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# ANTHOLOGY OF FRENCH PIANO MUSIC

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Mus 463.15(1)

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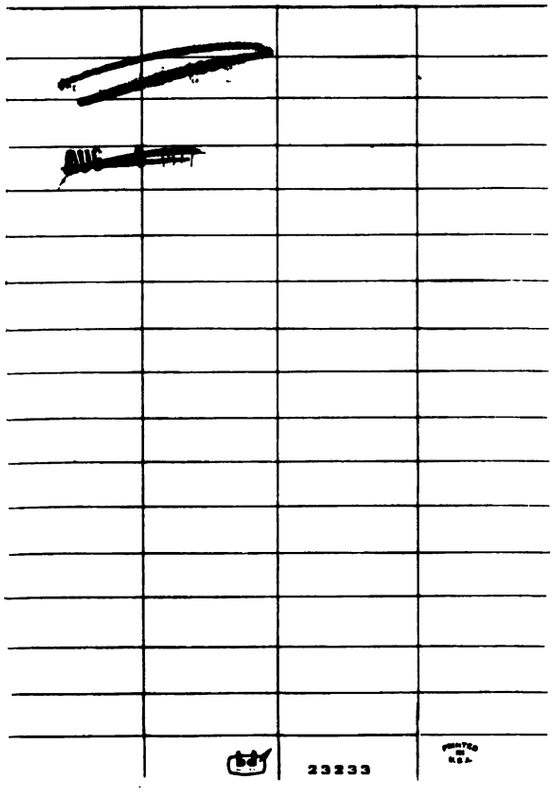

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# ANTHOLOGY OF FRENCH PIANO MUSIC

## VOLUME I

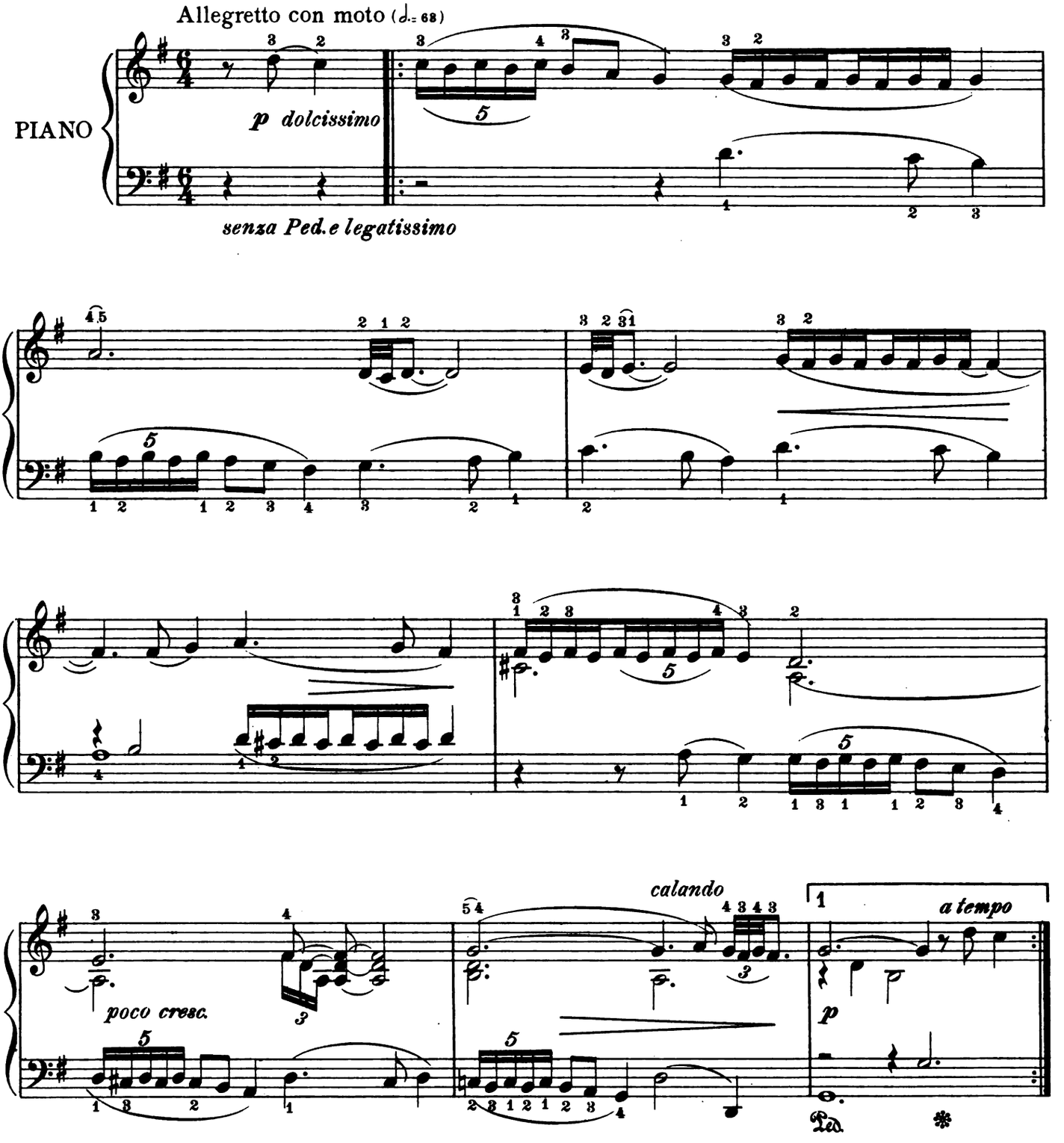
## EARLY COMPOSERS

# CANARIES, in G

## GIGUE

*Edited by Isidor Philipp*

JACQUES CHAMPION de CHAMBONNIÈRES
(1600 - 1670)




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

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

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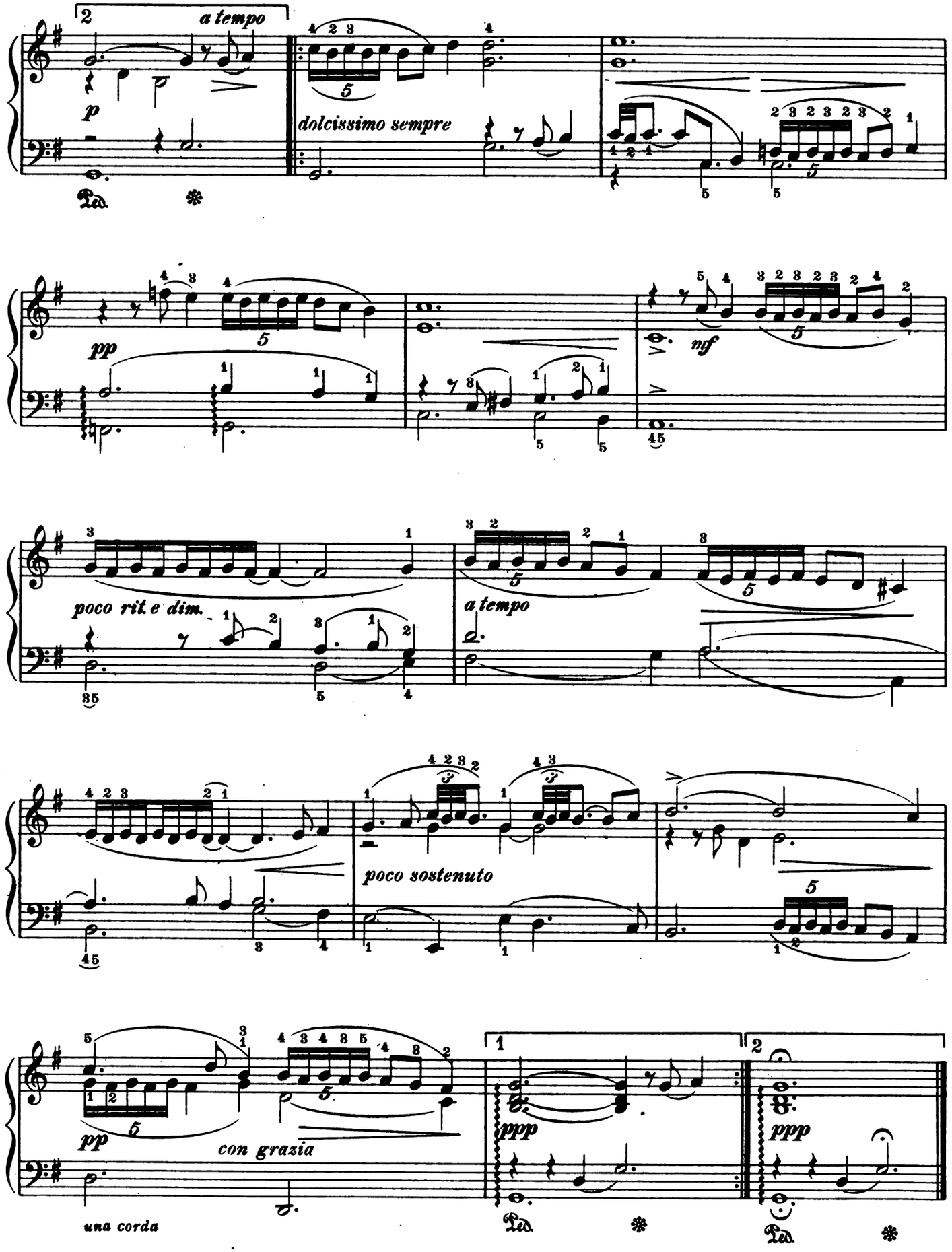
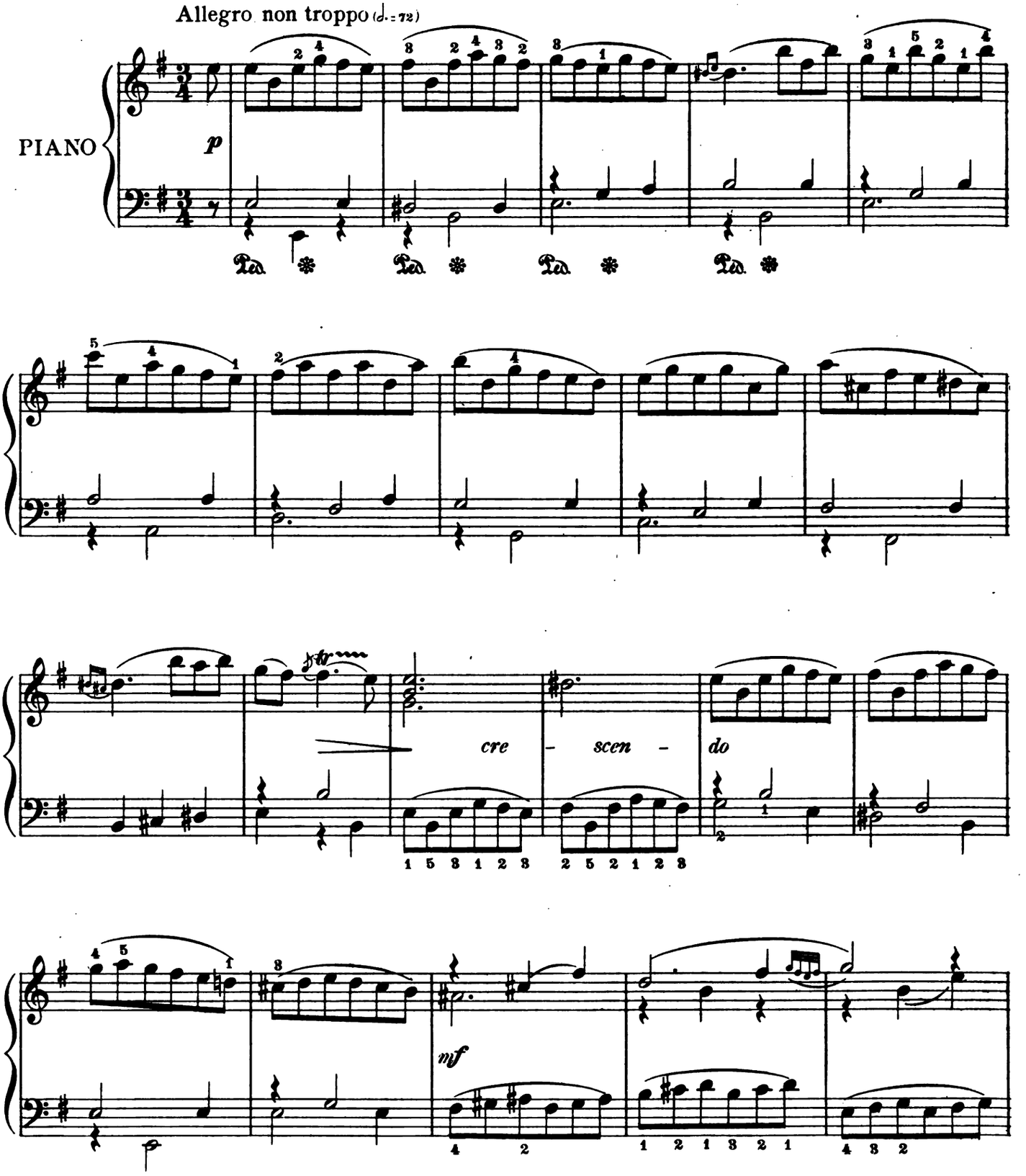

2
a tempo
p
Ped.
dolcissimo sempre
pp
nf
poco rit. e dim.
a tempo
poco sostenuto
pp
con grazia
una corda
ppp
ppp
Ped.
Ped.

# COURANTE, in E Minor

*Edited by Isidor Philipp*

JEAN-BAPTISTE de LULLY
(1633-1687)

Allegro non troppo (♩.= 72)

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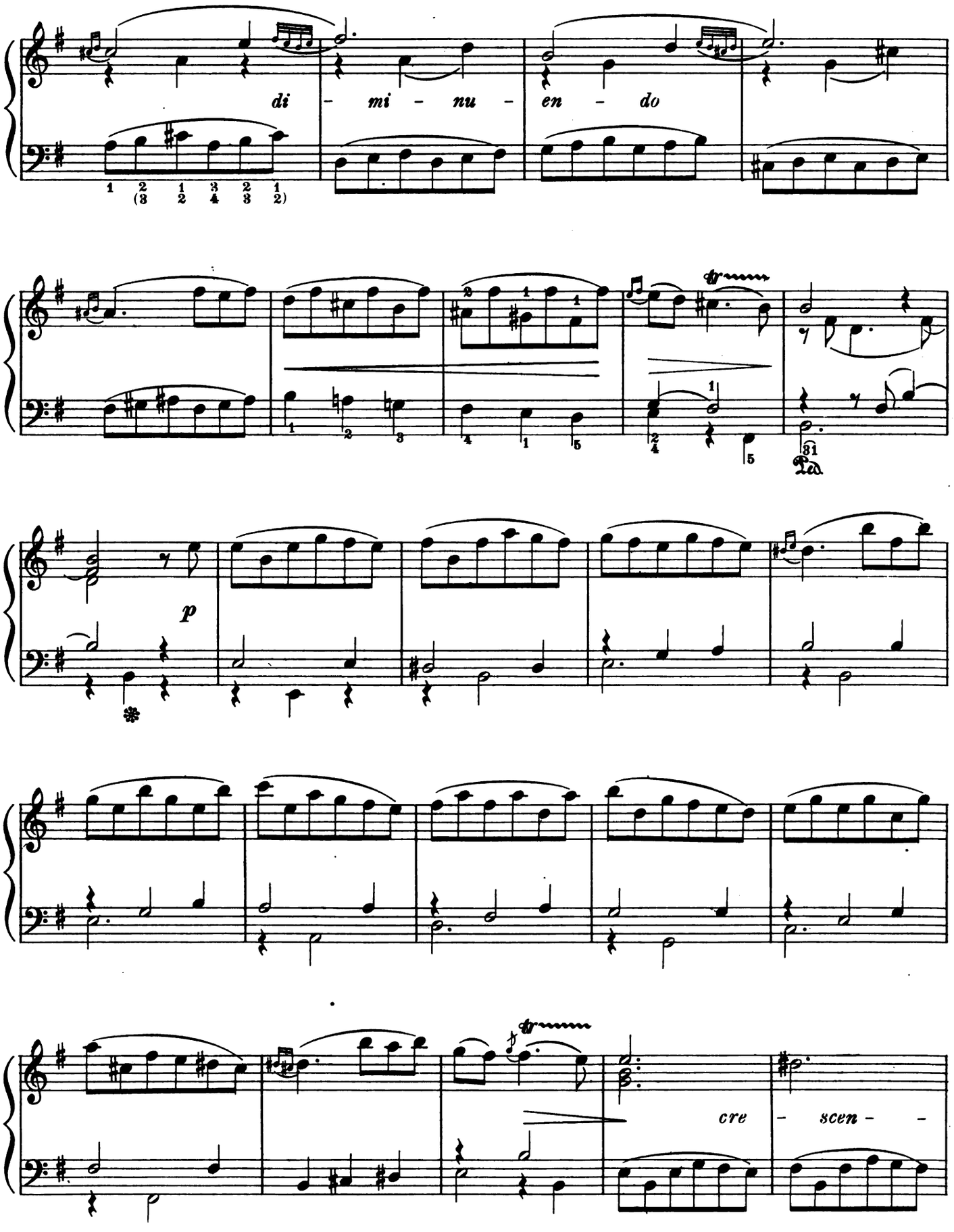
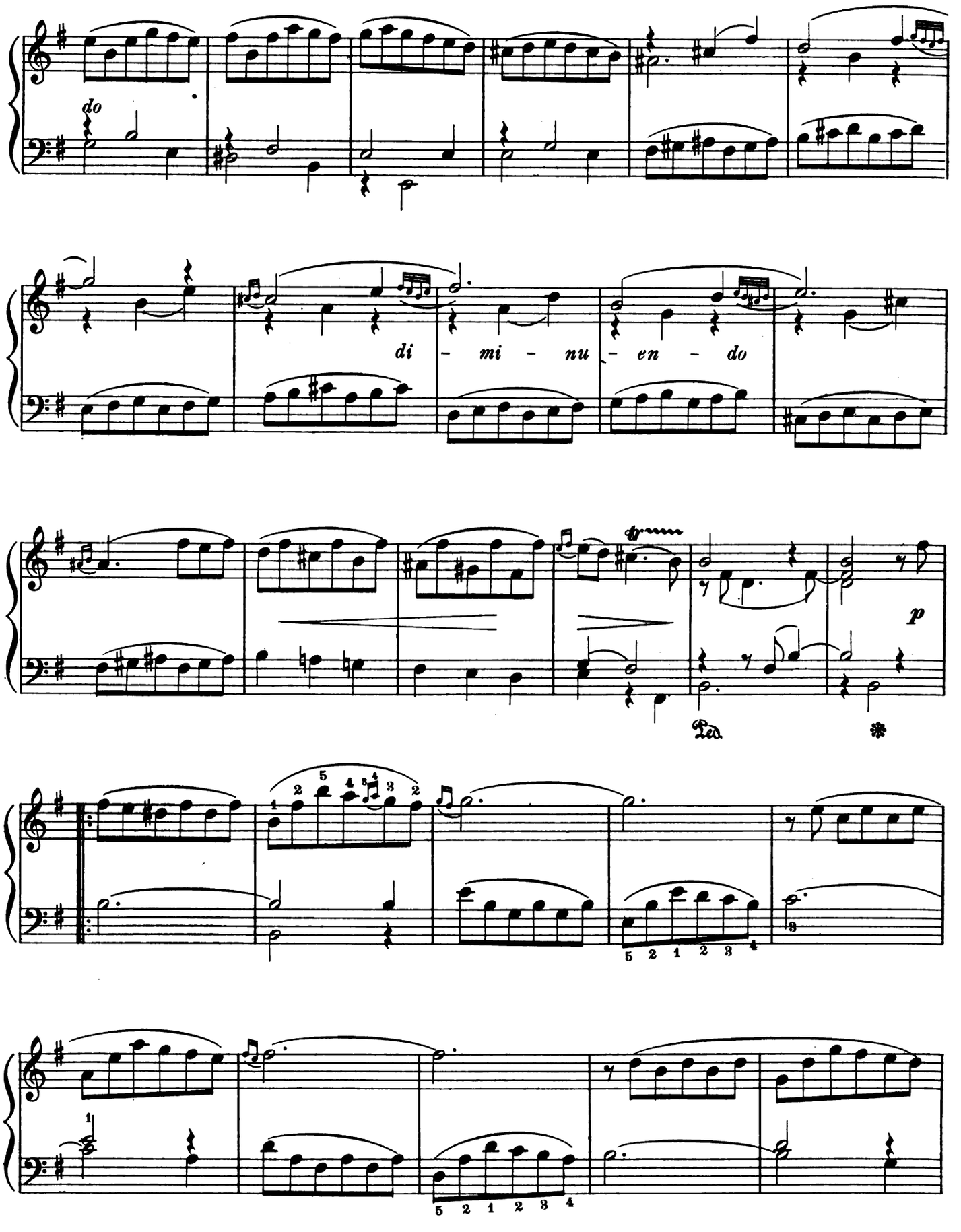
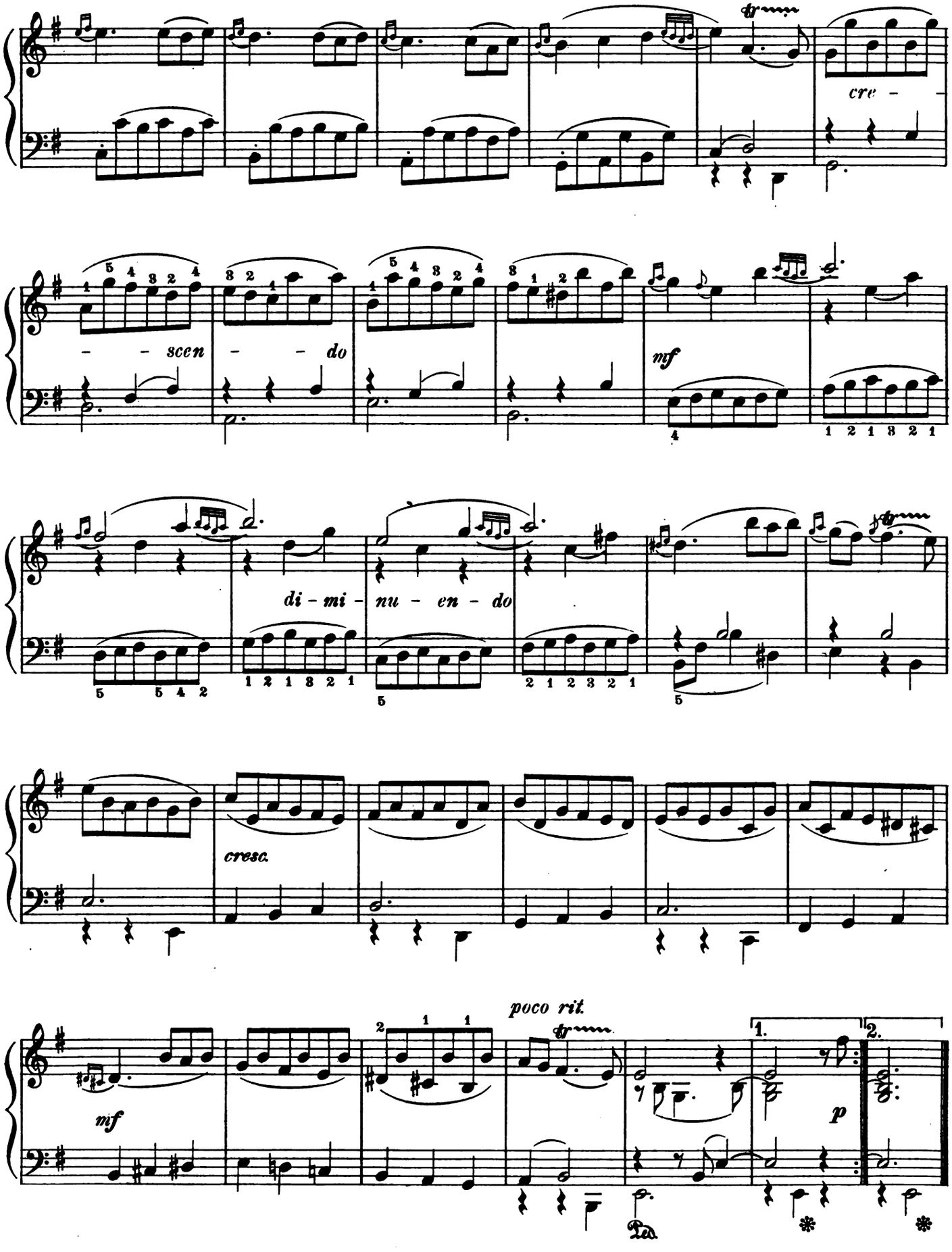

di - mi - nu - en - do
p
cre - scen - -

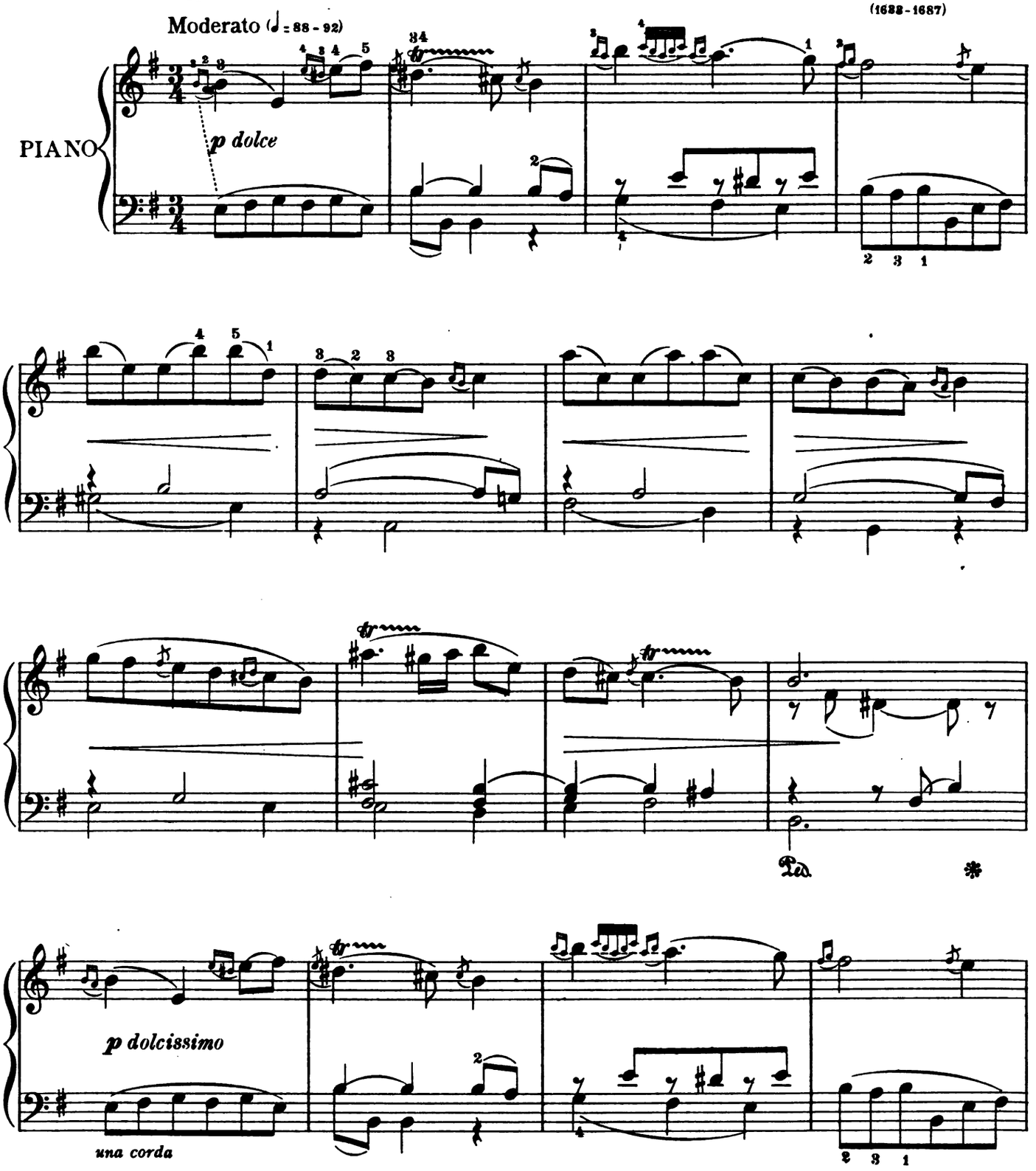

do
di - mi - nu - en - do
tr
p
Ped.
*


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

# TENDER MELODY
## (AIR TENDRE)

*Edited by Isidor Philipp*

JEAN-BAPTISTE de LULLY
(1633-1687)




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

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

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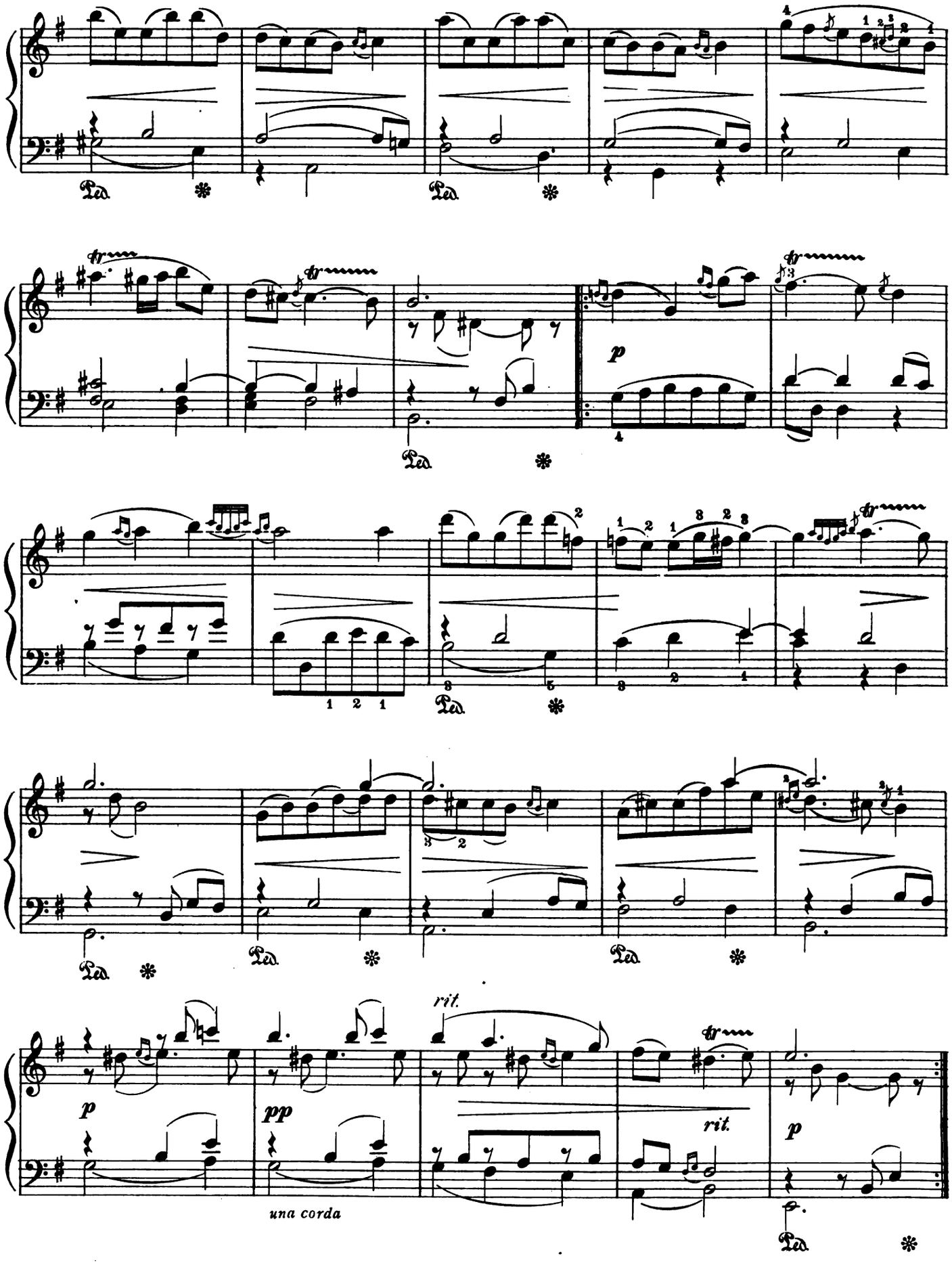
Ped.
p
rit.
pp
una corda

# SARABANDE, in G Minor

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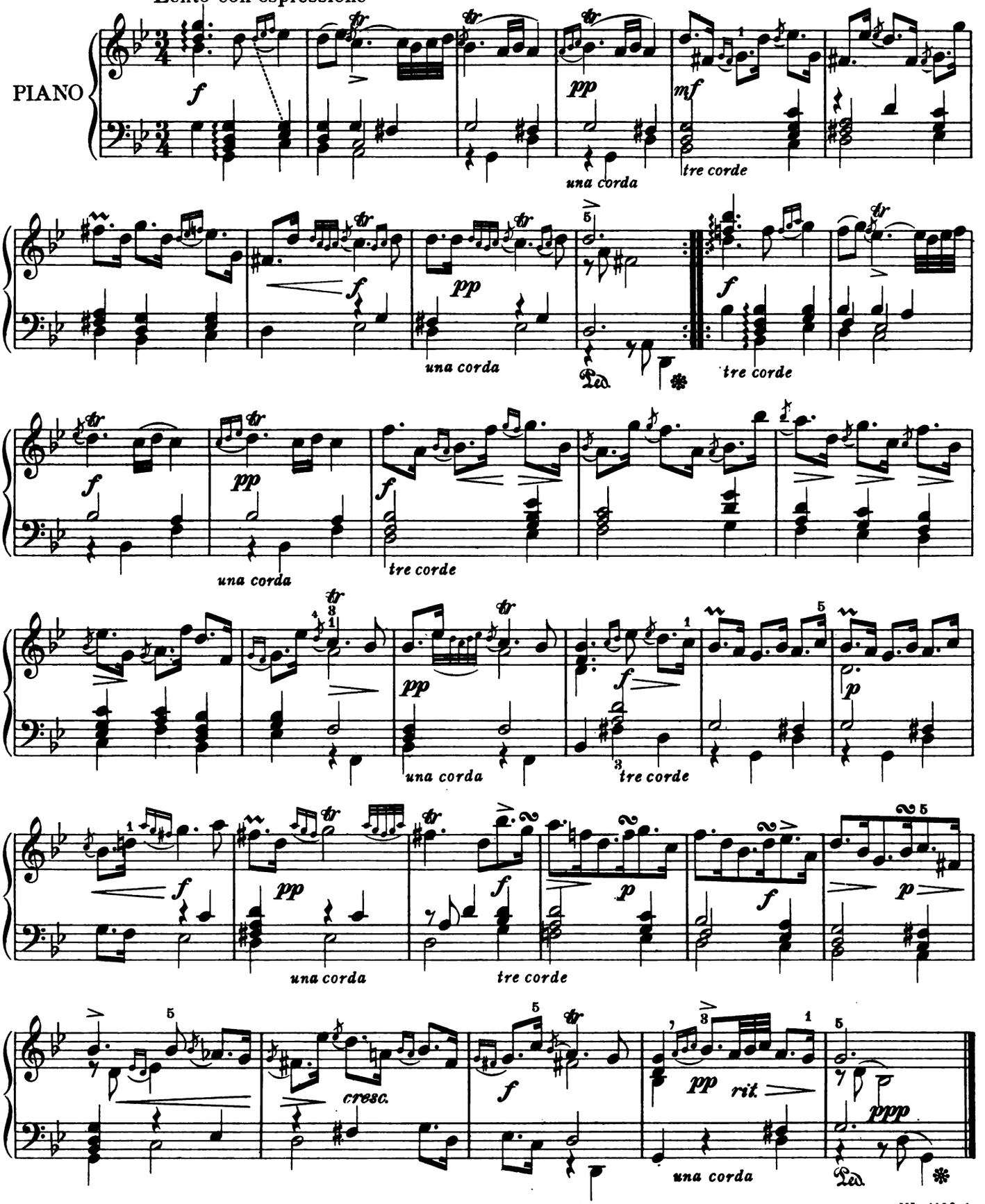
JEAN-BAPTISTE LOEILLY
(1660-1728)

Lento con espressione

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# GIGUE, in G Minor

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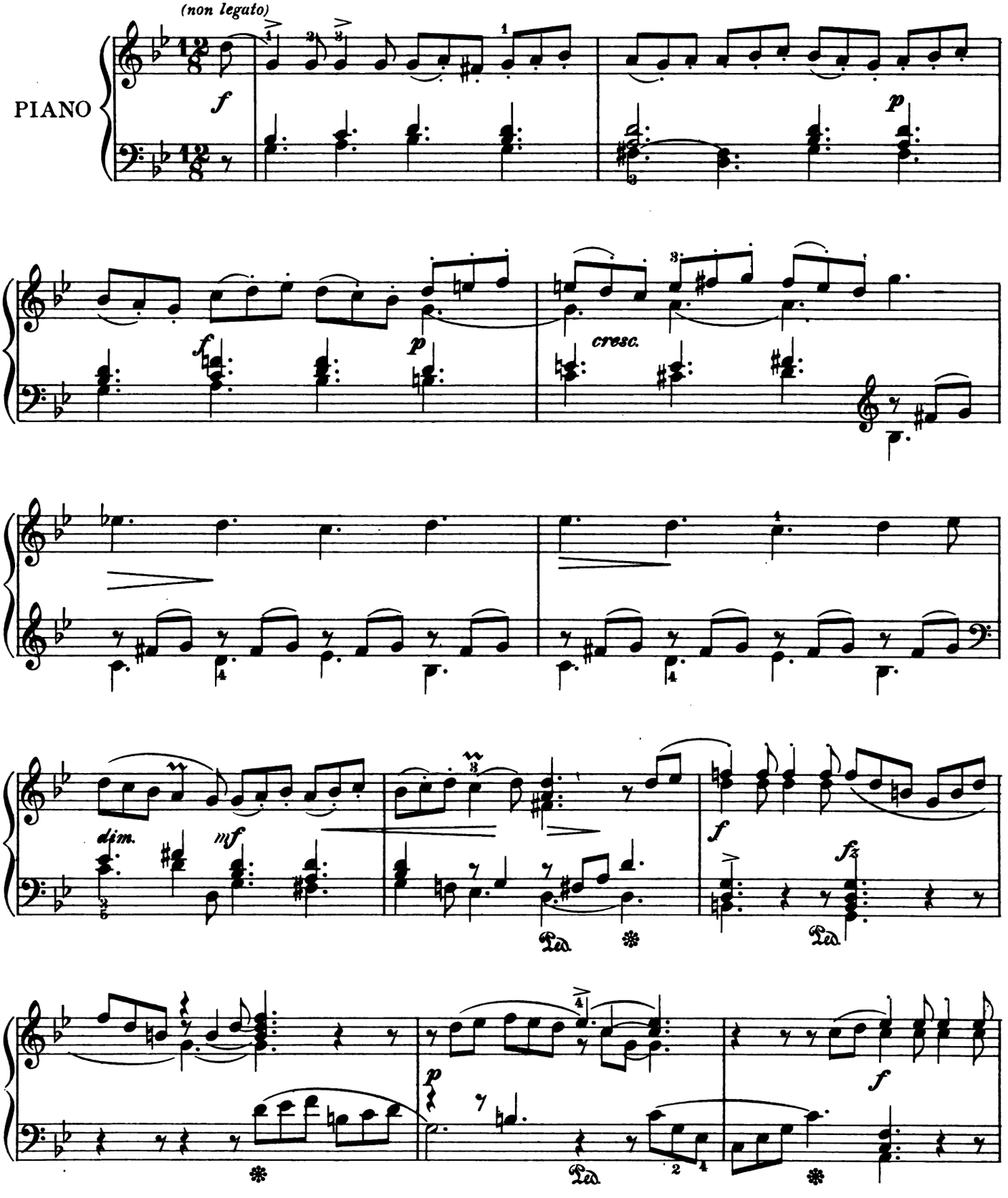
JEAN-BAPTISTE LOEILLY
(1660-1728)

