



Les plus belles
PIÈCES DE CLAVESSIN
de l'École Française,
transcrites et mises en Recueil
Par
GABRIEL GROVLEZ.

Premier Cahier
Publié
A Londres chez

J. & W. CHESTER.

11. Great Marlborough Street,

W.1.

Le Prix est de 3 Shillings anglais (fr. 4.50)

PRÉFACE.

LONGTEMPS, on a dédaigné ces merveilles de grâce et de raffinement. Après avoir connu un juste renom, les œuvres des clavecinistes français des XVII^{ème} et XVIII^{ème} siècles étaient, à peu près, tombées dans l'oubli. Il a fallu cet admirable renouveau de la musique française, depuis une trentaine d'années, pour que l'on revint vers ces ancêtres charmants : les Couperin, les Daquin, les Rameau, les Dandrieu qui avaient su exprimer dans un style si profondément français, non pas seulement les caractères, la sensibilité, et la tournure d'esprit de leur temps, mais certains accents tour à tour spirituels, gracieux, sensibles et pénétrants, dont la mesure parfaite, et l'ingéniosité variée ont conservé pour nous encore toute la première fraîcheur et tout le premier agrément.

De nos jours, on a vu des compositeurs comme Claude Debussy, dans son "Homage à Rameau," Mr. Maurice Ravel, dans son "Tombeau de Couperin," Mr. Paul Dukas, dans ses "Variations sur un thème de Rameau" honorer avec beauté, les mérites de ces Français d'autrefois. Il ne faut pas voir dans ces hommages, non plus que dans ceux que leur ont rendus des compositeurs tels que Charles Bordes ou Mr. Vincent d'Indy, de simples curiosités historiques.

Les sources de la musique française d'aujourd'hui doivent être cherchées dans cet ensemble de clavecinistes qui, pendant plus d'un siècle, de 1650 à 1760 environ, ont répandu, pour l'agrément d'une société la plus cultivée et la plus polie qui fut jamais, les inépuisables ressources d'une inspiration pittoresque, tendre et discrète. C'est pour les avoir trop longtemps négligés, que l'on a pu croire la France incapable d'un style musical qui lui appartient en propre, et dans lequel se reflètent

les qualités, les inclinations, les grâces qui ont marqué ses expressions dans les lettres et la peinture depuis plusieurs siècles, et qui l'ont placée, à cet égard, au premier rang des nations.

Faute de ne point connaître cet ensemble de clavecinistes, ou tout au moins quelques-uns de ses plus frappants exemples, on ne peut pénétrer les caractères essentiels de la musique française d'aujourd'hui. Le passé prend une valeur singulière et souhaitable, lorsqu'il peut nous servir à expliquer notre présent, sinon il n'est qu'un jeu d'archéologues, un passe-temps assez vain, bon pour des esprits desséchés.

Il y a peu d'exemples d'un art qui soit demeuré plus vivant et plus frais que celui de ces compositeurs, et qui montre mieux parfois un modernisme d'accent dont on reste étonné. Contrairement à ce que l'on en peut imaginer à l'abord, la variété de ces œuvres est grande. Si ces divers auteurs ont en commun certaines manières, comme ne peuvent manquer d'en avoir des hommes vivant dans le même temps, dans la même société, et dans la même contrée, cependant leur caractère particulier se montre bientôt, pour peu qu'on s'y applique un peu ; le charme simple de Chambonnières est éloigné de la vitalité prime-sautière, mordante, aimable et spirituelle de Couperin, comme la tendre nature de Dandrieu, l'est de la ferme grâce de Rameau.

Pour en pénétrer les caractères, pour en respirer le parfum pour en faire revivre toutes les vertus, il faut se persuader que l'on n'a point devant soi des "antiquités," si aimables qu'elles puissent être, mais des ouvrages dont il nous appartient de susciter toute la vie. Une froide correction ne saurait être le but de ceux qui voudront interpréter

aujourd'hui ces exquis chefs-d'œuvre. Ils n'ont point été écrits pour satisfaire des professeurs à lunettes non plus que des "collectionneurs," mais pour réjouir, séduire, attendrir ou piquer au jeu de jeunes femmes élégantes et sensibles, des femmes âgées aussi, mais indulgentes, et des hommes qui faisaient passer le souci de la bonne éducation avant celui de la science.

