Armand-Louis Couperin

Complete Keyboard Works

Pièces de clavecin
Other pieces for solo keyboard
Works for two harpsichords

Critical edition
by
Martin Pearlman

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To the great harpsichordist, organist,
teacher and early music pioneer

Gustav Leonhardt

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PREFACE

1. INTRODUCTION

The present edition of Armand-Louis Couperin's keyboard music is, I believe, the first complete edition of his music for one and two keyboard instruments and the first critical edition. His music for two harpsichords, the first major French works for that combination, is represented here not only by the *Simphonie* and the second *Quatuor* but also by his two other *Quatuors* which were lacking their second harpsichord parts and which I have completed. For all those reasons, it seemed worthwhile to complete this edition and make it available to the public.

The edition is based on work that I began back in the 1970s. At that time, I recorded some of Armand-Louis Couperin's music, made an edition of much of it, and began writing second harpsichord parts for the two duo pieces that are lacking them. I also undertook a good deal of research on the composer and his music, during which I discovered that the seven surviving copies of the *Pièces de clavecin* were not identical, as had been thought, but represented three different printings which incorporated corrections. At that time, a publisher was interested in having me complete the project, but, getting busy with conducting Boston Baroque and other work, I left the project incomplete.

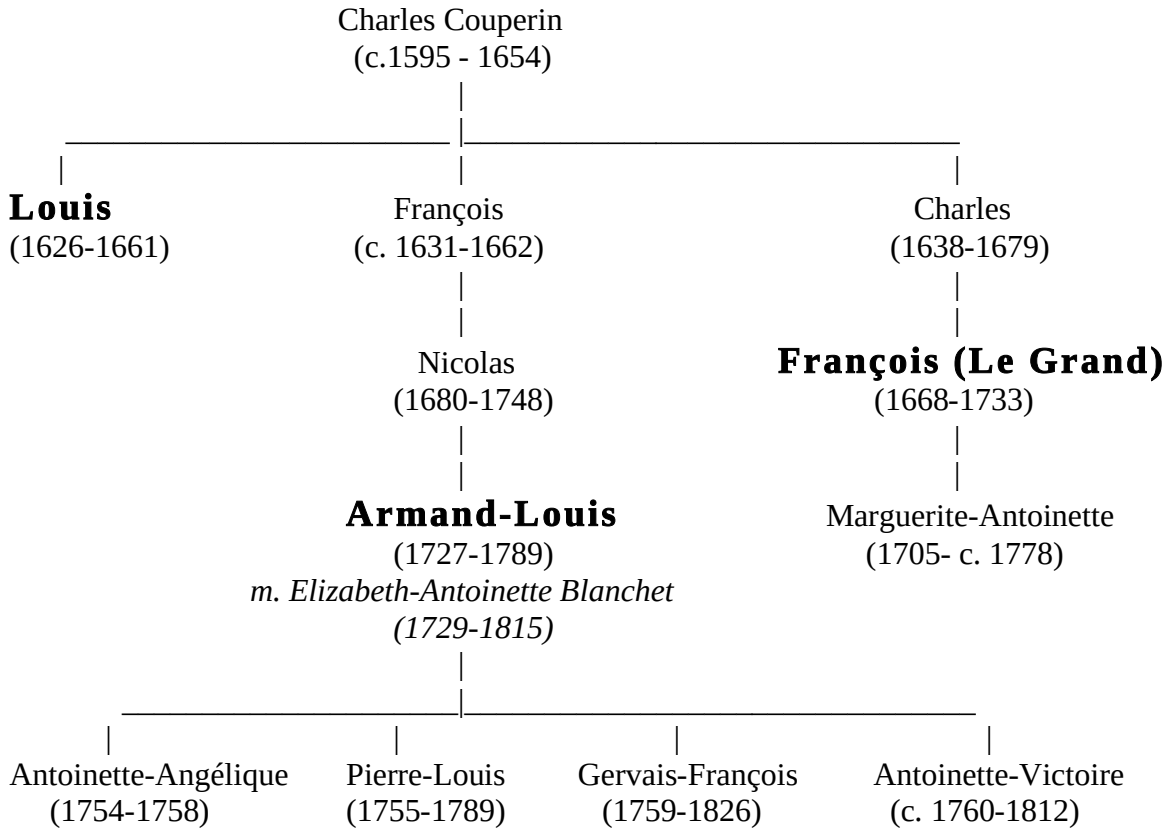
More than 30 years later in a new digital world, it became possible to put it online and make it available to anyone who was interested in it. With that in mind, I revised and completed the edition, completed the newly composed second harpsichord parts to the first and third *Quatuors,* and wrote the prefatory material. Since selling such an edition through a publisher is no longer the only choice (and was never a very lucrative one, in any case), it seemed best, in the modern spirit of online sharing, to make the edition available without charge to those for whom it is of interest and useful. I ask only that any performance of the two *Quatuors* which I have completed acknowledge my role in writing the second harpsichord parts.

Why an interest in Armand-Louis Couperin? Beyond the intrinsic value of a good deal of his music, he is of special interest for his role in the illustrious Couperin family, a musical dynasty which held the organ post at the church of St-Gervais for 173 years and which played a long and important role in the musical life of Paris. Armand-Louis was the most significant musician in that family following the death of his famous relative François, and his career extended up to the eve of the French Revolution. It was a period in which the piano gradually took over from the harpsichord and one in which the harpsichord itself underwent fascinating innovations in an effort to compete. Couperin's late works, particularly his duo harpsichord pieces, reflect all these changes and give us a rare musical record of the transitional instruments of his time.

These duo pieces are a major addition to the small repertoire for two harpsichords, although, sadly, many players have been discouraged from exploring them, because the experimental instruments for which they were written are extremely rare. But these are true harpsichord pieces and sound very good even on traditional French harpsichords, ones that lack the knee levers that Couperin used to try to simulate crescendos and diminuendos. I hope that this edition will make this music more accessible to both harpsichordists and listeners and that my completion of Couperin's two incomplete *quatuors* will prove a worthy addition to the repertoire.

Acknowledgements

I was considerably helped in this edition, especially in its early stages, by Etienne Darbellay of the University of Geneva, who not only provided encouragement, advice and good deal of discussion about it, but who also filled in several missing details in my research. I am also grateful to the eminent scholar of French music and editor of selected works by Couperin, David Fuller, who generously provided both encouragement and information that was helpful in preparing the preface to this edition. Peter Sykes made many useful comments on the edition and joined me in recording the *Quatuors* for two harpsichords.



2. LIFE OF ARMAND-LOUIS COUPERIN

Along with Louis and François Couperin, Armand-Louis Couperin is one of the major figures in this celebrated musical family. Born into the musical world of his cousin François and of Rameau, he witnessed the arrival in Paris of the modern music of Pergolesi, Stamitz, Haydn, Gluck and Mozart. His active career continued right up to his death on the eve of the French revolution, less than three years before the death of Mozart. One of the great keyboard players of his time, he was related by marriage to the Blanchet family, the leading French harpsichord makers of the period, and through this family connection, he watched at close range as various inventions were added to the harpsichord in the second half of the eighteenth century and as the pianoforte began to supplant the harpsichord. His music, in addition to its intrinsic value, has special interest in that it gives us an unusual musical documentary of these changes in keyboard instruments. Some of it calls for the new *jeu de buffle* register on the harpsichord and for gradations of dynamics and the extended compass available on the latest harpsichords from the Blanchet-Taskin workshop.

Armand-Louis was born in February of 1727, the only child of Nicolas Couperin and Marie Françoise Dufort de la Coste.[1] The exact day and even the year of his birth have been a matter of some confusion, since we have no record of either his birth or baptism.[2] The information we do have comes from two documents written shortly after his mother's early death.[3] In one, dated July 28, 1728, the infant's age is given as 17 months. The other, an inventory dated the following day, refers to Armand-Louis as "aged 17 months or thereabouts." This puts his birth date in February of 1727, a date supported by the record of his burial and by a eulogy, both of which report that he was 62 years old at his death on February 2, 1789.[4]

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[1] His parents' marriage lasted only five years, from June 25, 1723 until his mother's death on July 12, 1728. See Pierre Hardouin, "Quelques documents relatifs aux Couperin," Revue de Musicologie XXXVII (1955): 117.

[2] In 1867, Jal reported Armand-Louis' birth date as February 25, 1725. See Augustin Jal, "Couperin," Dictionnaire critique de biographie et d'histoire (Paris: H. Plon, 1867) 441. Although no evidence now survives to support this date, and although Bouvet refuted it long ago [Charles Bouvet, Les Couperin: une dynastie de musiciens français (Paris, 1919) 126.], it has nonetheless been repeated in some later books and articles, including the articles on Armand-Louis in the fifth edition of *Grove's Dictionary* and the first edition of *Die Musik in Geschichte und Gegenwart.* (The latter gives both 1725 and 1727 as possible.) Fétis gives January 11, 1721, two years before Armand-Louis' parents were married. See François-Joseph Fétis, "Armand-Louis Couperin," Biographie universelle des musiciens (Paris, 1835-44).

[3] Both quoted in Hardouin, *op. cit.*, p. 117.

[4] Bouvet, *op. cit.*, pp. 125 and 129-130. David Fuller gives the exact date as February 25, 1727 on the speculation that, even though Jal gave the wrong year, he did give the correct month and that, in the absence of any further information, the day may be correct, as well. See David Fuller, preface, Armand-Louis Couperin: Selected Works for Keyboard

He would hardly have known his illustrious cousin François Couperin, who died when Armand-Louis was only five years old, but François' daughter Marguerite-Antoinette was at court as harpsichordist and teacher while Armand-Louis was growing up. During the whole of his childhood, his father Nicolas was active as organist at the church of St-Gervais, a post which had been something of a family trust since 1653. In 1723, following a petition from François, Nicolas Couperin had been appointed to succeed his cousin in that post.[5] He did not formally succeed to the position until François' death in 1733, but he must have been increasingly busy as acting organist as his cousin's health failed. To supplement his income, Nicolas also took private students.[6]

The household in which Armand-Louis grew up had a considerable number of keyboard instruments. The inventory cited above, in which he is said to be 17 months old, mentions eight harpsichords: a large one with two keyboards, a smaller one also with two keyboards, four small spinets, and two small single-manual instruments.[7] The Couperins lived rent-free in a building belonging to the church of St-Gervais on the Rue du Pourtour-St-Gervais (now 4 rue François-Miron); it was situated by the church and bordered on a cemetery. For two years, from 1732 to 1734, the family had to find other lodgings while work was done on the premises, but at the end of that time, they were able to return to a larger apartment.[8]

Very little is known about the remainder of Nicolas' life or the first part of Armand-Louis'. Presumably, the son's musical training would have been guided by his father, but there are sadly no records of his education. The father's social star seems to have risen during his last years: described in his marriage contract as *maistre de musique*, his son's marriage contract refers to him posthumously as *Bourgeois de Paris*, a title of some distinction.[9] Nicolas died on July 25, 1748 at the age of 67. On the following day, he became the first member of the Couperin clan to be buried under the organ at St-Gervais. Present at the ceremony was the 21-year-old Armand-Louis, now described as "organist of this church."[10]

During the next few years, Armand-Louis became involved in a bit of musical politics, suggesting that he already had some reputation in Paris as a musician. In 1747, the *Confrérie* of *St. Julien-des-Ménétriers*, the musicians' guild under its *Roi des Violons* Pierre Guignon, attempted to extend its control over dancing masters, as well as

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(Madison: A-R Editions, 1975) viii. He gives this date also in his article on Armand-Louis Couperin in The New Grove Dictionary (1980).

[5] The decision to appoint Nicolas is quoted in Bouvet, *op. cit.*, p. 43.

[6] The inventory made after his wife's death shows that Nicolas was owed money for lessons. See Hardouin, *op. cit.*, p. 118.

[7] *Ibid.*, p. 118.

[8] Bouvet, *op. cit.*, p. 44.

[9] Hardouin, p. 117. Bouvet, pp. 46 and 147-8.

[10] Excerpt from the burial register, given in Bouvet, *op. cit.*, p. 45. Armand-Louis had no doubt been granted the right of succession to the post at an earlier time.

organists, harpsichordists, and composers. These *harmonistes,* as these latter groups were known, were not anxious to have their activities restricted by what they considered a syndicate of street musicians. A similar struggle had ended some 40 years earlier, in 1707, when François Couperin and his colleagues obtained a ruling from the king against the *Confrérie.* This time Armand-Louis joined with Calvière, Daquin, two members of the Forqueray family, and two Clérambaults to oppose the guild. They were joined by 33 organists of the provinces in a lawsuit, and, in 1750, the *Confrérie* once again lost the battle, this time for good.[11]

The year 1750 also saw the first published composition of Armand-Louis Couperin, which is also his earliest surviving work, the cantatille *L'Amour médecin* for soprano, two violins and continuo. The *privilège* printed with this work, the only one in all of Couperin's published music, names three other cantatilles, or small cantatas, but none of them has ever been found, if indeed they were ever written.

In 1751, one year after the cantatille, Armand-Louis published his *Pièces de clavecin.* The 24-year-old composer dedicated the collection to Madame Victoire, one of the daughters of Louis XV and Marie Lescinska, who had been a harpsichord student of Marguerite-Antoinette Couperin.[12] It was the same Madame Victoire to whom the eight-year-old Mozart dedicated his first publication. Couperin's collection evidently met with some success, being reprinted at least twice,[13] and he seems to have considered it his Opus I; although it was unnumbered, his next publication (1765) was labelled Opus II. This was to be his only published collection of solo keyboard music.

Among the *Pièces de clavecin* is one piece, *La Blanchet,* which reflects his other preoccupation of that time. On February 7, 1752, at the church of St-Merry, Armand-Louis Couperin married Elizabeth-Antoinette Blanchet, daughter of the great harpsichord maker, François-Étienne Blanchet I. Elizabeth-Antoinette (1729-1815), an accomplished musician in her own right, is mentioned in contemporary articles on the Couperins as being one of the finest virtuosos of the organ and harpsichord.[14] She continued to perform and teach throughout her long life.

The marriage contract refers to Armand-Louis as *Bourgeois de Paris,* a title he evidently inherited from his father, and to his father-in-law as "maker of musical instruments," since he had not yet been appointed royal harpsichord maker.[15] Couperin

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[11] *Ibid.,* p. 158.

[12] Marguerite-Antoinette, who succeeded her father François as court harpsichordist, had retired from the court ten years before this dedication.

[13] As far as I know, the fact that there were three printings has not been reported elsewhere; cf. the section on "Sources" below.

[14] Jean-Benjamin De Laborde, "Couperin," Essai sur la musique ancienne et moderne, vol. 3 (Paris, 1780) 409; and Ernst Ludwig Gerber, "Armand-Louis Couperin," Neues historisch-biographisches Lexicon der Tonkünstler, vol. I (Leipzig, 1812).

[15] The text of the contract is given in Bouvet, *op. cit.,* 147-148. It has been suggested [Colombe Samoyault-Verlet, Les facteurs de clavecins Parisiens (Paris: Heugel, 1966)

received a dowry of 40,000 livres. More importantly for us, he was now associated with the greatest harpsichord making firm in France and would be kept well abreast of the latest developments in keyboard instruments.

The newly married couple lived rent-free in the "organist's apartment" next to St-Gervais for the remainder of Armand-Louis' life.[16] They had four children in all: Antoinette-Angélique, born in 1754, who lived only four years[17]; Pierre-Louis, born in 1755, who became a gifted organist and composer and succeeded to some of his father's posts; Gervais-François, born in 1759, also an organist and composer, who was destined to be the last Couperin at St-Gervais; and Antoinette-Victoire, born about 1760, reported to have been a good organist, harpist and singer and often heard in concerts and in churches.[18]

Couperin did not publish any more of his music until 14 years after the *Pièces de clavecin.* His Opus II, a collection of six sonatas for harpsichord with violin accompaniment, was announced in the *Mercure de France* in May of 1765:

> The composer of these sonatas is the nephew [sic] of the late and celebrated Couperin, whose musical works are in the hands of all true connoisseurs: but the fame of the uncle cannot harm that of the nephew. The latter has himself a right to the high reputation which he enjoys, and which this latest work should increase still further.[19]

His Opus III, a set of three trios for harpsichord, violin and cello, appeared in 1770. Aside from a small solo keyboard piece printed in a journal (*Air de Richard Coeur-de-Lion,* 1784), it was the last work of Armand-Louis Couperin to appear in print.

19] that it may have been Armand-Louis' second cousin Marguerite-Antoinette who, through her position at court, helped Blanchet to obtain his royal appointment. Though she had not been active at court since 1741, she had maintained her title and benefits. According to Boalch, Blanchet was the royal harpsichord maker by "about 1756." See Donald H. Boalch, Makers of the Harpsichord and Clavichord, 1440-1840 (Oxford: Oxford University, 1974) 13.

[16] Bouvet (*op. cit.,* 126) quotes the register of accounts for apartments belonging to St-Gervais in 1788, in which Couperin is still listed as paying no rent.

[17] Some sources report only three children, since Antoinette-Angélique did not survive childhood. See Bouvet, , *op cit.,* 154.

[18] Choron, Alexander, and François Fayolle. Dictionnaire historique des musiciens. Paris, 1810-11; quoted in Bovet, *op. cit.,* 156. Antoinette-Victoire's birth date is uncertain. Bouvet speculates that she was probably born after the death of Antoinette-Angélique, after whom she may have been named. Since Gervais-François was born in 1759, the year 1760 is the first available birth date. It seems a reasonable guess in light of her marriage in 1780. Her middle name may have been Armand-Louis' second dedication to Madame Victoire de France -- the first being the *Pièces de clavecin* -- and may suggest continued patronage.

[19] Mercure de France [Paris] May 1765: 189; quoted in Bouvet, *op. cit.,* 143.

Both Armand-Louis and Elizabeth-Antoinette supplemented their income by teaching private lessons, but the core of Armand-Louis' musical life -- as well as of his income -- was his work as an organist. He is known to have held organ posts in at least eight churches. For some of them, we do not have the details of exactly when he held the positions, his responsibilities, or his salary, but we do know that he held a number of them simultaneously:

1) he held the traditional Couperin post at St-Gervais, where he succeeded his father in 1748 and remained as organist until his death in 1789;
2) he was at St-Barthélémy until 1772;
3) he was appointed at Notre-Dame in 1755, with the post at first divided among four organists, each of whom took over for a quarter of the year, and he held the post until his death, numbering among his colleagues Daquin, Foucquet, Séjan, Beauvarlet-Charpentier and Balbastre;
4) in 1760, Couperin was appointed organist at Sainte-Chapelle, a position which he held for the remainder of his life;
5) in 1770, he became organist at the Royal Chapel at Versailles, another position which he held for the rest of his life; with two organists each serving for six months of the year, Couperin was initially appointed as second organist, but payment records show that he was promoted to first organist by the middle of 1782;[20]
6) he served as organist at Saint-Jean-en-Grève;
7) he held the organ post at the convent of the Carmes-Billettes;
8) he served as organist at Sainte-Marguerite.[21]

Even though some of these posts would have required Armand-Louis' services only for special festivals, he obviously could not fulfill all his responsibilities personally. Gradually, organ playing became a family enterprise. Already known as a fine keyboard player at the time of her marriage, "Antoinette Blanchet had acquired such great skill as an organist that she substituted for her husband without the connoisseurs noticing."[22] Pierre-Louis and Gervais-François, who eventually succeeded their father in some of his organ posts, must also have helped out on occasion. In 1773, Pierre-Louis was granted the right to succeed his father at St-Gervais and was already substituting for Armand-

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[20] Charles Bouvet, "Armand-Louis Couperin organiste du roi," Revue de Musicologie IX (1928): 35. Couperin's promotion to first organist probably followed the death of the other organist, Paulin. Bourgeois was appointed second organist in 1783.

[21] In addition, St-François is mentioned as one of Couperin's posts by Henri-Joseph Taskin, the grand-nephew and student of Couperin's wife, in his "Notice sur la famille Couperin," quoted in Charles Bouvet ["Une lettre d'Armand-Louis Couperin (1787)," Revue de Musicologie VI (1925): 115.)] Bouvet also mentions St-Merry, the church at which Armand-Louis was married, as one of his organ posts (Les Couperin, 146).

[22] Le Pianiste, vol. 1 (1833): 66-67; quoted in Bouvet, Les Couperin, 146.

Louis before his actual succession.[23] Antoinette-Victoire is reported to have been playing the organ at St-Gervais by the age of sixteen.[24]

Armand-Louis, together with his three organist colleagues from Notre-Dame, Balbastre, Séjan, and Charpentier, was in demand as a judge of newly built or repaired instruments. Eye-witness accounts and even a rhapsodic poem describe large audiences listening "with a kind of intoxication" as the four men tested new instruments by celebrated makers, such as Clicquot.[25]

Couperin's considerable reputation in his day was mainly as an organist. As a composer, he published very little. The works for which he was best known and the ones mentioned in most of the contemporary descriptions, were his improvisations at the organ. He was already famous for his playing technique and registrations early in his career, and, by the end of his life, he was widely considered one of the greatest organists of his generation. Gerber's description of him as "one of the greatest masters of his art in Paris" would have been based on reports reaching Germany.[26] The eulogy by his colleague Gautier may have gone a bit overboard in calling him "the most celebrated organist of his century and perhaps of all those which have preceded it and all those which will follow,"[27] but the hyperbole does reflect the extraordinary esteem in which Armand-Louis Couperin was held by his contemporaries.

His specialty was his improvisation on the *Te Deum,* and, according to all reports, his playing of it made a tremendous and lasting impression on those who heard it. The organist Lasceux tells us that Armand-Louis would set the mood and "animate his genius" by reading Edward Young's poem on the last judgment before playing the *Te Deum.*[28] In 1769, one listener described his impressions in a letter:

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[23] One of his performances is mentioned specifically in an announcement from 1785. (Affiches, annonces et avis divers 13 Aug. 1785; quoted in Bouvet, Les Couperin, 163.)
[24] Choron and Fayolle, *op. cit.*; quoted in Bouvet, Les Couperin, 156. This is probably also the source for the same information in Fétis (*op. cit.*).
[25] Bouvet (Les Couperin, 148-150) quotes accounts from a number of such trials of new organs between1770 and 1788, as well as an anonymous poem from 1798 about one particularly memorable occasion. The latter is cited in Bouvet's "Trois notes sur les Couperin," Revue de Musicologie, VIII (1927): 142-49. An entry in the accounts of St-Gervais from 1786 records a payment to the organ builder Clicquot after approval by Couperin.
[26] Ernst Ludwig Gerber, "Armand-Louis Couperin," Historisch-Biographisches Lexicon der Tonkünstler, vol. I (Leipzig, 1790-92) .
[27] Ferdinand-Albert Gautier, organist of St-Denis; quoted in Bouvet, Les Couperin, 131, with no source given.
[28] "A Poem on the Last Day" by the popular English poet Edward Young (1683-1765) is a lengthy work in three parts, first published at Oxford in 1713. Guillaume Lasceux, who was himself known for his improvisations on the last judgment, refers to Couperin's playing in his Essai théorique et pratique sur l'art de l'orgue (Paris 1809).

> To begin with, we went to hear a *Te Deum* played by M. Couperin, in my opinion the best organist in Paris and in the kingdom. It took my breath away; in fact, in the opinion of the experts, he outdid himself. I was near Balbastre, who himself could not get over it; it should be said that it is only heard 2 or 3 times a year, or so it was announced.[29]

The following month, a letter in the *Journal des Beaux-Arts* describes what may well have been the same performance:

> Perhaps never has the *Te Deum* been performed with more pomp, majesty, and richness of harmony than at the matins of the eve of St. Bartholomew by this great man. Above all, he outdid himself in the various tableaux which he showed us about the circumstances of the last judgment.[30]

What was in these spellbinding *Te Deums*? What kinds of tableaux did Couperin paint? The above letter in the *Journal des Beaux-Arts* is followed by a poem by the same author which purports to follow the ideas and images of Couperin's performance. It tells of nature in desolation, the righteous and guilty souls dreading the wrath of judgment, the sounding trumpet, the raising of the dead amidst peals of thunder and cries of lamentation, the void after the earth is no more, and finally a song of pomp and joy which swells up to praise the glory of God, as the poet is carried off to a happy dwelling place in the heavens. The character of this improvisation, which his contemporaries found so inspired and profound and on which so much of Couperin's reputation rested is lost to us today. It is a side of his musical personality which is not evident in the more light-hearted solo keyboard works which he committed to paper.

Against the glowing praise of his fellow countrymen, it is interesting to read the account of a foreign visitor. Charles Burney, visiting Paris in 1770, heard Couperin play a *Te Deum* at St-Gervais. His report, though less effusive than some of the French accounts, supports the general high regard for Couperin as an organist and improvisor, although it finds French taste too conservative:

> This evening I went to St. Gervais, to hear M. Couperin, nephew *[sic]* to the famous Couperin, organist to Louis XIV, and to the regent duke of Orleans; it being the vigil or eve of the Feast of the Dedication, there was a full congregation. I met M. Balbastre and his family there; and I find that this annual festival is the time for organists to display their talents. M. Couperin accompanied the *Te Deum,* which was only chanted, with great abilities, The interludes between each verse were admirable. Great variety of stops and style, with much learning and knowledge of the instrument, were shewn, and a finger equal in strength and rapidity to every difficulty. Many things of effect were produced by the two hands, up in the treble, while the base was played on the pedals.
>
> M. Balbastre introduced me to M. Couperin, after the service was over, and I was glad to see two eminent men of the same profession, so candid and friendly together. M.

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[29] Abbé Nicolas Roze, September 22, 1769; quoted in Charles Bouvet, "Une lettre de l'abbé Roze sur Armand-Louis Couperin," Revue de Musicologie 3 (1922): 85.
[30] Letter by M. Plaisant de la Houssaie in the *Journal des Beaux-Arts,* October 1769; quoted in Bouvet, Les Couperin, 132.

> Couperin seems to be between forty and fifty; and his taste is not quite so modern, perhaps, as it might be; but allowance made for his time of life, for the taste of his nation, and for the changes music has undergone elsewhere, since his youth, he is an excellent organist; brilliant in execution, varied in his melodies, and masterly in his modulation . . . [31]

The conservatism which Burney notes in Couperin's musical style is understandable, if we compare his later keyboard music with contemporary works of J. C. Bach, Haydn or Mozart. But, in a defense reminiscent of the recent "War of the Buffoons" between French and Italian music, a Frenchman writing in the *Mercure de France* sees this conservatism as a kind of moderation, uniting the best features of the old and new styles, avoiding monotonous simplicity on the one hand and impetuous flights of fancy on the other.[32]

Armand-Louis died in February of 1789 in "one of those cruel accidents which have become so common in this capital, where one will soon no longer be able to walk."[33] At about 5:00 p. m. on Sunday, February 1, having finished playing the organ for a service, he was, according to one account, returning home; according to another, he was hurrying to St-Gervais to finish playing the office which had already been begun by his elder son, Pierre-Louis.[34] As he was passing by the Port au Blé, he was knocked down by a horse which had gone out of control and thrown its rider.

> He received a mortal wound on the head; and the horse broke two of his ribs over the heart; he was carried home, where, without uttering a single word, and almost without giving any sign of life he died at the end of 24 hours. His funeral was attended by a crowd of people and a procession, which attested to the great esteem in which he was held.[35]

He died at home on February 2 and was buried under the organ at St-Gervais two days later.

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[31] Percy Scholes, ed., Dr. Burney's Musical Tours in Europe, vol. 1 (London: Oxford University, 1959) 26-27.

[32] Mercure de France Feb. 1779: 161-62; quoted in Bouvet, Les Couperin, 144. The review, which is actually describing a concerto by the Belgian composer Chartrain, says that Couperin has done the same in his organ music for the past ten years.

[33] Burial notice, February 5, 1789; quoted in Bouvet, Les Couperin, 127.

[34] The abbé de Feller, the presumed author of the eulogy quoted by Bouvet (Les Couperin, 130), tells us that Couperin was returning home; in his Dictionnaire historique (p. 360), de Feller adds that Couperin was coming from Notre Dame. The other version comes from Henri-Joseph Taskin in his "Notice sur la famille Couperin" (quoted in Bouvet, "Une lettre d'Armand-Louis Couperin (1787)," Revue de Musicologie VI (1925): 116); according to Taskin, Armand-Louis was coming from Ste-Chapelle to St-Gervais. The handwritten biographical note inside one copy of the *Piéces de clavecin* (see the section on "Sources" below) agrees with Taskin and may be based on his account.

[35] Eulogy, believed to be by the abbé de Feller, given in Bouvet, Les Couperin, 130.

On February 15, Armand-Louis' widow was granted a pension.[36] An inventory of the estate, not made until June, includes a considerable list of instruments, with the two organs appraised by Clicquot and the rest of the instruments by Taskin:[37]

> An unfinished organ, 1500 livres.
> A regal, 72 livres.
> A harpsichord, painted and decorated with a landscape painting on the inside and a mechanism to increase the sound by degrees, 2400 livres. [1500 livres is crossed out.]
> Another harpsichord with a religious painting, of which the exterior is not finished, 1800 livres.
> An English fortepiano, 300 livres.
> A large spinet with keyboard by M. Blanchet, 144 livres.
> A small octave spinet, 30 livres.
> A clavichord, 72 livres.
> A cello, 12 livres.
> A viola, 9 livres.
> Three violins, 18 livres.

The estate was valued at 40,600 livres. with debts of 8,000 livres; 21,000 livres were to go to Armand-Louis' widow and the remainder to the children.[38]

Upon his father's death, Pierre-Louis assumed the organ posts at St-Gervais, where he had held the right of succession since 1773, and at the Royal Chapel where he had held that right for no more than two years. But, always in delicate health, Pierre-Louis himself died on October 10 at the age of 34. Some said it was out of grief over the loss of his father.[39] He was buried at St-Gervais in the same vault as Armand-Louis; but a little over four years later, their tombs were opened by order of the republic, which needed lead from coffins for ammunition, and their bones were thrown into a common grave.[40]

On the death of Pierre-Louis, his mother inherited the family post at St-Gervais and briefly took over his duties during the last quarter of 1789. She handed it over in January of 1790 to her younger son Gervais-François, the last Couperin to hold the position; he held it until his death in 1826. In 1792, Elizabeth-Antoinette Blanchet moved to Versailles, where she served as organist at St-Louis. At the age of 81, she is said to have "astonished and delighted the whole congregation with the genius of her improvisation and the agility of her playing," and, eight days before her death at the age of 86, she is reported to have equally delighted a company with her playing on the

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[36] Bouvet, Les Couperin, 130.
[37] Hardouin, *op. cit.*, 111-121.
[38] Hardouin, *ibid.*, p. 120.
[39] Handwritten *"note d'avis"* inside one copy of the *Piéces de clavecin* (cf. section on "Sources" below) and Henri-Joseph Taskin, "Notice sur la famille Couperin" (the latter quoted in Bouvet, "Une lettre d'Armand-Louis Couperin", *op. cit.*).
[40] The memorandum reporting the event is quoted by Bouvet (Les Couperin, 164).

piano.[41] The exact date of her death, May 25, 1815, is known only from the hand-written note found inside one of the surviving copies of her husband's *Pièces de clavecin.*[42]

About Antoinette-Victoire, who at an early age was performing in concerts and assisting her father at the organ, not much is known following her marriage in 1780. She had a daughter with musical talents and was reported to be "presently living" in 1810.[43]

We unfortunately know little about Armand-Louis Couperin's personality, although many indications point to a modest and amiable character. The only letter by him which survives tells us little.[44] He seems to have been a religious man and well read: the inventory of his estate numbers 885 books in his library, of which the 13 mentioned by name are religious works.[45] The brief reference by Burney, quoted above, that Couperin and his colleague Balbastre were "candid and friendly together" supports the general sense that we find in the eulogies that he was not only highly respected but also well liked. The following, part of a lengthy obituary, gives us perhaps the clearest insight into his character and suggests that it may have been modesty that kept Couperin from publishing more of his compositions:

> He was praiseworthy for the most admirable qualities of the heart, for a truly exemplary piety inimical to all display and all ostentation, for the gentility of a sensitive and kind character, for the simplicity and the naturalness of his manner, for the delicacy of his feelings, which has more than once jeopardized his success, and above all for his modesty, which makes him conceal from the public with the greatest care everything which could reveal the brilliance of his attainments: witness the motets he composed for churches which could have made for a musician the finest reputation, but which he has never been willing to entrust to the bright daylight of publication or of publicity. He has continually refused to work for the theater, in spite of the eager entreaties of masters of the art, who assure him of the most brilliant success.[46]

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[41] The report on her organ playing is from Choron and Fayolle, Dictionnaire des Musiciens [*op. cit.*]; the account of her piano playing is from a letter written by Gervais-François Couperin in the Gazette de France, September 16, 1815. Both are given in Bouvet, Les Couperin, 152-153.

[42] Cf. "Sources" below.

[43] Choron and Fayolle, Dictionnaire des Musiciens. Both the first and second editions (1810 and 1817) say she is "presently living" (quoted in Bouvet, Les Couperin, 157). However, evidence that she died in 1812 suggests that information about her in the second edition of the dictionary may not have been updated.

[44] The letter, written in 1787, is a note of condolence to an optician who had recently lost his wife. It is given in Bouvet, "Une lettre d'Armand-Louis Couperin," *op. cit.*, 115.

[45] Hardouin, *op. cit.*, 119.

[46] Obituary entitled "Mort remarquable," presumed to be by the abbé de Feller [*op. cit.*]; quoted in Bouvet, Les Couperin, 129-130.

3. COUPERIN'S KEYBOARD INSTRUMENTS

Armand-Louis Couperin's keyboard works give us an unusual record of the transition from harpsichord to pianoforte and of other fascinating changes in keyboard instruments at the end of the 18th century. The *Pièces de clavecin* of 1751 came early in his career and were firmly within the tradition of music for the standard French harpsichord of the period. His marriage around that time into the Blanchet family connected him to the greatest harpsichord making family in France, and, as that workshop came to be taken over by Pascal Taskin, Couperin remained closely connected to the most important innovations in keyboard instruments, often incorporating them into his music in a way that was rare among composers of his time.

Harpsichord

In 1768, the piano made its first appearance in Paris in a public concert. In that same year, Taskin began adding features to his harpsichords in an effort to make them more expressive. He added a *jeu de buffle*, an extra register voiced with soft leather plectra made from buffalo hide. This is not the same as the "buff" on some harpsichords that presses a pad of felt or other material against the string while it is plucked. The *jeu de buffle* plucks the strings with the soft leather to create a quiet, gentle sound that contrasts with the other, more normal registers voiced in quill, and its sound can be modulated to some extent by varying the pressure of the fingers. Couperin calls specifically for *"buffle"* in the second movement of his *Simphonie* for two harpsichords. In that same movement, he also calls for certain passages to be played on the *p[etit] clav[ier]*, or upper manual. Since the *buffle* is on the lower manual, these indications instruct the player to switch to the upper keyboard, thereby switching from the sound of leather to that of quill.

He also calls for another important invention of Taskin: knee levers which made it possible for the player to vary dynamics and to create crescendos and diminuendos by gradually turning stops on and off while playing.[47] The pieces for two harpsichords (aside from the fragmentary 1st *Quatuor*) call for these effects, as does the *Aria con Variazione* for solo keyboard. In the inventory of Couperin's instruments made at his death was a harpsichord with "a mechanism to increase the sound by degrees."[48] Since instruments with knee levers are rarely found today, a modern player of a Baroque-style harpsichord with hand stops might create the dynamic effects that Couperin calls for by using a carefully trained assistant to gradually turn stops on and off.

There is one additional novelty called for in this music. For one single note in the *Simphonie de clavecins*, the left hand of Harpsichord II goes a half step below the range of the normal 5-octave harpsichord. The low "E" in measure 129 of the first movement

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[47] For a detailed description of the mechanism of Taskin's knee levers see Frank Hubbard, Three Centuries of Harpsichord Making (Cambridge: Harvard University, 1969) 128-129 and plate XIV.

[48] Pierre Hardouin, "Quelques documents relatifs aux Couperin," Revue de Musicologie XXXVII (1955): 111-121. See the full inventory of instruments in the Biography section above.

may look at first like an unplayable error: since Harpsichord II simply doubles the left hand of Hpschd. I two octaves lower for bars 125-129, a copyist could perhaps have continued transposing the line down, even when it goes too low for the instrument. But that is an unlikely mistake for a harpsichordist to make. In all likelihood, it is not a mistake at all, since at least five of the surviving harpsichords by Taskin do have an extended bass that goes down that extra half step to low "E."[49] Couperin, who had specifically written for other recent inventions of Taskin, was here calling for the newly extended range in the bass. But with such instruments extremely rare today, a modern player must decide what to do with this measure. One choice would be to omit the low "E" and play a quarter note on the upper octave; but one could achieve the low note and play the piece as written simply by tuning the bottom "F"-natural (which is not called for in this piece) down to an "E."

Piano

Also in the inventory of Couperin's instruments is "an English fortepiano." None of his keyboard pieces specifically calls for piano, but as David Fuller has pointed out,[50] the dynamic markings in the *Aria con Variazione* would sound awkward on a harpsichord; those dynamics, as well as much of the figuration in that piece, could suggest the piano. The date of the piece, 1781, puts it within a time when the piano was becoming common.

The *Quatuors* for two harpsichords, on the other hand, work very well on the harpsichord, and their dynamic effects are perfectly suited to Taskin's knee levers. But there is nothing in these pieces that precludes performance on piano: unlike the *Simphonie,* these pieces do not absolutely require a double-manual instrument, nor do they call for the *jeu de buffle.* Fuller's suggestion that they could even be played with one harpsichord and one fortepiano offers a possible alternative for performing these pieces; it is a combination of instruments that a few works of the time do call for. However, two harpsichords would still be the likely first choice. Couperin has written *"à deux clavecin"* on the second *Quatuor,* a term which is not found on the title pages of piano music.

Organ

Although Armand-Louis Couperin was best known in his day for his improvisations on the organ, only two small pieces of his written keyboard works appear to be for organ. But both these pieces present something of a mystery. The *Dialogue,* dated 1775, has notes in the extreme bass (AA) and treble (d'", eb'", e'"), as well as organ registrations that were not available on any instrument in Paris at the time.[51] It was not until six year later, in 1781, when Couperin helped dedicate the large new Cliquot organ at St-Sulpice, that such an instrument with the needed compass and registration could be found. Why Couperin would have written a small piece that could not be played has

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[49] Raymond Russell, The Harpsichord and Clavichord (London: Faber and Faber, 1959) 60-61.

[50] David Fuller, preface, Armand-Louis Couperin: Selected Works for Keyboard (Madison: A-R Editions, 1975) xv-xvi.

[51] Fuller (*ibid.,* xvi) cites Pierre Hardouin as his source of information on organs in Paris.

been a puzzle. A possible solution, it seems to me, is that the piece may not originally have been for organ at all, but rather for harpsichord, where the bass to treble compass is not a problem. In that case, the registrations for organ could have been added later, when Couperin was able to play on the large organ at St-Sulpice. The fact that the *Dialogue* bears the date 1775 -- the only one of the three pieces bound together to have a date -- may be simply due to the fact that the copyist wanted to show that the piece had been written earlier.

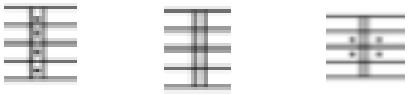
La chasse also has indications of "H" and "B", referring to the upper and lower keyboards (*haut* and *bas*). These refer to the organ, since the upper manual is indicated for what appears to be the louder music, whereas, on a harpsichord, the lower keyboard would be the louder one. However, the "H" and "B" indications are in pencil and were clearly added later. The writing in this piece, as well as the one appearance of a low "AA" suggest that it too was originally written for harpsichord and later adapted for organ.

PERFORMANCE ISSUES

This section deals only with issues that are specific to Armand-Louis Couperin. Performance issues, such as *notes inégales*, lengths of appoggiaturas, dotted rhythms, and other general issues in French music, are discussed at length in many books and articles on performance and on French music.

Double bars and repeats

It is often difficult to know in the 18th century whether a double bar at the end of a section of music tells us that we should repeat a section or whether it simply marks the end of the section and leaves us the choice of taking the repeat or not. Couperin (or his engraver) uses three forms of double bar in the *Pièces de clavecin*:



The first of these, a double bar line with a dot in each space between the two lines, is by far the most common in this collection. The second, a double bar with no dots, occurs only three times: at the end of the second half of the *Courante;* after the last bar of *L'Arlequine* before the return to the final reprise; and at the very end of *La Breüil.* The third form, a double bar with two dots to the left and two to the right of it, occurs only in the *Allemande* (both halves).

Among writers of the period, there is no universally accepted distinction between double bars which simply mark the ends of sections and those that are meant as repeat signs. Jean-Jacques Rousseau suggests a distinction that has nothing to do with repeats:

he tells us that the third form shown above, the one with two dots on either side of the double bar, is Italian and that the first is French.[52]

In music by some of Couperin's contemporaries, including his colleague Balbastre, the second form shown above is often taken to indicate that a section ends without being repeated, and the third form signifies a repeat. But Couperin's usage (or perhaps it is only that of his engraver and not of the composer himself) is too inconsistent to suggest a firm interpretation. It does not appear from the music that he is using the various kinds of double bars in any systematic way. The second half of *l'Enjouée* is clearly meant to be repeated, because it has a *tirade* with the marking *"pour la 2de fois"*; this section ends with the first form of double bar shown above. But that form is also used in some of the pieces with long second sections, where repeats might well be omitted. As for the second and third types, they occur in pieces that are structurally no different from those with the first.

Some of the smaller dance pieces (Gavottes, Menuets) would appear to need repeats, and a number of other pieces would also seem (at least to this performer) better with repeats, but it is difficult to draw a general conclusion. Couperin, like most composers of his time, appears to leave the decision of whether or not to take a repeat to the discretion of the performer, with only rare exceptions where it is particularly important and therefore indicated in words.

Abbreviations

"D." *(droit)* and "G." *(gauche)*: to be played with the right or left hand respectively.
"P. clav." (*petit clavier)*: the upper keyboard of the harpsichord (specified in the *Simphonie*).
"H" *(haut)* and "B" *(bas)*: the upper and lower keyboards of the organ respectively; these indications occur in *La chasse* (added in pencil).

Appoggiaturas

Whether an appoggiatura was originally written as an 8th note or a 16th note in these pieces unfortunately does not always tell us how long it should be. Sometimes it is even impossible to play the small note value as written (*e. g. La de Boisgelou*, meas. 48). Rather, it appears that each copyist of Couperin's music adhered to a single favorite note value, regardless of the musical context. Thus the performer needs to decide, based on context, experience and a study of sources on performance, whether an 8th-note appoggiatura should be played as an 8th note, a 16th, a quarter or something even longer. One example from *L'Italienne* is a particularly clear illustration: the appoggiatura in measure 18 is written as an 8th note (the default note value for this collection), but in the four bars that follow, it is written out twice as a quarter, and when the same passage is repeated (meas. 95-100), this small 8th-note appoggiatura is written out as a large quarter note.

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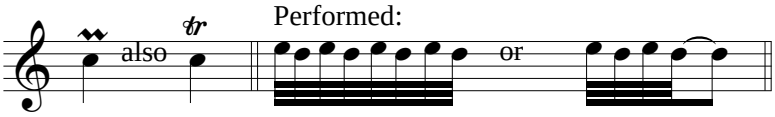
[52] Jean-Jacques Rousseau, "Reprise," Dictionnaire de musique (Paris, 1768).

Ornaments

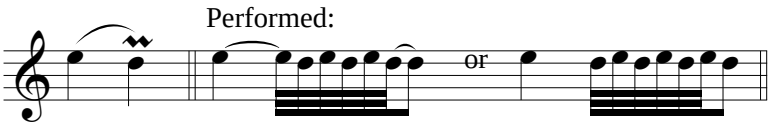
Armand-Louis Couperin has not provided a table of ornaments for his music. On the following pages are ornament symbols that appear in his keyboard works with interpretations of them based on contemporary sources:[53]

[53] Cf. tables of ornaments and usage in the *Pièces de clavecin* of Chambonnières (1670), d'Anglebert (1689), François Couperin (1713), Rameau (1724), Dandrieu (1724), Montéclair's *Principes de musique* (1736), and other French writers. For the "long trill" (number 5 in this table), cf. also C. P. E. Bach, Versuch uber die wahre Art das Clavier zu spielen, Part I (Berlin, 1762) II-iii-5.

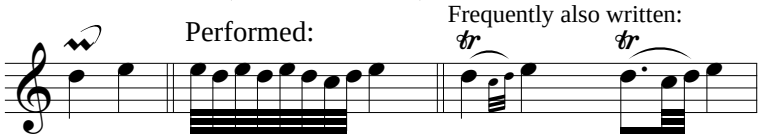
1. Trill *(Tremblement, cadence)*



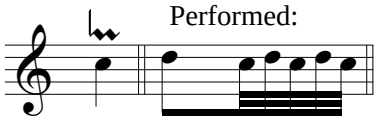
2. Tied trill *(Tremblement lié)*



3. Trill with turn *(Double cadence)*

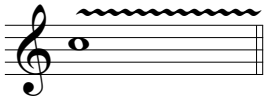


4. Trill with long appoggiatura *(Cadence appuyée)*

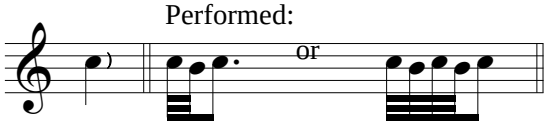


Occurs only in the *Rondeau* of the *Pièces de clavecin.*

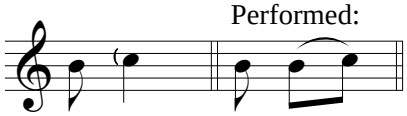
5. Long trill *(Tremblement continu)*



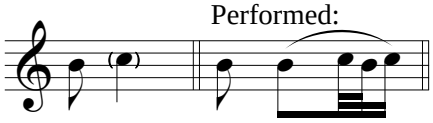
6. Mordent *(Pincé)*



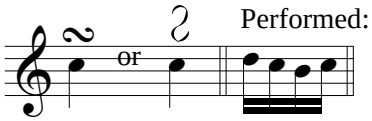
7. Appoggiatura *(Port de voix)*



8. Appoggiatura with mordent *(Pincé et port de voix)*

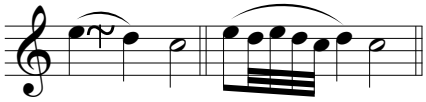


9. Turn *(Doublé)*



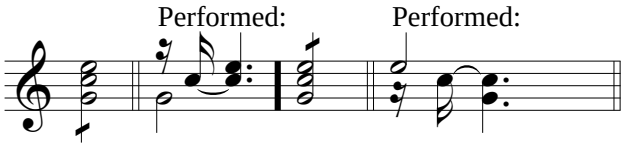
Couperin uses the vertical form of the turn sign in his later harpsichord music. (But see meas. 90 of the first movement in the *Deuxième quatuor,* where this is identical to ornament #3 above. The copyist for one harpsichord part chooses one symbol and the other copyist chooses the other.)

10. Another turn



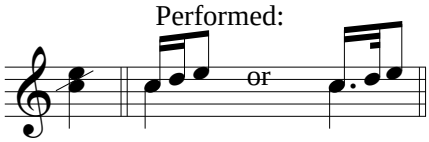
This version of the turn sign occurs in the manuscript of the variations on *Vous l'ordonnez.* It is not in Couperin's hand.

11. Arpeggio *(Arpégement simple)*



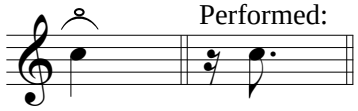
Symbol sometimes used in two-harpsichord pieces to indicate repeated notes.

12. Slide *(Coulé)*



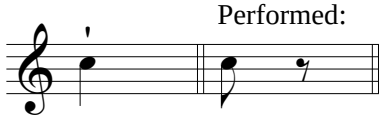
Occurs in meas. 42 of the *Rondeau.*

13. Suspension *(Suspension)*



Occurs in *Les tendres sentimens.*

14. *Aspiration, son coupé*



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6. EDITORIAL POLICY

1. I have tried, in general, to keep as much of the original layout of these pieces as possible without sacrificing the clarity of a modern edition. Thus I have, in general, not tried to "correct" all inconsistencies that appear in the original sources (*e. g.* slurs, rests, ornaments, or even notes that are different when the same material repeats), provided they are clear to read and musically plausible. In several places where they are unclear or appear to be errors, I have fixed them but have indicated the changes in the Critical Notes. This edition also reproduces some unusual notations, when they are clear to read, since they may be suggestive to the interpreter -- *e. g.* the slurs in *L'Arlequine* (meas. 69-70) and the *Courante* (meas. 12-14), where each note is slurred to the next, rather than combined under a long slur, the placement of the 8th notes in *La Blanchet* under the first and third triplets to suggest rhythmic alteration, and certain other unusual graphics.

2. I have kept dotted rhythms as they appear in the sources. Even though many of them are not as mathematically precise as they would be in modern notation, they are generally clear to an experienced player (*e. g.* Allemande, meas. 49).

3. In order to avoid ledger lines, the sources sometimes squeeze all the music onto one staff or, on a few occasions, use the alto clef. Passages such as these have been modernized, except where they as easy to read as they would be in a more modern layout. The few brief passages in alto clef have been put into treble or bass clef.

4. Any notes, dynamic markings, or ornaments that have been added editorially are in brackets.

5. Accidentals that are added editorially are in parentheses. These have been added to supply accidentals that modern notation would require but which were not needed in the older practice followed by Couperin and his engraver. Couperin does follow the modern practice of using natural signs to cancel accidentals -- except, interestingly, in *La Semillante,* where he uses flats to cancel sharps; this edition substitutes natural signs in that piece.

6. Ties and slurs that have been added editorially are printed in dotted lines.

7. In *ad libitum* cadenzas, this edition maintains the alignment of the notes between the two hands, even where it is rhythmically imprecise, since it could affect the way a player interprets the free rhythm of the cadenza. (One such example is in the bass notes of measure 71 in *La de Boisgelou.*) In *La Blanchet,* the source carefully places the 8th notes in the left hand under the first and third notes of each triplet in the right hand. It is an unusually clear indication that the 8ths should be adapted to the triplet rhythm, and it is reproduced in this edition.

8. Where appoggiaturas are written in small notes, this edition reproduces their note values as they appear in the original. However, as discussed in the section on Performance Issues above, the note values of these small appoggiaturas do not always reflect their true length but depend instead on the way a particular copyist preferred to write them.

9. Dynamic markings of *fte, forte, pno, fmo, pauc.* found in Couperin's later music have been given as *f, p, ff,* and *poco forte.* This edition keeps the indications *mez.* (for a single middle dynamic covering *mp* and *mf)* and *minuendo* (*diminuendo*).

10. The custos or direct, the small sign at the end of a line indicating the first note of the next line, has helped in a few instances to supply a missing note in the manuscript. These places have been marked in the Critical Notes.

7. DESCRIPTION OF SOURCES

Pièces de clavecin

There are seven surviving copies of the *Pièces de clavecin,* which have formerly been considered identical, but which actually represent three different printings. All seven copies are printed from the same engraved plates, but corrections made in the plates show that the book went through at least three printings. The copy in the Library of Congress in Washington (LC) and four of those in Paris (P1-4) represent the earliest printing; a fifth copy in Paris (P5) represents a second printing, in which a few errors are corrected; a copy in The Hague (H), bearing the name of a different printer, retains all the corrections of P5 and makes a few more, as detailed below.

The publication is undated, but David Fuller (preface to *Armand-Louis Couperin,*

Selected Works for Keyboard, Madison, 1975) has pointed out that the catalogue of Le Clerc l'ainé published in 1751 lists the *Pièces de clavecin.* Since it does not appear in earlier catalogues, he reasonably assumes the date of its first publication to be 1751.

The primary source for this edition is the copy in The Hague, since it is the last of the three printings and has corrected various errors. However, in the Critical Notes, I mention all the variations in the sources.

All seven copies have 44 pages of music, numbered 1, bis 1, 2-43. All of them name the publishers Boivin and Le Clerc, as well as the composer as people who sell the edition. They also identify Labassée as the engraver, but the name of the printer is changed for the last printing, as noted below.

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LC = Washington, Library of Congress, (M24.C84 P52 (Case)).
1st printing. Printer: Auguste De Lorraine.
P1 = Paris, Bibiothèque Nationale (Vm 1918).
1st printing. Printer: Auguste De Lorraine.
P2 = Paris, Bibiothèque Nationale (A.c.p. 3604).
1st printing. Printer: Auguste De Lorraine.
Bound together with François Couperin, *Piéces de clavecin,* Bks. II and IV.
P3 = Paris, Bibiothèque Nationale (Rés F 317).
1st printing. Printer: Auguste De Lorraine.
Red leather binding with gold designs pressed in.
P4 = Paris, Bibiothèque Nationale (Rés F 334).
1st printing. Printer: Auguste De Lorraine.
Same binding as P3 above.
P5 = Paris, Bibiothèque Nationale (Rés F 68).
2nd printing. Printer: Auguste De Lorraine.
Same plates as previous printings, but with mistakes corrected in the following pieces: *La Victoire, 2e Menuet, La Blanchet, La Semillante, 2de Gavotte, La du Breüil, L'Italienne, La Françoise.* (Cf. Critical Notes for details on these corrections.)
Bears the following handwritten notes:
Inside front cover, in ink: "Ces pièces de clavecin sont d'Armand Louis Couperin fils de Nicolas."
Pencil above title page: "Mlle Le Riche L'ainée."
This copy appears to have belonged to a member of the family Le Riche de la Pouplinière, the patrons of Rameau and a family which included several accomplished amateur harpsichordists.
Inside back cover, in ink: "du mardi vingt uns mars 1815."
Below the printed "Avis", in ink:
"On reconnoit les grands talens et la modestie de leur auteur: celui-cy était le plus sublime organiste qu'on ait entendu et peut-

la Métropole de St Gervais; il l'avoit été de St Barthelemi jusqu'a l'époque que l'eglise fut abbatue en 1770. Son fils ainé qui marchoit sur les traces de son Père, mourut de chagrin de la perte qu'il fit d'un aussi bon Père au mois d'octobre de la même année. Madame Couperin la mère qui était aussi une habile organiste, mourut à Versailles le jeudi jour de la fête-Dieu 25 mai année 1815. Son seconde fils, M. Gervais Couperin, est en ce moment organiste de la paroisse St Gervais depuis la mort de son frère."
[The great talent and modesty of their author is well known: he was the most sublime organist that has been heard, and perhaps will not be equaled for a long time; he died after being knocked down by a horse at the Port au blé on Sunday, February 1, 1789 as he was returning from the first vespers of the Purification of the Virgin at Ste. Chapelle at the Palace, where he was organist, as he was also for the king and for the district of St. Gervais; he had been at St. Barthelemi since that church was built in 1770. His older son, who followed in the footsteps of his father, died of grief at the loss of such a good father in the month of October of the same year. Madame Couperin, the mother, who was such a skillful organist, died at Versailles on the Tuesday of the fête-Dieu, May 25 in the year 1815. His second son, M. Gervais Couperin, is at this time organist of the St. Gervais parish, following the death of his brother.]

H = The Hague, Gemeentemuseum (27 A 6)

3rd printing. Printer: Joseph Tournelle.

Retains all corrections made in P5, as listed above, and adds further corrections in *L'Affligée* and *La Françoise* (cf. Critical Notes).

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The following appears in all 7 copies:

Title page:

PIECES DE CLAVECIN,/ DEDIÉES/ A Madame/ VICTOIRE/ de France./ COMPOSÉES par/ MR COUPERIN,/ Organiste de S^{t}. Gervais./ Gravées par Labassée./ Prix 12^{tt}/ A PARIS,/ Chés/ L'Auteur, attenant l'Eglise de Saint Gervais./ Mme. Boivin, Mde. Rue St. Honoré, à la Régle d'Or./ Le Sr. Le Clerc, Md. Rue du Roule, à la Croix d'Or./ AVEC PRIVILEGE DU ROY.

On the lower left of the title page, outside the printed border:

Imprimé par Auguste De Lorraine [for LC and P1-5 copies].

Imprimé par Joseph Tournelle [for H copy].

Dedication:

A Madame Victoire de France.

Madame,

C'est assurer à mon Ouvrage les plus heureux succès, que de me permettre de le publier sous les auspices d'une des plus grandes Princesses du monde; le bonheur qu'il a eu de lui plaire et de contribuer à ses amusemens, est la

Madame,

C'est assurer à mon Ouvrage les plus heureux succès, que de me permettre de le publier sous les auspices d'une des plus grandes Princesses du monde; le bonheur qu'il a eu de lui plaire et de contribuer à ses amusemens, est la récompense la plus flateuse que je puisse espèrer.

Je m'efforcerai de la mériter, Madame, en consacrant mes veilles à me rendre plus digne de vos bontés.

Je suis avec un trés profond respect.

Madame,

Votre trés humble et trés obéissant serviteur,

Couperin.

Notice:

Il y a quelques années que mes Amis et plusieurs Personnes bien intentionnées pour moi me sollicitèrent de travailler pour le Clavecin: mais je refusai de me rendre à leurs sollicitations; Le Public fut toujours à mes yeux un Juge trop redoutable; d'ailleurs les rèflexions que je fesois sur tous les bons ouvrages qui avoient paru en ce genre, me décourageoient, et étoient prêtes à étouffer en moi tout sentiment d'émulation.

Cependant ces mêmes Personnes m'assurant que le Public a aussi de l'indulgence pour les jeunes Auteurs, m'ont aiguillonné de façon à me faire mettre la main à l'oeuvre.

C'est le fruit de ce travail que je hazarde de mettre au jour: j'ai tâché d'y varier les gouts, et d'être neuf; tout y est portrait en differents genres. Trop heureux, si le Public lui fait un accueil favorable!

****

Variations de M^{r}. Couperin [Air, *vous l'ordonnez*]

Dialogue entre le Chalumeau et le Basson avec accompagnment de flûtes au clavier d'en haut

La Chasse de M^{r}. Couperin

There is only a single source for these three pieces:

Paris, Bibliothèque Nationale, Ms. 1717.

Manuscript, quarto, 16 unnumbered pages.

Pp. 1-5: Variations on the air, *vous l'ordonnez.* (1 recto-3 recto).

Pp. 6-8: blank staff paper (3v-4v).

P. 9: Crossed-out ending of the *Dialogue* (5r), recopied onto 7r. It is signed and bears the date 1775.

Pp. 10-13: *Dialogue.* At the top of p. 13 above the music for the end of the *Dialogue* is written *"Lachasse,"* the title for the following piece. Below the music, in the middle of the page, is written "Couperin" (5v-7r).

Pp. 14-15: *La chasse.* Signature "A. L. Couperin" at bottom of page 15 (7v-8r).

P. 16: blank staff paper. (p. 8v).

The three pieces appear to have been copied out separately and later bound together. The *Air, vous l'ordonnez* covers all four sides of one folio and the first side of a second (pp. 1 recto-3 recto), leaving three blank pages (pp. 3v-4v). The second piece, the *Dialogue,* was originally copied onto all four pages of a separate folio. The first two pages faced each other, so that, at a convenient moment during a rest, the player had only to flip the whole sheet over and read the back, where the third and fourth pages also faced each other. When the *Dialogue* came to be bound into the present collection, the first three pages of music were in order, but the fourth page, having been copied on the back of page one, was in the wrong place. Thus, the music on this last page of the *Dialogue* (p. 5r) was crossed out and copied onto what had been the title page of the next piece, *La chasse,* between the title and the name of the composer. This ending of the *Dialogue* appears to have been recopied hastily, with numerous details omitted. It therefore appears as the alternate version in the present edition, while the original, crossed-out version is used as our main text. The *Dialogue* with its original crossed-out ending and *La chasse* are autograph, while the *Air, vous l'ordonnez* and the recopied ending of the *Dialogue* are in another hand. This suggests that the three pieces were stitched together by the copyist after copying out the *Air.*

Air, vous l'ordonnez:
The title on the music is "Variations de Mr Couperin"; written before the title in a different and smaller handwriting are the words "air, vous L'ordonnez." The original air, on which these variations are based, is *Je suis Lindor,* a Romanze from Beaumarchais' comedy *The Barber of Seville* (Act I, Scene 5). The play was first given in Paris in February of 1775, and the music from it, which has been attributed variously to Beaumarchais himself, to Dezède, and to Baudron, was published in Paris in the same year. Mozart's variations for piano on the same tune date from 1778. Couperin's variations are likely to date from 1775 or shortly thereafter.

Dialogue entre le Chalumeau et le Basson . . . :
The title, which refers to stops on the organ, originally read *"Dialogue entre le haut-bois et le Basson . . ."* The word "Chalumeau" has been written in ink above the word "haut-bois", and the latter has been crossed out in pencil. At the beginning of the second phrase of music, the indication "haut-bois ou Chalumeau" has the word "haut-bois" crossed out in pencil. From that point on, only "Chalumeau" is used. The ending on 5-recto (page 9 of the bound volume) bears the date 1775. (Cf. the section on Couperin's instruments above.)

La chasse:
The indications H and B, referring to the upper and lower keyboards (*haut* and *bas*), suggest this piece is for organ, since the upper manual is indicated for what appears to be the louder music. (On a harpsichord, the lower keyboard would be the louder one.) However, it is impossible to say whether the piece was originally intended only for organ or whether it could also be played on the harpsichord, since the "H" and "B" indications were added later in pencil. (Cf. the section on Couperin's instruments above.)

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Aria con Variazione, Del Sr. Couperin

Paris, Bibliothèque Nationale, MS. 1716.
Autograph, quarto, one folded sheet, four pages of music.
Signed and dated at the end: "A. L. Couperin. 1781."
The signature and most of the words within the musical text are in brown ink; the rest, including the music itself is in black ink.

****

Air de *Richard Coeur-de-Lion*

These variations are based on the air "Que le Sultan Saladin" from the opera *Richard Coeur de Lion* by Grétry.

The only sources are publications in two journals. Both have obvious errors, but the *Journal de clavecin* (Source A) is more accurate. The *Choix de musique* specifies harpsichord as the intended instrument. The *Journal*, while it does not name the instrument, is a journal of harpsichord music.

Primary source:

A = *Journal de clavecin par les meilleurs maîtres*, 3e année [1784], no. 44, p. 94. "Air de Richard Coeur-de-Lion Varié par Mr Couperin Père Organiste de la Chapelle du Roi." (The Journal was a monthly publication with 8 pages of music, published by Le Duc in Paris.)

Secondary source:

B = *Choix de musique*, année 1784, no. XXIV, no. 73. "Air de Richard Coeur-de-Lion." This source has many careless errors and omissions, of which only the most significant are given in these Critical Notes.

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Première quatuor [a deux clavecins]
Deuxième quatuor a deux clavecins
Troisième quatuor [a deux clavecins]

Bibliothèque Nationale, Paris, Ms 1069 and Ms 1068.
All three *quatuors* are in one autograph manuscript that is in two fascicles.

The first fascicle (Ms 1069) contains music for Harpsichord I. Its first pages, containing the first two movements of the first *quatuor*, are lost. It contains therefore only the last movement of the first *quatuor* plus all of the 2nd and 3rd *quatuors.*
13 pages of music, quarto.
The first Quatuor is signed & dated at the end, "A. L. Couperin, 1772."
Only the 3rd Quatuor has dynamic markings.

The second fascicle (Ms 1068) contains music for Harpsichord II. It contains only the second *quatuor, "Deuxième Quatuor à deux clavecins par A. L. C.",* the part for Harpsichord II to the first and third *quatuors* being evidently lost.
In oblong quarto, 7 pages of music.
There are numerous dynamic markings in this manuscript of the 2nd *quatuor*.

For this edition, I have created the Harpsichord II parts where they are missing, *i. e.* for the

3rd movement of the first *quatuor* and for all three movements of the third *quatuor*. Since the manuscript of the *Deuxième quatuor* has dynamic indications only in Harpsichord II, I have editorially transferred these dynamics to analogous passages in Harpsichord I, where they are printed in brackets. The *Troisième quatuor* has original dynamics in Harpsichord I (the only surviving part), and these have been editorially transferred to parallel places in Harpsichord II. There are no original dynamics in the first *quatuor*.

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Simphonie de clavecins

Exists in two manuscript sources, both at the Bibliothèque Nationale in Paris.
Each source is in two fascicles, one fascicle for Harpsichord I and one for Harpsichord II. There is no surviving full score.

A = Ms. 1066
Autograph manuscript, used here as the primary source.
Many errors, but fewer than Source B (cf. Critical Notes).
It is in two fascicles, one for each harpsichord.
8 ff., 16 pages of music (8 pages for each harpsichord).
Undated.

B = Ms. 1067
Manuscript in two fascicles, one for each harpsichord.
A great many errors, including omitted and repeated measures, which have been corrected.
Missing many dynamic indications that appear in Source A.
Marginal notes by the composer mark two places where the copyist has omitted measures in the second harpsichord part (meas. 91 in the first movement and meas. 60 in the second movement). Above measure 91 is written "Étourdie qui a encore passé une mesure." Bouvet (*Les Couperin*, pp. 157, 274) notes the use of the feminine in speaking of the copyist and suggests that she may have been Couperin's daughter, Antoinette-Victoire.

Both sources contain numerous errors. All errors in "A" are noted in the Critical Notes below, but because of the great number of small errors and omissions in "B," only significant differences are noted.

Normally, a work such as this would have been composed in score form, before the individual harpsichord parts were copied, and indeed, certain errors in the existing manuscripts point to a lost score. (See, for example, the critical notes to measures 129-131 of the first movement.) In some places, where Source B appears correct and the autograph Source A appears to be in error (*e. g.* movement I, measure 162), it seems that the copyist (Antoinette-Victoire?) did not make her copy from Armand-Louis' autograph parts, but rather from an original score in which the measure was correct. In other places, where both copies have the same error (*e. g.* movement III, meas. 25), the error may have been copied from the original score.

8. CRITICAL NOTES

La Victoire
108-109. In both these measures, the ornament sign to the right of the "G" is only in P5 and H. All sources have the ornament to the left of the note.

L'Allemande
16. In the sources, the first of the three 32nd notes at the end of the measure is aligned over the last 8th of the lower staff. This may indicate that they should be played as a triplet over the 8th note, but it is more likely due to crowding in the engraving and not meant to indicate rhythm. Cf. note to meas. 49 below.

49. Due to crowding, the three 32nd notes in the right hand extend over the entire 4th beat in the left hand. (Cf. note to meas. 16 above.)

Courante, La de Croissy
6. The third 16th note in the R. H. is "F#" in the source, rather than "E," as given here. The "F#" is taken to be an error. (Cf. parallel places, such as meas. 18, 34 and 82.)

19. Cf. parallel meas. 83. These measures are reproduced here as they appear in the source. In meas. 19, the note on the 2nd beat is the 7th of the chord ("G"), while it is a step higher (root of the chord) in meas. 83. Also, the left hand rhythm is written with unusual precision in meas. 19 and should be played the same way at 83.

83. Cf. note to meas. 19 above.

84. Termination of the trill slurred differently from the parallel passage at meas. 20.

2nd Menuet
39. The quarter note C is dotted only in P5 and H copies.

L'Arlequine
82. The chords are dotted as reproduced here. The missing dots in the L. H. could be an error or could suggest thinning out the chord.

La Blanchet
1. Here, and in many other places in this piece, the left hand rhythms should be adapted to the triplets in the right hand. The engraver (and perhaps Couperin in his lost autograph?) makes this unusual clear by spacing the 8th notes unevenly, so that they are aligned under the 1st and 3rd notes of the right-hand triplets.

48. The 1st quarter note is "e" in Paris 1-4; corrected to F# in P5 and H.

71. In the sources, the first four 16ths are A-D-E-F#, but are probably meant to be identical to meas. 67, as given in this edition.

La de Boisgelou

63. The 8th-note "D" at the end of the measure is a quarter note in the source.

71. The two "D" quarter notes in the bass are beamed together as two 8th notes in the sources, although the sources align them with quarter notes in the right hand, as given here. Throughout this cadenza, the alignment of the bass notes against the right hand notes is reproduced here as it appears in the sources.

La Semillante *ou* la Joly

97. All four 16th notes in the 2nd beat of the left hand are "D's" in the original printing (LC and P1-4) but are corrected to "E's" in P5 and H.

159. In the middle of this cadenza, the earlier printings lack the slurs from the B-D dotted quarters into the trilled 16th notes.

La Turpin

14. In the sources, the C in the right hand is a quarter note, as it is given here, even though it must be held for two quarters.

2de Gavotte

3-4. In the sources, the slur goes across the bar line from the "C" 16th note to the trill on the "C" half note. The slur appears to be meant for the previous trill in meas. 3, as it is given here.

8. The A-natural is only in P5 and H, as is the flat before the 8th-note "A".

10. The flat before the "C" in the left hand is only in P5 and H.

11. The flat before the "G" is only in P5 and H.

18. The half-note chord in LC and P1-4 is Eb-F-Bb-Db, with the Eb and Bb tied in from the previous measure. It is corrected in P5 and H to what is given here. (Cf. the parallel progression in meas. 5-6.)

La du Breüil

27. For the tied chord in the right hand, LC and P1-4 include a lower "F" in the chord (3rd above the bass). The note was removed in P5 and H. None of the sources give that lower third in the parallel passage at meas. 69.

51. The ties between the last two beats are only in P5 and H.

L'Affligée
1-2. The ties between the Gb's and the F's are added only in H.

4. In the left hand, the 8th-note flag on the Db has been added in H but is lacking in earlier copies.

31. In all sources, the rhythm for the second beat in the right hand is given as 16th, dotted 16th, two 32nds.

34. The accidental above the ornament, indicating Cb in the trill, is original.

35. In all sources, the 2nd beat of the middle voice (Gb-C-Bb) is written as an 8th followed by two 16ths, but it is aligned with the other voices as if it had two 16ths followed by an 8th. It has been corrected here.

L'Enjouée
17-19. The 32nd-note triplets are original.

51. The right hand appears in the source as it does here, with the lower two notes in the bass staff and the slash in the middle. It indicates an upward arpeggio, since the engraver could not put the slash below the chord.

Rondeau
40. In the sources, the dotted quarter in the L. H. is indicated by the dot, but the stem is missing.

L'Italienne
16. In the sources, the right hand begins with a dot in the "F" space, prolonging the "F" at the end of the previous measure. That is followed by the three 16th-notes with a triplet sign over them. Evidently, the dot is used here to prolong the "F" by a full 8th note at the beginning of meas. 16, twice as long as its normal meaning.

54. The low G half note has a sharp sign only in P5 and H.

75. The trill on the first beat is only in P5 and H.

91-92. The second note in the left hand in each of these measures should likely be played as a 16th.

La Françoise
4. In LC and P1-4, the first quarter note in the bass is given as "G". It is corrected to "F" in P5 and H.

24. In the first beat, the top note of the chord is given as "C" in all copies, except H, where it has been corrected to "Bb".

48. The flat over the ornament, indicating an Ab in the trill, is original.

Variations de Mr. Couperin [Air, *Vous L'ordonnez*]

The original air, on which these variations are based, is *Je suis Lindor,* a Romanze from Beaumarchais' comedy *The Barber of Seville* (Act I, Scene 5). The play was first given in Paris in February of 1775, and the music from it, which has been attributed variously to Beaumarchais himself, to Dezède, and to Baudron, was published in Paris in the same year. Mozart's variations for piano on the same tune date from 1778. Couperin's variations are likely to date from 1775 or shortly thereafter.

Dialogue entre le Chalumeau et le Basson . . .

See the section on Sources for details about the original use of the oboe, instead of the chalumeau, and concerning the alternate version of the ending. The unusual extended compass of this piece -- from low "A" to high D, Eb, and E -- is original and could suggest that it was first written for harpsichord. (Cf. section on Couperin's Instruments above.)

La chasse

The indications H and B, referring to the upper and lower keyboards (*haut* and *bas*), suggest this piece is for organ, since the upper manual is indicated for what appears to be the louder music. (On a harpsichord, the lower keyboard would be the louder one.) However, it is impossible to say whether the piece was originally intended only for organ or whether it may originally have been written for the harpsichord, since the "H" and "B" indications were added later in pencil. See the section on Couperin's Instruments above about this and about the unusual low "A" just before the *da capo.*

Aria con Variazione

121-122. Instead of 16th notes in the L. H., the source gives quarters with two slashes through their stems.

Air de *Richard Coeur de Lion*

4. Source B gives the last 8th note in L. H. as "E", a 5th below the "B".

9. Source B gives "B" as the first quarter in the R. H. The "D" in Source A follows the original theme, parallels what Couperin uses in his variations which follow, and fits the harmony better.

17. Both sources give "D", rather than "B", as the fifth 8th note in the L. H. In the light of the variations that follow, as well as Grétry's original air, this appears to be an error and is corrected here.

27. Source B gives the 3rd beat in the L. H. as "E".

43. Source B gives the first 16th on the 3rd beat in the R. H. as "E".

Première Quatuor

132. Hpschd I: cf. slur in meas. 37. The inconsistent slurring in the two measures is reproduced here from the original.

Deuxieme quatuor

First movement:

The time signatures are given as "2" in Hpschd I but as cut time in Hpschd II.

19, 21: Hpschd II: the single slash through the stem is an ornament sign. The chord should be arpeggiated downward.

38. In Hpschd II, the source gives the last 8th in the L. H. as "C." It has been corrected here to "Bb," in order to follow the parallel passage at meas. 129 and to produce the expected harmony.

48. The source has "G" on the 2nd quarter note in the L. H., instead of "F".

71-74. The copyist for Hpschd I wrote the appoggiaturas as 8th notes, while the copyist for Hpschd II used 16th-note appoggiaturas. This edition reproduces the inconsistency in the manuscripts, although both parts clearly need to be played the same way.

77. In Hpschd I, the source gives the 2nd quarter in the L. H. as a quarter without the rest and without the vertical slash.

77, 79. The different notation of the trills in the two harpsichords follows the manuscript.

90. Interestingly, the copyist of Hpschd I chooses one ornament sign and the copyist for Hpschd II chooses another, although they are presumably meant to be performed the same.

121. Hpschd I: because of the rhythm in the parallel measure (m. 31) and because of the harmonic clash between the two harpsichord parts, the 8th note in this measure should be played as a 16th.

Second movement:
1. In the manuscript parts, Hpschd I has a time signature of cut time and a

tempo indication of "Andantino." Hpschd II has 2/4 and "Andante."

35. It is possible that the upper note in the L. H. of Hpschd II is meant to be "F", although the source has "Eb", as given here. (Cf. the parallel passage at meas. 73.)

54-61. Hpschd II: It is worth noting that, in the MS source, the dynamics in these measures are placed closer to the hand that is playing thematic material, *i. e.* the R. H. in meas. 54-55 and the L. H. in 58-61. This may suggest playing the theme on the lower keyboard with a stronger registration and the accompaniment on the upper.

Third movement:
1. In the manuscript, Hpschd II has the tempo indication *"Presto."*

12-16. Hpschd II: The repeated notes in the L. H. are given in the source as quarter notes with a single slash through each stem. Although they are not dotted, as they are in meas. 45-46, they are no doubt meant to be repeated as triplets, rather than duplet 8ths.

27. In the MS, the *forte* indication in Hpschd II is written below the first 32nd note.

66. In the MS part for Hpschd I, there is no second ending, but only a single measure (given here as the first ending) with a repeat sign. The first harpsichordist could perhaps decide to mirror the second with just one quarter note on the second ending, as suggested in this edition.

125. In the MS, the *forte* indication in Hpschd II is placed at the second beat.

162. In the MS, the third 16th note of the 2nd beat in Hpschd II is written as "F". This edition gives it as "Eb", because it creates the expected harmony and is parallel to the progression in meas. 58.

Troisième Quatuor
Second movement:
49. Hpschd I: Quarter note in R. H. is "G" in the manuscript.

58. Hpschd I: The fourth 16th note in L. H. is "G" in source, changed here to "A", as in parallel meas. 22.

66. Reproduced here as in the original, but, in the parallel passage at meas. 30,

the "F" is not dotted in either part.

Third movement:
73-76: Hpschd I: In the L. H., only the first beat of meas. 73 is written out; all the other beats in these bars consist simply of a repeat sign. One could repeat that figure with the low "G" on every beat or play it as written here.

85, 88, 89. The original has an undotted 8th note and three 16ths, rather than 32nds, but cf. the earlier measures 14, 51, 55. It is a common imprecise notation for fast notes, which should be played the same way in all these measures.

95, 105. Hpschd I: The appoggiatura is aligned above the first 8th notes in the other voices, and the main note is therefore pushed to the right. Although the appoggiaturas would normally be played on the beat, in any case, it is interesting to see this unusual graphic representation of it.

Simphonie de clavecins
N. B. The notes below are based on Source A, unless otherwise specified. See the section on Sources above for further details on the accuracy of the two manuscripts.

First movement:
1. The marking at the beginning of Harpsichord I is *Moderato et marque.* Harpsichord II has *Allegro. Moderato.* The word *Allegro* appears to be added later.

7. In both sources, the third chord in Harpsichord II is a half note, but Harpsichord I has it as a quarter note followed by a quarter rest. The shorter note with a rest appears to make explicit an articulation which is already implied with the half note. This edition applies the same articulation to the parallel measures 84 and 131. It could also be applied to measure 100. (Cf. also notes to meas. 13 and 83.)

8. Hpschd II: The lower octave "A," given in brackets here, is missing in the manuscript but is indicated by the custos at the end of the preceding system.

13. Both sources give the first chord as a half note in Harpsichord II, but as a quarter followed by a quarter rest in Harpsichord I. (Cf. parallel measures 90 and 137 and note to meas. 7 above.)

16. Source B gives a vertical dash over the second beat in the L. H. of Hpschd. I.

18. Hpschd I: the L. H. is reproduced here as it appears in the source. Rather than a fast arpeggio, it may well indicate 8th-note arpeggios on these chords. Thus the first half of the bar would have four 8th notes: C#-A-E-A.

42. The inconsistency between the two instruments in the R. H. rhythm is reproduced from the original.

47. Hpschd. I: original dynamic indication is *"pauc."*

83. In Source A, only the L. H. of Hpschd I has a quarter followed by an 8th rest; the other staves have dotted quarters. (Cf. the parallel meas. 130.)

84. Both sources give a half note on the third chord in both harpsichords, but cf. note to meas. 7 above.

90. Both sources give a half note on the downbeat, but cf. note to meas. 13.

100. Cf. note to meas. 7.

129. In both sources, the first beat in the L. H. of Hpschd II has two 8th notes, the first of which is a low "E", a half step below the range of the normal five-octave harpsichord. Several harpsichords by Taskin from this time do survive which have this added low note (cf. section above on Couperin's Instruments). For performance on a typical five-octave instrument, one could either play a quarter note on the upper "E" for the first beat or one could tune the low "F-natural," which is not used in this piece, down to "E."

130-131. In Source A, meas. 130 of Hpschd II was at first omitted but then added in the margin. As a result, the first quarter note of meas. 131 is an octave lower than it is given in this edition. The left hand for these measures is reproduced here as it appears in Source B, which appears to have copied these measures correctly.

130. In the manuscript, Hpschd I has quarter-note chords on the downbeat followed by 8th rests, as given here. Hpschd II has dotted quarters.

162. The first note in the bass of Hpschd. II is the low "A". However, the custos at the end of the preceding line indicates the higher "A", as given in this edition and as one would expect from the voice leading. Source B also gives the higher "A".

169. Hpschd II: the L. H. is notated as simple quarter notes on the upper octave with two slashes through their stems. It is given here as octave 16ths. Given the context, it does not seem as effective or stylistic to interpret this as repeated 16ths on a single note, and it parallels what is written out at meas. 173.

170. The L. H. of Hpschd II is written as half notes with a single slash through the stem of the upper octave. It is clearly a short hand for what is written out in the L. H. of Hpschd I.

173. Hpschd II: in the manuscript, the last two beats in the R. H. are written as quarters with single slashes through the stems.

178. On the 3rd beat in the L. H., Source A has only the upper "G". However, both notes of the octave are indicated in the custos preceding this measure, and both are in Source B.

Second movement:
8. In Hpschd. II on the 3rd beat in the L. H., both sources have a quarter note with no 8th rest , even though we would expect the note to be shortened to an 8th. This edition keeps the quarter note, since it appears again in the repeat of this music at meas. 62.

22. The vertical dashes in Hpschd. I are only in Source B.

53. In Hpschd I, the lower octave A# is missing in both sources, although the custos at the end of the previous line in Source A tells us that it should be there. (The same lower octave A# is also indicated for Hpschd. II by a custos, but this looks like an error, given the voice leading.)

58. In the L. H. of Hpschd I, both sources give the first 16th note of the second beat as F#. It is corrected here to "E" to match the bass in Hpschd II, as well as the parallel meas. 4.

62. Cf. note to meas. 8 above.

84. In Source B, the three slurs in the R. H. of Hpschd I are shifted one note to the right, connecting each "G" to the following "F#". The last slur crosses the bar line.

84-85. The inconsistent dynamics between the two harpsichords are reproduced here.

Third movement:
1. Sources give the time signature for Hpschd I as $^{3}/_{4}$ and that for Hpschd II as $^{3}/_{8}$.

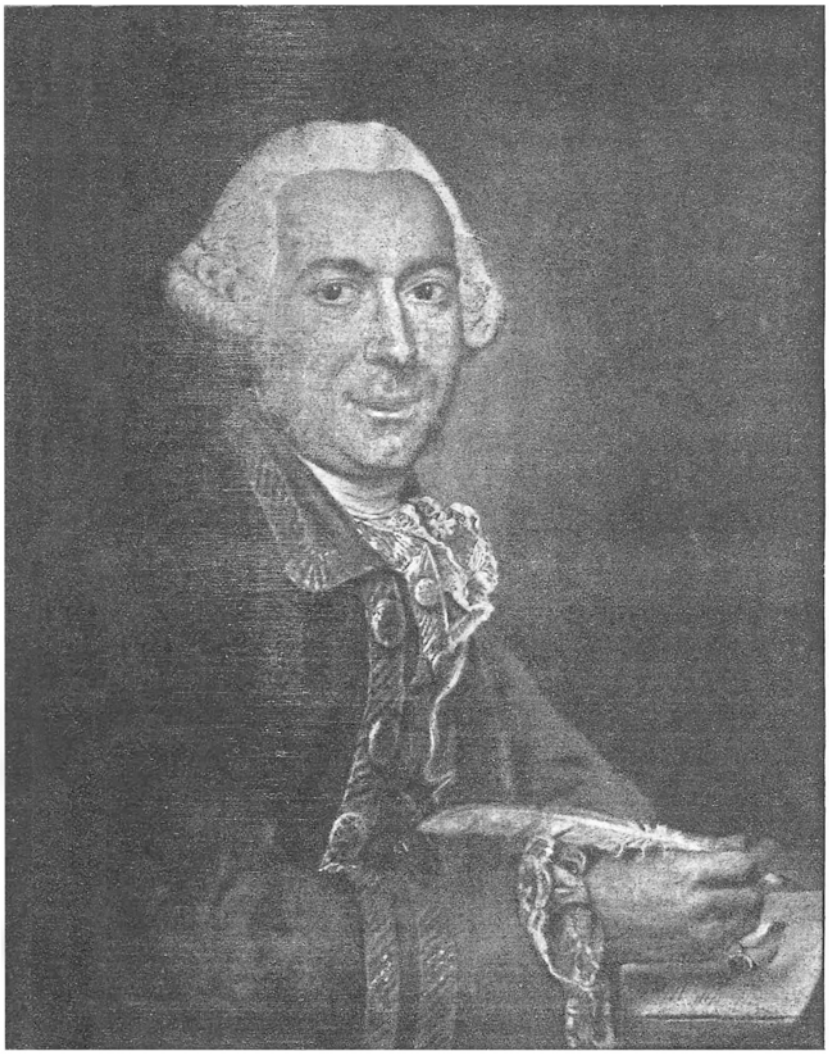
25. In the R. H. of Hpschd II, both sources slur the first two 8ths, rather than the 2nd and 3rd.

90. In Hpschd II, the lower "A" (added editorially here) is indicated by the custos at the end of the line preceding this measure.

119. On the first 8th in the L. H., only Source B gives the lower "B" in Hpschd II. Neither source gives it for Hpschd I.

122. The word *"coupé"* is not in the composer's hand and was evidently added later. The right hand of Hpschd I has a full measure rest in the source and is not tied into an 8th note, as in Hpschd II.

246-248. As in meas. 90, the lower note of the L. H. octave in Hpschd II is missing in these three measures, but it is indicated in Source A by the custos at the end of the system preceding meas. 246. Source B gives both notes of the octave for all three measures.

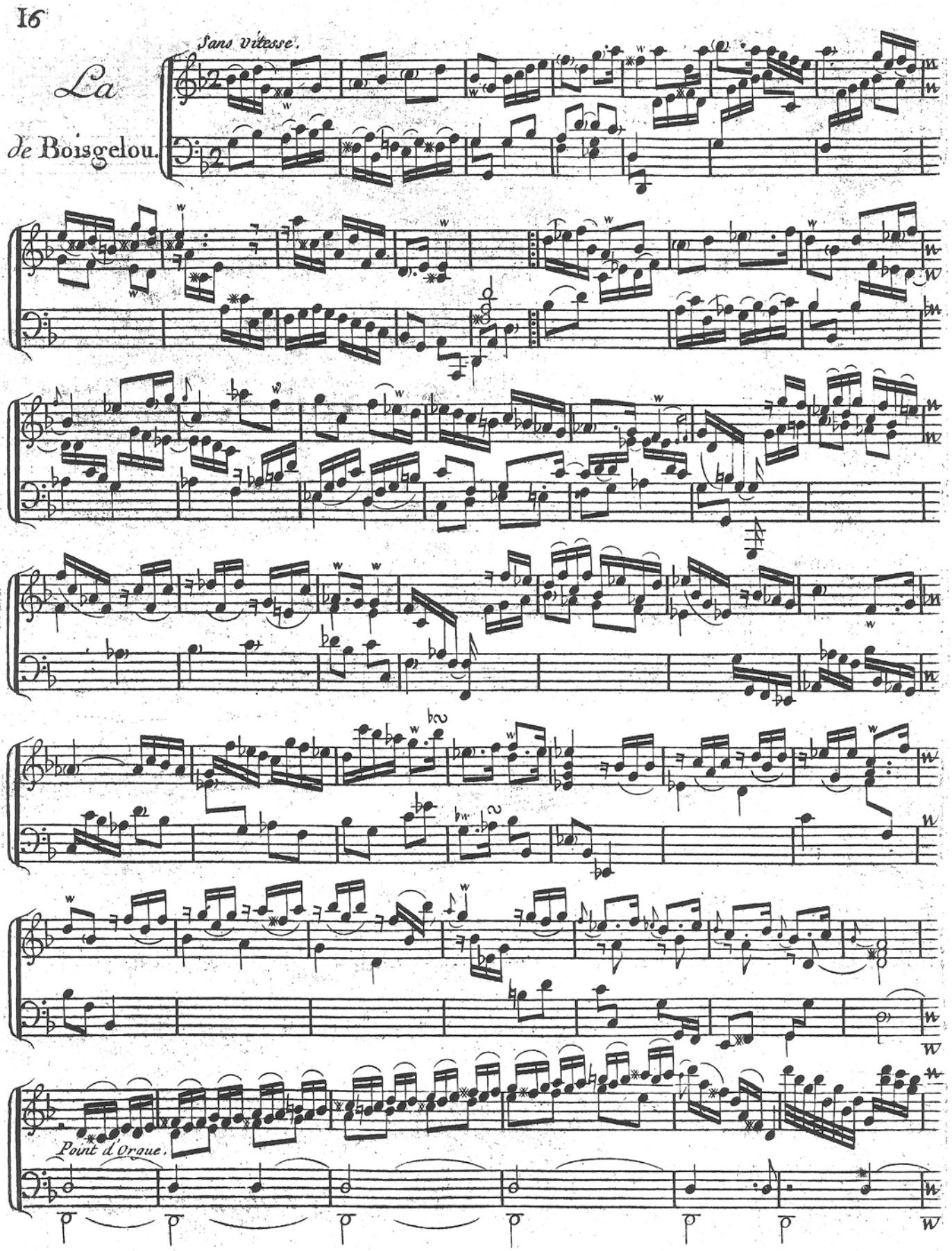


ARMAND-LOUIS COUPERIN

ELISABETH-ANTOINETTE BLANCHET
Wife of Armand-Louis Couperin

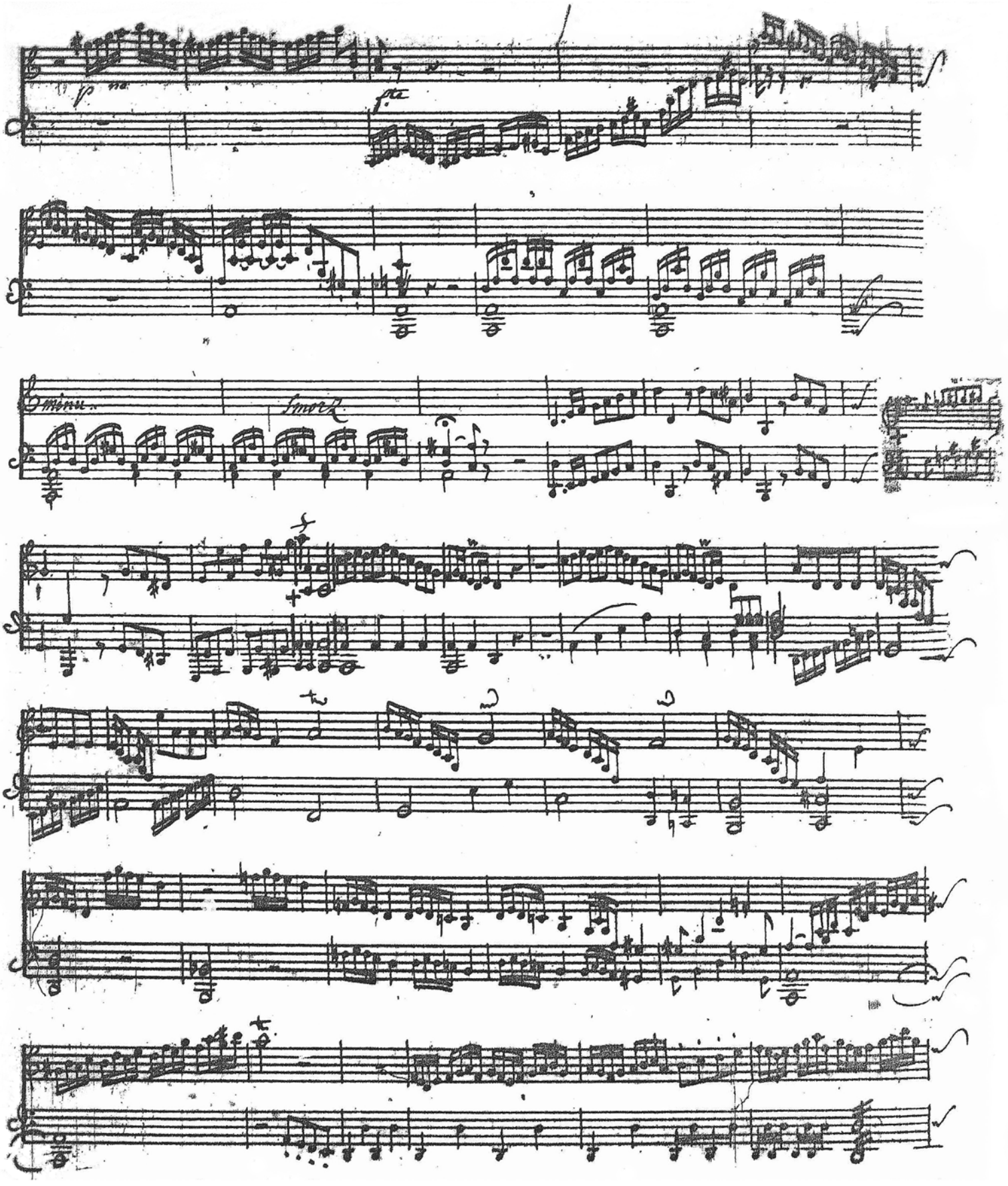
ST. GERVAIS IN 1655

FIRST PAGE OF "LA DE BOISGELOU" FROM THE PIÈCES DE CLAVECIN.



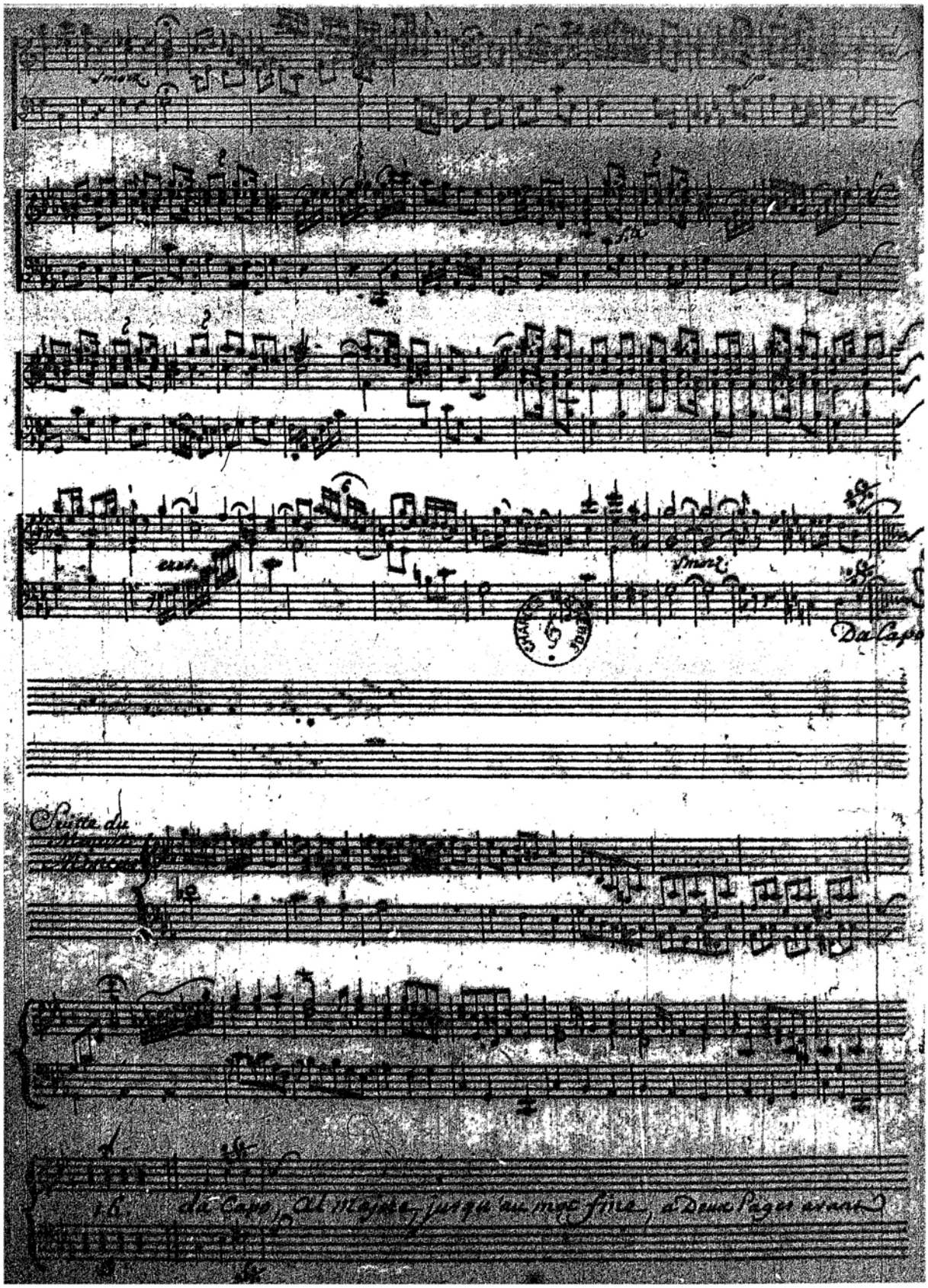
"SIMPHONIE DE CLAVECINS," 1ST MOVEMENT, 2ND HARPSICHORD PART, MEASURES 112-155.

Note the music in the margin to be inserted between bars 2 and 3 of the fourth system, where it had been inadvertently omitted. Also note the low "E" in the bass in the fourth system. (See preface, pp. xvii and xxxi and the critical notes for these measures.)

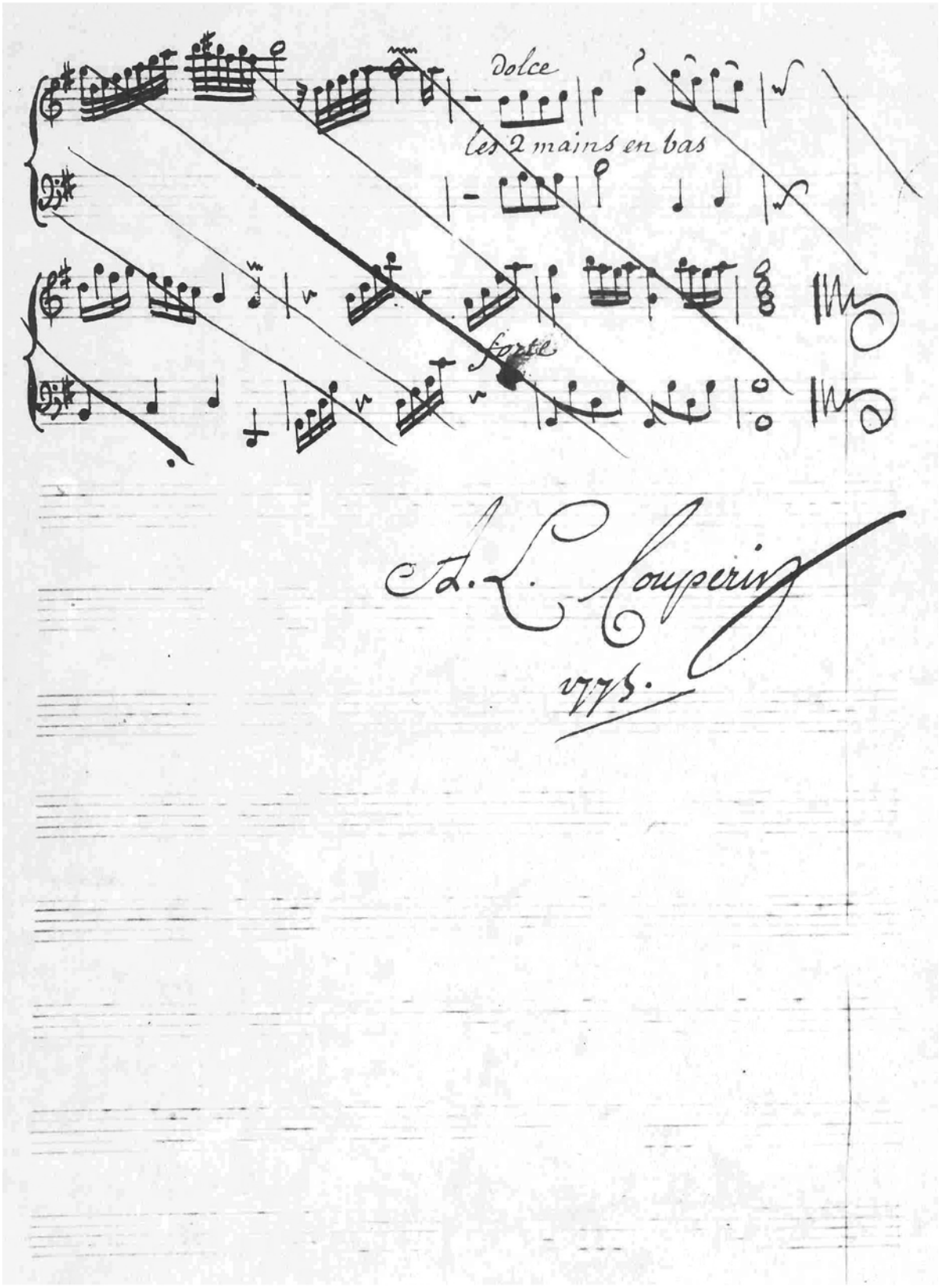


LAST PAGE OF THE 1ST HARPSICHORD PART FOR THE "TROISIÈME QUATUOR."

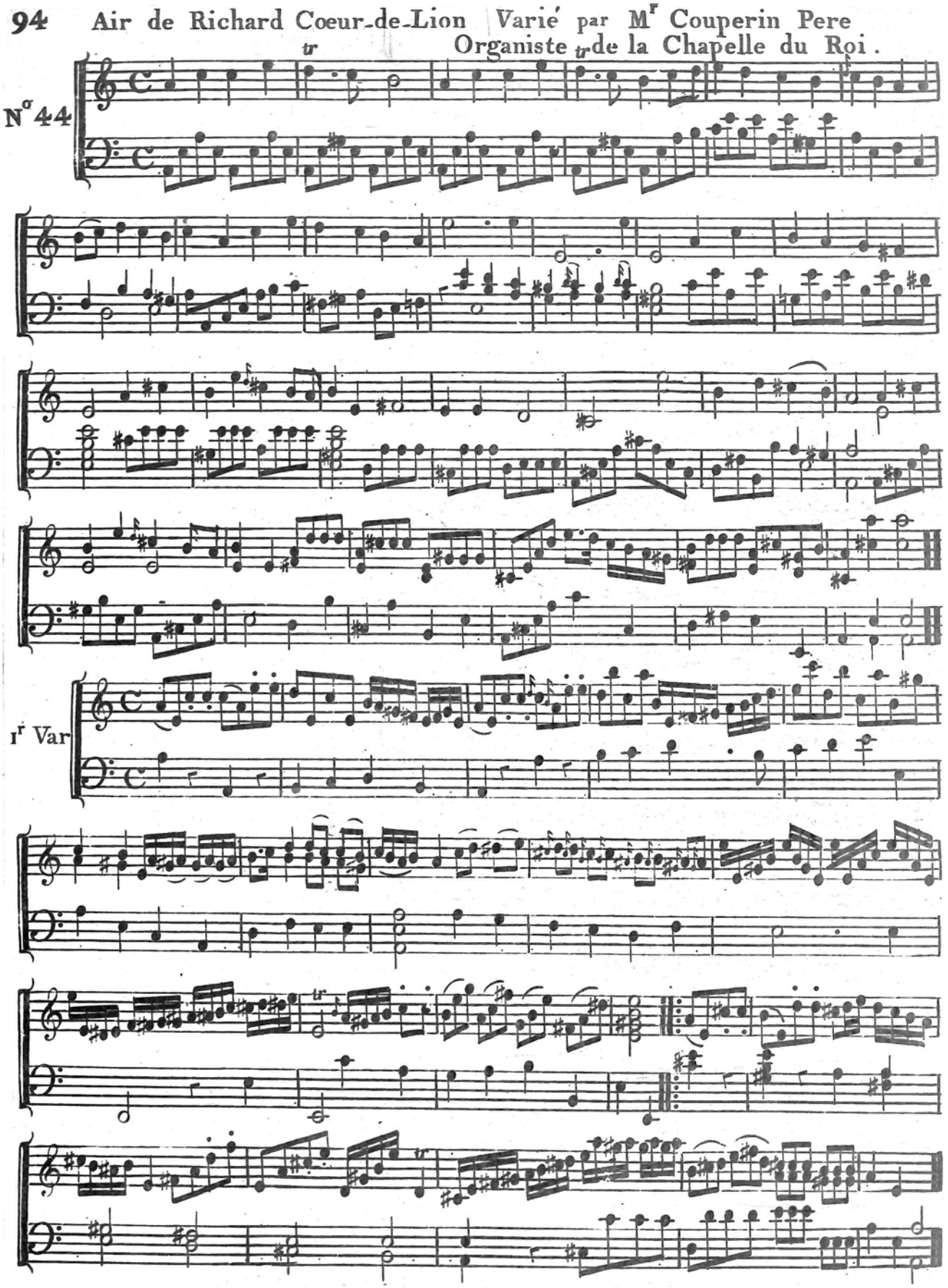
At the top of the page is the end of the 3rd movement. Below is the end of the 2nd movement, which had instructed the player to jump to this last page for the rest of the music. At the bottom system, there are 16 measures of rest followed by an instruction to return to the da capo of the second movement two pages earlier (*da capo, al majore jusqu'au mot fine, a deux pages avant*).



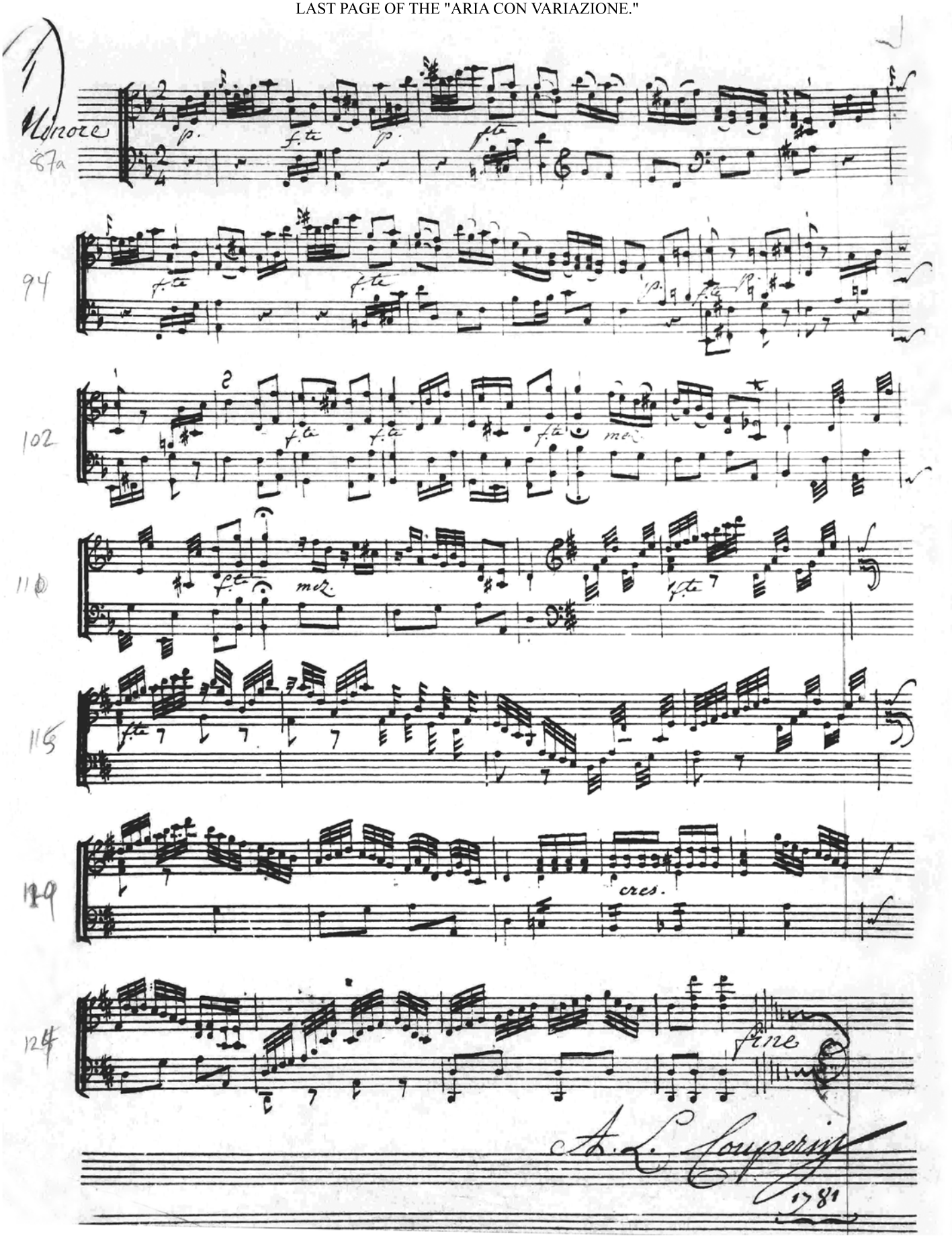
CROSSED OUT ORIGINAL ENDING OF THE "DIALOGUE" FOR ORGAN.
This is used as the main text in this edition (cf. preface, first paragraph of page xxix).



"AIR DE RICHARD COEUR-DE-LION" IN THE JOURNAL DE CLAVECIN PAR LES MEILLEURS MAÎTRES.



LAST PAGE OF THE "ARIA CON VARIAZIONE."

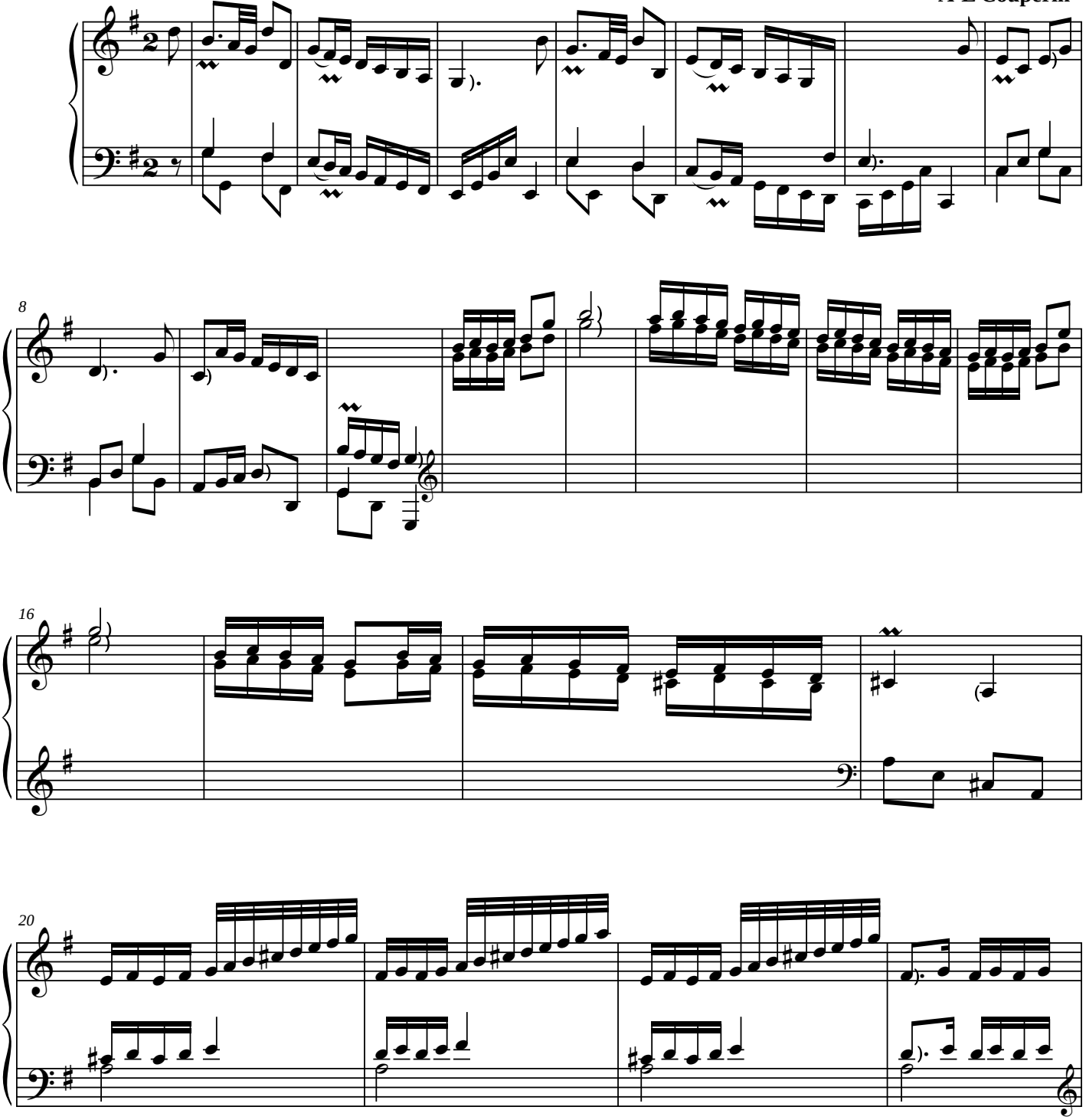


Pièces de clavecin
(1751)

La Victoire

Noblement

A-L Couperin



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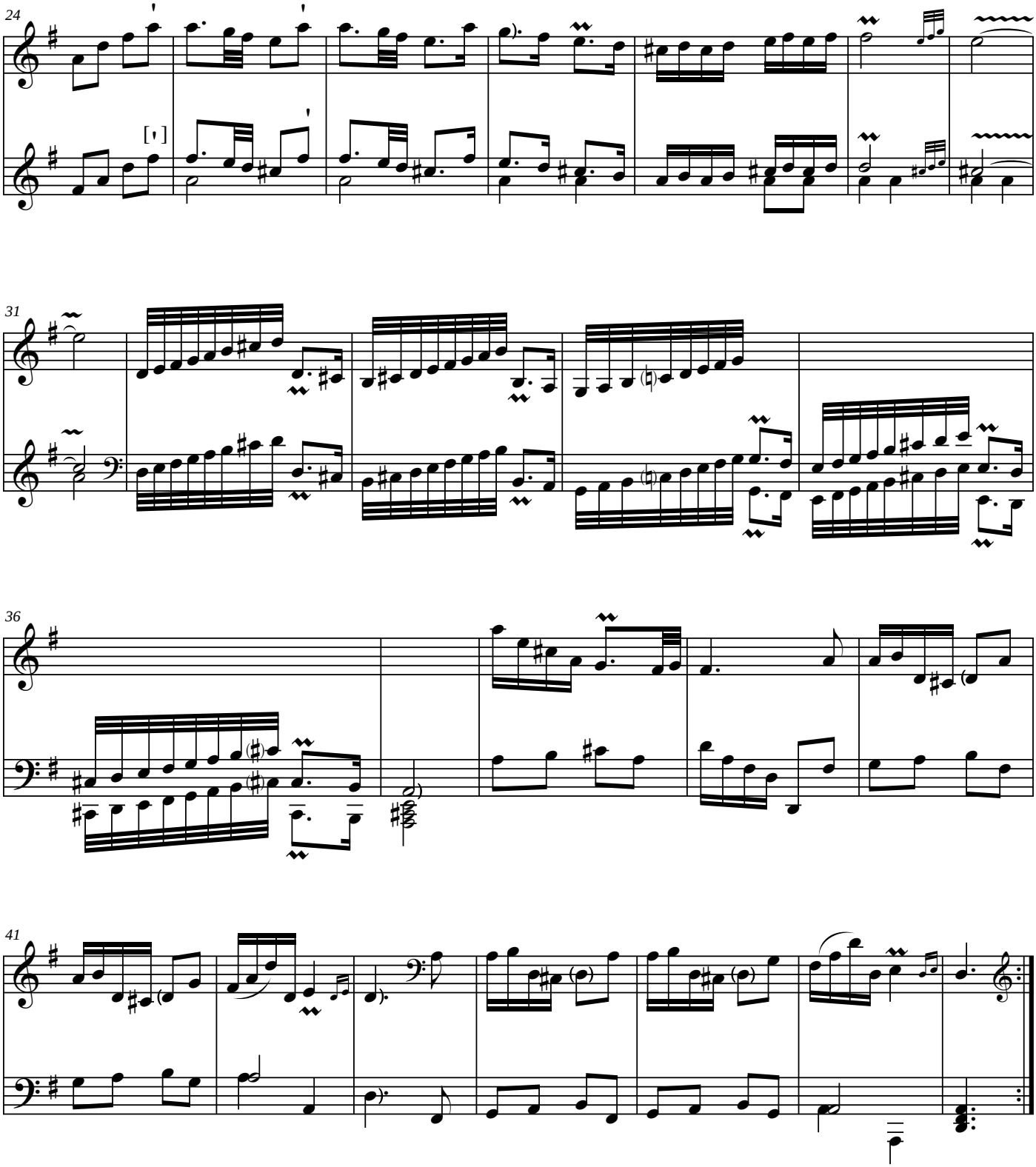
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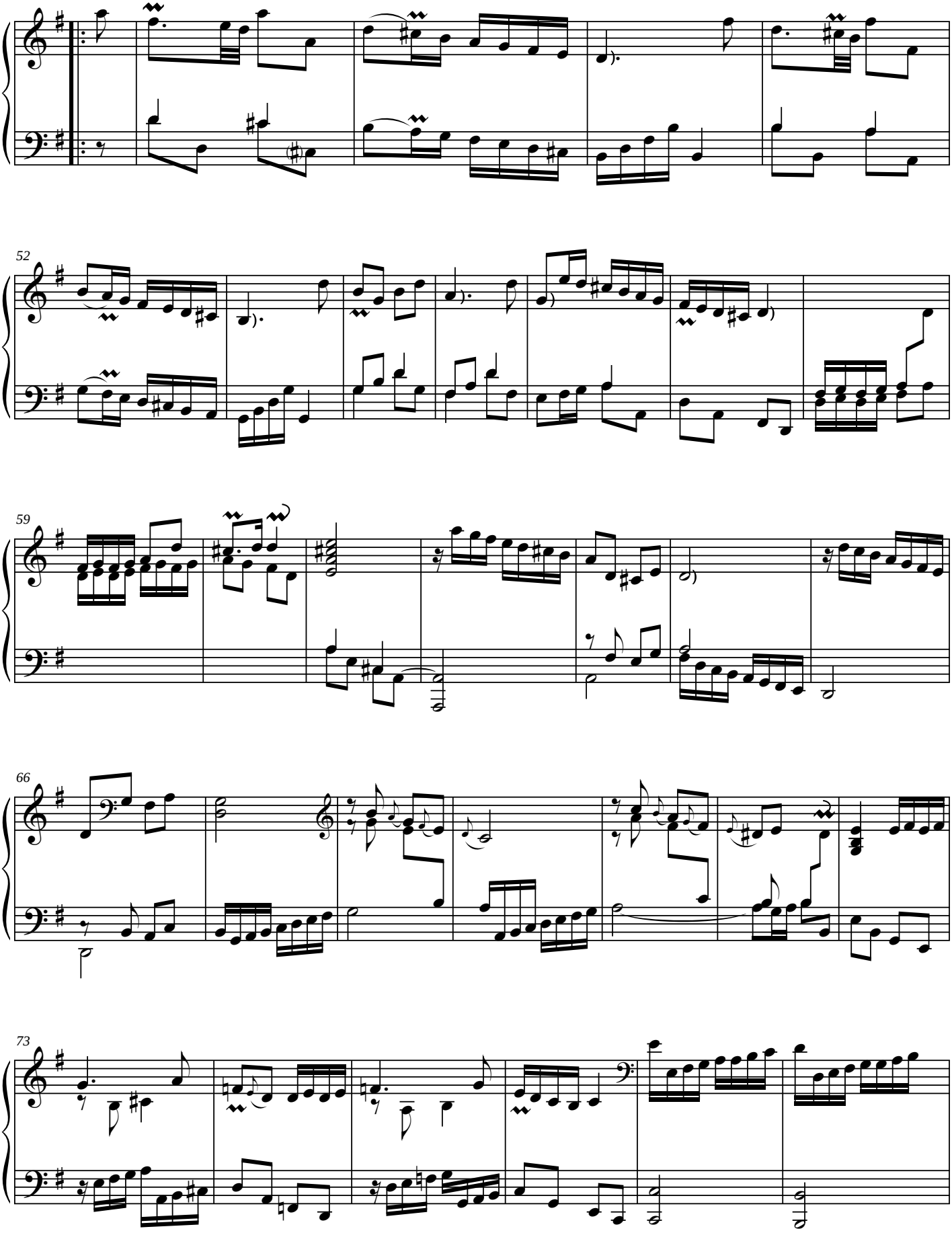
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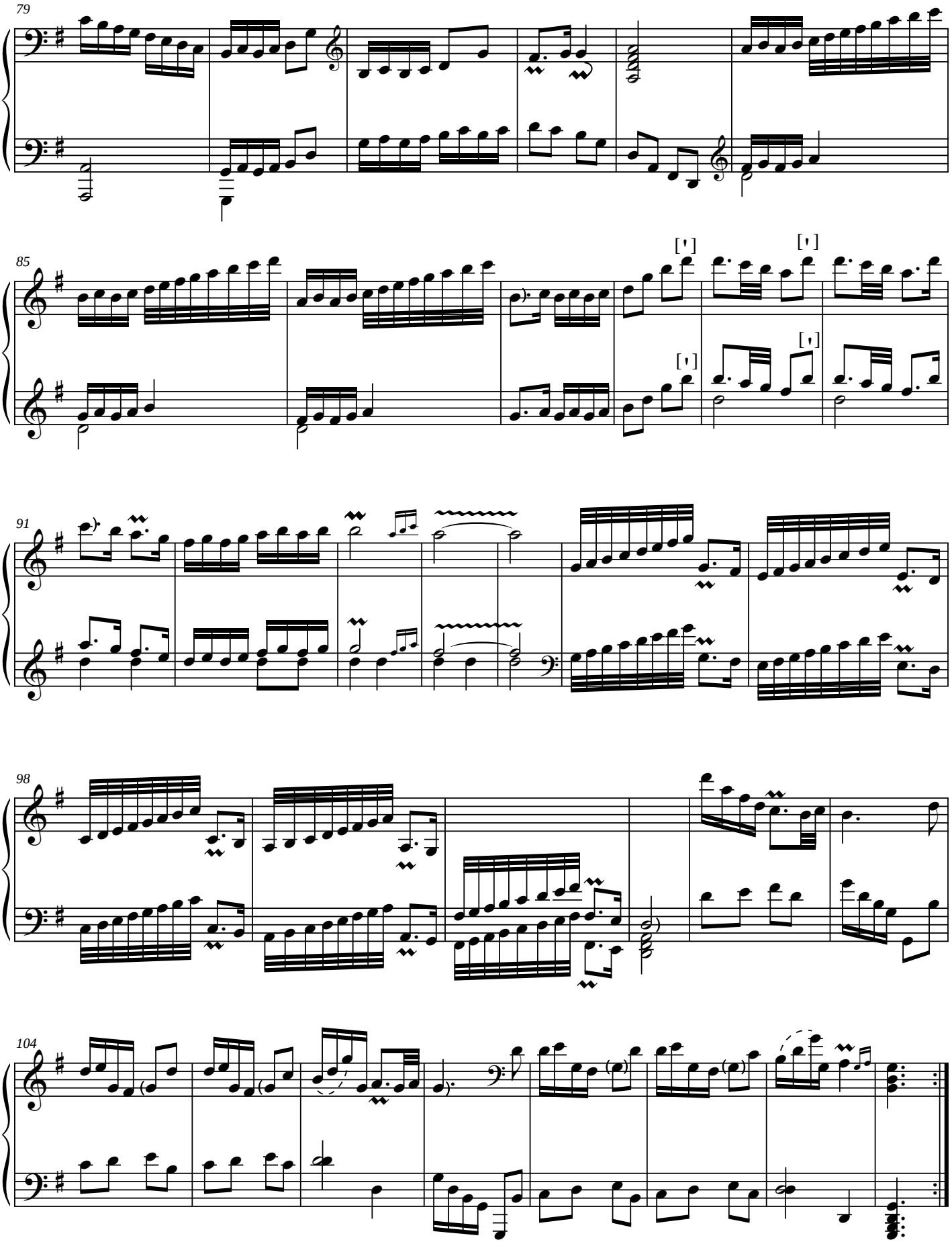
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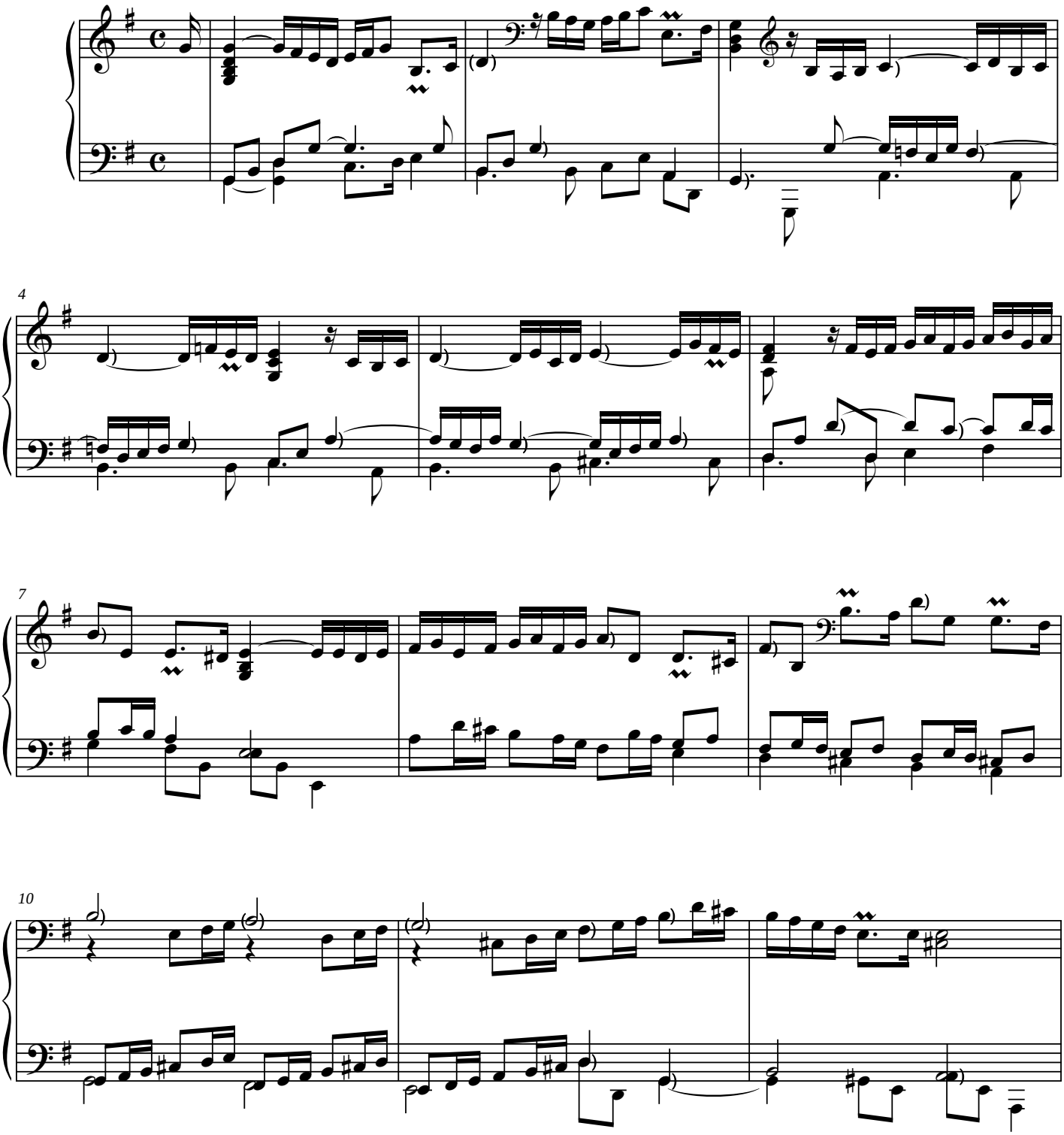
Allemande

A-L Couperin



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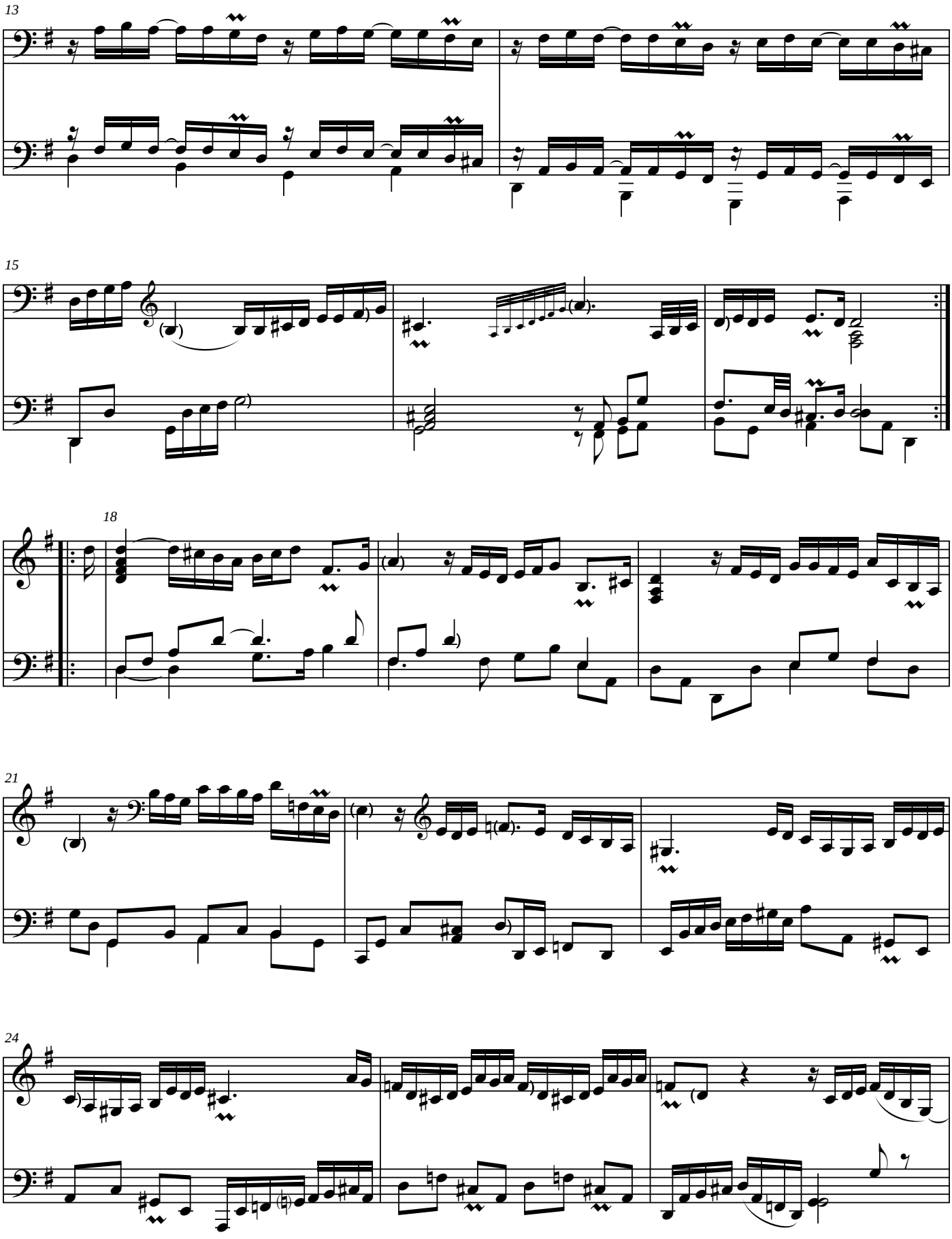
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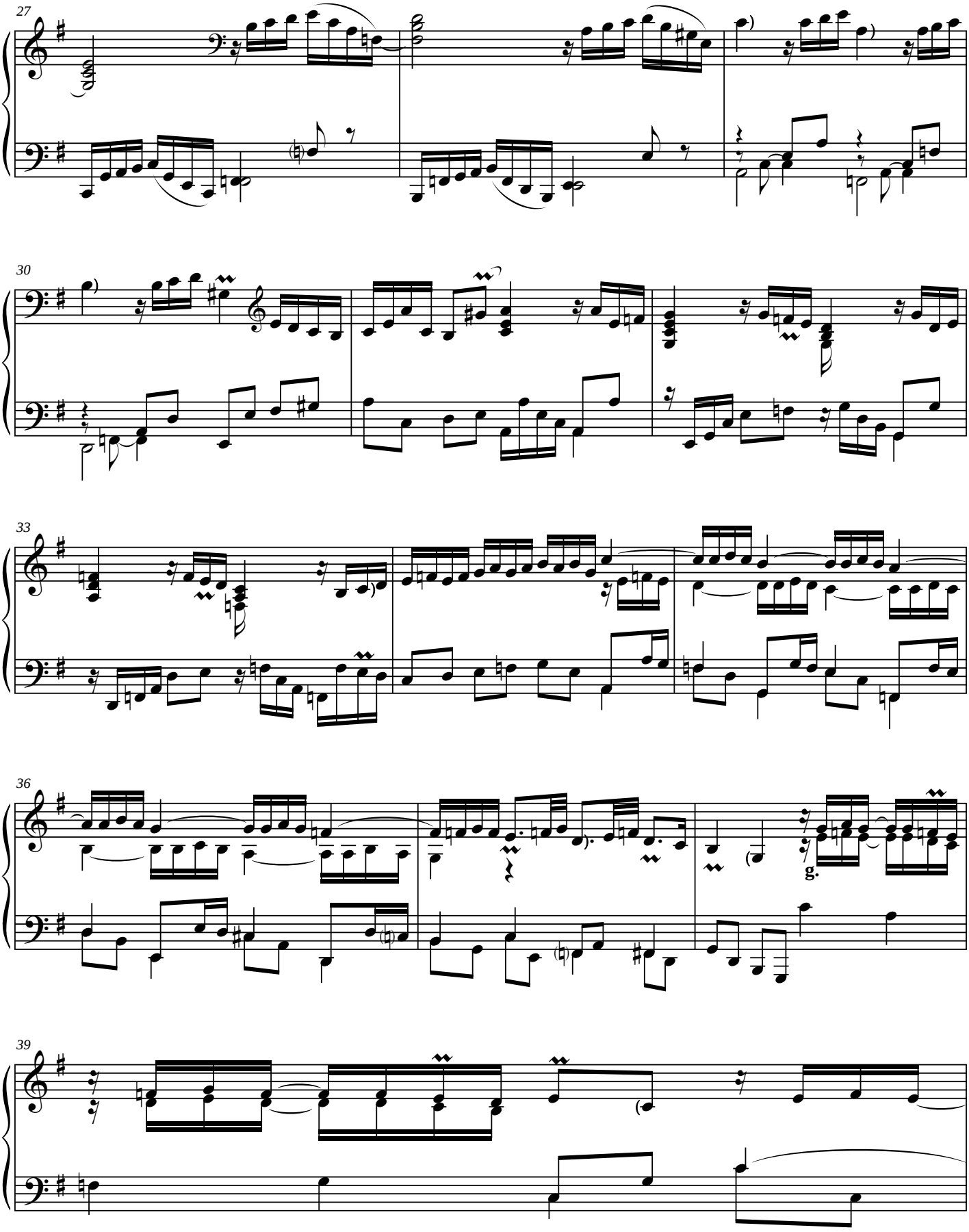
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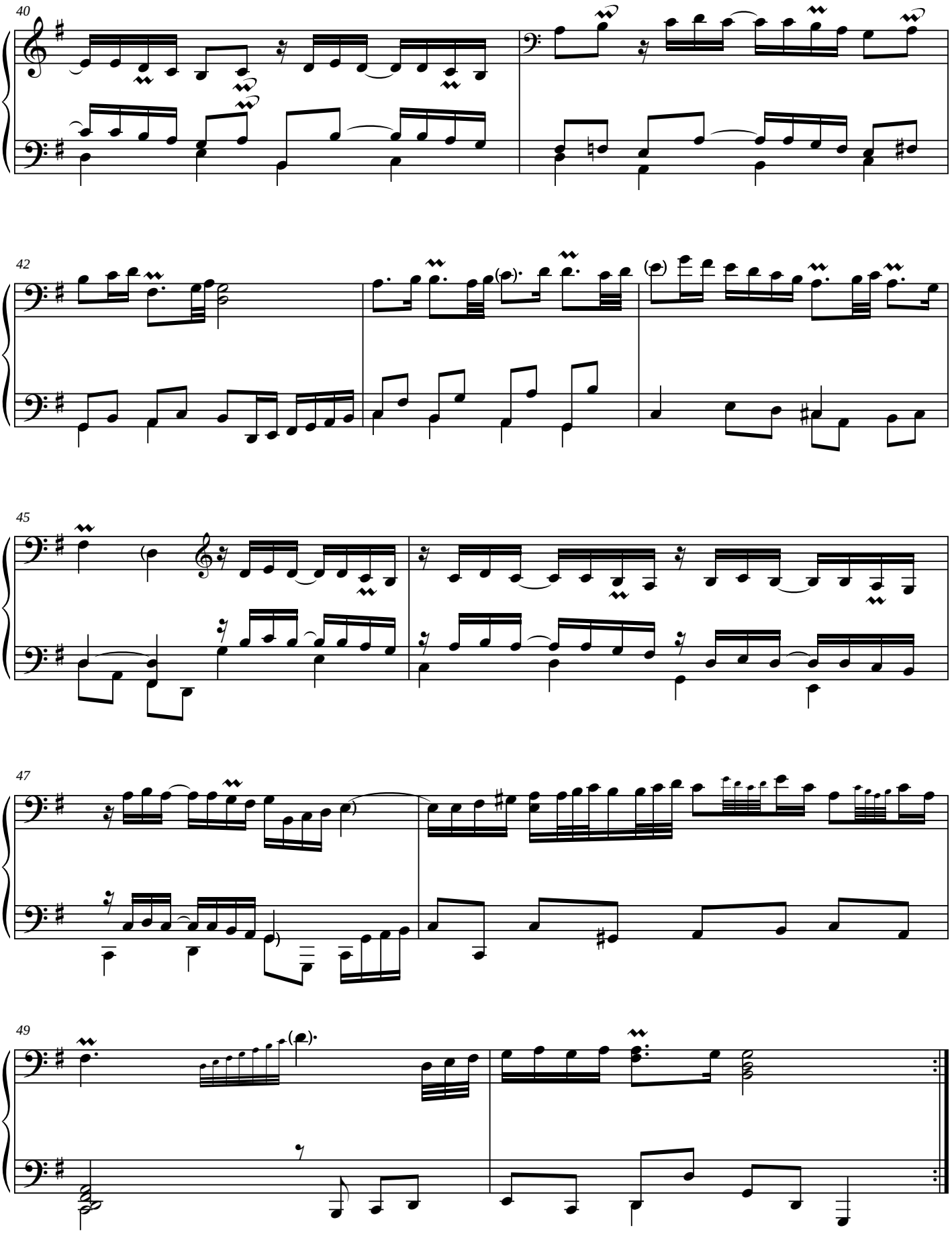
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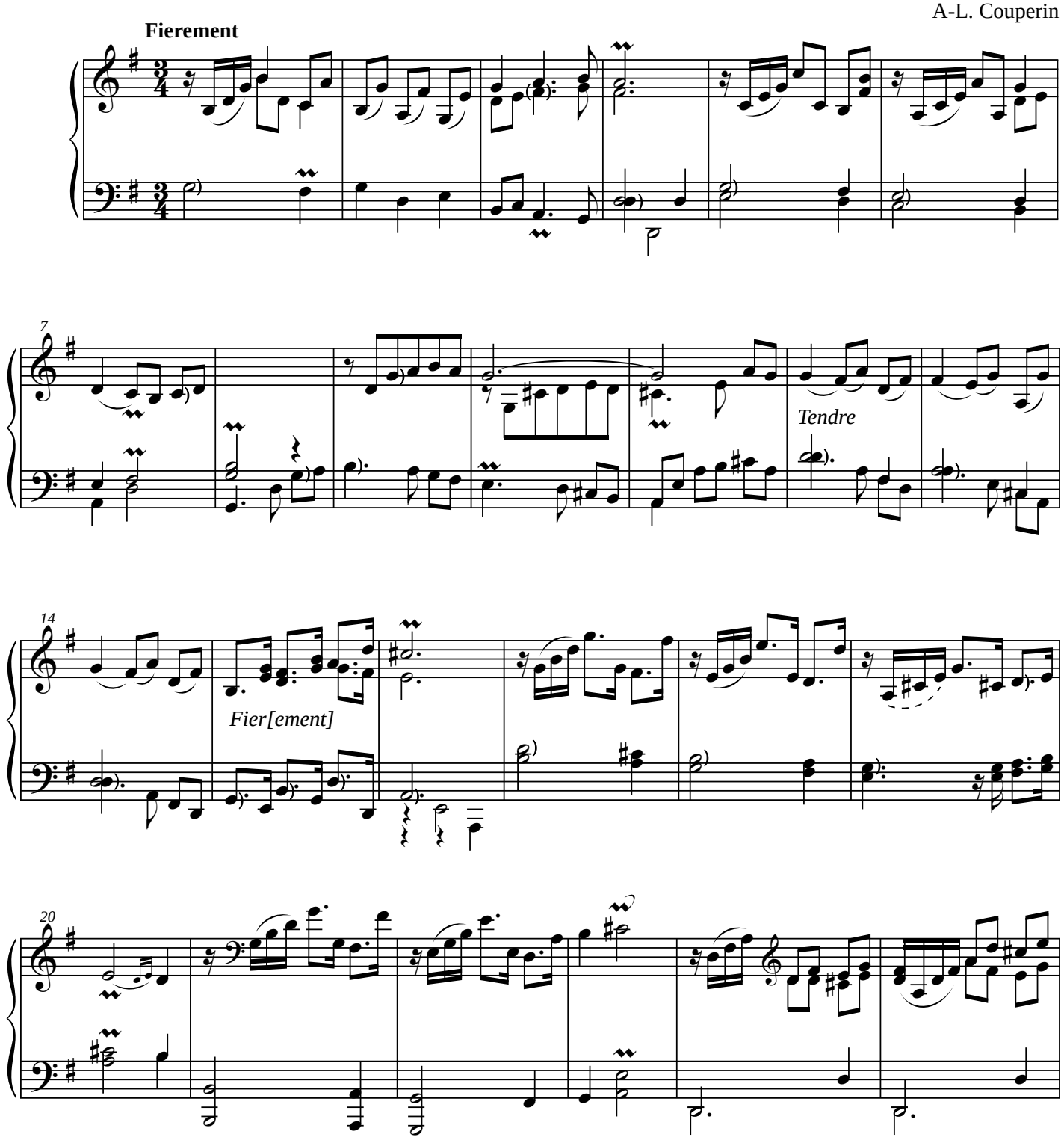
Courante. La de Croissy

A-L. Couperin



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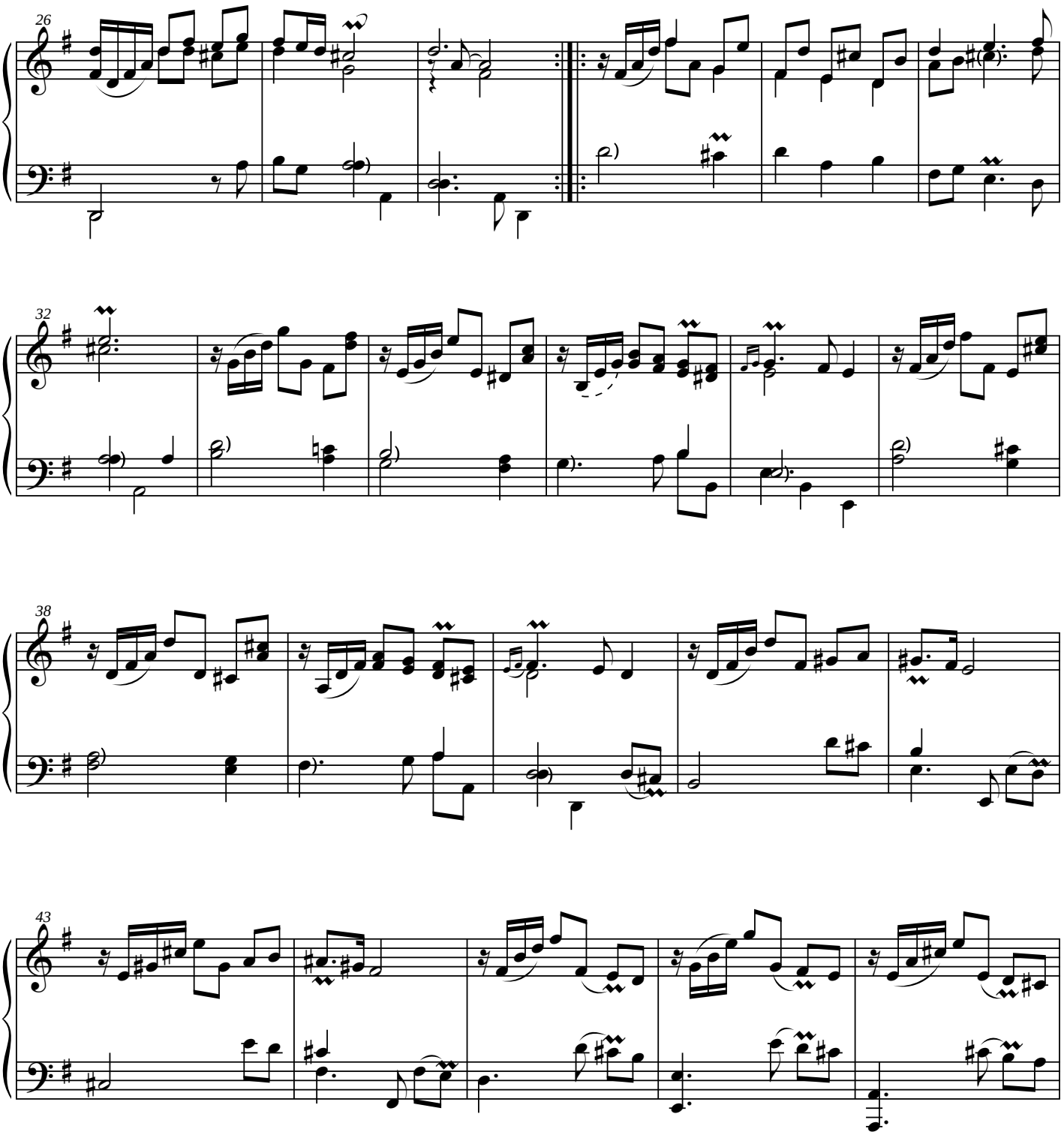
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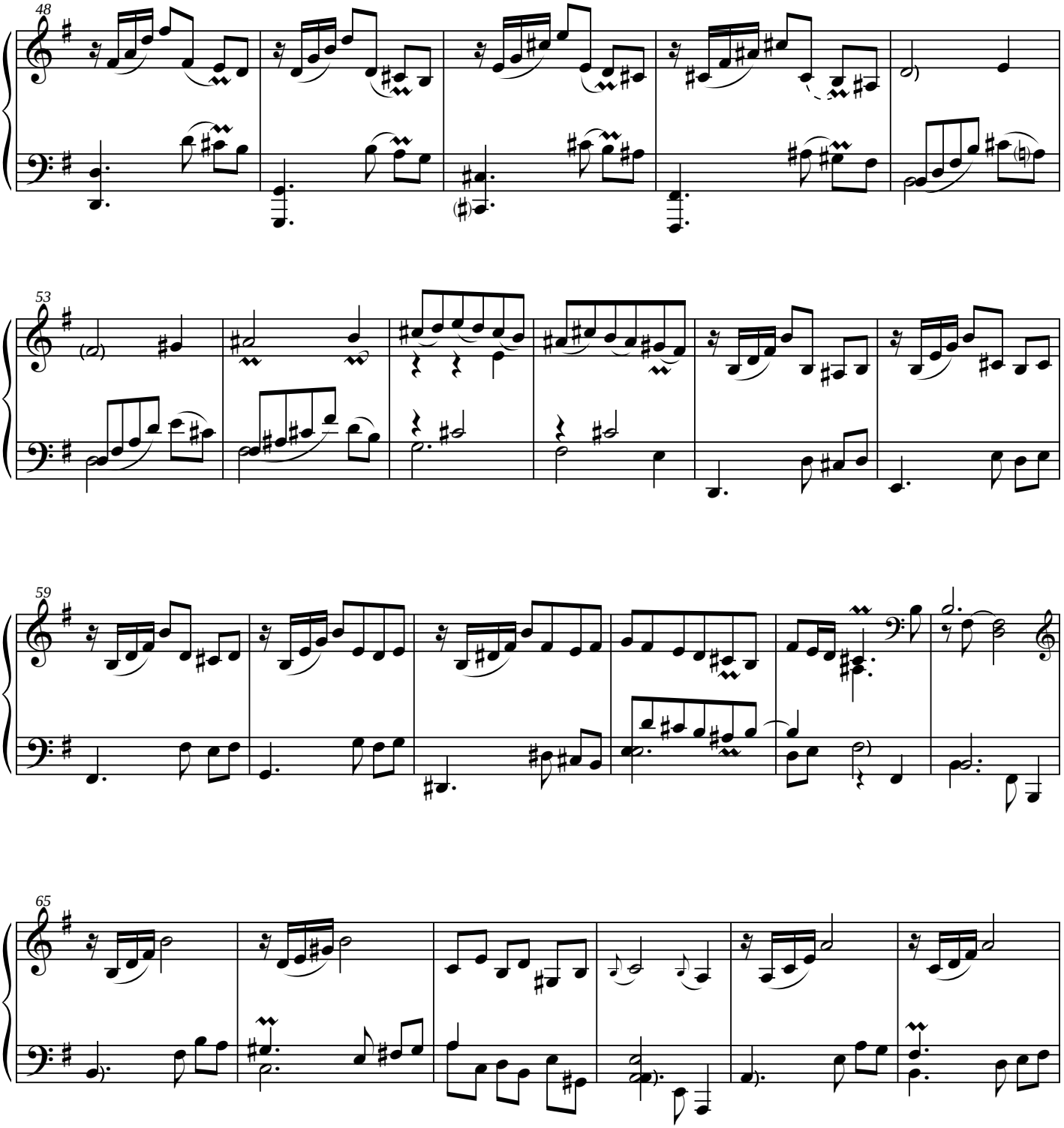
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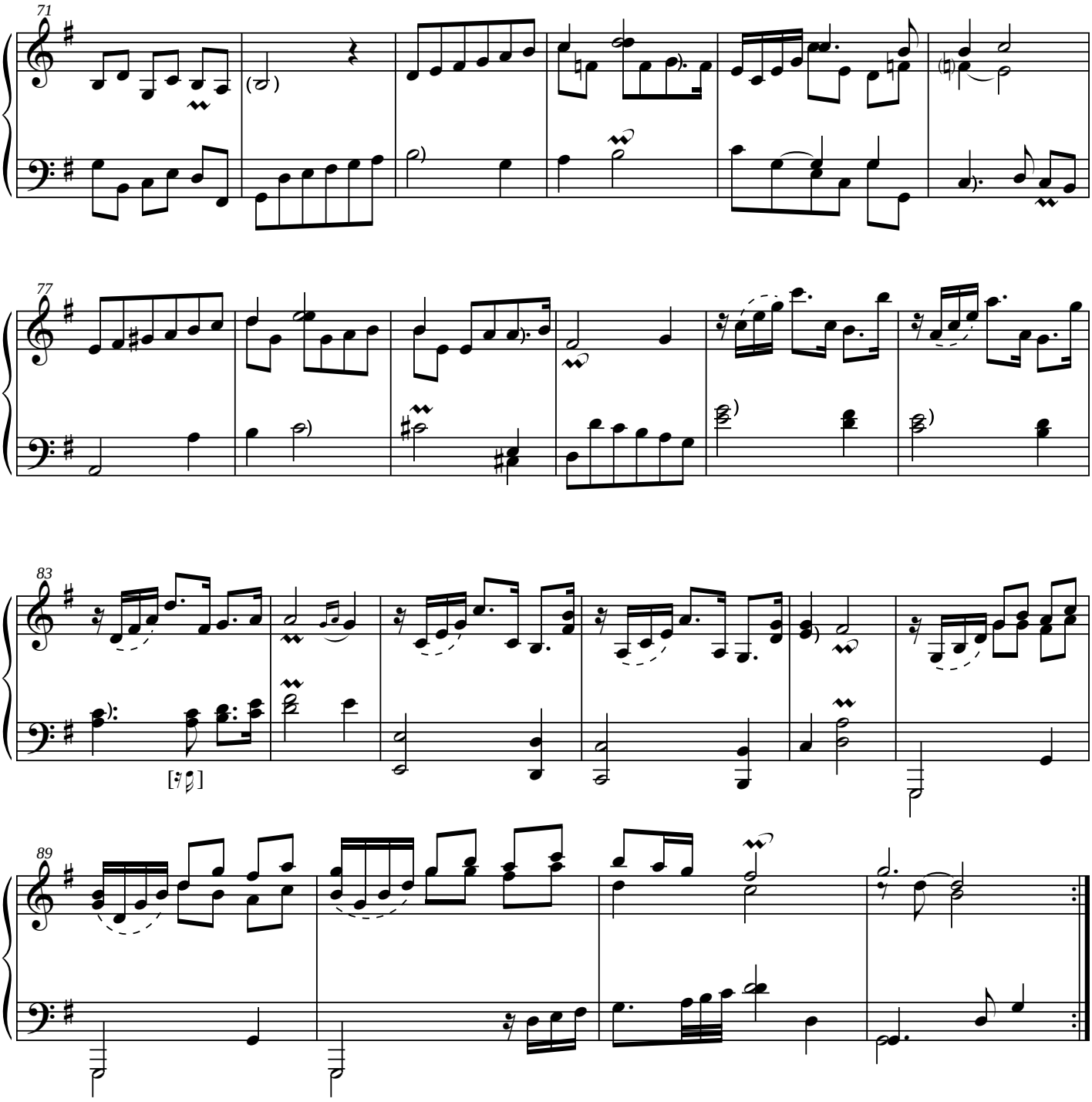
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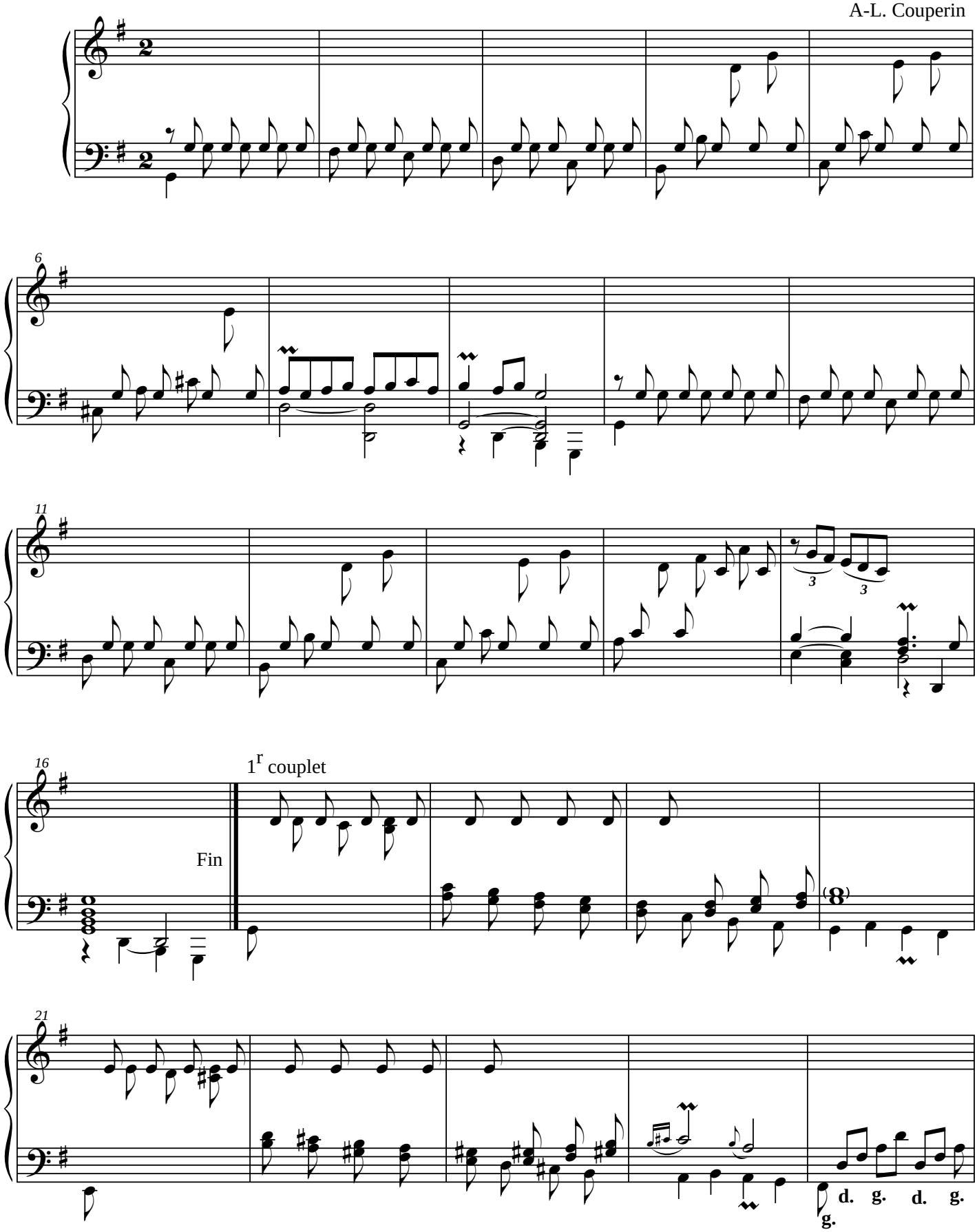
Les Cacqueteuses

A-L. Couperin



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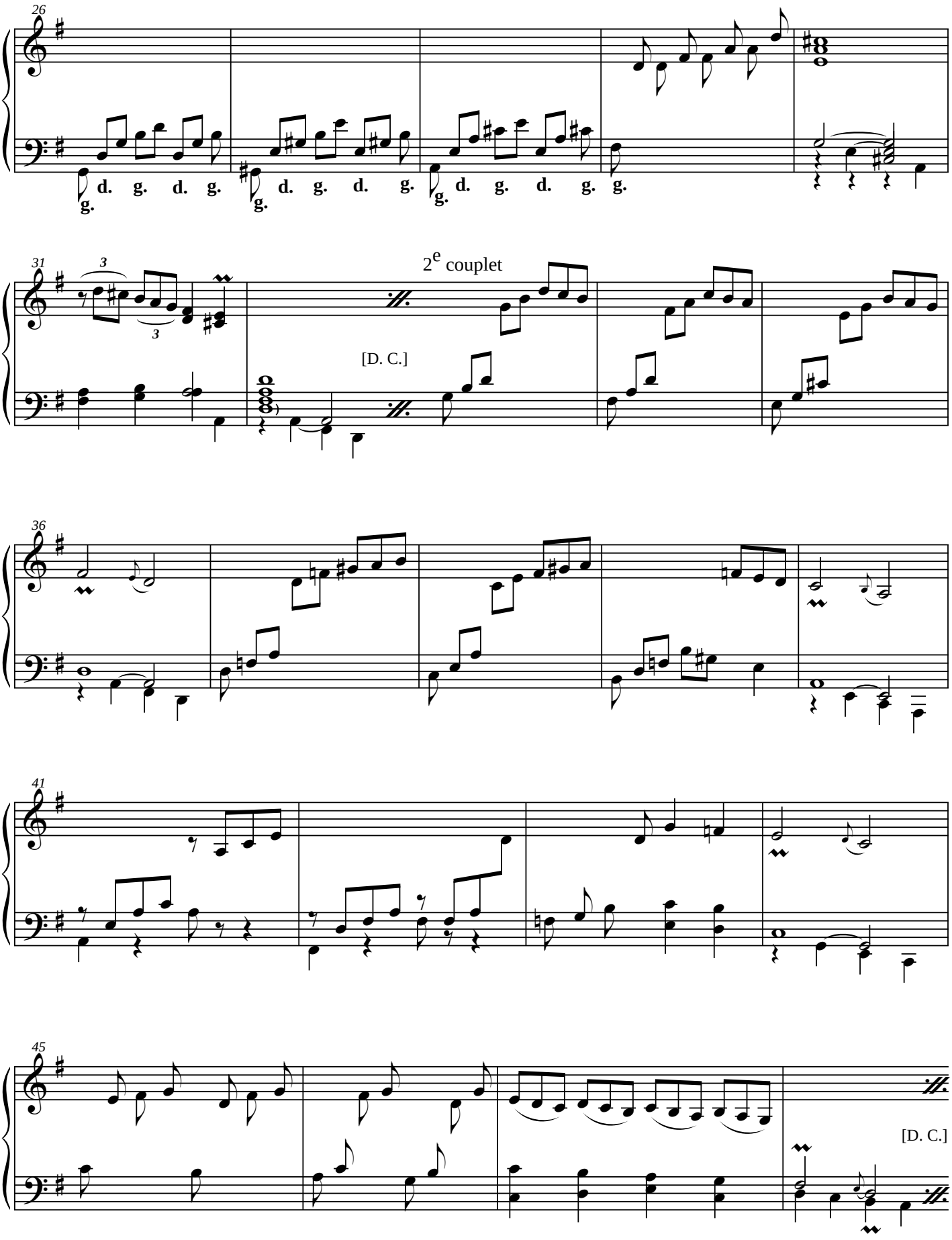
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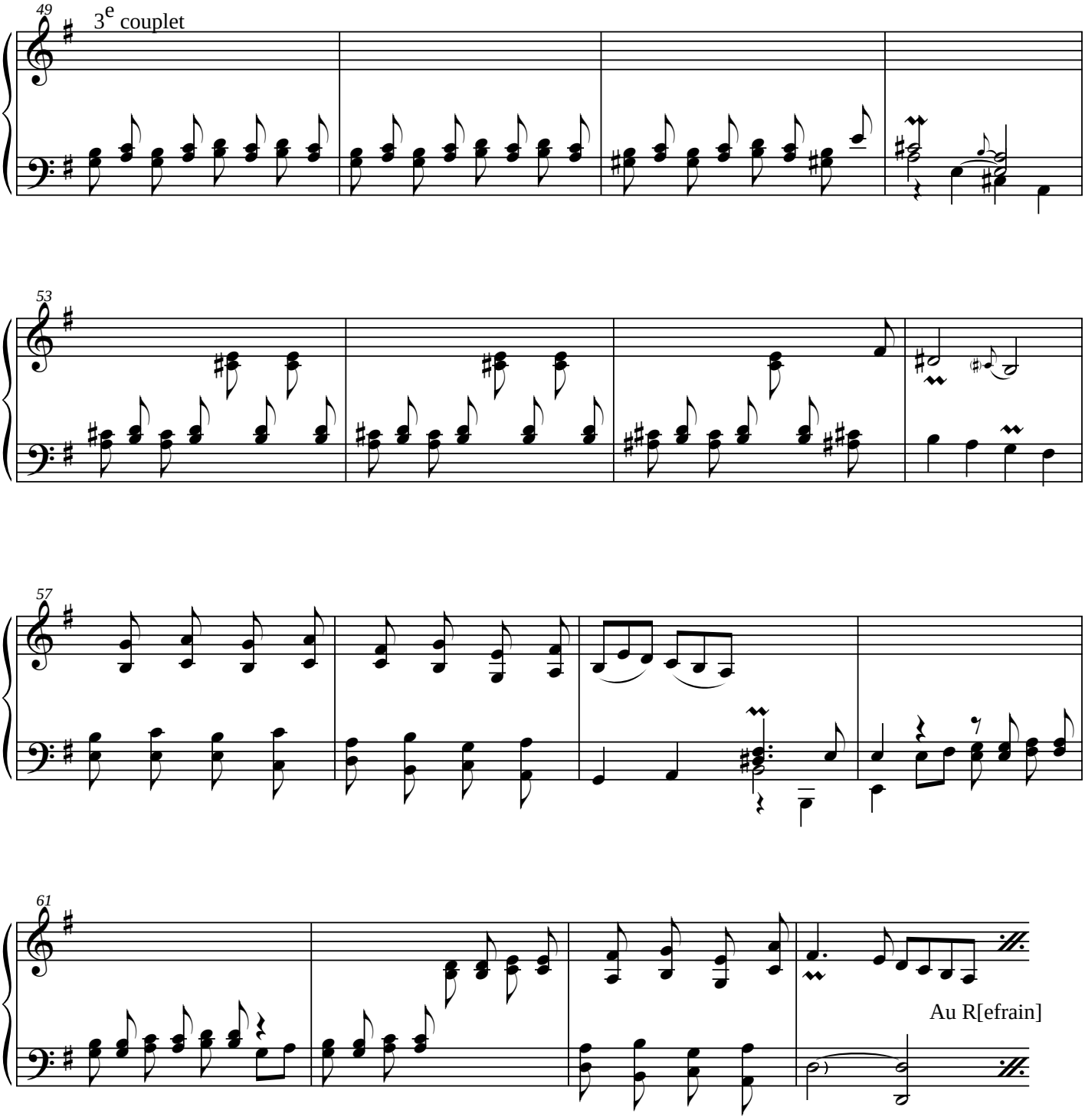
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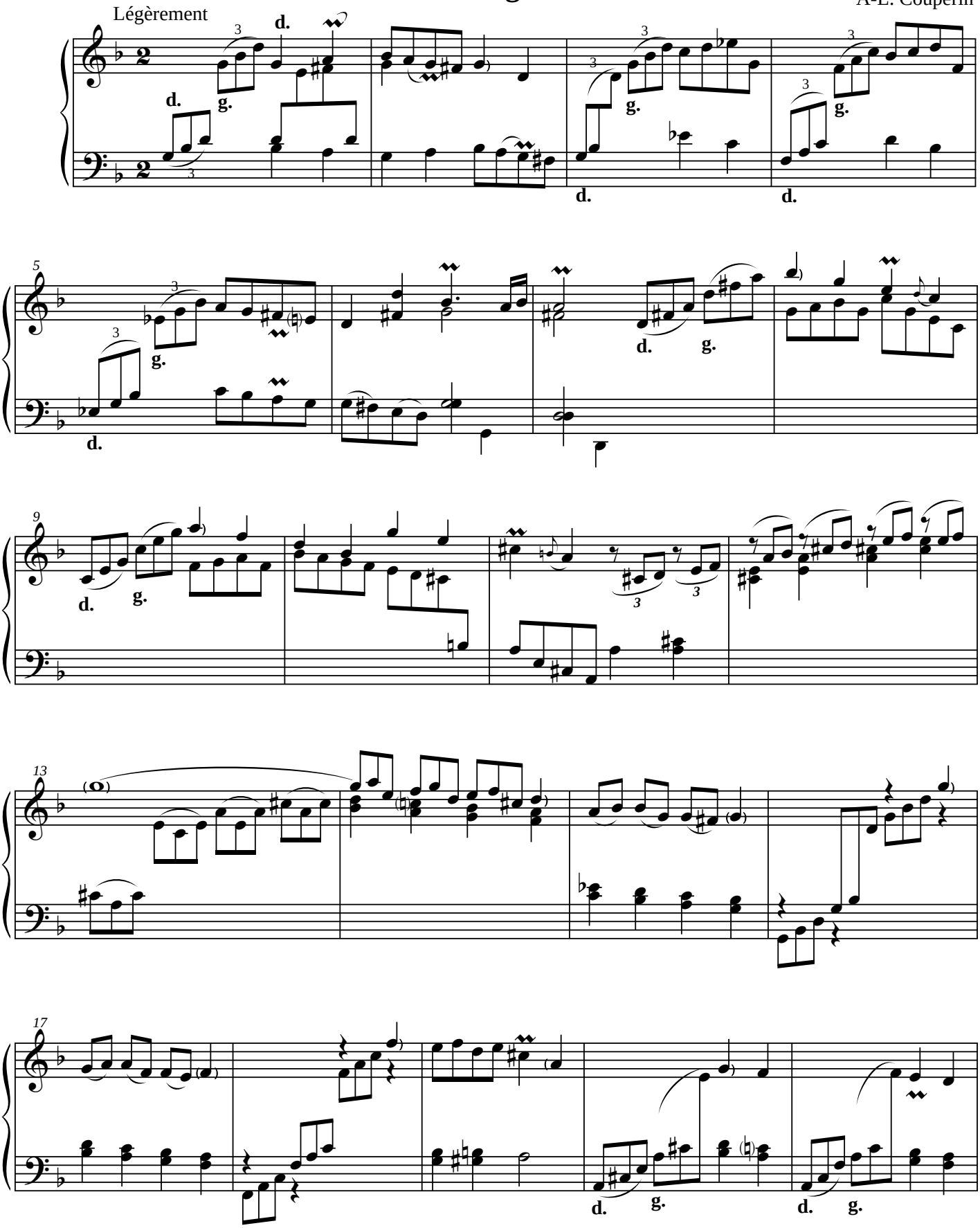
La Grégoire

A-L. Couperin



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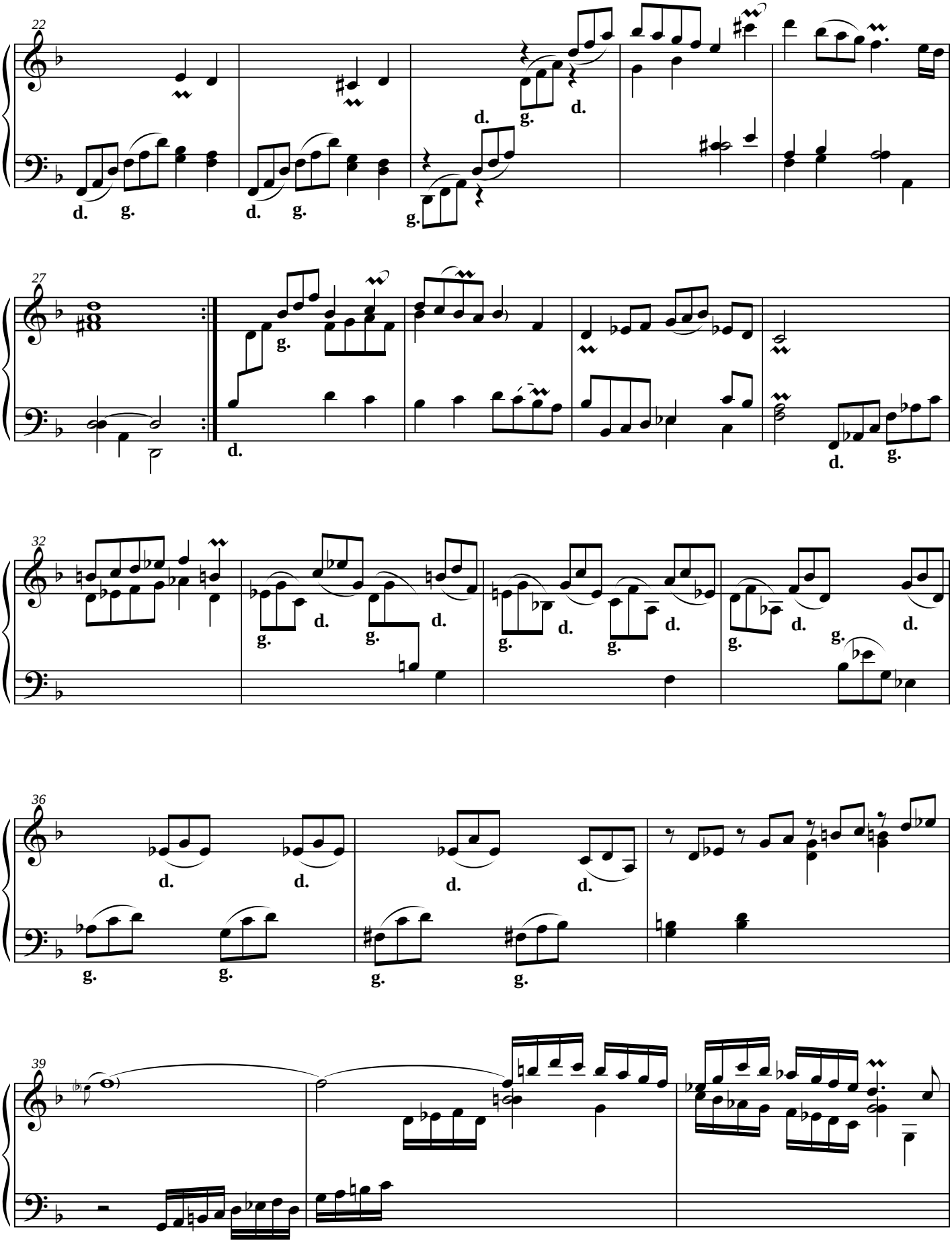
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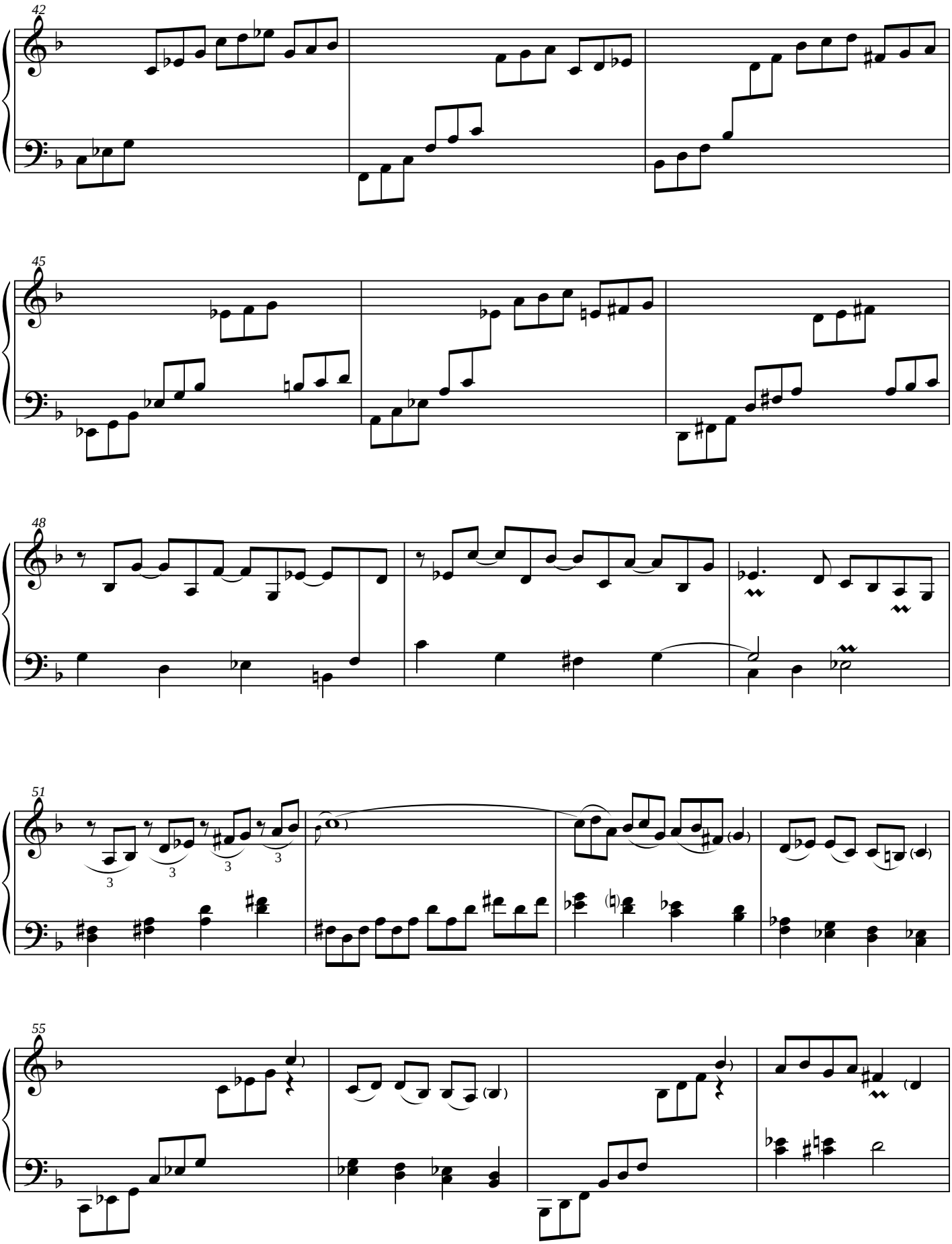
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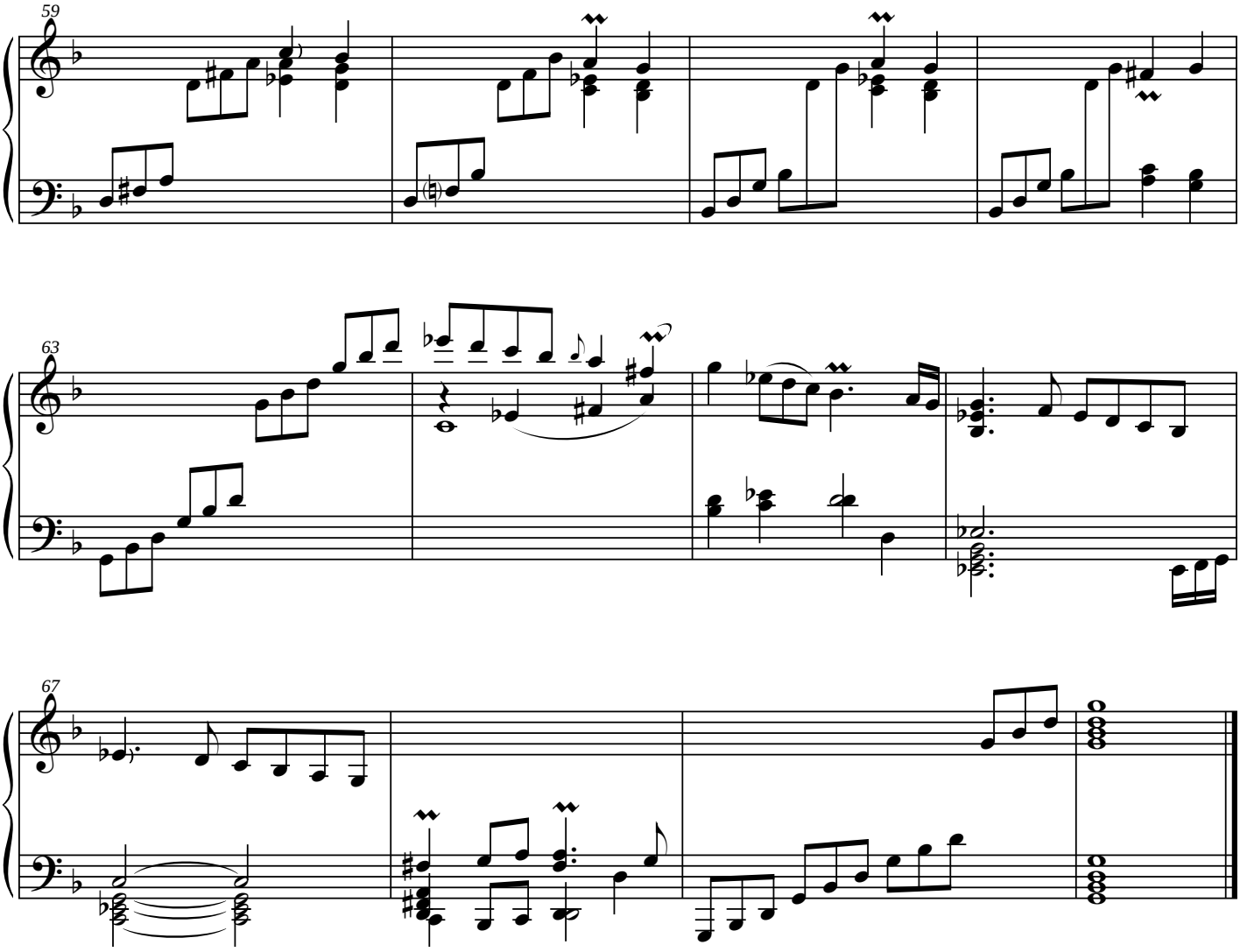
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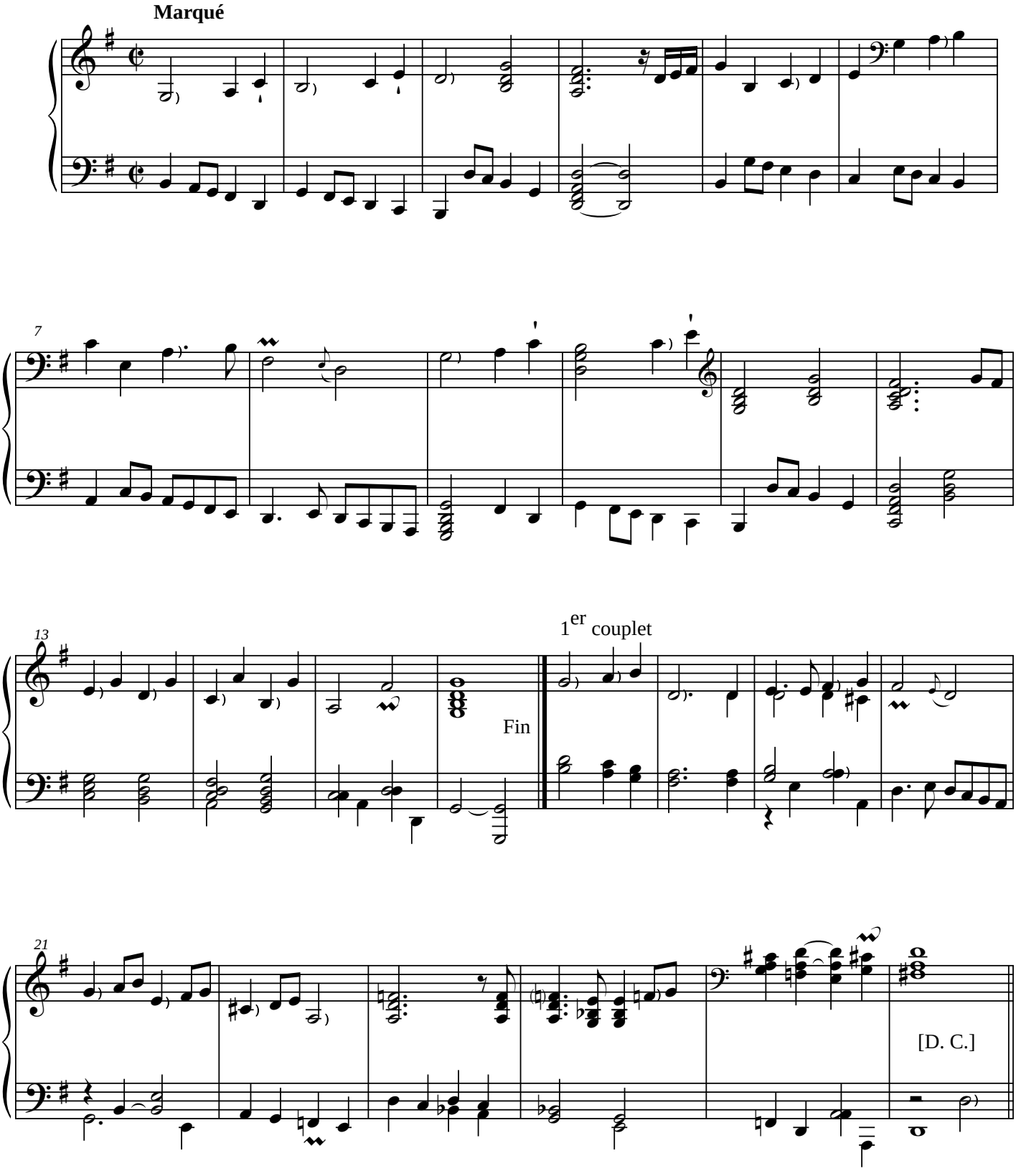
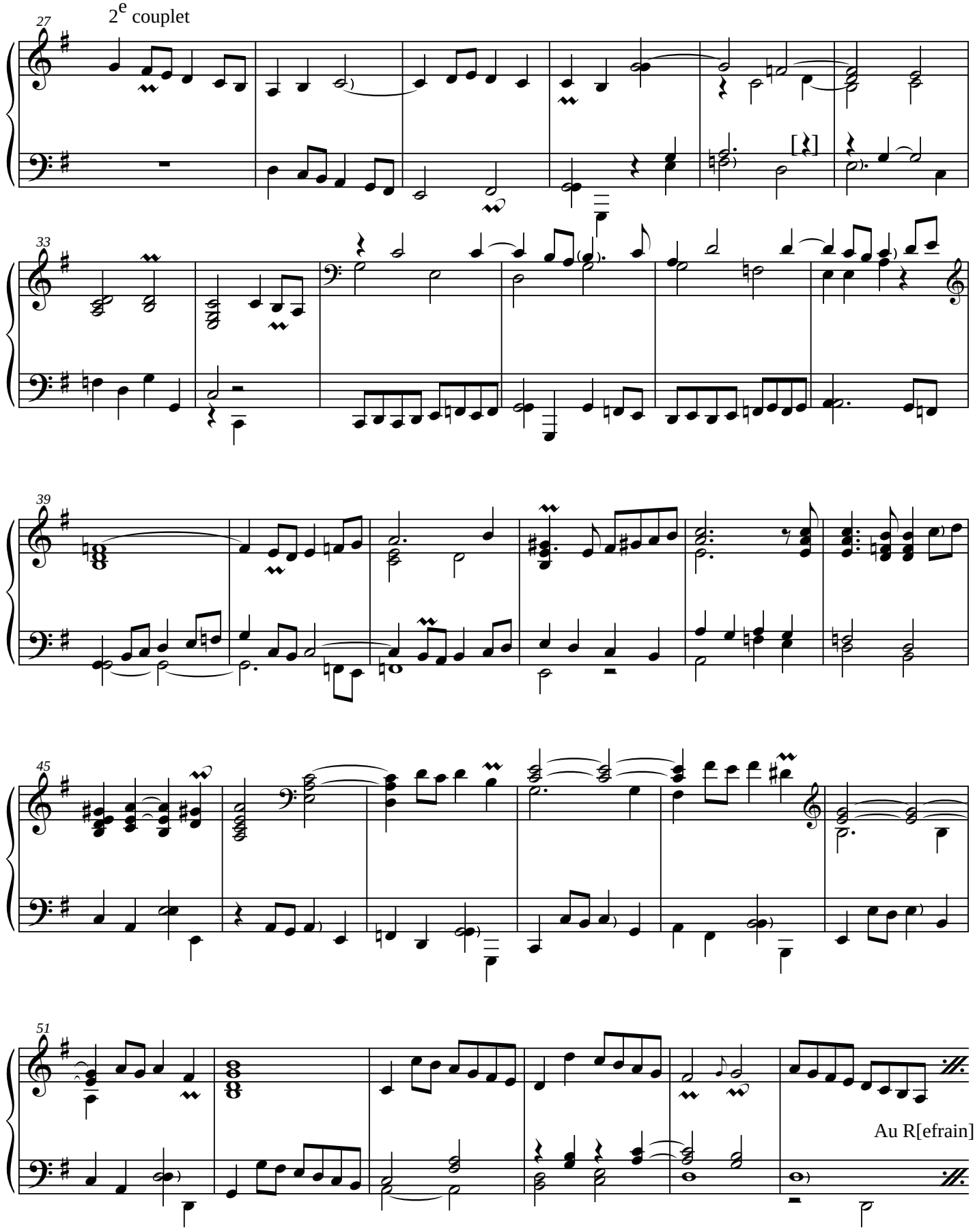
L'Intrépide
Rondeau

A-L. Couperin



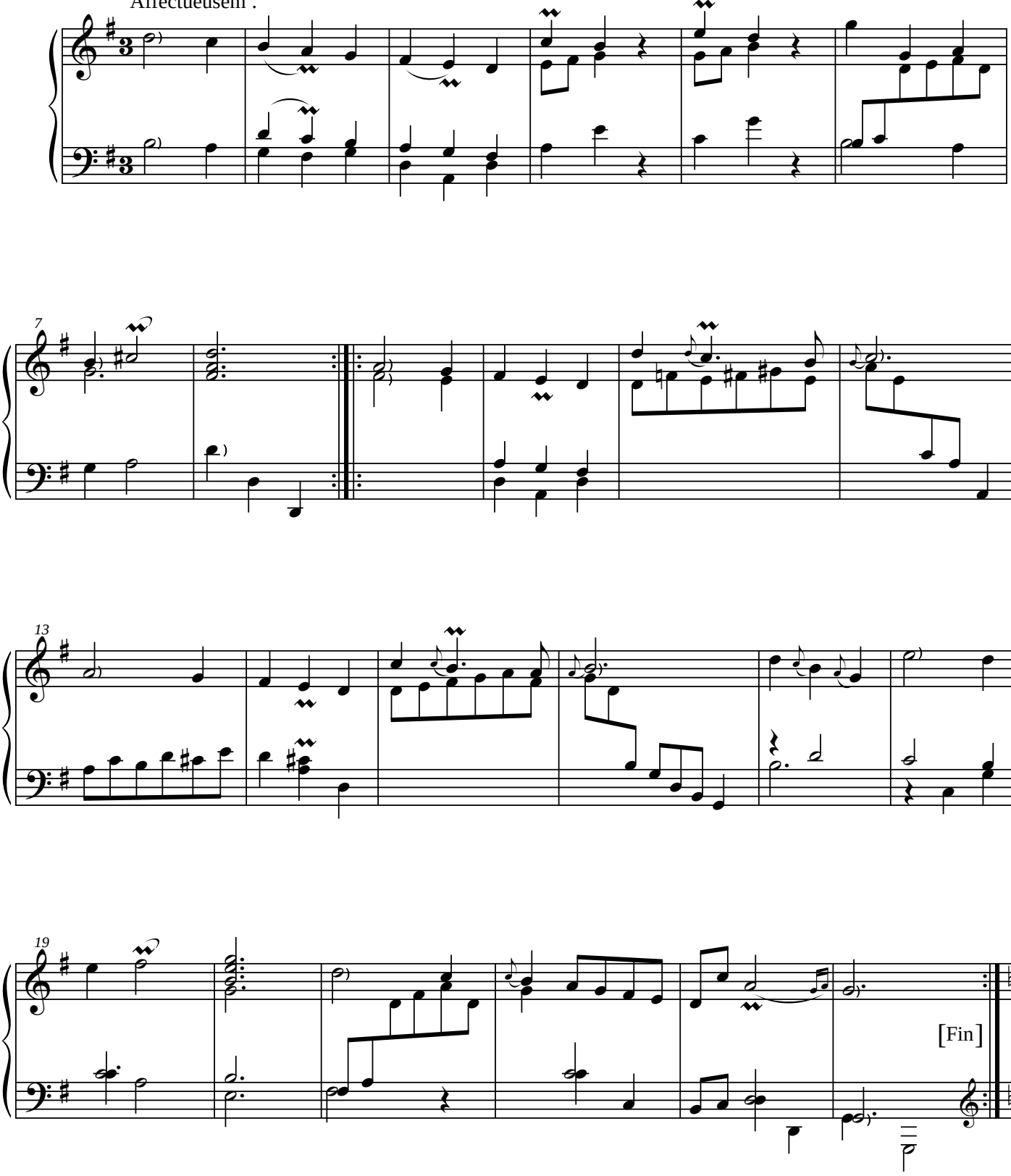
© Martin Pearlman 2010


2e couplet
27
33
39
45
51
Au R[efrain]

P.*er* Menuet

A-L. Couperin

Affectueusemt.



