

XXXIX<sup>ème</sup>. ŒUVRE  
DE M<sup>R</sup>. BOISMORTIER  
Contenant  
II SÉRÉNADES  
ou Simphonies Françoises  
*en trois parties*  
Pour Flutes, Violons, & Haubois.

Se vend 5<sup>ll</sup> en blanc.



*Post  
1744*

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*Paris* Chez LE S<sup>t</sup>. BOIVIN m<sup>d</sup> rue S<sup>t</sup>. Honoré, à la regle d'or.  
LE S<sup>t</sup>. LE CLERC m<sup>d</sup> rue du roule, à la Croix d'or.

*Avec Privilège du Roi. 1732.*

*Marin sculpsit.*

D. 10405(2)

## CATALOGUE des Œuvres de M<sup>r</sup> Boismortier

|  |  |  |
|--|--|--|
| <p>I<sup>o</sup> 6 Sonates à deux Flutes traversières sans Basse. . . . . 3<sup>l</sup> 5<sup>l</sup>.<br/>           II<sup>o</sup> 6 Sonates à deux Flutes traversières, sans Basse. . . . . 3<sup>l</sup> 5<sup>l</sup>.<br/>           III<sup>o</sup> 6 Sonates pour une Flute traversière, avec la Basse. . . . . 3<sup>l</sup> 5<sup>l</sup>.<br/>           IV<sup>o</sup> 12 petites Sonates en Trio, p<sup>r</sup> deux Fl. traversières, et la Basse. 5<sup>l</sup>.<br/>           V<sup>o</sup> Les 4 Saisons, Cantates françaises mêlées de symphonies. 9<sup>l</sup>.<br/>           VI<sup>o</sup> 6 Sonates à deux Flutes traversières, sans Basse. . . . . 3<sup>l</sup> 5<sup>l</sup>.<br/>           VII<sup>o</sup> 6 Sonates en Trio, pour trois Flutes traversières, sans Basse. 3<sup>l</sup>.<br/>           VIII<sup>o</sup> 6 Sonates à deux Flutes traversières, sans Basse. . . . . 3<sup>l</sup> 5<sup>l</sup>.<br/>           IX<sup>o</sup> 6 Sonates pour une Flute traversière, avec la Basse. . . . . 3<sup>l</sup> 5<sup>l</sup>.<br/>           X<sup>o</sup> 6 Sonates à deux Violons. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XI<sup>o</sup> 6 Suites pour deux Musettes, Vièles, Flutes à bec, Flutes traversières, ou Hautbois. . . . . 3<sup>l</sup> 5<sup>l</sup>.<br/>           XII<sup>o</sup> 6 Sonates en Trio, pour deux Flutes traversières, Violons, ou Hautbois, et la Basse. . . . . 5<sup>l</sup>.<br/>           XIII<sup>o</sup> 12 petites Sonates à deux Flutes traversières sans Basse. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XIV<sup>o</sup> 6 Sonates à deux Bassons, Violoncelles, ou Violas. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XV<sup>o</sup> 6 Concerto pour 5 Flutes traversières, ou autres Instrumens sans Basse. On peut aussi les jouer avec une Basse. 8<sup>l</sup>.<br/>           XVI<sup>o</sup> Premier Recueil d'Airs sérieux, et à boire, mêlé de Vaudevilles, ou Brunettes, suivi d'un Air Italien. . . . . 2<sup>l</sup> 10<sup>l</sup>.<br/>           XVII<sup>o</sup> 6 Suites à 2 Musettes, Vièles, Flutes à bec, Fl. trav. ou Hautb. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XVIII<sup>o</sup> 6 Sonates en Trio, pour deux Violons, avec la Basse. . . . . 5<sup>l</sup>.<br/>           XIX<sup>o</sup> 6 Sonates pour une Flute traversière, avec la Basse. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XX<sup>o</sup> 6 Sonates à Violon seul, avec la Basse. . . . . 3<sup>l</sup> 5<sup>l</sup>.</p> | <p>XXI<sup>o</sup> 6 Concerto pour les Flutes traversières, Violons, ou Hautbois, avec la Basse. Le Dessus du 3<sup>e</sup> se joue sur la Musette, ou sur la Fl. à bec. On peut aussi les jouer en Trio en obmettant le Ripieno. 6<sup>l</sup>.