

Suite: Les Indes Galantes [1735]

Hautes-Contre et Violons II

J.-P. Rameau (1683-1764)

[1.] Ouverture

The musical score consists of 15 staves of music for Hautes-Contre et Violons II. The key signature is one sharp (F#), and the time signature is mostly common time (indicated by '2'). The score begins with a short introduction (measures 1-7) followed by a section from measure 8 to 94. Measure 8 starts with a forte dynamic. Measures 17-25 show a rhythmic pattern of eighth and sixteenth notes. Measures 34-41 feature eighth-note patterns. Measure 48 includes a measure repeat sign (double bar line with dots) and a key change to G major (two sharps). Measure 61 contains a melodic line with grace notes. Measures 69-79 show a sustained note pattern. Measures 88-94 conclude the section with a final cadence.

[2.] Entrée des 4 Nations



6

13

26

34

[3.] Air pour les esclaves africains



8

24

[4.] Air vif - Tacet

[5.] Musette [en Rondeau]



doux

25

[6.] Air pour les amants et amantes qui suivent Bellone [7.] Air grave pour deux polonais - Tacet

[8.] 1er Menuet [alternativement]



9

[9.] 2e Menuet



9

[10.] Contredanse



20

Continuation of the musical score for Contredanse, showing measures 20 through 29. The score consists of two staves. Measure 20 starts with a fermata. Measures 21-29 show various melodic patterns and harmonic changes, ending with a fermata and the symbol §.

29

Continuation of the musical score for Contredanse, showing measures 29 through 38. The score consists of two staves. Measure 29 starts with a fermata. Measures 30-38 show various melodic patterns and harmonic changes, ending with a fermata and the symbol §.

38

Continuation of the musical score for Contredanse, showing measures 38 through 47. The score consists of two staves. Measure 38 starts with a fermata. Measures 39-47 show various melodic patterns and harmonic changes, ending with a fermata and the symbol §.

48

fort

Continuation of the musical score for Contredanse, showing measures 48 through 57. The score consists of two staves. Measure 48 starts with a fermata and includes the dynamic marking *fort*. Measures 49-57 show various melodic patterns and harmonic changes, ending with a fermata and the symbol §.

[11.] Le Turc généreux - Ritournelle



9

Continuation of the musical score for Le Turc généreux - Ritournelle, showing measures 9 through 13. The score consists of two staves. Measures 9-13 show various melodic patterns and harmonic changes.

14

Continuation of the musical score for Le Turc généreux - Ritournelle, showing measures 14 through 18. The score consists of two staves. Measures 14-18 show various melodic patterns and harmonic changes.

Musical score for Hautes-Contre et Violons II, featuring two staves of music. The top staff starts at measure 20 in common time, treble clef, and a key signature of one flat. The bottom staff starts at measure 25 in common time, treble clef, and a key signature of one sharp. Both staves use eighth and sixteenth note patterns. Measure 37 concludes with a fermata over the bass clef staff.

[12.] Forlane - [Dance des Matelots]

Musical score for [12.] Forlane - [Dance des Matelots]. The score consists of five staves of music. Staff 1 (measures 7-11) and Staff 2 (measures 12-16) are in common time, treble clef, and a key signature of one flat. Staff 3 (measures 17-21) shows a transition with a forte dynamic. Staff 4 (measures 22-26) and Staff 5 (measures 27-31) return to common time, treble clef, and a key signature of one flat. Measure 32 concludes with a fermata over the bass clef staff.

[13.] 1er et 2me Tambourin

Musical score for [13.] 1er et 2me Tambourin, ending section. The score consists of four staves of music. The first three staves are in common time, treble clef, and a key signature of one sharp. The fourth staff begins in common time, treble clef, and a key signature of one flat, concluding with a final fermata over the bass clef staff.

[14.] Les Incas du Perou - Ritournelle

Musical score for [14.] Les Incas du Perou - Ritournelle, featuring two staves of music for Hautes-Contre and Violins II. The score consists of six systems of music, numbered 13, 21, 28, and 37. The key signature is one sharp, and the time signature is common time (indicated by '4'). The notation includes various note heads, stems, and rests. The first system starts with a single note followed by a rest. The second system begins with a eighth note followed by a sixteenth note. The third system starts with a eighth note followed by a sixteenth note. The fourth system starts with a eighth note followed by a sixteenth note. The fifth system starts with a eighth note followed by a sixteenth note. The sixth system starts with a eighth note followed by a sixteenth note.

[15.] Air des Incas pour la dévotion du Soleil - Gravement

Musical score for [15.] Air des Incas pour la dévotion du Soleil - Gravement, featuring two staves of music for Hautes-Contre and Violins II. The score consists of six systems of music, numbered 9, 17, 26, and 34. The key signature is two sharps, and the time signature is common time (indicated by '2'). The notation includes various note heads, stems, and rests. The first system starts with a eighth note followed by a sixteenth note. The second system starts with a eighth note followed by a sixteenth note. The third system starts with a eighth note followed by a sixteenth note. The fourth system starts with a eighth note followed by a sixteenth note. The fifth system starts with a eighth note followed by a sixteenth note. The sixth system starts with a eighth note followed by a sixteenth note.

