TROIS SUITES

DE PIECES

A DEUX VIOLLES

Qui ſe peuvent joüer ſur le Claveſſin & ſur le Violon,

COMPOSE'ES

Par Monſieur HEUDELINNE.

LIVRE PREMIER.

A PARIS,
Chez CHRISTOPHE BALLARD, ſeul Imprimeur du Roy pour la Muſique, ruë S. Jean de Beauvais, au Mont-Parnaſſe.

M. DCCI.
Avec Privilege de Sa Majeſté.

EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzieme jour du mois de May, l'An de Grace mil ſix cent ſoixante & treize, Signées LOUIS ; Et plus bas, Par le Roy, COLBERT ; Scellées du grand Sceau de cire jaune : Verifiées & Regiſtrées en Parlement le 15. Avril 1678. Confirmées par Arreſts contradictoires du Conſeil Privé du Roy des 30. Septembre 1694. & 8. Aouſt 1696. Il eſt permis à Chriſtophe Ballard, ſeul Imprimeur du Roy pour la Muſique, d'Imprimer, faire Imprimer, Vendre & Diſtribuer toute ſorte de Muſique, tant Vocale, qu'Inſtrumentale, de tous Auteurs : Faiſant défences à toutes autres perſonnes de quelque condition & qualité qu'elles ſoient, d'entreprendre ou faire entreprendre ladite Impreſſion de Muſique, ny autre choſe concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de ſon obeïſſance, nonobſtant toutes Lettres à ce contraires ; ny meſme de Tailler ny Fondre aucuns Caracteres de Muſique ſans le congé & permiſſion dudit Ballard, à peine de confiſcation deſdits Caracteres & Impreſſions, & de ſix mille livres d'amende, ainſi qu'il eſt plus amplement déclaré éſdites Lettres : Sadite Majeſté voulant qu'à l'Extrait d'icelles mis au commencement ou fin deſdits Livres imprimez, foy ſoit ajoûtée comme à l'Original.

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Fin de la troiſiéme & derniere Suite.

A MONSEIGNEUR,

MONSEIGNEUR DE BECDELIEVRE,

CHEVALIER, SEIGNEUR DE BRUMARE,

Marquis de Quevilly, Patron, Châtelain de Criquetot & Neſtanville, Conſeiller du Roy en ſes Conſeils, & ſon Préſident à Mortier au Parlement de Normandie.

MONSEIGNEUR,

Si le public trouve quelque plaiſir aux Airs que j'ay l'honneur de vous preſenter, il eſt juſte qu'il ſçache à qui il en eſt redevable. C'eſt à vous, MONSEIGNEUR, bien plus qu'à moy. Leur veritable origine eſt la paſſion que j'ay eu de vous plaire, le courage que vous m'avez inſpiré, la commodité de travailler agréablement auprés de vous que vous m'avez procurée, & ſur tout l'approbation que vous avez donnée à l'étude que j'ay faite, pour atteindre ce jeu tendre, & brillant qui fait le propre caractére du Deſſus de Viole; peu de perſonnes le connoiſſent, & le diſcernent auſſi-bien que vous.

Je ne fais pas de difficulté d'expoſer icy, MONSEIGNEUR, ce goût exquis que vous avez pour la Simphonie ; ce n'eſt pas une choſe ſi frivole que penſent le commun des gens ; c'eſt le ſentiment d'un ame bien-faite, délicate, & ſuſceptible non ſeulement des plus belles inclinations; mais encore des vertus les plus éminentes. Nous en avons l'exemple dans les plus grands hommes, & en particulier dans vôtre perſonne.

En effet quelle droiture, quelle équité plus grande que la vôtre ? Un Auguſte Parlement le voit tous les jours dans la ſageſſe des Arreſts que vous y prononcez ; quelle plus grande pieté? Un ſuperbe Edifice que vous avez élevé à la gloire de Dieu en ſera un monument éternel ; Quelle tendreſſe de cœur plus chrétienne pour les malheureux? les pauvres l'ont toûjours reſſentie, & en ces triſtes années où tant de leurs ſemblables périſſoient de faim, ils trouvoient dans vôtre maiſon qu'ils inveſtiſſoient chaque jour leur conſolation & leur ſubſiſtance ; auſſi ont-ils fait retentir la Province des bénédictions qu'ils donnoient à vôtre Nom.

Voilà, MONSEIGNEUR, ce qui en releve ſolidement l'éclat, & plus même qu'une ſuite d'illuſtres Ayeuls iſſus d'une nobleſſe des plus anciennes de Bretagne, & qui ſe ſont diſtinguez dans les plus conſidérables emplois de l'épée & de la Robe. Une des premieres places du Parlement où vous preſidez leur fût donnée dés ſon inſtitution par le Roy Loüis XII. comme le témoignage de leurs grands ſervices, & leurs deſcendans encore aujourd'huy ſe trouvent en Normandie & en Bretagne à la tête de deux Cours ſouveraines.

Je ſens bien, MONSEIGNEUR, qu'un ſi grand ſujet paſſe de beaucoup la portée d'un Muſicien ; mais il fait tant d'honneur à la Muſique en général & à la mienne en particulier que j'ay crû qu'il me ſeroit permis de laiſſer échapper quelques-uns de ces traits tout imparfaits qu'ils ſont, pour marquer à un auſſi généreux Protecteur que vous l'êtes ma reconnoiſſance, & le profond reſpect avec lequel je ſuis,

MONSEIGNEUR,

Vôtre tres-humble & tres-obeiſſant ſerviteur
LOUIS HEUDELINNE.

AVERTISSEMENT.

PERSONNE n'ayant encore donné des Pieces pour le Deſſus & la Baſſe de Violle enſemble, j'oſe eſperer que ce Livre, comme le premier, ſera de quelque utilité; j'y ay mêlé quelques Pieces pour joüer ſeul, & d'autres avec la Baſſe-Continuë; mais toutes ſe peuvent joüer ſur le Claveſſin & ſur le Violon, & ainſi compoſer un Concert Je ſouhaite qu'elles faſſent quelque plaiſir; je compte ſur la nouveauté de la matiere & la varieté des Chants: Si j'ay occaſion de donner plus que les trois Suites qui ſont contenuës dans cet Eſſay, j'y réüſſiray encore mieux, s'il m'eſt poſſible; La ſeule grace que je demande aux perſonnes entre les mains deſquelles mon Livre tombera, ceſt de vouloir ſe donner la peine d'en executer les Pieces avant d'en juger.

MARQUES.

Premierement. le coup d'Archet & les agréemens s'executent comme ſur la Baſſe de Violle.

Nous avons marqué la Cadence ou Tremblement comme dans les Opera avec un t.

Nous nous ſommes ſervi du T. pour dire qu'il faut tirer l'Archet.

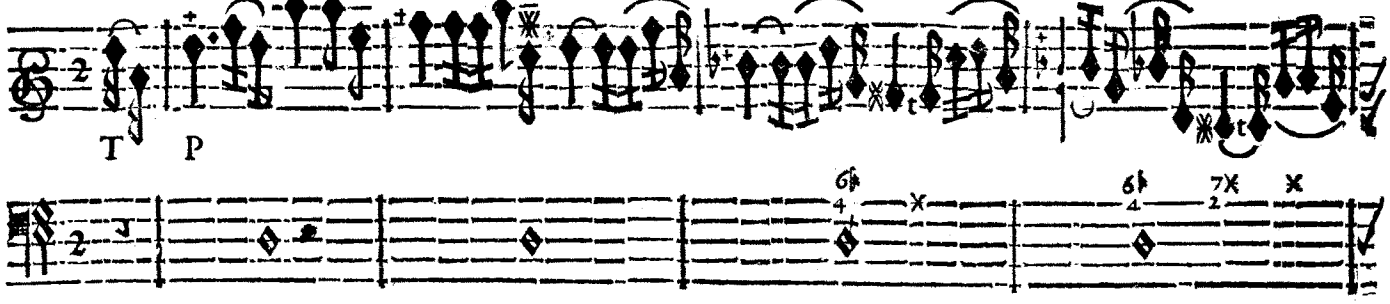
Du P. pour dire de pouſſer l'Archet; & pour le battement de +

Les chiffres ſous les Nottes marquent les doigts; je laiſſe au bon goût les autres agréemens.

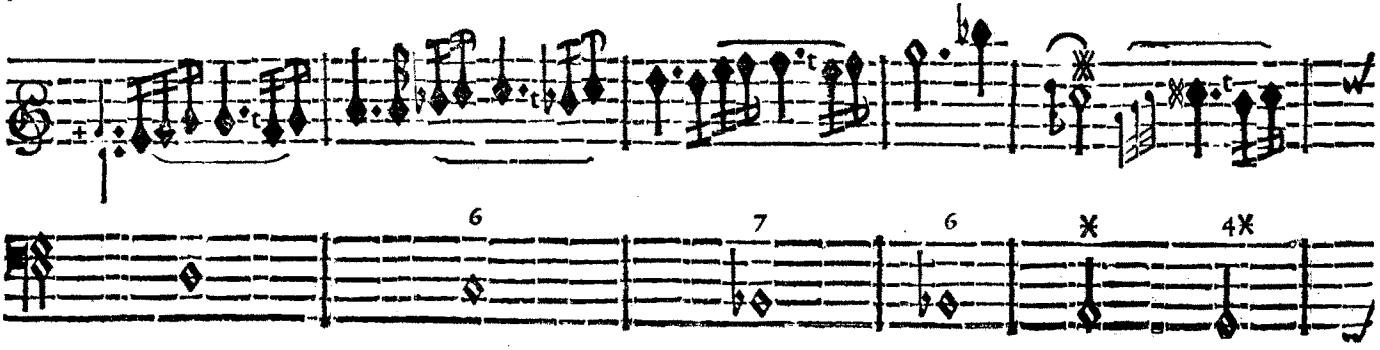
Je n'ay point chargé la Baſſe-Continuë de chiffres, je n'ay marqué que les accords neceſſaires.

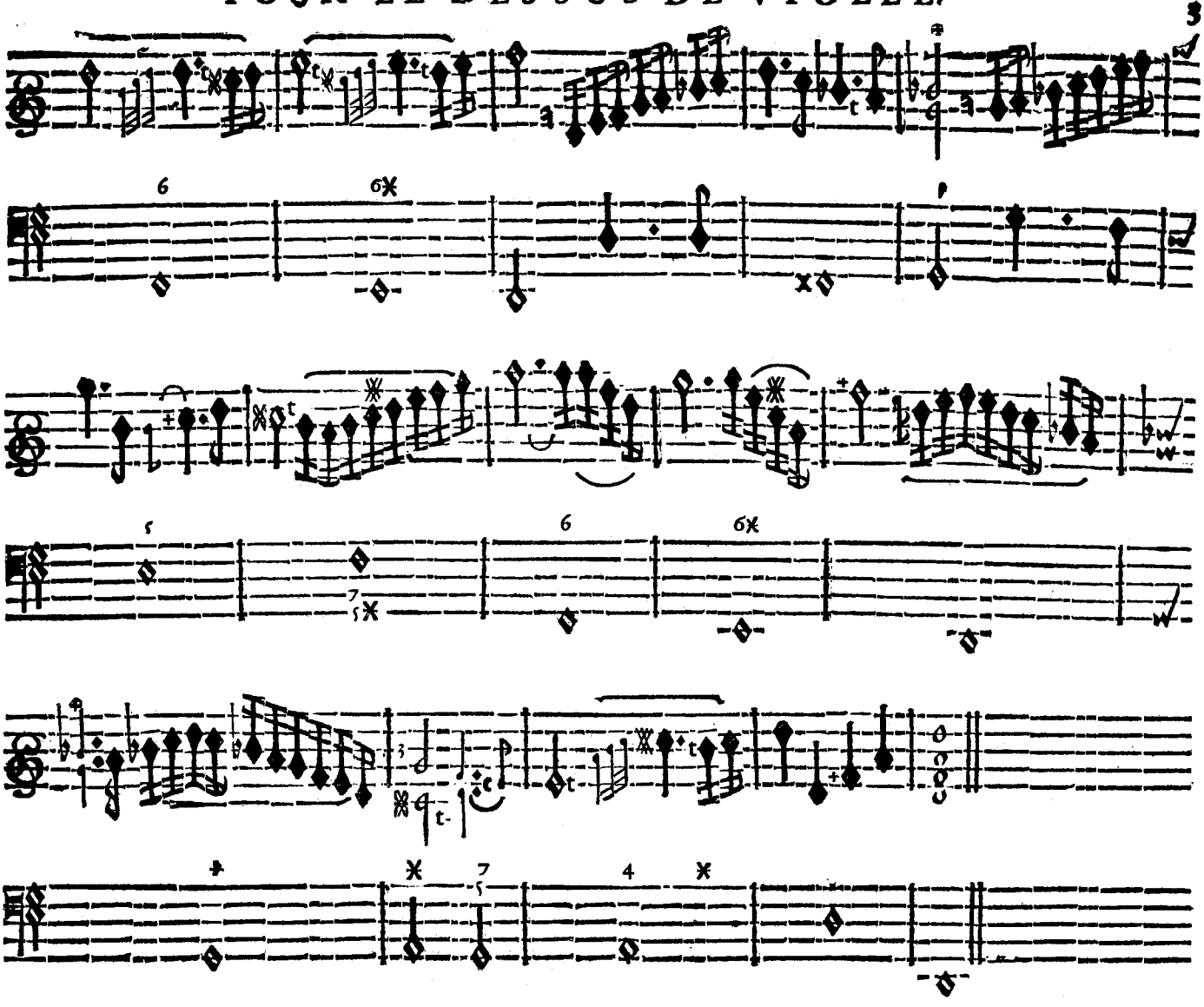
PREMIER LIVRE DE SUITES DE PIECES
POUR LE DESSUS DE VIOLLE,
AVEC LA BASSE-CONTINUE.

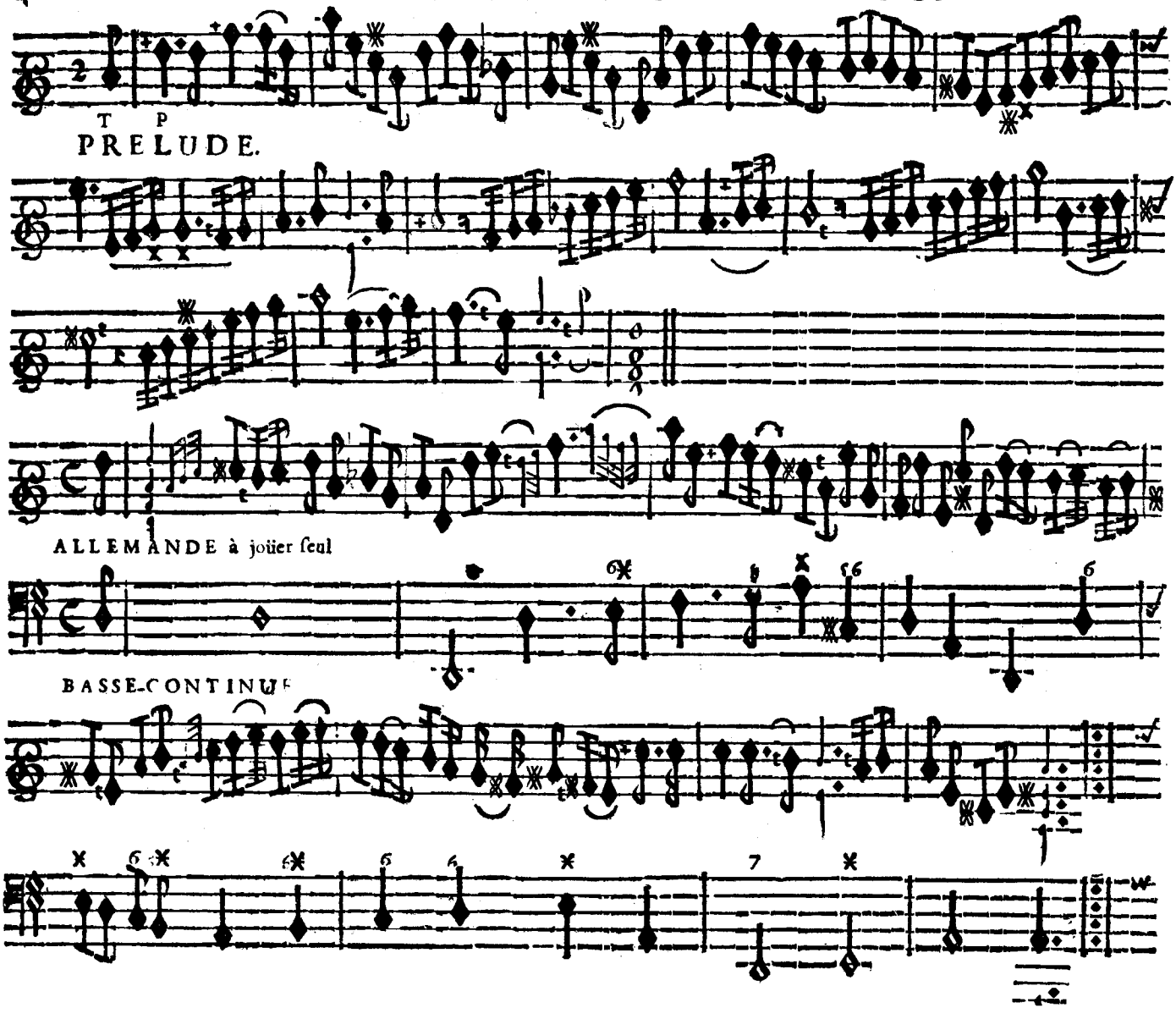
PRELUDE.



BASSE-CONTINUE.



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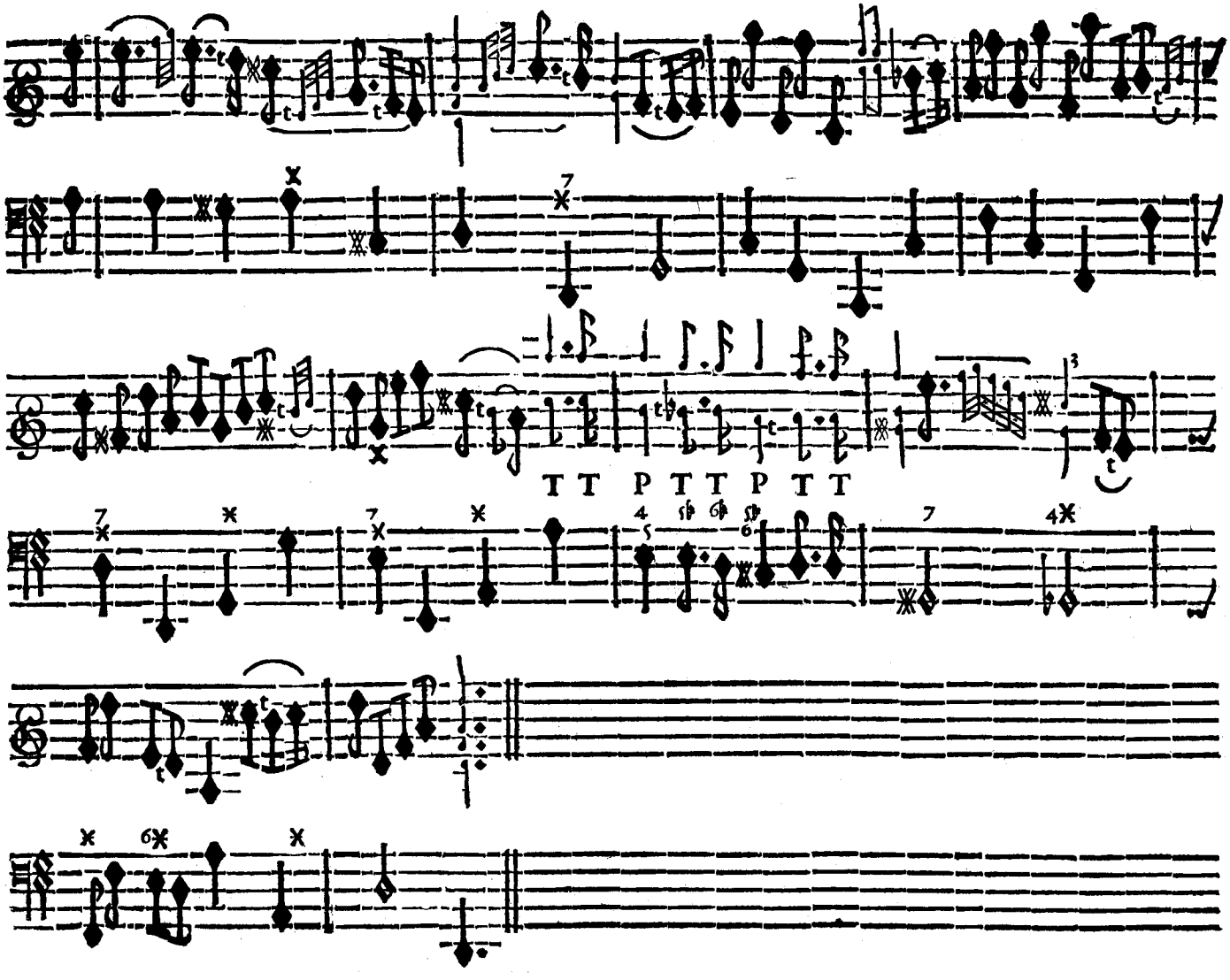
PRELUDE.
ALLEMANDE à joüer seul
BASSE-CONTINUE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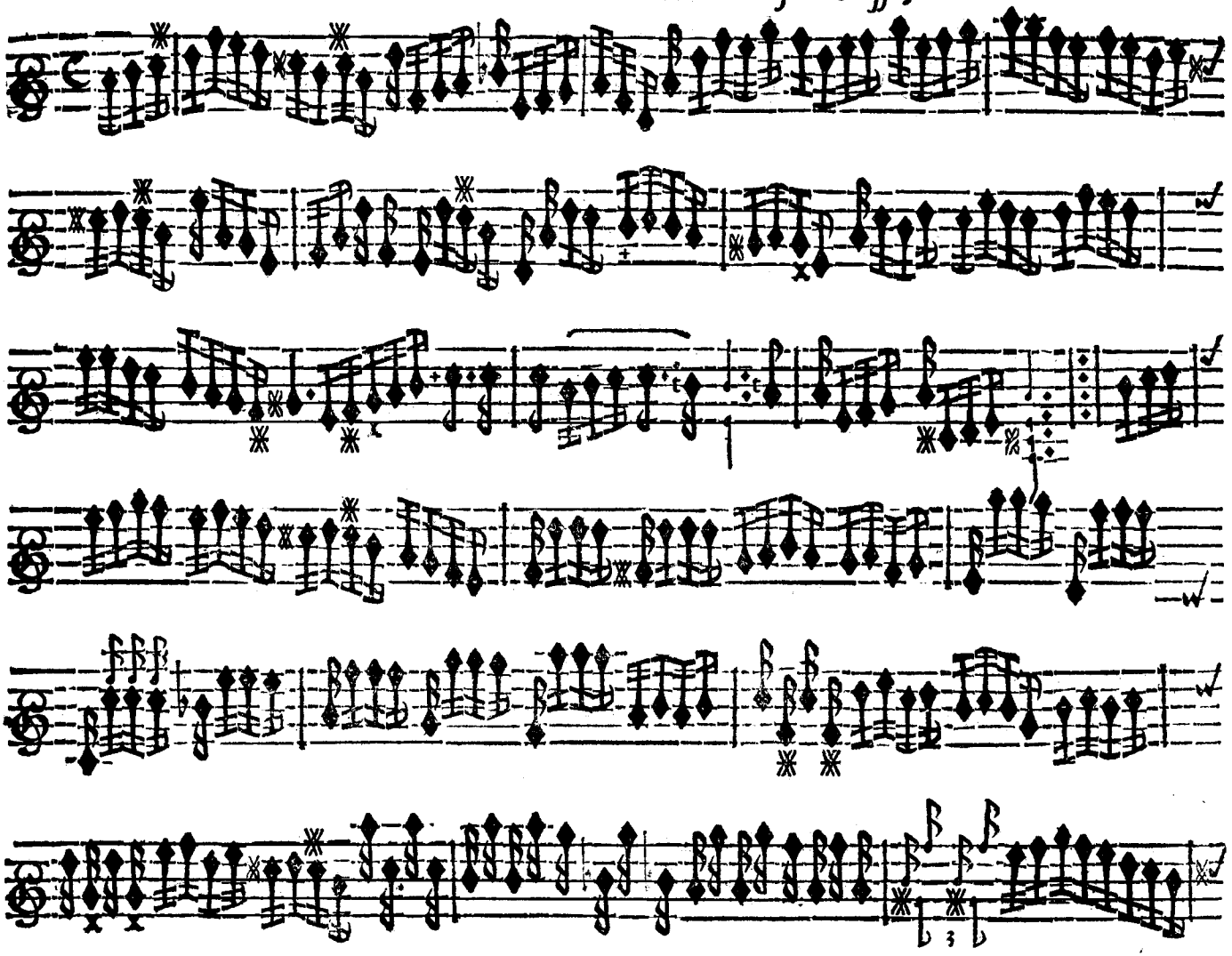
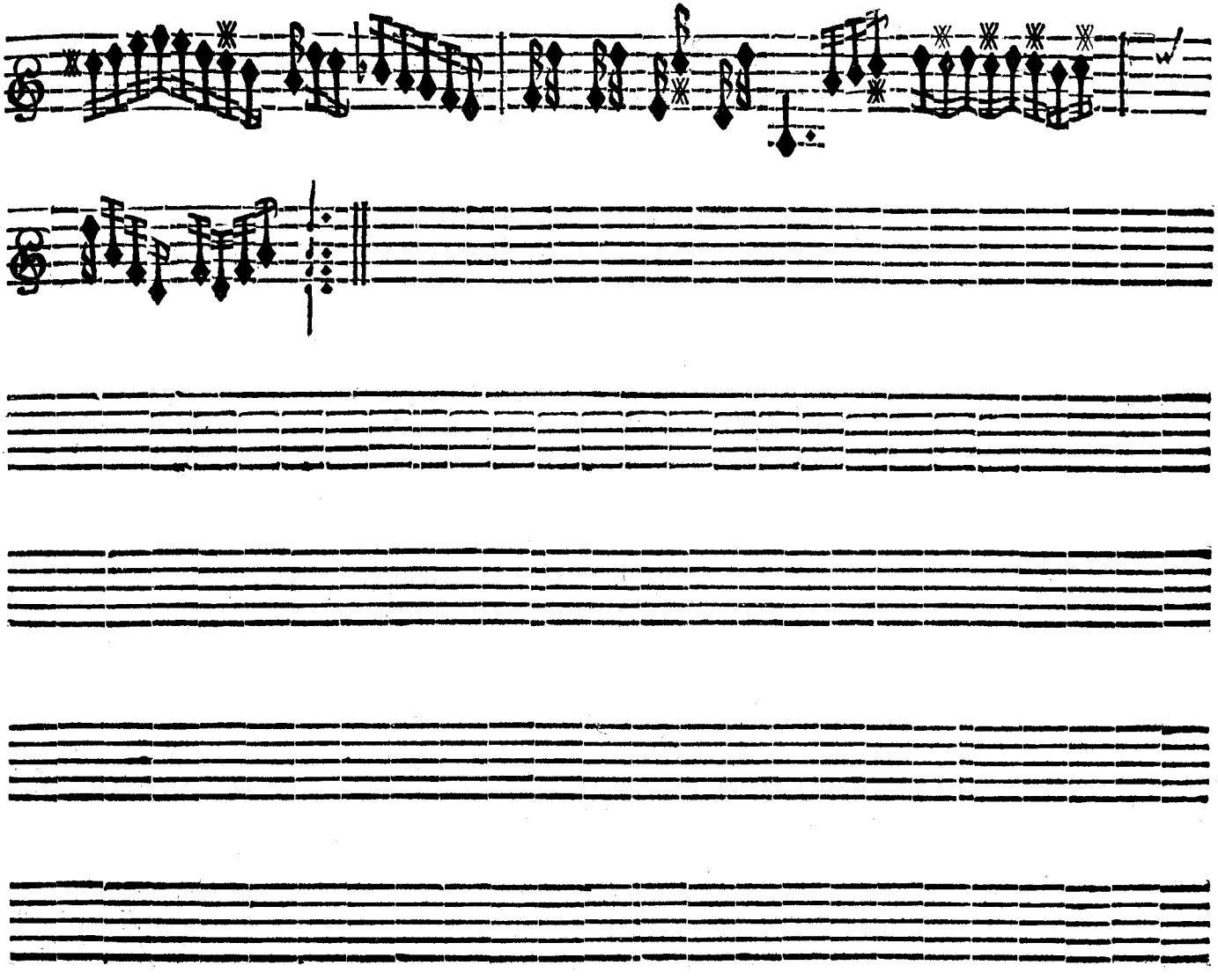
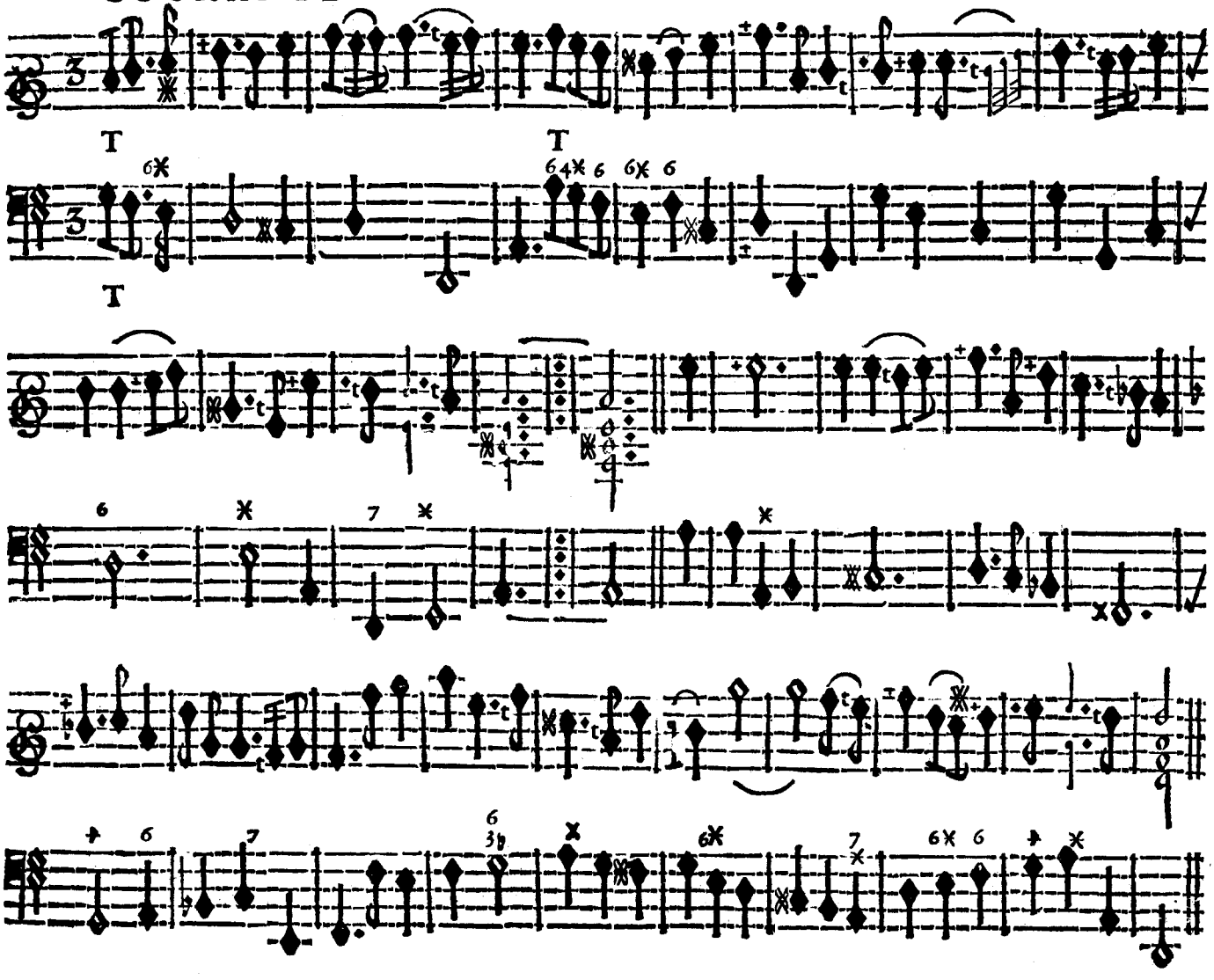
DOUBLE. *Allemande avec la meſme Baſſe,*

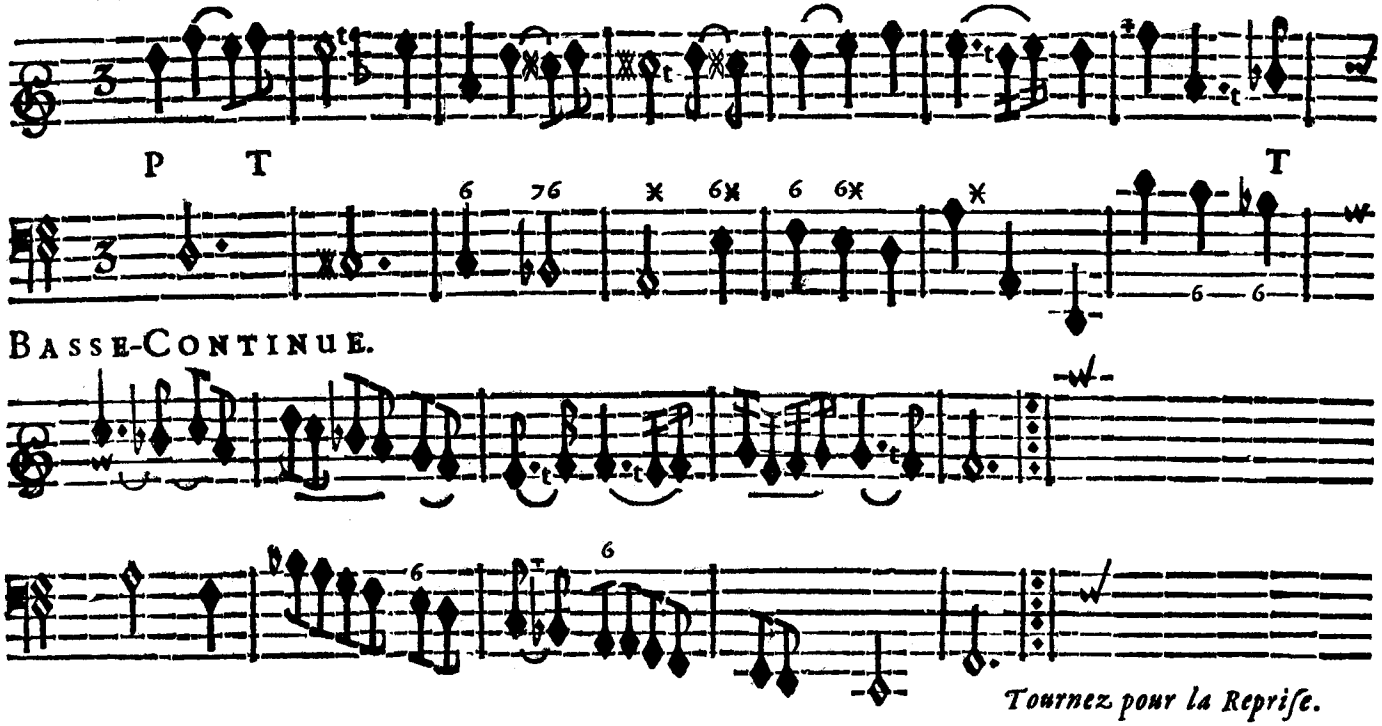




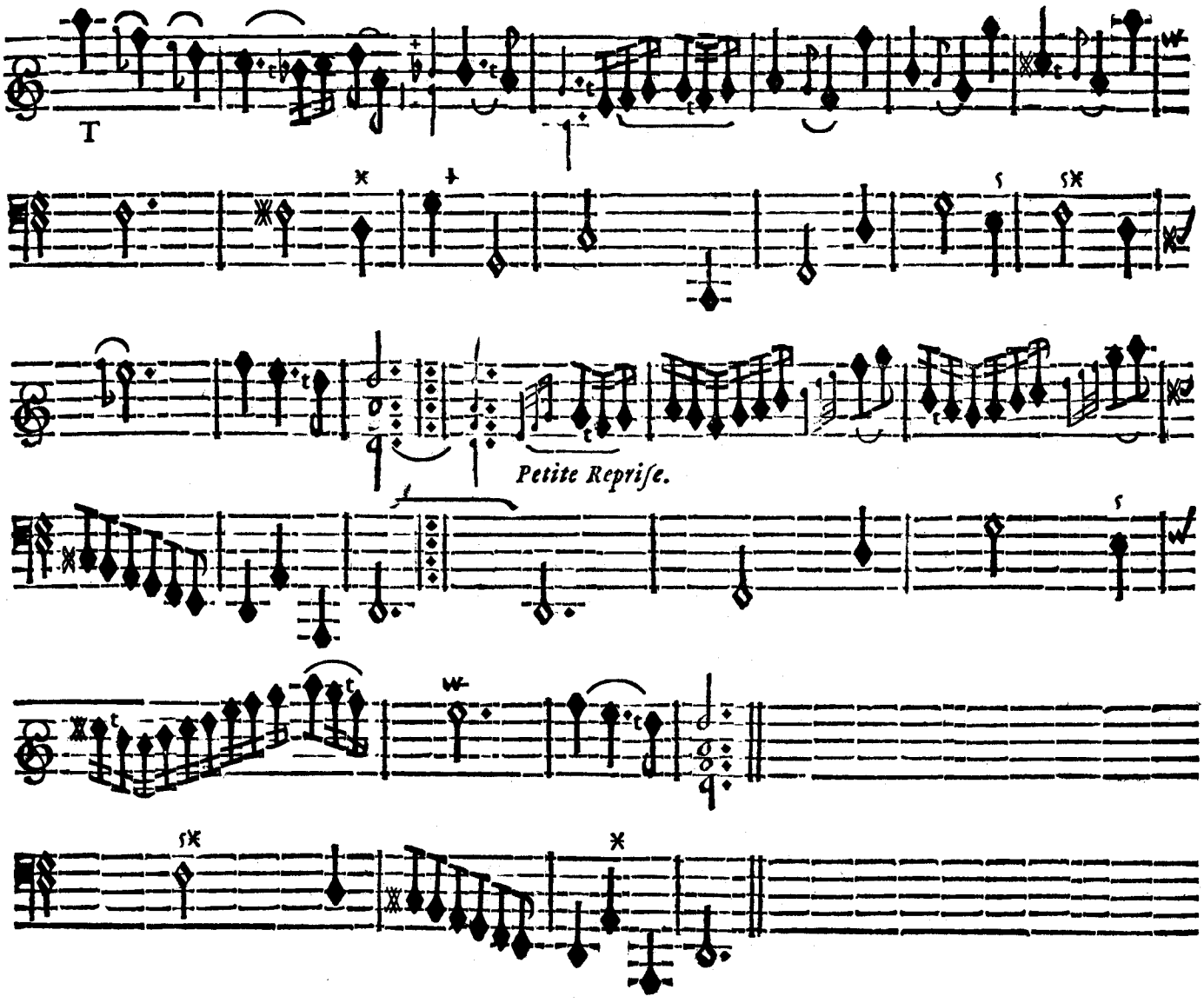
COURANTE.



SARABANDE GRAVE.



Tournez pour la Repriſe.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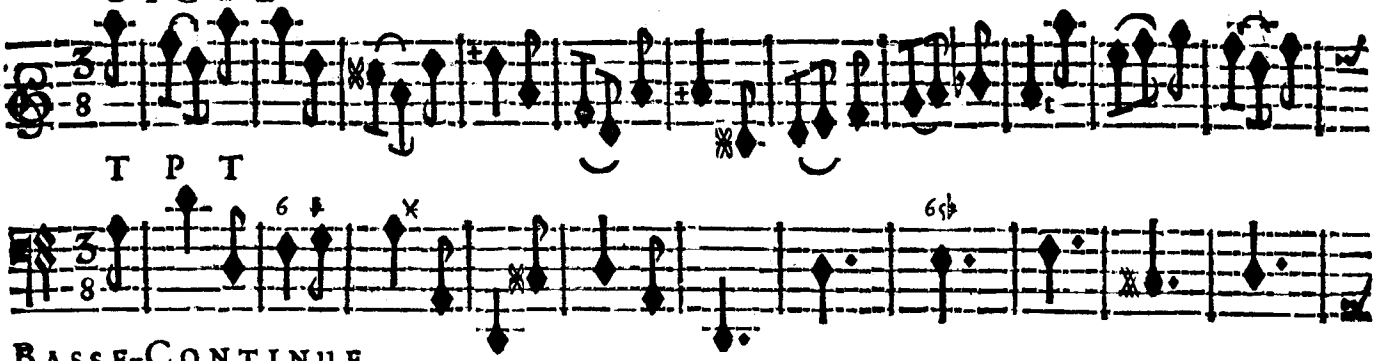
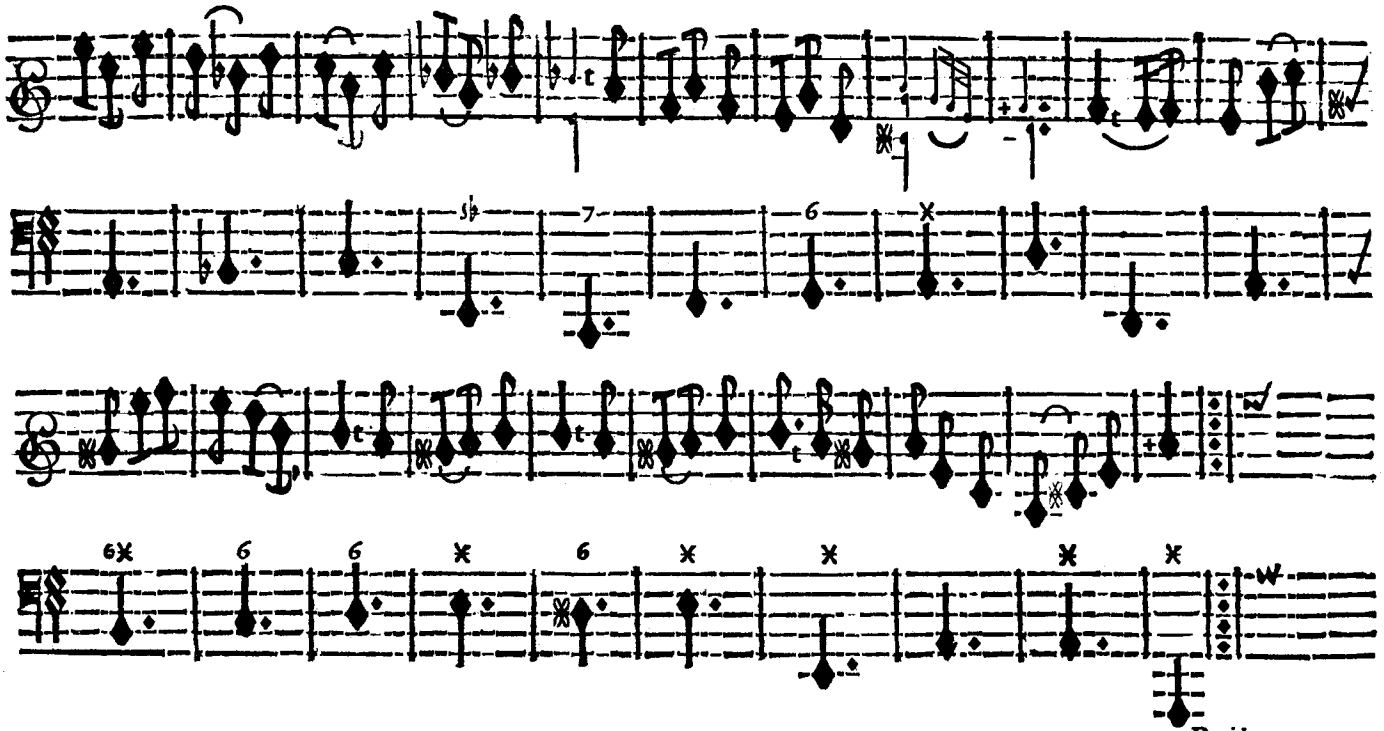
Petite Repriſe.

