

Les Goûts-réunis

ou NOUVEAUX CONCERTS

à l'usage de toutes les sortes d'instrumens de Musique
augmentés d'une grande Sonade en Trio.

INTITULÉE

Le Parnasse

ou L'APOTHEOSE DE CORELLI.

Par

Monsieur Couperin

Organiste de la Chapelle du ROY, ordinaire de la
Musique de la Chambre de sa MAJESTÉ; cy-devant
Professeur-maître de Composition, et d'accompagnement de
feu MONSEIGNEUR LE DAUPHIN Duc de Bourgogne,
et actuellement maître de L'INFANTE-REINE.

Prix 15.^{tt} en blanc.

A PARIS

chez l'Auteur, au coin de la rue neuve des bons Enfans, proche la place des Victoires et
le sieur Boirin à la Règle d'or, rue S.^t Honore, vis à vis la rue des Bourdonneux.

Avec Privilége du Roy.

Préface

Le Titre de ce nouveau Livre, non seulement, servira à le distinguer de ceux que j'ay déjà donnés; mais convient encore à marquer la diversité des Caractères qu'on y trouvera rassemblés.

Le goût Italien et le goût François, ont partagé depuis longtems (en France) la République de la Musique; à mon égard, J'ay toujours estimé les choses qui le meritoient; sans acceptation d'auteurs, ny de Nation; et les premières Sonades Italiennes qui parurent à Paris il y a plus de trente années, et qui m'encouragerent à en composer ensuite, ne firent aucun tort dans mon esprit, ny aux ouvrages de Monsieur de Lulli, ni à ceux de mes ancêtres; qui seront toujours plus admirables, qu'imitables. ainsi par un droit que me donne ma neutralité, Je vogue toujours sous les heureux auspices qui m'ont guidé jusqu'à présent.

La Musique Italiène ayant le droit d'ancienneté sur la nôtre, on trouvera à la fin de ce Volume une grande Sonade-en-Trio, qui a pour titre, l'Apothéose de Corelli. Vne légère étincelle d'amour-propre m'a déterminé à la donner en Partition. Si quelque jour ma Muse s'élève au dessus d'elle même, J'osera y entreprendre aussi, dans un autre genre, celle de l'incomparable Monsieur de Lulli; quoysque ses seuls ouvrages dussent suffire pour l'immortaliser.

Les nouveaux concerts que je donne ici, pourront être joins sous une même reliure, avec les quatre premiers que j'ay donnés dans mon troisième livre de pièces de Clavecin: je dois même présumer que les accompagnateurs trouveront leur compte dans la- Façon-ré gulière dont je les ay chiffrés.

{ On souhaite que je donne mes Trios, mais ce ne peut être que pour l'année prochaine, vers le mois de Juillet.

De Boeck Sculp.

*Prix
des Ouvrages de L'auteur*
1724.

1. ^{er} Livre de Pièces de Clavecin - en blanc	16. ^{tt}
2. ^{me} Livre de Pièces de Clavecin - en blanc	18. ^{tt}
3. ^{me} Livre de Clavecin, à la Suite duquel il y a 4 Concerts à l'usage de toutes sortes d'instruments - en blanc	20. ^{tt}
L'art de Toucher le Clavecin, y compris huit Préludes en blanc	10. ^{tt}
Les Gouts réunis, ou Nouveaux Concerts, augmentés de L'apothéose de Corelli en Trio. en blanc	15. ^{tt}

*Monsieur Couperin se propose de donner l'année prochaine,
1725. un Livre de ses Trios, qu'on lui demande;*

*Il espere aussy donner dans la suite, toutes les Neuf leçons
de Ténèbres, de sa Composition: à une, et deux voix; dont
il y en a déjà trois qui ont été gravées.*