[16.] Prélude pour l'adoration du Soleil du Soleil - Gravement

Musical score for [16.] Prélude pour l'adoration du Soleil du Soleil - Gravement, featuring two staves of music for Hautes-Contre and Violins II. The score consists of five systems of music, numbered 10, 20, and 30. The key signature is one sharp, and the time signature is common time (indicated by '2'). The notation includes various note heads, stems, and rests. The first system starts with a eighth note followed by a sixteenth note. The second system starts with a eighth note followed by a sixteenth note. The third system starts with a eighth note followed by a sixteenth note. The fourth system starts with a eighth note followed by a sixteenth note. The fifth system starts with a eighth note followed by a sixteenth note.

[17.] 1re et 2e Gavotte



Continuation of the musical score for Hautes-Contre and Violins II, section 17. Measures 6-11 are shown.

Continuation of the musical score for Hautes-Contre and Violins II, section 17. Measures 12-17 are shown.

Continuation of the musical score for Hautes-Contre and Violins II, section 17. Measures 18-23 are shown.

Continuation of the musical score for Hautes-Contre and Violins II, section 17. Measures 24-29 are shown.

Continuation of the musical score for Hautes-Contre and Violins II, section 17. Measures 30-35 are shown.

Continuation of the musical score for Hautes-Contre and Violins II, section 17. Measures 36-41 are shown.

Continuation of the musical score for Hautes-Contre and Violins II, section 17. Measures 42-47 are shown.

[18.] Les Fleurs - Fête Persane - Ritournelle

Musical score for Hautes-Contre and Violins II, page 7, section 18. The score shows a single staff in G major (two sharps) with a 2/4 time signature. Measures 1-6 are shown.

Continuation of the musical score for Hautes-Contre and Violins II, section 18. Measures 7-12 are shown.

Musical score for Hautes-Contre et Violons II, featuring four staves of music. The key signature is A major (three sharps). Measure 16 starts with a eighth note followed by sixteenth-note pairs. Measure 23 shows eighth-note pairs with grace notes. Measure 29 has eighth-note pairs with grace notes. Measure 36 features eighth-note pairs with grace notes and a dynamic marking *tr*.

[19.] La Fête des Fleurs - Marche

First page of the 'La Fête des Fleurs - Marche' section. The key signature is A major (three sharps). The tempo is marked *doux*. The music consists of eighth-note pairs and grace notes.

Second page of the 'La Fête des Fleurs - Marche' section. The key signature changes to A minor (no sharps or flats). The tempo is marked *fort*, *doux*, and *fort* again. The music continues with eighth-note pairs and grace notes.

Third page of the 'La Fête des Fleurs - Marche' section. The key signature is A major (three sharps). The tempo is marked *doux*. The music consists of eighth-note pairs and grace notes.

Fourth page of the 'La Fête des Fleurs - Marche' section. The key signature is A major (three sharps). The tempo is marked *fort*. The music consists of eighth-note pairs and grace notes.

Fifth page of the 'La Fête des Fleurs - Marche' section. The key signature is A major (three sharps). The tempo is marked *tr*, *doux*, and *tr* again. The music consists of eighth-note pairs and grace notes.

[20.] Air pour Zéphire - Tacet

[21.] Air pour Borée

Musical score for Hautes-Contre et Violons II, Air pour Borée, page 21. The score consists of two staves of music. The top staff is for the Haute-Contre (Bassoon) and the bottom staff is for the Violins. The key signature is one sharp (F# major), and the time signature is common time (indicated by '2'). The music begins with a series of eighth-note patterns. Measure numbers are listed on the left side of the staves.

Measure 1: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 5: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 9: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 13: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 18: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 24: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 33: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 40: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 46: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

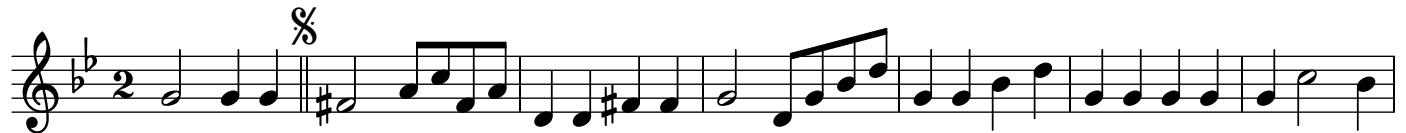
Measure 52: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 56: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 60: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

Measure 64: $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$, $\text{F}^{\#} \text{A} \text{G} \text{F}^{\#} \text{A} \text{G} \text{F}^{\#}$

[22.] Rondeau - Danse exécutée par les sauvages



8

tr Fin

17

25

§

34

43

§

[23.] Chaconne

doux

9

17

fort

23

29

A musical score for 'Hautes-Contre et Violons II' consisting of 15 staves of music. The score is in common time and uses a treble clef. The key signature changes frequently, indicated by sharp (#), flat (b), and natural (n) symbols. Various dynamics are marked throughout the score, including 'doux', 'fort', and 'tr'. Performance instructions like '7' and '~~' are also present. The music features a mix of eighth and sixteenth note patterns, with some staves showing more complex rhythmic structures.

36 doux

50 fort

57

63

68

73 tr

doux

85

93

101 fort

105

109

113

113

119

128

136

144

151

158

172

180

187

194

202

doux

7

doux

fort

tr

tr

tr

fort

tr