<br/>           XXII<sup>o</sup> Diverses Pièces pour une Fl. trav. seule, avec des Preludes sur tous les tons, et des 2<sup>e</sup> Dessus ajoutés, propres p<sup>r</sup> les començans, ou pour ceux qui sont d'us le gout des Brunettes. . . . . 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXIII<sup>o</sup> Motets à voix seule mêlés de symphonies. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXIV<sup>o</sup> 6 Concerto pour les Flutes traversières, Violons, ou Hautbois, et la Bas<sup>e</sup>. Le Dessus du 5<sup>e</sup> se joue sur le Hautbois, la Musette, ou la Flute à bec. On peut aussi les jouer en Trio. . . . . 6<sup>l</sup>.<br/>           XXV<sup>o</sup> 6 Sonates à deux Flutes traversières, sans Basse. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXVI<sup>o</sup> 6 Sonates, avec un Concerto p<sup>r</sup> le Violoncelle, Vièle, ou Basson. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXVII<sup>o</sup> 6 Suites et 2 Sonates pour les Vièles, Musettes, Flut. Hautb. or. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXVIII<sup>o</sup> 6 Sonates en Trio, &amp; 2 Concerto pour les Hautb. Flutes, ou Violons. 5<sup>l</sup>.<br/>           XXIX<sup>o</sup> 6 Sonates pour deux Hautbois, Flut. trav. ou Viol. sans Bas. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXX<sup>o</sup> 6 Concerto p<sup>r</sup> les Fl. travers. Violons, ou Hautbois, avec la Basse. Le dernier se joue sur le Basson, le Violoncelle, ou la Vièle. . . . . 6<sup>l</sup>.<br/>           XXXI<sup>o</sup> Diverses Pièces de Vièle, avec la Basse chiffrée. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXXII<sup>o</sup> 6 Sonates avec une Chaconne pour un Hautbois, et la Bas. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXXIII<sup>o</sup> 6 Gentilles p<sup>r</sup> la Musette, la Vièle, et la Bas. On p<sup>r</sup> la Fl. à bec, la Flute travers. Hautb. ou Violon. 5<sup>l</sup>.<br/>           XXXIV<sup>o</sup> 6 Sonates à 4 part. différentes et également travaillées. P<sup>r</sup> 3 Flutes, Violon, ou autres Instrum. avec la Bas. Le 1<sup>o</sup> peut au besoin se jouer sur la Fl. à bec. 6<sup>l</sup>.</p> | <p>XXXV<sup>o</sup> 6 Suites de Pièces pour une Flute trav. seule, avec la Basse. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXXVI<sup>o</sup> 2<sup>e</sup> Recueil d'Airs à chanter. 3<sup>l</sup>.<br/>           XXXVII<sup>o</sup> 6 Sonates en Trio, pour un Dessus, et 2 Bas. et un Concerto à 5 part. 5<sup>l</sup>.<br/>           XXXVIII<sup>o</sup> 6 Conc. à 2 Fl. tr. s. Bas. 3<sup>l</sup> 5<sup>l</sup>.<br/>           XXXIX<sup>o</sup> 2 Serenades, ou Symphonies Françaises en 3 part. p<sup>r</sup> Fl. Viol. &amp; Hautb. 5<sup>l</sup>.<br/>           XL<sup>o</sup> 6 Sonates pour deux Bassons, Violoncelles, ou Violas. . . . . 3<sup>l</sup> 5<sup>l</sup>.<br/>           XLI<sup>o</sup> 6 Sonates en Trio, pour une Flute traversière, un Violon, et Basse. . . . . 5<sup>l</sup>.</p> |
| <b>Pièces détachées.</b>   |  |  |
| <p>Les Titans, Cantate séparée. . . . . 2<sup>l</sup> 10<sup>l</sup>.<br/>           Pièces à deux Cors de chasse, Trompettes, Flutes traversières, ou Hautbois. . . . . 24<sup>l</sup>.<br/>           Recueil de Menuets, avec la Basse. . . . . 24<sup>l</sup>.<br/>           Adéou, Cantate avec symphonie. 36<sup>l</sup>.</p>   | <p>Exion, Cantate à voix s. et symphon. 36<sup>l</sup>.</p>  |  |