Molto vivace (♩.=188)
*(non legato)*

PIANO

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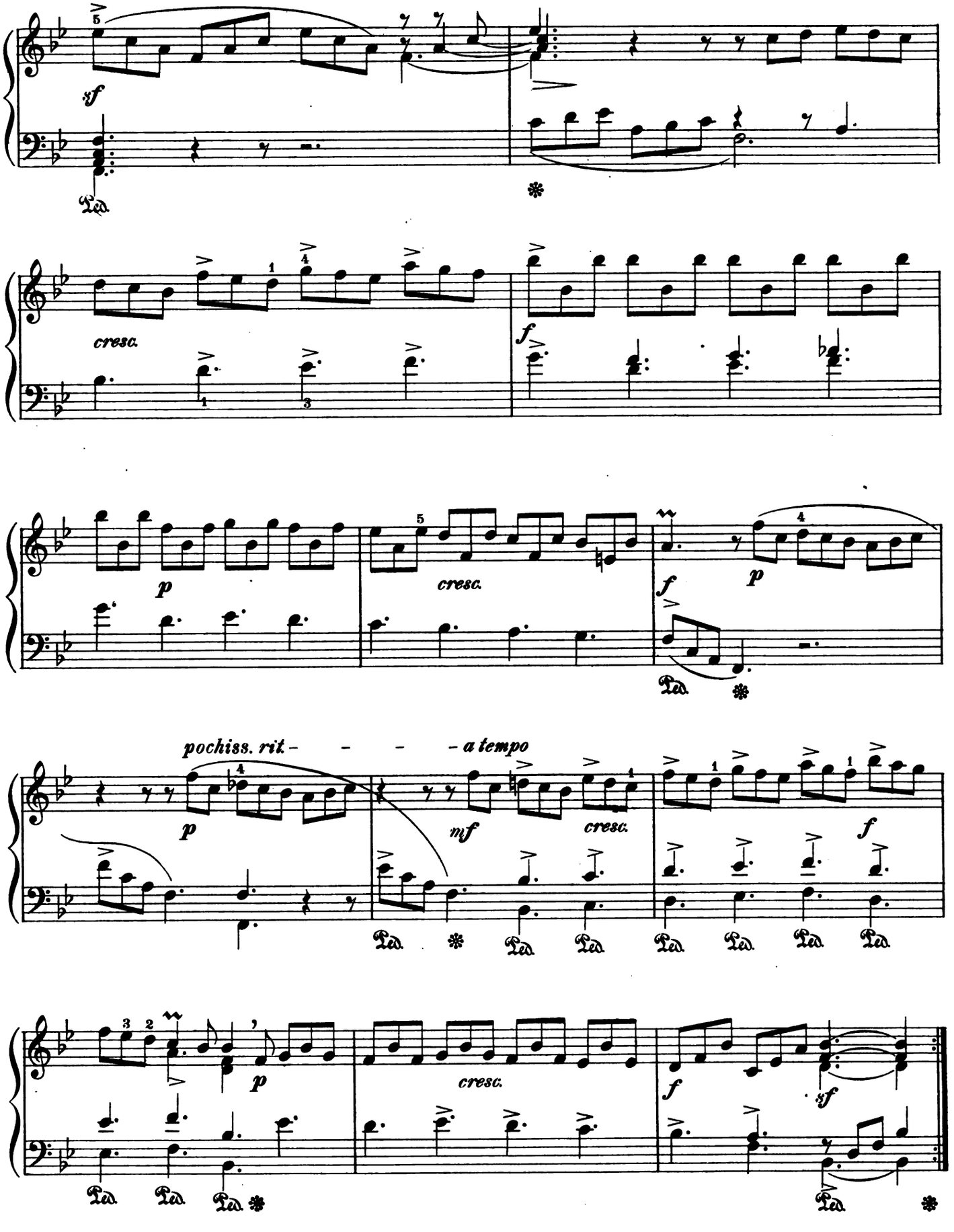
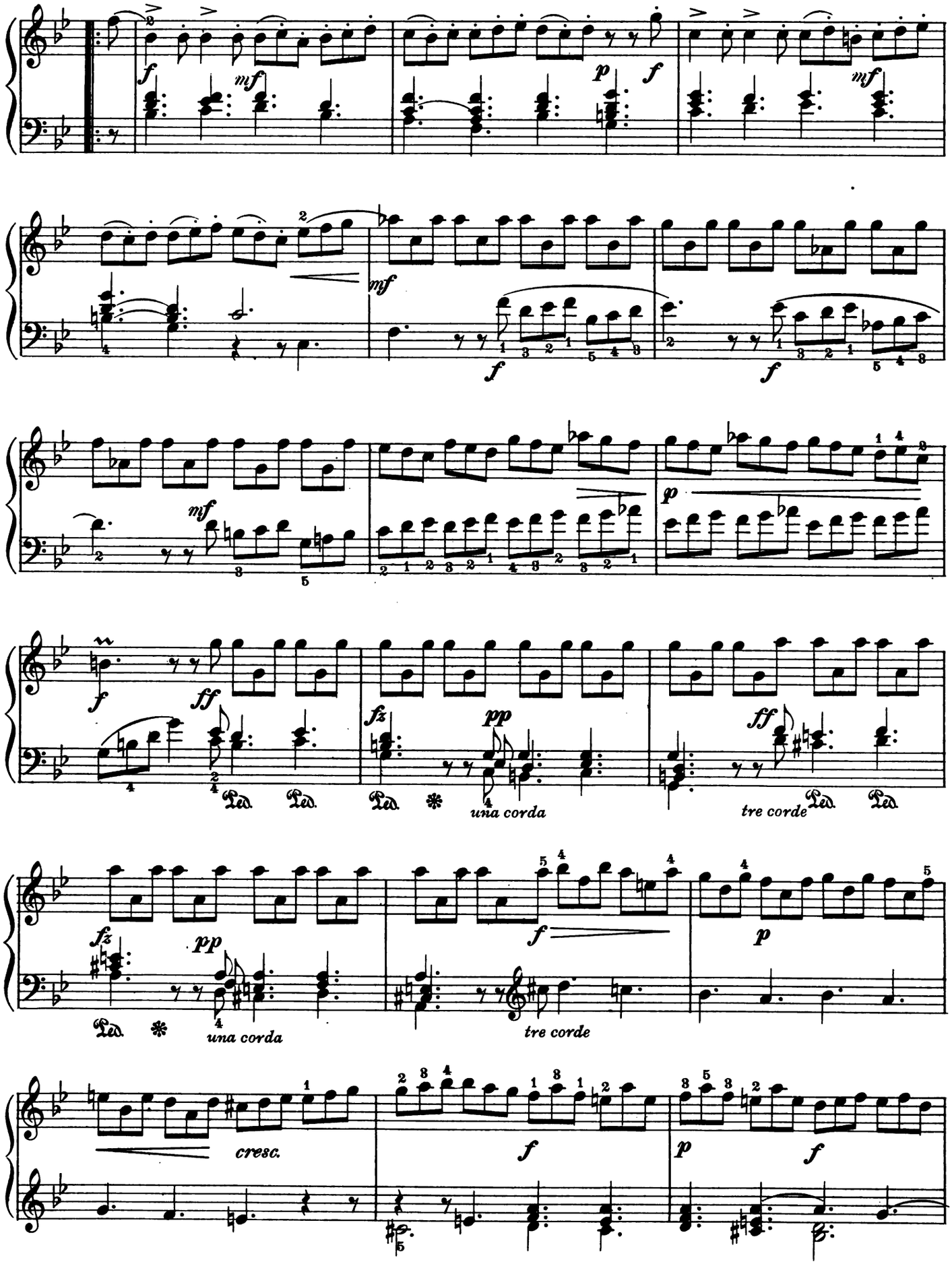
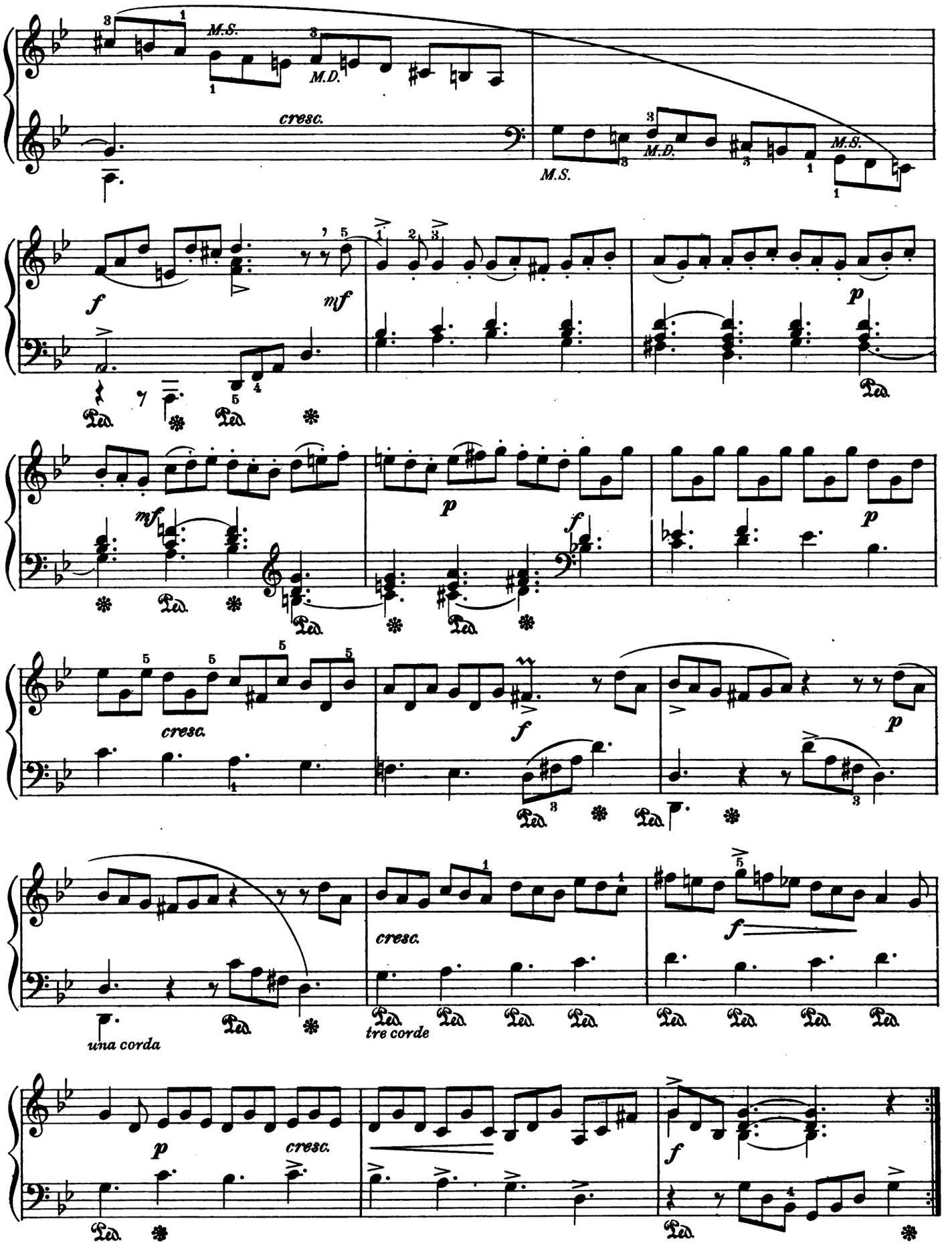

sf
Ped.
cresc.
f
p
cresc.
f
p
pochiss. rit. - - - - a tempo
p
mf
cresc.
f
p
cresc.
f
sf
Ped.

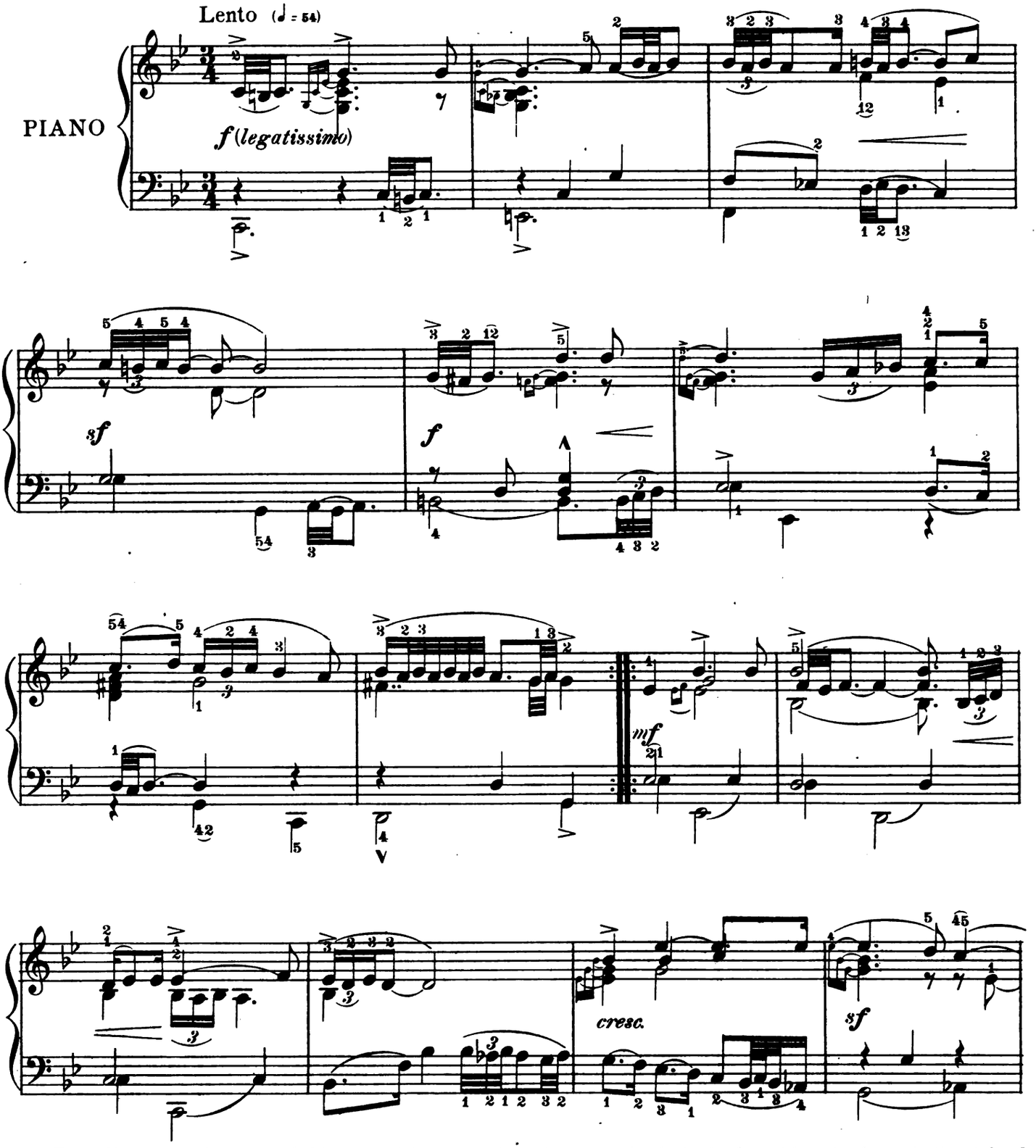

f
mf
p
f
mf
mf
f
f
mf
p
f
ff
fz
pp
una corda
tre corde
ff
fz
pp
una corda
f
tre corde
p
cresc.
f
p
f


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

# MELANCHOLY
## (LA LUGUBRE)
### SARABANDE

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)




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

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

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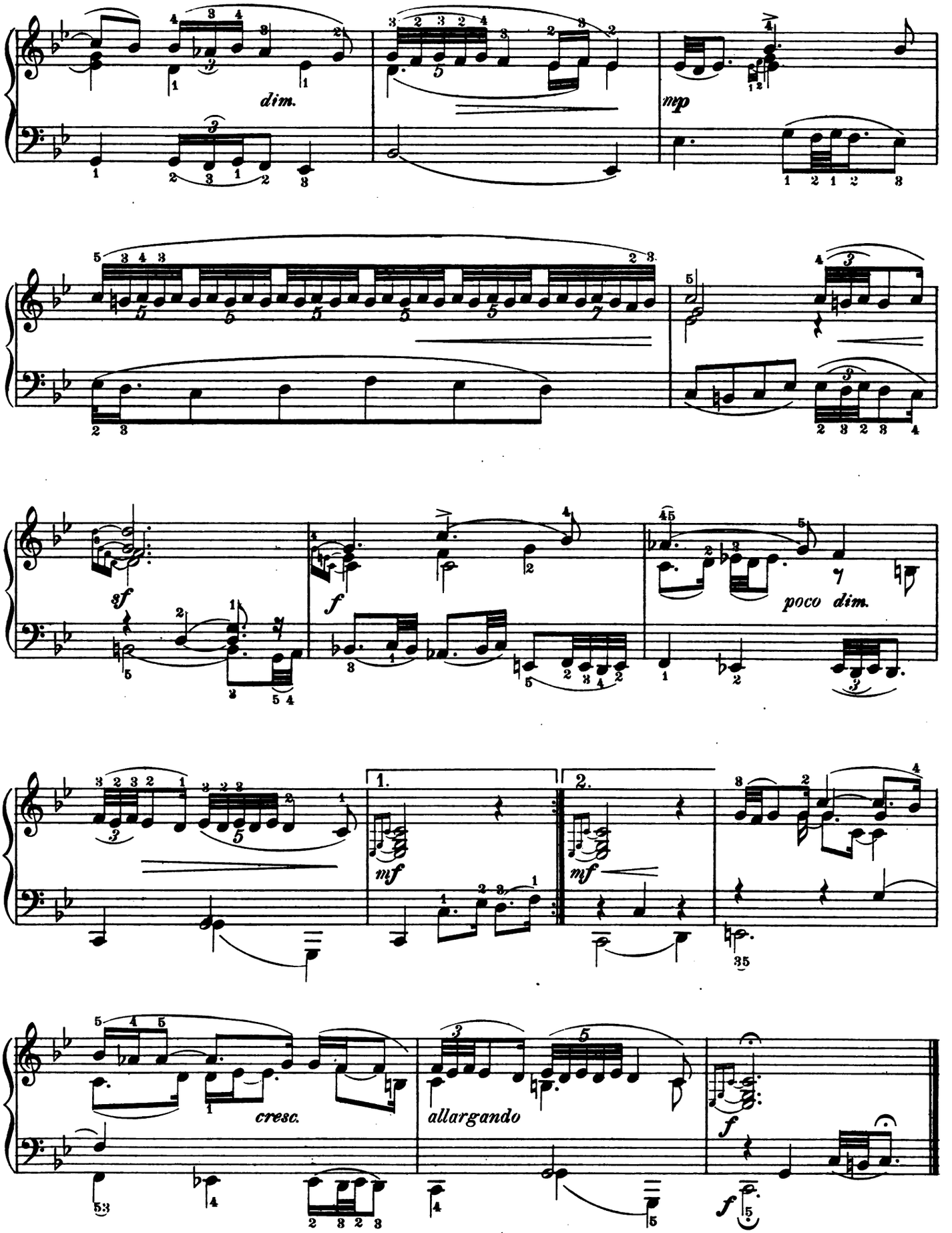
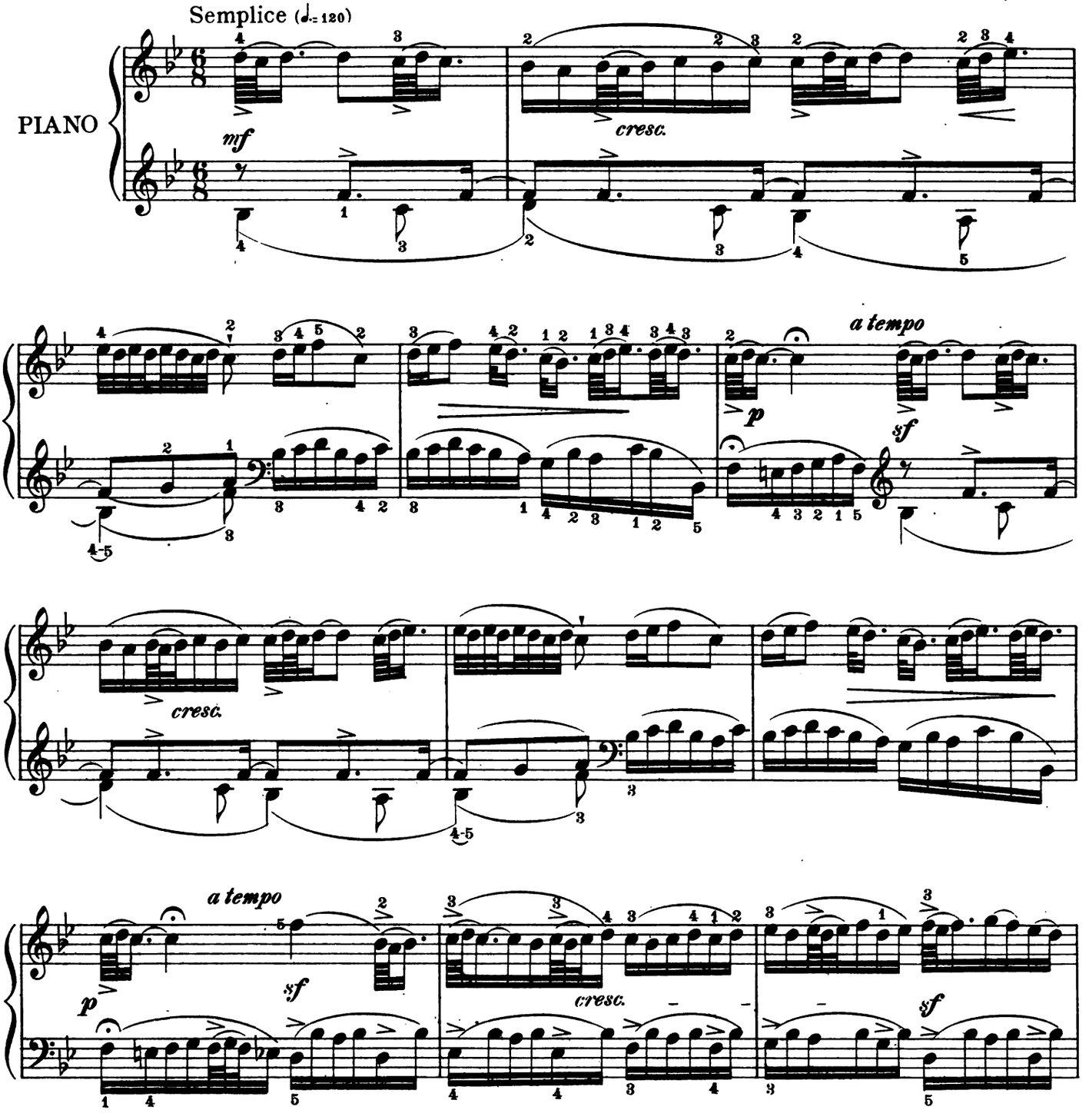

dim.
mp
sf
f
poco dim.
1.
2.
mf
mf
cresc.
allargando
f
f

# PASTORAL
## (LES BERGERIES)

### RONDEAU

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)




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

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

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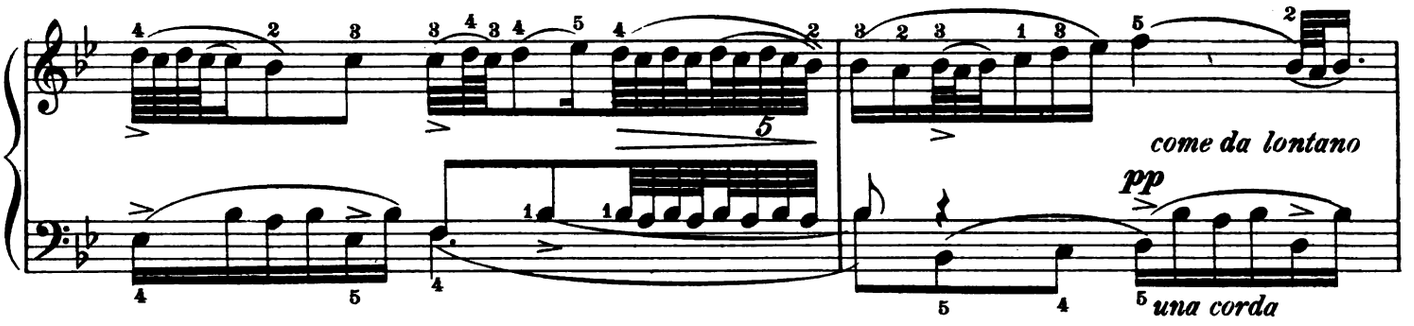
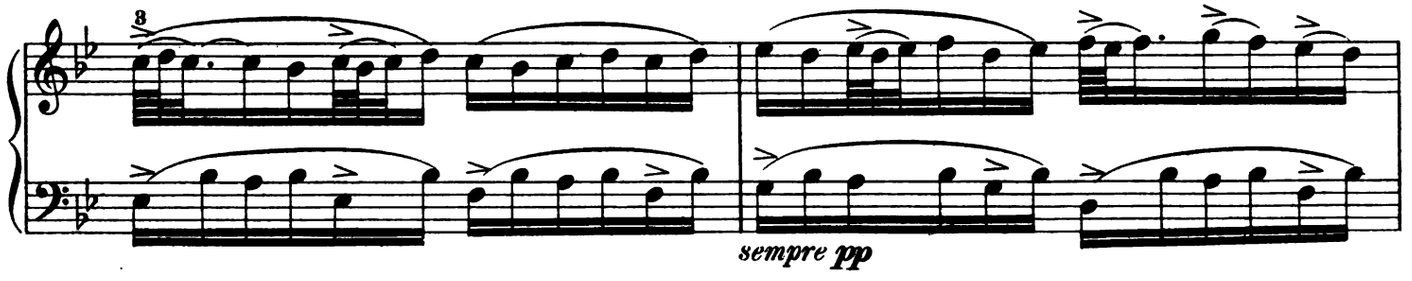
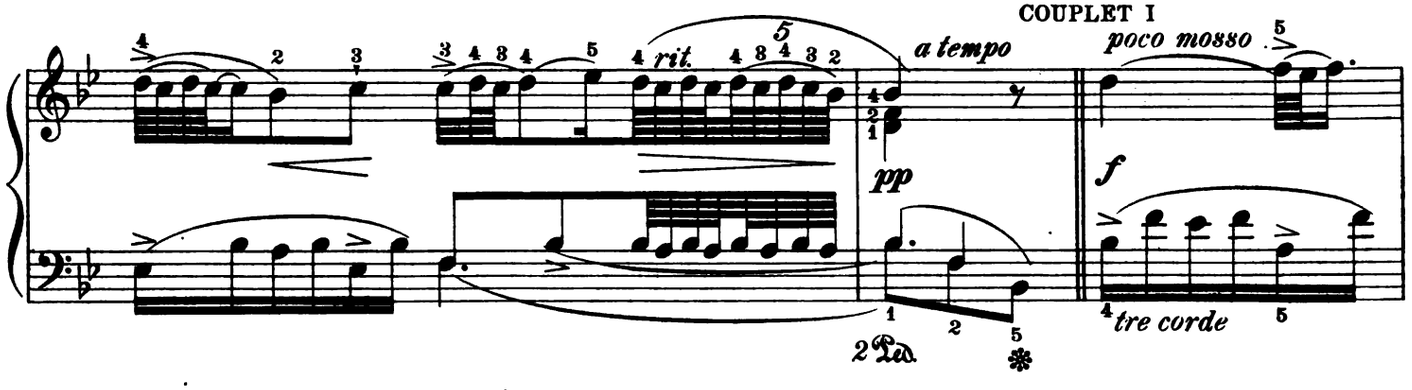
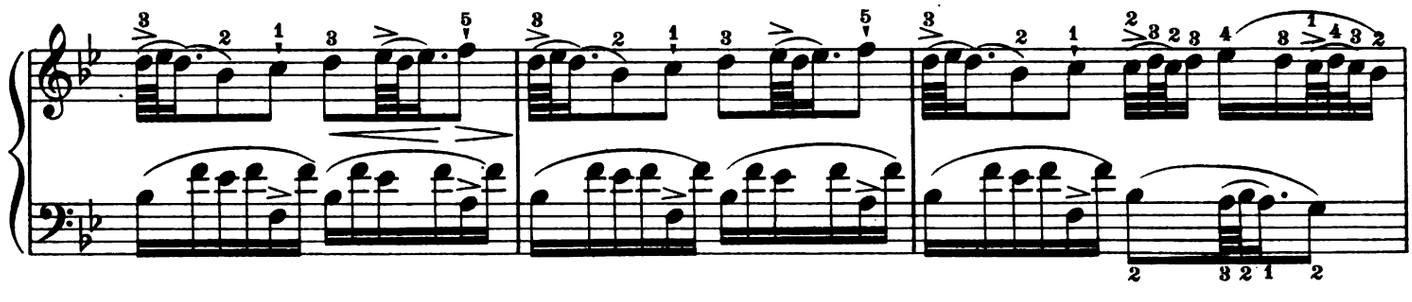
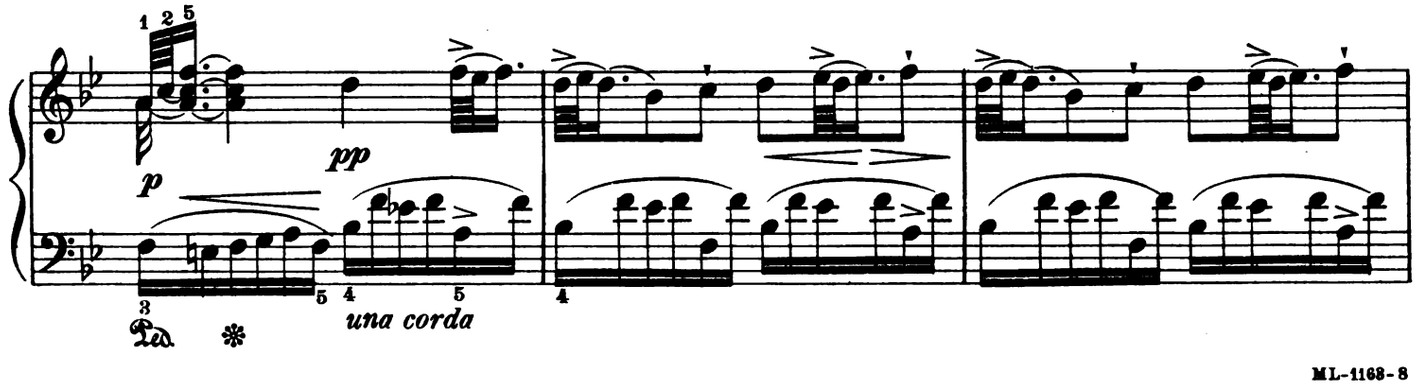

come da lontano
pp
una corda

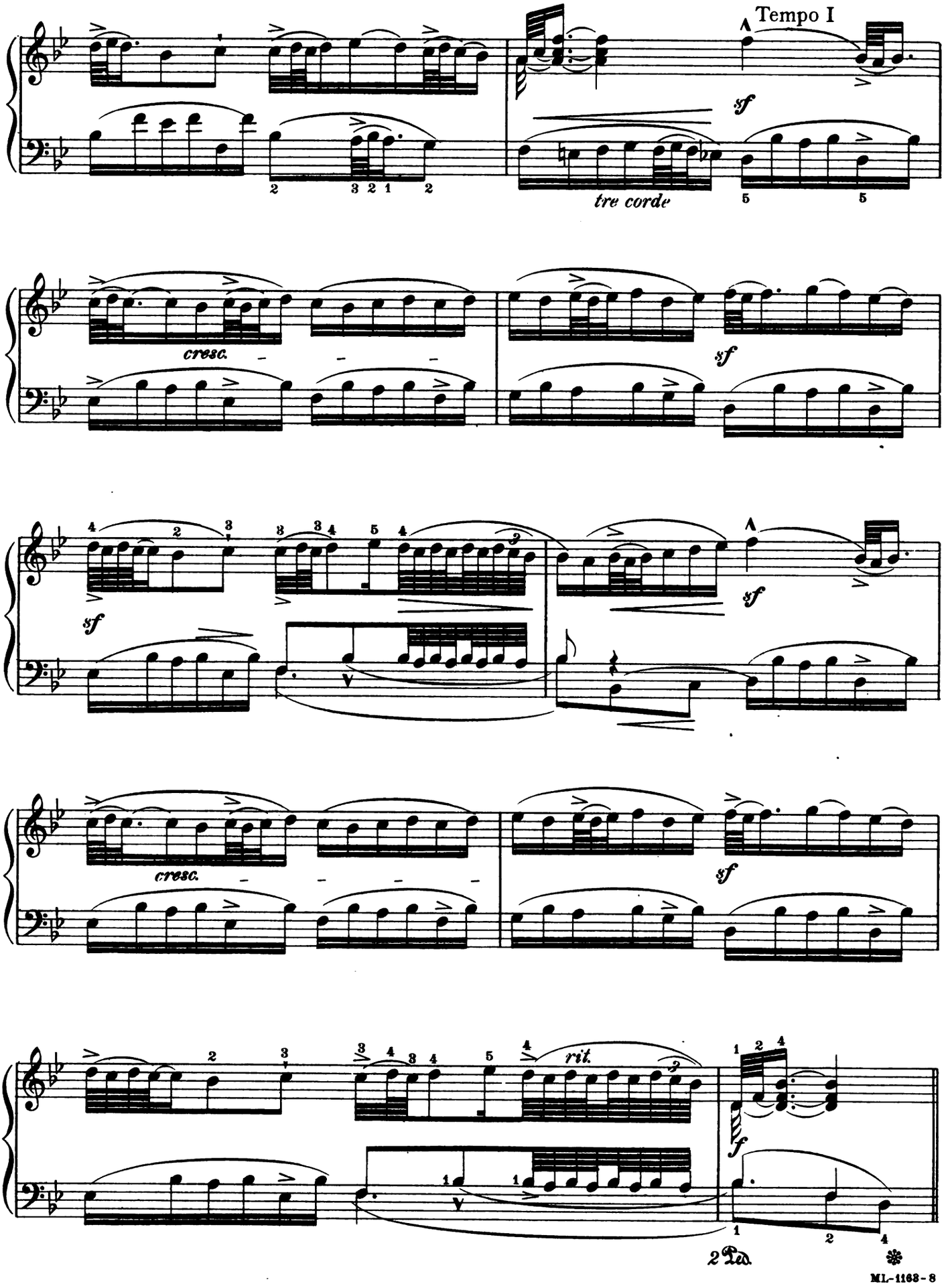

sempre pp

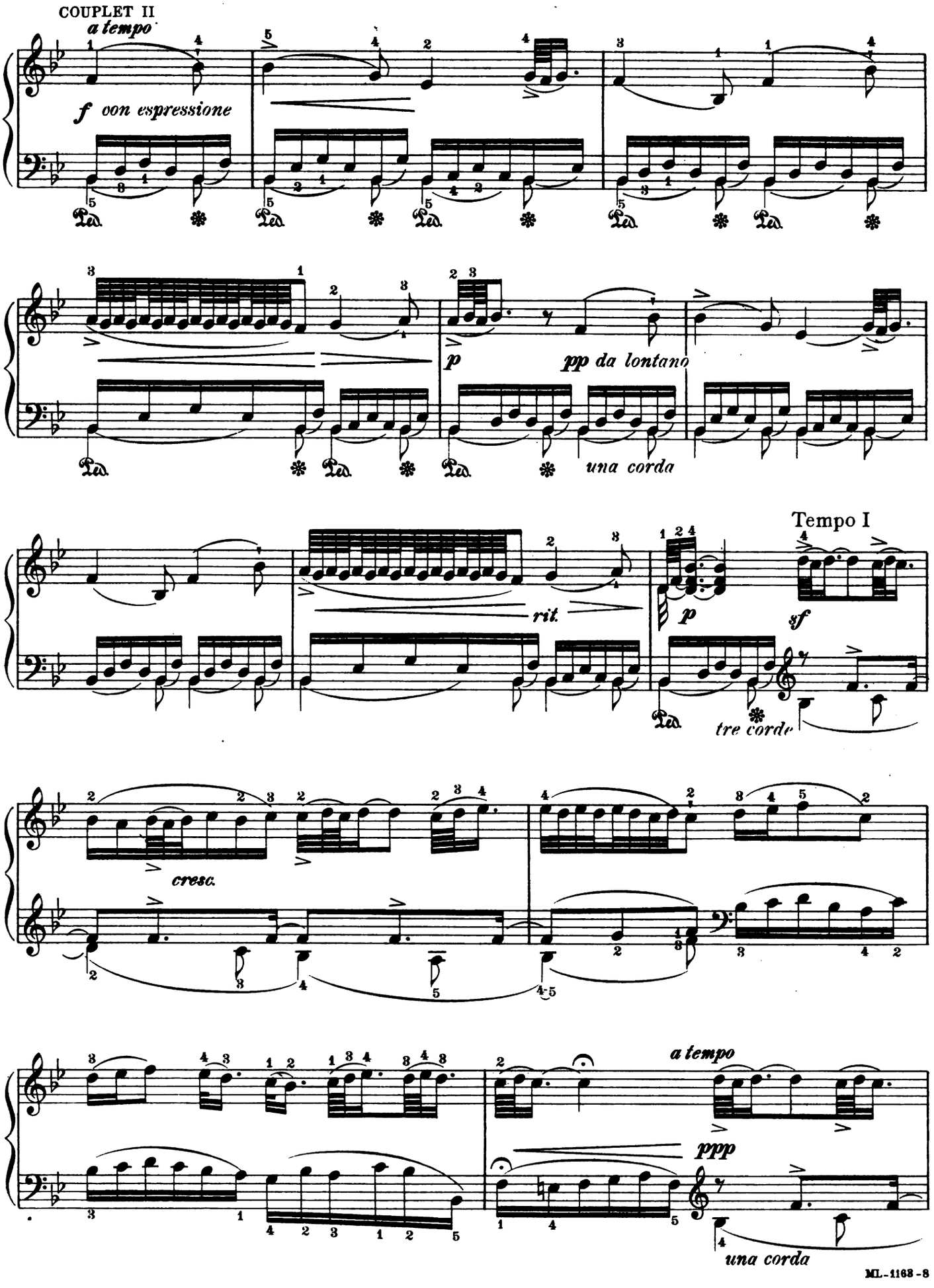
COUPLET I

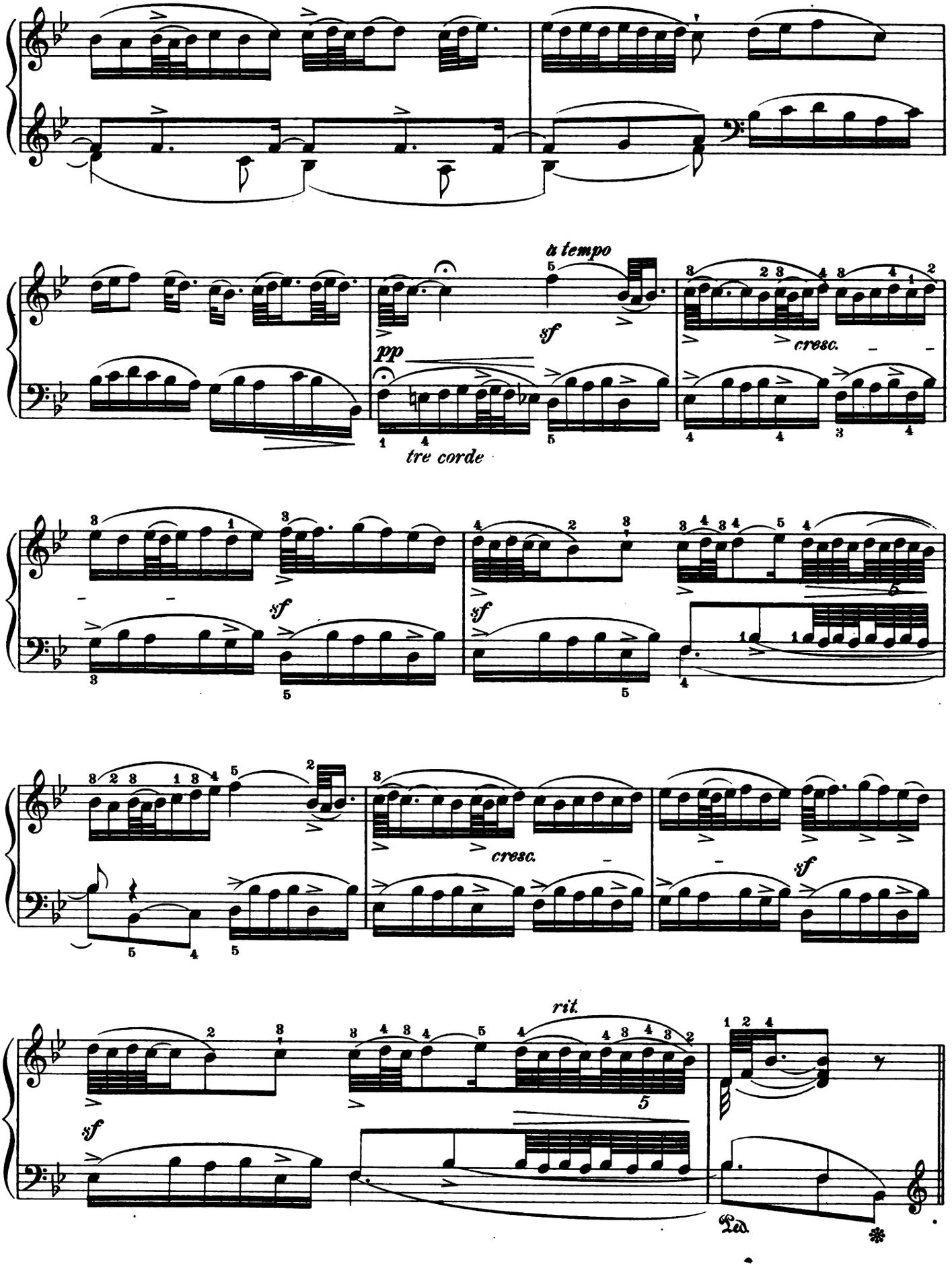

rit.
a tempo
poco mosso
pp
f
tre corde
2 Ped.

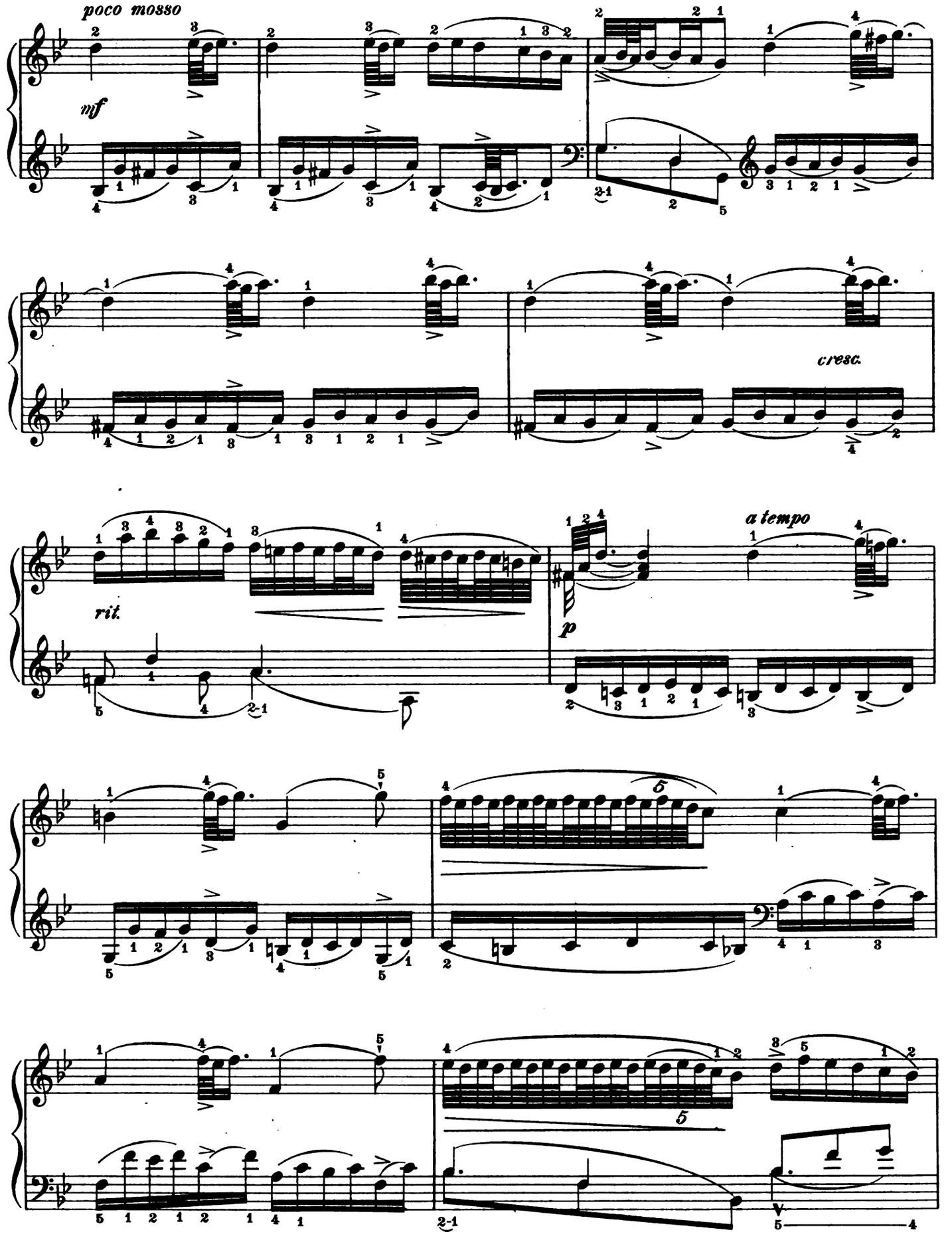


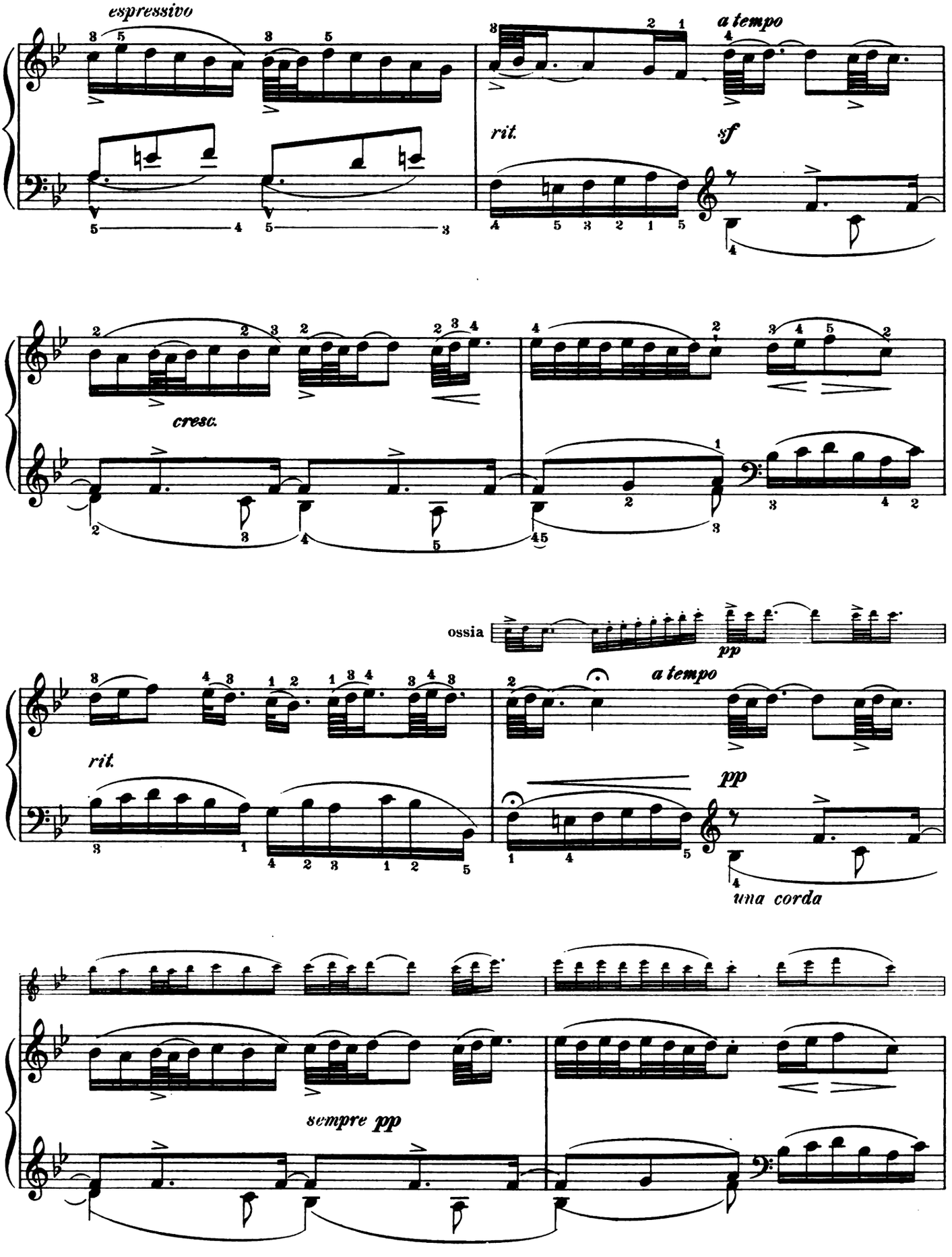

p
pp
una corda
Ped.