Cinquième Concert

Gracieusement

Prélude

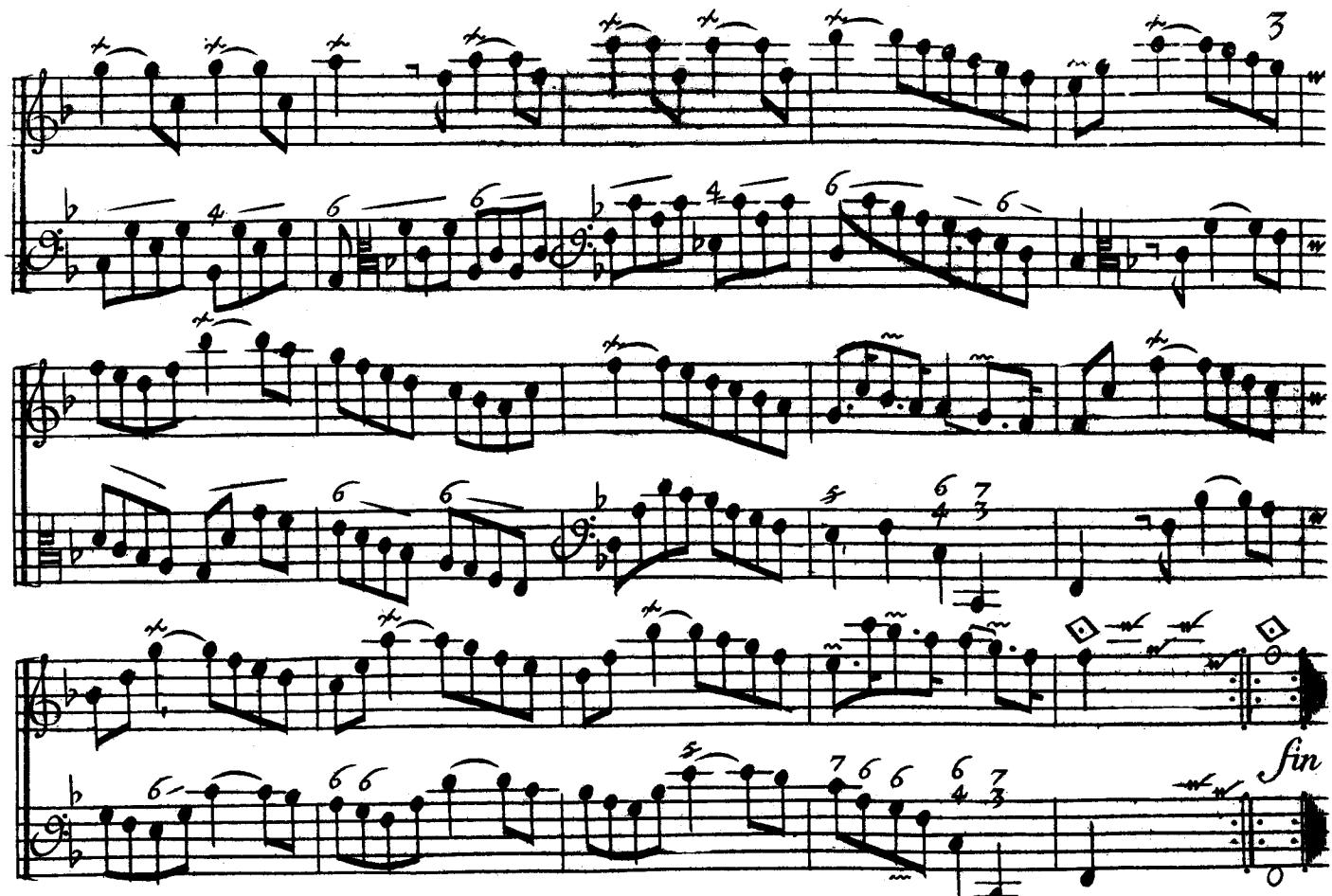
Gravé par L. Hué

gaiement, et les croches égales

Allemande

Allemande

The music consists of six staves of musical notation. The first staff is in G major, 4/4 time. The second staff starts with a key change to B-flat major. The third staff starts with a key change to A major. The fourth staff starts with a key change to F major. The fifth staff starts with a key change to E major. The sixth staff starts with a key change to D major. The notation includes various dynamics, such as accents and slurs, and specific performance instructions like 'reprise'.



Sarabande

Grave



Gavote

Coulâment, et les croches égales.

Reprise

Fin.

5

*Muséte
dans le goût
de Carillon.*

Rondeau *renvoy*

doux *Fin 1^e. Couplet*

au renvoy. 2^e. Couplet

doux

sort *doux* *sort* *au renvoy*

6
*Sixième
Concert*

gravem. et mesure

Allemande

4. tems Légers

*Vivement, et les croches
égales et marquées.*

7

Handwritten musical score for a solo instrument, likely a flute, featuring five staves of music. The score includes various markings such as dynamics, fingerings, and a 'reprise' section. The music concludes with a 'fin.' (finale) section.

Sarabande

Mesurée

Noblement

Noblement

reprise

fin.

Air de Diable

Tres viste

9

Siciliéne

Tendrem^t et louré

Rep

Fin.

Septième Concert

22

Gravement, et gracieusement.

doux

Fin.

Allemande

Gaiement

Reprise



Sarabande

Grave



Fuguête

Légèrement.

Sheet music for 'Fuguête' in 6/8 time, marked *Légèrement.*

The music consists of six staves of musical notation for a single instrument. The notation includes various slurs and grace notes. Numerical markings such as 6, 5, 4, 3, and 2-8 are present, likely indicating fingerings or specific performance techniques. The music includes a section labeled *Reprise*.

15

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Fin

Gavote

Gavement

Reprise

Fin

Siciliéne

17

*Tendrement
et louré.*

The musical score consists of six staves of music, each with a treble clef and a key signature of one flat. The time signature is 12/8. The music is divided into two sections: the first section is labeled *Tendrement et louré.* and the second section is labeled *Reprise*. The score is written for a single instrument, likely a guitar or mandolin, as indicated by the tablature notation. The music features various note heads, stems, and bar lines. The first section ends with a repeat sign and a double bar line, leading into the *Reprise* section. The *Reprise* section begins with a single bar line. The score concludes with a blank page at the bottom.

Huitième Concert dans le goût Théâtral

Ouvertur

*Huitième
Concert
dans
le goût Théâtral*

Ouverture

Reprise

Handwritten musical score for a two-part instrument, page 29. The score consists of six staves of music, each with a treble clef and a bass clef. The music is written in a staff system with five staves per system. The score includes various musical markings such as grace notes, slurs, and dynamic markings. The parts are labeled with numbers 1 through 6. The score is written in a cursive, handwritten style.

Grande Ritournéle

21

Handwritten musical score for a single melodic instrument, likely a recorder. The score consists of eight staves of music, each with a key signature of B-flat major (two flats) and a common time signature. The music is written in a soprano-like vocal range. The score includes various dynamics such as 'doux' (soft), 'fort' (loud), and 'très fort' (very loud). There are also grace notes and slurs. The notation is in a traditional staff system with vertical bar lines. The score is written in black ink on white paper.

Air

2

Noblement

reprise.

