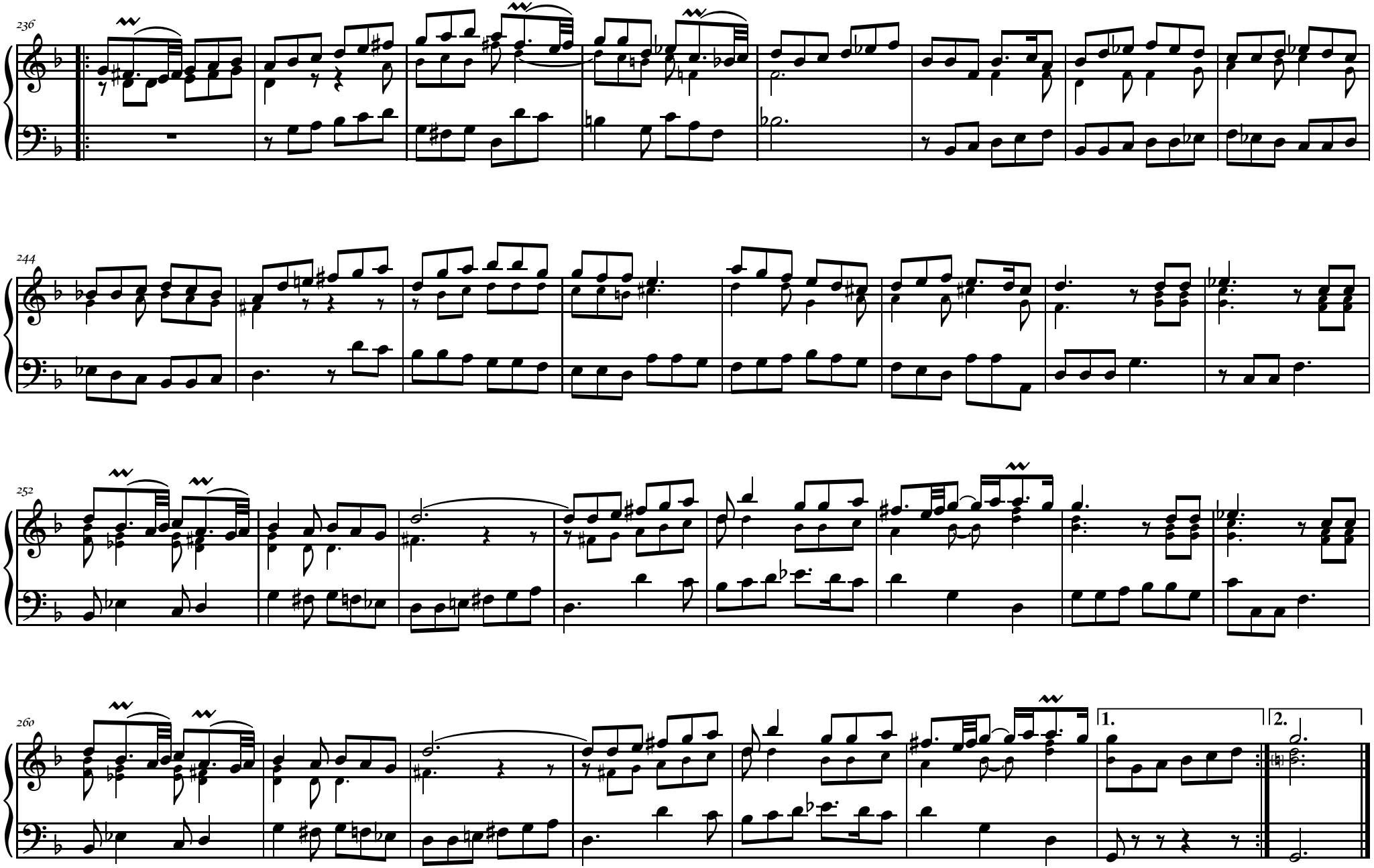

52
56
60
65
69


74
79
84
90
95
(Doucement)
(doux)

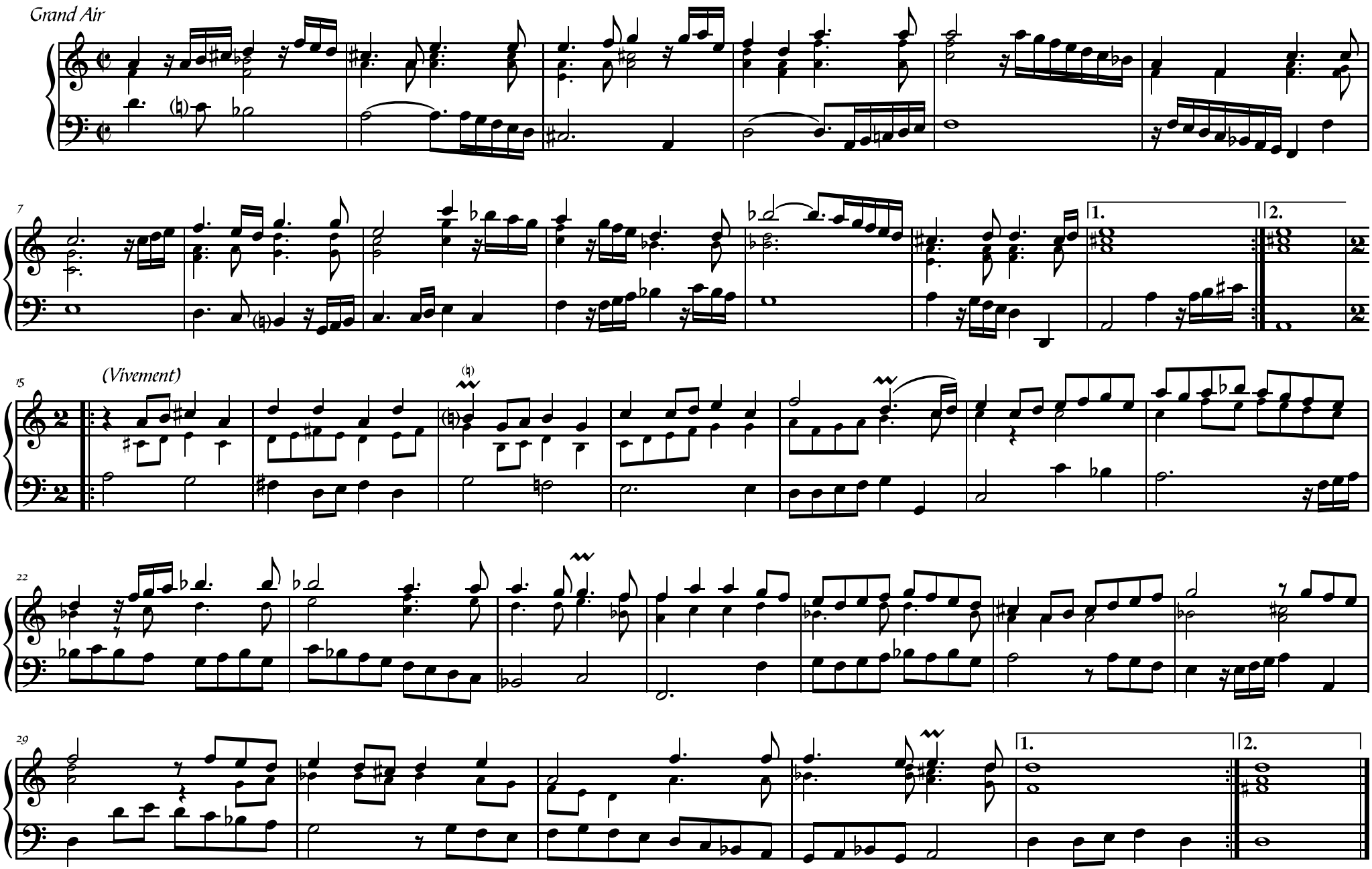

104
115
125
Hautbois seul (gracieusement)
[II.]
136
[I.]
(tous)
[II.]
(seul)
147
[I.]
(tous)
Trio
[II.]

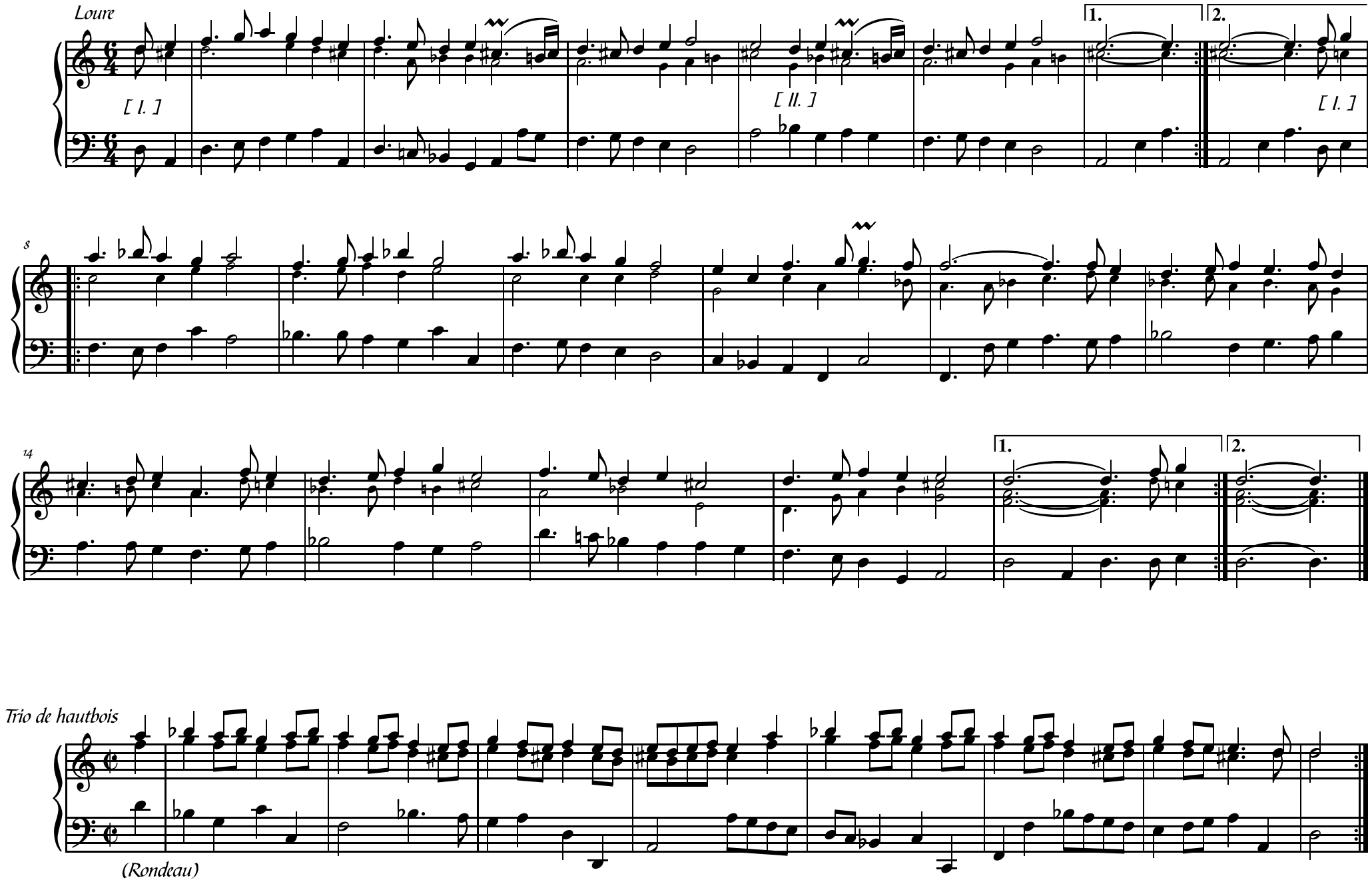

157
tous
[I.]
168
hautbois seul
[II.]
179
tous [I.]
[I.]
Trio
[II.]
tous
[I.]
190
seul
[II.]
Trio
tous
[I.]

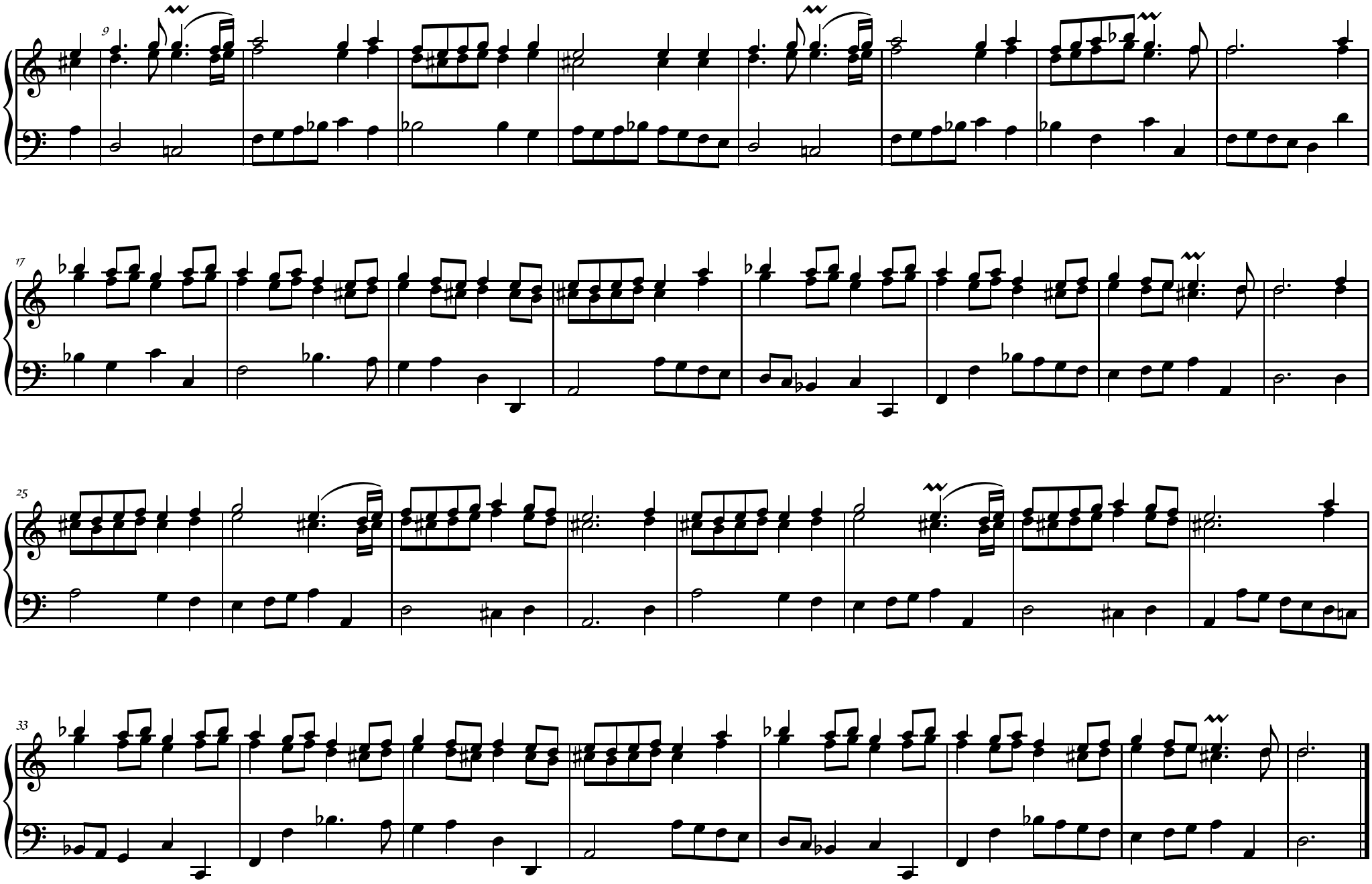

200
seul
[II.]
tous
[I.]
209
Trio
[II.]
seul
220
tous
[I.]
229
(Vivement)


236
244
252
260
1.
2.

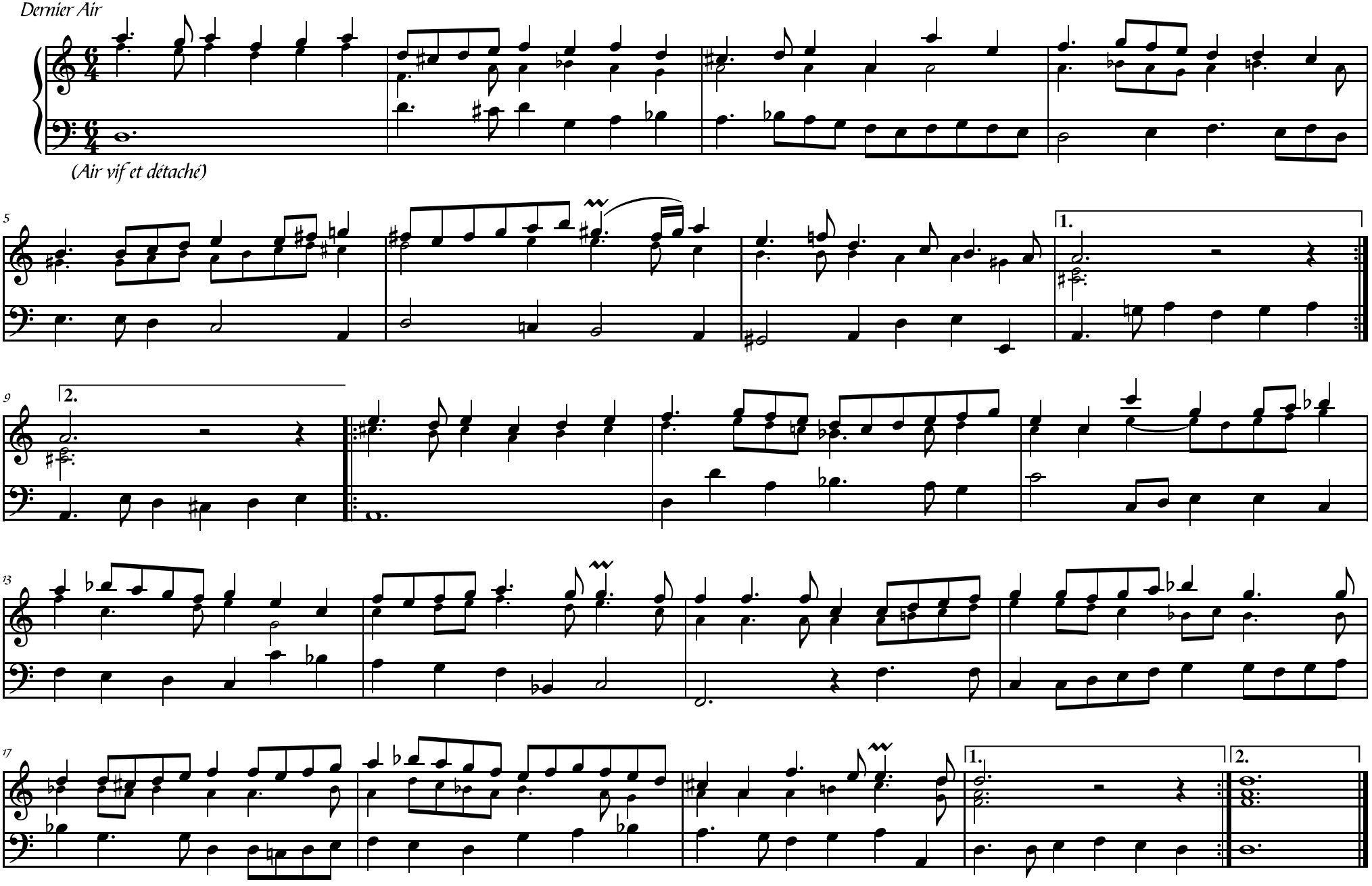
Grand Air




Loure
[I.]
[II.]
1.
2.
[I.]
8
14
1.
2.
Trio de hautbois
(Rondeau)


9
17
25
33

Dernier Air



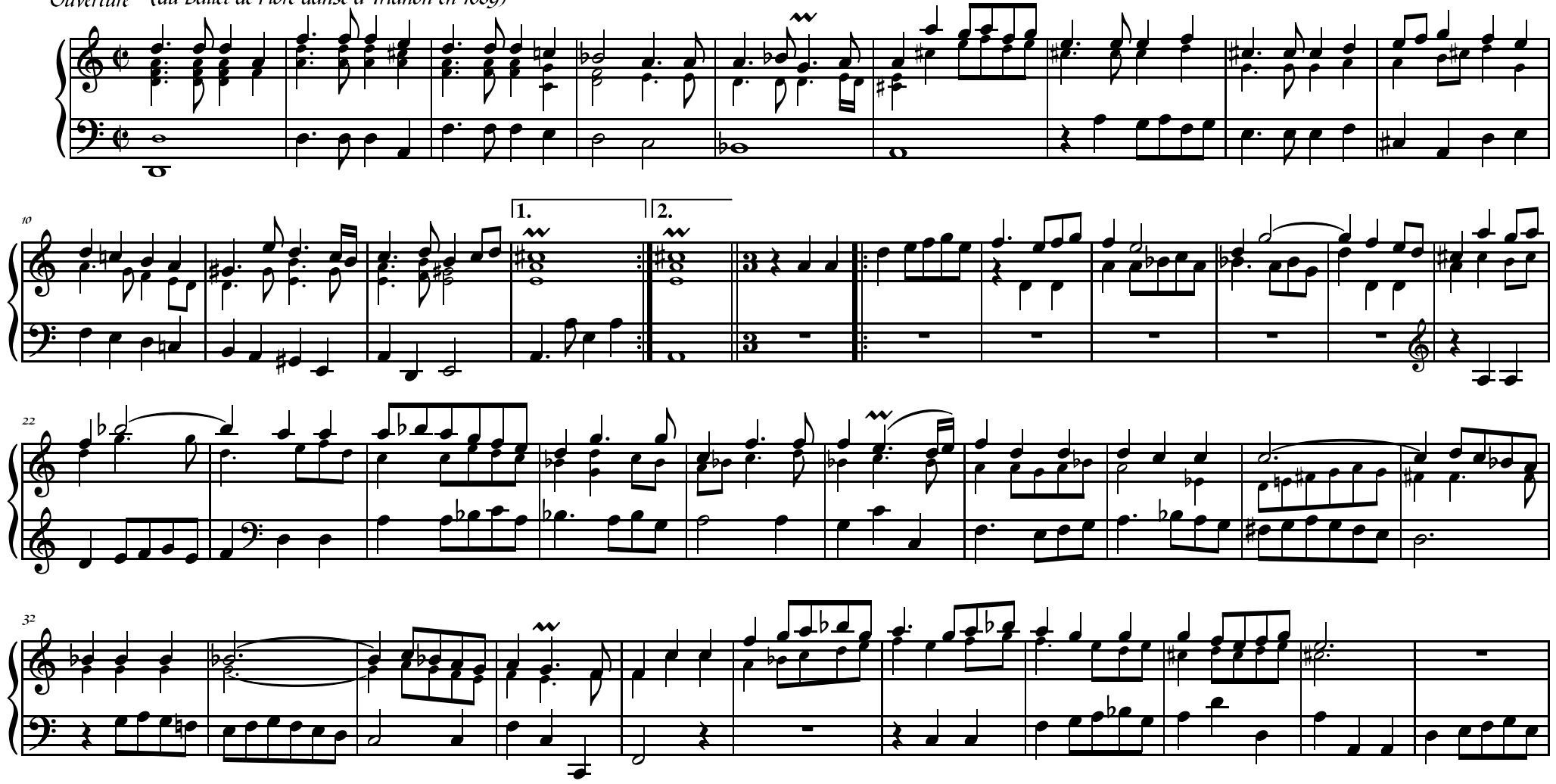
transcription pour orgue et
restitution : Olivier Miquel
d'après les "Symphonies de
M. de La Lande" copiées par
Philidor l'aîné - 1703

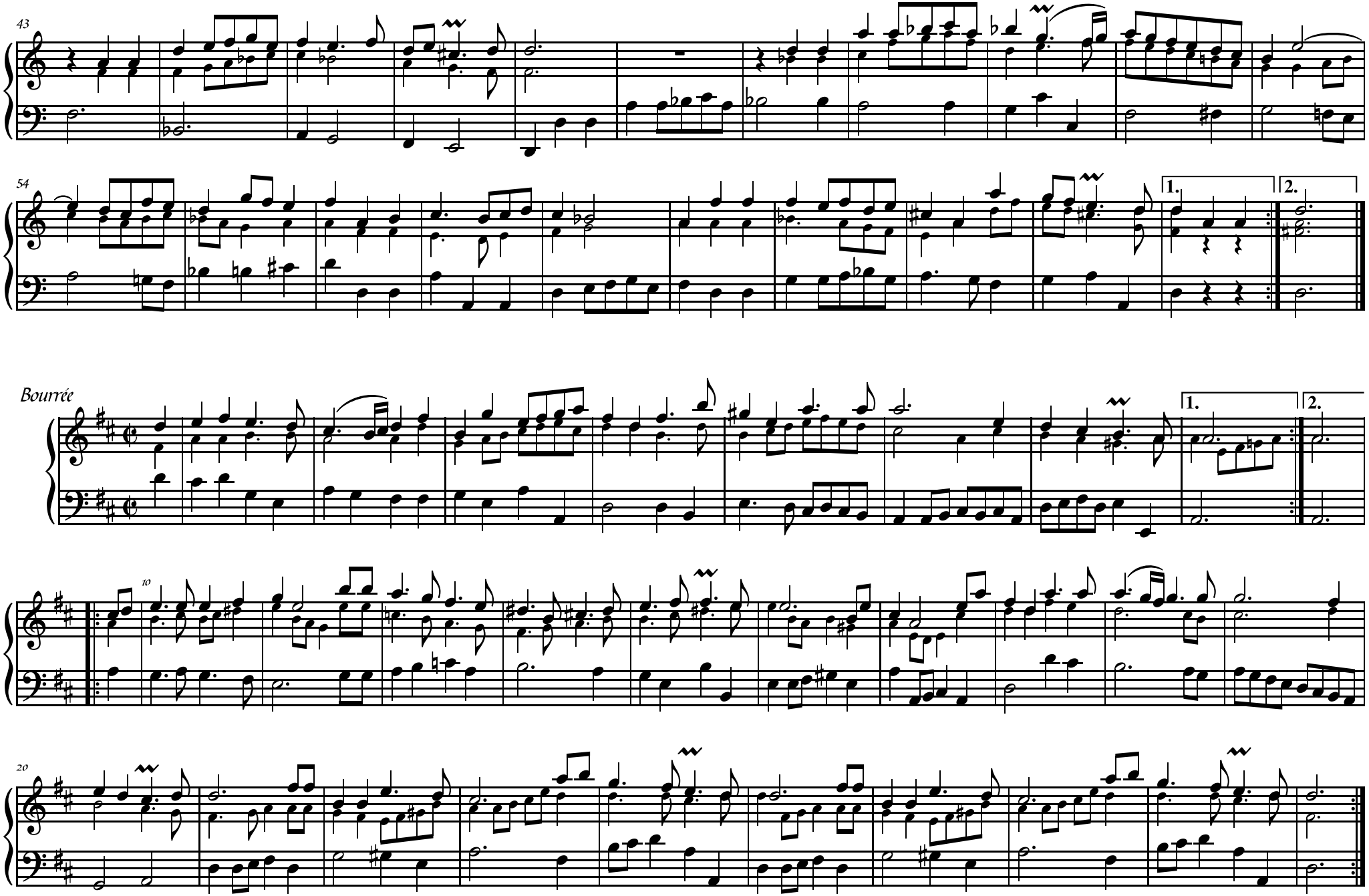
Symphonies

Sixième suite

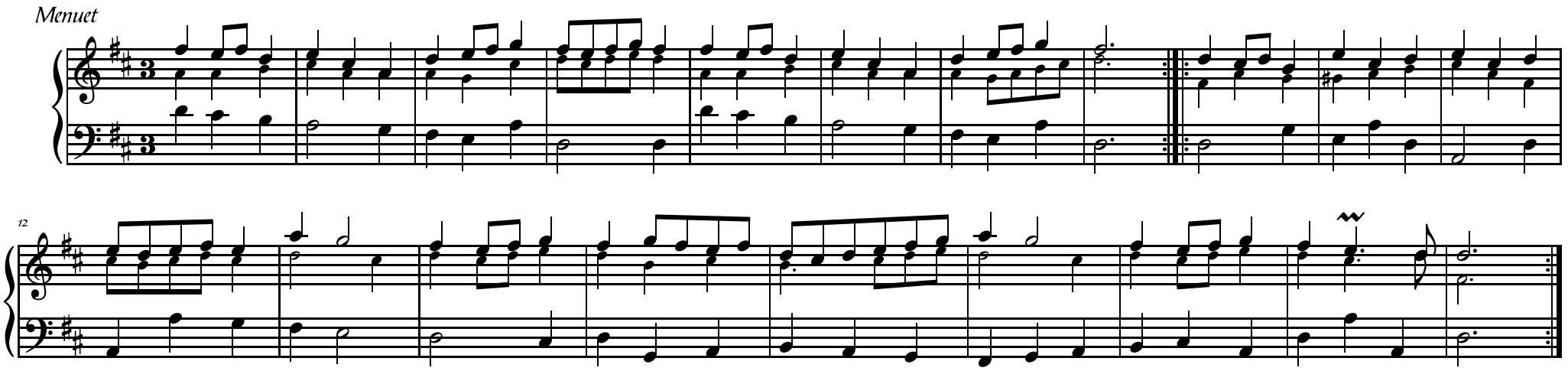
Michel Richard de Lalande
1657 - 1726

Ouverture (du Ballet de Flore dansé à Trianon en 1689)

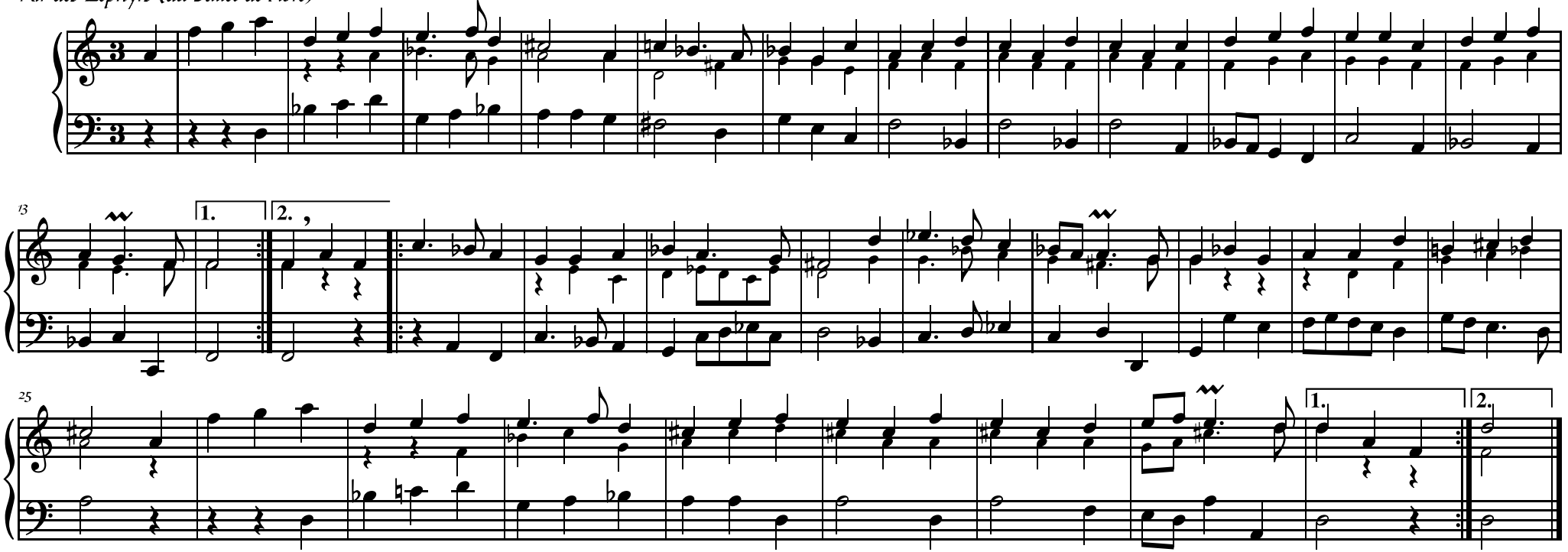


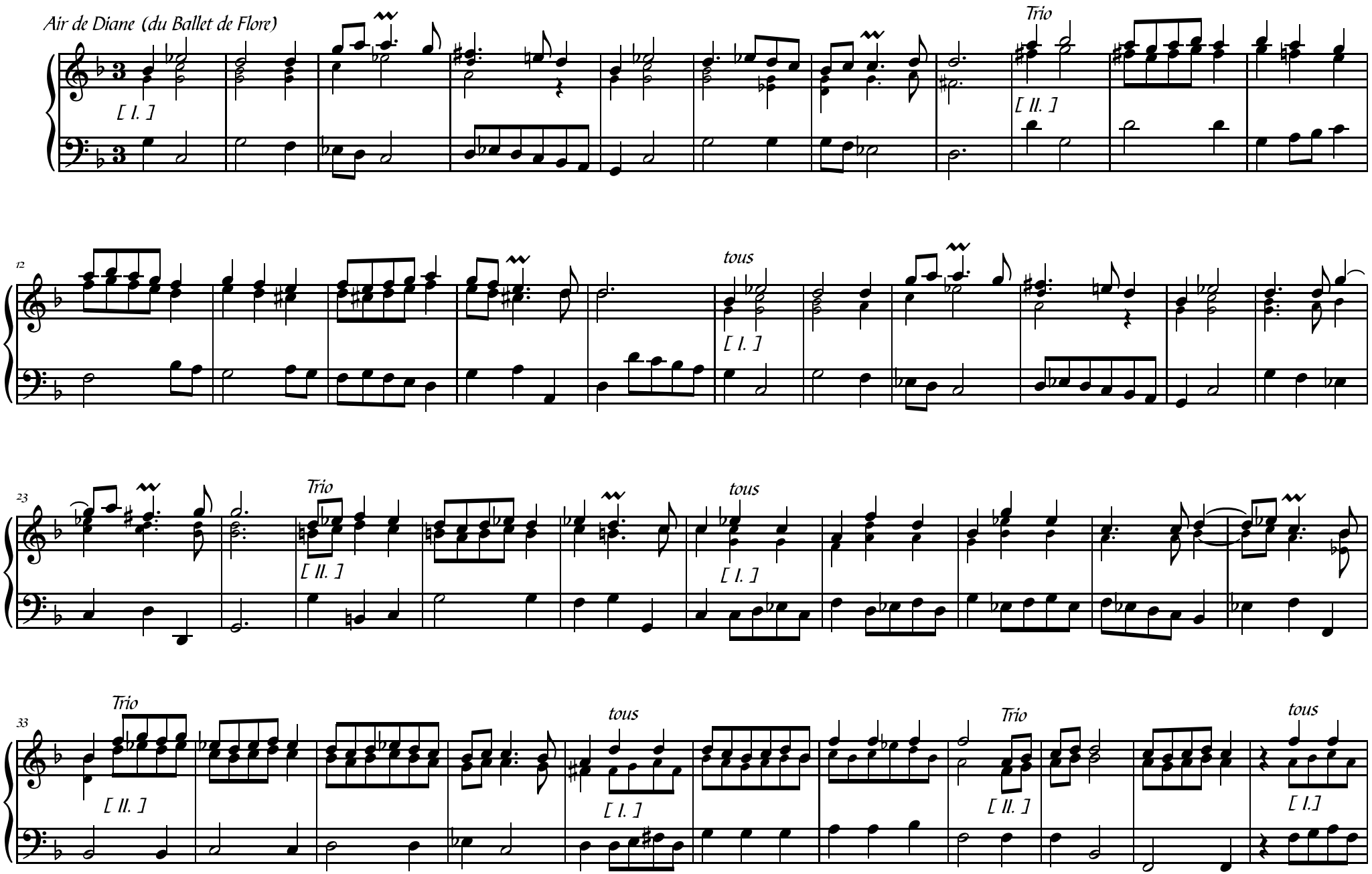

43
54
1.
2.
Bourrée
1.
2.
10
20

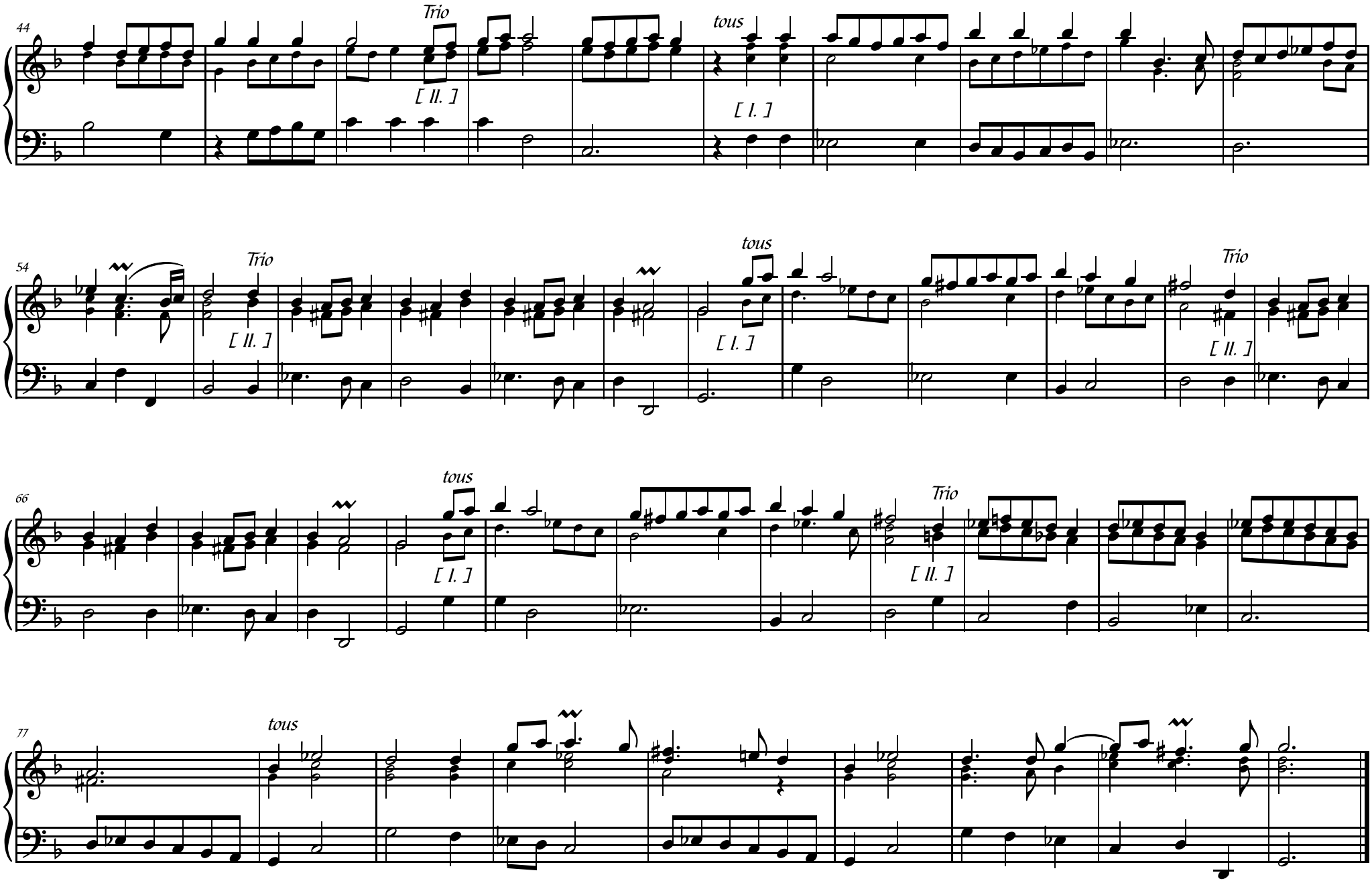
Menuet



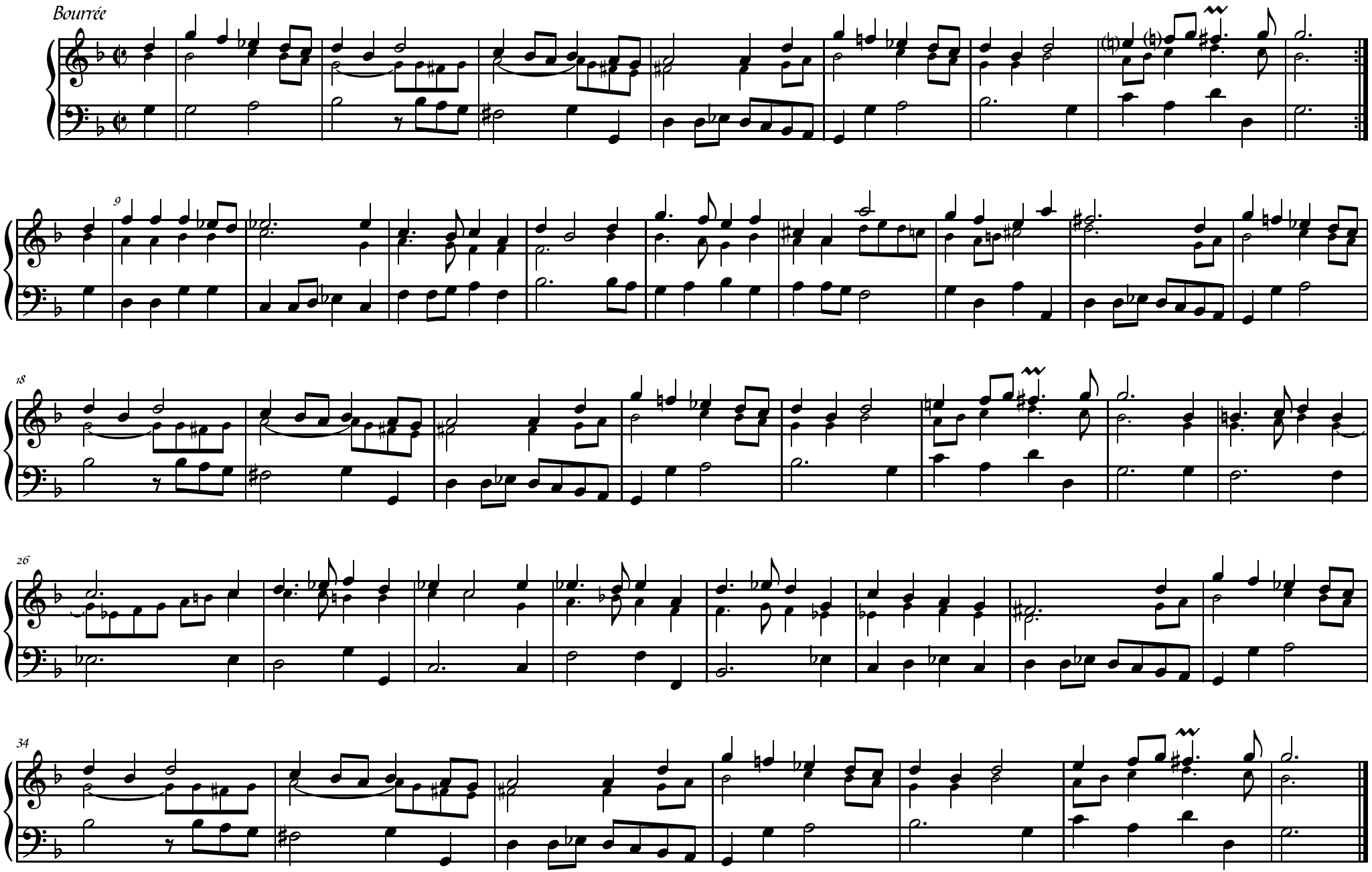
Air des Zéphyrs (du Ballet de Flore)



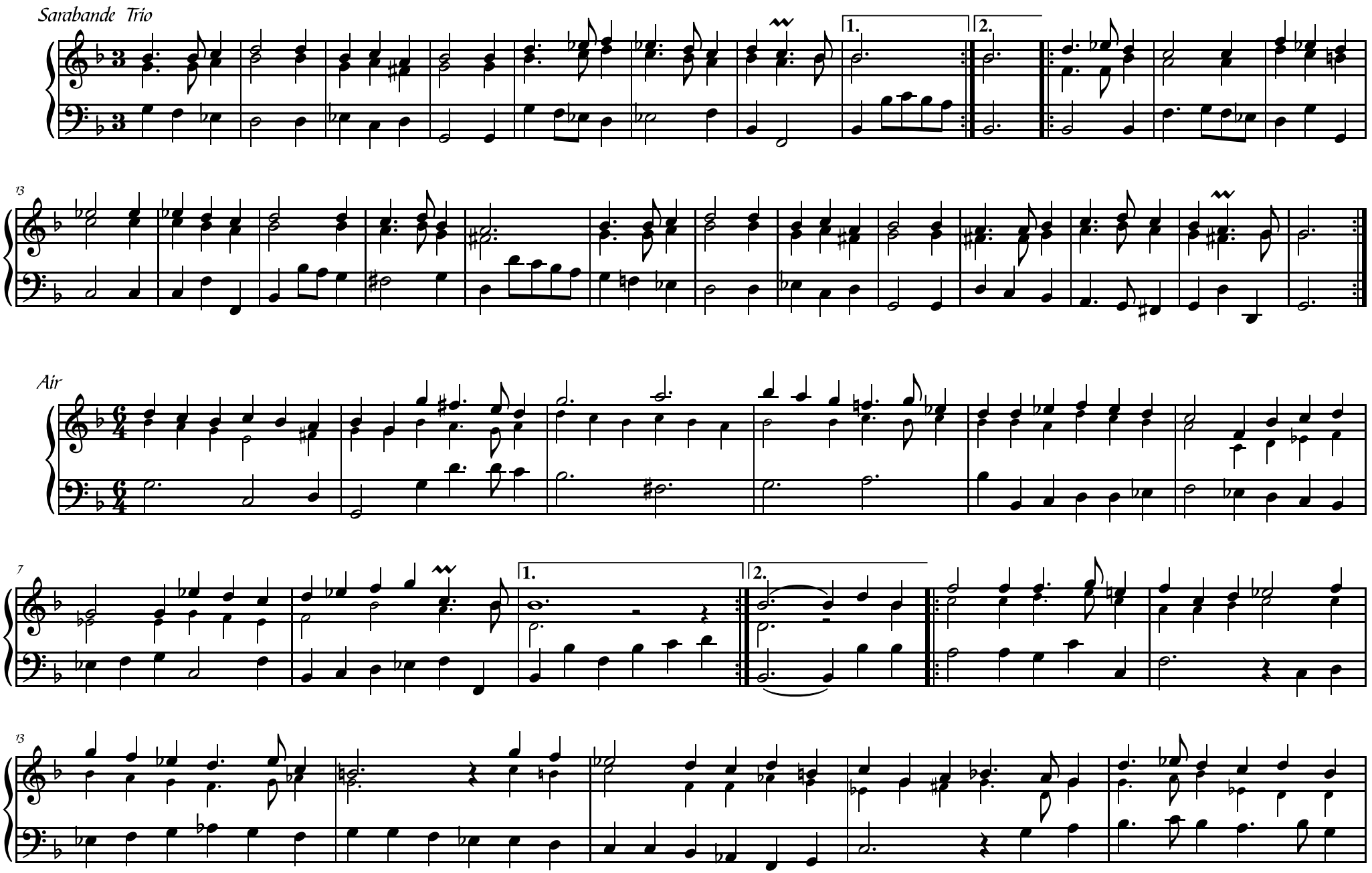

Air de Diane (du Ballet de Flore)
[I.]
Trio
[II.]
12
tous
[I.]
23
Trio
[II.]
tous
[I.]
33
Trio
[II.]
tous
[I.]
Trio
[II.]
tous
[I.]


44
Trio
[II.]
tous
[I.]
54
Trio
[II.]
tous
[I.]
Trio
[II.]
66
tous
[I.]
Trio
[II.]
77
tous

Bourrée



Sarabande Trio



18

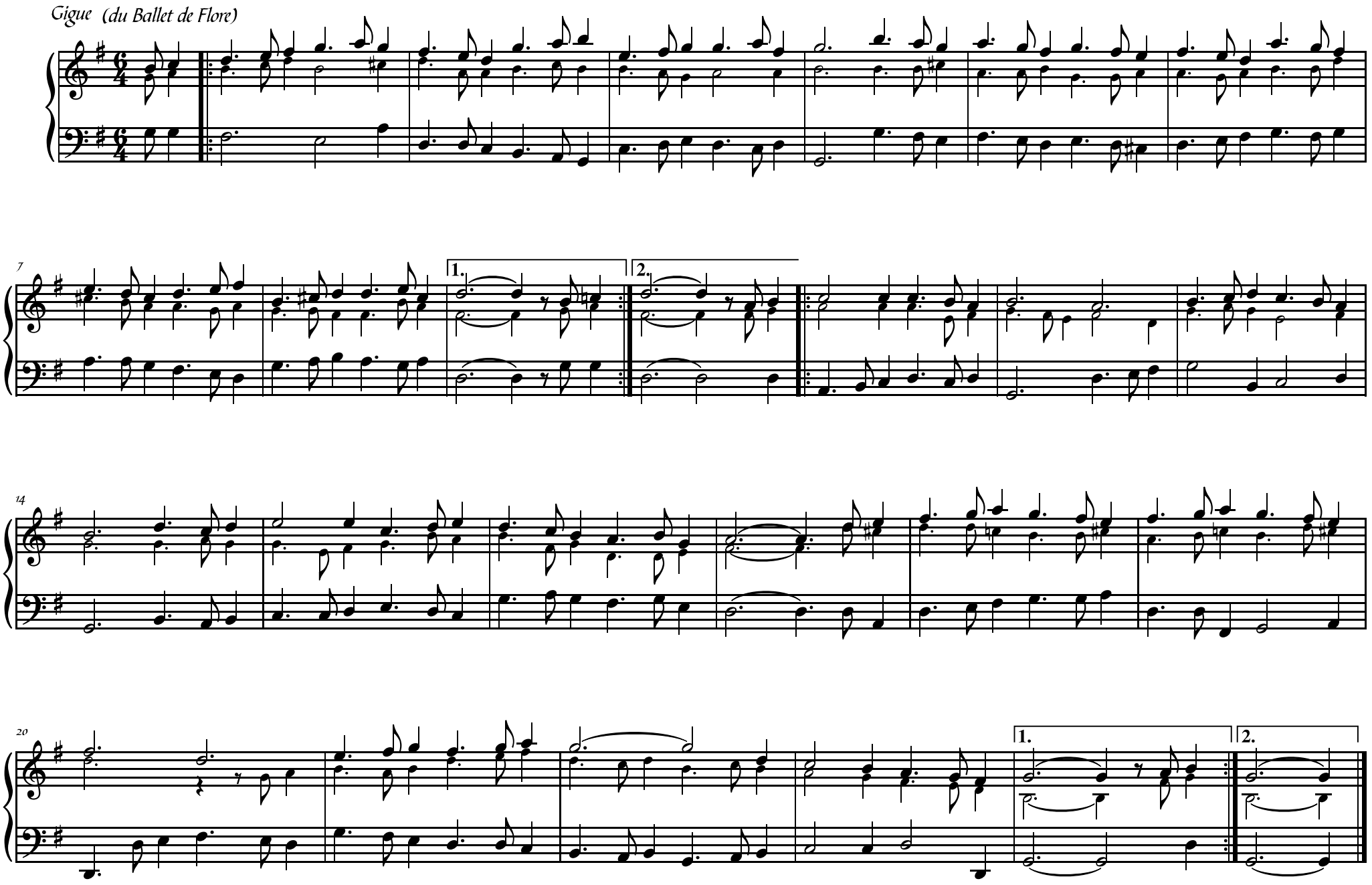
1. 2.