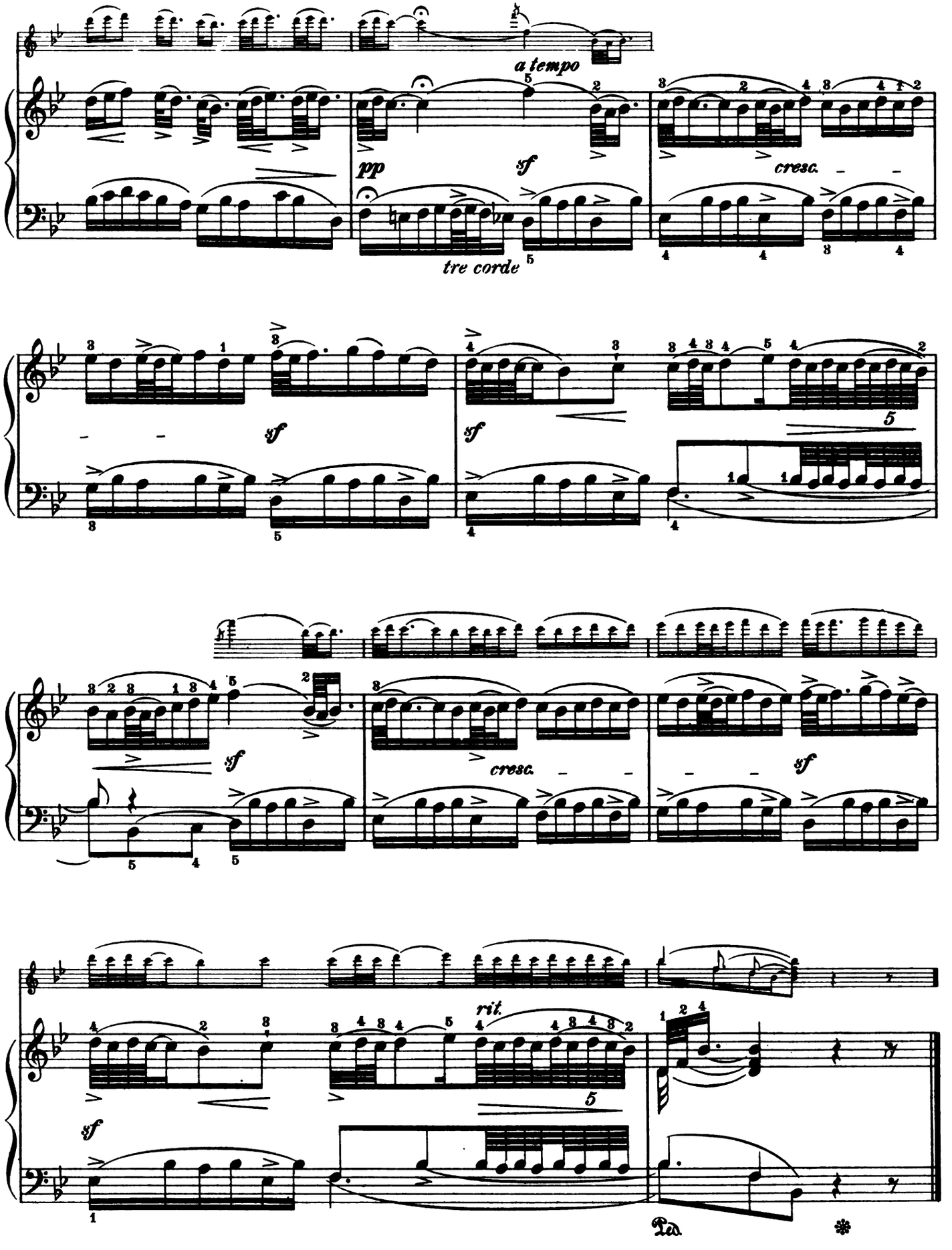

Tempo I
sf
tre corde
cresc.
sf
sf
sf
cresc.
sf
rit.
f
2 Ped.

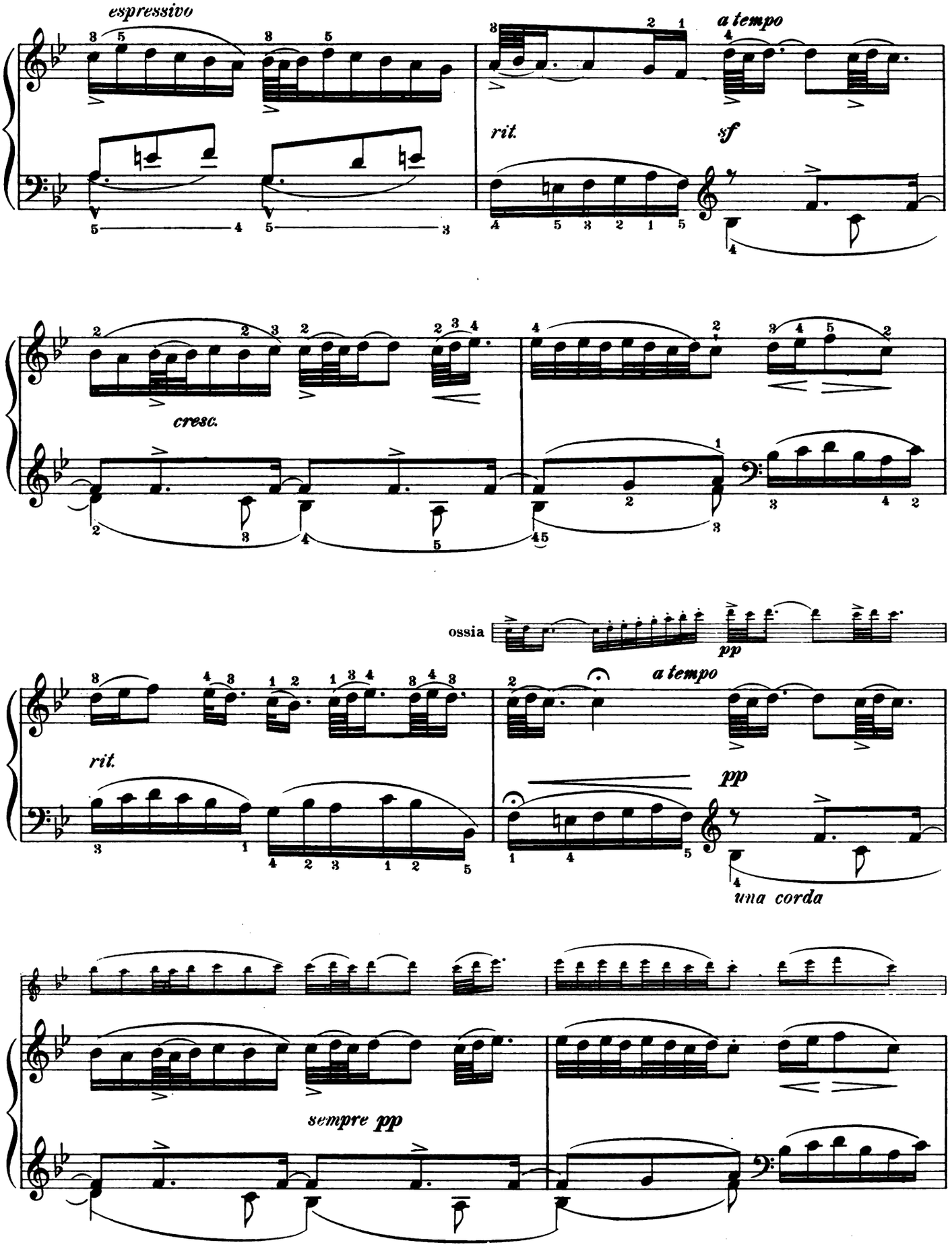

COUPLET II
a tempo
f con espressione
p
pp da lontano
una corda
Tempo I
rit.
p
sf
tre corde
cresc.
a tempo
ppp
una corda

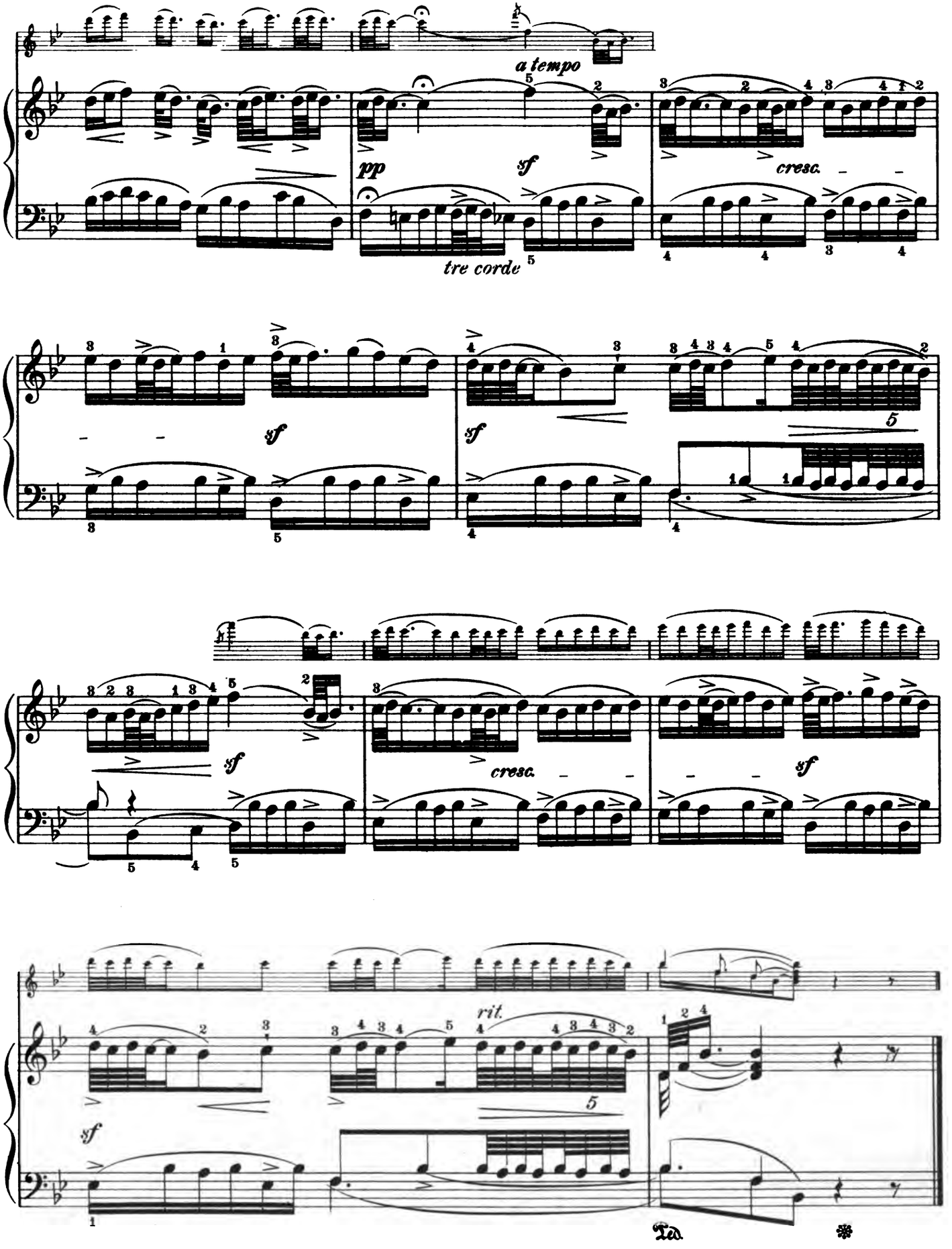

a tempo
sf
pp
cresc.
tre corde
sf
sf
cresc.
sf
rit.
sf
Ped.


poco mosso
mf
cresc.
rit.
p
a tempo


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


a tempo
pp
sf
cresc.
tre corde
sf
sf
5
sf
cresc.
sf
rit.
5
sf
Ped.


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


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

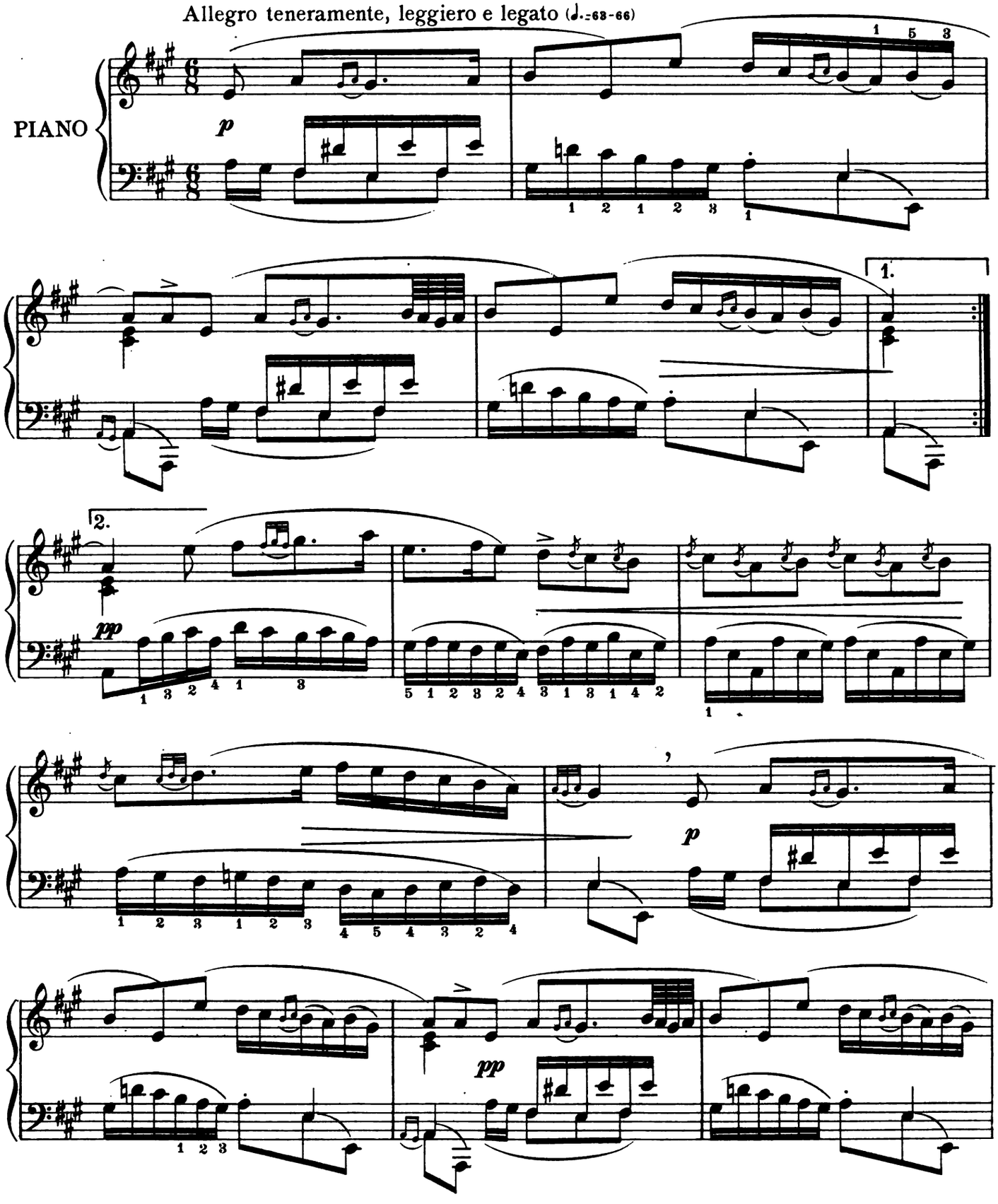
# THE FICKLE COUNTRY-MAID
## (LE BAVOLET FLOTTANT)

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)

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

PIANO

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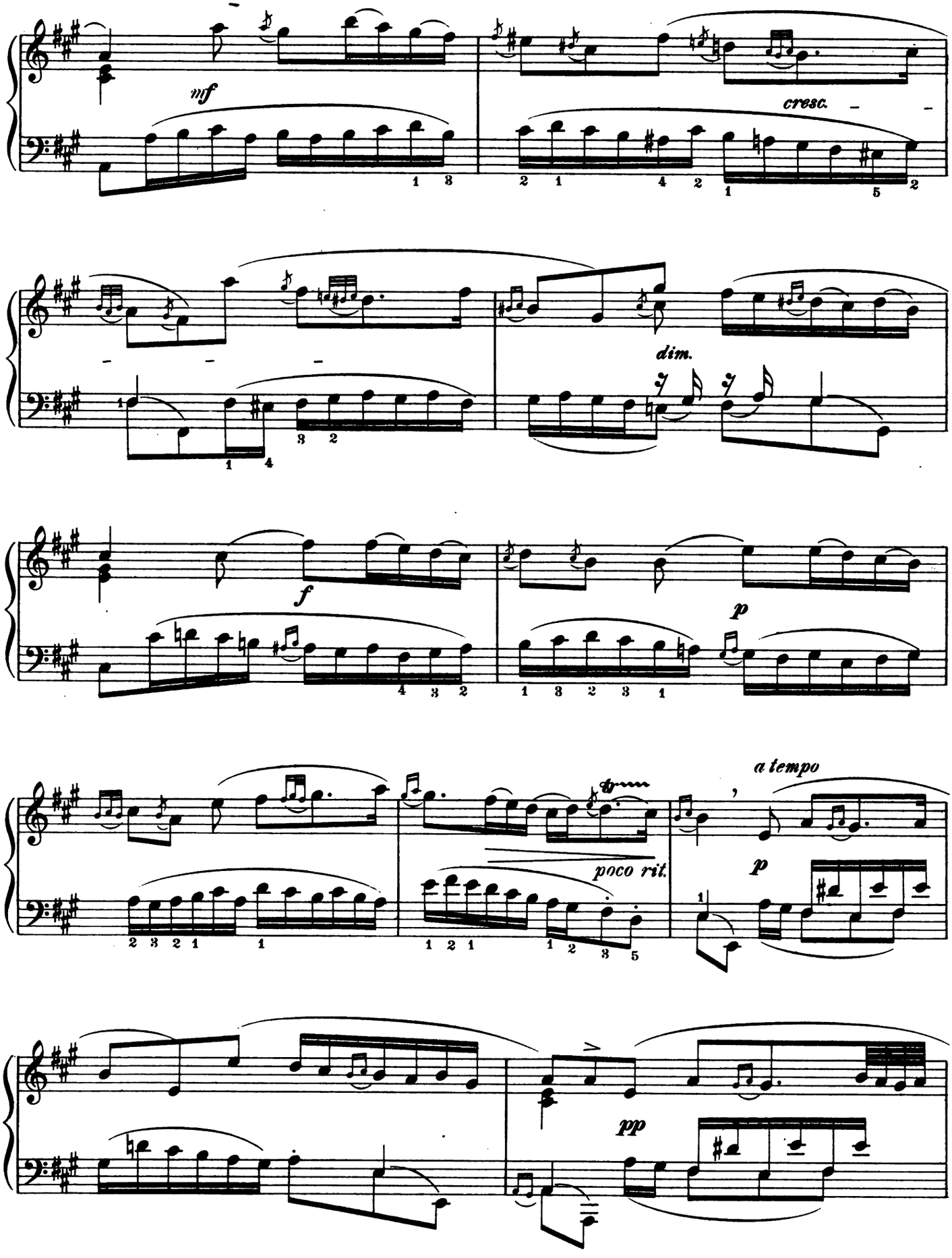
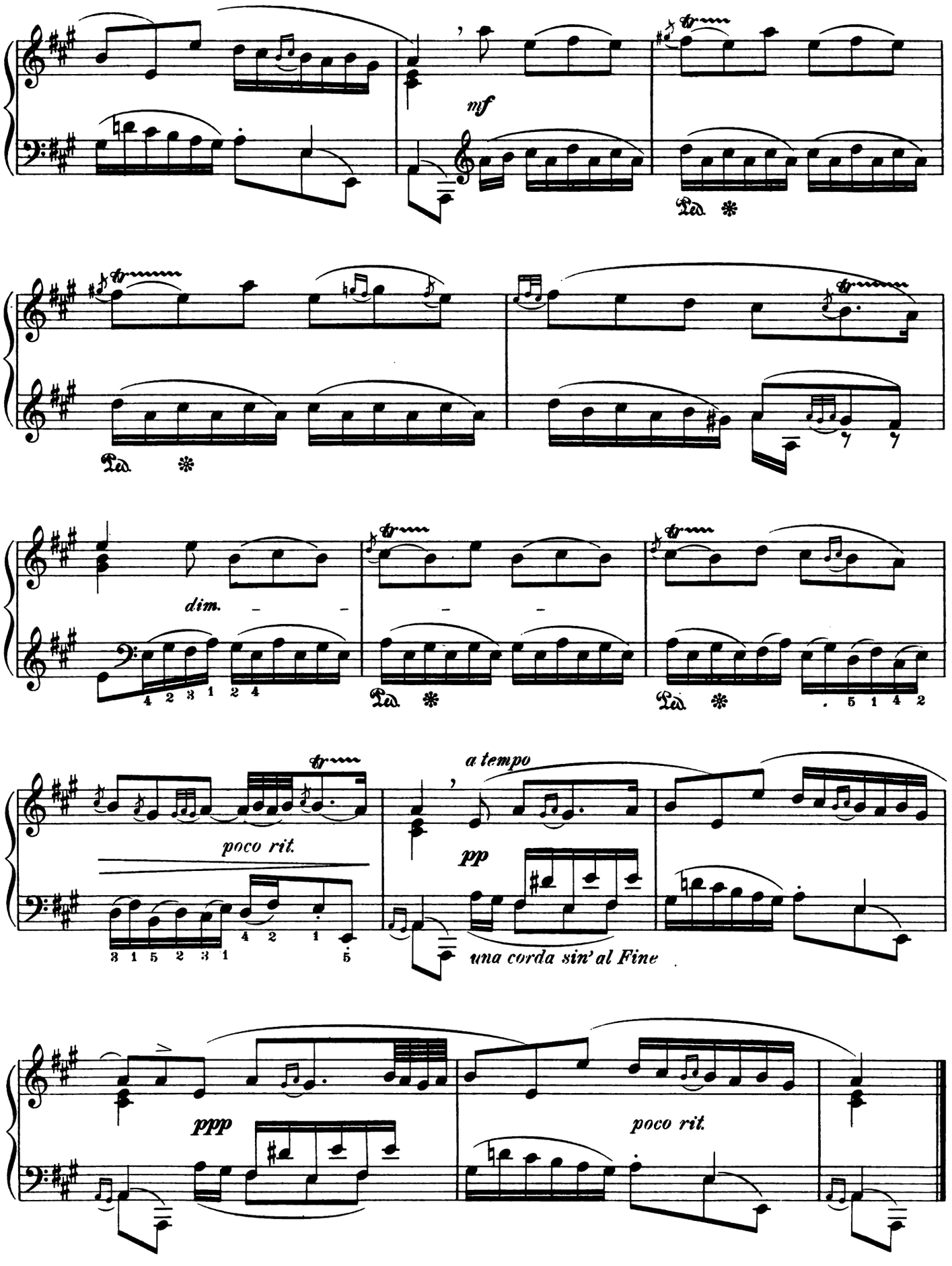
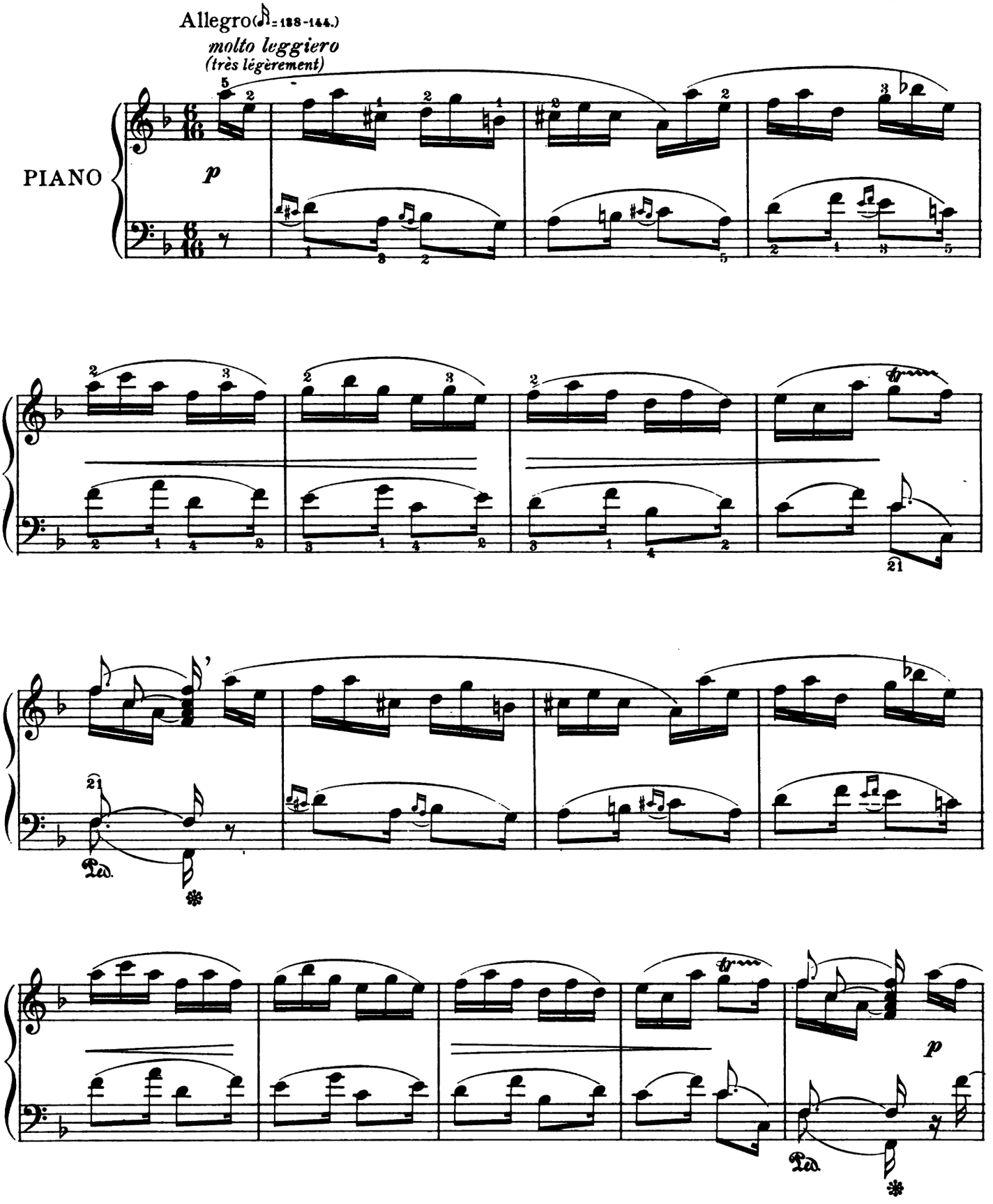

mf
cresc.
dim.
f
p
a tempo
poco rit.
p
pp


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

# BUTTERFLIES
## (LES PAPILLONS)

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)

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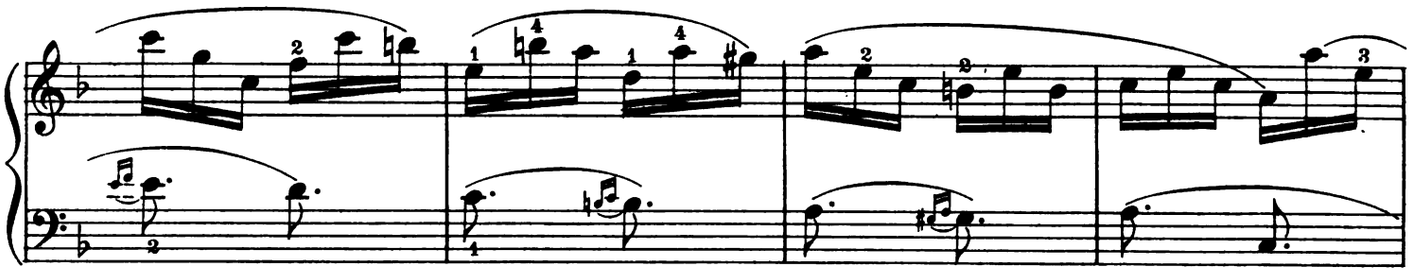
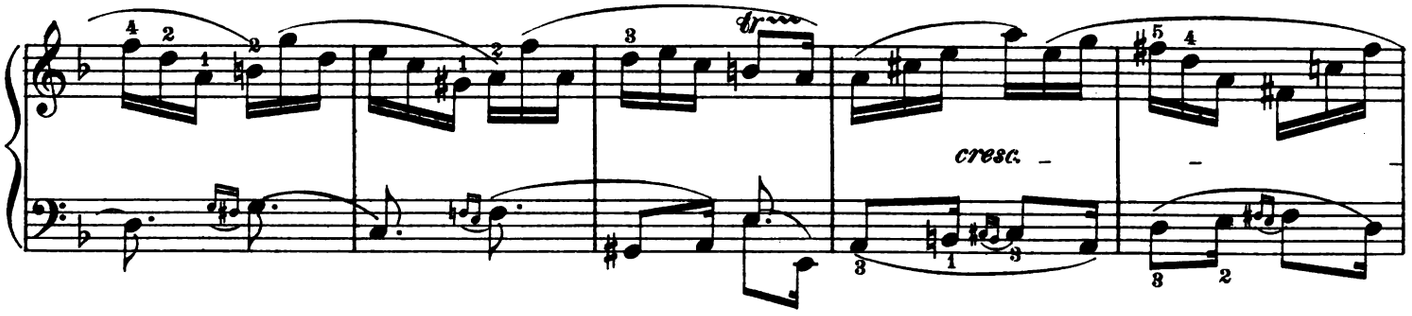
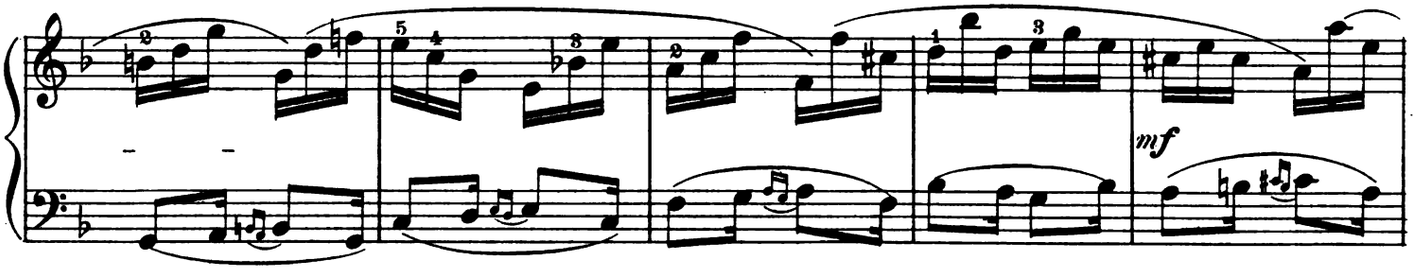
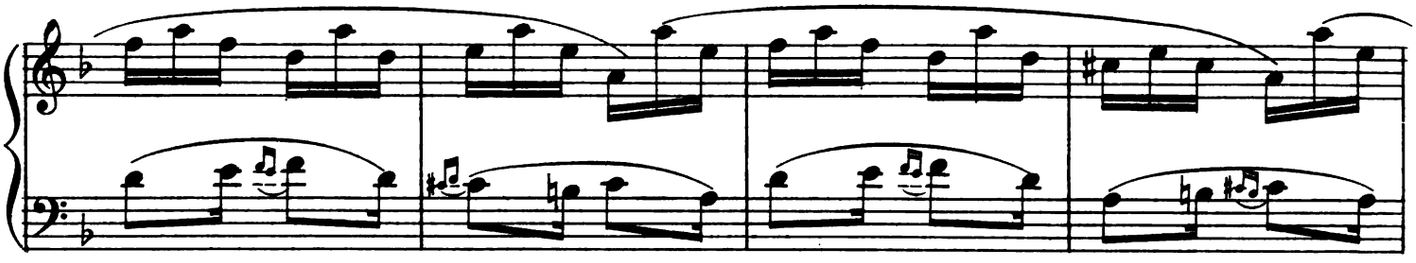
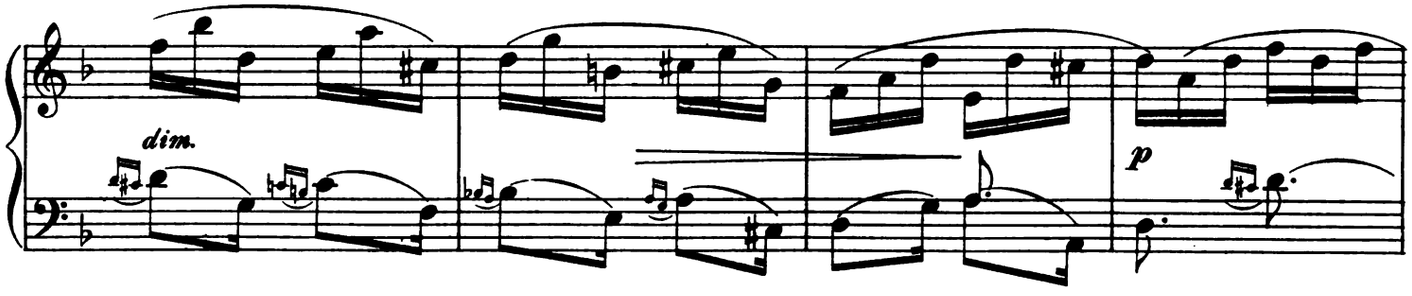
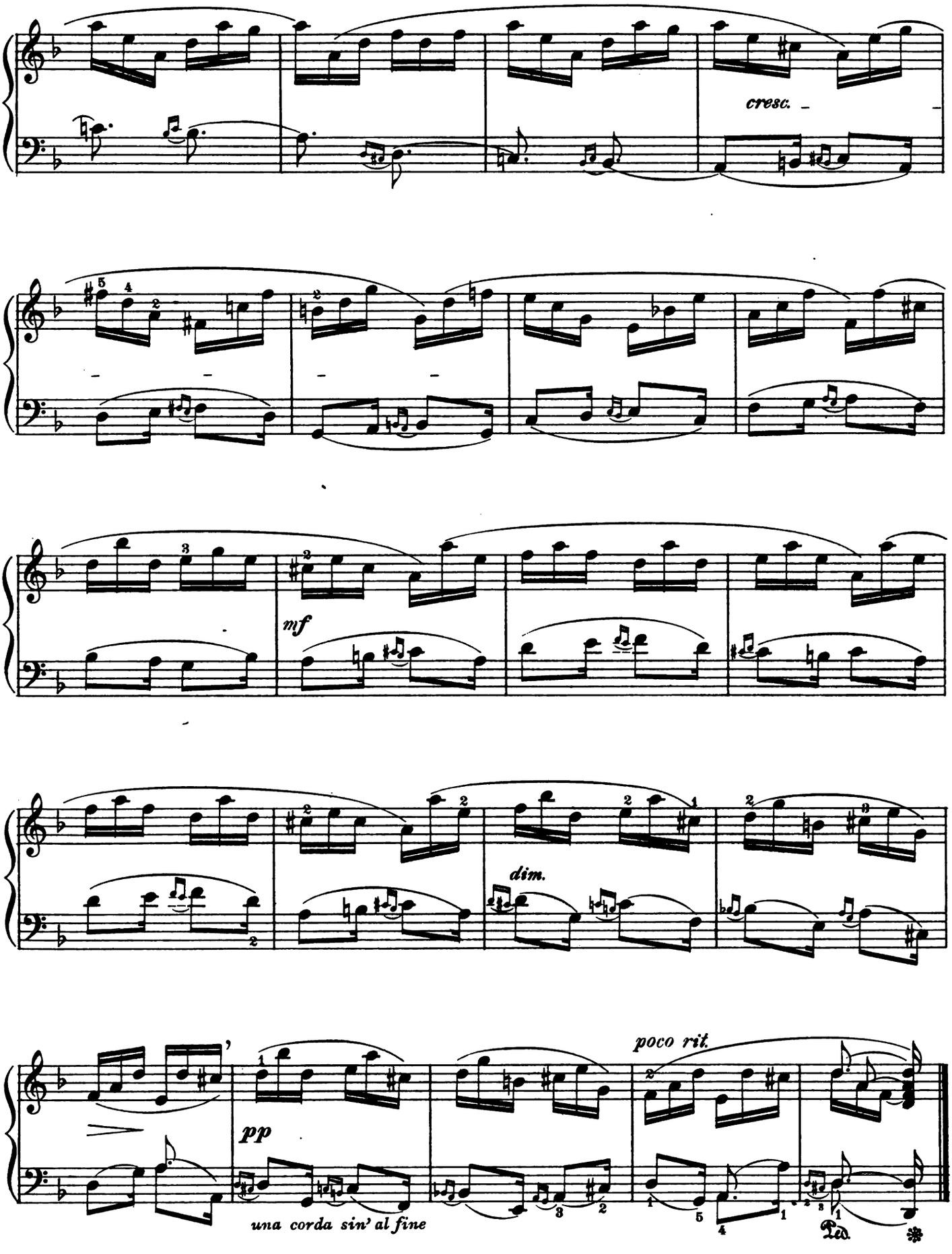


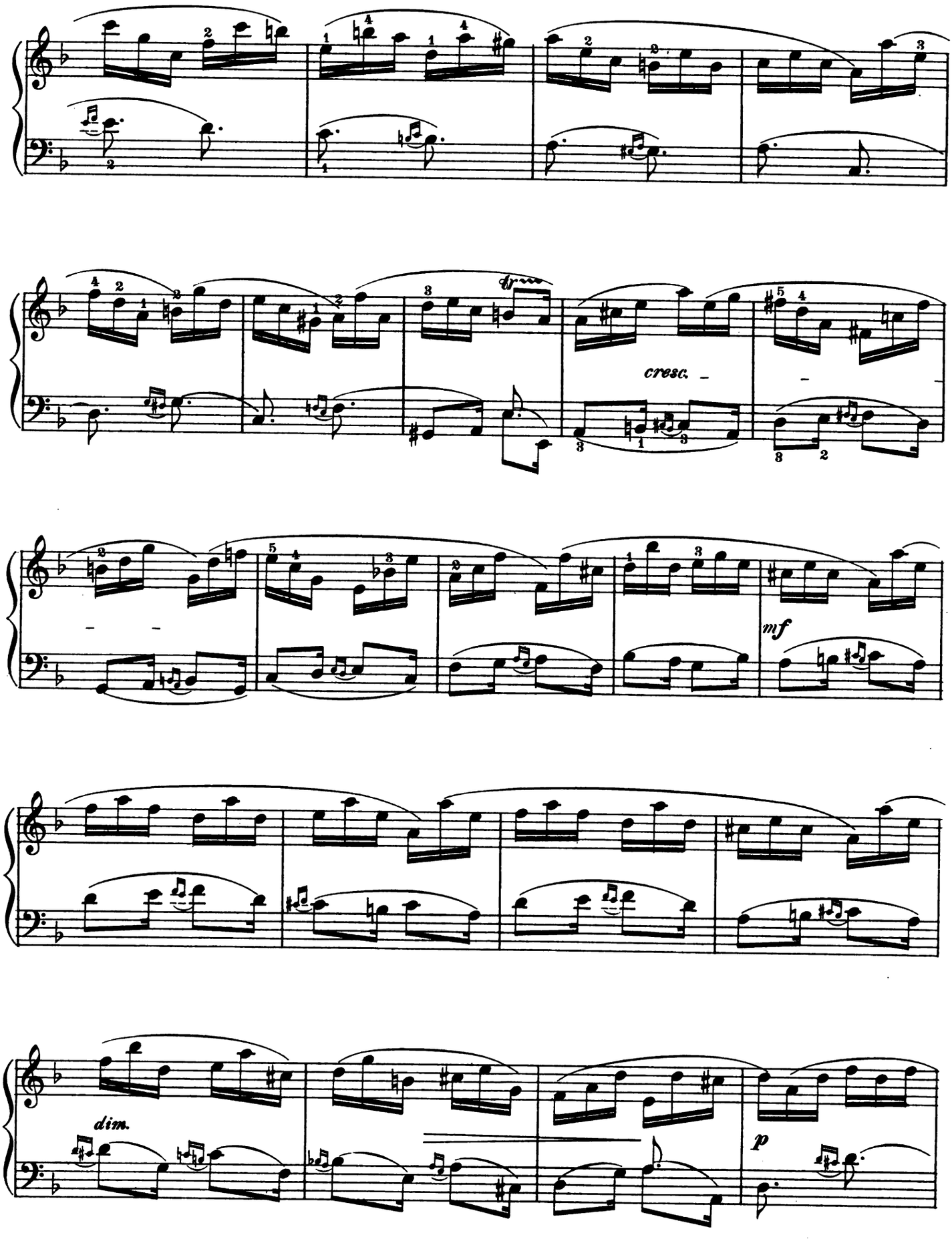

tr
cresc.