Loure

pesament

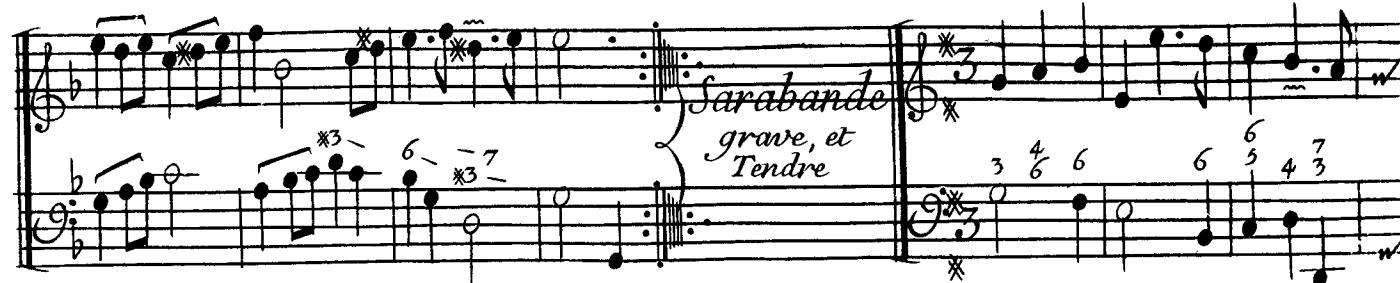
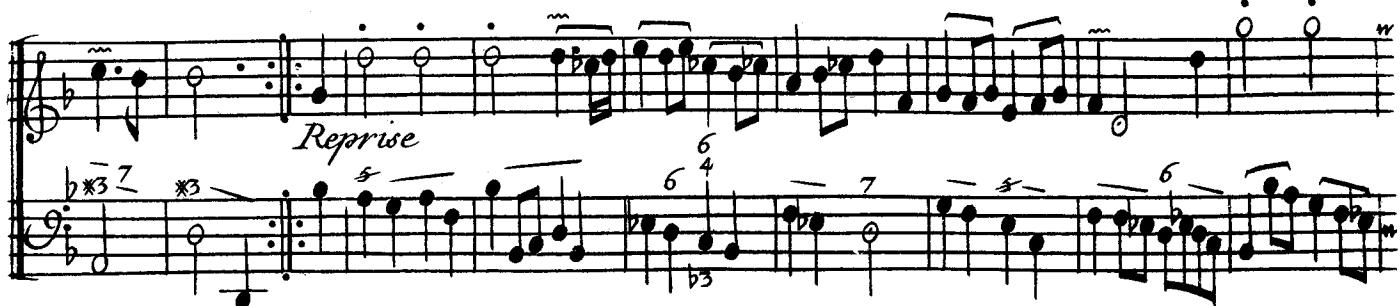
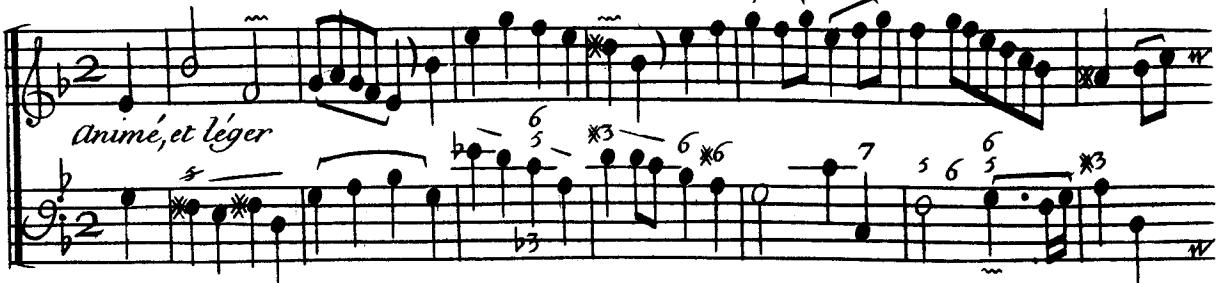
Loure

pesament

Reprise

Air

25



Air Léger

Air de Baccantes

Reprise 6-
6 5 7 6 5 7 6 5 7 Fin.

28

Neuvième Concert

Intitulé
Ritratto dell'amore

Gracieusement, et gravement
Le charme

Gaiement

L'enjouement

Les
Graces
Courante
française

Handwritten musical score for 'Les Graces Courante françoise' and 'Le Je-ne-Say-quoy'.

The score consists of eight staves of music, each with a unique key signature and time signature. The music is written in a cursive, handwritten style. The first section, 'Les Graces Courante françoise', is followed by a 'Reprise'. The second section, 'Le Je-ne-Say-quoy', is marked 'Gaiement'.

Key signatures and time signatures are indicated above the staves, often with asterisks and numbers. For example, the first staff has a key signature of $\text{F}^{\#}$ and a time signature of $2/4$. The second staff has a key signature of $\text{G}^{\#}$ and a time signature of $3/4$. The third staff has a key signature of C and a time signature of $2/4$. The fourth staff has a key signature of $\text{D}^{\#}$ and a time signature of $3/4$. The fifth staff has a key signature of $\text{A}^{\#}$ and a time signature of $2/4$. The sixth staff has a key signature of $\text{E}^{\#}$ and a time signature of $3/4$. The seventh staff has a key signature of $\text{B}^{\#}$ and a time signature of $2/4$. The eighth staff has a key signature of $\text{F}^{\#}$ and a time signature of $3/4$.

