



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

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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, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The right staff is labeled 'Execution' and shows the same piece with small notes (grace notes) placed on the beat, illustrating the intended performance style.

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 block is identical to the one above, showing the original score and an execution example for the piece 'd'Agincourt' by La Couperin. The original score is on the left, and the execution example, where small notes are placed on the beat, is on the right.

Louis Nicolas Clérambault

(1676 — 1749)

Né à Paris en 1676 d'une famille qui depuis longtemps occupait des emplois dans le service du Roi de France. Organiste à diverses églises, il fut nommé par Louis XIV "surintendant de la musique de Mme de Maintenon." Il est l'auteur de cinq recueils de Cantates, de deux recueils pour le clavecin (1707) d'un volume de pièces d'orgue et d'oeuvres théâtrales. Il est mort à Paris en 1749.

Born at Paris in 1676 of a family which for generations had served the King of France. Organist of various churches. By Louis XIV he was appointed *superintendent of Mme de Maintenon's music*. He is the author of five collections of Cantatas, of two collections for the harpsichord (1707) of a volume of pieces for the organ and of works for the stage. He died at Paris in 1749.

GAVOTTE.

Révision par
Gabriel Grovlez.

Allegro.

The musical score is written for piano and harpsichord. It consists of four systems of music. The first system begins with a piano (*f*) dynamic and includes the instruction "(p la 2^e fois)". The second system starts with a mezzo-forte (*mf*) dynamic. The third system is marked "più forte" and includes a first ending bracket labeled "1.". The fourth system is marked "p" (piano) and includes a second ending bracket labeled "2.". The score is filled with various musical notations, including trills (*tr*), trills with grace notes (*trmn*), and slurs. The key signature is one sharp (F#) and the time signature is 3/4.

First system of musical notation. The right hand features a melodic line with a trill at the end, marked with a *tr* and a wavy line. The left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation. It begins with a repeat sign. A crescendo (*cresc.*) marking is placed over the first measure. The right hand continues with a melodic line, and the left hand has a bass line.

Third system of musical notation. The right hand contains two trills, each marked with a *tr* and a wavy line. The left hand continues with a bass line. A piano (*p*) dynamic marking is present.

Fourth system of musical notation. It features first and second endings, marked with "1." and "2." above the staff. The right hand has a melodic line with a trill at the end of the first ending. The left hand has a bass line. A piano (*p*) dynamic marking is present.

Fifth system of musical notation. The right hand has a melodic line with a trill at the end, marked with a *tr* and a wavy line. The left hand has a bass line. The system concludes with a final chord in the right hand.

Jacques André Dagincourt

(1684—1758)

3

Né à Rouen en 1684, organiste de l'abbaye de Saint-Ouen, puis organiste du Roi. Il revint dès 1745 vivre à Rouen où il est mort en 1758. Ses pièces pour le clavecin parurent en un recueil, en 1733.

Born at Rouen in 1684, organist of the abbey of Saint-Ouen, subsequently organist to the King. Returning to Rouen in 1745, he died there in 1758. His pieces for the harpsichord were collected and issued in 1733.

LE COLIN-MAILLARD.

Révision par
Gabriel Grovlez.

Allegro.

f

mf

mf

tr

1. 2.

tr

non legato

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a steady accompaniment with eighth notes. A dynamic marking of *p* (piano) is placed above the right hand in the second measure.

Second system of musical notation. The right hand features trills, indicated by the word *tr* above the notes. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* (forte) is placed above the right hand in the third measure.

Third system of musical notation. The right hand continues with melodic lines, some with slurs. The left hand accompaniment remains consistent. A dynamic marking of *mf* (mezzo-forte) is placed above the right hand in the third measure.

Fourth system of musical notation. The right hand includes trills (*tr*) and slurs. The left hand accompaniment features some rests. A dynamic marking of *mf* is placed above the right hand in the fourth measure.

Fifth system of musical notation. The right hand continues with melodic lines, including slurs and ties. The left hand accompaniment consists of eighth notes. The system concludes with a key signature change to one sharp (F#).

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. It includes a trill marking above a note in the third measure and a piano (*p*) dynamic marking in the fourth measure. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes, often beamed in pairs.

The second system continues the piece with two staves. The upper staff features a melodic line with slurs and a crescendo (*cresc.*) marking in the first measure. The lower staff continues the accompaniment with rhythmic patterns of eighth and sixteenth notes.

