

2e Carillons

from: André Danican-Philidor's Recueil de vieux Airs, 1691

Louis Couperin (? Chaumes-en-Brie 1626- Paris 1661)

1

Soprano or Sopranino Recorder

Soprano Recorder

Alto Recorder

Bass Recorder in F or C

6

10

18⁸

Musical score for measures 18-22, featuring four staves (treble and bass clefs) and a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, with some beamed sixteenth notes in the first three staves.

23⁸

Musical score for measures 23-27, featuring four staves (treble and bass clefs) and a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes. A '+' sign is placed above the first staff in measure 25.

28⁸

Musical score for measures 28-32, featuring four staves (treble and bass clefs) and a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes. A '+' sign is placed above the third staff in measure 30.

The musical score is arranged in four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The first measure is marked with a '34' and an '8' above it. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Some notes are marked with a '+' sign above them. The piece ends with a double bar line and repeat dots.

As Louis Couperin's name is not repeated at the beginning of this piece, which is given as Second Carillons immediately following the "Piesce qui a esté faite par Mr. Couprins pour contrefaire les carillons de Paris..." his authorship is not evident.

The source gives this piece in four staff notation. The voices hardly cross, and so it is probably meant for organ too, like the first piece. You will find the relevant part of the source on IMSLP. The originals clefs are G1, C1, C2 and F4. In bars 24 and 25 of the Altus (2nd soprano) part Philidor's print gives sharps on the (upper) d"-line, which only make sense if the sharpen the b flats between them to b naturals. I changed Altus bar 32 note 3 from d' to c' and bar 34 note 3 from c' to d'. The ms has erased in Bass bars 32 quavers on the 2nd and 4th beat, and 34 on the 2nd, 3d and 4th beat and simplified them to crotchets. This is an arrangement for recorders, one sopranino or soprano recorder, a second soprano, alto and bass recorder.

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1

Treble Recorder

Tenor Recorder

Tenor Recorder

Bass Recorder

6

11

18

Four staves of music, measures 18-22. The key signature has one flat (B-flat). The music is written in a single system with a brace on the left. The first staff has a treble clef, the second and third have treble clefs, and the fourth has a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

23

Four staves of music, measures 23-27. The key signature has one flat (B-flat). The music is written in a single system with a brace on the left. The first staff has a treble clef, the second and third have treble clefs, and the fourth has a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present at the end of the system.

28

Four staves of music, measures 28-32. The key signature has one flat (B-flat). The music is written in a single system with a brace on the left. The first staff has a treble clef, the second and third have treble clefs, and the fourth has a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present at the beginning of the system.

34

As Louis Couperin's name is not repeated at the beginning of this piece, which is given as Second Carillons immediately following the "Piesce qui a esté faite par Mr. Couprins pour contrefaire les carillons de Paris..." his authorship is not evident.

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This arrangement has been made by Jan Kok.