Gavotte

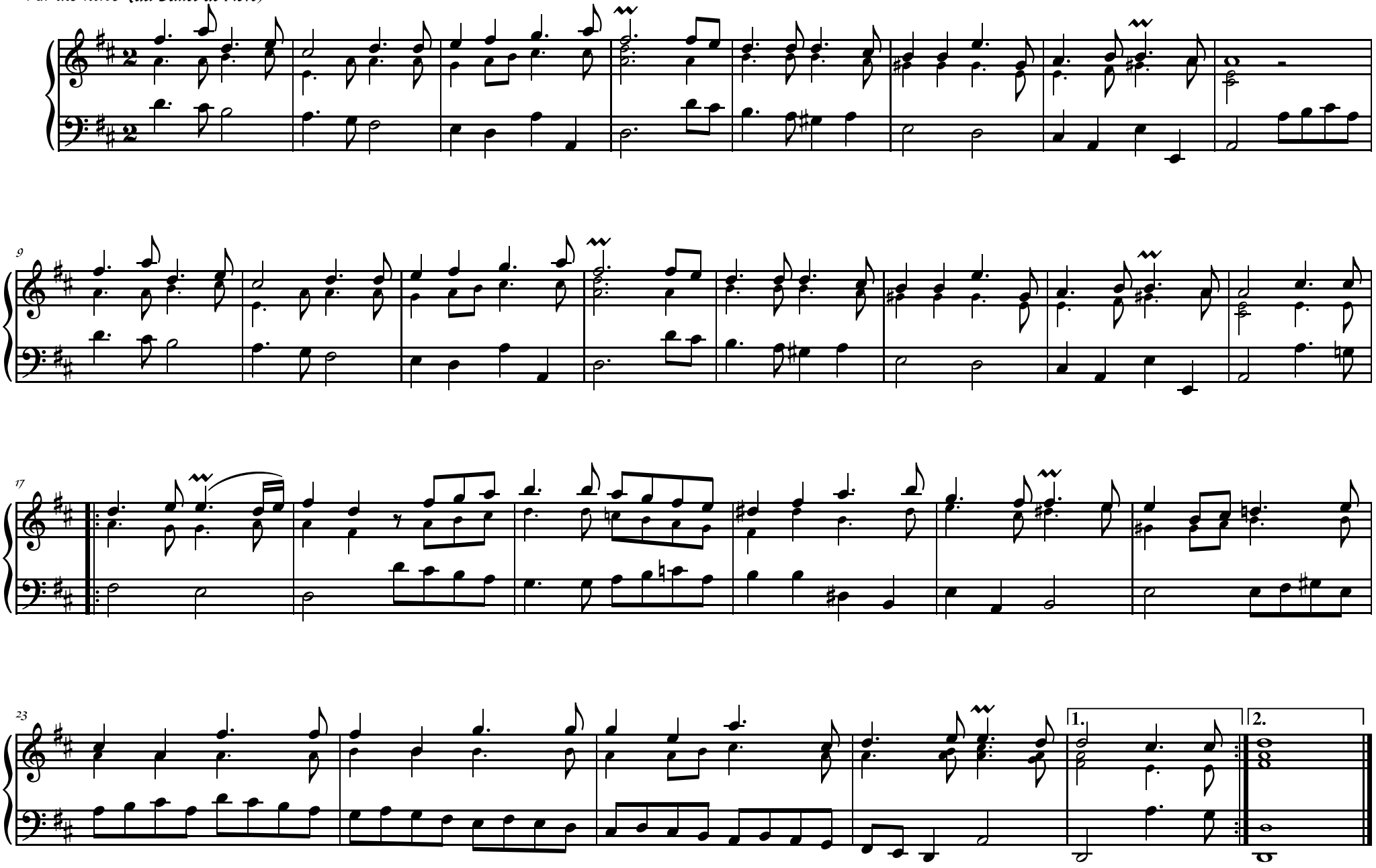
8

17

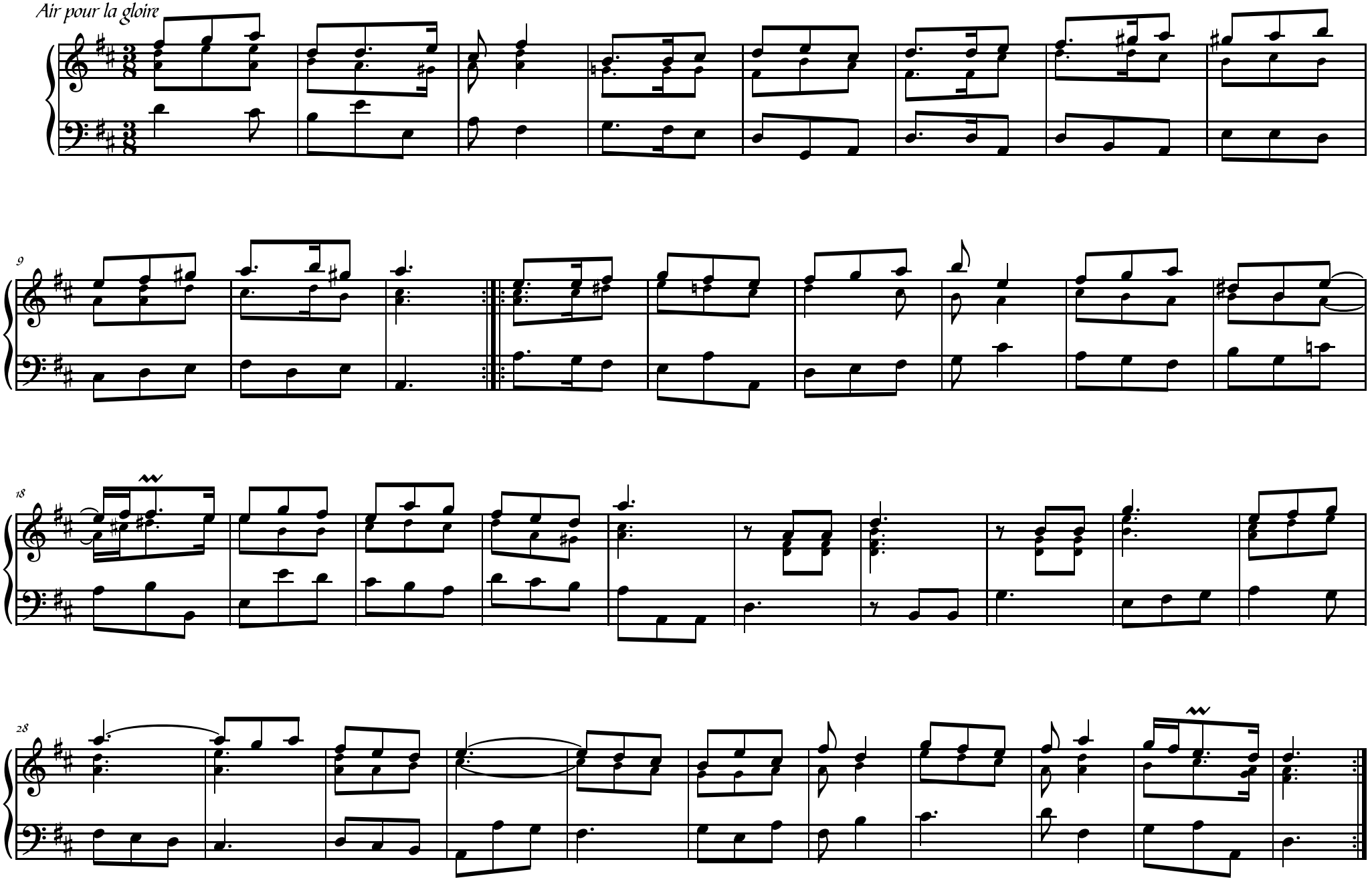
Gigue (du Ballet de Flore)



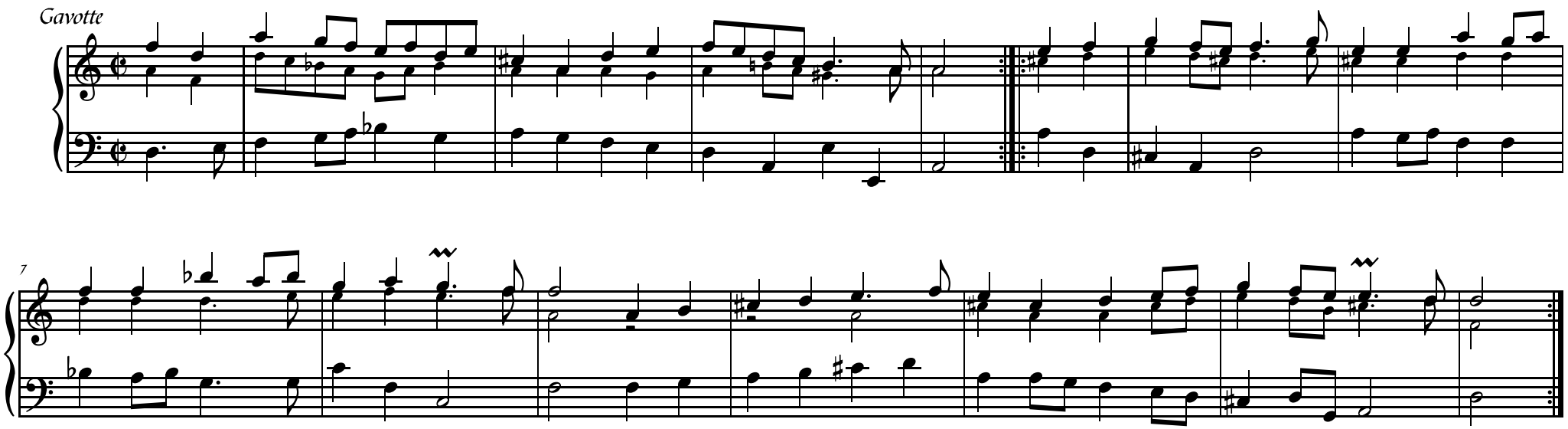
Air des héros (du Ballet de Flore)



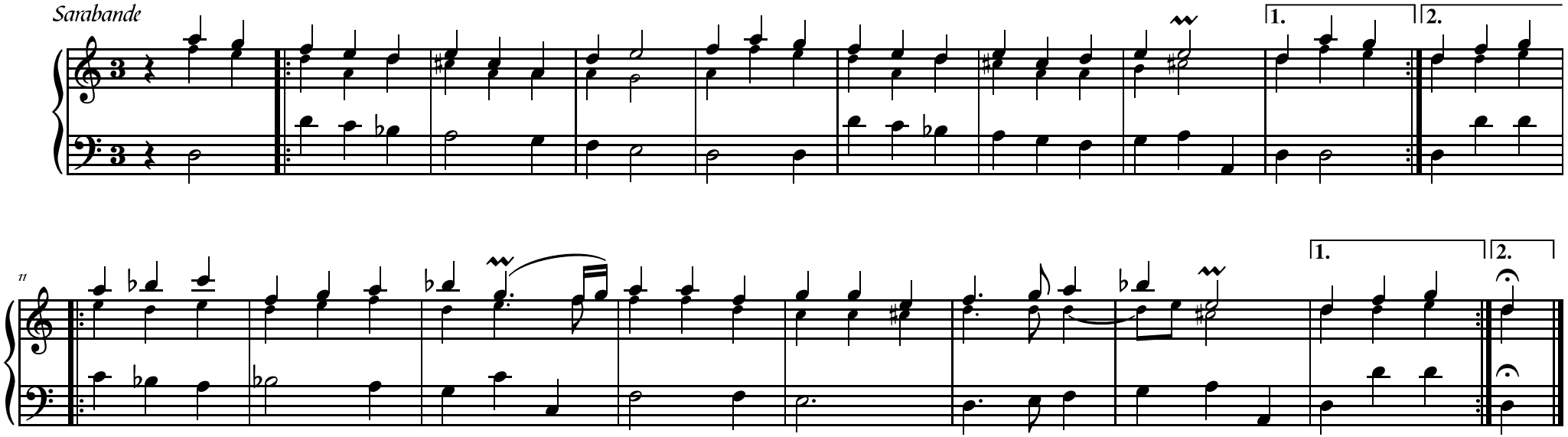
Air pour la gloire



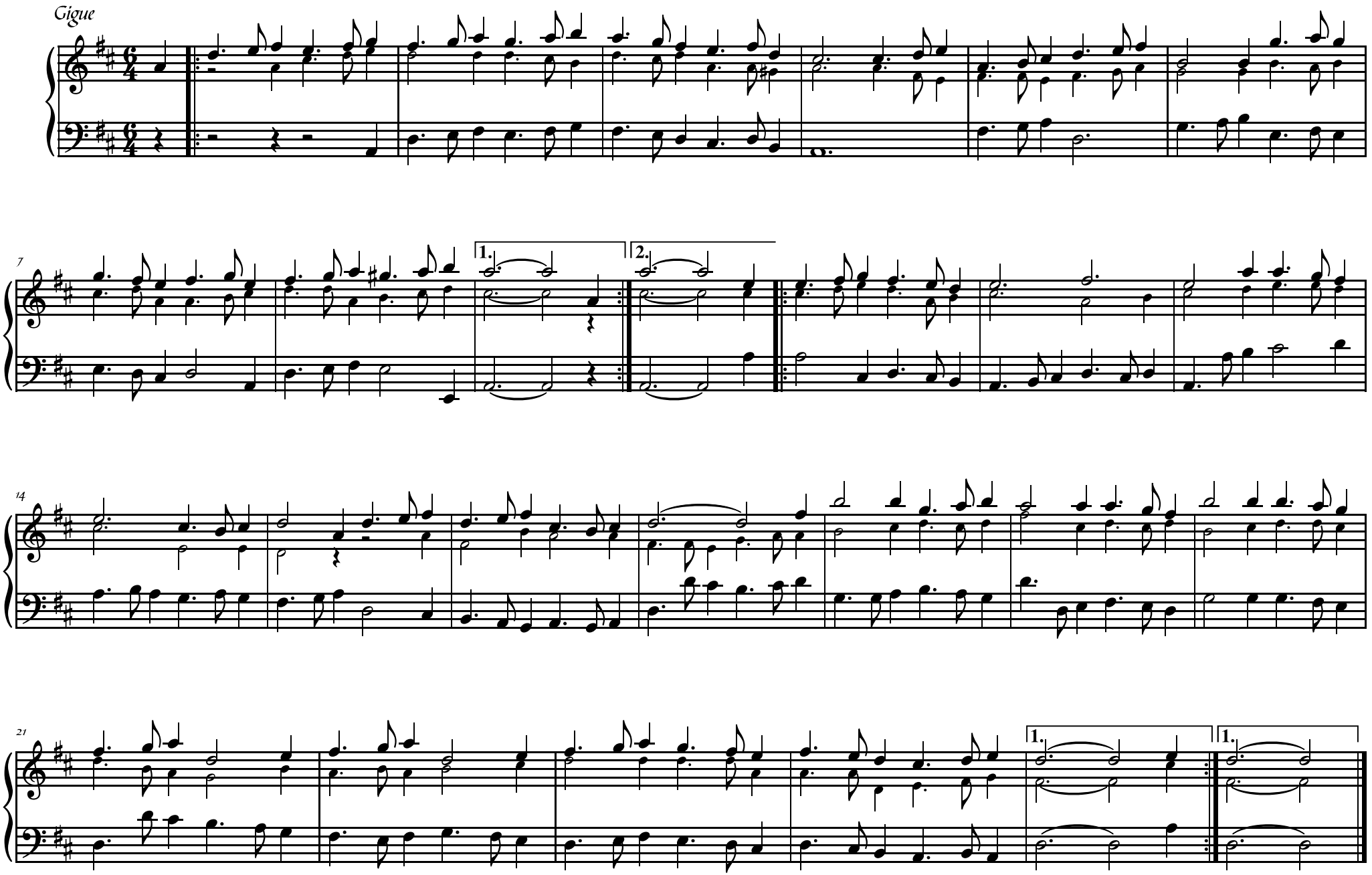
Gavotte



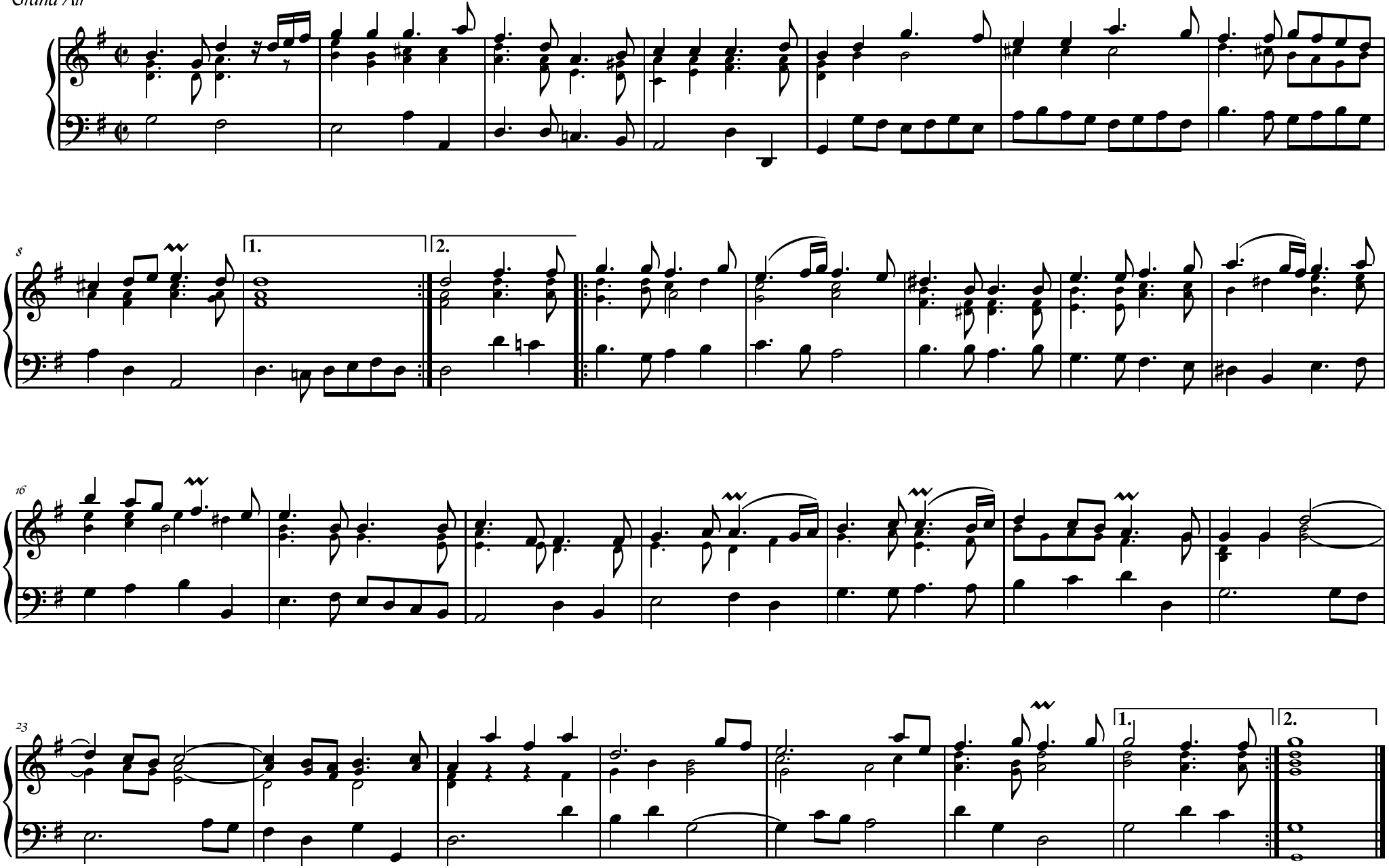
Sarabande



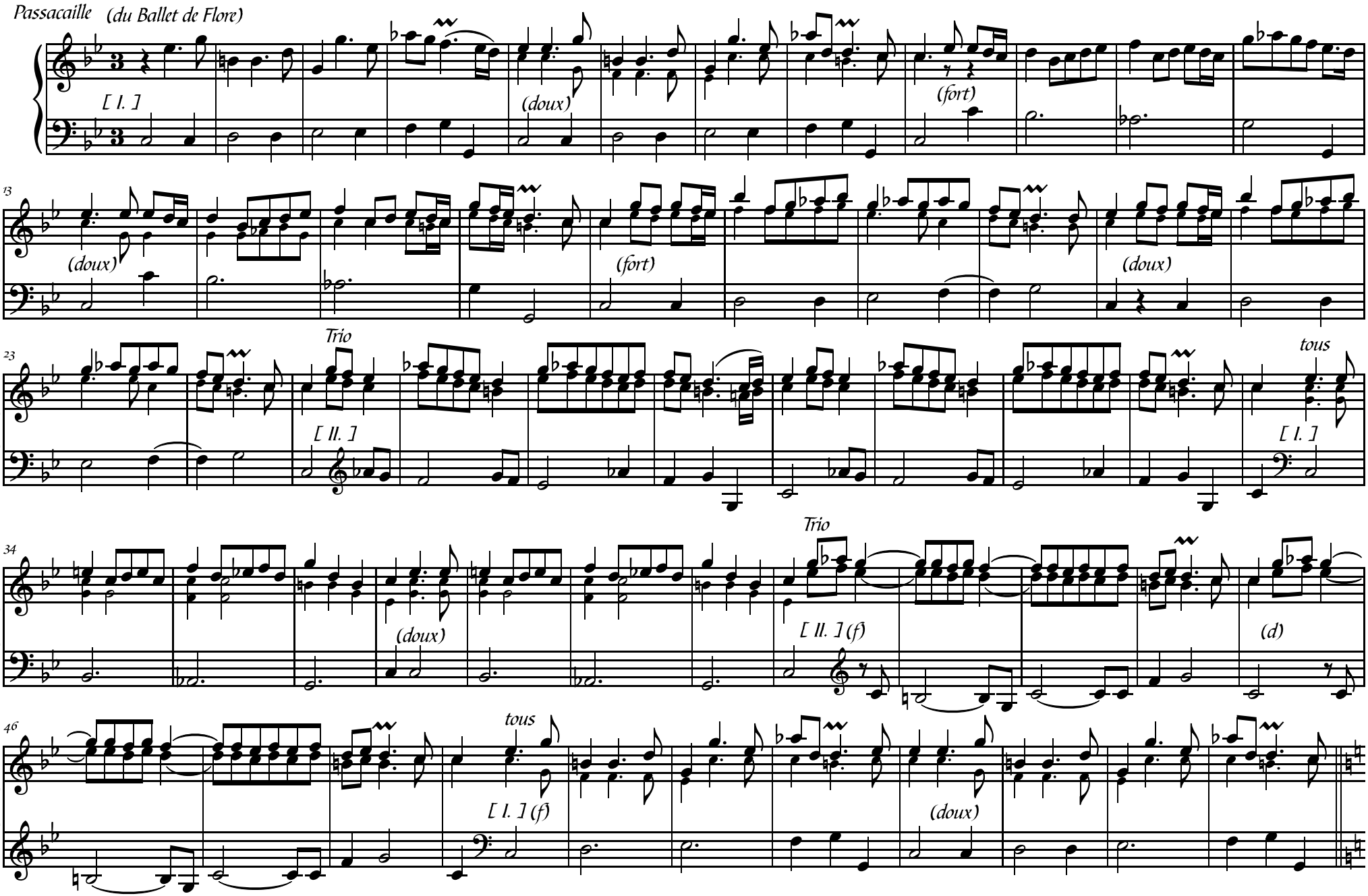
Gigue



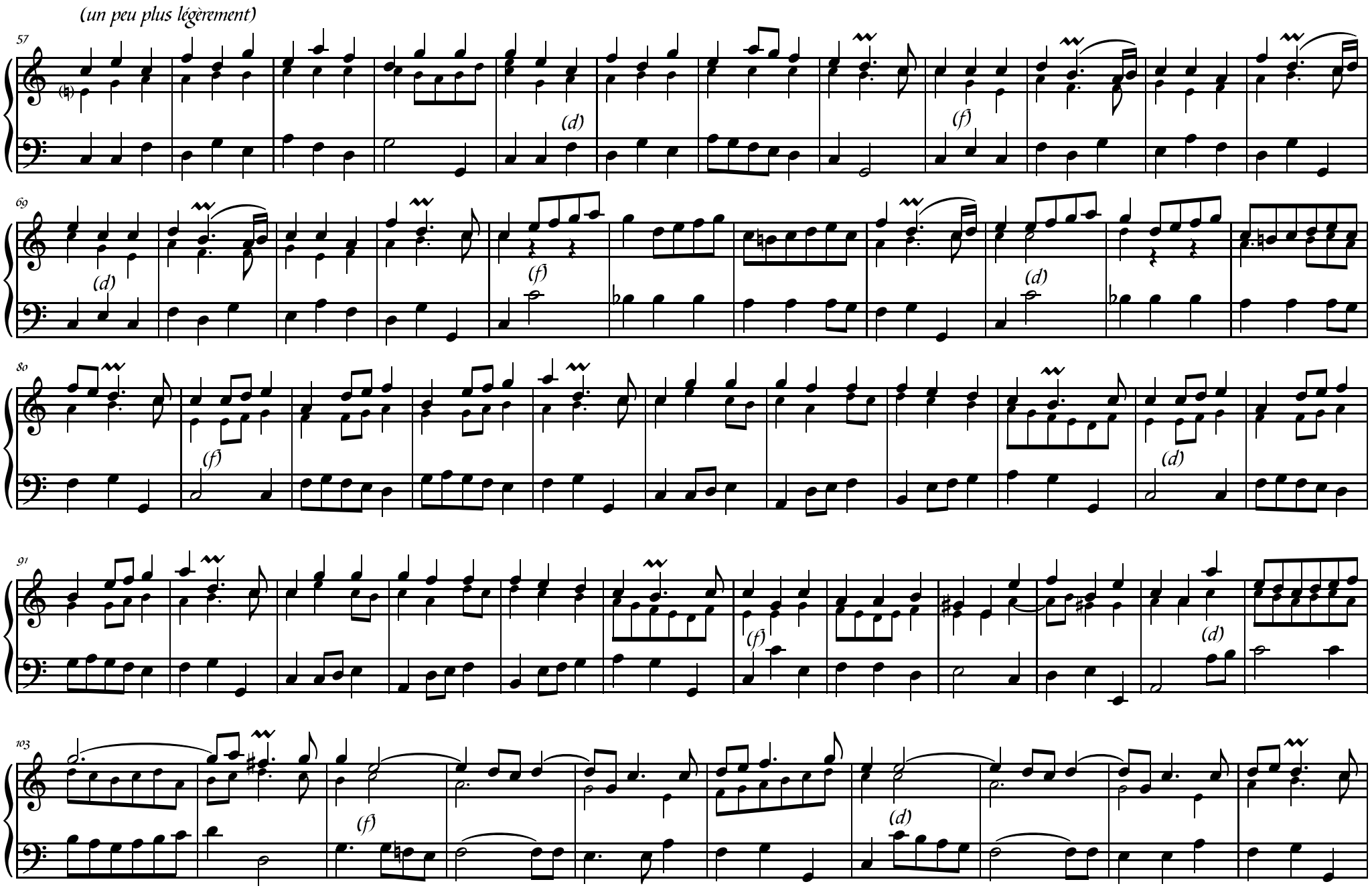
Grand Air

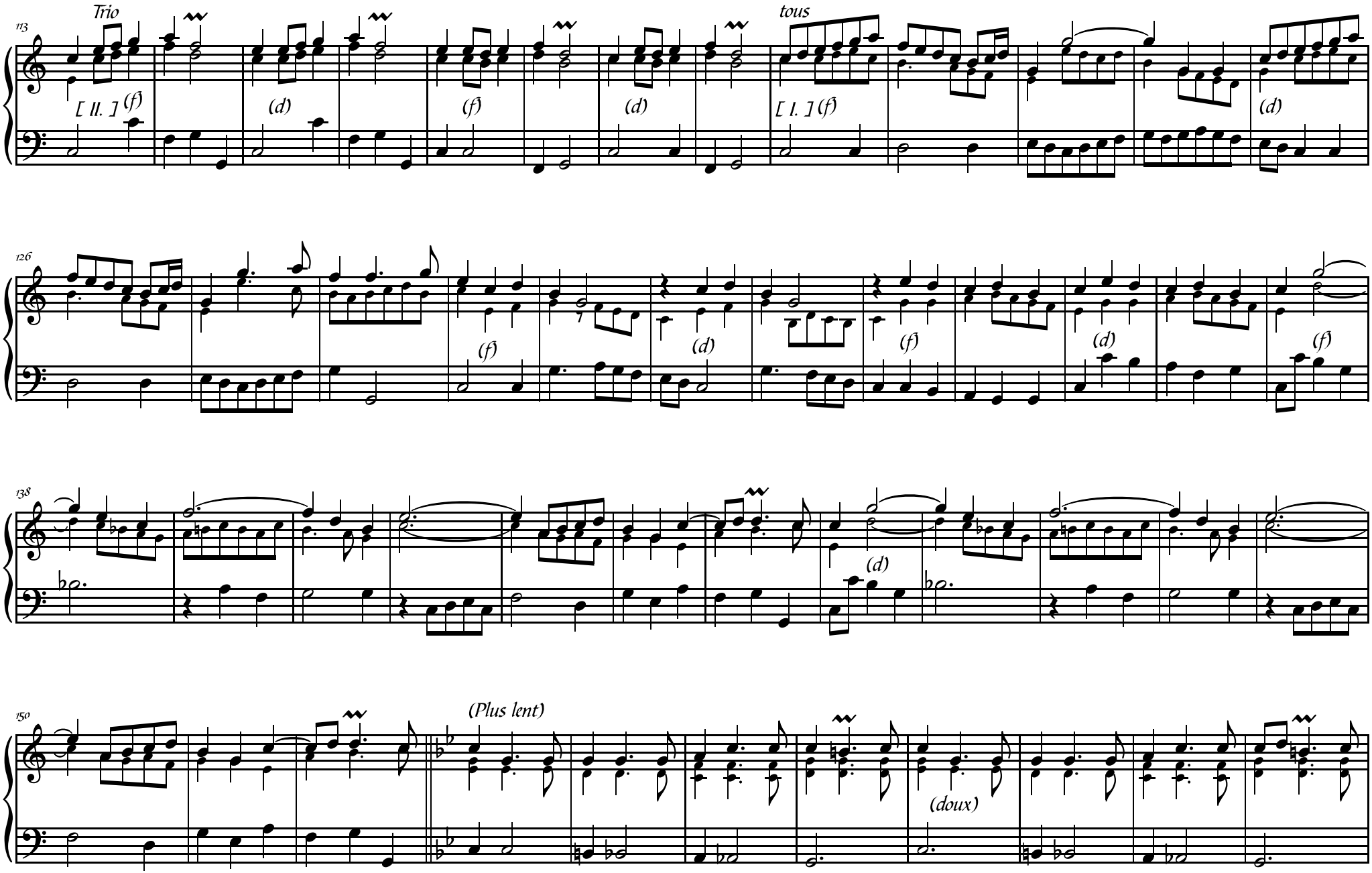


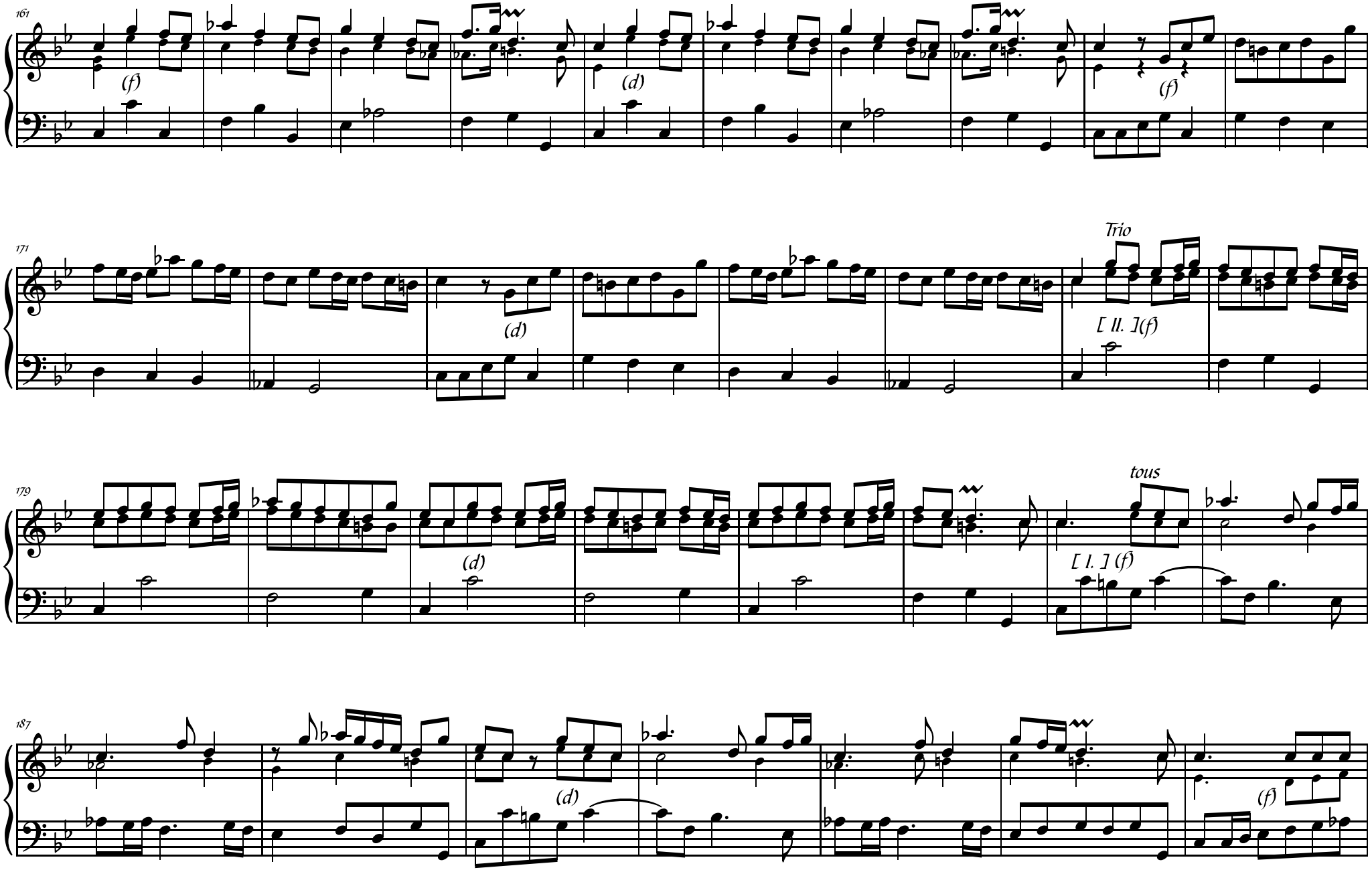
Passacaille (du Ballet de Flore)

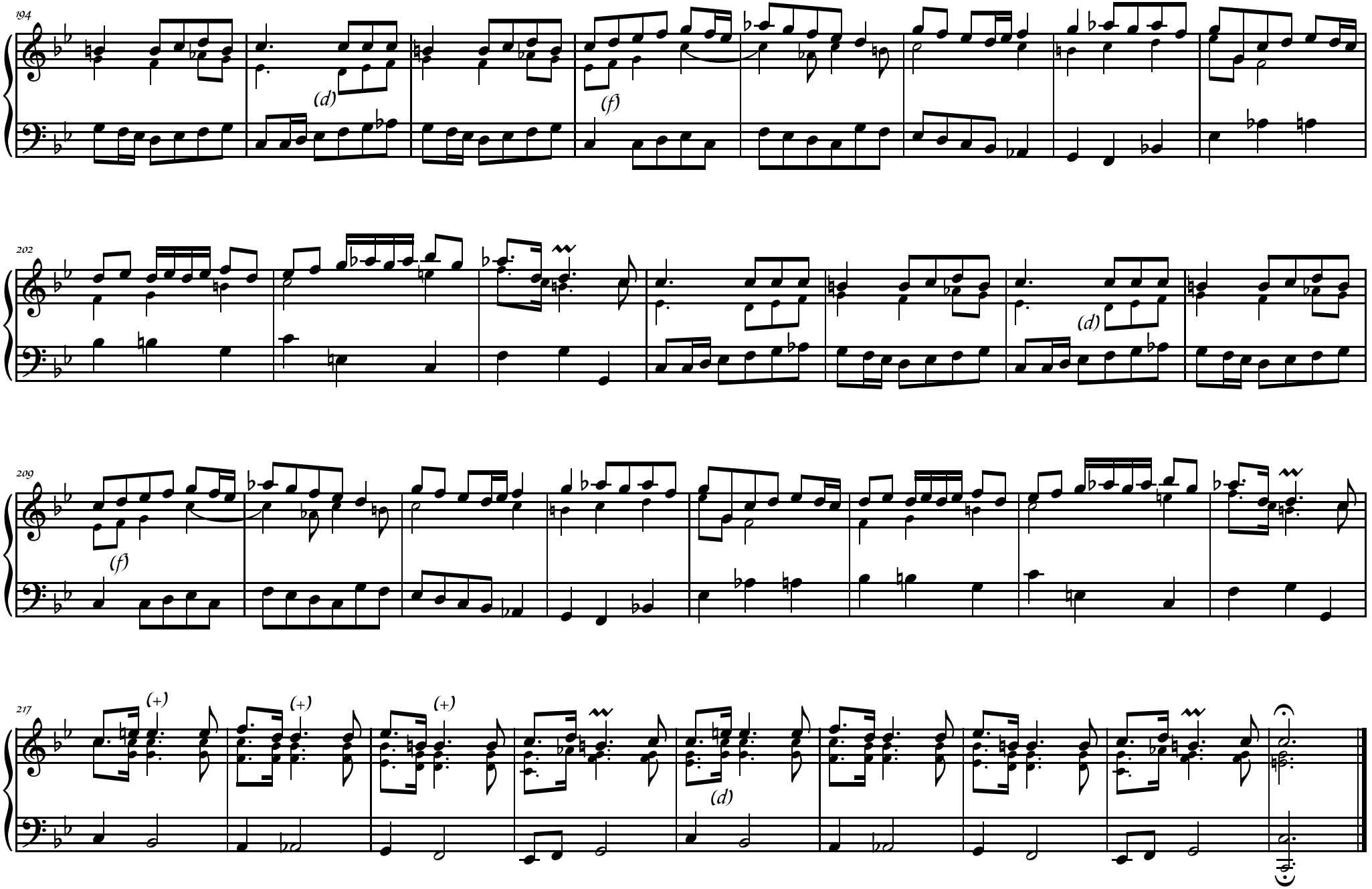


(un peu plus légèrement)




113
Trio
[II.] (f)
(d)
(f)
(d)
tous
[I.] (f)
(d)
126
(f)
(d)
(f)
(d)
(f)
138
(d)
150
(Plus lent)
(doux)


161
(f)
(d)
(f)
171
(d)
Trio
[II.](f)
179
(d)
tous
[I.] (f)
187
(d)
(f)

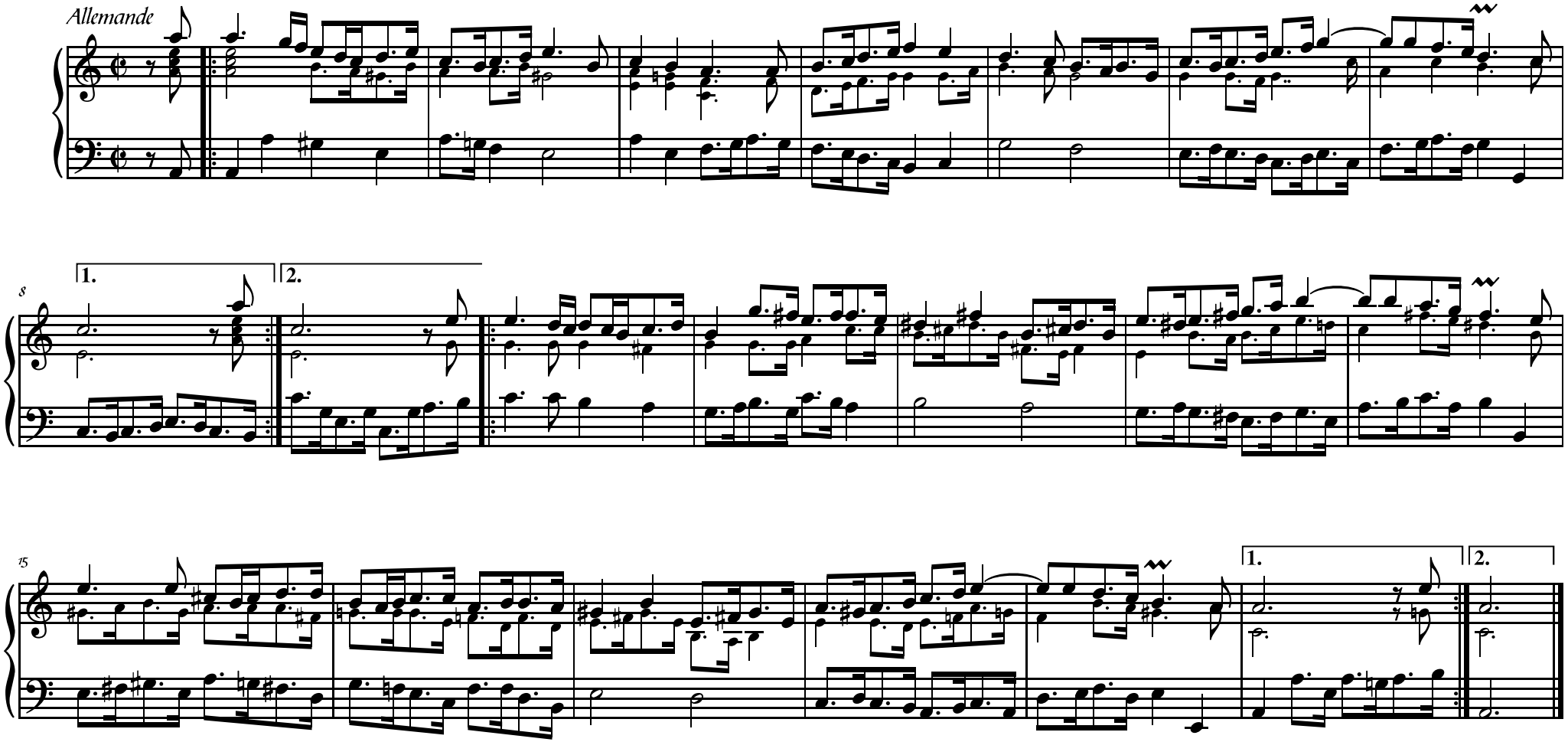

194
(d)
(f)
202
(d)
209
(f)
217
(+)
(+)
(+)
(d)

Symphonies

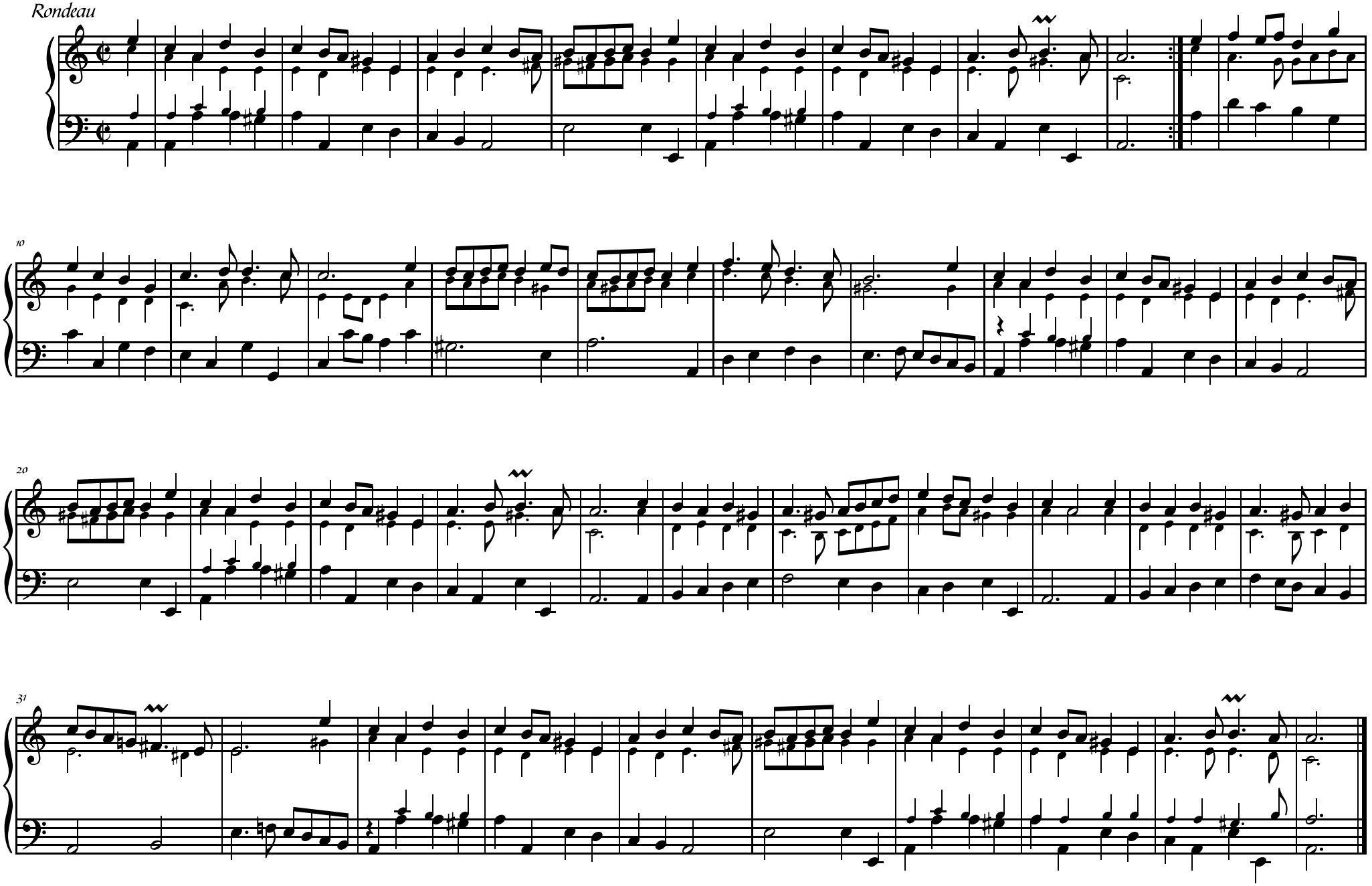
Septième suite

transcription pour orgue et restitution : Olivier Miquel d'après les "Symphonies de M. de La Lande" copiées par Philidor l'aîné - 1703

