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8^o Vm¹² 8

25

(12) (23)

LE CURÉ

DE POMPONE

AVEC QUINZE VARIATIONS

Arrangés pour le Clavecin,
ou le Forte piano.

DÉDIÉ

à Miss, Charlotte Elizabeth

BUTTLER DE VICNY

PAR

BENAUT

Maître de Clavecin

Prix 1. 16^s

A PARIS.

Chez M^{lle} Castagnery Privilegiée du Roy, A la Musique Royale,
Rue des Prouvaires près la rue S^t Honoré

et aux Adresses Ordinaires.

Avec Privilege du Roy.

Écrit par Ridiere



Fol Vm¹² 8 25

Chœur
Muséto

pre
Variations

2^{me}
Variations

3^e
Variations

The first system of the 3rd variation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, many grouped in triplets. The lower staff is in bass clef and features a steady eighth-note accompaniment. The second system continues this pattern, with the upper staff showing more complex rhythmic figures and the lower staff maintaining its accompaniment. The notation includes various accidentals and dynamic markings.

4^e
Variations

The 4th variation is presented in two systems. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the piece, with the upper staff showing a more active melodic line and the lower staff providing a consistent accompaniment. The notation is dense with triplets and other rhythmic ornaments.

4
5.^e
Variations
Mazette

6.^e
Variations

7.^e
Variations

First system of musical notation, measures 1-4. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some triplets. A fermata is placed over the final note of the first staff.

Second system of musical notation, measures 5-8. The top staff continues with eighth and sixteenth notes, including a trill (tr) in measure 6. The bottom staff continues with eighth notes. A fermata is placed over the final note of the second staff.

8.^e
Variations

Third system of musical notation, measures 9-12. The top staff contains a series of chords, mostly triads and dyads. The bottom staff contains a series of eighth notes, some beamed together. A fermata is placed over the final note of the top staff.

Fourth system of musical notation, measures 13-16. The top staff contains a series of chords, mostly triads and dyads. The bottom staff contains a series of eighth notes, some beamed together. A fermata is placed over the final note of the top staff.

Fifth system of musical notation, measures 17-20. The top staff contains a series of chords, mostly triads and dyads. The bottom staff contains a series of eighth notes, some beamed together. A fermata is placed over the final note of the top staff.

Sixth system of musical notation, measures 21-24. The top staff contains a series of chords, mostly triads and dyads. The bottom staff contains a series of eighth notes, some beamed together. A fermata is placed over the final note of the top staff.

9.^e *Variations*

The 9th variation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with slurs. The lower staff is in bass clef and provides a harmonic accompaniment with similar rhythmic patterns. The key signature has one sharp (F#).

10.^e *Variations*

The 10th variation consists of two staves. The upper staff is in treble clef and features a more active melodic line with many sixteenth notes. The lower staff is in bass clef and has a simpler accompaniment of quarter and eighth notes. The key signature has one sharp (F#).

The 11th variation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and some slurs. The lower staff is in bass clef and provides a harmonic accompaniment with quarter notes and rests. The key signature has one sharp (F#).

The 12th variation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with quarter notes and rests. The key signature has one sharp (F#).

11.^e *Variations*

The 11th variation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with quarter notes and rests. The key signature has one sharp (F#).

Handwritten musical notation for the first system, consisting of a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, continuing the piece with treble and bass staves.

12^e
Variations

Handwritten musical notation for the third system, labeled "12^e Variations", featuring a treble staff with complex rhythmic patterns and a bass staff with a steady accompaniment.

Handwritten musical notation for the fourth system, showing treble and bass staves with musical notation.

Handwritten musical notation for the fifth system, continuing the piece with treble and bass staves.

Handwritten musical notation for the sixth system, the final system on the page, with treble and bass staves.

13^e

Variations

The musical score is written on seven systems. Each system consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff contains intricate rhythmic patterns, primarily using eighth and sixteenth notes, often beamed together in groups. Slurs are used to indicate phrasing across these groups. The bass staff provides a steady accompaniment, mostly using quarter and eighth notes. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The paper is aged and shows some staining, particularly in the lower right area.

24^e

Variations

This page contains a handwritten musical score for variations. It consists of seven systems, each with a treble clef staff and a bass clef staff. The music is written in a style characteristic of the 18th or 19th century, with a focus on complex rhythmic patterns and slurs. The bass clef staves feature dense, multi-measure passages with many notes, often grouped by slurs. The treble clef staves contain more sparse, melodic lines. The paper is aged and shows some staining, particularly in the lower right corner.

