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ANTHOLOGY
OF
FRENCH PIANO MUSIC

EDITED BY
ISIDOR PHILIPP

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ANTHOLOGY OF FRENCH PIANO MUSIC

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EARLY COMPOSERS

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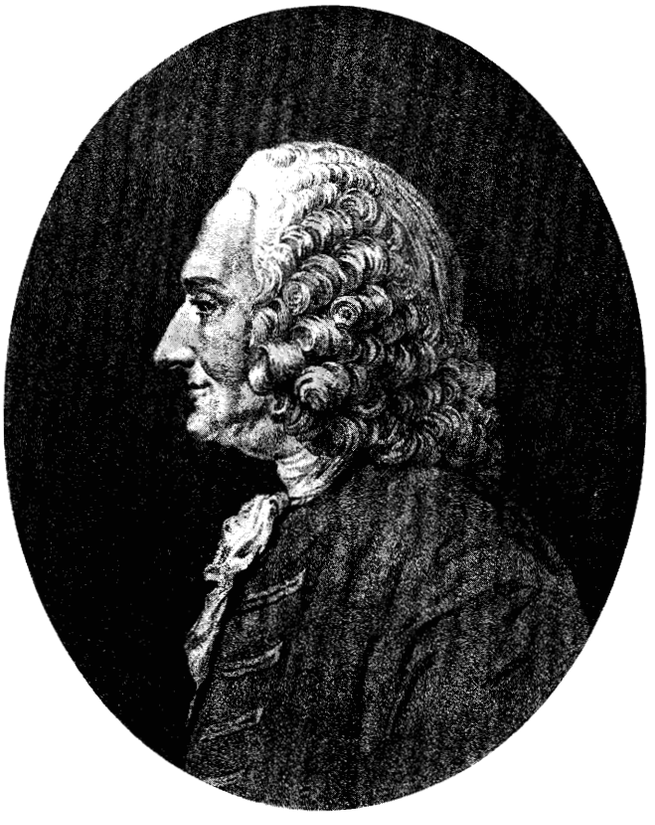
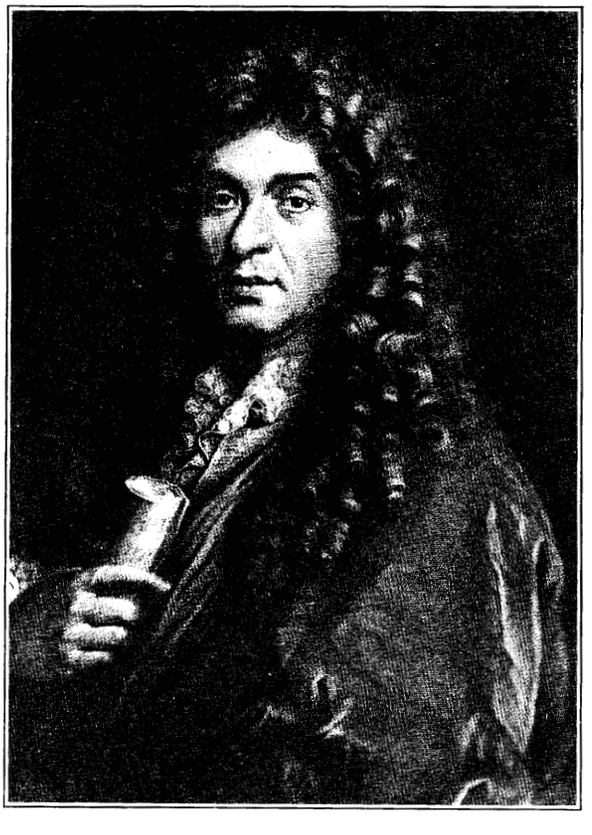


JEAN-PHILIPPE RAMEAU

FRANÇOIS COUPERIN



JEAN-BAPTISTE DE LULLY

EARLY FRENCH COMPOSERS FOR THE PIANO

WE must look to the Orient for the primitive elements of the piano; in fact the very earliest traces of it were discovered on the ruined sculpture which escaped the destruction of Nineveh. We speak of the ancient psaltery, consisting of a wooden box or frame with strings stretched across it, which were struck by means of a drumstick or plucked by the fingers. In various forms and under different names this rudimentary instrument was familiar to the Egyptians, the Hebrews, the Assyrians and the Greeks. It was in general use throughout Europe during the middle ages; nor did it disappear until the seventeenth century. At that time it was called the dulcimer or tympanon; and even to-day, under the name of czimbalum, it exists, virtually unchanged, in the orchestra of the Hungarian gypsies.[1]

The modern piano is but a dulcimer or czimbalum equipped with a keyboard; and as early as the thirteenth century an attempt was made in this direction, the strings being set in vibration by means of a wedge or tangent of metal. Thus the psaltery was transformed into the clavichord. Very modest were the dimensions of this predecessor of the piano — merely an oblong box, often portable; and its part was soon played. Without creating a school, it dwelt in the intimate circles of fair *châtelaines*, who moved their slender fingers over the keys, and united the quavering tones they evoked with the songs of minstrel or troubadour.

Although the clavichord remained in use for several hundred years, it became, from the fifteenth century, of secondary importance. At that period the harpsichord, together with the kindred spinet and virginal, was invented, in which crow-quills took the place of the metal tangents, and plucked the strings instead of striking them.

[1] *See Riemann, Weitzmann, Richter, Silchmann, &c.*

C'EST en Orient qu'il faut chercher les éléments primitifs du piano. On en a découvert la trace lointaine, en effet, sur des débris de sculpture échappés à la destruction de Ninive. Nous voulons parler du psalterion, plateau ou cadre de bois, sur lequel étaient tendues des cordes, qu'on frappait au moyen d'une baguette ou qu'on pinçait avec les doigts. Sous des formes et des appellations diverses, cet instrument rudimentaire fut connu des Egyptiens, des Hébreux, des Assyriens et des Grecs. Il était fort en usage en Europe, au moyen âge, et ne disparut qu'au XVIIe siècle. On l'appelait alors tympanon, et aujourd'hui encore, on le retrouve intact, sous le nom de cymbalum, dans l'orchestre des Tziganes hongrois.[1]

Le piano moderne n'est qu'un tympanon, ou cymbalum, complété d'un clavier.

Au XIIIe siècle déjà, on essaie de cette disposition, en mettant les cordes en vibration au moyen d'une lame de cuivre. On transforme ainsi le psaltérion en clavicorde.

Ce piano d'un nouveau genre a les dimensions modestes d'une boîte oblongue très portative. Son rôle est plutôt effacé. Sans faire école, il demeure dans les cercles intimes, auprès des châtelaines, qui promènent leurs doigts effilés sur les touches, et marient les sons aigres qu'elles produisent aux chants des trouvères ou des troubadours.

Bien que le clavicorde subsistât encore il y a quelque cent ans, il est relégué au second plan dès le XVe siècle. A cette époque, en effet, on invente l'épinette, appelée aussi harpsichorde et virginale. Les plumes de corbeau remplacent les lames de cuivre. Les cordes ne sont plus frappées, mais pincées. C'est là l'origine des instruments dits *da penna*, c'est à dire emplumés, qui sont bientôt adoptés partout et dont la vogue ne dure

[1] *Voir Riemann, Weitzmann, Richter, Silchmann, &c.*

Thus originated the name *da penna*, i.e. *quilled*, applied to all the instruments of this class, which were soon universally adopted, and enjoyed a vogue which endured for no less than four centuries. Improvements in construction advanced the harpsichord to a position of increasing consequence, until it finally served to interpret the works of Couperin, Rameau and Bach, the illustrious precursors of modern art.

A greater volume of tone was obtained by plucking than by striking the strings; so if the harpsichord represented no mechanical progress, it was a distinct advance in sonority. Its size was gradually increased until it reached a compass of five octaves; hence the name of *clavecin* by which the instrument was known in France. Yet in spite of its relative superiority, the harpsichord was far from perfect. Its delicate construction could not have endured the modern demand for powerful effects; moreover, the performer must be very expert, and must possess a peculiar touch to secure his *nuances* of expression. Nevertheless it marked a decided development, and originated a school of composition.

At first the new school drew its inspiration largely from the music for the organ, whose character was essentially polyphonic. The science of harmony was evolved and systematized; but it still leaned toward display of erudition rather than capacity for expression. It was the epoch of counterpoint, which gave birth to the canon and the fugue; but which led at last to Haydn and Mozart and the triumph of melody and tone-color, of rhythm and ornament: for it was possible, through skilful treatment, to obtain from the harpsichord delicate effects of shading. The system of fingering differed radically at first from that now in vogue; but Bach reformed it materially, and brought about in 1722 the adoption of the equally tempered scale.

In 1738 Silberman, of Freiberg, substituted for the harpsichord an instrument whose strings were struck by hammers; and in 1797 the Erards perfected the mechanism of the escapement. The forte-piano, piano-forte, or, as we call it to-day, the piano, was invented.

pas moins de quatre cents ans. Leur importance va grandissant, et ils servent, enfin, à interpréter les œuvres de Couperin, de Rameau, de Bach, les grands précurseurs de l'art moderne.

L'intensité du son étant plus grande par le pincement que par la percussion, si l'épinette n'était pas un progrès de mécanisme, elle en était un de sonorité. Ses dimensions vont croissant. Elle arrive à avoir cinq octaves, et dès lors on l'appelle clavecin.

Malgré sa supériorité relative, ce nouvel instrument était encore très imparfait. Sa construction délicate n'aurait pas résisté aux effets de puissance qu'on aime à produire de nos jours. L'exécutant devait être fort habile, et avoir un toucher particulier, pour arriver à l'expression. Le clavecin réalisait néanmoins un progrès considérable, et il fit école.

L'école du clavecin commence par s'inspirer surtout de la musique d'orgue, dont le caractère est essentiellement polyphone. La science de l'harmonie se développe et prédomine; mais elle est plus savante qu'espressive. C'est l'époque du contre-point, qui donne naissance au canon, à la fugue, et aboutira enfin à Haydn et à Mozart, c'est à dire au triomphe de la mélodie et du coloris, des agréments et du rythme. Par d'habiles procédés, on parvient à obtenir, sur le clavier, des nuances plus fondues. Le doigté, au début fort différent du nôtre, se perfectionne peu à peu. Bach le transforme, et fait adopter la gamme tempérée (1722).

En 1738 Silberman de Freiberg substitue au clavecin un instrument dont les cordes étaient frappées par des marteaux, et, en 1797, les Erard complètent ces derniers du mécanisme de l'échappement. Le forte-piano, piano-forte, ou piano, comme on l'appelle aujourd-hui, était inventé.

Les tendances esthétiques au point de vue de la composition des œuvres de piano se sont profondément modifiées depuis un demi-siècle. Les compositeurs se préoccupaient surtout de l'effet instrumental. Aujourd'hui le créateur fait en général abstraction de l'exécutant et ne subordonne pas à la technique pure l'idée musicale. L'œuvre prime l'interprète. Le piano, graduellement amé-

The aesthetic tendency in piano composition has undergone a marked change during the past half-century. Formerly composers were wont to concern themselves primarily with effects of pianism; to-day the creative is generally dissociated from the interpretive, and the musical idea is not made subservient to mere technic. The work performed ranks above the performer. And the piano itself—gradually improved and altered to meet composers' demands; greatly increased in size and power; more flexible; more responsive; susceptible of every tonal shading, capable of lending itself to every humor and of translating every emotion—the piano has become the instrument preferred above all others as the confidant, the interpreter of the most exquisite musical poets; and has inspired works so varied and so valuable that they rival in worth and importance the literature of the opera or the symphony. It may be said of music that, with the advancement of the piano, it has entered into our order of living; and of the piano, that it has been perfected by the pressure of a developing musical taste.

Let us turn, however, to the composers whose works form the present collection.

* * *

Jacques Champion de Chambonnières (1600–1670) was a skilled virtuoso. The charming sounds which he obtained from the harpsichord gave lustre to his name; and Louis XIV appointed him harpsichordist for his chamber music. Le Gallois, a contemporary of Chambonnières, says of him that "by his manner of touching the keys he drew from the harpsichord tones of such sweetness that no other performer could surpass him in his art." As a composer he was possessed of a pure and elegant style, distinguished in melody and irreproachable in harmony. He was, moreover, an excellent teacher, and numbered among his pupils Louis Couperin, d'Angelbert and Le Bègue.

* * *

Jean-Baptiste de Lully (1633–1687), the celebrated composer, was born at Florence, and

lioré et transformé selon les désirs des compositeurs, assoupli, fortifié, sensibilisé, étendu, rendu susceptible de modifier ses timbres, de se prêter à tous les caractères, à traduire tous les nuances, est devenu l'instrument par excellence, le confident, l'interprète préféré des poètes les plus exquis de la musique, et a inspiré des œuvres si variées, si précieuses qu'elles peuvent lutter de valeur et d'importance avec le répertoire du théâtre et de la symphonie. On peut dire de la musique qu'elle est entrée dans les mœurs avec le progrès du piano;—on peut dire du piano qu'il s'est perfectionné sous la pression du goût musical.

Revenons maintenant aux maîtres, dont les œuvres forment la présente collection.

* * *

Jacques Champion de Chambonnières (1600–1670) était un habile virtuose; les sonorités charmantes qu'il savait obtenir du clavecin, l'avaient mis en lumière, et Louis XIV se l'était attaché comme claveciniste de la musique de chambre. Un de ses contemporains Le Gallois dit "que par sa manière d'attaquer les touches, il tirait du clavecin un son si moëlleux qu'aucun autre artiste ne pouvait le dépasser dans cet art." Le style est correct et élégant, la mélodie est distinguée, l'harmonie irréprochable. Excellent professeur, il forma Louis Couperin, d'Anglebert, et Le Bègue.

* * *

Jean-Baptiste de Lully (1633–1687) était un célèbre compositeur, qui, né à Florence, et

at the age of twelve or thirteen years was taken by the Chevalier de Guise to Paris, where he entered the service of Mademoiselle de Montpensier in the capacity of scullion! Enamored of music, the child studied the violin in solitude. His precocious talent attracted notice, and he was admitted among the violins of Louis XIV, who was so much impressed with his ability that he organized a band with Lully as leader, called "the little violinists of the King." From that time forth Louis showered him with favors. Under Lully's direction the opera (L'Académie Royale de Musique) made remarkable progress, and he wrote many works for the theatre. His compositions for harpsichord are most graceful in effect.

* * *

JEAN-BAPTISTE LOEILLY (or LOEILLET) (1660?–1728) was born at Ghent in the second half of the seventeenth century. He was a notable performer upon the flute, and composed much for that instrument and for the harpsichord. His teaching, together with the proceeds from his public performances and from the sale of his works, enabled him to amass the fortune — tremendous for that day — of four hundred thousand francs, which was discovered at his death.

* * *

FRANÇOIS COUPERIN (1668–1733), who came of a line of musicians, was styled *le Grand* to distinguish him from the less brilliantly gifted members of his family. His works surpass all others of his period in nobility and purity of style, in the charm of melodic ideas, in the frequently dramatic emotion, in simple and genuine sentiment. Couperin's harmony, without possessing the strong, closely knit texture of the great German masters, is ingenious, faultless and rich. In his pieces the ornaments are always applied with definite design to the melodic fabric. His compositions may with truth be termed masterpieces, and they exerted a powerful influence, not only upon the harpsichord school, but upon music in general.

amené à Paris par le Chevalier de Guise vers l'âge de 12 ou 13 ans, entra au service de Mademoiselle de Montpensier en qualité de marmiton! Passionné de musique, l'enfant étudia seul le violon. Son talent précoce le fit remarquer. On l'admit dans les violons de Louis XIV, qui, très-satisfait de ses services, créa pour lui une bande appelé les "petits violons du Roy" et dont Lully fut le chef. A partir de ce moment Louis le combla de faveurs. L'opéra (L'Académie Royale de Musique) prit sous sa direction un considerable développement. Lully a beaucoup écrit pour le théâtre. Ses pièces originales pour le clavecin sont du plus gracieux effet.

* * *

JEAN-BAPTISTE LOEILLY (ou LOEILLET) (1660?–1728) est né à Gand dans la seconde moitié du 17ième siècle. Il était un remarquable virtuose sur le flûte. Il a composé pour cet instrument et pour le clavecin. Ses leçons, le produit de ses séances de musique, la vente de ses ouvrages lui permisent d'amasser une somme, énorme pour son temps, 400,000 francs, que l'on trouva à sa mort.

* * *

FRANÇOIS COUPERIN (1668–1733) d'une dynastie de musiciens, fut surnommé le Grand, pour le distinguer des autres membres de sa famille, d'un mérite fort éloigné du sien. Les œuvres de François Couperin se distinguent entre toutes celles de son époque par la noblesse et l'exquise pureté du style, par le charme mélodique des idées, d'un sentiment souvent dramatique, par l'expression naïve et vraie. L'harmonie de Couperin sans avoir la trame forte et serrée des grands maîtres allemands, est ingénieuse, riche et correcte. Dans ses pièces l'ornementation est toujours intentionnellement appliquée au tissu mélodique. Ce sont, en vérité, des chefs d'œuvre. Elles ont eu la plus grande influence sur l'art du clavecin en particulier, sur la musique en général.

JEAN-PHILIPPE RAMEAU (1683–1764) occupies a position with reference to François Couperin in the history of the French school somewhat analogous to that of Händel respecting J. S. Bach among the German composers. But our space is limited, and we may concern ourselves with Rameau only as a writer for the harpsichord. If he has not the purity of Couperin, he has animation, boldness, rhythm and richness of modulation. He contributed largely to the development of instrumental technic, and it may be remarked in passing, was the originator of the transcription, which has served so useful a purpose in the dissemination of orchestral and other large works.

A new era in harpsichord technic was inaugurated by certain of Rameau's compositions. The rapid leaps across the keyboard, the crossing of the hands, demand a highly developed facility. *Les Niais de Sologne*, variations full of animation and refinement, the charming *Egyptian Maiden* (L'Egyptienne), the nobly tragic *Sarabande*, and other numbers will disclose the style of this great master of French art, who has given in his harpsichord pieces complete expression of his genius —more straightforward, ingenuous and free than in his other works.

JEAN-PHILIPPE RAMEAU (1683–1764) tient une place, en regard de François Couperin, dans l'histoire de l'école française qui a quelque analogie avec celle de Haendel vis à vis de J. S. Bach dans les annales de l'école allemande. Mais la place m'est mesurée et je ne dois m'occuper de Rameau que comme claveciniste. S'il n'a pas la pureté de Couperin, il a l'esprit, la hardiesse, le mouvement, la richesse des modulations. Il a donné beaucoup de développement au mécanisme instrumental; il est, je le remarque en passant, l'inventeur de la transcription, si utile à la vulgarisation des chefs d'œuvre.

Certaines pièces de Rameau inaugurent une ère nouvelle dans la technique du clavecin. Les croisements de mains, les sauts rapides à travers le clavier exigent de la part de l'exécutant un mécanisme développé. *Les Niais de Sologne*, variations pleines d'esprit et de finesse, la jolie pièce, *L'Egyptienne*, la noble et tragique *Sarabande*, et d'autres pièces encore feront connaître la manière de ce grand maître de l'art français, qui a donné dans ses pièces de clavecin une expression complète de son génie, parce que plus franche, plus dégagée, plus ingénue que dans ses autres œuvres.

JEAN FRANÇOIS DANDRIEU (1684–1740) was organist at Saint Merry and at Saint Barthélémy in Paris. He composed three books of harpsichord pieces, music for the organ and chamber music. He was also the author of a work entitled *A Treatise upon Harpsichord Accompaniment*, which had three editions.

JEAN FRANÇOIS DANDRIEU (1684–1740) fût l'organiste de Saint Merry et de Saint Barthélémy à Paris. Il composa trois livres de Pièces de Clavecin, des pièces d'orgue, et de la musique de chambre. Il était l'auteur d'un ouvrage intitulé *Traité de l'accompagnement du Clavecin*, qui eut trois éditions.

JACQUES ANDRÉ DAGINCOURT (1684–1757) was born at Rouen, but in 1718 settled in Paris, where he gave harpsichord lessons, and held the position of organist first at Saint Merry and later at the Chapel of the King. About 1745 he relinquished these occupations and returned to Rouen, where he died. He composed a book of pieces for the harpsichord.

JACQUES ANDRÉ DAGINCOURT (1684–1757) est né à Rouen, mais il se fixa à Paris en 1718, et y donna des leçons de clavecin et fut organiste de Saint Merry, puis de la chapelle du Roi. Vers 1745 il quitta ses fonctions pour retourner à Rouen, où il est mort. On a de lui un livre de pièces de clavecin.

LOUIS-CLAUDE DAQUIN (1694–1772) was a youthful prodigy; he was scarcely six years old when he first performed before Louis XIV. Later Daquin became Organist to the King; and during nearly sixty years he excited the admiration of all who heard him. He wrote a book of harpsichord pieces, besides music for the church.

* * *

SCHOBERT (1720–1768) was born at Strasbourg and died in Paris. His Christian name is not known. Schobert's contemporaries regarded him as an admirable performer upon the harpsichord; and his compositions include chamber music, concertos and sonatas.

* * *

CLAUDE BALBASTRE (1729–1799) was a musician of the eighteenth century, of whom but little is known. He has left several pieces of a very pleasing character.

* * *

A. P. F. BOËLY (1785–1858), an eminent composer whose name deserves to be well known, was born at Versailles; and he died in Paris where he was organist of the Church of St. Germain l'Auxerrois. Boëly, whose tendencies were preeminently classic, resisted all the innovations which were introduced little by little into the music of the service. He was the composer of various sonatas, toccatas and shorter pieces, besides music for the organ and chamber music. The example of his writing included in this collection serves as a transition to the modern school.

* * *

As a supplement to the volume of music by early composers we give a number of old dances[1] taken from works for the theatre. All of them are of the finest musical quality; for it is well known that French art at that period possessed both distinction and finish. In these various dances the musical history of the French ballet may be traced from Lully down to the nineteenth century.

[1] *In several of these pieces where the ornaments are elaborate, the editor has availed himself of Méreaux's notation.*

LOUIS-CLAUDE DAQUIN (1694–1772) était un enfant prodige; il n'avait que six ans lorsqu'il se fit entendre devant Louis XIV. Daquin devint plus tard Organiste du Roi, et excita pendant près de soixante ans l'admiration de ceux qui pouvaient l'entendre. On a de lui un livre de pièces de clavecin et de la musique d'église.

* * *

SCHOBERT (1720–1768) est né à Strasbourg, mort à Paris. Les prénoms sont inconnus. Ses contemporains qualifiaient Schobert de virtuose admirable sur le clavecin. Son œuvre comprend de la musique de chambre, des concertos et des sonates.

* * *

CLAUDE BALBASTRE (1729–1799) était un musicien peu connu du dix-huitième siècle, qui a laissé quelques pièces d'un très-agréable sentiment.

* * *

A. P. F. BOËLY (1785–1858) compositeur éminent, dont le nom mérite d'être connu, est né à Versailles, mort à Paris. Il était organiste à l'Eglise St. Germain l'Auxerrois. Artiste éminemment classique, Boëly resista à toutes les innovations qui furent peu à peu introduites dans la musique d'église. On a de cet auteur des sonates, des pièces, des toccates, de la musique de chambre et d'orgue. Comme transition à l'école moderne nous donnons une de ses pièces.

* * *

En supplément à notre volume des maîtres anciens on trouvera une série de danses[1] anciennes tirées d'ouvrages dramatiques. Tout sont de plus fin esprit musical — et l'on sait que l'art français de cette époque était d'une finesse raffinée. Ces quelques danses donneront l'histoire musicale du ballet français de Lully jusqu'au dix-neuvième siècle.

[1] *Dans quelques unes des pièces les plus compliquées comme notes d'agréments je me suis servi de la notation de Méreaux.*

A notable French musician, M. Georges Mathias, has said, "Style consists of but a single thing: *interpret each work in the spirit of the thought which created it.*" Nothing could be more true; and the following admonitions should be borne in mind in the performance of harpsichord music:

1. *Guard against a too rapid tempo.* Despite the fact that on the old instruments this music was played pretty fast, one can afford to take the tempos slower on the modern piano, the tone of which lends itself to every degree of power and expression.
2. *Play always as legato as possible.*
3. *Be very sparing in the use of the pedal.*

Translated by
CHARLES FONTEYN MANNEY

Un remarquable maître français M. Georges Mathias a dit: le style ne consiste qu'en une seule chose: interpréter chaque œuvre selon la pensée qui l'a créé!

Rien n'est plus juste. Et voici trois conseils à appliquer à l'exécution des pièces de clavecin:

1. *Il faut se garder des mouvements trop vifs.* Il est vrai que la musique de clavecin se jouait assez vite. Mais sur le piano moderne ou peut ralentir les mouvements puisque le son se prête à tous les degrés d'intensité et d'expression.
2. *Il faut jouer aussi lié que possible.*
3. *Il faut être très-économe de pédale.*

ANTHOLOGY OF FRENCH PIANO MUSIC

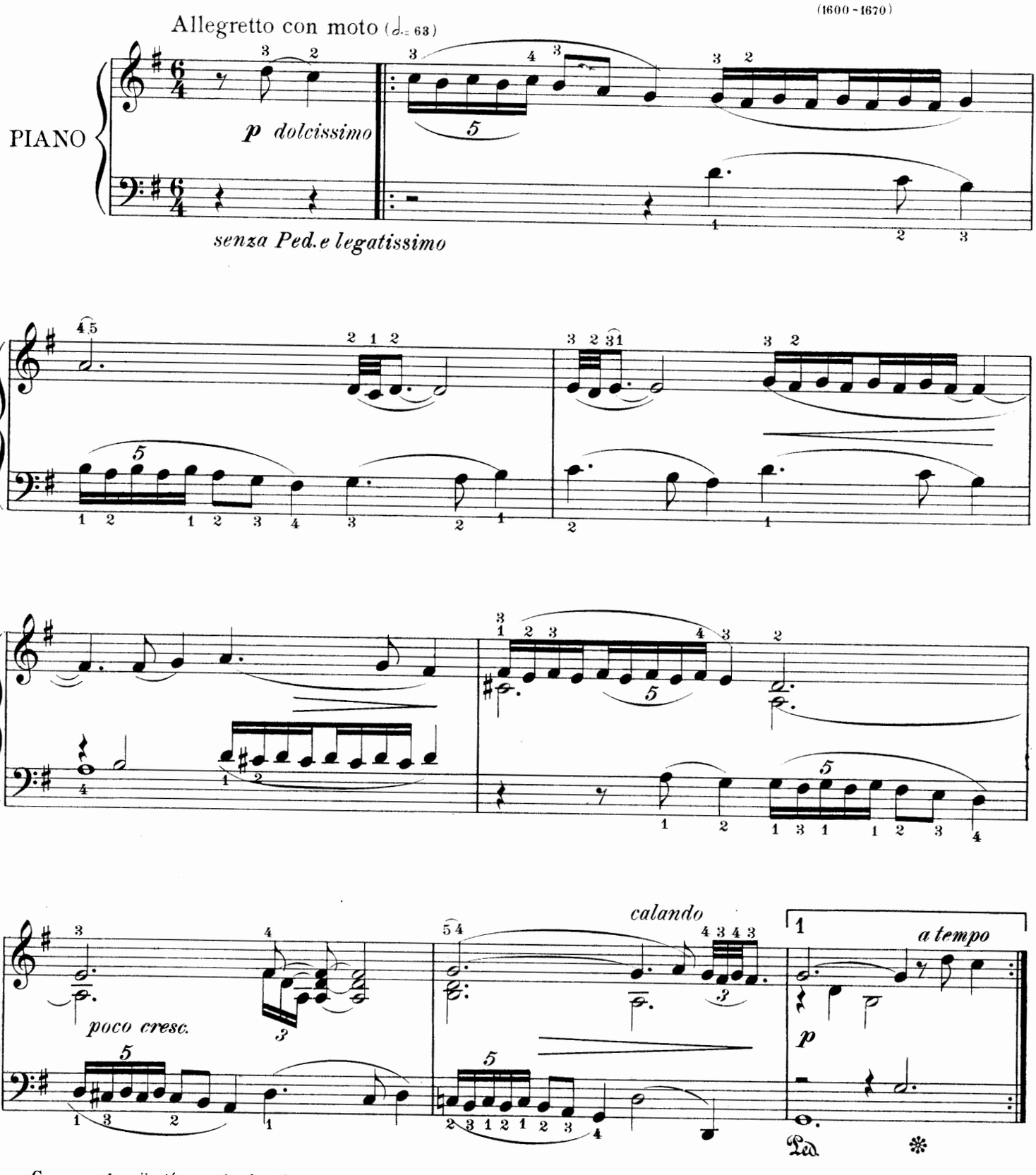
VOLUME I
EARLY COMPOSERS

CANARIES, in G

GIGUE

Edited by Isidor Philipp

JACQUES CHAMPION de CHAMBONNIÈRES
(1600 - 1670)



Grace and naïveté are the leading characteristics of this little piece. It should be played softly and delicately throughout. The pedal may be employed *una corda.*

Le caractère prédominant de cette petite pièce est la grace et la naïveté. Elle doit être jouée d'un bout à l'autre avec la plus grande douceur. On peut employer la pédale una corda.

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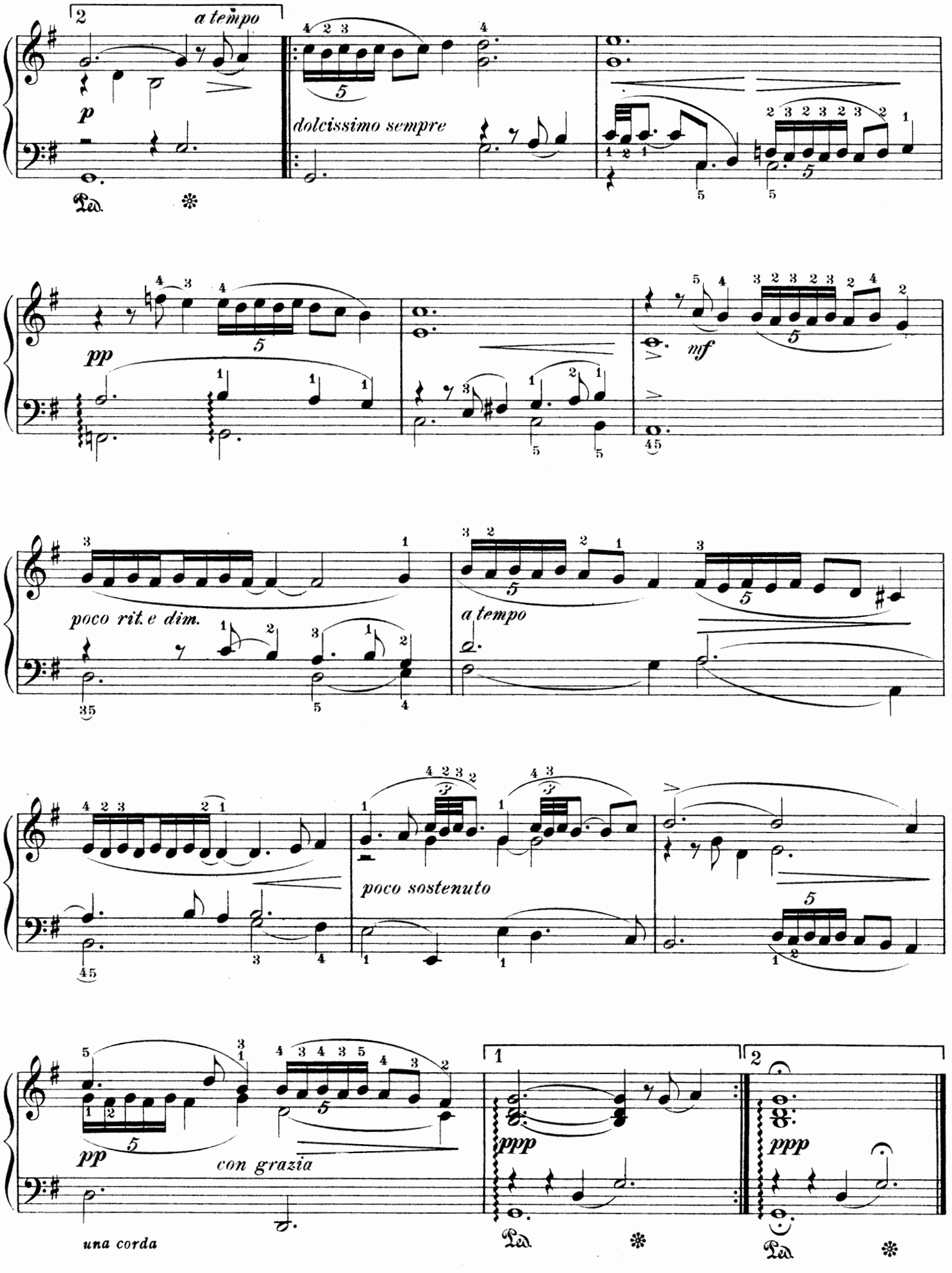
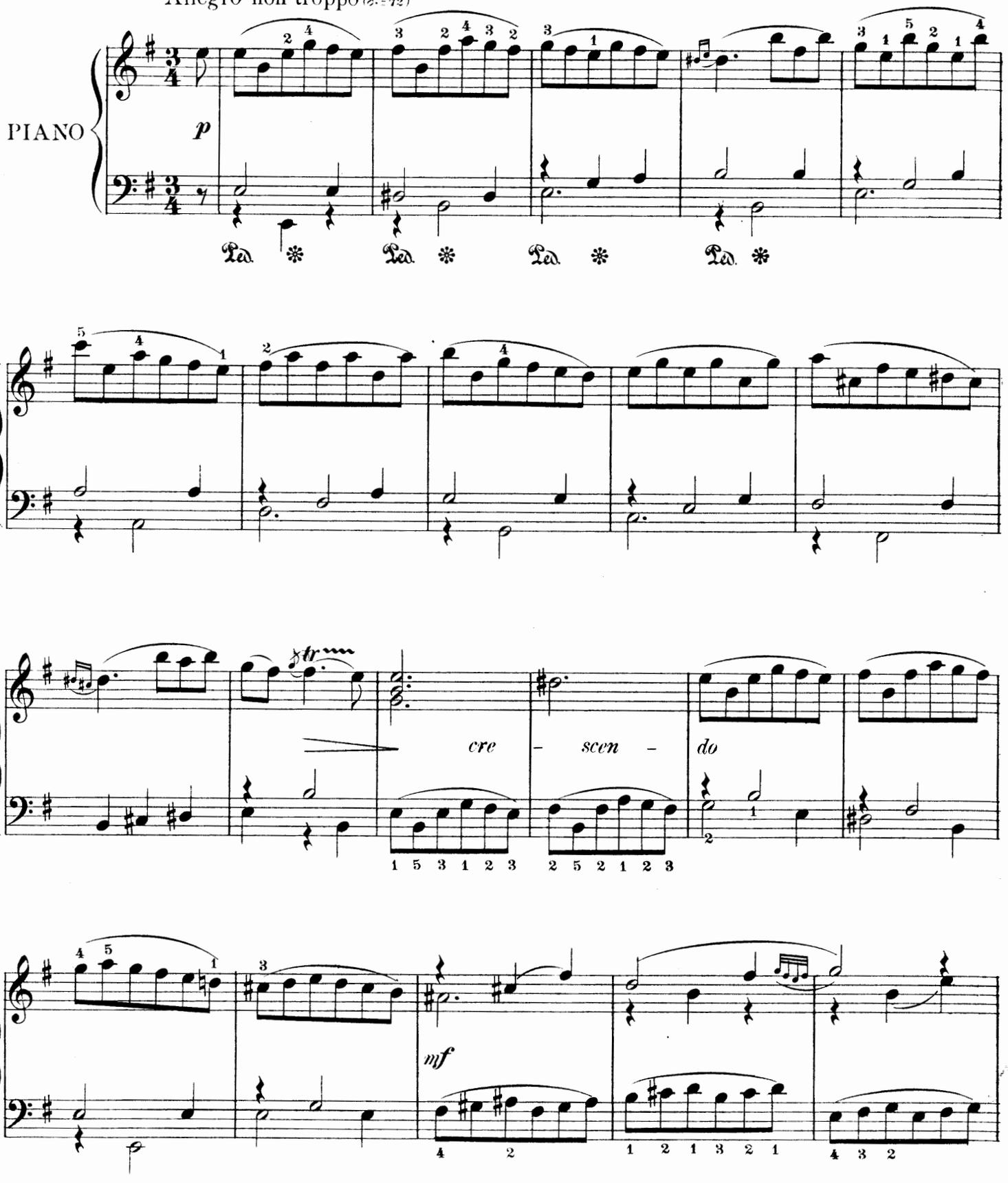

2
a tempo
p
Ped.
dolcissimo sempre
pp
mf
poco rit. e dim.
a tempo
poco sostenuto
pp
con grazia
una corda
1
2
ppp
ppp
Ped.
Ped.

COURANTE, in E Minor

Edited by Isidor Philipp

JEAN-BAPTISTE de LULLY
(1633-1687)

Allegro non troppo (♩.=72)



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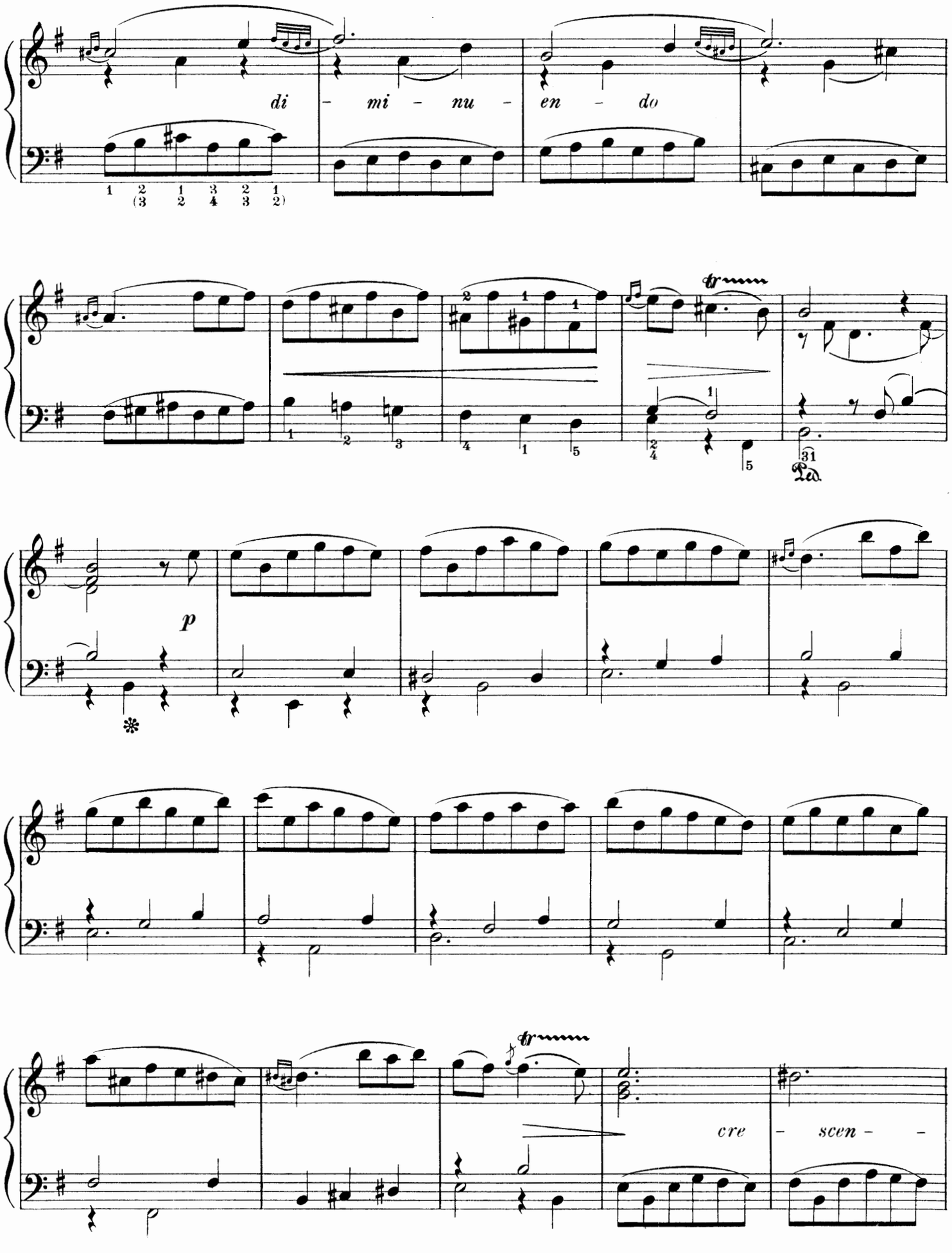
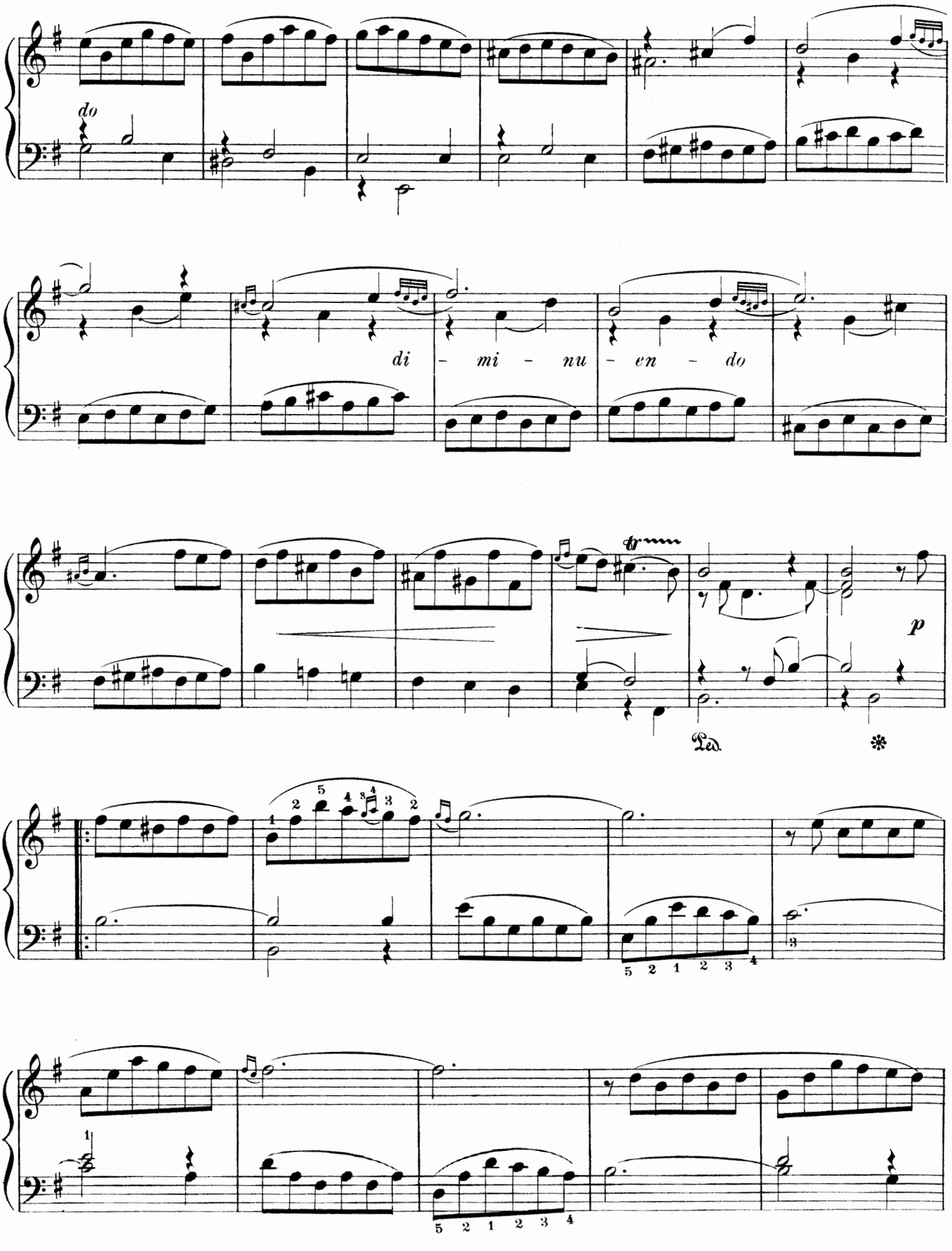
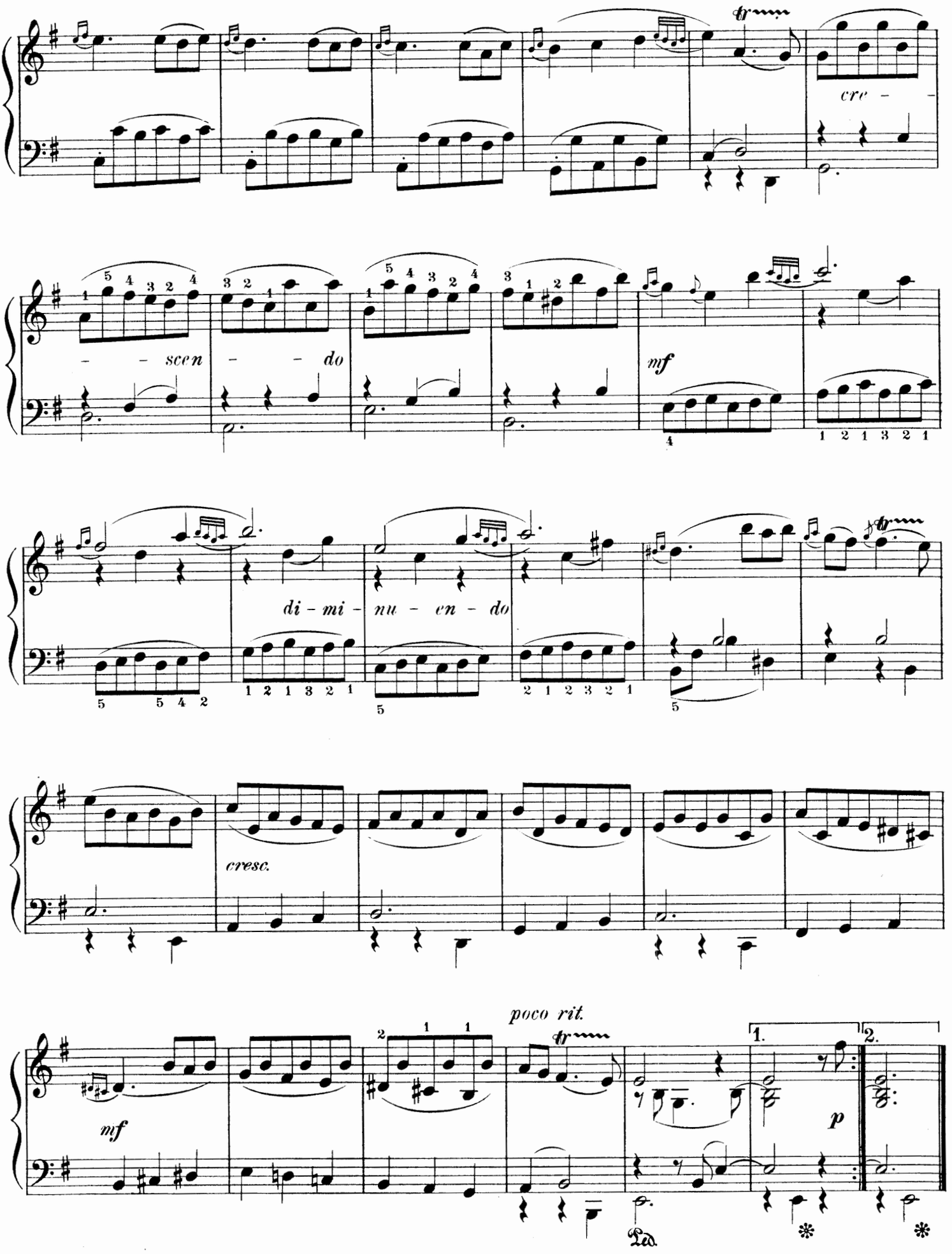

di - mi - nu - en - do
tr
p
cre - scen - do

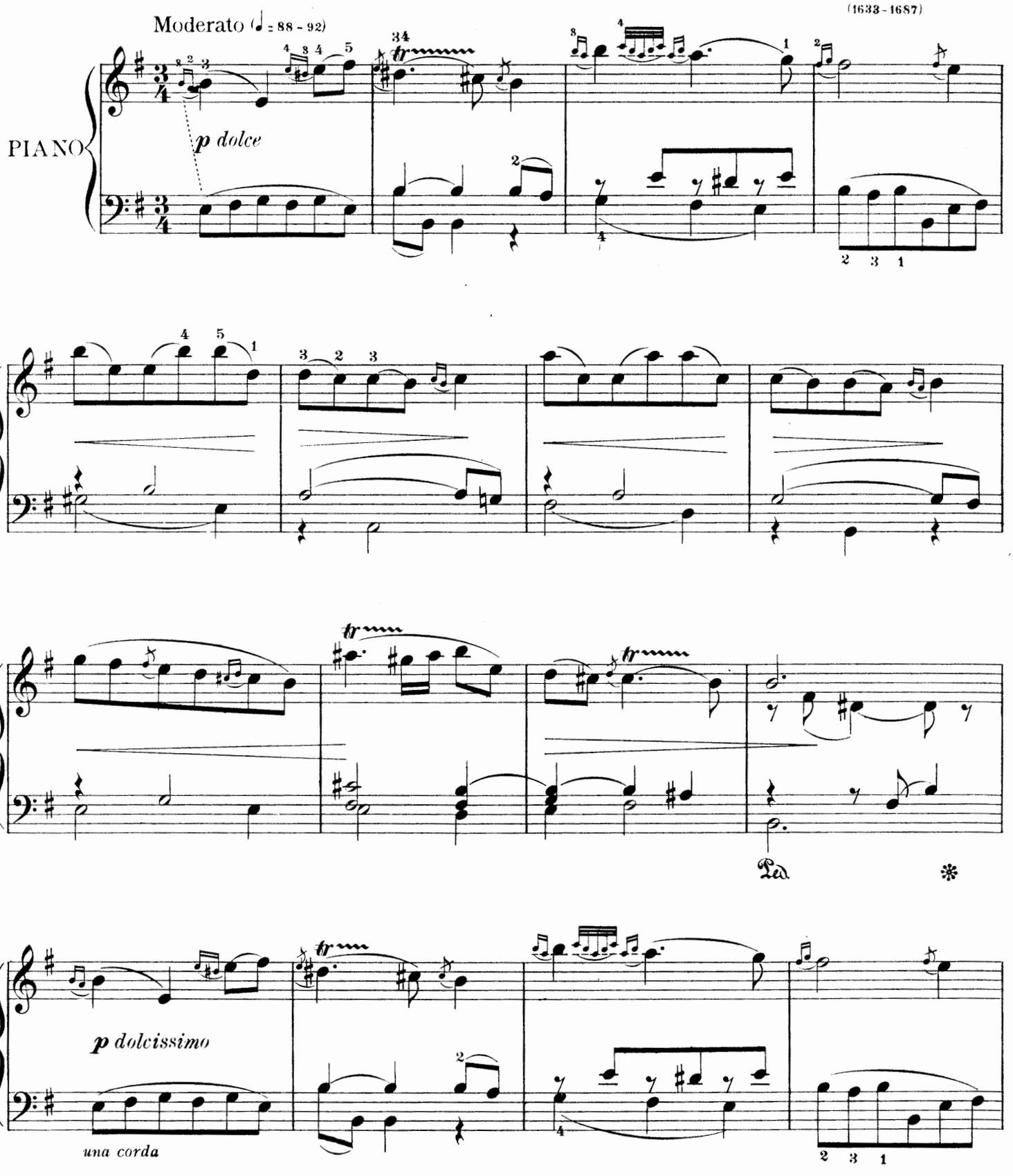

do
di - mi - nu - en - do
tr
p
Ped.
*


cre - -
- - scen - - do
mf
di - mi - nu - en - do
cresc.
poco rit.
mf
1.
2.
p
Ped.
*
*

TENDER MELODY
(AIR TENDRE)

Edited by Isidor Philipp

JEAN-BAPTISTE de LULLY
(1633 - 1687)



The rendering of this little piece demands a touch of the utmost delicacy.

L'exécution de cette pièce exige un toucher d'une extrême délicatesse.

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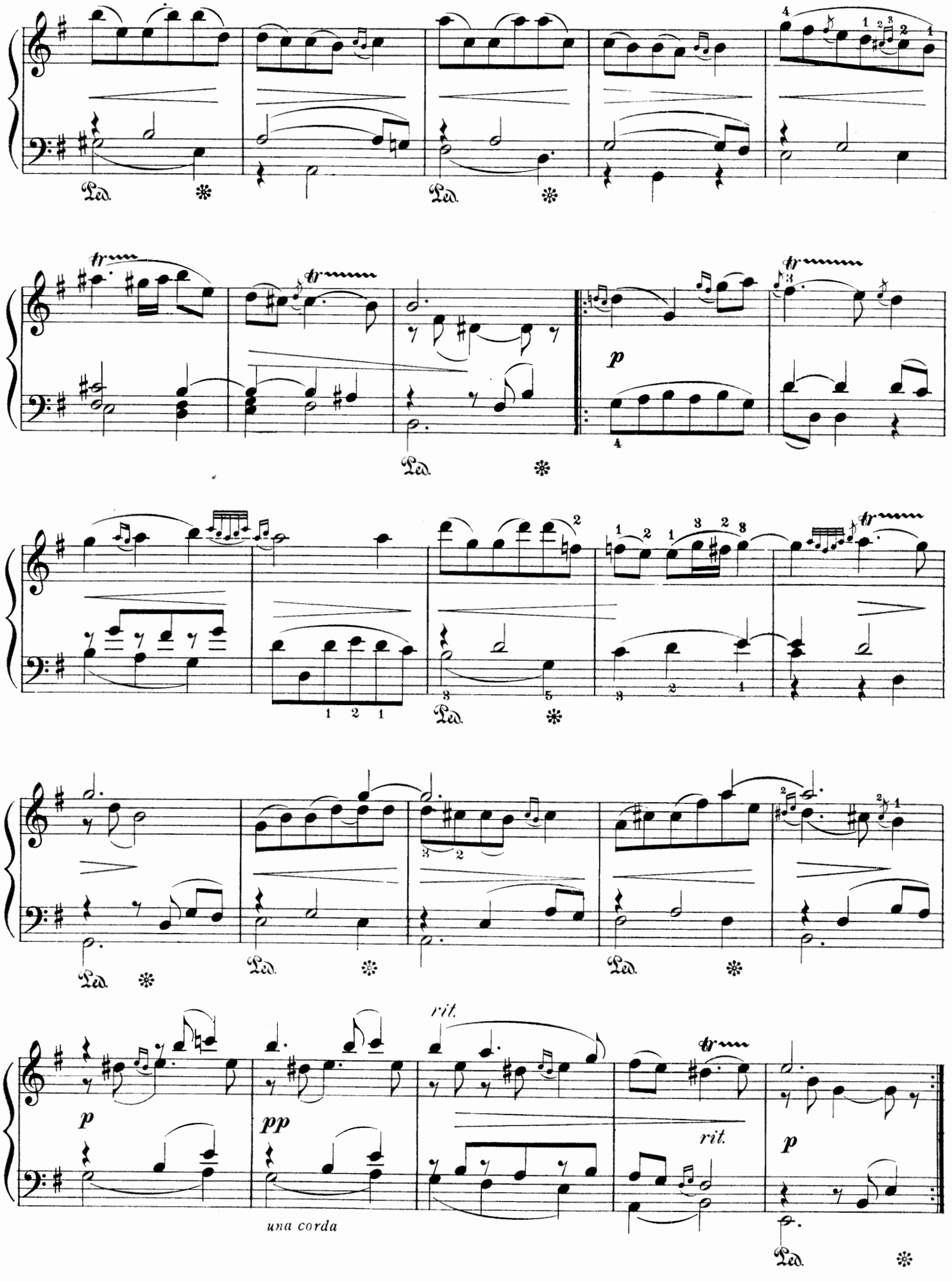
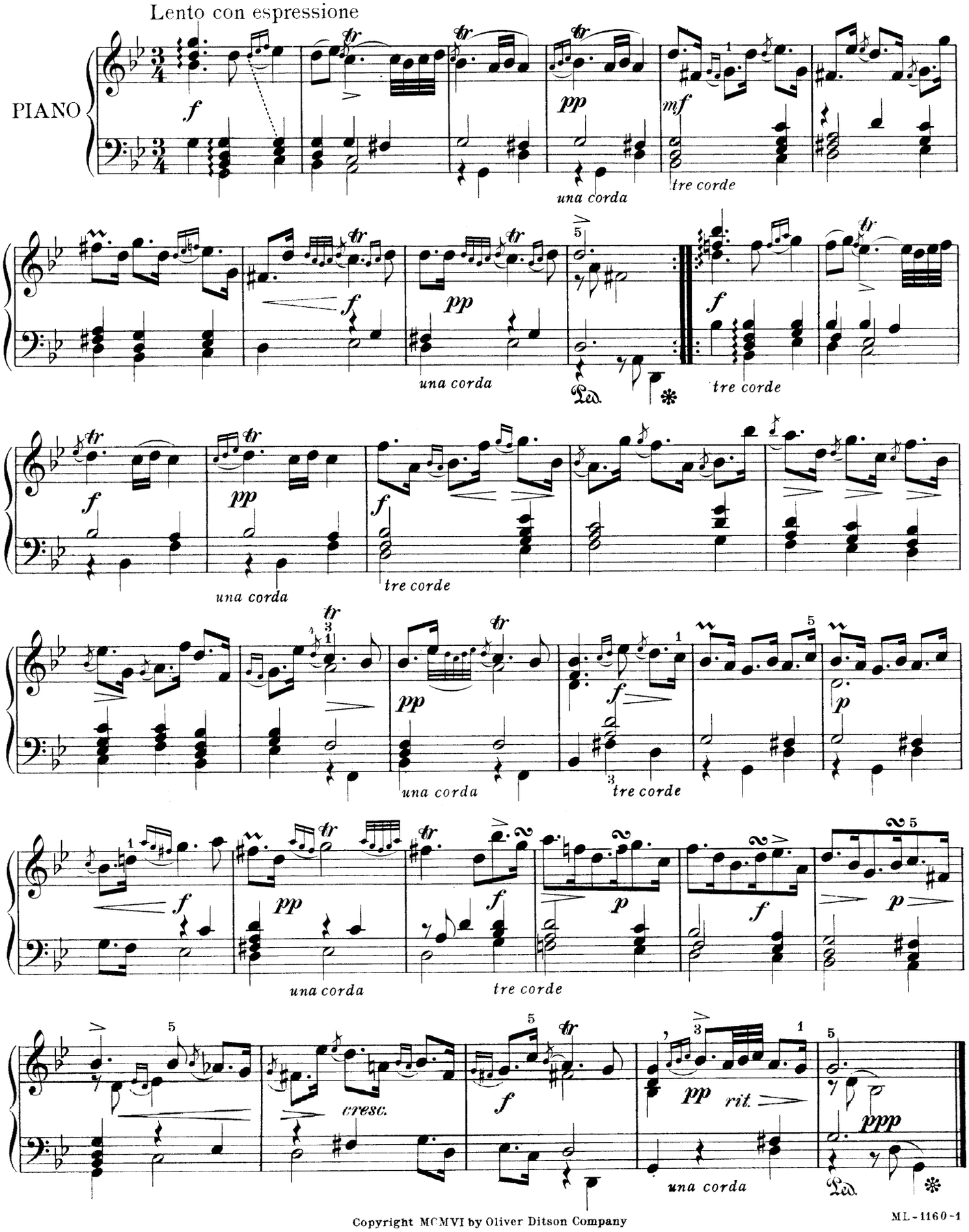

Ped.
tr
p
rit.
pp
una corda

SARABANDE, in G Minor

Edited by Isidor Philipp

JEAN-BAPTISTE LOEILLY
(1660-1728)

Lento con espressione



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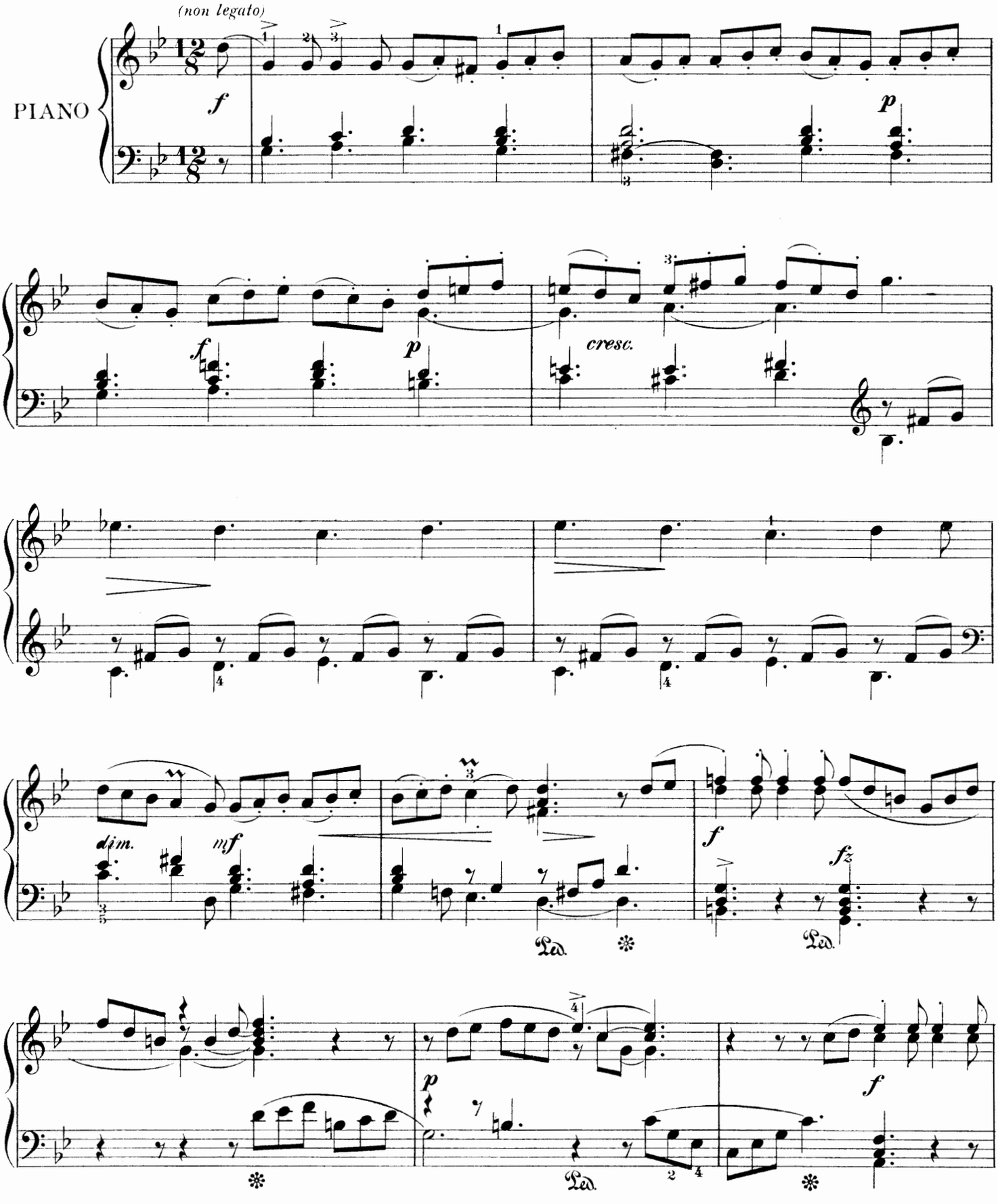
GIGUE, in G Minor

Edited by Isidor Philipp

JEAN-BAPTISTE LOEILLY
(1660-1728)

Molto vivace (♩.=138)
(non legato)



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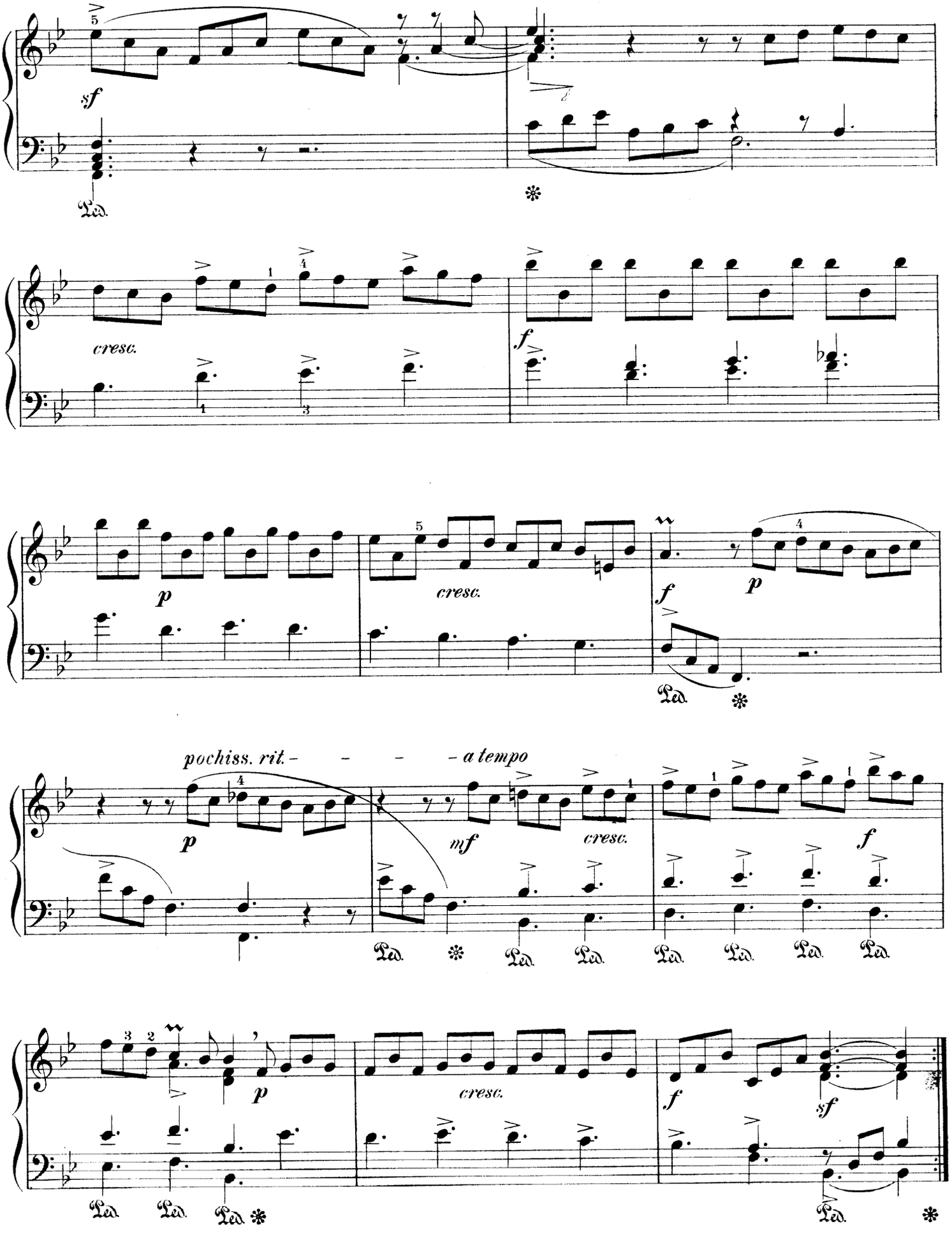
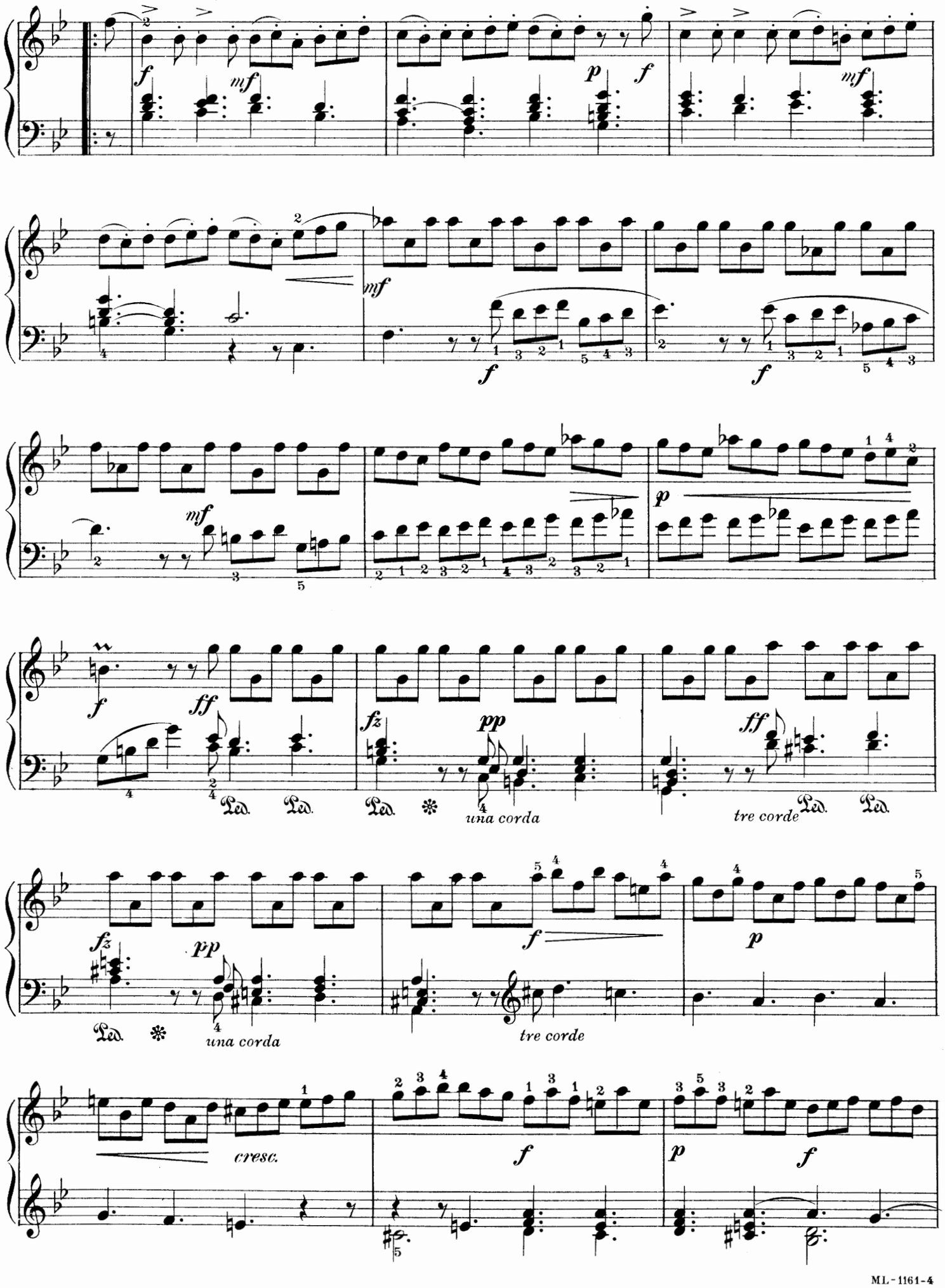
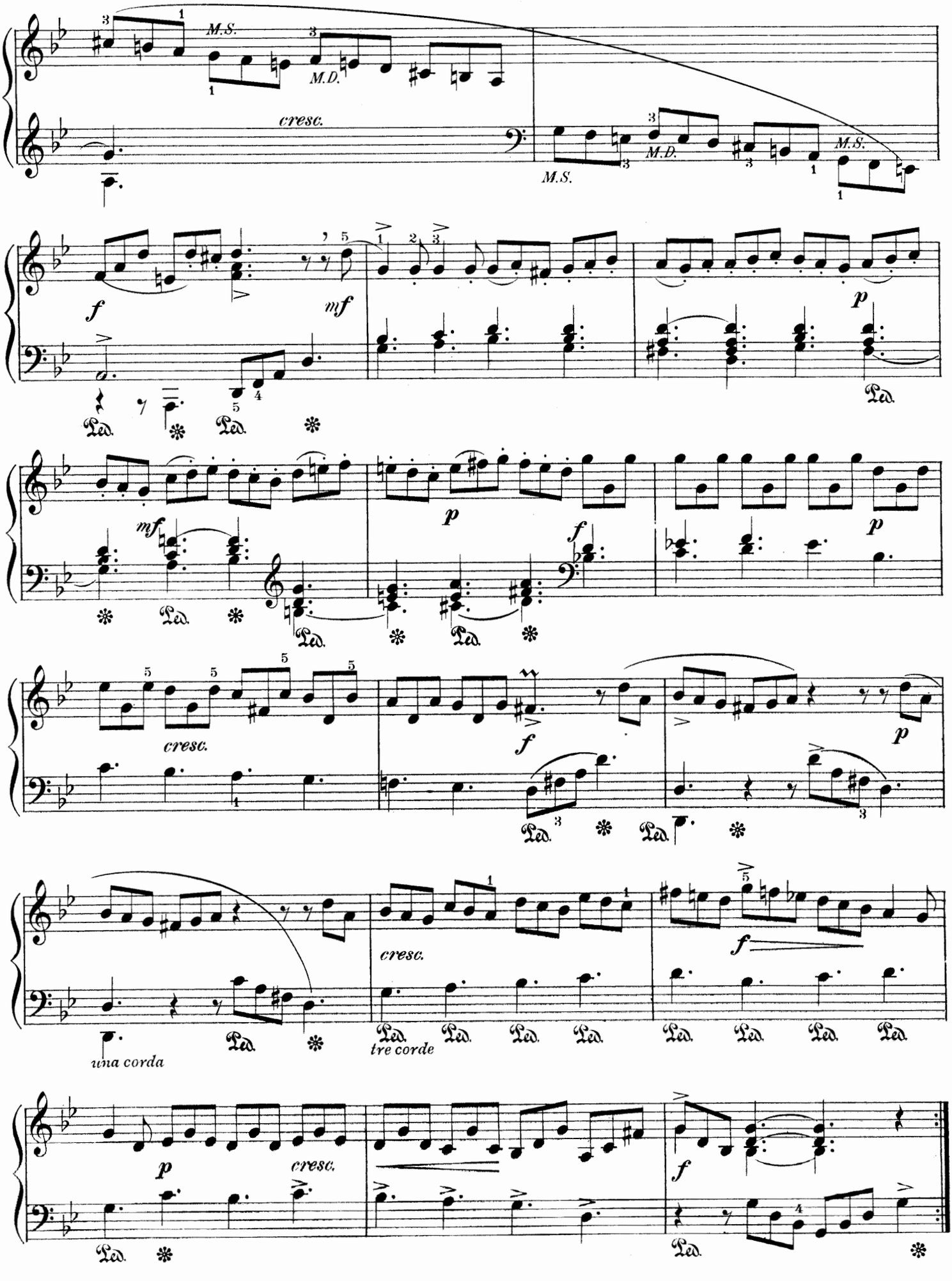

sf
Ped.
cresc.
f
p
cresc.
f
p
pochiss. rit. - - - - a tempo
p
mf
cresc.
f
p
cresc.
f
sf

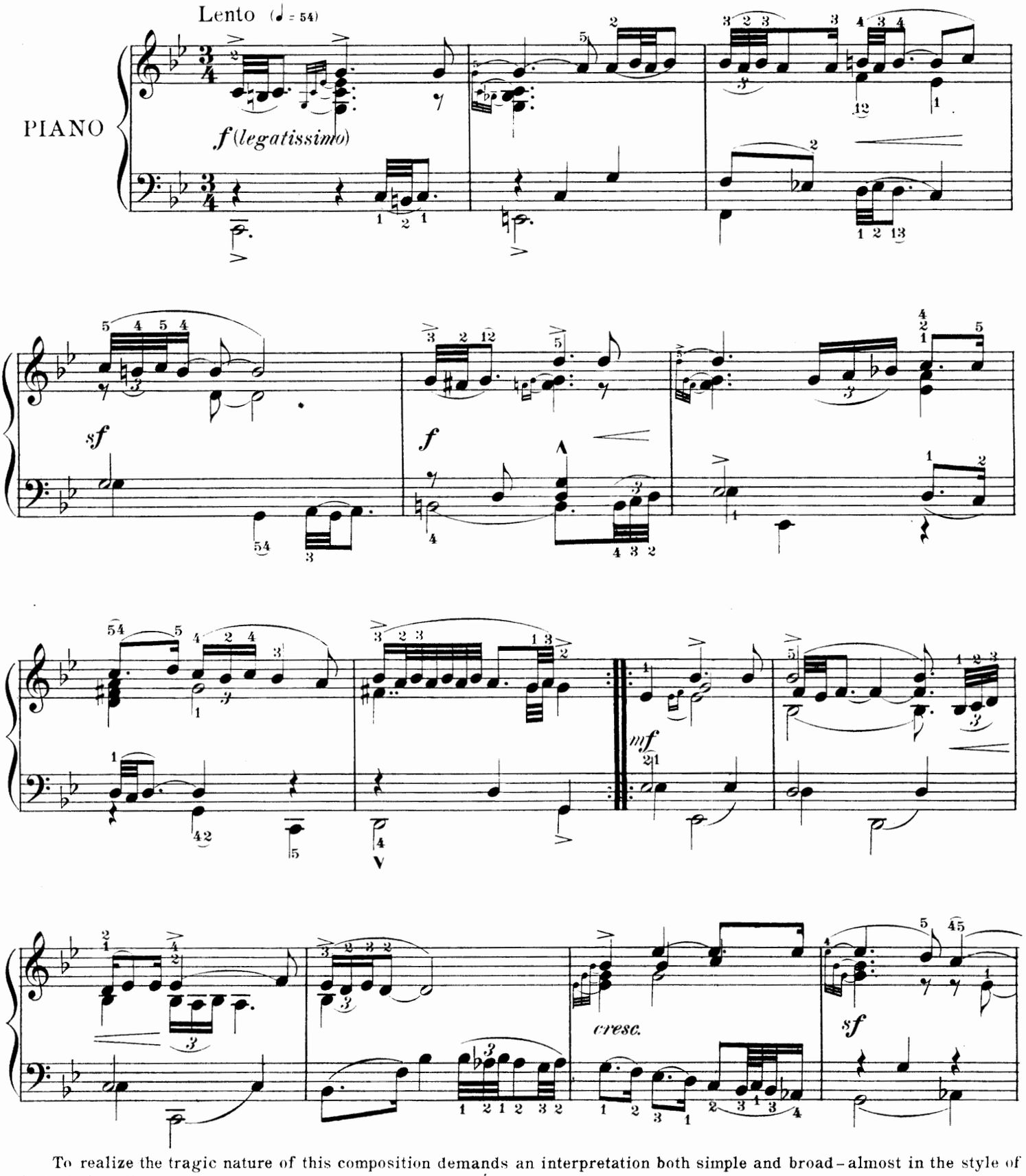

una corda
tre corde
una corda
tre corde
cresc.


M.S.
M.D.
cresc.
M.S.
M.D.
M.S.
f
mf
p
mf
p
f
p
cresc.
f
p
una corda
cresc.
tre corde
f
p
cresc.
f

MELANCHOLY
(LA LUGUBRE)
SARABANDE

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)



To realize the tragic nature of this composition demands an interpretation both simple and broad – almost in the style of lyric declamation.

Pour rendre le caractère tragique de cette admirable pièce, il faut une interprétation simple et large – presque de la déclamation lyrique.

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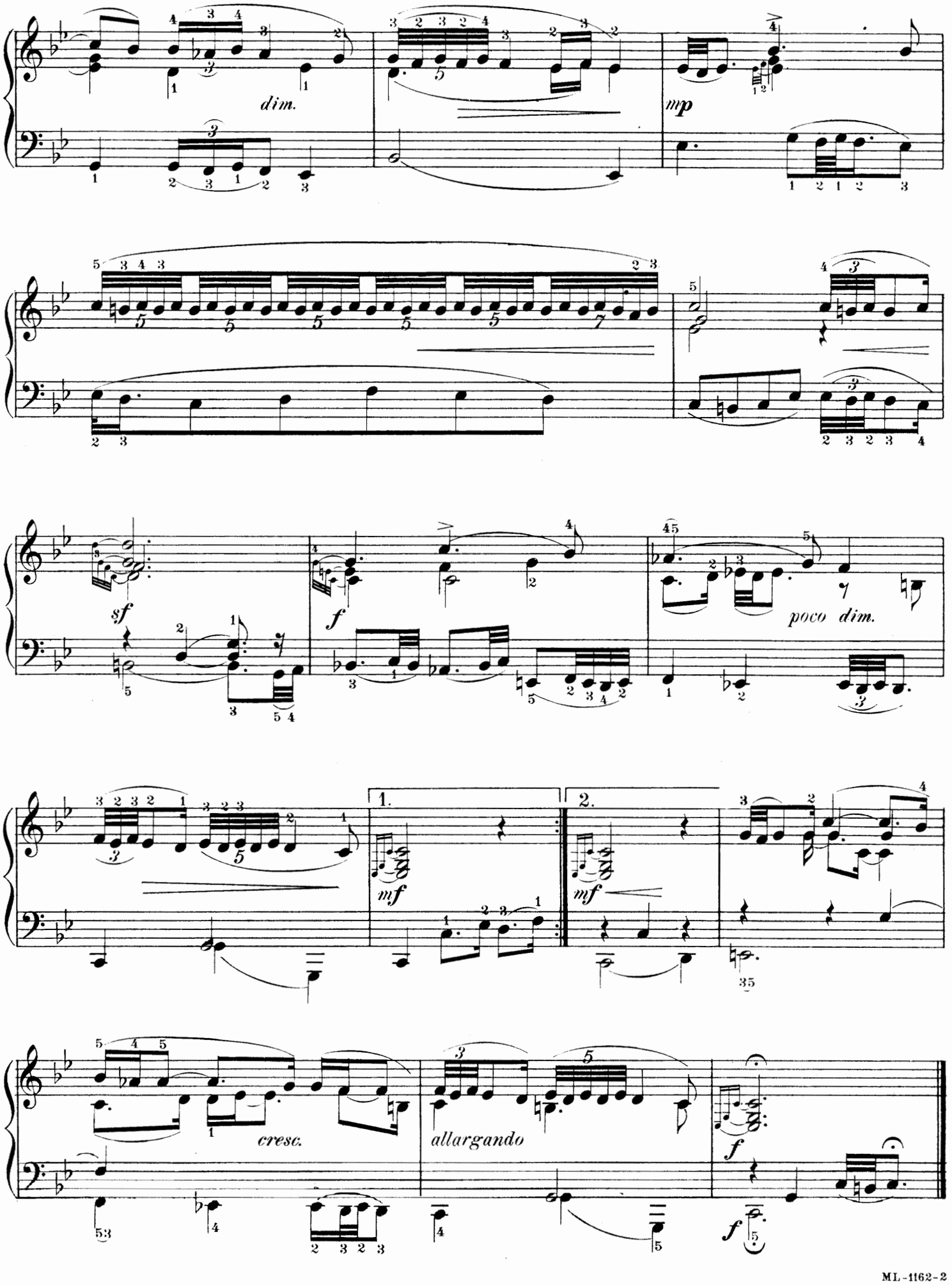
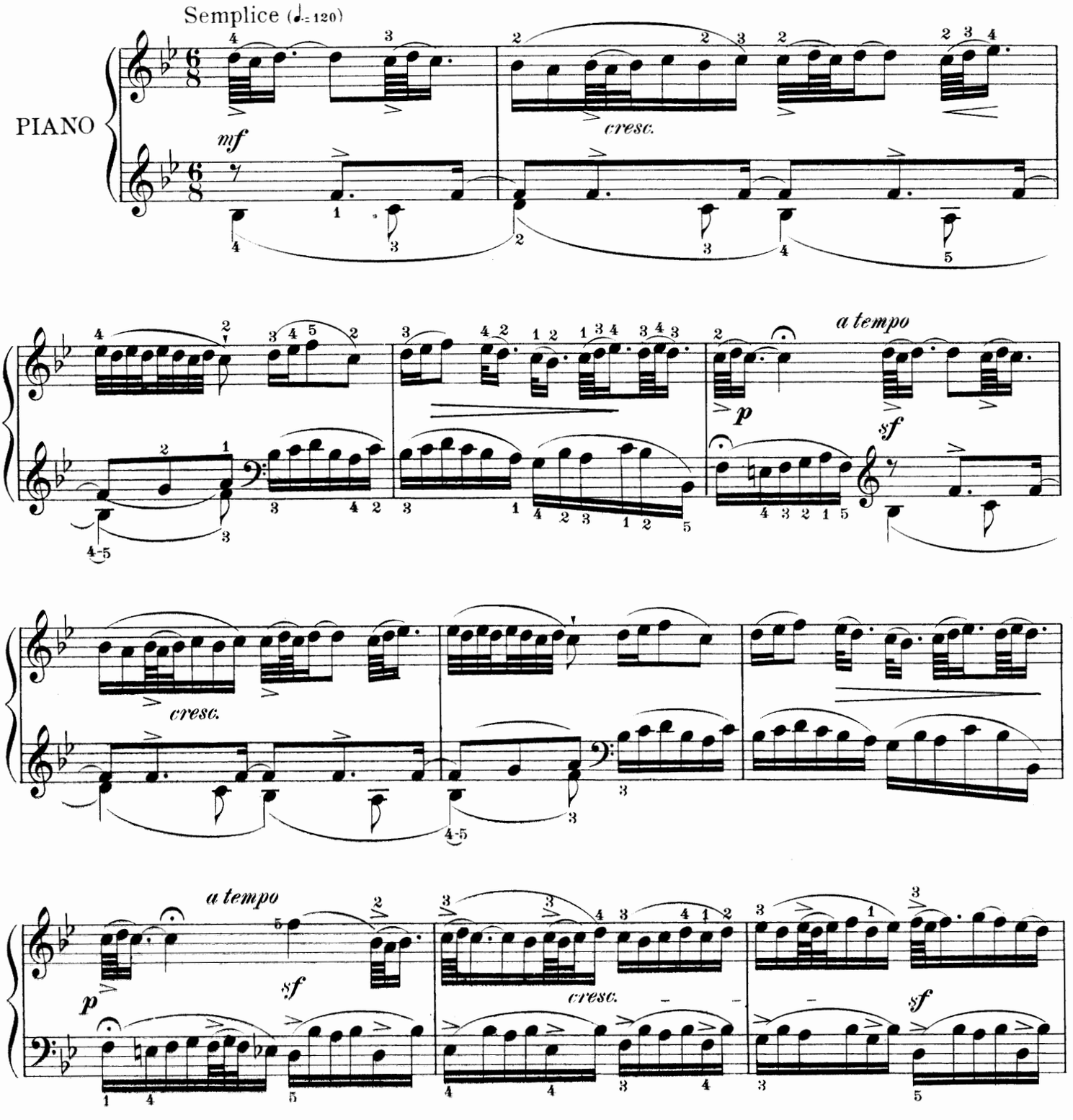

dim.
mp
sf
f
poco dim.
1.
2.
mf
mf
cresc.
allargando
f
f

PASTORAL
(LES BERGERIES)

RONDEAU

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)



This most interesting piece contains no serious difficulties, but it requires of the player nice feeling and expression. The note-values in the various ornaments are to be interpreted with much freedom. It is well to observe that these ornaments were employed to prolong the short vibrations of the harpsichord, and that their interpretation was left entirely to the fancy of the performer.

