

JEAN-PHILIPPE RAMEAU  
(1683-1764)

# Pièces de Clavecin

Dritte Sammlung  
Troisième recueil - Third Collection  
(ca. 1728)

« *Nouvelles Suites de Pièces de Clavecin* »

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*Erwin R. Jacobi*



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\* Da das Heft einen Sonderdruck aus der Gesamtausgabe darstellt, entsprechen die Seitenzahlen der Gesamtausgabe. / La numérotation de ce tirage à part a été conservée telle quelle de l'édition intégrale dont il a été extrait. / Since this volume represents a reprint taken from the Complete Edition, the pagination is that of the Complete Edition.

## VORWORT

Die vorliegende Ausgabe ist ein Sonderdruck aus der Gesamtausgabe der *Pièces de Clavecin* von J.-Ph. Rameau, in welcher man ausführliche Hinweise zur Bibliographie, zur Editionstechnik und zur Ausführung findet, wie auch eine Begründung für die Notwendigkeit dieser Neuausgabe.

Die *Remarques sur les Pièces de ce Livre, & sur les differens genres de Musique* enthalten zu Beginn eine Reihe von notations- und spieltechnischen Angaben bzw. Erklärungen, welche sich auf Stich und Anordnung der Erstausgabe beziehen, in der vorliegenden Ausgabe dagegen bereits entsprechend berücksichtigt sind. Der größere und wichtigere Teil dieses Essays besteht aus der Behandlung einer interessanten musiktheoretischen Frage; die Art der Darstellung Rameaus schließt sich würdig den größeren theoretischen Schriften des Komponisten an, welche er bis dahin veröffentlicht hat („Traité de l'Harmonie...“, 1722, und „Nouveau Système de musique théorique“, 1726).

Das letzte Stück dieser Sammlung, *L'Égyptienne*, bezieht sich auf eine Zigeuner-Tänzerin; es ist nicht ein wirklicher Tanz (ebenso wie das Stück *Les Sauvages*), sondern gibt Rameaus Eindruck eines tanzenden Zigeunermädchen wieder.

Hinsichtlich der einzelnen Verzierungen auf der Tabelle (siehe S. VI) kann nicht genug betont werden, daß die Ausschreibung in großen Noten immer nur eine „Andeutung“ sein kann, wie kein Geringerer als J. S. Bach es genannt hat (siehe Bachs „Clavier-Büchlein“ für seinen Sohn Wilhelm Friedemann, Überschrift der darin am Anfang stehenden Verzierungstabelle: „Explication unterschiedlicher Zeichen, so gewisse manieren artig zu spielen, andeuten“ — Sperrung vom Herausgeber).

Tempo, Rhythmisierung und Dauer ergeben in ihren vielfältigen Möglichkeiten erst den Charakter des einzelnen Ornamentes, entsprechend seiner Funktion an der betreffenden Stelle. Hier das Richtige zu treffen, ist dem „bon goût“ des Spielers überlassen, wie die alten Meister übereinstimmend aussagen.

Bei dem ersten der beiden „Exemples“ einer „Liaison“ scheinen die darüberstehenden Worte im Widerspruch zum Notenbild zu stehen: gemeint ist im Falle des Trillers (cadence, tremblement), daß die Hauptnote *d'* nach dem Schlag kommt (wie bei jedem Triller), so daß die vorangehende Note *e'* eine Art übergebundene Abstützung des Trillers bildet — im Falle des Mordent (pincé) dagegen, daß dieser erst nach dem Schlag beginnt, so daß die vorangehende Note *h'* gleichsam als übergebundener „port de voix“ liegen bleibt<sup>1</sup>. Bei dem zweiten „Exemple“ der Liaison soll die gleiche Wirkung erreicht werden wie durch die Bezeichnung „Ped.“ auf einem modernen Klavier; nur muß (und kann) man auf dem Cembalo diese „Pedalwirkung“ lediglich mit den Fingern — durch entsprechendes Liegenlassen — hervorbringen. Diese Art von Notation einer „Liaison“ bei gebrochenen Akkorden auf dem Cembalo war insbesondere durch Saint-Lambert stark propagiert worden (siehe dessen „Principes du Clavecin“, S. 12/14 und 61/62).

Das *Menuet en Rondeau* ist ein Schulstück mit absichtlich weggelassenen Verzierungen zur Demonstration von Rameaus Fingersatz, der zur damaligen Zeit noch umstritten war<sup>2</sup>.

<sup>1</sup> Vergleiche in diesem Zusammenhang die viel umstrittene Stelle in J. S. Bachs Goldberg-Variationen, Takte 1, 5 und 9 der Aria: aufgrund der richtig verstandenen Erklärung Rameaus für diese Art von „Liaison“ ergibt sich die von Bach beabsichtigte Ausführung von selbst; der Mordent beginnt kurz nach dem Schlag und nicht auf den Schlag, wie letzteres unter anderen auch R. Kirkpatrick in seiner Ausgabe der Goldberg-Variationen angibt.

<sup>2</sup> Auf ähnliche Weise demonstriert J. S. Bach in seinem „Clavier-Büchlein“ für seinen Sohn Wilhelm Friedemann den neuen Fingersatz im Praeambulum g-moll (No. 9) gegenüber dem alten in der „Applicatio“ (No. 1).

## PRÉFACE

Le présent Recueil est un tirage à part de l'édition des œuvres complètes pour clavecin de J.-Ph. Rameau contenant des indications détaillées sur l'exécution, sur la bibliographie et sur la technique de publication, ainsi que la justification de cette dernière. Les *Remarques sur les Pièces de ce Livre, & sur les differens genres de Musique* contiennent au début une série d'indications, éclaircissements relatifs à la notation et à la technique du jeu se rapportant à la gravure et à la disposition de la première édition, dont il a déjà été tenu compte dans la présente édition. La partie la plus grande et la plus importante de ces « Remarques » consiste dans le traitement d'un problème intéressant de la théorie musicale. La forme de la présentation de Rameau est digne des grands travaux théoriques que le compositeur avait publiés jusque-là (« Traité de l'Harmonie... », 1722 et « Nouveau Système de musique théorique », 1726).

La dernière de ce recueil, *l'Egyptienne*, se rapporte à une danseuse tzigane; il ne s'agit pas d'une vraie danse (pas plus que la pièce *Les Sauvages*), mais cette pièce rend l'impression ressentie par Rameau en présence d'une gitane qui dansait.

On ne soulignera jamais assez, en considérant les différents agréments de la table (voir page VI), que la transcription en grandes notes ne peut être qu'une « indication », comme l'a appelée J. S. Bach lui-même (voir dans son « Clavier-Büchlein », écrit pour son fils Wilhelm Friedemann, le titre de la table des agréments placée au début: « Explication unterschiedlicher Zeichen, so gewisse Manieren artig zu spielen, andeuten » [Explication de divers signes qui n'est qu'une indication sur l'interprétation correcte de certains agréments — mis en italique par l'éditeur]).

C'est justement le tempo, le rythme et la durée qui indiquent, dans leurs multiples possibilités, le caractère de chaque agrément par rapport à sa fonction dans le passage en question. Le choix correct est laissé au « bon goût » de l'exécutant, comme tous les vieux Maîtres l'ont reconnu.

Dans le premier des deux « Exemples » d'une « Liaison », les mots placés au-dessus semblent être en contradiction avec les notes: l'intention est que, dans le cas du trille (tremblement ou cadence), la note principale ré'' se joue *après* le temps (comme pour chaque trille), si bien que la note mi'' qui la précède forme une sorte d'appui lié au trille, mais que dans le cas du mordant (pincé), par contre, celui-ci *commence seulement après* le temps, si bien que la note si'' qui le précède reste en quelque sorte *port de voix* lié<sup>1</sup>. Dans le deuxième « Exemple » de liaison, on doit atteindre un effet égal à celui obtenu par l'indication « Péd. » avec un piano moderne; mais avec le clavecin on doit (et on peut) produire cet « effet de pédale » uniquement avec les doigts, en les laissant sur les touches. Cette sorte de notation d'une « Liaison » pour les arpèges au clavecin a été propagée surtout par Saint-Lambert (voir ses « Principes du Clavecin », pages 12/14 et 61/62).

Le *Menuet en Rondeau* est une étude, privée exprès des agréments pour démontrer le doigté de Rameau, qui, en ce temps-là, était encore combattu<sup>2</sup>.

<sup>1</sup> Que l'on compare sous ce rapport le passage très discuté dans les Variations Goldberg de J. S. Bach, mesures 1, 5 et 9 de l'Aria: si on comprend bien les explications de Rameau pour cette sorte de « Liaison », l'exécution voulue par Bach va de soi; le pincé commence peu *après* le temps et non pas *sur* le temps même, comme l'indique entre autres R. Kirkpatrick dans son édition des Variations Goldberg.