Ouverture.

Doucement.

Entrée rustique.



Air gracieux.

Musical staff for 'Air gracieux' in 3/4 time, featuring a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Air gracieux'. The staff contains a single line of music with various note values and rests.

A second musical staff for 'Air gracieux', continuing the melody from the first staff.

A third musical staff for 'Air gracieux', continuing the melody.

Cavotte en Rondeau.

Musical staff for 'Cavotte en Rondeau' in 2/4 time, featuring a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Cavotte en Rondeau'. The staff contains a single line of music.

A second musical staff for 'Cavotte en Rondeau', continuing the melody.

A third musical staff for 'Cavotte en Rondeau', continuing the melody.

A fourth musical staff for 'Cavotte en Rondeau', continuing the melody.

A fifth musical staff for 'Cavotte en Rondeau', continuing the melody.

Choeur imaginaire.

Musical staff for 'Choeur imaginaire' in 3/4 time, featuring a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Choeur imaginaire'. The staff contains a single line of music.

A second musical staff for 'Choeur imaginaire', continuing the melody.

A third musical staff for 'Choeur imaginaire', continuing the melody.

A fourth musical staff for 'Choeur imaginaire', continuing the melody.

Rigaudon.

*Hautbois.*

2<sup>e</sup> Rigaudon.

Rondeau.

*Recommencez.*

Menuet.

*Hautbois.*

2<sup>e</sup> Menuet.

*au premier.*

Gavotte.

The first system of music for the Gavotte, written in treble clef with a 2/4 time signature. It begins with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. There are two small '+' signs below the staff.

The second system of music for the Gavotte, continuing the melody from the first system. It ends with a double bar line.

Flûtes.  
Sarabande.

The first system of music for the Sarabande, written in treble clef with a 3/4 time signature. It begins with a key signature of one flat. The melody is slower and features more complex rhythmic patterns, including dotted notes and sixteenth notes. There are two small '+' signs below the staff.

The second system of music for the Sarabande, continuing the melody. It ends with a double bar line.

The third system of music for the Sarabande, continuing the melody. It ends with a double bar line.

Air vif.

The first system of music for the Air vif, written in treble clef with a 2/4 time signature. It begins with a key signature of one sharp (F-sharp). The melody is lively and consists of eighth and sixteenth notes. There is one small '+' sign below the staff.

The second system of music for the Air vif, continuing the melody. It ends with a double bar line.

The third system of music for the Air vif, continuing the melody. It ends with a double bar line.

The fourth system of music for the Air vif, continuing the melody. It ends with a double bar line.

Air modéré.

The first system of music for the Air modéré, written in treble clef with a 3/4 time signature. It begins with a key signature of one sharp. The melody is moderate in tempo and features eighth and sixteenth notes. There is one small '+' sign below the staff.

The second system of music for the Air modéré, continuing the melody. It ends with a double bar line.

The third system of music for the Air modéré, continuing the melody. It ends with a double bar line.

Gigue.

Villageoise.

Hautbois.  
2<sup>e</sup> Villageoise.

Doucement  
Mufette.

à la première.

Les Réverences nuptiales.

Loure.

Chaconne.

Hautbois.

Tous.

Hautbois.

Tous.

Premier Dessus.

Œuvre 39<sup>e</sup>

7

*Hautbois.*

*Tous.*

*Hautbois.*

*Tous.*

*Hautbois.*

*Tous.*

*Hautbois.*

*Tous.*

*Hautbois.*

*Tous.*

*Hautbois.*

*Tous.*

Ouverture.

Entrée.

Premier Dessus.

Œuvre 39<sup>e</sup>

9

Gavotte.

Hautbois.  
2<sup>e</sup> Gavotte.

Flûtes.  
Sarabande.

Gigue.

*Gracieusement.*

Rondeau.

*Recommencez.*

Paisane.

Menuet.

2<sup>e</sup>. Menuet.

*au premier*

Premier Dessus.

Ouvre 39<sup>e</sup>

17

Bouree en Rondeau.

fin.

Recommencez

Passapied.

Rigaudon.

2<sup>e</sup> Rigaudon.

au premier.

Chaconne.

Flutes.

Tous.

Flutes.

Tous.

FIN.

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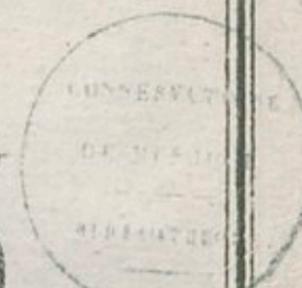
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Chez LE S<sup>r</sup> BOIVIN m<sup>d</sup> rue S<sup>t</sup> Honoré, à la regle d'or.  
LE S<sup>r</sup> LE CLERC m<sup>d</sup> rue du roule, à la Croix dor.

