

Collection Découvertes

# Clavecin, vol.1

Anthologie de la musique  
baroque française

Œuvres réunies et éditées  
par Adèle Gornet et Françoise Marmin  
sous la responsabilité éditoriale  
de Louis Castelain

CAH.324

ÉDITIONS  
DU CENTRE  
DE MUSIQUE  
BAROQUE Versailles



Le Centre de musique baroque de Versailles est subventionné par le ministère de la Culture (Direction générale de la création artistique), l'Établissement public du musée et du domaine national de Versailles, le Conseil régional d'Île de France et la ville de Versailles. Son pôle recherche est associé au Centre d'études supérieures de la Renaissance (Unité mixte de recherche 7323, CNRS – Université de Tours – Ministère de la Culture).

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Directeur de publication : Nicolas Bucher.  
Responsable éditorial : Louis Castelain.  
Collaborateurs de l'édition : Adèle Gornet et Françoise Marmin. Gravure : Marc Dormont. Traduction : Vincent Giroud.  
Imprimerie : Imprimerie Copie Service (Versailles), juin 2022. Conception graphique : Graphéine

Centre de musique baroque de Versailles  
Hôtel des Menus Plaisirs – 22 avenue  
de Paris – 78000 Versailles – France  
+33 (0)1 39 20 78 18  
boutique@cmbv.com – www.cmbv.fr

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Les pages suivantes ne font pas partie de la sélection.

*The following pages are not part of the selection.*

## ALLEMANDE

## Troisième suite

Jean-François Dandrieu (1682-1738)  
*Pièces de clavecin courtes et faciles, [ca 1704-1720]*

The first system of the Allemande consists of four measures. The treble clef part begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bass clef part begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The key signature has one flat (B-flat), and the time signature is common time (C). The first measure is followed by a repeat sign. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3.

The second system of the Allemande consists of four measures, starting at measure 5. The treble clef part begins with a quarter note G4, a quarter note F4, and a quarter note E4. The bass clef part begins with a quarter note G3, a quarter note F3, and a quarter note E3. The key signature has one flat (B-flat), and the time signature is common time (C). The first measure is followed by a repeat sign. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3.

The third system of the Allemande consists of five measures, starting at measure 9. The treble clef part begins with a quarter note G4, a quarter note F4, and a quarter note E4. The bass clef part begins with a quarter note G3, a quarter note F3, and a quarter note E3. The key signature has one flat (B-flat), and the time signature is common time (C). The first measure is followed by a repeat sign. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure contains a quarter note E3, a quarter note D3, and a quarter note C3.

The fourth system of the Allemande consists of four measures, starting at measure 14. The treble clef part begins with a quarter note G4, a quarter note F4, and a quarter note E4. The bass clef part begins with a quarter note G3, a quarter note F3, and a quarter note E3. The key signature has one flat (B-flat), and the time signature is common time (C). The first measure is followed by a repeat sign. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3.

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PETITE GAVOTTE  
Suite en G ré sol bécarré

Jean-Nicolas Geoffroy (ca 1633-1694)  
*Livre des pièces de clavecin, manuscrit*

The first system of the musical score for 'Petite Gavotte' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of G major (one sharp) and common time. The music features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand. There are four measures in total, with repeat signs at the beginning and end of the system.

6

The second system of the musical score for 'Petite Gavotte' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of G major (one sharp) and common time. The music continues from the first system with a similar rhythmic pattern. There are four measures in total, with repeat signs at the beginning and end of the system.

GAVOTTE EN RONDEAU  
Troisième suite

Jean-François Dandrieu (1682-1738)  
*Pièces de clavecin courtes et faciles, [ca 1704-1720]*

The first system of the musical score for 'Gavotte en Rondeau' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of G major (one sharp) and common time. The music features a more complex melody in the right hand with various ornaments and a supporting bass line in the left hand. There are four measures in total, with repeat signs at the beginning and end of the system.

[Premier couplet]

6

The second system of the musical score for 'Gavotte en Rondeau' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of G major (one sharp) and common time. The music continues from the first system with a similar complex melody and supporting bass line. There are four measures in total, with repeat signs at the beginning and end of the system.

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*The following pages are not part of the selection.*



## LA DE DRUMMOND

Jacques Du Phly (1715-1789)

*Quatrième livre de pièces de clavecin, [1768]*

## Rondeau gracieux

5

9

1. 2. 3.

[Premier couplet]

13

17

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*The following pages are not part of the selection.*

## Apparat critique / *Critical apparatus*

### PRINCIPES D'ÉDITION / *EDITORIAL PRINCIPLES*

Les corrections sont de trois ordres :

1. Les corrections évidentes (modernisation des clés, des altérations, des guidons et des signes de reprise ; ajout ou retrait des altérations de précaution, retrait des silences inutiles ; homogénéisation des hampes d'accords et des ligatures de croche ; ajout des chiffres de triplets ; modernisation de l'orthographe) ne font l'objet d'aucune graphie particulière et ne renvoient pas aux notes critiques.
2. Les ajouts de l'éditeur qui intéressent l'interprétation sont signalés dans le cours de la partition, de la manière suivante :
  - petits caractères pour les notes, les points de prolongation, les altérations (les suggestions d'altération sujettes à discussion sont placées en petits caractères au-dessus de la note concernée), les silences, les nuances, les indications de mesure, les agréments ;
  - pointillés pour les lignes de suivi des voix, les liaisons de rythme et de phrasé ;
  - crochets pour les textes ;
  - notes de bas de page pour les notes critiques.
3. Toutes les autres corrections et remarques sont signalées dans l'apparat critique.

*Corrections fall into three categories:*

1. *Obvious corrections (modernization of clefs, accidentals, directs and repeat signs; addition or removal of cautionary accidentals; removal of unnecessary rests; homogenization of chord stems and eighth-note ties; addition of triplet numbers; modernization of the spelling) are not signaled typographically nor are they referenced in the critical commentary.*
2. *Editorial performance-related additions are signaled within the score in the following way:*
  - *smaller type for notes, dots, accidentals (suggested accidentals of which we are not certain have been added in small type above the notes in question), rests, dynamics, time signatures, ornaments;*
  - *dotted lines for voice leading lines, ties and slurs;*
  - *square brackets for text;*
  - *footnotes for critical notes.*
3. *All other corrections and comments are signaled in the critical apparatus.*

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F-Pn Bibliothèque nationale de France, Paris

F-Psg Bibliothèque Sainte-Geneviève, Paris

F-RO Bibliothèque municipale de Roanne

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I-Vc Biblioteca del Conservatorio di Musica Benedetto Marcello, Venezia

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