<sup>2</sup> J. S. Bach démontre d'une manière semblable, dans son « Clavier-Büchlein » écrit pour son fils Wilhelm Friedemann, le nouveau doigté du « Praeambulum » en sol mineur (No. 9) par rapport à l'ancien de l' « Applicatio » (No. 1).

## PREFACE

The present volume is a reprint of part the Complete Edition of J.-Ph. Rameau's *Pièces de Clavecin* which contains detailed notes on bibliography, editing technique and manner of performance, in addition to substantiating the need for this new edition of Rameau's harpsichord music.

At the beginning of the *Remarques sur les Pièces de ce Livre, & sur les differens genres de Musique* is given a series of notes and explanations of notation and execution which refer to the engraving and arrangement of the First Edition and which have accordingly been followed in the present Edition. The larger and more important portion of Rameau's essay consists of a discussion of an interesting problem in music theory. Rameau's presentation attains the same high level as that of his larger theoretical works produced up to that time ("Traité de l'Harmonie . . .", 1722, and "Nouveau Système de musique théorique", 1726).

The final piece in this Collection, *L'Egyptienne*, refers to a gypsy dancer; it is as little a true dance as the piece *Les Sauvages* but in fact gives Rameau's impression of a dancing gypsy maiden.

As regards the individual ornaments in the Table (p. VI), it cannot be stressed sufficiently that even by writing these out in full notes one cannot give more than merely an "indication". This is borne out by no less a musician than Johann Sebastian Bach (see Bach's "Clavier-Büchlein" for his son, Wilhelm Friedemann. The Table of Ornaments at the beginning of this "Büchlein" is headed: "Ex-*plication unterschiedlicher Zeichen, so gewisse manieren artig zu spielen, andeuten*" (Explanation of various signs indicating how to render certain ornaments agreeably [Editor's italics]).

In their diverse variety, tempo, rhythm and duration in the first place determine the *character* of any specific ornament according to its respective function within the musical context. As has been universally maintained by the old Masters, choice of the correct realisation is left to the good taste of the player.

In the first of the two "Exemples" of a "Liaison", the text immediately above the musical illustration *might* at first sight appear to be at variance with the notes: what is in fact meant is that in the case of the trill (cadence, tremblement), the main note, D'', comes *after* the beat (as in all trills), so that the preceding E'' forms a kind of tied-over first note of the trill. On the other hand, in the case of the mordent (pincé), it is intended that the mordent itself should *commence only after* the beat, so that the preceding B' remains a tied "port de voix", as it were<sup>1</sup>.

In the second "Exemple" of the Liaison the effect to be attained is identical with that obtained on the modern pianoforte by the designation "Ped.", though upon the harpsichord this "pedal effect" must (and can) be achieved by finger action alone, i. e., by sustaining the keys accordingly. This way of denoting a "Liaison" in the case of broken chords on the harpsichord was particularly championed by Saint-Lambert (see his "Principes du Clavecin", pp. 12-14 and 61-62).

The *Menuet en Rondeau* is no more than a study with the ornaments purposely omitted in order to demonstrate Rameau's fingering, which at that time was still a subject of dispute<sup>2</sup>.

<sup>1</sup> In this connection, compare the oft-disputed passage in J. S. Bach's "Goldberg Variations", bars 1,5 & 9 of the Aria: the performance intended by Bach follows automatically if one correctly appreciates Rameau's explanation of this type of "Liaison"; the mordent commences shortly *after*, rather than *on*, the beat (misinterpreted in Ralph Kirkpatrick's edition — and those of others — of the "Goldberg Variations").

<sup>2</sup> A similar demonstration is that of J. S. Bach in his "Clavier-Büchlein" for his son Wilhelm Friedemann: the new method of fingering is employed in the Praeambulum in G minor (No. 9) as against the old in the "Applicatio" (No. 1).

NOMS et figures des agréments.	NOMS et expression des agréments.
Cadence	Cadence
Cadence appuyez	Cadence appuyez
Double Cadence	Double Cadence
Double	Double
Pincé	Pincé
Port de voix	Port de voix
Coulez	Coulez
Pincé et port de voix	Pincé et port de voix
Sous Coupé	Sous Coupé
Suspension	Suspension
Agrément simple	Agrément simple
Agrément figure	Agrément figure

Liaison	Expression
Une liaison qui embrasse deux notes différentes, comme . . .	marque qu'il ne faut lever le doigt de l'index la première qu'à propos d'avoir touché la seconde.
La note liée à celle qui porte une Cadence ou un Pincé fait communément à chacun de ces agréments	
Exemple	Expression
Une liaison qui embrasse plusieurs notes marqué qu'il faut les tenir toutes d'un bout de la liaison à l'autre à mesure qu'on les touche	
Exemple	Expression
Le pouce et doigt se trouvent dans le milieu de cette batterie	
Première Leçon	
Main droite	
Ceci se répète souvent sans discontinuer, et avec galité de mouvement.	
Main gauche	

Menuet en Rondeau.

Tabelle der Verzierungen usw., wie sie in den Ausgaben von 1724 und von 1731 der „Pièces de Clavecin“ enthalten ist. Diese Tabelle gilt nach Rameaus ausdrücklichen Hinweisen ebenfalls für seine „Nouvelles Suites de Pièces de Clavecin“ und für seine „Pièces de Clavecin en Concerts“. (Nach den Exemplaren in der Bibliothèque Nationale, Paris.)

#### Namen und Zeichen der Verzierungen

Triller	
Abgestützter Triller	
Triller mit Nachschlag	
Doppelschlag	
Mordent	
Vorschlag von unten	
Vorschlag von oben	
Mordent und Vorschlag von unten	
Verkürzter Ton (Staccato)	
Einfaches Arpeggio	
Verziertes Arpeggio	

#### Bindebogen / Ausführung

Ein Bindebogen, der zwei verschiedene Noten umfaßt, wie ... bedeutet, daß man den Finger von der ersten Note erst aufheben darf, nachdem man die zweite angeschlagen hat.

Diejenige Note, welche an eine andere angebunden ist, die einen Triller oder einen Mordent hat, dient als Anfang für jede dieser Verzierungen.

#### Beispiel

Ein Bindebogen, welcher mehrere Noten umfaßt, bedeutet, daß man sie alle halten muß, vom einen bis zum anderen Ende des Bogens, unter Berücksichtigung ihres Anschlages.

#### Beispiel

Der Daumen 1 soll sich in der Mitte dieser batterie befinden.

#### Erste Übung (Rechte Hand / Linke Hand)

Dies wiederholt man ohne Unterbrechung oft und mit gleichmäßiger Bewegung.

#### Menuett in Rondeau-Form

Table des agréments, etc., contenue dans les éditions de 1724 et de 1731 des « Pièces de Clavecin ». Selon les indications formelles de Rameau, cette table est aussi valable pour ses « Nouvelles Suites de Pièces de Clavecin », ainsi que pour ses « Pièces de Clavecin en Concerts ». (D'après les exemplaires conservés à la Bibliothèque Nationale, Paris).

#### Noms et figures des agréments

Cadence	
Cadence appuyée	
Double Cadence	
Double	
Pincé	
Port de voix	
Coulez	
Pincé et port de voix	
Son coupé	
Arpeggement simple	
Arpeggement figuré	

#### Liaison / Expression

Une liaison qui embrasse deux notes différentes, comme ... marque qu'il ne faut lever le doigt de dessus la première qu'après avoir touché la Seconde. La note liée à celle qui porte une Cadence ou un Pincé, sert de commencement à chacun de ces agréments.

#### Exemple

Une liaison qui embrasse plusieurs notes, marque qu'il faut les tenir toutes d'un bout de la liaison à l'autre à mesure qu'on les touche.

#### Exemple

Le pouce 1 doit se trouver dans le milieu de cette batterie.

#### Première Leçon (Main droite / Main gauche)

Ceci se répète souvent sans discontinuer, et avec Egalité de mouvement.

#### Menuet en Rondeau

Table of Ornaments as given in the 1724 and 1731 editions of the "Pièces de Clavecin". This table, as expressly indicated by Rameau, is also applicable to his "Nouvelles Suites de Pièces de Clavecin" and his "Pièces de Clavecin en Concerts". (After the copies in the Bibliothèque Nationale, Paris.)

#### Names and signs of the ornaments

Trill	
Prepared Trill	
Terminated Trill	
Turn	
Mordent	
Ascending Appoggiatura	
Descending Appoggiatura	
Mordent and ascending Appoggiatura	
Curtailed Note (Staccato)	
Simple Arpeggio	
Figured Arpeggio	

#### Slur / Execution

A Slur which embraces two different notes, as ... indicates that the finger shold not be raised from the first until the second has been struck. If the second of two slurred notes has a trill or a mordent, the first note serves as commencement of the respective ornament.

#### Example

A Slur which embraces several notes, indicates that all these notes are to be held down throughout the length of the slur, paying regard to reiteration.

#### Example

The thumb 1 should remain in the centre of this batterie.

#### First Lesson (Right hand / Left hand)

This is repeated many times without interruption and with evenness of movement.