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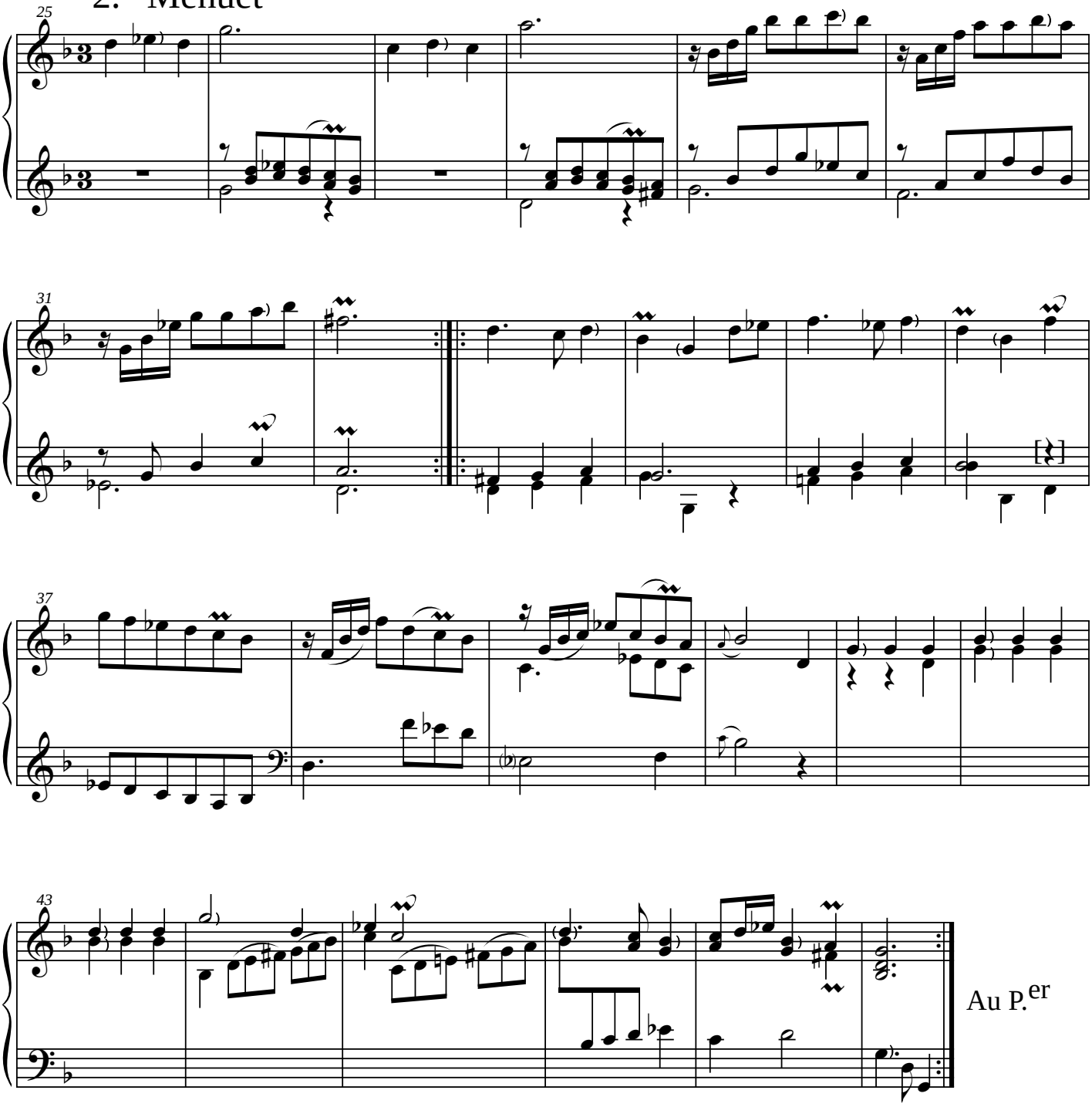
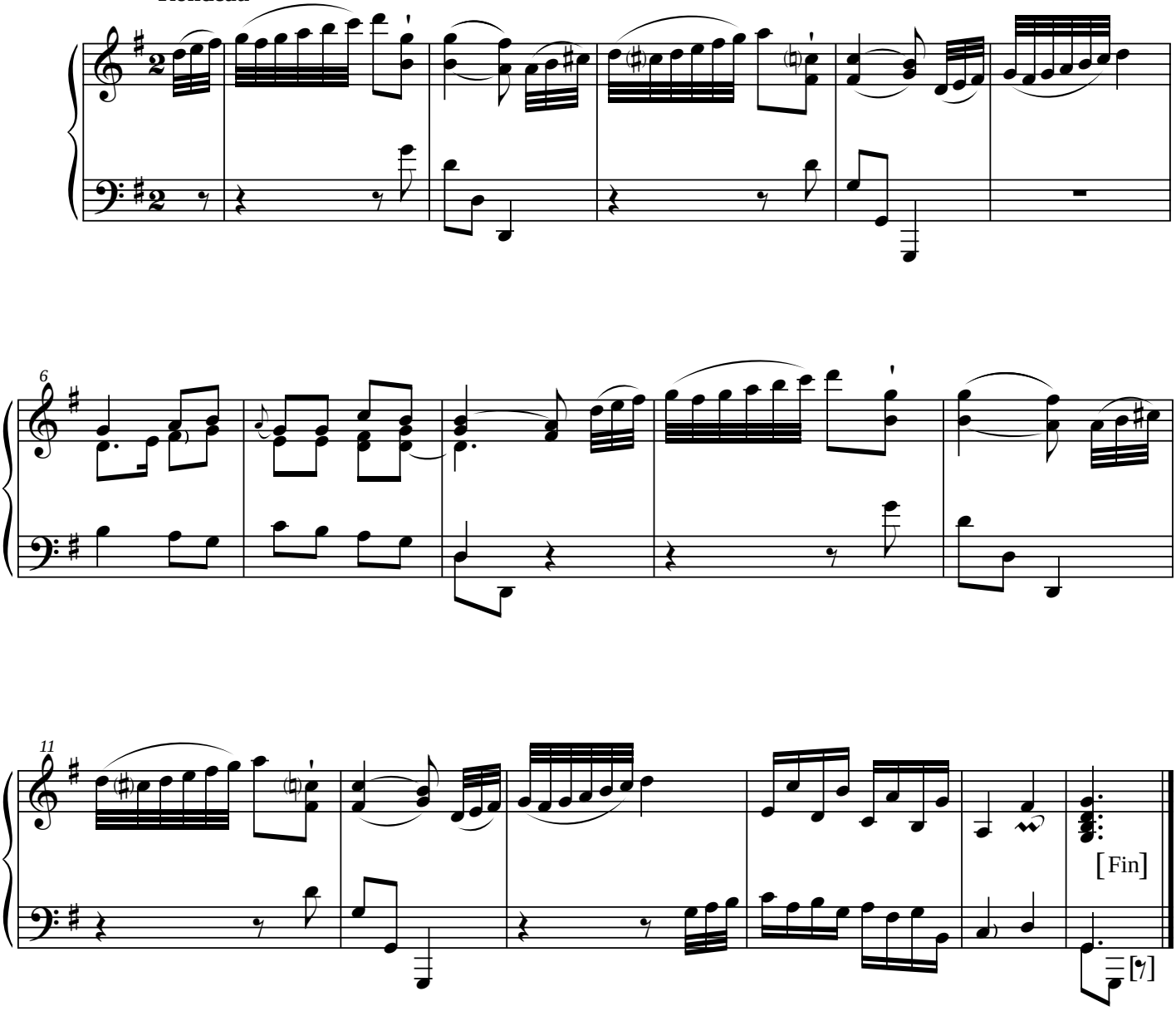
2.e Menuet



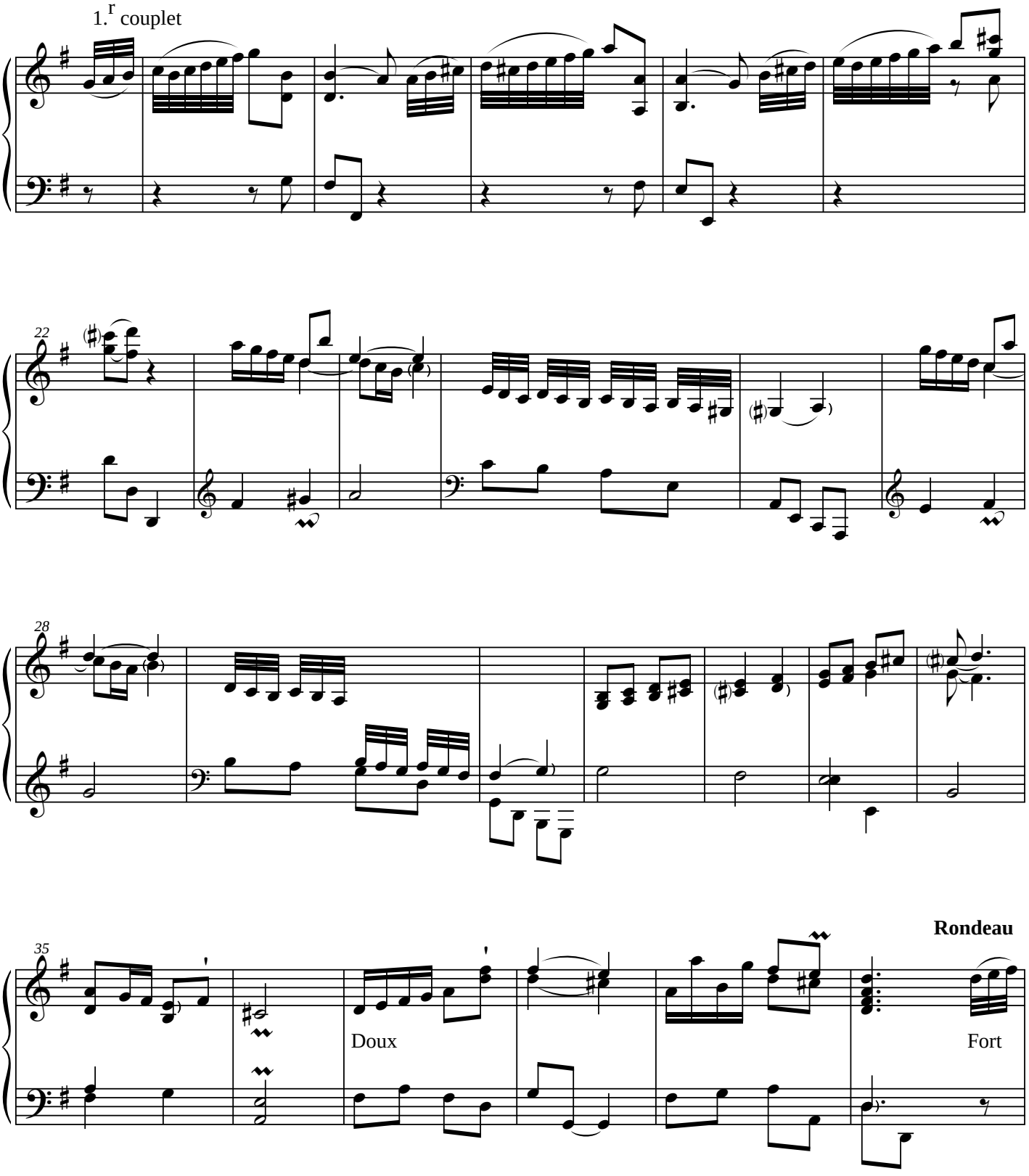
L'Arlequine
ou la Adam

A-L. Couperin

Rondeau



© Martin Pearlman 2010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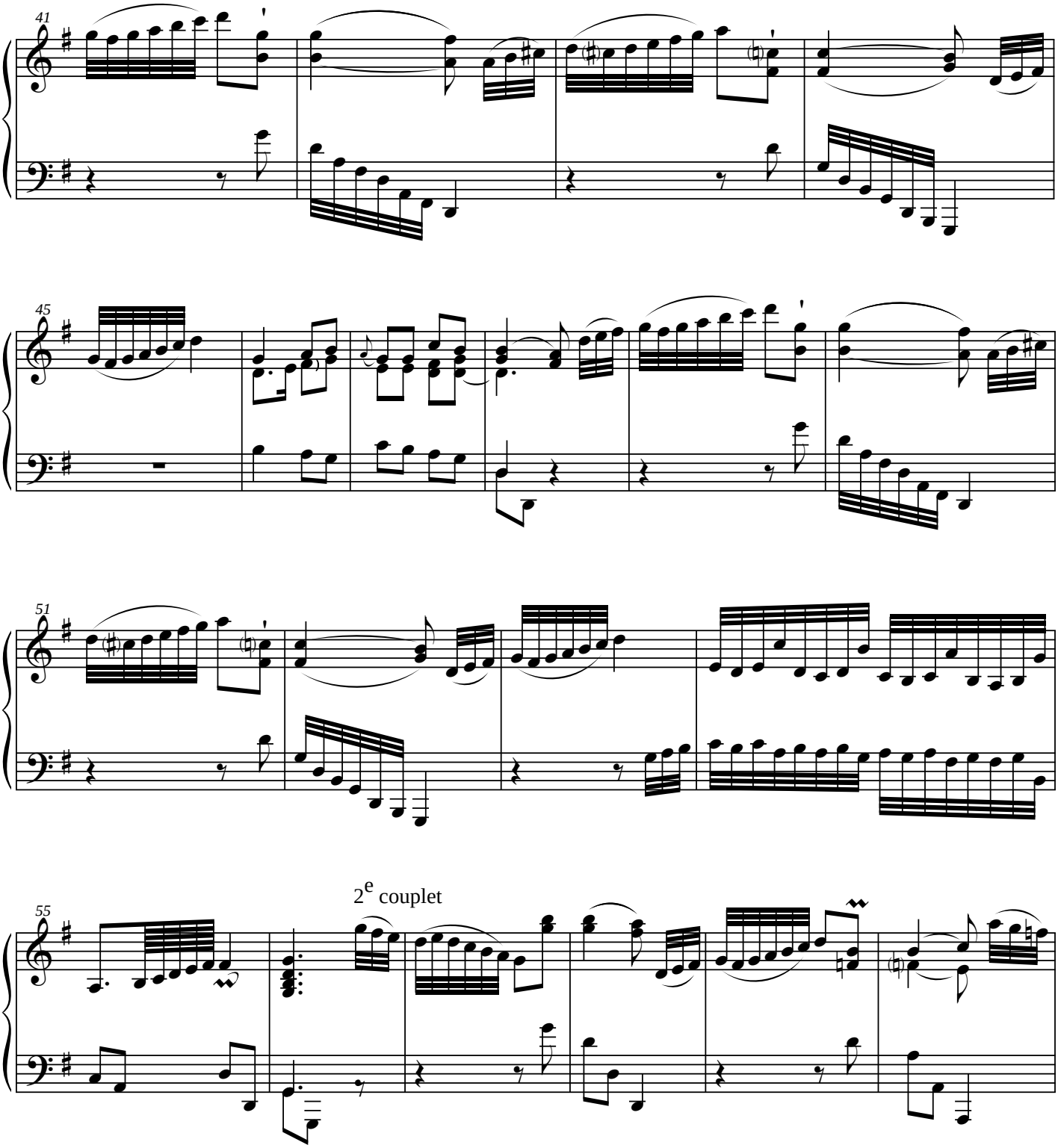
Rondeau
Doux
Fort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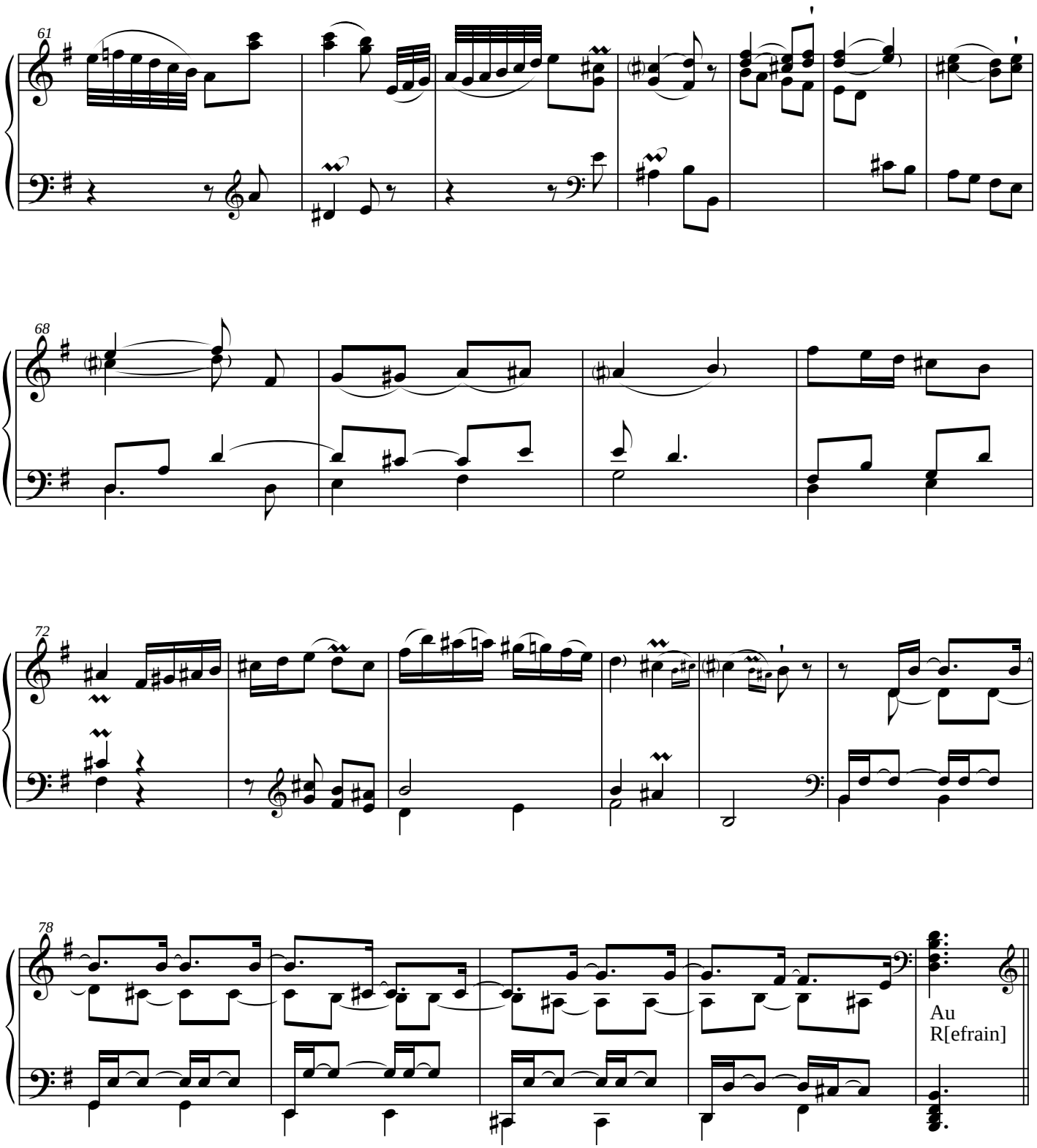
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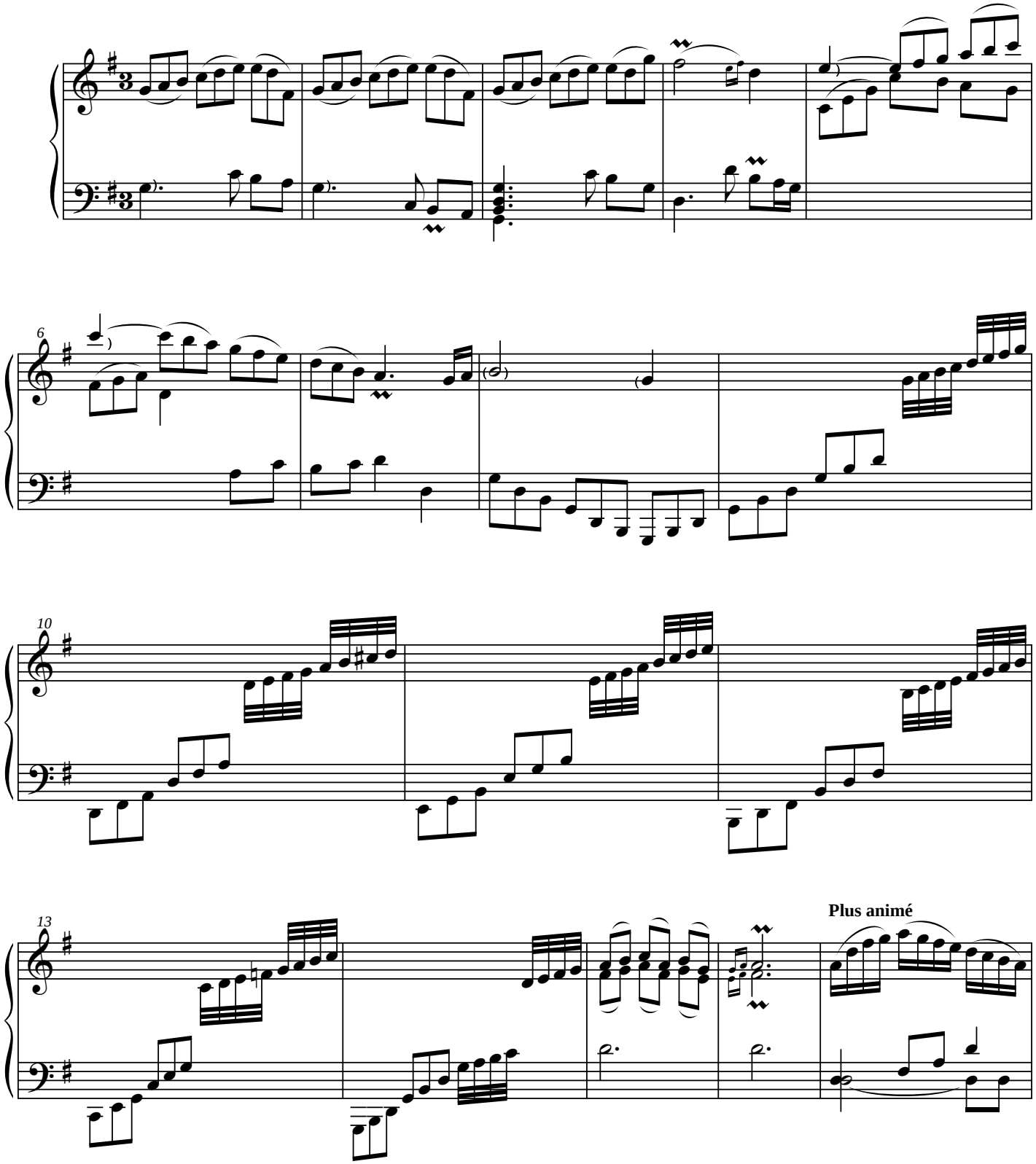
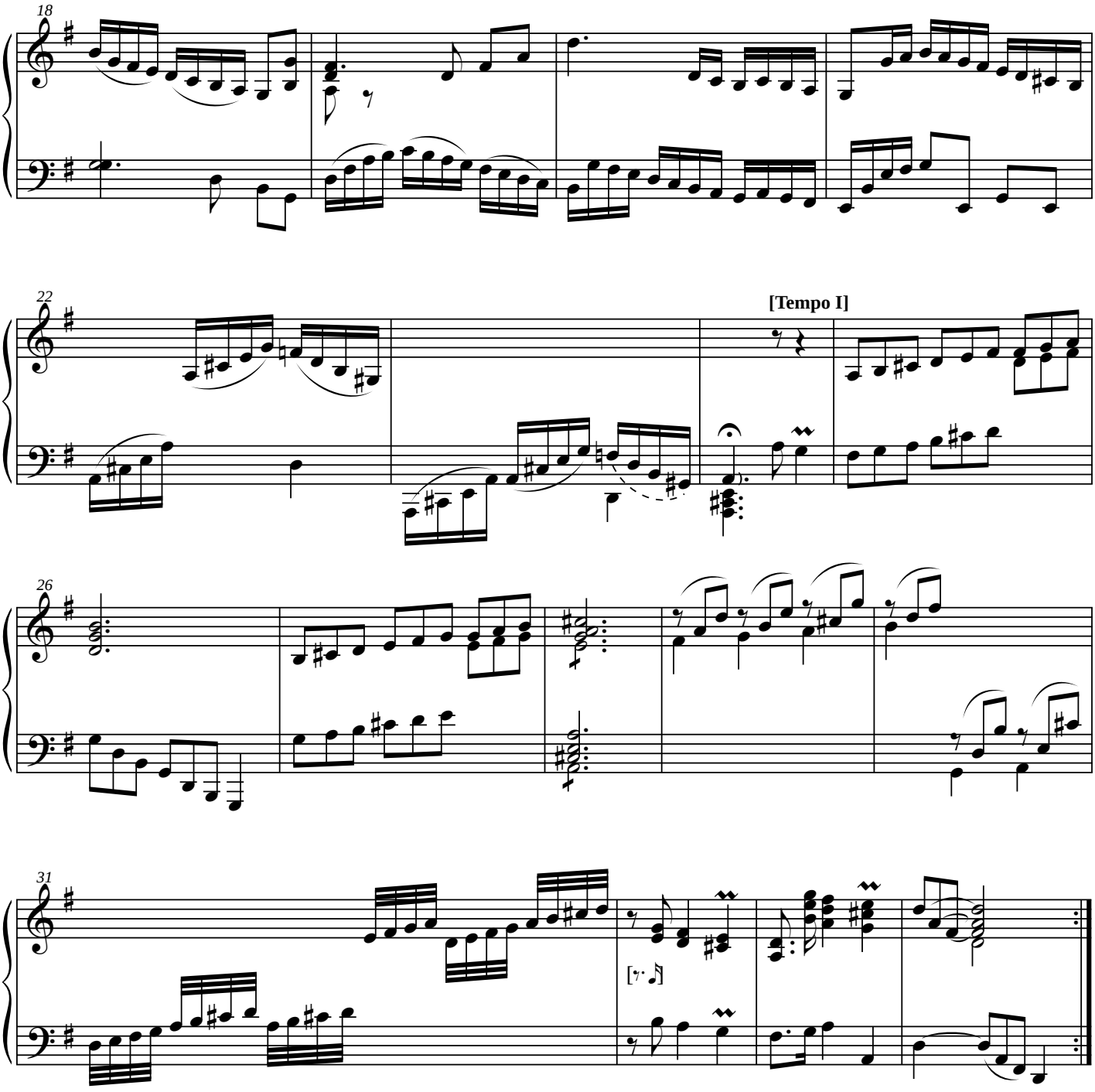
Au
R[efrain]

La Blanchet

A-L. Couperin



© Martin Pearlman 2010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[Tempo I]
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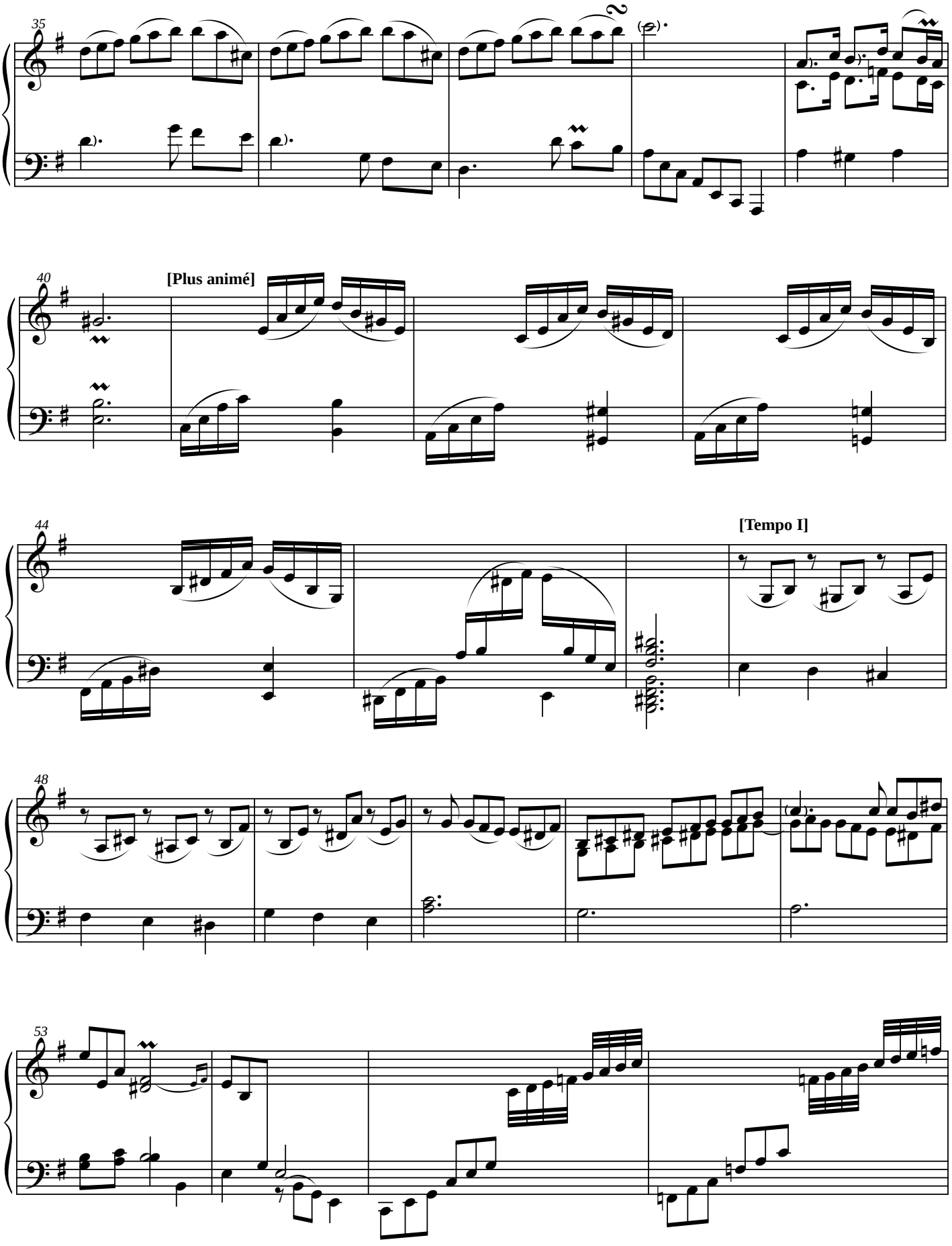
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[Tempo I]
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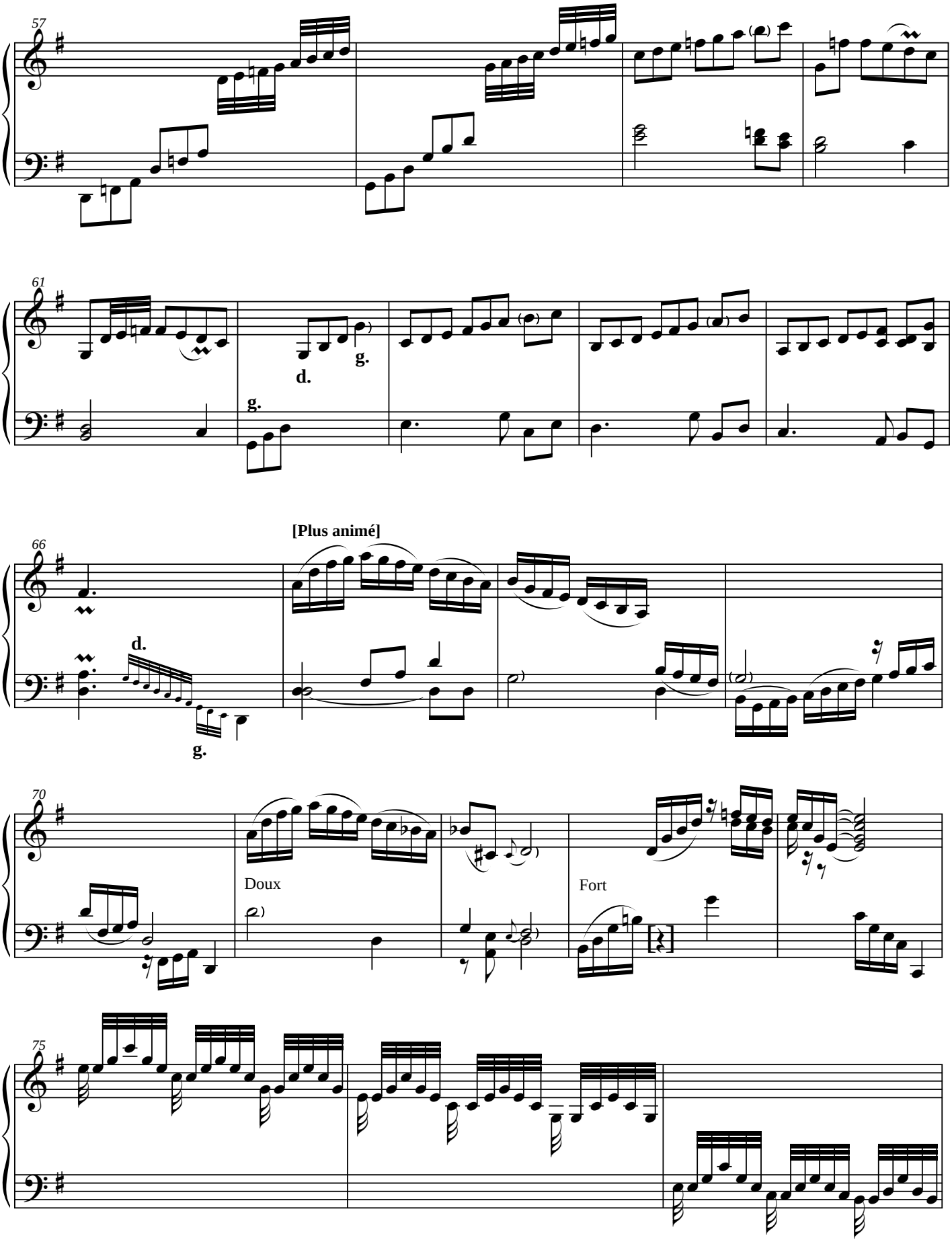
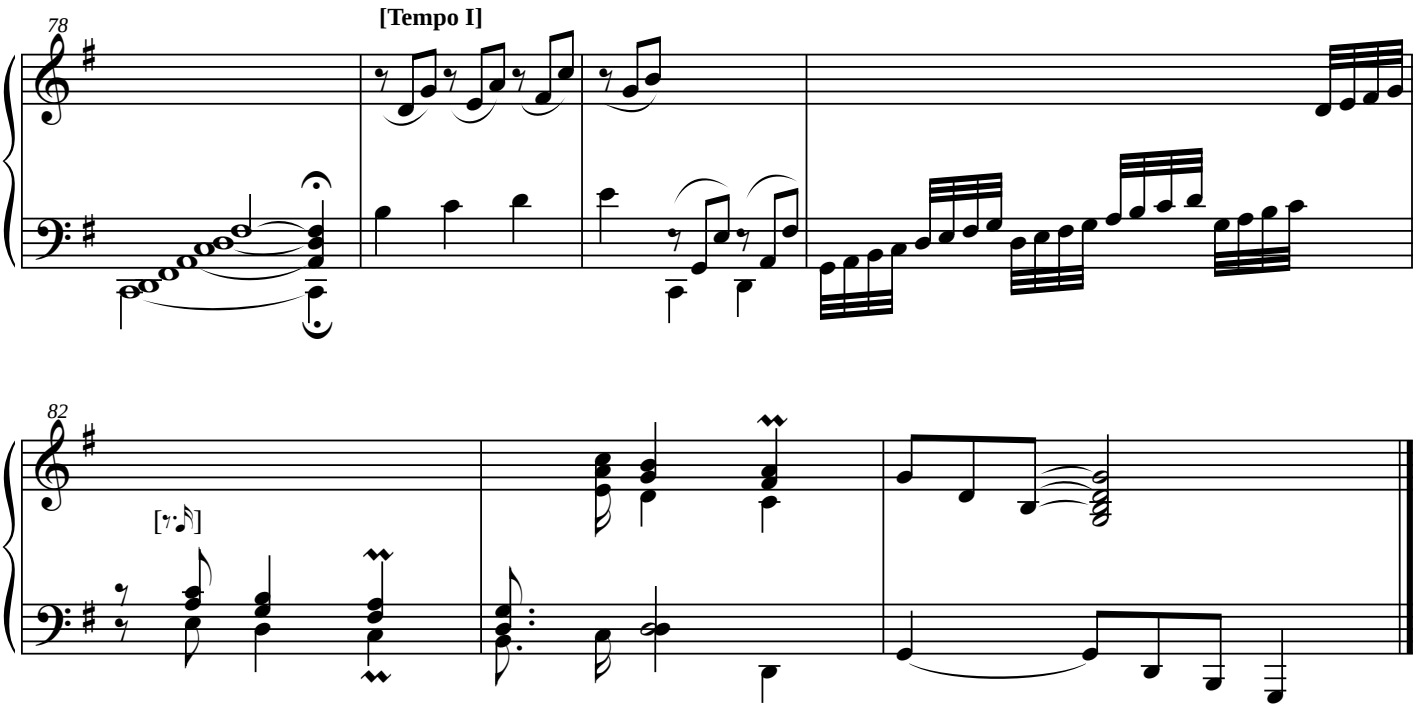

57
61
d.
g.
g.
66
[Plus animé]
d.
g.
70
Doux
Fort
75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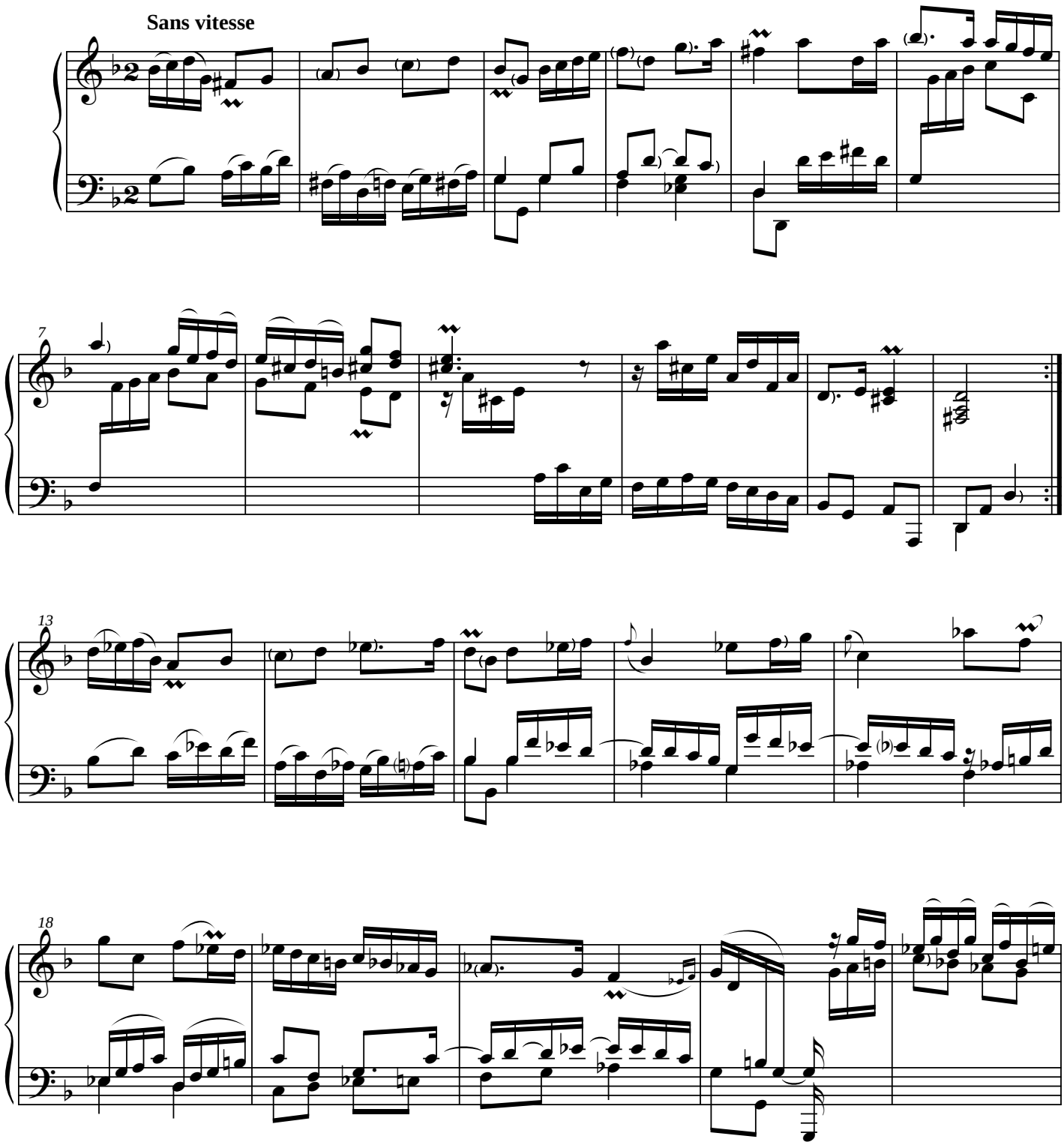
[Tempo I]

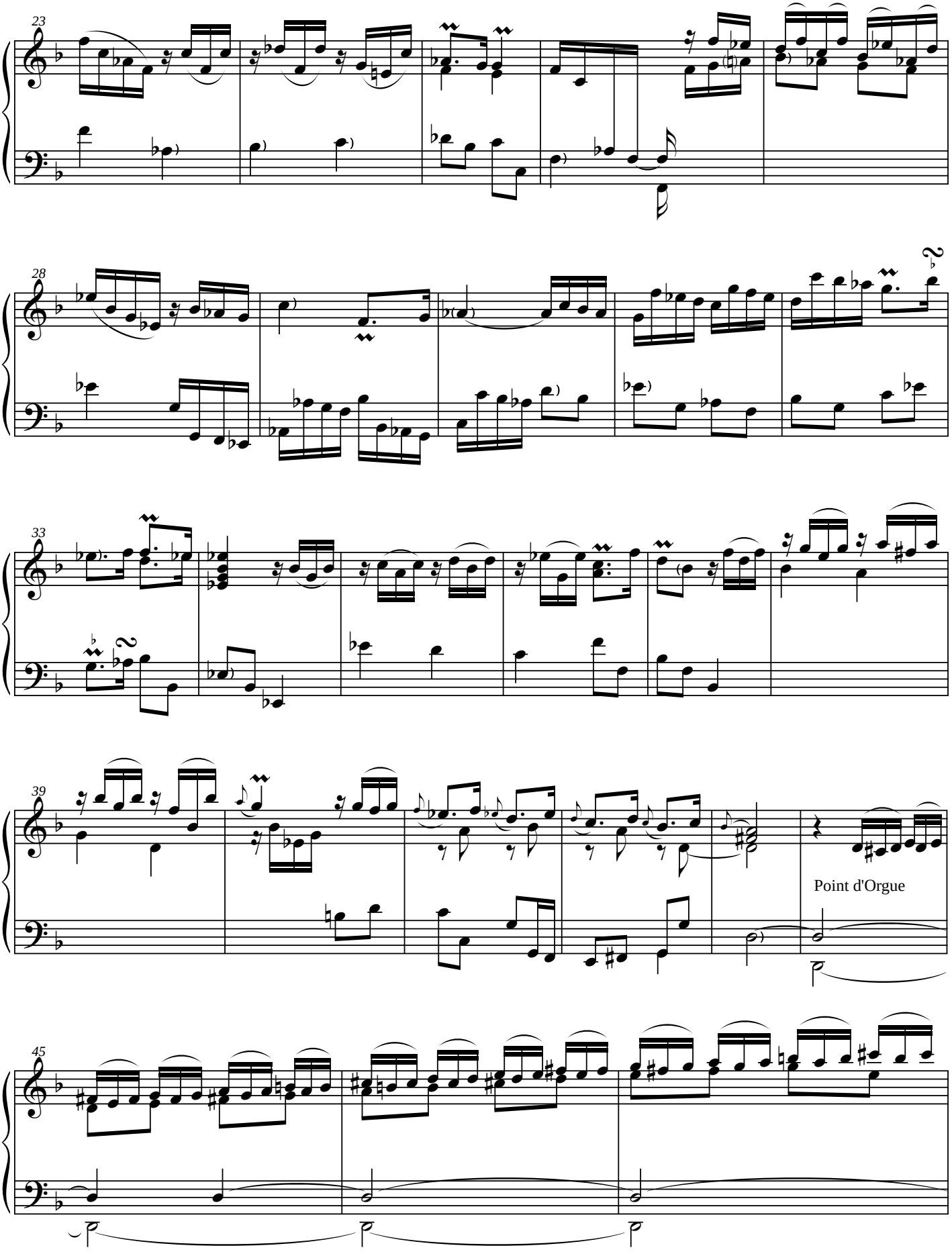
82

La de Boisgelou

A-L. Couperin



© Martin Pearlman 2010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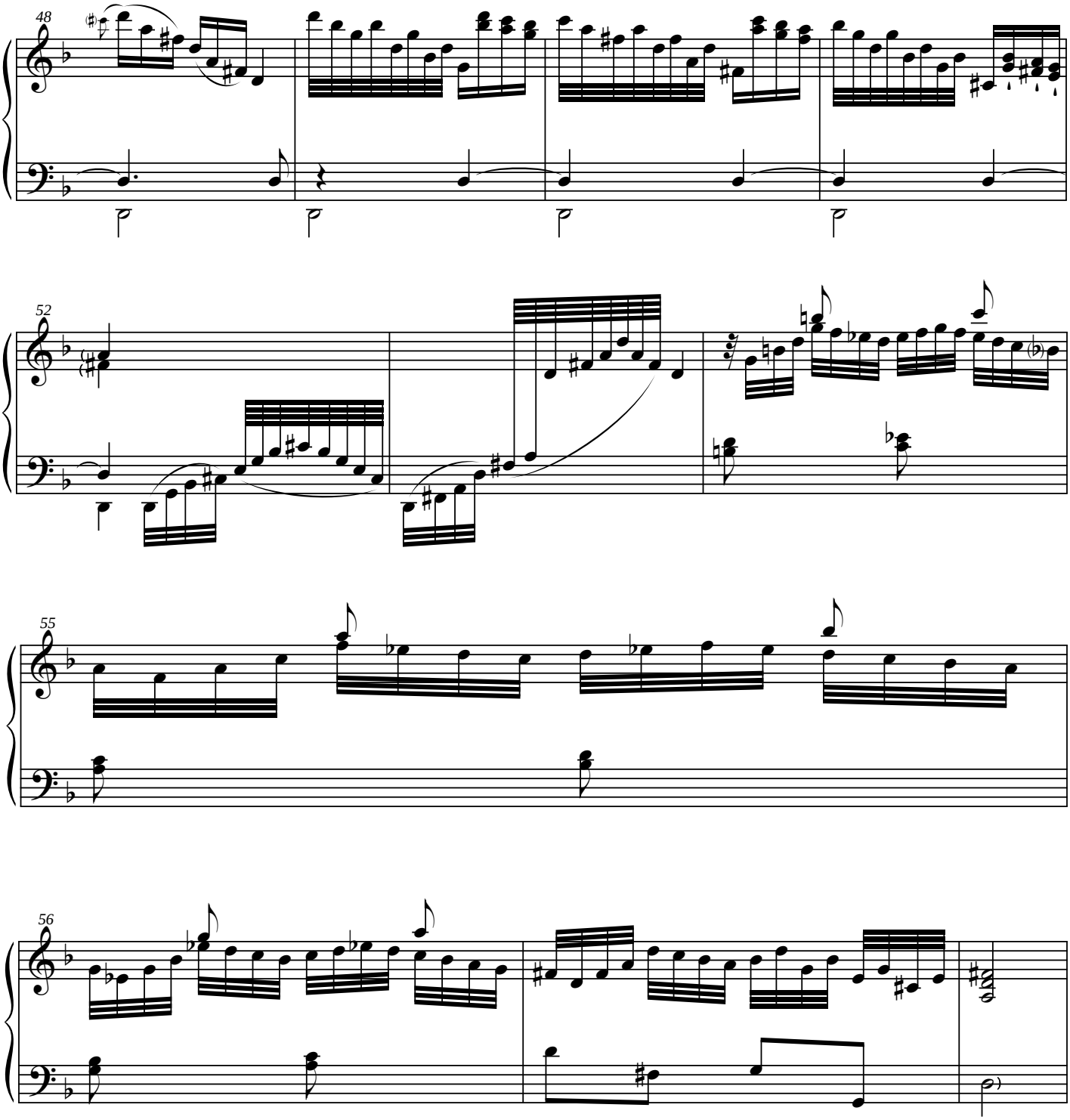
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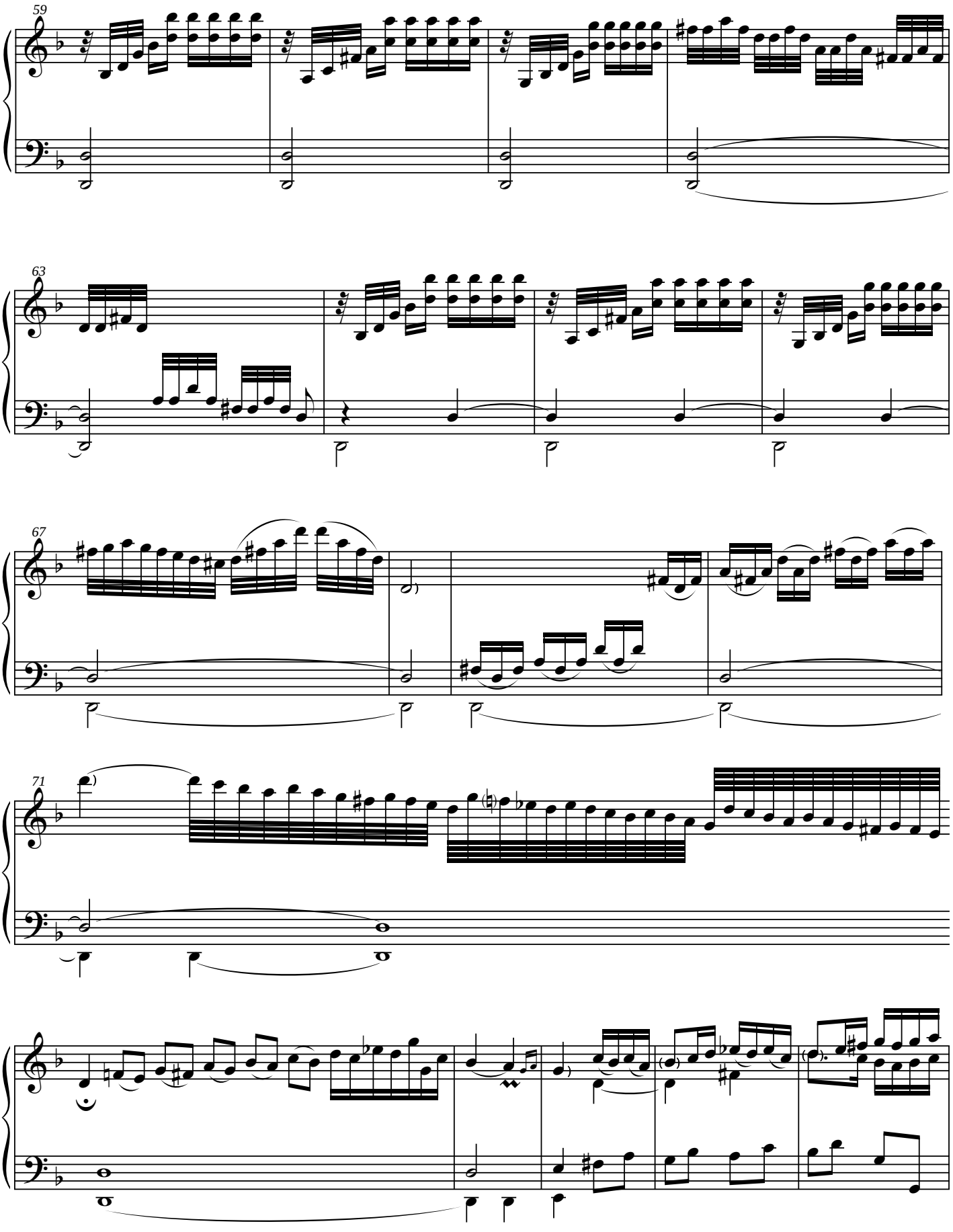
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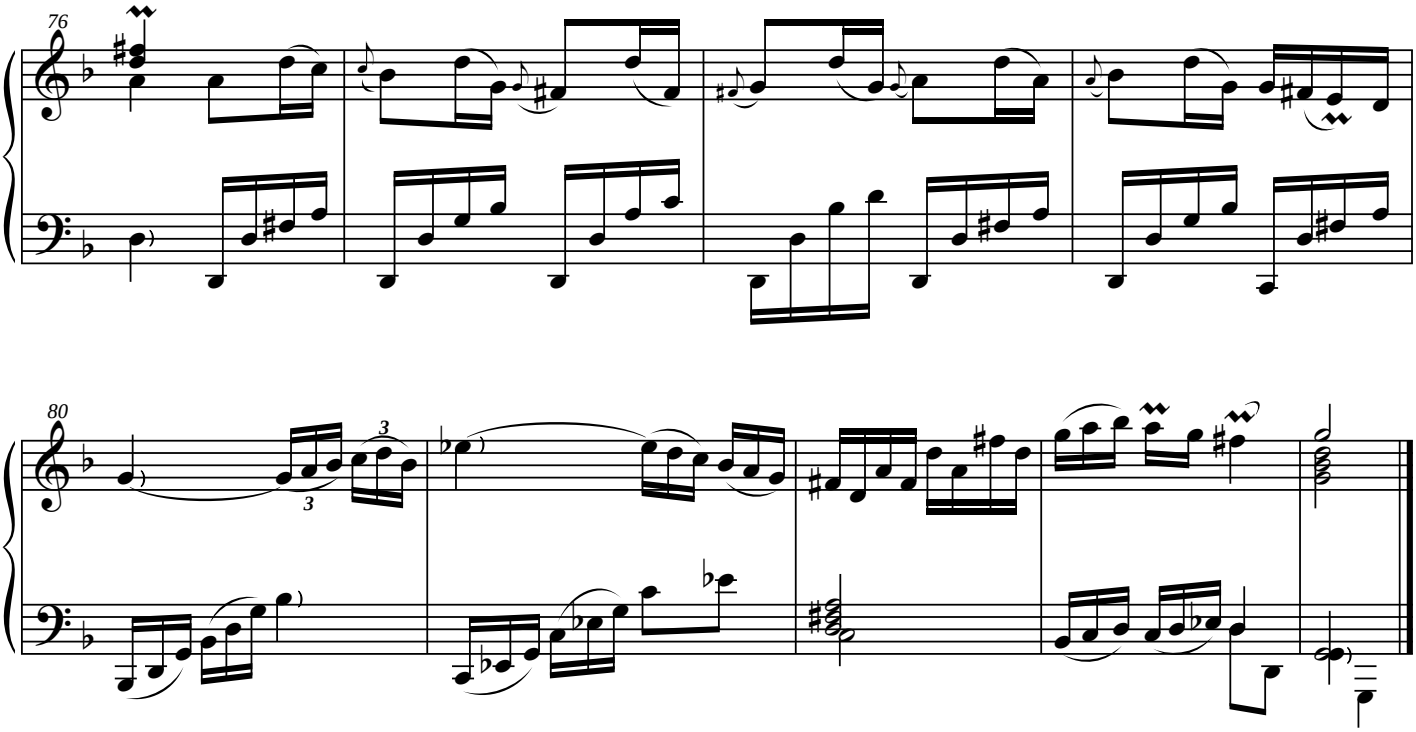
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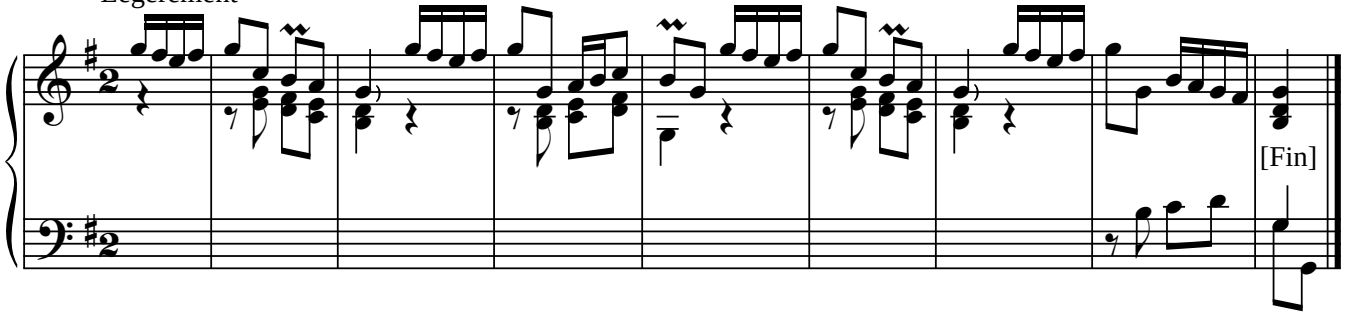
La Foucquet

A-L. Couperin

Légèrement



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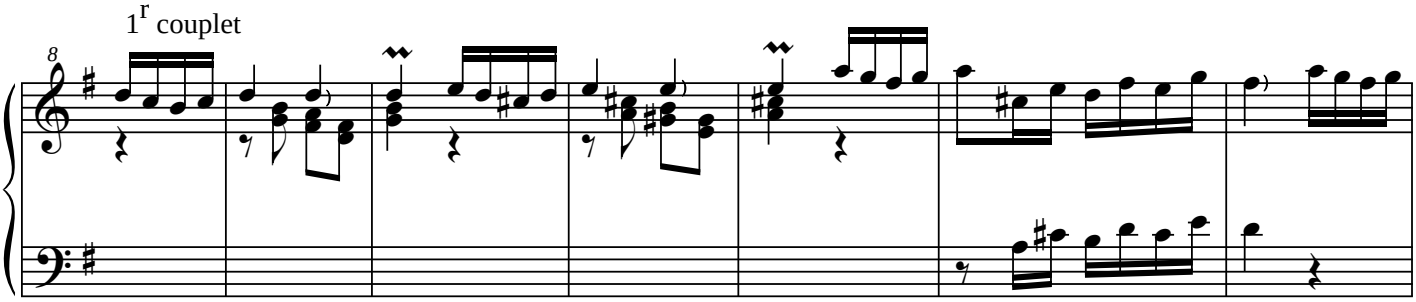

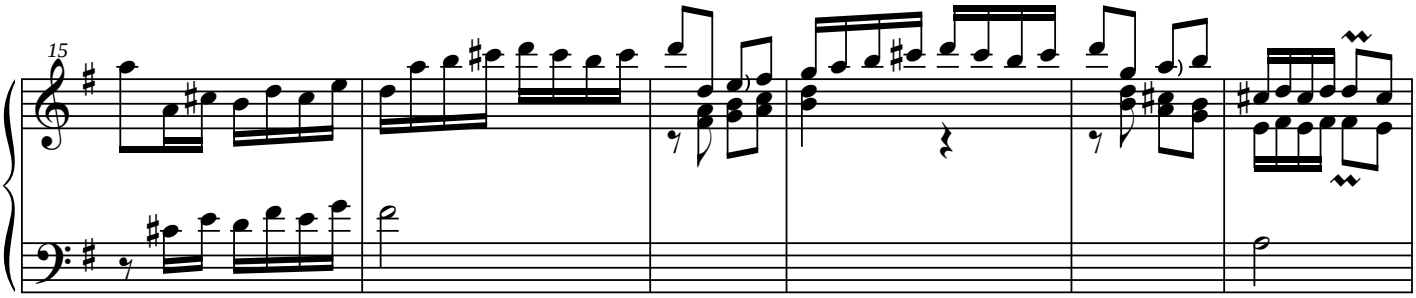

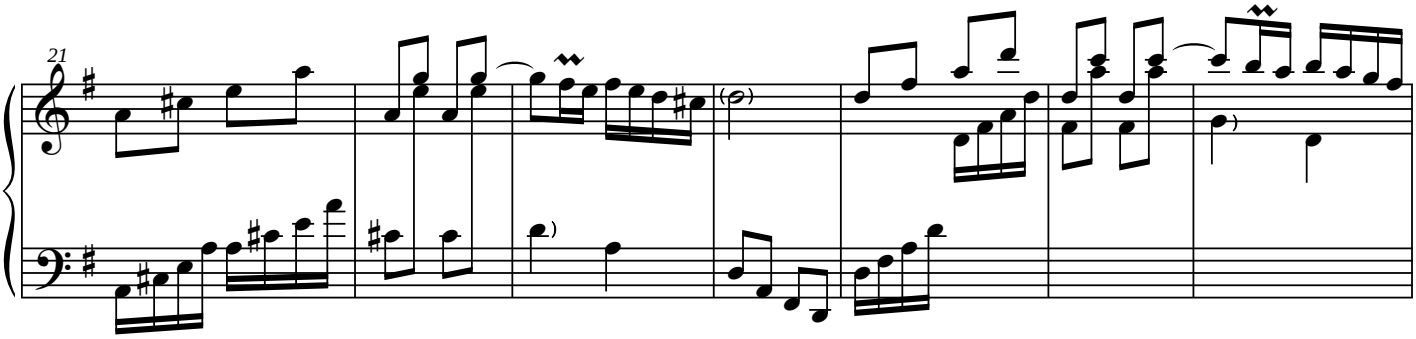

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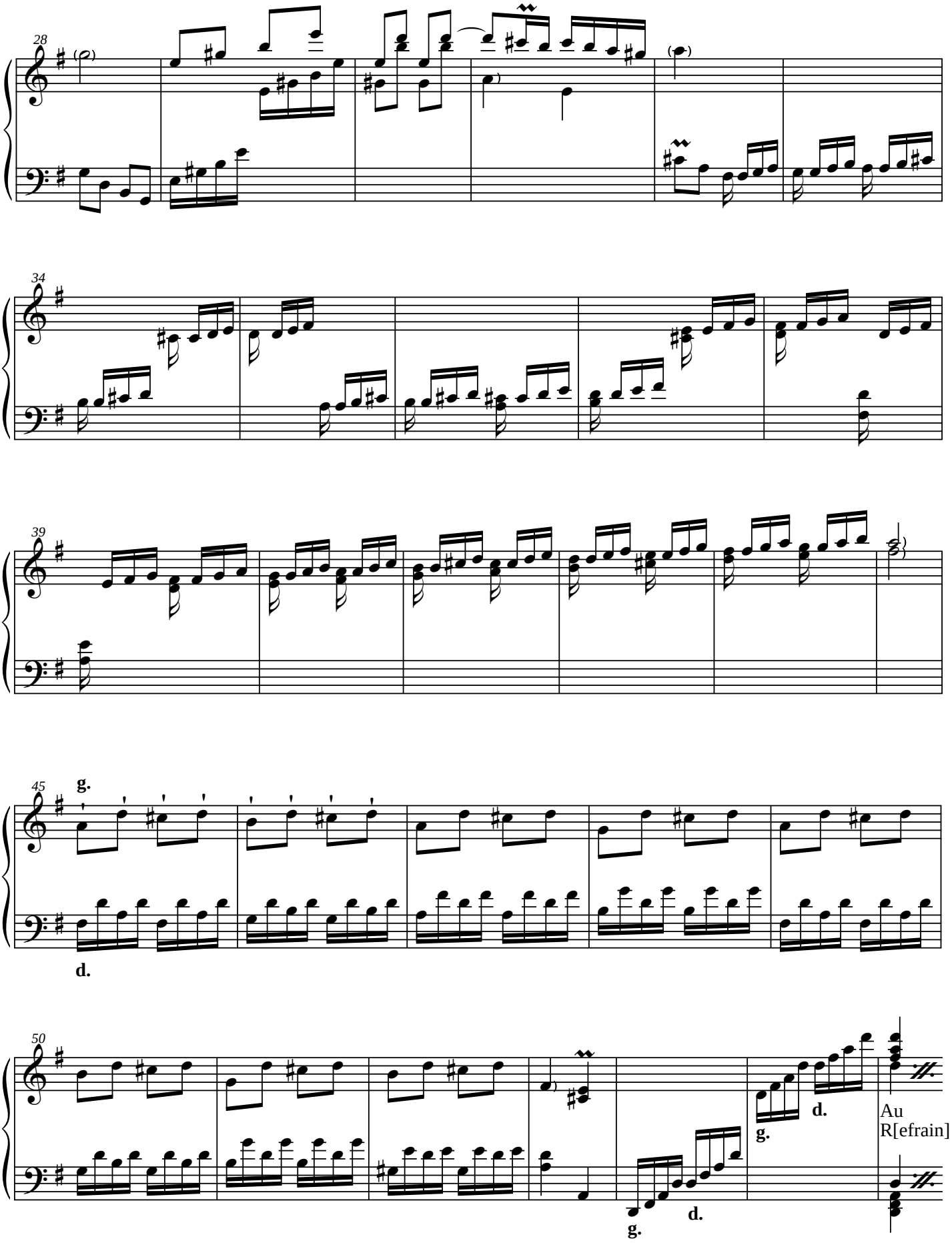
28
34
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g.
d.
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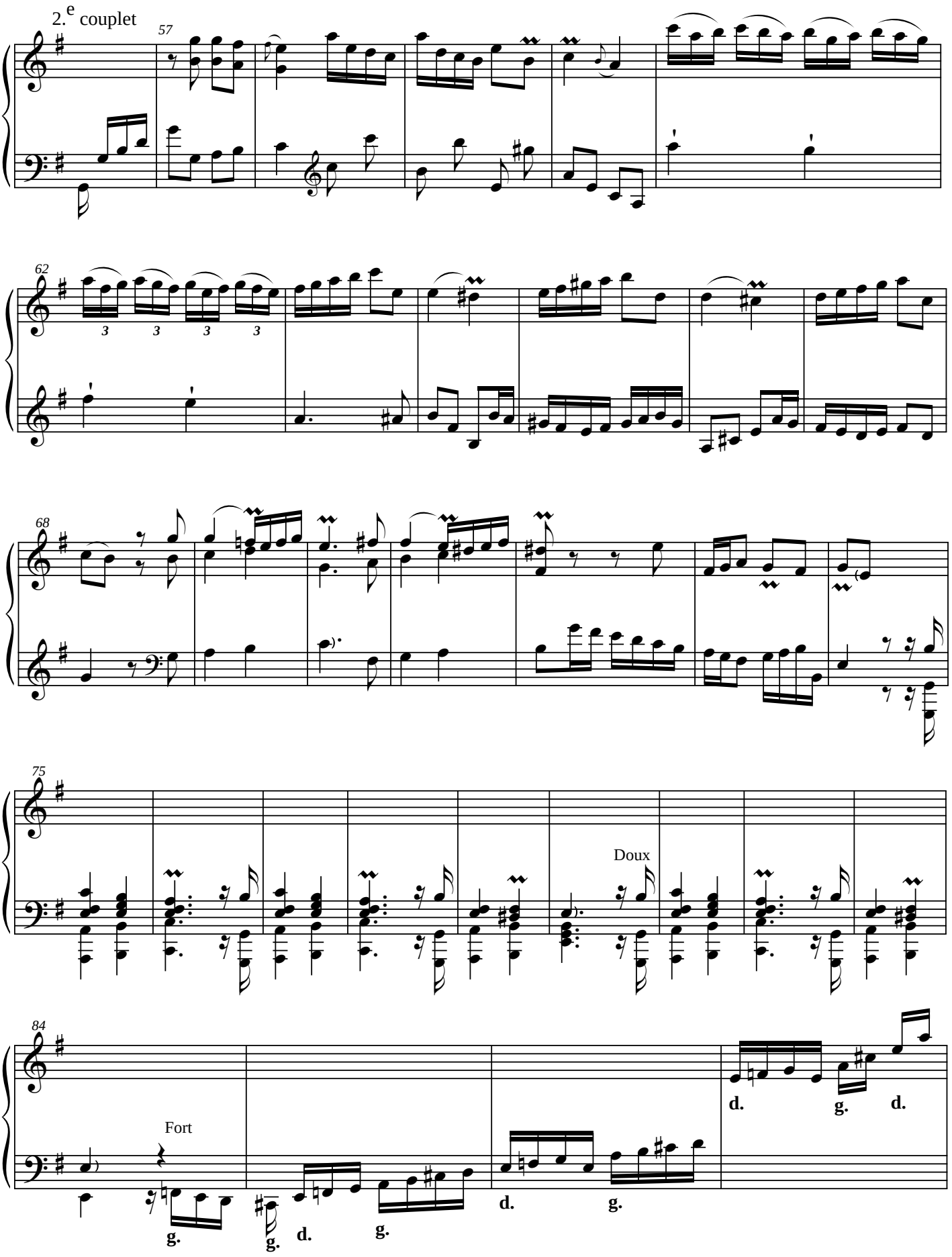
g.
d.
g.
d.
Au
R[efrain]


2.e couplet
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d.
g.
d.
g.
d.
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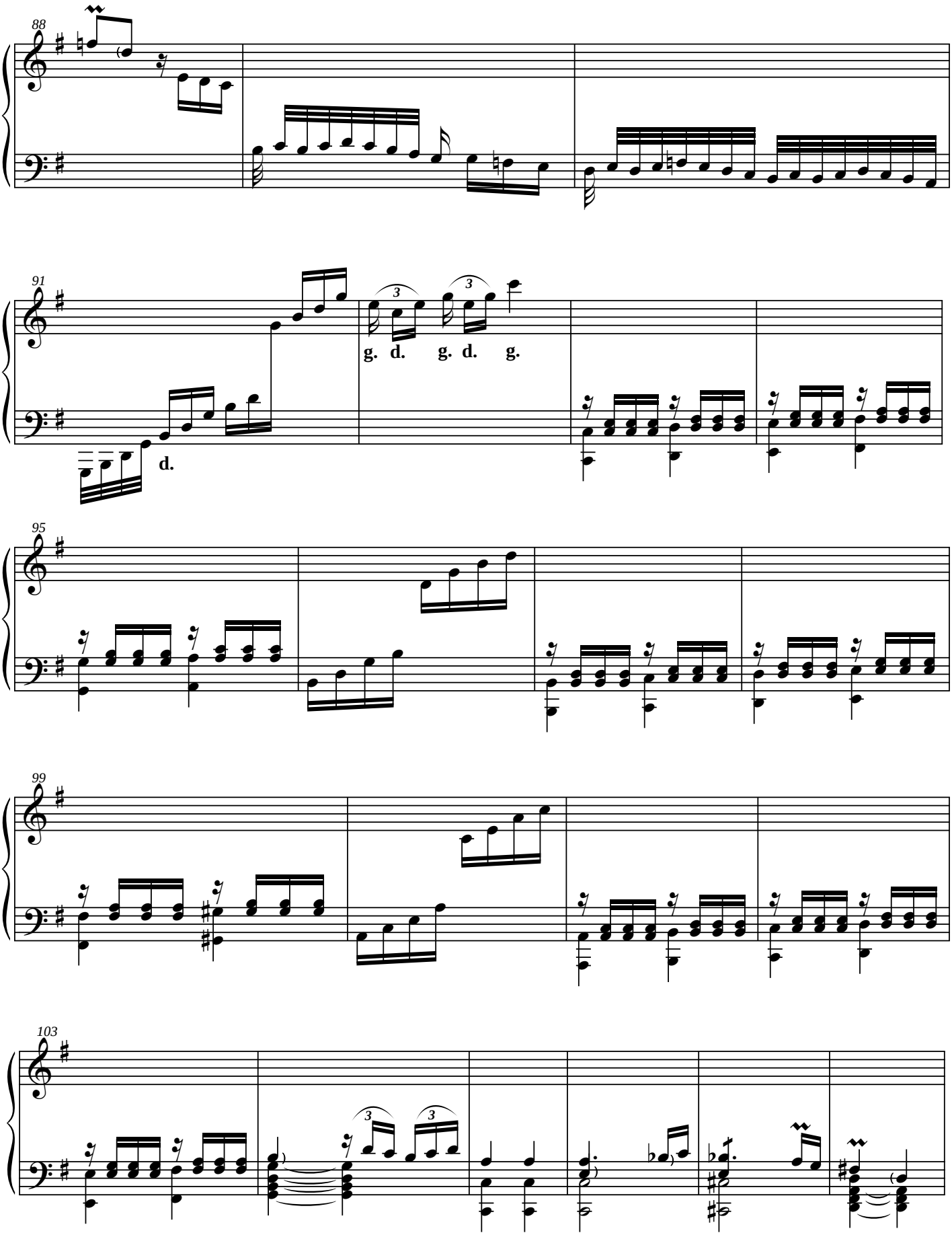
d.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d.
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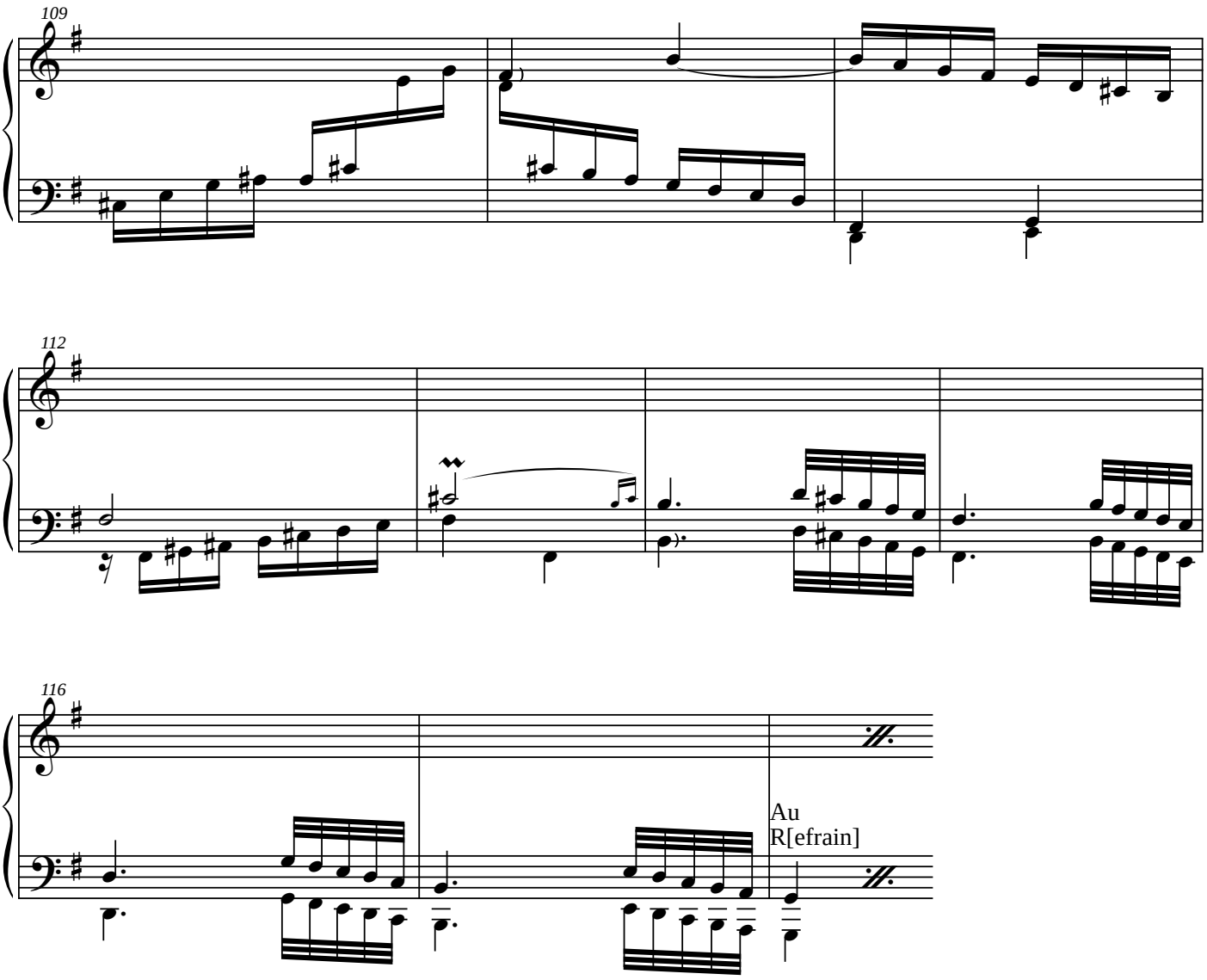
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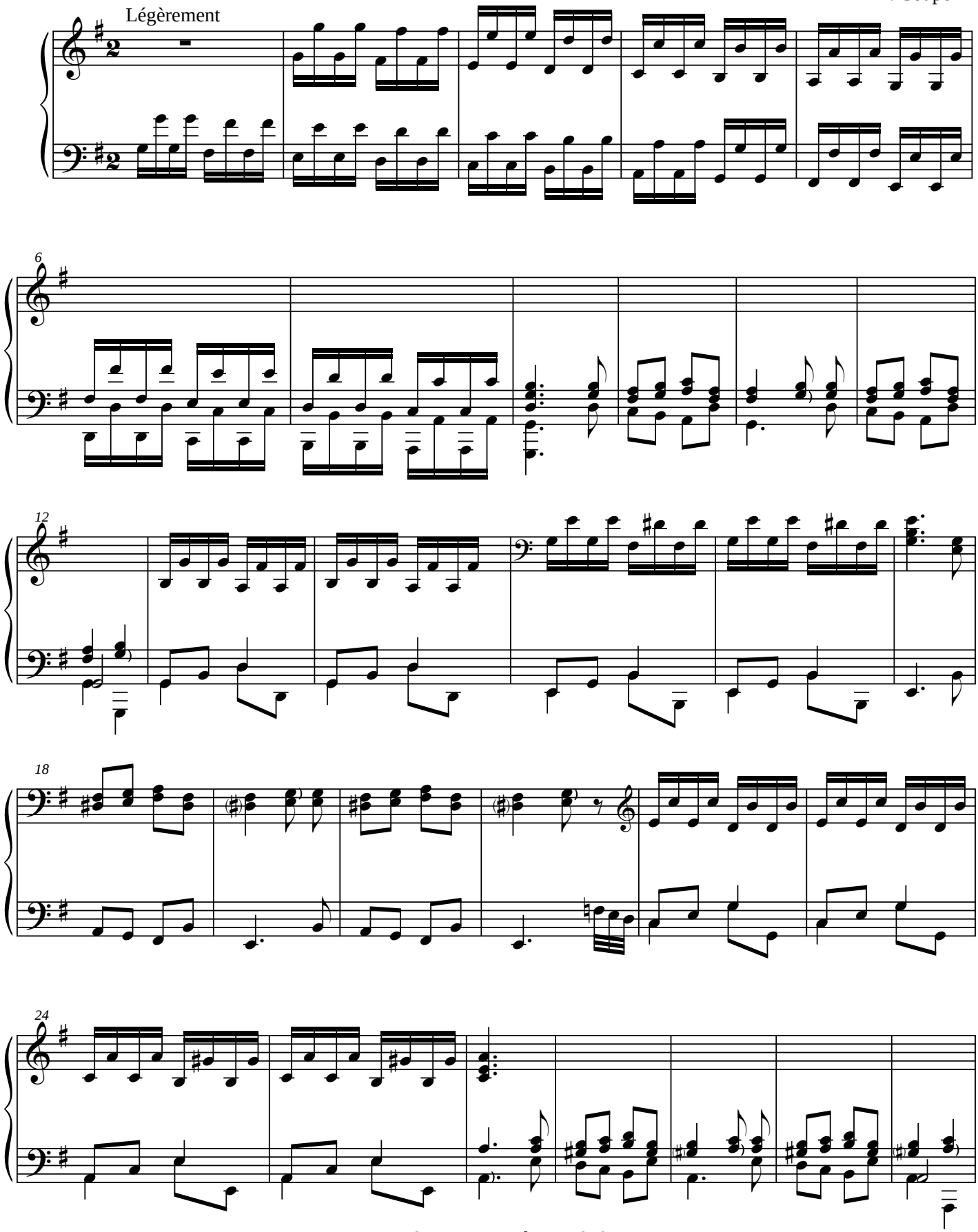
116
Au
R[efrain]

La Semillante,
ou la Joly

A-L. Couperin



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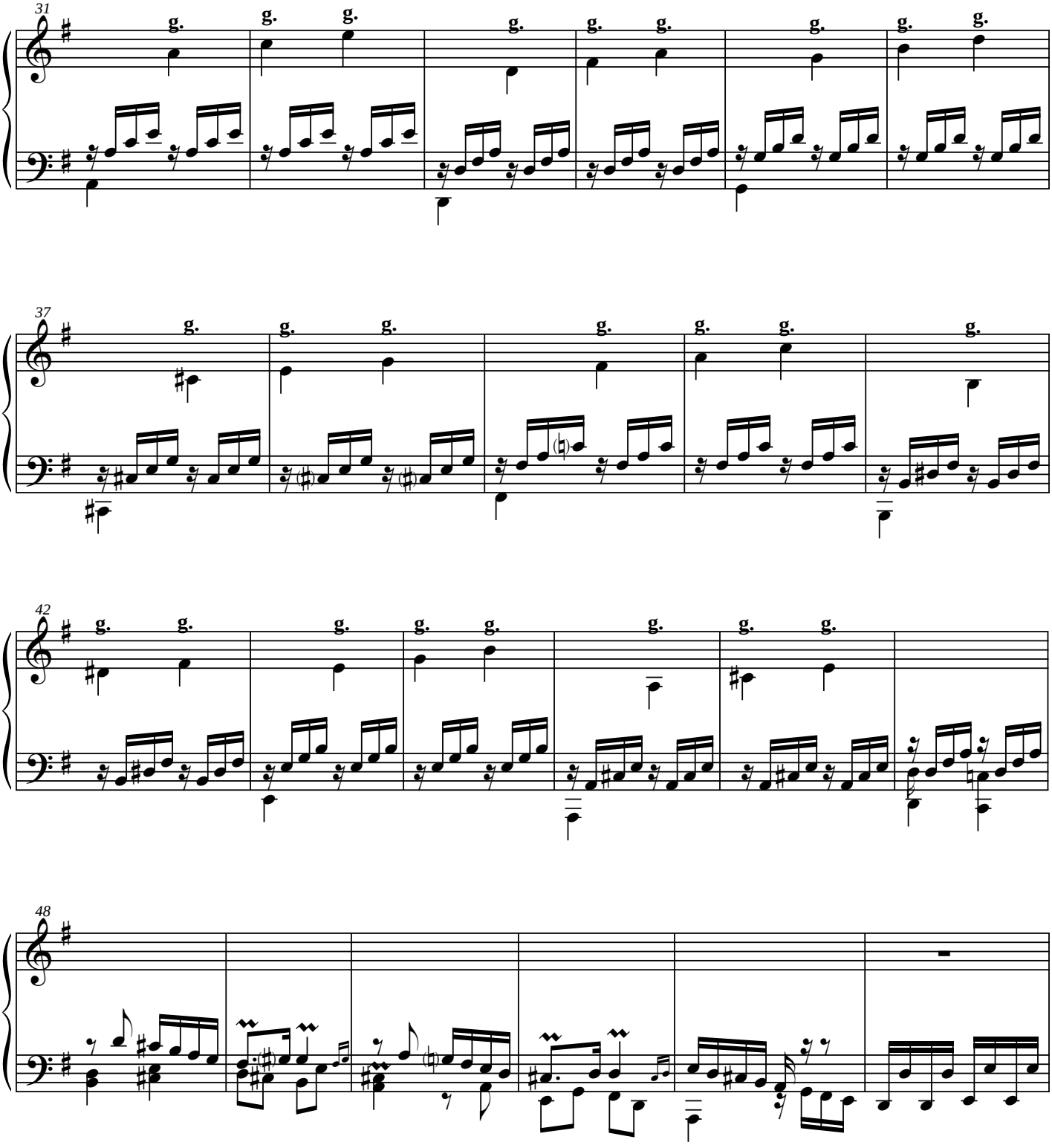
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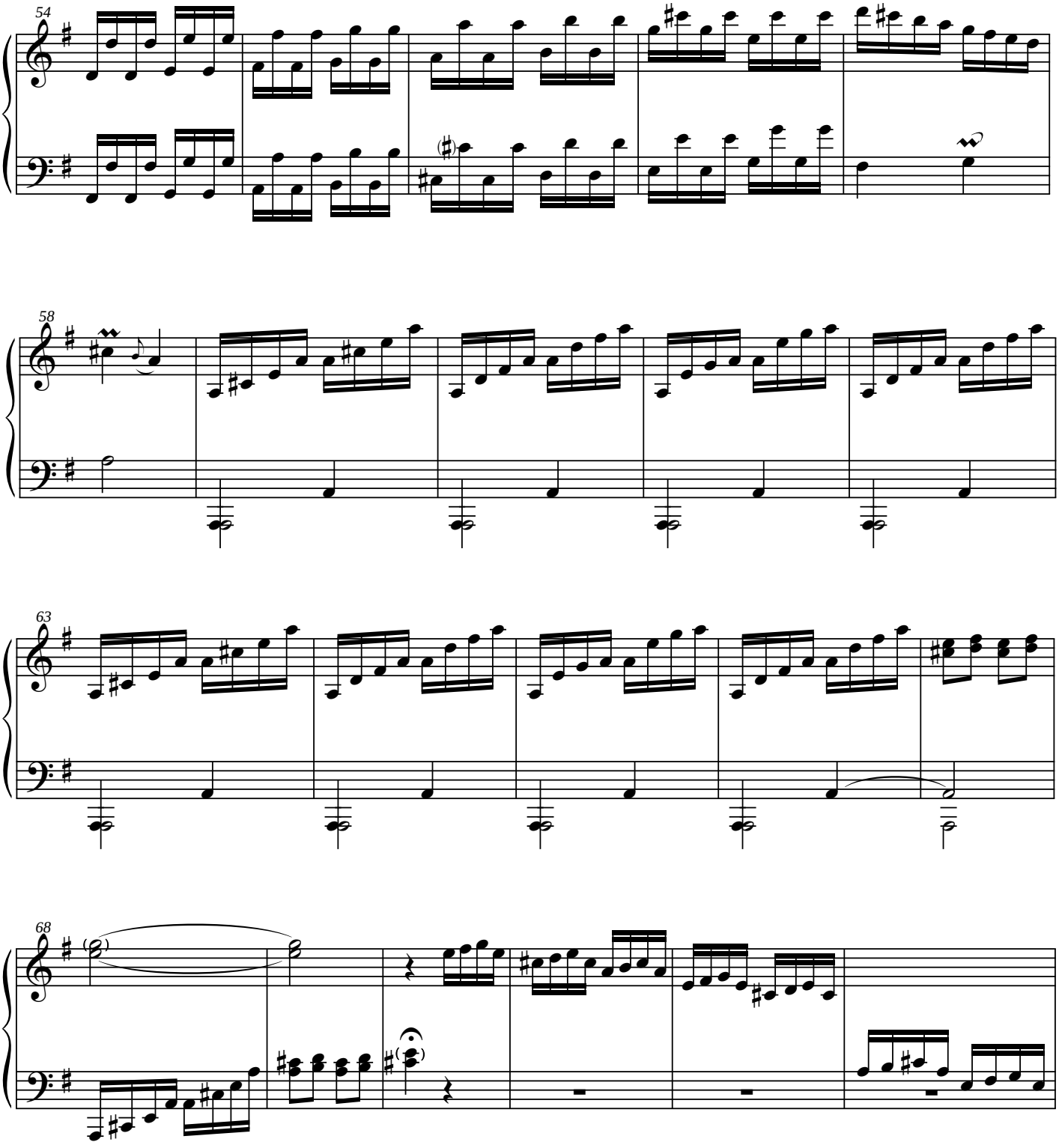
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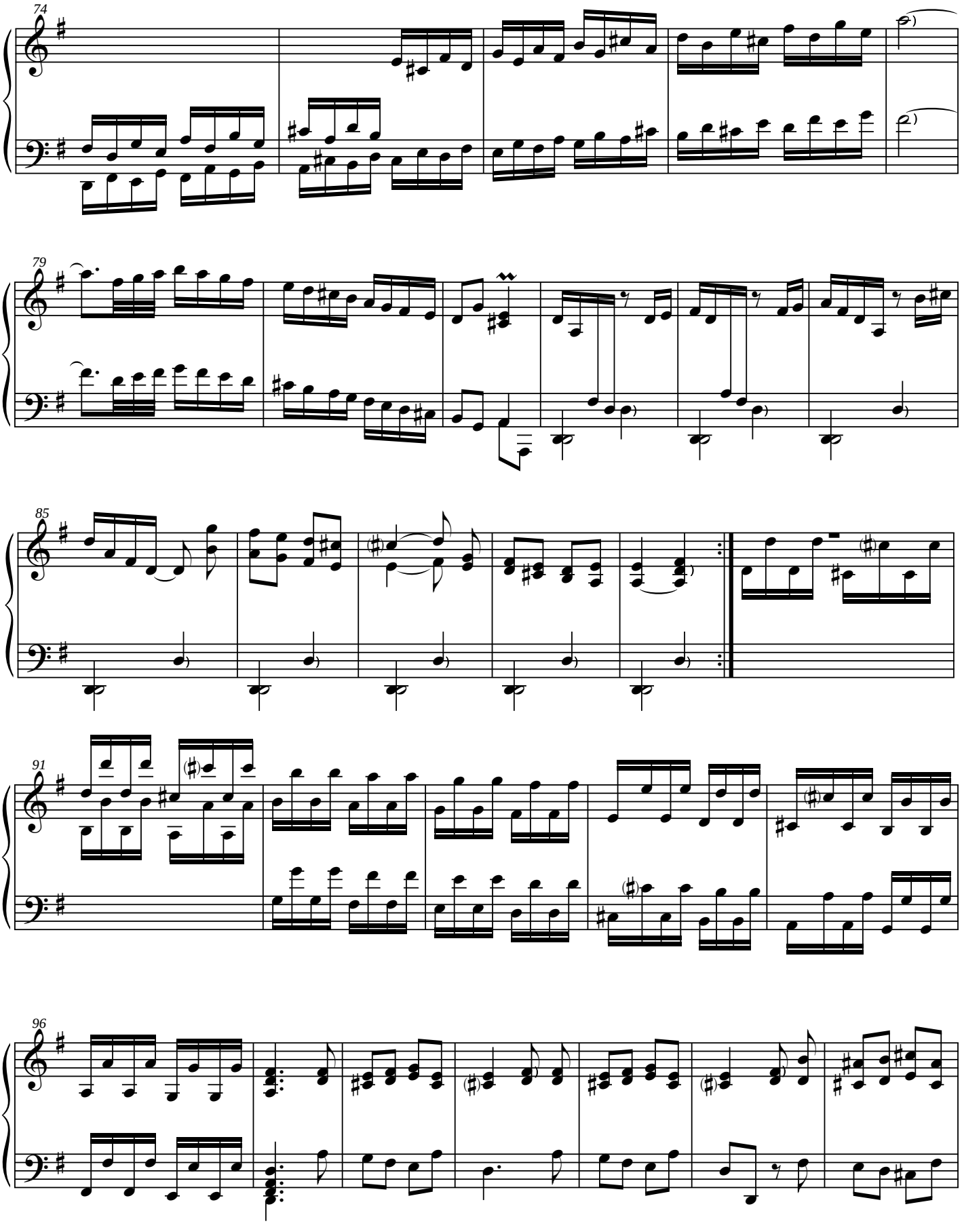
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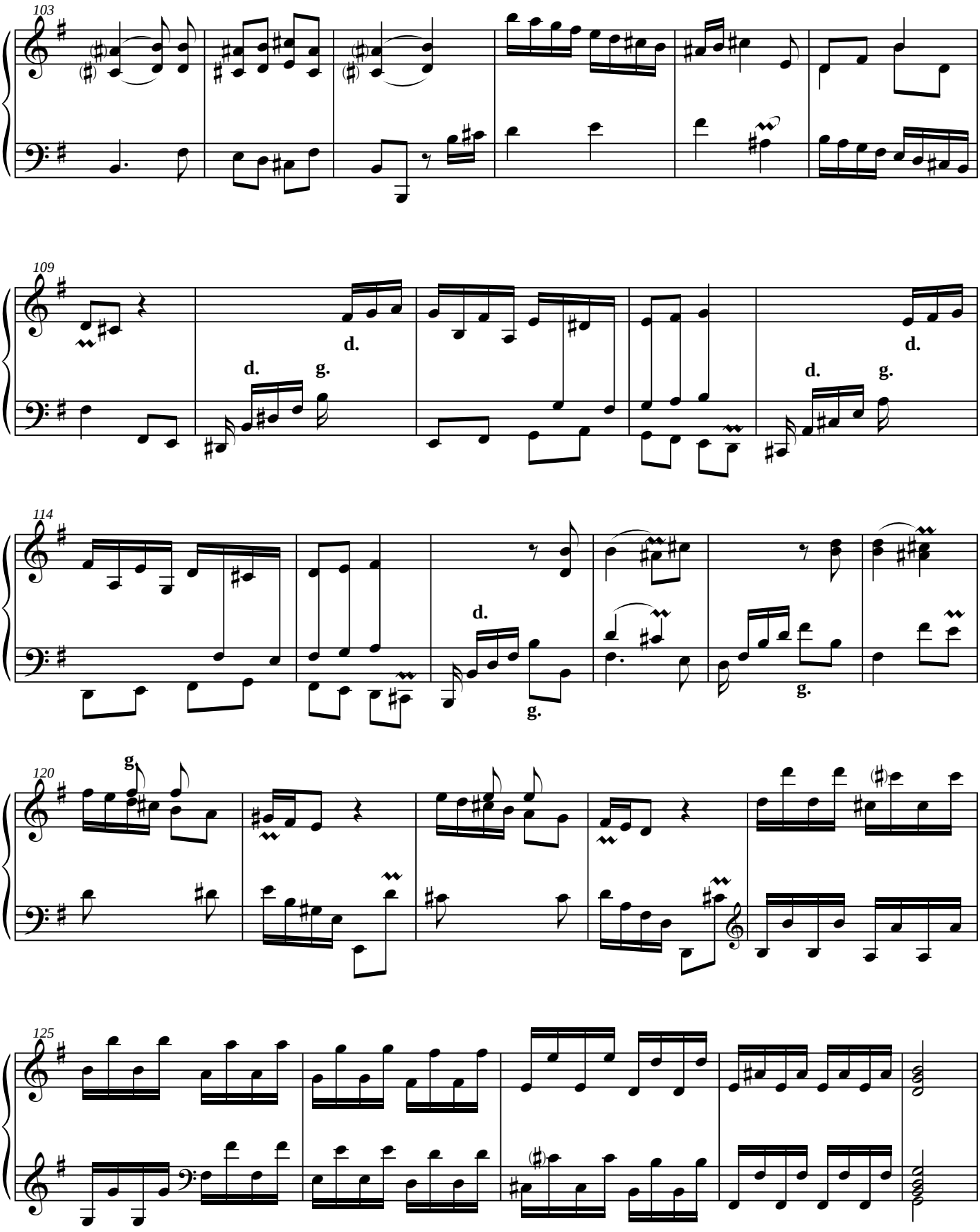
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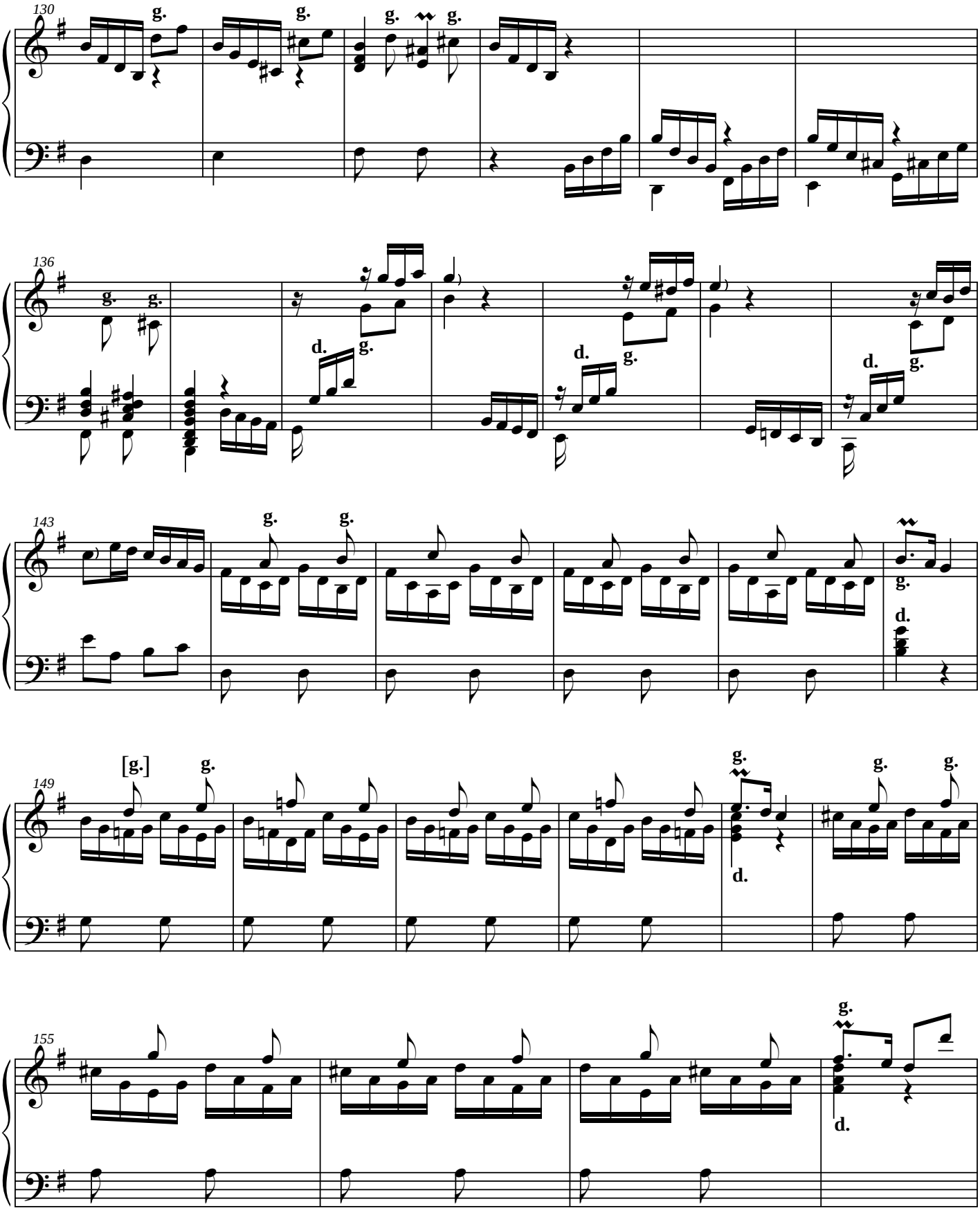
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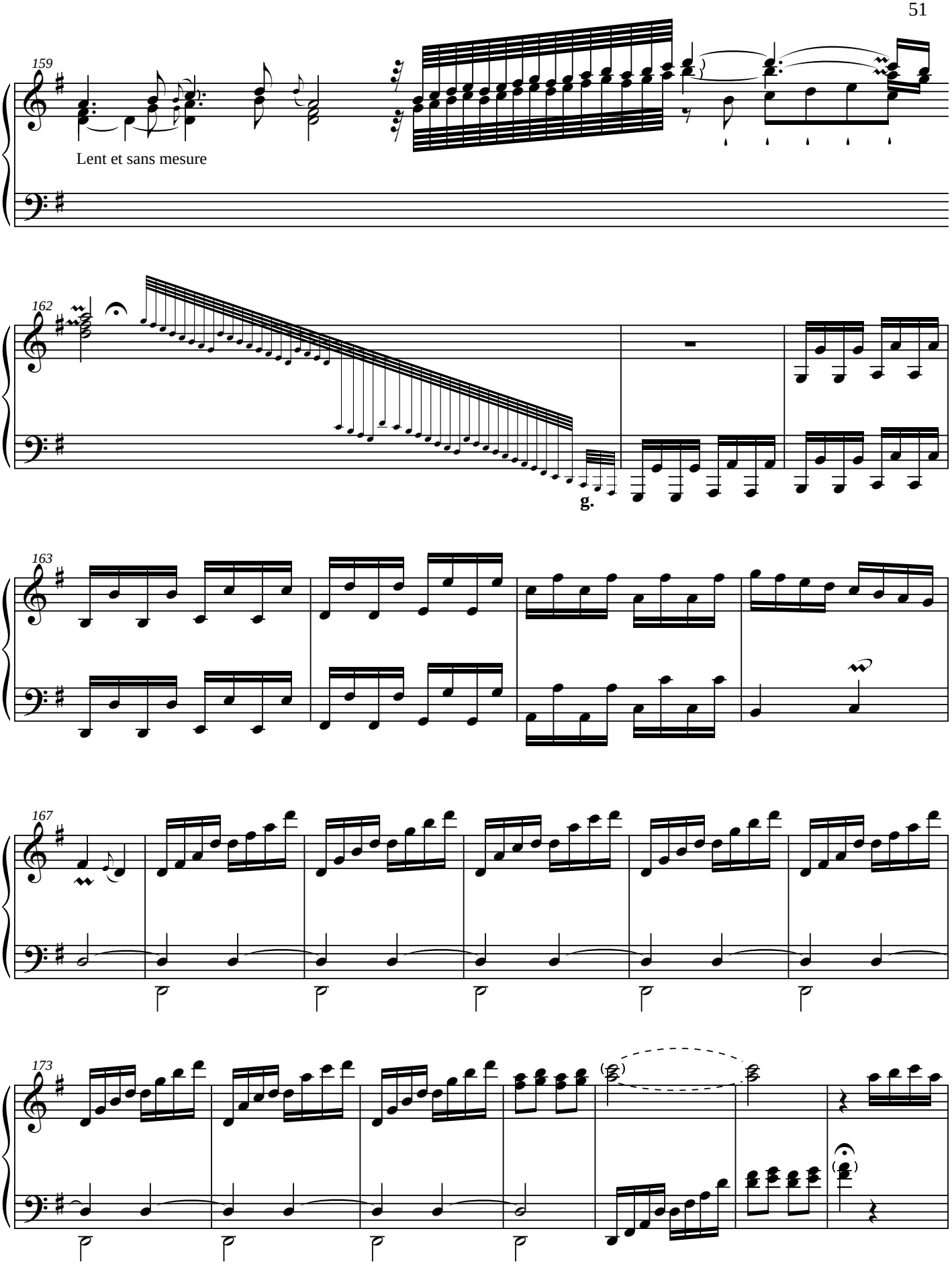
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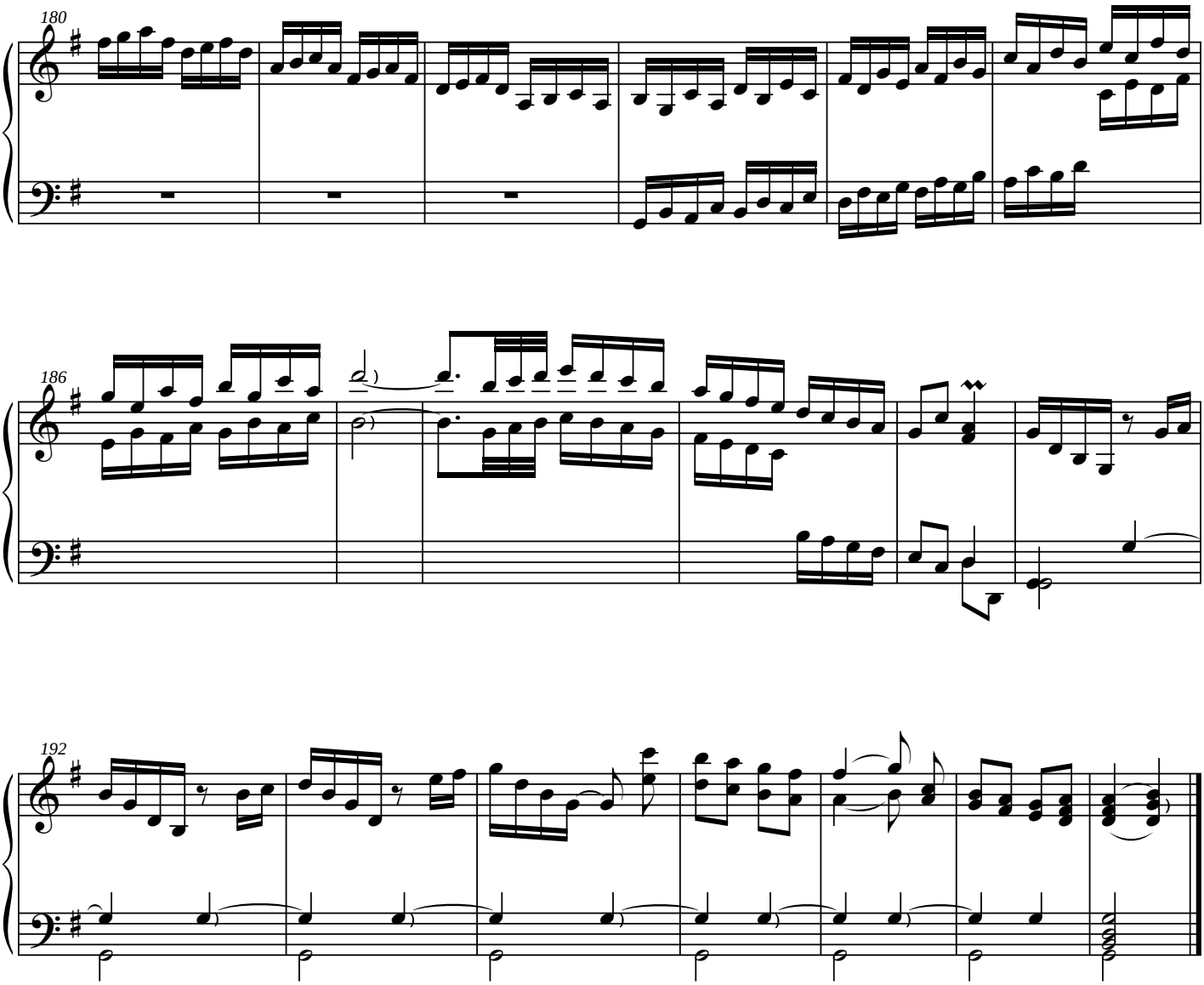
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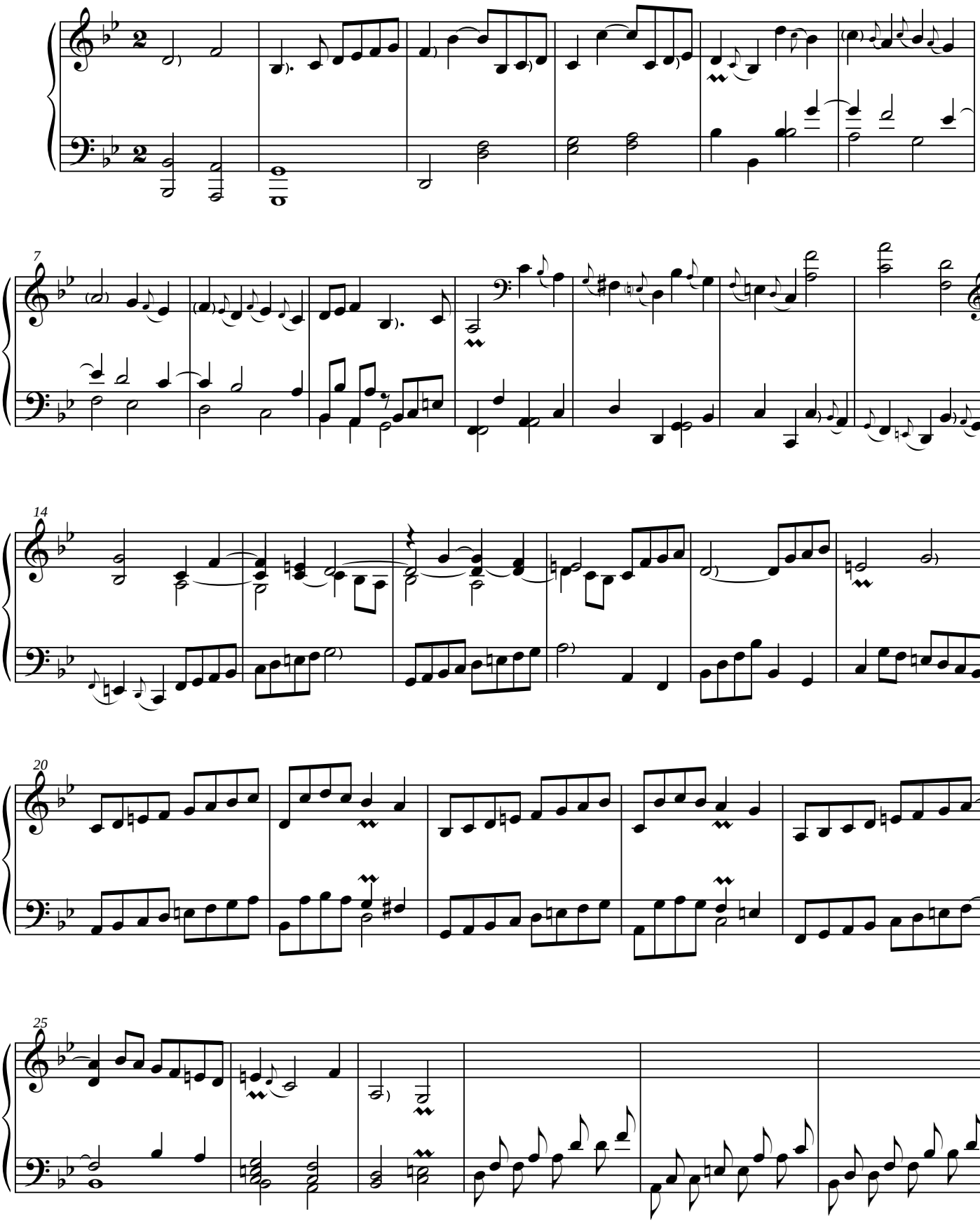
La Turpin

A-L Couperin



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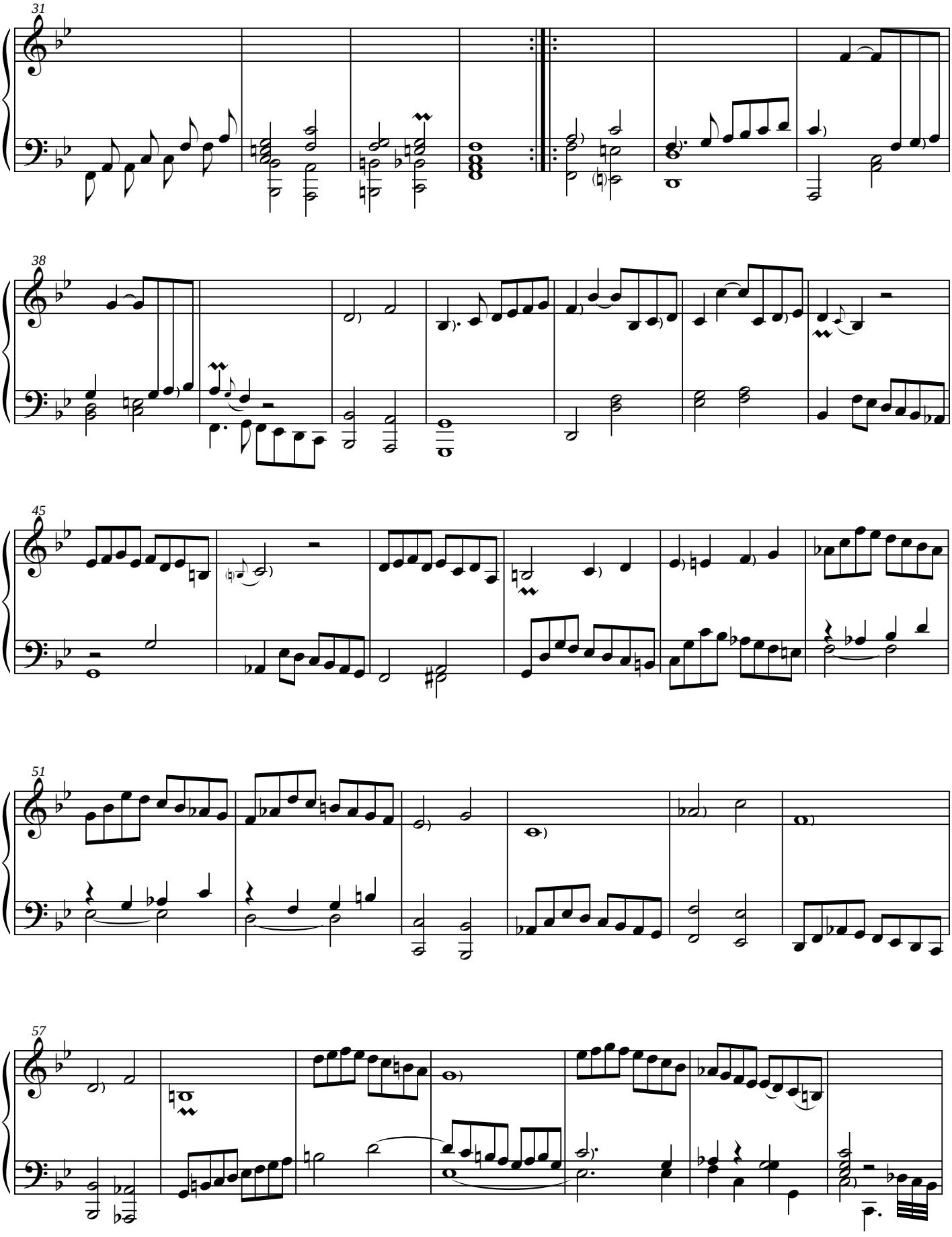
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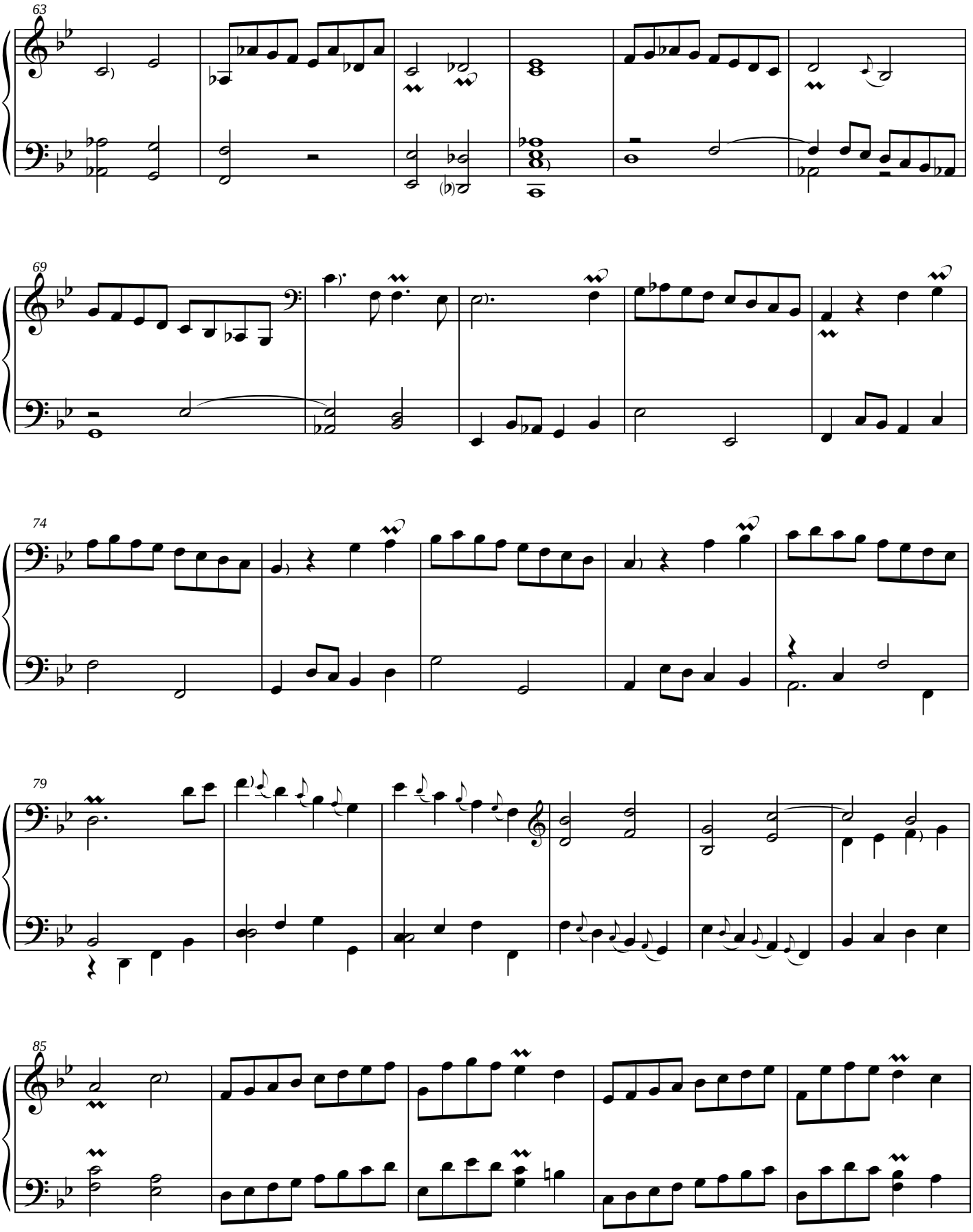
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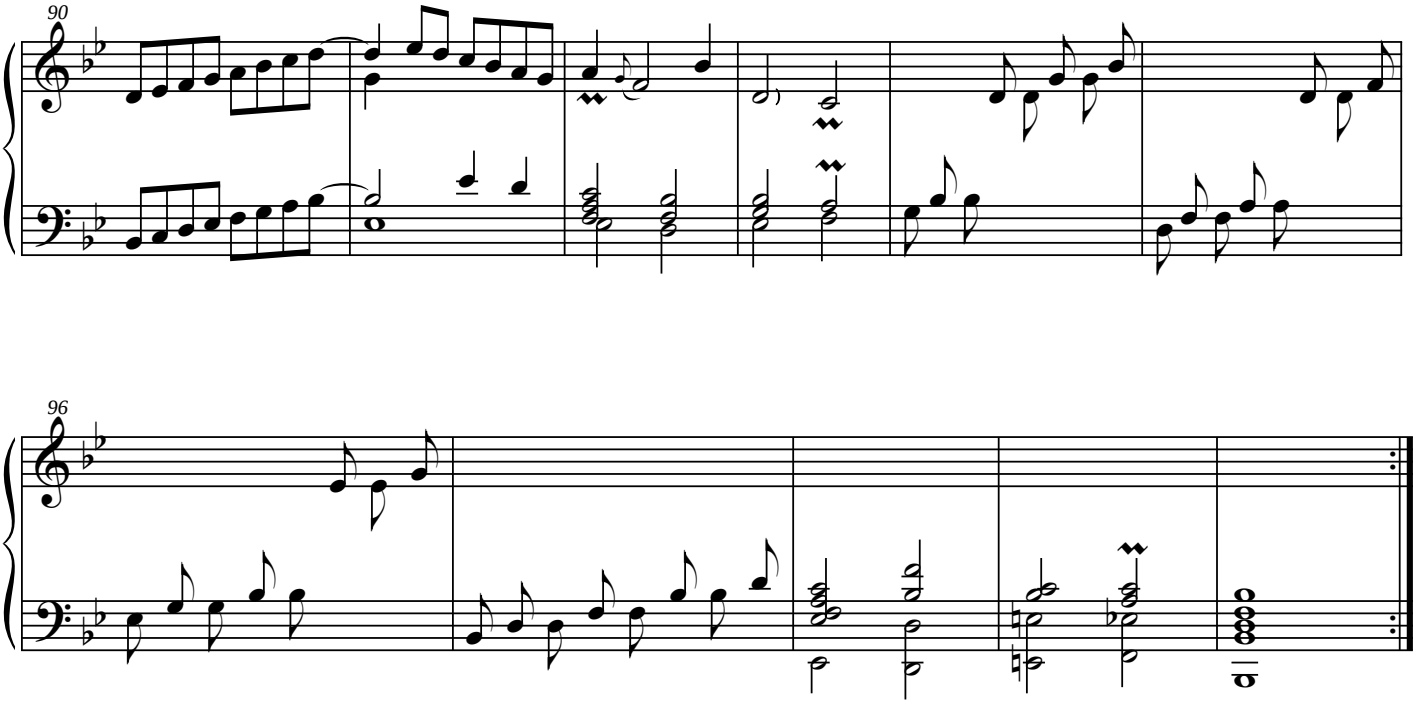
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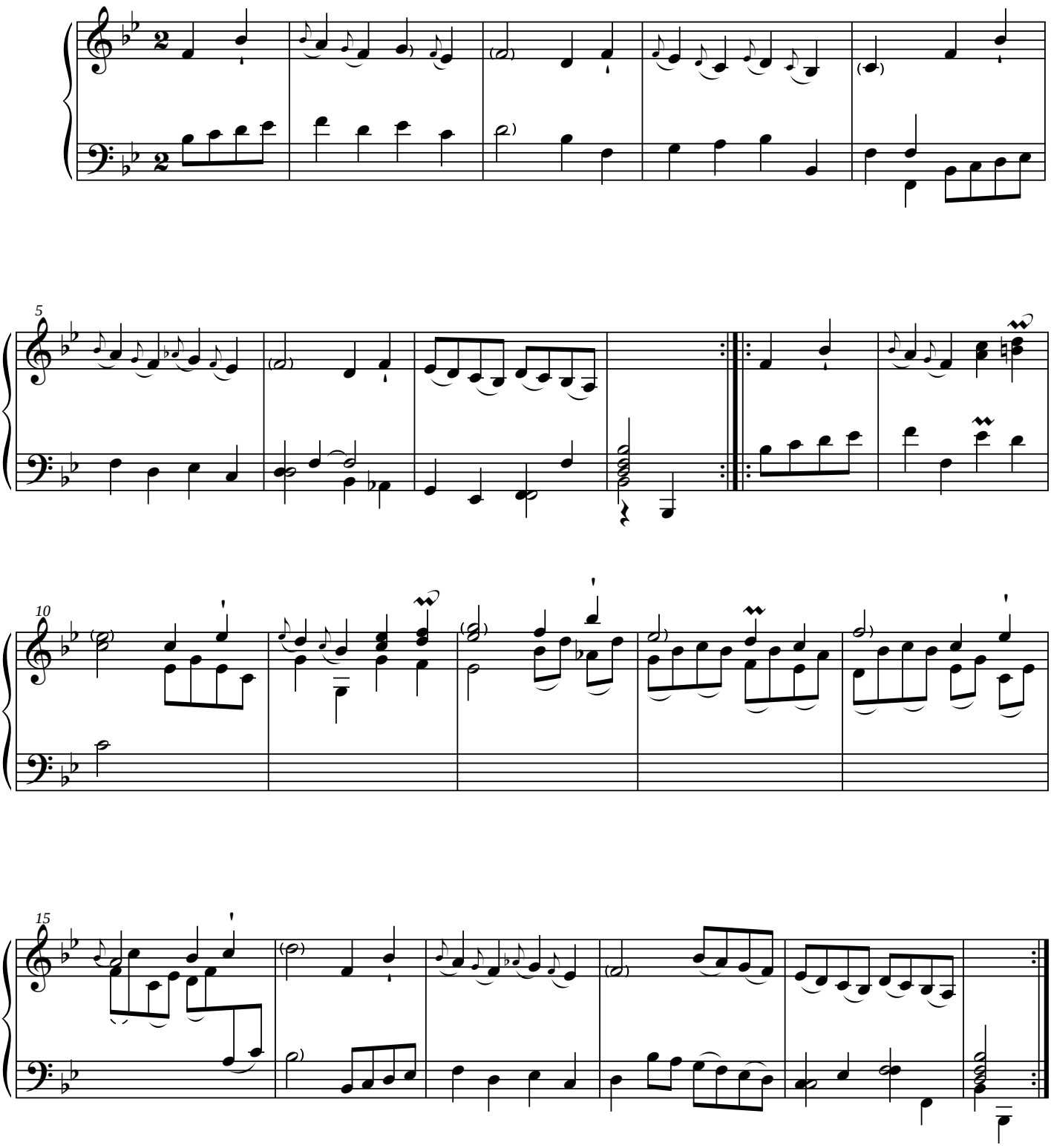
P.re Gavotte

A-L Couperin



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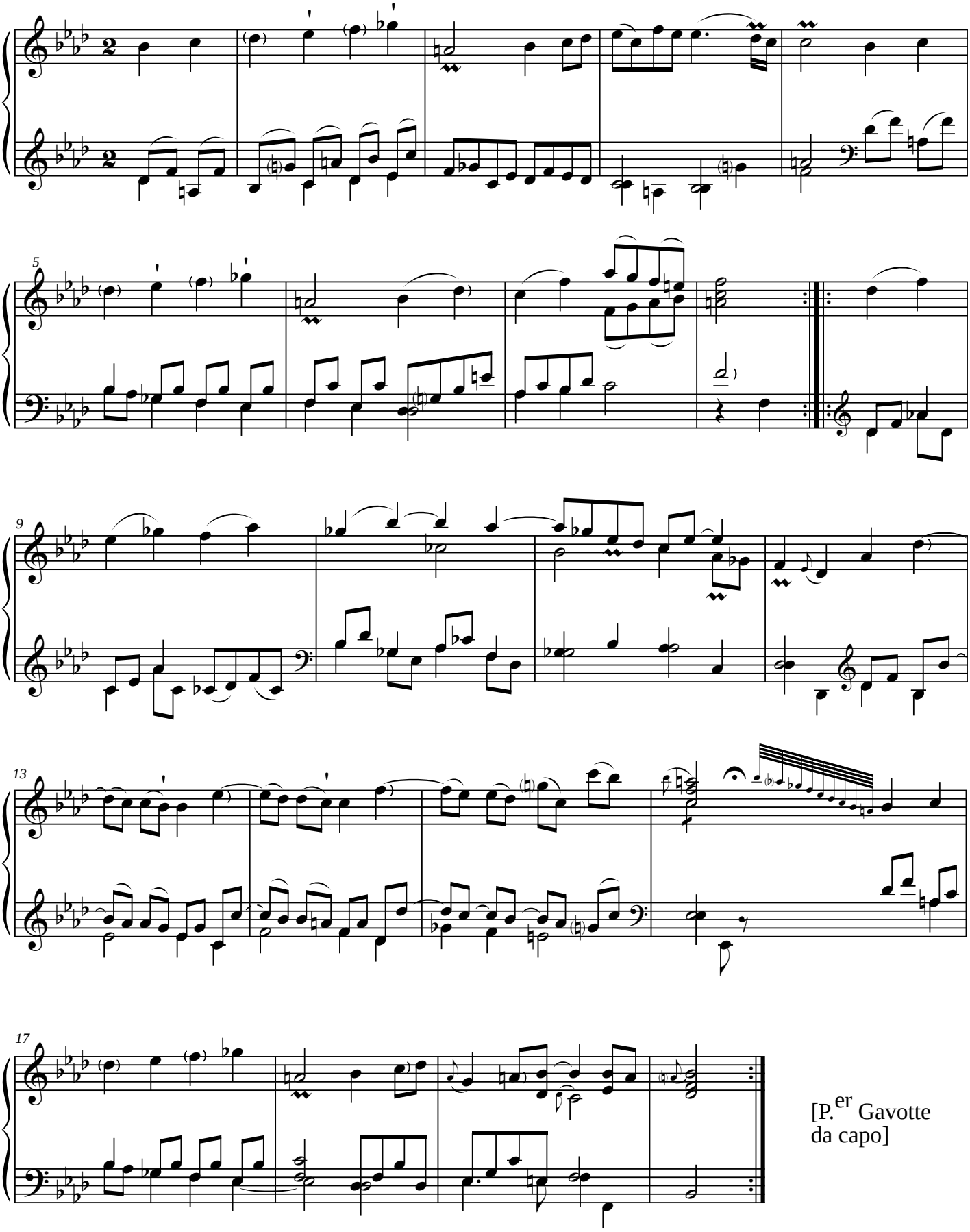
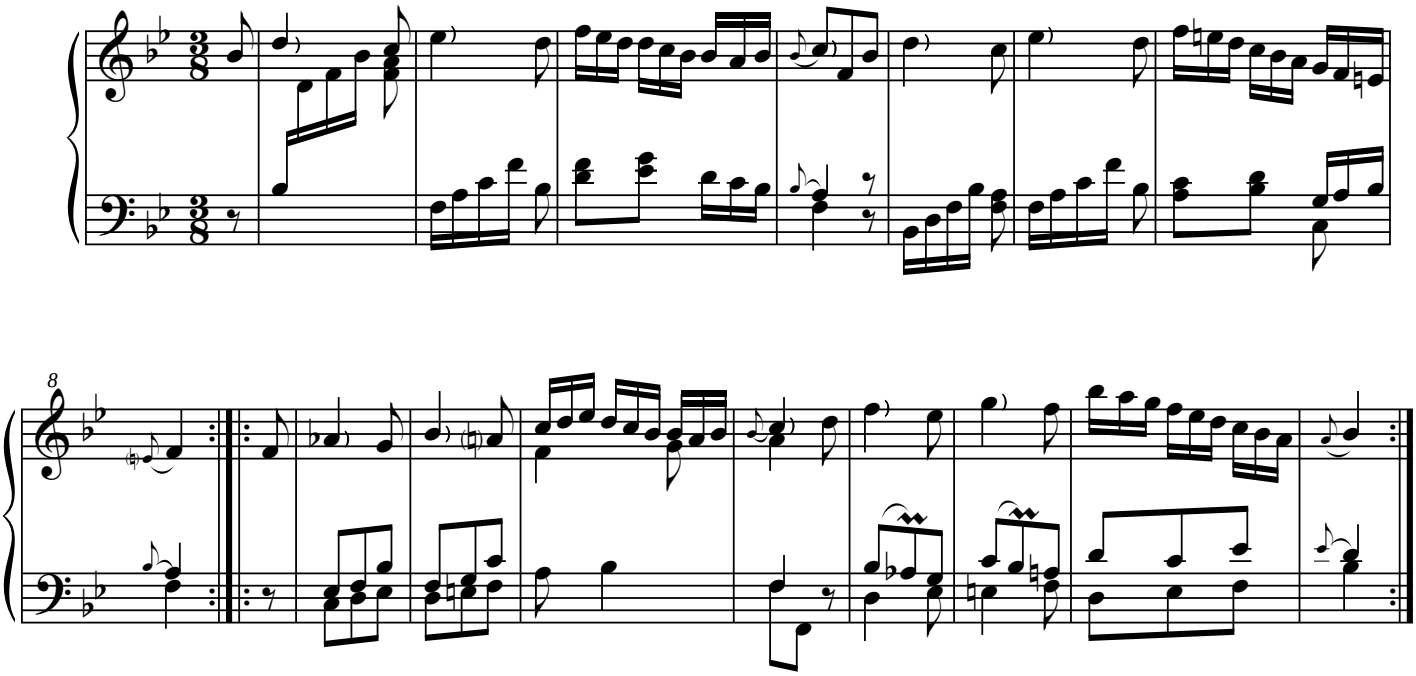
2.de Gavotte



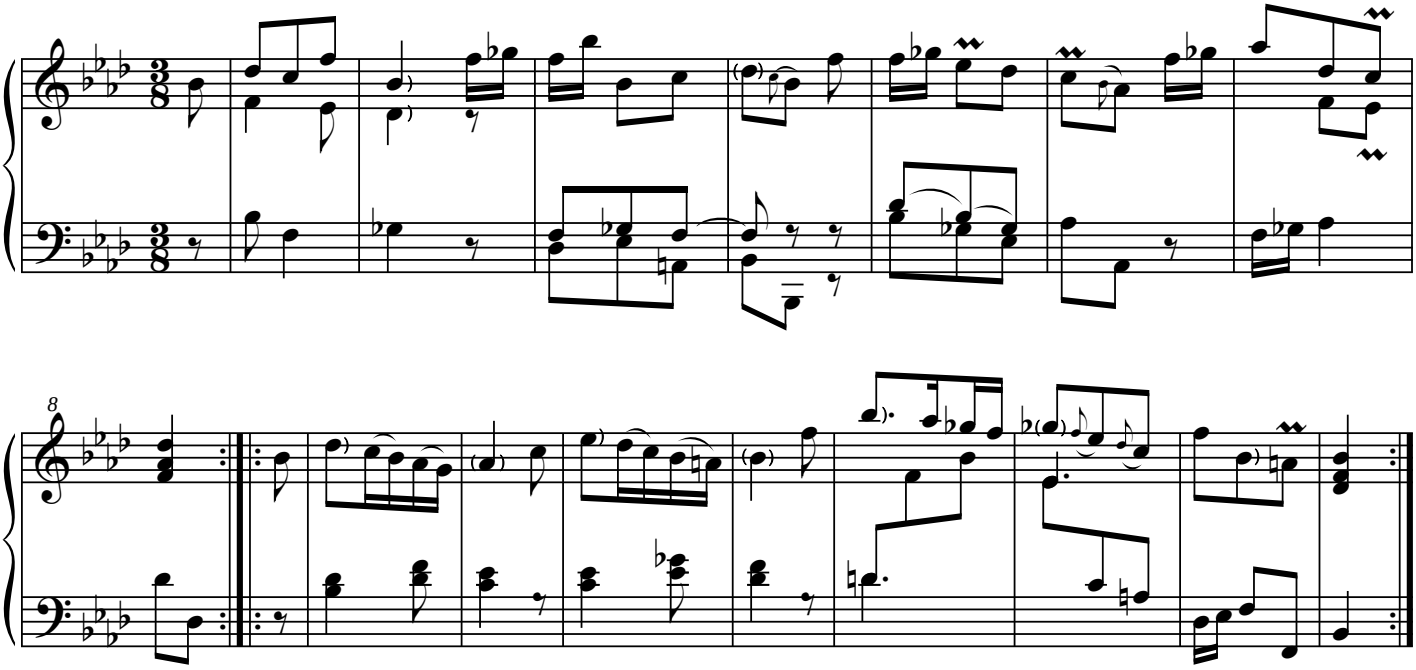
[P.er Gavotte da capo]

P.er Menuet

A-L Couperin



2.d Menuet



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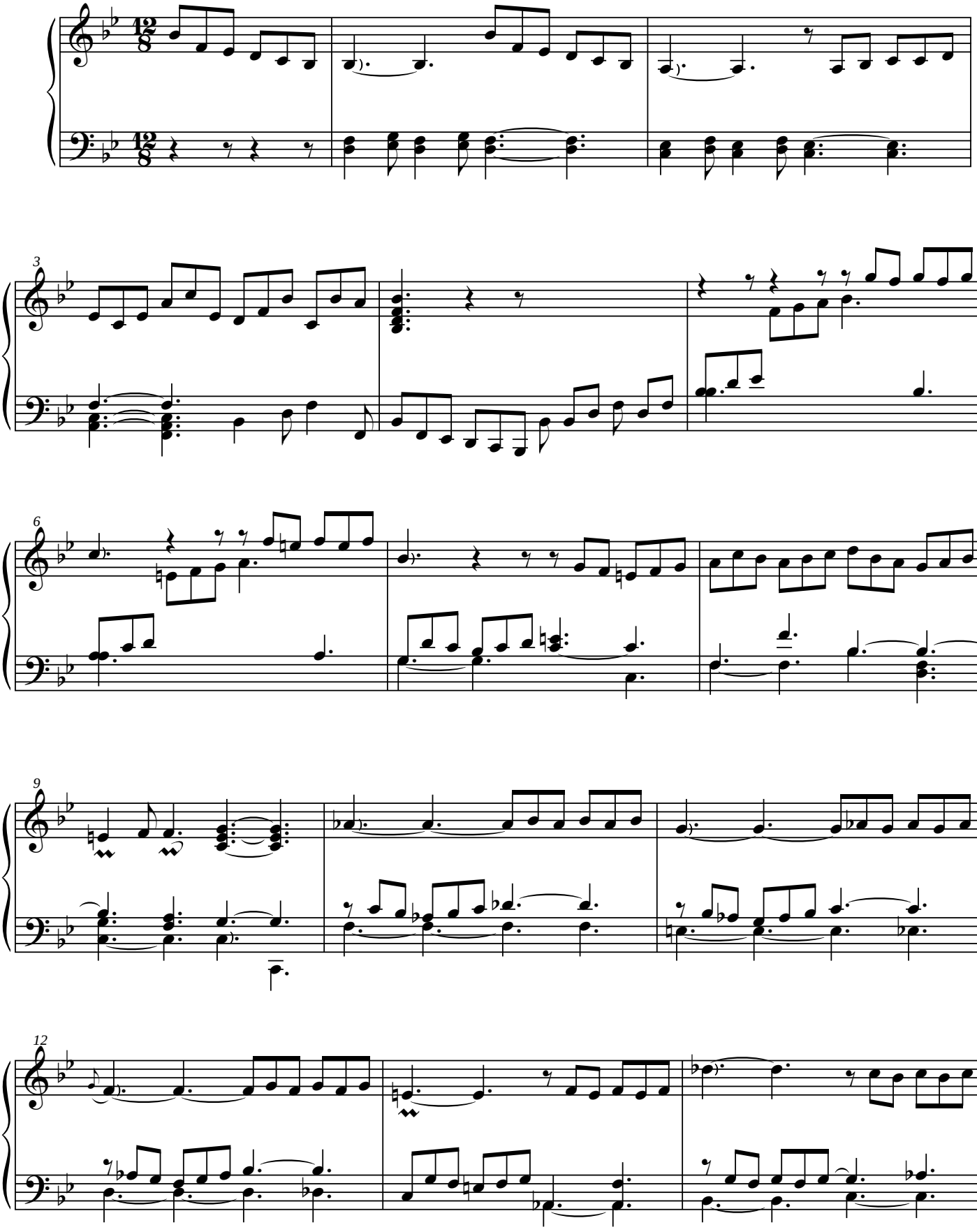
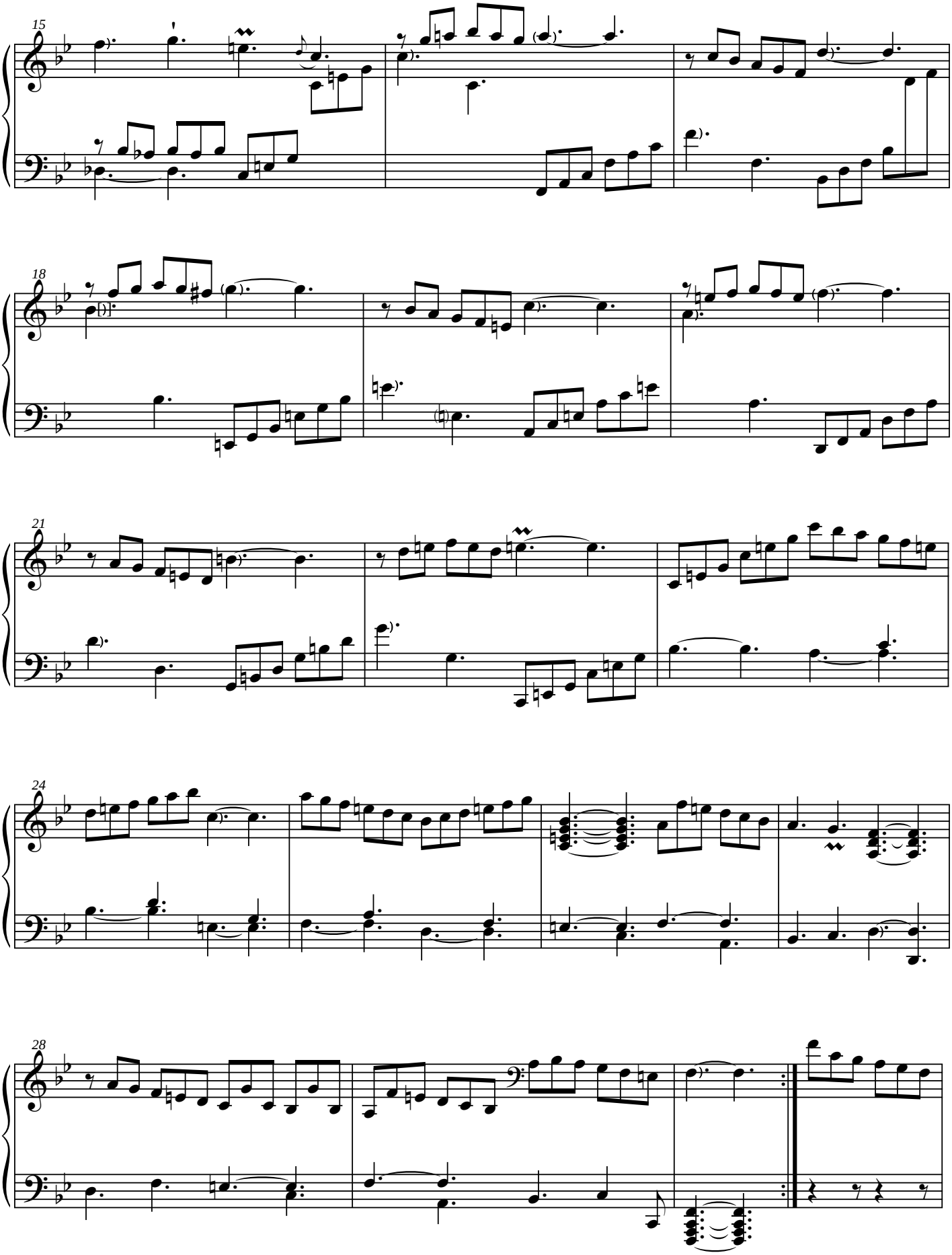
La du Breüil