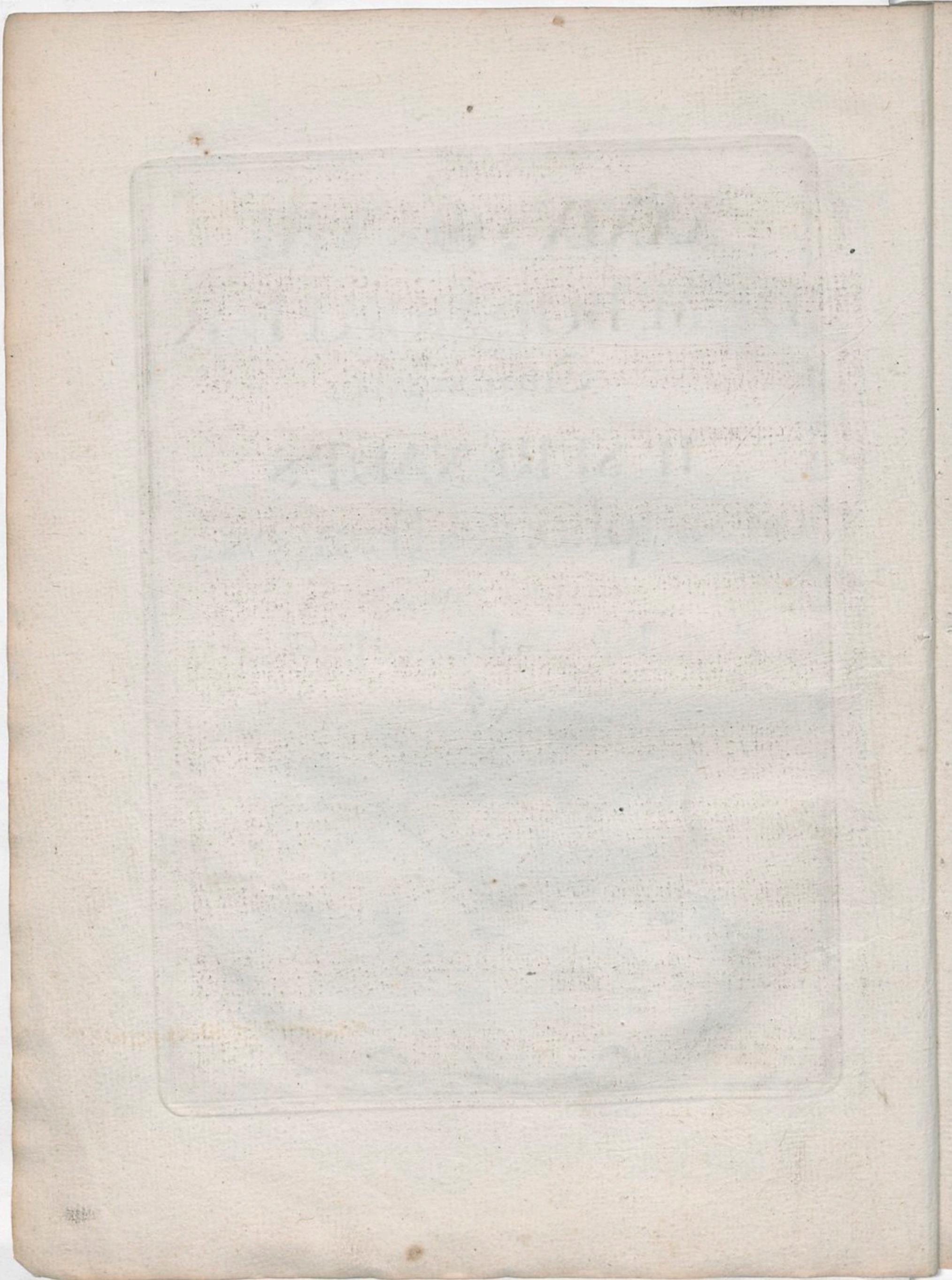
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Maria sculpsit.



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1744

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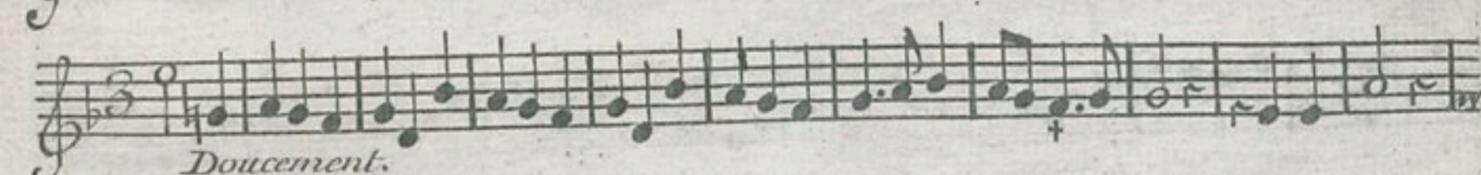
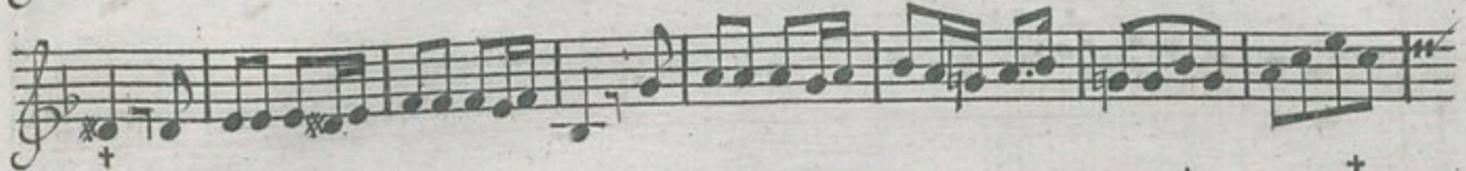
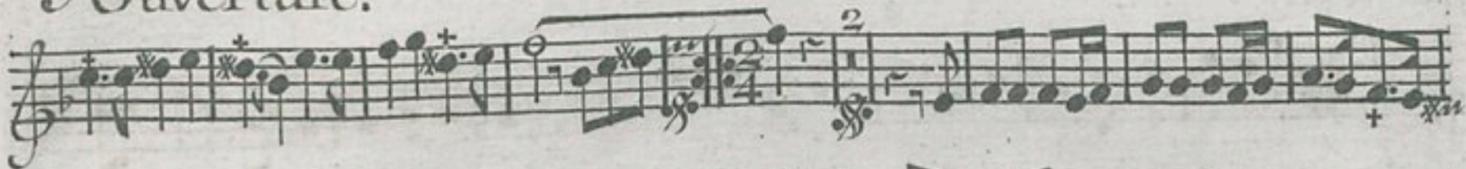