Cette très-intéressante pièce ne renferme pas de sérieuses difficultés, mais elle exige de la part de l'interprète un sentiment à la fois très-fin et très-expressif. Les valeurs de notes, à l'aide desquelles les ornements sont figurés, doivent être jouées librement. Il est utile de remarquer que ces ornements étaient employés dans le but de renouveler incessament les courtes vibrations du clavecin et que leur interprétation était laissée entièrement à la fantaisie de l'exécutant.

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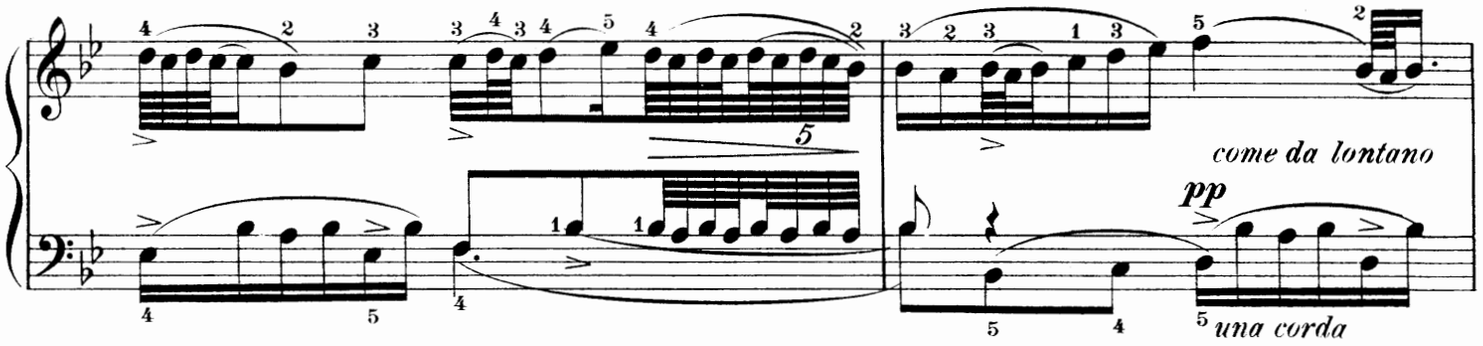
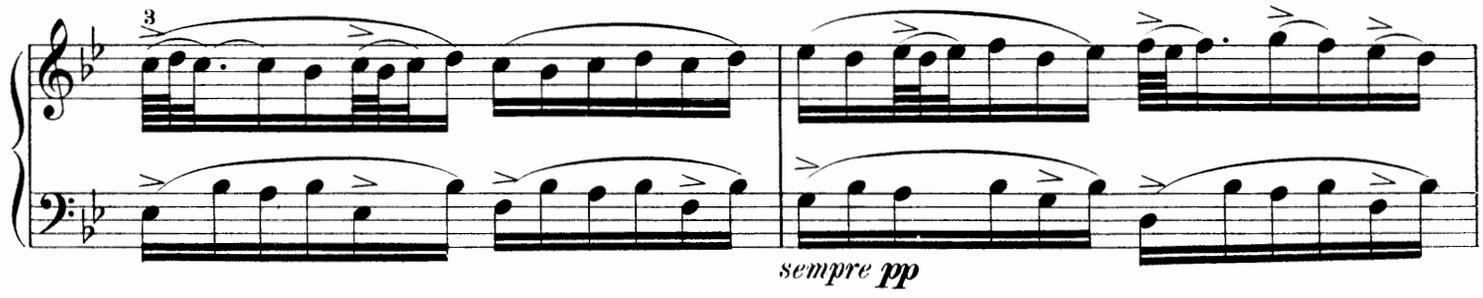
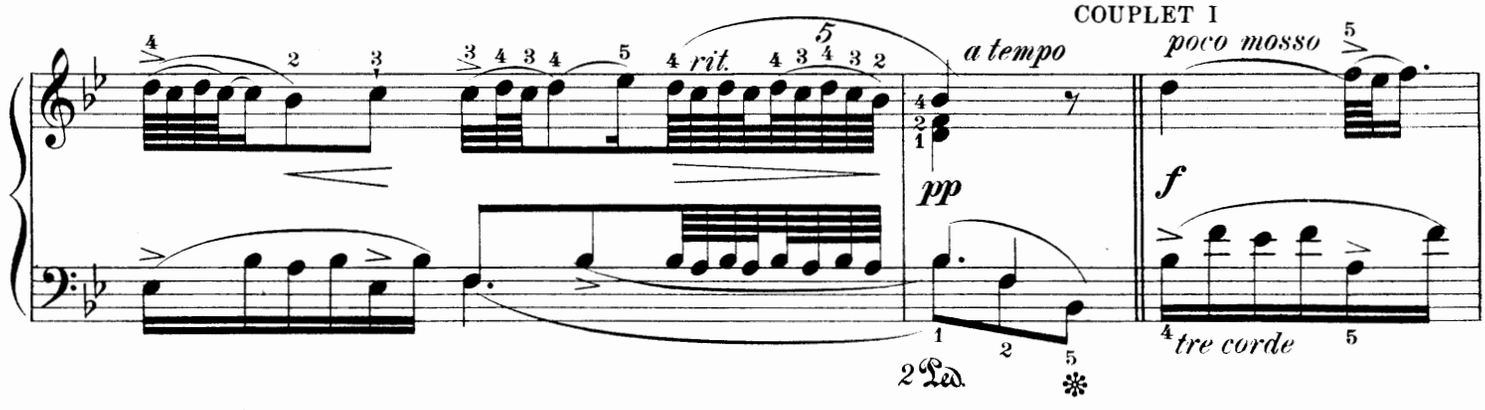
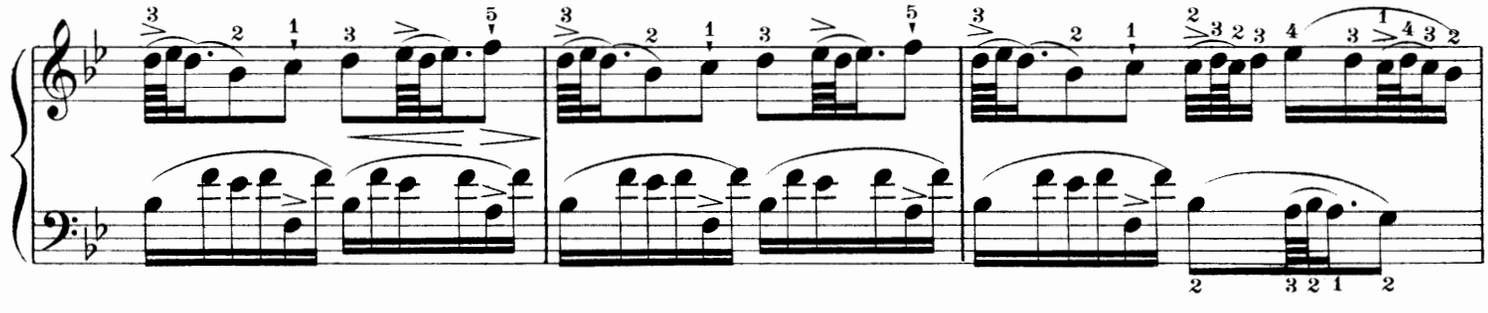
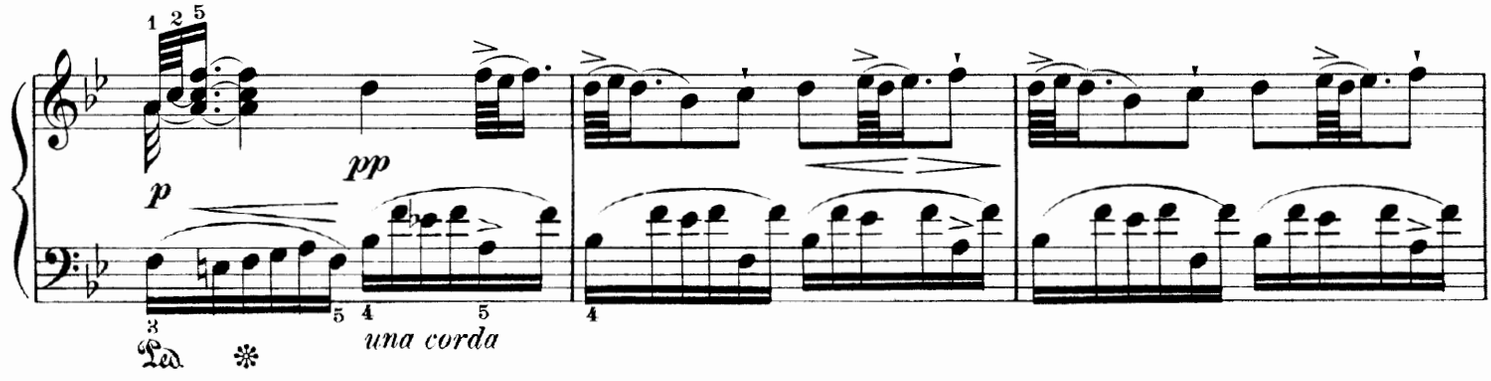

come da lontano
pp
una corda

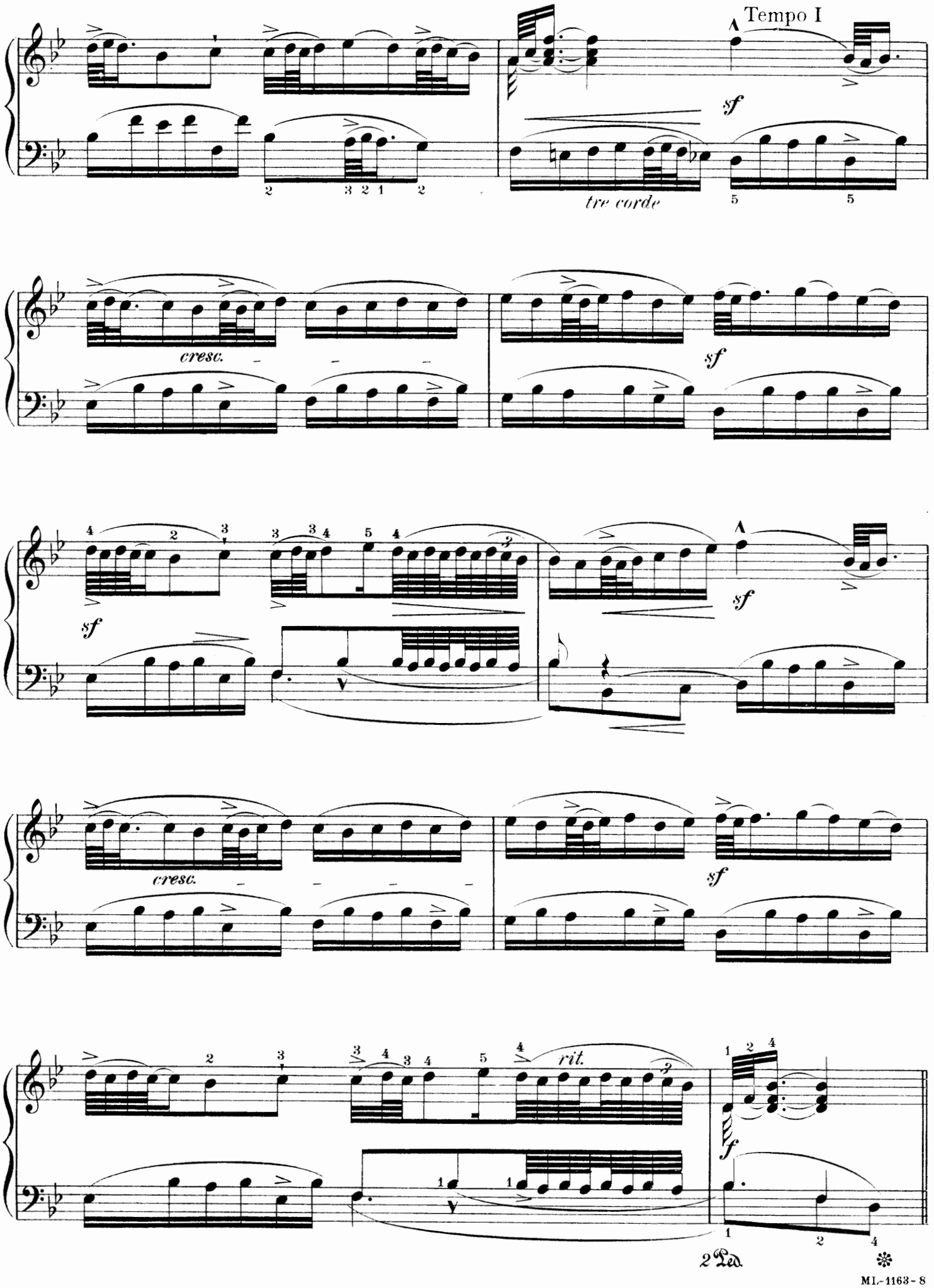

sempre pp

COUPLET I


rit.
a tempo
pp
poco mosso
f
tre corde
2 Ped.




p
pp
una corda
Ped.


Tempo I
sf
tre corde
cresc.
sf
sf
sf
cresc.
sf
rit.
f
2 Ped.

COUPLET II

a tempo

f con espressione

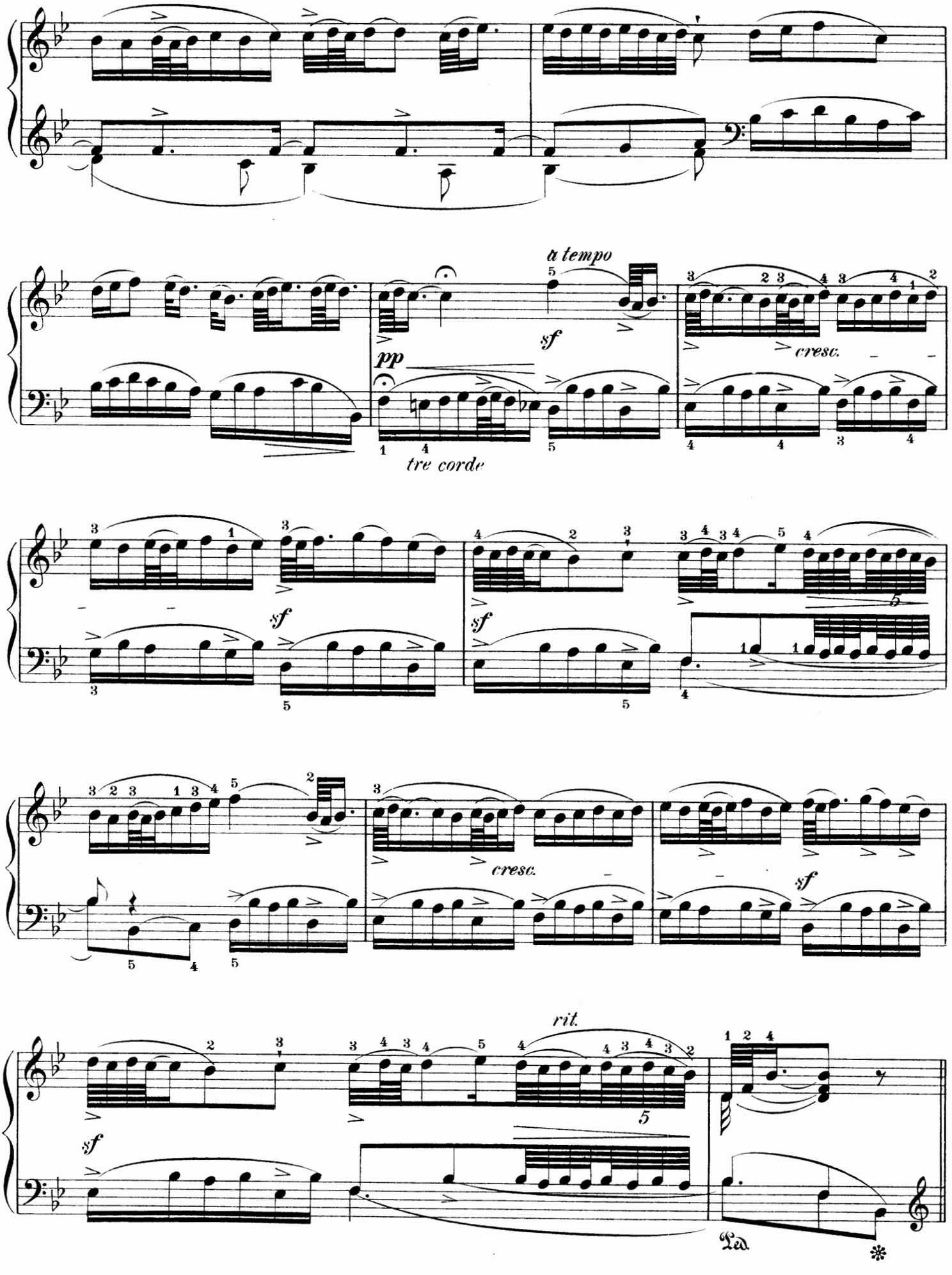
p *pp da lontano* *una corda*

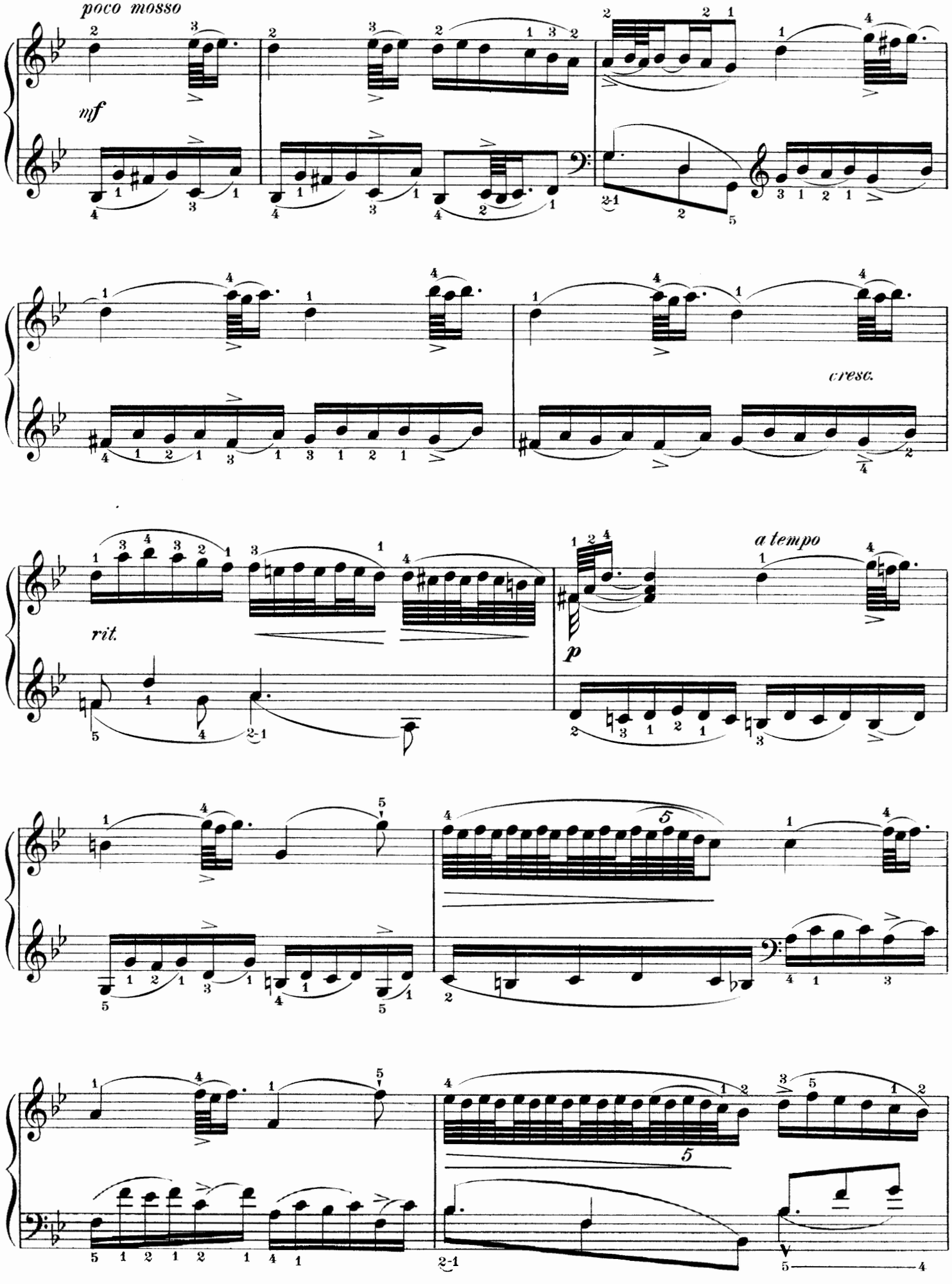
Tempo I

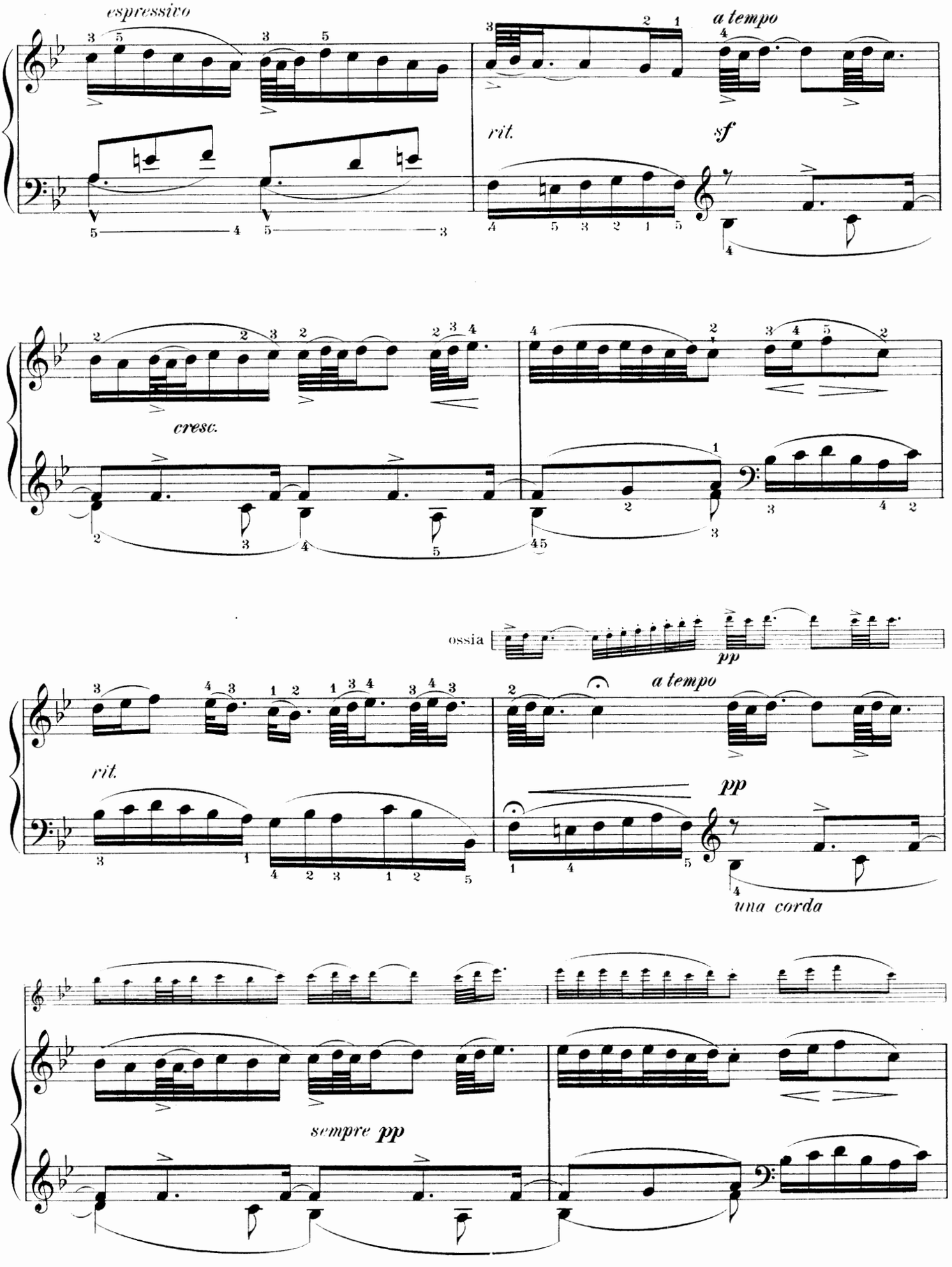
rit. *p* *sf* *tre corde*

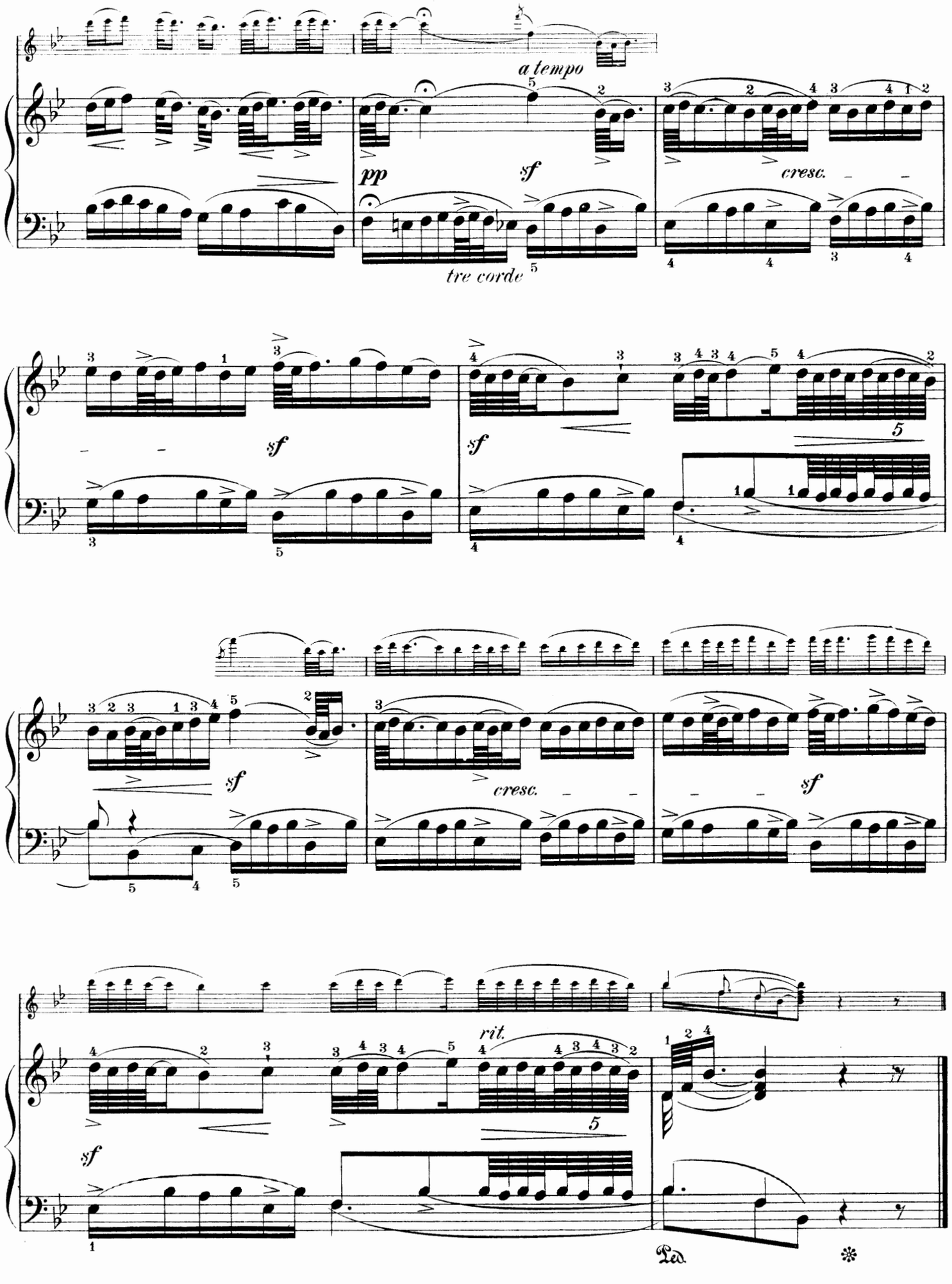
cresc.

a tempo *ppp* *una corda*


a tempo
sf
pp
tre corde
cresc.
sf
sf
cresc.
sf
rit.
sf
Ped.


poco mosso
mf
cresc.
rit.
p
a tempo


espressivo
a tempo
rit.
sf
cresc.
ossia
pp
a tempo
rit.
pp
una corda
sempre pp

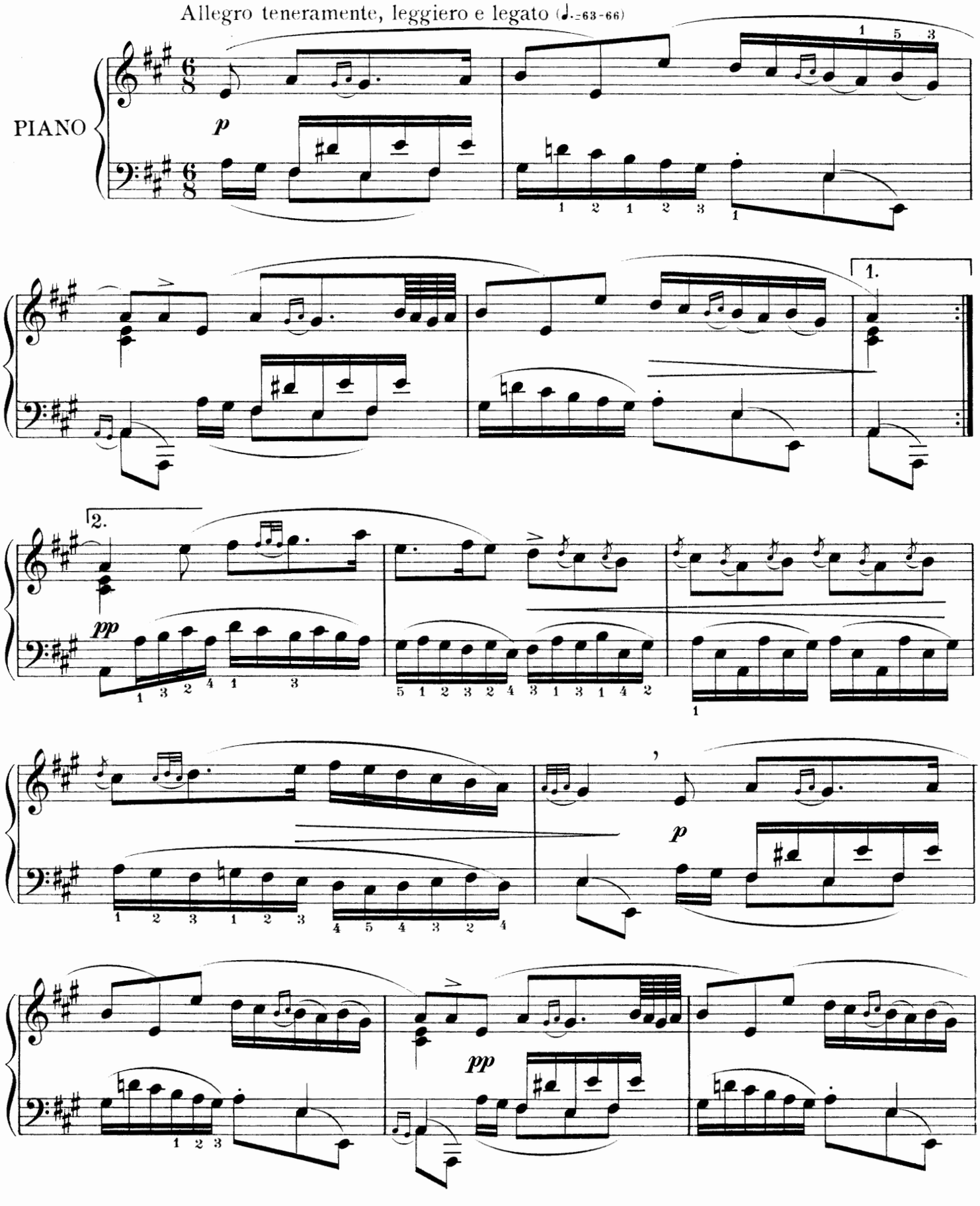

a tempo
pp
sf
tre corde
cresc.
sf
sf
sf
cresc.
sf
rit.
sf
Ped.

THE FICKLE COUNTRY-MAID
(LE BAVOLET FLOTTANT)

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)

Allegro teneramente, leggiero e legato (♩.=63-66)



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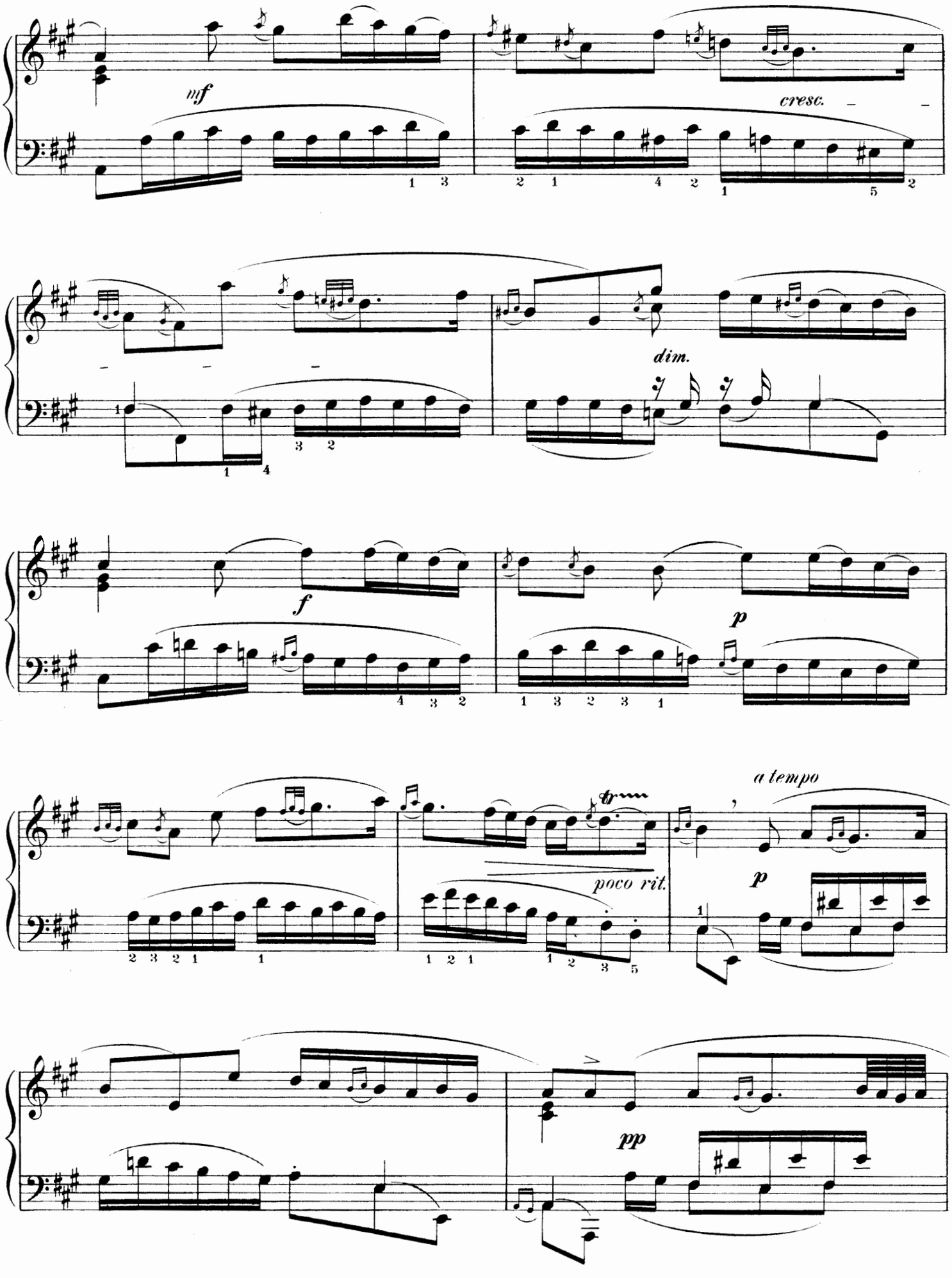
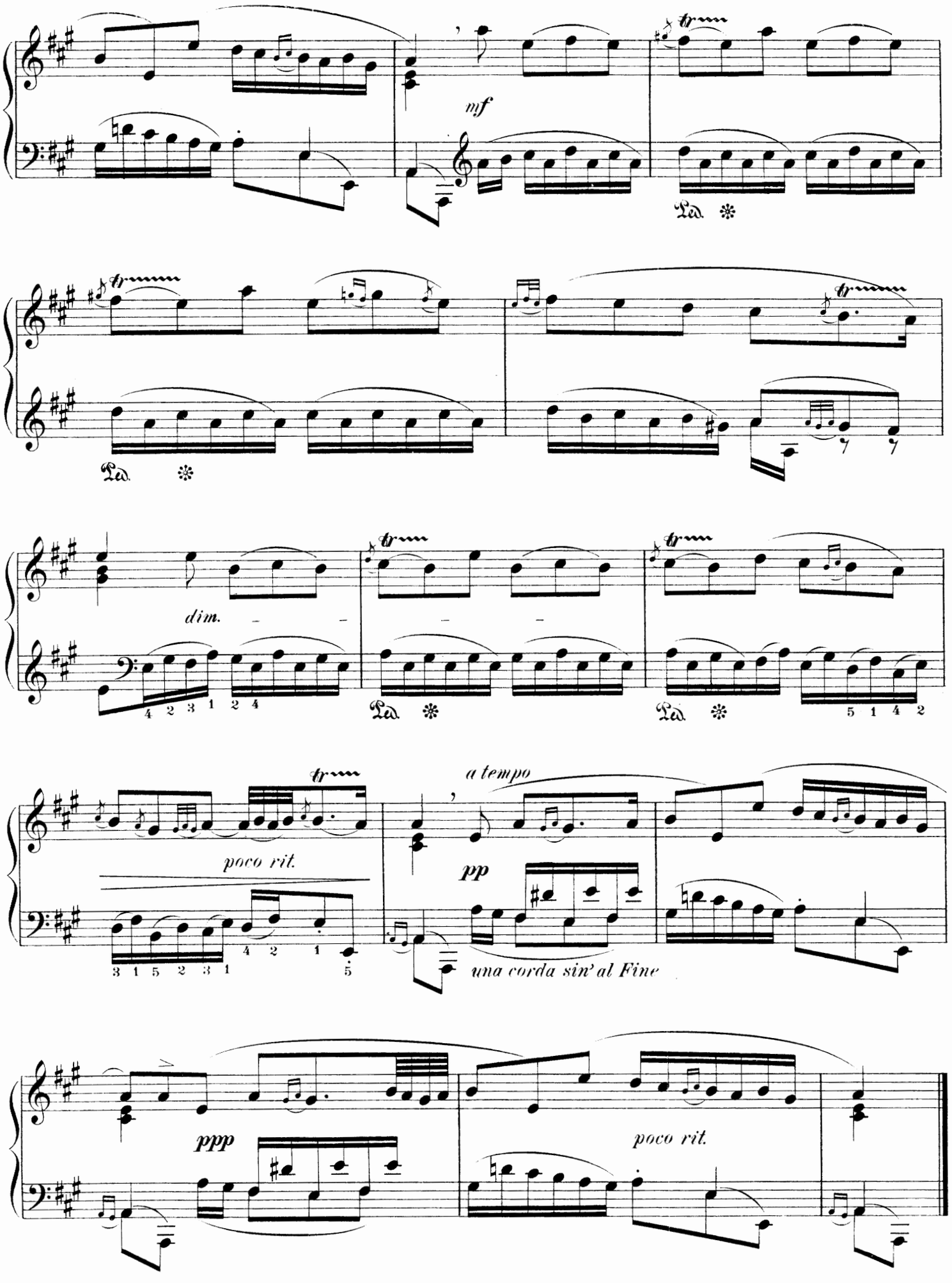
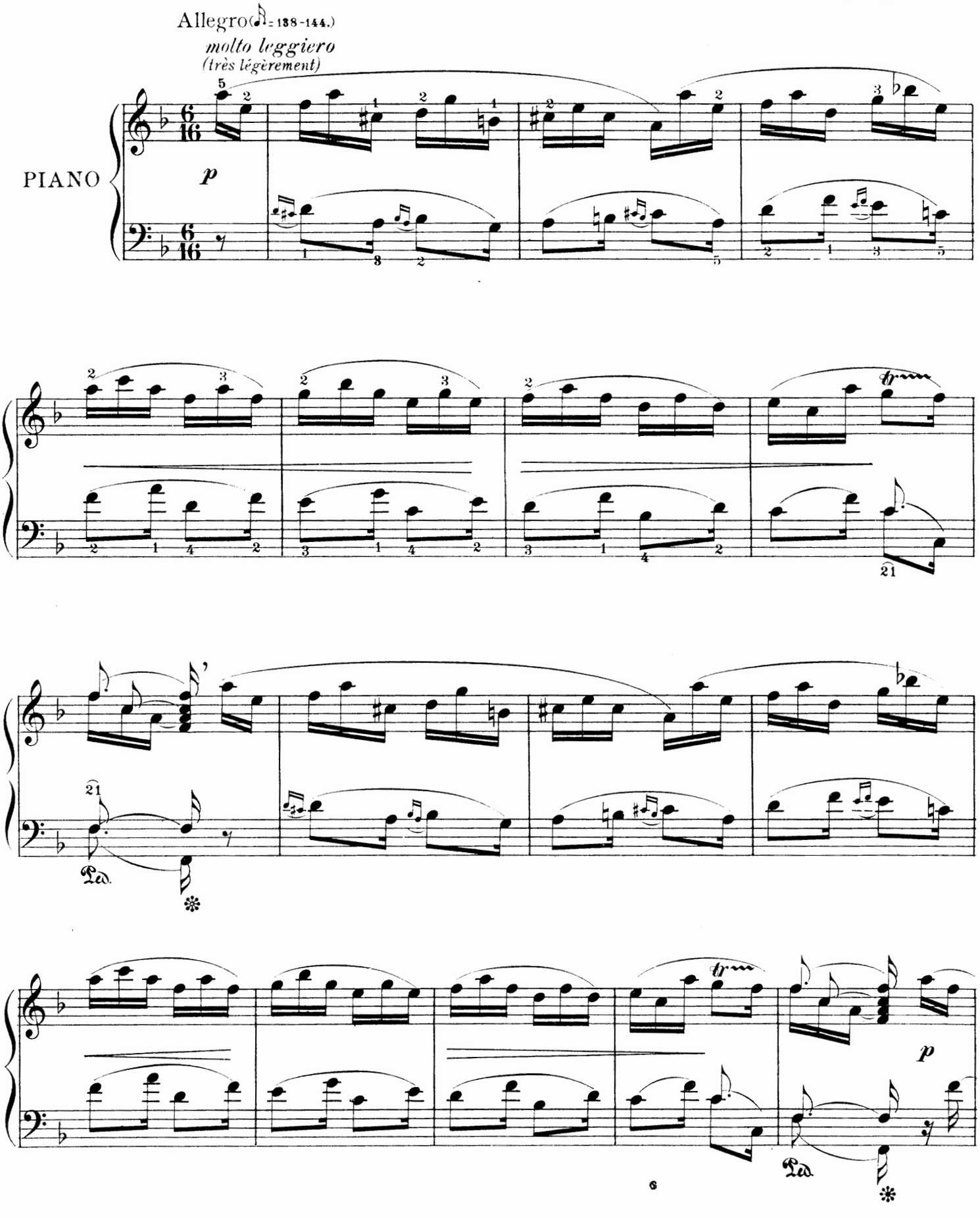

mf
cresc.
dim.
f
p
tr
poco rit.
a tempo
p
pp


mf
dim.
poco rit.
a tempo
pp
una corda sin' al Fine
ppp
poco rit.

BUTTERFLIES
(LES PAPILLONS)

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)



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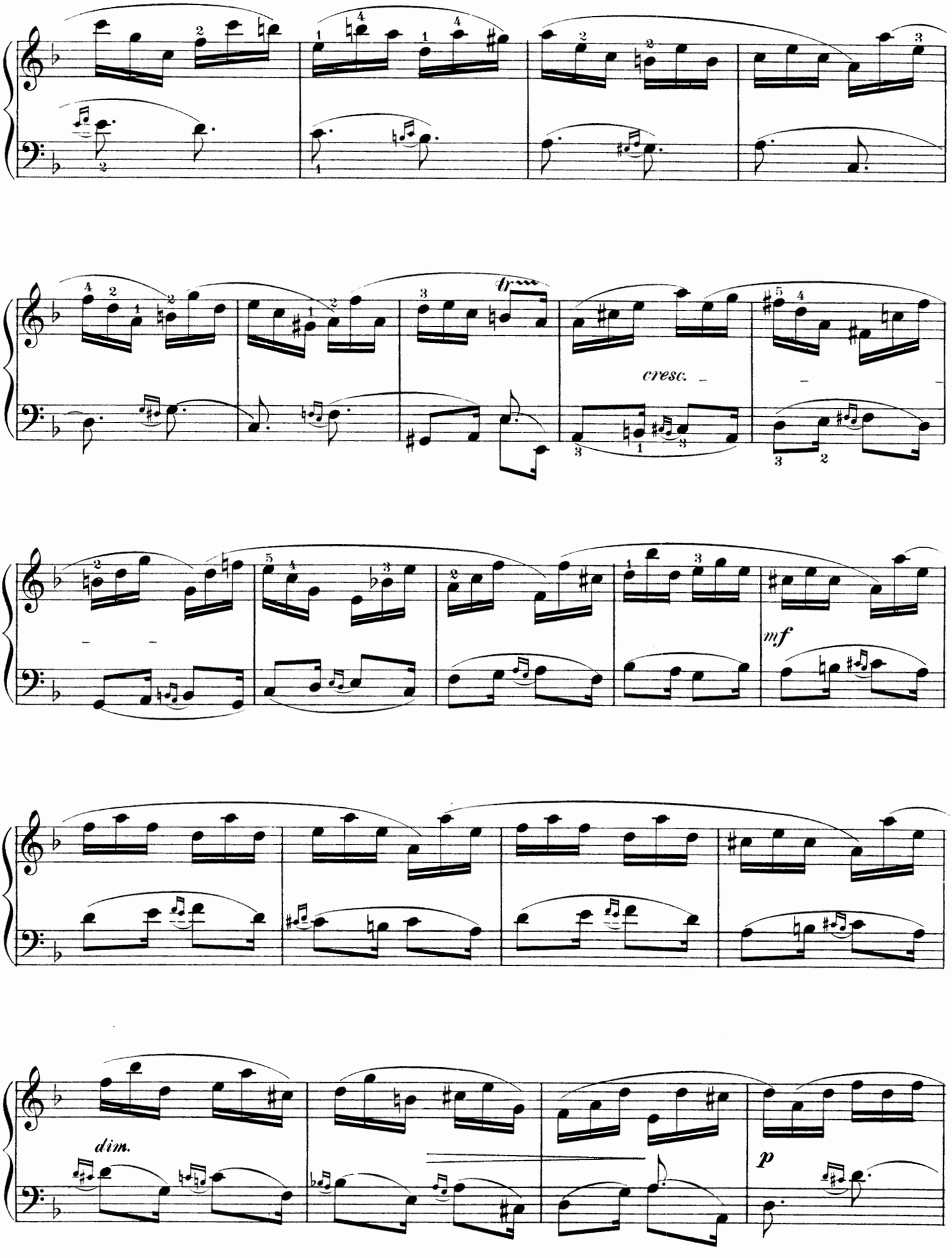
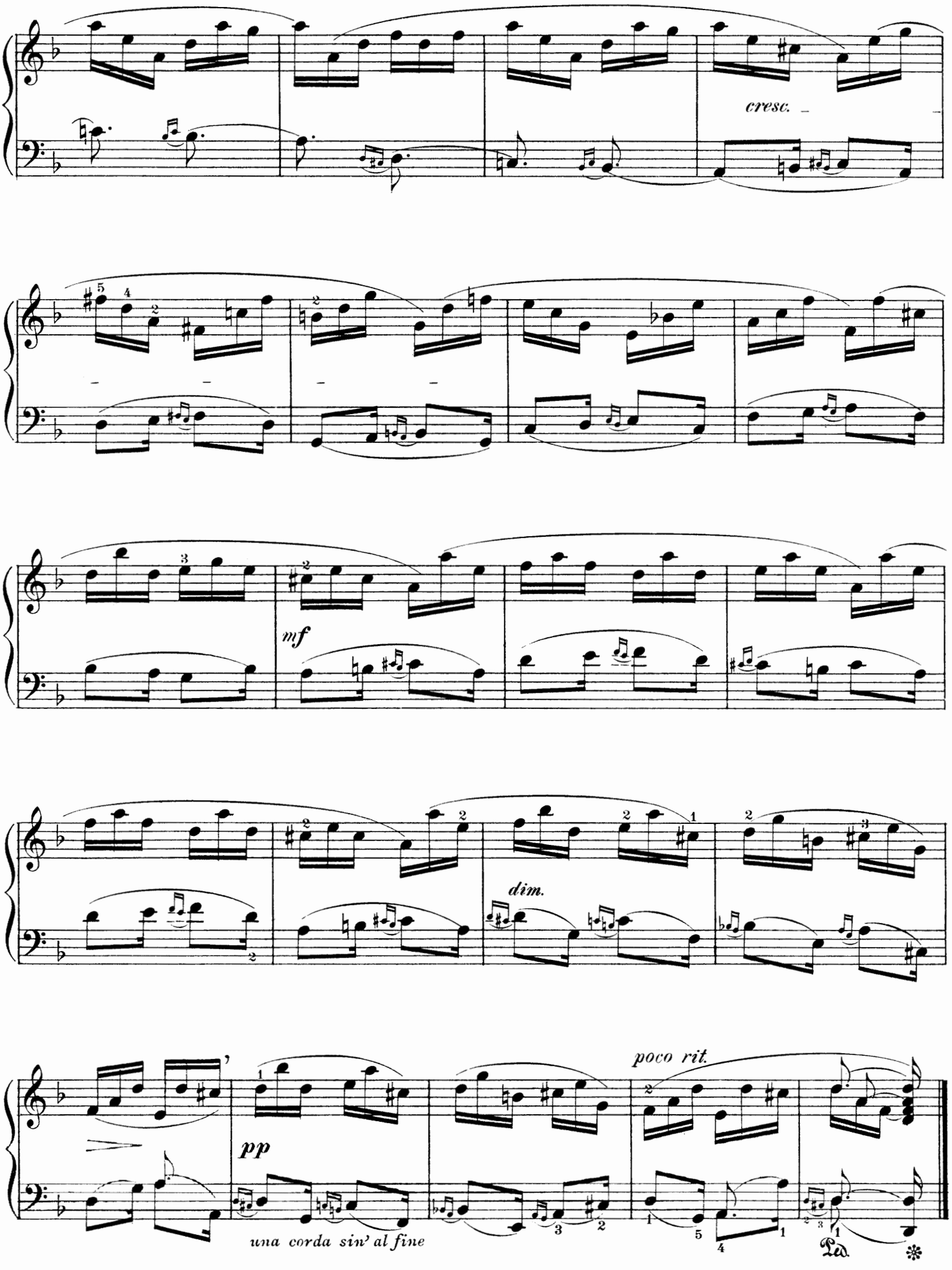

cresc.
mf
dim.
p


cresc.
mf
dim.
poco rit.
pp
una corda sin' al fine

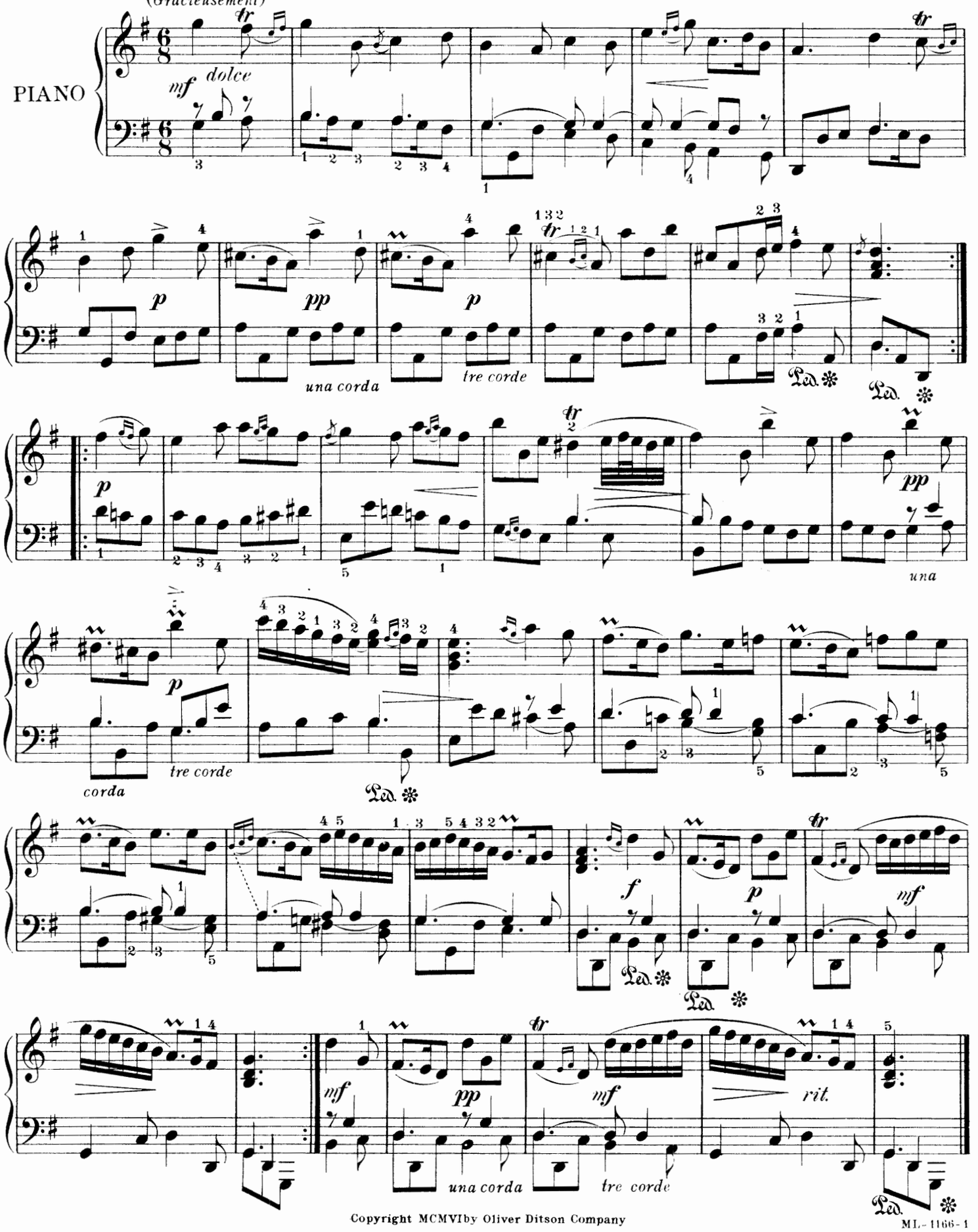
THE FLOWERET, or GENTLE NANETTE
(LA FLEURIE ou LA TENDRE NANETTE)

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)

Gracefully (♪ = 144)
(Gracieusement)

PIANO



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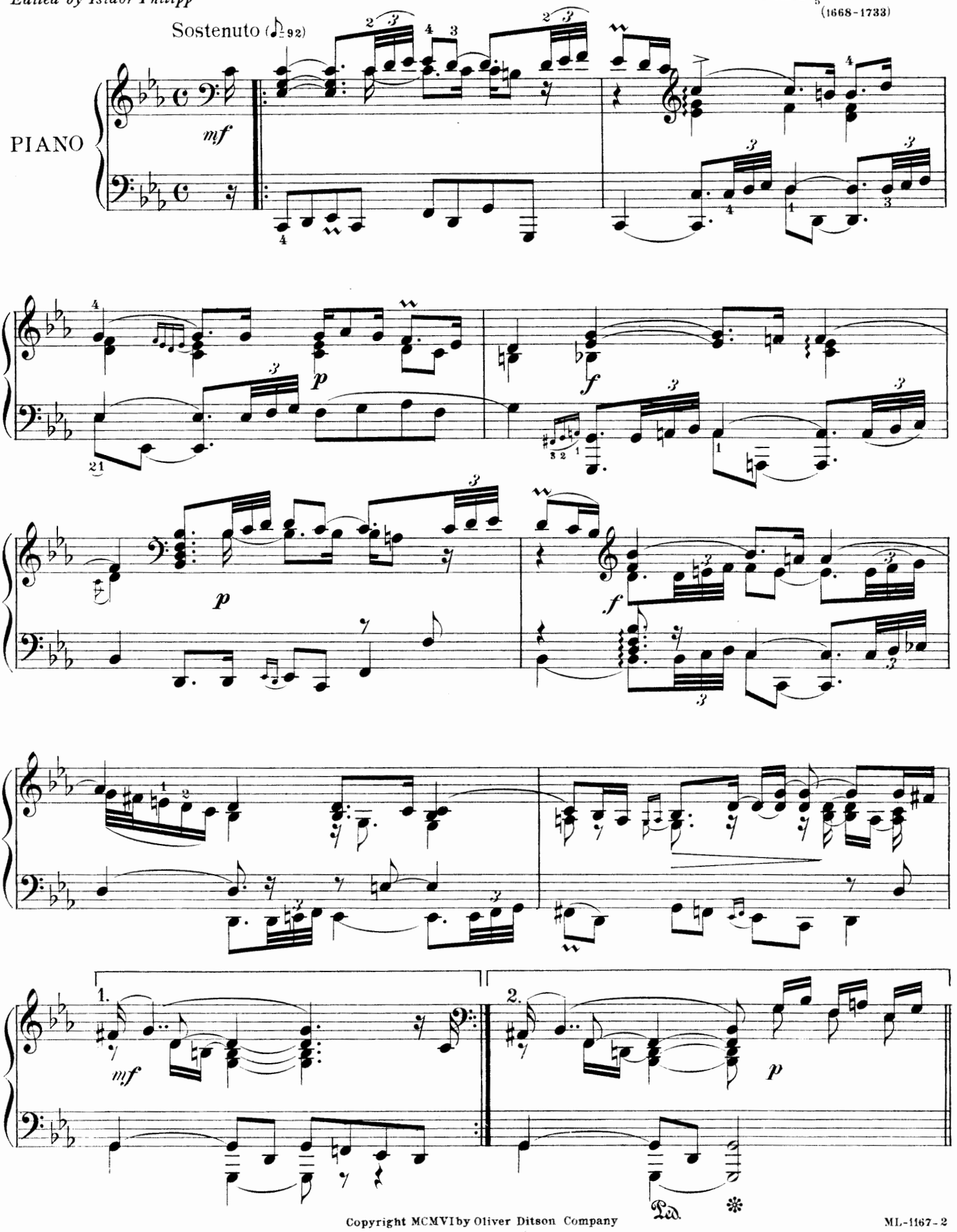
LA TÉNÉBREUSE

ALLEMANDE

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)



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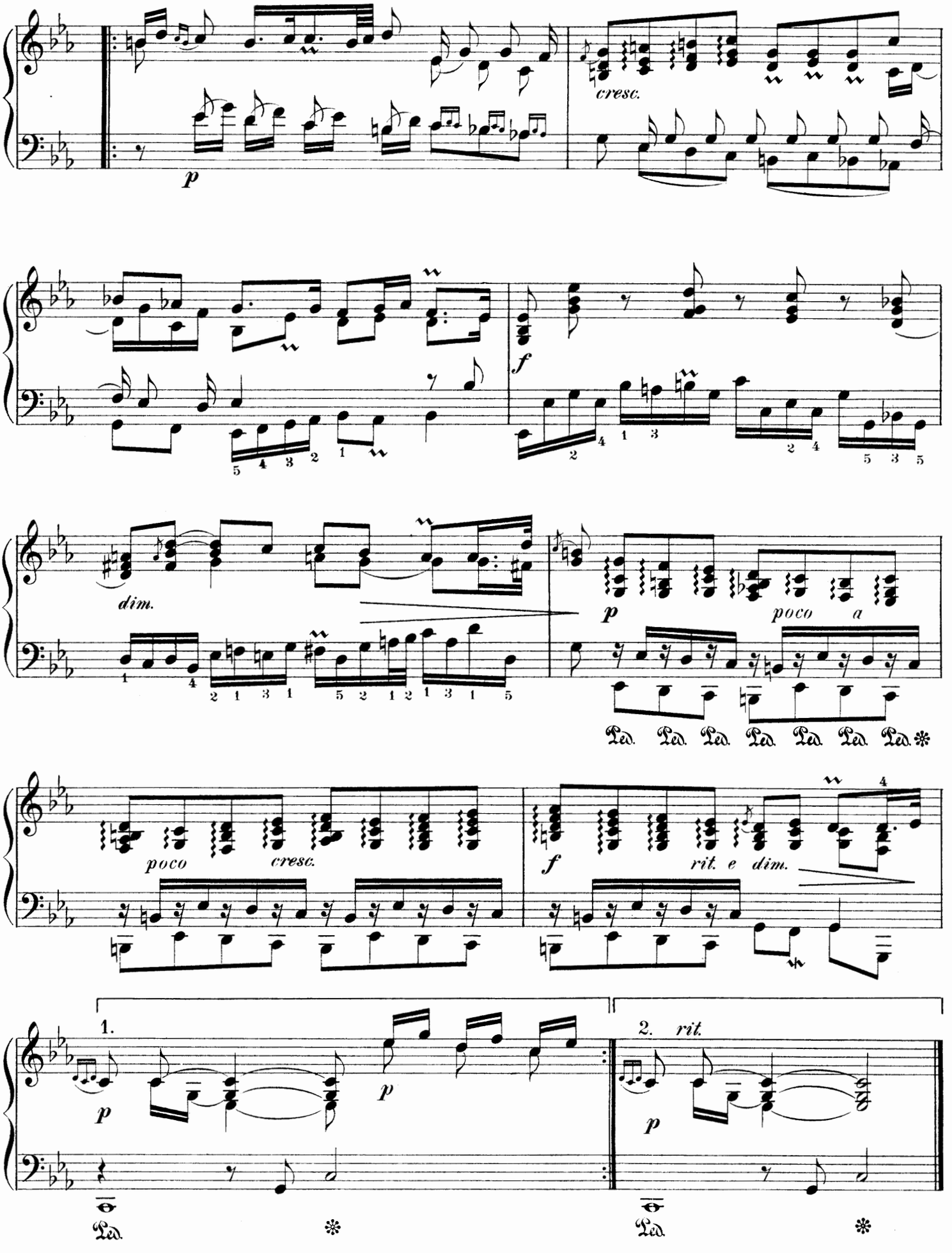

cresc.
p
f
dim.
p
poco a
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
poco
cresc.
f
rit. e dim.
1.
2. rit.
p
p
p
Ped.
Ped.

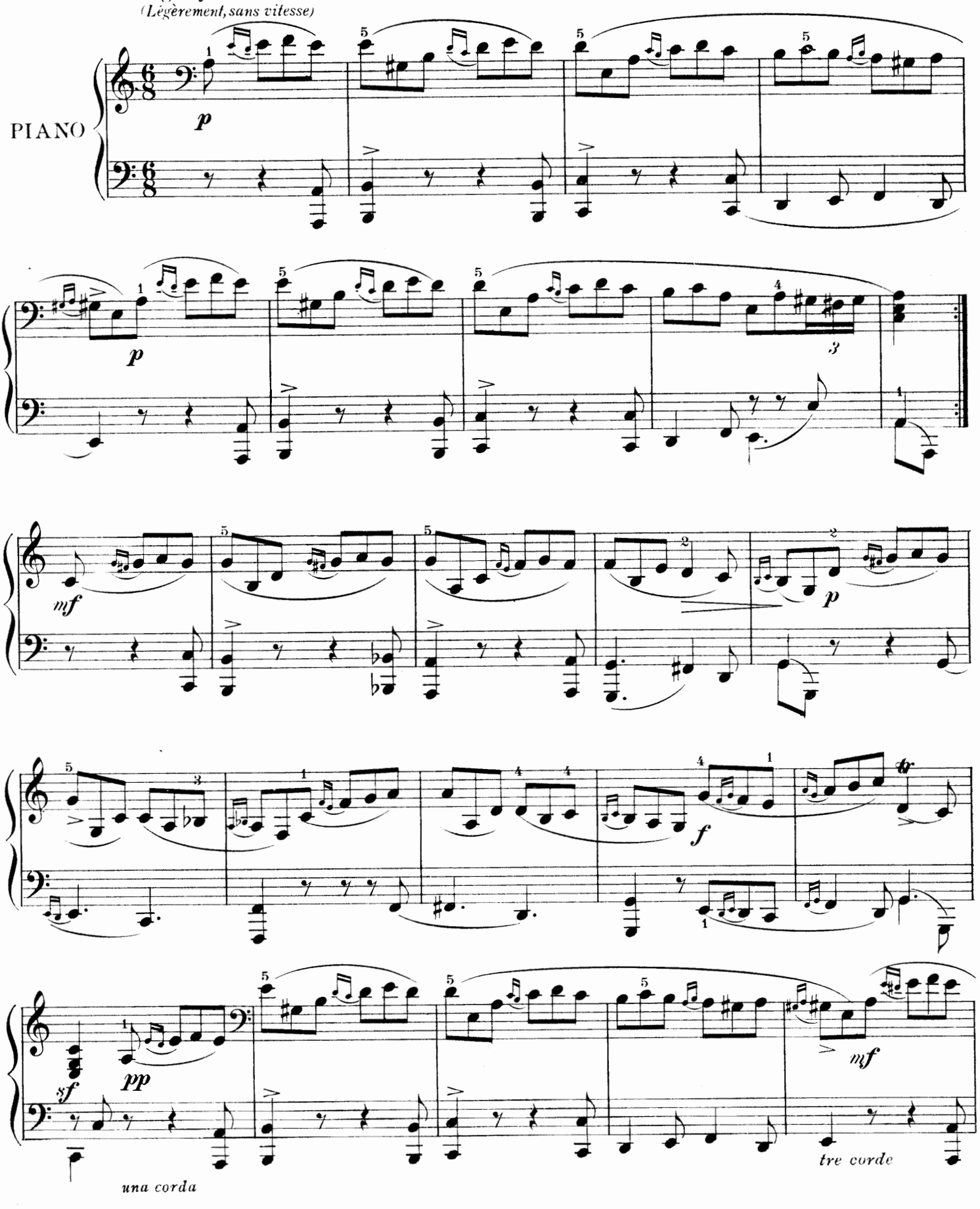
LA BANDOLINE

RONDEAU

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)

Lightly, not too fast (♩.= 92)
(Légèrement, sans vitesse)



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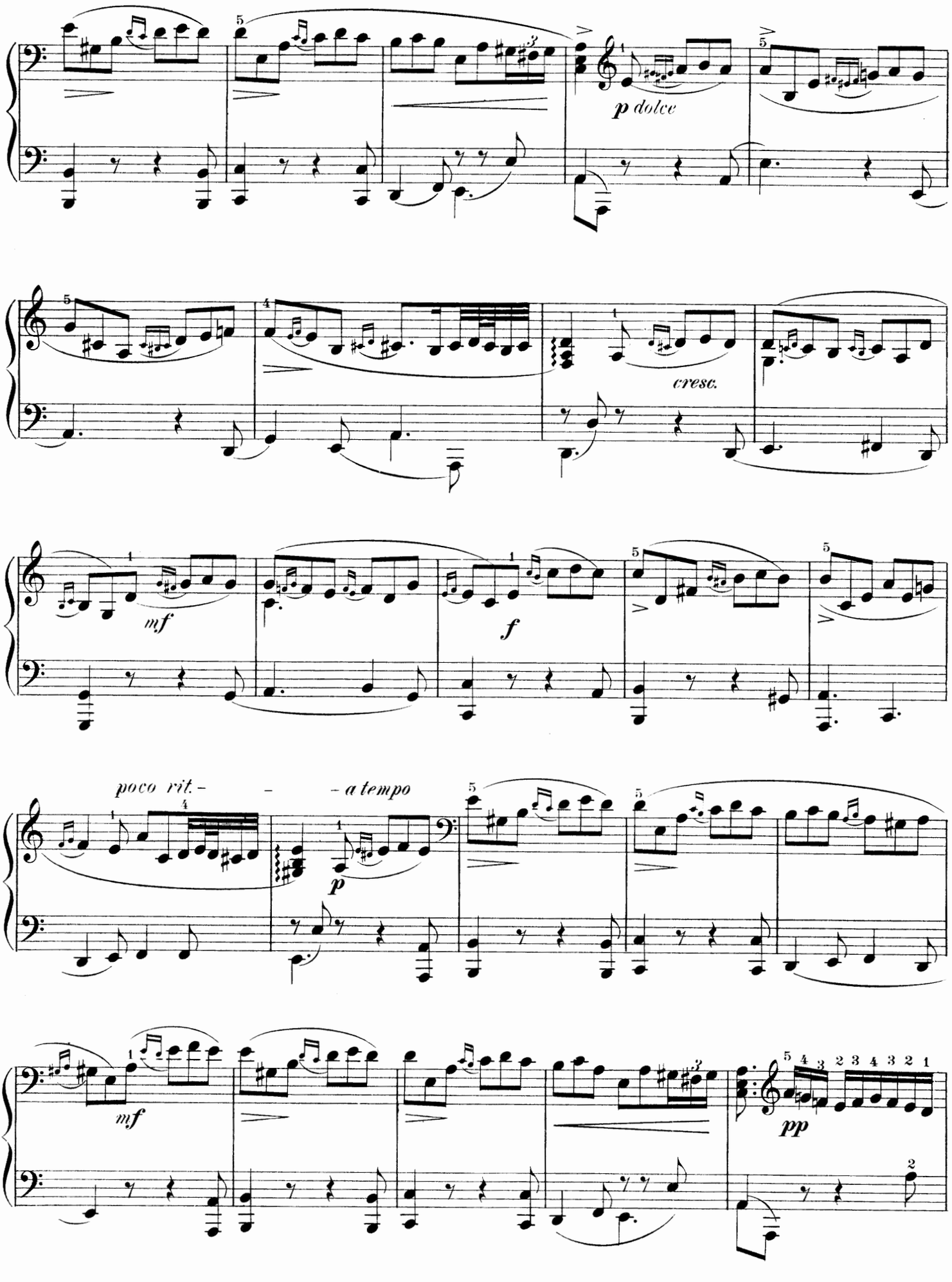
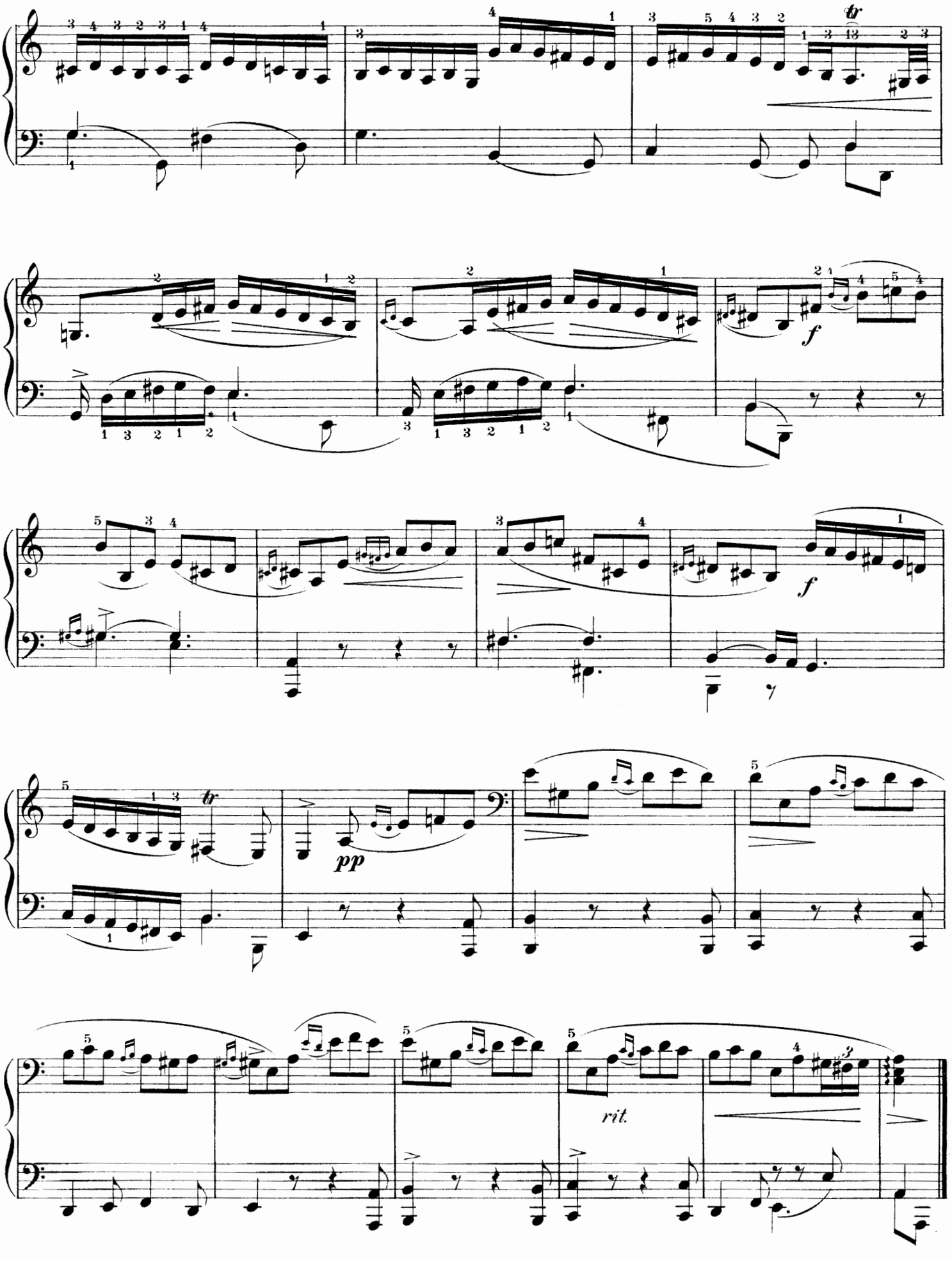
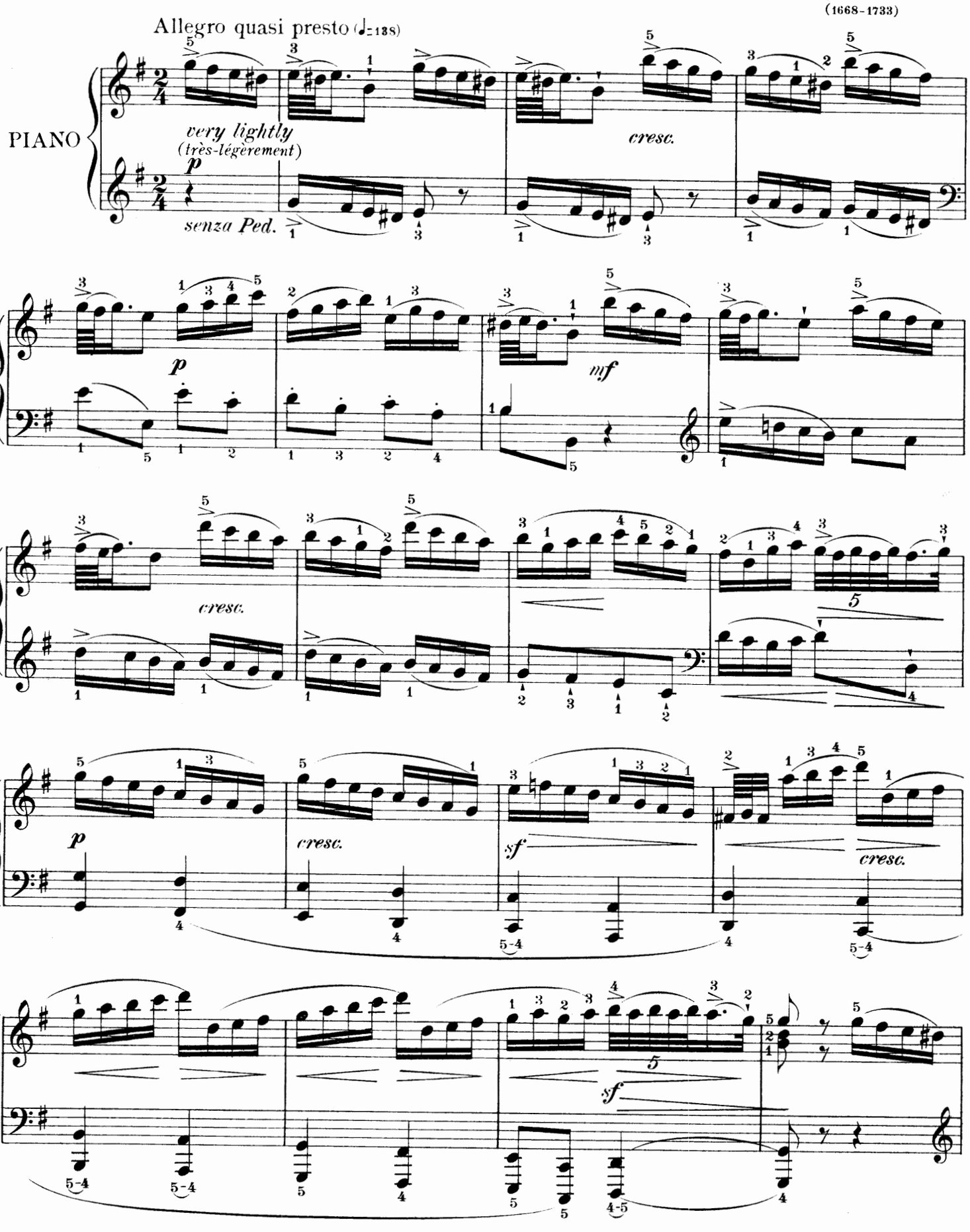

p dolce
cresc.
mf
f
poco rit. - - - a tempo
p
mf
pp


tr
f
pp
rit.