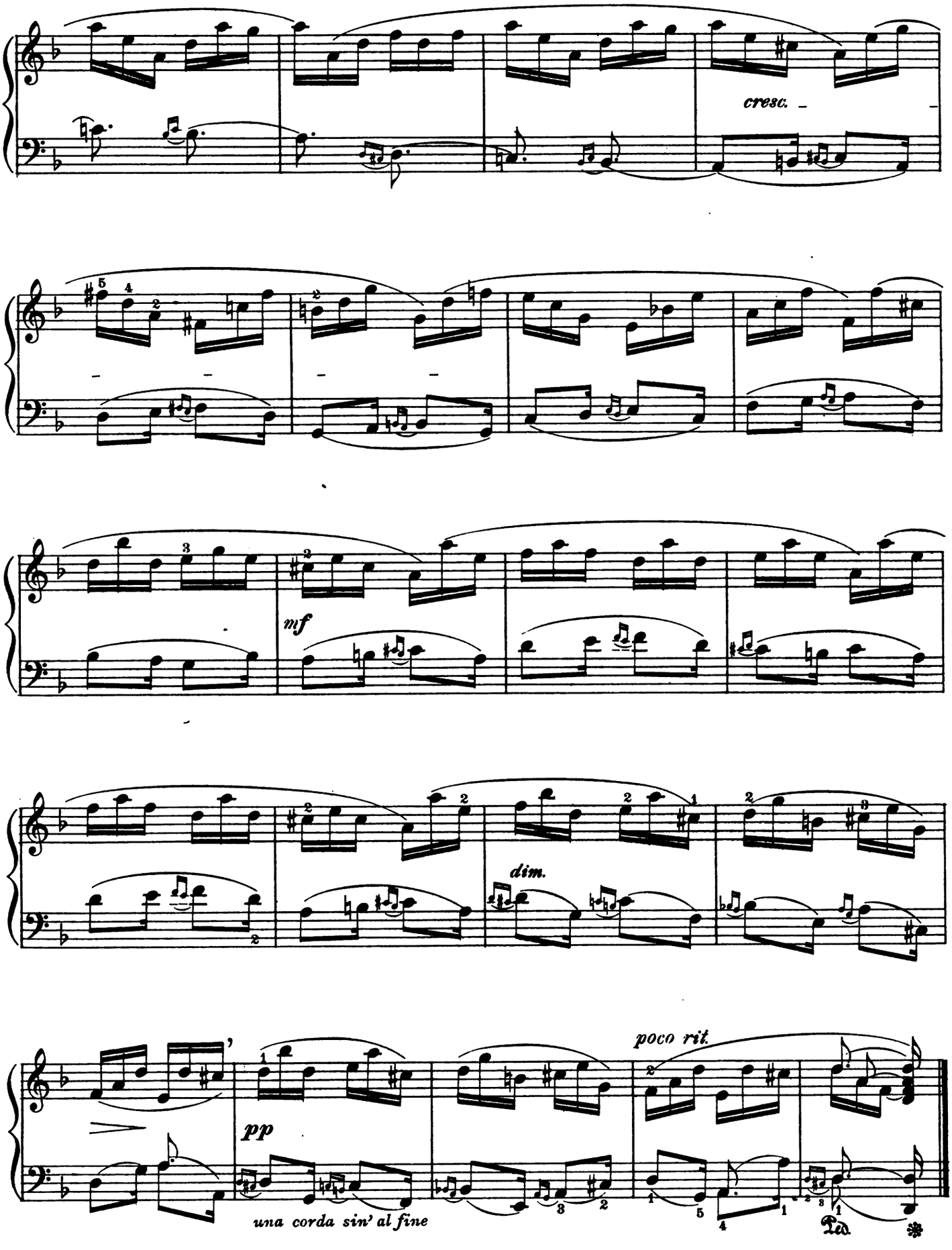

mf




dim.
p


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


tr
cresc.
mf
dim.
p


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

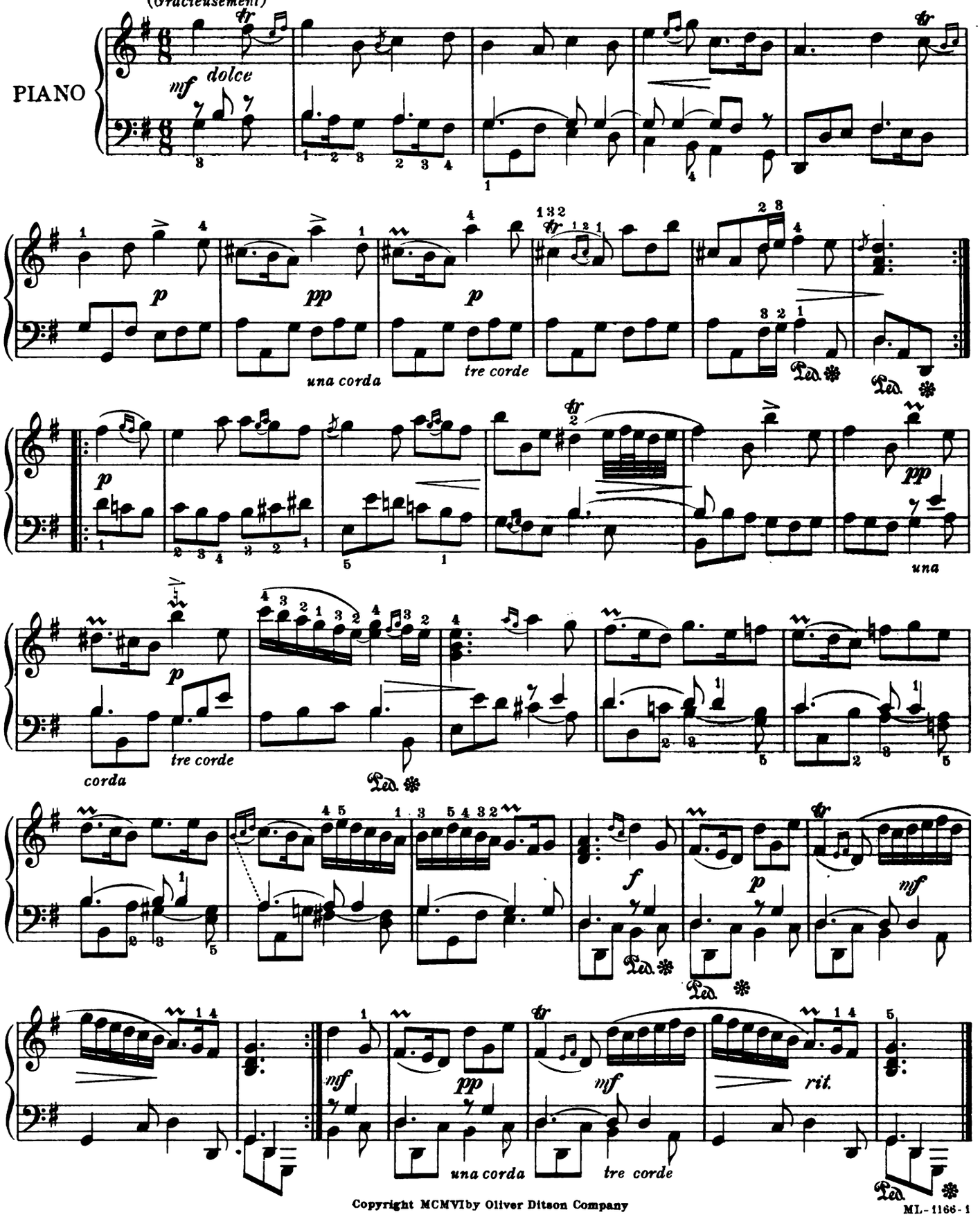
# THE FLOWERET, or GENTLE NANETTE
## (LA FLEURIE ou LA TENDRE NANETTE)

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)

Gracefully (♪ = 144)
*(Gracieusement)*

PIANO

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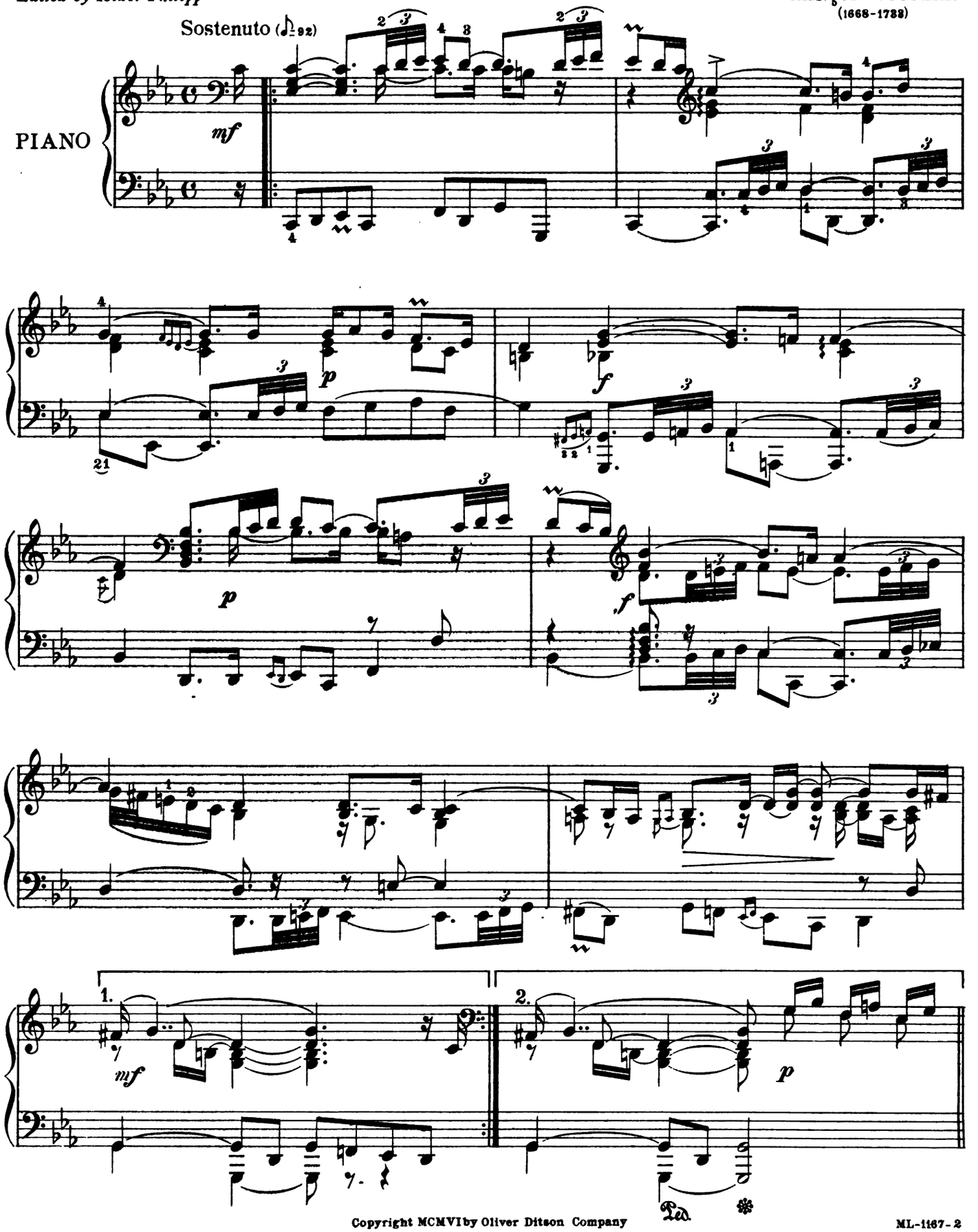
# LA TÉNÉBREUSE

## ALLEMANDE

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)

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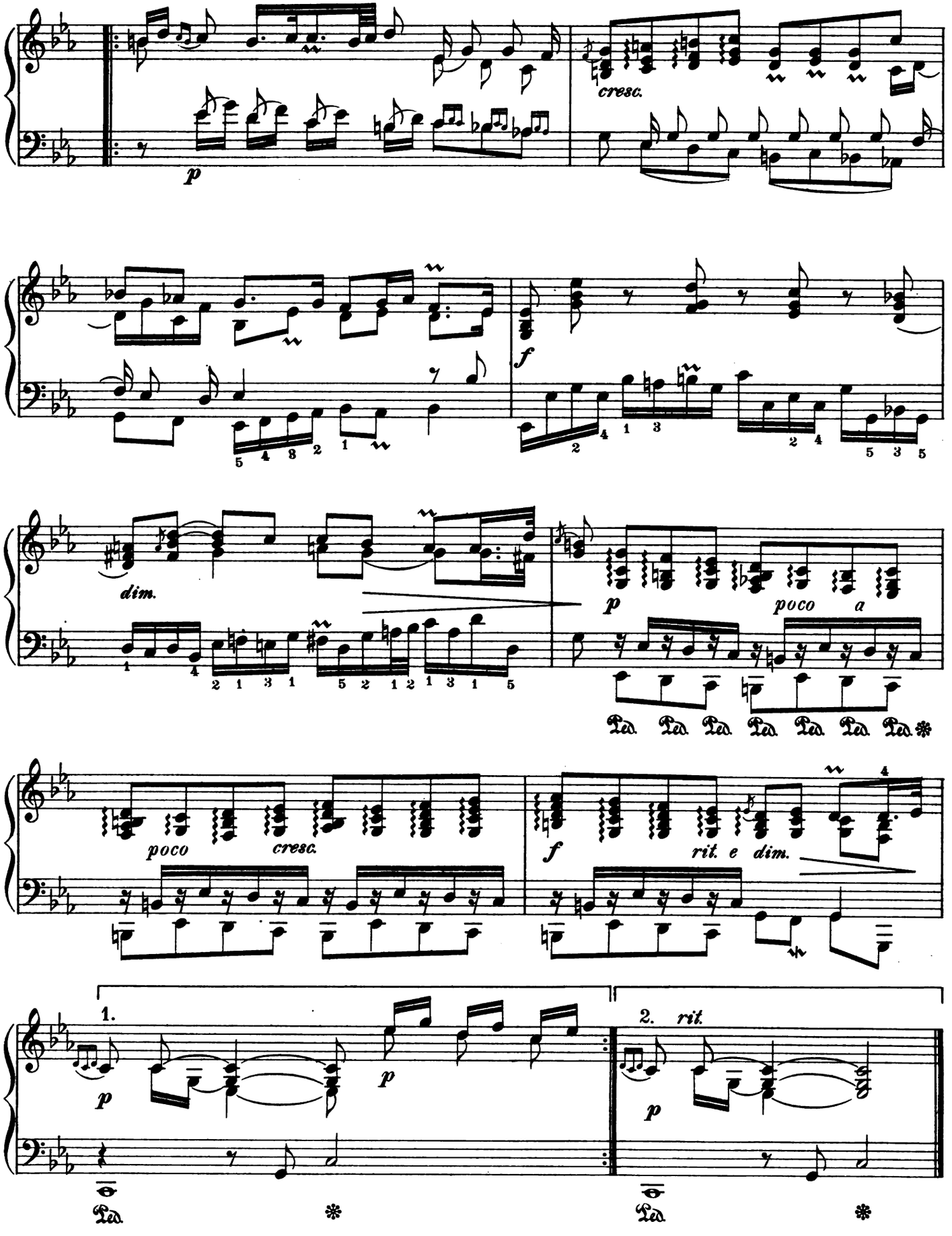

cresc.
p
f
dim.
p
poco a
Ped. Ped. Ped. Ped. Ped. Ped. Ped. *
poco
cresc.
f
rit. e dim.
1.
2. rit.
p
p
p
Ped. *
Ped. *

# LA BANDOLINE

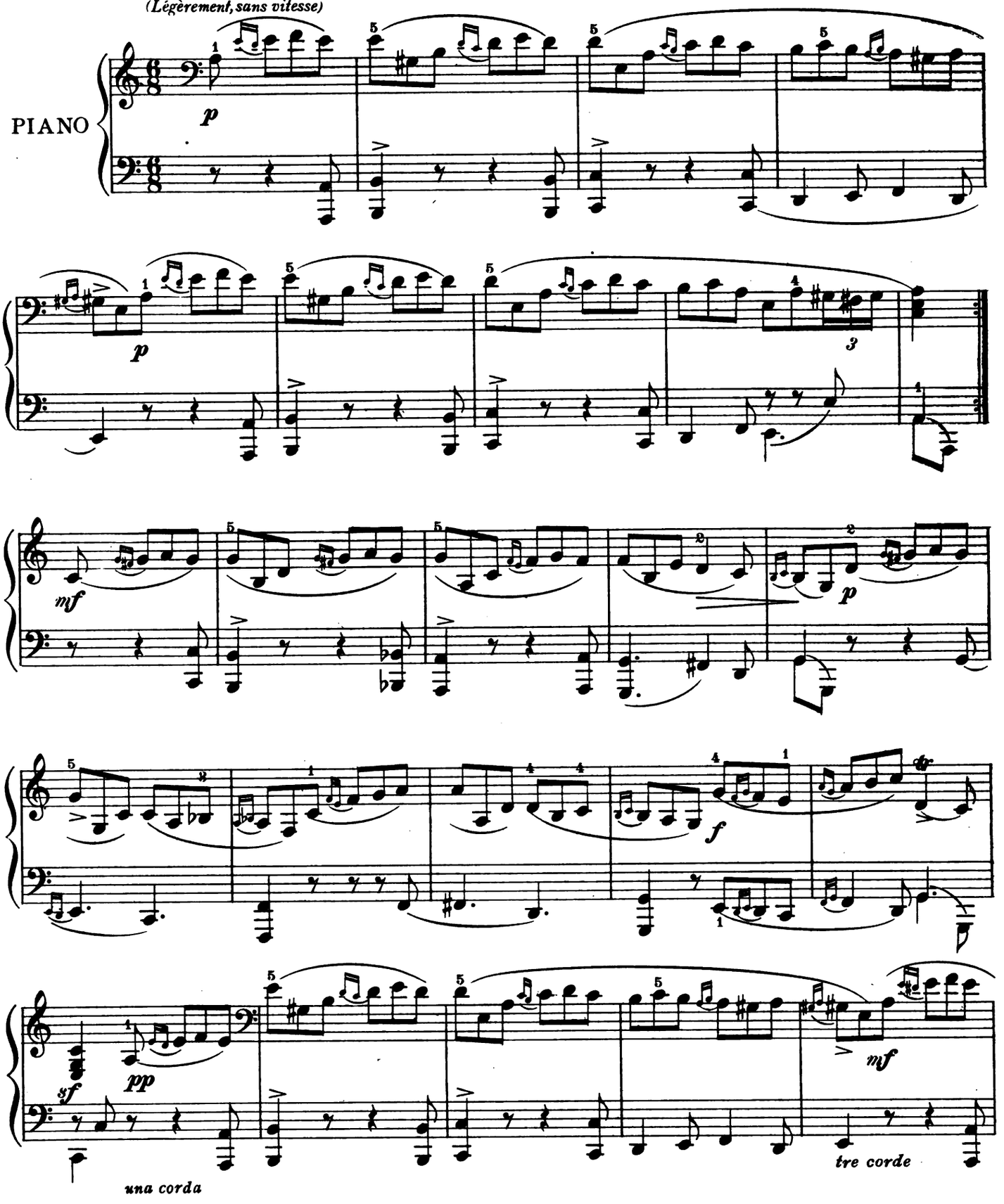
## RONDEAU

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)

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

PIANO

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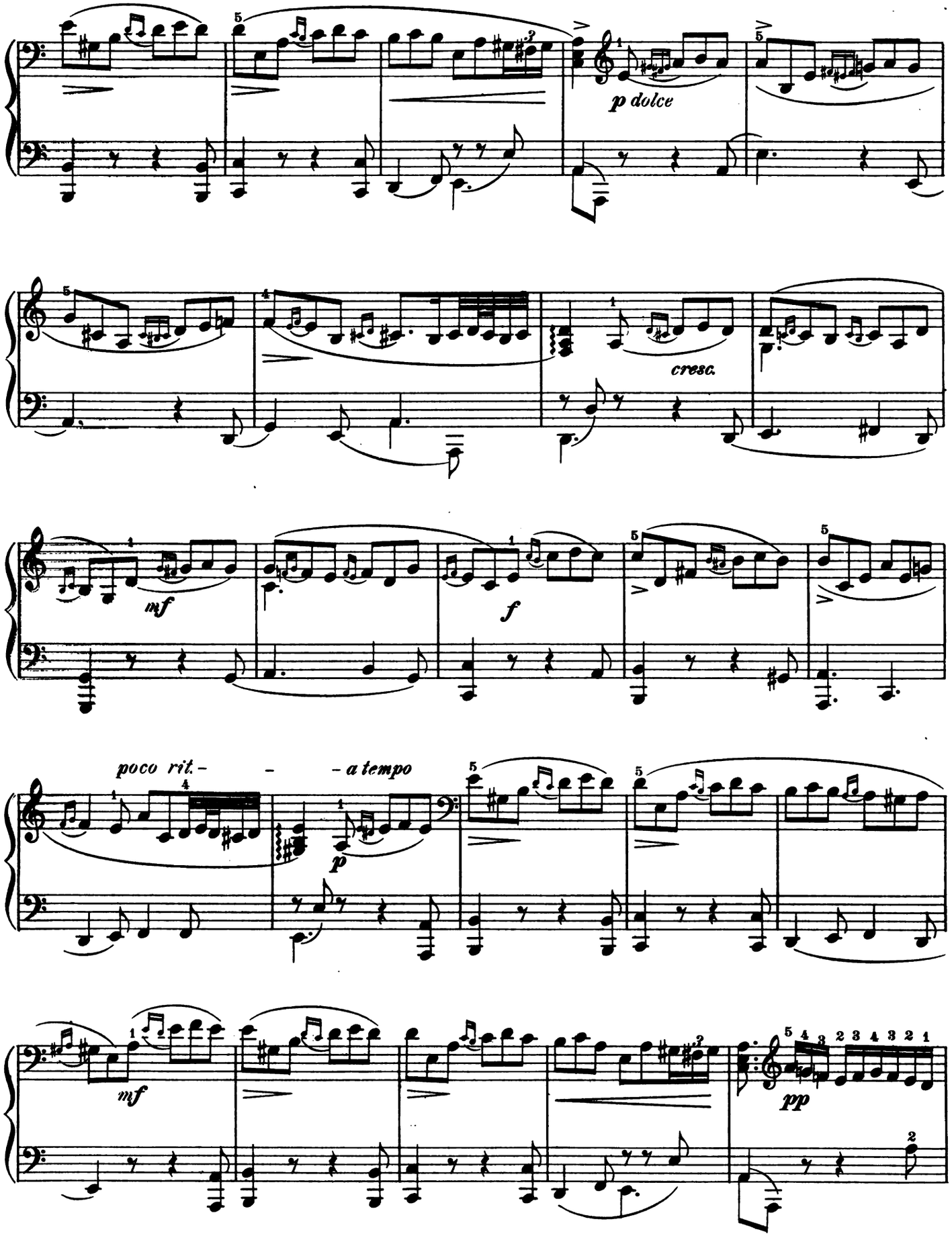
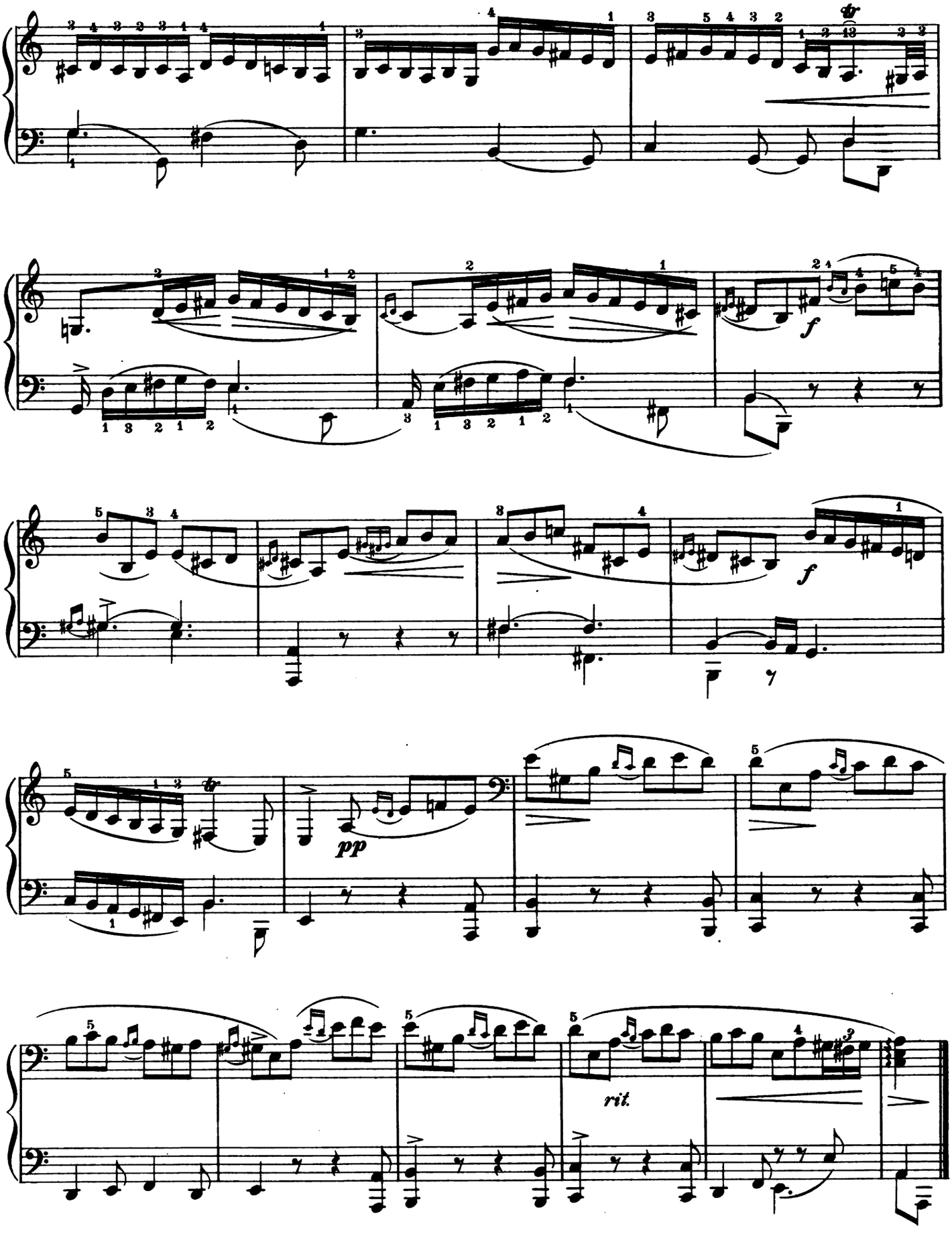
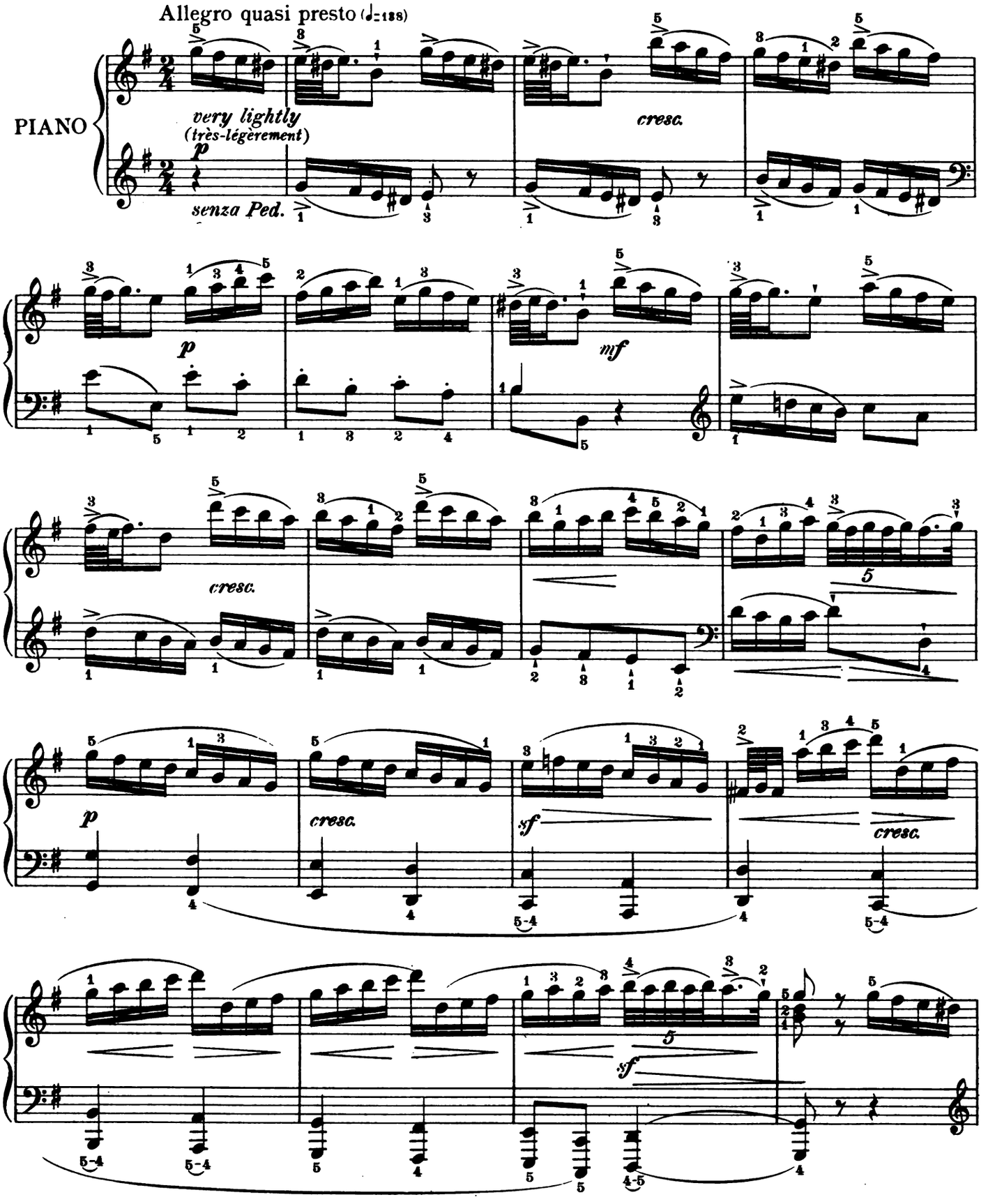

p dolce
cresc.
mf
f
poco rit. - - - a tempo
p
mf
pp


f
f
pp
rit.

# THE LITTLE WINDMILLS
## (LES PETITS MOULINS À VENT)

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)

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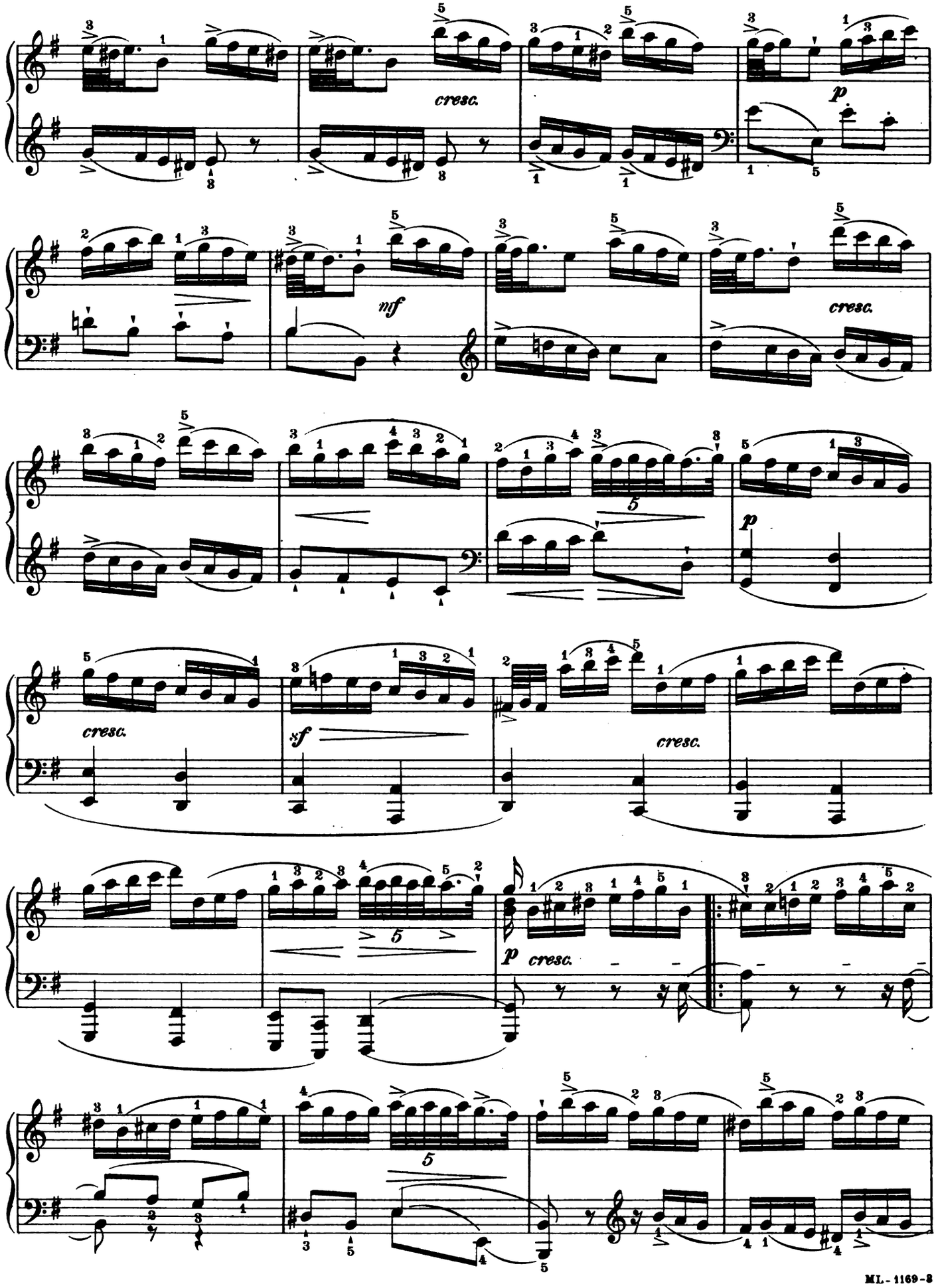
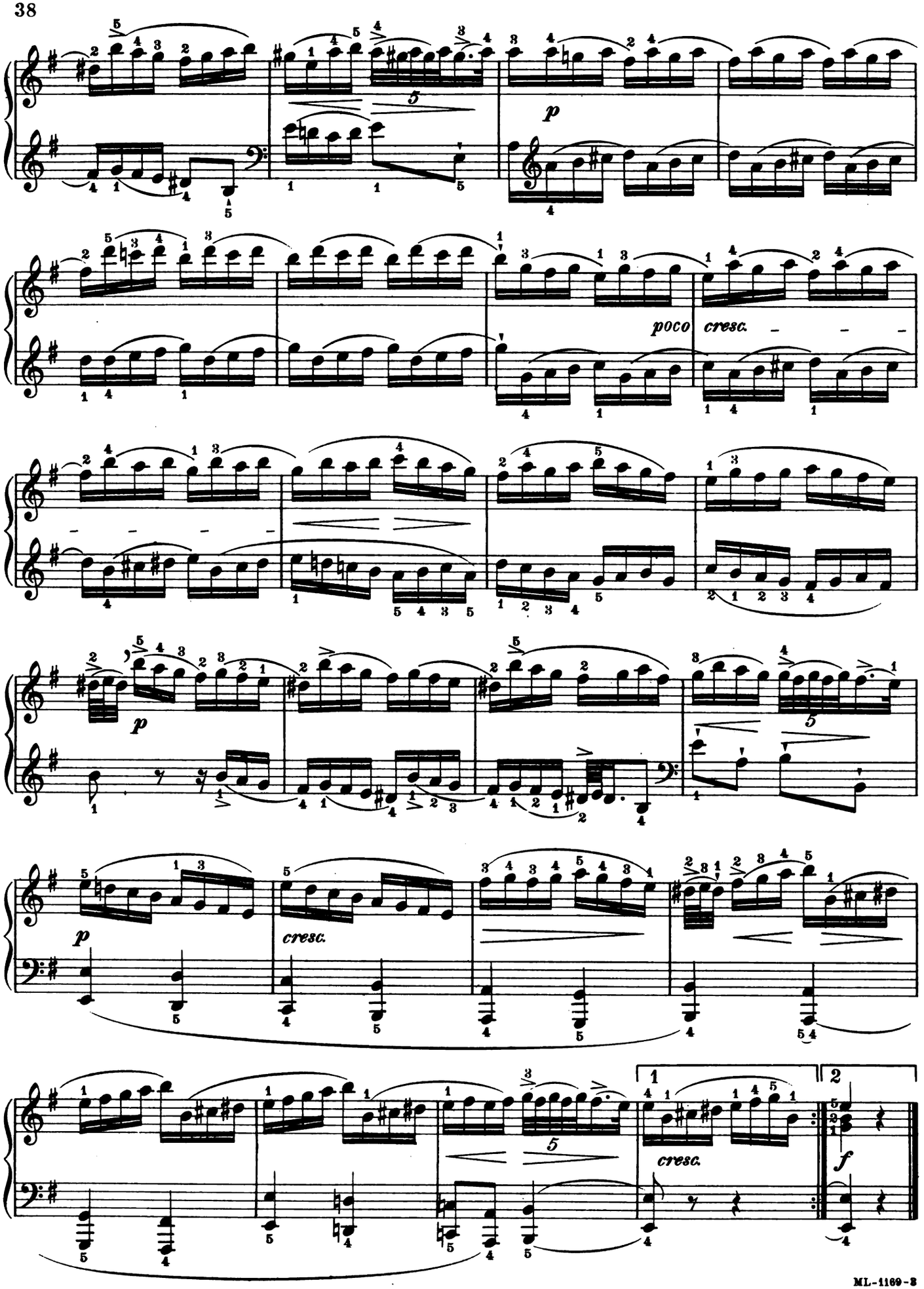
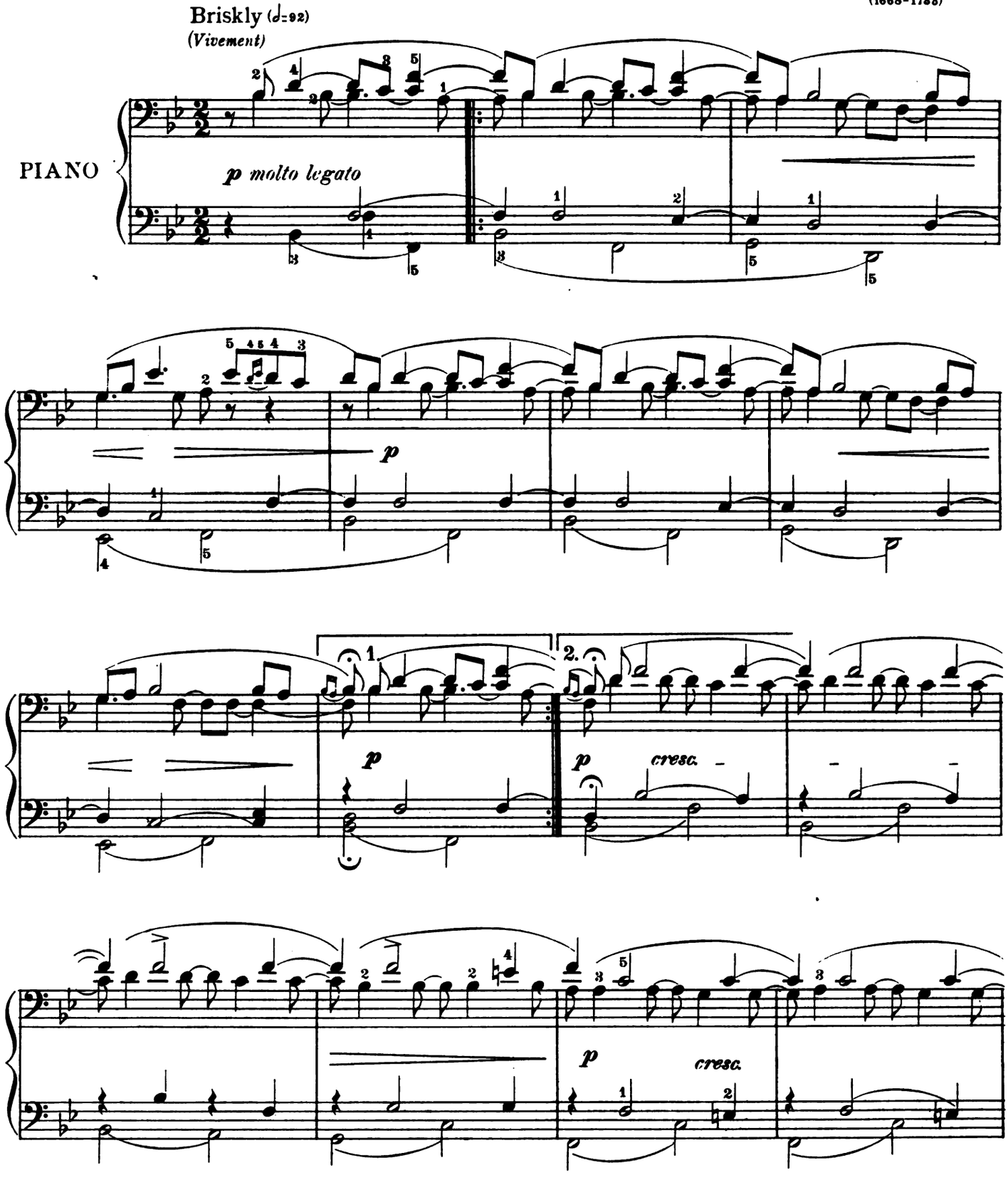

cresc.
p
nf
cresc.
cresc.
sf
cresc.
p cresc.