C'est dans cet esprit encore qu'il faut jouer ces œuvres, et se rappeler toujours ces deux paroles si profondes, sous leur simple apparence ; celle de François Couperin, quand il dit dans la préface de son Premier Recueil de "Pièces pour le Clavecin" (1713), "J'aime mieux ce qui me touche que ce qui me surprend" ; et celle de Rameau, lorsqu'il dit, "Je me suis efforcé de cacher l'art par l'art même."

La pensée directrice de l'art français le plus pur, qu'il soit d'hier ou d'aujourd'hui, est contenue dans ces deux aveux de ces deux grands clavecinistes. Le même dessein de ne pas répandre indiscretement ses sentiments ou ses idées, de maintenir les uns et les autres dans des règles harmonieuses, le même éloignement d'étaler sa science, le même goût pour les proportions heureuses, pour la juste économie des ressources, le même désir d'exprimer le plus possible, avec les plus simples moyens, la voix même de la nature, se montrent dans ces œuvres françaises d'hier comme dans celles d'aujourd'hui.

Le goût avec lequel Mr. Gabriel Grovlez à choisi ces pièces, le soin qu'il a apporté à en réaliser les ornements conformément à l'esprit de leurs auteurs, l'affection qu'il a montrée depuis longtemps pour ces compositeurs sont tout-à-fait dignes de leurs qualités et de leurs charmes.

Loin d'être empêché dans le désir de conserver quelques pages attrayantes et durables d'entre les œuvres des Clavecinistes Français, c'est bien plutôt par le choix que l'on se trouve interdit ; comment en vérité, parmi tant d'évocations délicieuses, n'en retenir que quelquesunes, comment résister aux sollicitations de ces grâces, sans en éprouver une véritable mélancolie ? Pour moi, je les voudrais presque toutes présentes : danses nobles ou paysannes, portraits tendres ou pathétiques, paysages de nature ou d'esprit, aveux mutins ou recueillis, satires sans aigreur, et propos sans pédanterie. Que n'y sont-ils tous ici, ceux-là dont, bien souvent, j'ai goûté les inépuisables attraits, et dont le souvenir compose le portrait même de la plus douce France.

Pourtant il faut choisir ; c'est parfois la plus dure loi de la vie. Mais comment ces quelques images ne donneraient-elles point à ceux qui voudront en contempler les traits le souhait d'en rechercher d'autres.

G. JEAN-AUBRY.

Londres, mai, 1918.

P R E F A C E .



ALL too long have these wonders of grace and refinement been treated with scorn.

After enjoying a just renown, the works of the French "Clavecinists" of the XVIIth and XVIIIth centuries have almost entirely fallen into oblivion. It appears as if the marvellous revival of French music which has been going on for the last thirty years was necessary in order to bring us back to these our charming ancestors: The Couperins, Daquin, Rameau, Dandrieu, who had known so well how to express in a style profoundly French, not only the character, the feelings, the cast of mind of their own times, but also certain subtle intonations, by turns witty and graceful, emotional or penetrating, which in their perfect balance and imaginative variety still retain for us all their pristine freshness and delight.

In our day we have seen composers like Claude Debussy in his "Hommage à Rameau," M. Maurice Ravel in his "Tombeau de Couperin," M. Paul Dukas in his "Variations sur un thème de Rameau," pay a tribute of beautiful things to the genius of these Frenchmen of the past. It would be unfair to look upon this homage and that rendered by Charles Bordes and M. Vincent d'Indy as an antiquarian curiosity only.

The sources from which springs French music of to-day are to be sought in the work of this very group of "Clavecinists," who for more than a century, from 1650 to 1760 or thereabouts, poured out for the satisfaction of a society—the most cultivated, the most polite that ever existed—the inexhaustible resources of their picturesque, tender, and discreet imagination. It is because France had too long neglected them that she was thought incapable of inventing a musical style of her own, reflecting the qualities, the tendencies, the graces

which for several centuries have given a special character to her forms of expression in literature and painting, and placed her, in this respect, in the forefront of the nations.