A-L Couperin



© Martin Pearlman 2010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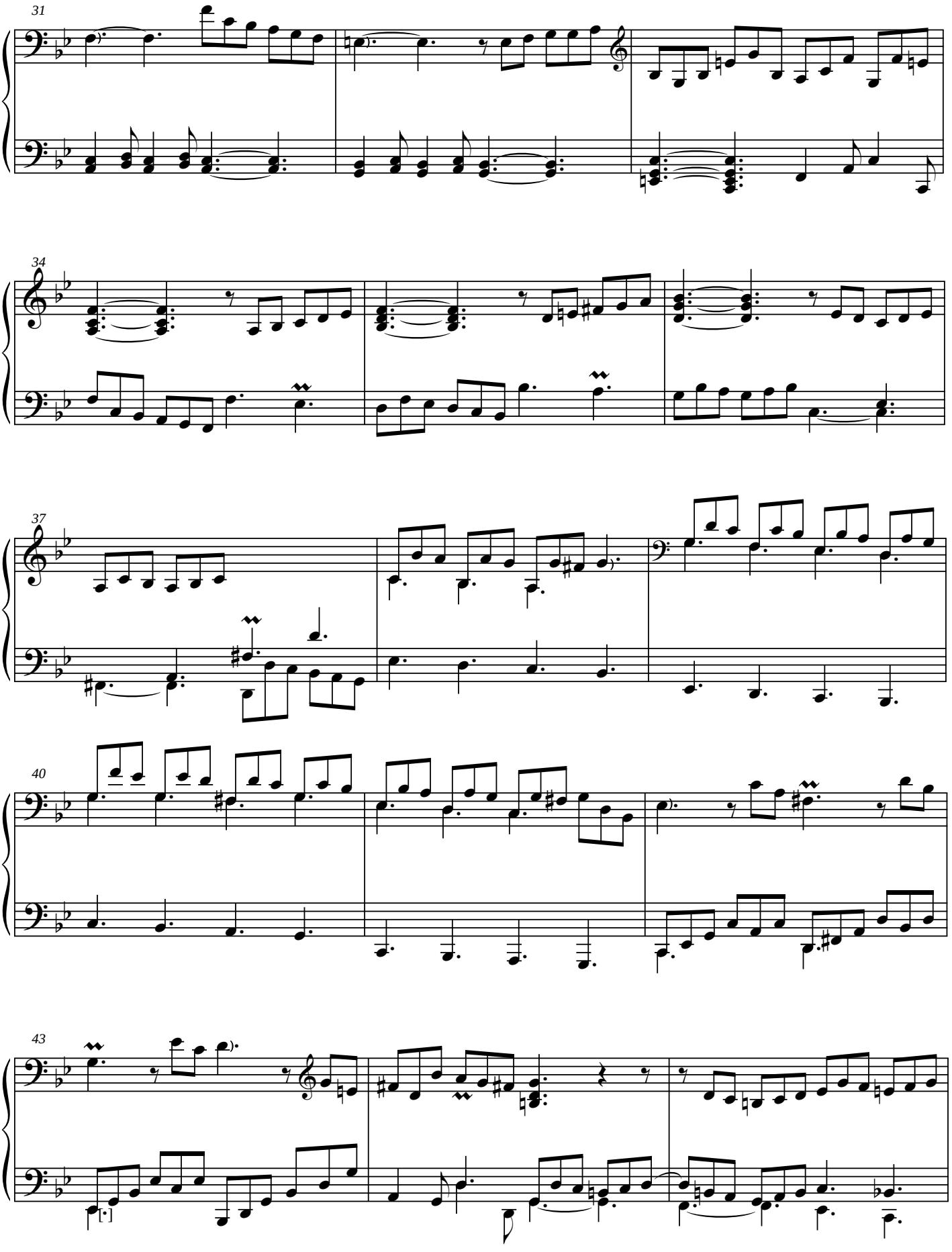
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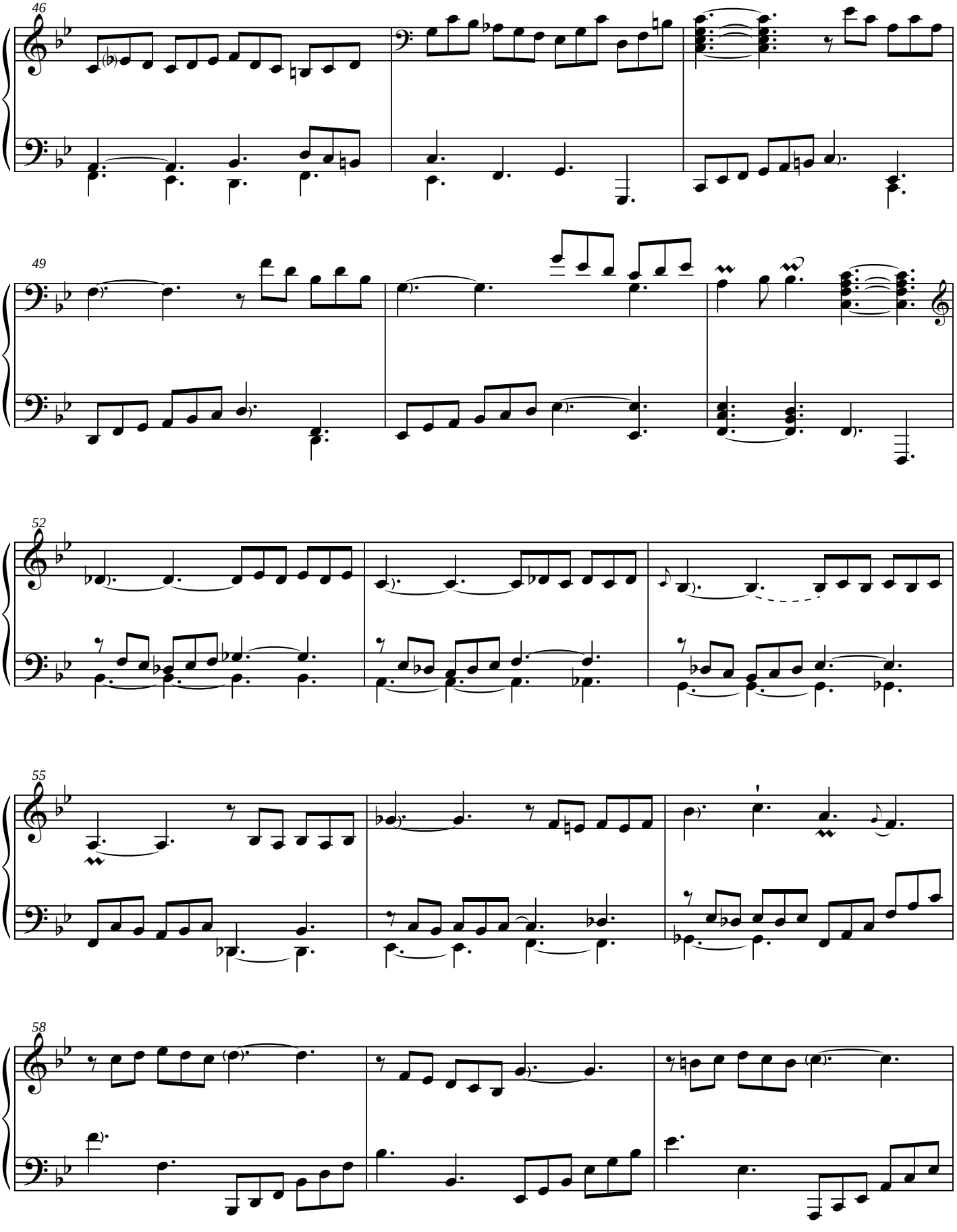
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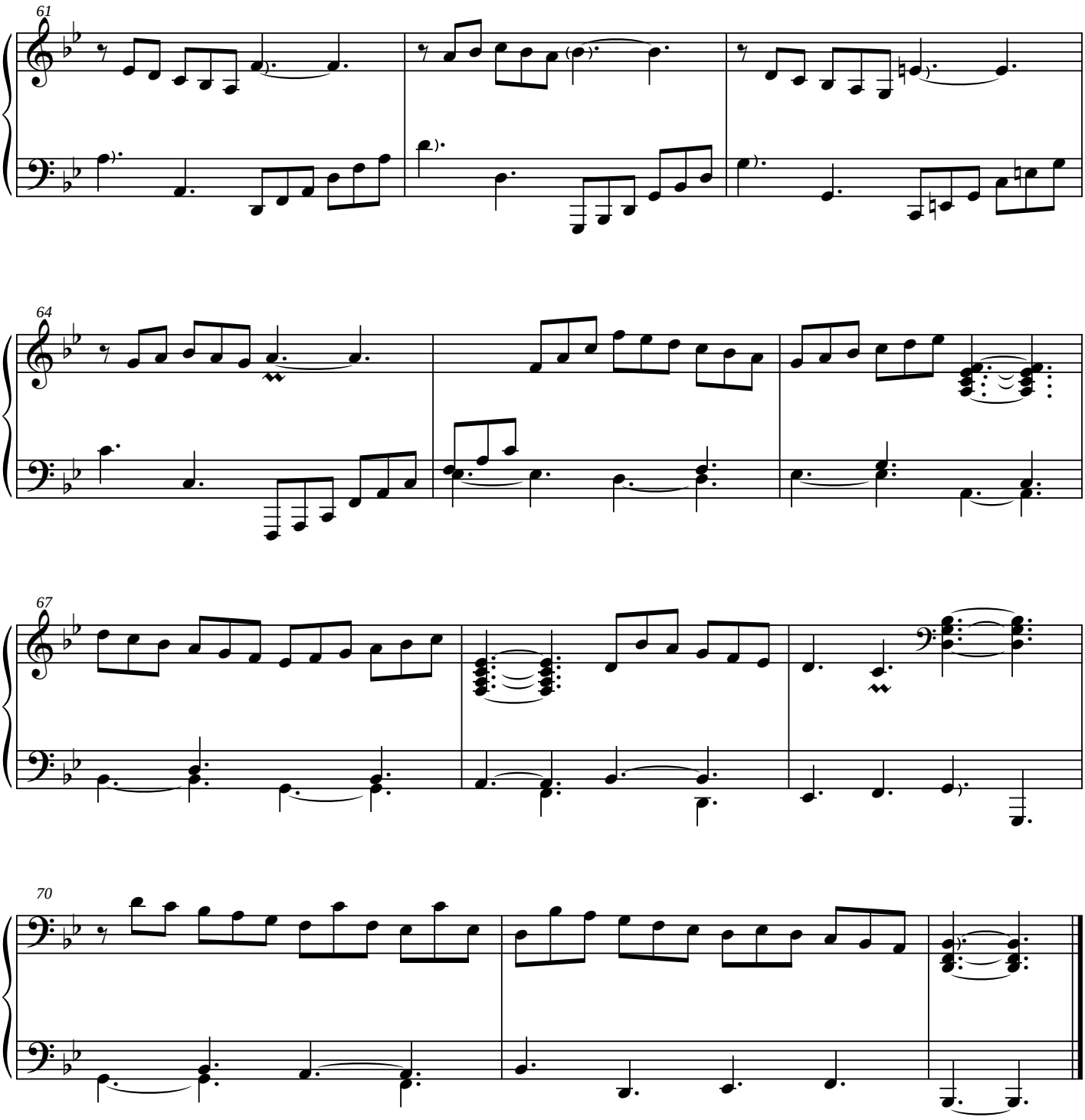
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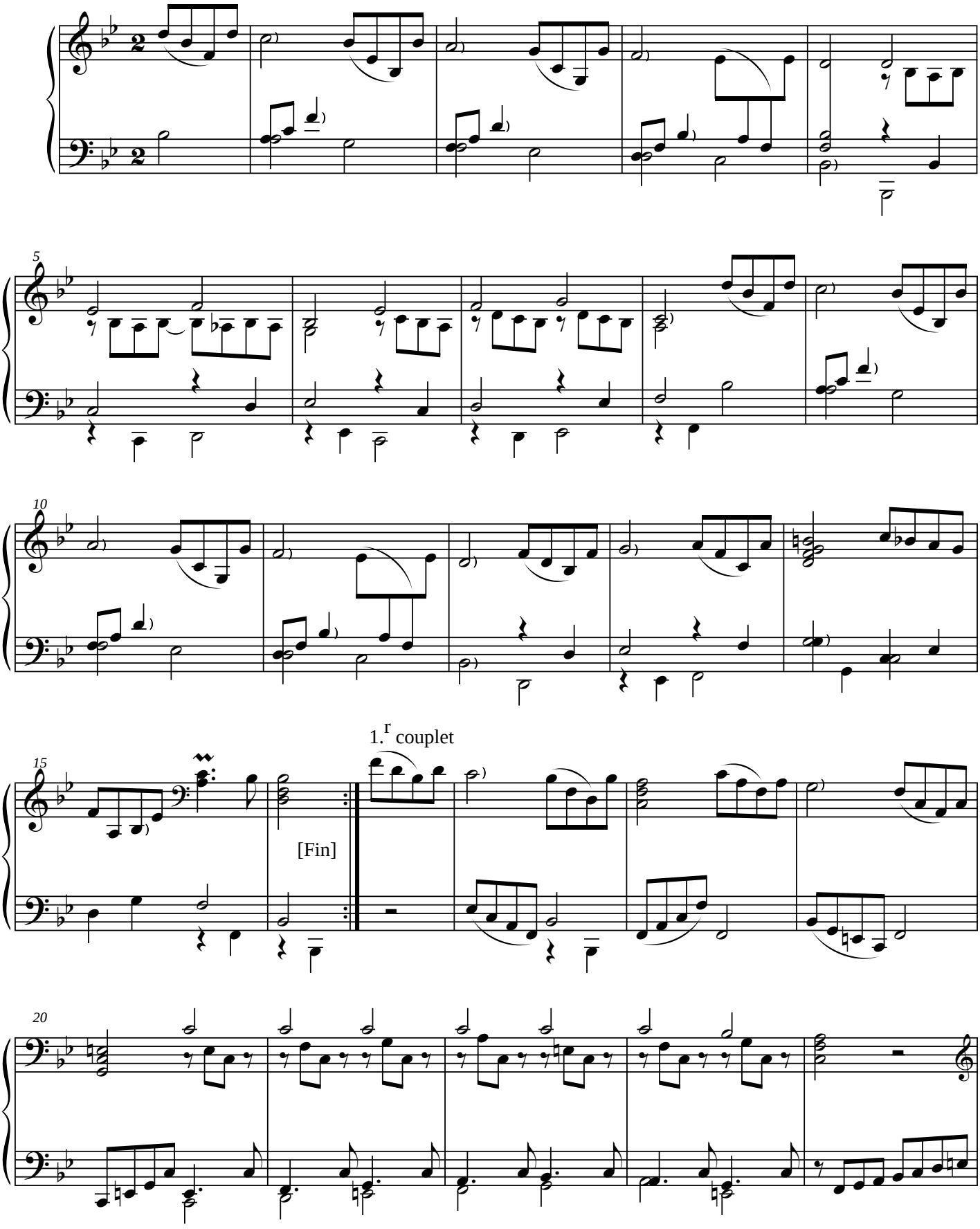
La Chéron

A-L Couperin



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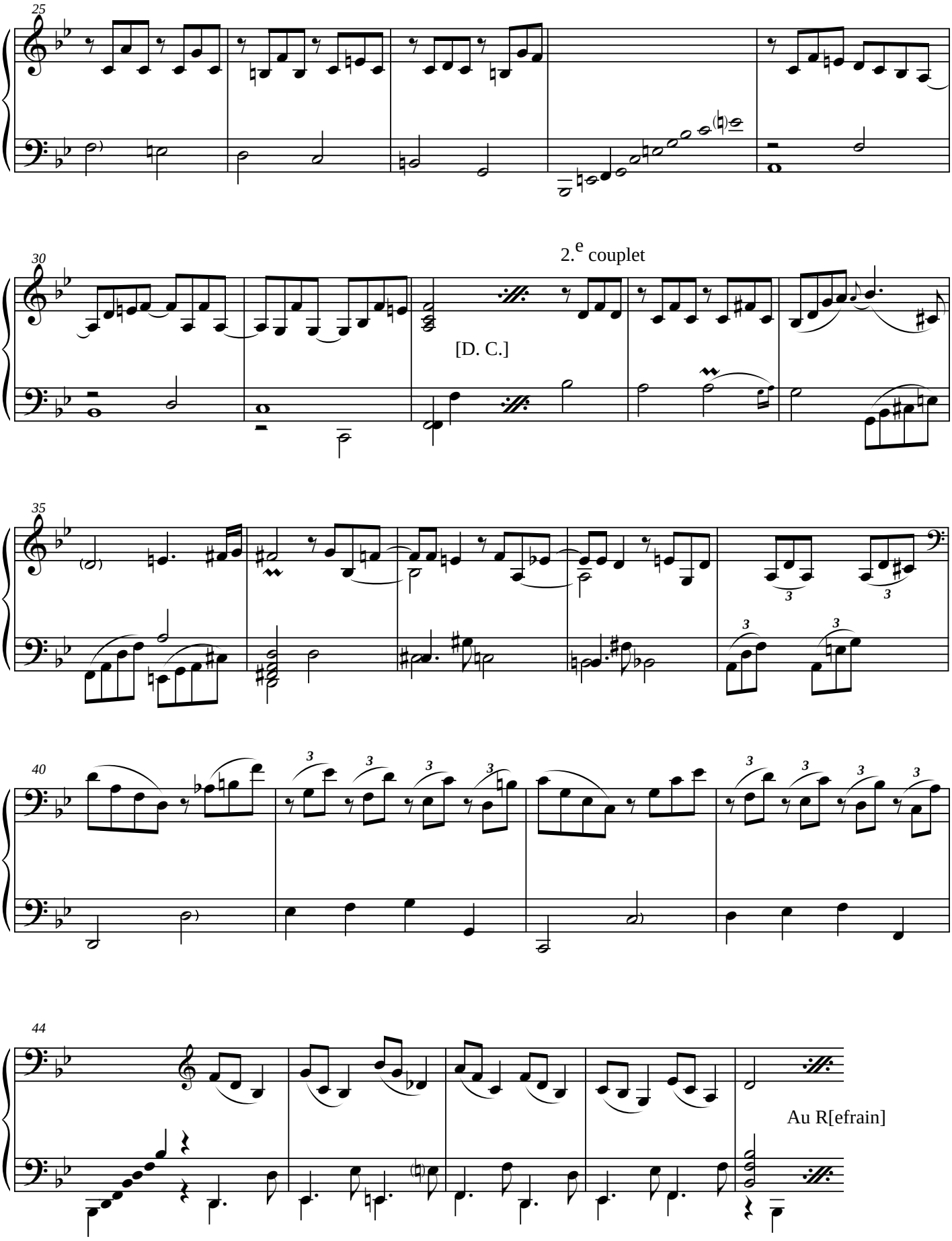
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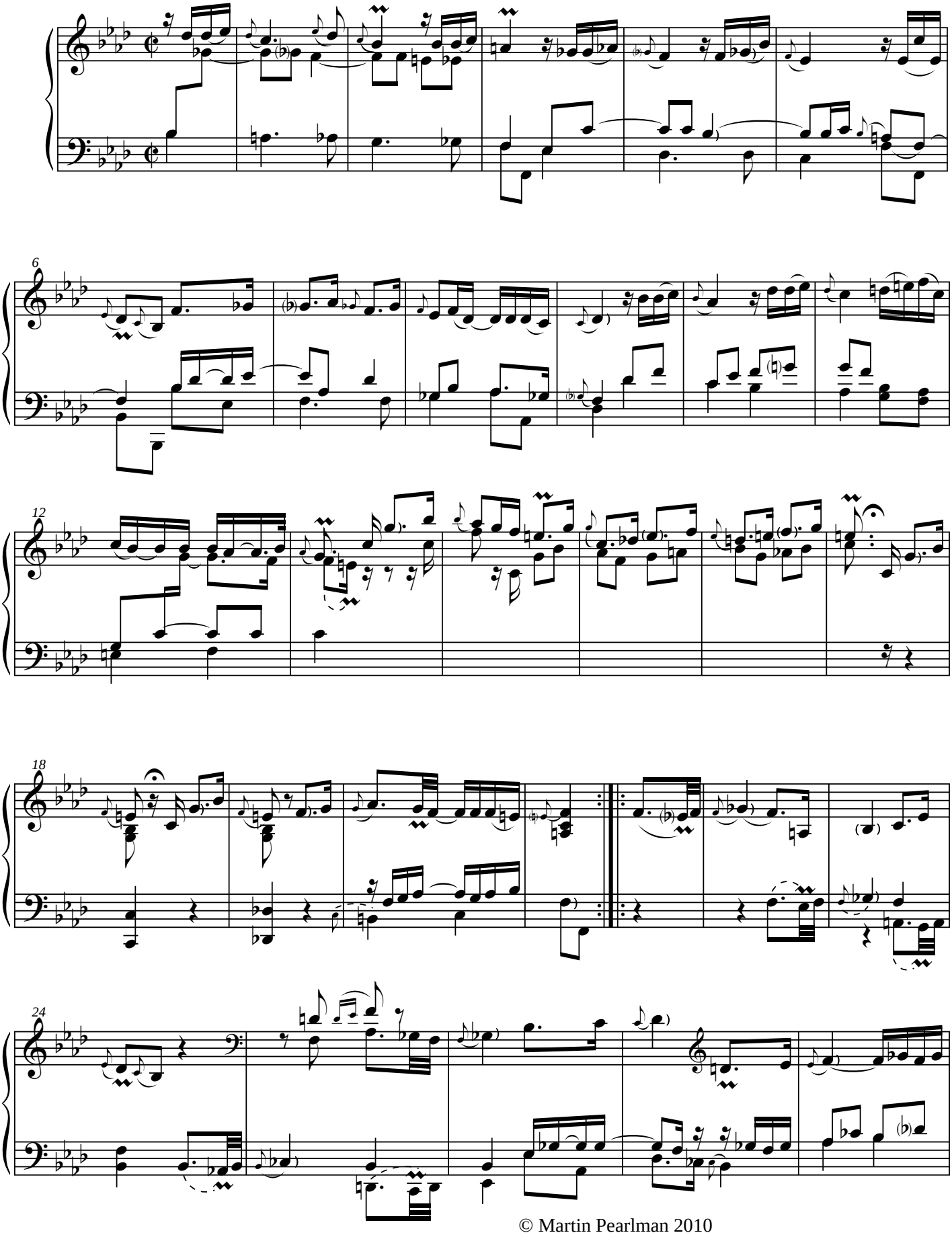
30
2.e couplet
[D. C.]
35
40
44
Au R[efrain]

L'Affligée



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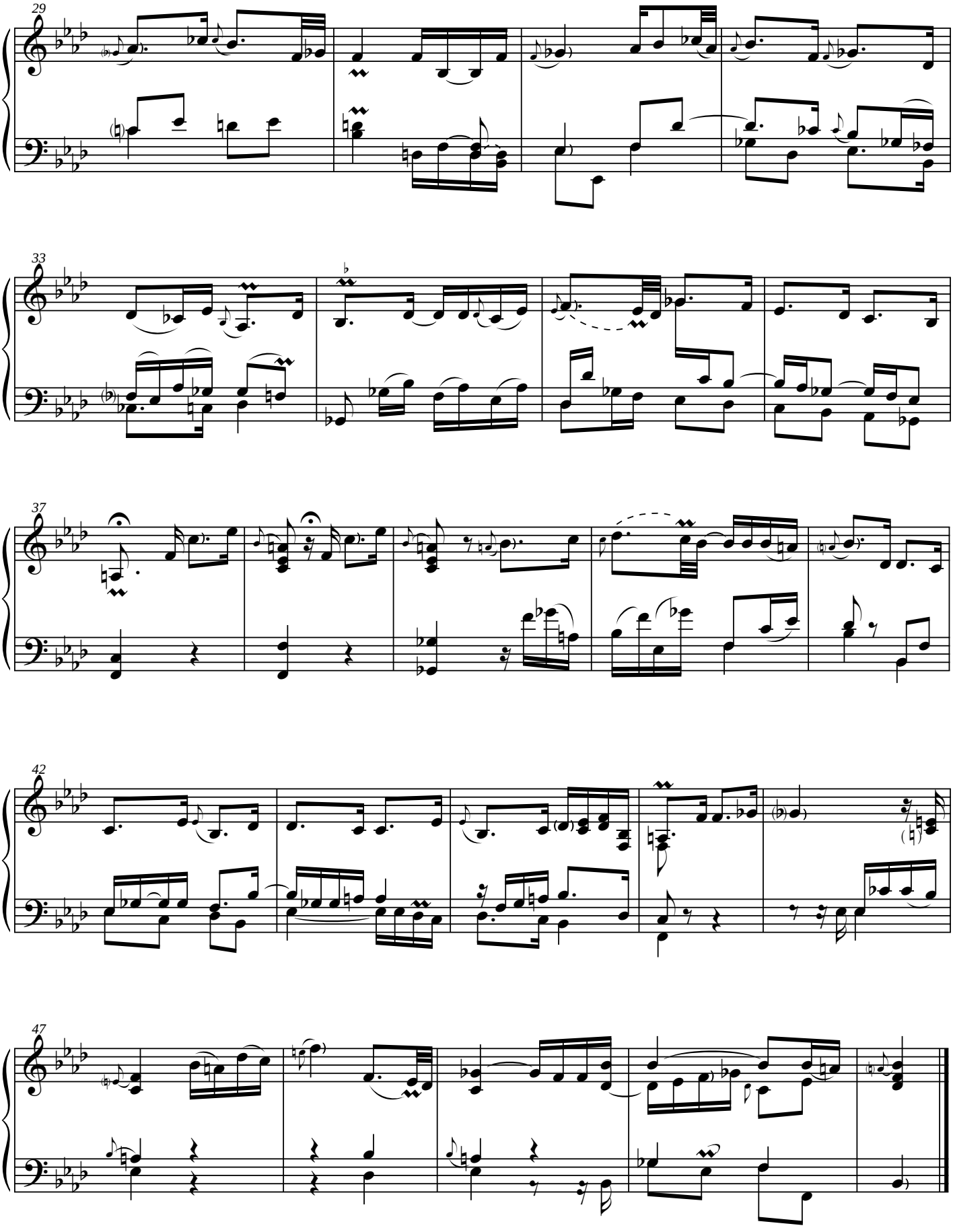
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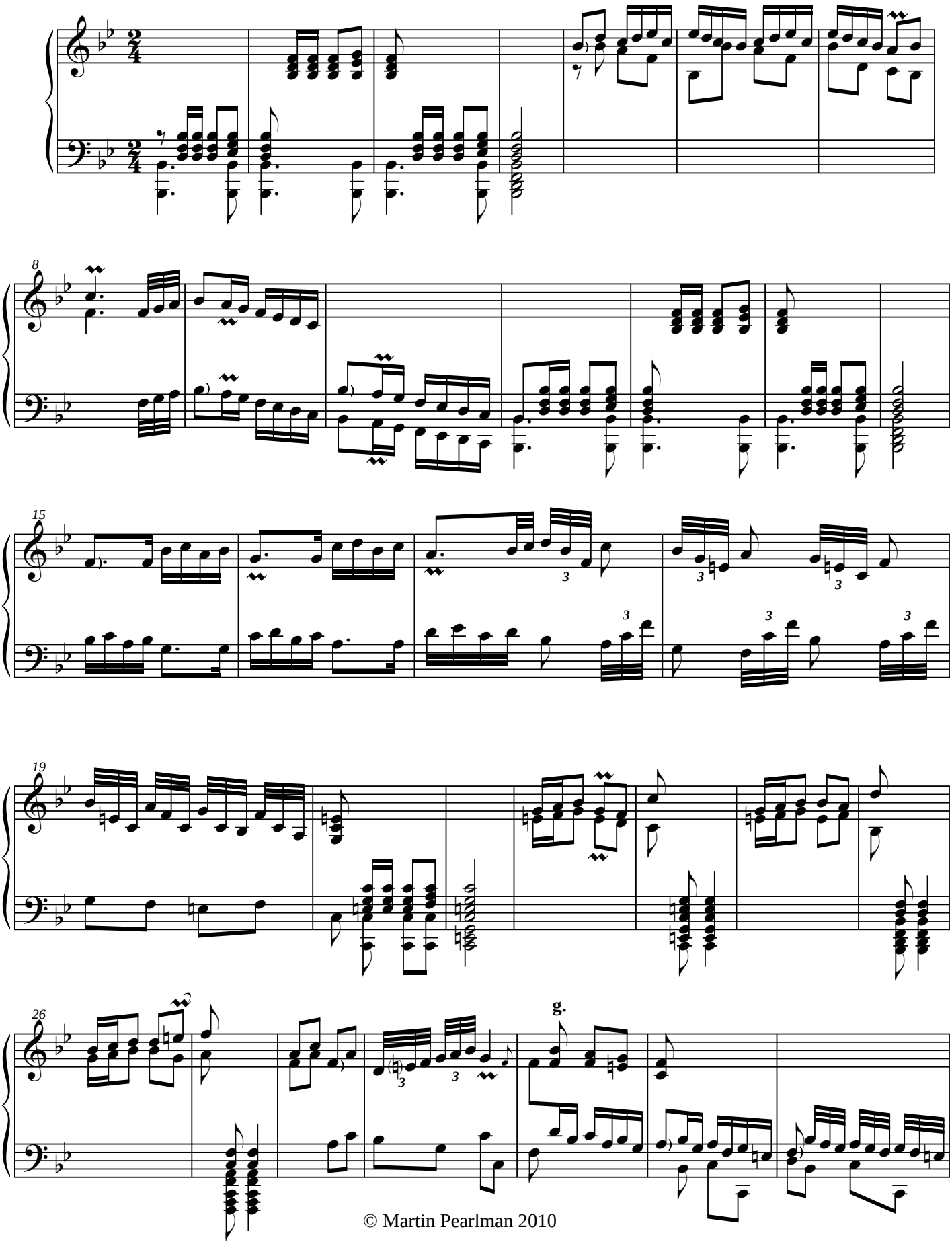
42
47

L'Enjouée

A-L Couperin



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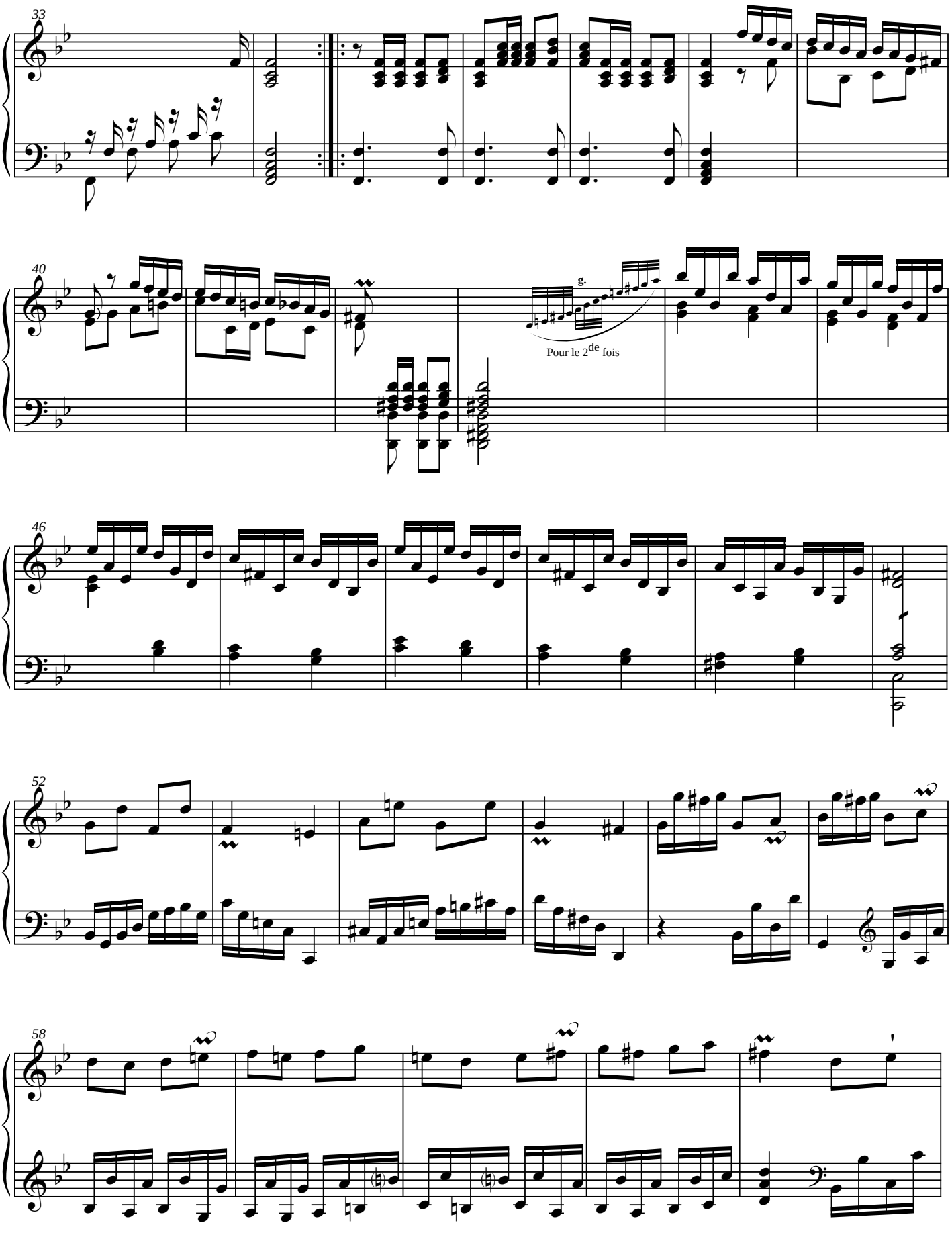
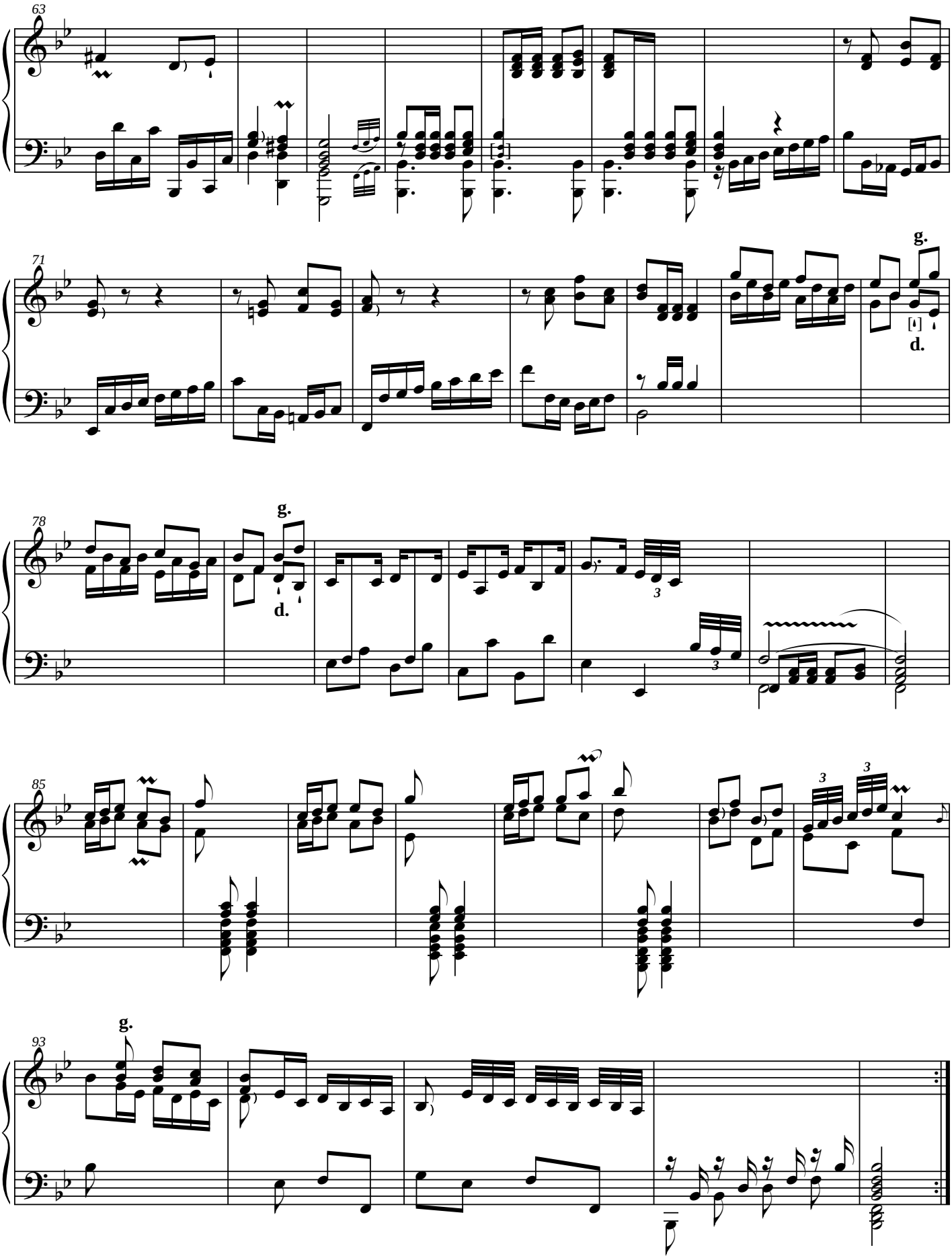

33
40
g.
Pour le 2de fois
46
52
58


63
71
g.
d.
78
g.
d.
85
93
g.

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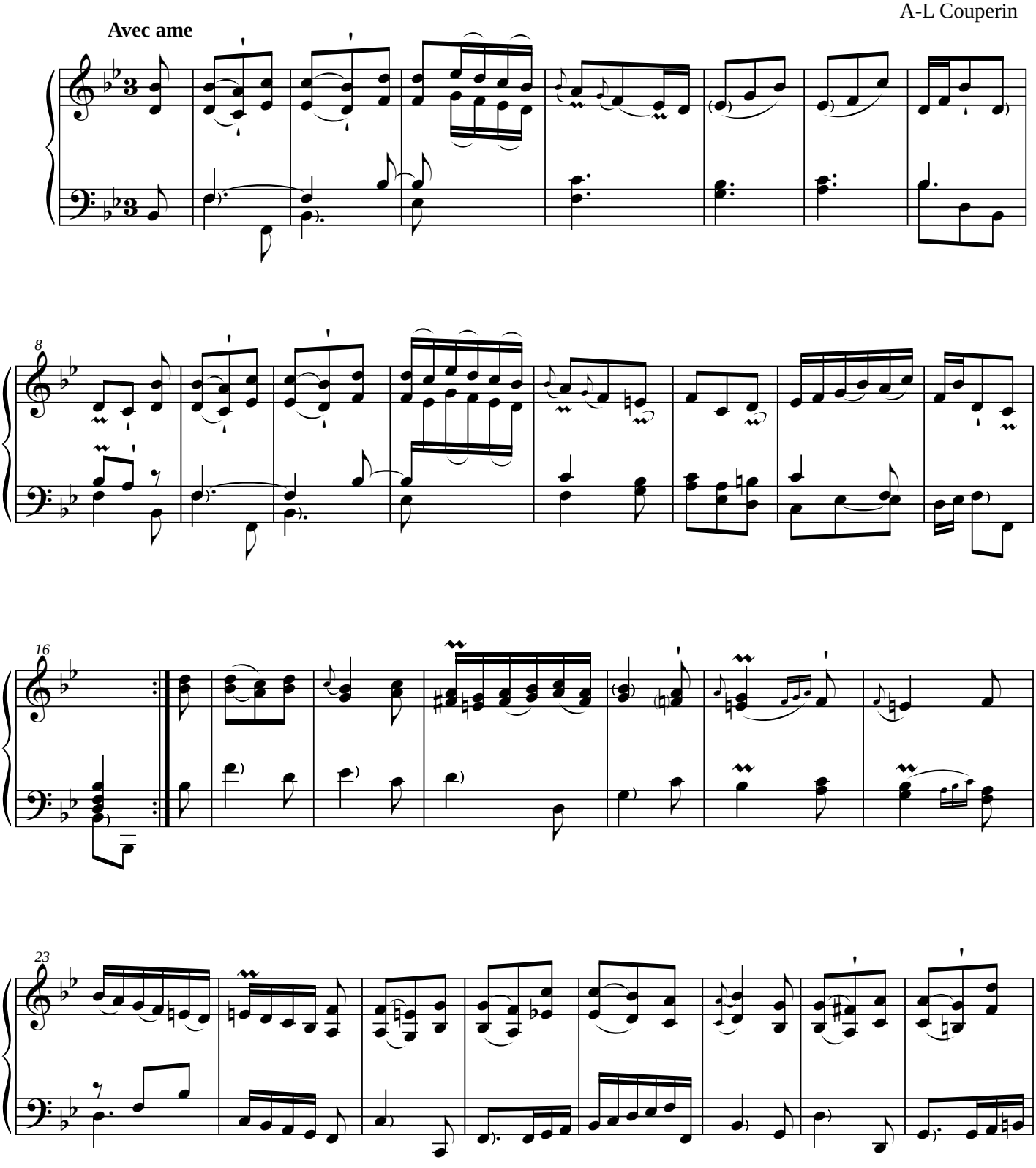
Les Tendres Sentimens

A-L Couperin



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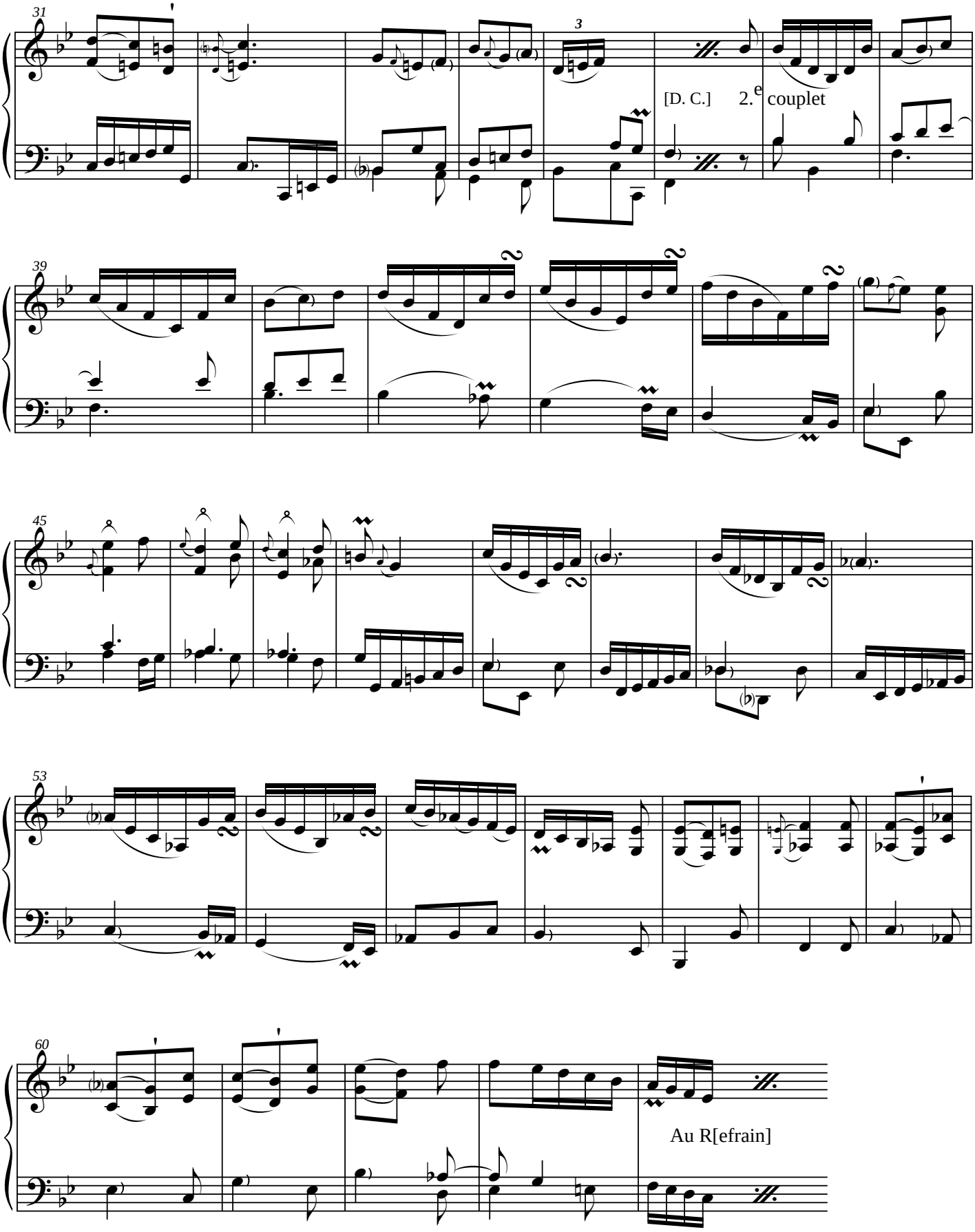
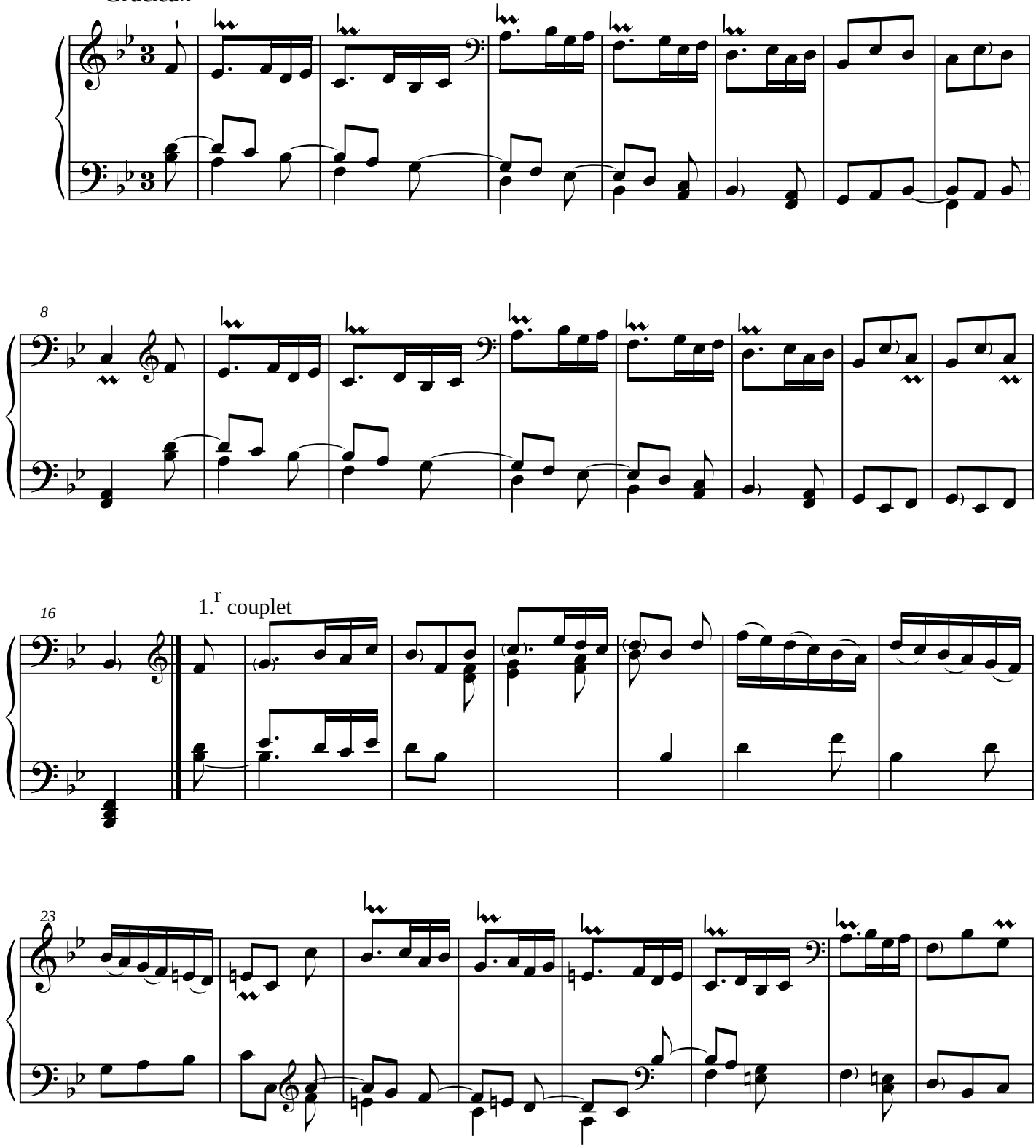

31
3
[D. C.] 2.e couplet
39
45
53
60
Au R[efrain]

Rondeau

A-L Couperin

Gracieux



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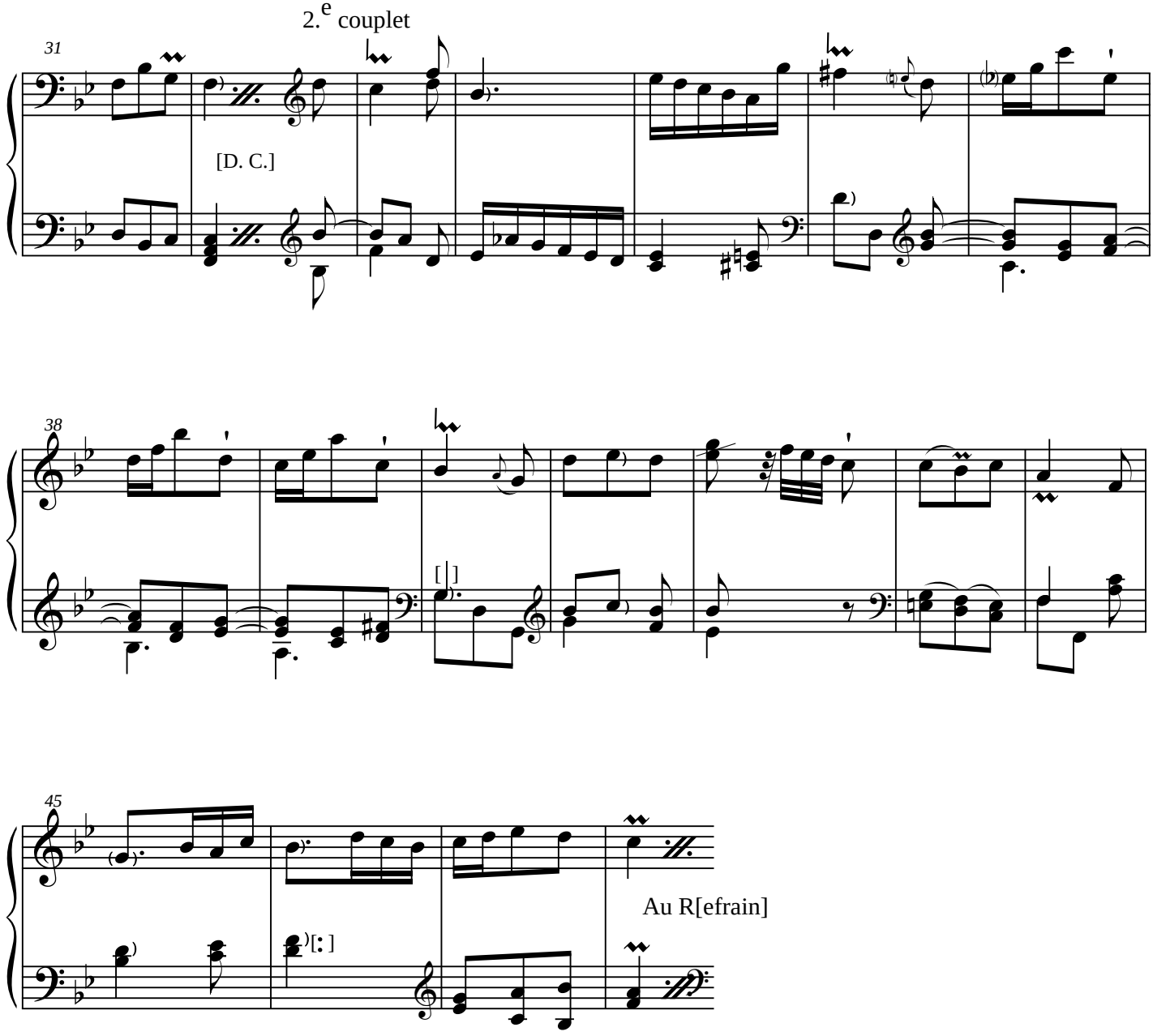
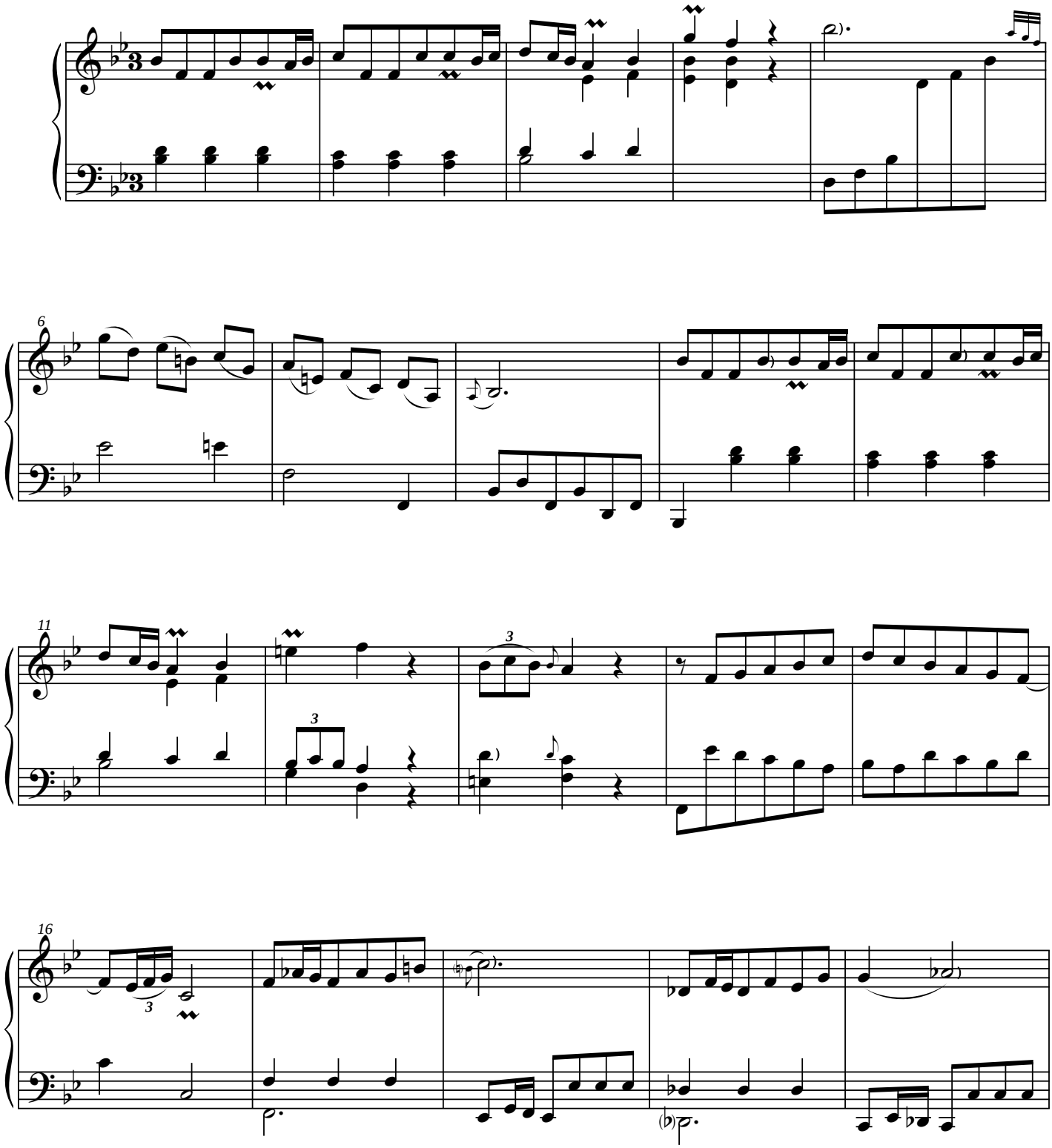

2.e couplet
31
[D. C.]
38
45
Au R[efrain]

LES QUATRE NATIONS

L'Italienne

A-L. Couperin



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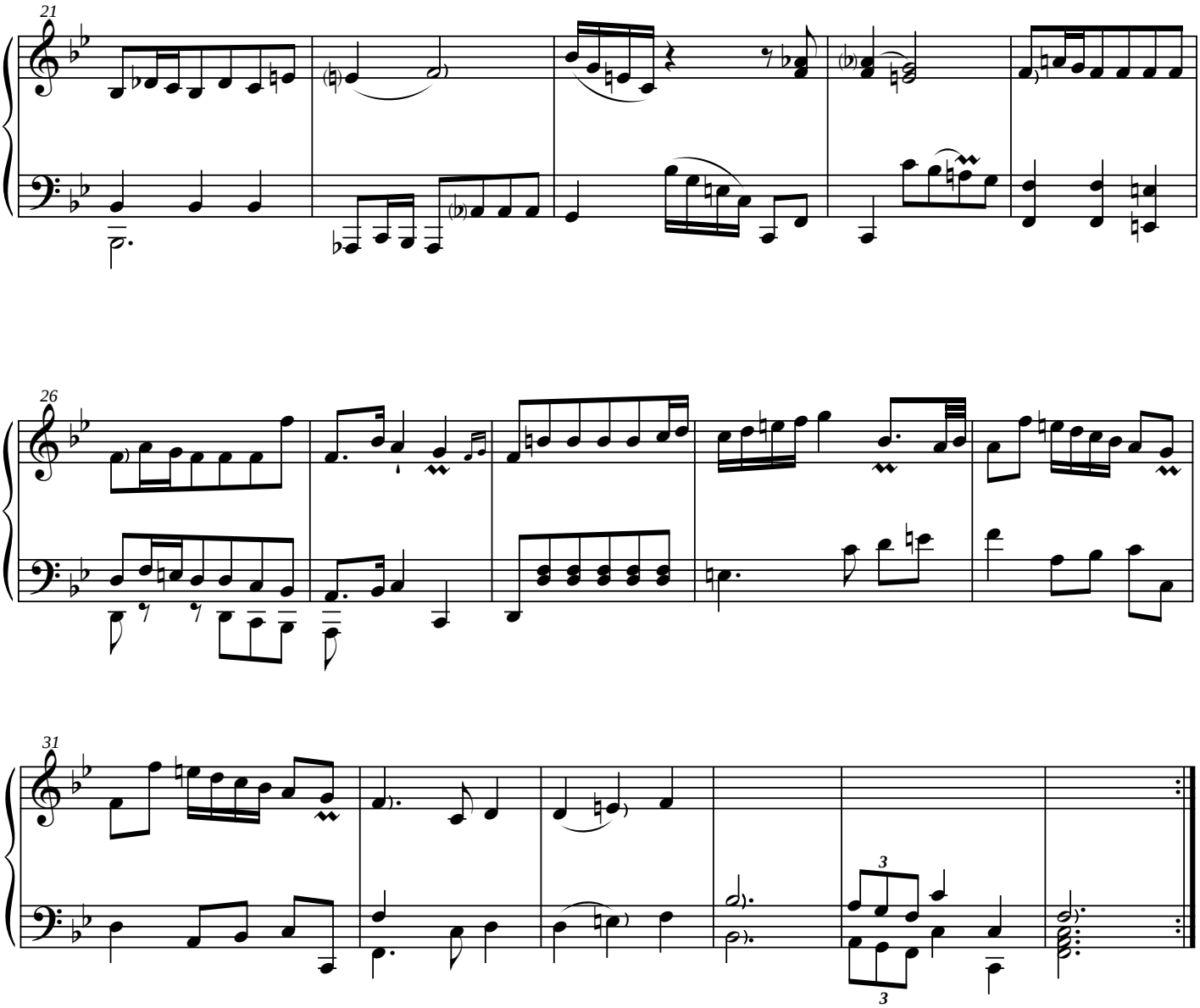
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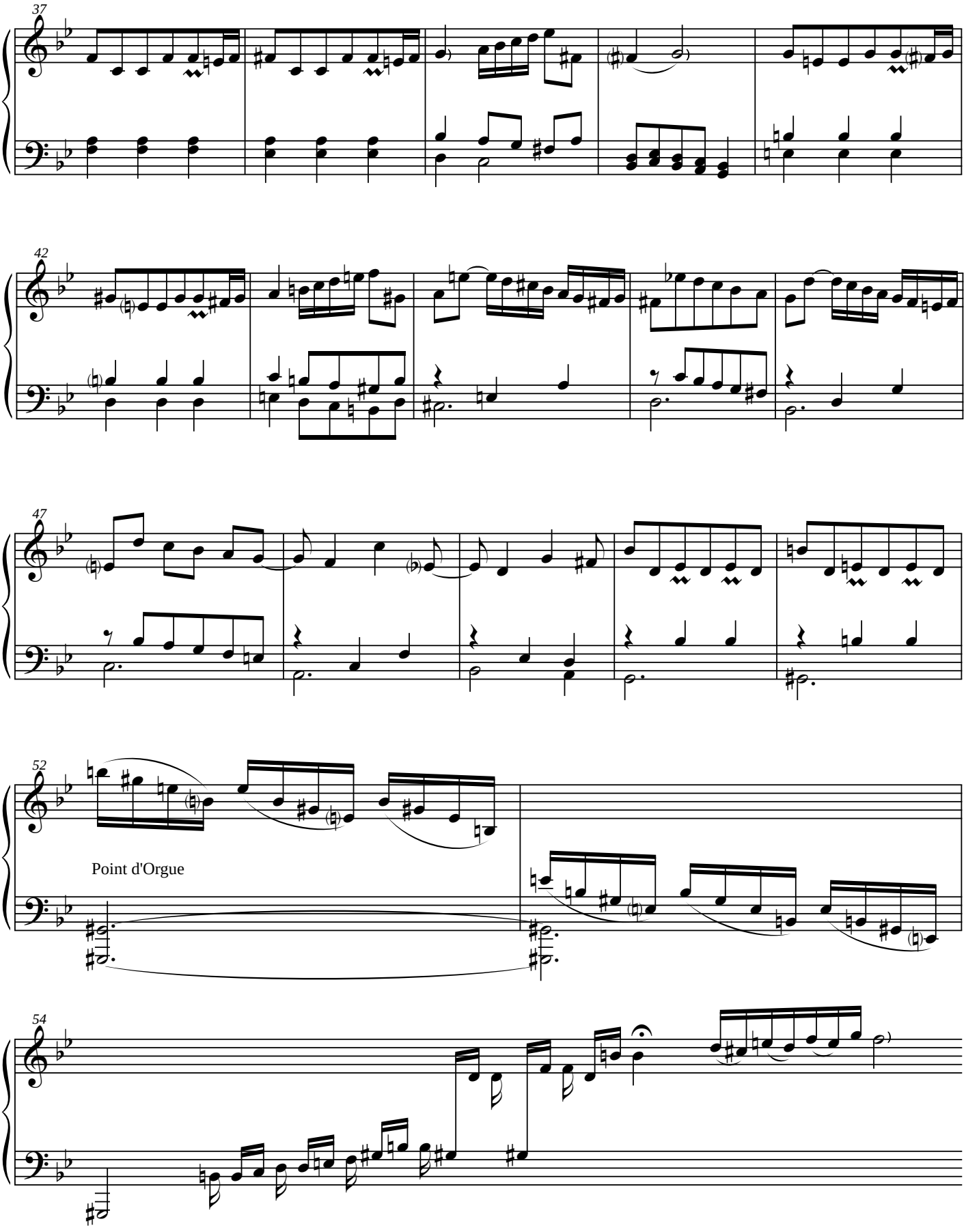
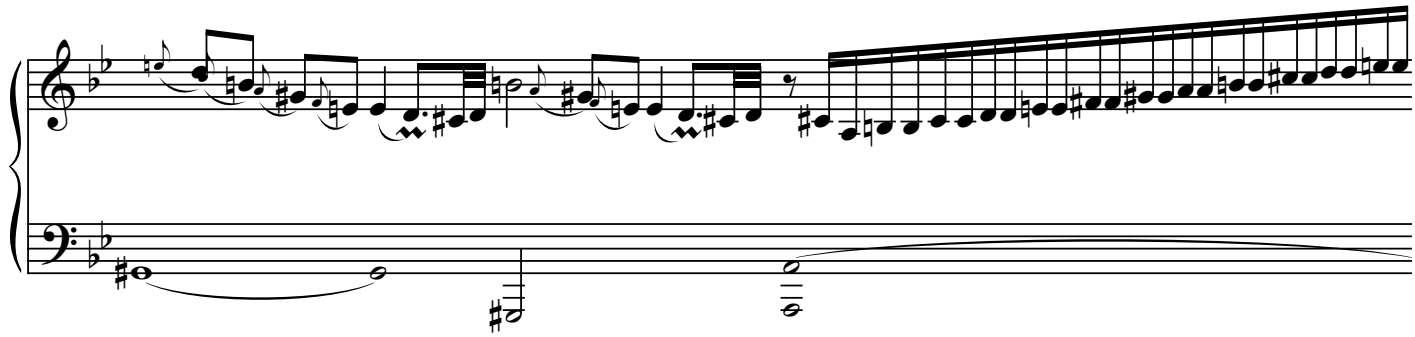
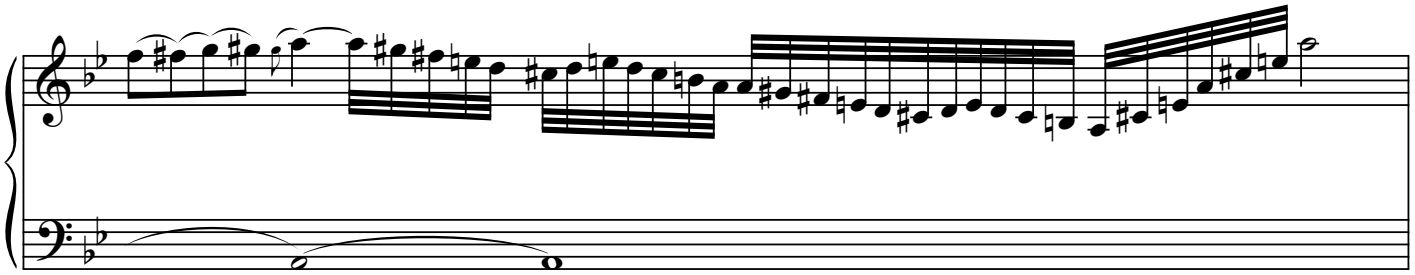
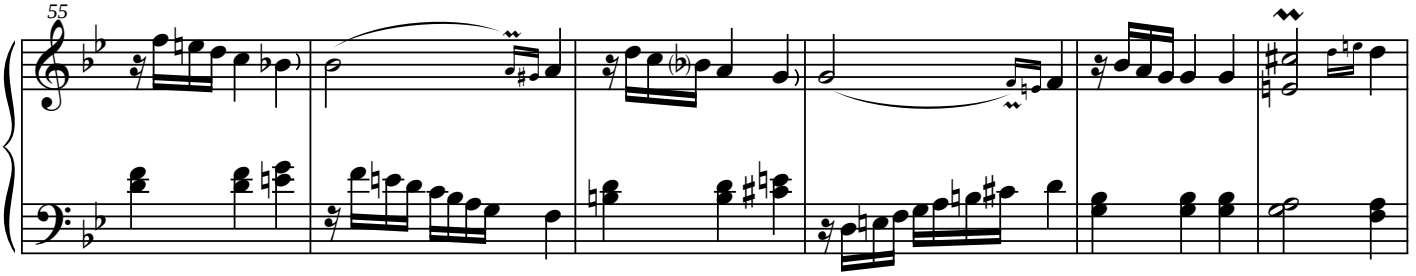
3
3


37
42
47
52
Point d'Orgue
54



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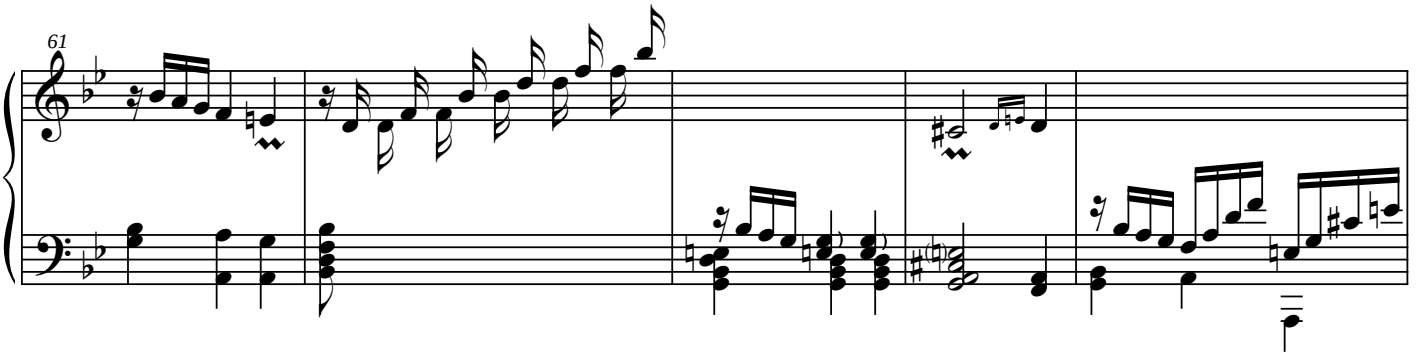
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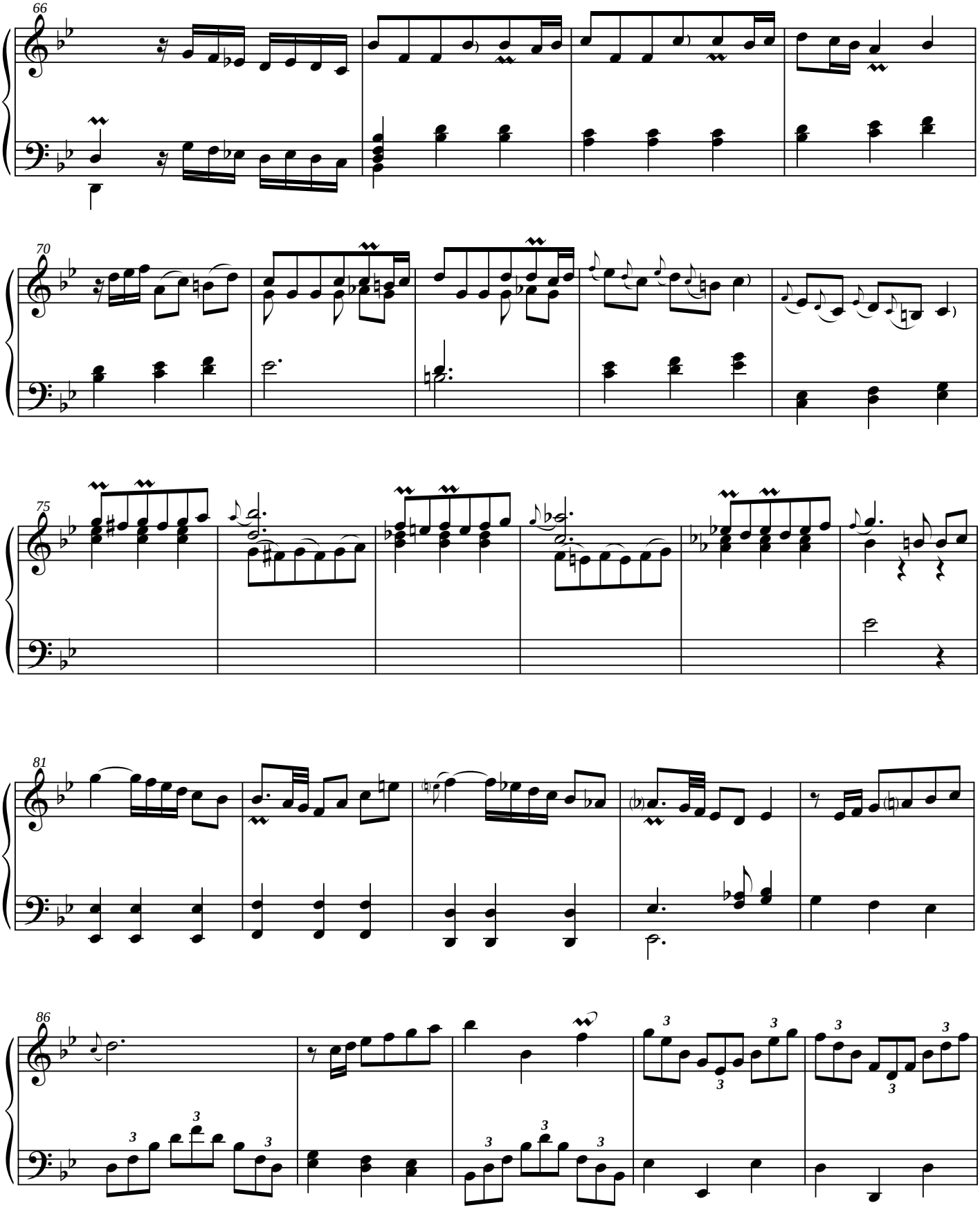
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81
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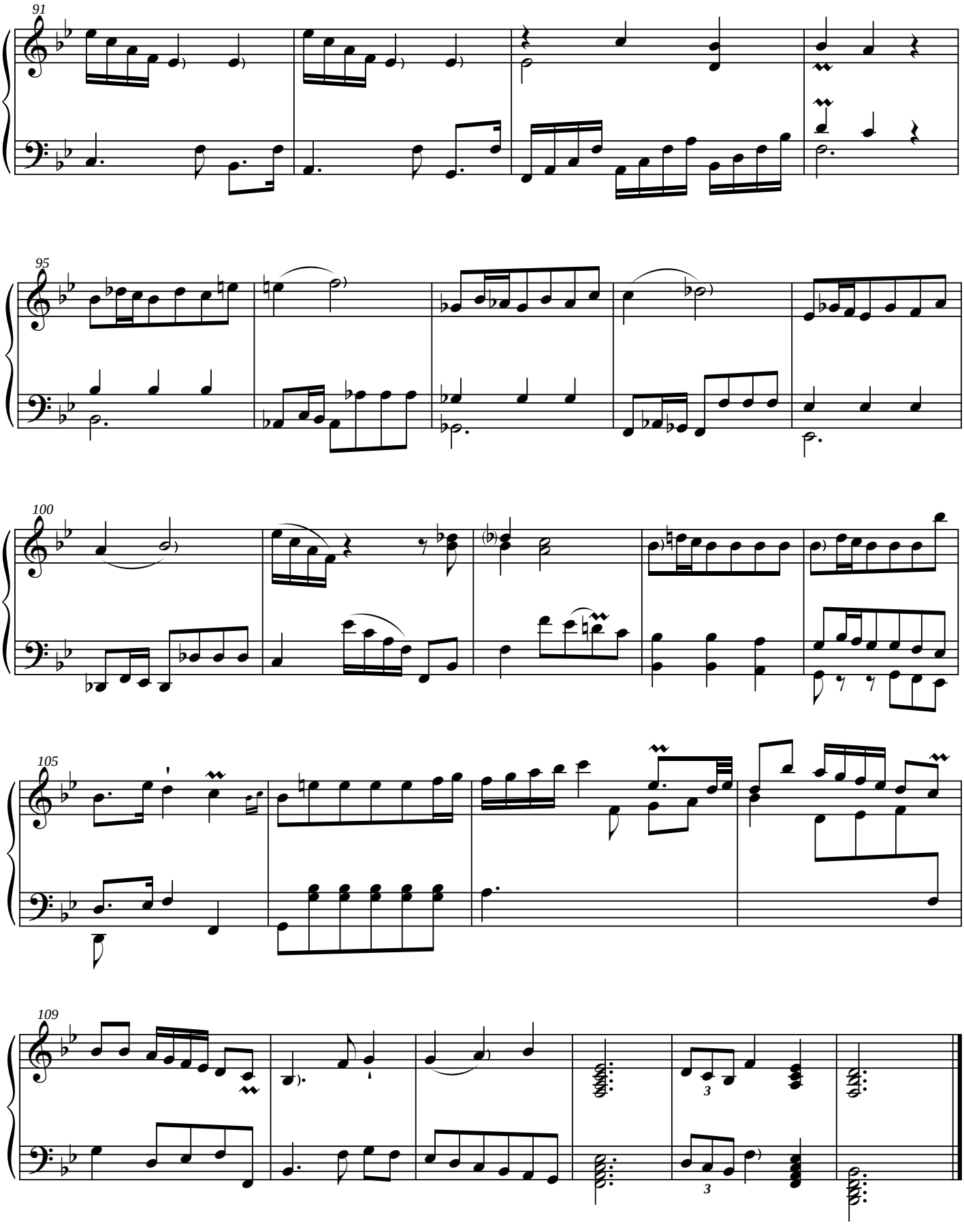
91
95
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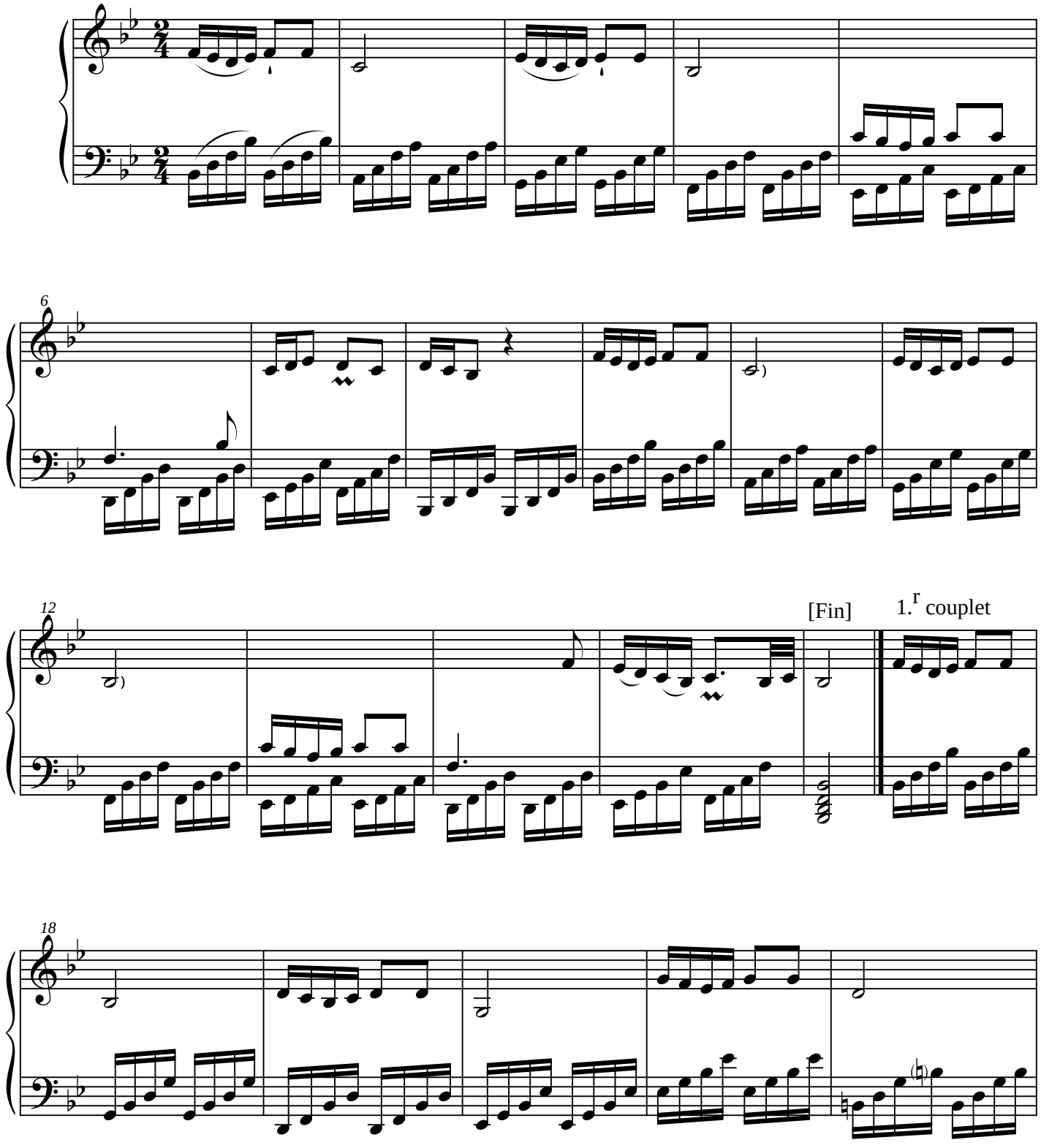
105
109

LES QUATRE NATIONS
L'Angloise

A-L Couperin

Rondeau



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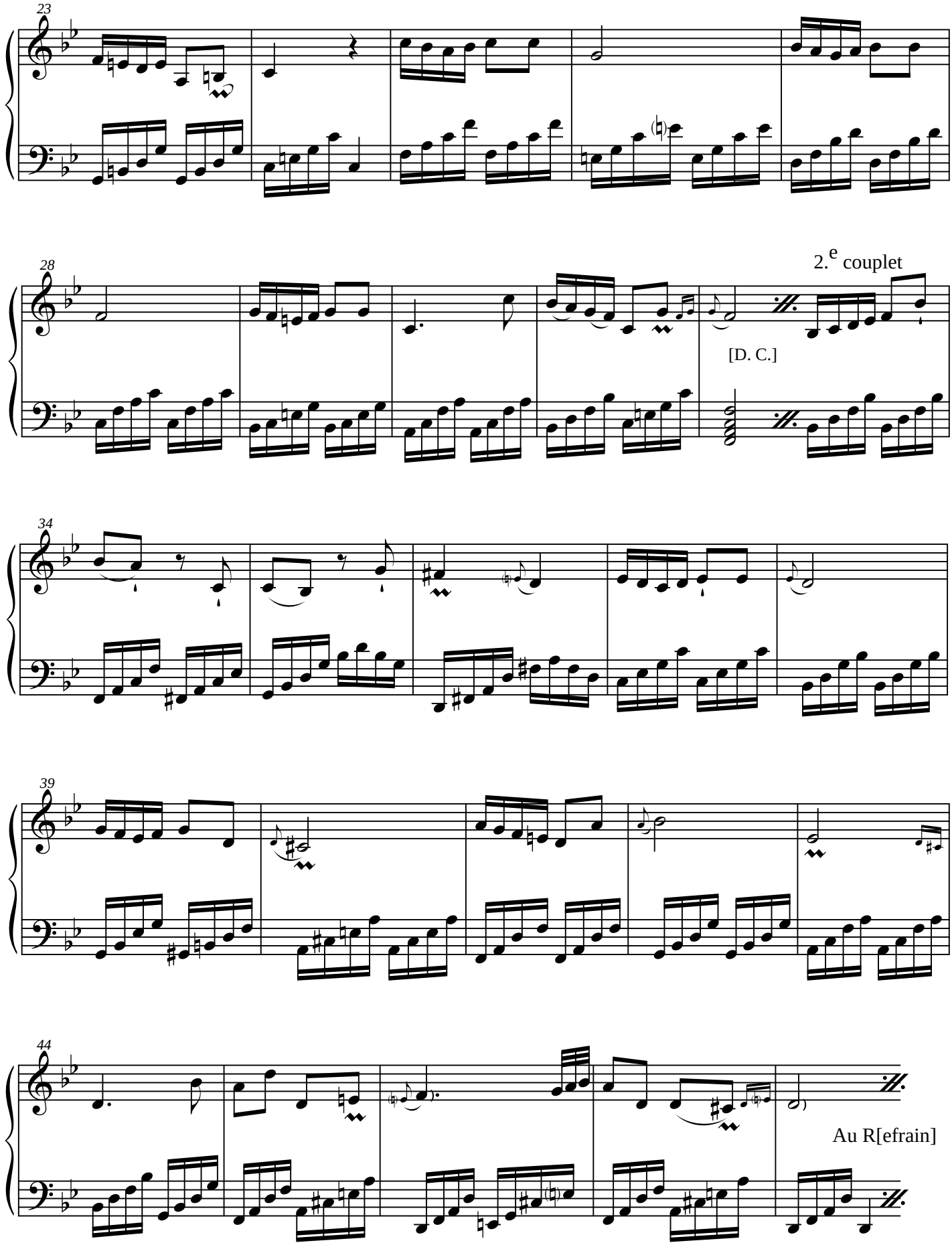
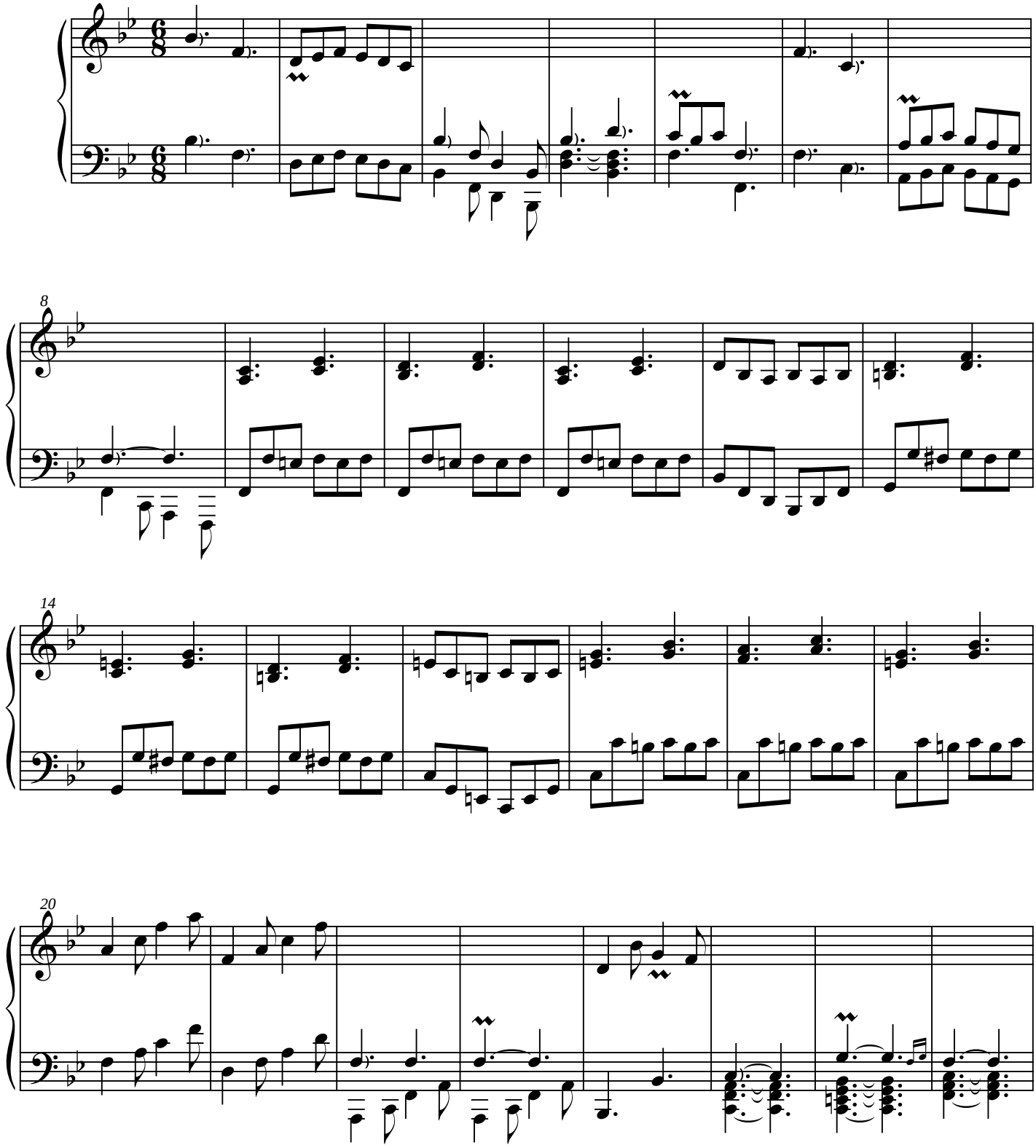

23
28
2.e couplet
[D. C.]
34
39
44
Au R[efrain]

LES QUATRE NATIONS

L'Allemande

A-L Couperin



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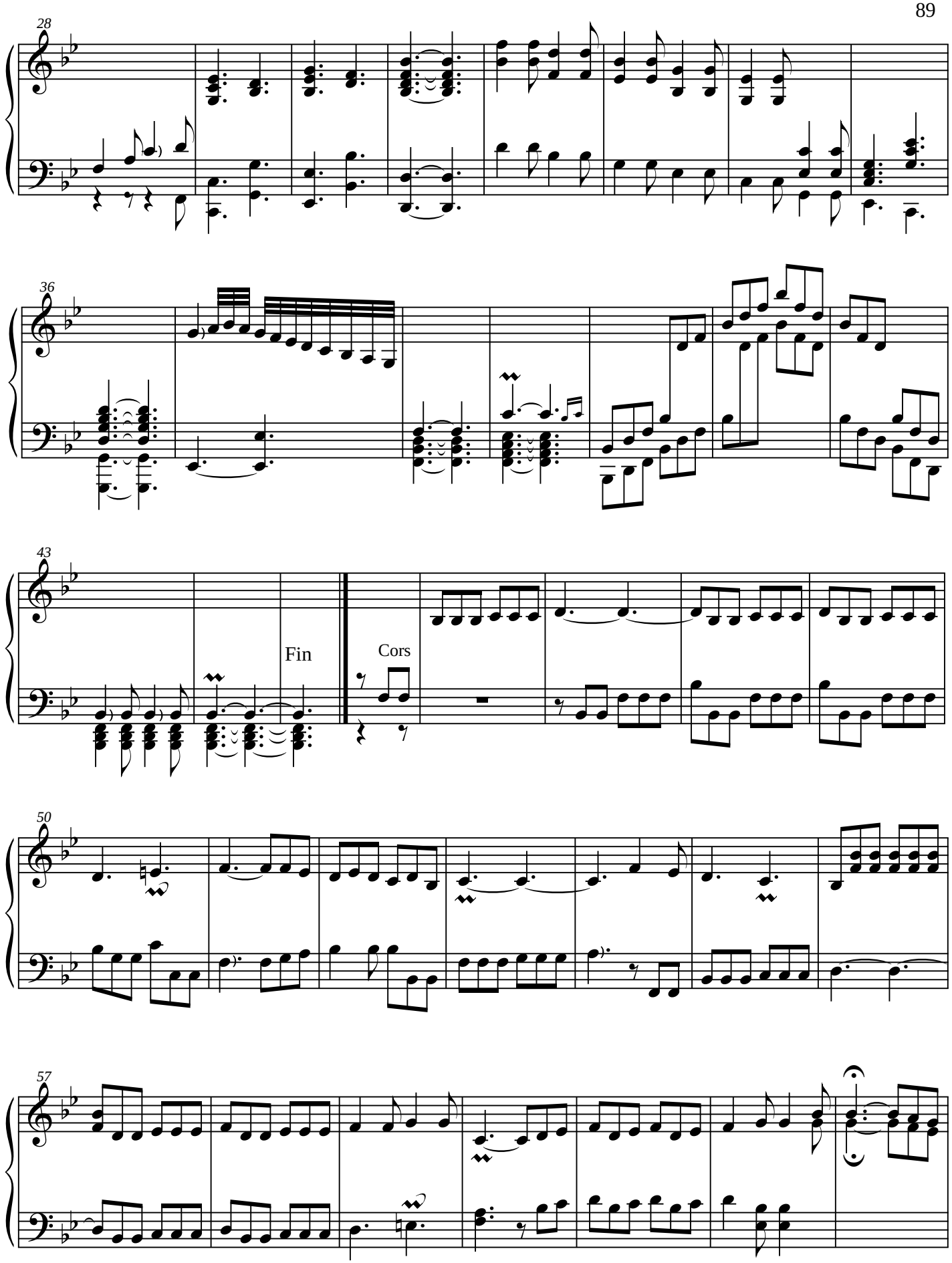
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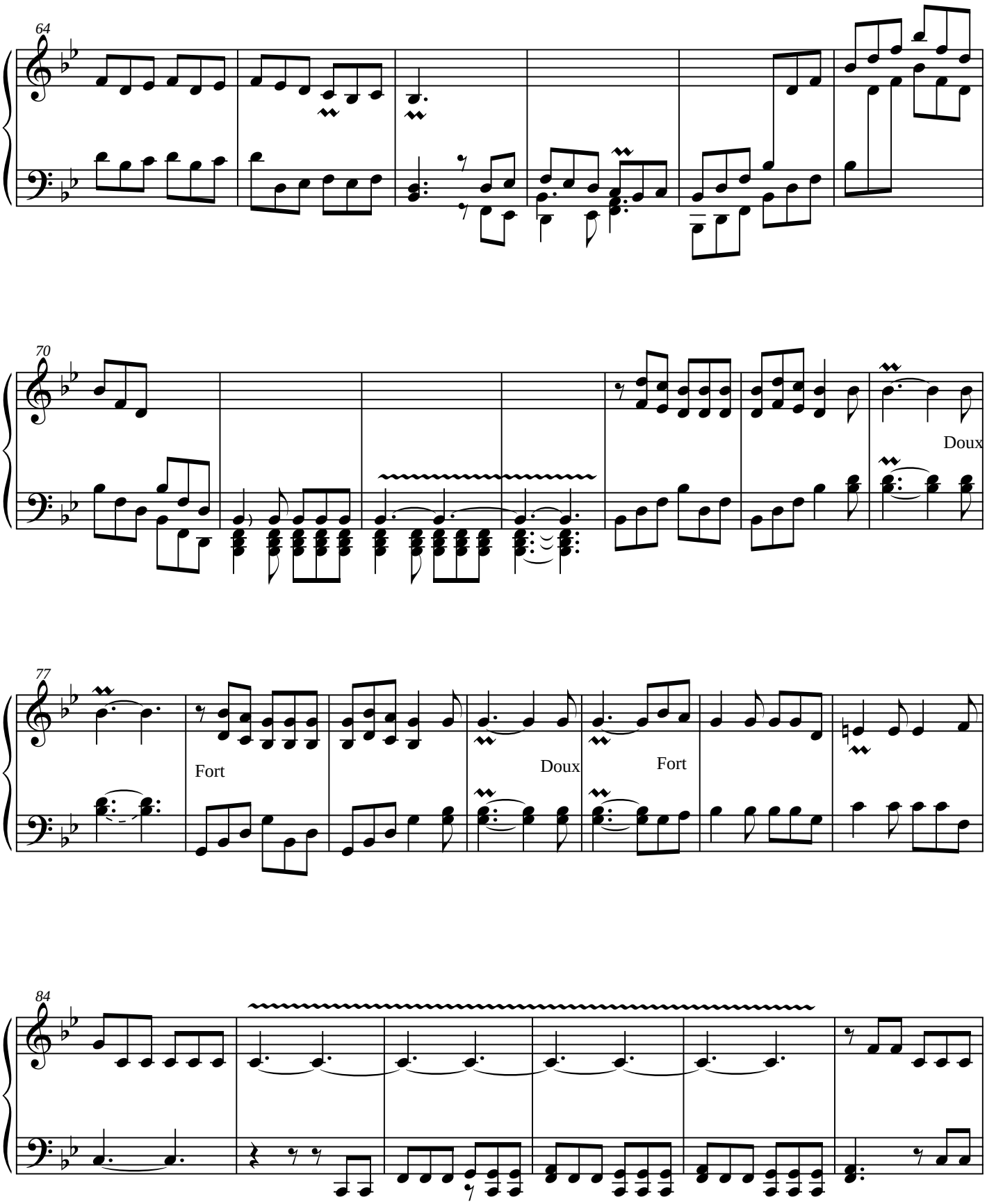
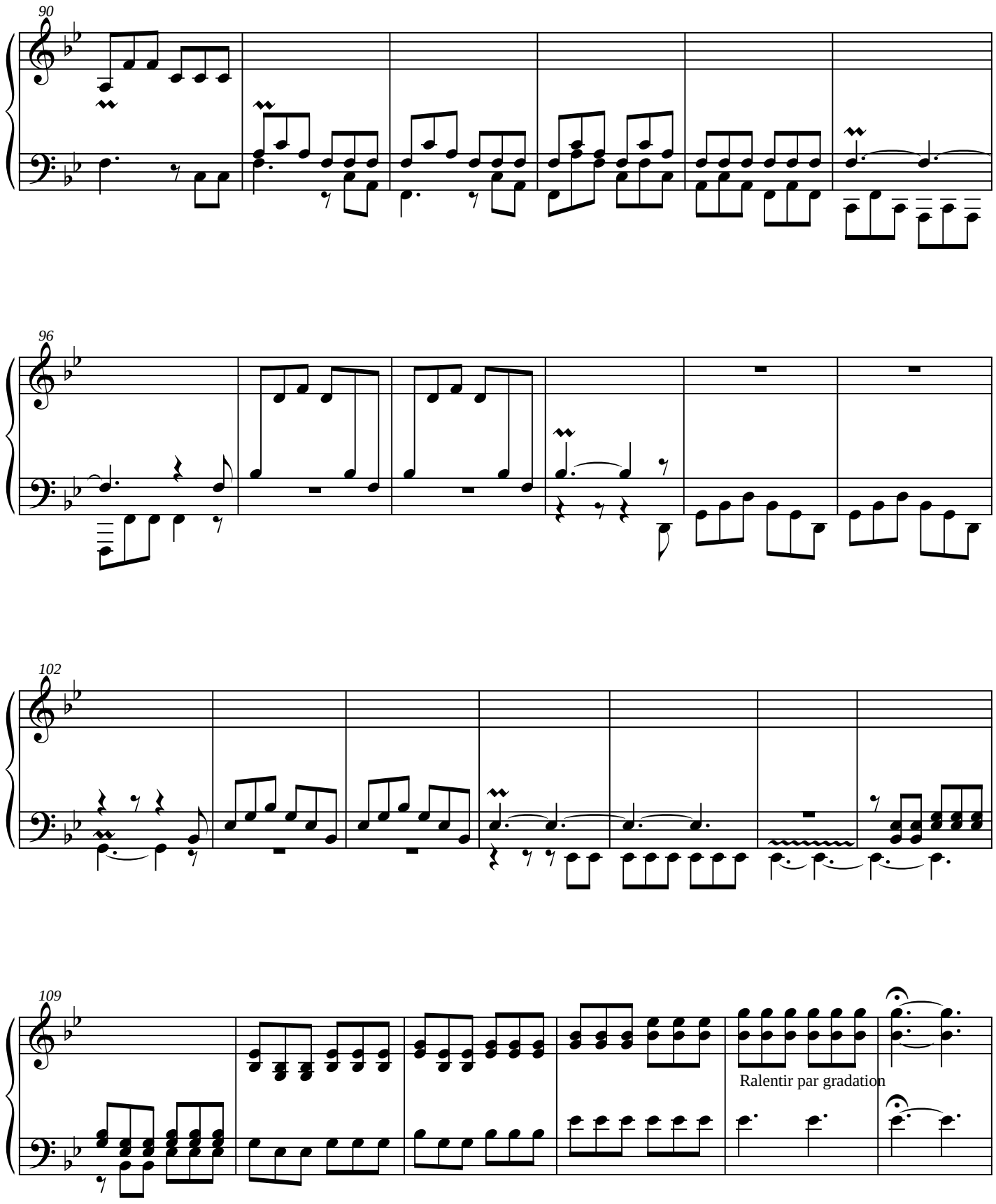
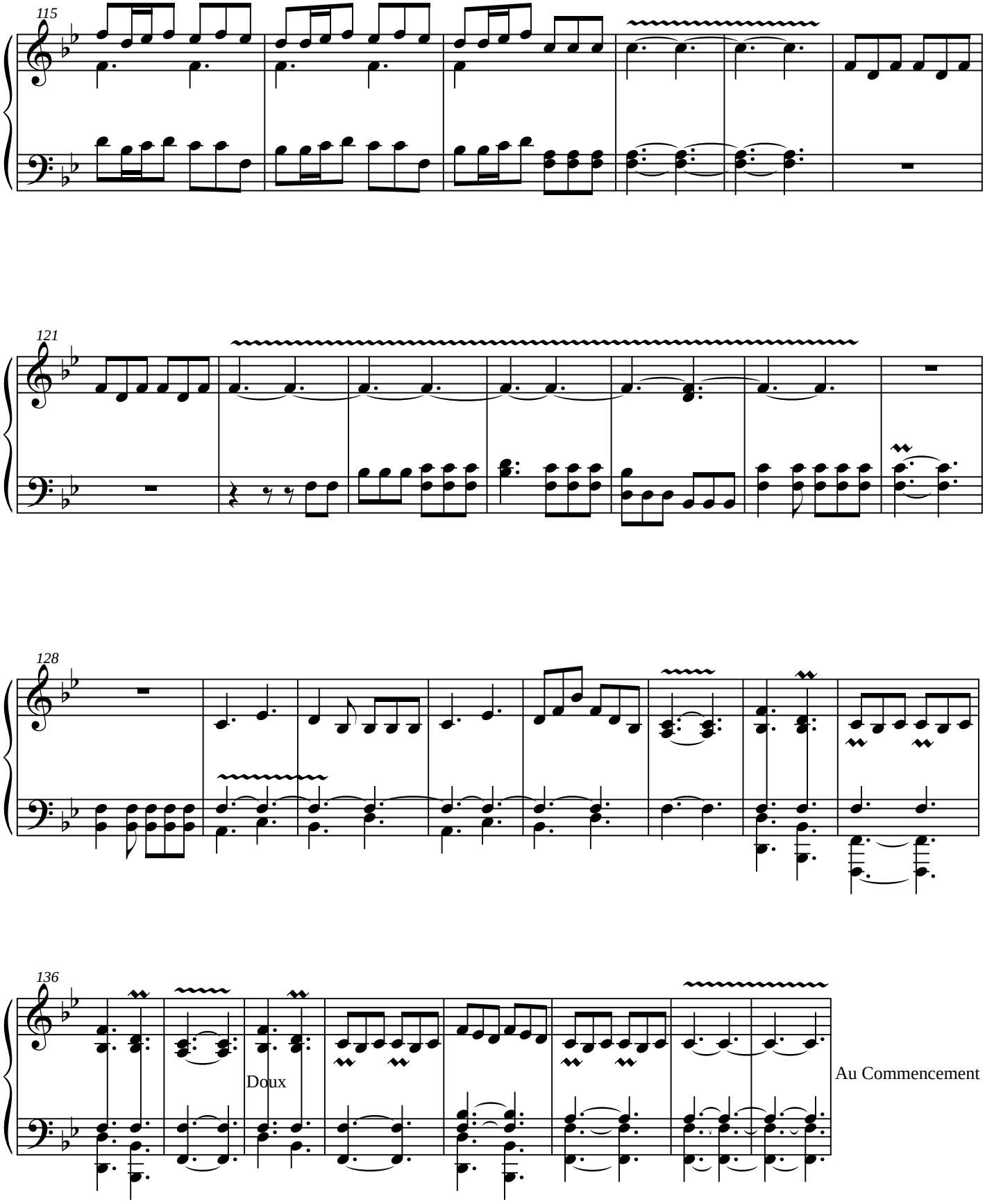
36
43
Fin
Cors
50
57


64
70
Doux
77
Fort
Doux
Fort
84

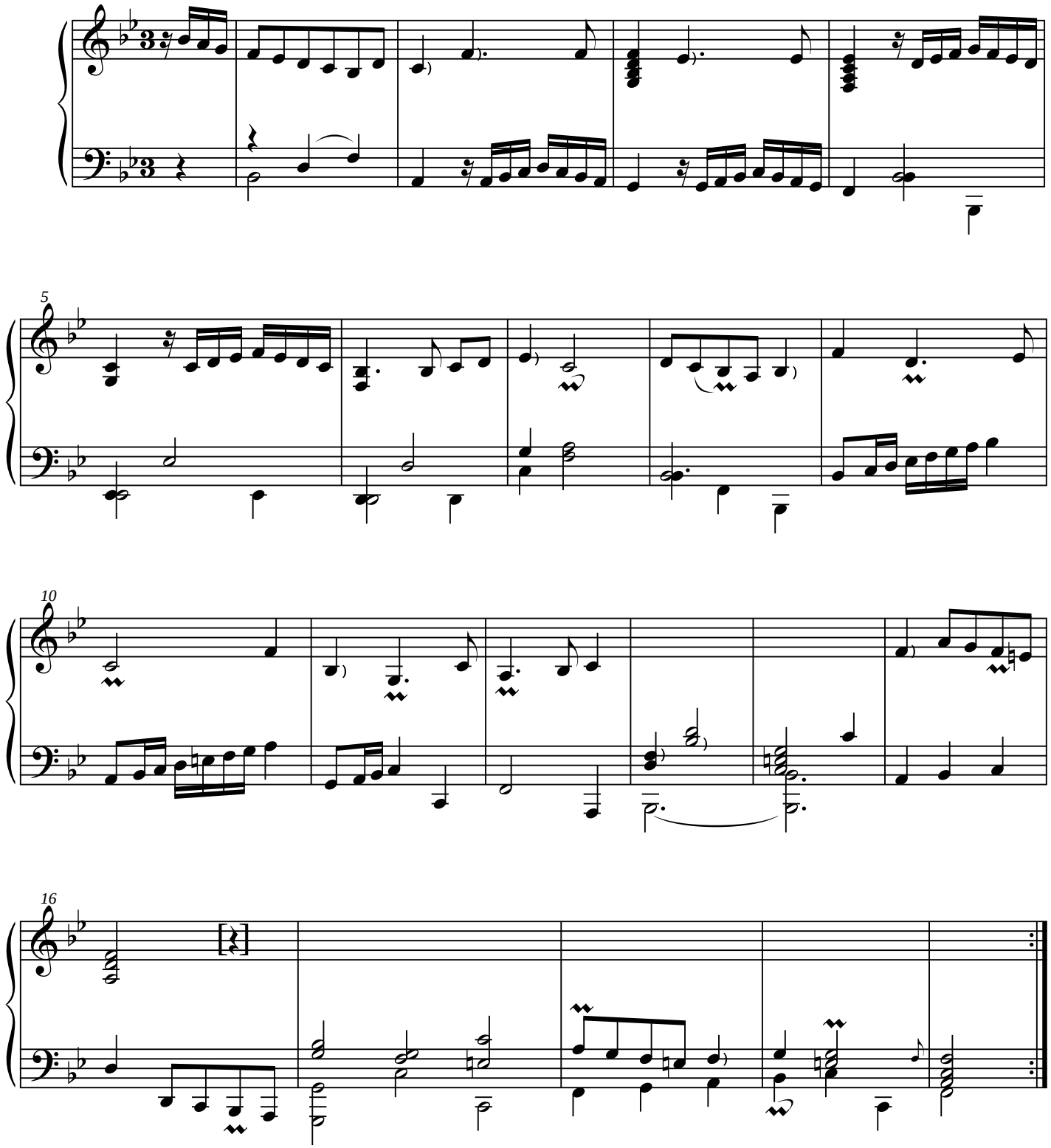

90
96
102
109
Ralentir par gradation


115
121
128
136
Doux
Au Commencement

LES QUATRE NATIONS
La Françoise

A-L Couperin

Noblement et sans lenteur



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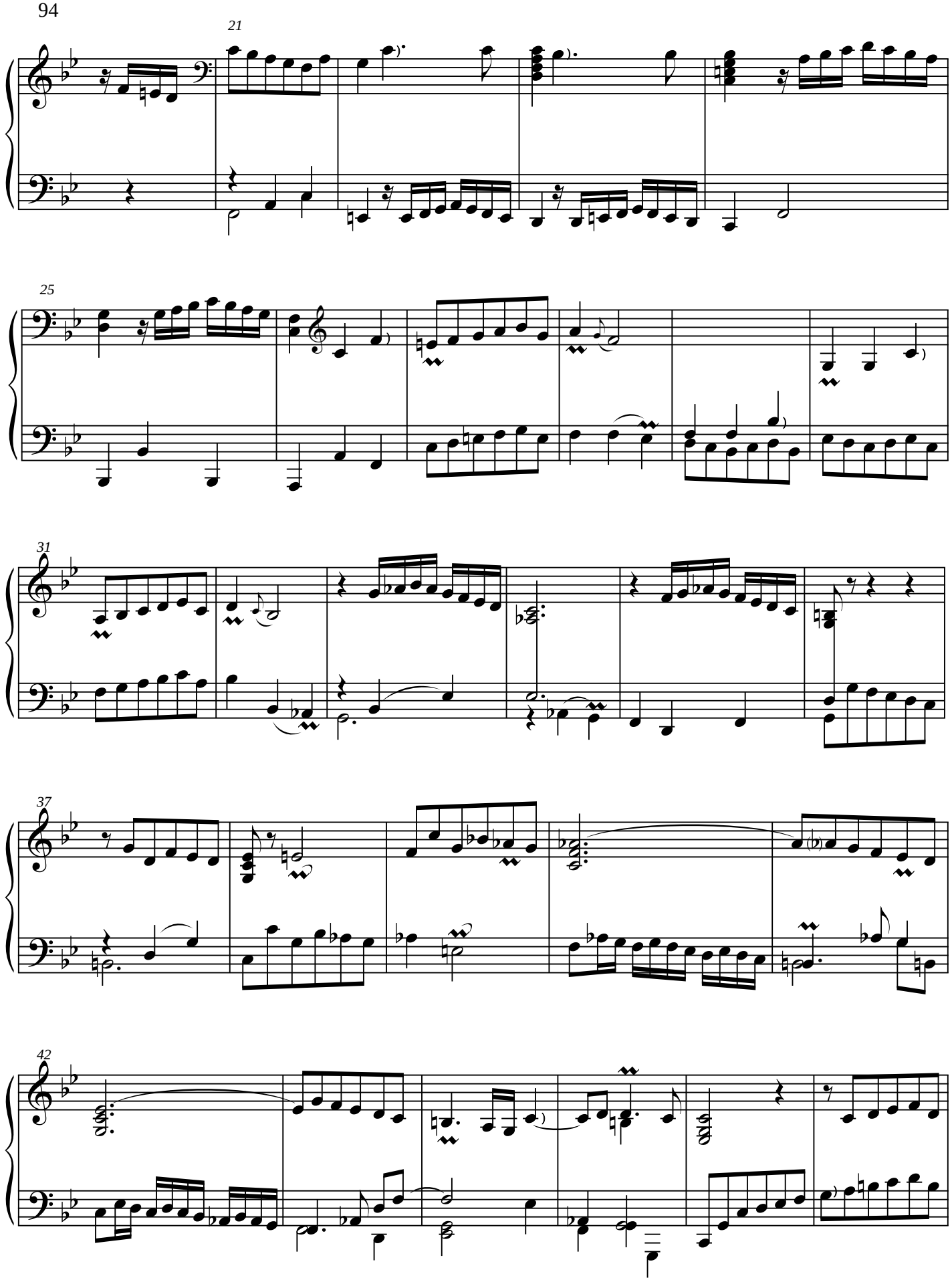
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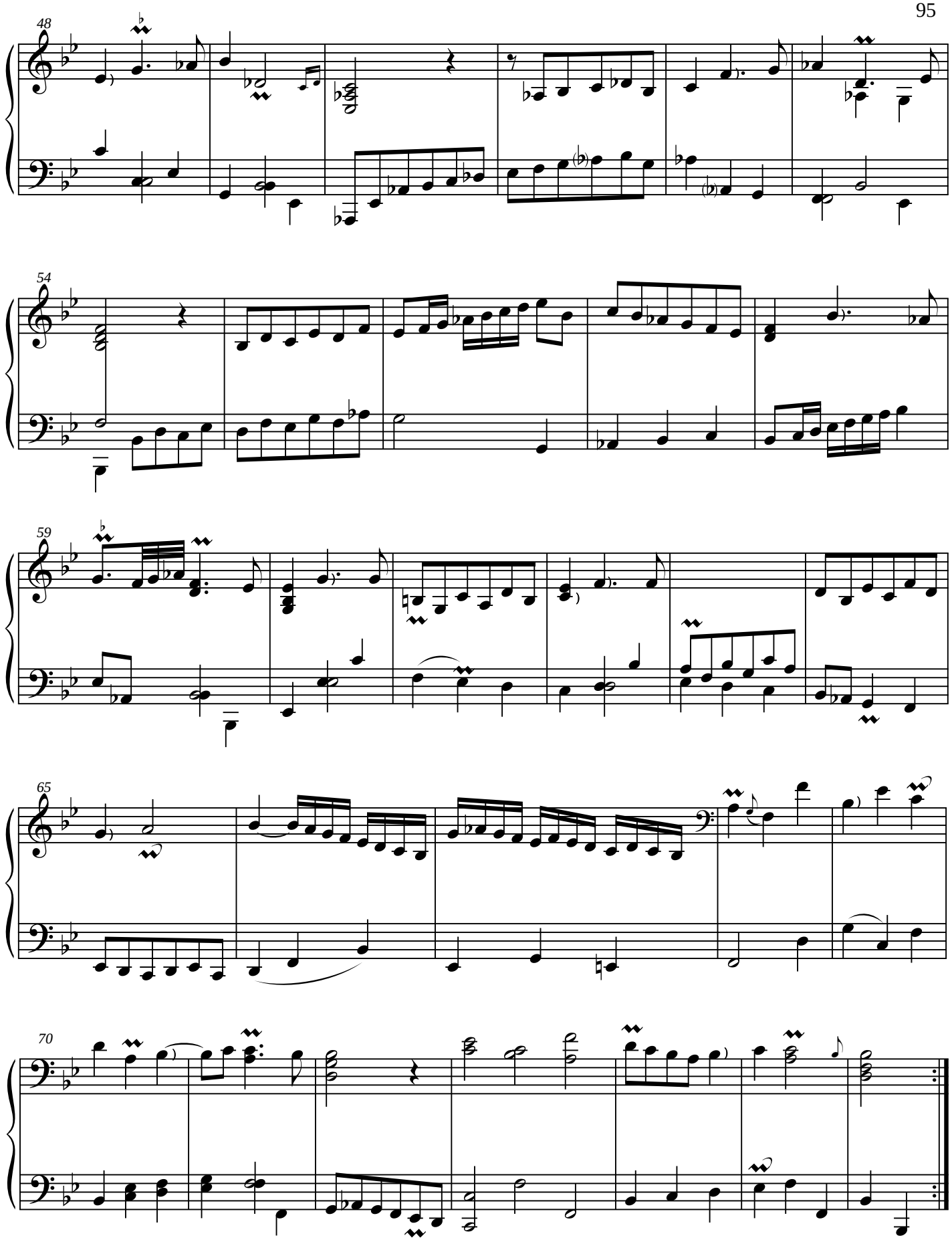


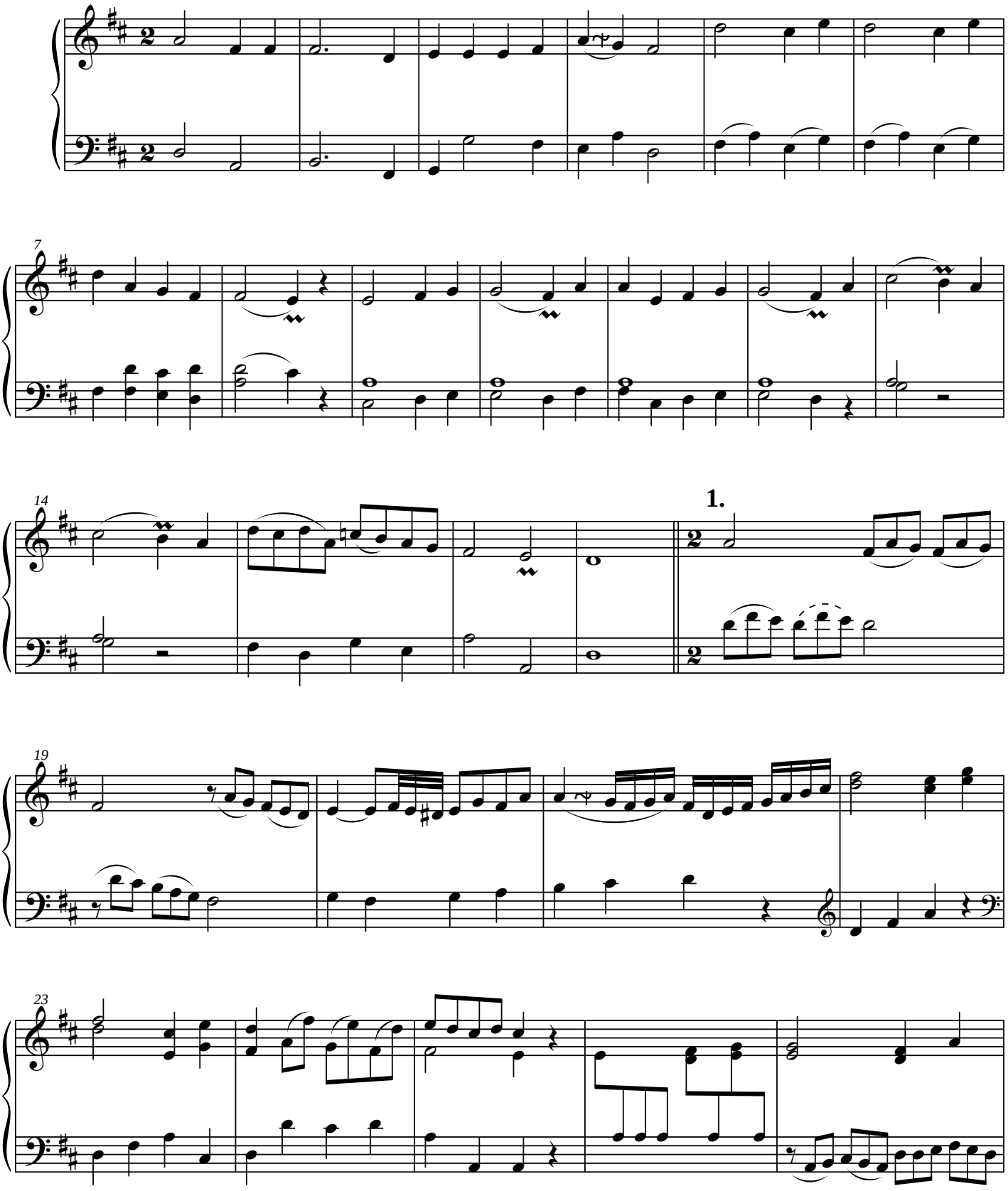
FIN

Other music for solo keyboard

Variations de Mr Couperin

Air, v*ous l'ordonnez*

A-L Couperin



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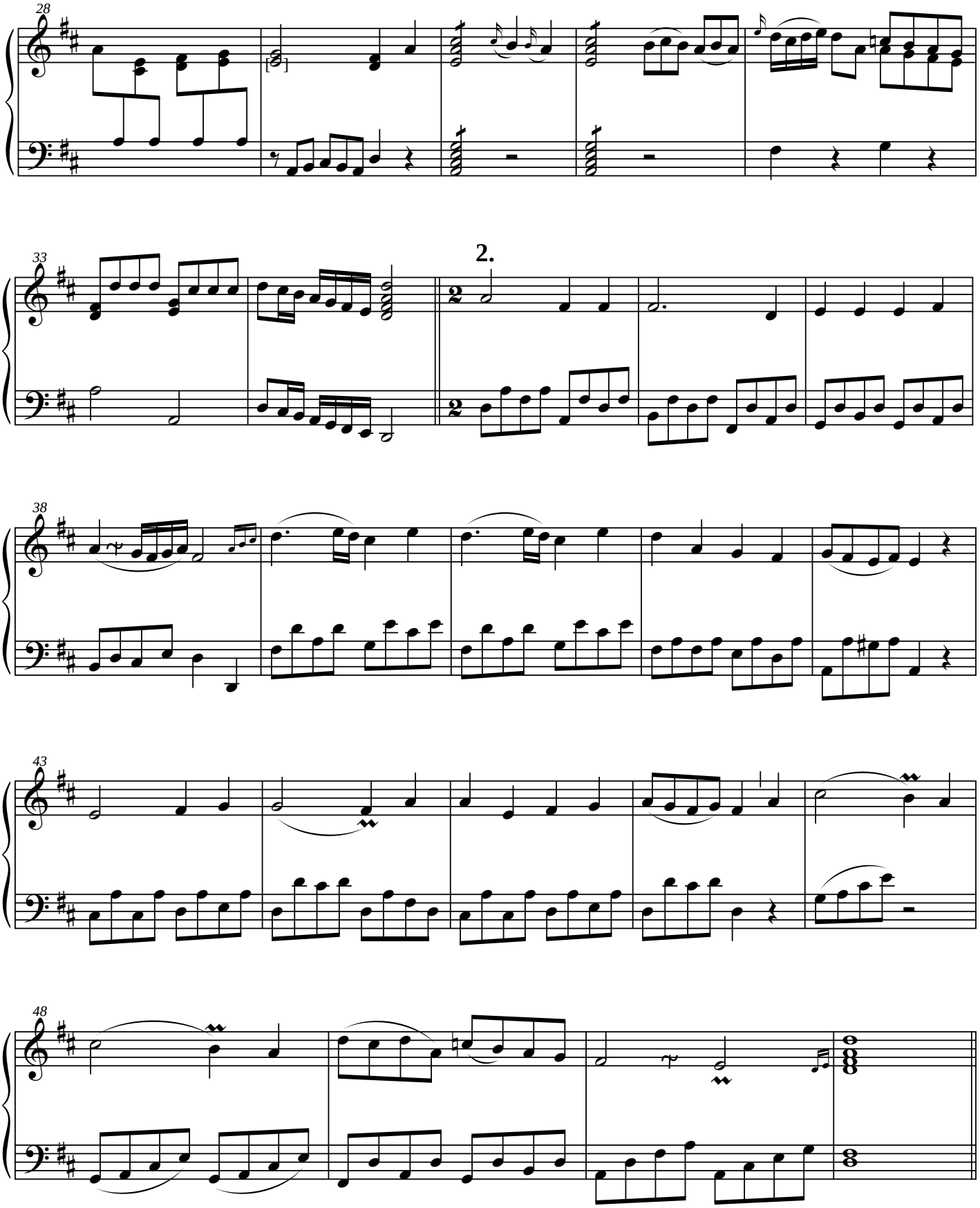
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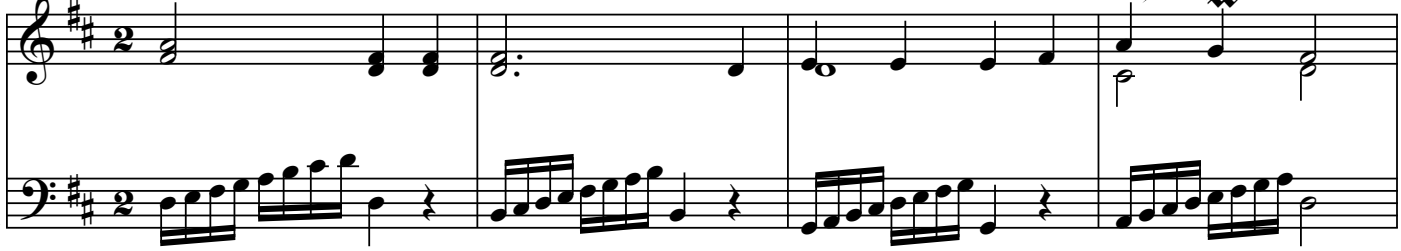
33
2.
38
43
48

3.

52



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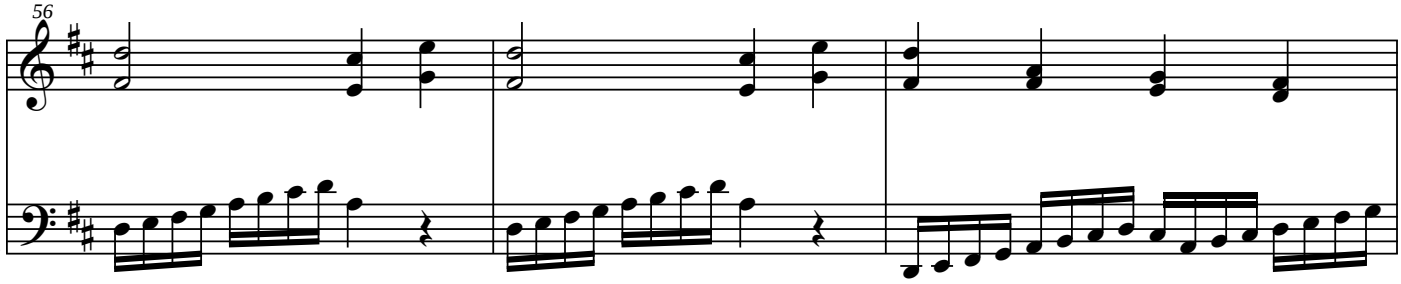

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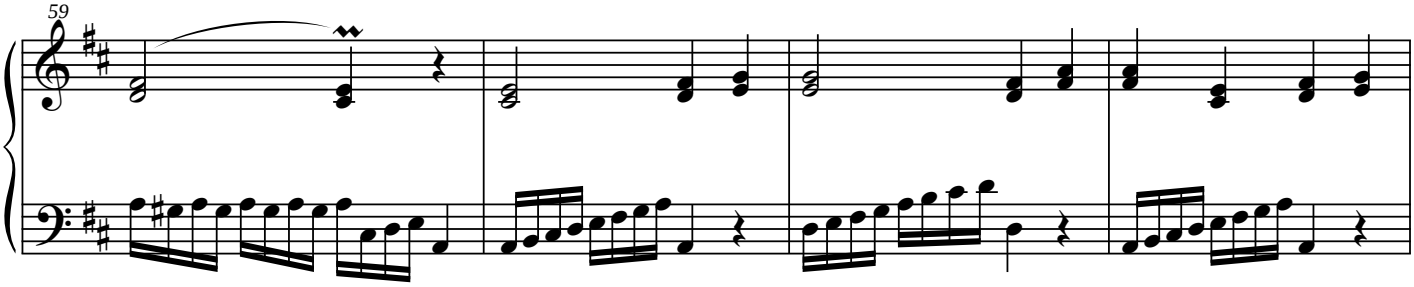

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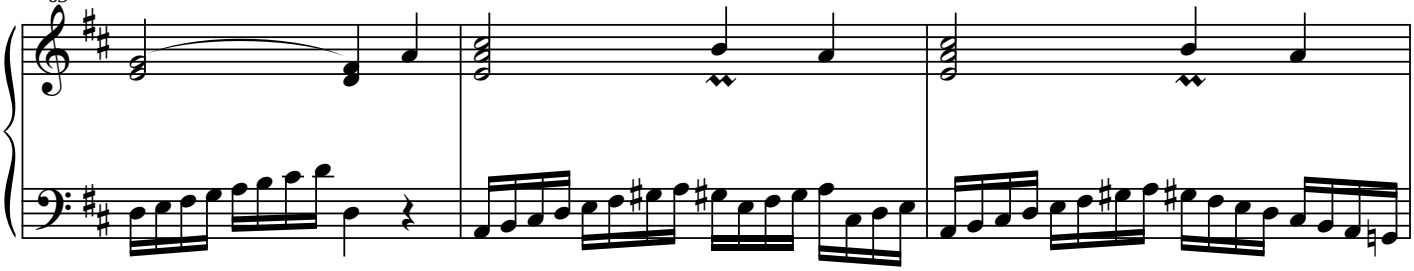

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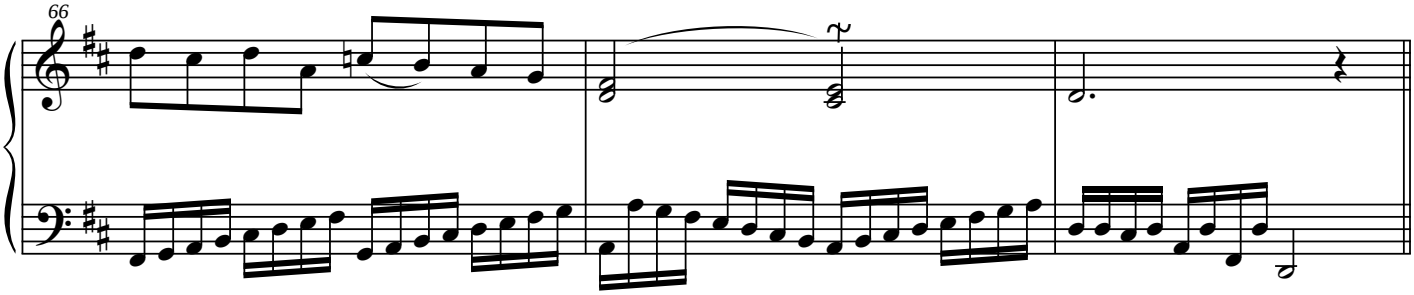

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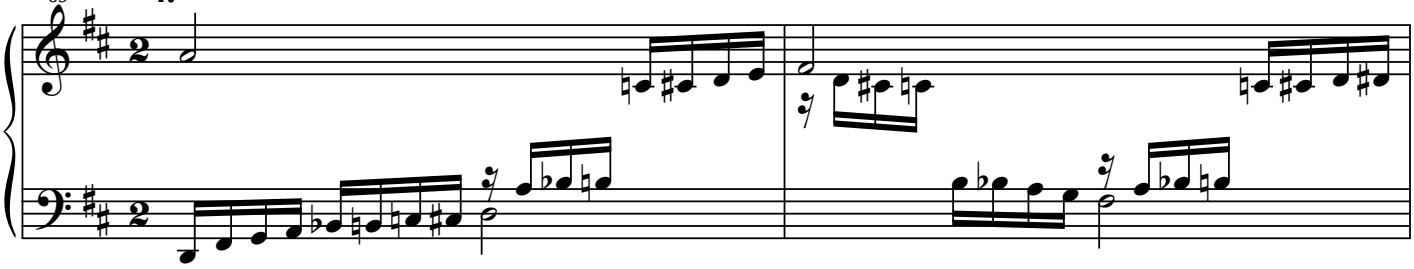

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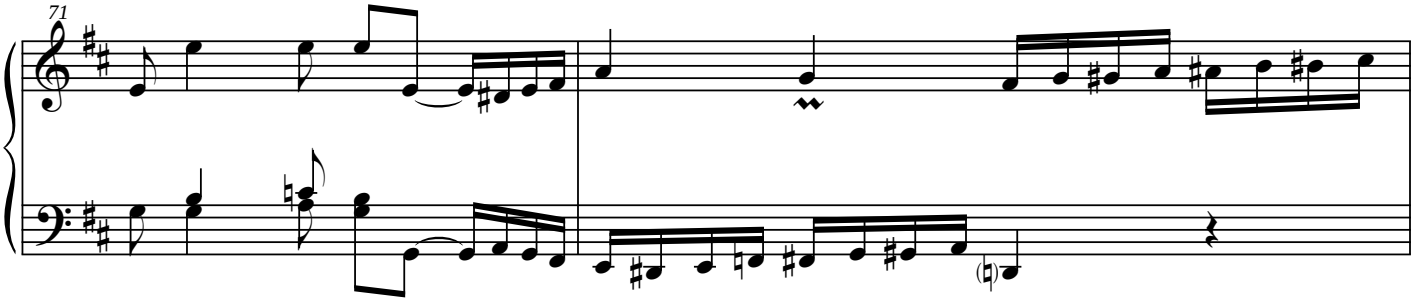

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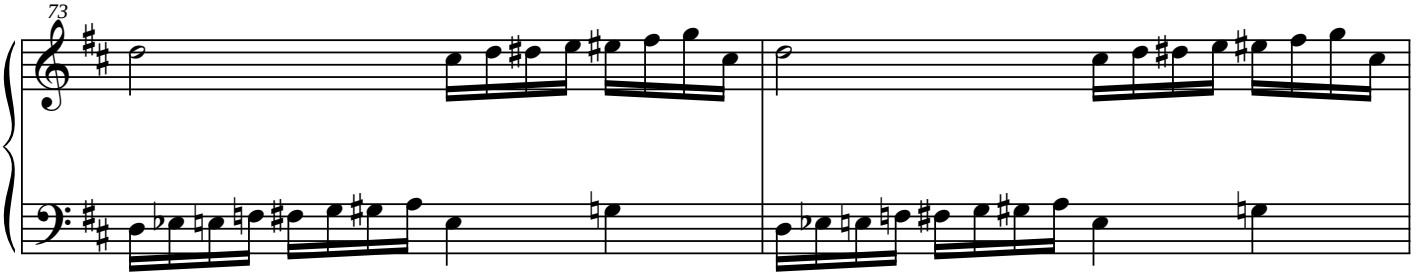

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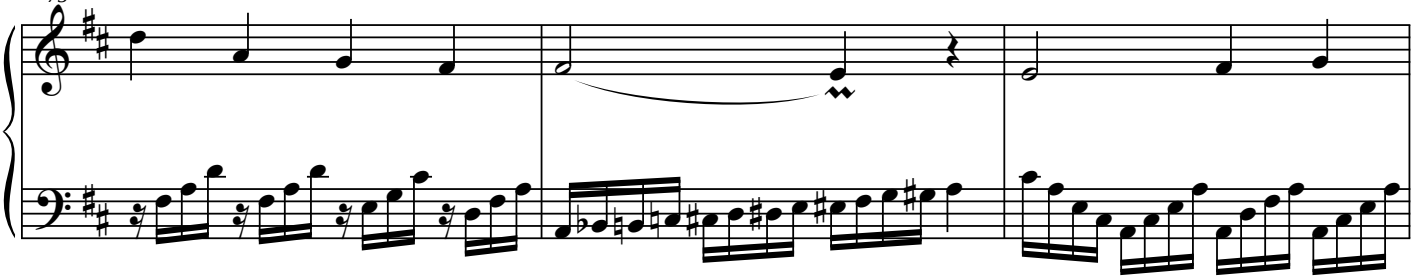

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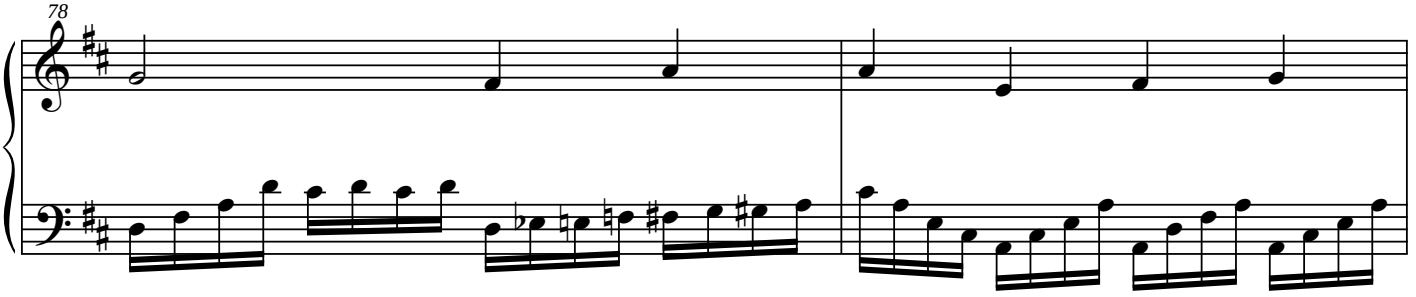
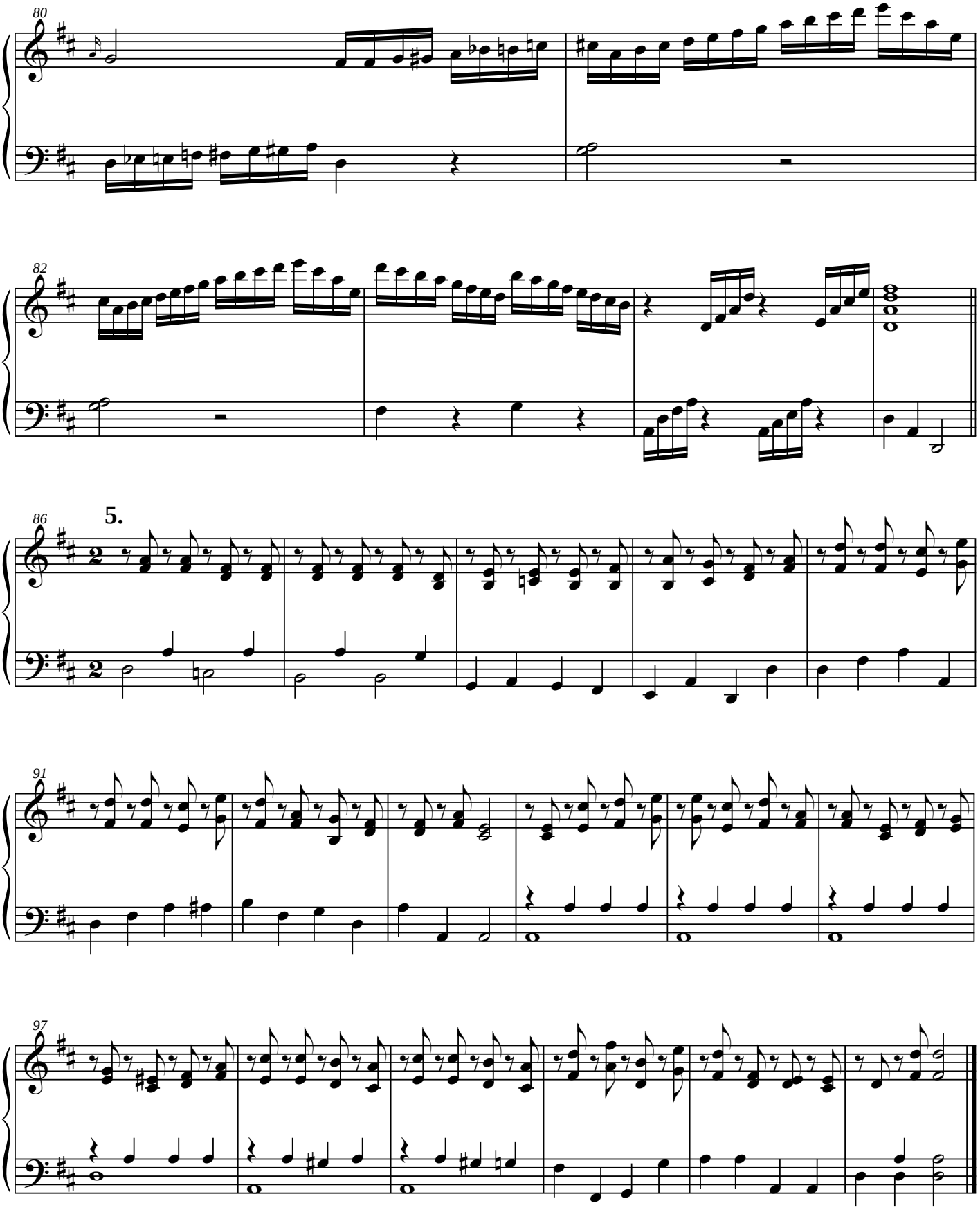
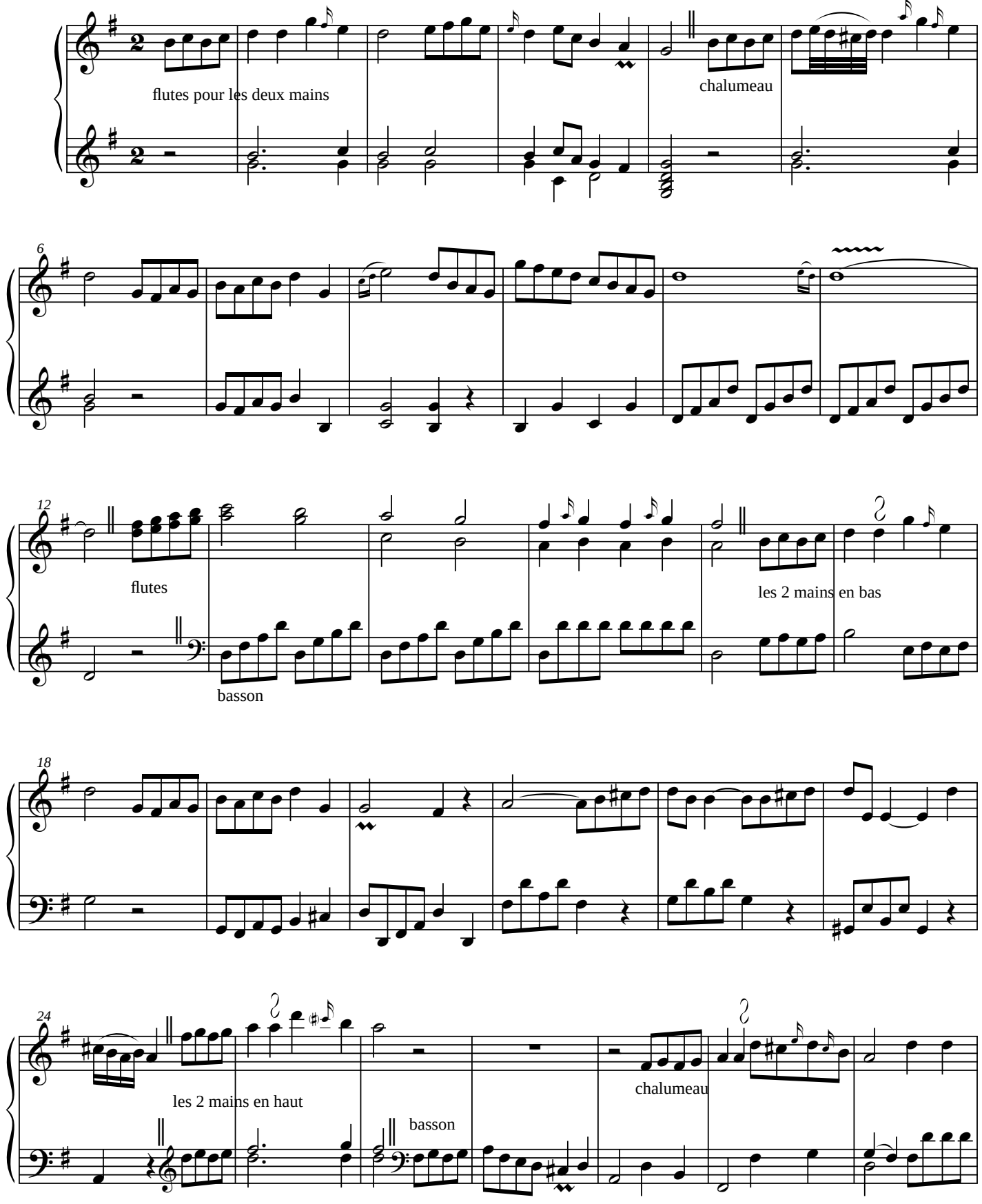



80
82
86
5.
91
97

Dialogue entre le Chalumeau et le Basson
avec accompagnement de flutes au clavier d'en haut

A-L Couperin



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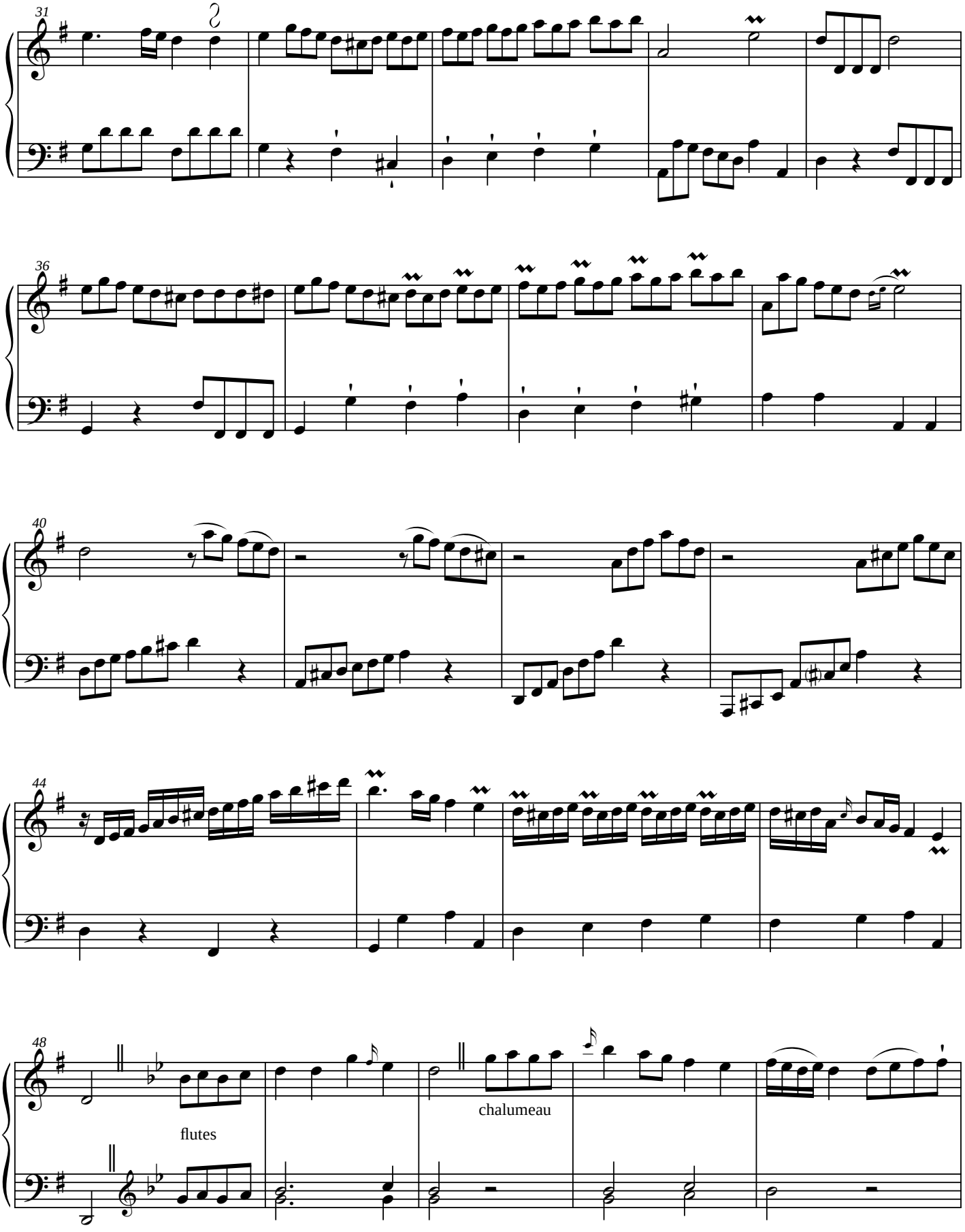
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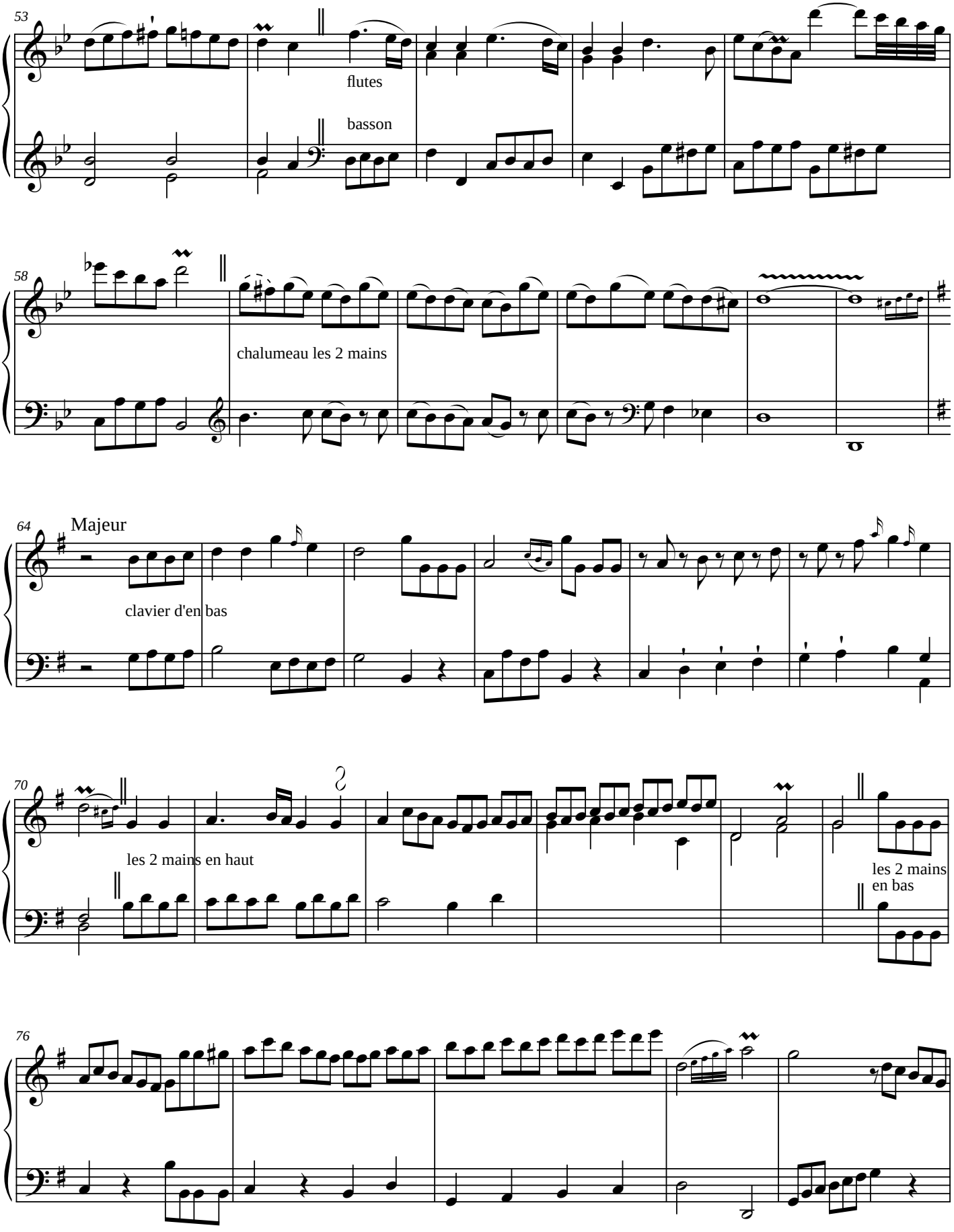
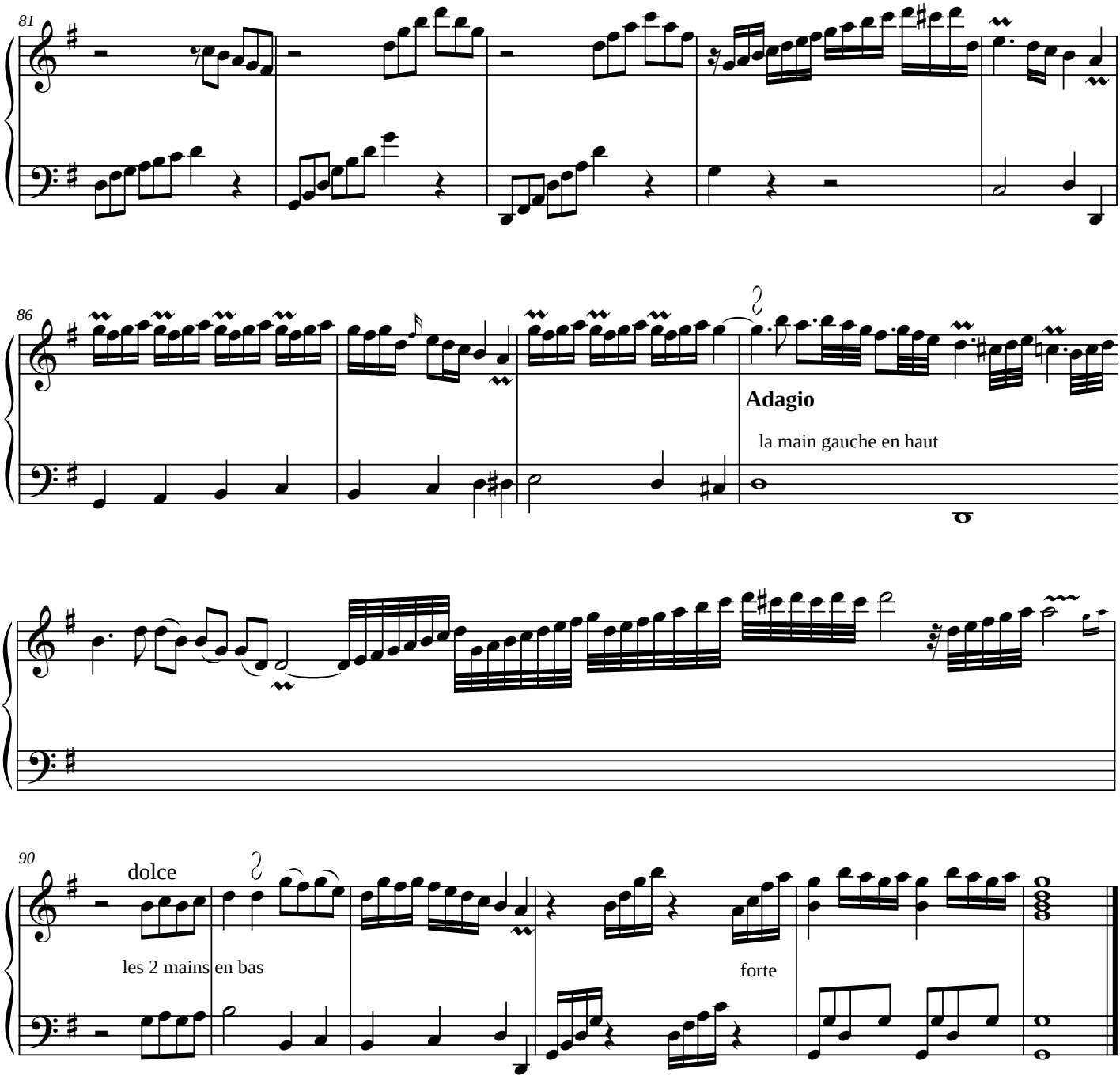
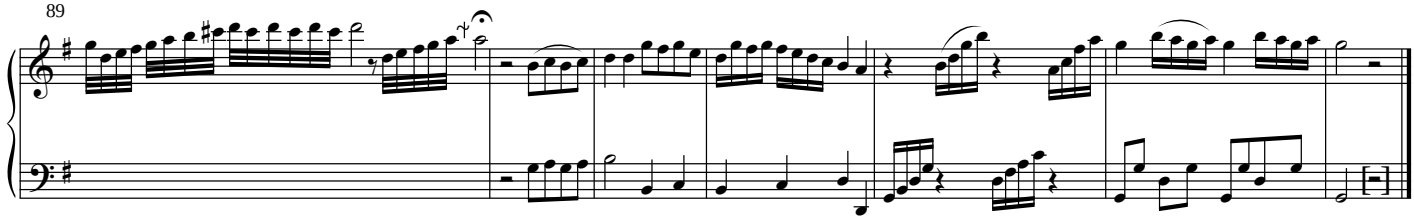
36
40
44
48
flutes
chalumeau


53
flutes
basson
58
chalumeau les 2 mains
64
Majeur
clavier d'en bas
70
les 2 mains en haut
les 2 mains
en bas
76



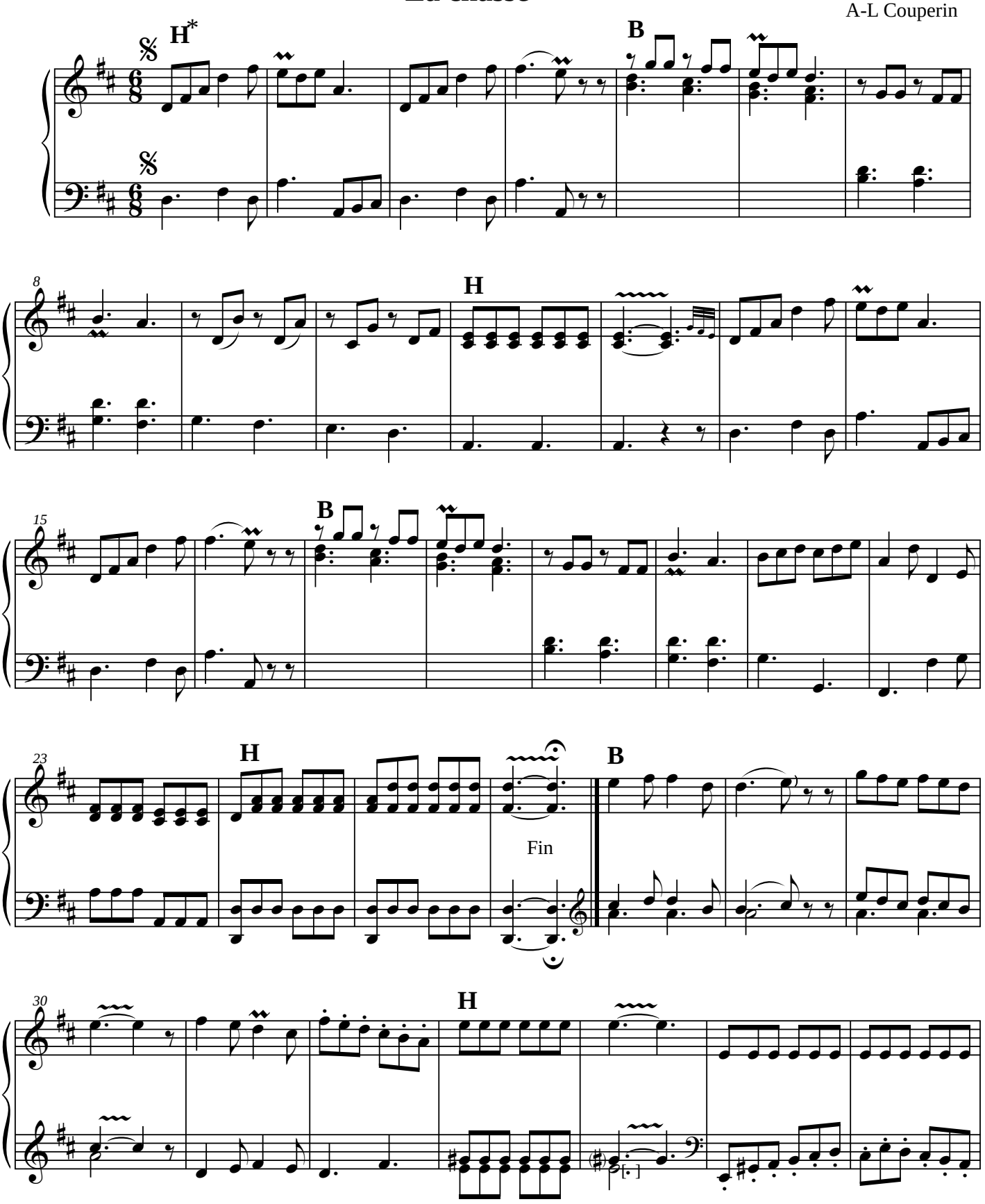
A. L. Couperin
1775

Alternate version of ending (see Critical Notes):



La chasse

A-L Couperin



* H (haut) and B (bas) indications, referring to upper and lower manuals of an organ, have been added to the manuscript in pencil. (See section on instruments in preface.)

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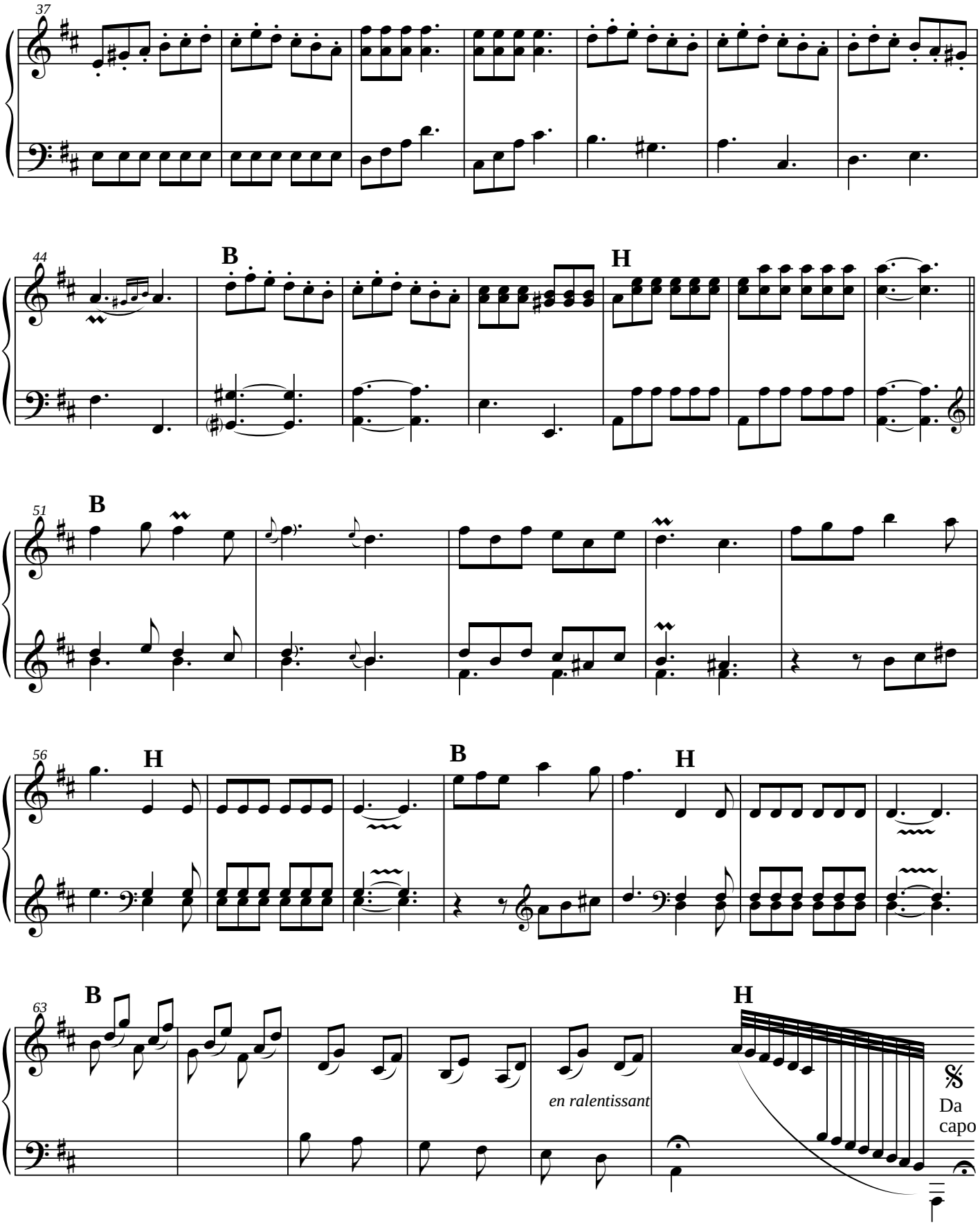
37
44
B
H
51
B
56
H
B
H
63
B
H
en ralentissant
Da capo

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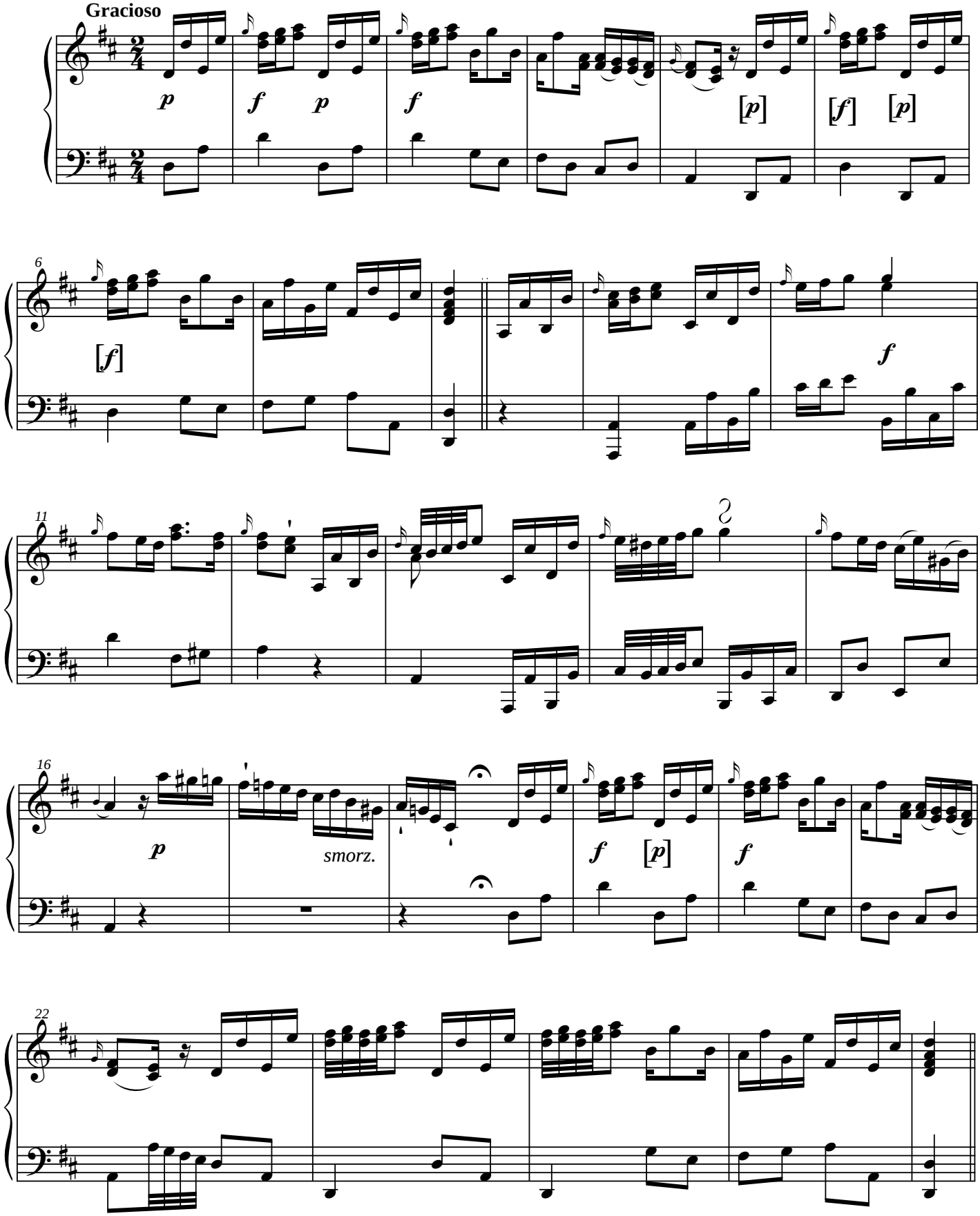
Aria con Variazione
del Sr. Couperin

A-L. Couperin

Aria
Gracioso



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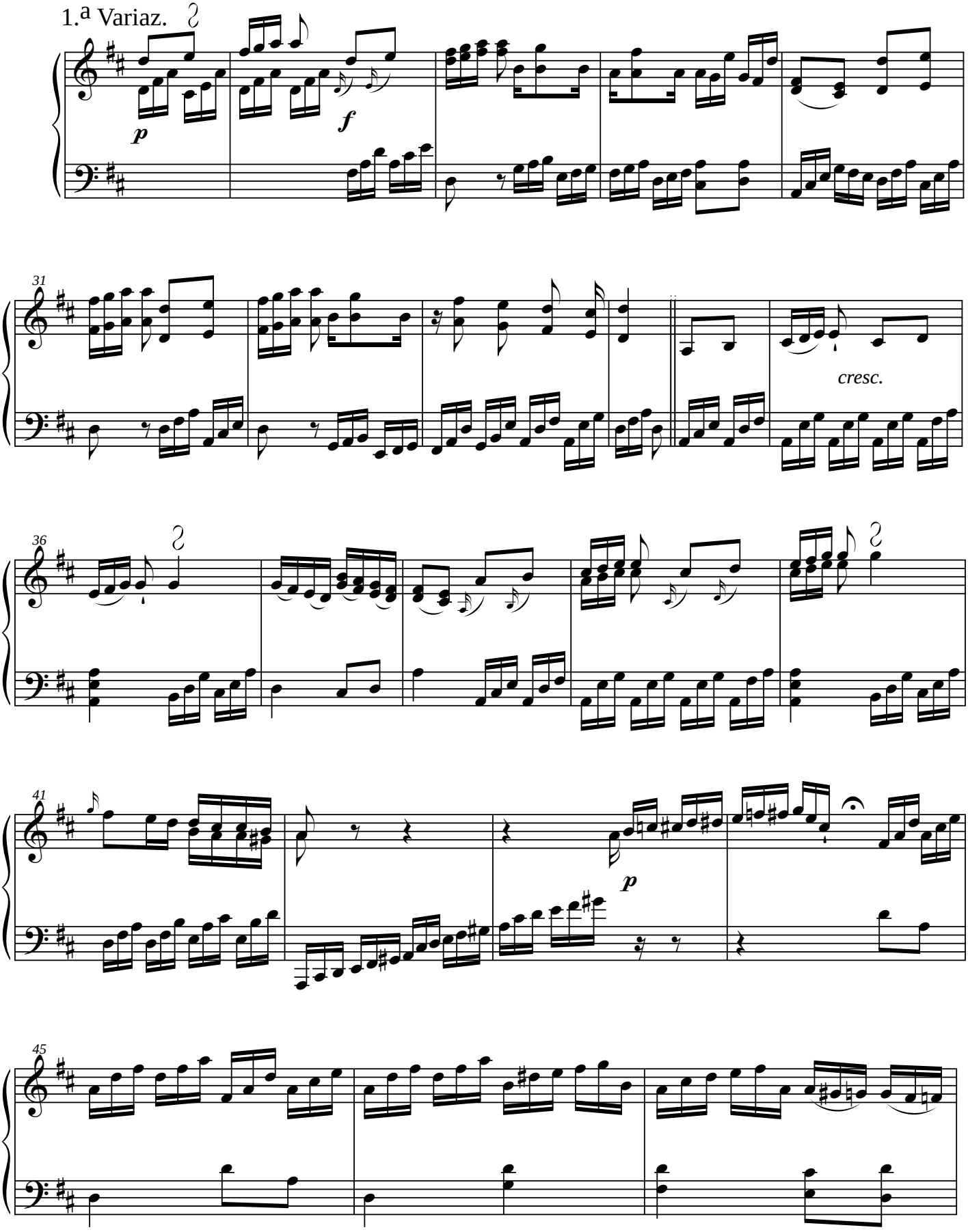
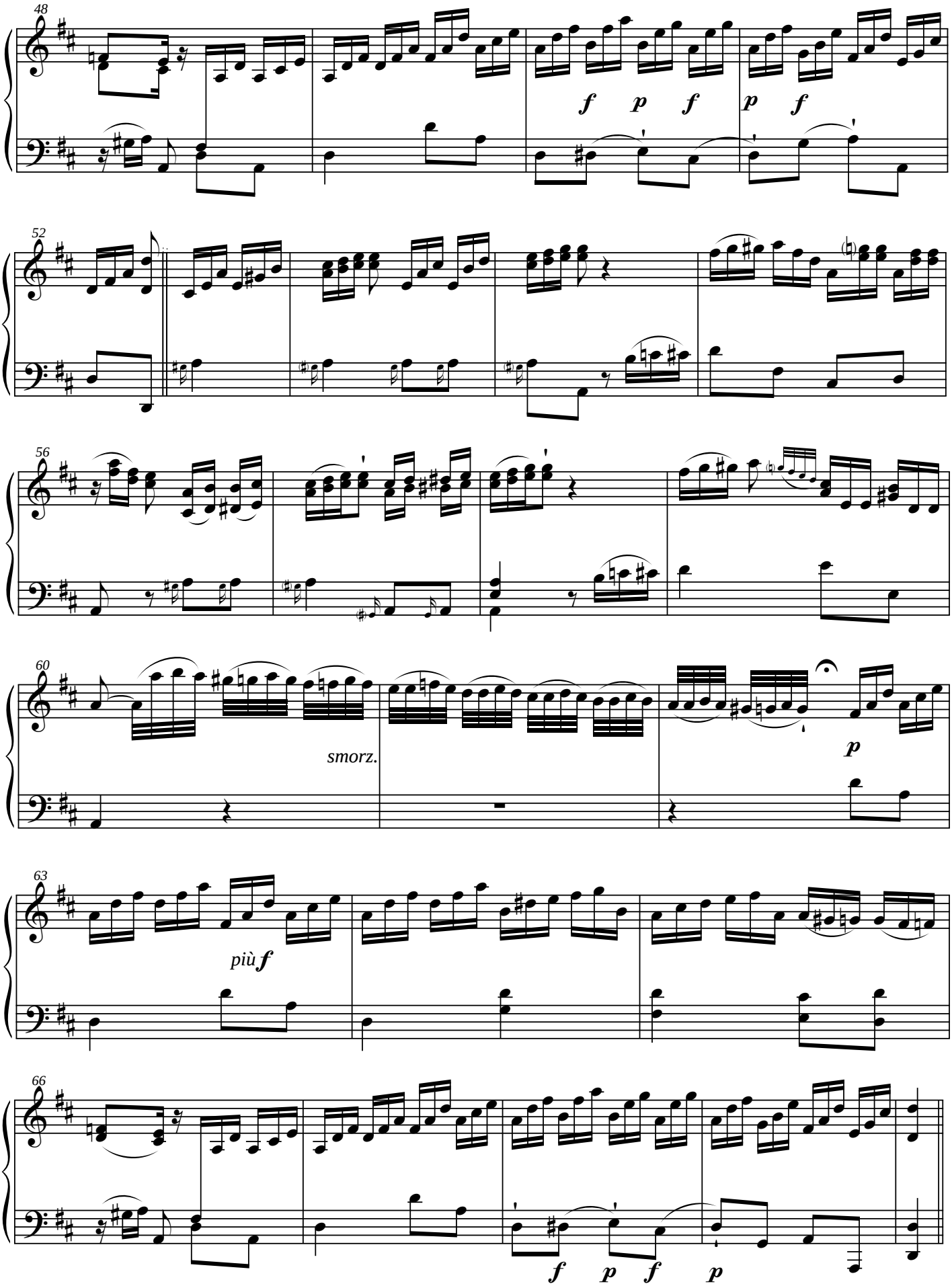
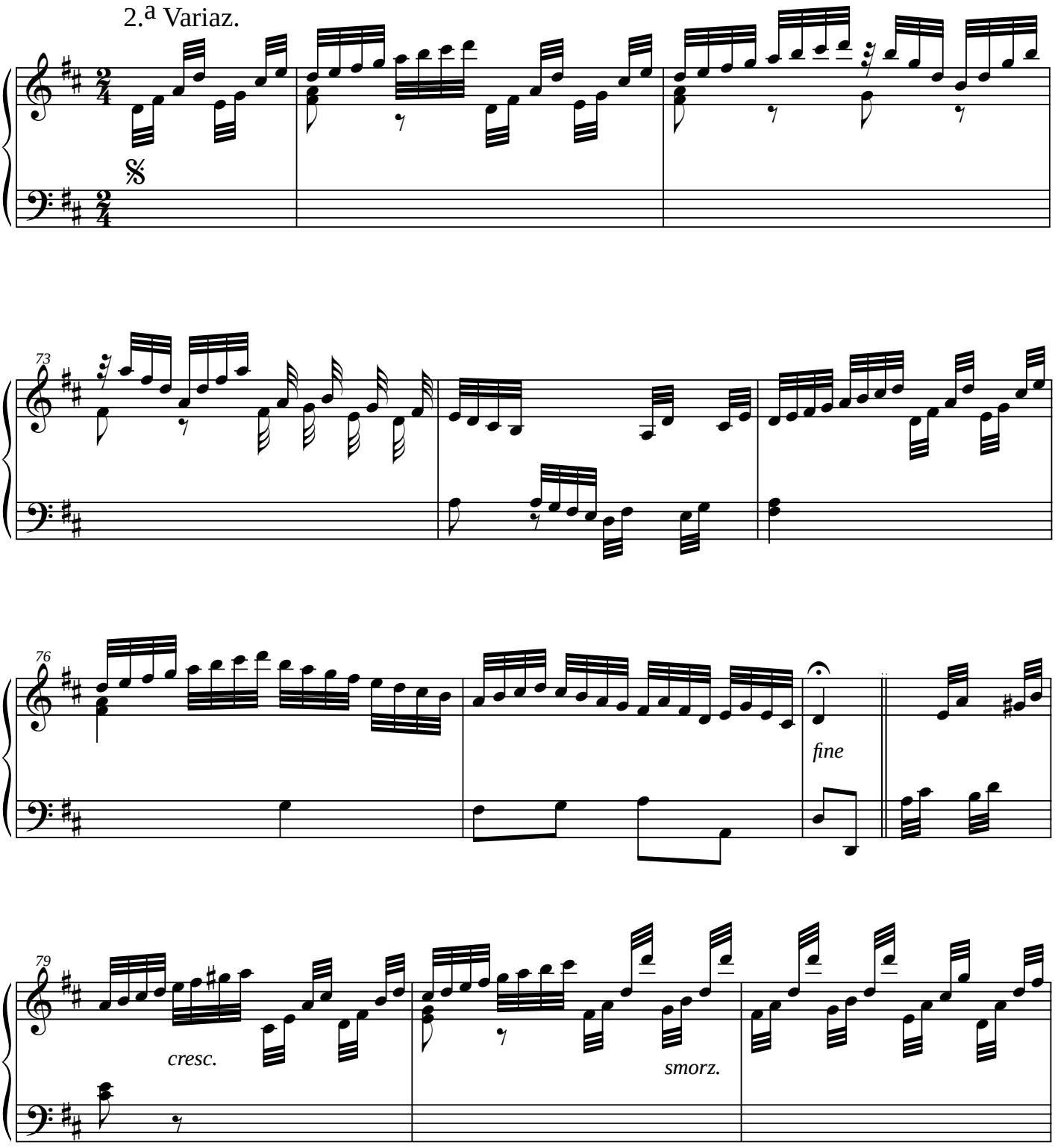
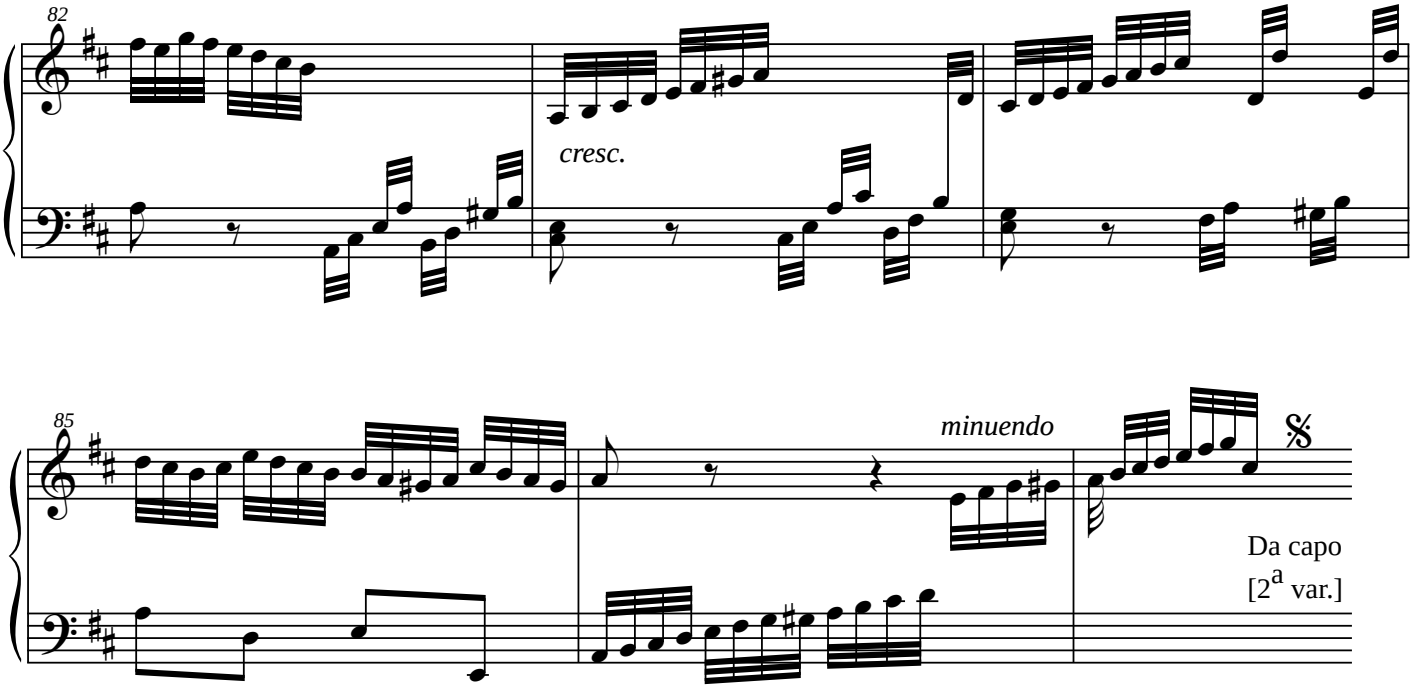
1.ª Variaz.



