

Louis-Claude Daquin

PIECES DE CLAVECIN

The complete harpsichord suites

Die gesamten Cembalosuiten

Edited by

CHRISTOPHER HOGWOOD

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DE
PIECES DE CLAVECIN
Dedé
A S. A MADEMOISELLE
DE SOUBISE
Composées

PAR M^r. DAQUIN

Organiste de S^t. Paul, du Petit S^t. Antoine,
et des Cordeliers.

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AVEC PRIVILEGE DU ROY

1735.

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TO HER HIGHNESS

Mademoiselle de Soubise.

Mademoiselle

The care you have devoted to the harpsichord pieces which it has been my privilege to teach you [and] that discernment which is assured to one of your noble family (of which you yourself are one of the most gracious adornments) have led me to take the liberty of dedicating to you those same pieces. The patronage which you have always so nobly extended to me gives me some ground for hoping that the public may also receive them favourably. May it please Your Ladyship to accept these first fruits of my labours as a mark of my sincere gratitude and the profound respect with which I am,

Mademoiselle

Your Highness' Most Humble and Obedient Servant

Daquin

AN IHRE HOHEIT

Mademoiselle de Soubise.

Mademoiselle

Die Aufmerksamkeit, die Sie den Cembalostücken schenken, in denen Sie zu unterrichten ich die Ehre habe, [und] der gute Geschmack, der ein zuverlässiges Erbe in Ihrem erlauchten Hause ist, dem Sie angehören und für das Sie eine der schönsten Zierden sind, haben mich veranlaßt mir die Freiheit zu nehmen, sie Ihnen zu widmen. Die Gönnerschaft, mit der Sie mich stets beeindruckt haben, läßt mich hoffen, daß die Öffentlichkeit sie [ebenfalls] wohlwollend aufnimmt. Haben Sie die Güte, Mademoiselle, diese ersten Werke anzunehmen als ein deutliches Zeichen meiner aufrichtigen Dankbarkeit und meiner tiefen Ehrerbietung, mit der ich bin

Mademoiselle

Ihrer Hoheit

*untertänigster und
gehorsamster Diener*

Daquin

A SON ALTESSSE
Mademoiselle de Soubise.

Mademoiselle

S
attention que vous Donnez aux Pièces de Clavecin, que j'ay l'honneur de vous Enseigner, le bon Goût qui est comme un héritage assuré à l'Illustr'e Maïon, dont vous Sortez. Et de laquelle vous faites un des plus Beaux Ornemens; m'ont fait prendre. La Liberté de vous les Déclier, la Protection dont vous M'avez Toujours honoré, me fait Espérer que le Public les recevra favorablement. Daignez Mademoiselle agréer ces premices de mes ouvrages, comme une marque sensible de ma parfaite Reconnaissance, et du profond respect avec lequel je Suis

Mademoiselle

DE VÔTRE ALTESSSE

—
Le très humble, et très
obéissant serviteur.

Dquin.

FOREWORD

This is the first book of harpsichord pieces of mine to come out in public, and I have spared neither time nor trouble on it. While I have been searching for new styles of expression, I have still been at pains never to deviate in the least from a true harpsichord idiom.

There are several pieces of considerable difficulty in the volume, but, providing the player takes care to finger them correctly, they will prove much less difficult in performance than they appear on the page. In this category are *Les Vents en couroux* and *Les Trois Cadences*.

In the first of these I sought to imitate the ocean whipped up by the winds and the storm; the section where the hands cross over each other aims to create the effect of the fury of the waves and the brilliant flashes of lightning. I have taken care to mark passages of this sort, which occur in several other of my pieces, with the letters D and G, meaning right hand ['droite'] or left hand ['gauche'].

The piece called *Les Trois Cadences* is in a style which I can guarantee has never been found in music before, something quite new and out of the ordinary, and yet, in spite of its great technical difficulties, I have still managed to work in the most graceful melodic line.

To execute it successfully, the right hand has to play two of the trills ['cadences'] at once, while the left hand plays the other. The two right hand trills should also be fingered with the 2nd and 3rd and the 4th and 5th fingers. Note that it is essential for clarity that the 5th and 3rd fingers are really lifted at the end of the double trill.

I trust that no people of taste, and particularly those that are well-known as harpsichordists (and of these there are quite a number), will hold surprises such as these against me, since I am certain that it will take the majority of players very little time at all to solve the difficulties that occur in my pieces.

The secret of a really neat harpsichord style lies, in my view, in the touch, which is the most difficult thing to acquire. The expressive pieces are full of ornaments such as *ports de voix*, *cadences portées* and *aspirations*, which are perfectly well-known. But I must mention that to play a *port de*

VORWORT

Dies ist das erste Buch der *Pièces de Clarecin*, das ich herausbringe; ich habe dafür weder Sorgen noch Mühen gescheut. Ich habe versucht, neue Ausdrucksarten zu suchen, ohne mich vom wahren Cembalostil zu entfernen.

Man findet darin mehrere Stücke von erheblicher Schwierigkeit, aber wenn Vorsorge getroffen wird, sie mit guten Fingersätzen zu versehen, so wird die Ausführung dadurch sehr viel weniger schwierig als sie auf dem Papier scheint. Solche Stücke sind *Les Vents en couroux* und *Les Trois Cadences*.

In dem einen habe ich das durch Winde und Sturm in Aufruhr versetzte Meer nachahmen wollen; die Stelle, an der die Hände übereinander kreuzen, soll das Toben der Wogen und die Heftigkeit der Blitze fühlbar machen: Ich habe darauf geachtet, diese Arten von Passagen, die sich in mehreren meiner Stücke finden, durch die Buchstaben D.G. zu bezeichnen. Der eine gibt die rechte Hand ['droite'] und der andere die linke Hand ['gauche'] an.

Das Stück *Les Trois Cadences* ist in einer Art, von der ich versichern kann, daß sie neu, außergewöhnlich und niemals in der Musik vorgekommen ist. Seine großen Schwierigkeiten haben mich nicht gehindert, damit die anmutigste Melodie, die mir möglich war, zu verbinden.

Für eine erfolgreiche Ausführung ist es nötig, daß die rechte Hand zwei Triller ['cadences'] auf einmal spielt, während die linke Hand einen spielt.

Es ist überdies notwendig, daß die beiden Triller der rechten Hand mit dem 2., 3., 4. und 5. Finger durchgeführt werden, und man beachte (wenn die beiden Triller enden), daß der 5. und der 3. Finger unbedingt gehoben werden müssen, um den Doppeltriller sehr deutlich wiederzugeben.

Ich hoffe, daß die Personen von Geschmack und vornehmlich die berühmten Clavecinisten (deren Zahl groß ist) mir die Überraschung nicht verargen [und] ich bin überzeugt, daß die meisten Spieler die Schwierigkeiten in diesen Stücken in kurzer Zeit meistern werden.

Die wirkliche Klarheit des Cembalospieles besteht meiner Meinung nach im Anschlag, der sehr schwierig zu erwerben ist. Die ausdrucksvooll-zarten Stücke sind voll von Verzierungen wie *ports de voix*, *cadences portées* und *aspirations*, die bestens bekannt sind. Doch muß ich feststellen, daß es für die gute Ausführung eines *port de*

AVERTISSEMENT

Voicy le premier livre de Pièces de Clavecin, que je mette au jour; Je n'y ay Spargné ny mes soins, ny mes peines. J'ay tâché en cherchant de Nouveaux caractères de ne point m'éloigner du vray goust du Clavecin.

On y trouvera plusieurs pieces d'une grande Execution, mais en prenant la précaution de les bien doigter, L'Execution en deviendra bien moins difficile qu'elle ne paroist sur le papier. Telles sont les Vents en Courroux et les Trois Cadences.

Dans l'une j'ay voulu imiter la Mer agitée des Vents et de l'orage, l'endroit où l'on passe les mains l'une sur l'autre doit faire sentir la fureur des Flots et la Vintûre des Éclairs. J'ay eu soin de marquer ces sortes de Passages qui se trouvent dans plusieurs de mes pieces par les Lettres D. g. L'une indique la main droite et l'autre la main gauche.

La Pièce des Trois Cadences est d'un goust, que je puis assurer être nouveau, extraordinaire. Et n'avois jamais paru en Musique, les grandes difficultés ne m'ont pas empêché d'y Mettre du Chant le plus gracieux qu'il m'a été possible.

Pour réussir dans son Execution, il faut que la main droite fasse deux Cadences à la fois, avec la main gauche qui en fait une.

Il faut encoré que les deux Cadences de la Main droite se fassent avec les 2^e, 3^e, 4^e et 5^e doigts et faire attention (quand les deux Cadences finissent) qu'il faut absolument lever le 5^e et le 3^e doigt pour les rendre bien distinctes.

J'espere que les personnes de Goust et principalement les Illustrés Clavecinistes (Dont le Nombre est grand) ne me dérurent pas l'avarice Gré de la surprise, étant persuadé que la plupart de ceux qui touchent le Clavecin surmonteront en peu de Temps les difficultez qui se trouvent dans mes pieces.

La véritable propreté du Clavecin consiste, selon Moys, dans le Tacet qui est tres difficile à acquérir; les Pièces Tendres sont remplies d'agrémentz comme de Ports de Voix, de Cadences Portées et d'aspirations que l'on connaît parfaitement. Mais je dois observer que pour bien faire un Port de-

voix properly, when the grace note is slurred on to the main note, one must play the bass note a little before the grace note in the top part and lean on the grace note a little more firmly before playing the *pincé*,

E.g.

However, should there be any passages in my pieces which pose problems either for fingering or for specific ornaments that I have omitted to mention, I would be delighted to explain them to anyone who cares to do me the honour of asking about them.

I end my volume with *Les Plaisirs de la Chasse*, a sort of *divertissement* in which I have tried to imitate as best I could all the appropriate effects and characters. It can be played on hunting horns, oboes, violins, flutes, musettes, or hurdy-gurdies,* all except *La prise du cerf* which is only possible on violins or harpsichord because of its speed.

La Musette, *Le Tambourin*, *Les Bergères*, *La Ronde Bachique*, *La Favorite* and *L'Hirondelle* can be played on flute, musette or hurdy-gurdy. The remainder, such as *Le Coucou*, *La Tendre Sylvie* and *La Mélodieuse* (except for its last couplet), are possible only on violins or flutes.

I humbly beg those people who wish to perform my music properly to play with as much precision and delicacy in the fast movements as in the others, and to be aware that real neatness and a true harpsichord touch have as much a place there as in the expressive pieces.

* Daquin may be using the terms 'Violons' and 'Hautbois' generically, meaning 'string band' and 'reed band'; by 'flûtes' he may mean transverse flutes or, possibly, recorders.

voix unerlässlich ist, bei einem angebundenen Vorschlag die Baß-Note ein wenig vor dem Vorschlag der Oberstimme anzuschlagen und den Vorschlag der Oberstimme vor dem *pincé* ein wenig mehr zu halten.

Sollte sich jedoch in meinen Stücken irgendeine für den Fingersatz wie für bestimmte Verzierungen schwierige Passage finden, von der ich nicht spreche, wird es mir stets eine große Freude sein, sie denjenigen zu erklären, die mir die Ehre geben wollen, mich danach zu fragen.