Without an acquaintance with this assemblage of "Clavecinists," or with at least some of the most striking members of the band, it is impossible to fathom certain essential properties in French music of to-day. The past becomes a thing singularly and inestimably valuable, when it helps us to explain the present. When it does not, it is a game fit for archæologists only, a vain pastime, unworthy of living minds.

There are but few examples of an art that has remained fresher, more vivid, than the art of these composers, and at times it assumes a colouring surprisingly modern. Contrary to what might be supposed at first sight the variety in these works is great. Though these divers authors have certain peculiarities of style in common, as is only natural in men living in the same age, in the same society, the same country, their individual characteristics are at all times easily discoverable to those who are willing to take the pains. The simple charm of Chambonnières is as far remote from the quick, witty, keen, amiable vitality of Couperin, as Dandrieu's sensitive nature is from Rameau's graceful severity.

In order to penetrate their characteristics, breathe their fragrance, cause them to live again in all their power, we must realise that we are dealing, not with "antiquities," charming as these may be, but with works from which we must seek to draw out all the life that lies hidden within them. A cold correctness should not be the end and aim of those who to-day wish to interpret these exquisite masterpieces. They were not written for the satisfaction

of spectacled professors any more than for "collectors," but to rejoice, fascinate, to touch or to rouse to merriment elegant and sensitive young women, old women also, but indulgent ones, and men more concerned with a polite education than with mere learning.

We must still play them in the same spirit, and always bear in mind these two sayings, so profound in their simplicity: François Couperin's, where, in the preface to his first book of "Pièces pour le clavecin" (1713), he says, "I like that better which touches me, than that which surprises me"; and Rameau's, "I have striven to conceal art with art itself."

The whole guiding thought in the purest art of France, whether it be of yesterday or of to-day, is contained in the confessions of these two great French clavecinists. The same fixed purpose never to lay bare in an indiscreet manner either feelings or ideas, to keep both within the rules of harmony, the same remoteness from an ostentatious display of learning, the same sense of true proportion and of proper economy of resources, the same wish to express as much as possible with the simplest means, with the voice of nature herself, are manifested in the French works of yesterday as in those of to-day.

The taste shown by M. Gabriel Grovlez in the choice of these pieces, the care which he has taken in the realisation of the grace-notes in accordance

with the spirit of each composer, and the enthusiasm with which he has worked in this domain for a number of years, are entirely worthy of the peculiar quality and charm of these pieces.

He who seeks to preserve from oblivion a few attractive pages, such as will stand the test of time, from amongst the works of the French clavecinists, so far from being at a loss for want of material is perplexed only by the difficulty of choosing; in truth, how is it possible amongst all these delightful fleeting visions to seize upon a few, and to harden one's heart against the charms of all the rest, without a sense of profound melancholy? For my own part I should like to keep almost all of them—stately dances, country dances, tender or pathetic portraits, landscapes natural or imaginary, confessions or turbulent or calm, satire without ill-nature, *conceits* without pedantry.

Why are they not all here, all these, whose endless allurements has so often ravished me and whose remembrance forms the picture of our most gentle France herself?

But for all that, a choice must be made; this is at times the harshest law in life. Yet why should these few images not give to those who care to contemplate their features the wish to go and seek out others.

G. JEAN AUBRY.

TABLE DES PIÈCES.

(CONTENTS).

	PAGE.
Sarabande	<i>Jacques Champion de Chambonnières</i> 1
La Verdinguette	<i>Jacques Champion de Chambonnières</i> 2
Gigue d'Angleterre	<i>N. A. Le Bègue</i> 3
Gavotte	<i>Louis Marchand</i> 5
Le Carillon de Cythère	<i>François Couperin</i> 6
Allemande	<i>François Couperin</i> 9
Les Barricades mystérieuses	<i>François Couperin</i> 10
Les Chalumeaux	<i>Jean-François Dandrieu</i> 13
Les doux propos	<i>Jean-François Dandrieu</i> 16
Menuet <i>D'Anglebert</i> 18
La Tendre Silvie	<i>Louis Claude Daquin</i> 20
Tambourin	<i>Antoine Dornel</i> 23

NOTE POUR L'EXÉCUTION DES PIÈCES DE CLAVECIN.