THE LITTLE WINDMILLS
(LES PETITS MOULINS À VENT)

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)



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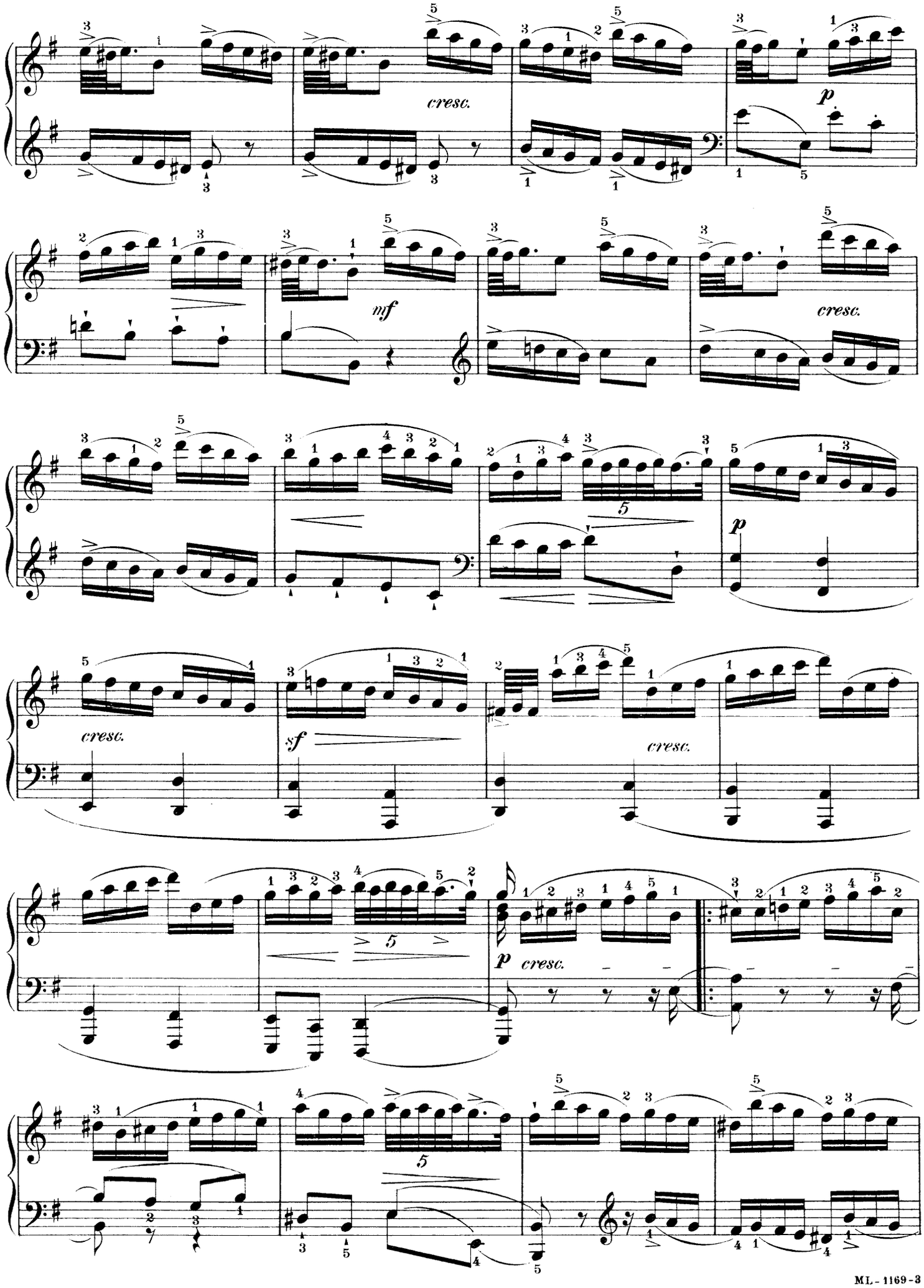
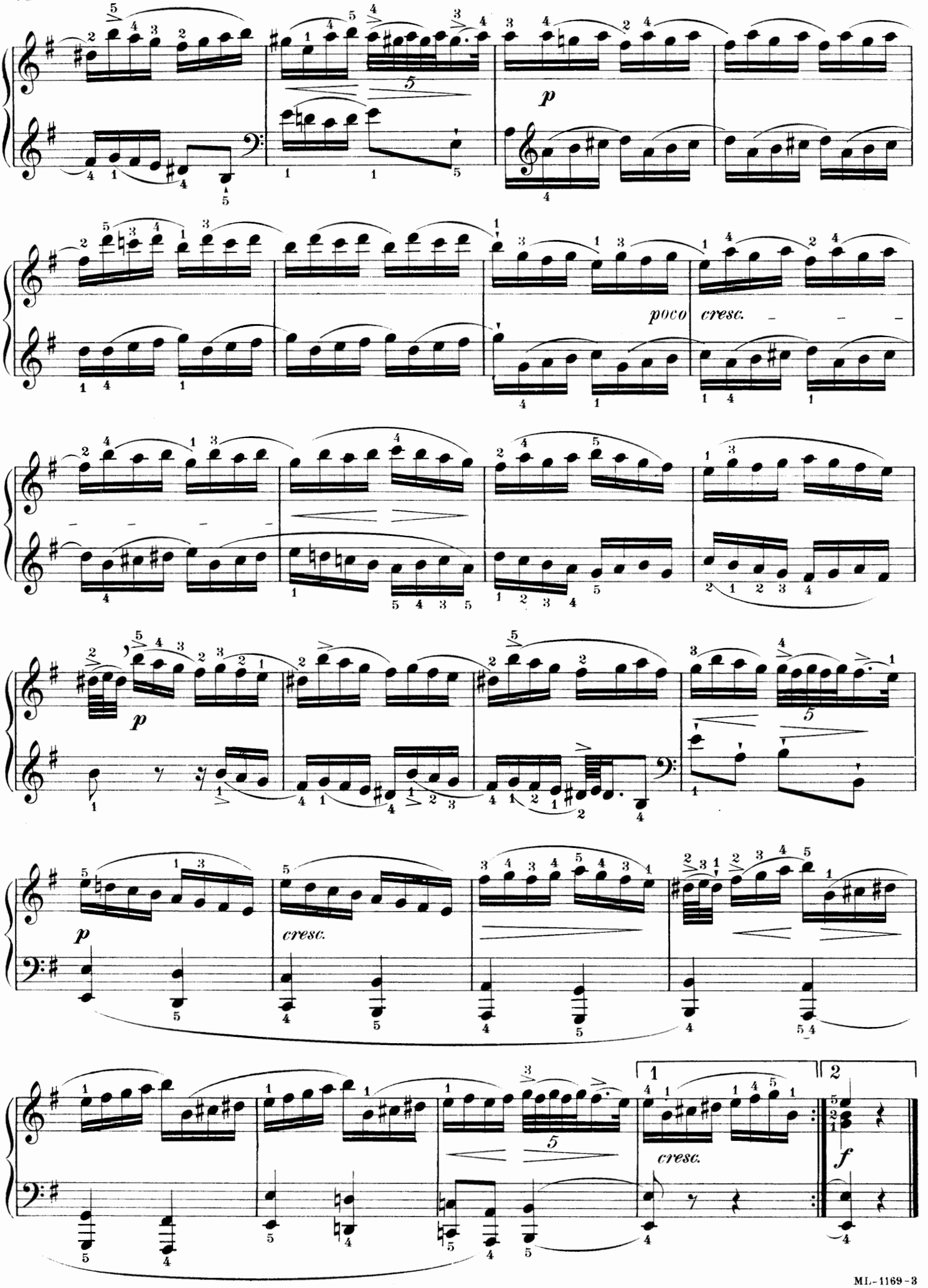
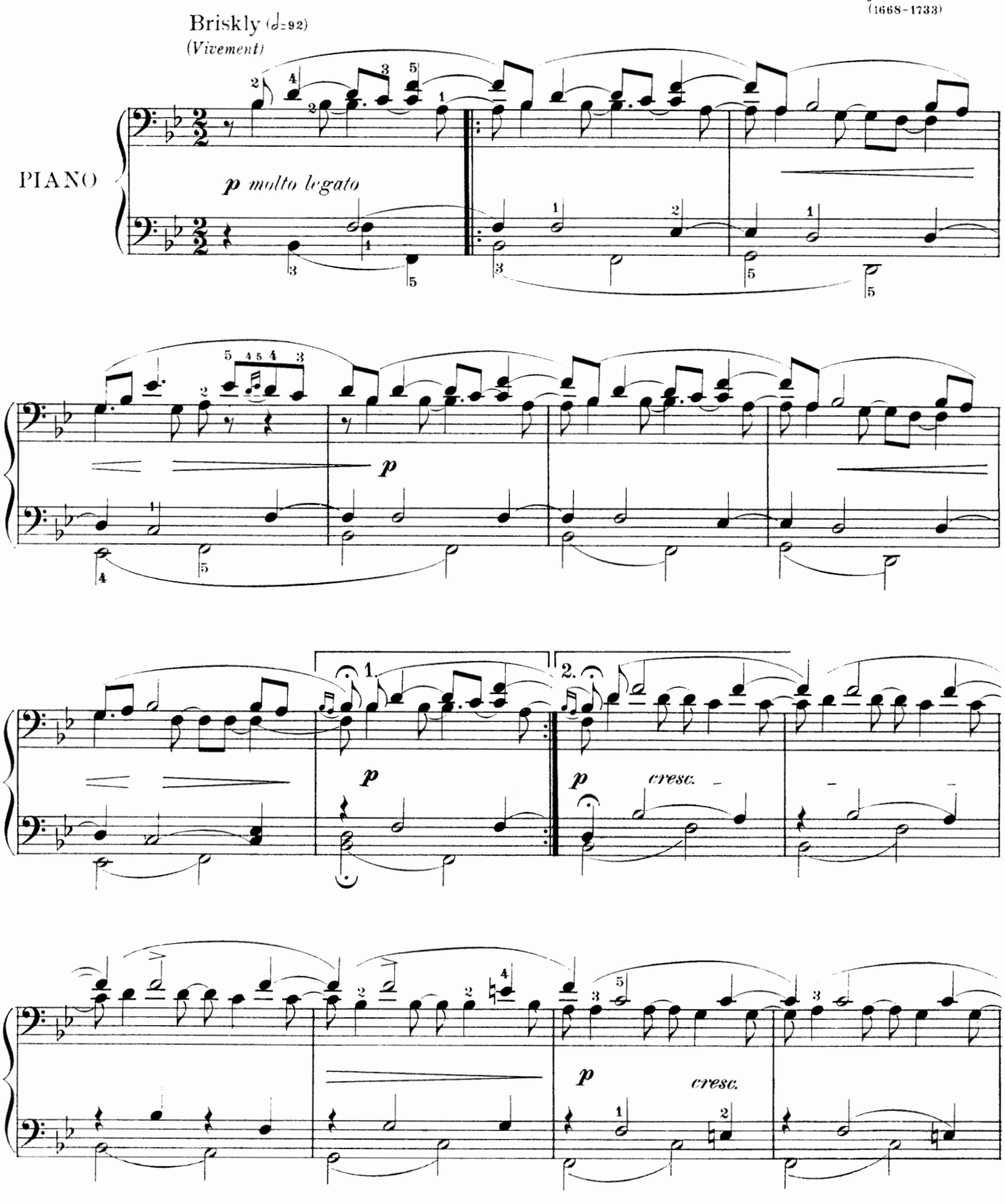

cresc.
p
mf
cresc.
p
cresc.
sf
cresc.
p cresc.


p
poco cresc.
p
cresc.
1
2
cresc.
f

MYSTERIOUS BARRIERS
(LES BARRICADES MYSTÉRIEUSES)
RONDEAU

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)



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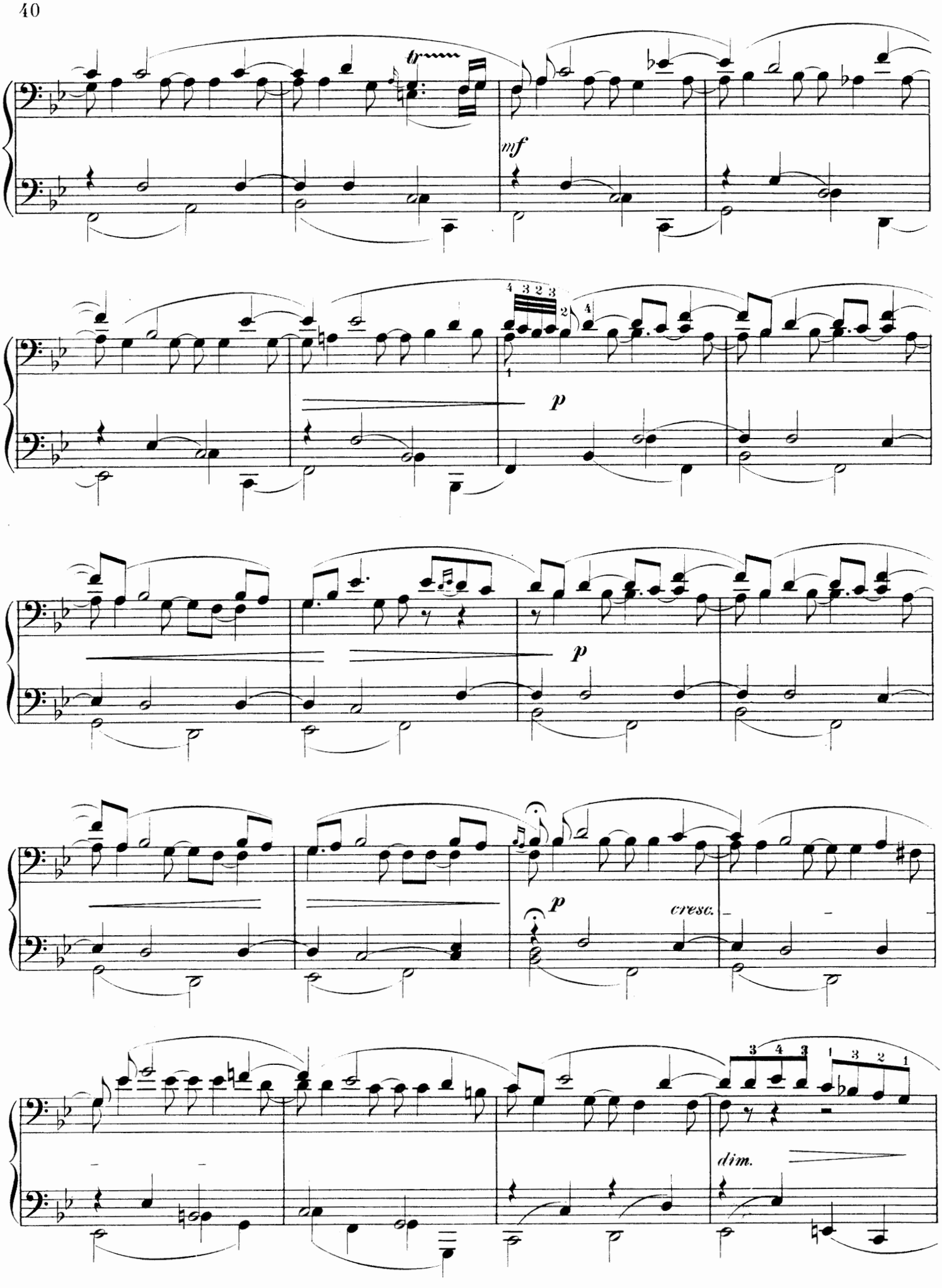
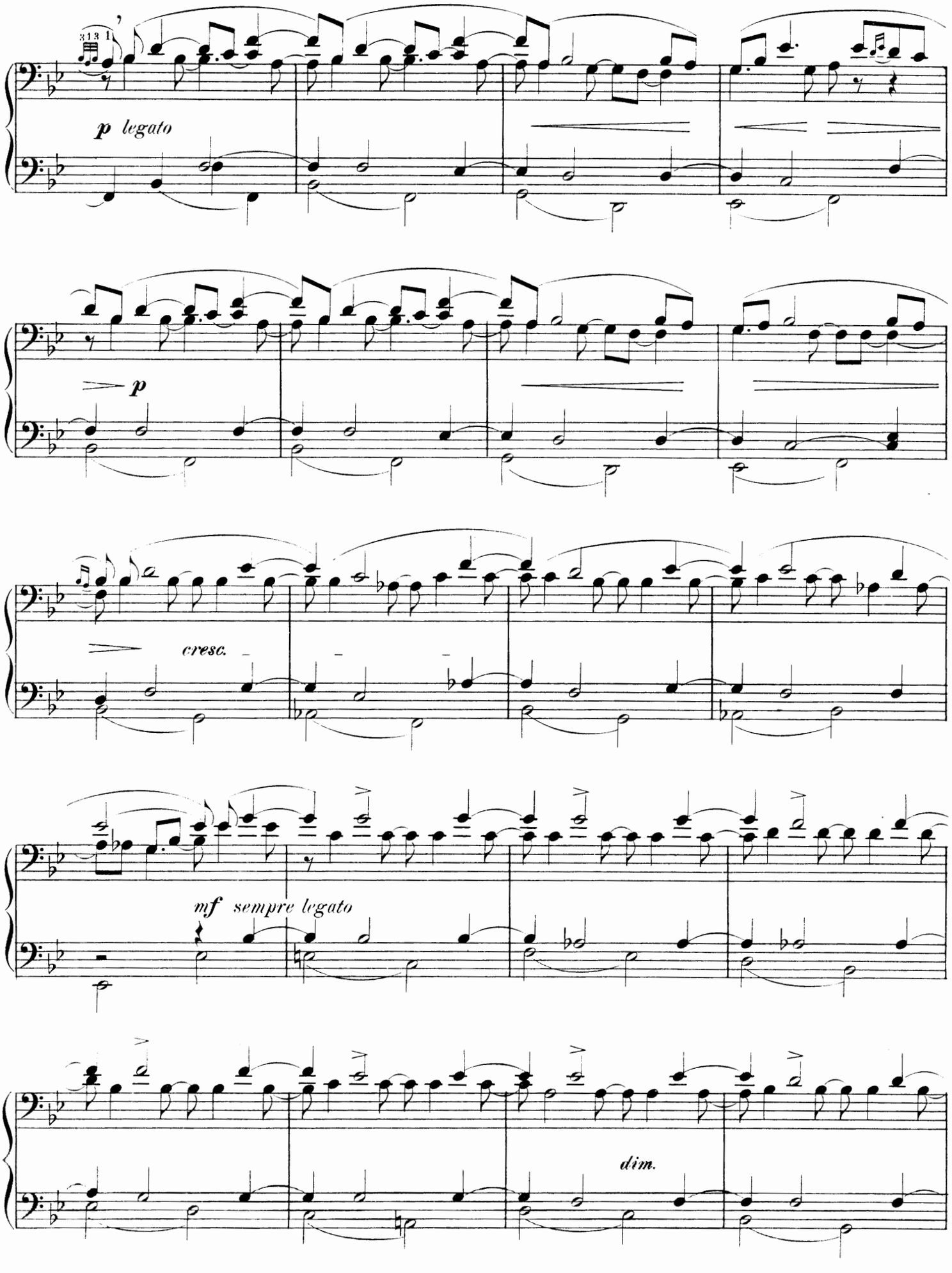
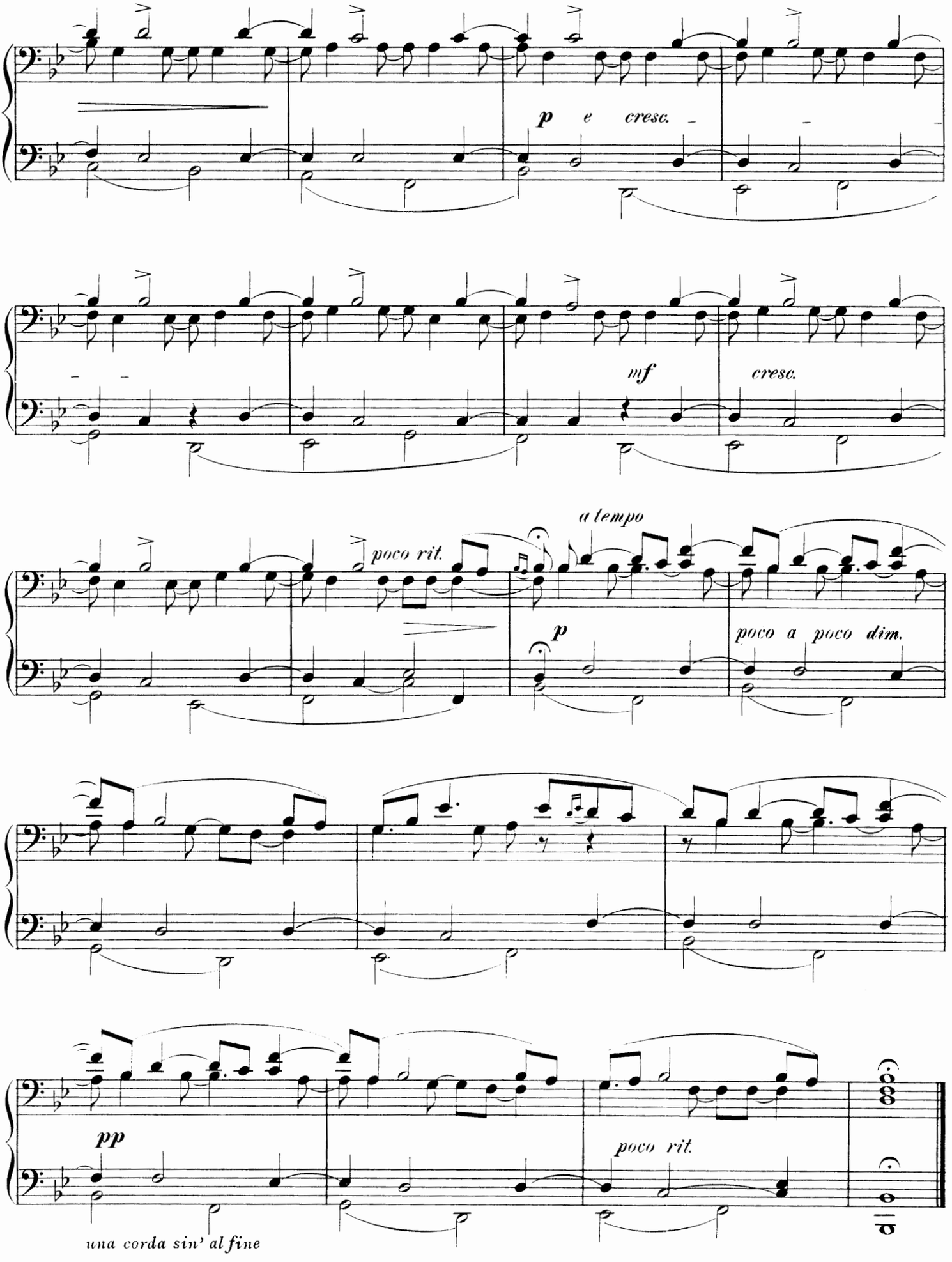

tr
mf
p
p
p
cresc.
dim.


3 1 3 1
p legato
p
cresc.
mf sempre legato
dim.

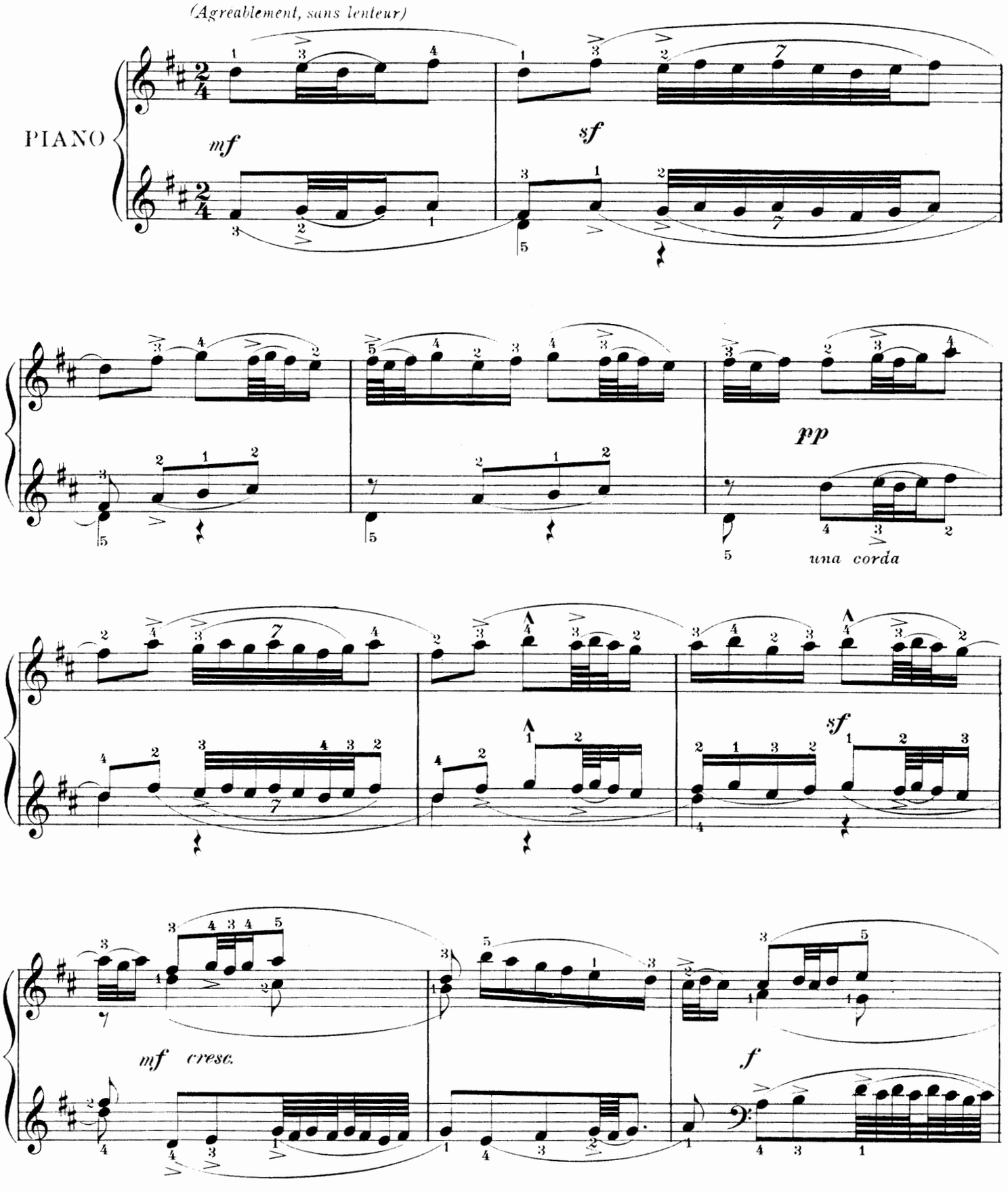

p e cresc.
mf
cresc.
poco rit.
a tempo
p
poco a poco dim.
pp
poco rit.
una corda sin' al fine

THE CHIMES OF CYTHERA
(LE CARILLON DE CYTHÈRE)

Edited by Isidor Philipp

FRANÇOIS COUPERIN
(1668-1733)

Piacevole, non lento (♩=88.)
(Agreablement, sans lenteur)



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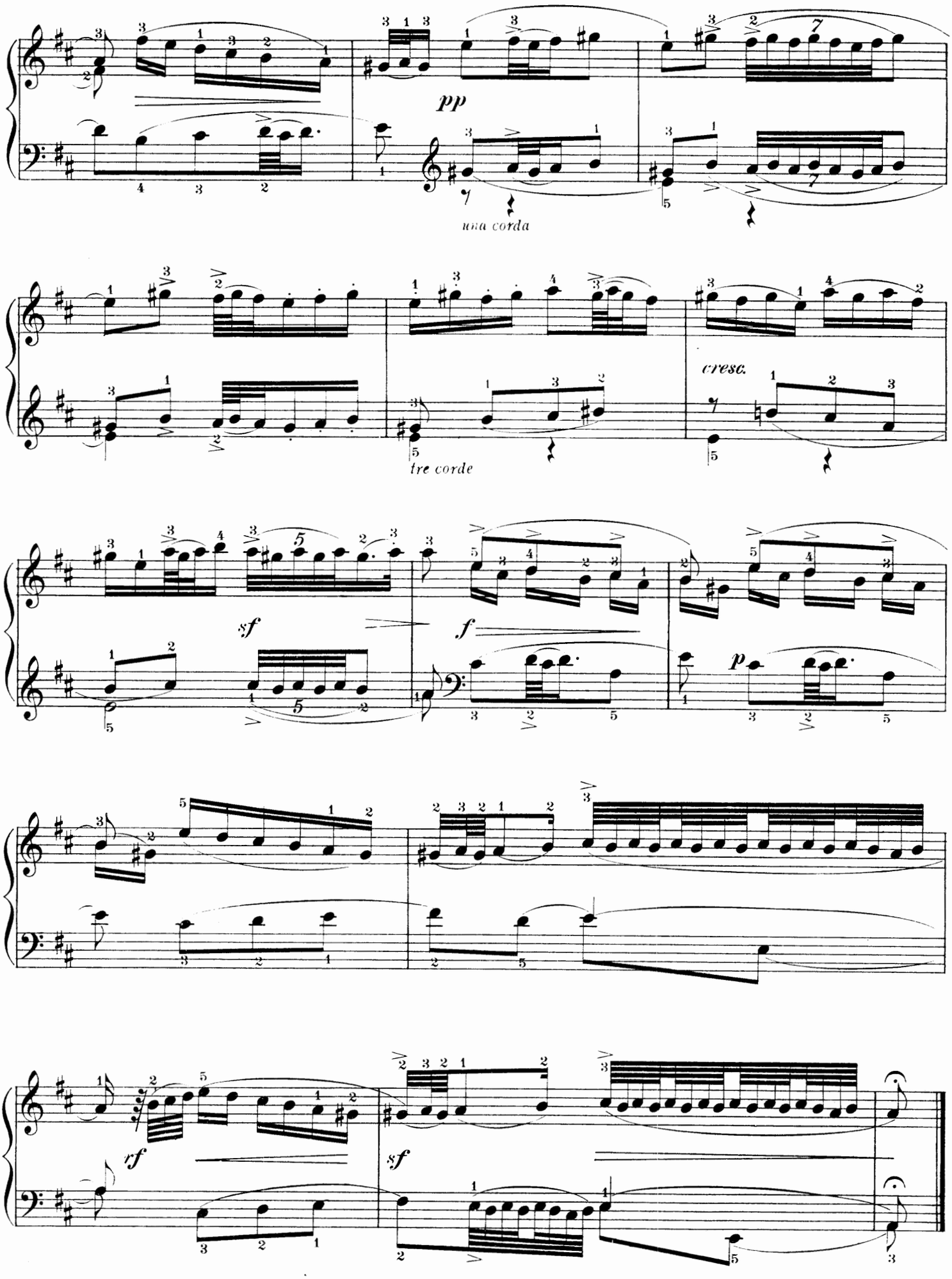
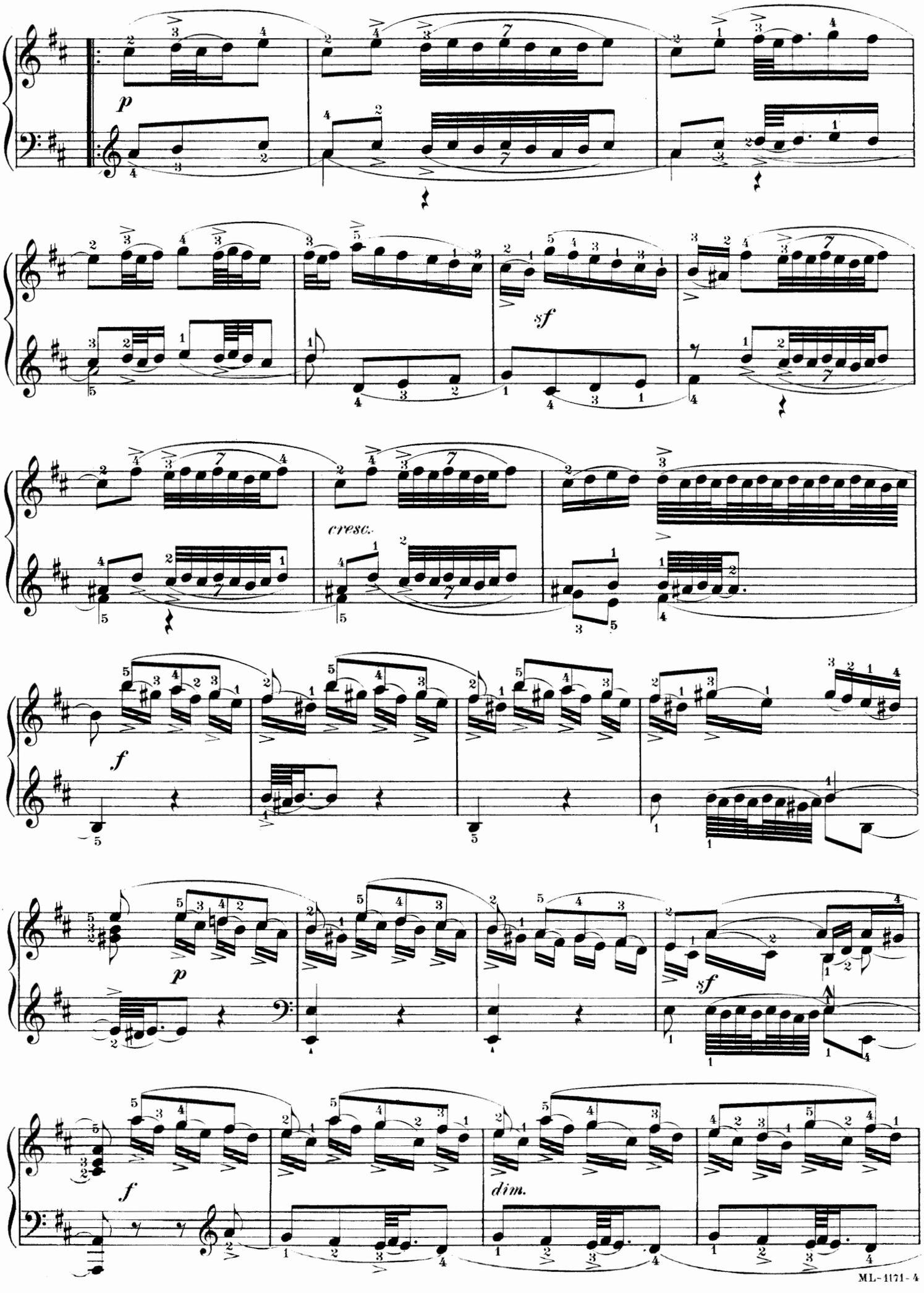
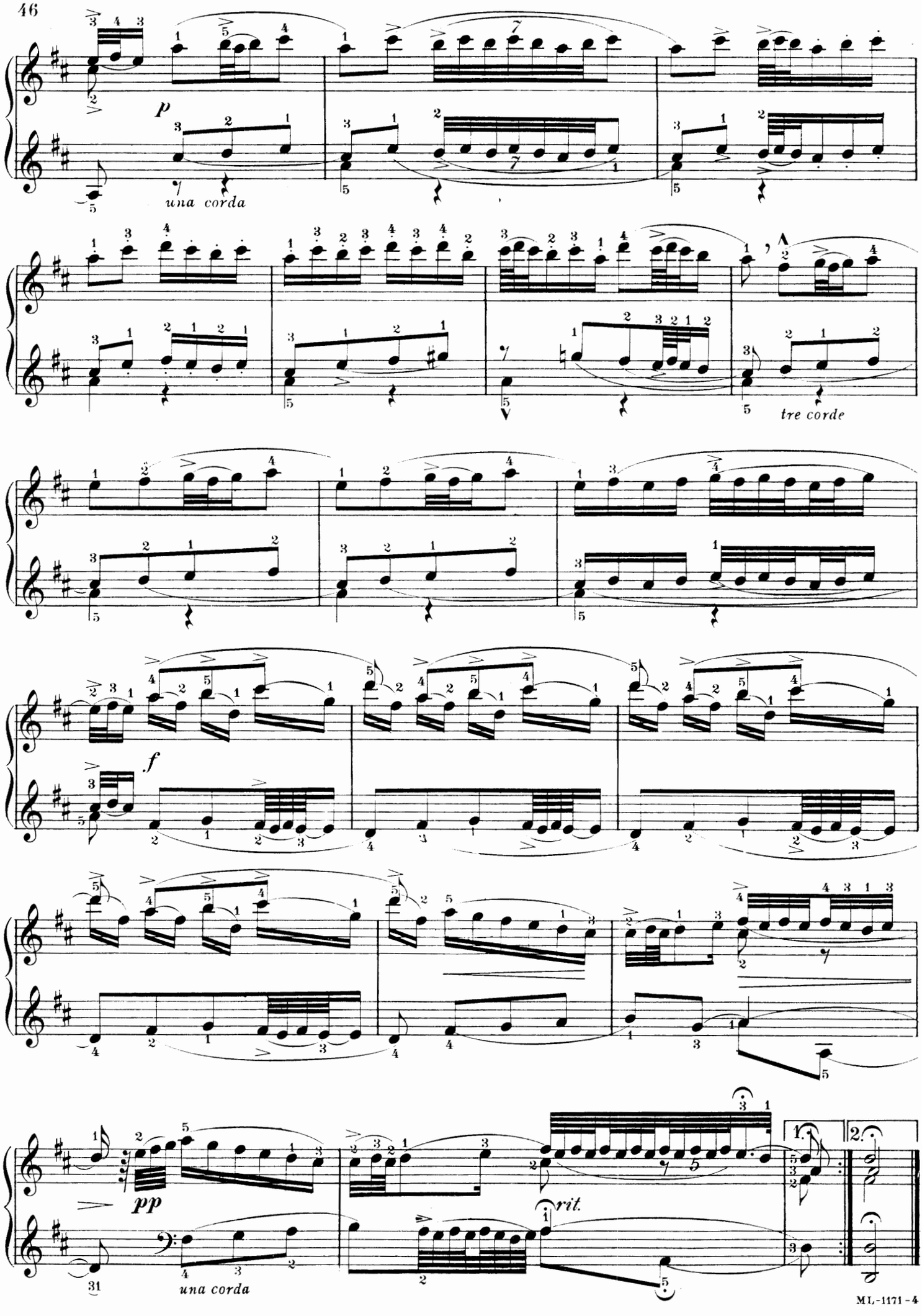

pp
una corda
tre corde
cresc.
sf
f
p
rf
sf

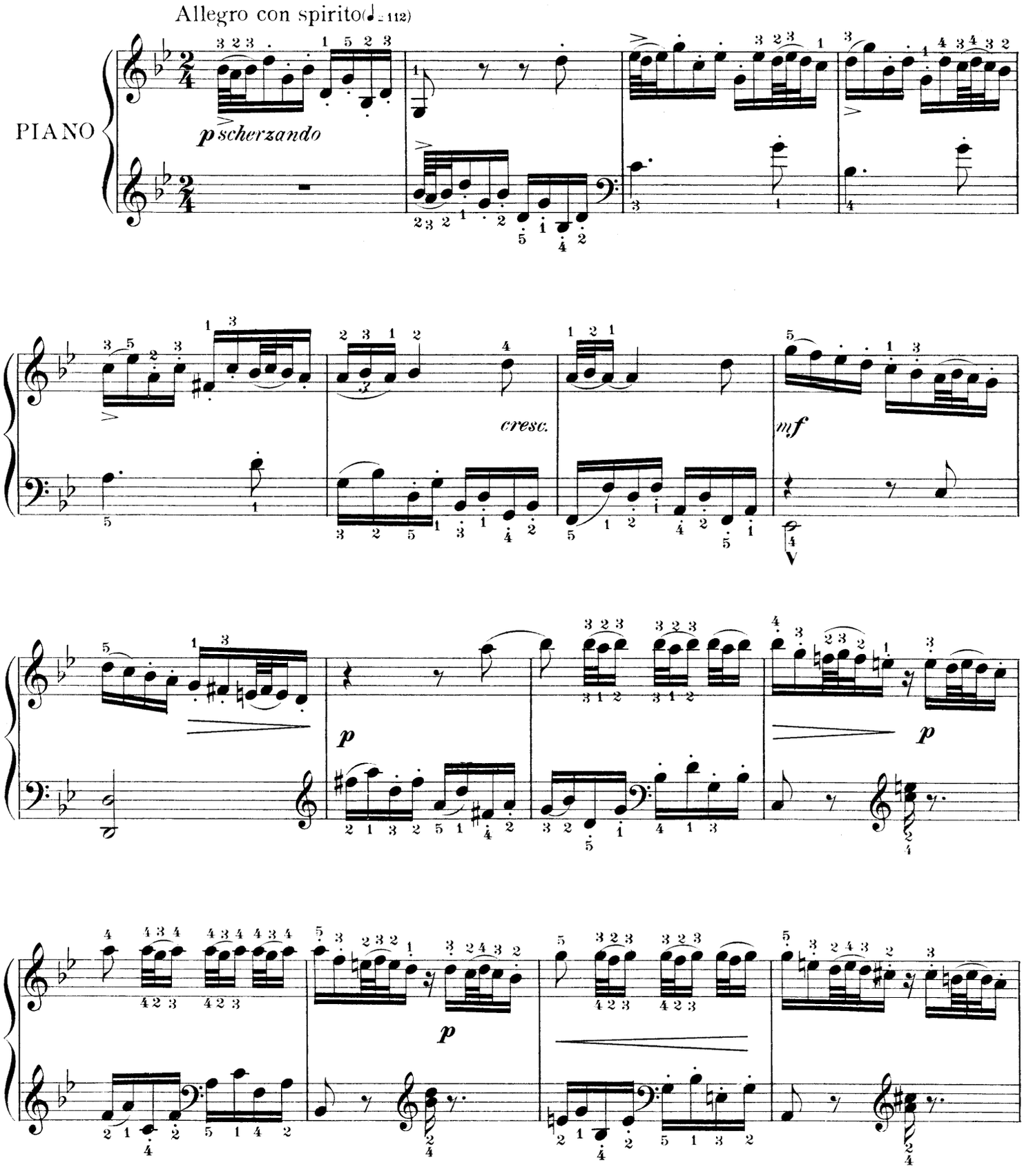

p
sf
cresc.
f
p
sf
f
dim.


p
una corda
tre corde
f
pp
una corda
rit.
1.
2.

THE EGYPTIAN MAIDEN
(L' EGYPTIENNE)

Edited by Isidor Philipp

JEAN-PHILIPPE RAMEAU
(1683-1764)



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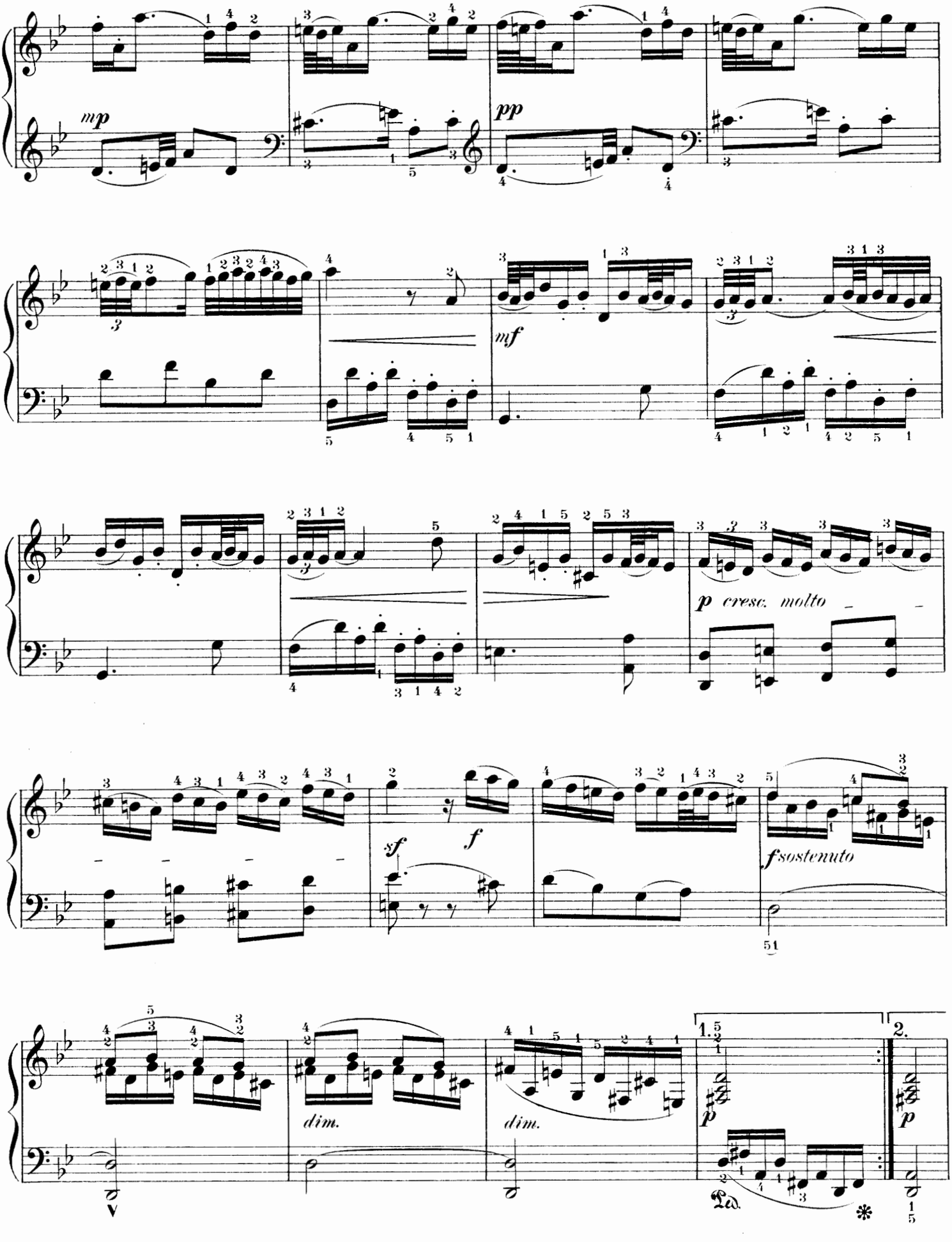
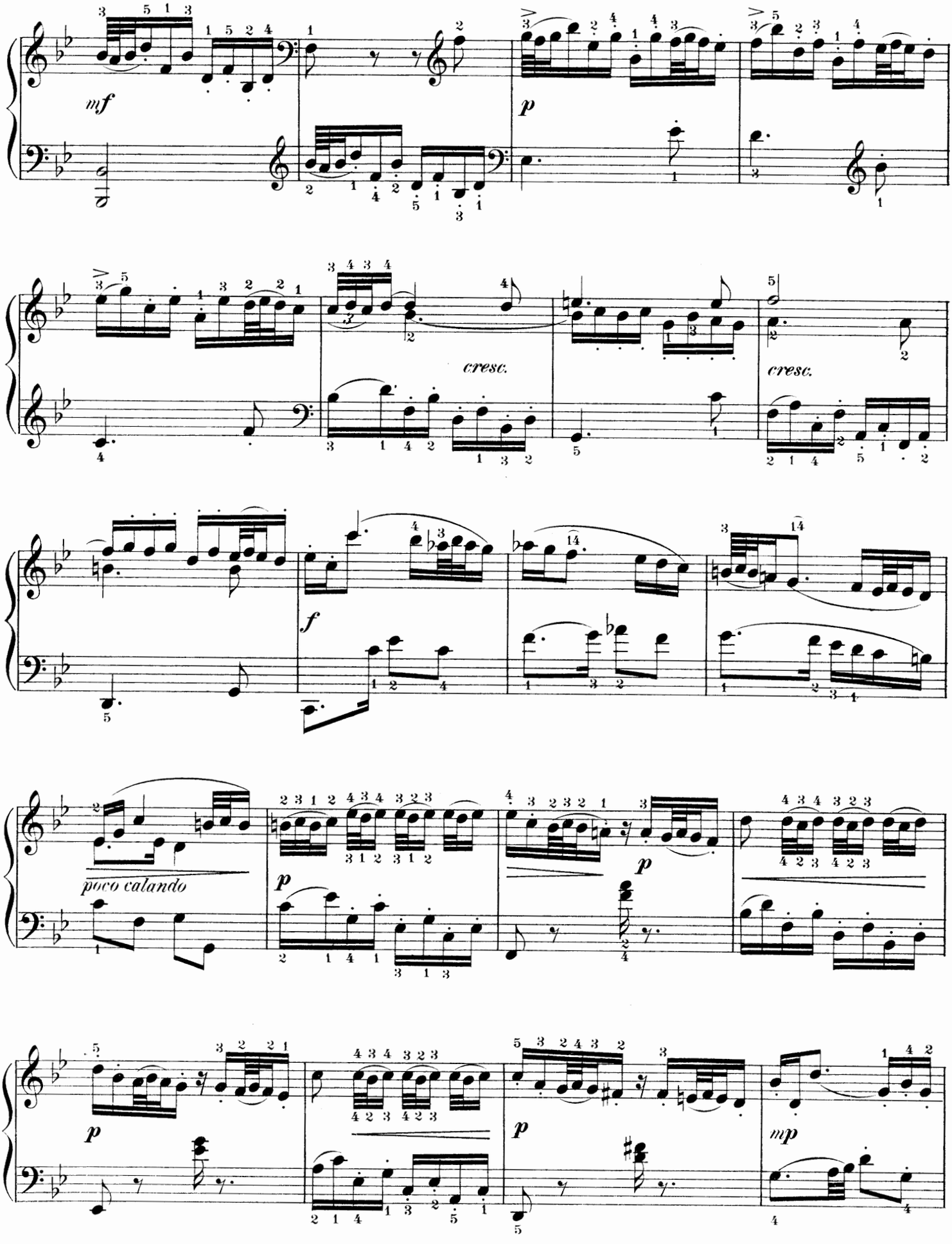
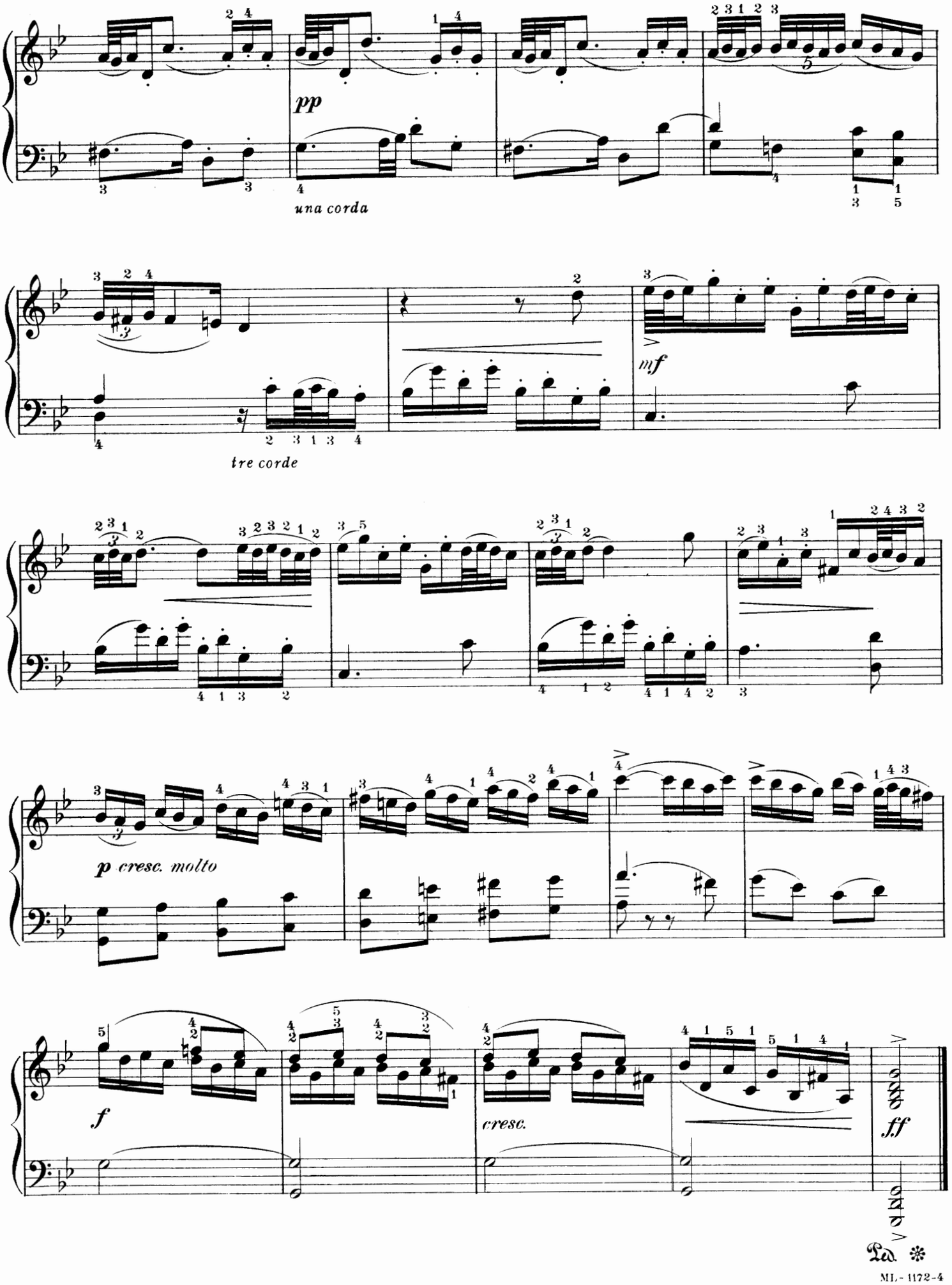

mp
pp
mf
p cresc. molto
sf
f
fsostenuto
dim.
dim.
1.
2.
Ped.


mf
p
cresc.
cresc.
f
poco calando
p
p
p
p
mp

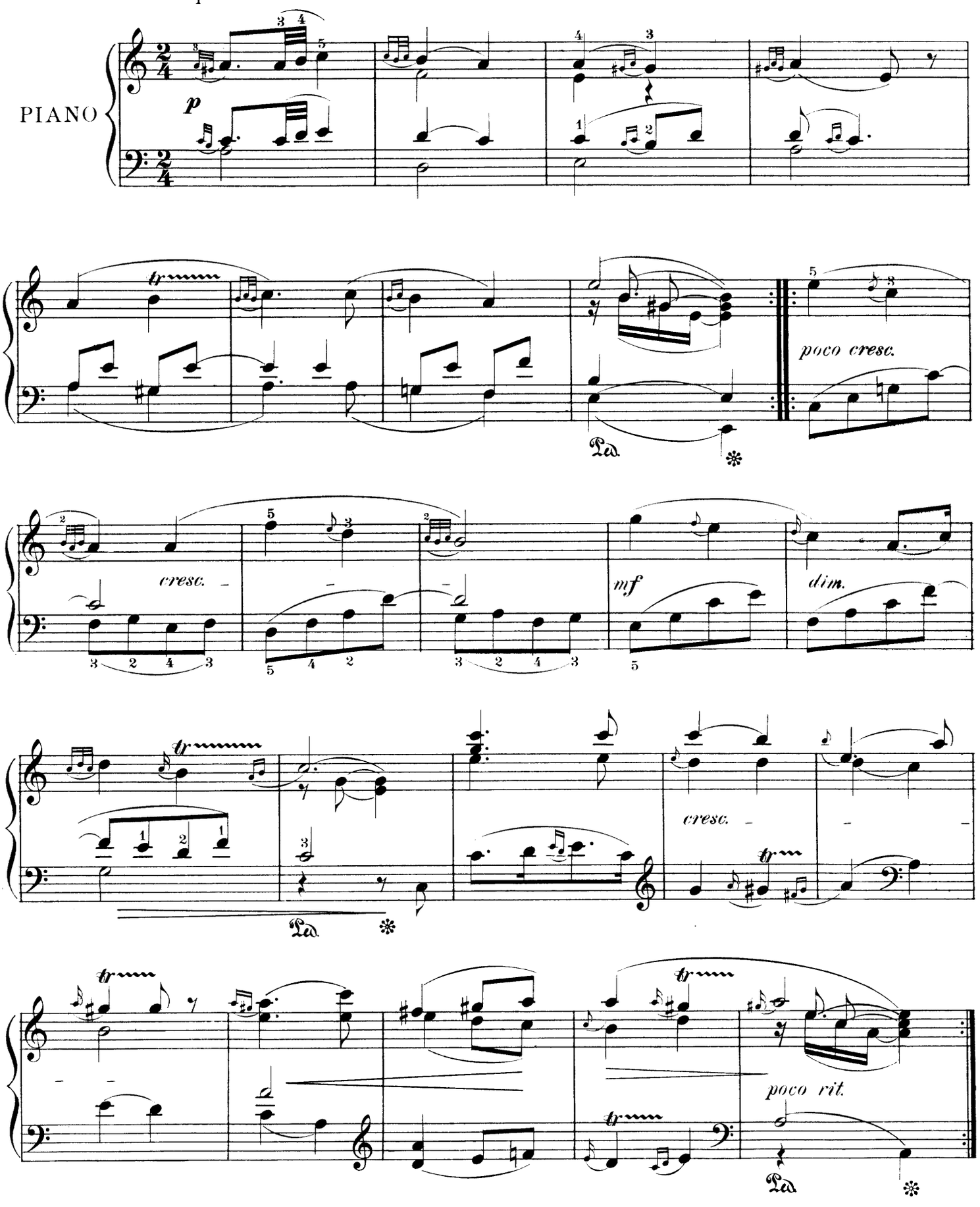

pp
una corda
tre corde
mf
p cresc. molto
f
cresc.
ff
Ped.

GAVOTTE WITH VARIATIONS
(GAVOTTE VARIÉE)

Edited by Isidor Philipp

JEAN-PHILIPPE RAMEAU
(1683-1764)

Semplice dolce



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DOUBLE I (♩=108)

leggiero

p

poco marcato

1.

2.

cresc.

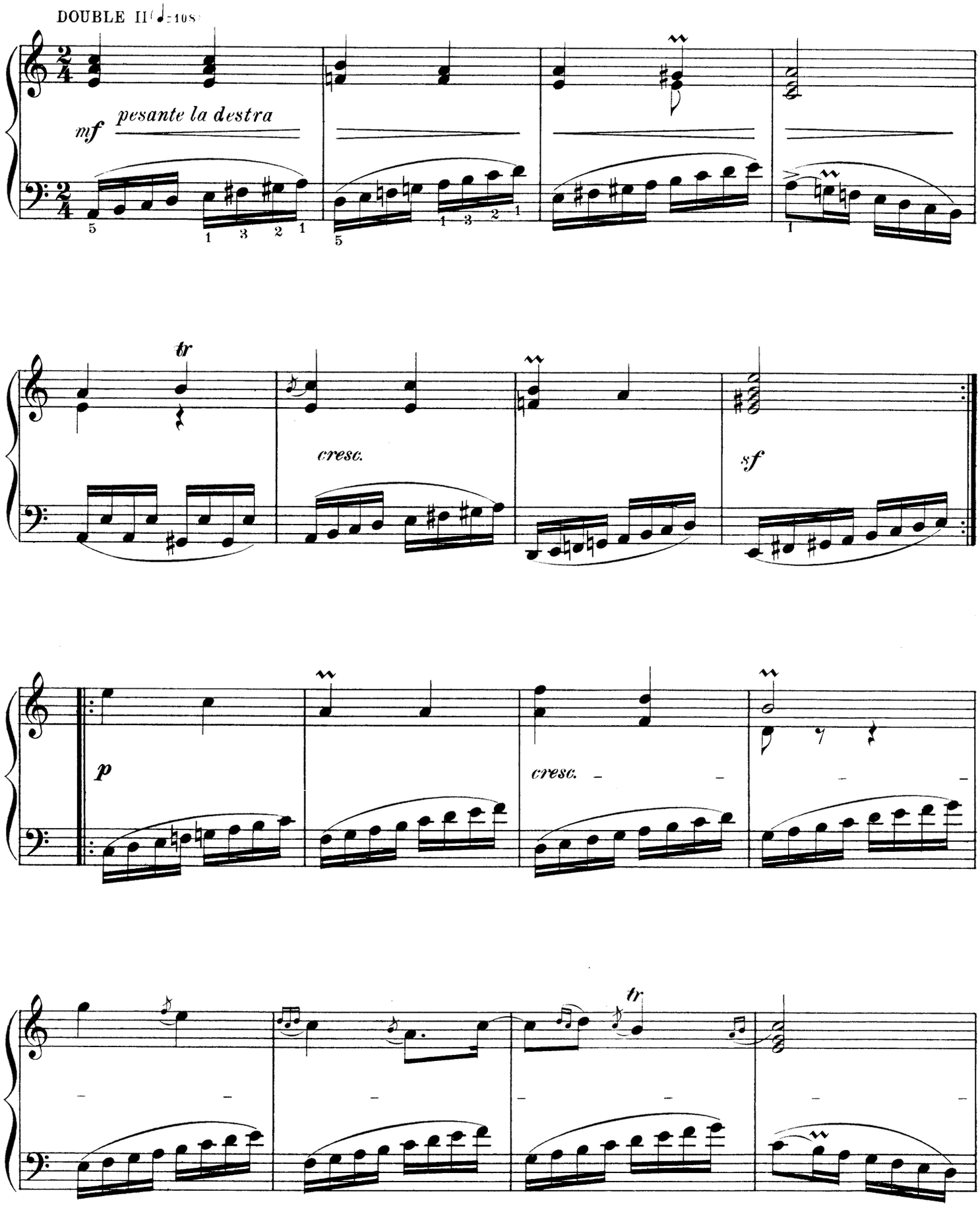
f

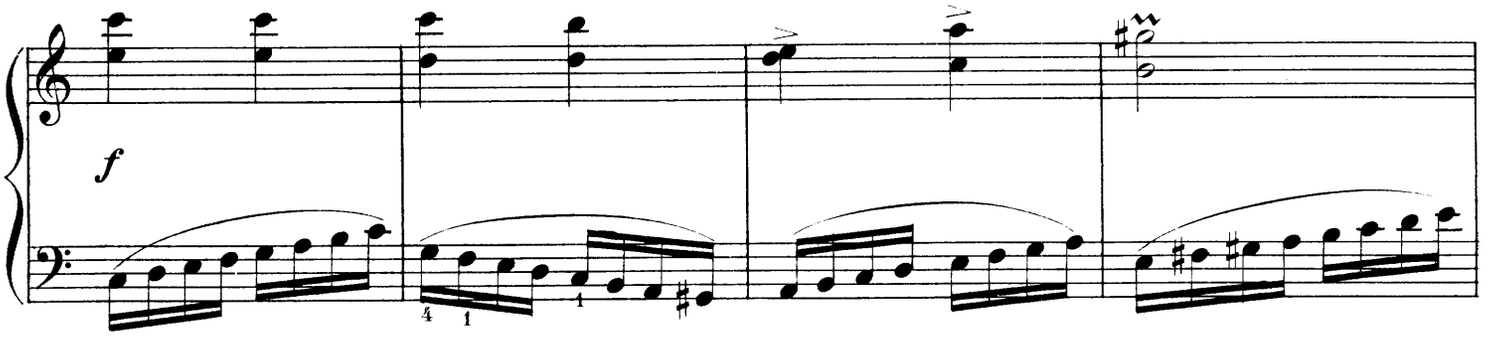
f

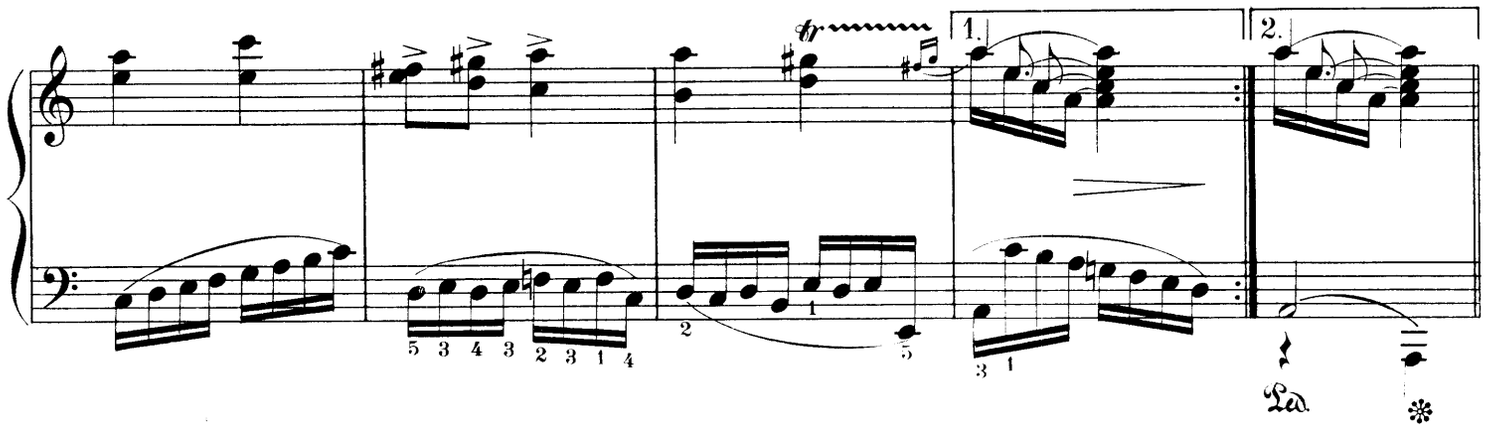
1.

2.

cresc.

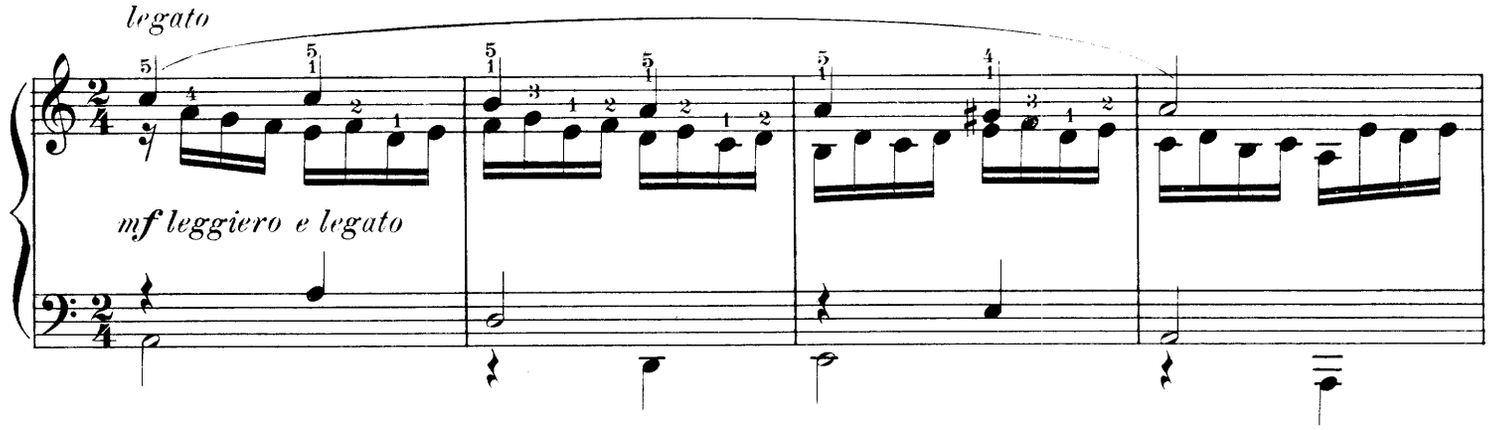

DOUBLE II (♩=108)
mf
pesante la destra
tr
cresc.
sf
p
cresc.
tr

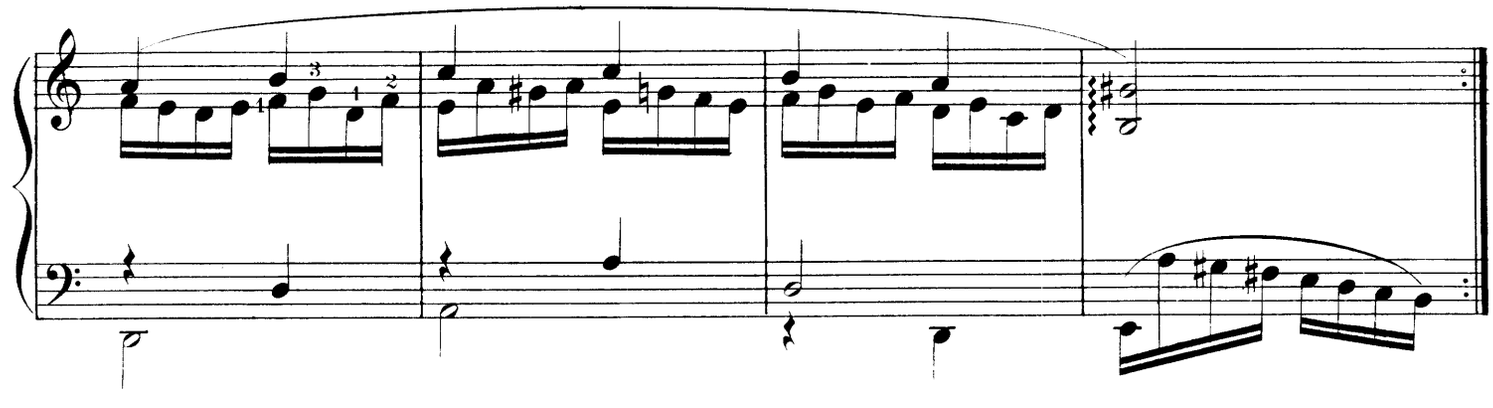


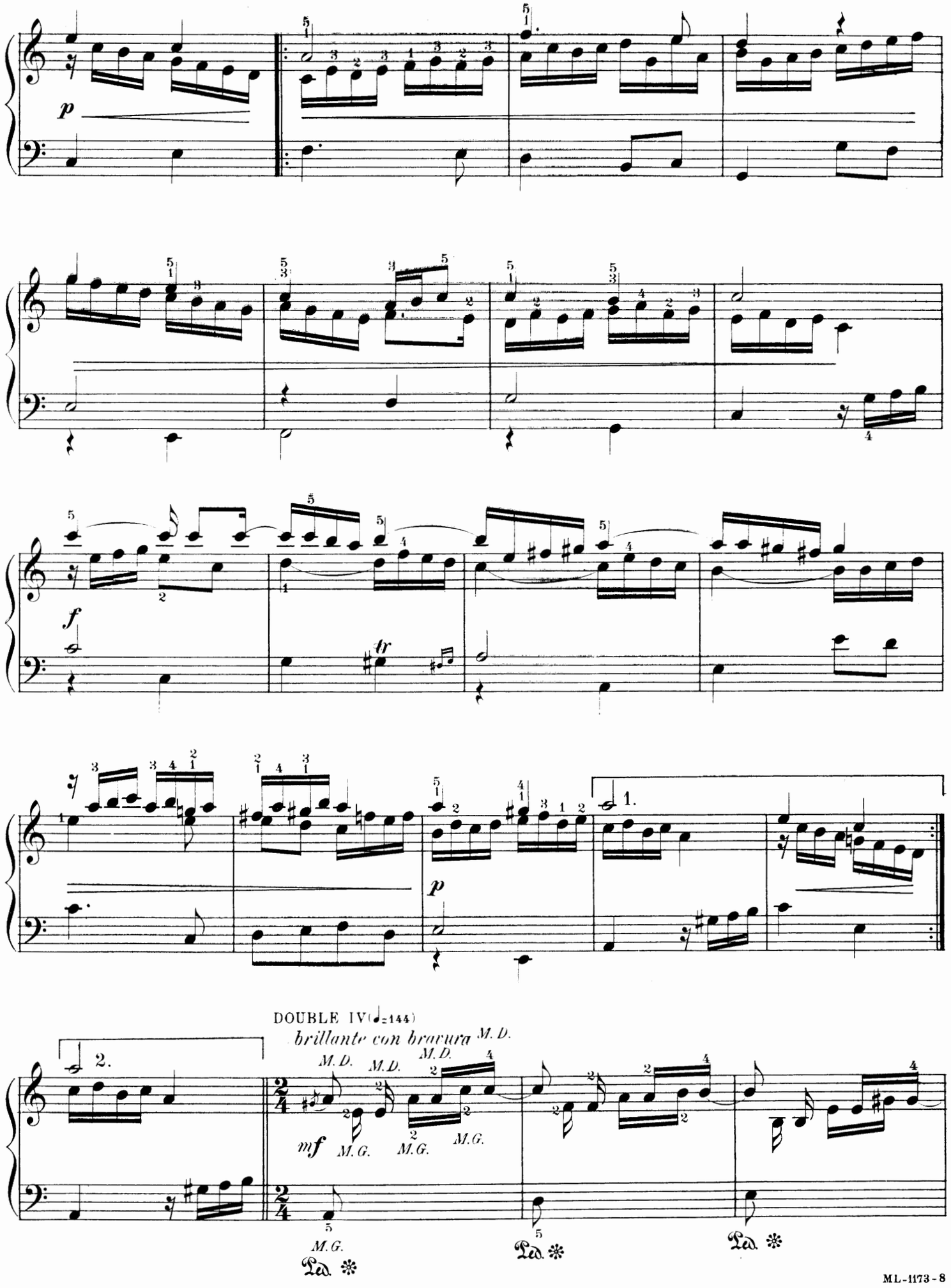


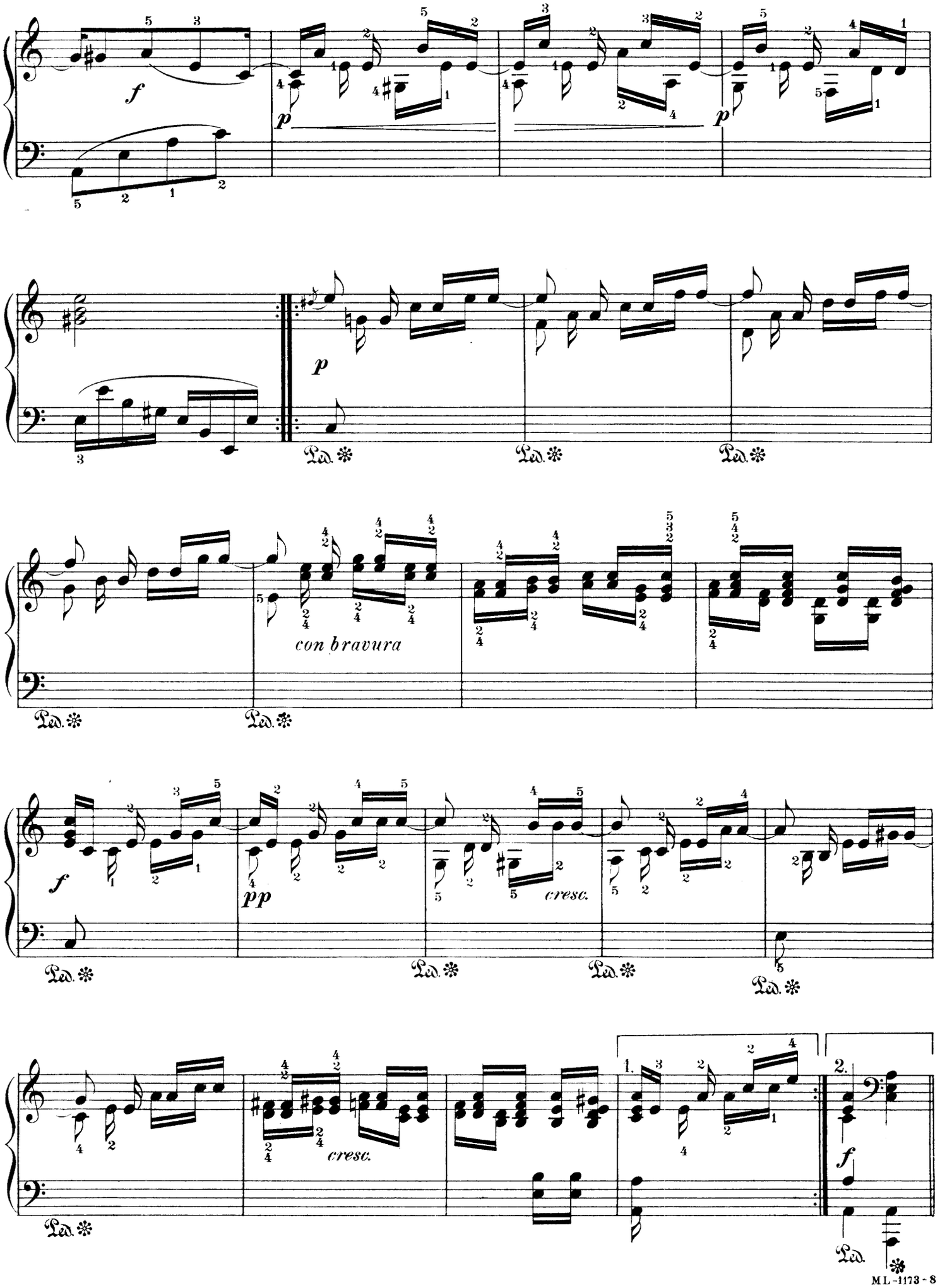
DOUBLE III(♩=108)

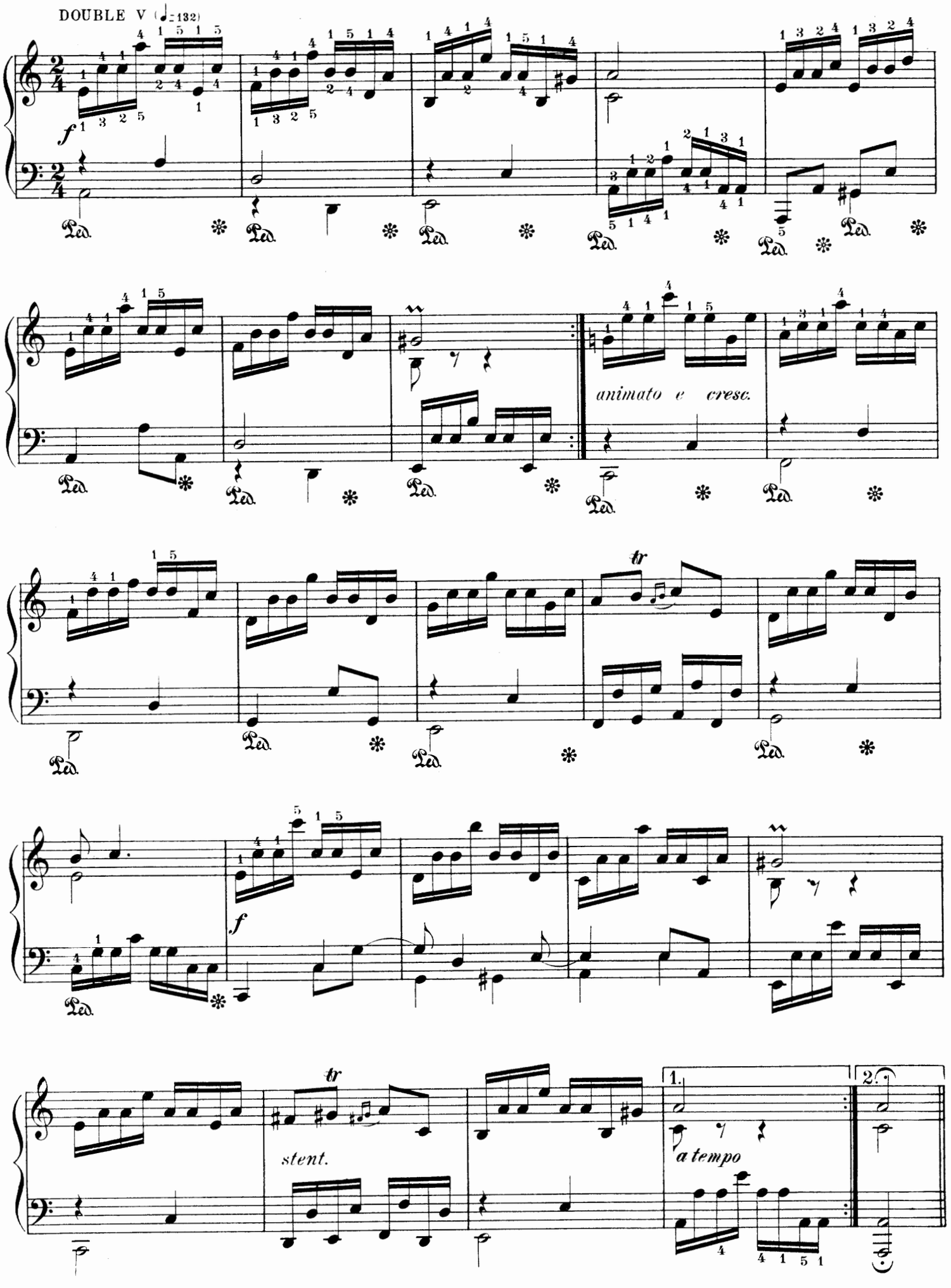
legato





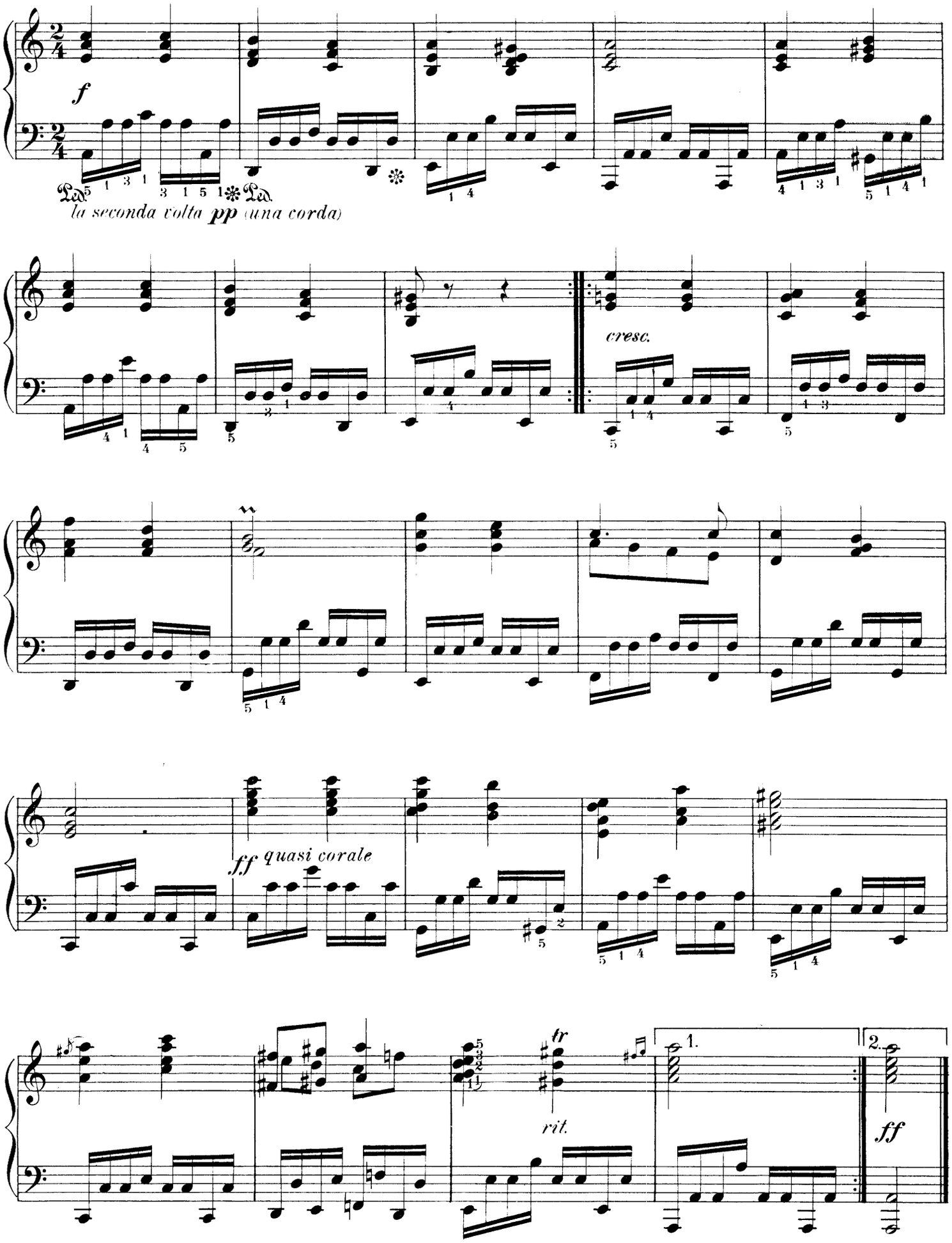

p
f
tr
p
1.
2.
DOUBLE IV (♩=144)
brillante con bravura
M. D.
M. G.
mf
Ped.


f
p
p
p
con bravura
f
pp
cresc.
cresc.
1.
2.
f
Ped.


DOUBLE V (♩=132)
f
Ped.
animato e cresc.
tr
f
tr
stent.
a tempo
1.
2.

DOUBLE VI

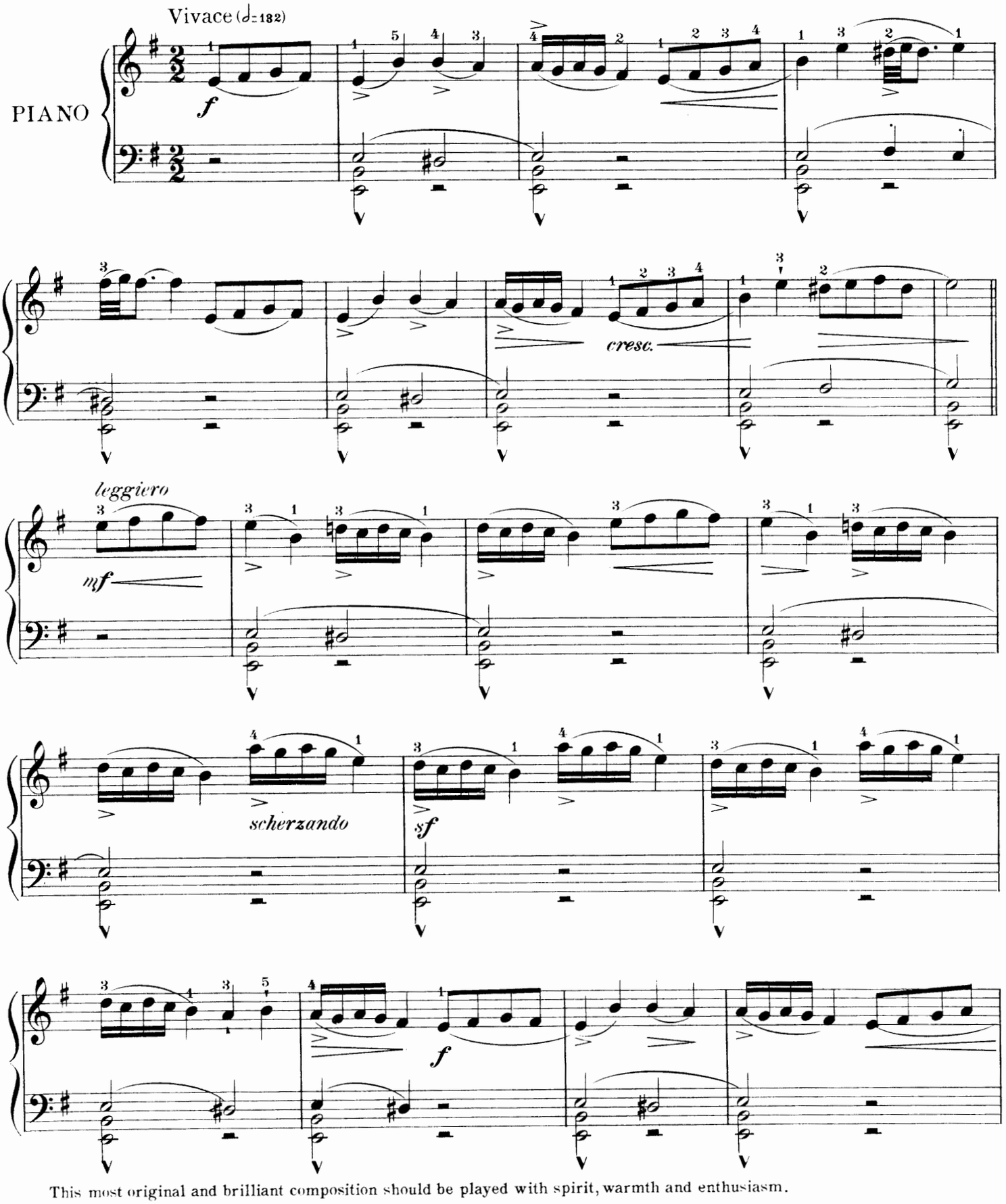
Sostenuto (♩ 108)



TAMBOURIN, in E Minor

Edited by Isidor Philipp

JEAN-PHILLIPPE RAMEAU
(1683-1764)



This most original and brilliant composition should be played with spirit, warmth and enthusiasm.

Cette pièce si originale, si pimpante, doit être jouée avec verve, vivacité et entrain.

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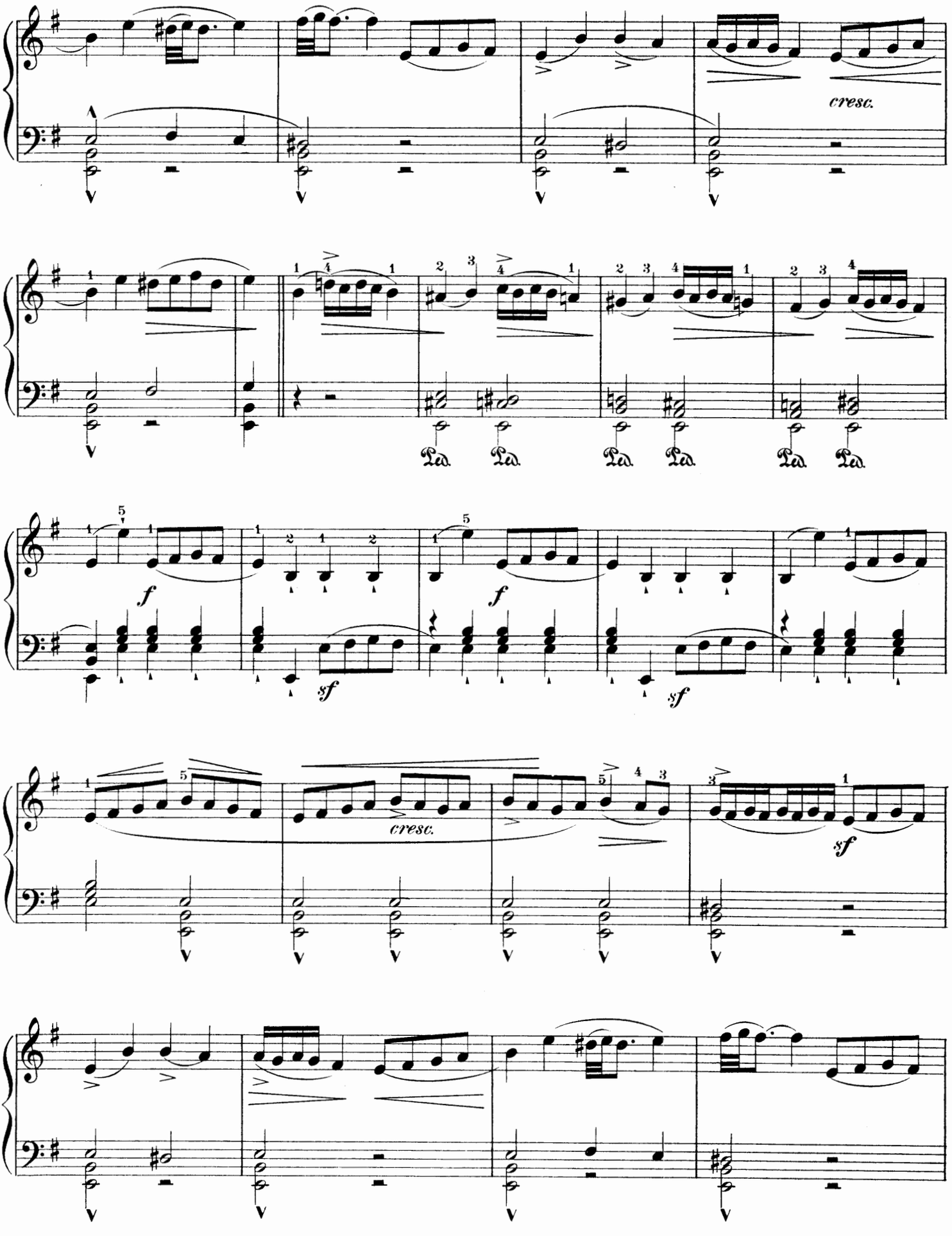
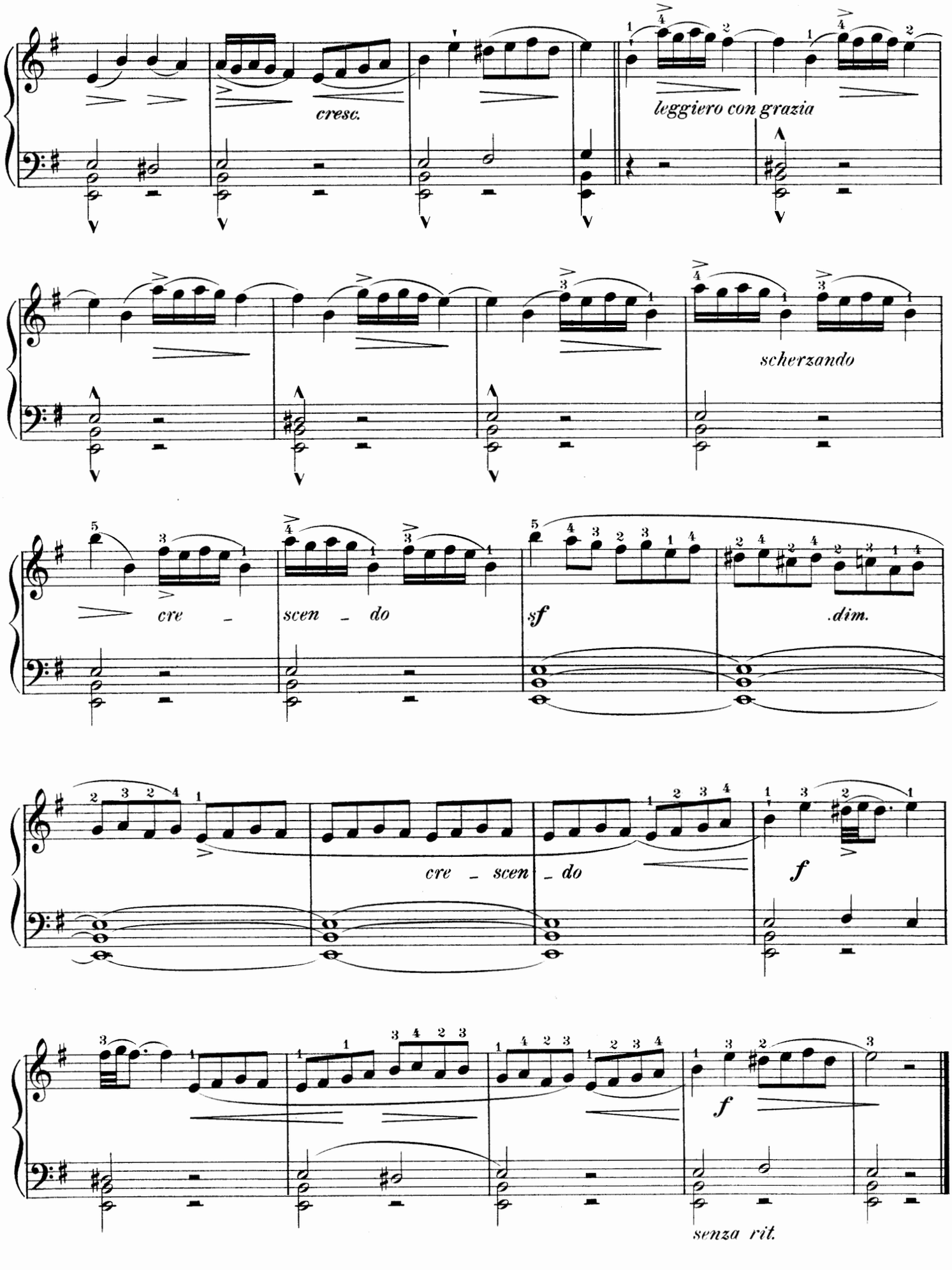
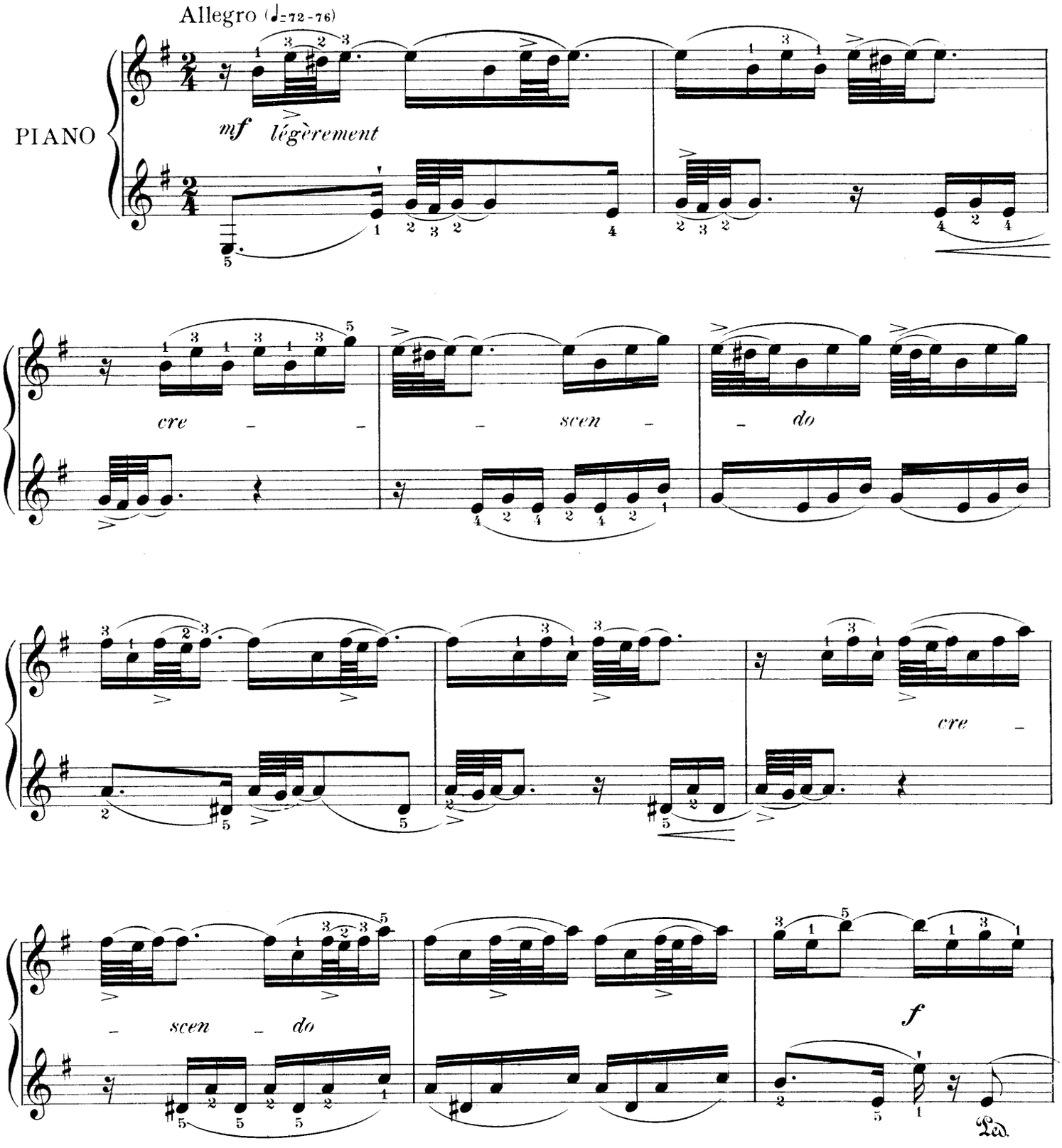

cresc.
Ped.
f
sf
cresc.
sf


cresc.
leggiero con grazia
scherzando
cre - scen - do
sf
.dim.
cre - scen - do
f
f
senza rit.