Ich beschließe mein Buch mit *Les Plaisirs de la Chasse*, einer Art Divertissement, in dem ich möglichst alle die Charakteristika, die dahin passen, nachgeahmt habe. Man kann es mit Jagdhörnern, Oboen, Violinen, Flöten, Musettes und Drehleiert† besetzen, mit Ausnahme von *La Prise du Cerf*, das wegen seiner großen Schnelligkeit nur auf Geigen und Cembalo ausgeführt werden kann.

La Musette, *Le Tambourin*, *Les Bergères*, *La Ronde Bachique*, *La Favorite* und *L'Hirondelle* können auf Flöten, Musettes und Drehleiert gespielt werden, die übrigen wie *Le Coucou*, *La Tendre Sylvie* und *La Mélodieuse* (mit Ausnahme des letzten Couplet) nur auf Violinen und Flöten.

Ich bitte die Personen, die meine Stücke spielen wollen, untertänist, die schnellen mit ebensolcher Genauigkeit und dem gleichen Feingefühl auszuführen wie die anderen und überzeugt zu sein, daß Klarheit und Anschlag des Cembalo hier ebenso zu finden sein müssen wie in den ausdrucksvoll-zarten Stücken.

† Möglicherweise meint Daquin mit 'Violons' und 'Hautbois' generell 'Streicher' und 'Rohrblattinstrumente'; unter 'flûtes' könnte er Querflöten oder vielleicht Blockflöten verstehen.

Voix Il est indispensable, quand la petite Nette, est liée de Toucher - la Nette de la Basse, un peu devant La petite Nette du Dessus Et d'ap = puyer La petite Nette du Dessous un peu plus fort avant que de faire le Pincé.. En Poisy



L'Exemple.

Cependant S'il se Trouve dans mes pieces quelque passage qui l'im = barre, tant pour le Doigter, que pour certains égrémentz dont je ne parle pas; Je me seray Toujours un sensible plaisir de l'appliquer a C'eux qui voudront bien me faire l'honneur de me le demander.

Je finis mon Livre par les Plaisirs de la Chasse, C'est une Copece de Divertissement dans lequel J'ay imité autant que j'ay pu Tous les Caracteres qui y conviennent. On peut l'exécuter sur les Cors de chasse, Tambours, Violons, Flûtes, Muzettes et Vièles, En passant la prie du Cerf qui ne se peut exécuter que sur les Violons et le Clavecin accoues de sa grande rapidité.

La Muzette, le Tambourin, les Bergeres, La Ronde, Bachique, La favorite, et L'Hirondelle se peuvent jouer sur les Flûtes Muzettes et Vièles. Les autres ne se peuvent jouer que sur les Violons et Flûtes, comme le Coucou, la Tendre, Silvie, et La Mélodieuse dont on exceptera le dernier Couplet.

Je prie Très humblement les Personnes qui voudront bien Jouer mes pieces, d'exécuter celles de Muzette, avec autant de Précision, et de Delicatesse que les autres Et d'autre, permuez que la Propreté, Et le Tacet, du Clavecin, doivent s'y trouver comme dans les pieces Tendres.

INTRODUCTION

EINLEITUNG

INTRODUCTION

Although of the generation of Rameau when there was no dearth of prodigies and virtuosos in France, Louis-Claude Daquin managed to make an unusual impact as a child wonder. Born in Paris on 4 July 1694, he played at court at the age of six and, according to de la Borde, was complimented by the Dauphin and Louis XIV himself. Two years later he directed his own setting of *Beatus Vir* for *grand choeur avec symphonie*, but had to be stood on a table by his teacher, the organist Bernier, so that he could be seen giving the beat.

Daquin negotiated that frequently fatal transition between infant prodigy and mature musician by accumulating a plurality of positions as organist to several Paris churches. In 1706, at the age of 12, he became assistant to Marin de la Guerre at the Sainte-Chapelle (Elisabeth-Claude Jacquet de la Guerre, the organist's wife, was Daquin's godmother), and in that year he also took a post at Petit St Antoine. In 1727 he won the post at St Paul in competition with Vaudry, a Couperin (probably Nicholas) and Rameau himself; after a period as a pupil of Louis Marchand, he succeeded him as organist of the Cordeliers in 1732.

According to the account given by his son Pierre-Louis in his *Lettres sur les hommes célèbres . . . sous le règne de Louis XV* (Paris 1752), Daquin's style was formed by his association with Marchand and the organ of the Cordeliers. His talents were numerous: 'beau génie, mains brillantes, harmonie pure, de la force, de la précision, du touchant, de la rapidité' (*Lettre V*, p. 115). The public were much taken with his brilliant improvisations and spectacular effects; his performances drew such crowds that the numbers were difficult to control and several broken limbs were reported. In the *Concerts Spirituels* Daquin is reported to have played 'more splendidly than ever; he thundered in the *Judex crederis*, which evoked such real excitement in the hearts of his audience that they all turned pale' (Mercier, *Tableau de Paris*).

A royal appointment crowned Daquin's public success, when, on the death of Dandrieu in 1739, he was given the post of *organiste du roi*. His first improvisations in the Chapelle Royale were so lengthy and impressive that 'the King was so gracious as to indicate his satisfaction from the great gallery, and M. le Comte d'Eu reported that they had been discussed for more than a quarter of an hour afterwards in the King's private room' (Abbé de Fontenay, *Dictionnaire des artistes*, Paris 1776). Finally, after Calvière's death in 1755, Daquin added a position at Notre Dame to his collection; he continued delighting the Parisian congregations to within a few days of his death in 1772 'd'une manière sublime; sa tête et ses mains n'avaient que vingt ans' (La Borde).

In spite of his successes, all Daquin's biographers emphasise his simple taste and his impeccable life, without ambition or self interest. As a player Fontenay mentions 'une

Obwohl in der Generation von Rameau kein Mangel an Wundern und Virtuosen in Frankreich herrschte, gelang Louis-Claude Daquin eine ungewöhnliche Wirkung als Wunderkind. Er wurde am 4.Juli 1694 in Paris geboren, spielte mit sechs Jahren bei Hofe und wurde, nach de la Borde, von dem Dauphin und Louis XIV selbst geehrt. Zwei Jahre später dirigierte er seine eigene Vertonung von 'Beatus vir' für *grand choeur avec symphonie*, wobei er neben seinem Lehrer, dem Organisten Bernier, auf einem Tisch stehen mußte, so daß er beim Taktgeben gesehen werden konnte.

Daquin überwand die oft verhängnisvolle Übergangszeit zwischen Wunderkind und erwachsenem Musiker durch eine Anhäufung von Organistenstellungen an mehreren Pariser Kirchen. 1706 wurde er, im Alter von 12 Jahren, Stellvertreter von Marin de la Guerre an der Sainte-Chapelle (Elisabeth-Claude Jacquet de la Guerre, die Frau des Organisten, war Daquins Patin) und übernahm eine Stellung an Petit St Antoine. Nach einem Wettstreit mit Vaudry, einem Couperin (wahrscheinlich Nicholas) und Rameau selber gewann er 1727 den Posten an St Paul. Nach einer Lehrzeit bei Louis Marchand folgte er diesem 1732 als Organist der Franziskaner.

Nach der Darstellung seines Sohnes Pierre-Louis in dessen *Lettres sur les hommes célèbres . . . sous le règne de Louis XV* (Paris 1752) formte sich Daquins Stil im Umgang mit Marchand und der Orgel der Franziskaner. Seine Anlagen waren zahlreich: 'beau génie, mains brillantes, harmonie pure, de la force, de la précision, du touchant, de la rapidité' (*Lettre V*, S. 115). Das Publikum wurde von seinen ausgezeichneten Improvisationen und großartigen Wirkungen stark ergriffen; seine Aufführungen zogen Massen an, deren Zahl schwer zu kontrollieren war, so daß verschiedentlich über gebrochene Gliedmaßen berichtet wird. In den *Concerts Spirituels* soll Daquin 'hervorragender als jemals' gespielt haben; 'er wetterte im *Judex crederis* und rief dadurch wirkliche Aufregung in den Herzen der Zuhörer hervor, die alle blaß wurden' (Mercier, *Tableau de Paris*).

Eine königliche Ernennung krönte Daquins öffentlichen Erfolg: 1739 erhielt er bei dem Tod von Dandrieu die Stelle des *organiste du roi*. Seine ersten Improvisationen in der Chapelle Royale waren so groß angelegt und eindrucksvoll, daß 'der König so gnädig war, von der großen Empore seine Zufriedenheit zu zeigen, und M. le Comte d'Eu berichtete, daß hinterher mehr als eine Viertelstunde in dem königlichen Privatgemach darüber gesprochen worden sei' (Abbé de Fontenay, *Dictionnaire des artistes*, Paris 1776). Schließlich fügte Daquin 1755 nach dem Tod von Calvière seiner Sammlung an Stellungen noch eine an Notre Dame an. Bis wenige Tage vor seinem Tod 1772 fuhr er fort, die Pariser zu erfreuen 'd'une manière sublime; sa tête et ses mains n'avaient que vingt ans' (La Borde).

Alle Biographen Daquins betonen seinen

Bien qu'il fût de la génération de Rameau, alc qu'il n'y avait pas pénurie de prodiges et virtuoses en France, Louis-Claude Daquin réussit à produire une impression extraordinaire en tant que phénomène enfantin. Né à Paris le 4 juillet 1694, il joua à la cour à six ans selon de La Borde, fut félicité par le grain Dauphin et Louis XIV lui-même. Deux ans plus tard, il dirigeait un *Beatus Vir* de composition pour *grand choeur avec symphonie* mais son maître, l'organiste Bernier, dut l'hisser sur une table pour qu'on pût le battre la mesure.

Daquin surmonta cette transition souvent fatale entre une enfance de prodige et maturité musicale en accumulant quantité de postes d'organiste dans plusieurs églises de Paris. En 1706, à 12 ans, il devint assistant Marin de La Guerre à la Sainte-Chapelle (Elisabeth-Claude Jacquet de La Guerre, femme de l'organiste, était la marraine de Daquin), et la même année, il obtint une place au Petit Saint-Antoine. En 1727, il l'emporta pour l'orgue de Saint-Paul, dans une compétition qui l'opposait à Vaudry, un Couperin (probablement Nicolas) et Rameau lui-même. Après avoir été un moment élève de Louis Marchand, il lui succéda comme organiste des Cordeliers en 1732.

D'après le récit fait par son fils Pierre-Louis dans ses *Lettres sur les hommes célèbres . . . sous le règne de Louis XV*, (Paris, 1752), le style de Daquin se forma dans cette association à Marchand et l'orgue des Cordeliers. Ses qualités étaient nombreuses: 'beau génie, mains brillantes, harmonie pure, de la force, de la précision, du touchant, de la rapidité.' (*Lettre V*, p. 115). Le public appréciait beaucoup ses improvisations brillantes et ses effets spectaculaires; les concerts attiraient des foules telles qu'il était difficile d'éviter la bousculade et qu'un certain nombre de jambes cassées furent signalées. 'Concerts Spirituels', on rapporte que Daquin joua, 'plus sublime que jamais, [il] tonna dans *Judex crederis*, qui porta dans les coeurs impressions si vives & si profondes, que tout le monde pâlit et frissonna' (Mercier, *Tableau de Paris*).