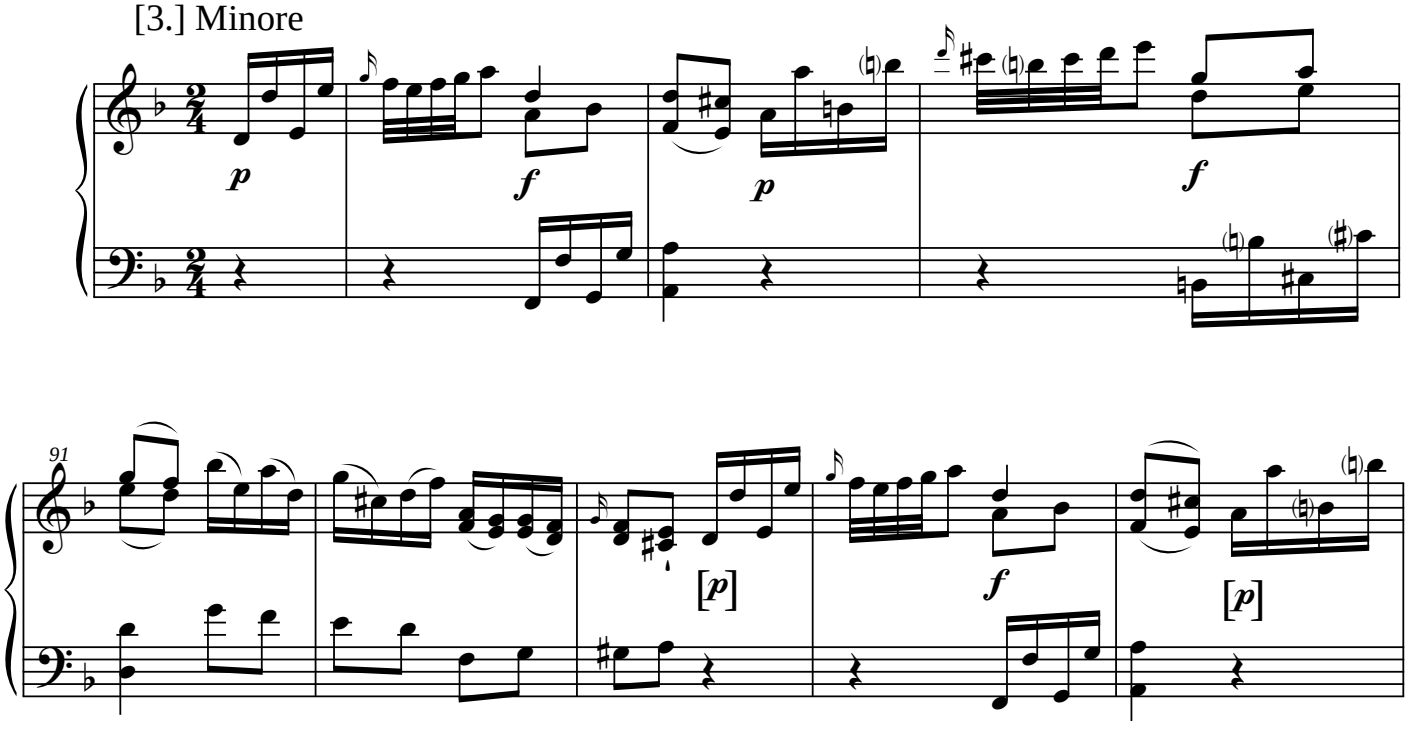

48
f p f
p f
52
56
60
smorz.
p
63
più f
66
f p f
p

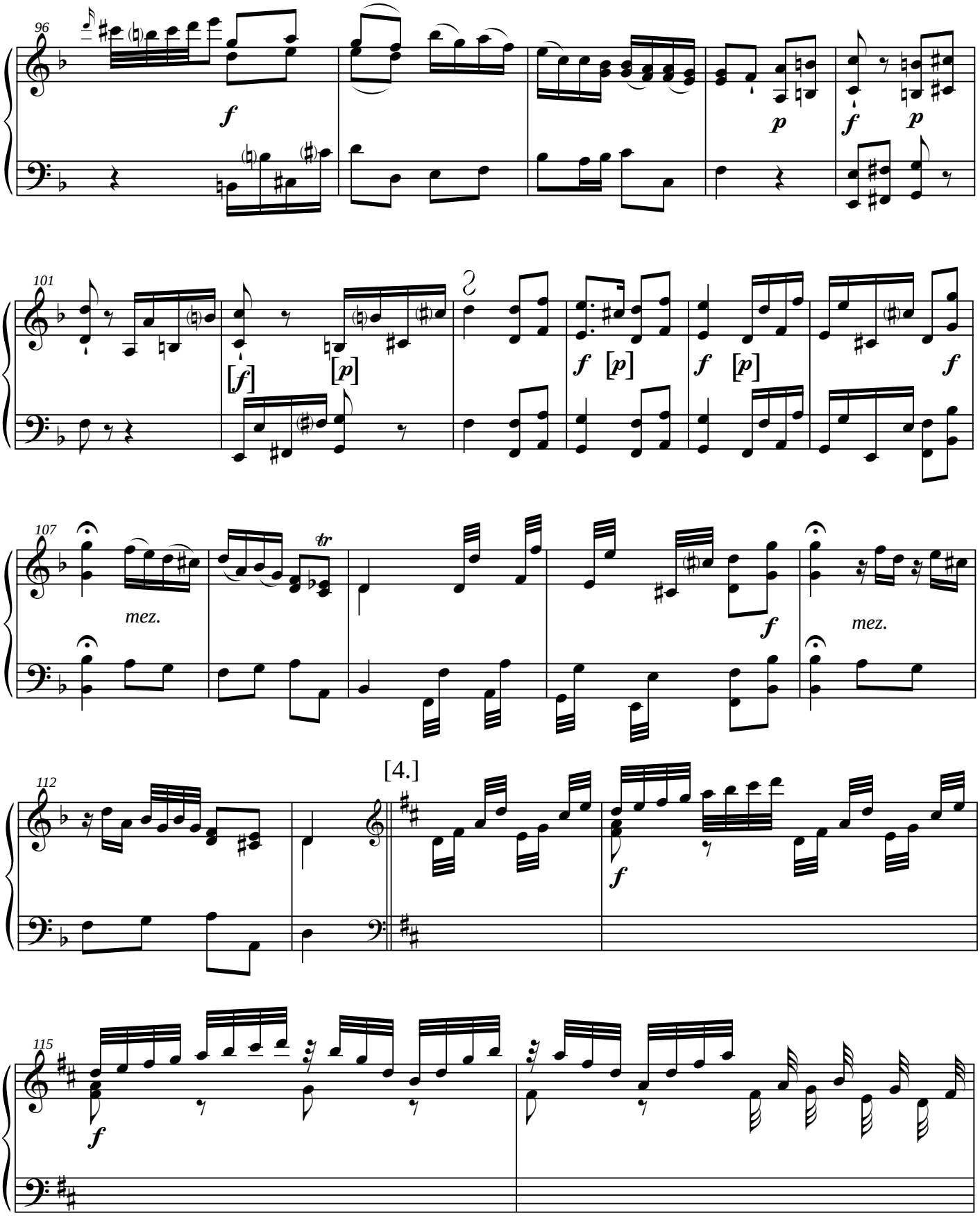
2.ª Variaz.

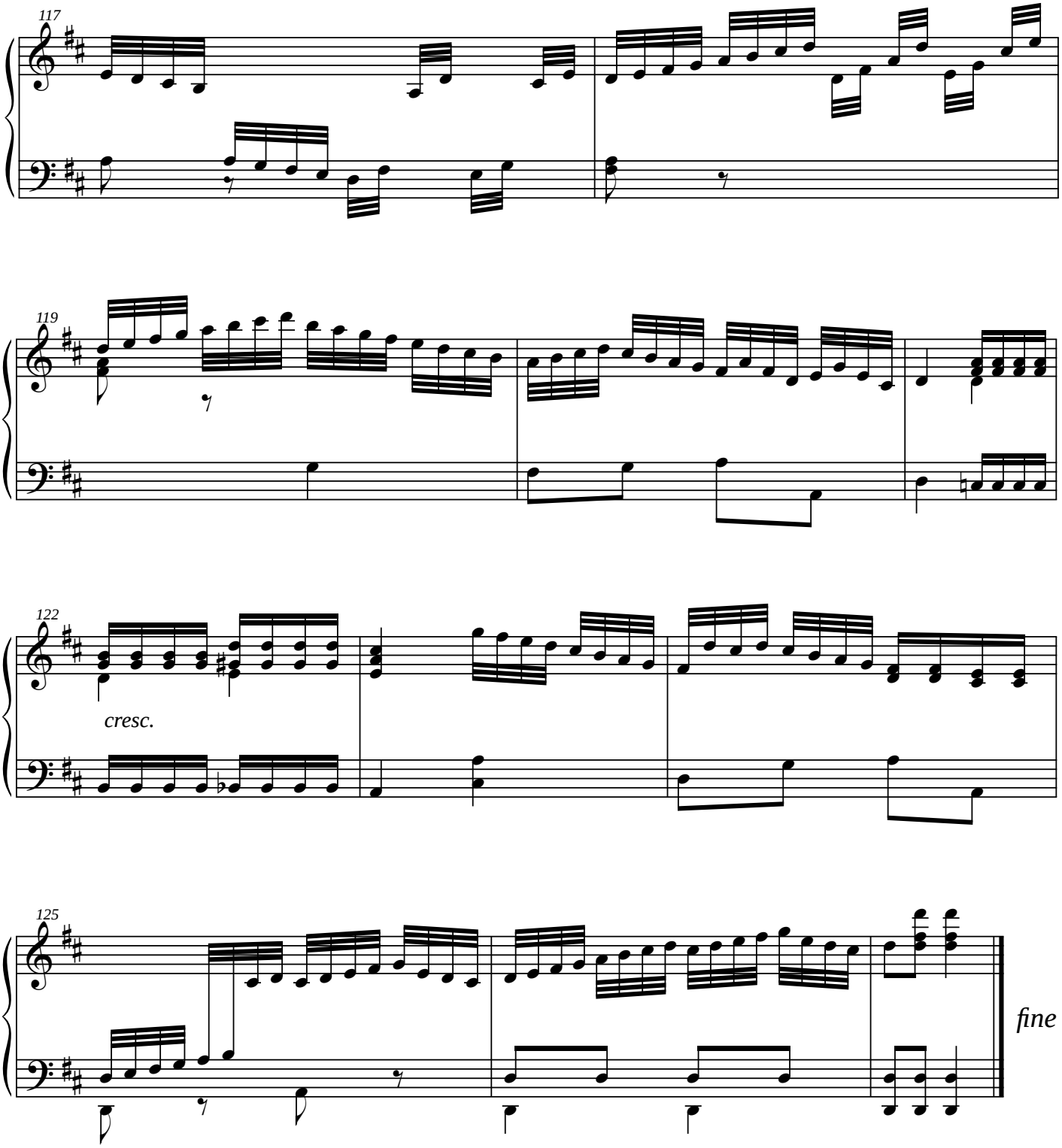




[3.] Minore



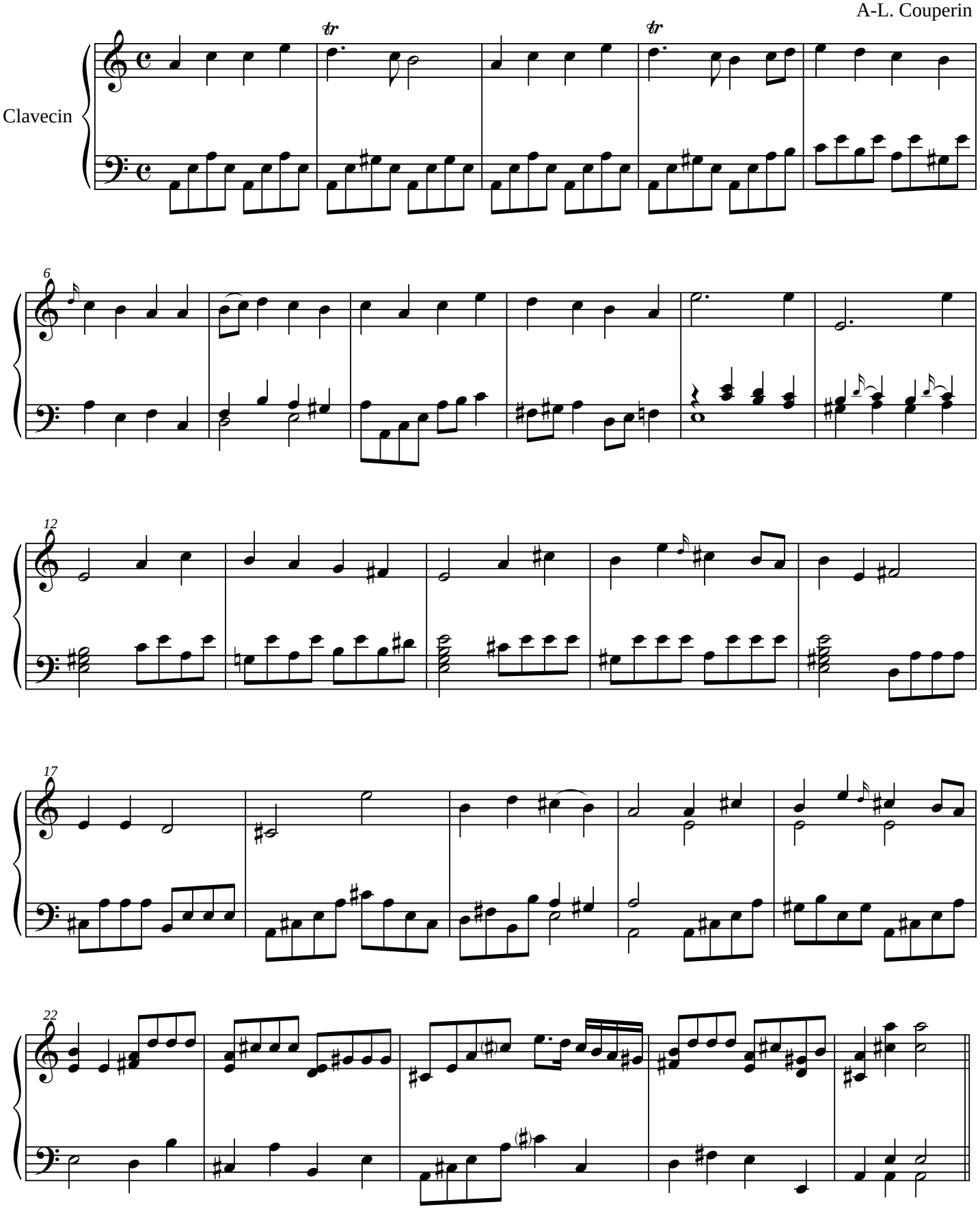

96
f
p
f
p
101
[f]
[p]
f [p]
f [p]
f
107
mez.
tr
f
mez.
[4.]
112
f
115
f



A. L. Couperin 1781

Air de Richard Coeur de Lion

A-L. Couperin



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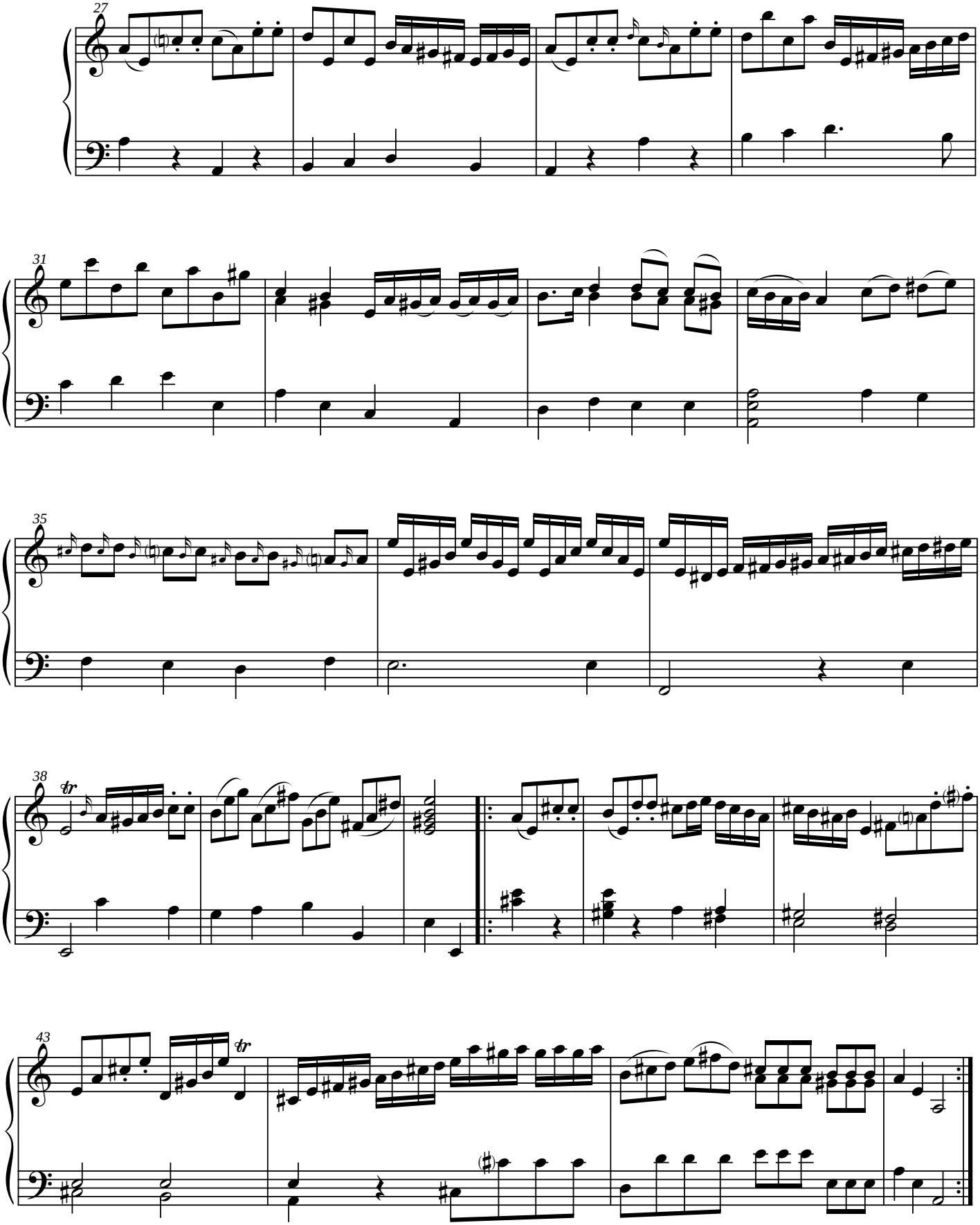
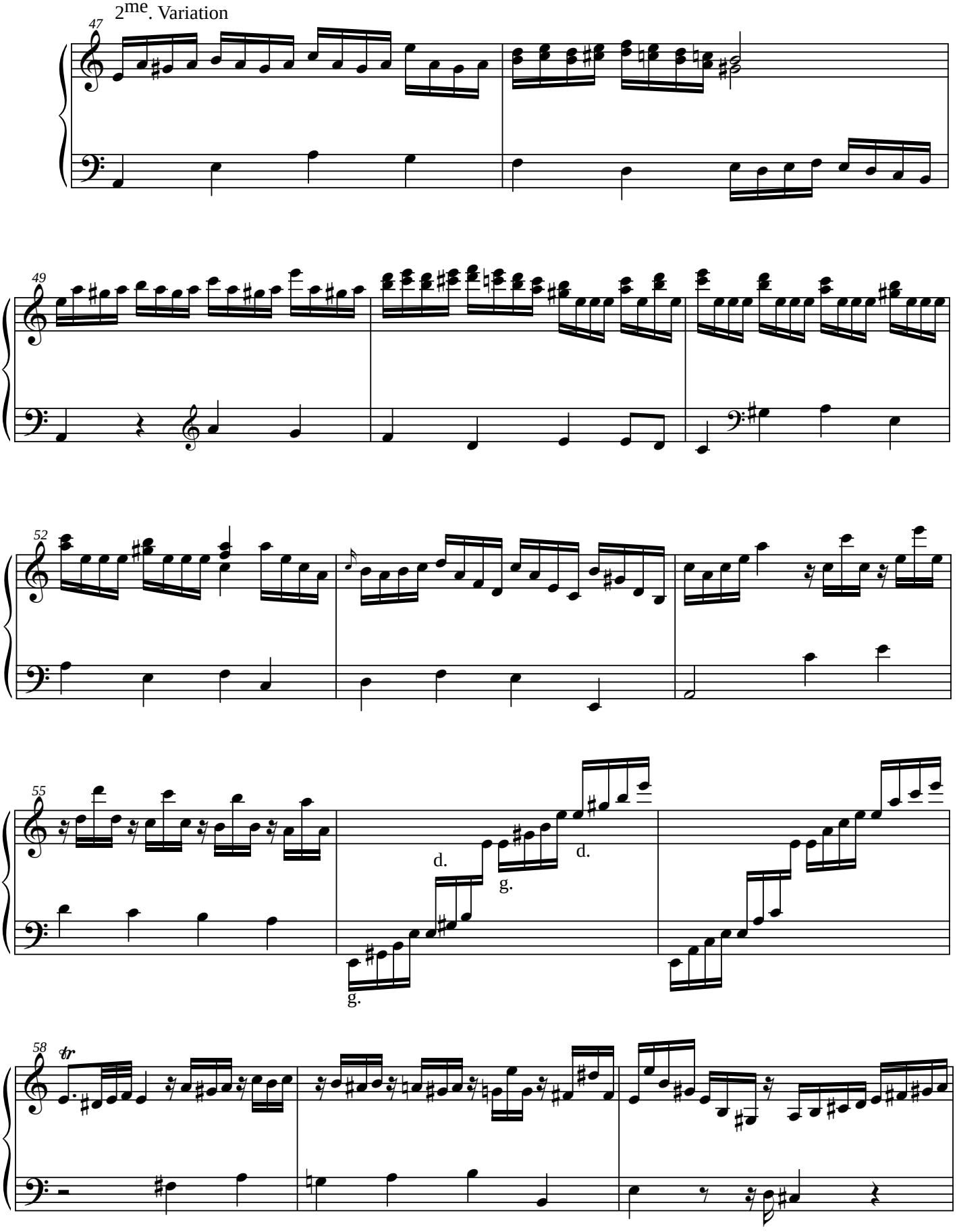
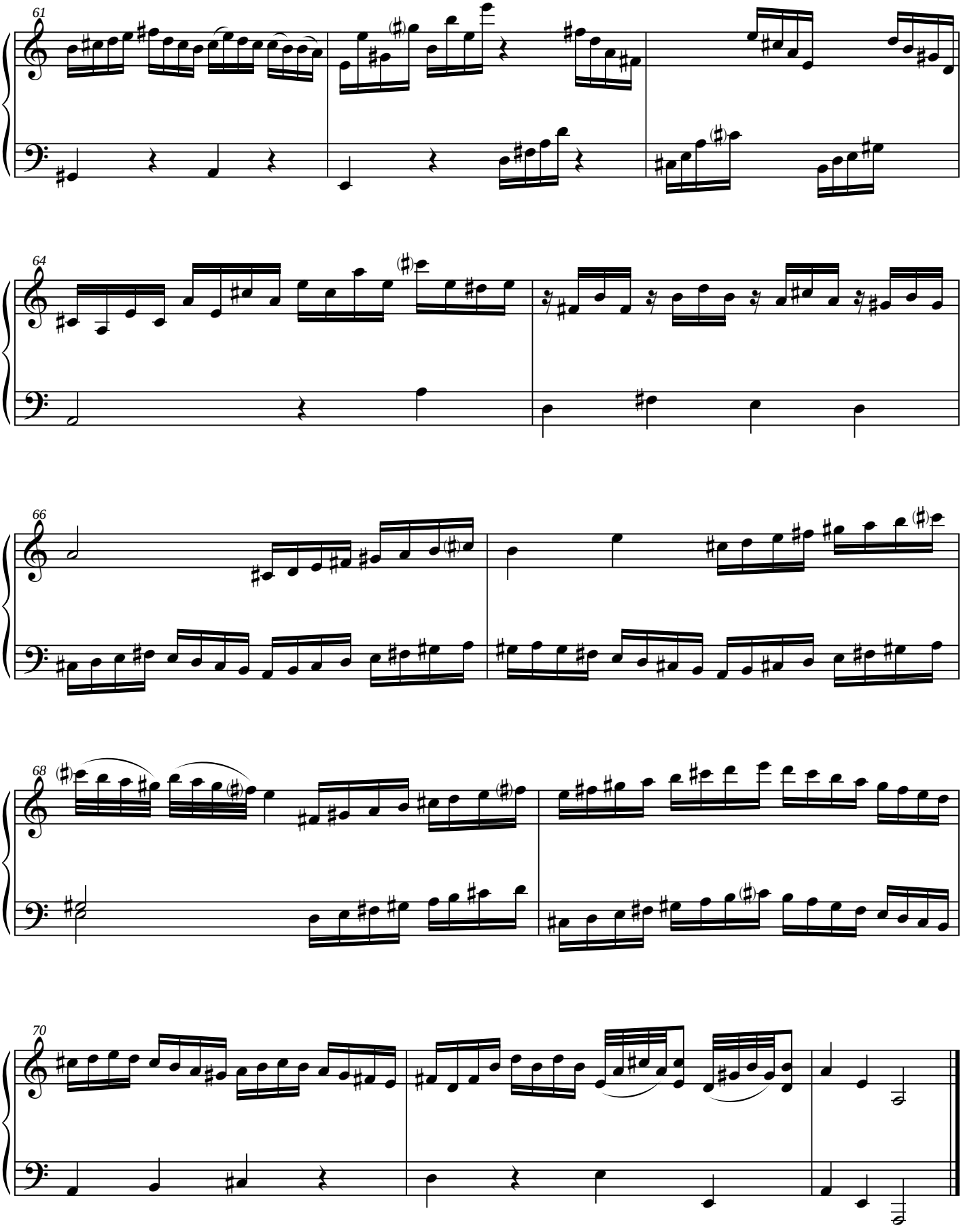
1re. Variation



2me. Variation



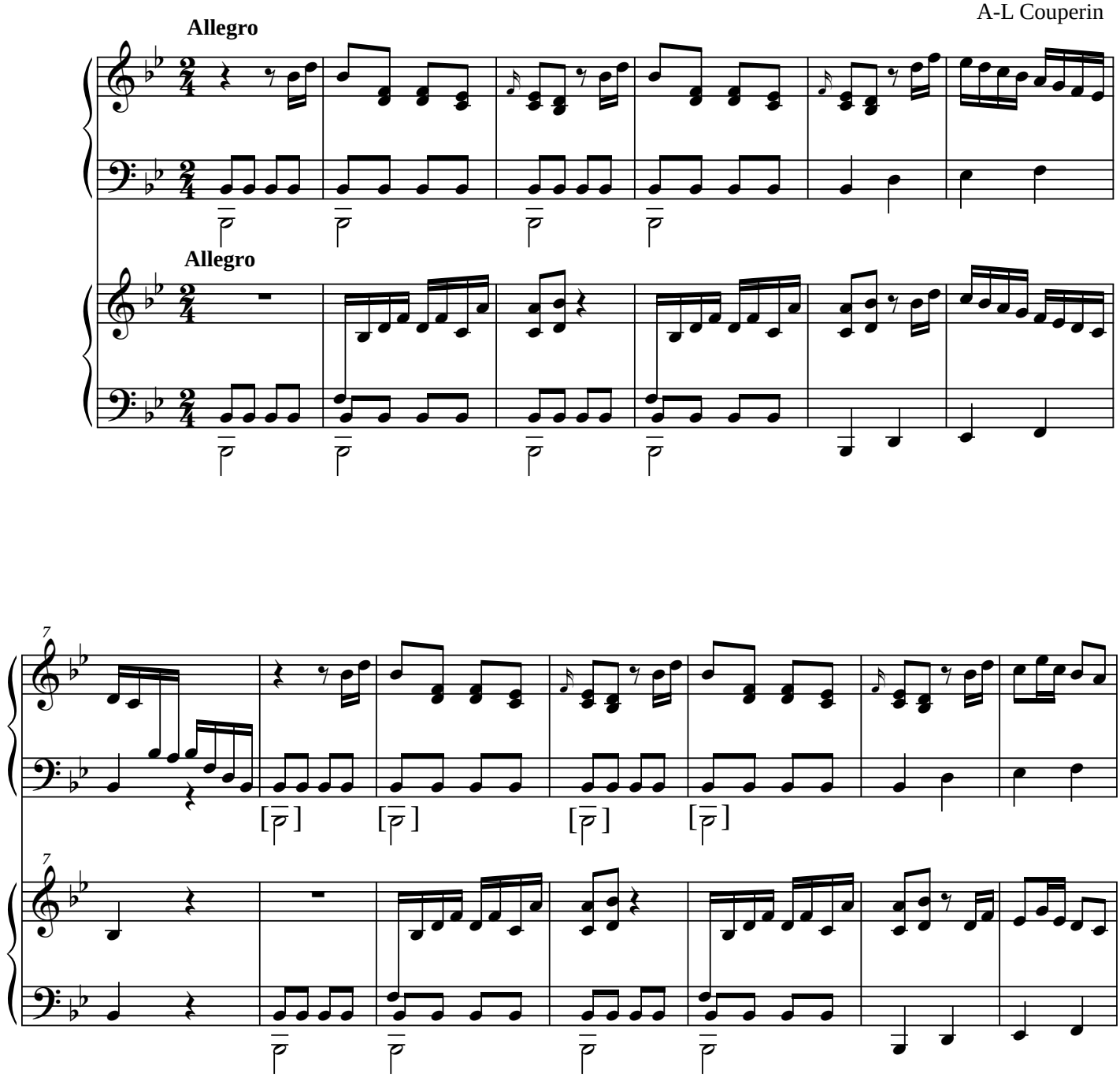

61
64
66
68
70

Works for two harpsichords

Première Quatuor (3rd movement*)

(2nd hpschd by Martin Pearlman)

A-L Couperin



*Movements 1 and 2 are lost, as is the original Harpsichord II part for this 3rd movement. (Cf. "Sources" in the preface.)

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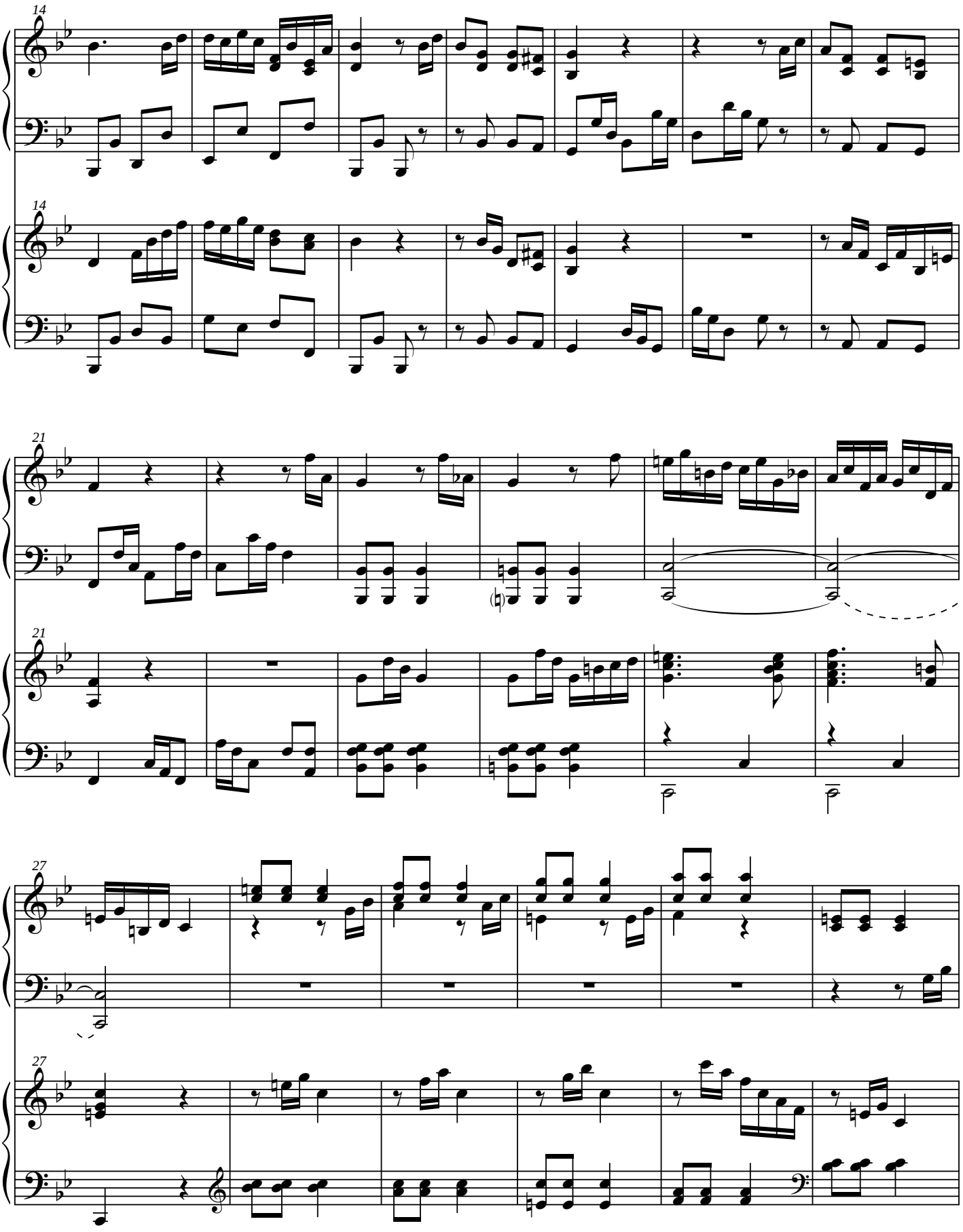
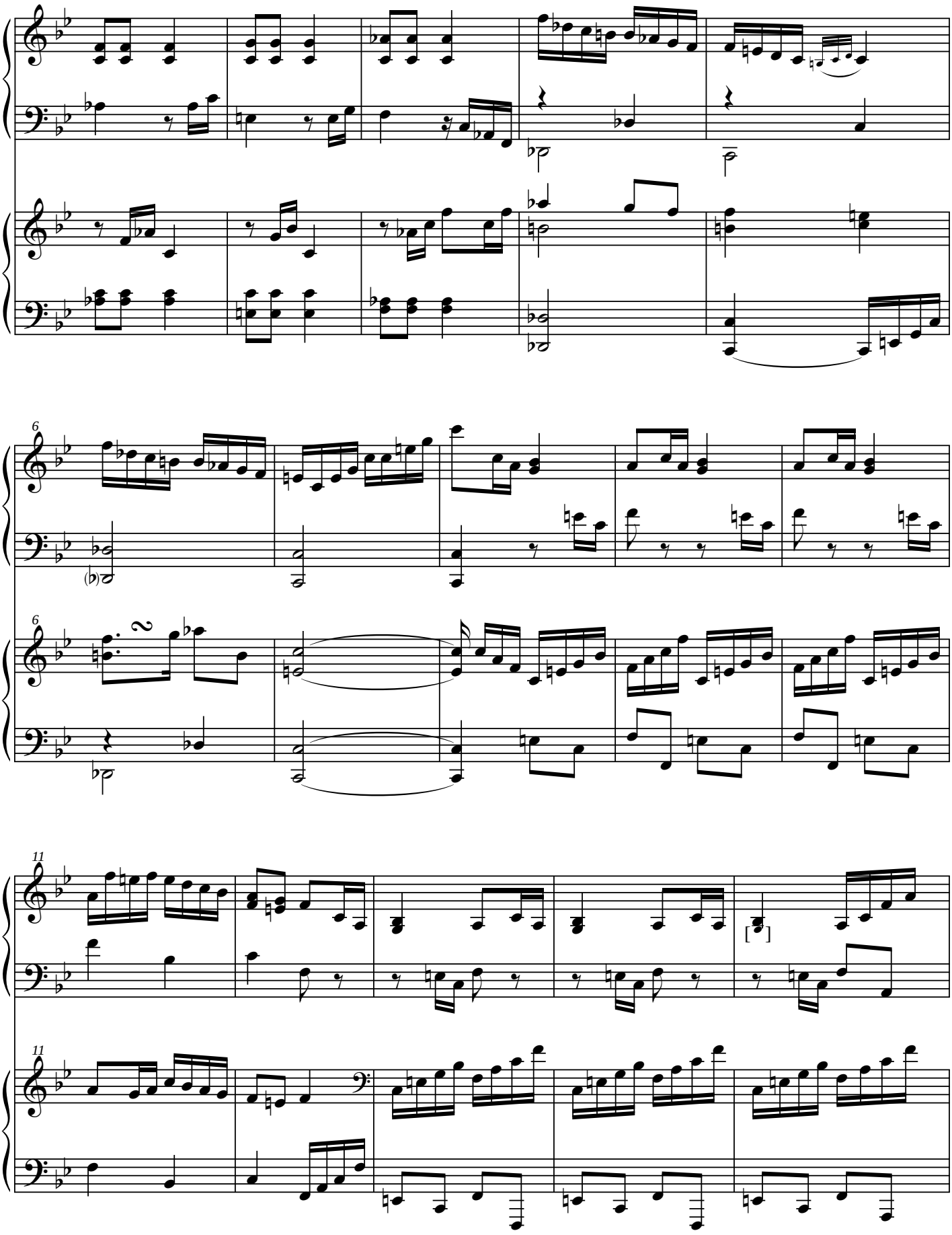
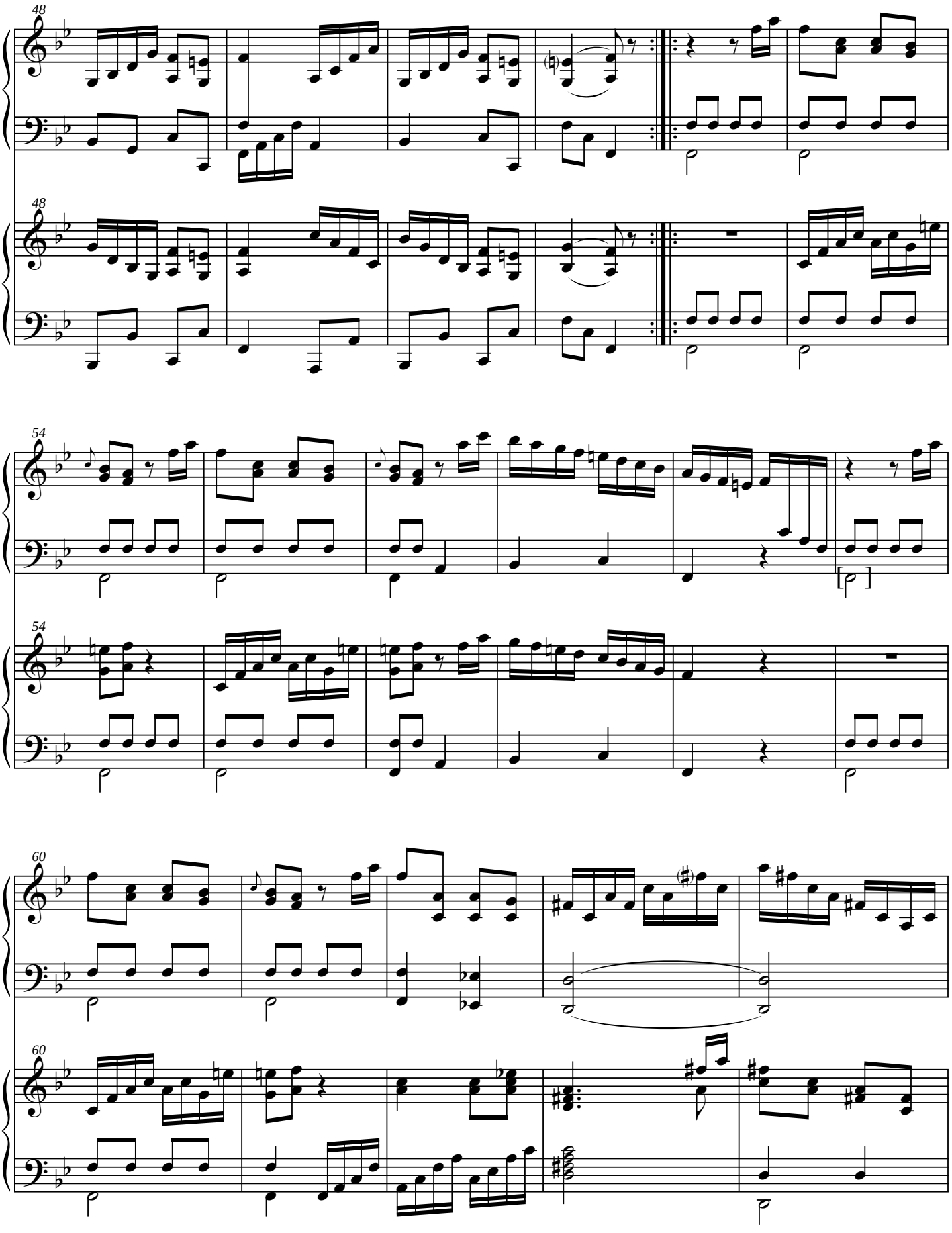
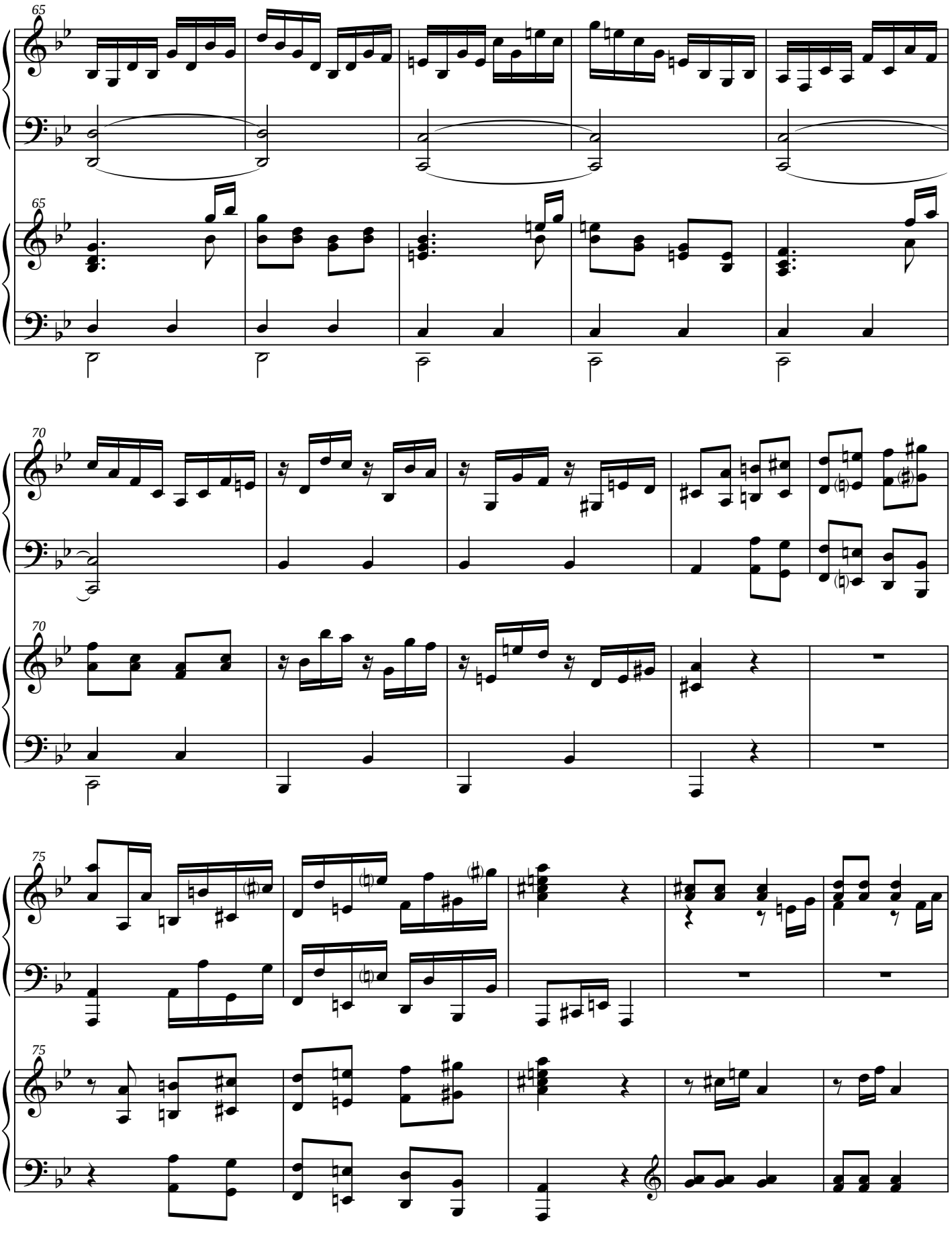
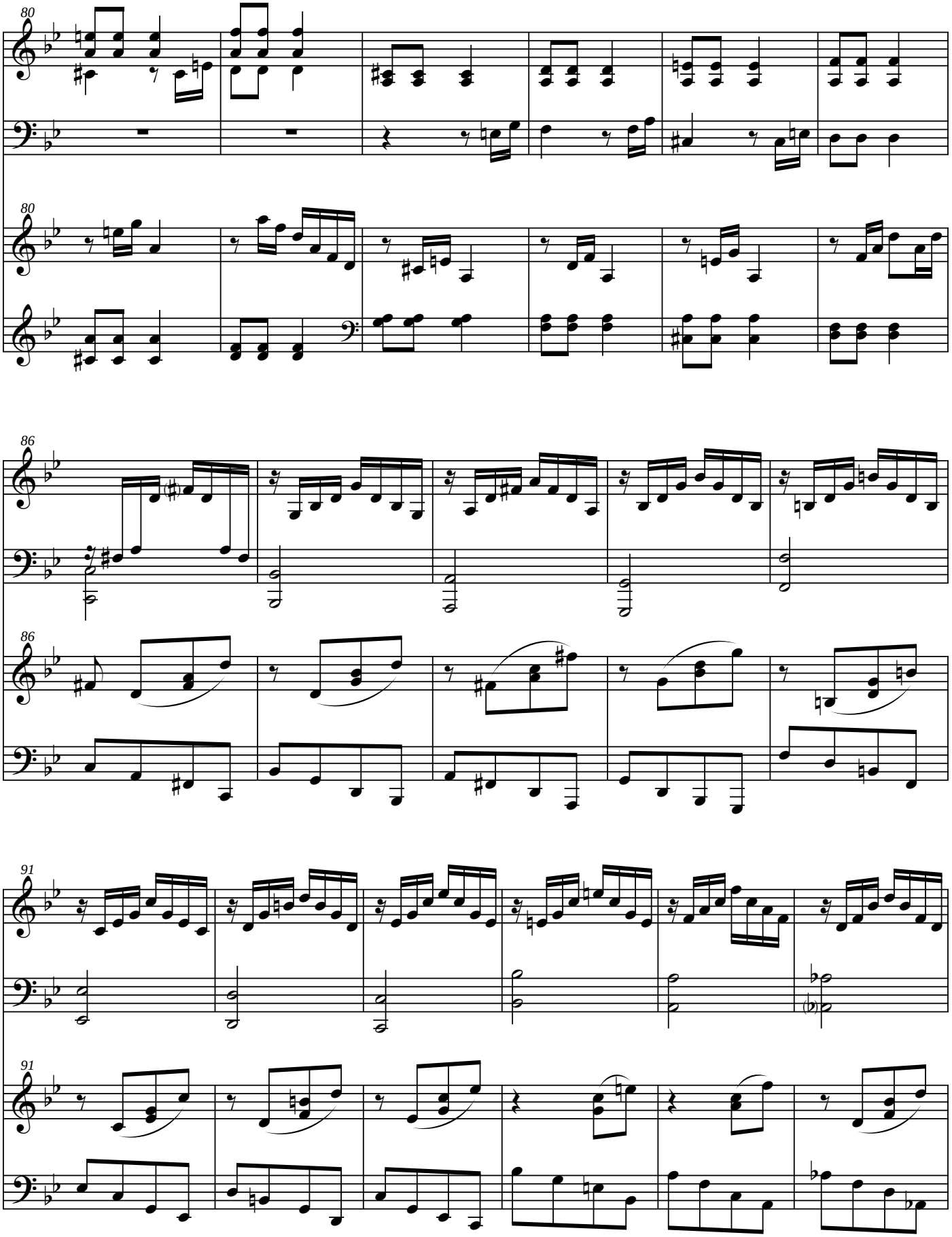
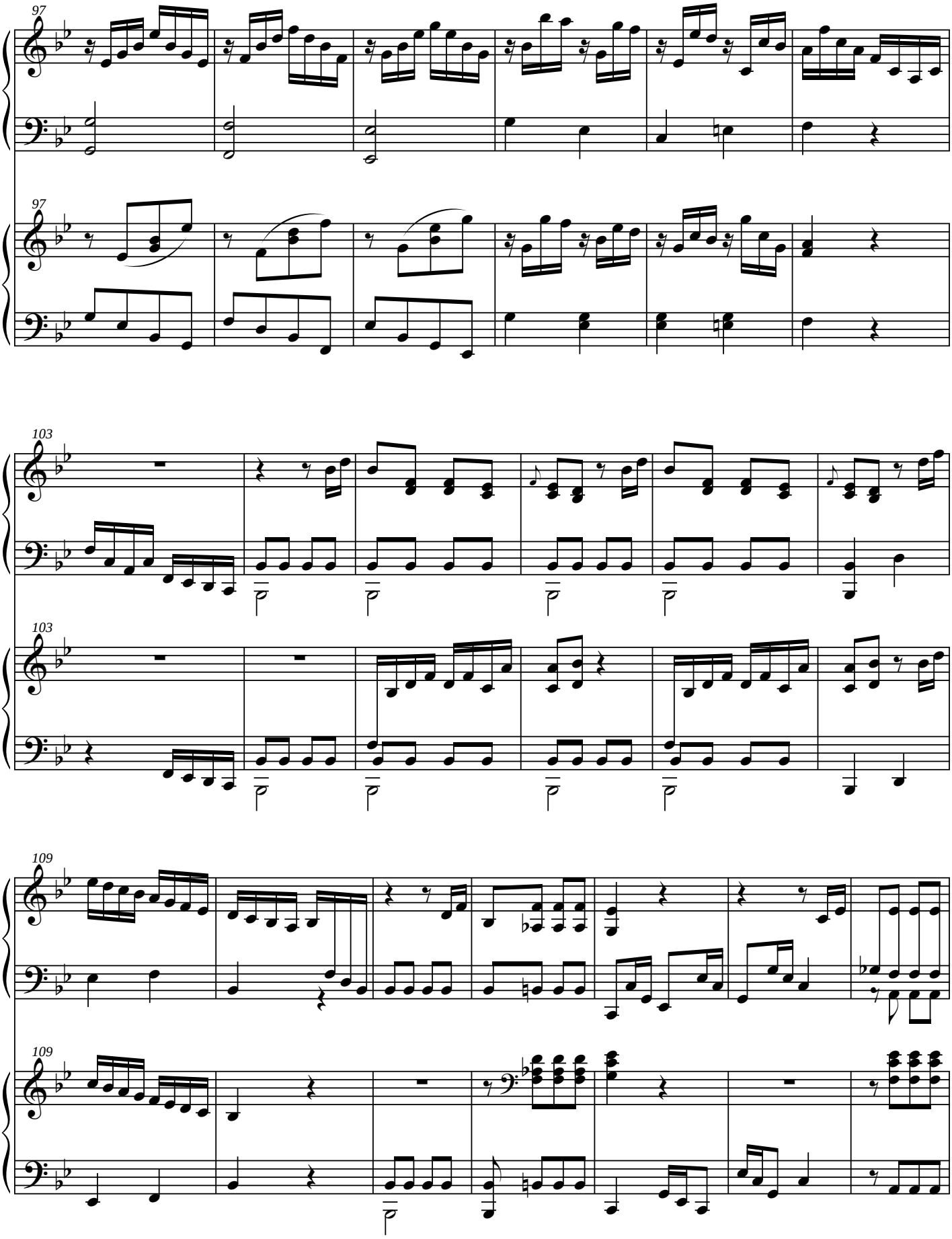

14
14
21
21
27
27

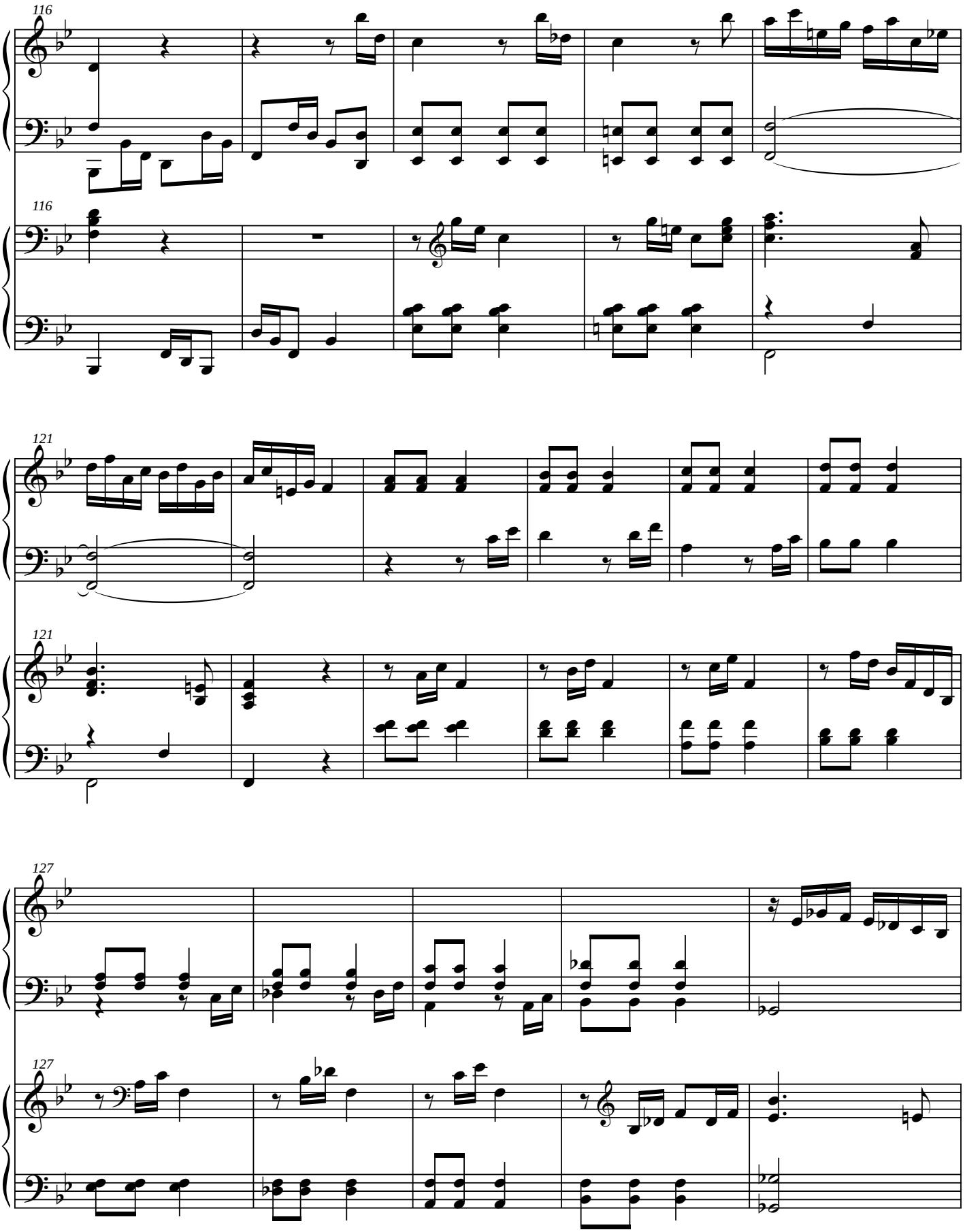


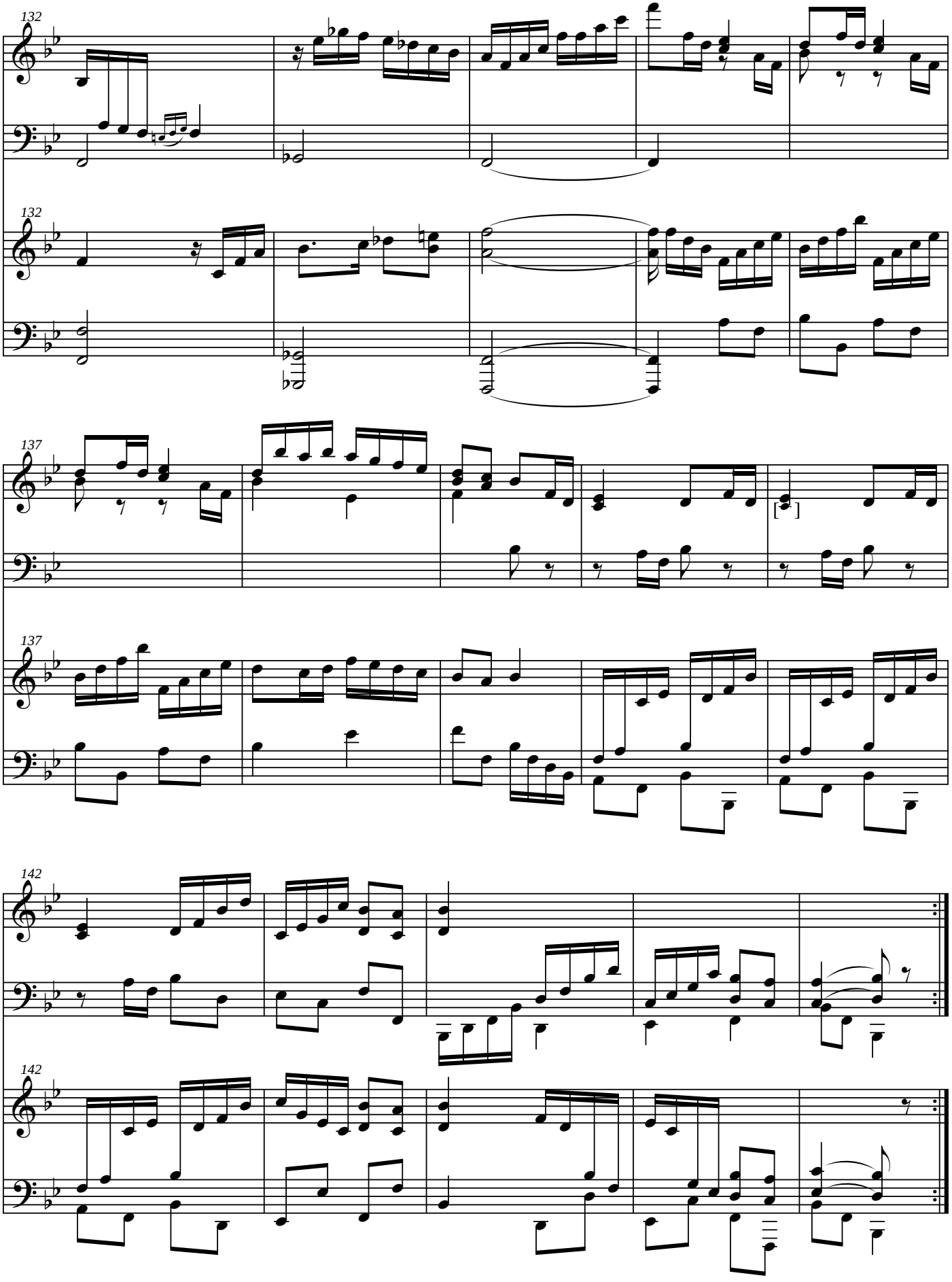

48
48
54
54
60
60


65
65
70
70
75
75


80
80
86
86
91
91


97
97
103
103
109
109

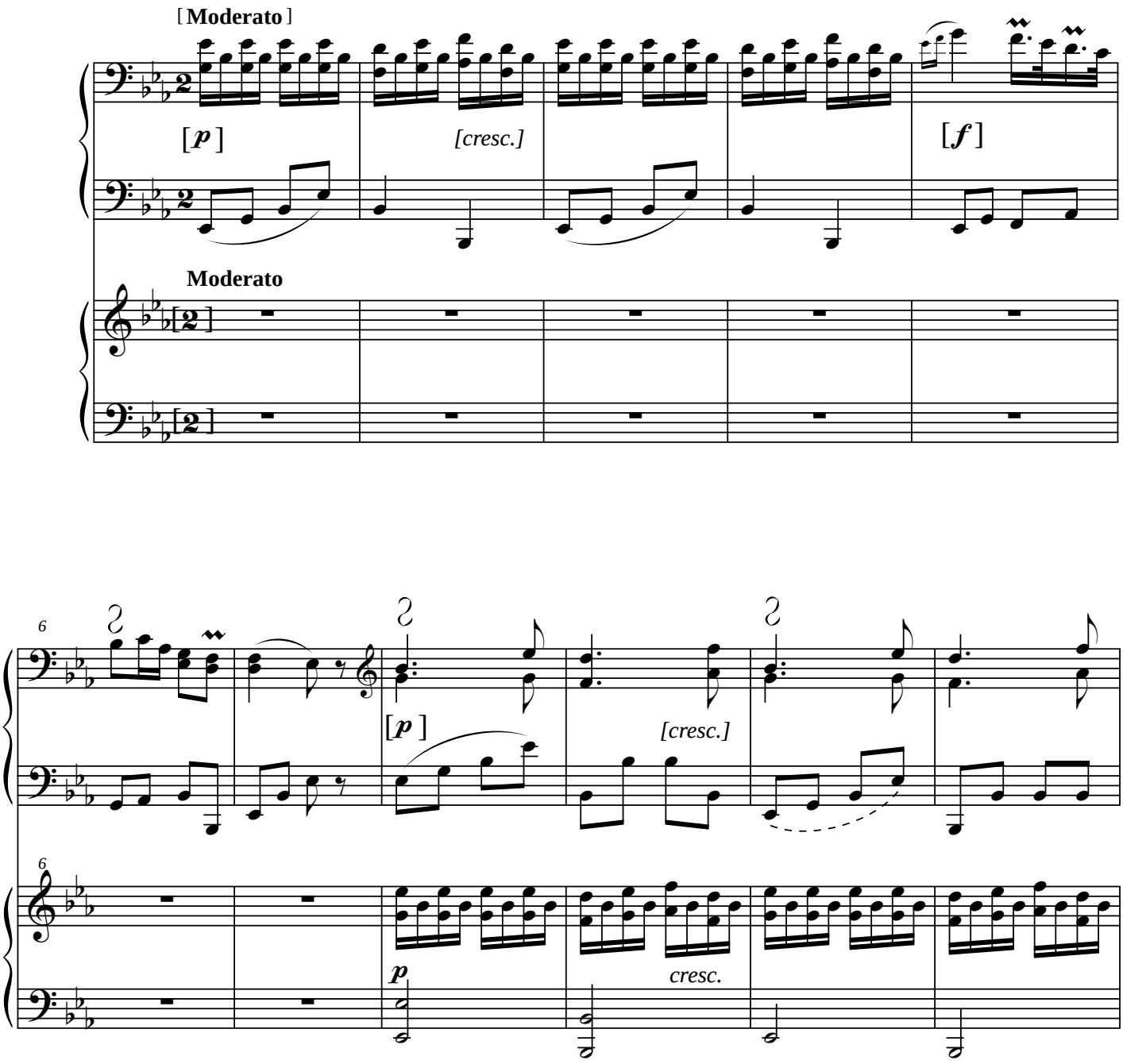

116
116
121
121
127
127


132
132
137
137
142
142

Deuxième Quatuor à Deux Clavecins

(both parts original)

A-L. Couperin



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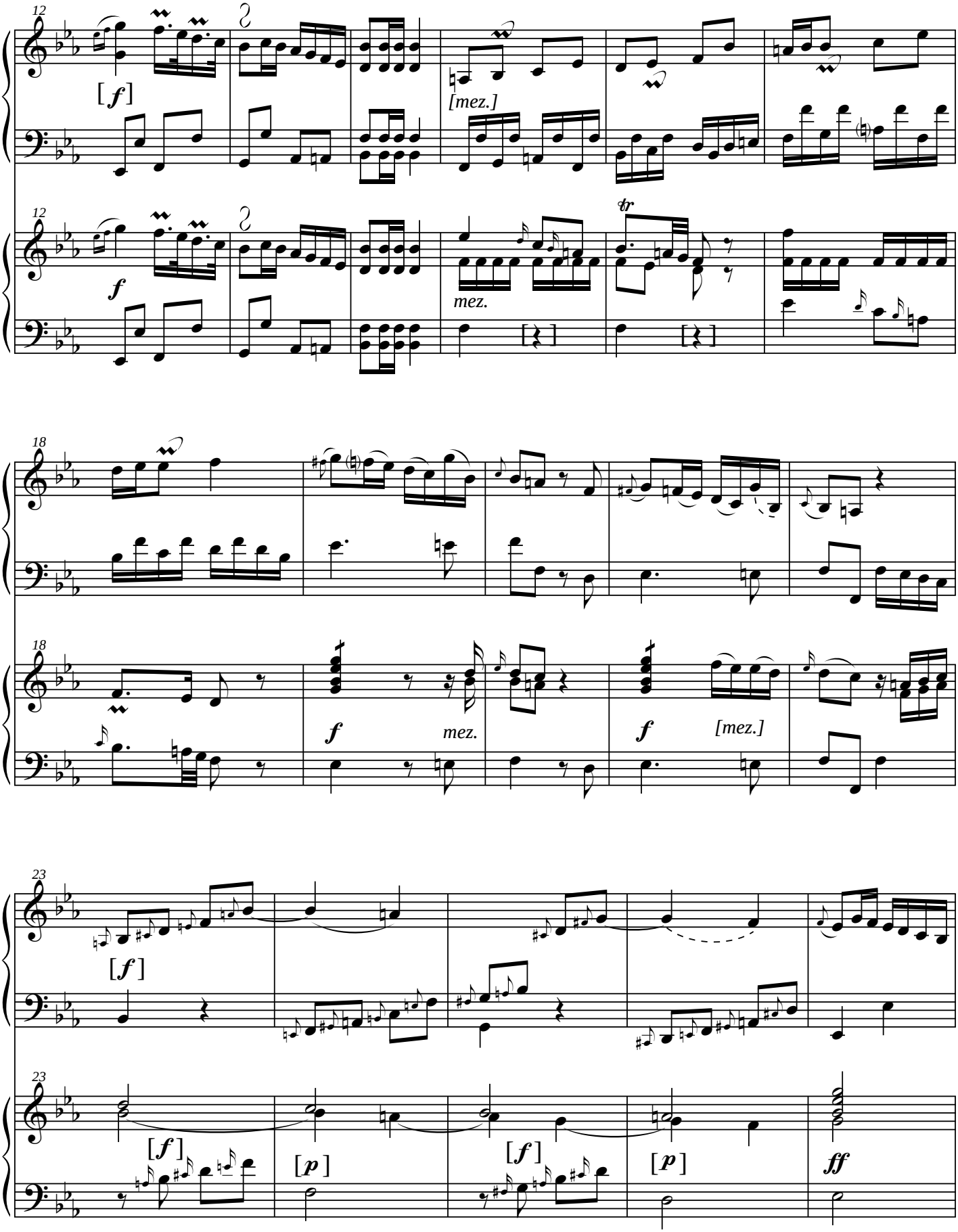
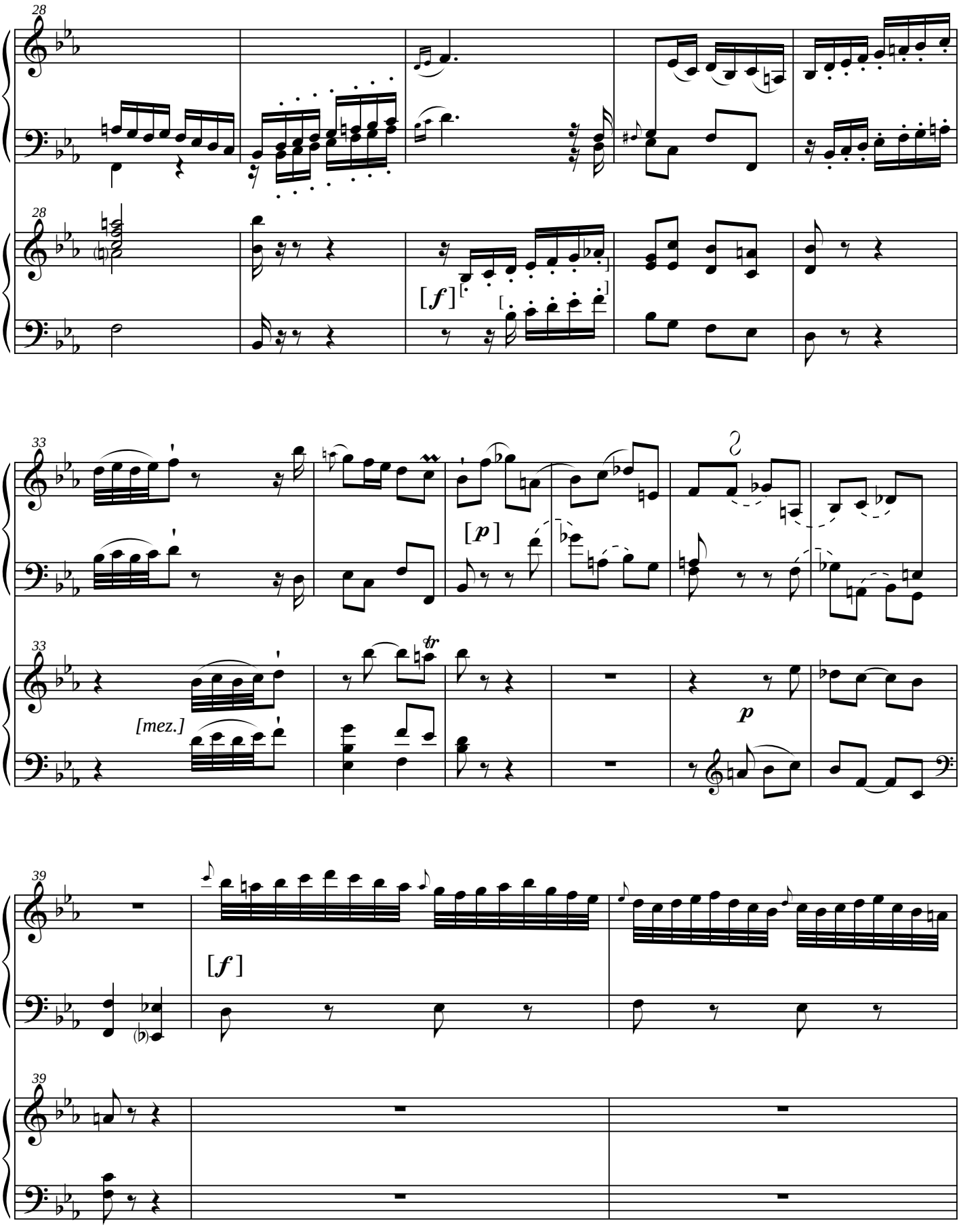
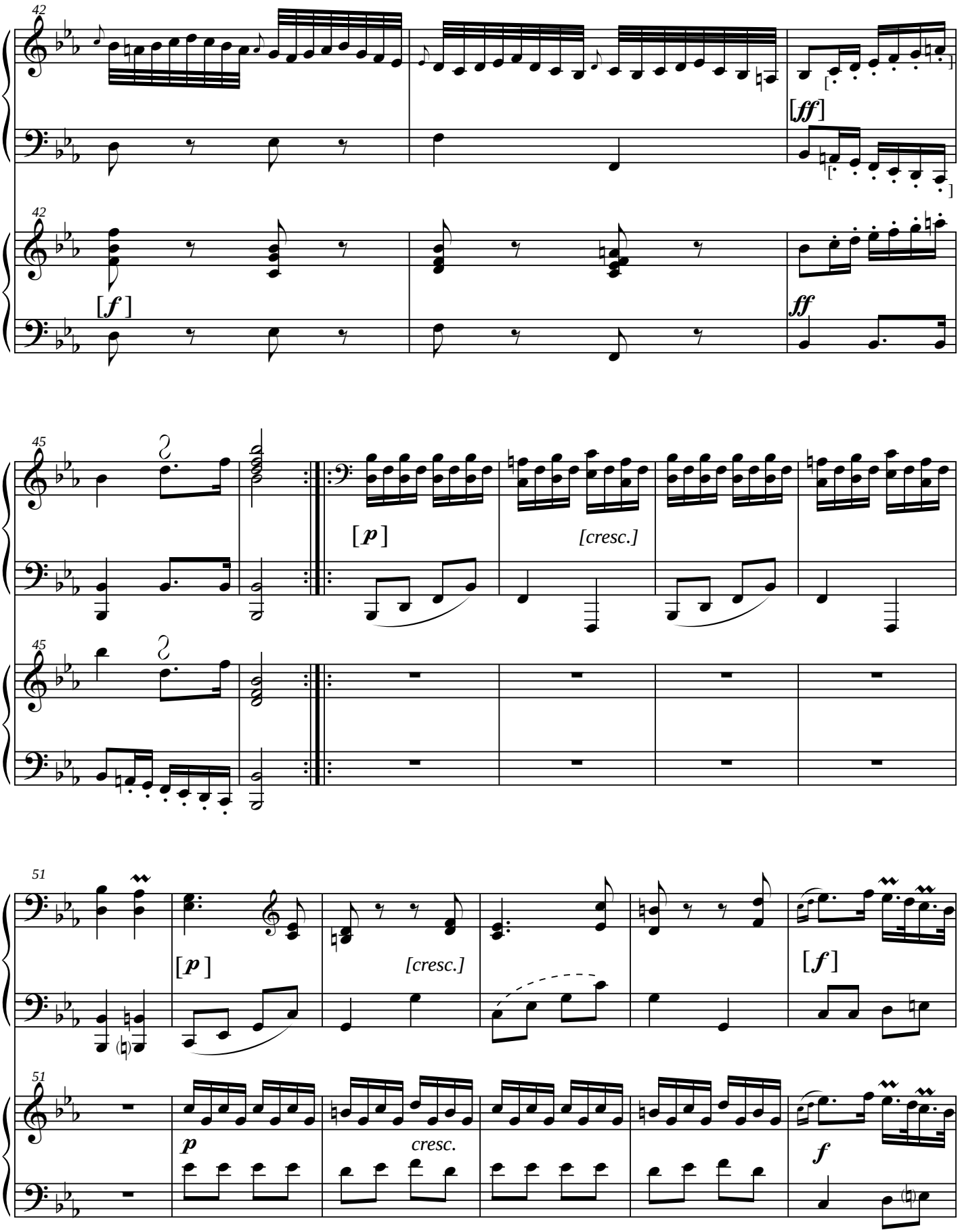
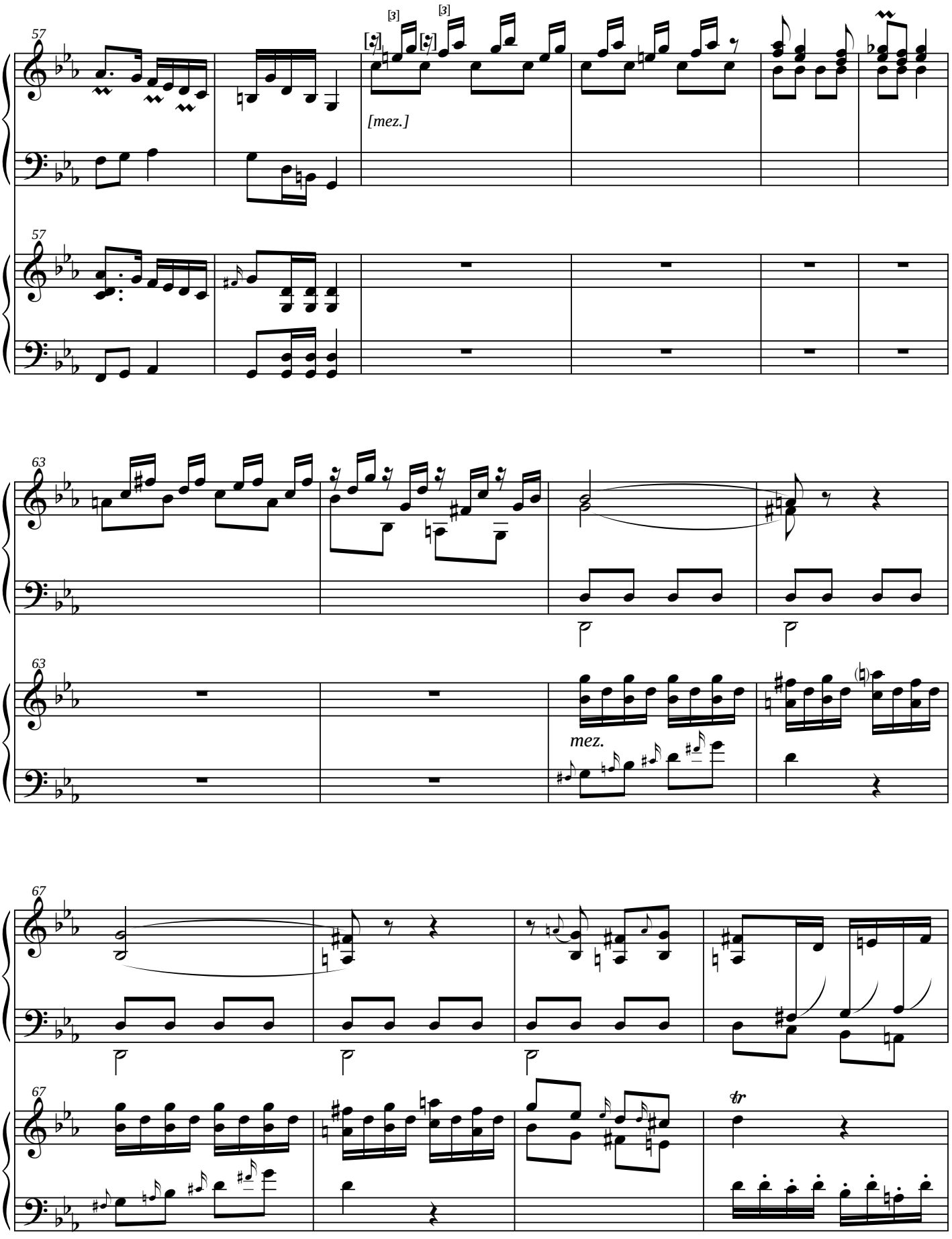
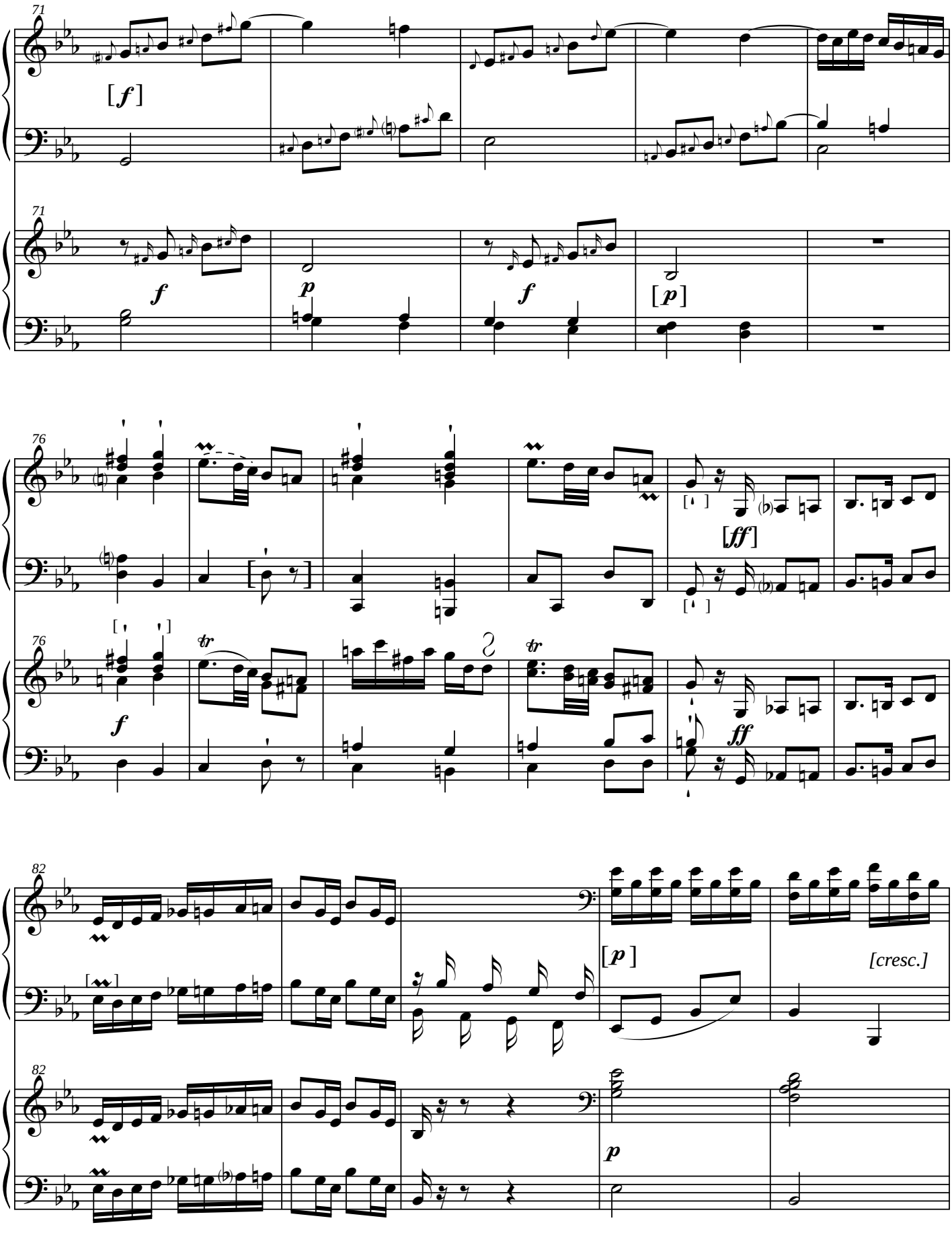
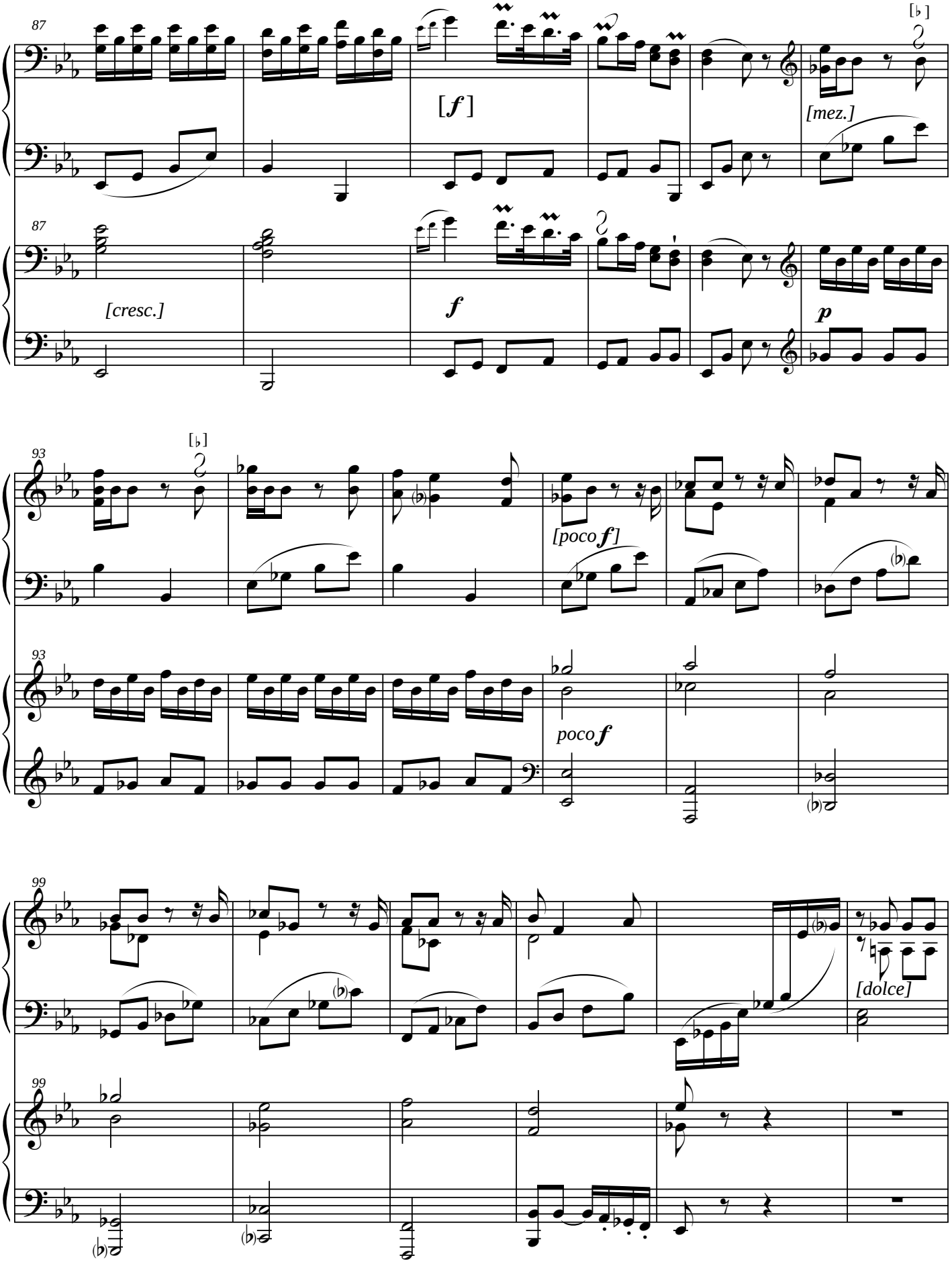

12
[f]
[mez.]
12
f
mez.
tr
18
18
f
mez.
f
[mez.]
23
[f]
23
[f]
[p]
[f]
[p]
ff

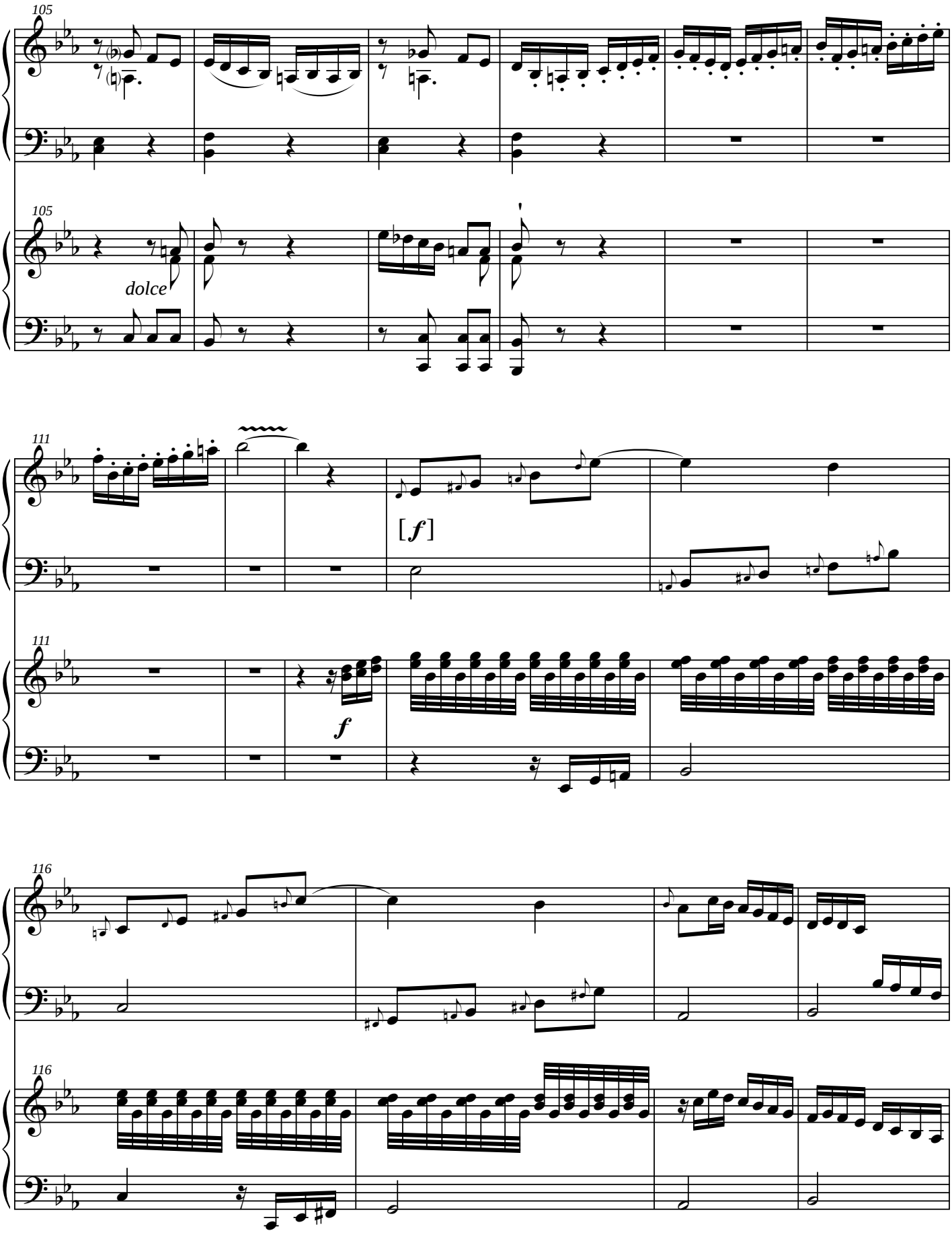

28
28
[f]
33
33
[p]
[mez.]
tr
p
39
39
[f]

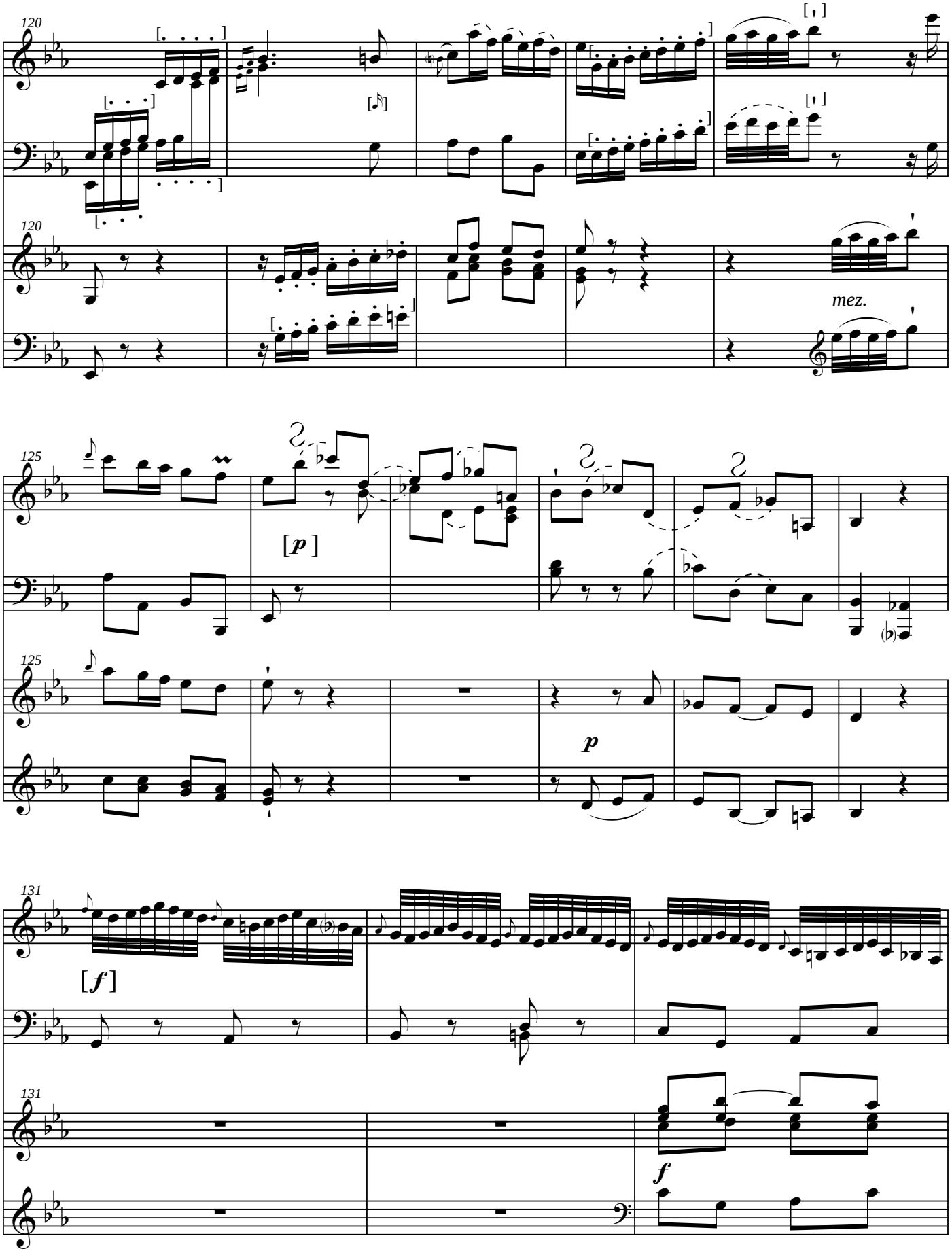

42
[ff]
42
[f]
ff
45
[p]
[cresc.]
45
51
[p]
[cresc.]
[f]
51
p
cresc.
f

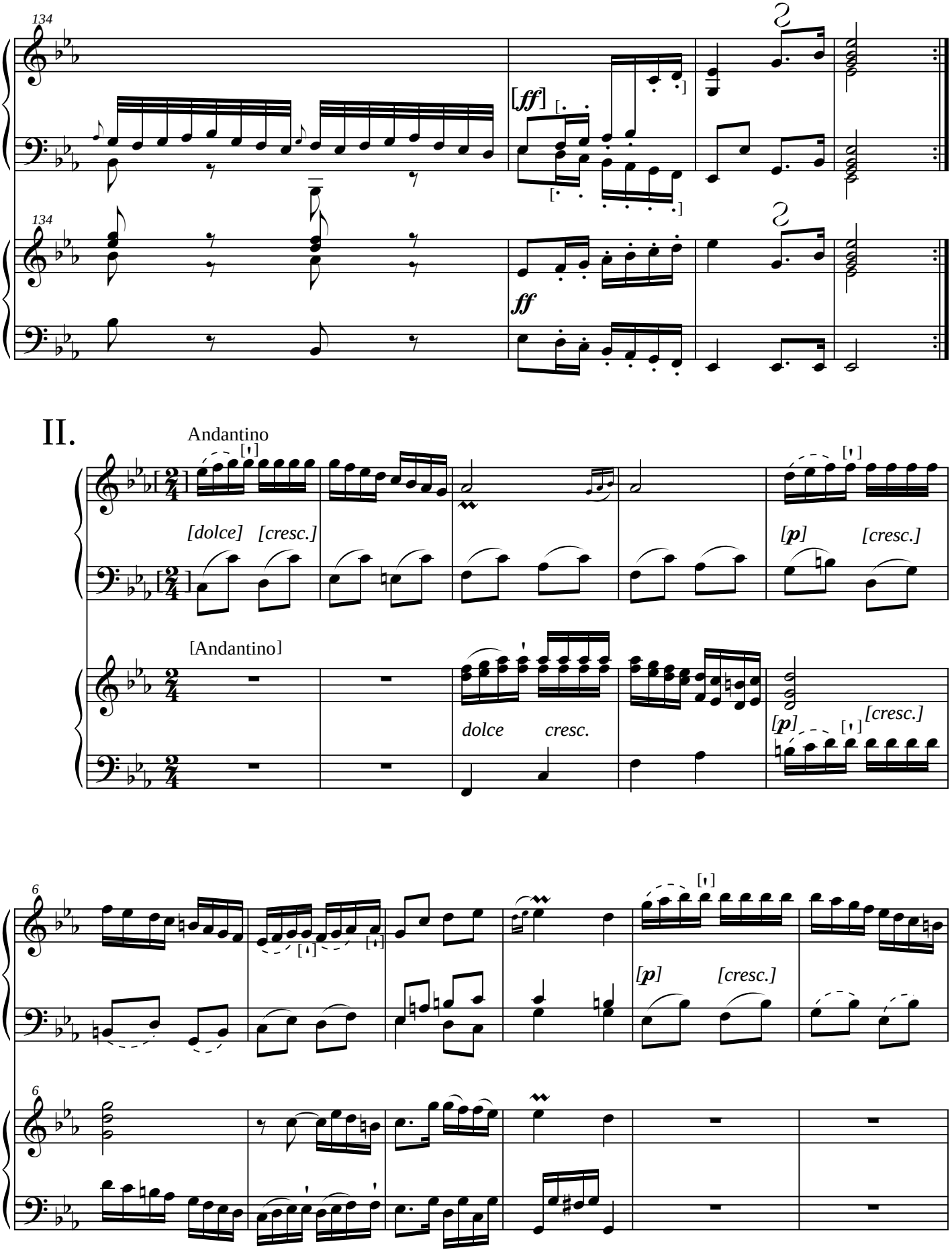

57
[3]
[3]
[mez.]
57
63
mez.
63
67
tr
67

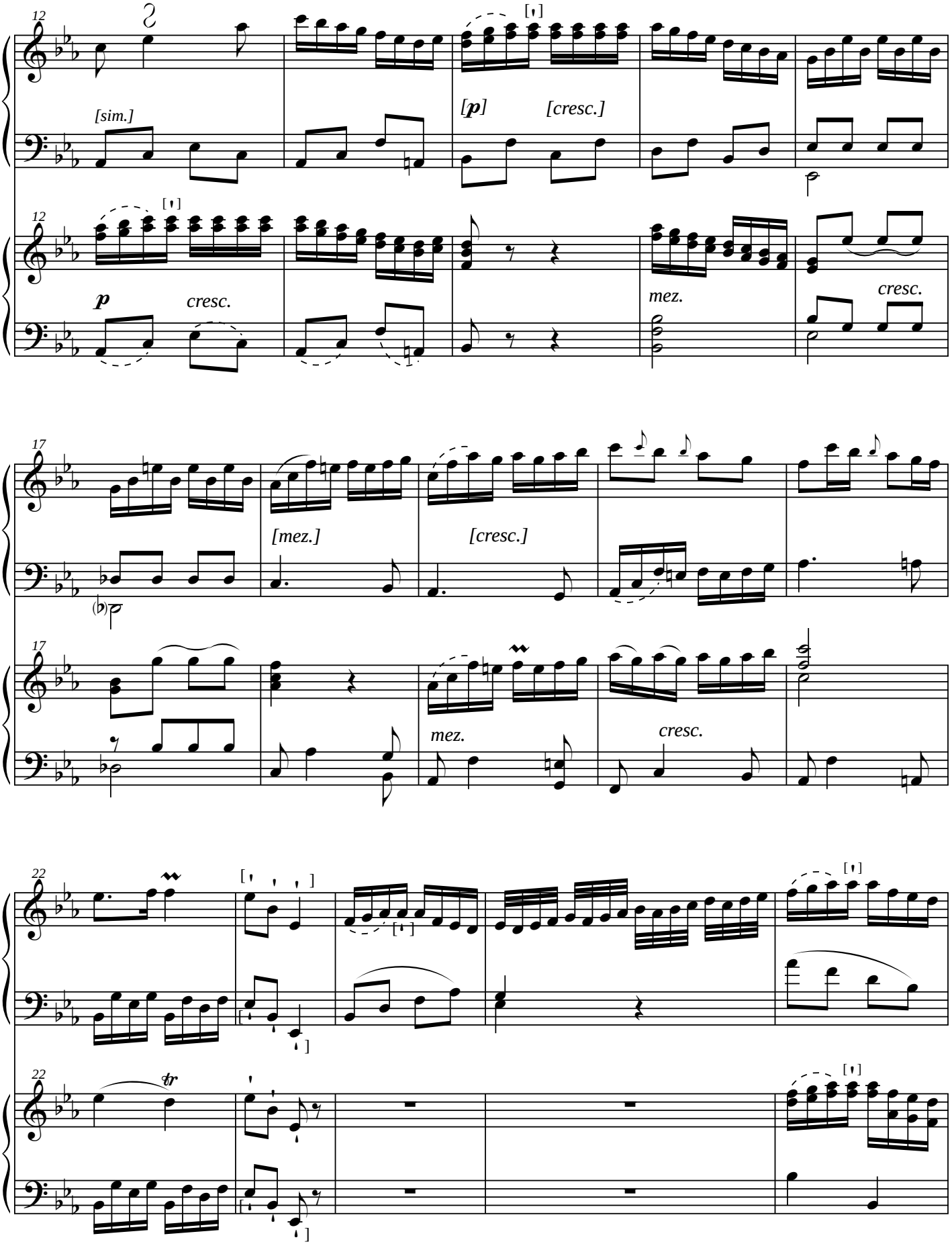

71
[f]
71
f
p
f
[p]
76
[ff]
76
f
tr
tr
ff
82
[p]
[cresc.]
82
p

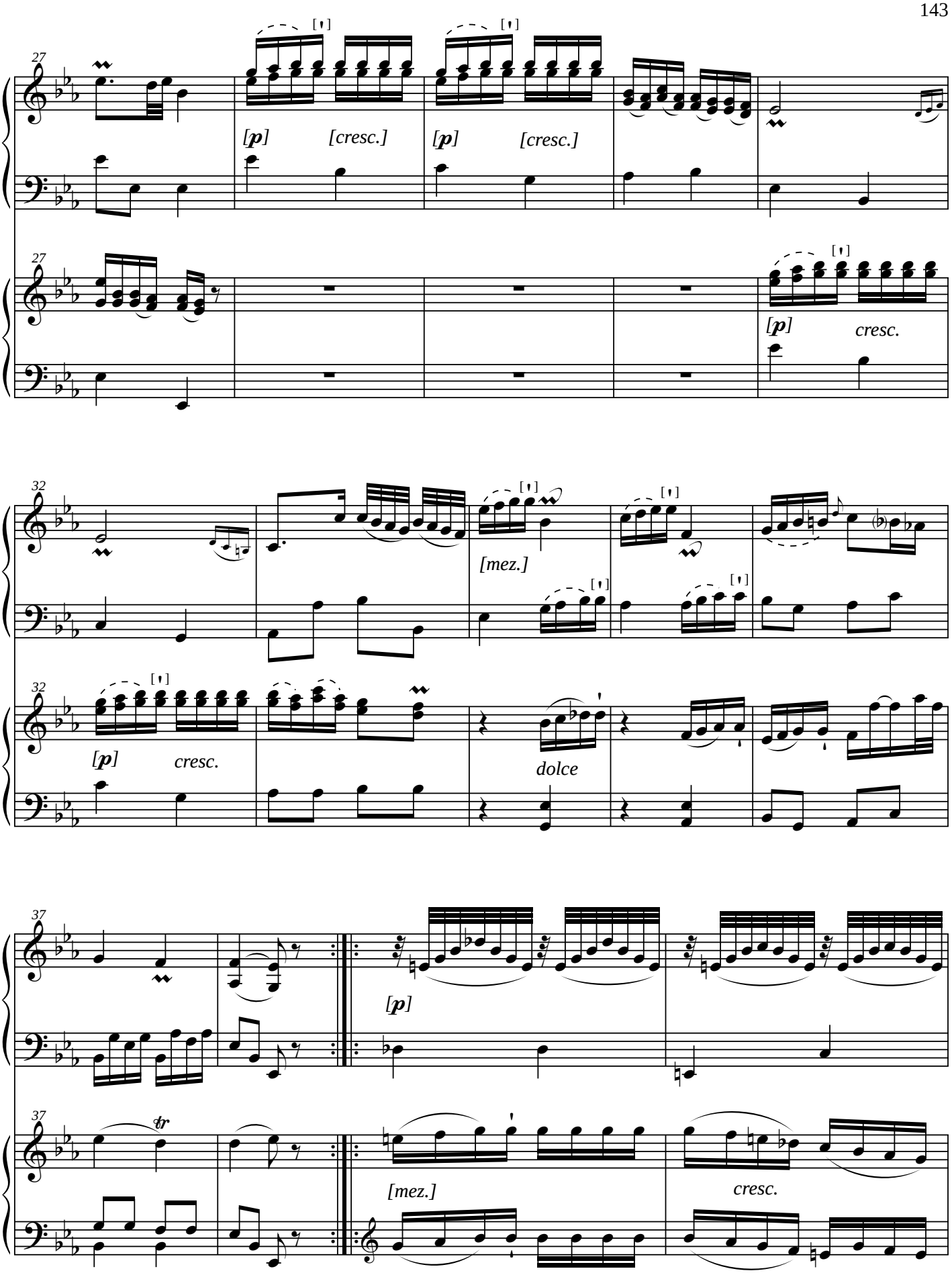

87
[f]
[mez.]
87
[cresc.]
f
p
93
[poco f]
93
poco f
99
[dolce]
99

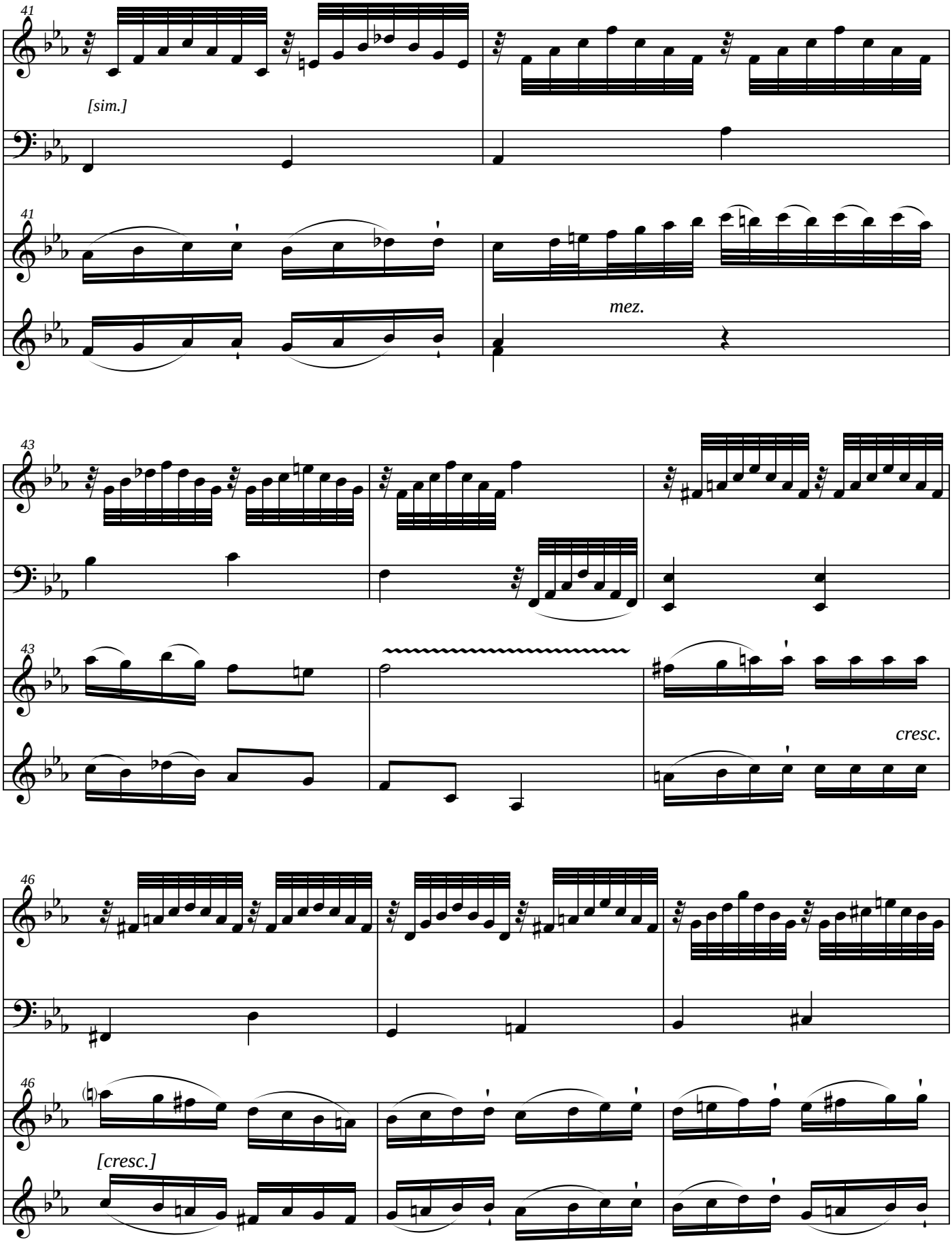

105
105
dolce
111
[f]
111
f
116
116

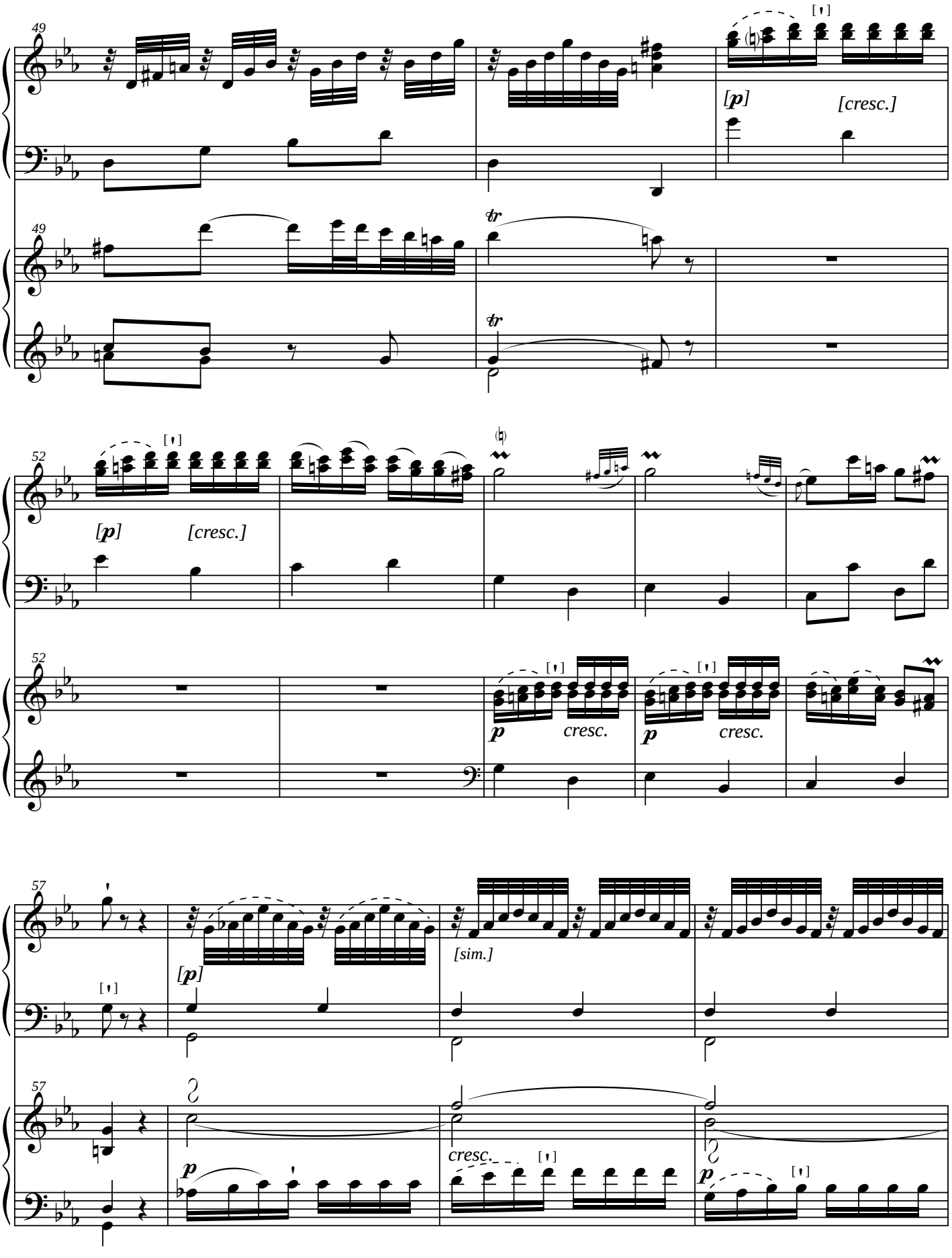

120
mez.
125
[p]
p
131
[f]
f

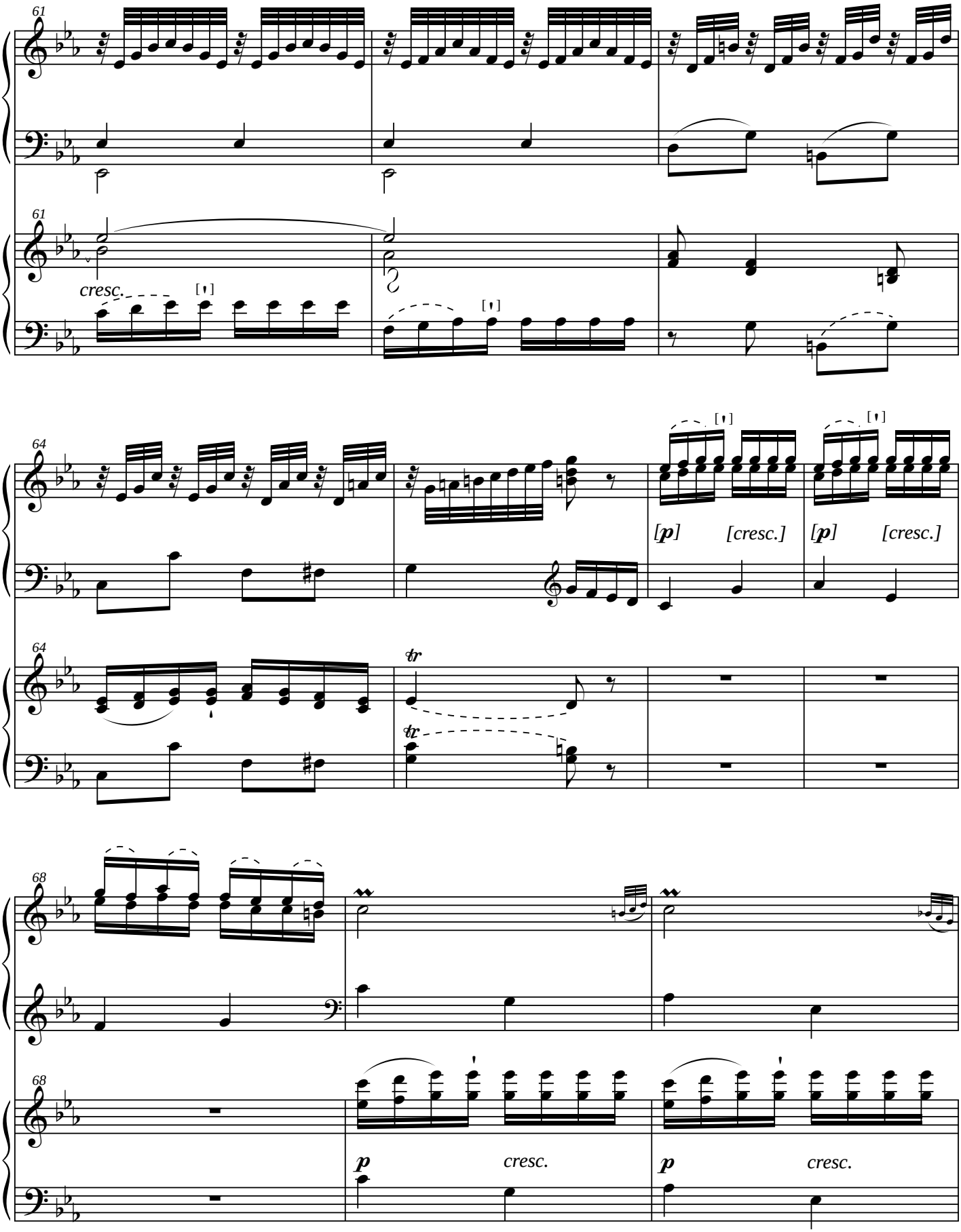

134
[ff]
134
ff
II.
Andantino
[dolce] [cresc.]
[p] [cresc.]
[Andantino]
dolce cresc.
[p] [cresc.]
6
[p] [cresc.]
6

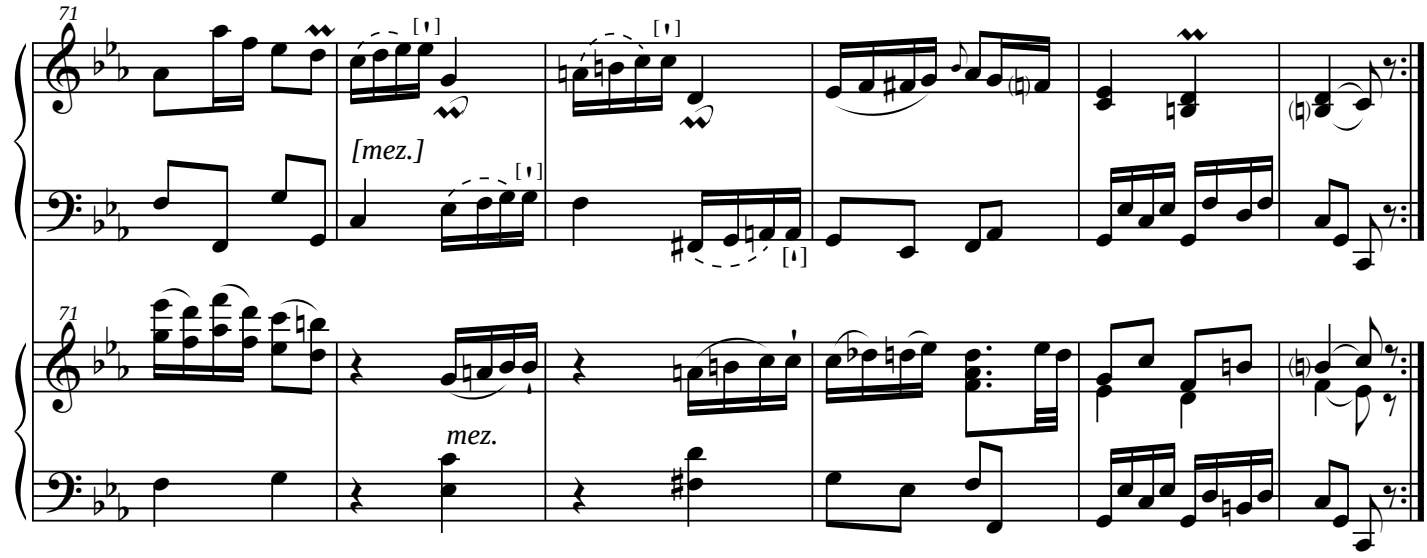

12
[sim.]
[p]
[cresc.]
12
p
cresc.
mez.
cresc.
17
[mez.]
[cresc.]
17
mez.
cresc.
22
22
tr


27
[p]
[cresc.]
[p]
[cresc.]
27
[p]
cresc.
32
[mez.]
32
[p]
cresc.
dolce
37
[p]
37
tr
[mez.]
cresc.


41
[sim.]
41
mez.
43
43
cresc.
46
46
[cresc.]

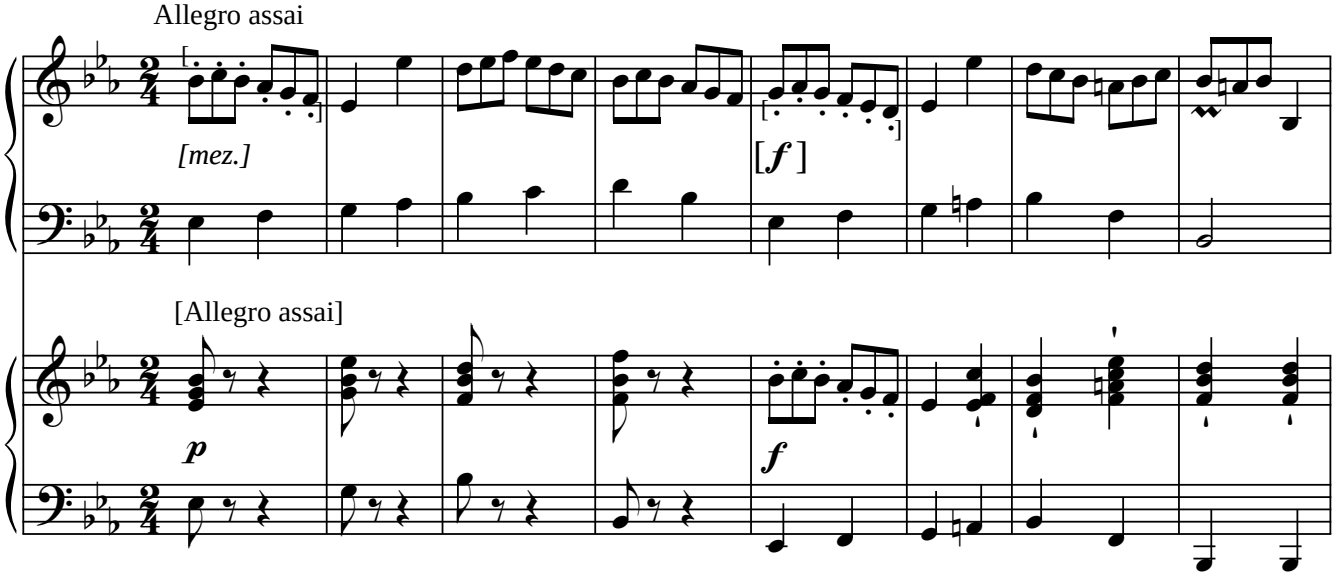

49
[p]
[cresc.]
tr
52
[p]
[cresc.]
p
cresc.
57
[p]
[sim.]
cresc.

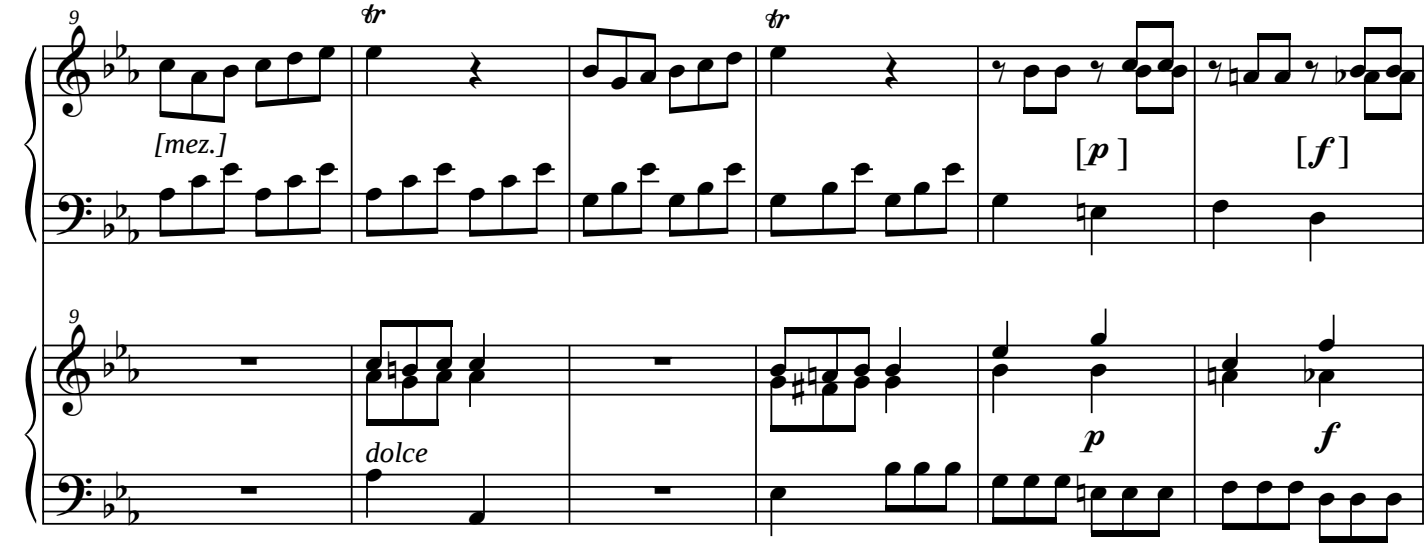

61
cresc.
64
[p]
[cresc.]
[p]
[cresc.]
tr
tr
68
p
cresc.
p
cresc.

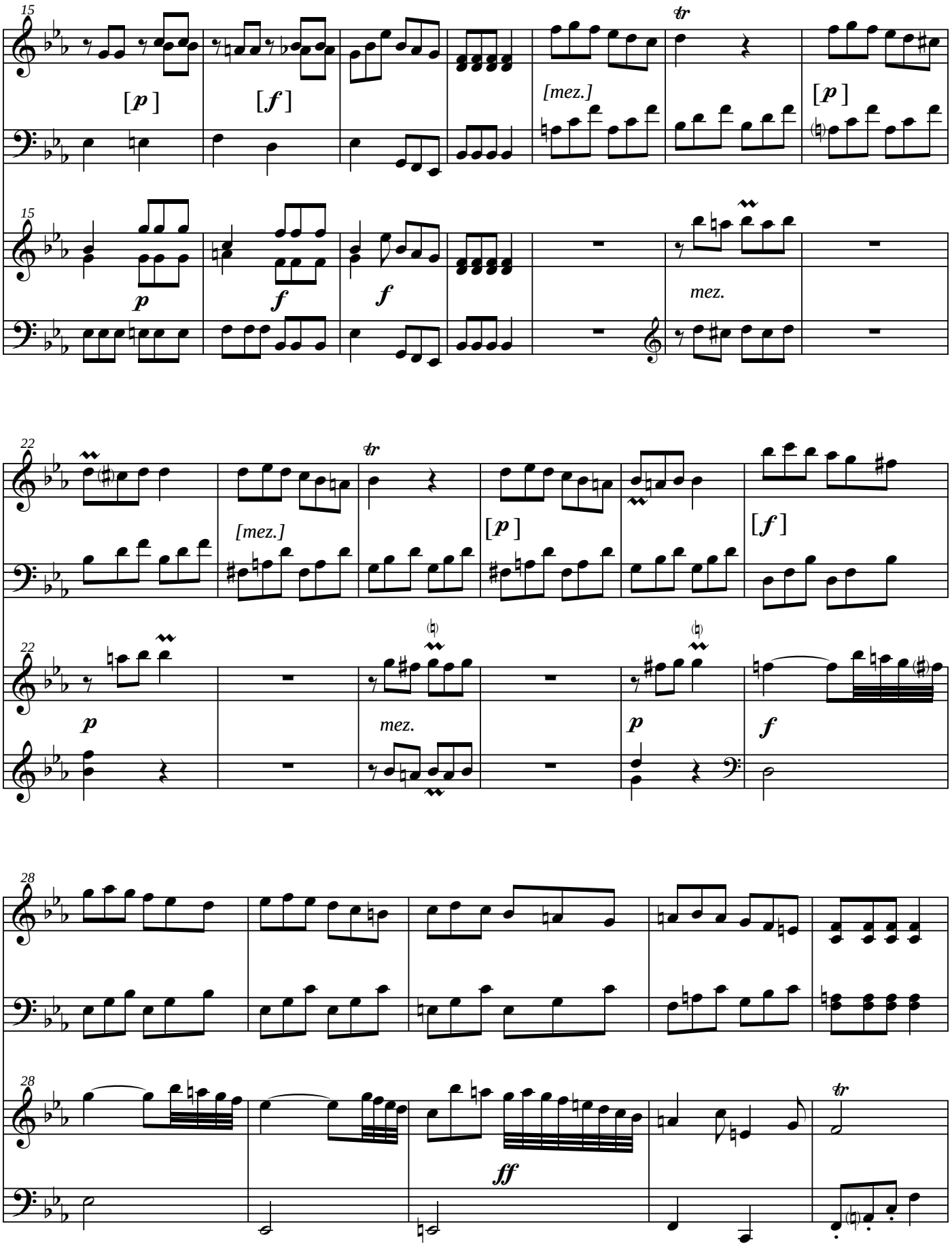


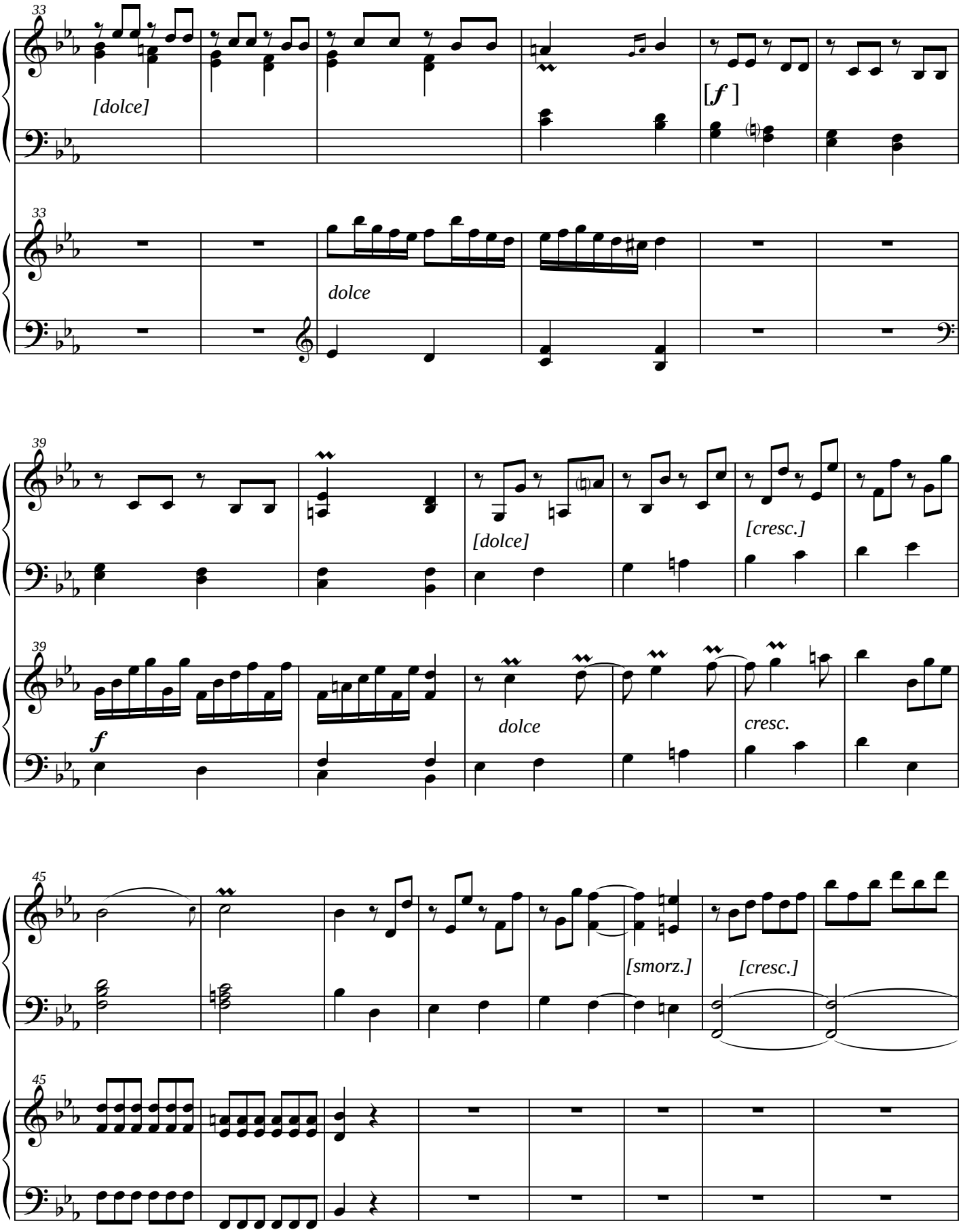
III.

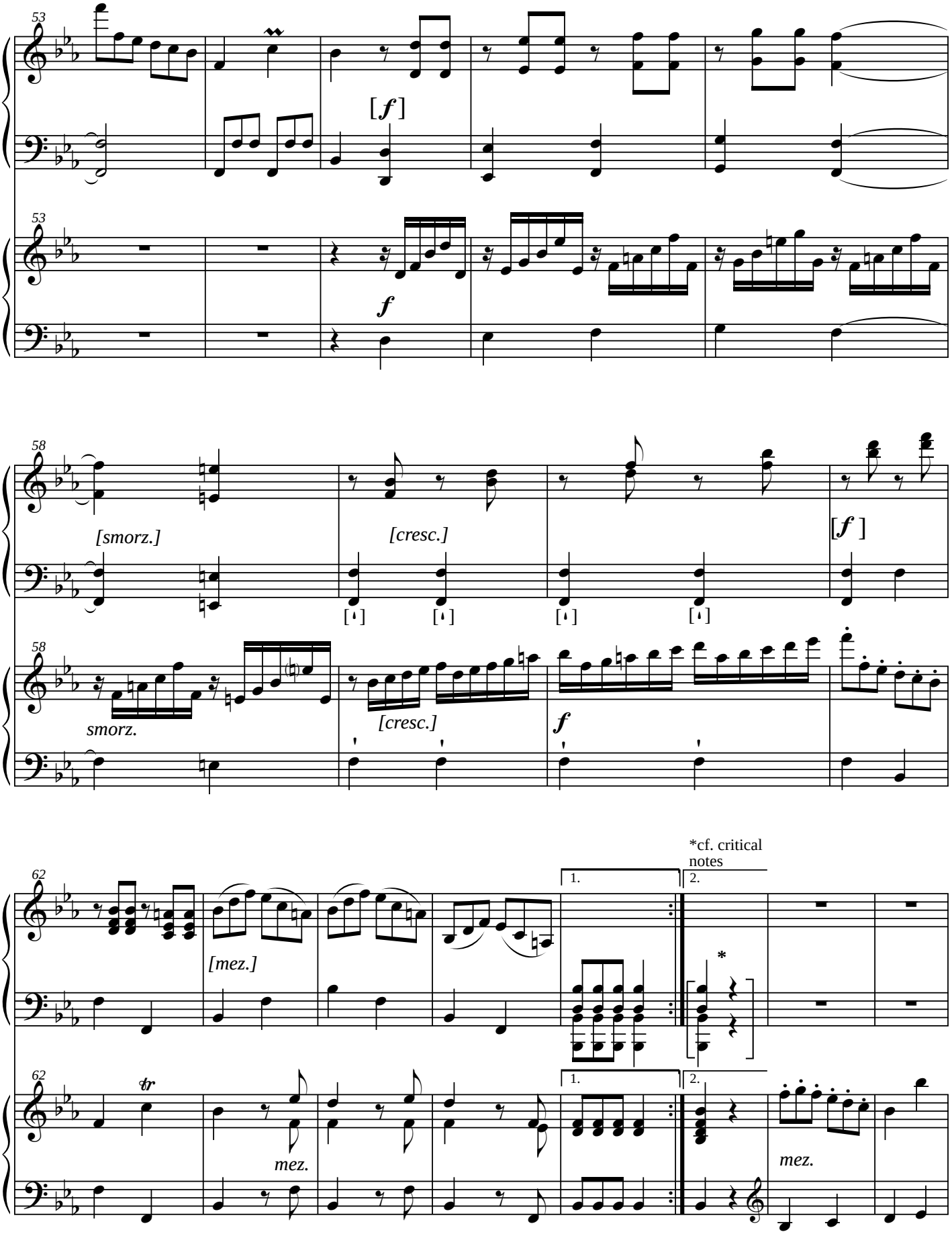
Allegro assai

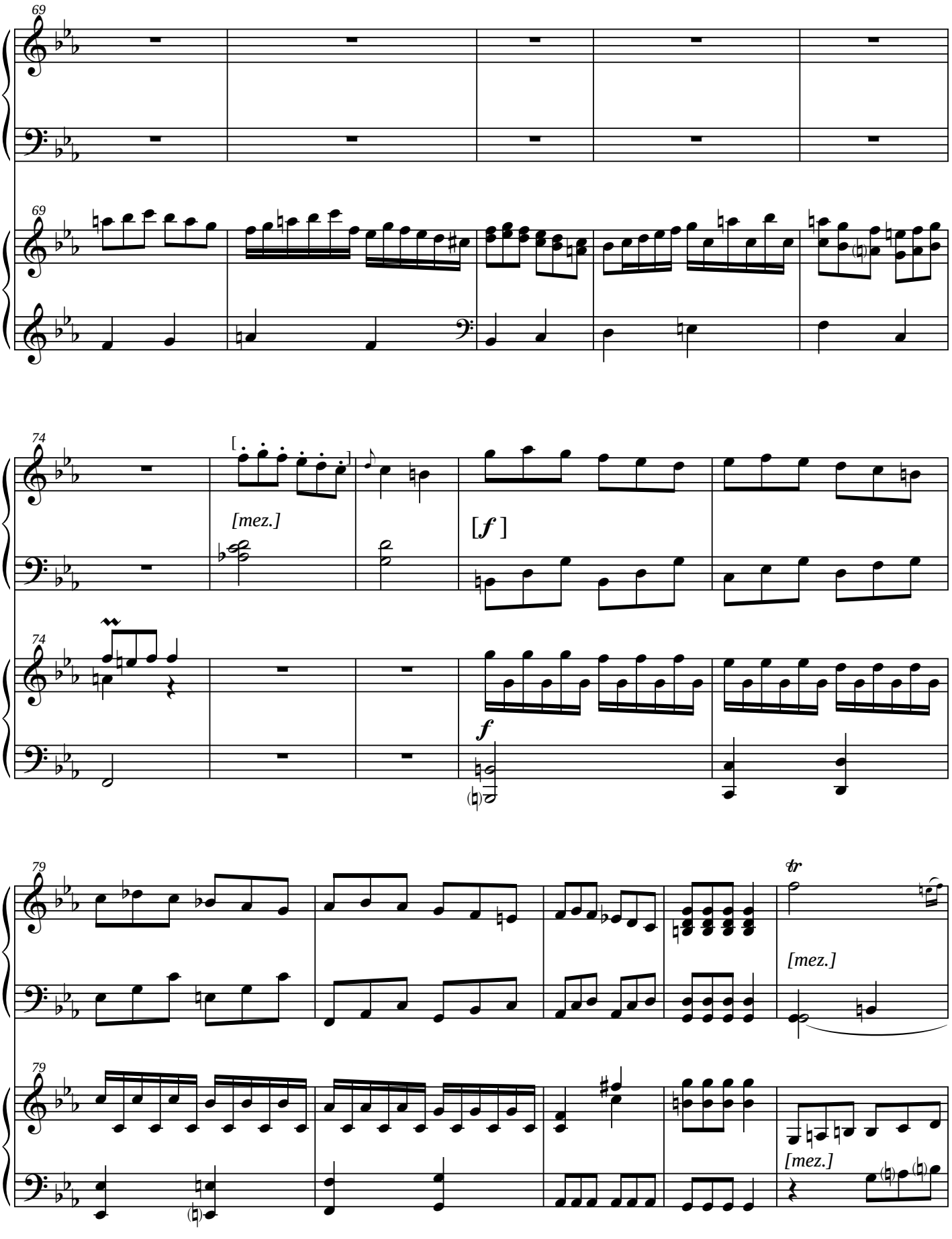


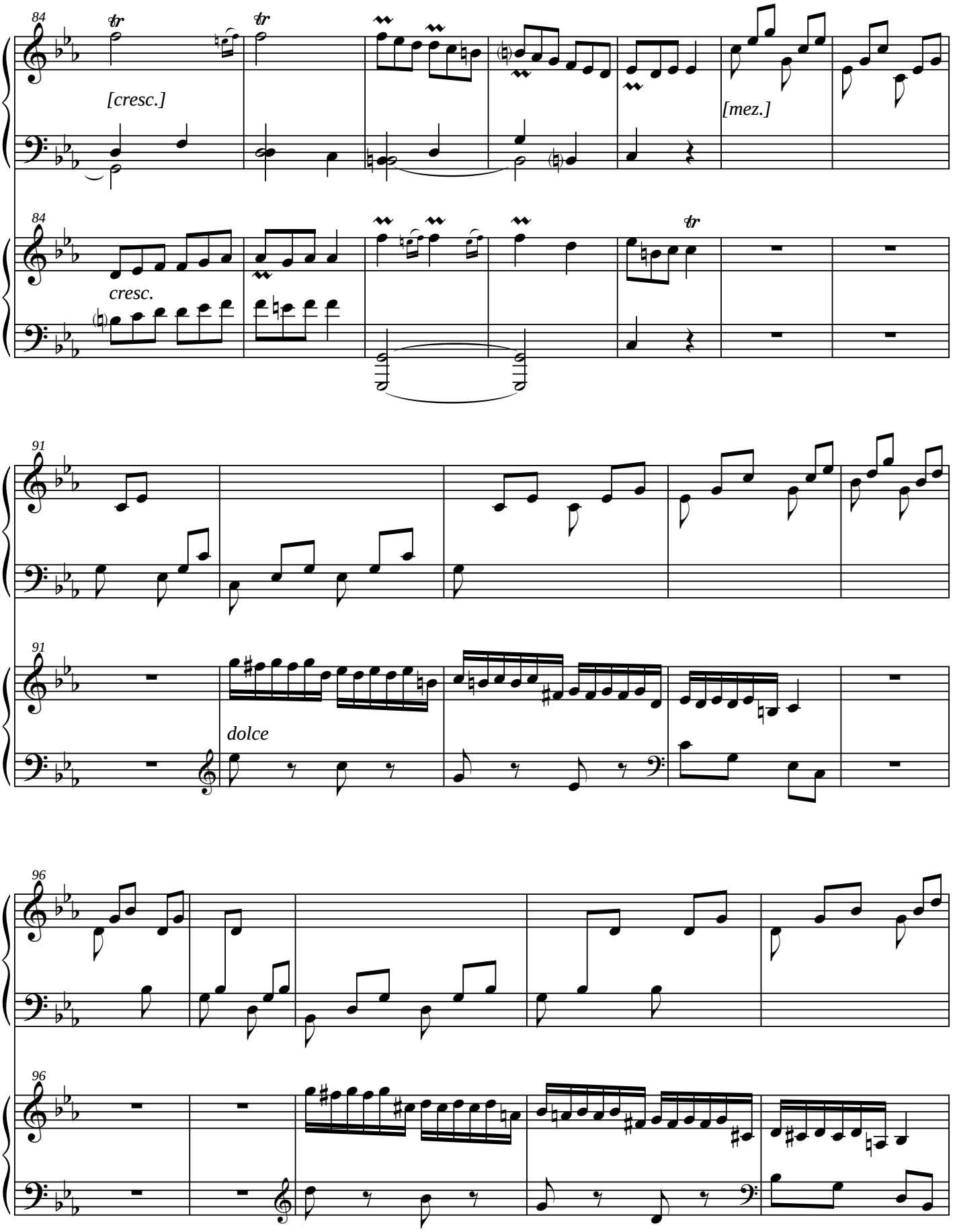


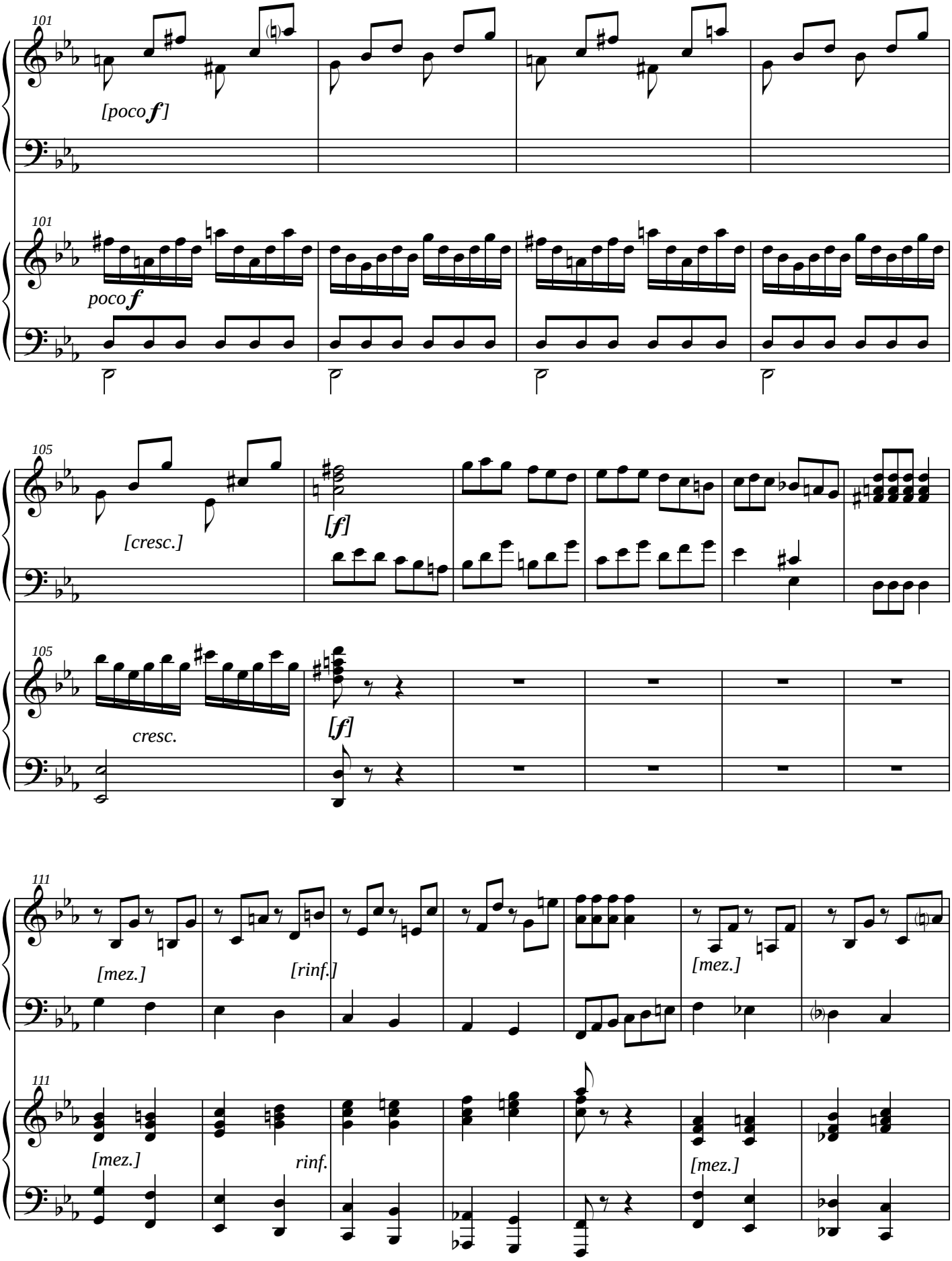

15
[p]
[f]
[mez.]
tr
[p]
15
p
f
f
mez.
22
[mez.]
tr
[p]
[f]
22
p
mez.
p
f
28
28
ff
tr

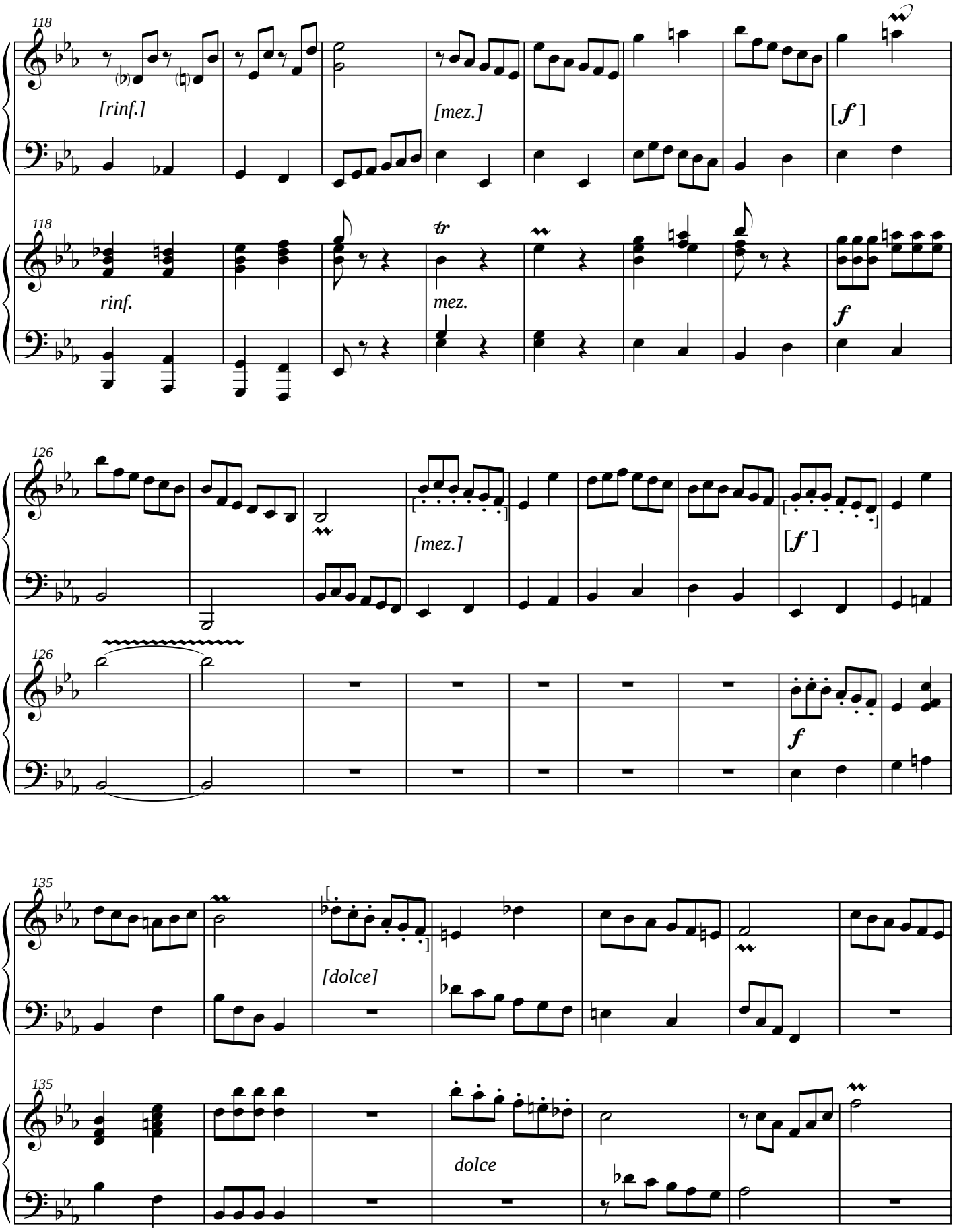

33
[dolce]
[f]
33
dolce
39
[dolce]
[cresc.]
39
f
dolce
cresc.
45
[smorz.]
[cresc.]
45

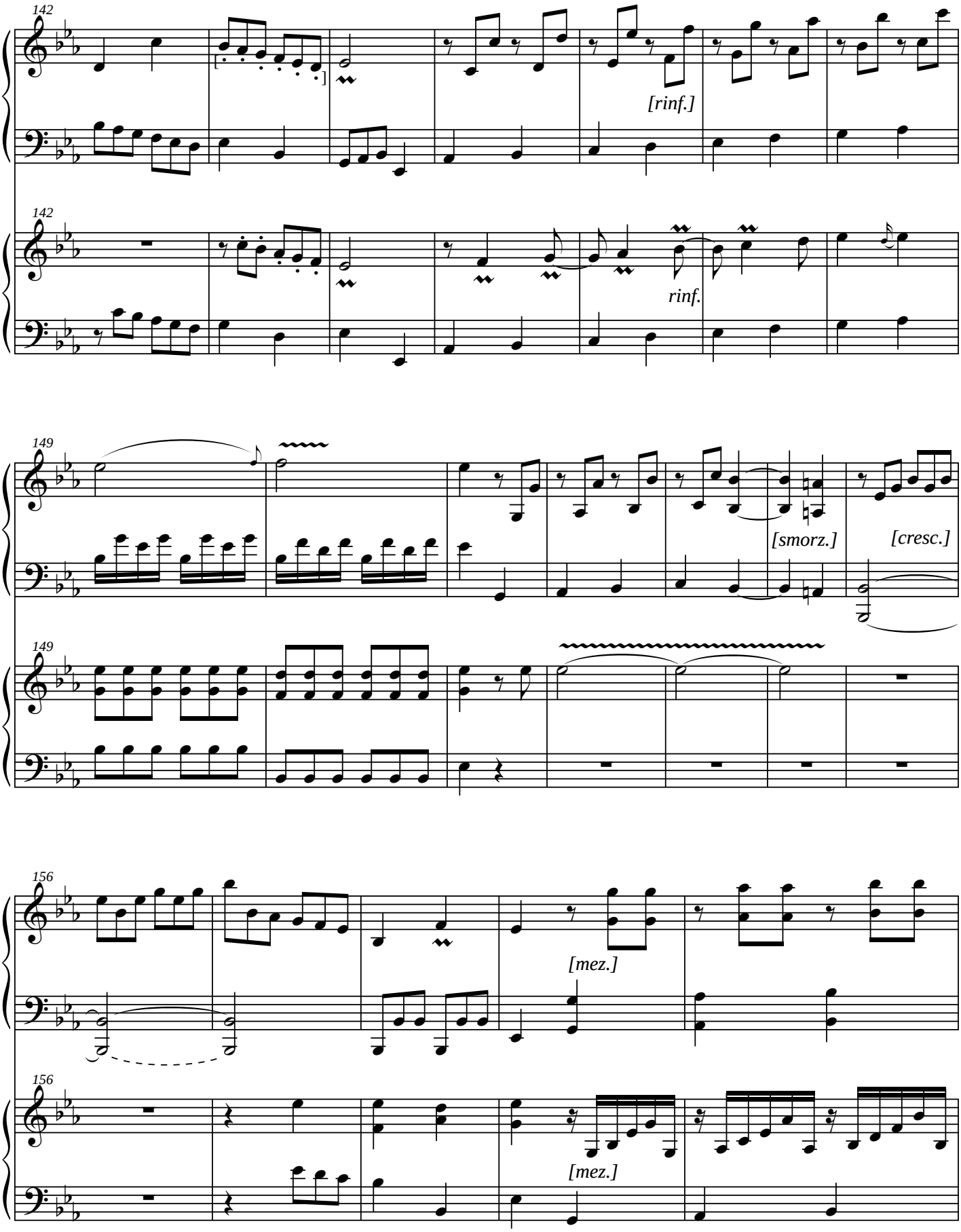

53
[f]
f
53
58
[smorz.]
[cresc.]
[f]
smorz.
[cresc.]
f
58
62
[mez.]
*cf. critical notes
1.
2.
*
62
tr
mez.
mez.

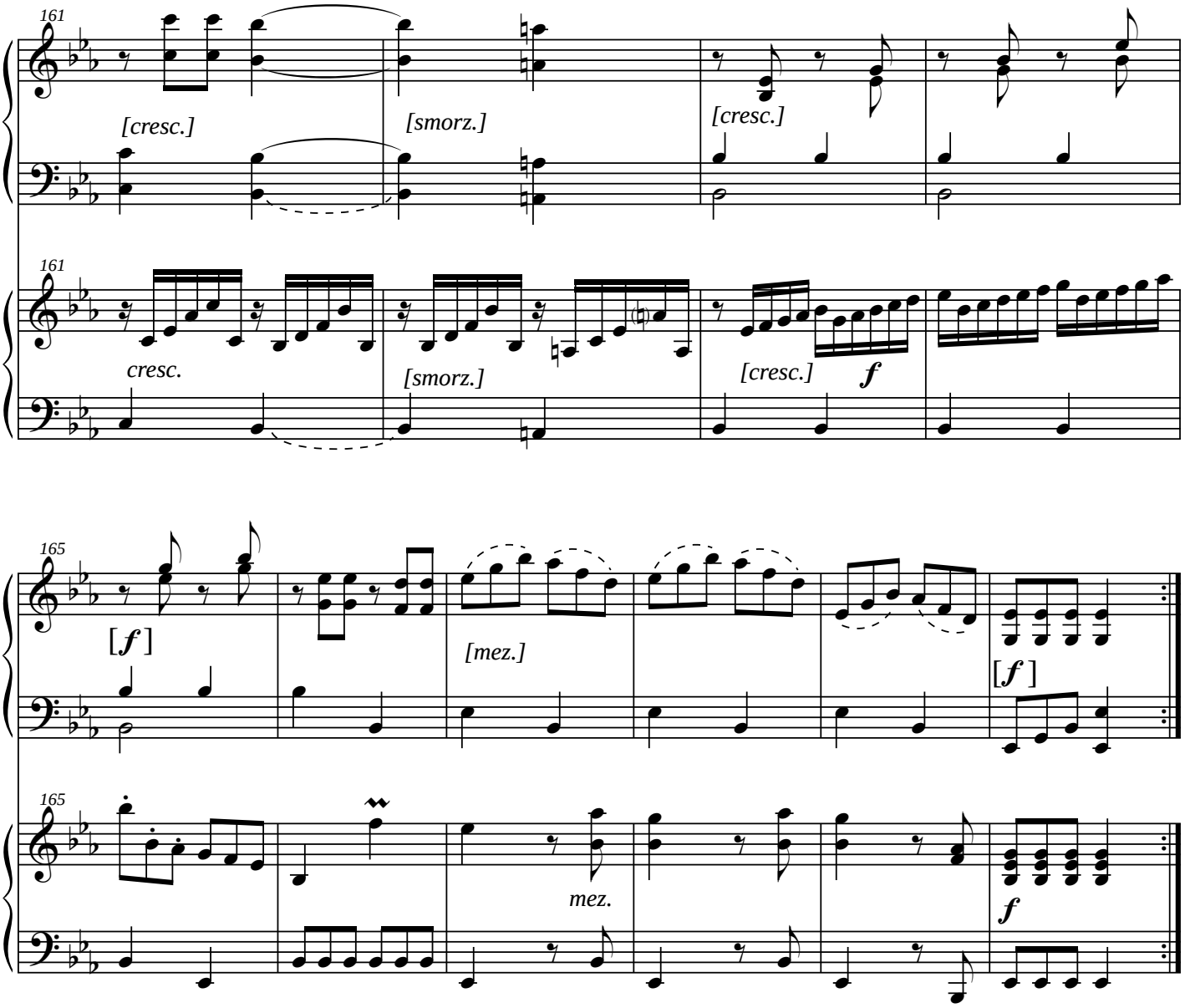

69
69
74
[mez.]
[f]
74
f
79
tr
[mez.]
79
[mez.]


84
[cresc.]
[mez.]
84
cresc.
91
91
dolce
96
96


101
[poco f]
101
poco f
105
[cresc.]
[f]
105
cresc.
[f]
111
[mez.]
[rinf.]
[mez.]
111
[mez.]
rinf.
[mez.]


118
[rinf.]
[mez.]
[f]
118
rinf.
tr
mez.
f
126
[mez.]
[f]
126
f
135
[dolce]
135
dolce

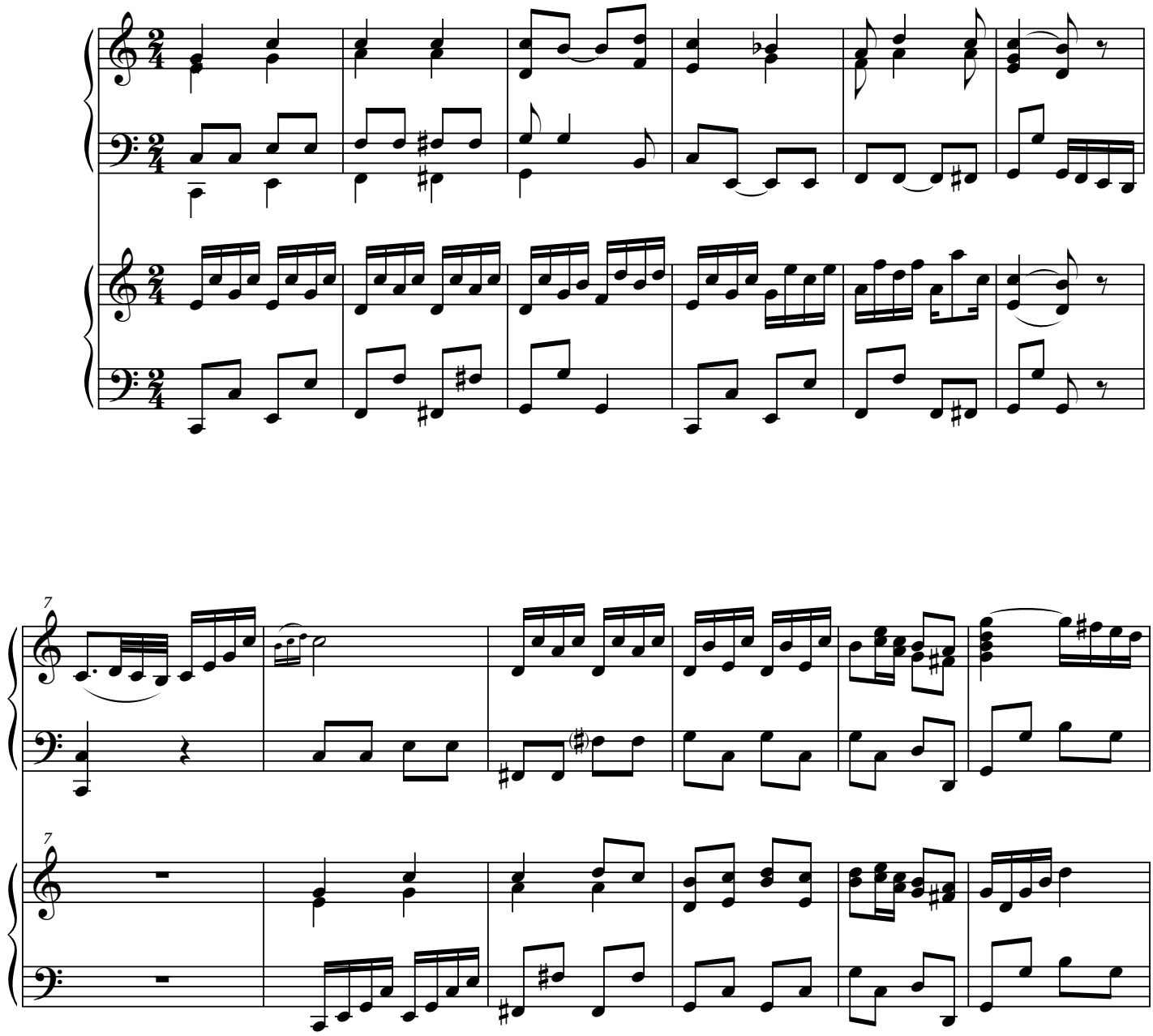

142
[rinf.]
142
rinf.
149
[smorz.]
[cresc.]
149
156
[mez.]
156
[mez.]