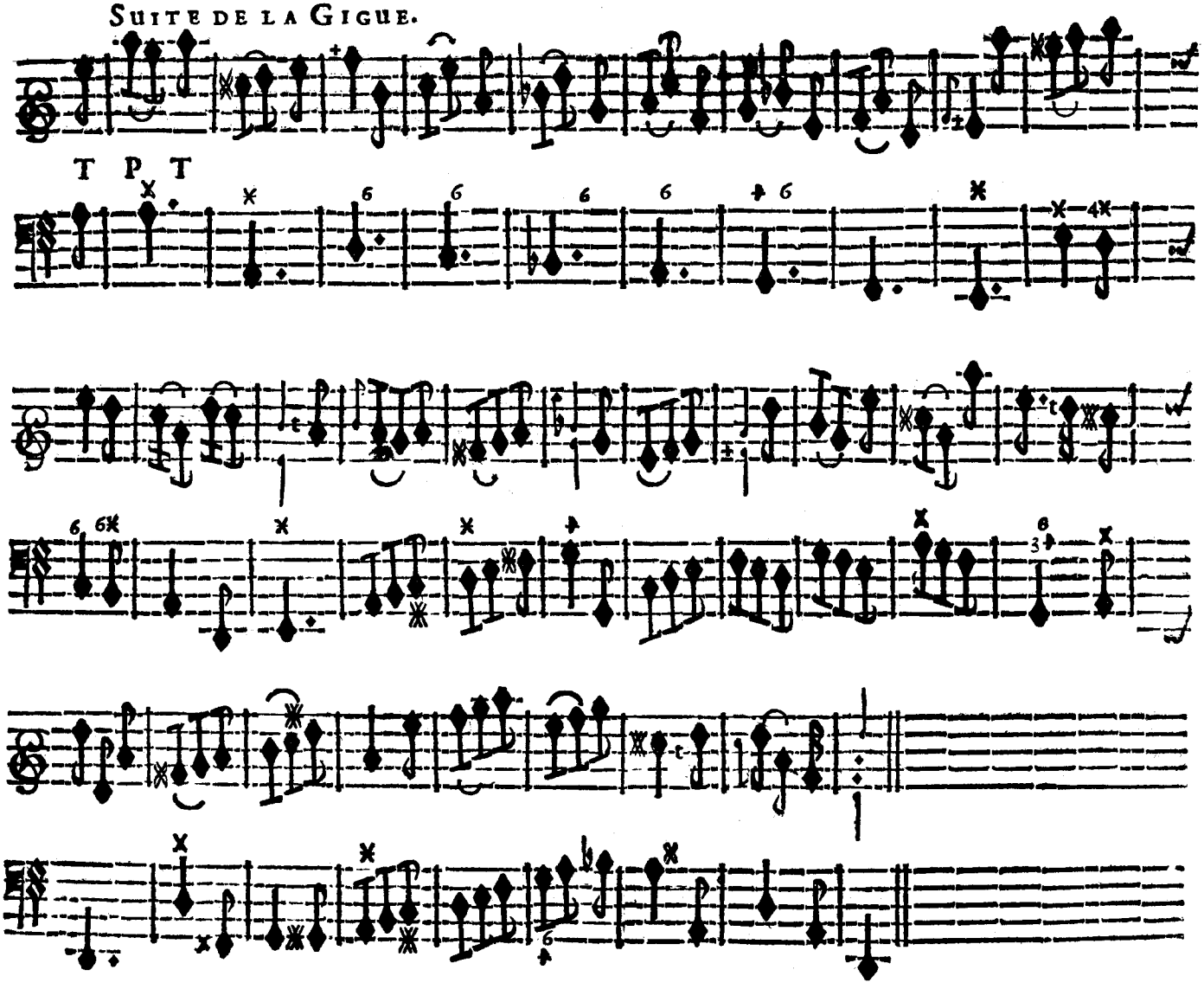
GIGUE



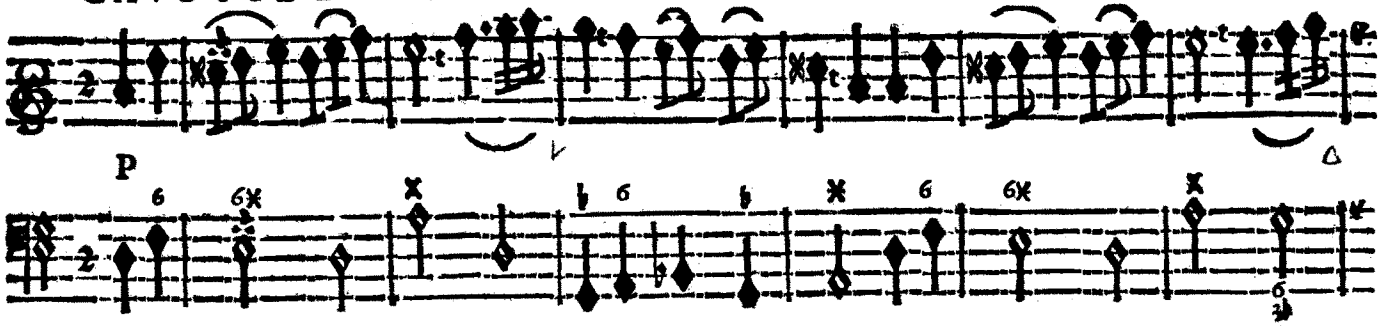
BASSE-CONTINUE.



Suite de la Gigue.



GAVOTTE EN RONDEAU.



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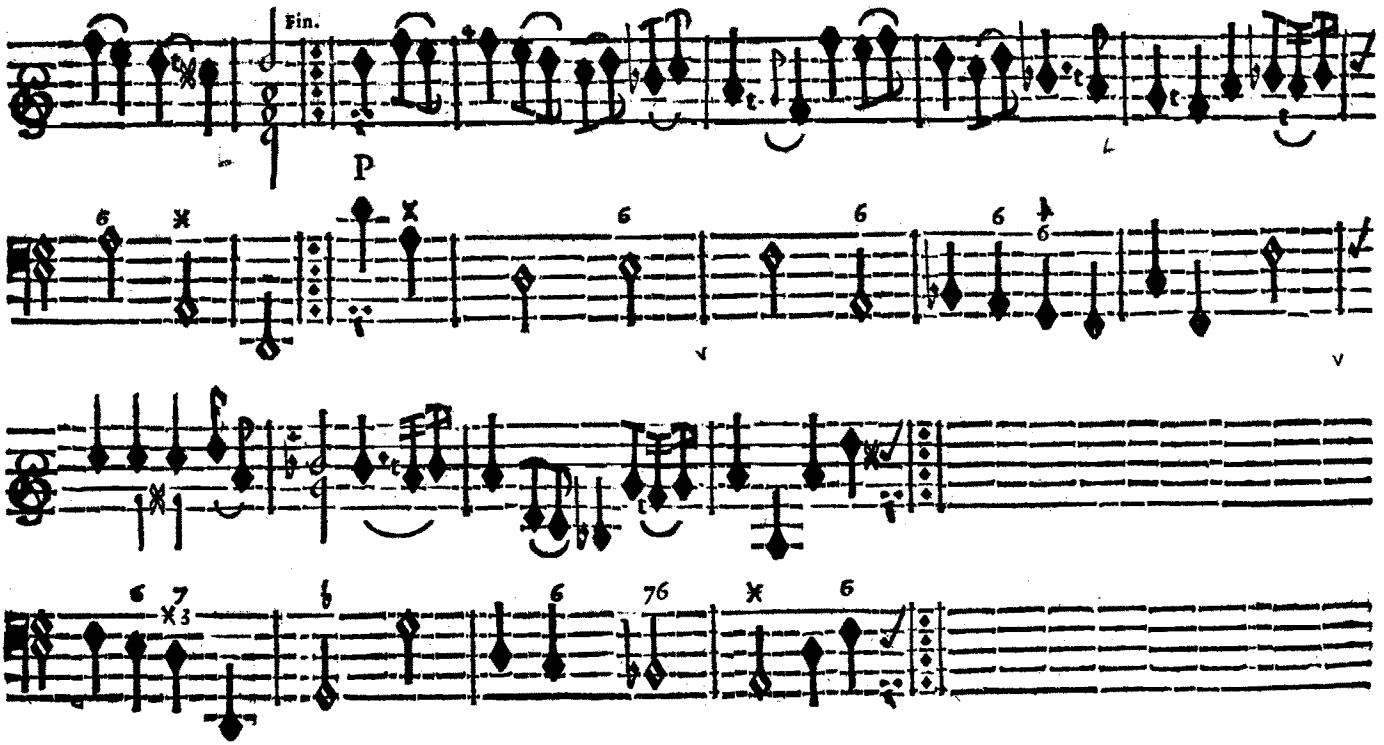

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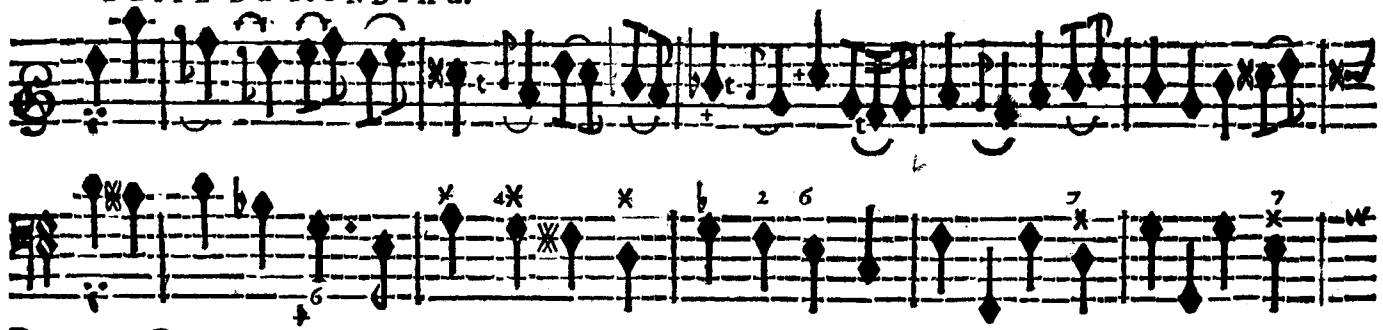

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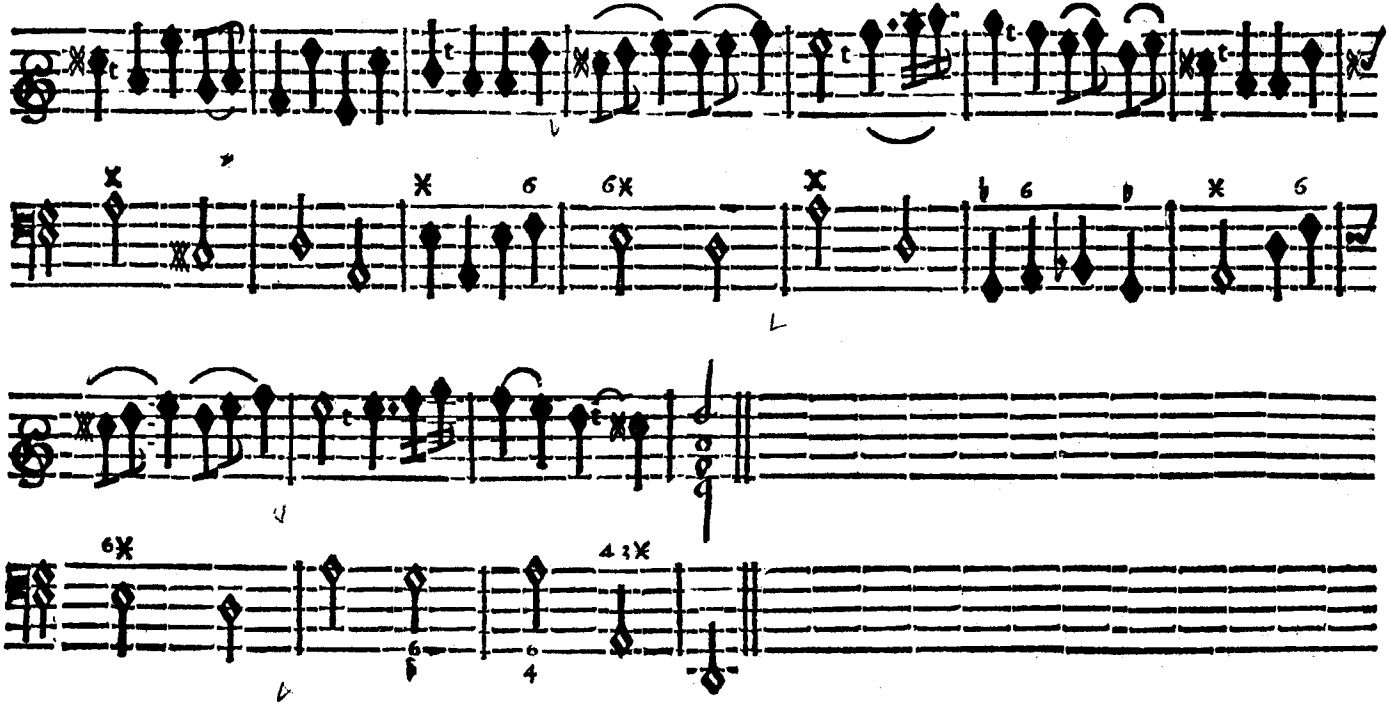

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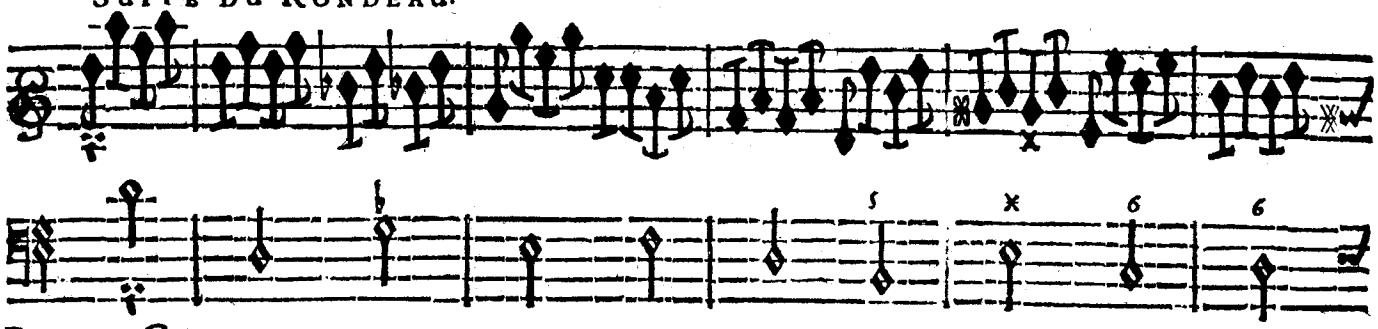

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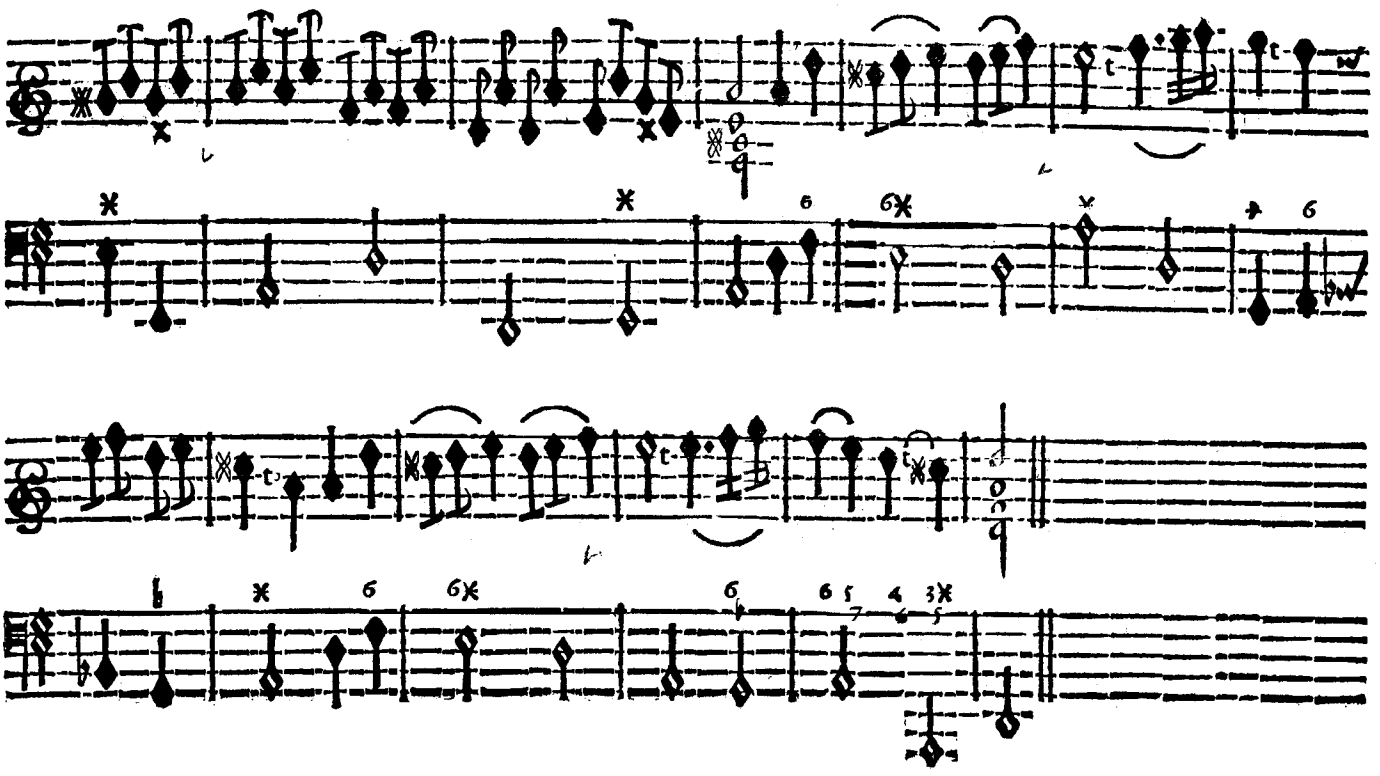
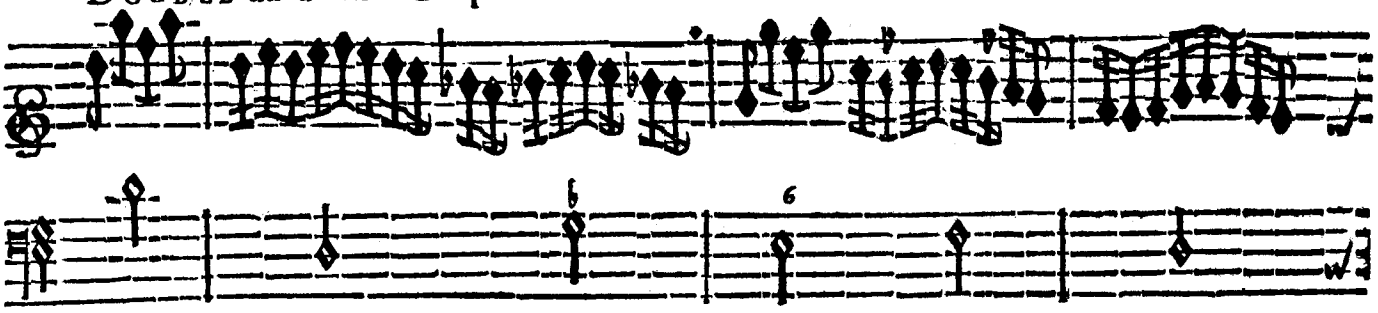


DOUBLE du dernier Couplet du Rondeau.



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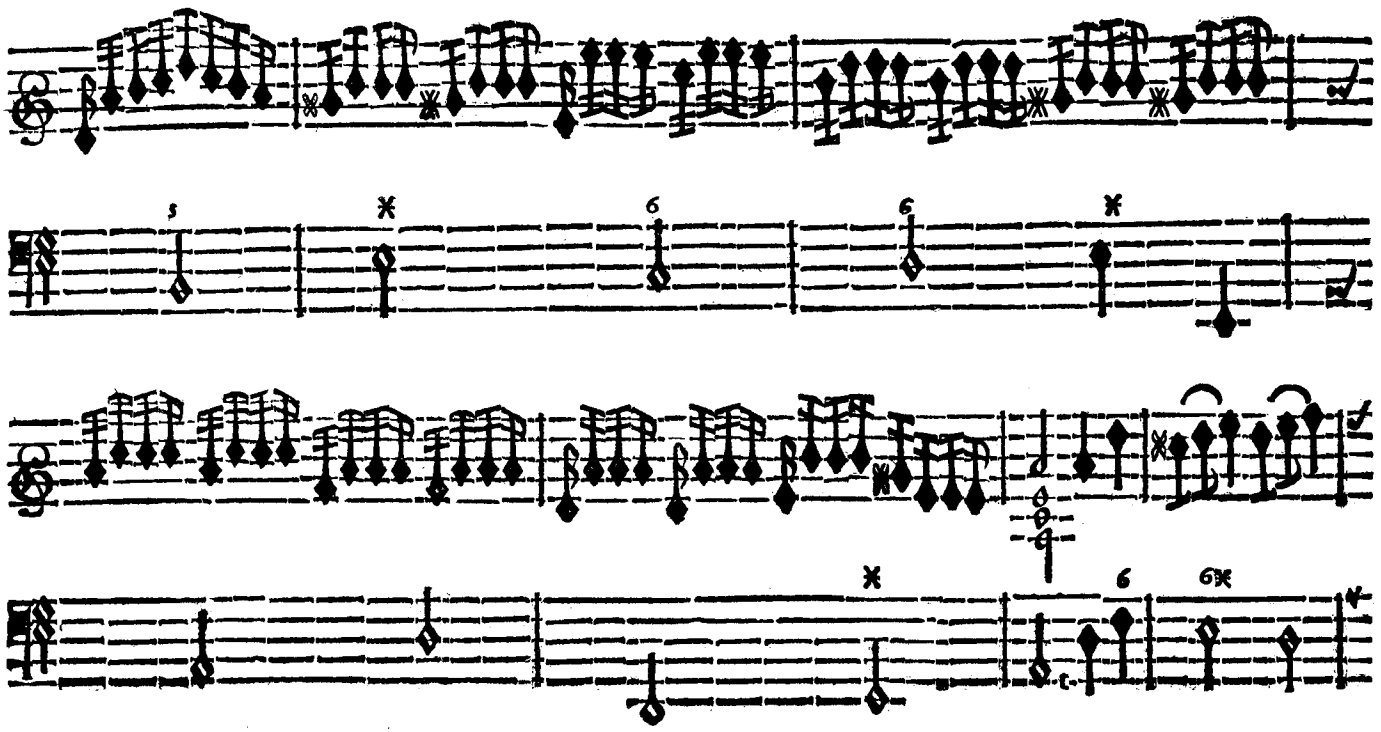

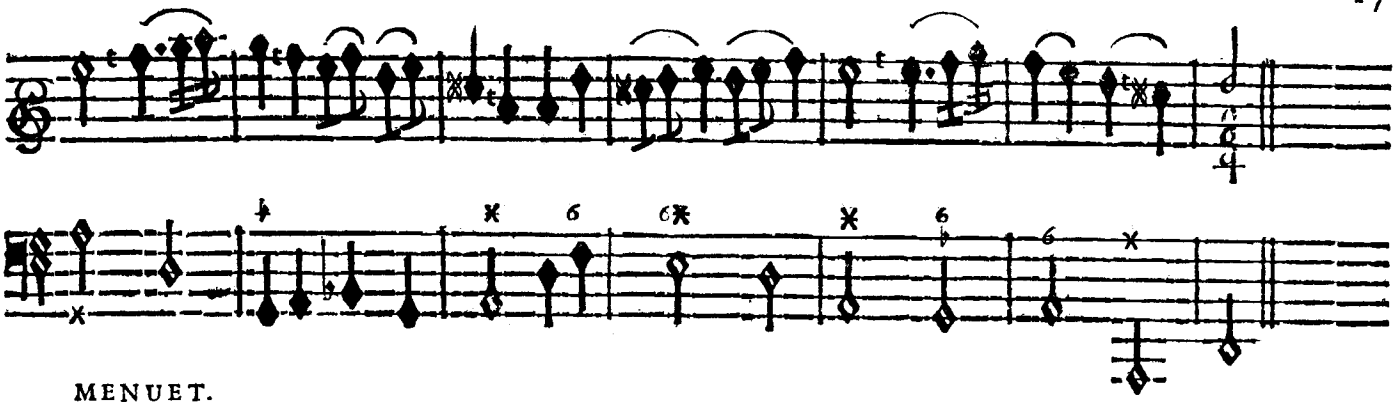

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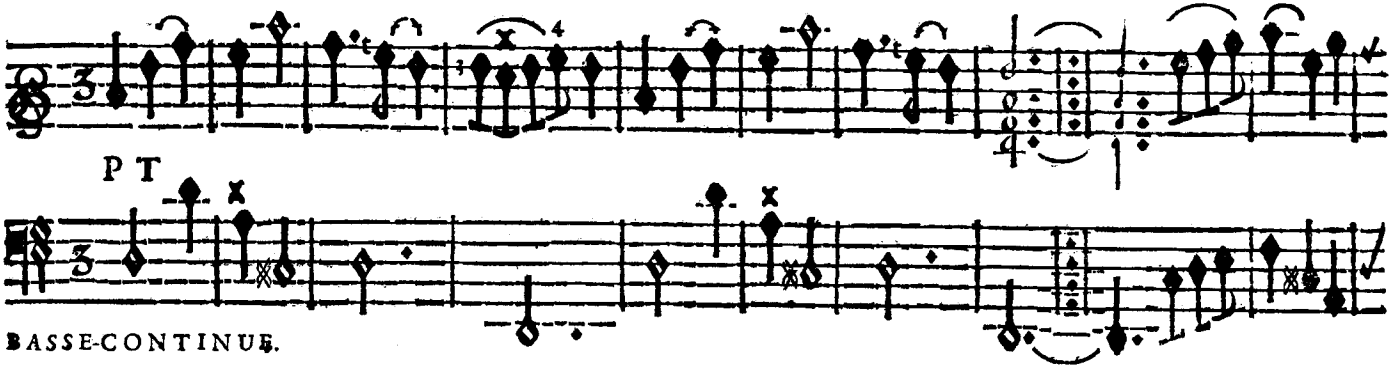

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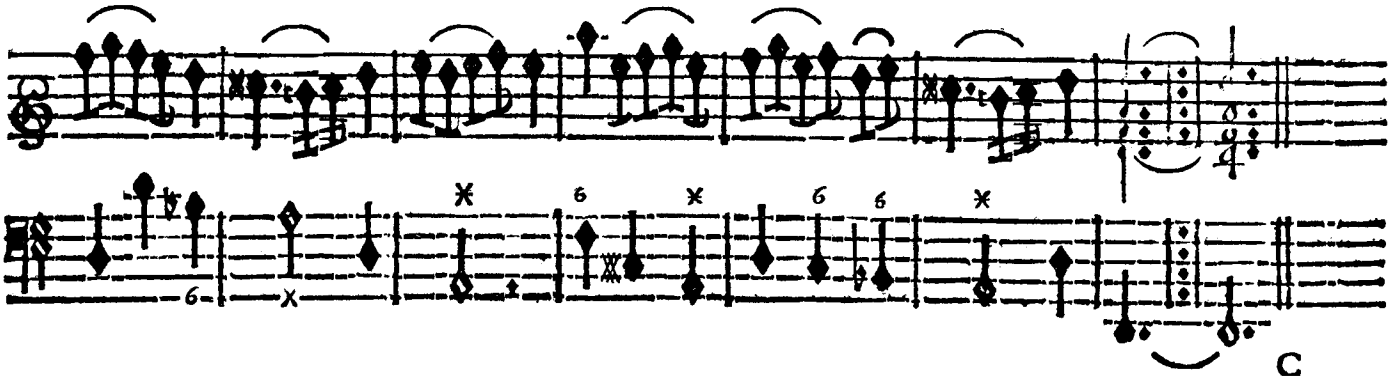
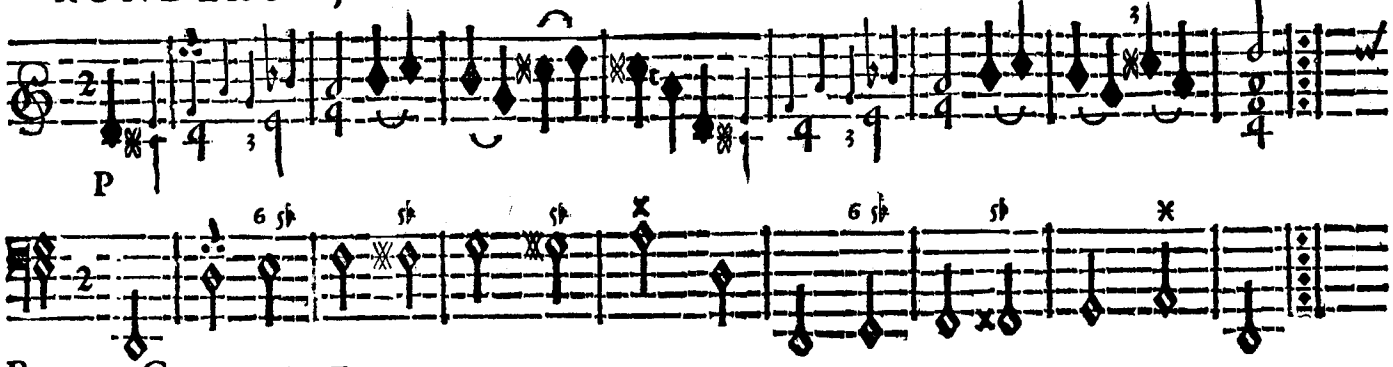


RONDEAU à joüer ſeul.



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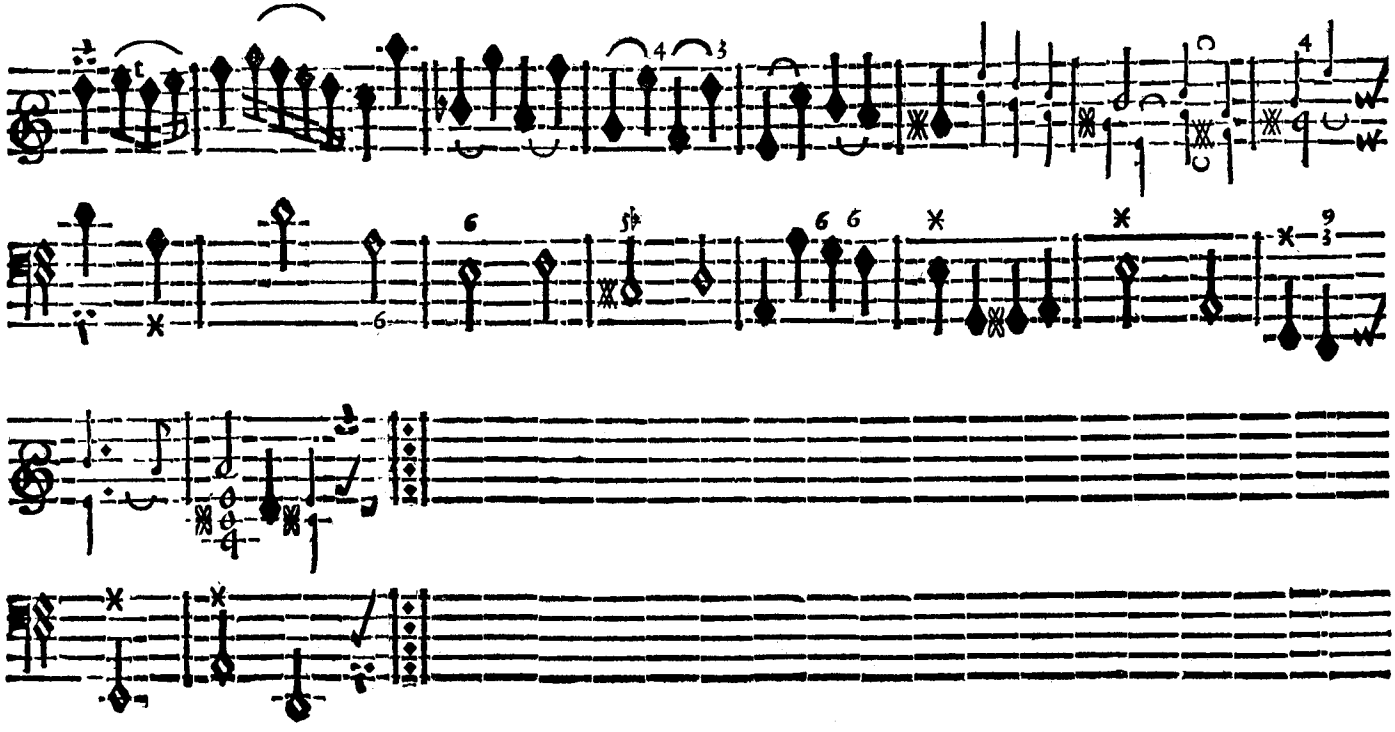

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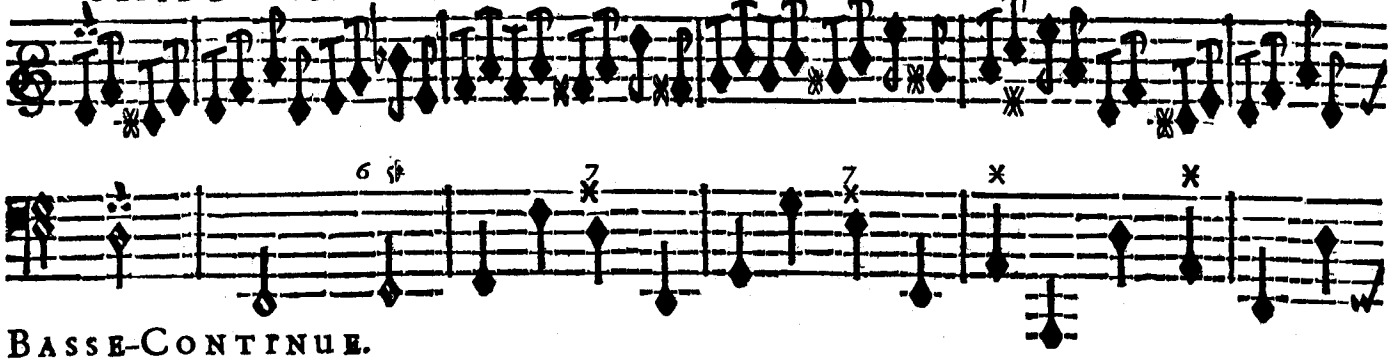

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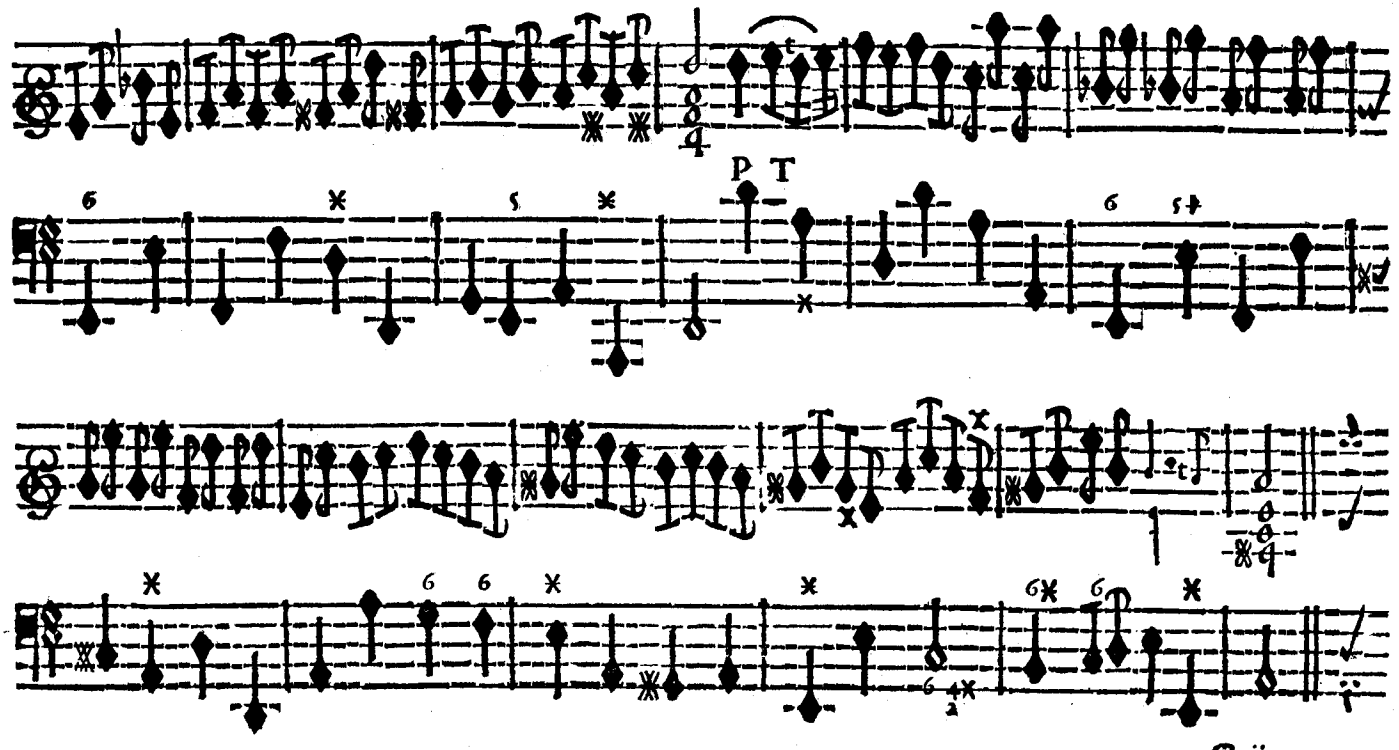
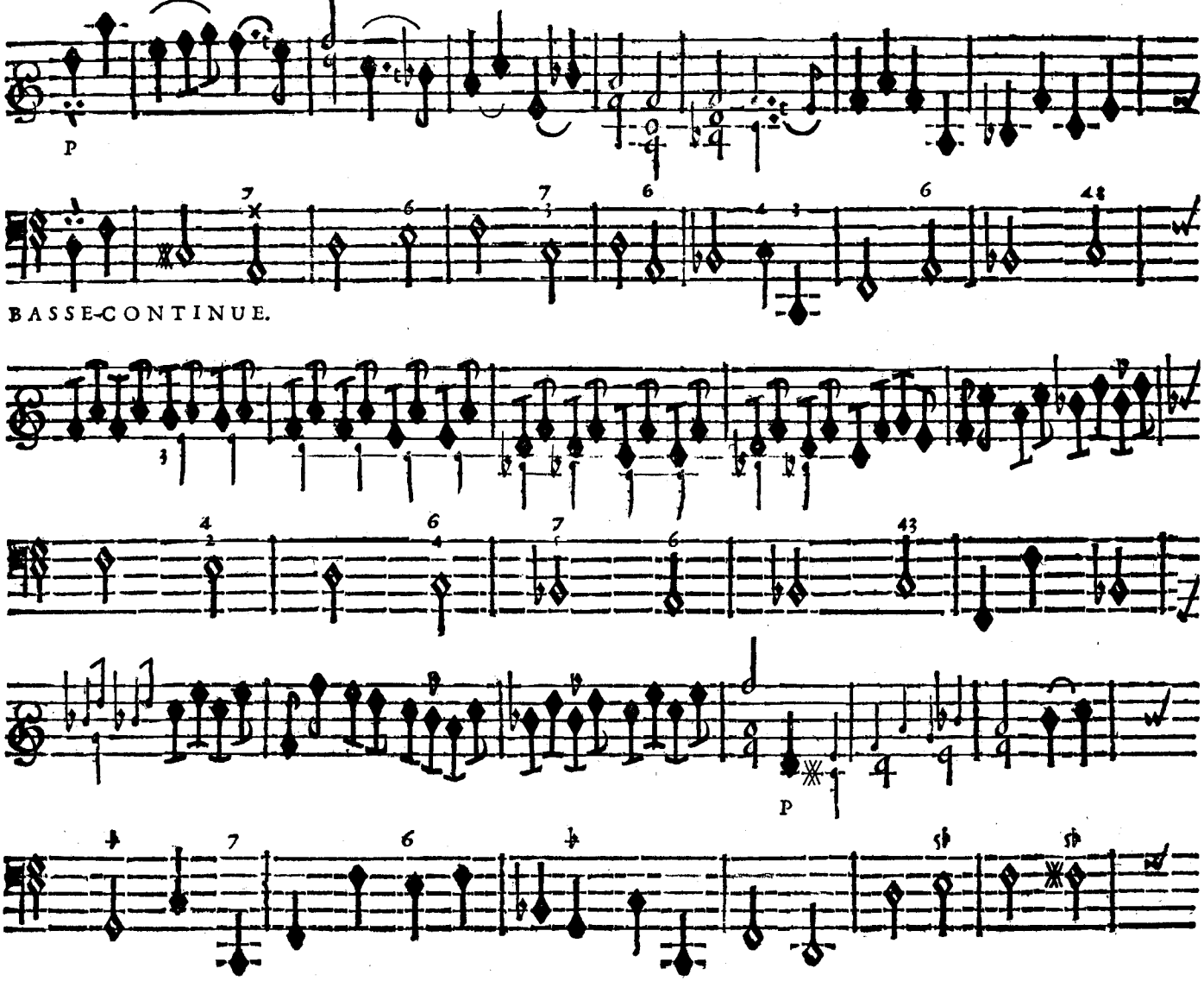
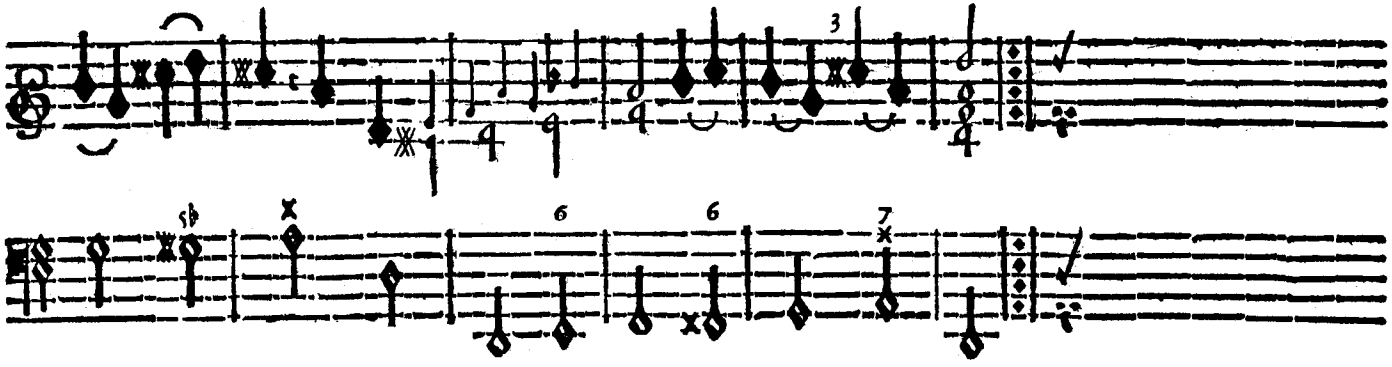


DERNIER COUPLET DU RONDEAU.