Une charge royale vint couronner le succès de Daquin auprès du public, lorsqu'à la mort de Dandrieu en 1739, le poste d'organiste du roi fut accordé. Ses premières improvisations à la Chapelle Royale furent si développées, impressionnantes que 'le roi eut la bonté de témoigner sa satisfaction dans la grande galerie; & M. le Comte d'Eu lui dit qu'on avait parlé plus d'un quart d'heure dans la chambre de Sa Majesté' (Abbé de Fontenay, *Dictionnaire des Artistes*, Paris, 1776).

Enfin, après la mort de Calvière en 1755, Daquin ajouta à sa collection un poste à Notre-Dame. Il continua de faire les délices des auditeurs parisiens jusqu'à quelques jours de sa mort en 1772 'd'une manière sublime, sa tête et ses mains n'avaient que vingt ans' (La Borde).

En dépit de ses succès, tous les biogra-

précision inaltérable dans la plus grande rapidité du jeu. Ce qu'il a eu par-dessus tous les virtuoses, c'est l'égalité des deux mains', which, together with his descriptive and spectacular effects might seem to label him an entertainer of the less serious type. On the other hand, Rameau, never over-generous with his praise, once singled him out in conversation with Balbâtre as a last supporter of the 'grand tradition': 'Music is dying; taste changes every moment. I would be very put out if I had to produce work now as I did in the past. There is only Daquin who has had the courage to resist the torrent. He has always for the organ the majesty and grace which is proper to the instrument. If he were to do anything wild, it would be entirely by his own decision; that is the reason why I admire him' (Fontenay, *Dictionnaire* . . . , pp. 82-83).

Two published volumes of Daquin's keyboard music exist: *I^e Livre de pièces de clavecin* (Paris, 1735), dedicated to his pupil Mlle de Soubise, and the *Nouveau livre de Noëls pour l'orgue et le clavecin*, dedicated to the Comte d'Eu and published about 1740.

Despite the optimistic title of the harpsichord collection, no second book appeared, although a reissue of the first collection was made after Daquin's royal appointment; a re-engraved title-page identifies him as 'M^r. D'AQUIN Organiste de la Chappelle du Roy, et de St. Paul . . .'. It is undated, and the illuminating *Avertissement* of the 1735 issue is omitted; several of the plates were so worn they had to be partially re-engraved which served as an opportunity to correct a few musical and many spelling errors. The present edition is based on the original issue (copies in the British Library and the Bibliothèque Nationale, Paris) collated with the revised version (Bibliothèque Nationale Rés. F.93).

Only a handful of the pieces in Daquin's collection hark back to the introspective style established by Couperin and continued by such disciples as Daginecourt; more are light descriptive works with titles borrowed from the pastoral world of the *fête champêtre*, and a few are deliberate displays of virtuosity. In his *Avertissement* Daquin reminds the player that even these 'pièces d'une grande Execution' are less difficult than they seem on paper if the correct fingering is used. The novelty of Scarlattian hand-crossing is explained and the fingering for the double trills in *Les Trois Cadences* is given in detail.

According to Pierre-Louis Daquin, the most famous of his father's pieces were *La Mélodieuse*, *La Guitare* and *Les Trois Cadences* (not, one notes, *Le Coucou*). Of *Les Trois Cadences* he remarks that 'since this piece, many players have taken to playing two trills with the same hand, more or less successfully; and, without dwelling excessively on the difficulty of executing it perfectly, one ought to be making use of this new ornament which M. Daquin was the first to discover' (*Lettre V*). The full text and translation of the *Avertissement* is included on pages viii-xi.

After an enthusiastic account of his most violently descriptive piece, *Les Vents en tournoi*,

trotz seiner Erfolge schlichten Geschmack und sein tadelloses Leben, ohne Elhsucht oder Eigennutz. Fontenay erwähnt im Zusammenhang mit seinem Spiel 'une précision inaltérable dans la plus grande rapidité du jeu. Ce qu'il a eu par-dessus tous les virtuoses, c'est l'égalité des deux mains', was ihn zusammen mit seinen deskriptiven und sensationellen Effekten zum Unterhalter des weniger seriösen Typs stemmeln könnte. Allerdings hob ihn Rameau, der nie allzu freigebig mit seinem Lob war, in einem Gespräch mit Balbâtre heraus als einen letzten Vertreter der 'grande tradition': 'Die Musik stirbt; der Geschmack ändert sich fortgesetzt. Ich wäre sehr irritiert, wenn ich jetzt Werke zu komponieren hätte wie in der Vergangenheit. Nur Daquin hatte den Mut, dem Strom zu widerstehen. Er bewahrt der Orgel stets die passende Würde und Schicklichkeit. Täte er etwas Ungestümes, so wäre dies vollkommen seine Entscheidung; das ist der Grund, warum ich ihn bewundere' (Fontenay, *Dictionnaire* . . . , S.82-83).

Es existieren zwei Veröffentlichungen von Daquins Musik für Tasteninstrumente: *I^e Livre de pièces de clavecin* (Paris 1735), seiner Schülerin Mademoiselle de Soubise gewidmet, und *Nouveau livre de Noëls pour l'orgue et le clavecin*, dem Comte d'Eu zugeeignet und um 1740 publiziert.

Trotz des optimistischen Titels der Cembalo-Sammlung ist kein 2. Band erschienen, obwohl eine Neuauflage der ersten Sammlung nach Daquins königlicher Ernennung herauskam; ein neugestochenes Titelblatt weist ihn aus als 'M^r. D'AQUIN Organiste de la Chappelle du Roy, et de St. Paul . . .'. Es ist undatiert, und der erläuternde *Avertissement* der Ausgabe von 1735 ist weggelassen; mehrere Platten waren so abgenutzt, daß sie teilweise neu gestochen werden mußten; bei dieser Gelegenheit wurden einige wenige musikalische und viele orthographische Fehler verbessert. Die vorliegende Ausgabe basiert auf der Originalausgabe (Exemplare in London, The British Library, und in Paris, Bibliothèque Nationale) und ist mit der revidierten Fassung (Bibliothèque Nationale Rés. F. 93) kollatiert.

Nur wenige Stücke in Daquins Sammlung greifen auf den introvertierten Stil zurück, den Couperin begründet hatte und der von Schülern wie Daginecourt fortgeführt wurde; häufiger sind leichte beschreibende Stücke mit Titeln, die der pastoralen Sphäre der *fête champêtre* entlehnt sind, und einige sind bewußte Schaustellung von Virtuosität. In seinem *Avertissement* erinnert Daquin den Spieler daran, daß sogar diese 'pièces d'une grande Execution' weniger schwierig seien als sie auf dem Papier scheinen, sofern der richtige Fingersatz gebraucht wird. Die Neuheit des Scarlattischen Handkreuzens wird erklärt und der Fingersatz für den Doppeltriller in *Les Trois Cadences* genau angegeben.

Nach Pierre-Louis Daquin waren die berühmtesten Stücke seines Vaters *La Mélodieuse*, *La Guitare* und *Les Trois Cadences* (NB nicht *Le Coucou*). Von *Les Trois Cadences* sagt er, daß 'seit diesem Stück viele Spieler zwei Triller mit

de Daquin insisten sur la simplicité de ses goûts et la rectitude de sa vie, dépourvue d'ambition ou d'intérêt personnel. Sur l'exécutant, Fontenay mentionne 'une précision inaltérable dans la plus grande rapidité du jeu. Ce qu'il a eu (encore) par-dessus tous les virtuoses, c'est l'égalité des deux mains', ce qui, combiné à ses effets descriptifs et spectaculaires, pourrait l'étiqueter comme un amuseur de la catégorie la moins sérieuse. D'un autre côté, Rameau, qui n'est jamais généreux à l'excès dans ses éloges, l'a une fois distingué, dans une conversation avec Balbastre, comme le dernier représentant de la grande tradition: 'La musique se perd: on change de goût à tout moment. Je serais fort embarrassé, si j'avais à travailler comme par le passé. Il n'y a que Daquin qui ait eu le courage de résister à ce torrent: il a toujours conservé à l'orgue la majesté & les graces qui lui conviennent. Il ne tiendroit cependant qu'à lui de faire des folies: & c'est en quoi je l'admire'. (Fontenay, *Dictionnaire* . . . , pp. 82-83).

De la musique pour clavecin de Daquin, deux volumes ont été publiés: *I^e Livre de Pièces de clavecin* (Paris, 1735), dédié à son élève, Mlle de Soubise, et le *Nouveau livre de Noëls pour l'orgue et le clavecin*, dédié au Comte d'Eu et publié vers 1740.

Malgré l'optimisme du titre des pièces pour clavecin, aucun second volume ne parut, quoiqu'une réédition du premier eût été réalisée après la nomination de Daquin au service du roi: une page de titre regravée le désigne comme 'M^r. D'AQUIN, Organiste de la Chappelle du Roy et de St. Paul'. Elle n'est pas datée, et l'éclairant *Avertissement* de l'édition de 1735 est omis; plusieurs des planches étaient si usées qu'on dut les regraver, ce qui donna l'occasion de corriger un petit nombre d'erreurs musicales et un grand nombre d'orthographiques. La présente édition se fonde sur l'édition originale (exemplaires à la British Library et à la Bibliothèque Nationale, Paris) comparée à la version révisée (Bibliothèque Nationale Rés. F.93).

Une poignée seulement des pièces du recueil de Daquin en revient au style recueilli institué par Couperin et perpétué par certains de ses disciples, tels Daginecourt; la plupart sont des morceaux descriptifs légers, dont les titres sont empruntés à l'univers pastoral de la *fête champêtre*, et un petit nombre sont des exercices d'une virtuosité délibérée. Dans son *Avertissement*, Daquin rappelle à l'interprète que même ces 'pièces d'une grande Exécution' sont moins difficiles qu'il semble sur le papier si l'on utilise le doigté correct. La nouveauté à la Scarlatti du passage des mains l'une sur l'autre est expliquée, et le doigté pour les doubles cadences, dans *Les Trois Cadences*, est donné en détail.

D'après Pierre-Louis Daquin, les pièces les plus fameuses de son père étaient *La Mélodieuse*, *La Guitare* et *Les Trois Cadences*, (non pas, on le notera, *Le Coucou*). Au sujet de *Les Trois Cadences*, il remarque que: '... depuis cette Pièce, beaucoup d'Artistes se sont habitués à faire deux Cadences de la même main avec plus ou moins de succès. Il falloit bien, sans trop penser à la difficulté & à la parfaite exécution, tirer parti de cet agrément nouveau que M. d'Aquin avoit trouvé le premier' (*lettre V*). Le

where the harpsichord is asked to imitate 'the fury of the waves and the brilliant flashes of lightning', Daquin nevertheless asserts that the secret of neatness and expression on the instrument lies in the touch.

Ornaments he considers to be perfectly known already – justifiably, since more than a dozen tables of *explication* were already in print from different composers; the most recent, in Michel Corrette's *1^{er} Livre de Pièces de Clavecin* also appeared in 1735. Although terminology differed from author to author, the interpretation expected was mostly unanimous, and a table can easily be constructed from contemporary sources. Daquin's compound ornament, the *cadence portée*:  is identical with d'Anglebert's . Like Couperin, he uses the simple term *port de voix* for what other writers termed *port de voix et pincé* (and what the English had simply called a 'beat'), but suggests an improvement on Couperin's explanation with a slight delay or *suspension* before the little note.