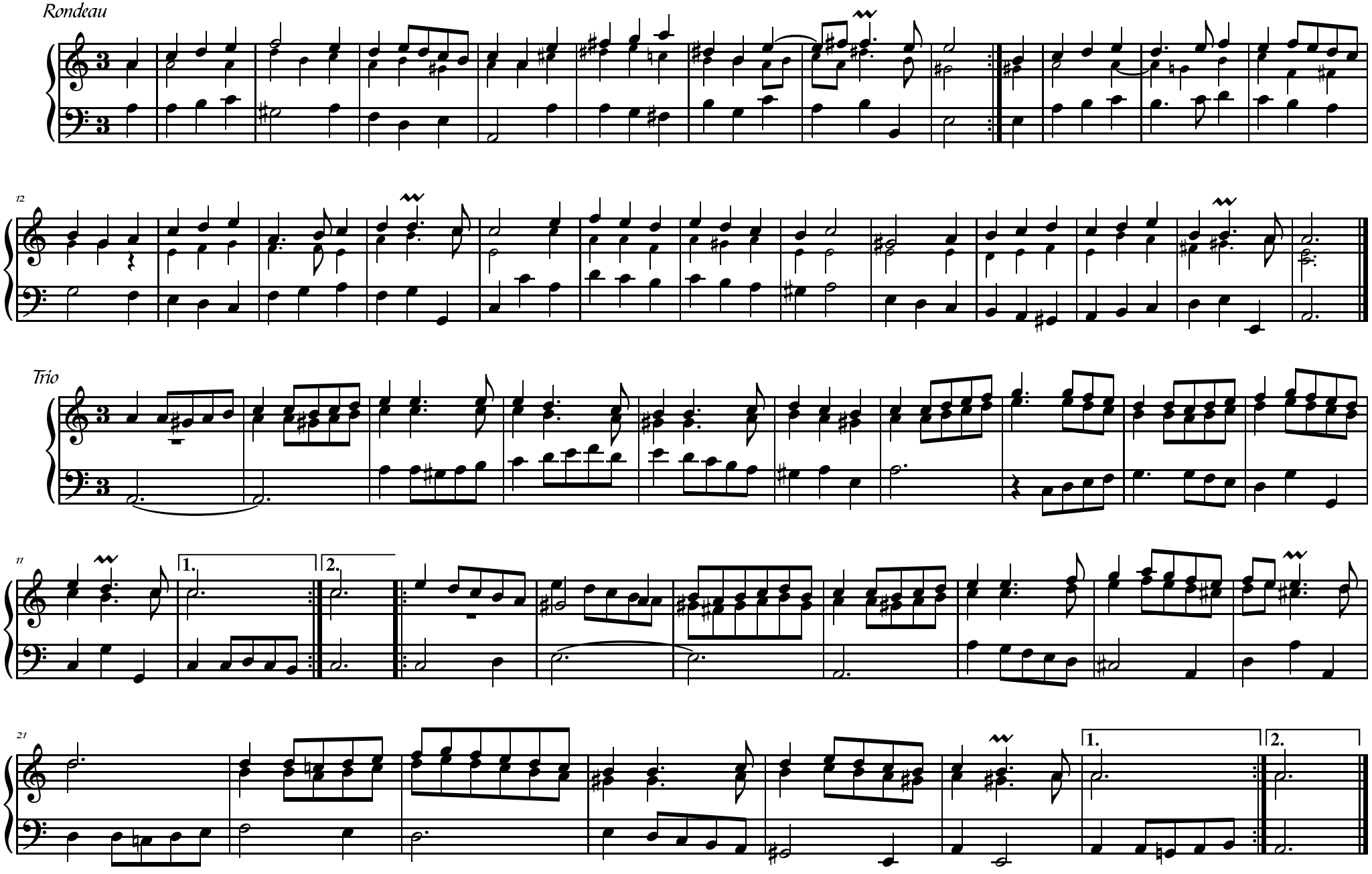
Michel Richard de Lalande
1657 - 1726



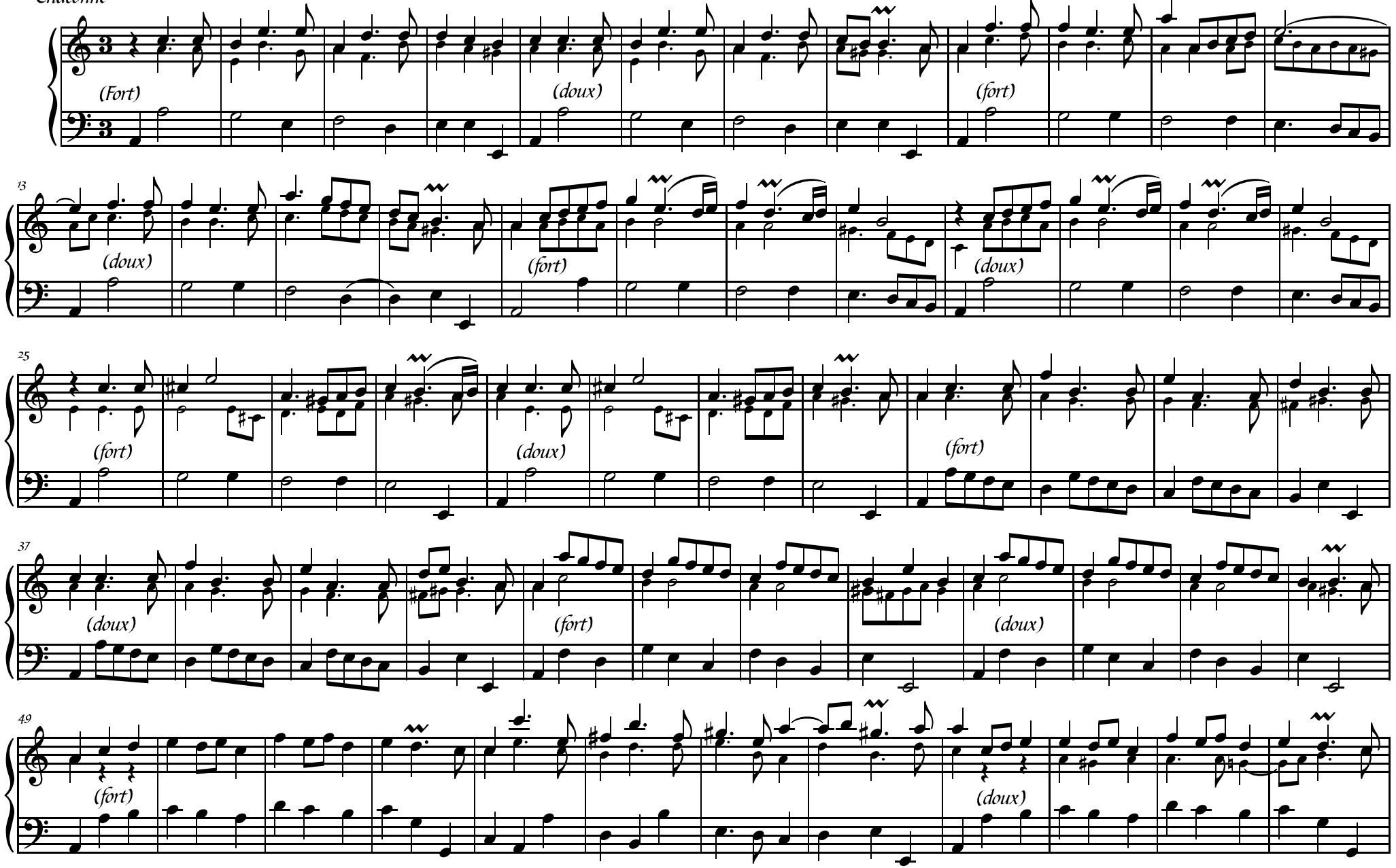
Rondeau

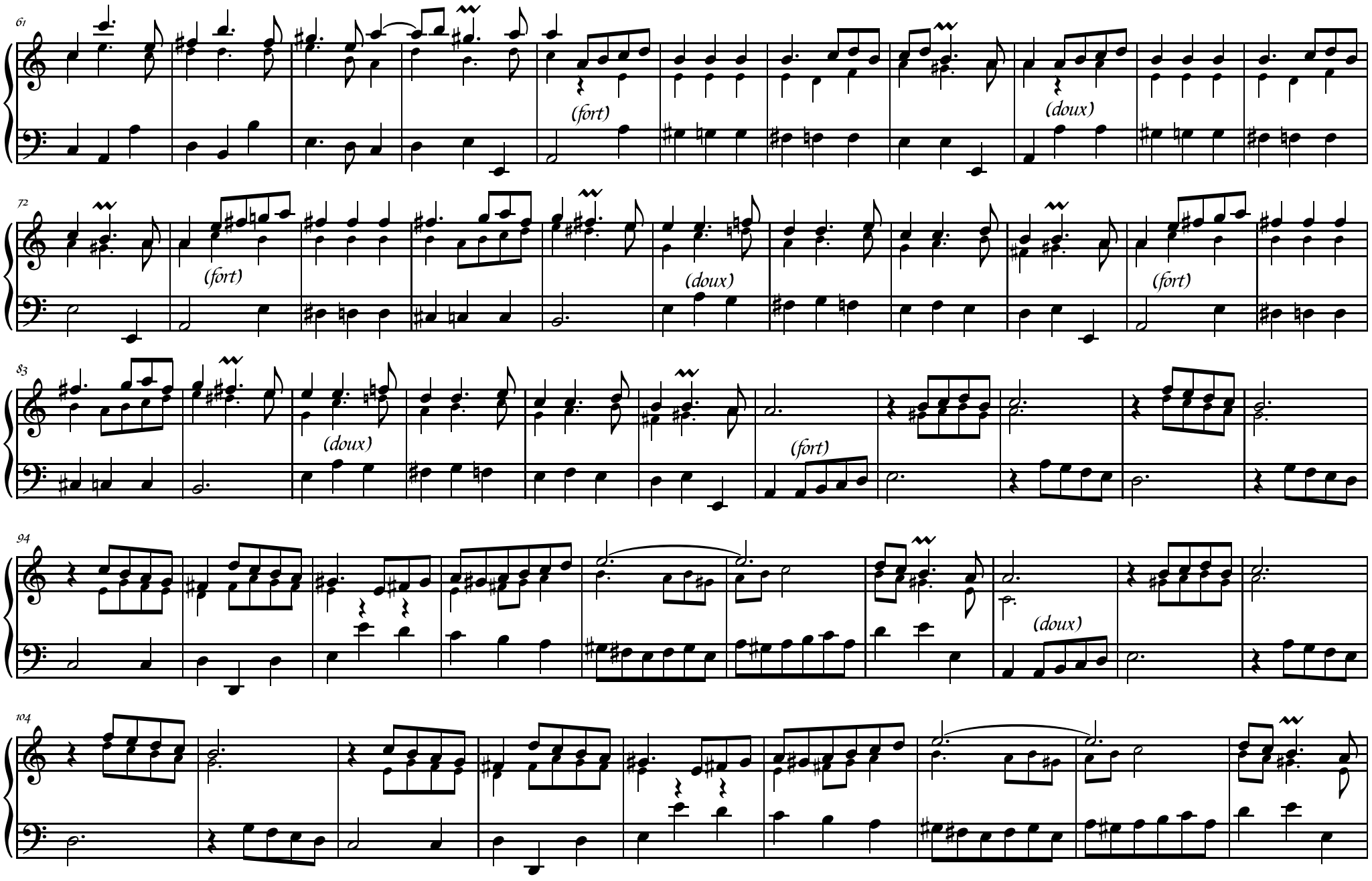


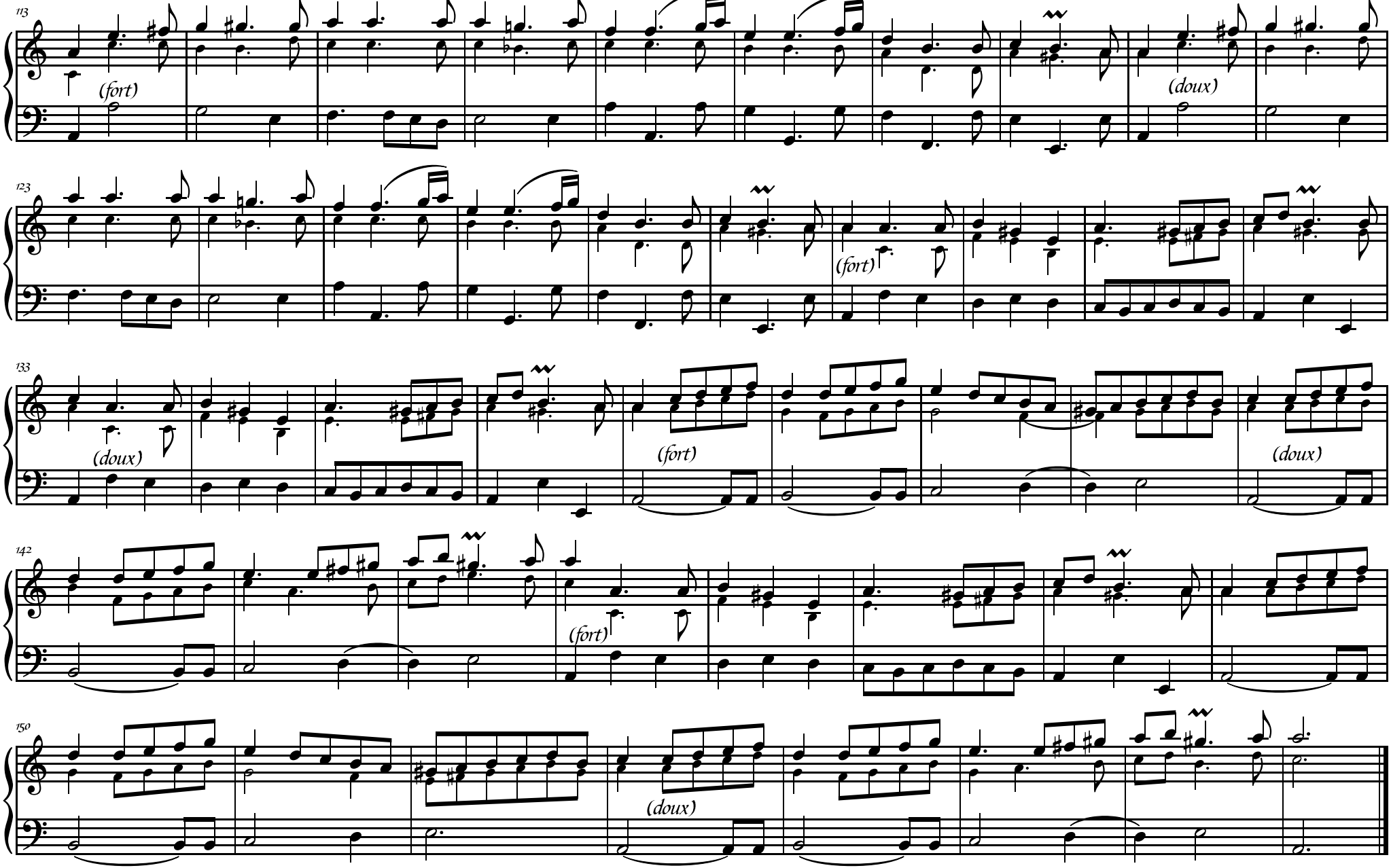
Rondeau



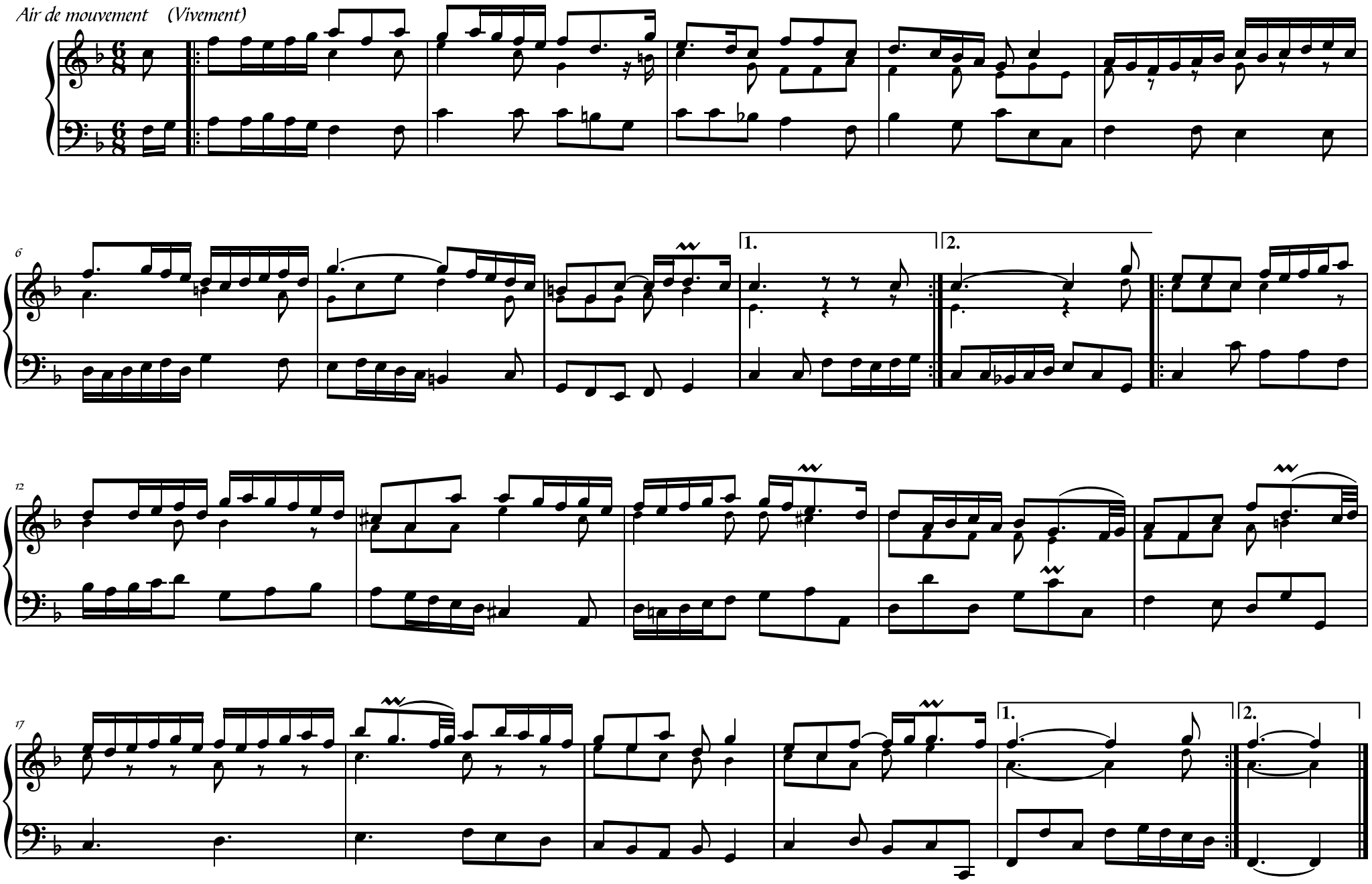
Chaconne


(Fort)
(doux)
(fort)
13
(doux)
(fort)
(doux)
25
(fort)
(doux)
(fort)
37
(doux)
(fort)
(doux)
49
(fort)
(doux)

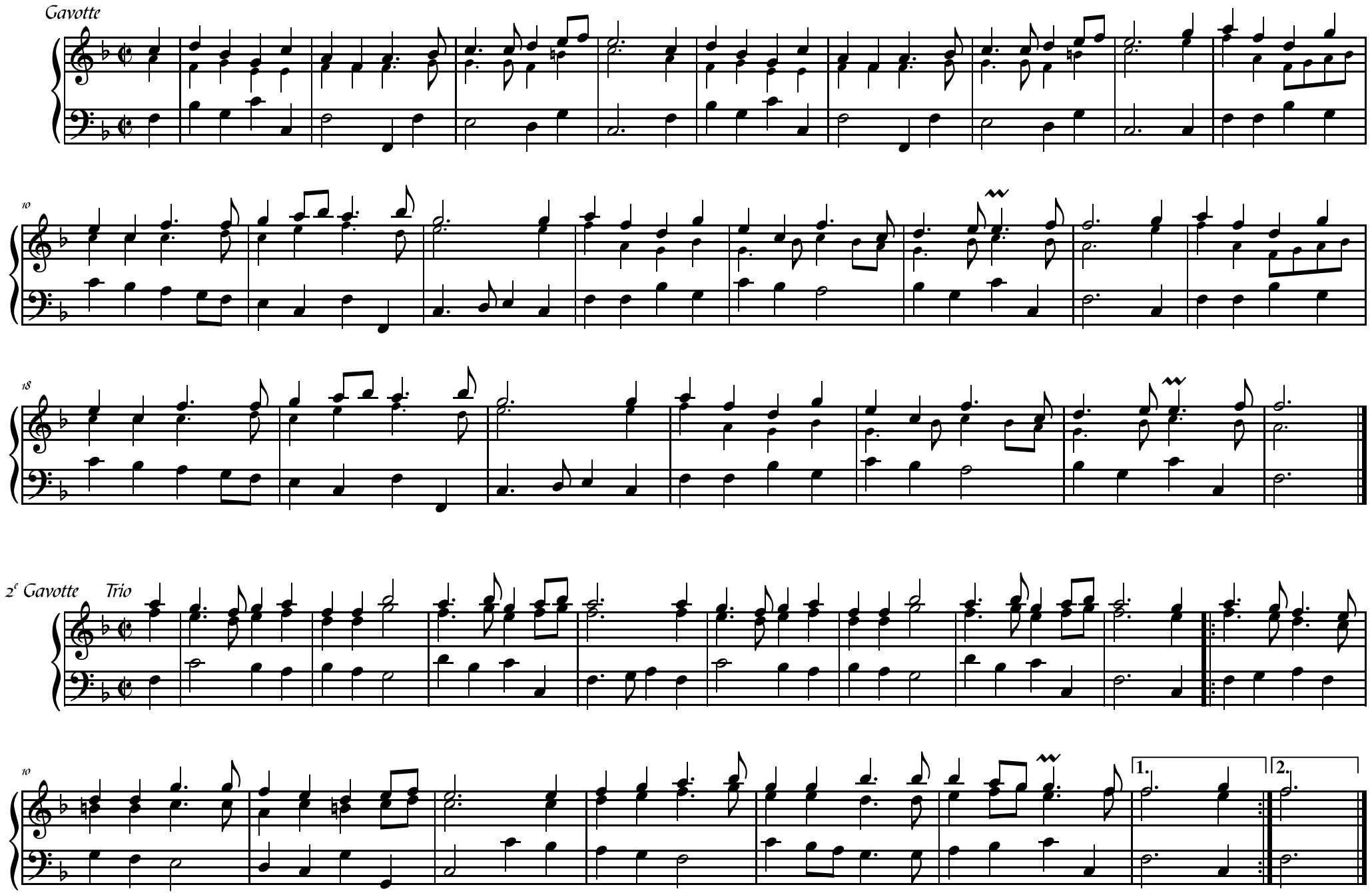

61
(fort)
(doux)
72
(fort)
(doux)
(fort)
83
(doux)
(fort)
94
(doux)
104


113
(fort)
(doux)
123
(fort)
133
(doux)
(fort)
(doux)
142
(fort)
150
(doux)

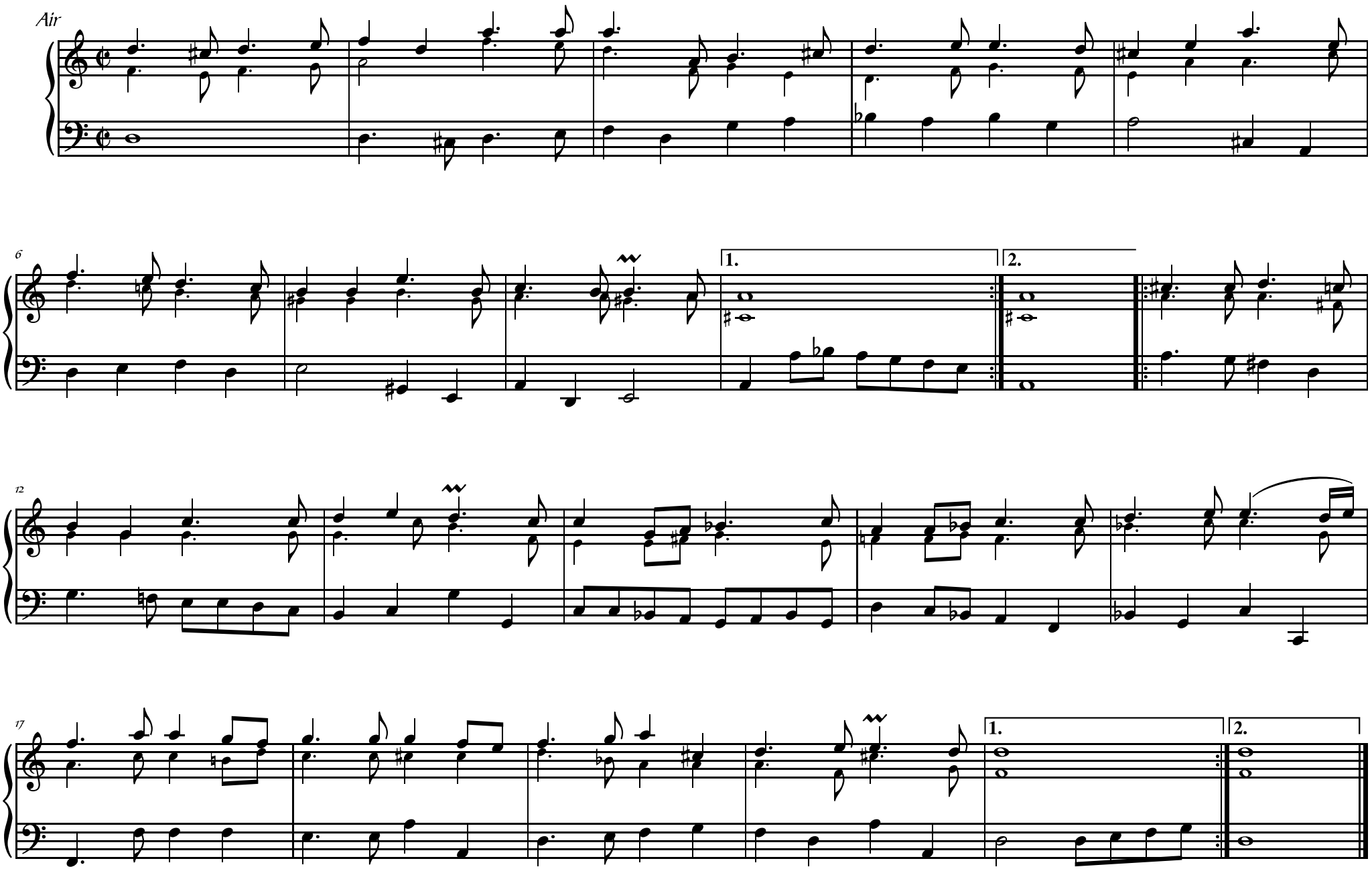
Air de mouvement (Vivement)



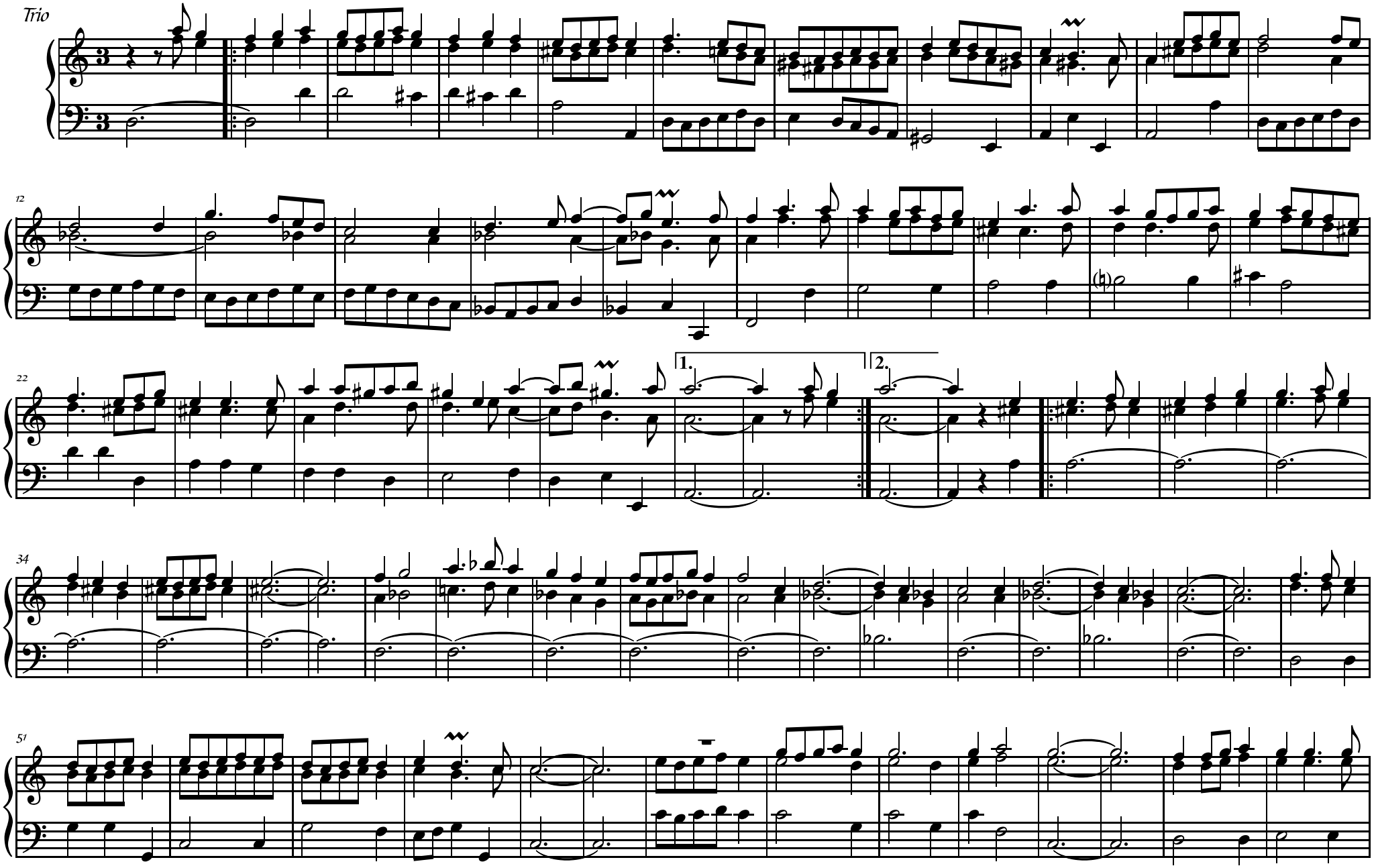
Gavotte

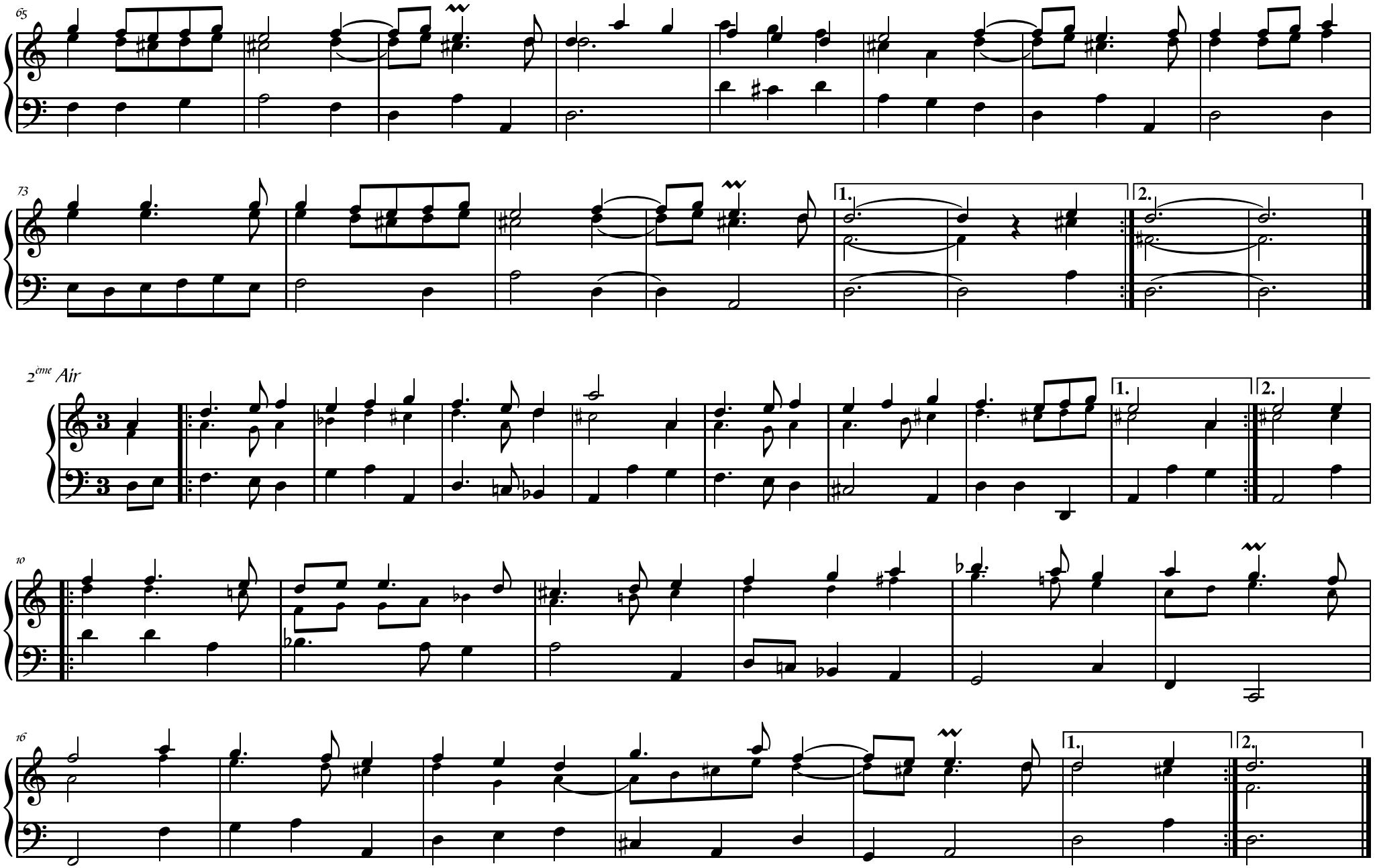


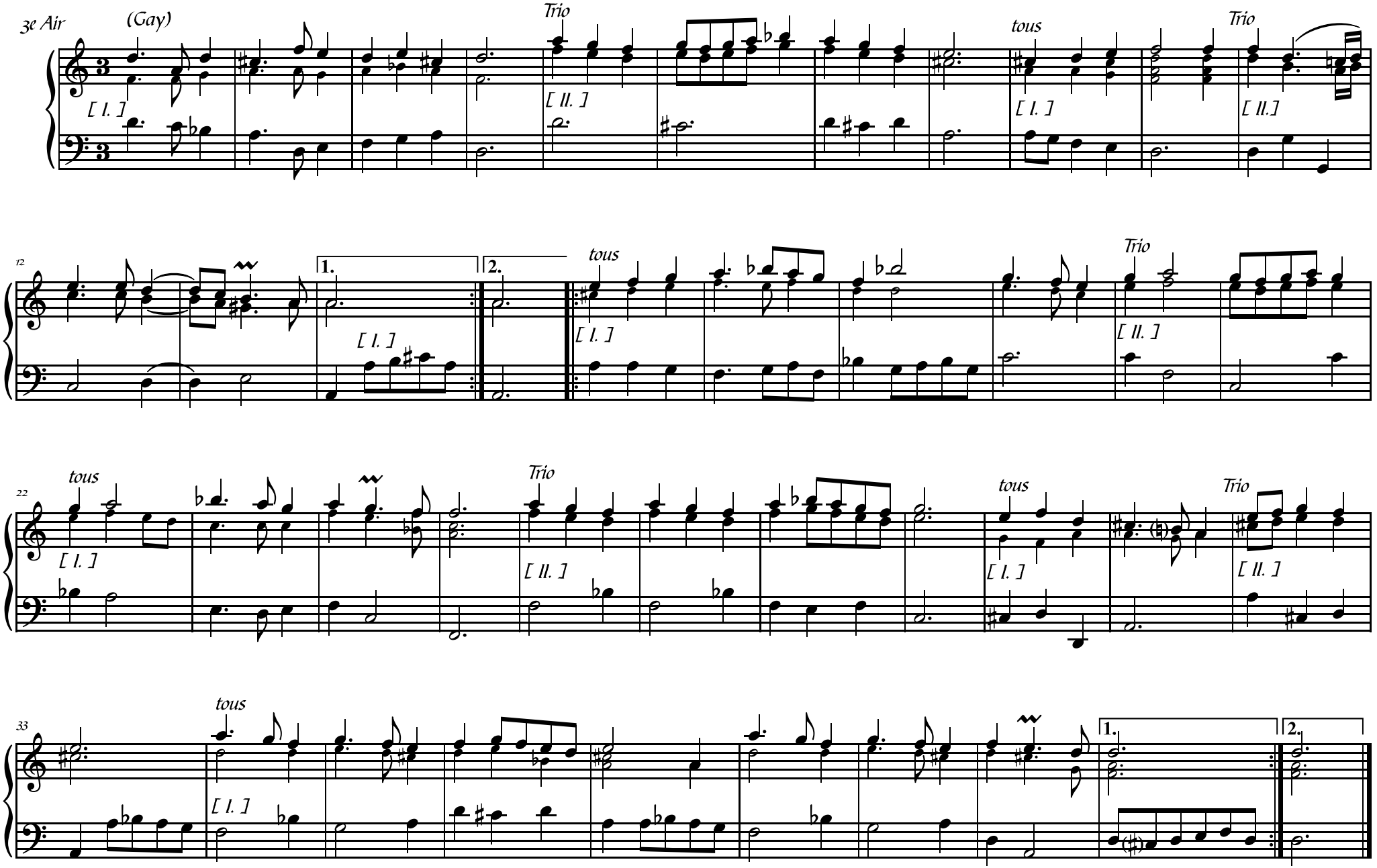
Air



Trio




65
73
1.
2.
2ème Air
1.
2.
10
1.
2.
16
1.
2.


3e Air
(Gay)
Trio
tous
Trio
[I.]
[II.]
[I.]
[II.]
12
1.
2.
tous
Trio
[I.]
[II.]
22
tous
Trio
tous
Trio
[I.]
[II.]
[I.]
[II.]
33
tous
1.
2.
[I.]

Caprice de Villers Cotterets

Légèrement

(Fièrement et détaché)

5

Trio

[II.]

(plus doucement)

10

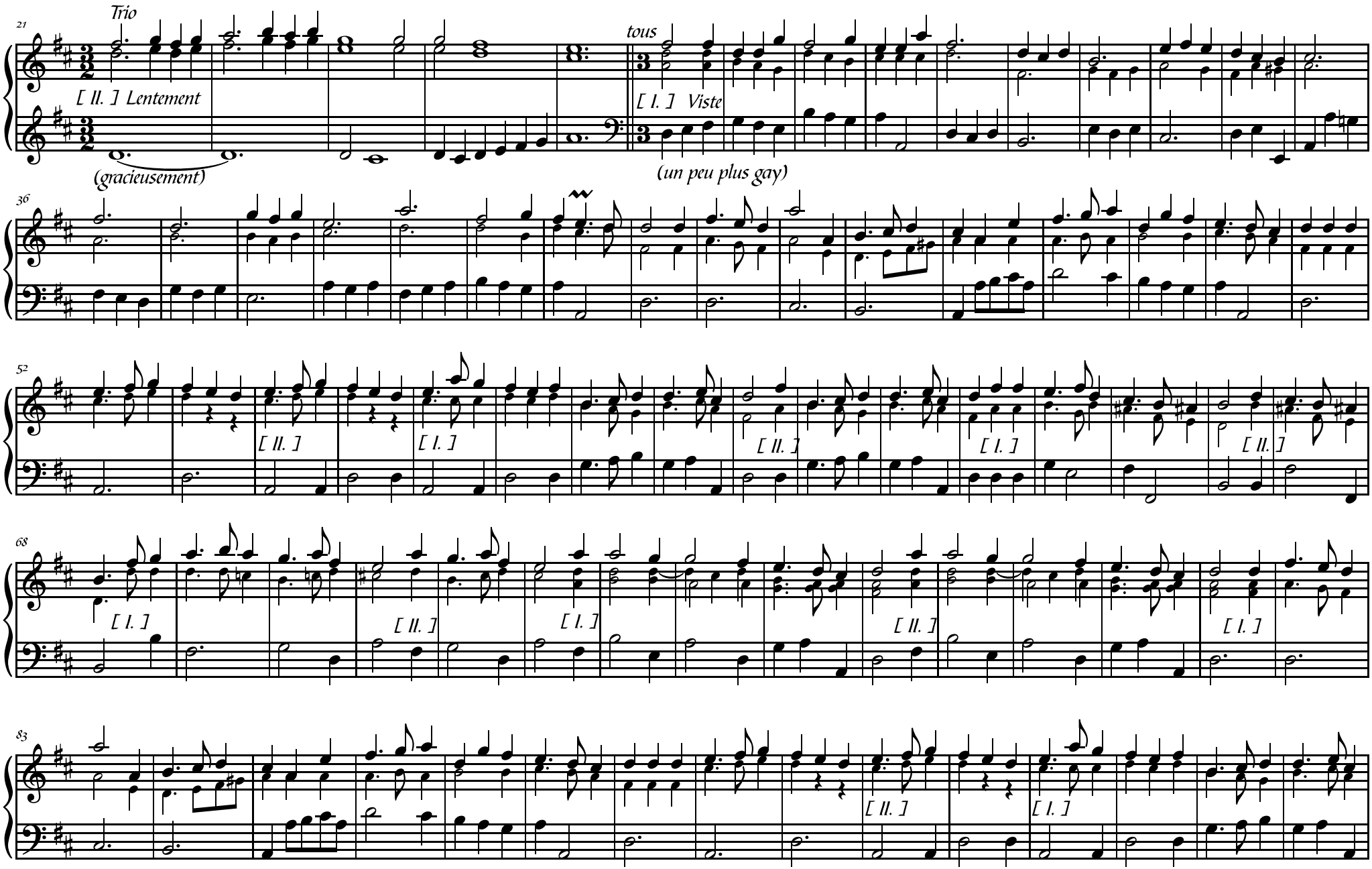
tous

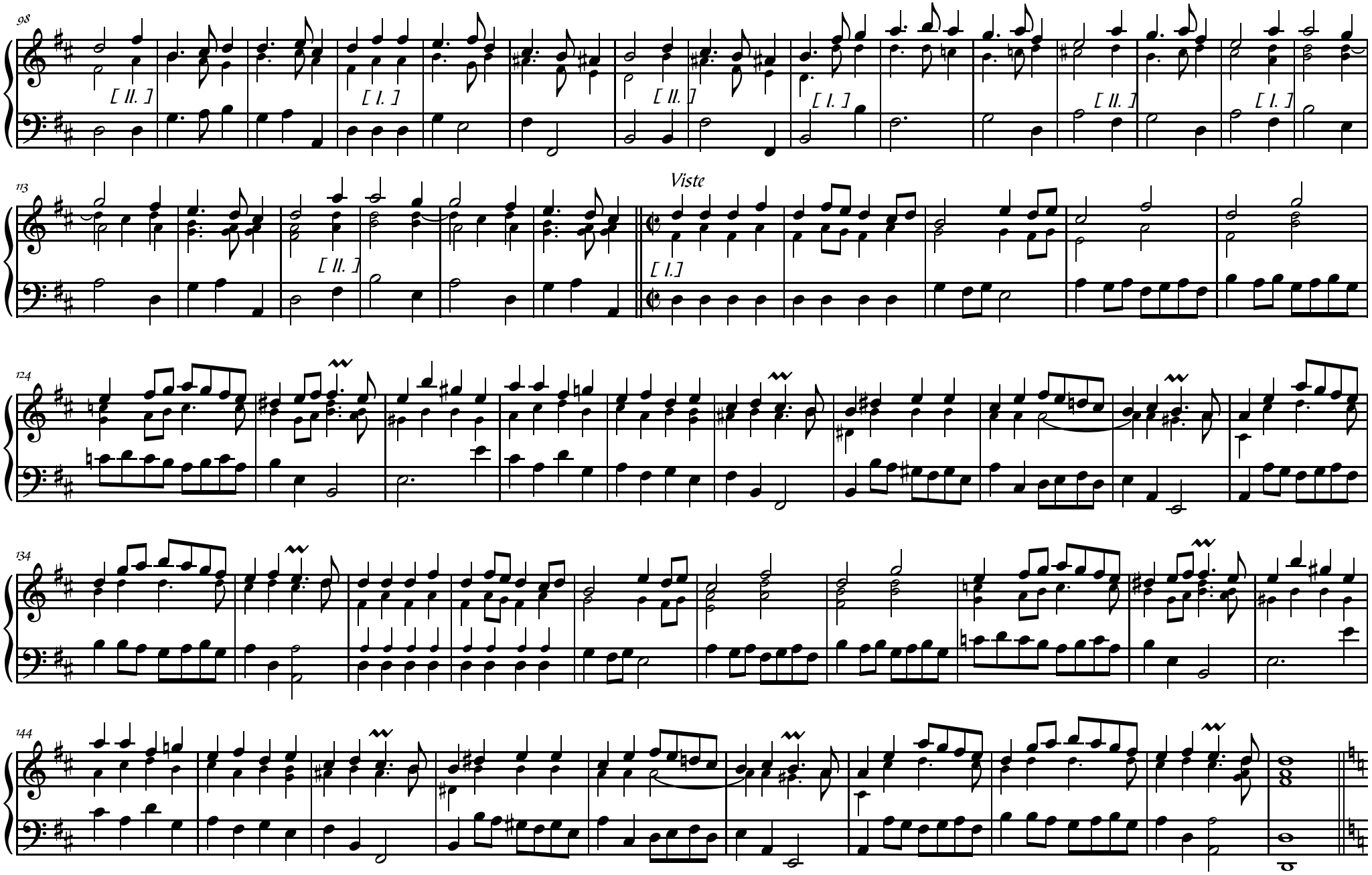
[I.]

16

1.

2.


21
Trio
[II.] Lentement
(gracieusement)
tous
[I.] Viste
(un peu plus gay)
36
52
68
83


98
[II.]
[I.]
[II.]
[I.]
[II.]
[I.]
113
[II.]
Viste
[I.]
124
134
144

Trio

Lentement

154

[II.]

166

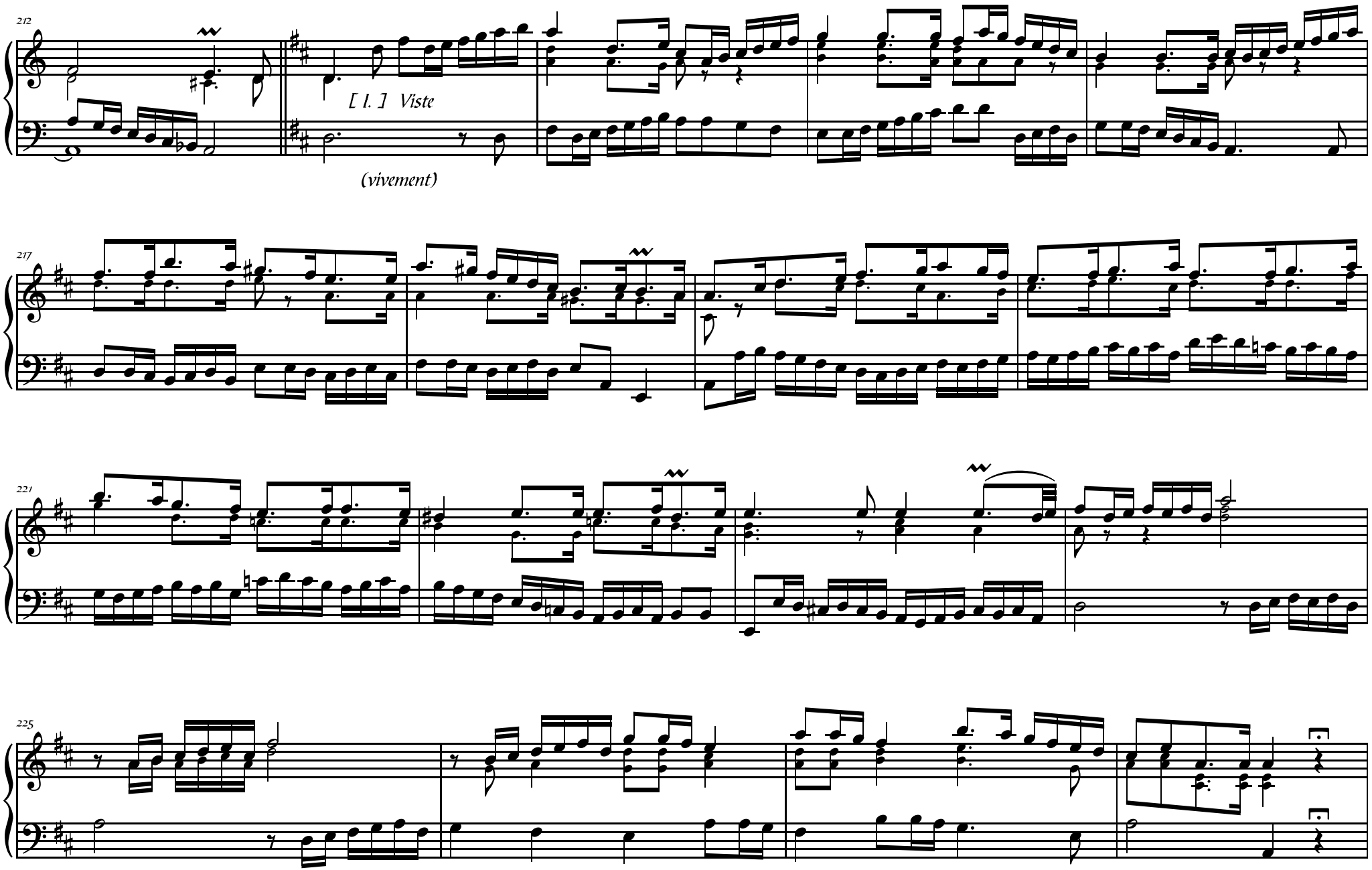
178

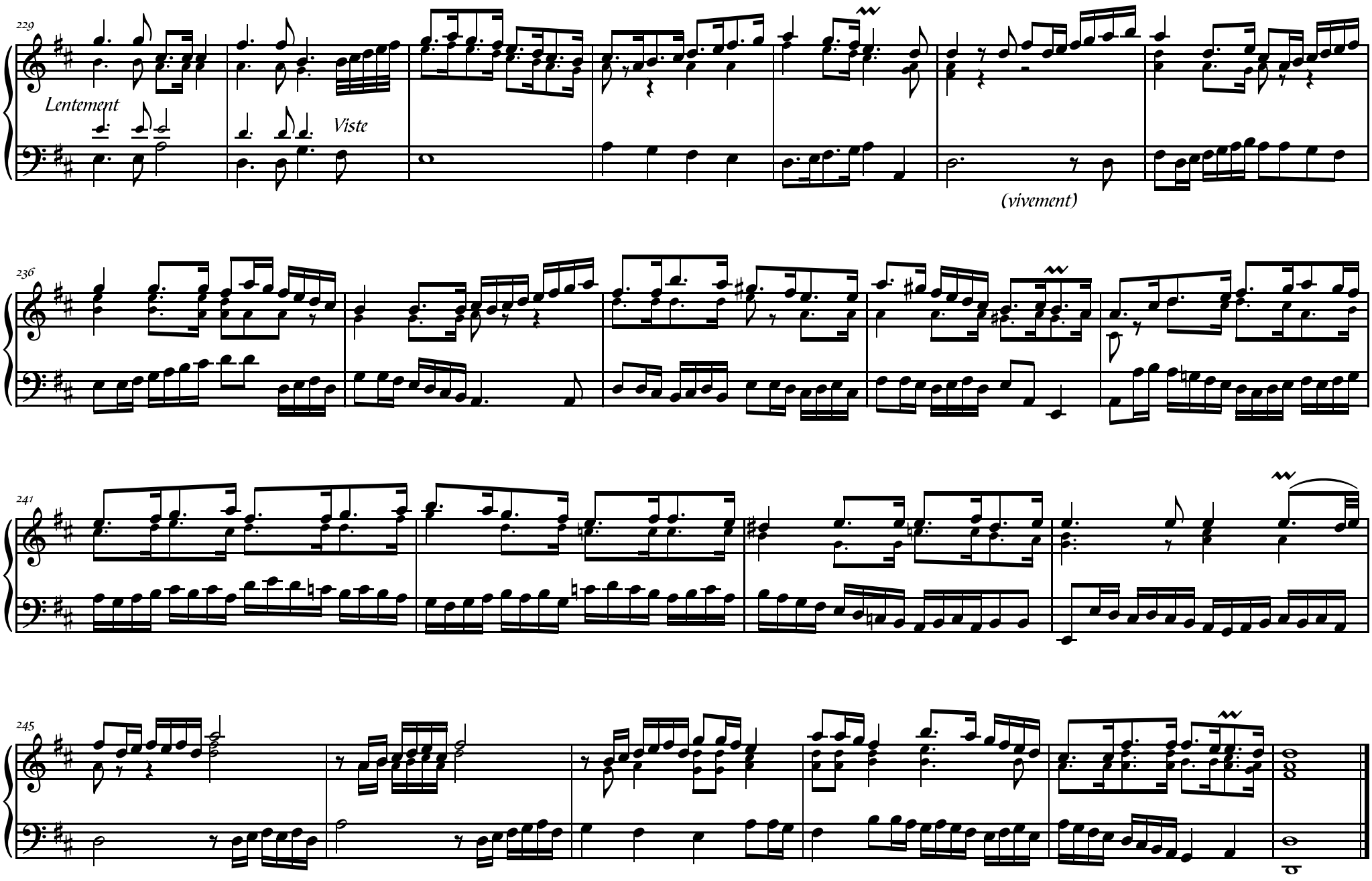
doux

[solo]

190

202


212
[I.] Viste
(vivement)
217
221
225


229
Lentement
Viste
(vivement)
236
241
245

Symphonies

Huitième suite

transcription pour orgue et
restitution : Olivier Miquel
d'après les "Symphonies de
M. de La Lande" copiées par
Philidor l'aîné - 1703

Michel Richard de Lalande
1657 - 1726

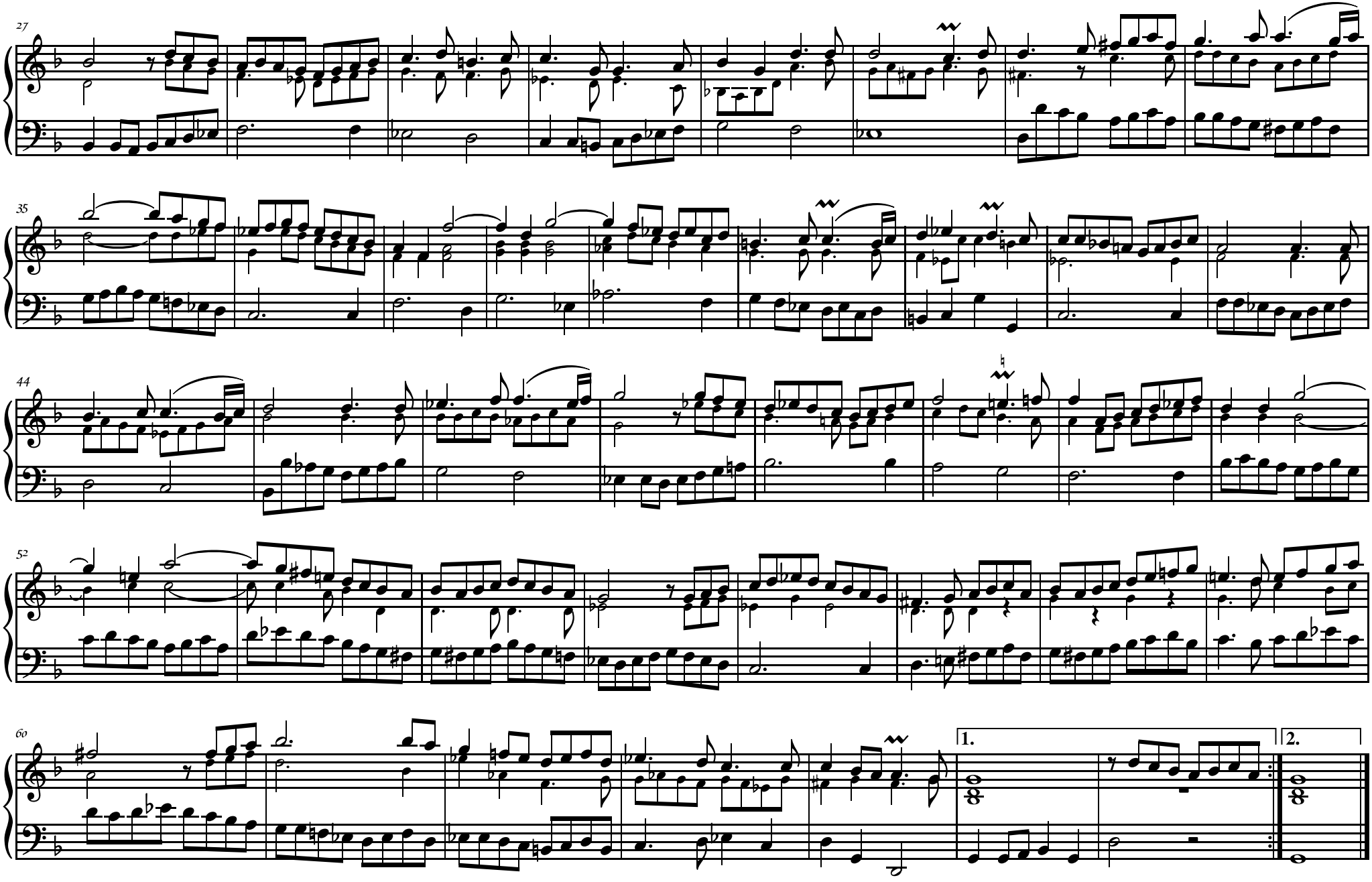
Ouverture

11

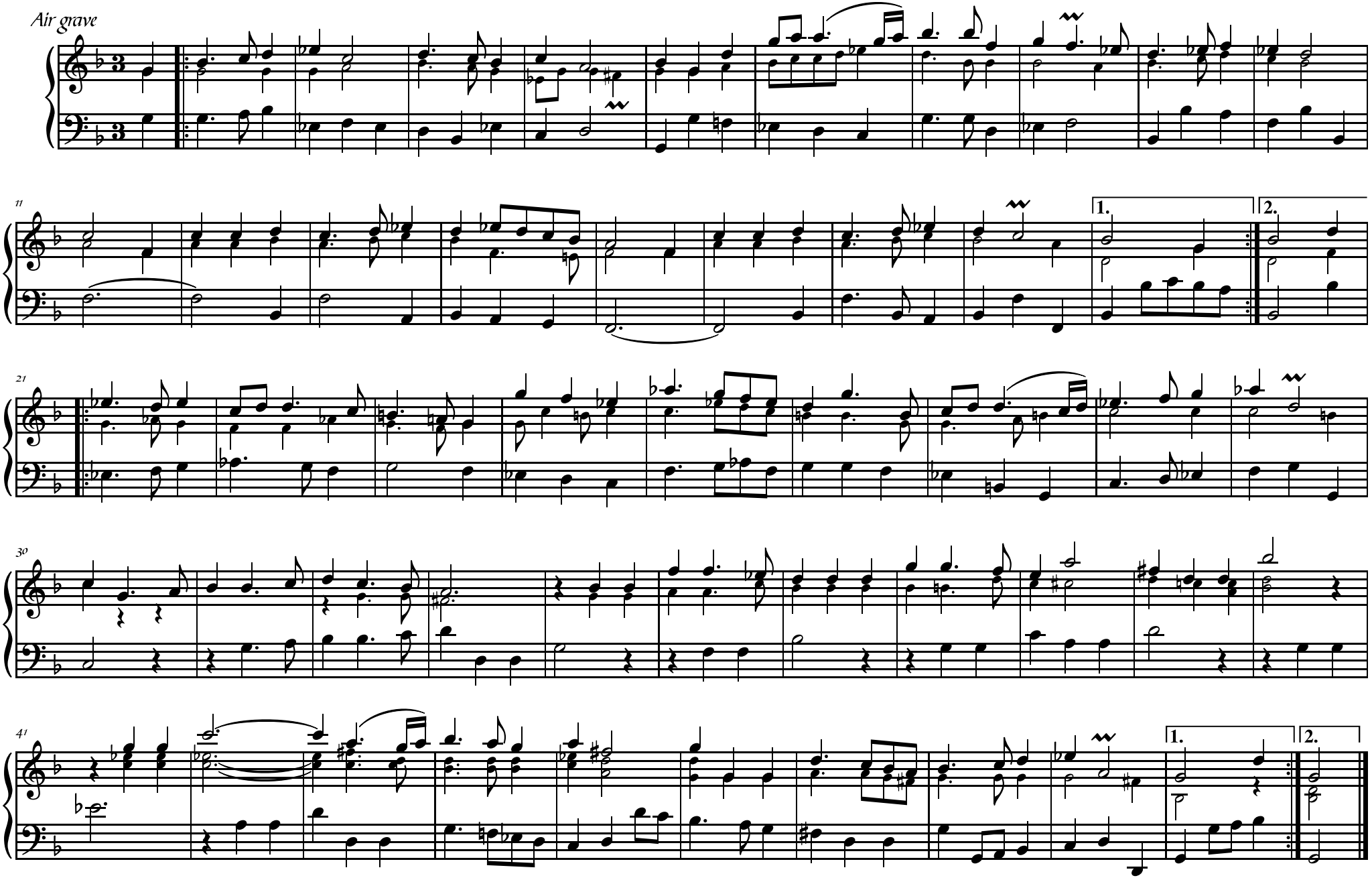
1. 2.

(Vivement)

19

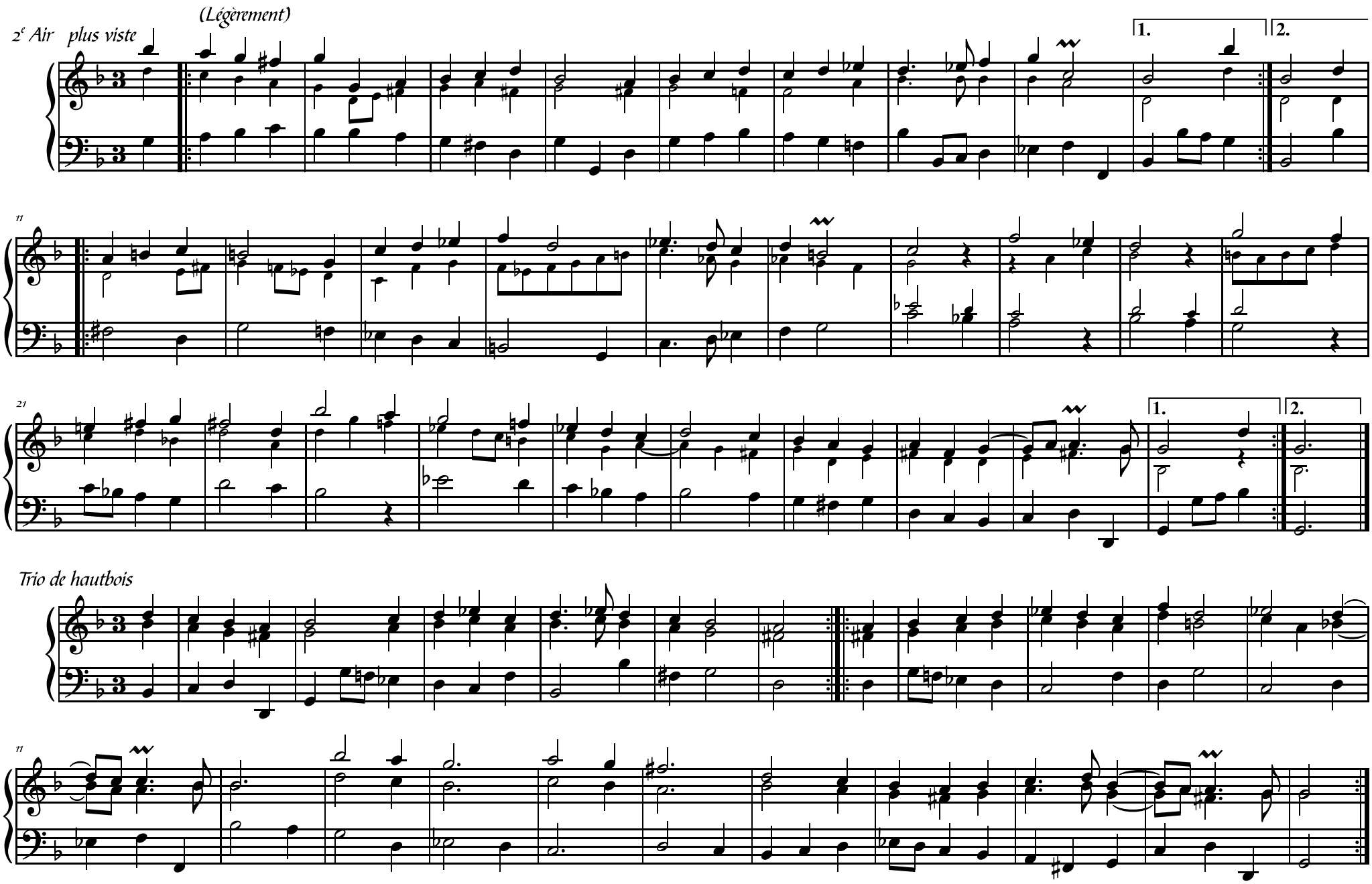

27
35
44
52
60
1.
2.