Handwritten musical score for a two-part instrument, likely mandolin, featuring five staves of music. The score is in common time and includes the following sections:

- Staff 1:** Starts with a treble clef, a key signature of one sharp, and a 9/8 time signature. The music consists of six measures, ending with a fermata over the first note of the next measure.
- Staff 2:** Starts with a bass clef, a key signature of one sharp, and a 9/8 time signature. The music consists of six measures, ending with a fermata over the first note of the next measure.
- Reprise:** The section begins with a treble clef, a key signature of one sharp, and a 9/8 time signature. The word "Reprise" is written above the staff. The music consists of six measures, ending with a fermata over the first note of the next measure.
- Staff 3:** Starts with a treble clef, a key signature of one sharp, and a 9/8 time signature. The music consists of six measures, ending with a fermata over the first note of the next measure.
- Staff 4:** Starts with a bass clef, a key signature of one sharp, and a 9/8 time signature. The music consists of six measures, ending with a fermata over the first note of the next measure.
- Staff 5:** Starts with a treble clef, a key signature of one sharp, and a 9/8 time signature. The music consists of two measures, ending with a fermata over the first note of the next measure.

Throughout the score, various performance markings are present, including:

- Arabic numerals (e.g., 5, 6, 4, 3, 2, 1) and Roman numerals (e.g., V_1 , V_2 , V_3) placed above or below the notes.
- Arrows indicating direction or movement.
- Brackets and braces grouping notes together.
- Slurs and grace notes.
- Accents and dynamic markings.

*La
Vivacité*

6 7 6 7 6 6 5 4 3

6 4 3 6 5 3 2 5

6 7 6 *3 6 *6 5 3 5 *3 6

Reprise

*3 6 7 6 6 *3 5 6 7 6 4 5

*3 6 3 7 5 6 2 3 *5 6 4 5 *3 4 3 4 6

6 4 3 6 5 3 2 5 6 4 3 7 6 4 3 2 5 6 4 6 3 5

Musical score for the first section of 'La Noble Fierté Sarabande'. The score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 6/8 time (indicated by a '6/8'). The music is written in a treble clef and bass clef. The notation includes various note heads, stems, and bar lines. There are also some musical markings like '6' and '7' with arrows pointing to specific notes.

*La
Noble Fierté
Sarabande*

Section of the musical score for 'La Noble Fierté Sarabande' marked 'Gravement'. The music is in common time (C) and 6/8 time (6/8). The notation includes various note heads, stems, and bar lines. There are also some musical markings like '6', '5', and '3' with arrows pointing to specific notes.

Section of the musical score for 'La Noble Fierté Sarabande' marked 'Reprise'. The music is in common time (C) and 6/8 time (6/8). The notation includes various note heads, stems, and bar lines. There are also some musical markings like '6', '5', and '3' with arrows pointing to specific notes.

Section of the musical score for 'La Noble Fierté Sarabande' marked 'Reprise'. The music is in common time (C) and 6/8 time (6/8). The notation includes various note heads, stems, and bar lines. There are also some musical markings like '6', '5', and '3' with arrows pointing to specific notes. A bracket above the notes reads '4/6 [petite reprise] 3/4 Si l'on veut'.

*La
Douceur*

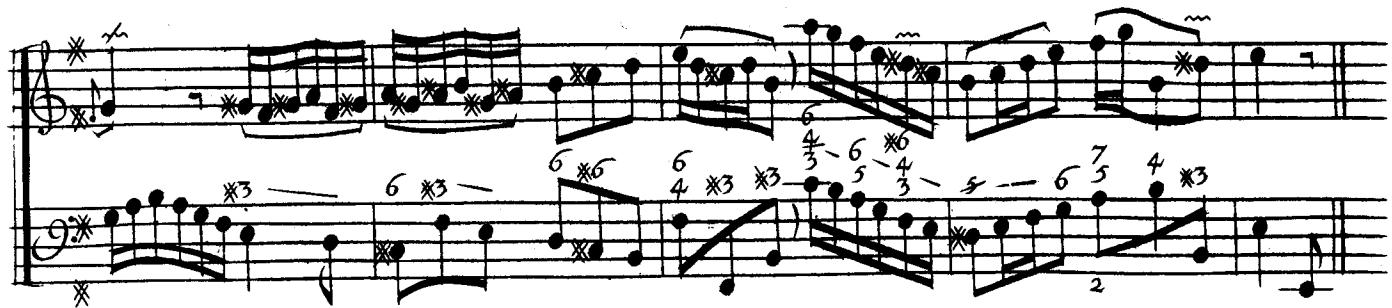
Amoureusement

Reprise

L'et Cætera
ou
Menuets

35

1. Partie



2^{eme} Partie

qui ce jouë
alternativement
avec la première



Fin

*Dizième
Concert*

Gravement et mûrément.

Air
Tendre et Louré

Sans lenteur

37

Reprise

Plainte,
pour les
Violes
ou autres instrumens
a l'unisson

1. *1^{ere} Viole*

2. *2^{eme} Viole*

Lentement, et douloureusement

Basse, sans accords

pour reprendre.

Reprise

plus légerem^t et coulé.

pour la reprise

Seconde partie

Reprise

39

légèrement

Reprise

Fin.

40

Onzième Concert

Majestueusement Sans trop de lenteur

Majestueusement, sans trop de lenteur

Concert

The score consists of six staves of music, each with a different key signature and time signature. The first staff starts with a key signature of $\frac{5}{8}$ and a tempo of $\frac{1}{2}$. The second staff starts with a key signature of $\frac{3}{4}$ and a tempo of $\frac{1}{2}$. The third staff starts with a key signature of $\frac{3}{4}$ and a tempo of $\frac{1}{2}$. The fourth staff starts with a key signature of $\frac{3}{4}$ and a tempo of $\frac{1}{2}$. The fifth staff starts with a key signature of $\frac{3}{4}$ and a tempo of $\frac{1}{2}$. The sixth staff starts with a key signature of $\frac{3}{4}$ and a tempo of $\frac{1}{2}$. The score includes various note heads, stems, and rests, with specific fingerings indicated by numbers above the notes. The key signature changes frequently, and the tempo is marked as 'Majestueusement, sans trop de lenteur'.