2<sup>e</sup> Dessus.

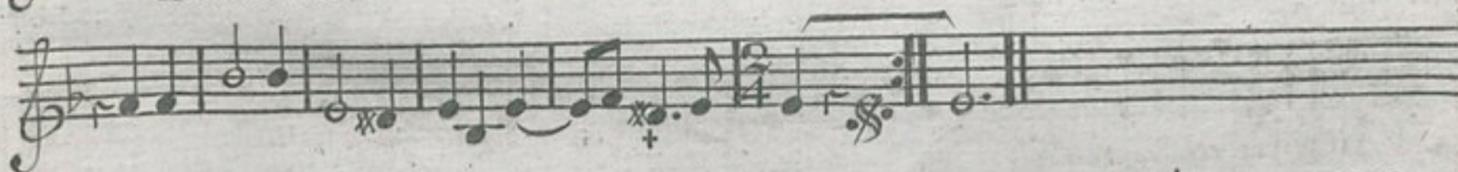
# 1<sup>re</sup> SERENADE.

Œuvre 39<sup>e</sup>

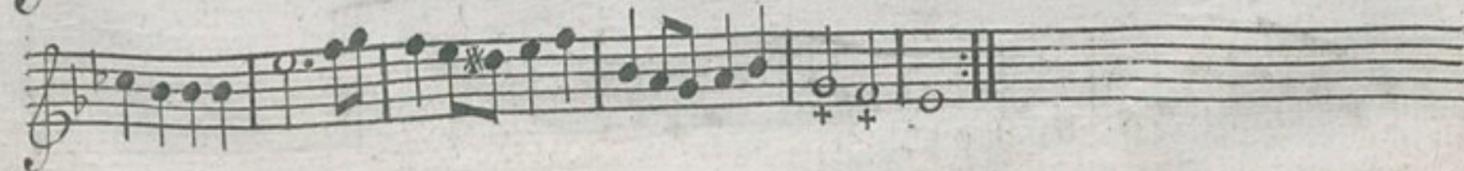
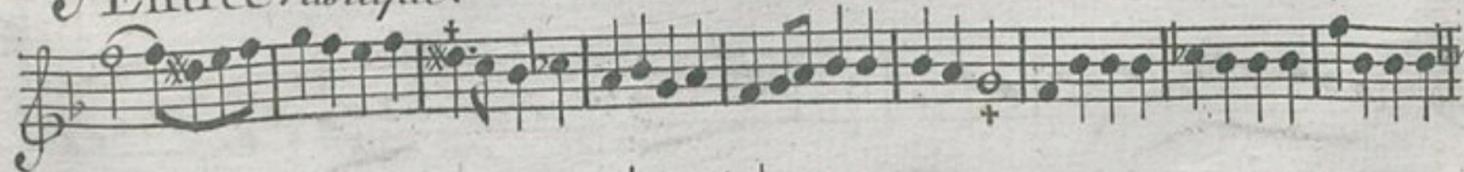
1



*Doucement.*



*Entree rustique.*



Air gracieux.

The first section, 'Air gracieux', is written in 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by grace notes and slurs. The second and third staves continue the melodic line with similar phrasing and articulation.

Gavotte en Rondeau.

The second section, 'Gavotte en Rondeau', is written in 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is more rhythmic and dance-like, featuring eighth and sixteenth notes. The subsequent staves continue the piece, which concludes with a double bar line.

Choeur imaginaire.

The third section, 'Choeur imaginaire', is written in 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is more complex, with many grace notes and slurs. The second staff has a '6' above the final measure. The third staff has a '2' above the final measure. The piece concludes with a double bar line.

Second Dessus.