25^e

Variations

This page contains a handwritten musical score for variations. It consists of eight systems, each with a treble clef staff on top and a bass clef staff on the bottom. The notation is dense, featuring many beamed notes and rests, characteristic of a complex rhythmic exercise. The paper is aged and shows some wear at the edges.



PIECES D'...

On For...

Premier L...

Deuxièm...

CONCERTO...

DES AL...

Duos, Tri...

et Operas...

Arrangé...

1^{er} Rec...

2^e Rec...

3^e Rec...

4^e Rec...

5^e Rec...

6^e Rec...

7^e Rec...

8^e Rec...

9^e Rec...

10^e Rec...

PIECES D'...

1^{re} Lyre...

2^e Lyre...

3^e Lyre...

4^e Lyre...

5^e Lyre...

6^e Lyre...

7^e Lyre...

8^e Lyre...

9^e Lyre...

10^e Lyre...

A PARIS

CATALOGUE

Des Ouvrages de la Composition du Sieur Benaut Maître de Clavecin

PIECES DE CLAVECIN Ou Forte Piano	#	s	PIECES D'ORGUE Messes, Hymnes et Magnificats	#	s	OUVERTURES	#	s	PIECES DE CLAVECIN Avec Variations	#	s
<i>Premier Livre</i>	6		<i>Messe en . . . Ut. Majeur</i>	3	12	<i>Des 3 Fermiers et Extracte d'Armide</i>	3		<i>La Furstemburg avec 6. variat.</i>	2	16
<i>Trois Sonates avec accom- pagnement d'un Violon.</i>	4	4	<i>Messe en . . . Re. Majeur</i>	3	12	<i>De Zemire et Azor</i>	2	8	<i>Le Curé de Rompnie avec 15. variat.</i>	1	16
CONCERTO p ^r le Clavecin avec accomp ^t de 2 Violons Alto 2 Cors et Basse p ^r M ^l La Roche	4	8	<i>Magnificat en . . . Mi. Majeur</i>	2	8	<i>De L'ami de la Maison</i>	2	8	<i>Marche des Filles Samnites avec 15. Variations</i>	2	16
<i>Sonate Idem</i>	2	8	<i>Messe en . . . Fa. Majeur</i>	3	12	<i>De Julie</i>	2	8	<i>O filii et filiae avec 9 vari- ations arrangées p^r l'orgue</i>	1	16
DES ARIETTES, Duos, Trios d'Operas et Operas Comiques &c. <i>Arrangés en l'air de Clavecin</i>			<i>Magnificat en Sol. Majeur</i>	2	8	<i>De l'Union de l'Amour et des Femmes</i>	3		<i>Al. tous dirage mamma avec 24 variations</i>	2	8
<i>1^{er} Recueil de Vaudevilles</i>	1	16	<i>Hymne en . . . Ia. Mineur</i>	1	16	<i>Du Baron</i>	2	8			
<i>1^{er} Recueil de Duos d'operas comiques &c.</i>	1	16	<i>Hymne en . . . Si. Majeur</i>	1	16	<i>De l'Amie à l'epreuve</i>	2	8	DES ARIETTES, Duos, Trios d'Operas et Operas Comiques &c. <i>Arrangés pour le Clavecin avec 2 Violon et Violoncelle</i>		
<i>2^e Recueil de Vaudevilles</i>	1	16	<i>Messe en . . . Ut. Majeur</i>	3	12	<i>De la Rosiere de Salency</i>	2	8	<i>1^{er} Recueil</i>	1	16
<i>2^e Recueil de Duos d'operas comiques &c.</i>	1	16	<i>Hymne en . . . Si. Majeur</i>	1	16	<i>Des deux Anares</i>	2	8	<i>2^e Recueil</i>	1	16
<i>3^e Recueil de Vaudevilles</i>	1	16	<i>Messe en . . . La. Mineur</i>	3	12	<i>d'Henry IV. et la Marche</i>	2	8	<i>3^e Recueil</i>	1	16
<i>3^e Recueil de Duos d'operas comiques &c.</i>	1	16	<i>Magnificat en . . . Fa. Majeur</i>	2	8	<i>Entr-acte et Ronde d'Henry IV</i>	2	8	<i>4^e Recueil</i>	1	16