Allemande

Fierement, sans lenteur

41

42

Allemande

Fierement, sans lenteur

Reprise

Seconde -
Allemande
plus Légère

The musical score consists of ten staves of music for a single instrument, likely a harpsichord or organ. The music is in common time and uses a basso continuo style with multiple voices. The score is divided into two main sections: 'Seconde - Allemande plus Légère' and 'Courante'. The 'Seconde - Allemande plus Légère' section begins with a treble clef, a bass clef, and a common time signature. The music features various note heads, including solid dots and crosses, and includes several grace note markings. The 'Reprise' section is indicated in the middle of the piece. The 'Courante' section begins with a treble clef, a bass clef, and a common time signature. The music continues in the same style with grace note markings. The score is annotated with various numbers and symbols, such as 'b3', '6', '4', '5', '7', '8', and 'x3', which likely refer to specific performance techniques or specific notes in the continuo line.

44

Sarabande

*tres grave, et
tres marquée*

The musical score consists of ten staves of music for a three-part instrument (likely harpsichord or organ). The music is in common time, with a key signature of one flat. The score is divided into two sections: 'Sarabande' and 'Gigue'.

Sarabande (measures 1-10): The music is marked 'tres grave, et tres marquée'. It features a basso continuo line with sustained notes and harmonic basses. The treble and alto parts are mostly sustained notes with occasional grace notes and slurs. Measure 10 is a 'Reprise' section, indicated by the text 'Reprise' above the music.

Gigue (measures 11-14): The tempo changes to 'Gigue' (indicated by a 'G' in a circle) and 'Lourée' (indicated by a 'L' in a circle). The music becomes more active, with more rapid note patterns and slurs. The basso continuo line continues with harmonic basses.

Performance Instructions: The score includes various performance instructions such as 'b3' (bassoon 3rd), '6' (6th), '4' (4th), '5' (5th), '7' (7th), '43' (4th and 3rd), 'b3 6' (bassoon 3rd and 6th), '6 5 43' (6th, 5th, 4th and 3rd), '6 5' (6th and 5th), '6 5 3' (6th, 5th, and 3rd), and '3' (3rd).

Rondeau

j. Légerement et galamment

fin

1. Couplet

2. Couplet

fin 3. Couplet

Reprise du Rondeau, sans renvoi.

Douzième Concert

à deux Violes, ou
autres instrumens à
L'inuisson

47

Douzième Concert

à deux Violes, ou autres instrumens à l'vnisson

pointé-coulé

violes, sans accompagnem.

accompagnem.

2. Seules

accompagn.

Quoy qu'on puisse joindre un accompagnement de Clavecin, ou de Teorbe à ce Concert; il sera toujours mieux à 2. - Violes, ou deux instrumens Semblables, sans rien de plus.

Badinage

Sheet music for 'Badinage' featuring 11 staves of musical notation. The music is written for two violins (indicated by two treble clef staves) and a bassoon (indicated by a bass clef staff). The notation includes various note heads, stems, and bar lines. The first staff has a tempo marking of 'Violes seules' and includes a sixteenth note example. The bassoon part is primarily in the bass clef staff, while the violin parts are in the treble clef staves. The music consists of continuous eighth and sixteenth note patterns with various dynamics and articulations.

Lentement; et patétiquement.

Tournés viste.

Air

gracieusement, et légerement

Reprise

doux

Fin.

52 Treizième
Concert

à 2 instrumens à
L'unisson

vivement

air

agréablement



Sarabande

Tendrement



Chaconne

Légere

The musical score consists of 12 staves of music, each with a key signature of one sharp (F#) and a time signature of $\frac{3}{8}$. The music is divided into measures by vertical bar lines. The notation includes various note heads (solid black, open, and with a cross), stems, and horizontal dashes. Some notes are grouped by vertical lines. The first staff begins with a solid black note. The second staff begins with an open note. The third staff begins with a solid black note. The fourth staff begins with an open note. The fifth staff begins with a solid black note. The sixth staff begins with an open note. The seventh staff begins with a solid black note. The eighth staff begins with an open note. The ninth staff begins with a solid black note. The tenth staff begins with an open note. The eleventh staff begins with a solid black note. The twelfth staff begins with an open note.



*Quatorzième
Concert
Et dernier de cette
œuvre*

gravement

6 4 b3
b3 4 b3 5 *3 - 6 - b3 6 - 4 3
3 4 6 3 - 4 6 5 *3 3 3 *3 2

*3 - 6 b3 6 5 7 b3 - b3 6 - 6 *6 5 *3 6 - *6 -

6 5 3 2 b6 4 b3 5 6 *3 - 5 *3 7 b3 6 - 7 5 *3 6 b3 5 6 5 *3 7 b3 6 - 7 5 *3 7

Allemande

Handwritten musical score for 'Allemande' in 3/4 time. The score consists of two staves: Treble (top) and Bass (bottom). The music is written in a cursive style with various performance markings, including slurs, grace notes, and dynamic markings like $\times 3$, $b3$, and 6 . The score begins with a section labeled 'Vivement' and ends with a section labeled 'Reprise'. The bass staff includes a bass clef and a 'G' bass note indicator.

57

Sarabande,
grave

Fuguéte

Handwritten musical score for 'Fuguéte' consisting of 12 staves of music. The score is written on five-line staves with a treble clef. The music is marked with various numbers and letters, likely indicating specific performance techniques or fingerings. The score is divided into measures by vertical bar lines.