The third ornament mentioned in the *Avertissement*, the *aspiration*, poses more of a problem. The usual sign  explained by Couperin, d'Anglebert and Rameau as a short note or *son coupé*, is found nowhere in Daquin's music, but an otherwise unknown sign [] occurs four times in the *Musette en Rondeau* (Suite I, p. 6). While this might imply a simple shortening of the note, it could equally well be interpreted from Couperin's explanations as a combination of a *suspension* and *aspiration*, thus:

 =   . A similar abbreviation is noted in the revised (1757) version of Rameau's *Hippolyte et Aricie* (Bibl. Nat. A 128 A) where the symbol has been added in a hand that is possibly the composer's. Here, however,  = a *port de voix* and  = a *pincé*, a combination already covered by Daquin's *cadence portée*.

All ornaments should be played within the key prevailing at any moment, and only the cautionary accidentals indicated by Daquin have been included in this edition.

For a more detailed concordance of tables of ornaments see Paul Brunold, *Traité des signes et agréments employés par les clavecinistes français des XVII^e et XVIII^e siècles* (Nice 1965), and for a full examination of these problems and many other aspects of the interpretation of French music see Howard Ferguson's invaluable *Keyboard Interpretation* (2nd edition, London 1979).

Daquin's original spellings and titles have been preserved, although where the reissue was improved or modernized, these later readings have been adopted (e.g. 'vite' for 'viste'). Most of the programmatic titles are self-explanatory, and there is a welcome absence of cryptogrammatic allusions to contemporary personalities. *Les Enchaînemens harmonieux* ('The Harmonic Chains') pays tribute to such pieces as Couperin's *Les Baricades mystérieuses* and to the *style brisé* in general, while *Le Dépit généreux* ('Noble disdain') had provided theme and title

derselben Hand ausführen, mit mehr oder weniger Erfolg; und, ohne übermäßig auf der Schwierigkeit zu beharren, sie vollendet zu spielen, sollte man Gebrauch von diesem neuen Ornament machen, das M. Daquin als erster entdeckte' (*Lettre V*). Der vollständige Text des *Avertissement* mit Übersetzung ist auf den Seiten viii-xi enthalten.

Nach einer begeisterten Darstellung des äußerst leidenschaftlich schildernden Stückes *Les Vents en courroux*, in dem das Cembalo gefordert ist, 'das Toben der Wogen und die Heftigkeit der Blitz' nachzuahmen, versichert Daquin dennoch, daß das Geheimnis von Klarheit und Ausdruck auf dem Instrument im Anschlag liege.

Von den Verzierungen meint er, sie seien bereits vollkommen bekannt – mit Recht, da schon mehr als ein Dutzend Explikationstabellen von verschiedenen Komponisten veröffentlicht waren; die neueste in Michel Correttes *1^{er} Livre de Pièces de Clavecin* erschien ebenfalls 1735. Obwohl die Terminologie von Autor zu Autor unterschiedlich war, stimmte die verlangte Interpretation meist überein, und eine Tabelle kann leicht aus zeitgenössischen Quellen zusammengestellt werden. Daquins zusammen gesetzte Verzierung *cadence portée*:

 ist identisch mit d'Angleberts .

Wie Couperin benutzt er den einfachen Terminus *port de voix* für das, was andere *port de voix et pincé* nannten (im Englischen schlicht 'beat'), regt jedoch eine Verbesserung von Couperins Erklärung an durch eine leichte Verzögerung oder *suspension* vor der Vorschlagsnote.

Das dritte in dem *Avertissement* genannte Ornament *aspiration* wirft mehr Probleme auf. Das übliche Zeichen , das von Couperin, d'Anglebert und Rameau als kurze Note oder *son coupé* erklärt wird, findet sich nirgends in Daquins Musik, dafür aber kommt ein sonst unbekanntes Zeichen [] viermal in der *Musette en Rondeau* (Suite I, S.6) vor. Dies könnte eine einfache Verkürzung der Note bedeuten, ebenso aber auch nach Couperins Erklärungen als eine Kombination von *suspension* und *aspiration* interpretiert werden:  =   . Eine ähnliche Kür-

zung ist in der revidierten Fassung (1757) von Rameaus *Hippolyte et Aricie* (Bibliothèque Nationale A 128 A) angegeben, wo das Zeichen möglicherweise von der Hand des Komponisten hinzugefügt wurde. Hier ist allerdings  = *port de voix* und  = *pincé*, eine Kombination, die in Daquins *cadence portée* bereits enthalten ist.

Alle Ornamente sollten in der jeweils an der Stelle gültigen Tonart gespielt werden; lediglich die von Daquin angezeigten Warnungsakzidentien wurden in diese Ausgabe aufgenommen. Für eine mehr ins Einzelne gehende Konkordanz der Ornamenttabellen siehe Paul Brunold, *Traité des signes et agréments employés par les clavecinistes français des XVII^e et XVIII^e siècles* (Nice 1965), und für eine umfassende Untersuchung dieser Probleme und vieler anderer Aspekte der Interpretation französischer

texte complet et la traduction de l'*Avertissement* sont inclus dans les pages viii-xi.

Après une relation enthousiaste de sa pièce la plus descriptive, *Les Vents en courroux*, où clavescin est requis d'imiter avec violence la fureur des flots et la vivacité des Éclairs Daquin soutient néanmoins que le secret de propriété et de l'expression à l'instrument résidait dans le toucher [le 'tact'].

Quant aux ornements, il considère qu'ils sont déjà parfaitement connus – légitimement puisque plus d'une douzaine de tableaux explicatifs avaient déjà été imprimés par différents compositeurs; le plus récent, dans le *1^{er} Livre de Pièces de Clavecin* de Michel Corrette, a été édité lui aussi en 1735. Bien que la terminologie varie d'un auteur à l'autre, on attendait à peu près unanimement la même interprétation et un tableau peut aisément être constitué à partir de sources contemporaines. L'ornement composé de Daquin, la *cadence portée*:  est identique à celui de d'Anglebert ainsi marqué: .

Comme Couperin, il utilise le simple terme *port de voix* pour ce que d'autres appellent *port de voix et pincé* (et que les Anglais ont simplement nommé 'beat'), mais il suggère une amélioration de l'explication de Couperin: un léger retard ou *suspension* avant la petite note.

Le troisième ornement mentionné dans l'*Avertissement*, l'*aspiration*, pose un problème plus épique. Le signe usuel , que Couperin, d'Anglebert et Rameau nomment une très courte ou *son coupé*, ne se trouve nulle part dans la musique de Daquin, mais un signe tout aussi inconnu [] apparaît à quatre reprises dans la *Musette en Rondeau* (Suite I, p. 6). Quoiqu'il puisse impliquer un simple raccourcissement de la note, il pourrait aussi bien être interprété d'après les explications de Couperin, comme combinaison d'une *suspension* et d'une *aspiration*, comme suit:  =   . On remarque une abréviation semblable dans la version révisée (1757) d'*Hippolyte et Aricie* (Bibl. Nat. A 128 A) de Rameau, où le symbole a été ajouté par une main qui est peut-être celle du compositeur. Ici, cependant,  = un *port de voix* et  = un *pincé*, combinaison déjà traitée dans la *cadence portée* de Daquin.

Tous les ornements doivent être exécutés dans la tonalité générale du morceau, et seulement les altérations de précaution indiquées par Daquin ont été incluses dans notre édition.

Pour une concordance plus détaillée des tableaux d'ornements, on peut se reporter à Paul Brunold, *Traité des signes et agréments employés par les clavecinistes français des XVII^e et XVIII^e siècles* (Nice, 1965), et pour une étude complète de ces questions comme de beaucoup d'autres aspects de l'interprétation de la musique française, il faut se reporter à l'indispensable *Keyboard Interpretation* d'Howard Ferguson (2nd edition, London, 1979).

L'orthographe et les titres originaux de Daquin ont été conservés, mais aux endroits où la réédition apportait une amélioration ou une modernisation, ce sont les leçons les plus

for a Montéclair cantata (Book I, published in Paris c. 1709).

Daquin offers no registration indications (such as are to be found in Balbâtre and Armand-Louis Couperin, and in Daquin's own organ *Noels*), nor suggestions for the use of an instrument à deux claviers. Such rare moments as the third bar of *La Joyeuse*, for instance, are insufficient as evidence of a two-manual instrument; in *La Ronde Bachique*, *Les Trois Cadences* and elsewhere, Daquin's preference would seem to be for repetition at the octave, rather than echo effects. In general he seems to favour a high tessitura (typical also of the organ writing at this period) and rarely exploits the rich tenor register that was so characteristic of the larger French instruments (*La Guittare* is one exception, although it calls to mind the *basse de viole* almost more than the guitar).

In common with many writers of the period, Daquin suggests alternative instrumentation for several pieces, as he also does in his set of *Noels*. Horns, oboes, flutes, musettes and vielles are suggested as options for *Les Plaisirs de la Chasse* (in which he quotes actual hunting calls), although only violins or the harpsichord are agile enough for *La Prise du Cerf*. *La Musette*, *Le Tambourin*, *La Ronde Bachique*, *La Favorite* and *L'Hirondelle* are recommended for flutes, musettes and vielles, while 'the remainder' (he specifies *Le Coucou*, *La Tendre Silvie* and *La Mélodieuse*) may be played by violin or flute, with the exception of the 3^e couplet of *La Mélodieuse* which covers too wide a range.

In the binary pieces, repeats have been notated in modern form in this edition, and in the *rondeaux* Daquin's original layout is preserved (except in *La Ronde Bachique* where the final Da Capo is written out in full to avoid page turning). Adjustments needed for first and second time bars are editorial where indicated, and Daquin's various repeat marks (Da Capo, Dal Segno, etc.) have been regularized. It has been assumed in numbering first, second and third time bars that the first statement of a *rondeau* will not be repeated, although Daquin's markings will be seen to be ambiguous here.

All other editorial emendations and suggestions, when not mentioned in the Editorial Notes, are indicated by notes, accidentals and rests in small type, by brackets [], and by —+. A few suggestions for rhythmic interpretation are given in small notes above the stave.

Thanks are due to Guy Sigsworth, Robert Beddow and Dr Howard Ferguson for assistance and advice, and to the British Library for permission to reproduce five pages from the original edition.

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Musik siehe Howard Fergusons unschätzbares Buch *Keyboard Interpretation* (2. Auflage London 1979).

Daquins originale Schreibweise und Titel wurden beibehalten, wobei allerdings dort, wo die Neuausgabe verbessert und modernisiert ist, diese späteren Versionen übernommen wurden (z.B. 'vite' für 'viste'). Die meisten der programmatischen Titel verstehen sich von selbst, und es fehlen angenehmerweise geheimnisvoll-versteckte Anspielungen auf zeitgenössische Persönlichkeiten. *Les Enchaînements Harmonieux* ('Die harmonischen Fesseln') zollen solchen Stücken wie Couperins *Les Baricades mystérieuses* und dem style brisé im allgemeinen Tribut, während *Le Dépit Généreux* ('Der edle Unwill') Thema und Titel hergab für Montéclairs Kantate (Band I, ca. 1709 in Paris veröffentlicht).