161
[cresc.]
[smorz.]
[cresc.]
161
cresc.
[smorz.]
[cresc.]
f
165
[f]
[mez.]
[f]
165
mez.
f

Troisième Quatuor

(2nd hpschd by Martin Pearlman*)

A-L Couperin



*Original Harpsichord II part for the *Troisième Quatuor* is lost. (Cf. "Sources" in the preface.)

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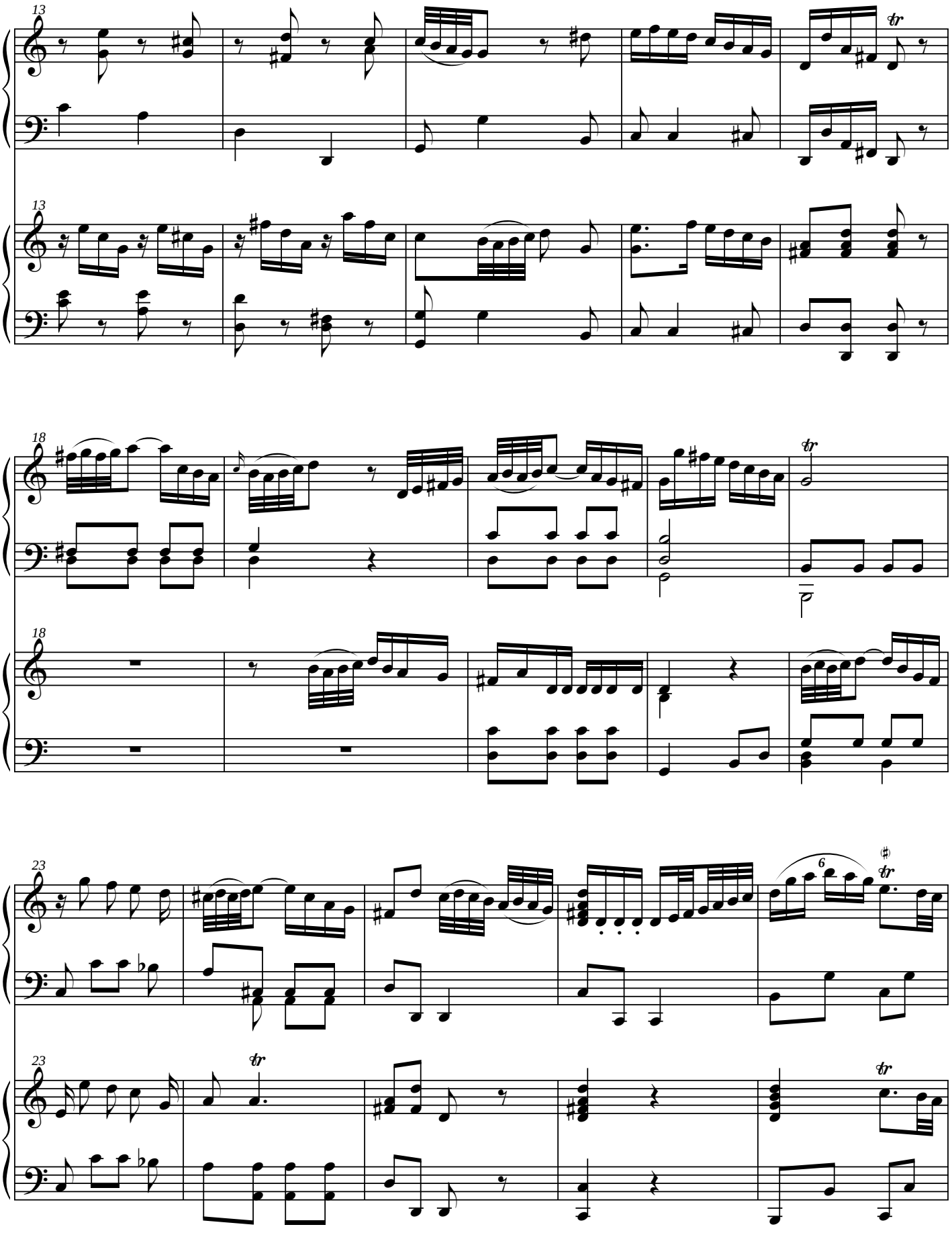
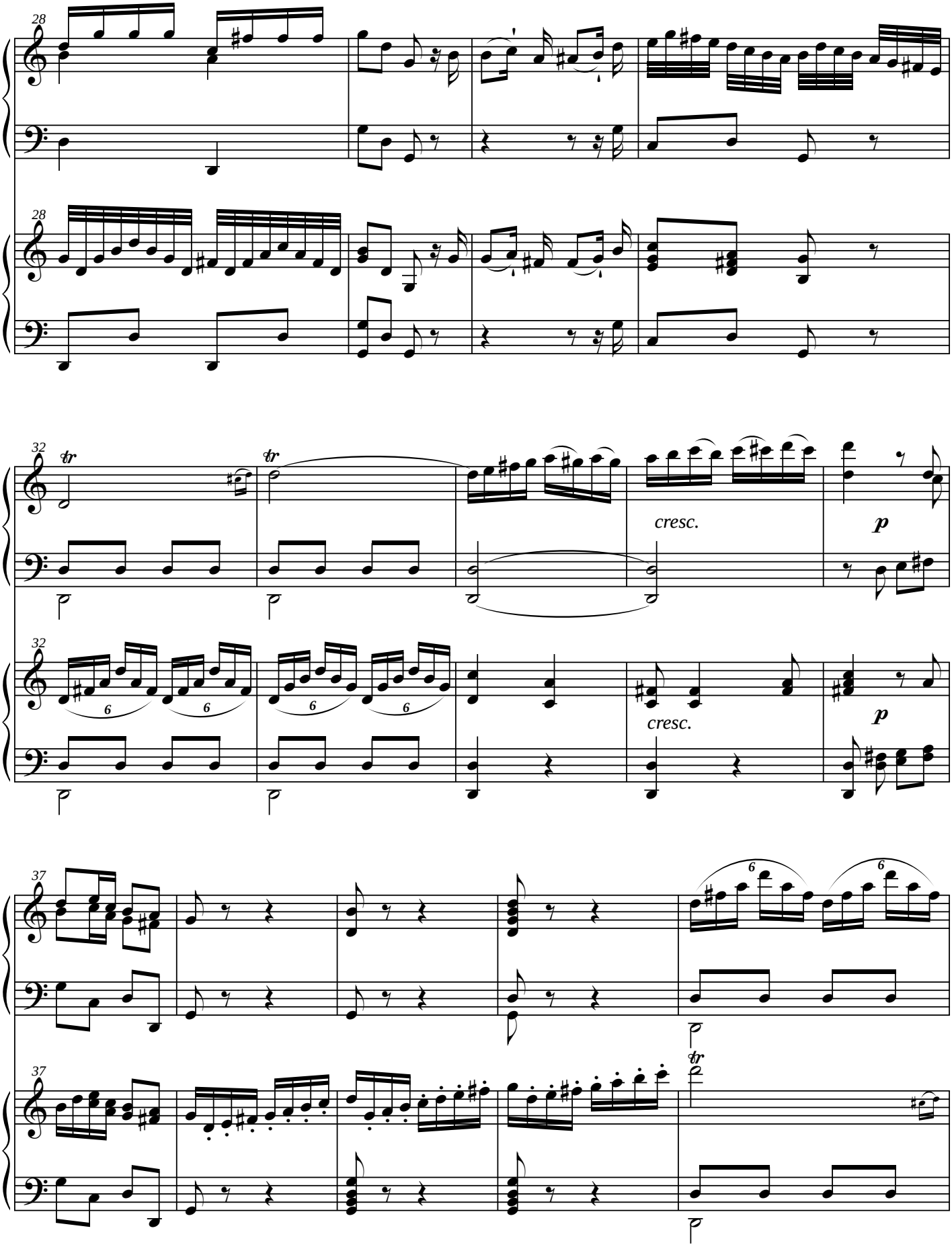
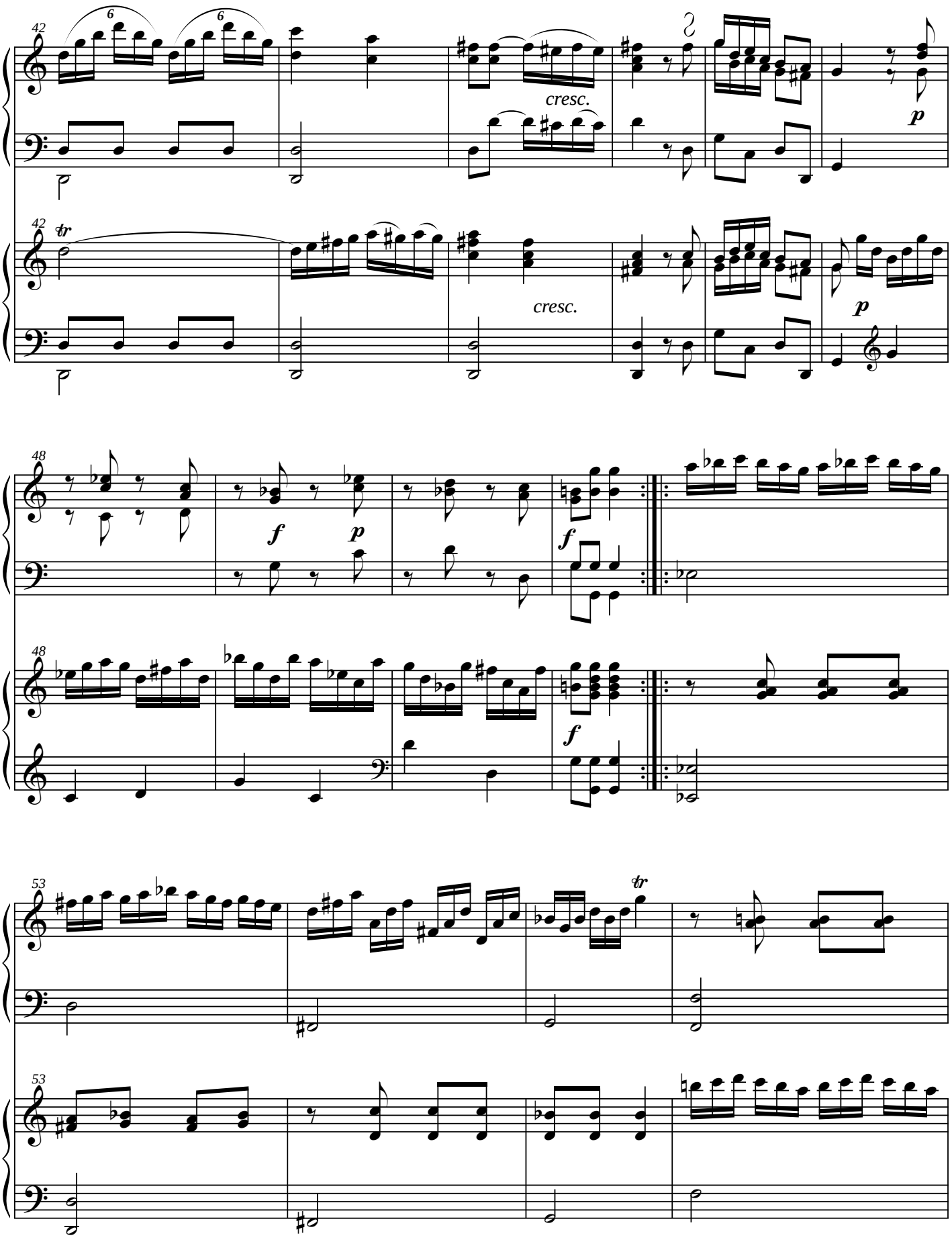
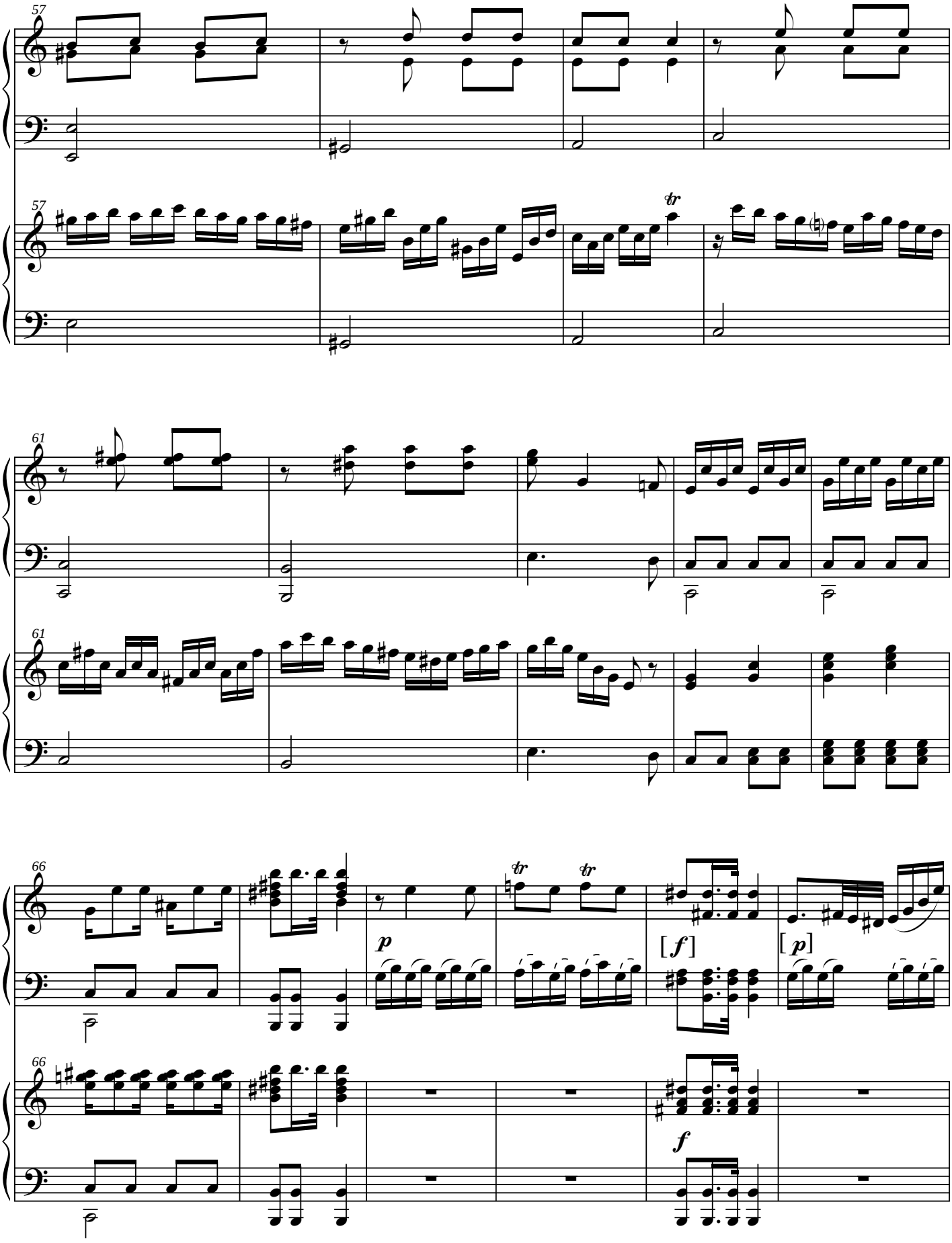
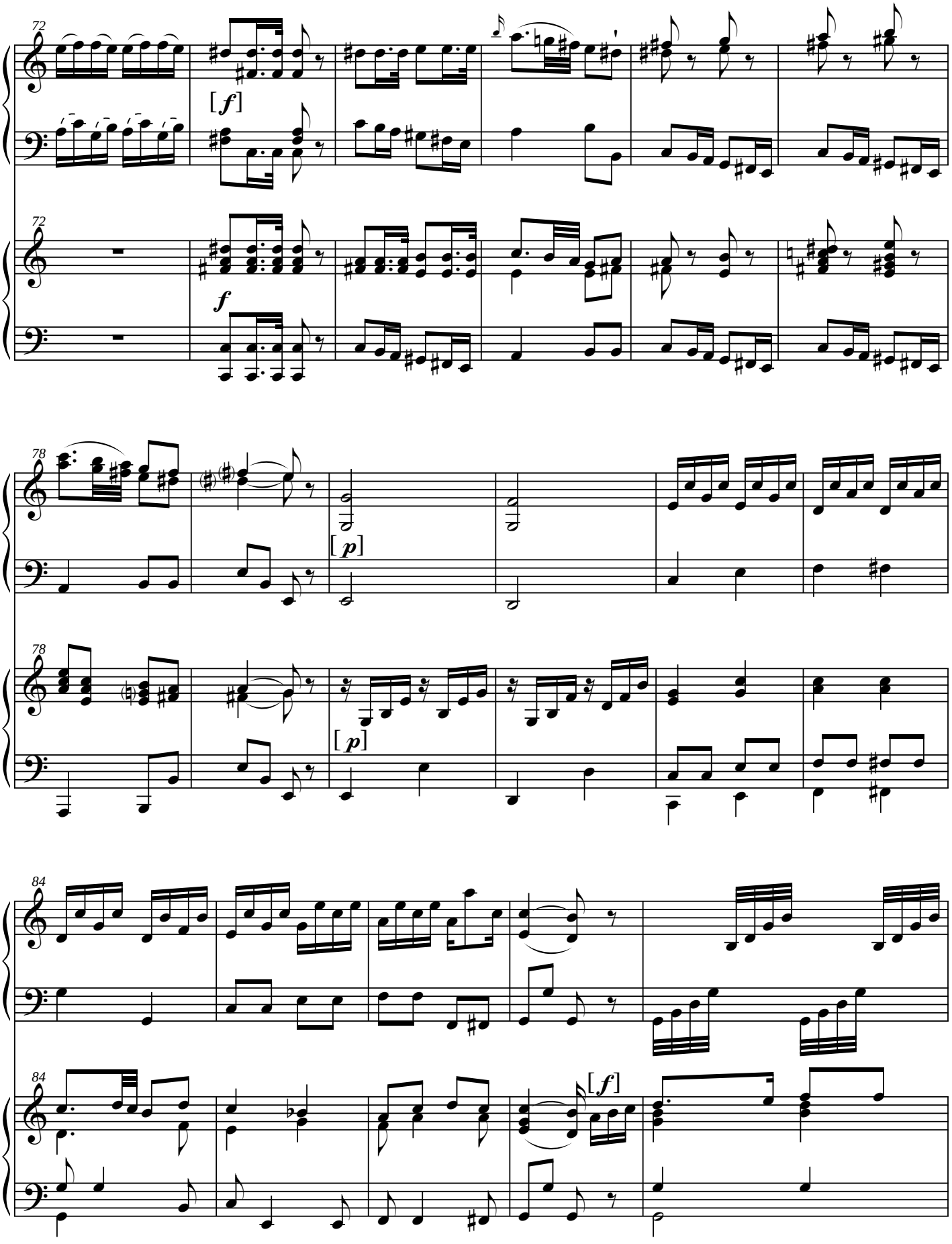
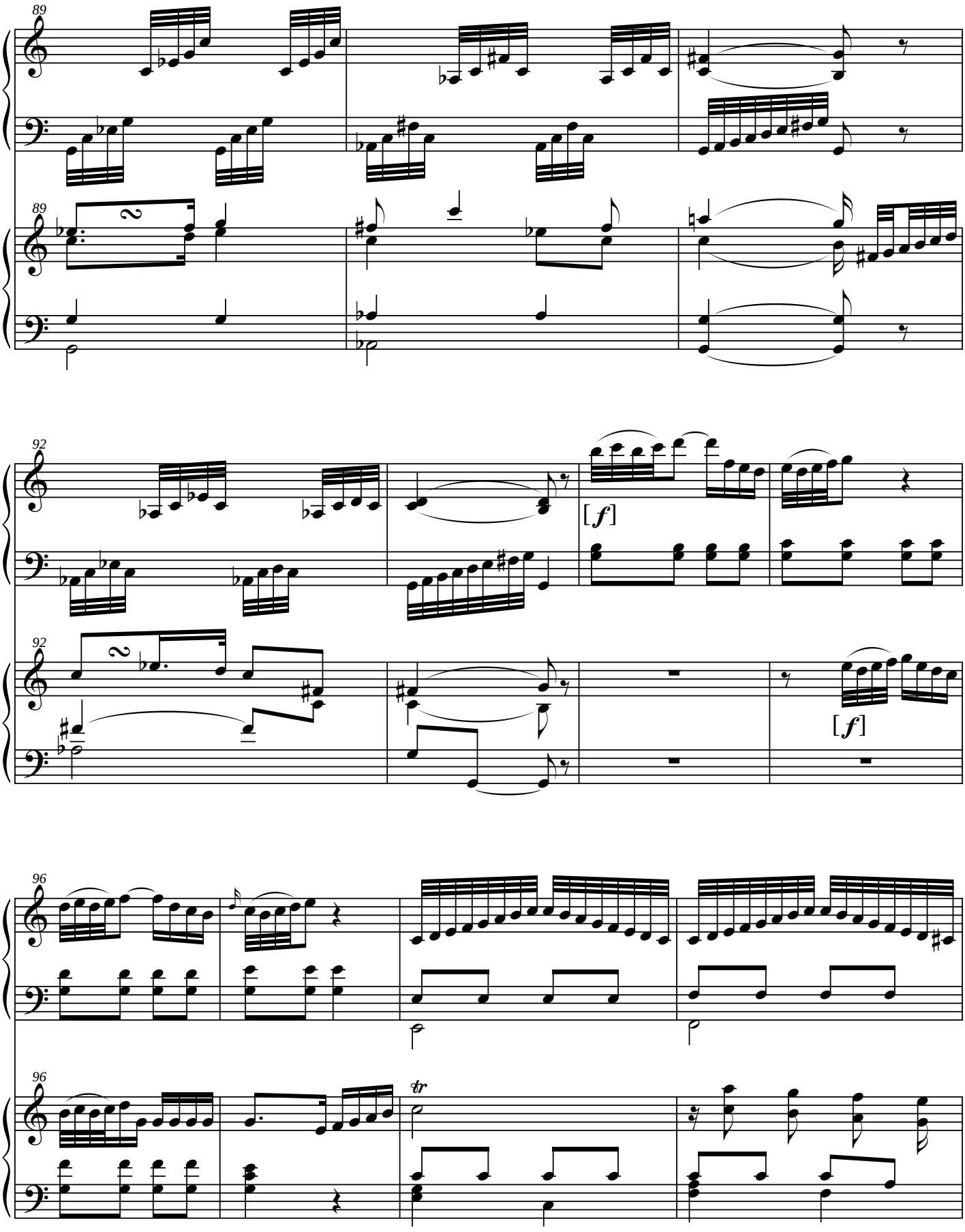

13
13
18
18
23
23
6

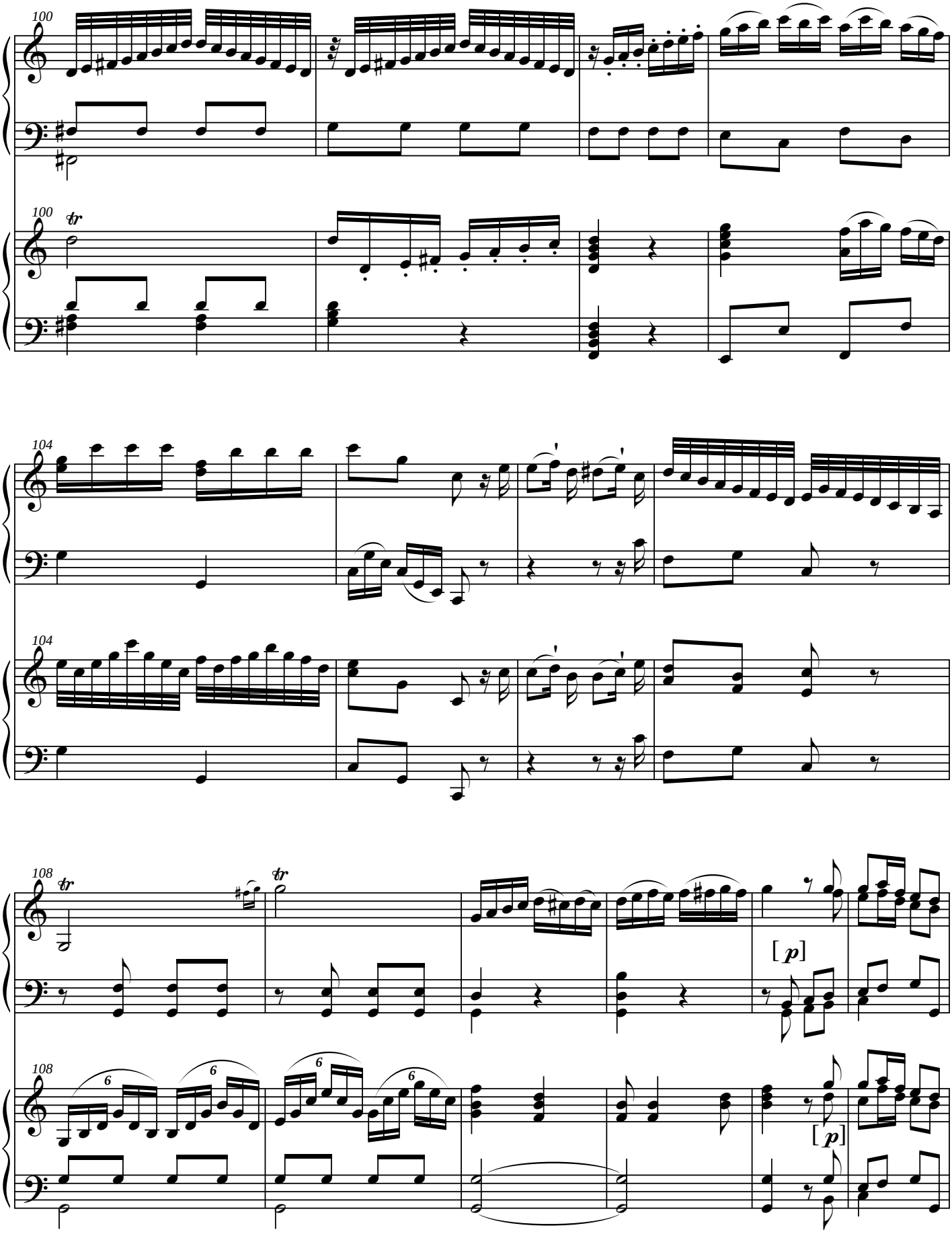

28
28
32
tr
tr
cresc.
p
32
6
6
6
6
cresc.
p
37
6
6
37
tr

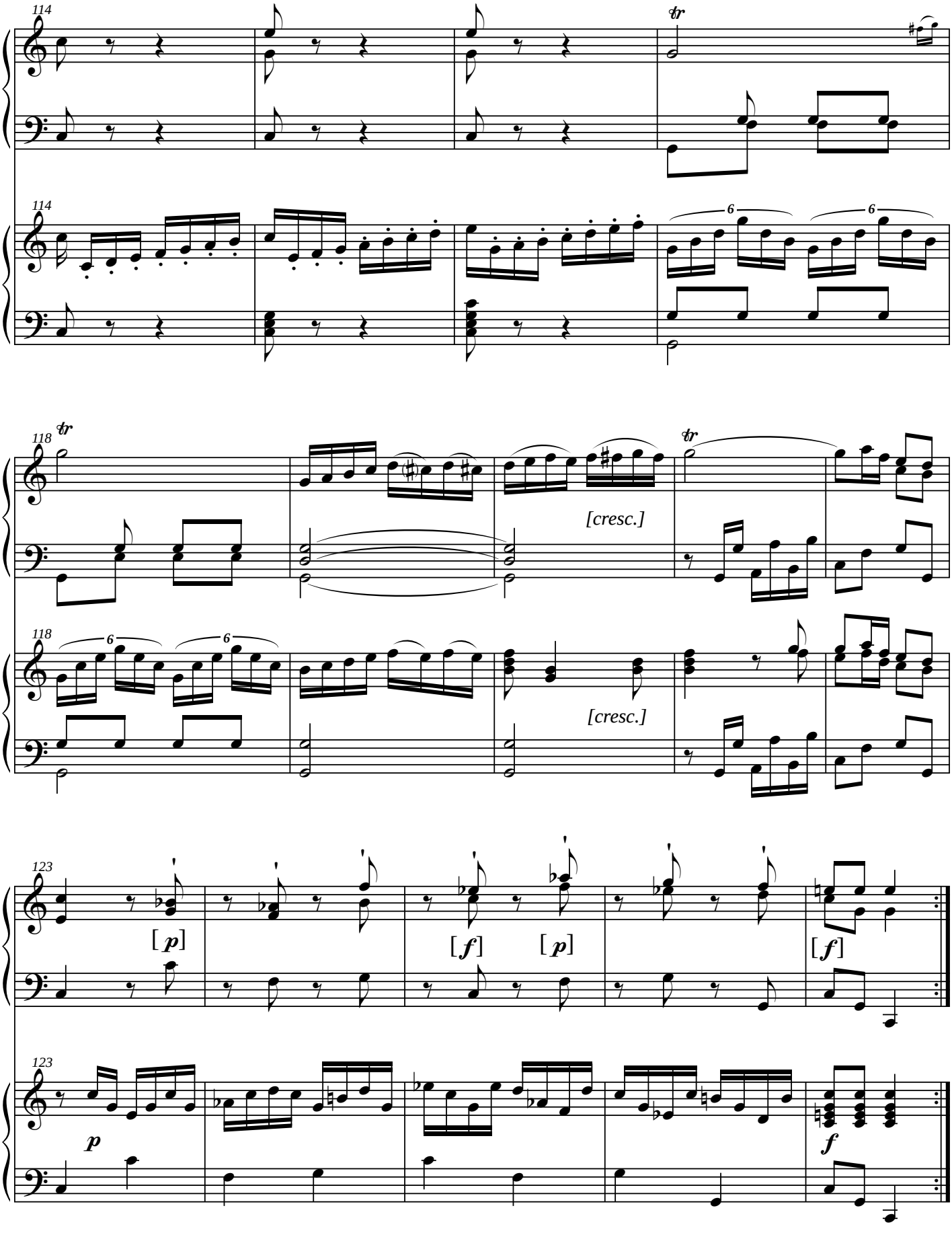

42
6
6
cresc.
p
42
tr
cresc.
p
48
f
p
f
48
f
53
tr
53

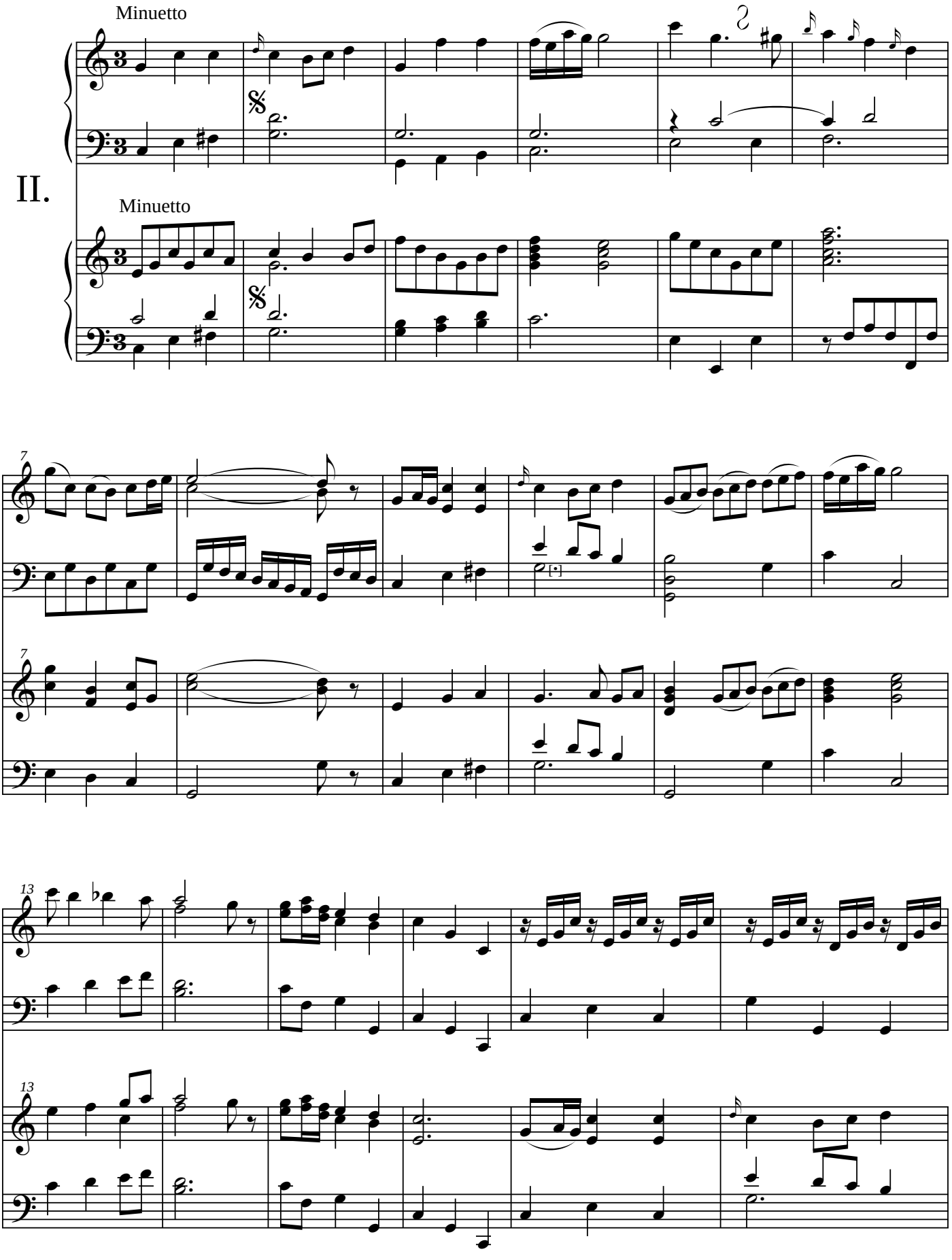

57
57
61
61
66
66
p
[f]
[p]
f

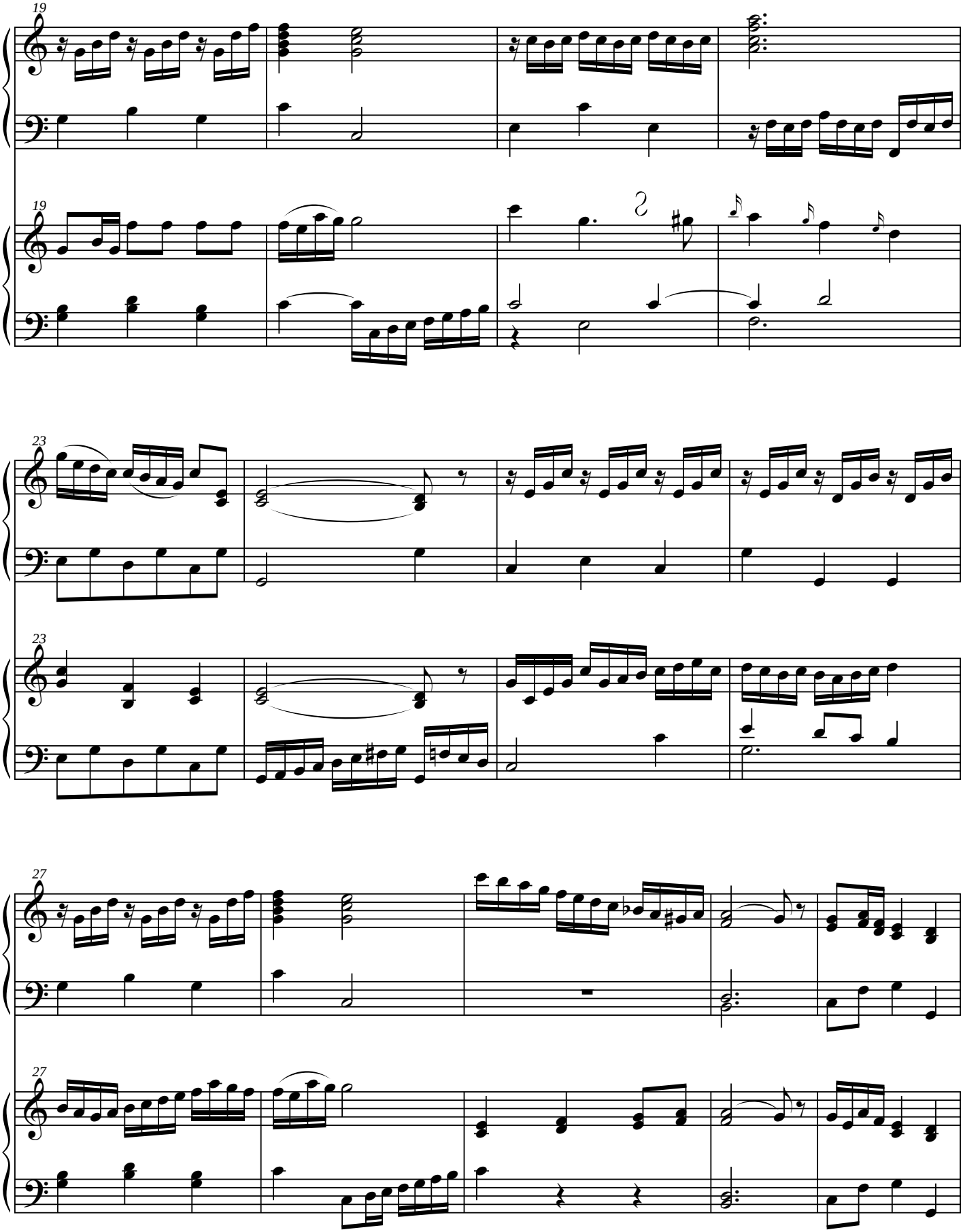

72
[f]
72
f
78
[p]
78
[p]
84
84
[f]


89
89
92
92
[f]
[f]
96
96
tr


100
100
104
104
108
108
[p]
[p]


114
tr
114
6
6
118
tr
[cresc.]
tr
118
6
6
[cresc.]
123
[p]
[f]
[p]
[f]
123
p
f


Minuetto
II.
Minuetto
7
7
13
13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23
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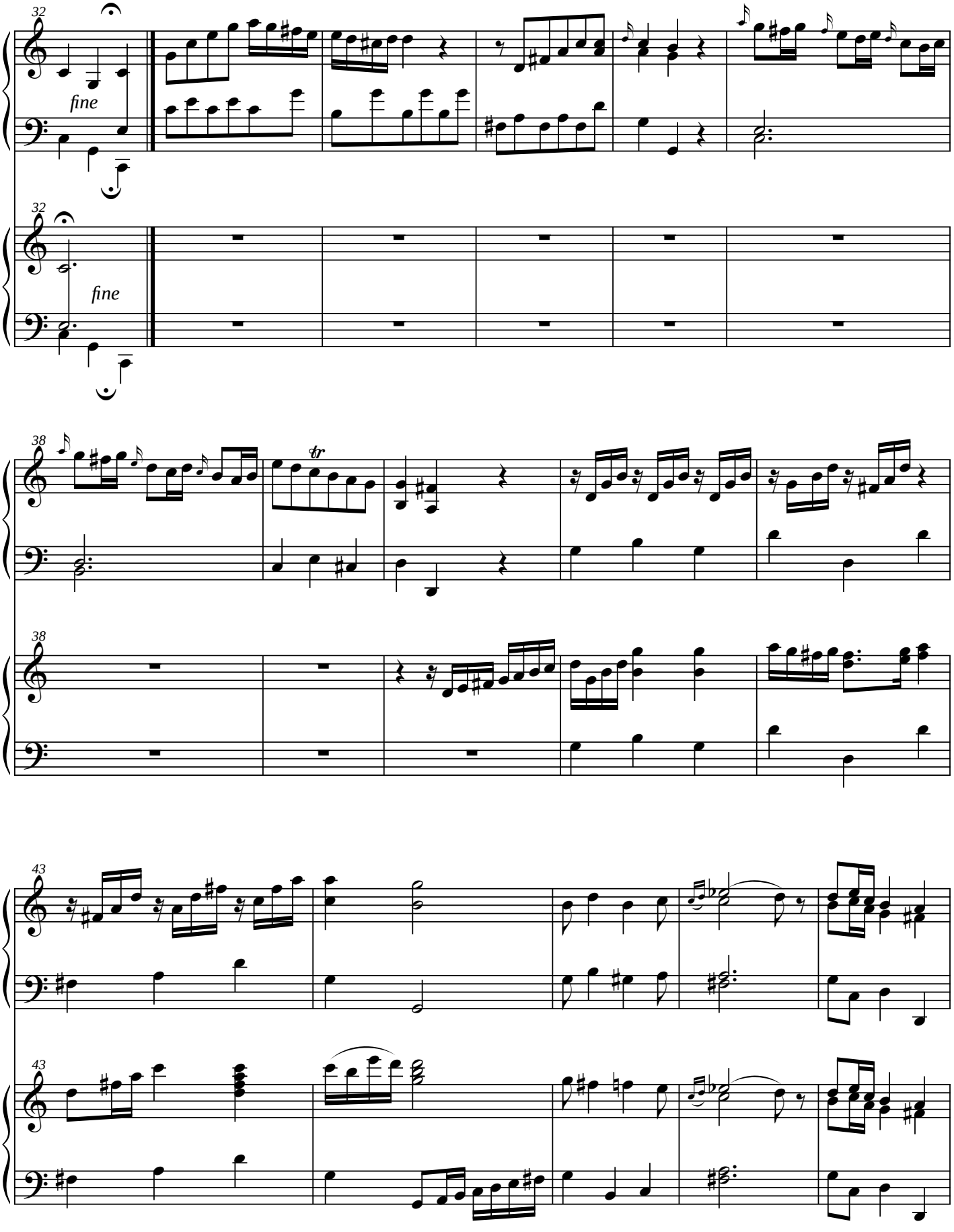
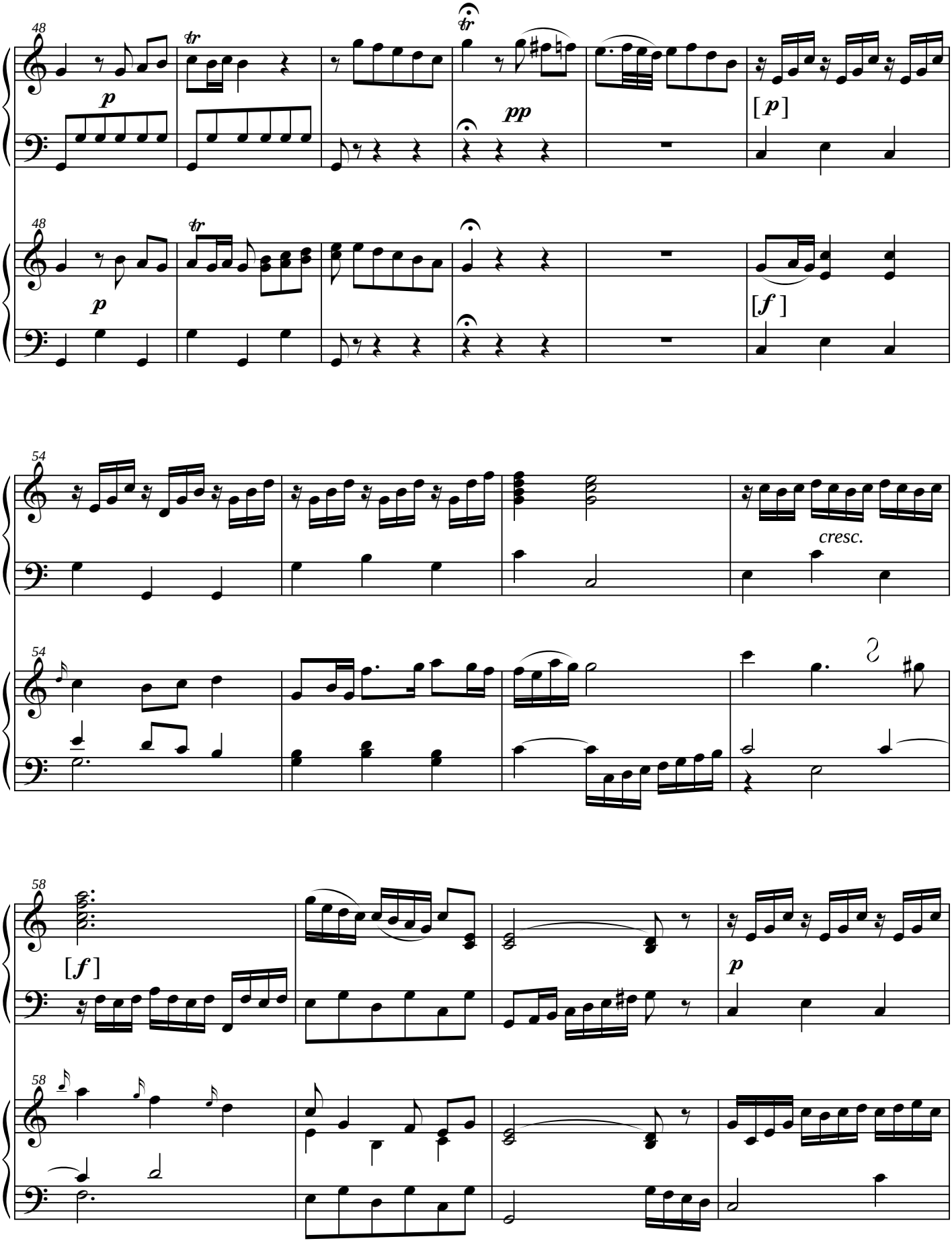
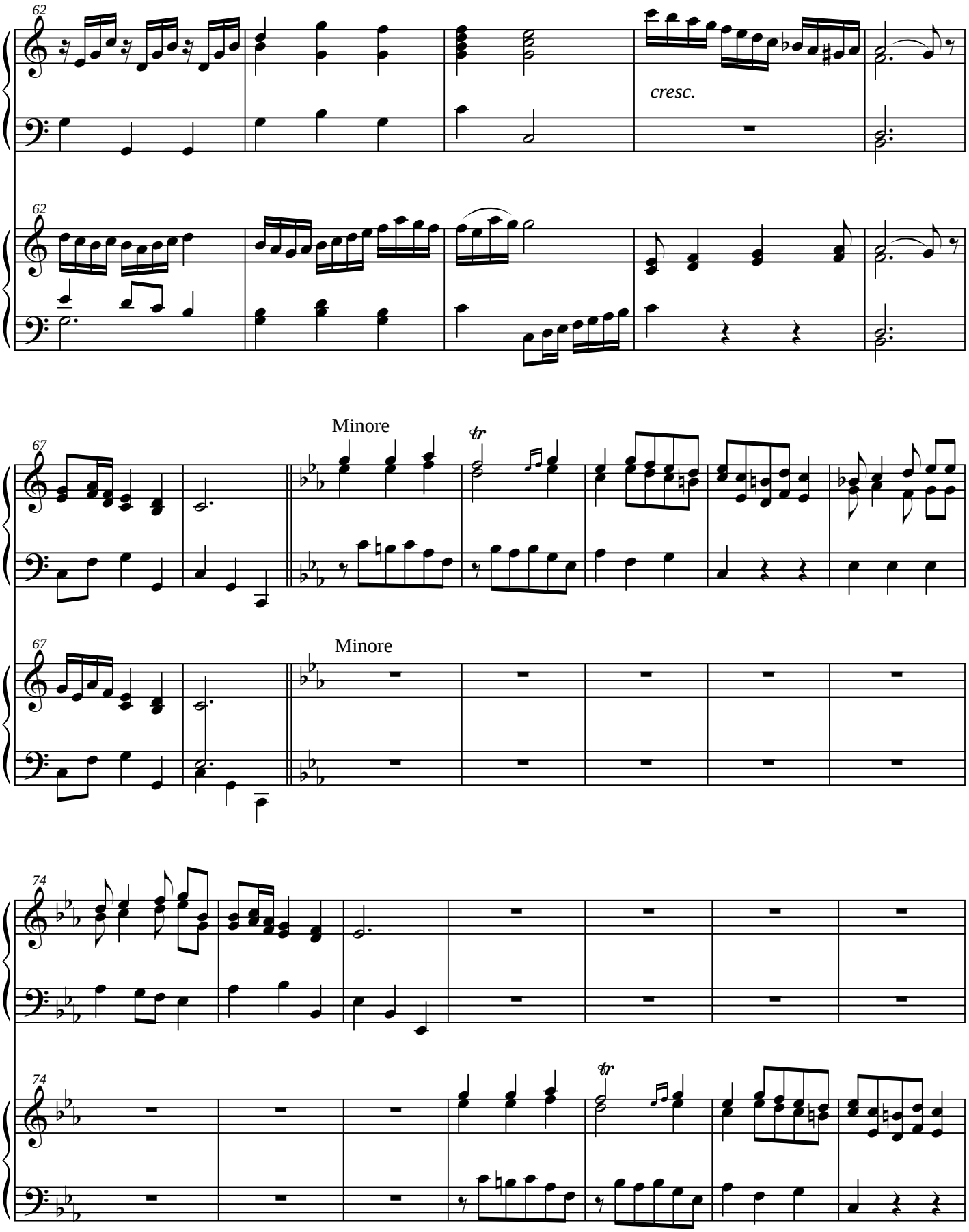
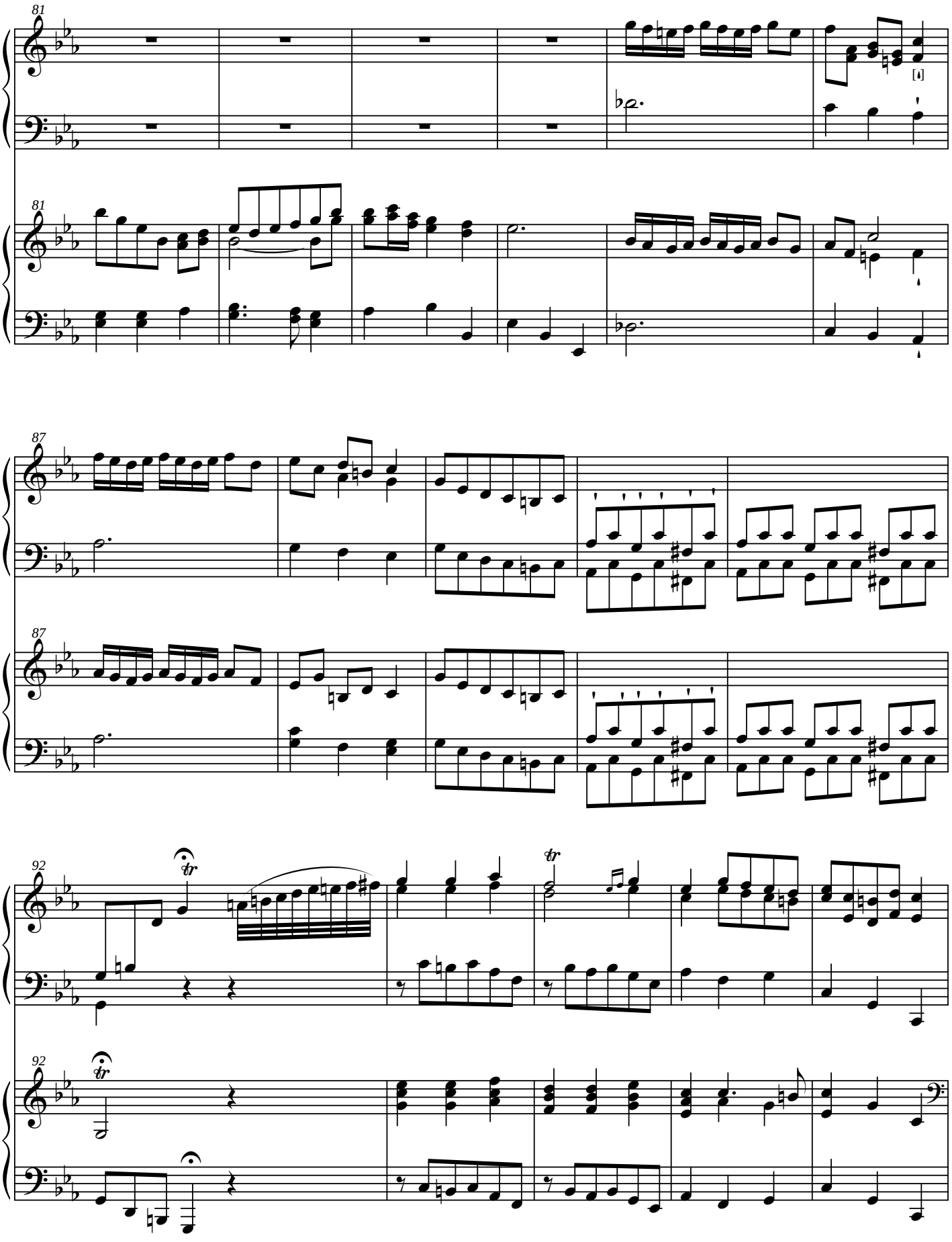
27
27


32
fine
32
fine
38
38
43
43


48
p
tr
pp
[p]
48
p
tr
[f]
54
cresc.
54
58
[f]
p
58


62
cresc.
62
67
Minore
67
Minore
74
74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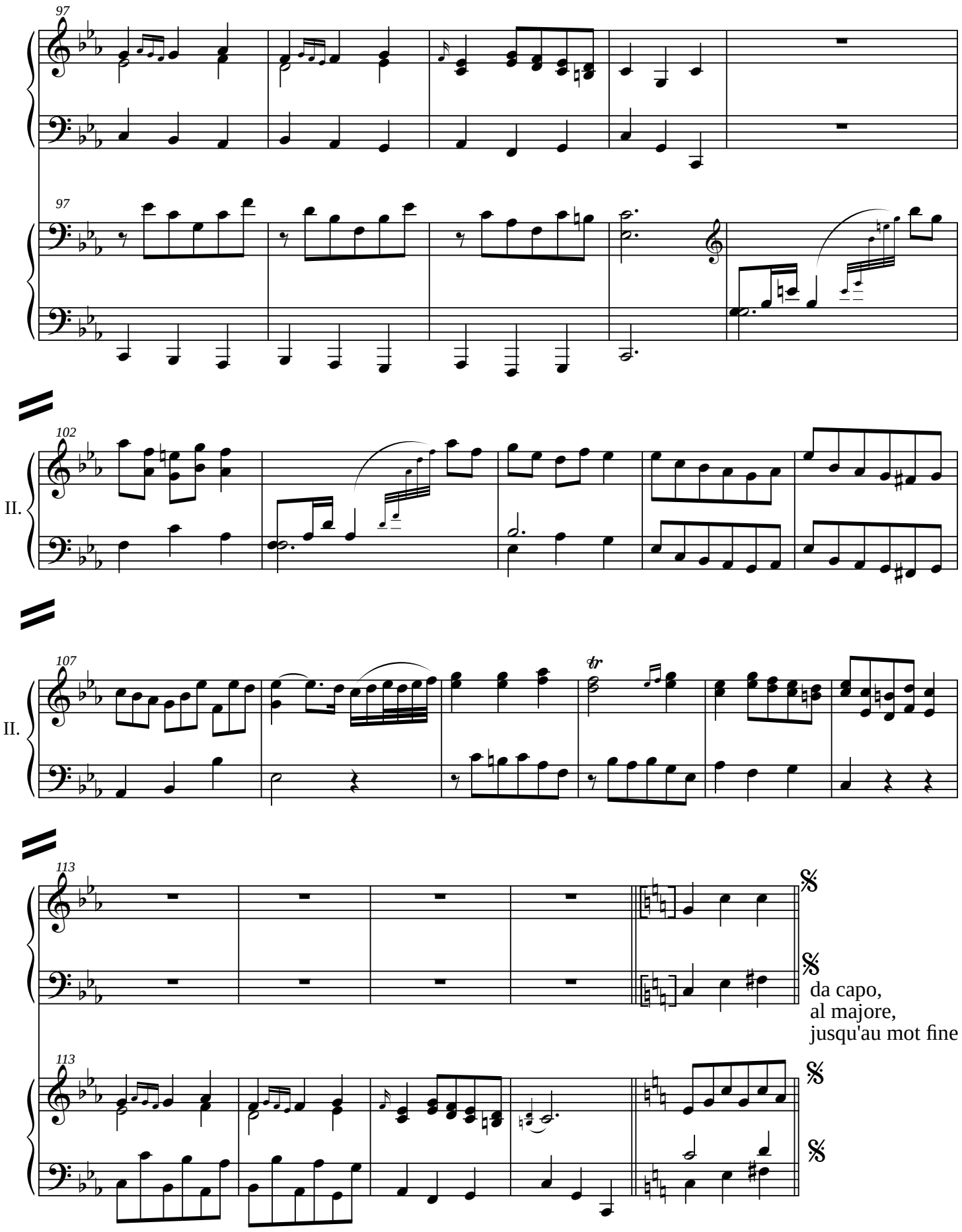
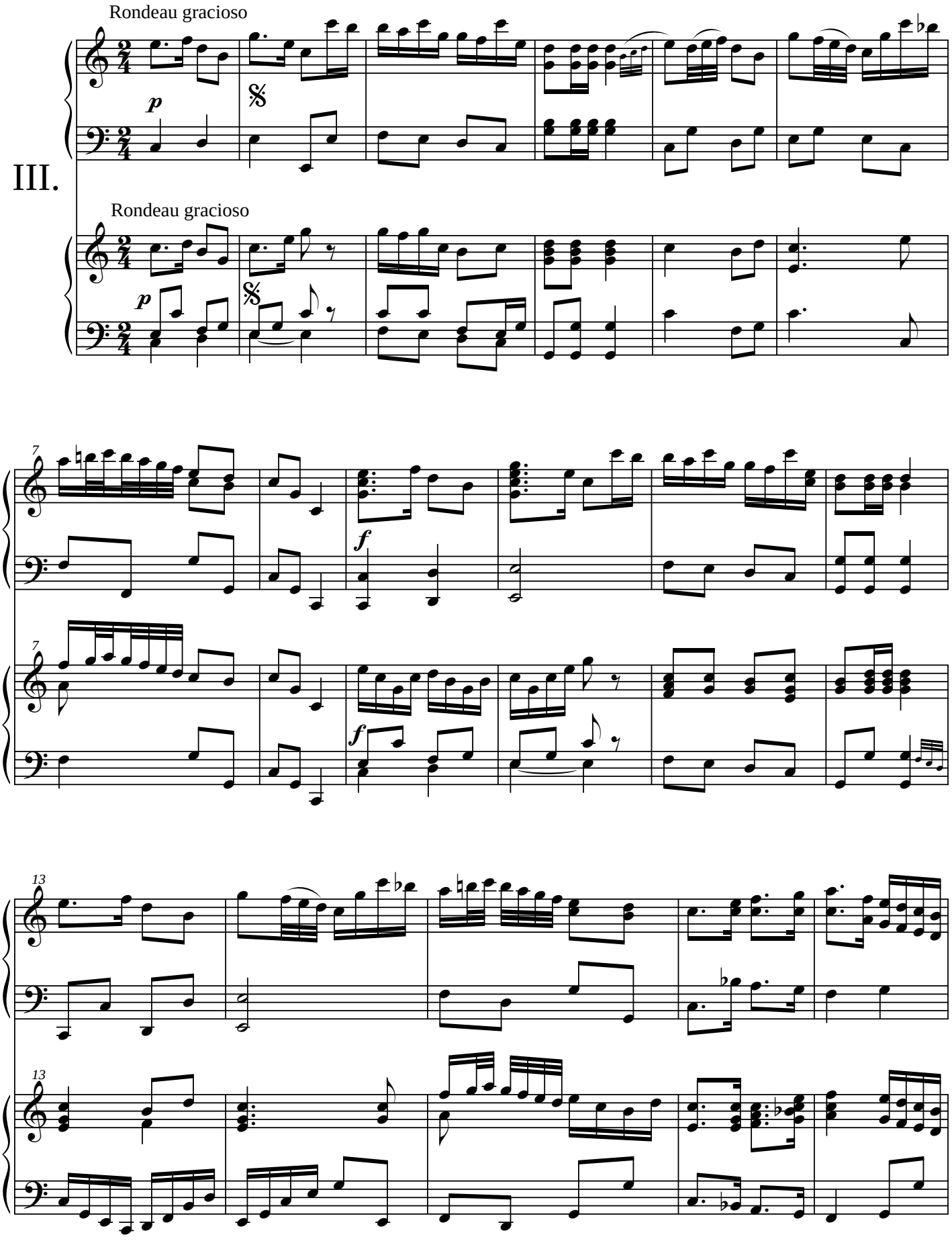
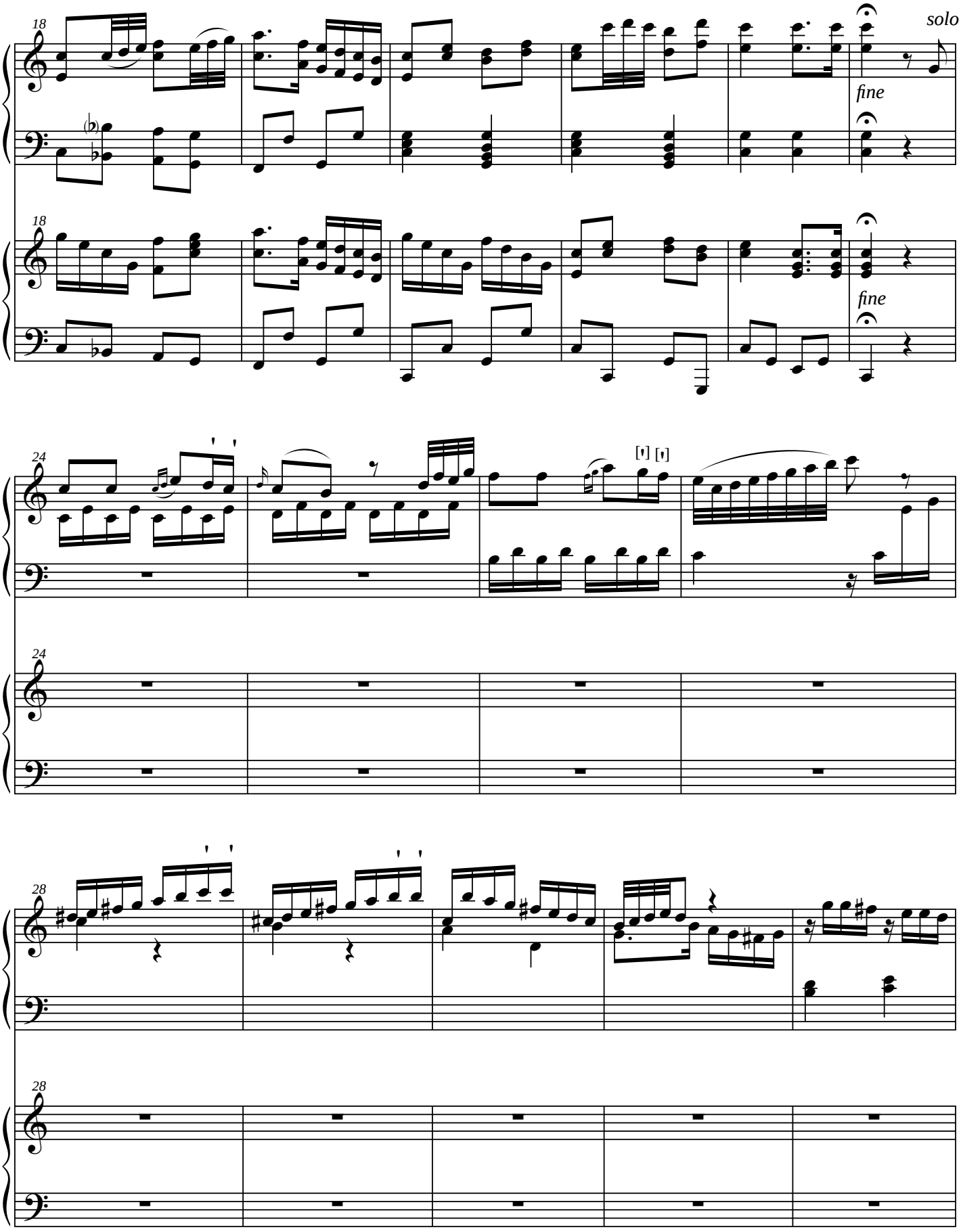
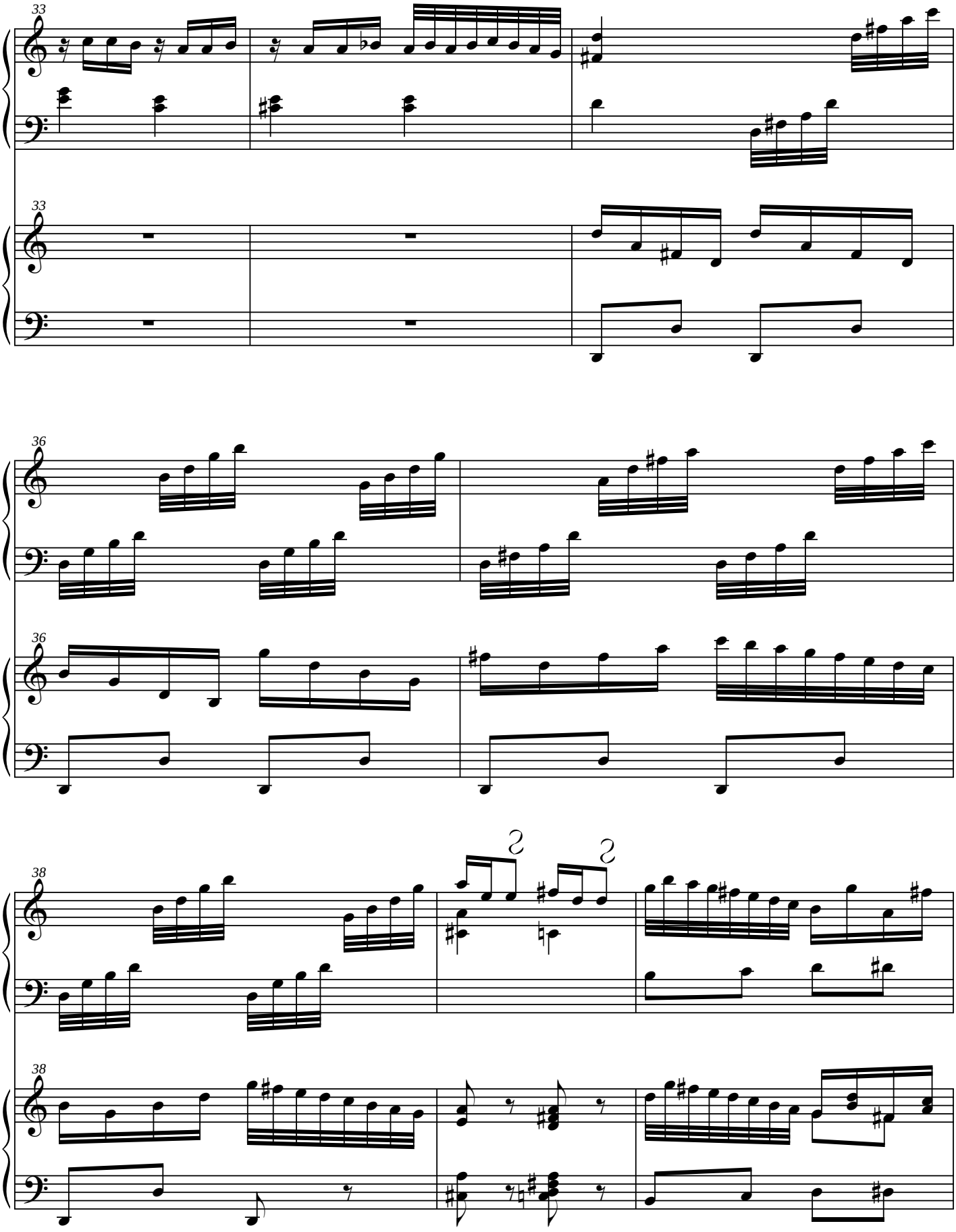
81
87
87
92
92


97
97
102
II.
107
II.
tr
113
113
da capo,
al majore,
jusqu'au mot fine


III.
Rondeau gracioso
Rondeau gracioso
p
p
7
7
f
f
13
13


18
solo
fine
18
fine
24
24
28
28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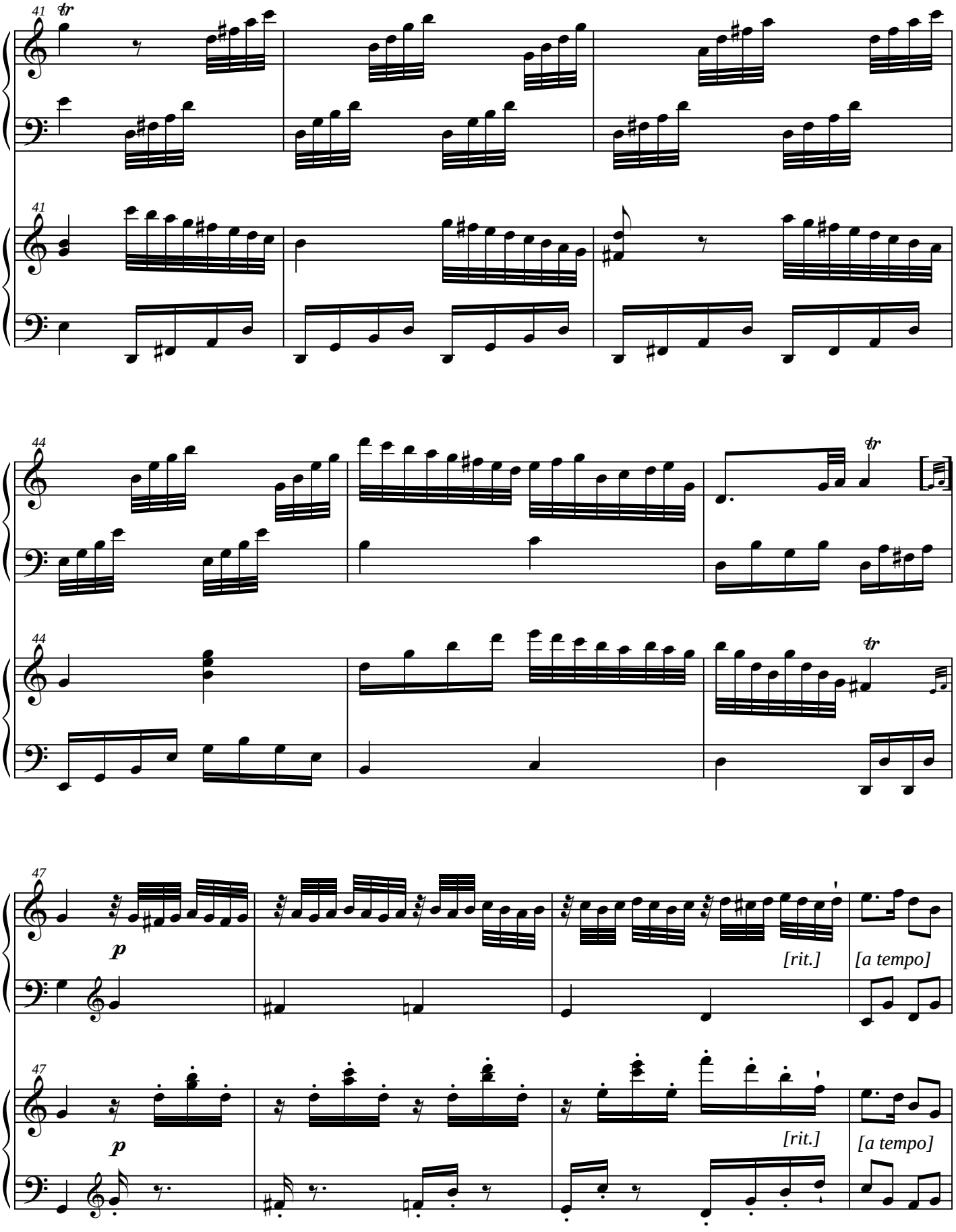
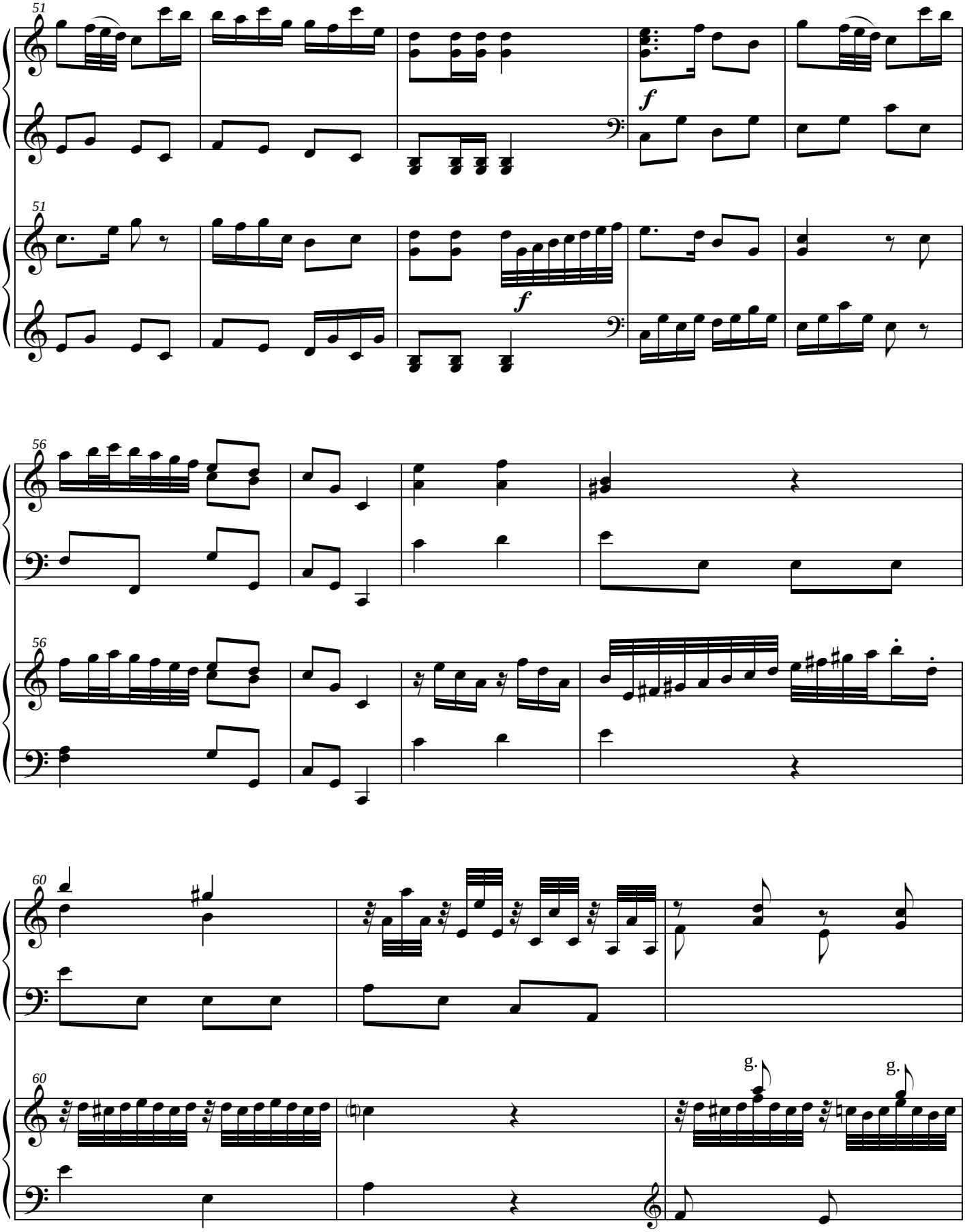
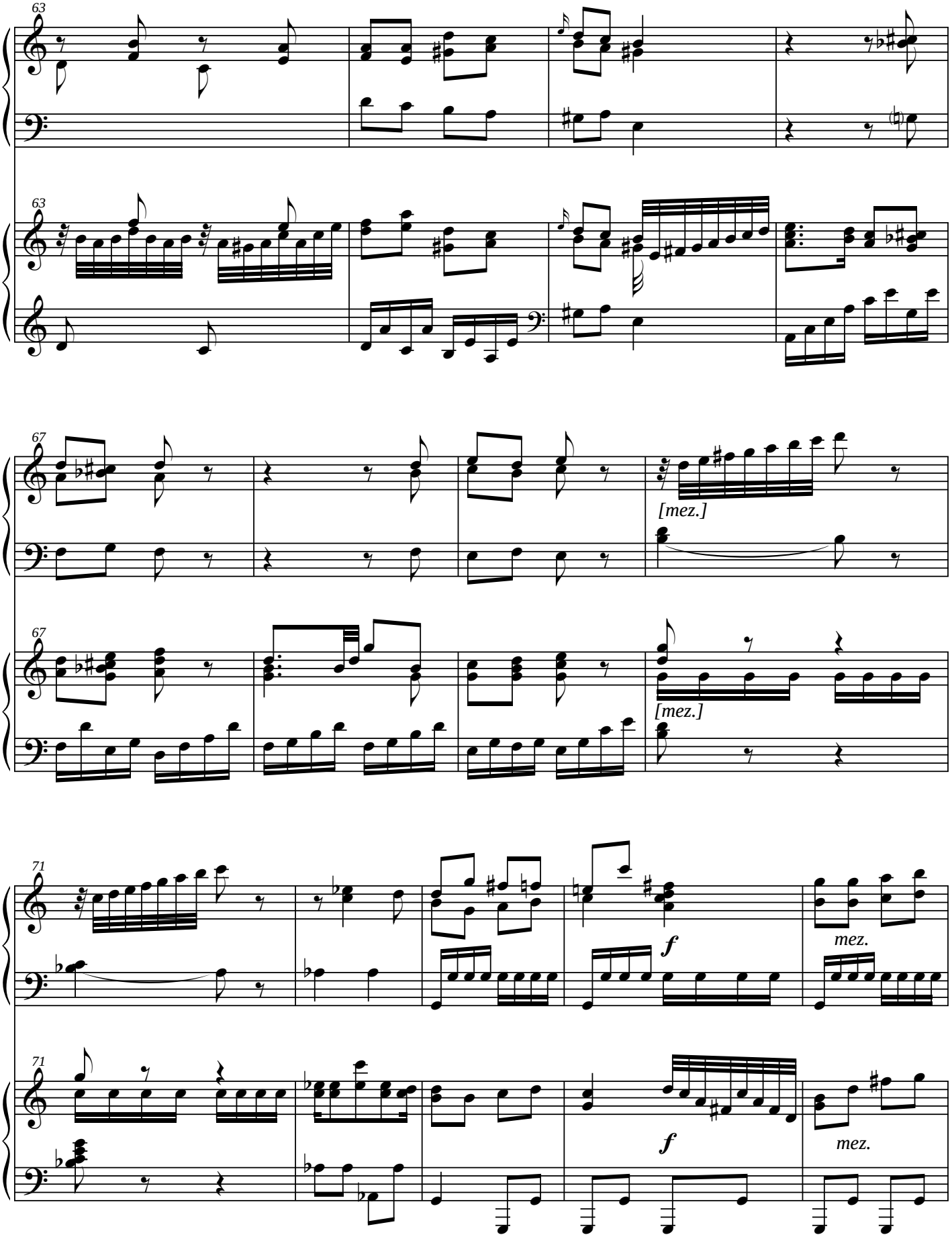
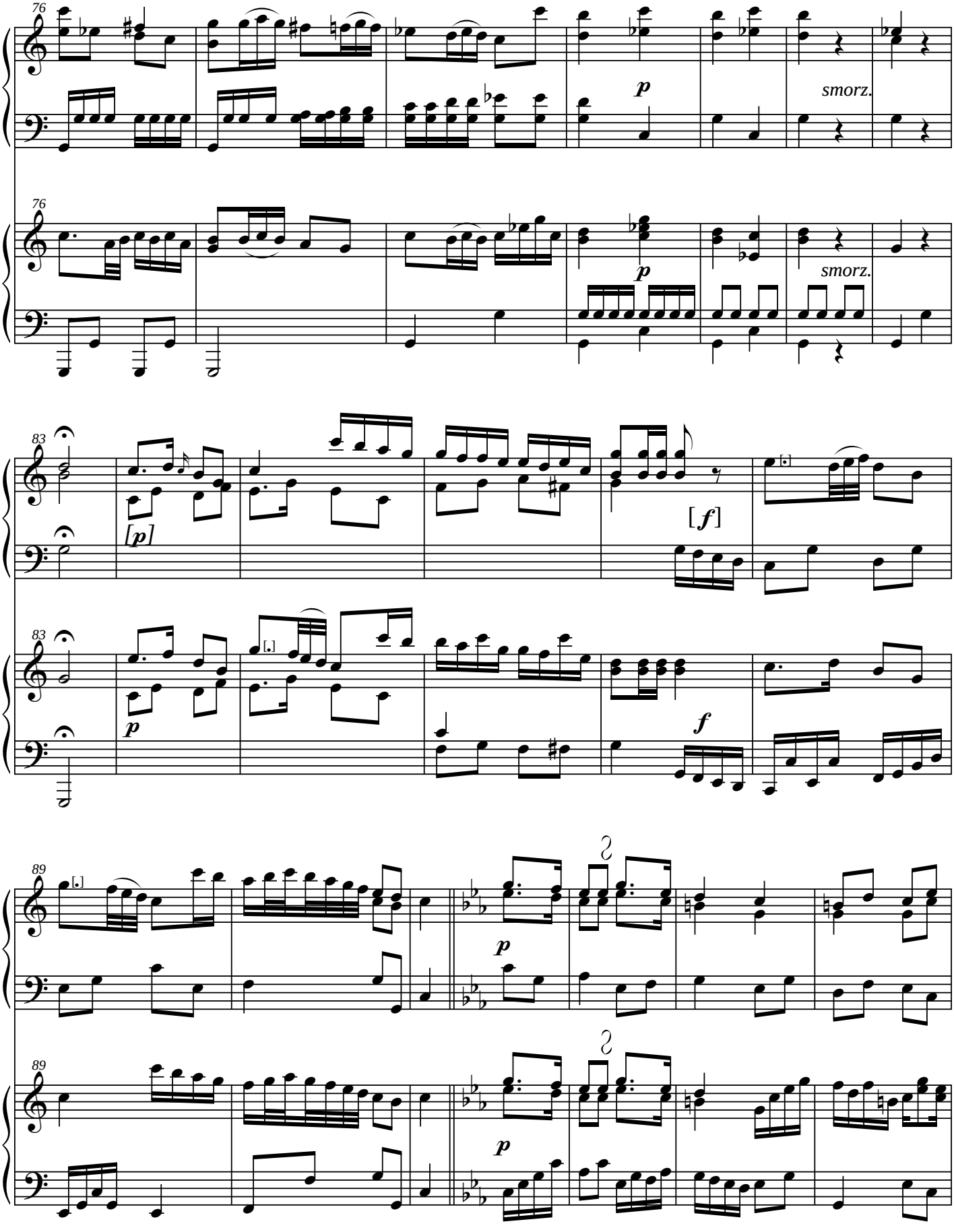
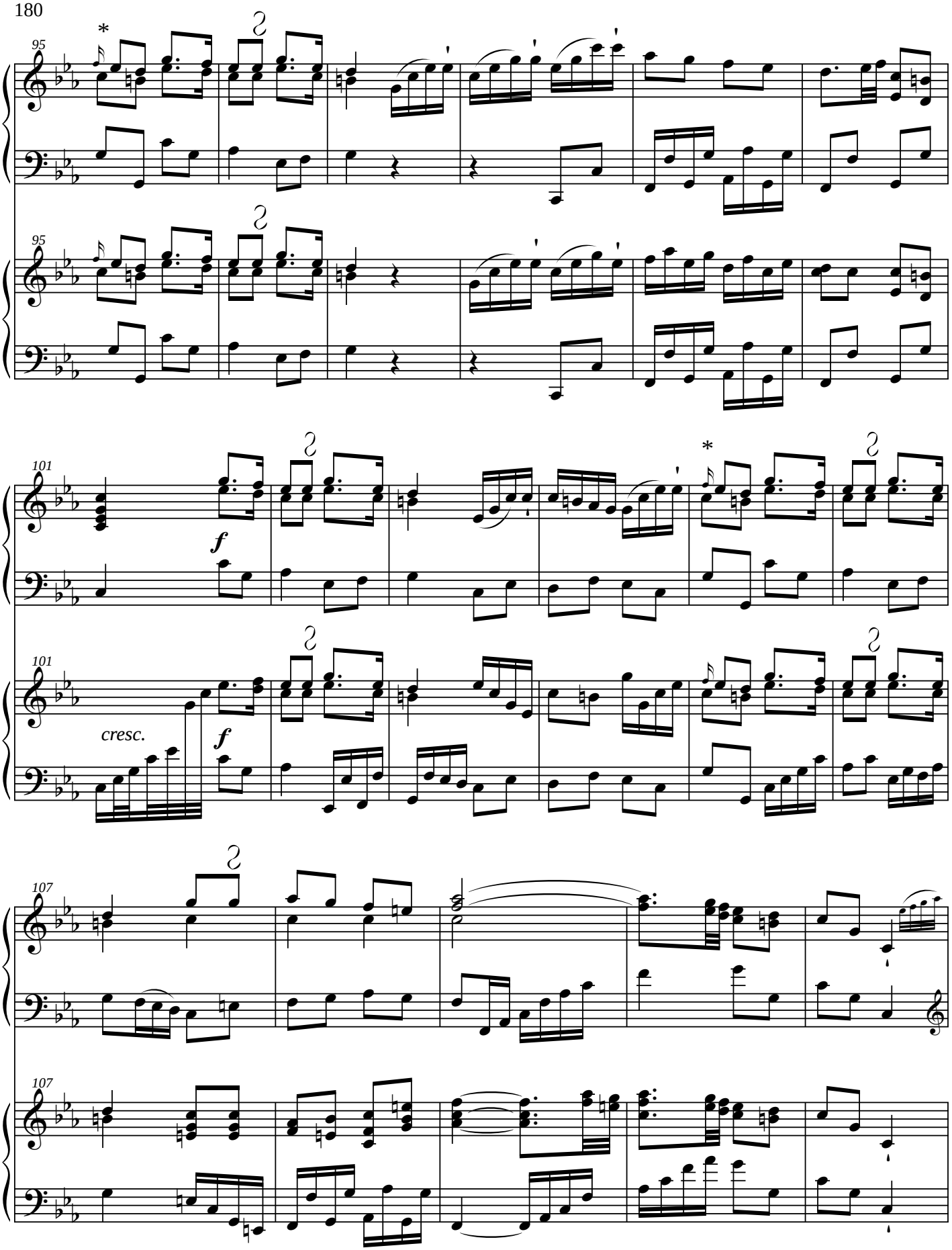
36
36
38
38


41
41
44
44
47
47
p
p
[rit.]
[a tempo]
[rit.]
[a tempo]

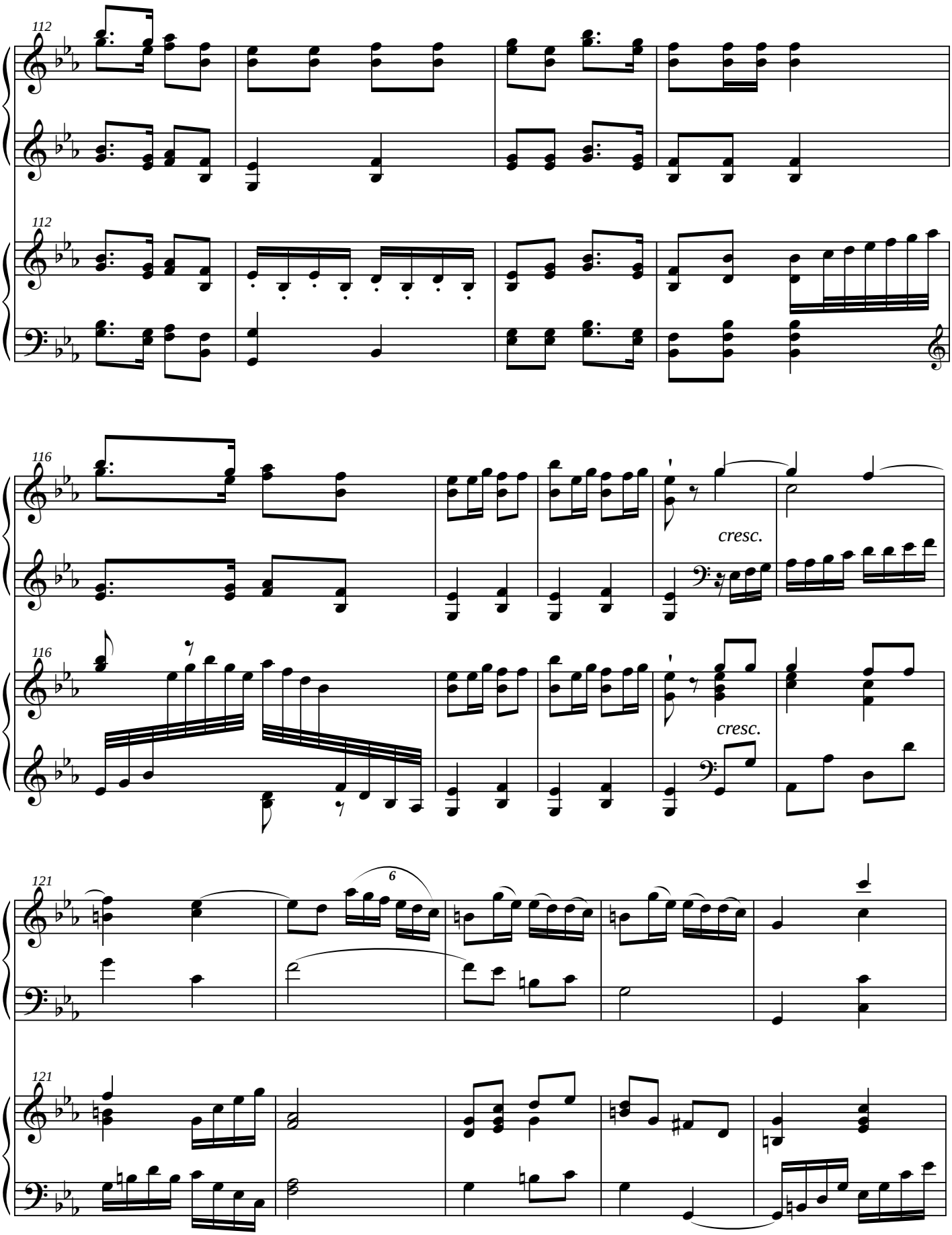

51
f
51
f
56
56
60
60
g.
g.

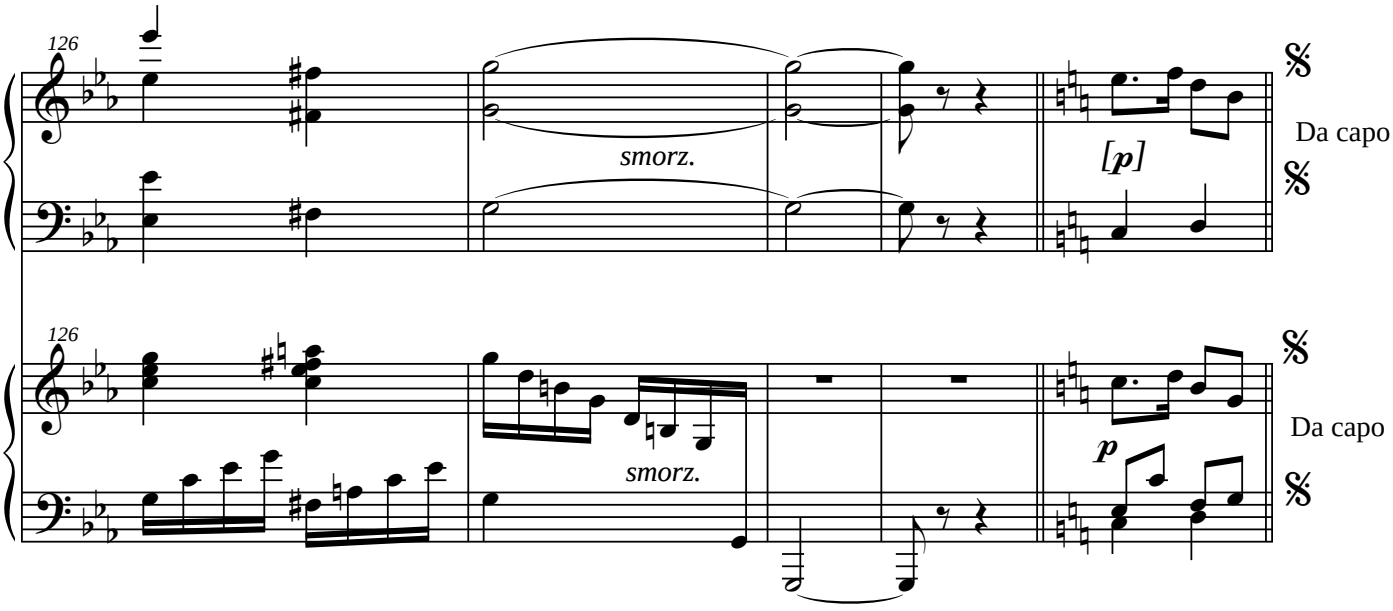

63
63
67
[mez.]
67
[mez.]
71
f
mez.
71
f
mez.


76
p
smorz.
76
p
smorz.
83
[p]
[f]
83
p
f
89
p
89
p



*Appoggiaturas in meas. 95 and 105 aligned as in original. (Cf. Critical Notes.)

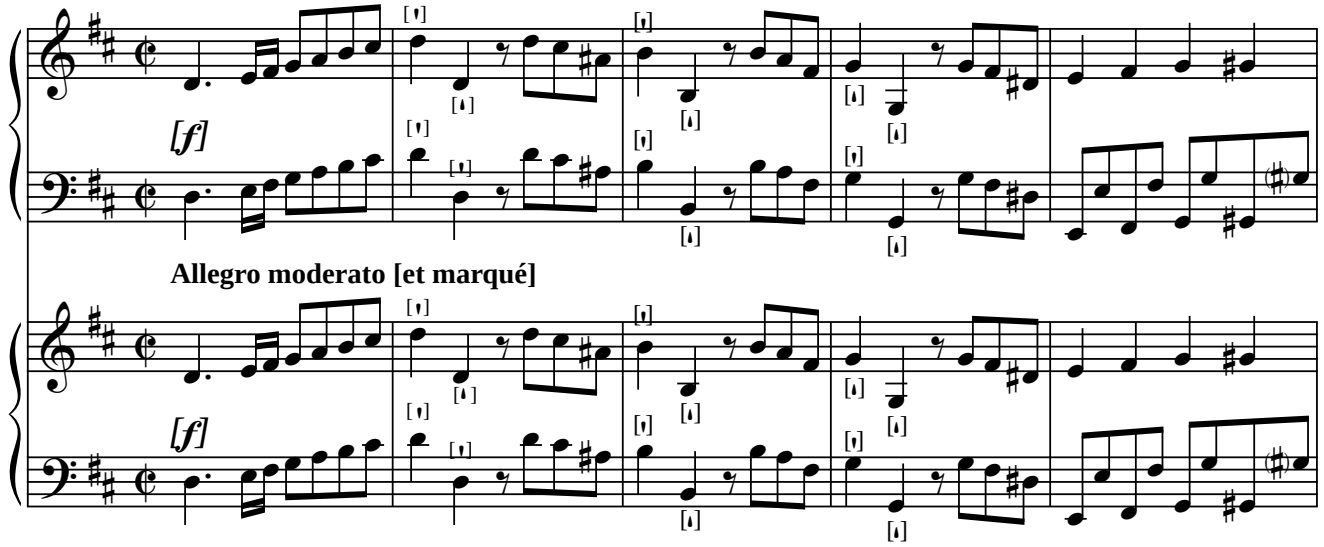

112
112
116
cresc.
116
cresc.
121
6
121

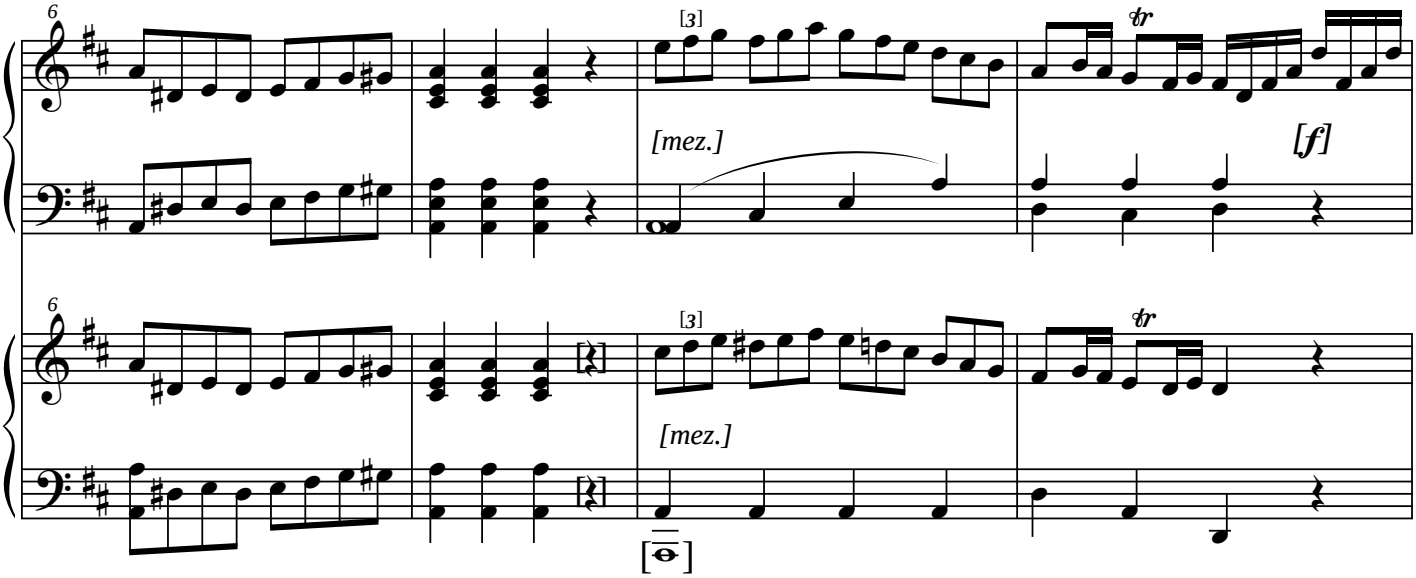

126
smorz.
[p]
Da capo
126
smorz.
p
Da capo

Simphonie de Clavecins

(both harpsichord parts original)

[Allegro] moderato et marqué A-L Couperin





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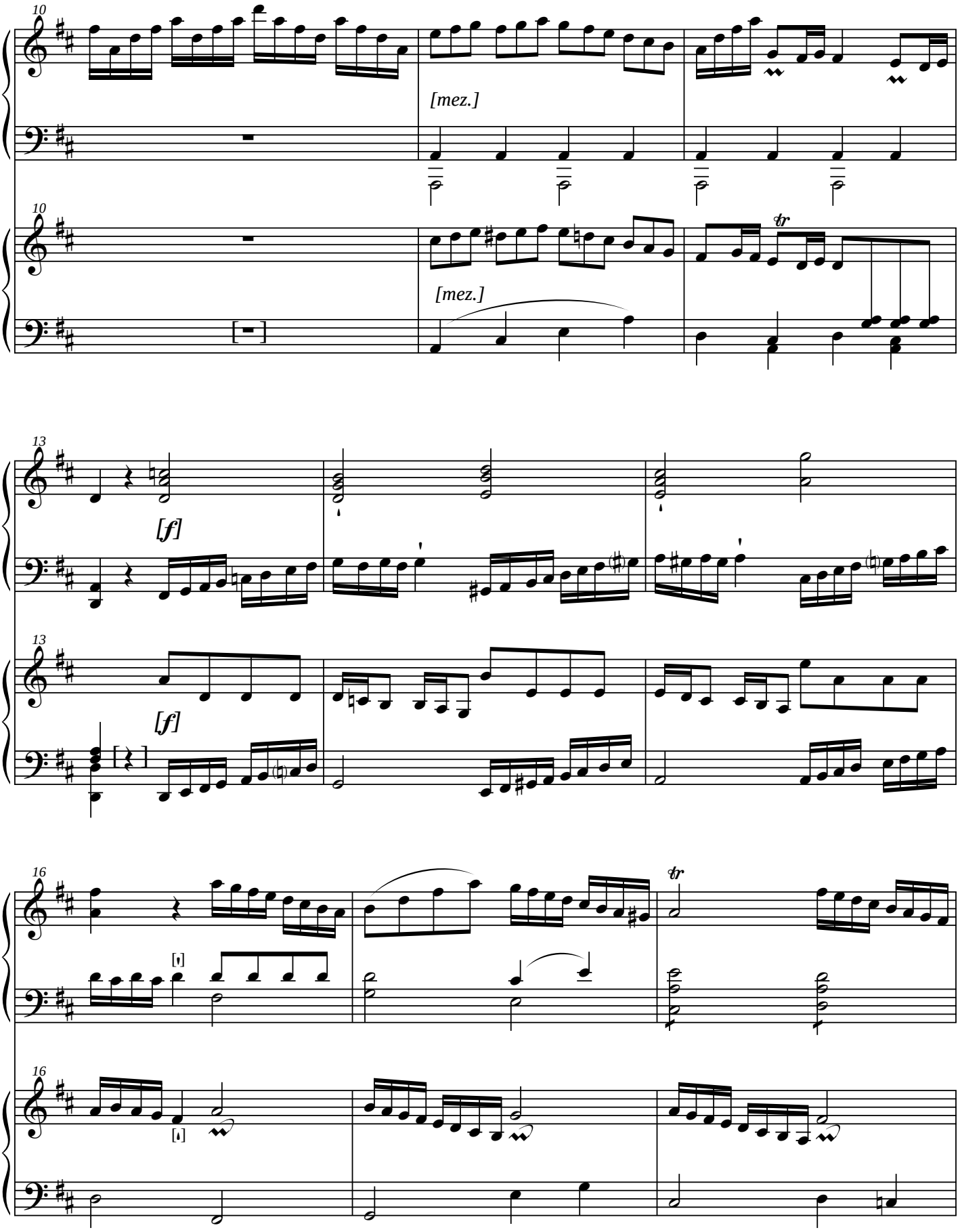
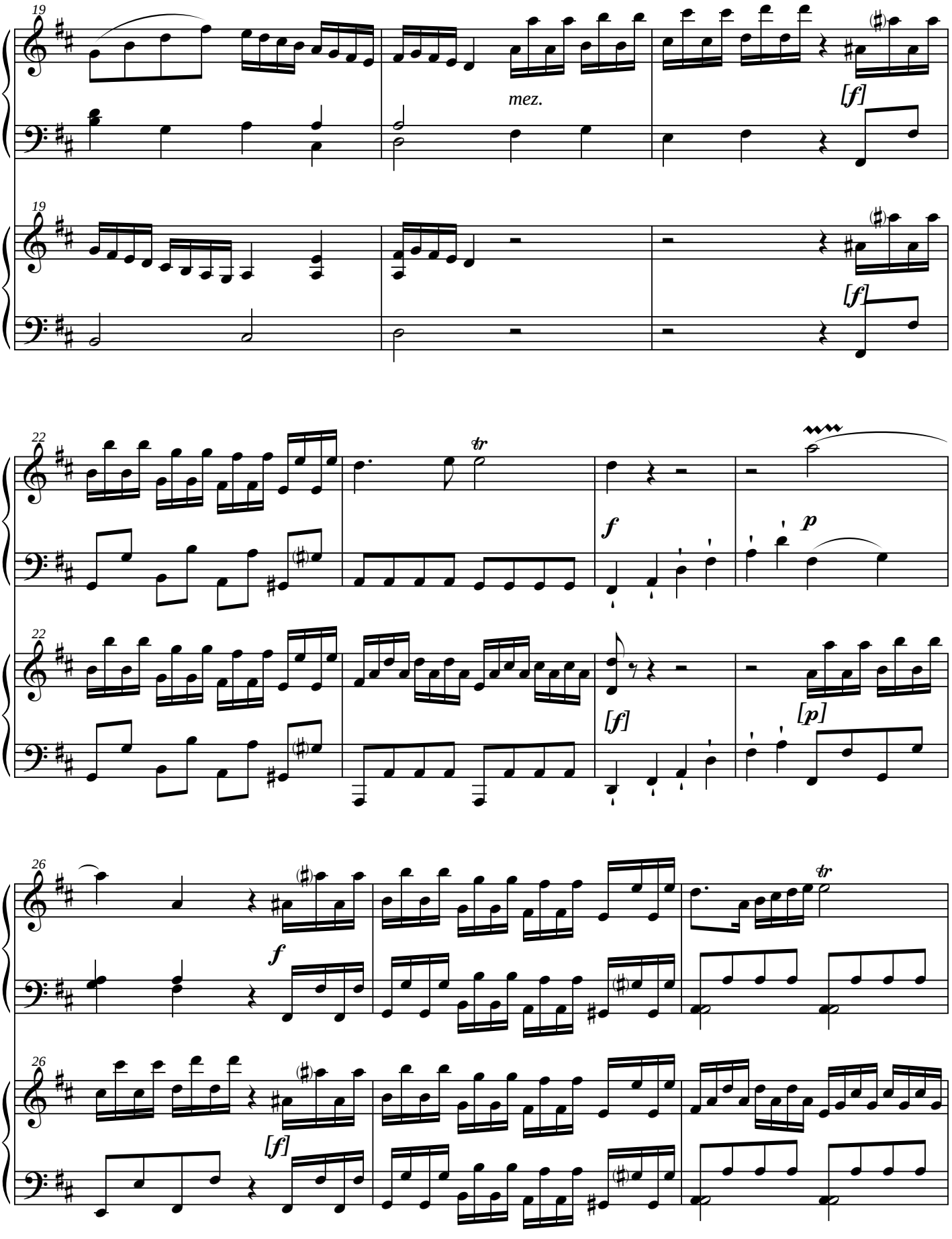
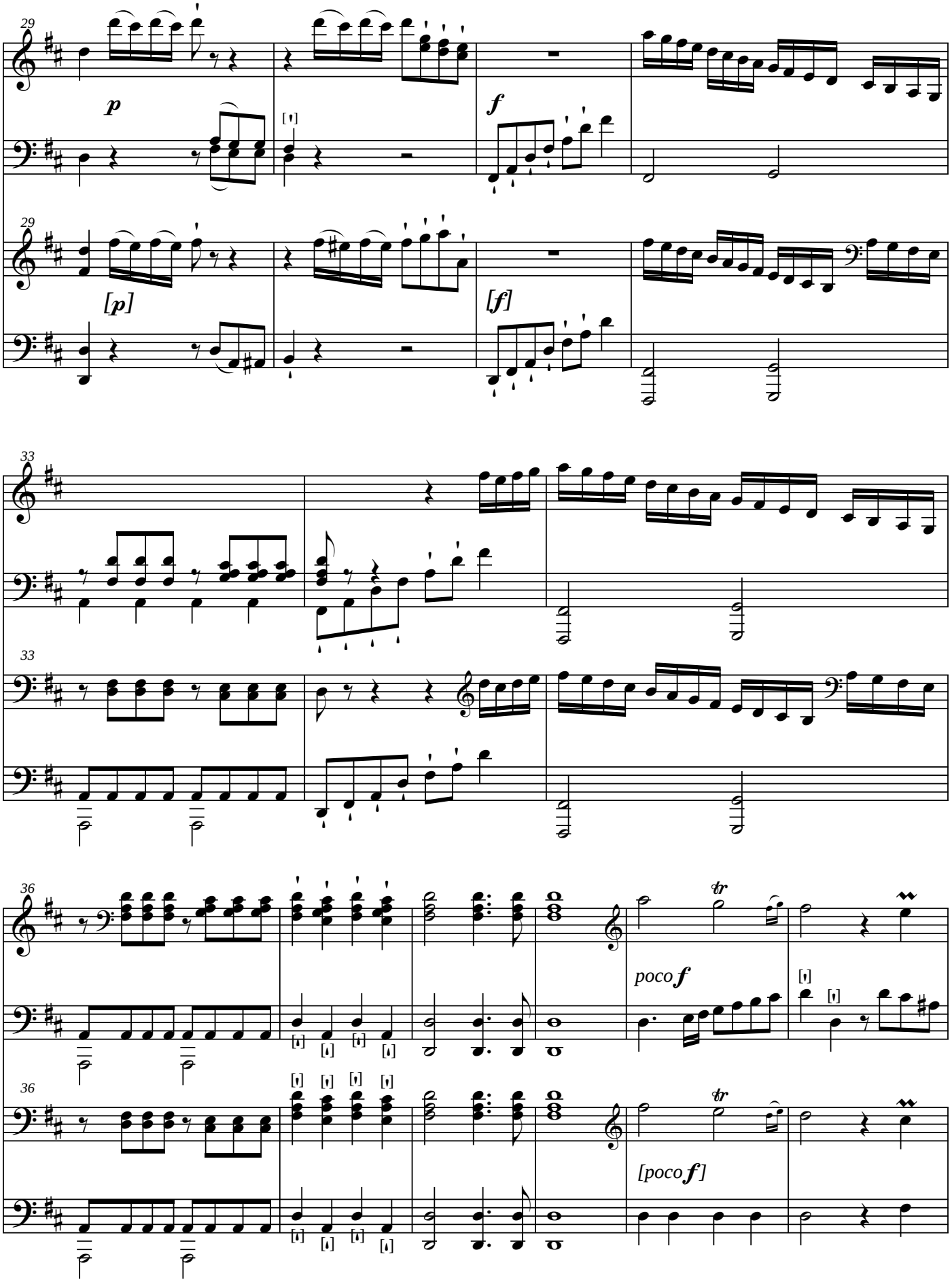
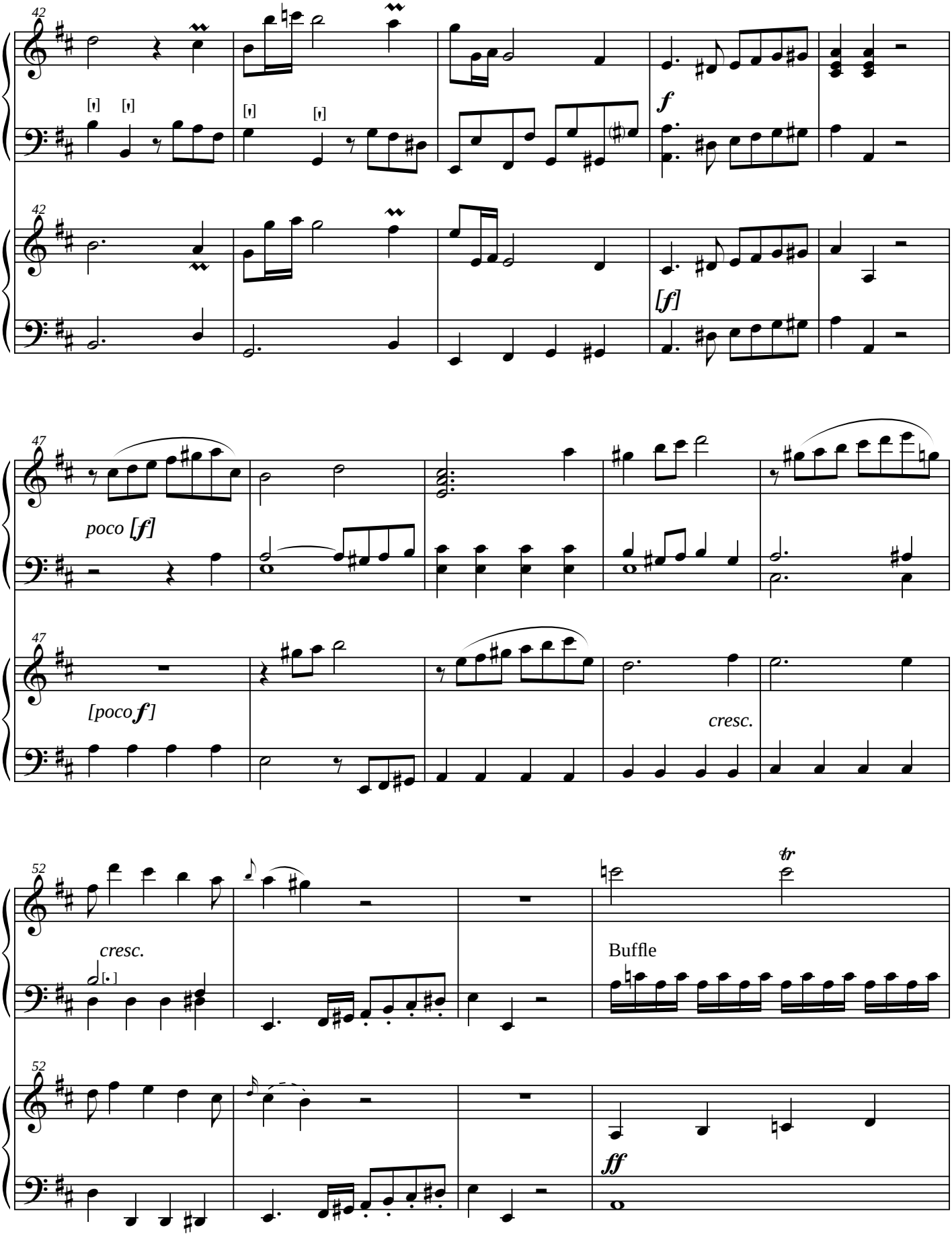
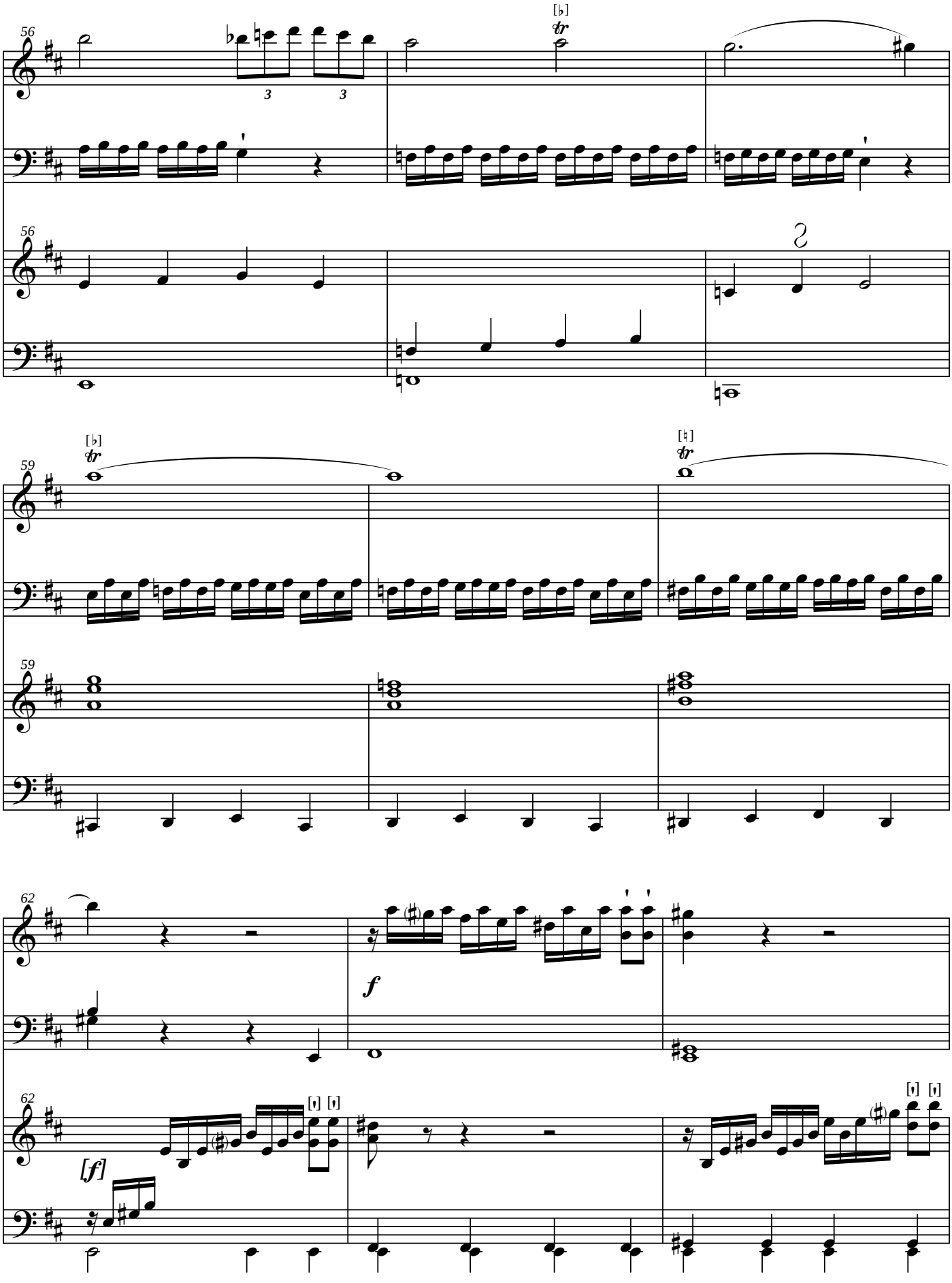
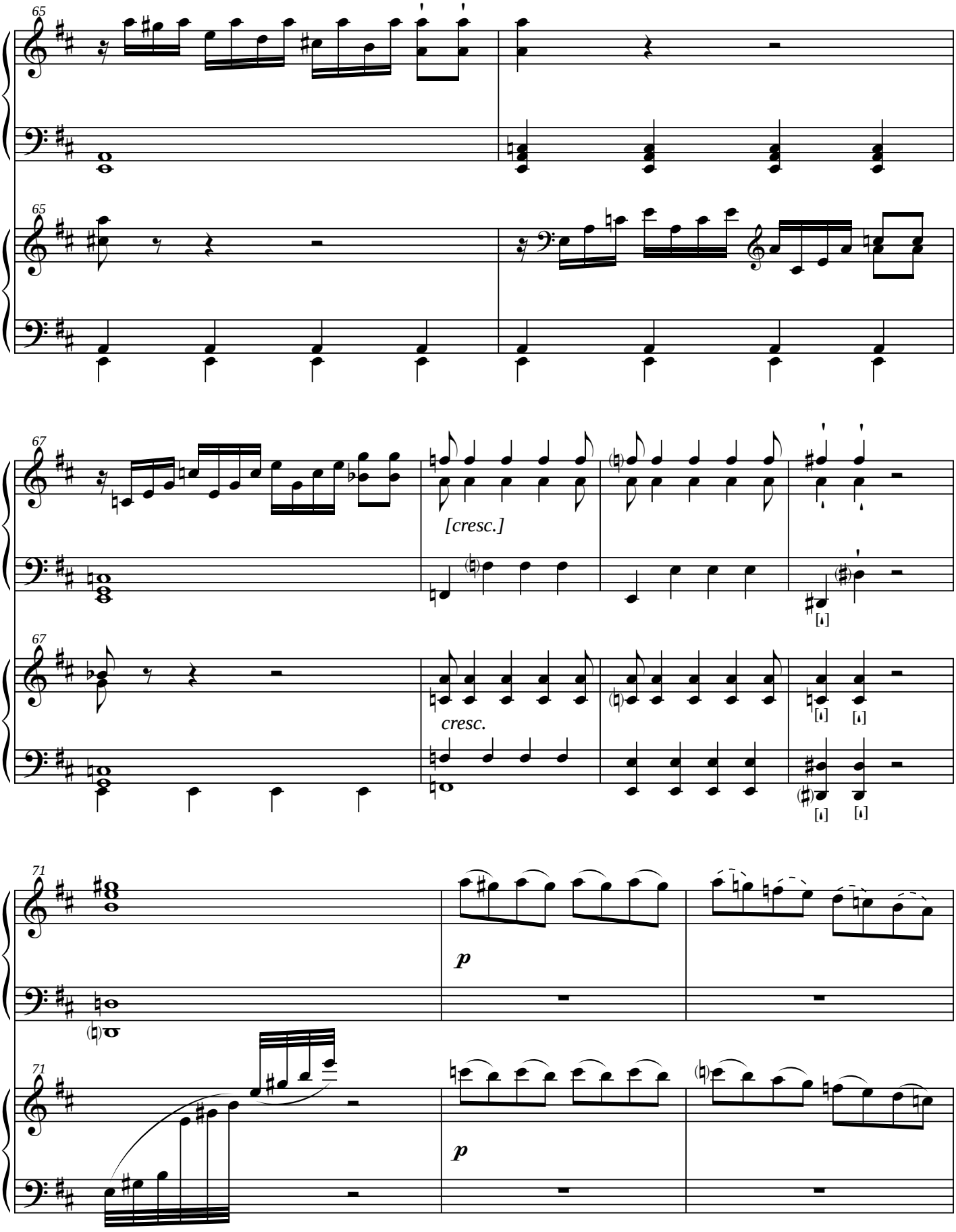

10
[mez.]
10
[mez.]
13
[f]
13
[f]
16
16

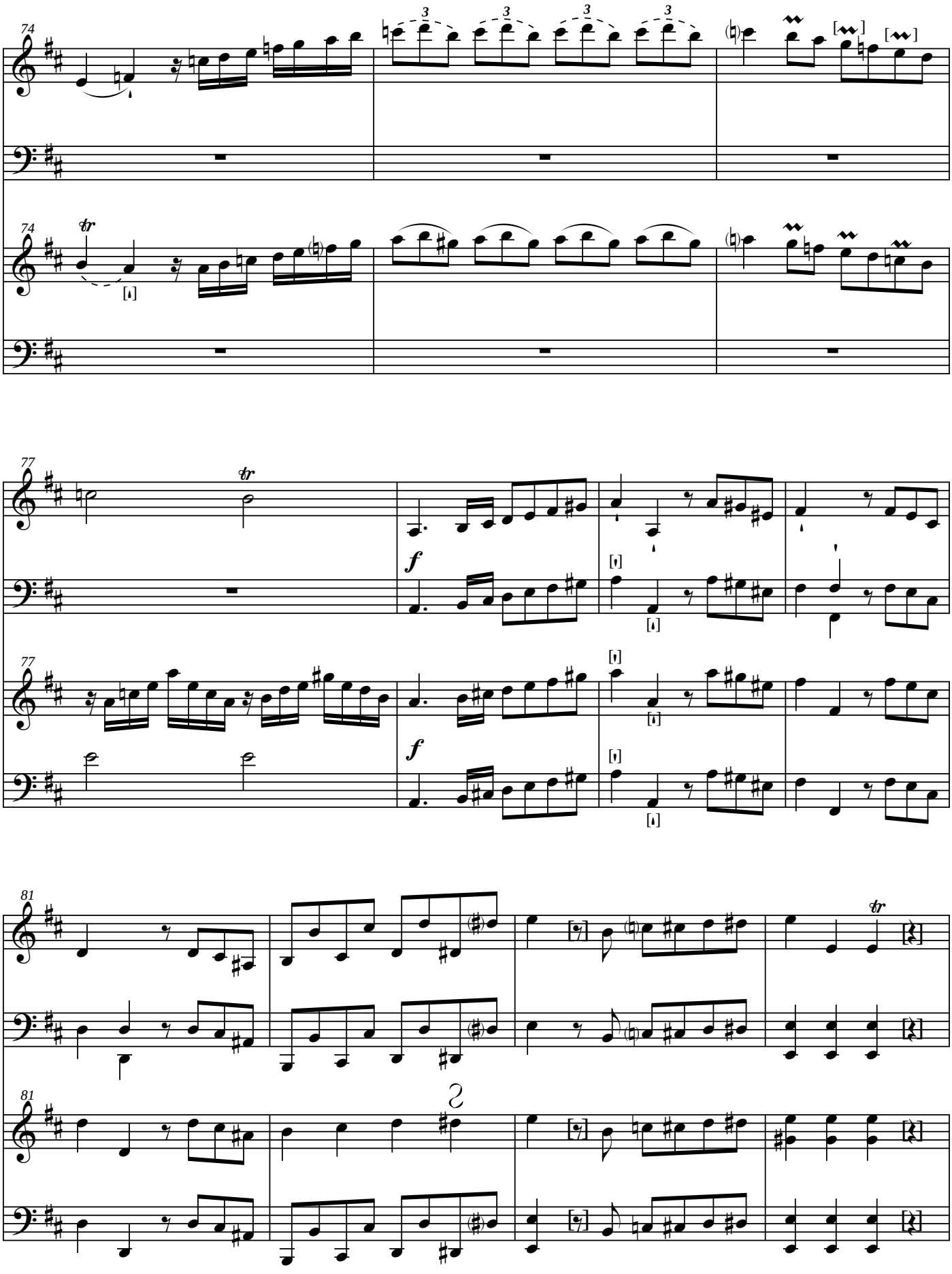

19
mez.
[f]
19
[f]
22
tr
f
p
22
[f]
[p]
26
tr
f
26
[f]

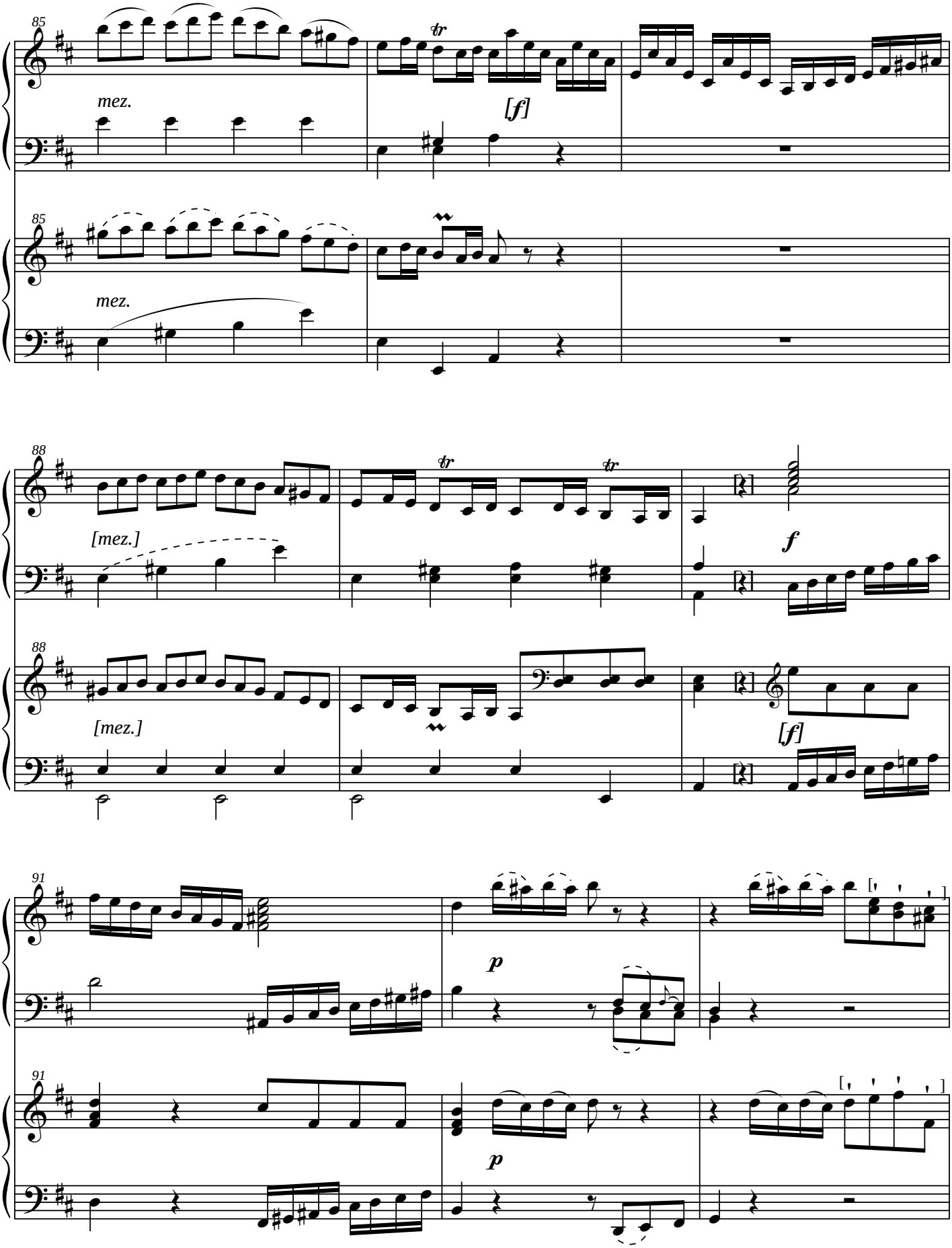

29
p
f
29
[p]
[f]
33
33
36
poco f
36
[poco f]

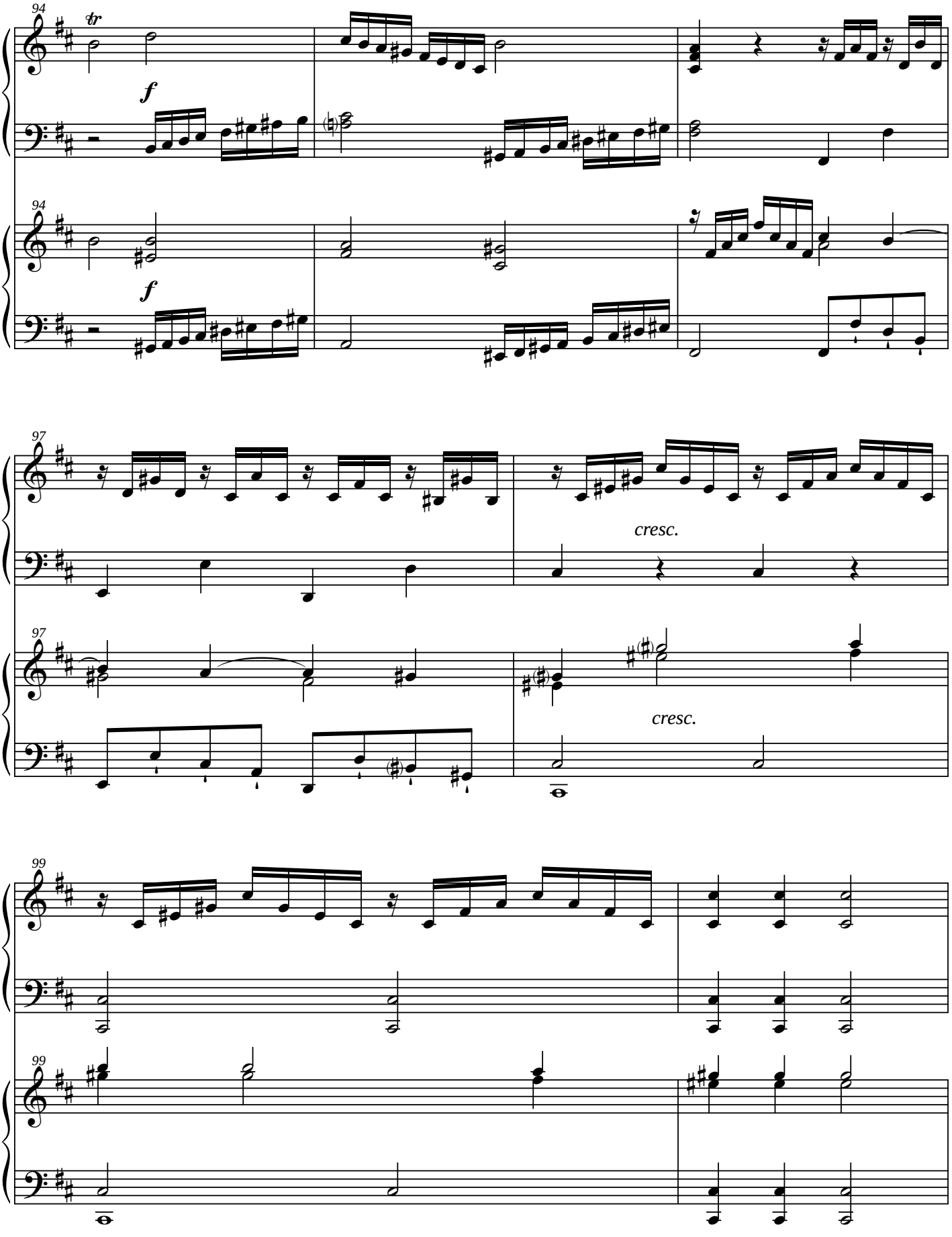

42
f
[f]
47
poco [f]
[poco f]
cresc.
52
cresc.
Buffle
tr
ff

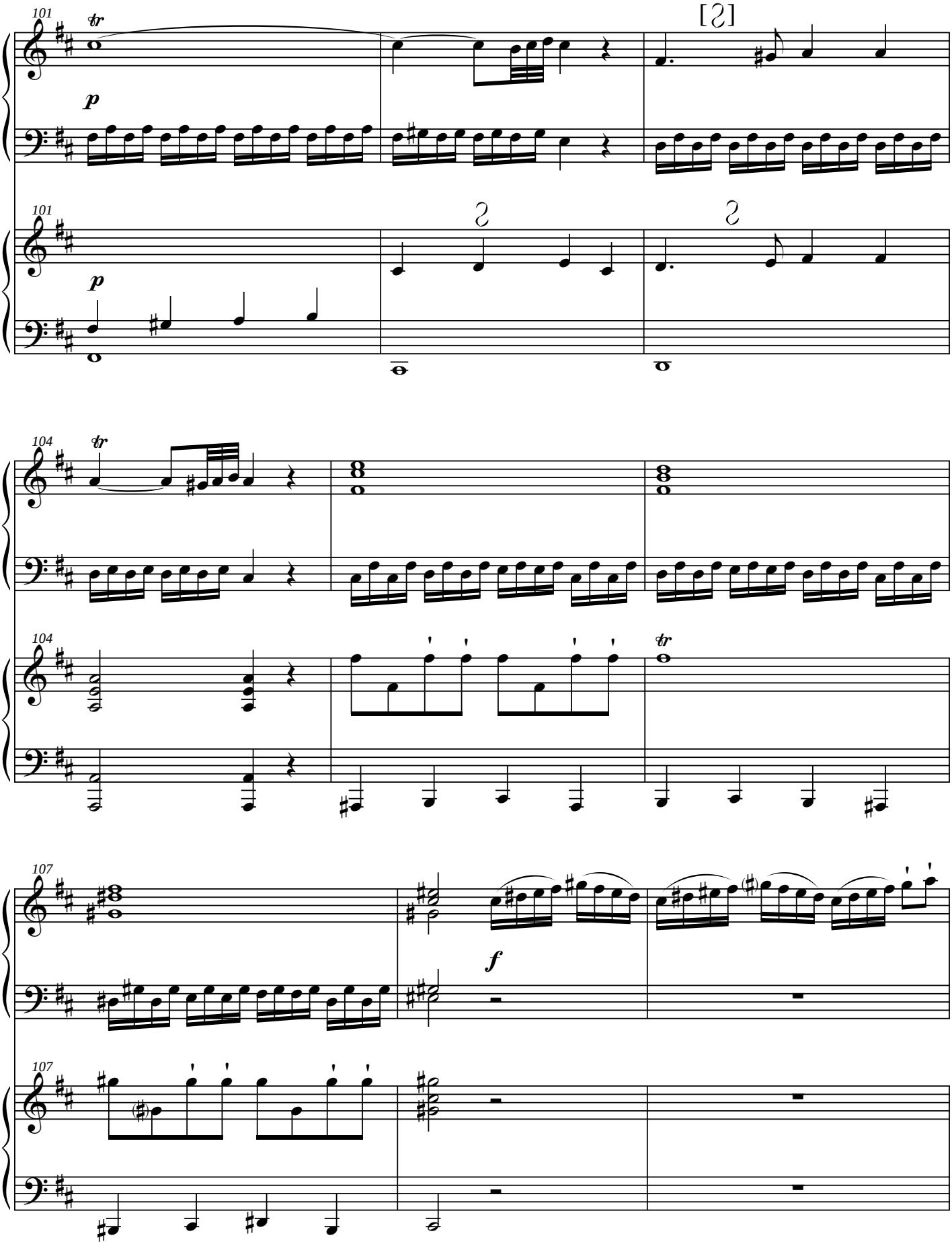

56
56
59
59
62
62
f
[f]

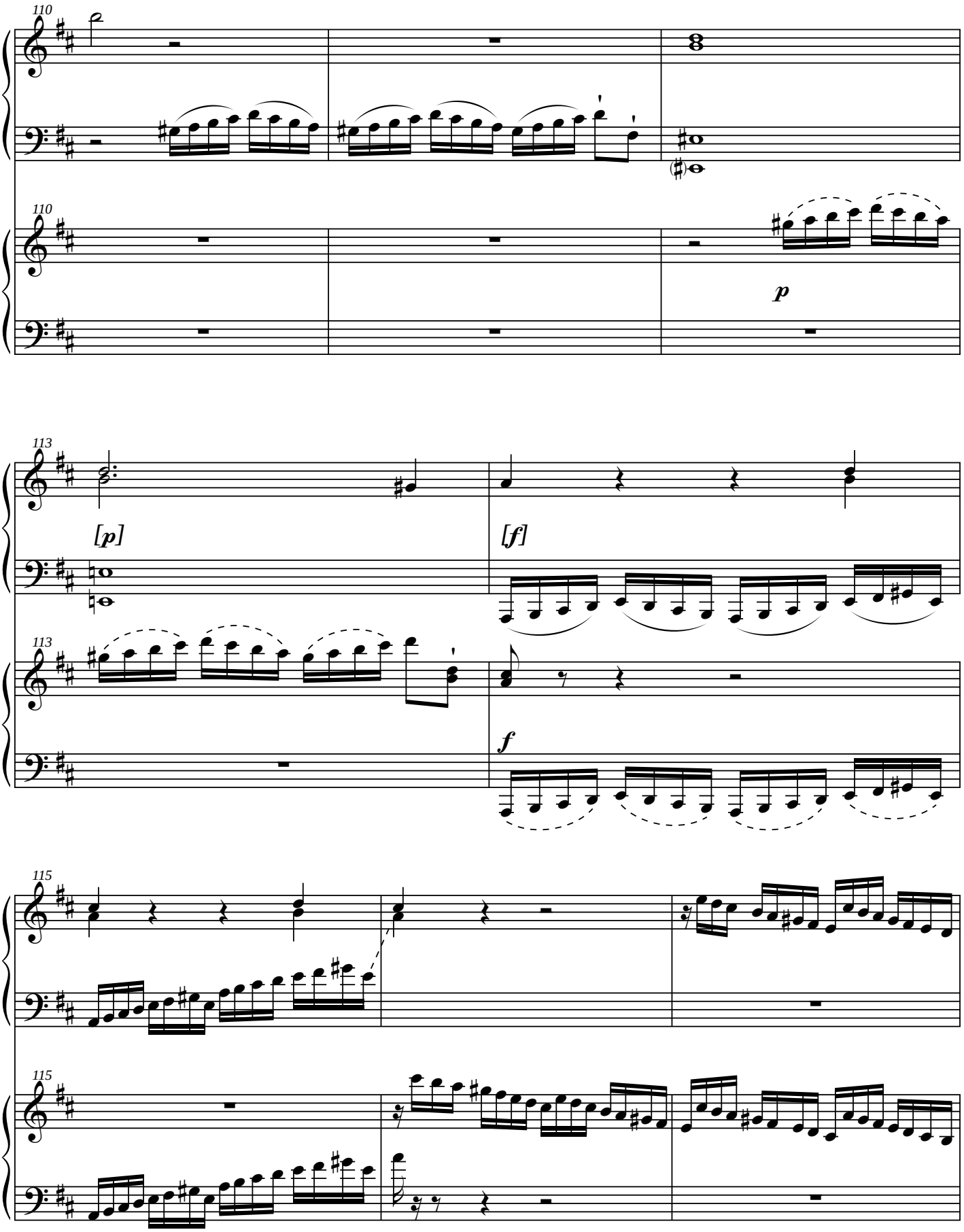

65
65
67
[cresc.]
67
cresc.
71
p
71
p

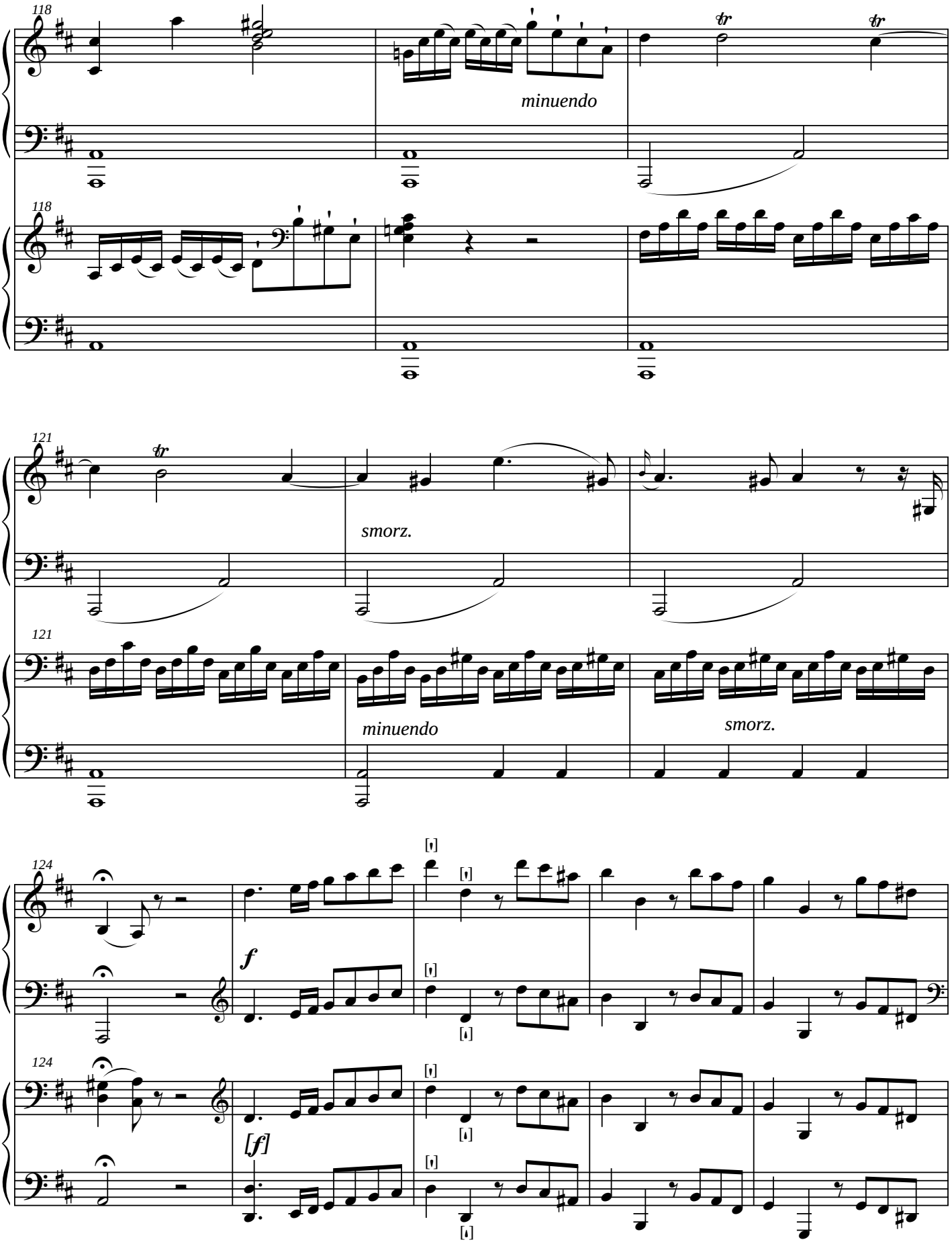

74
3
3
3
3
74
77
77
81
81
2

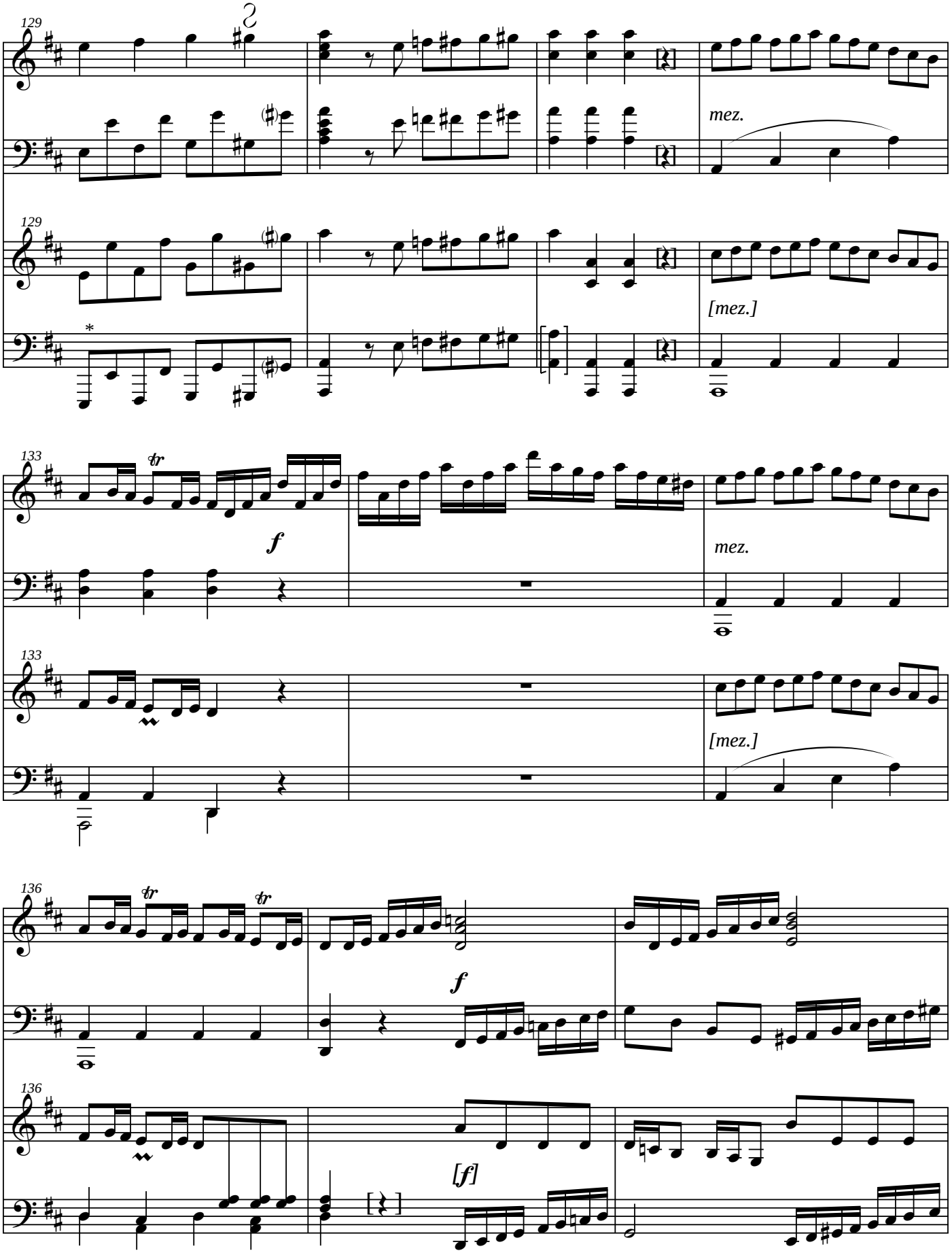

85
mez.
[f]
85
mez.
88
[mez.]
88
[mez.]
f
[f]
91
p
91
p


94
tr
f
94
f
97
cresc.
97
cresc.
99
99

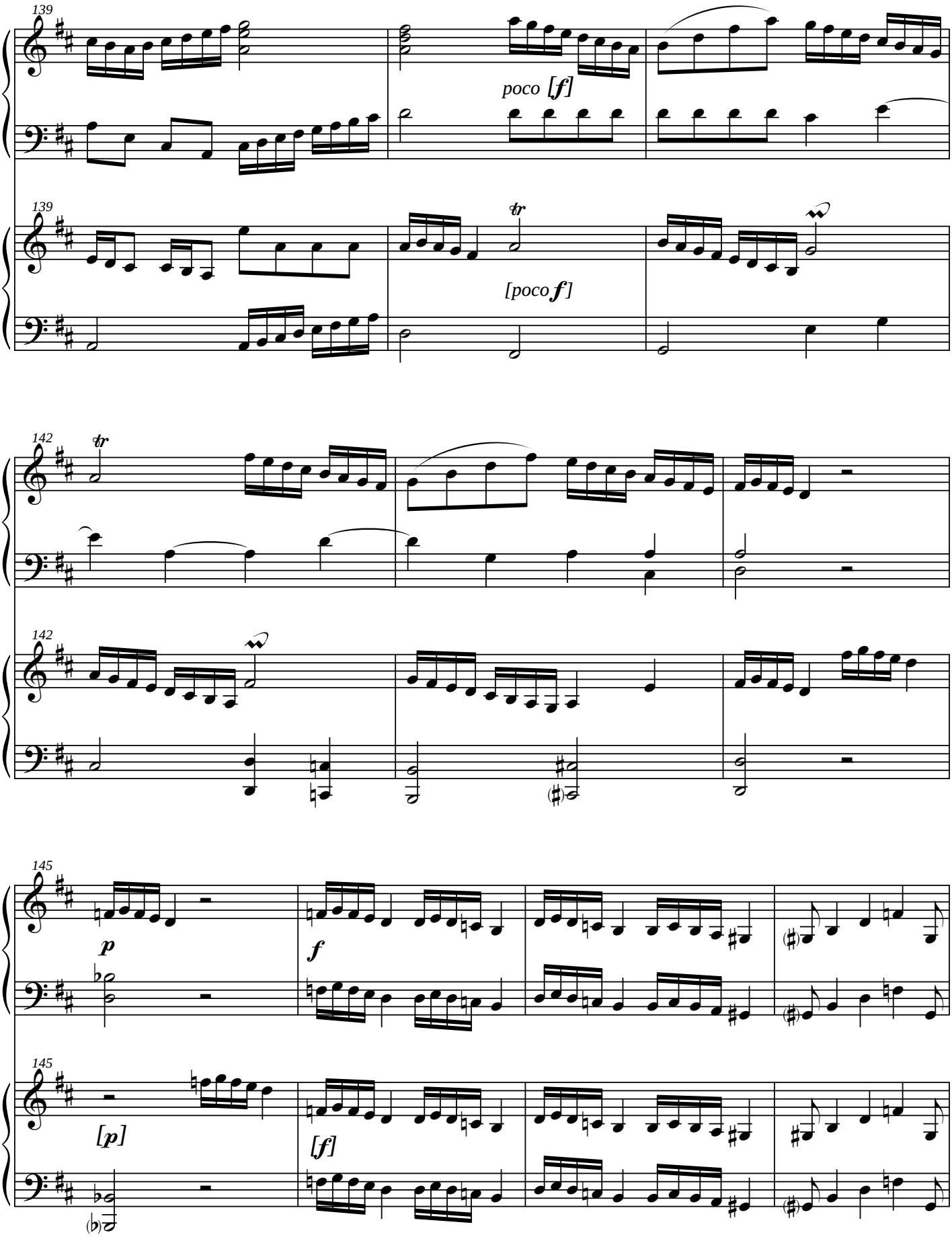

101
tr
p
[2]
101
p
2
2
104
tr
104
tr
107
f
107

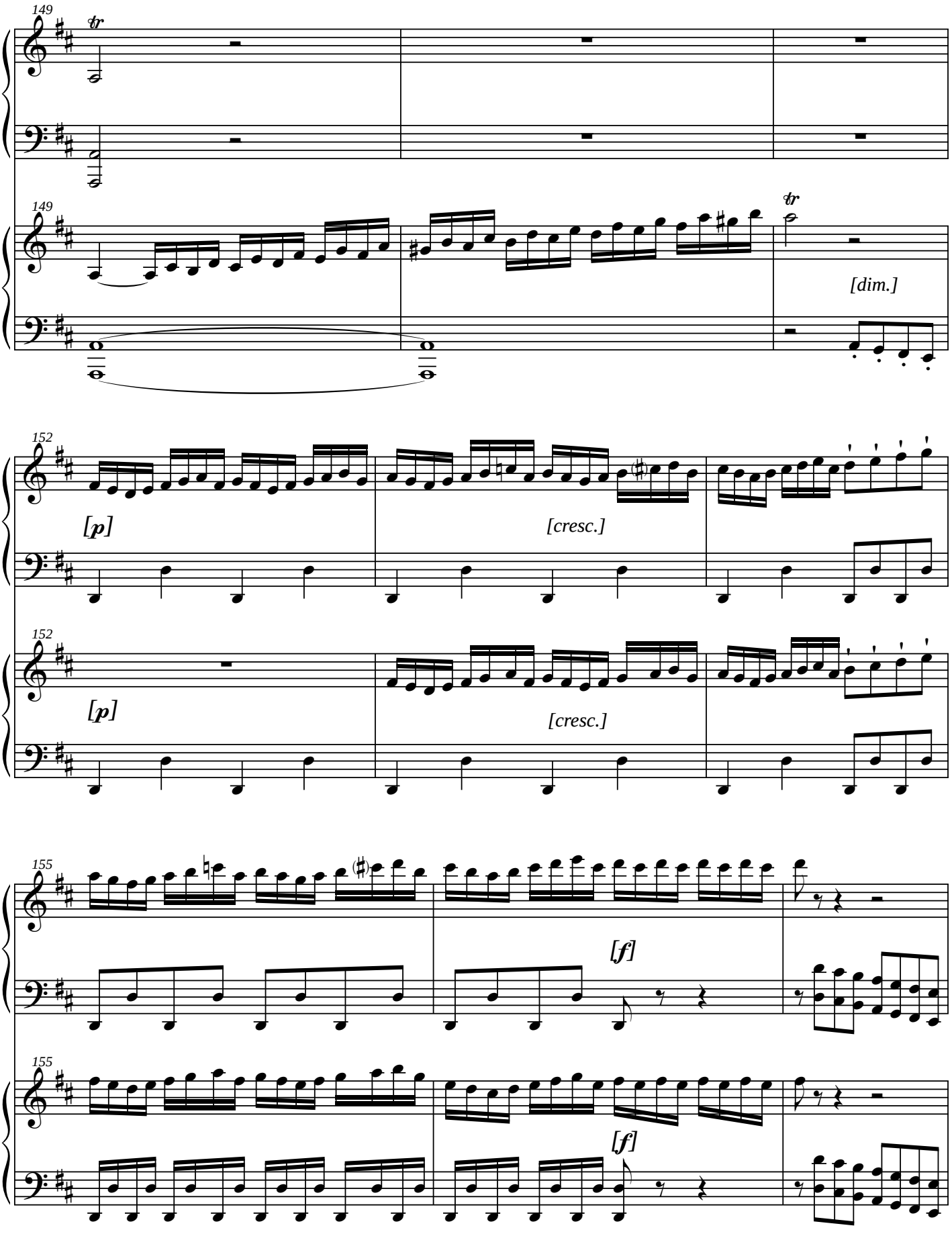

110
110
p
113
[p]
[f]
113
f
115
115

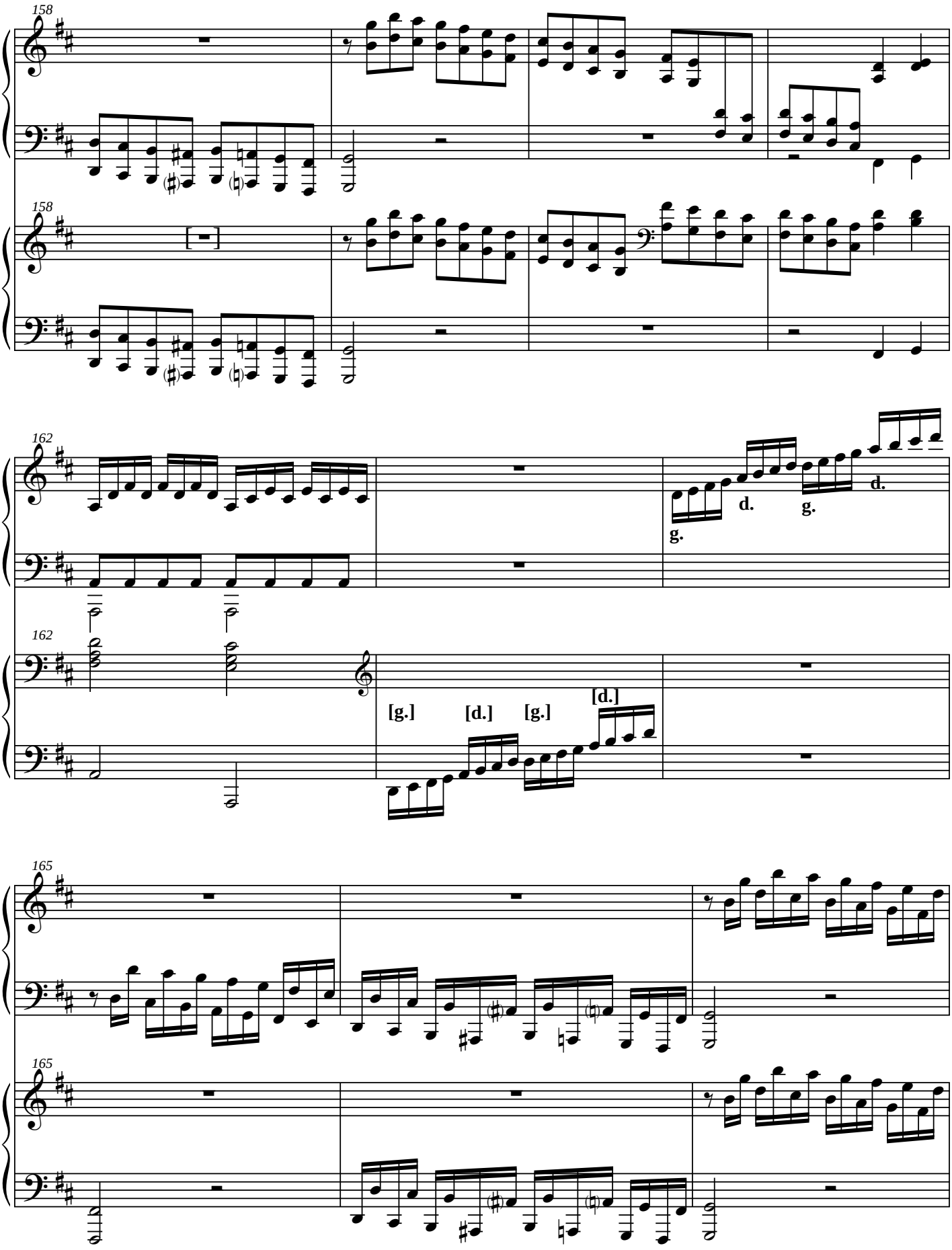

118
minuendo
118
121
smorz.
121
minuendo
smorz.
124
f
124
[f]

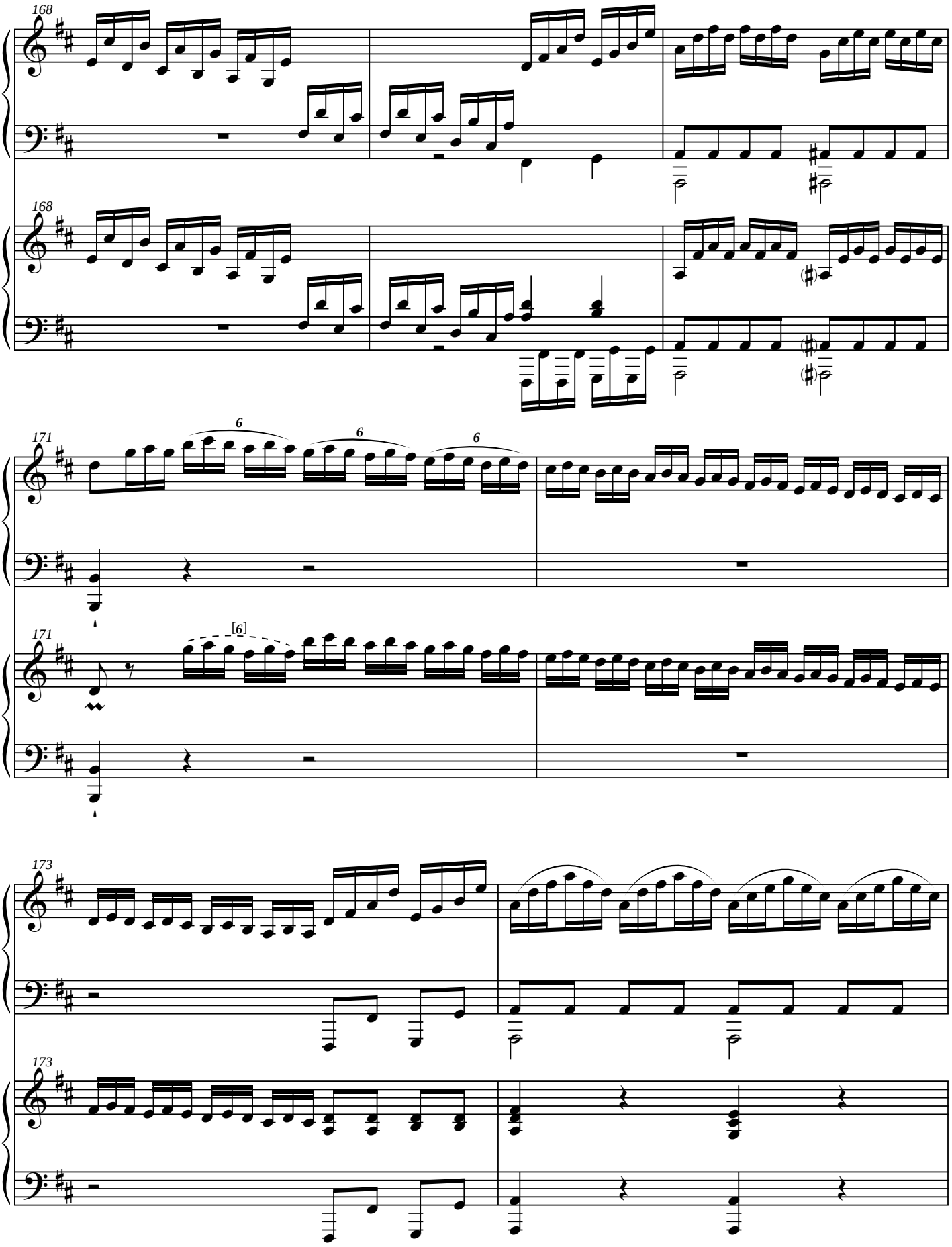


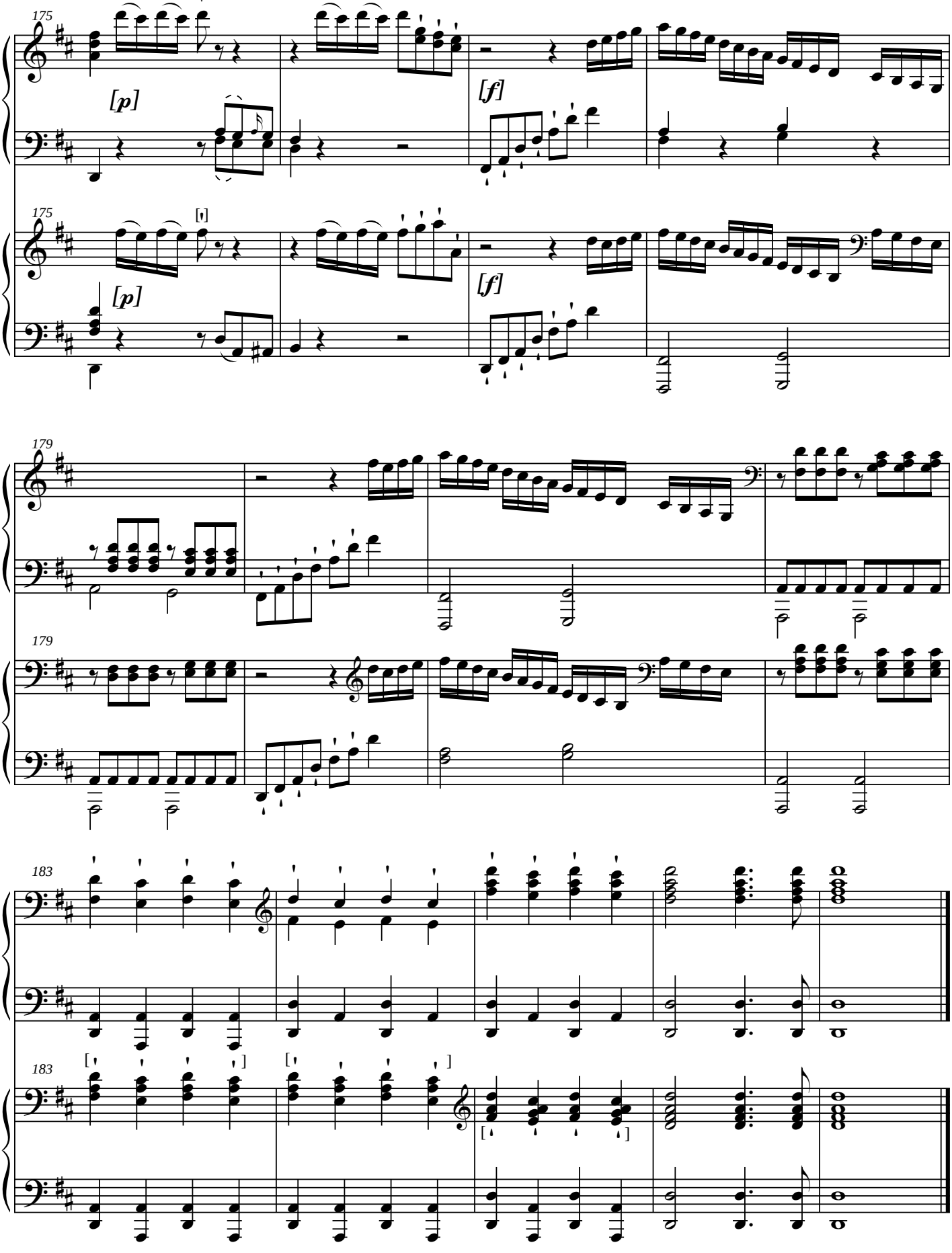
*See preface ("Couperin's Instruments") concerning low "E."


139
poco [f]
139
tr
[poco f]
142
tr
142
145
p
f
145
[p]
[f]


149
tr
149
tr
[dim.]
152
[p]
[cresc.]
152
[p]
[cresc.]
155
[f]
155
[f]


158
158
162
g.
d.
g.
d.
162
[g.]
[d.]
[g.]
[d.]
165
165


168
168
171
6
6
6
171
[6]
173
173


175
[p]
[f]
175
[p]
[f]
179
179
183
183

II.