Air grave

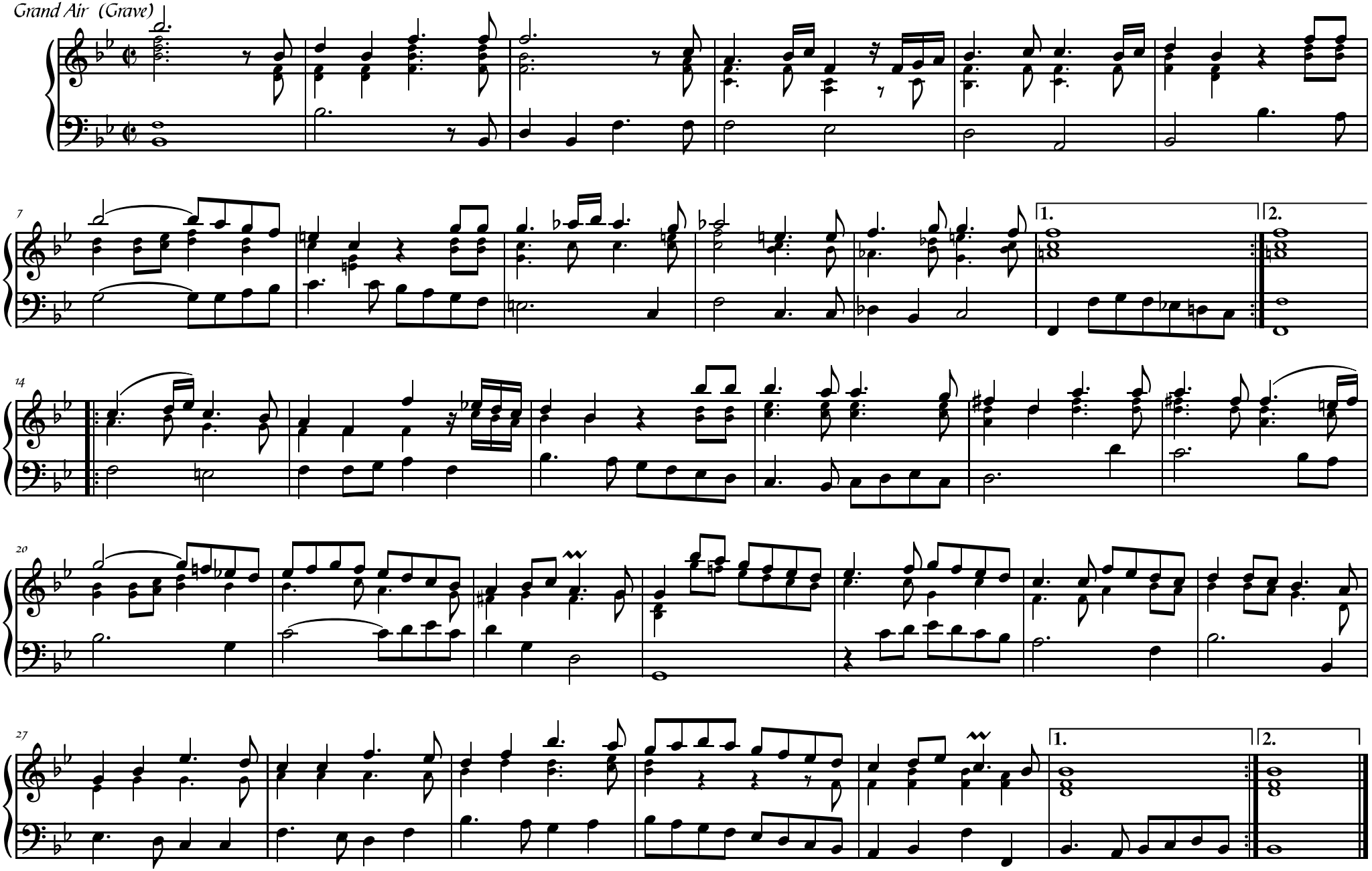


(Légèrement)

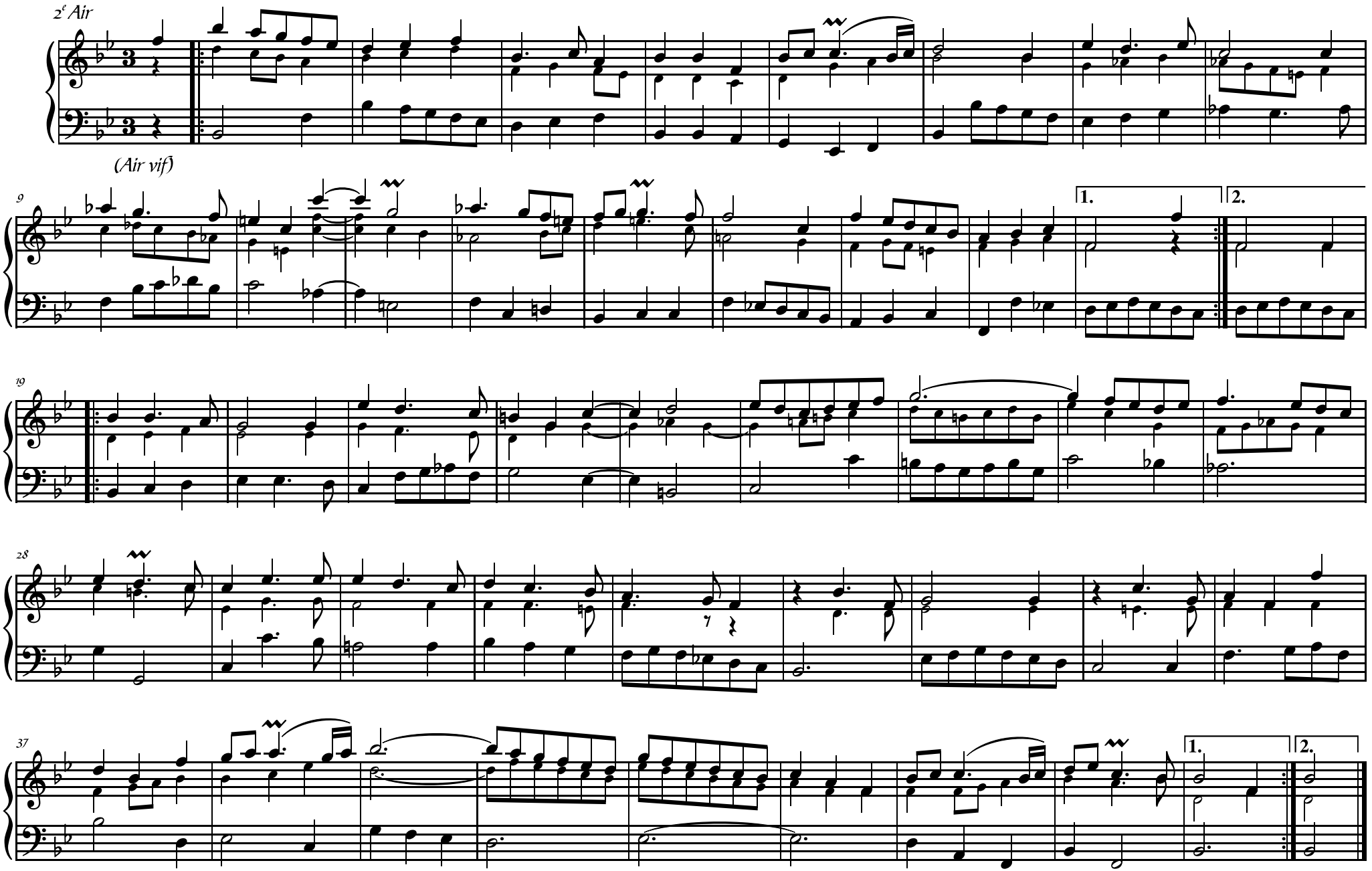
2e Air plus viste



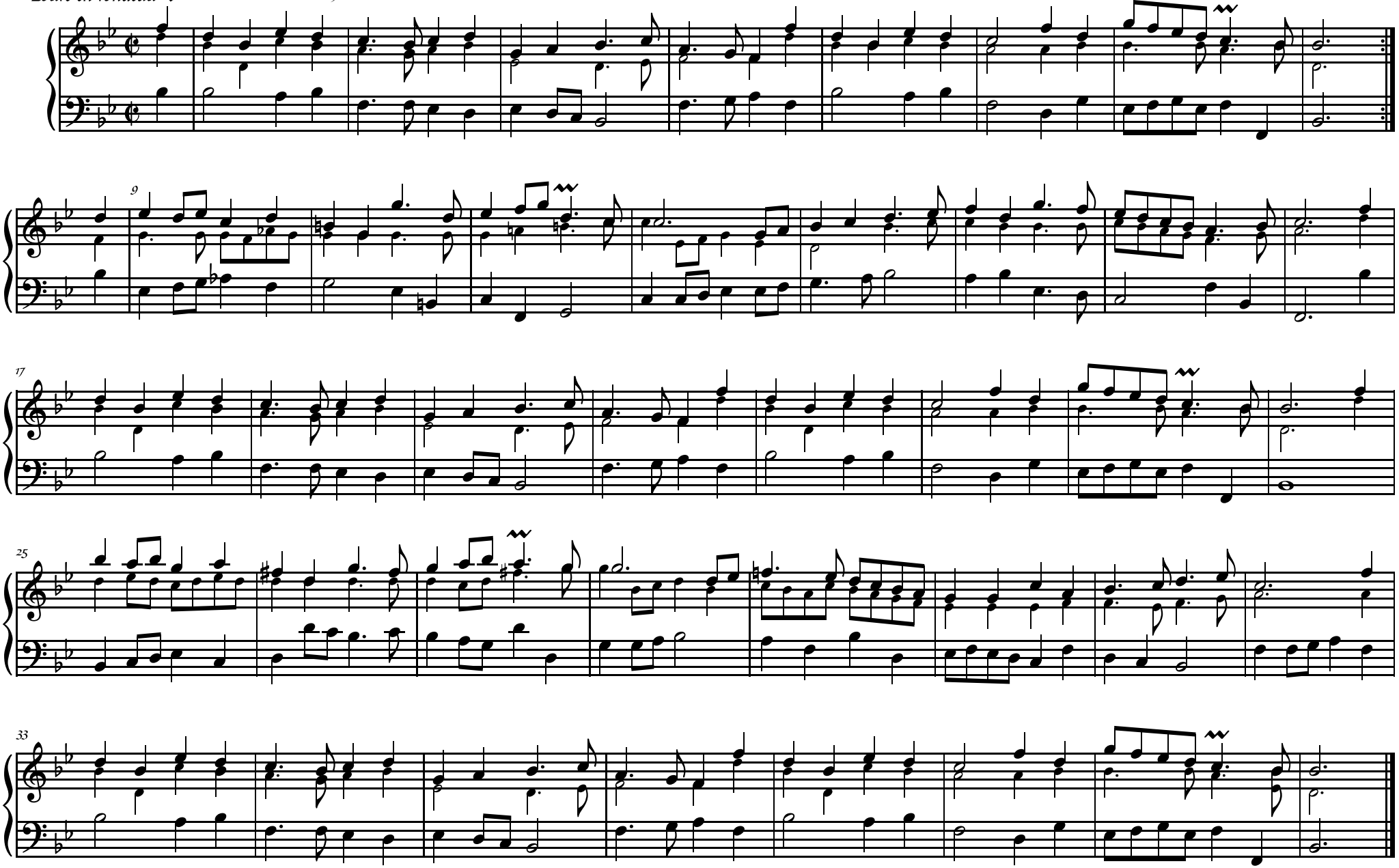
Grand Air (Grave)



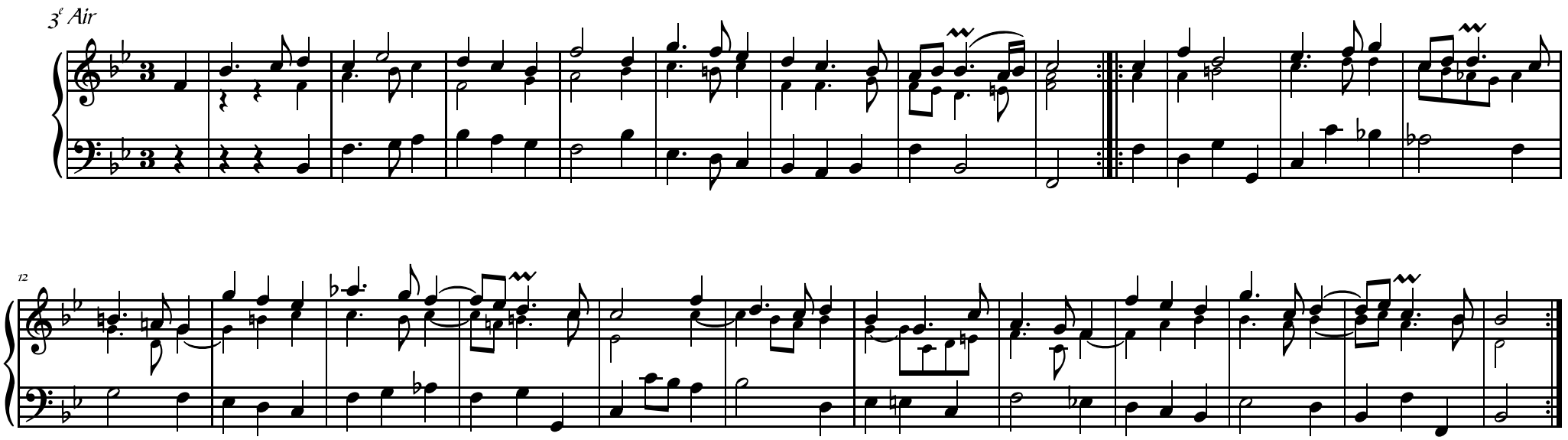
2e Air



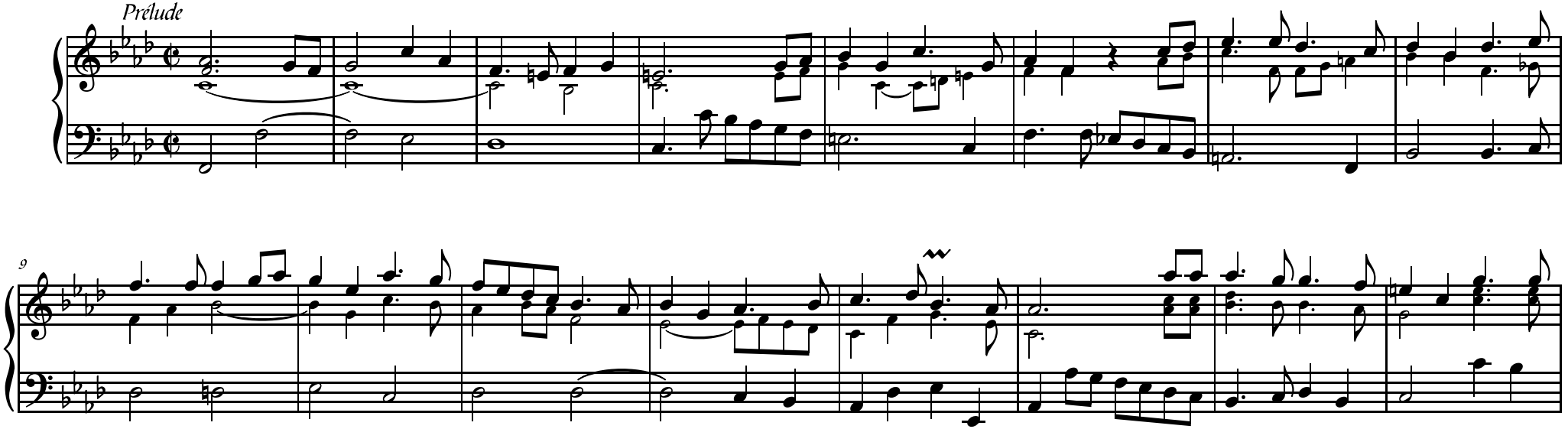
Loure en rondeau (du Ballet de l'Inconnu)

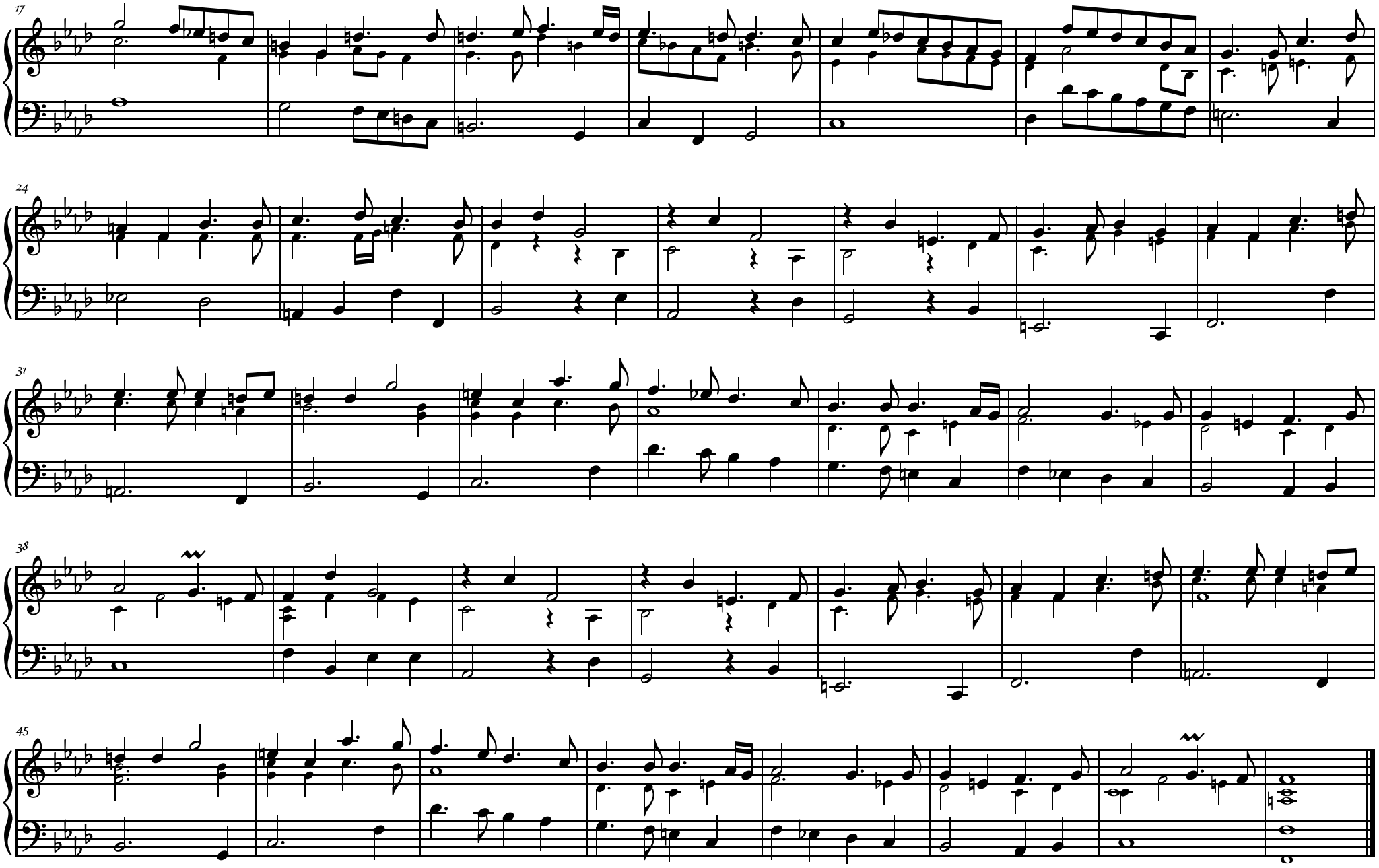


3e Air

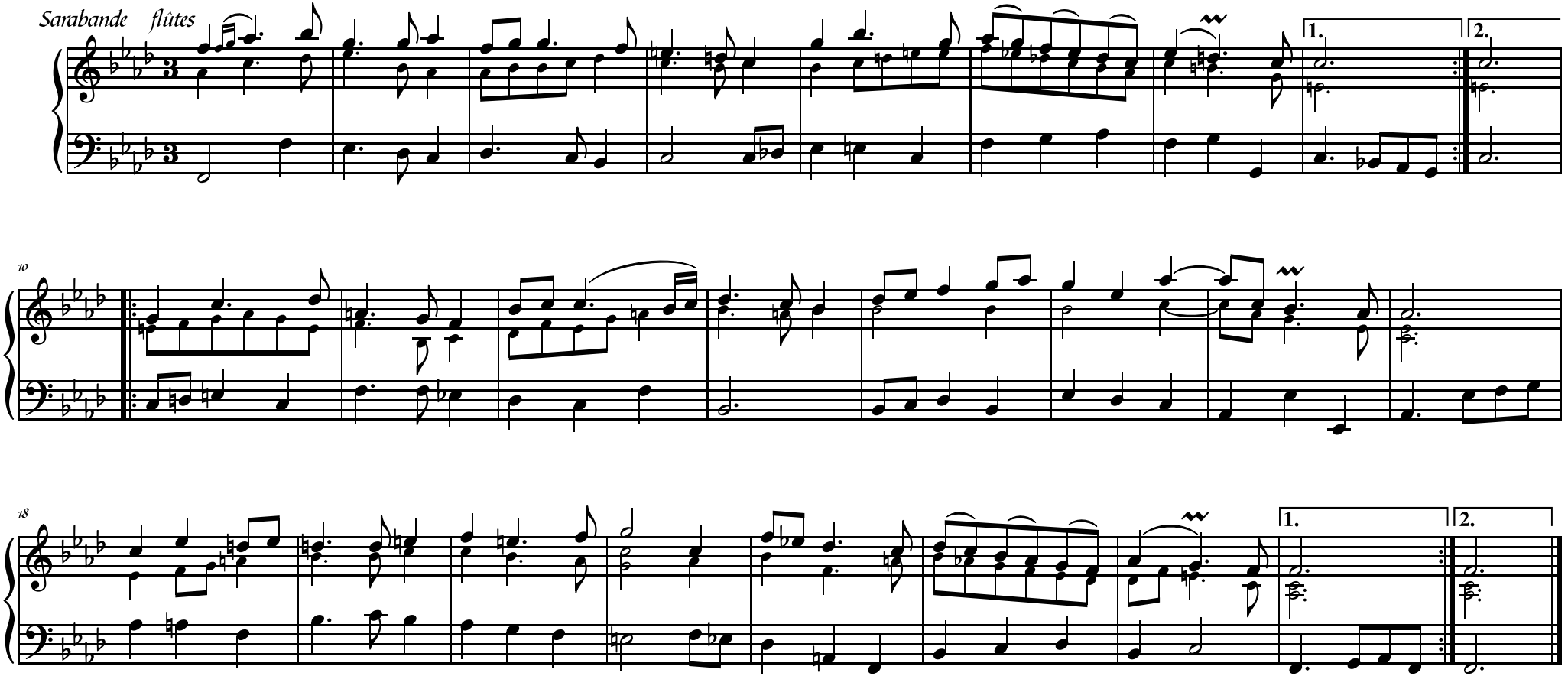


Prélude

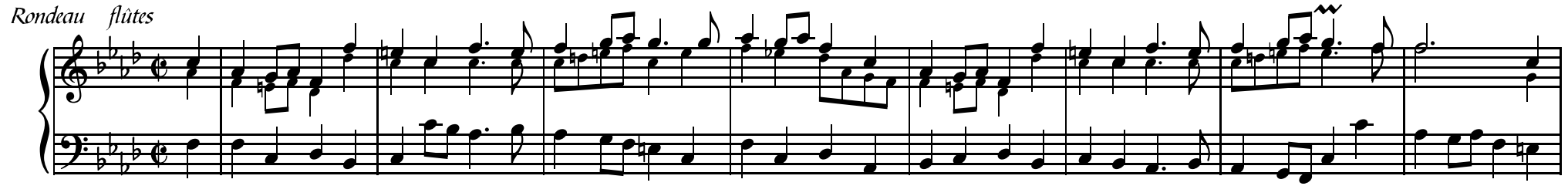



17
24
31
38
45

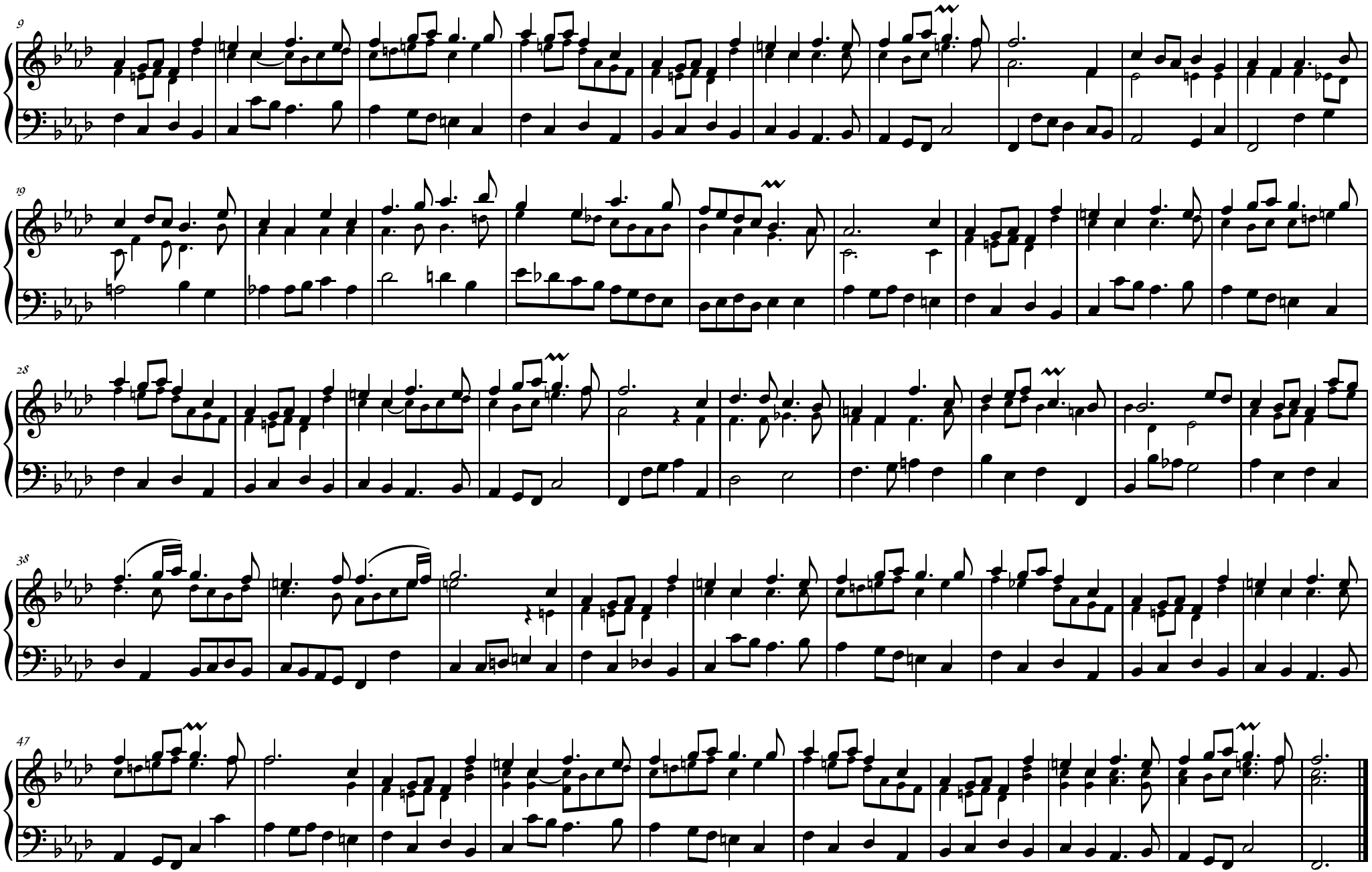
Sarabande flûtes



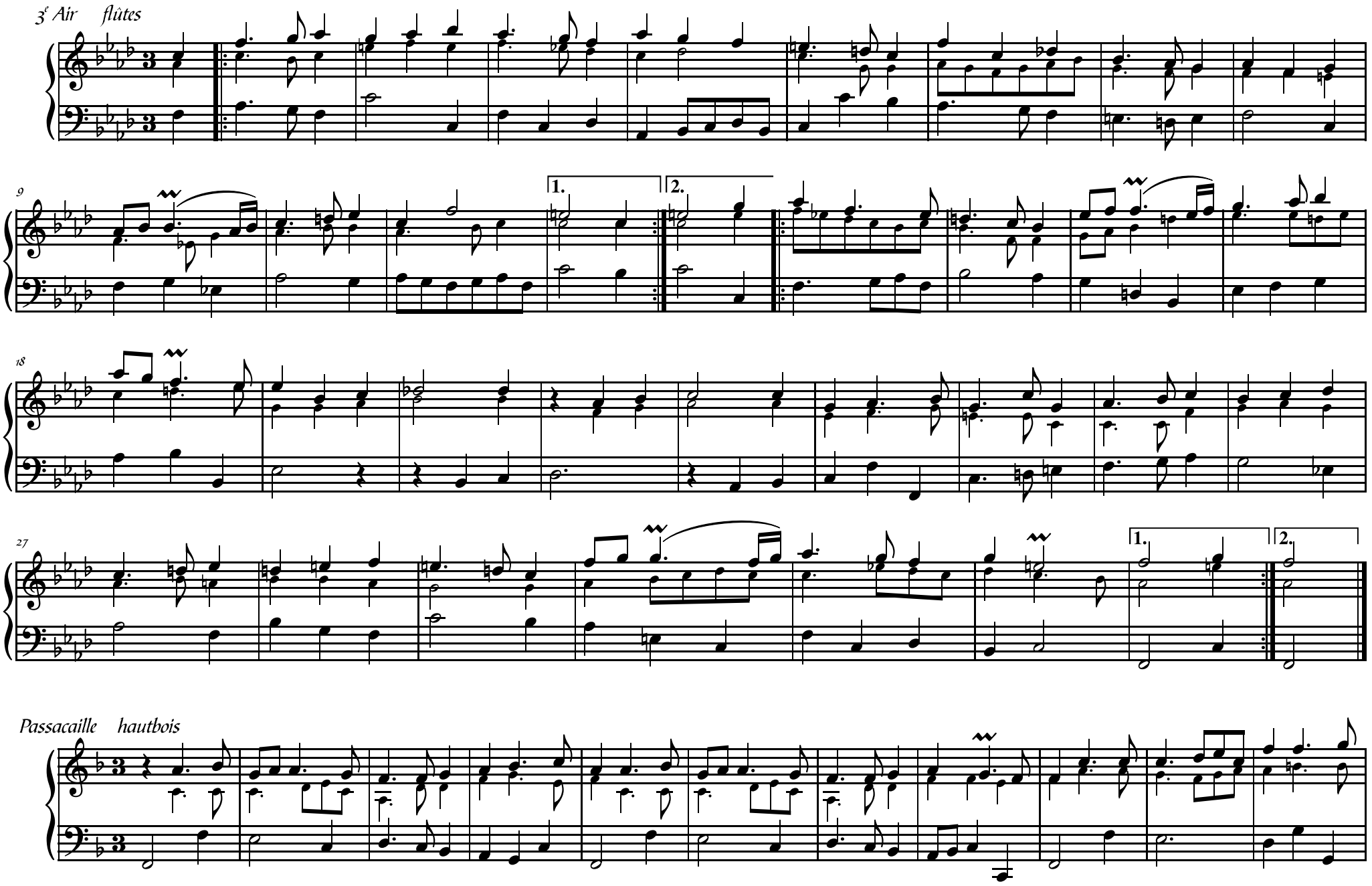
Rondeau flûtes



(Gay et gracieux)


9
19
28
38
47

3e Air flûtes



Passacaille hautbois

12

24

Trio

[II.]

tous

[I.]

37

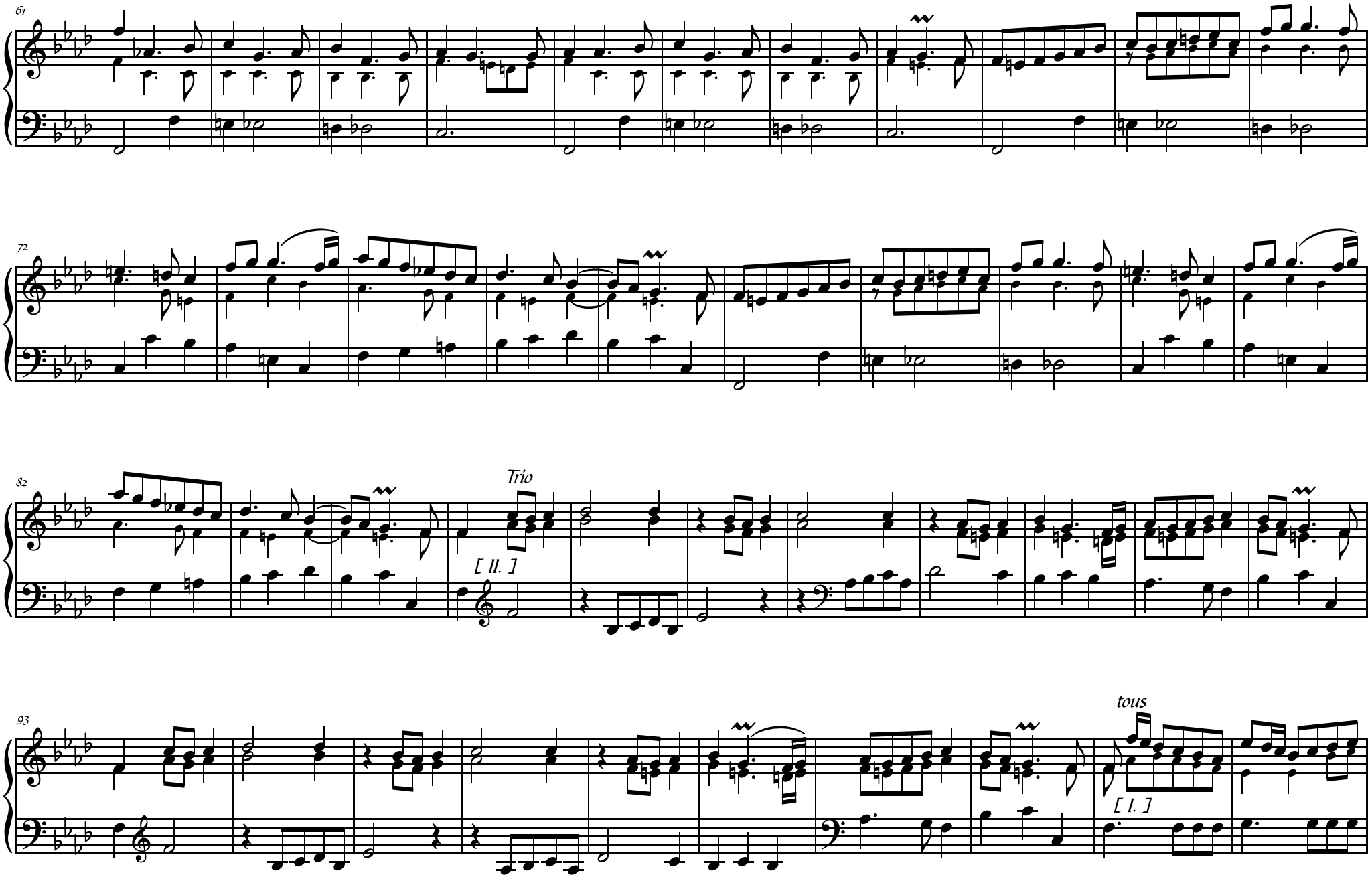
Trio

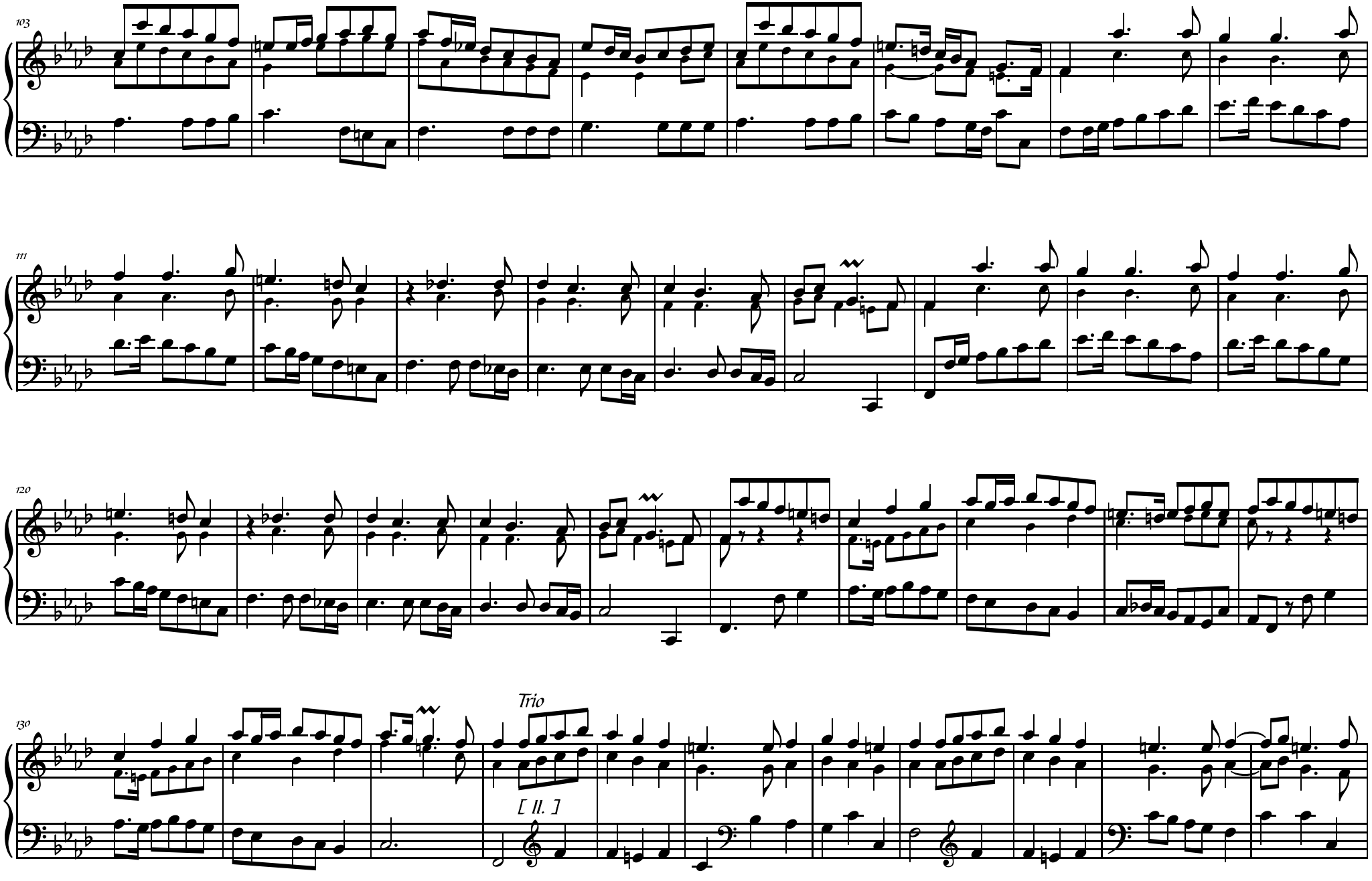
[II.]

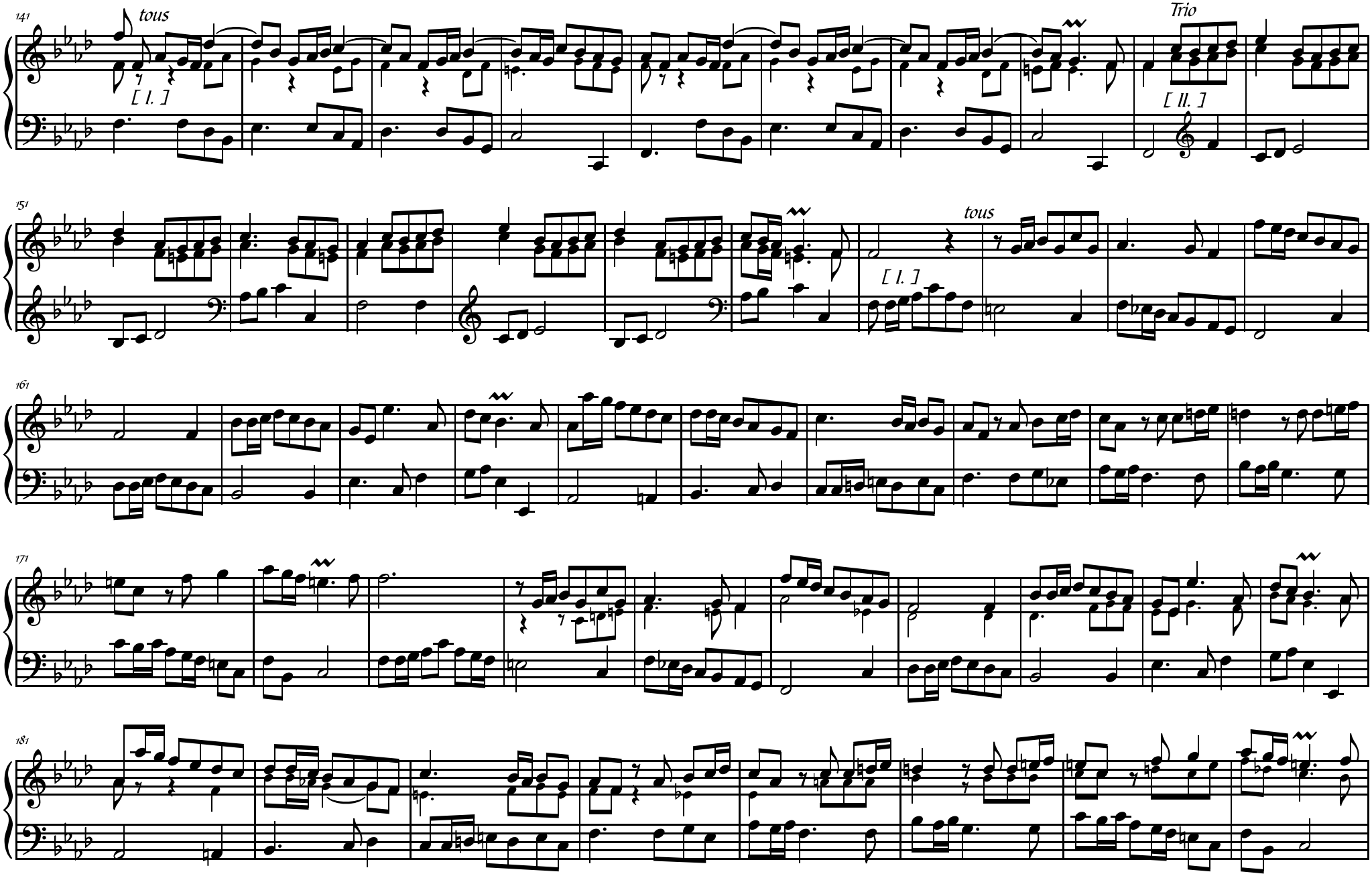
49

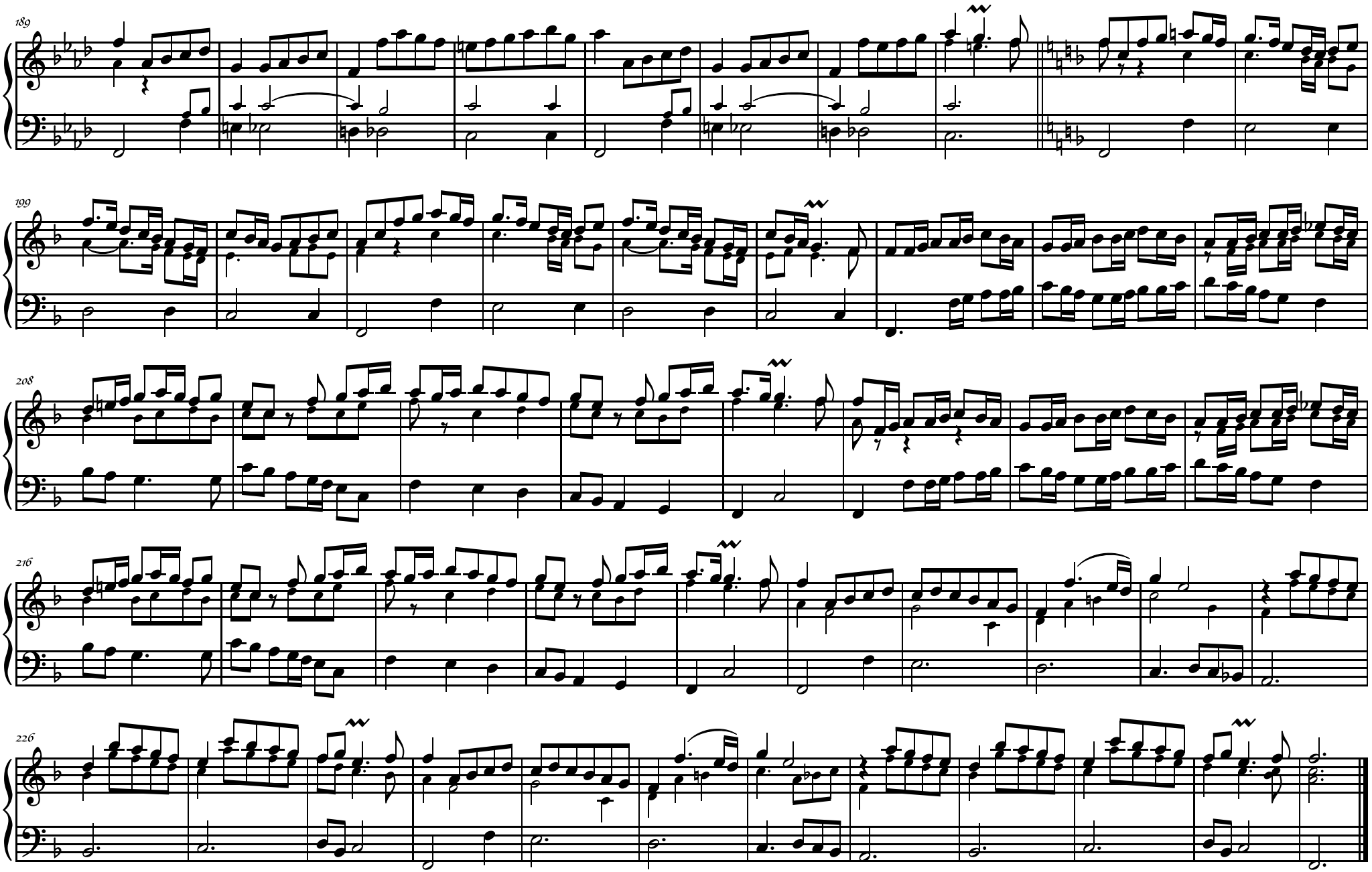
tous

[I.]


61
72
82
Trio
[II.]
93
tous
[I.]


103
111
120
130
Trio
[II.]


141
tous
[I.]
Trio
[II.]
151
tous
[I.]
161
171
181

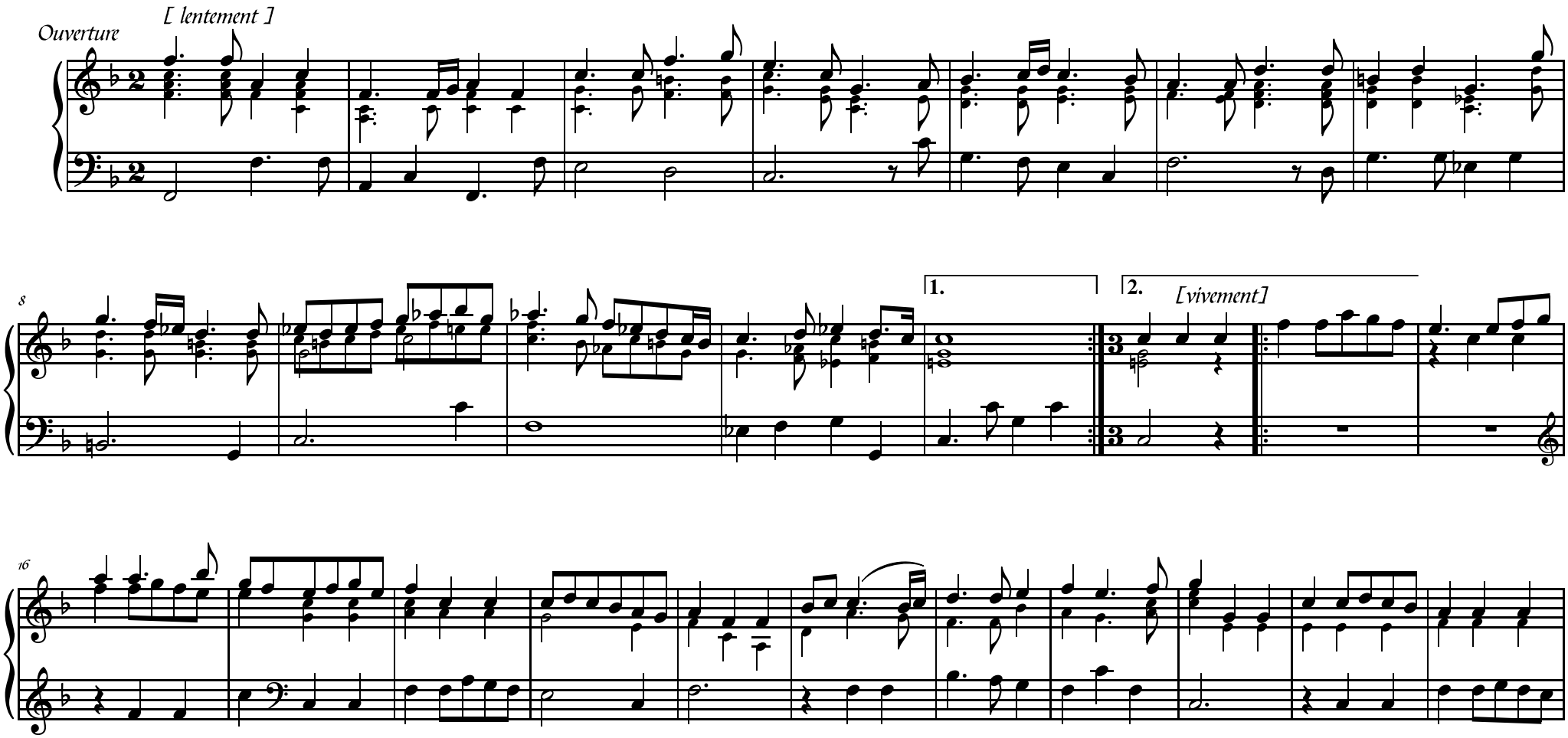

189
199
208
216
226

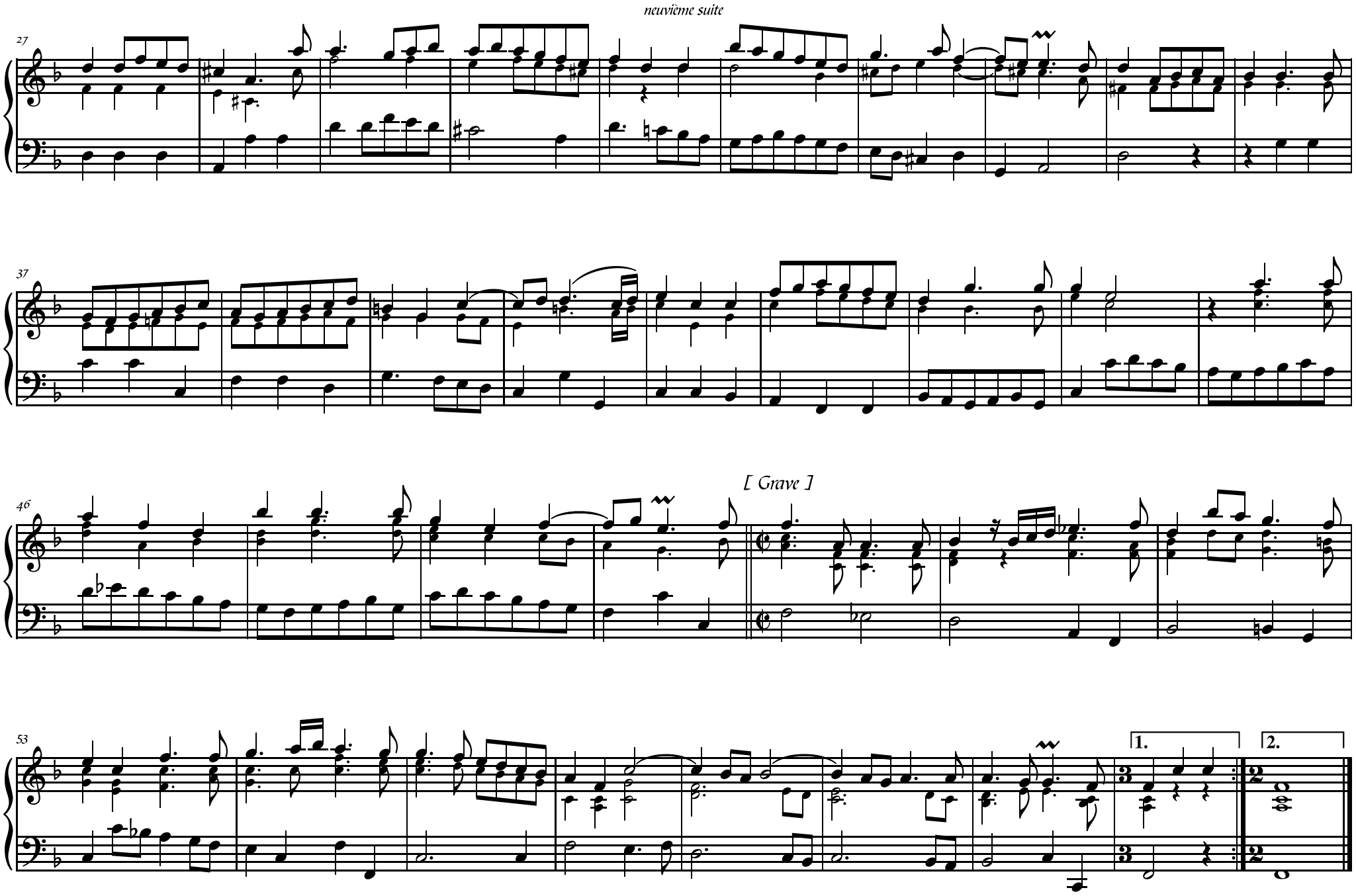
Symphonies

Neuvième suite

transcription pour orgue et restitution : Olivier Miquel d'après les "Symphonies de M. de La Lande" copiées par Philidor l'aîné - 1703

Michel Richard de Lalande
1657 - 1726




27
37
[Grave]
46
53
1.
2.