<i>4^e Recueil de vaudevil.</i>	1	16	<i>Hymne en . . . Mi. Majeur</i>	1	16	<i>De la Famose maitre</i>	2	8	<i>5^e Recueil</i>	1	16
<i>1^{er} Recueil d'amus^s des Dames</i>	2	8	<i>Messe en . . . Re. Majeur</i>	3	12	<i>De la Colonie</i>	2	8	<i>6^e Recueil</i>	1	16
<i>2^e Recueil Idem</i>	2	8	<i>Magnificat en . . . Ut. Majeur</i>	2	8	<i>d'Iphigenie en Aulide</i>	2	8	<i>7^e Recueil</i>	1	16
<i>3^e Recueil de Vaudevilles</i>	1	16	<i>Veneto en . . . Re. Mineur</i>	2	8	<i>De la belle Arsene</i>	2	8	<i>8^e Recueil</i>	1	16
<i>3^e Recueil d'amus^s des Dames</i>	2	8	<i>Hymne en . . . Mi. Mineur</i>	1	16	<i>De Cephale et Procris</i>	2	8	<i>9^e Recueil</i>	1	16
<i>4^e Recueil Idem</i>	2	8	<i>Veneto en . . . Fa. Majeur</i>	2	8	<i>De Lucille</i>	2	8	<i>10^e Recueil</i>	1	16
<i>5^e Recueil Idem</i>	2	8	<i>Messe en . . . Sol. Mineur</i>	3	12	<i>Du Silvain</i>	3		<i>11^e Recueil</i>	1	16
<i>6^e Recueil Idem</i>	2	8	<i>Veneto en . . . Re. Majeur</i>	2	8	<i>Des Mariages Samnites</i>	3		<i>12^e Recueil</i>	1	16
<i>7^e Recueil Idem</i>	2	8	<i>Hymne en . . . Si. Majeur</i>	1	16	<i>De l'Arbre enchante</i>	2	8	<i>13^e Recueil</i>	1	16
<i>8^e Recueil Idem</i>	2	8			<i>De fleur d'epine</i>	3		<i>14^e Recueil</i>	1	16	
			<i>Carillon des morts</i>	1	16	<i>D'Alceste</i>	3		<i>15^e Recueil</i>	1	16
			DES ARIETTES, Duos, Trios d'Operas et Operas Comiques &c. <i>Arrangés en l'air de Clavecin avec accomp^t d'un Violon ad Libitum.</i>			OUVERTURES <i>Arrangés pour deux Violons ou deux Flutes avec accompagnement d'un Violoncelle ad Libitum.</i>			<i>16^e Recueil</i>	1	16
			<i>1^{er} Recueil</i>	3		<i>Des trois Fermiers</i>	1	16	<i>17^e Recueil</i>	1	16
			<i>2^e Recueil</i>	3		<i>d'Armide</i>	1	16	<i>18^e Recueil</i>	1	16
			<i>3^e Recueil</i>	3		<i>De l'Arbre enchante</i>	3	16			
			<i>4^e Recueil</i>	3		<i>De la Rosiere de Salency</i>	1	16	PIECES D'ORGUE <i>En Style flamand francois et Italien &c. avec Variations</i>		
			<i>5^e Recueil</i>	3		<i>Du Devin du Village</i>	4	16	<i>Messe en . . . Re. Mineur</i>	3	12
						<i>De L'ami à l'epreuve</i>	1	16	<i>Magnificat en . . . Sol. Majeur</i>	2	8
						<i>De la Colonie</i>	2	16	<i>Messe en . . . Fa. Majeur</i>	3	12
						<i>d'Henry IV</i>	1	16	<i>Magnificat en . . . Re. Mineur</i>	2	8
						<i>De Lucille</i>	1	16			
						<i>De la famose Maitre</i>	1	16			
						<i>De l'ami de la Maison</i>	1	16			
						<i>Du Silvain</i>	1	16			
						<i>Du Tableau parlant</i>	1	16			
						<i>De fleur d'epine</i>	1	16			
						<i>Des Mariages Samnites</i>	1	16			
						<i>De Zemire et Azor</i>	1	16			
						<i>d'Alceste</i>	1	16			
						<i>Des deux Anares</i>	1	16			
						<i>d'Iphigenie</i>	1	16			
						<i>De l'Olympiade</i>	1	16			
						<i>De Roland</i>	1	16			
						<i>De Rose et Colas</i>	1	16			

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