#### Minuet in Rondeau form.

## Remarques sur les Pièces de ce Livre, & sur les differens genres de Musique

Anmerkungen zu den Stücken dieses Bandes und zu den verschiedenen Musikstilen

Remarks on the Pieces in this Book and on the different Styles of Music

Wenn die neue Notationsart, deren ich mich für die Stücke dieses Bandes bedient habe, ihre Schwierigkeiten hat, so hat sie auch Vorteile, die, wie ich glaube, für jene entschädigen sollten. Von welcher Seite die Hände auch kommen mögen, die Schlüssel ändern sich dabei nie, und die Noten, die zusammen angeschlagen werden müssen, sind dergestalt angeordnet, daß man sich nicht irren kann. Die einzige Schwierigkeit besteht darin, zu wissen, mit welcher Hand gewisse Mittelstimmen zu spielen sind; aber im allgemeinen sind derartige Stimmen der linken Hand vorbehalten, sobald die rechte sie nicht bequem übernehmen kann; im übrigen soll man so viel wie möglich diejenige Hand von ihnen entlasten, die irgendwelche Verzierungen zu machen hat, wie Triller, Mordent und Vorhalt.

Im vierten Double (= Variation) der Gavotte sollen die Noten, deren Hälse oben sind, mit der rechten Hand gespielt werden, diejenigen, deren Hälse unten sind, mit der linken Hand, und die Terzen, die darin repetiert werden, abwechselnd mit beiden Händen, indem man jede Terz (jedes Terzenpaar) mit der linken beginnt.

Die Guidons (= Kustoden) am Ende der beiden letzten Doubles der gleichen Gavotte stehen an Stelle der Note, mit welcher die Reprises beginnen, wenn man sie wiederholt: so muß man in diesem Fall E anstelle von C anschlagen.

Die beiden Menuette sollen hintereinander gespielt werden, obgleich sie durch ein anderes Stück getrennt sind.

Ich mußte meine Tafeln diesen letzten Stücken anpassen, aber ich meinte, man würde es vorziehen, wenn sie denjenigen des ersten Bandes entsprächen, und daß man deshalb gern über die kleinen Mängel, die sich vorfinden mögen, hinweggehen würde, wie etwa, wenn man das Blatt zu einer Wiederholung wenden muß, oder wenn die Noten ein wenig zu eng stehen.

Man kann es sich nicht erlassen, die Verzierertabelle zu Rate zu ziehen; desgleichen sollte man wegen der Fingertechnik auf dem Cembalo die entsprechende Abhandlung meines früheren Bandes konsultieren, wenn man die Art, in welcher die hier vorliegenden neuen Stücke gespielt werden sollen, von Grund auf erfassen will.

Das Tempo dieser Stücke ist eher schnell als langsam zu nehmen, ausgenommen die Allemande, die Sarabande, das Thema der Gavotte, das Triolet und die Enharmonique. Aber man halte sich stets vor Augen, daß es im allgemeinen besser ist, durch zu große Langsamkeit als durch zu große Schnelligkeit zu sündigen. Wenn man sich ein Stück (technisch) zueigen gemacht hat, erfaßt man unmerklich seinen Charakter und bald erfährt man das richtige Tempo.

Die Wirkung, die man im zwölften Takt der Reprise der Enharmonique empfindet, ist zunächst vielleicht nicht nach jedermanns Geschmack, man gewöhnt sich indessen daran, wenn man sich nur ein wenig darum bemüht, und man empfindet sogar die ganze Schönheit darin, wenn man den ersten Widerstand überwunden hat, den das Ungewohnte in diesem Fall verursachen kann. Die Harmonie, die diesen Eindruck hervorruft, ist keineswegs eine zufällige; sie beruht auf Vernunftgründen und wird von der Natur selbst bestätigt; für Kenner hat sie etwas sehr Bestechendes, aber die Ausführung muß die vom Komponisten beabsichtigte Wirkung durch einen zarten Anschlag unterstützen und indem man mehr und mehr die Vorhalte dehnt, je näher die packende Stelle kommt, wo man einen Augenblick innehalten muß, wie durch das Zeichen  angegeben ist.

Die gleiche Wendung tritt im fünften Takt der zweiten Reprise der Triomphante auf, aber hier ist die Wirkung weniger überraschend, weil die einander folgenden Modulationen im Hinblick auf die Geschwindigkeit des Tempos hier in anderer Weise

*Si la nouvelle Tablature dont je me suis servi pour les Pièces de ce Livre a ses difficultés, elle a aussi des convenances qui, à ce que je crois, doivent en récompenser. De quelque côté que les mains se portent, les Clefs n'y changent jamais, et les Notes qui doivent être touchées ensemble y sont arrangees de manière à ne pouvoir s'y tromper. La seule difficulté consiste à savoir de quelle main toucher certaines parties du milieu: mais c'est ordinairement pour la main gauche que ces sortes de parties sont réservées, dès que la droite n'y peut suppléer aisément; au reste on doit en exempter, autant qu'il est possible, la main qui a quelques agréments à faire, comme tremblement, pincé et port de voix.*

*Dans le quatrième Double de la Gavotte les Notes dont les queues sont en haut doivent être touchées de la main droite, celles dont les queues sont en bas, de la main gauche, et les Tierces qui s'y répètent, alternativement des deux mains, en commençant chaque tierce de la gauche.*

*Les Guidons mis à la fin des deux derniers Doubles de la même Gavotte doivent tenir lieu de la Note qui en commence les Reprises, quand on les répète pour la deuxième fois: ainsi l'on doit toucher mi, en ce cas, au lieu d'ut.*

*Les deux Menuets doivent être joués à la suite l'un de l'autre, quoique séparés par une autre pièce.*

*Je devais proportionner mes planches à ces dernières pièces; mais j'ai cru, qu'on aimeroit mieux qu'elles fussent conformes à celles du premier livre, et qu'à cet égard on passerait volontiers sur les petits défauts qui s'y rencontrent, comme lorsqu'il faut tourner le feuillet à une reprise, ou lorsque les Notes sont un peu trop serrées.*

*On ne peut se dispenser de consulter la table des agréments, et ce qui concerne la mécanique des Doigts sur le Clavecin dans mon livre de pièces, qui a précédé celui-ci, si l'on veut se mettre au fait de la manière dont ces dernières pièces doivent être touchées.*

*Le mouvement de celles-ci roule plutôt sur la vitesse que sur la lenteur, excepté l'Allemande, la Sarabande, le simple de la Gavotte, le Triolet, et l'Enharmonique. Mais souvenez vous toujours qu'il vaut mieux, en général, y pedir par le trop de lenteur, que par le trop de vitesse: quand on possède une pièce on en sait insensiblement le goût, et bientôt on en sent le vrai mouvement.*

*L'effet qu'on éprouve dans la douzième mesure de la reprise de l'Enharmonique ne sera peut-être pas d'abord du goût de tout le monde; on s'y accoutume cependant pour peu qu'on s'y prete, et l'on en sent même toute la beauté, quand on a surmonté la première répugnance que le défaut d'habitude peut occasionner en ce cas. L'harmonie qui cause cet effet n'est point jetée au hazard; elle est fondée en raisons, et autorisée par la nature même; c'est pour les Connaisseurs ce qu'il y a de plus piquant; mais il faut que l'exécution y seconde l'intention de l'Auteur, en attendrissant le Toucher, et en suspendant de plus en plus les Coulez à mesure qu'on approche du trait saisissant, où l'on doit s'arrêter un moment, comme le marque ce signe .*

*Le même trait a lieu dans la cinquième mesure de la deuxième reprise de la Triomphante: mais l'effet en est moins surprenant, en conséquence des Modulations successives qui y sont ménagées d'une autre manière, par rapport à la vitesse du*

*If the new manner of notation which I have used for the pieces in this book has its difficulties, it also has its good points, which, in my opinion, must make up for the former. From whichever side the hands move, the clefs on the staves never change, and the notes which have to be played together are so arranged in the new notation that there can be no misunderstanding. The only difficulty consists in knowing with which hand to play certain middle parts: in general, parts of this sort are reserved for the left hand whenever the right hand cannot manage them with facility. Moreover it is necessary, so far as possible, to keep free that hand which has to perform grace-notes, such as trill, mordent and appoggiatura.*

*In the fourth Double of the Gavotte, the notes which have their stems pointing upward are to be played with the right hand, and those having their stems pointing downward, with the left hand whilst Thirds which are repeated are to be played by both hands alternately, commencing each pair of Thirds with the left.*

*The Directs (guide marks) at the end of the two last Doubles of the same Gavotte must take the place of the note on which commence the Reprises, when they are played for the second time; in other words, it is necessary in this case to play E instead of C. The two Menuets, though separated by another piece, are in fact to be played consecutively.*

*I have had to arrange my sheets to suit these last pieces, but I thought that one would prefer them to conform to those of the first book and would in this respect be willing to overlook any minor faults to be found in them, such as when it is necessary to turn the page for a repetition, or when the notes are a little too crowded.*