The third system shows two staves. The upper staff has a melodic line with a trill marking in the third measure and a forte (*f*) dynamic marking in the fourth measure. The lower staff provides a steady accompaniment with eighth notes.

The fourth system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some with slurs. The lower staff continues the accompaniment with eighth notes and rests.

The fifth system is the final system on the page, consisting of two staves. The upper staff features a melodic line with trill markings in the second and fourth measures. The lower staff concludes the accompaniment with eighth notes.

Jean-Philippe Rameau

(1683 - 1764)

Quoique la plus grande partie de l'oeuvre de Rameau ait été composée pour le théâtre, ses pièces de clavecin, à elles seules, pourraient montrer la singulière diversité technique de ce grand compositeur chez lequel la science et le sentiment ont trouvé toujours une mesure parfaite.

Though the greater part of Rameau's works were composed for the stage, his pieces for the harpsichord taken by themselves give ample proof of his singular technical diversity; in this great composer science and sensibility were mingled in perfect proportions.

VÉNITIENNE.

Révision par
Gabriel Grovlez.

Allegro giocoso.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of music, each with a treble and bass clef staff. The dynamics and performance instructions are as follows:

- System 1: *p e grazioso*
- System 2: *mf*
- System 3: *dim.* and *p*
- System 4: *più forte*
- System 5: *espressivo*

First system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *p* (piano) in the second measure. The left hand provides a harmonic accompaniment with slurs.

Second system of musical notation. The right hand continues with a melodic line and slurs. The left hand has a dynamic marking of *p* in the first measure.

Third system of musical notation. The right hand has a dynamic marking of *mf* (mezzo-forte) in the first measure. The left hand has a dynamic marking of *p* in the first measure.

Fourth system of musical notation. The right hand has dynamic markings of *dim.* (diminuendo) in the first measure, *p* in the second measure, and *più forte* (more forte) in the third measure. The left hand has a dynamic marking of *p* in the second measure.

Fifth system of musical notation. The right hand has a dynamic marking of *f* (forte) in the second measure. The left hand has a dynamic marking of *f* in the second measure.

The first system of music consists of two staves. The treble staff contains a series of sixteenth-note runs, often grouped with slurs. The bass staff provides a harmonic accompaniment with longer note values. A piano (*p*) dynamic marking is placed above the bass staff in the third measure.

The second system continues the musical piece. The treble staff features more complex melodic lines with slurs and ties. The bass staff continues with a steady accompaniment. The overall texture remains consistent with the first system.

The third system shows further development of the melodic and harmonic themes. The treble staff has more intricate sixteenth-note passages. The bass staff continues to support the melody with a consistent accompaniment.

The fourth system includes a piano (*p*) dynamic marking above the bass staff in the third measure. The melodic lines in the treble staff continue to be highly active with sixteenth-note patterns.

The fifth system concludes the piece with dynamic markings. The word *dim.* (diminuendo) is placed above the bass staff in the third measure, and *rall.* (rallentando) is placed above the bass staff in the fourth measure. The treble staff continues with its characteristic sixteenth-note runs.

MUSETTE EN RONDEAU.

Tendrement.

The first system of music features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody in the treble clef consists of eighth-note patterns, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in both staves.

The second system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The melody continues with eighth-note patterns. A dynamic marking of *più forte* is placed above the second ending. The bass clef accompaniment remains consistent with the first system.

The third system continues the piece with eighth-note patterns in the treble clef. A dynamic marking of *p* is shown. The bass clef accompaniment features a mix of chords and moving lines.

The fourth system shows the continuation of the eighth-note melody. A dynamic marking of *p* is present. The bass clef accompaniment provides a steady harmonic foundation.

The fifth system concludes the piece with eighth-note patterns. Dynamic markings of *f* (forte) and *p* are used throughout the system. The bass clef accompaniment includes some triplet-like figures.

p *pp*

p *leggiero* **Più vivo.**

cresc.

rall. *pp* **a Tempo I?**

rit.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with various ornaments and a supporting bass line. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. It continues the piece with similar melodic and harmonic textures. A dynamic marking of *f* is present in the second measure.

Third system of musical notation. The melodic line continues with intricate ornamentation. The bass line provides a steady accompaniment.

Fourth system of musical notation. The music becomes more delicate, with a dynamic marking of *p* in the second measure. The bass line features block chords.

Fifth system of musical notation. The piece concludes with a dynamic marking of *cresc.* in the second measure, indicating a gradual increase in volume.

p espressivo

rit.