LES pièces de clavecin contenues dans ce recueil ont été transcrites en notation moderne d'après les éditions originales, et en tenant compte pour les ornements des indications propres à chaque auteur. Cependant nous ferons observer que toutes les petits notes doivent être toujours jouées sur le temps et en valeur :—

"d'Agincourt"—La Couperin. *Execution.*

The image shows two musical staves for a piece by La Couperin. The left staff is the original score, and the right staff is labeled 'Execution'. Both staves are in G major and 3/4 time. The right staff shows the original notes with small grace notes (accents) above them, indicating they should be played on the beat.

THE Clavichord Pieces in this Collection have been transcribed into modern notation after the original editions and, as regards the grace-notes, in accordance with the individuality of each composer. It should, however, be noted that all the small notes are to be played invariably on the beat and strictly in time.

"d'Agincourt"—La Couperin. *Execution*

This is a duplicate of the musical notation shown above, illustrating the transcription of grace notes for execution.

Jacques Champion de Chambonnières

(1620-1670)

1

Il doit être considéré comme le fondateur de l'école française de clavecin; il joua en France, avec moins de puissance, le rôle que Frescobaldi avait joué peu avant, en Italie, pour différencier la musique sacrée et la musique profane pour le clavier. Il fut le maître de presque tous les meilleurs clavecinistes qui furent célèbres peu après lui, entre autres Le Bègue, d'Anglebert et les Couperin.

Il a laissé deux volumes de pièces pour le clavecin. (1670)

He must be looked upon as the founder of the French school of clavecinists; he assisted in France, in a less forcible manner than Frescobaldi had done in Italy, in the separation of sacred and profane music for the harpsichord. He was master of most of the 'clavecinists' who afterwards became famous amongst others Le Bègue, d'Anglebert and the Couperins. He has left two volumes of pieces for the harpsichord. (1670)

Révision par
Gabriel Grovlez.

SARABANDE.

Grave.

LA VERDINGUETTE. GIGUE.

Vivo .

f *giocoso*

mf

p

cresc.

1. 2.

The musical score is written for piano in 6/8 time. It consists of five systems of two staves each. The first system begins with the tempo marking 'Vivo' and the dynamic 'f giocoso'. The second system features a dynamic change to 'mf'. The third system includes a dynamic change to 'p'. The fourth system has a 'cresc.' marking. The fifth system concludes with two first endings, labeled '1.' and '2.', which lead to a final cadence. Trills (tr) are indicated throughout the piece, and various articulations like slurs and accents are used to guide the performer.

Le Bègue (Nicolas Antoine) né à Laon en 1630, organiste du Roi, mort à Paris en 1702. Il a publié trois recueils de pièces d'orgue et un recueil de pièces pour le clavecin.

Le Bègue (Nicolas Antoine) born at Laon 1630, died at Paris in 1702. He published three collections of pieces for the organ and one collection for the harpsichord.

GIGUE D'ANGLETERRE.

Révision par
Gabriel Grovlez.

Fort vite.

The first system of musical notation for 'Gigue d'Angleterre' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a forte (f) dynamic. The first measure features a trill (tr) on the right hand. The notation includes various rhythmic values such as eighth and sixteenth notes, along with slurs and ties.

The second system of musical notation continues the piece. It features a piano (p) dynamic marking. The right hand has a trill (tr) in the second measure. The notation includes slurs and ties across measures, and various rhythmic patterns.

The third system of musical notation includes a repeat sign (double bar line with dots) in the middle. The right hand has trills (tr) in the first and fourth measures. The piece continues with various rhythmic and melodic patterns.

The fourth system of musical notation concludes the piece. It features a piano (p) dynamic marking. The notation includes slurs and ties, and ends with a final cadence.

tr tr trmm

f mf

tr trmm tr

trmm f

tr 1. 2. rit.

Louis Marchand

(1669 - 1732)

Célèbre en son temps comme organiste de la cour de Louis XIV, et par le fait qu'il fut mis en rivalité avec Bach, à Dresde, comme improvisateur sur l'orgue. Il tint longtemps l'emploi d'organiste à l'église St. Honoré, à Paris. Il est l'auteur de deux volumes de pièces pour le clavecin et d'un volume de pièces d'orgue.