*If one really wishes to ascertain how these last pieces should be played, consultation of the table of grace-notes and the essay on the technique of the fingers on the harpsichord in my book of pieces preceding this one must not be omitted.*

*Except for the Allemande, the Sarabande, the simple of the Gavotte, the Triolet and the Enharmonique, the pace of these compositions tends rather to be sprightly than to be slow. But always remember that it is better, as a general rule, to err by playing too slowly than by playing too fast; technical mastery of a piece lets one quite imperceptibly grasp the character of it so that a sense of the proper pace is soon acquired.*

*The effect experienced in the twelfth bar of the Reprise of the Enharmonique may not perhaps be to everyone's taste right away; one can nonetheless grow accustomed to it after a little application, and even grow to awareness of all its beauty once the initial aversion, which in this case might result from lack of familiarity, has been overcome. The harmony which creates this effect has by no means been thrown in haphazardly; it is based on logic and has the sanction of Nature herself; it is the ingredient most savoured by the connoisseur; however, its performance must bring out the composer's intention through a softening of the touch and by suspending the appoggiaturas more and more as one approaches the thrilling passage where a momentary stop is indicated by the sign .*

*The same passage occurs in the fifth bar of the second Reprise of the Triomphante; but less unexpected here is the effect of successive modulations which herein are treated in another manner, in keeping with the sprightliness of the movement.*

behandelt sind. Diese Wirkung entsteht aus dem Unterschied von einem Viertelton, der sich zwischen dem Cis und dem Des des ersten Stückes und zwischen dem His und dem C des zweiten Stückes befindet. Und obwohl dieser Viertelton dort tatsächlich nicht vorhanden ist, weil ja Cis und Des, beziehungsweise His und C nichts anderes sind als die gleiche Note, der gleiche Ton, die gleiche Taste auf der Klaviatur, ist seine Wirkung nichtsdestoweniger spürbar durch die unerwartete Folge der verschiedenen Modulationen, die bei ihrem Verlauf diesem Viertelton mit Notwendigkeit fordern. Es ist nicht das Intervall im besonderen, durch das der Eindruck entsteht, den wir davon zwangsläufig empfangen; dieser entsteht einzig und allein durch die Modulation, die ihn zu dem macht, was er ist, was ich alsbald darlegen werde. Aber einstweilen frage man sich, warum man in der A-Tonart die kleine Terz zwischen A und C als angenehm empfindet, während in der Cis-Tonart die übermäßige Sekunde zwischen A und His sehr schrill erscheint, wo doch diese beiden Intervalle jeweils von den beiden gleichen Tasten hervorgebracht werden.

Es ist der gleiche Viertelton, der den diatonischen Halbtönen zwischen H und C von dem chromatischen Halbtönen zwischen H und His unterscheidet, wie man es schon immer bemerkt hat; und es ist dieser gleiche Viertelton, auf dem das enharmonische Tongesetz beruht, aber die Modernen, die in bezug auf diese Tatsache von den Alten nichts klareres zu lernen verstanden, haben diese Arten der Chromatik und Enharmonik als reine Spekulation angesehen und sie aus unserer Musik verbannt, unter der Behauptung, der Viertelton sei unserer Natur nicht gemäß. Das Ohr hat indessen in unserer Zeit anders entschieden, und nun fehlt den Musikern nichts mehr, als zu erkennen, was sie (eigentlich) tun, das heißt, dasjenige mit der Modulation in Zusammenhang bringen, was sie bis jetzt vor allem vom Intervall abhängig gemacht haben.

Man muß festhalten, daß man nicht zwei Halbtöne aufeinanderfolgen lassen kann, es sei denn, der eine ist diatonisch und der andere chromatisch, sonst bilden sie mehr oder weniger als einen (ganzen) Ton. Andererseits muß man sich vor Augen halten, daß der Ton, um den es hier geht, ein (ganz) bestimmter Ton nur ist als Folgeerscheinung einer (ganz) bestimmten Modulation, die ihn erfordert, dergestalt, daß, wenn man zwei Modulationen aufeinanderfolgen läßt, von denen jede den diatonischen Halbtönen verlangt, sich daraus zwangsläufig die enharmonische Wirkung zwischen den beiden einander folgenden Halbtönen ergibt; denn der zweite Halbtönen hat grundsätzlich einen Viertelton mehr als er braucht, um mit dem ersten einen (ganzen) Ton zu bilden, und es genügt, daß es grundsätzlich so ist, damit man die Wirkung, um die es sich handelt, verspüren kann, aber immer in Beziehung auf die Modulation und niemals in Beziehung auf das Intervall.

Ich habe ein Cembalostück in dieser Art, die man diatonisch enharmonisch nennen kann, komponiert, so daß jeweils die eine der beiden Arten darin die Wirkung der anderen hervorruft. Aber weil soviel Eigenwilligkeit die an Lullys schönen Diatonik gewöhnten Ohren empören könnte, hat man mir geraten, mich (vorerst) noch an Versuche in der einfachen Enharmonik zu halten.

Ich habe es für nötig gehalten, bei dieser Gelegenheit einige etwas tiefergehende grundsätzliche Gedanken über diese Musikarten darzulegen, die bis jetzt nur tastend behandelt worden sind, und deren Natur den Musikern vorerst nur sehr unvollkommen bekannt ist. Denn immer wieder betitelt man mit Diatonik das, was Chromatik ist oder mit Chromatik das, was Diatonik ist; und diejenigen, welche als die größten Wissenschaftler gelten, bezeichnen ein Doppelkreuz mit dem Namen Enharmonik, wo doch dieses Doppelkreuz nichts weiter ist als ein Zeichen für einen rein diatonischen (ganzen) Ton innerhalb der ihnfordernden Modulation, ohne daß es (das Doppelkreuz) jemals irgend etwas Enharmonisches in ihr voraussetzt.

Ich habe in einigen dieser letzten Stücke Oktavparallelen eingefügt, eigens zur Aufklärung für diejenigen, die man vor der Wirkung dieser Oktavparallelen gewarnt hat, und ich bin überzeugt, daß, wenn man nur sein Ohr dabei zu Rate zieht, man es schlecht finden würde, wenn sie nicht darin enthalten wären.

*mouvement. Cet effet naît de la différence d'un quart de Ton qui se trouve entre l'Ut Diéze et le Ré Bémol de la première pièce, et, entre le Si Diéze et l'Ut de la deuxième; et bien que ce quart de Ton n'y ait pas effectivement lieu, puisque Ut Diéze et Ré Bémol, ou Si Diéze et Ut ne sont qu'une même Note, un même son, une même Touche sur le Clavier, l'effet n'en est pas moins sensible par la succession inattendue des différentes modulations, qui dans leur passage exigent nécessairement ce quart de Ton. Ce n'est pas de l'intervalle en particulier que naît l'impression que nous devons en recevoir, c'est uniquement de la modulation qui le constitue pour ce qu'il est, ce que je ne tarderai pas à démontrer; mais en attendant, demandez-vous pourquoi vous éprouvez l'effet d'une Tierce mineure très-agréable entre La et Ut dans le Mode de La; et pourquoi vous n'éprouvez plus que l'effet d'une Seconde superflue très-dure entre La et Si Diéze dans le Mode d'Ut Diéze: lorsque cependant ces deux intervalles sont toujours formés de chaque côté des deux mêmes Touches.*

*C'est ce même quart de Ton qui fait la différence du semiton Diatonique entre Si et Ut d'avec le semiton Chromatique entre Si et Si Diéze; comme on l'a remarqué de tout temps; et c'est à ce même quart de Ton qu'est attaché le genre Enharmonique: mais les Modernes n'ayant pu tirer des Anciens aucun autre éclaircissement sur ce fait, ont regardé ces genres de Chromatique et d'Enharmonique comme de pure spéculation, et les ont bannis de notre Musique, sur ce que le quart de Ton ne nous est pas naturel: l'Oreille en a cependant jugé autrement de nos jours, et il ne manque plus au Musicien que de connaître ce qu'il pratique, en rapportant à la modulation ce qu'il ne faisait dépendre, jusqu'ici, que de l'intervalle en particulier.*

*Remarquez qu'on ne peut faire succéder deux semitones, dont l'un ne soit Diatonique et l'autre Chromatique; si-non ils formeront plus ou moins d'un Ton: mais considérez aussi que ce Ton que vous prenez ici pour objet, n'est un certain Ton qu'en conséquence d'une certaine modulation qui l'exige: De sorte que si vous faites succéder deux modulations, dont chacune demande le Semiton Diatonique, il en résultera nécessairement l'effet de l'Enharmonique entre les deux Semitons qui se succéderont pour lors; puisque le deuxième Semiton aura fondamentalement un quart de Ton de plus qu'il ne lui faut pour former le Ton avec le premier; et il suffit que cela soit tel fondamentalement, pour qu'on en doive éprouver l'effet dont il s'agit, mais toujours relativement à la modulation, et jamais à l'intervalle.*