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

# MYSTERIOUS BARRIERS
## (LES BARRICADES MYSTÉRIEUSES)
### RONDEAU

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)

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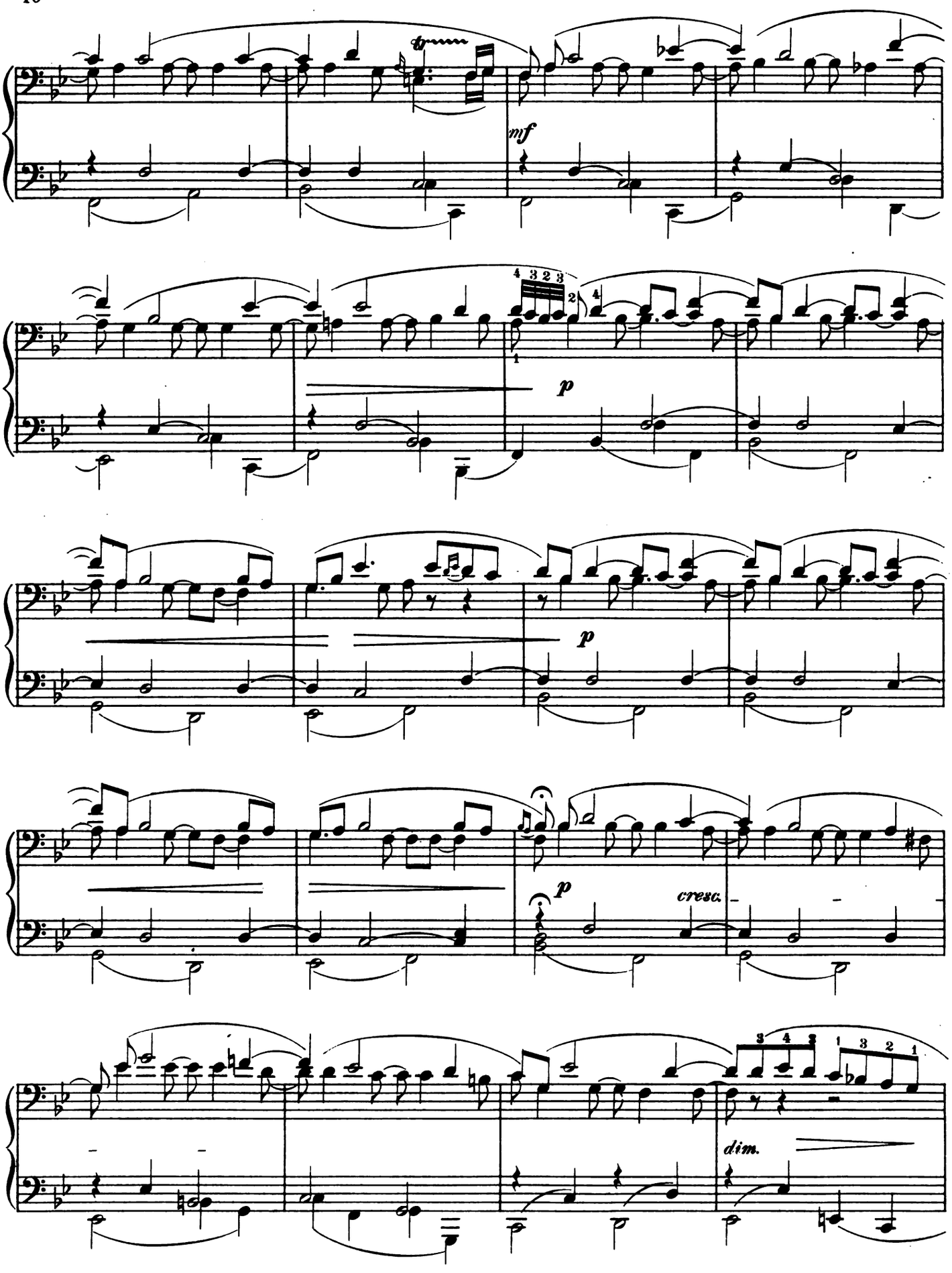
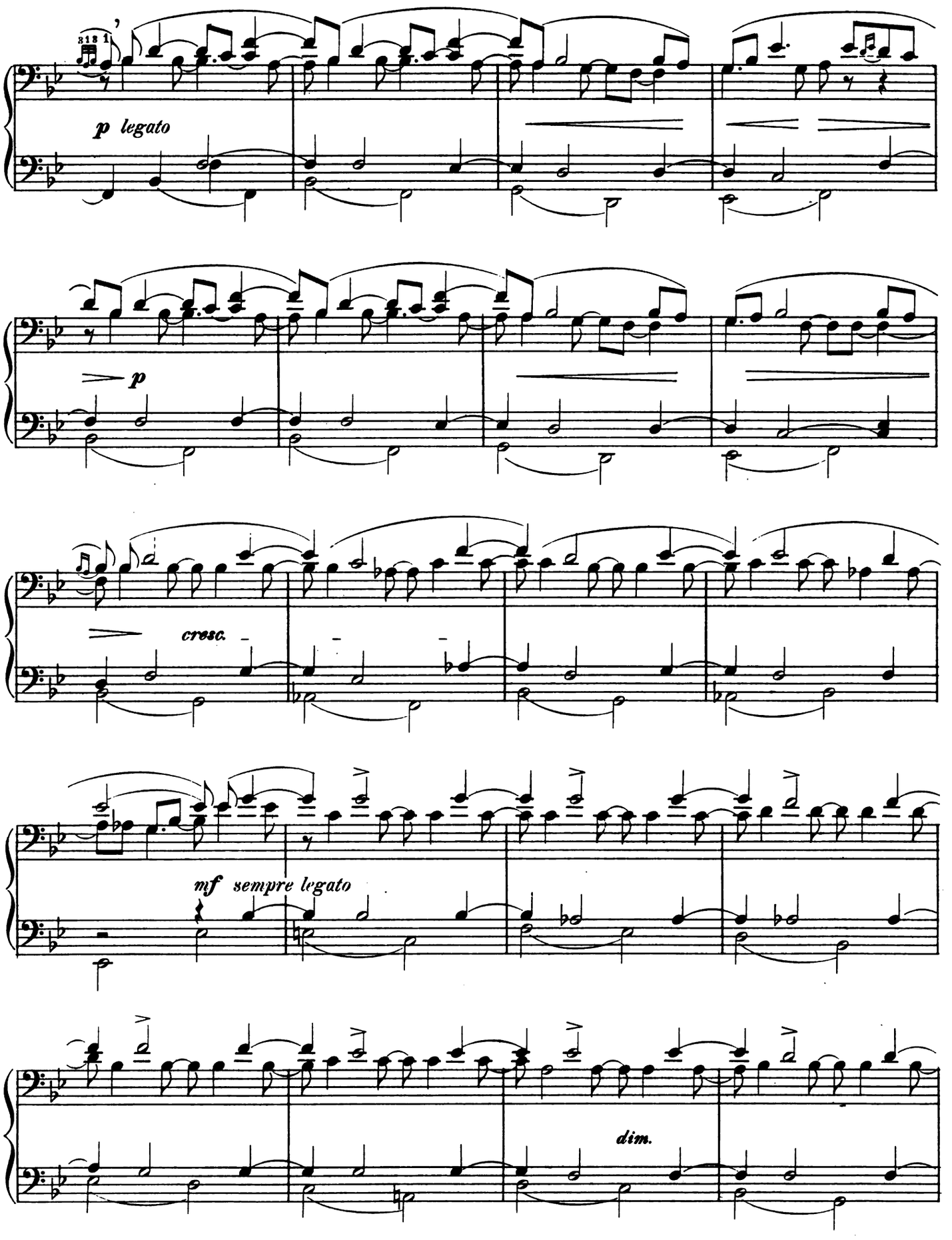
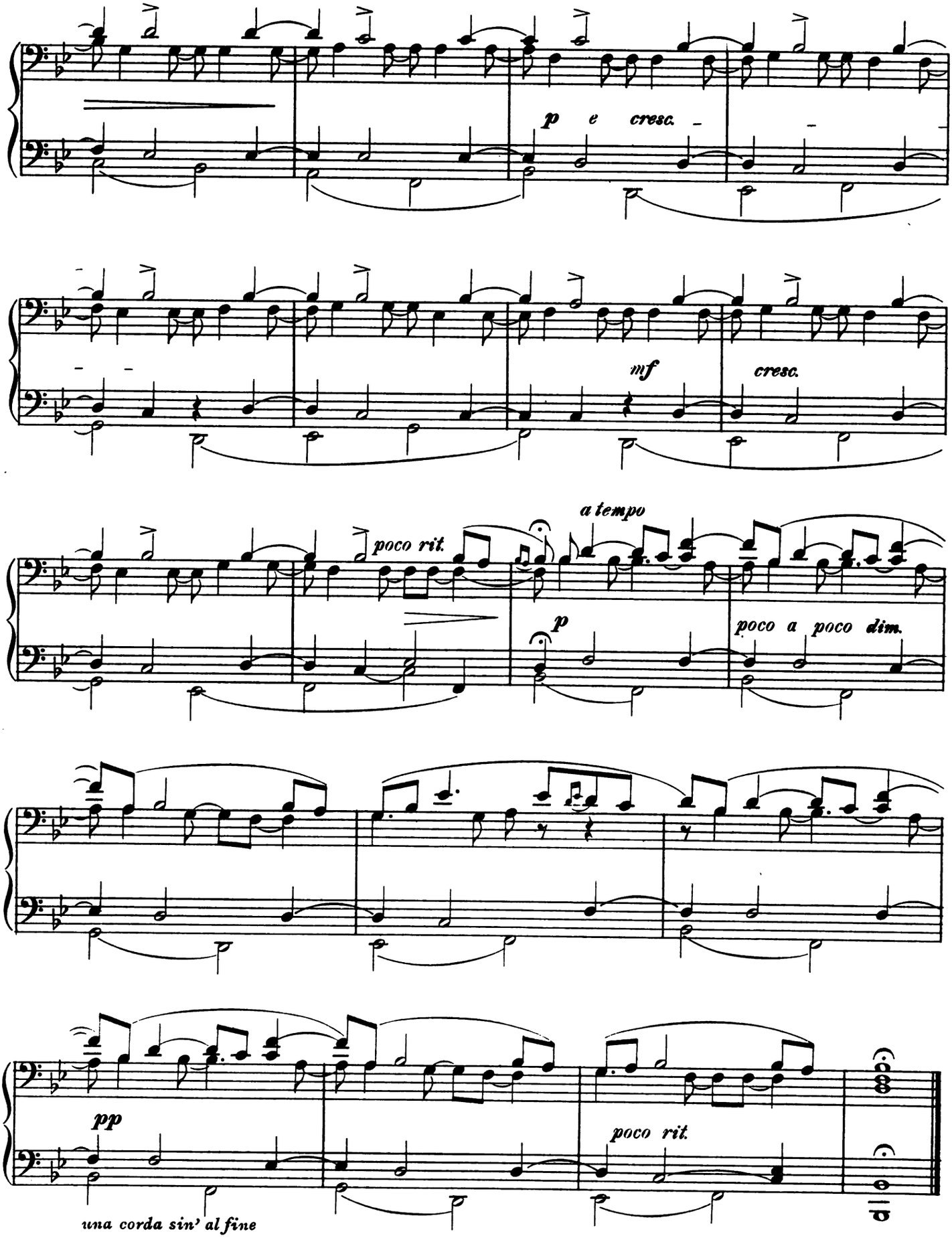

mf
p
p
p
cresc.
dim.


3 1 2 1
p legato
p
cresc.
mf sempre legato
dim.

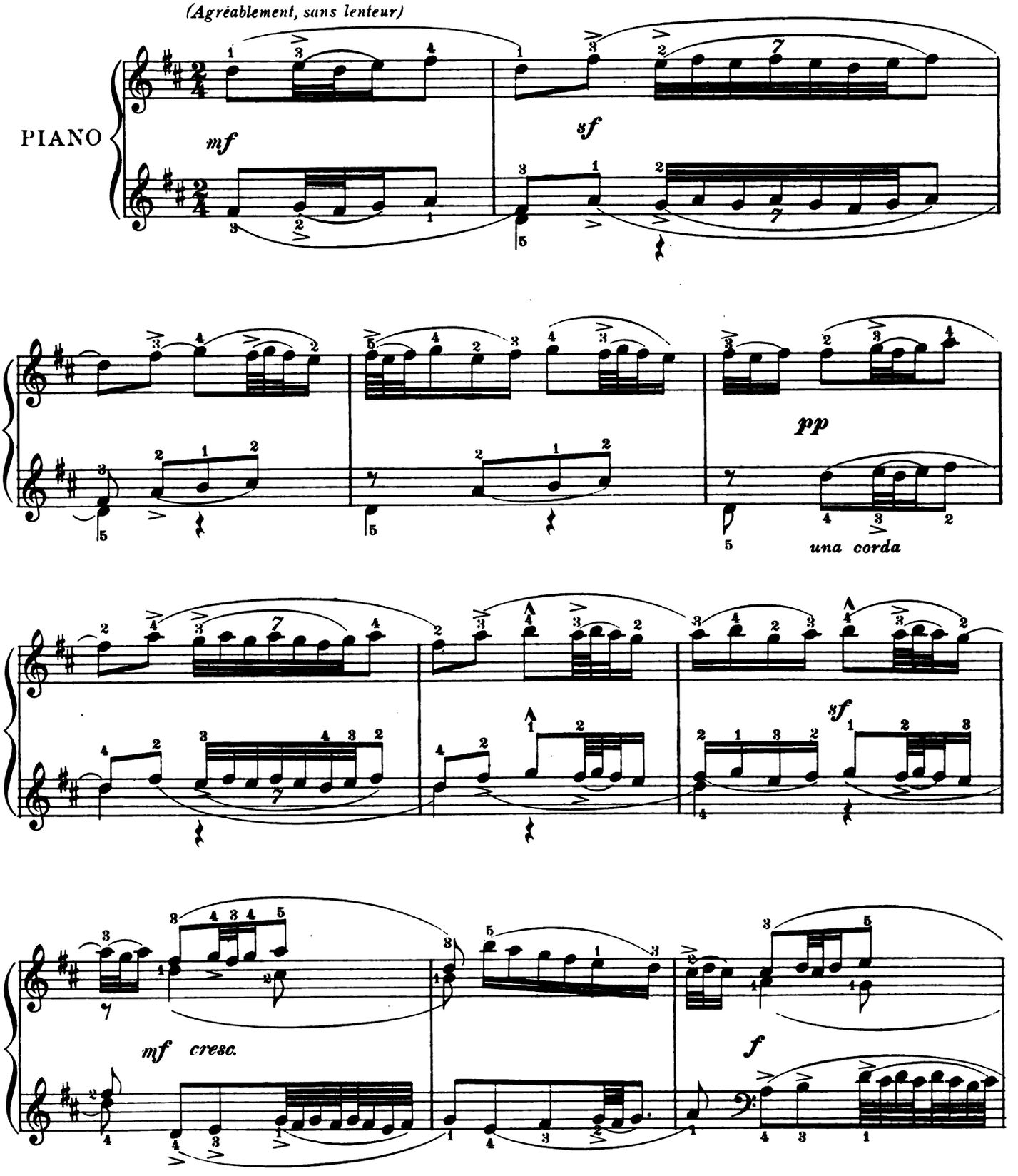

p e cresc.
mf
cresc.
poco rit.
a tempo
p
poco a poco dim.
pp
poco rit.
una corda sin' al fine

# THE CHIMES OF CYTHERA
## (LE CARILLON DE CYTHÈRE)

*Edited by Isidor Philipp*

FRANÇOIS COUPERIN
(1668-1733)

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

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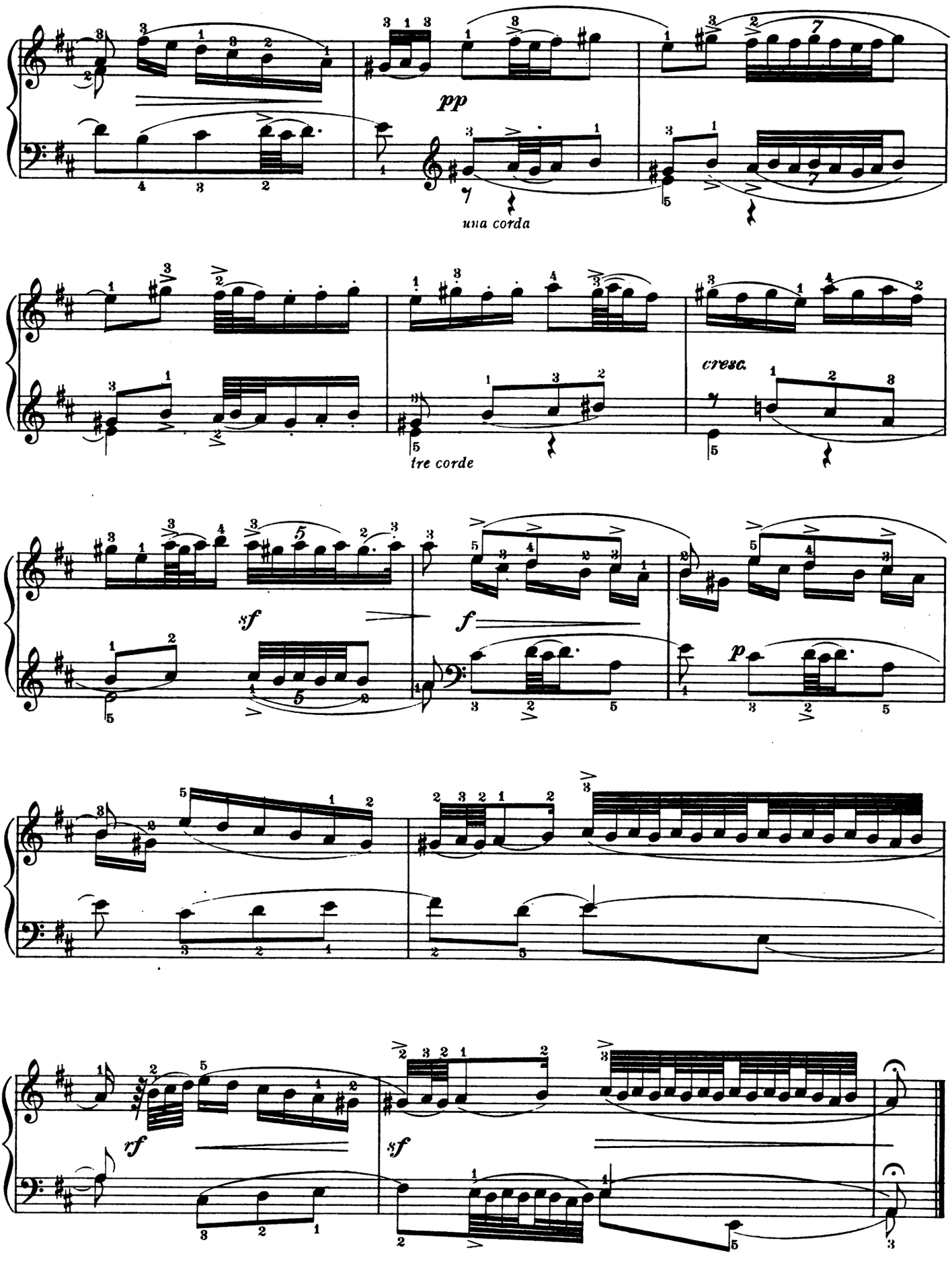
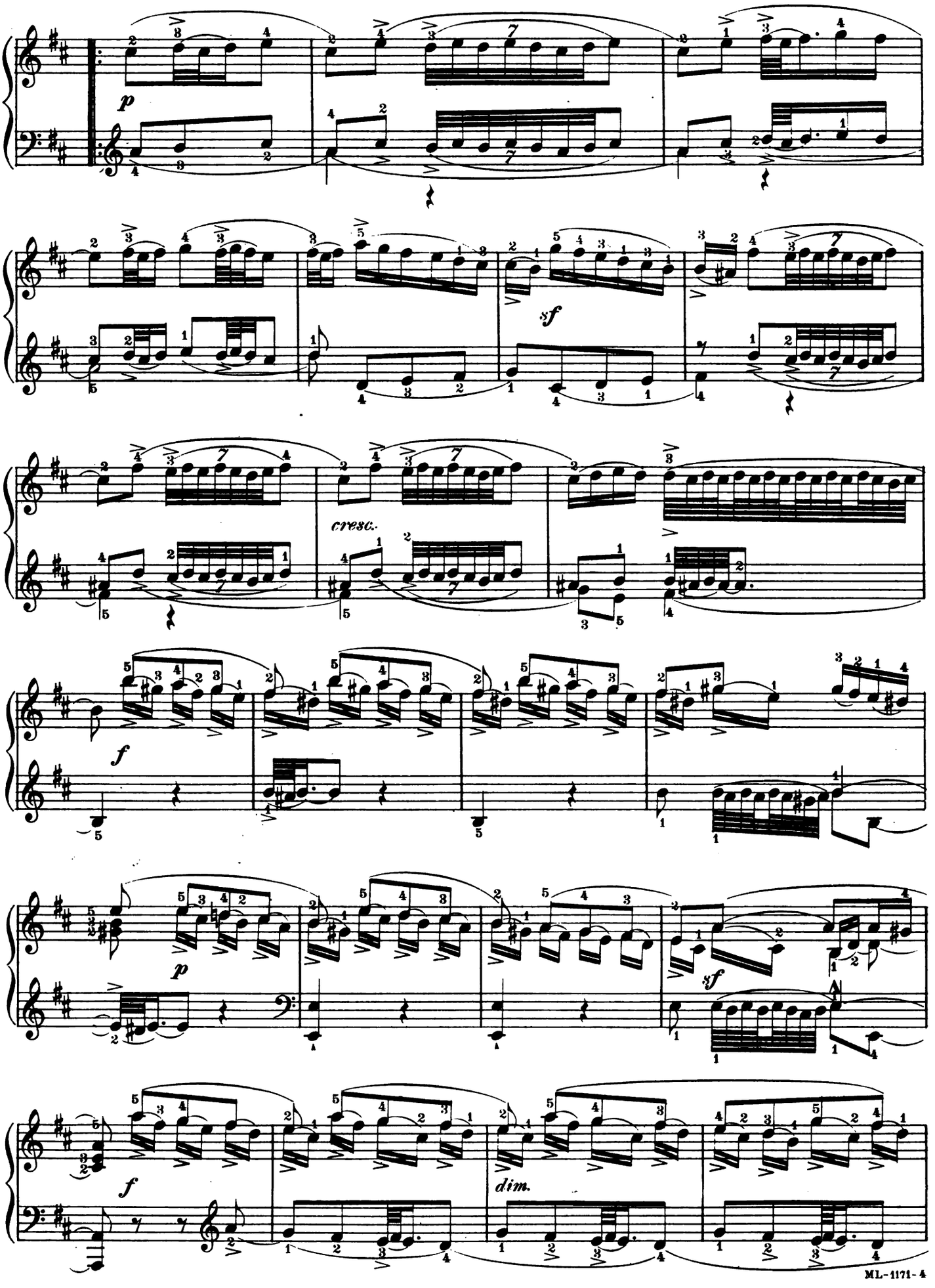
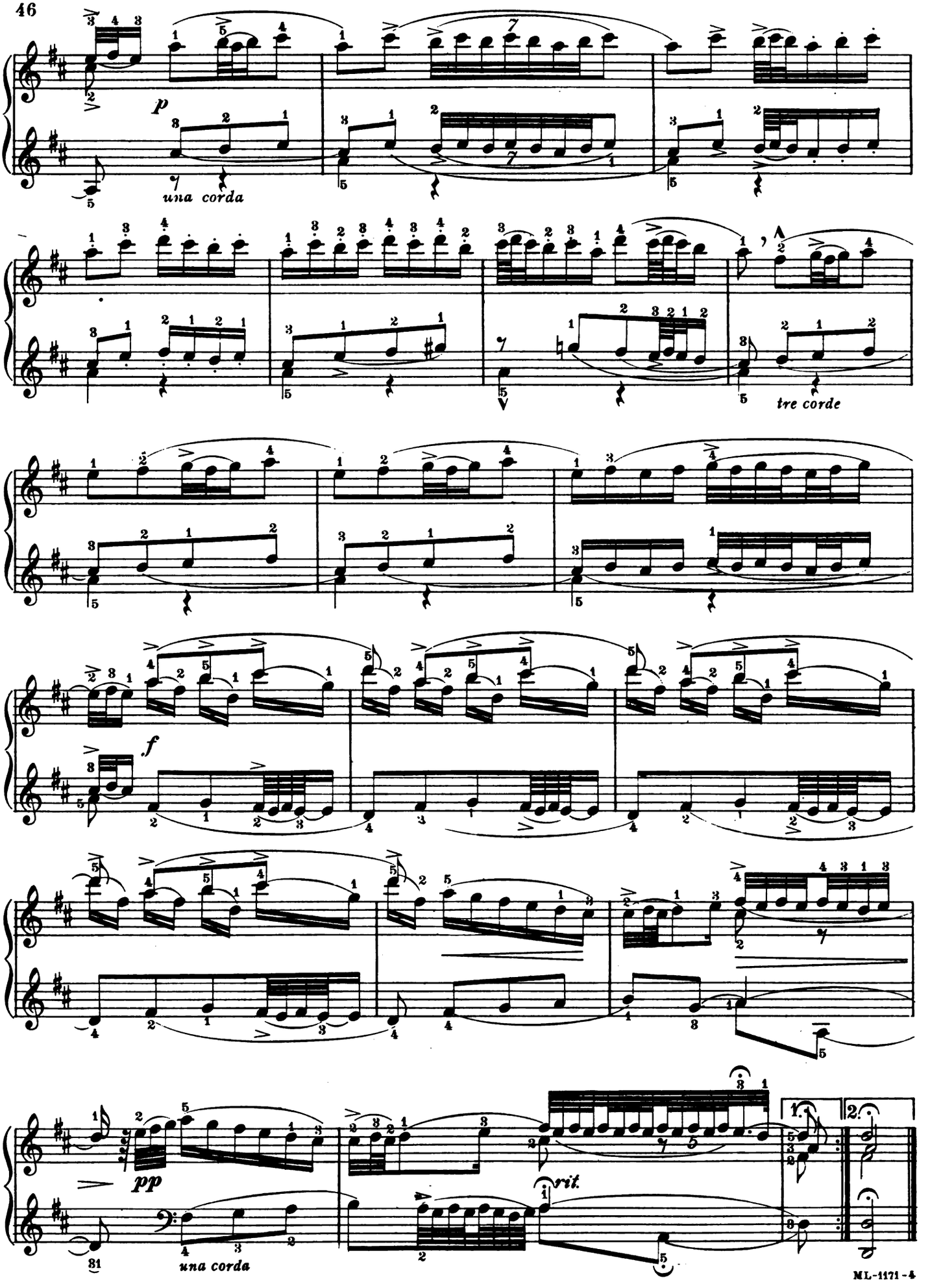

pp
una corda
tre corde
cresc.
sf
f
p
rf
sf


p
sf
cresc.
f
p
sf
f
dim.


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

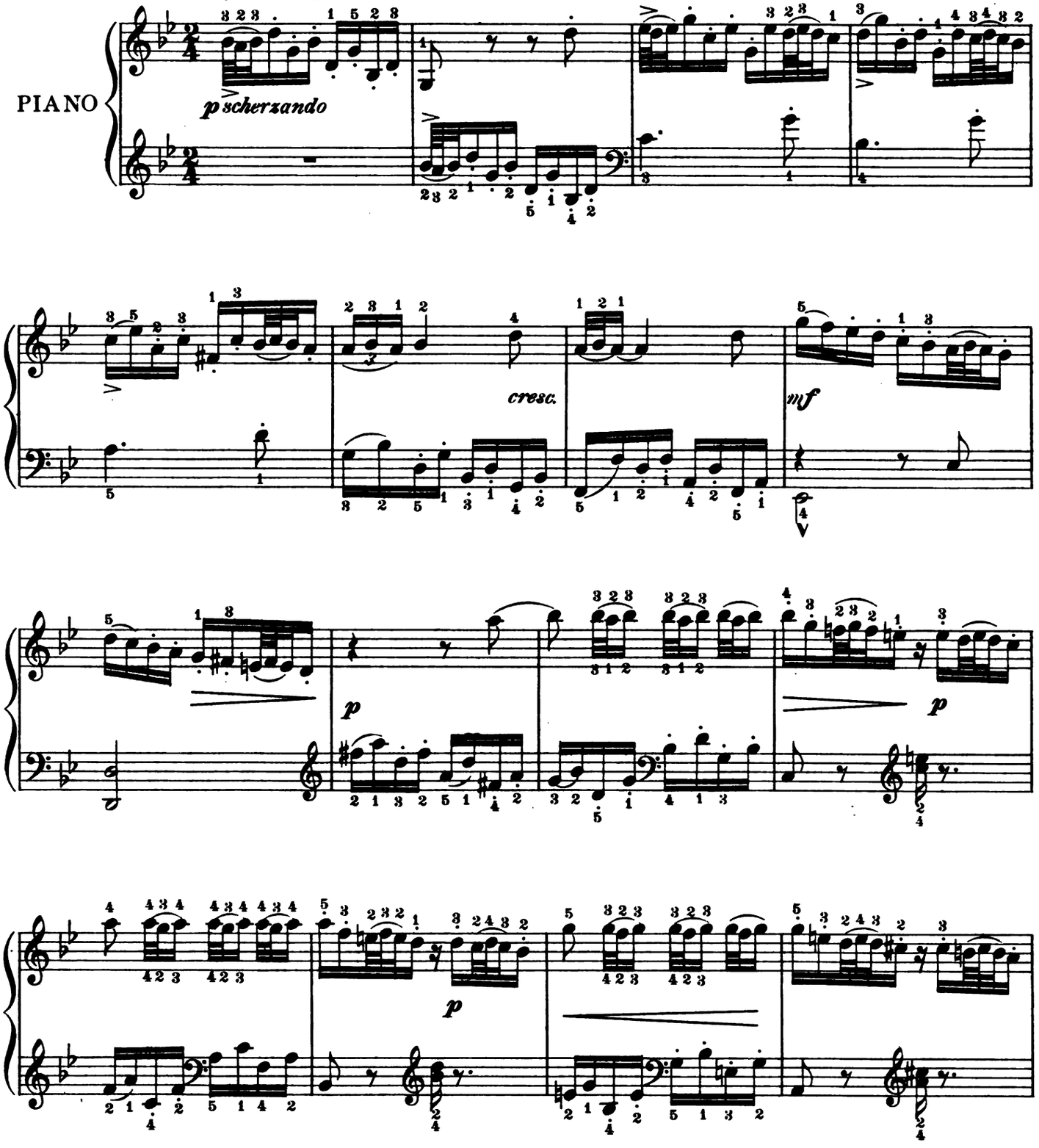
# THE EGYPTIAN MAIDEN
## (L' EGYPTIENNE)

*Edited by Isidor Philipp*

JEAN-PHILIPPE RAMEAU
(1683-1764)

Allegro con spirito(♩= 112)

PIANO

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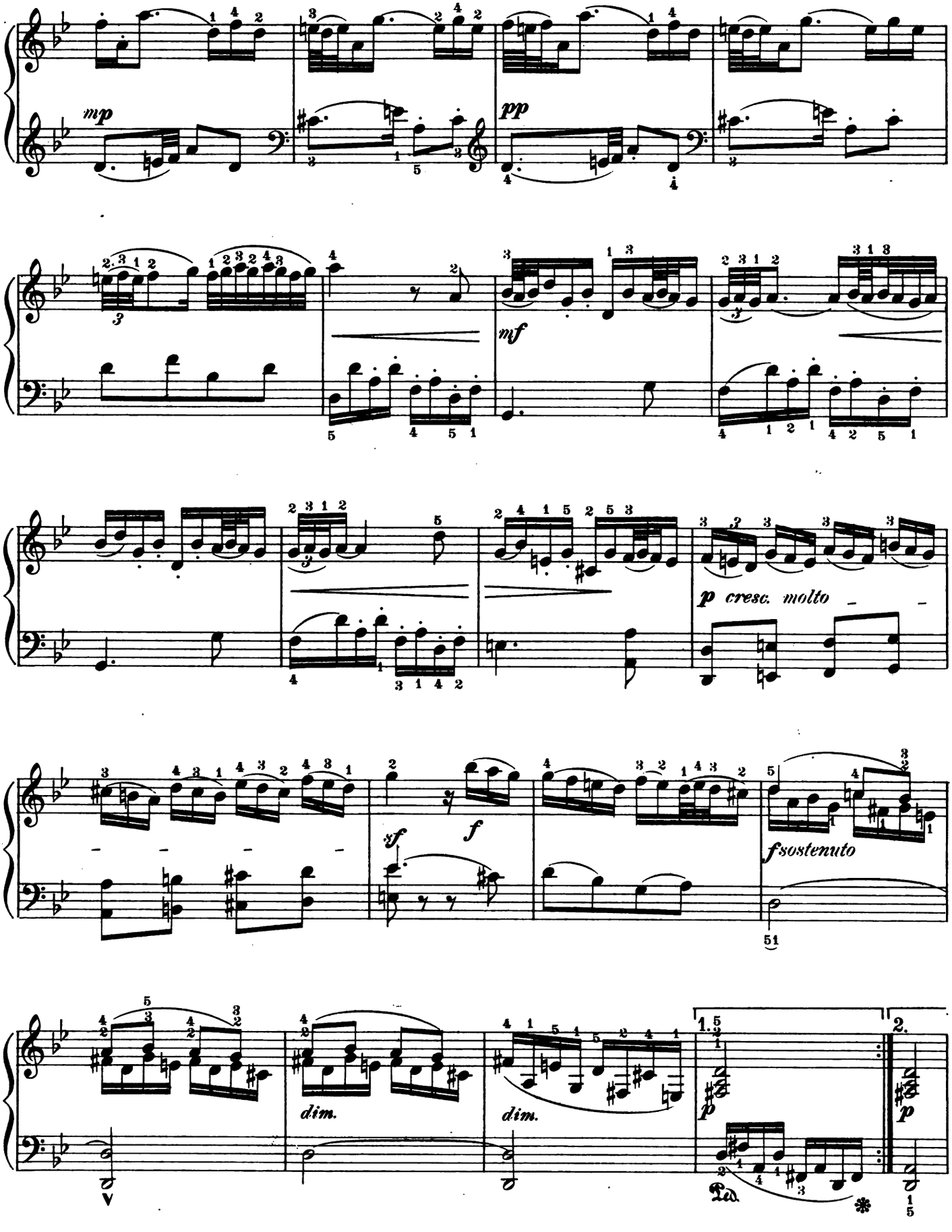
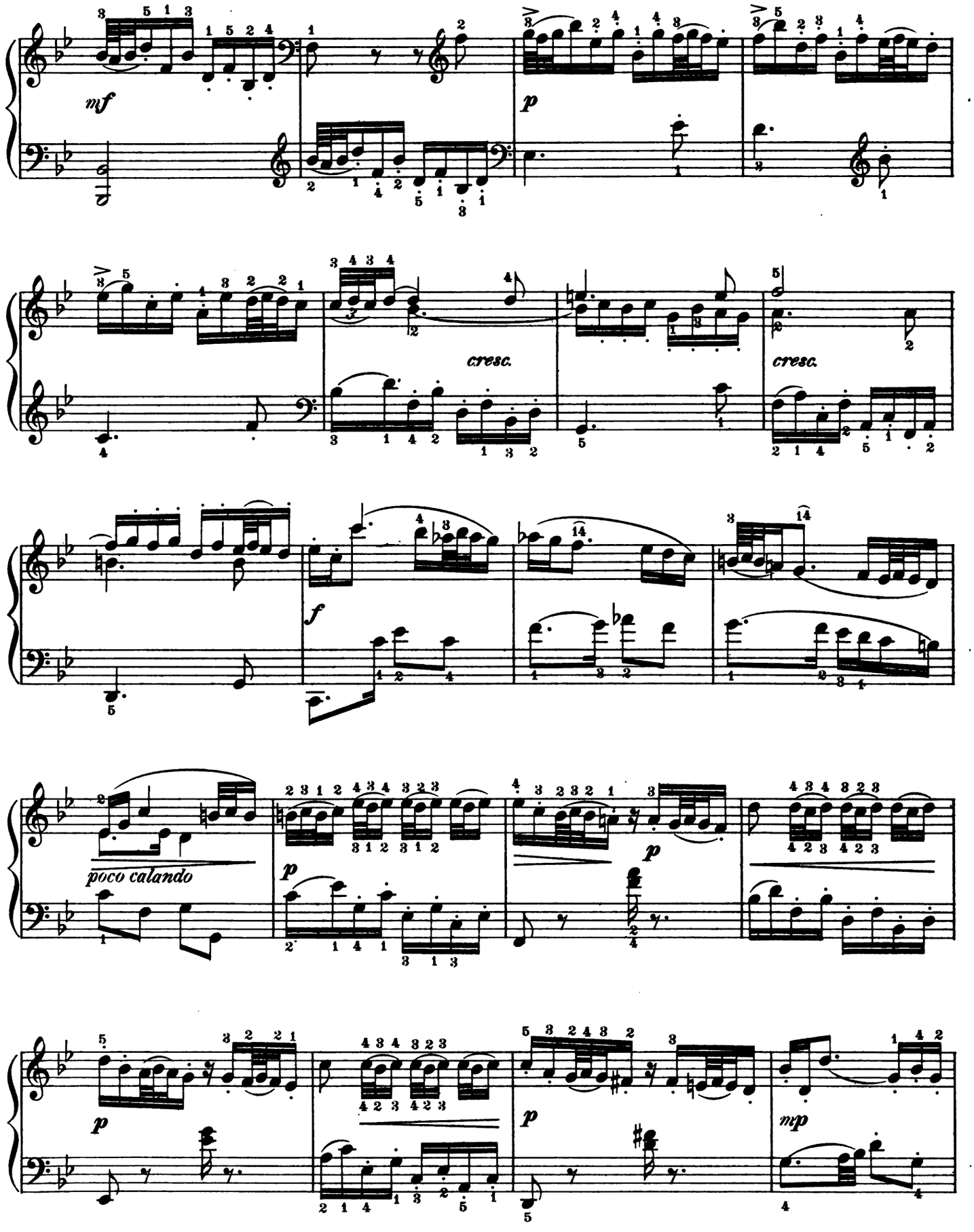
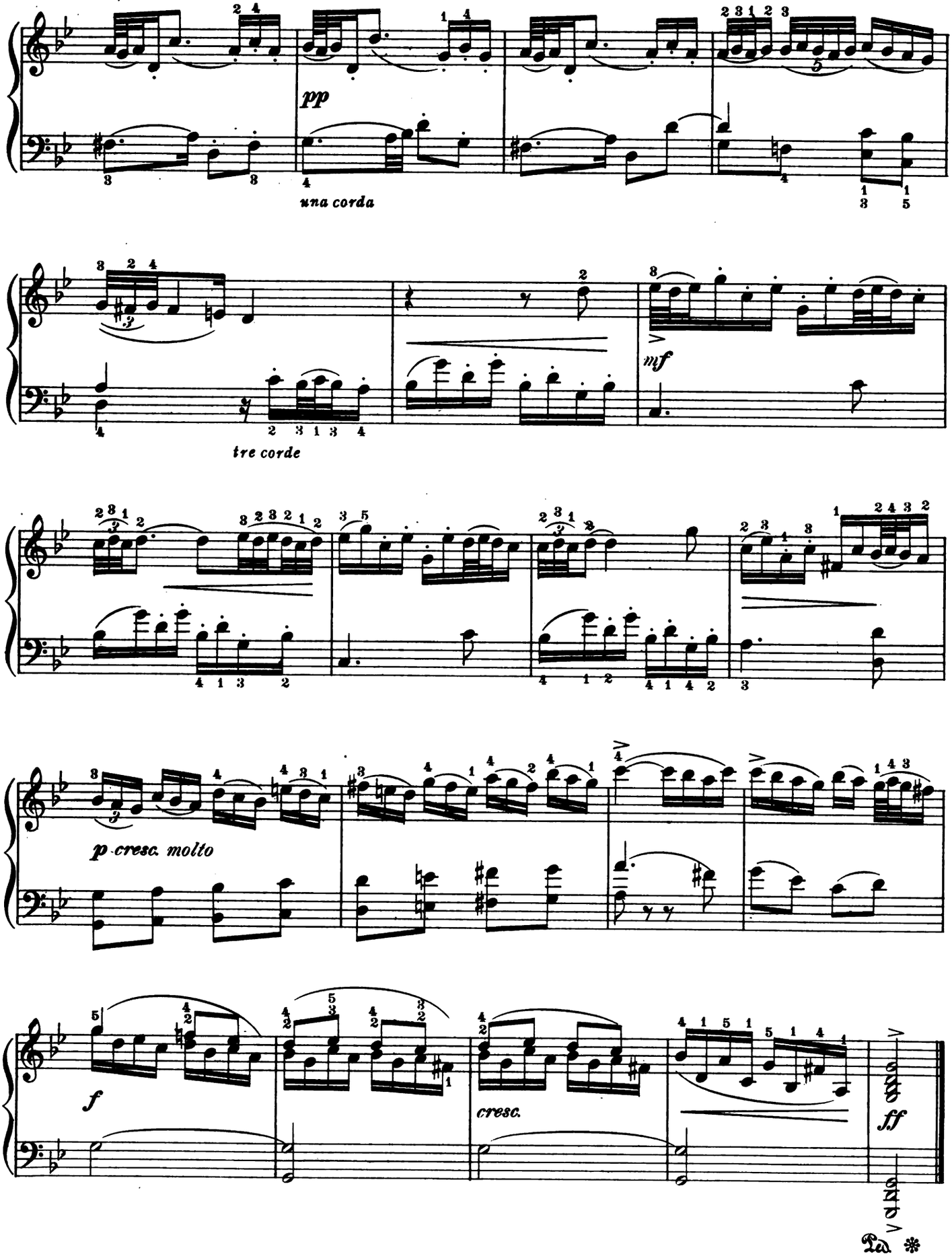

mp
pp
mf
p cresc. molto
sf
f
fsostenuto
dim.
dim.
1.
2.
p
p
Ped.
*


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


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

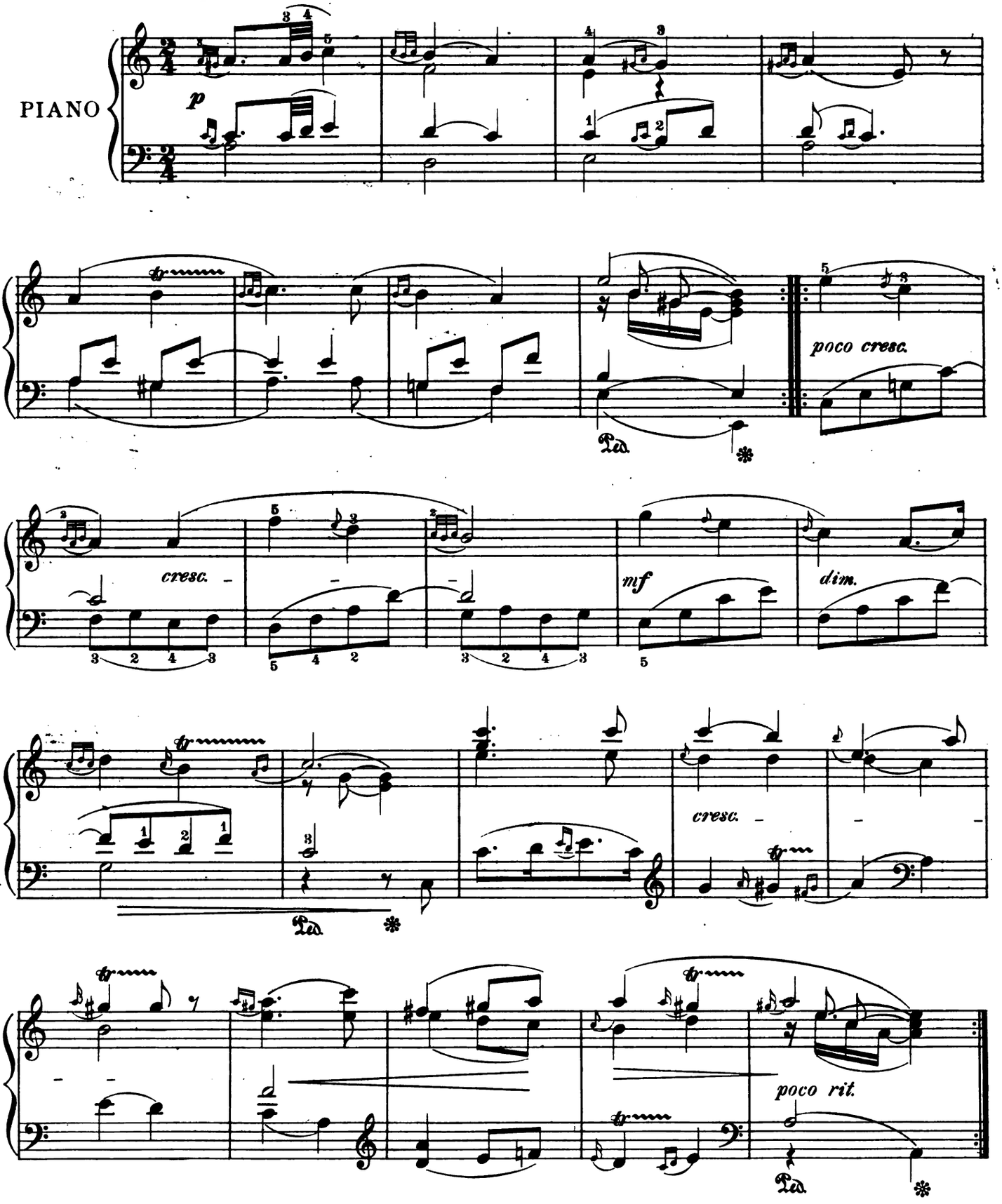
# GAVOTTE WITH VARIATIONS
## (GAVOTTE VARIÉE)

*Edited by Isidor Philipp*

JEAN-PHILIPPE RAMEAU
(1683-1764)

Semplice dolce

PIANO

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DOUBLE I (♩=108)

*leggiero*

*p*

*poco marcato*

1.

