

III. Contredances from Babiole No. 6

Jacques-Christophe Naudot (1690–1762)
Op. 10, No. 6

I.ère Contredanse ($\text{d} = 84$)

Musical score for the first Contredance. The music is in common time with a key signature of one sharp. The melody consists of two staves, each with eight measures. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2-4 continue with eighth-note pairs. Measure 5 begins with a half note followed by eighth-note pairs. Measures 6-8 conclude the section.

Continuation of the first Contredance. The music continues in common time with a key signature of one sharp. The melody is on two staves. Measure 6 begins with a half note followed by eighth-note pairs. Measures 7-8 conclude the section. The section ends with a repeat sign and a fermata over the top staff, followed by "fin" below it.

II.e Contredanse

Musical score for the second Contredance. The music is in common time with a key signature of one flat. The melody consists of two staves, each with eight measures. Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-4 continue with eighth-note pairs. Measure 5 begins with a half note followed by eighth-note pairs. Measures 6-8 conclude the section.

Continuation of the second Contredance. The music continues in common time with a key signature of one flat. The melody is on two staves. Measure 19 begins with a half note followed by eighth-note pairs. Measures 20-21 conclude the section. The section ends with a repeat sign and a fermata over the top staff, followed by "fin" below it.

Recommencez, puis à la première