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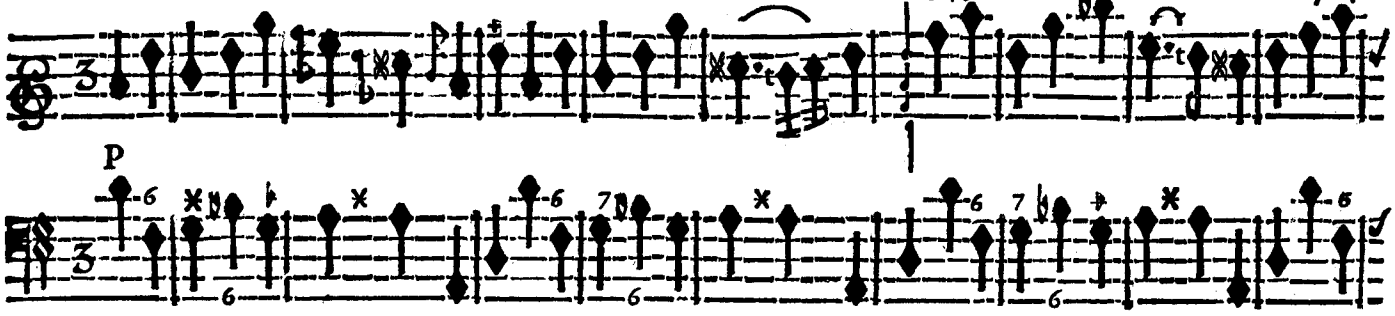
CHACONNE.



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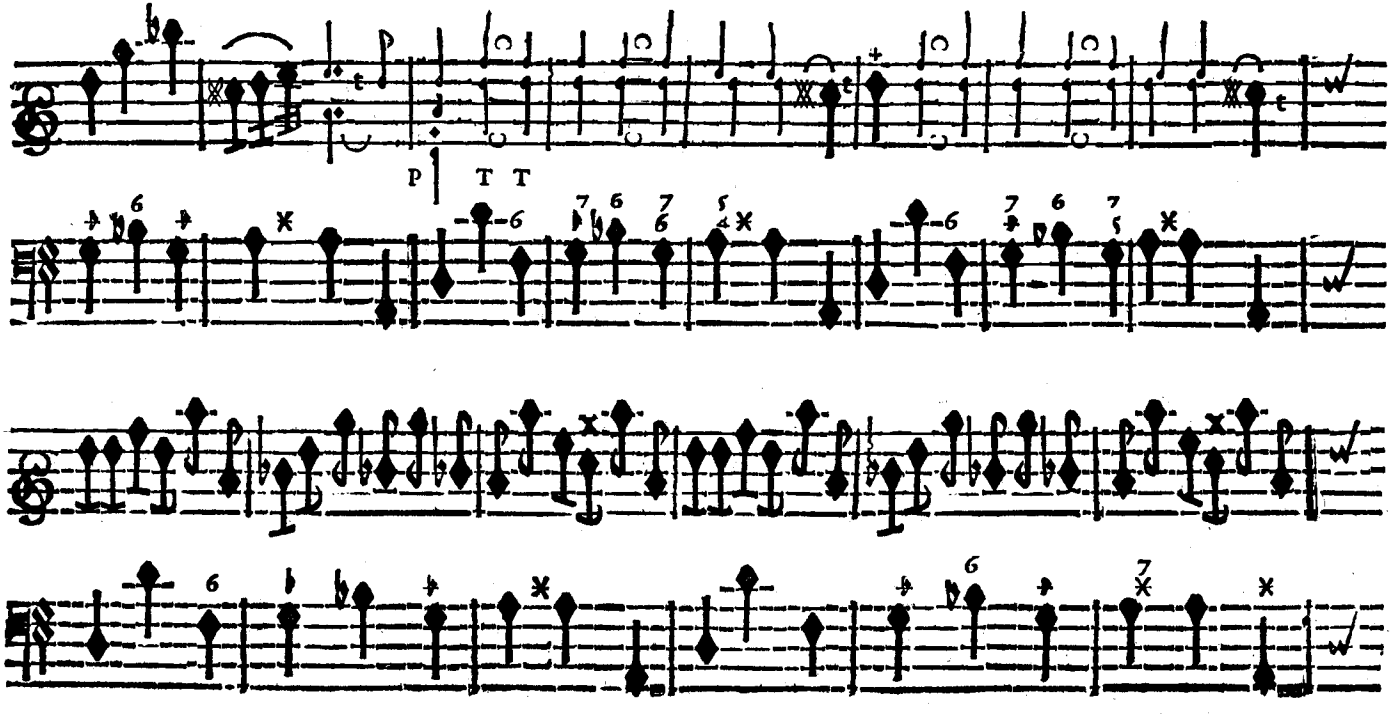

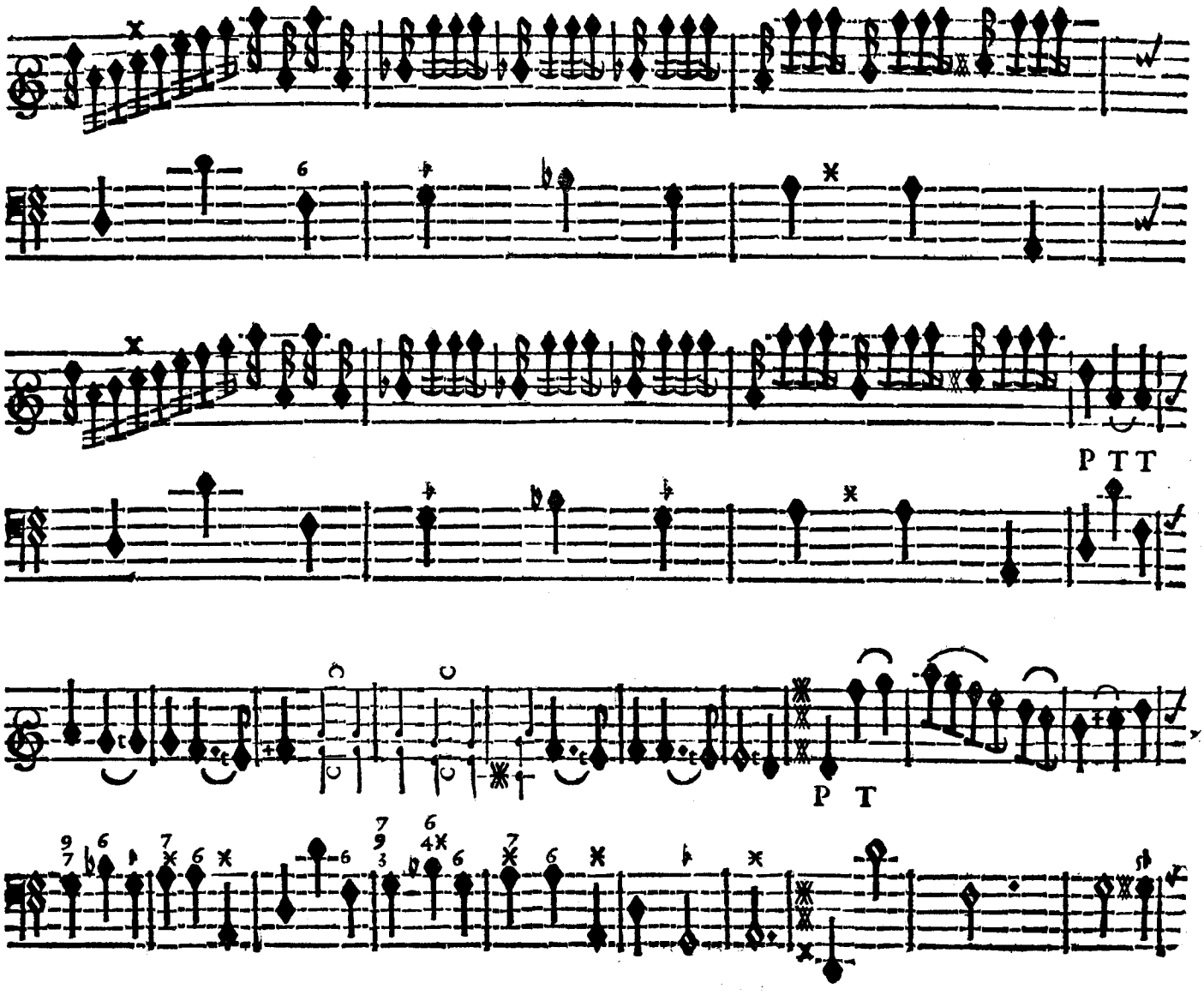
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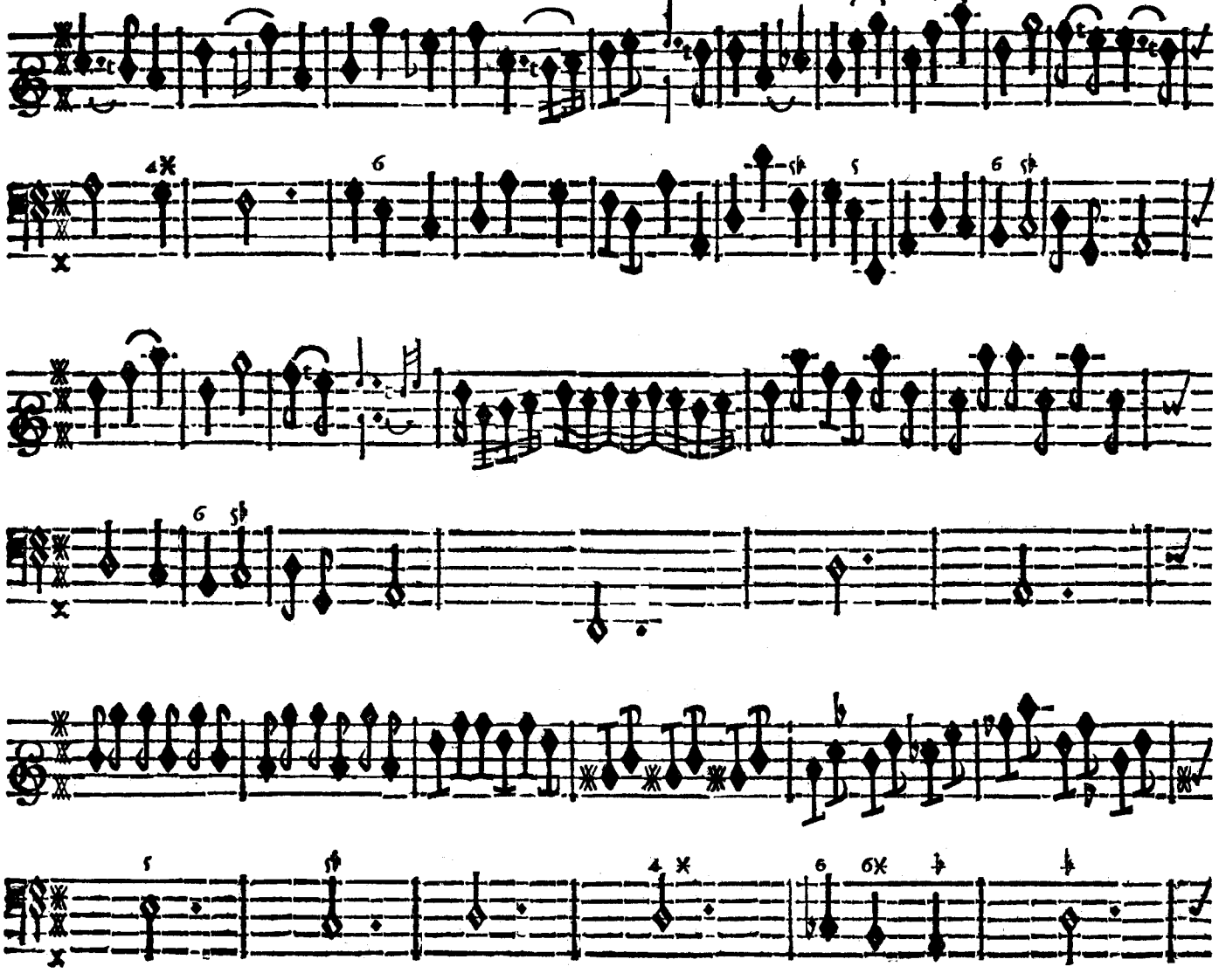

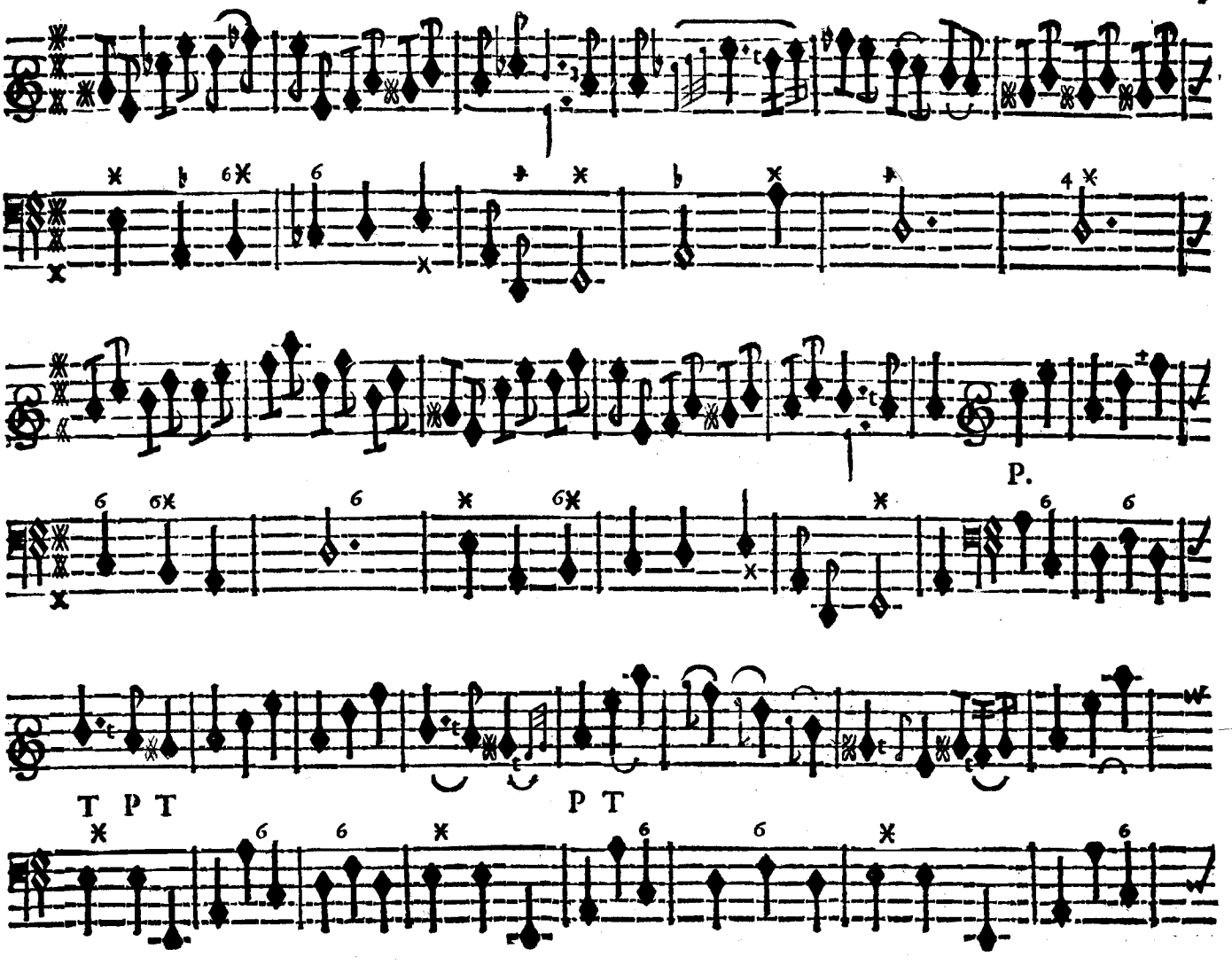
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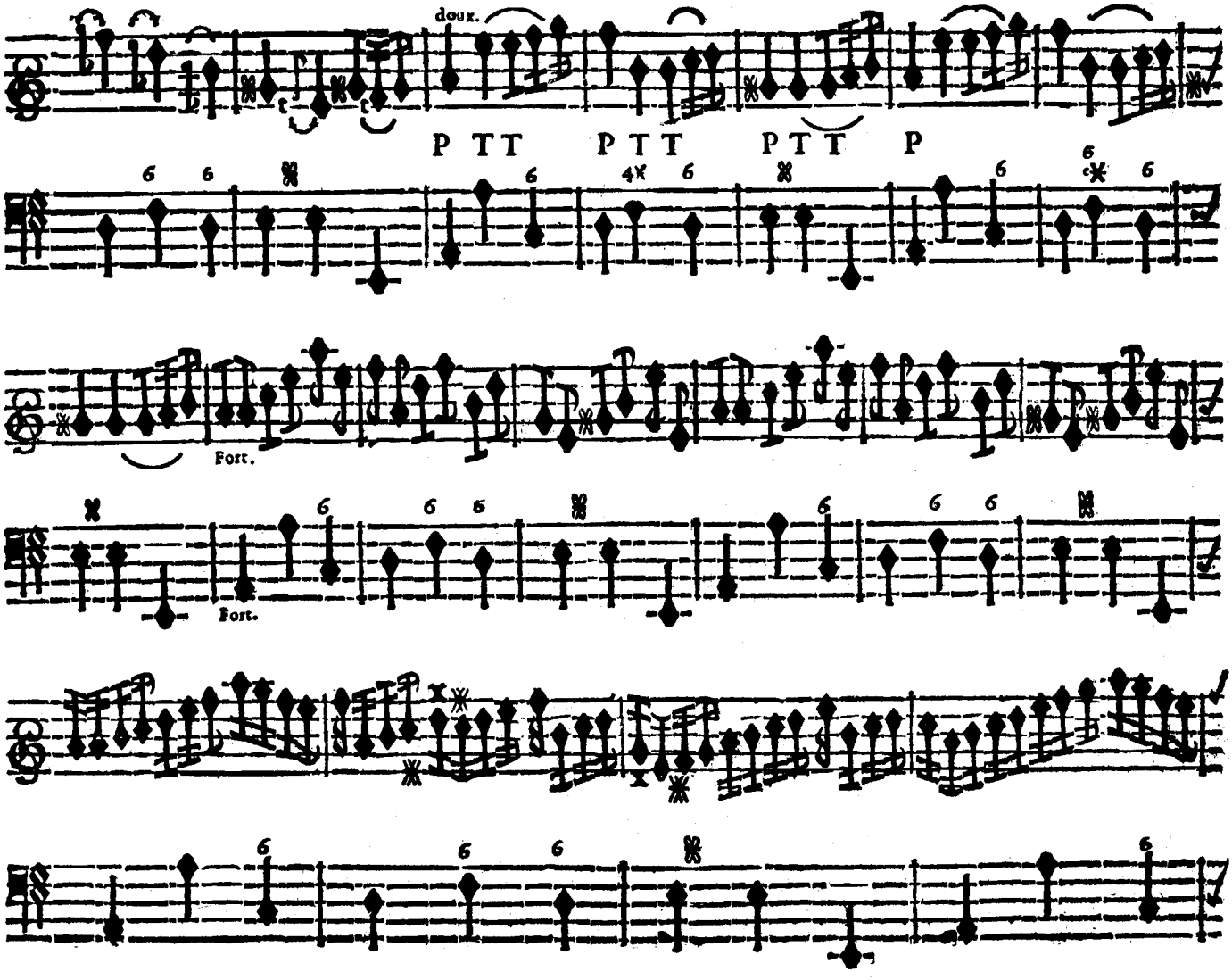
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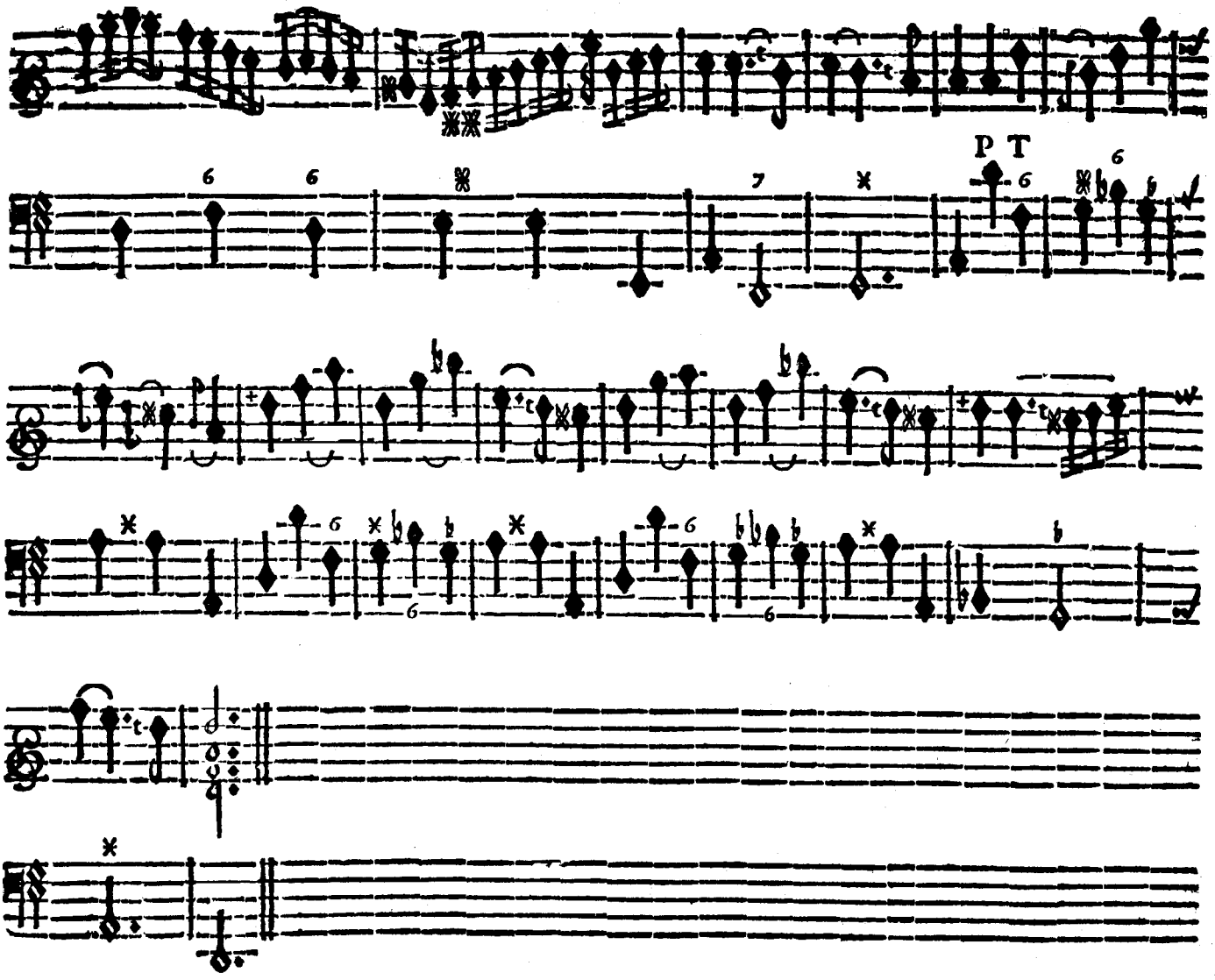
Fort.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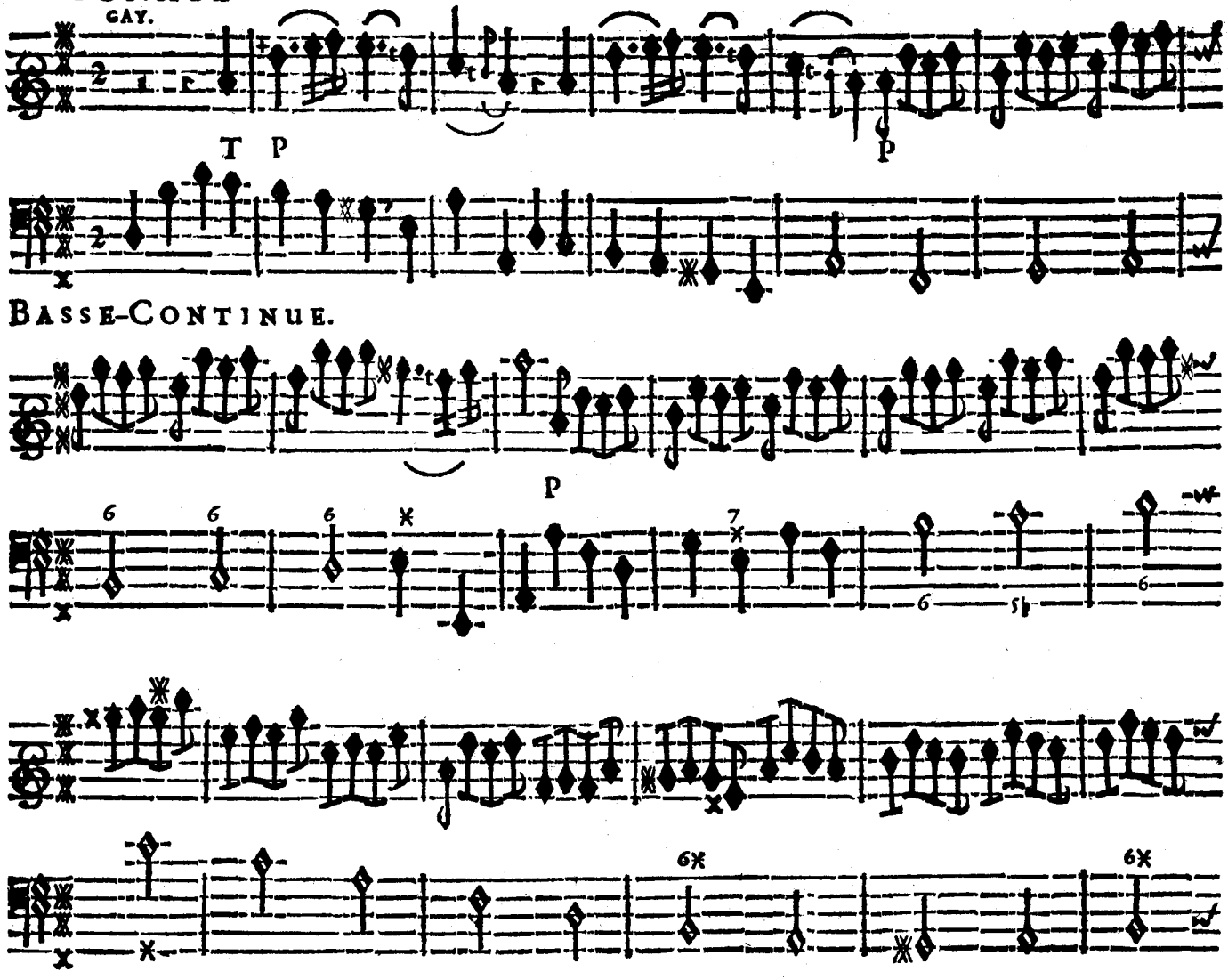
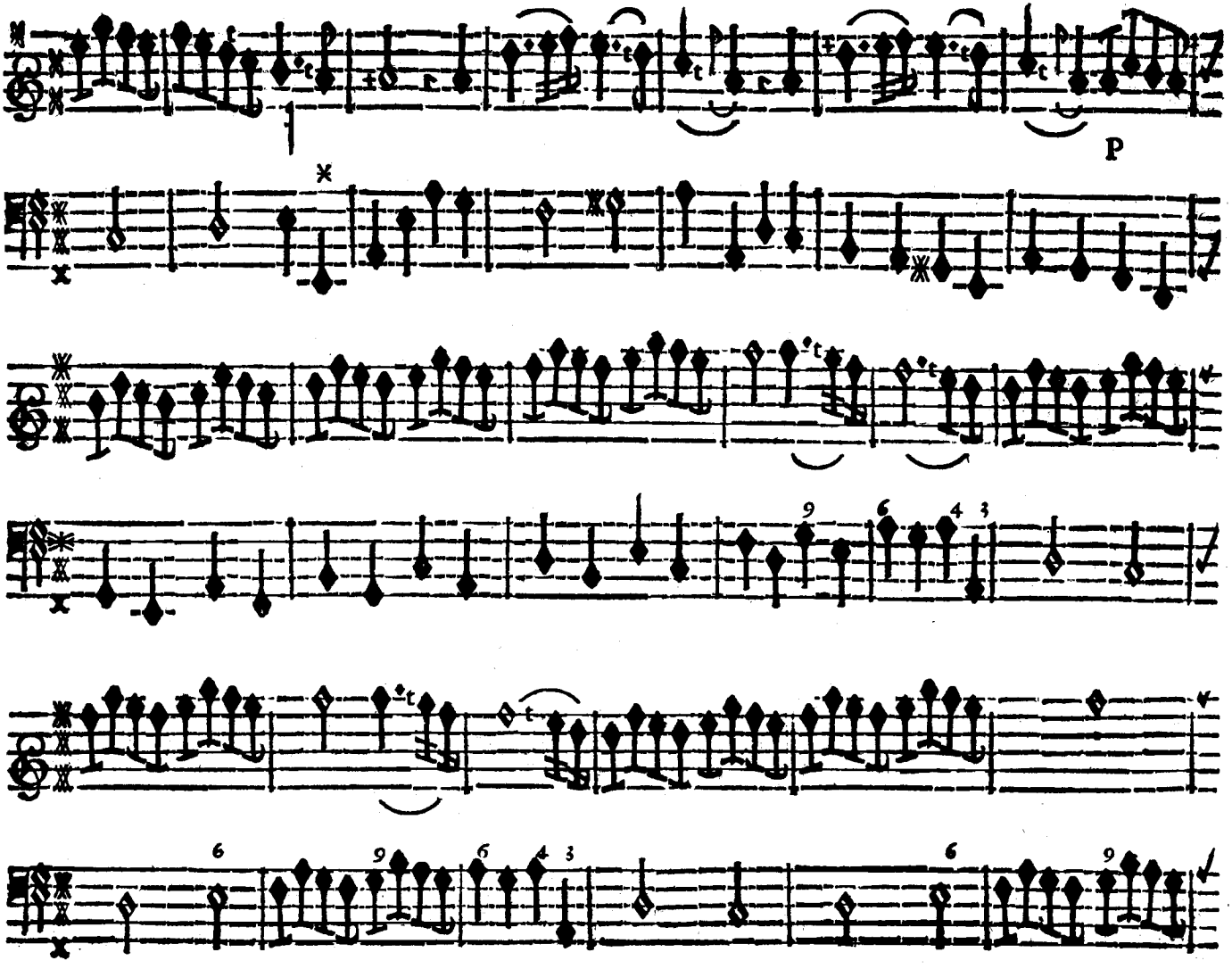
GAY.

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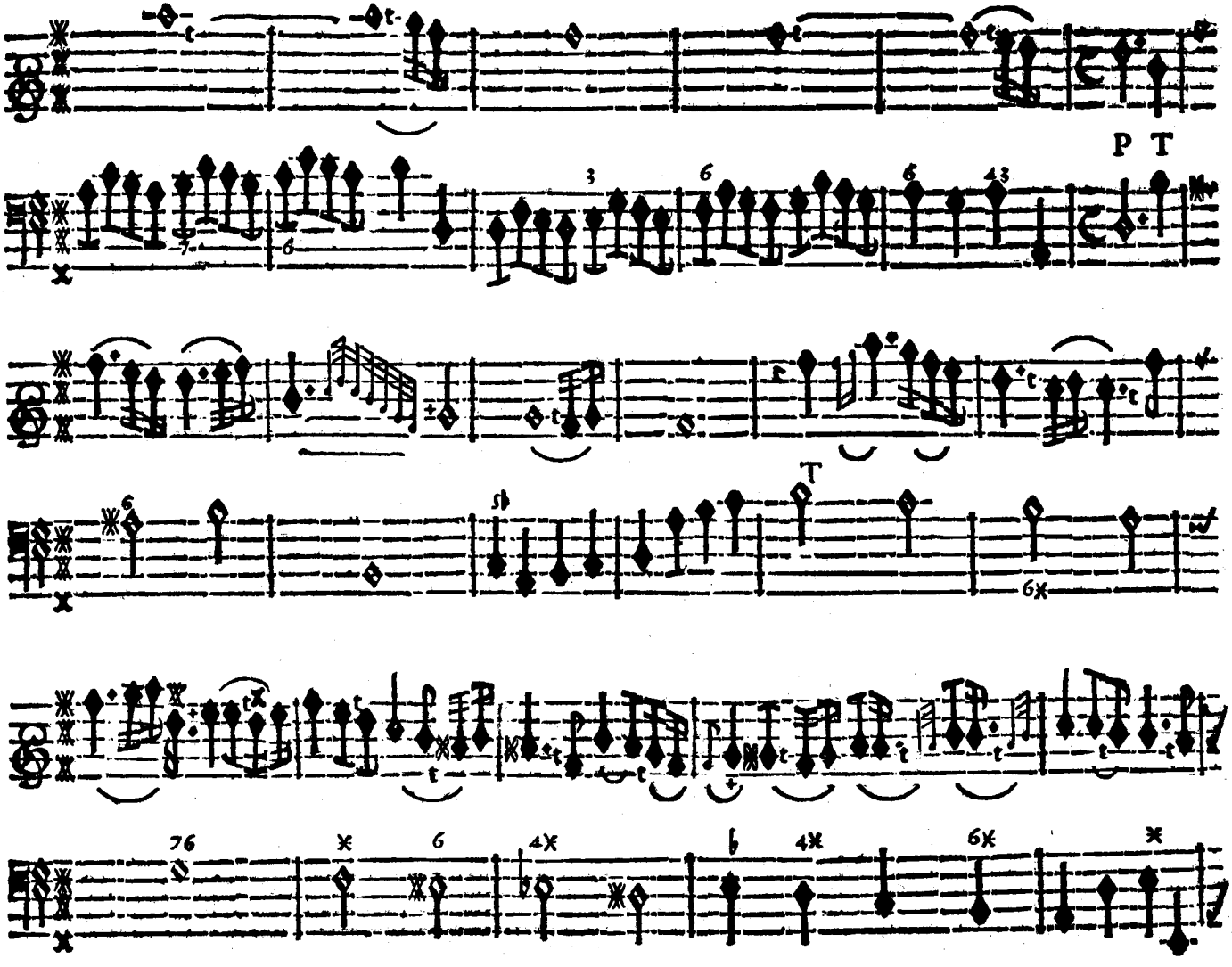
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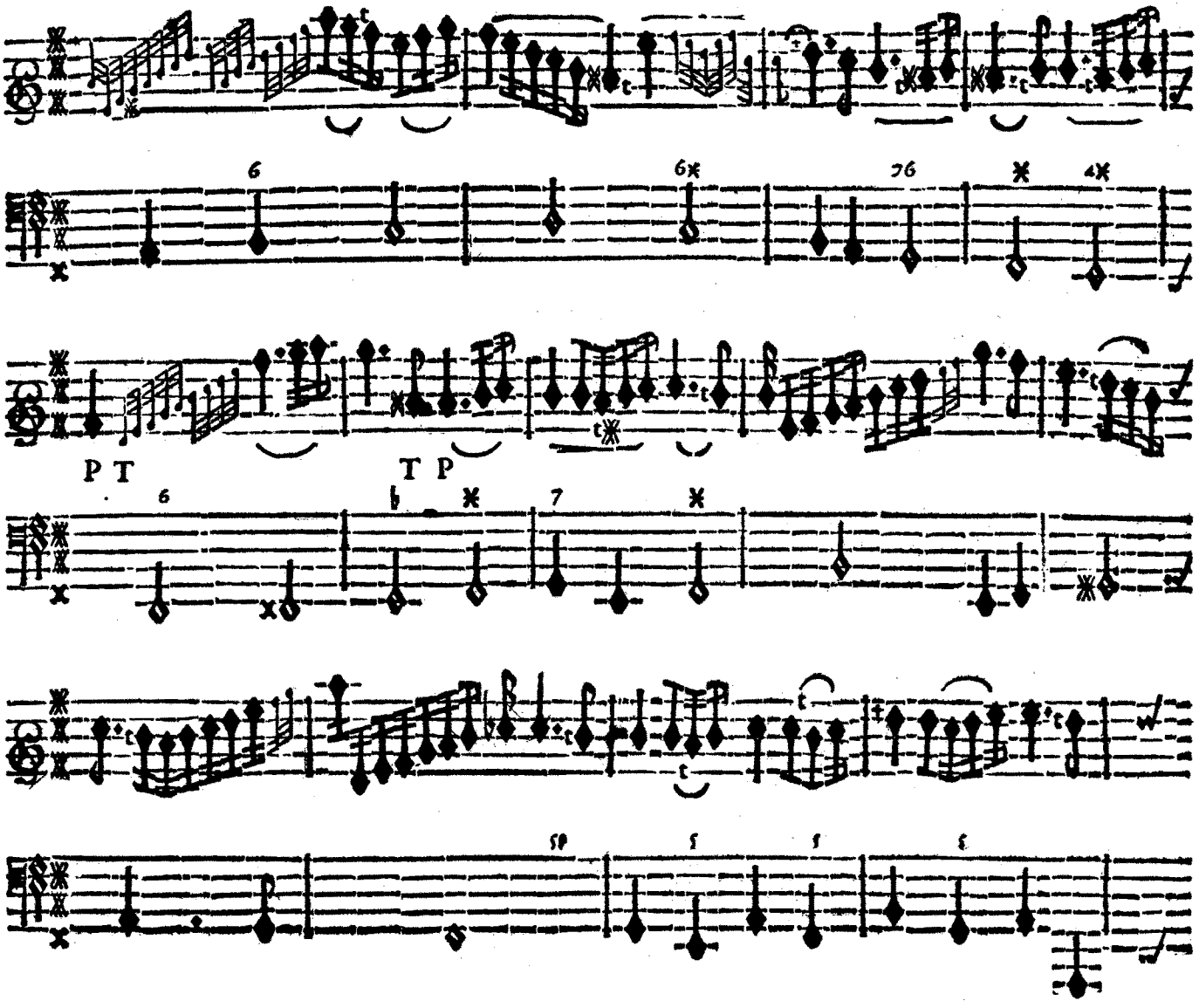
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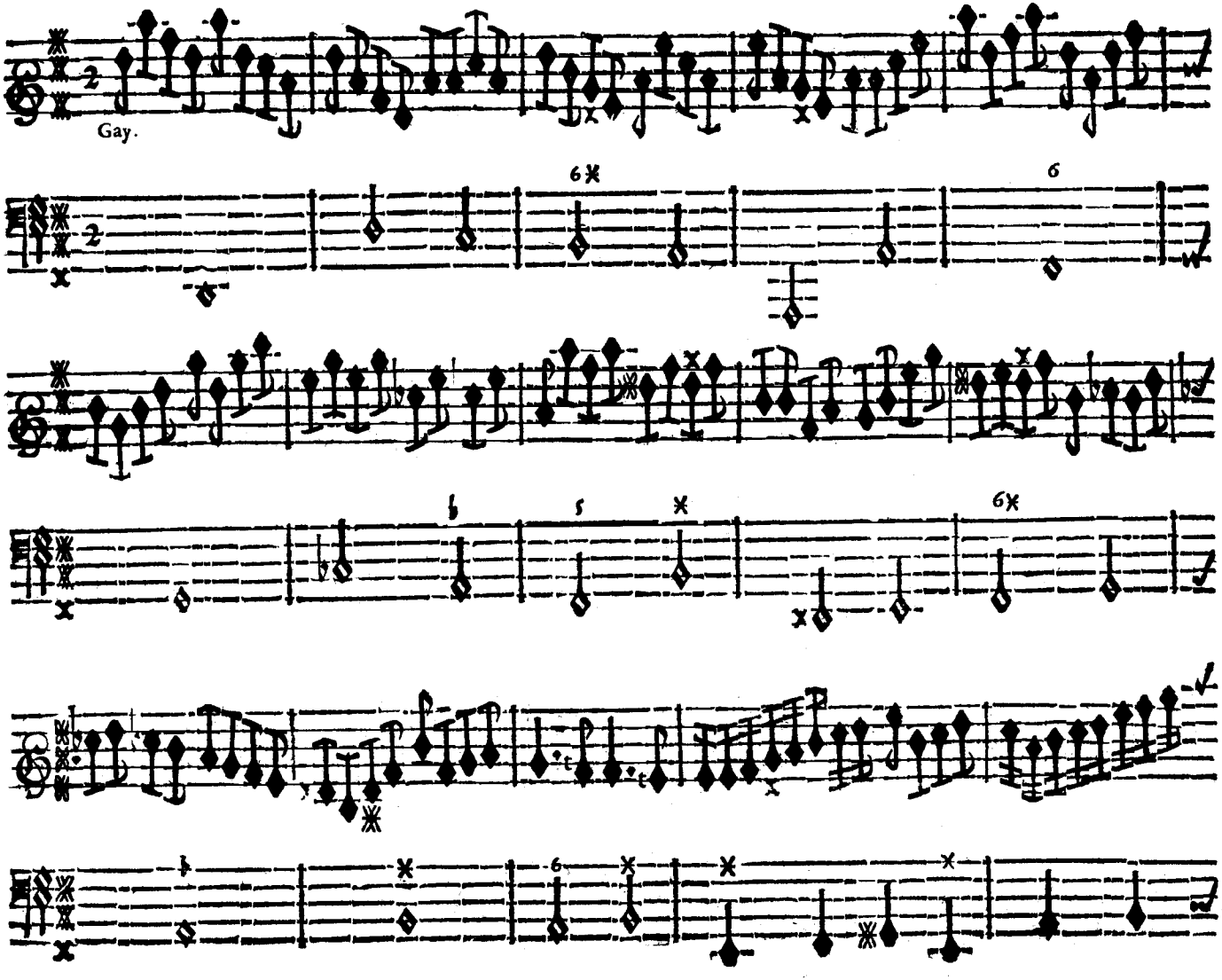
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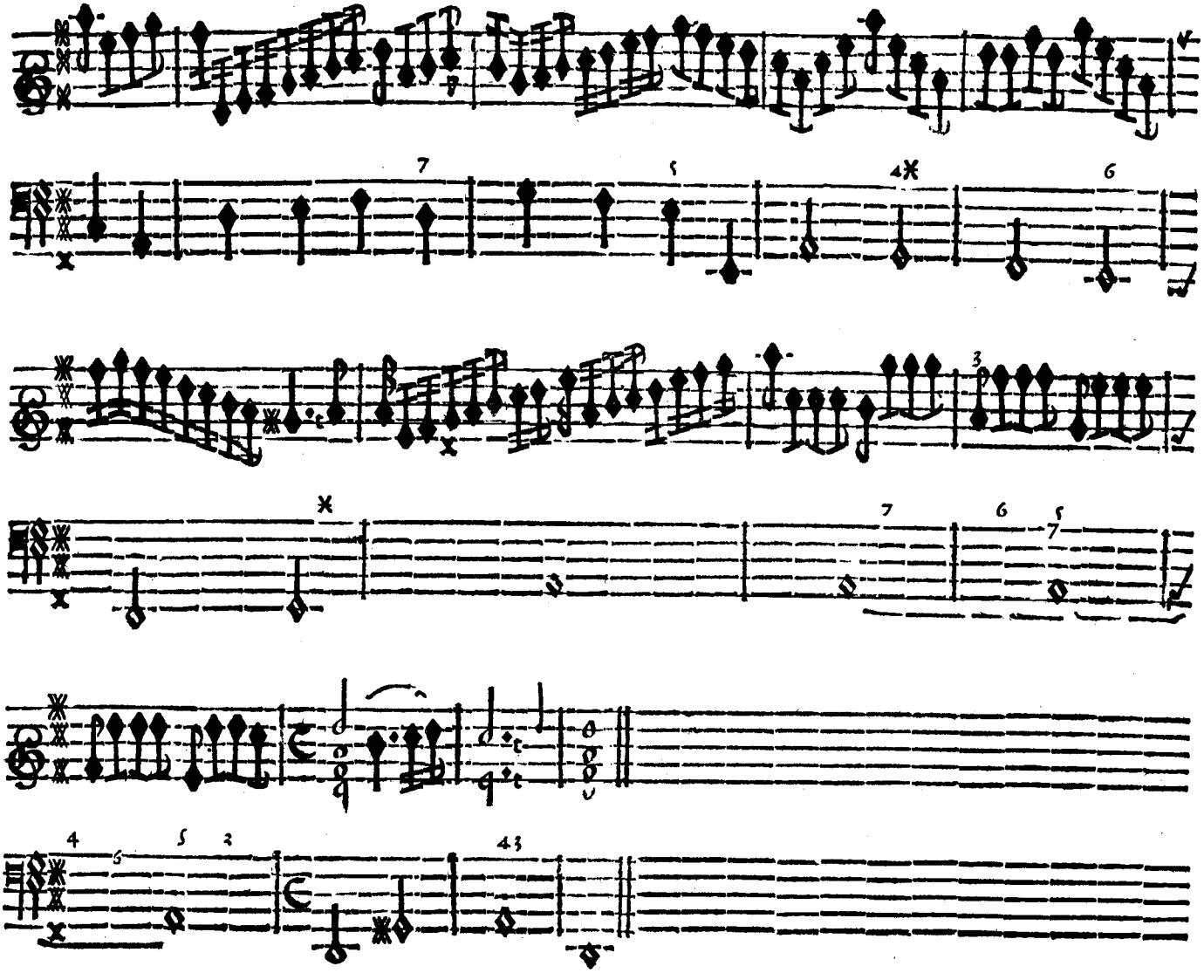