Measure 1: Treble clef, 6/8 time. Measures 1-2: Treble clef, 6/8 time. Measures 3-4: Treble clef, 6/8 time. Measures 5-6: Treble clef, 6/8 time. Measures 7-8: Treble clef, 6/8 time. Measures 9-10: Treble clef, 6/8 time. Measures 11-12: Treble clef, 6/8 time.

Measure 1: Treble clef, 6/8 time. Measures 1-2: Treble clef, 6/8 time. Measures 3-4: Treble clef, 6/8 time. Measures 5-6: Treble clef, 6/8 time. Measures 7-8: Treble clef, 6/8 time. Measures 9-10: Treble clef, 6/8 time. Measures 11-12: Treble clef, 6/8 time.

Measure 1: Treble clef, 6/8 time. Measures 1-2: Treble clef, 6/8 time. Measures 3-4: Treble clef, 6/8 time. Measures 5-6: Treble clef, 6/8 time. Measures 7-8: Treble clef, 6/8 time. Measures 9-10: Treble clef, 6/8 time. Measures 11-12: Treble clef, 6/8 time.

Measure 1: Treble clef, 6/8 time. Measures 1-2: Treble clef, 6/8 time. Measures 3-4: Treble clef, 6/8 time. Measures 5-6: Treble clef, 6/8 time. Measures 7-8: Treble clef, 6/8 time. Measures 9-10: Treble clef, 6/8 time. Measures 11-12: Treble clef, 6/8 time.

Measure 1: Treble clef, 6/8 time. Measures 1-2: Treble clef, 6/8 time. Measures 3-4: Treble clef, 6/8 time. Measures 5-6: Treble clef, 6/8 time. Measures 7-8: Treble clef, 6/8 time. Measures 9-10: Treble clef, 6/8 time. Measures 11-12: Treble clef, 6/8 time.

Measure 1: Treble clef, 6/8 time. Measures 1-2: Treble clef, 6/8 time. Measures 3-4: Treble clef, 6/8 time. Measures 5-6: Treble clef, 6/8 time. Measures 7-8: Treble clef, 6/8 time. Measures 9-10: Treble clef, 6/8 time. Measures 11-12: Treble clef, 6/8 time.

Measure 1: Treble clef, 6/8 time. Measures 1-2: Treble clef, 6/8 time. Measures 3-4: Treble clef, 6/8 time. Measures 5-6: Treble clef, 6/8 time. Measures 7-8: Treble clef, 6/8 time. Measures 9-10: Treble clef, 6/8 time. Measures 11-12: Treble clef, 6/8 time.

59

Handwritten musical score for two staves, page 59. The score consists of six staves of music with various note heads, stems, and markings. The top staff is in treble clef, and the bottom staff is in bass clef. The music includes slurs, grace notes, and a variety of note heads (solid, hollow, with stems, etc.). Numerical markings such as 3, 6, 5, 4, 7, and 8 are scattered throughout the score, often placed above or below specific notes or groups of notes. The score is on a grid of five-line staves.

LE PARNAASSE
ou
L'apothéose de Corelli
Grande
Sonade, en Trio

Corelli au
pied du Parnasse
prie les Muses
de le Recevoir
parmi elles.

Corelli au pied du Parnasse prie les Muses de le Recevoir parmi elles.

gravement

61

Measure 61 of the musical score. The music is in common time, with a treble clef and a key signature of one sharp. The score consists of four staves. The first staff has a basso continuo line with a cello-like part and a bassoon part. The second staff has a viola part. The third staff has a violin part. The fourth staff has a violoncello part. The music features various note heads, stems, and rests. Measure numbers 61 and 62 are indicated at the top right of the page.

Measure 62 of the musical score. The music is in common time, with a treble clef and a key signature of one sharp. The score consists of four staves. The first staff has a basso continuo line with a cello-like part and a bassoon part. The second staff has a viola part. The third staff has a violin part. The fourth staff has a violoncello part. The music features various note heads, stems, and rests. Measure numbers 61 and 62 are indicated at the top right of the page.

*Corelli charmé
de la bonne réception
qu'on lui fait au
Parnasse, en marque
Sa joie. Il continuë avec
ceux qui l'accompagnent.*

gaiement

Measure 63 of the musical score. The music is in common time, with a treble clef and a key signature of one sharp. The score consists of four staves. The first staff has a basso continuo line with a cello-like part and a bassoon part. The second staff has a viola part. The third staff has a violin part. The fourth staff has a violoncello part. The music features various note heads, stems, and rests. Measure numbers 61, 62, and 63 are indicated at the top right of the page.

62

Handwritten musical score for a solo instrument, page 62. The score consists of eight staves of music. The markings include asterisks (*), circled numbers, and numbers with arrows. The numbers represent fingerings or performance instructions. The score is in common time and includes dynamic markings like $\hat{\wedge}$ and $\hat{\vee}$.