THE CALL OF THE BIRDS
(LE RAPPEL DES OISEAUX)

Edited by Isidor Philipp

JEAN-PHILIPPE RAMEAU
(1683 - 1764)



A musical picture of most charming effect. To perform this piece the utmost equality of the hands is required.

Tableau mélodique du plus charmant effet. L'exécution de cette pièce exige une grande égalité des deux mains.

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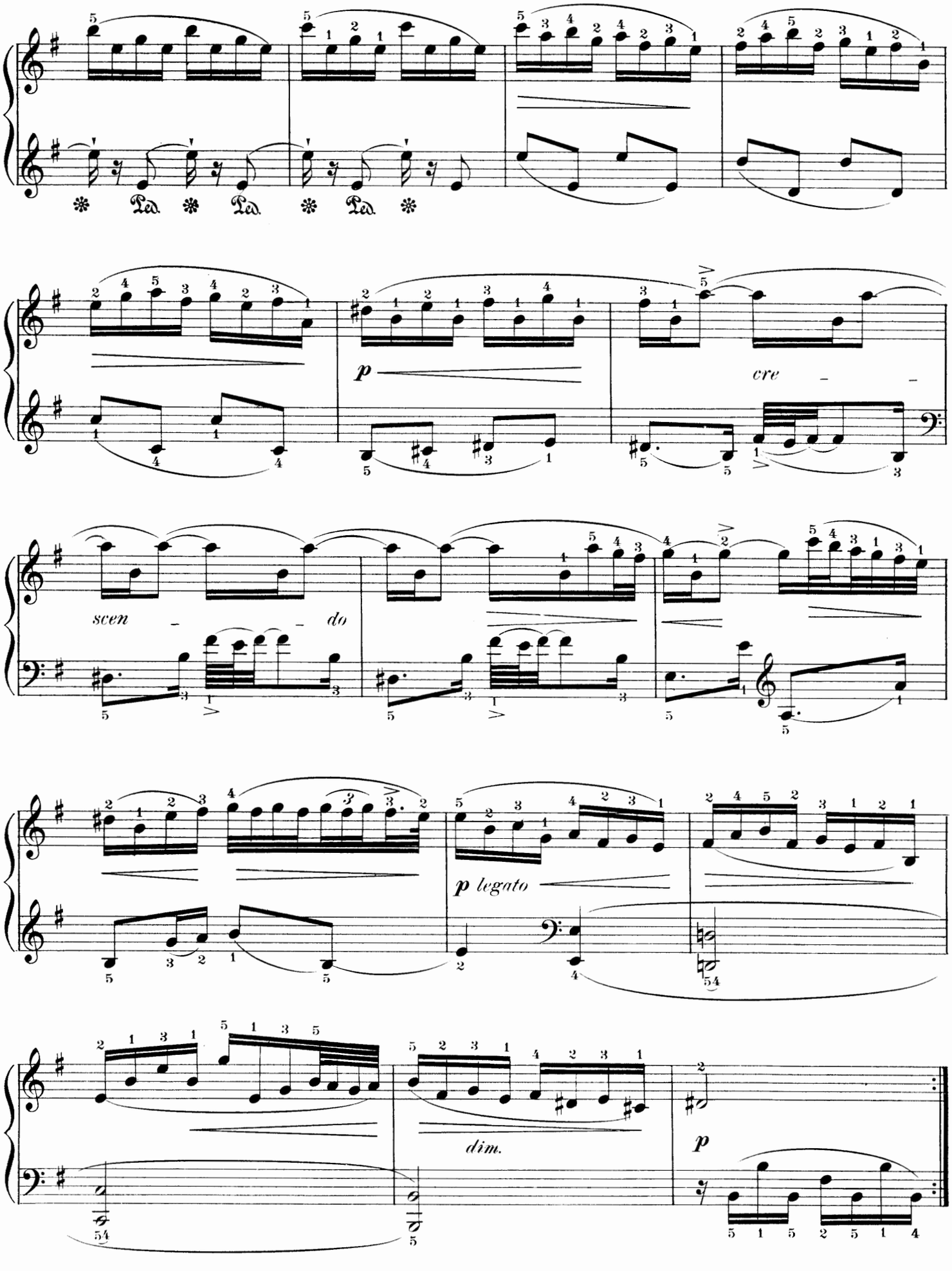
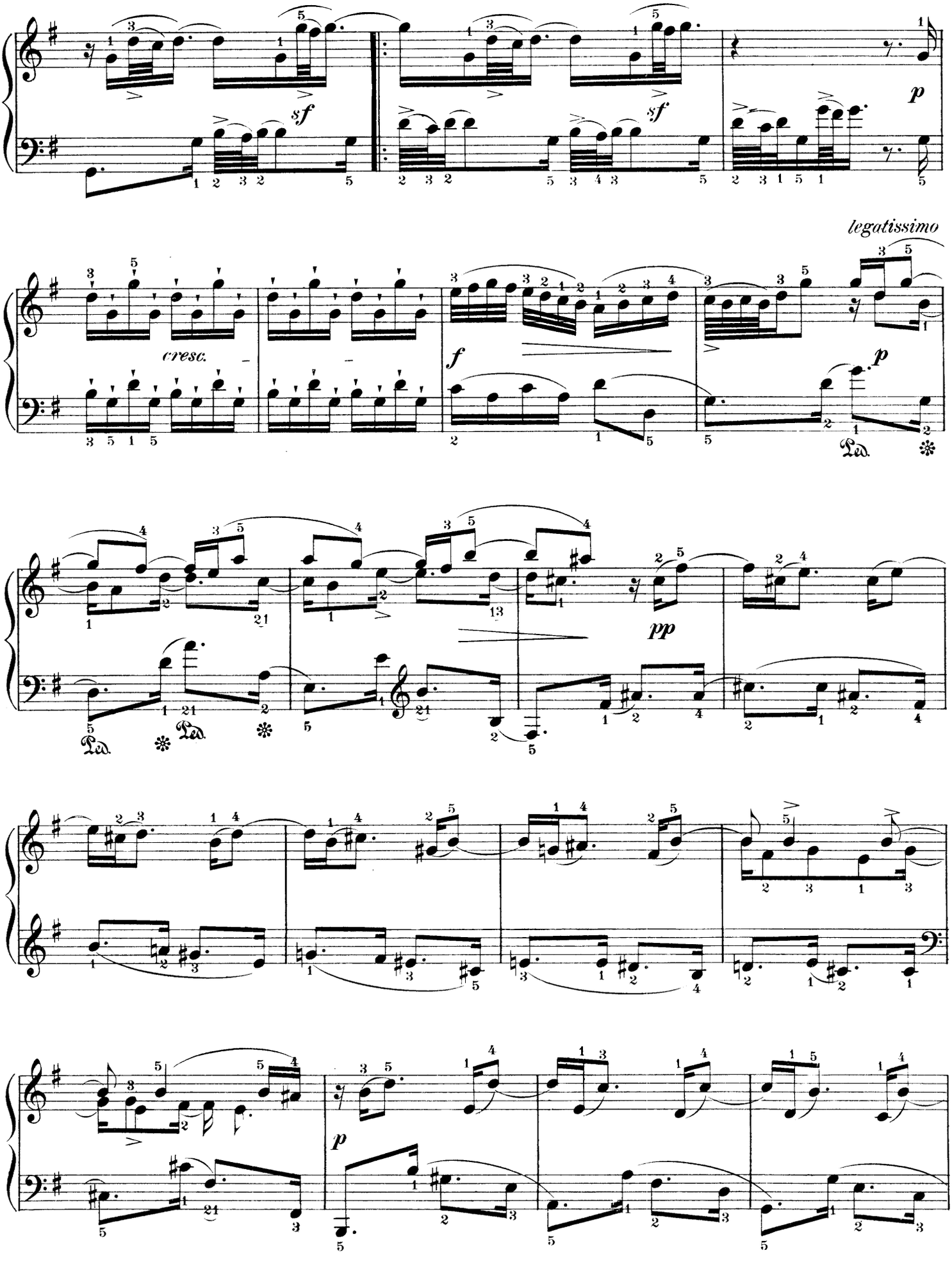
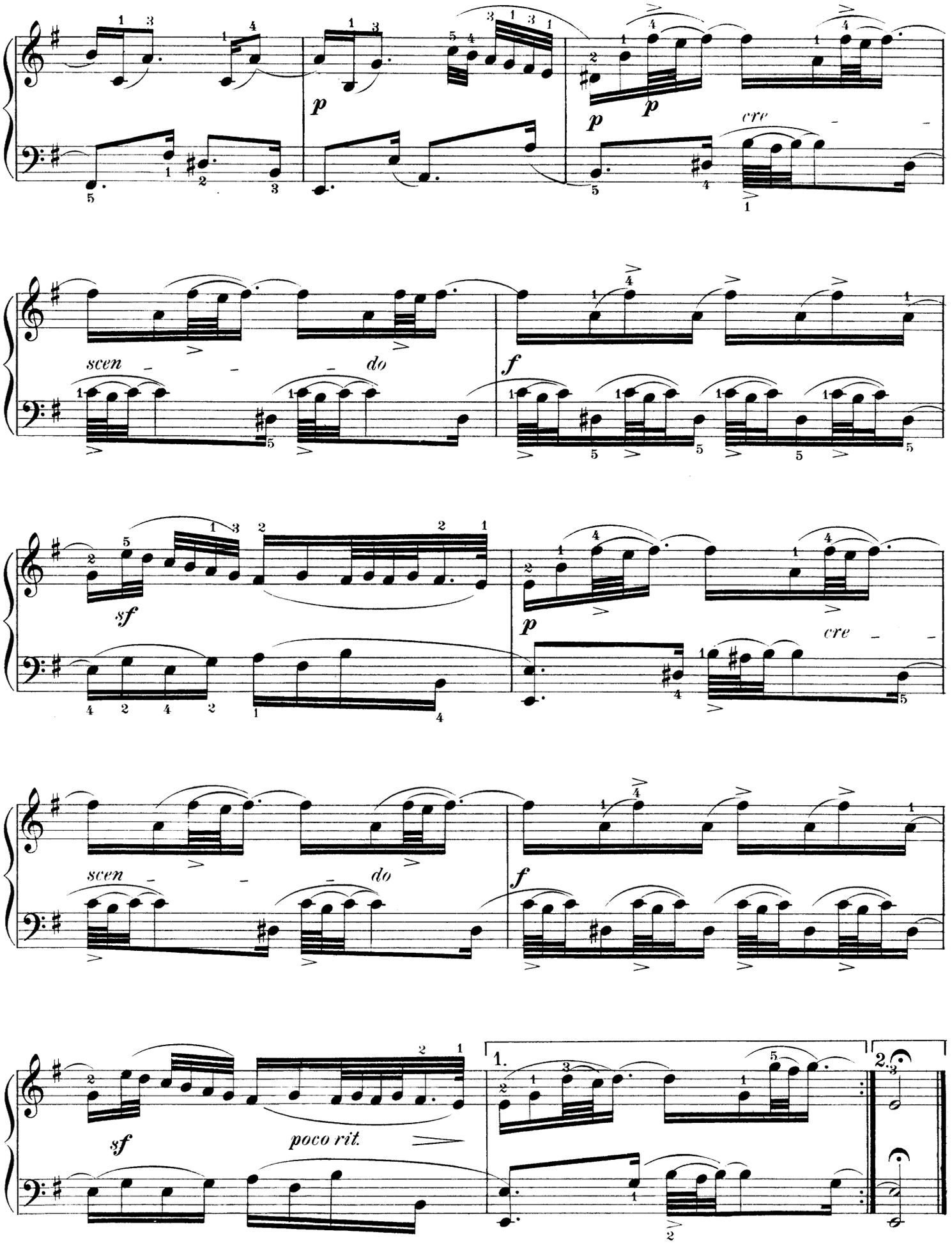

Ped. Ped. Ped.
p
cre
scen
do
p legato
dim.
p

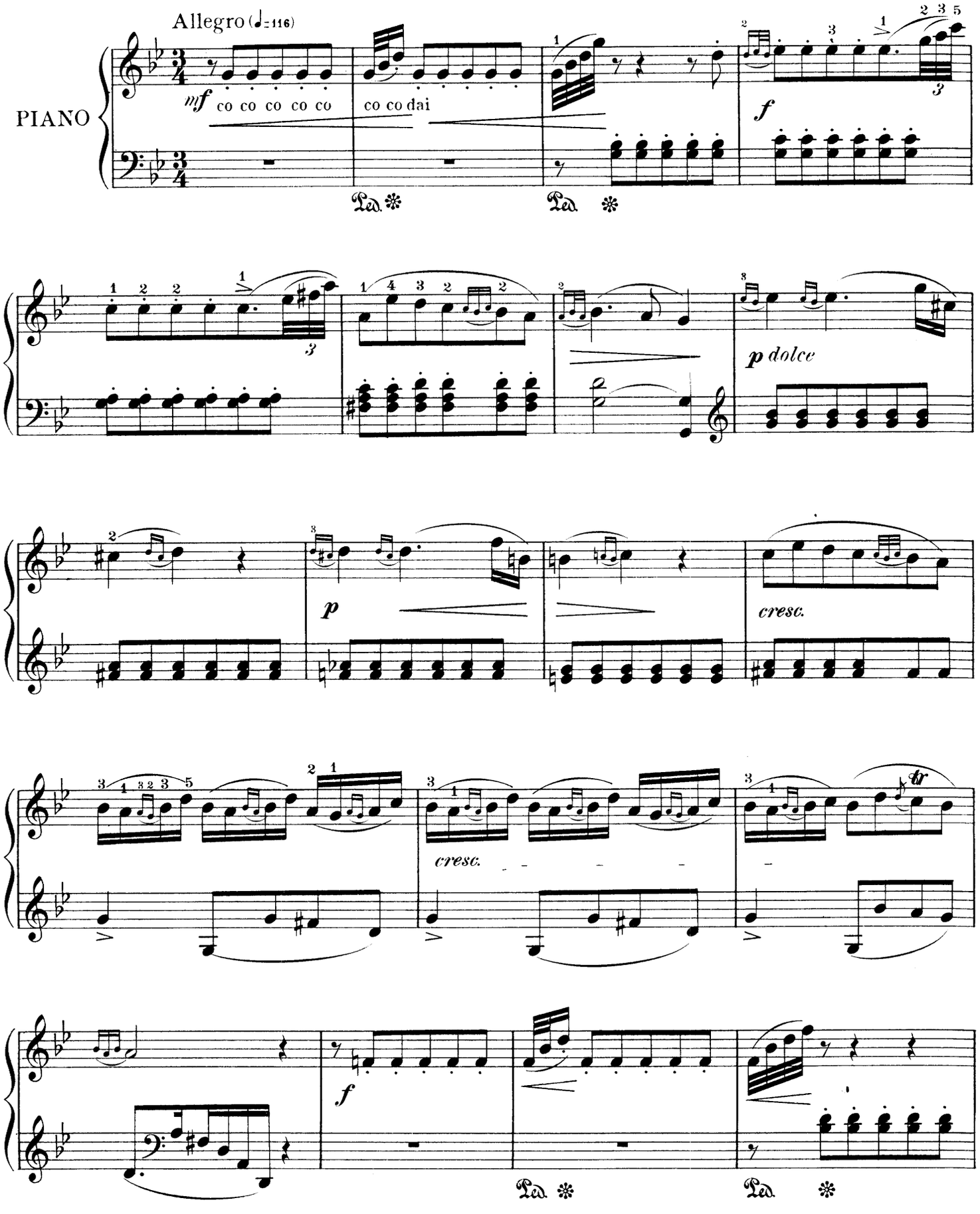

sf
sf
p
legatissimo
cresc.
f
p
Ped.
pp
Ped.
Ped.
p


p
p
p
cre
scen
do
f
sf
p
cre
scen
do
f
sf
poco rit.
1.
2.

THE HEN
(LA POULE)

Edited by Isidor Philipp

JEAN-PHILIPPE RAMEAU
(1683-1764)



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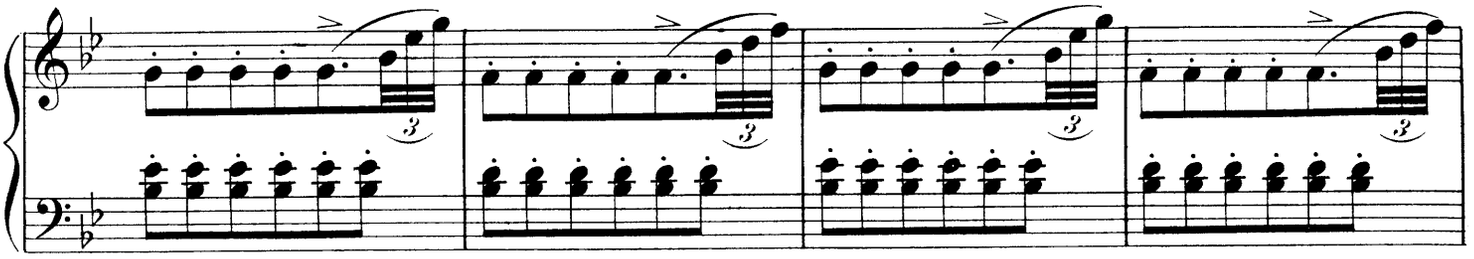
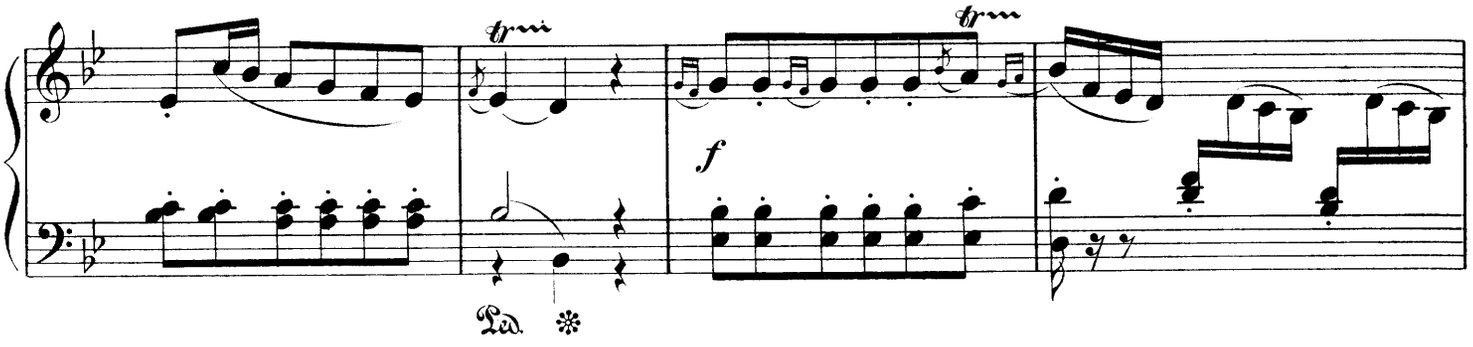
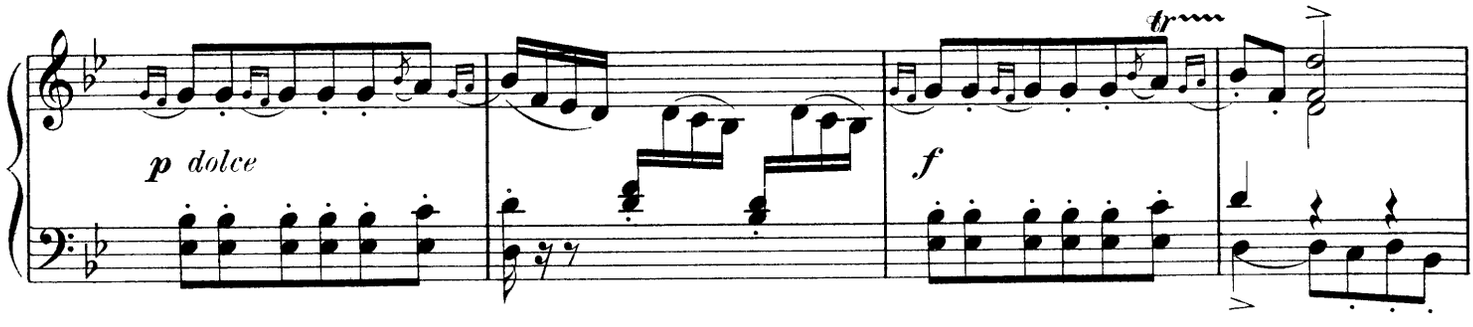
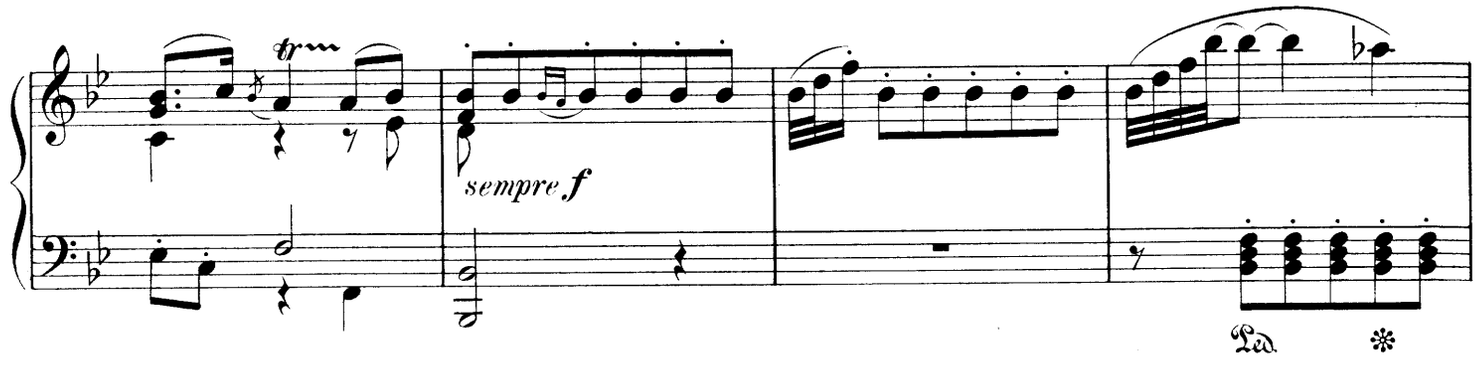
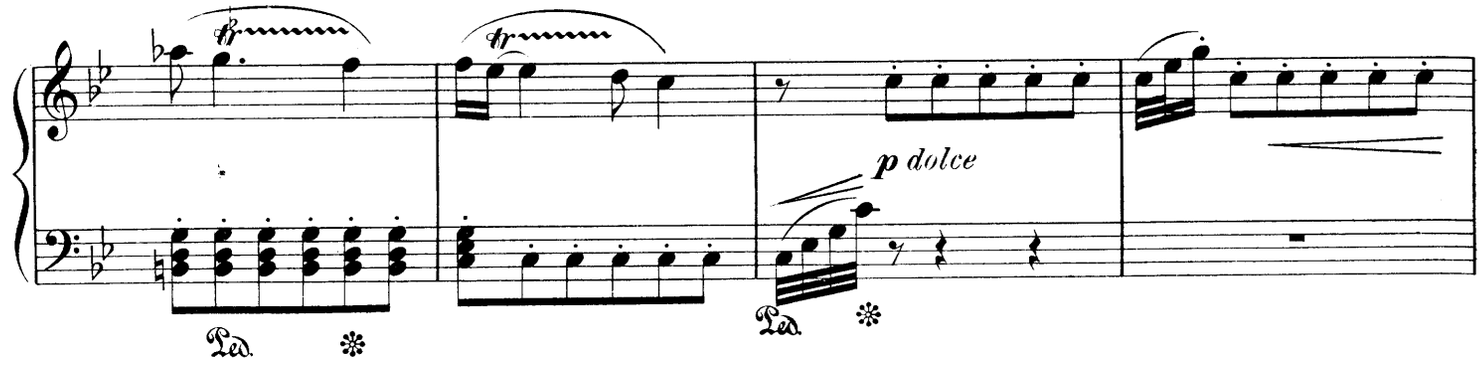
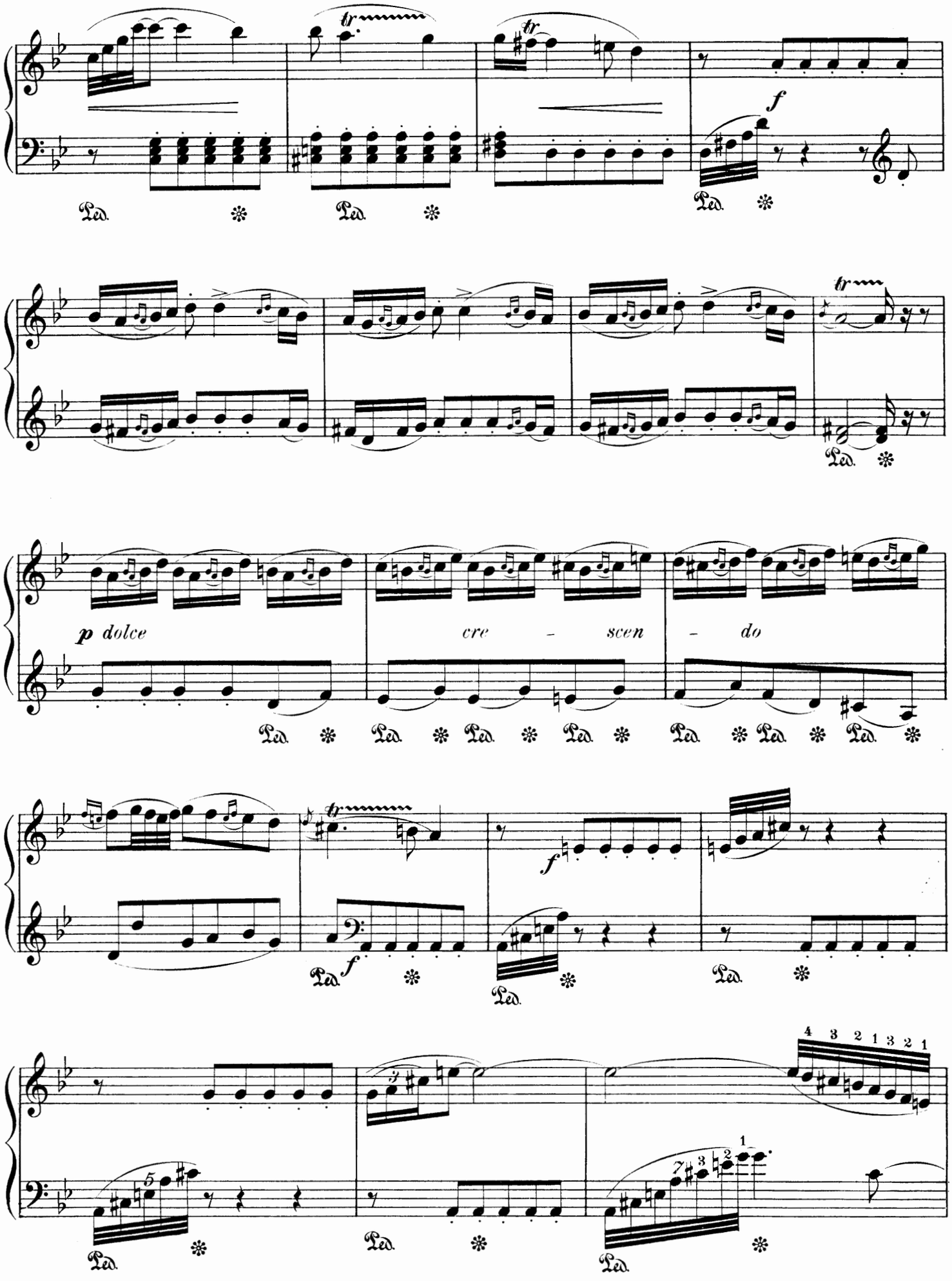


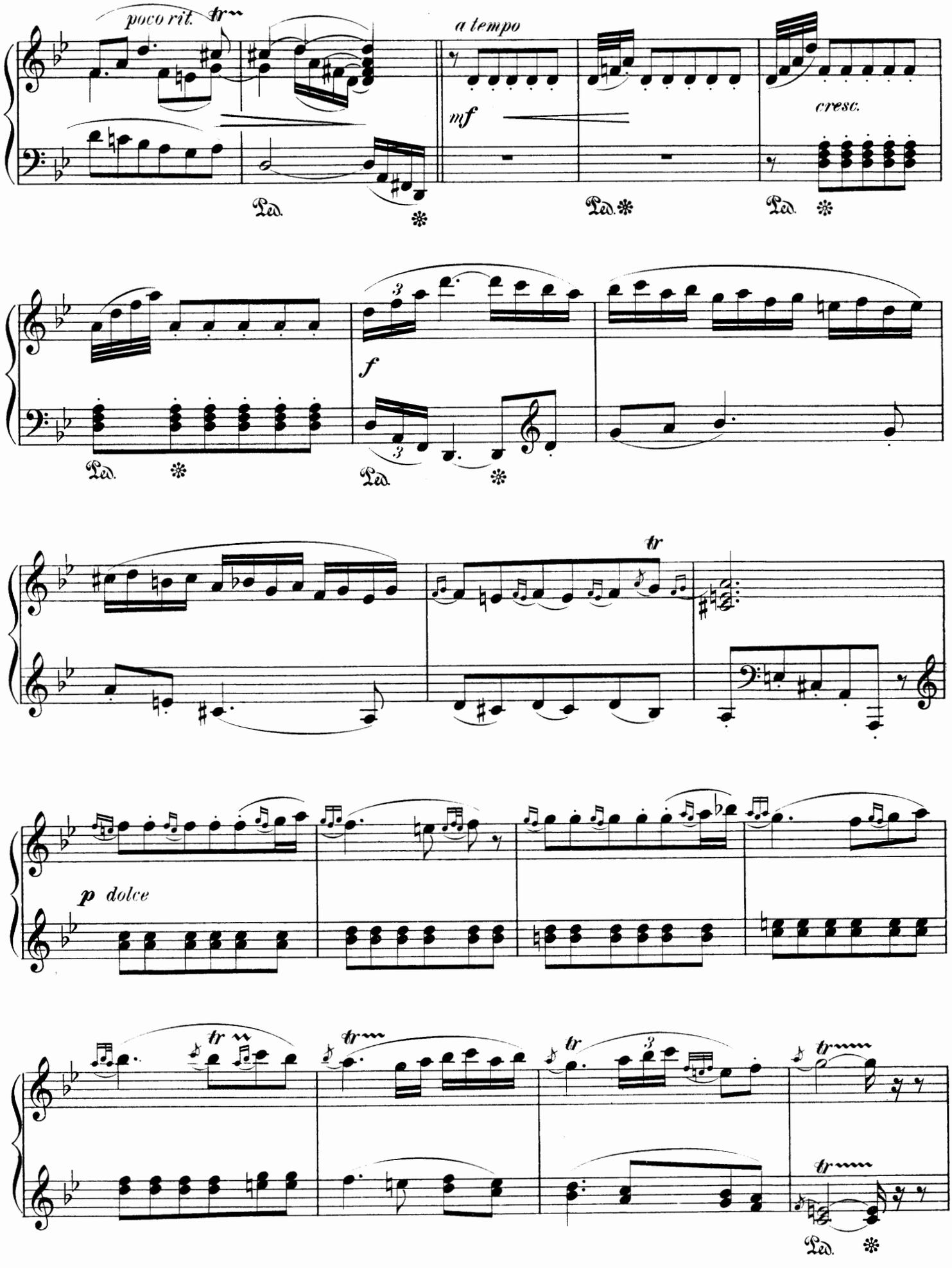

f
Ped.

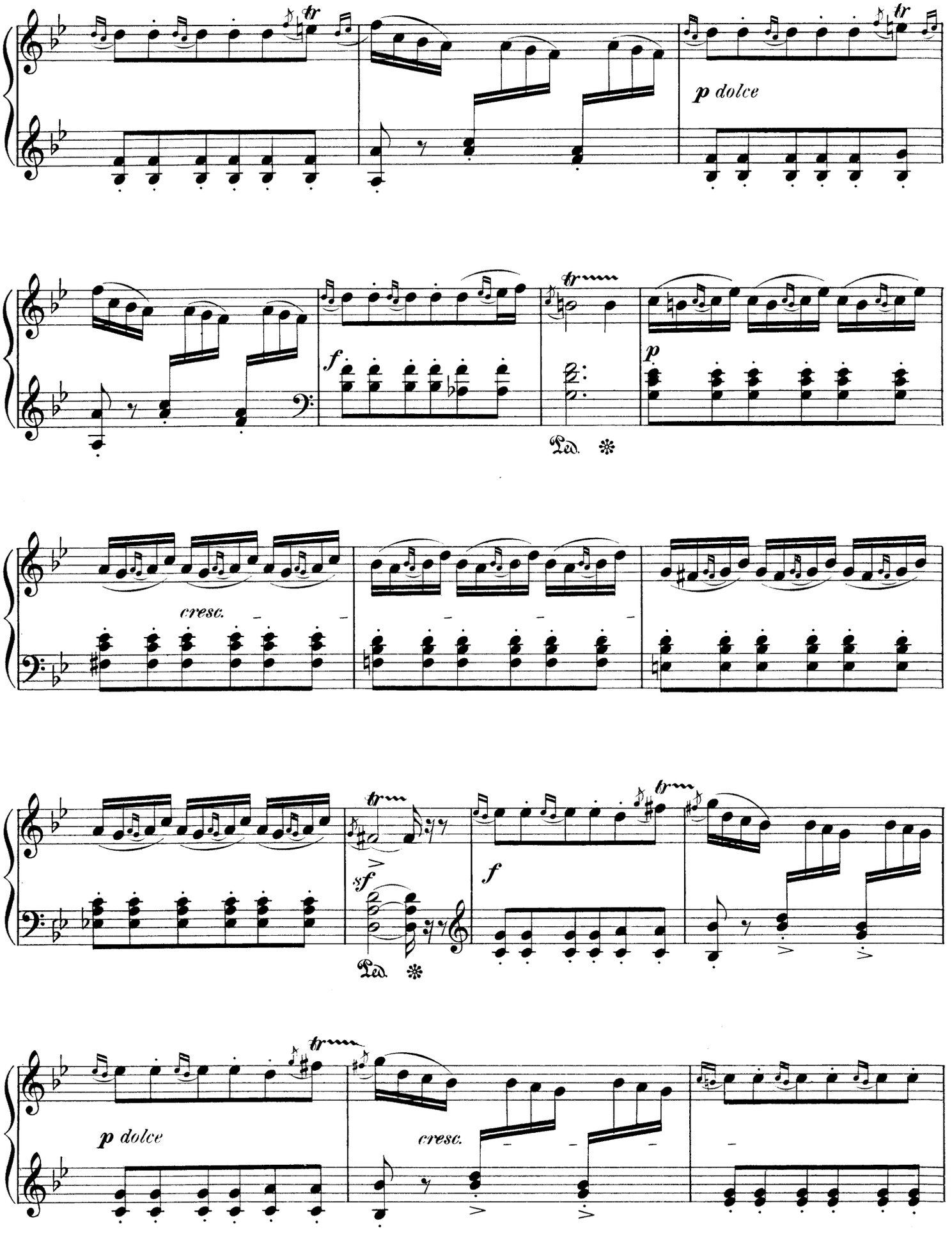

p dolce
f

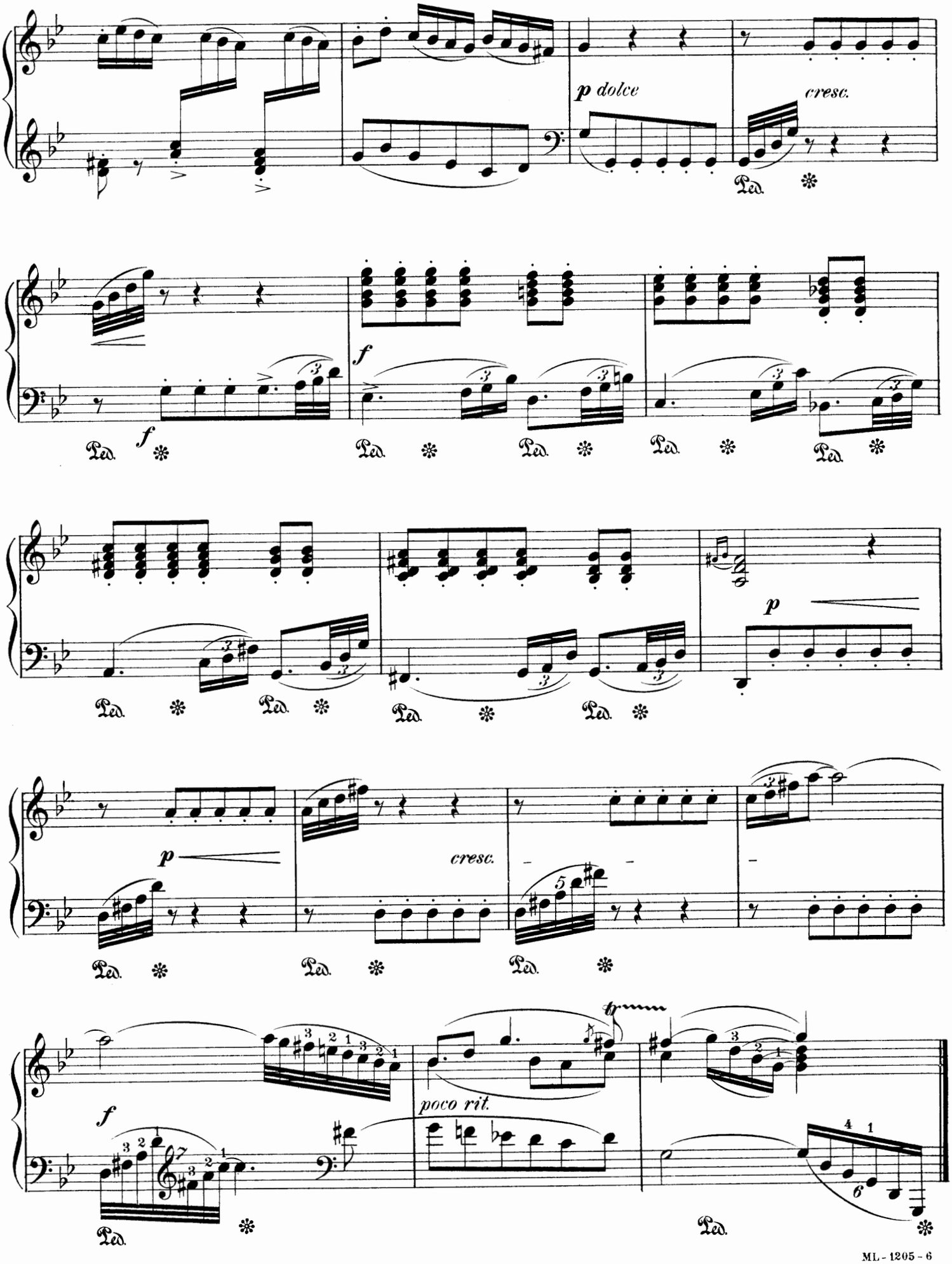

sempre f
Ped.


p dolce
Ped.
Ped.


tr
f
Ped.
p dolce
cre - scen - do


poco rit.
tr
a tempo
mf
cresc.
Ped.
f
p dolce

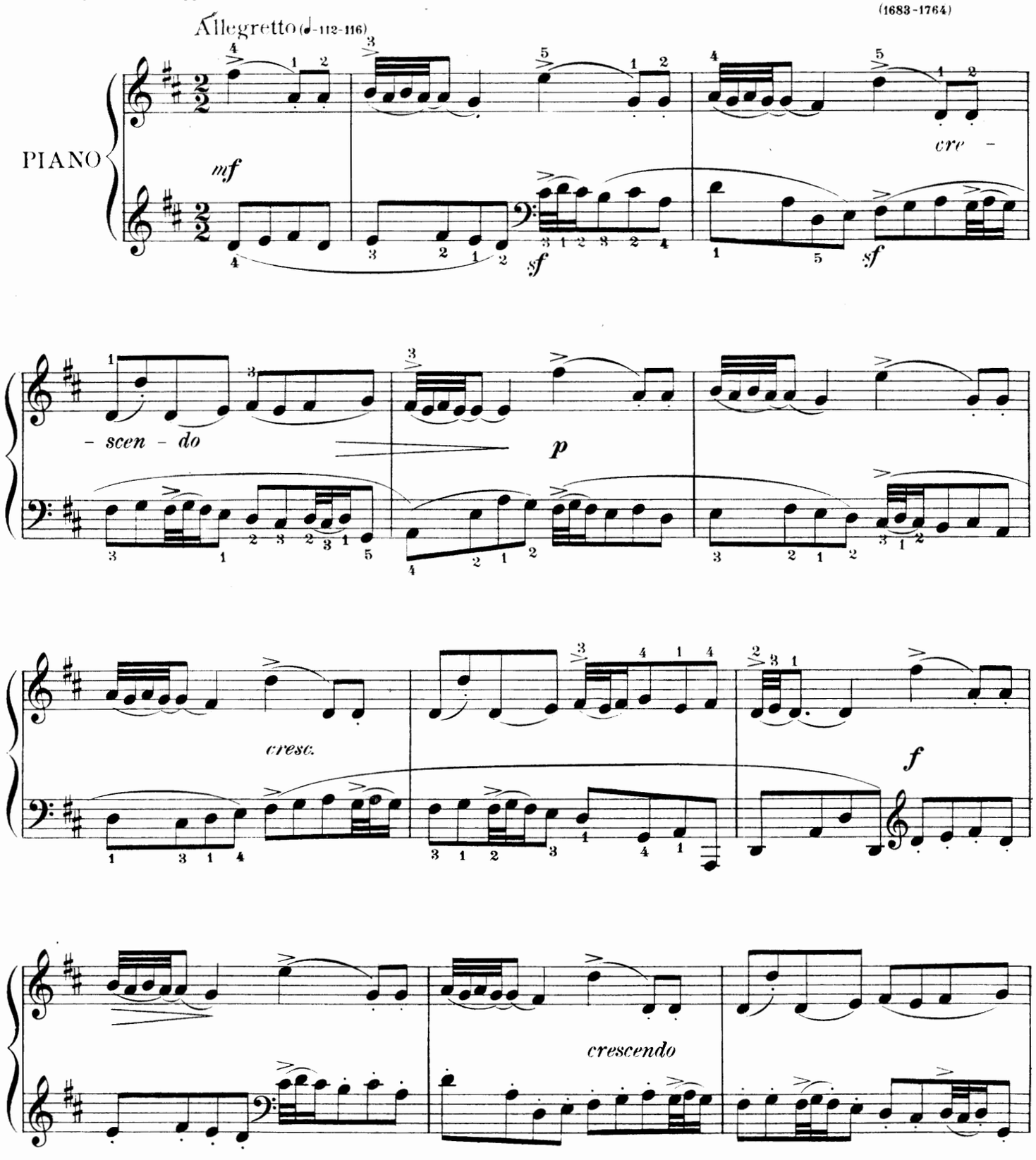

tr
p dolce
tr
f
tr
p
Ped. *
cresc.
tr
sf
Ped. *
f
tr
p dolce
cresc.


p dolce
cresc.
Ped.
f
Ped.
f
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
p
cresc.
Ped.
Ped.
Ped.
f
poco rit.
Ped.
Ped.

LES NIAIS DE SOLOGNE

Edited by Isidor Philipp

JEAN-PHILIPPE RAMEAU
(1683-1764)



Like all of Rameau's compositions, this demands clean accents, a very legato style, complete independence of the fingers, and both lightness and flexibility.

Comme toutes les pièces de Rameau, Les Niais de Sologne exigent une accentuation bien nette, un jeu très-lié, une grande indépendance des doigts, beaucoup de legèreté et de souplesse.

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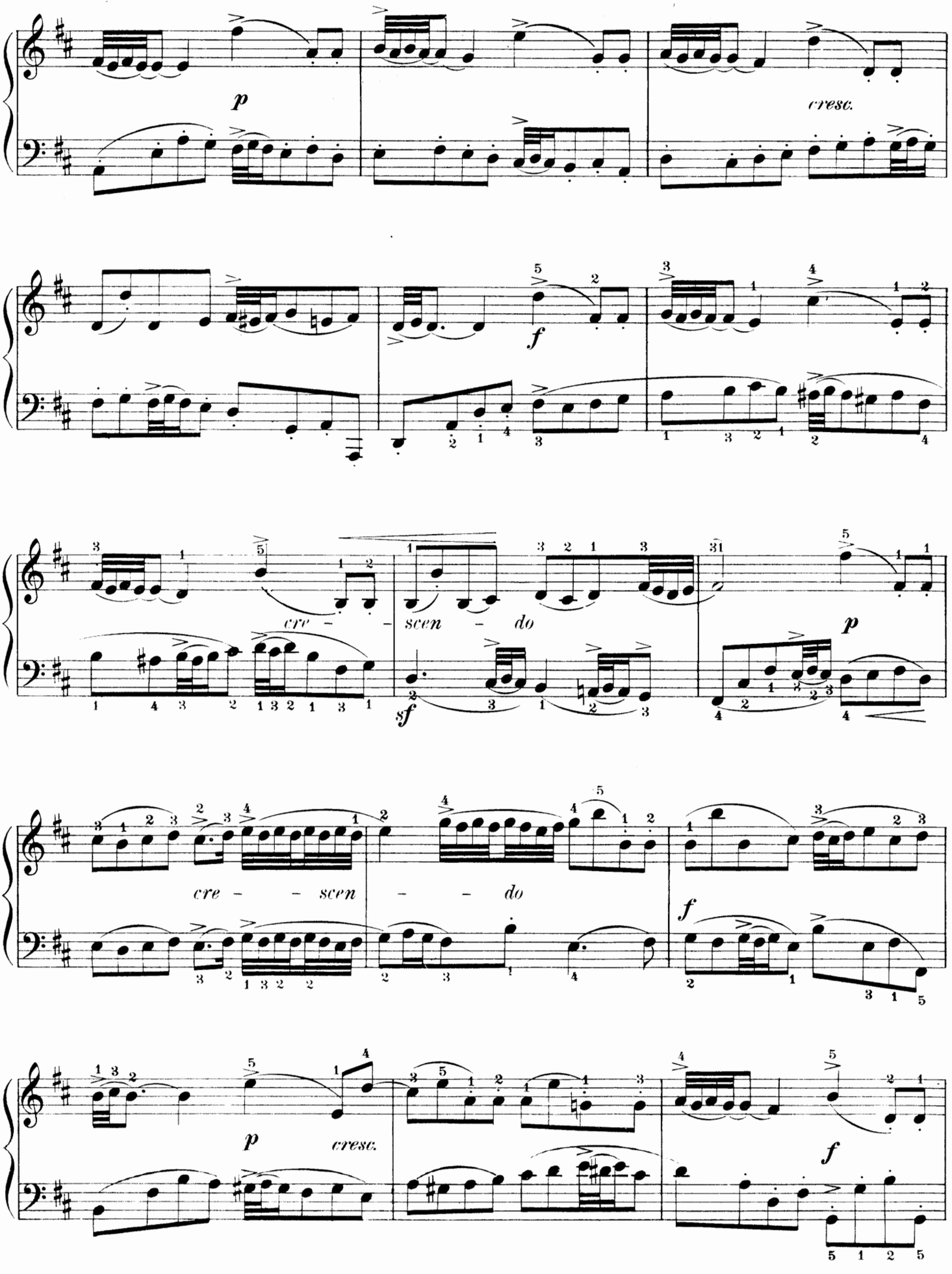
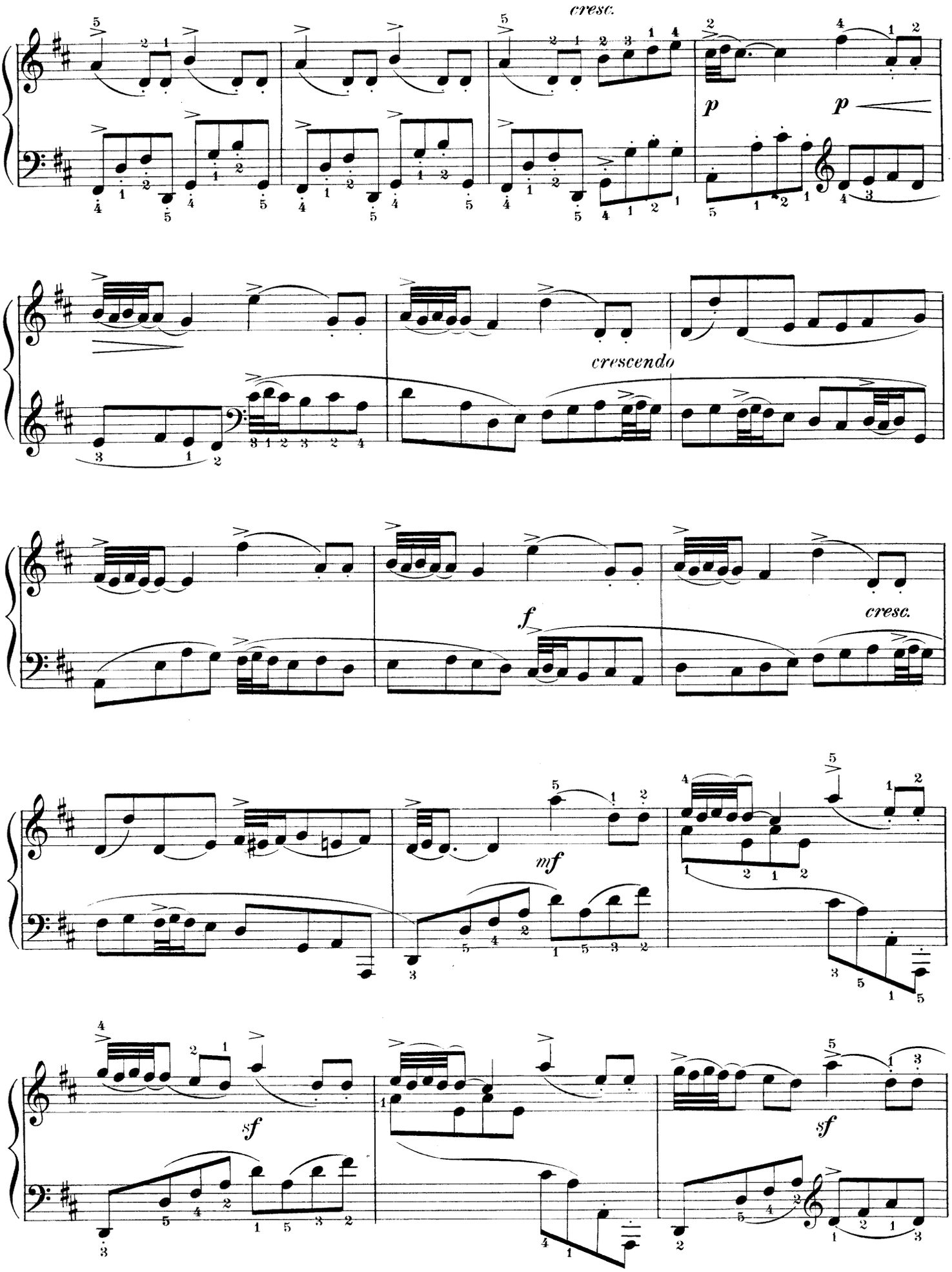
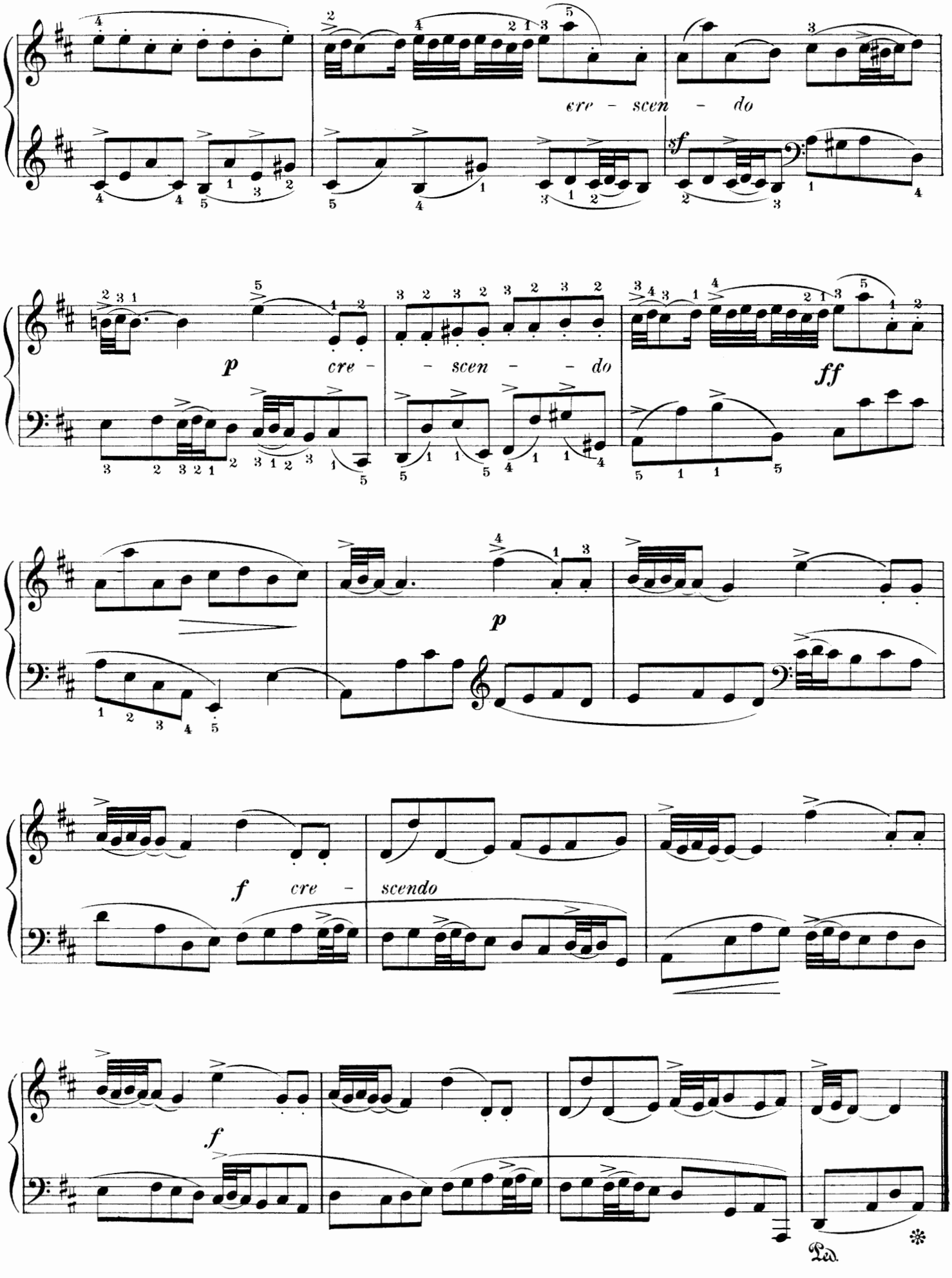
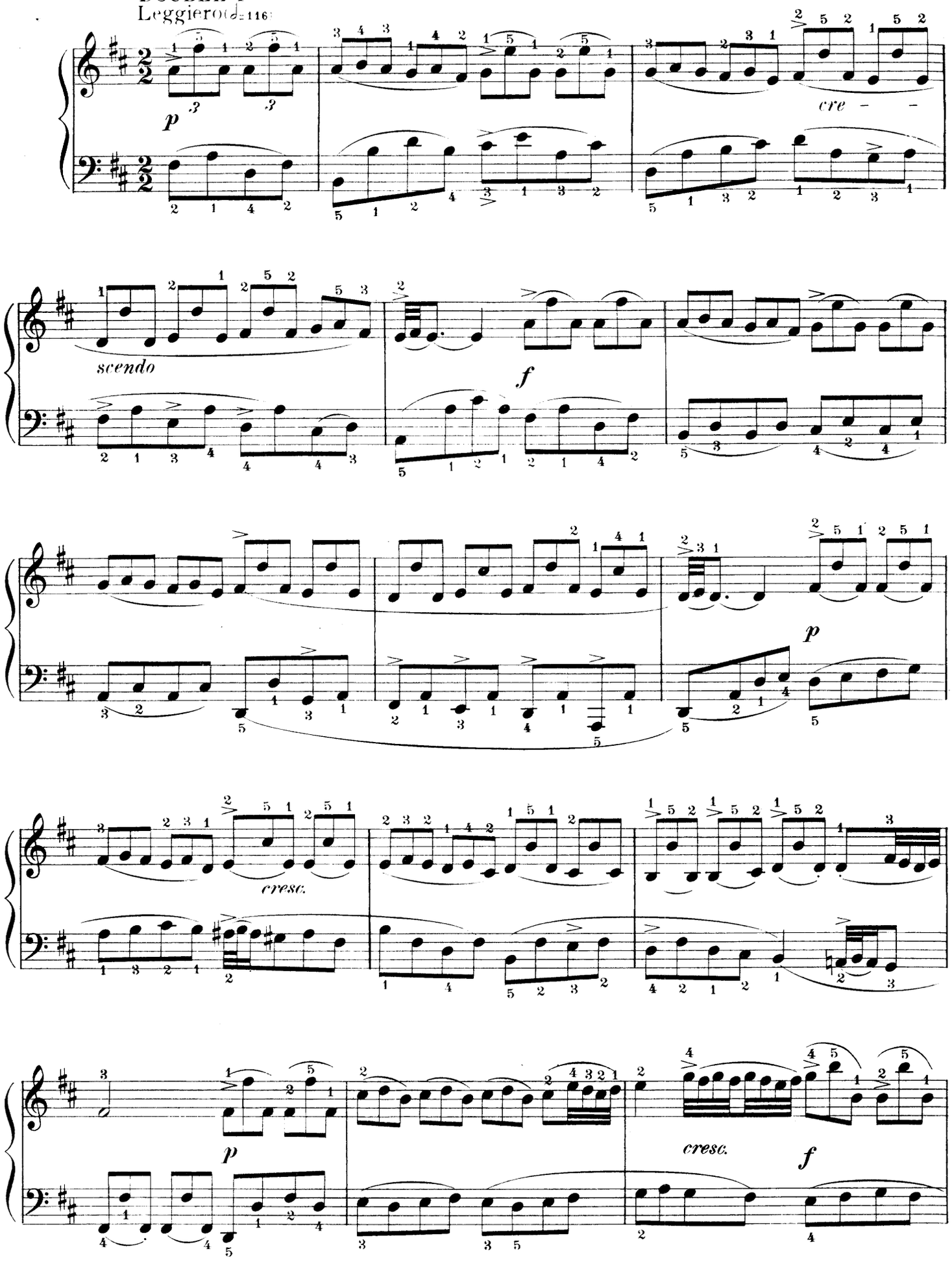

p
cresc.
f
cre - - scen - do
sf
p
cre - - scen - - do
f
p
cresc.
f

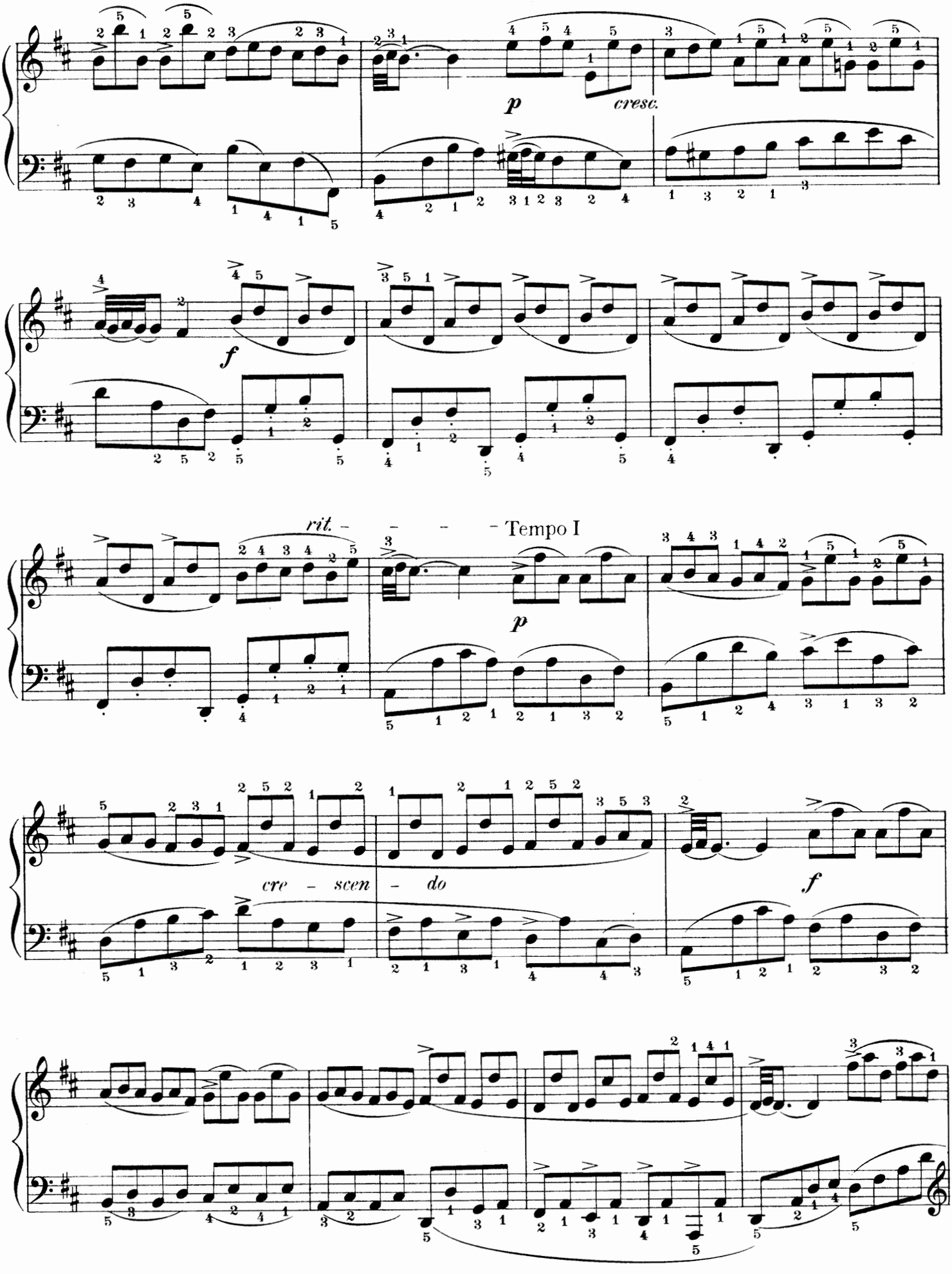

cresc.
p
p
crescendo
f
cresc.
mf
sf
sf

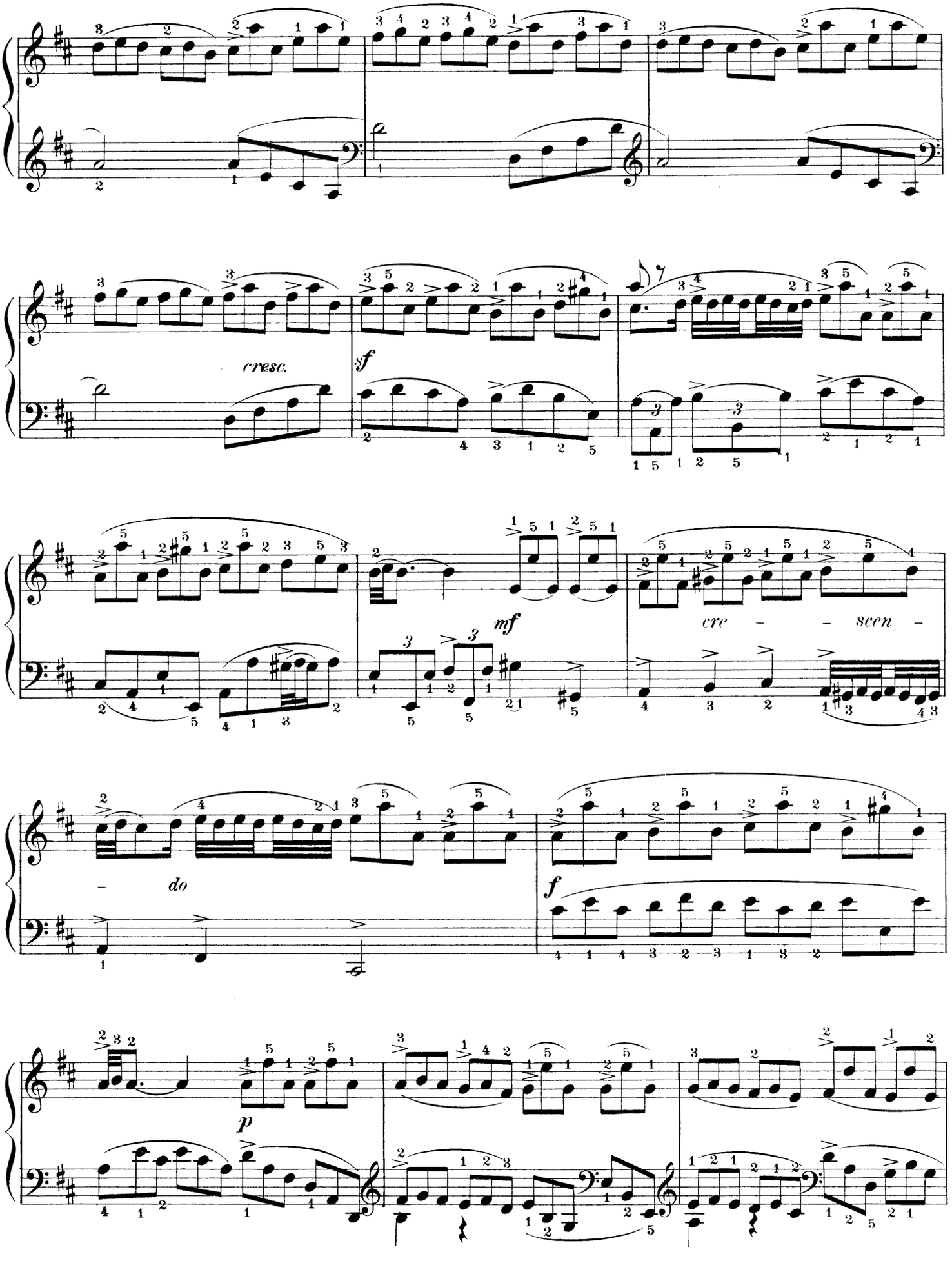

cre - scen - do
sf
p cre - - scen - - do
ff
p
f cre - scendo
f
Ped.

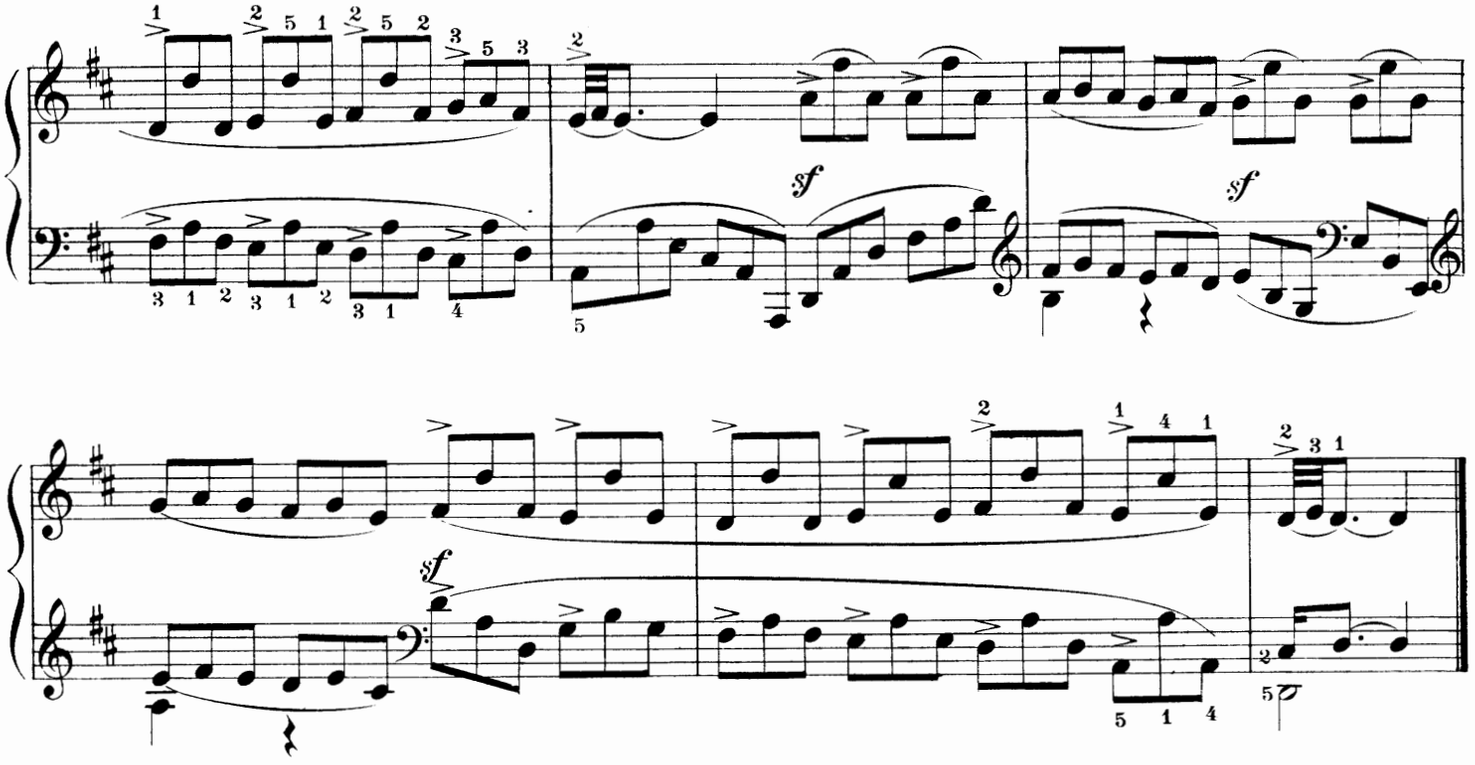
DOUBLE I

Leggiero (♩=116)



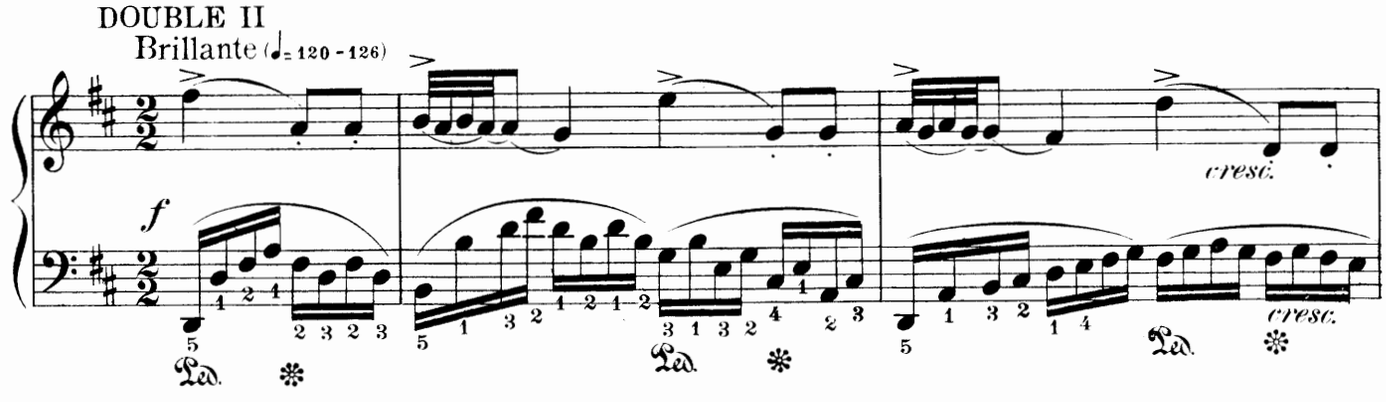

p
cresc.
f
rit.
Tempo I
p
cre - scen - do
f

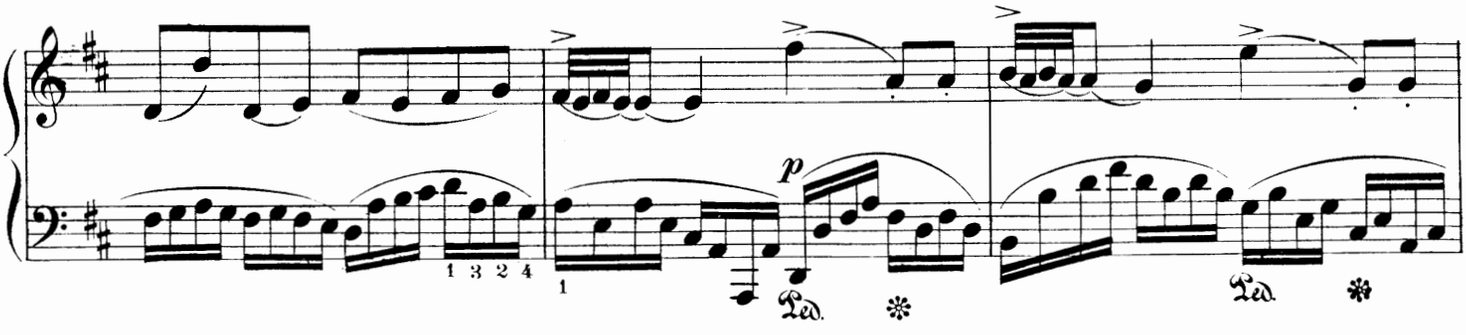

cresc.
f
mf
cre - - scen -
do
f
p

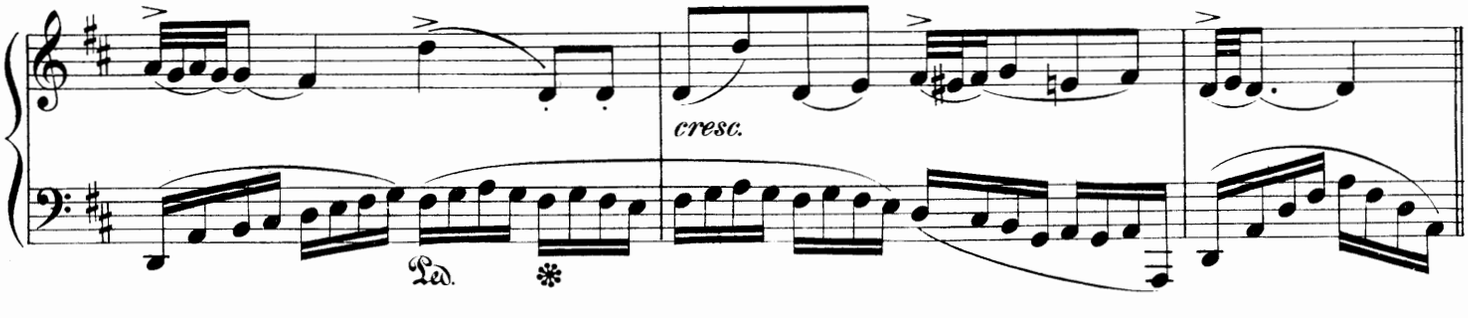


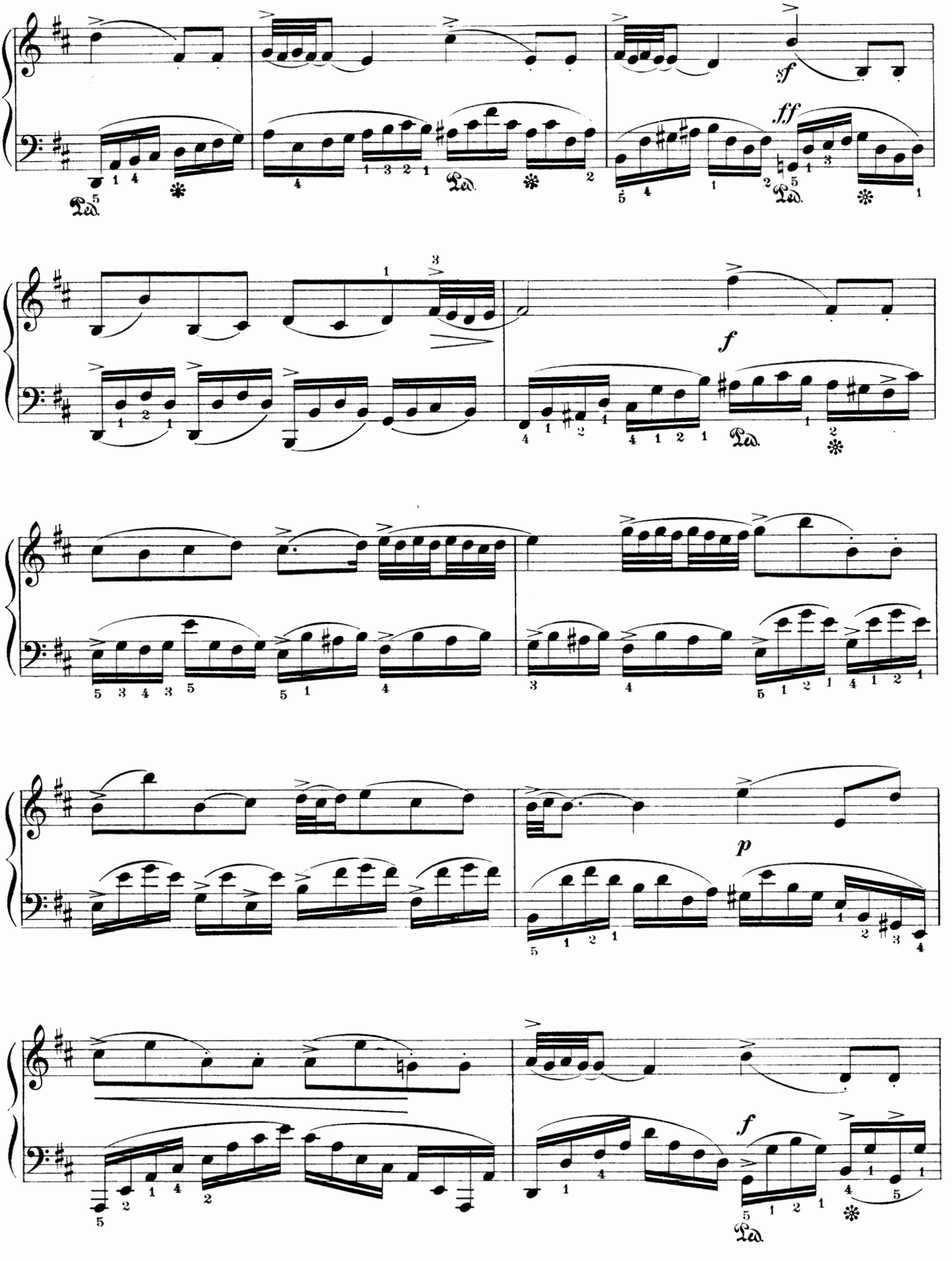
DOUBLE II

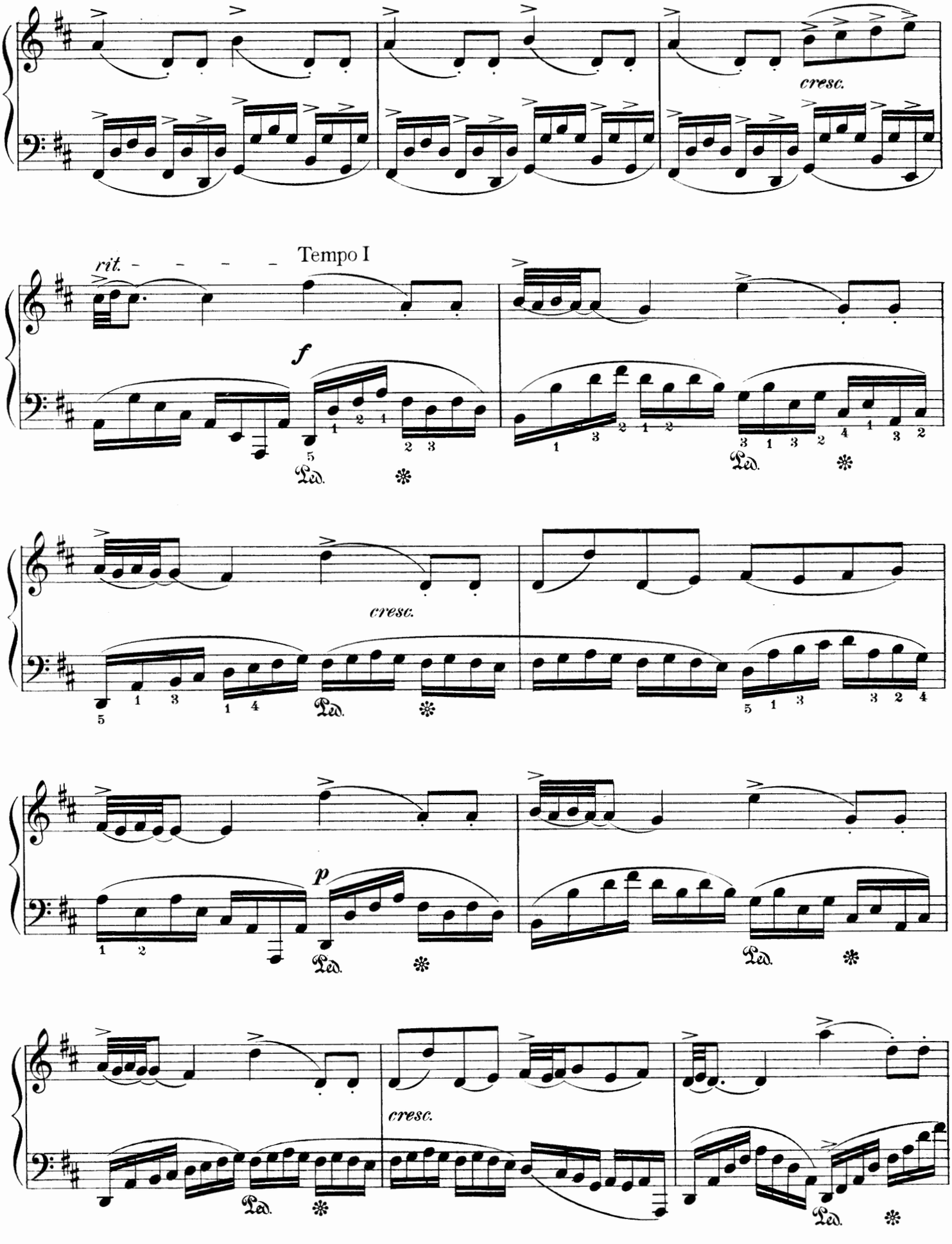
Brillante (♩= 120 - 126)

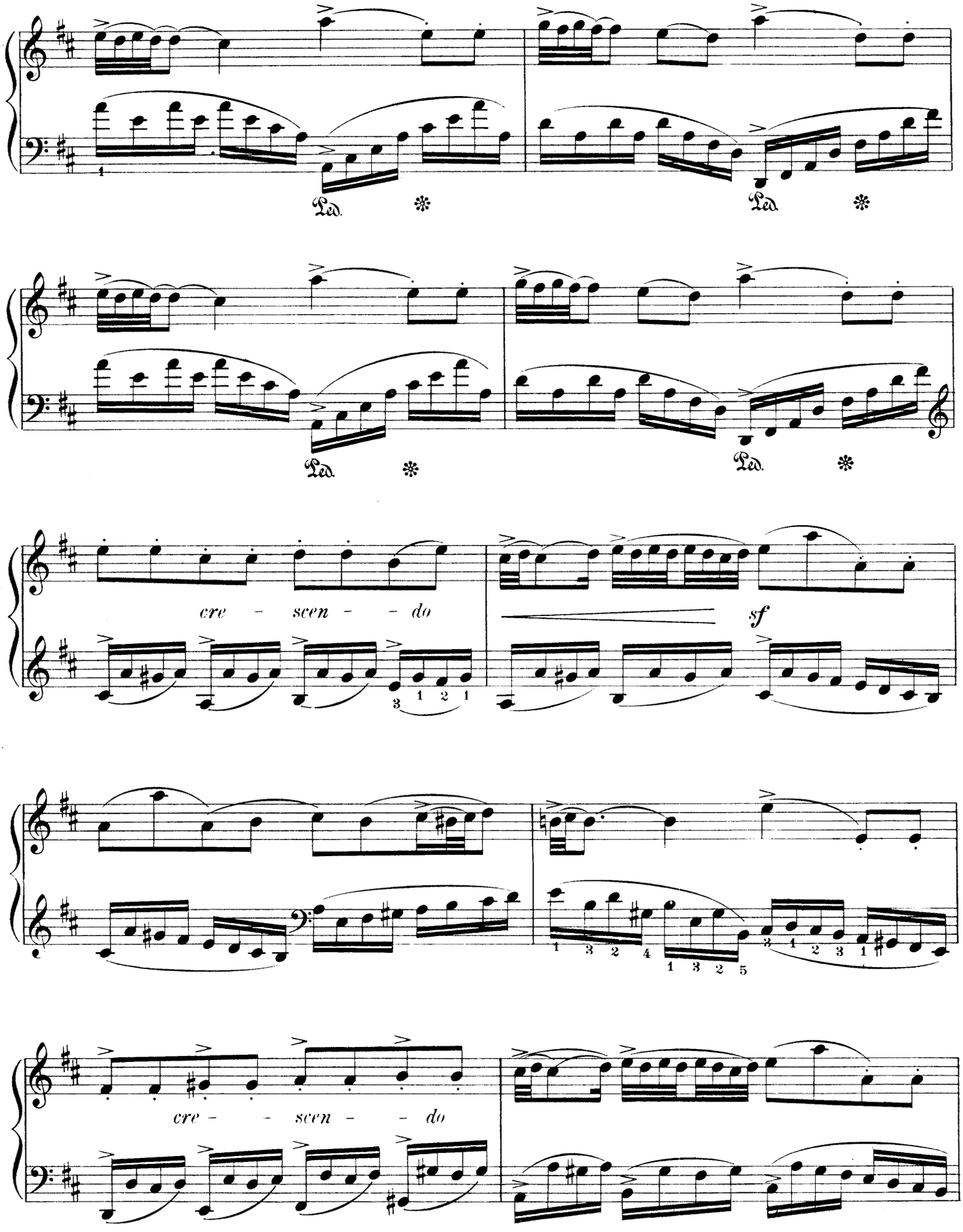


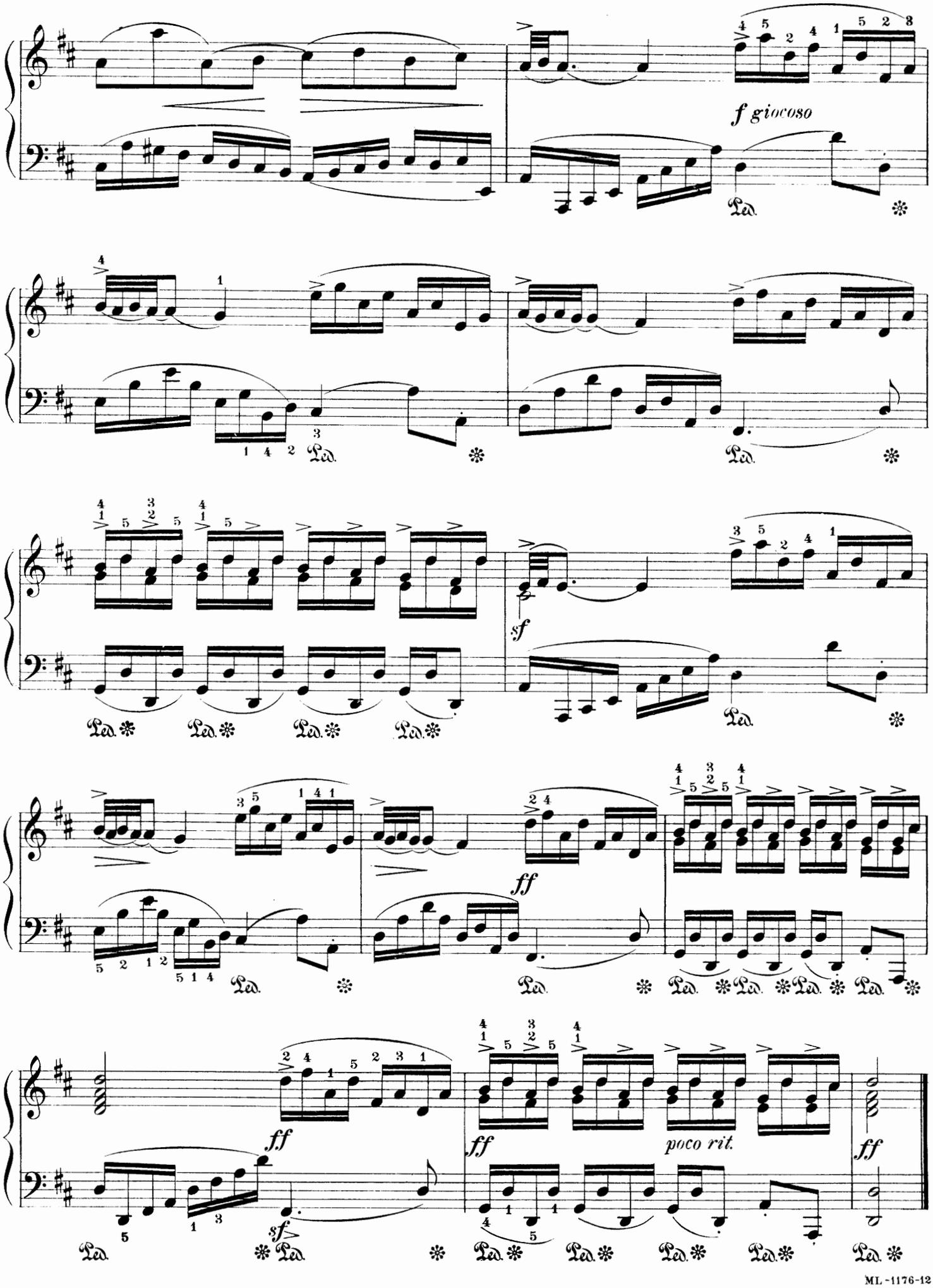





sf
ff
Ped.
f
p


cresc.
rit.
Tempo I
f
Ped.
cresc.
p
cresc.