*J'ai composé une pièce de Clavecin dans ce dernier genre, qu'on peut appeler Diatonique Enharmonique, en ce que l'un des deux genres n'y a lieu qu'à la faveur de l'autre: mais comme tant de singularités pourraient révolter les oreilles accoutumées au beau Diatonique de Lully, on m'a conseillé de m'en tenir encore aux essais du simple Enharmonique.*

*J'ai cru devoir, en cette occasion, donner quelque idée un peu profonde de ces derniers genres de Musique, qui paraissent n'avoir été pratiqués jusqu'ici que par Tattonement, et dont la nature n'est encore connue que très-imparfaitement des Musiciens: Car on donne à tous moments, le Titre de Diatonique à ce qui est Chromatique, ou celui de Chromatique à ce qui est Diatonique; et ceux, qui passent pour les plus savants appellent un double Diéze du nom d'Enharmonique, lorsque ce double Diéze n'est que le signe d'un Son purement Diatonique dans la modulation qui l'exige, sans qu'il y suppose jamais rien d'Enharmonique.*

*J'ai inseré deux Octaves de suite dans quelquesunes de ces dernières pièces, exprès pour désabuser ceux qu'on a pu prévenir contre l'effet de ces deux Octaves: et je suis persuadé que si l'on n'y consultoit que l'Oreille, on trouveroit mauvais qu'elles n'y fussent pas.*

This effect is born of the difference of one Quarter-tone between the C Sharp and the D Flat of the first piece, and between the B Sharp and the C of the second; and although this Quarter-tone has effectively no place there, since C Sharp and D Flat or B Sharp and C are one and the same note, the same sound, the same key on the keyboard, the effect of it is none the less perceptible by reason of the unexpected succession of the different modulations which, in their passage, necessarily require this Quarter-tone. It is not from the interval as such that the impression which we must receive from it originates, but solely from the modulation which makes it what it is, which I shall demonstrate forthwith; but meanwhile, ask yourself why you experience the effect of a very pleasant minor Third between A and C in the Tonality of A; and why you perceive only the effect of a very harsh augmented Second between A and B Sharp in the Tonality of C Sharp, though these two intervals are still formed on either side of the same two keys.

It is this very Quarter-tone which makes the difference between the Diatonic semi-tone from B to C and between the Chromatic semi-tone from B to B Sharp, as has always been recognised; and it is on this same Quarter-tone that the Enharmonic style depends. But the Moderns, having been unable to extract from the Ancients any specific explanation of this fact, regarded these Chromatic and Enharmonic styles as pure speculation and banished them from our music, the Quarter-tone not being natural to us. Nowadays, however, the ear has judged otherwise and the musician needs nothing more than to recognise what he is practising, ascribing to modulation what hitherto had been related only to mere interval.

Note that one can have two consecutive semitones only if one is Diatonic and the other Chromatic, otherwise they will form more, or less, than one Tone; but note also that this Tone which you take as your object here is a certain Tone only because a certain modulation requires it. In other words, if you make two modulations follow each other, each of which requires the Diatonic Semi-tone, the outcome will necessarily be the effect of the Enharmonic between the two Semi-tones which follow each other, since the second Semi-tone will fundamentally have a Quarter-tone more than it needs to form the Tone with the first; and fundamentally it suffices to have this so, for one to sense this effect in question, but always in relation to the modulation and never to the interval.

I have composed a harpsichord piece in this style which one might call Diatonic Enharmonic, seeing that one of the two styles is there only by virtue of the other; but as so many singularities could offend the ear, which is accustomed to the beautiful Diatonic of Lully, I was advised to abide by the attempts of the plain Enharmonic.

I thought I should on this occasion provide a somewhat deeper insight into these latter styles of music, which appear to have been practised only tentatively until now, and the nature of which is still only very imperfectly known to musicians: for the title of Diatonic is constantly being given to that which is Chromatic or that of Chromatic to that which is Diatonic; and those who appear to be the most knowledgeable call a double Sharp "Enharmonic", whereas this double Sharp is only the sign of a purely Diatonic sound in the modulation which requires it, without there ever being anything Enharmonic about it.

In several of these latter pieces, I have inserted octaves in parallel, for the express purpose of undeceiving those who have been put on their guard against the effect of duplicate octaves, and I am convinced that if only one consulted one's ear on this point, one would censure their omission.

## Allemande

A musical score for a piece titled "Allemande". The score consists of five staves of piano music, arranged in two systems separated by a vertical bar line. The top staff (treble clef) contains six measures of music. The second staff (bass clef) contains three measures, starting with a bass note followed by two measures of eighth-note patterns. The third staff (treble clef) contains four measures, starting with a bass note followed by three measures of eighth-note patterns. The fourth staff (bass clef) contains four measures, starting with a bass note followed by three measures of eighth-note patterns. The fifth staff (treble clef) contains four measures, starting with a bass note followed by three measures of eighth-note patterns.



Musical score page 2, measures 1-2. Treble and bass staves. Key signature: A major. Time signature: Common time. Measure 1 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 2 begins with a sixteenth-note pattern in the treble staff, followed by a bass note, and then continues with sixteenth-note patterns.

Reprise

Musical score page 2, measures 3-4. Treble and bass staves. Key signature: A major. Time signature: Common time. Measures 3 and 4 show sixteenth-note patterns in the treble staff, with bass notes providing harmonic support.

Musical score page 2, measures 5-6. Treble and bass staves. Key signature: A major. Time signature: Common time. Measures 5 and 6 continue the sixteenth-note patterns, with measure 6 concluding with a half note in the bass staff.

1a

2a

The musical score consists of six systems of music for two staves: Treble (top) and Bass (bottom).

- System 1:** Treble staff has eighth-note pairs connected by a slur. Bass staff has sixteenth-note pairs.
- System 2:** Treble staff has eighth-note pairs. Bass staff has sixteenth-note pairs.
- System 3:** Treble staff has eighth-note pairs. Bass staff has sixteenth-note pairs.
- System 4:** Treble staff has eighth-note pairs. Bass staff has sixteenth-note pairs.
- System 5:** Treble staff has eighth-note pairs. Bass staff has sixteenth-note pairs.
- System 6:** Treble staff has eighth-note pairs. Bass staff has sixteenth-note pairs. Measure number 1a is above the first measure of this system. Measure number 2a is above the second measure of this system.

## Courante

The image displays six staves of musical notation for piano, arranged vertically. The top two staves are in common time (indicated by a 'C') and the bottom four staves are in 2/4 time (indicated by a '2/4'). The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The keys change frequently, indicated by key signature changes and sharps/flats. Measure numbers 13 and 23 are visible at the bottom right.

Reprise

1<sup>a</sup>

2<sup>a</sup>

## Sarabande

The musical score consists of five staves of piano music, arranged in two systems. The key signature is A major (three sharps). The time signature is common time (indicated by '3'). The first system begins with a forte dynamic. The second system begins with a piano dynamic. The first staff features a 'harpége' instruction above the right-hand part. The third staff also features a 'harpége' instruction above the right-hand part. The fourth staff concludes with a fermata over the bass note. The fifth staff concludes with a fermata over the bass note.

## Les Trois Mains

A musical score for 'Les Trois Mains' (Three Hands) for three hands on a piano. The score consists of five staves, each representing a different hand or part of the piano. The top two staves are treble clef, the middle staff is bass clef, and the bottom two staves are bass clef. The music is in common time (indicated by '3'). The score includes various musical markings such as dynamic signs (e.g., 'p' for piano), articulation marks (e.g., 'w' for tenuto), and slurs. The notation is dense and requires three hands to play simultaneously.

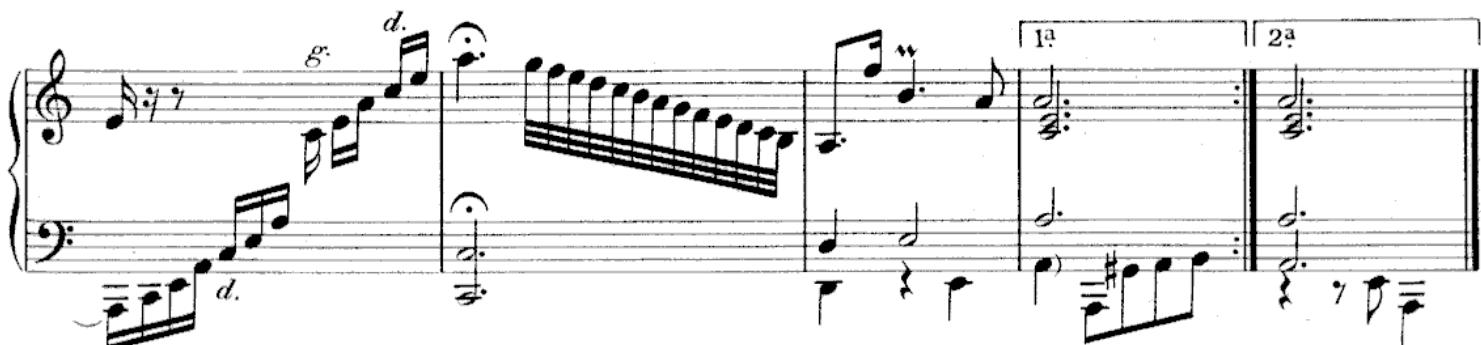
Musical score for two staves (Treble and Bass) across six systems.