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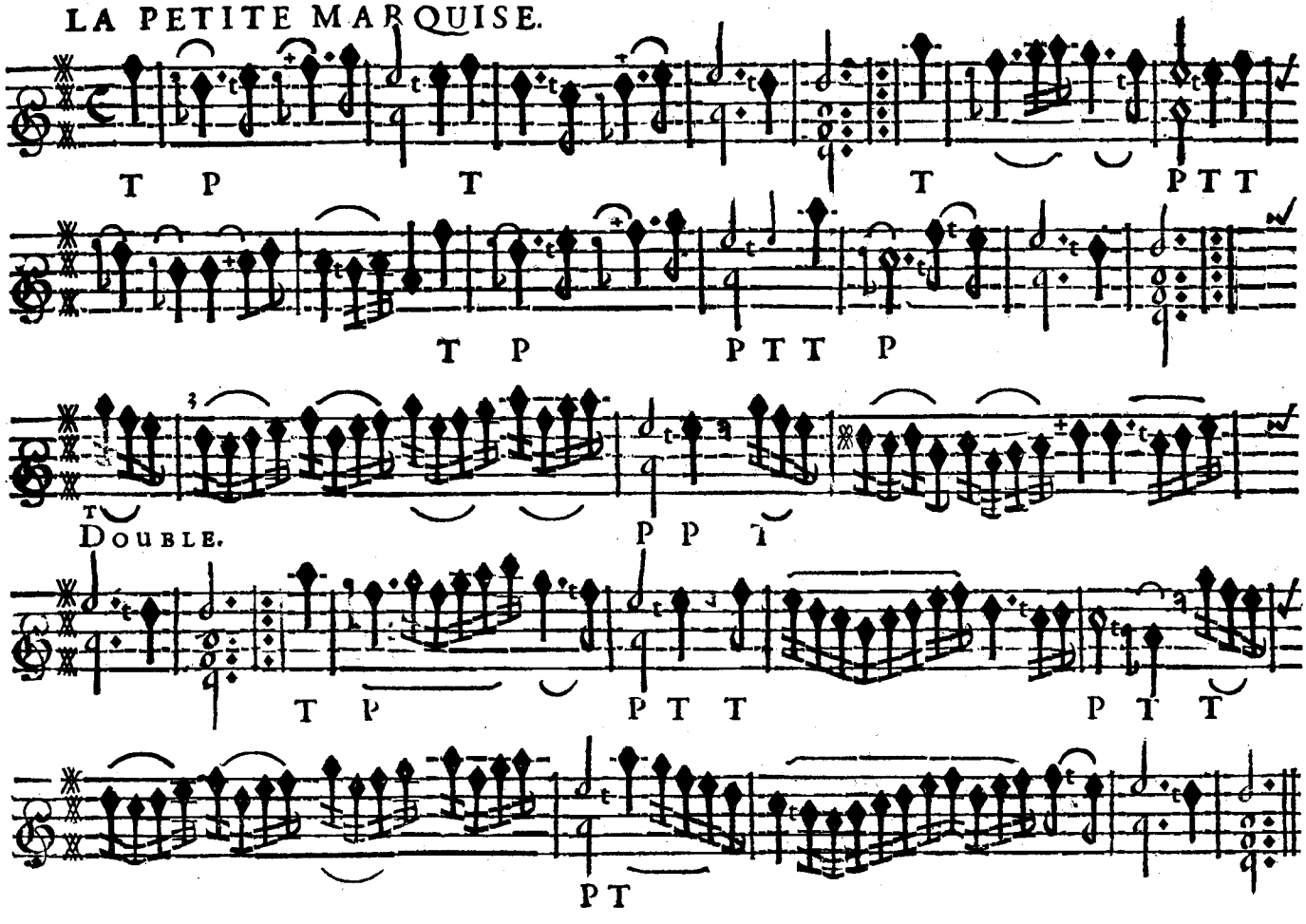
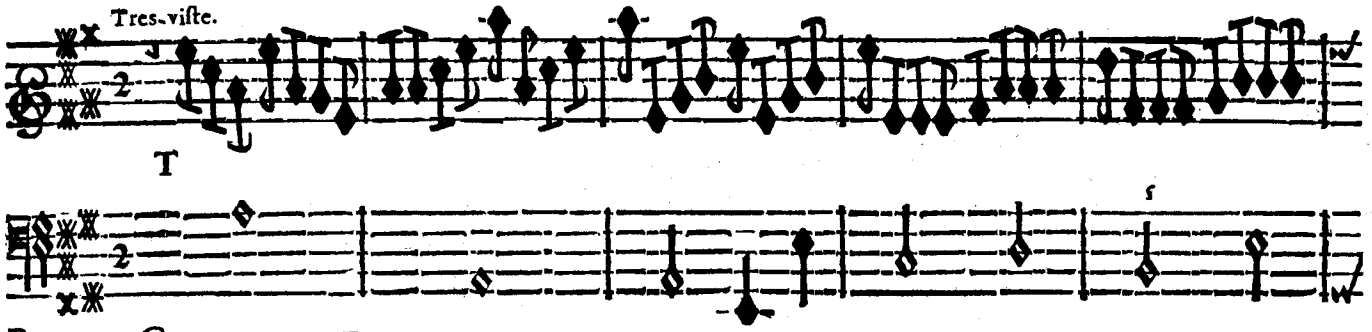
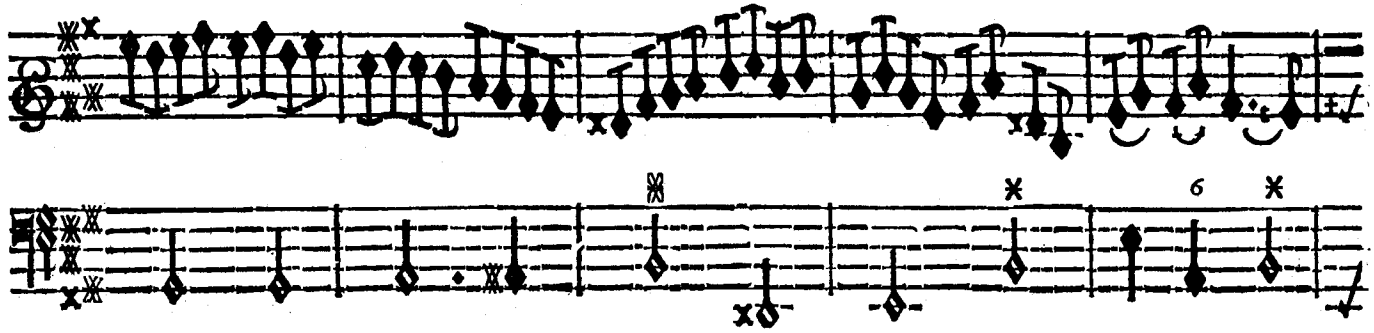


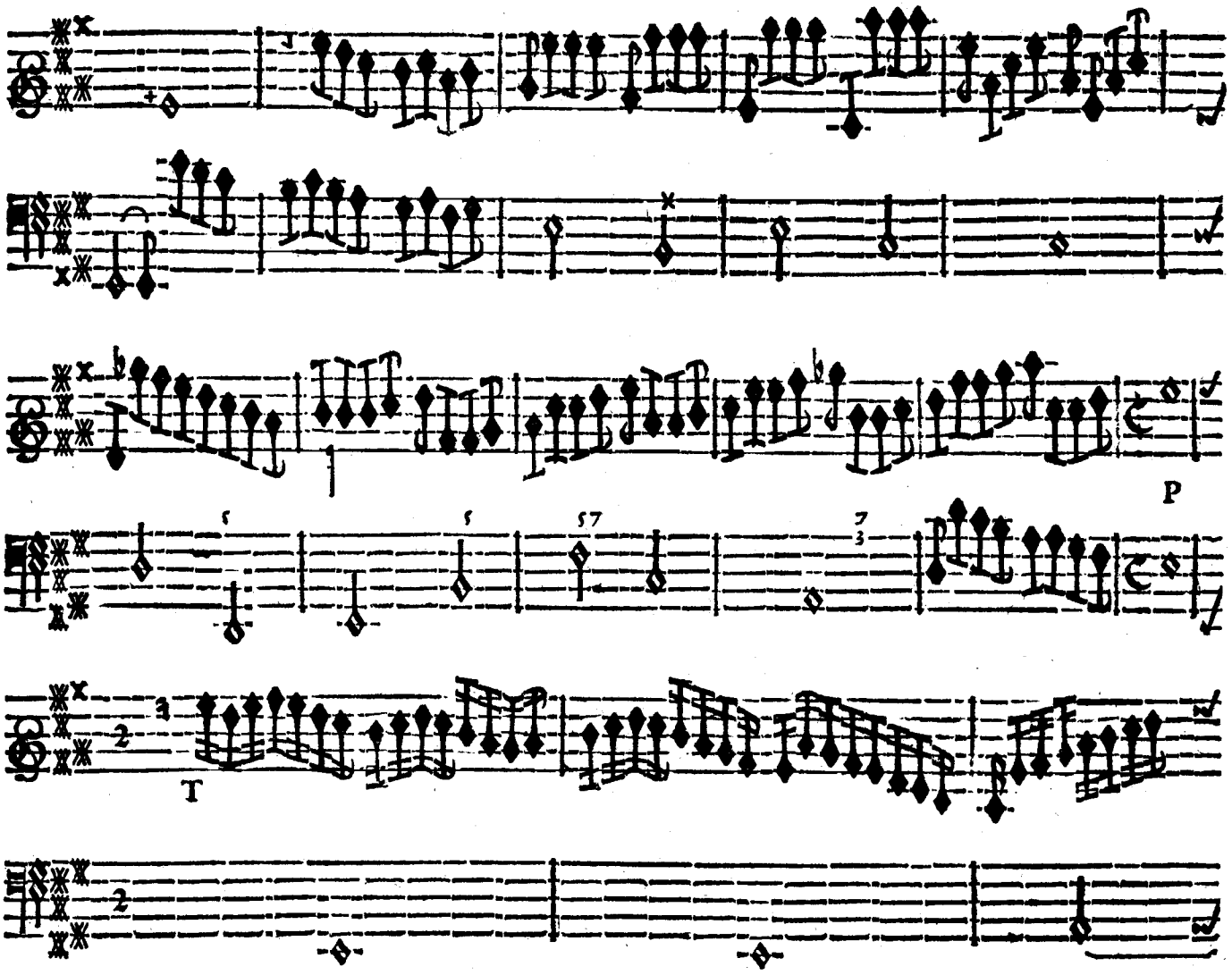
SECONDE SUITE.

PRELUDE A joüER SEUL,



BASSE-CONTINUE.

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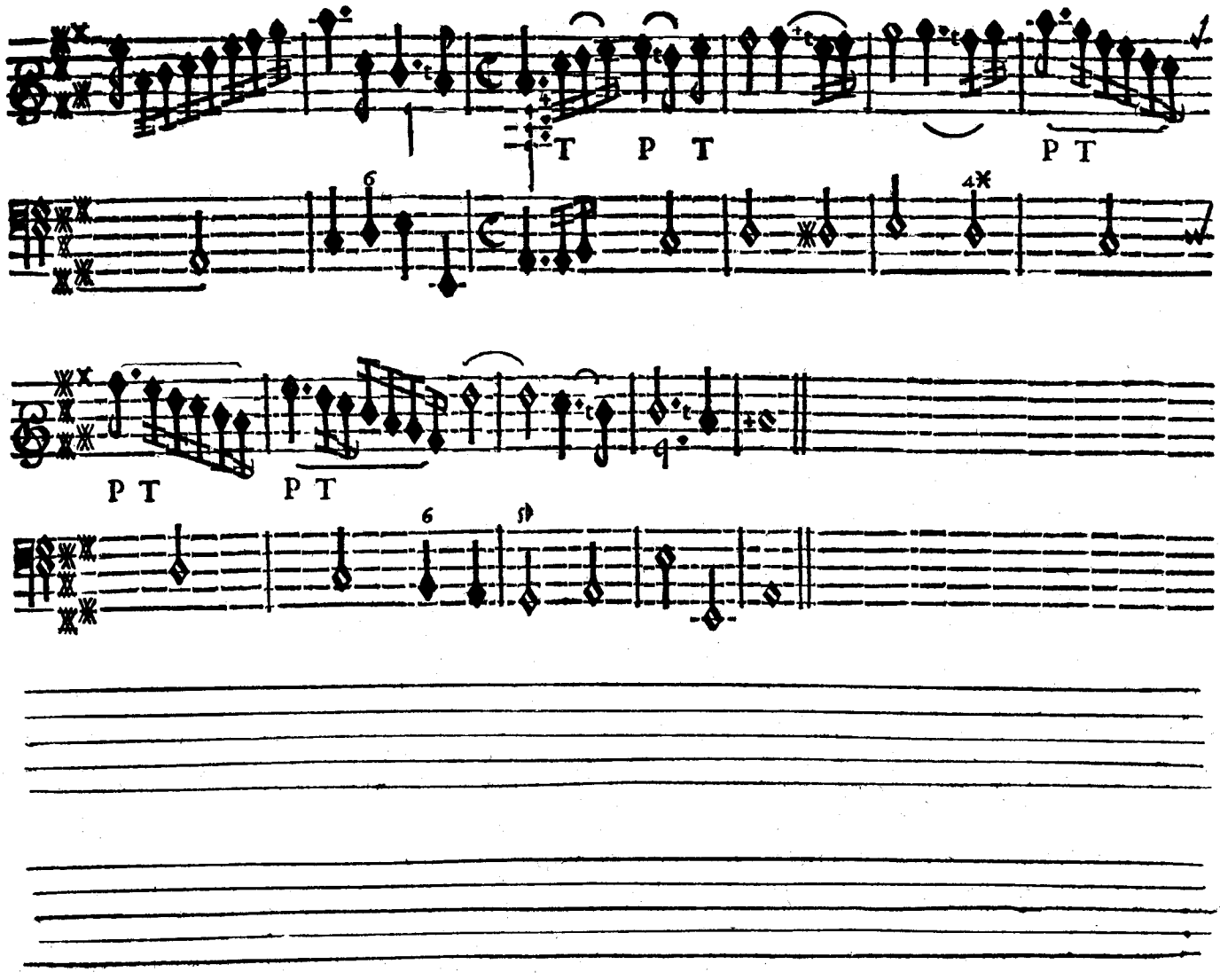
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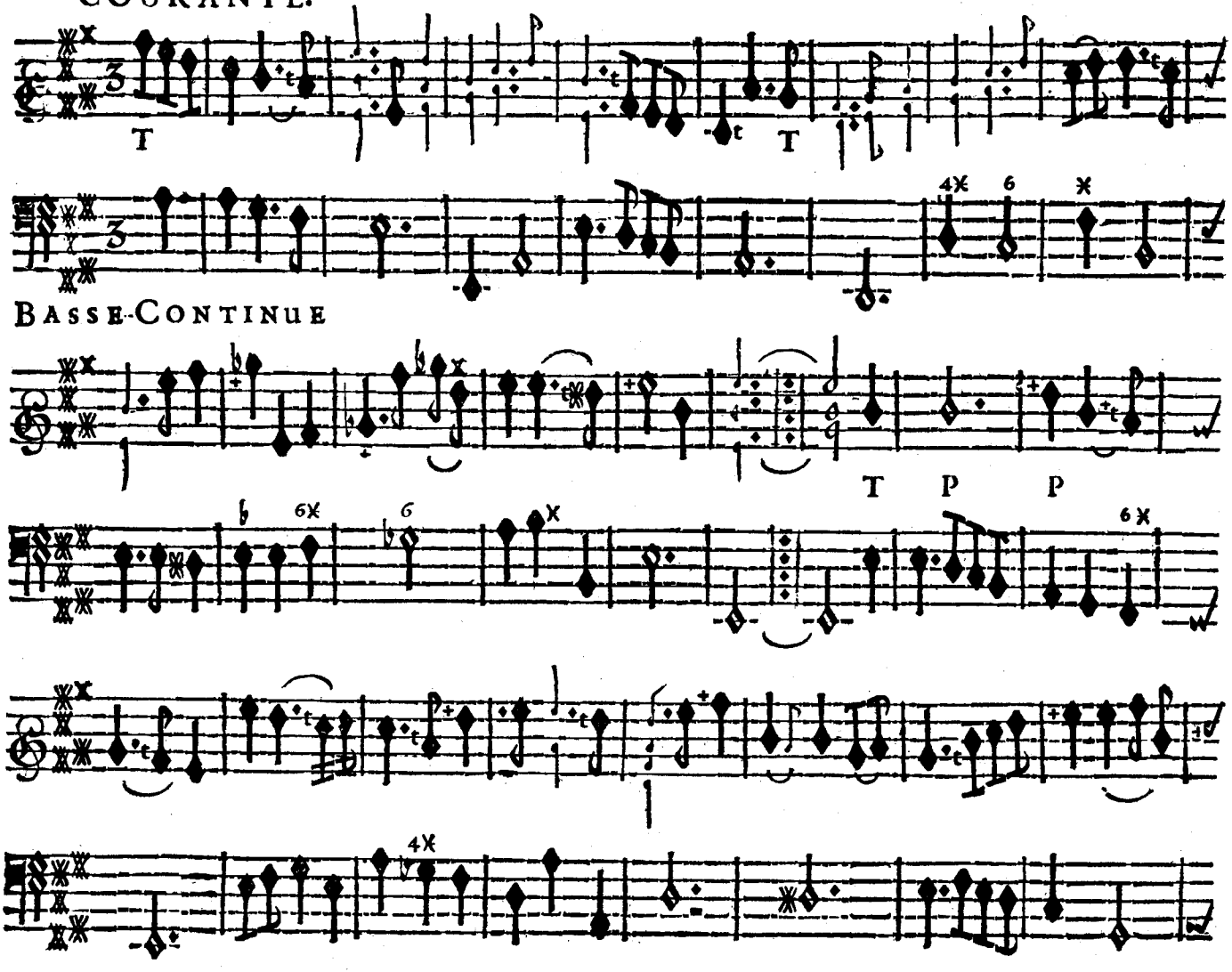
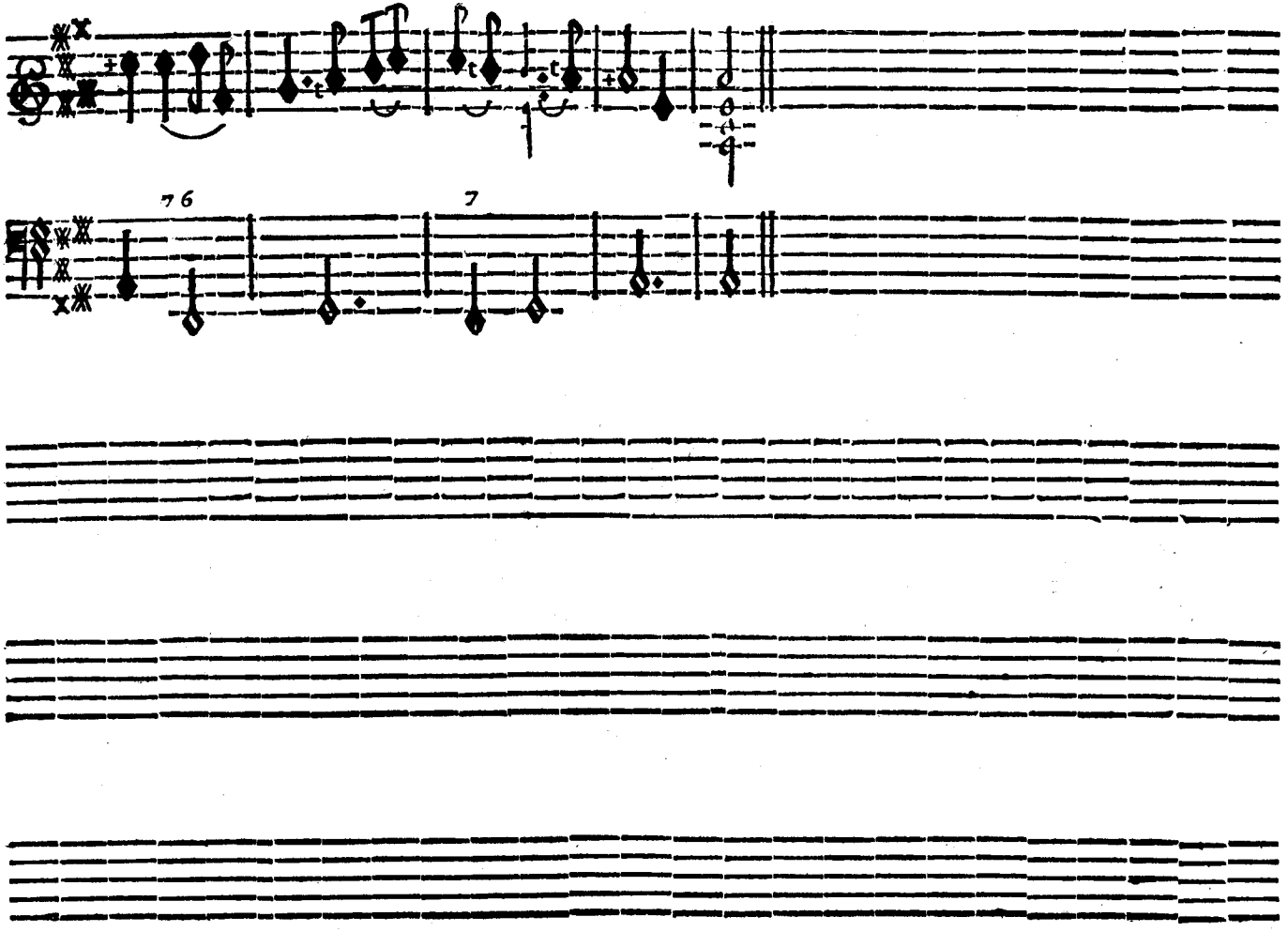
COURANTE.

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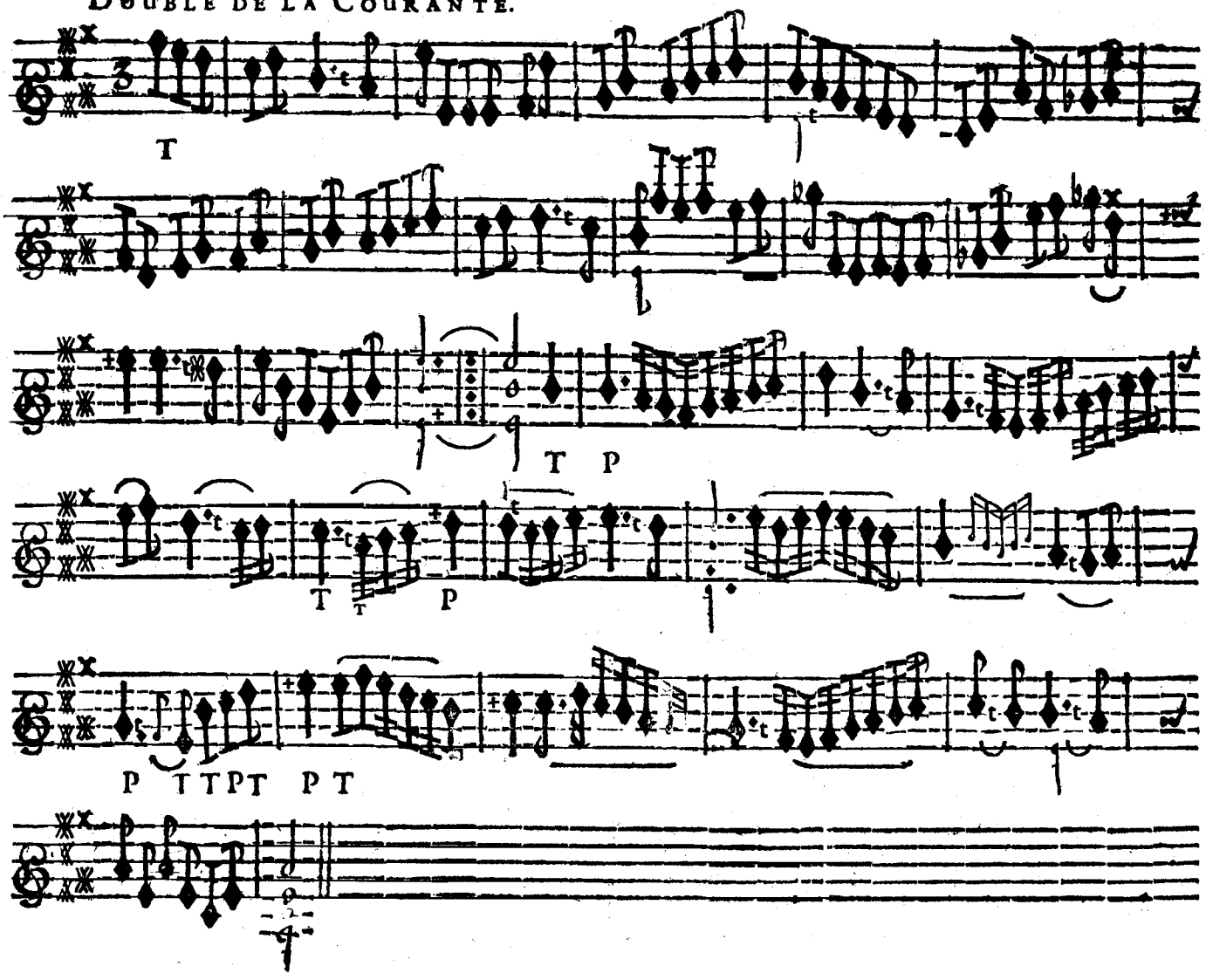
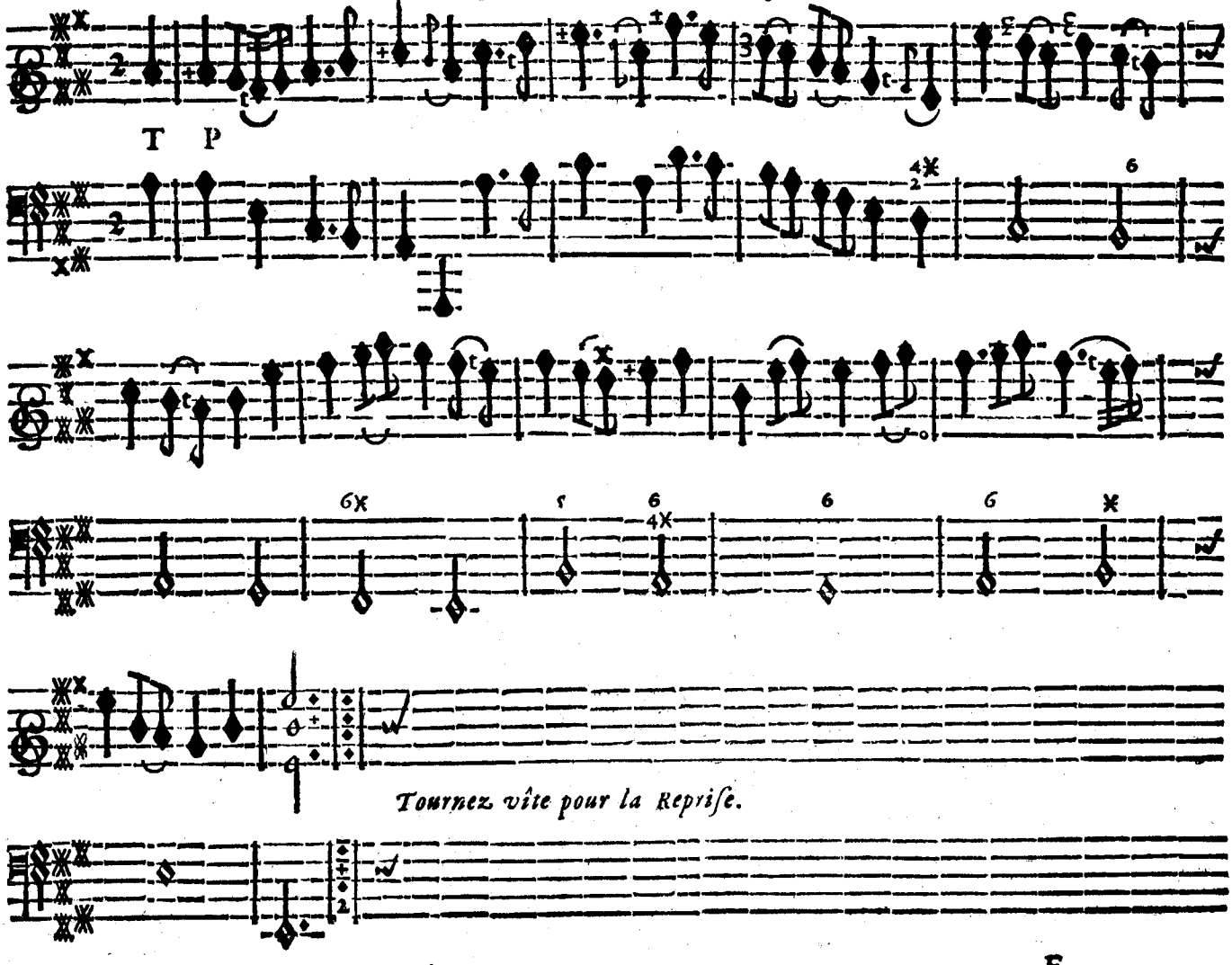
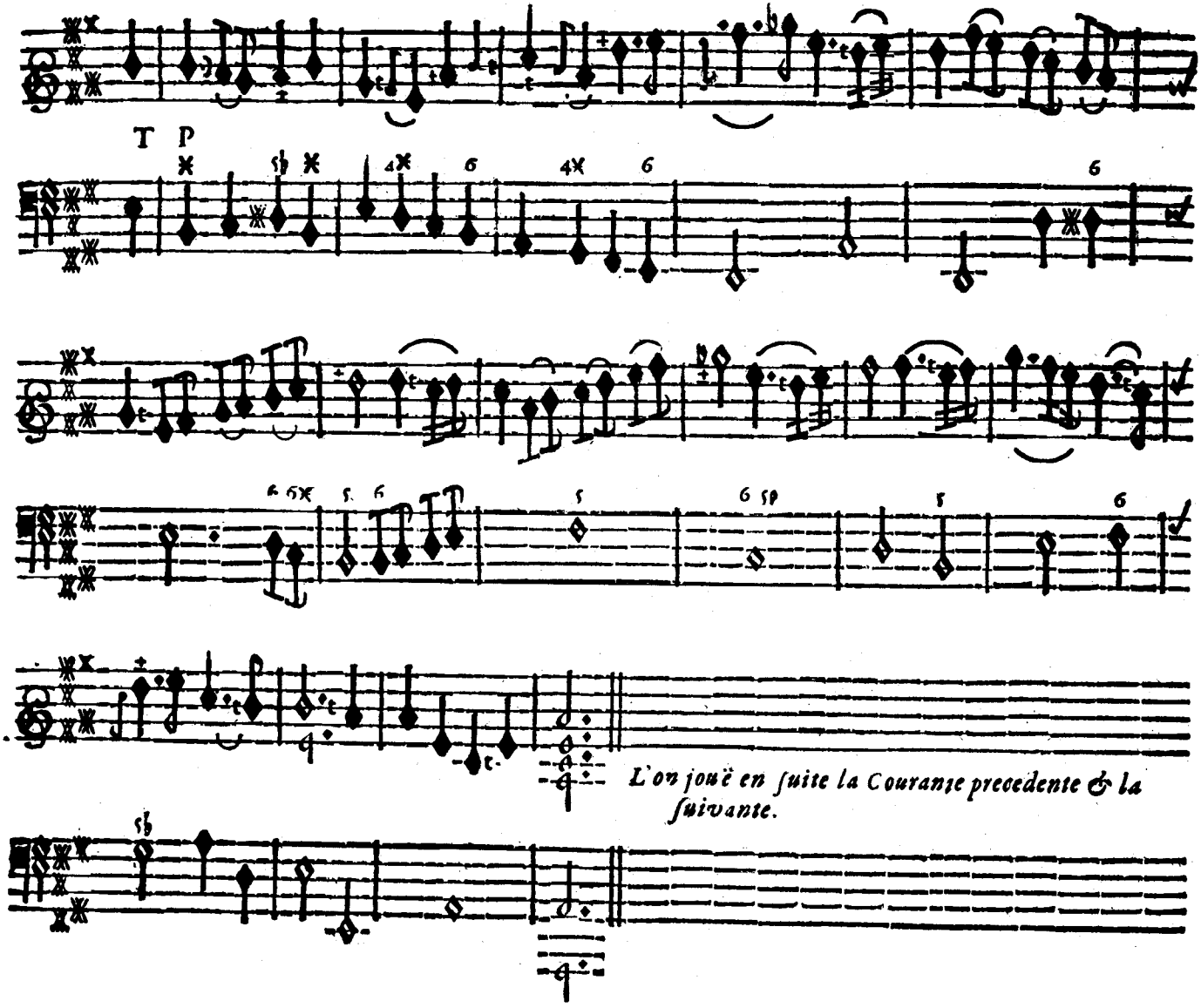
DOUBLE DE LA COURANTE.



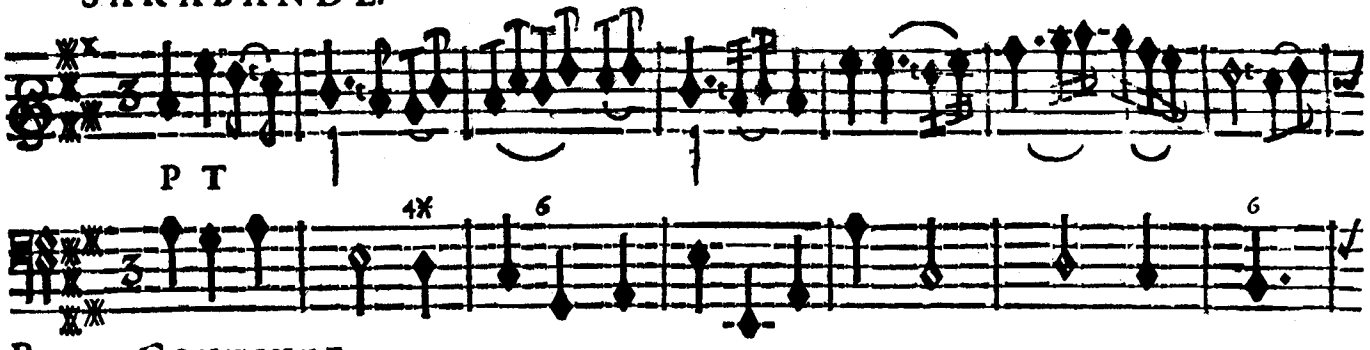
ALLEMANDE *qui ſe doit joüer avant la Courante precedente.*



REPRISE.



SARABANDE.



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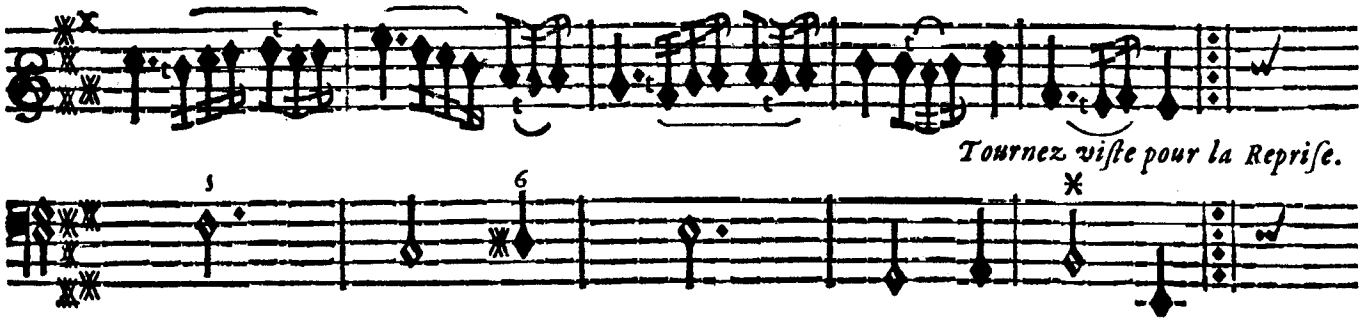

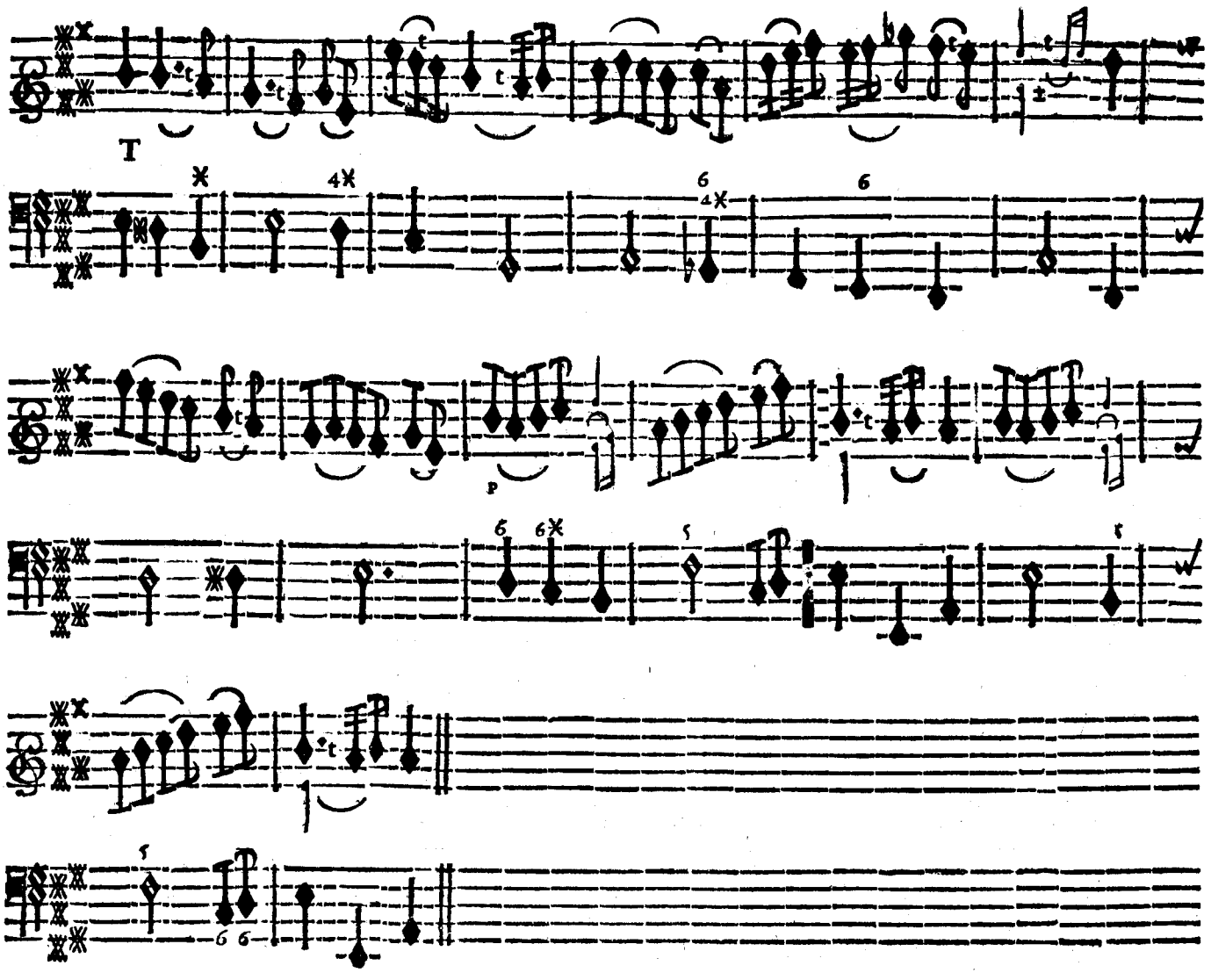
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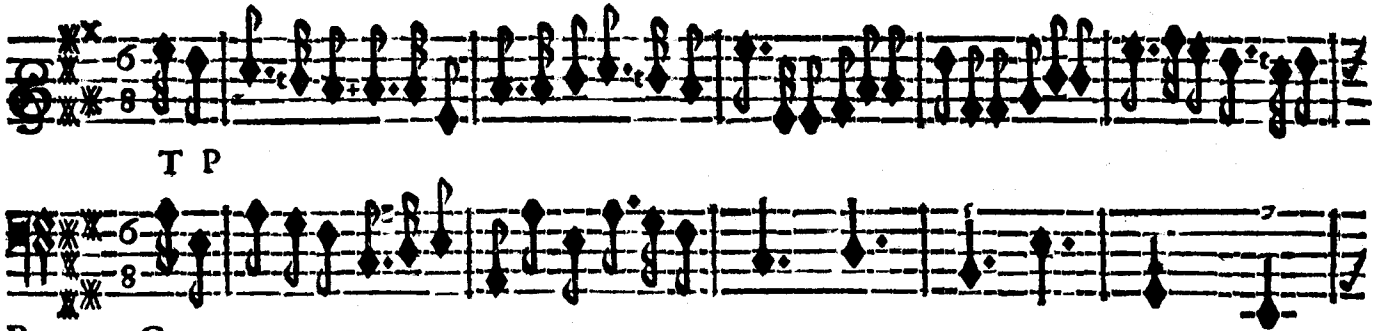
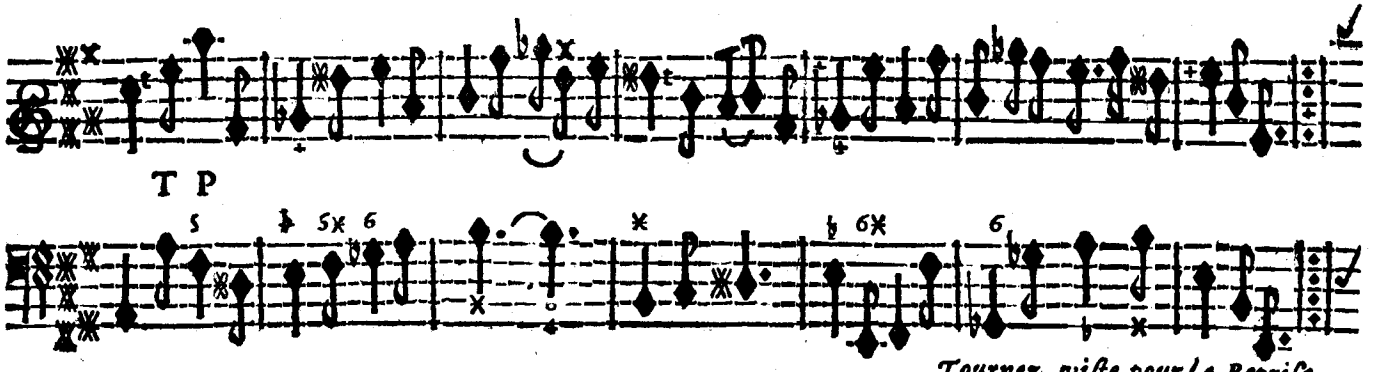
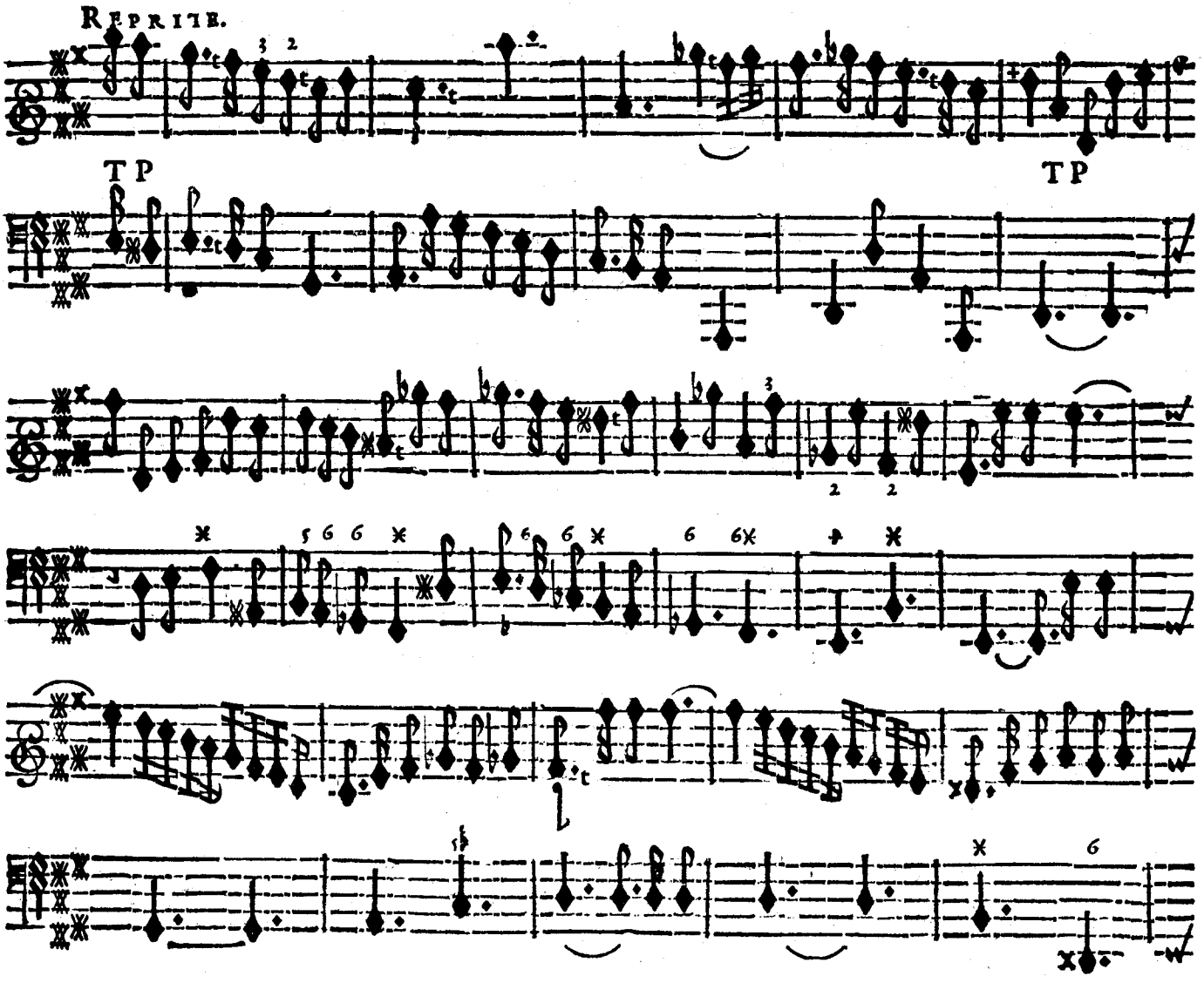
GIGUE.