Famous in his own day as organist to the court of Louis XIV, and for the fact that he was counted a rival of Bach in Dresden as an improviser on the organ. He long held the post of organist in the church of St. Honoré in Paris. He is the author of two volumes of pieces for the harpsichord and of one for the organ.

Révision par
Gabriel Grovlez.

Moderato .

GAVOTTE.

The musical score is written for piano and organ. It consists of five systems of music. The first system begins with the tempo marking 'Moderato' and includes dynamic markings 'mf la 1^{ère} fois' and 'p la 2^{de} fois'. The second system features a repeat sign and a dynamic marking 'p'. The third system includes a trill ornament 'tr'. The fourth system starts with a 'cresc.' marking and includes a trill 'tr'. The fifth system includes a trill 'tr', a dynamic marking 'mf', a trill 'tr', and a 'rit. la 2^e fois' marking. The score concludes with a 'cresc.' marking and a final dynamic 'f'. The piece is in a minor key, indicated by the one flat in the key signature.

François Couperin (dit Couperin le Grand)

(Paris, 1668—1733)

Le plus grand, le plus varié, le plus fécond et le plus spirituel des clavecinistes français, et l'un des compositeurs les plus originaux qui furent jamais. On peut trouver dans ses quatre Livres de pièces pour le clavecin (publiés en 1713, 1716, 1723 et 1730) tous les aspects de l'intelligence et de la sensibilité françaises.

The greatest, the most varied, the most prolific, and the wittiest of the French clavecinists and one of the most original composers that have ever existed. In his four Books of pieces for the harpsichord (published in 1713, 1716, 1723 and 1730) are mirrored all the different aspects of French intelligence and French emotion.

LE CARILLON DE CYTHÈRE.

Agréablement, sans lenteur.

Révision par
Gabriel Grovlez.

The musical score for "Le Carillon de Cythère" is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and includes a *pp* section. The middle section features a mezzo-forte (*mf*) dynamic. The final section includes a *p* dynamic and a *f* dynamic. The score is marked with various ornaments (*tr*) and a *cresc.* (crescendo) marking. The piece concludes with a first ending (*1.*) and a final *p* dynamic.

2.
p

This system contains the first two staves of music. The top staff begins with a first ending bracket labeled '2.'. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first staff features a melodic line with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with similar rhythmic patterns. A dynamic marking of *p* (piano) is placed below the first staff.

espressivo
mf

This system contains the next two staves. The top staff continues the melodic line with expressive phrasing, marked *espressivo*. The bottom staff continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed below the second staff.

f
tr

This system contains the third and fourth staves. The top staff features a melodic line with a trill (tr) in the second measure. The bottom staff continues the accompaniment. A dynamic marking of *f* (forte) is placed below the second staff.

p

This system contains the fifth and sixth staves. The top staff continues the melodic line. The bottom staff continues the accompaniment. A dynamic marking of *p* (piano) is placed below the second staff.

mf

This system contains the seventh and eighth staves. The top staff continues the melodic line. The bottom staff continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed below the second staff.

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff contains a bass line with similar rhythmic patterns. A dynamic marking of *f* (forte) is placed in the second measure.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line. A dynamic marking of *p* (piano) is placed in the fourth measure.

Third system of musical notation. It consists of two staves. The upper staff features trills marked with *tr* in the third and fourth measures. The lower staff continues the bass line with slurs.

Fourth system of musical notation. It consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the bass line with slurs.

Fifth system of musical notation. It consists of two staves. The upper staff includes a trill marked *tr* and a *rit.* (ritardando) marking. The system concludes with a first ending marked *1. a tempo* and a second ending marked *2.* Both endings are marked *p* (piano).

ALLEMANDE.*

♩ Légèrement.

First system of musical notation, measures 1-4. The piece begins with a treble clef and a common time signature. The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes in both hands.

Second system of musical notation, measures 5-8. The first measure is marked *p*. The music continues with intricate rhythmic patterns in both hands.

Third system of musical notation, measures 9-12. The first measure is marked *cresc.* (crescendo) and the final measure is marked *f* (forte). The piece reaches a dynamic peak.