2.

*cresc.*

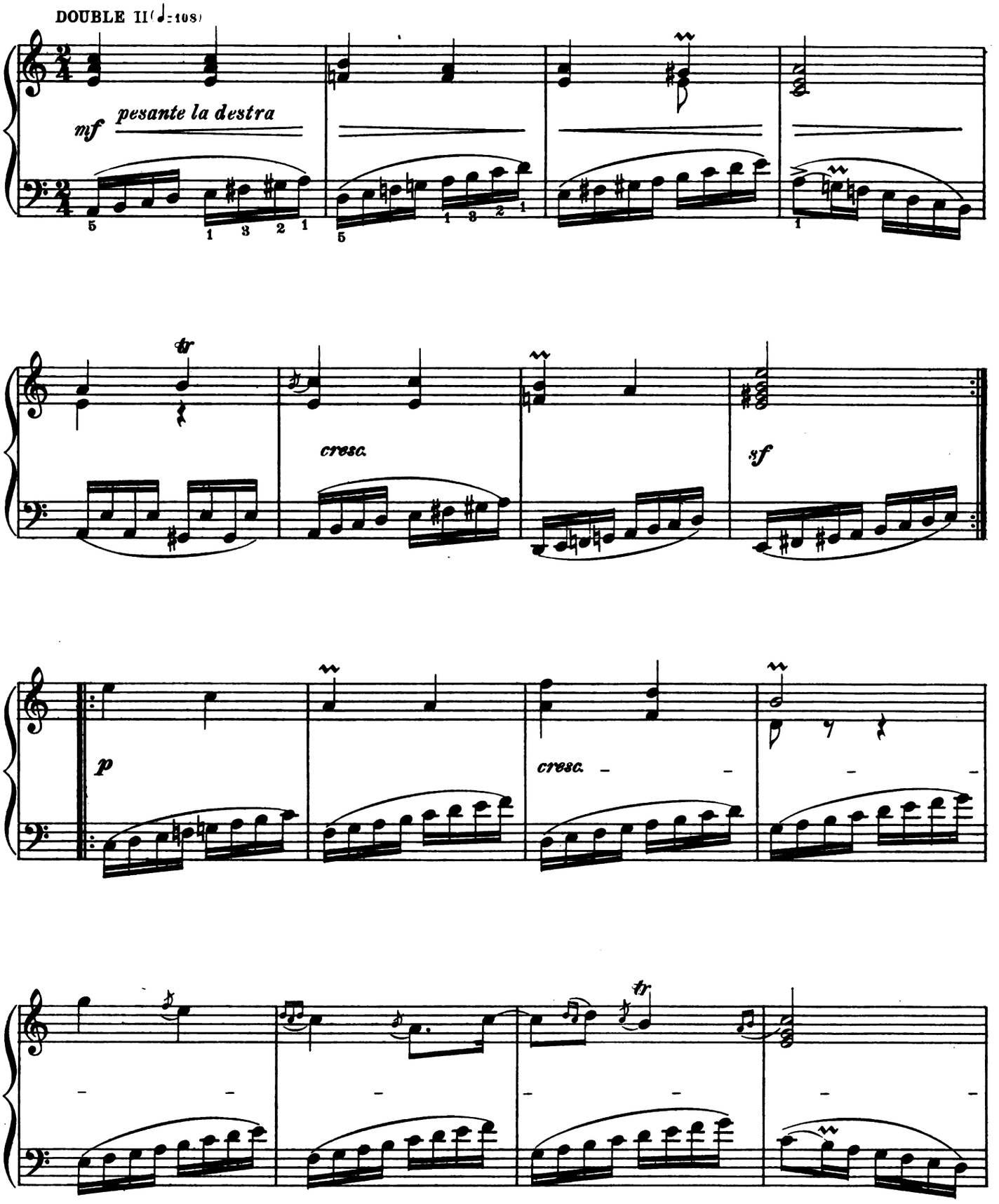
*f*

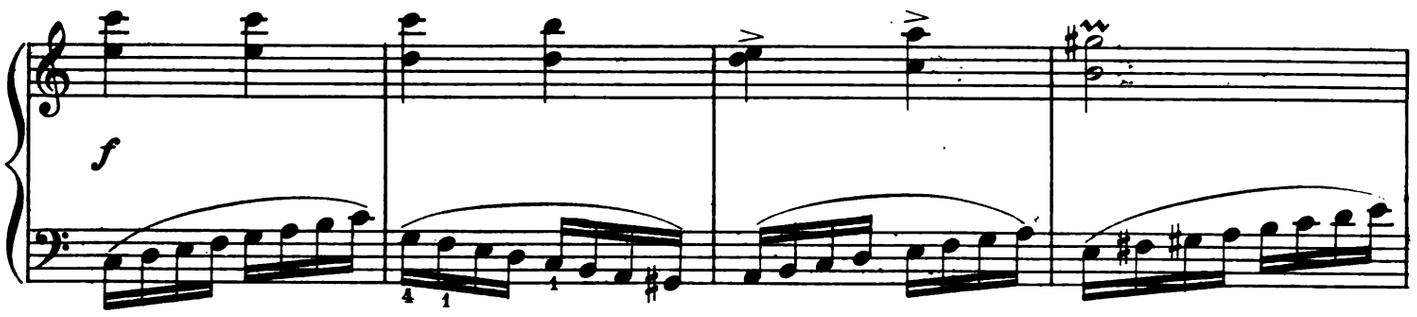
*f*

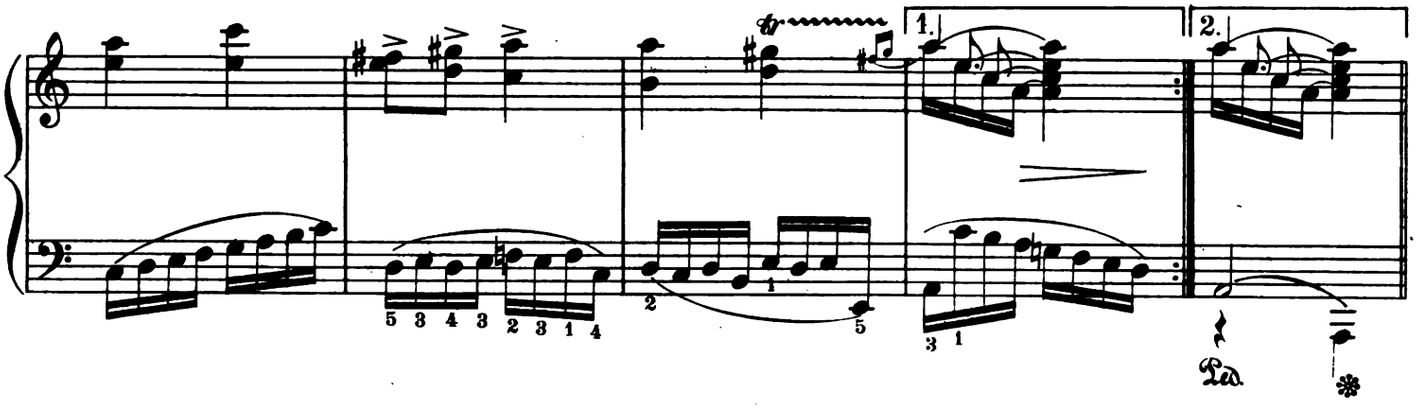
1.

2.

*cresc.*


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

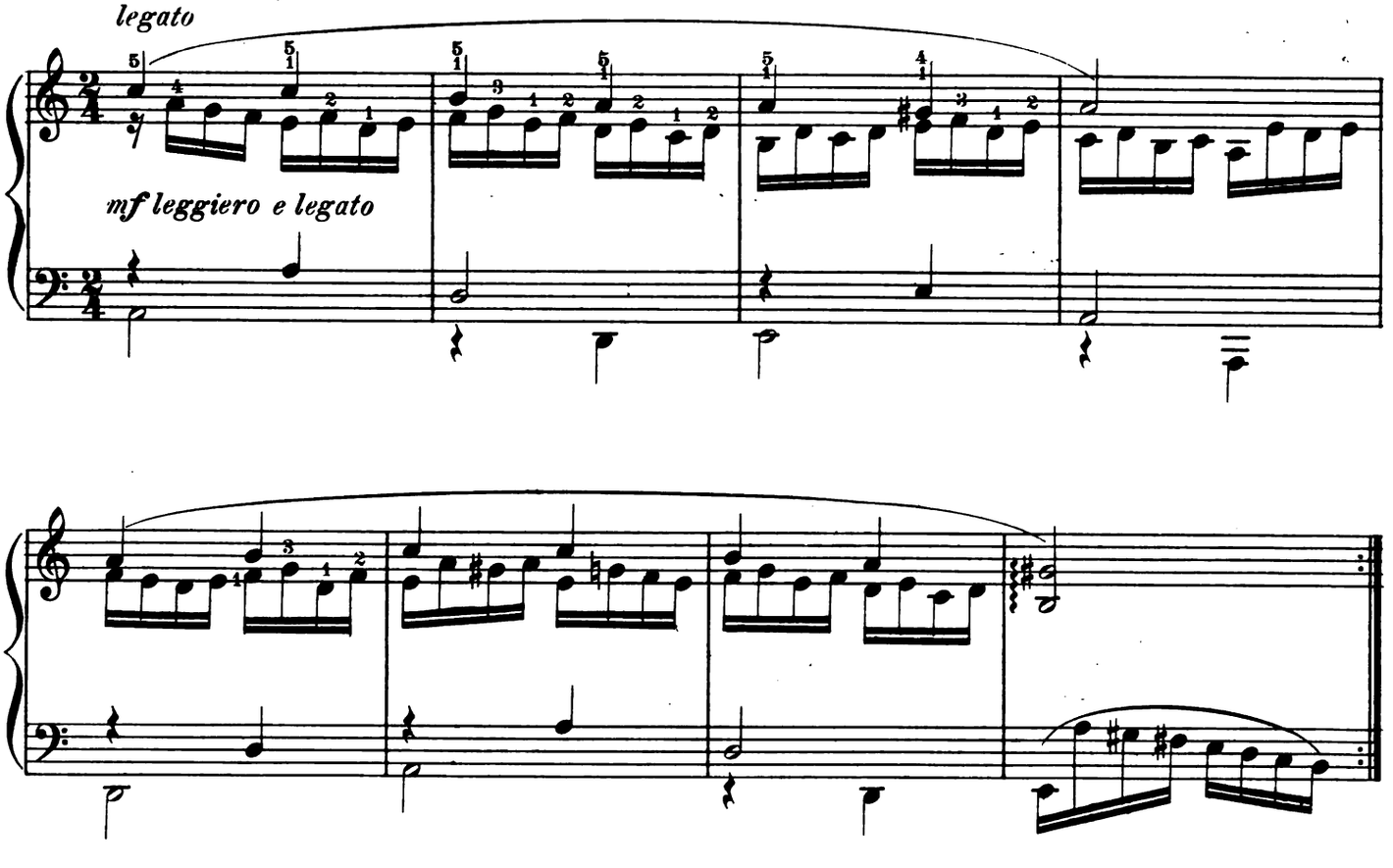


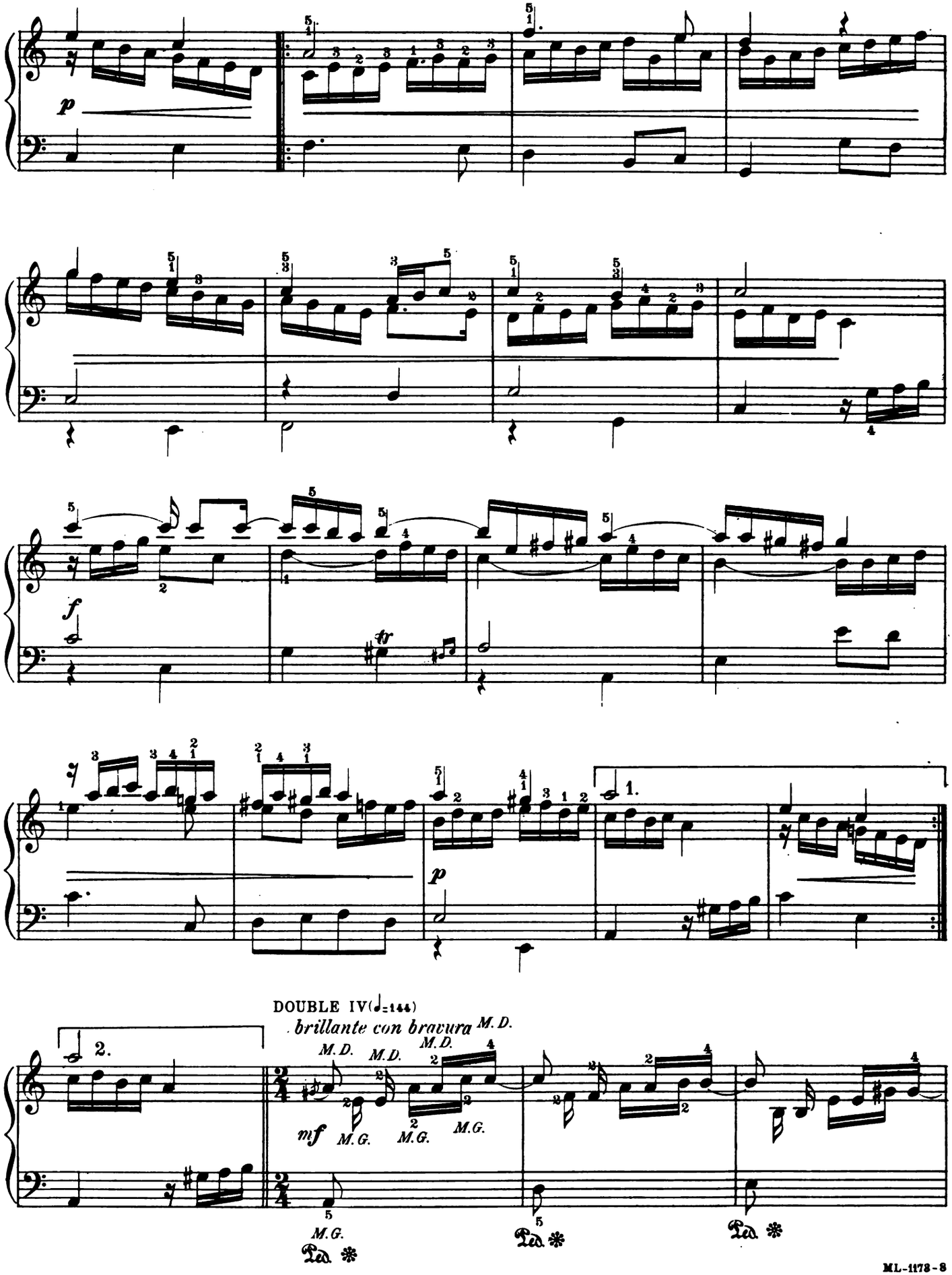



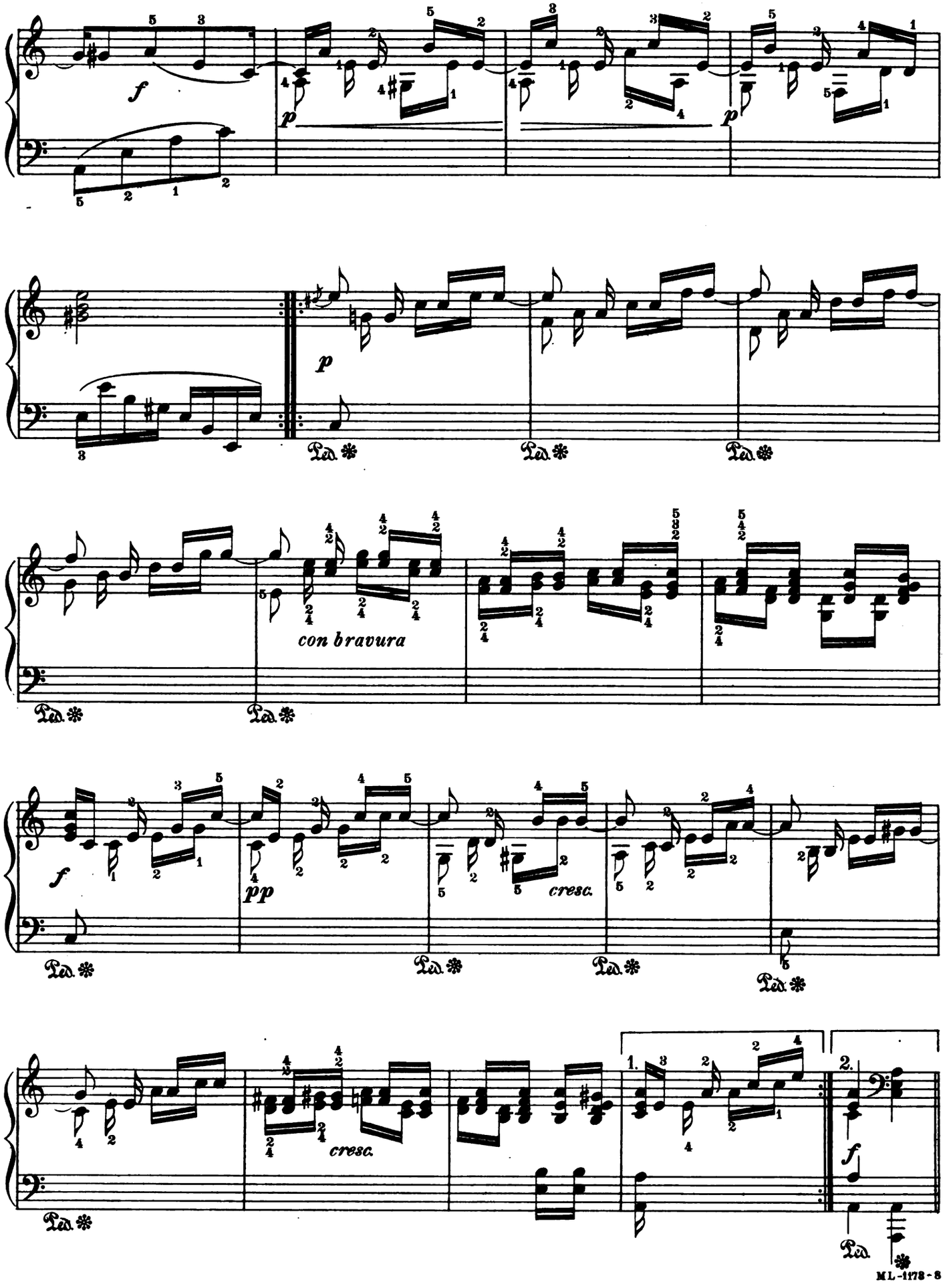

DOUBLE III(♩=108)

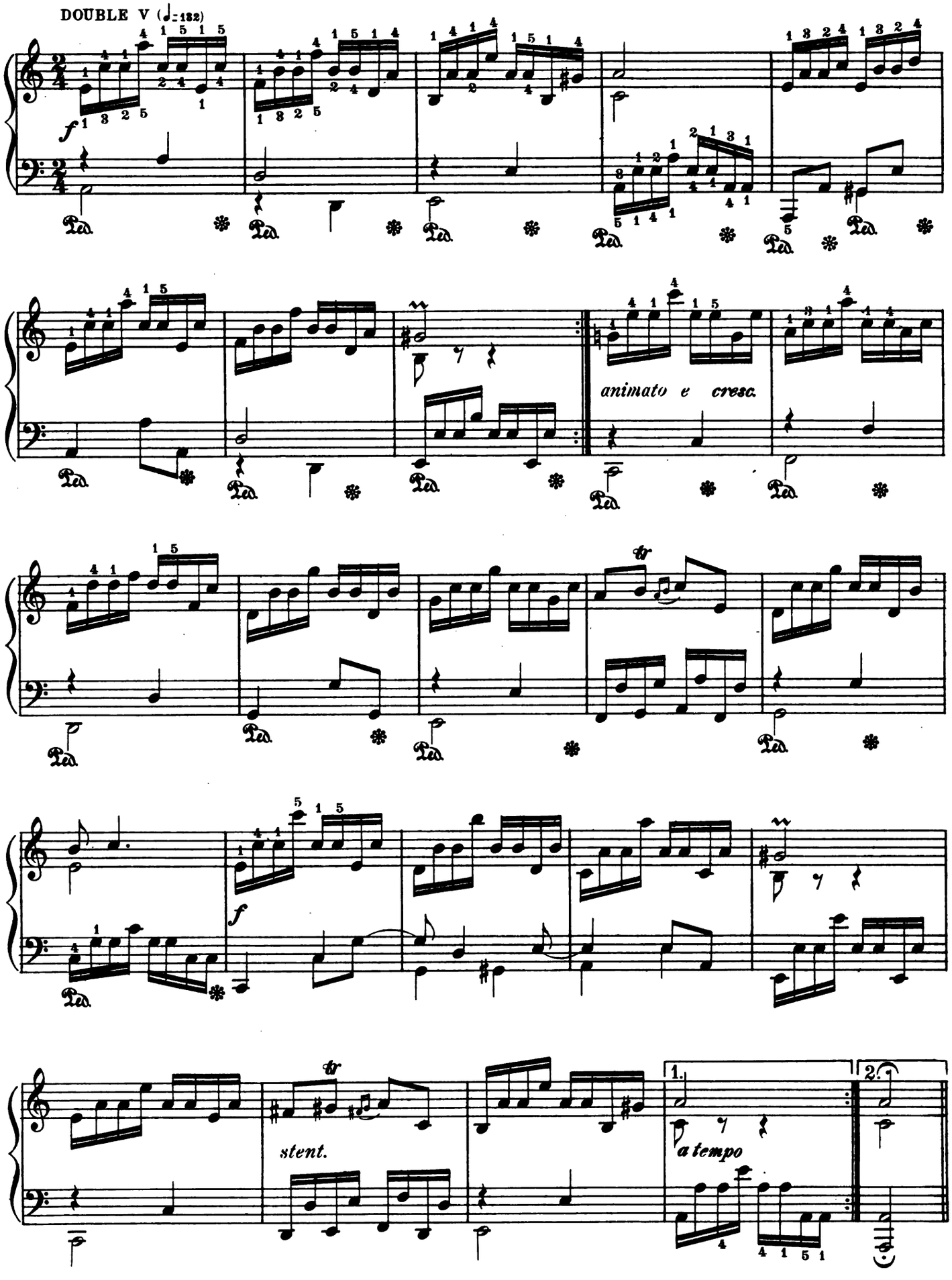
*legato*

*mf leggiero e legato*



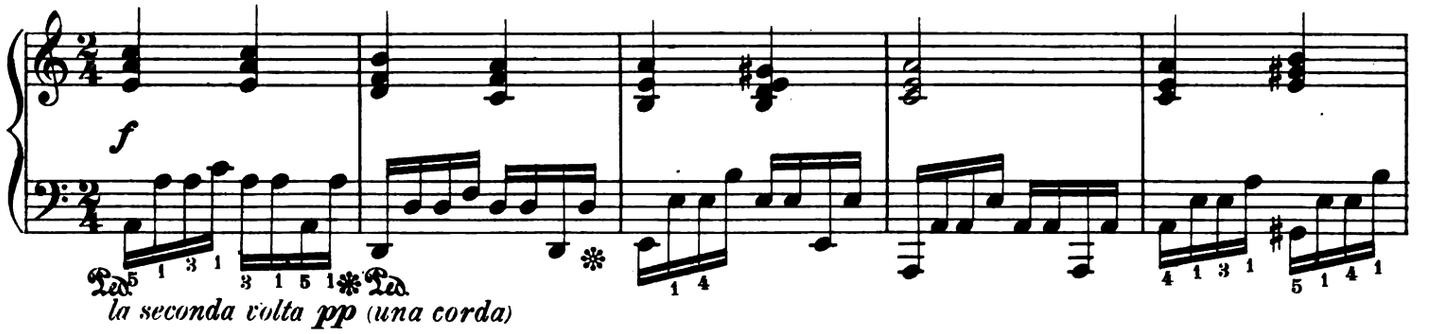

p
f
tr
p
1.
2.
DOUBLE IV(♩=144)
brillante con bravura
M.D.
M.G.
mf
Ped.

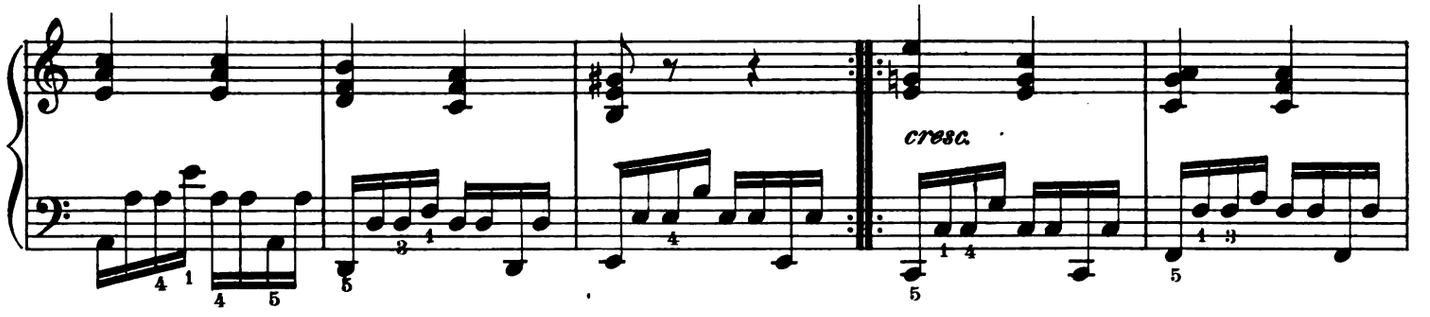

f
p
p
p
con bravura
f
pp
cresc.
cresc.
1.
2.
f
Ped.
ML-1178-8

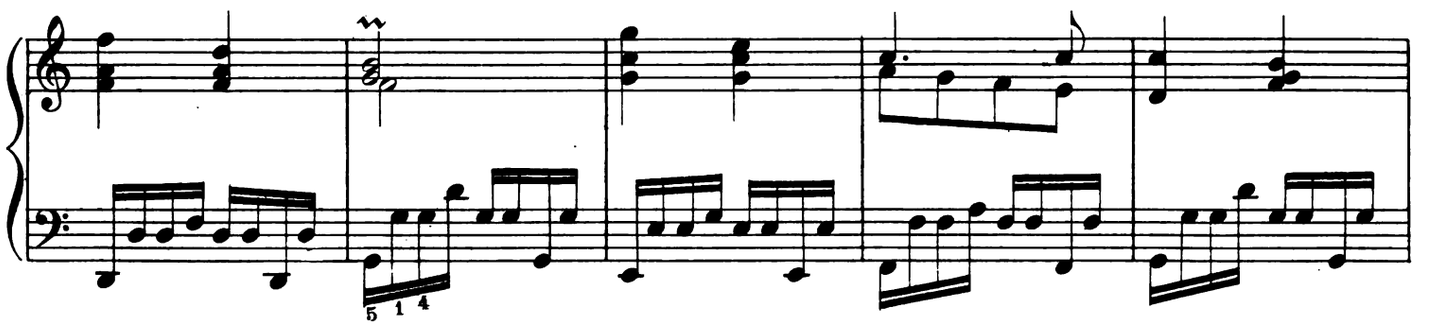

DOUBLE V (♩.=132)
animato e cresc.
stent.
a tempo
1.
2.

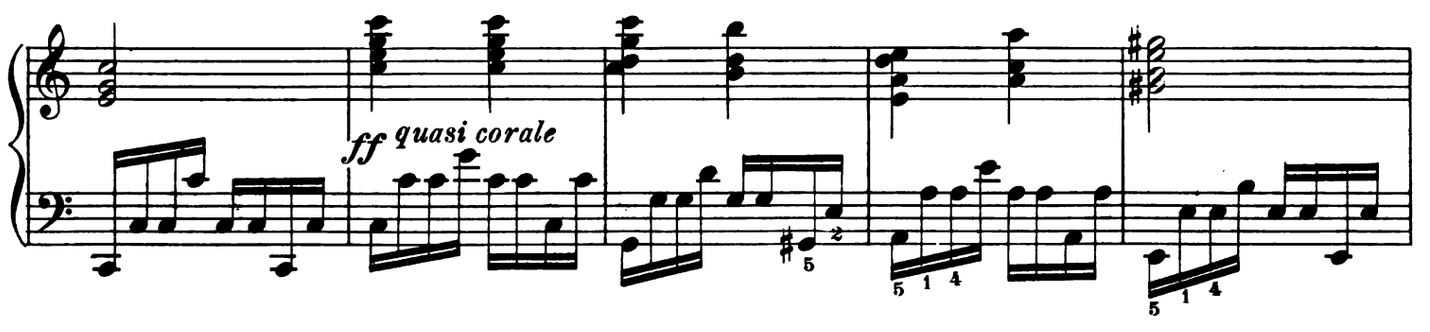
DOUBLE VI

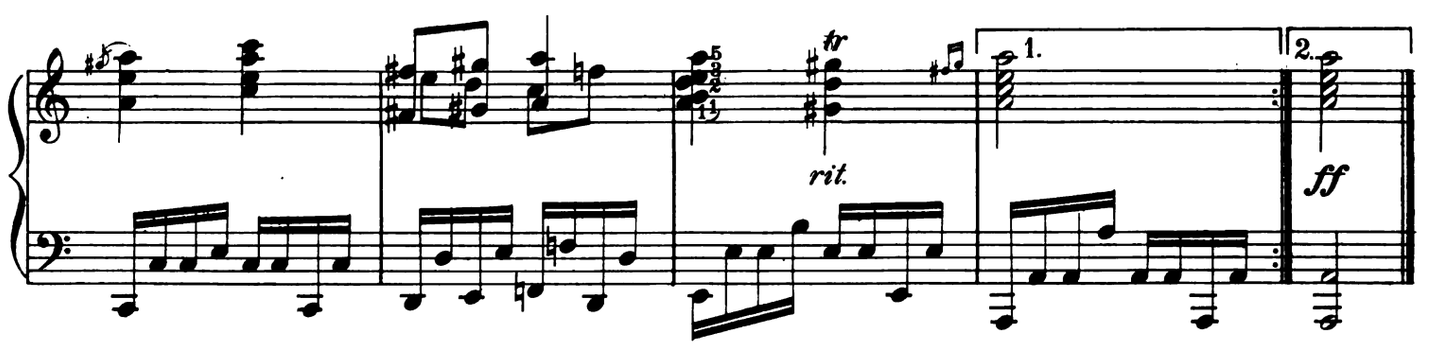
Sostenuto (♩ = 108)



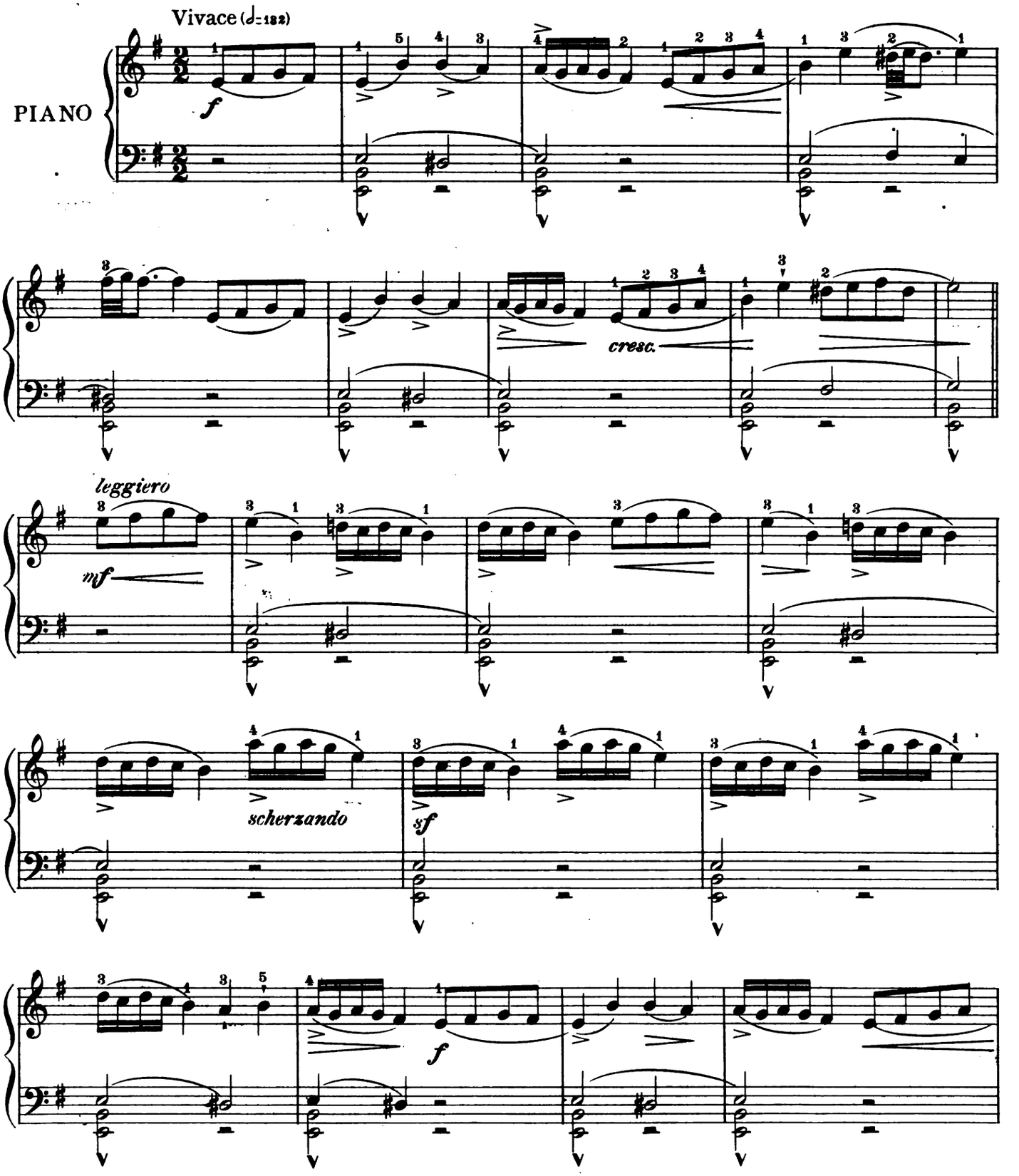


# TAMBOURIN, in E Minor

*Edited by Isidor Philipp*

JEAN-PHILLIPPE RAMEAU
(1683-1764)




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

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

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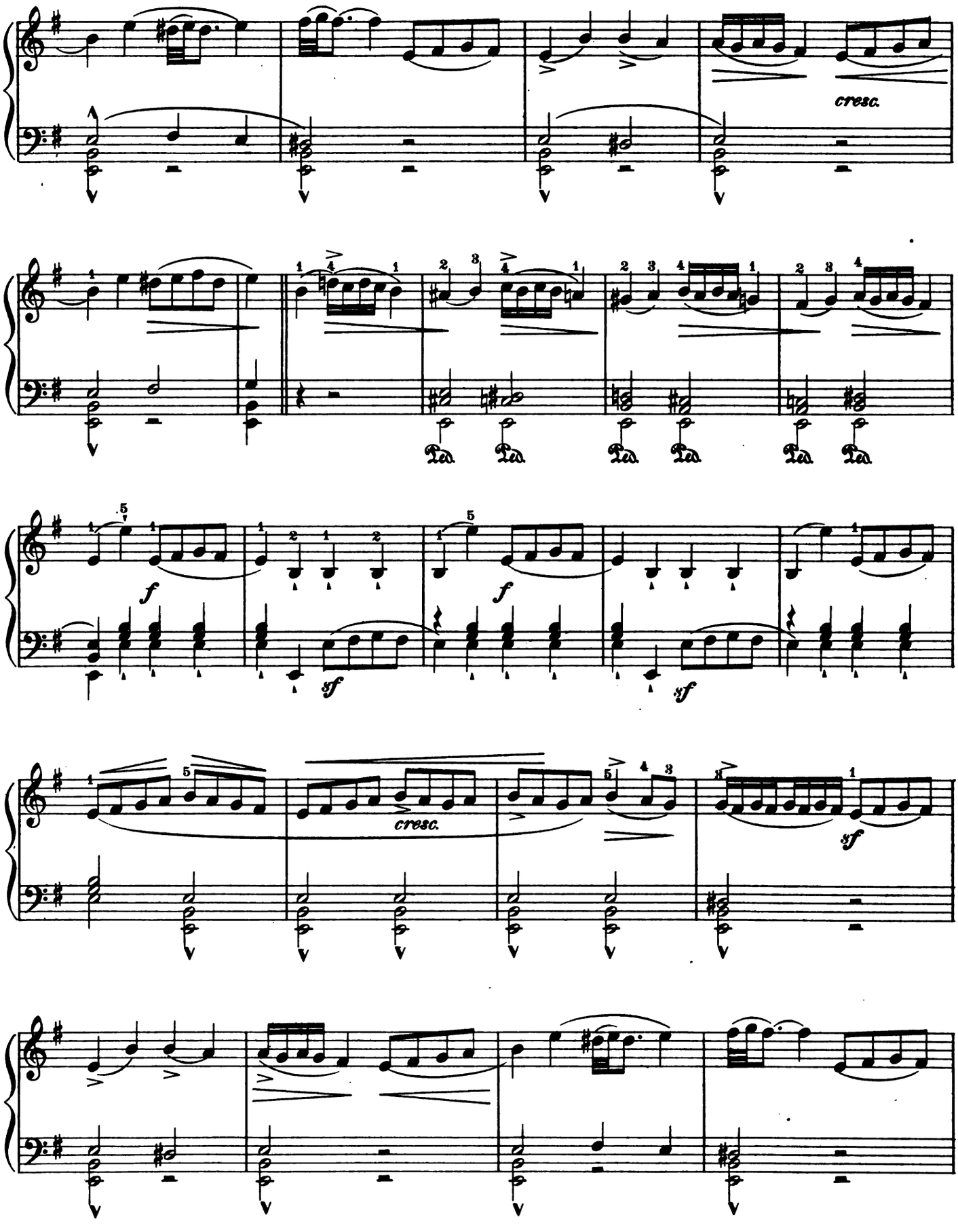
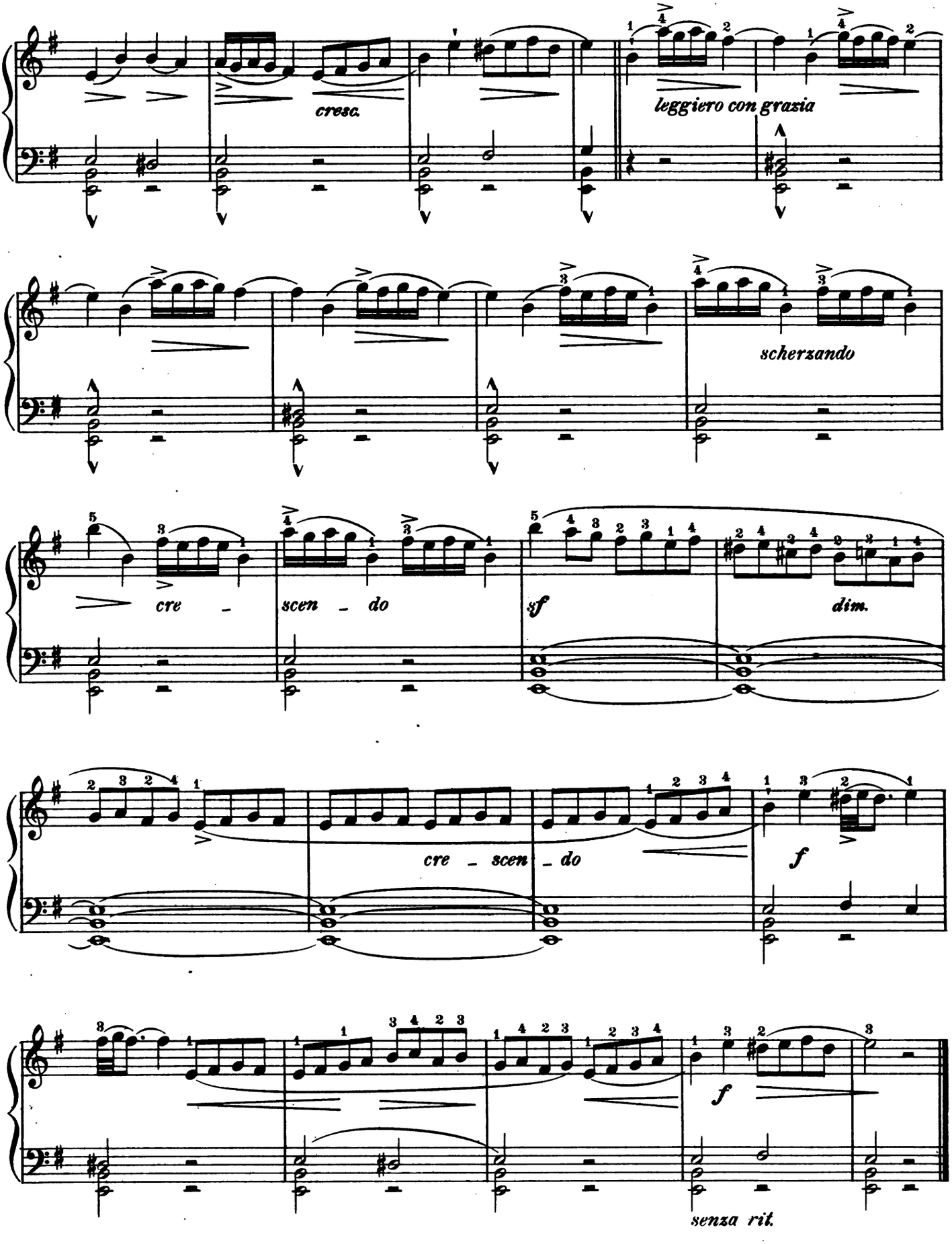
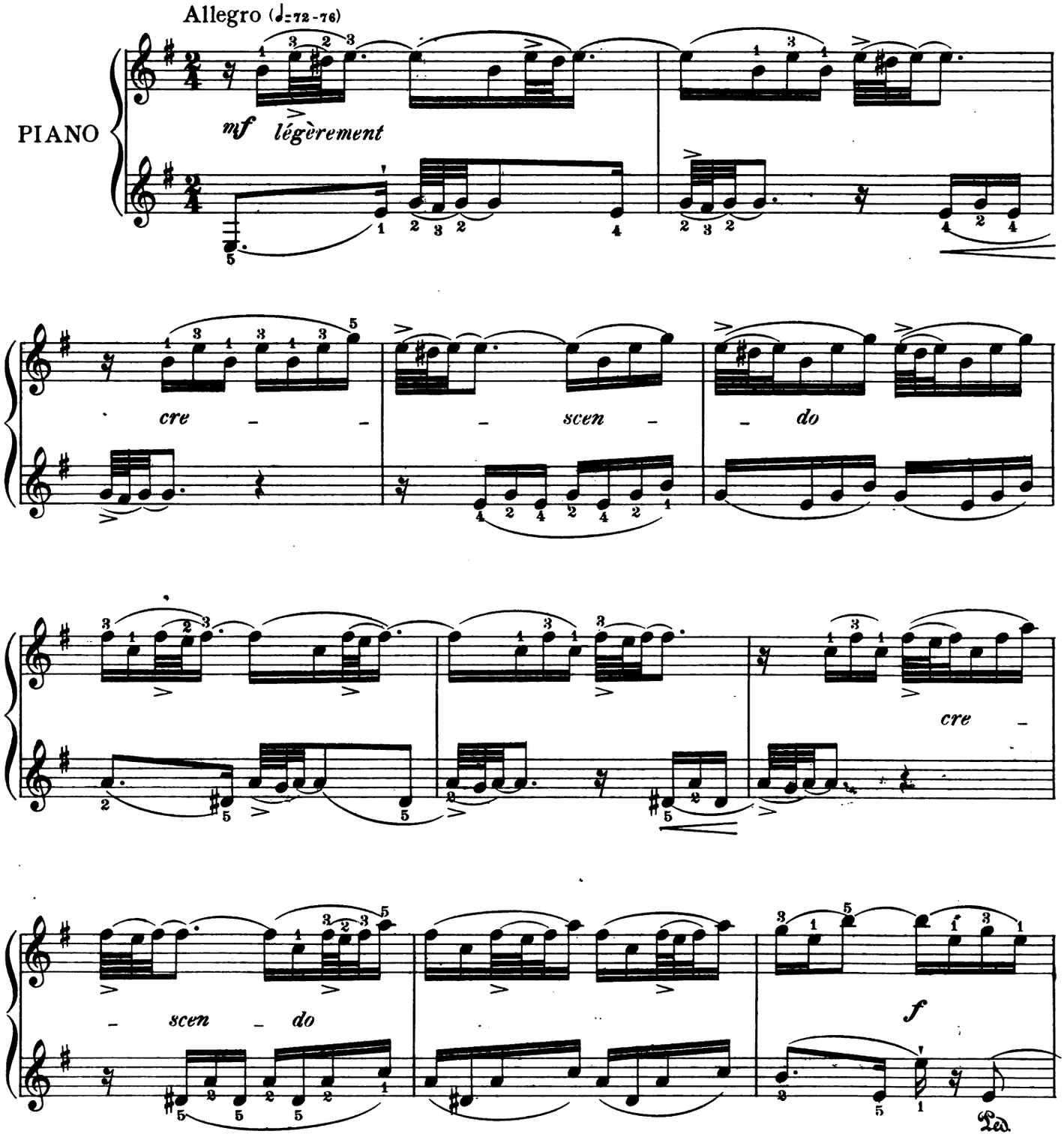

cresc.
Ped.
f
sf
cresc.
sf


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

# THE CALL OF THE BIRDS
## (LE RAPPEL DES OISEAUX)

*Edited by Isidor Philipp*

JEAN-PHILIPPE RAMEAU
(1683 - 1764)