BASSE-CONTINUE.



Tournez viſte pour la Repriſe.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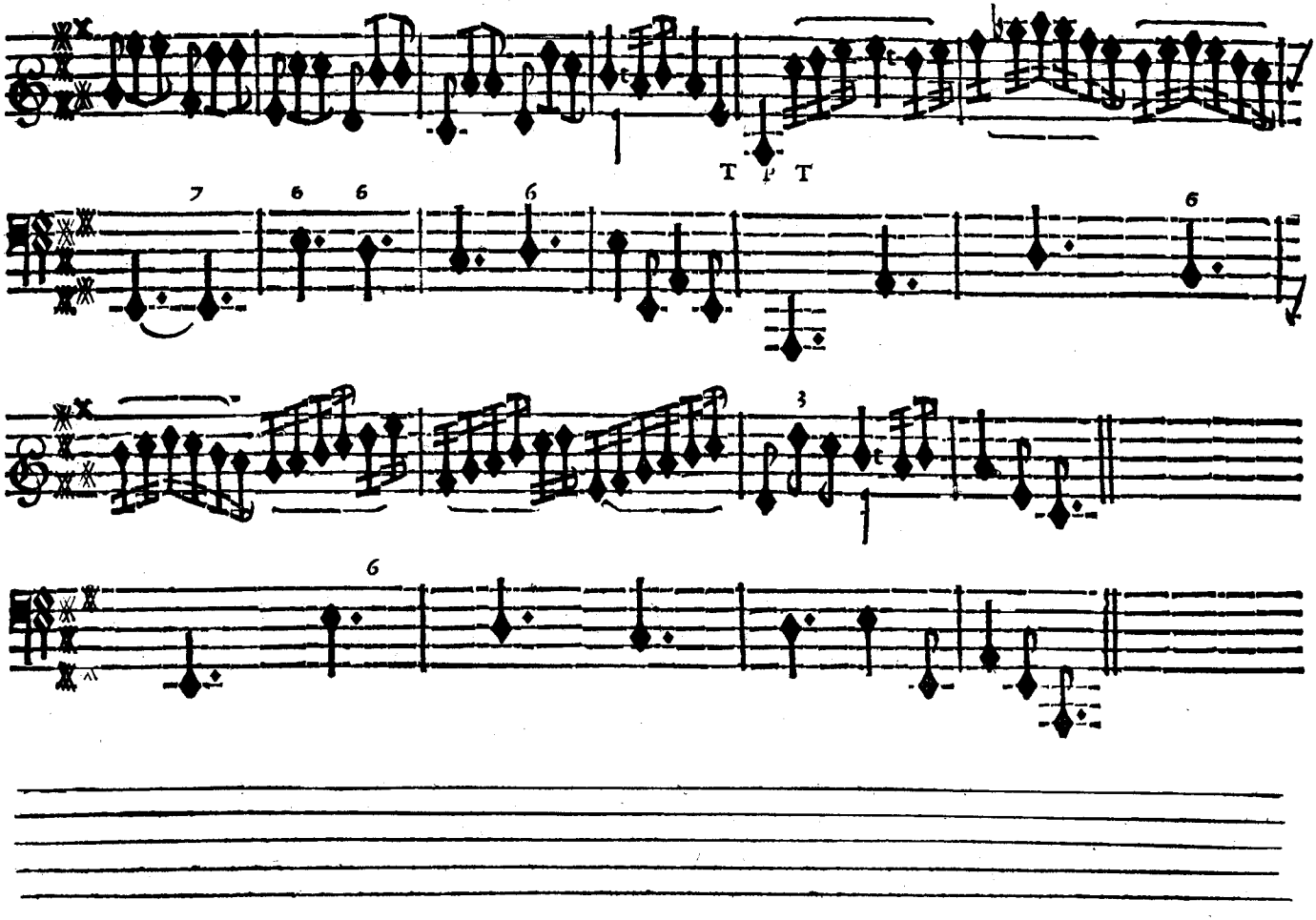
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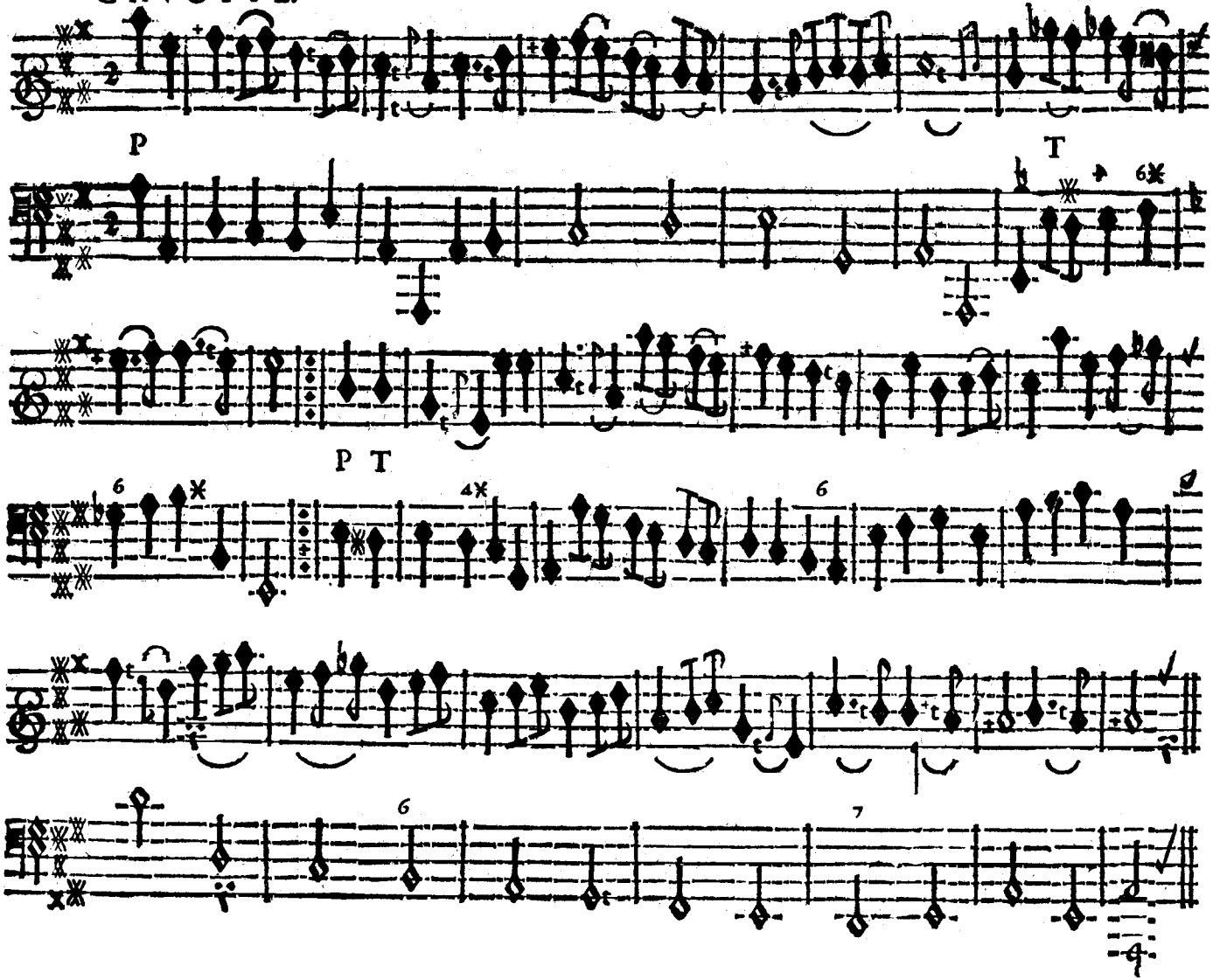
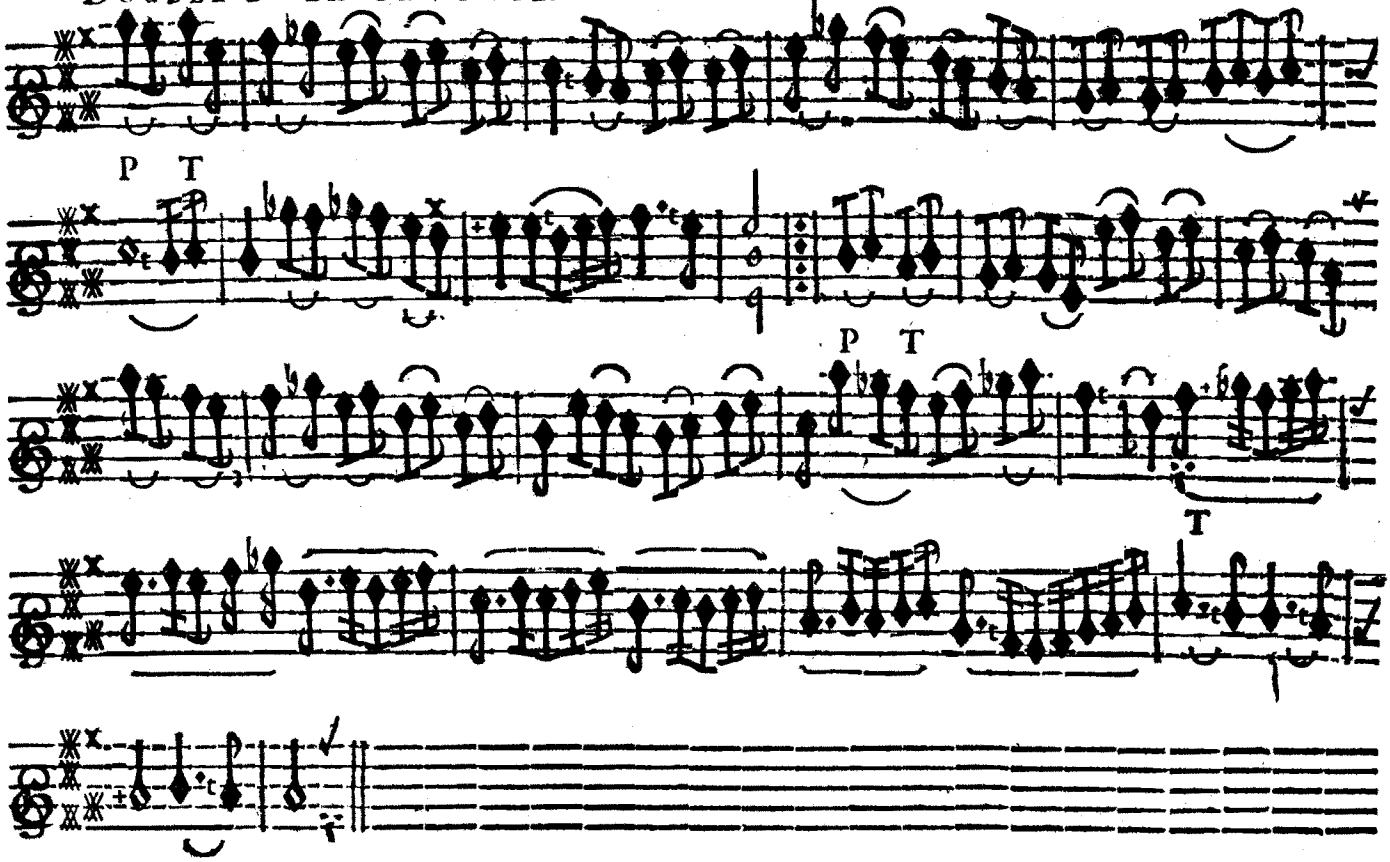
GAVOTTE.



DOUBLE DE LA GAVOTTE.



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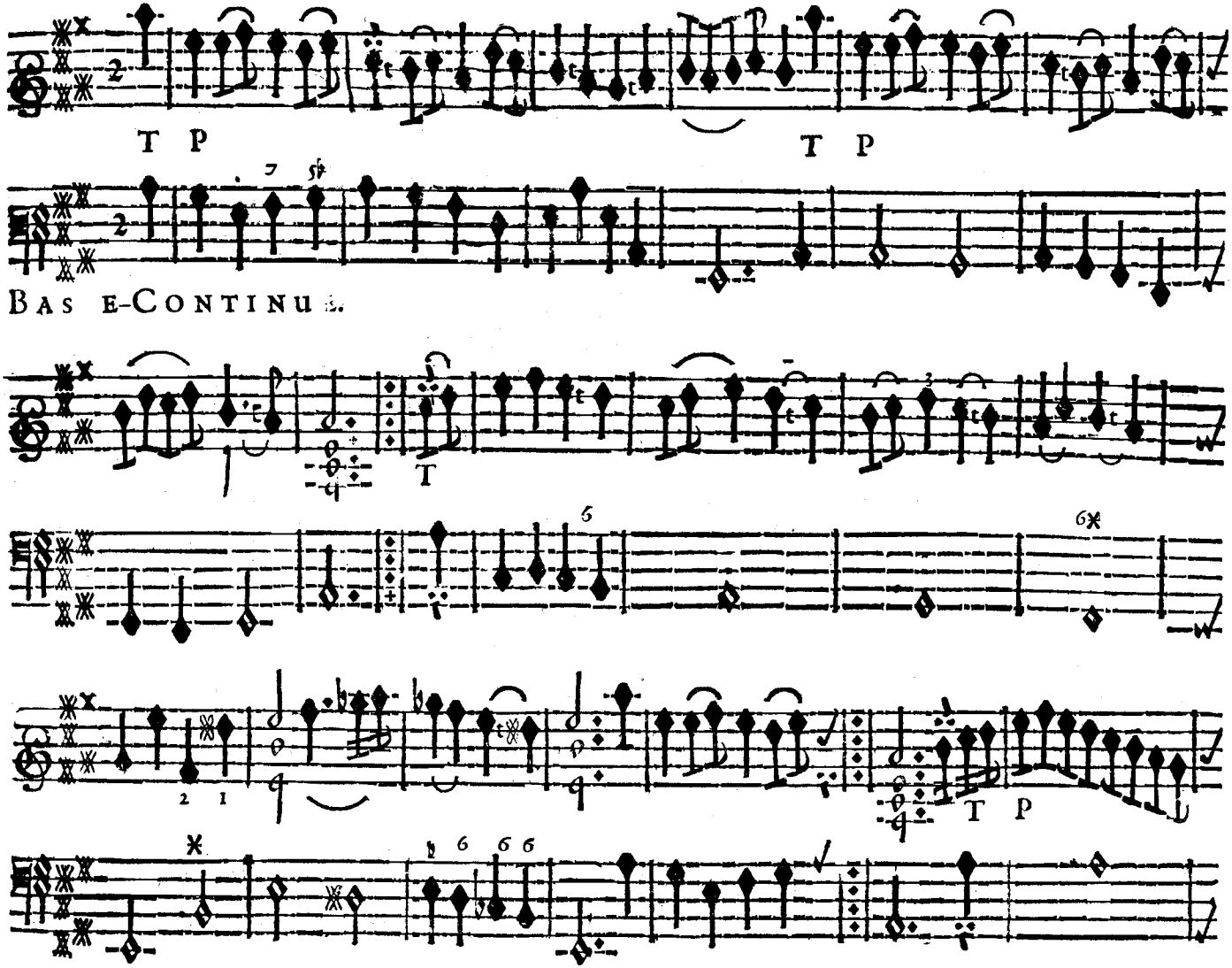

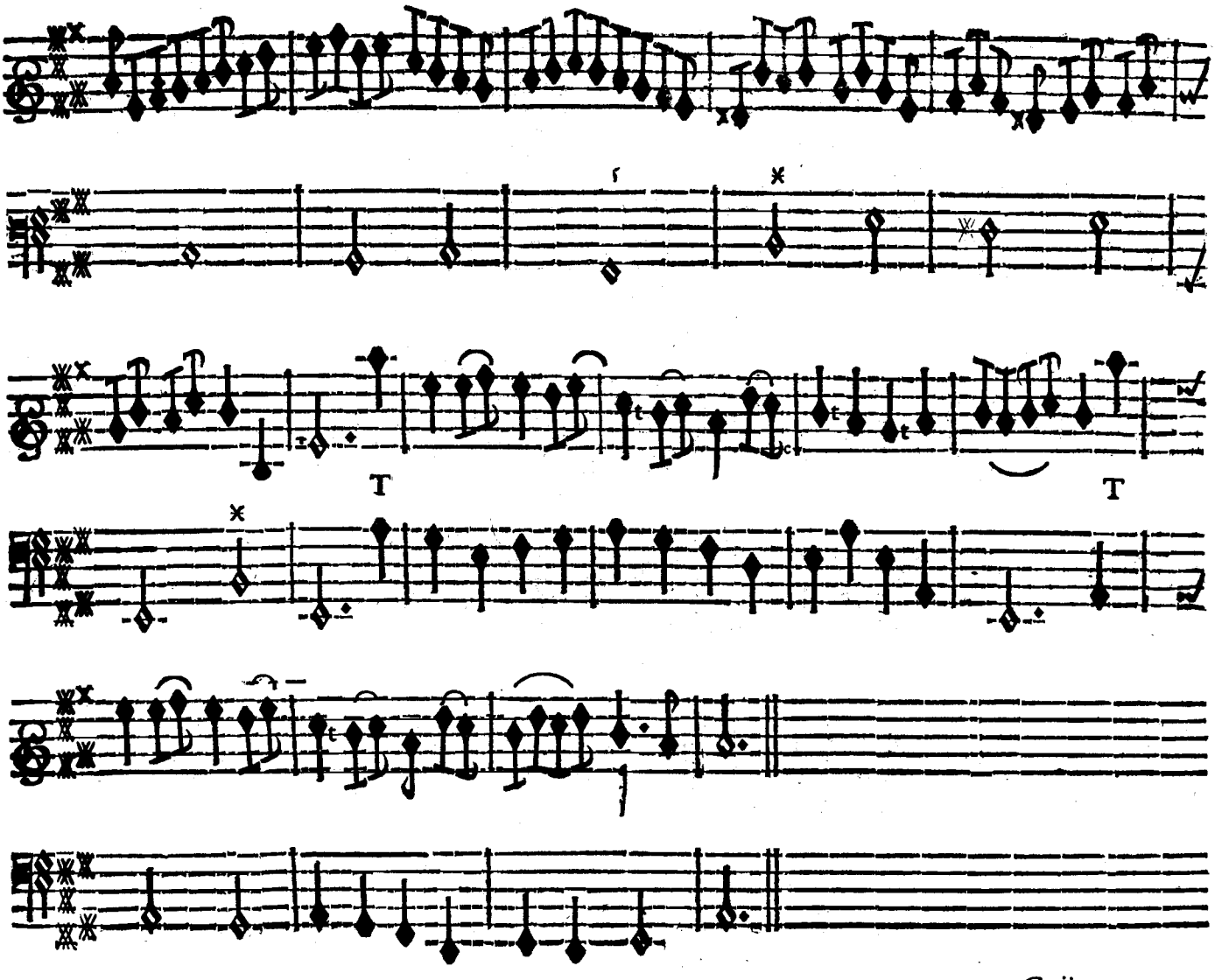
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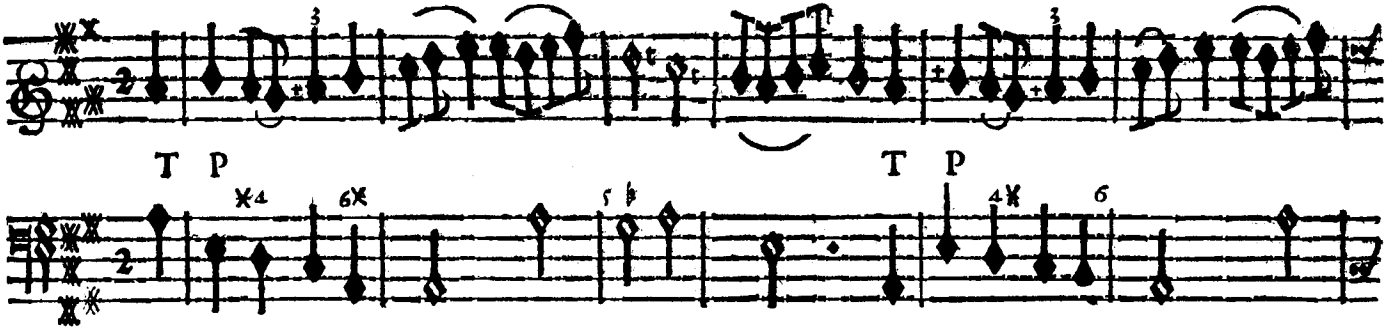
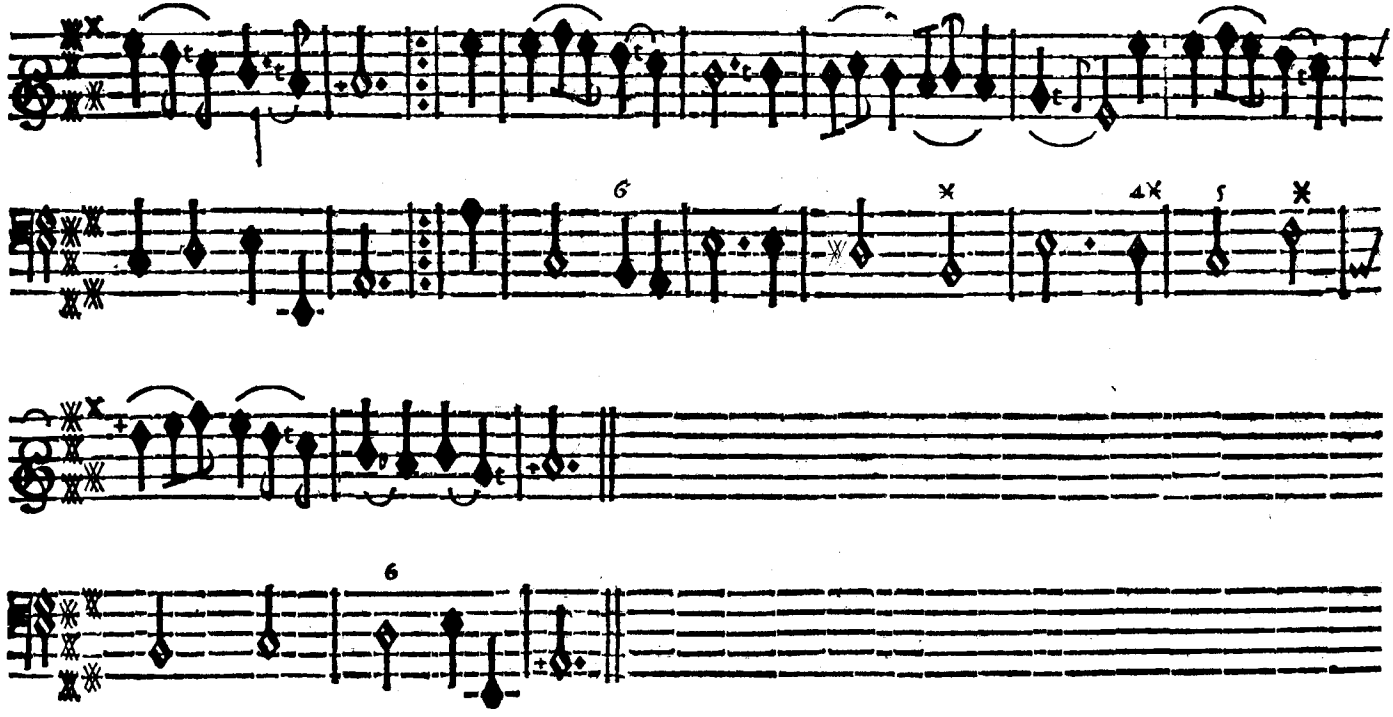
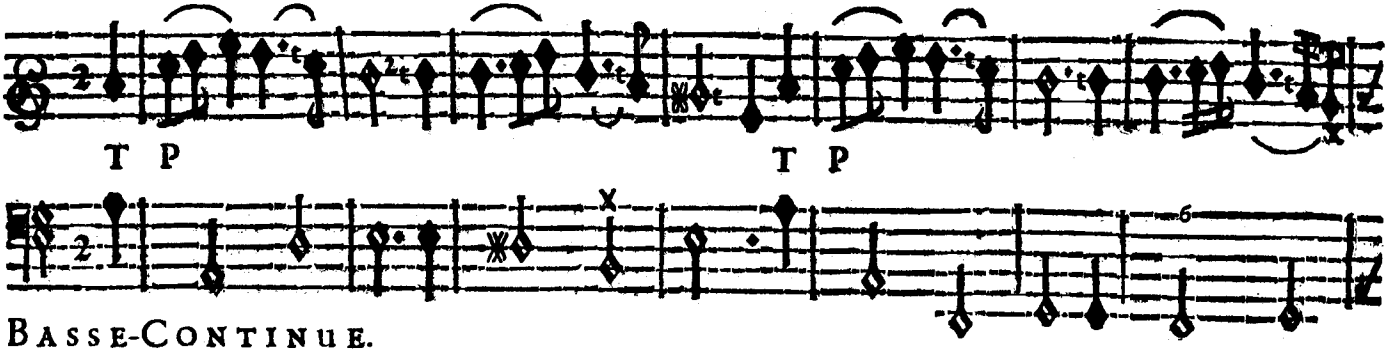
RIGAUDON.



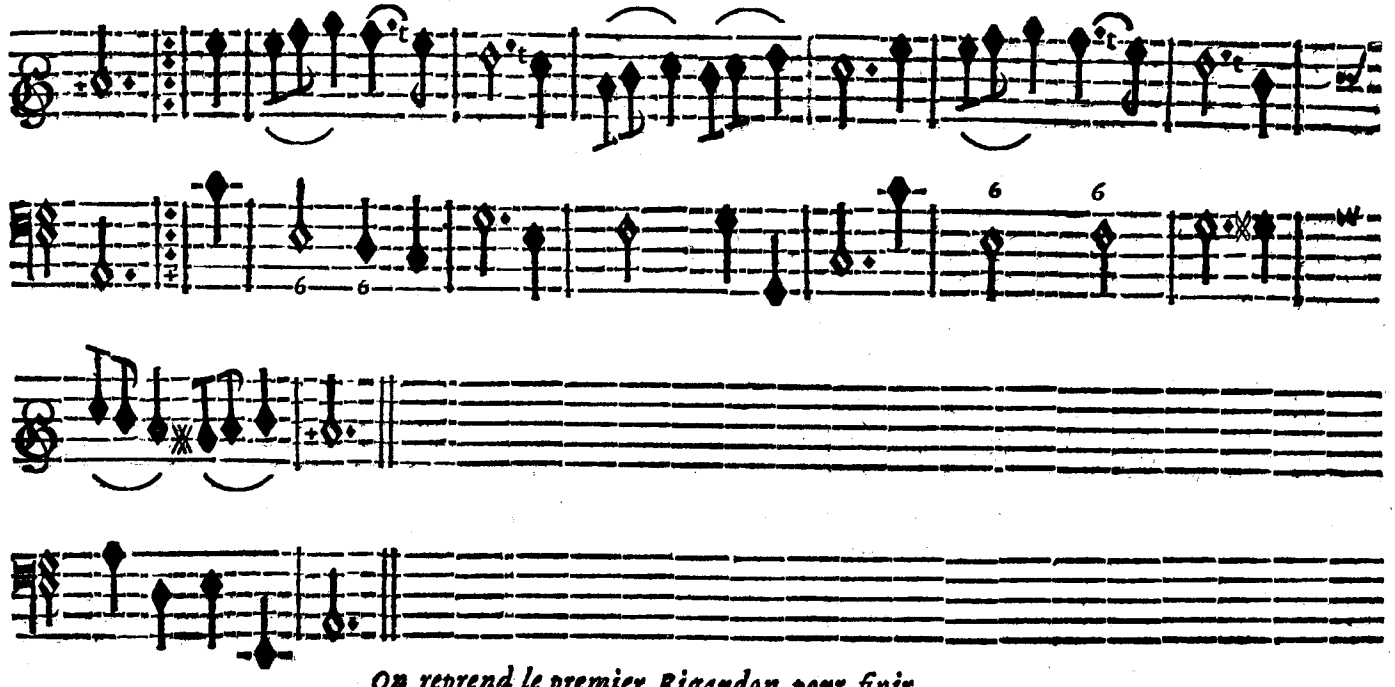
BASSE-CONTINUE.



SECOND RIGAUDON.

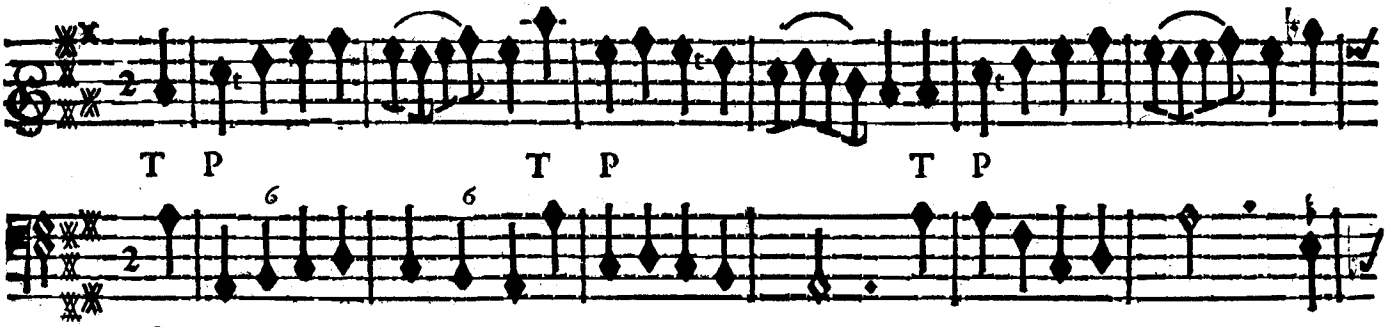


BASSE-CONTINUE.



On reprend le premier Rigaudon pour finir.

TROISIE'ME RIGAUDON.



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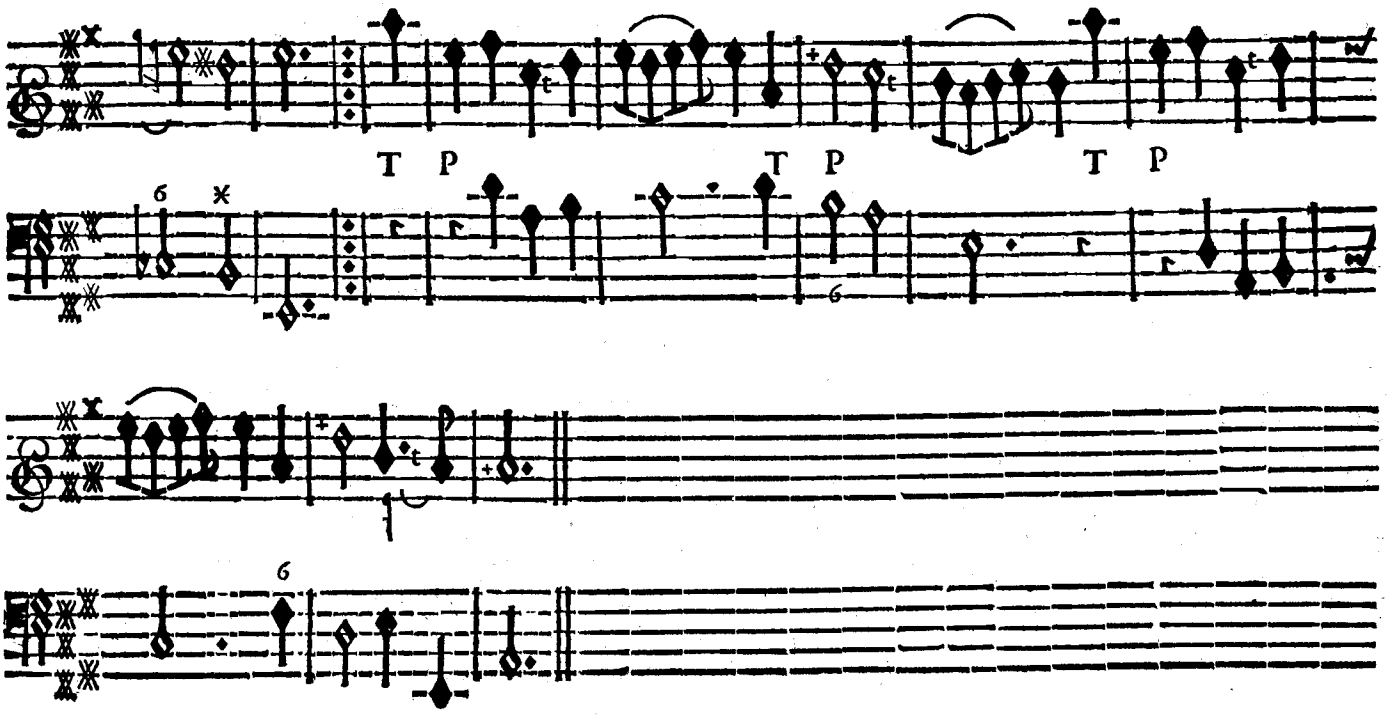
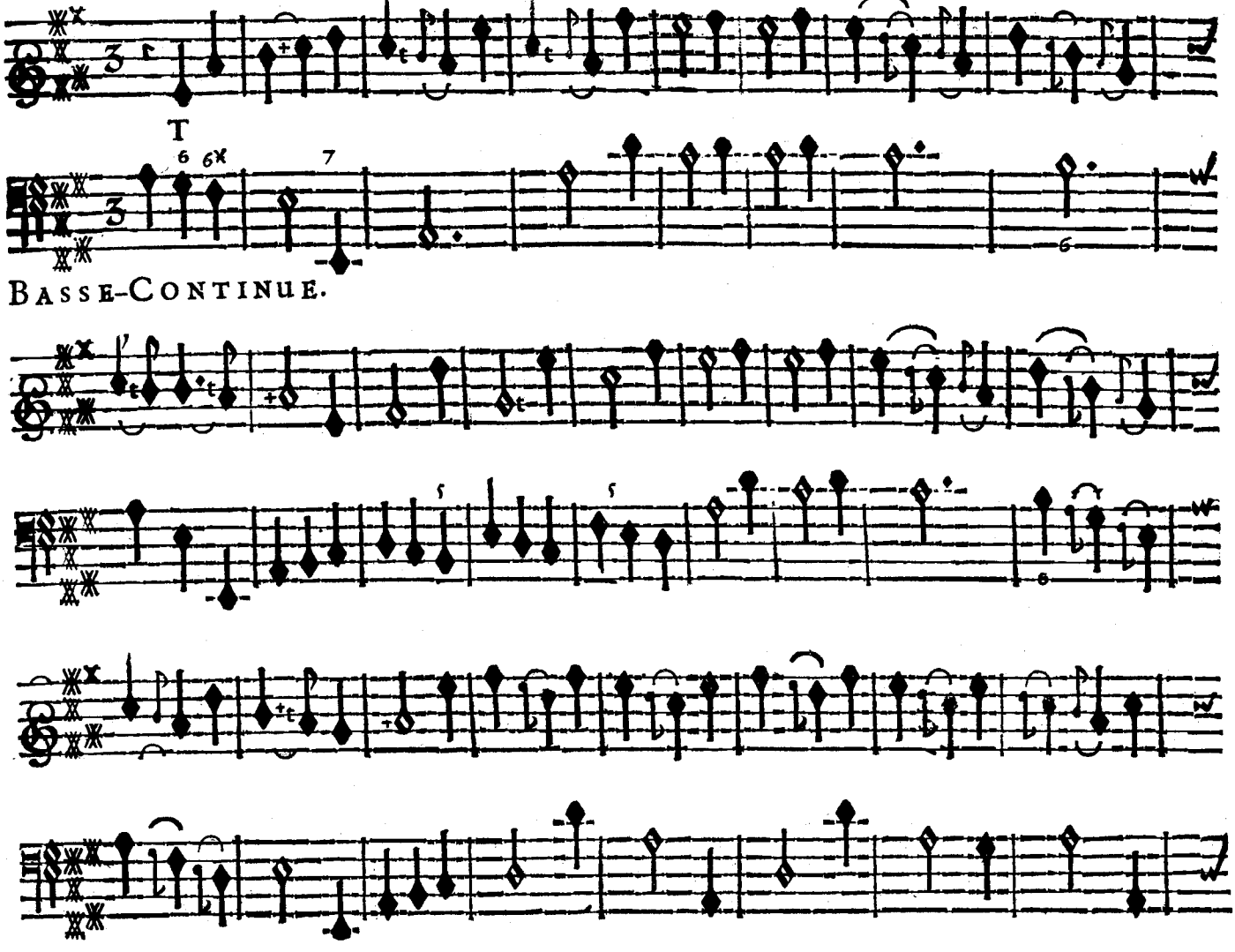
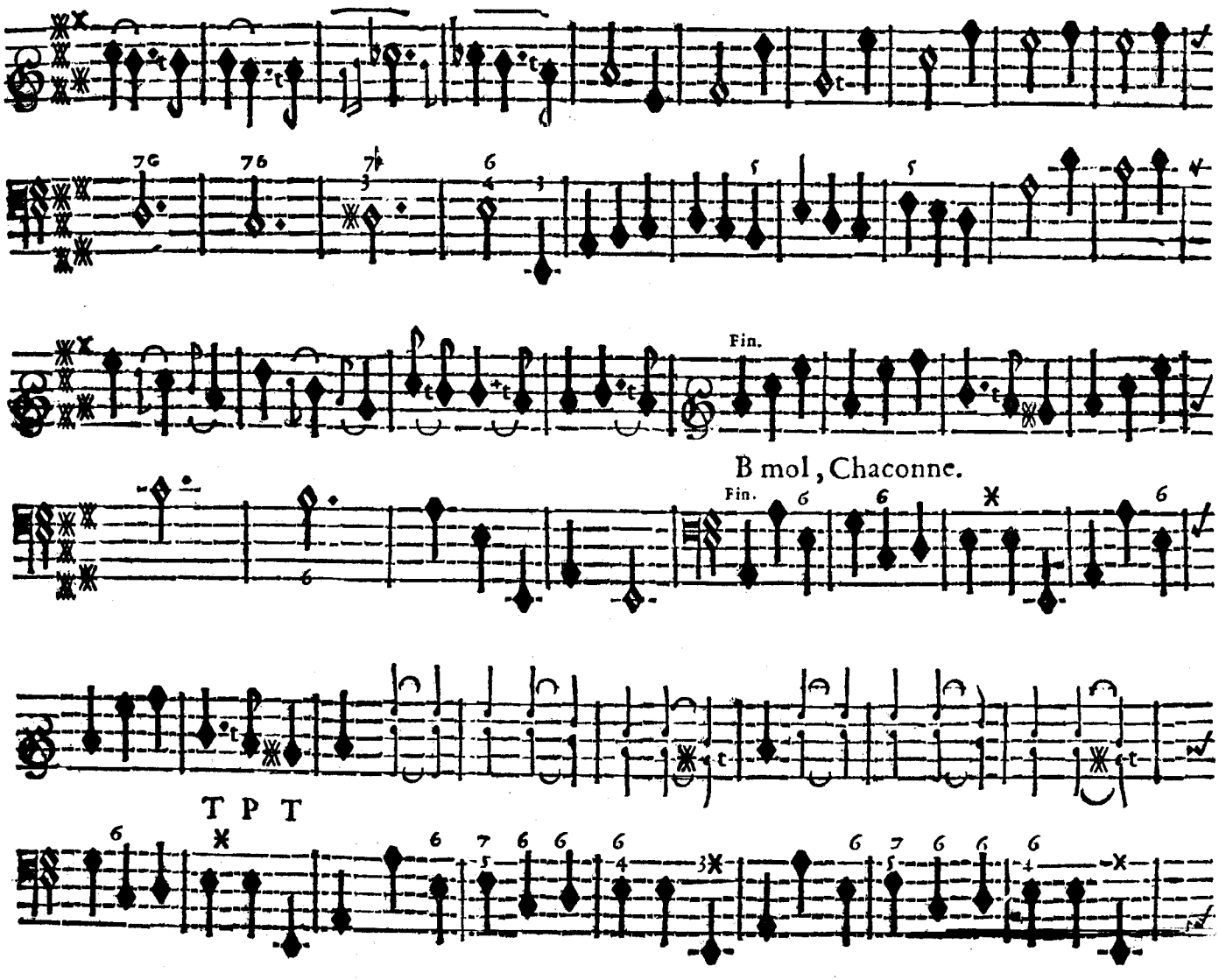
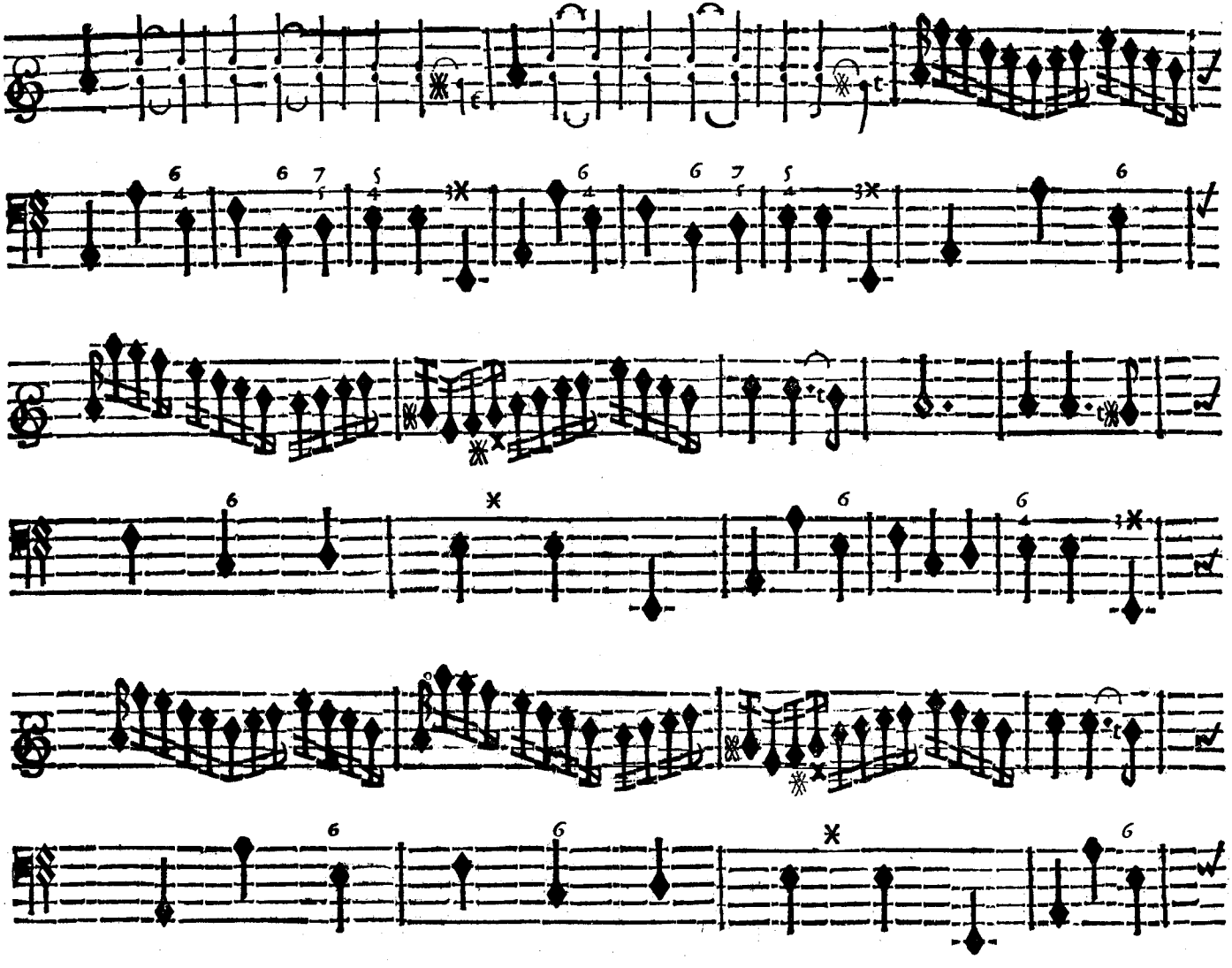
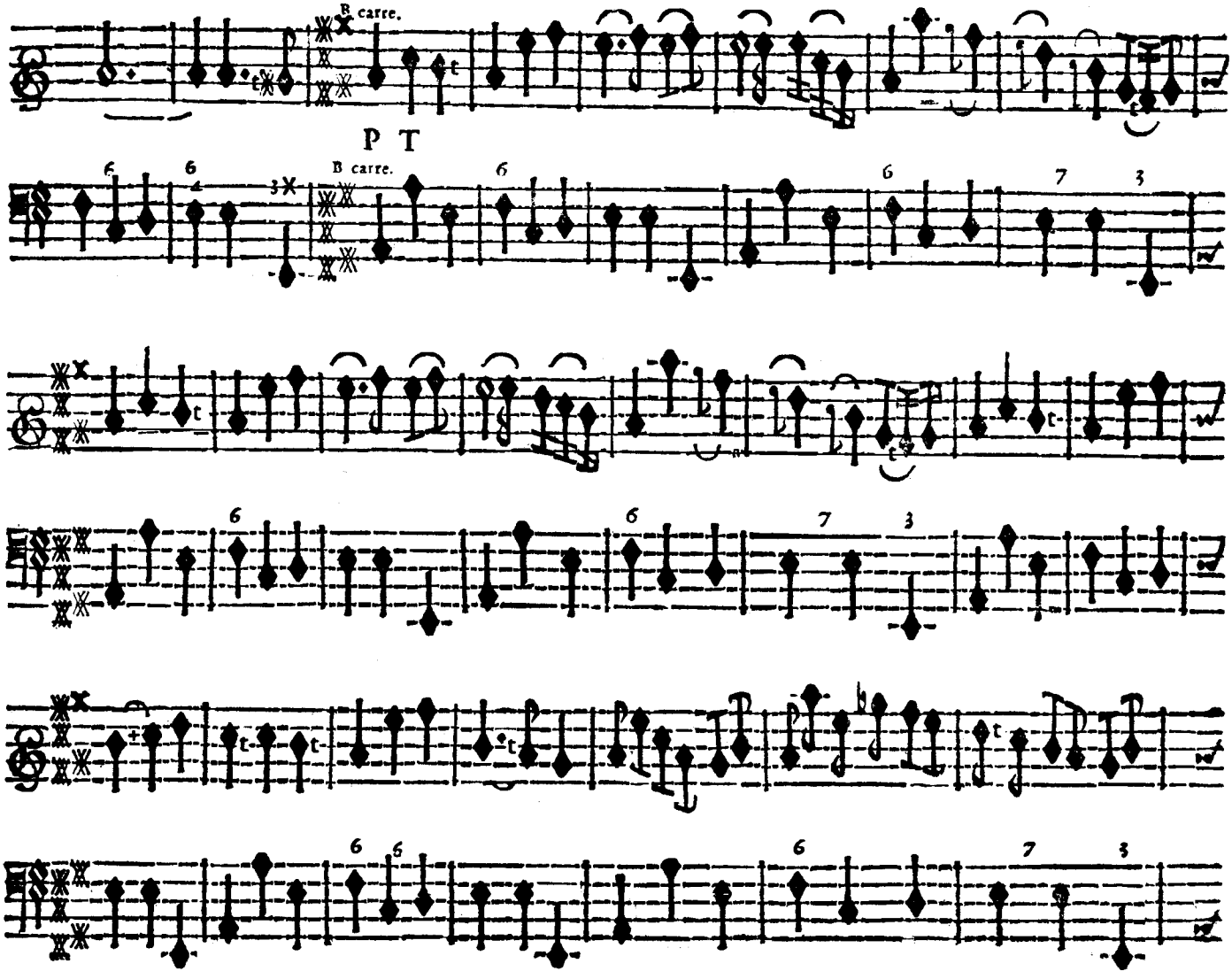