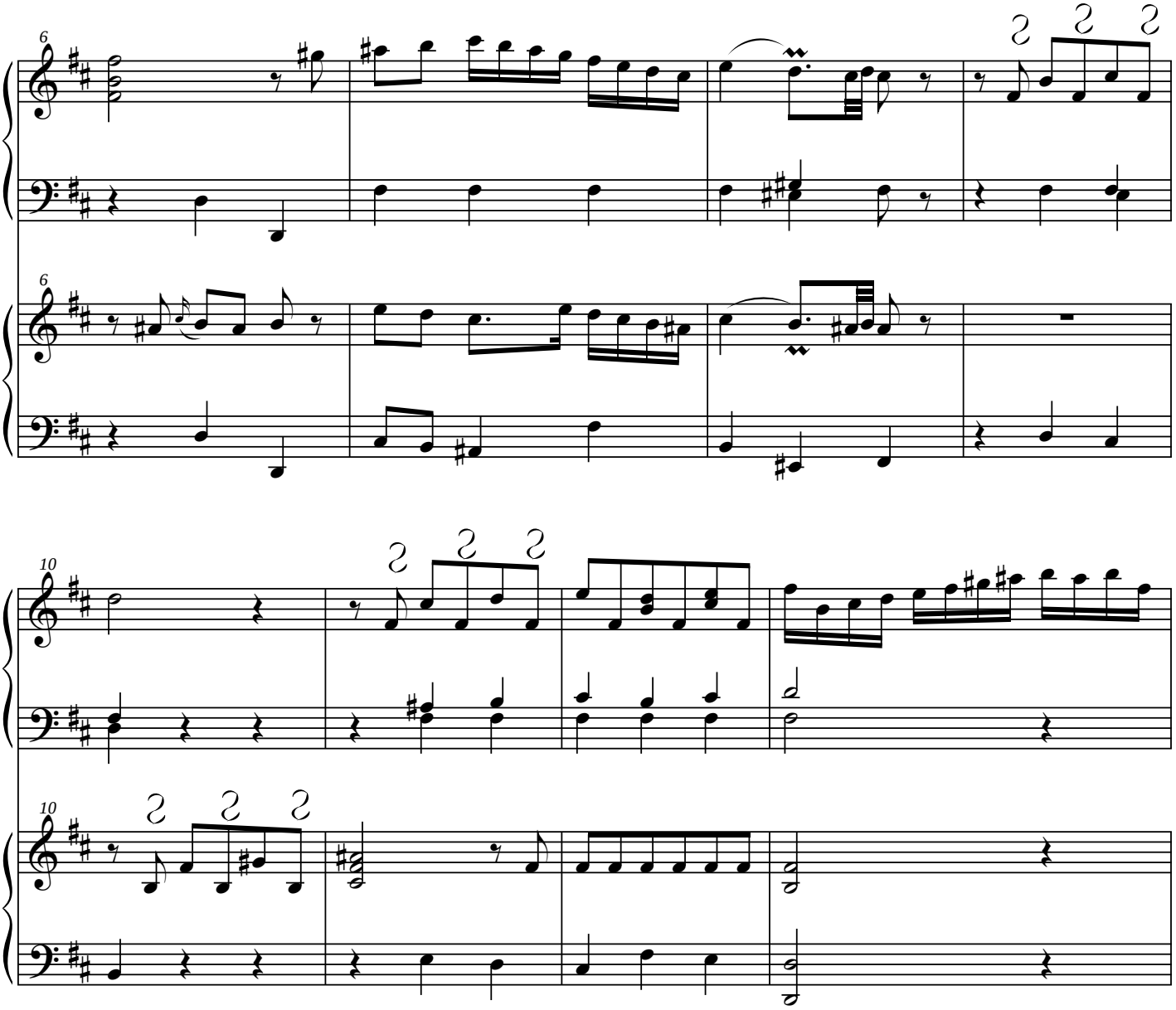
Andante

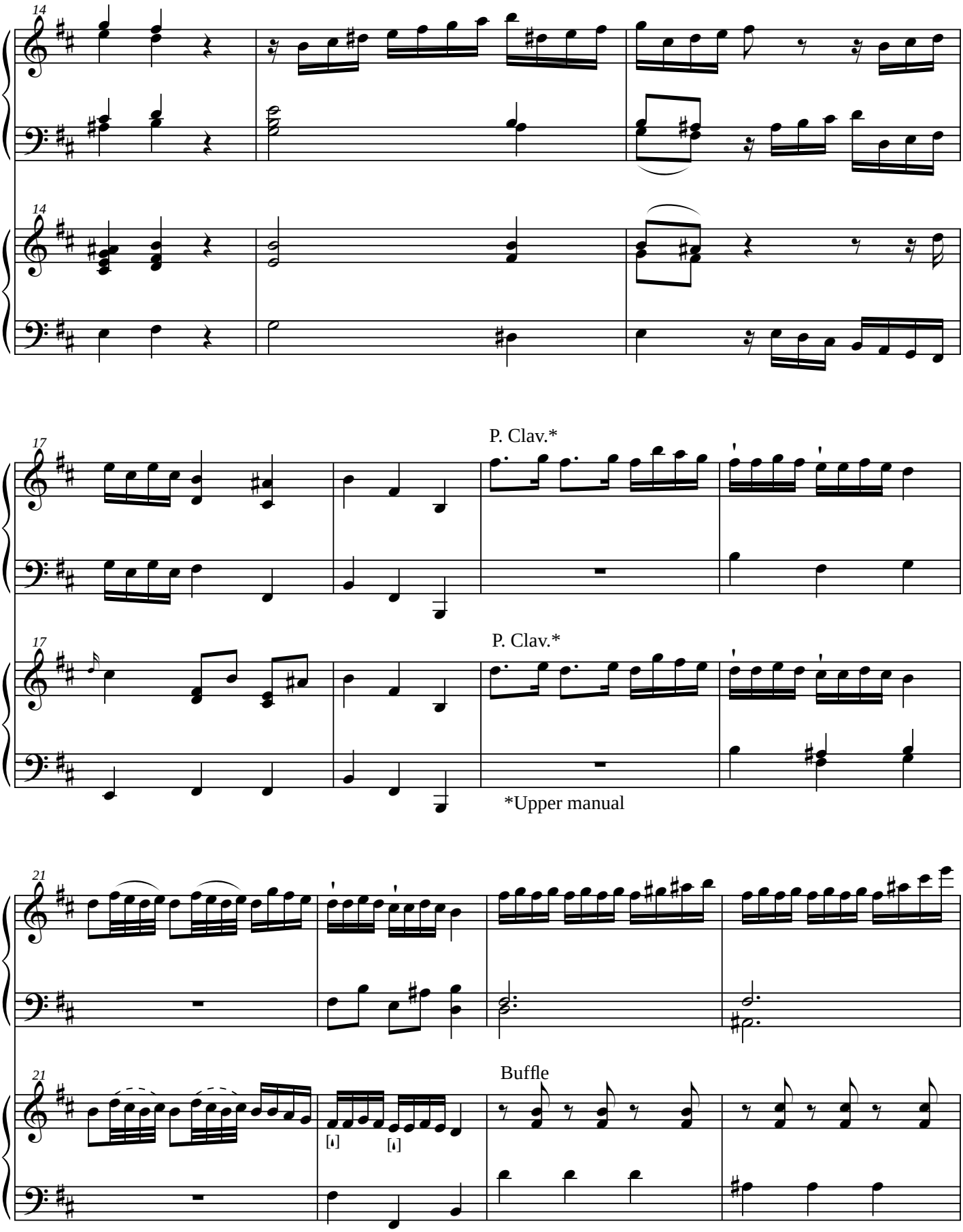
Buffle*

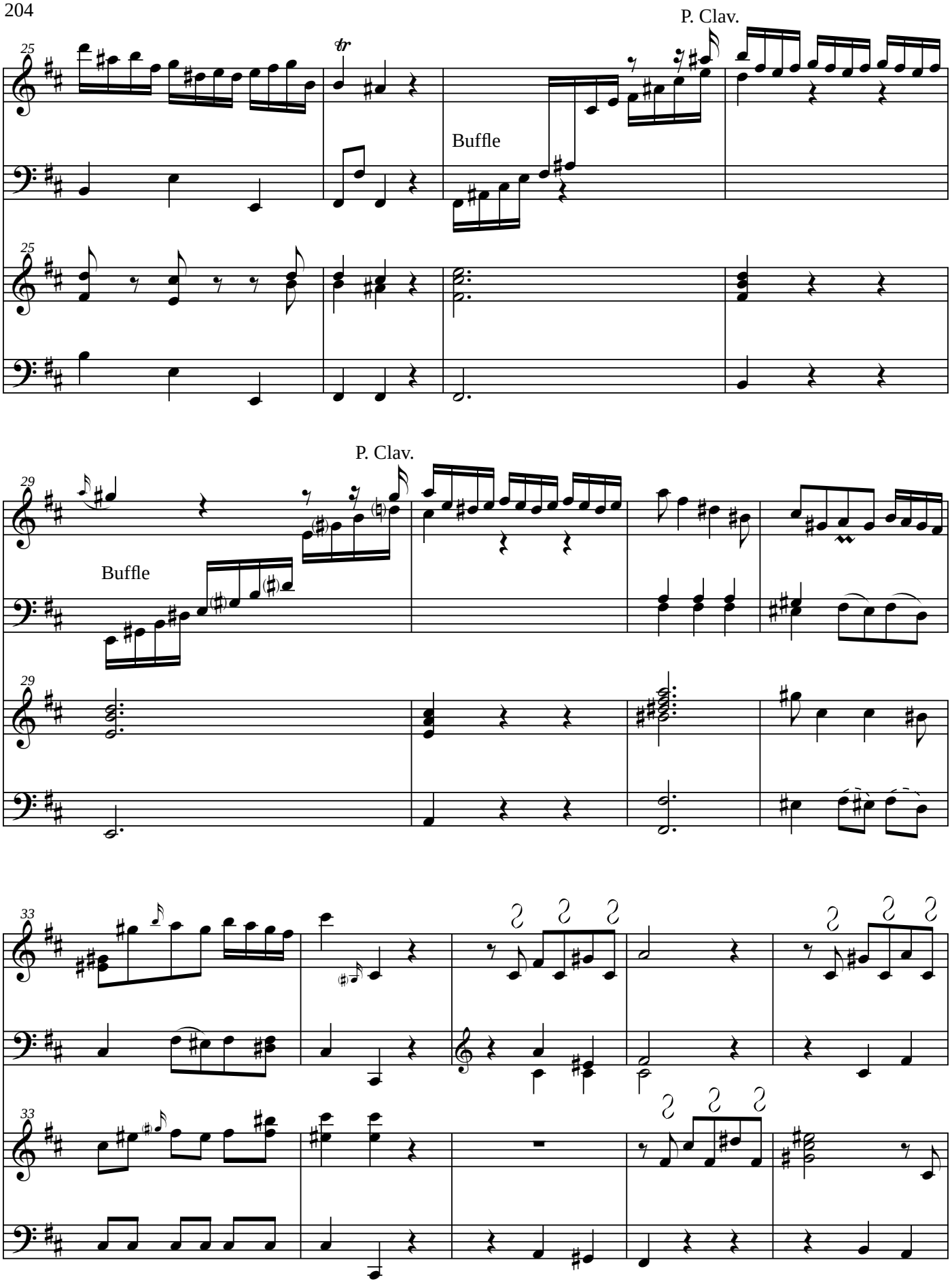
Andante

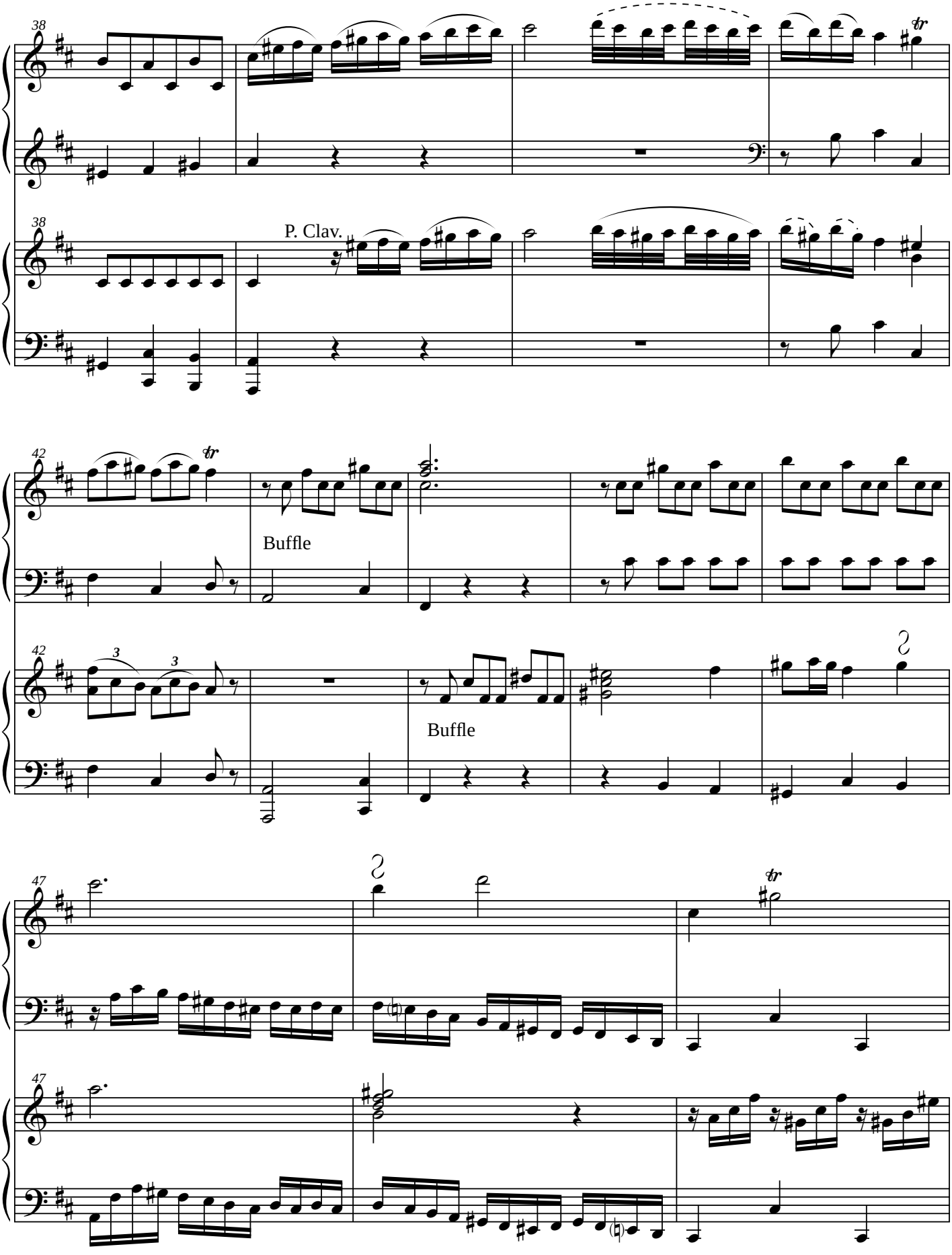
Buffle*

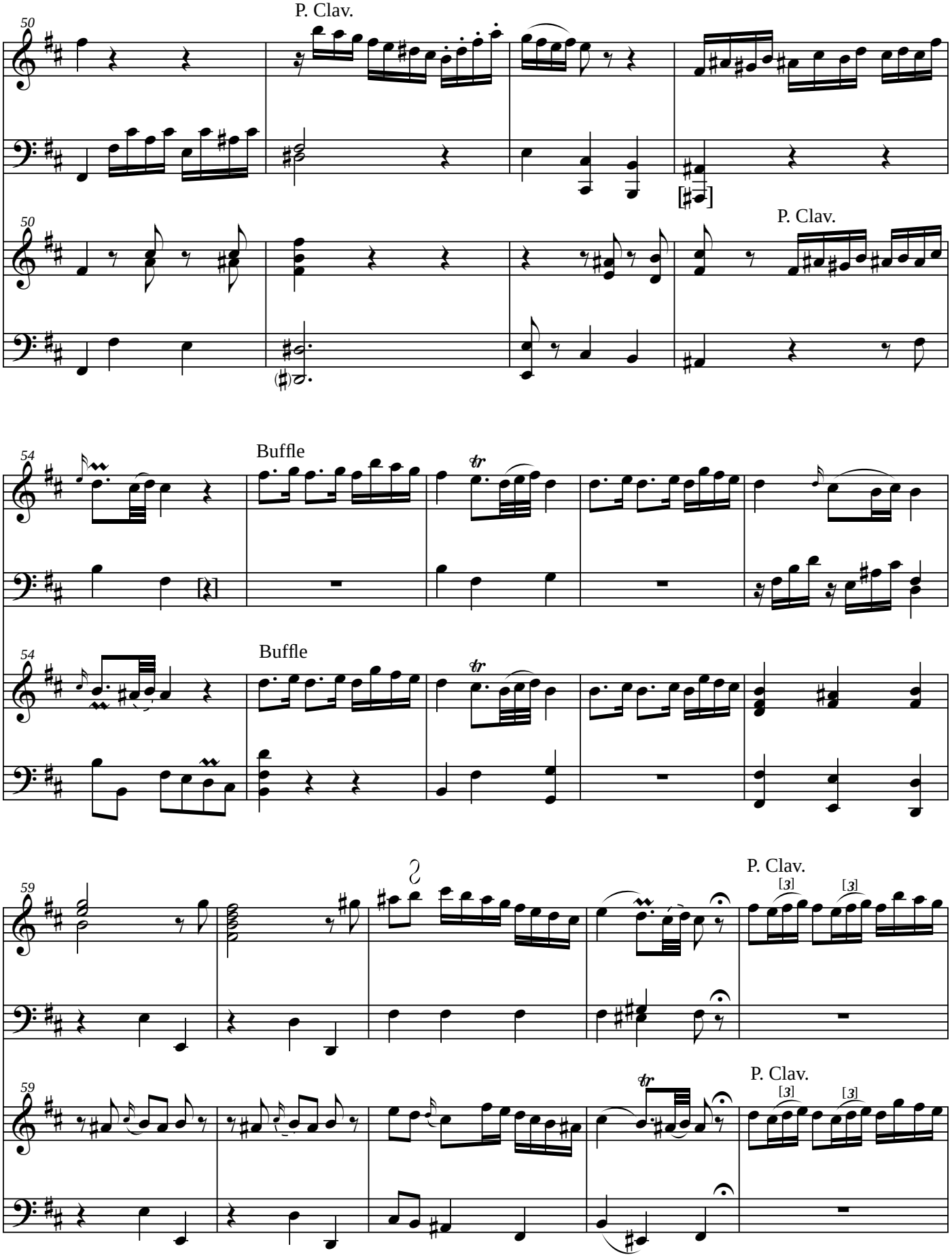
*For *buffle* and *p. clav.*, see section on "Couperin's Keyboard Instruments" in preface.

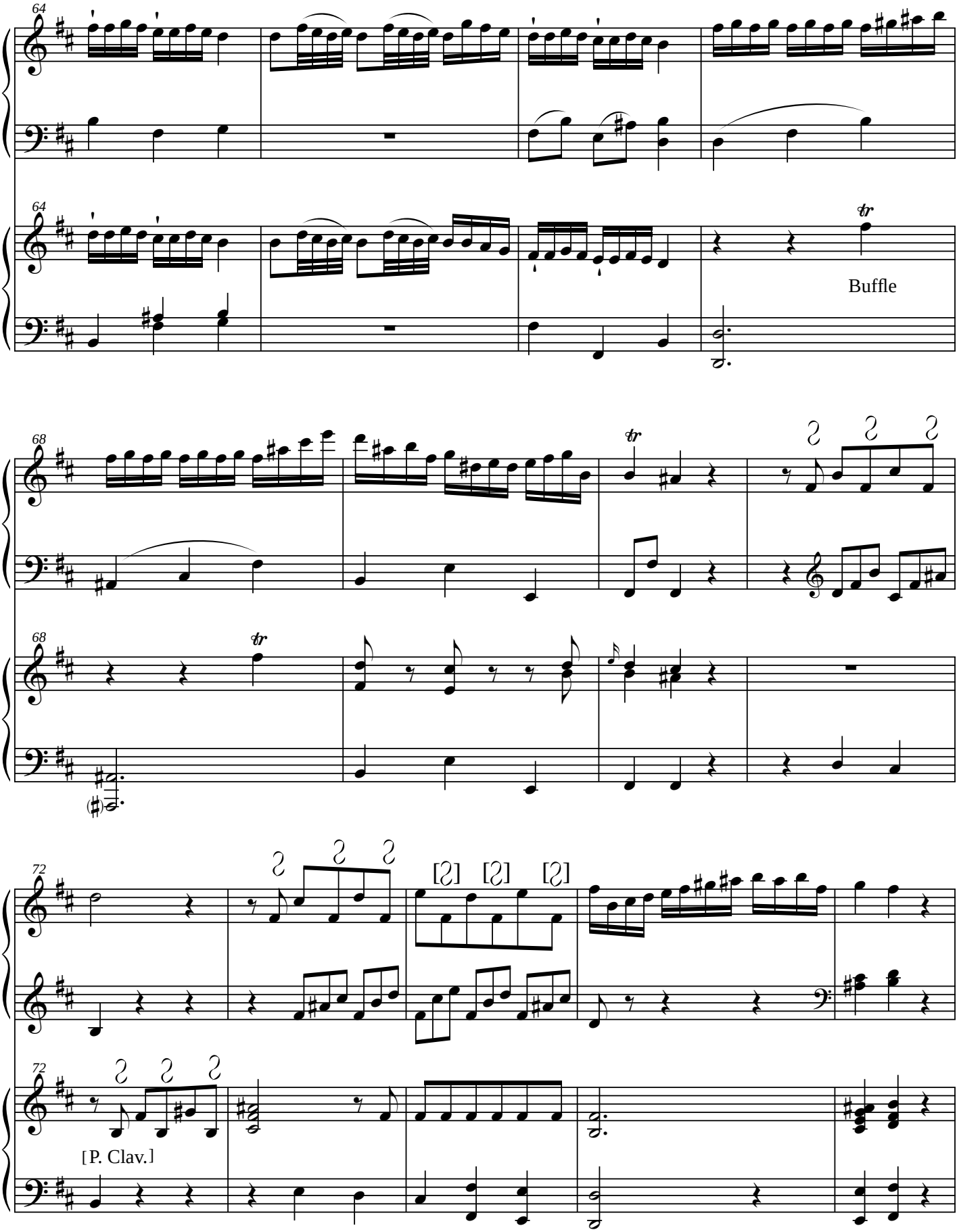


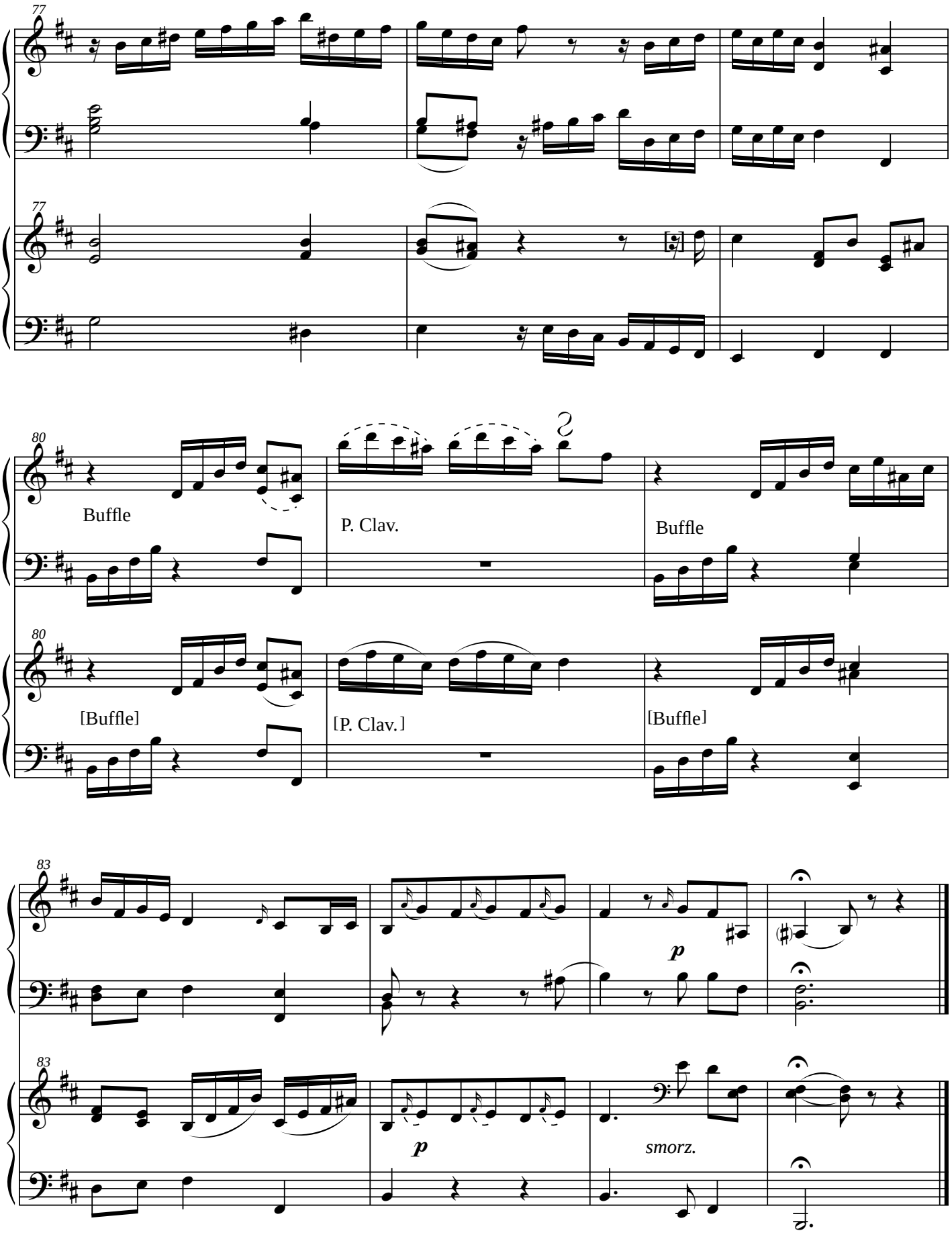

14
14
17
P. Clav.*
17
P. Clav.*
*Upper manual
21
21
Buffle

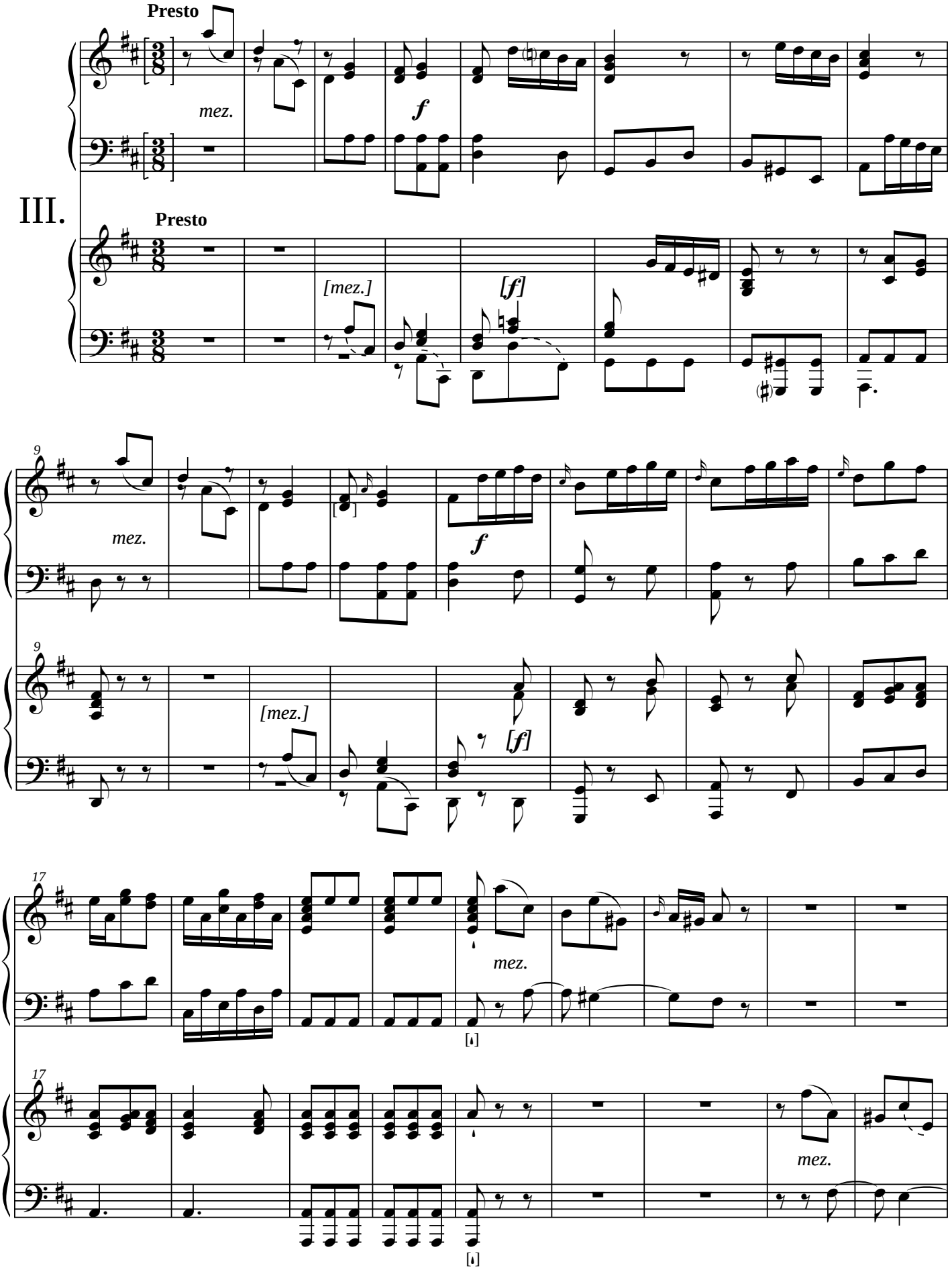

P. Clav.
25
tr
Buffle
25
P. Clav.
29
Buffle
29
33
33

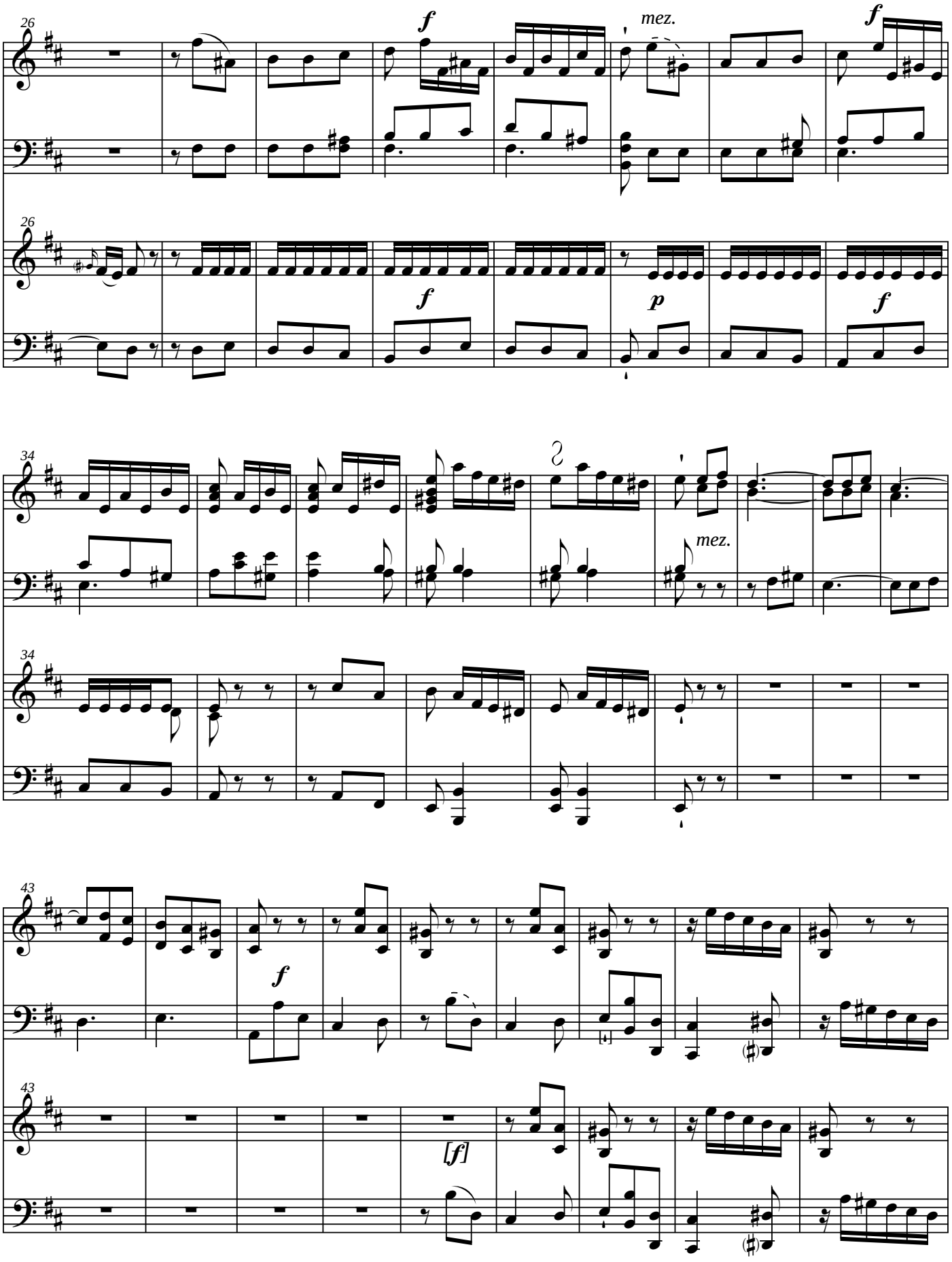

38
P. Clav.
42
Buffle
Buffle
47

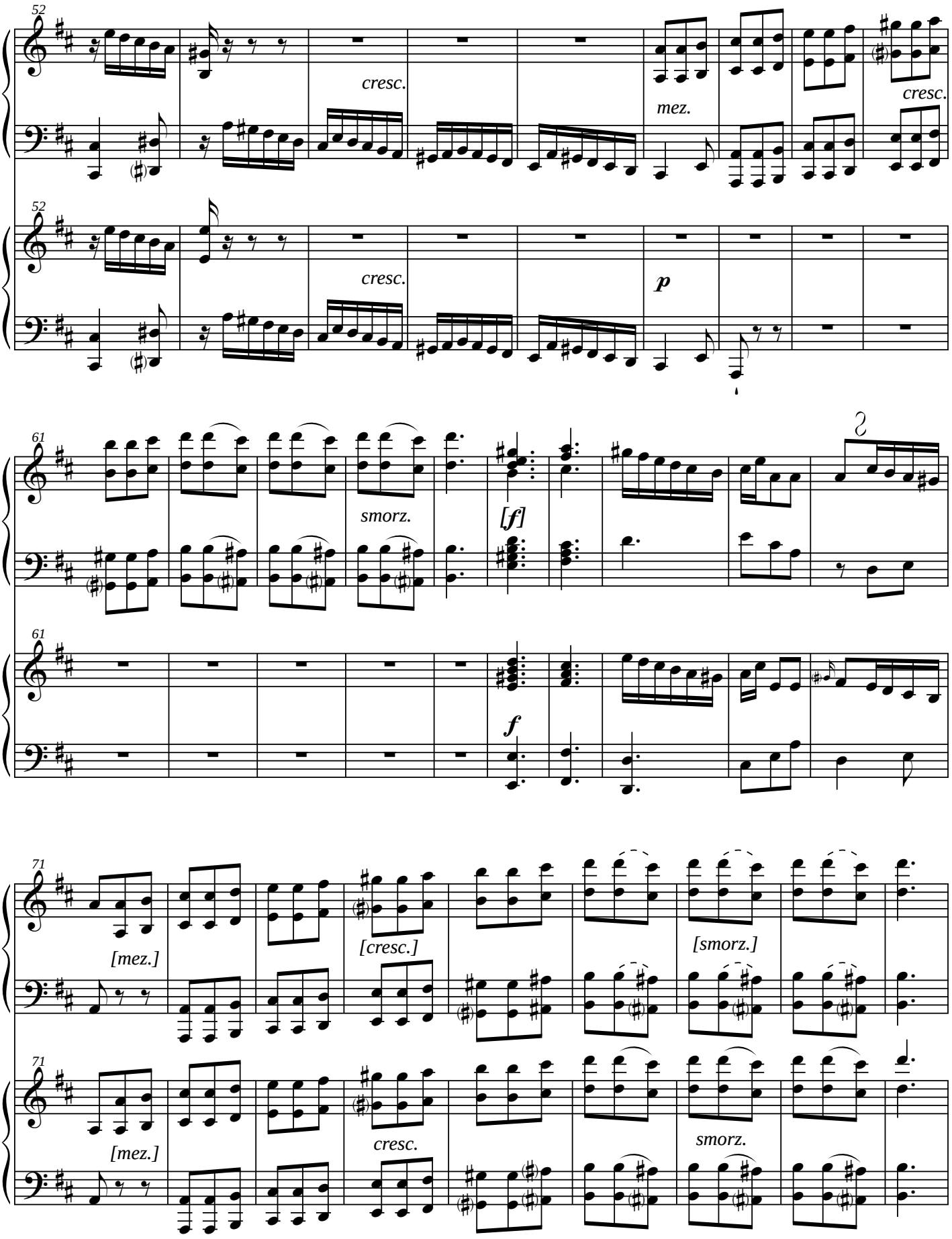

P. Clav.
50
50
P. Clav.
Buffle
54
54
Buffle
P. Clav.
59
59
P. Clav.

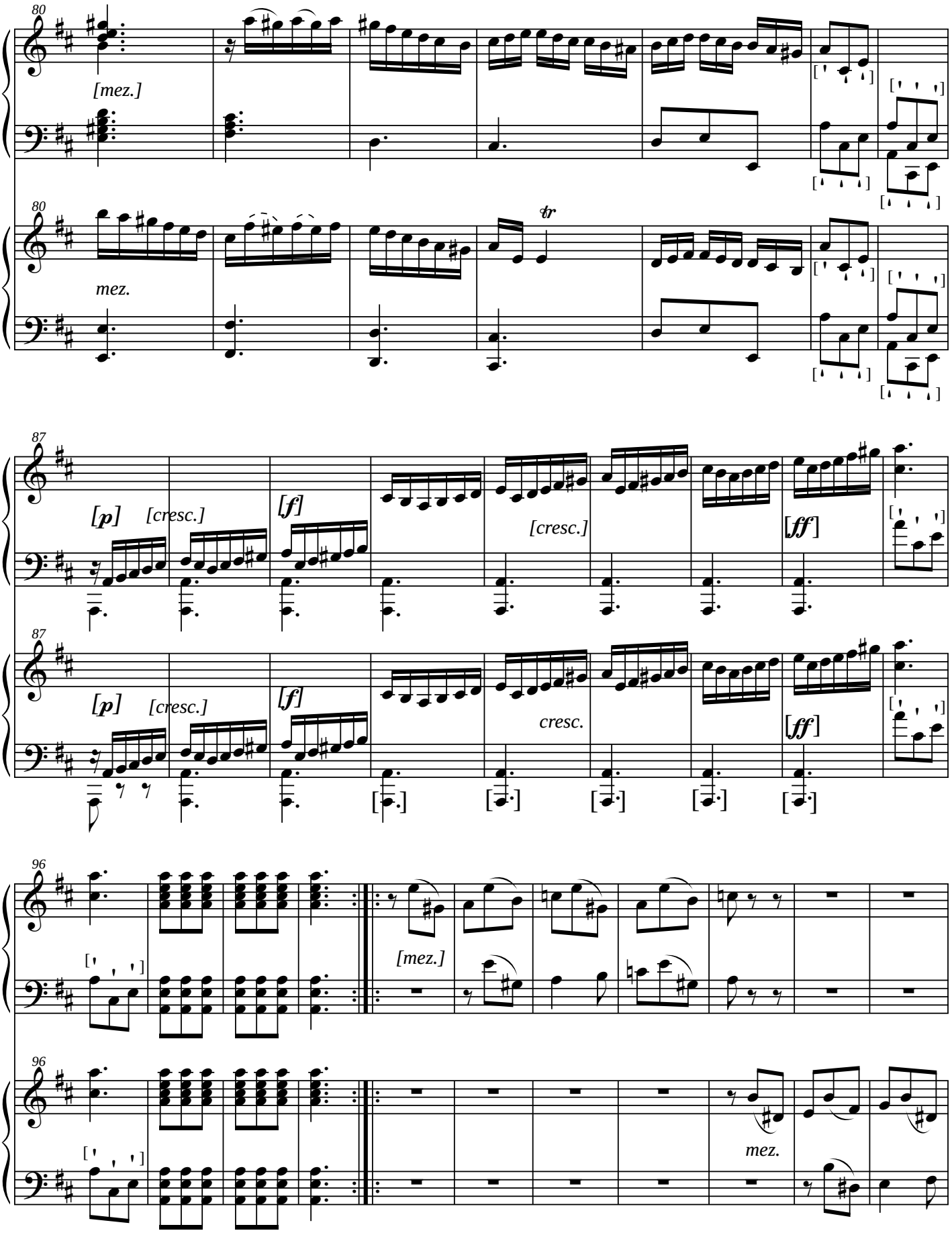

64
64
Buffle
68
68
72
72
[P. Clav.]

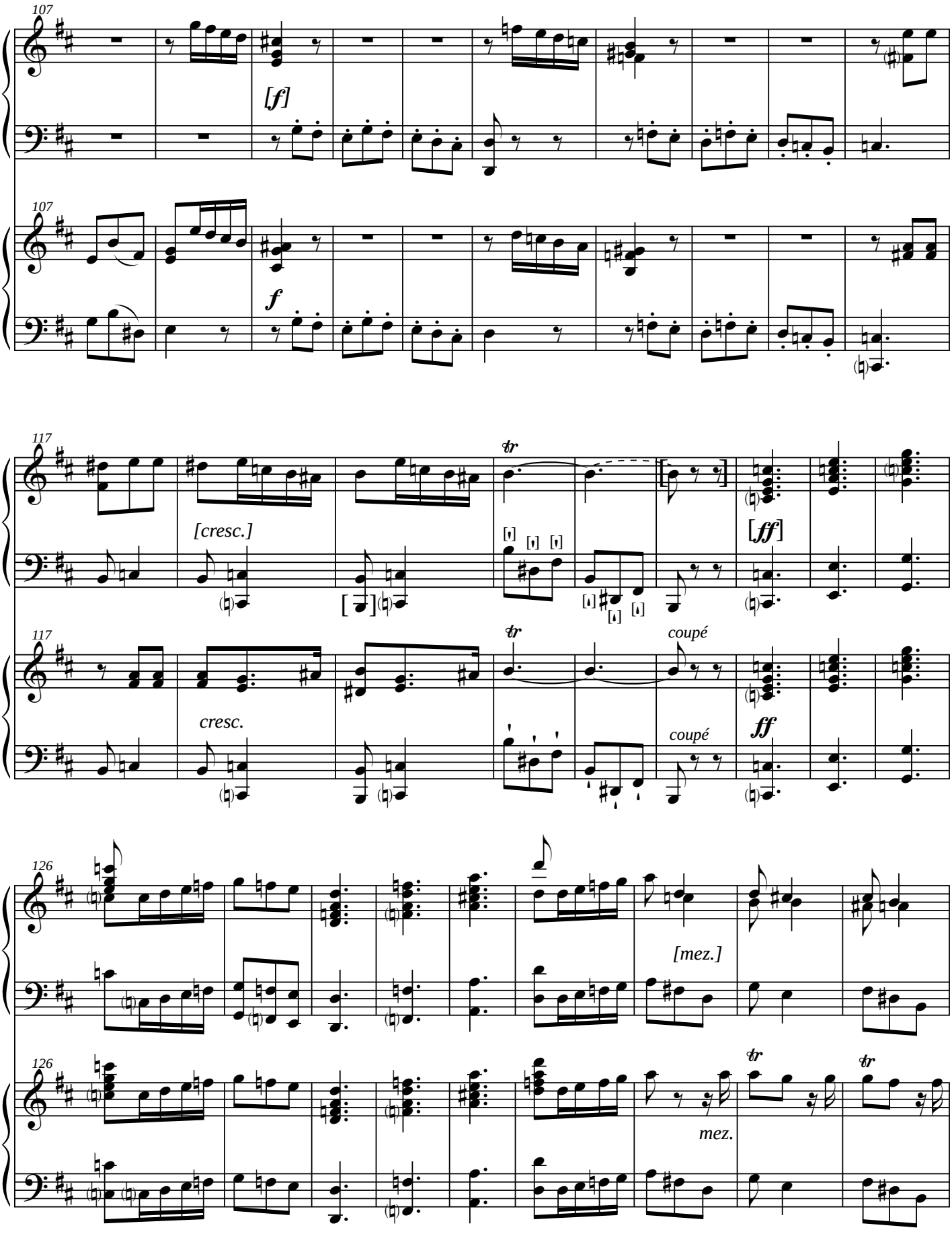

77
77
80
Buffle
P. Clav.
Buffle
80
[Buffle]
[P. Clav.]
[Buffle]
83
p
83
p
smorz.

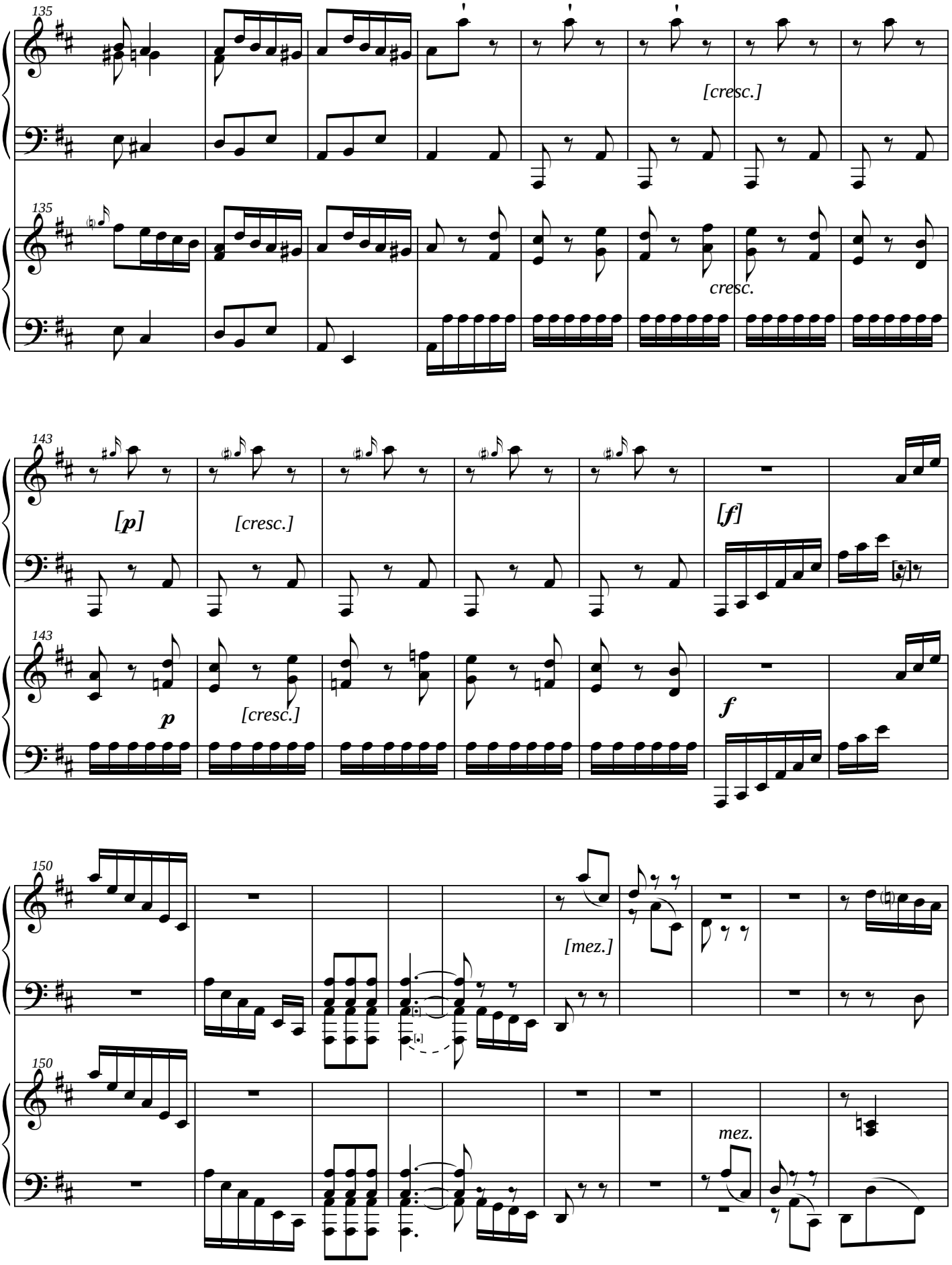

III.
Presto
mez.
f
Presto
[mez.]
[f]
9
mez.
f
9
[mez.]
[f]
17
mez.
17
mez.

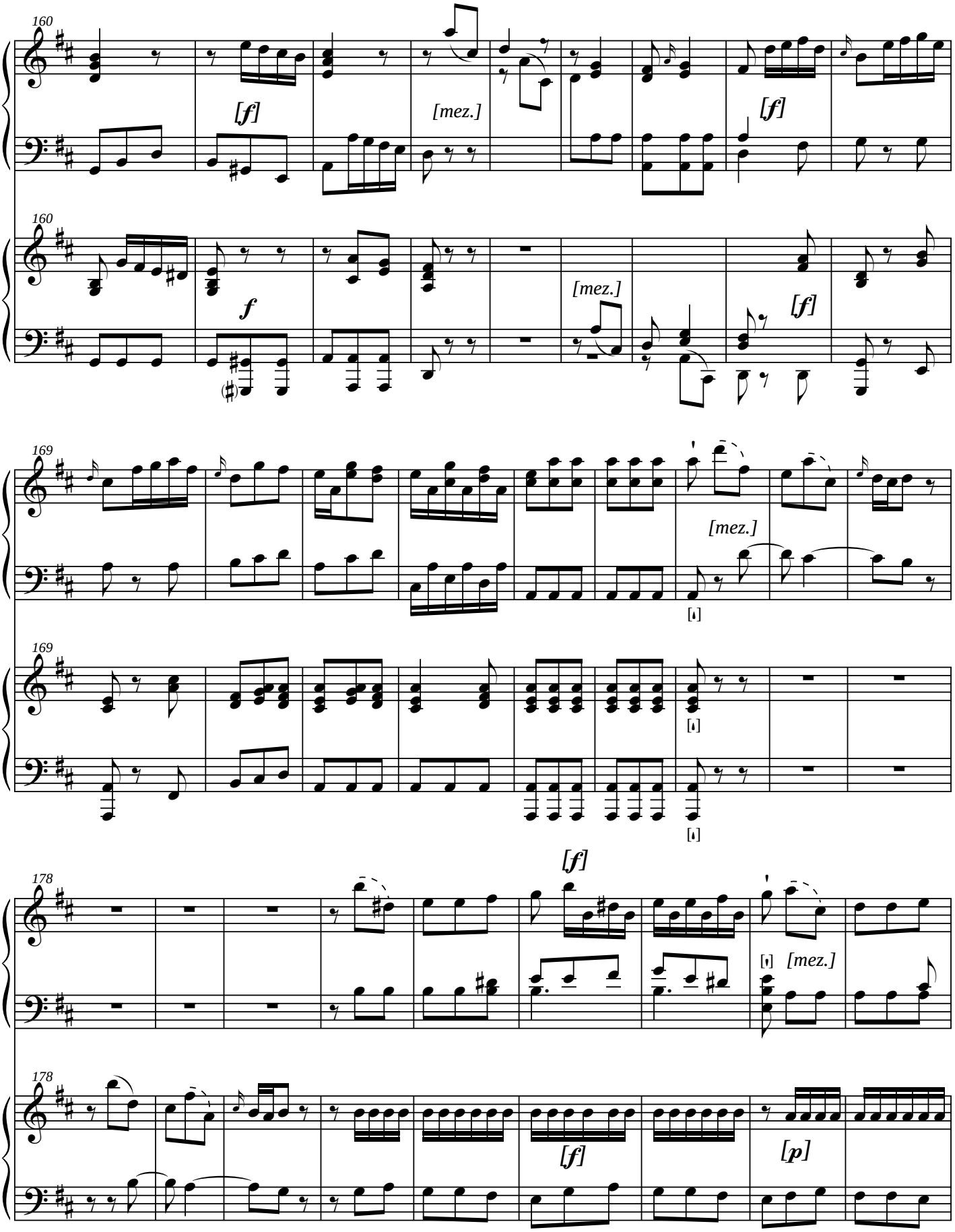

26
f
mez.
f
26
f
p
f
34
mez.
34
43
f
43
[f]

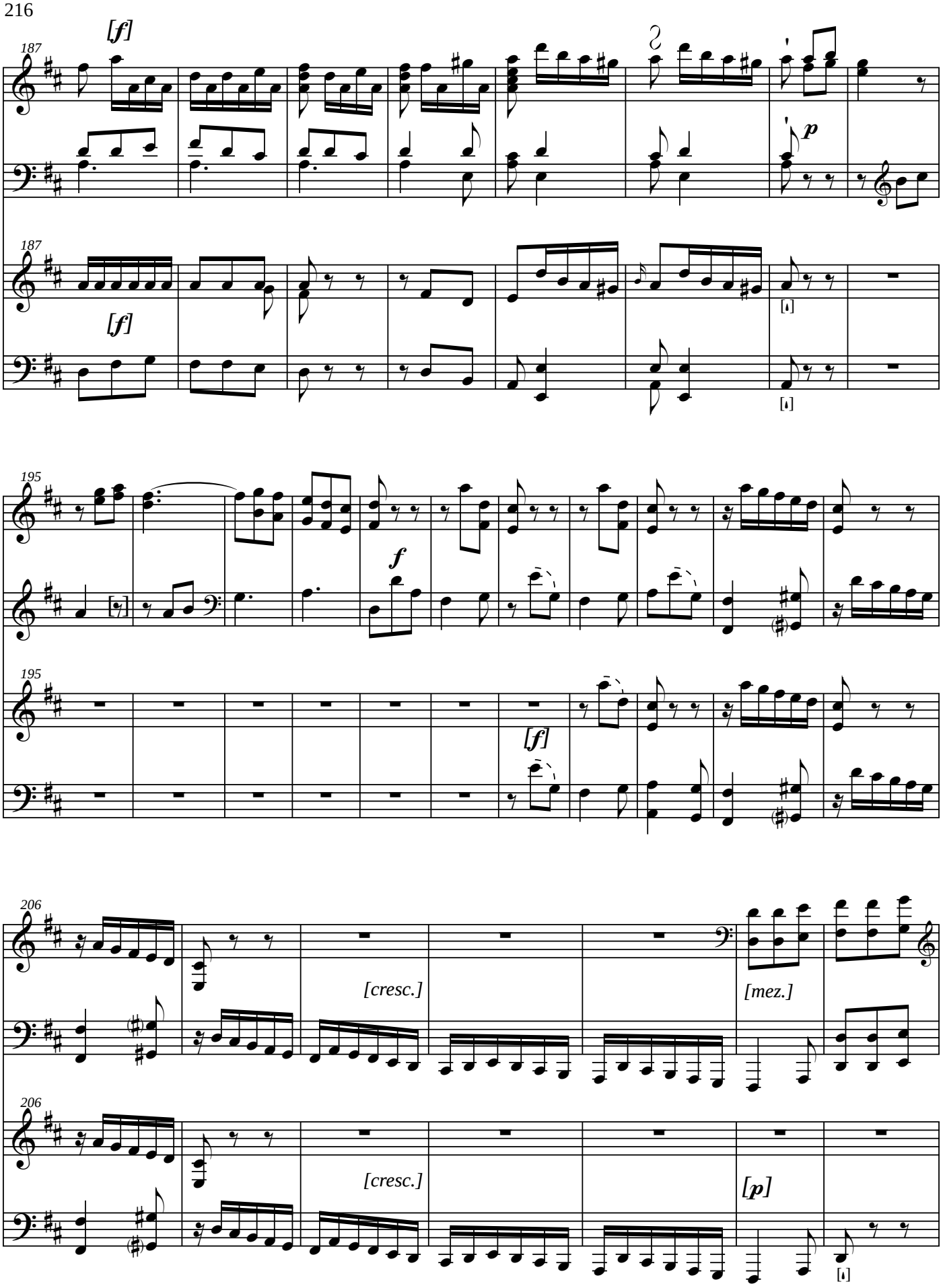

52
cresc.
mez.
cresc.
52
cresc.
p
61
smorz.
[f]
61
f
71
[mez.]
[cresc.]
[smorz.]
71
[mez.]
cresc.
smorz.

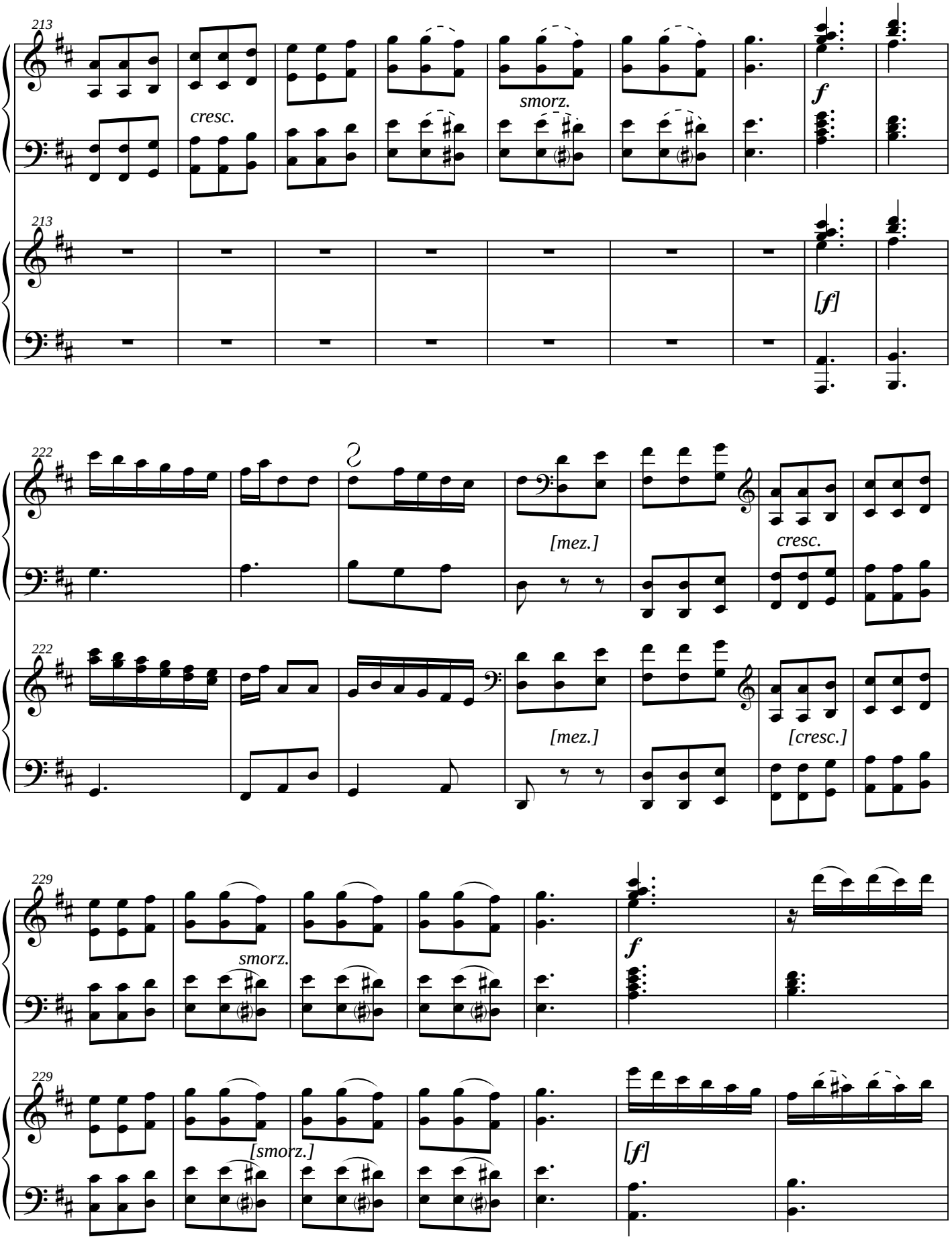

80
[mez.]
80
mez.
tr
87
[p]
[cresc.]
[f]
[cresc.]
[ff]
87
[p]
[cresc.]
[f]
cresc.
[ff]
96
[mez.]
96
mez.

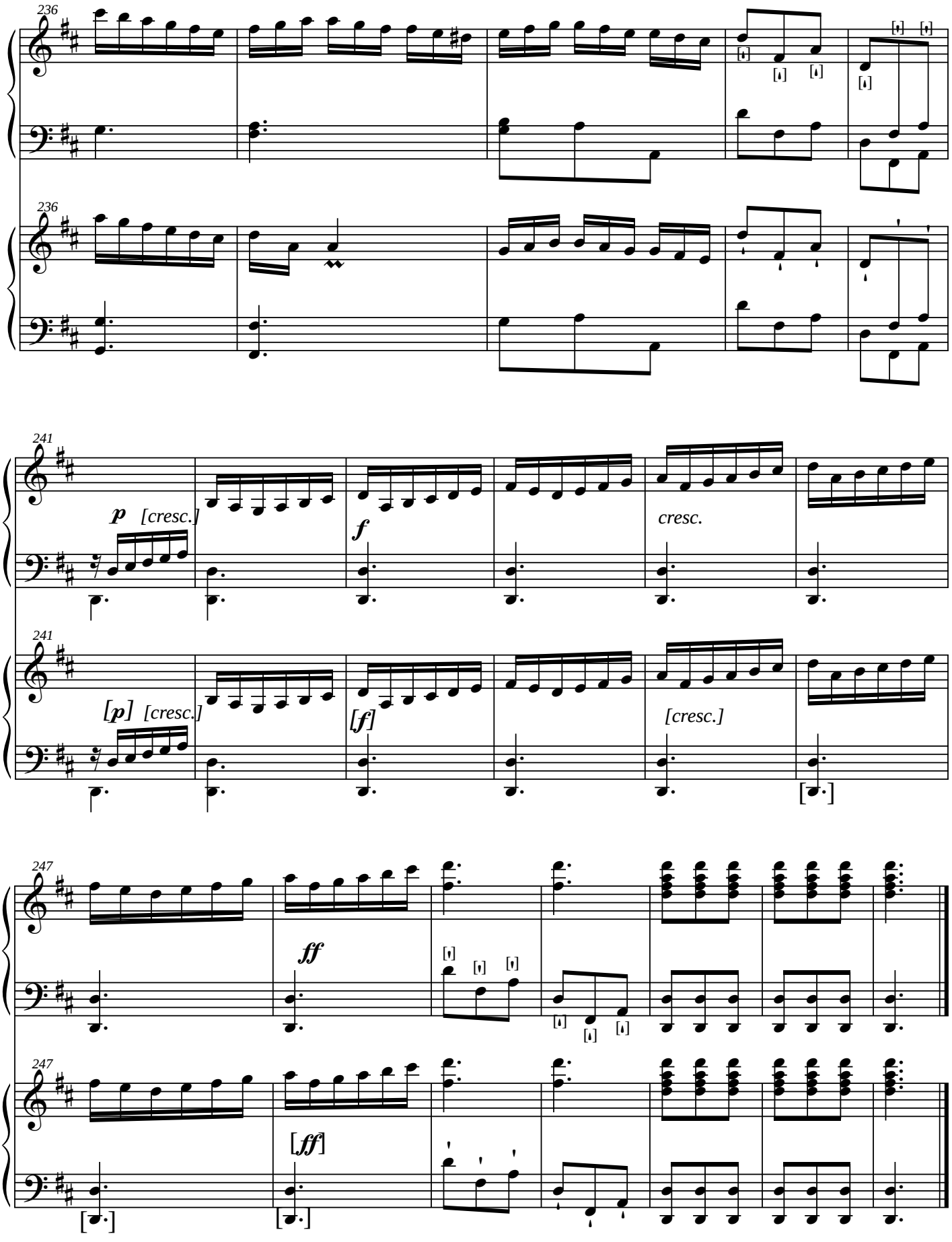

107
[f]
107
f
117
[cresc.]
tr
[ff]
117
cresc.
tr
coupé
coupé
ff
126
[mez.]
126
tr
tr
mez.


135
[cresc.]
135
cresc.
143
[p]
[cresc.]
[f]
143
p
[cresc.]
f
150
[mez.]
150
mez.


160
[f]
[mez.]
[f]
160
f
[mez.]
[f]
169
[mez.]
169
[f]
178
[mez.]
178
[f]
[p]


187
[f]
p
187
[f]
195
f
195
[f]
206
[cresc.]
[mez.]
206
[cresc.]
[p]


213
cresc.
smorz.
f
213
[f]
222
[mez.]
cresc.
222
[mez.]
[cresc.]
229
smorz.
f
229
[smorz.]
[f]


236
236
241
p
[cresc.]
f
cresc.
241
[p]
[cresc.]
[f]
[cresc.]
247
ff
247
[ff]

Appendix I

Part for Harpsichord I

Armand-Louis Couperin
Works for two harpsichords

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Première Quatuor 220

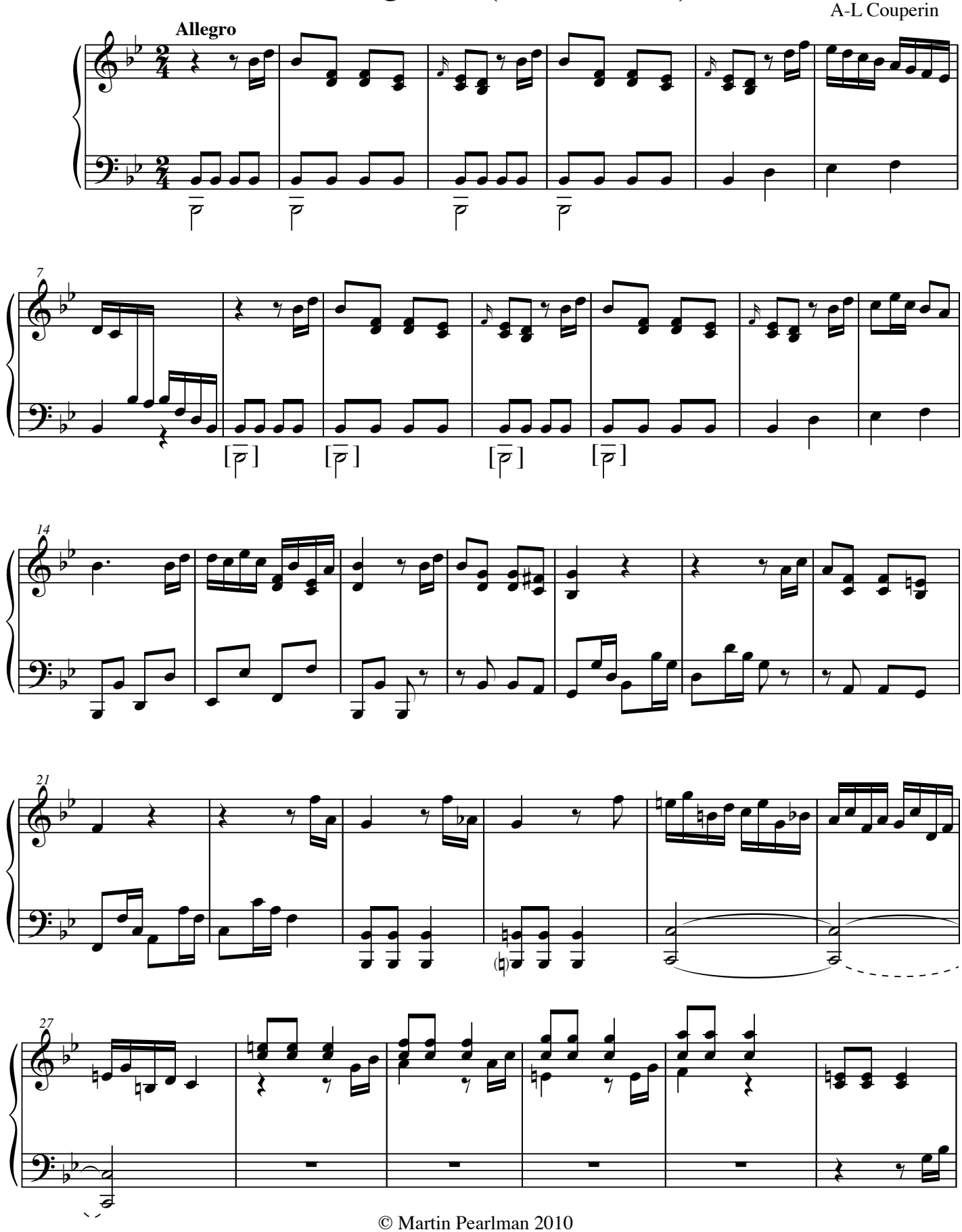
Deuxième Quatuor 226

Troisième Quatuor 241

Simphonie de clavecins 256

1re Quatuor (3rd movement)

A-L Couperin



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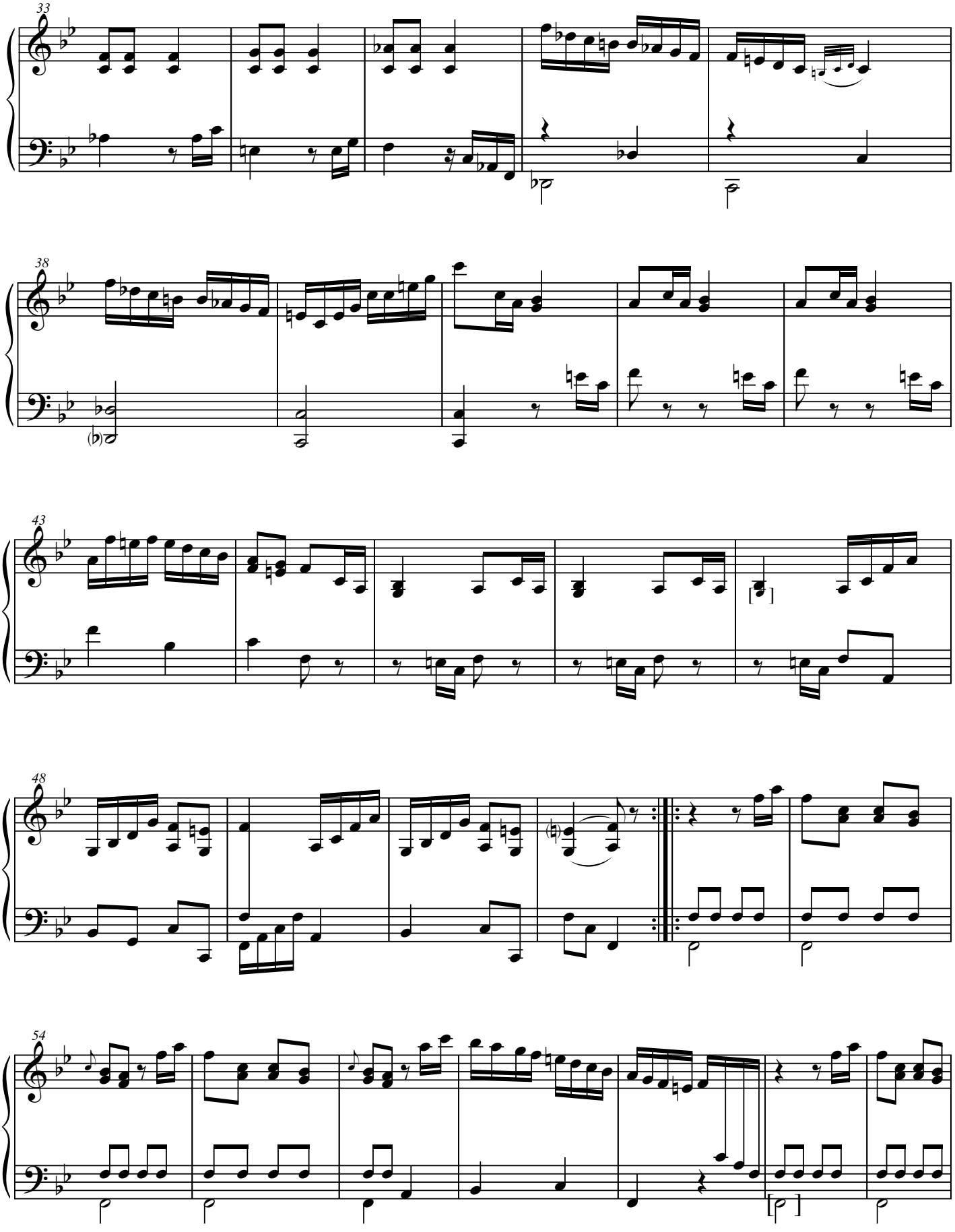
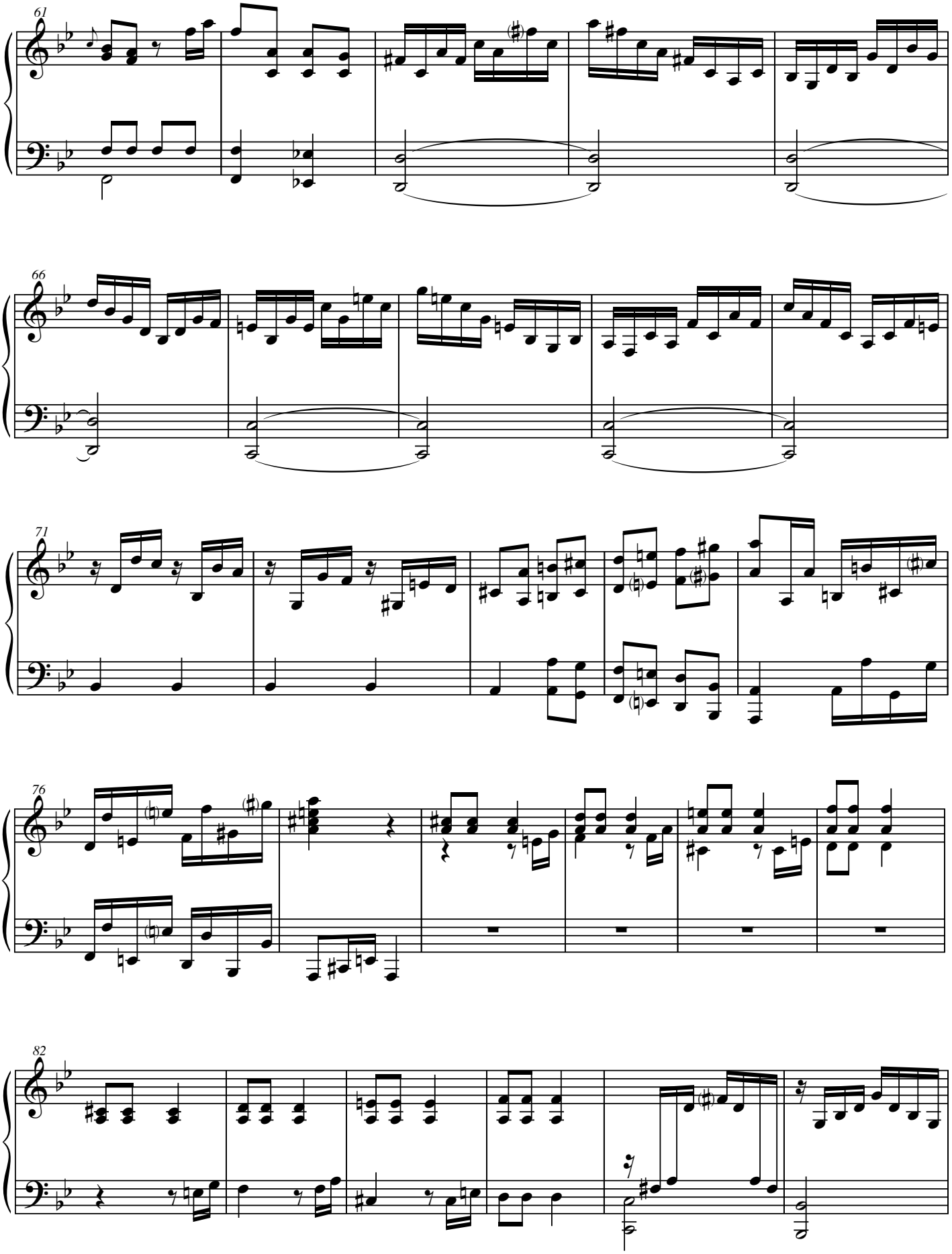
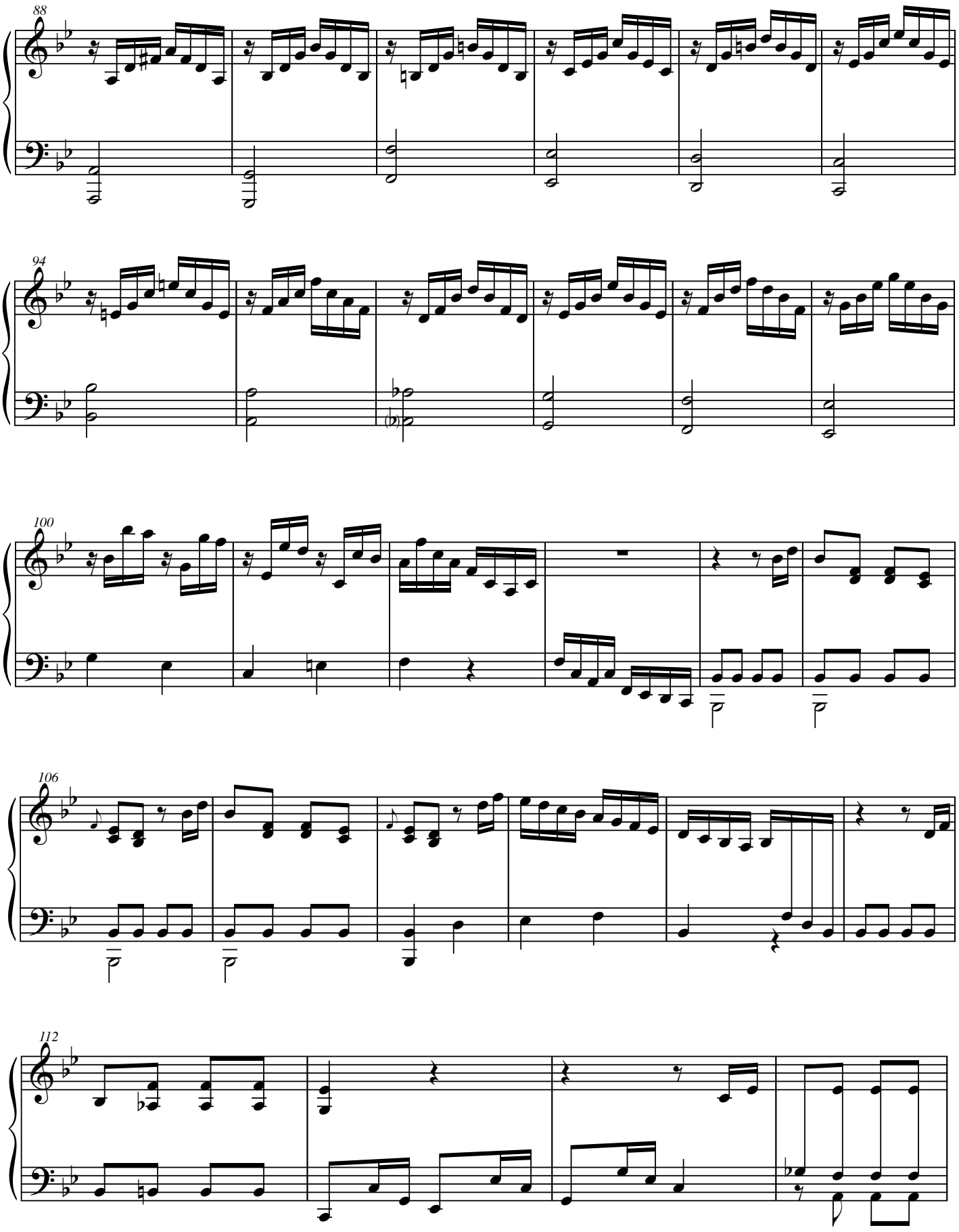
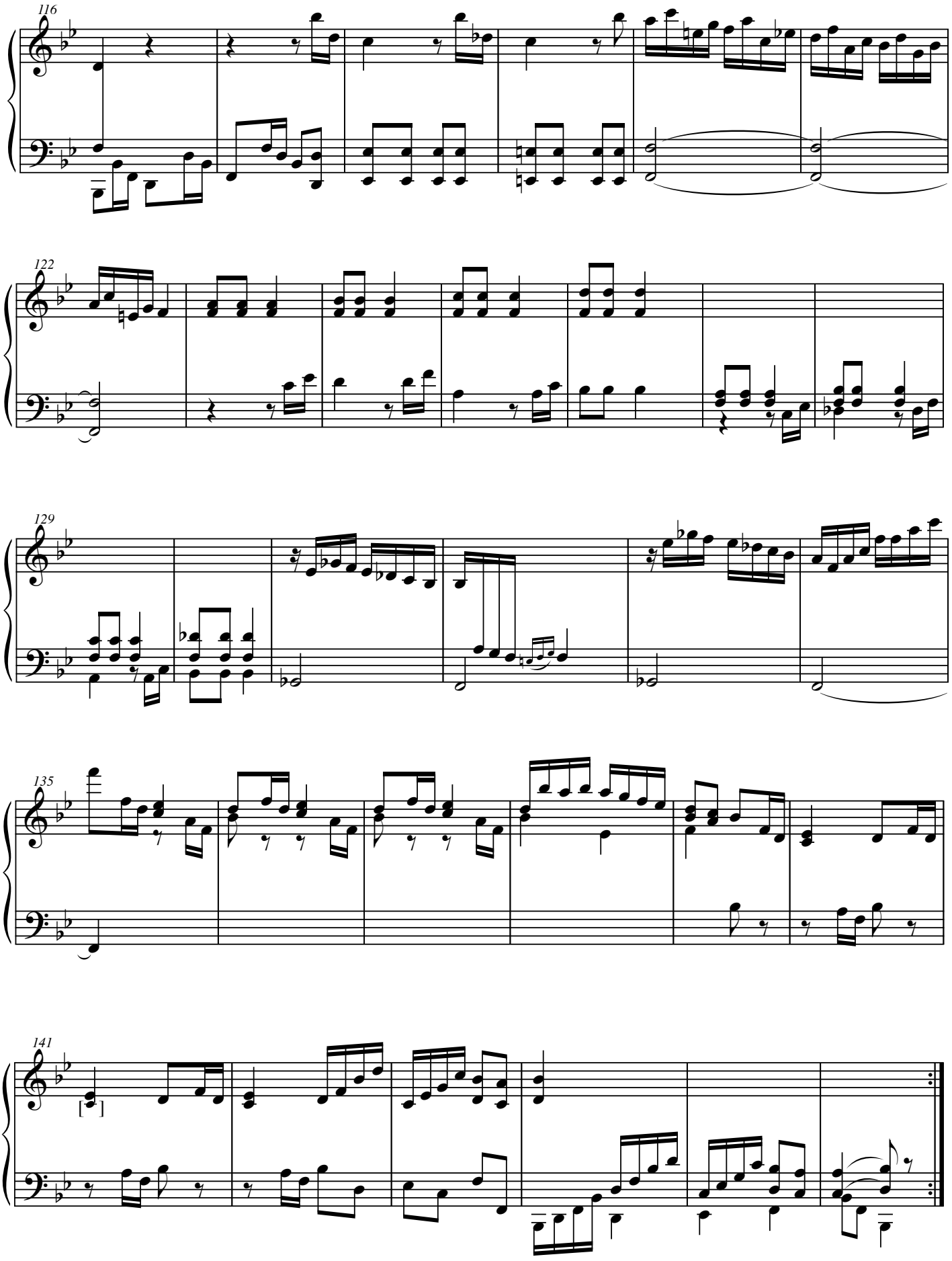

33
38
43
48
54


61
66
71
76
82

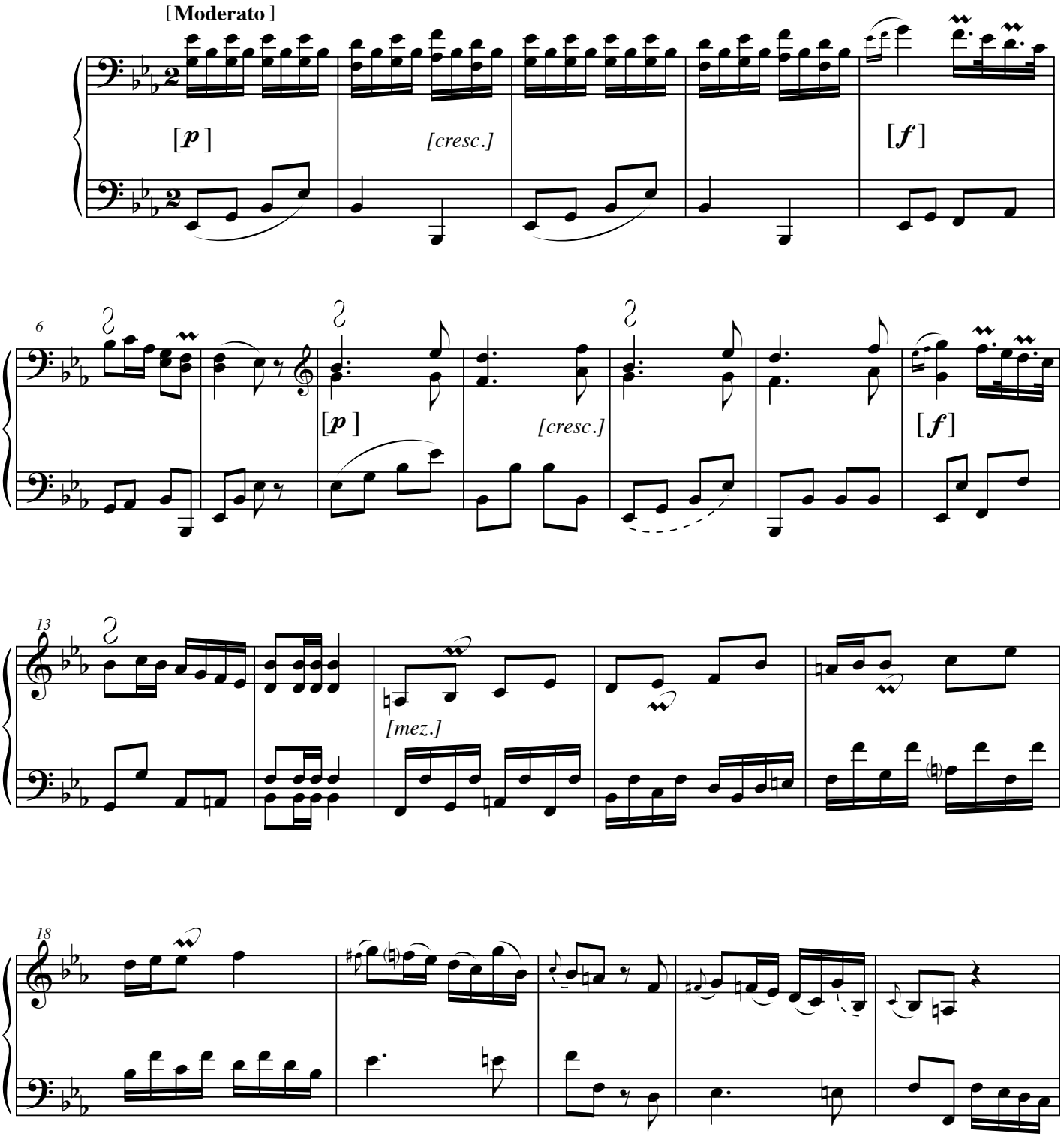

88
94
100
106
112


116
122
129
135
141

Harpsichord I

Deuxième Quatuor à Deux Clavecins

A-L Couperin



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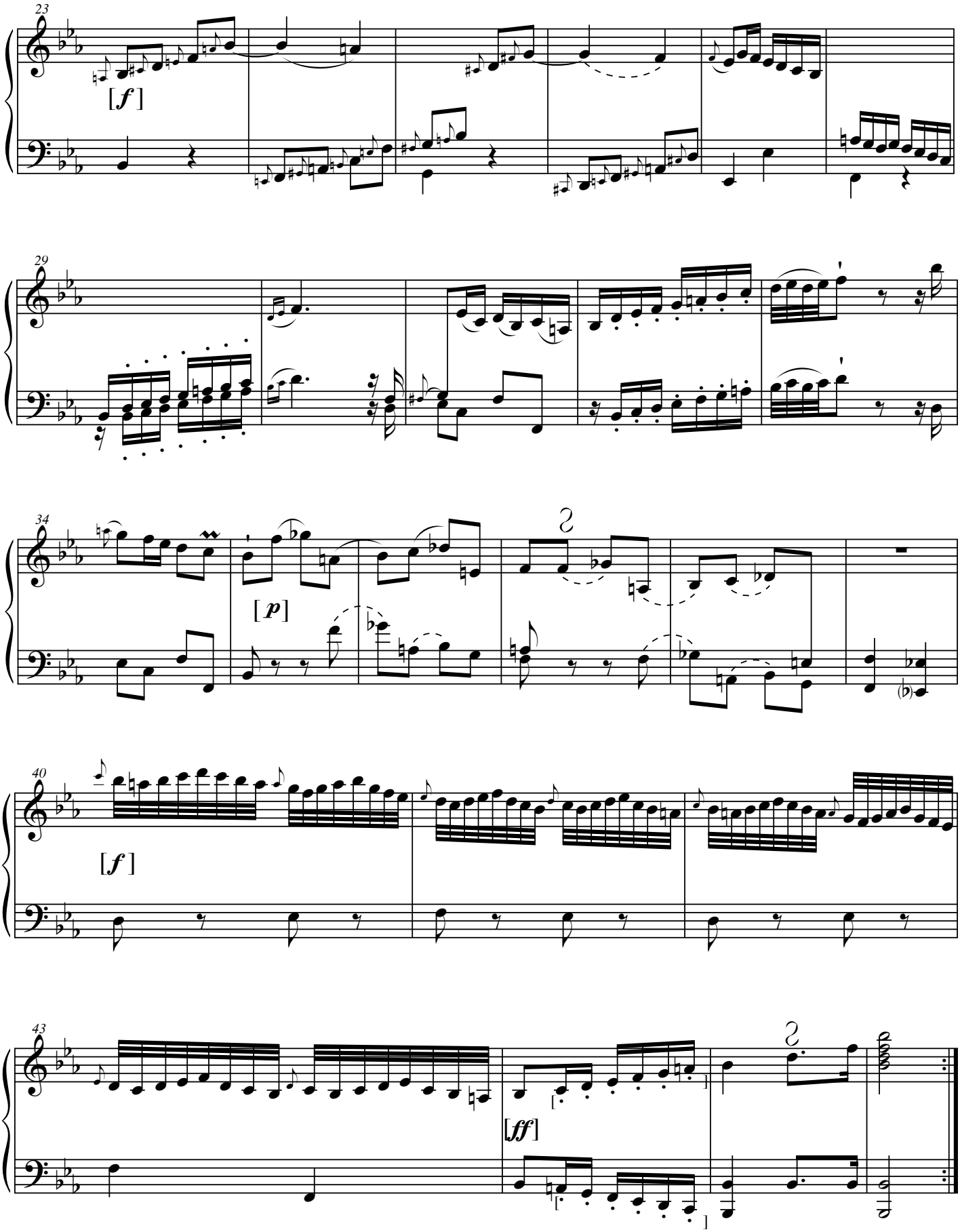
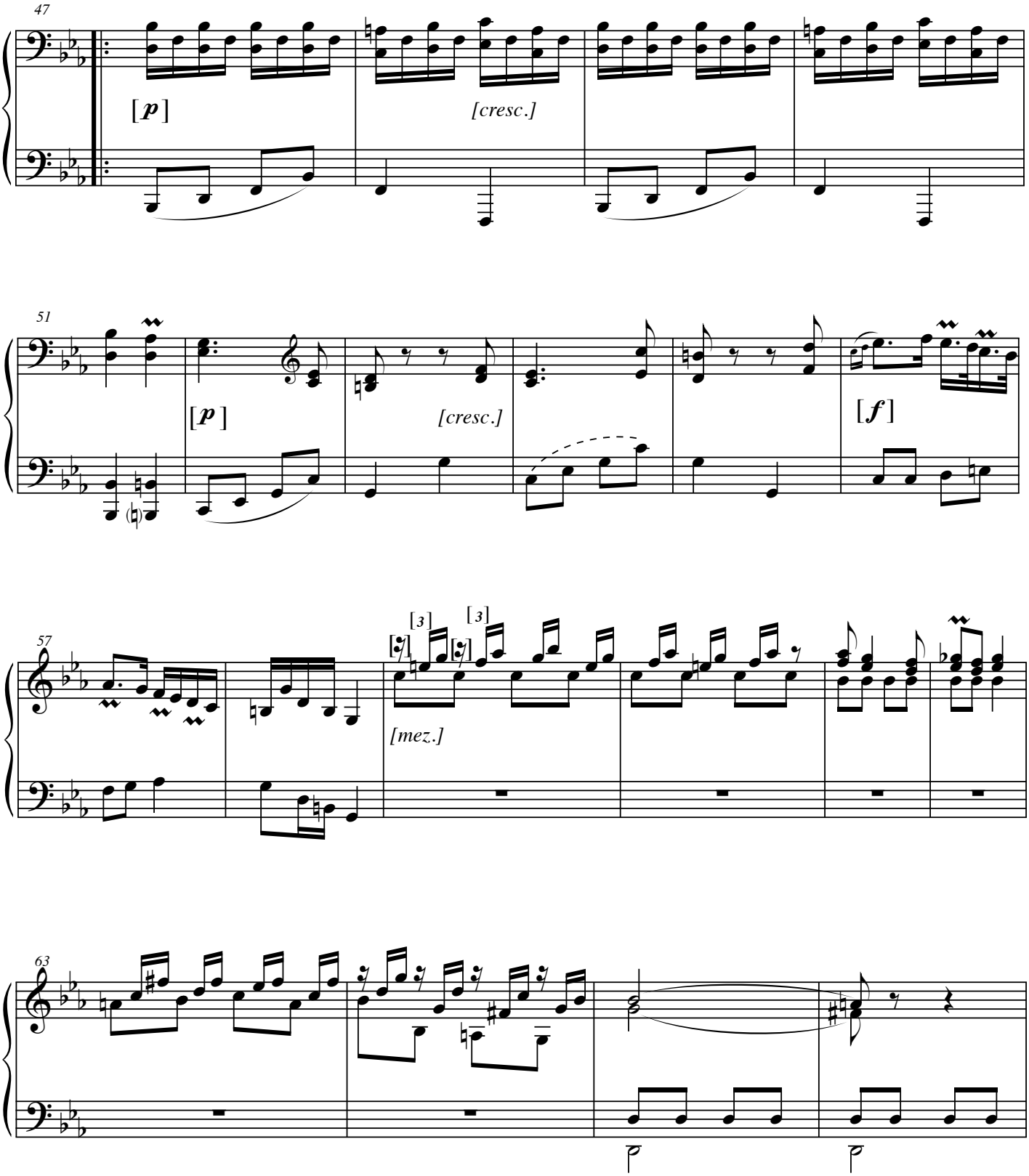
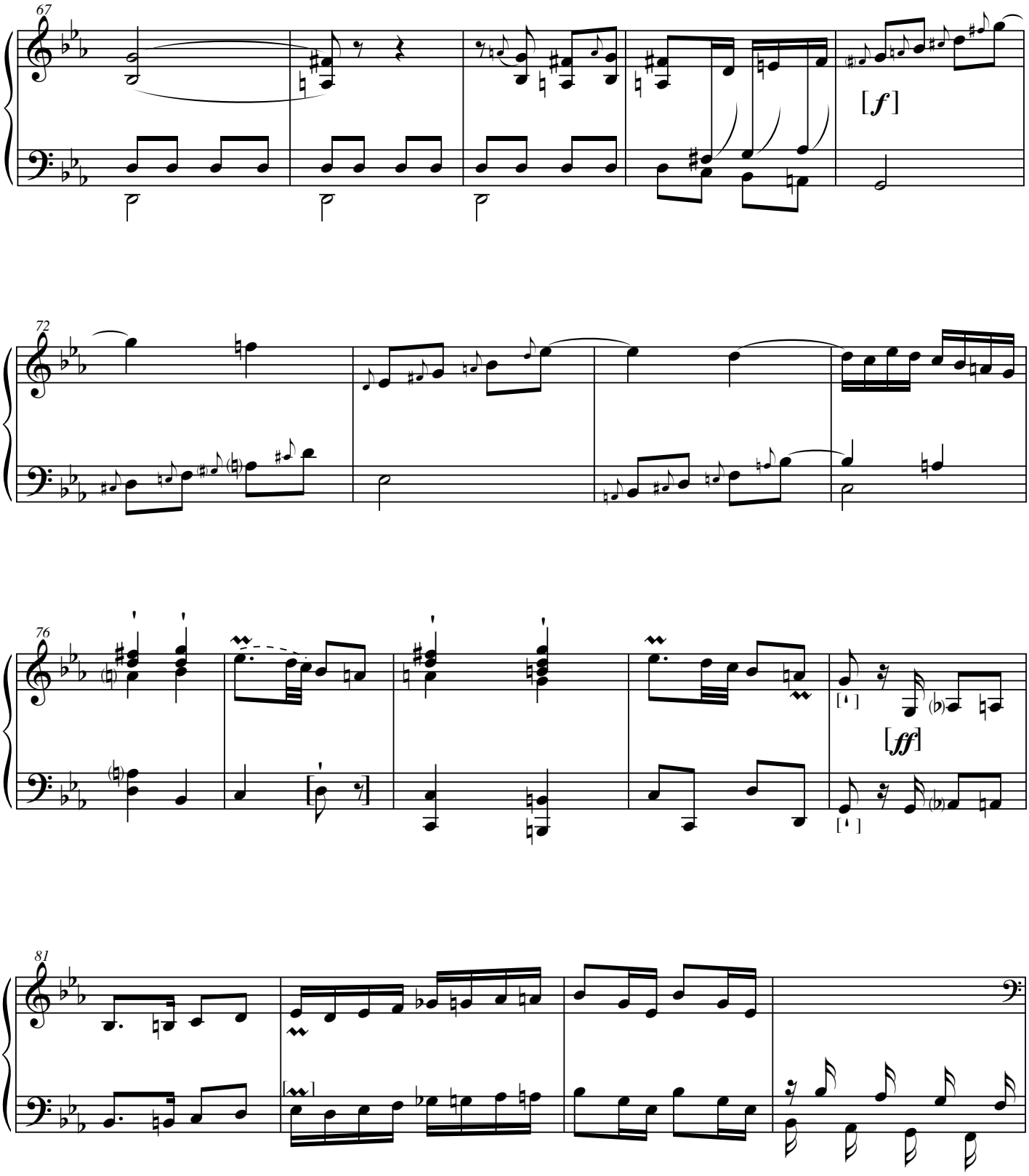
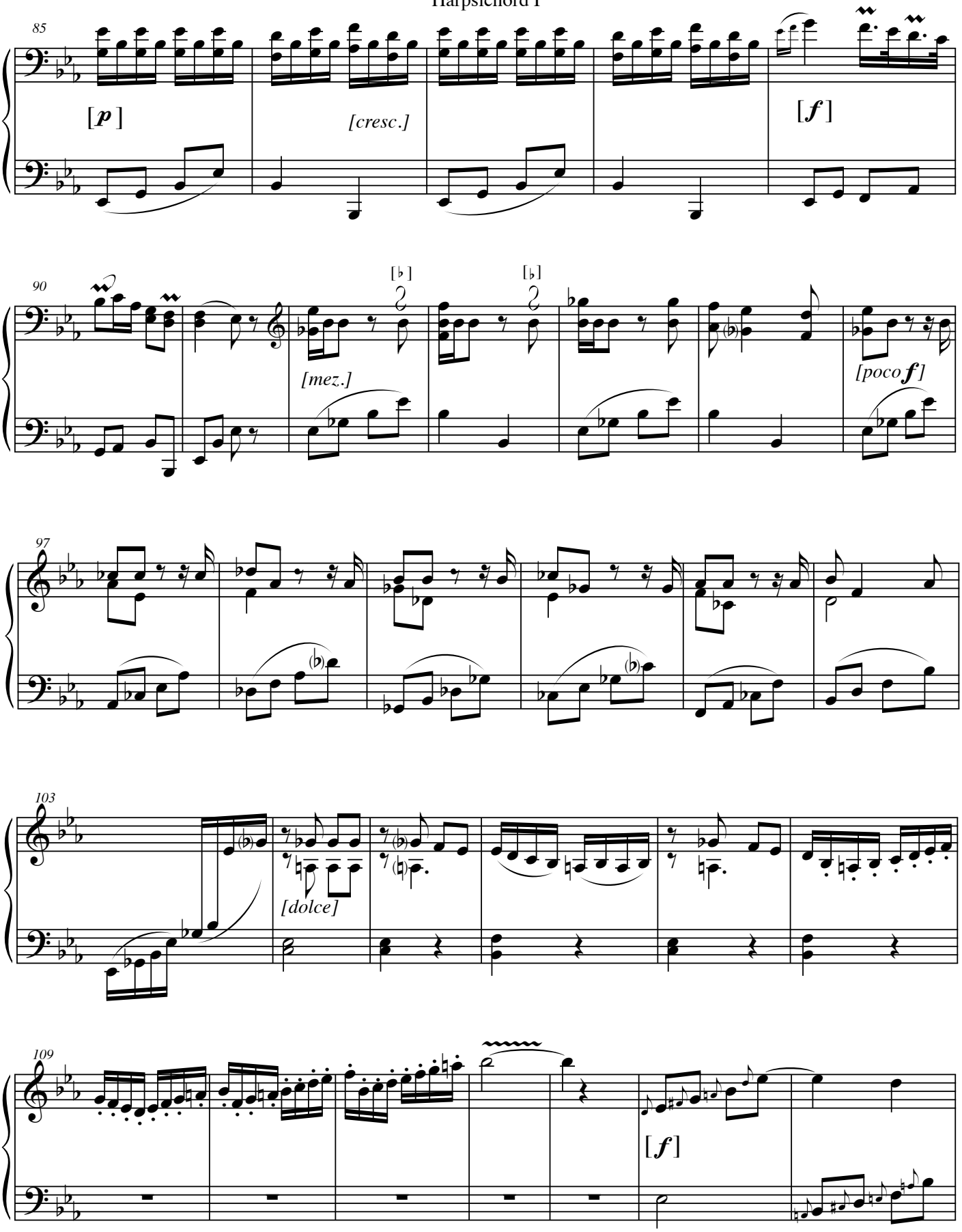
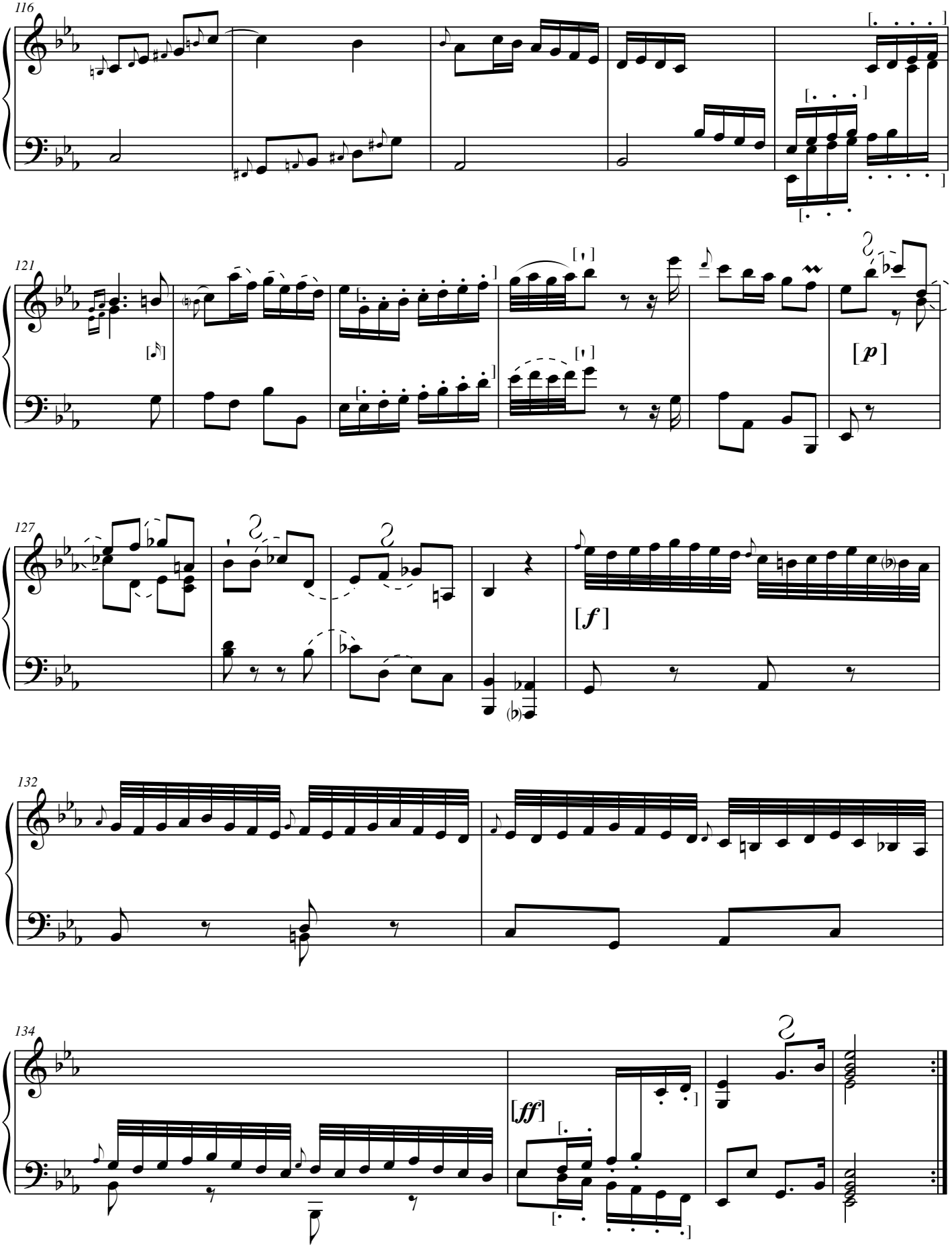

23
[f]
29
34
[p]
40
[f]
43
[ff]


47
[p]
[cresc.]
51
[p]
[cresc.]
[f]
57
[3]
[3]
[mez.]
63

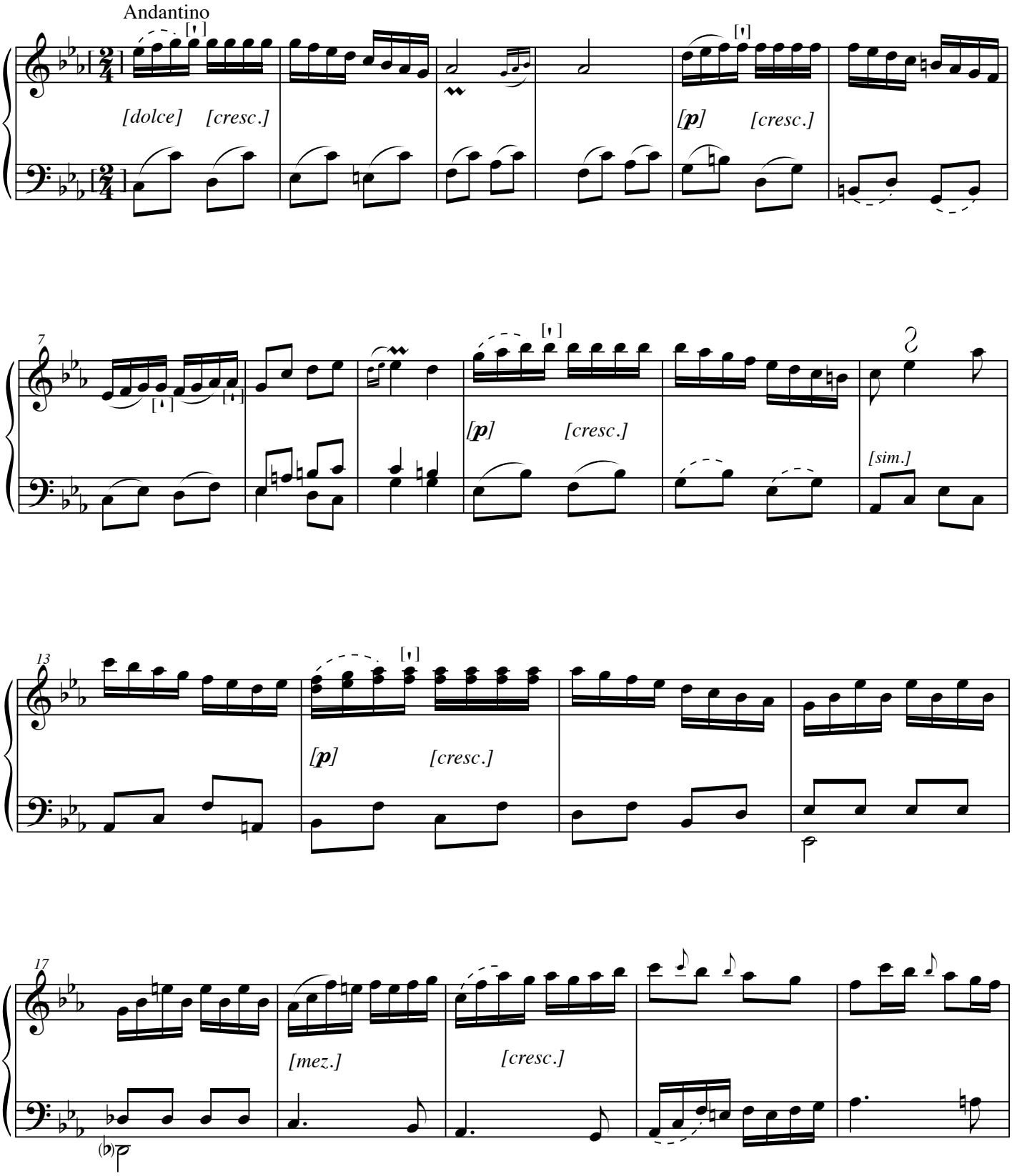

67
[f]
72
76
[ff]
81

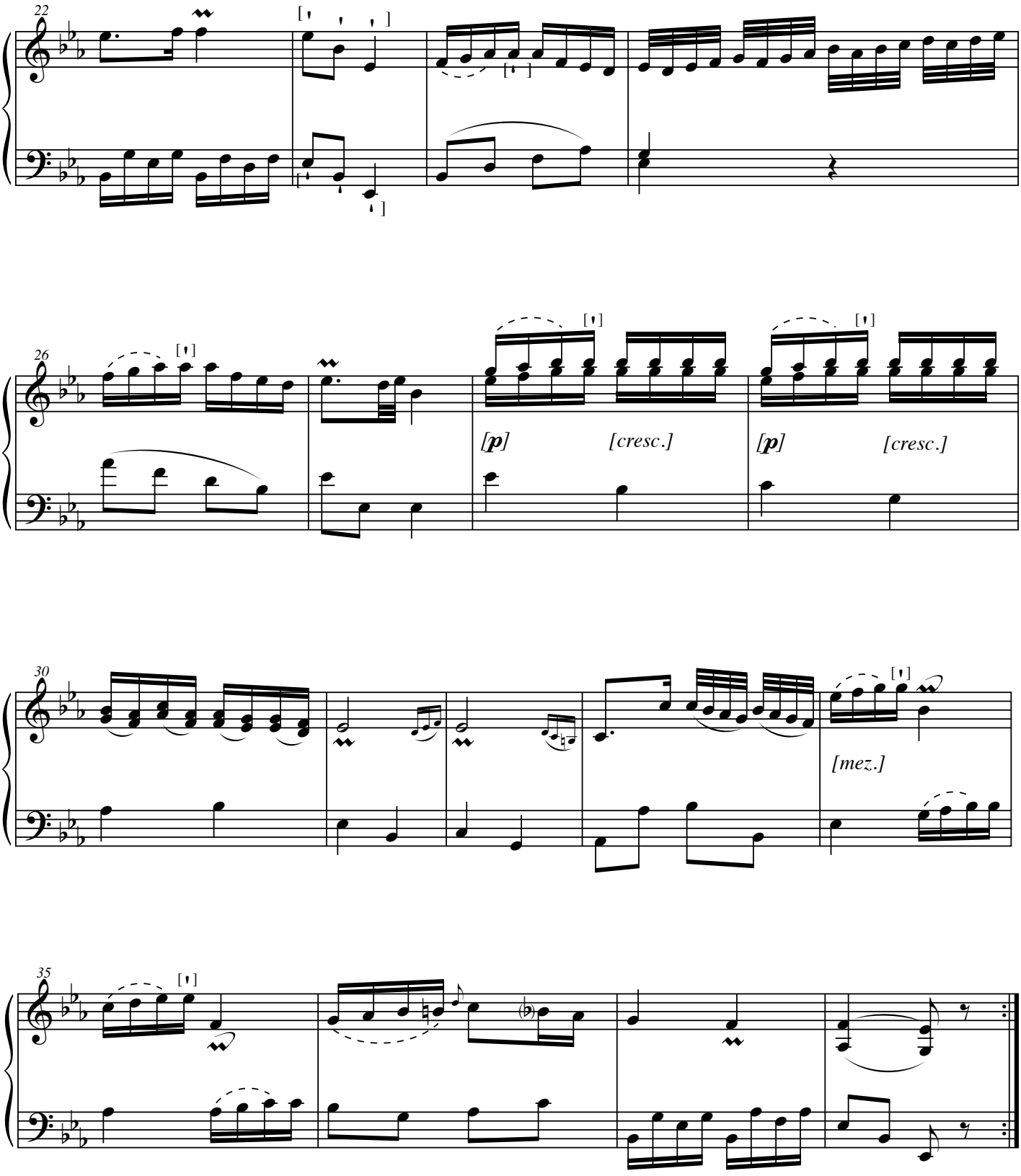
Harpsichord I



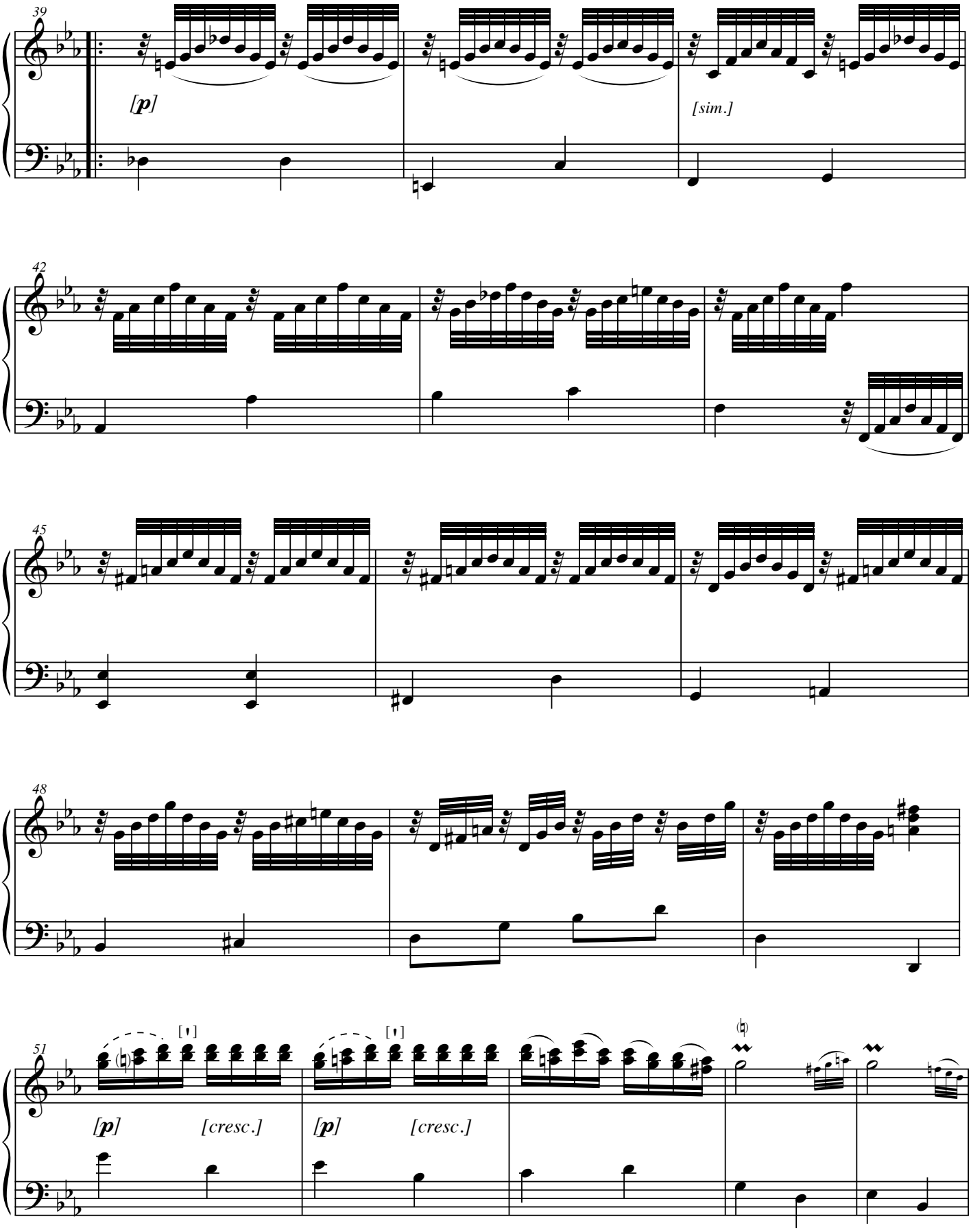

116
121
[p]
127
[f]
132
134
[ff]

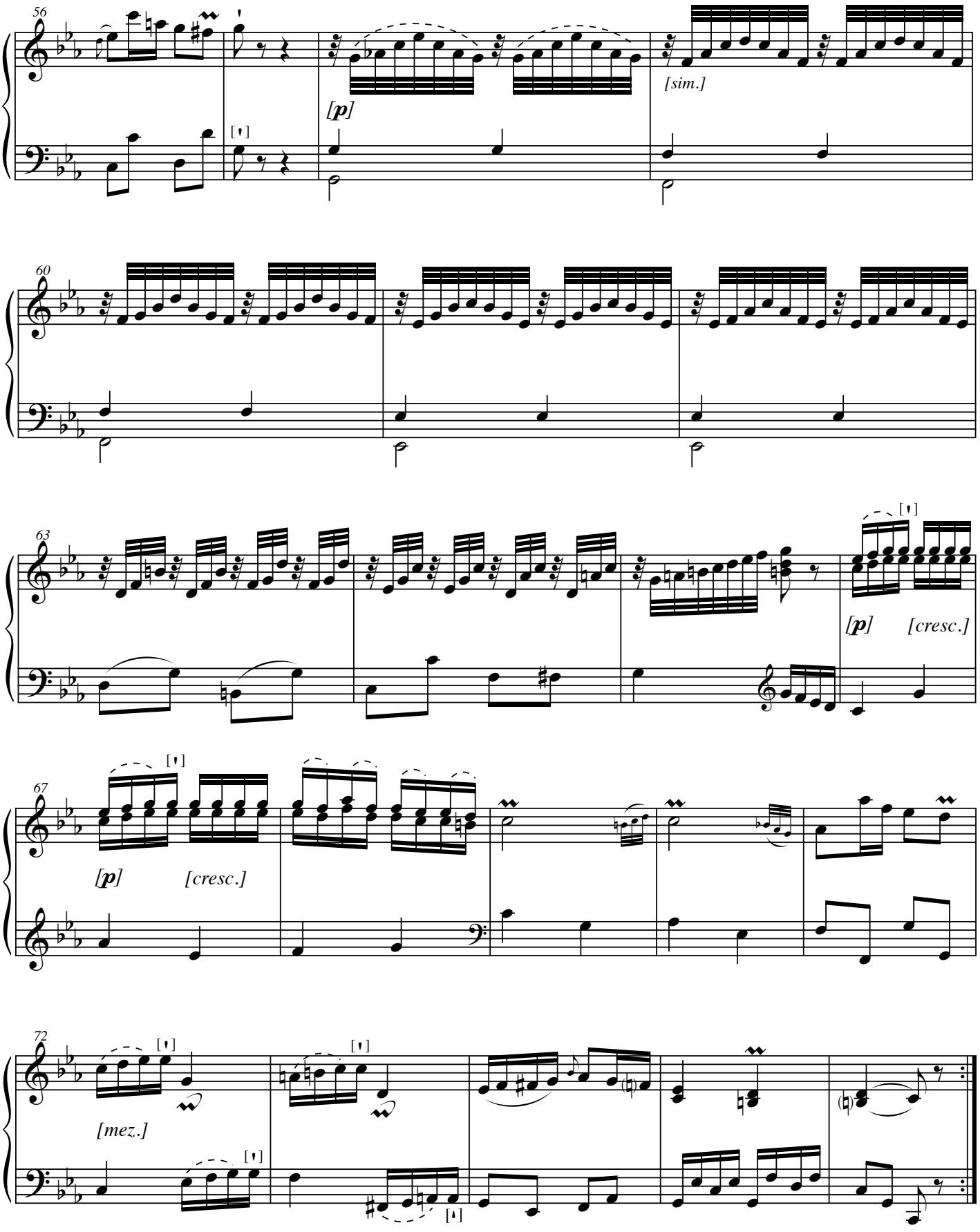
II.


Andantino
[dolce]
[cresc.]
[p]
[cresc.]
7
[p]
[cresc.]
[sim.]
13
[p]
[cresc.]
17
[mez.]
[cresc.]


22
26
[p]
[cresc.]
[p]
[cresc.]
30
[mez.]
35

Harpsichord I

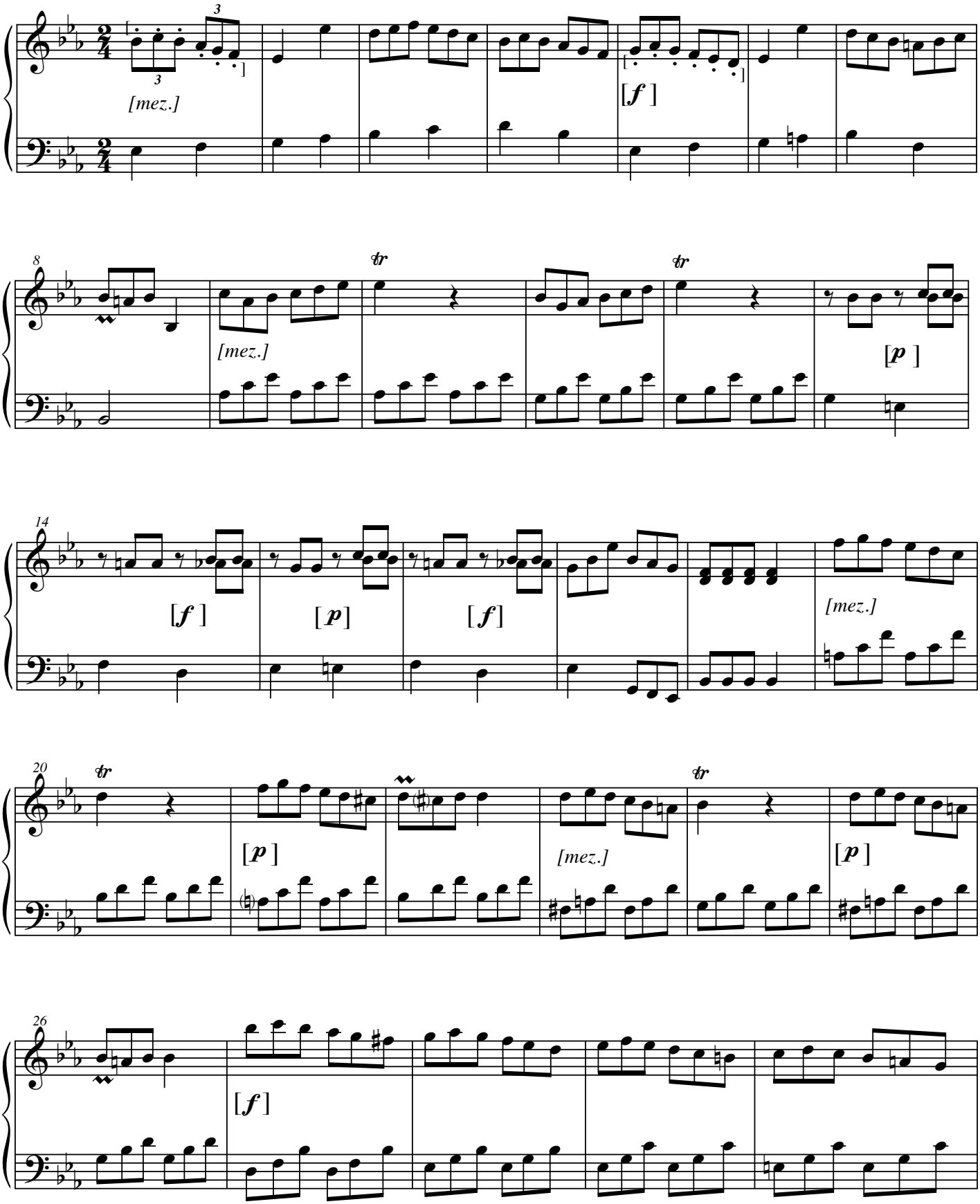


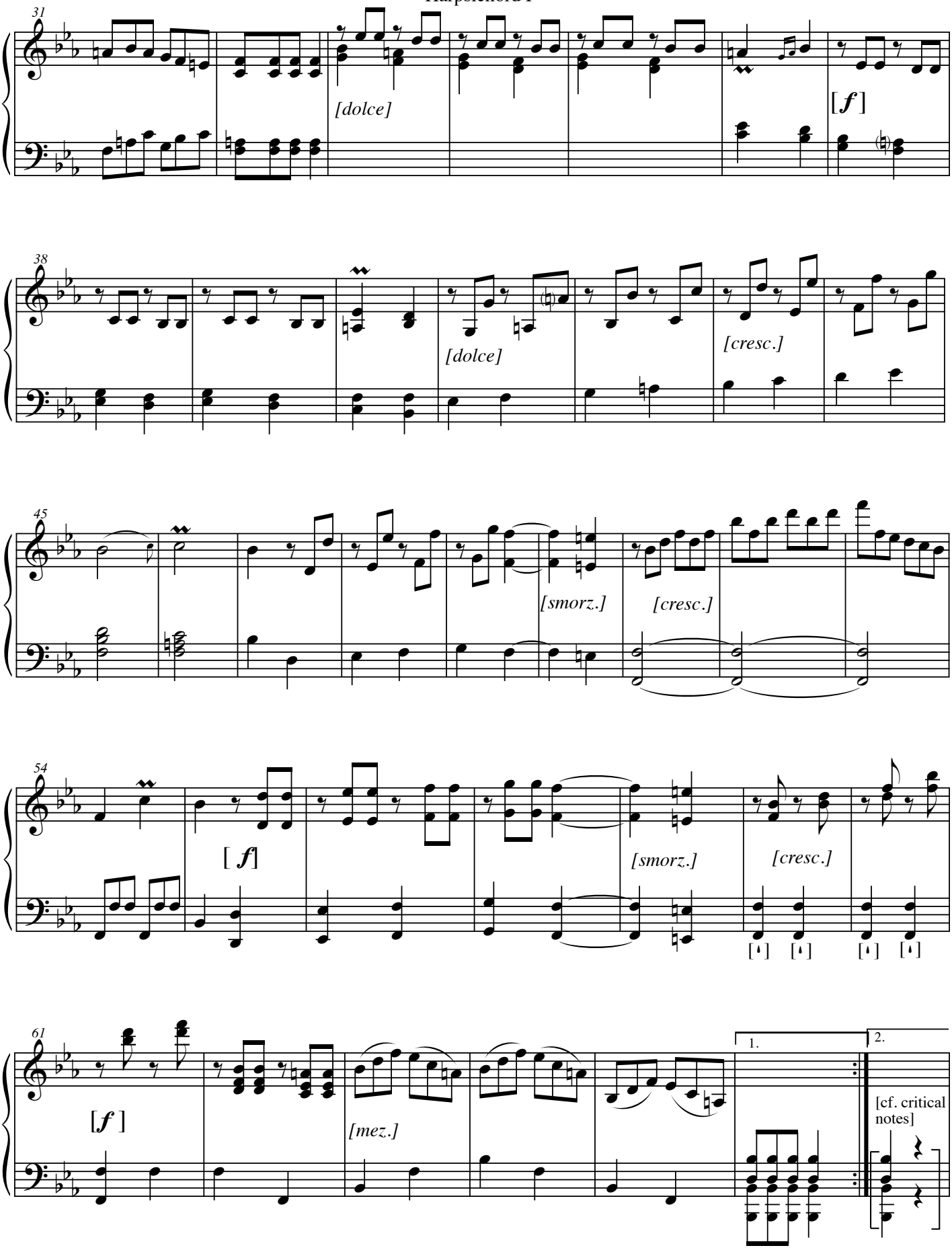

56
[p]
[sim.]
60
63
[p]
[cresc.]
67
[p]
[cresc.]
72
[mez.]

Harpsichord I

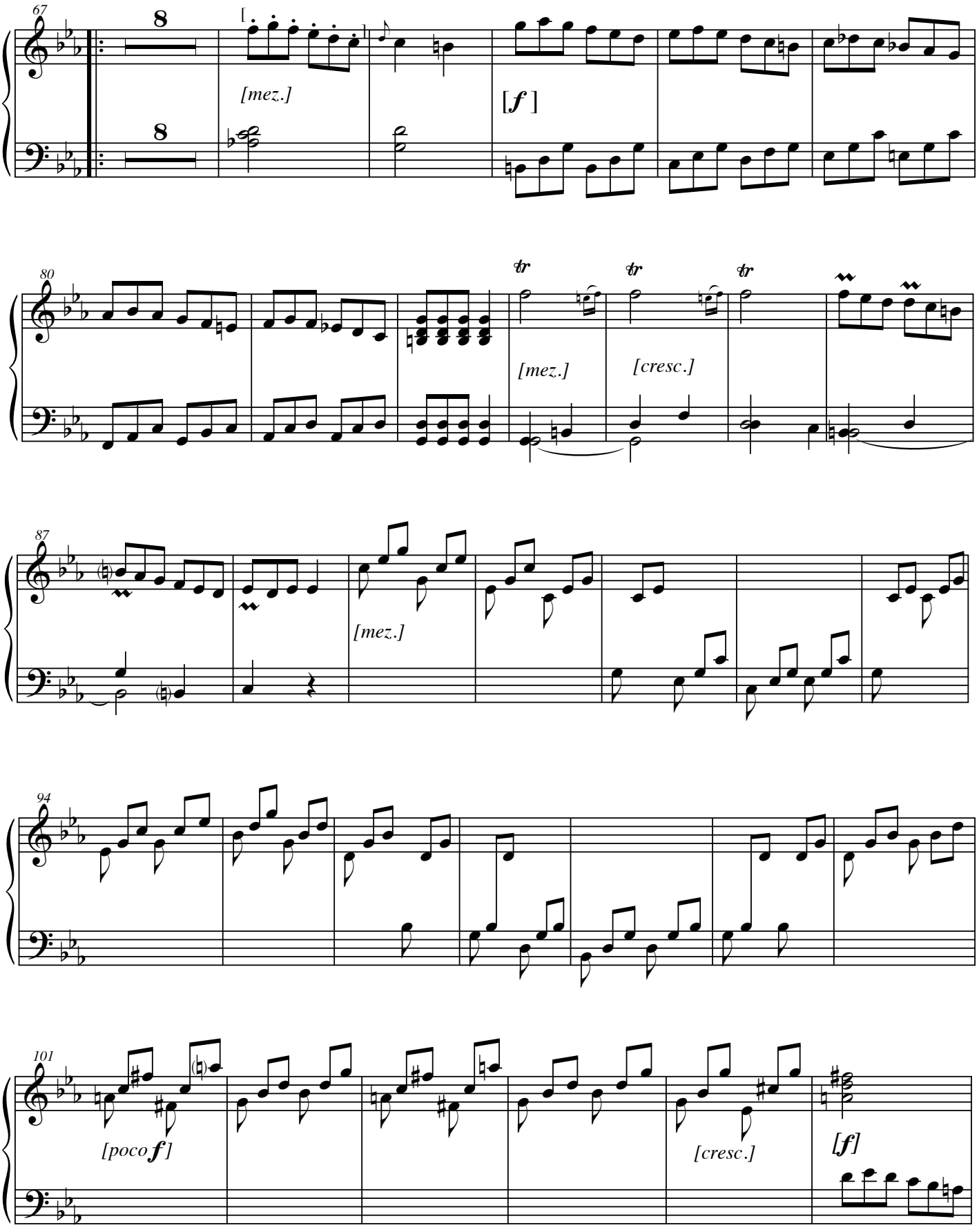
III.

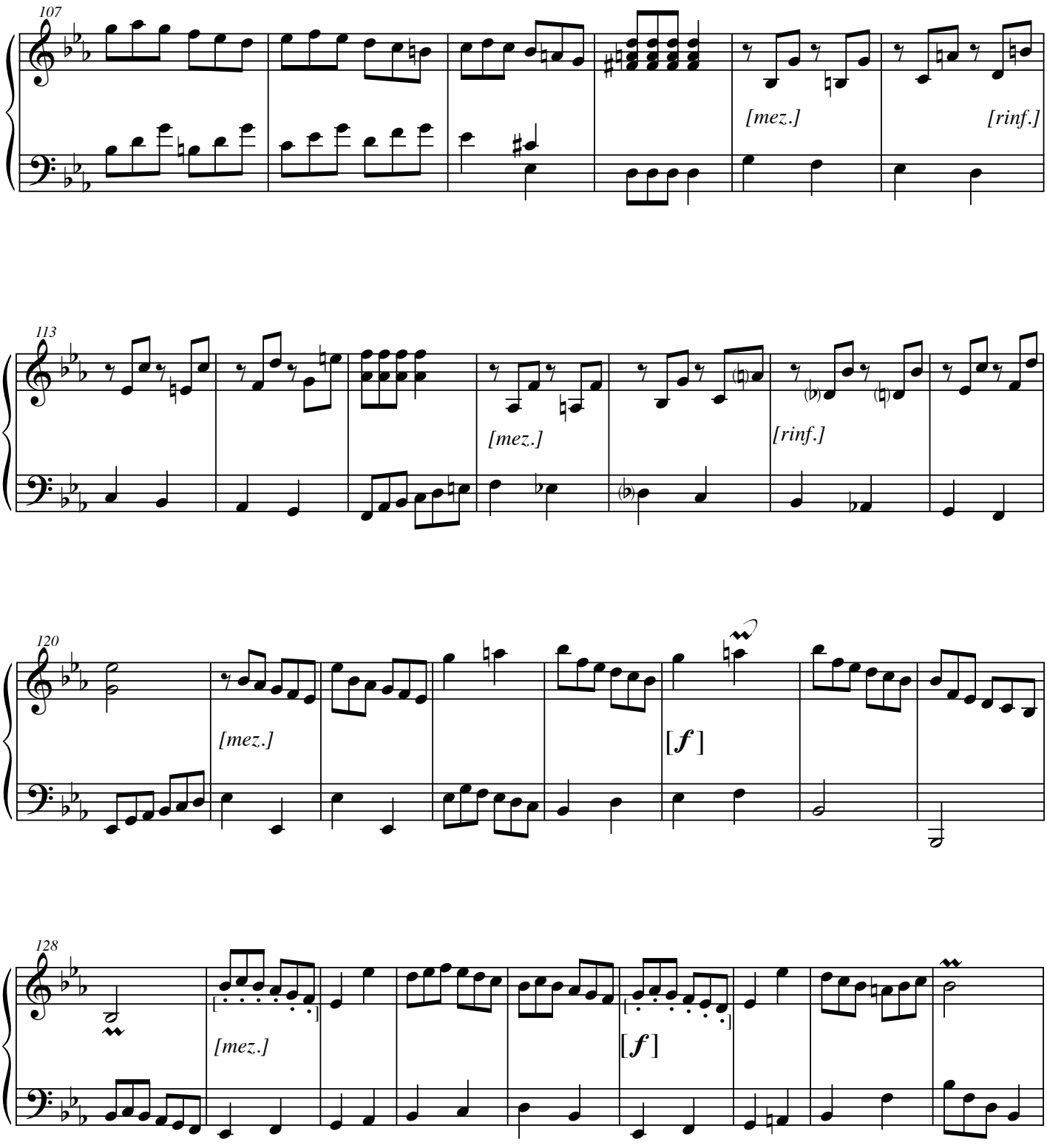
Allegro assai

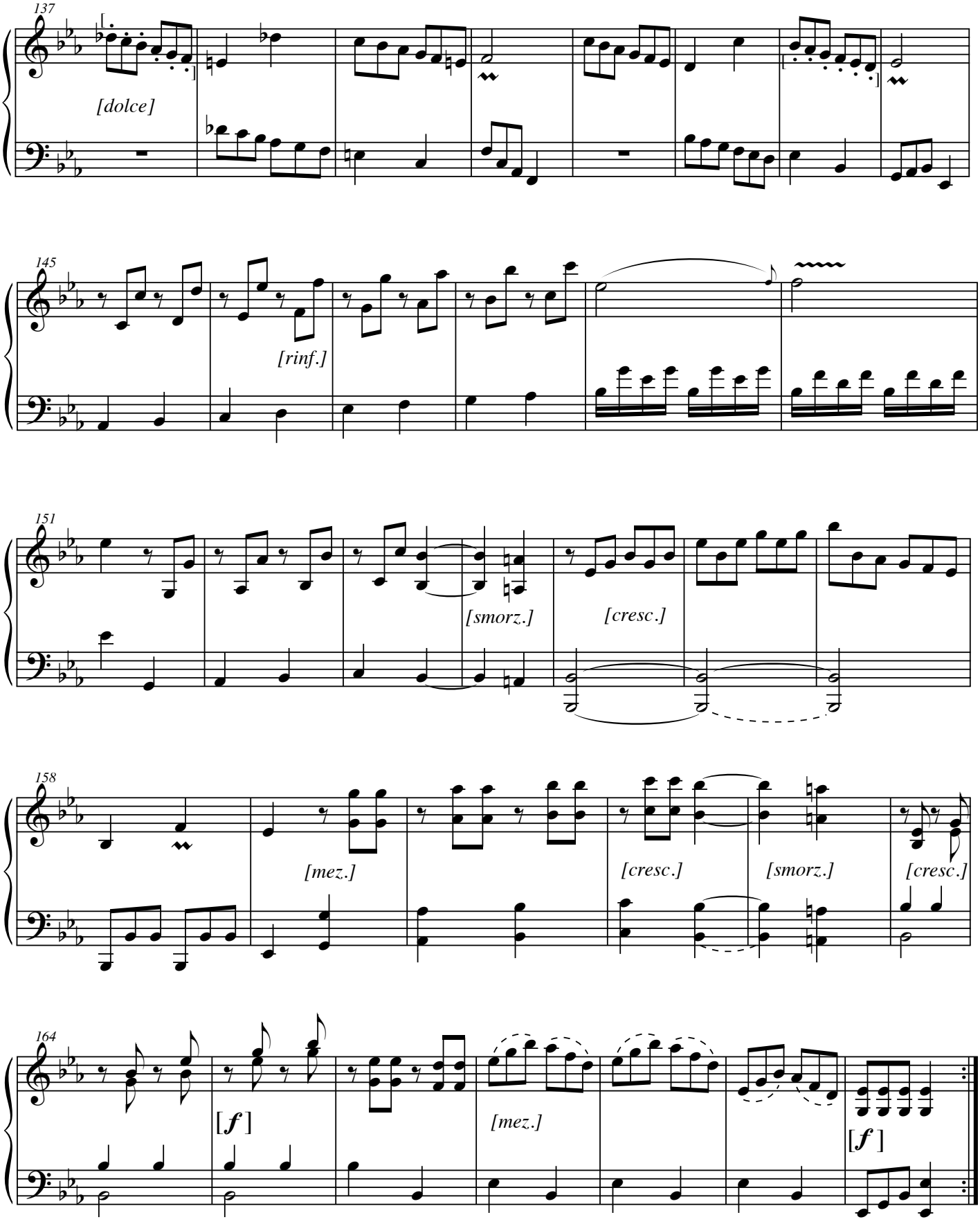



31
[dolce]
[f]
38
[dolce]
[cresc.]
45
[smorz.]
[cresc.]
54
[f]
[smorz.]
[cresc.]
61
[f]
[mez.]
1.
2.
[cf. critical notes]

Harpsichord I




107
[mez.]
[rinf.]
113
[mez.]
[rinf.]
120
[mez.]
[f]
128
[mez.]
[f]

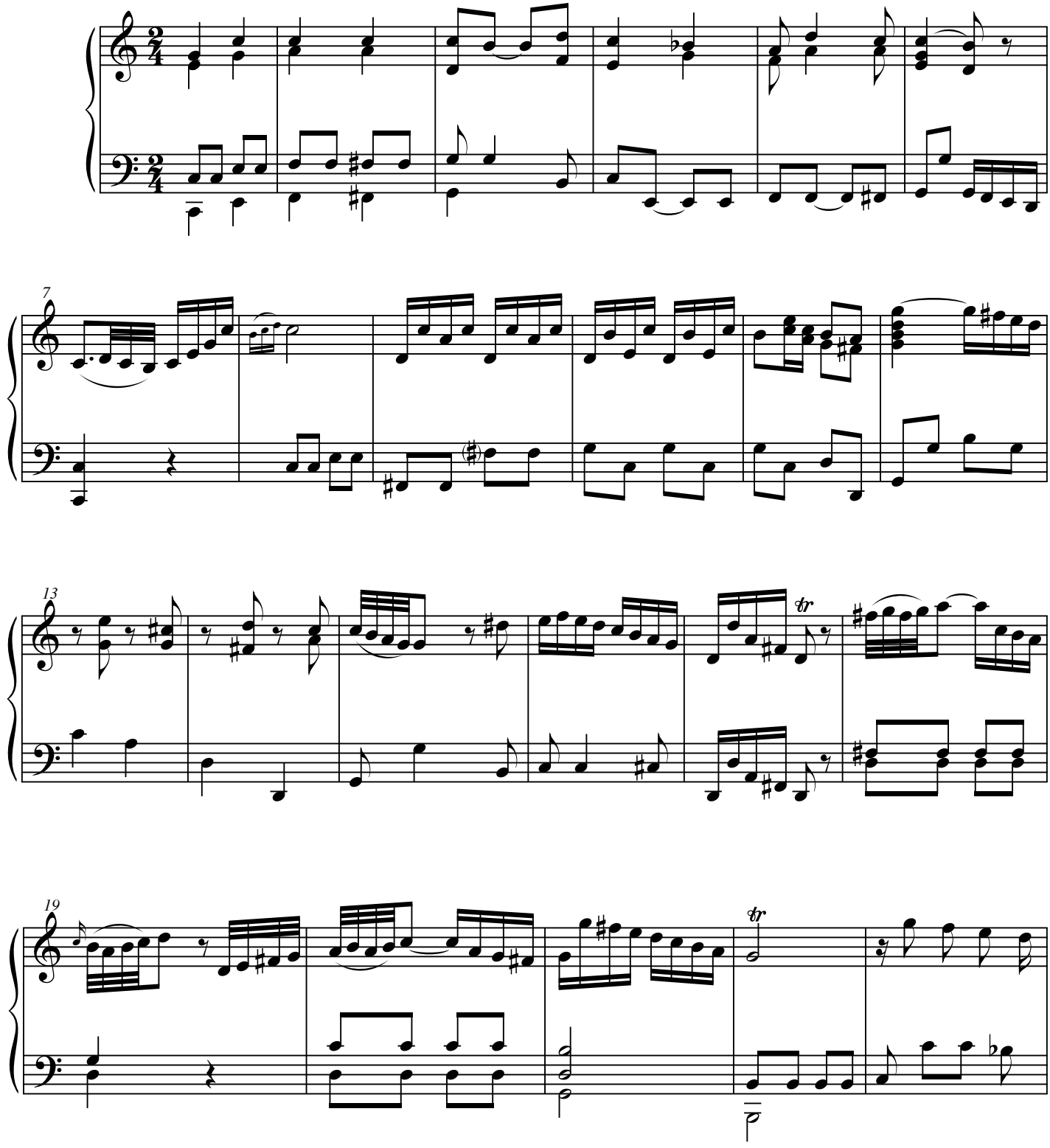

137
[dolce]
145
[rinf.]
151
[smorz.]
[cresc.]
158
[mez.]
[cresc.]
[smorz.]
[cresc.]
164
[f]
[mez.]
[f]

Left blank for page turns.

Harpsichord I

Troisième Quatuor

A-L Couperin



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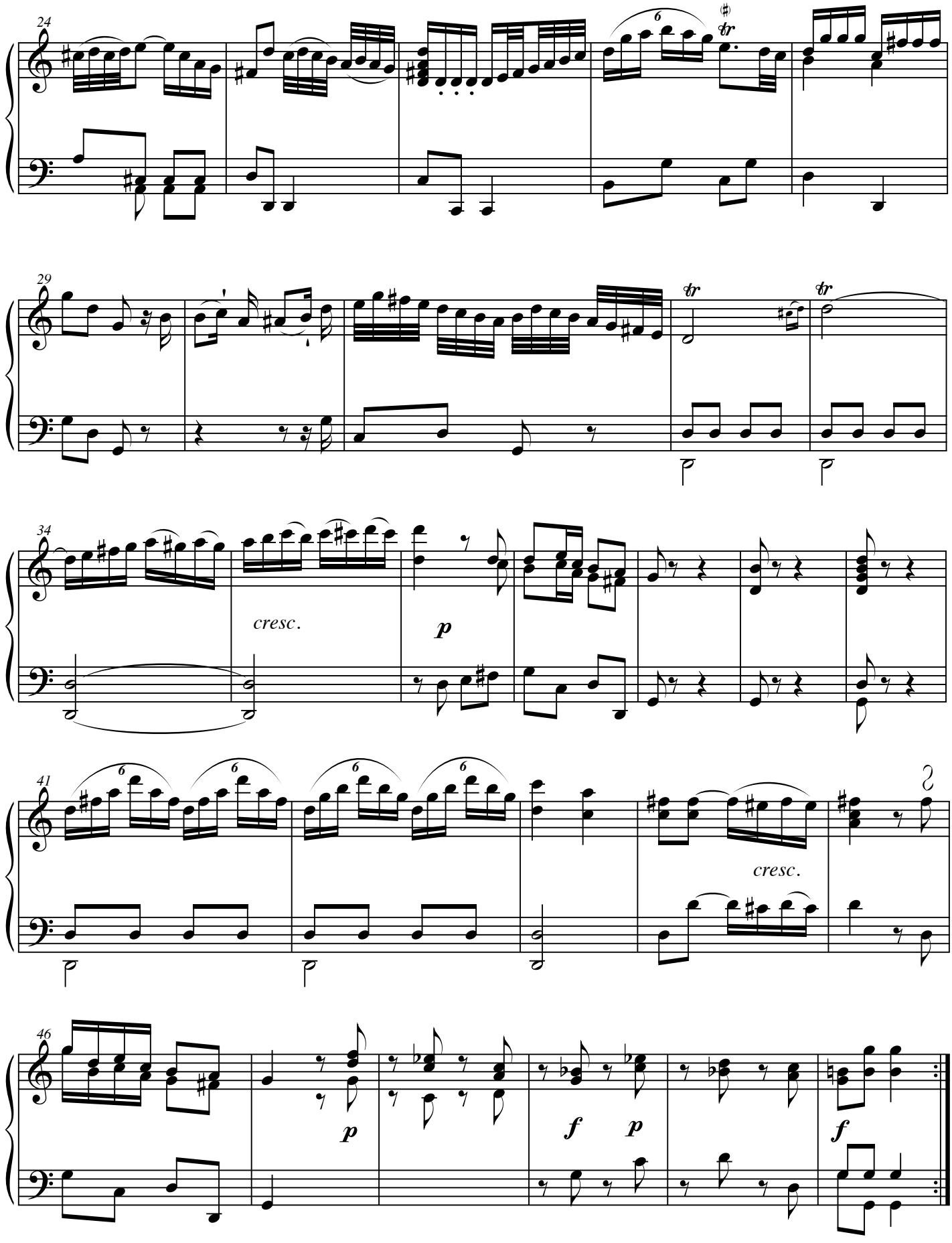
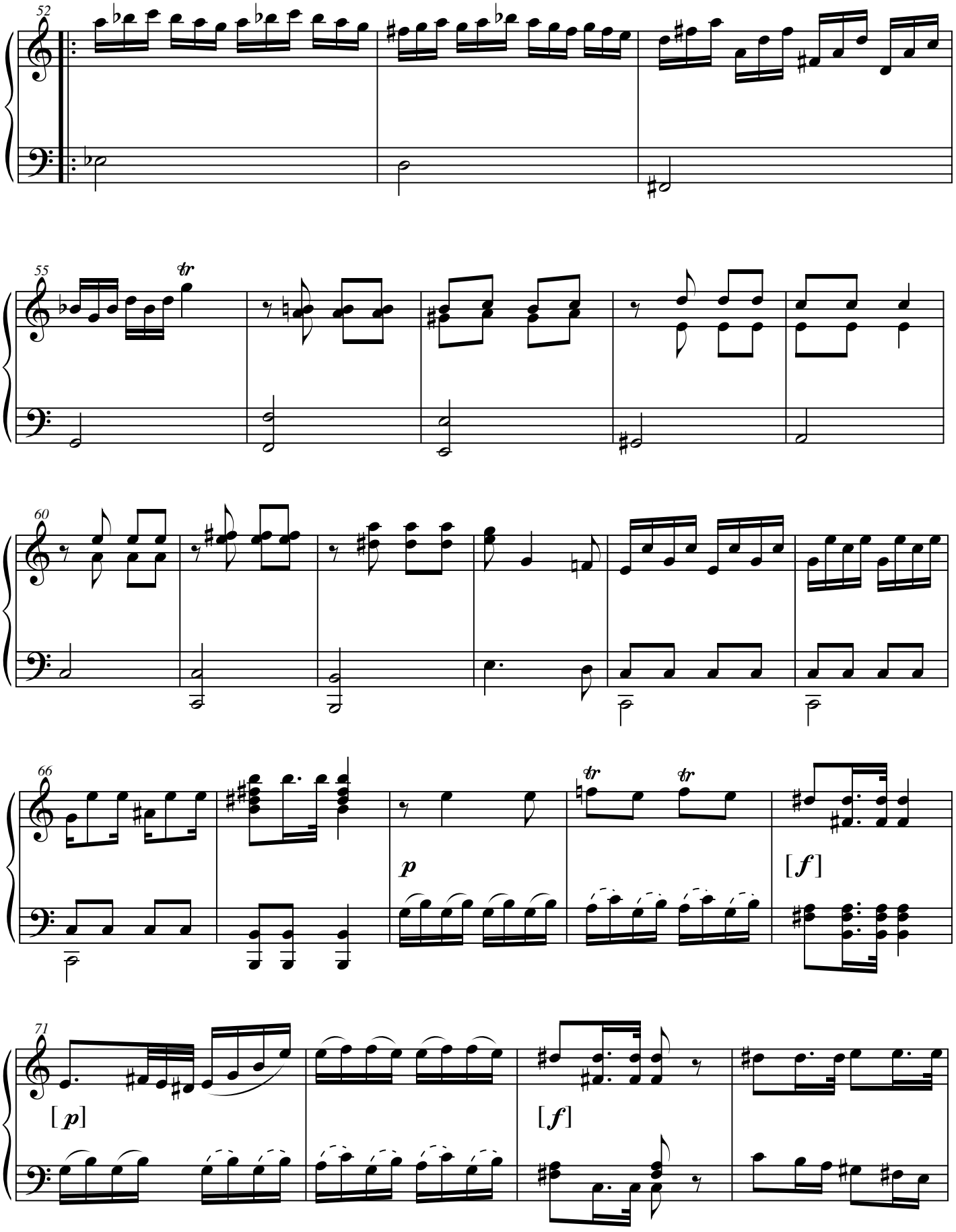
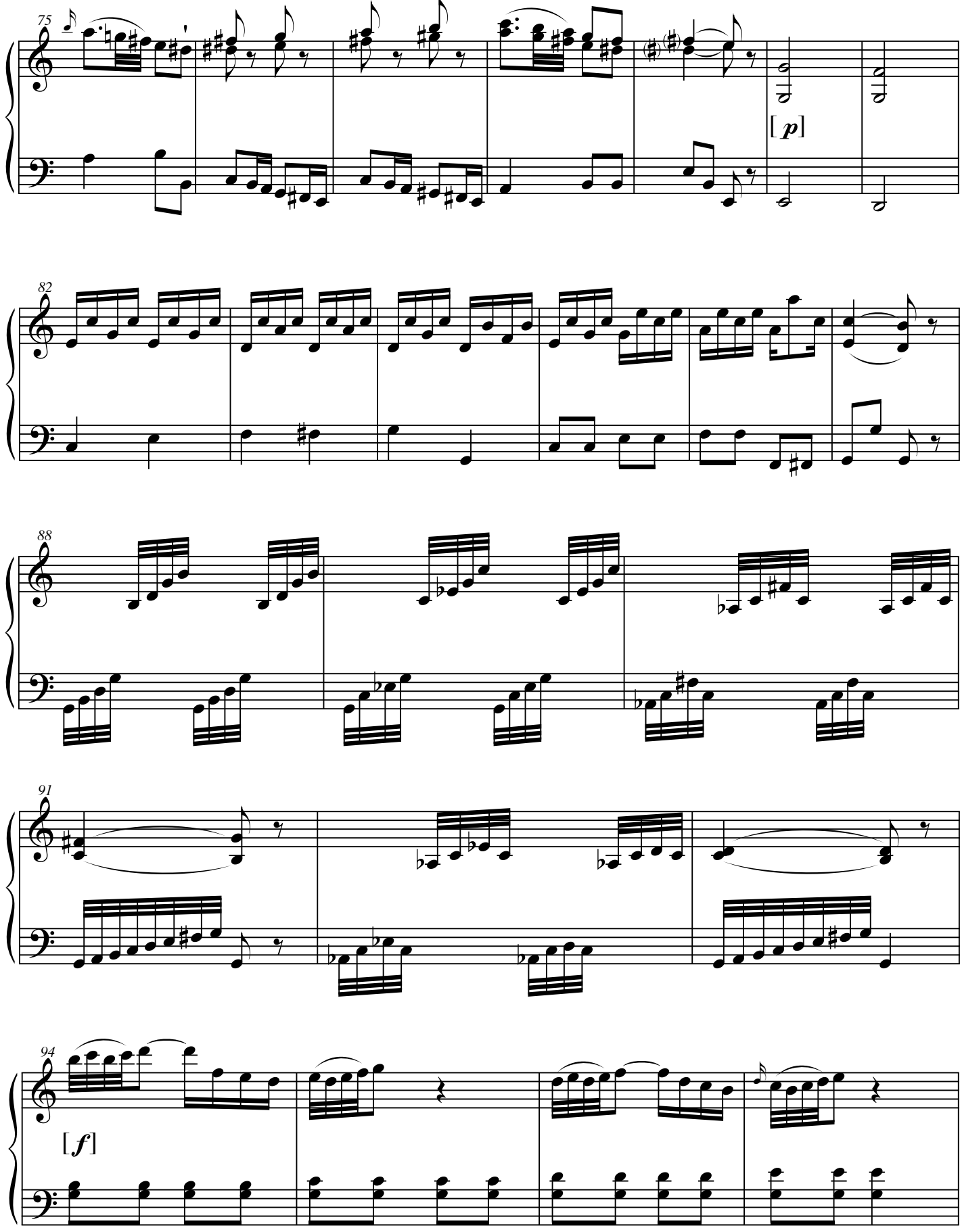
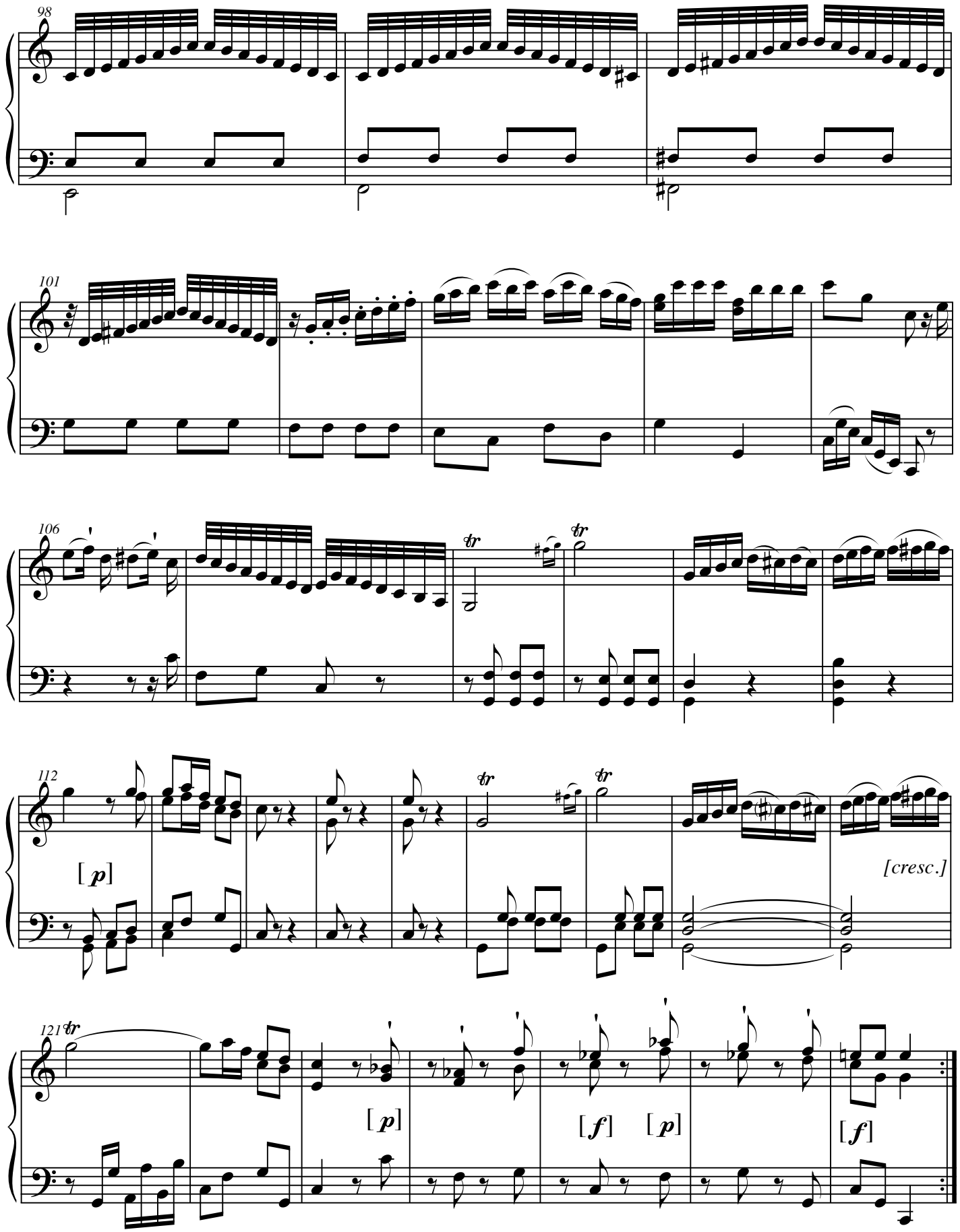

24
29
34
cresc.
p
41
cresc.
46
p
f
p
f

Harpsichord I

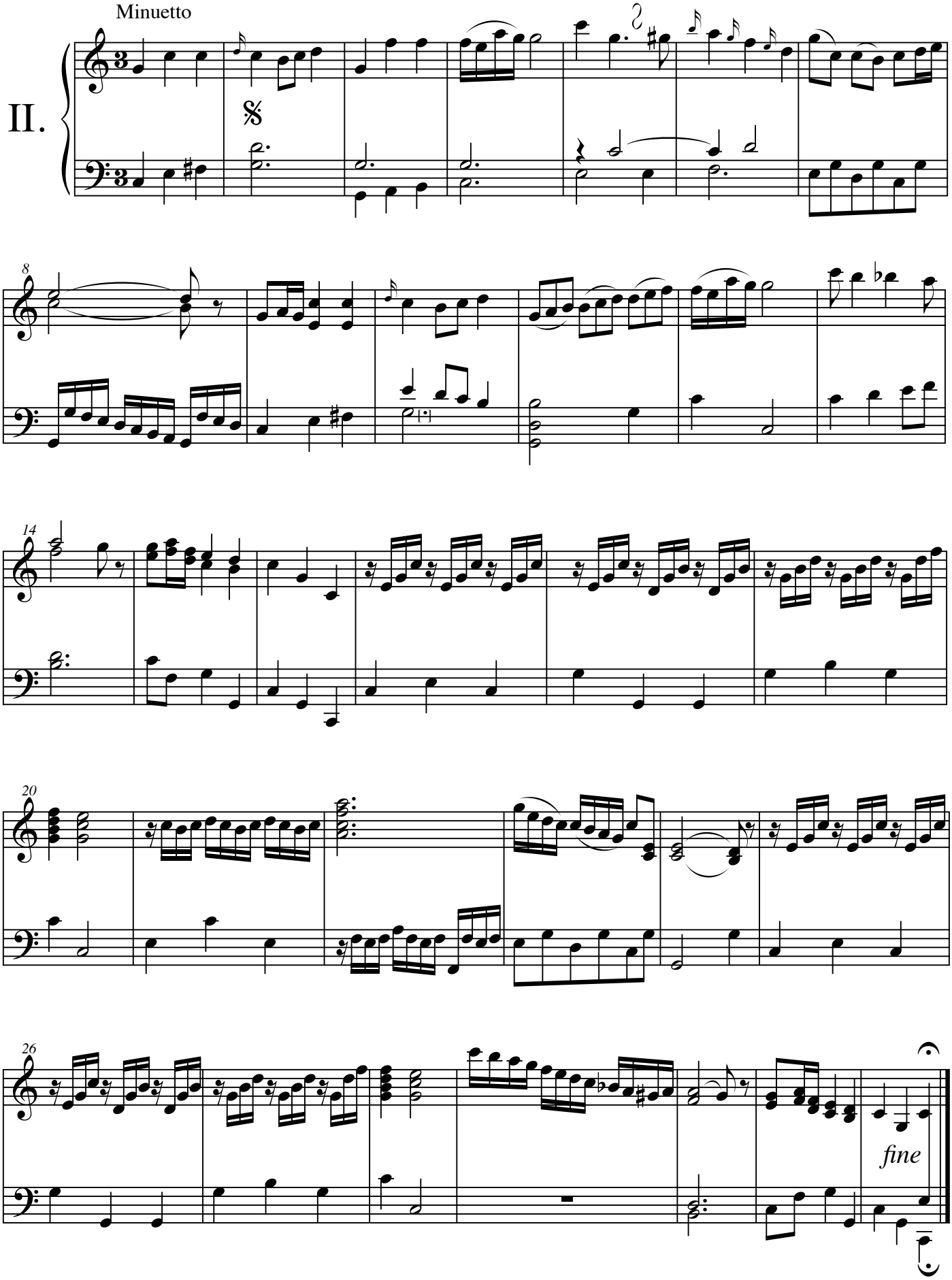


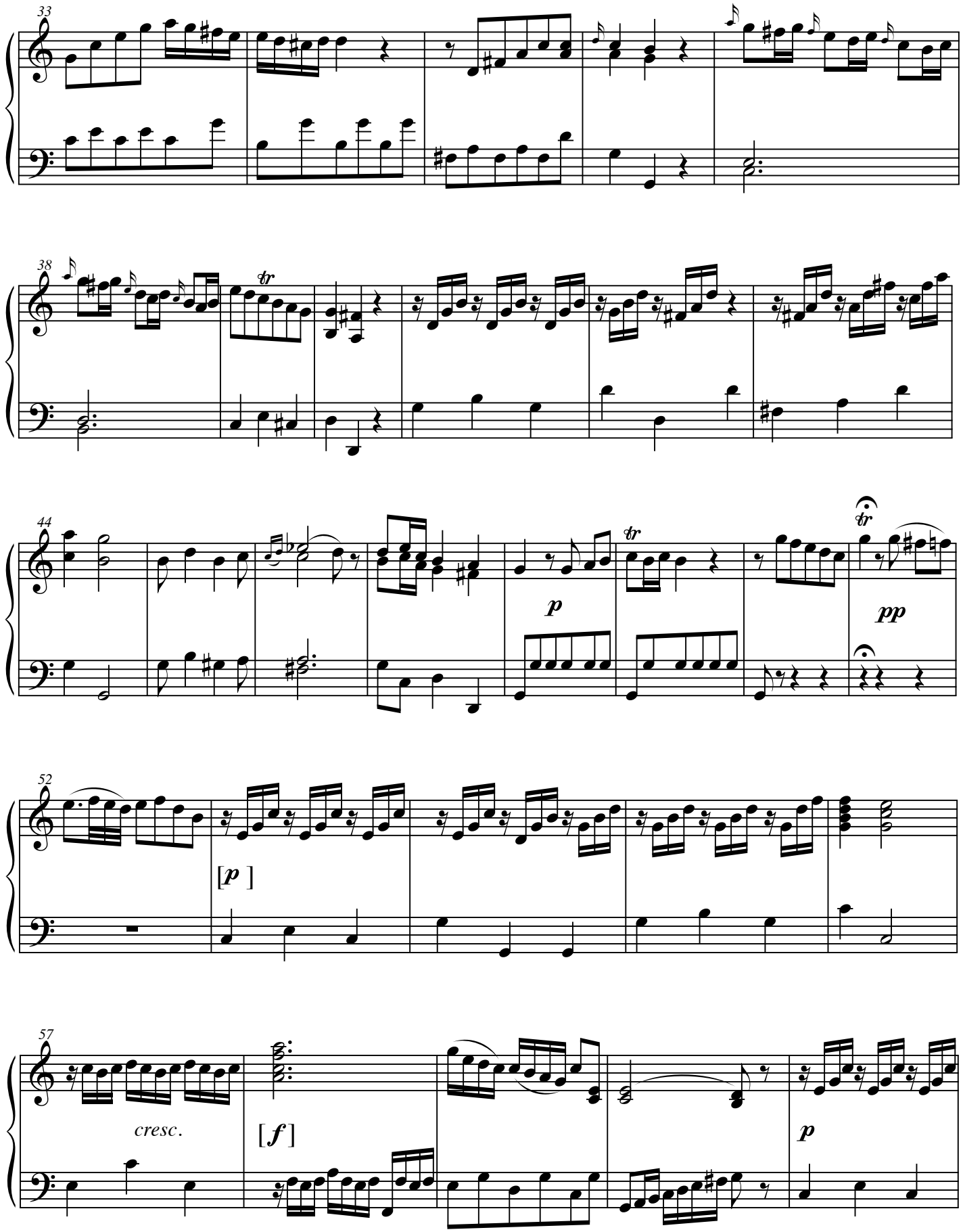

75
[p]
82
88
91
94
[f]

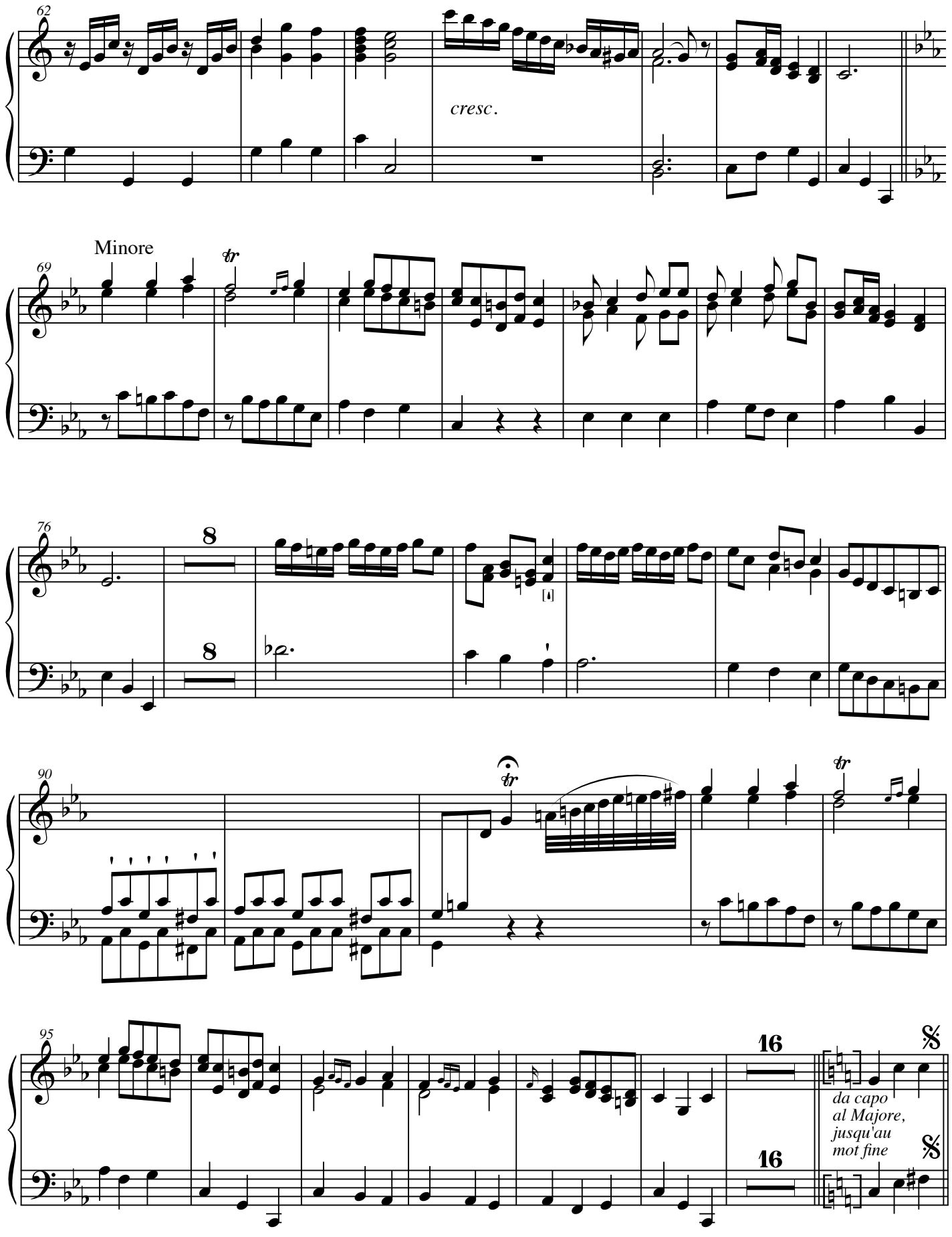

98
101
106
112
[p]
[cresc.]
121
[p]
[f]
[p]
[f]

Minuetto

II.