Prelude

[I.]

Trio

[II.]

tous

[I.]

12

Trio

[II.]

tous

[I.]

22

Trio

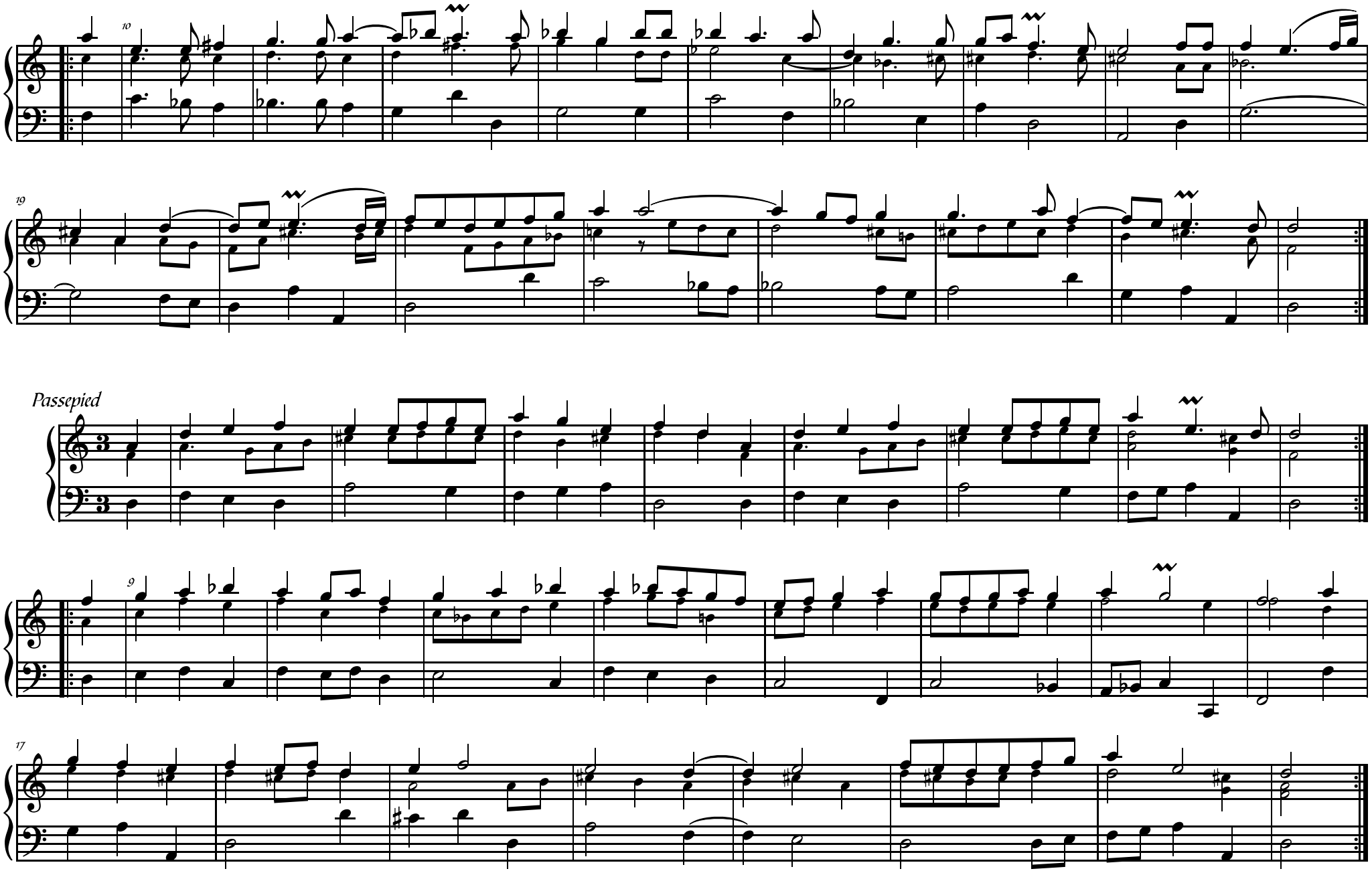
[II.]

tous

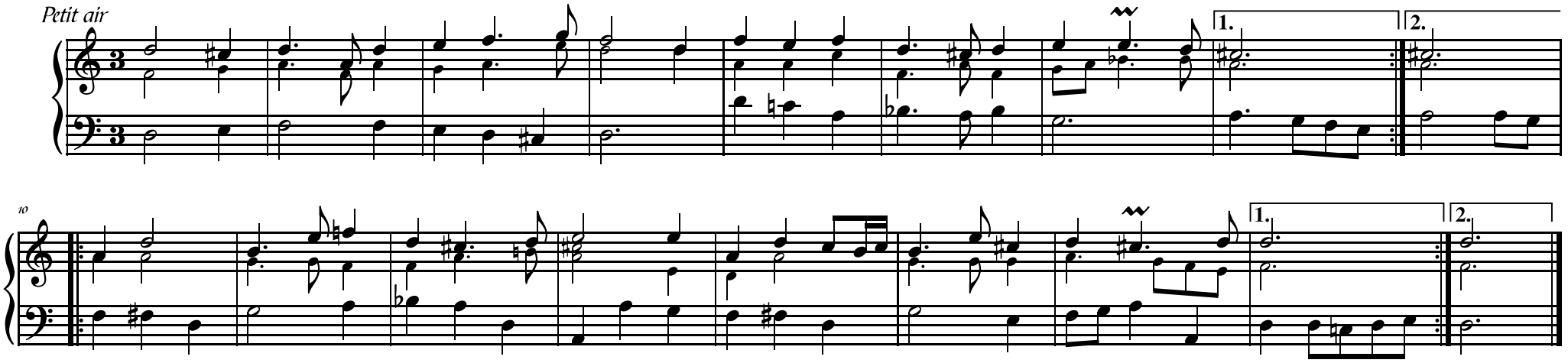
[I.]

Air (du Ballet de Mélicerte - 1698)

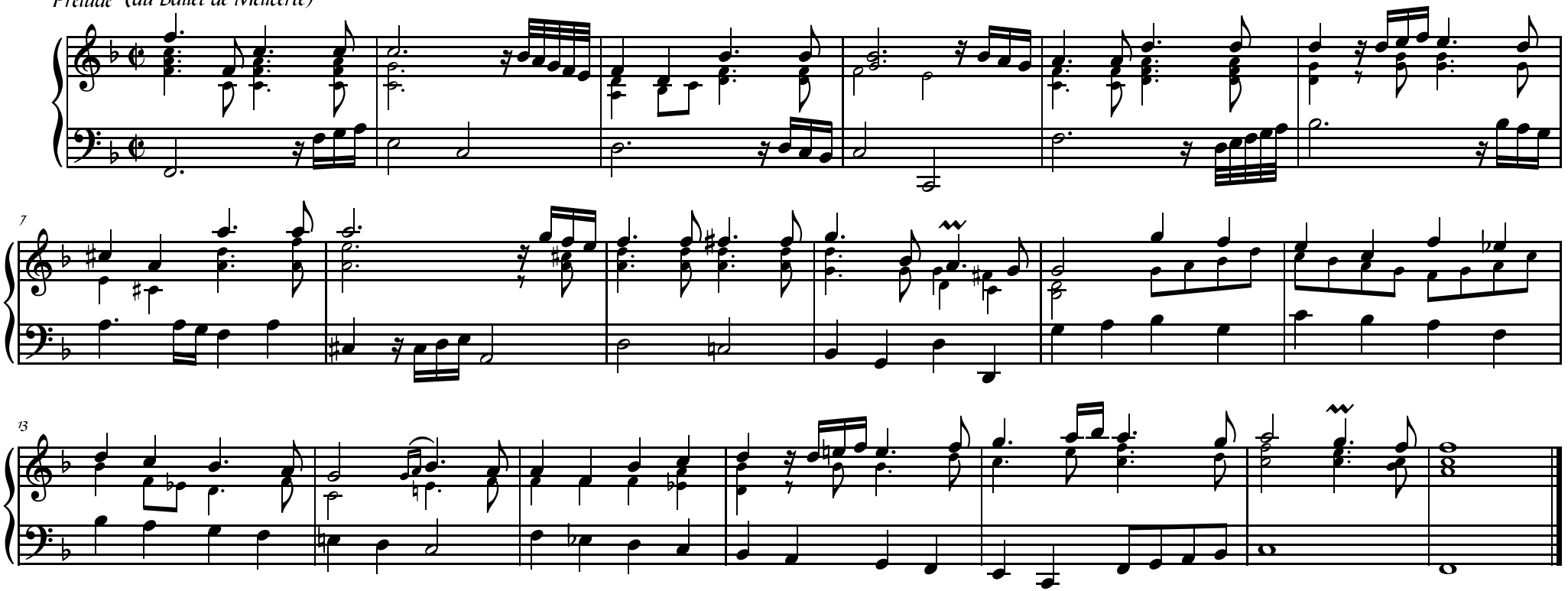
(Gay)


10
19
Passepied
9
17

Petit air

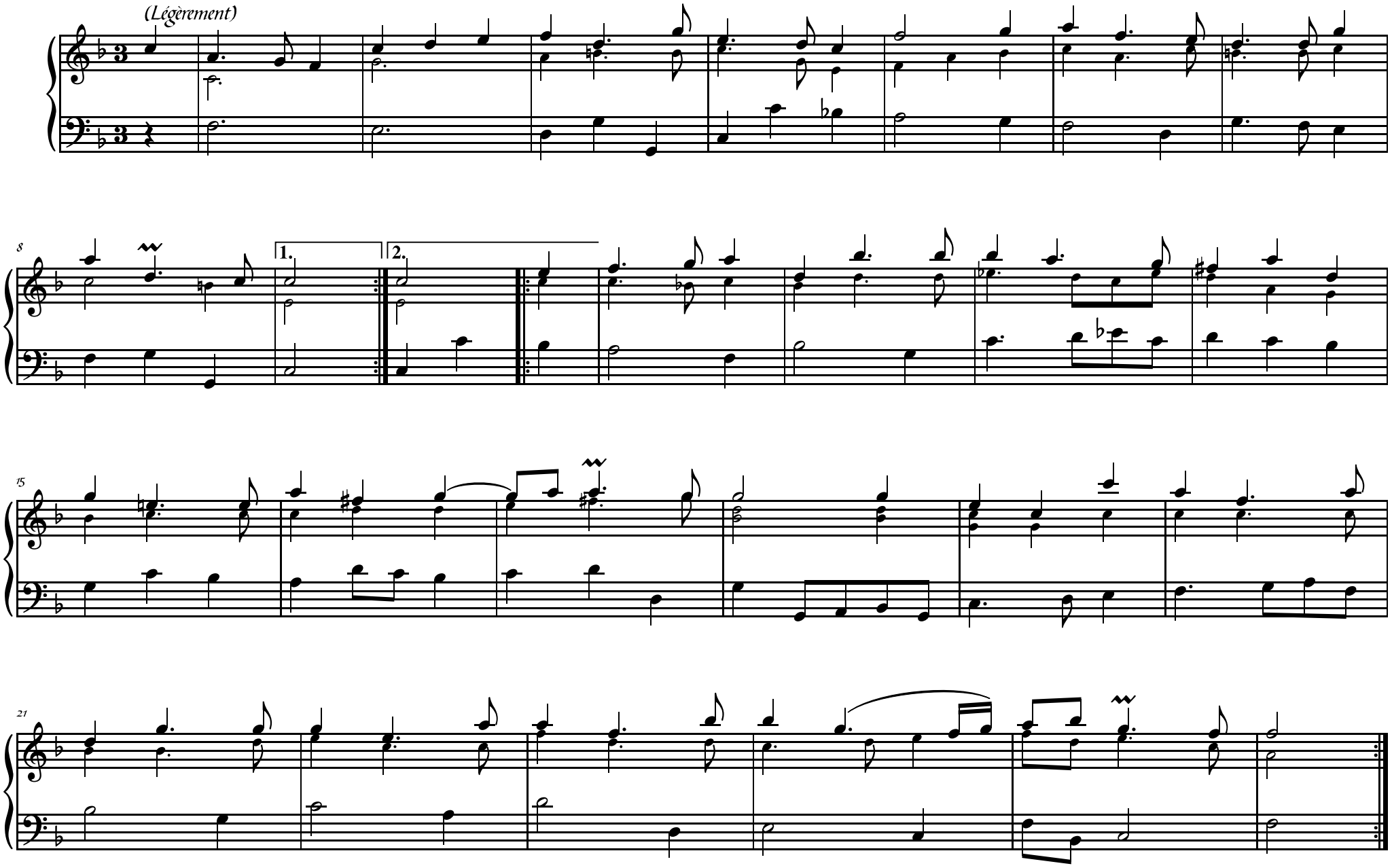


Prélude (du Ballet de Mélicerte)

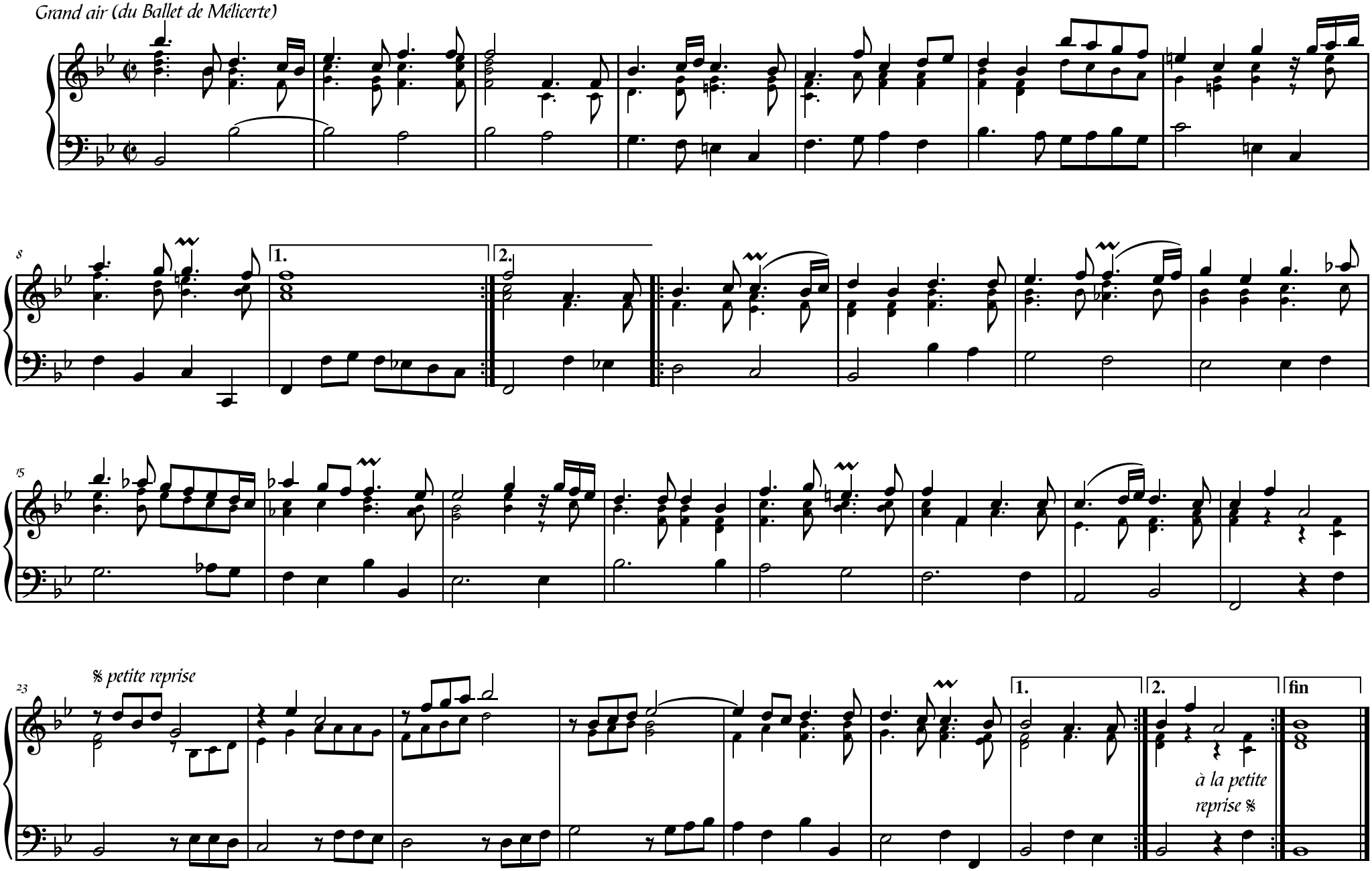


Air (du Ballet de Mélicerte)

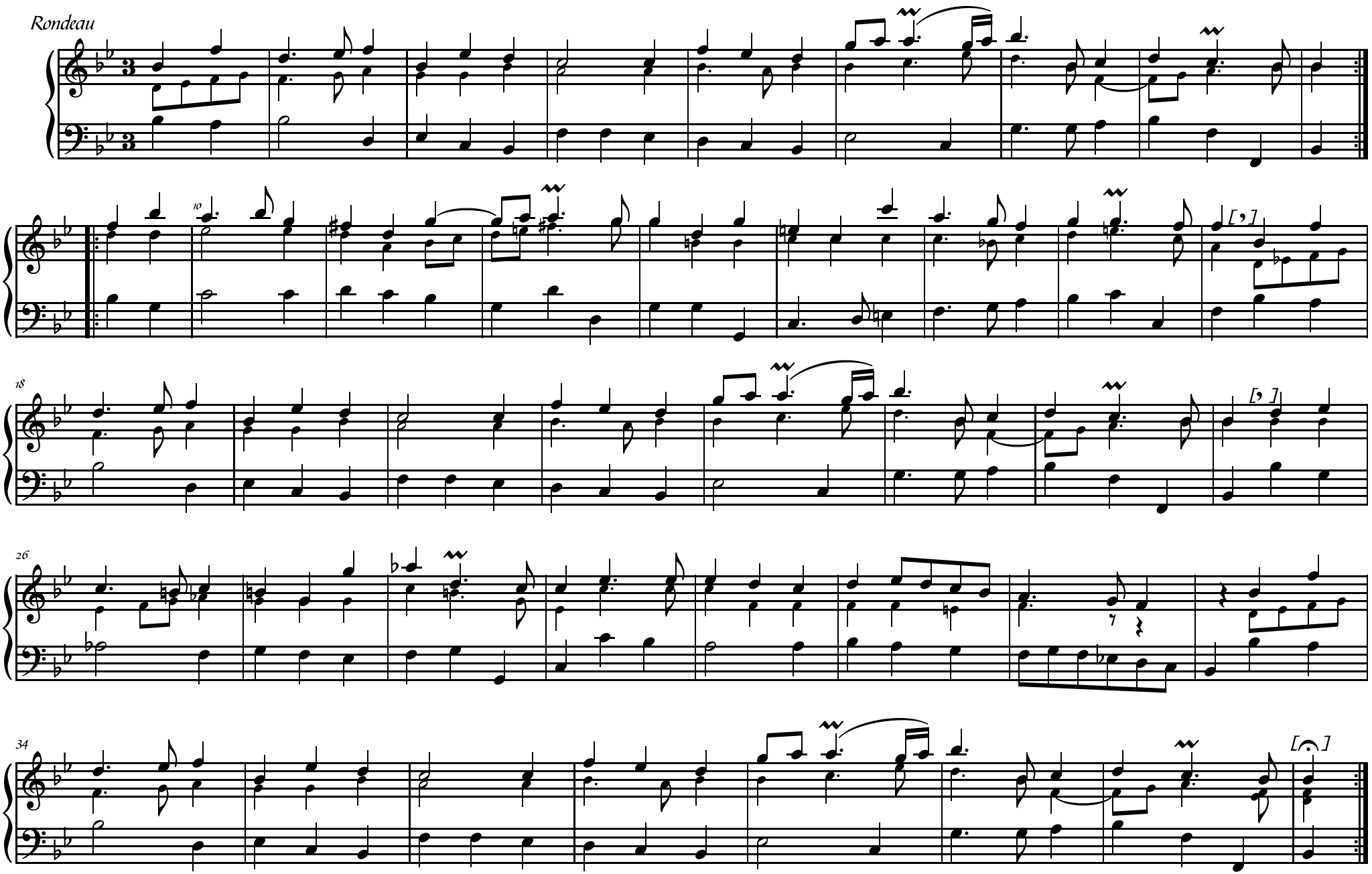
(Légèrement)



Grand air (du Ballet de Mélicerte)

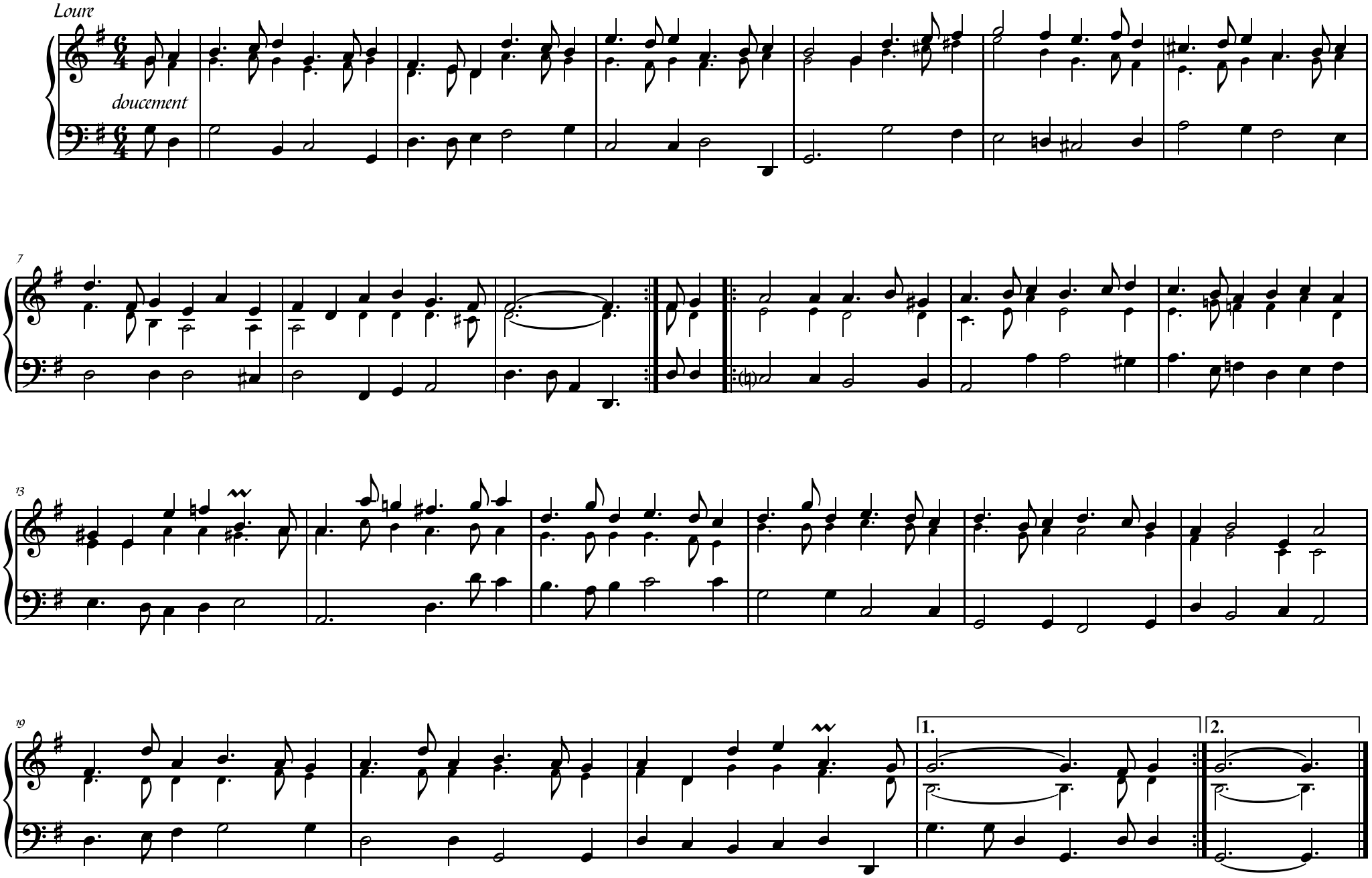


Rondeau

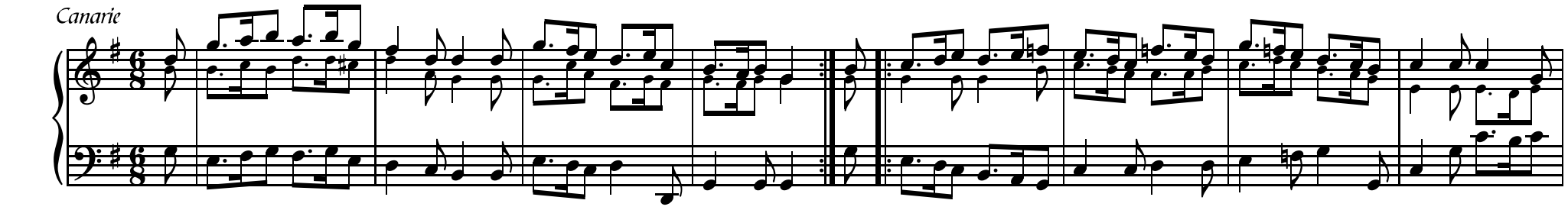


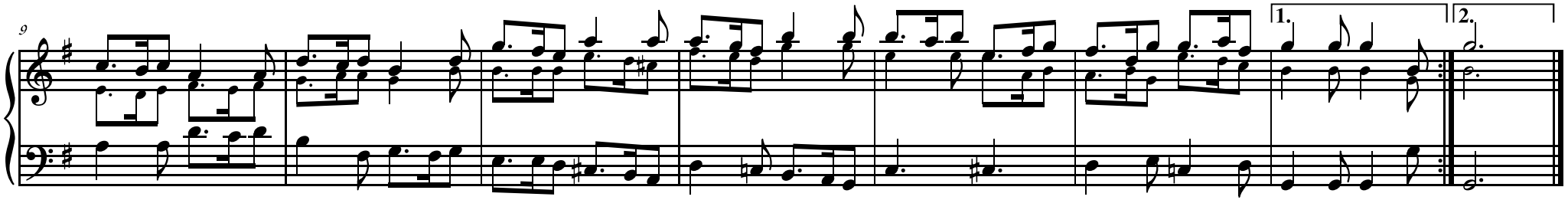
Loure

doucement

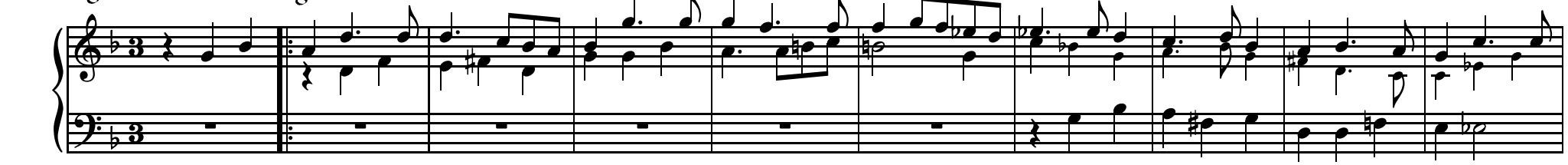


Canarie

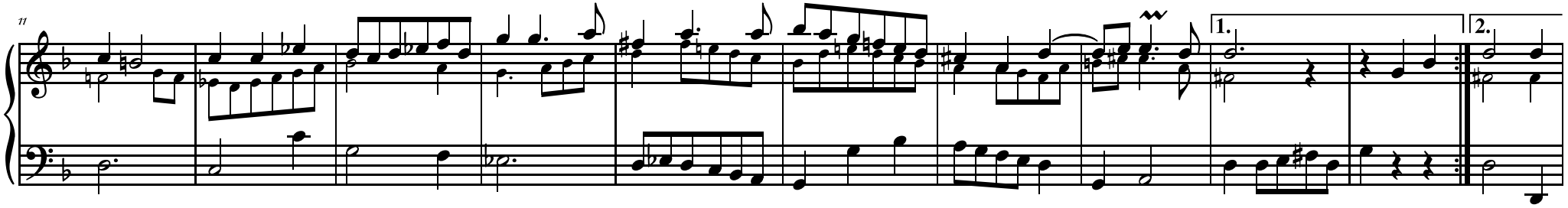


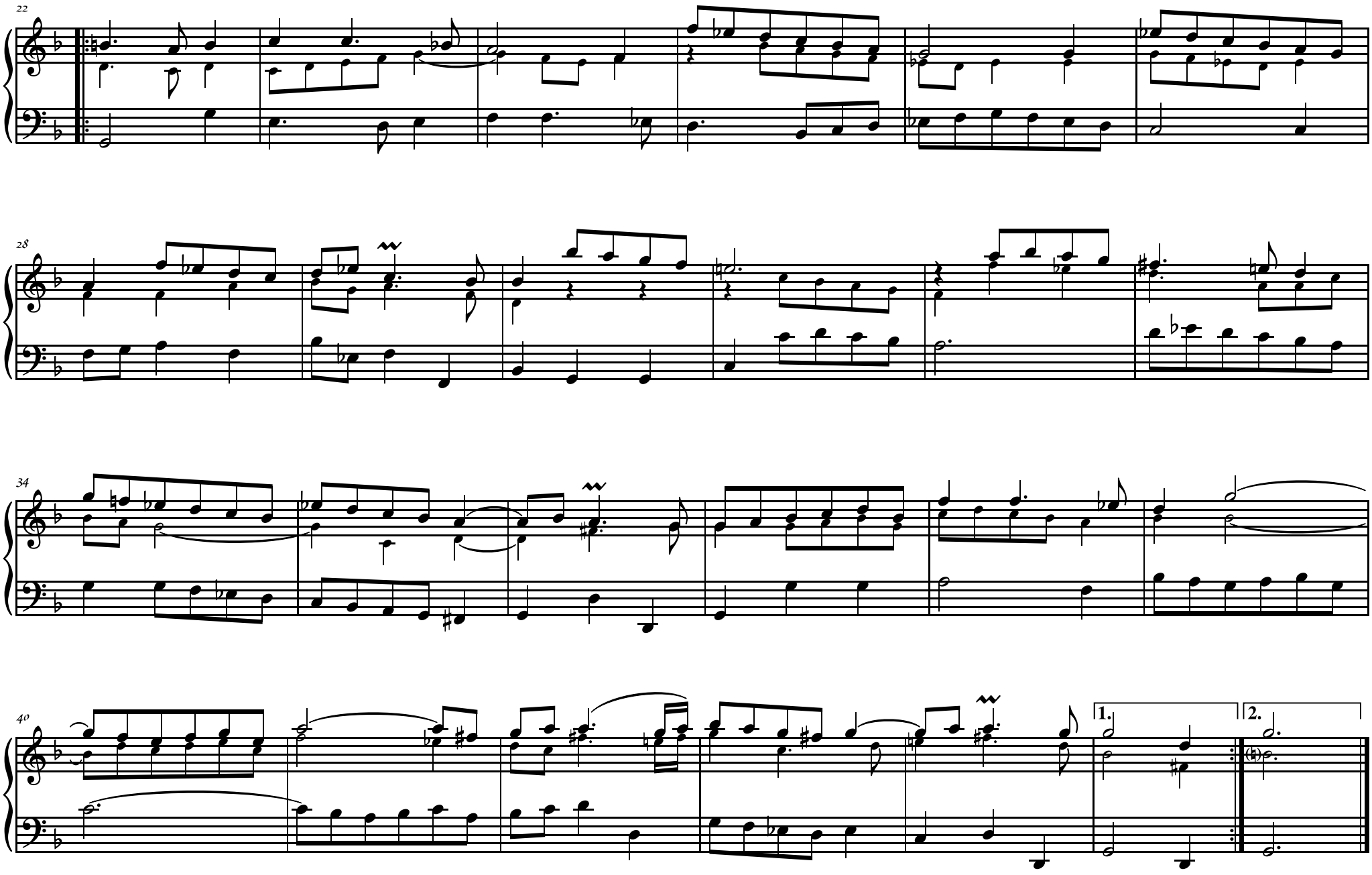


Air grave (Doucement et gracieusement)

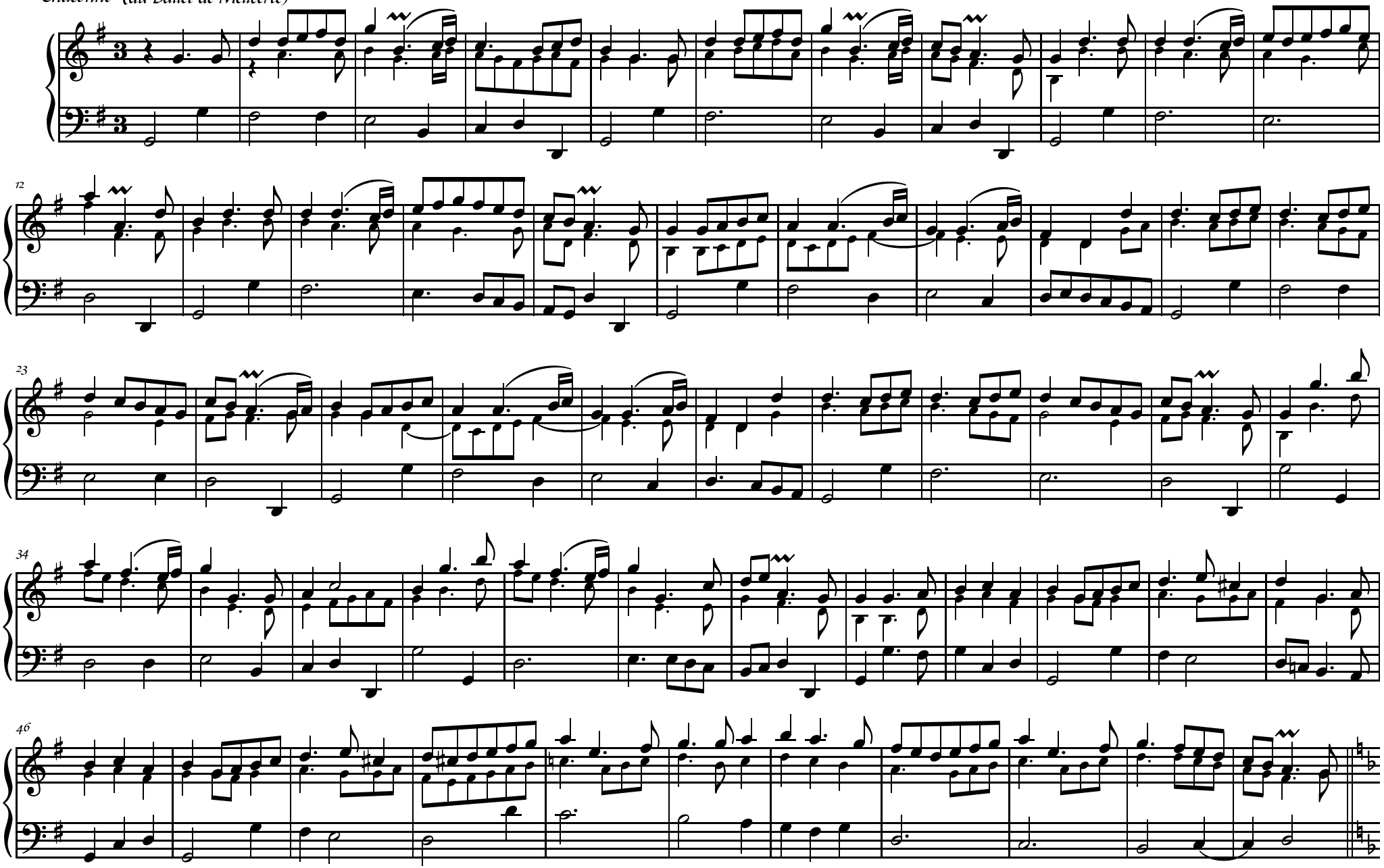


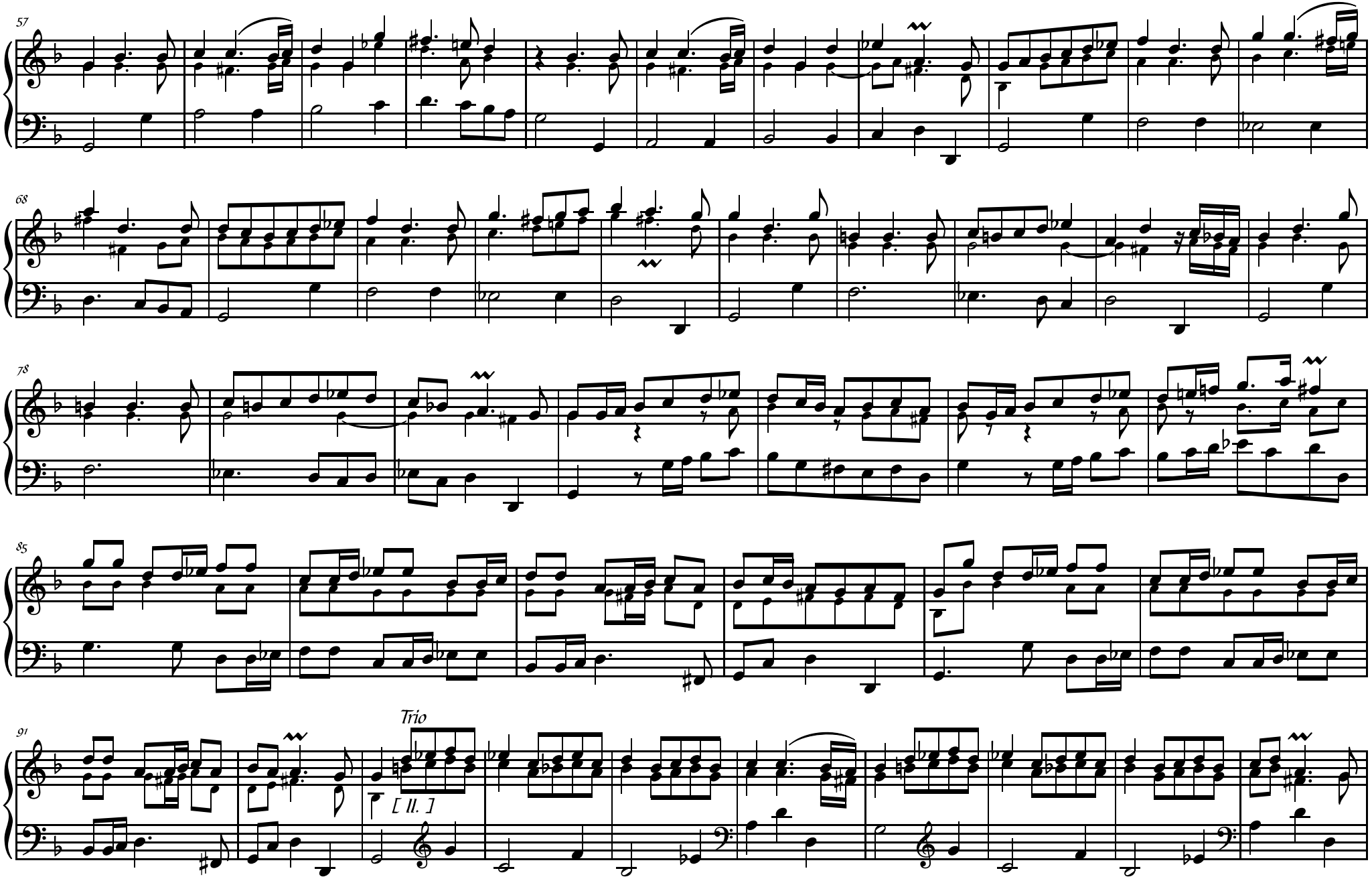
(Air des fleuves du Ballet de Mélicerte - 1698)

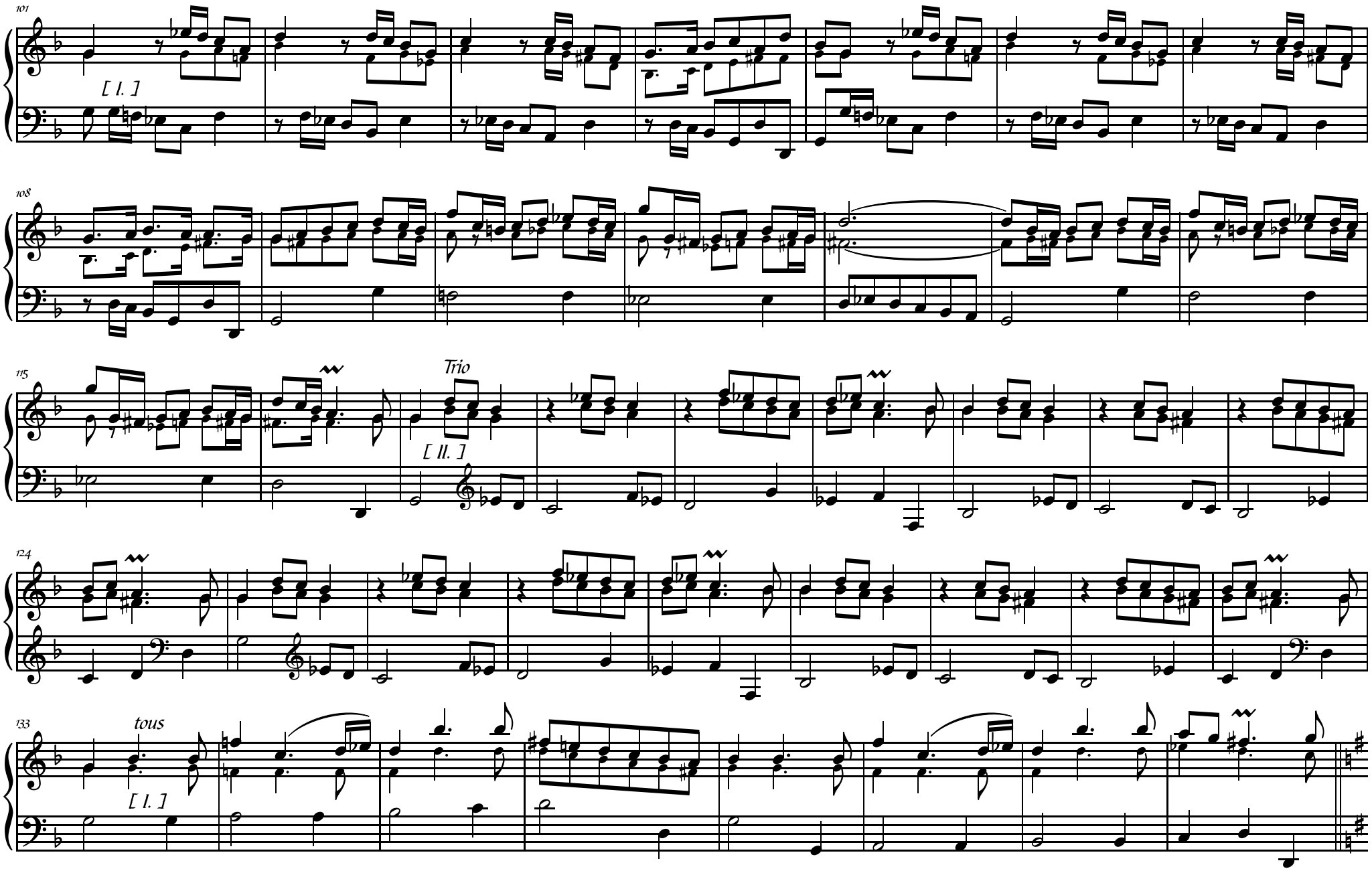


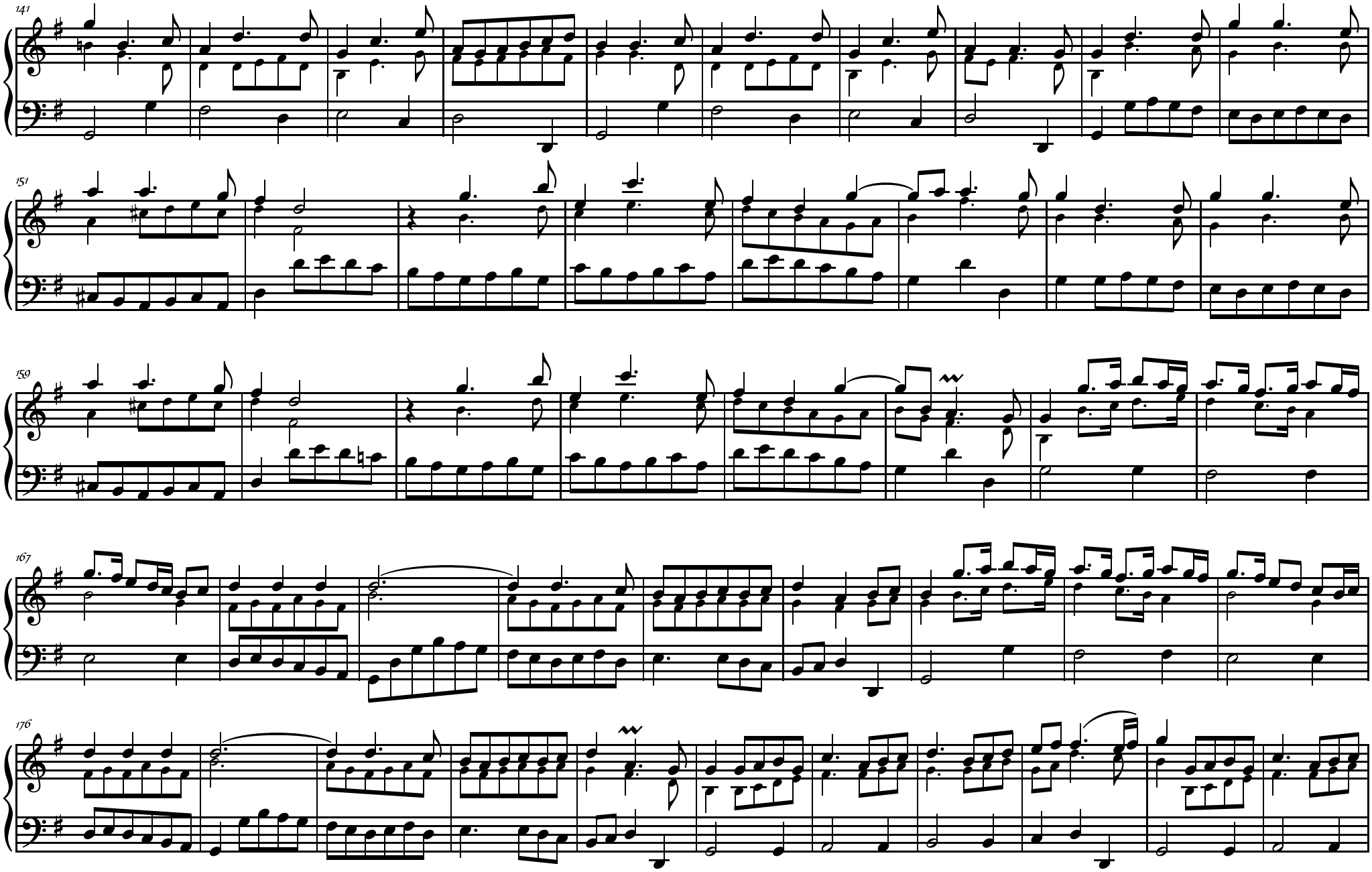

22
28
34
40
1.
2.

Chaconne (du Ballet de Mélicerte)

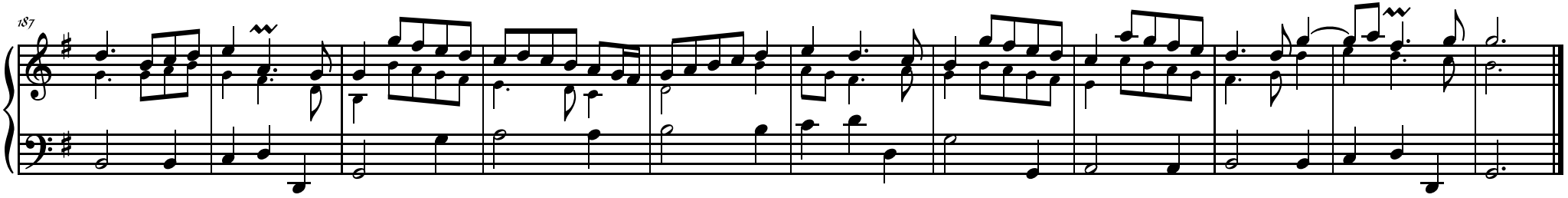



57
68
78
85
91
Trio
[II.]

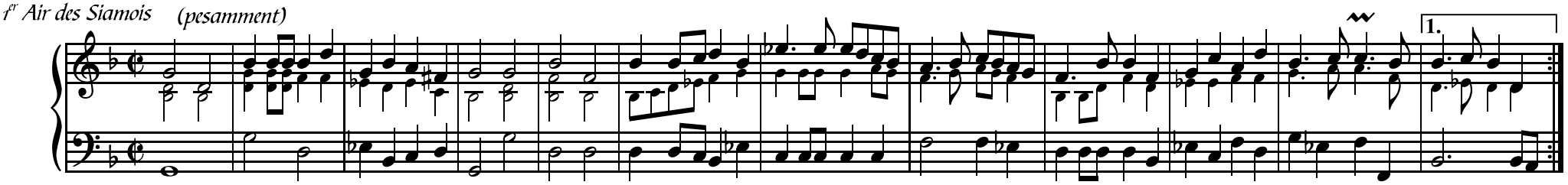

101
[I.]
108
115
Trio
[II.]
124
133
tous
[I.]