SONATE en Chaconne, *Il faut joüer à trois temps égaux.*




Fin.
B mol, Chaconne.
Fin.
T P T




B carre.
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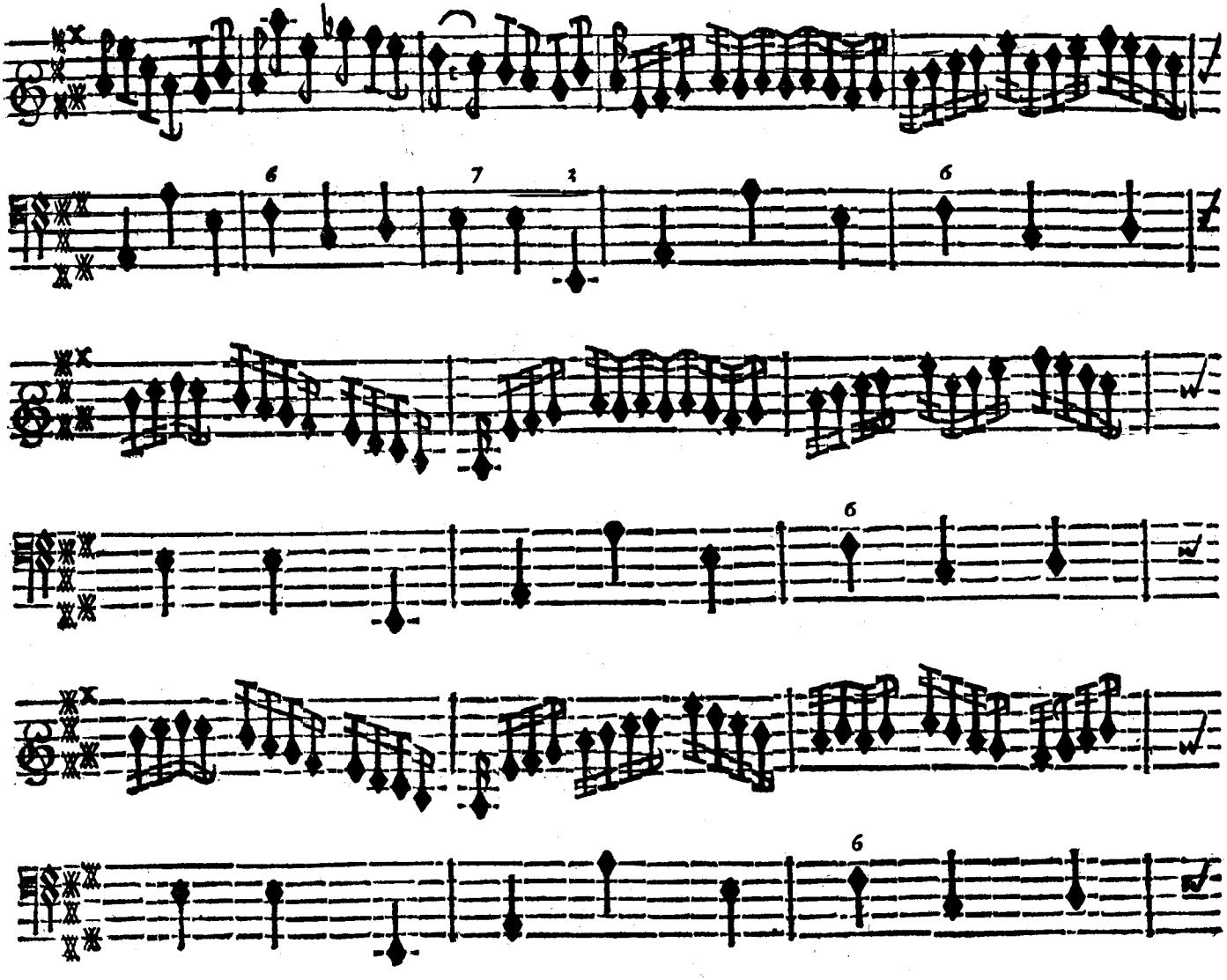
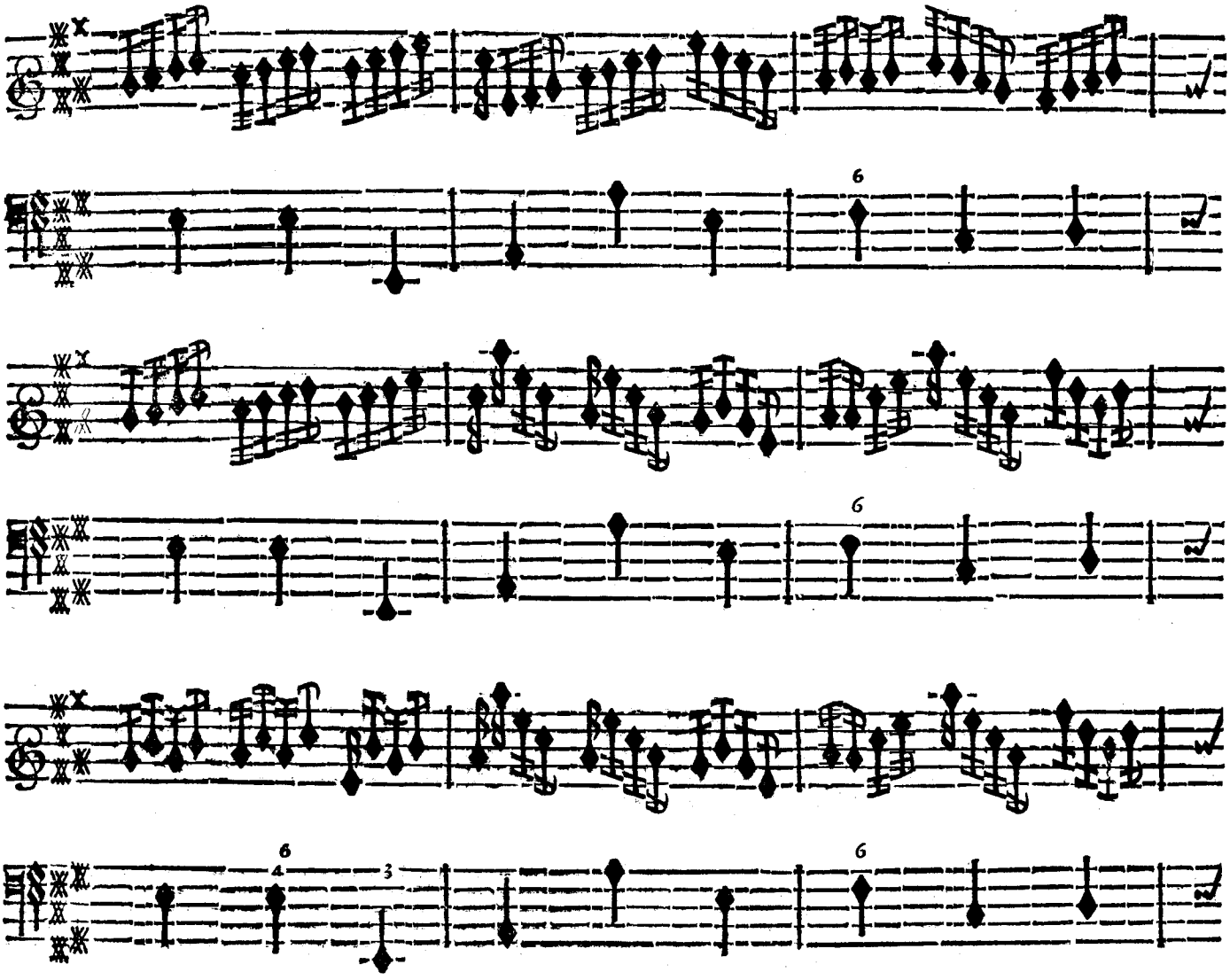
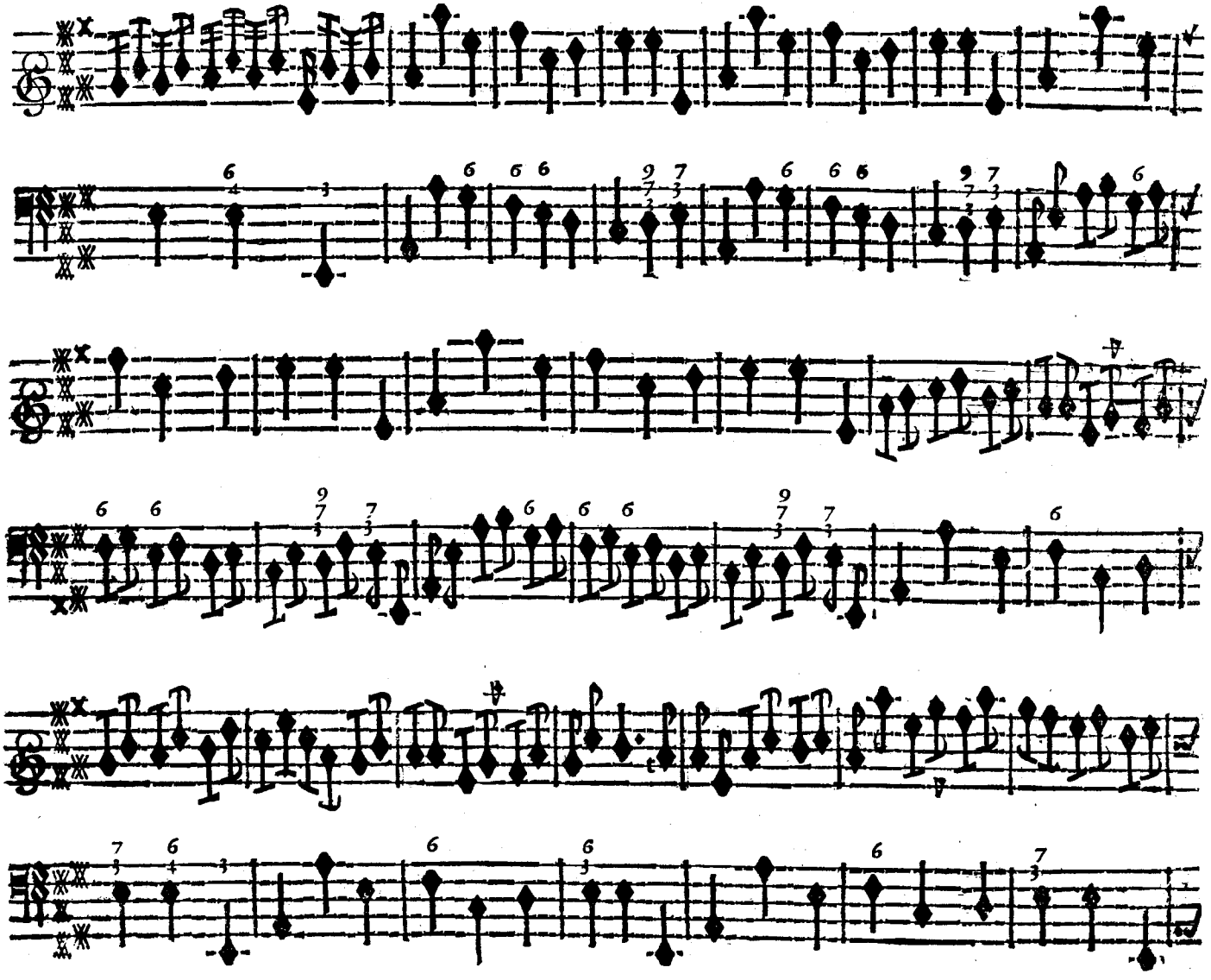
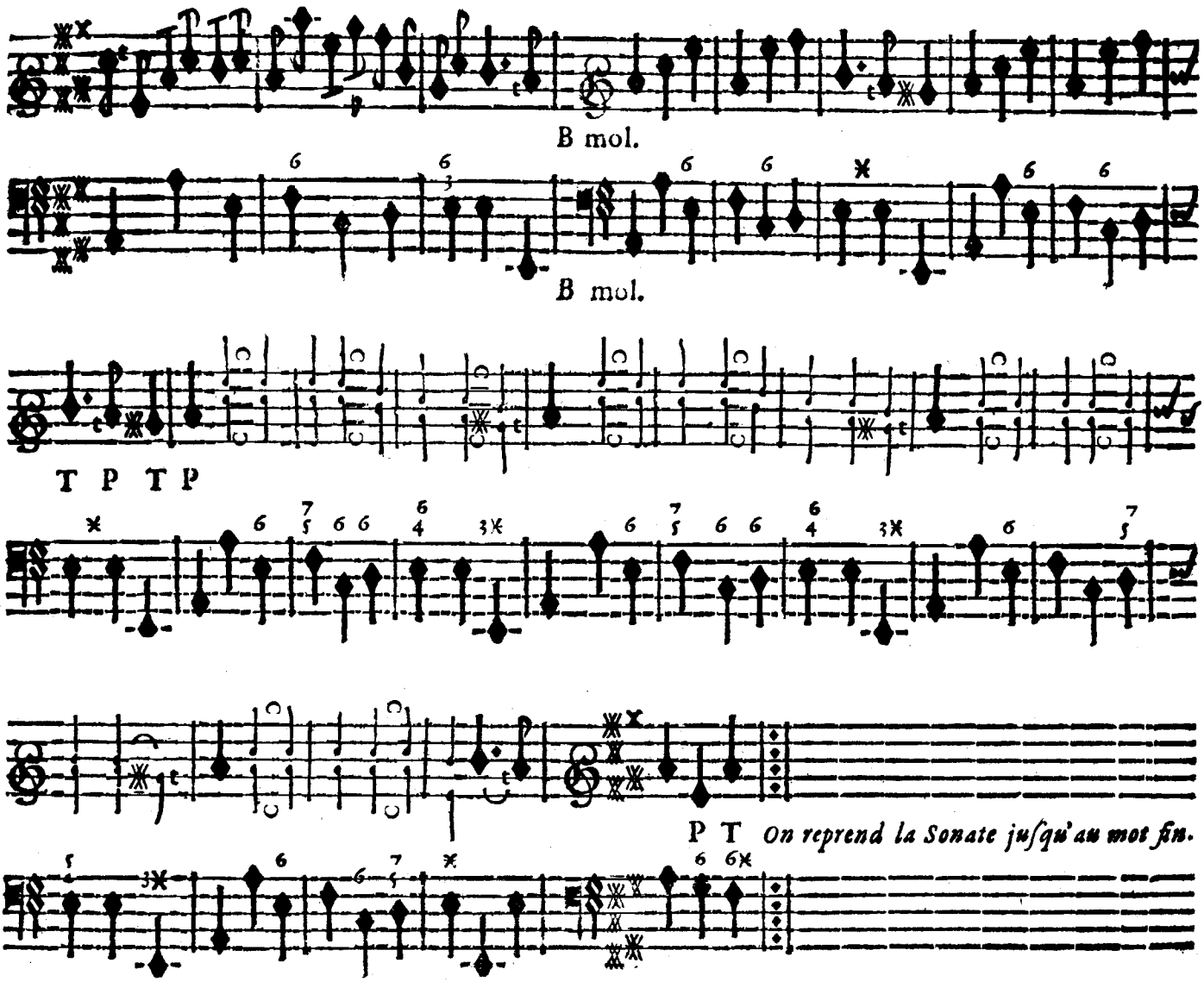
B carre.








B mol.
B mol.
T P T P
P T On reprend la Sonate juſqu'au mot fin.

TROISIE'ME SUITE.

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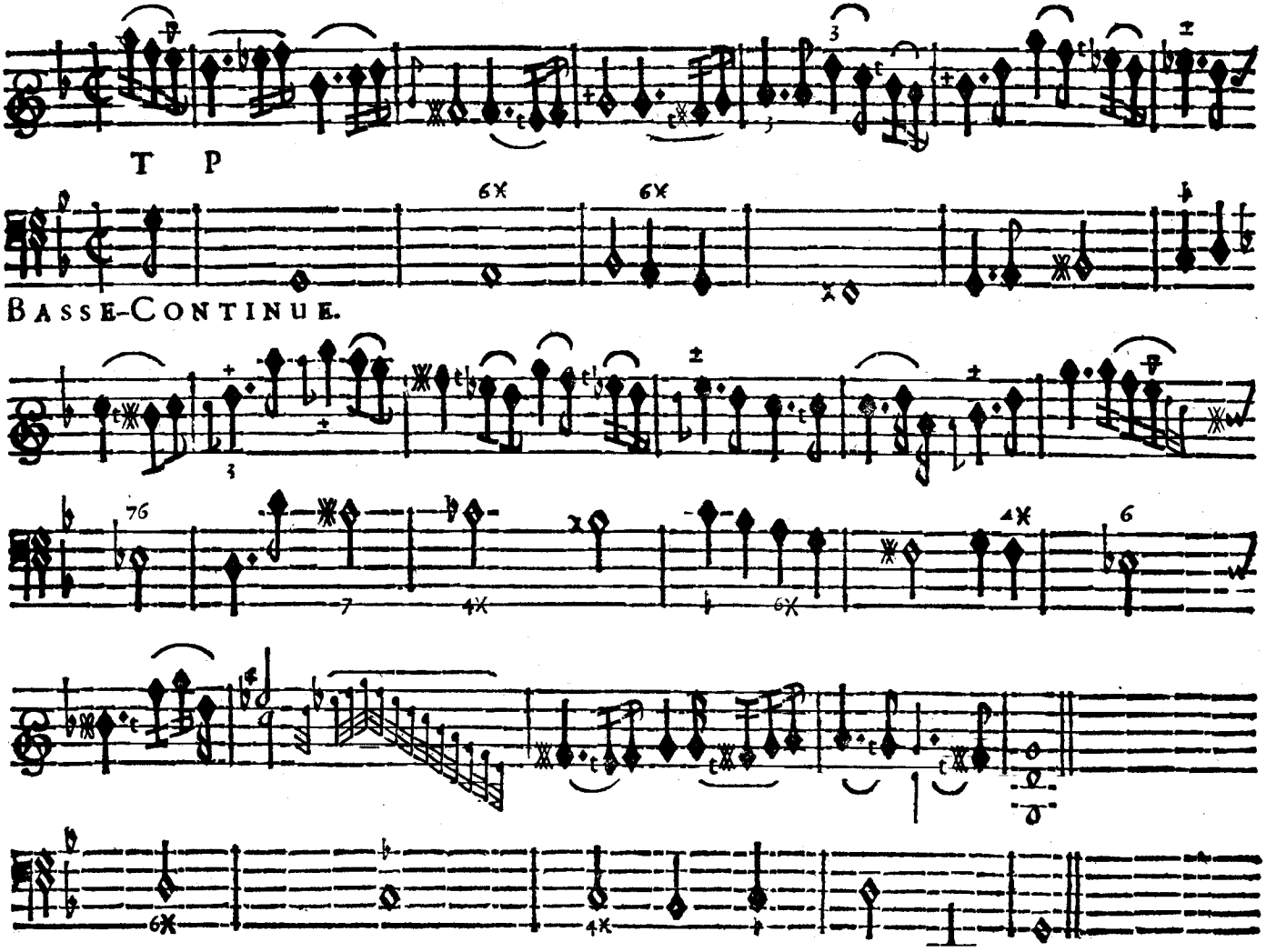
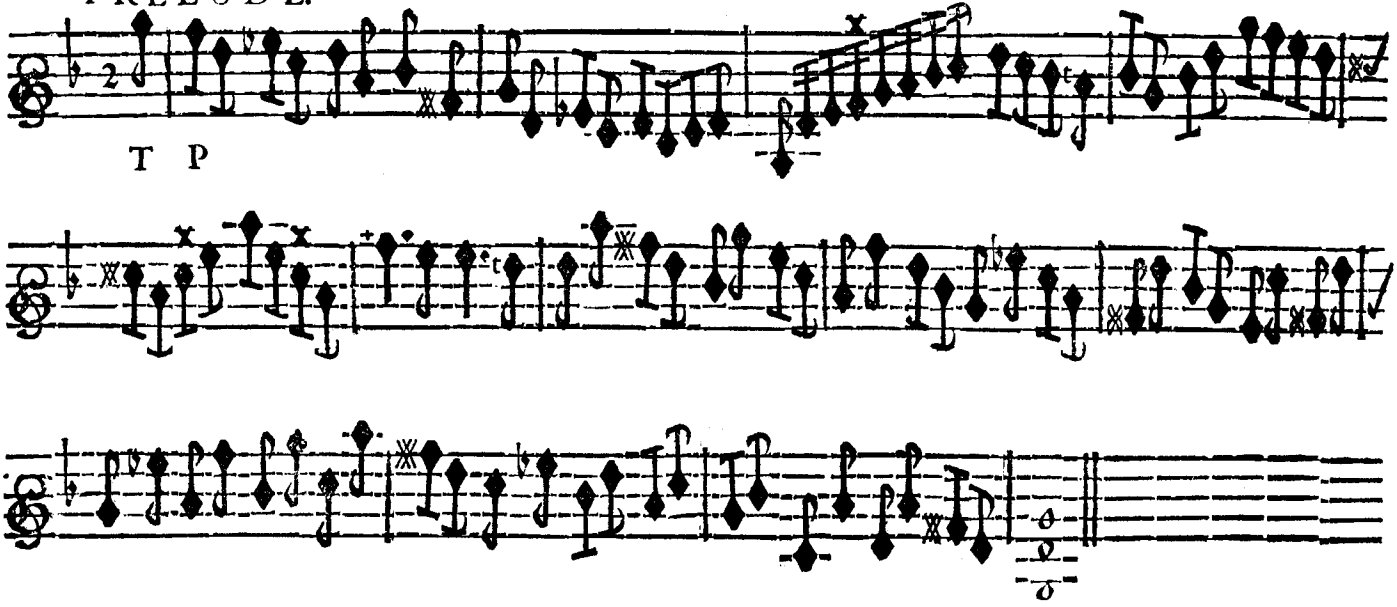
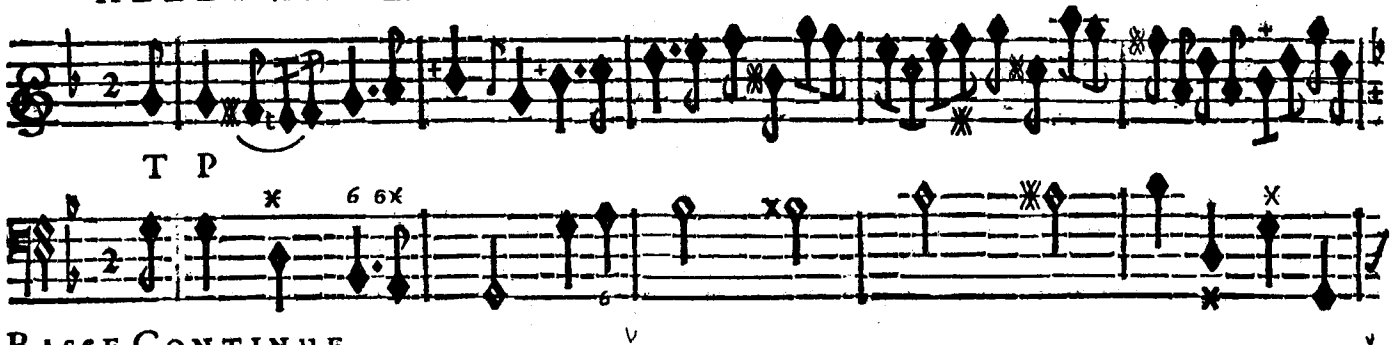


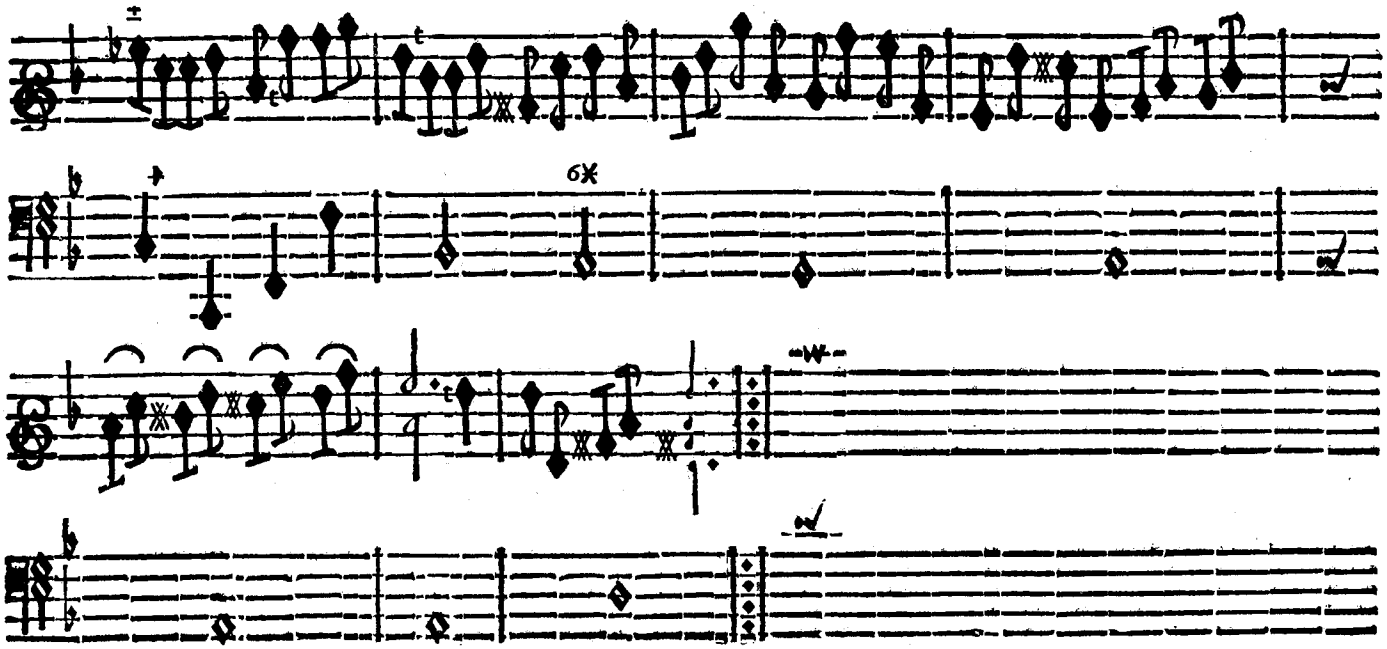
PRELUDE.



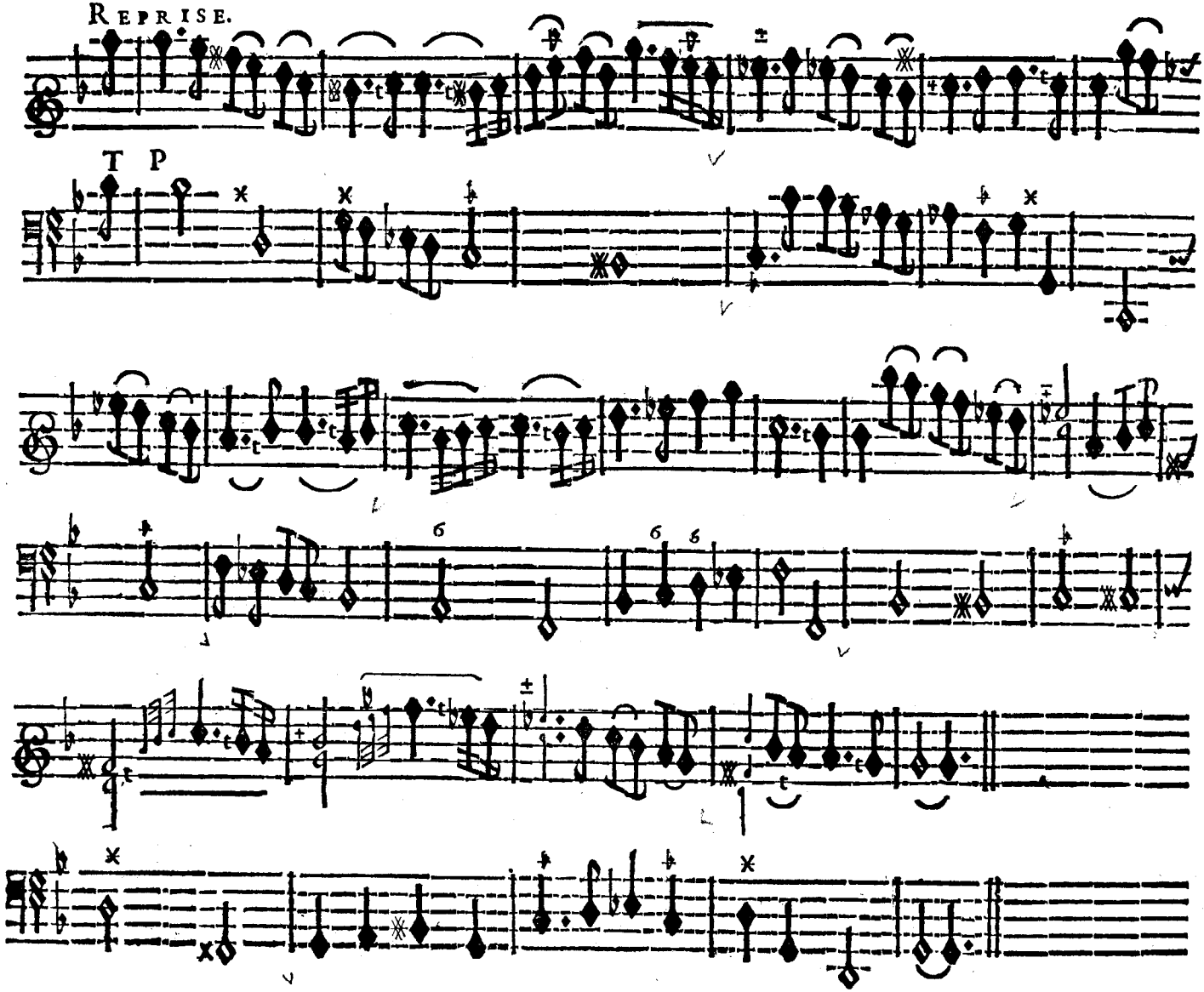
ALLEMANDE.



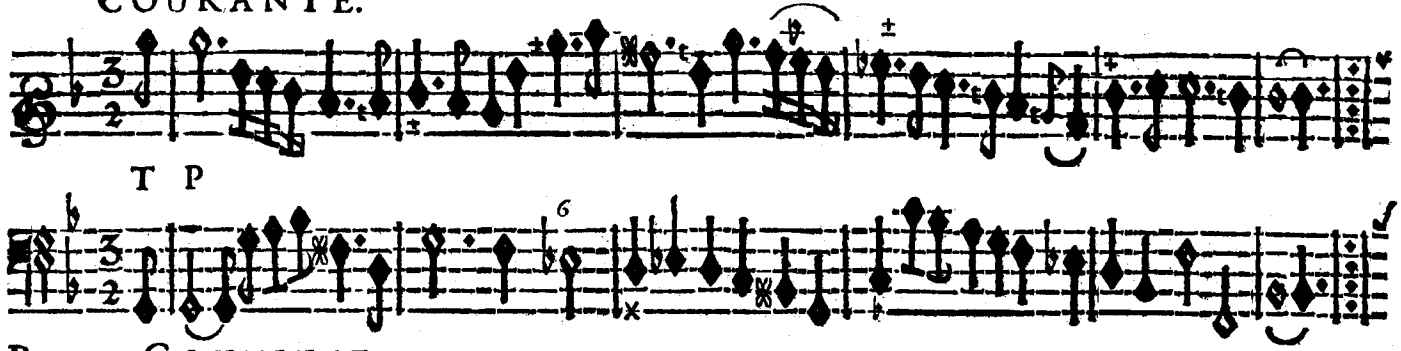
BASSE-CONTINUE.



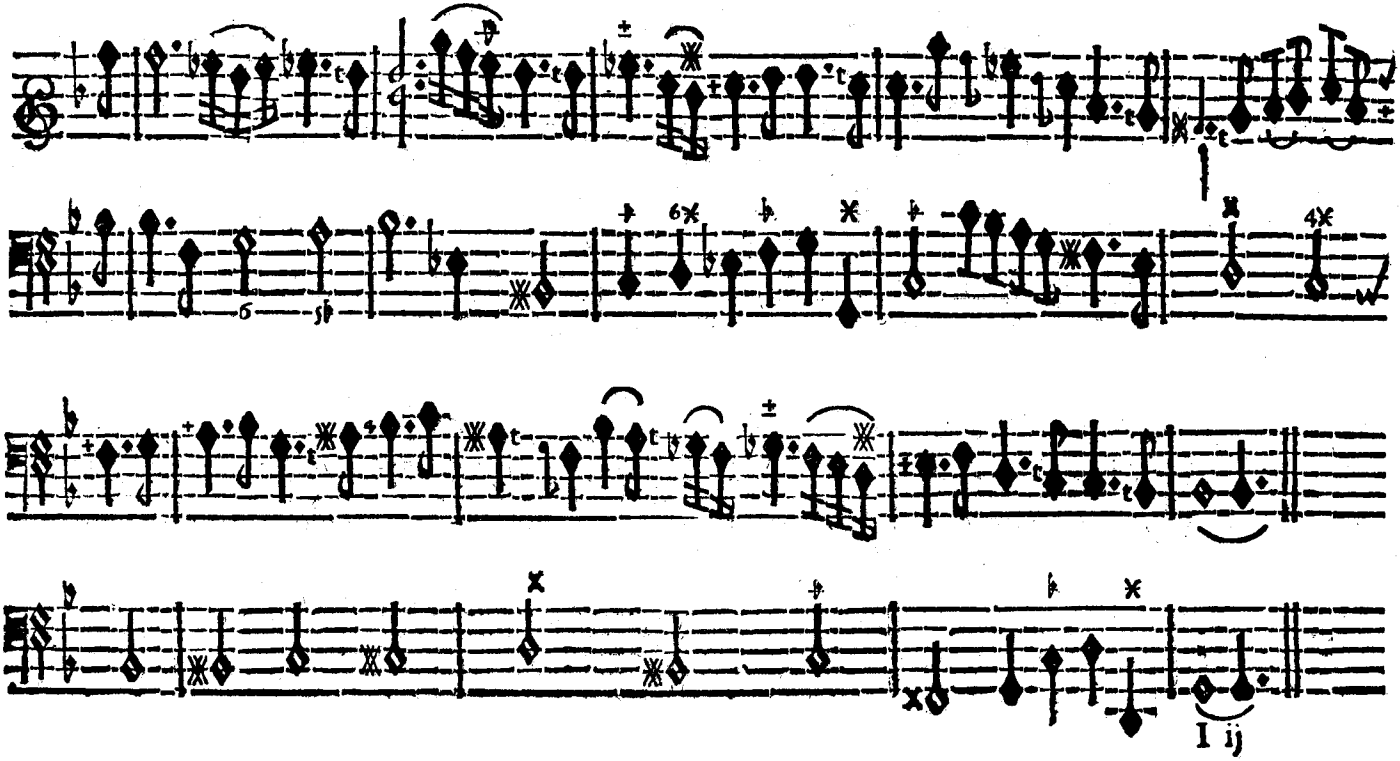
Tournez vîte pour la Repriſe.