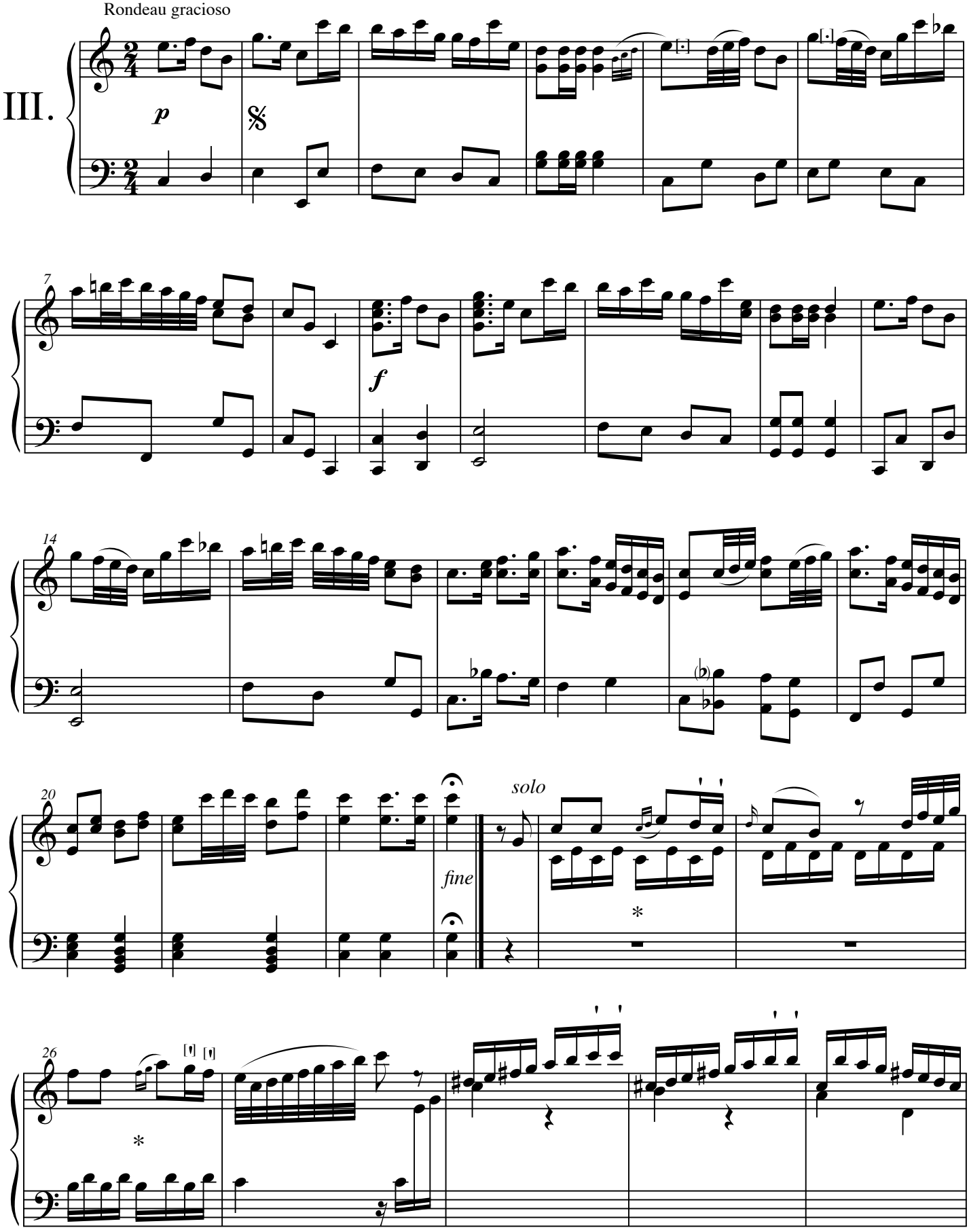



33
38
tr
44
tr
p
tr
pp
52
[p]
57
cresc.
[f]
p

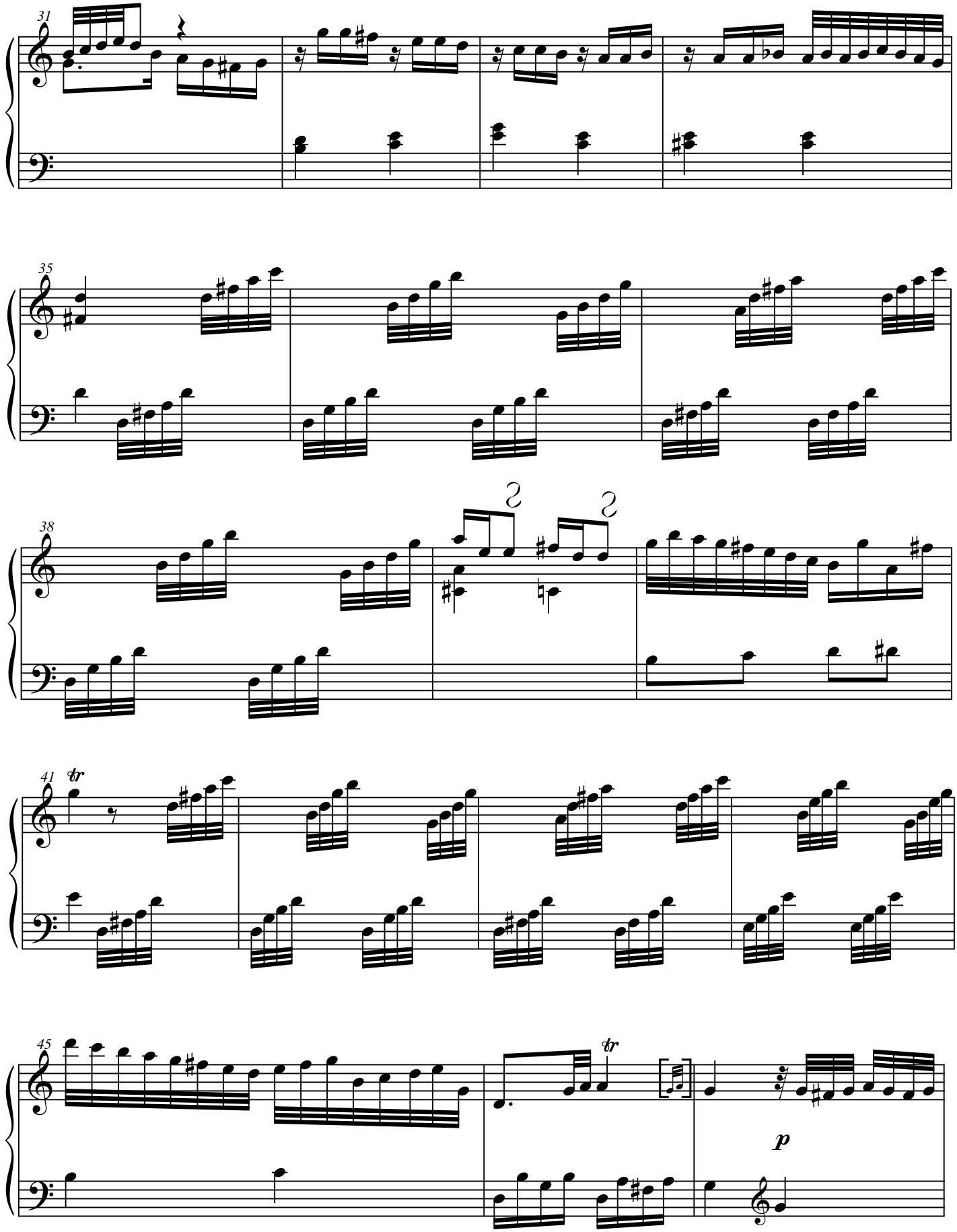

62
cresc.
Minore
69
tr
76
8
8
90
tr
tr
95
16
16
da capo
al Majore,
jusqu'au
mot fine

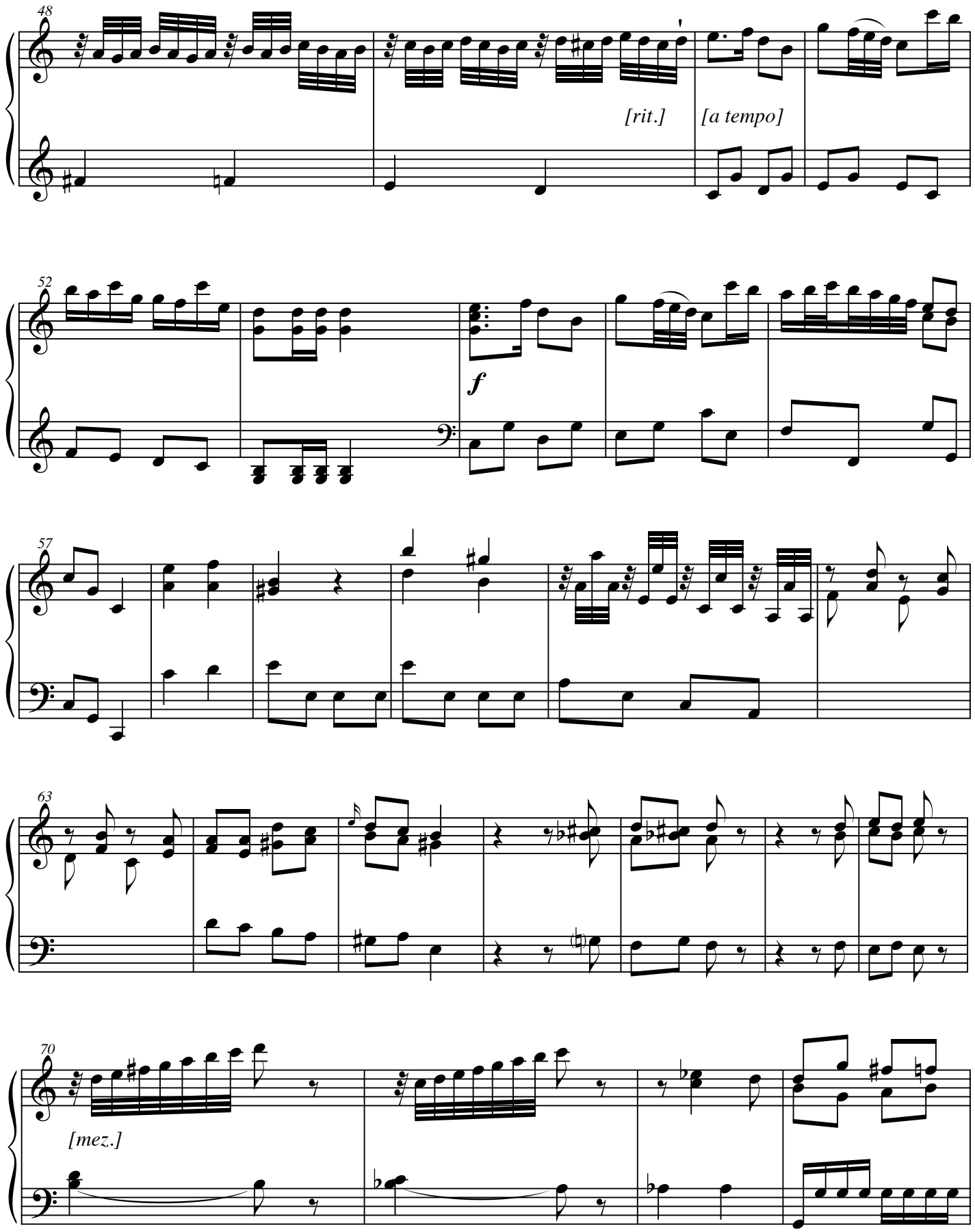
Rondeau gracioso

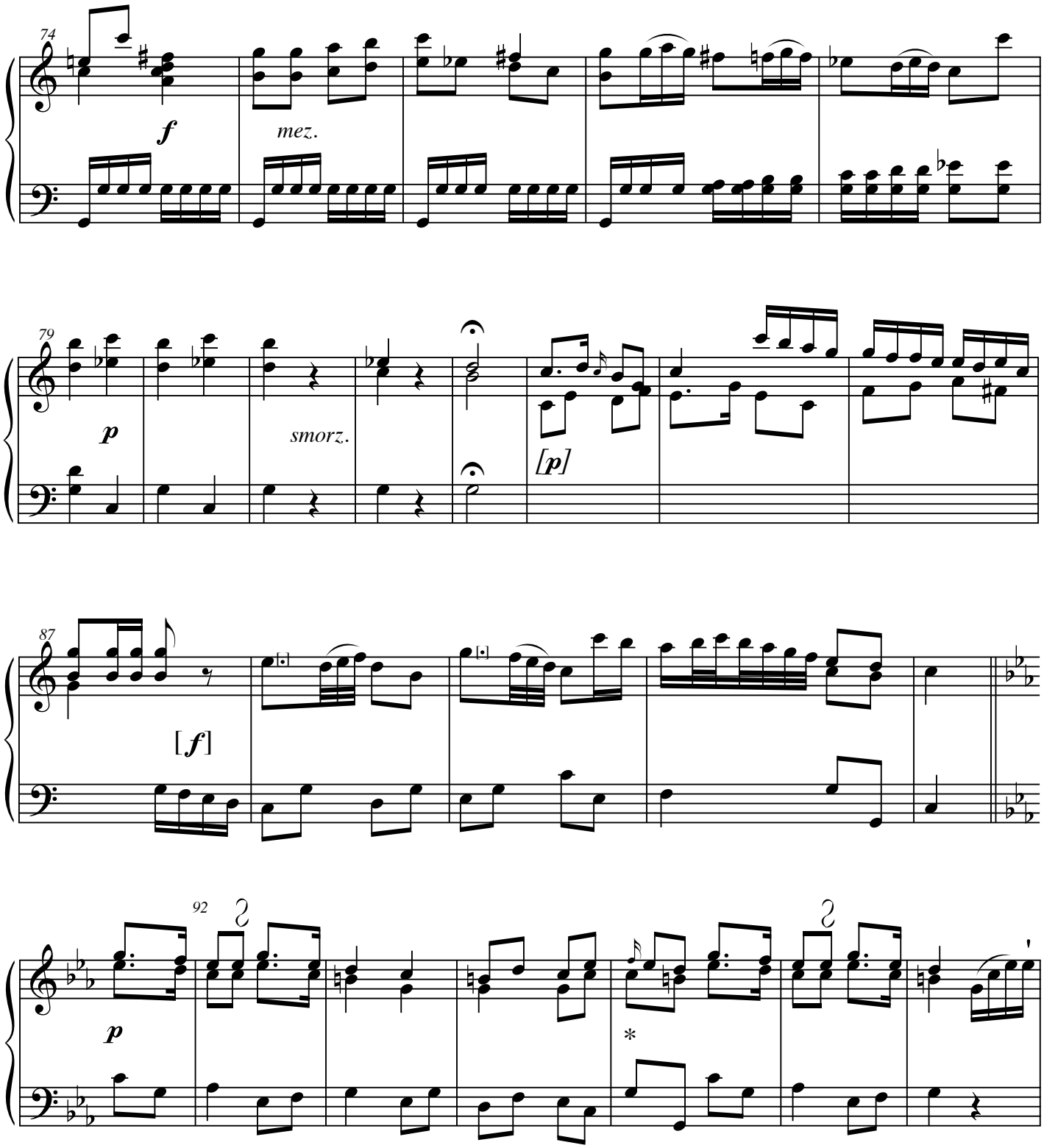
III.



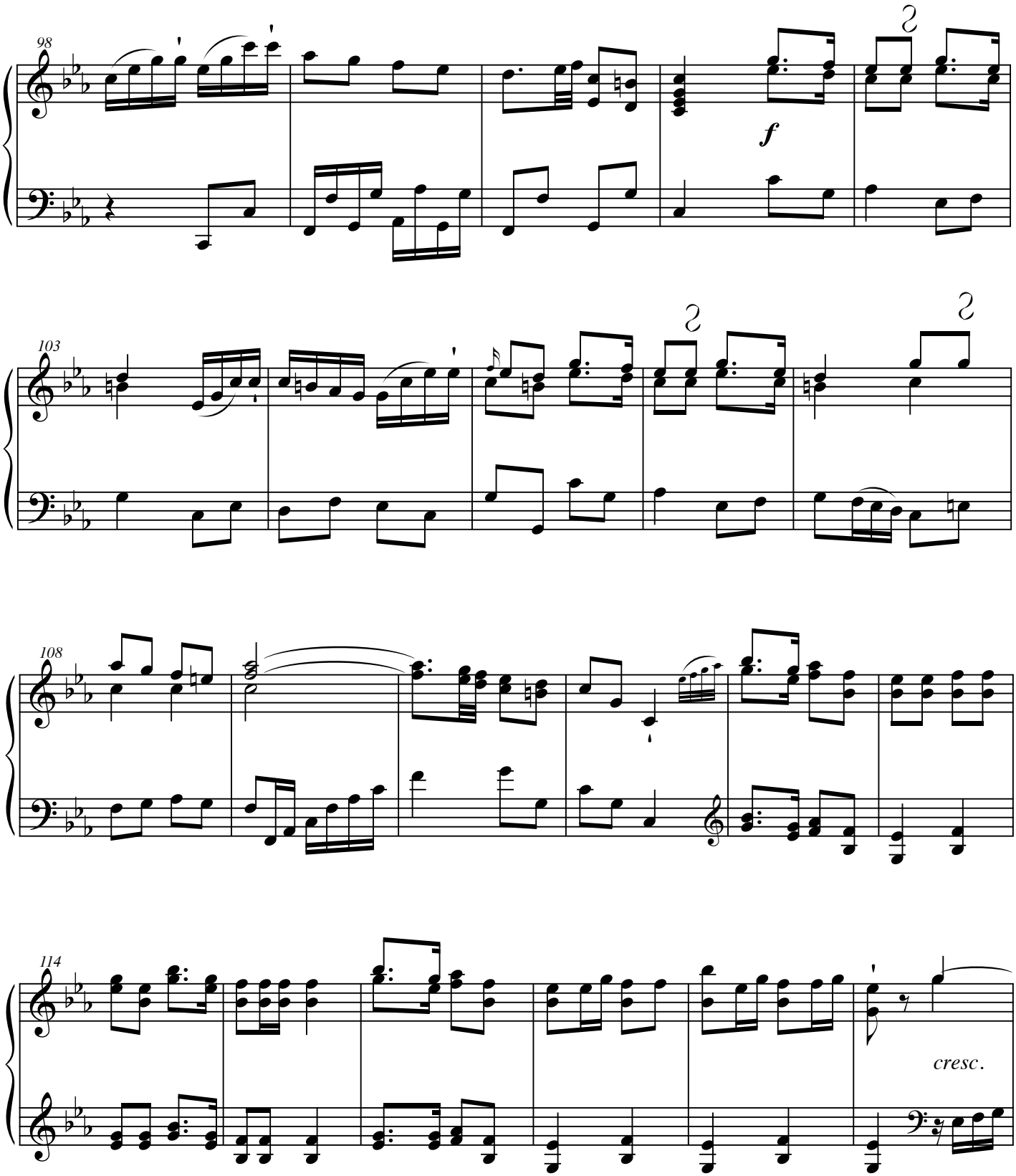
*Alignment of appoggiaturas in meas. 24 and 26 given as in source.

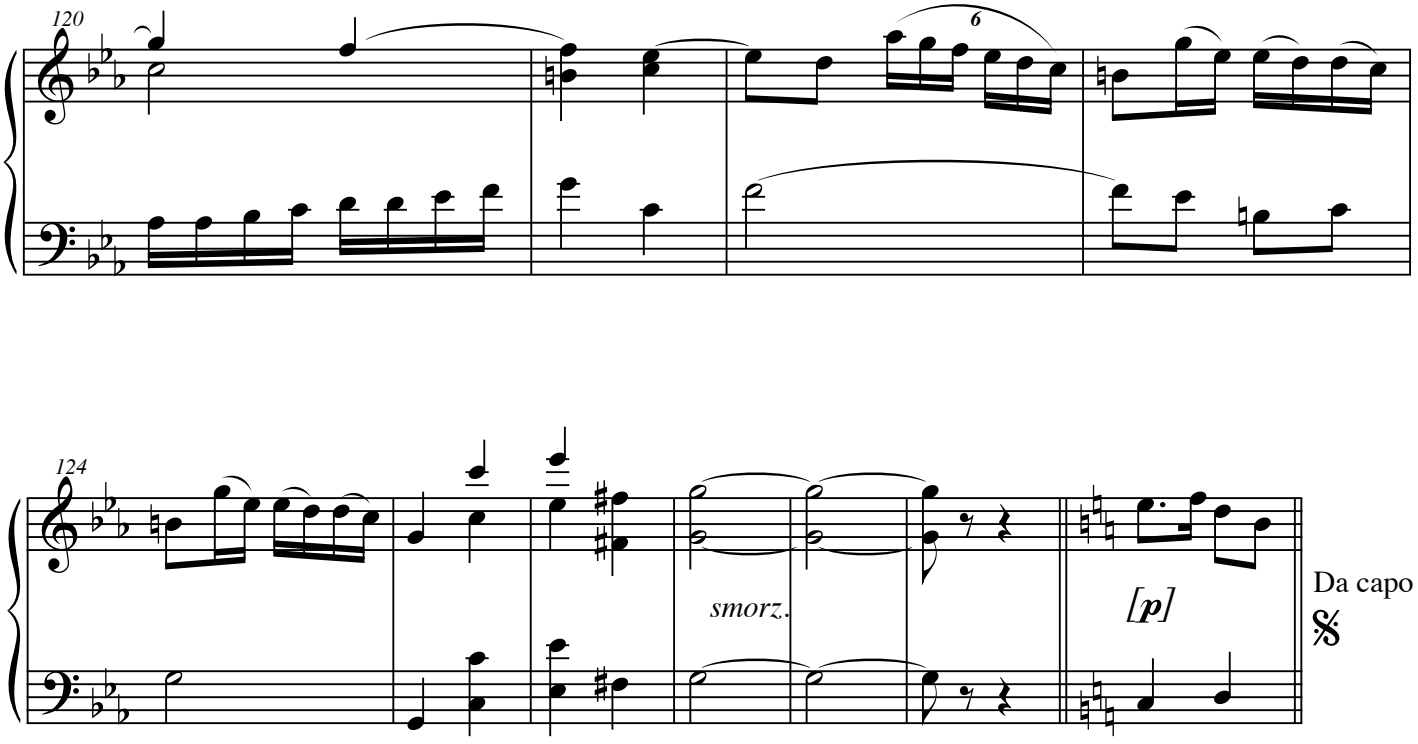

31
35
38
41
45
p


48
[rit.]
[a tempo]
52
f
57
63
70
[mez.]



*Appoggiatura aligned as in the source
in meas. 95 and 105. (Cf. Critical Notes.)

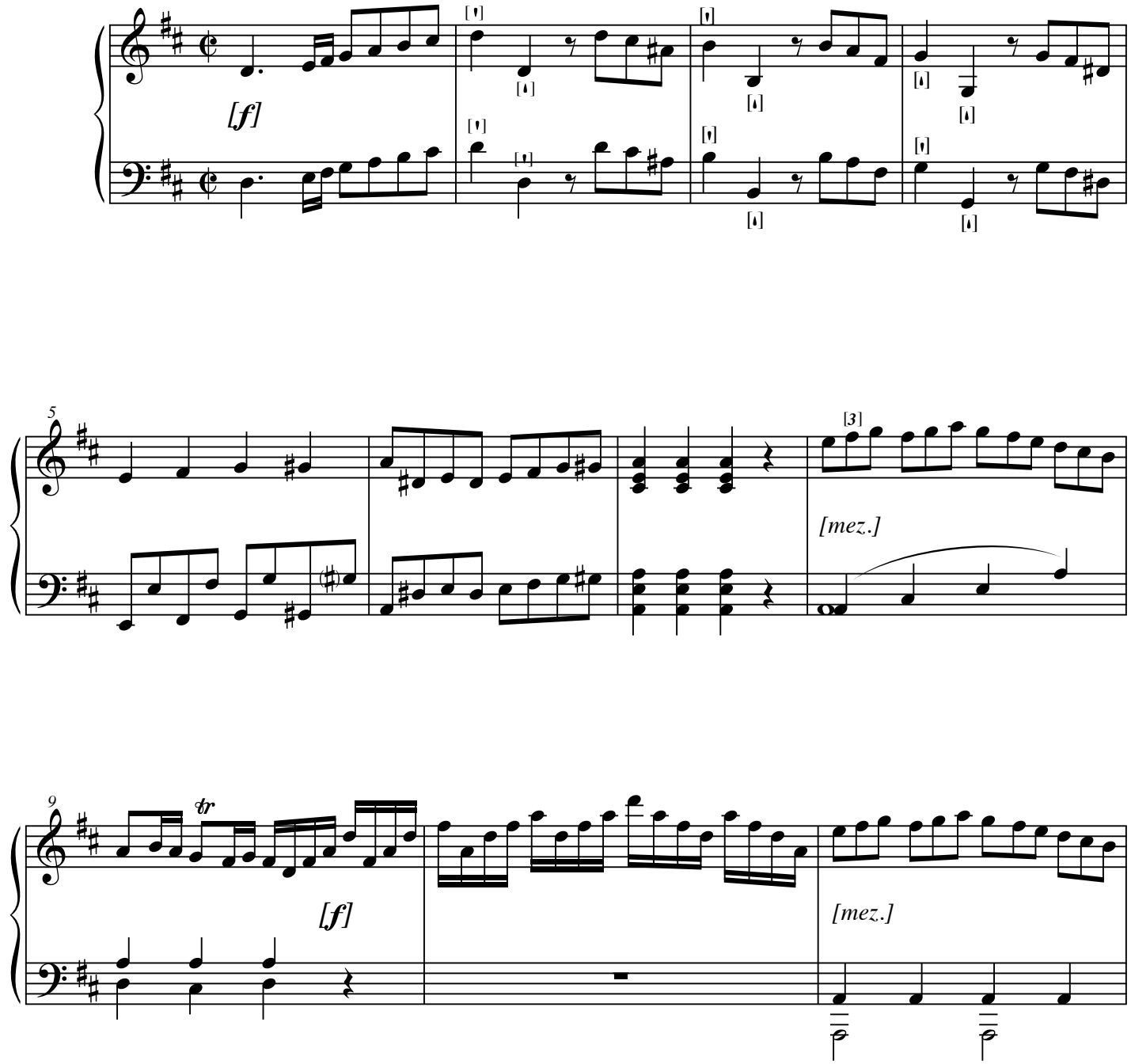

98
f
103
108
114
cresc.


120
6
124
smorz.
[p]
Da capo

Simphonie de Clavecins

[Allegro] moderato et marqué

A-L Couperin



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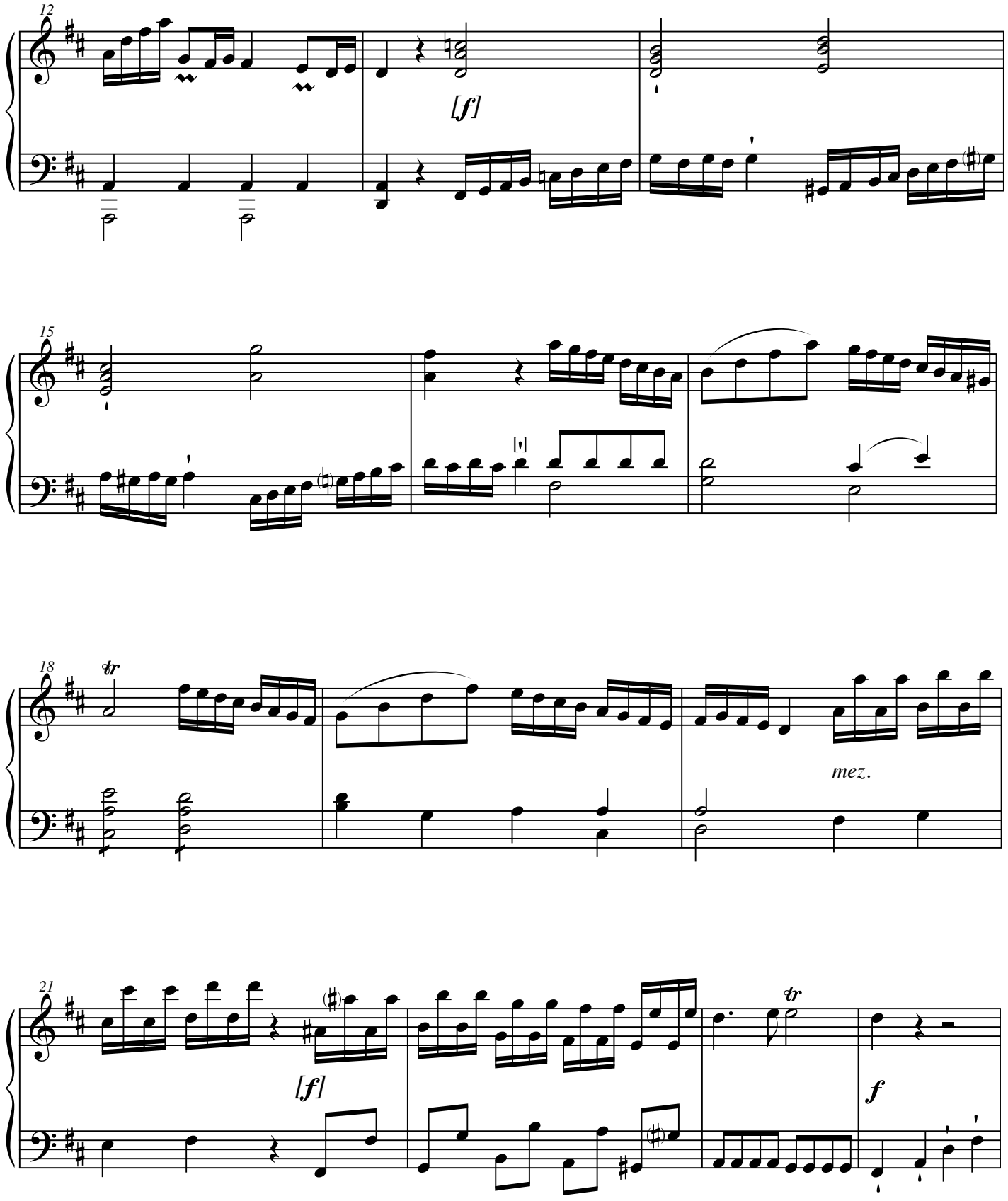
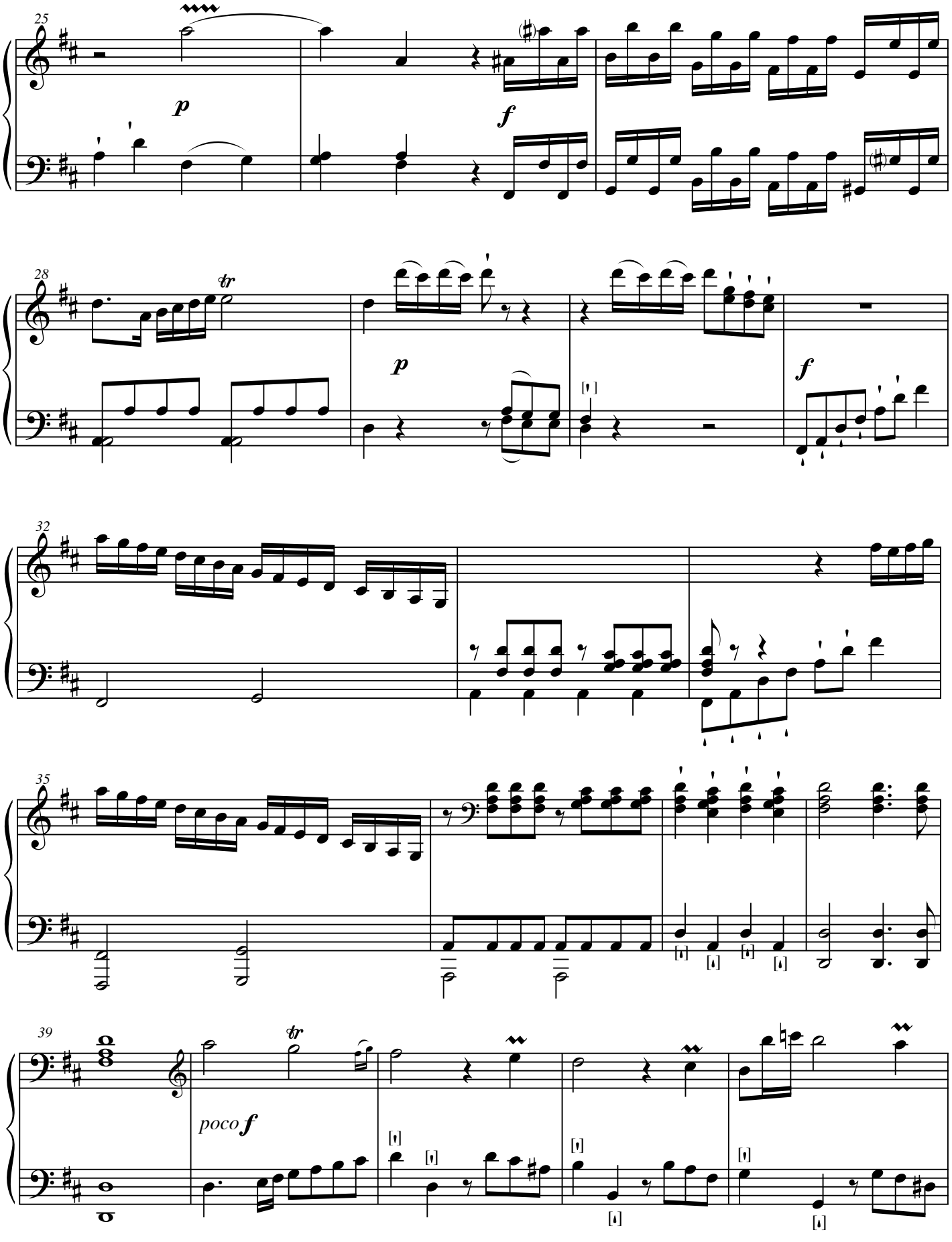
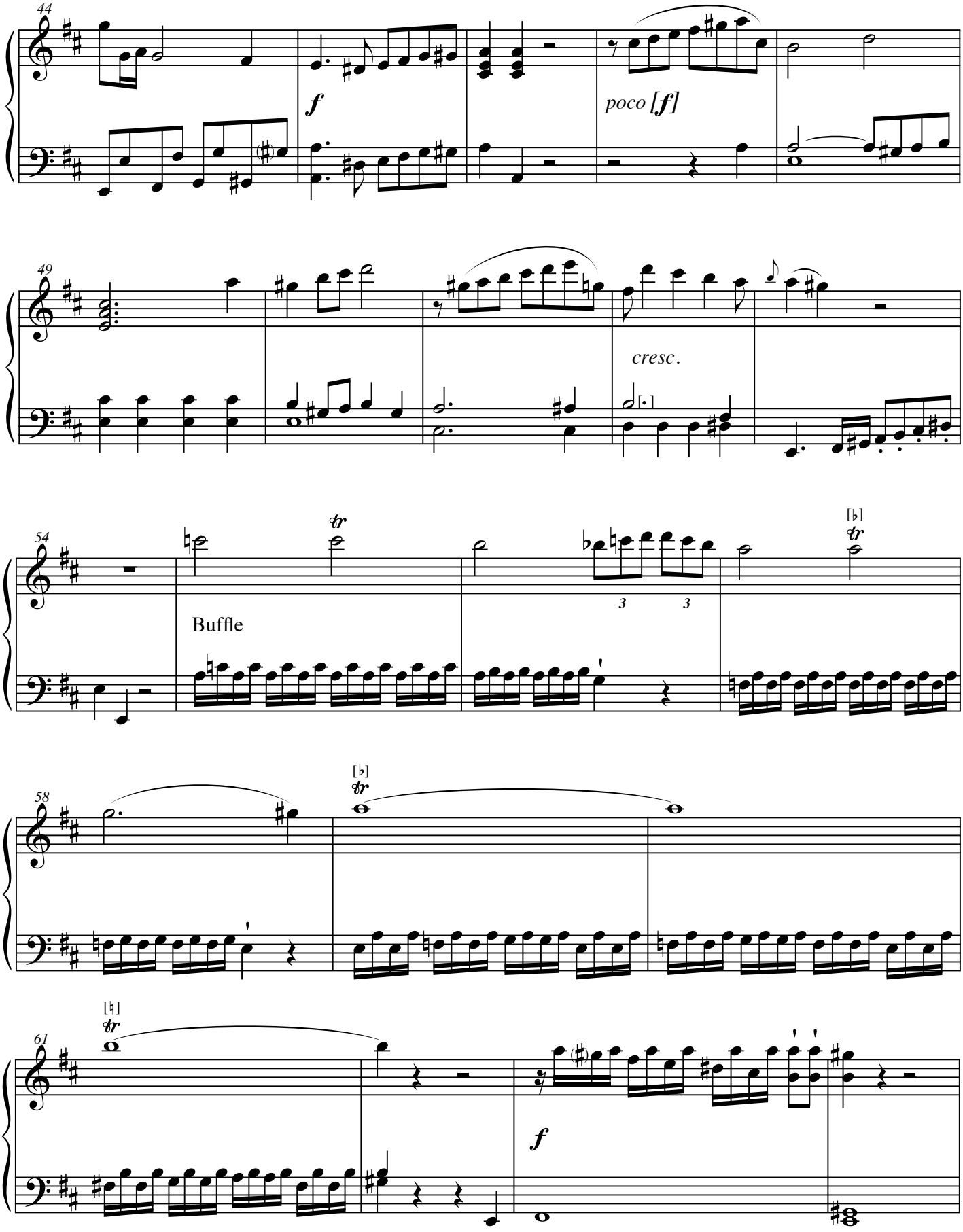
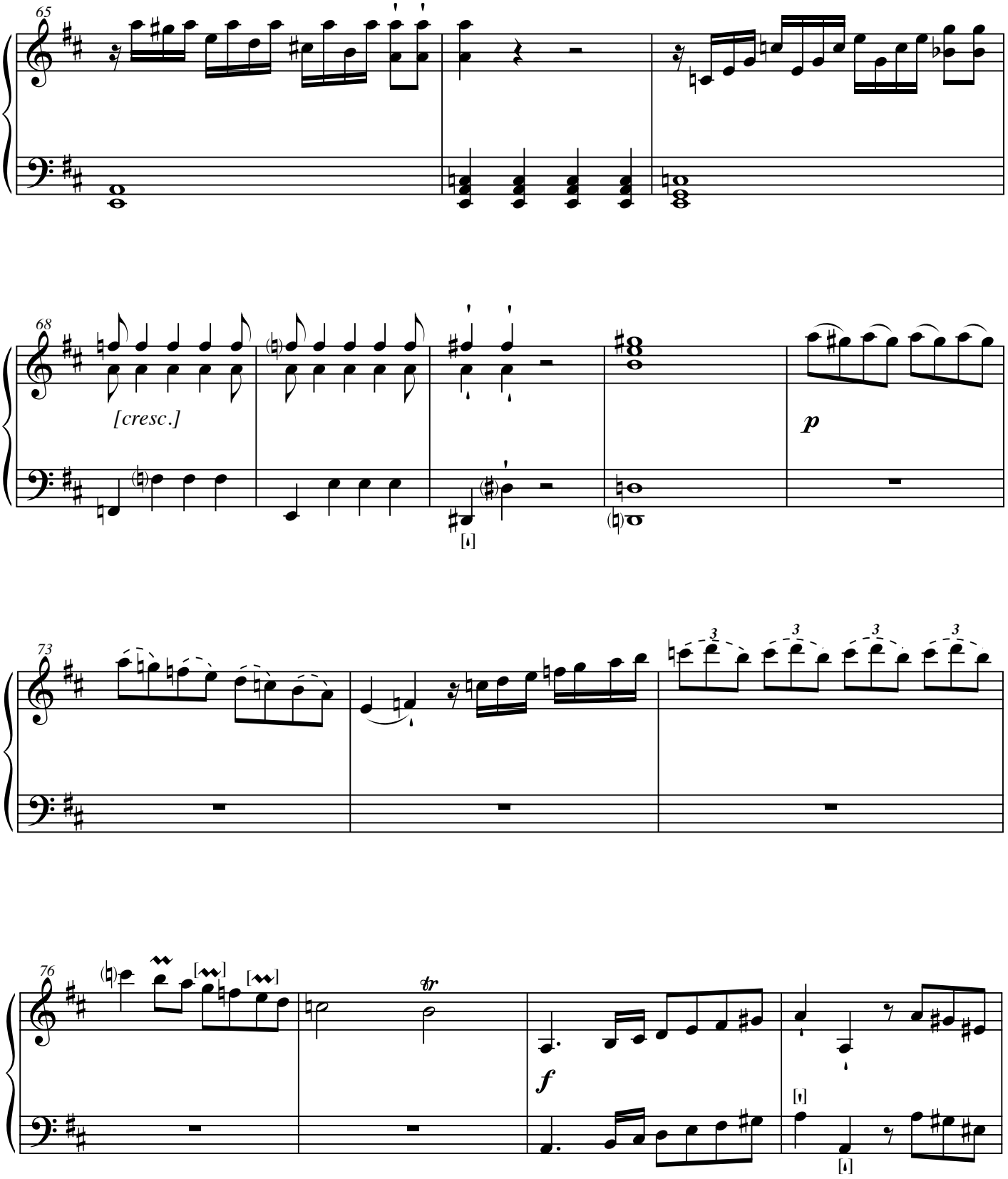
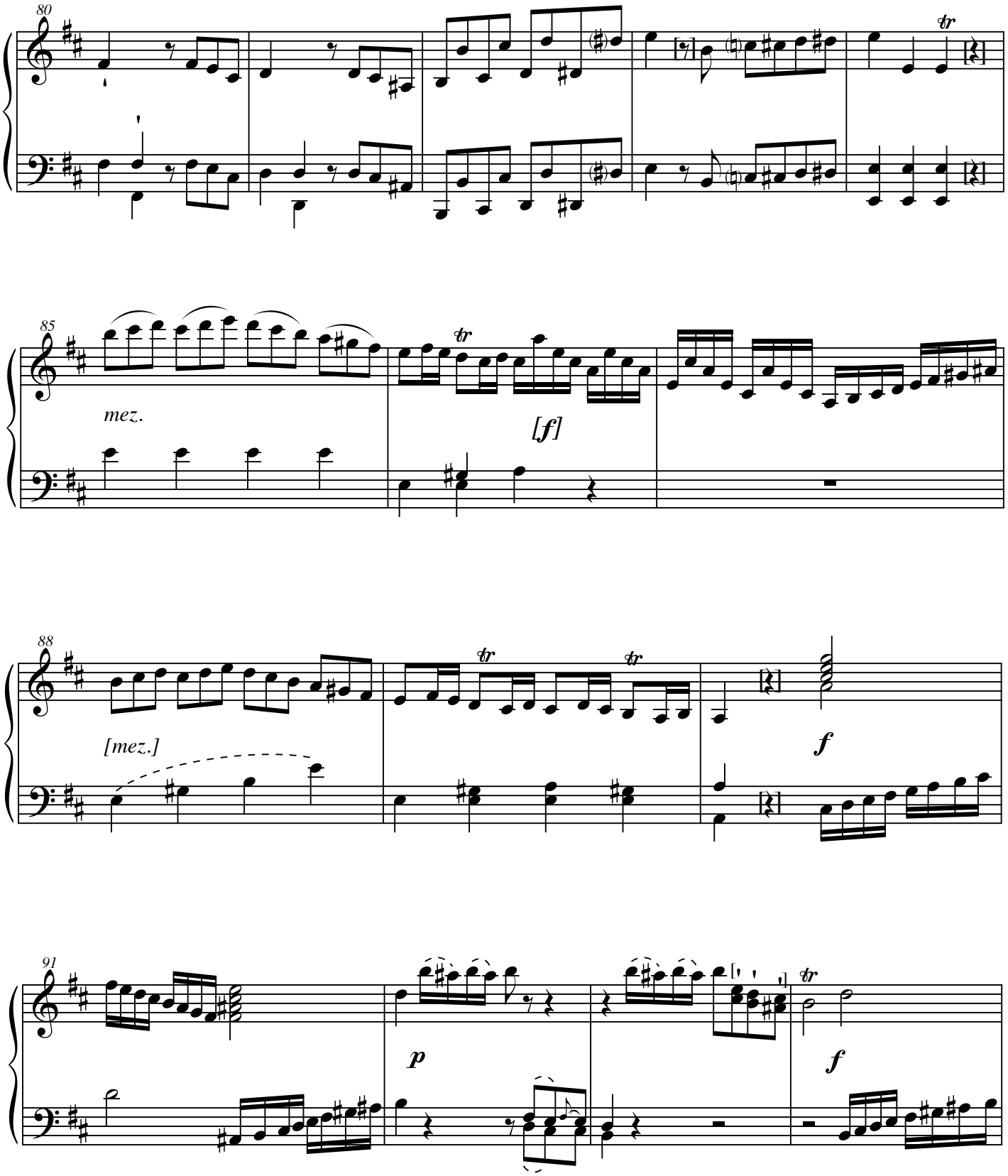
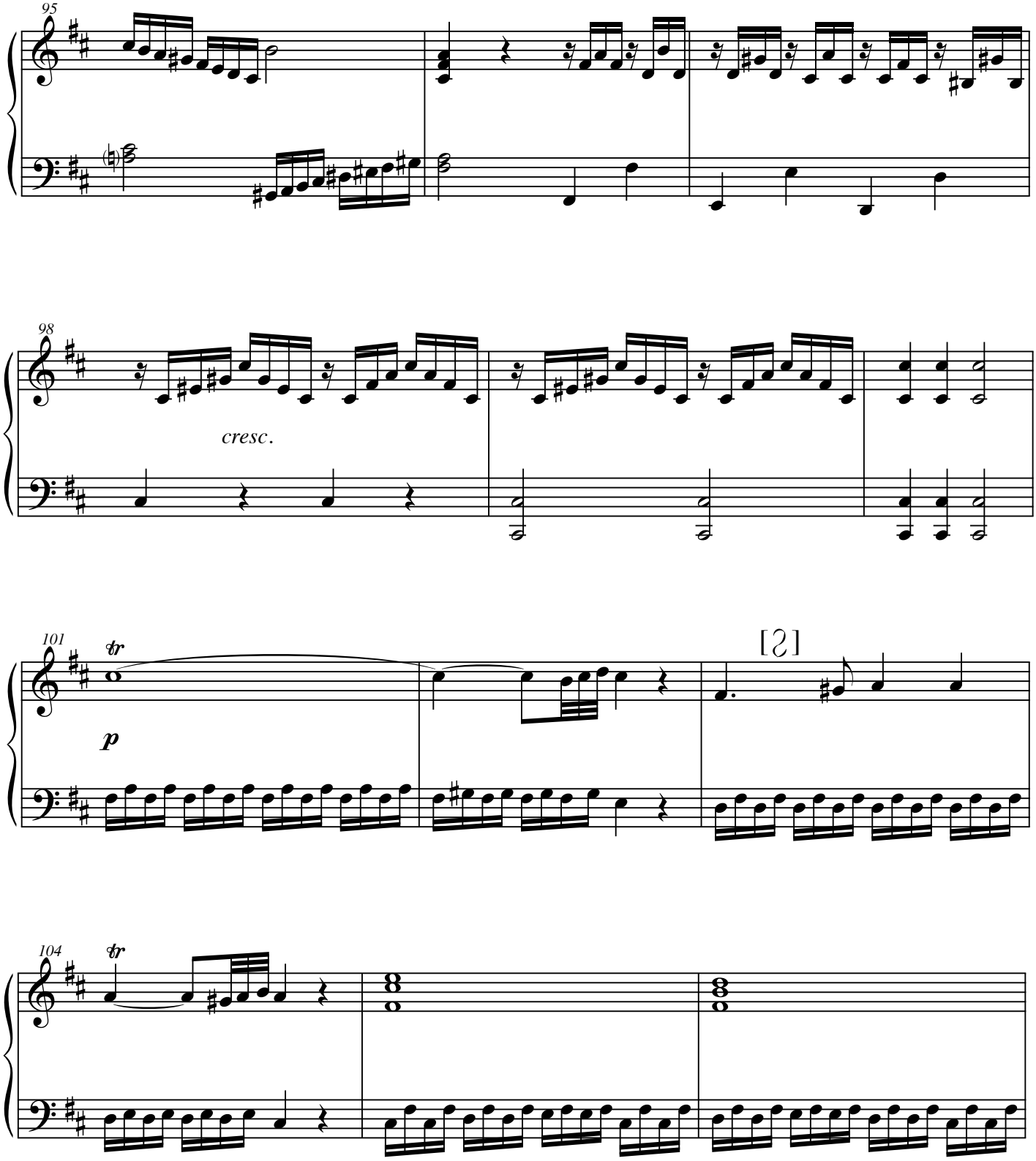

12
[f]
15
18
tr
mez.
21
[f]
tr
f

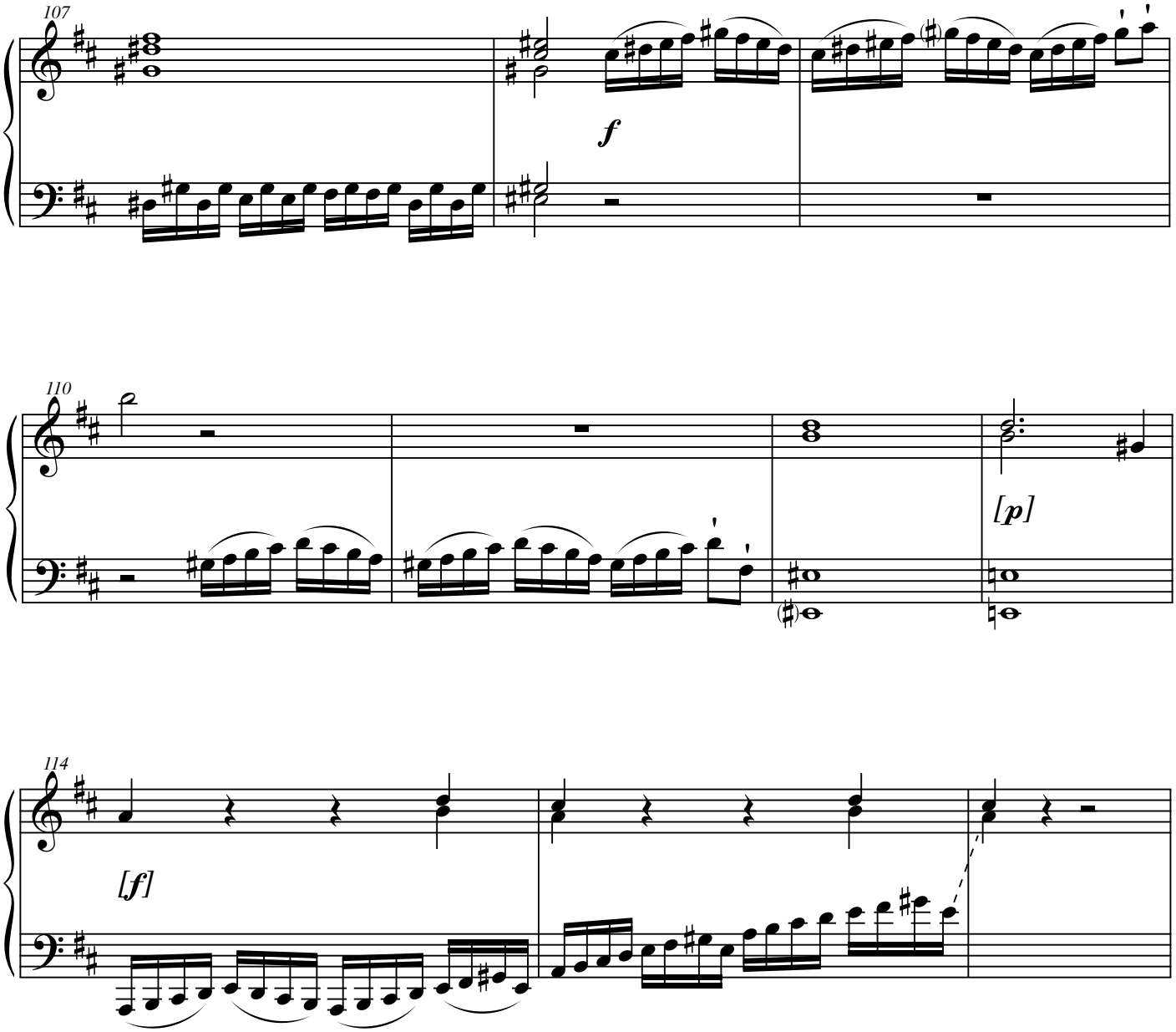

25
p
f
28
tr
p
f
32
35
39
tr
poco f

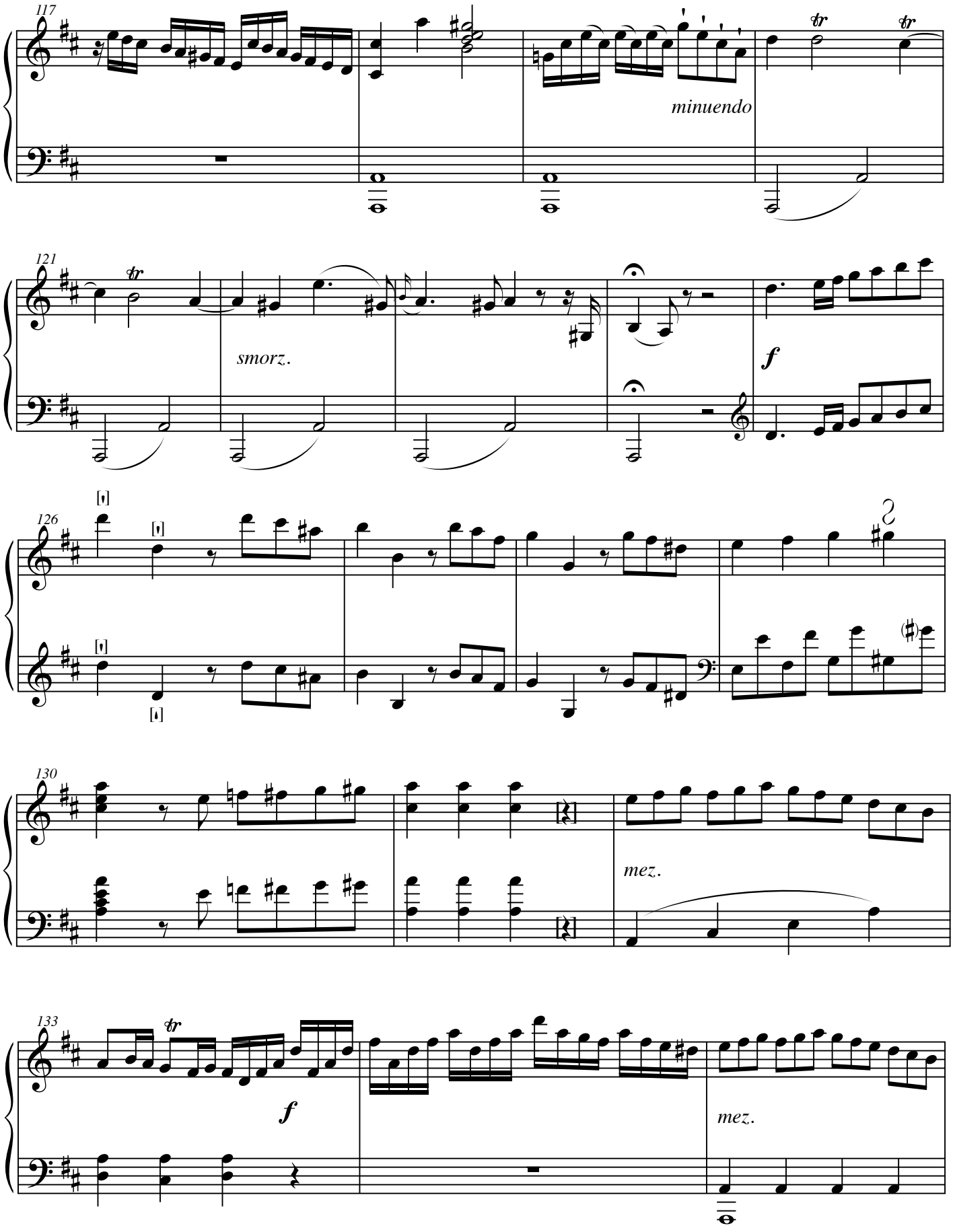

44
f
poco [f]
49
cresc.
54
Buffle
58
61
f

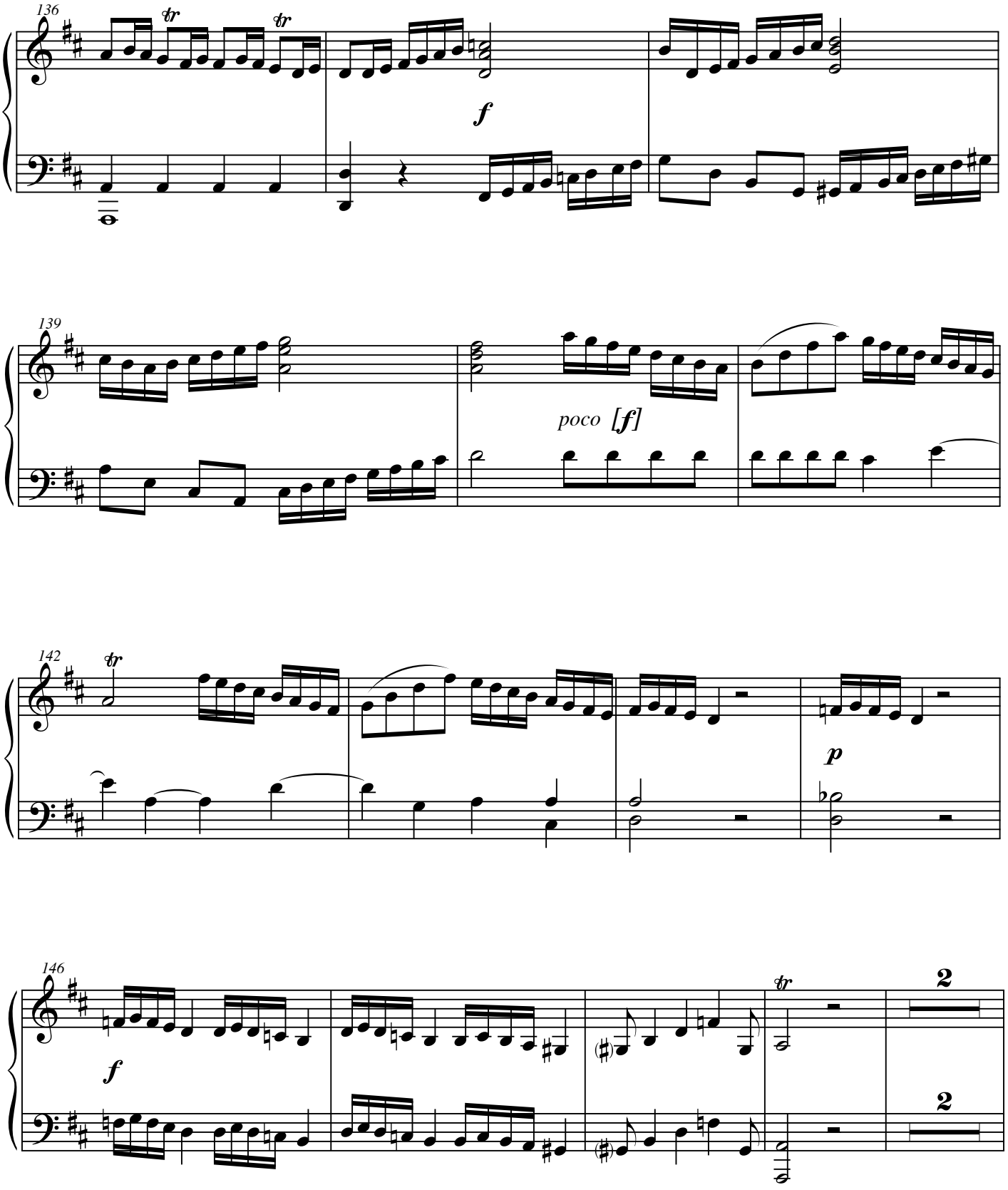

65
68
[cresc.]
p
73
3
76
[w]
tr
f

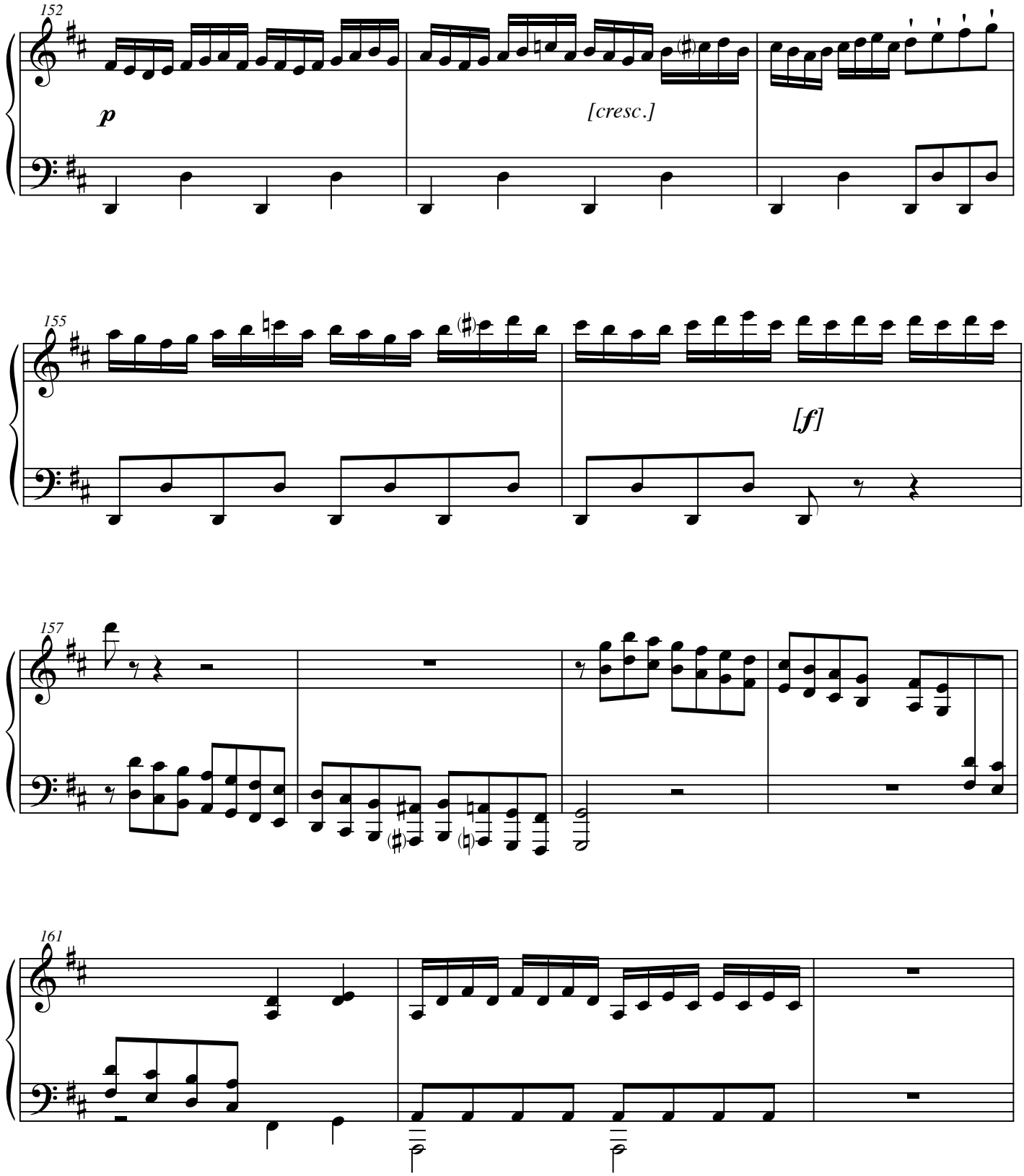

80
85
mez.
[f]
88
[mez.]
f
91
p
f

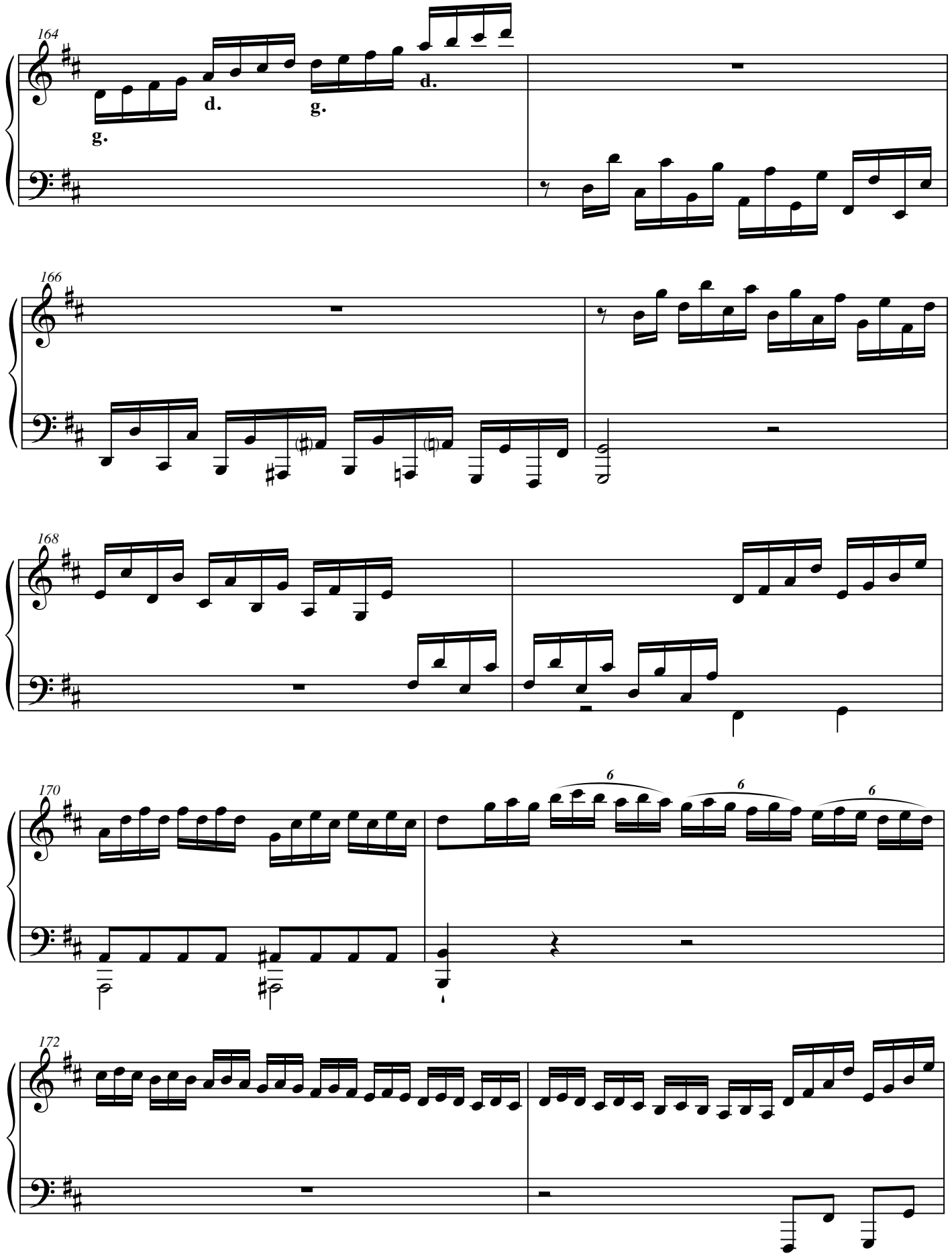

95
98
cresc.
101
tr
p
[2]
104
tr

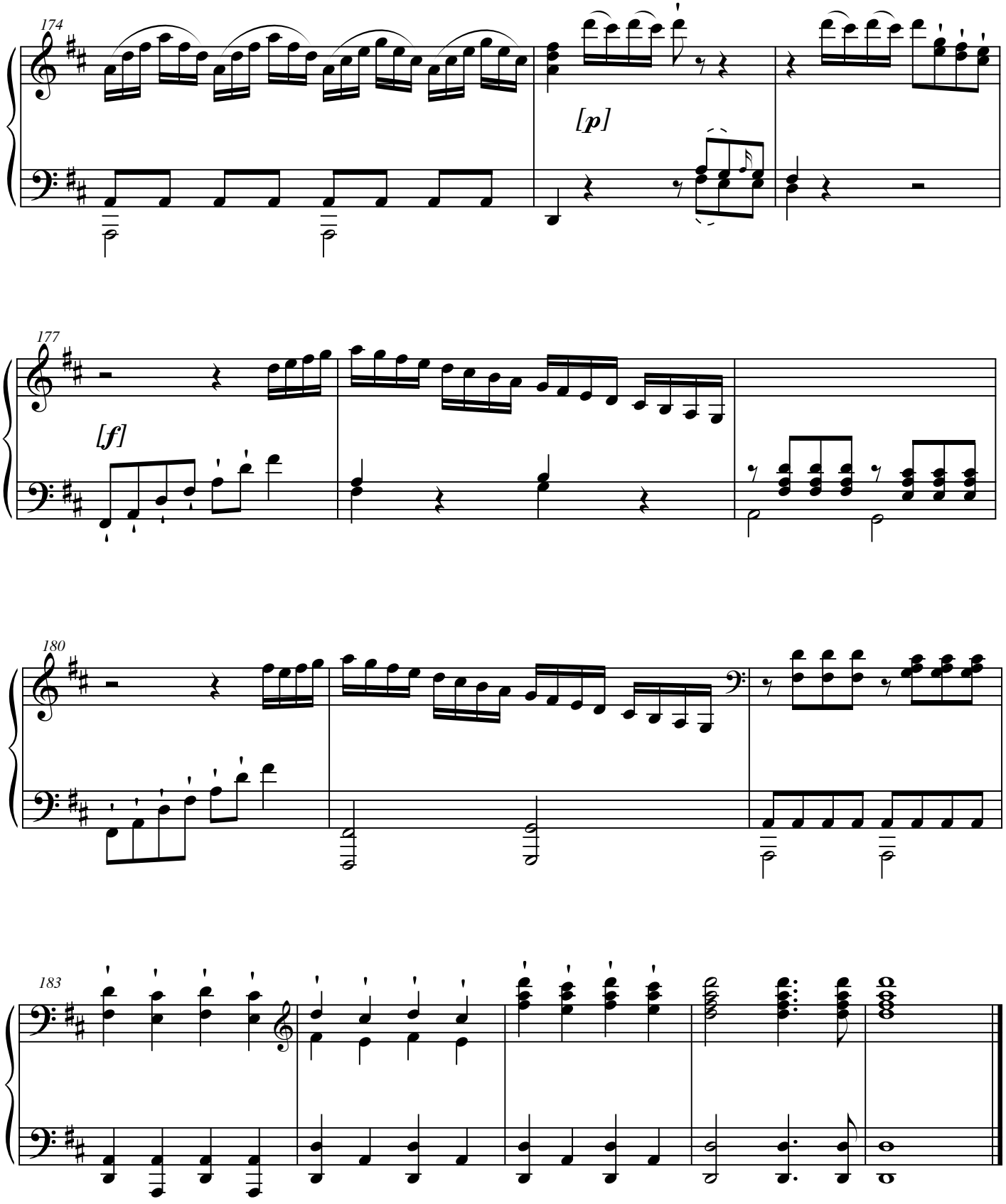

107
f
110
[p]
114
[f]


117
minuendo
121
smorz.
f
126
130
mez.
133
f
mez.


136
139
poco [f]
142
146
2
2


152
p
[cresc.]
155
[f]
157
161


164
g.
d.
g.
d.
166
168
170
6
6
6
172


174
[p]
177
[f]
180
183

II.

Andante

Buffle*

*For *buffle* and *P. Clav.* see "Couperin's keyboard instruments" in preface.

6

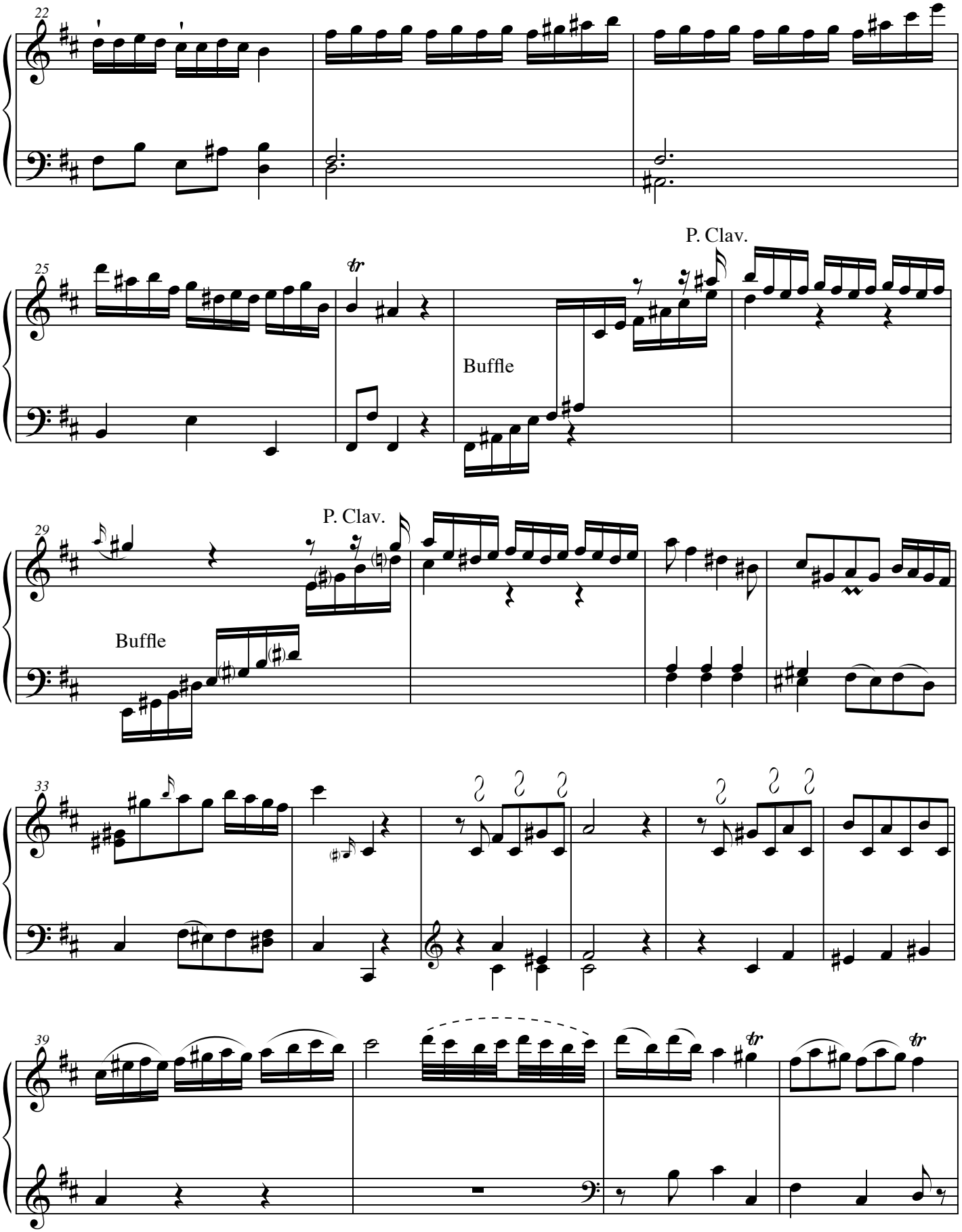
10

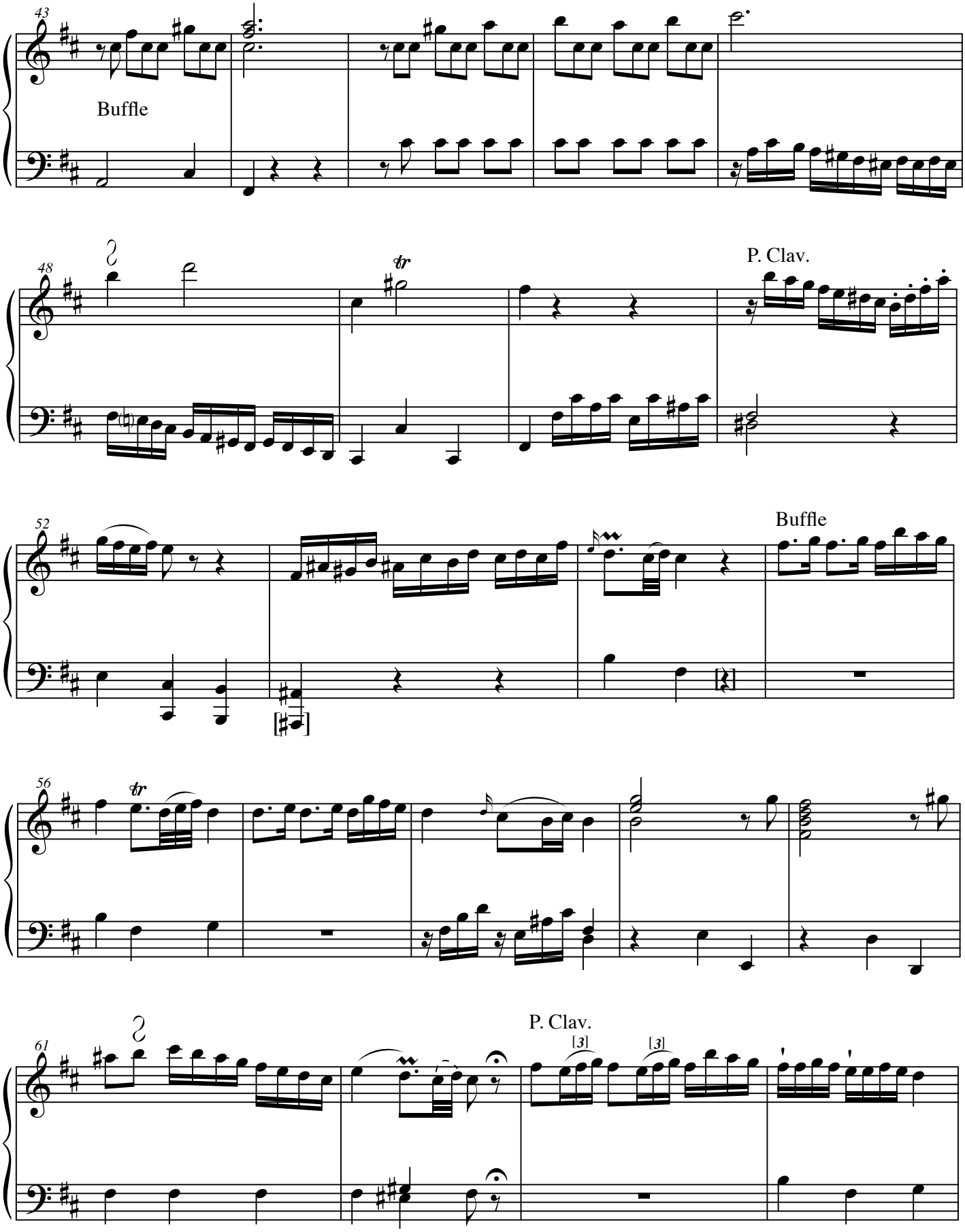
15

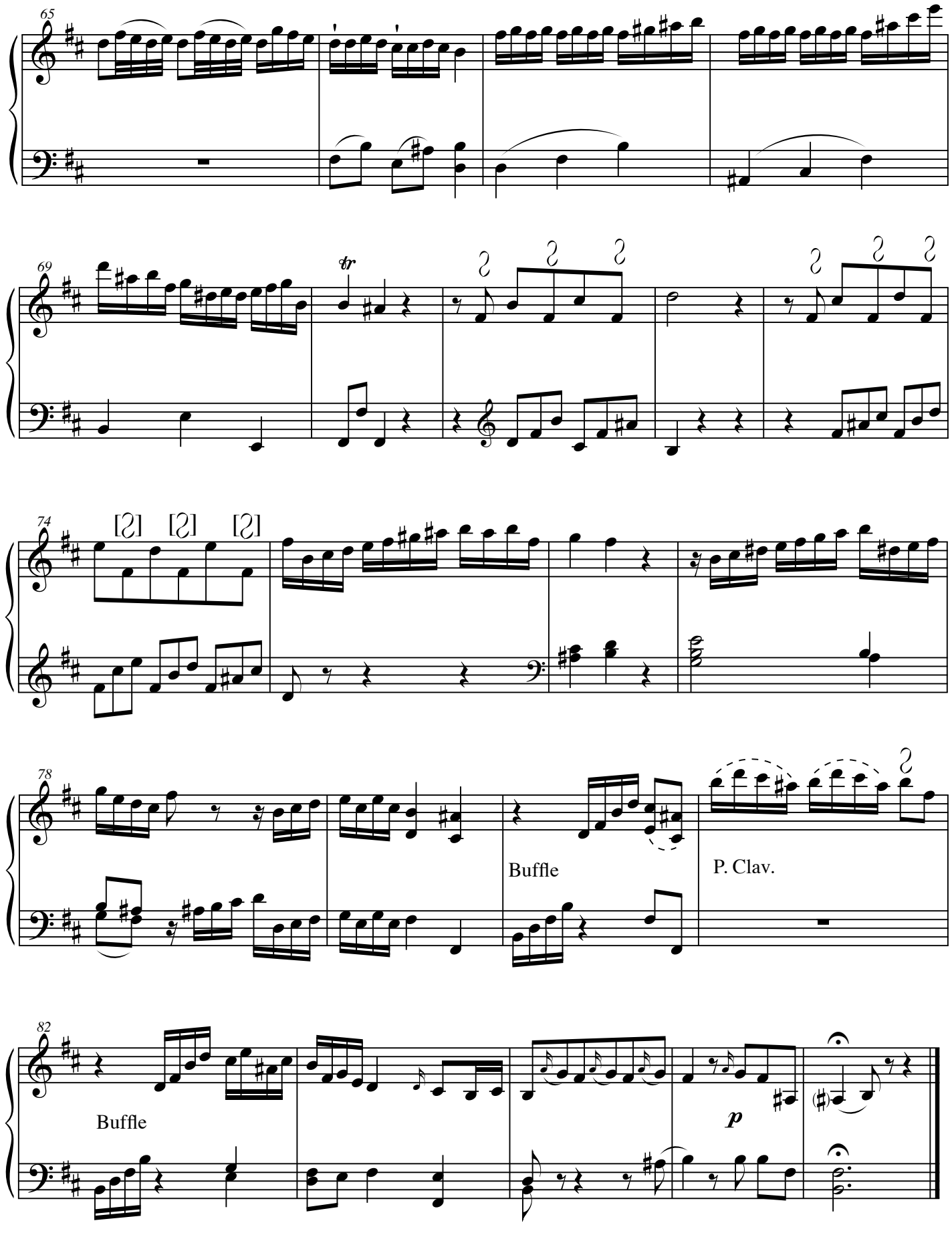
18

P. Clav.*

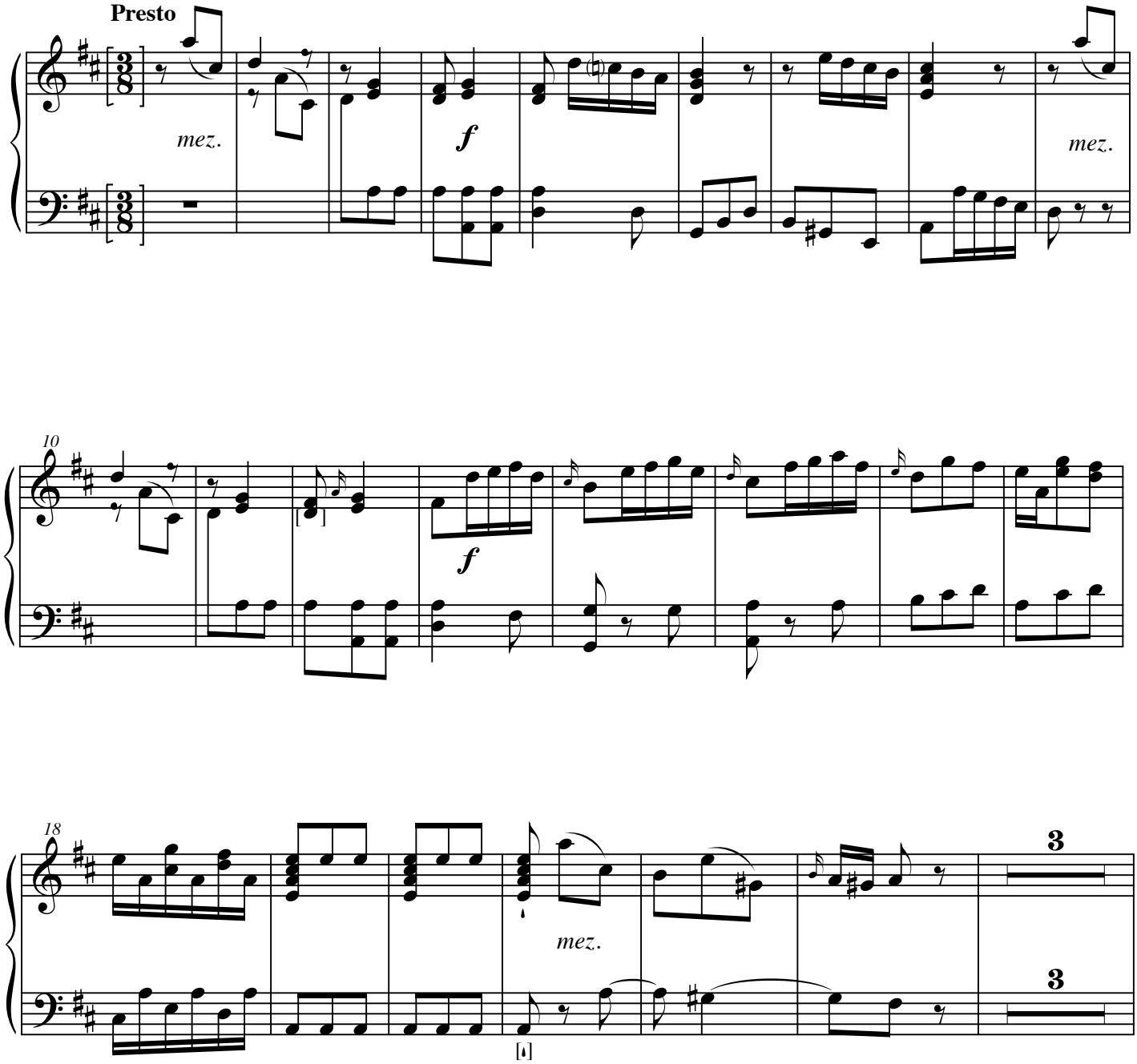
*Upper manual.

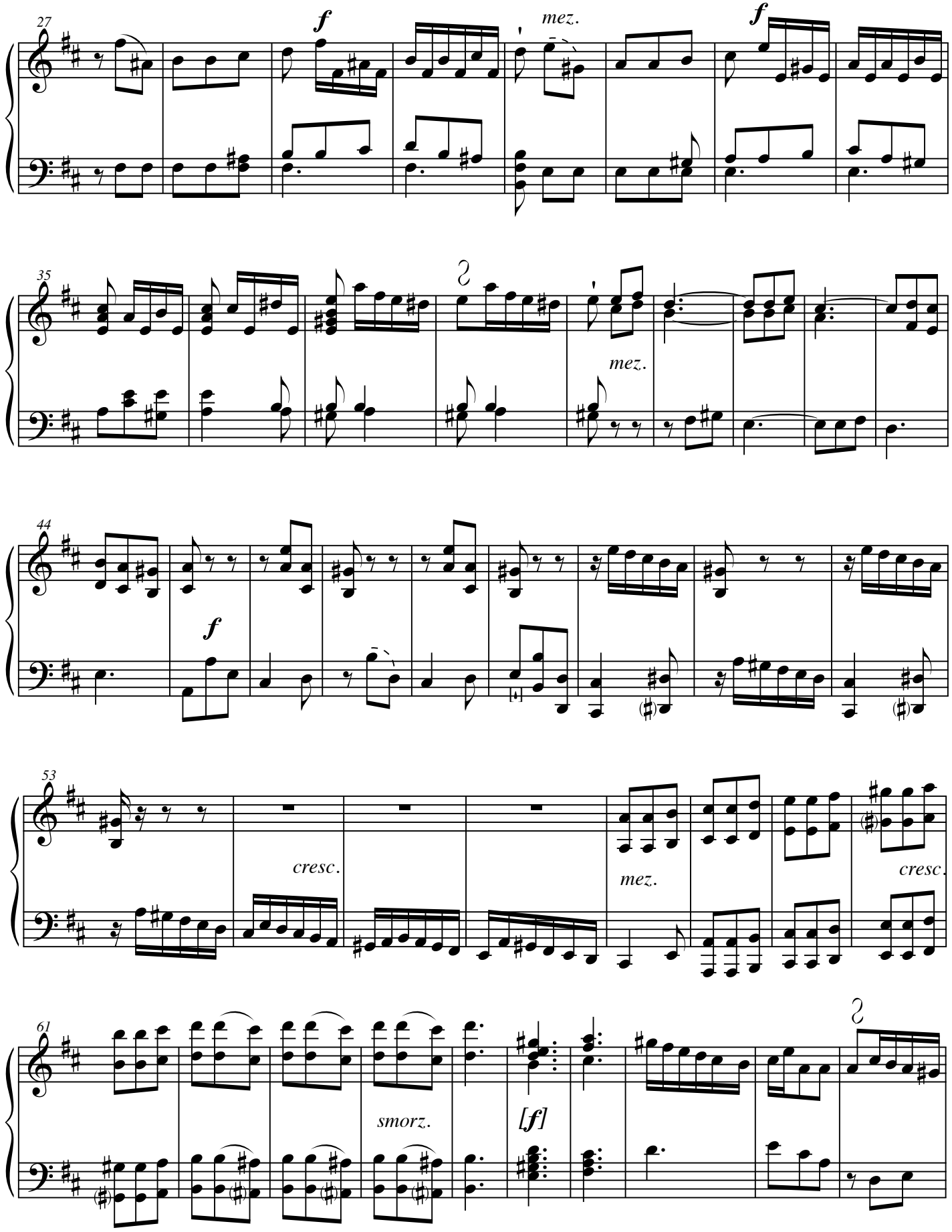

22
25
P. Clav.
Buffle
29
P. Clav.
Buffle
33
39

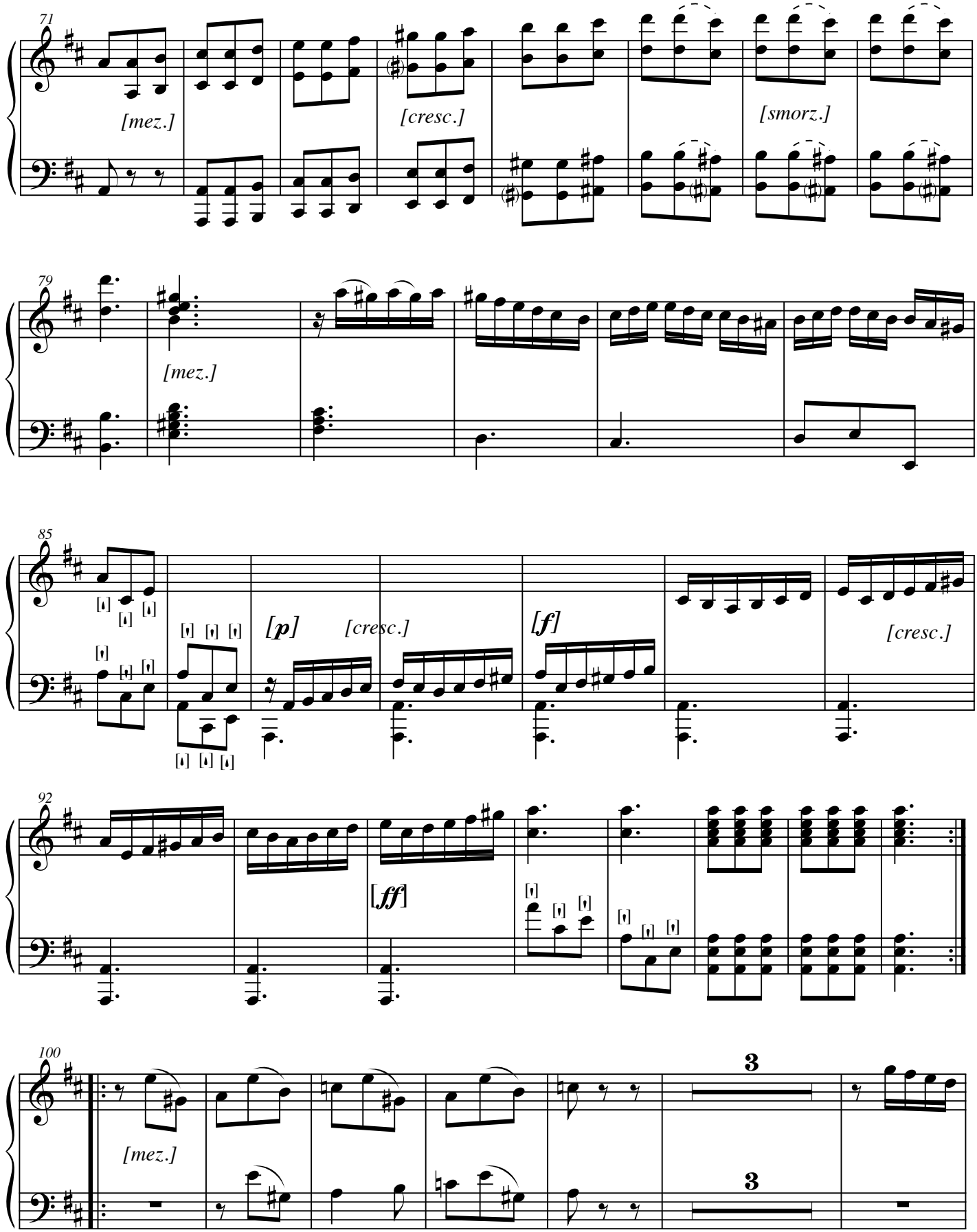

43
Buffle
48
tr
P. Clav.
52
Buffle
56
tr
61
P. Clav.
[3]
[3]

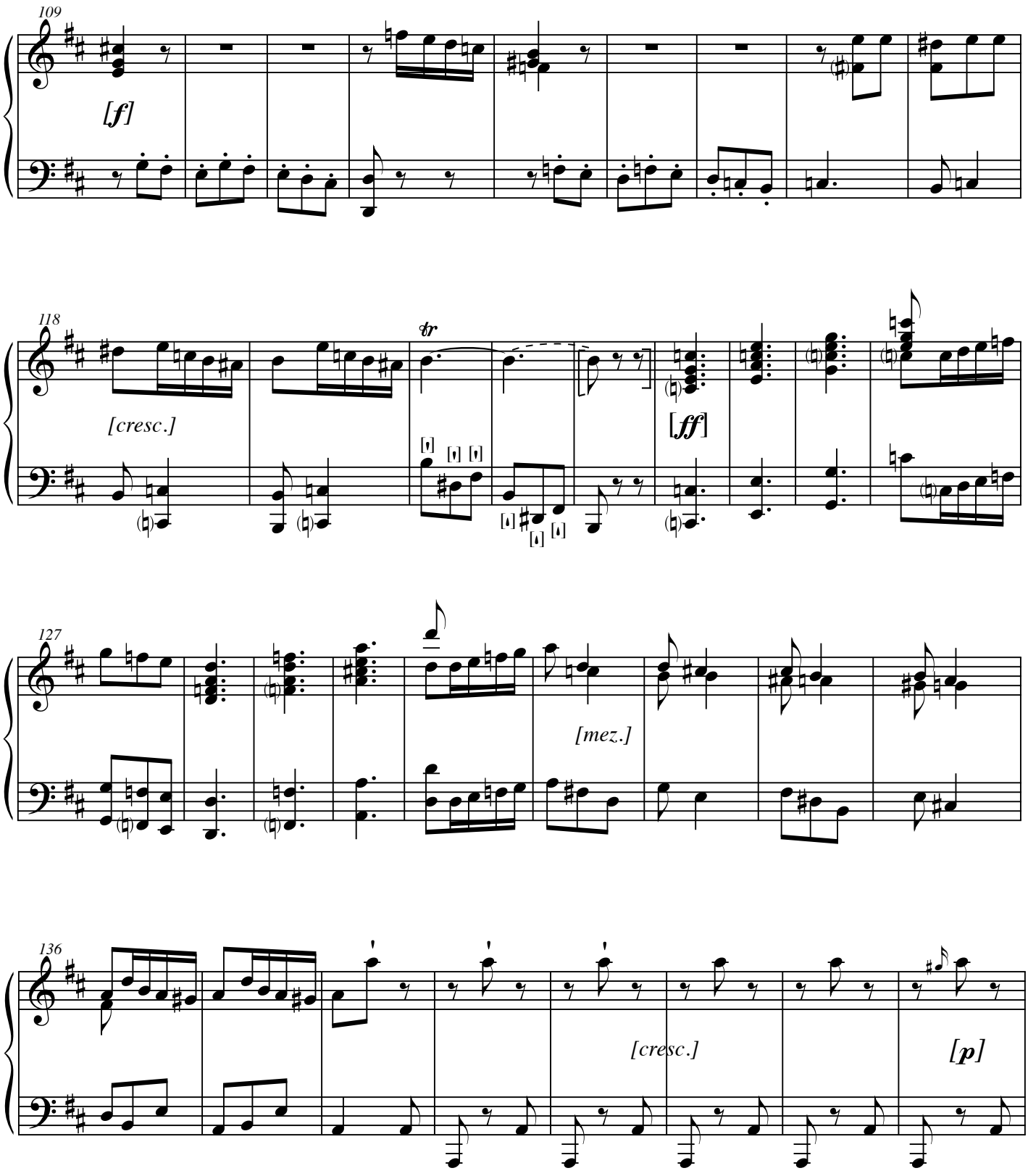

65
69
tr
74
78
Buffle
P. Clav.
82
Buffle
p

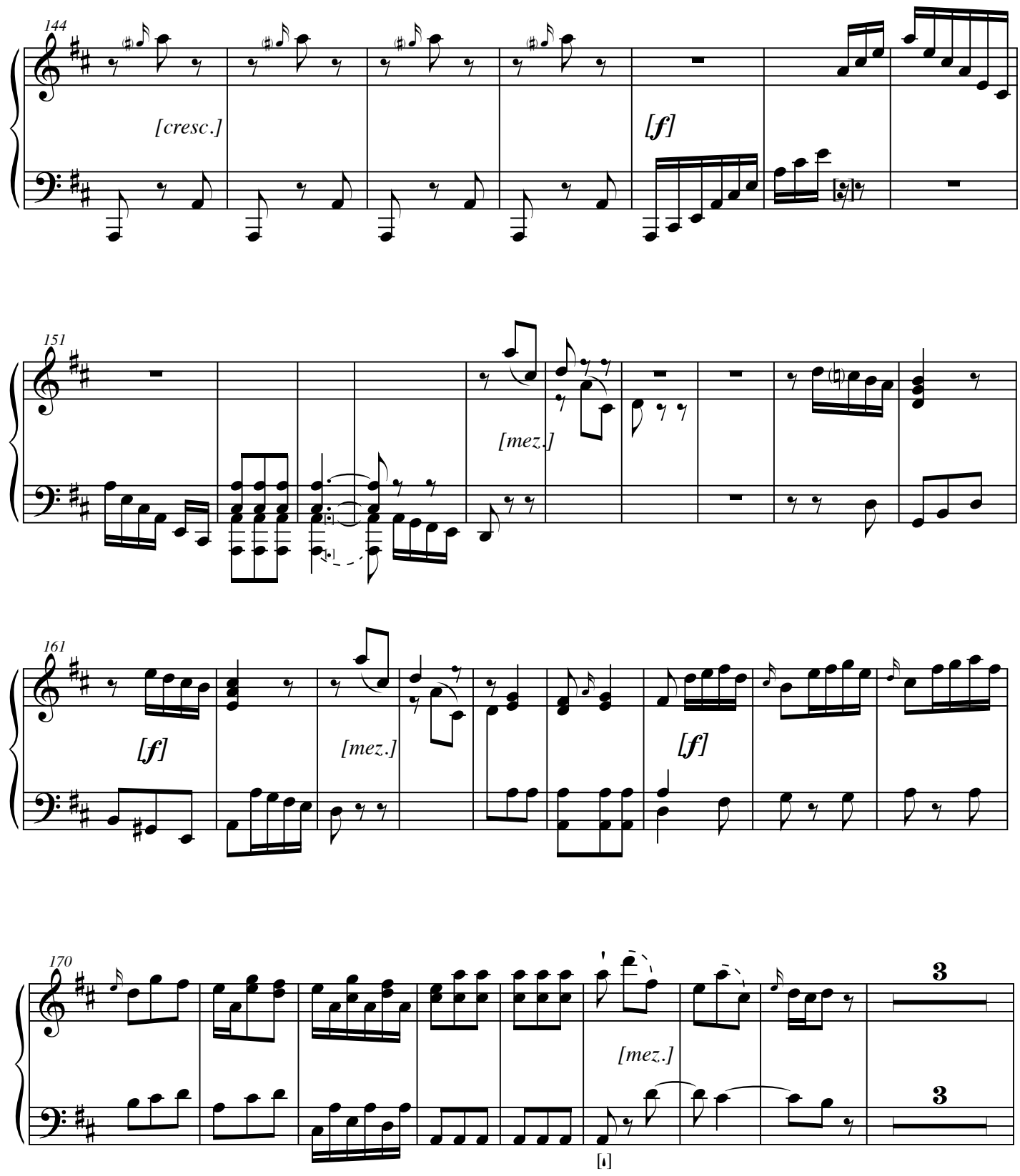
III.

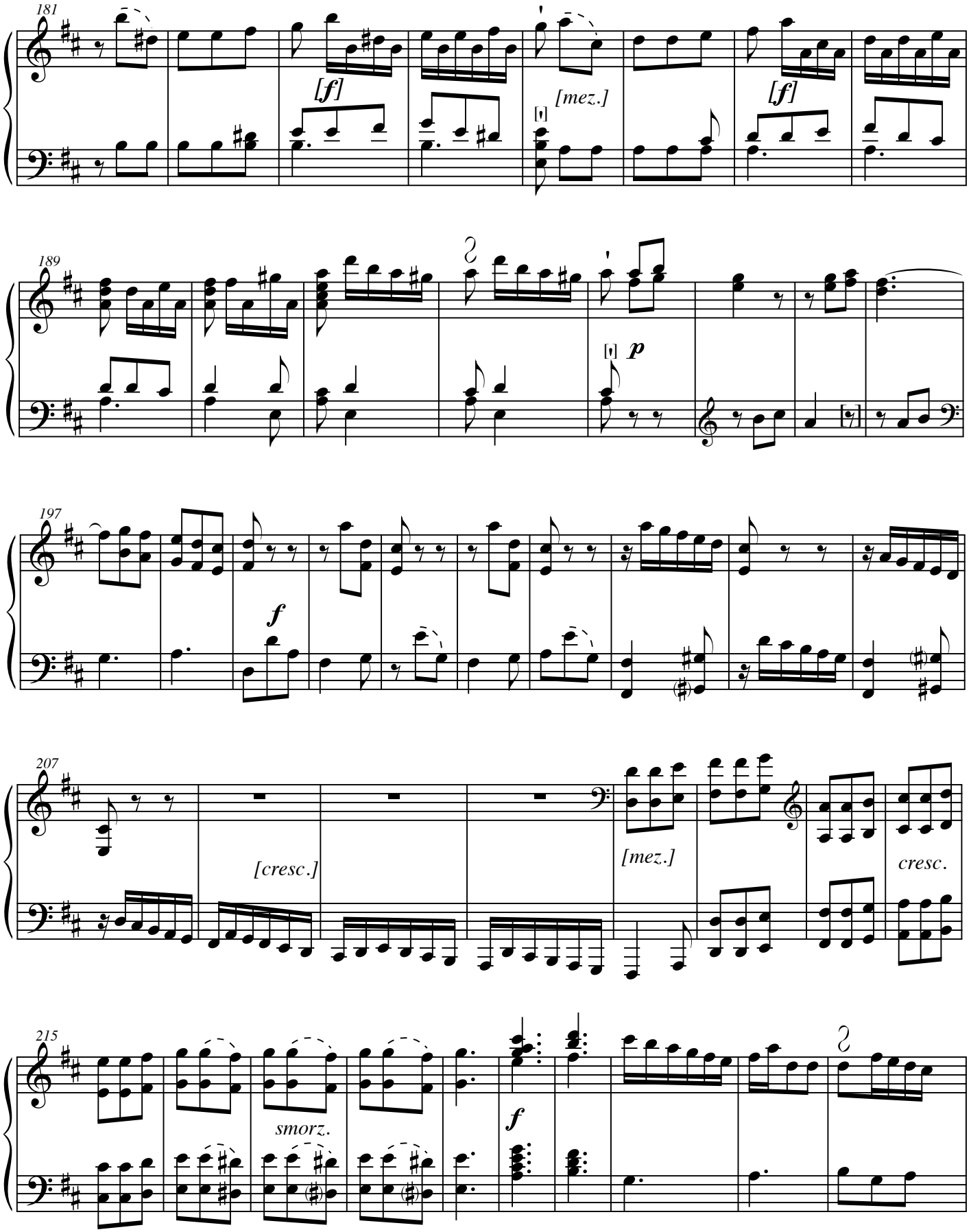


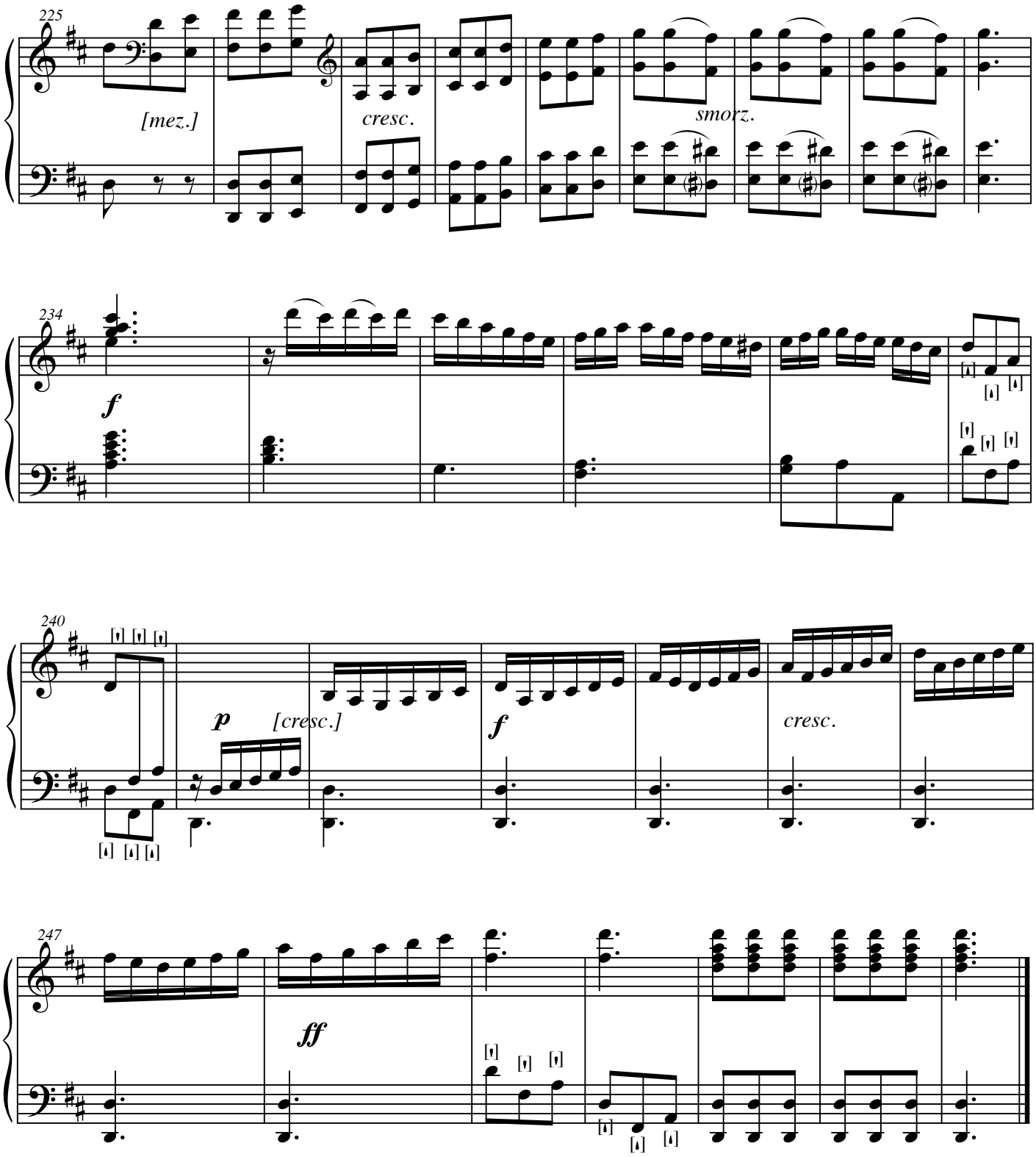

27
f
mez.
f
35
mez.
44
f
53
cresc.
mez.
cresc.
61
smorz.
[f]


71
[mez.]
[cresc.]
[smorz.]
79
[mez.]
85
[p]
[cresc.]
[f]
[cresc.]
92
[ff]
100
[mez.]
3
3


109
[f]
118
tr
[cresc.]
[ff]
127
[mez.]
136
[cresc.]
[p]


144
[cresc.]
[f]
151
[mez.]
161
[f]
[mez.]
[f]
170
[mez.]
3
3


181
[f]
[mez.]
[f]
189
p
197
f
207
[cresc.]
[mez.]
cresc.
215
smorz.
f


225
[mez.]
cresc.
smorz.
234
f
240
p
[cresc.]
f
cresc.
247
ff

Appendix II

Part for Harpsichord II

Première Quatuor 282
Deuxième Quatuor 288
Troisième Quatuor 303
Simphonie de clavecins 322

Armand-Louis Couperin
Works for two harpsichords

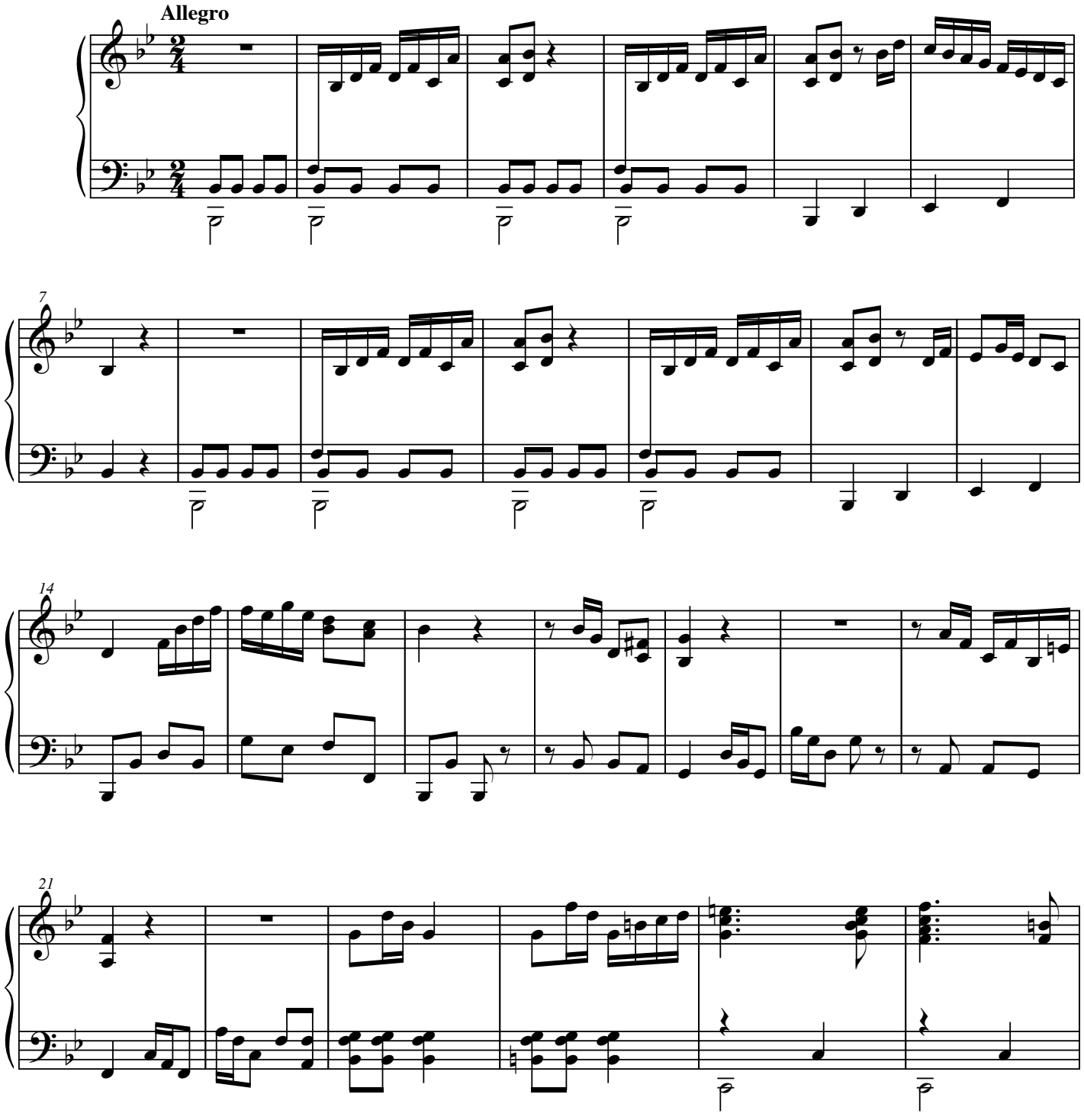
© Martin Pearlman 2010

Harpsichord II

1re Quatuor (3rd movement*)

(2nd hpschd by Martin Pearlman)

Armand-Louis Couperin



*Movements 1 and 2 are lost, as is the original Harpsichord II part for this 3rd movement. (Cf. "Sources" in the preface.)

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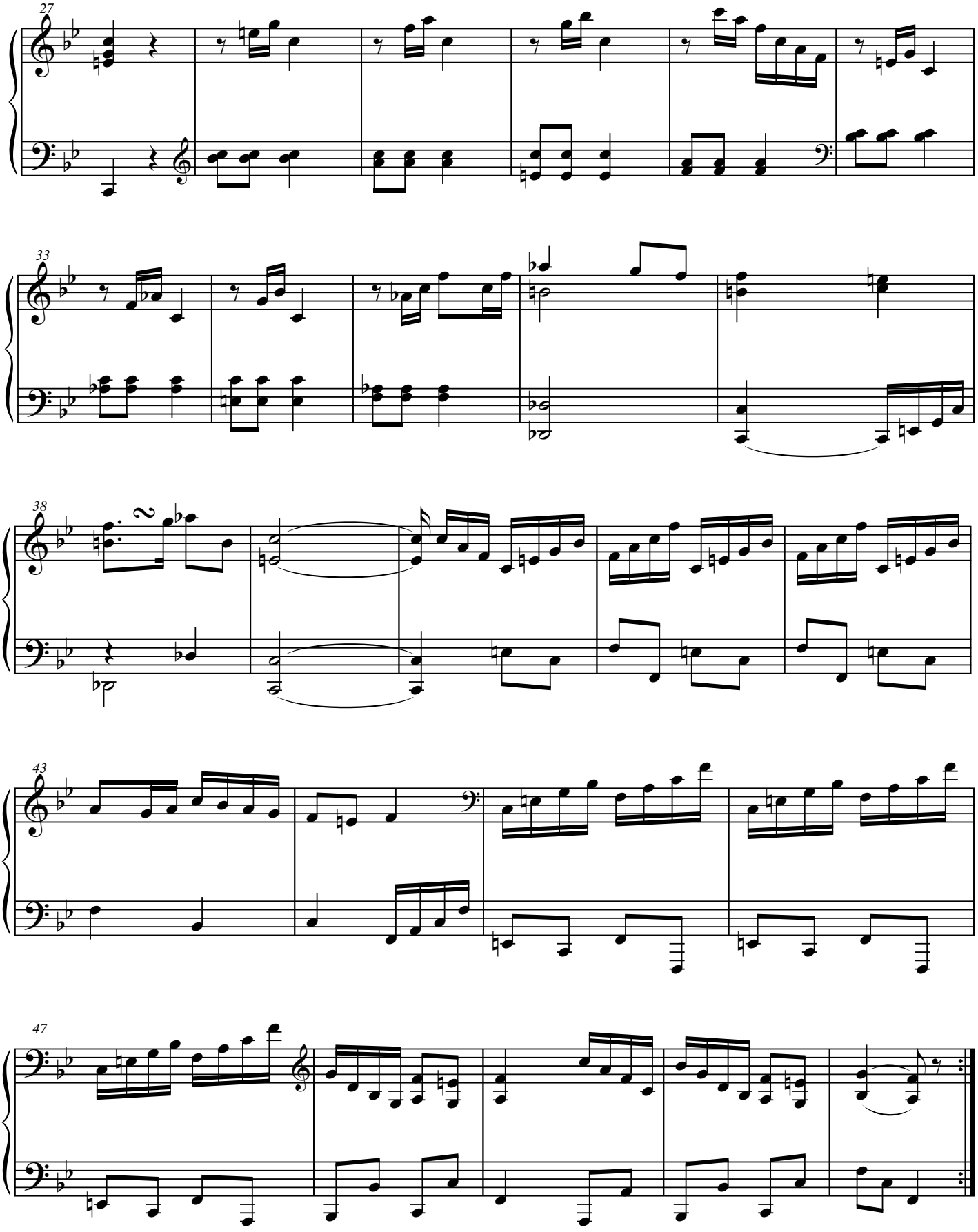
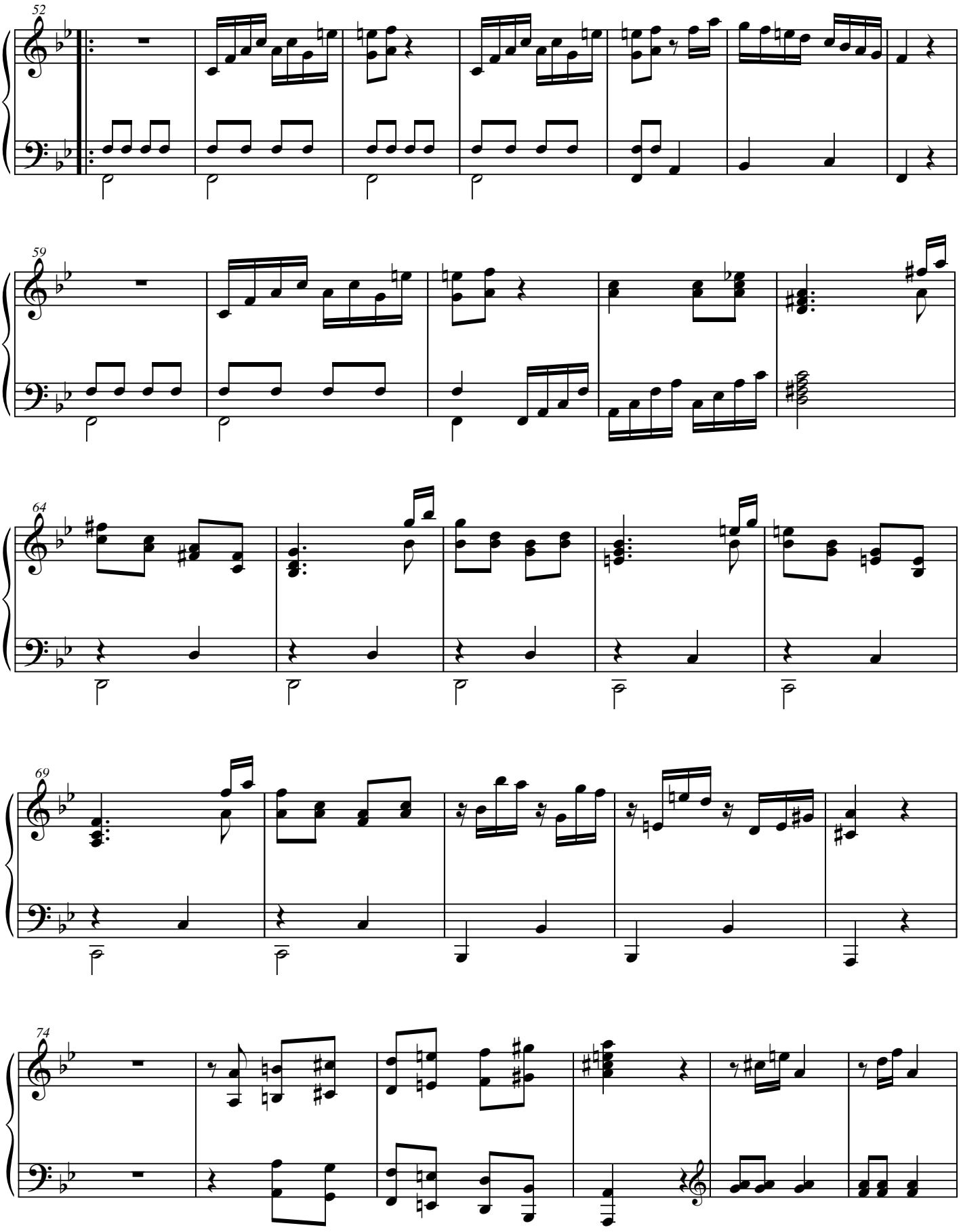
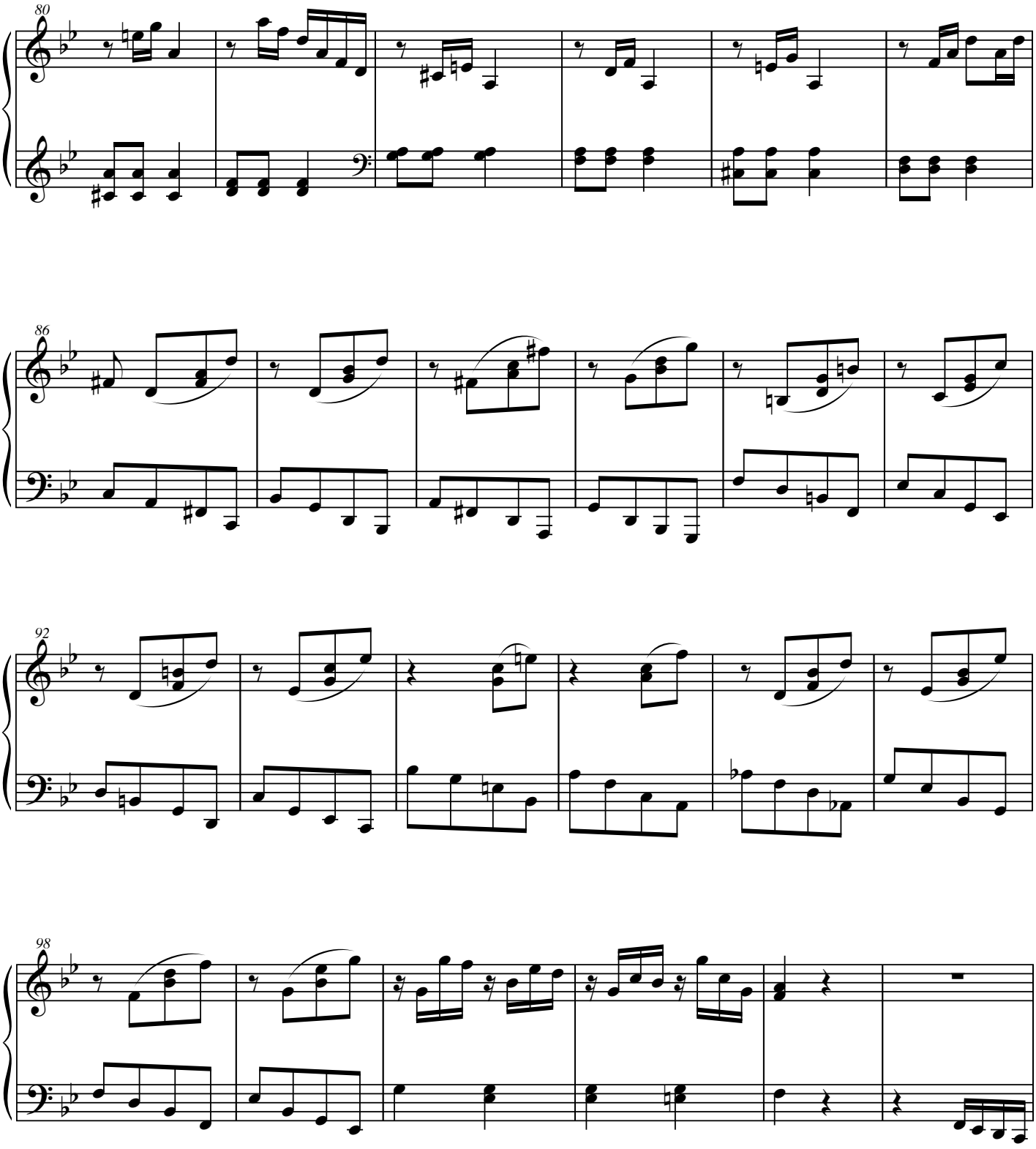
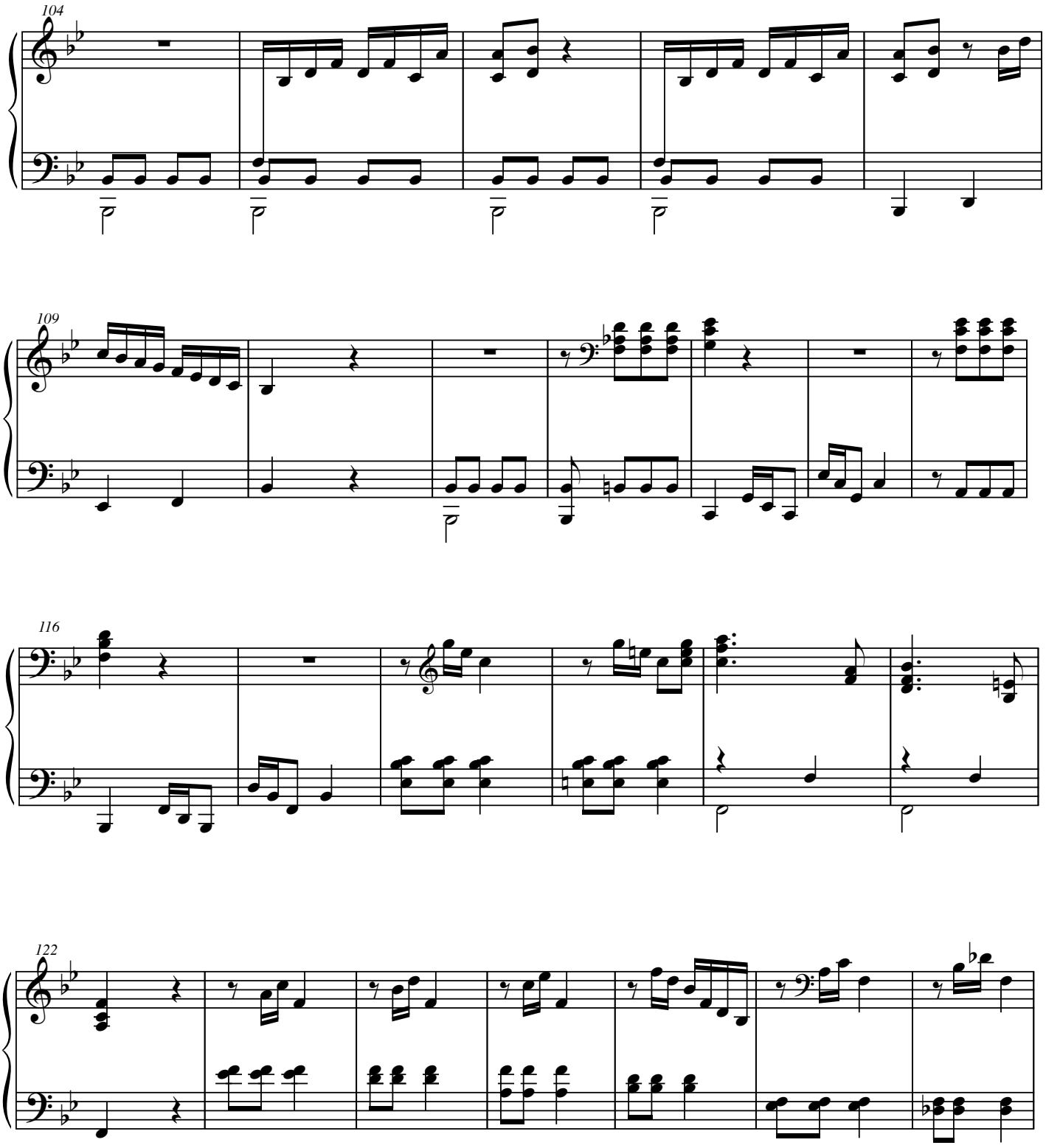
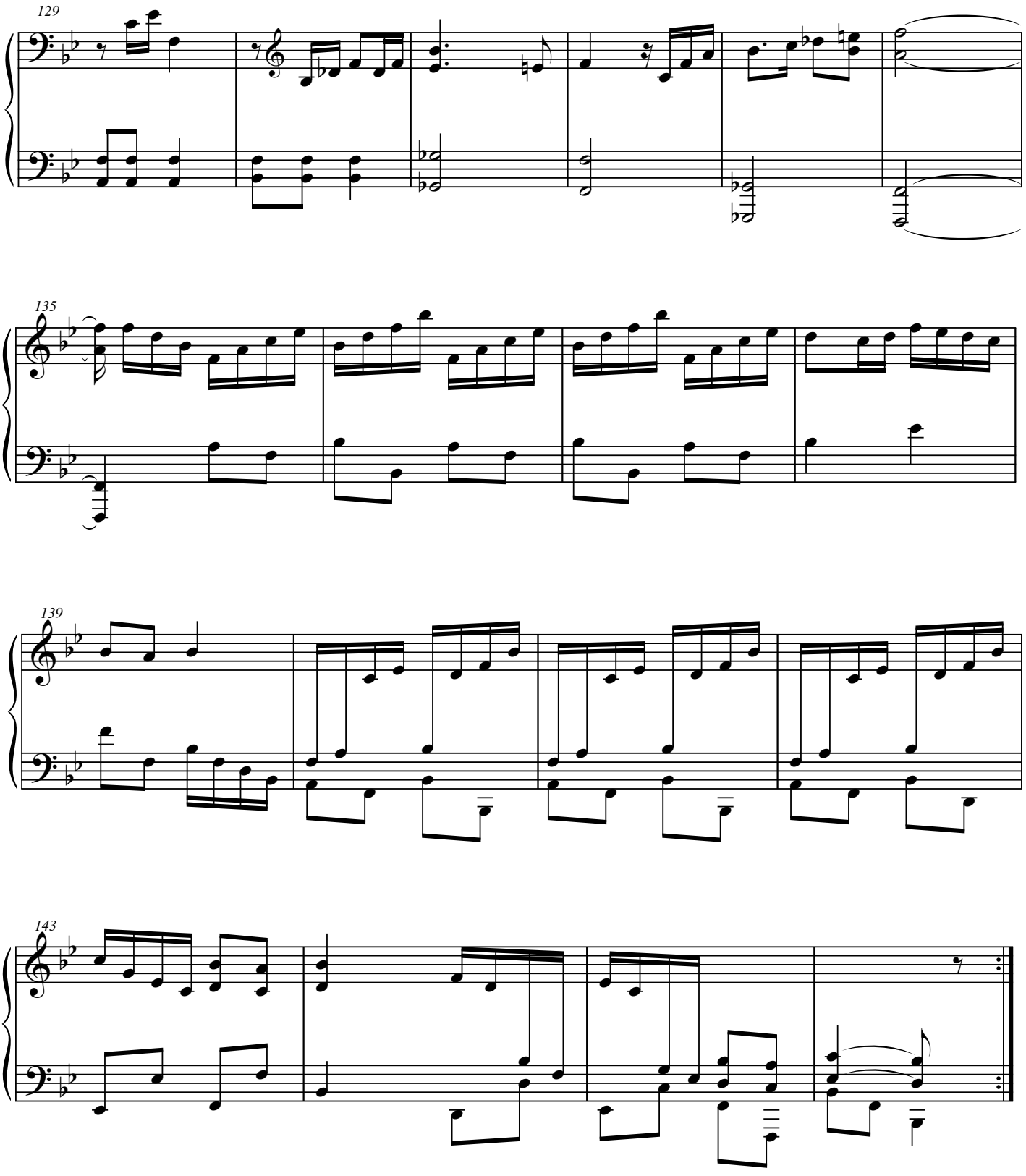

27
33
38
43
47


52
59
64
69
74

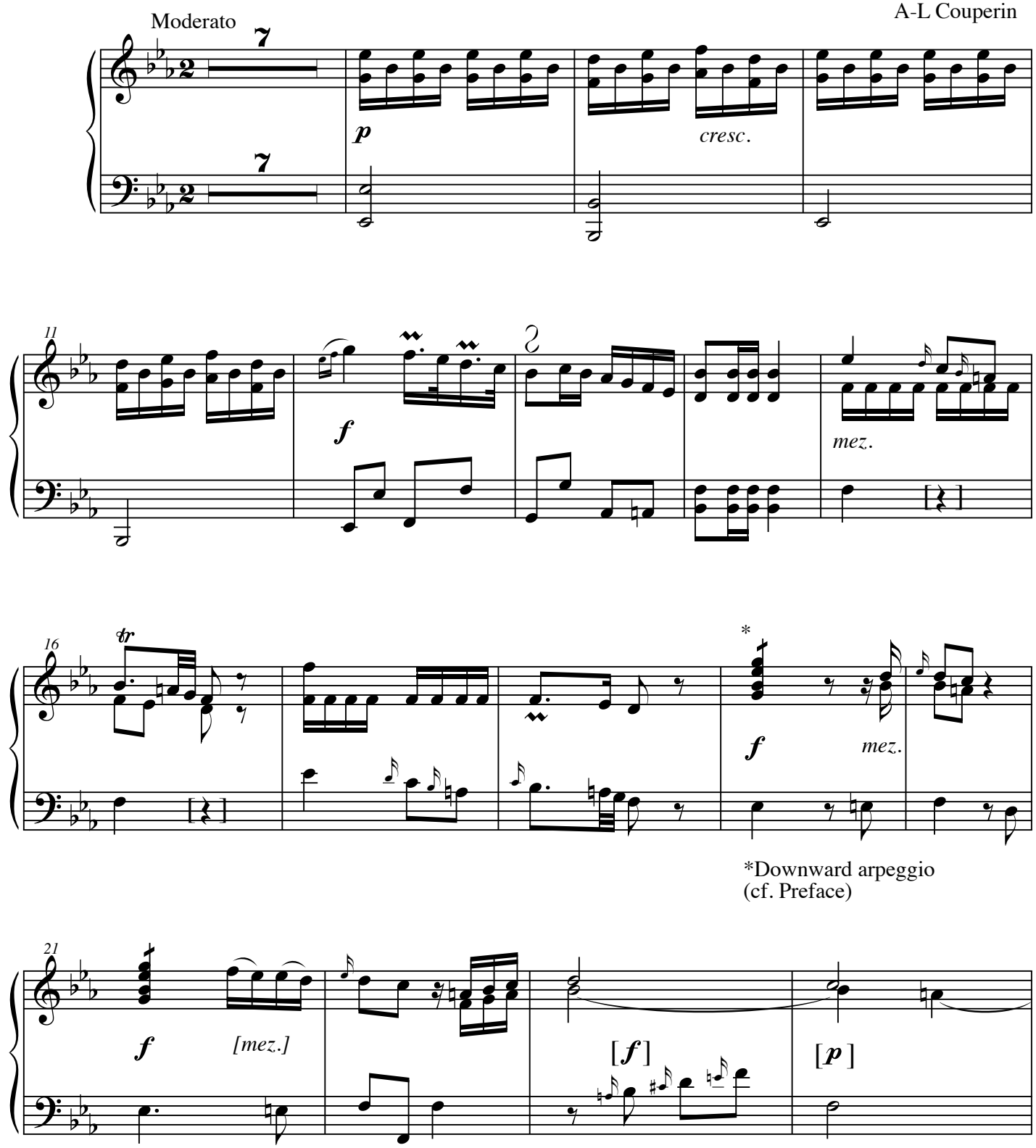

80
86
92
98


104
109
116
122

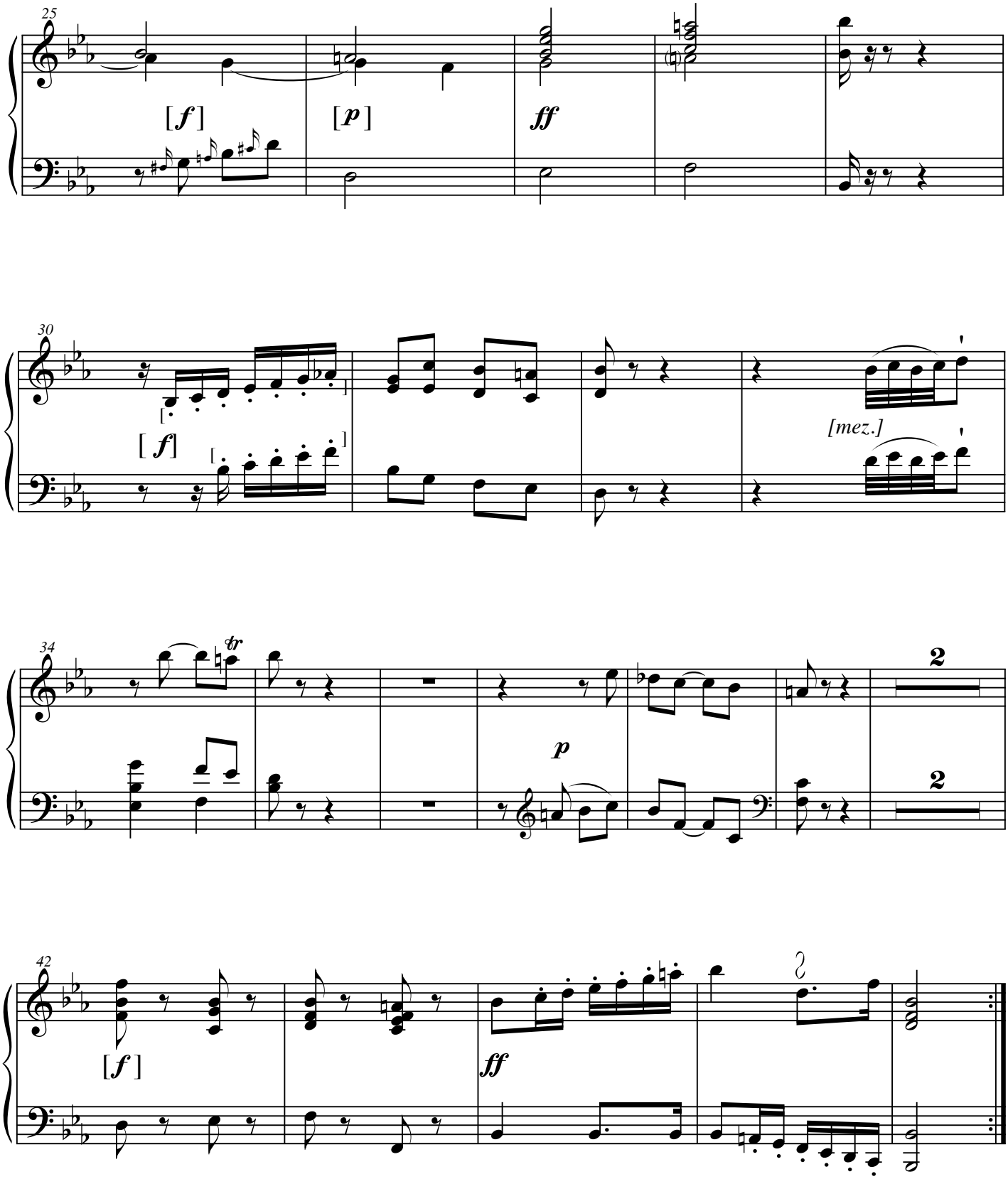

129
135
139
143

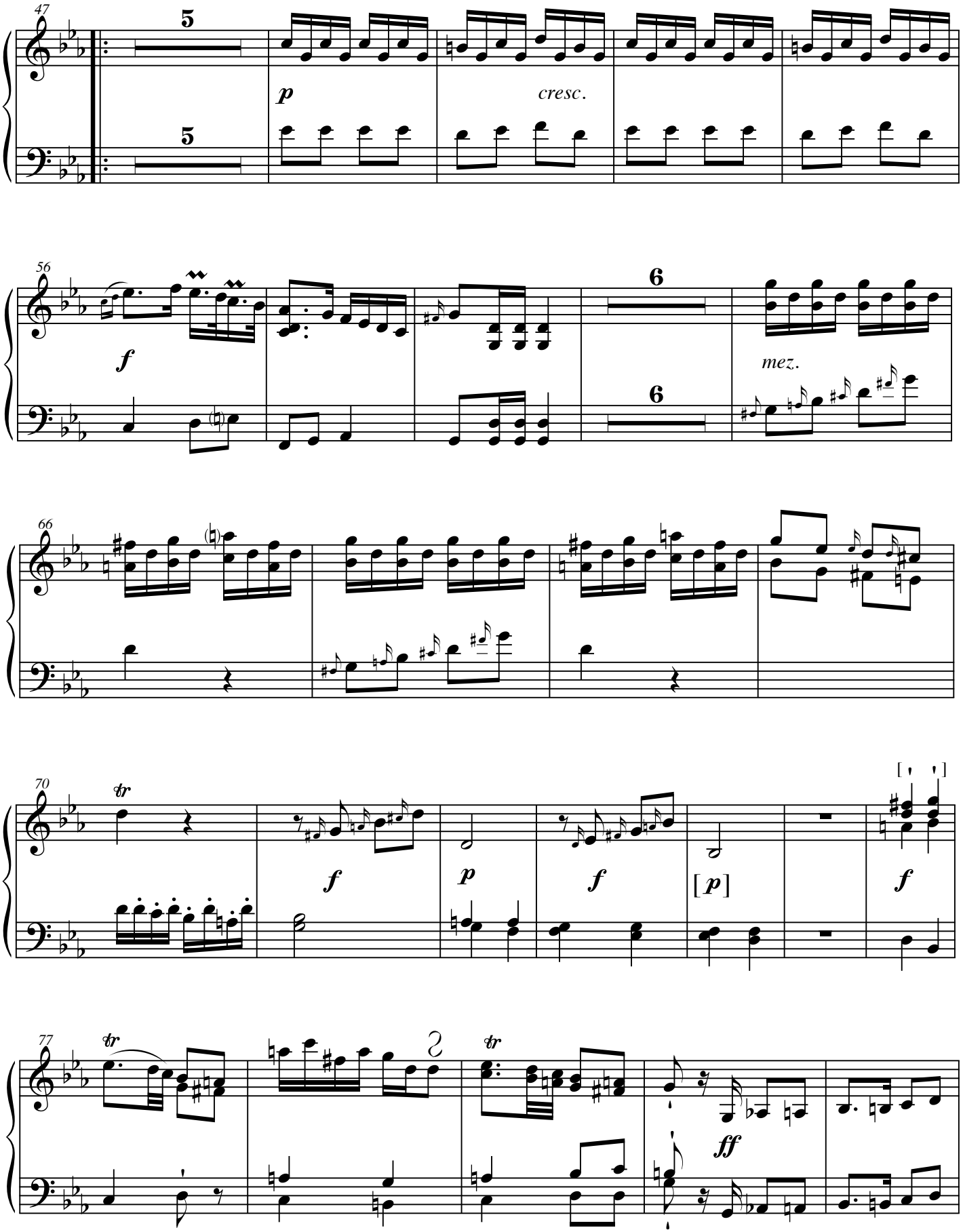
Deuxième Quatuor à Deux Clavecins

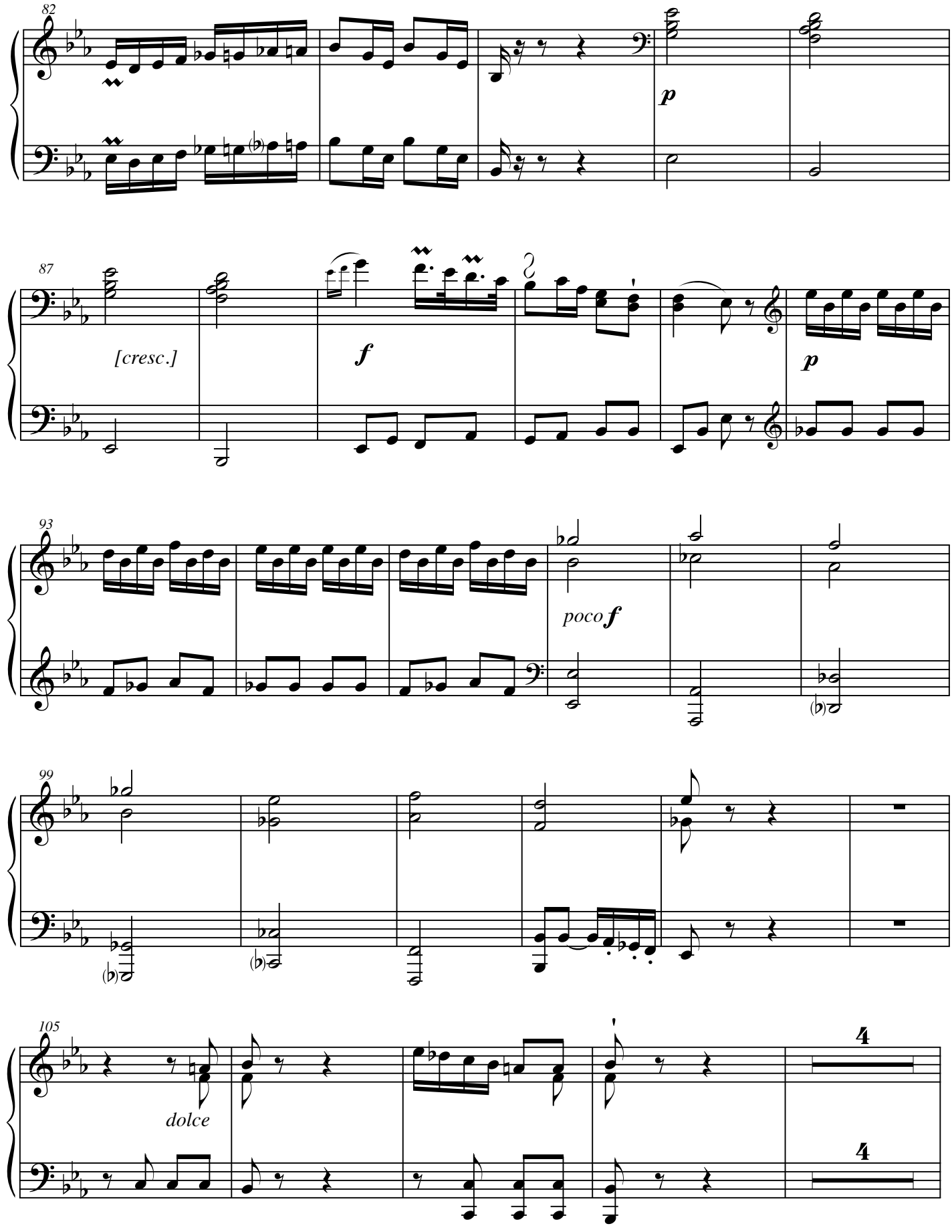
A-L Couperin

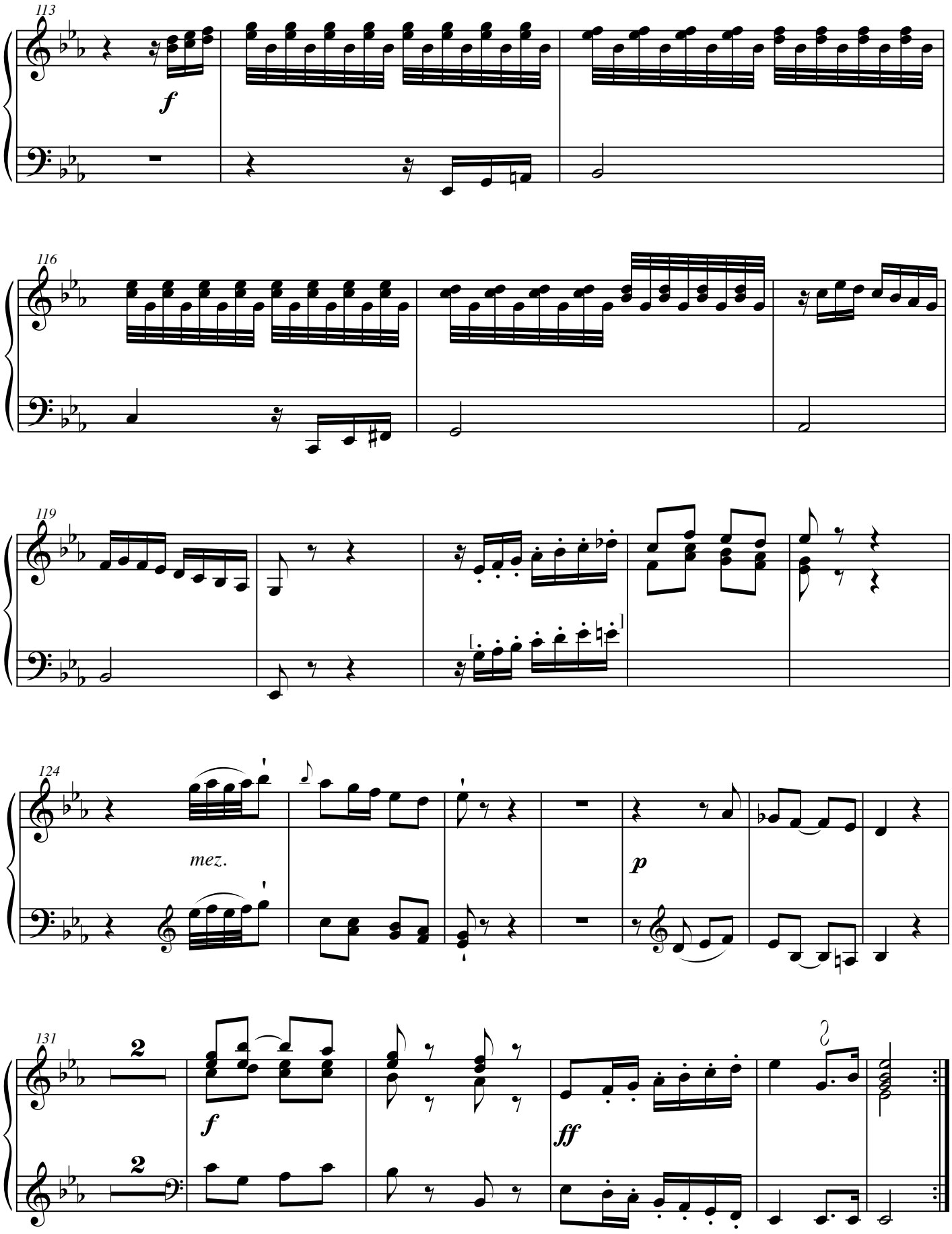


© Martin Pearlman 2010

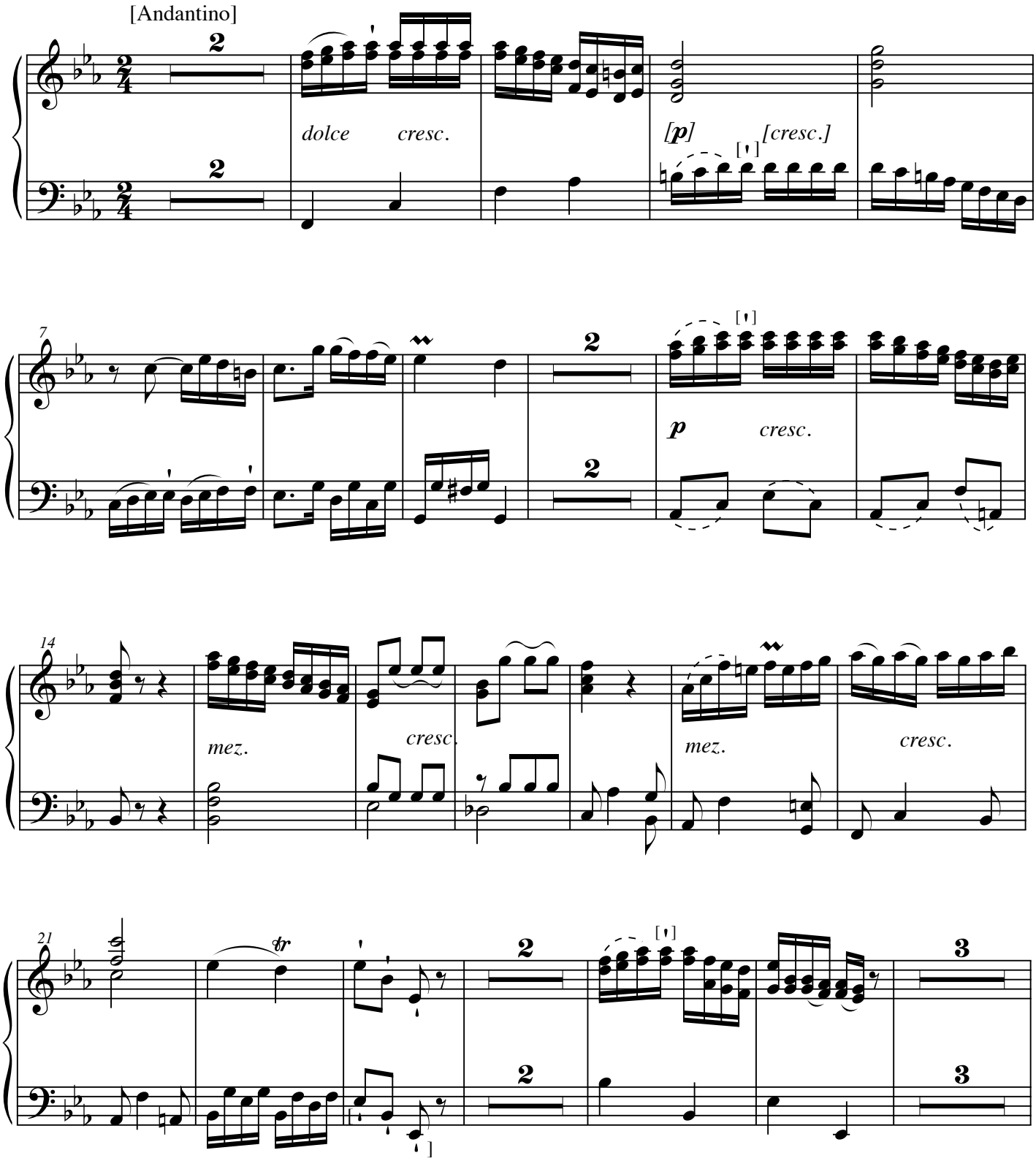

25
[f]
[p]
ff
30
[f]
[mez.]
34
tr
p
2
2
42
[f]
ff
2

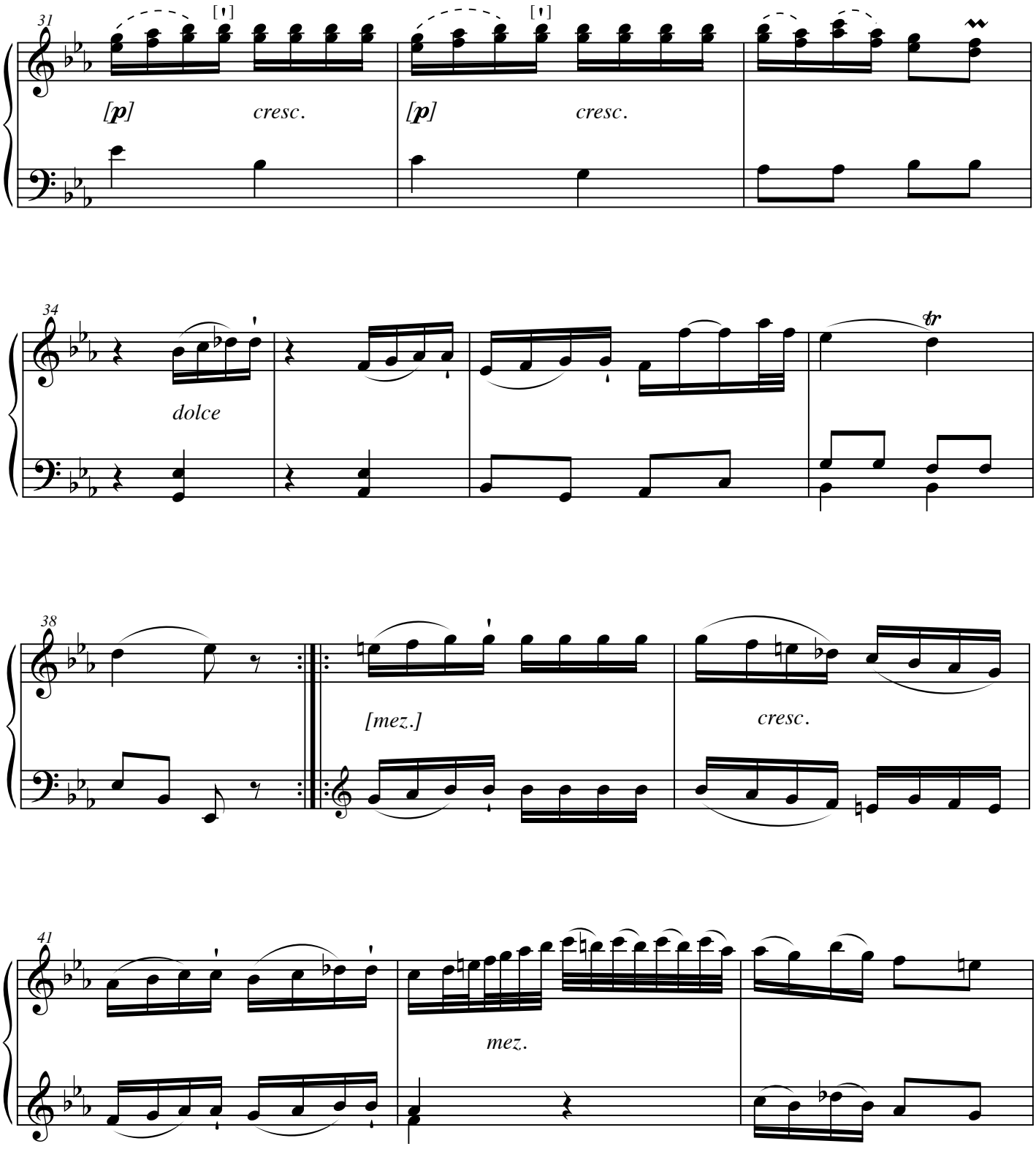

47
5
5
p
cresc.
56
f
6
6
mez.
66
70
tr
f
p
f
[p]
f
77
tr
tr
ff

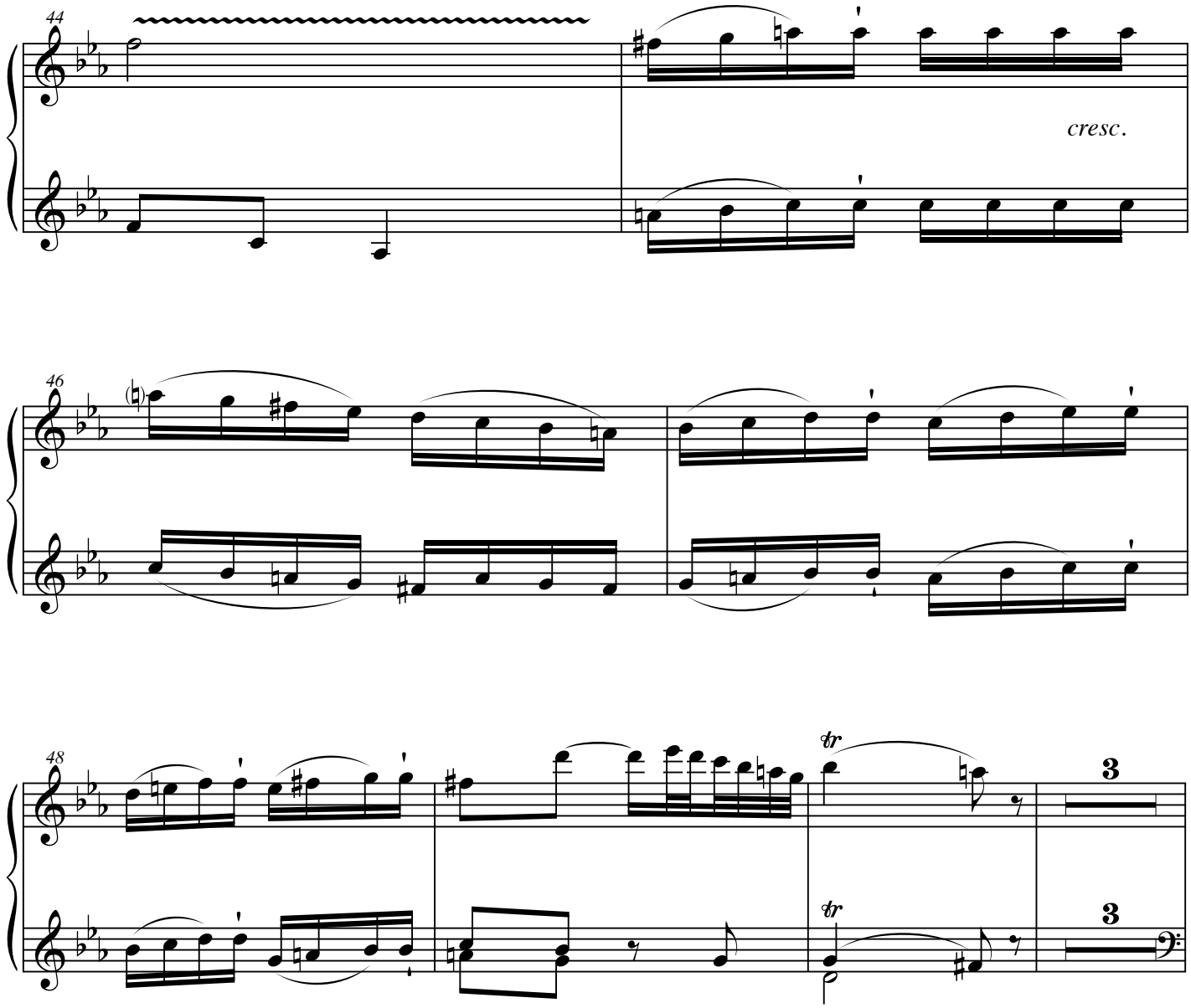

82
p
87
[cresc.]
f
p
93
poco f
99
105
dolce
4
4

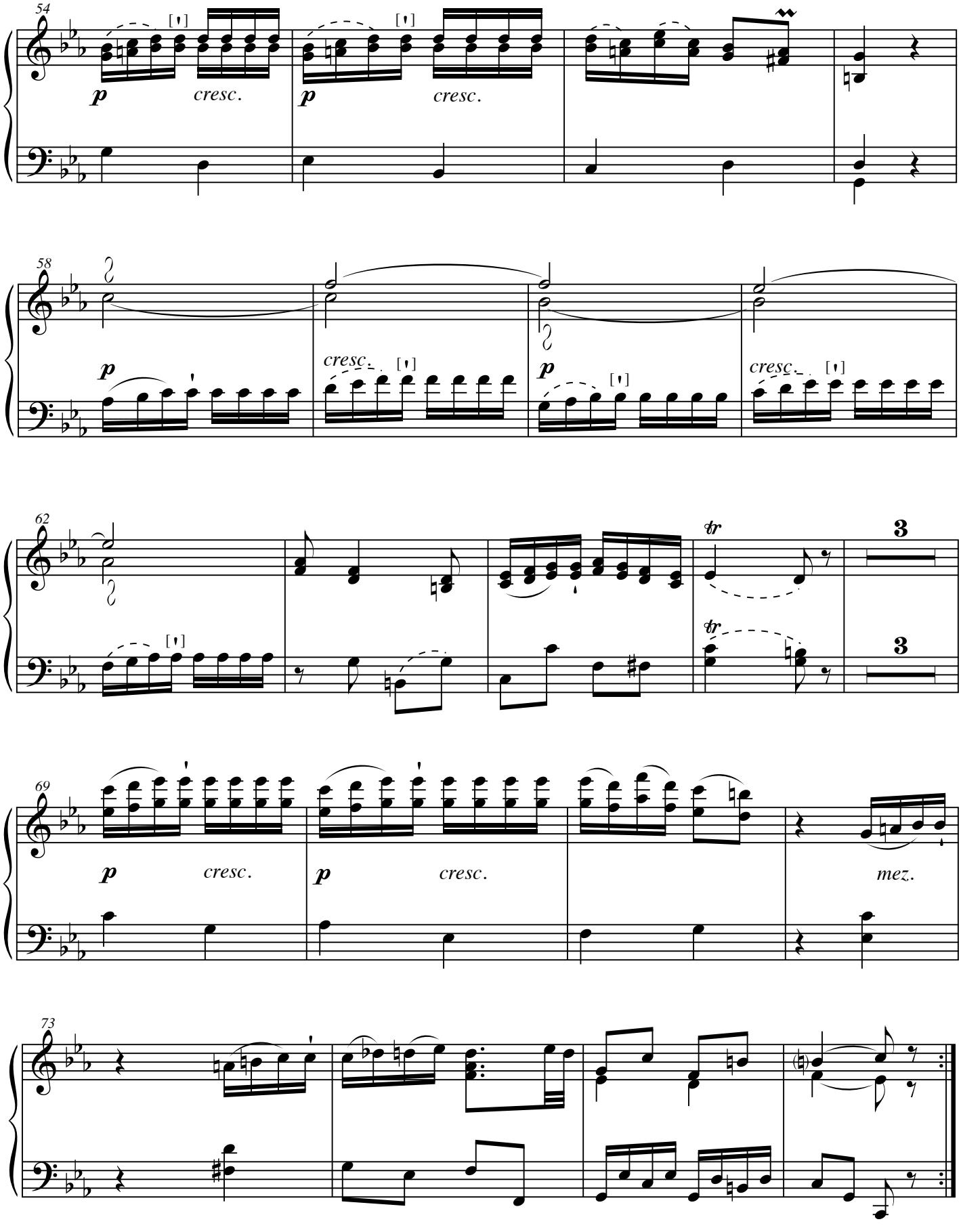

113
f
116
119
124
mez.
p
131
2
2
f
ff

II.



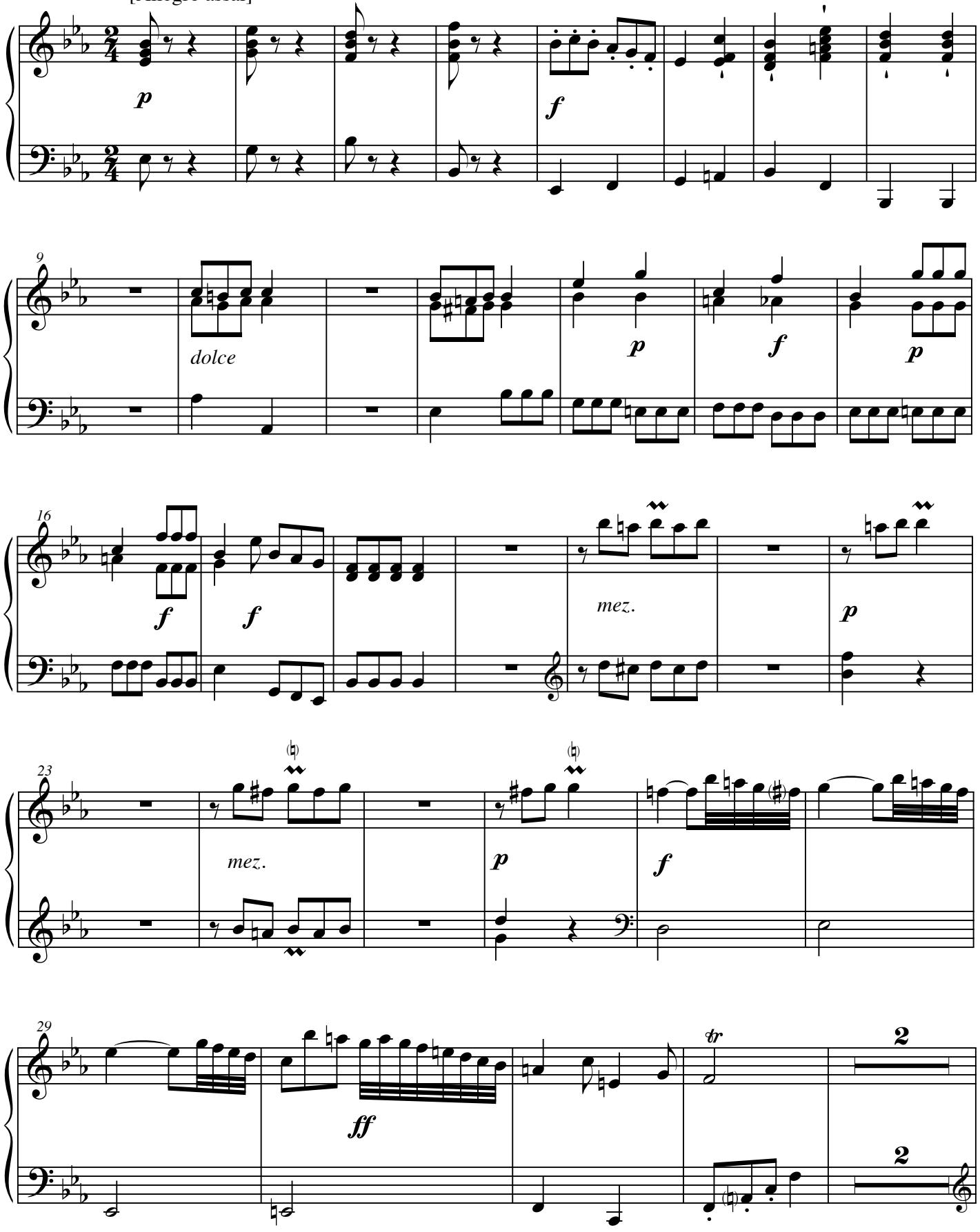

31
[p]
cresc.
[p]
cresc.
34
dolce
tr
38
[mez.]
cresc.
41
mez.