Daquin gibt weder Registrierhinweise (wie sie bei Balbâtre und Armand-Louis Couperin und in Daquins eigenen *Noels* für Orgel zu finden sind) noch Vorschläge für ein Instrument à deux claviers. So seltene Fälle wie der dritte Takt von *La Joyeuse* z.B. sind unzureichend als Beweis für ein zweimanualiges Instrument; in *La Ronde Bachique*, *Les Trois Cadences* und sonst hat Daquin offenbar Wiederholungen in der Oktave den Echoeffekten vorgezogen. Allgemein scheint er eine hohe Stimmlage begünstigt zu haben (typisch auch für die Orgelkomposition dieser Zeit) und nutzt selten die reiche Tenorlage, die so charakteristisch für die größeren französischen Instrumente war (*La Guittare* ist eine Ausnahme, obwohl es eher an die *basse de viole* als an die Gitarre erinnert).

Wie viele Komponisten dieser Zeit schlägt Daquin für mehrere Stücke (wie bei seinen *Noels*) Alternativbesetzungen vor. Hörner, Oboen, Flöten, Musettes und vielles sind für *Les Plaisirs de la Chasse* (in denen er wirkliche Jagdrufe zitiert) zur Wahl gestellt, wobei allerdings nur Violinen und Cembalo beweglich genug sind für *La Prise du Cerf*. Für *La Musette*, *Le Tambourin*, *La Ronde Bachique*, *La Favorite* und *L'Hirondelle* werden Flöten, Musettes und vielles empfohlen, während 'der Rest' (im einzelnen nennt er *Le Coucou*, *La Tendre Silvie* und *La Mélodieuse*) auf Violine oder Flöte gespielt werden können, mit Ausnahme des 3^e couplet von *La Mélodieuse*, dessen Tonumfang zu groß ist.

Bei den zweiteiligen Stücken sind die Wiederholungen in dieser Ausgabe in moderner Form angegeben, und in den *rondeaux* ist Daquins originale Anordnung beibehalten worden (mit Ausnahme von *La Ronde Bachique*, bei dem das letzte Da Capo vollständig ausgeschrieben ist, um das Umblättern zu vermeiden). Notwendige Angleichungen von Schlußtakten in zu wiederholenden Teilen stammen vom Herausgeber, wo angegeben, und Daquins verschiedene Bezeichnungen für Wiederholung (Da Capo, Dal Segno etc.) wurden vereinheitlicht. Bei der Durchnumerierung von Schlußtakten in zu wiederholenden Teilen wurde angenommen, daß der erste Refrain eines *rondeau* nicht wiederholt wird, obwohl Daquins Angaben in diesem Fall nicht eindeutig sind.

récentes qui ont été adoptées (ex.: 'vite', pour 'viste'). La plupart des titres à programme sont en eux-mêmes explicites, et l'absence de clés faisant allusion à des personnages contemporains est la bienvenue. *Les Enchaînements Harmonieux* rend hommage à des pièces de Couperin comme *les Baricades mystérieuses* et au style brisé en général, tandis que *Le Dépit Généreux* a fourni un thème et un titre à une cantate de Montéclair (Livre I, publié à Paris, vers 1709).

Daquin ne donne ni indications de registration (comme celles qu'on trouve dans Balbâtre et Armand-Louis Couperin, et dans les *Noëls* à l'orgue de Daquin lui-même), ni suggestions pour l'utilisation d'un instrument à deux claviers. Quelques rares moments, comme par exemple la troisième mesure de *La Joyeuse*, ne suffisent pas pour rendre évidente la nécessité d'un tel instrument; dans *La Ronde Bachique*, *Les Trois Cadences* et ailleurs, la préférence de Daquin paraît pencher vers la répétition à l'octave plutôt que vers l'effet d'écho. En général, il semble préférer la tessiture élevée (typique aussi de l'écriture pour orgue à cette époque), et il exploite rarement le riche registre de ténor, qui était si caractéristique des instruments français plus grands (*La Guittare* en est une exception, encore qu'elle évoque presque plus la *basse de viole* que la guitare).

Comme beaucoup de musiciens de l'époque, Daquin suggère une alternative pour l'instrumentation de plusieurs pièces, comme il fait aussi pour ses compositions des *Noëls*. Cors de chasse, hautbois, flûtes, musettes et vielles sont proposés au choix pour *Les Plaisirs de la Chasse* (où il 'cite' de vrais appels de chasse), alors que seuls des violons ou le clavecin conviennent pour jouer la rapide *Prise du Cerf*. Il recommande les flûtes, les musettes et les vielles pour *Le Musette*, *Le Tambourin*, *La Ronde Bachique*, *La Favorite* et *L'Hirondelle*, alors que 'les autres' (i spécifie *Le Coucou*, *La Tendre Silvie* et *La Mélodieuse*) peuvent être jouées au violon ou à la flûte, à l'exception du 3^e couplet de *La Mélodieuse*, où l'étendue est trop grande).

Dans les pièces binaires, les reprises ont été indiquées dans les formes modernes dans la présente édition, et dans les *rondeaux*, la disposition originale de Daquin a été conservée (sauf dans *La Ronde Bachique*, où le Da Capo final est écrit en entier pour éviter de tourner la page). Les modifications nécessaires pour amener les reprises sont de la main de l'éditeur lorsqu'elles sont indiquées, et les signes de reprise variés de Daquin (Da Capo, Dal Segno etc.) ont été uniformisés. On a supposé, en numérotant les mesures de première fois, de seconde fois et de troisième fois, que la première exposition d'un *rondeau* ne sera pas répétée, bien que les signes qu'utilise Daquin ce cas soient ambiguës.

Toutes les autres corrections et suggestion d'édition, lorsqu'elles ne sont pas mentionnée dans la notice de l'Editeur, sont indiquées par des notes, des altérations et des silences à petits caractères, entre crochets [] ou par —+. Quelques suggestions pour l'interprétation rythmique sont données en petite notes sous les portées.

Nous remercions Guy Sigsworth, Robert

Alle anderen herausgeberischen Verbesserungen und Vorschläge sind, sofern sie nicht in den Editorial Notes erwähnt werden, durch Noten, Akzidentien und Pausen in kleiner Type, durch eckige Klammern [] und durch  gekennzeichnet. Einige Vorschläge für rhythmische Interpretation sind in kleinen Noten über dem System angegeben.

Dank gebührt Guy Sigsworth, Robert Beddow und Dr. Howard Ferguson für Hilfe und Rat sowie der British Library für die Erlaubnis, fünf Seiten aus der Erstausgabe zu reproduzieren.

Beddow et le Dr. Howard Ferguson pour leur aide et leurs conseils, et la British Library pour nous avoir permis de reproduire cinq pages de l'édition originale.

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TABLE OF ORNAMENTS
ORNAMENTENTABELLE : TABLEAU DES ORNEMENTS

Tremblement		played ausgeführt joué		or oder ou	
Tremblement appuyé					
Cadence portée					
Pincé				or oder ou	
Port de voix					
Port de voix et pincé				or oder ou	
Double					
Coulés					
Tierce coulée					
Suspension et aspiration					

PREMIERE SUITE

Allemande

The musical score for 'Allemande' features two staves of music for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The time signature is common time (indicated by '2'). Measure numbers are placed at the beginning of each line of music. Measure 1 starts with a forte dynamic (f). Measures 2-4 show eighth-note patterns. Measures 5-6 continue the eighth-note patterns. Measures 7-11 show sixteenth-note patterns. Measures 12-16 show eighth-note patterns. Measures 17-21 show sixteenth-note patterns. Measures 22-26 show eighth-note patterns. Measures 27-29 show sixteenth-note patterns. Measure 29 concludes with a 'Reprise' instruction.

35

41

47

53

60

Petite Reprise

65

Fin

1er Rigaudon en Rondeau

8

p.
on repeats only

6

11

Fin

1er Couplet

22

[*Dal §*]

2^e Couplet

Musical score for the 2^e Couplet, measures 27-32. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one flat (B-flat). Measure 27 starts with a half note followed by a quarter note. Measures 28-30 show a sequence of eighth notes and sixteenth-note patterns. Measure 31 begins with a half note, followed by a quarter note, and ends with a half note. Measure 32 concludes with a half note.

Musical score for the 2^e Couplet, measures 33-38. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one flat (B-flat). Measures 33-37 continue the rhythmic pattern established in the previous measures. Measure 38 concludes with a measure repeat sign and the instruction *Da Capo [§]*.

2^e Rigaudon

Musical score for the beginning of the 2^e Rigaudon, measures 1-6. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one flat (B-flat). Measures 1-6 establish the rhythmic pattern for the piece.

Musical score for the *Reprise* section of the 2^e Rigaudon, measures 6-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (G#). Measures 6-10 continue the rhythmic pattern established in the previous measures.

Musical score for the end of the 2^e Rigaudon, measures 11-15, leading back to the 1^{er} Rigaudon. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (G#). Measures 11-15 conclude the piece, with the instruction *[D.C.]* and *1^{er} Rigaudon*.

Musette en Rondeau

Tendrement

1^{er} Couplet

5



8

Da Capo

2^e Couplet

13



16

Da Capo



Tambourin en Rondeau

Gay



*1er Couplet**Fin*

13



18



23



29



35



La Guitare

Rondeau

Gracieusement

Musical score for 'La Guitare' (Rondeau). The score consists of two staves: treble and bass. The key signature is one sharp. The time signature is common time. Measure 1 starts with a dynamic 'S' over the treble staff. Measures 2-5 show a continuation of the melodic line with various note heads and dynamics.

Continuation of the musical score for 'La Guitare'. Measures 6-10. The treble staff features eighth-note patterns with slurs and accents. The bass staff provides harmonic support with sustained notes and eighth-note chords.

Continuation of the musical score for 'La Guitare'. Measures 11-15. The treble staff shows a mix of sixteenth-note and eighth-note patterns. The bass staff continues to provide harmonic foundation. The word 'Fin' is written at the end of measure 15.

1er Couplet

First couplet of the musical score for 'La Guitare'. Measures 17-21. The treble staff includes eighth-note chords and single notes. The bass staff provides rhythmic support with eighth-note patterns.

Continuation of the musical score for 'La Guitare'. Measures 22-26. The treble staff features eighth-note chords and single notes. The bass staff maintains the harmonic structure with eighth-note patterns.

27

Da Capo [§]

2^e Couplet

33

37

42

47

52

Da Capo [§]

Les Vents en couroux

10

5

10

14

18

D

G

A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of one sharp (F#). The music is divided into measures by vertical bar lines.

- Measure 23:** The treble staff has eighth-note pairs followed by a fermata over two notes. The bass staff has eighth-note pairs. The right hand plays a sixteenth-note pattern starting with a D. The bassoon part starts with a G, followed by D, then a sixteenth-note pattern starting with D, and finally G.
- Measure 28:** The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. The right hand plays a sixteenth-note pattern starting with a D. The bassoon part starts with a G, followed by D, then a sixteenth-note pattern starting with D, and finally G.
- Measure 33:** The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. The right hand plays a sixteenth-note pattern starting with a D. The bassoon part starts with a G, followed by G, then a sixteenth-note pattern starting with D, and finally a sixteenth-note pattern starting with D.
- Measure 38:** The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. The right hand plays a sixteenth-note pattern starting with a D. The bassoon part starts with a G, followed by G, then a sixteenth-note pattern starting with D, and finally a sixteenth-note pattern starting with D.
- Measure 42:** The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. The right hand plays a sixteenth-note pattern starting with a D. The bassoon part starts with a G, followed by D, then a sixteenth-note pattern starting with D, and finally G.

47 *Reprise*

52

57

63

69

74

79

84

89

90

96

102

108

Les Bergères

1ère Partie

Rondeau

6

1 2 Reprise

This section continues the melodic line from the previous page. It includes a repeat sign with endings labeled '1' and '2'. The 'Reprise' section begins with a new melodic line, likely for a different voice or instrument.