Œuvre 39<sup>e</sup>

3

Rigaudon.

Hautbois

2<sup>e</sup> Rigaudon.

Menuet.

Hautbois

2<sup>e</sup> Menuet.

This page contains a handwritten musical score for the Second Dessus part of Opus 39. It is divided into four distinct sections, each with its own title and musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as '+' and 'x'. The sections are: 1. *Gavotte*, in 2/4 time; 2. *Flutes Sarabande*, in 3/4 time; 3. *Air vif*, in 2/4 time; and 4. *Air modéré*, in 3/4 time. The manuscript shows signs of age, including some staining and wear at the corners.

Second Dessus.

Œuvre 39<sup>e</sup>

5

Cigue.

Villageoise.

Hautbois.

2<sup>e</sup> Villageoise.

Musette.

Doucement.

à la premiere.

Les Révérences nuptiales.

Loure.

Chaconne.

Hautbois.

Tous.

Hautbois.

Tous.

Detailed description of the musical score: The score consists of ten staves of handwritten musical notation. The first staff is in 2/4 time and contains the title 'Les Révérences nuptiales.' with three first-measure repeat signs. The second staff continues the melody. The third staff is in 3/4 time. The fourth staff is in 6/4 time and is labeled 'Loure.' below it. The fifth staff continues the 'Loure' piece. The sixth staff is in 3/4 time and is labeled 'Chaconne.' below it. The seventh staff is in 3/4 time and is labeled 'Hautbois.' above it. The eighth staff is in 3/4 time and is labeled 'Tous.' above it. The ninth staff is in 3/4 time and is labeled 'Hautbois.' above it. The tenth staff is in 3/4 time and is labeled 'Tous.' above it. The notation includes various note values, rests, and repeat signs.

Second Dessus.

Œuvre 39<sup>e</sup>

7

*Hautbois.*

*Tous.* *Hautbois.*

*Tous.*

*Hautbois.* *Tous.*

*Hautbois.*

*Tous.*

*Hautbois.* *Tous.*

*Hautbois.*

*Tous.*

# II. SERENADE.

Œuvre 39<sup>e</sup>

## Ouverture.

The Ouverture section consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout the piece. The music concludes with a double bar line and repeat dots.

## Entrée.

The Entrée section consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody continues with similar rhythmic patterns to the Ouverture, featuring eighth and sixteenth notes and trills. The section ends with a double bar line and repeat dots.

Second Dessus.

Œuvre 39<sup>e</sup>

9

Gavotte.

2<sup>e</sup> Gavotte

Flutes.

Sarabande.

Gigue.

*Gracieuſement.*

Rondeau.

Five staves of musical notation for the 'Rondeau' section. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a variety of note values including eighth and sixteenth notes, as well as rests. Several notes are marked with a '+' sign, likely indicating ornaments or specific performance instructions. The section concludes with a double bar line and the word 'Recommencez' written below the staff.

Paisane.

Three staves of musical notation for the 'Paisane' section. The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of a series of eighth and sixteenth notes, with some notes marked with a '+' sign. The section ends with a double bar line.

Menuet.

Two staves of musical notation for the 'Menuet' section. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a mix of eighth and sixteenth notes, with some notes marked with a '+' sign. The section concludes with a double bar line.

2<sup>e</sup> Menuet

Two staves of musical notation for the '2<sup>e</sup> Menuet' section. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eighth and sixteenth notes, with some notes marked with a '+' sign. The section ends with a double bar line and the word 'au premier.' written below the staff.

Second Dessus.

Ouvrre 39<sup>e</sup>

Bourée en Rondeau.

Passapied.

Rigaudon.

2<sup>e</sup> Rigaudon.

Chaconne.

Flutes.

Tous.

Flutes.

Tous.

FIN.