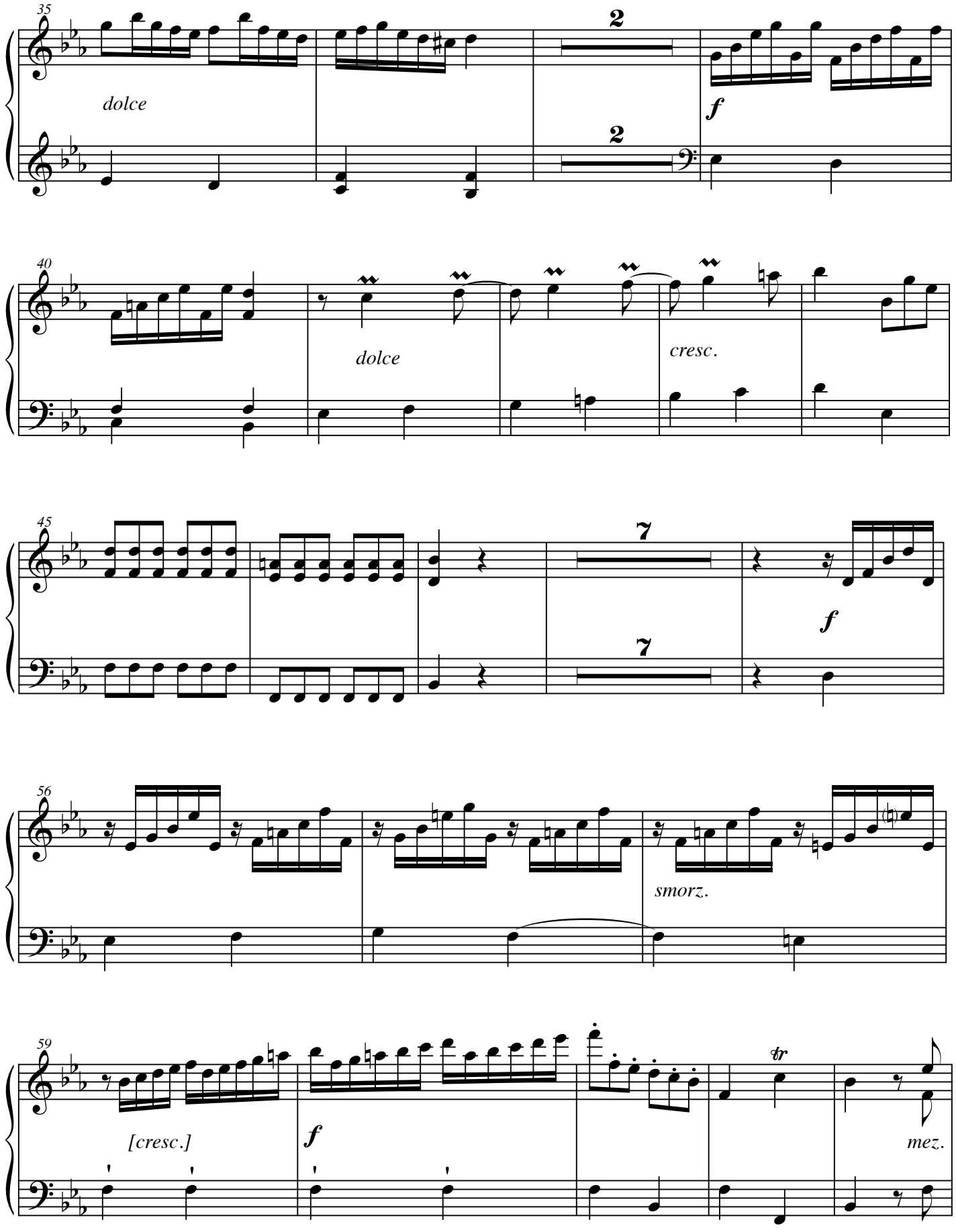

44
cresc.
46
48
tr
3
tr
3

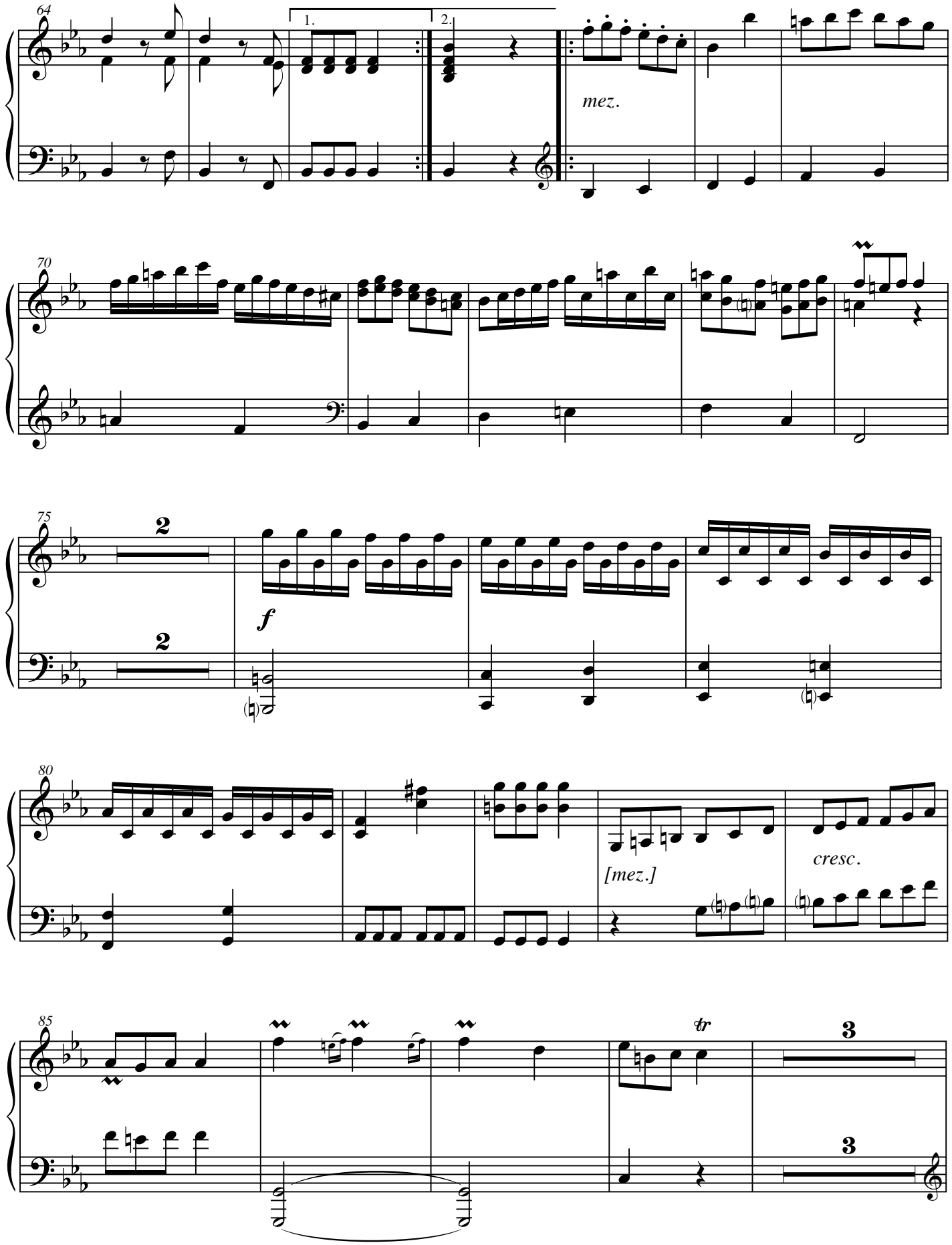

54
p
cresc.
p
cresc.
58
p
cresc.
p
cresc.
62
tr
3
tr
3
69
p
cresc.
p
cresc.
mez.
73

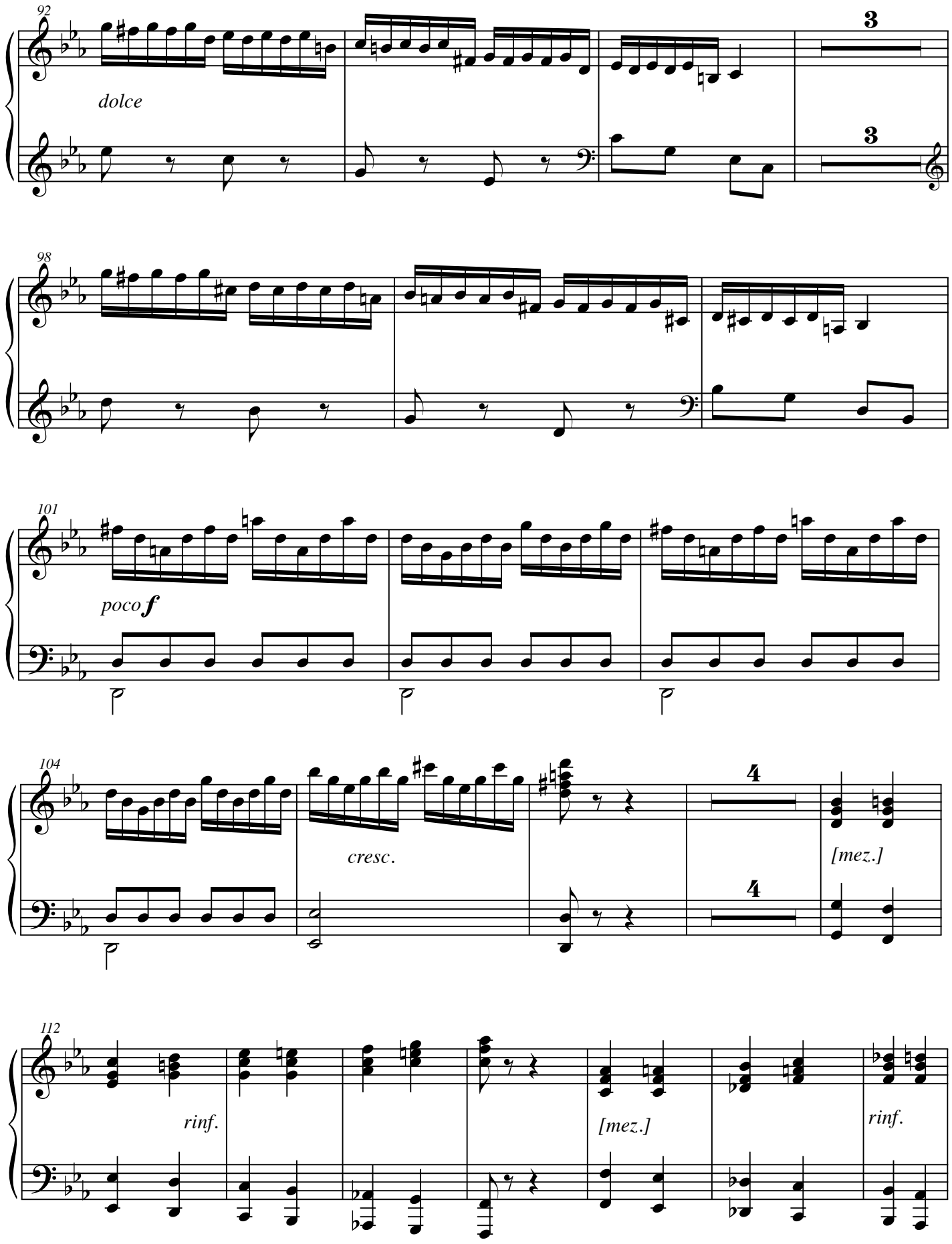
III.

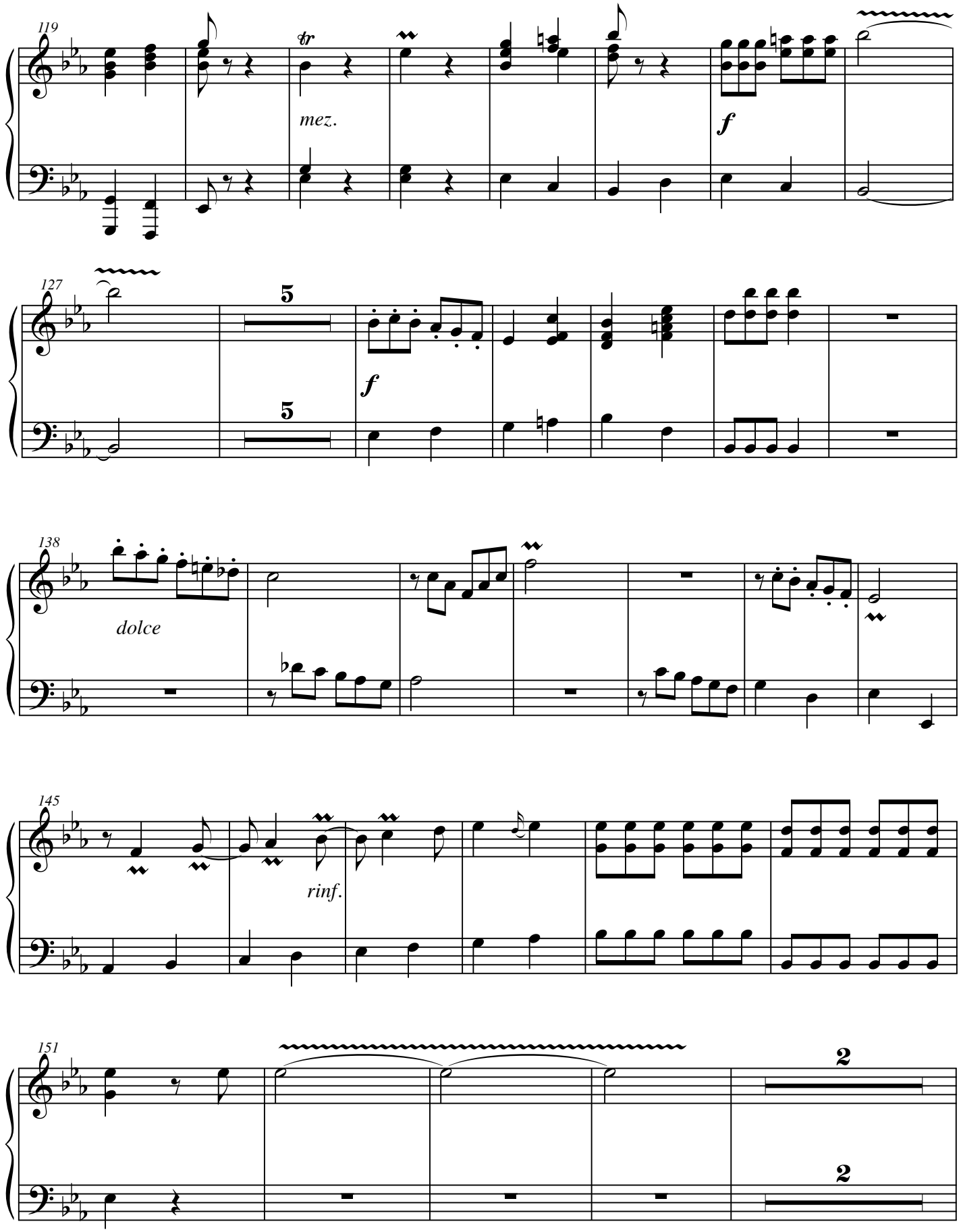
[Allegro assai]

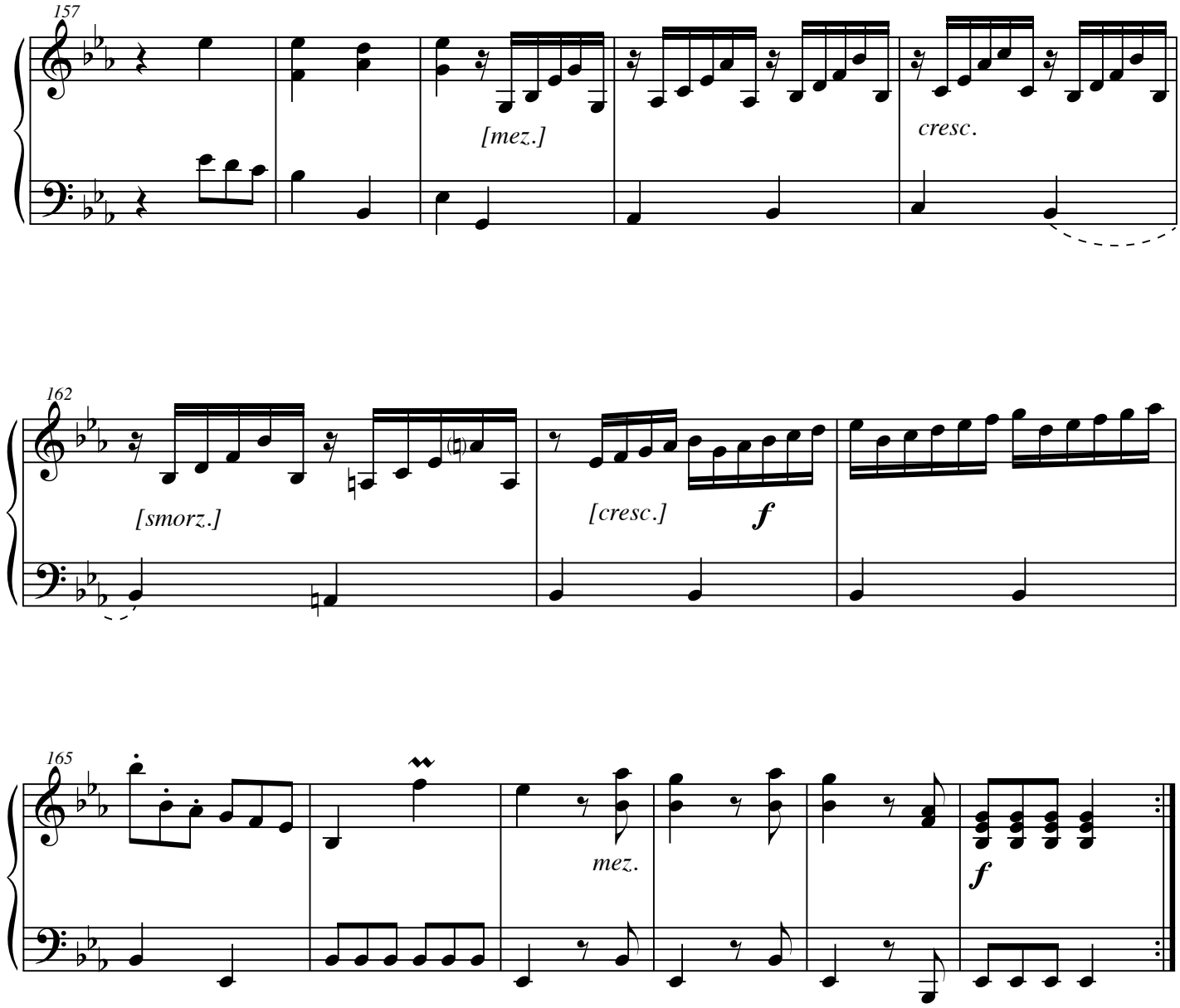



35
dolce
2
2
f
40
dolce
cresc.
45
7
7
f
56
smorz.
59
[cresc.]
f
tr
mez.


64
1.
2.
mez.
70
75
2
2
f
80
[mez.]
cresc.
85
tr
3
3


92
dolce
3
3
98
101
poco f
104
cresc.
4
4
[mez.]
112
rinf.
[mez.]
rinf.


119
tr
mez.
f
127
5
5
f
138
dolce
145
rinf.
151
2
2


157
[mez.]
cresc.
162
[smorz.]
[cresc.]
f
165
mez.
f

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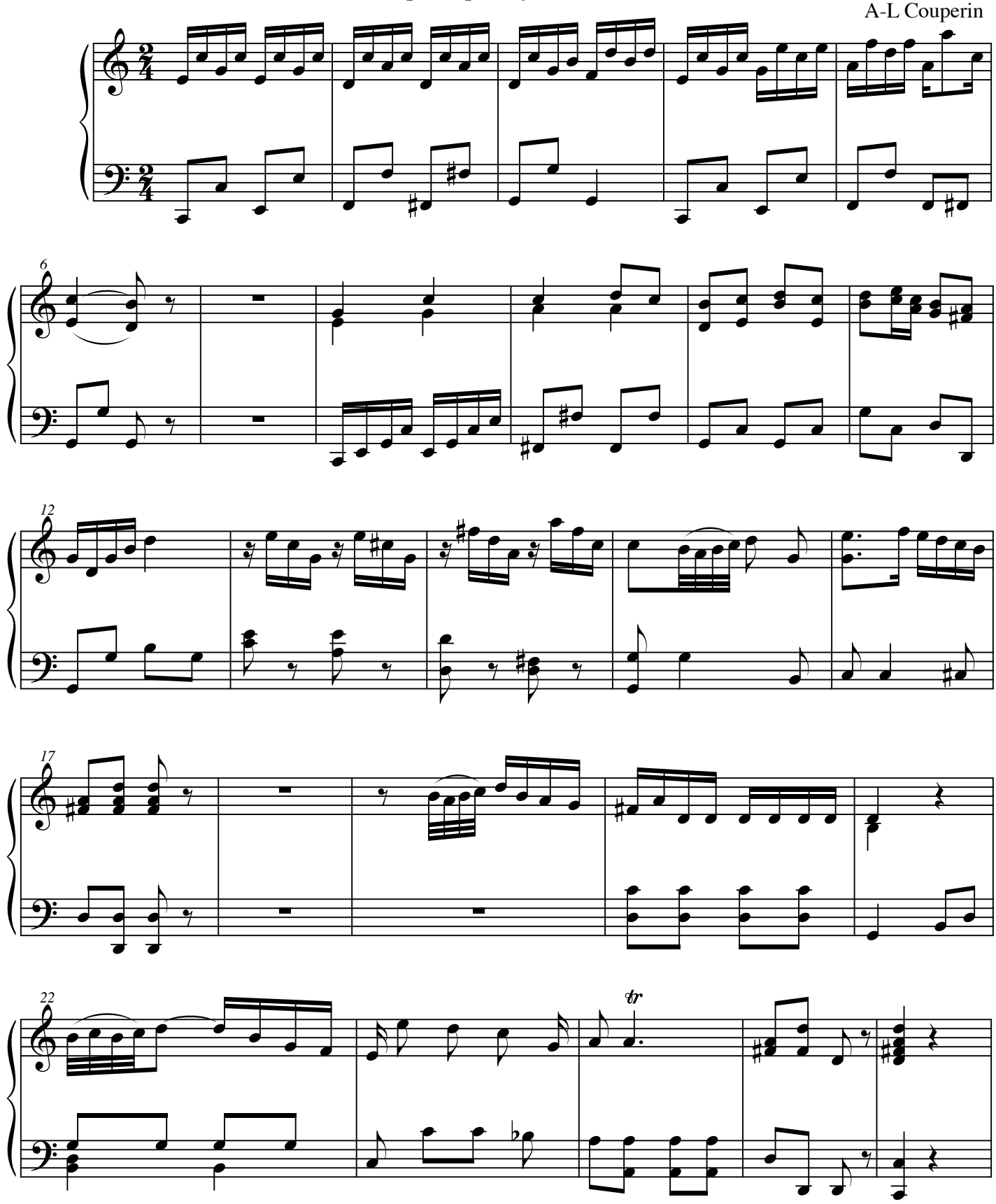
Harpsichord II

Troisième Quatuor

(2nd hpschd part by Martin Pearlman)

A-L Couperin



*Original Harpsichord II part is lost. (Cf. "Sources" in preface.)

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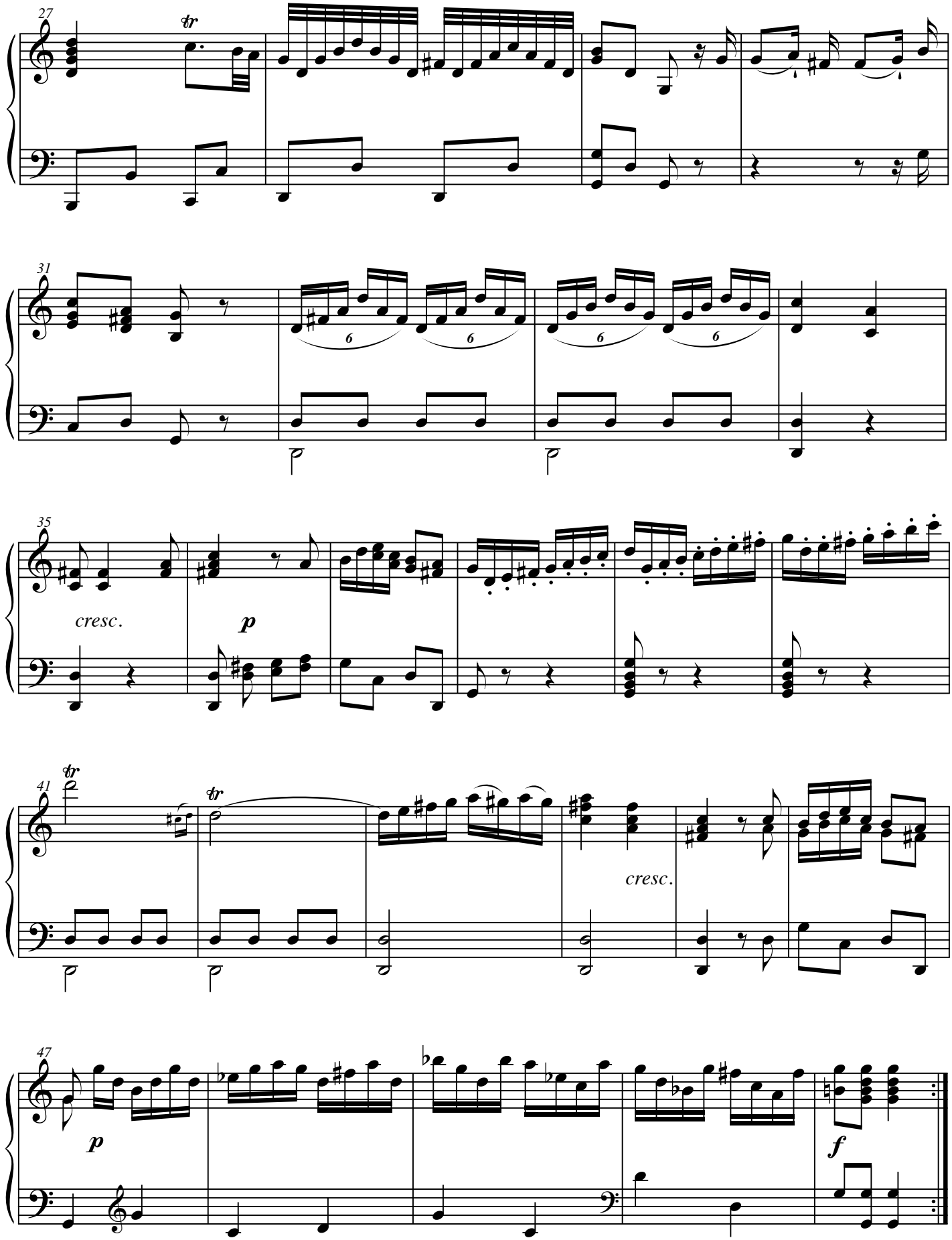
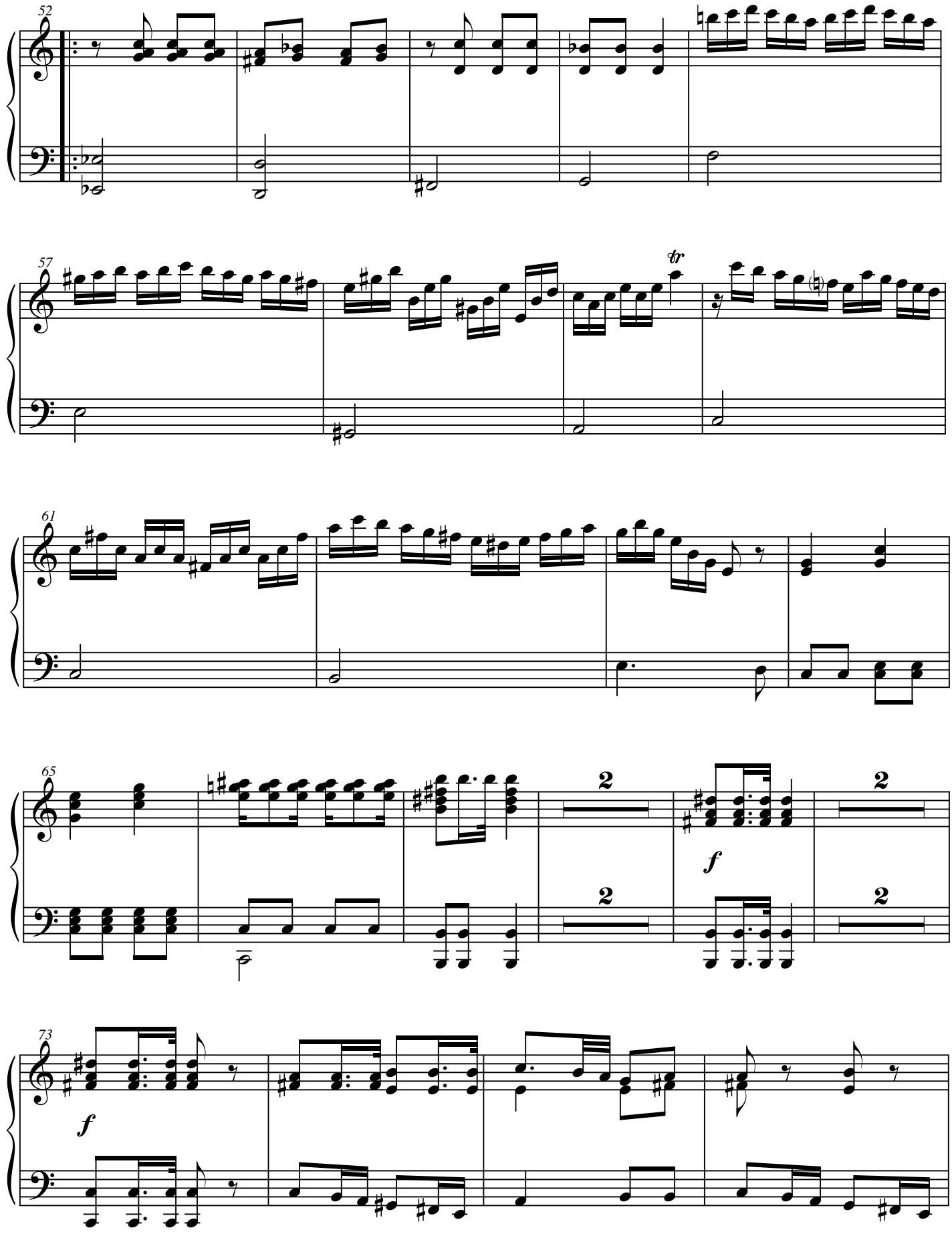
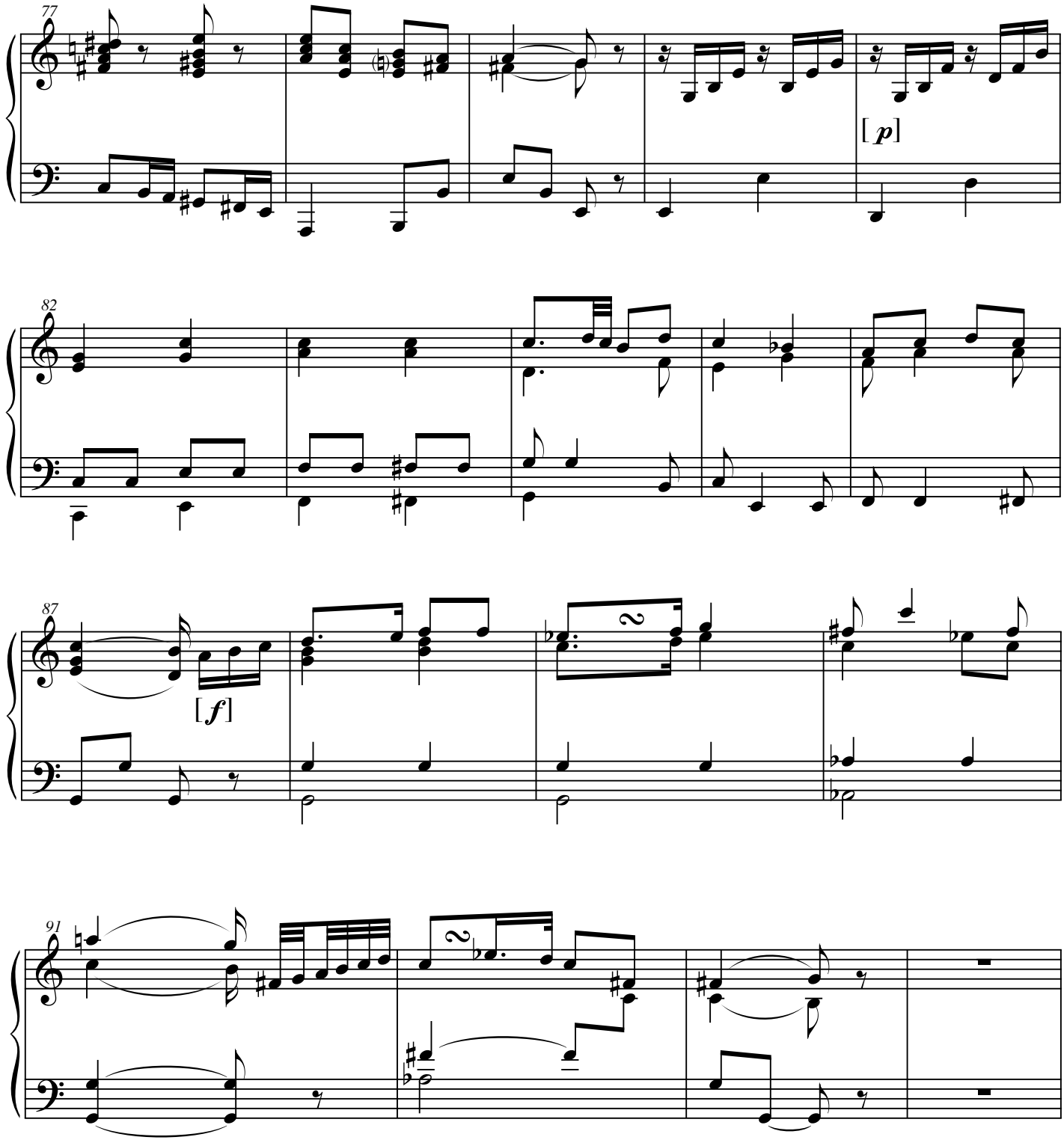
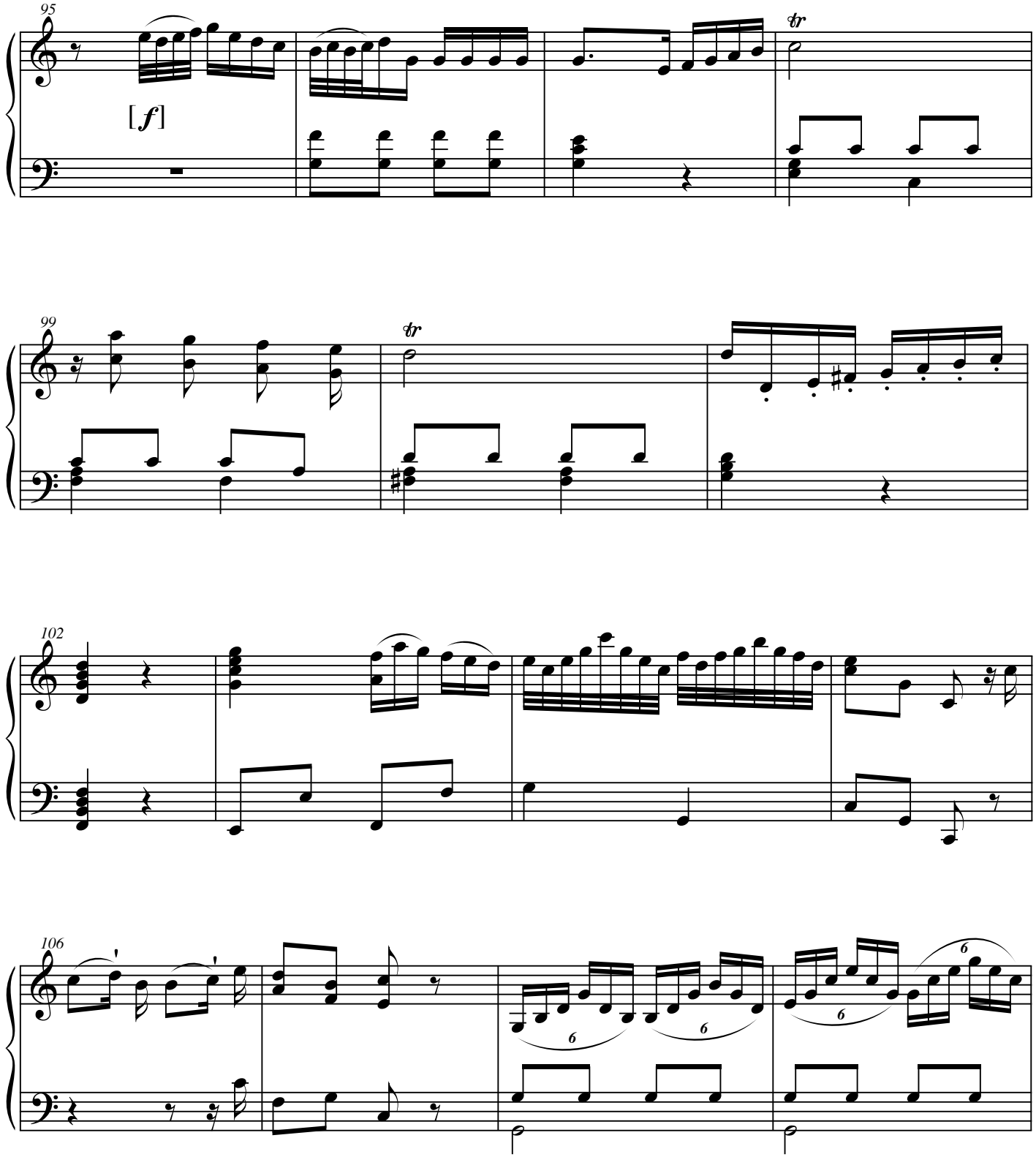
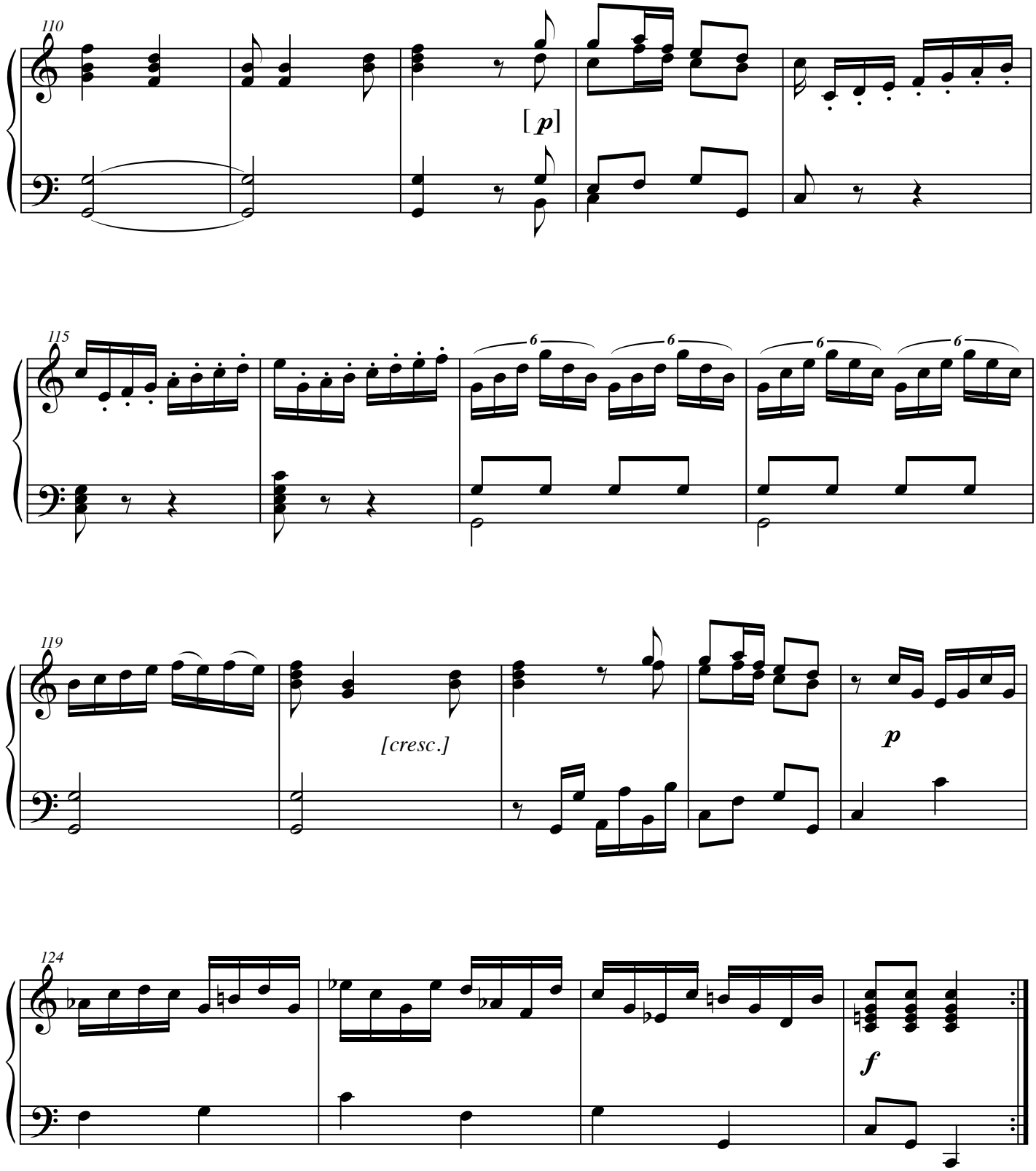

27
tr
31
6
6
6
6
35
cresc.
p
41
tr
tr
cresc.
47
p
f

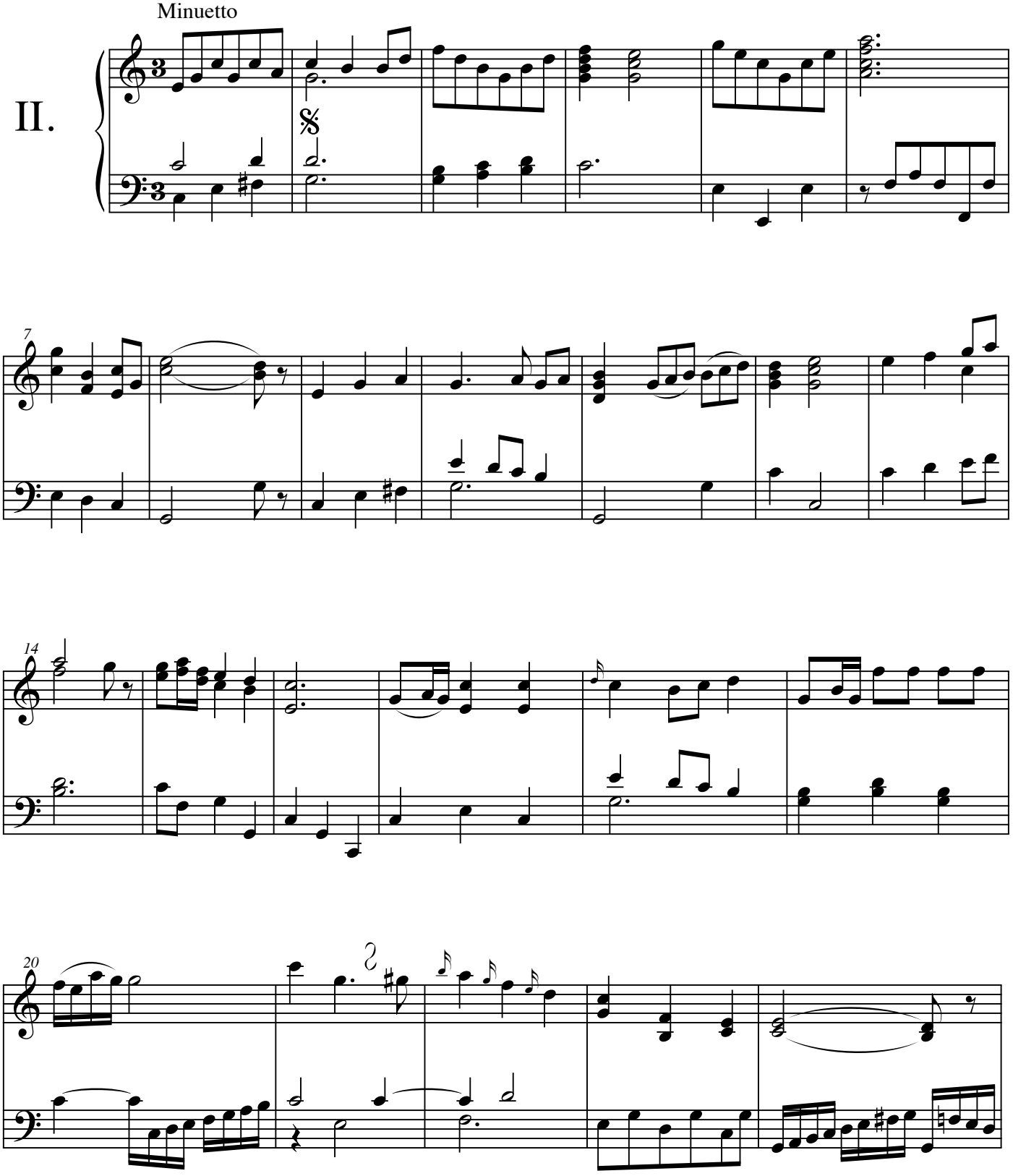

52
57
tr
61
65
2
2
f
2
2
73
f

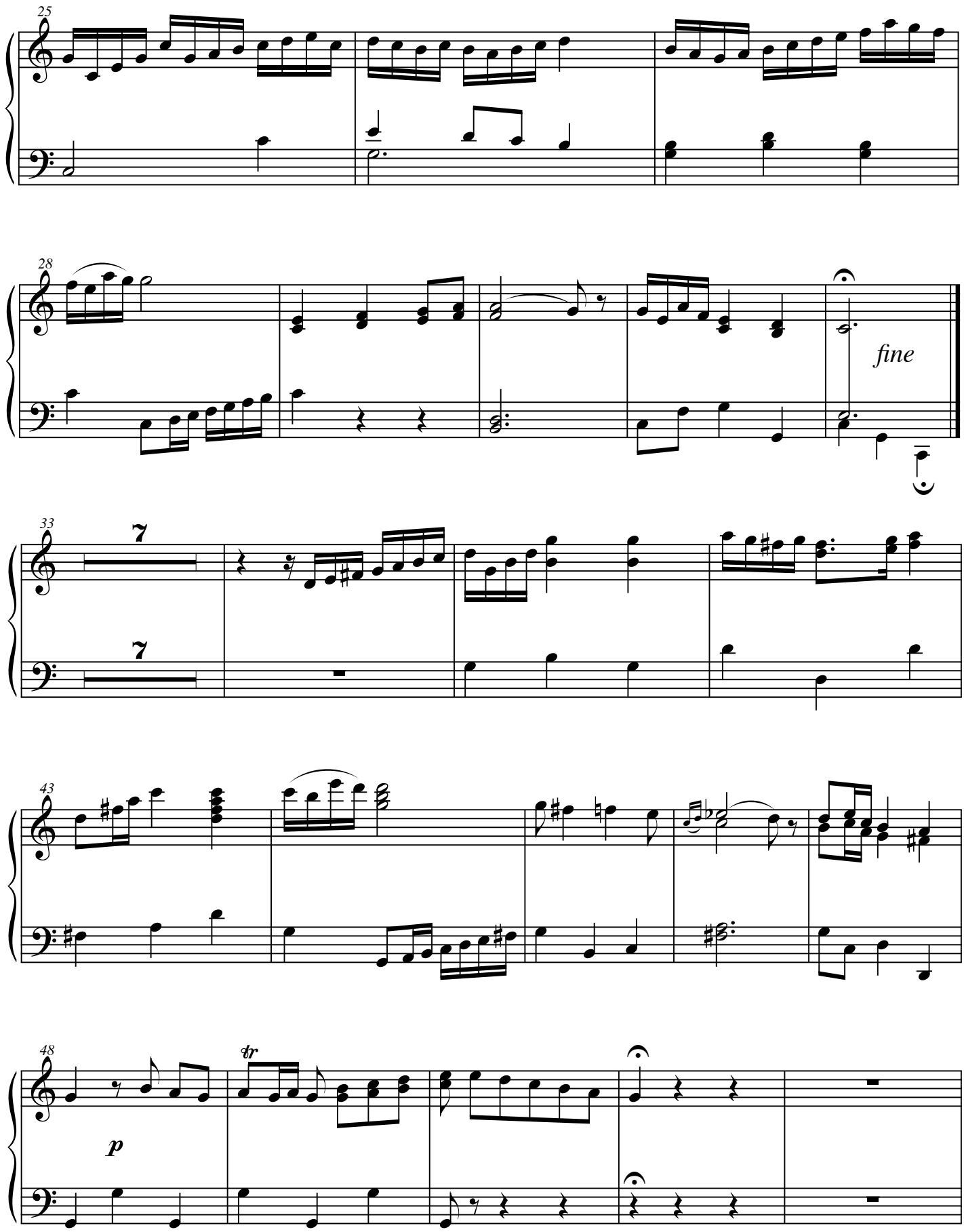

77
[p]
82
87
[f]
91

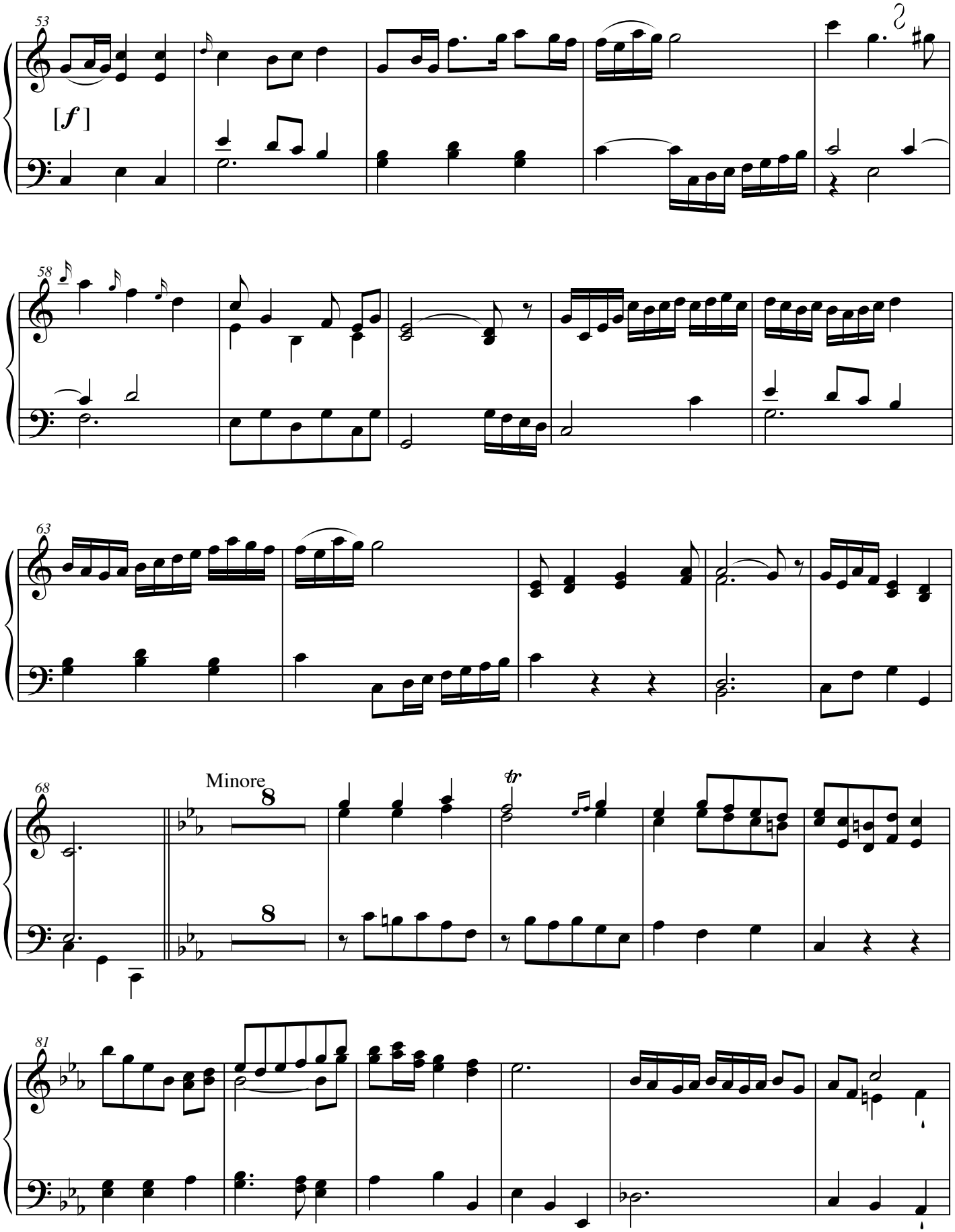

95
[f]
tr
99
tr
102
106
6
6
6

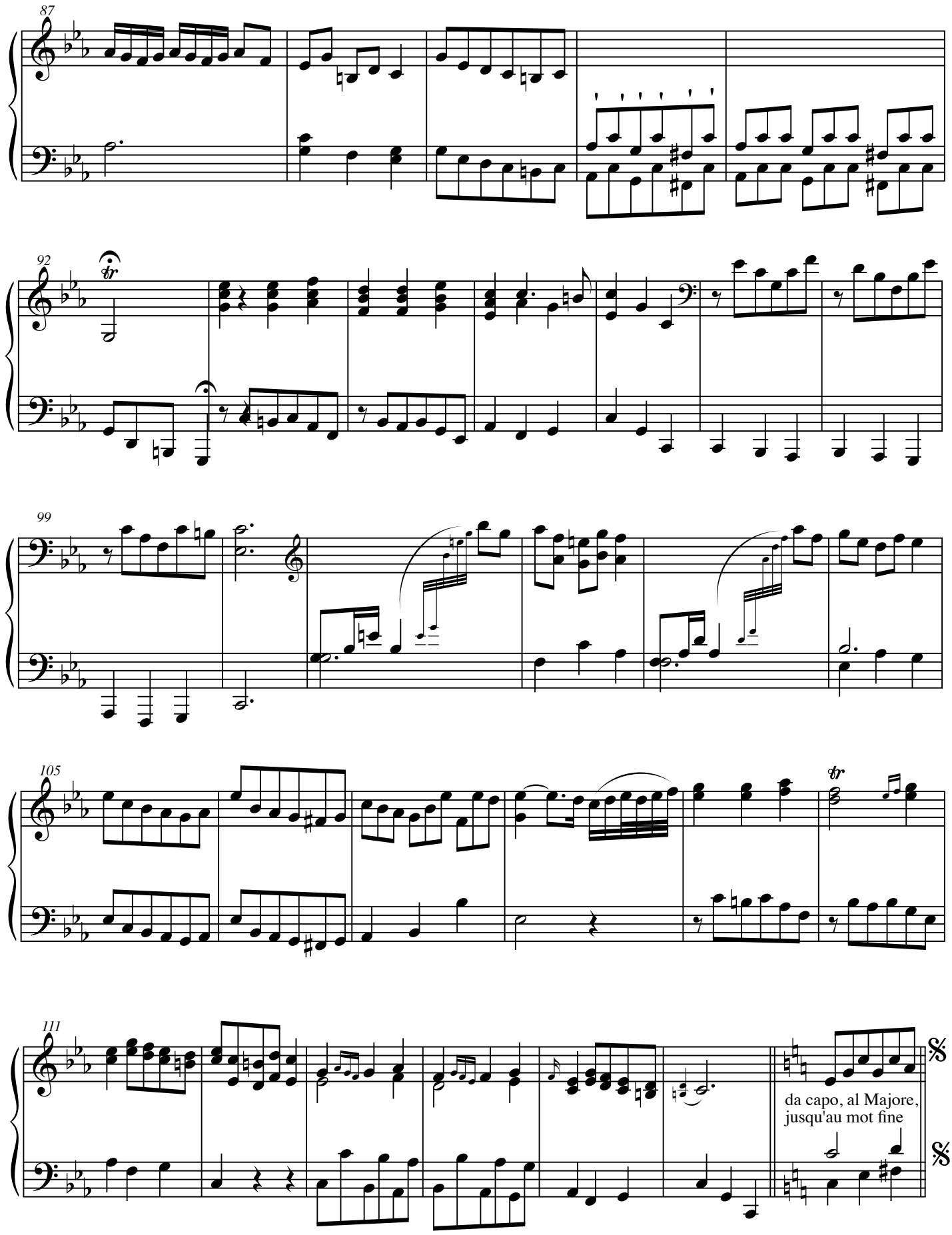

110
[p]
115
6
6
6
6
119
[cresc.]
p
124
f

II. Minuetto




25
28
fine
33
7
7
43
48
tr
p


53
[f]
58
63
68
Minore
tr
81


87
92
99
105
111
da capo, al Majore,
jusqu'au mot fine

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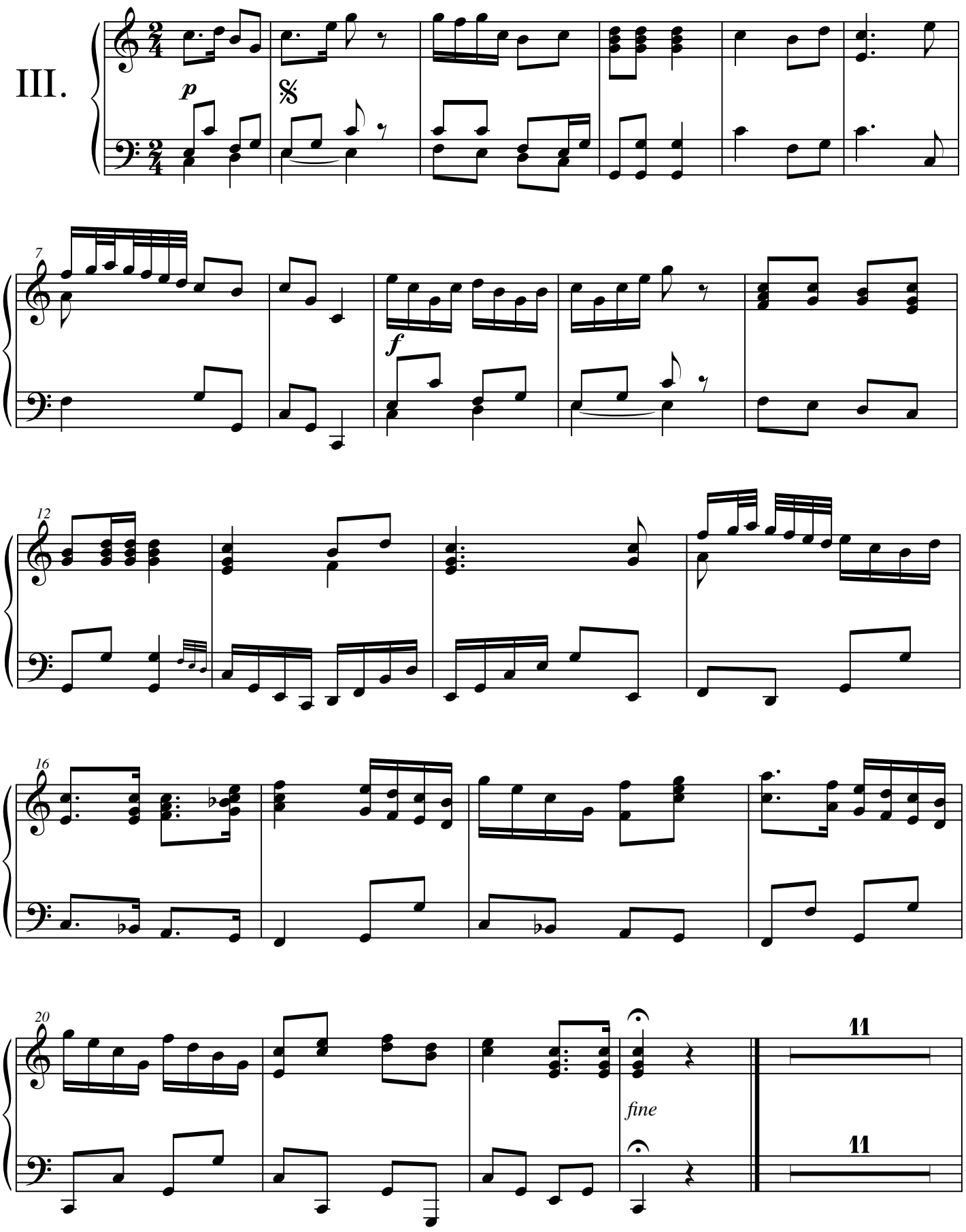
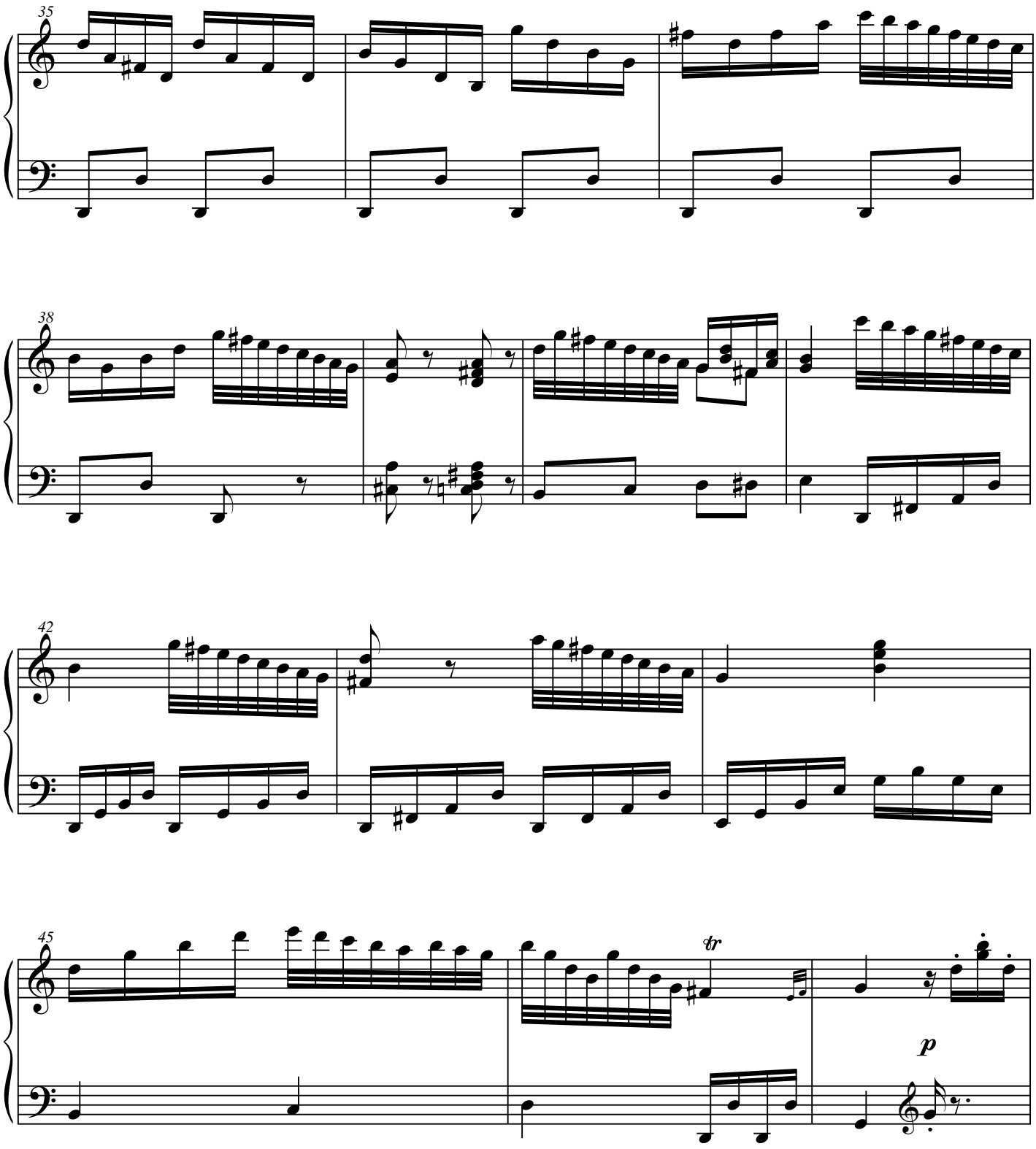
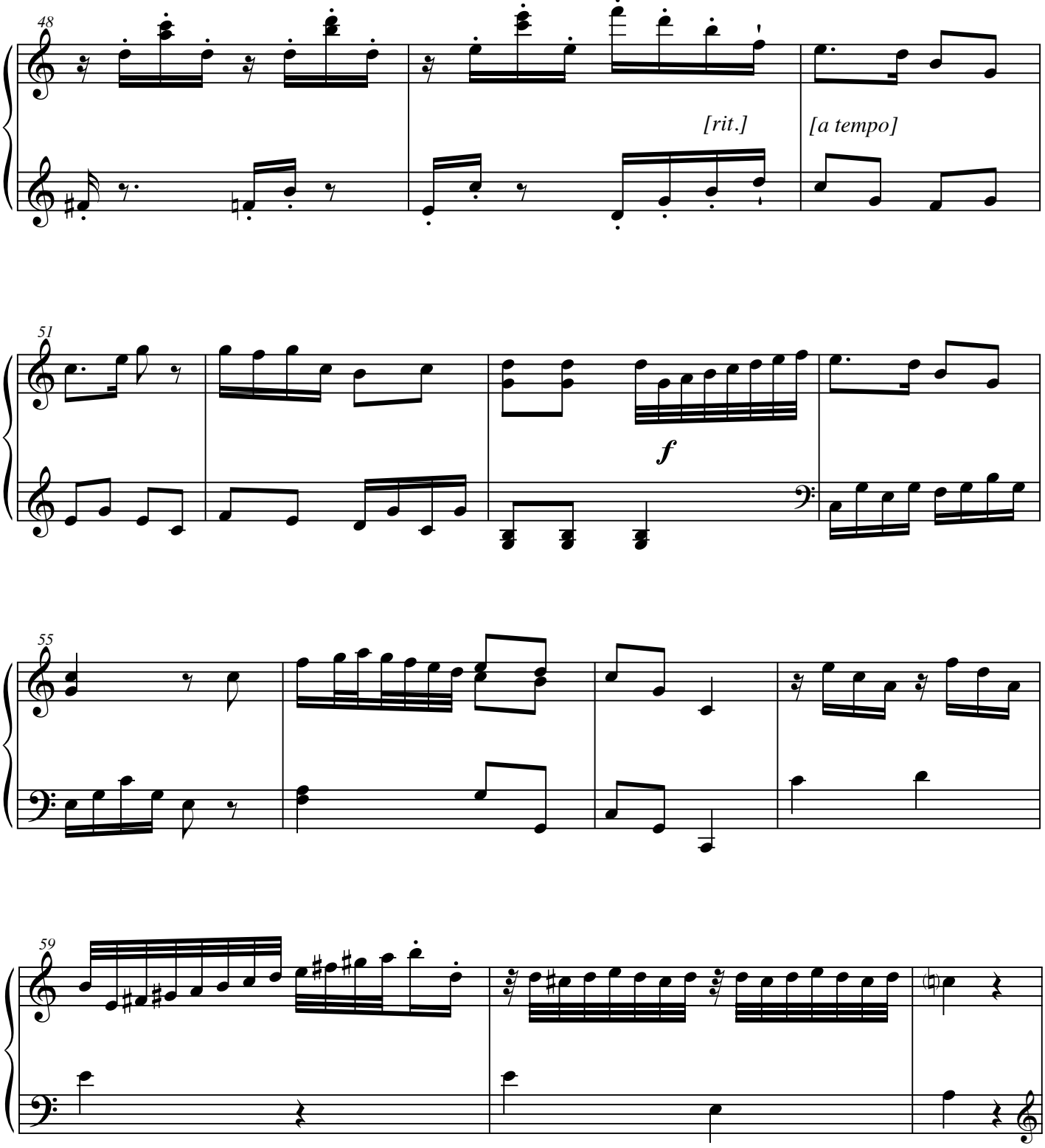
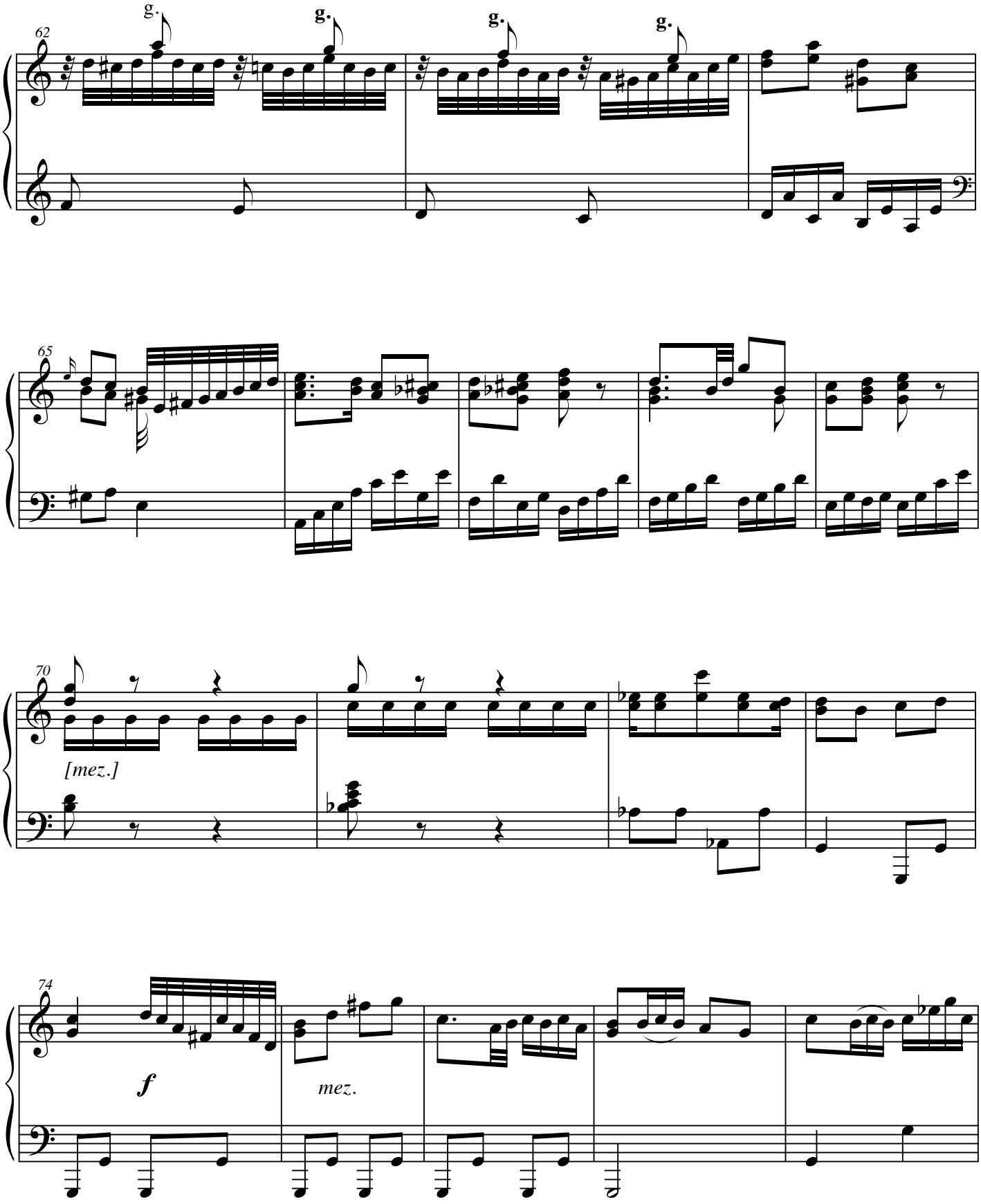
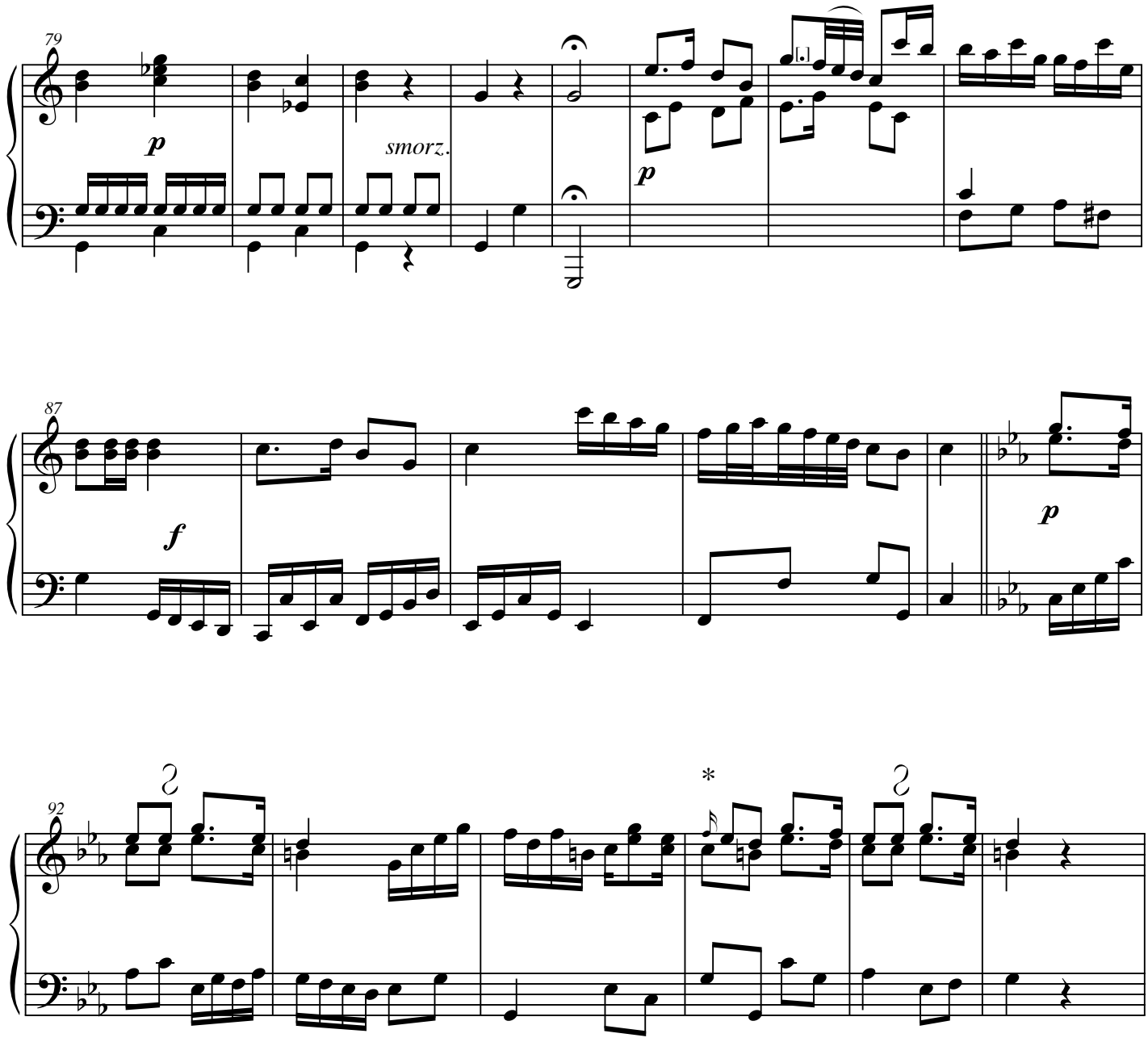
Rondeau gracioso



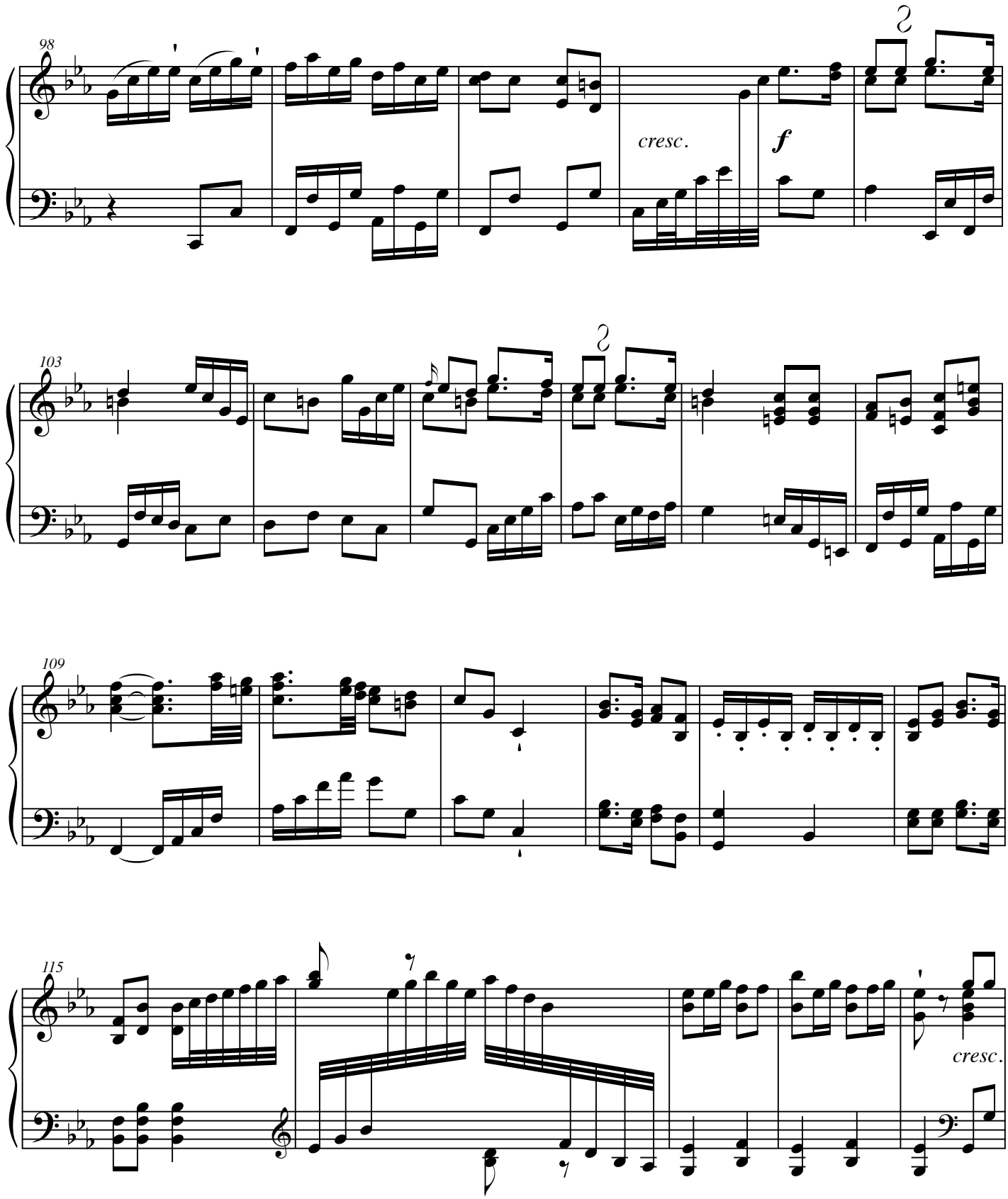

35
38
42
45
tr
p

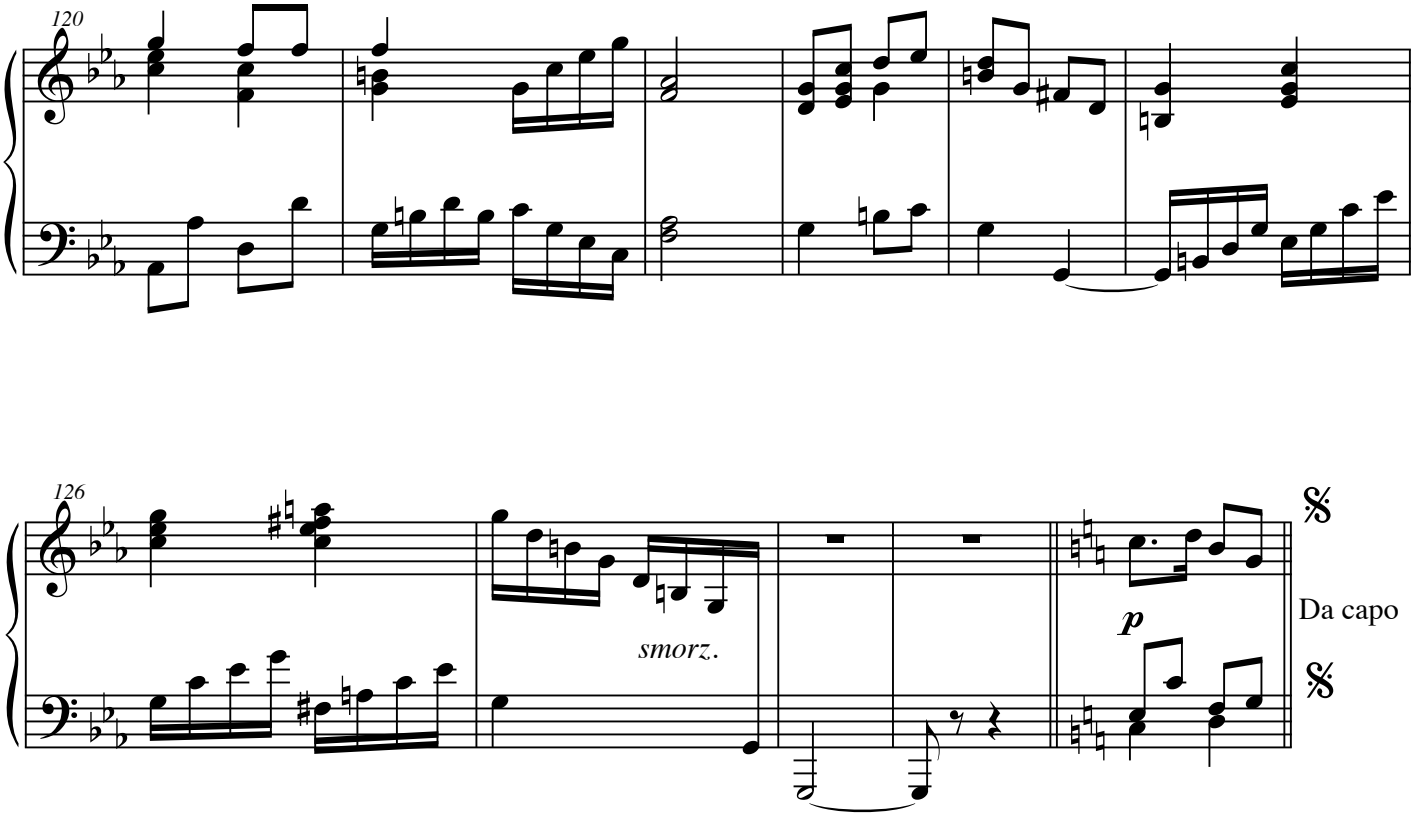

48
[rit.]
[a tempo]
51
f
55
59


62
g.
g.
g.
g.
65
70
[mez.]
74
f
mez.



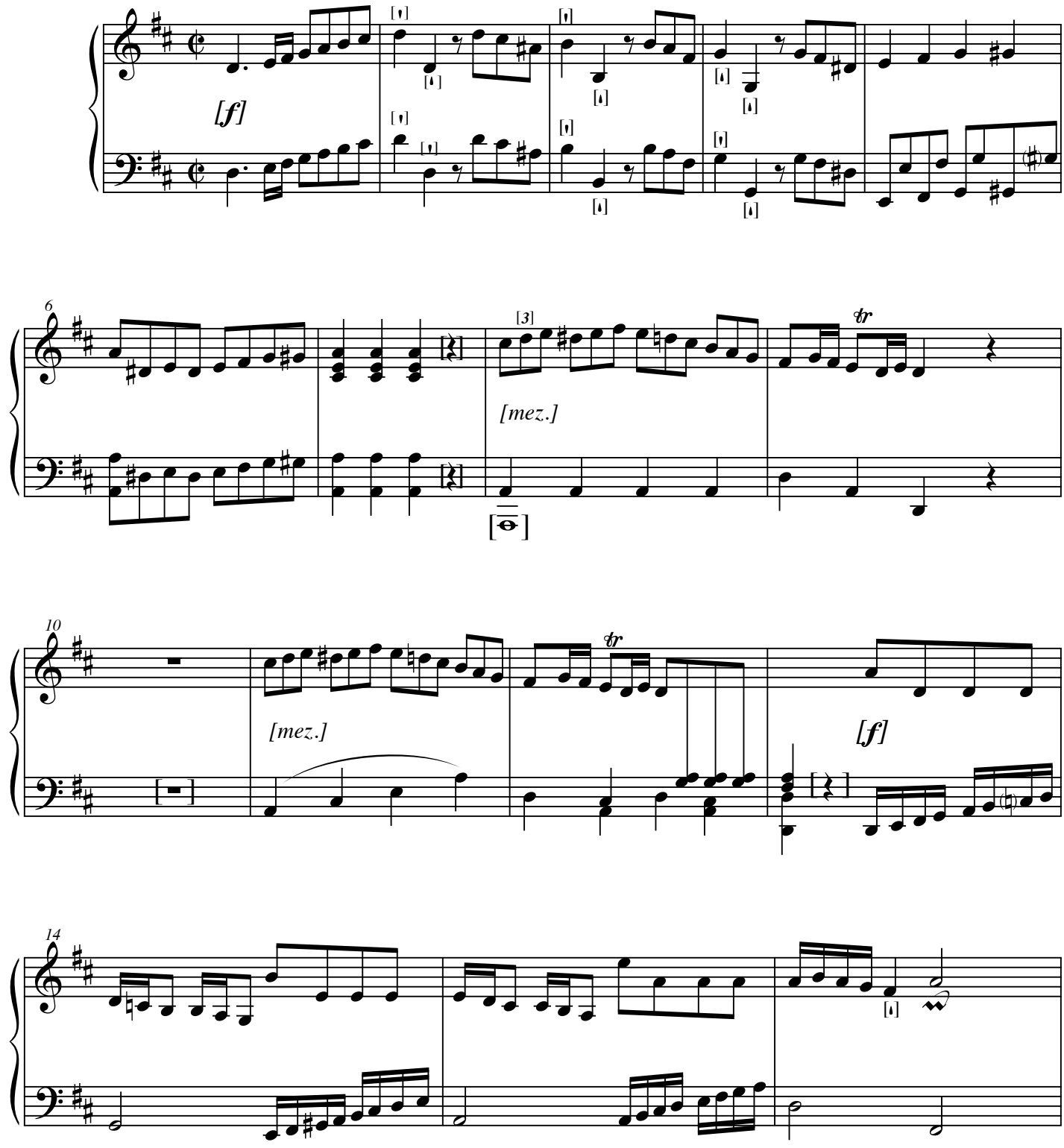
*Appoggiaturas in meas. 95 and 105 aligned over main notes, as in original. (Cf. Critical Notes.)


98
cresc.
f
103
109
115
cresc.


120
126
smorz.
p
Da capo

Simphonie de Clavecins

Allegro moderato [et marqué] A-L Couperin



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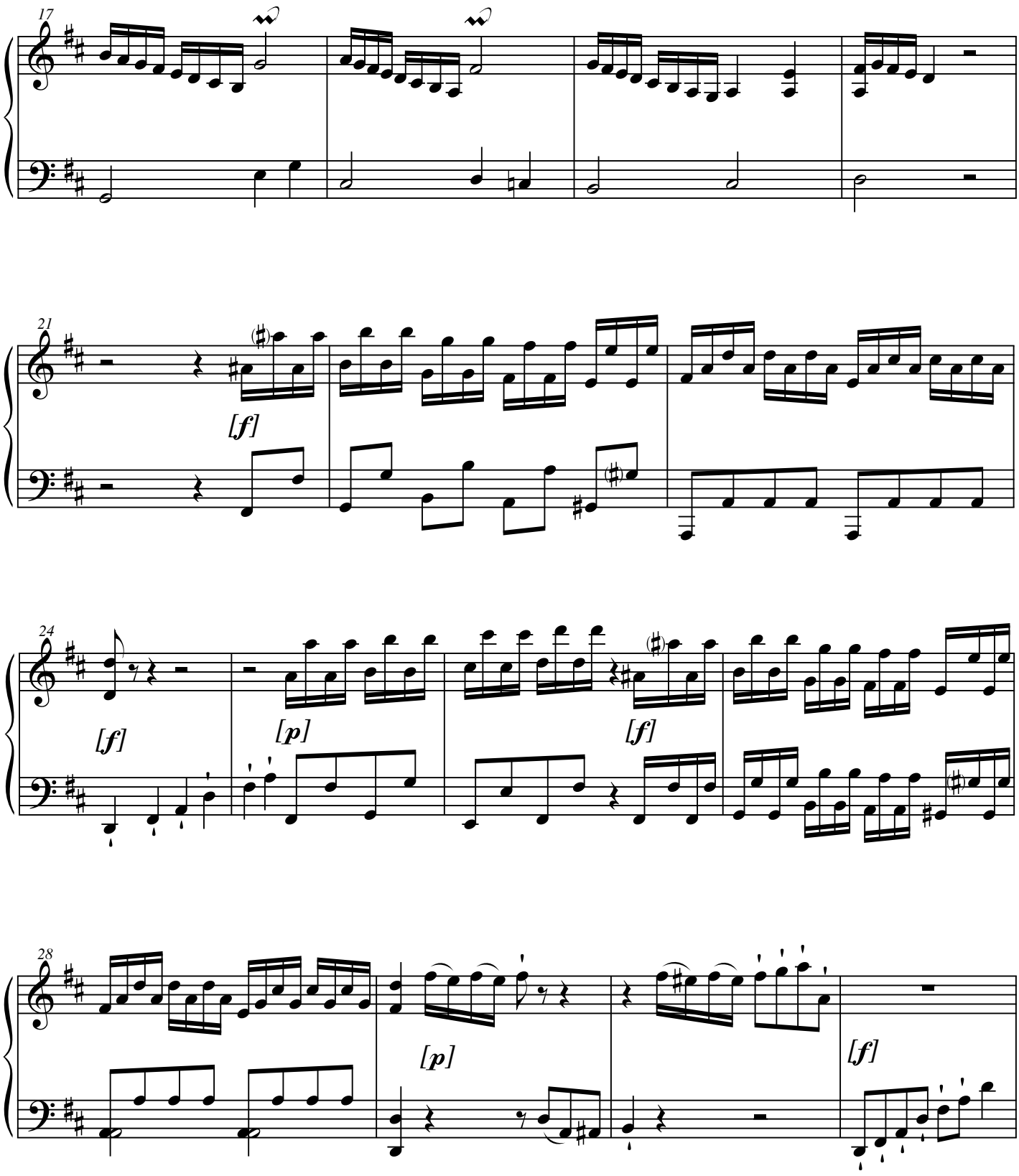
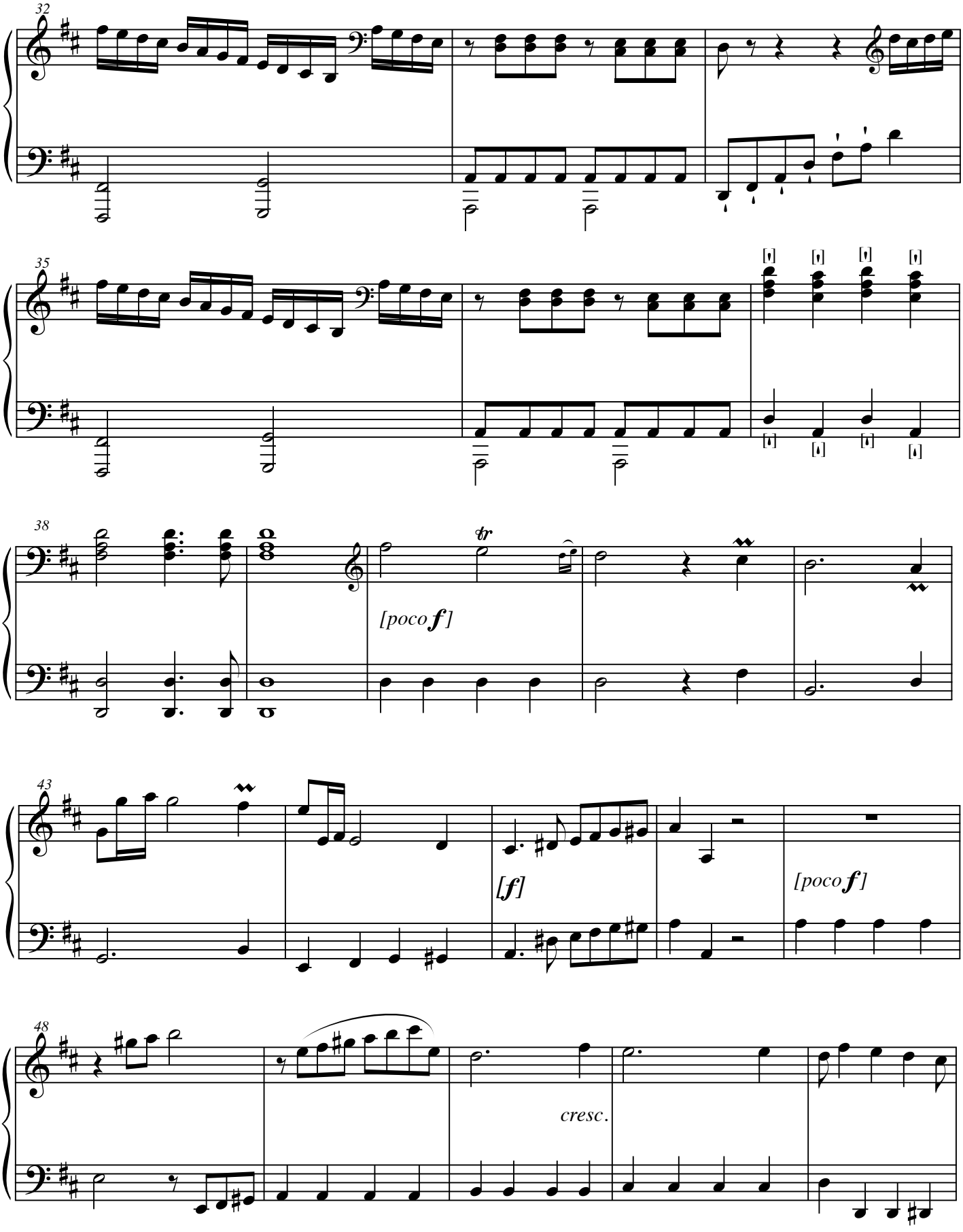
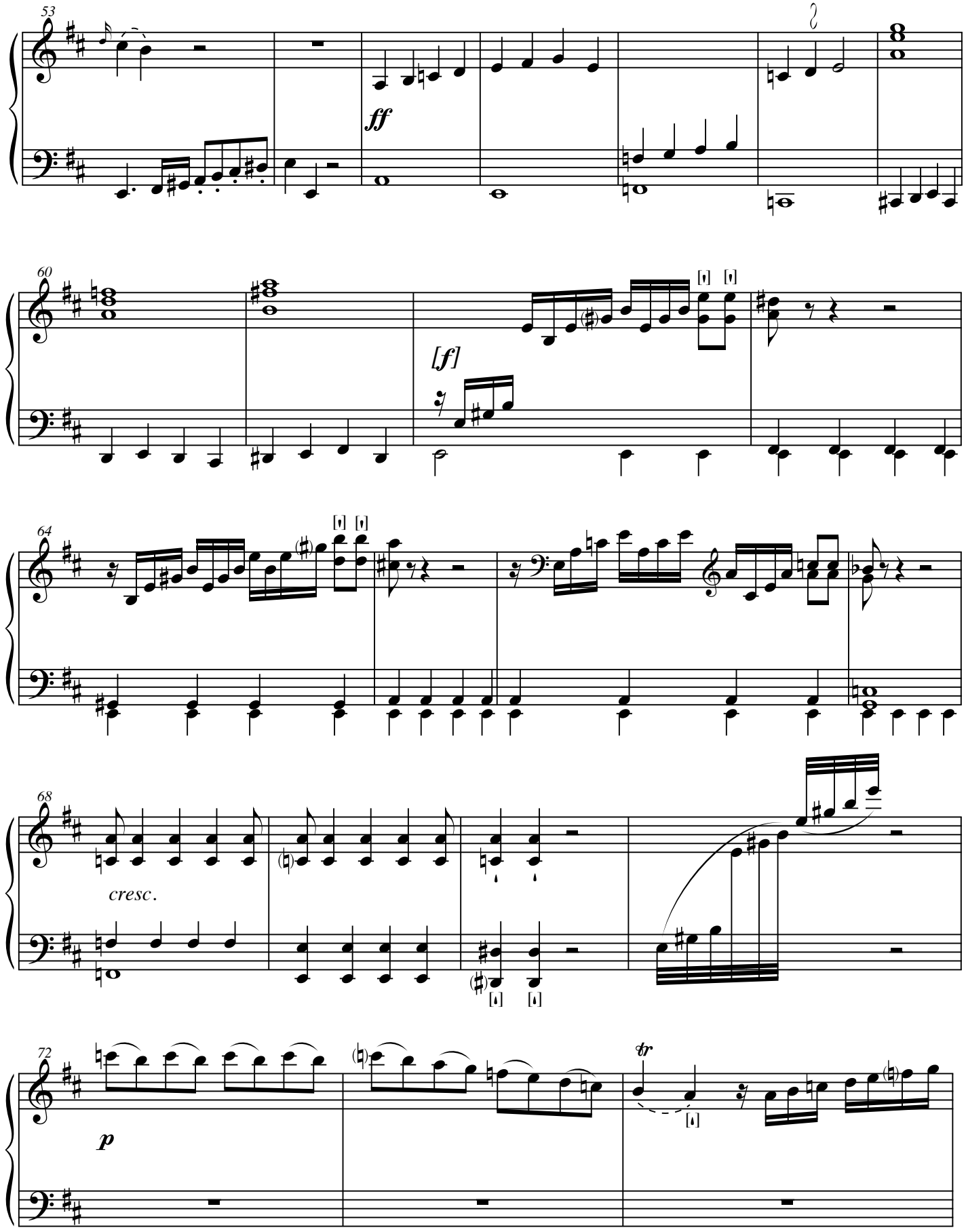
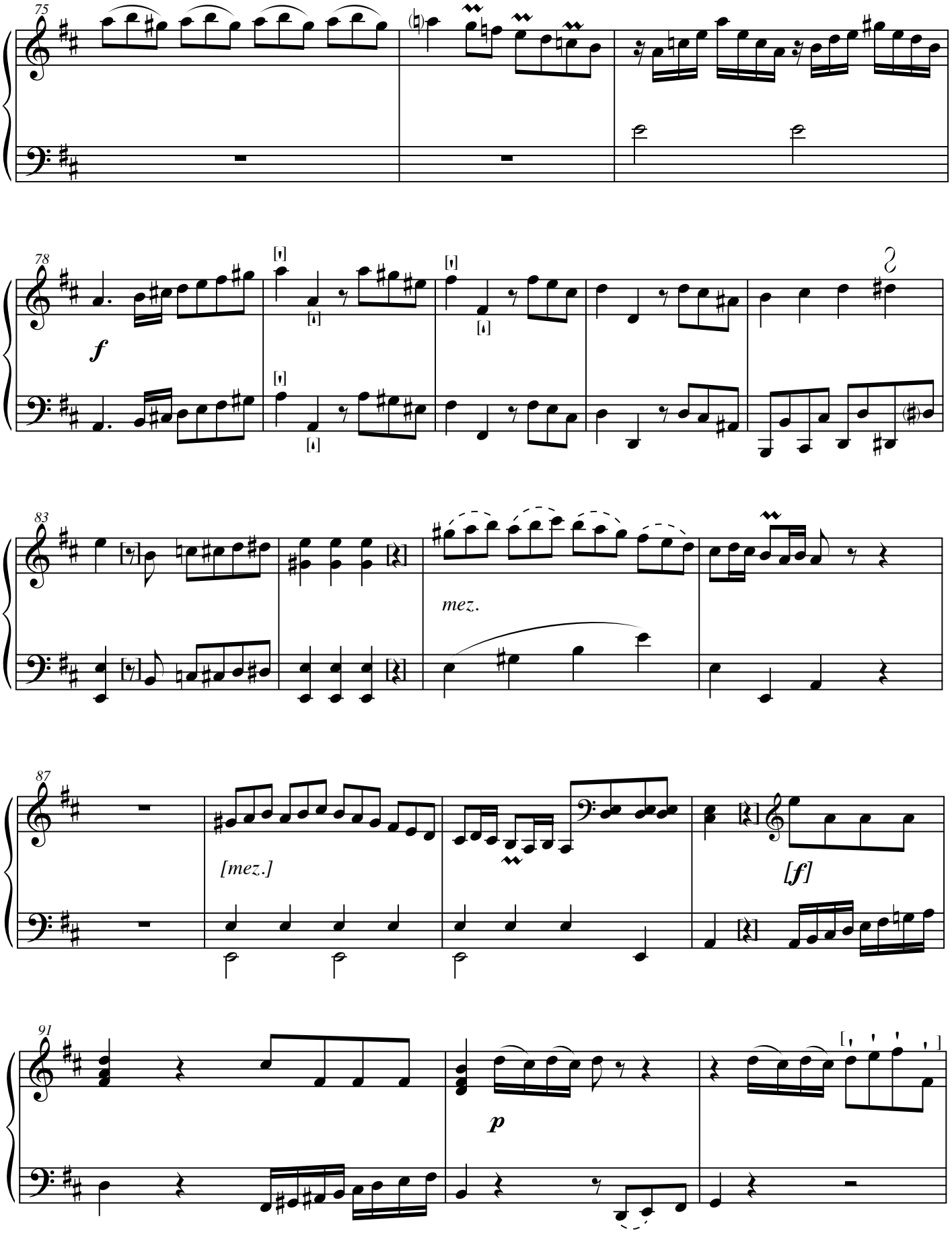
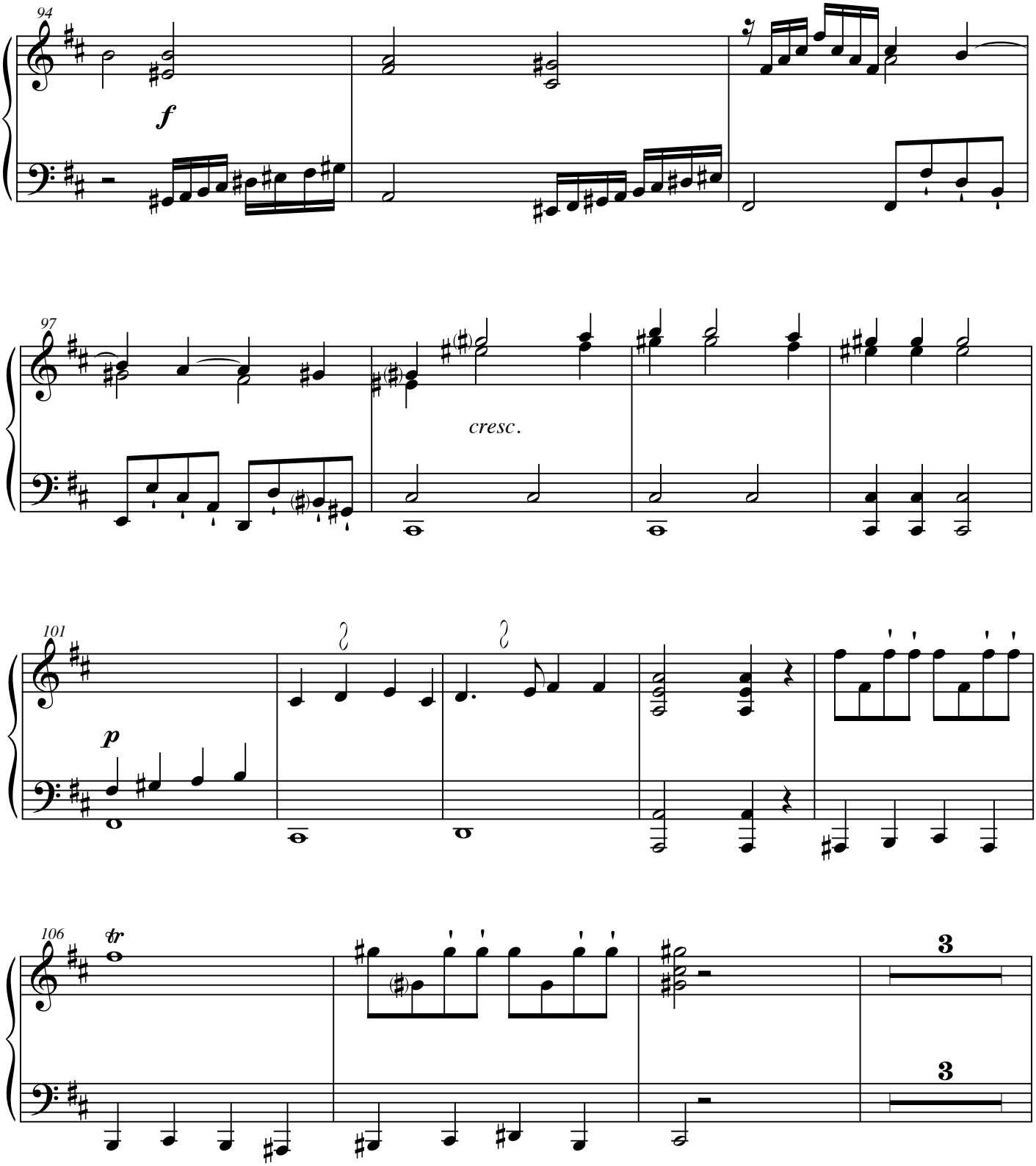
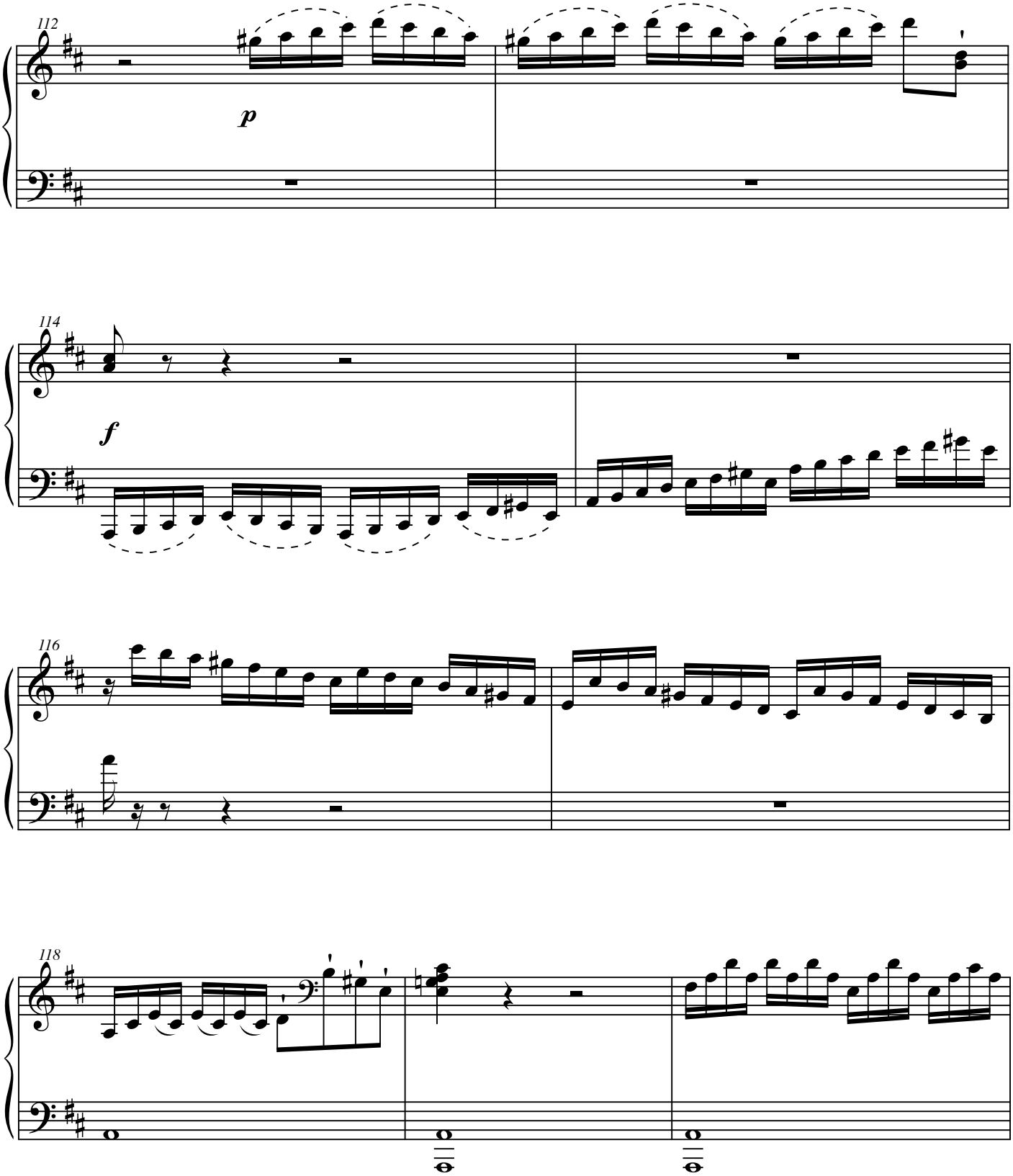

17
21
[f]
24
[f]
[p]
[f]
28
[p]
[f]

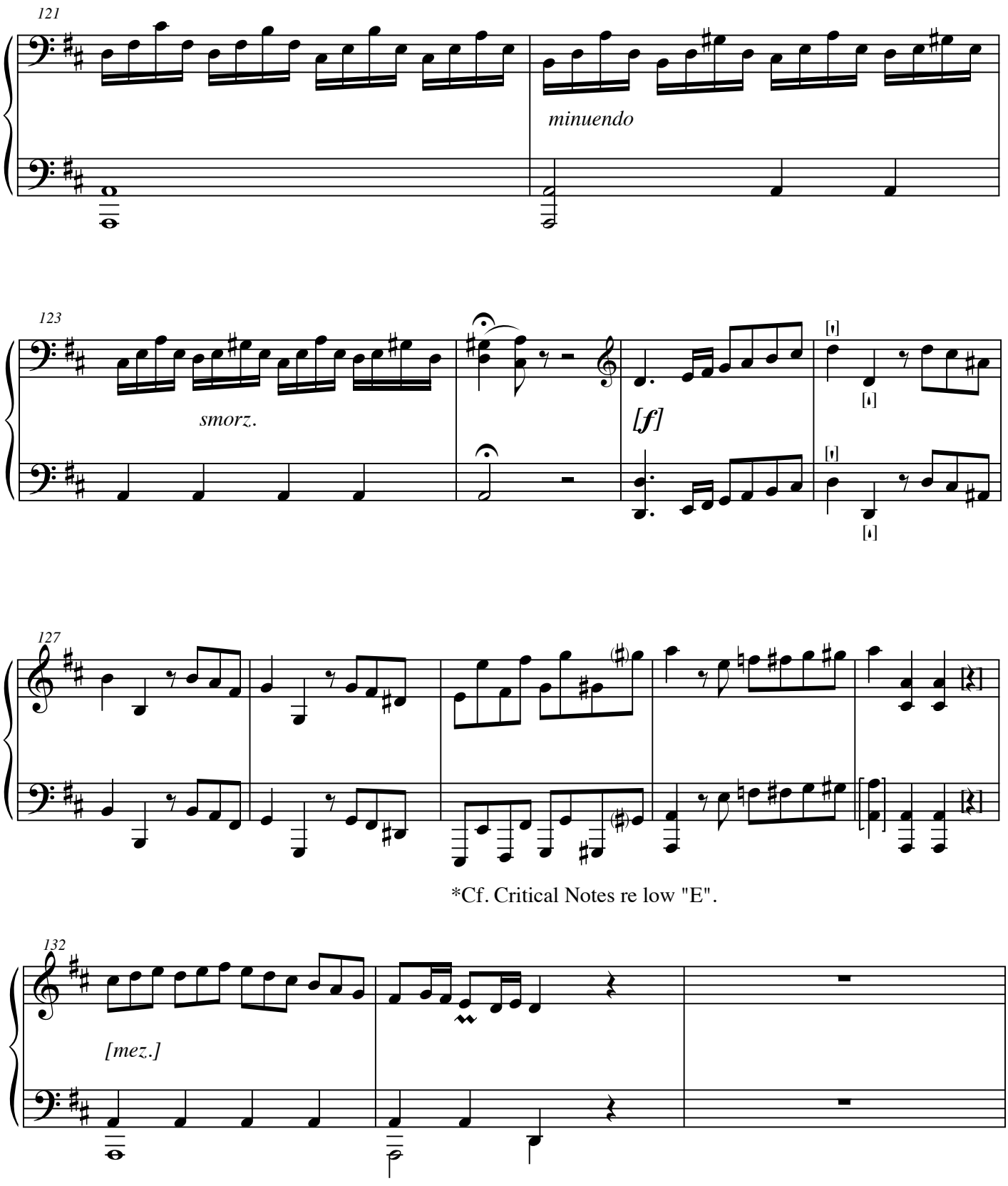

32
35
38
tr
[poco f]
43
[f]
[poco f]
48
cresc.


53
ff
60
[f]
64
68
cresc.
72
p
tr

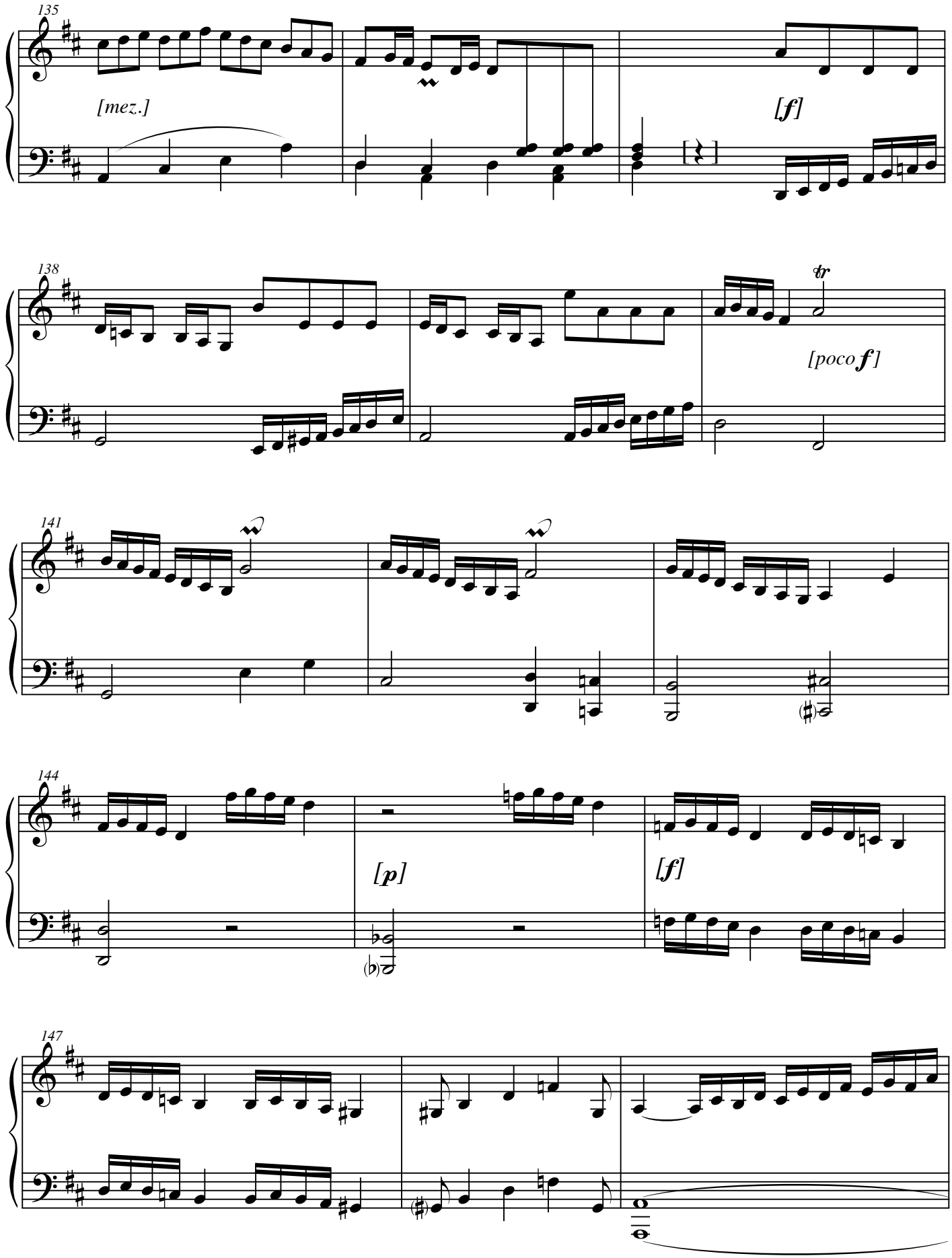

75
78
f
83
mez.
87
[mez.]
[f]
91
p

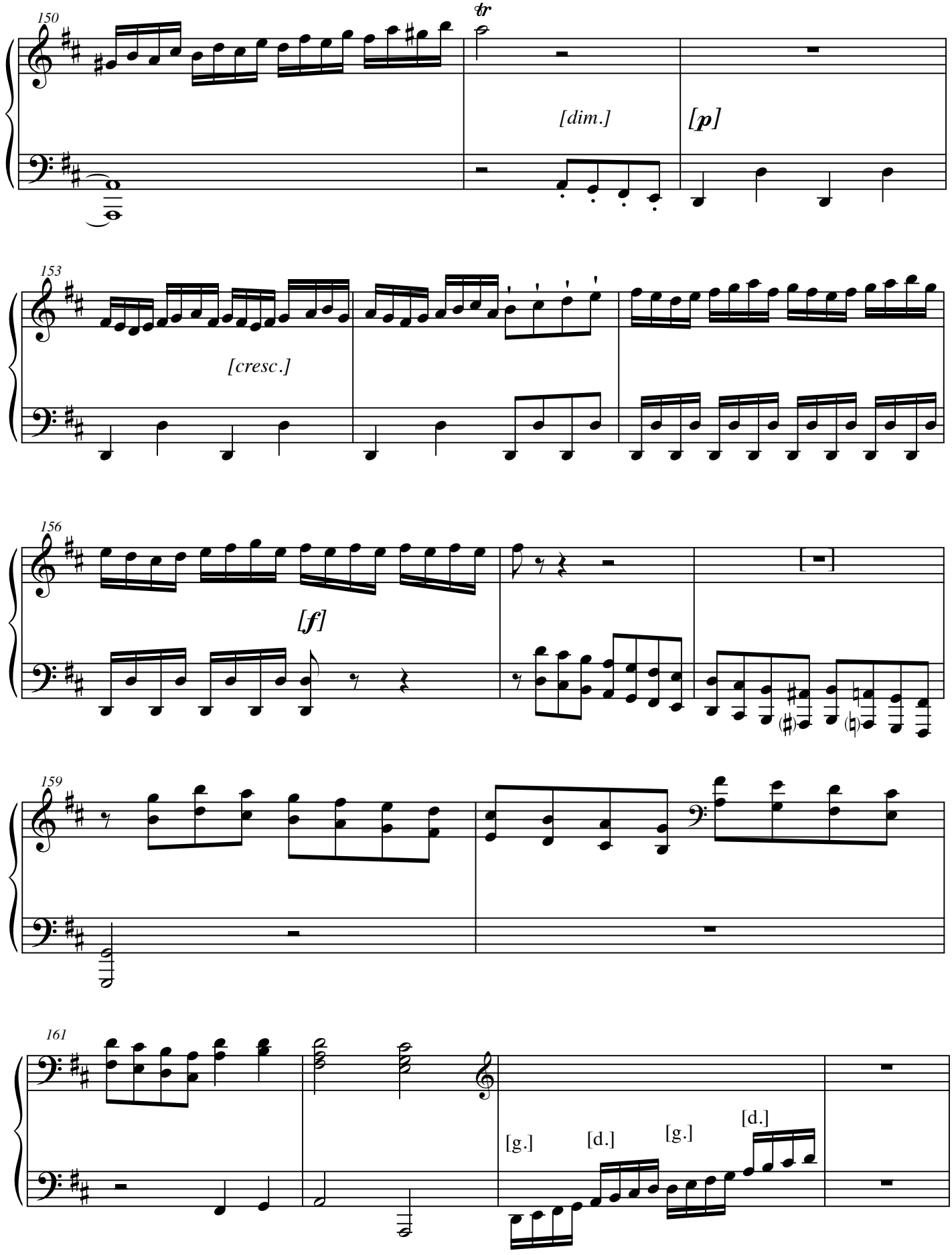

94
f
97
cresc.
101
p
106
tr
3
3

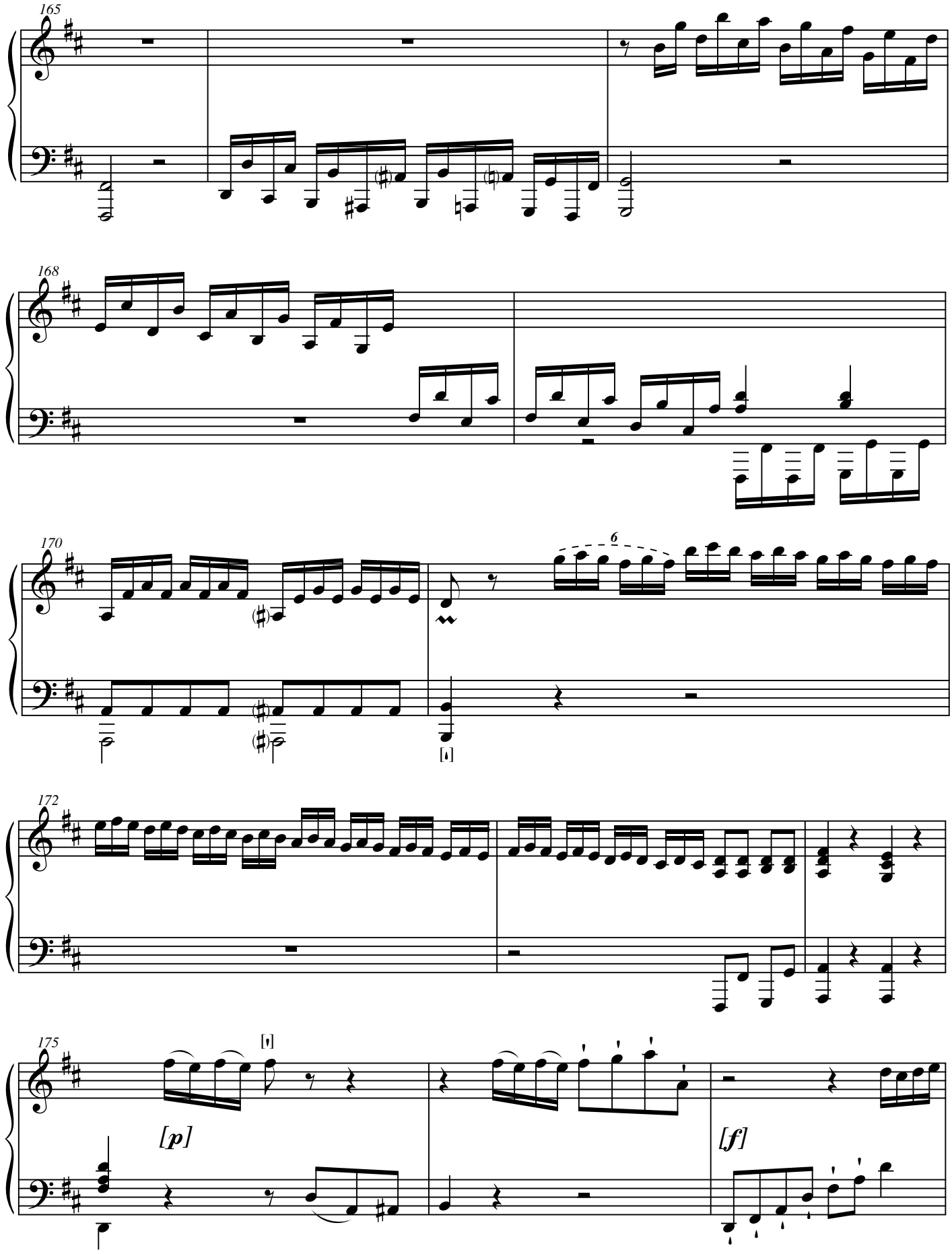

112
p
114
f
116
118

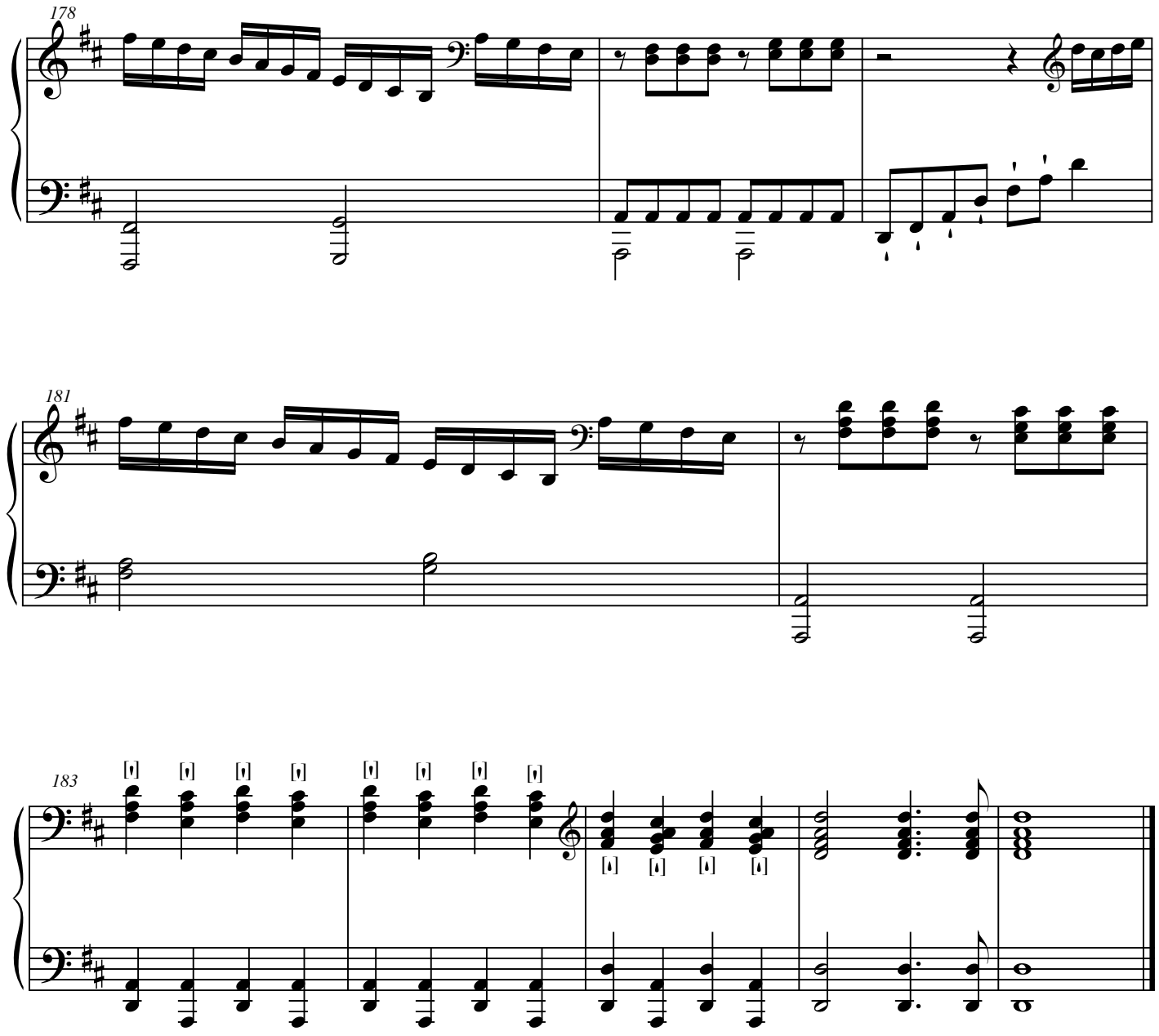


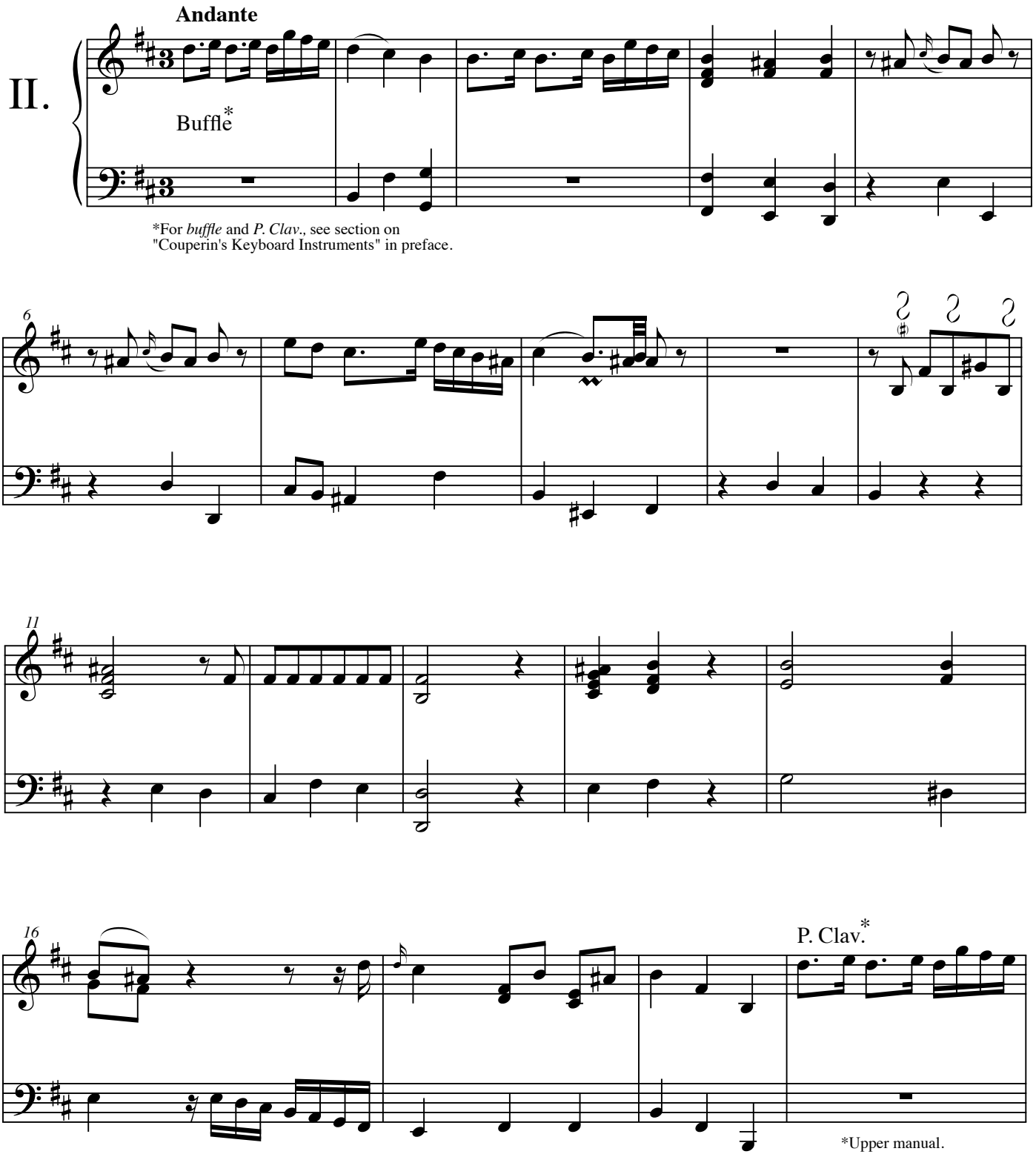
*Cf. Critical Notes re low "E".

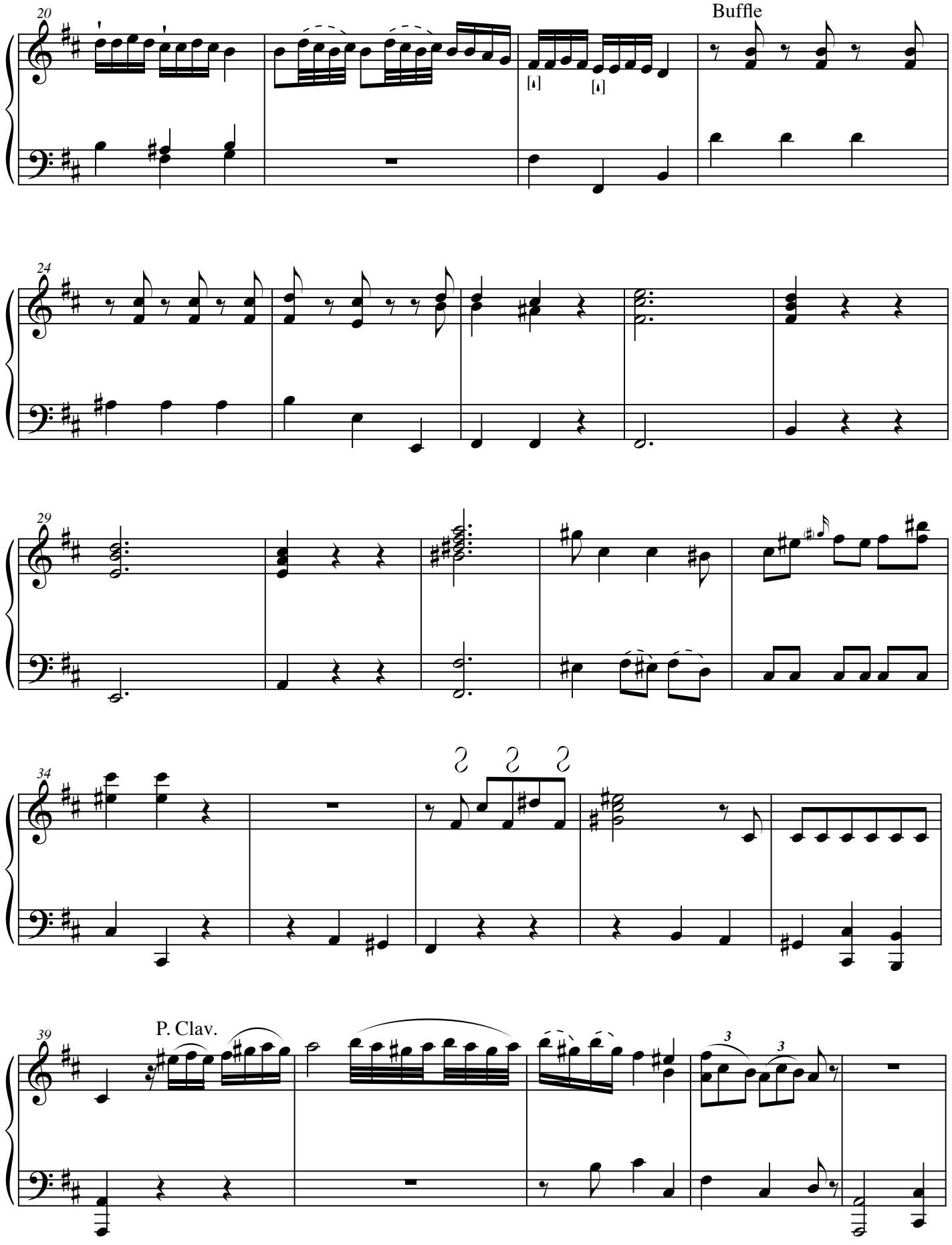

135
[mez.]
[f]
138
tr
[poco f]
141
144
[p]
[f]
147

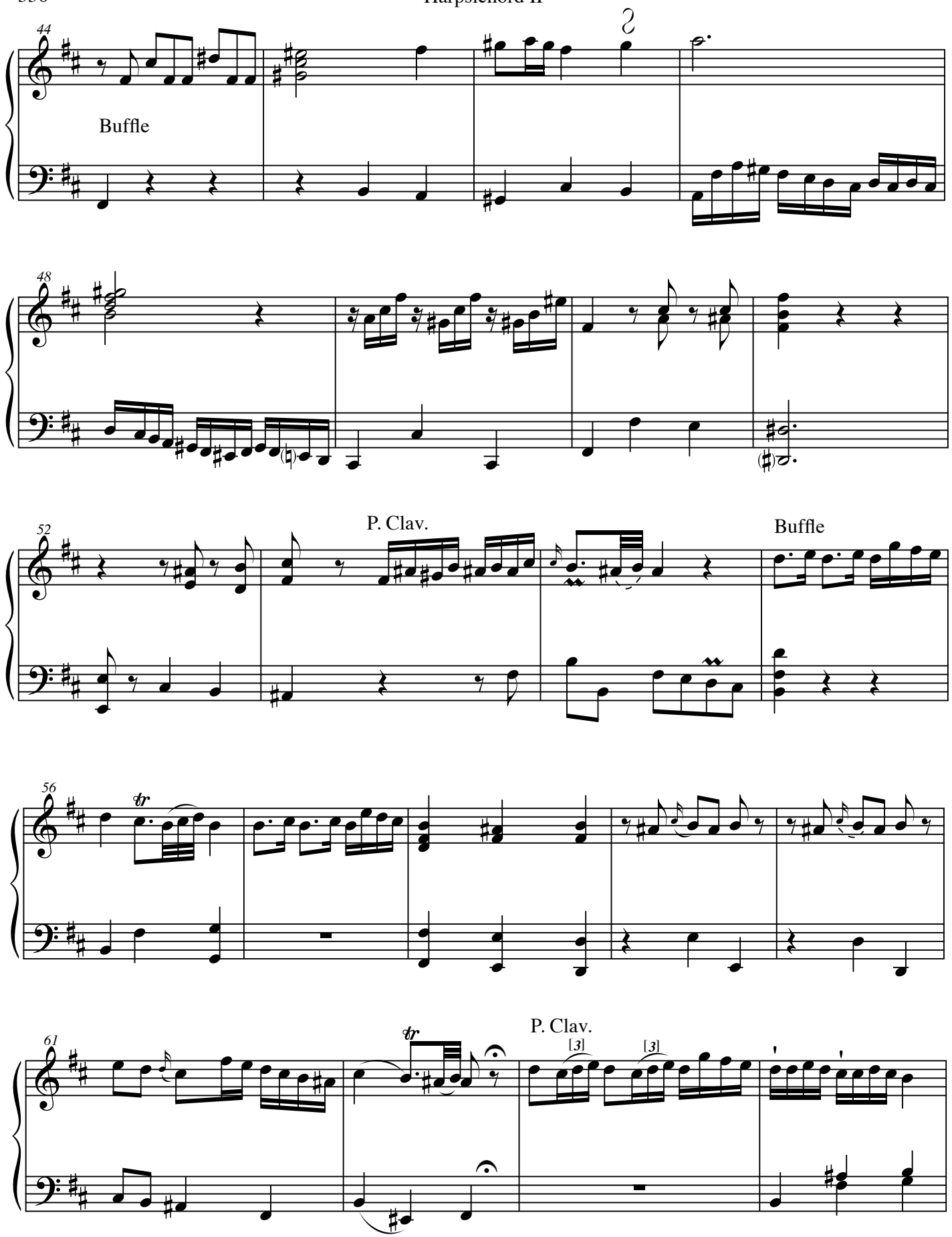

150
tr
[dim.]
[p]
153
[cresc.]
156
[f]
159
161
[g.]
[d.]
[g.]
[d.]

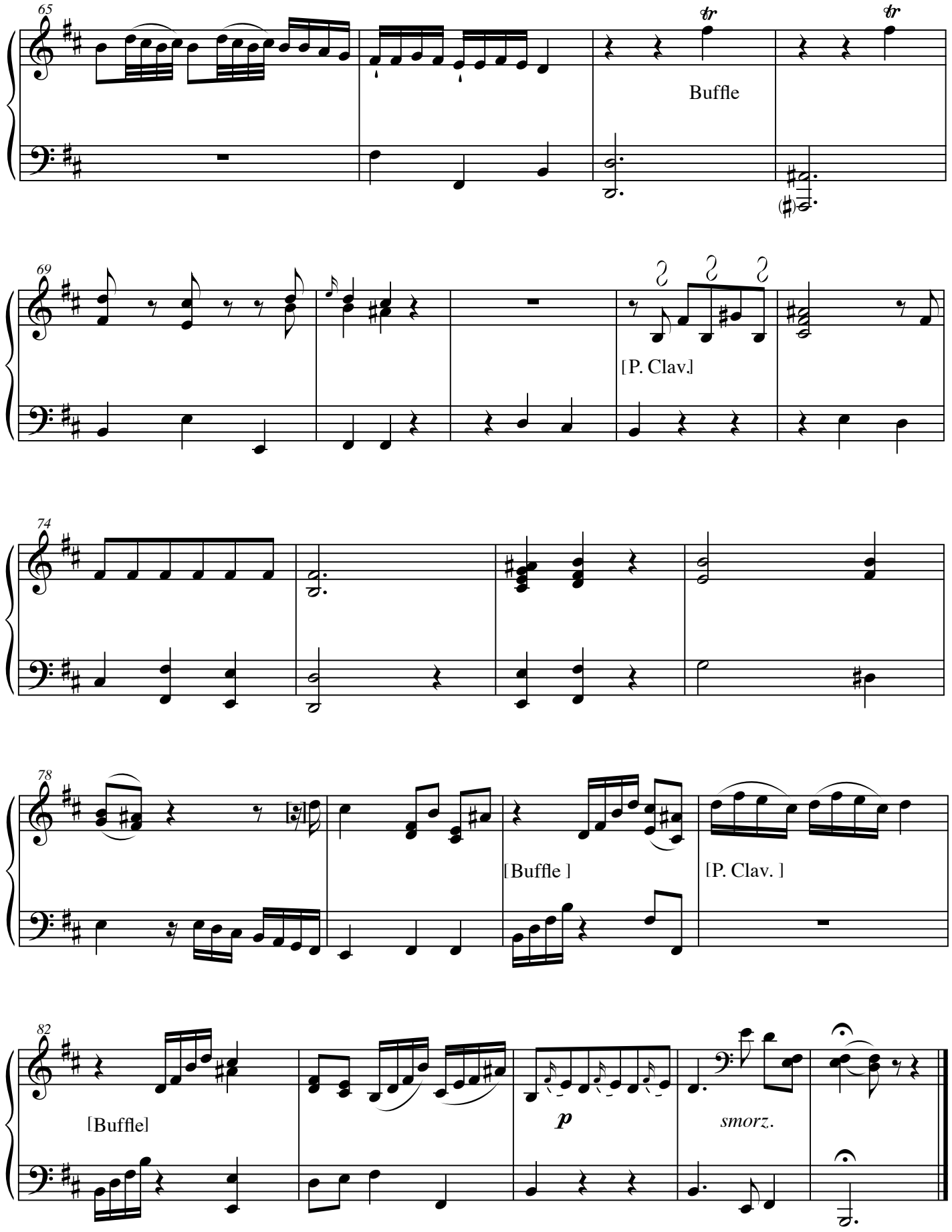

165
168
170
6
172
175
[p]
[f]

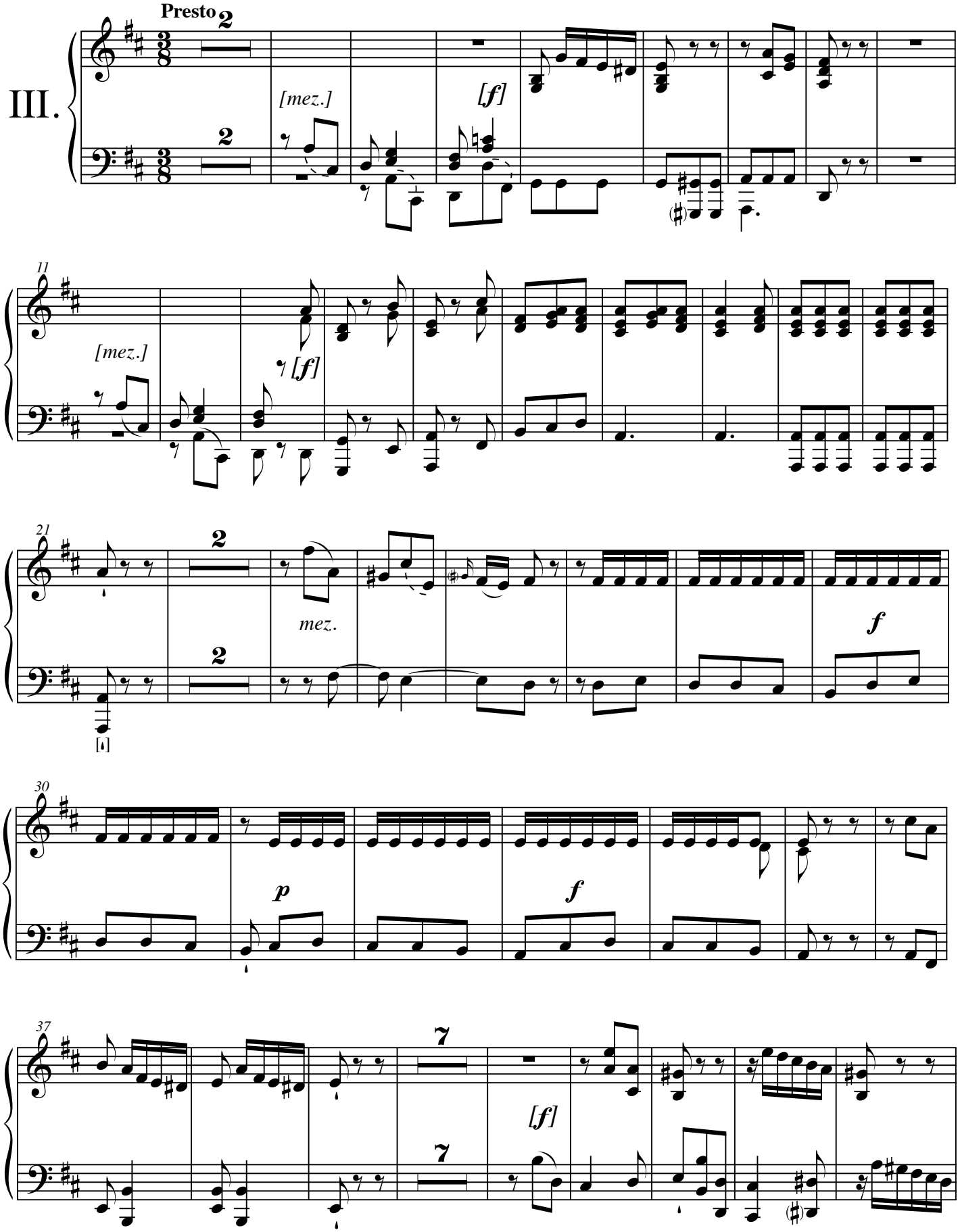

178
181
183

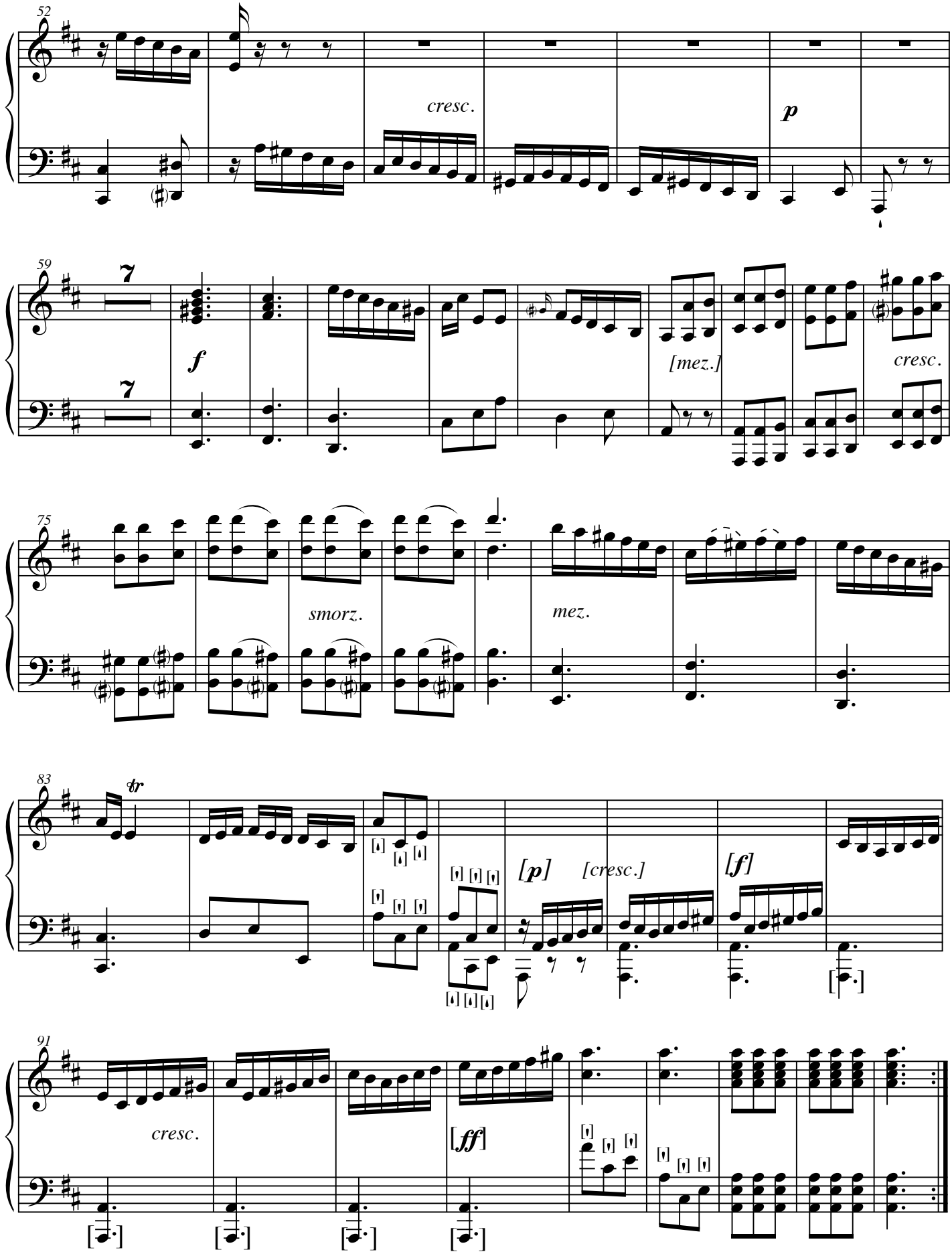

II.
Andante
Buffle*
*For buffle and P. Clav., see section on "Couperin's Keyboard Instruments" in preface.
6
11
16
P. Clav.*
*Upper manual.

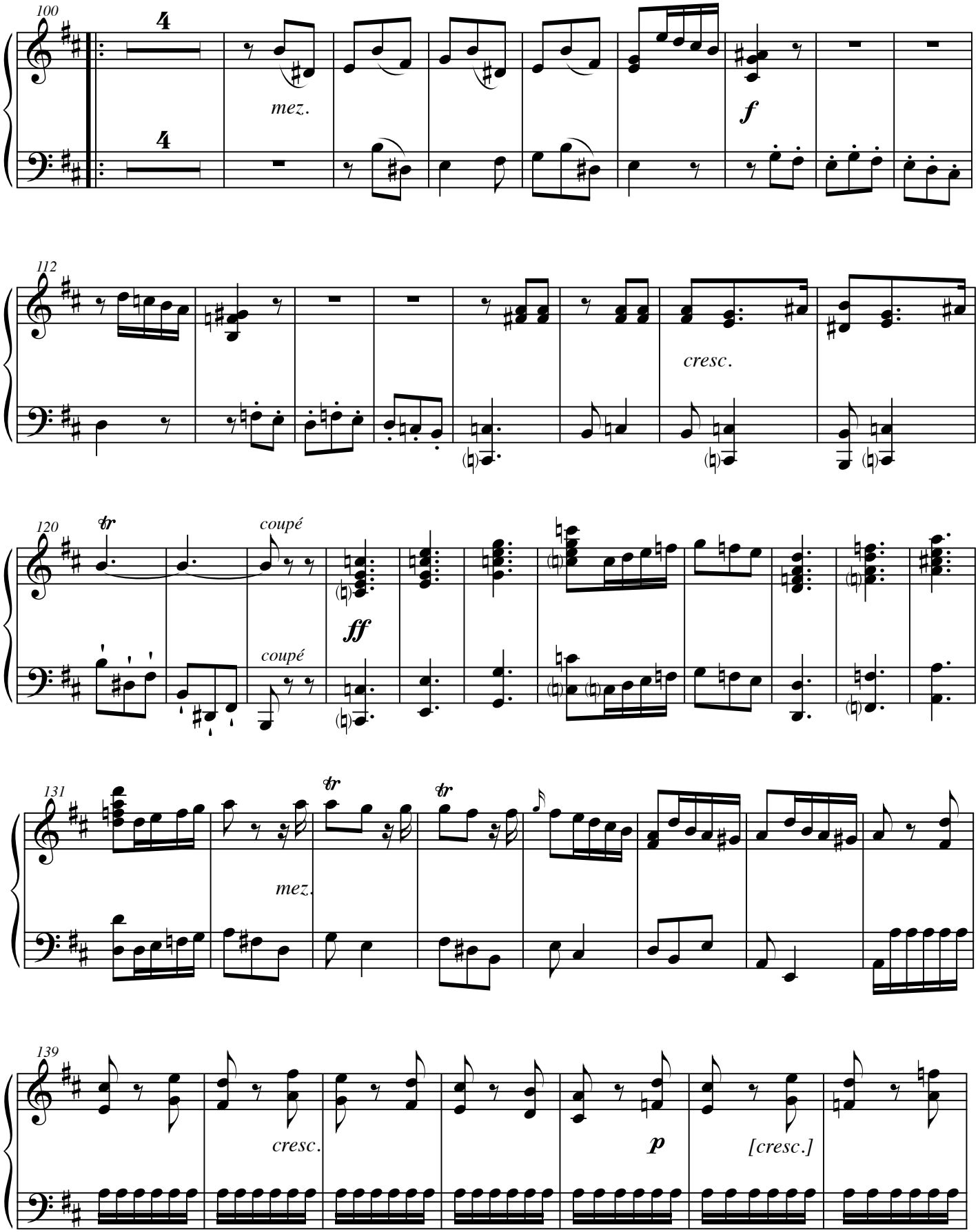

20
Buffle
24
29
34
39
P. Clav.

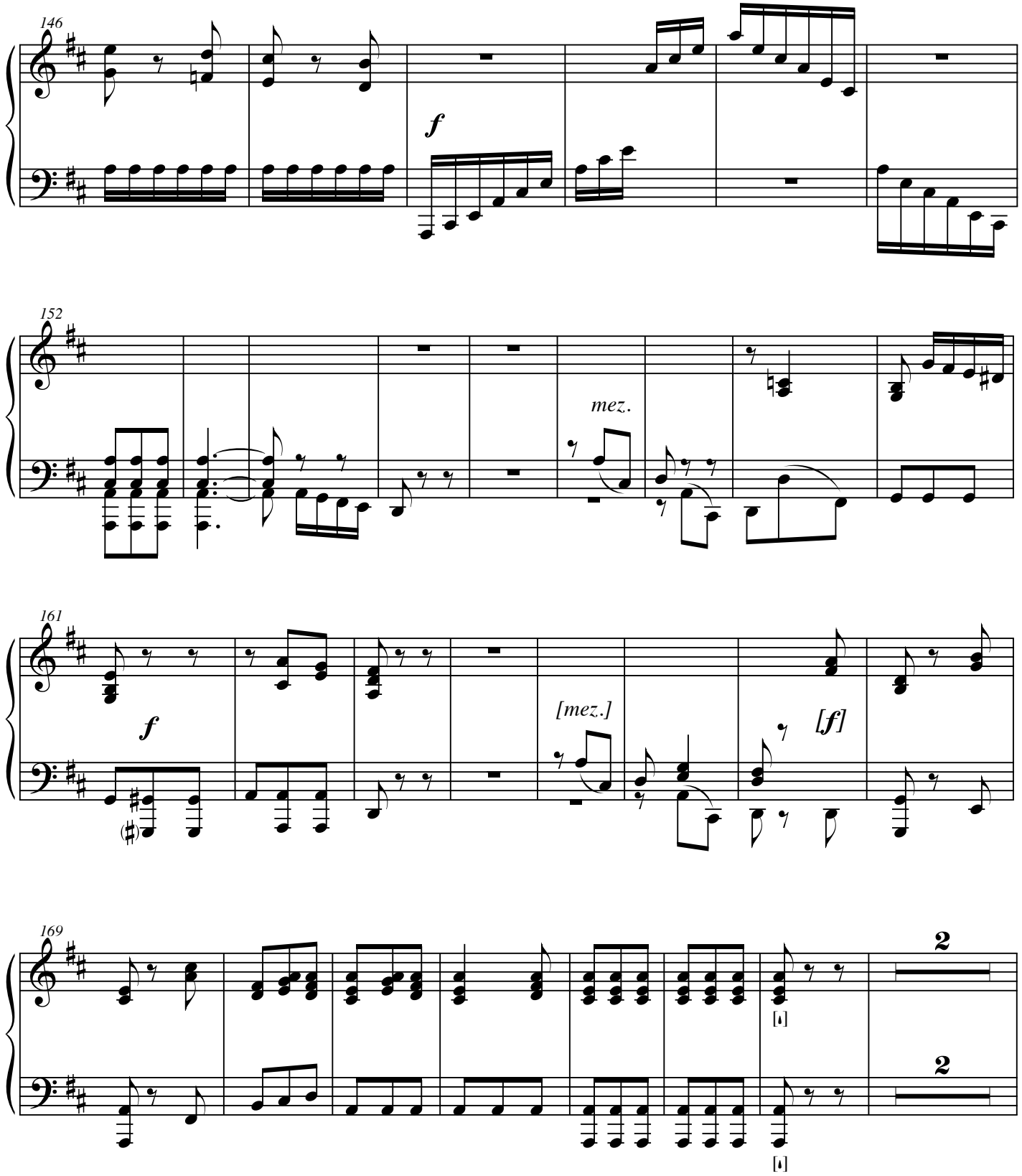

44
Buffle
48
52
P. Clav.
Buffle
56
61
P. Clav.

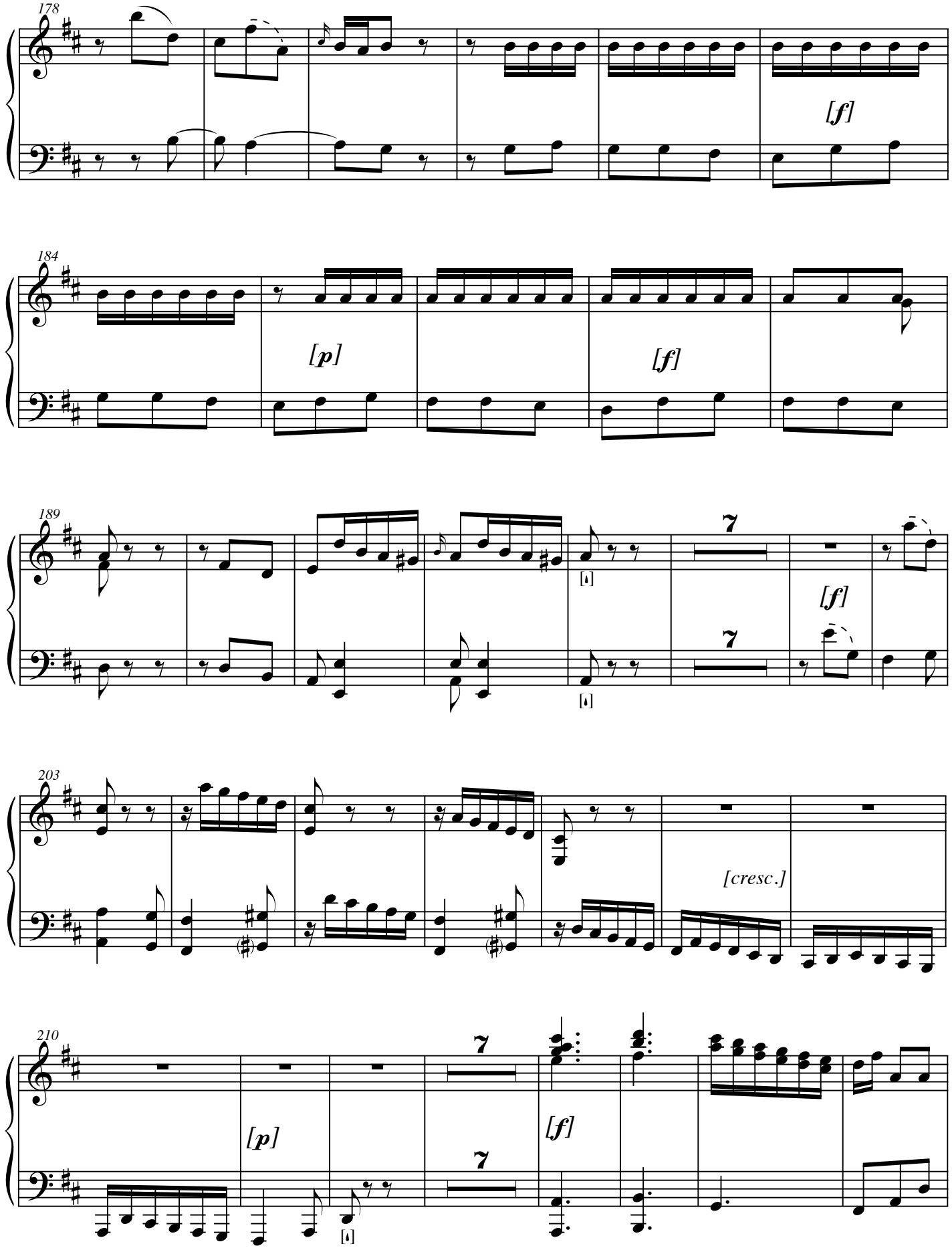

65
Buffle
69
[P. Clav.]
74
78
[Buffle]
[P. Clav.]
82
[Buffle]
p
smorz.

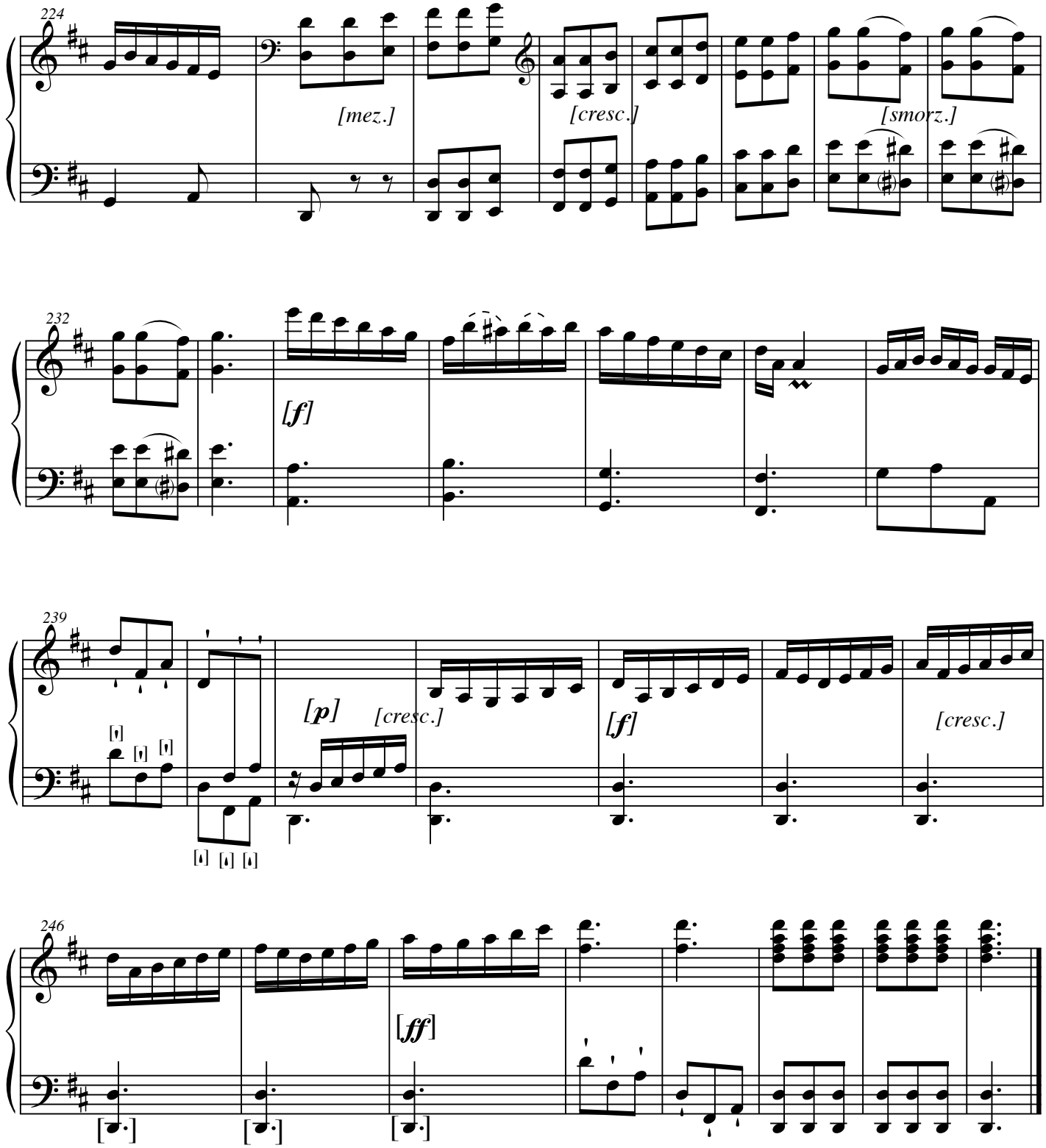

III.
Presto
[mez.]
[f]
11
[mez.]
[f]
21
mez.
f
30
p
f
37
[f]


52
cresc.
p
59
7
7
f
[mez.]
cresc.
75
smorz.
mez.
83
tr
[p]
[cresc.]
[f]
91
cresc.
[ff]


100
mez.
f
112
cresc.
120
tr
coupé
ff
coupé
131
tr
tr
mez.
139
cresc.
p
[cresc.]


146
f
152
mez.
161
f
[mez.]
[f]
169
2
2


178
[f]
184
[p]
[f]
189
7
[f]
7
203
[cresc.]
210
[p]
7
[f]
7


224
[mez.]
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[smorz.]
232
[f]
239
[p]
[cresc.]
[f]
[cresc.]
246
[ff]