10

This section concludes the melodic line. It features a series of eighth-note patterns in both treble and bass staves, leading to a final cadence.

15

1 2 1^{er} Couple Fin

This section concludes the melodic line. It features a series of eighth-note patterns in both treble and bass staves, leading to a final cadence.

19

This section concludes the melodic line. It features a series of eighth-note patterns in both treble and bass staves, leading to a final cadence.

24

Da Capo

29 *2^e Couplet*

34

39

44

Da Capo

2me Partie

Rondeau

Musical score for 'Rondeau' in 2me Partie, featuring six staves of music with various dynamics and markings.

The score consists of six staves of music, likely for a harpsichord or similar instrument. The key signature changes frequently, indicated by sharp (#) and flat (b) symbols. The time signature also varies, with measures in 3/8, 2/4, and 3/4.

Key markings and dynamics include:

- Measure 1: Treble clef, 3/8 time, key signature changes from b to #.
- Measure 2: Bass clef, 3/8 time, key signature changes from # to b.
- Measure 7: Treble clef, 2/4 time, key signature changes from b to #.
- Measure 13: Bass clef, 3/4 time, key signature changes from b to #.
- Measure 19: Treble clef, 2/4 time, key signature changes from b to #.
- Measure 25: Bass clef, 3/4 time, key signature changes from b to #.
- Measure 31: Treble clef, 2/4 time, key signature changes from b to #.

Textual elements in the score include:

- 1er Couplet* (First Couplet) at the beginning of the third staff.
- Fin* (End) at the end of the third staff.
- Da Capo* (From the beginning) at the end of the sixth staff.

2^e Couplet

Musical score page 17, measures 37-41. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 37 starts with a forte dynamic. Measures 38-41 show a continuation of the melodic line with various note values and dynamics.

Musical score page 17, measures 42-46. The top staff continues with eighth-note patterns. The bottom staff introduces a new rhythmic pattern with eighth and sixteenth notes. Measure 46 concludes with a half note followed by a fermata.

Musical score page 17, measures 48-52. The top staff features eighth-note chords. The bottom staff includes a bass line with quarter notes and rests. Measure 52 ends with a half note followed by a fermata.

Musical score page 17, measures 54-58. The top staff shows eighth-note chords. The bottom staff has a bass line with quarter notes and rests. Measure 58 ends with a half note followed by a fermata.

Musical score page 17, measures 59-63. The top staff continues with eighth-note chords. The bottom staff has a bass line with quarter notes and rests. Measure 63 ends with a half note followed by a fermata.

Musical score page 17, measures 65-69. The top staff shows eighth-note chords. The bottom staff has a bass line with quarter notes and rests. Measure 69 concludes with a half note followed by a fermata, preceded by the instruction "Da Capo".

La Ronde Bachique

Rondeau

Rondement



1er Couplet



34

Da Capo

2^e Couplet

47

54

60

66

Da Capo

3^e Couplet

92

This section contains four measures of music. The top staff uses a treble clef and a key signature of one sharp. It features eighth-note patterns with grace notes above them. The bottom staff uses a bass clef and a key signature of one sharp. It features quarter-note patterns.

96

This section contains four measures of music. The top staff uses a treble clef and a key signature of one sharp. It features eighth-note patterns with grace notes above them. The bottom staff uses a bass clef and a key signature of one sharp. It features quarter-note patterns.

101

This section contains four measures of music. The top staff uses a treble clef and a key signature of one sharp. It features eighth-note patterns with grace notes above them. The bottom staff uses a treble clef and a key signature of one sharp. It features quarter-note patterns.

106

This section contains four measures of music. The top staff uses a treble clef and a key signature of one sharp. It features eighth-note patterns with grace notes above them. The bottom staff uses a bass clef and a key signature of one sharp. It features quarter-note patterns.

111

This section contains four measures of music. The top staff uses a bass clef and a key signature of one sharp. It features eighth-note patterns with grace notes above them. The bottom staff uses a bass clef and a key signature of one sharp. It features quarter-note patterns.

Les trois Cadances

A musical score for 'Les trois Cadances' featuring five staves of music. The score is in common time and uses a key signature of one sharp (F#). The music consists of two systems of measures, each ending with a cadence.

The first system starts with a treble clef, a bass clef, and a treble clef. It contains measures 1 through 4. Measures 1 and 3 begin with eighth-note chords followed by sixteenth-note patterns. Measures 2 and 4 begin with sixteenth-note patterns followed by eighth-note chords.

The second system starts with a treble clef, a bass clef, and a treble clef. It contains measures 5 through 8. Measures 5 and 7 begin with eighth-note chords followed by sixteenth-note patterns. Measures 6 and 8 begin with sixteenth-note patterns followed by eighth-note chords.

The third system starts with a treble clef, a bass clef, and a treble clef. It contains measures 9 through 12. Measures 9 and 11 begin with eighth-note chords followed by sixteenth-note patterns. Measures 10 and 12 begin with sixteenth-note patterns followed by eighth-note chords.

The fourth system starts with a treble clef, a bass clef, and a treble clef. It contains measures 13 through 16. Measures 13 and 15 begin with eighth-note chords followed by sixteenth-note patterns. Measures 14 and 16 begin with sixteenth-note patterns followed by eighth-note chords.

The fifth system starts with a treble clef, a bass clef, and a treble clef. It contains measures 17 through 20. Measures 17 and 19 begin with eighth-note chords followed by sixteenth-note patterns. Measures 18 and 20 begin with sixteenth-note patterns followed by eighth-note chords.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts at measure 25 and ends at measure 35. The bottom system starts at measure 35 and ends at measure 51. The music is in common time, with a key signature of one sharp (F#). Measure 25: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 26: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 27: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 28: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 29: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 30: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 31: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 32: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 33: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 34: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 35: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 36: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 37: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 38: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 39: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 40: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 41: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 42: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 43: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 44: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 45: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 46: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 47: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 48: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 49: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 50: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 51: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs.

Reprise

55

59

63

68

73

78

82

87

92

96

99

104

109

114

119

124

130

134

DEUXIEME SUITE

Allemande

The musical score consists of four staves of piano music, arranged in two systems. The first system starts with a treble clef, common time, and a key signature of one sharp (F#). The second system begins with a bass clef, common time, and a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, with grace notes and slurs. Measure numbers 1 through 13 are indicated above the staves. The score concludes with a final measure number 1.

Reprise

Musical score for piano, page 28, measures 2-17. The score consists of two staves: treble and bass. Measure 2 starts with a forte dynamic. Measures 3-17 show a continuous sequence of eighth-note patterns and chords, with measure 17 concluding with a half note.

Musical score for piano, page 28, measures 18-21. The treble staff features eighth-note patterns with grace notes. The bass staff has sustained notes and eighth-note patterns. Measure 21 ends with a half note.

Musical score for piano, page 28, measures 22-25. The treble staff contains eighth-note patterns and grace notes. The bass staff has eighth-note patterns and sustained notes. Measure 25 concludes with a half note.

Musical score for piano, page 28, measures 26-29. The treble staff shows eighth-note patterns and grace notes. The bass staff has eighth-note patterns and sustained notes. Measure 29 ends with a half note.

Musical score for piano, page 28, measures 30-33. The treble staff features eighth-note patterns and grace notes. The bass staff has eighth-note patterns and sustained notes. Measure 33 concludes with a half note.

27

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains a series of eighth-note chords followed by a sixteenth-note pattern. The bottom staff uses a bass clef and has a key signature of one sharp. It features a sustained note with a fermata, followed by eighth-note chords.

29

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It shows a sequence of eighth-note chords. The bottom staff uses a bass clef and has a key signature of one sharp. It includes a sustained note with a fermata, followed by eighth-note chords.

31

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It shows a sequence of eighth-note chords. The bottom staff uses a bass clef and has a key signature of one sharp. It includes a sustained note with a fermata, followed by eighth-note chords.

Petite Reprise

12

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It shows a sequence of eighth-note chords. The bottom staff uses a bass clef and has a key signature of one sharp. It includes a sustained note with a fermata, followed by eighth-note chords.

34

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It shows a sequence of eighth-note chords. The bottom staff uses a bass clef and has a key signature of one sharp. It includes a sustained note with a fermata, followed by eighth-note chords.

Courante

1

3

6

9

Reprise

11

13

16

19

Petite Reprise

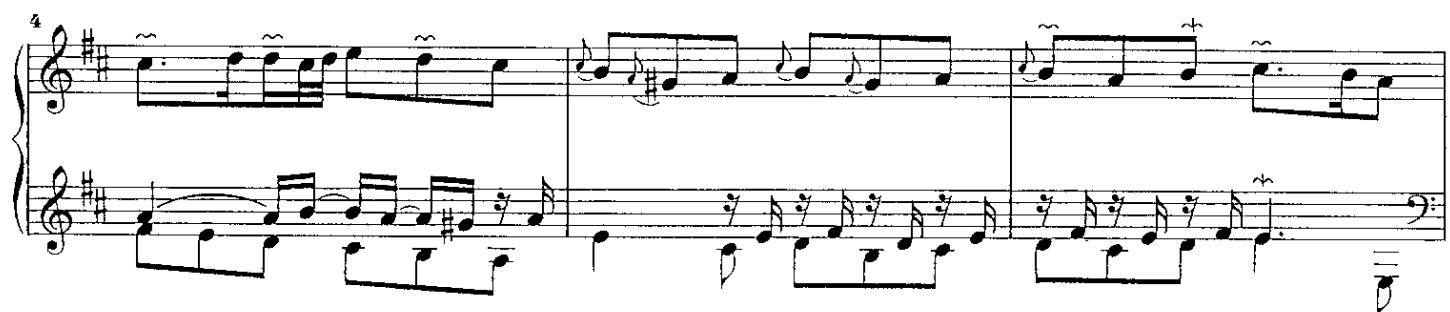
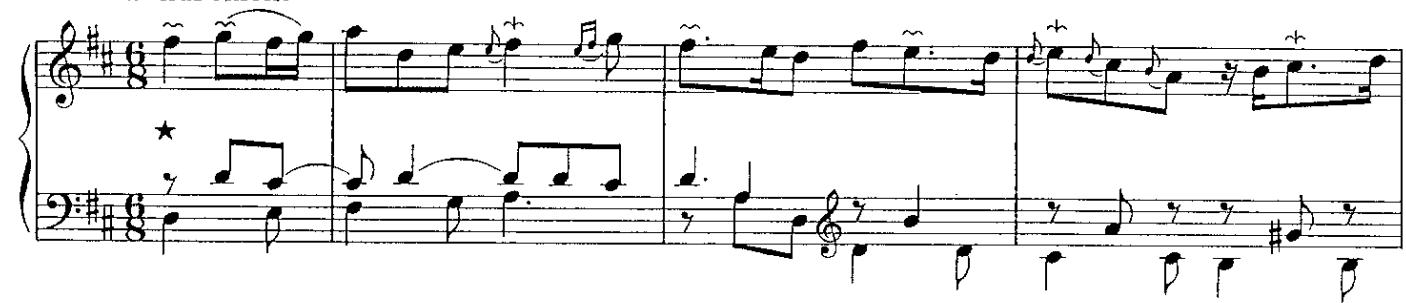
23

25

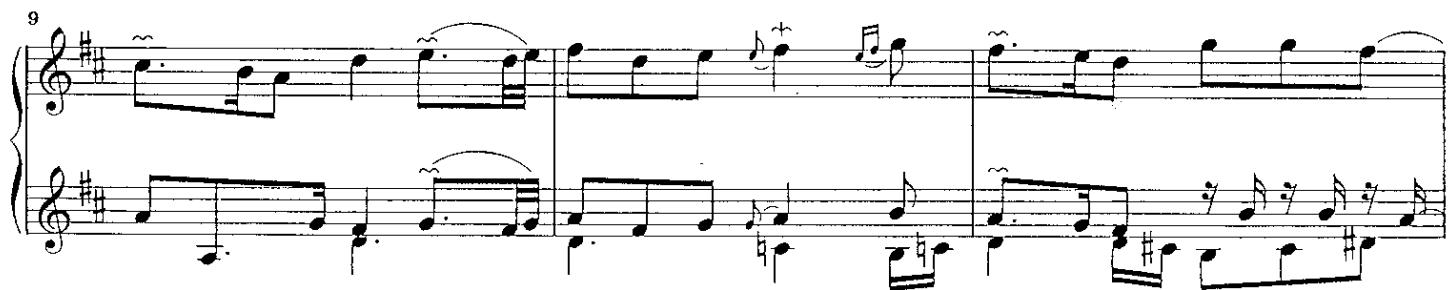
Fin

La Favorite

Tendrement



Reprise



* For this and similar bars, see Editorial Notes.