- System 1:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 2:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- System 3:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 4:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 5:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 6:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure numbers 1a and 2a are located at the end of System 6.

Reprise

*g.*



## Fanfarinette

The musical score consists of six staves of music in 2/4 time, with a key signature of two sharps. The music is divided into two sections: the first section ends with a repeat sign and a double bar line, followed by a section labeled "Reprise". The score includes various musical elements such as eighth and sixteenth note patterns, dynamic markings like "f" (fortissimo), and harmonic changes indicated by key signature changes.

**Staff 1:** Starts with a forte dynamic (f). The melody consists of eighth-note pairs and sixteenth-note patterns.

**Staff 2:** Continues the eighth-note pairs and introduces some eighth-note chords.

**Staff 3:** Shows a transition with eighth-note chords and eighth-note pairs.

**Staff 4:** Labeled "Reprise". It begins with eighth-note pairs and transitions into eighth-note chords.

**Staff 5:** Features eighth-note chords and eighth-note pairs.

**Staff 6:** Concludes with eighth-note chords and a final melodic flourish.



### La Triomphante

Musical score page 71, measures 6-10. The top staff continues with eighth-note patterns. The bottom staff begins with a bassoon-like line. Measures 8-10 feature a bassoon line with eighth-note patterns and grace notes.

Musical score page 71, measures 11-15. The top staff shows eighth-note patterns. The bottom staff features a bassoon line with eighth-note patterns and grace notes. Measures 13-15 conclude with a bassoon line.

Musical score page 71, measures 16-20. The top staff continues with eighth-note patterns. The bottom staff features a bassoon line with eighth-note patterns and grace notes. Measures 18-20 conclude with a bassoon line.

*Fine*

Musical score page 71, measures 21-25. The top staff shows eighth-note patterns. The bottom staff features a bassoon line with eighth-note patterns and grace notes. Measures 23-25 conclude with a bassoon line.

Musical score page 71, measures 26-30. The top staff continues with eighth-note patterns. The bottom staff features a bassoon line with eighth-note patterns and grace notes. Measures 28-30 conclude with a bassoon line.

*D. C. al Fine*

D. C. al Fine

### Gavotte

1<sup>er</sup> Double de la Gavotte

The musical score consists of six staves of music, likely for a harpsichord or similar keyboard instrument. The music is in common time (indicated by '2' in the first two staves) and includes various key changes (G major, A major, and D major). The notation includes eighth and sixteenth note patterns, basso continuo-like bass lines, and dynamic markings like 'f' (forte) and 'p' (piano). Measure numbers 1a, 2a, and 3a are indicated above certain measures.

**Staff 1:** Treble clef, 2 (common time). Measures 1-4. Key signature changes from G major to A major at measure 4.

**Staff 2:** Bass clef, 2. Measures 1-4. Key signature changes from G major to A major at measure 4.

**Staff 3:** Treble clef, 1a. Measures 1-4. Key signature changes from G major to A major at measure 4.

**Staff 4:** Bass clef, 1a. Measures 1-4. Key signature changes from G major to A major at measure 4.

**Staff 5:** Treble clef, 2a. Measures 1-4. Key signature changes from A major to D major at measure 4.

**Staff 6:** Bass clef, 2a. Measures 1-4. Key signature changes from A major to D major at measure 4.

2<sup>me</sup> Double

1a                    2a

3<sup>me</sup> Double

Sheet music for double bass, 3<sup>me</sup> Double movement. The music is in 2/4 time. The score consists of six staves of music, each with a treble clef and a bass clef. The first three staves are in G major, indicated by a single sharp sign in the key signature. The fourth staff begins in A major, indicated by two sharps in the key signature. The fifth staff begins in B major, indicated by three sharps in the key signature. The sixth staff begins in C major, indicated by one sharp in the key signature. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as  $\text{p}$  (piano) and  $\text{f}$  (forte). Measure numbers 1a and 2a are indicated above the final two staves.

4<sup>me</sup> Double

The musical score consists of six staves of piano music, spanning measures 76 to 133. The notation is as follows:

- Staff 1 (Top):** Treble clef, 2/4 time. Measures 76-80 show eighth-note patterns. Measure 81 begins with a bass note followed by eighth-note pairs. Measures 82-85 show eighth-note patterns. Measure 86 begins with a bass note followed by eighth-note pairs. Measures 87-90 show eighth-note patterns.
- Staff 2:** Bass clef, 2/4 time. Measures 76-80 show eighth-note patterns. Measures 81-90 show eighth-note patterns.
- Staff 3:** Treble clef, 2/4 time. Measures 76-80 show eighth-note patterns. Measures 81-90 show eighth-note patterns.
- Staff 4:** Treble clef, 2/4 time. Measures 76-80 show eighth-note patterns. Measures 81-90 show eighth-note patterns.
- Staff 5:** Treble clef, 2/4 time. Measures 76-80 show eighth-note patterns. Measures 81-90 show eighth-note patterns.
- Staff 6:** Bass clef, 2/4 time. Measures 76-80 show eighth-note patterns. Measures 81-90 show eighth-note patterns.

Measure 91 begins with a bass note followed by eighth-note pairs. Measures 92-95 show eighth-note patterns. Measures 96-100 show eighth-note patterns. Measures 101-105 show eighth-note patterns. Measures 106-110 show eighth-note patterns. Measures 111-115 show eighth-note patterns. Measures 116-120 show eighth-note patterns. Measures 121-125 show eighth-note patterns. Measures 126-130 show eighth-note patterns. Measures 131-133 show eighth-note patterns.

5<sup>me</sup> Double

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various note values, rests, and dynamic markings such as  $\text{f}$ ,  $\text{p}$ , and  $\text{mf}$ . The first staff (Treble clef) contains six measures. The second staff (Bass clef) contains four measures. The third staff (Treble clef) contains four measures. The fourth staff (Bass clef) contains four measures. The fifth staff (Treble clef) contains four measures. The sixth staff (Bass clef) contains four measures. Measure 1 of the first staff starts with a forte dynamic ( $\text{f}$ ). Measures 2 and 3 of the first staff feature sixteenth-note patterns. Measure 4 of the first staff ends with a half note. Measures 1 through 4 of the second staff are eighth-note patterns. Measure 5 of the second staff begins with a dynamic  $\text{p}$ . Measures 6 and 7 of the second staff are eighth-note patterns. Measure 8 of the second staff ends with a half note. Measures 1 through 4 of the third staff are eighth-note patterns. Measures 5 and 6 of the third staff are eighth-note patterns. Measures 7 and 8 of the third staff are eighth-note patterns. Measures 1 through 4 of the fourth staff are eighth-note patterns. Measures 5 and 6 of the fourth staff are eighth-note patterns. Measures 7 and 8 of the fourth staff are eighth-note patterns. Measures 1 through 4 of the fifth staff are eighth-note patterns. Measures 5 and 6 of the fifth staff are eighth-note patterns. Measures 7 and 8 of the fifth staff are eighth-note patterns. Measures 1 through 4 of the sixth staff are eighth-note patterns. Measures 5 and 6 of the sixth staff are eighth-note patterns. Measures 7 and 8 of the sixth staff are eighth-note patterns.

6<sup>me</sup> Double

The musical score consists of six staves of double bass music. The notation is as follows:

- Staff 1:** Treble clef, Bass clef, 2/4 time. Starts with a C major chord (C, E, G). Bass line consists of eighth-note pairs.
- Staff 2:** Treble clef, Bass clef, 2/4 time. Starts with a G major chord (G, B, D). Bass line consists of eighth-note pairs.
- Staff 3:** Treble clef, Bass clef, 2/4 time. Starts with a D major chord (D, F#, A). Bass line consists of eighth-note pairs.
- Staff 4:** Treble clef, Bass clef, 2/4 time. Starts with an A major chord (A, C#, E). Bass line consists of eighth-note pairs.
- Staff 5:** Treble clef, Bass clef, 2/4 time. Starts with an E major chord (E, G#, B). Bass line consists of eighth-note pairs.
- Staff 6:** Treble clef, Bass clef, 2/4 time. Starts with a B major chord (B, D#, F#). Bass line consists of eighth-note pairs.

Dynamic markings include forte (F) and piano (P) throughout the score.

# Les Tricotets

Rondeau

The musical score consists of five staves of piano music, arranged in two systems separated by a vertical bar line.

**Staff 1:** Treble clef, 3/4 time, key signature of one sharp. The music begins with eighth-note pairs in the treble and bass staves. Measures 6-7 show sixteenth-note patterns.