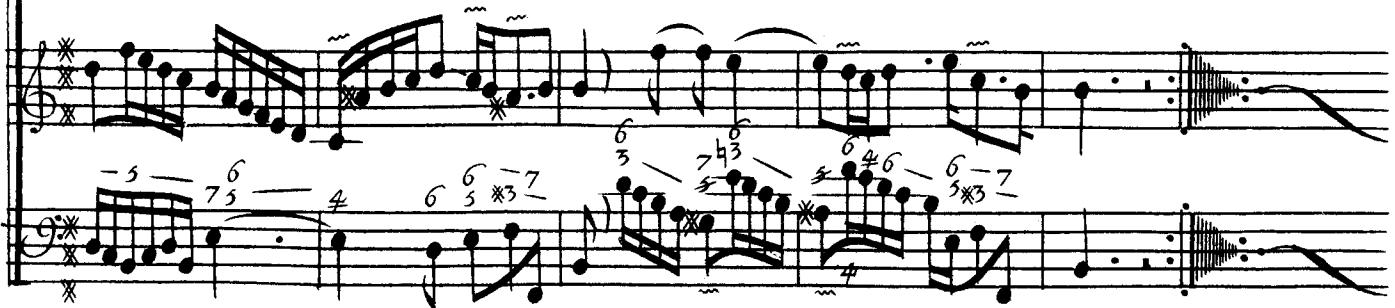
Some of the markings and numbers visible in the score include:

- Staff 1: $7-5-6$, $7-5-7$, $*6-7$, $4-3$, $5-4$, $6-4$, $7-3$, $6-7-4$.
- Staff 2: $6-4-6$, $*3-7$, $*3-3$, $5-3$, $7-2-6$, $7-6-5$.
- Staff 3: $6-5$, $5-7$, $3-7$, $6-3$, $6-5$, $6-7-4$.
- Staff 4: $*3$, $6-5-4-6$, $4-6-5$, $3-2$, $5-4$.

The image shows a page of musical notation for piano, numbered 63 in the top right corner. The music is arranged in ten staves, each with a treble clef and a key signature of one sharp. The notation is highly technical, featuring a variety of markings and numbers. These markings include:

- Arabic numerals (1, 2, 3, 4, 5, 6, 7) placed above or below notes and rests.
- Superscript numbers (e.g., 2^3 , 3^2 , 4^6 , 5^6 , 6^5 , 7^6 , 8^2) placed above or below notes and rests.
- Hyphens (e.g., $2-3$, $3-5$, $5-6$) placed between notes and rests.
- Asterisks (*) placed above or below notes and rests.
- Brackets (e.g., $2-3$, $3-5$, $5-6$) placed above or below groups of notes and rests.
- Curly braces (e.g., $\{\}$, $\{\}$) placed above or below groups of notes and rests.
- Wavy lines (e.g., \sim) placed above or below notes and rests.
- Vertical lines (e.g., \mid) placed above or below notes and rests.
- Diagonal lines (e.g., \diagup , \diagdown) placed above or below notes and rests.
- Vertical bars (e.g., $\|$) placed above or below notes and rests.

Some staves also contain vertical text, such as "63" and "64" in the middle section, and "3" and "4" in the bottom section. The music is divided into measures by vertical bar lines.



Corelli
buvant à la Source
D'hypocrène
Sa Troupe Continue.

65

Notes égales; et Coulées,
et modérément.

A handwritten musical score for a string instrument, likely a violin or cello. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written in a tablature-like system where vertical lines represent the strings and horizontal strokes represent the fingerings. The score includes various musical markings such as grace notes, slurs, and dynamic signs. The first staff begins with a instruction: "Notes égales; et Coulées, et modérément." The page number "65" is located in the top right corner of the first page.

67

Entouziasme
de Corelli
Causeé par
les eaux
D'hypocréne

vivement

A handwritten musical score for a string quartet, page 68. The score consists of ten staves of dense musical notation. The notation includes various note heads, stems, and beams. There are several performance markings and dynamics, such as '6', '6-5', '4-6', '7-5', '7-2', '3-2', '4-6 *6', '7-5', '2-7', '3-4', and 'C'. The score is written on five-line staves, with some staves having a bass clef and others a treble clef. The handwriting is in black ink on white paper.

Corelli après son Entouziasme

*S'endort; et sa Troupe
jouë le Sommeil suivât
très doux*

tres doux

Notes égales
et Coulées.

69

A page of musical notation for a two-part instrument, likely a mandolin or banjo, featuring five staves of music with various fingerings and performance markings. The notation is in common time and includes the following fingerings and markings:

Top staff: Fingerings 6, 6, 5, 3, 6, 6, 5, 7, 6, 5, 4, 3, 2, 3, 7, 6, 5, 4, 3, 2, 3, 5, 3, 2.

Second staff: Fingerings 6, 3, 6, 5, 6, 5, 6, 5, 6, 7, 6, 5, 3, 6, 7, 6, 5, 6, 5, 6, 5, 6, 5.

Third staff: Fingerings 6, 5, 4, 3, 2, 3, 5, 3, 2.

Fourth staff: Fingerings 6, 3, 6, 5, 6, 5, 6, 5, 6, 7, 6, 5, 3, 6, 7, 6, 5, 6, 5, 6, 5, 6, 5.

Bottom staff: Fingerings 6, 5, 4, 3, 2, 5, 3, 6, 5, 4, 3, 2, 3, 6, 5, 4, 3, 2, 3, 5, 3, 2.

70

*Les Muses réveillent
Corelli, et le placent
auprès D'Apollon*

71

6 5 *3 7 6 5 *3

5 2 7 *3

*6 5 *3 6 5 *3 3 6 5 *3 6 3 *6 5 *3

Tourner

Remerciment de Corelli

Gaiement

*Remerciment
de
Corelli*

Gayment

3

A page of musical notation for a string instrument, page 74. The page contains eight staves of music with various note heads, stems, and markings. The notation is dense and includes several measures of sixteenth-note patterns, some with grace notes and slurs. There are also measures with eighth-note patterns and some with quarter notes. The page is filled with musical symbols, including asterisks and numbers (e.g., 6, 7, 5, 4, 3, *3) placed above or below the notes. The music is written on five-line staves with a treble clef and a bass clef.