Ped.
Ped.
Ped.
Ped.
cre - scen - - do
sf
cre - - scen - - do


f giocoso
sf
ff
ff
poco rit.
ff
sf
ff

THE FAVORITE
(LA FAVORITE)

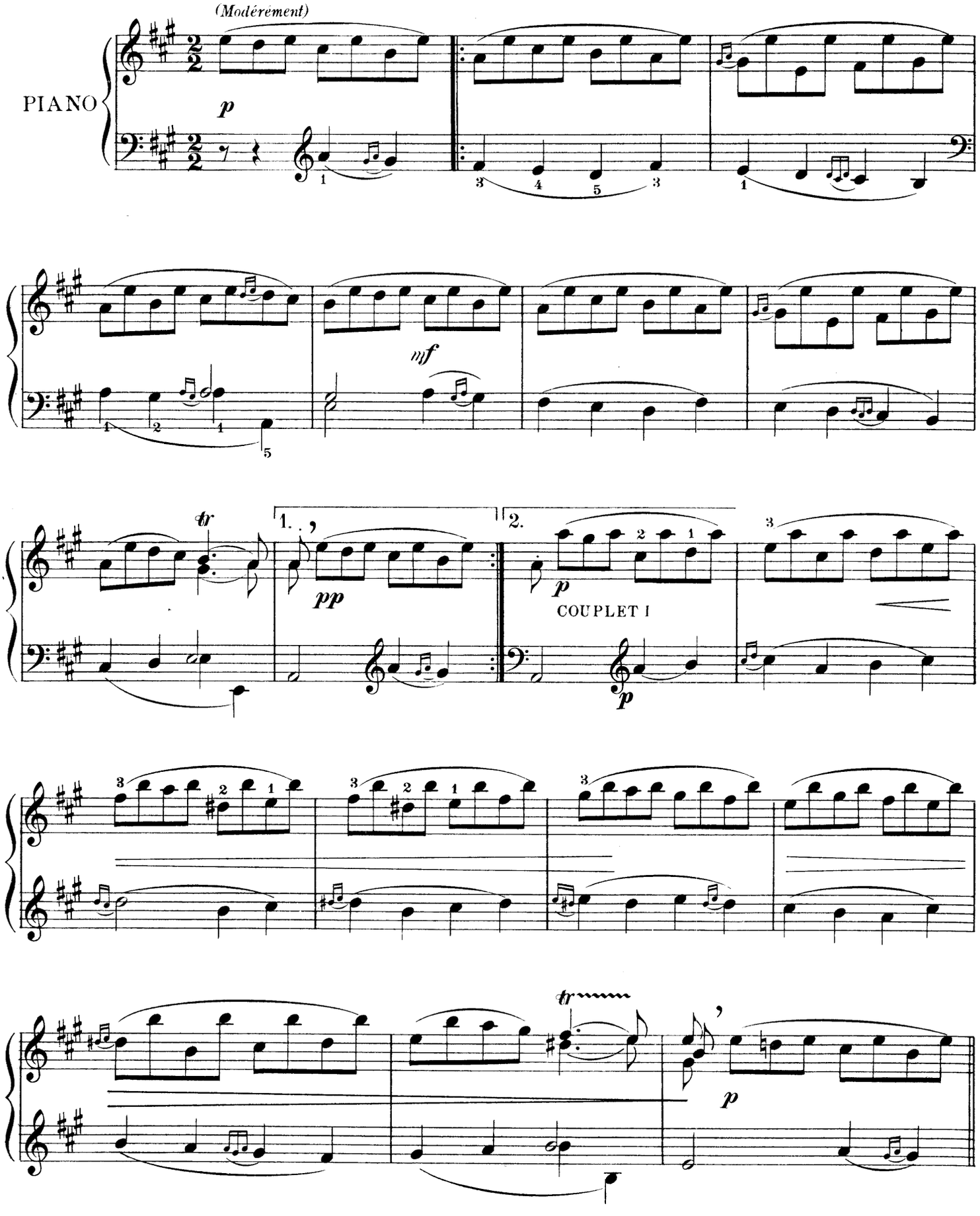
RONDEAU

Edited by Isidor Philipp

FRANÇOIS DANDRIEU
(1684-1740)

In moderate time (♩ = 80)
(Modérément)

PIANO



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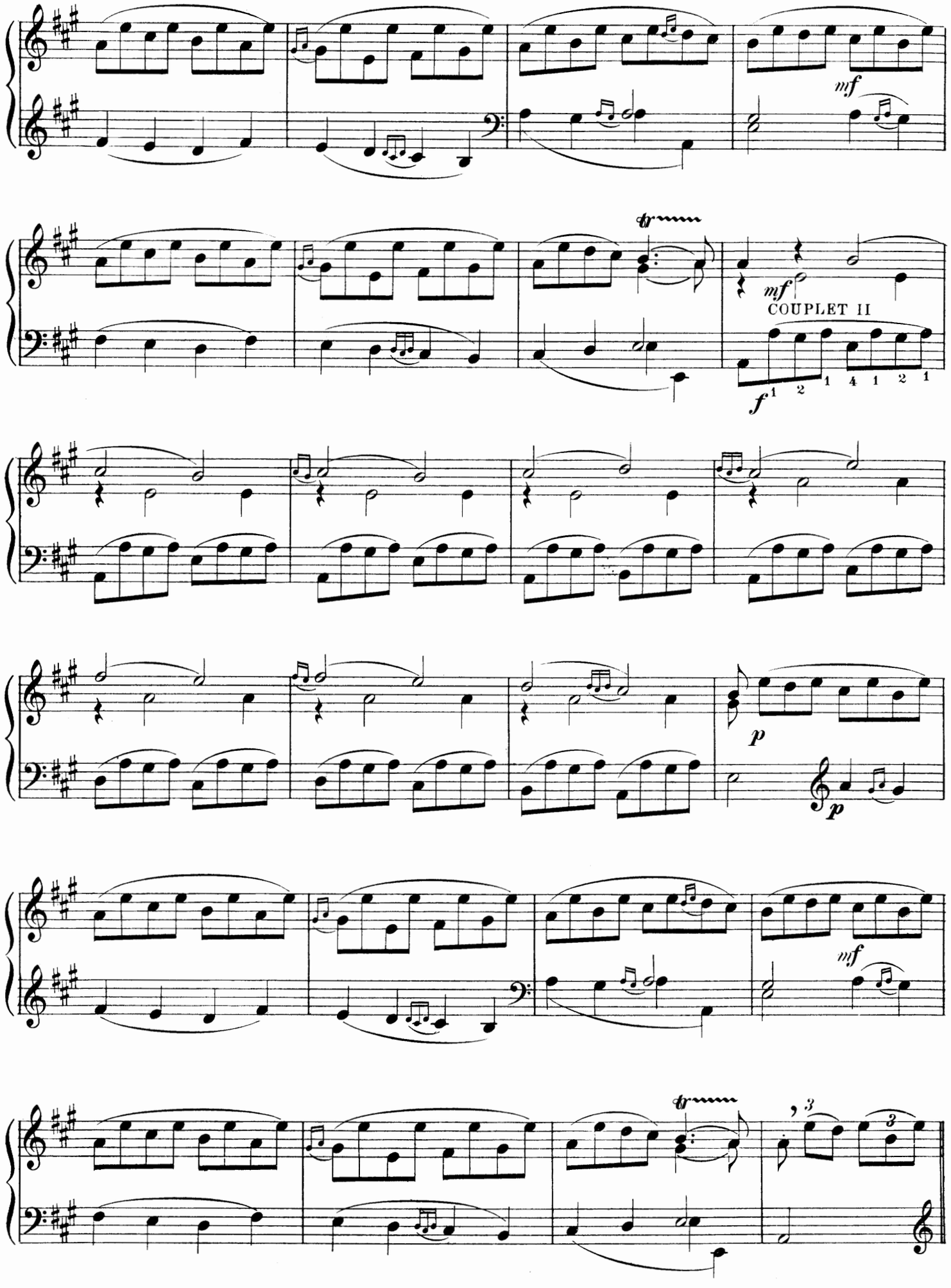
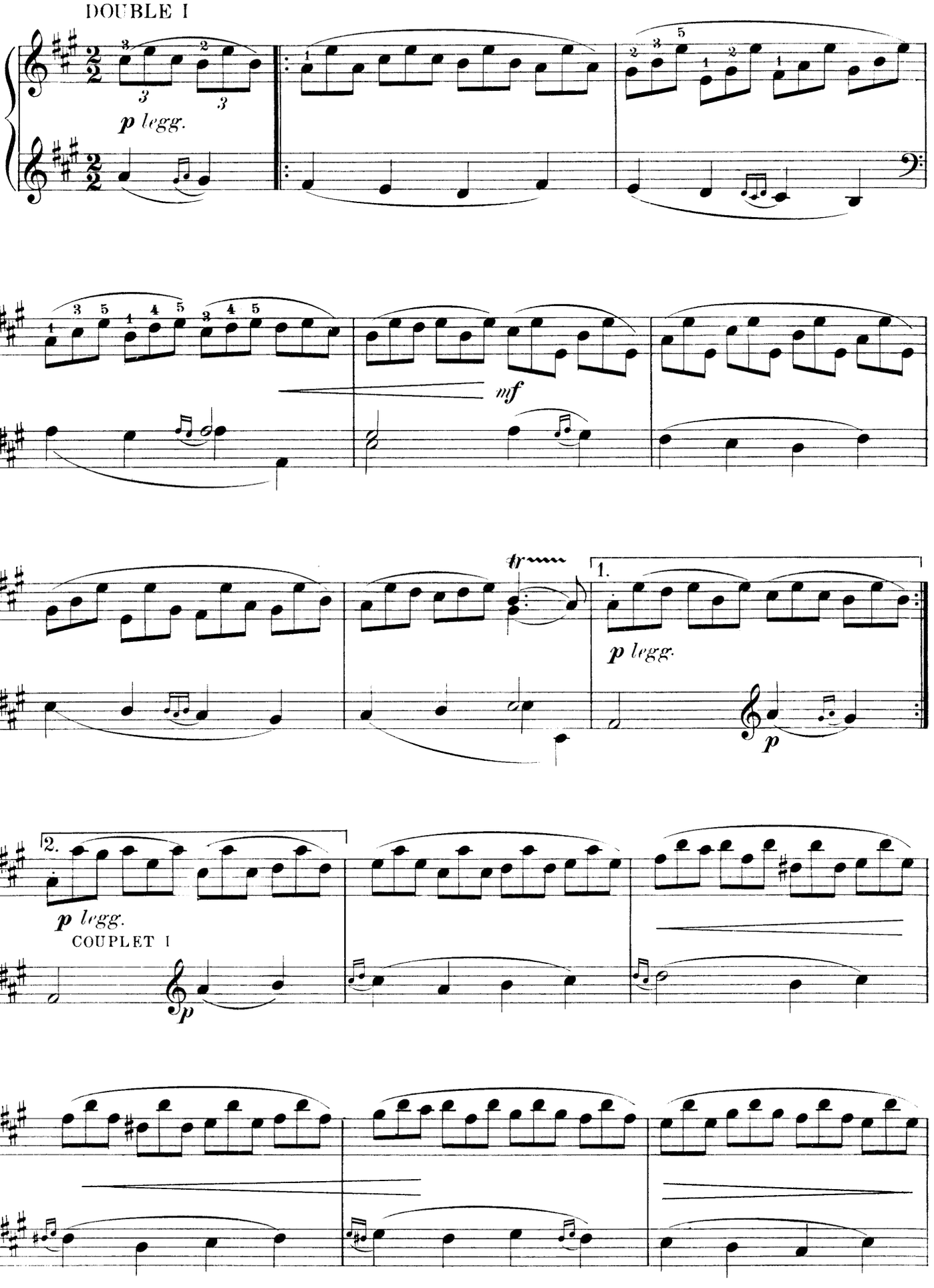
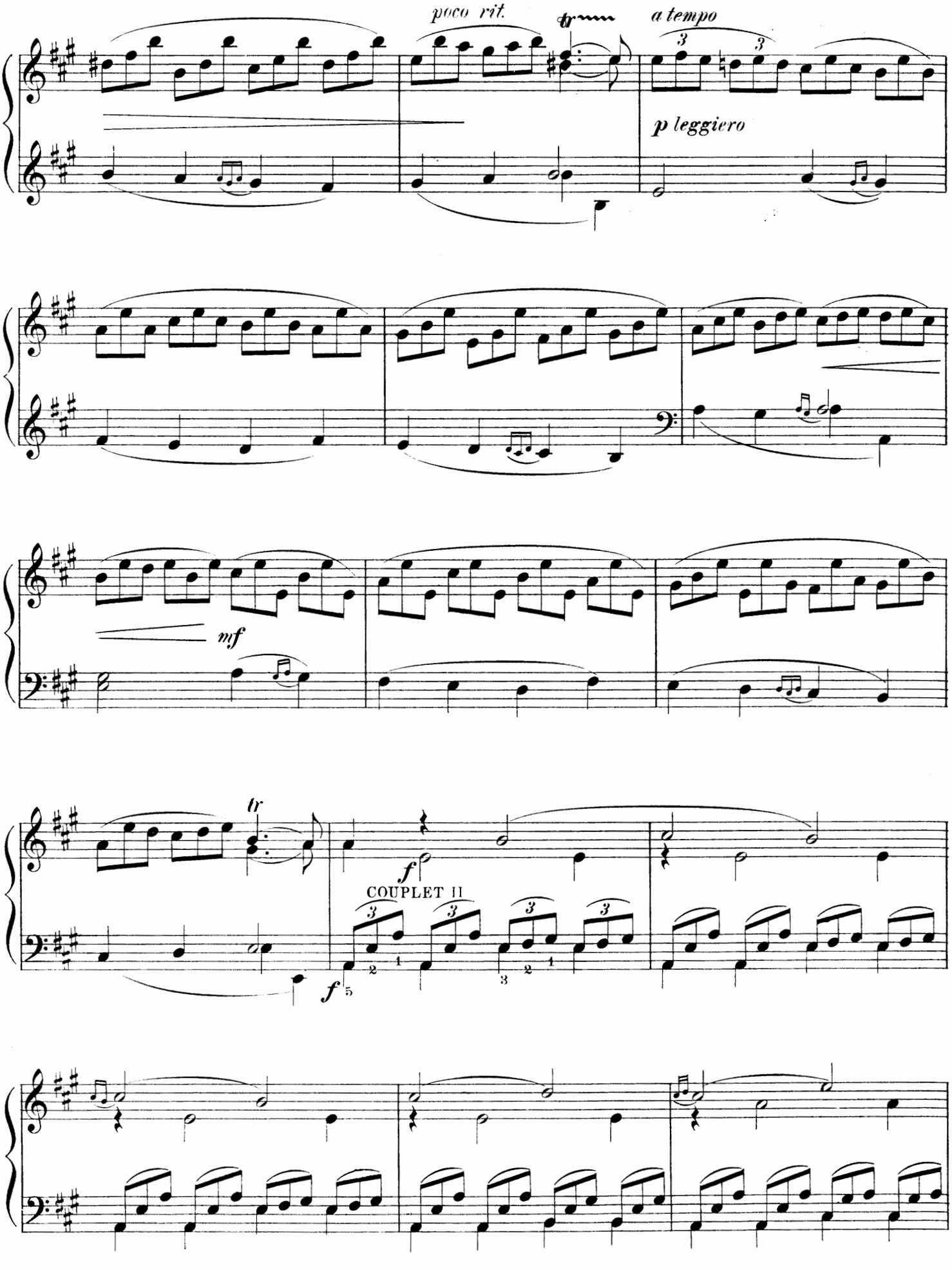
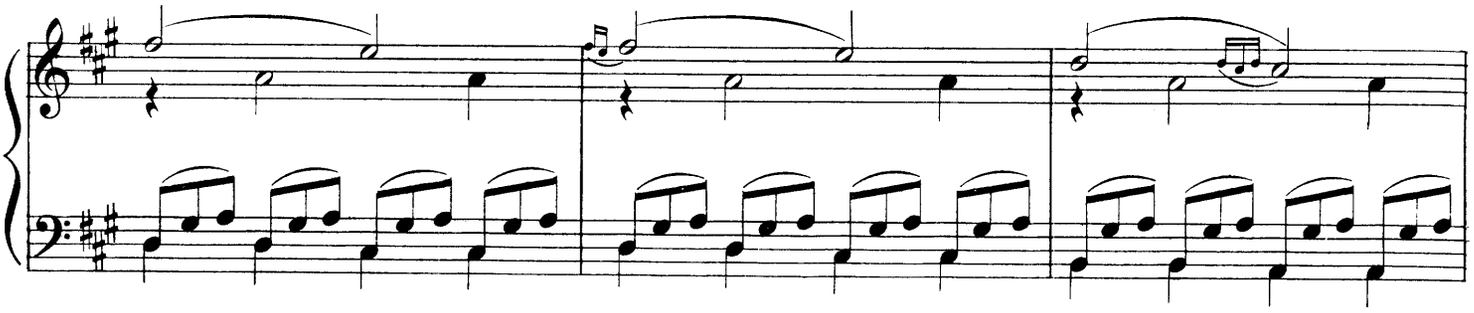
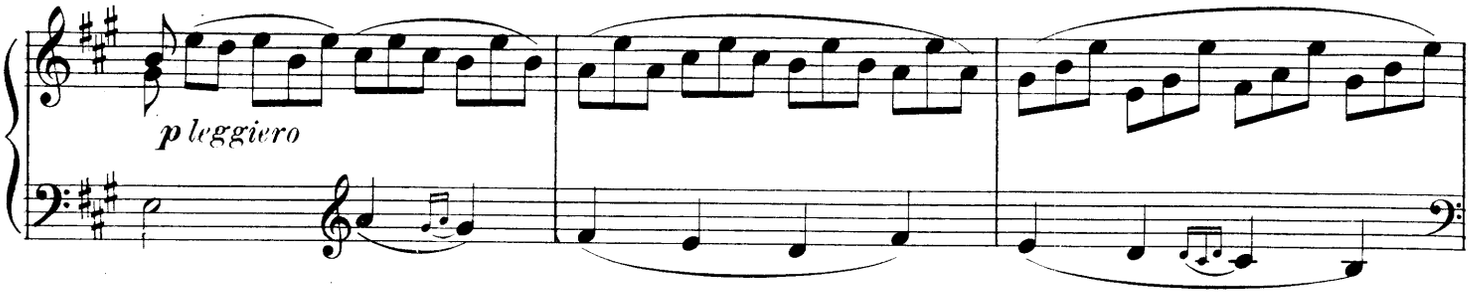

mf
tr
mf
COUPLET II
f
1 2 1 4 1 2 1
p
p
mf
tr
3

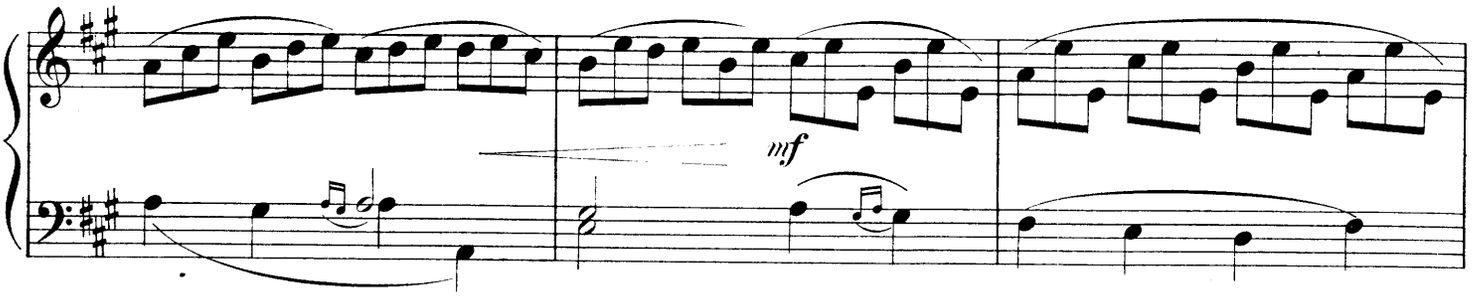
DOUBLE I

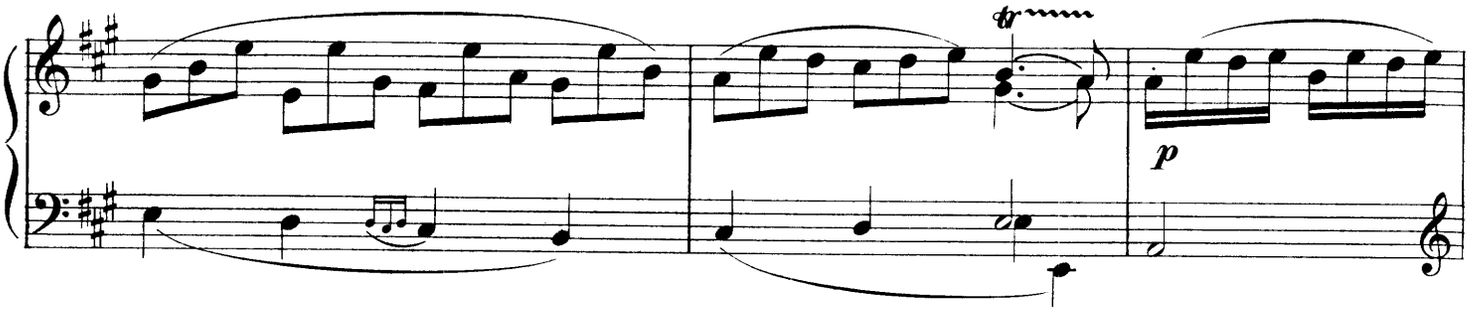



poco rit.
a tempo
p leggiero
mf
tr
f
COUPLET II
f

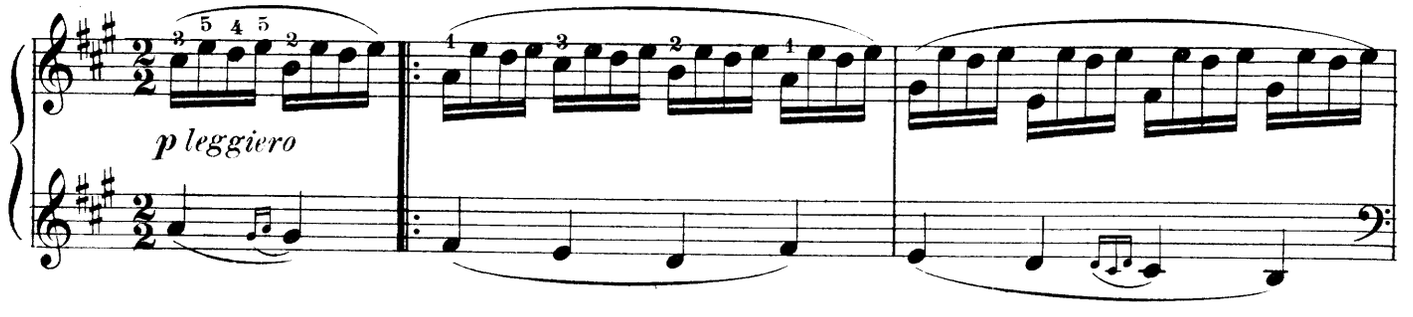


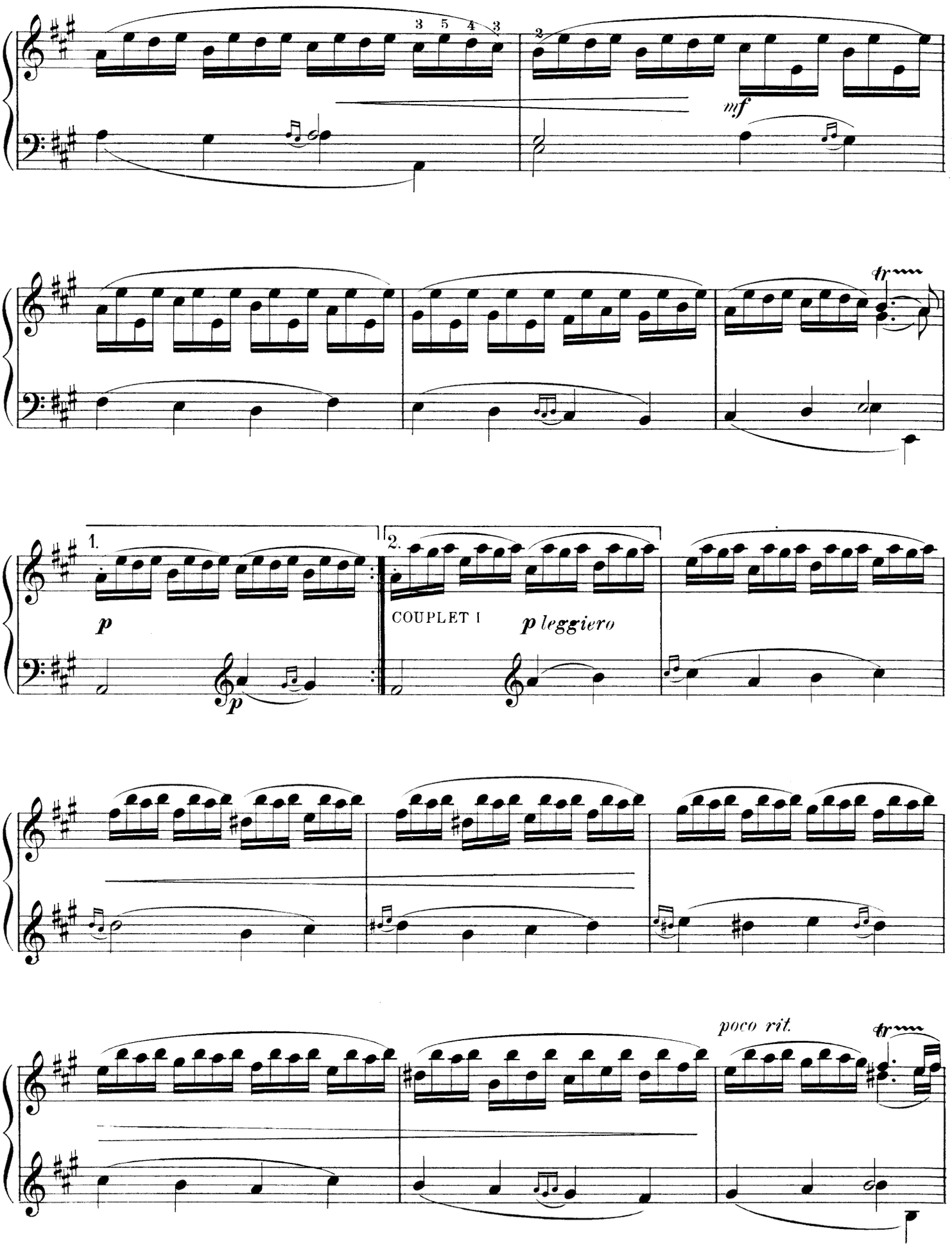


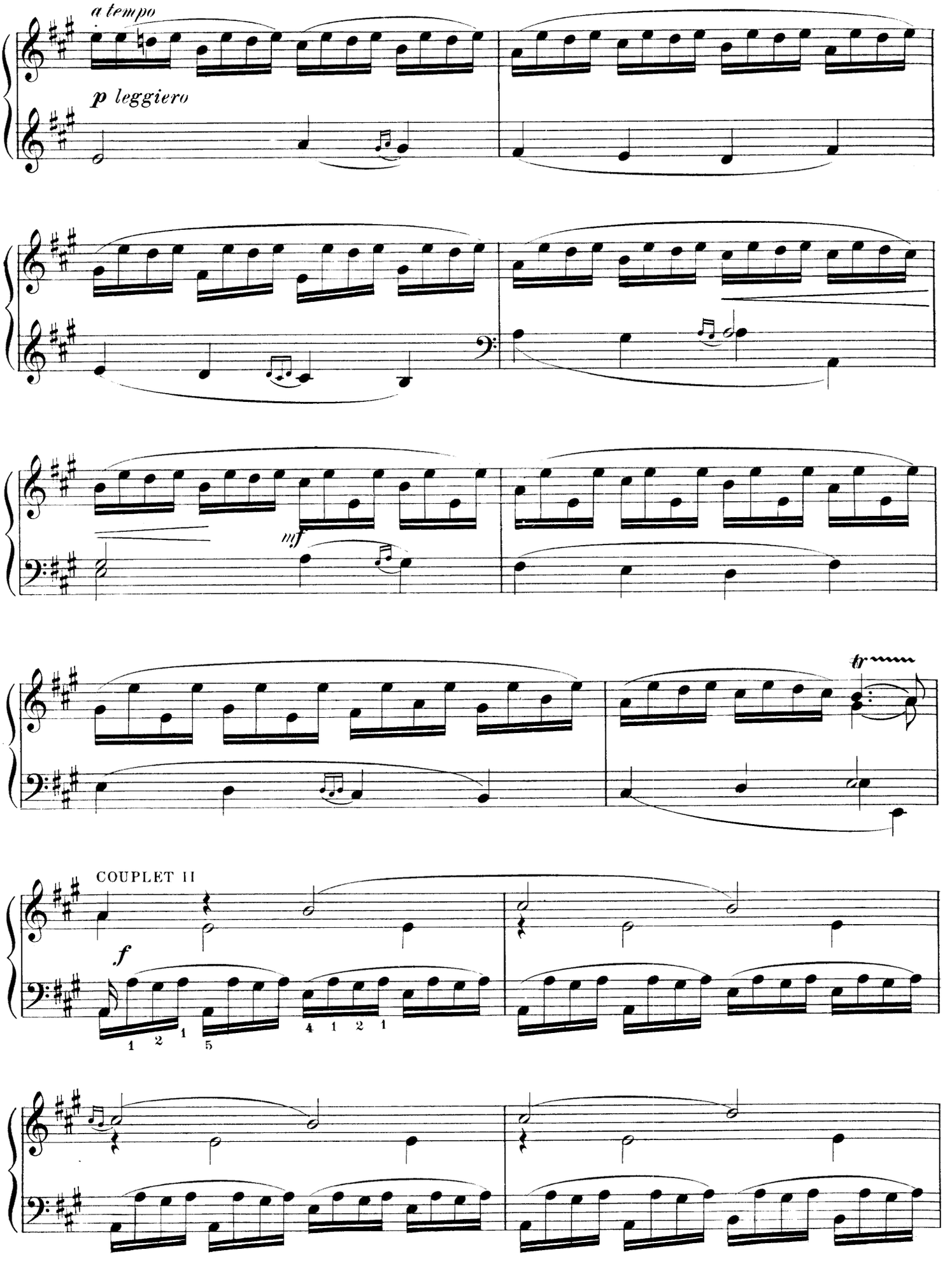


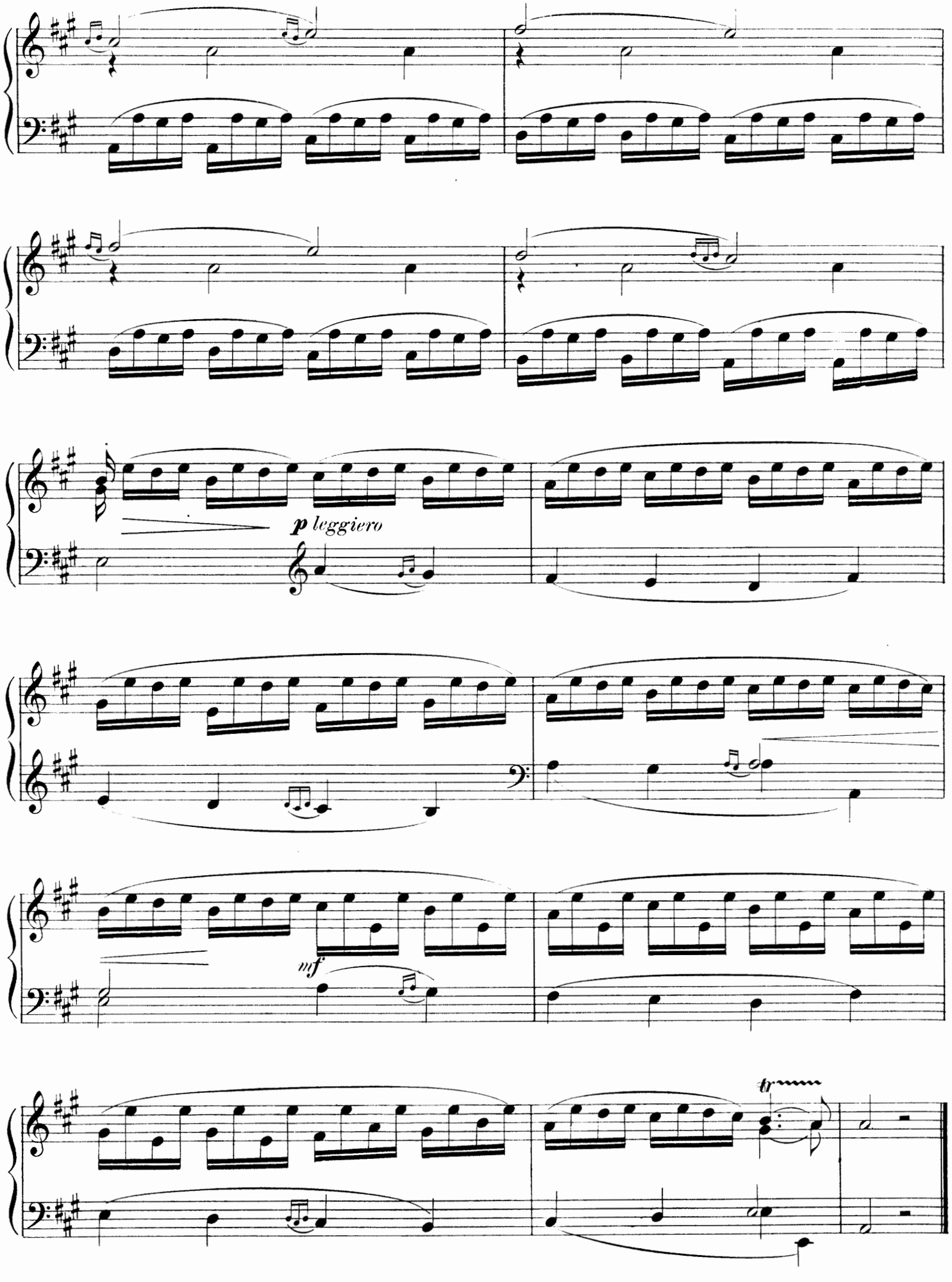


DOUBLE II




3 5 4 3
2
mf
tr
1.
2.
p
p
COUPLET I
p leggiero
poco rit.
tr


a tempo
p leggiero
mf
tr
COUPLET II
f
1 2 1 5
4 1 2 1


p leggiero
mf
tr

THE FIFERS
(LES FIFRES)

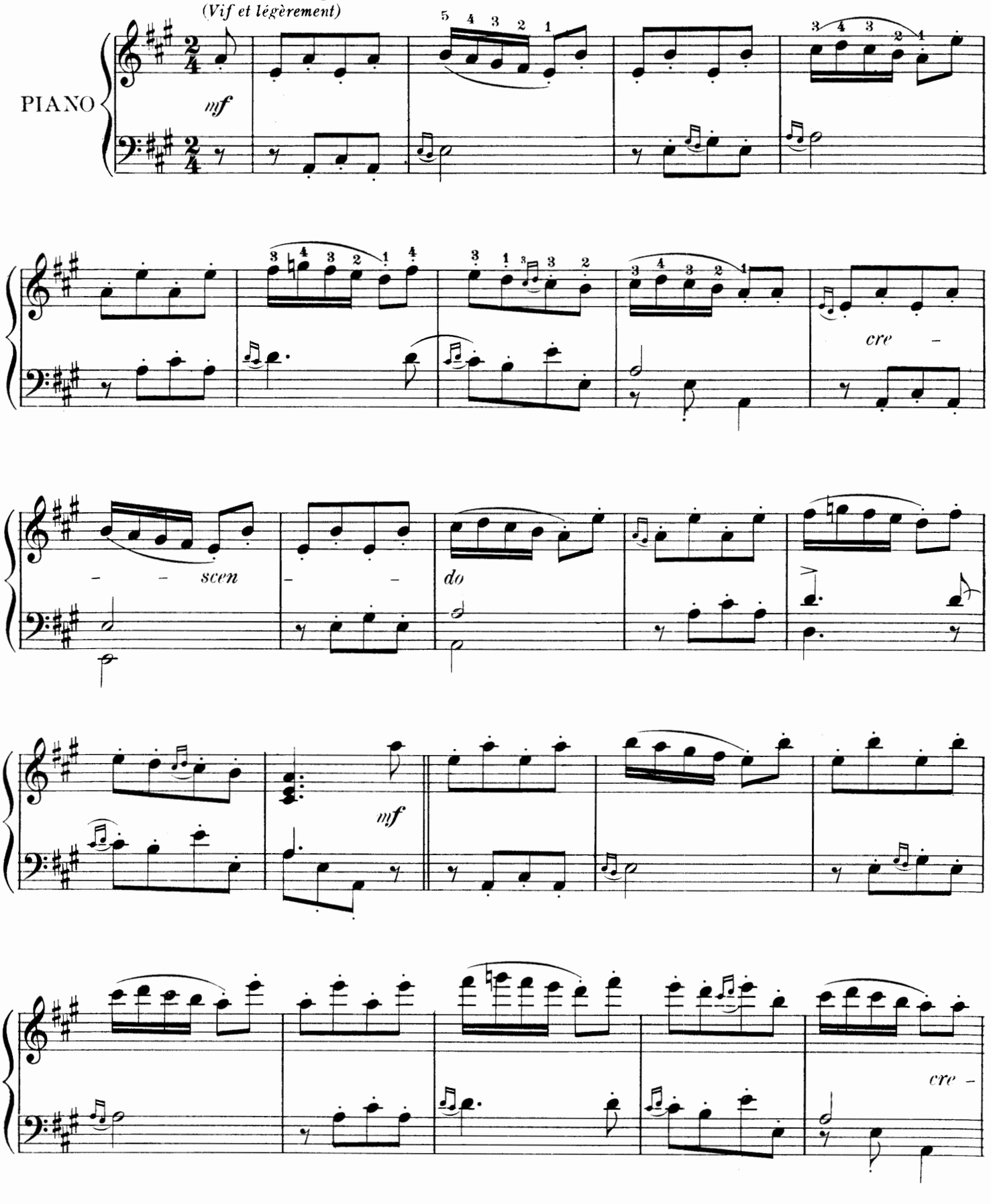
RONDEAU

Edited by Isidor Philipp

FRANÇOIS DANDRIEU
(1684-1740)

Briskly and lightly (♩=132)
(Vif et légèrement)

PIANO



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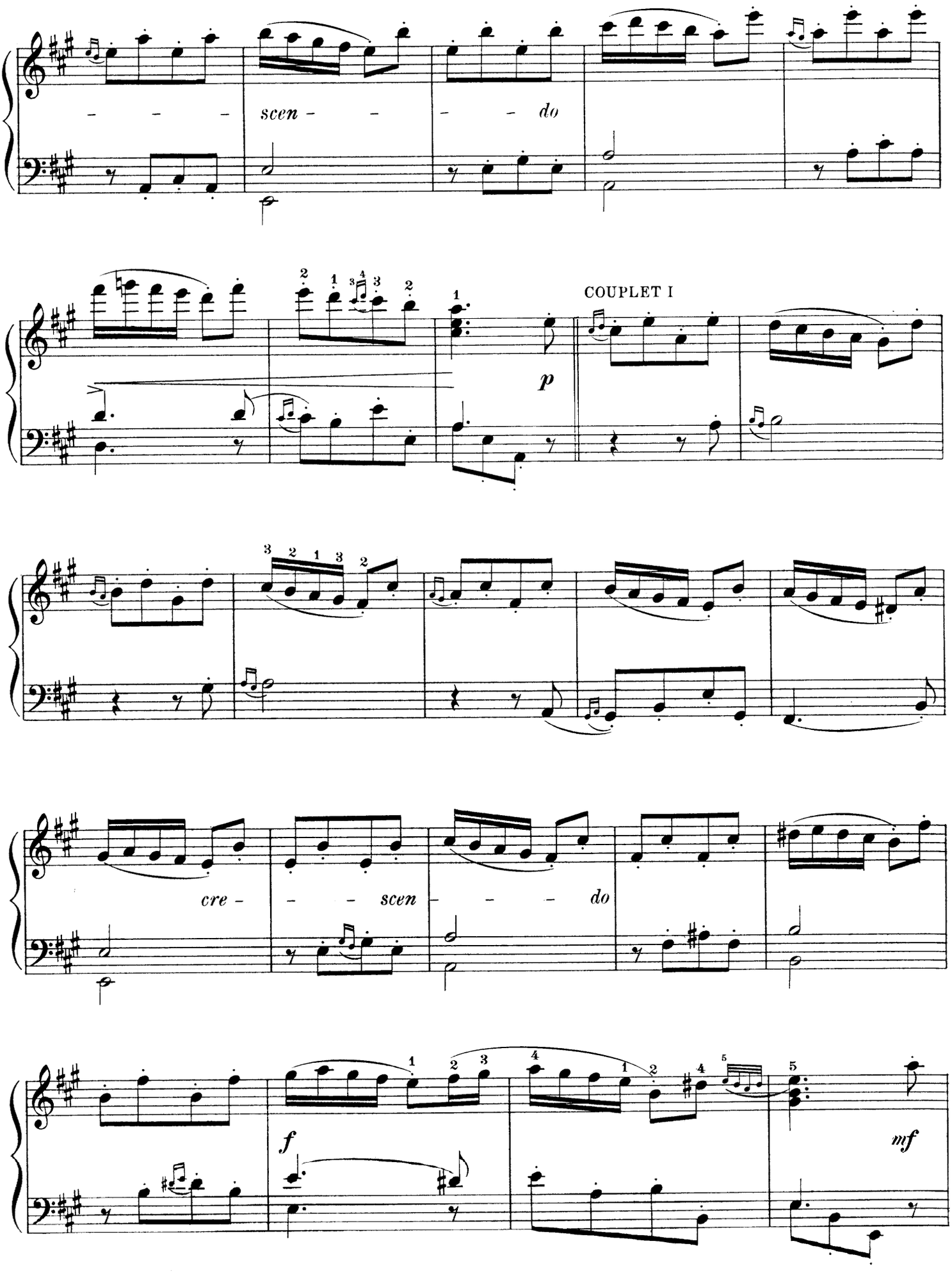
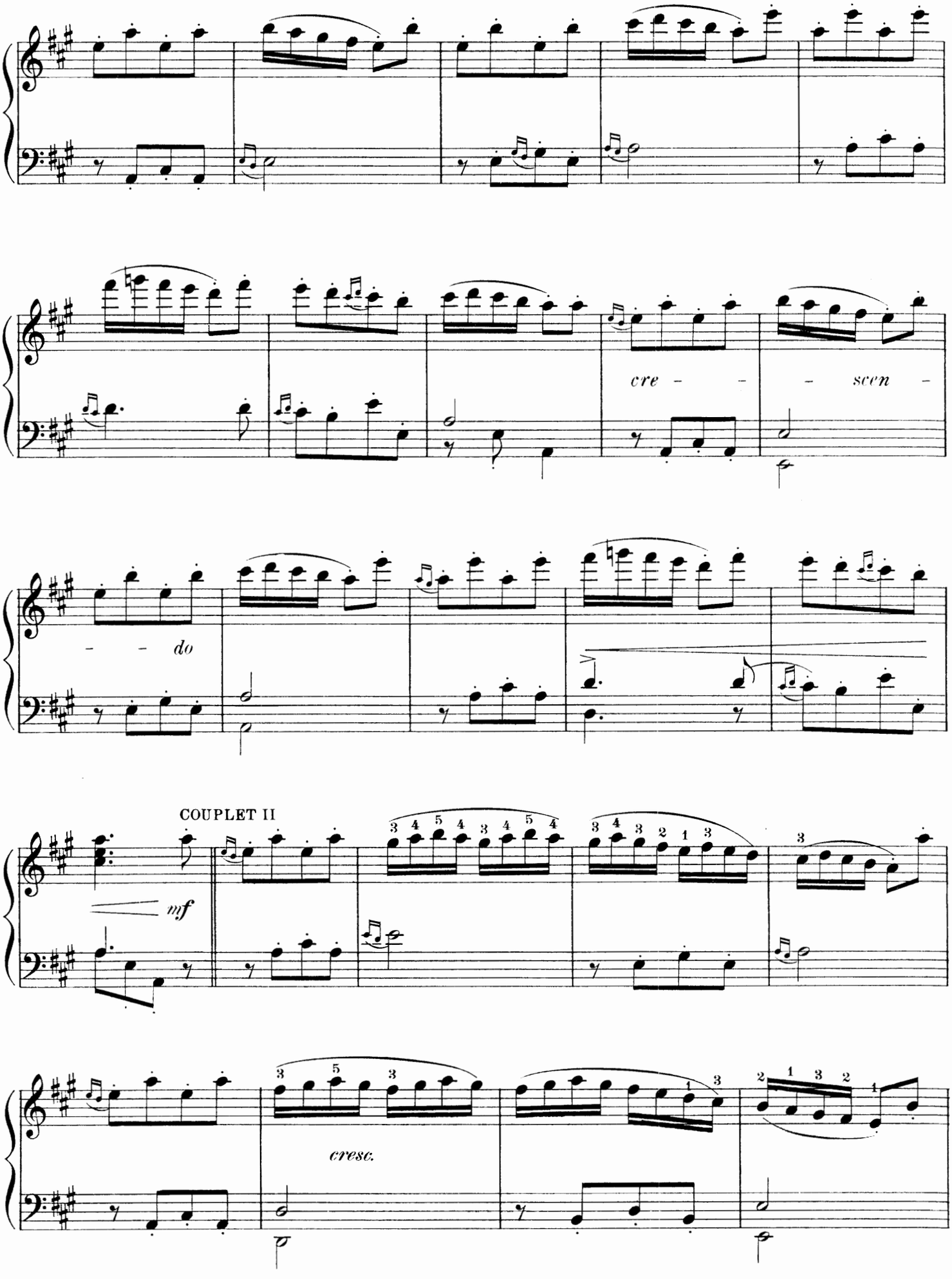
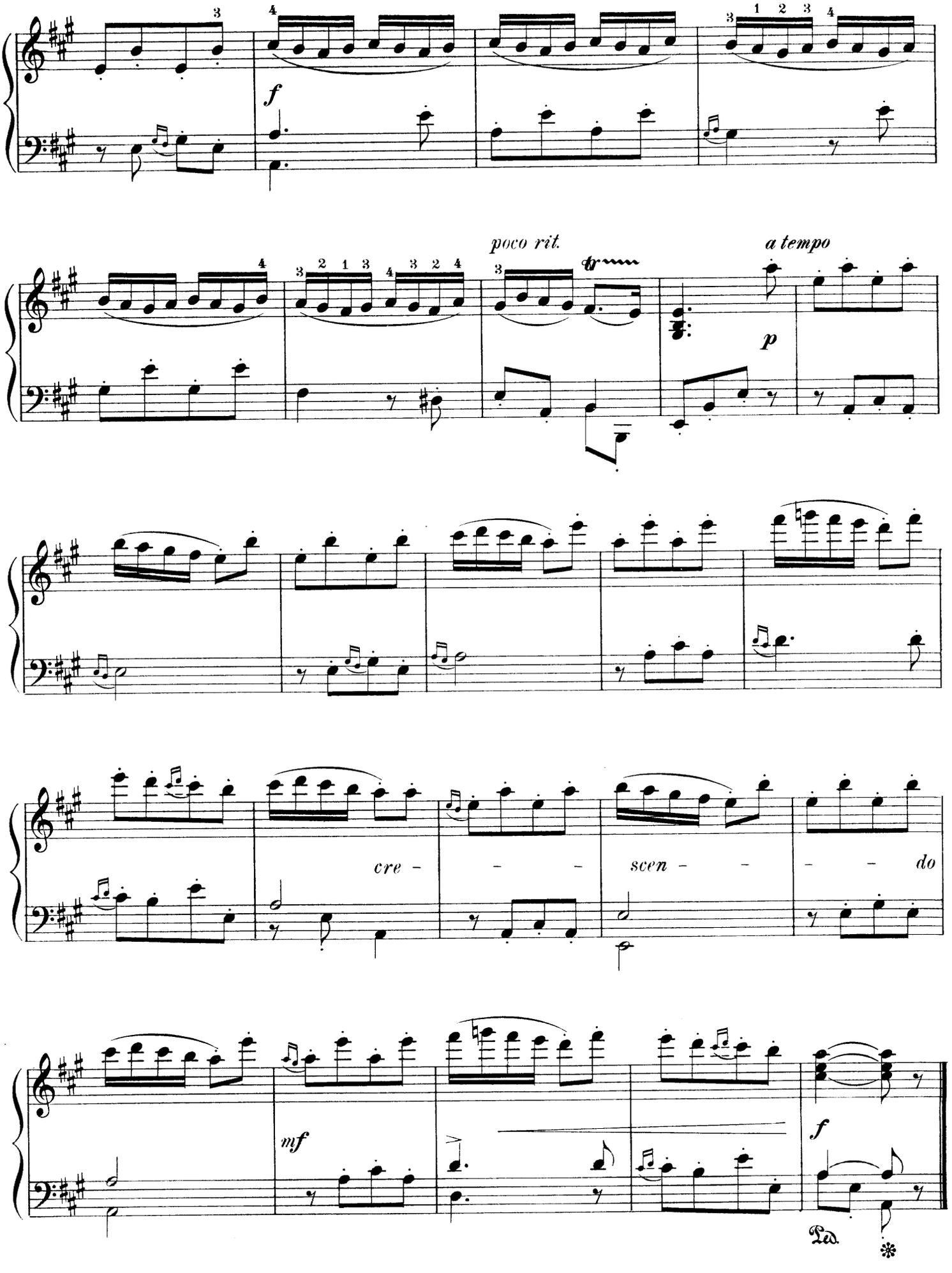

scen - - - do
COUPLET I
p
cre - - - scen - - - do
f
mf


cre - - - scen -
- - do
COUPLET II
mf
cresc.

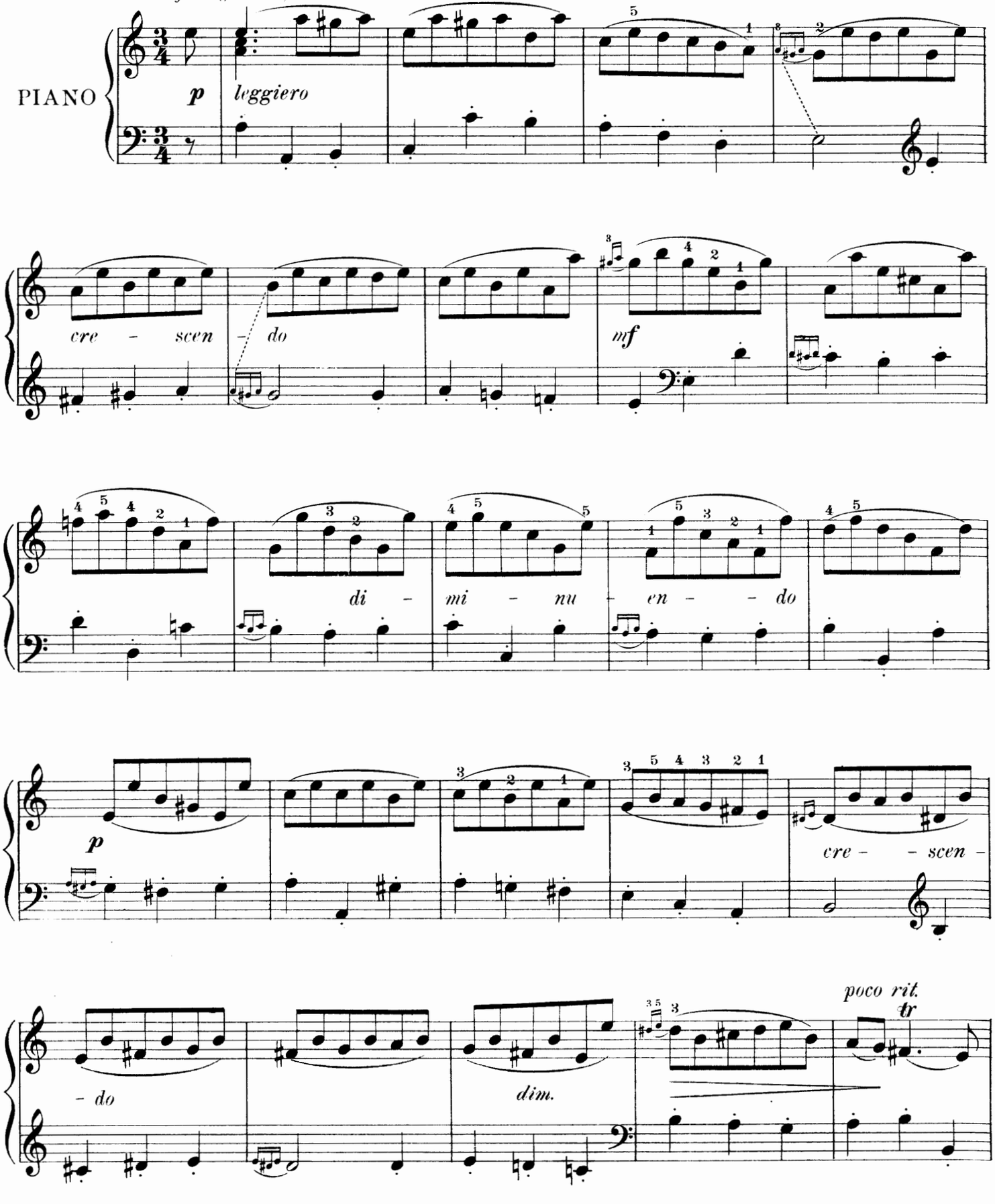

f
poco rit.
tr
a tempo
p
cre - - - scen - - - do
mf
f
Ped.
*

IMPATIENCE
(L' EMPRESSÉE)

Edited by Isidor Philipp

FRANÇOIS DANDRIEU
(1684-1740)

Briskly and lightly (♩= 72)
(Vif et légèrement)



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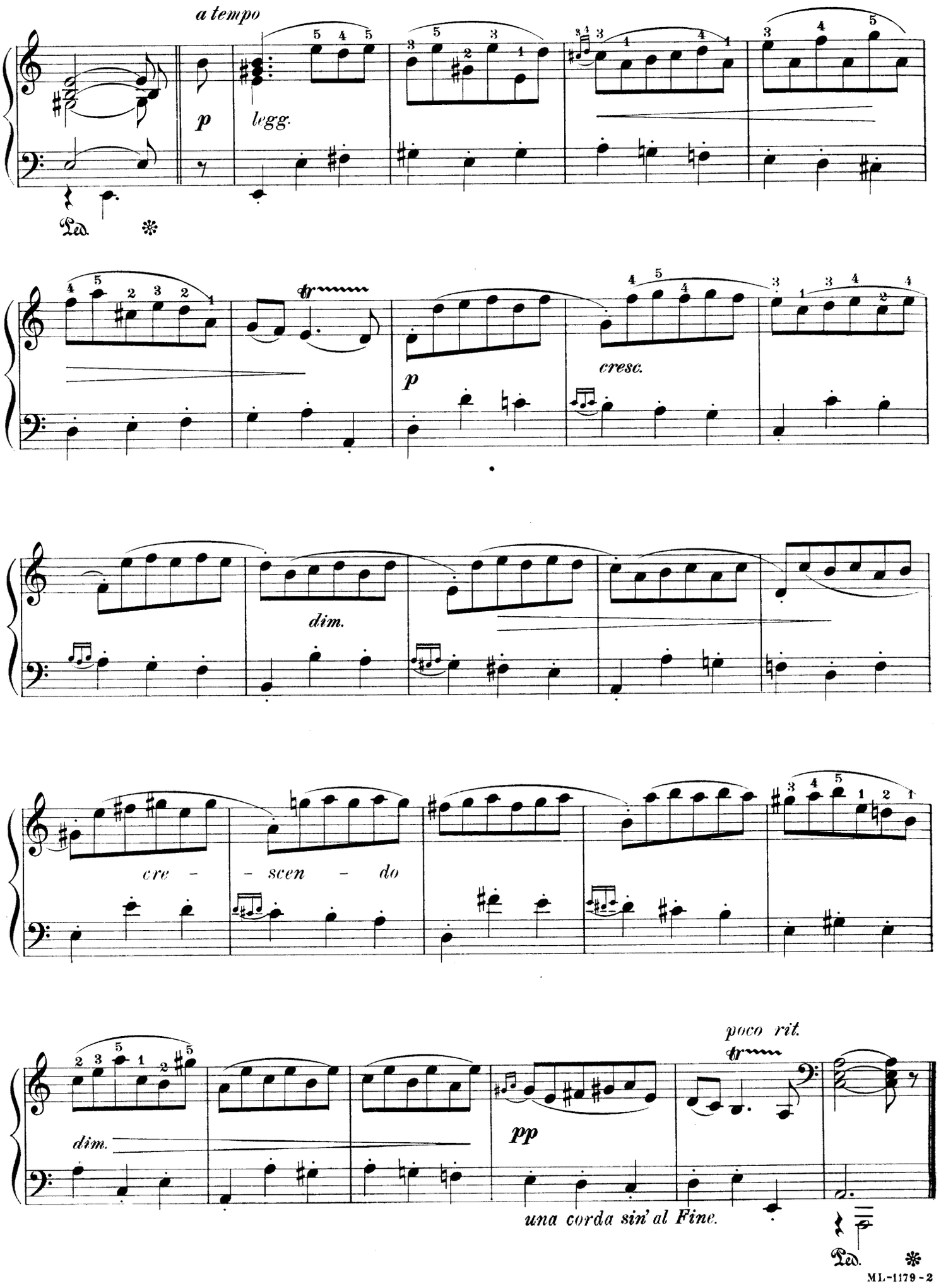
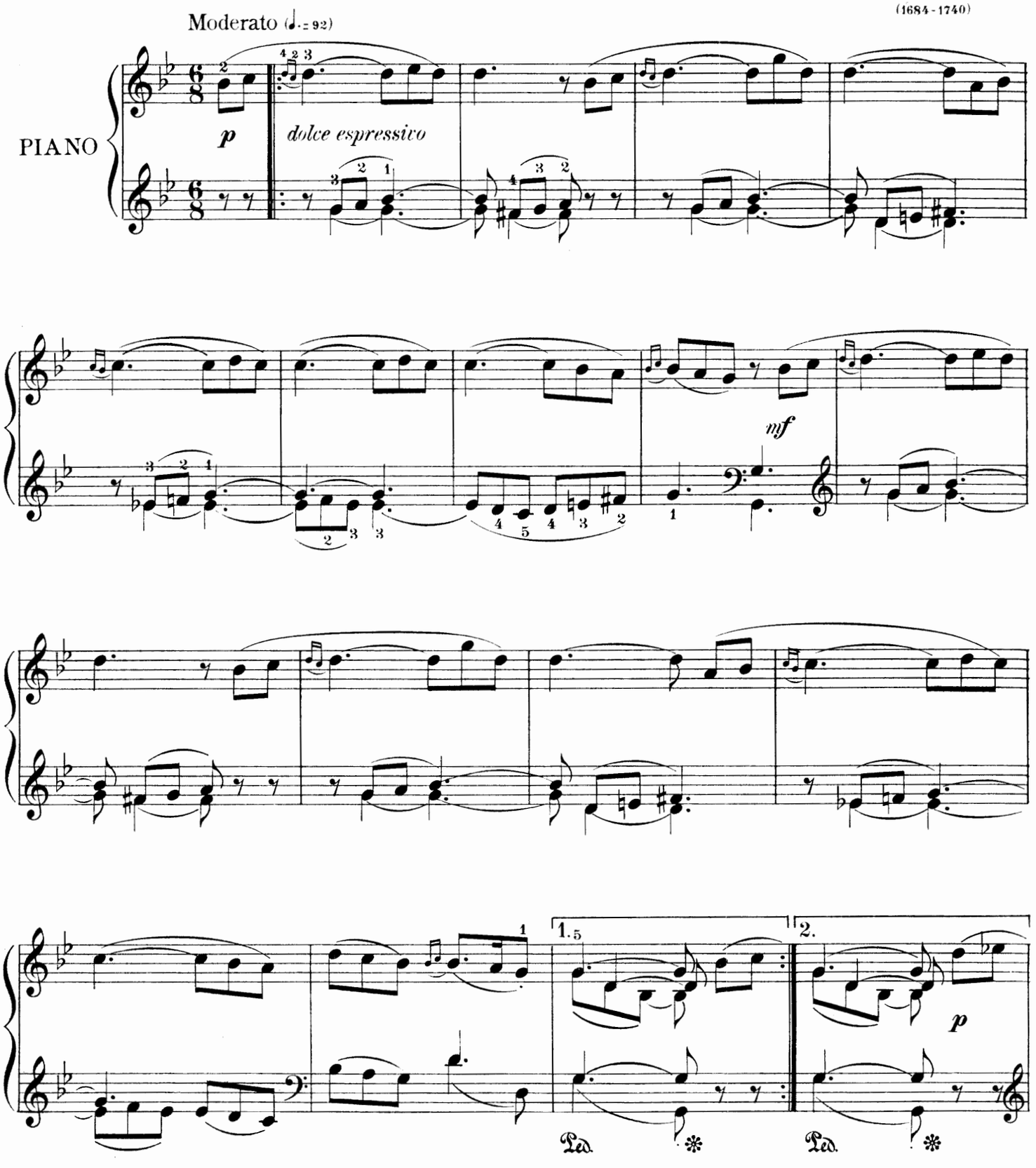

a tempo
p
legg.
Ped.
tr
p
cresc.
dim.
cre - - scen - do
dim.
pp
poco rit.
una corda sin' al Fine.
Ped.

SORROWFUL MAIDEN
(LA GÉMISSANTE)

RONDEAU

Edited by Isidor Philipp

FRANÇOIS DANDRIEU
(1684-1740)



Though graceful and light, this piece is in moderate time; but it is necessary to avoid any dragging, which would rob the artless melody of its elegance.

Gracieuse et légère, cette pièce èst d'un mouvement modéré; mais il faut y éviter la lenteur qui enlèverait à cette naïve mélodie toute sa finesse.

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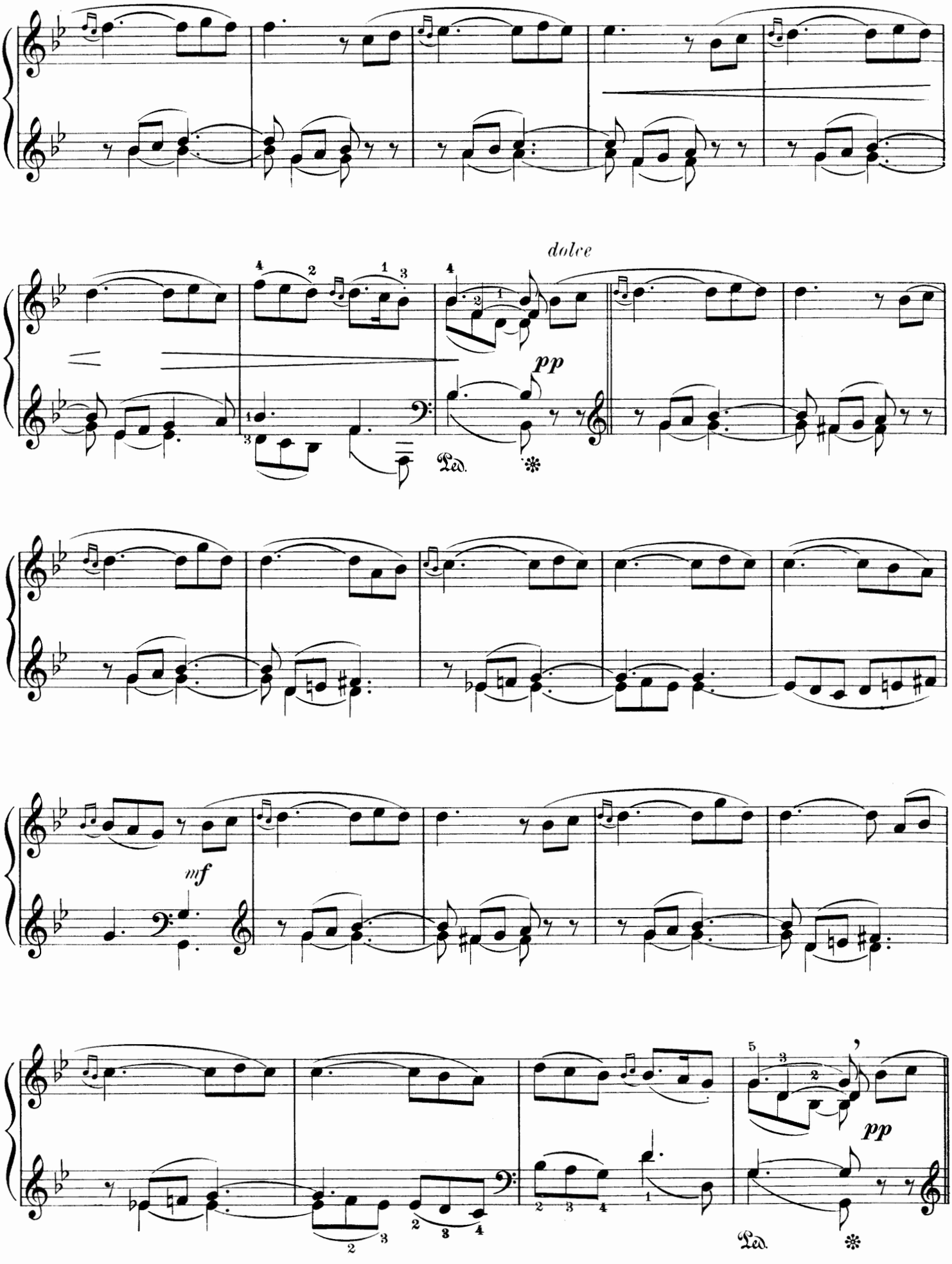
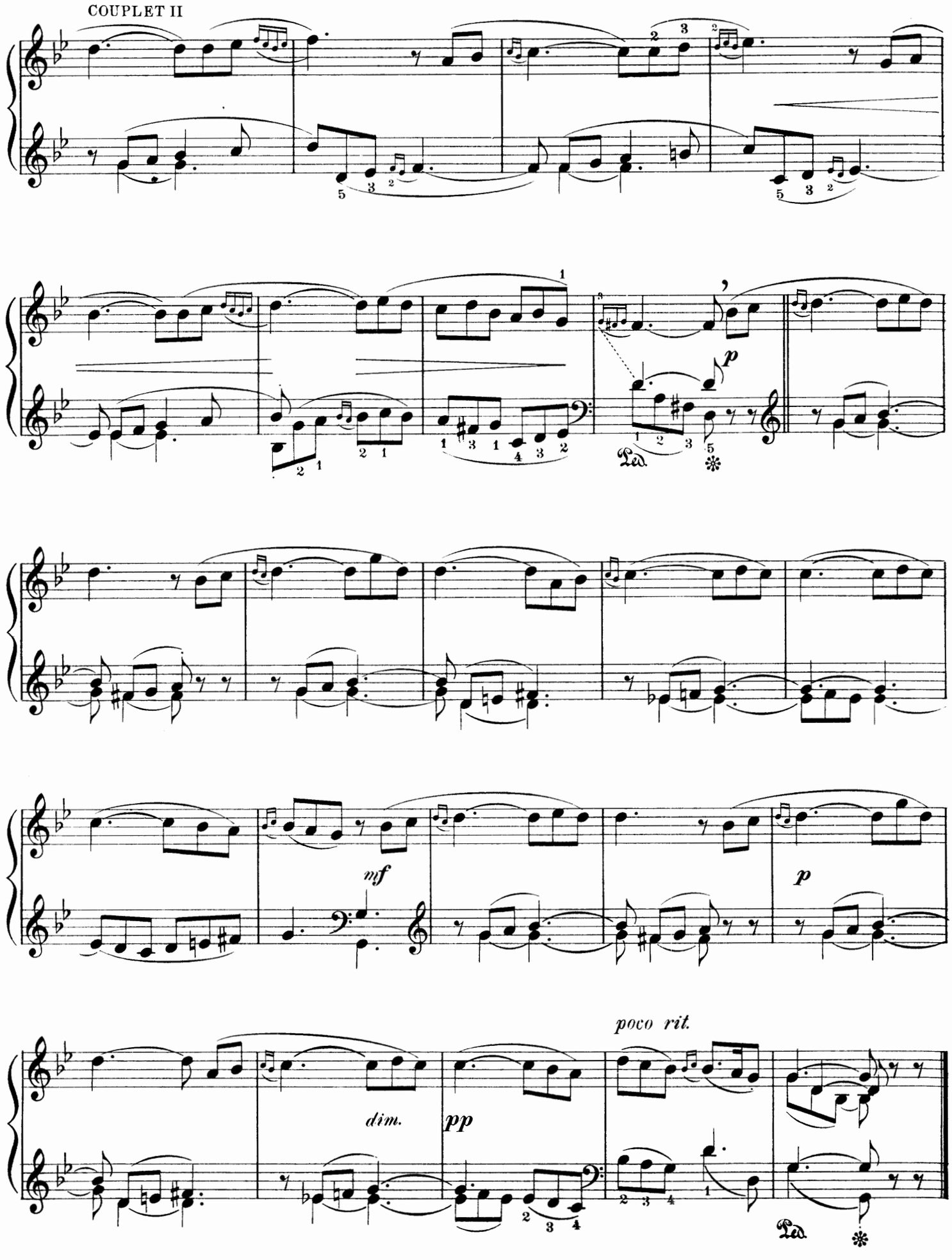
COUPLET I



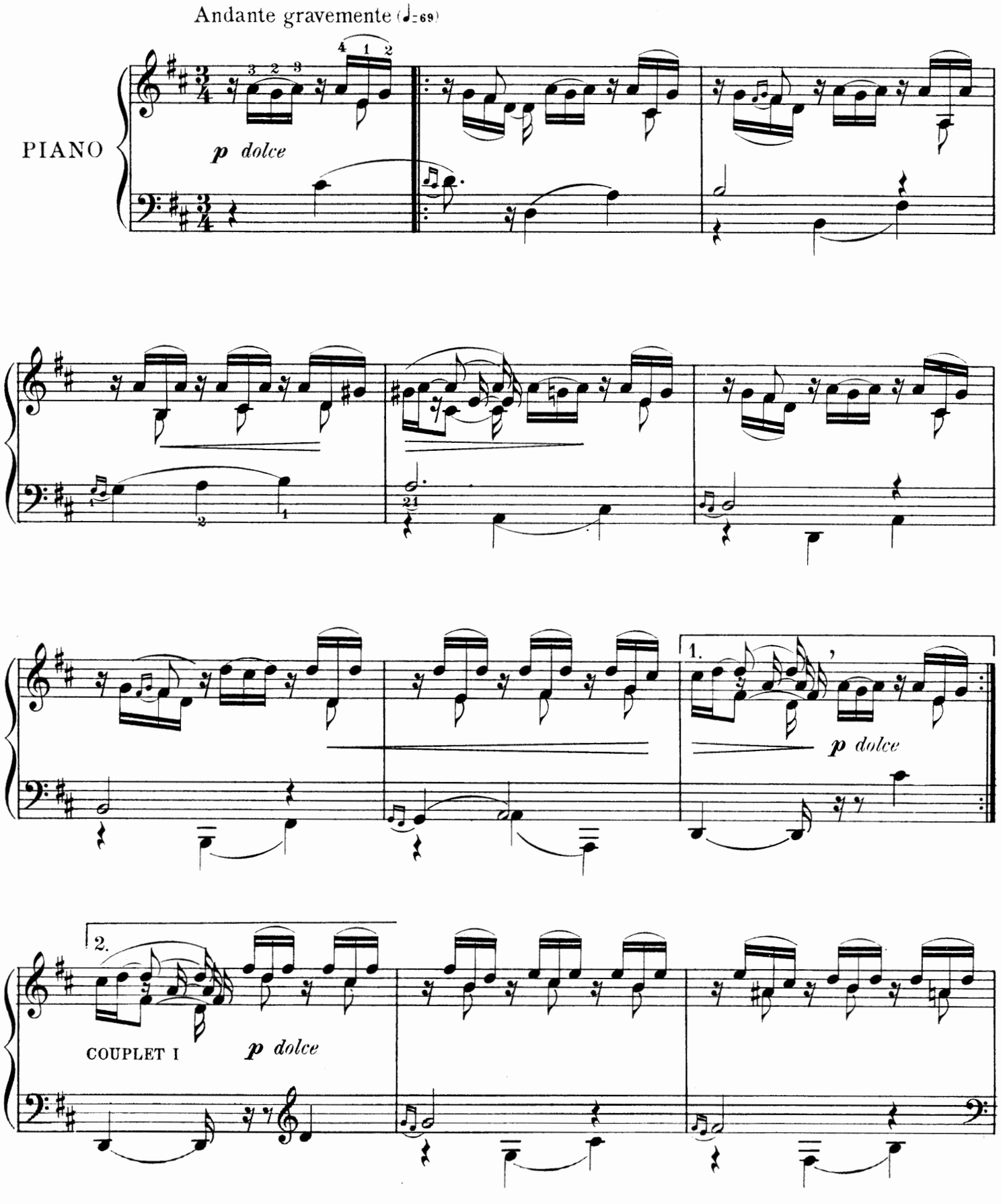

COUPLET II
p
mf
p
poco rit.
dim.
pp

TENDER REPROACHES
(LES TENDRES REPROCHES)

Edited by Isidor Philipp

FRANÇOIS DANDRIEU
(1684-1740)

Andante gravemente (♩=69)



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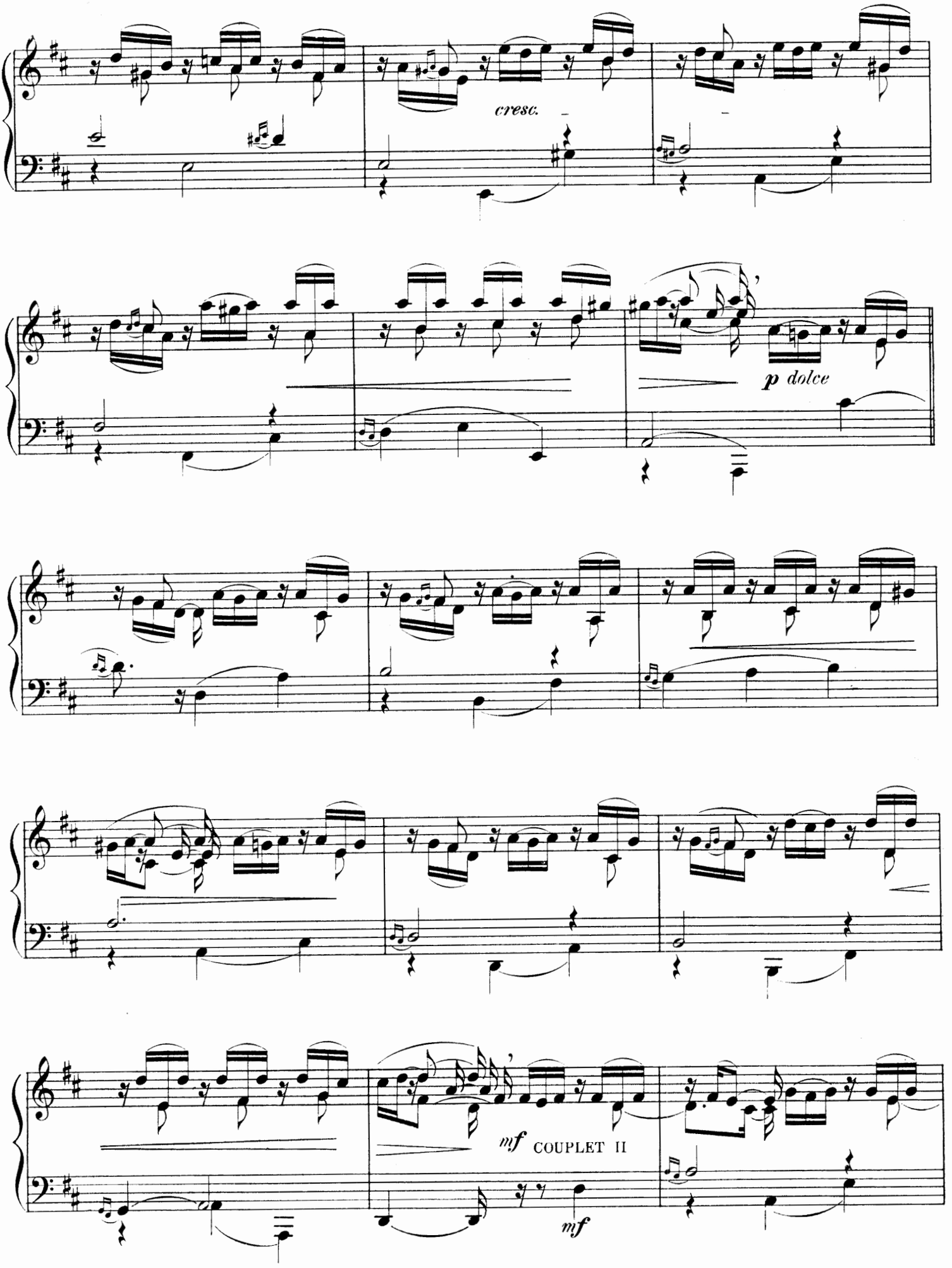
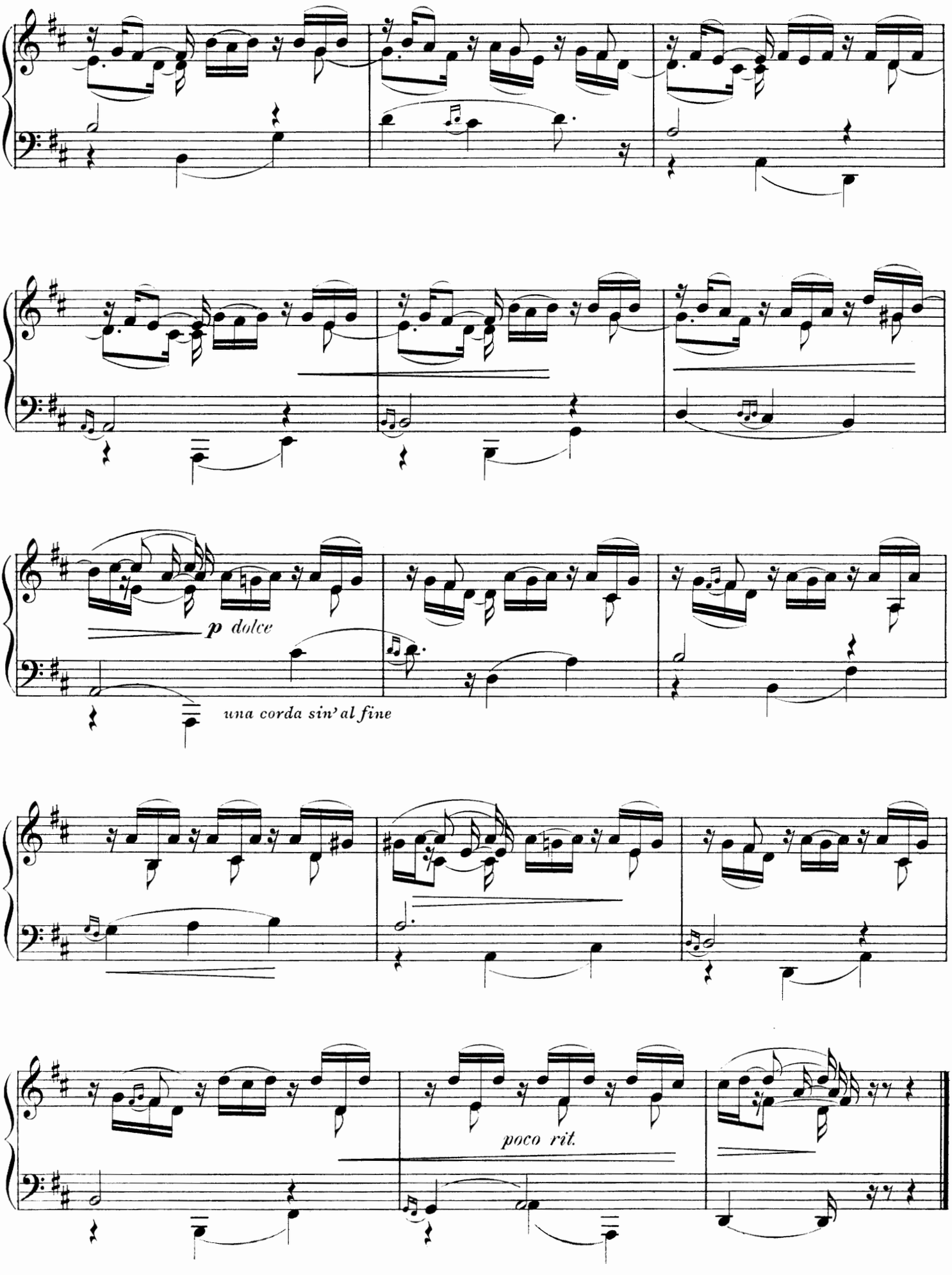

cresc.
p dolce
mf COUPLET II
mf

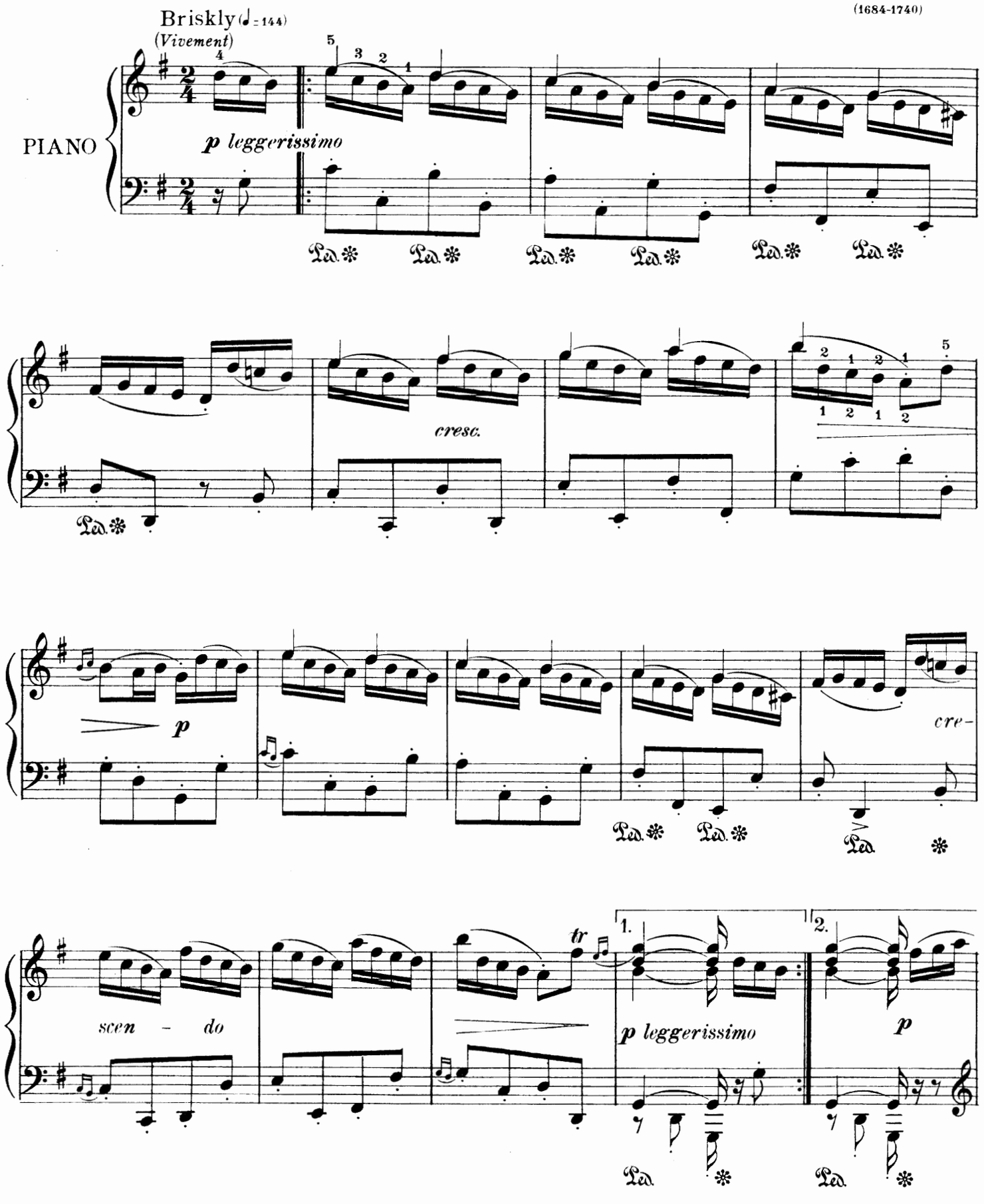

p dolce
una corda sin' al fine
poco rit.