L'un des plus charmants et des plus sensibles clavecinistes français; auteur de trois livres de pièces de clavecin, 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 a trois parties.

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

L'ARLEQUINE.

Révision par
Gabriel Grovlez.

Vivo.

p *leggero e con spirito*

cresc.

p

mf

cresc.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a series of sixteenth-note chords and single notes, some grouped with slurs. The lower staff starts with a bass clef and contains a sixteenth-note arpeggiated pattern in the first measure, followed by a sixteenth-note chordal pattern in the second measure. A dynamic marking of *p* (piano) is placed above the second measure of the upper staff.

The second system continues with two staves. The upper staff features a melodic line with slurs and a dynamic marking of *cresc.* (crescendo) above the first measure. The lower staff contains a sixteenth-note arpeggiated pattern in the first measure, followed by a series of chords and single notes. A dynamic marking of *p* is present in the final measure of the system.

The third system consists of two staves. The upper staff has a melodic line with slurs and a first ending bracket labeled "1." at the end. A *trill* marking is placed above the final note of the first ending. The lower staff contains a series of chords and single notes, with a *trill* marking above a note in the second measure. A dynamic marking of *p* is present in the second measure.

The fourth system consists of two staves. The upper staff begins with a second ending bracket labeled "2." and contains a melodic line with slurs. A dynamic marking of *p* (piano) is placed above the first measure. The lower staff contains a series of chords and single notes.

The fifth system consists of two staves. The upper staff has a melodic line with slurs and a *trill* marking above a note in the second measure. The lower staff contains a series of chords and single notes, with a *trill* marking above a note in the second measure. A dynamic marking of *f* (forte) is present in the final measure.

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.

Le "Coucou" fait partie de son 1^{er} Livre de pièces pour le clavecin, publié en 1735.

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.

"Le Coucou" is taken from his first book of pieces for the clavichord, published in 1735.

LE COUCOU.

Révision par
Gabriel Grovlez.

Vivo.

p leggiero

mf *p* *espressivo*

tr *pp*

mf *p*

espressivo

trun *f*

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and a trill. The lower staff provides a bass accompaniment with eighth-note chords and rests.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth-note patterns and trills. The lower staff features a more active bass line with eighth-note chords.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth-note patterns and trills. The lower staff features a steady bass line with eighth-note chords.

Fourth system of musical notation, consisting of two staves. The upper staff includes a trill and eighth-note patterns. The lower staff has a bass line with eighth-note chords. Dynamic markings include *p*, *mf*, and *p*.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and trills. The lower staff has a bass line with eighth-note chords.

Sixth system of musical notation, consisting of two staves. The upper staff includes a trill and eighth-note patterns. The lower staff has a bass line with eighth-note chords. Dynamic markings include *pp* and *mf*.

First system of musical notation. The right hand plays a series of eighth-note chords. The left hand has a bass line with a dynamic marking of *p* (piano) and includes a trill on the final note.

Second system of musical notation. The right hand continues with eighth-note chords. The left hand features a trill on the final note, marked with *tr*.

Third system of musical notation. The right hand plays eighth-note chords. The left hand has a dynamic marking of *p* and includes a trill on the final note.

Fourth system of musical notation. The right hand plays eighth-note chords. The left hand has a dynamic marking of *p* and includes a *crescendo* marking.

Fifth system of musical notation. The right hand plays eighth-note chords. The left hand has a dynamic marking of *f* (forte).

Sixth system of musical notation. The right hand plays eighth-note chords. The left hand has a dynamic marking of *f* and includes a trill on the final note, marked with *tr*.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff features a more rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble staff continues with eighth notes, and the bass staff includes a section marked *p* (piano) and *mf* (mezzo-forte). The word *leggiero* is written below the treble staff in this system.

Third system of musical notation. The treble staff has a melodic line with some slurs, and the bass staff has a steady accompaniment. The word *espressivo* is written below the bass staff.

Fourth system of musical notation. The treble staff features a melodic line with a trill-like flourish. The bass staff has a rhythmic accompaniment. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte).

Fifth system of musical notation. The treble staff continues with eighth notes, and the bass staff has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present.

Sixth system of musical notation. The treble staff features a melodic line with a trill-like flourish. The bass staff has a rhythmic accompaniment. The marking *trm* is written above the treble staff.