141
151
159
167
176

187



1er Air des Siamois (pesamment)



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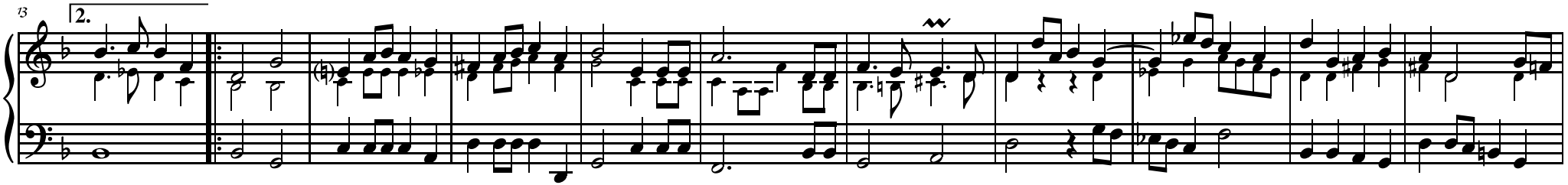
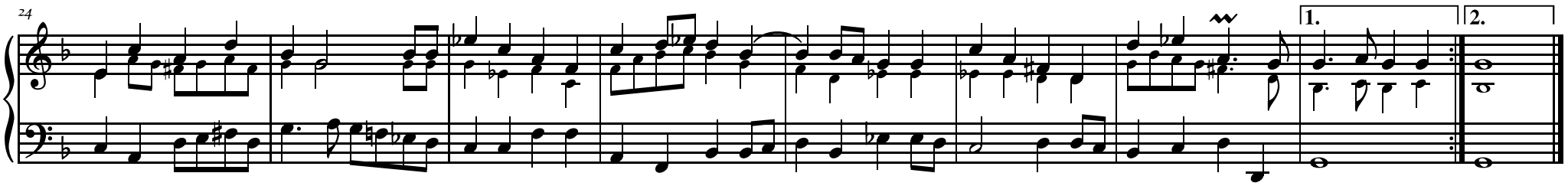
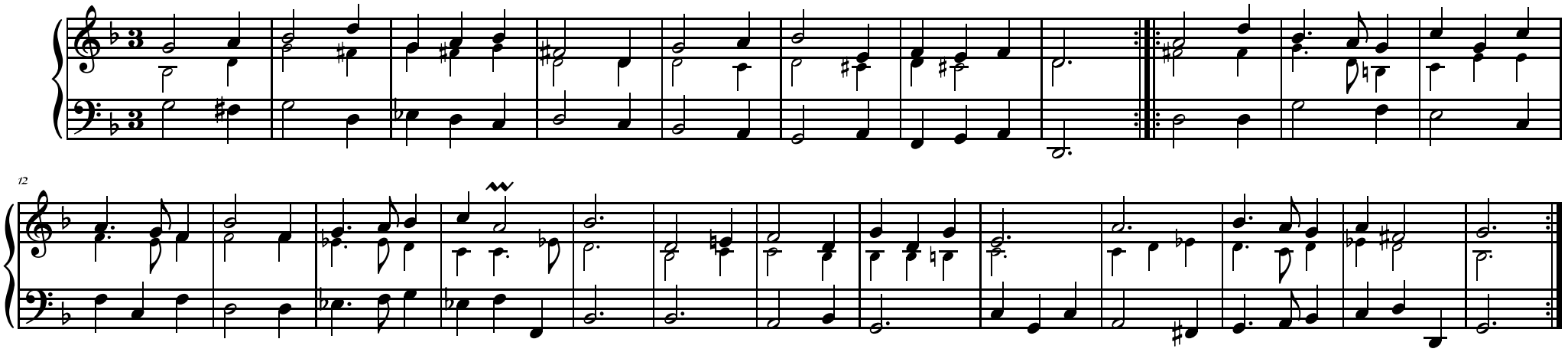


24

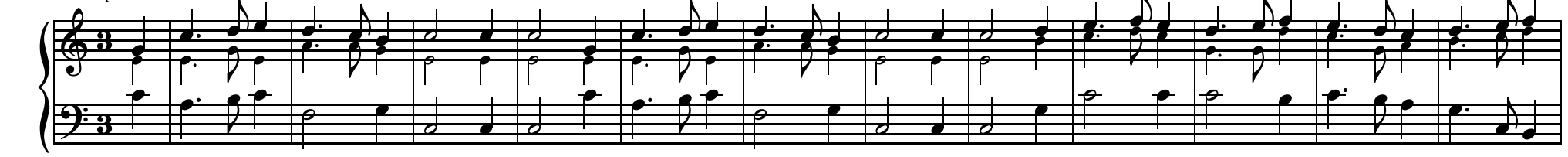


2ᵉ Air



12

Air des Basques



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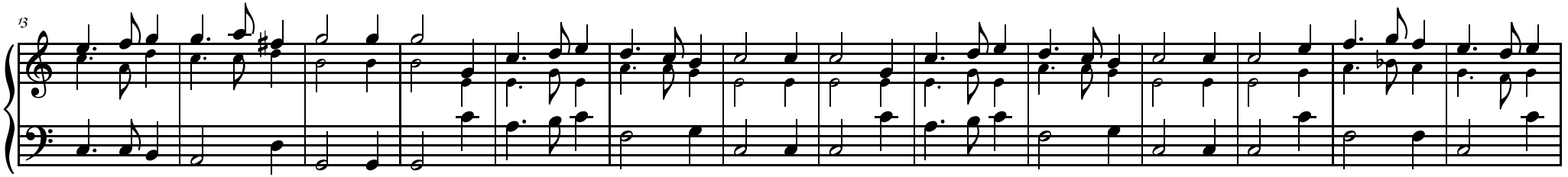

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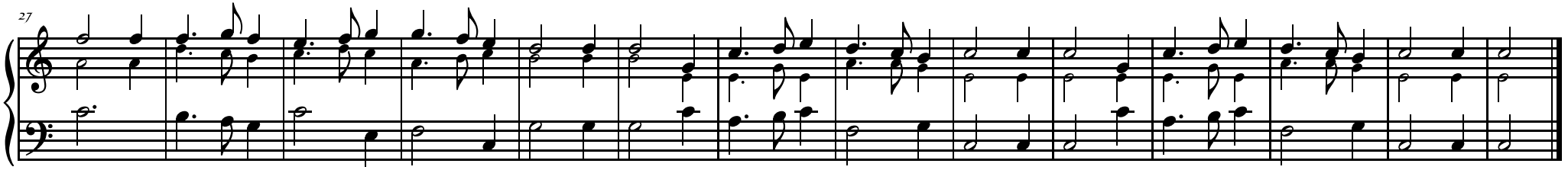
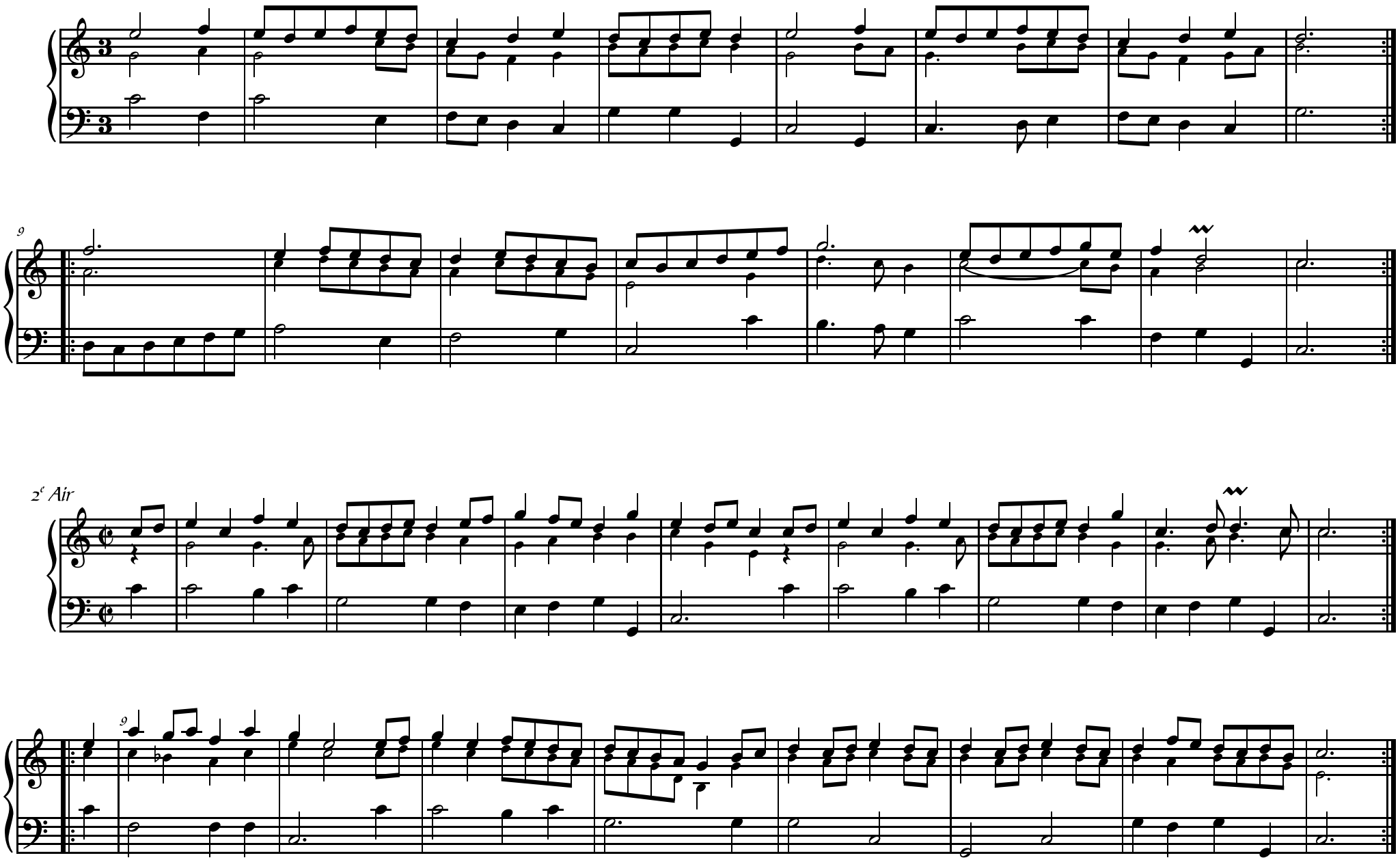
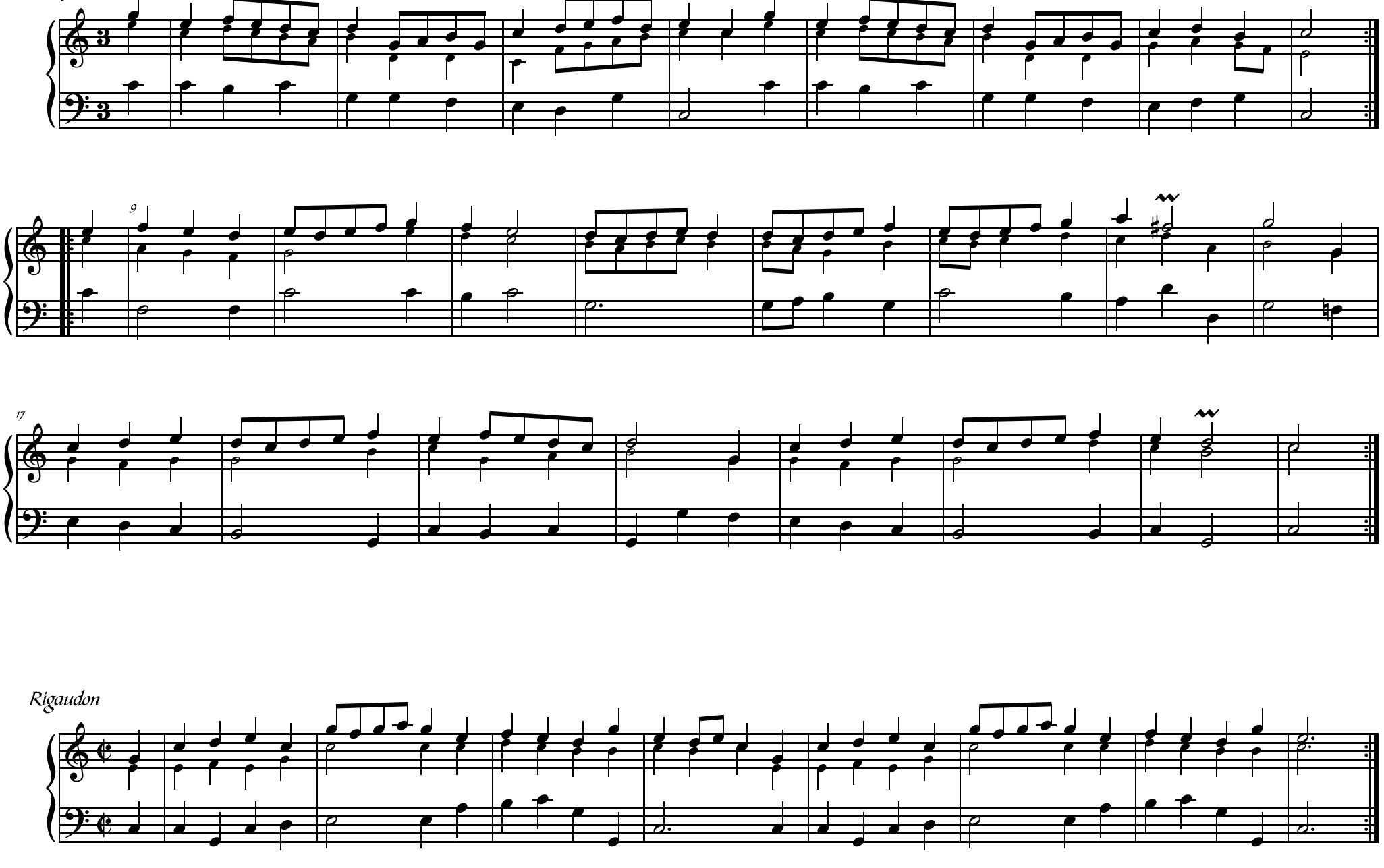


Menuet



2ᶜ Air

Passepied



Rigaudon

9

2^e Rigaudon Trio de hautbois

6

11

Symphonies

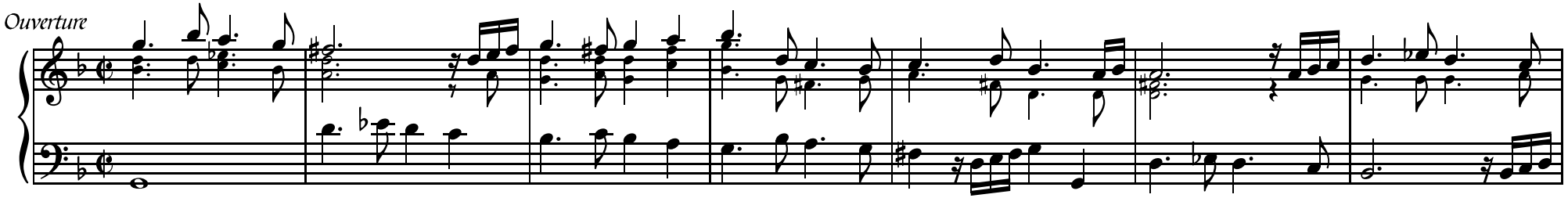
Dixième suite

transcription pour orgue et restitution : Olivier Miquel d'après les "Symphonies de M. de La Lande" copiées par Philidor l'aîné - 1703

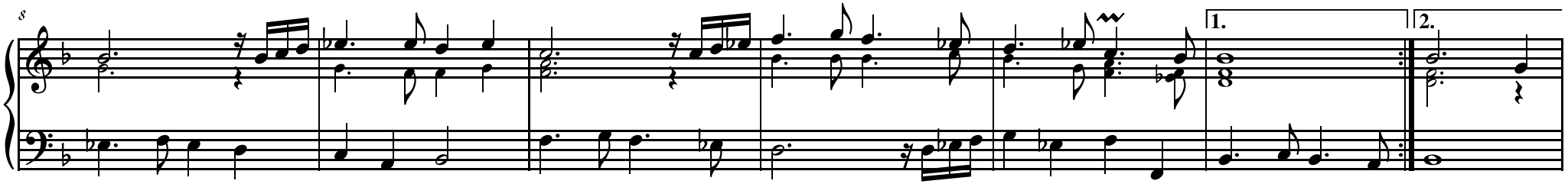
Michel Richard de Lalande
1657 - 1726

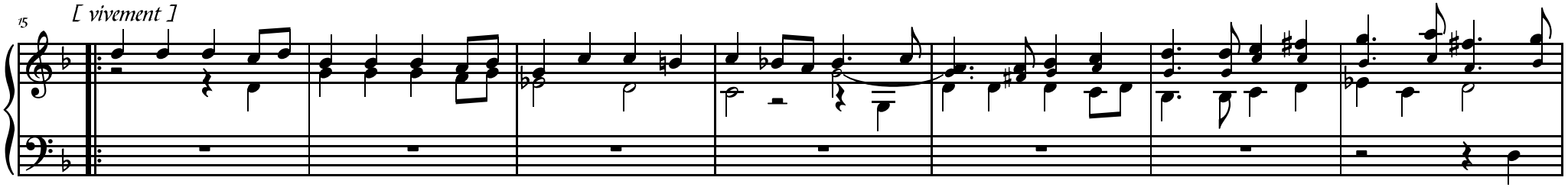
[lentement]

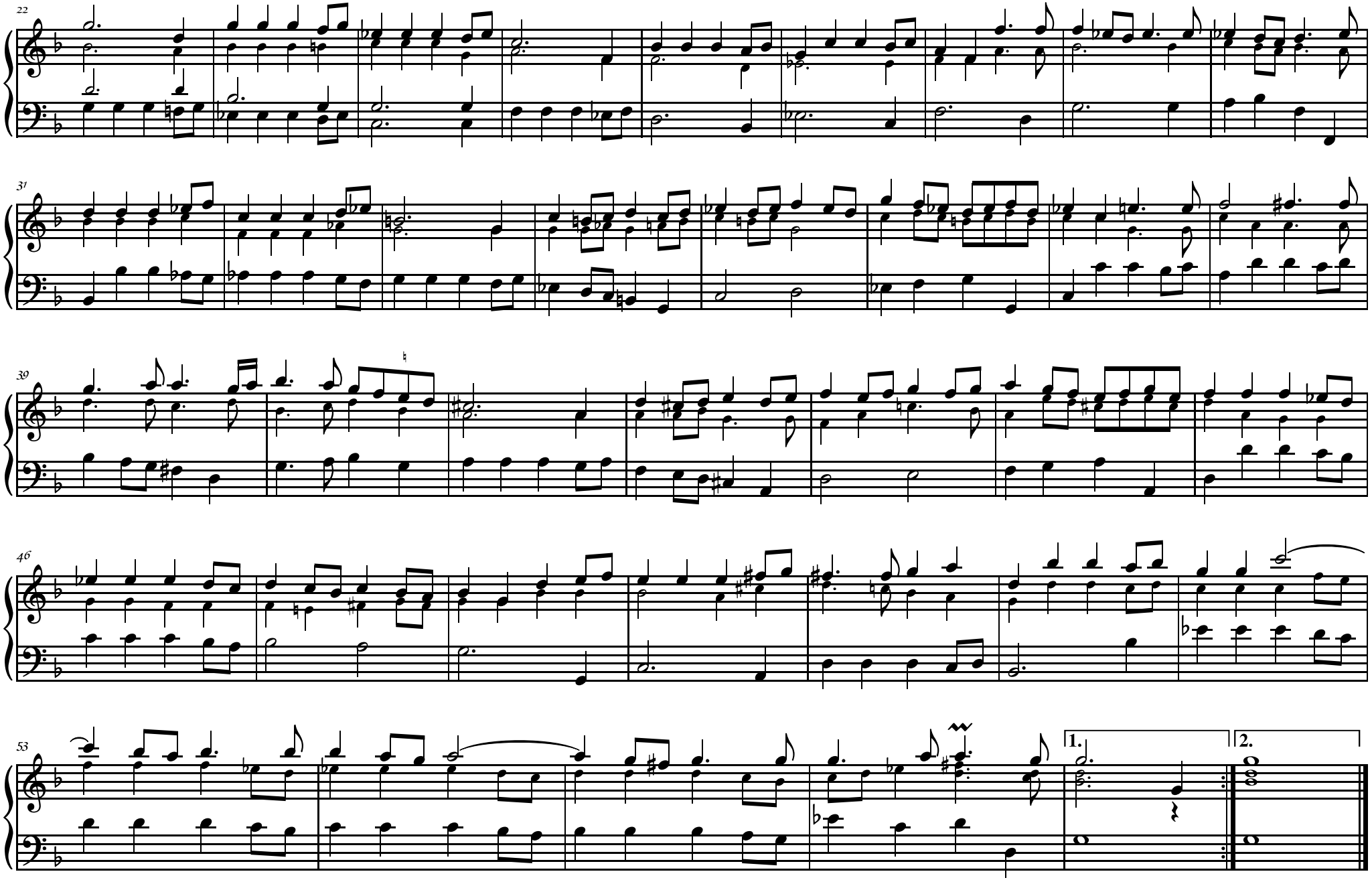
Ouverture



(Cette Ouverture a servi au Concert d'Adonis, au Ballet des Fées et de l'Hymen champestre. Retouchée pour le Ballet des Éléments)






22
31
39
46
53
1.
2.

Prelude

[I.]

12

Trio

[III.]

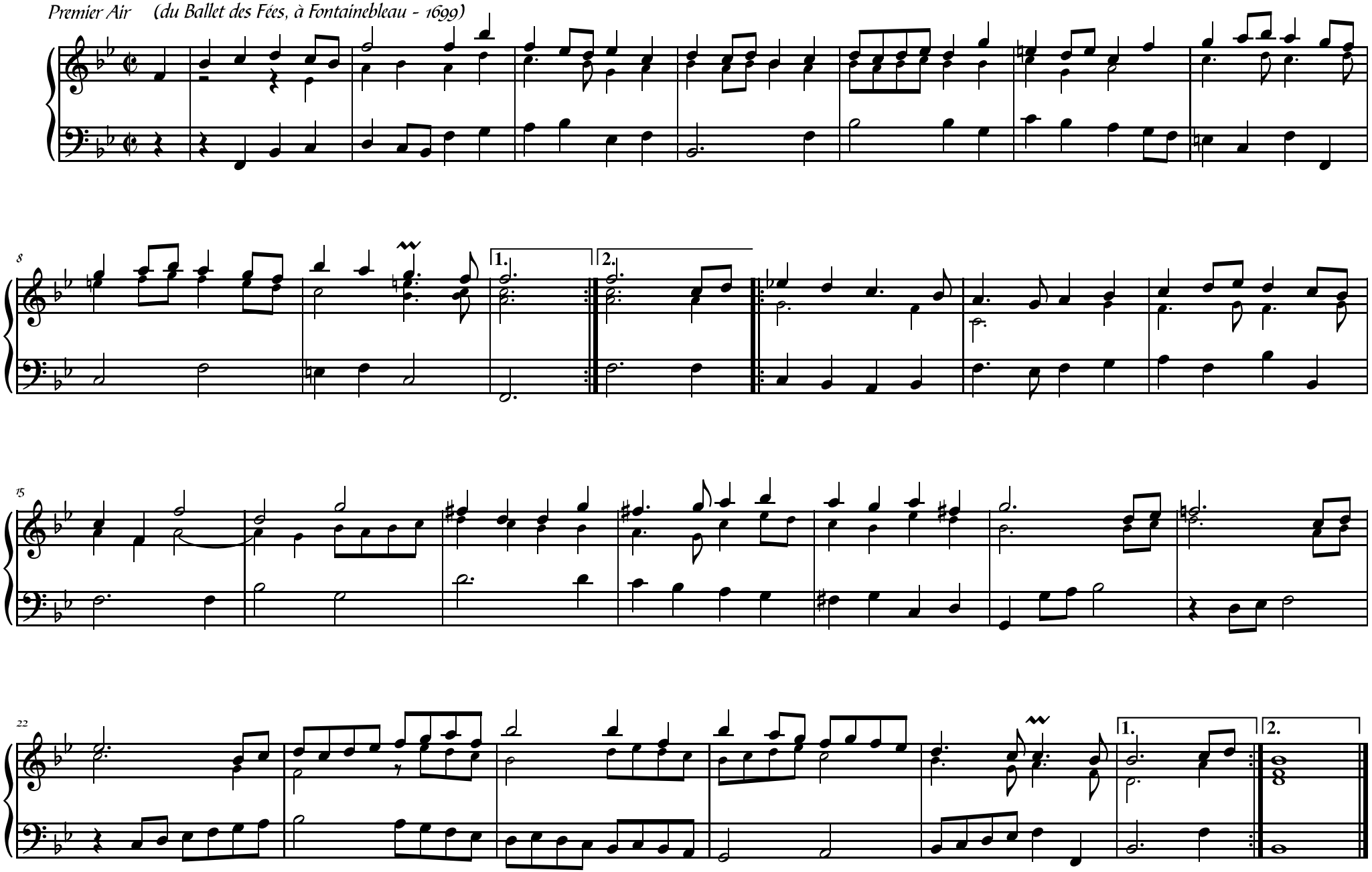
[II.]

24

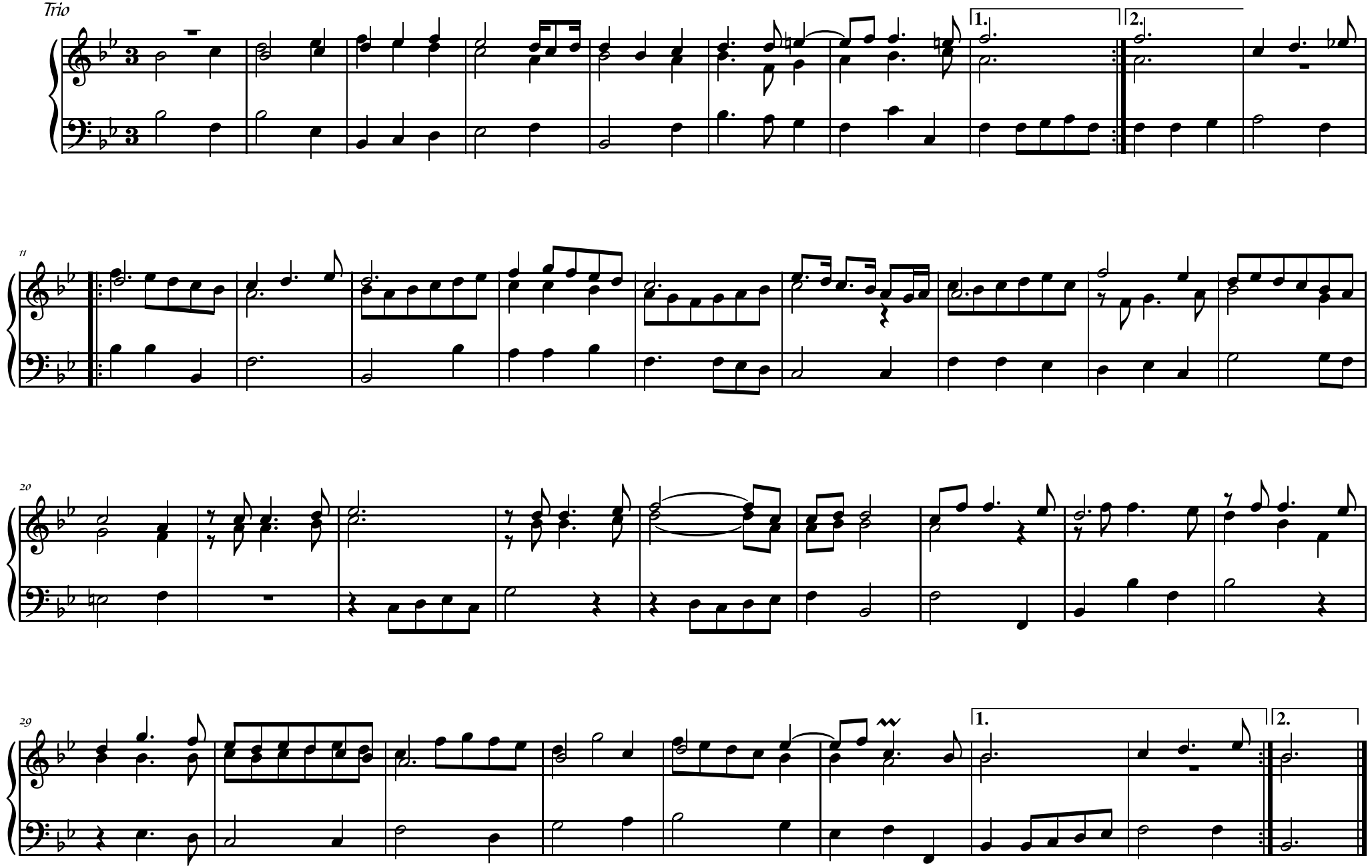
32

[ms. : un trait de plume relie
les deux notes, symbole de "chute"]

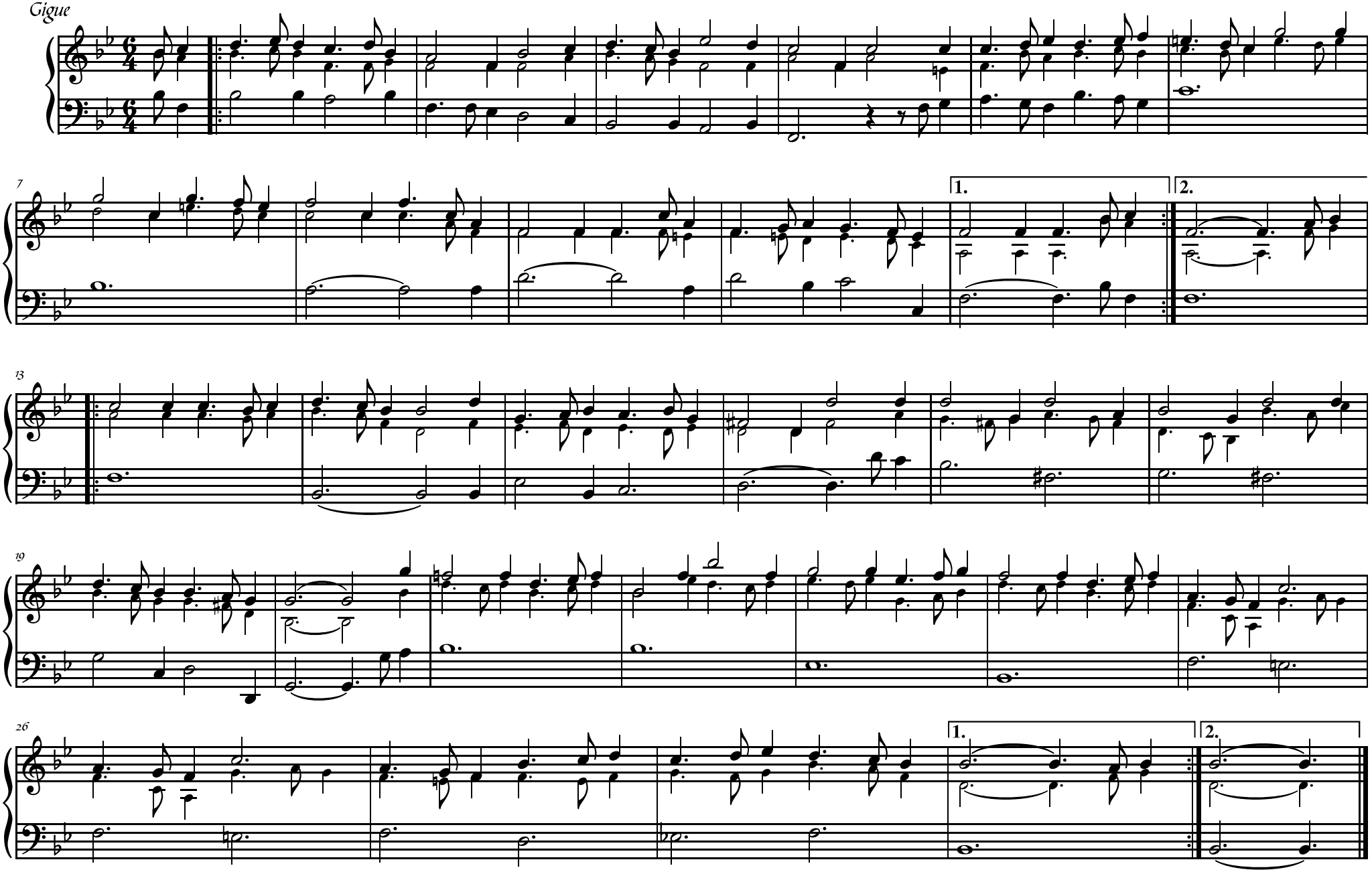
Premier Air (du Ballet des Fées, à Fontainebleau - 1699)



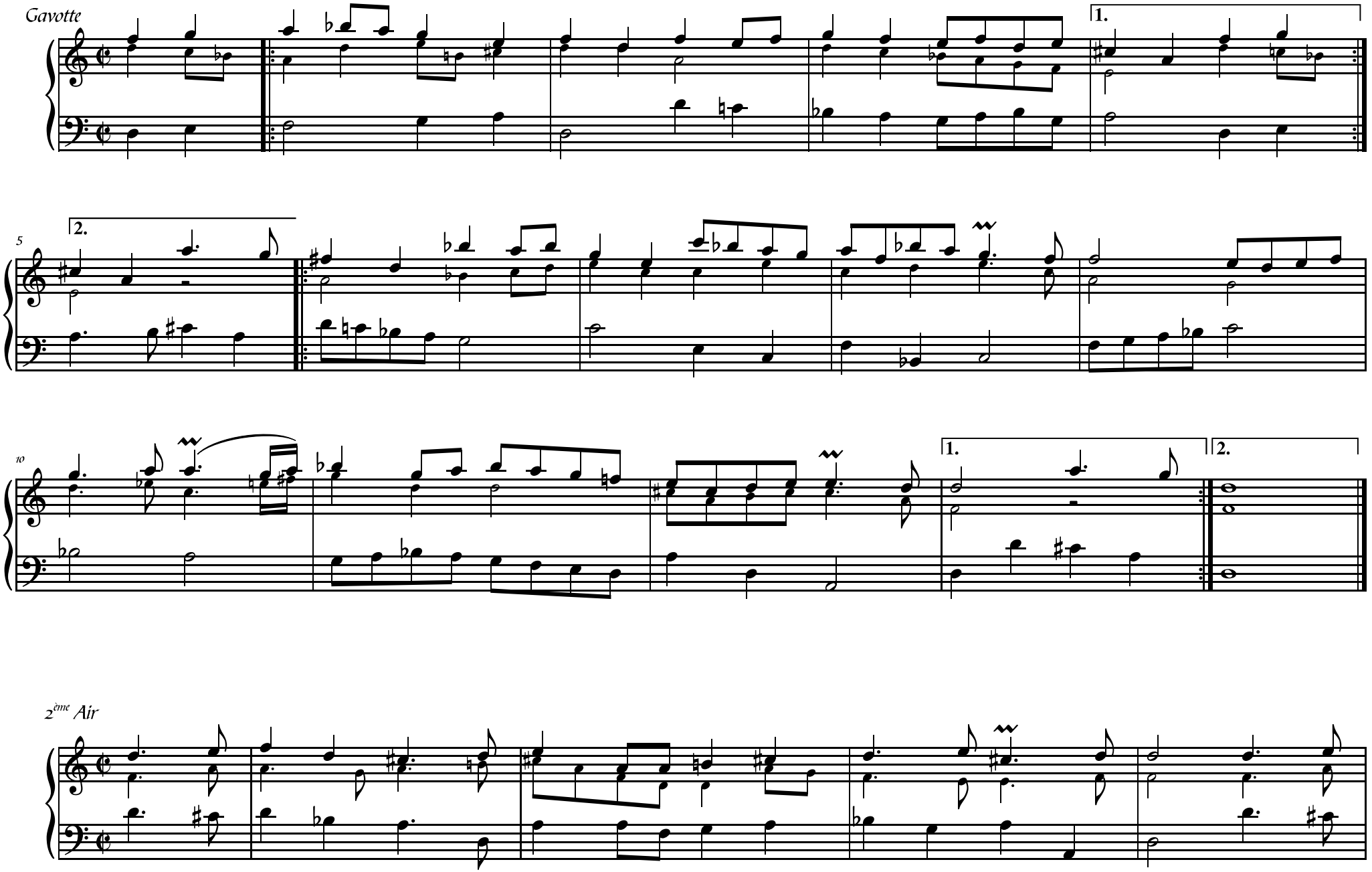
Trio



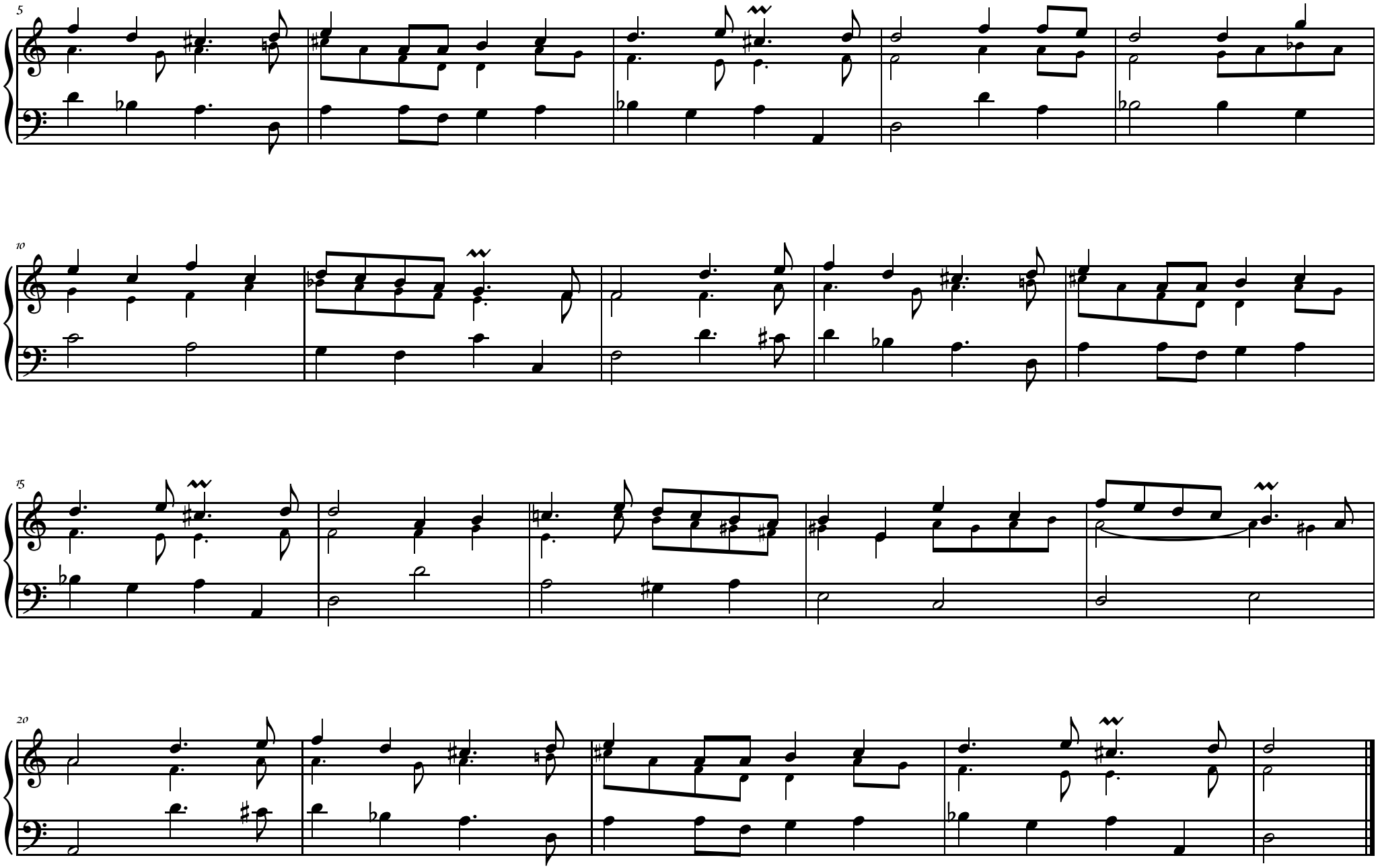
Gigue



Gavotte

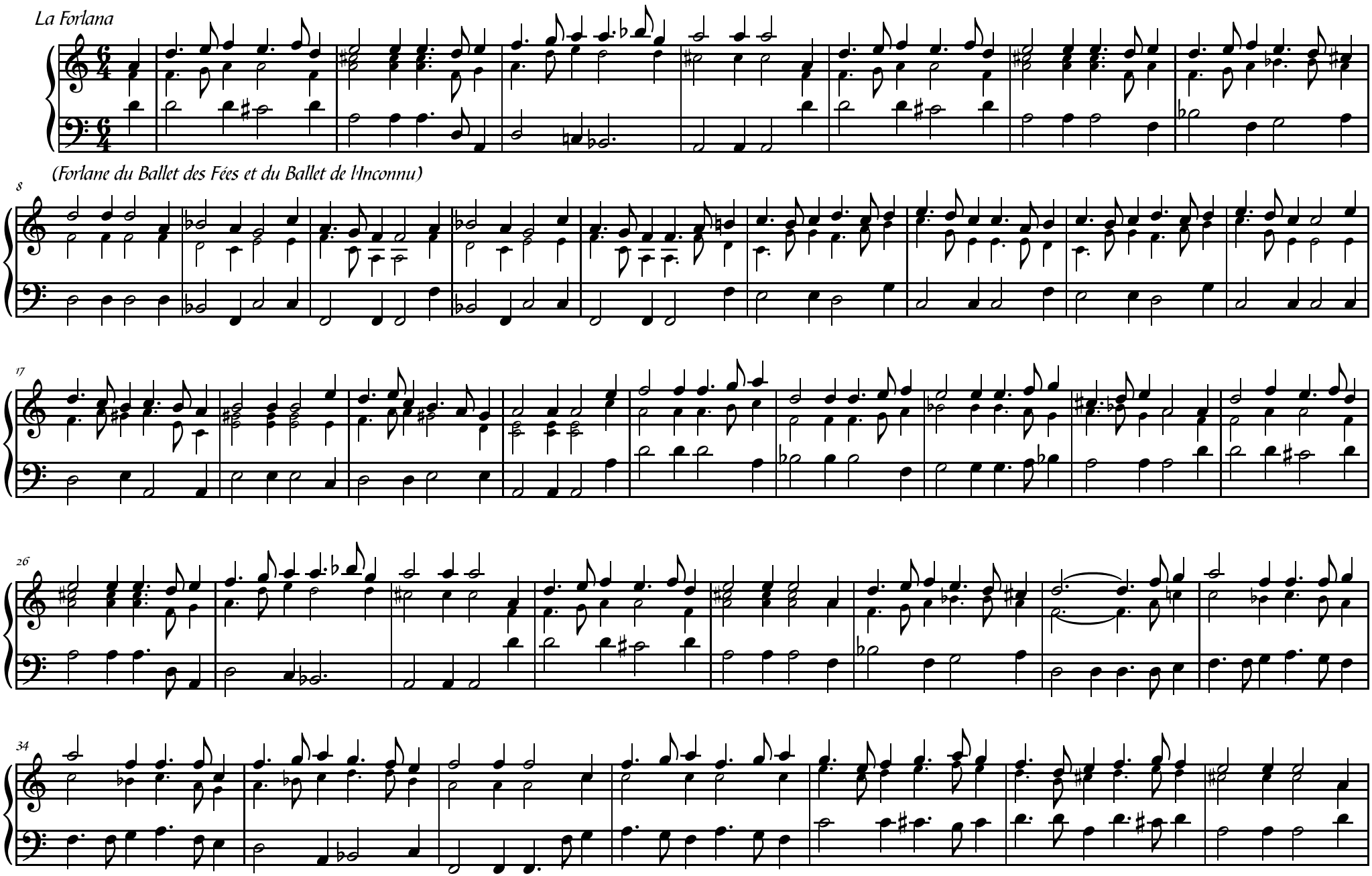


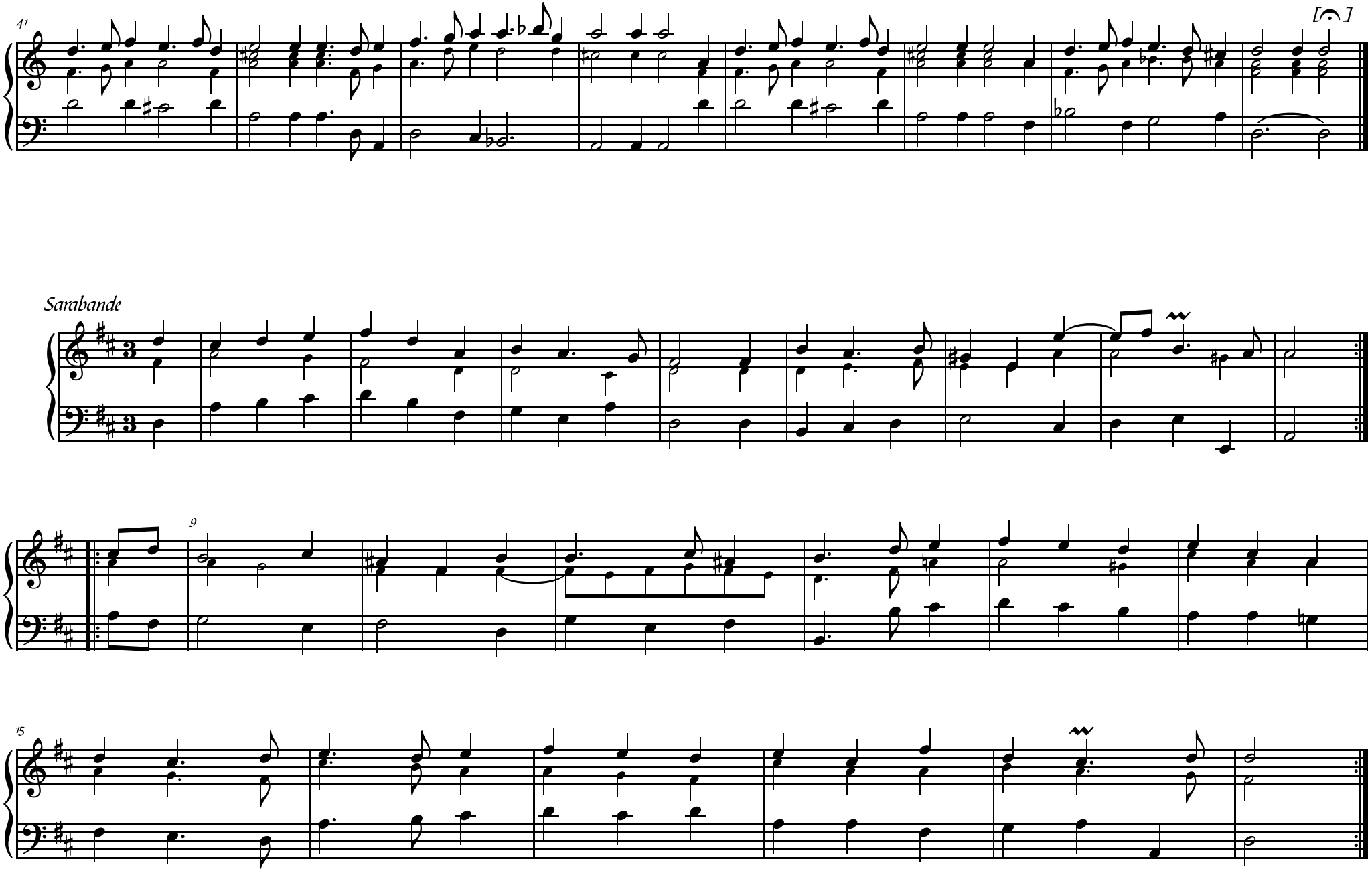
2ème Air


5
10
15
20

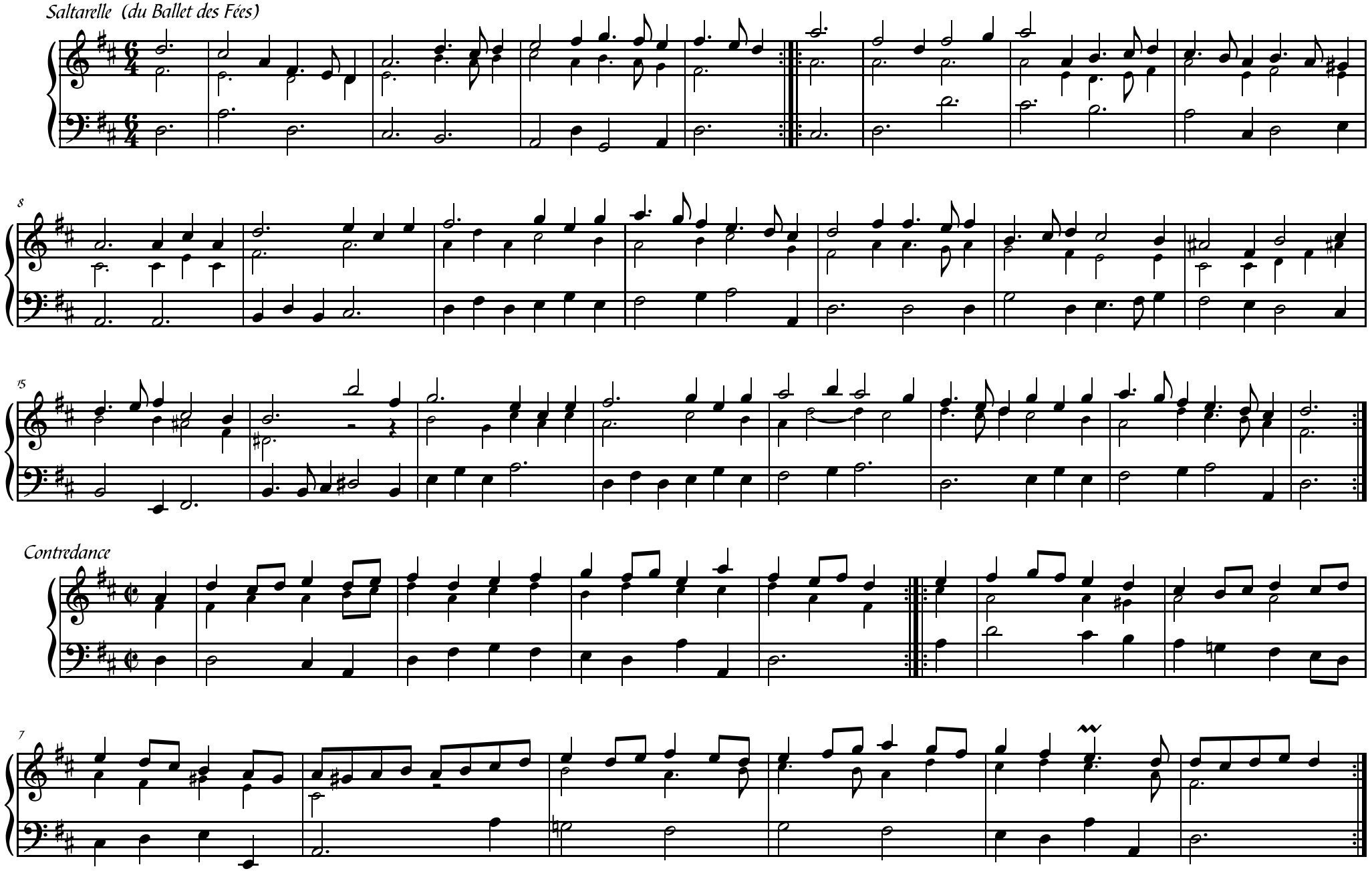
La Forlana

(Forlane du Ballet des Fées et du Ballet de l'Inconnu)



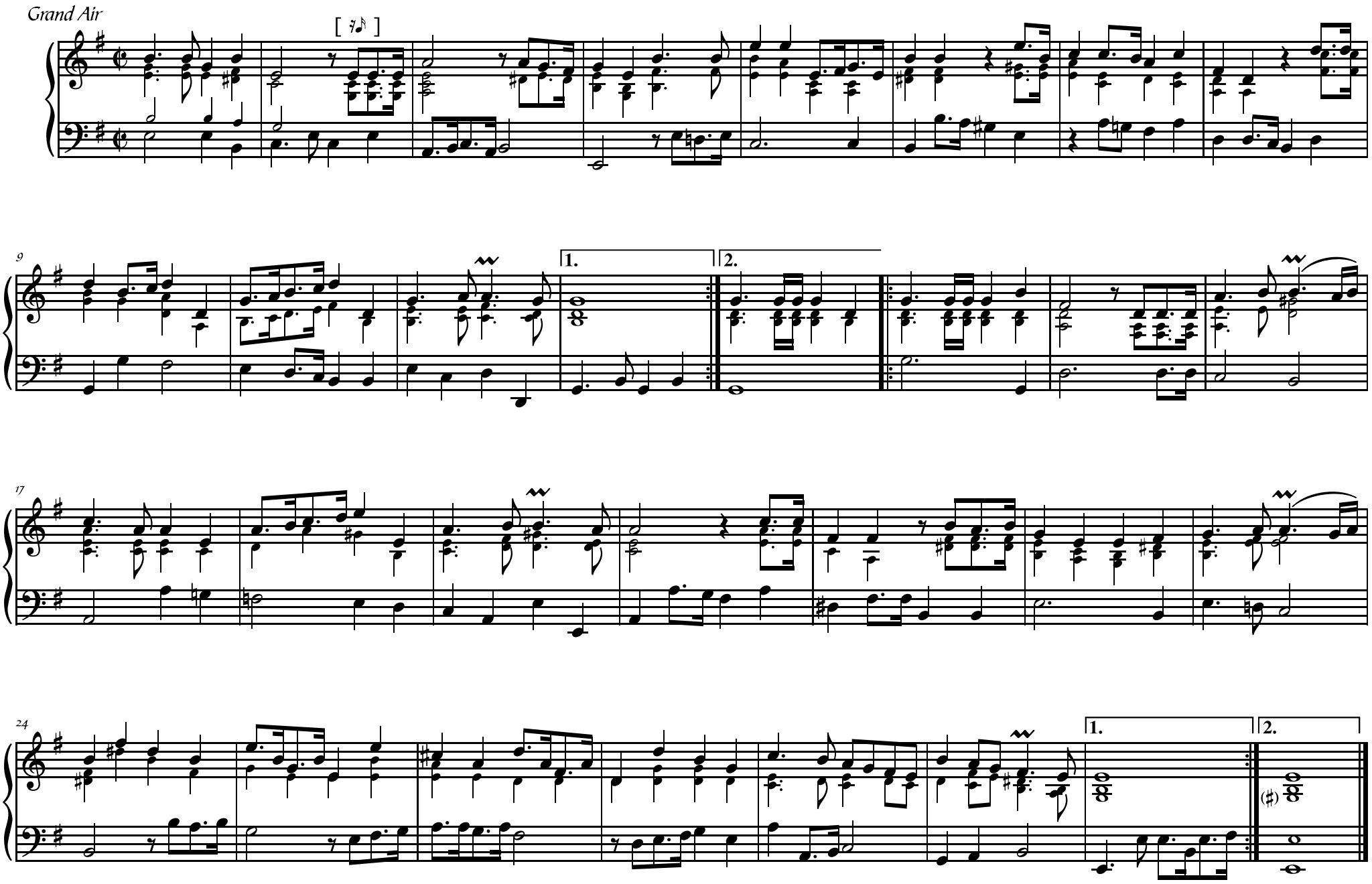

41
[𝄐]
Sarabande
9
15

Saltarelle (du Ballet des Fées)