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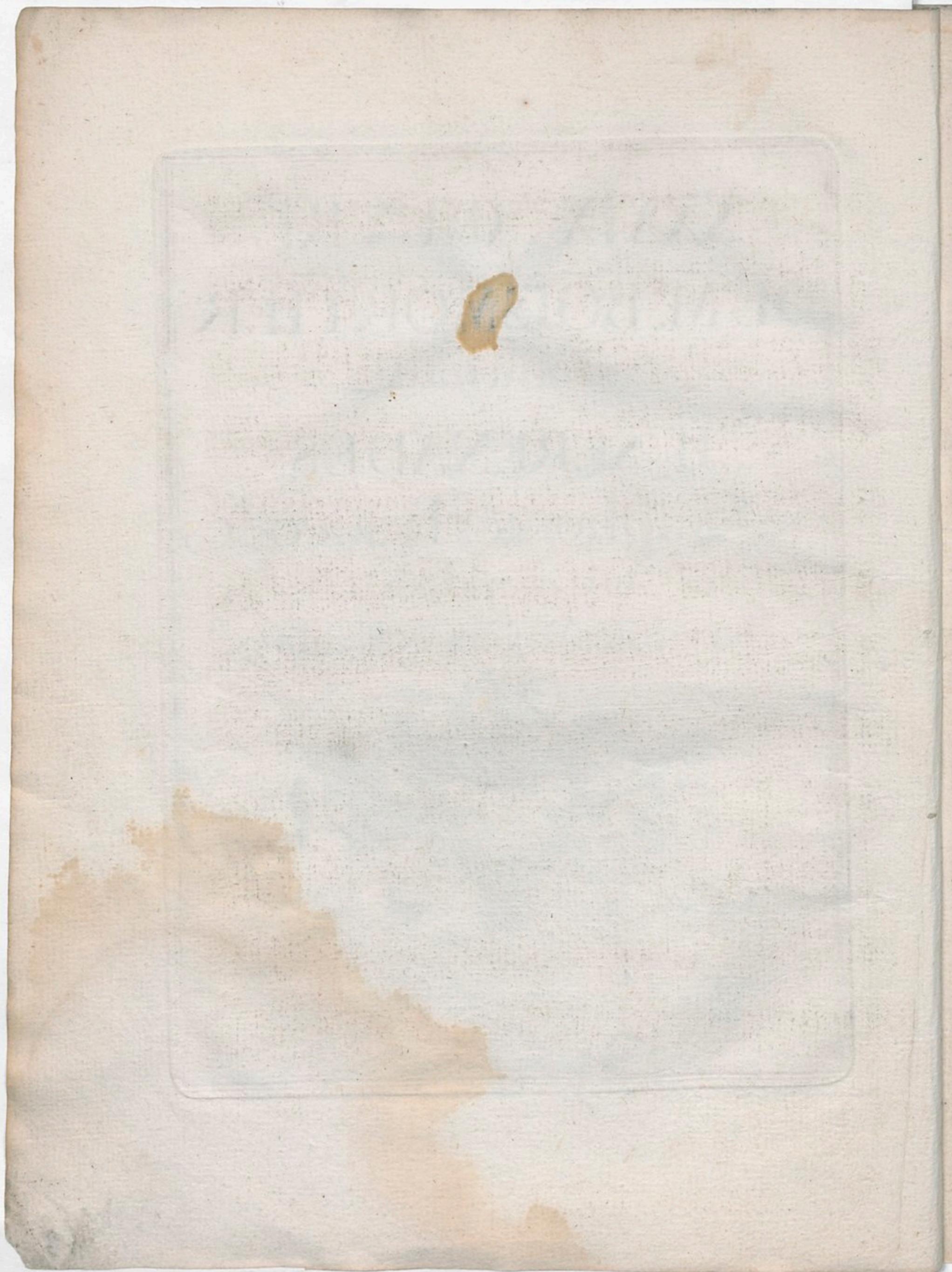
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LE S<sup>t</sup> LE CLERC m<sup>d</sup> rue du roule, à la Croix d'or.

Avec Privilège du Roi. 1732.

Marin sculpt.

D10405 (2)



Basses.

# I<sup>re</sup> SERENADE.

Ouvr. 39<sup>e</sup>

1

*Ouverture.*

The Ouverture section consists of ten staves of music. It begins with a treble clef and a 2/4 time signature. The notation includes various note values, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. There are several slurs and ties throughout the piece. The key signature has one flat (B-flat). The section concludes with a double bar line.

*Doucement.*

*Entrée rustique.*

The Entrée rustique section consists of three staves of music. It begins with a treble clef and a 2/4 time signature. The notation includes various note values, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. There are several slurs and ties throughout the piece. The key signature has one flat (B-flat). The section concludes with a double bar line.

2

*Air gracieux.*

*Basse.*

Entre 39<sup>e</sup>

Musical notation for the first piece, 'Air gracieux', in bass clef. It consists of three staves of music with various notes, rests, and fingerings. The notation includes many accidentals and is heavily annotated with numbers (6, 7, 5, 4, 3, 2, 1) and symbols like asterisks and 'x6'.

*Gavotte en Rondeau.*

Musical notation for the second piece, 'Gavotte en Rondeau', in bass clef. It consists of three staves of music with various notes, rests, and fingerings. The notation includes many accidentals and is heavily annotated with numbers and symbols.

*Chœur imaginaire.*

Musical notation for the third piece, 'Chœur imaginaire', in bass clef. It consists of four staves of music with various notes, rests, and fingerings. The notation includes many accidentals and is heavily annotated with numbers and symbols.

Basse.

Œuvre 39<sup>e</sup>

3

Rigaudon.

Bassons.