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

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

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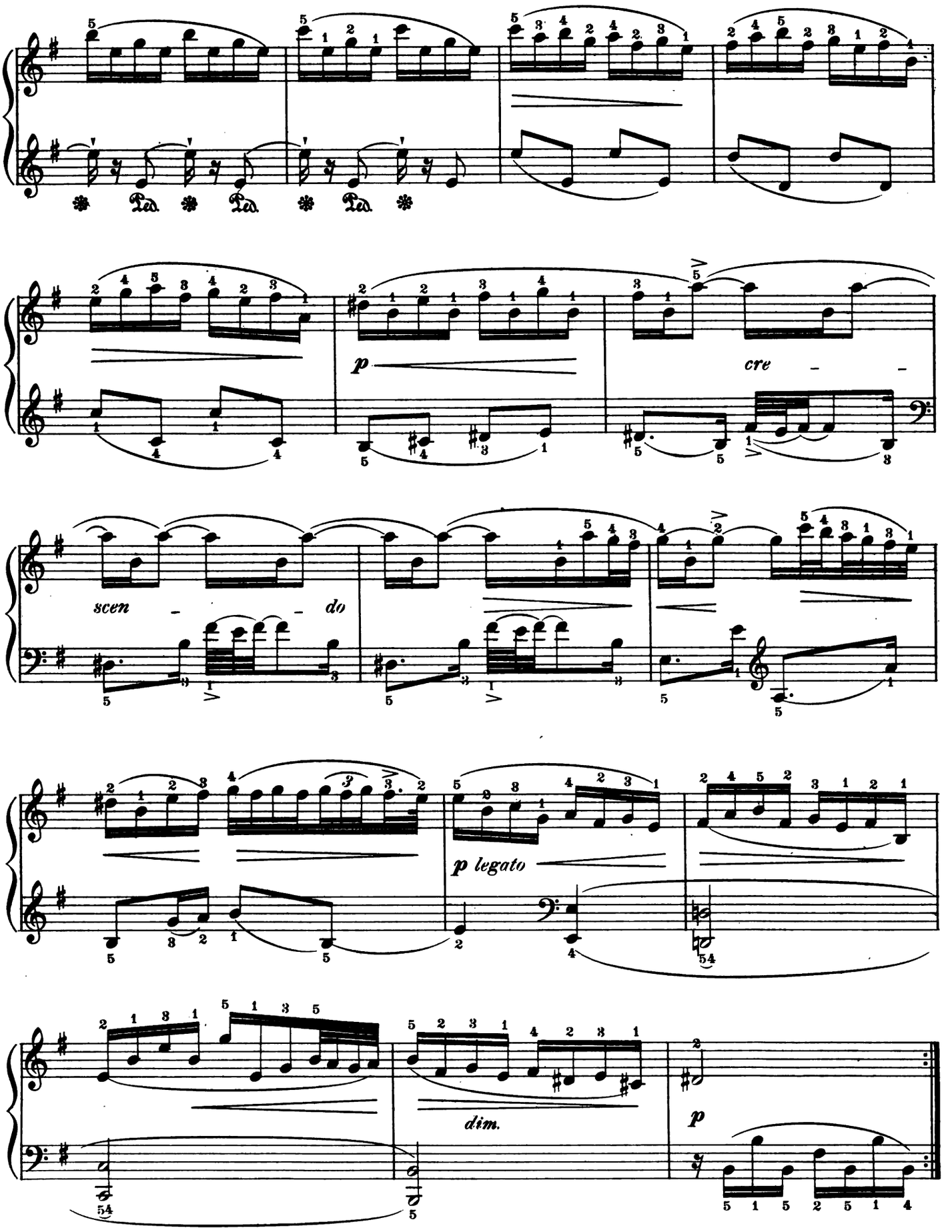
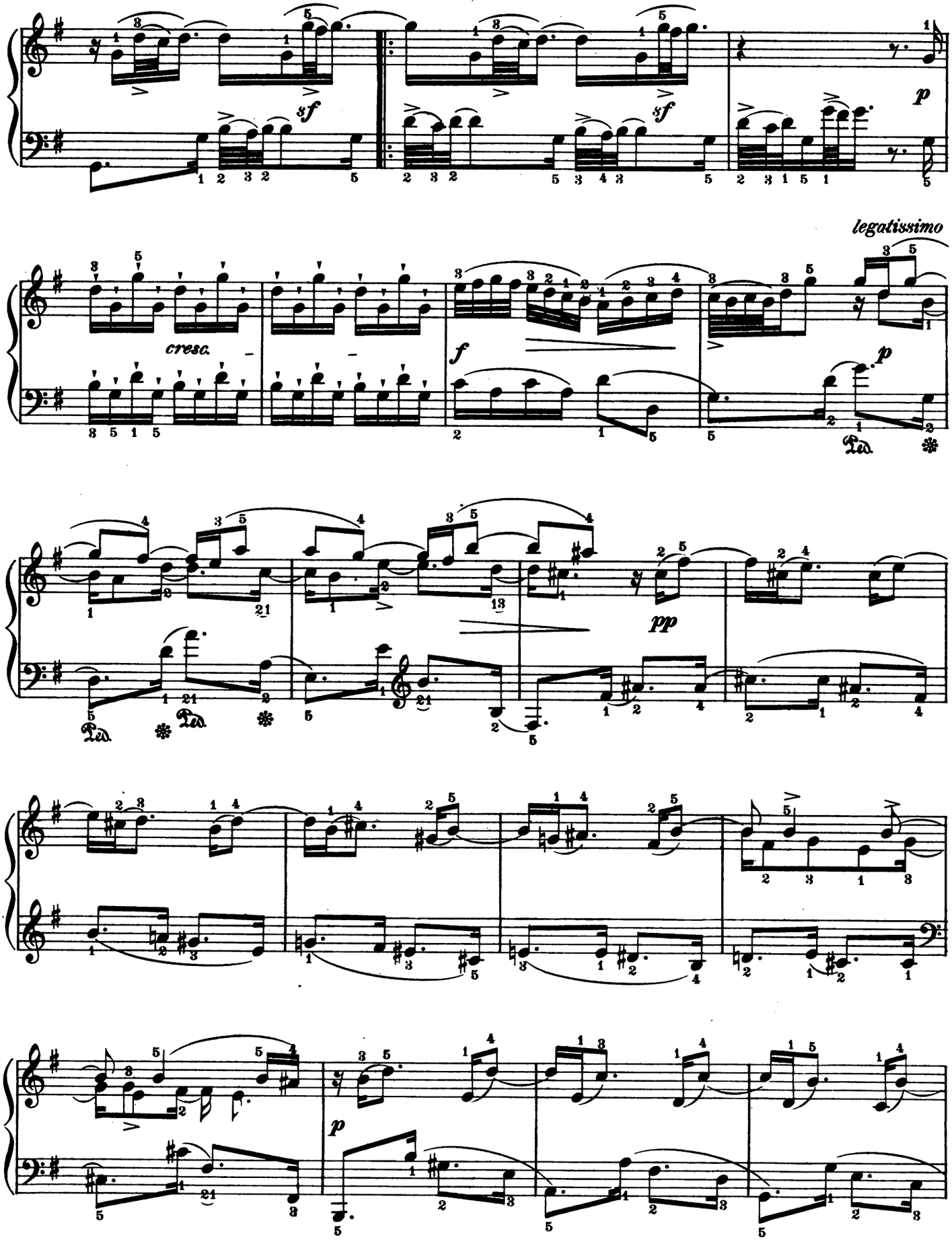
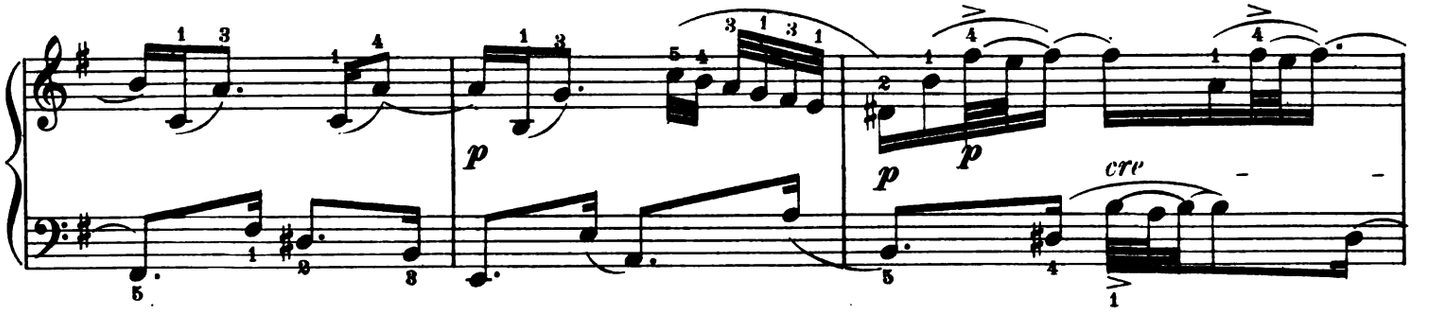
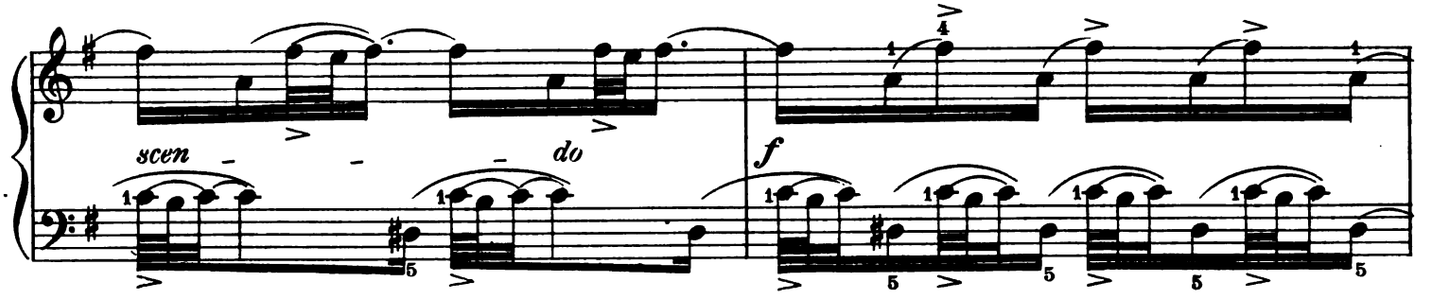
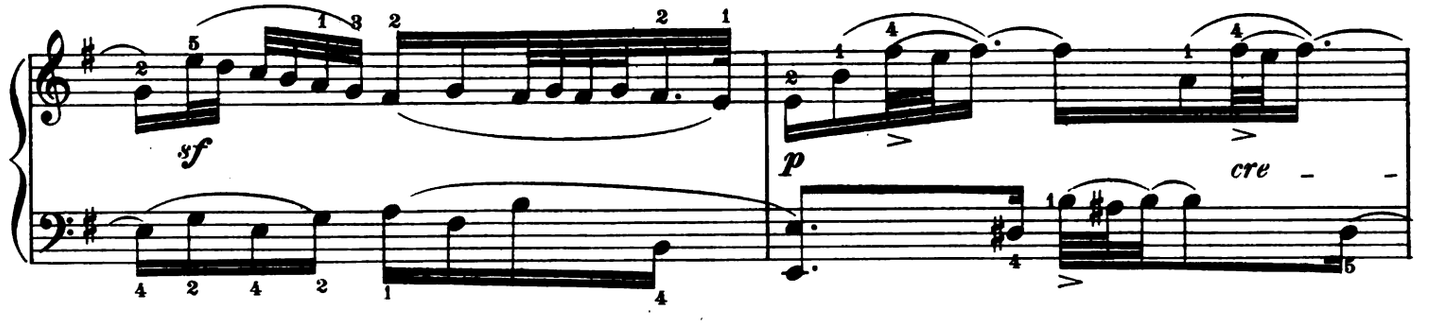
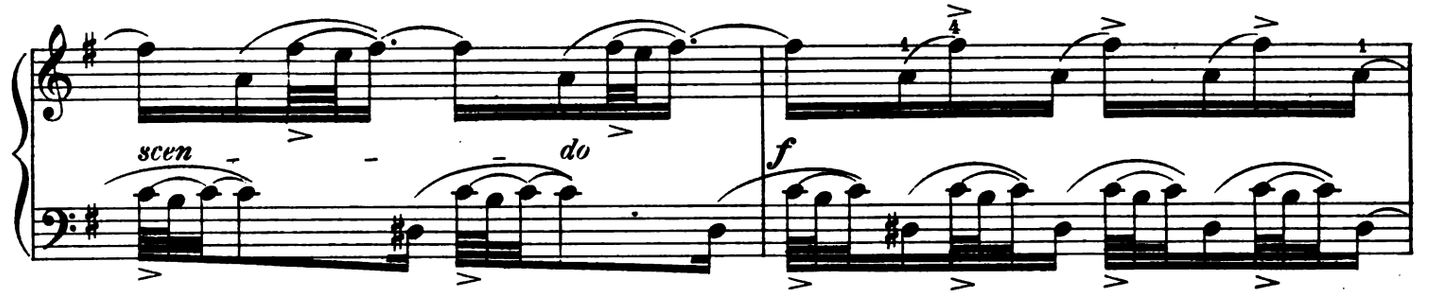

Ped. * Ped. * Ped. *
p
cre - -
scen - - do
p legato
dim.
p

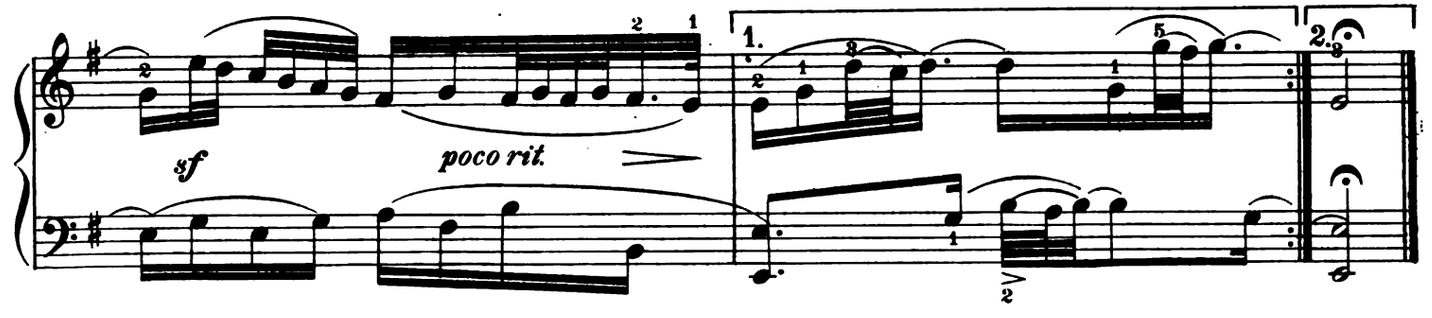

sf
sf
sf
p
legatissimo
cresc.
f
p
pp
p


p
p
p
cre


scen
do
f


sf
p
cre

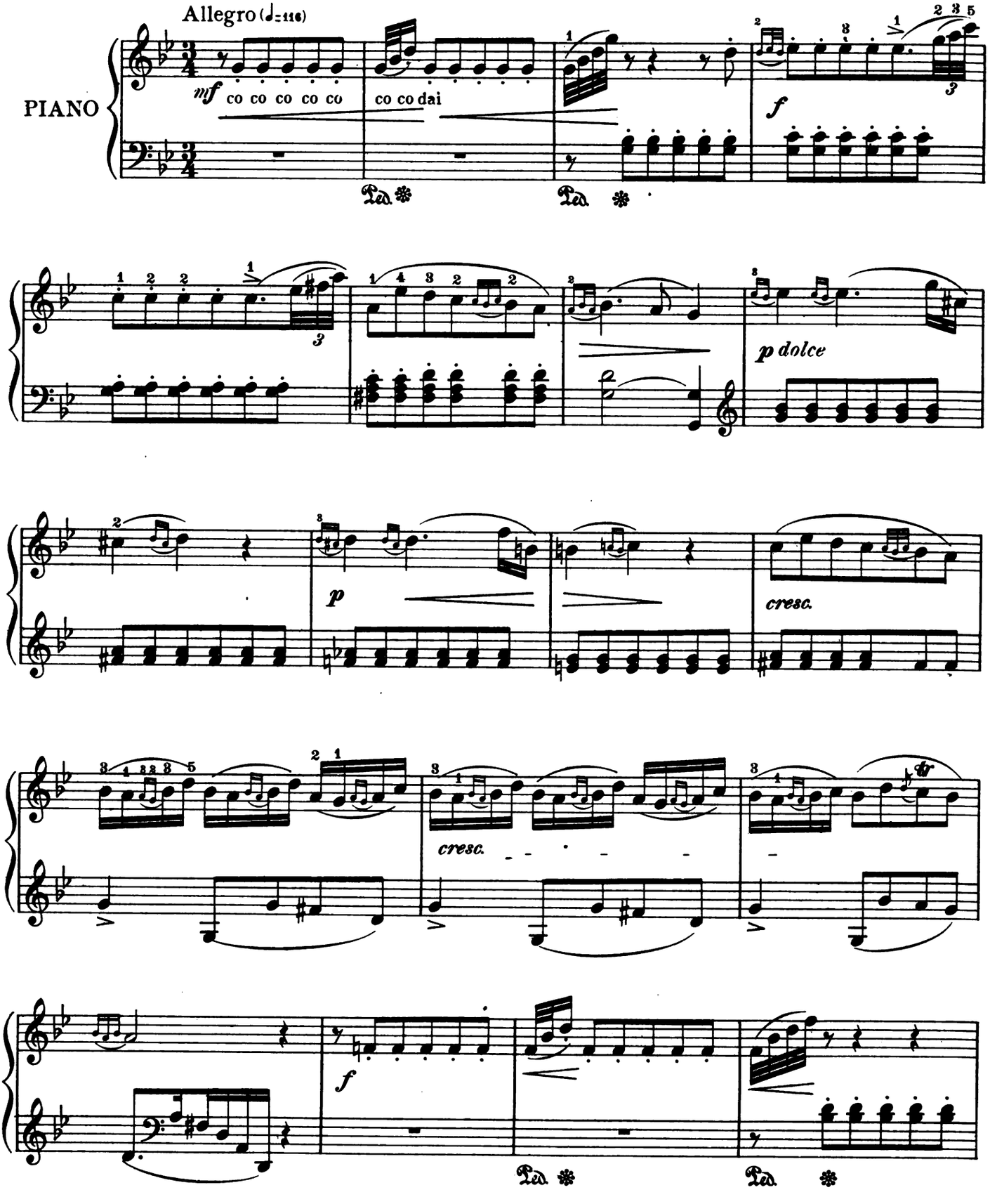

scen
do
f


sf
poco rit.
1.
2.

# THE HEN
## (LA POULE)

*Edited by Isidor Philipp*

JEAN-PHILIPPE RAMEAU
(1688-1764)

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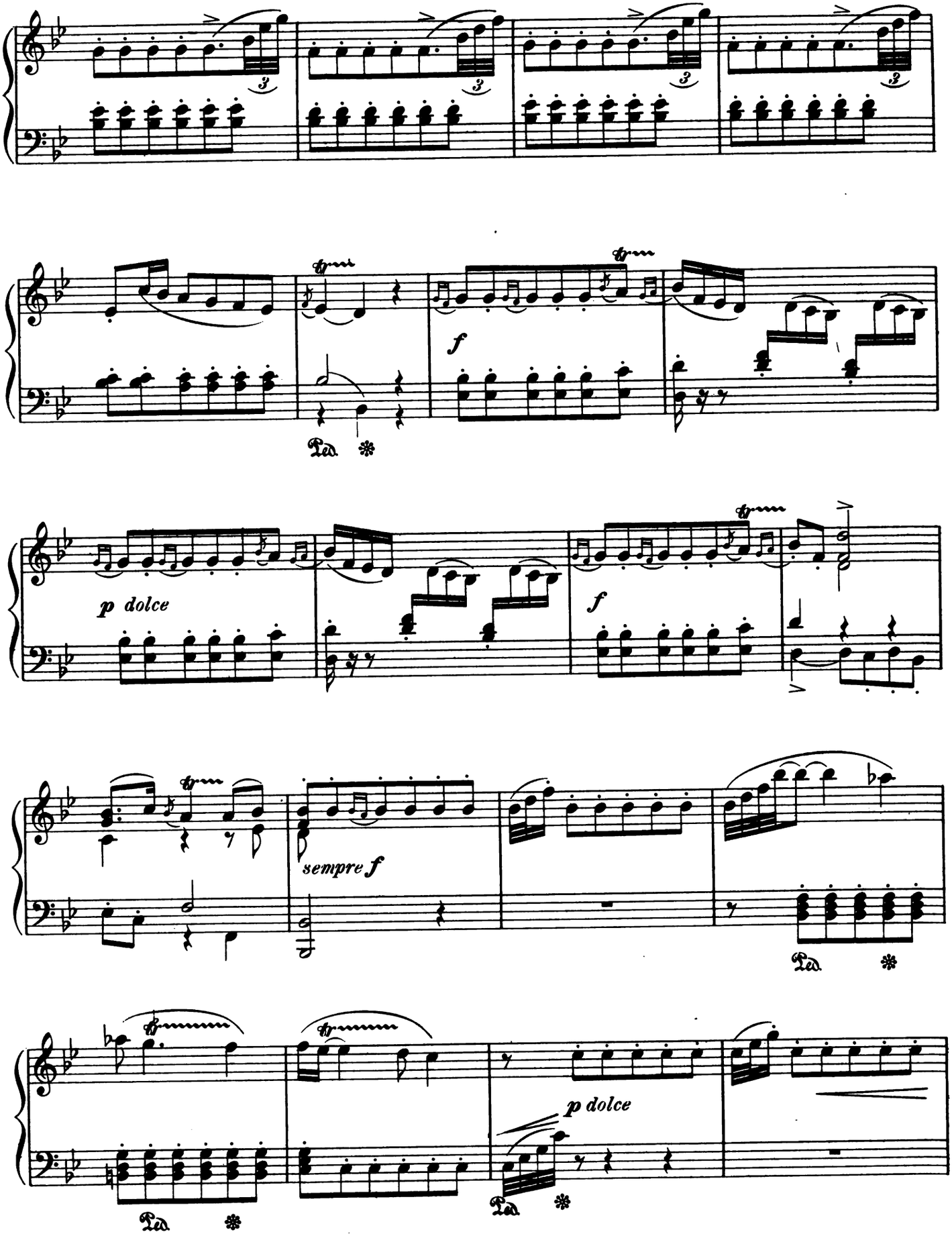
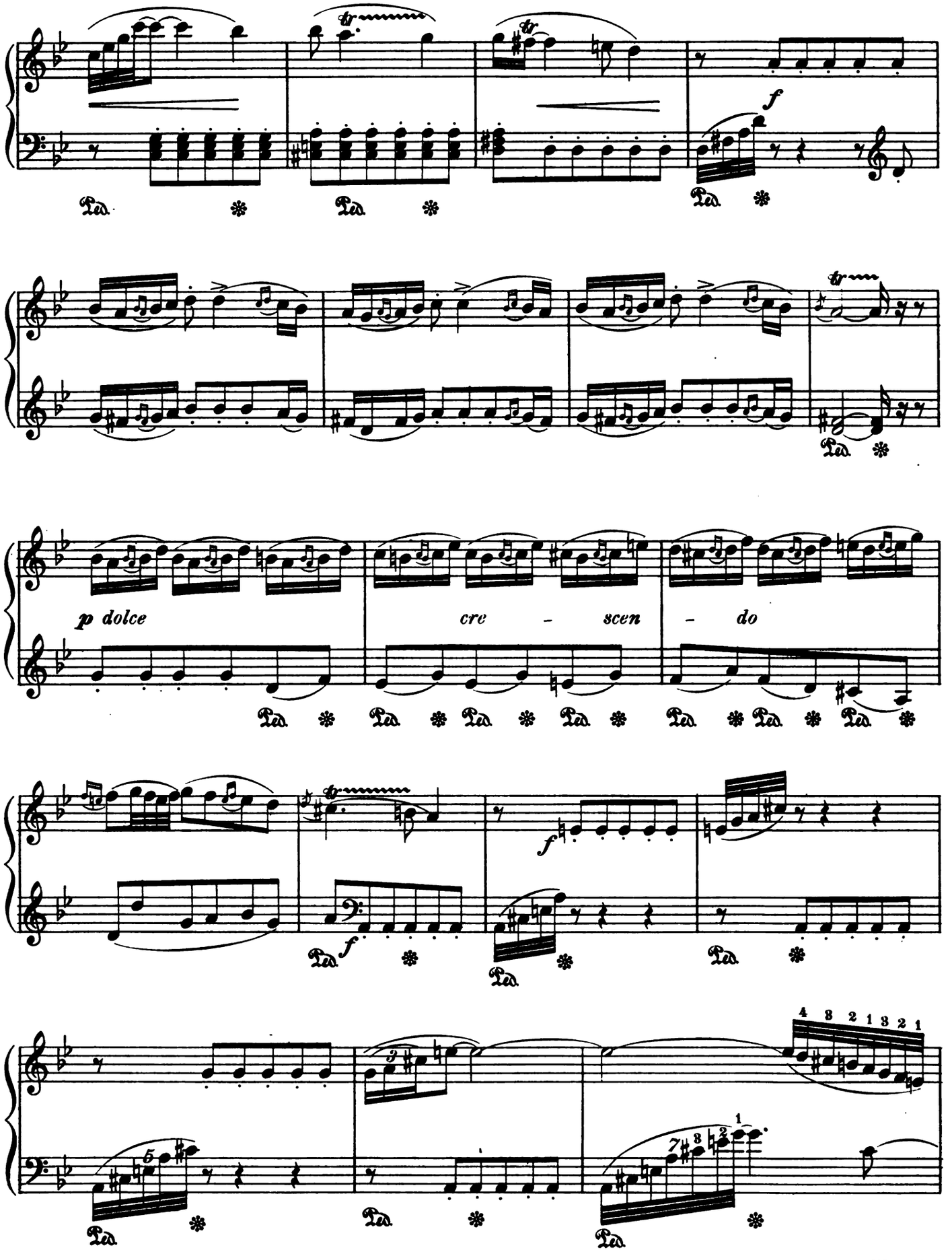
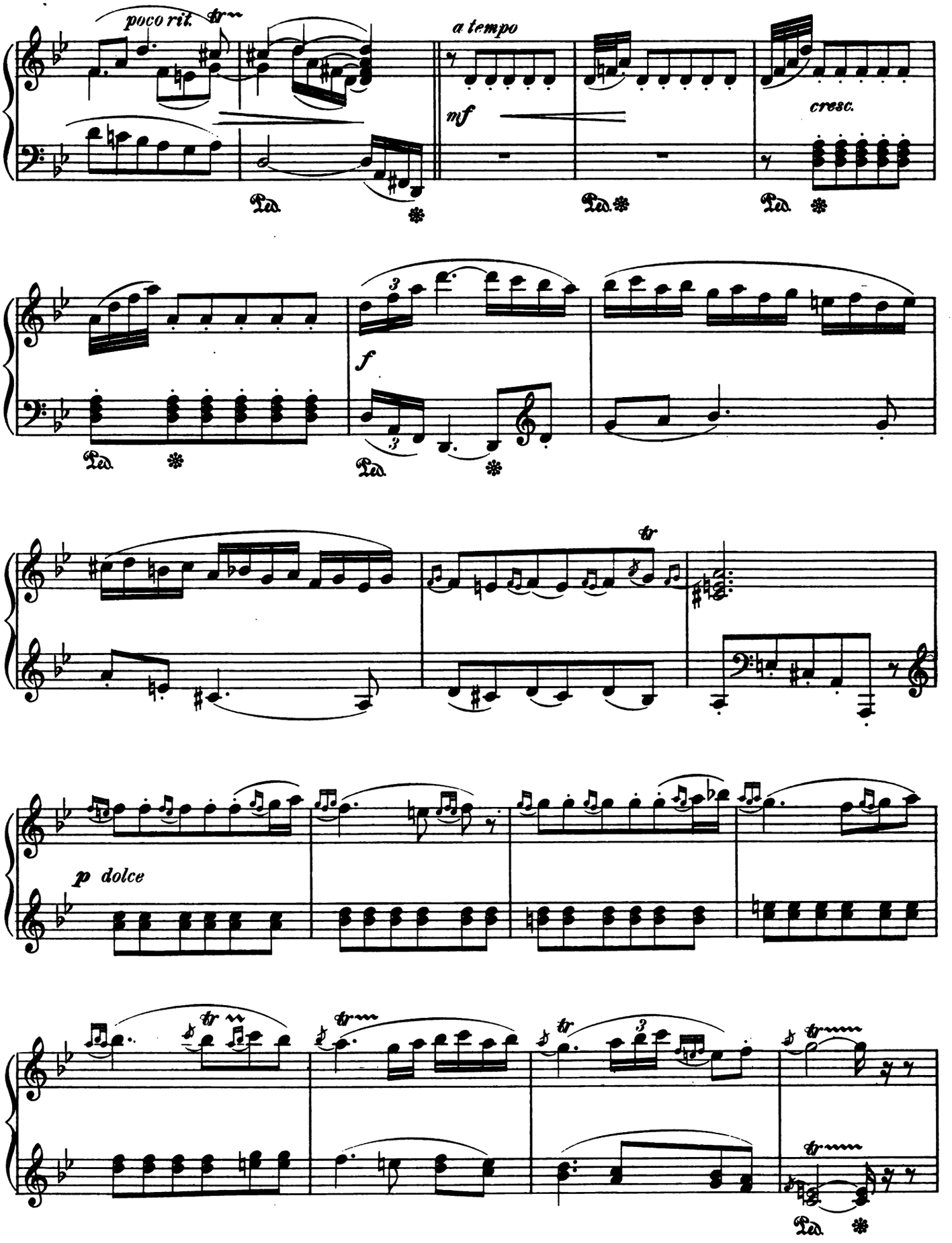
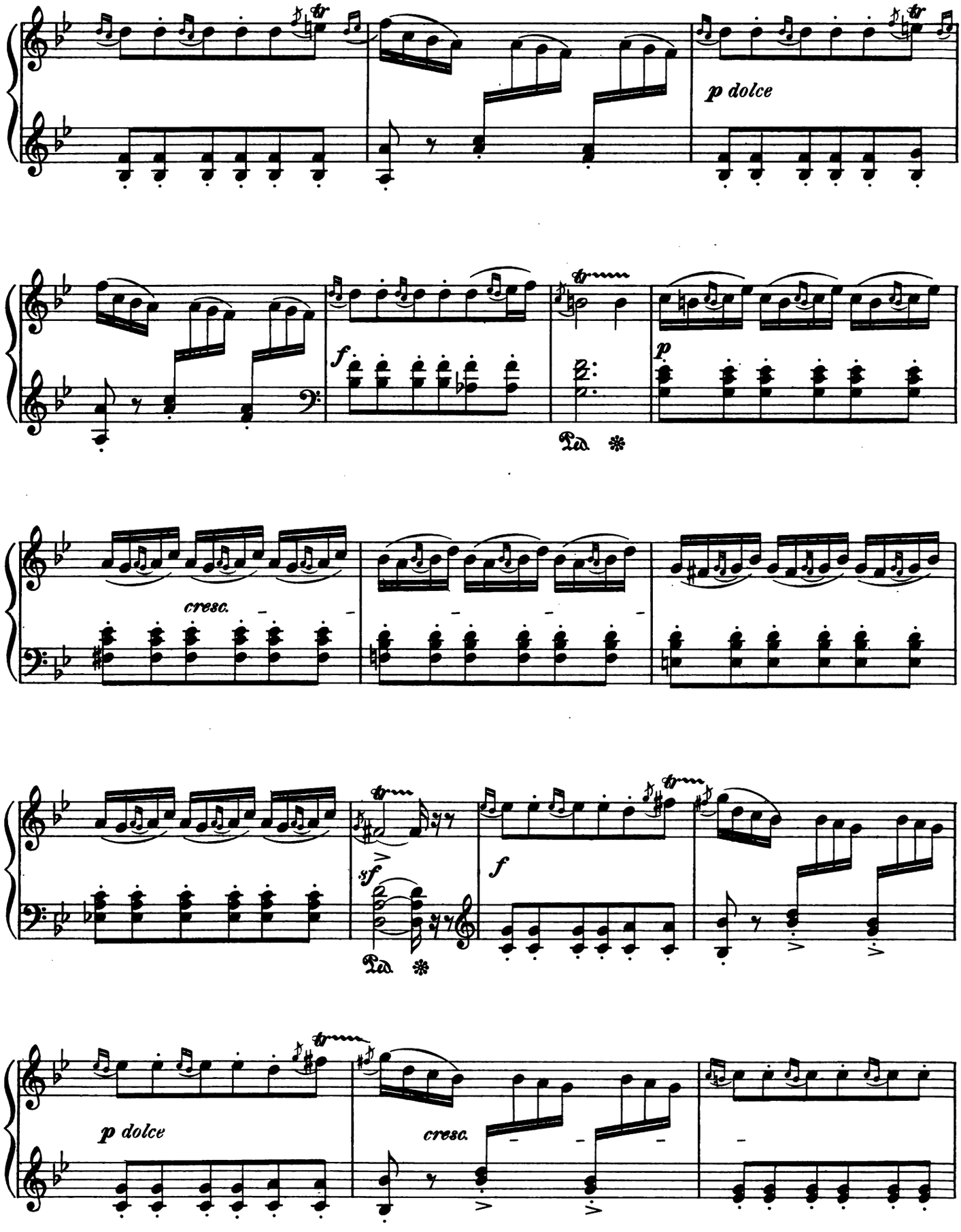
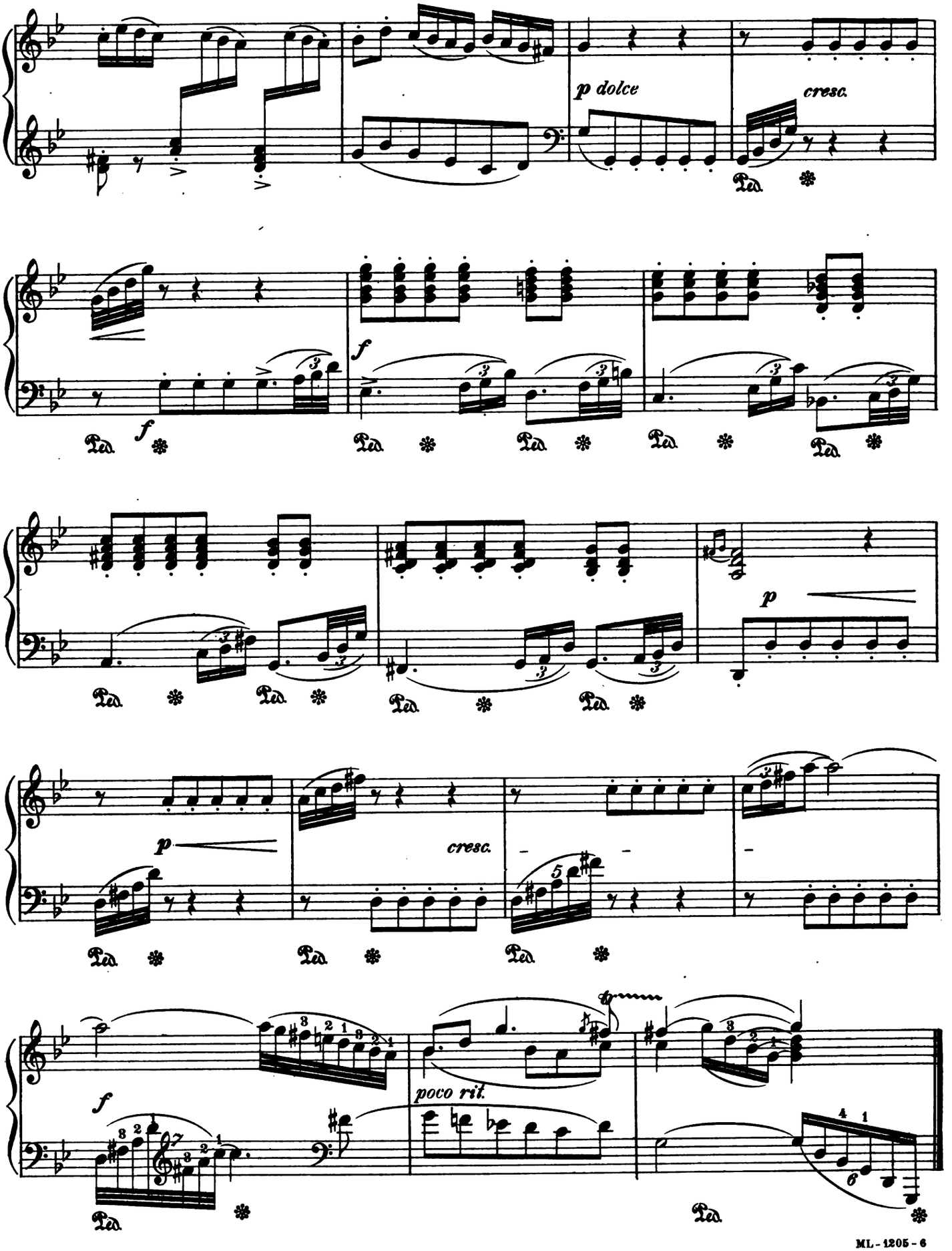

f
Ped.
p dolce
f
sempre f
Ped.
p dolce
Ped.
Ped.


p dolce
cre - scen - do
f
f
f
4 3 2 1 3 2 1


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

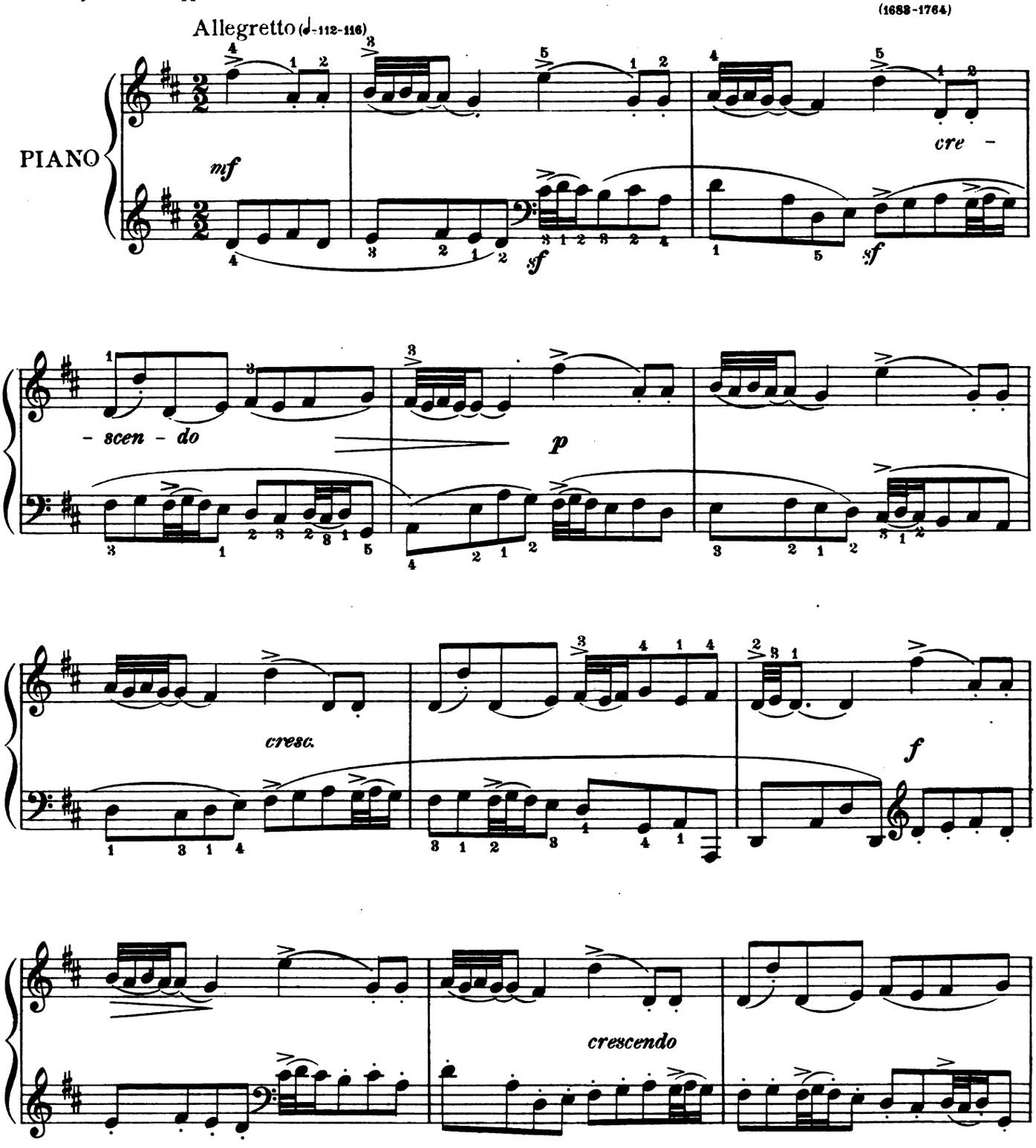

p dolce
f
Ped.
p
cresc.
sf
Ped.
f
p dolce
cresc.