THE WHIRLWIND
(LES TOURBILLONS)

RONDEAU

Edited by Isidor Philipp

FRANÇOIS DANDRIEU
(1684-1740)



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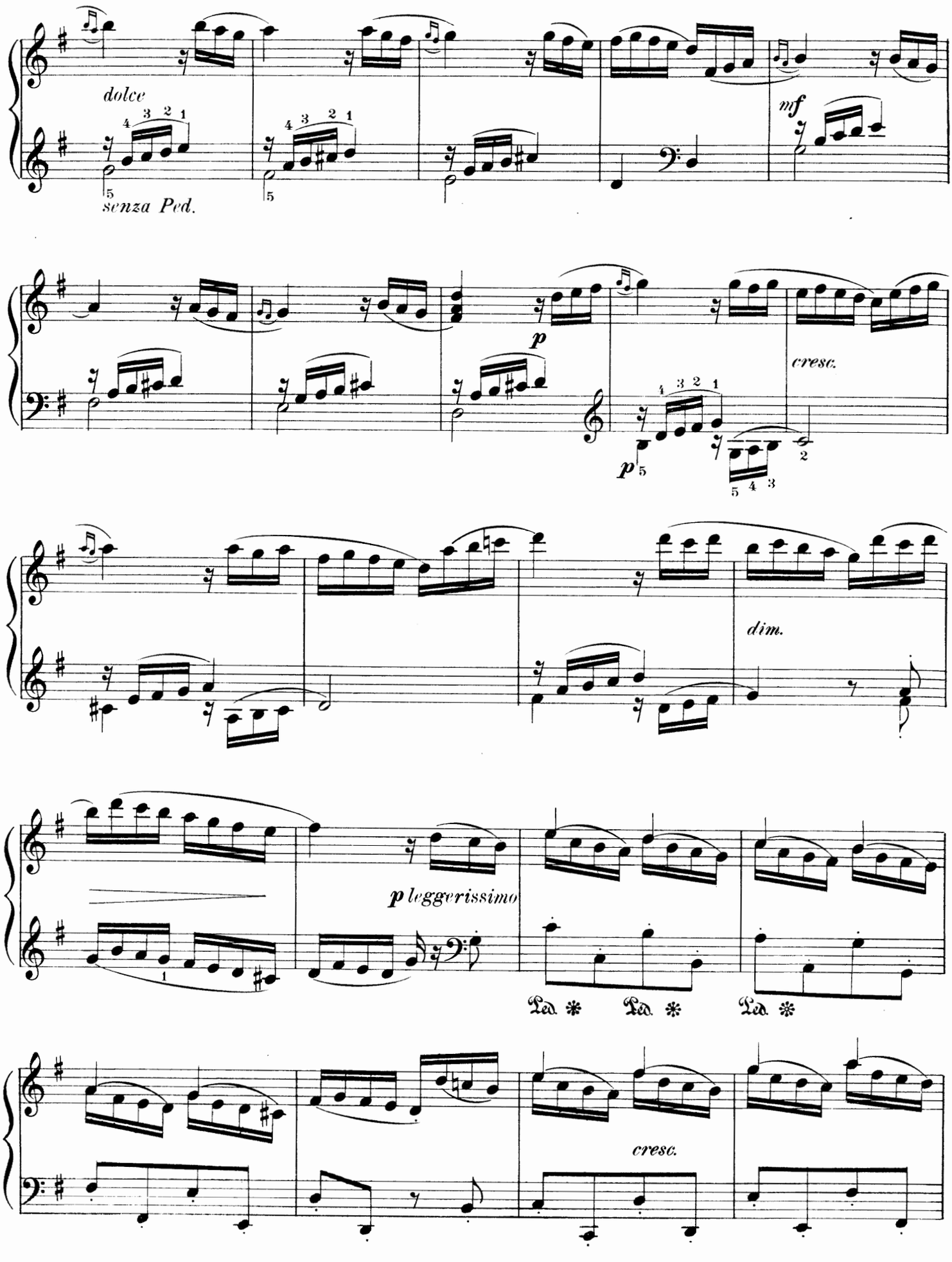
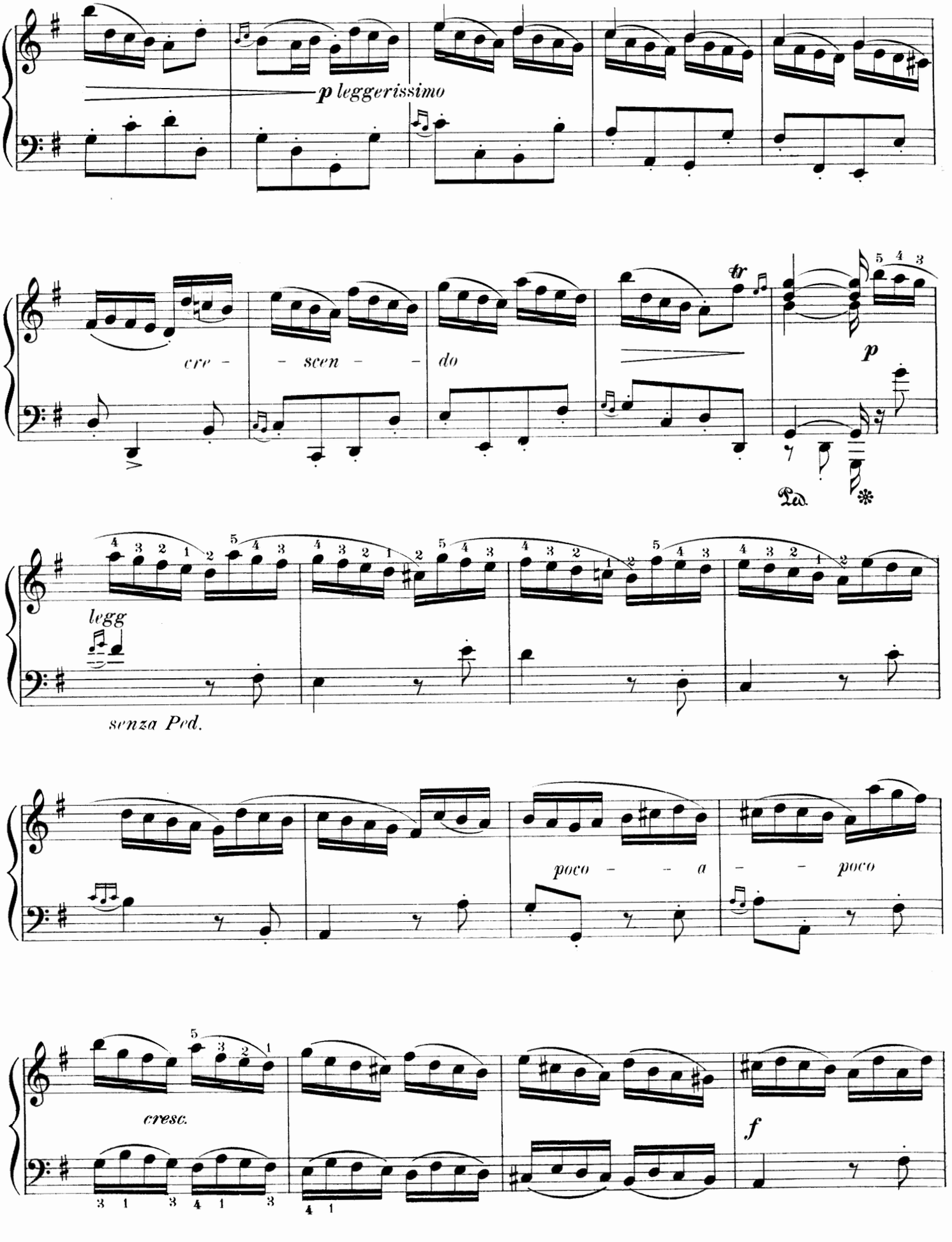
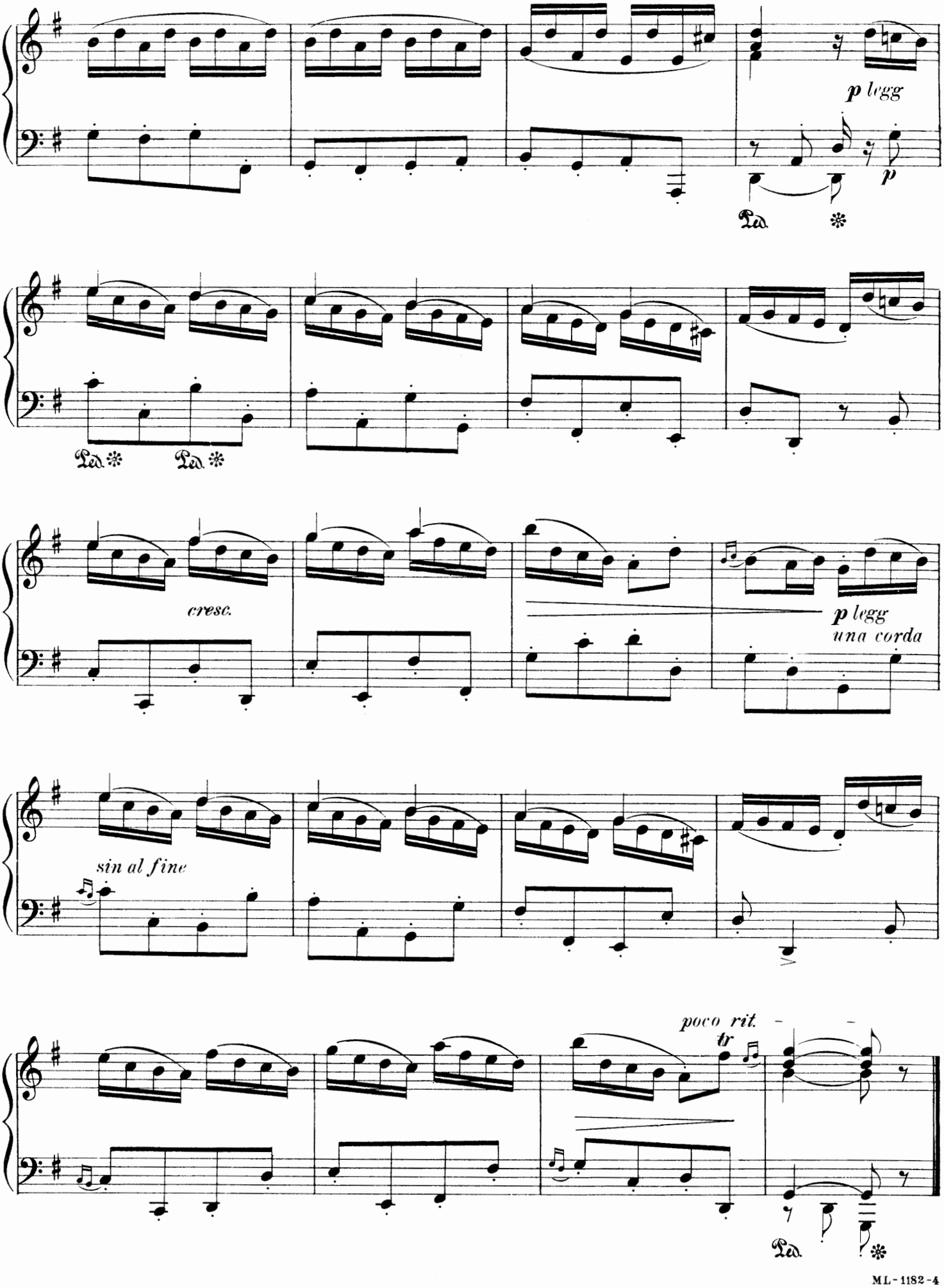

dolce
senza Ped.
mf
p
cresc.
dim.
p leggerissimo
cresc.

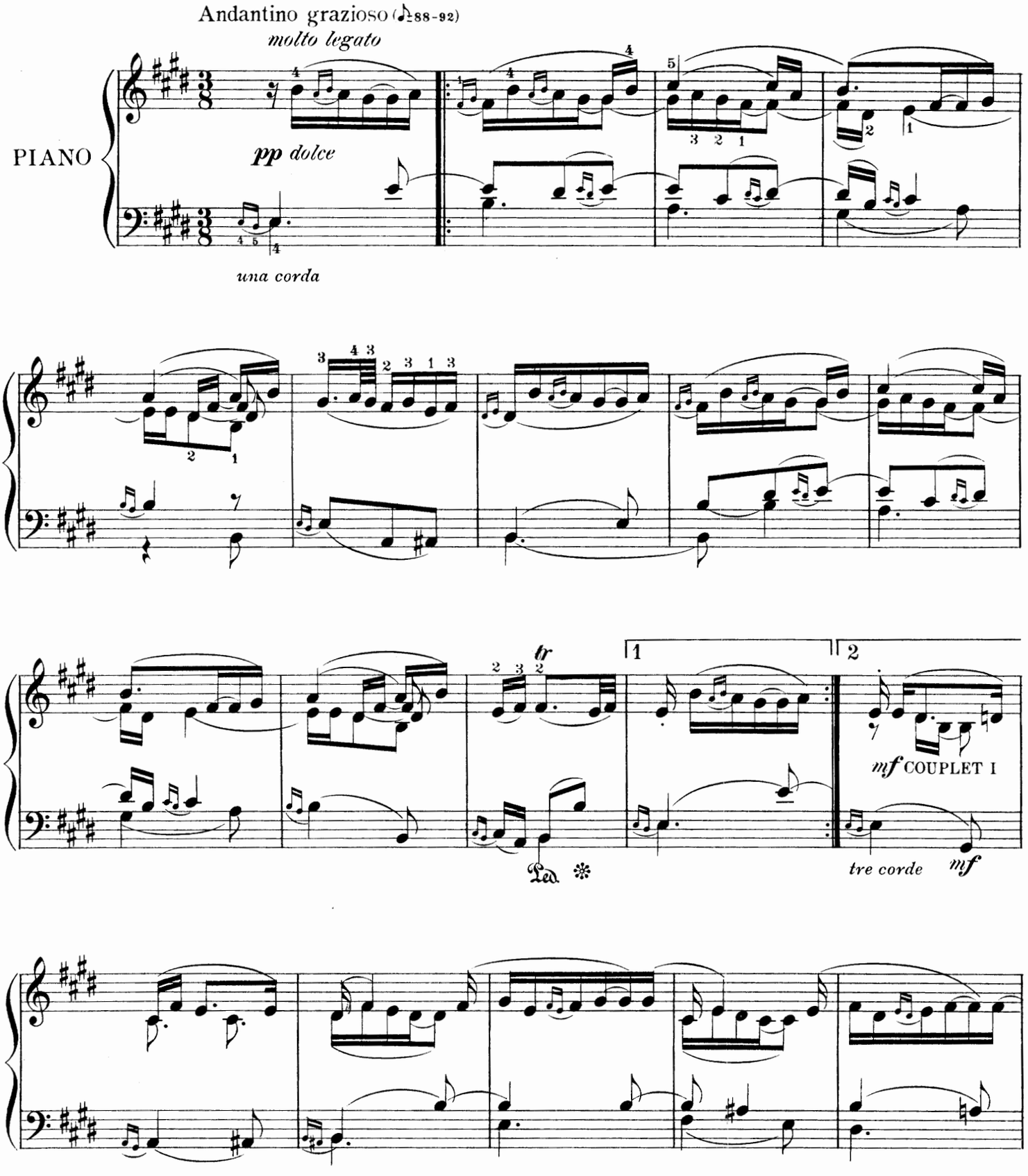

p leggerissimo
cre - - scen - - do
tr
5 4 3
p
Ped.
legg
senza Ped.
poco - - a - - poco
cresc.
f


p legg
p
Ped.
Ped.
Ped.
cresc.
p legg
una corda
sin al fine
poco rit.
tr
Ped.

THE TURTLE-DOVES
(LES TOURTERELLES)
RONDEAU

Edited by Isidor Philipp

JACQUES ANDRÉ DAGINCOURT
(1684-1757)



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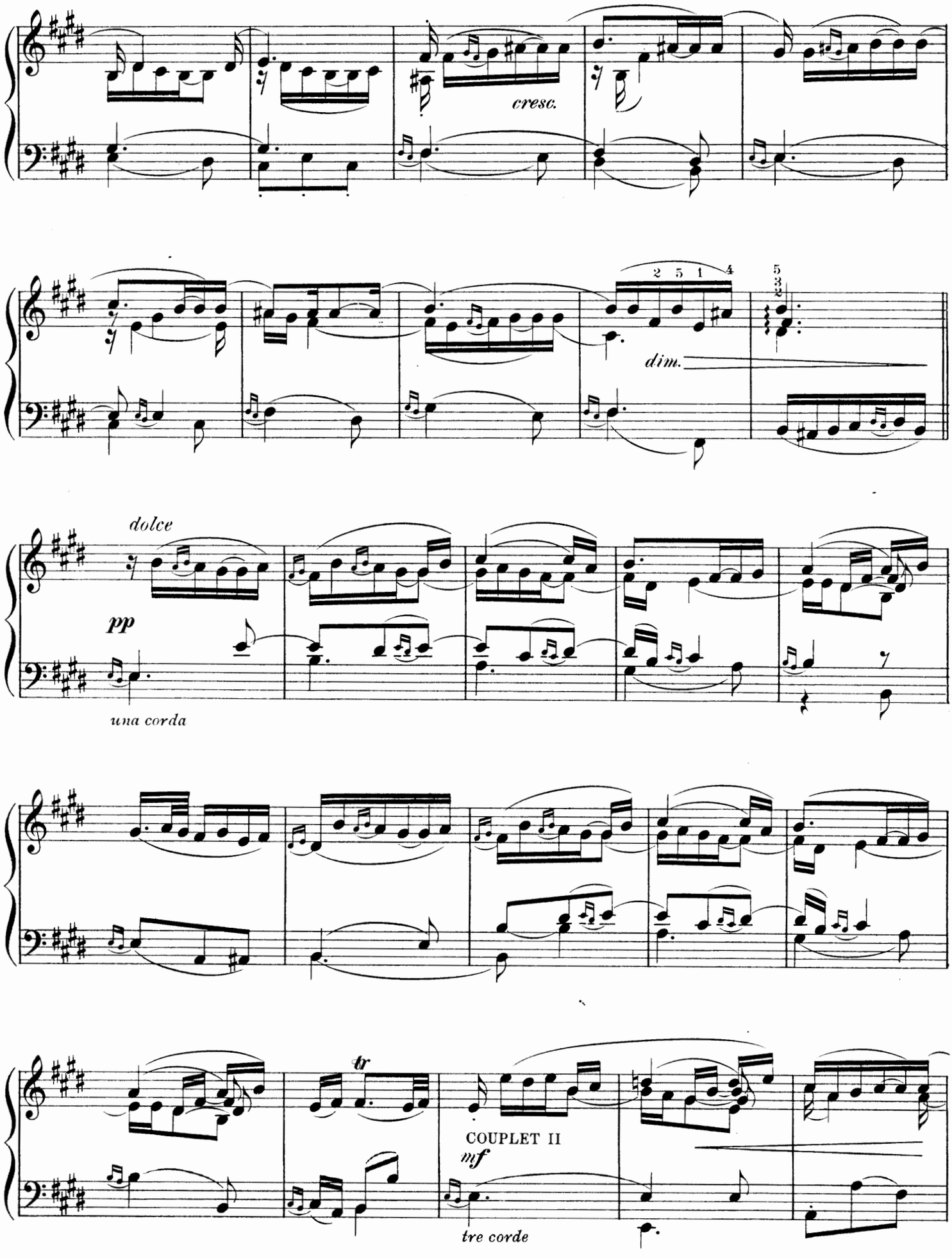
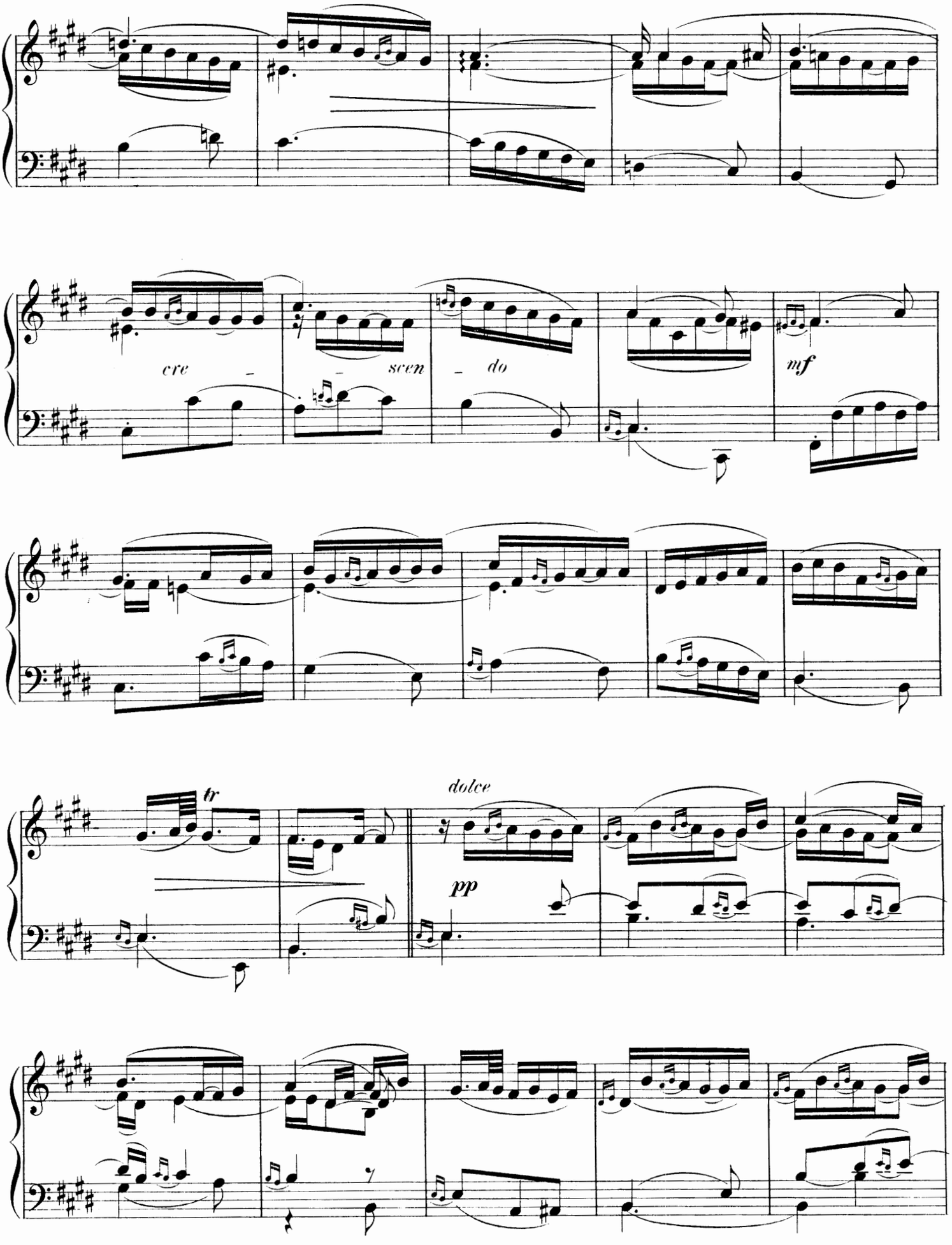
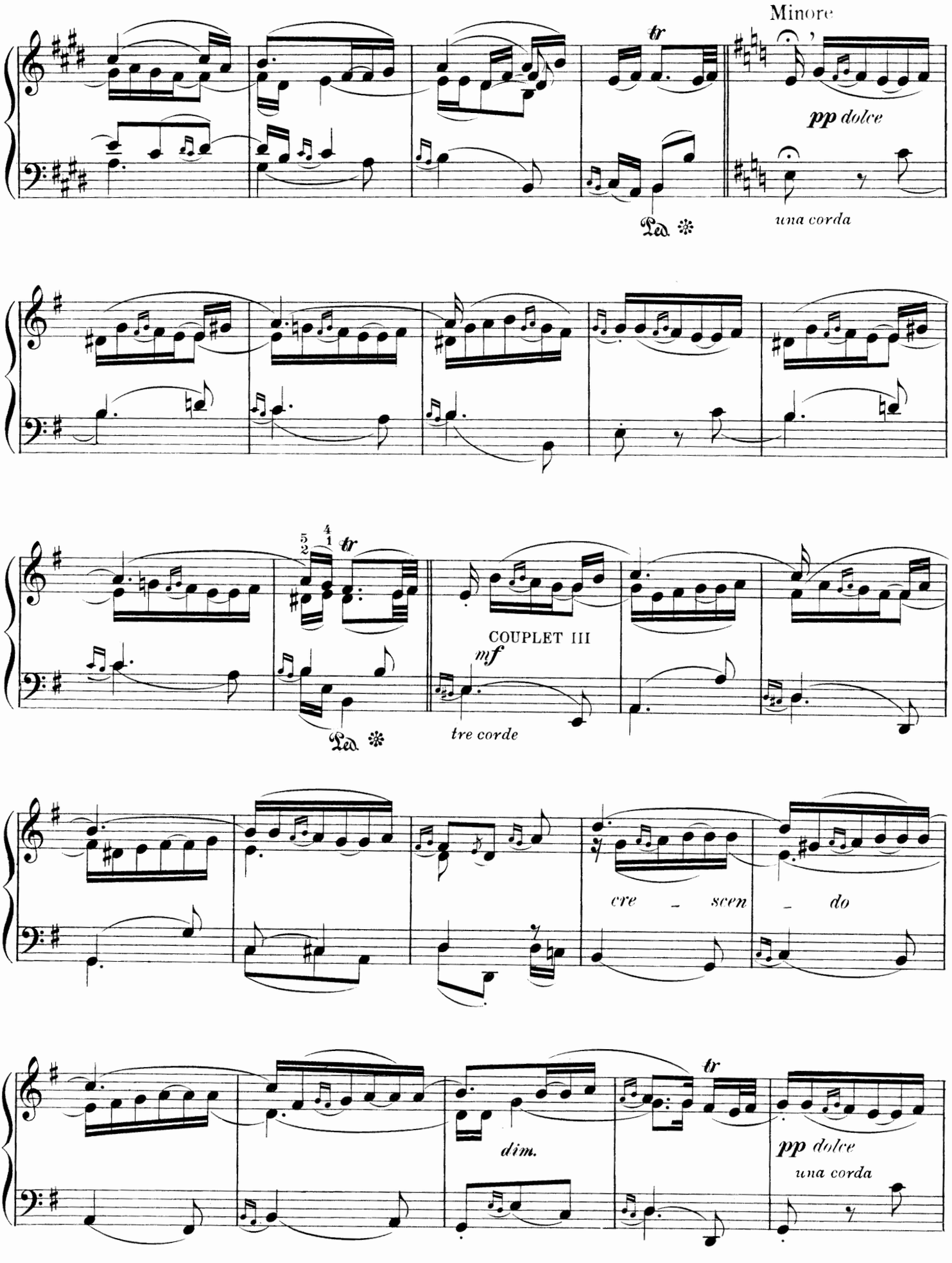
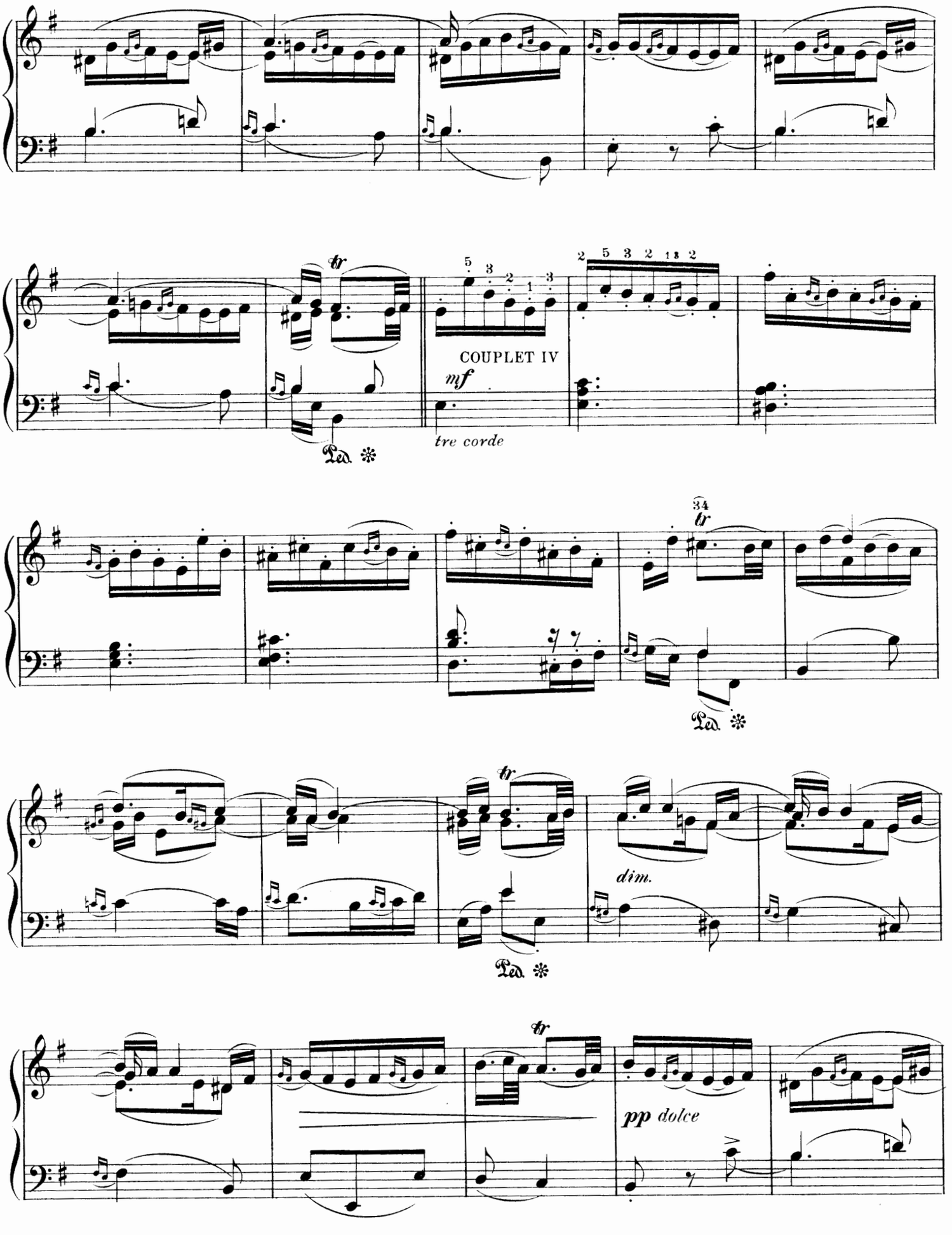
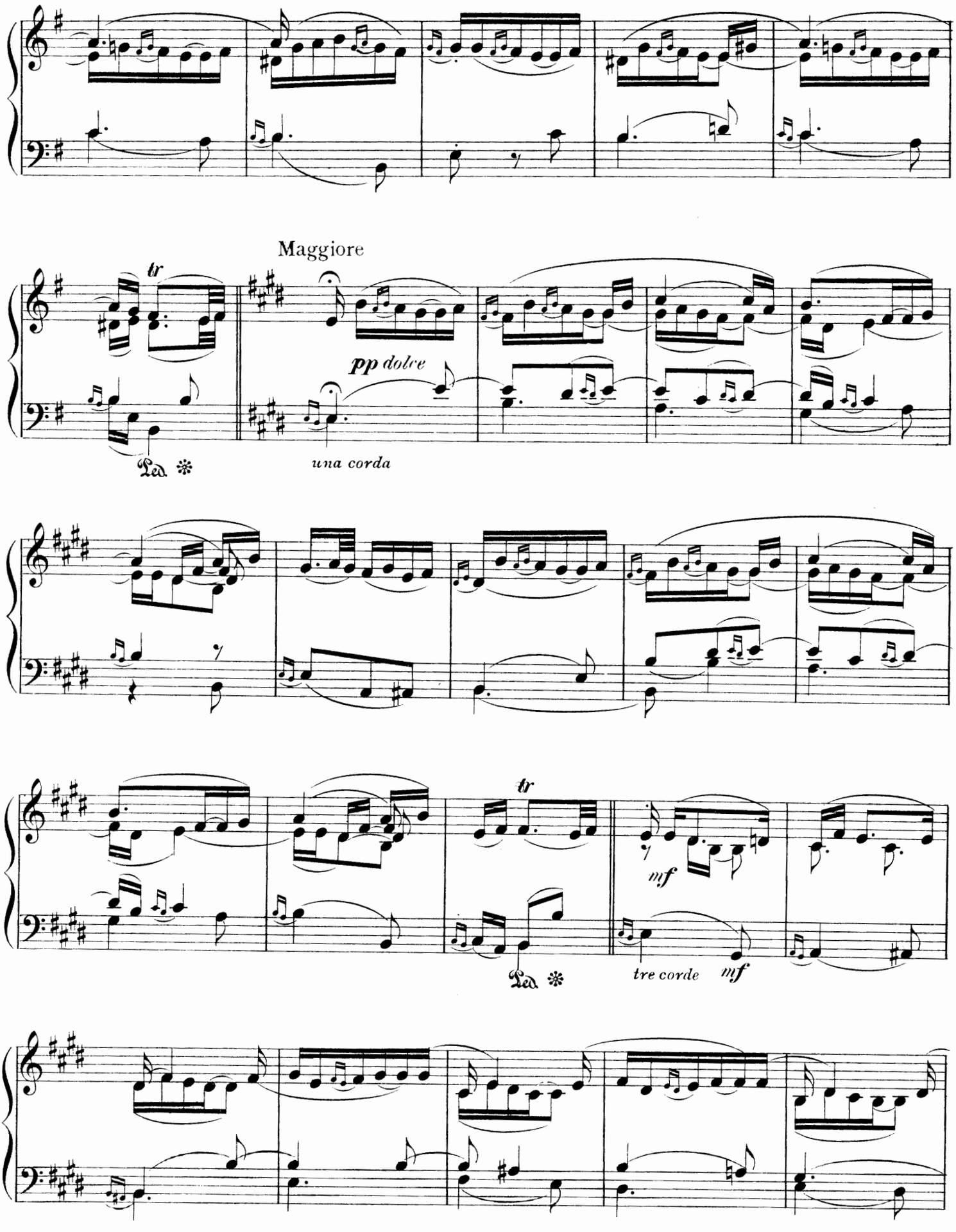
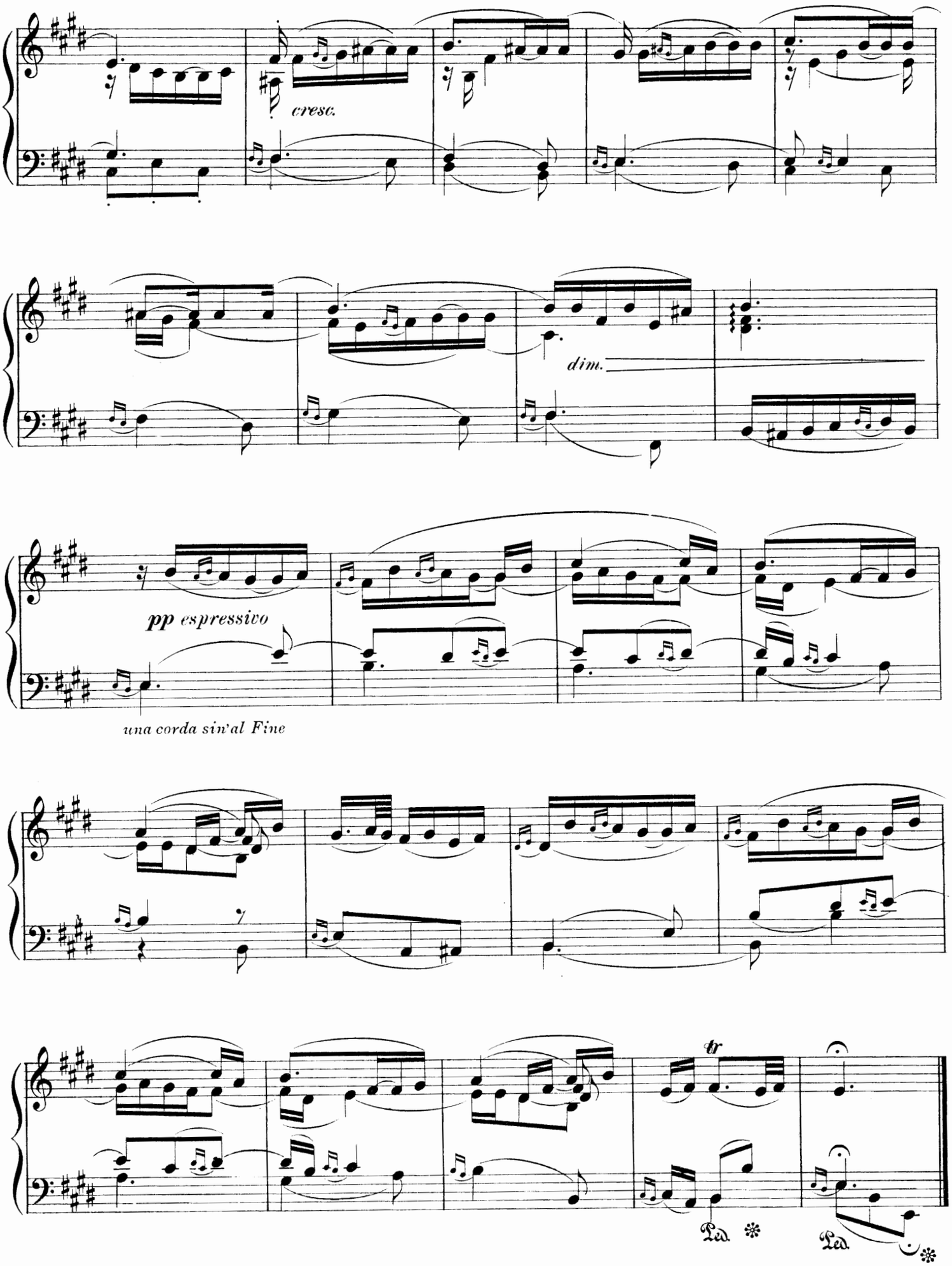

cresc.
2 5 1 4
5 3 2
dim.
dolce
pp
una corda
tr
COUPLET II
mf
tre corde


cre - scen - do
mf
tr
dolce
pp


Minore
tr
pp dolce
una corda
Ped.
tr
COUPLET III
mf
tre corde
Ped.
cre - scen - do
dim.
tr
pp dolce
una corda


COUPLET IV
mf
tre corde
Ped.
dim.
pp dolce

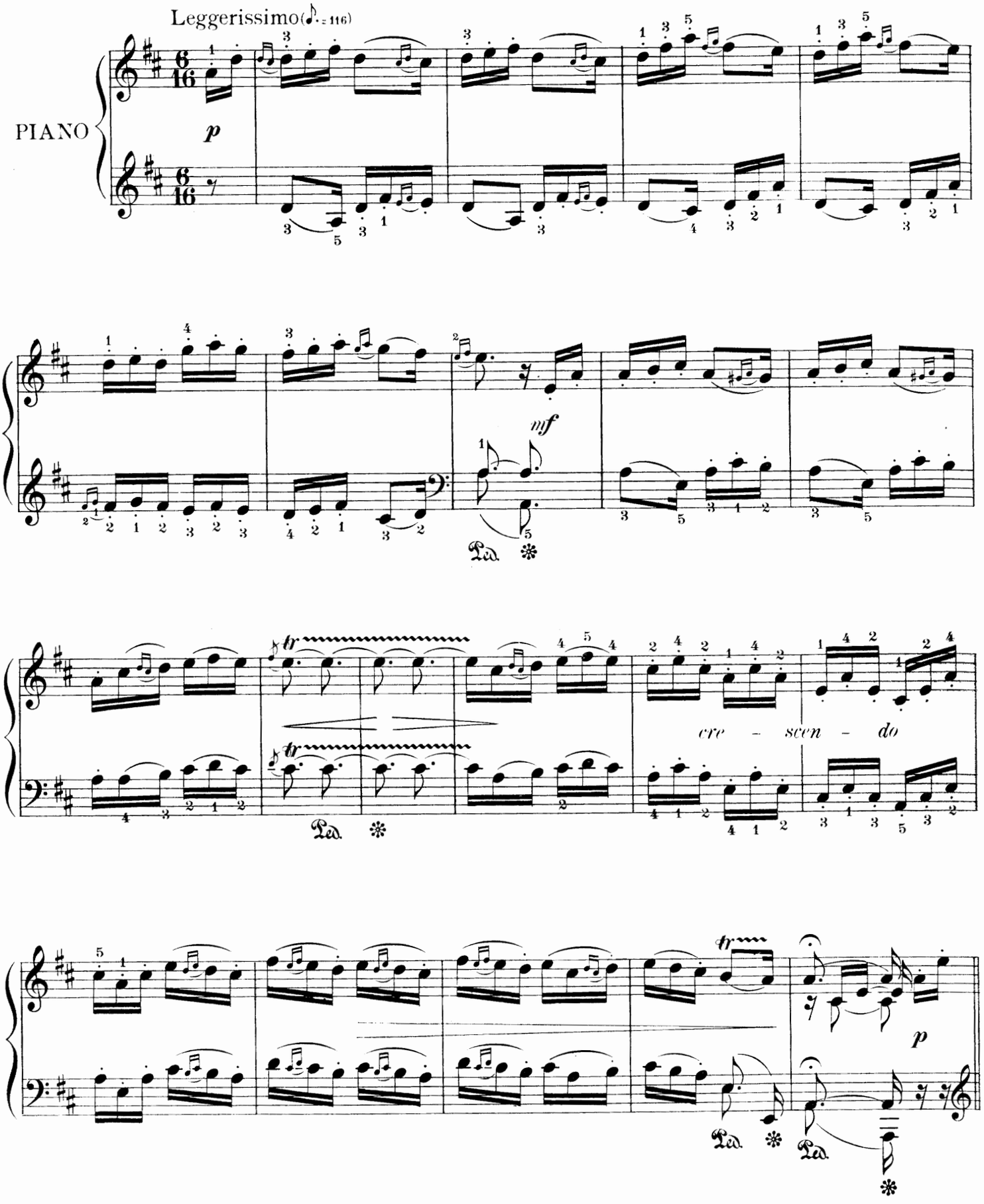

Maggiore
tr
pp dolce
una corda
Ped.
tr
mf
tre corde
mf
Ped.


cresc.
dim.
pp espressivo
una corda sin'al Fine
tr
Ped.
Ped.

THE WINDMILL
(LE MOULIN À VENT)

Edited by Isidor Philipp

JACQUES ANDRÉ DAGINCOURT
(1684-1757)



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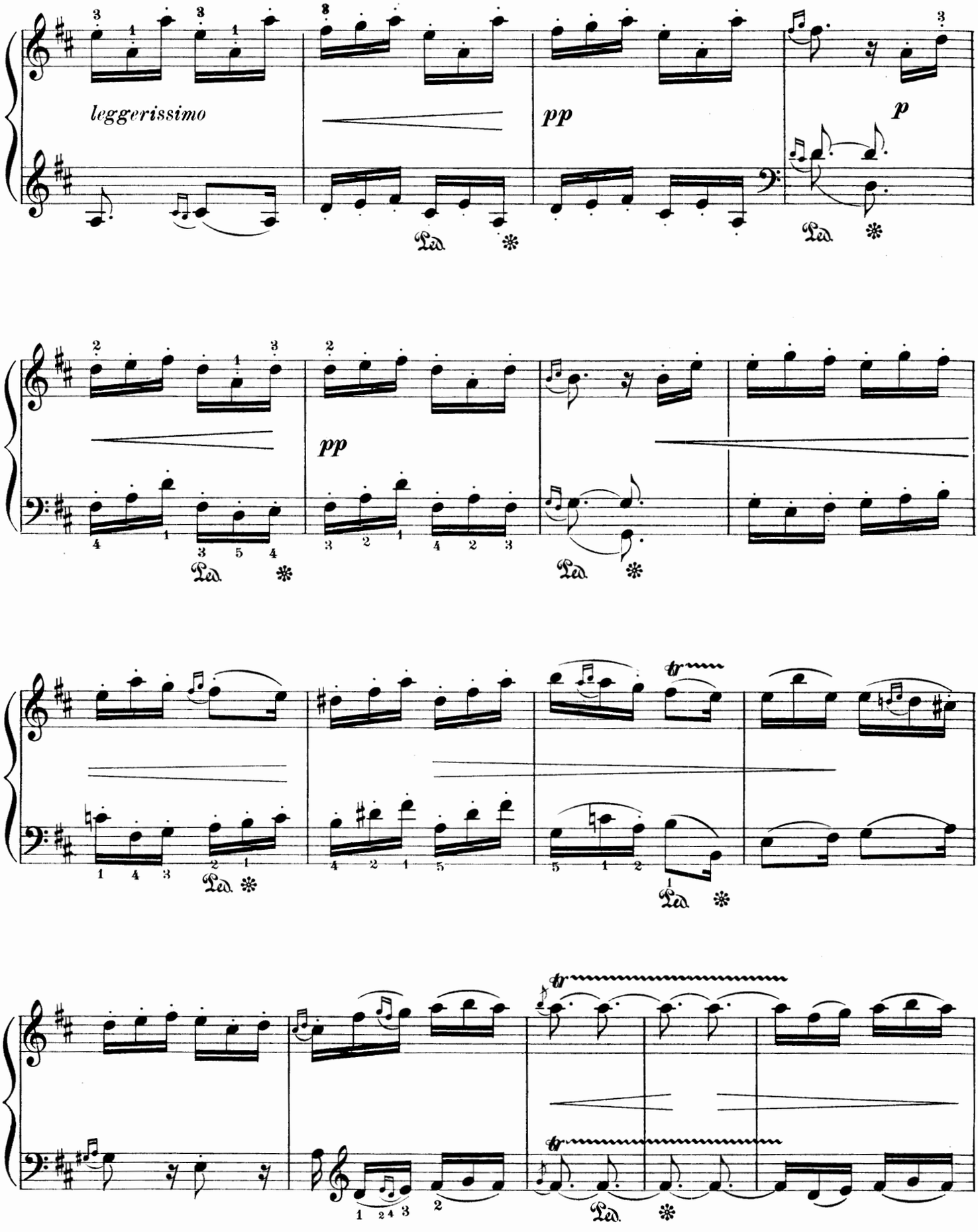
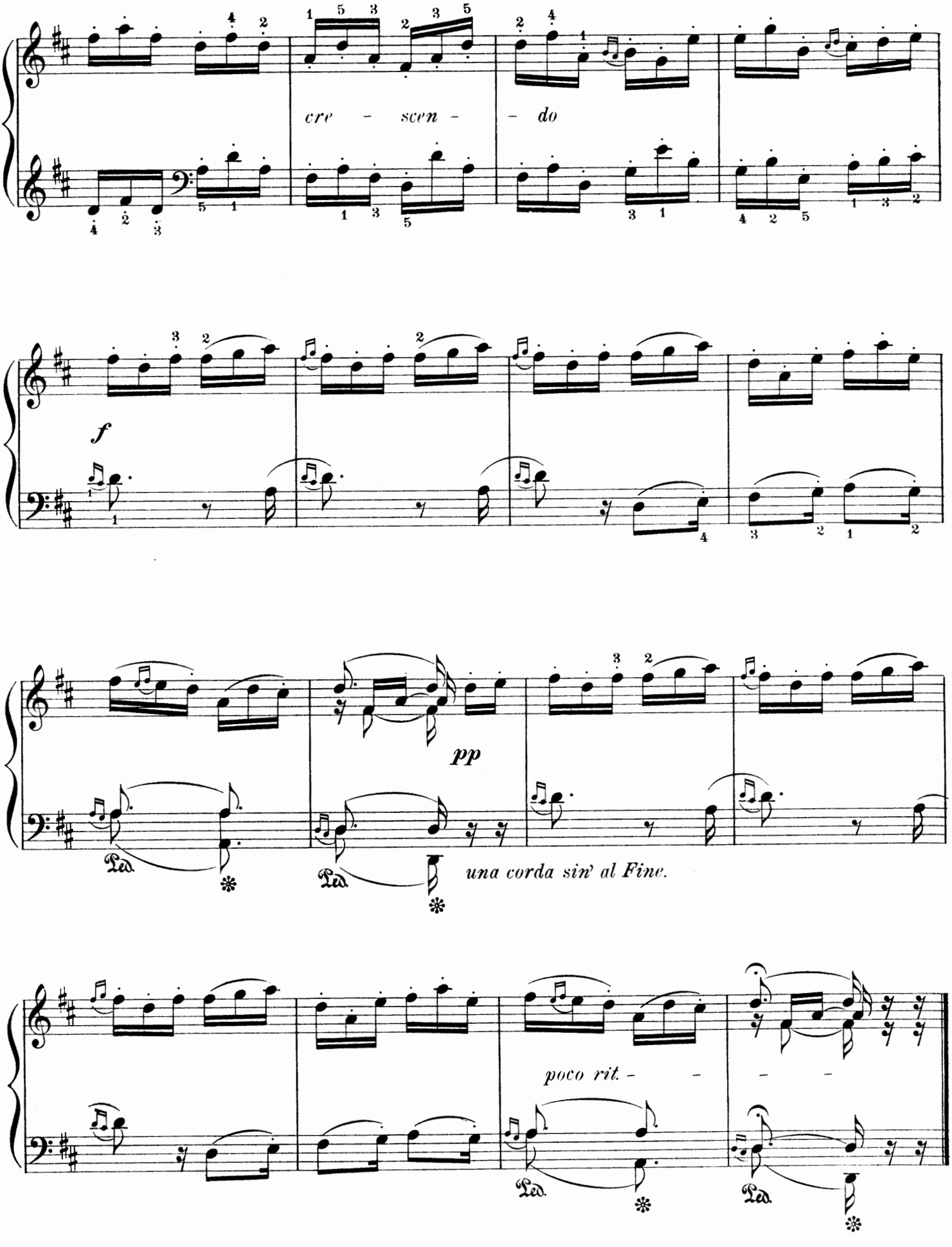

leggerissimo
pp
p
pp
tr
tr
tr

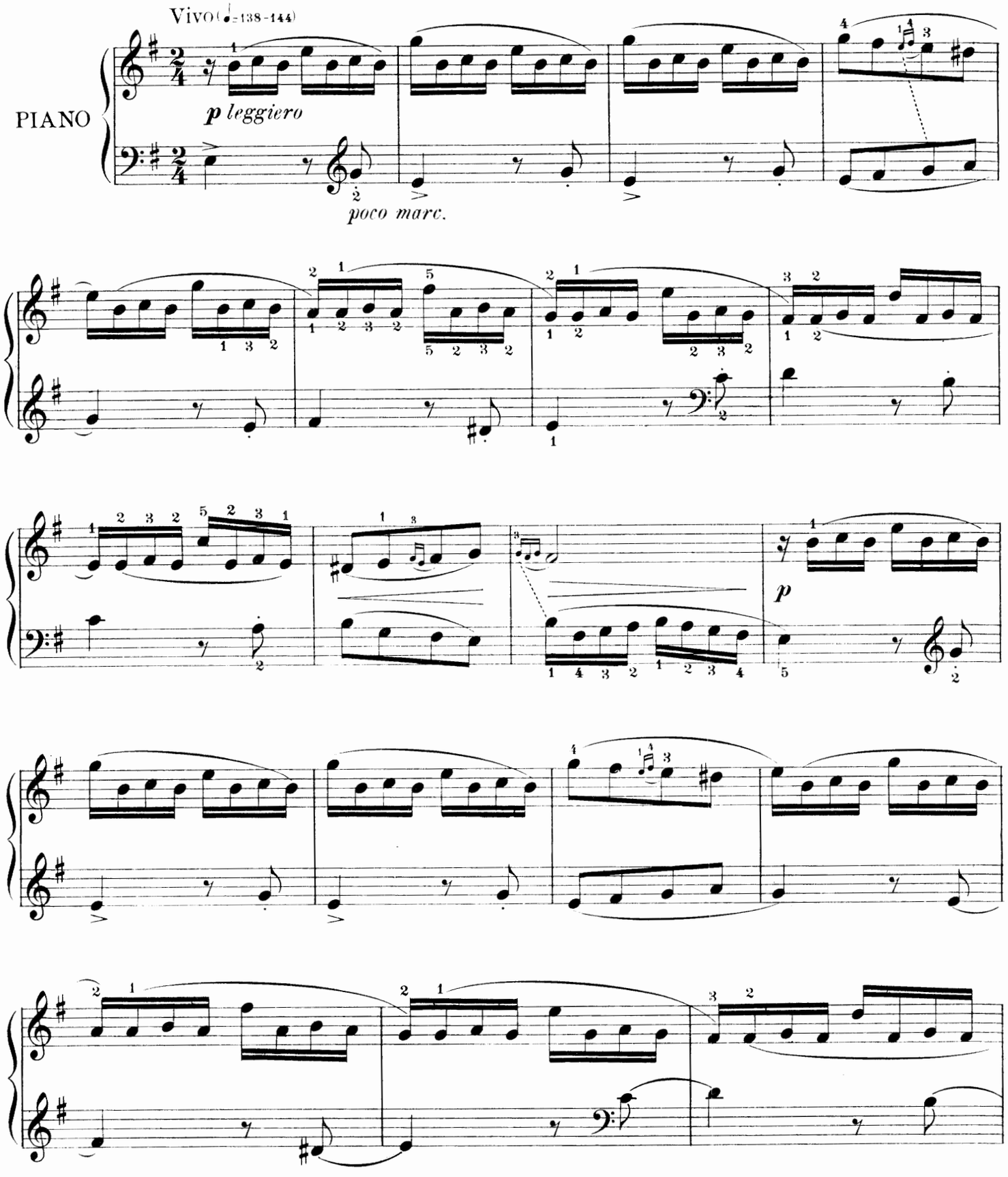

cre - scen - do
f
pp
una corda sin' al Fine.
poco rit. - - - -

THE CUCKOO
(LE COUCOU)

RONDEAU

Edited by Isidor Philipp

LOUIS-CLAUDE DAQUIN
(1694-1772)



Brisk and sprightly tempo, clean attack, careful observation of nuances—these are the requisite qualities for an adequate interpretation of this delicate fancy of Daquin.

Allure vive et enjouée, attaque légère, nuances finement ménagées, voilà ce qu'il faut à l'interprétation de cette spirituelle page de Daquin.

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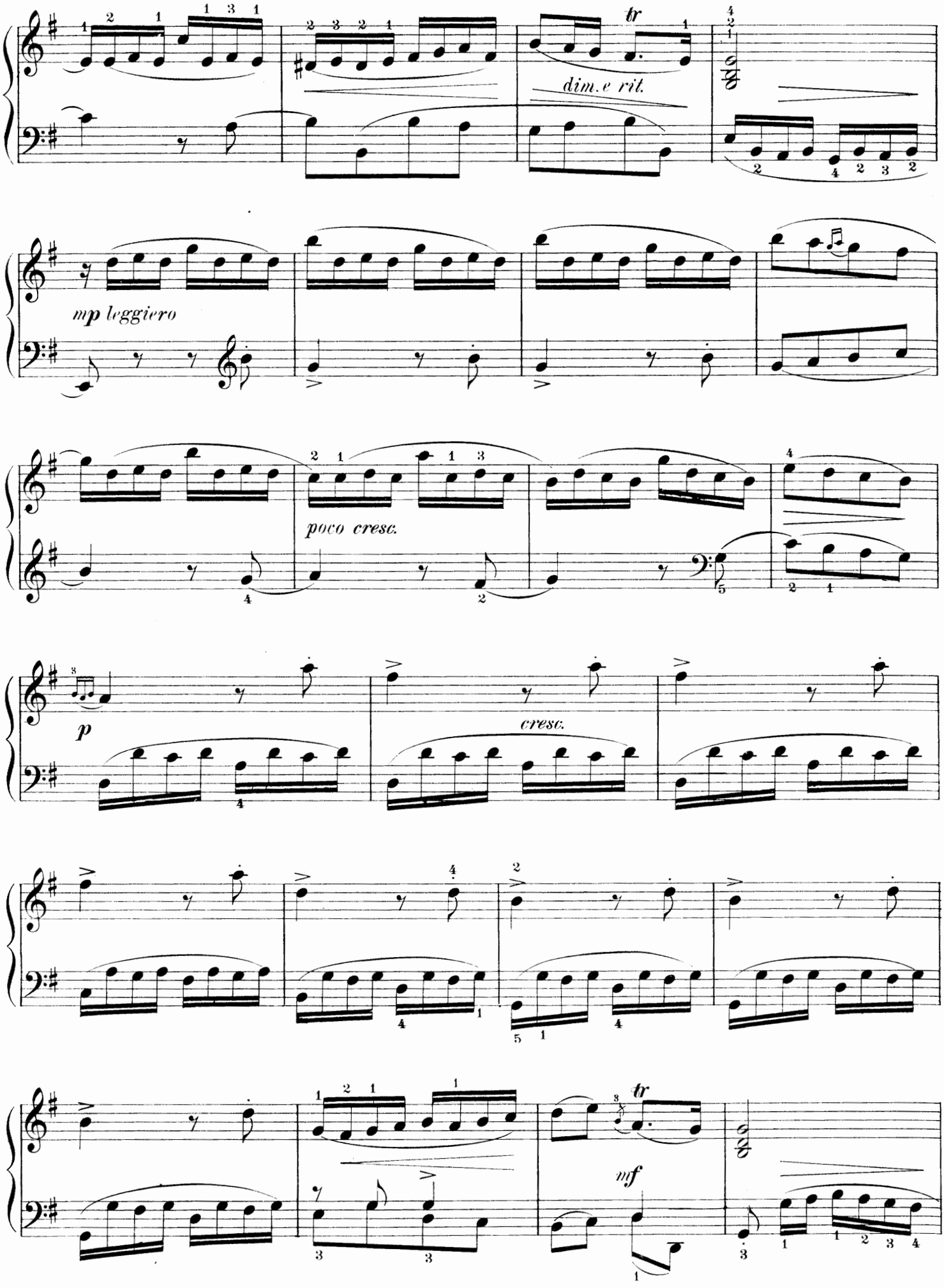
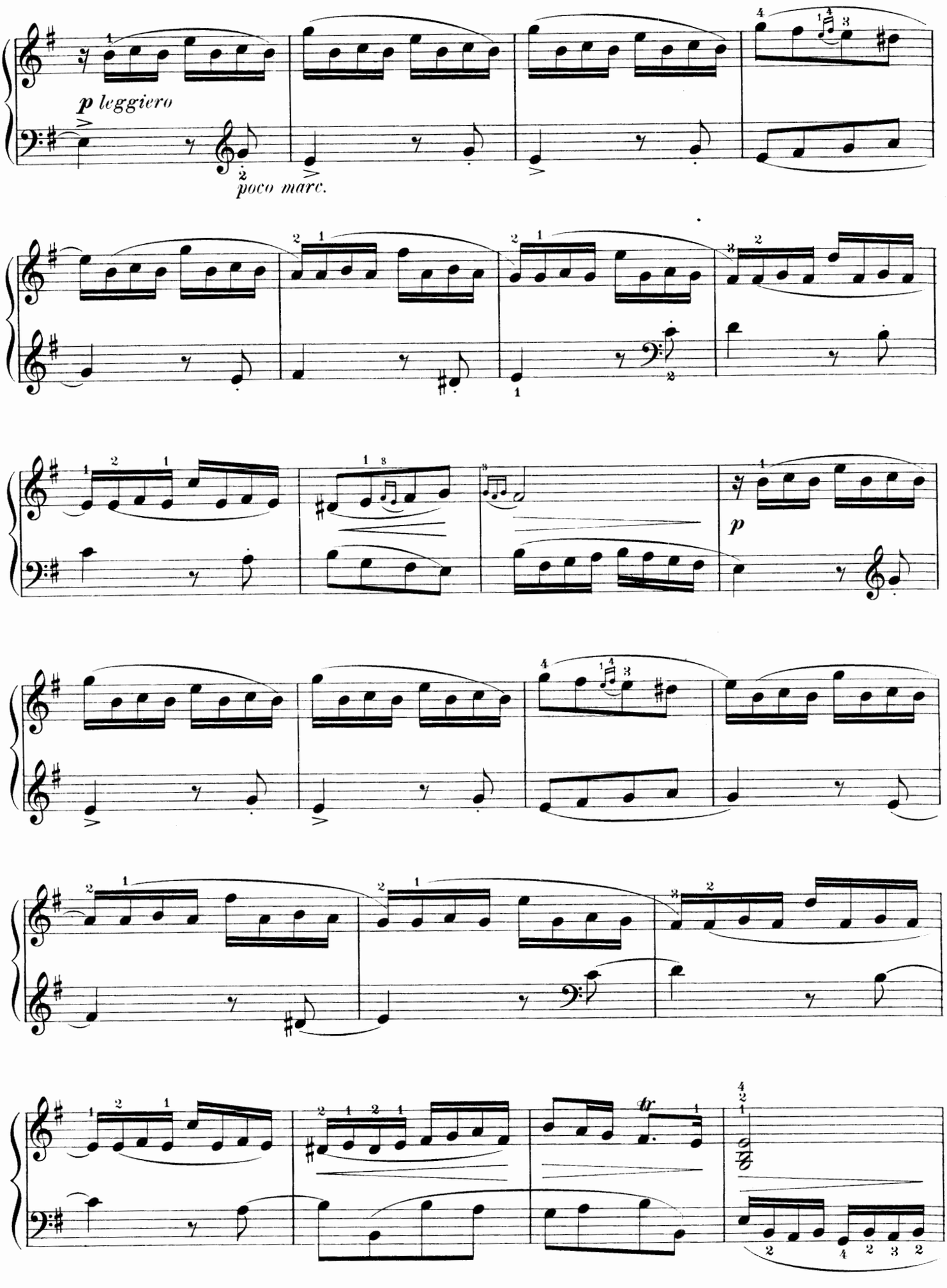
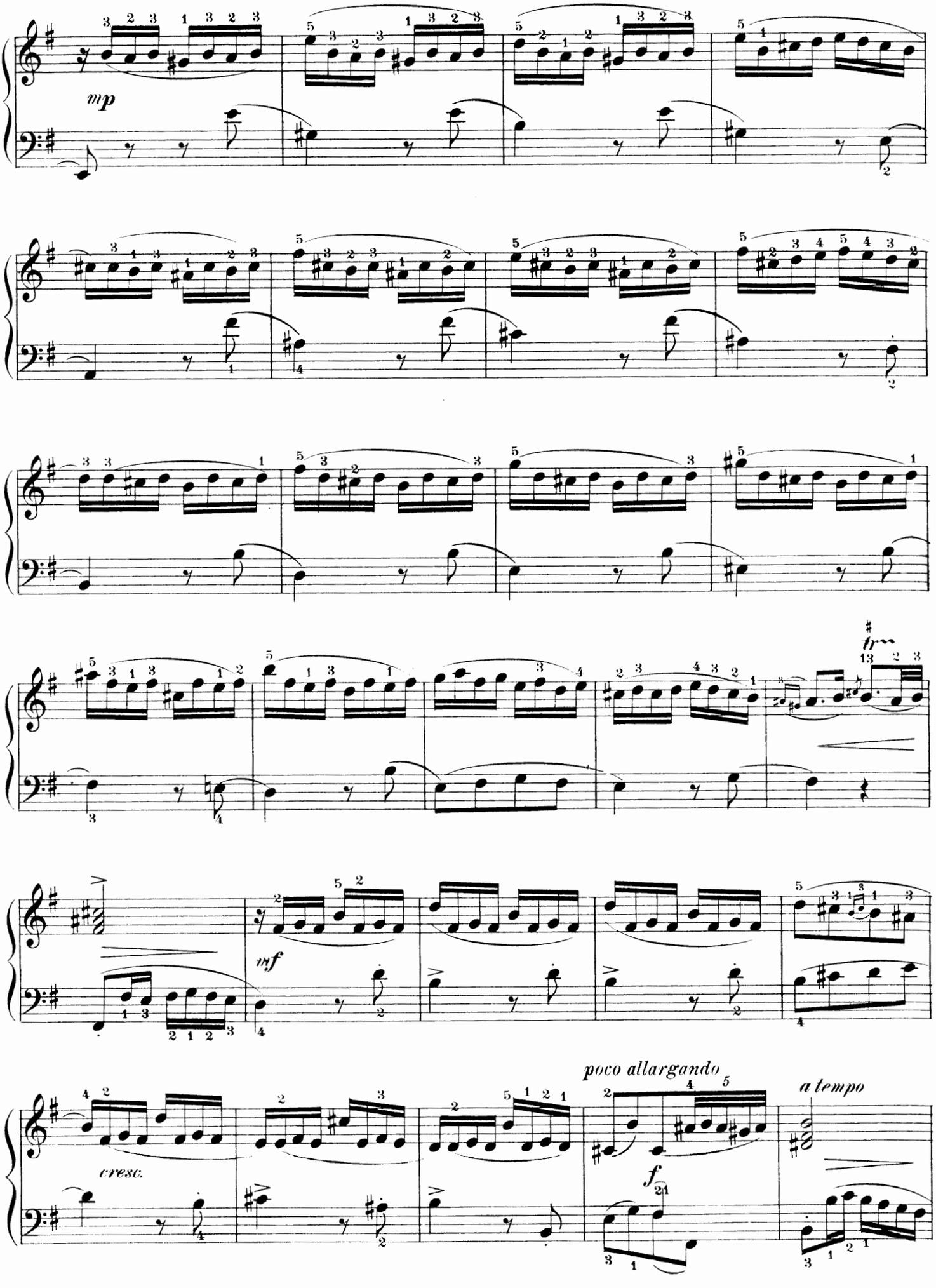
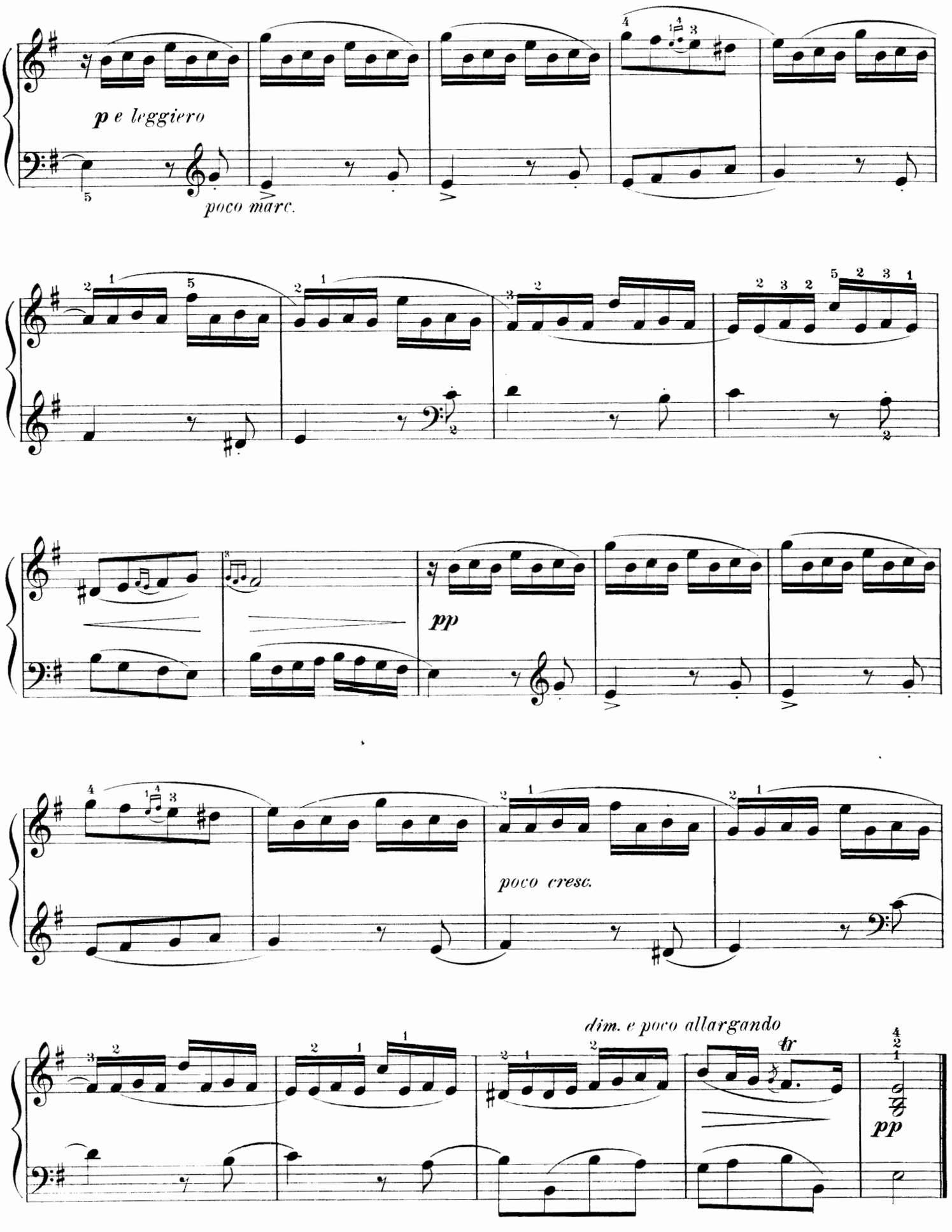

tr
dim. e rit.
mp leggiero
poco cresc.
p
cresc.
tr
mf


p leggiero
poco marc.
p
tr


mp
tr
mf
cresc.
poco allargando
f
a tempo


p e leggiero
poco marc.
pp
poco cresc.
dim. e poco allargando
tr
pp

GRACEFUL MELODY
(LA MÉLODIEUSE)

RONDEAU

Edited by Isidor Philipp

LOUIS-CLAUDE DAQUIN
(1694-1772)

Moderato, graziosamente (♩= 138)

PIANO

p dolce

tr

COUPLET I

1.

2.

mf

tr

p

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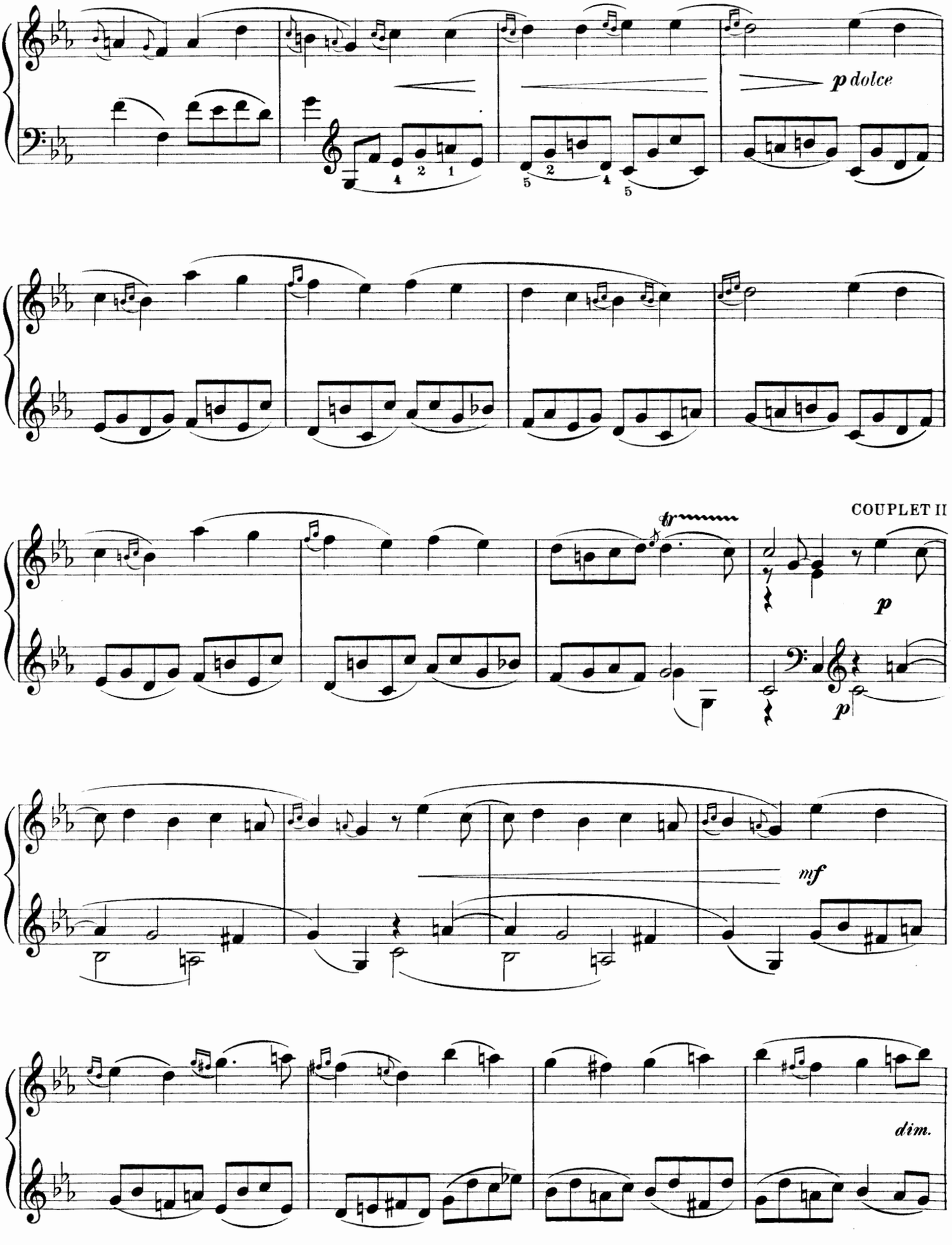

p dolce
COUPLET II
tr
p
p
mf
dim.

poco rit. a tempo

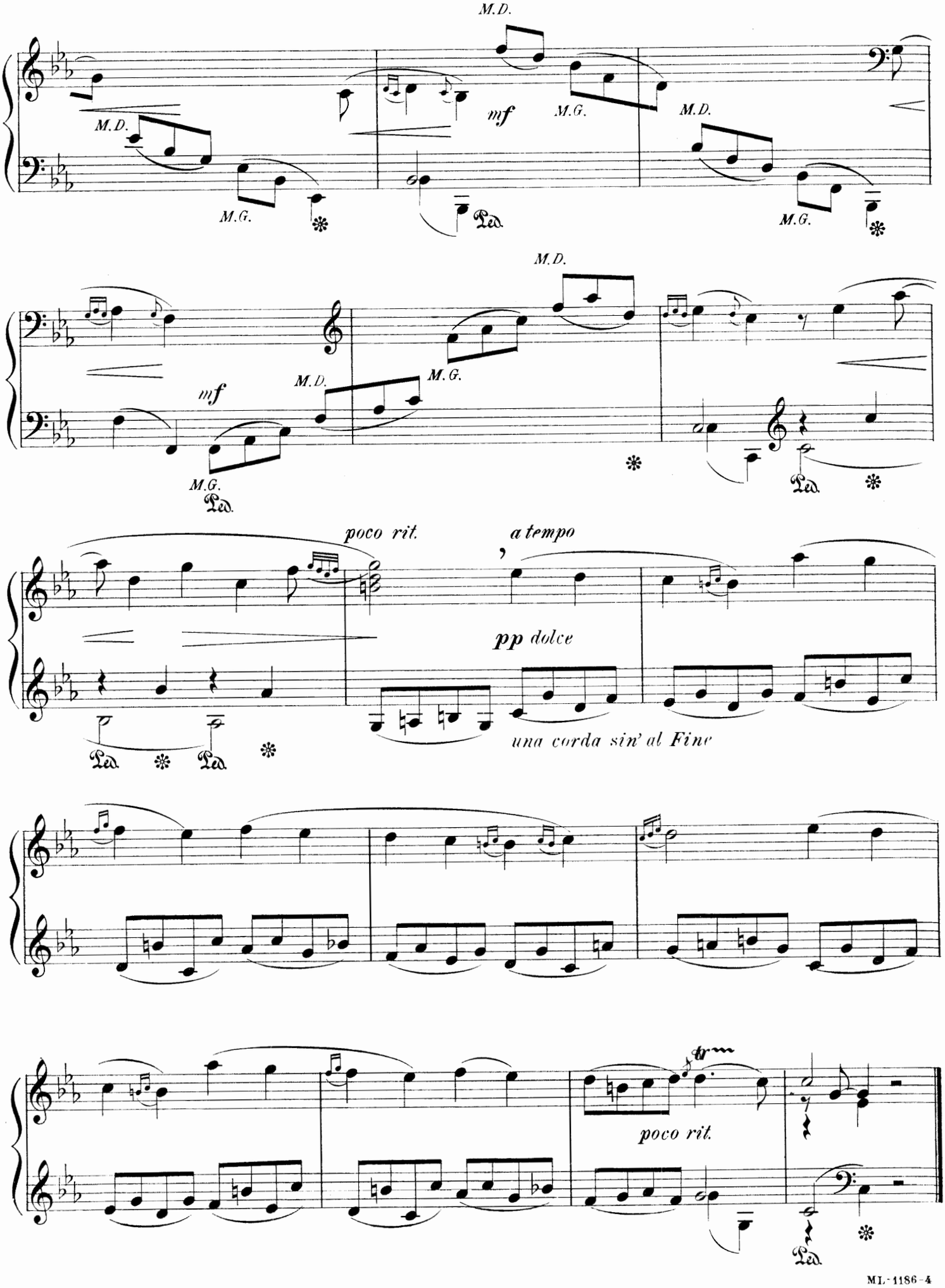
p dolce

COUPLET III

mf

M.D. M.G. Ped.

p

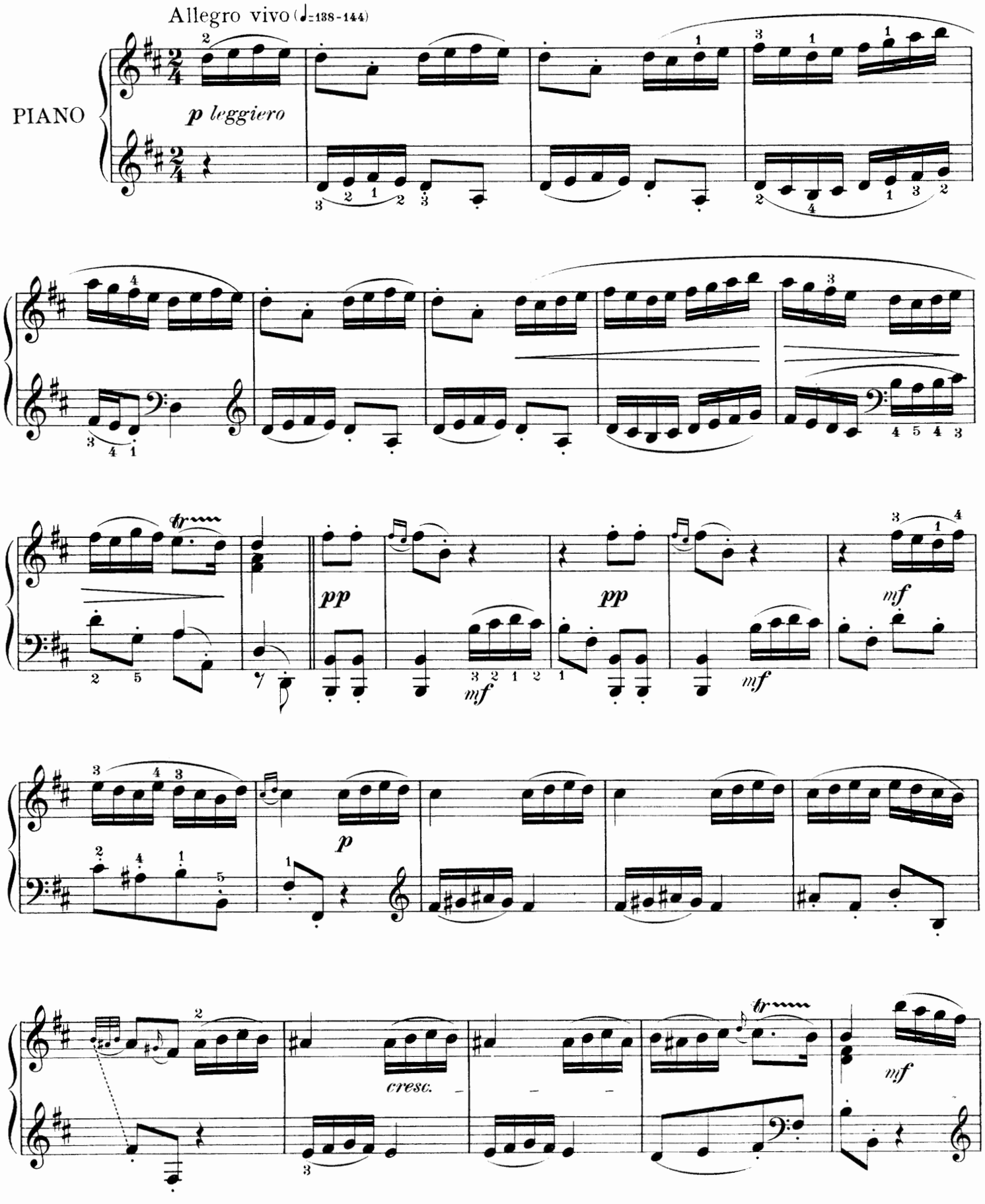

M.D.
M.D.
mf
M.G.
M.D.
M.G.
Ped.
M.G.
M.D.
mf
M.D.
M.G.
M.G.
Ped.
Ped.
poco rit.
a tempo
pp dolce
una corda sin' al Fine
Ped.
Ped.
tr
poco rit.
Ped.