**Staff 2:** Bass clef, 3/4 time, key signature of one sharp. Measures 1-5 show eighth-note patterns. Measure 6 begins with a bass note followed by eighth-note pairs.

**Staff 3:** Treble clef, 3/4 time, key signature of one sharp. Measures 1-5 show eighth-note pairs. Measures 6-7 show sixteenth-note patterns.

**Staff 4:** Bass clef, 3/4 time, key signature of one sharp. Measures 1-5 show eighth-note pairs. Measures 6-7 show sixteenth-note patterns. A vertical bar line separates the first system from the second.

**Staff 5:** Treble clef, 3/4 time, key signature of one sharp. Measures 1-5 show eighth-note pairs. Measures 6-7 show sixteenth-note patterns. The word "Fine" is written below the staff.

**Reprise:** The score continues with a repeat of the first section. The bass staff starts with a bass note followed by eighth-note pairs. Measures 6-7 show sixteenth-note patterns.

**Final Measure:** The bass staff starts with a bass note followed by eighth-note pairs. Measures 6-7 show sixteenth-note patterns. The text "D. C. al Fine" is written below the staff.

2<sup>e</sup> Reprise

D. C. al Fine

### L' Indifférente

3

Musical score for piano, two staves. Key signature: one flat. Measure 1: Treble staff has eighth-note pairs (G, A), (B, C), (D, E). Bass staff has eighth notes (D, E), (F, G), (A, B). Measure 2: Treble staff has eighth-note pairs (B, C), (D, E), (F, G). Bass staff has eighth notes (E, F), (G, A), (B, C). Measure 3: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth notes (C, D), (E, F), (G, A). Measures 4-5: Treble staff has eighth-note pairs (F, G), (A, B), (C, D). Bass staff has eighth notes (B, C), (D, E), (F, G).

Musical score for piano, two staves. Key signature: one flat. Measure 6: Treble staff has eighth-note pairs (G, A), (B, C), (D, E). Bass staff has eighth notes (D, E), (F, G), (A, B). Measure 7: Treble staff has eighth-note pairs (B, C), (D, E), (F, G). Bass staff has eighth notes (E, F), (G, A), (B, C). Measure 8: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth notes (C, D), (E, F), (G, A). Measures 9-10: Treble staff has eighth-note pairs (F, G), (A, B), (C, D). Bass staff has eighth notes (B, C), (D, E), (F, G).

Musical score for piano, two staves. Key signature: one flat. Measure 11: Treble staff has eighth-note pairs (G, A), (B, C), (D, E). Bass staff has eighth notes (D, E), (F, G), (A, B). Measure 12: Treble staff has eighth-note pairs (B, C), (D, E), (F, G). Bass staff has eighth notes (E, F), (G, A), (B, C). Measure 13: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth notes (C, D), (E, F), (G, A). Measures 14-15: Treble staff has eighth-note pairs (F, G), (A, B), (C, D). Bass staff has eighth notes (B, C), (D, E), (F, G).

Reprise

Musical score for piano, two staves. Key signature: one flat. Measure 16: Treble staff has eighth-note pairs (G, A), (B, C), (D, E). Bass staff has eighth notes (D, E), (F, G), (A, B). Measure 17: Treble staff has eighth-note pairs (B, C), (D, E), (F, G). Bass staff has eighth notes (E, F), (G, A), (B, C). Measure 18: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth notes (C, D), (E, F), (G, A). Measures 19-20: Treble staff has eighth-note pairs (F, G), (A, B), (C, D). Bass staff has eighth notes (B, C), (D, E), (F, G).

Musical score for piano, two staves. Key signature: one flat. Measure 21: Treble staff has eighth-note pairs (G, A), (B, C), (D, E). Bass staff has eighth notes (D, E), (F, G), (A, B). Measure 22: Treble staff has eighth-note pairs (B, C), (D, E), (F, G). Bass staff has eighth notes (E, F), (G, A), (B, C). Measure 23: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth notes (C, D), (E, F), (G, A). Measures 24-25: Treble staff has eighth-note pairs (F, G), (A, B), (C, D). Bass staff has eighth notes (B, C), (D, E), (F, G).

Musical score for piano, two staves. Key signature: one flat. Measure 26: Treble staff has eighth-note pairs (G, A), (B, C), (D, E). Bass staff has eighth notes (D, E), (F, G), (A, B). Measure 27: Treble staff has eighth-note pairs (B, C), (D, E), (F, G). Bass staff has eighth notes (E, F), (G, A), (B, C). Measure 28: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth notes (C, D), (E, F), (G, A). Measures 29-30: Treble staff has eighth-note pairs (F, G), (A, B), (C, D). Bass staff has eighth notes (B, C), (D, E), (F, G).

## Menuet

A musical score for a Minuet, consisting of five staves of music. The first two staves are in treble clef, the third staff is in bass clef, and the last two staves are also in bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by '3'). The score includes various musical markings such as slurs, grace notes, and dynamic signs like 'ff' (fortissimo) and 'ff' (fortissimo). The text 'Reprise' appears in the middle section of the third staff. The score concludes with a final cadence in the bass clef staves.

2<sup>me</sup> Menuet

The musical score consists of five staves of music for two voices (Soprano and Bass). The key signature changes from common time (indicated by '3') to common time (indicated by '2'), then to common time (indicated by '3'). The bass part includes dynamic markings such as  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The vocal parts feature various rhythmic patterns, including eighth-note and sixteenth-note figures. The score concludes with a final section labeled "Reprise".

## La Poule

21

co co co co co coco dai

*doux*

*fort*

*g.d.*    *g.d.*  
*doux*    *g.d.*    *g.d.*

Musical score page 1. Treble and bass staves. Key signature: one flat. Dynamics: *fort*. Measures show eighth-note patterns, sixteenth-note chords, and sixteenth-note runs.

Musical score page 2. Treble and bass staves. Key signature: one flat. Dynamics: *doux*. Measures show eighth-note pairs, sixteenth-note chords, and sixteenth-note runs.

Musical score page 3. Treble and bass staves. Key signature changes to one sharp. Dynamics: *fort*. Measures show eighth-note pairs, sixteenth-note chords, and sixteenth-note runs.

Musical score page 4. Treble and bass staves. Key signature: one flat. Dynamics: *doux*. Measures show sixteenth-note chords and sixteenth-note runs.

Musical score page 5. Treble and bass staves. Key signature: one flat. Dynamics: *fort*. Measures show eighth-note pairs, sixteenth-note chords, and sixteenth-note runs.

Musical score page 6. Treble and bass staves. Key signature: one sharp. Dynamics: *Reprise*. Measures show sixteenth-note chords and sixteenth-note runs.

Musical score page 86, measures 1-4. Treble and bass staves. Key signature: one flat. Measure 1: Bass rests. Measure 2: Bass eighth-note chords. Measure 3: Bass eighth-note chords. Measure 4: Bass eighth-note chords.

Musical score page 86, measures 5-8. Treble and bass staves. Key signature: one flat. Measure 5: Treble sixteenth-note patterns. Bass eighth-note chords. Measure 6: Treble sixteenth-note patterns. Bass eighth-note chords. Measure 7: Treble sixteenth-note patterns. Bass eighth-note chords. Measure 8: Treble sixteenth-note patterns. Bass eighth-note chords.

Musical score page 86, measures 9-12. Treble and bass staves. Key signature: one flat. Measure 9: Bass eighth-note chords. Dynamics: *doux*. Measure 10: Bass eighth-note chords. Measure 11: Bass eighth-note chords. Measure 12: Bass eighth-note chords.

Musical score page 86, measures 13-16. Treble and bass staves. Key signature: one flat. Measure 13: Bass eighth-note chords. Dynamics: *fff*. Measure 14: Bass eighth-note chords. Dynamics: *ff*. Measure 15: Bass eighth-note chords. Dynamics: *ff*. Measure 16: Bass eighth-note chords. Dynamics: *fort*.

Musical score page 86, measures 17-20. Treble and bass staves. Key signature: one flat. Measures 17-18: Bass eighth-note chords. Dynamics: *g.d.* Measure 19: Bass eighth-note chords. Dynamics: *doux*. Measures 20-21: Bass eighth-note chords. Dynamics: *g.d.* Measure 22: Bass eighth-note chords. Dynamics: *g.d.* Measure 23: Bass eighth-note chords. Dynamics: *fort*.

Musical score page 86, measures 24-27. Treble and bass staves. Key signature: one flat. Measures 24-27: Bass eighth-note chords.



*doux*

Musical score page 2. The top two staves continue the eighth-note patterns from page 1. The first measure ends with a double bar line and a repeat sign. The second measure begins with a bass note followed by eighth-note pairs. The third measure shows a bass note followed by eighth-note pairs. The fourth measure ends with a double bar line and a repeat sign. The fifth measure begins with a bass note followed by eighth-note pairs.