Fourth system of musical notation, measures 13-16. The first measure is marked *mf* and the second measure is marked *f*. The music features a change in key signature to one flat.

Fifth system of musical notation, measures 17-20. The first measure is marked *cresc.* and the final measure is marked *tr* (trill). The music builds towards a trill in the right hand.

Sixth system of musical notation, measures 21-24. The first measure is marked *f* and the final measure is marked *rall.* (rallentando). The piece concludes with a deceleration.

* Cette Allemande extraite de "L'Art de toucher le Clavecin" n'a jamais été publiée.

J. & W. C. 2037 This Allemande taken from "L'Art de toucher le Clavecin" has never been published.

LES BARRICADES MYSTÉRIEUSES.

Vivement .

The musical score is written for piano in 3/4 time, featuring a right-hand melody and a left-hand accompaniment. The piece is marked 'Vivement' and begins with a dynamic of *p molto legato*. The first system shows the initial melodic line and accompaniment. The second system continues the melody, with a dynamic change to *pp*. The third system includes a first ending (1.) and a second ending (2.), with the dynamic increasing to *più forte*. The fourth system features a dense melodic texture in the right hand and a dynamic of *p*. The fifth system includes a trill in the right hand and a dynamic of *mf cresc.*. The sixth system concludes the piece with a dynamic of *p*.

First system of musical notation. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, often in groups of four. The left hand provides a steady accompaniment of quarter notes. A *pp* dynamic marking is present in the right hand.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent with quarter notes.

Third system of musical notation. The right hand's melodic line shows some chromatic movement. The left hand accompaniment includes some chords and rests.

Fourth system of musical notation. The right hand has a more active melodic line. The left hand accompaniment features a mix of quarter and eighth notes. A *p* dynamic marking is present in the right hand.

Fifth system of musical notation. The right hand continues with complex melodic figures. The left hand accompaniment is steady. A *pp* dynamic marking is present in the right hand.

Sixth system of musical notation. The right hand has a very active melodic line. The left hand accompaniment includes some chords and rests. A *p* dynamic marking is present in the right hand.

The first system of musical notation consists of two staves. The upper staff features a complex melodic line with many beamed eighth and sixteenth notes, often grouped with slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A piano dynamic marking 'p' is placed below the first measure of the lower staff.

The second system continues the musical piece with similar melodic and harmonic textures. The upper staff maintains its intricate melodic patterns, while the lower staff continues with supporting chords and bass movement.

The third system shows the progression of the music. The upper staff's melody remains highly active with frequent slurs and ties. The lower staff's accompaniment provides a steady harmonic foundation.

The fourth system continues the musical development. The upper staff's melodic line is dense with notes and slurs. The lower staff's accompaniment features a mix of chords and moving lines.

The fifth system includes a piano dynamic marking 'pp' at the beginning of the upper staff. The melodic line in the upper staff shows some variation in rhythm and articulation. The lower staff continues with its accompaniment.

The sixth system concludes the piece. The upper staff features a melodic line that ends with a 'rit.' (ritardando) marking. The lower staff concludes with a final chord and bass line. A double bar line is present at the end of the system.

L'un des plus charmants et des plus sensibles clavecinistes français; auteur de trois livres de pièces de clavecin, et d'un livre de pièces d'orgue et d'un *Traité de l'accompagnement du clavecin* (1719) ainsi que d'une suite de noëls et de sonates à trois parties.

One of the most charming and most sensitive of the French clavecinists; author of three books of pieces for the harpsichord, of a book of pieces for the organ and of a *Treatise on accompanying on the harpichord* (1719).

LES CHALUMEAUX.

Grave et louré.

Révision par
Gabriel Grovlez.

The musical score for "LES CHALUMEAUX" is presented in four systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 6/8. The piece begins with a forte (*f*) dynamic. The first system features a sixteenth-note triplet in the right hand. The second system includes a trill (*tr*) in the right hand and a sixteenth-note triplet in the left hand. The third system is marked *doux* and *fort*, with a trill in the right hand and a sixteenth-note triplet in the left hand. The fourth system is marked *doux* and *fort*, with a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The score includes various ornaments such as trills and mordents, and dynamic markings like *f*, *doux*, and *fort*.