THE SWALLOW
(L' HIRONDELLE)

RONDEAU

Edited by Isidor Philipp

LOUIS-CLAUDE DAQUIN
(1694-1772)



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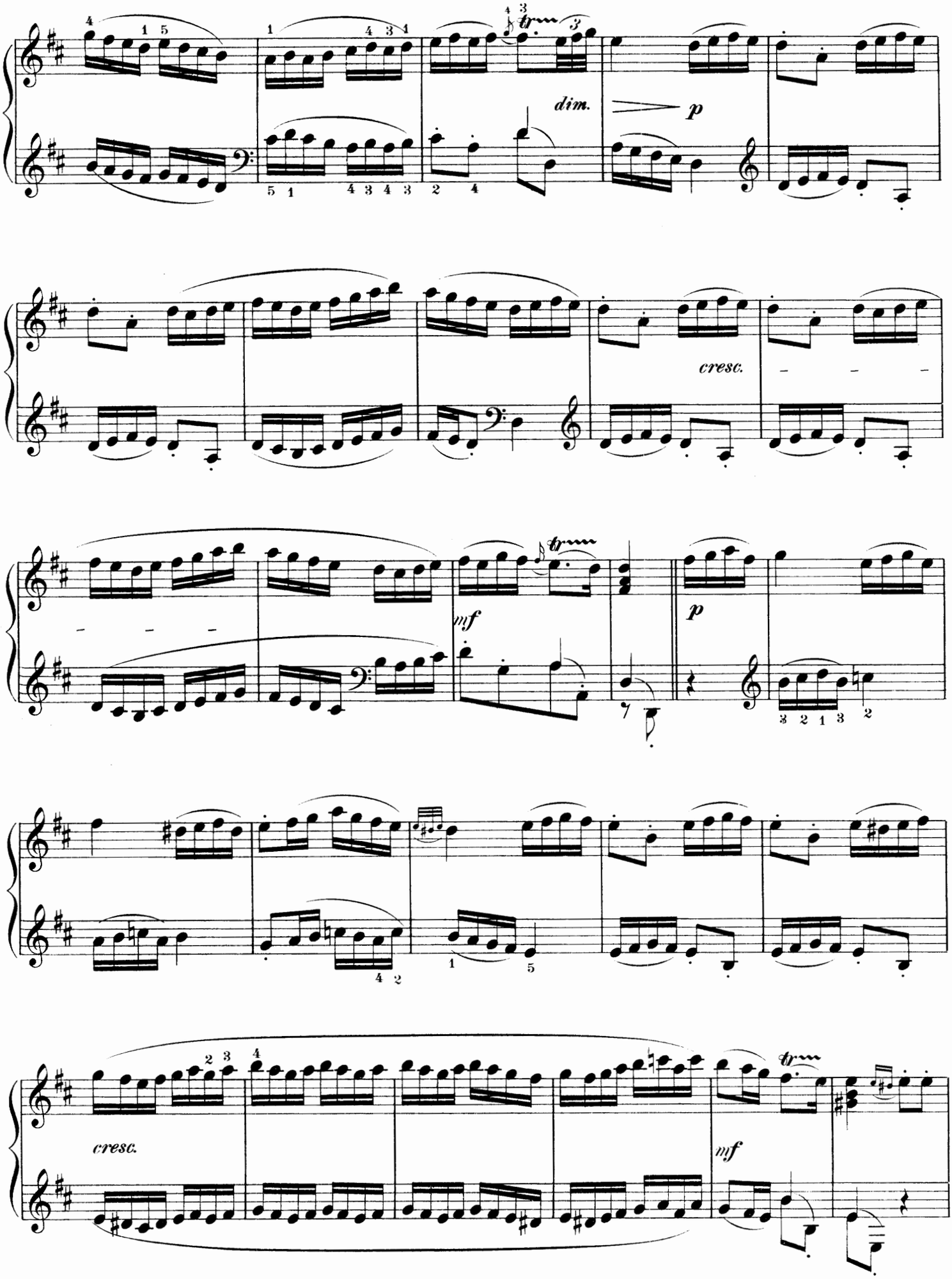
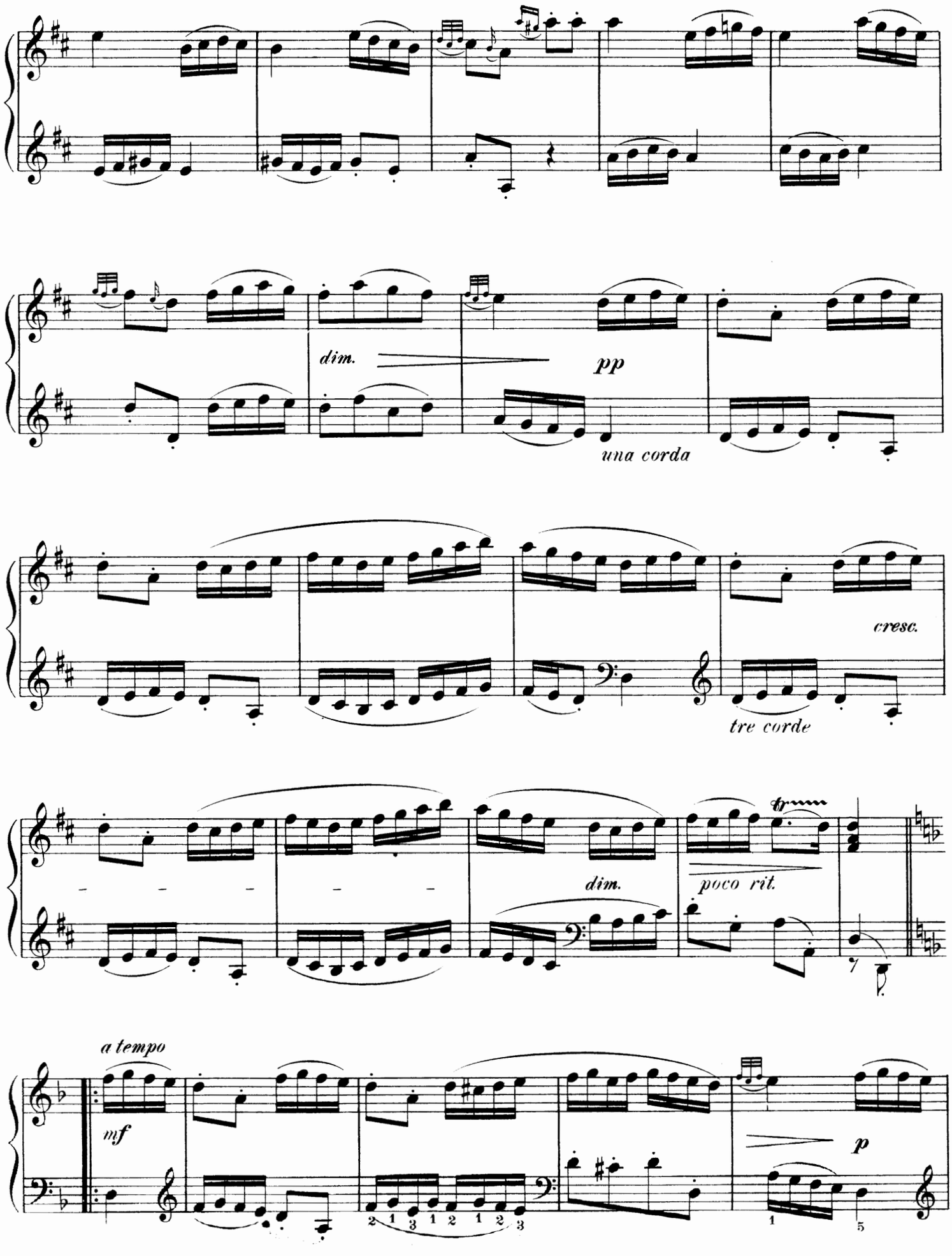
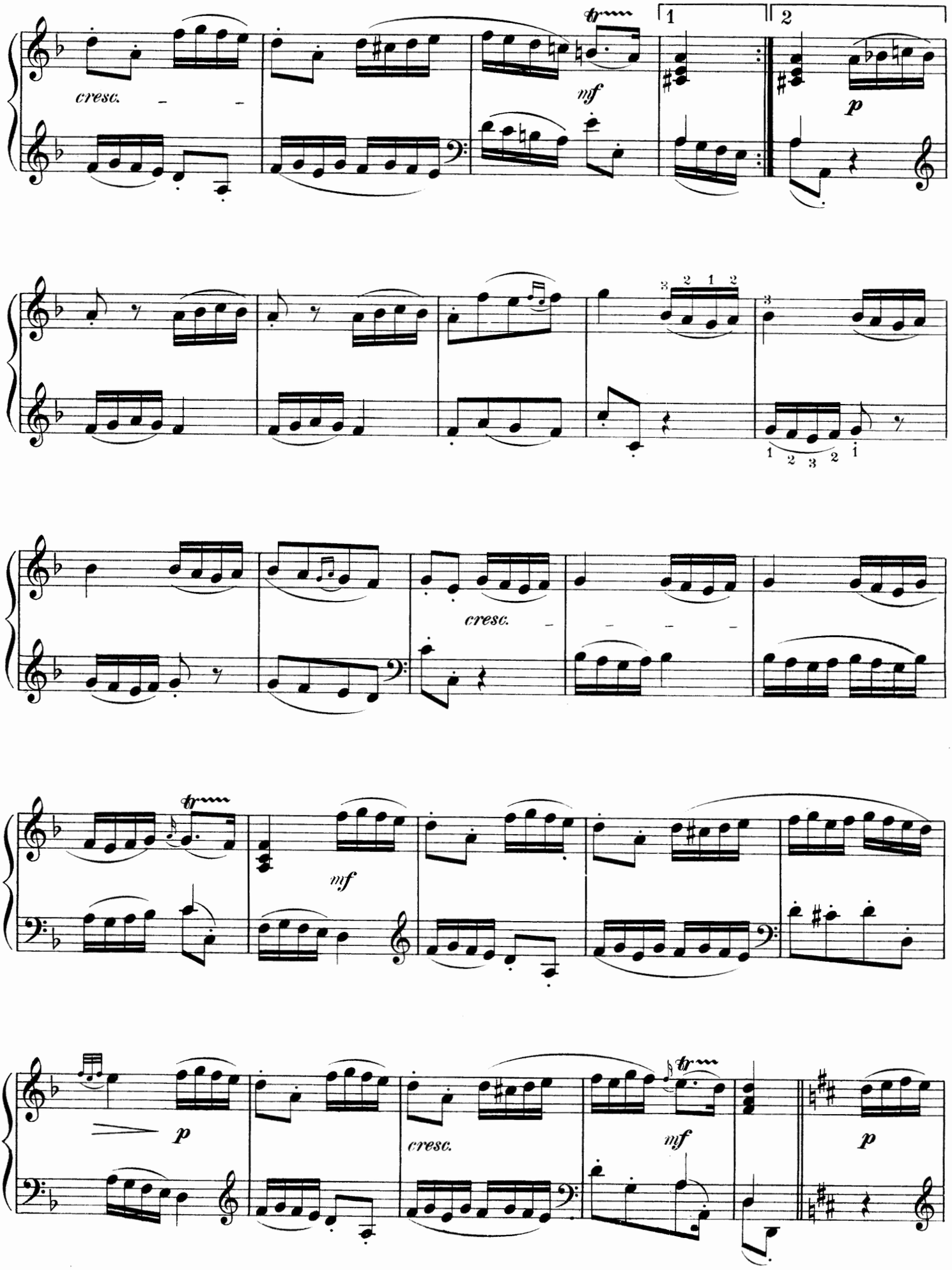
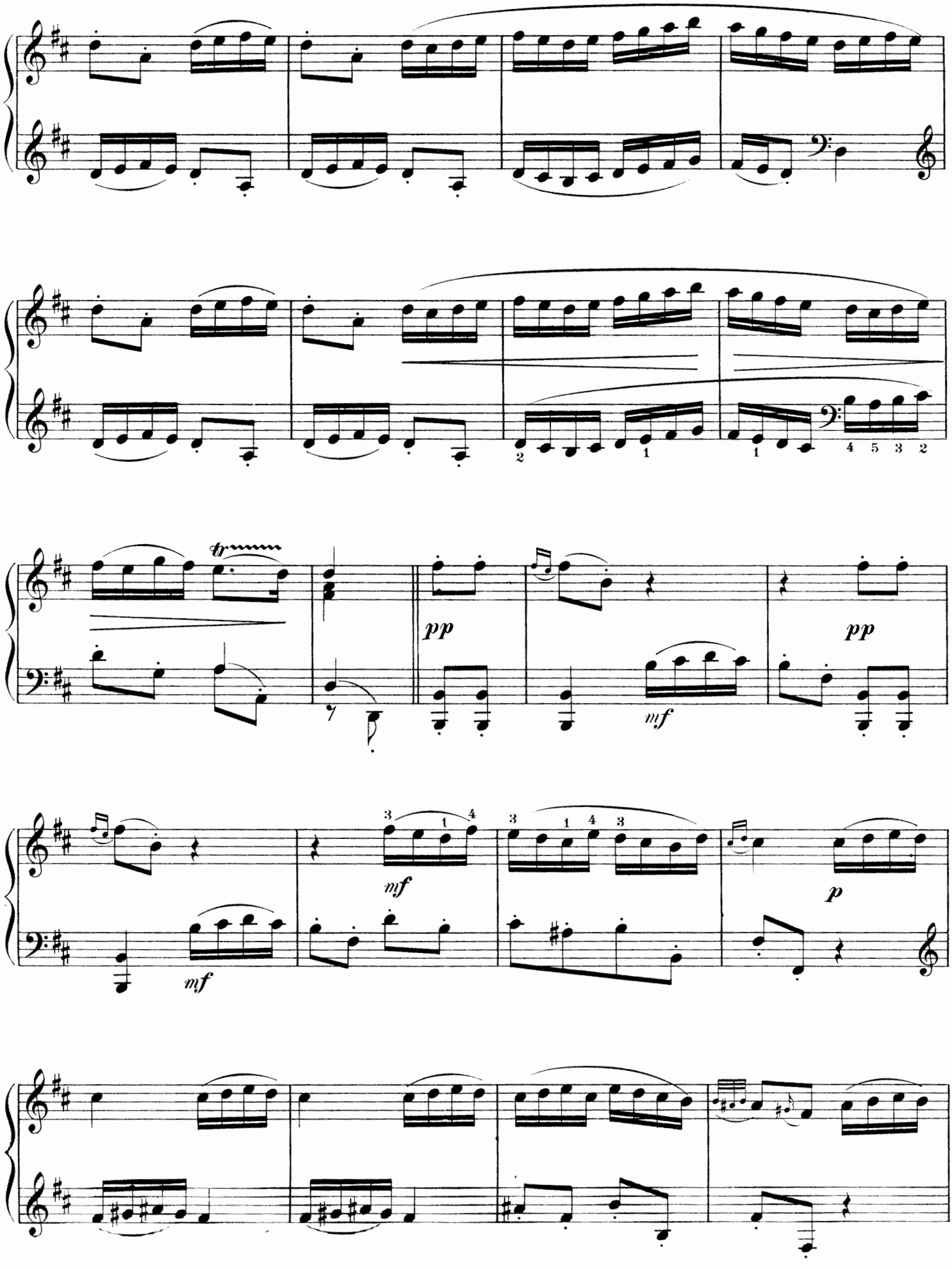
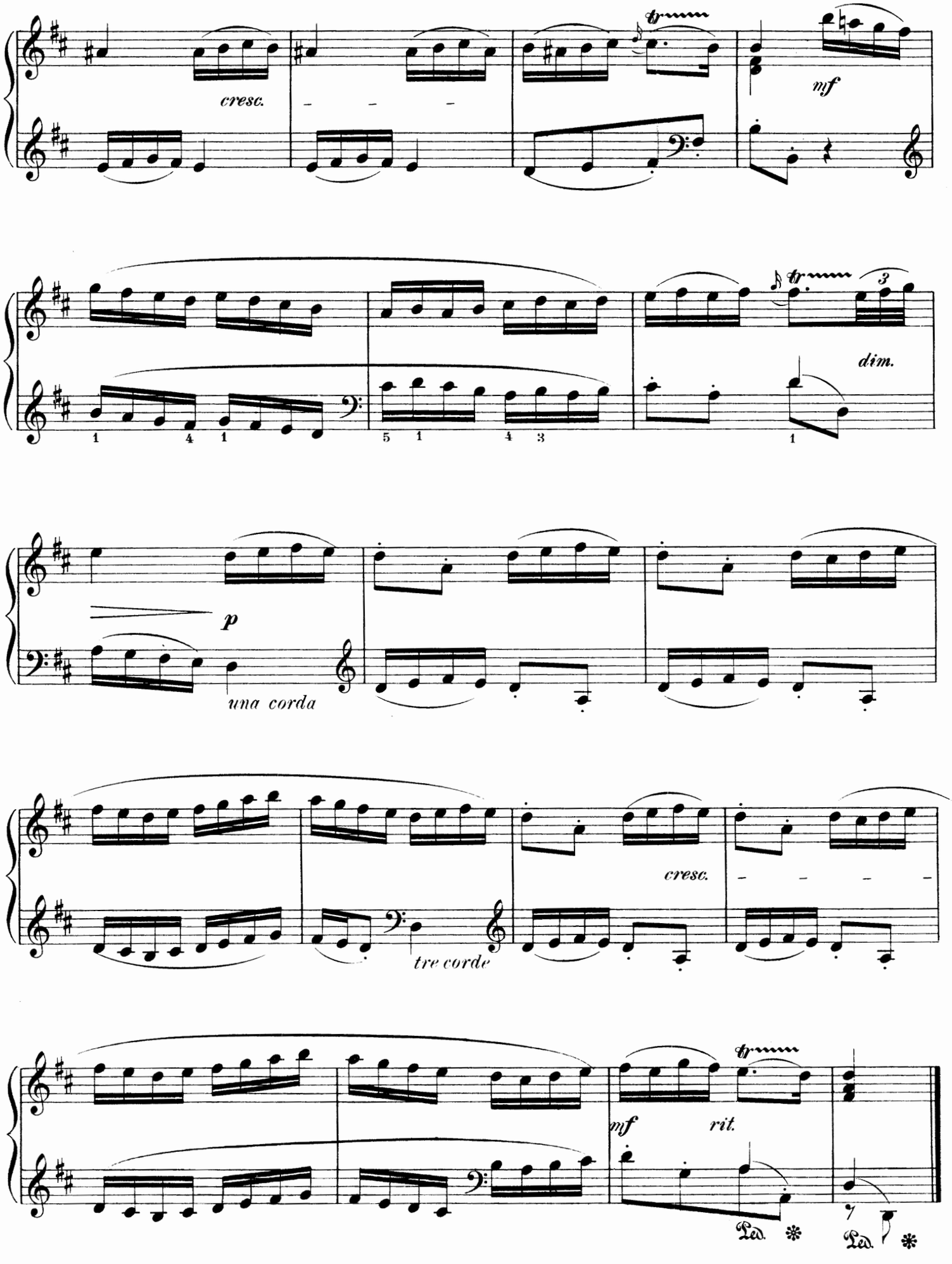

dim.
p
cresc.
mf
p
cresc.
mf


dim.
pp
una corda
cresc.
tre corde
dim.
poco rit.
tr
a tempo
mf
p


cresc.
mf
1
2
p
cresc.
mf
p
cresc.
mf
p


tr
pp
mf
pp
mf
mf
p


cresc.
mf
dim.
p
una corda
tre corde
cresc.
mf
rit.
Ped.
Ped.

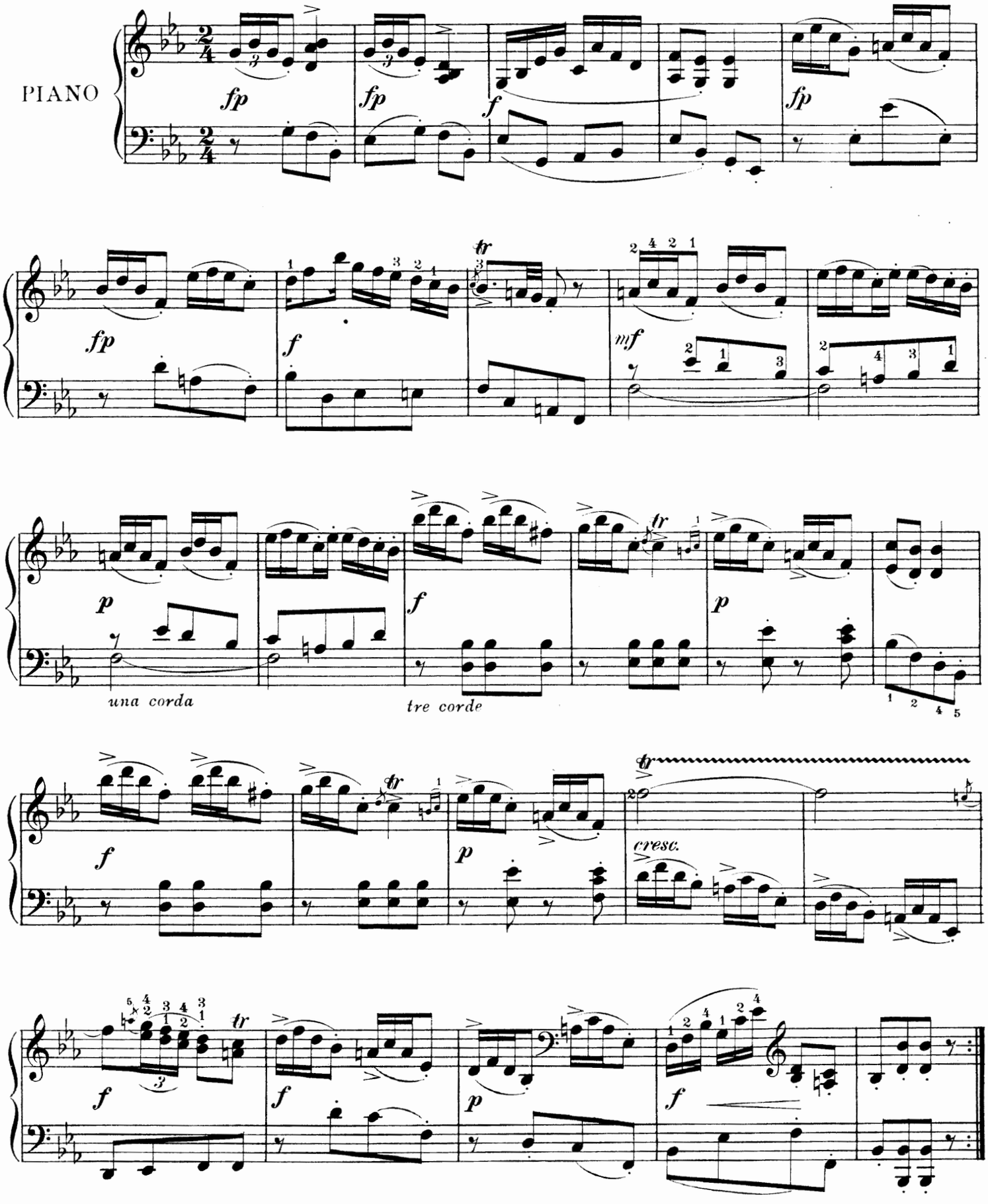
ALLEGRO MOLTO

Edited by Isidor Philipp

SCHOBERT
(1720-1768)

Allegro molto (♩=112)

PIANO



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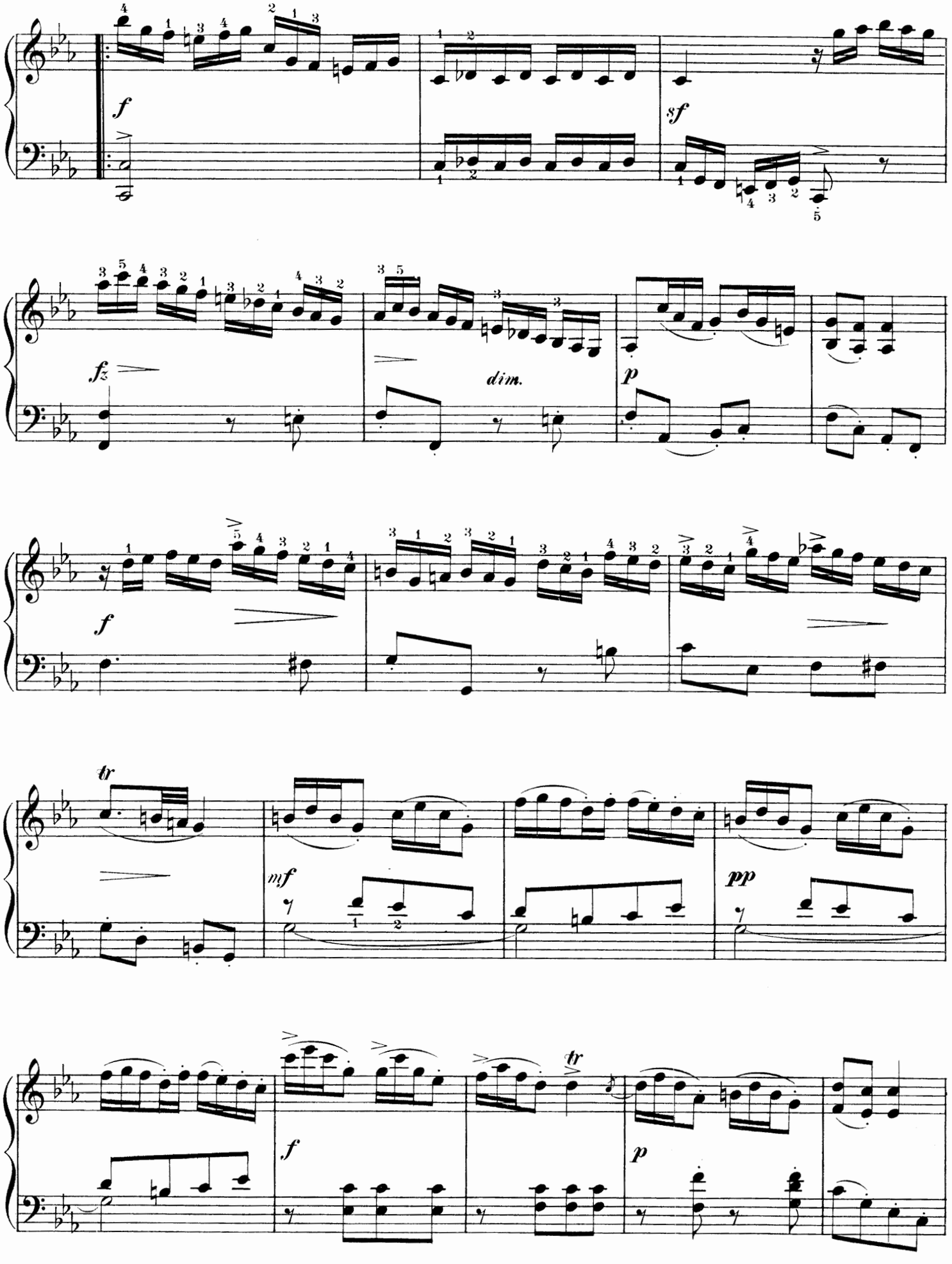
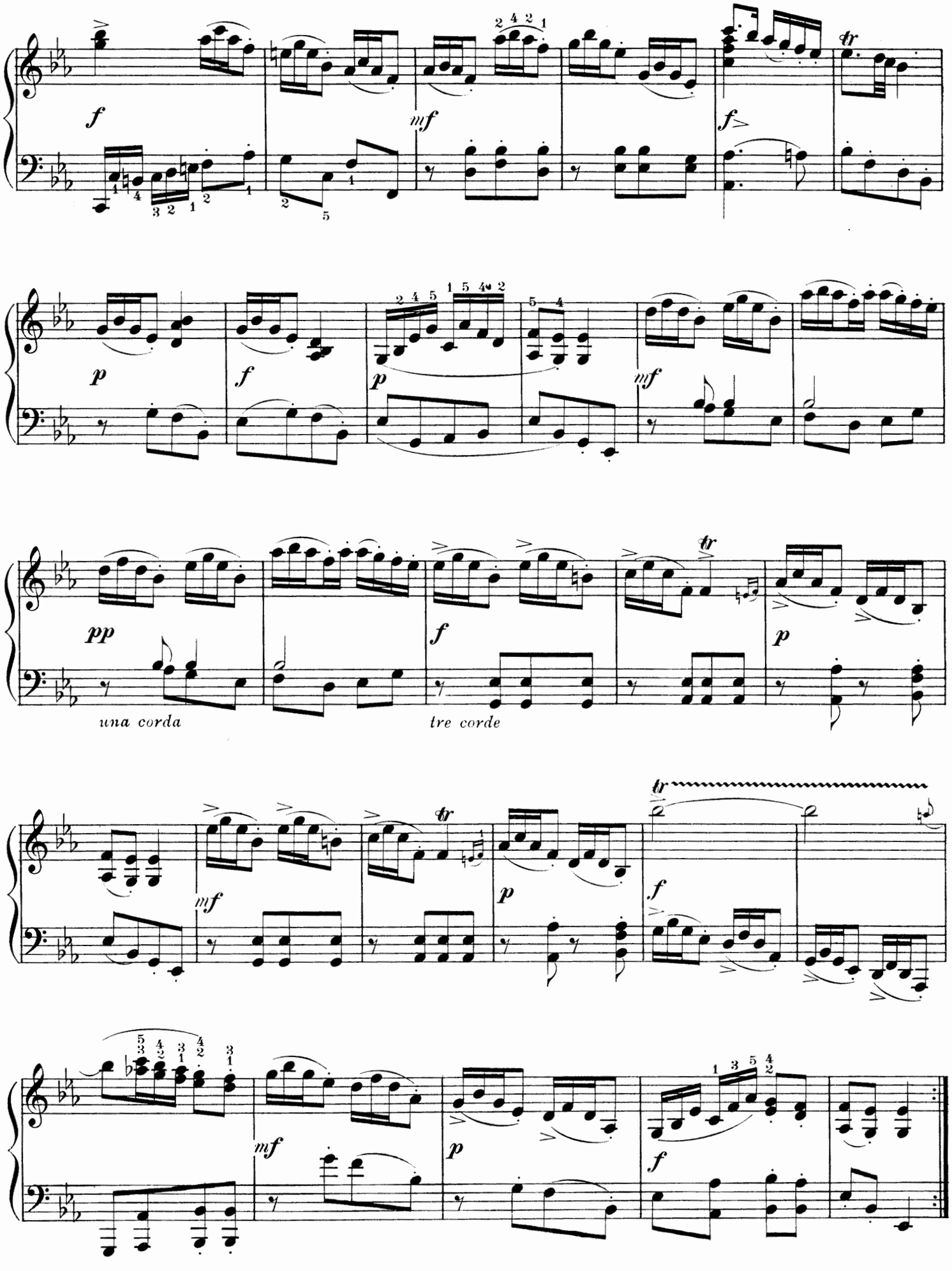
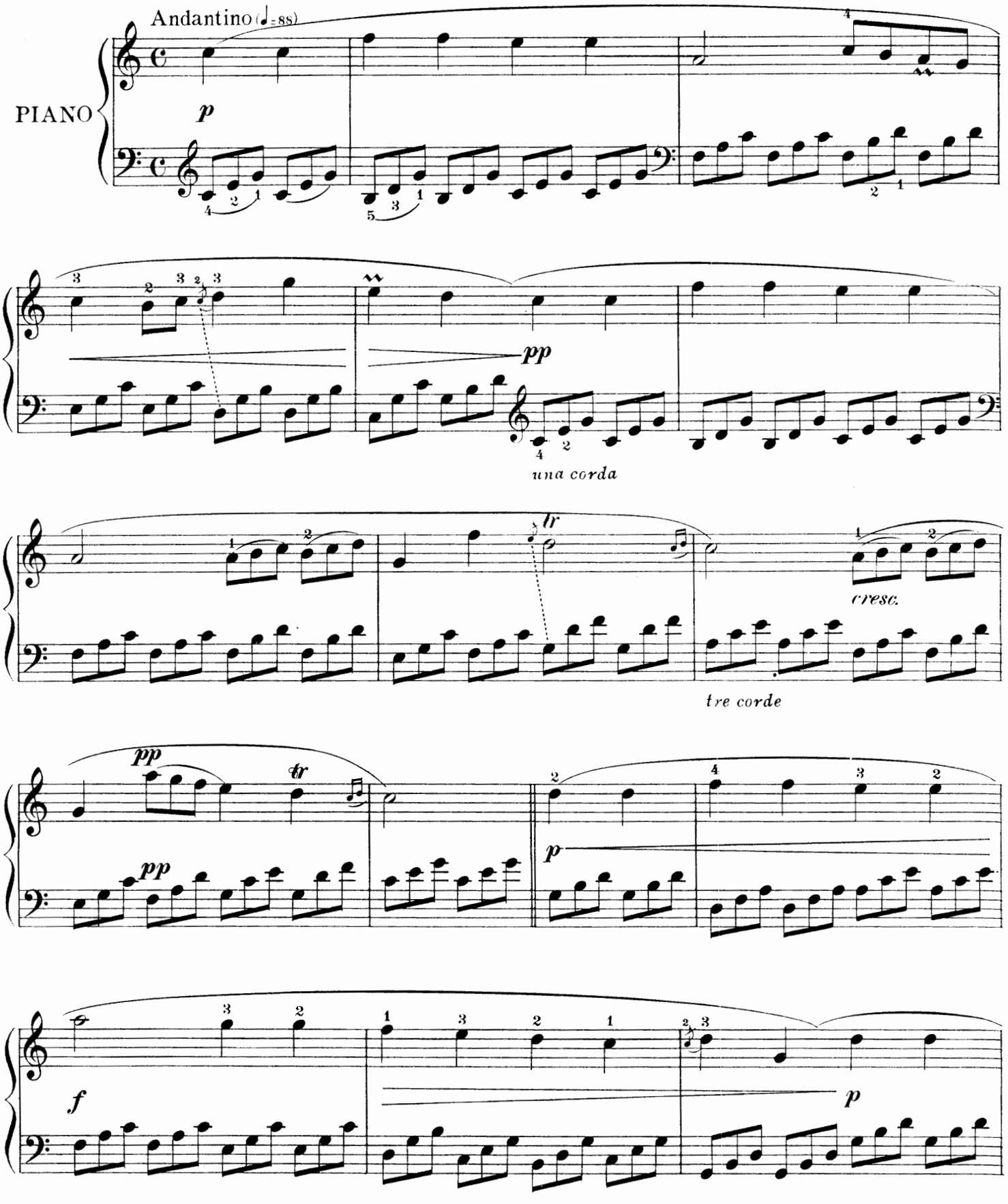

f
sf
fz
dim.
p
f
tr
mf
pp
f
tr
p


f
mf
f
p
f
p
mf
pp
una corda
f
tre corde
p
mf
p
f
mf
p
f

ROMANCE

Edited by Isidor Philipp

CLAUDE BALBASTRE
(1729-1799)



This Romance demands a distinct enunciation, a full and singing tone, and an expression of tender feeling.
Cette Romance demande une diction bien détaillée, un son plein et chantant, une expression tendre et naïve.

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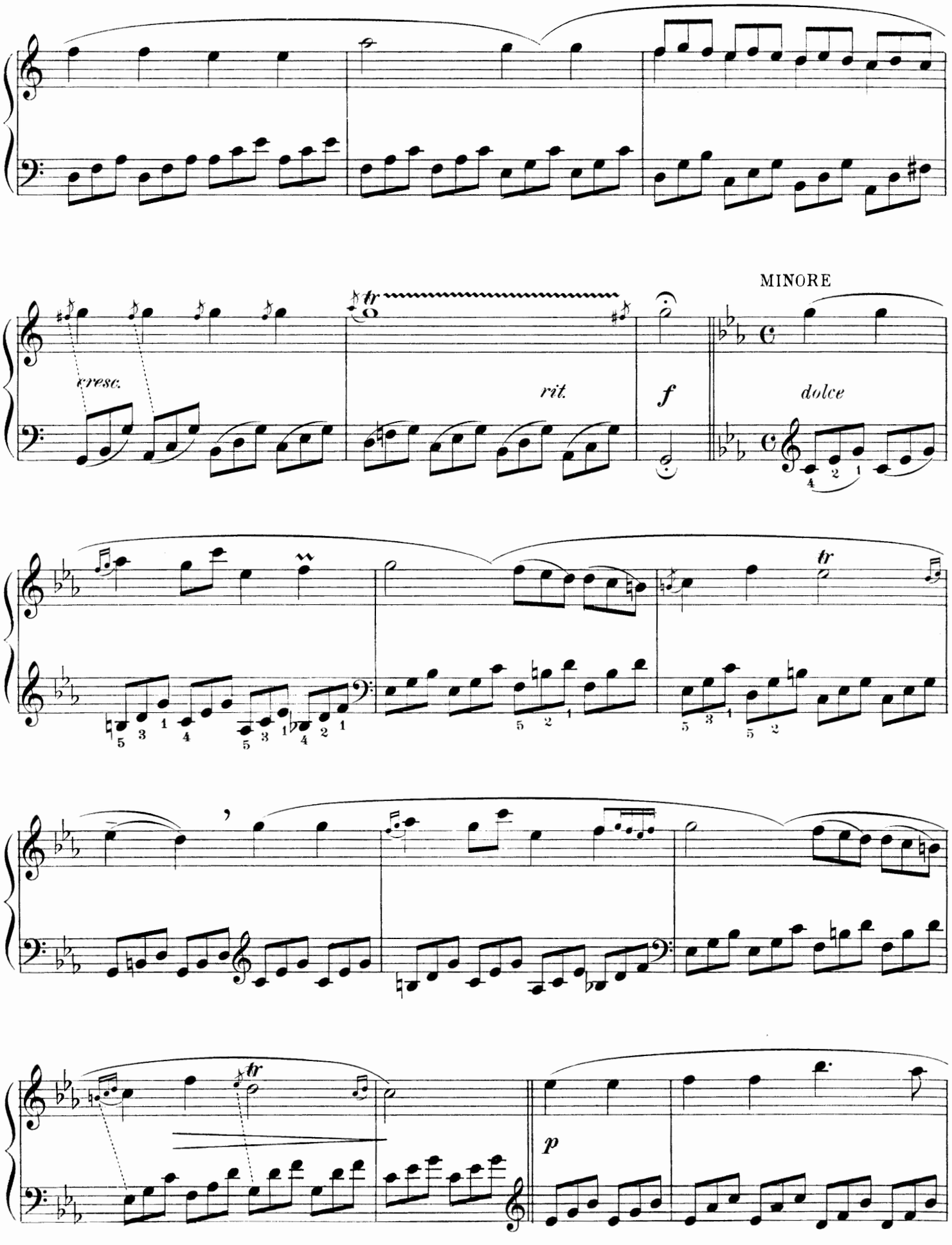
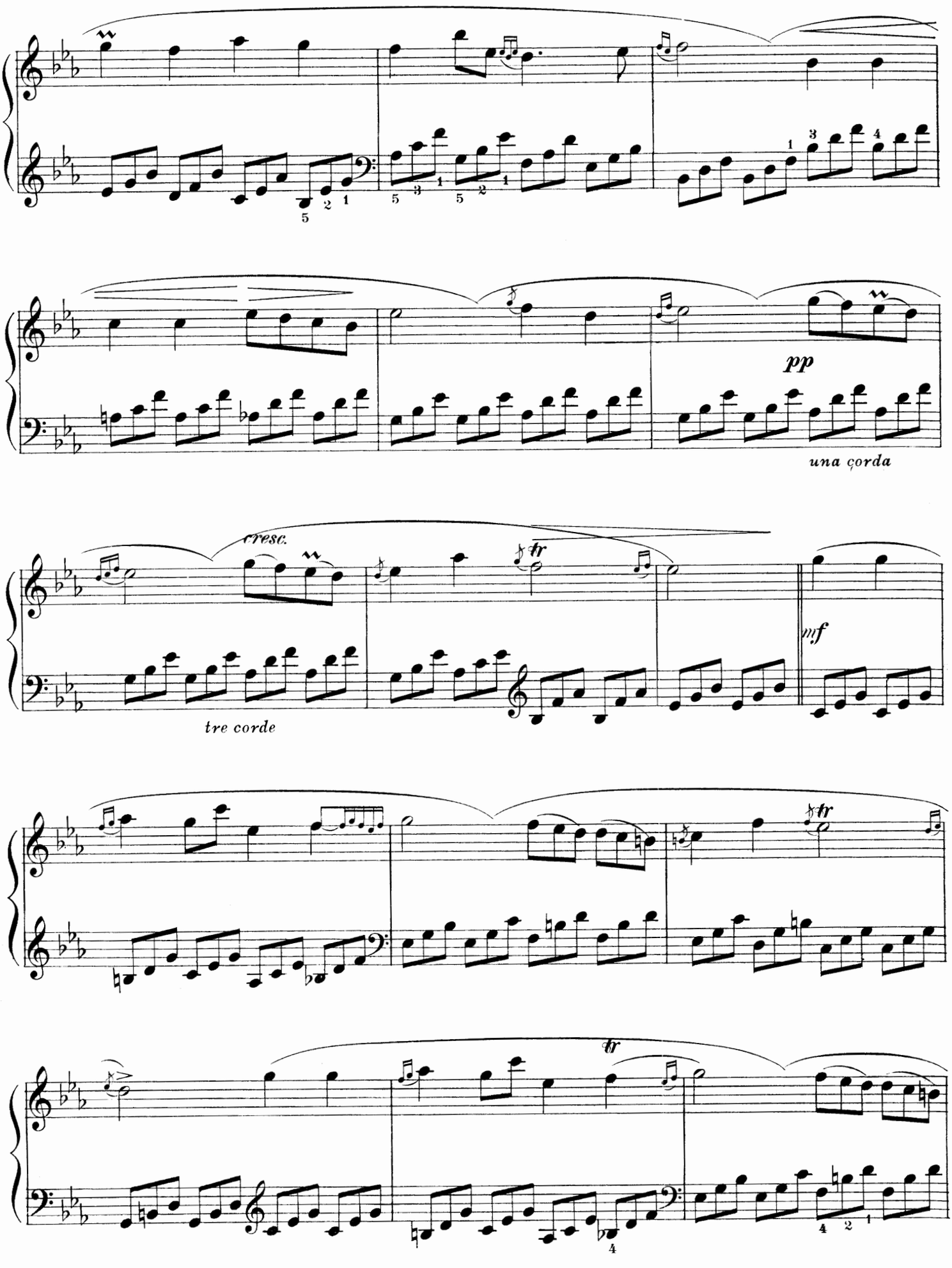
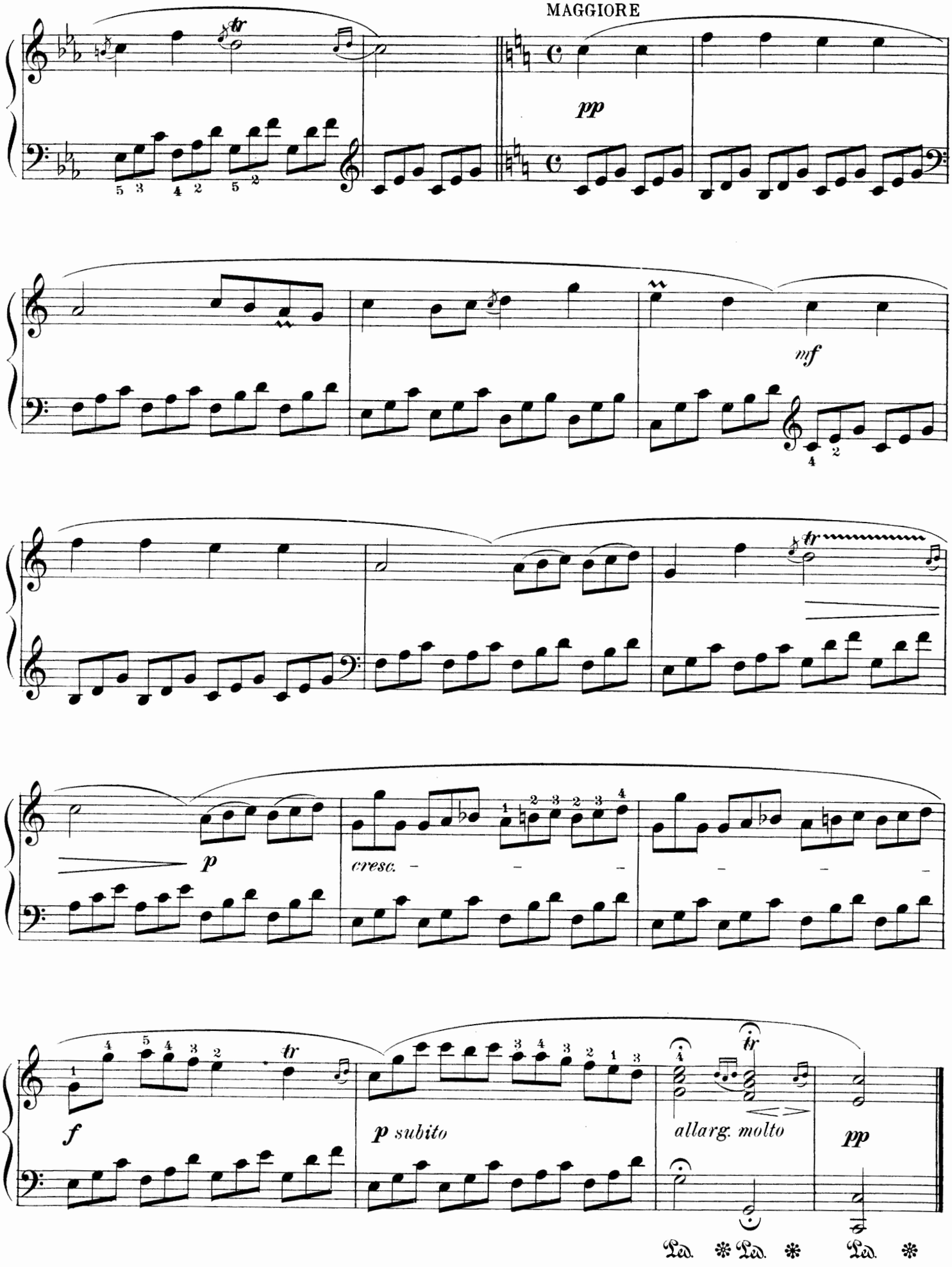

MINORE
cresc.
rit.
f
dolce
p

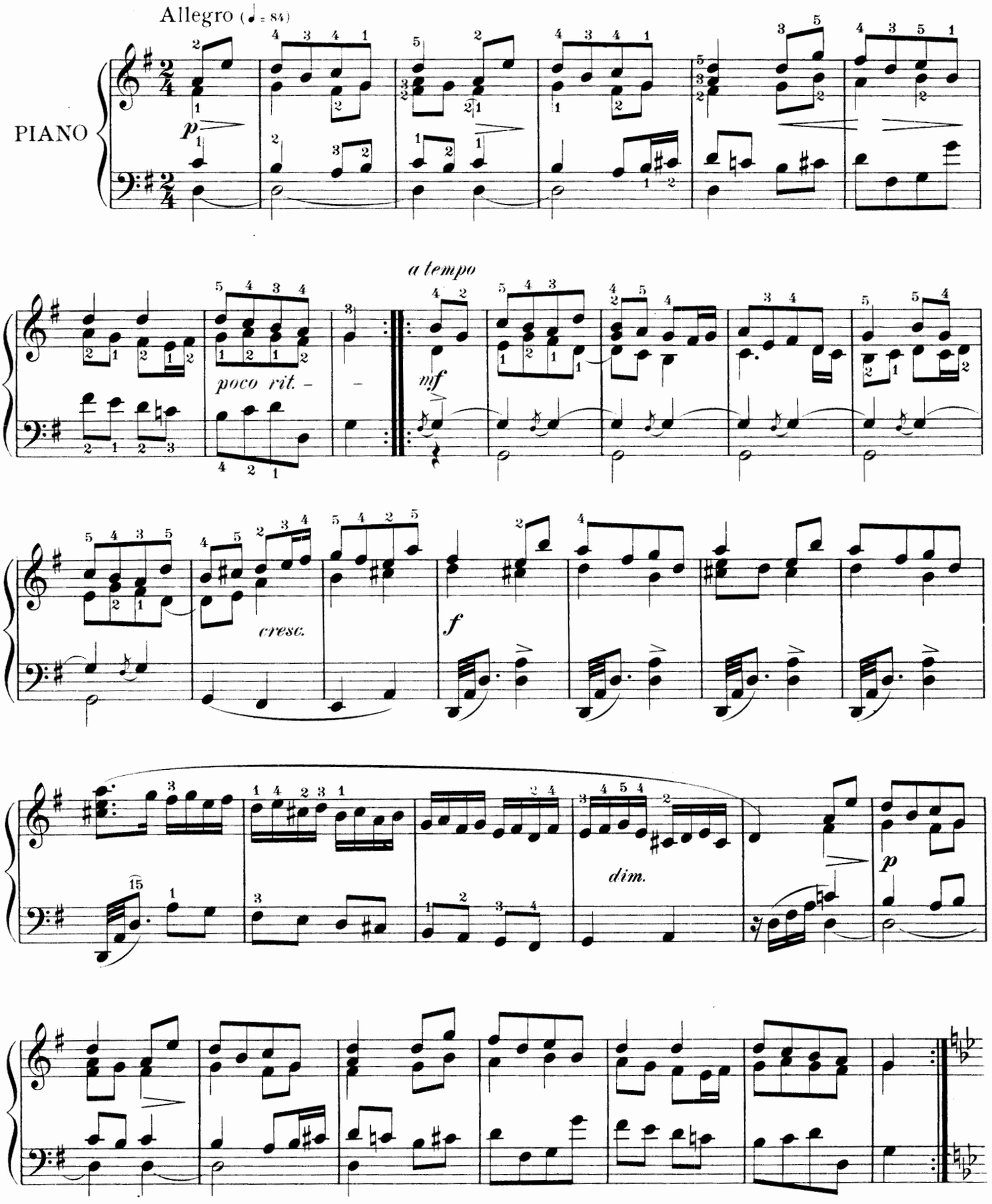

pp
una corda
cresc.
tre corde
mf
tr


MAGGIORE
pp
mf
p
cresc.
f
p subito
allarg. molto
pp
Ped. * Ped. * Ped. *

VILLAGE DANCE
(DANSE VILLAGEOISE)

Edited by Isidor Philipp

A. P. F. BOËLY, Op. 20, № 16
(1785-1858)



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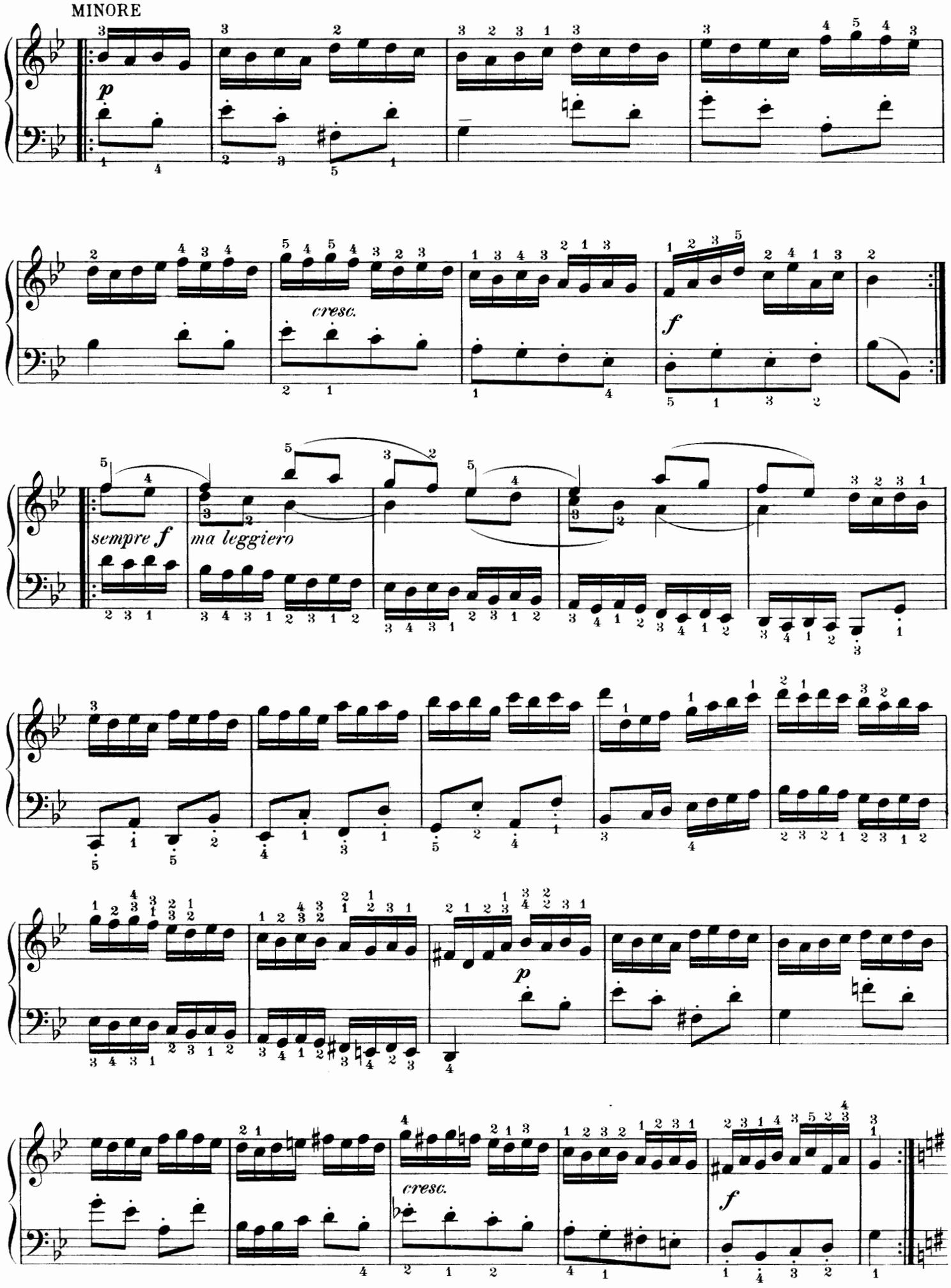
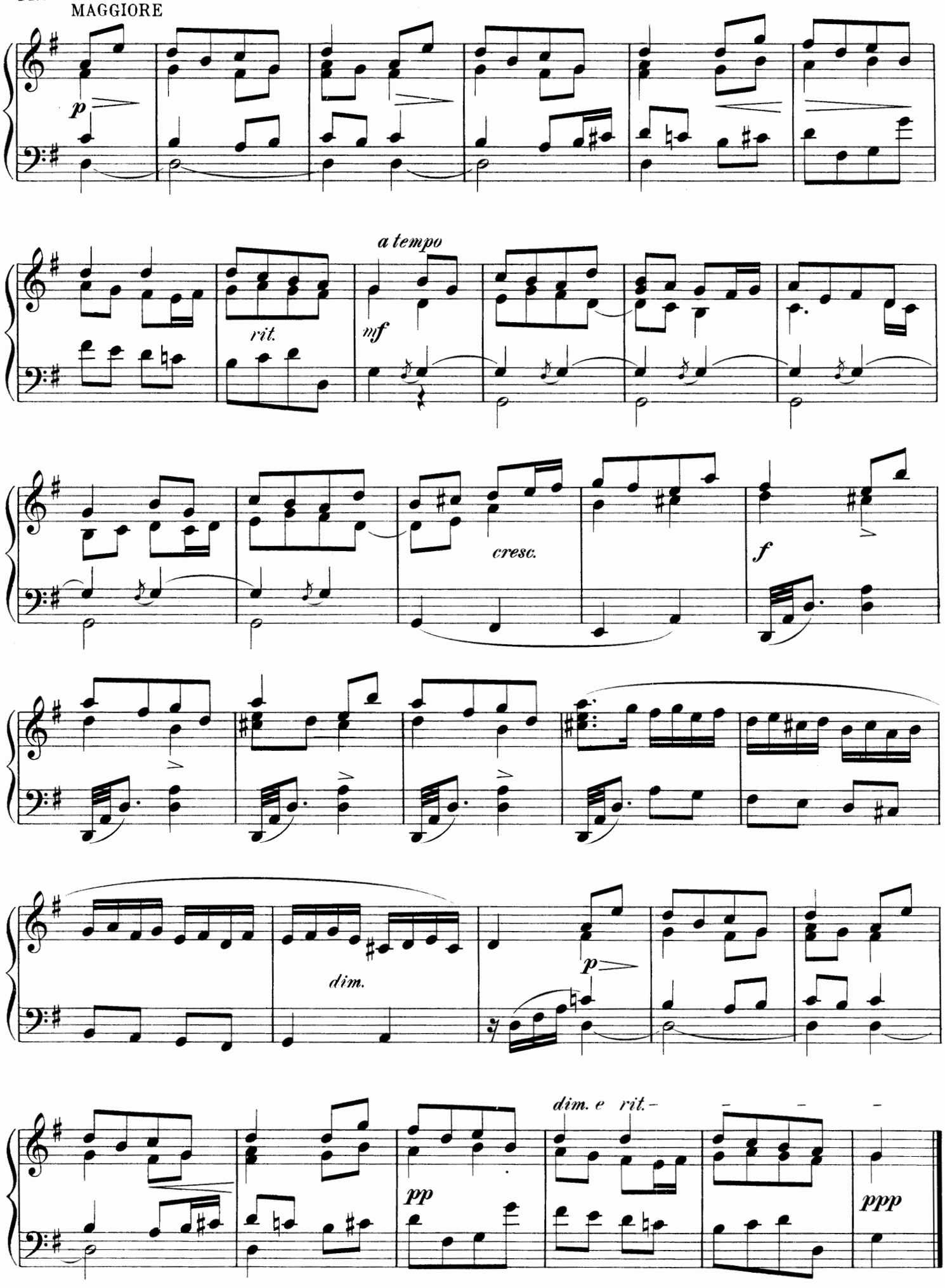

MINORE
p
cresc.
f
sempre f
ma leggiero
p
cresc.
f

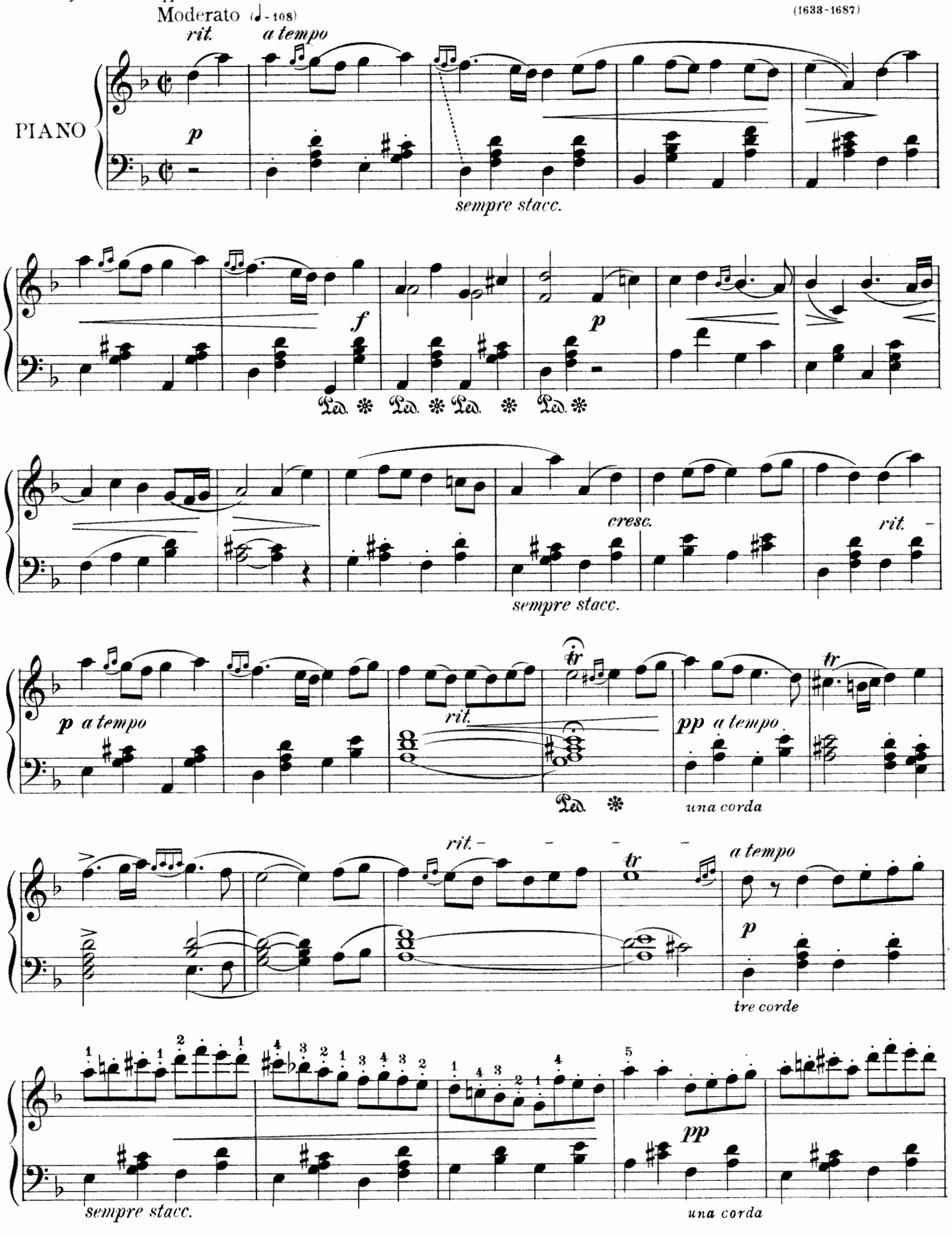
MAGGIORE



GAVOTTE IN RONDEAU FORM
(GAVOTTE EN RONDEAU)

Edited by Isidor Philipp

JEAN-BAPTISTE de LULLY
(1633-1687)



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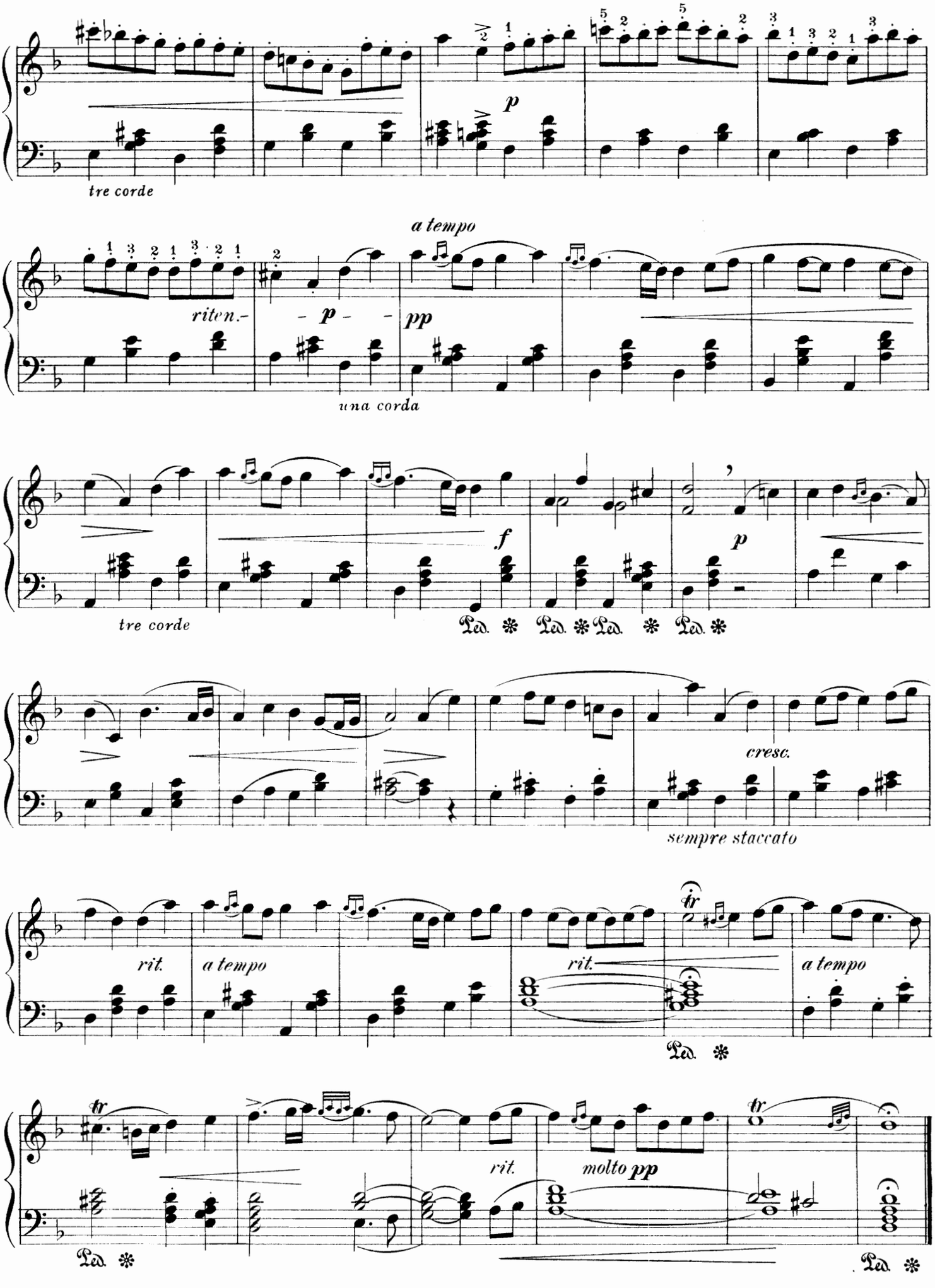
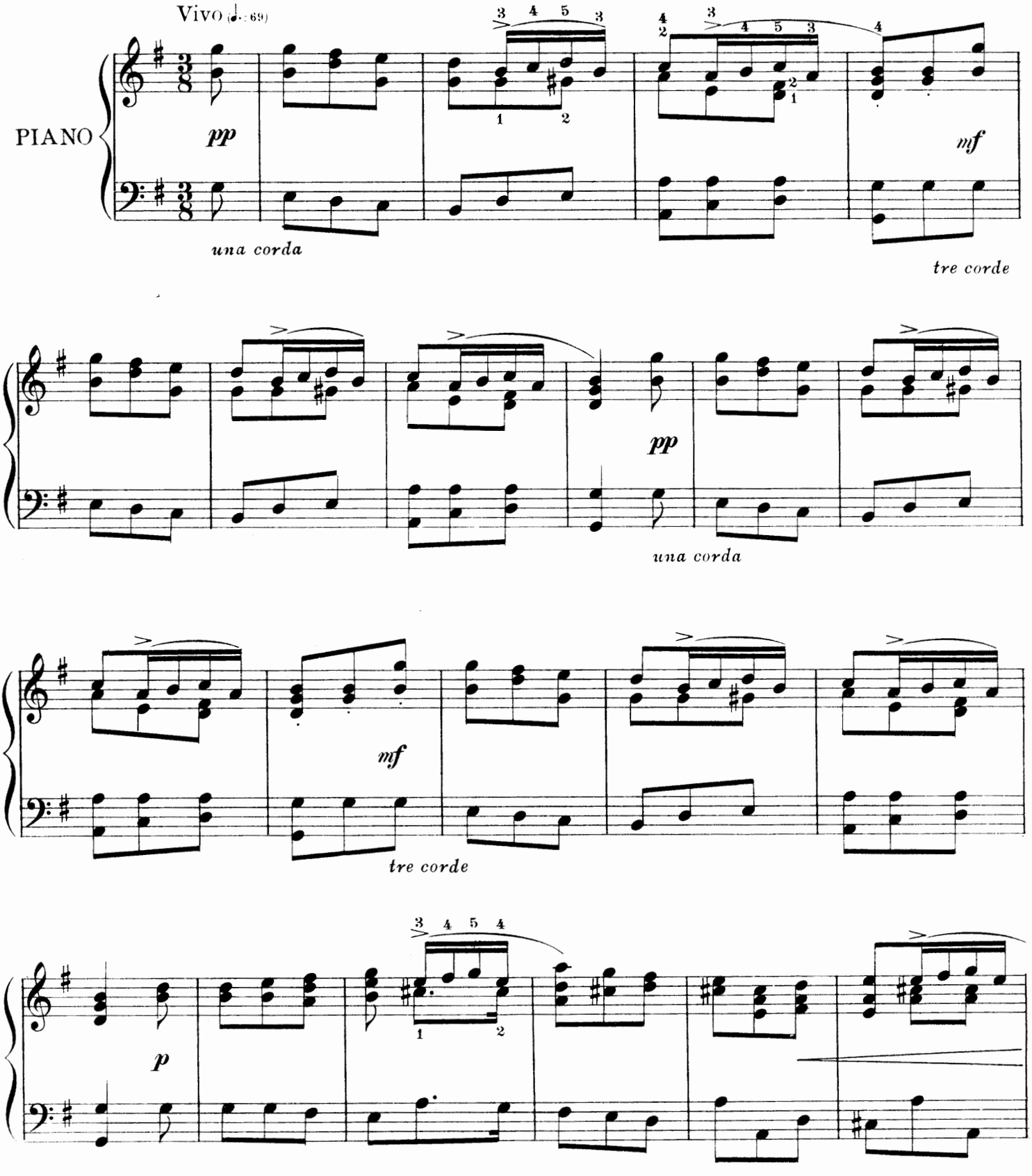

tre corde
p
a tempo
riten.-
- p - -
pp
una corda
tre corde
f
p
Ped. * Ped. * Ped. * Ped. *
cresc.
sempre staccato
rit.
a tempo
rit.
a tempo
tr
Ped. *
tr
rit.
molto pp
Ped. *
Ped. *

GENTLE EUROPA
(L' EUROPE GALANTE)

PASSEPIED

Edited by Isidor Philipp

ANDRÉ CAMPRA
(1660-1744)



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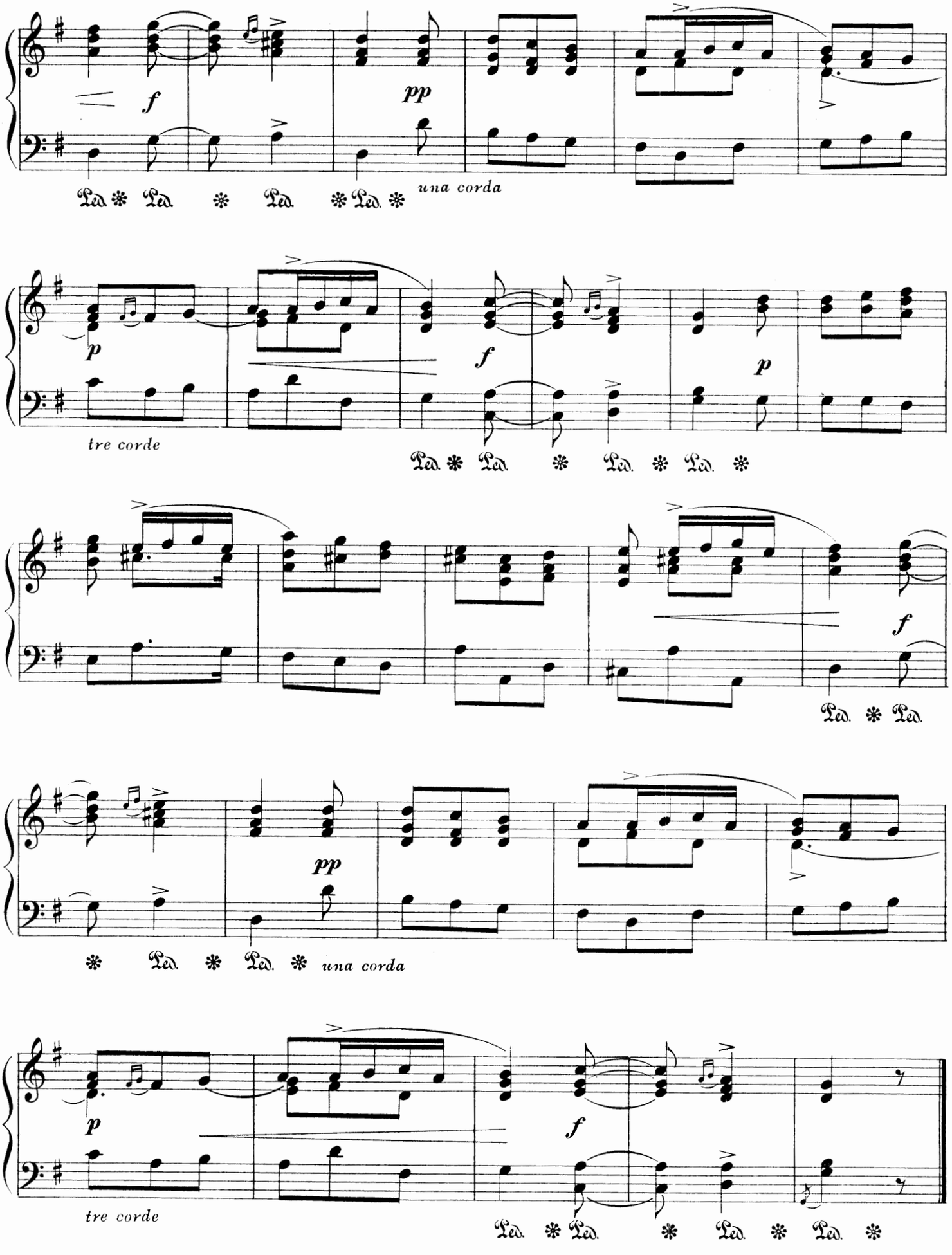

f
pp
una corda
p
tre corde
f
p
f
pp
una corda
p
tre corde
f

CIRCÉ

RIGAUDON

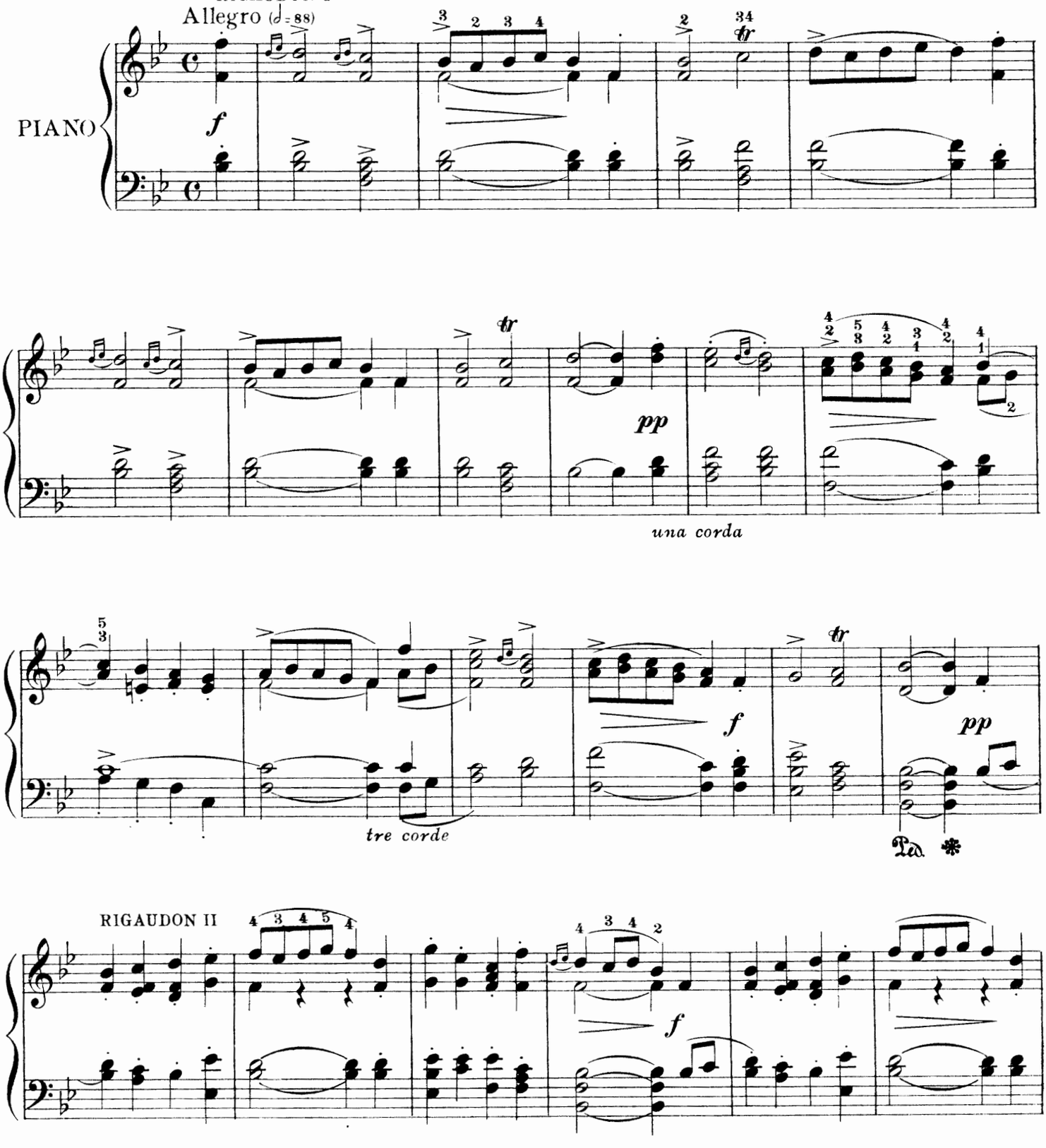
Edited by Isidor Philipp

HENRI DESMARETS
(1662-1741)

RIGAUDON I

Allegro (♩ = 88)

PIANO



The Rigaudon was invented by a dancing-master named Rigaud, who later became ballet-master for Anne of Austria. The Rigaudon was danced on one spot without advancing or receding, by bending the knees and rising again with a leap.

Le Rigaudon fut inventé par un maître à danser nommé Rigaud, devenu plus tard maître de ballet d'Anne d'Autriche. Le Rigaudon se dansait sur place sans avancer ni reculer, on pliait les genoux et on se relevait en sautant.

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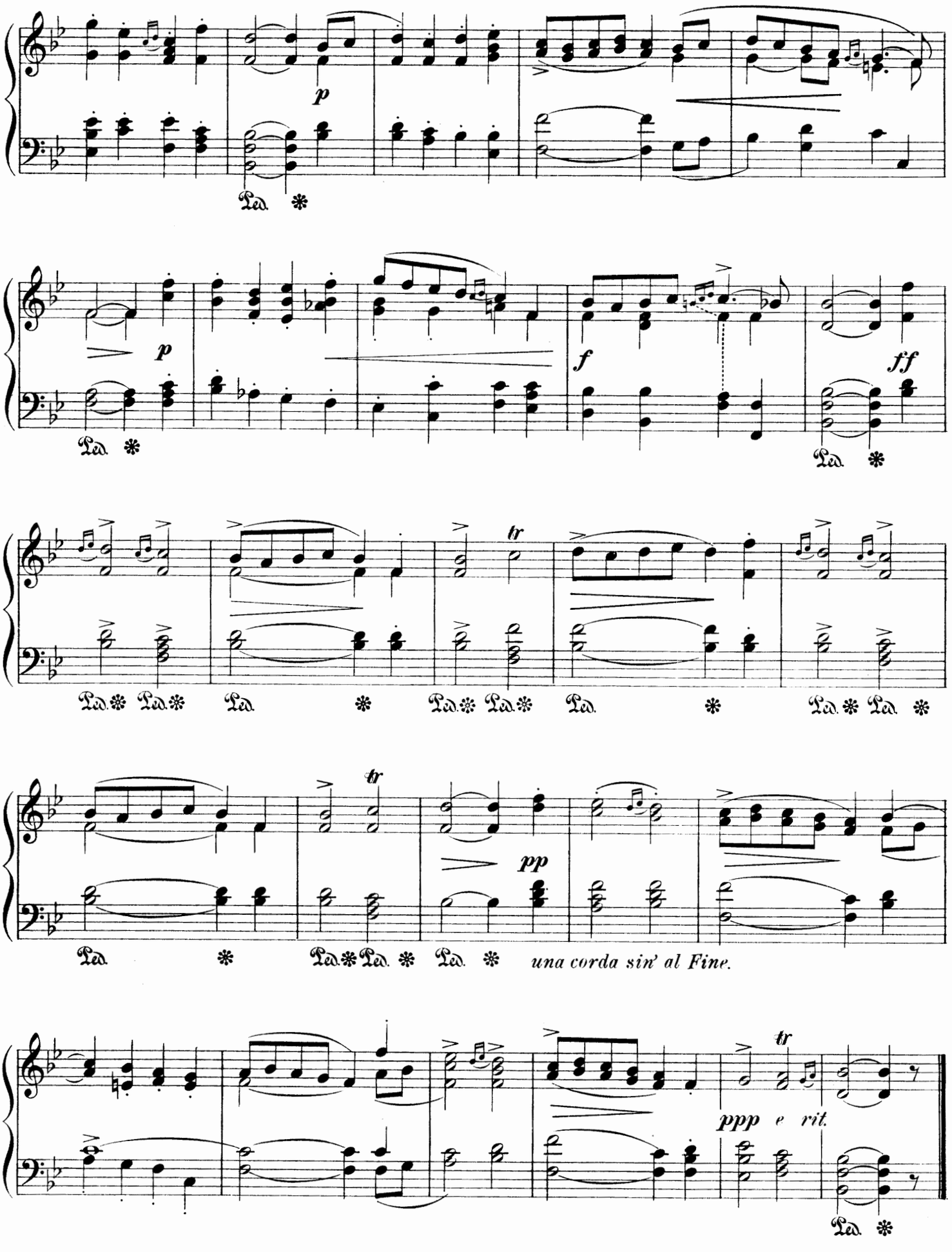
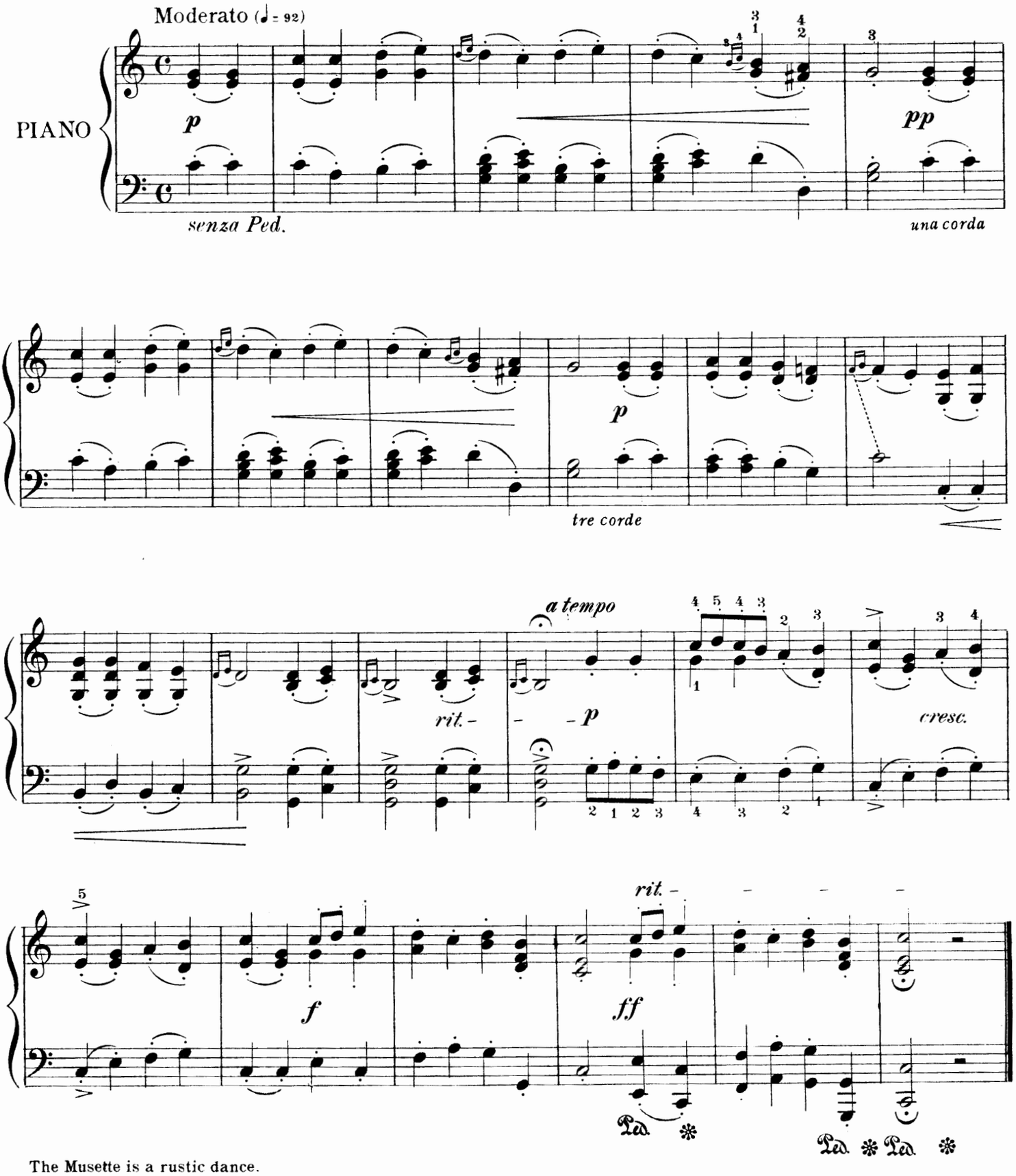

p
Ped. *
p
f
ff
Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
tr
tr
pp
Ped. * Ped. * Ped. * Ped. * una corda sin' al Fine.
tr
ppp e rit.
Ped. *

THE FESTIVALS OF SUMMER
(LES FESTES DE L'ÉTÉ)

MUSETTE

Edited by Isidor Philipp

MICHEL de MONTÉCLAIR
(1666-1737)



The Musette is a rustic dance.