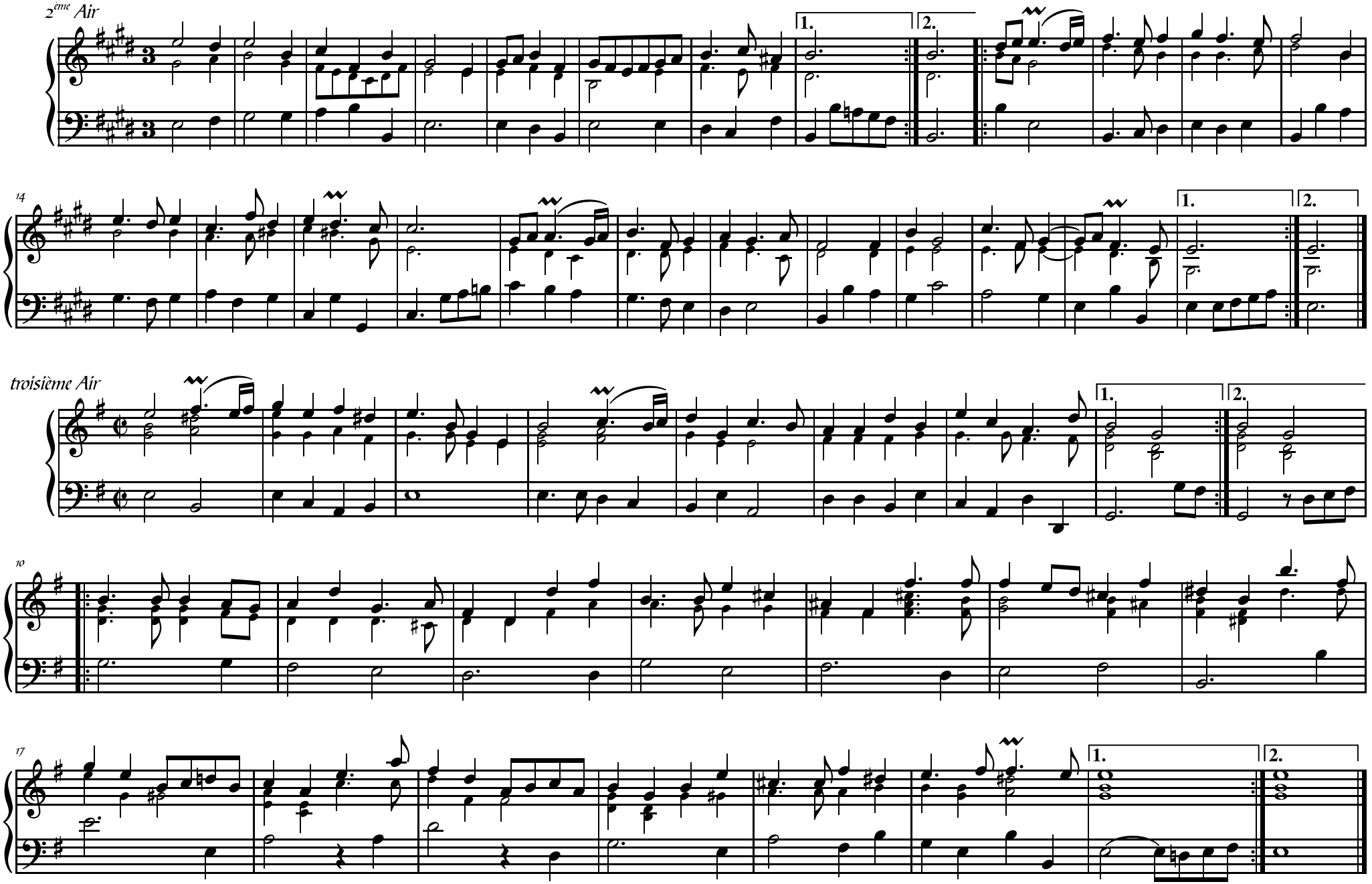


Contredance

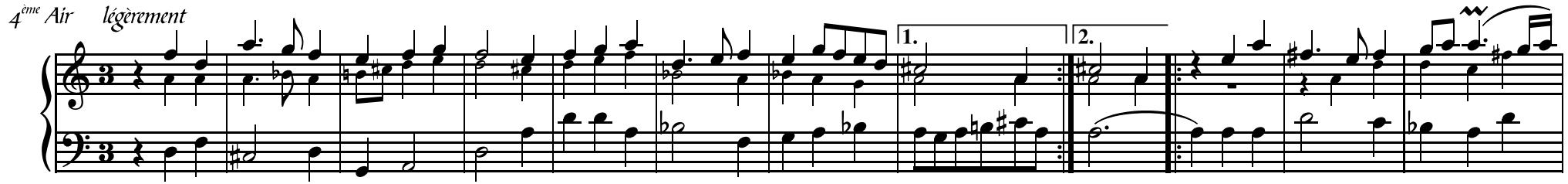
Grand Air



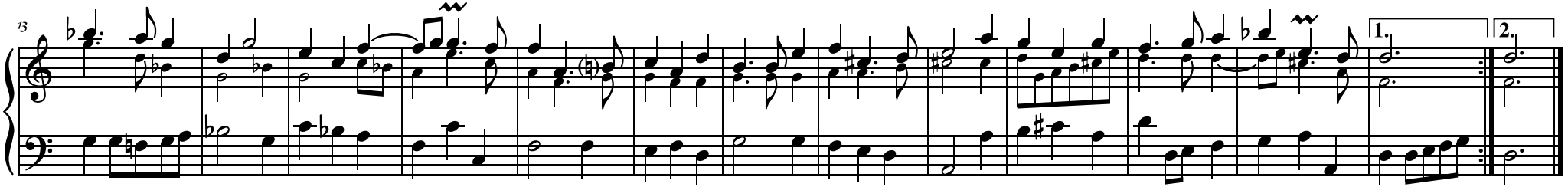
2ème Air



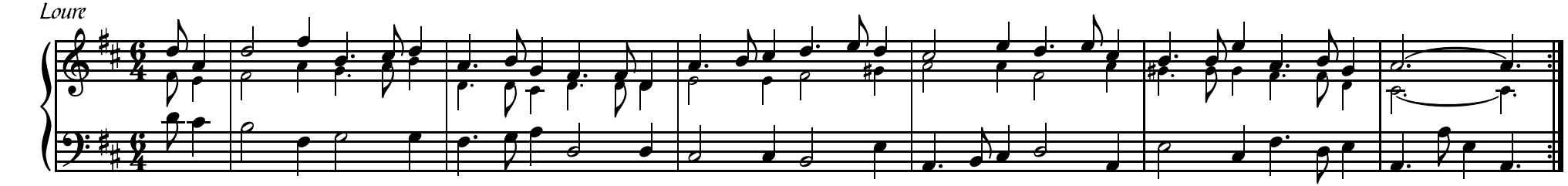
4ème Air légèrement



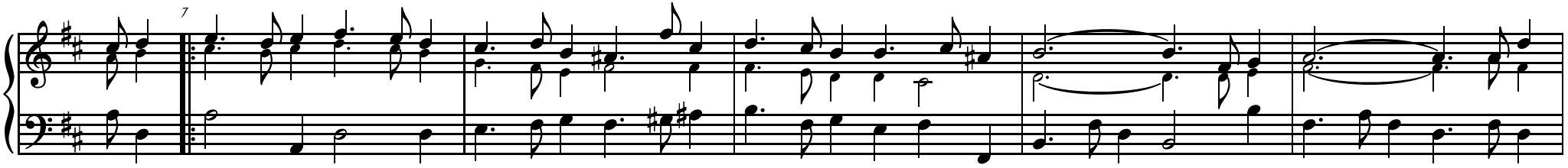
13



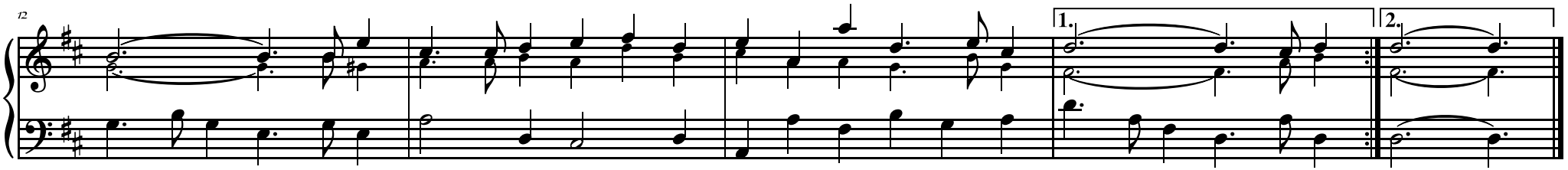
Loure



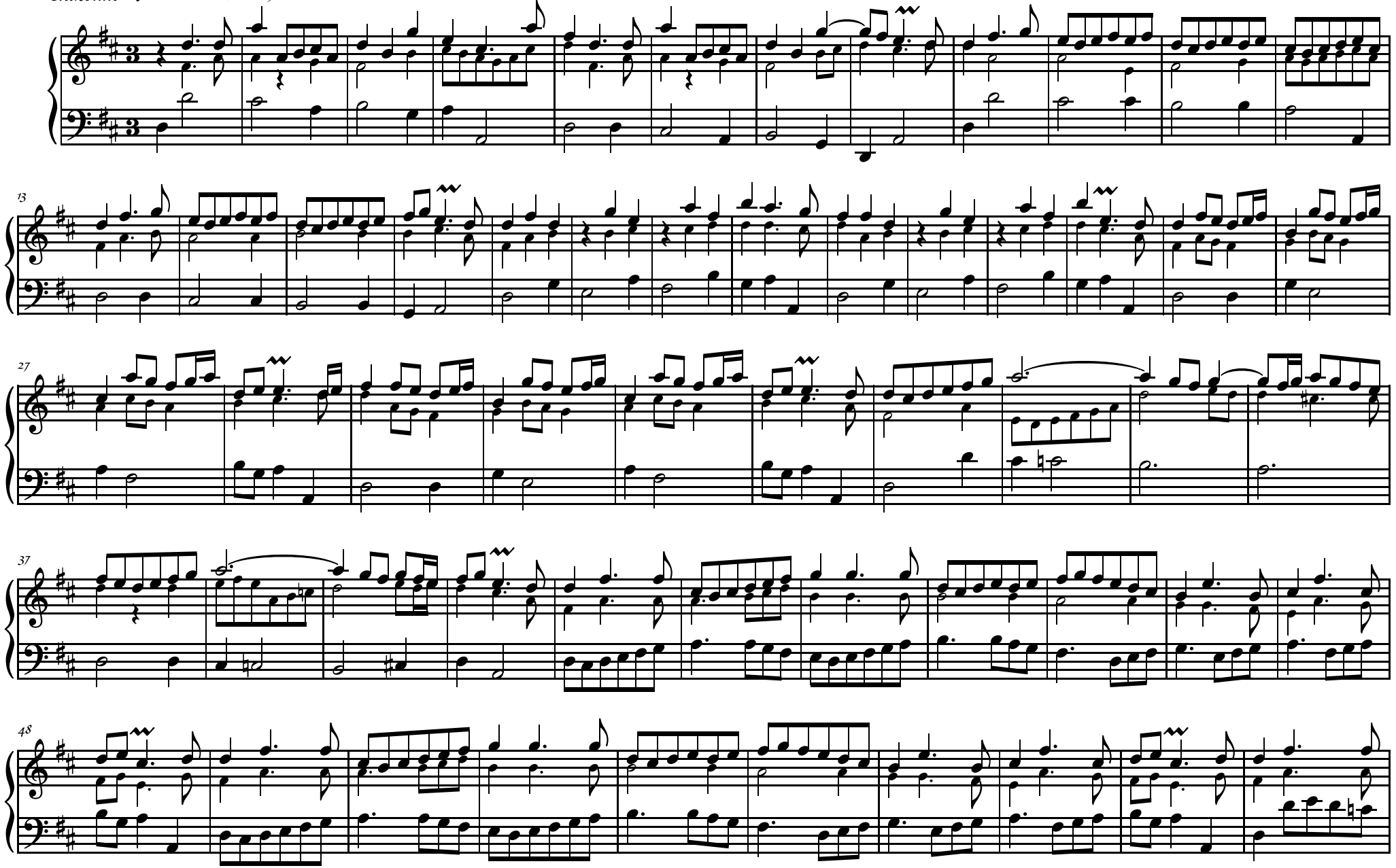
7

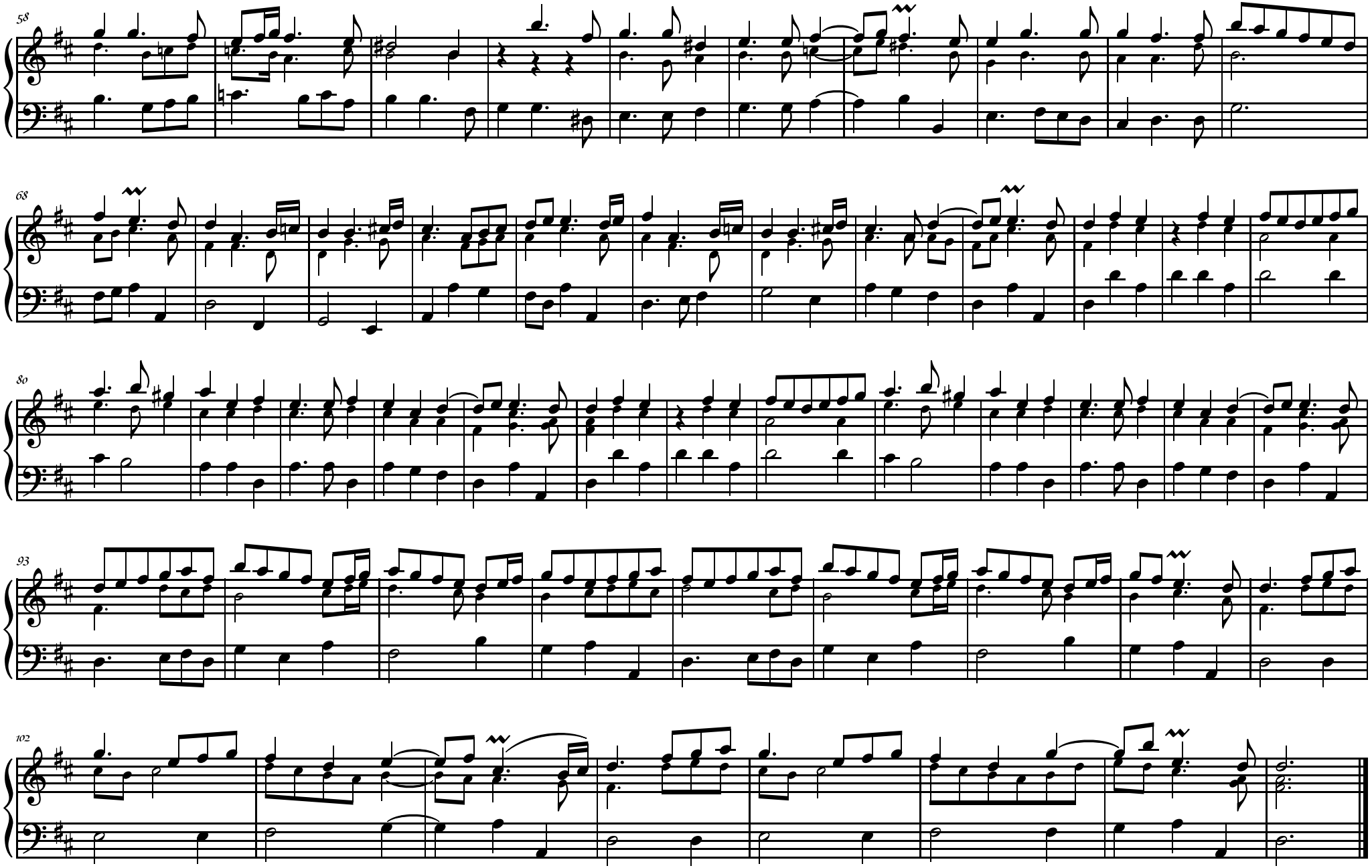


12



Chaconne (du Ballet des Fées)




58
68
80
93
102

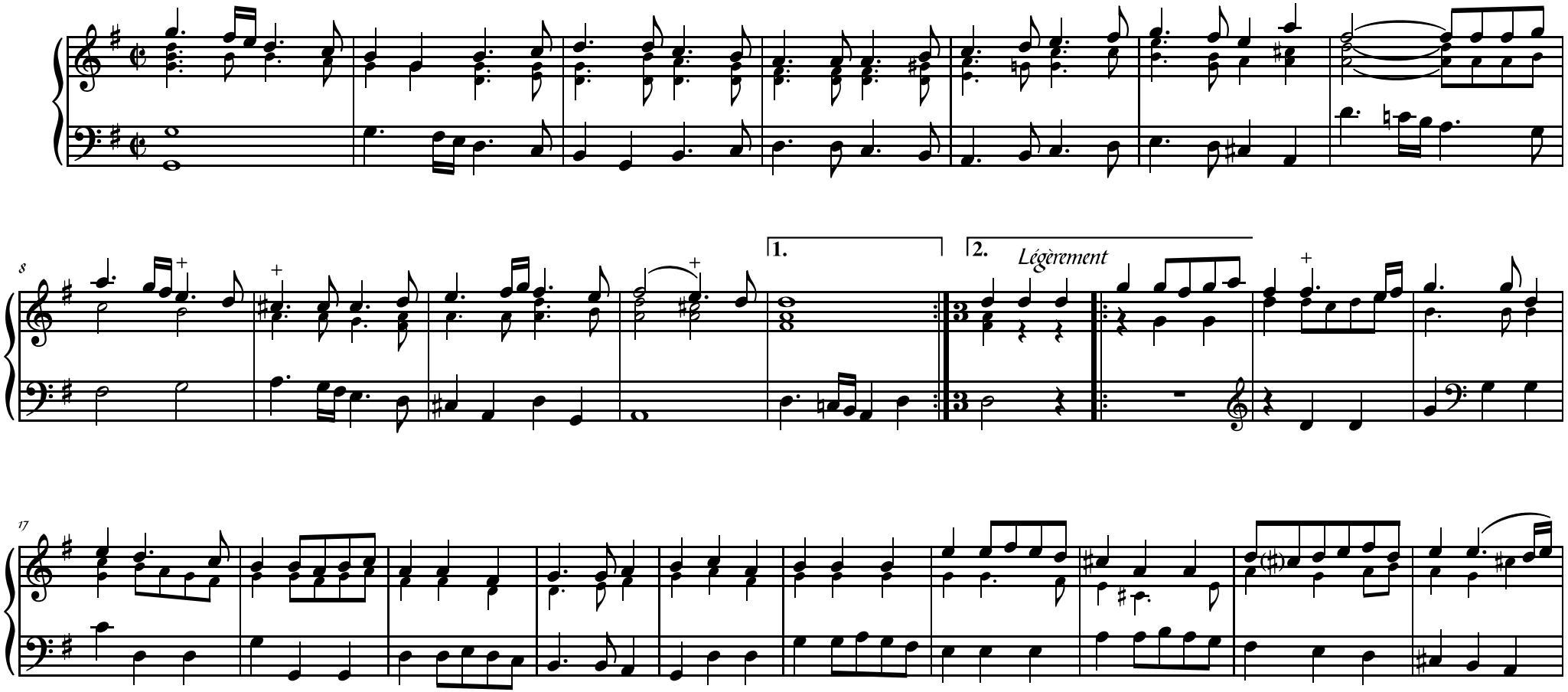
Pièces diverses

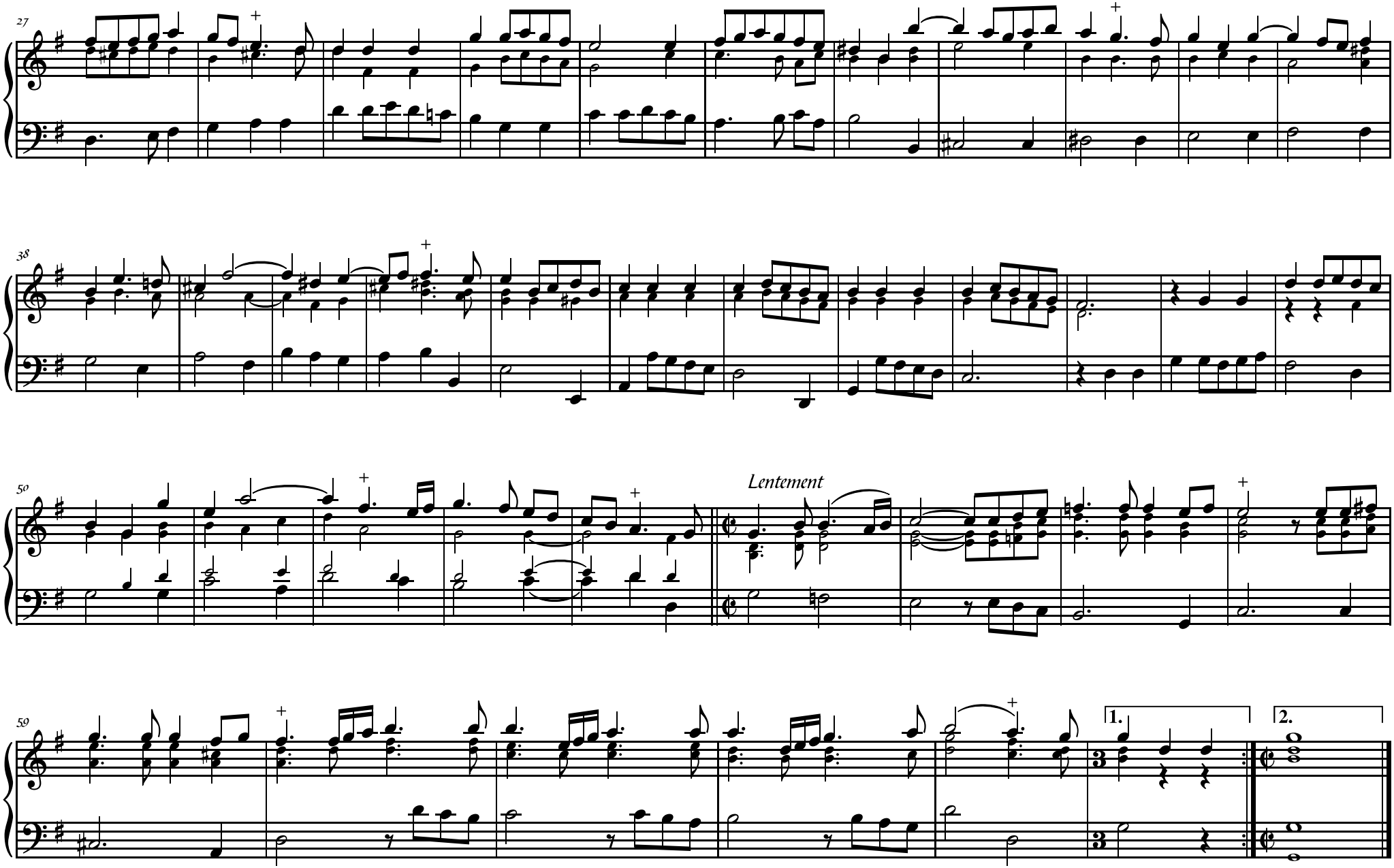
Ouverture

de la Pastorale "L'Amour fléchy par la Constance" (1697)

transcription et restitution
pour orgue ou clavecin :
Olivier Miquel
d'après les "Simphonies de
M. de La Lande" mises en un
nouvel ordre, avec augmentations,
recueillies en 1736

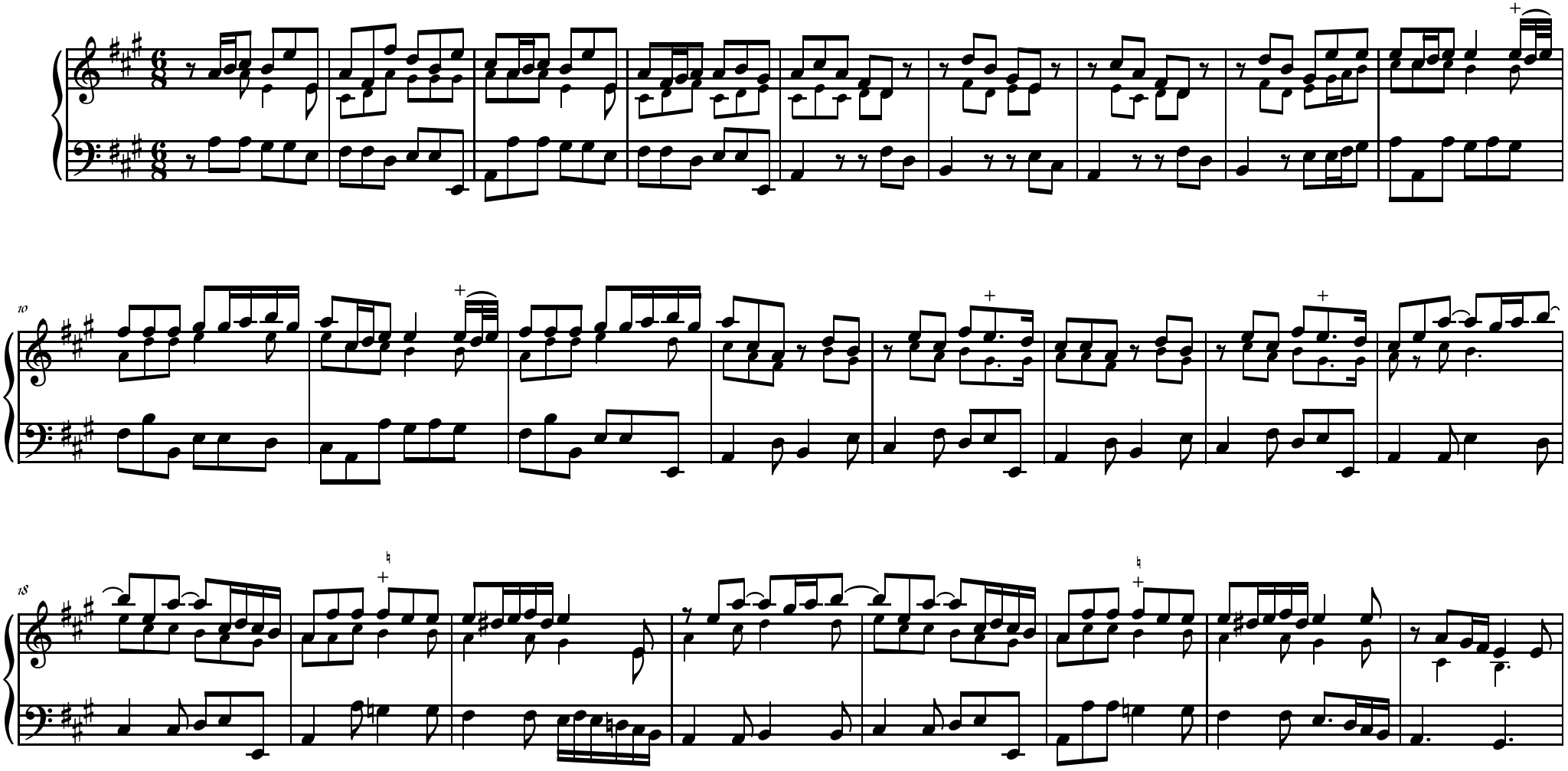
Michel Richard de Lalande
1657 - 1726

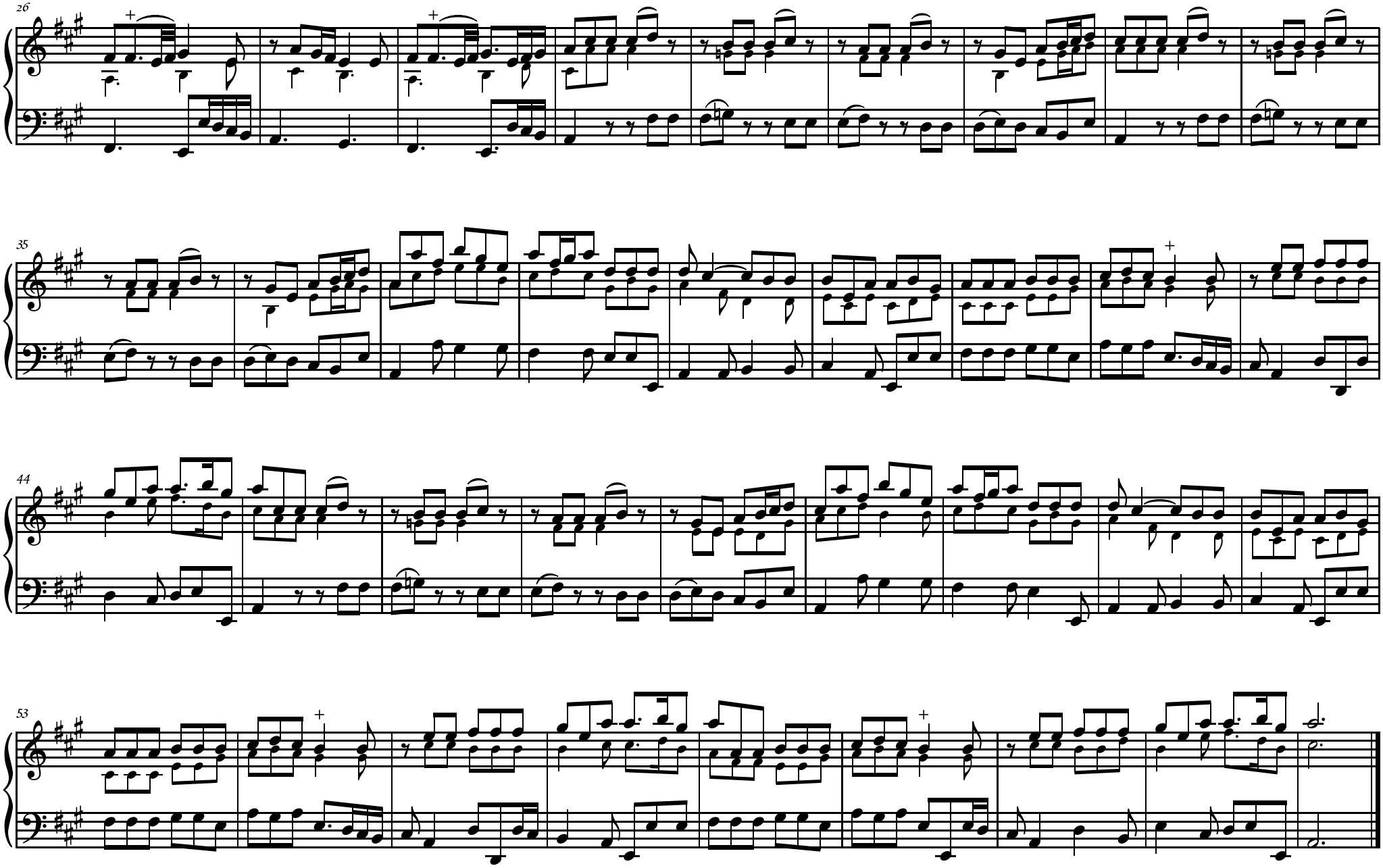



27
38
50
Lentement
59
1.
2.

Chaconne légère pour les Maures

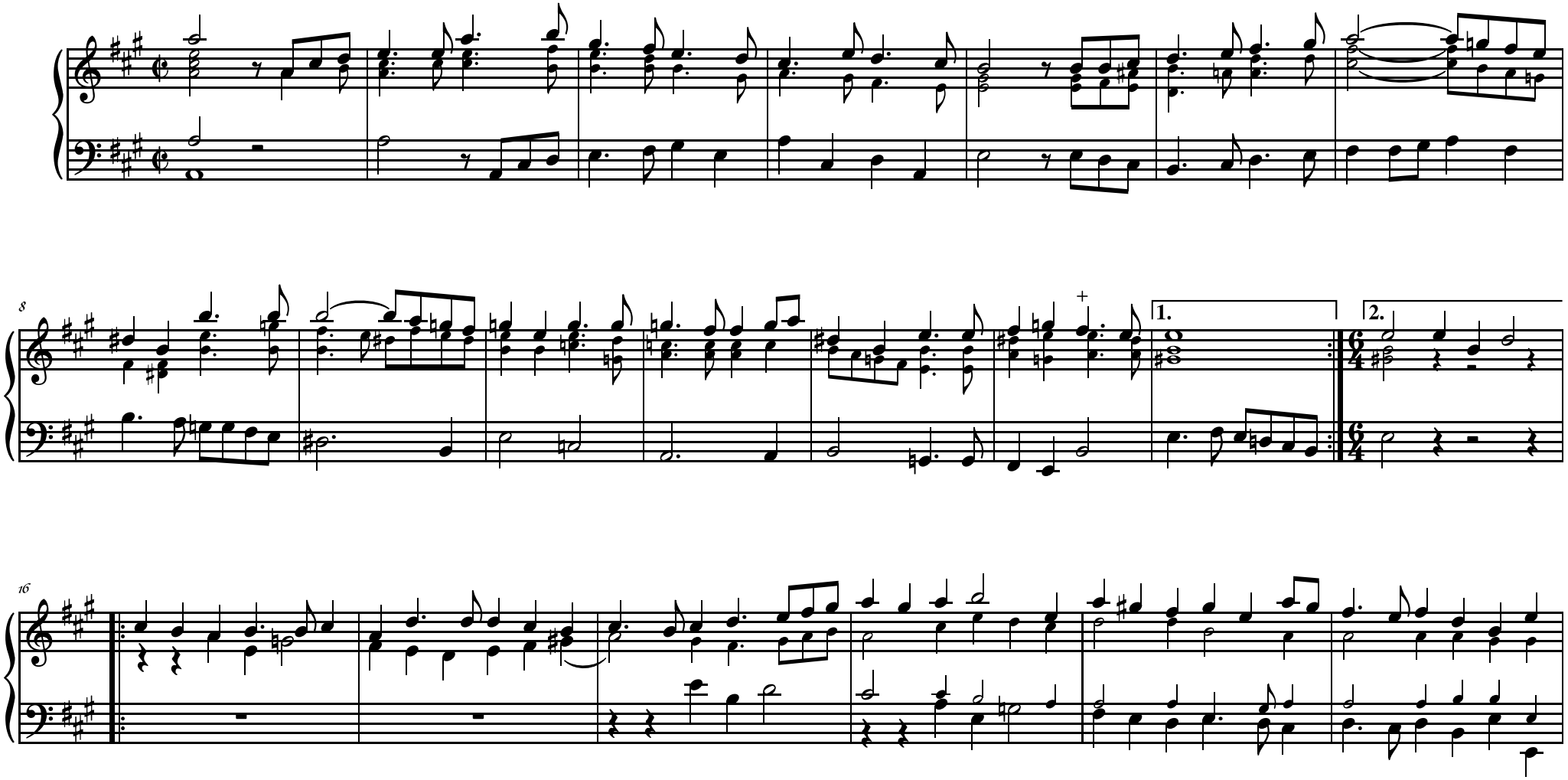
du ballet "Les Folies de Cardénio" (1720)

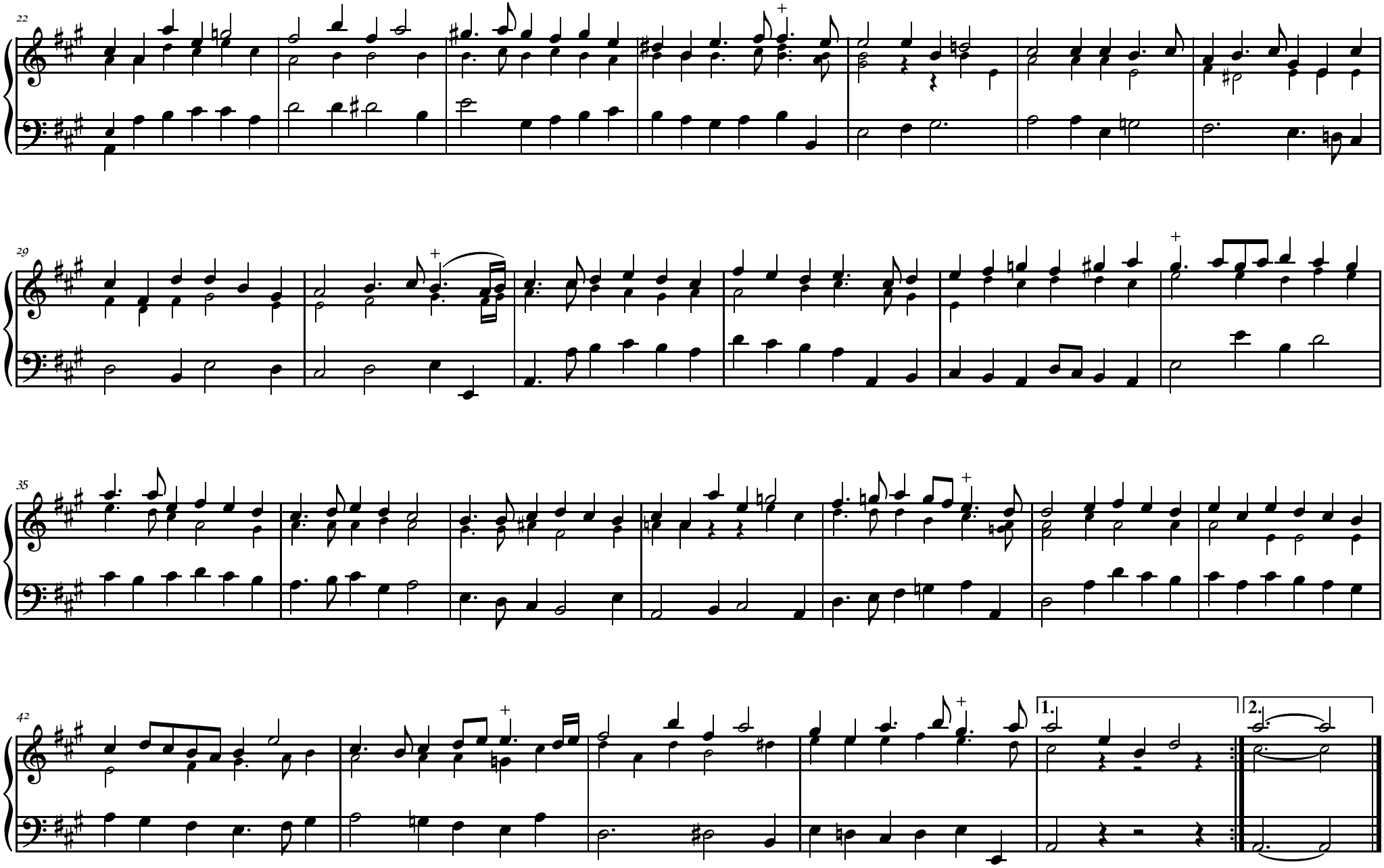



26
35
44
53

Ouverture

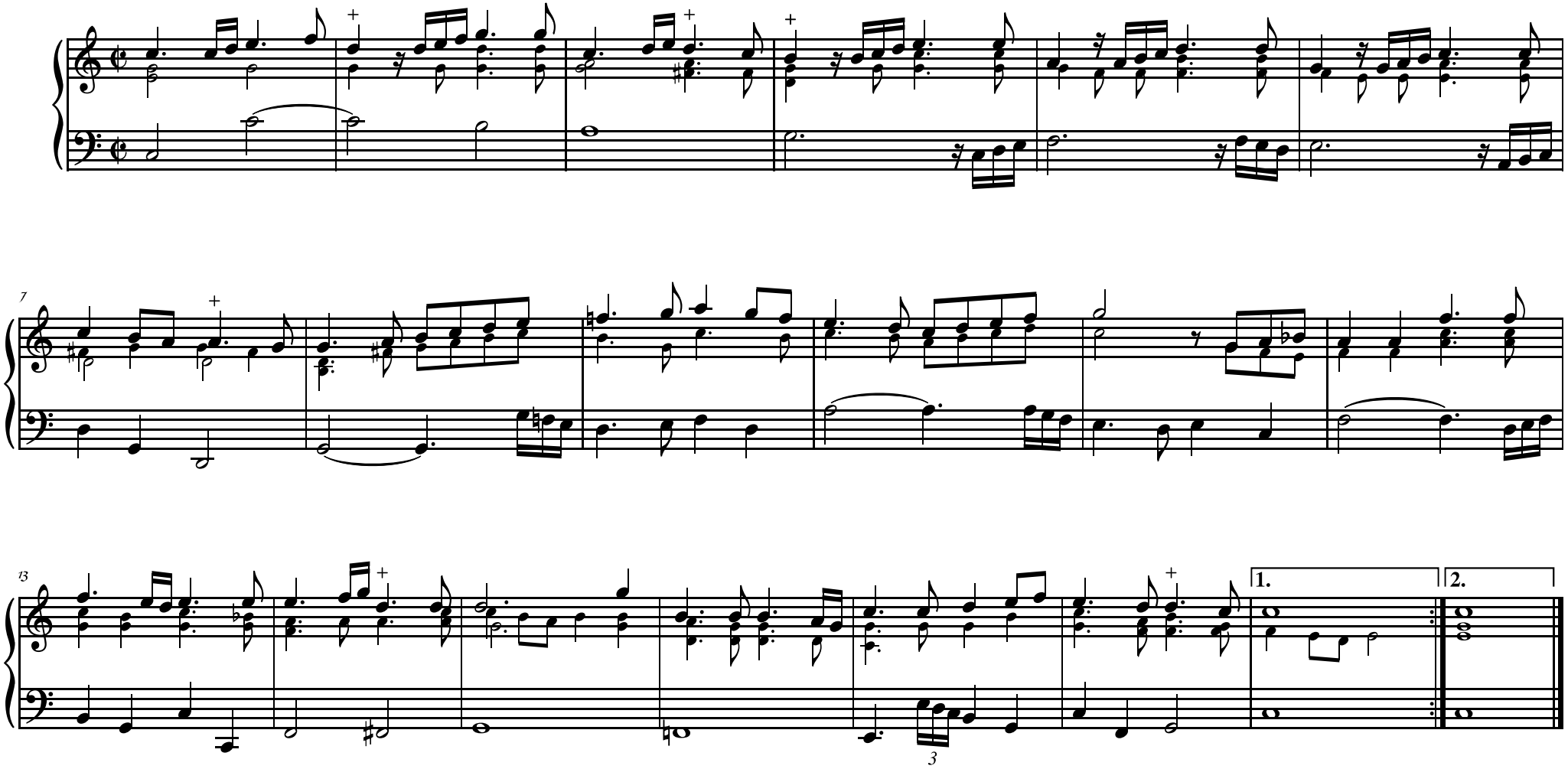
du divertissement "Mirtil, ou la Sérénade"




22
29
35
42
1.
2.

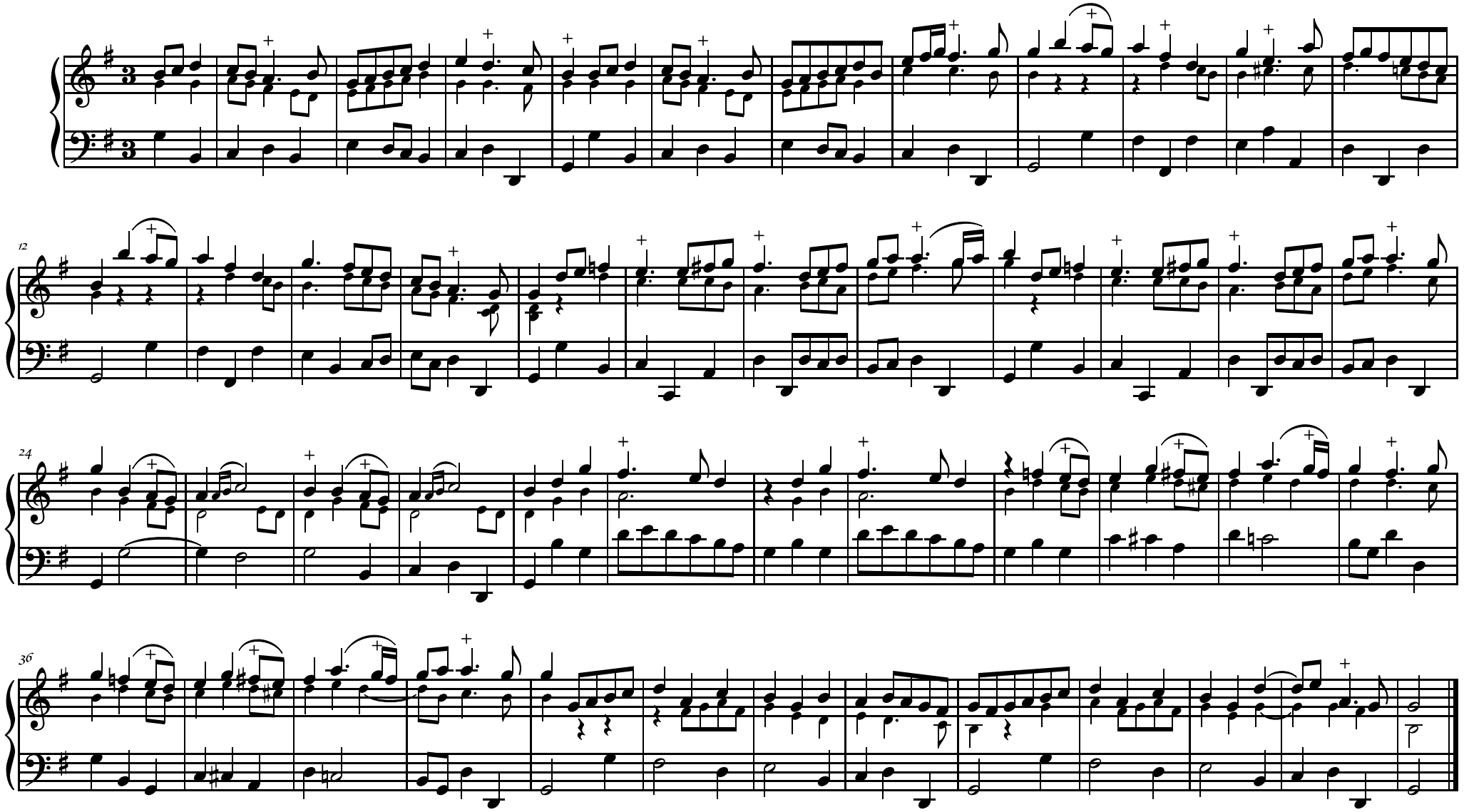
Prélude

6ᵉ air de "Vénus et Adonis"



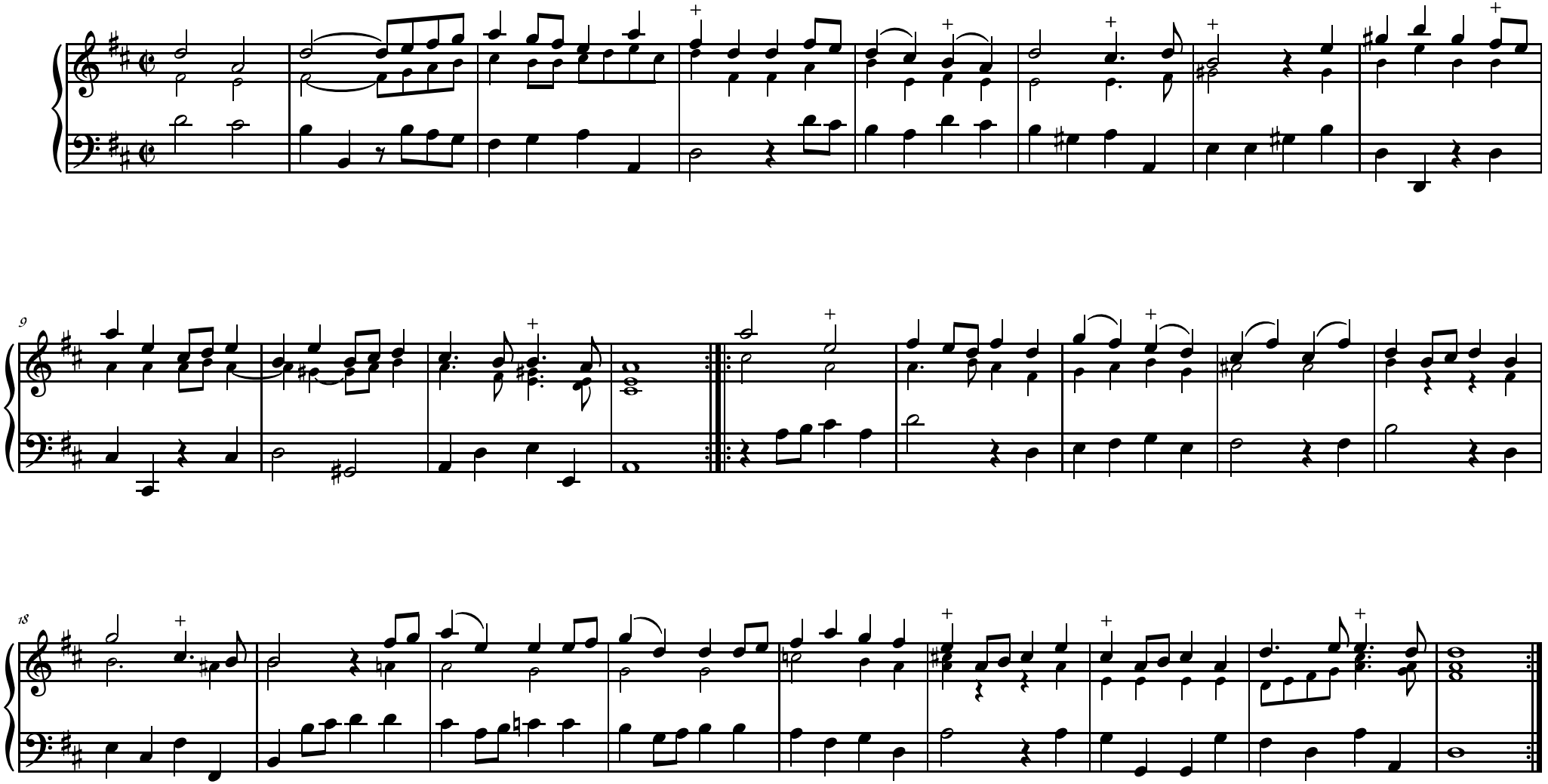
Petite Chaconne

du "Ballet de l'Inconnu"



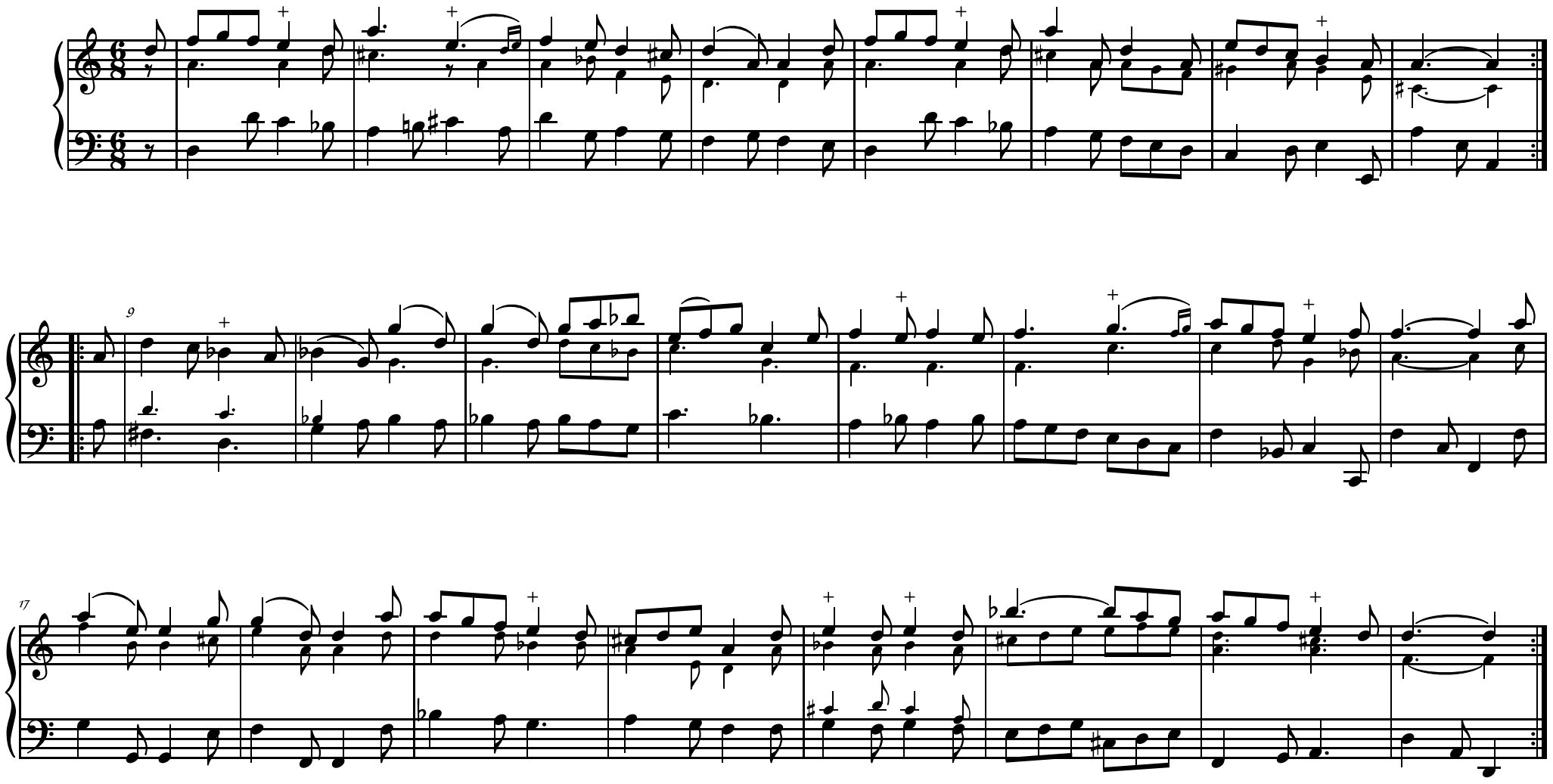
Air grave

du "Ballet de l'Inconnu"