15

18

21

Fin

This block contains three staves of musical notation. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The key signature is one sharp (F#). Measure 15 starts with a dotted half note followed by eighth-note pairs. Measure 18 begins with a sixteenth-note pattern. Measure 21 concludes with a final cadence and the word "Fin".

Double de la Favorite

This block shows a single staff of musical notation for two voices and piano. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with grace notes and sustained notes. The piano part provides harmonic support.

5

1 2

This block shows two staves of musical notation. The top staff is for the soprano voice and the bottom staff is for the piano. The key signature is one sharp (F#). Measure 5 features sixteenth-note patterns with triplets indicated by '3'. Measures 1 and 2 show eighth-note pairs. The piano part includes sustained notes and rests.

Reprise

8

10

13

15

18

21

Fin

Les Enchainemens Harmonieux

1ère Partie

Rondeau

3

last time

This system shows the beginning of the piece. The top staff starts with a treble clef, a key signature of one sharp, and common time. The bottom staff starts with a bass clef, a key signature of one sharp, and common time. The music consists of eighth and sixteenth note patterns.

6

Fin

This system continues the rondo pattern. The top staff ends with a treble clef, a key signature of one sharp, and common time. The bottom staff ends with a bass clef, a key signature of one sharp, and common time. The piece concludes with a final cadence.

1er Couplet

12

This system begins a new section labeled "1er Couplet". The key signature changes to no sharps or flats. The tempo is marked "12". The music features eighth and sixteenth note patterns.

16

This system continues the "1er Couplet" section. The key signature remains the same. The music consists of eighth and sixteenth note patterns.

21

Dal §

This system concludes the piece. The key signature changes back to one sharp. The tempo is marked "Dol §". The music ends with a final cadence.

2^e Couplet

26

30

35

40

45

Da Capo

2me Partie*Rondeau*

3

[§]

3

after 2^e Couplet

after 1^{er} Couplet



43

[*Dal* §]

Fin

1er Couplet 19

24

Da Capo

30 2^e Couplet

37

Da Capo

Le Dépit Généreux

Sans lenteur

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by a fermata. Measure 13 consists of eighth-note patterns. Measure 14 features eighth-note patterns with grace notes. Measure 15 concludes with a half note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of two sharps). Measure 5 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has eighth-note pairs. Measures 6-7 continue this pattern. Measure 8 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has eighth-note pairs. Measures 9-10 continue this pattern.

A musical score for piano, showing measures 10 through 15. The score consists of two staves. The upper staff uses a treble clef and has a key signature of one sharp (F#). The lower staff uses a bass clef and has a key signature of one sharp (F#). Measure 10 starts with a half note followed by eighth-note pairs. Measure 11 continues with eighth-note pairs. Measure 12 begins with a half note, followed by eighth-note pairs. Measure 13 starts with a half note, followed by eighth-note pairs. Measure 14 begins with a half note, followed by eighth-note pairs. Measure 15 ends with a half note.

15

1 2 Reprise

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). The score consists of five measures. Measure 1: Treble staff has eighth notes on A and G, followed by a quarter note on F. Bass staff has eighth notes on D and C, followed by a quarter note on B. Measure 2: Treble staff has eighth notes on A and G, followed by a quarter note on F. Bass staff has eighth notes on D and C, followed by a sixteenth-note cluster on B, D, E, and G. Measure 3: Treble staff has eighth notes on A and G, followed by a quarter note on F. Bass staff has a quarter note on B. Measure 4: Treble staff has eighth notes on A and G, followed by a quarter note on F. Bass staff has eighth notes on D and C. Measure 5: Treble staff has eighth notes on A and G, followed by a quarter note on F. Bass staff has eighth notes on D and C.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (two sharps). Measure 24 starts with a quarter note followed by eighth notes. Measure 25 begins with a half note. The score includes dynamic markings such as accents and slurs.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 28 begins with a sixteenth-note grace note followed by a quarter note. Measures 29 and 30 show eighth-note patterns. Measure 31 concludes with a half note followed by a repeat sign and a double bar line.

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. It consists of six measures of music, with the first measure containing a single note and the subsequent five measures each containing a series of eighth notes. The bottom staff uses a bass clef and has a key signature of one sharp. It also consists of six measures, with the first three measures containing eighth-note patterns and the last three measures containing quarter notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. It features a series of eighth-note patterns with grace notes and slurs. The bottom staff uses a bass clef and has a key signature of one sharp. It consists of sustained notes and occasional eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp. Measure 43 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has sustained notes throughout. Measure 44 continues the pattern, with the bass staff showing more dynamic changes and note variations.

Musical score for piano, page 10, measures 47-50. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 47 starts with a forte dynamic. Measure 48 begins with a half note followed by eighth notes. Measure 49 starts with a half note followed by eighth notes. Measure 50 starts with a half note followed by eighth notes. Measure 51 begins with a half note followed by eighth notes. Measure 52 begins with a half note followed by eighth notes.

Double du Dépit Généreux

1

5

9

13

17

21

A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Measure 26 starts with a treble clef and a bass clef, followed by a treble clef. Measure 30 starts with a bass clef. Measure 35 starts with a treble clef. Measure 39 starts with a bass clef. Measure 43 starts with a treble clef. Measure 47 starts with a bass clef. The music features various note heads, stems, and rests, with some notes having accidentals like naturals or sharps. Measure 47 includes two endings, labeled 1 and 2, with a repeat sign and a bass clef.

L'Hirondelle

1ère Partie

Rondeau

Gaiement



1

5

*1er Couplet**Fin*

14

19

24

Dal §

2^e Couplet

33

38

43

Dal §

2me Partie

1

Reprise 9

14

19

24

Fin

TROISIEME SUITE

Le Coucou

Rondeau

Vif

on repeats only

6

10

15

20

1, 2

last time only

Fin

24 *1er Couplet*

29

34

38

Da Capo

43 *2e Couplet*

47

Musical score page 47. The top staff (treble clef) shows a continuous eighth-note pattern. The bottom staff (bass clef) shows quarter notes and eighth-note patterns. The key signature is one sharp throughout.

51

Musical score page 51. The top staff (treble clef) shows a continuous eighth-note pattern. The bottom staff (bass clef) shows quarter notes and eighth-note patterns. The key signature is one sharp throughout.

55

Musical score page 55. The top staff (treble clef) shows a continuous eighth-note pattern. The bottom staff (bass clef) shows quarter notes and eighth-note patterns. The key signature is one sharp throughout.

60

Musical score page 60. The top staff (treble clef) shows a continuous eighth-note pattern. The bottom staff (bass clef) shows quarter notes and eighth-note patterns. The key signature is one sharp throughout.

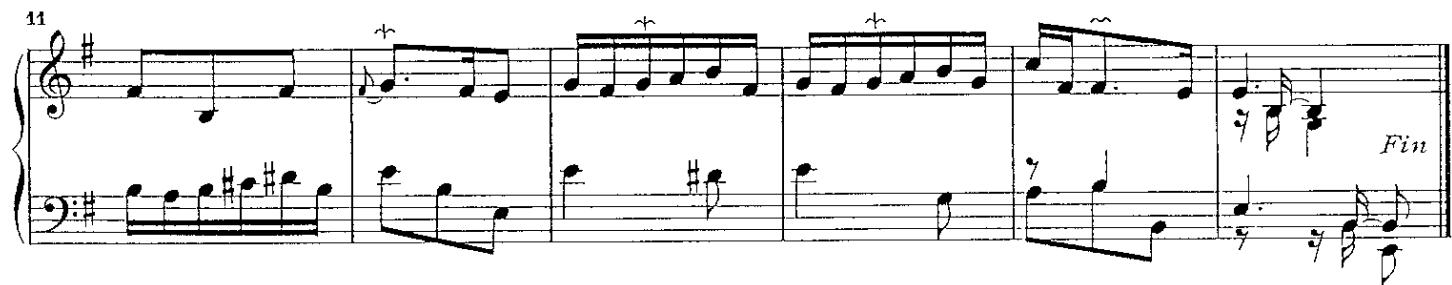
65

Musical score page 65. The top staff (treble clef) shows a continuous eighth-note pattern. The bottom staff (bass clef) shows quarter notes and eighth-note patterns. The key signature is one sharp throughout. The text "Da Capo" is written in the right margin.

La Joyeuse

Rondeau

Legerement



27

Da Capo

33 *2^e Couplet*

38

43

48

Da Capo

L'Amusante

1ère Partie

Rondeau

Tendrement

Notes tres liées

2^e Couplet

30

34

39

43

Comme cy dessus
[Dal §]

2me Partie

Rondeau

Notes tres liées

*on repeats
only*

6

11

16

1er Couplet

1 & 3 || 2

Fin

20

25

30

35

Da Capo

40 *2^e Couplet*

45

50

55

60

Comme cy dessus
[*Da Capo*]

La Tendre Silvie

Rondeau

Tendrement

54

13

19

25 1^{er} Couplet

31

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. The music consists of eighth and sixteenth note patterns.

36

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. The music includes a dynamic instruction "p" and a tempo instruction "D.C." (Da Capo).

41 *2^e Couplet*

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. The music is labeled "2^e Couplet".

47

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. The music continues in the established style.

53

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. The music continues in the established style.

59

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. The music continues in the established style.

Répétition du rondeau sans renvoi

65

70

75

80

84

QUATRIEME SUITE

La Mélodieuse

Rondeau

Gracieusement

5

Fin

1er Couplet

10

13

16

Da Capo

2^e Couplet

20

Da Capo

3^e Couplet

D G D G

G

34

D G D G

38

D G D G

G

Da Capo

43

D G D G

Da Capo

1er Menuet

The musical score consists of six staves of music, likely for a string quartet or similar ensemble. The music is in common time (indicated by '3') and follows a repeating structure.