La Musette est une danse campagnarde.

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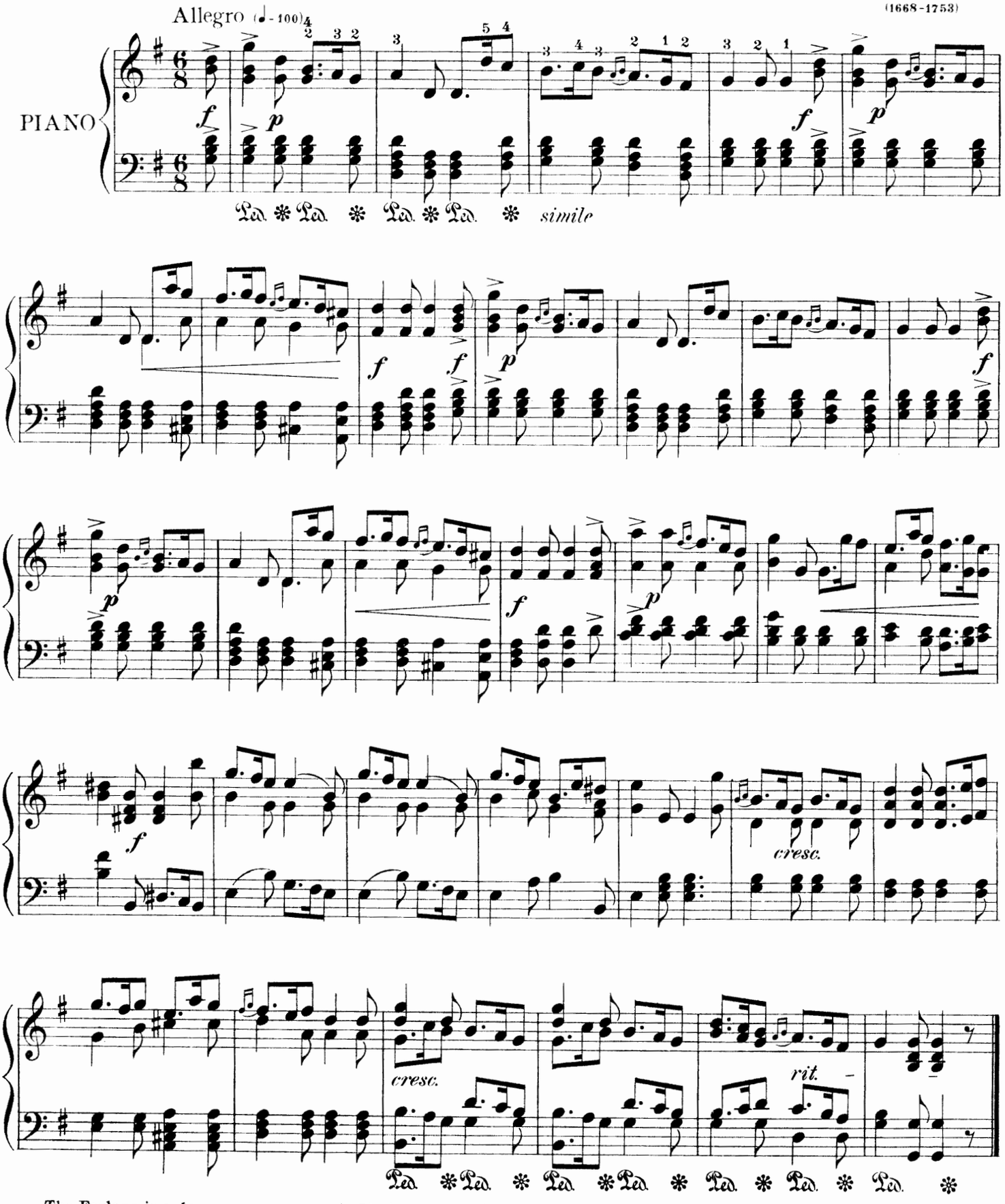
QUEEN OF THE PERIS
(LA REINE DES PÉRIS)

FORLANE

Edited by Isidor Philipp

JACQUES AUBERT
(1668-1753)



The Forlane is a dance very common in Venice, especially among the gondoliers. It is curious that this Forlane, "Queen of the Peris," should bear a resemblance to the English air "Sir Roger de Coverley."

La Forlane est une danse très-usitée à Venise surtout parmi les gondoliers. Il est curieux que la Forlane de la Reine des Péris ressemble à l'air anglais "Sir Roger de Coverley"

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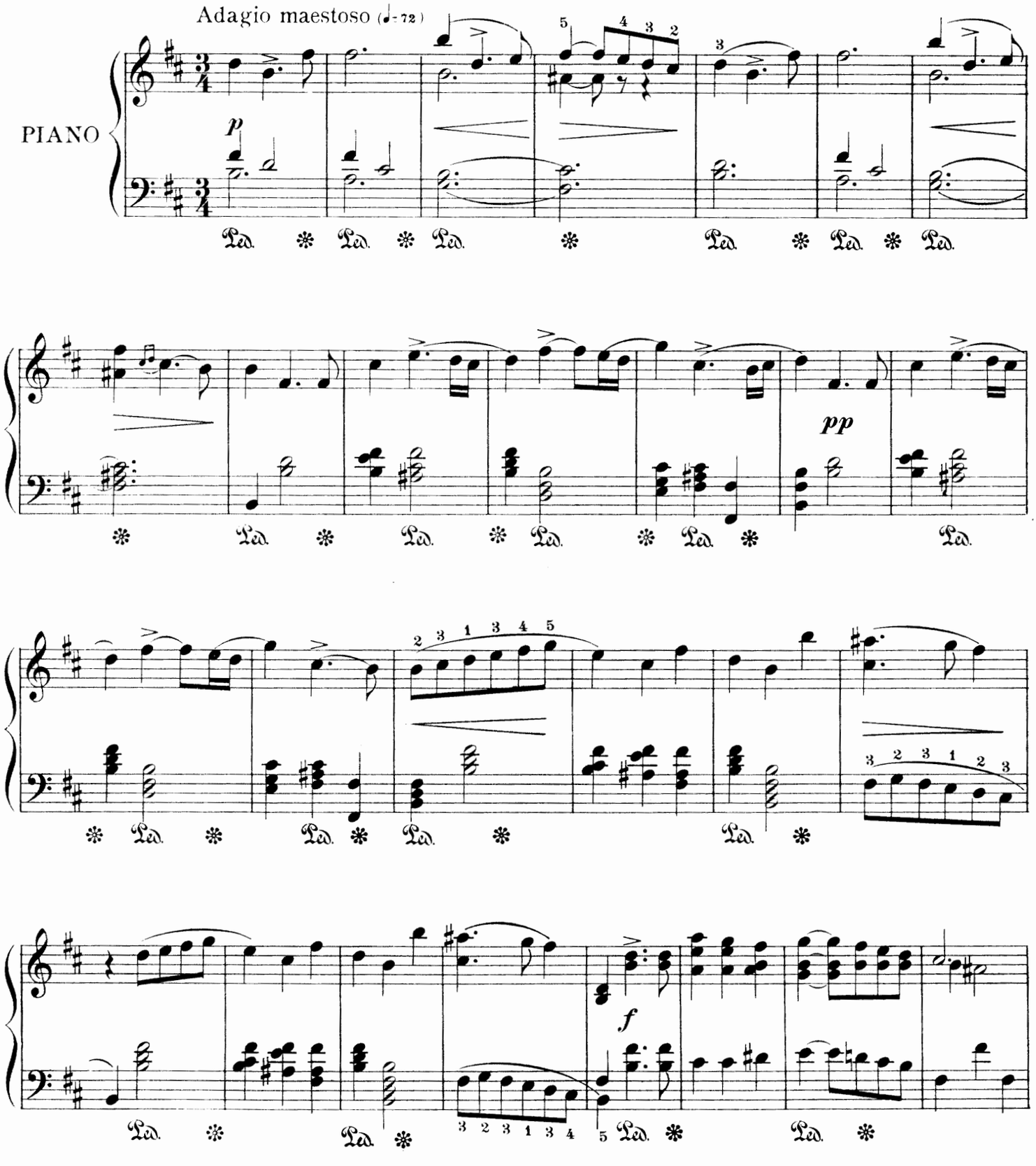
HYPERMNESTRA

PASSACAILLE

Edited by Isidor Philipp

CHARLES HUBERT GERVAIS
(1671-1744)



In the time of Louis XIV the Passacaille was a dance in very stately measure.
Sous Louis XIV la Passacaille était une danse à l'allure très-grave.

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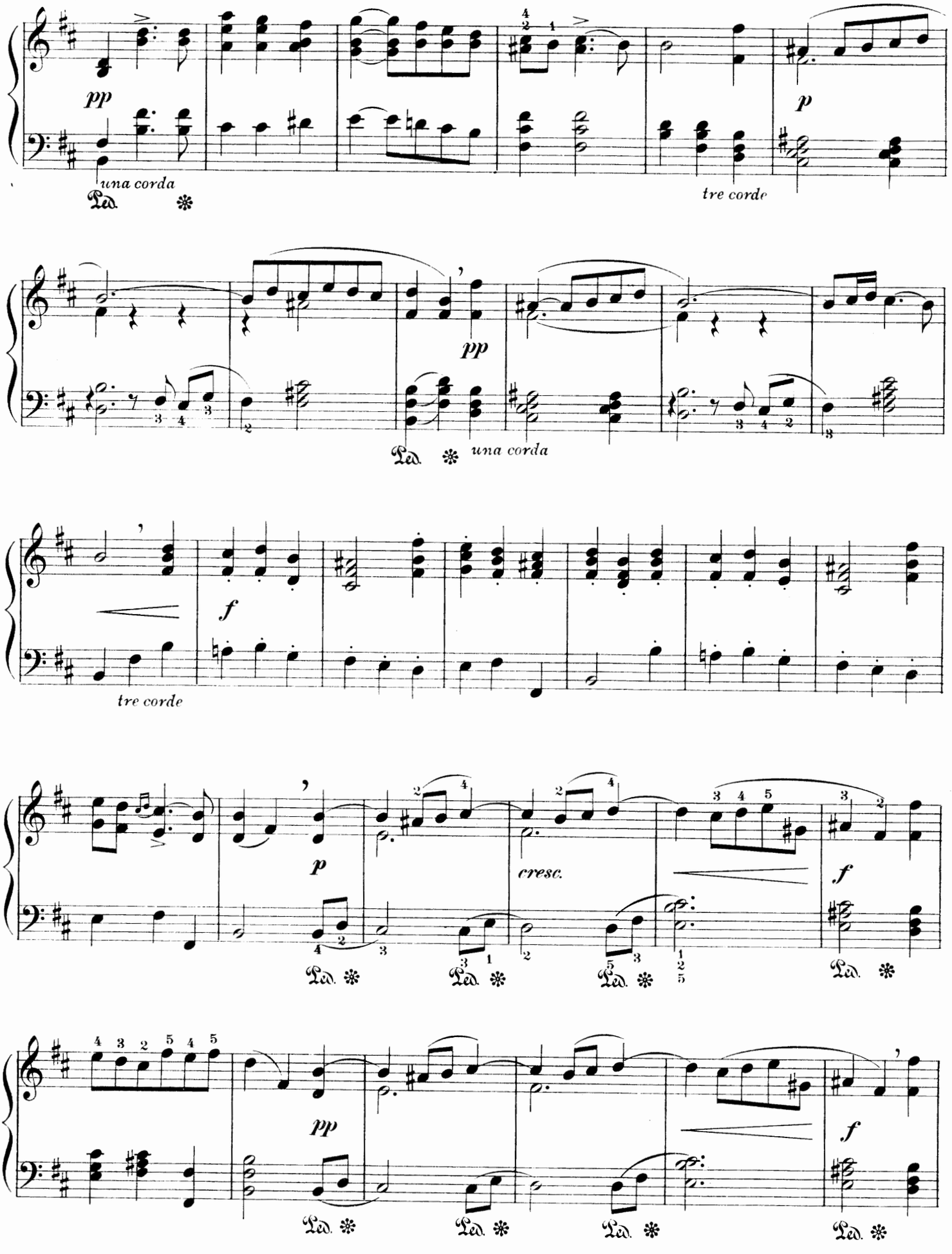
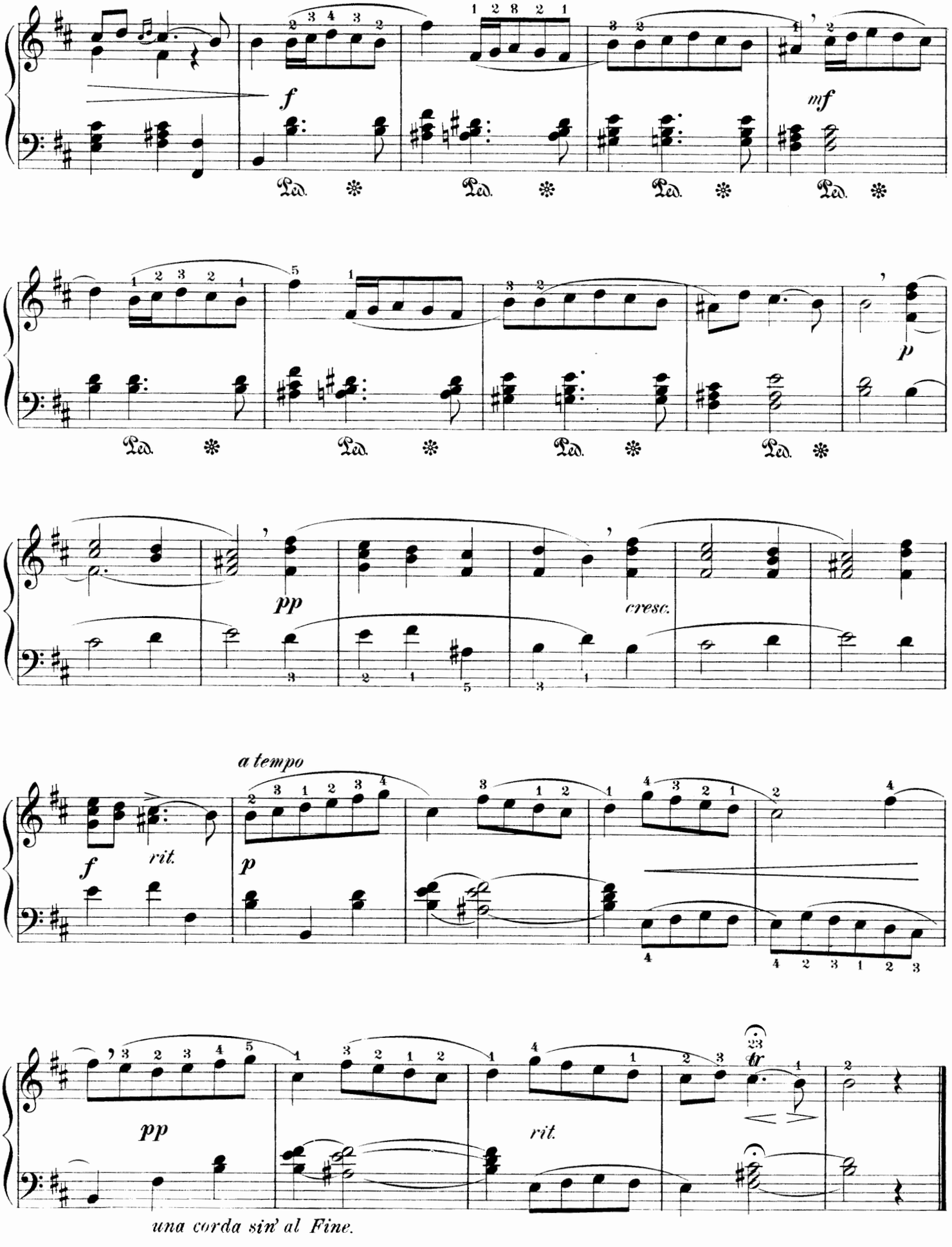

pp
una corda
Ped.
tre corde
p
pp
una corda
Ped.
f
tre corde
p
cresc.
f
Ped.
Ped.
Ped.
Ped.
pp
f
Ped.
Ped.
Ped.
Ped.

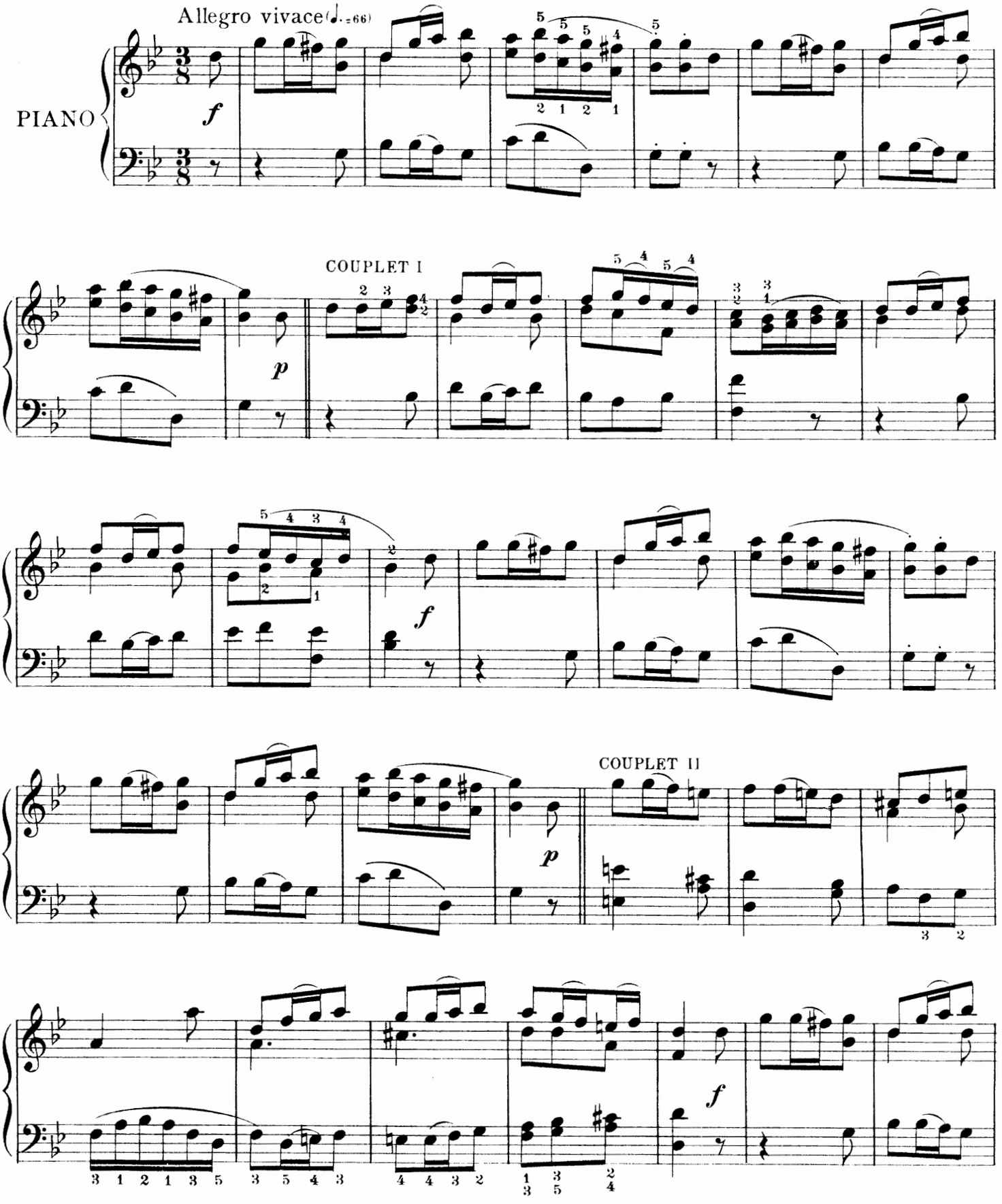

f
mf
Ped.
p
pp
cresc.
a tempo
f
rit.
p
pp
rit.
tr
una corda sin' al Fine.

ISSÉ

PASSEPIED IN RONDEAU FORM

Edited by Isidor Philipp

ANDRE DESTOUCHES
(1672-1749)



The Passepied is a sort of minuet in rapid movement, and bearing a resemblance to the Courante.
Le passepieds est une espèce de menuet très-vif ayant de l'analogie avec la courante.

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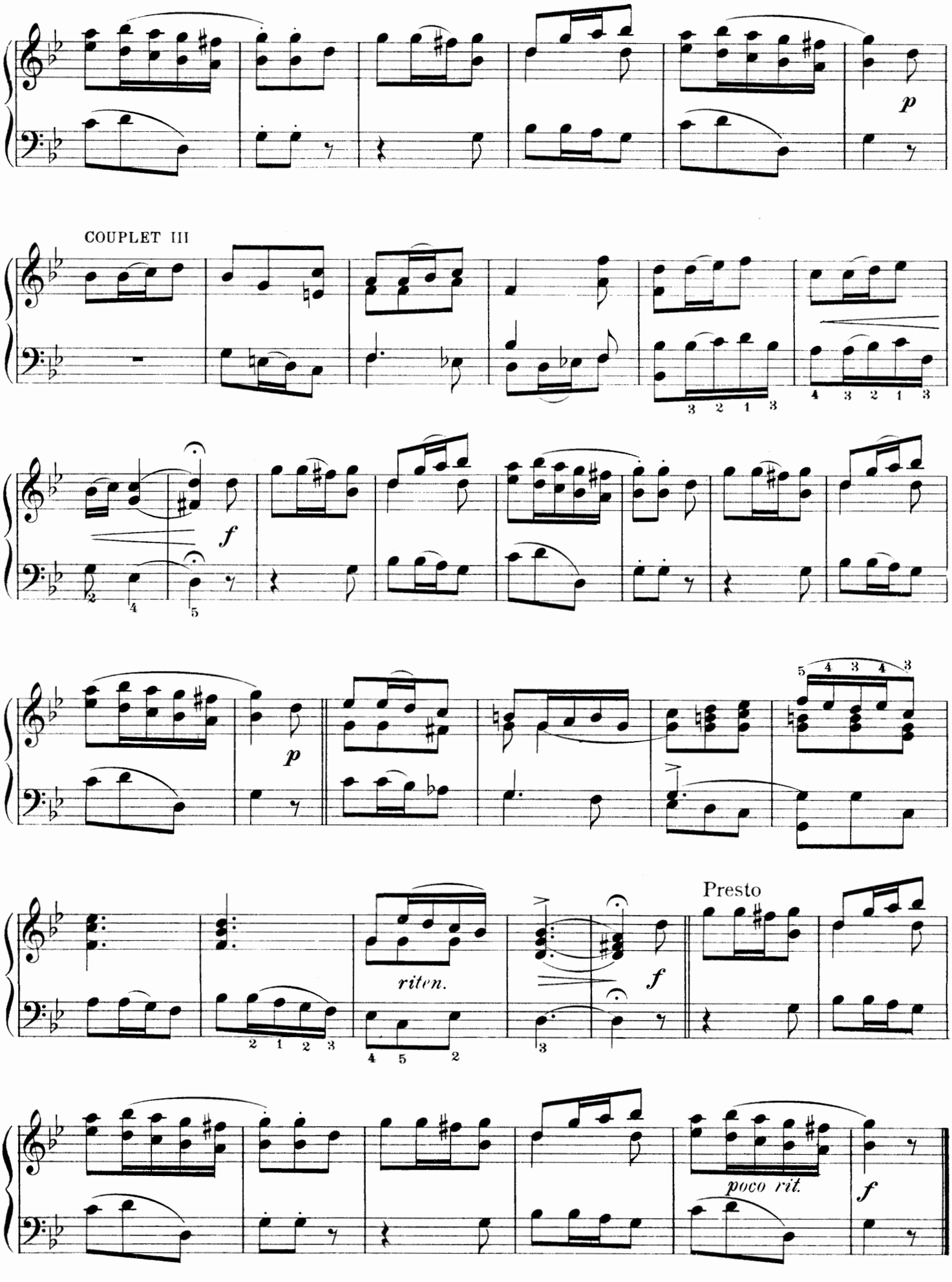
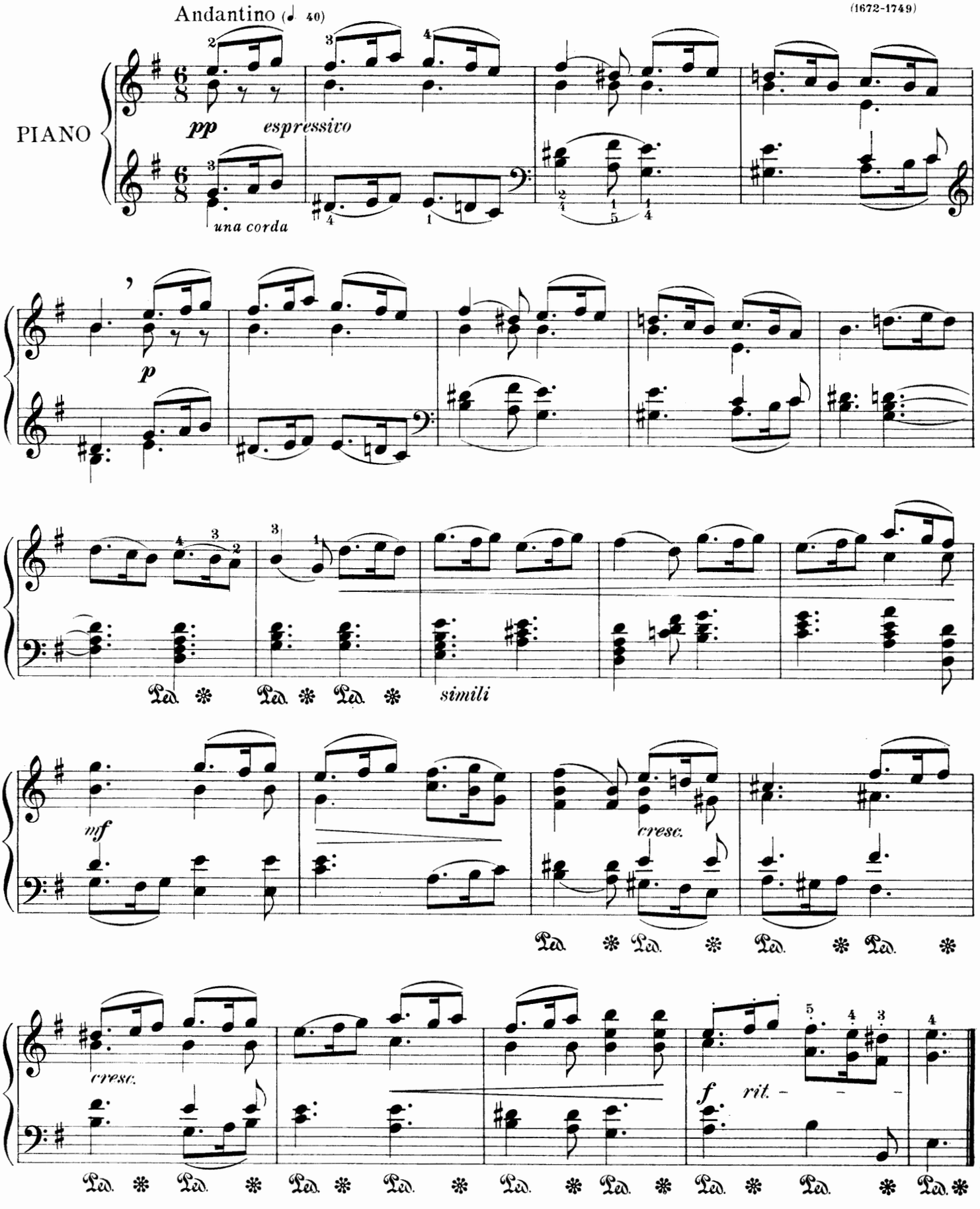

p
COUPLET III
3 2 1 3
4 3 2 1 3
f
p
5 4 3 4 3
riten.
f
Presto
poco rit.
f

AMADIS OF GREECE
(AMADIS DE GRÈCE)

CANARIES

Edited by Isidor Philipp

ANDRÉ DESTOUCHES
(1672-1749)



The Canarie was a species of the old gigue, but slower.
Les Canaries sont une espèce de gigue ancienne lente.

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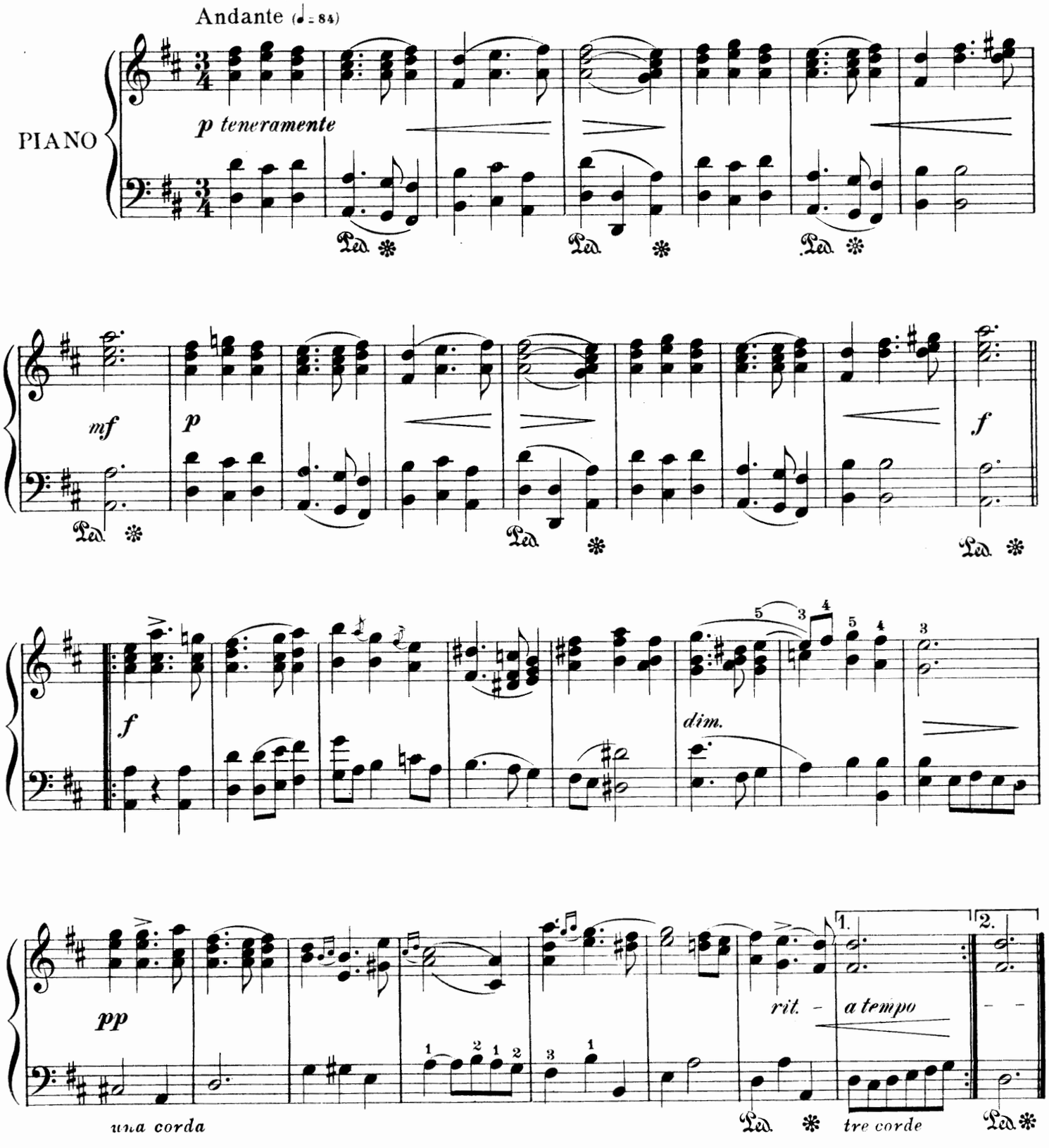
PHILOMÈLE

SARABANDE

Edited by Isidor Philipp

LACOSTE
(1673? - 1760?)



The Sarabande came from Spain. It was danced on Maundy Thursday in the churches, and in front of the processions. It is slow in time, and grave and serious in character.

La Sarabande vient d'Espagne. Elle était dansée le Jeudi Saint, dans les églises et devant les processions. Son caractère est grave, lent, sérieux.

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ROSINE

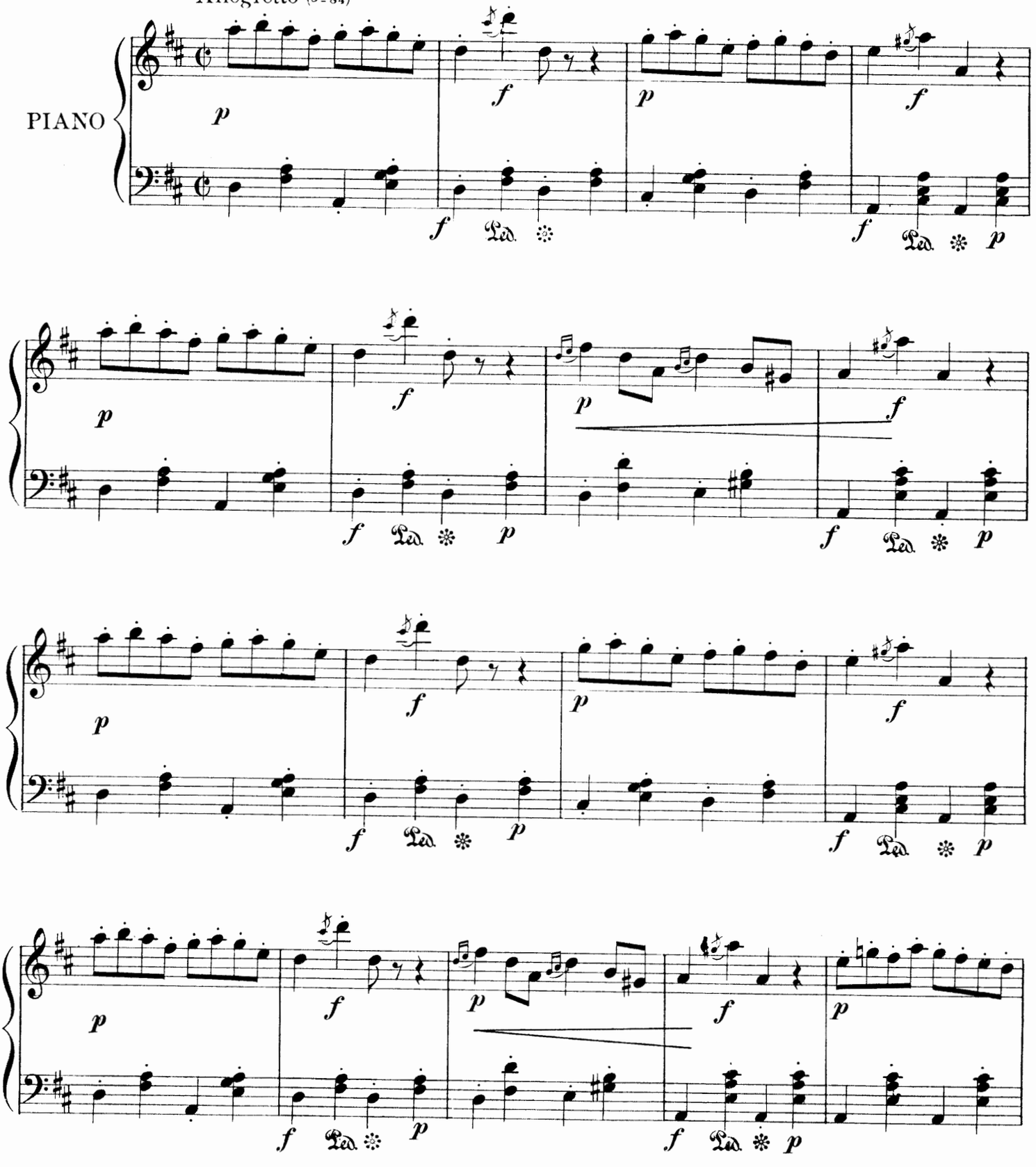
GAVOTTE

Edited by Isidor Philipp

FRANÇOIS GOSSEC
(1734-1829)

Allegretto (♩= 84)

PIANO



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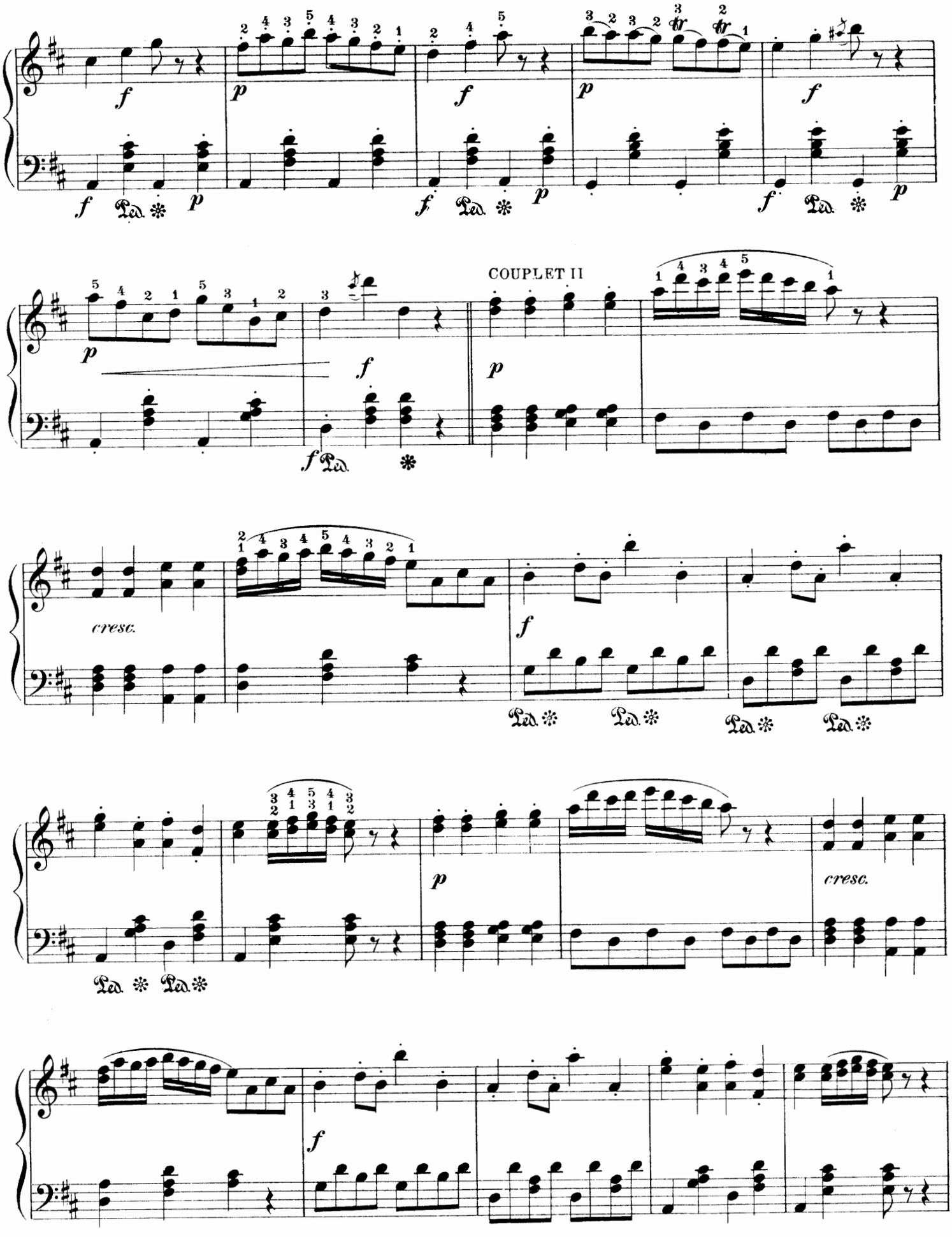
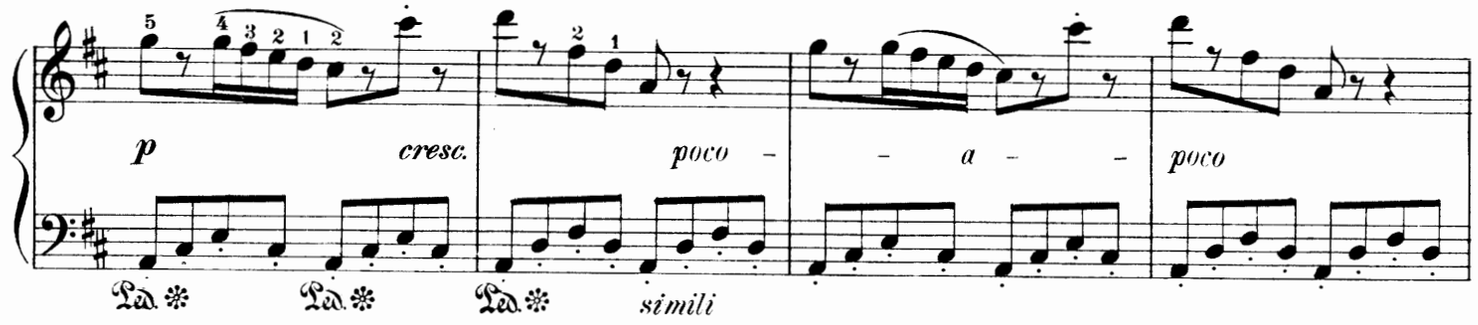
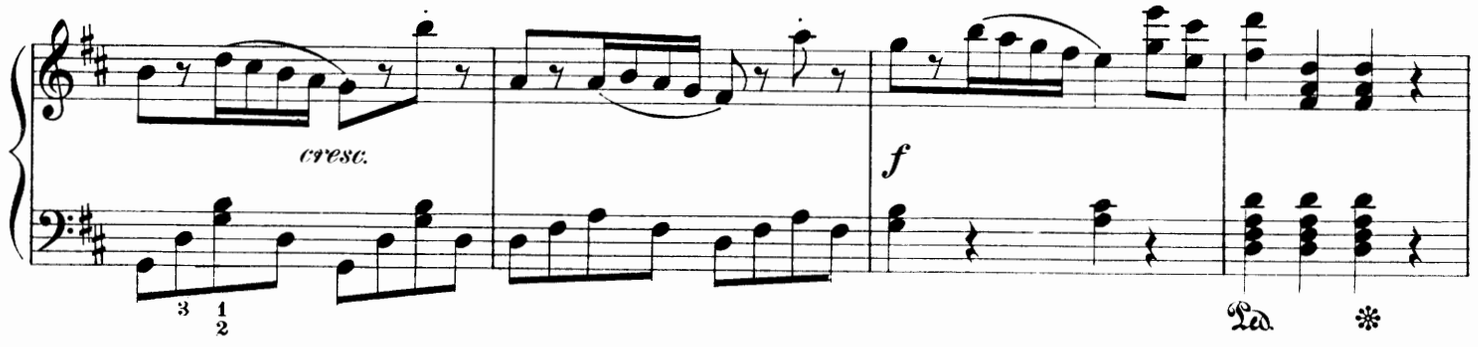
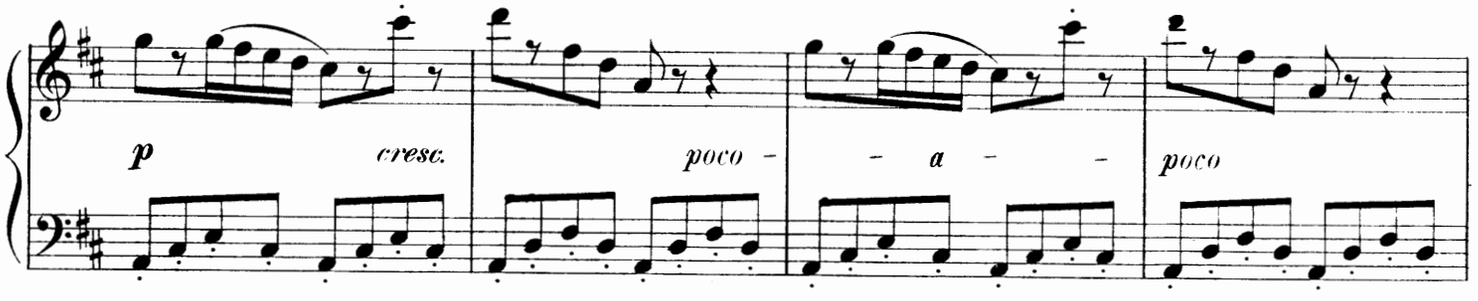
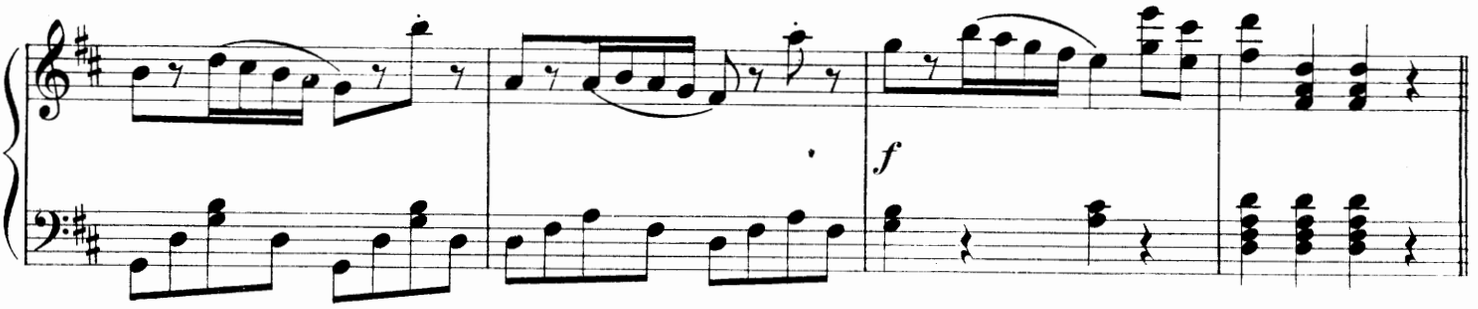

COUPLET II
cresc.
cresc.

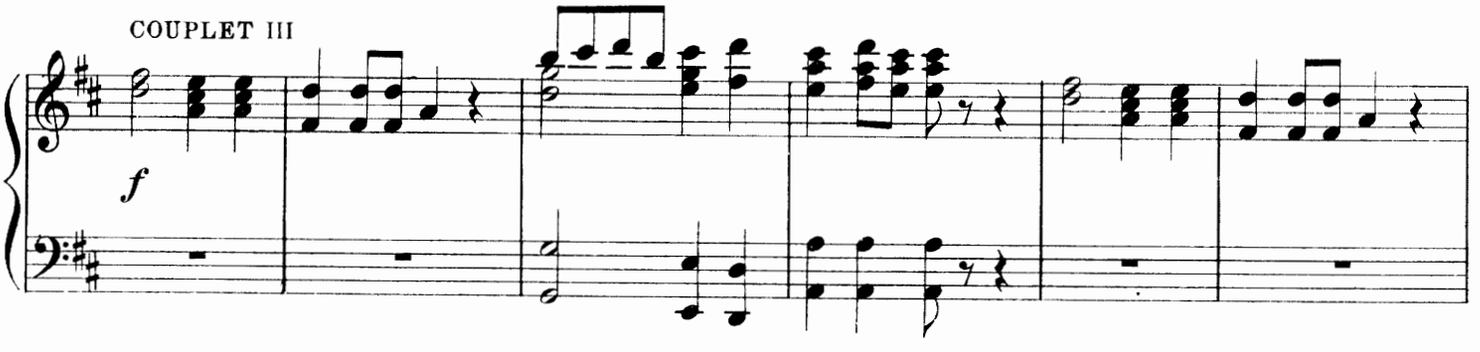

p
cresc.
poco - - a - - poco
Ped. Ped. Ped. simili


cresc.
f
Ped.


p
cresc.
poco - - a - - poco


f

COUPLET III


f

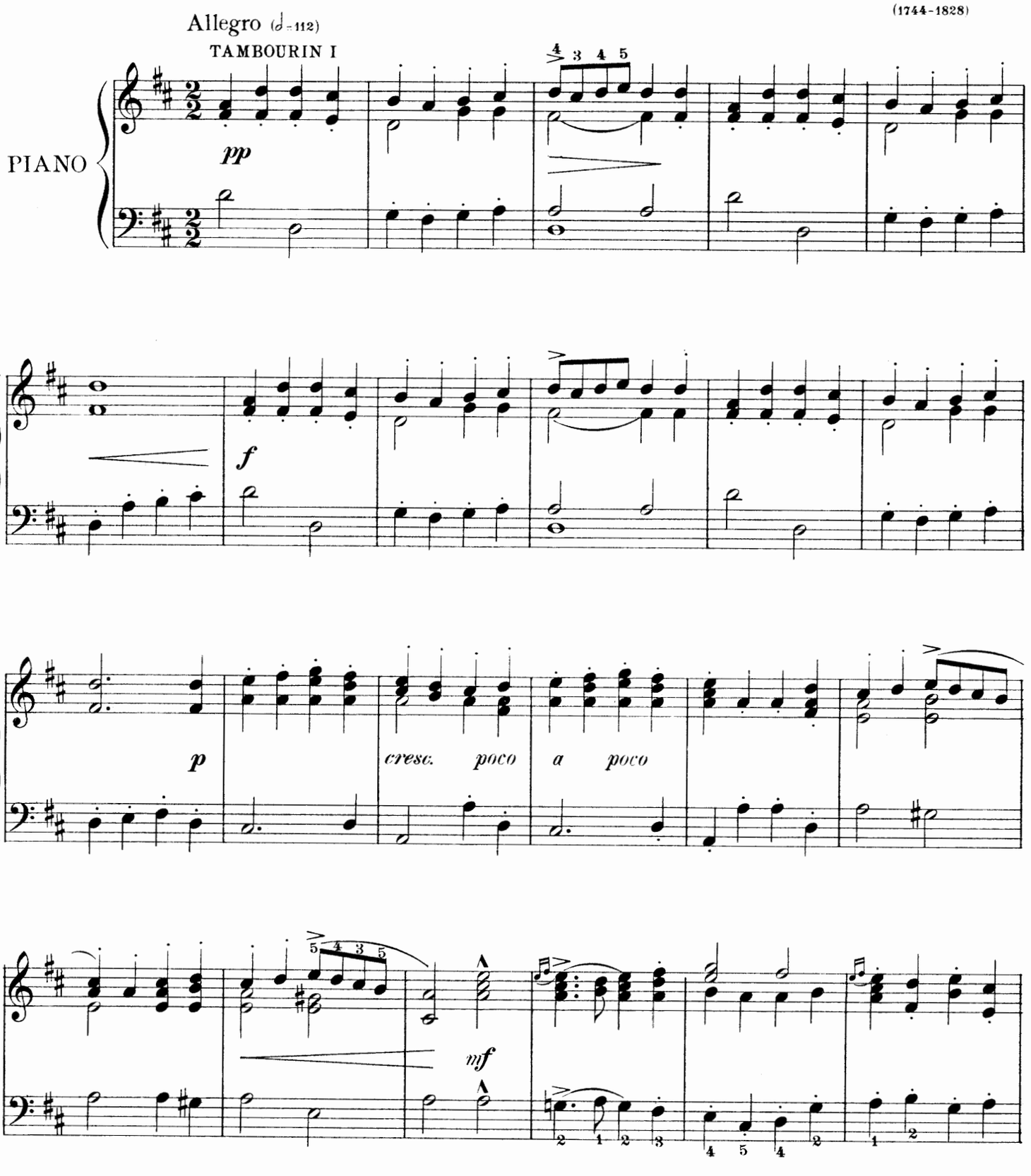
cresc.
rit.
a tempo

LA PROVENÇALE

TAMBOURIN

Edited by Isidor Philipp

PIERRE CANDEILLE
(1744-1828)



Rustic dance in lively rhythm.
Danse campagnarde d'une allure vive.

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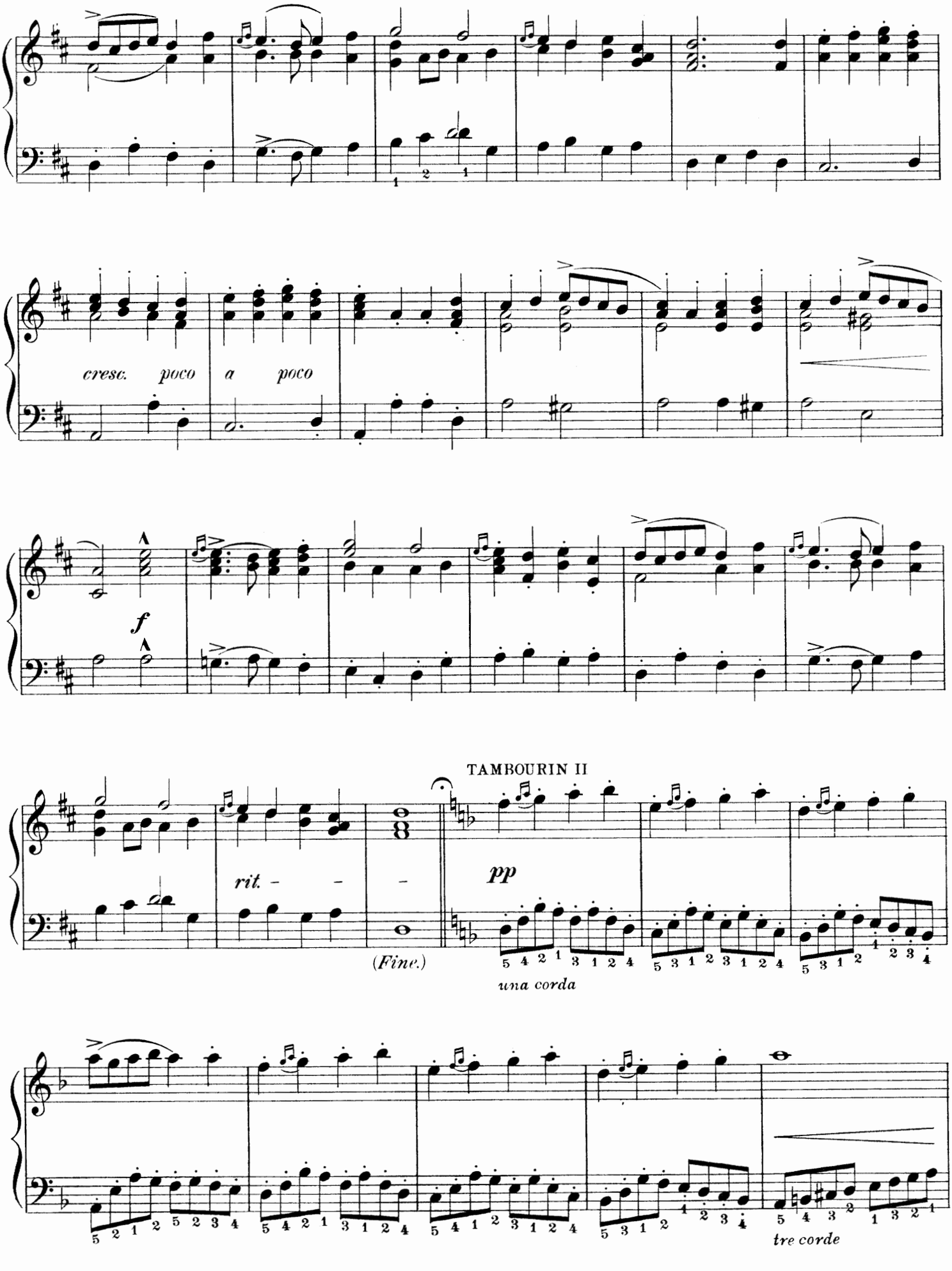
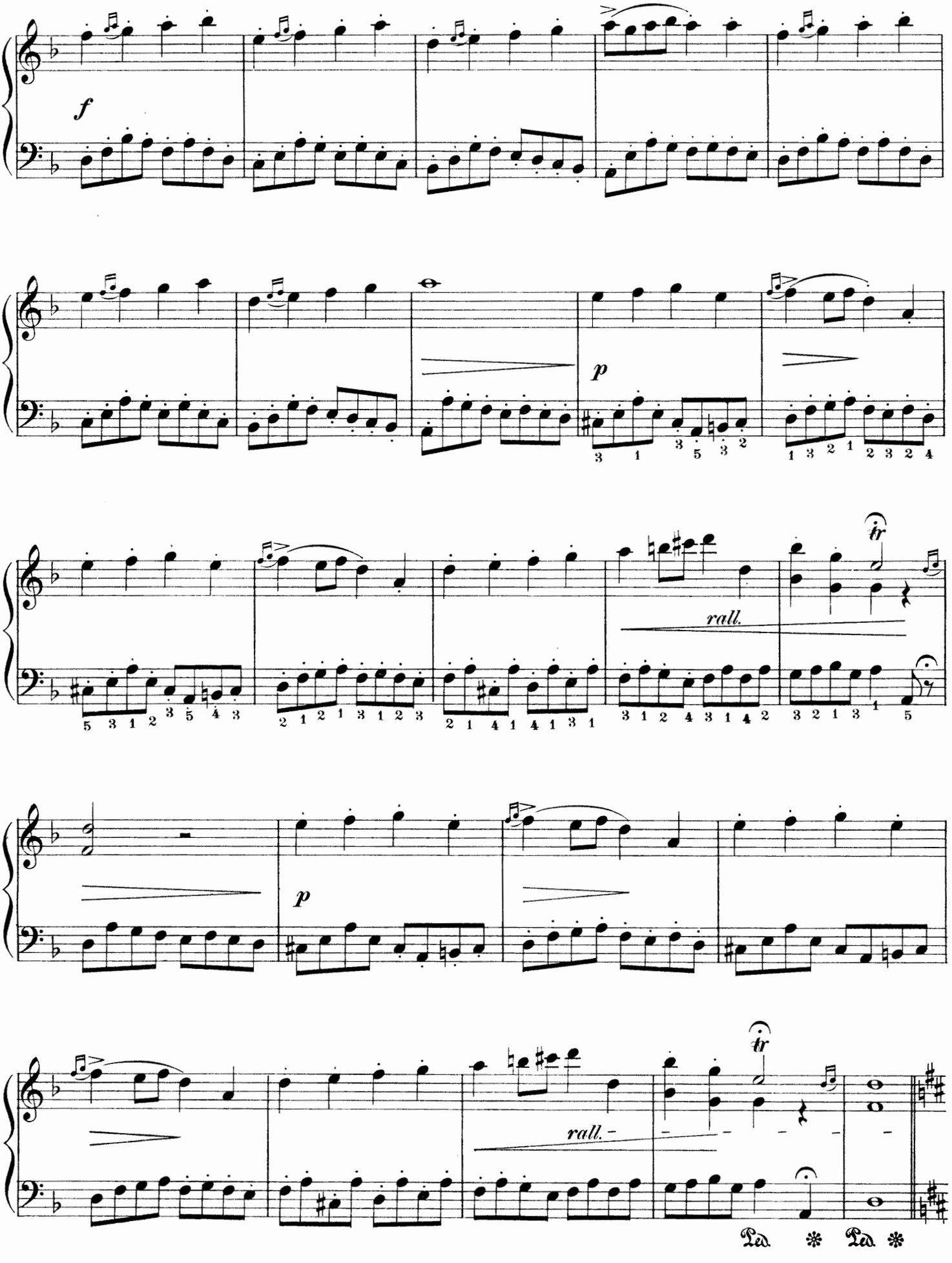
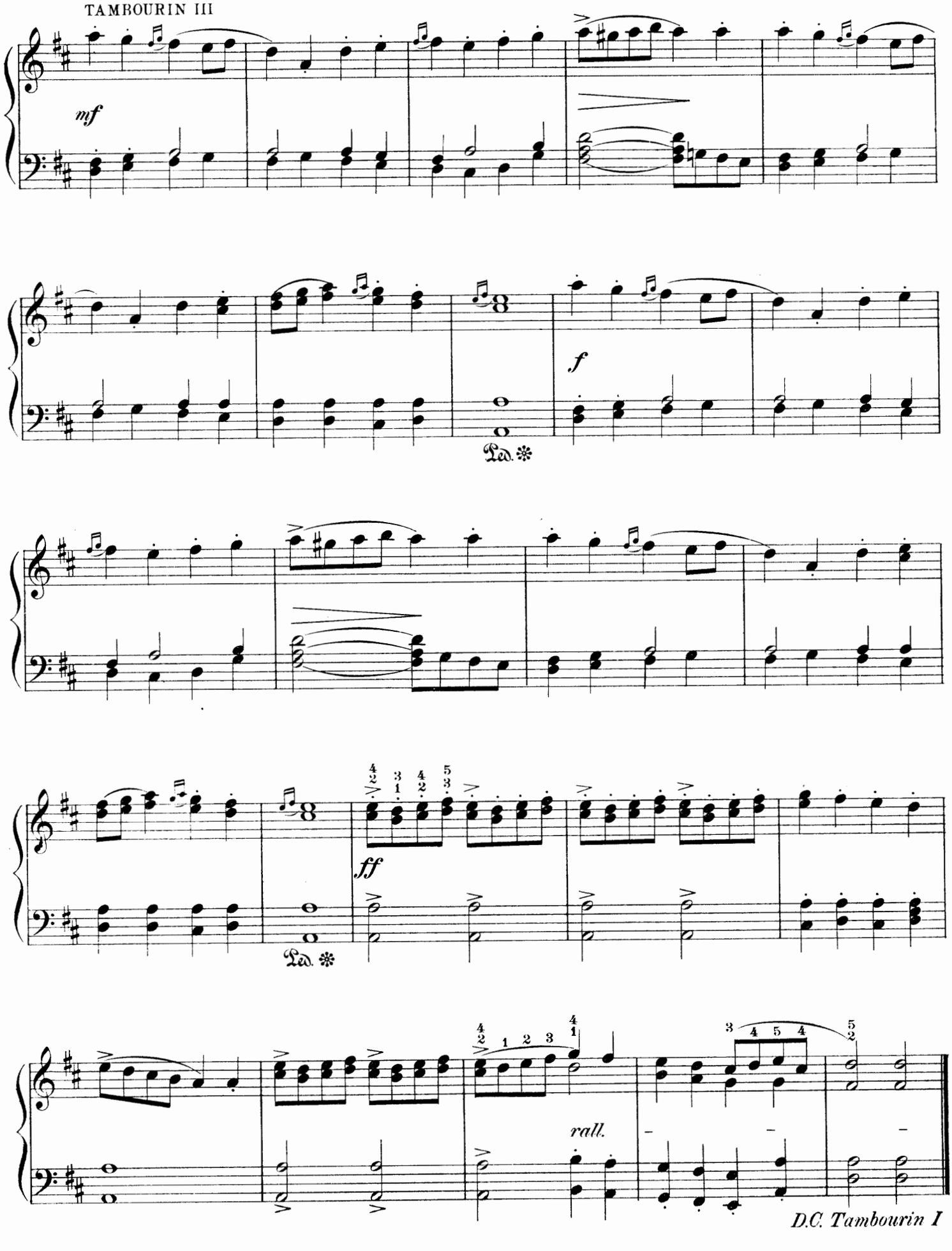

cresc. poco a poco
f
TAMBOURIN II
rit. - - -
pp
(Fine.)
una corda
tre corde


f
p
rall.
tr
p
rall.
tr
Ped. * Ped. *

TAMBOURIN III

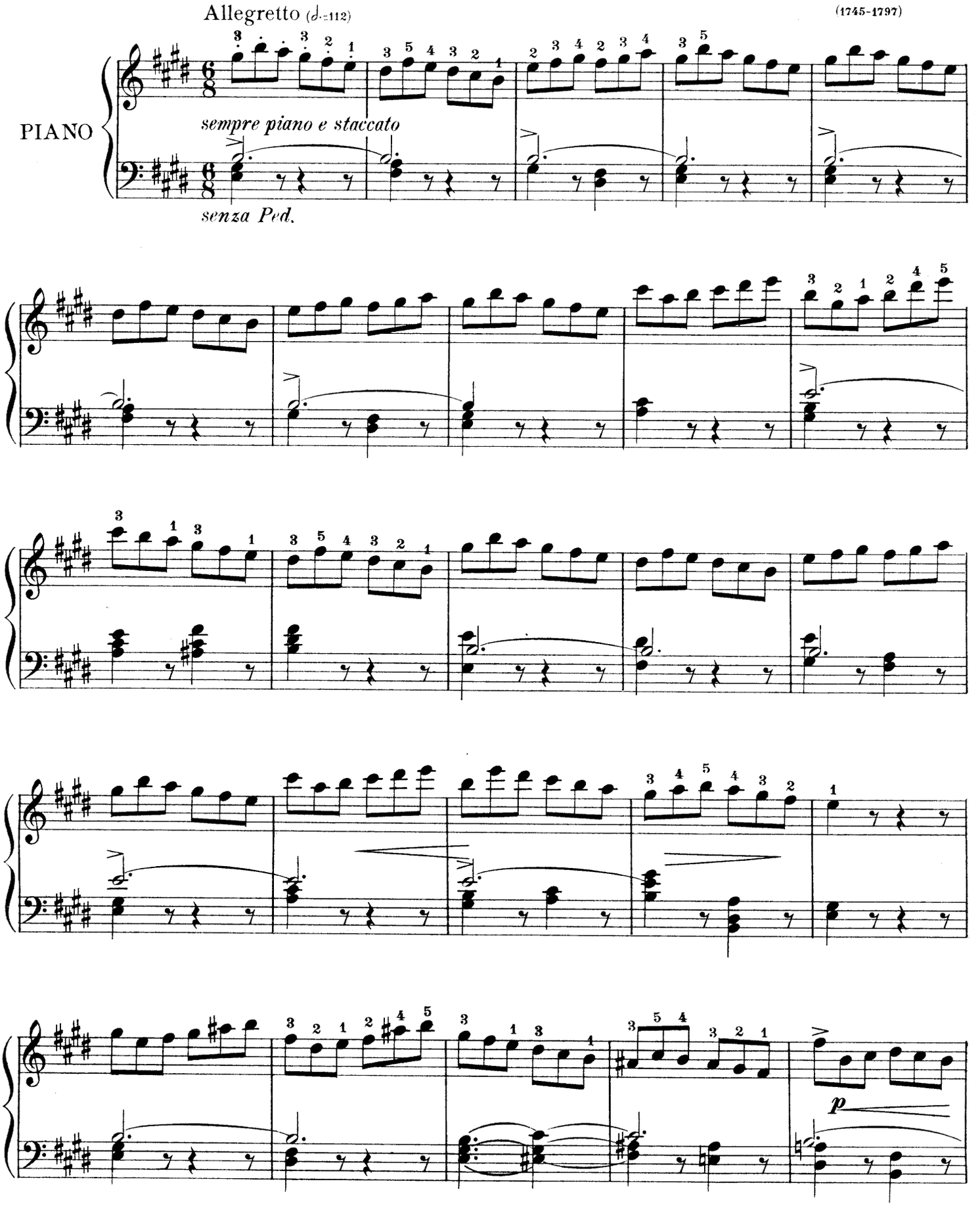


OEDIPUS AT THEBES
(OEDIPE À THÈBES)

TOCCATA

Edited by Isidor Philipp

LEFROID DE MÉREAUX
(1745-1797)



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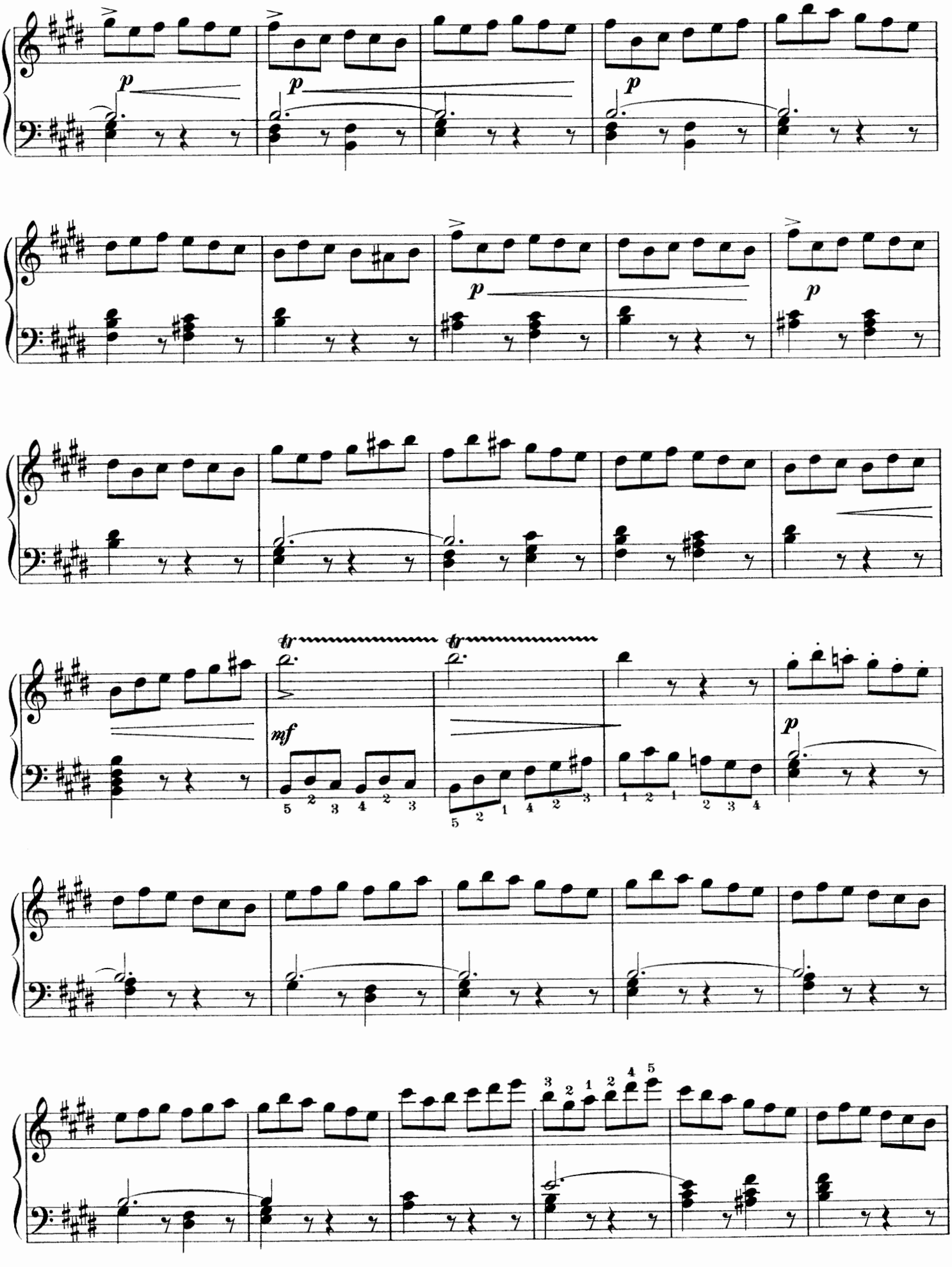
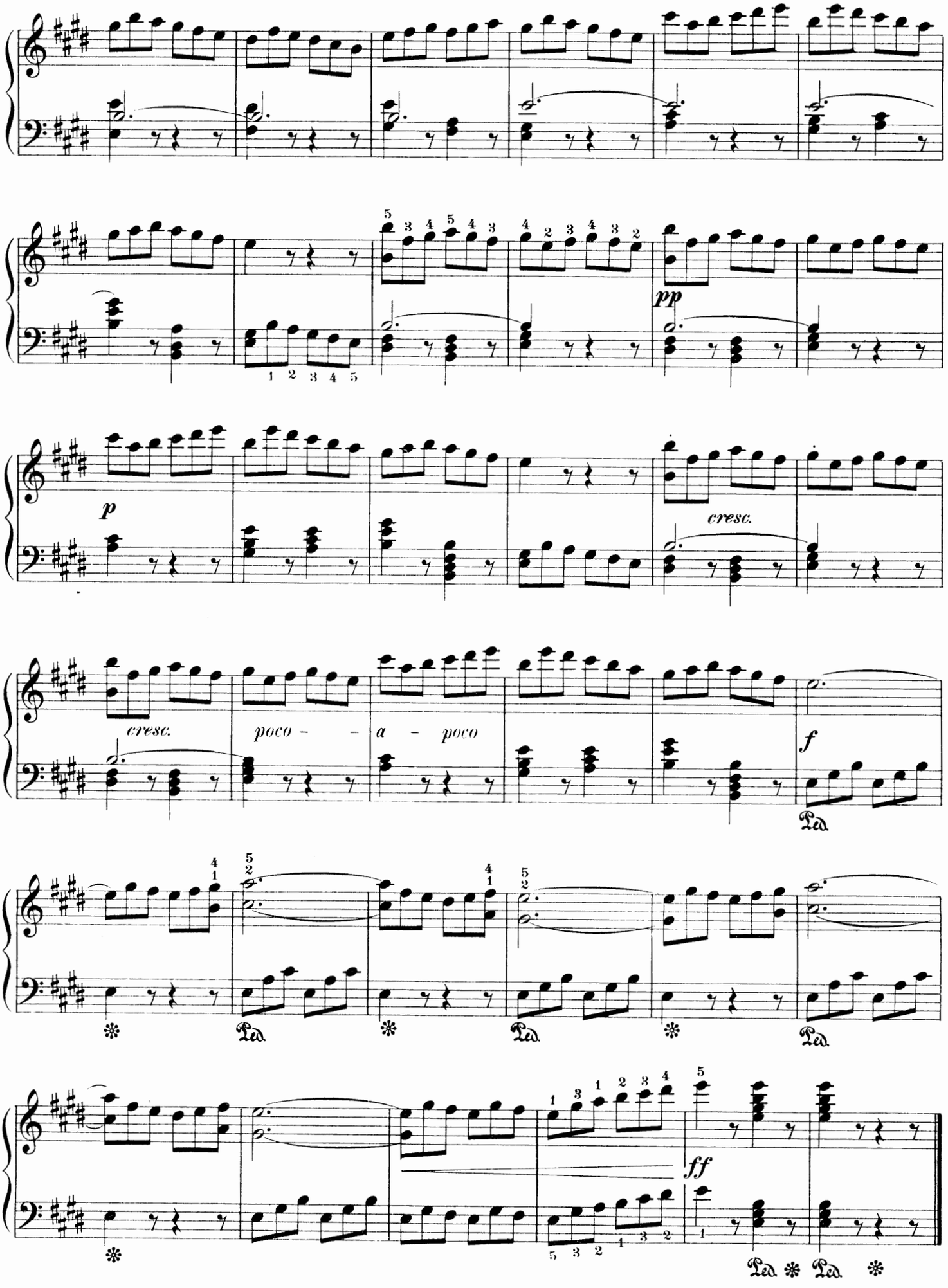

p
p
p
p
p
tr
tr
mf
p

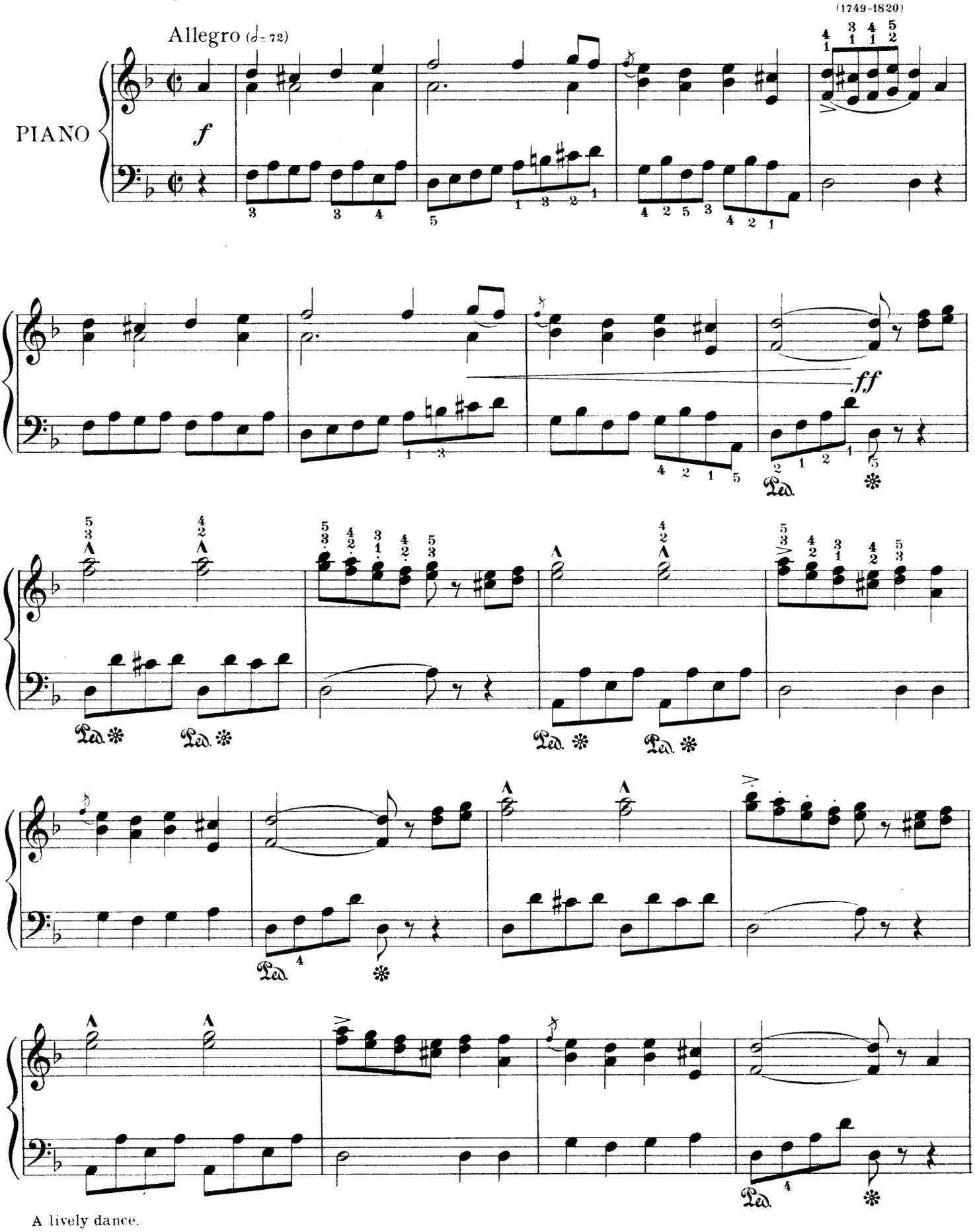

pp
p
cresc.
cresc.
poco - - a - poco
f
Ped.
ff
Ped. * Ped. *

NINETTE AT COURT
(NINETTE À LA COUR)

TRICOTET

Edited by Isidor Philipp

LOUIS SAINT-AMANS
(1749-1820)



A lively dance.
Danse vive.

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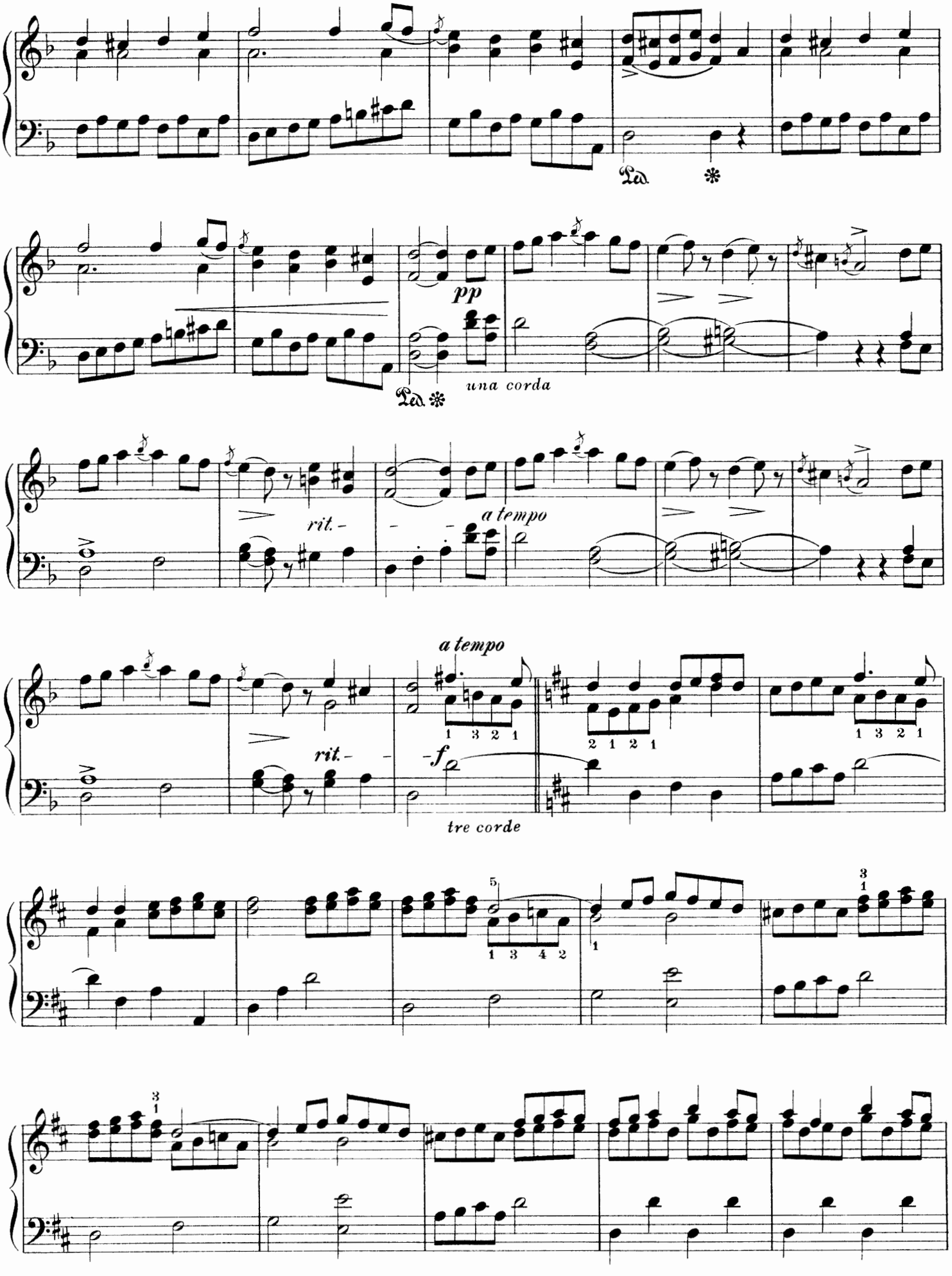
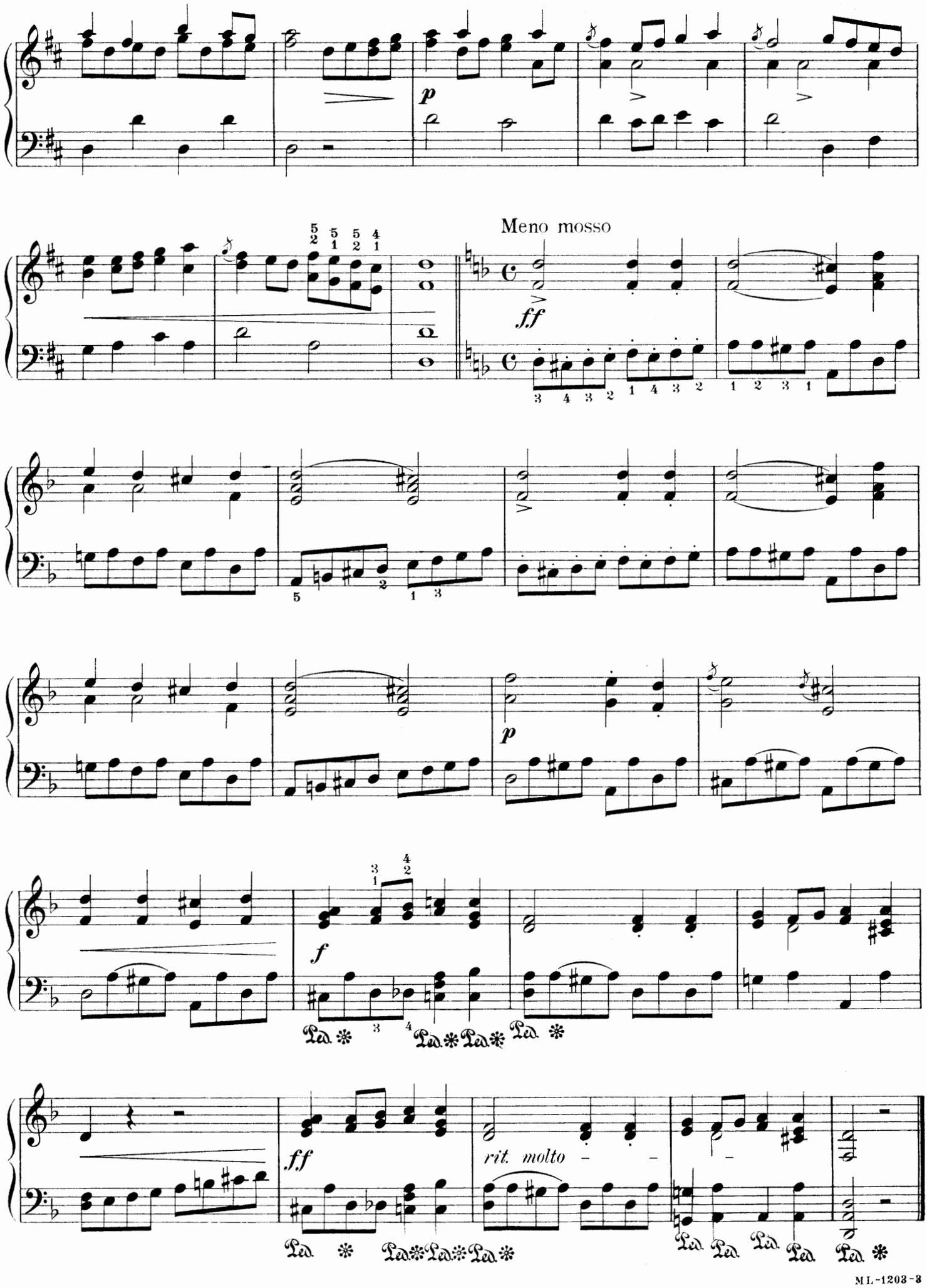

Ped.
pp
una corda
Ped.
rit.
a tempo
rit.
a tempo
-f
tre corde


Meno mosso
ff
p
f
ff
rit. molto