The first system of music consists of two staves. The treble staff contains a series of sixteenth-note runs, with a bracket labeled '6' under the first run. A trill (tr) is marked above a note in the second measure. The bass staff provides a simple accompaniment with quarter notes.

The second system continues the piece. The treble staff features sixteenth-note runs, with a bracket labeled '6' under the first run. The bass staff continues with quarter notes.

The third system includes a dynamic marking of *doux* (soft) in the bass staff. The treble staff has sixteenth-note runs, with a bracket labeled '6' under the first run. The bass staff has quarter notes.

The fourth system features a dynamic marking of *f* (forte) in the bass staff. The treble staff has sixteenth-note runs, with a bracket labeled '6' under the first run. A trill (tr) is marked above a note in the bass staff. The system ends with a repeat sign.

The fifth system continues with sixteenth-note runs in the treble staff, with a bracket labeled '6' under the first run. A trill (tr) is marked above a note in the treble staff. The bass staff has quarter notes.

First system of musical notation. The treble clef part features a melodic line with trills and sixteenth-note runs. The bass clef part includes a trill and a sixteenth-note run. The word *doux* is written above the treble clef.

Second system of musical notation. The treble clef part has a *fort* dynamic marking and a sixteenth-note run. The bass clef part has a *doux* dynamic marking and a trill. The word *fort* is written below the treble clef, and *doux* is written above the bass clef.

Third system of musical notation. The treble clef part has a *fort* dynamic marking and a sixteenth-note run. The bass clef part has a trill. The word *fort* is written below the treble clef.

Fourth system of musical notation. The treble clef part features trills and sixteenth-note passages. The bass clef part has a trill.

Fifth system of musical notation. The treble clef part has a *doux* dynamic marking and a trill. The bass clef part has a trill and a *rall.* dynamic marking. The word *doux* is written below the treble clef, and *rall.* is written above the bass clef.

LES DOUX PROPOS.

Moderato.

p *espressivo*

The first system of the musical score for 'LES DOUX PROPOS.' is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Moderato'. The piece begins with a piano (*p*) and expressive (*espressivo*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

The second system continues the piece. The right hand has a more active melodic line with eighth-note runs and slurs. The left hand features a sixteenth-note triplet in the second measure, marked with a '6' and a slur, and continues with a steady accompaniment.

The third system shows the right hand with a melodic line that includes a sixteenth-note triplet in the second measure, marked with a '6' and a slur. The left hand continues with a simple accompaniment.

The fourth system continues the melodic and harmonic development. The right hand has a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment with quarter notes and rests.

The fifth system concludes the piece. The right hand features a melodic line with eighth-note patterns and a trill (*tr*) in the third measure. The left hand provides a steady accompaniment with quarter notes and rests.

mf
cresc.
6

6

tr
p

tr
6
cre - - - - - scen -

- do
tr

D' Anglebert

(1628-1691)

Claveciniste de la chambre de Louis XIV. Il a publié en 1689 un recueil de Pièces de clavecin qui comprend non seulement des pièces originales mais des adaptations et variations d'après des airs de Lully et de Corelli entre autres 22 variations sur le thème des "Folies d'Espagne," de ce dernier.

"Clavecinist of the chamber" to Louis XIV. In 1689 he published a collection of pieces for the harpsichord, which comprises not only original pieces but adaptations and variations from airs by Lully and Corelli, amongst others 22 variations on the theme of "Folies d'Espagne," by the last named composer.

MENUET.

Révision par
Gabriel Grovlez.

Andantino.

p semplice

sfz

dim.

pp

sfz

First system of musical notation. The right hand features a melodic line with a trill (tr) and a dynamic marking of *più forte*. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand includes trills (tr) and a *cresc.* (crescendo) marking. The left hand continues the accompaniment, with a *p* (piano) dynamic marking appearing in the final measure.

Third system of musical notation. The right hand has trills (tr) and a *più forte* dynamic marking. The left hand features a trill (tr) and a *cresc.* marking in the middle of the system.