REPRISE.
T P

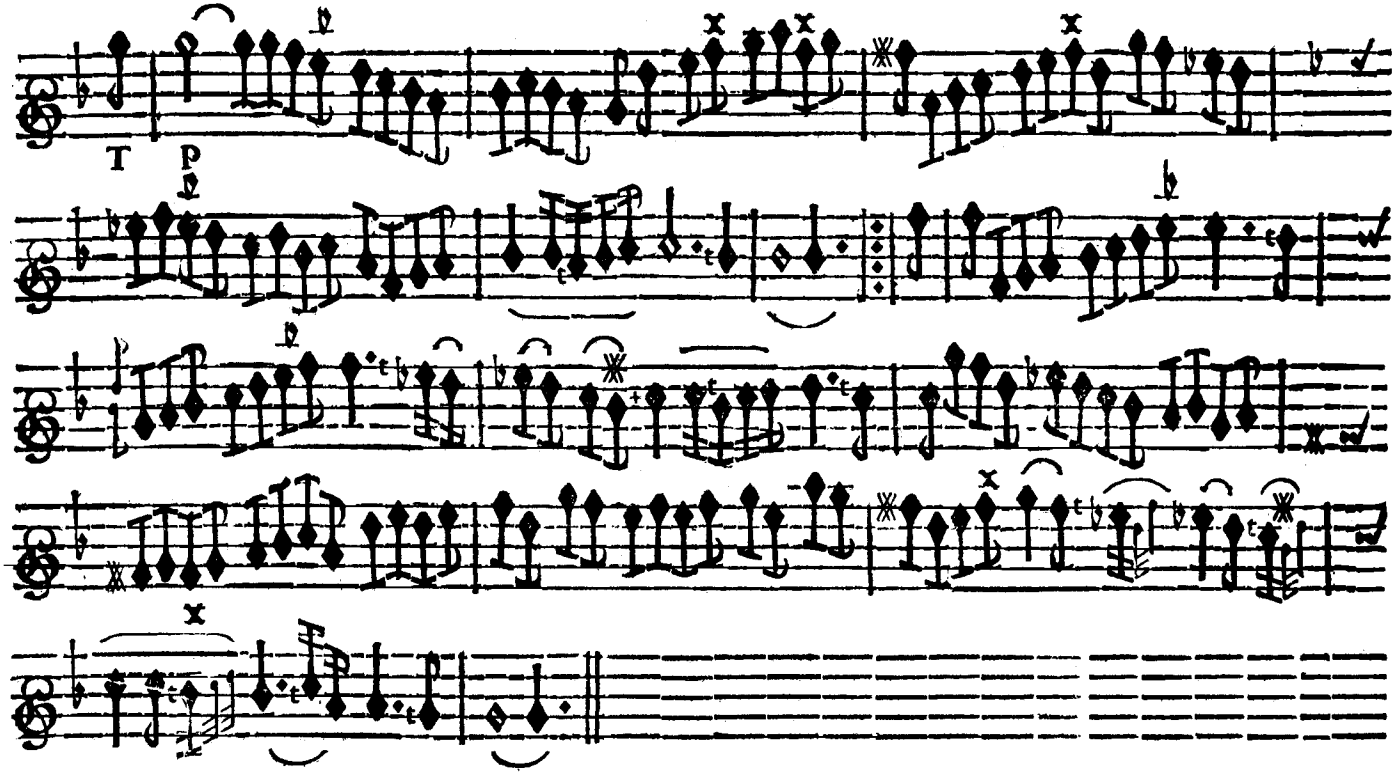
COURANTE.



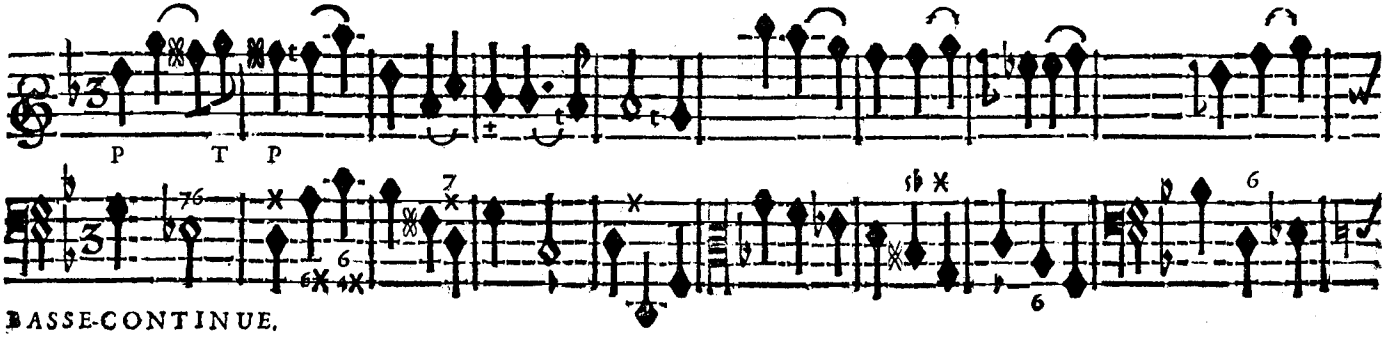
BASSE-CONTINUE.



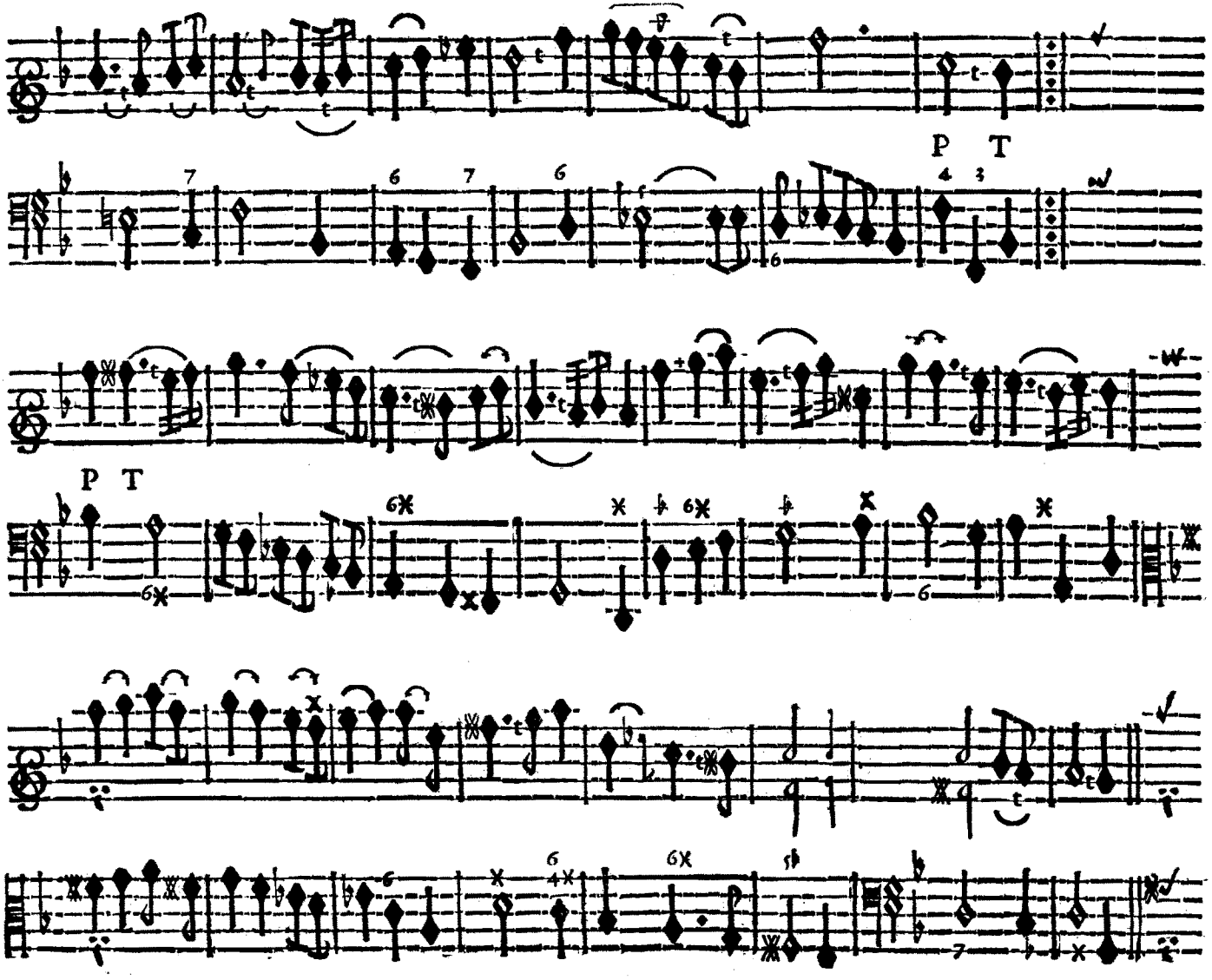
DOUBLE DE LA COURANTE.



SARABANDE.



BASSE-CONTINUE.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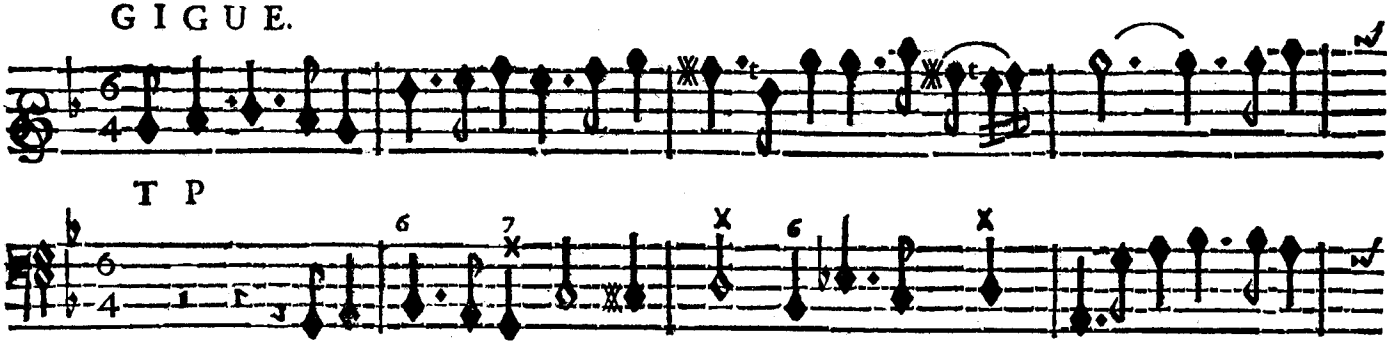

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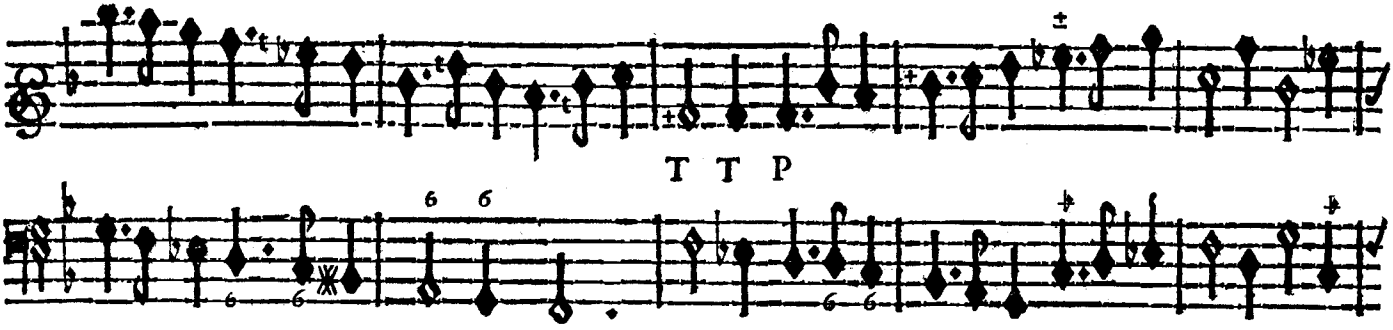

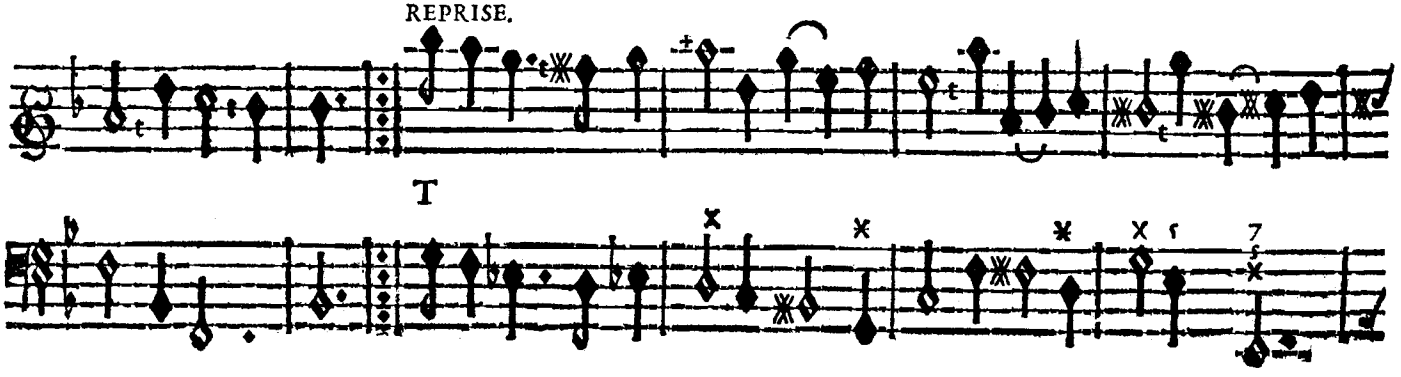

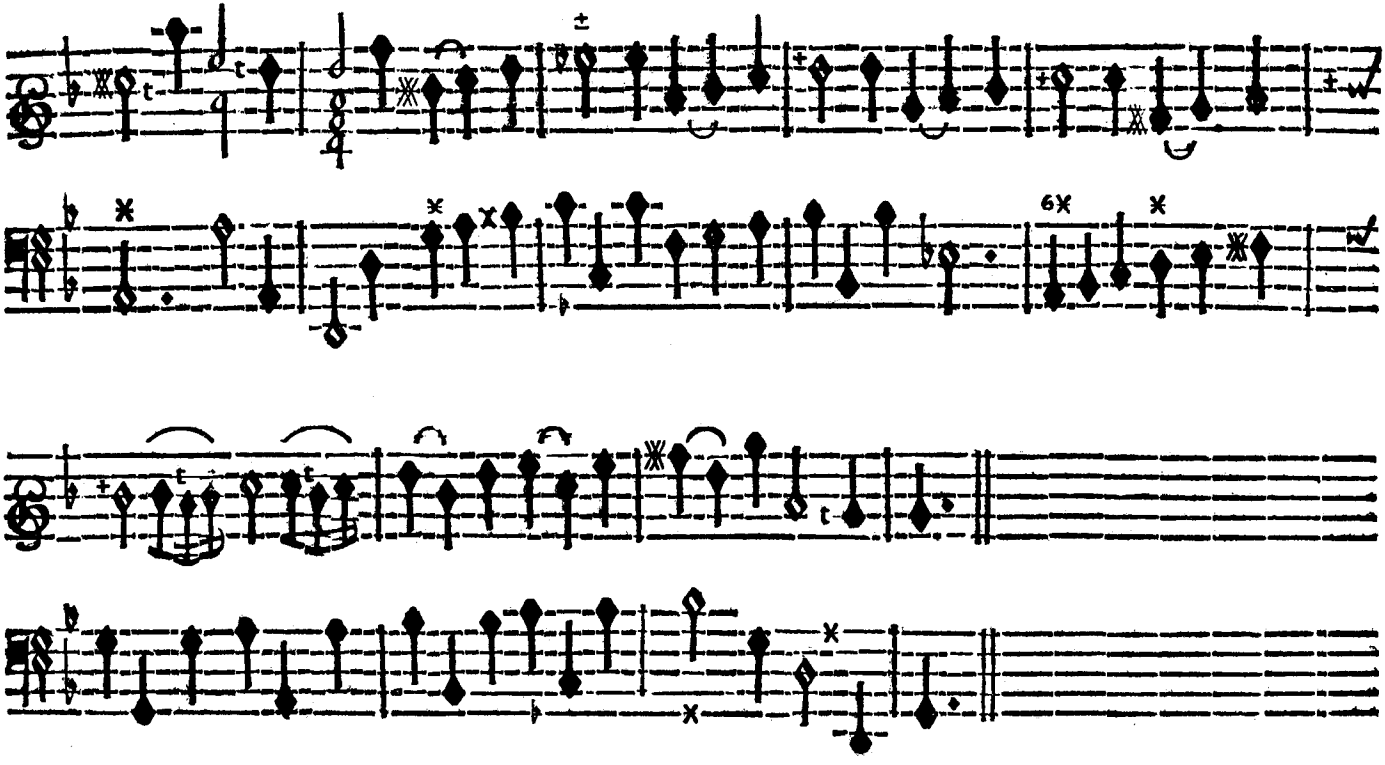

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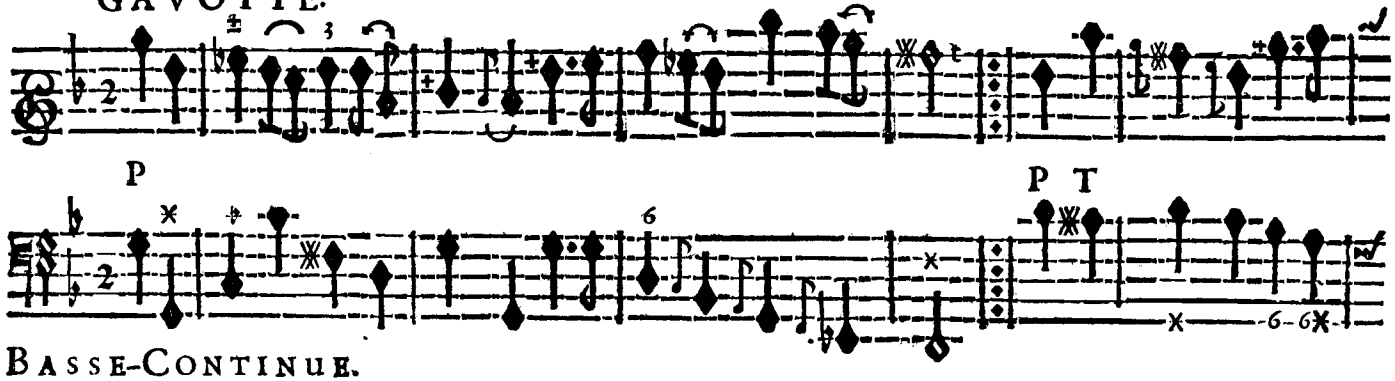

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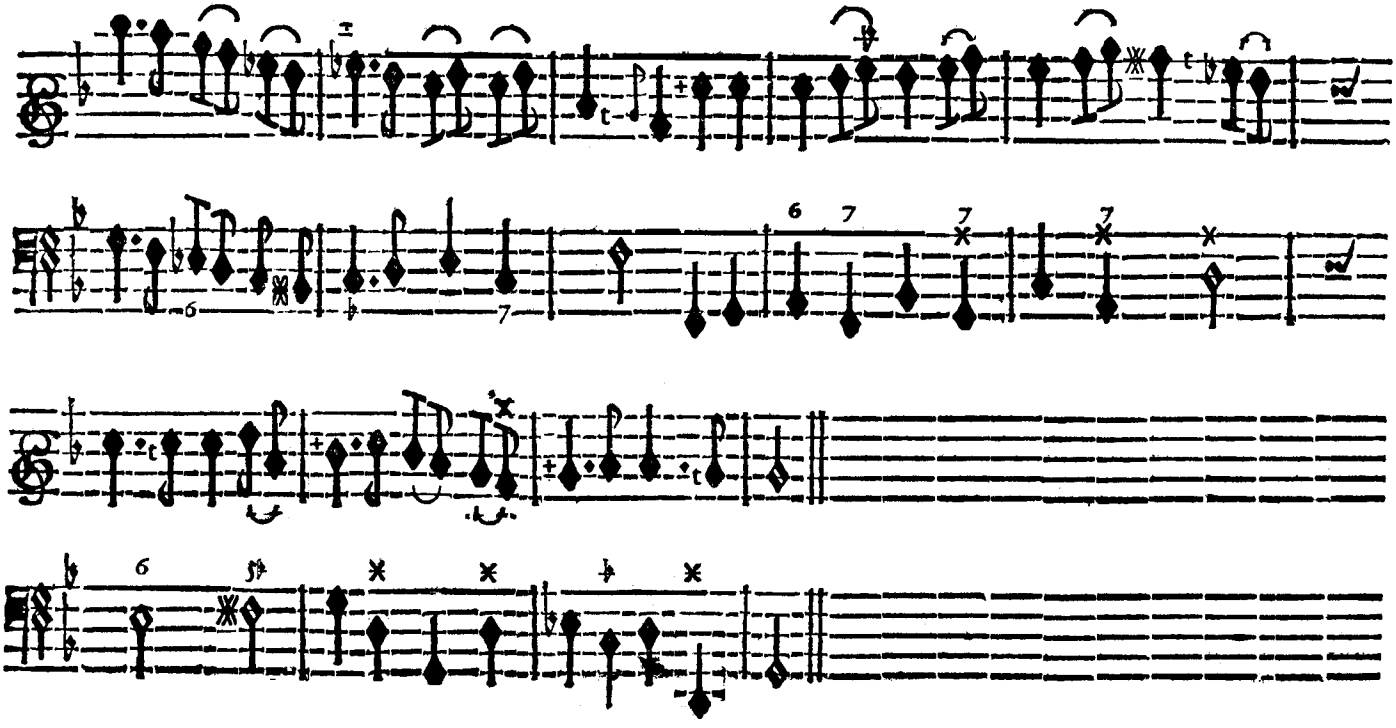

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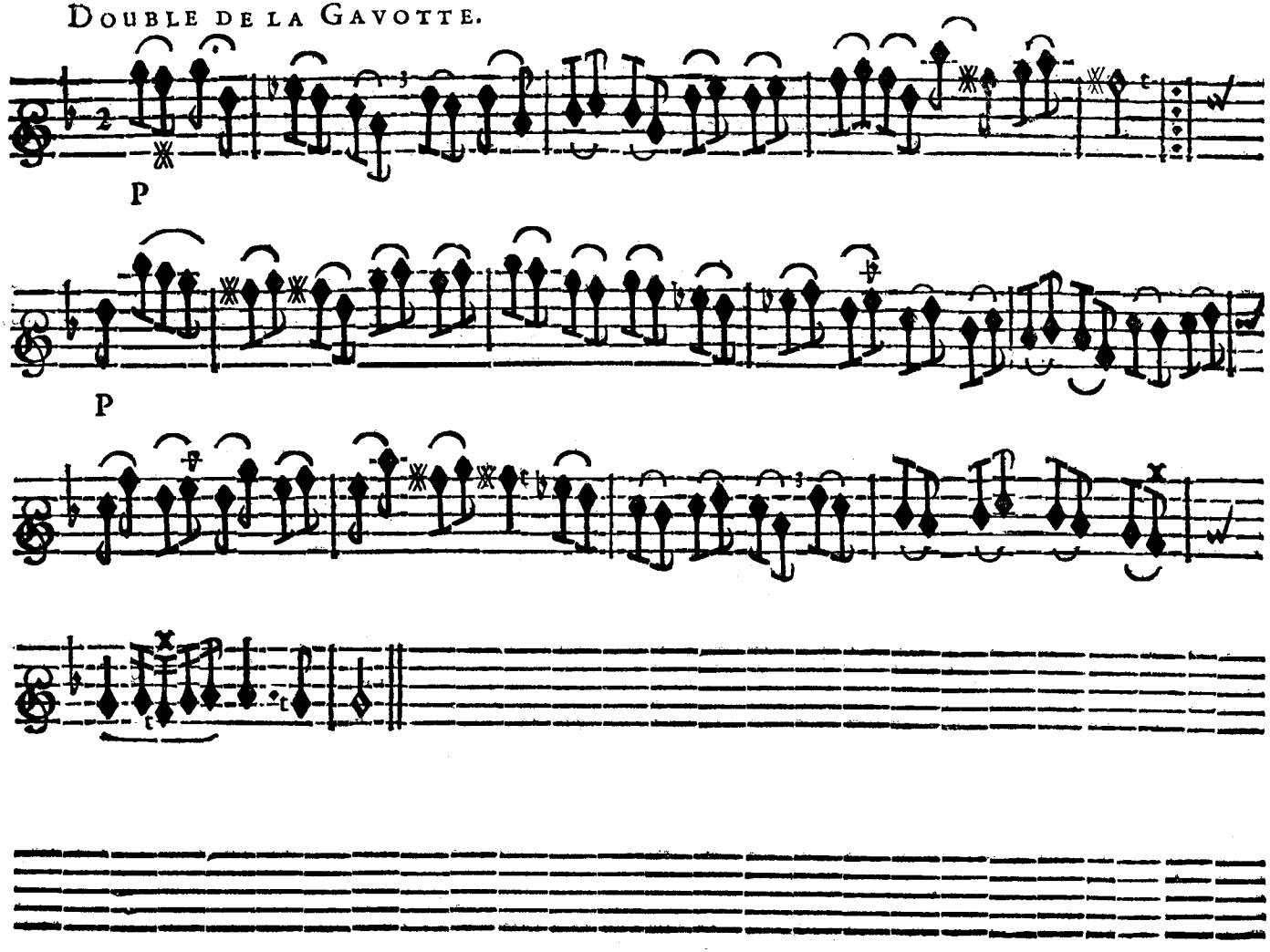

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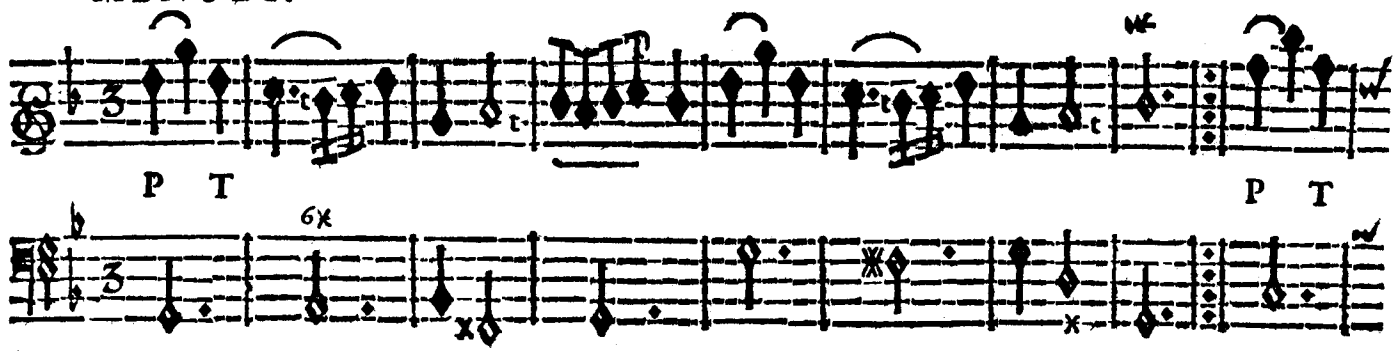

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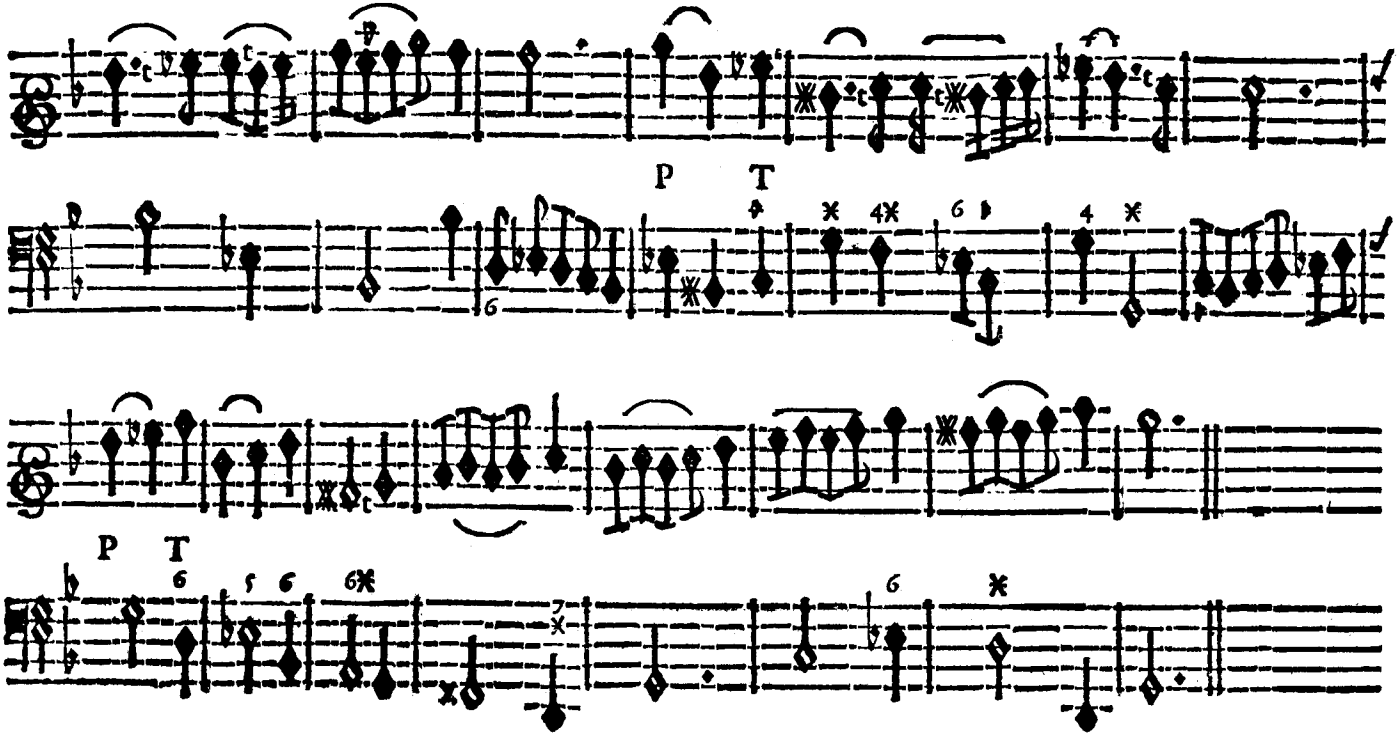

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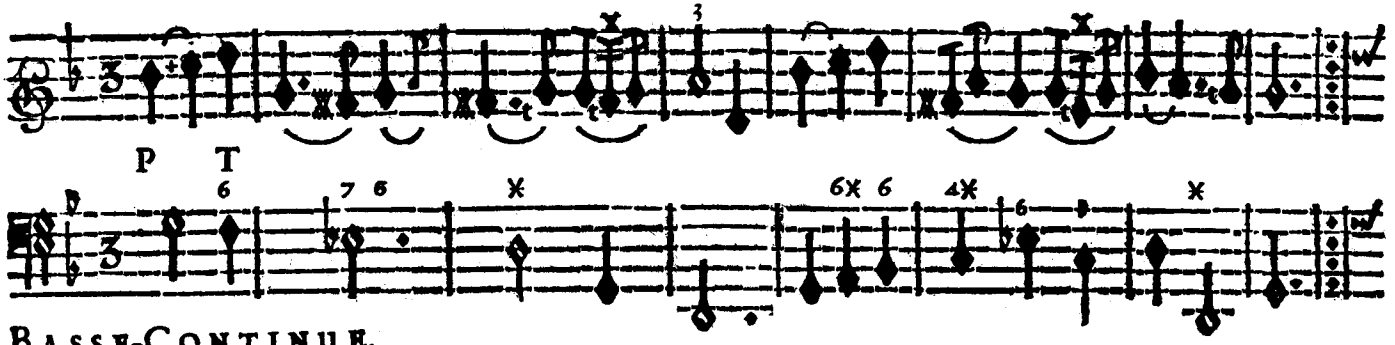

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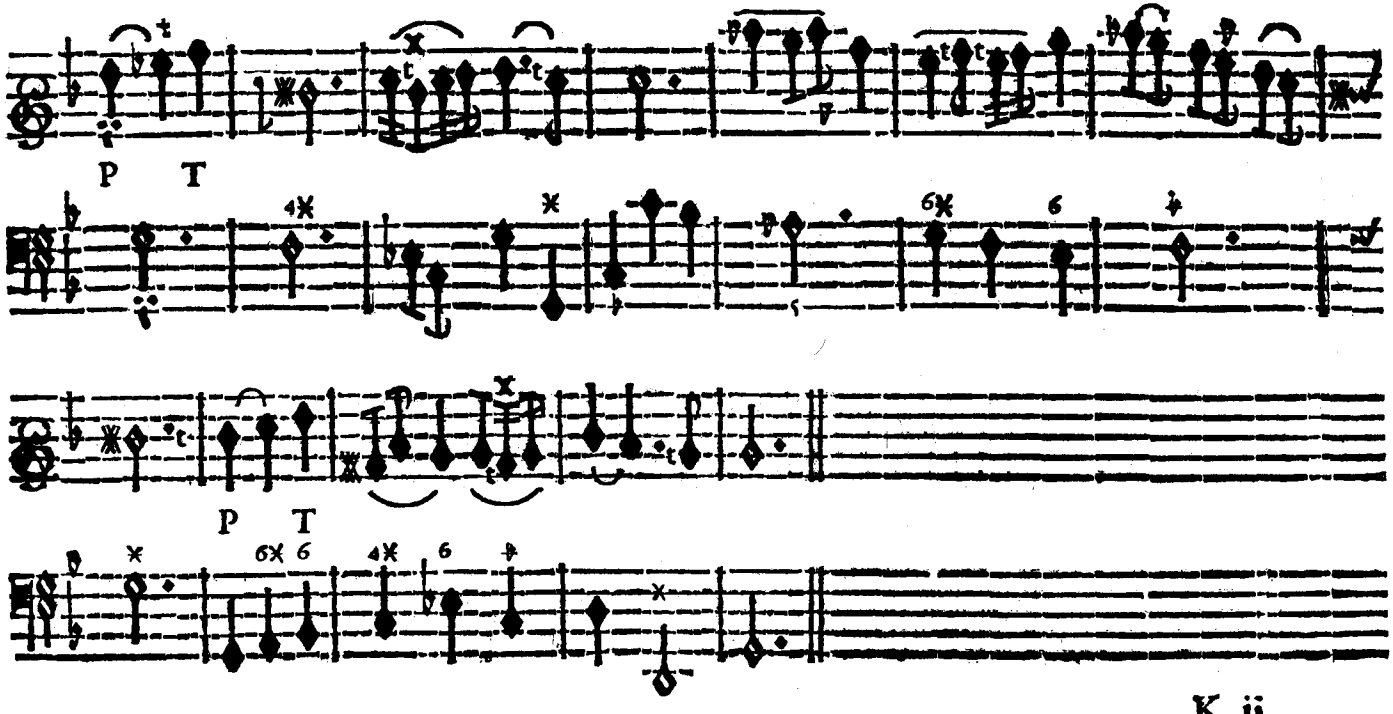

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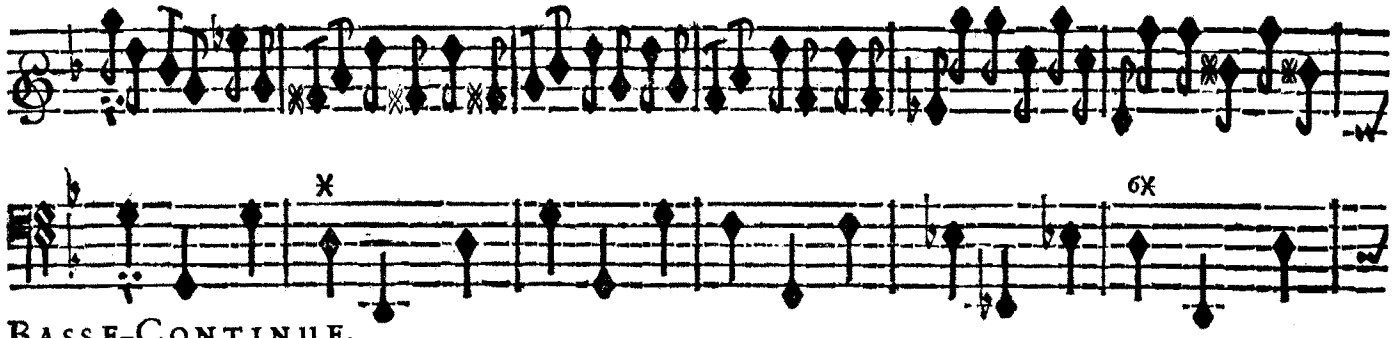

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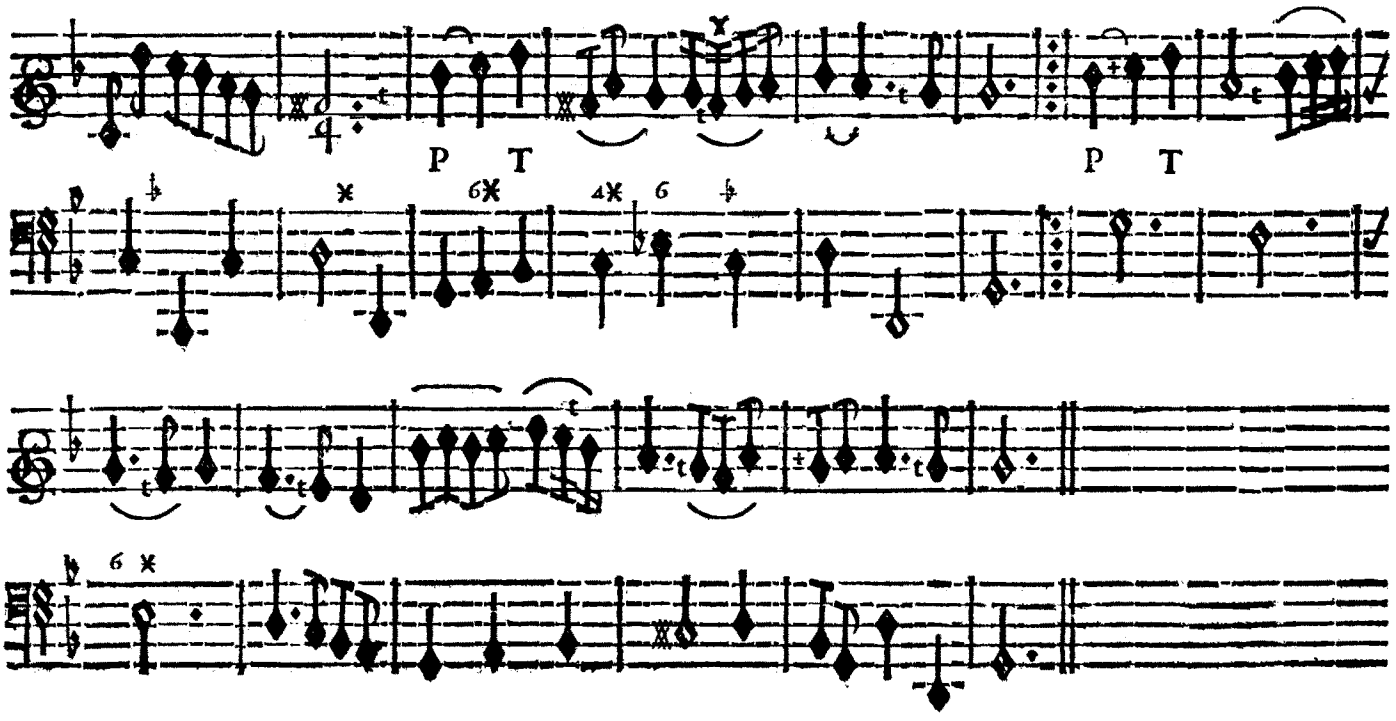

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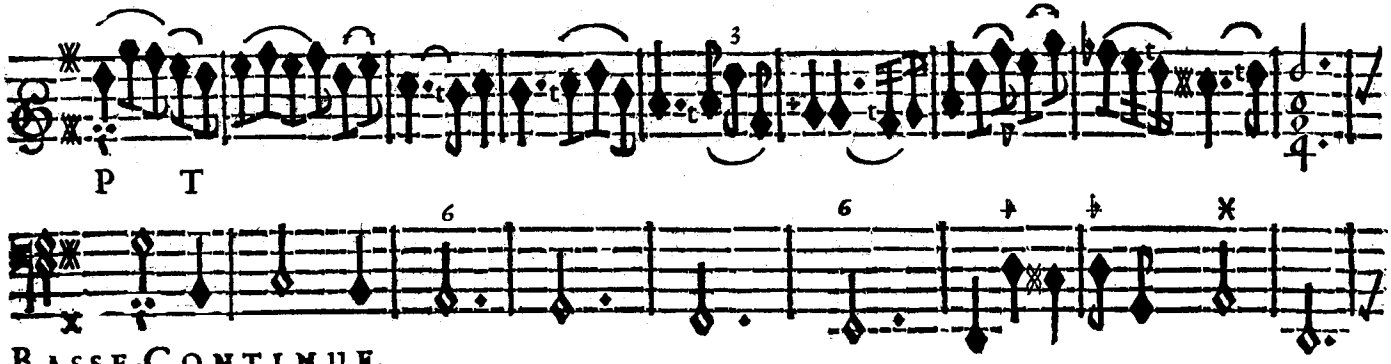

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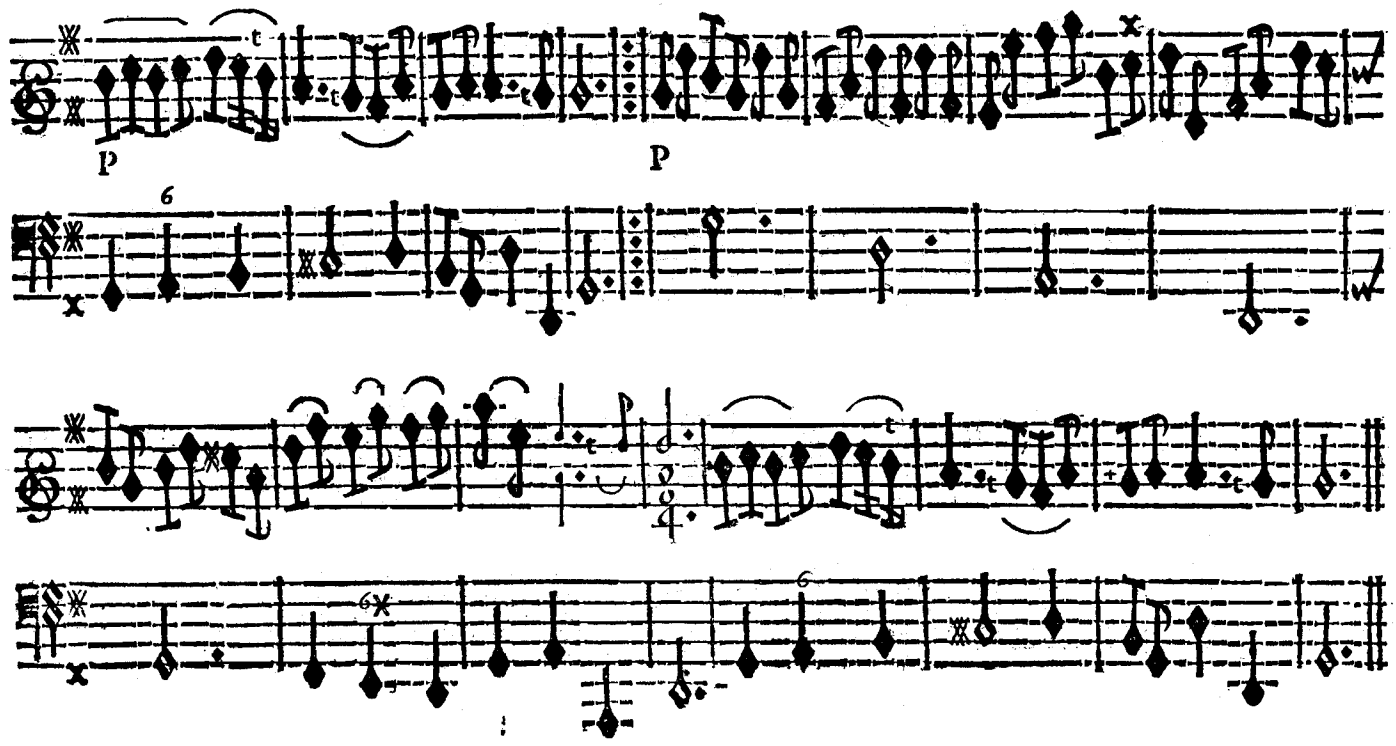