75

75

8 6 2 7 5 2 *3 *3 7 2 *3 *3

*3 - 6 6 - 4 3

2 6 7 5 3 -

*3 - *6

7 7 *n

6 /

5 *3 7 *3 6 4 6 5 2 *3 *3 -

3

76

Fin.

TABLE

Des Concerts Contenus en ce Volume en y Comprenant L'apothéose de Corelli.

Les 4. Concerts qui doivent précéder, sont à la suite des pièces de Clavecin de L'auteur dans son troisième Livre, gravé en 1722.

	Pages
Cinquième Concert, à un dessus et Basson Continué	1.. 2.. 3.. 4.. et 5.
Sixième Concert. de même	6.. 7.. 8.. 9.. et 10.
Septième Concert. de même	11.. 12.. 13.. 14.. 15.. 16.. et 17.
Huitième Concert. de même	18.. 19.. 20.. 21.. 22.. 23.. 24.. 25.. 26.. et 27.
Neuvième Concert. de même	28.. 29.. 30.. 31.. 32.. 33.. 34.. et 35.
Dixième Concert, ou il y a une Plainte pour 2 Violes.	36.. 37.. 38.. . . . et 39.
Onzième Concert, à 1. dessus, et B.. C.	40.. 41.. 42.. 43.. 44.. 45.. et 46.
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Quatorzième Concert, à un dessus, et B. Continué } Il commence au N° précédent; et finit au N° 59.	

L'apothéose de Corelli, en Trio, Commence au N° 60; et contient
Le Reste du Livre

Privilége Général

Louis Par la Grace de Dieu, Roy de France et de Navarre: a nos ames et feaux Conseillers, les Gens tenant nos Cours de Parlement, Maitres des Requestes ordinaires de notre Hôtel, Grand Conseil, Prévôt de Paris, Bailliés, Sénéchaux, leurs Lieutenants Civils, et autres nos justiciers qu'il appartiendra, Salut François Couperin Compositeur Organiste de notre Chapelle et cy-devant Maistre de Clavecin de notre tres cher et bien aimé petit fils le d'auphin Duc de Bourgogne nous a fait tres humblement reprenter qu'il desireroit donner au Public plusieurs pieces de Musique de sa Composition s'il nous plaisoit de luy accorder nos lettres de Privileges sur ce necessaires. A Ces Causes, nous luy avons permis, et permettons par ces presentes de faire graver et j'imprimer par tels graveurs et j'imprimeurs que bon luy semblera toutes les pieces de Musique de sa composition tant pour la Vocale que pour l'Instrumentale conjointement ou separement en telle forme, et marge, caractere, et partition, qu'il jugera a propos, jceux vendre par luy, ou par autre dans toute l'étendue de notre Royaume, pays, terres ou Seigneuries de notre obéissance, pendant le tems et espace de Vingt Années consecutives a compter du jour de la datte des presentes. Faisons deffense a tous Libraires, Imprimeurs, Graveurs, et autres personnes, de quelque qualité, et condition quelles soient, en quelque lieu de notre Royaume que ce soit, de graver, j'imprimer, faire graver, ou faire j'imprimer, vendre, ny debiter, ny contre-faire les dites Pieces de Musique, en tout ny en partie, sous quelque pretexte que ce soit, mesme d'j'impression étrangere, et autrement, sans le consentement par escrit de l'exposant ou de ses ayans cause, sous peine de confiscation des planches et des Exemplaires contrefaçons, et trois mille Livres d'amende contre chascun des contrevenans, applicable un tiers a l'Hospital general de notre bonne ville de Paris, un tiers a l'Exposant et l'autre tiers au denonciateur, et de tous depens, dommages, et jnterests. a la charge que ces presentes seront enregistrées es Registres de la Communauté des Imprimeurs et Libraires de Paris dans trois mois de ce jour, que la graveure, et j'impression des dites pieces de Musique sera faite dans notre Royaume, et non ailleurs, et ce en bon papier, et beaux Caracteres conformement aux reglemenrs de la Librairie, et qu'avant de les exposer en Vente, il en sera mis deux Exemplaires en notre Bibliotèque publique, un autre dans le Cabinet des Livres de notre Chasteau du Louvre, et un en celle de notre cher et feal Chevalier Chancellier de France le Sieur Phelypeaux Comte de Pontchartrain Commandeur de nos Ordres le tout a peine de nullité des presentes, du contenu des quelles, vous Mandons et enjoignons de faire jouir l'exposant pleinement et paisiblement sans souffrir qu'il luy soit fait aucun trouble ou empeschemens, voulons que la Copie des presentes qui sera j'imprimée au commencement ou a la fin de chascun des dits ouvrages, soit tenue pour deument signifiée, et qu'aux copies collationnées par l'un de nos ames et feaux Conseillers Secrétaires, foy soit adjointée comme a l'original. Commandons au premier notre Huissier ou sergent de faire pour l'execution des presentes, tous actes requis et necessaires sans autre permission et nonobstant clamour de Haro, Charte Normande, et lettres a ce contraires: Car Tel est notre plaisir. Donné a versailles ce quatorzième jour de May l'an de grace mil Sept cent treize Et de notre règne le Soixante onze

· Par le Roy en Son Conseil
signé Lauthier avec Paraphe, et Scelle.

Registre sur le Registre N° 3. de la Communauté des Libraires et Imprimeurs de Paris, Page 656 N° 692. Conformément aux Reglements, et notamment a l'arrest du 25 Aoust 1705. fait à Paris le 7 Juin 1713. Signé L. Josse, Syndic. Les Exemplaires ont été fournis.

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