- Measures 1-4:** The first two staves show a melodic line in G major. The third staff begins with a bassoon-like line in D major. Measures 4-5 transition to a new section.
- Measures 5-10:** The section starts with a bassoon line in D major. Measure 5 is labeled 'Reprise'. Measures 6-7 continue in D major. Measure 8 transitions to G major. Measures 9-10 conclude in G major.
- Measures 11-16:** The bassoon line continues in G major. Measures 11-12 show a transition to a new section. Measures 13-14 show a continuation in G major. Measures 15-16 conclude in G major.
- Measures 17-21:** The bassoon line continues in G major. Measures 17-18 show a transition to a new section. Measures 19-20 show a continuation in G major. Measures 21-22 conclude in G major.
- Measures 22-27:** The section starts with a bassoon line in G major. Measures 22-23 show a transition to a new section. Measures 24-25 show a continuation in G major. Measures 26-27 conclude in G major.

Dynamics and performance markings include: 'Reprise' at measure 5, 'Petite Reprise' at measure 22, and various slurs, grace notes, and dynamic markings (e.g., $\hat{\text{p}}$, $\hat{\text{f}}$, $\hat{\text{p}}\text{--}$) throughout the score.

2me Menuet



6

Reprise

Musical score for the 2nd Menuet, measures 6-10. The score continues with two staves. The key signature changes to one sharp. Measure 6 starts with eighth-note patterns. A repeat sign with a colon is at the end of measure 7. Measure 8 begins with a bass note followed by eighth-note patterns. Measure 9 starts with eighth-note patterns. Measure 10 ends with a bass note.

11

Musical score for the 2nd Menuet, measures 11-15. The score continues with two staves. Measure 11 starts with eighth-note patterns. Measure 12 begins with a bass note followed by eighth-note patterns. Measure 13 starts with eighth-note patterns. Measure 14 begins with eighth-note patterns. Measure 15 ends with a bass note.

15

Musical score for the 2nd Menuet, measures 15-19. The score continues with two staves. Measure 15 starts with eighth-note patterns. Measure 16 begins with a bass note followed by eighth-note patterns. Measure 17 starts with eighth-note patterns. Measure 18 begins with eighth-note patterns. Measure 19 ends with a bass note.

20

Au 1er Menuet

Musical score for the 2nd Menuet, measures 20-24. The score continues with two staves. Measure 20 starts with eighth-note patterns. Measure 21 begins with a bass note followed by eighth-note patterns. Measure 22 starts with eighth-note patterns. Measure 23 begins with eighth-note patterns. Measure 24 ends with a bass note.

LES PLAISIRS DE LA CHASSE

Divertissement

Fanfare en Rondeau: L'appel des Chasseurs

1

7

13

Reprise

Fin

19

25

31

[*Da Capo*]
Comme cy dessus

Marche

1

13

19

25

Reprise

31

37

43

49

55

61

67

1

2

L'appel des chiens

Rondeau

The musical score consists of six systems of music, each starting with a repeat sign and a bass clef. The key signature changes from G major (one sharp) to F major (one flat) at the beginning of the second system. The time signature is 6/8 throughout.

- System 1:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 3:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 4:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 5:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 6:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 7:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 8:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 9:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 10:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 11:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 12:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 13:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 14:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 15:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 16:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 17:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 18:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 19:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 20:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 21:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 22:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 23:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 24:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 25:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Fin

Da Capo

La Prise du Cerf

Rondeau

Tres vite

The musical score consists of six staves of music for two voices (Treble and Bass) and piano. The piano part is on the left staff, and the vocal parts are on the right.

- Staff 1:** Treble clef, 3/4 time. Dynamics: p , p , p , p , p .
- Staff 2:** Bass clef, 2/4 time. Dynamics: p , p , p , p , p .
- Staff 3:** Treble clef, 2/4 time. Dynamics: p , p , p , p , p . Measure number 11 is indicated above the staff.
- Staff 4:** Bass clef, 2/4 time. Dynamics: p , p , p , p , p . Measure number 17 is indicated above the staff.
- Staff 5:** Treble clef, 2/4 time. Dynamics: p , p , p , p , p . Measure number 22 is indicated above the staff.
- Staff 6:** Bass clef, 2/4 time. Dynamics: p , p , p , p , p . Measure number 27 is indicated above the staff. The text "Da Capo" is written at the end of this staff.

La Curée: Fanfare

Rondeau

Musical score for "La Curée: Fanfare" in G major, 8/8 time, featuring two staves (treble and bass) and eight systems of music.

System 1: Measures 1-4. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

System 2: Measures 5-8. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

System 3: Measures 9-12. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

System 4: Measures 13-16. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

System 5: Measures 17-20. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

System 6: Measures 21-24. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

System 7: Measures 25-28. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

System 8: Measures 29-32. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

Text: "Fin" (Measure 16)

Text: "Au Rondeau [Da Capo]" (Measure 29)

Réjouissance des Chasseurs

1er Menuet



Reprise



2me Menuet en Rondeau



23 2^e Couplet

29



36



42



48



Suite de la Réjouissance

Gavotte en Rondeau

1

6

11

17

23

Reprise

Fin

[*Da Capo*]

1er Double

Musical score for piano, 2 staves. Treble clef, 2/4 time. Measures 5-8. The right hand continues eighth-note chords. The left hand has eighth-note patterns. Measure 6 includes dynamic markings: \hat{p} , $\hat{\ell}^3 \downarrow$, $\hat{\ell}^3 \downarrow$.

Musical score for piano, 2 staves. Treble clef, 2/4 time. Measures 9-12. The right hand plays eighth-note chords. The left hand has eighth-note patterns.

Musical score for piano, 2 staves. Treble clef, 2/4 time. Measures 13-16. The right hand plays eighth-note chords. The left hand has eighth-note patterns. Measure 14 includes dynamic \hat{p} . Measure 15 includes dynamic $\hat{\ell}^3 \downarrow$. Measure 16 includes dynamic \hat{p} . The section ends with a repeat sign and the instruction [Reprise].

Musical score for piano, 2 staves. Treble clef, 2/4 time. Measures 17-20. The right hand plays eighth-note chords. The left hand has eighth-note patterns.

Musical score for piano, 2 staves. Treble clef, 2/4 time. Measures 21-24. The right hand plays eighth-note chords. The left hand has eighth-note patterns. Measure 24 includes dynamic \hat{p} . The section ends with a repeat sign and the instruction [Da Capo].

2^e Double

1

5

10

15

[Reprise]

Fin

20

24

[Da Capo]

3^e Double

1

5

10

15

Reprise

Fin

20

25

[*Da Capo*]

4^e Double

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

Reprise

16

17

18

19

20

21

22

23

24

25

29 *Rondeau sans renvoy 2 fois*

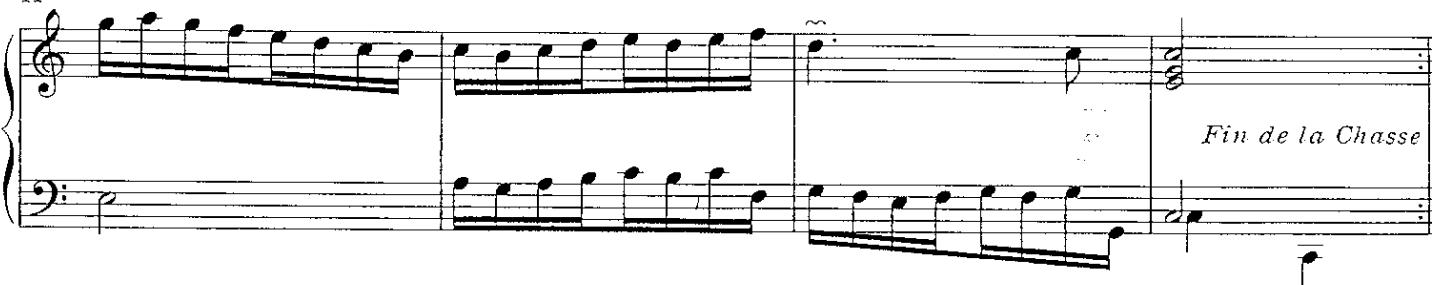
33



37



41



EDITORIAL NOTES

PREMIERE SUITE

Allemande

- p.2 b.1 lh: 2nd time editorial
b.29 lh: top note of chord a crotchet
b.30 lh: note 2: E
b.47 lh: note 3: upper tail indicated by !

Rigaudon I

- p.4 b.38 rh: no dot

Rigaudon II

- p.5 b.16: repeat marks editorial

Musette

- p.6: for the ornament [] in bars 5, 9, 13 and 17 see Introduction

Les Vents en courroux

- p.10 b.24 rh: lowest note of chord E
b.37 rh: notes 4-6: rhythm originally 

Les Bergères

- p.14 1^{re} Partie b.38 lh note 6: A
2^{me} Partie b.9 lh note 2: crotchet
b.27 lh note 2: quaver appoggiatura (F) in place of flat
b.28 lh note 1: no dot
b.44 rh notes 4-7: rhythm as in the original

La Ronde Bachique

- p.18 b.100: originally marked 'Da Capo', but engraved in full here to avoid turning back

Les Trois Cadences

- p.22 b.47 lh: E and D both crotchets
b.52 rh: treble clef missing
b.54: repeat marks editorial
b.76 rh: ♯ missing to appoggiatura
b.85 tenor note 2: no dot
b.111-112 rh: Gs tied, despite crotchet rest
b.137: repeat marks editorial

DEUXIEME SUITE

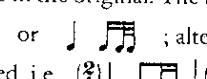
Allemande

- p.27 b.6 rh notes 9-11: rhythm originally 
b.24 bass notes 2, 3: both F
b.25 bass notes 2, 3: both E

Courante

- p.30 b.1: 1st and 2nd time indications editorial
b.21a rh: last note E

La Favorite

- p.32 b.1 rh: Here and elsewhere the rhythm and alignment are reproduced as in the original. The interpretation might be  or ; alternatively a possible rubato may be implied, i.e. 

- p.32 b.7: These and other cadential bars in this piece and its *Double* are curiously but consistently laid out. A more conventional formula, as in bars 15 and 23 of the *Double*, might be adopted throughout.
b.21 rh note 2: crotchet
b.21 lh: first semiquaver rest missing

Double de la Favorite

- p.33 b.21 lh note 2: crotchet

Double du Dépit généreux

- p.40 b.16 lh: upper note C

L'Hirondelle-2^{me} Partie

- p.44 b.19 rh note 3: ornament originally ~

TROISIEME SUITE

Le Coucon

- p.45 b.23: last time bar editorial; original indicates 'Fin' at the end of 1st time bar
b.30 rh note 2: D

La Tendre Silvie

- p.54 b.24 rh: minim B and tie missing
b.24: superfluous 'fin' indicated

QUATRIEME SUITE

Minuet I

- p.59: all repeat marks editorial

Minuet II

- p.60: all repeat marks editorial
b.20 rh note 2: ornament originally on note 4

LES PLAISIRS DE LA CHASSE

Marche

- p.62: duple rhythms throughout are as marked and should be assimilated to the prevailing triplet pattern, as indicated
b.72 rh: 1st time chord: G has no dot

Minuet II

- p.67 b.19 rh: chord 3: both A and F♯ have ~
b.53: directs (rh C, 1h E) indicate a repeat of the 2^e Couplet before the Rondeau Da Capo, but this is probably an engraver's error

Suite de la Réjouissance - 4^e Double

- p.73 b.29: 'Rondeau sans renvoy 2.fois', i.e. to be played twice in place of a Da Capo