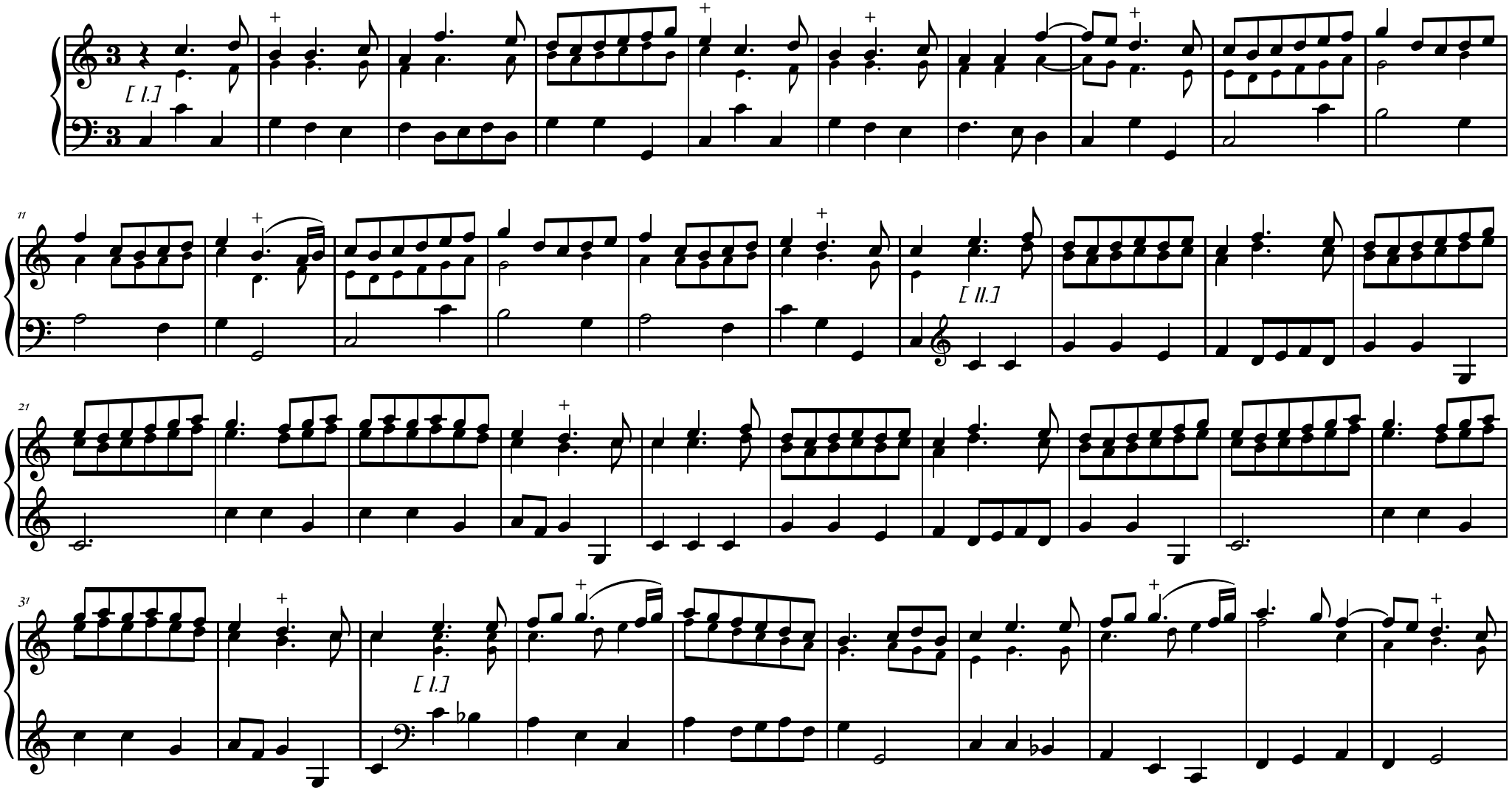
Air gay

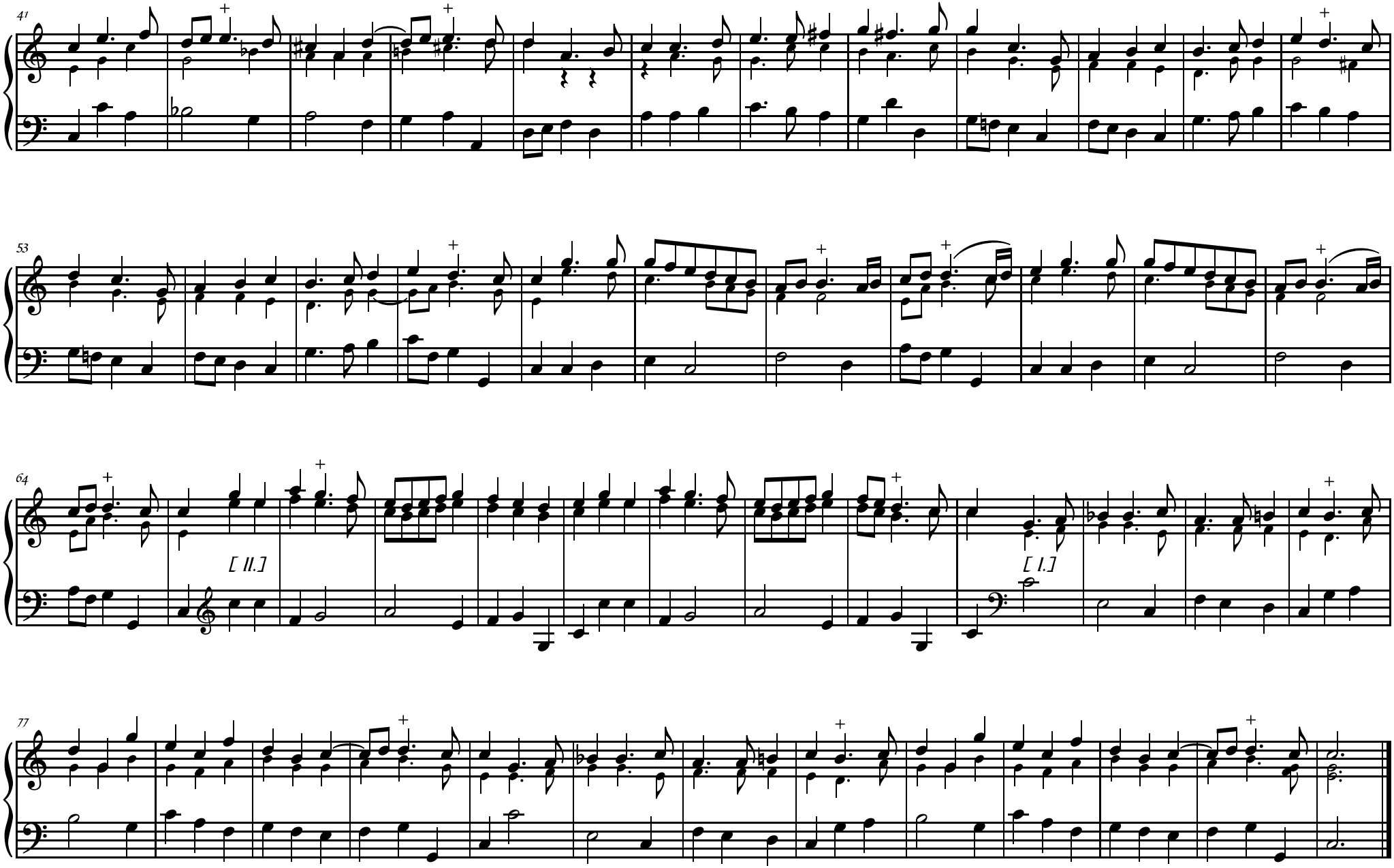
du Prologue du Ballet des Éléments



Chaconne

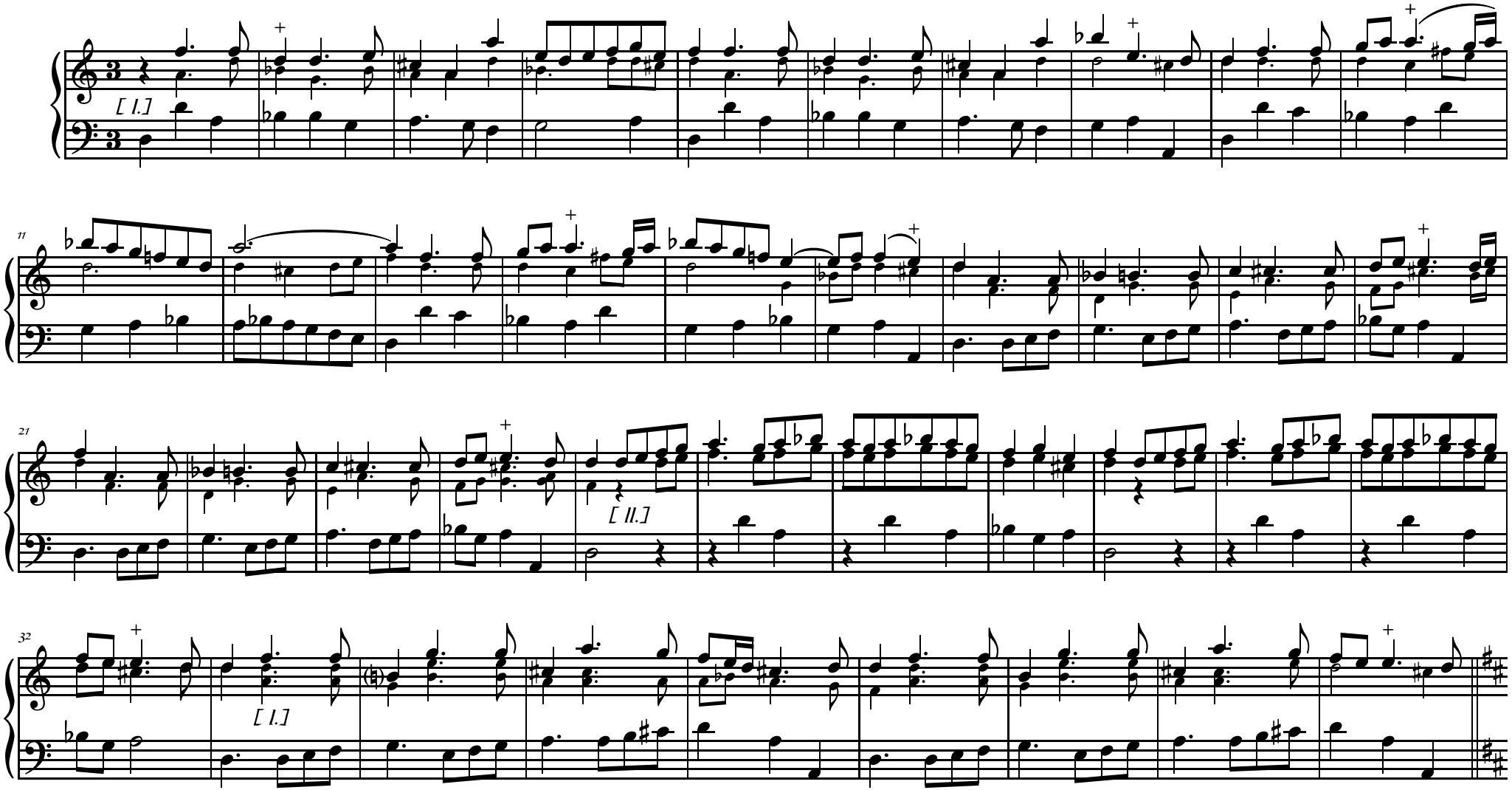
du divertissement "Mirtil, ou la Sérénade"

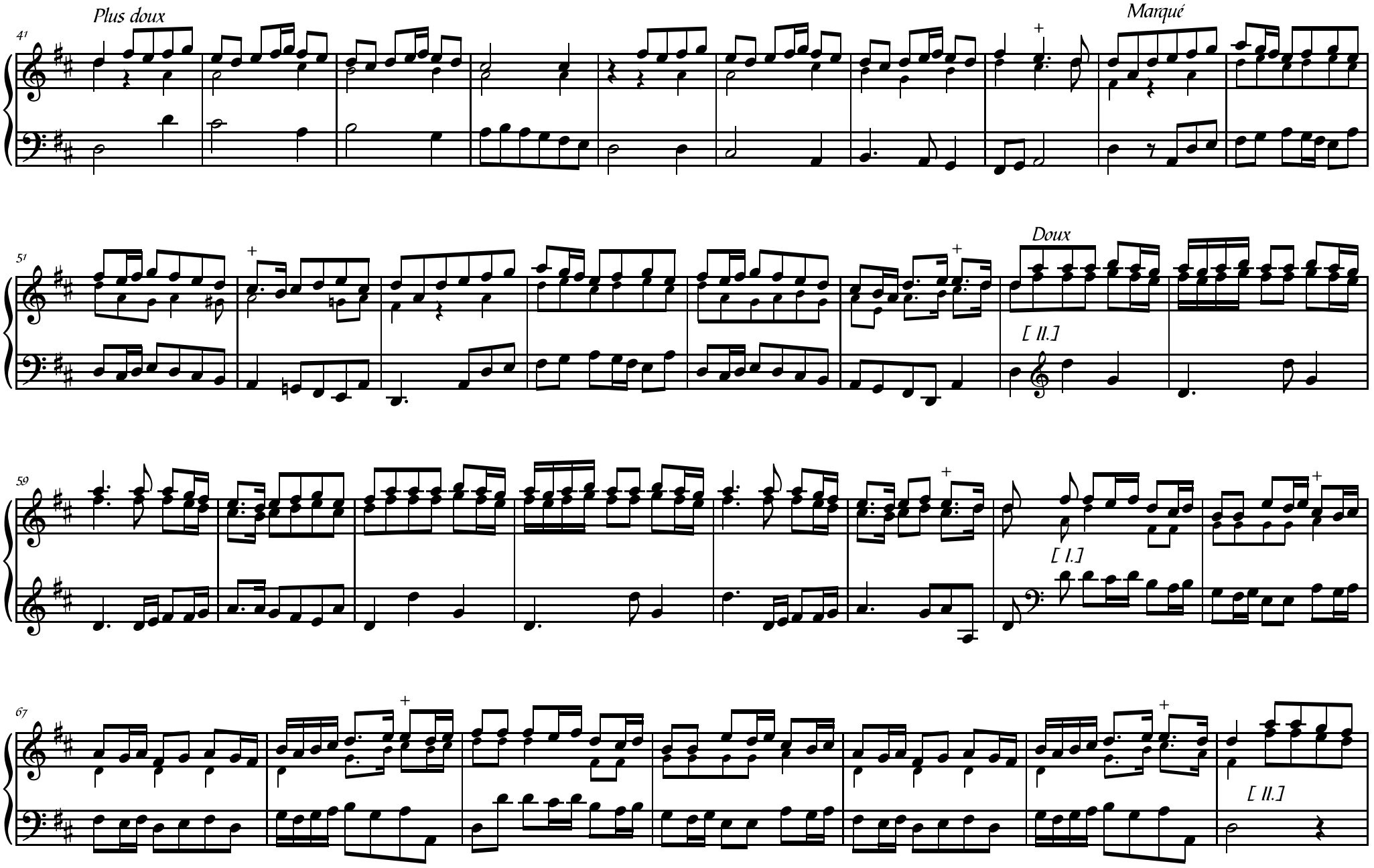


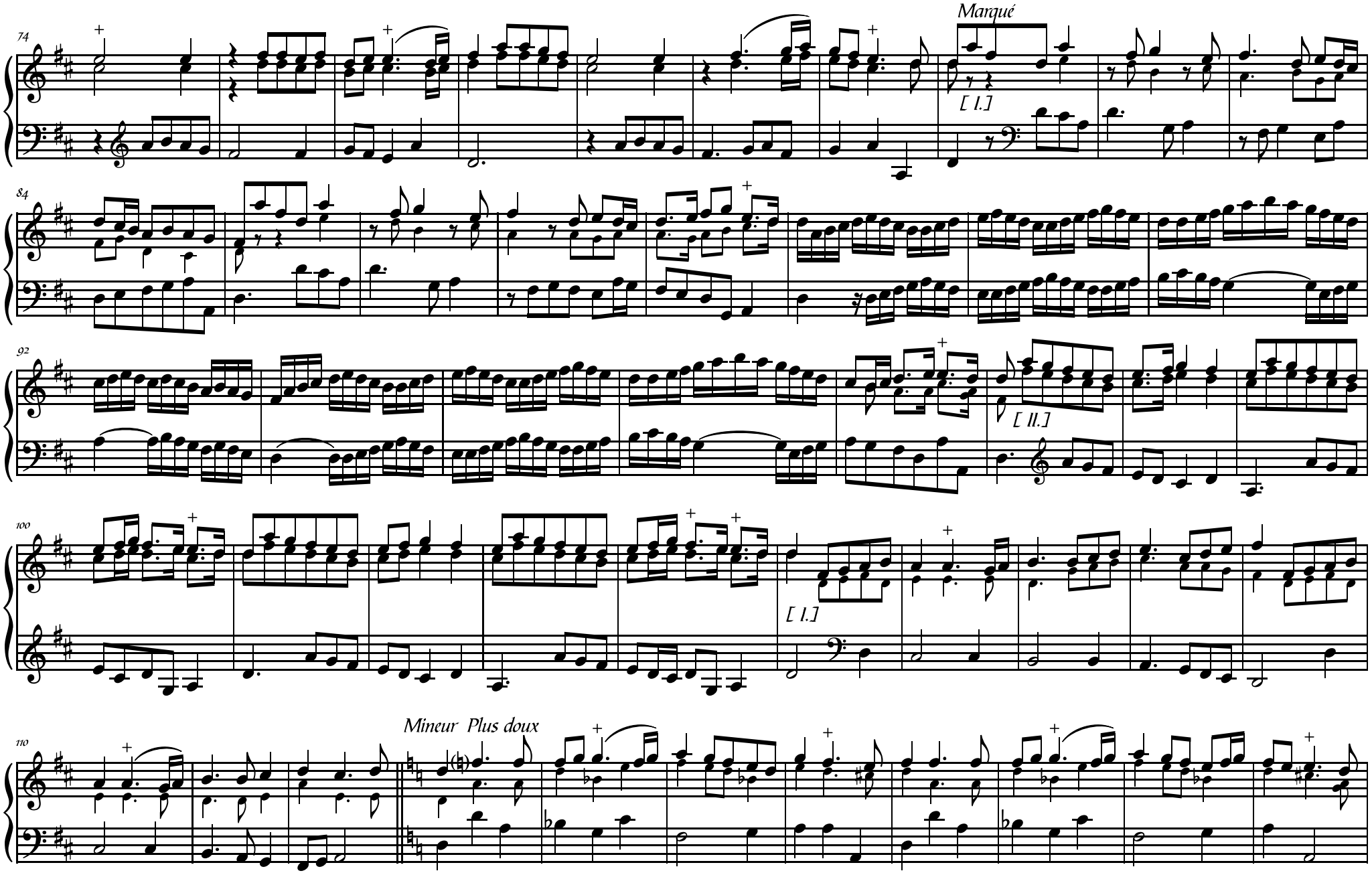

41
53
64
[II.]
[I.]
77

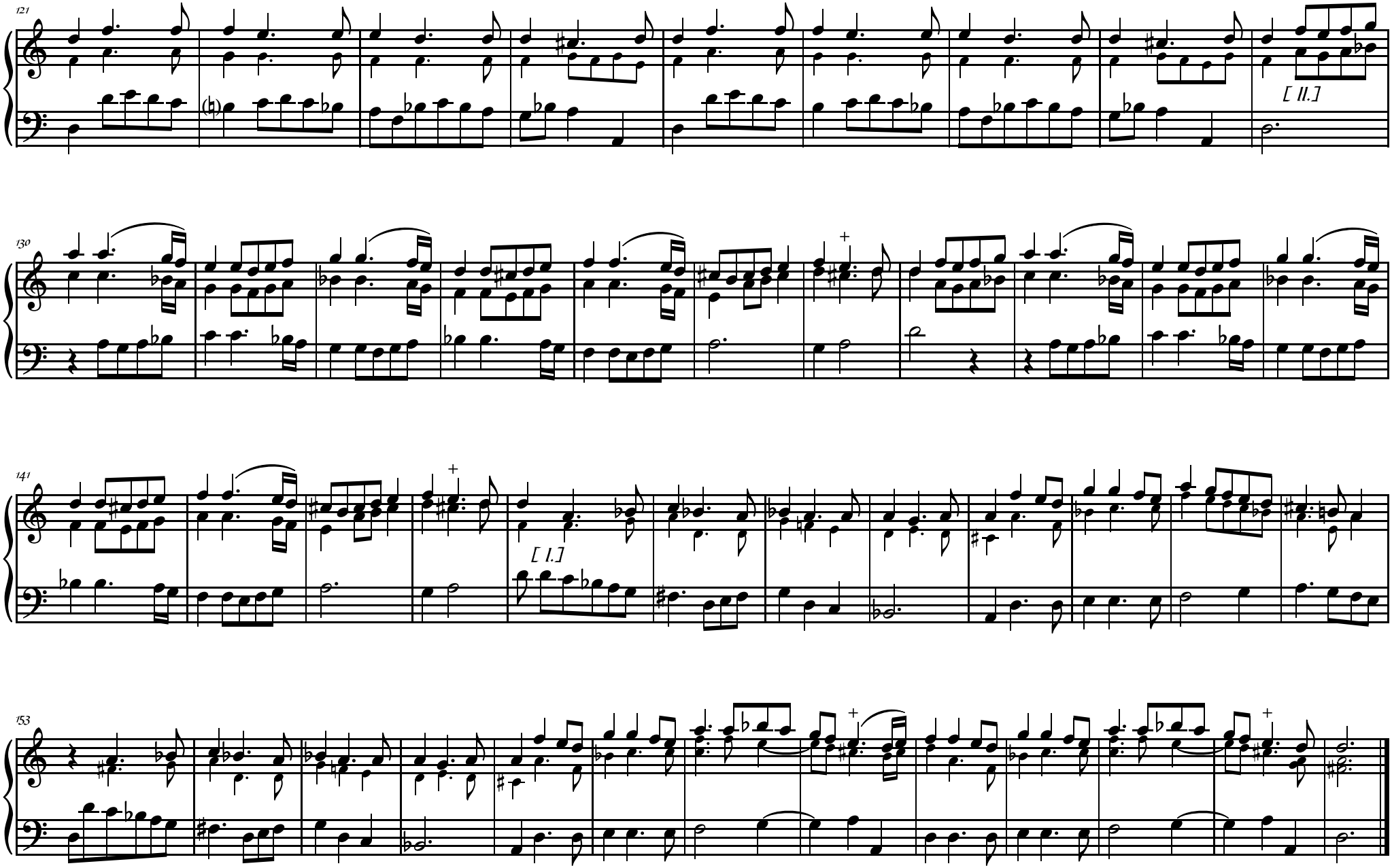
Passacaille

de "L'Amour fléchy par la Constance"



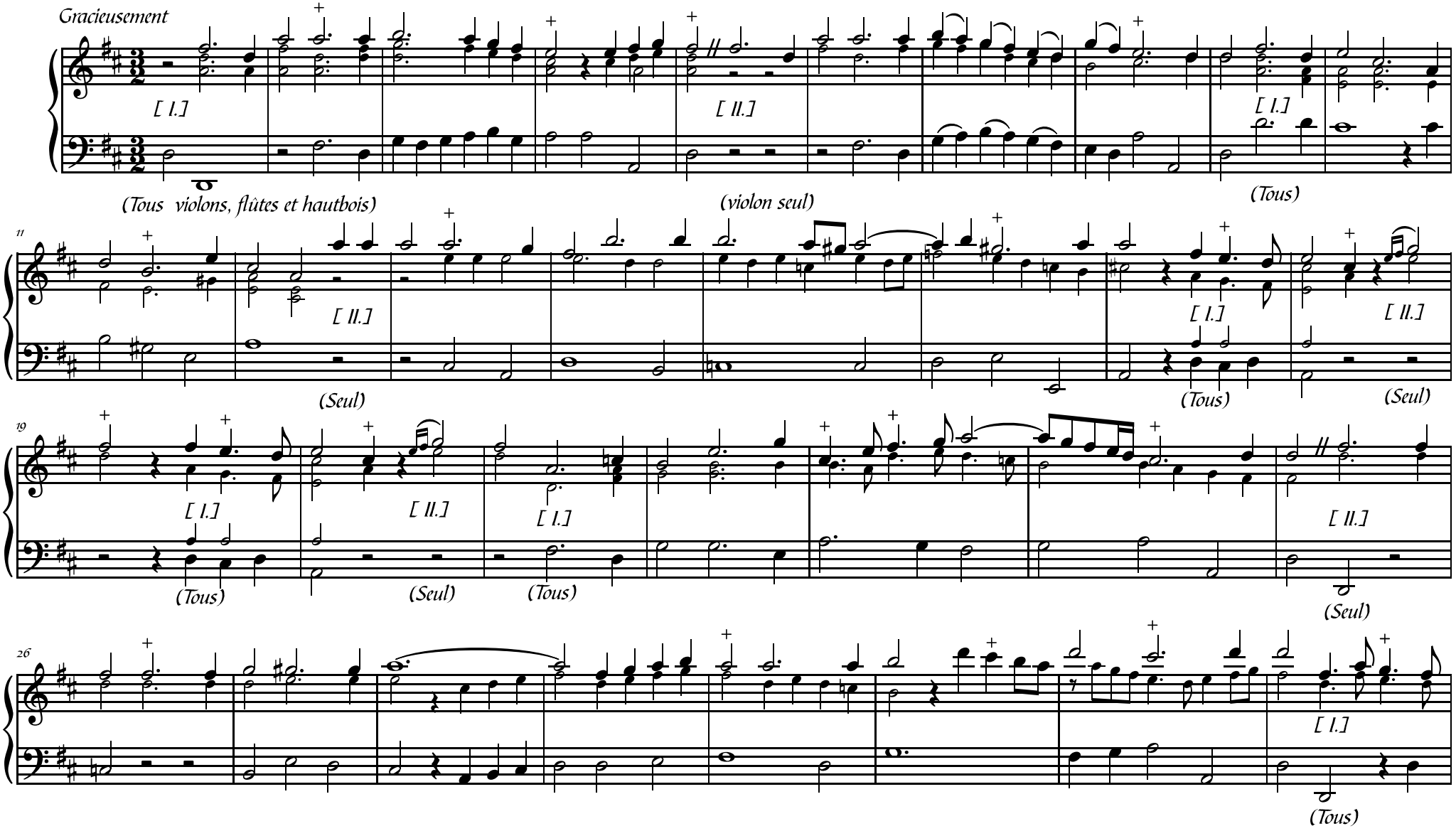

Plus doux
Marqué
Doux
[II.]
[I.]
[II.]


Marqué
[I.]
[II.]
[I.]
Mineur Plus doux


121
[II.]
130
141
[I.]
153

3e Caprice

6 airs de la 12e Suite



34

[II.]

(Seul)

[I.]

(Tous)

43

[II.]

(Seul)

[I.]

(Tous)

51

mineur

[II.]

(Hautbois seul, basson, basse continue)

[pour faciliter l'exécution, la partie de basson a été montée d'une octave]

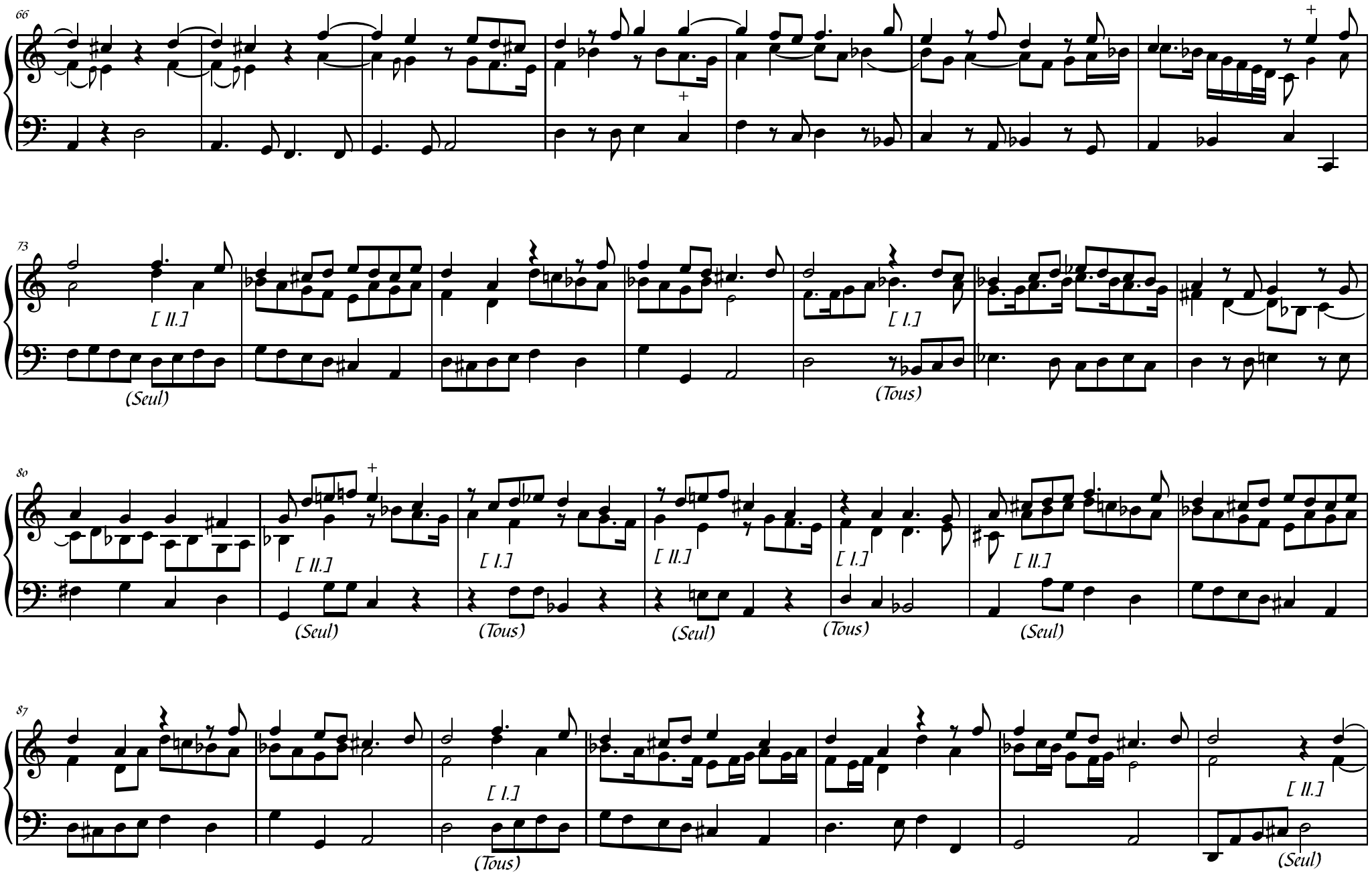
59

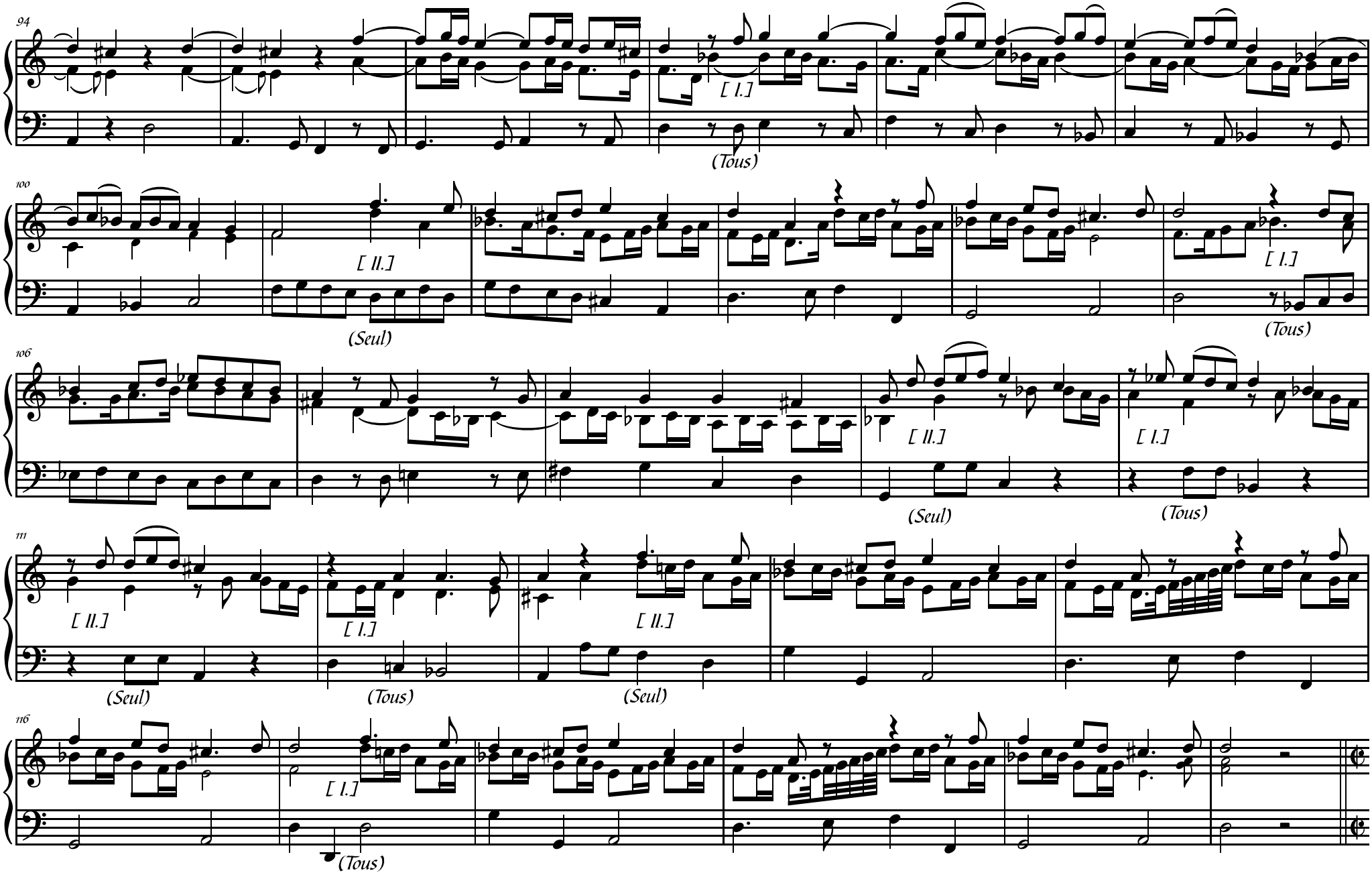
[I.]

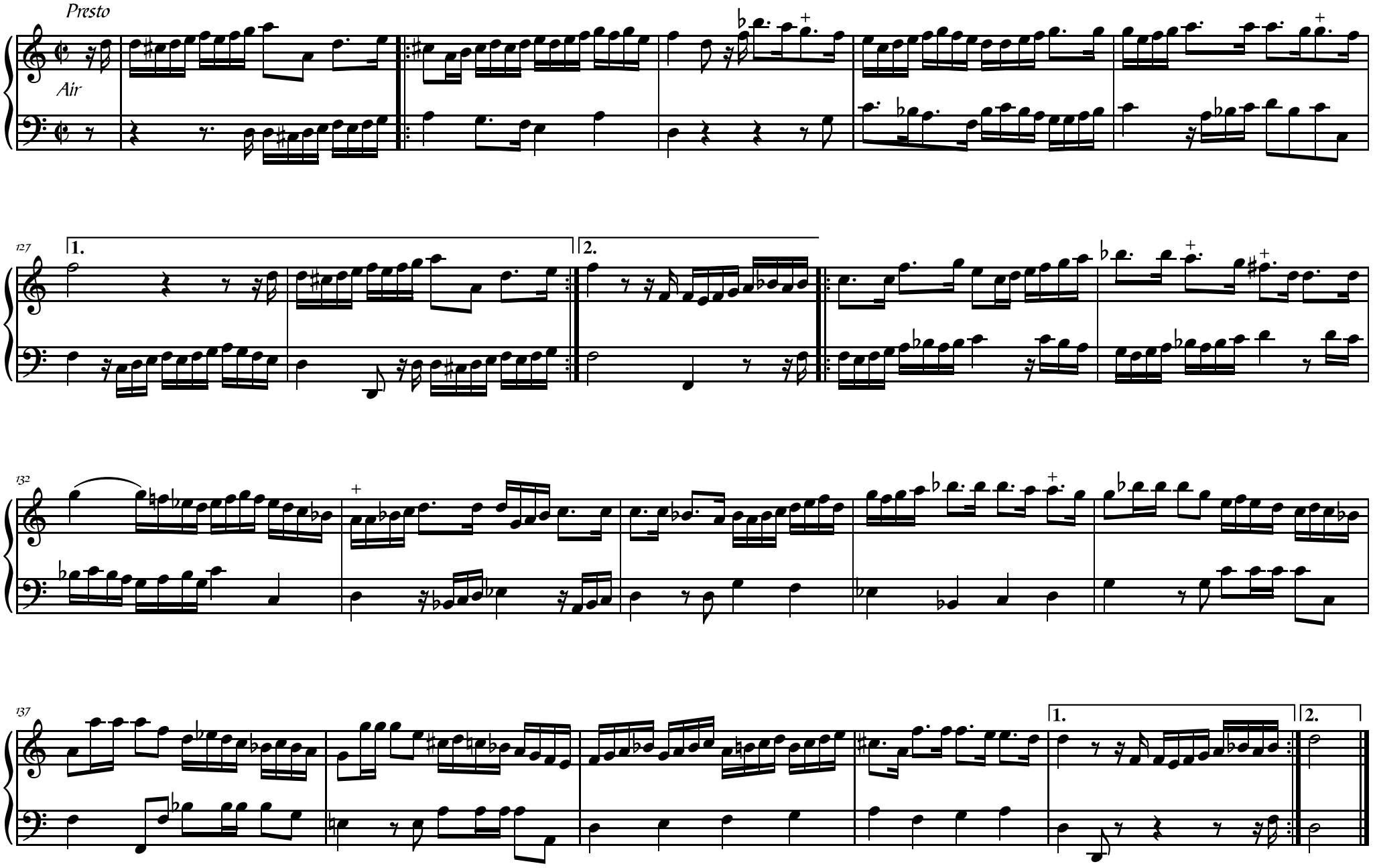
(Tous)

[II.]

(Seul)


66
73
[II.]
(Seul)
[I.]
(Tous)
80
[II.]
(Seul)
[I.]
(Tous)
[II.]
(Seul)
[I.]
(Tous)
[II.]
(Seul)
87
[I.]
(Tous)
[II.]
(Seul)

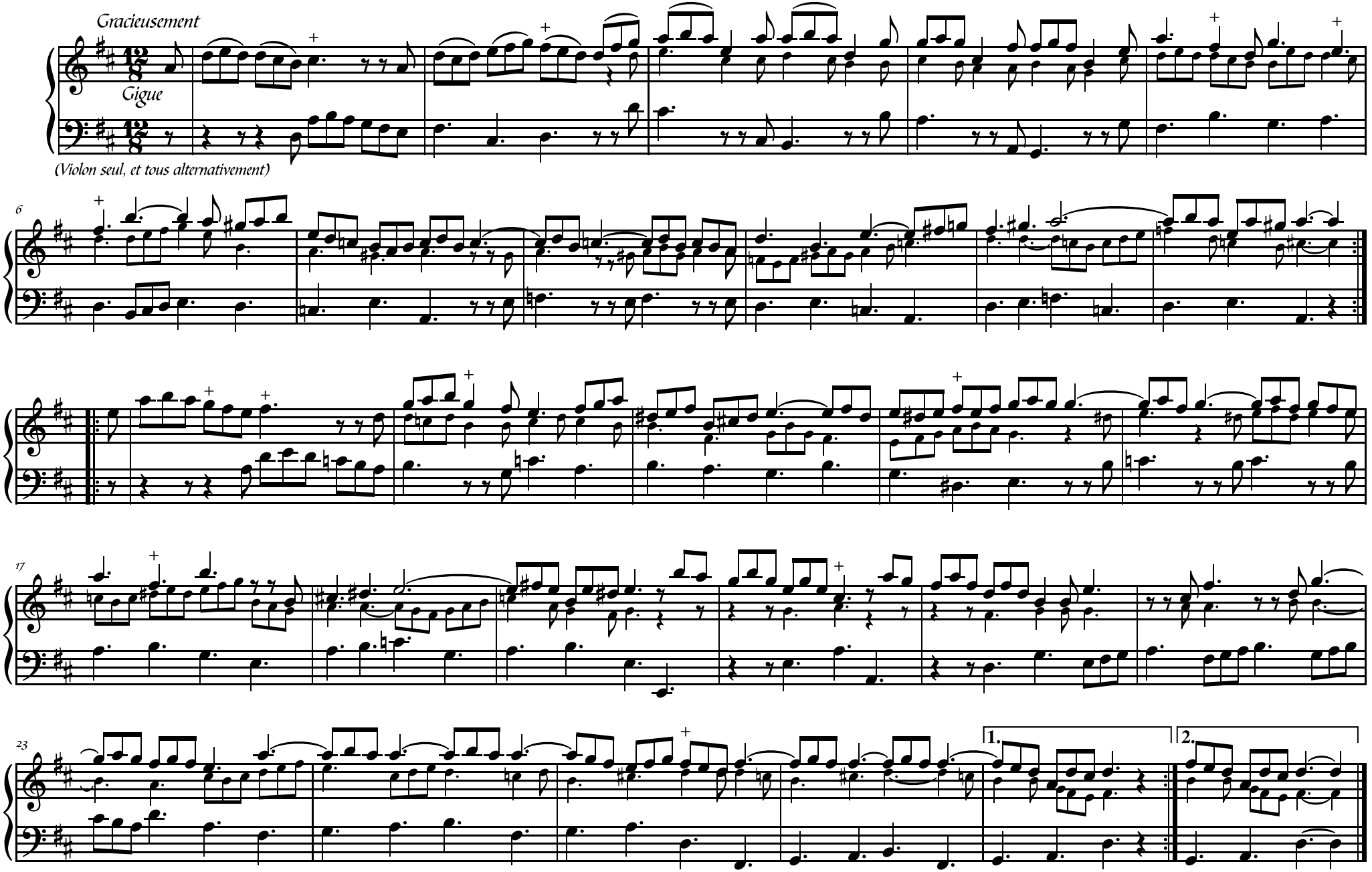

94
[I.]
(Tous)
100
[II.]
(Seul)
(Tous)
106
[II.]
[I.]
(Seul)
(Tous)
111
[II.]
[I.]
[II.]
(Seul)
(Tous)
(Seul)
116
[I.]
(Tous)

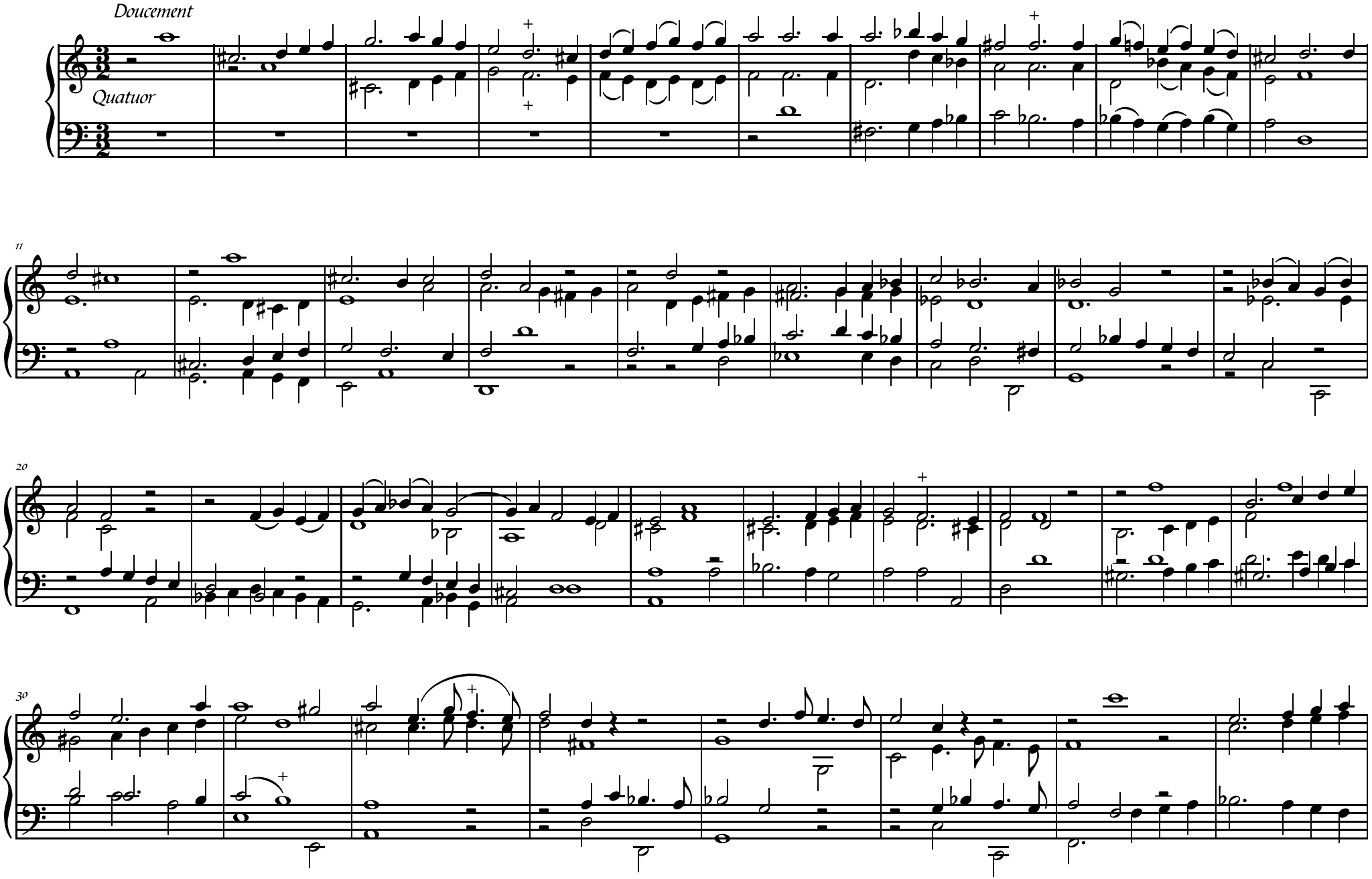

Presto
Air
127
1.
2.
132
137
1.
2.

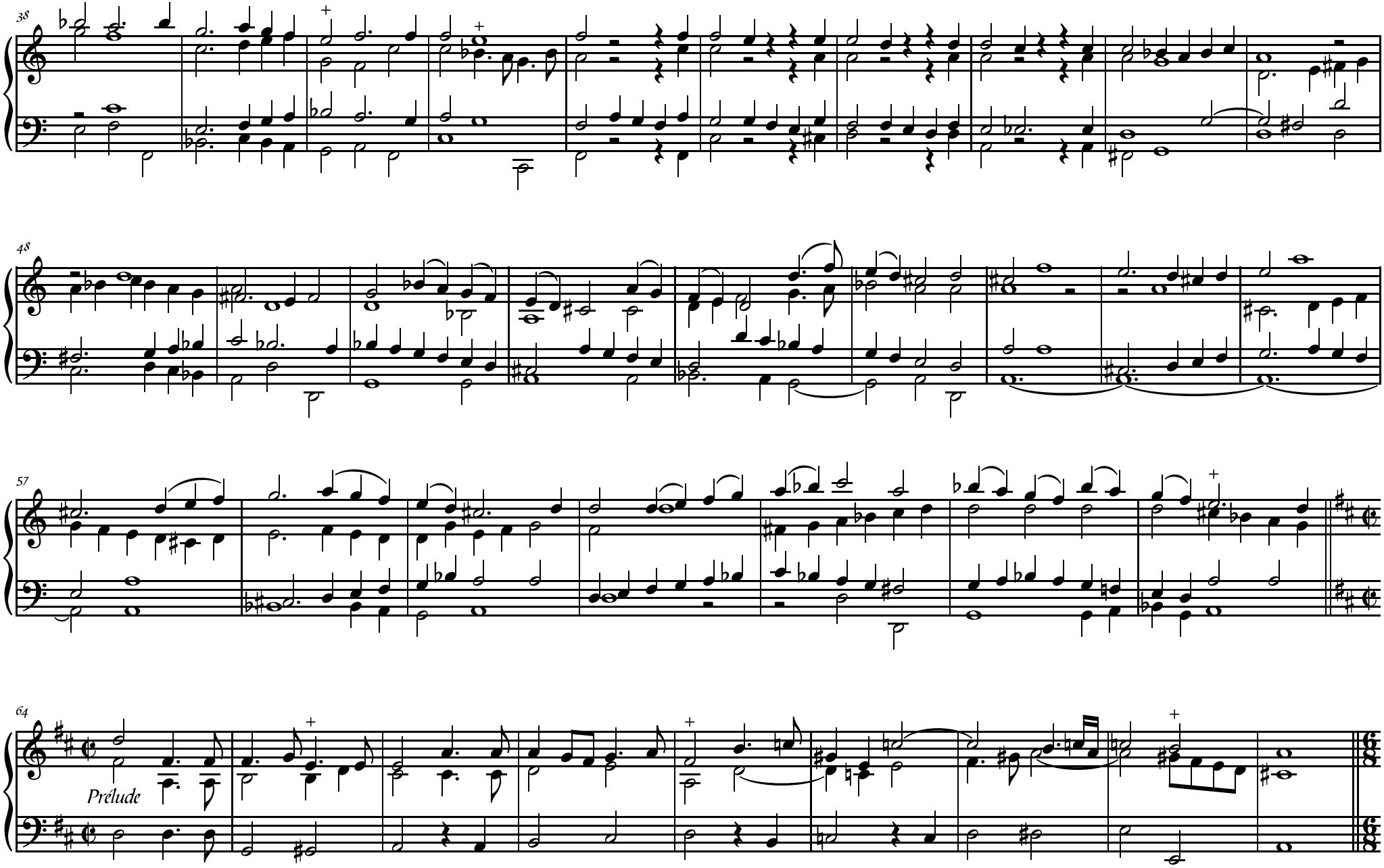
Gracieusement

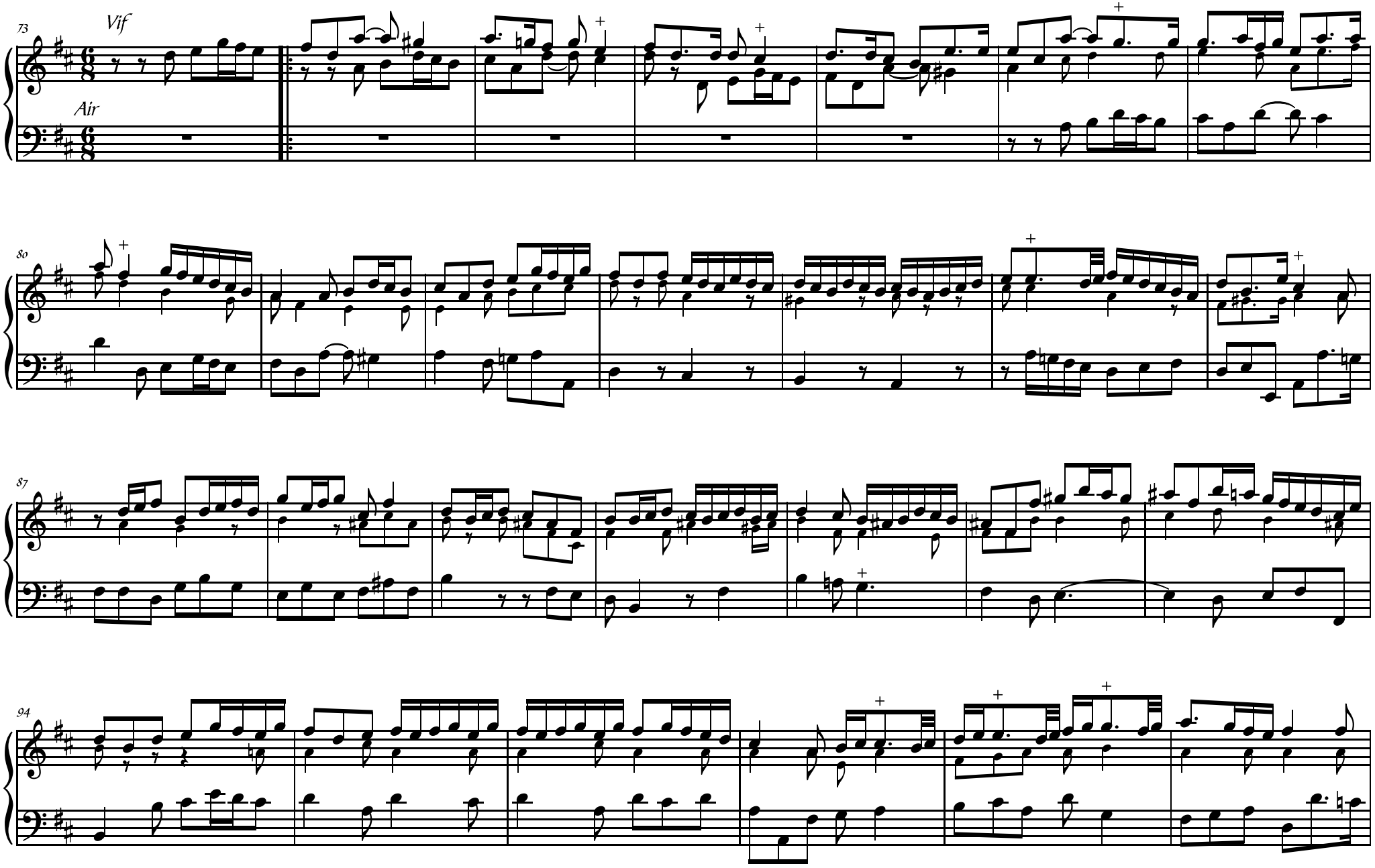
Gigue

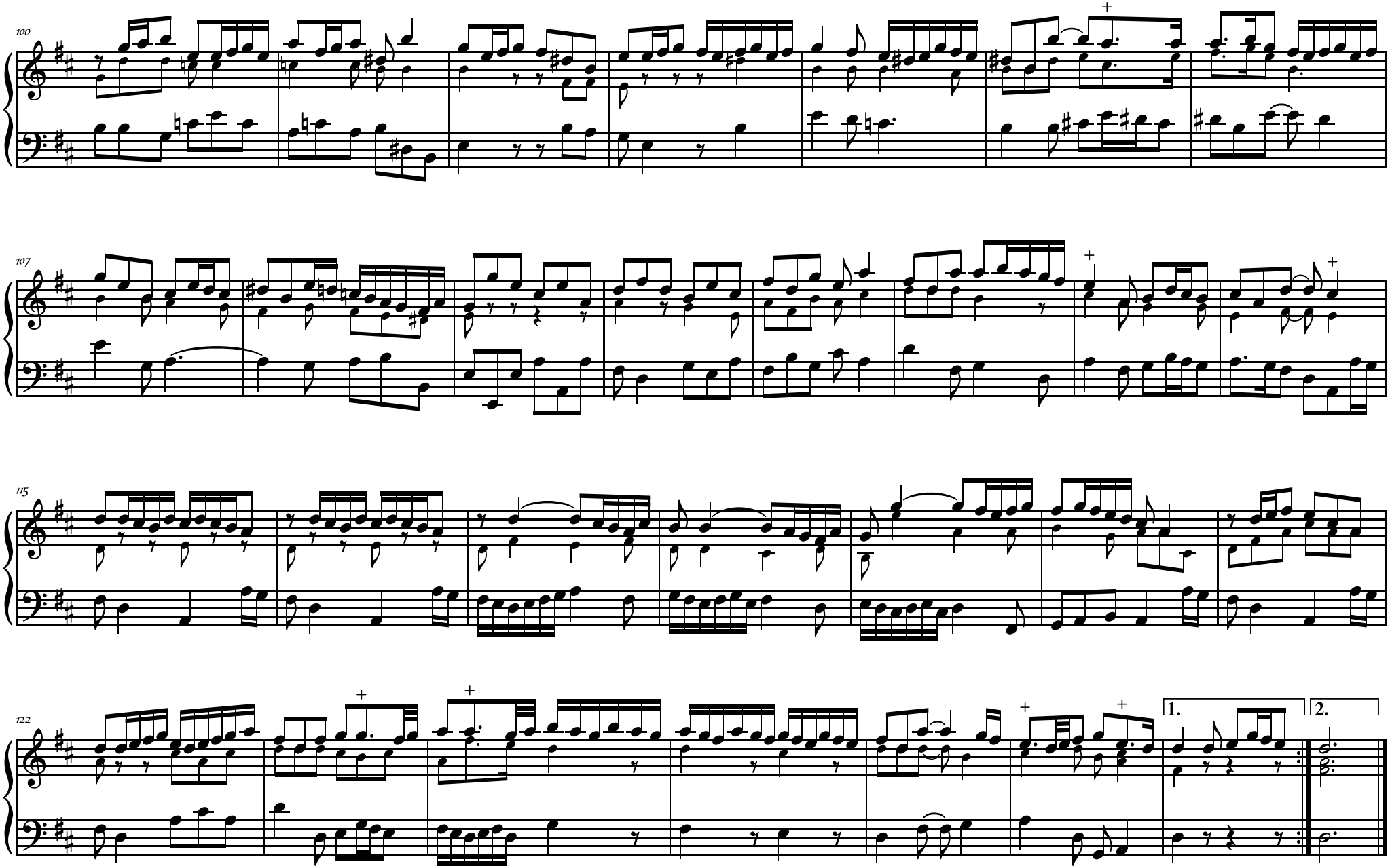
(Violon seul, et tous alternativement)




Doucement
Quatuor
11
20
30


38
48
57
64
Prélude


73
Vif
Air
80
87
94


100
107
115
122
1.
2.