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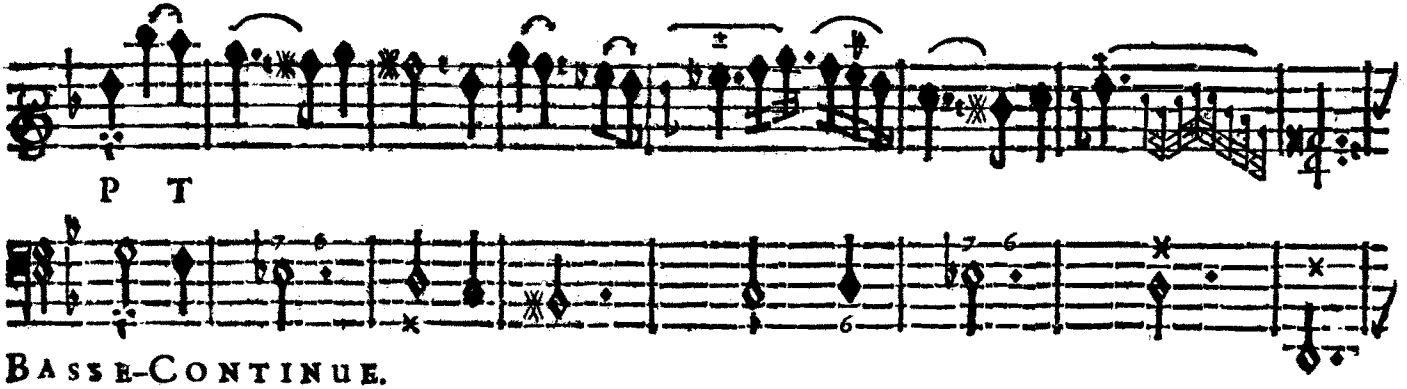

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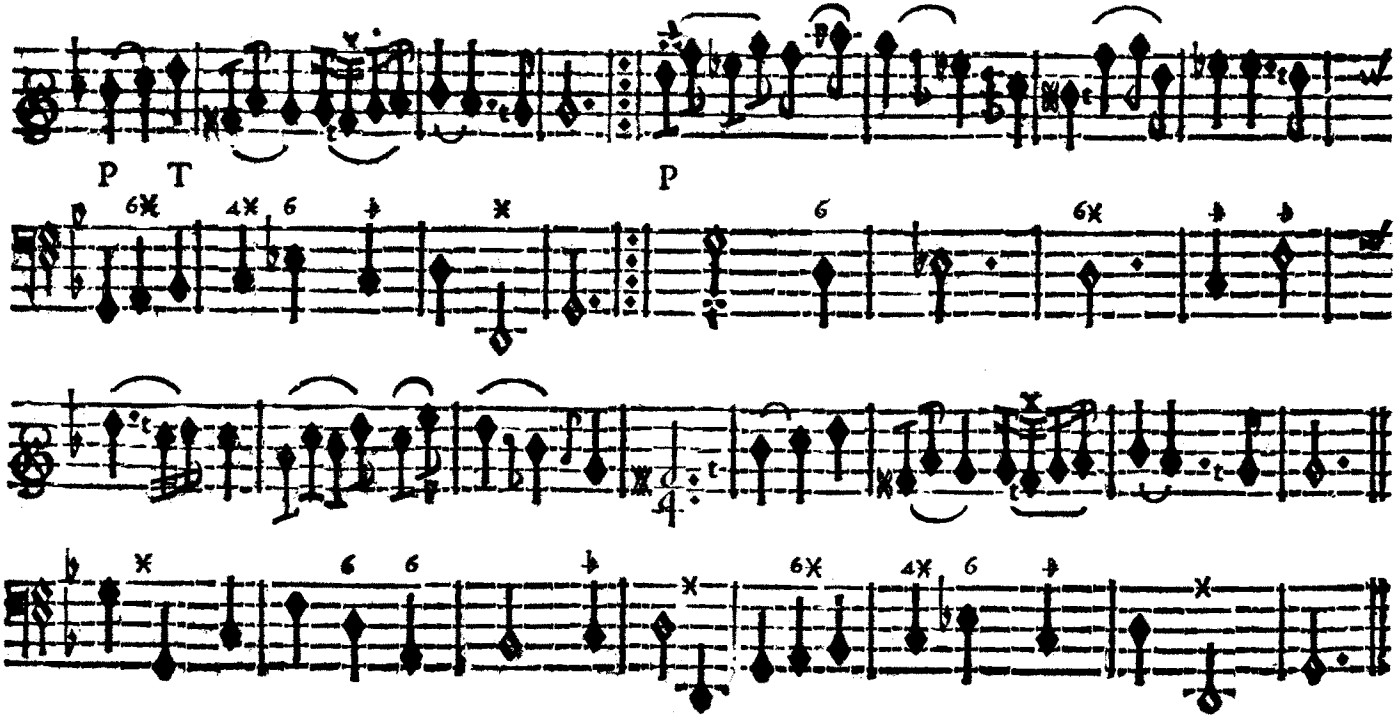

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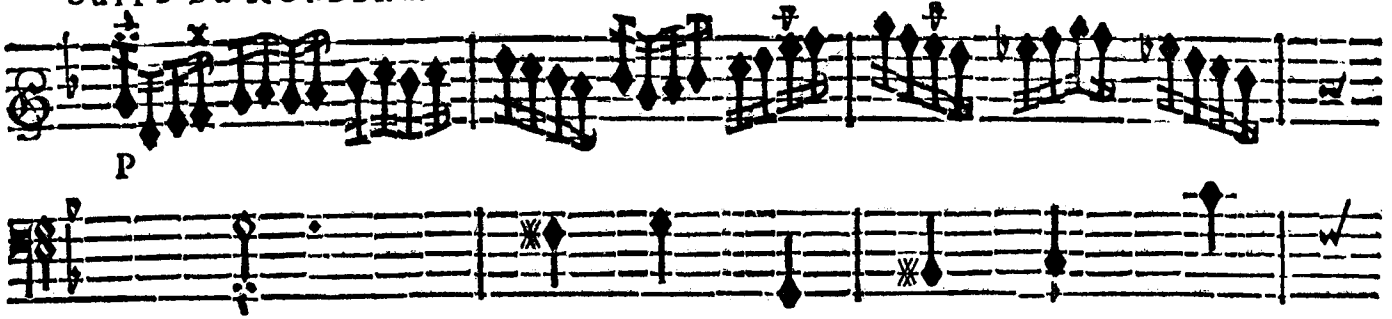

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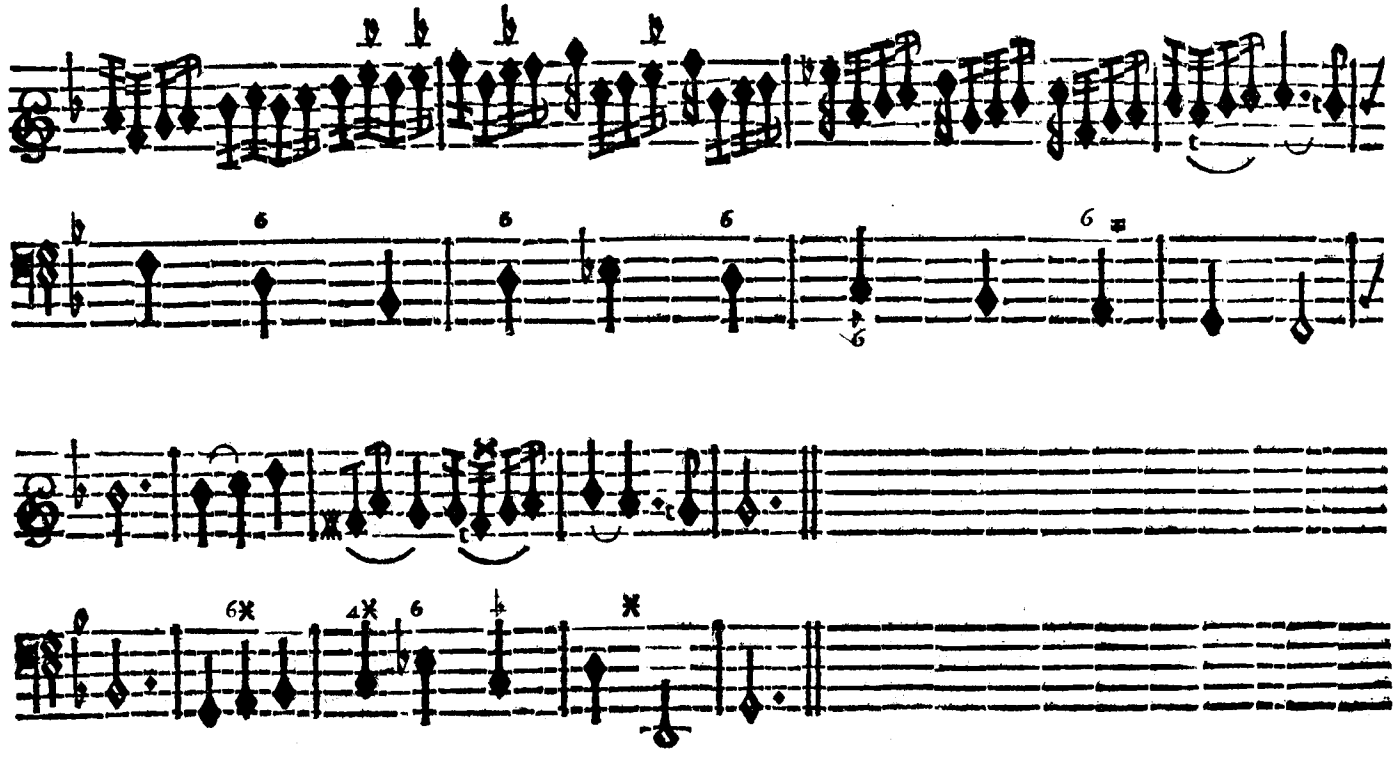

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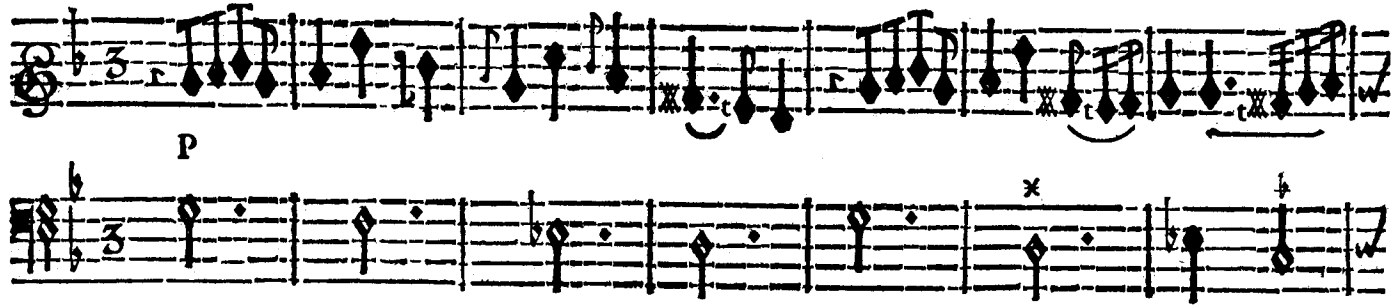

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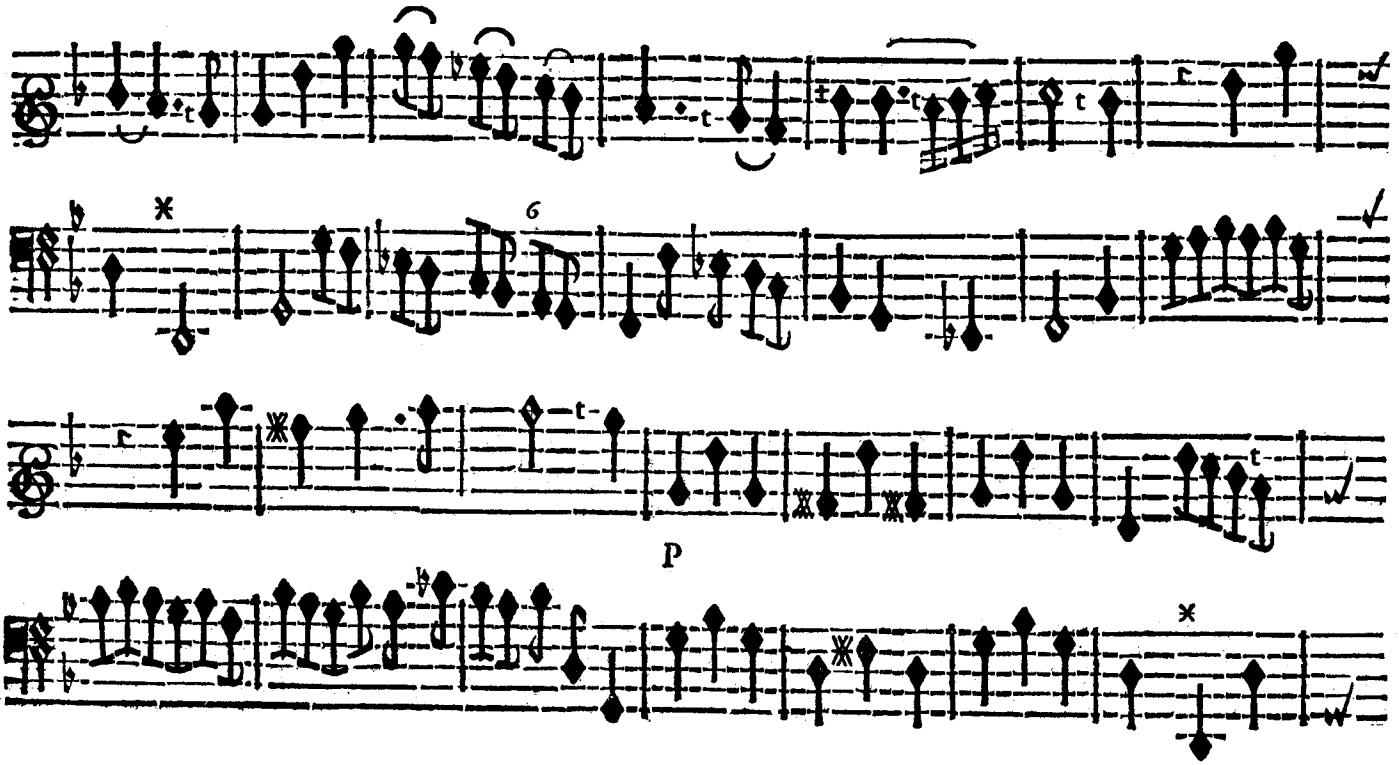

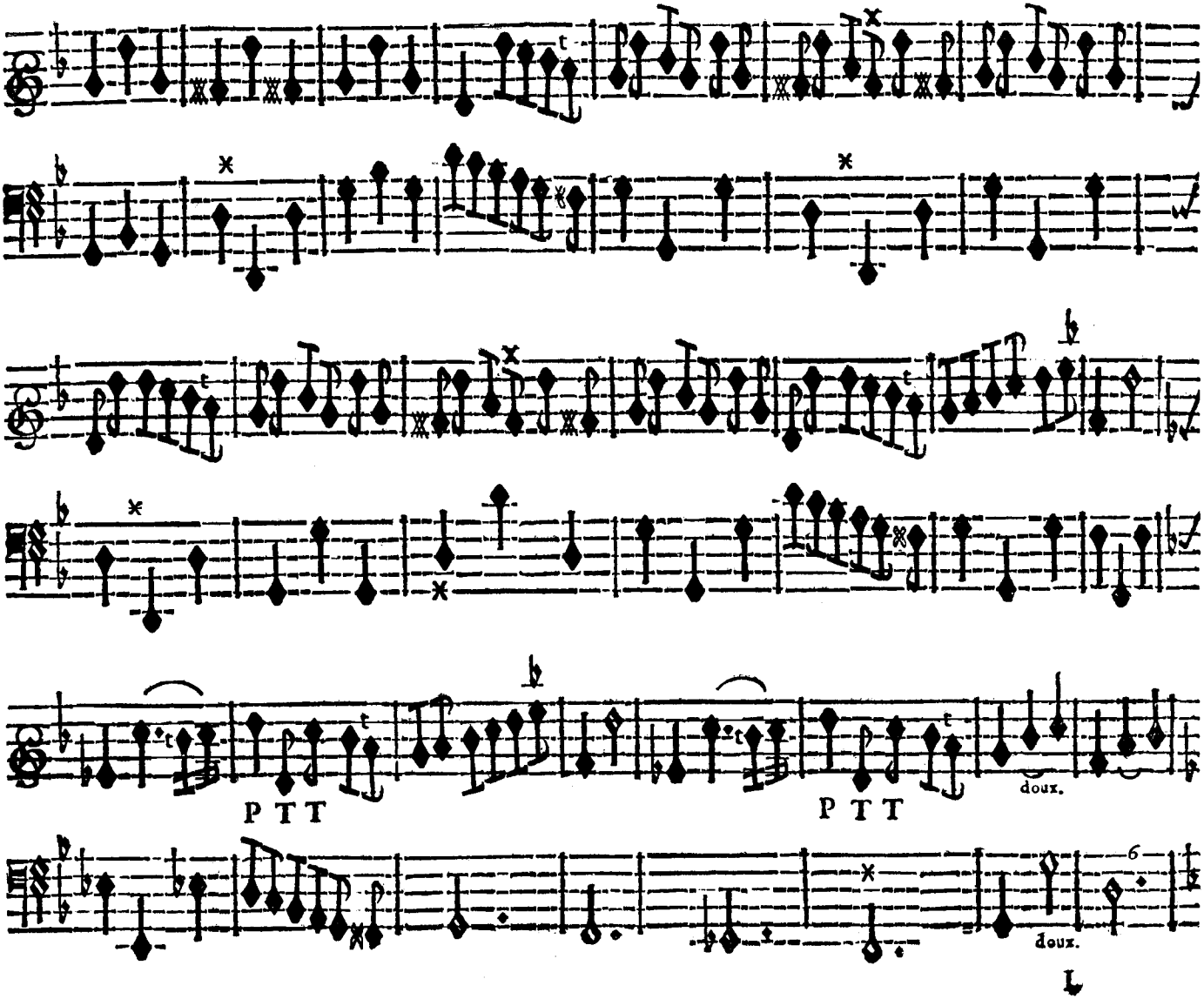
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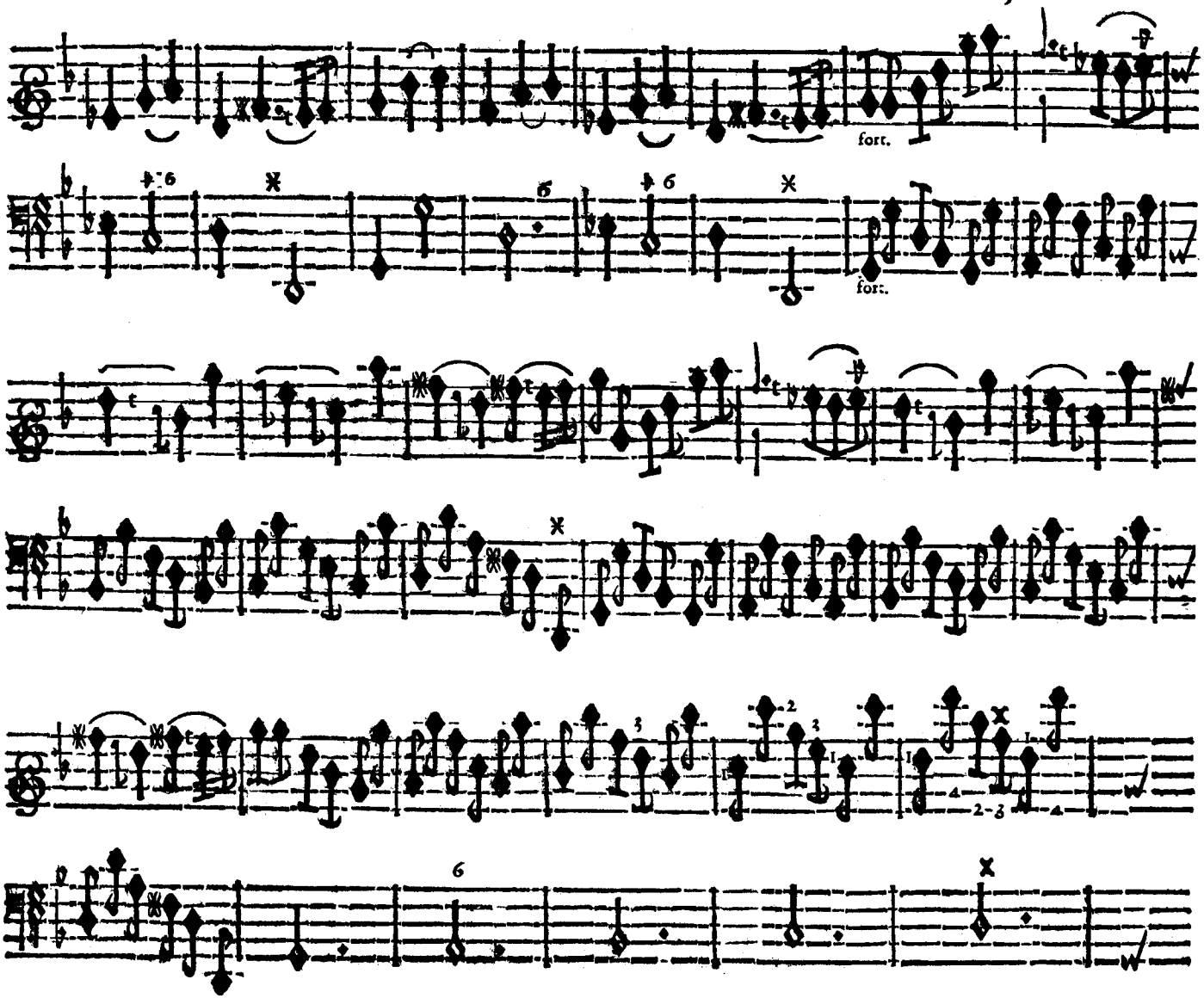
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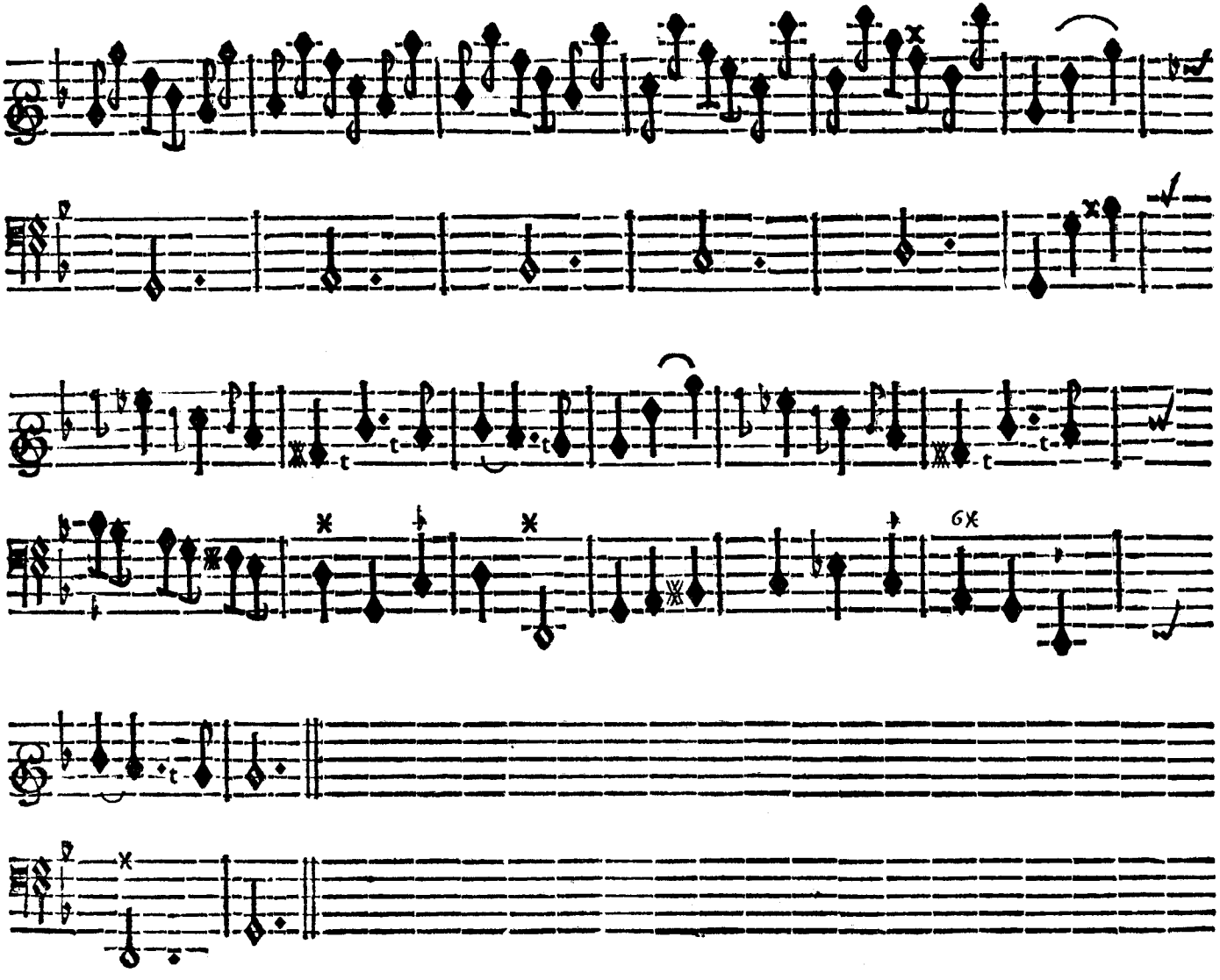

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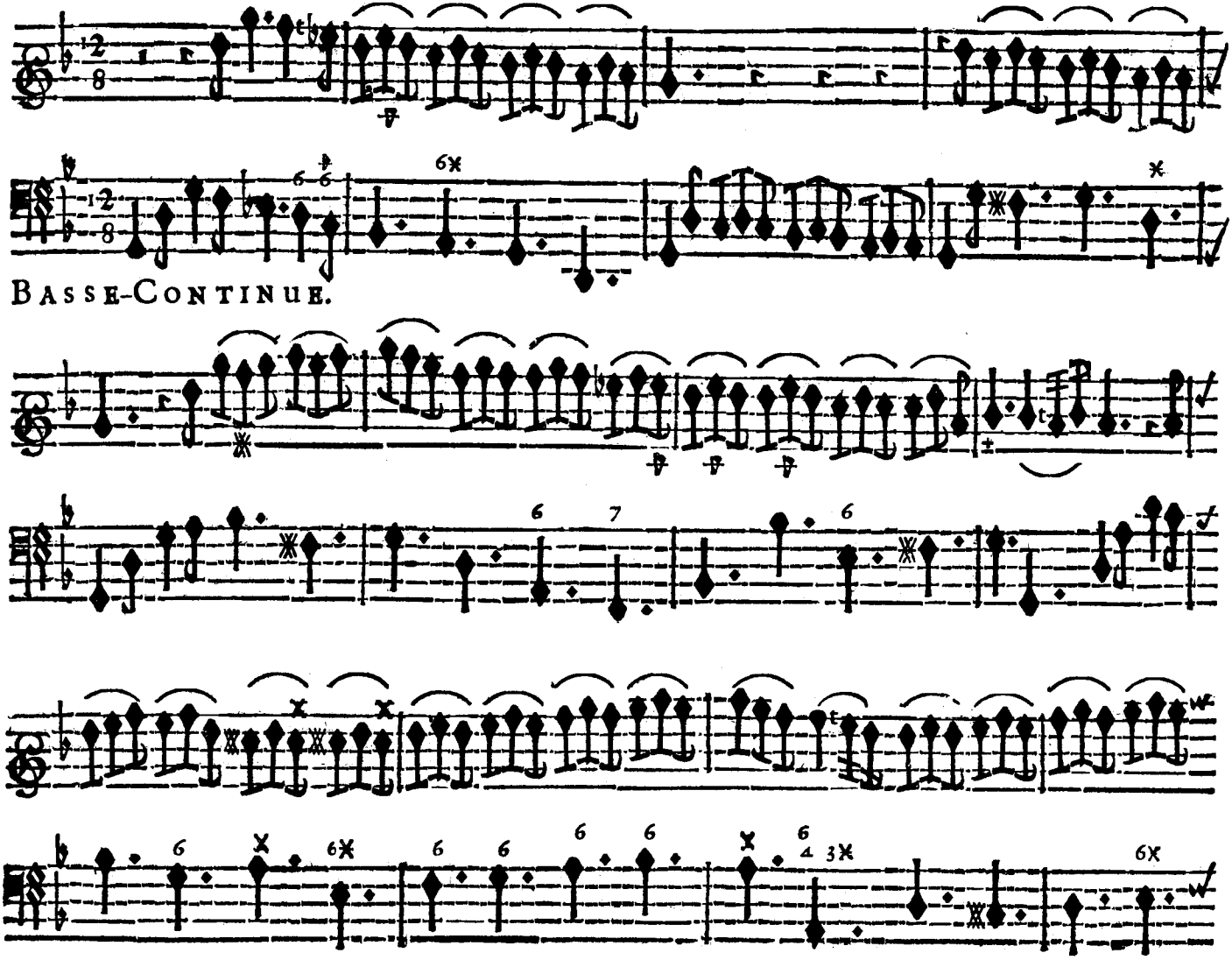

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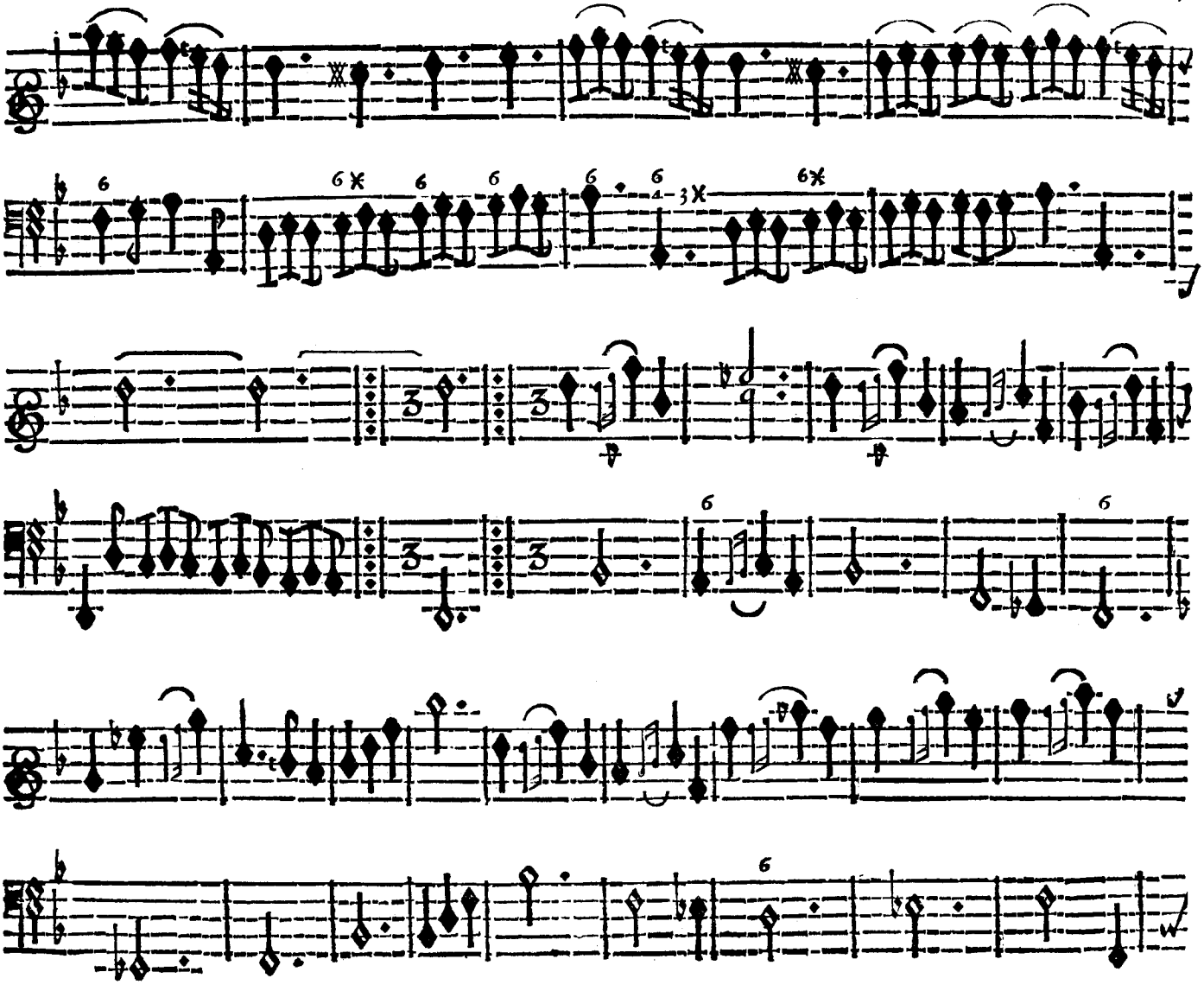

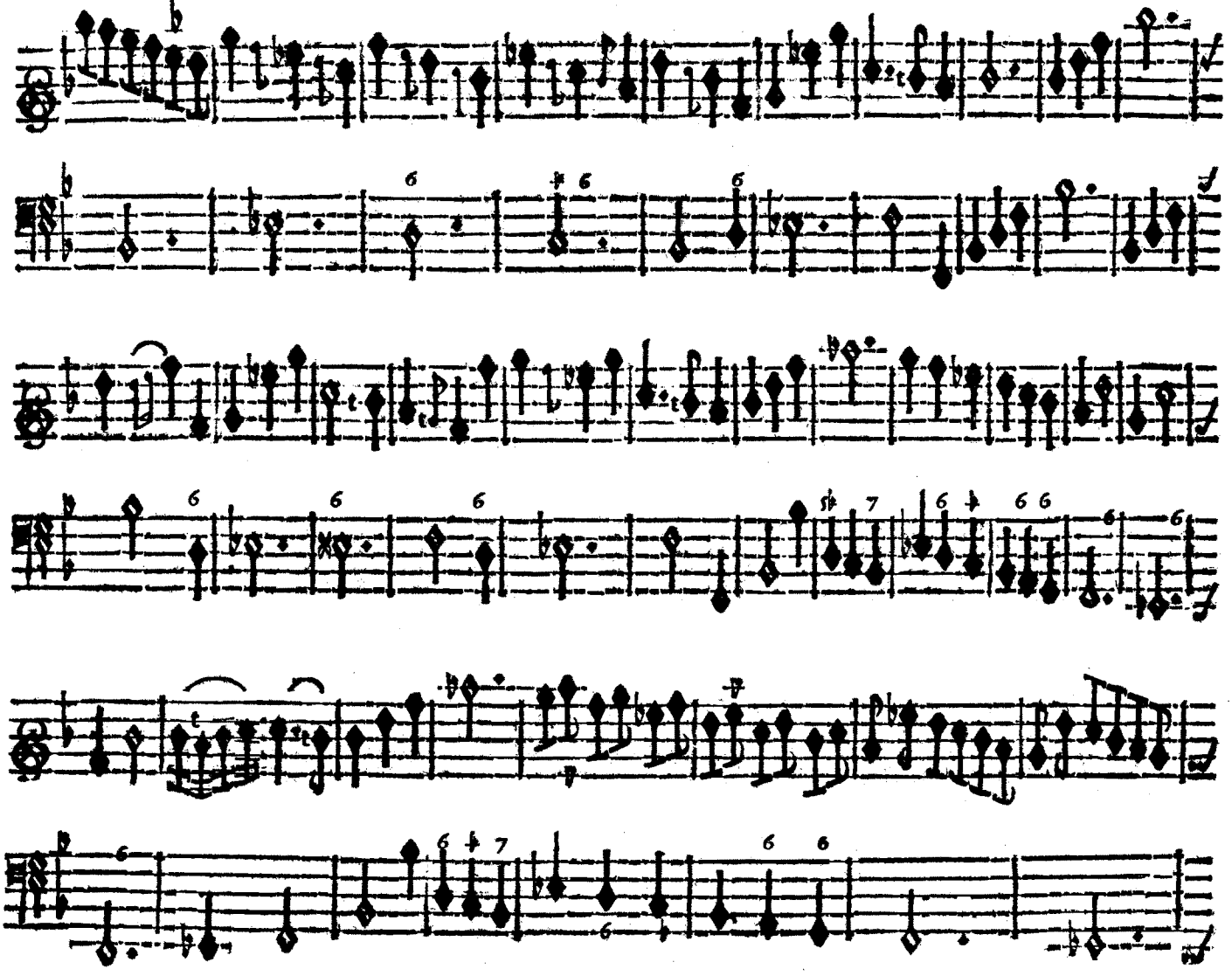

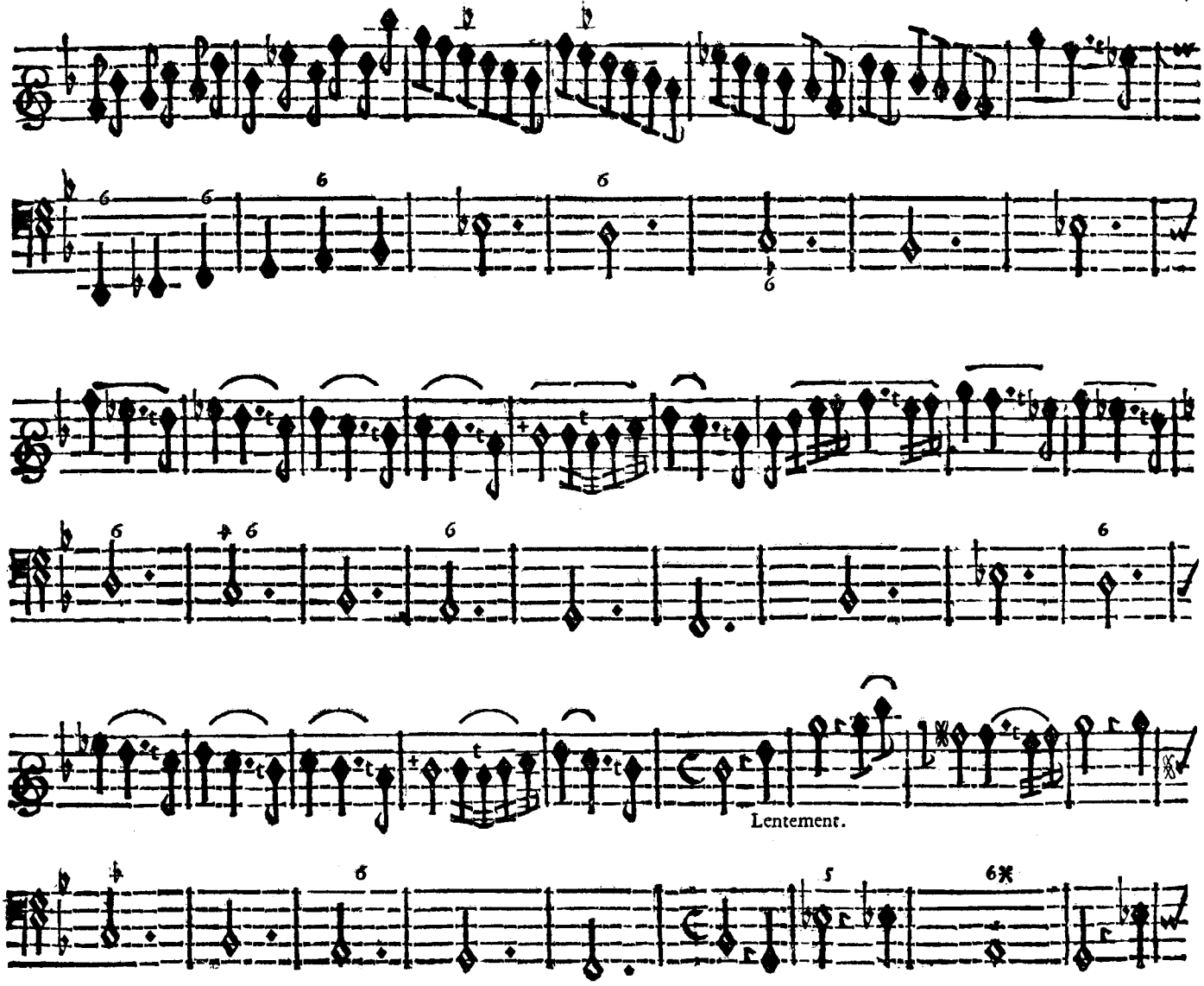
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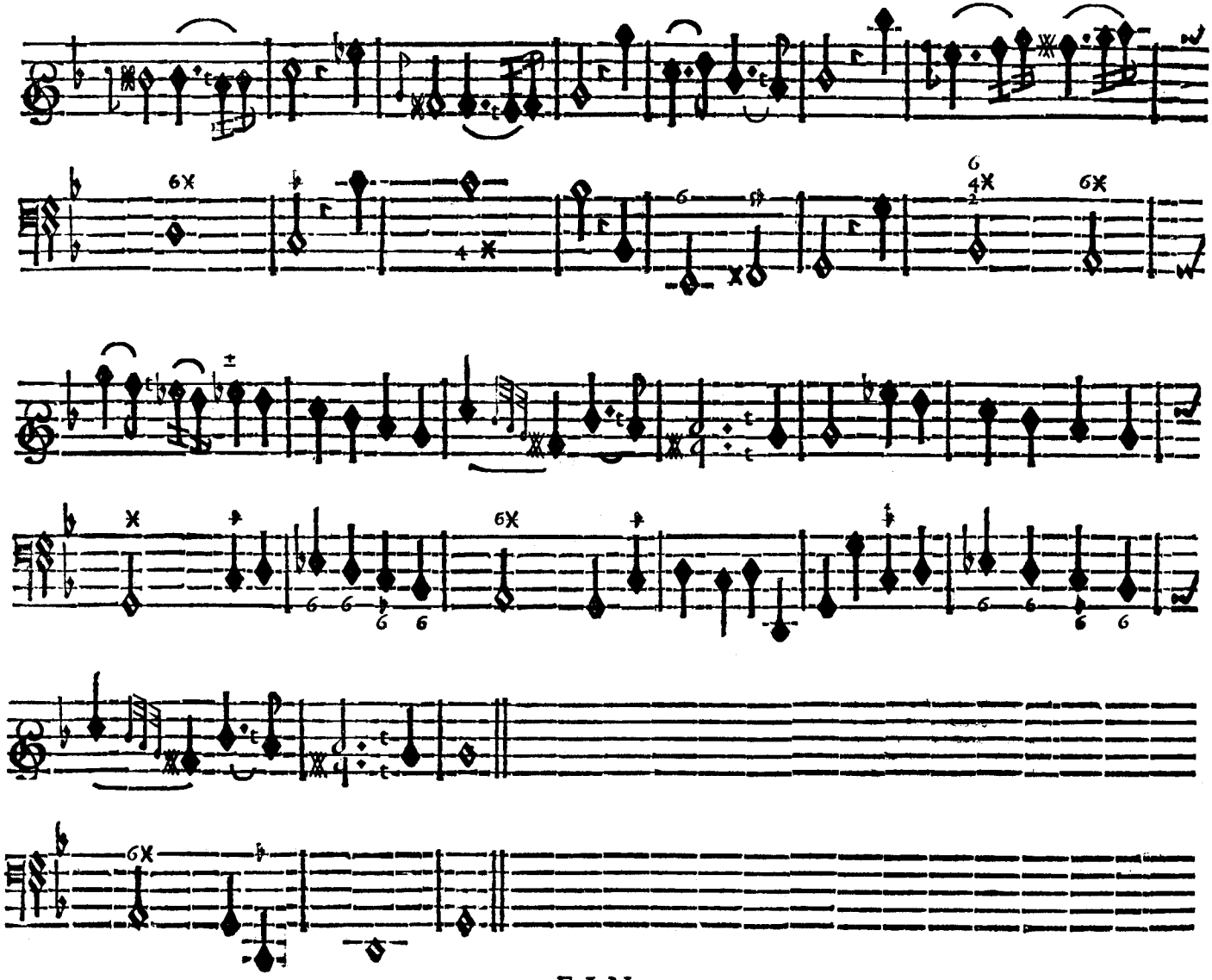

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