*doux*

*fort*

Musical score page 3. The top two staves continue the eighth-note patterns. The first measure ends with a double bar line and a repeat sign. The second measure begins with a bass note followed by eighth-note pairs. The third measure shows a bass note followed by eighth-note pairs. The fourth measure ends with a double bar line and a repeat sign. The fifth measure begins with a bass note followed by eighth-note pairs.

Musical score page 4. The top two staves show a treble clef and bass clef respectively, both in B-flat major. The music consists of eighth-note patterns. The first measure ends with a double bar line and a repeat sign. The second measure begins with a bass note followed by eighth-note pairs. The third measure shows a bass note followed by eighth-note pairs. The fourth measure ends with a double bar line and a repeat sign. The fifth measure begins with a bass note followed by eighth-note pairs.

Musical score page 5. The top two staves continue the eighth-note patterns. The first measure ends with a double bar line and a repeat sign. The second measure begins with a bass note followed by eighth-note pairs. The third measure shows a bass note followed by eighth-note pairs. The fourth measure ends with a double bar line and a repeat sign. The fifth measure begins with a bass note followed by eighth-note pairs.

Musical score page 6. The top two staves continue the eighth-note patterns. The first measure ends with a double bar line and a repeat sign. The second measure begins with a bass note followed by eighth-note pairs. The third measure shows a bass note followed by eighth-note pairs. The fourth measure ends with a double bar line and a repeat sign. The fifth measure begins with a bass note followed by eighth-note pairs.

## Les Triolets

Musical score for piano, two hands, in 3/4 time, key of G major. The top staff shows a treble clef and the bottom staff shows a bass clef. The music consists of six measures of melodic patterns.

Continuation of the musical score, showing measures 7 through 12. The top staff continues the treble clef, and the bottom staff continues the bass clef. Measures 7 and 8 feature eighth-note chords. Measures 9 and 10 show eighth-note patterns. Measure 11 has a bass line with eighth-note chords. Measure 12 concludes with eighth-note chords.

Continuation of the musical score, showing measures 13 through 18. The top staff continues the treble clef, and the bottom staff continues the bass clef. Measures 13 and 14 show eighth-note patterns. Measures 15 and 16 feature eighth-note chords. Measures 17 and 18 conclude with eighth-note chords.

Continuation of the musical score, showing measures 19 through 24. The top staff continues the treble clef, and the bottom staff continues the bass clef. Measures 19 and 20 show eighth-note patterns. Measures 21 and 22 feature eighth-note chords. Measure 23 concludes with eighth-note chords. The word "Reprise" is written above the staff in measure 24.

Continuation of the musical score, showing measures 25 through 30. The top staff continues the treble clef, and the bottom staff continues the bass clef. Measures 25 and 26 show eighth-note patterns. Measures 27 and 28 feature eighth-note chords. Measure 29 concludes with eighth-note chords. Measure 30 concludes with eighth-note chords.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time. Measure 1: Treble staff has eighth-note pairs (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (D, E), (F, G), (A, B). Measure 2: Treble staff has eighth-note pairs (B, C), (D, E), (G, A). Bass staff has eighth-note pairs (E, F), (G, A), (B, C). Measure 3: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (C, D), (E, F), (G, A). Measure 4: Treble staff has eighth-note pairs (F, G), (A, B), (D, E). Bass staff has eighth-note pairs (B, C), (D, E), (G, A). Measure 5: Treble staff has eighth-note pairs (A, B), (C, D), (F, G). Bass staff has eighth-note pairs (E, F), (G, A), (B, C).

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time. Measure 6: Treble staff has eighth-note pairs (B, C), (D, E), (G, A). Bass staff has eighth-note pairs (E, F), (G, A), (B, C). Measure 7: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (C, D), (E, F), (G, A). Measure 8: Treble staff has eighth-note pairs (F, G), (A, B), (D, E). Bass staff has eighth-note pairs (B, C), (D, E), (G, A). Measure 9: Treble staff has eighth-note pairs (A, B), (C, D), (F, G). Bass staff has eighth-note pairs (E, F), (G, A), (B, C). Measure 10: Treble staff has eighth-note pairs (C, D), (F, G), (A, B). Bass staff has eighth-note pairs (D, E), (G, A), (B, C).

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time. Measure 11: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (C, D), (E, F), (G, A). Measure 12: Treble staff has eighth-note pairs (F, G), (A, B), (D, E). Bass staff has eighth-note pairs (B, C), (D, E), (G, A). Measure 13: Treble staff has eighth-note pairs (A, B), (C, D), (F, G). Bass staff has eighth-note pairs (E, F), (G, A), (B, C). Measure 14: Treble staff has eighth-note pairs (C, D), (F, G), (A, B). Bass staff has eighth-note pairs (D, E), (G, A), (B, C). Measure 15: Treble staff has eighth-note pairs (F, G), (A, B), (D, E). Bass staff has eighth-note pairs (B, C), (D, E), (G, A).

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time. Measure 16: Treble staff has eighth-note pairs (B, C), (D, E), (G, A). Bass staff has eighth-note pairs (E, F), (G, A), (B, C). Measure 17: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (C, D), (E, F), (G, A). Measure 18: Treble staff has eighth-note pairs (F, G), (A, B), (D, E). Bass staff has eighth-note pairs (B, C), (D, E), (G, A). Measure 19: Treble staff has eighth-note pairs (A, B), (C, D), (F, G). Bass staff has eighth-note pairs (E, F), (G, A), (B, C). Measure 20: Treble staff has eighth-note pairs (C, D), (F, G), (A, B). Bass staff has eighth-note pairs (D, E), (G, A), (B, C).

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time. Measure 21: Treble staff has eighth-note pairs (B, C), (D, E), (G, A). Bass staff has eighth-note pairs (E, F), (G, A), (B, C). Measure 22: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (C, D), (E, F), (G, A). Measure 23: Treble staff has eighth-note pairs (F, G), (A, B), (D, E). Bass staff has eighth-note pairs (B, C), (D, E), (G, A). Measure 24: Treble staff has eighth-note pairs (A, B), (C, D), (F, G). Bass staff has eighth-note pairs (E, F), (G, A), (B, C). Measure 25: Treble staff has eighth-note pairs (C, D), (F, G), (A, B). Bass staff has eighth-note pairs (D, E), (G, A), (B, C).

petite Reprise

## Les Sauvages

2

*p*

*m*

*m*

*p*

*p*

*p*

*p*

(1<sup>e</sup>) Reprise

*Fine*

*p*

*p*

Musical score page 1. The top system shows two staves in G minor (two sharps) and C major (no sharps or flats). The bass staff has a bass clef, and the treble staff has a treble clef. Measures 1-5 are shown.

Musical score page 2. The left system continues the melody in G minor. The right system starts a "2<sup>e</sup> Reprise" in G major (one sharp), indicated by a treble clef and a key signature of one sharp. Measures 6-10 are shown.

Musical score page 3. The left system continues in G major. The right system continues the reprise in G major. Measures 11-15 are shown.

Musical score page 4. The left system continues in G major. The right system continues the reprise in G major. Measures 16-20 are shown.

Musical score page 5. The left system continues in G major. The right system concludes with a "D. C. al Fine" instruction, indicated by a double bar line with repeat dots and a "Fine" at the end. Measures 21-25 are shown.

## L' Enharmonique

Gracieusement

hardiment, sans altérer la

mesure

gracieusement

hardiment

gracieusement



Musical score page 93, measures 7-12. The score continues with two staves. The key signature changes to one sharp (F#). The word "Reprise" appears above the bass staff in measure 8. Measures 7-12 feature more complex rhythmic patterns, including eighth-note pairs and sixteenth-note figures, with some notes having grace marks (traces).

Musical score page 93, measures 13-18. The score continues with two staves. The key signature remains one sharp (F#). Measures 13-18 show a continuation of the rhythmic patterns from the previous measures, with eighth-note pairs and sixteenth-note figures.

Musical score page 93, measures 19-24. The score continues with two staves. The key signature changes to one flat (B-flat). Measures 19-24 feature eighth-note pairs and sixteenth-note figures, with some notes having grace marks.

Musical score page 93, measures 25-30. The score continues with two staves. The key signature remains one flat (B-flat). Measures 25-30 show a continuation of the rhythmic patterns from the previous measures.

Musical score page 93, measures 31-36. The score continues with two staves. The key signature changes to one sharp (F#). The word "hardiment" appears above the bass staff in measure 31. Measures 31-36 feature eighth-note pairs and sixteenth-note figures, with some notes having grace marks.

gracieusement

*p.*

## L' Egyptienne

*f.*

2

A musical score for piano, featuring two staves (treble and bass) in common time and a key signature of one flat. The score consists of six pages of music, each page containing five measures. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'g.' (gentle), 'd.' (decisive), and 'mv' (molto vivace). The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The vocal line is melodic, with several grace notes and slurs indicating performance style.

Reprise

P

d.

g.

d.

g.



Musical score for piano, two staves. Key signature: one flat. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one flat. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one flat. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one flat. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.