Fourth system of musical notation. The right hand contains trills (tr) and a *cresc.* marking. The left hand includes trills (tr) and a *cresc.* marking, concluding the piece with a double bar line.

Louis Claude Daquin

(Paris, 4 Juillet 1694 — 15 Juin 1772)

Daquin fut l'élève de Marchand et l'un des plus remarquables exécutants de son époque, comme organiste et claveciniste. Dès l'âge de 12 ans il était organiste à St. Antoine à Paris.

Daquin was a pupil of Marchand and one of the most remarkable organists and clavecinists of his time. At the age of 12 he became organist at St. Antoine in Paris.

LA TENDRE SILVIE.

RONDEAU.

Révision par
Gabriel Grovlez.

Tendrement .

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The first system is marked 'p espressivo'. The second system includes a 'crescendo' marking. The third system is marked 'p'. The fourth system ends with a double bar line and a repeat sign. The score features various ornaments (trills and mordents) and dynamic markings.

1er Couplet.

più forte

trium

The first system of the first couplet consists of two staves. The upper staff features a melodic line with a series of eighth notes and a trill marked 'trium'. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking 'più forte' is placed in the first measure.

mf

p

The second system continues the musical piece. The upper staff has a melodic line with a trill. The lower staff has a bass line with chords. Dynamic markings 'mf' and 'p' are present in the second and fourth measures respectively.

cresc.

The third system of the first couplet shows a melodic line with a trill and a bass line with chords. A 'cresc.' marking is placed in the second measure.

Da Capo al segno %
e poi 2^a Couplet.

2^a Couplet.

f

The first system of the second couplet consists of two staves. The upper staff has a melodic line with a trill. The lower staff has a bass line with chords. A dynamic marking 'f' is placed in the first measure.

trium

p

The second system of the second couplet continues the musical piece. The upper staff has a melodic line with a trill marked 'trium'. The lower staff has a bass line with chords. Dynamic markings 'trium' and 'p' are present in the first and third measures respectively.

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff provides harmonic support with chords and moving lines. A dynamic marking *p* is present in the second measure of the bass staff.

Second system of musical notation. The treble staff features a trill in the final measure. The bass staff continues with a steady rhythmic accompaniment.

Third system of musical notation. A dynamic marking *p* is placed at the beginning of the treble staff. The music continues with fluid melodic and harmonic development.

Fourth system of musical notation. This system includes trills (*tr*) in the treble staff and a *cresc.* marking in the bass staff, indicating a gradual increase in volume.

Fifth system of musical notation. The bass staff features triplet figures, indicated by brackets and the number '3' under three groups of notes.

Sixth system of musical notation. It concludes with a trill (*tr*) in the treble staff, a *rall.* marking, and a final cadence marked *Fin.*

Né en 1695, organiste de Sainte-Geneviève, mort à Paris en 1765, il est l'auteur de cantates; "Les Caractères de la Musique" "Le tombeau de Clorinde" et de trois livres de trios pour le violon.

Born in 1695, organist of Sainte Geneviève, died at Paris in 1765. He is the author of the cantatas; "Les Caractères de la Musique" "Le Tombeau de Clorinde" and of three books of trios for the violin.

TAMBOURIN.

Révision par
Gabriel Grovlez.

Vivo assai.
1^{er} Tambourin.

The musical score is written for a single instrument, likely a tambourine, in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The fourth system begins with a forte (*f*) dynamic. The fifth system concludes with a *rit. pour finir* (ritardando for ending) instruction and ends with a *Fine.* marking. The score features a mix of eighth and sixteenth notes in the right hand, with a steady accompaniment of chords in the left hand.

2^d Tambourin.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a piano (*p*) dynamic marking. The melody is composed of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords.

The second system continues the piece. It features a repeat sign (double bar line with two dots) in the middle of the system, indicating a first ending. The notation follows the same staff layout and musical style as the first system.

The third system continues the piece. It features a repeat sign (double bar line with two dots) at the end of the system, indicating a second ending. The notation follows the same staff layout and musical style as the previous systems.

The fourth system concludes the piece. It features a repeat sign (double bar line with two dots) at the end of the system, indicating a final ending. The notation follows the same staff layout and musical style as the previous systems.

Da capo I^o Tambourin al fine.