Duphy

(1716–1788)

Né à Dieppe en 1716 mort à Paris en 1788. Il a publié quatre livres de pièces pour le clavecin. On commence à sentir dans son style ce goût excessif de la virtuosité qui, introduit à cette époque par les Italiens allait ruiner à la fin du dix-huitième siècle la pureté du style à laquelle avaient atteint les grands maîtres du clavecin français.

Born at Dieppe in 1716 died at Paris in 1788. He published four books of pieces for the harpsichord. One begins to detect that exaggerated taste for virtuosity, introduced at this period by the Italians which at the end of the eighteenth century was to ruin the pure style to which the masters of the French harpsichord had attained.

LA DE VILLENEUVE.

GAVOTTE.

Révision par
Gabriel Grovlez.

Allegretto.

p espressivo

cresc.

mf

First system of musical notation. The right hand features a melodic line with slurs and a trill. The left hand provides a rhythmic accompaniment. Dynamics include *p* and *p*. A *trm* marking is present above the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a melodic line with slurs and a trill. The left hand accompaniment includes a *cresc.* marking. Dynamics include *p*.

Fourth system of musical notation. The right hand features a melodic line with slurs and a trill. The left hand accompaniment includes a *cresc.* marking. Dynamics include *mf*.

Fifth system of musical notation. The right hand features a melodic line with slurs and a trill. The left hand accompaniment includes a *cresc.* marking. Dynamics include *mf*. The system concludes with first and second endings.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a similar rhythmic pattern of eighth and sixteenth notes, often in pairs.

The second system continues the musical piece. It features a treble staff with a 'trm' (trill) marking over a note. There are also triplet markings (indicated by a '3' over a group of notes) in both the treble and bass staves. The bass staff continues with a steady eighth-note accompaniment.

The third system introduces first and second endings. The first ending is marked with a '1.' and the second with a '2.'. A 'p espressivo' (piano, expressive) marking is placed above the second ending. The treble staff has a melodic line with slurs, while the bass staff provides harmonic support.

The fourth system shows a continuation of the melodic and accompaniment lines. The treble staff features a melodic line with various note values and slurs. The bass staff maintains a consistent eighth-note accompaniment pattern.

The fifth system concludes the piece. It includes a 'cresc.' (crescendo) marking in the bass staff, a 'rall.' (rallentando) marking in the treble staff, and a 'p' (piano) marking at the end. The treble staff has a melodic line with a triplet and a final note with a fermata. The bass staff has a final accompaniment figure.

1738(?)

Ne à Saint-Germain en 1738 fut organiste du Duc d'Angoulême; il est l'auteur de travaux d'enseignement entre autres: *Méthode pour apprendre à jouer de la harpe* (1774) *Méthode pour apprendre à jouer de la flute traversière* (1778) "*Le Parfait maitre à chanter* (1782) *L'art de se perfectionner sur le violon* (1783) *Méthode pour apprendre à jouer de la vielle* (1783)

Born at Saint-Germain in 1738 organist to the Duke of Angoulême; he is the author of manuals of instruction; amongst others: *Method of learning to play upon the harp* 1774 *Method of learning to play upon the German flute* (1778) *The perfect singing master* (1782) *The art of perfecting oneself on the violin* (1783) *Method of learning to play upon the hurdy-gurdy.*

LES AMANTS ENCHANTÉS.

Révision par
Gabriel Grovlez.

Tendrement.

The musical score is written for piano in 3/4 time, B-flat major. It consists of four systems of music. The first system begins with the tempo marking 'Tendrement.' and includes the instruction 'ben legato ed espressivo' and a dynamic marking of 'mf'. The second system features a trill in the right hand. The third system includes first and second endings. The fourth system features a trill and a 'cresc.' marking. The score is written for piano with treble and bass clefs.

First system of musical notation. The treble staff contains a melodic line with several trills marked 'tr'. The bass staff provides harmonic support with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line with trills. The bass staff features a descending eighth-note pattern. Dynamics include 'dim.' (diminuendo) and 'pp' (pianissimo). A trill 'tr' is also present.

Third system of musical notation. The treble staff has a melodic line with trills. The bass staff has a steady eighth-note accompaniment. The dynamic 'cresc.' (crescendo) is indicated.

Fourth system of musical notation. It features first and second endings. The treble staff has a melodic line with trills. The bass staff has a rhythmic accompaniment. Dynamics include 'f' (forte) and 'ff' (fortissimo). The instruction 'rit. 2de fois' (ritardando the second time) is written below the bass staff.