2<sup>e</sup> Rigaudon.

Rondeau.

1

au premier.

Recommences

Menuet.

Bassons.

2<sup>e</sup> Menuet.

au premier.

First system of musical notation for the Basse part, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music includes various note values and rests, with fingerings indicated by numbers 1-7 and asterisks. A double bar line is present at the end of the system.

Gavotte.

Second system of musical notation, continuing the Gavotte piece. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation includes notes, rests, and fingerings, ending with a double bar line.

Third system of musical notation, continuing the Gavotte piece. It features a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation includes notes, rests, and fingerings, ending with a double bar line.

Sarabande.

Fourth system of musical notation for the Sarabande, featuring a bass clef, a key signature of one sharp, and a 3/4 time signature. The music includes notes, rests, and fingerings, ending with a double bar line.

Fifth system of musical notation, continuing the Sarabande piece. It features a bass clef, a key signature of one sharp, and a 3/4 time signature. The notation includes notes, rests, and fingerings, ending with a double bar line.

Sixth system of musical notation, continuing the Sarabande piece. It features a bass clef, a key signature of one sharp, and a 3/4 time signature. The notation includes notes, rests, and fingerings, ending with a double bar line.

Air vif.

Seventh system of musical notation for the Air vif, featuring a bass clef, a key signature of one sharp, and a 2/4 time signature. The music includes notes, rests, and fingerings, ending with a double bar line.

Eighth system of musical notation, continuing the Air vif piece. It features a bass clef, a key signature of one sharp, and a 2/4 time signature. The notation includes notes, rests, and fingerings, ending with a double bar line.

Ninth system of musical notation, continuing the Air vif piece. It features a bass clef, a key signature of one sharp, and a 2/4 time signature. The notation includes notes, rests, and fingerings, ending with a double bar line.

Tenth system of musical notation, continuing the Air vif piece. It features a bass clef, a key signature of one sharp, and a 2/4 time signature. The notation includes notes, rests, and fingerings, ending with a double bar line.

Air modéré.

Eleventh system of musical notation for the Air modéré, featuring a bass clef, a key signature of one sharp, and a 3/4 time signature. The music includes notes, rests, and fingerings, ending with a double bar line.

Twelfth system of musical notation, continuing the Air modéré piece. It features a bass clef, a key signature of one sharp, and a 3/4 time signature. The notation includes notes, rests, and fingerings, ending with a double bar line.

Basse.

Clave 39<sup>e</sup>

Gigue.

Villageoise.

Bassons. 1<sup>o</sup> 6 7 6 7 6 7 5 6 6 7 5 6 7 5 6 7

2<sup>e</sup> Villageoise.

Musette.

*Doucement*

*a la premiere*

Les Révérences nuptiales.

Loure.

Chaconne.

Tous. Bassons. 2 5 5 6 5 7 2 6 5 6 5 7 Tous.

Tous. 6 7x6 5 \* 5 6 4 7 Bassons. 7 6 5 4 3

Basse.

Œuvre 39<sup>e</sup>

7

The musical score is written for Basses and consists of 12 staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and fingerings. Labels such as "Tous.", "Bassons.", and "Basse." are interspersed throughout the score. The piece concludes with a double bar line on the final staff.

8 Basse.

# II. SERENADE.

Œuvre 39<sup>e</sup>

Ouverture.

Entrée.

Basse.

Œuvre 39<sup>e</sup>

9

Gavotte.

First system of musical notation for the Gavotte. It consists of a single staff in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line with various fingerings and ornaments indicated by asterisks and numbers above the notes.

Bassons. 2<sup>e</sup> Gavotte.

Second system of musical notation, labeled "Bassons. 2<sup>e</sup> Gavotte." It consists of a single staff in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes fingerings and ornaments.

Sarabande.

Third system of musical notation for the Sarabande. It consists of a single staff in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes fingerings and ornaments.

Gigue.

Fourth system of musical notation for the Gigue. It consists of a single staff in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes fingerings and ornaments.

Second system of musical notation for the Gigue, continuing the melody from the first system.

Third system of musical notation for the Gigue, continuing the melody from the first system.

*Gracieusement.*

Rondeau.

*Recommencez*

Paisane.

Menuet.

2<sup>e</sup> Menuet.

*au premier.*

Basse.

Clavier 39<sup>e</sup>

II

Bourée en Rondeau.

Passepied.

Rigaudon.

2<sup>e</sup> Rigaudon.

au premier.

Basse.

Œuvre 39<sup>e</sup>

Chaconne.

The musical score is written for a single bass line. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense with notes, rests, and various musical ornaments. Fingering numbers (1-7) are placed above many notes to indicate fingerings. The piece concludes with a double bar line and the word "FIN." centered below the final staff.

FIN.