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

# LES NIAIS DE SOLOGNE

*Edited by Isidor Philipp*

JEAN-PHILIPPE RAMEAU
(1683-1764)




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

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

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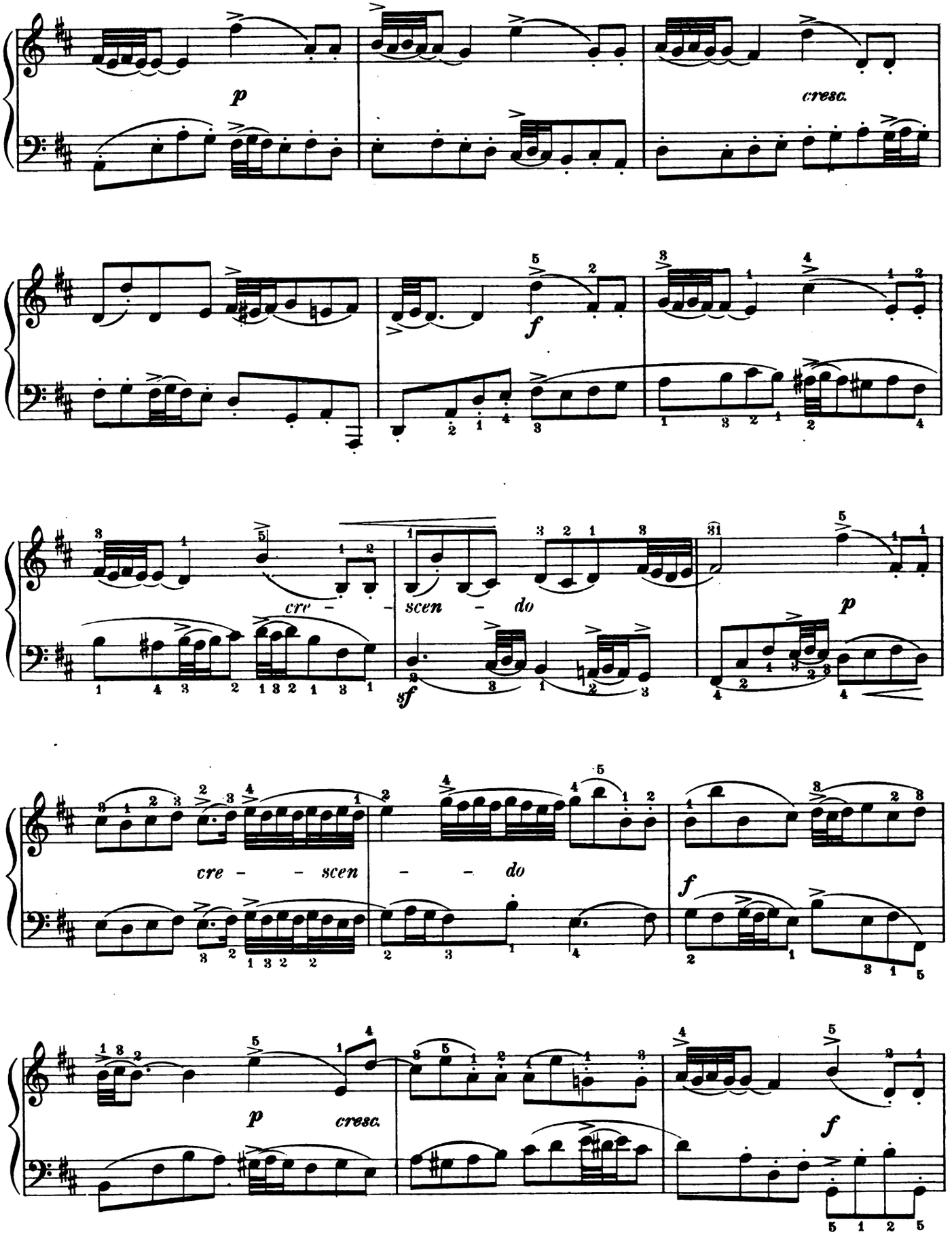
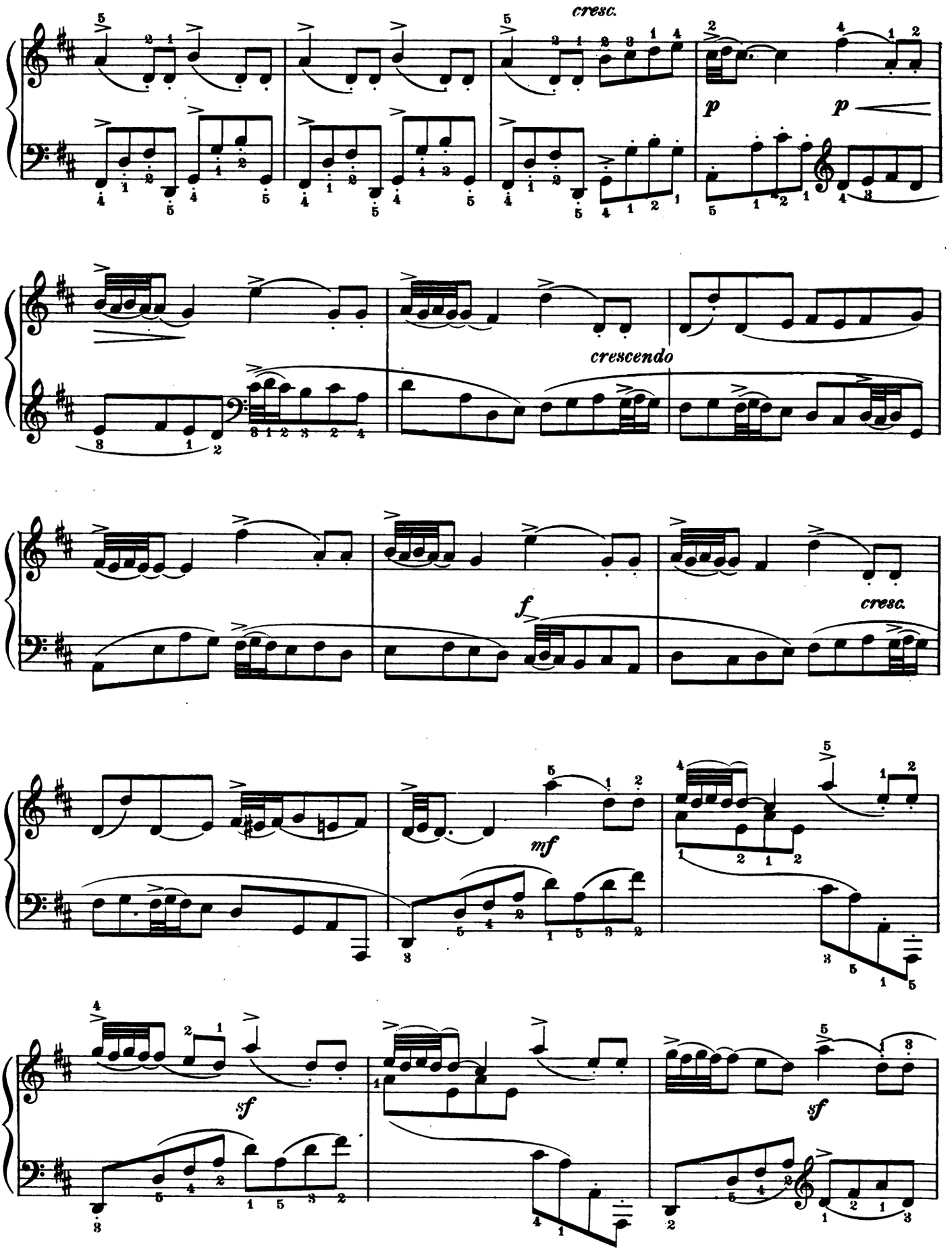
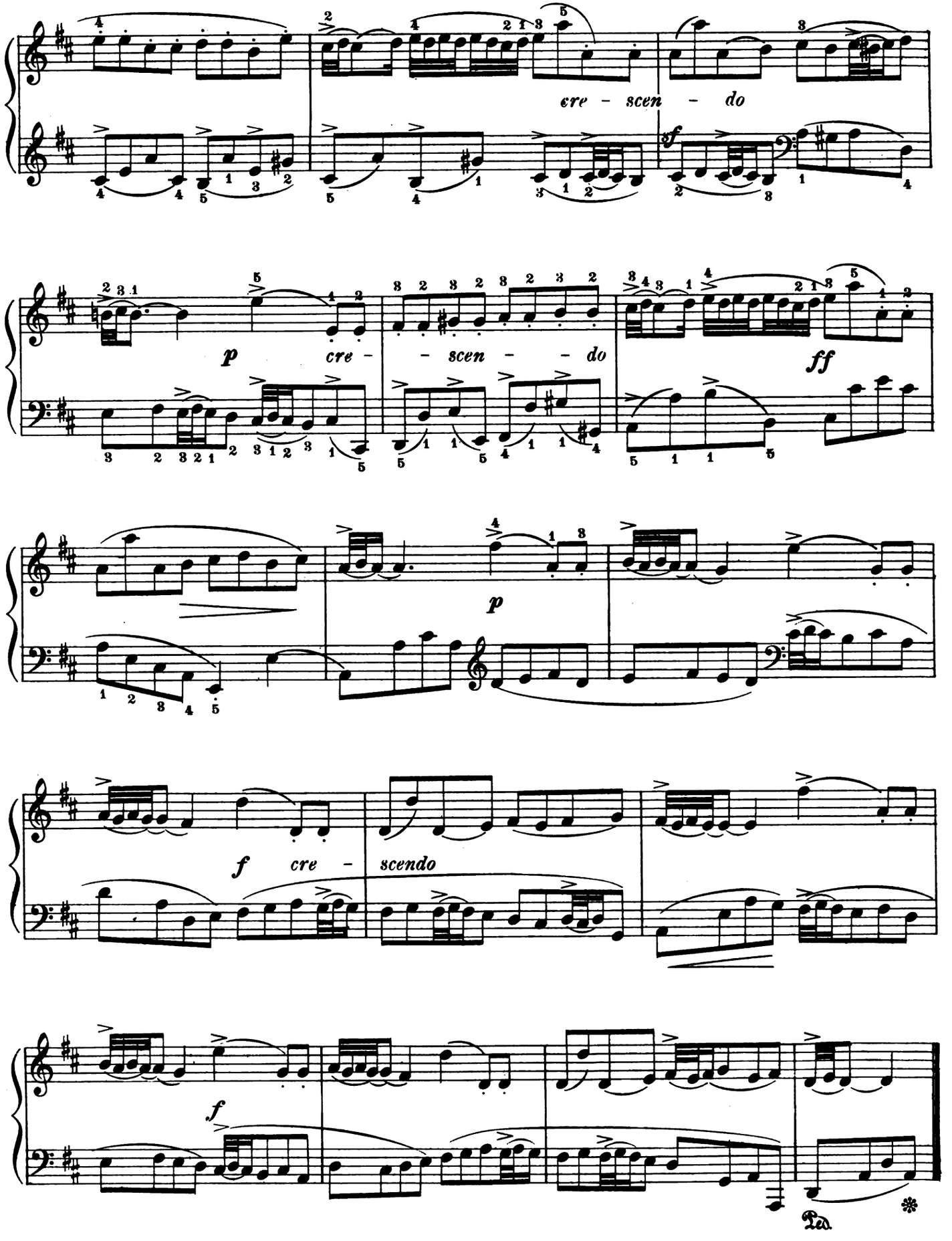
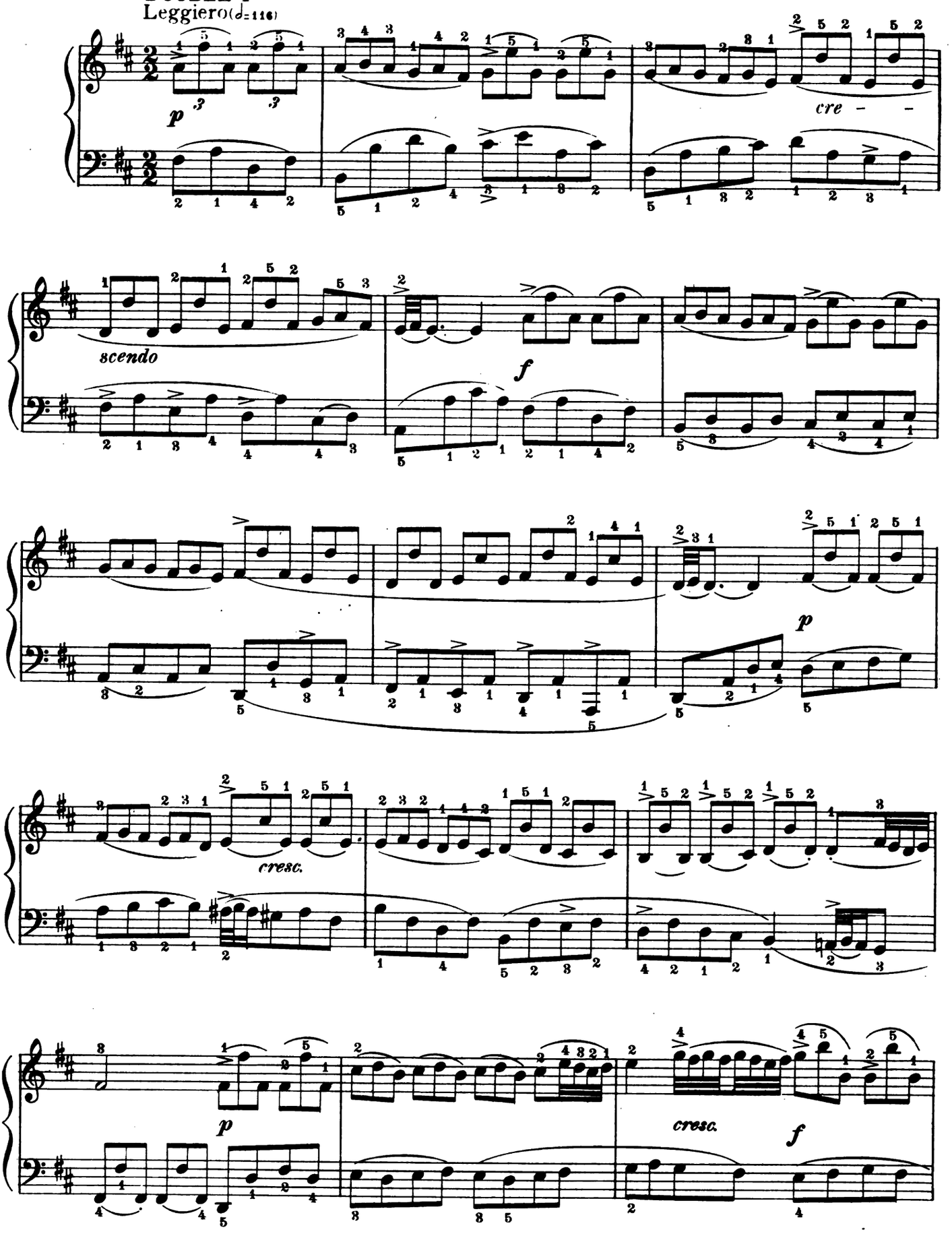

p
cresc.
f
cre - - scen - do
sf
p
cre - - scen - - do
f
p
cresc.
f

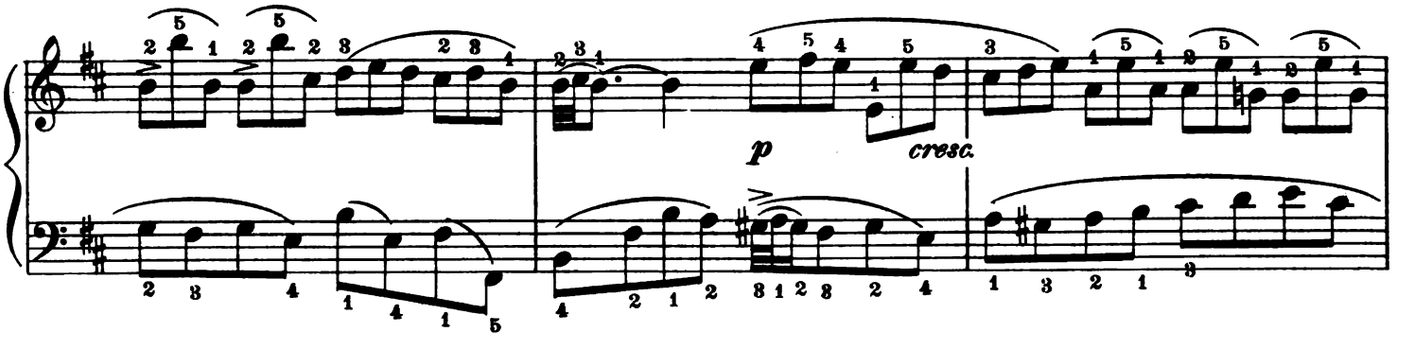

cresc.
p
p
crescendo
f
cresc.
mf
sf
sf

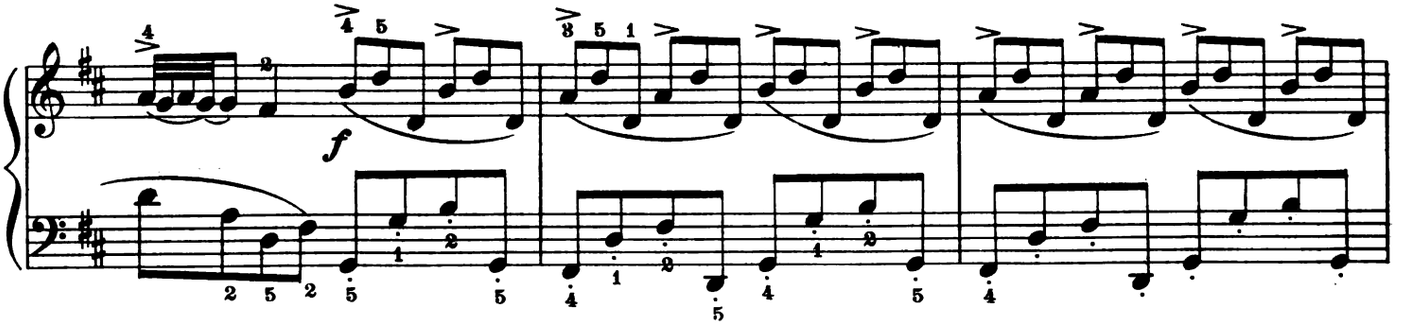

cre - scen - do
sf
p cre - - scen - - do
ff
p
f cre - scendo
f
Ped.

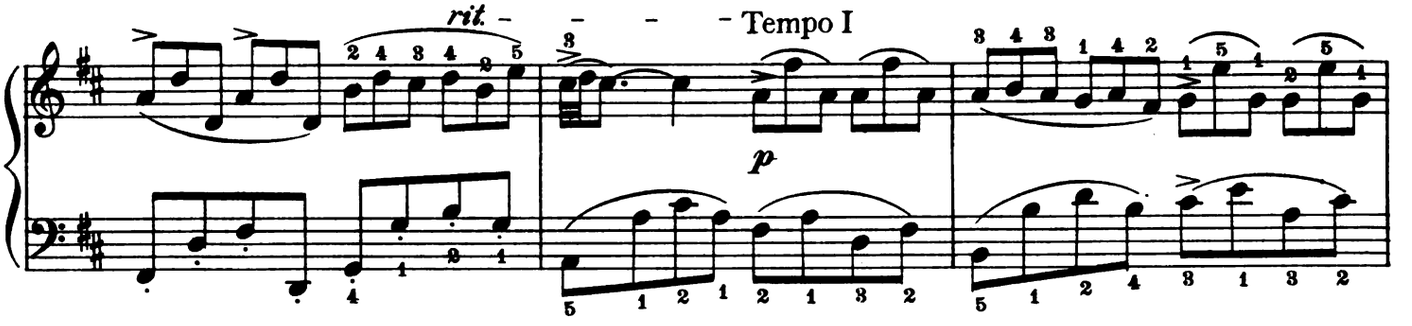
DOUBLE I

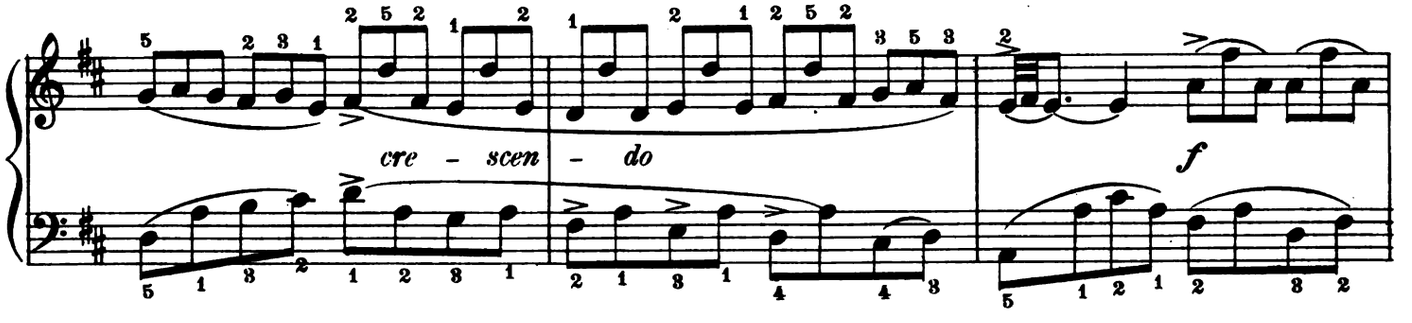
Leggiero(♩=116)

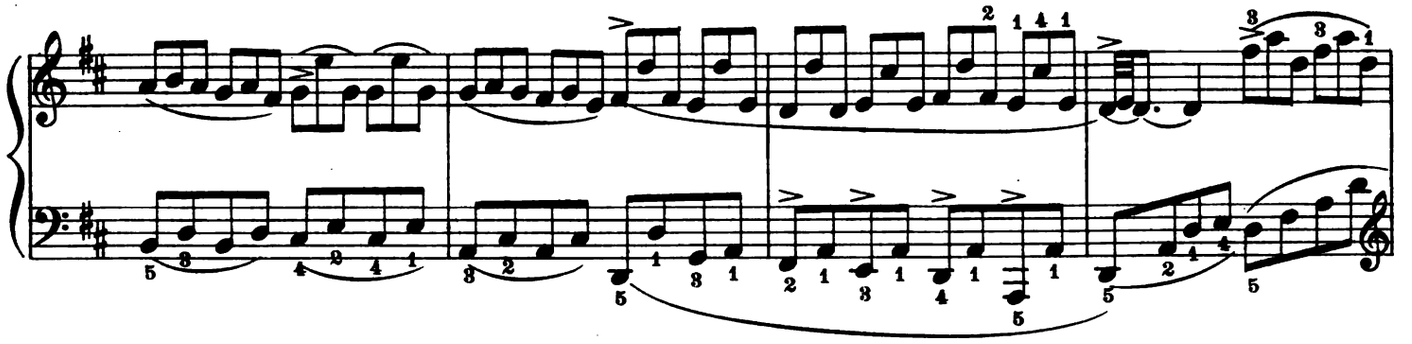


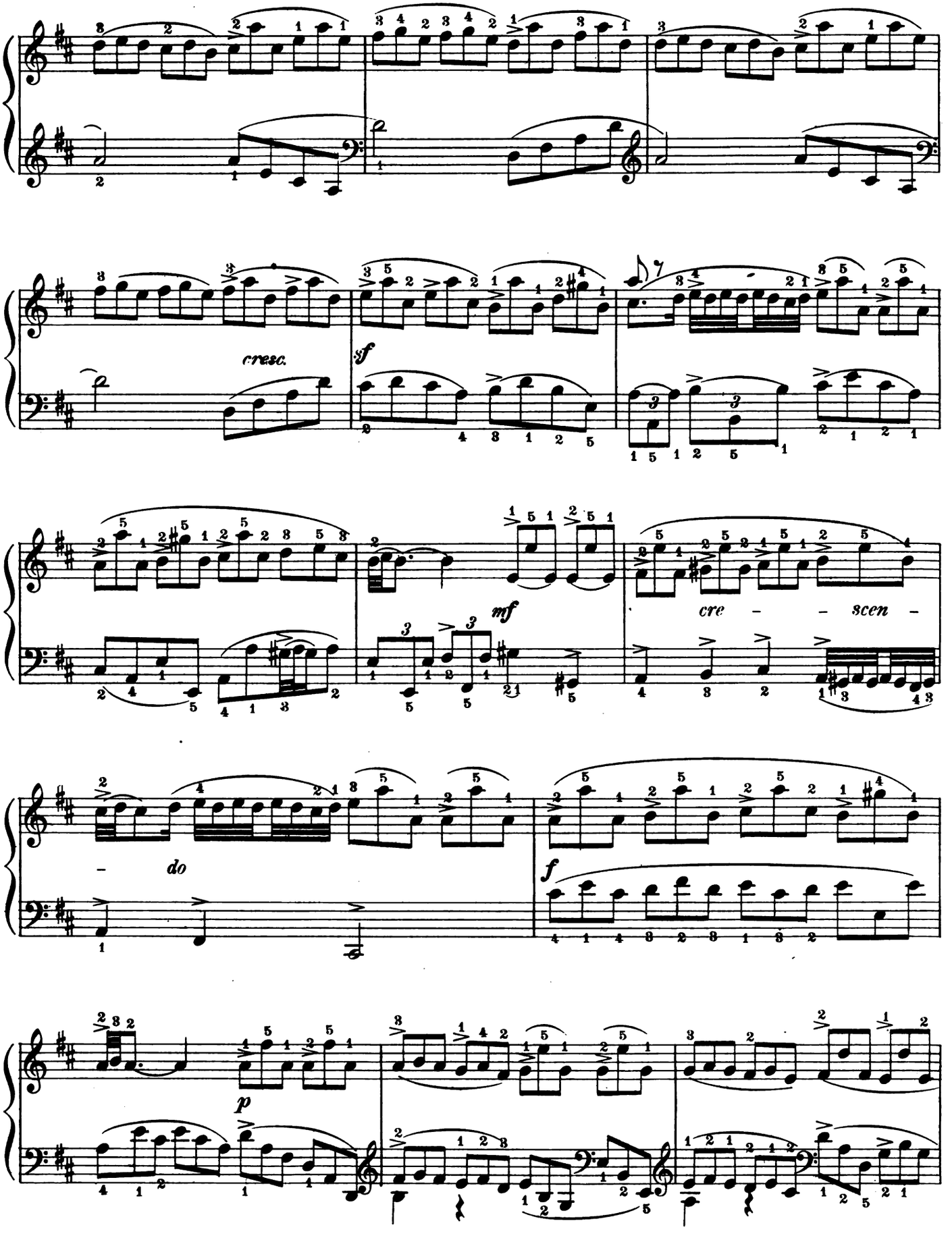

p
cresc.

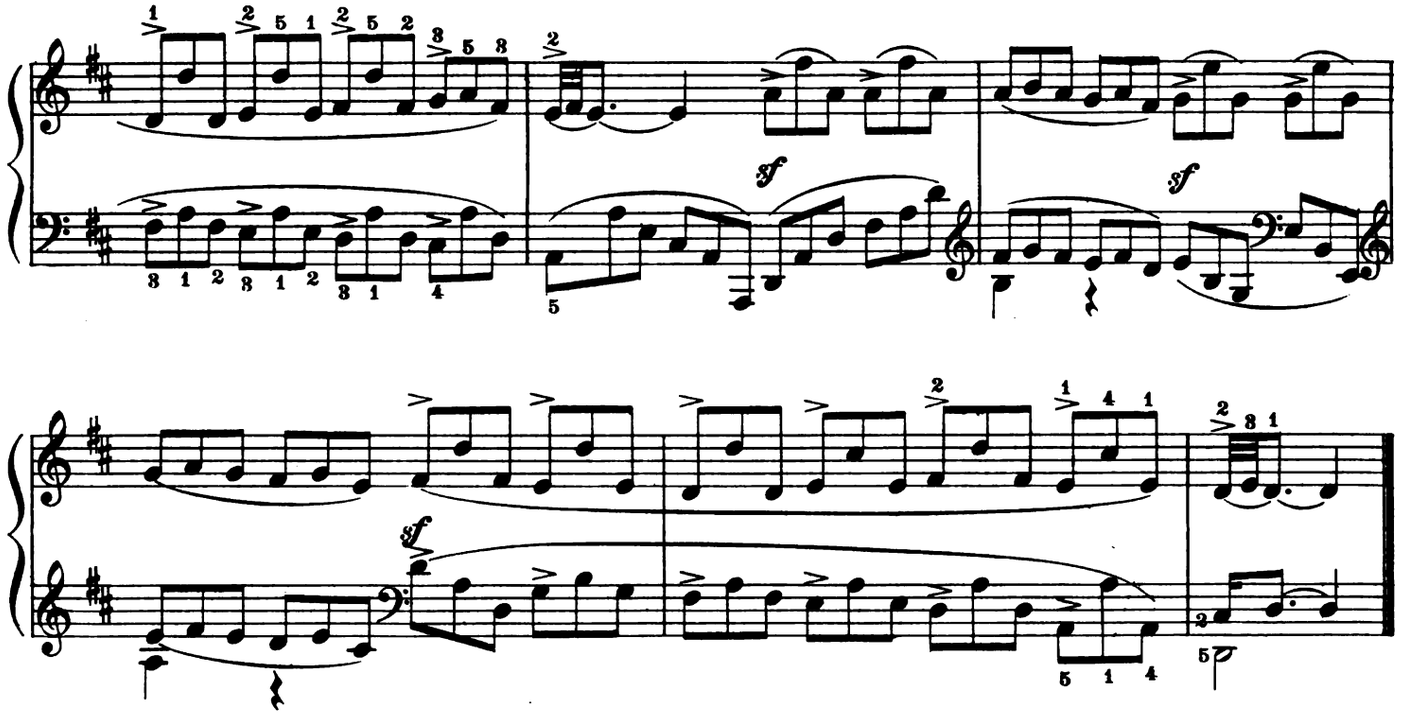

f


rit. - - - - Tempo I
p


cre - scen - do
f

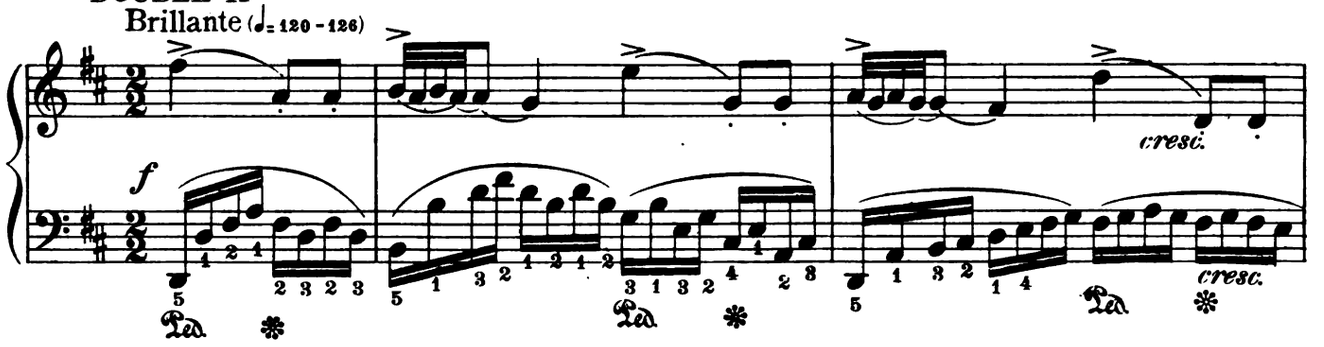


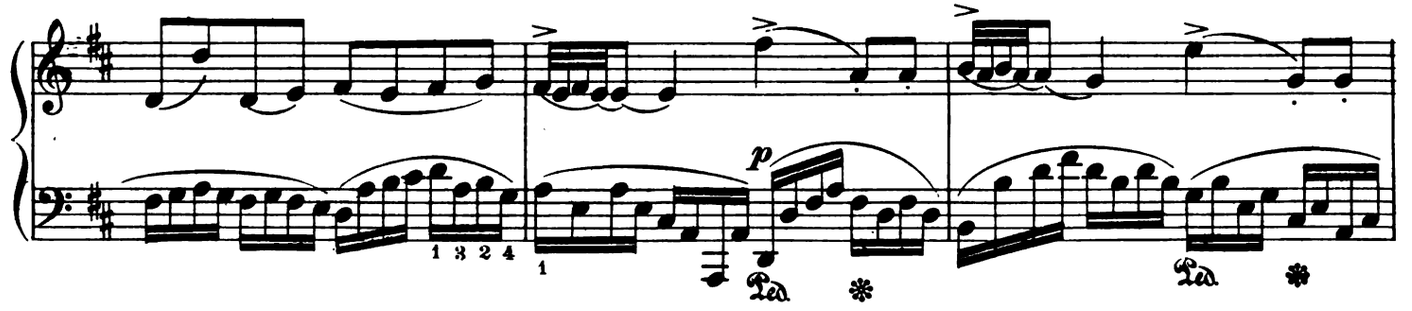

cresc.
sf
mf
cre - - scen -
- do
f
p

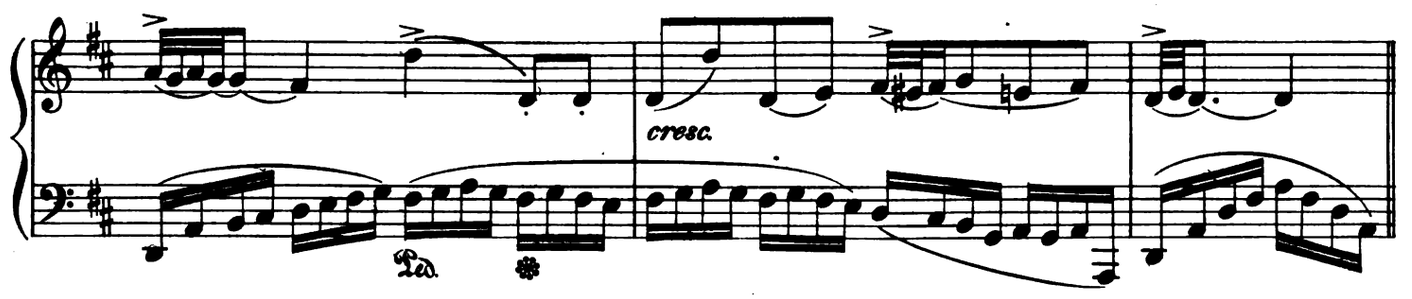


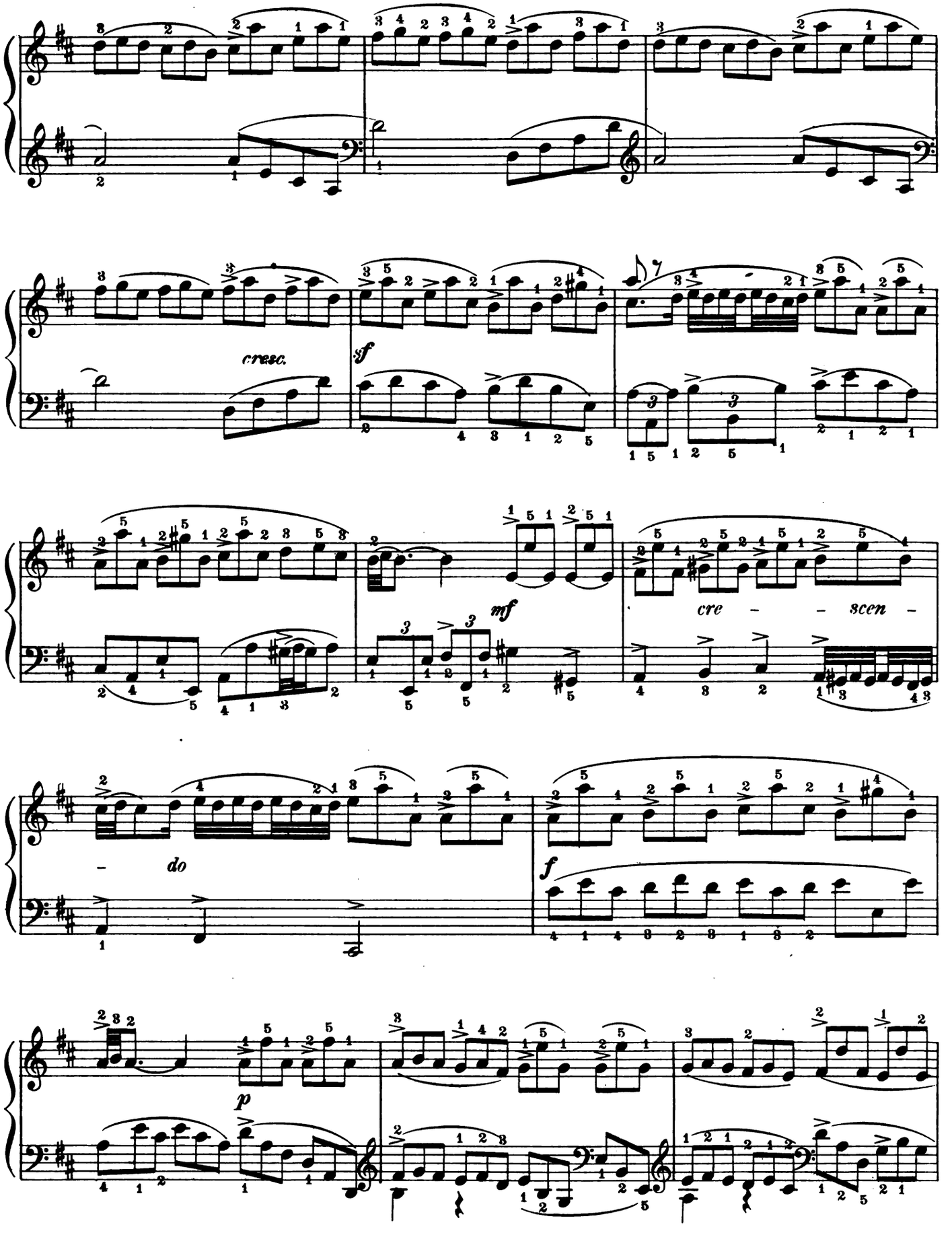

DOUBLE II

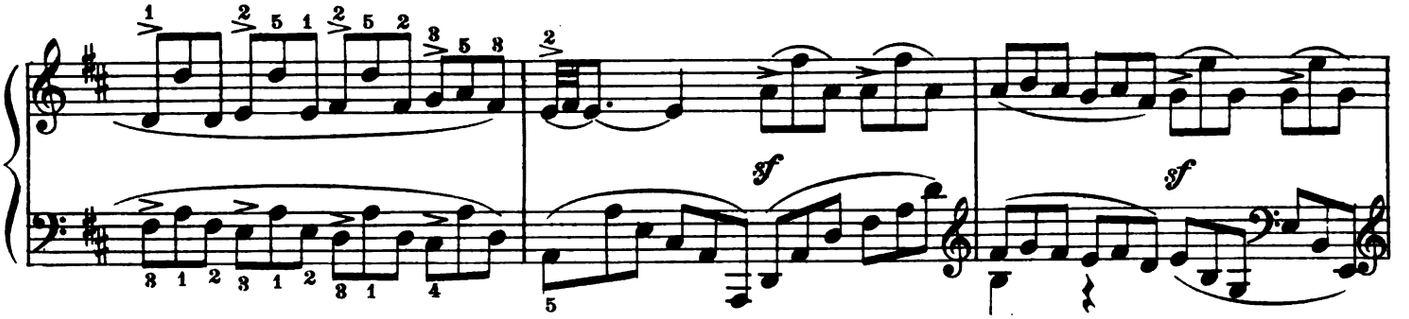
Brillante (♩= 120 - 126)

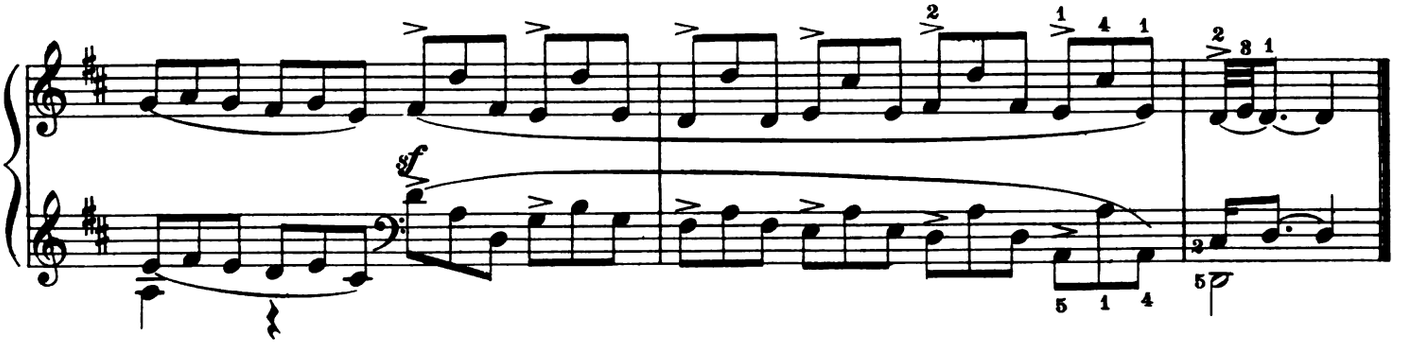


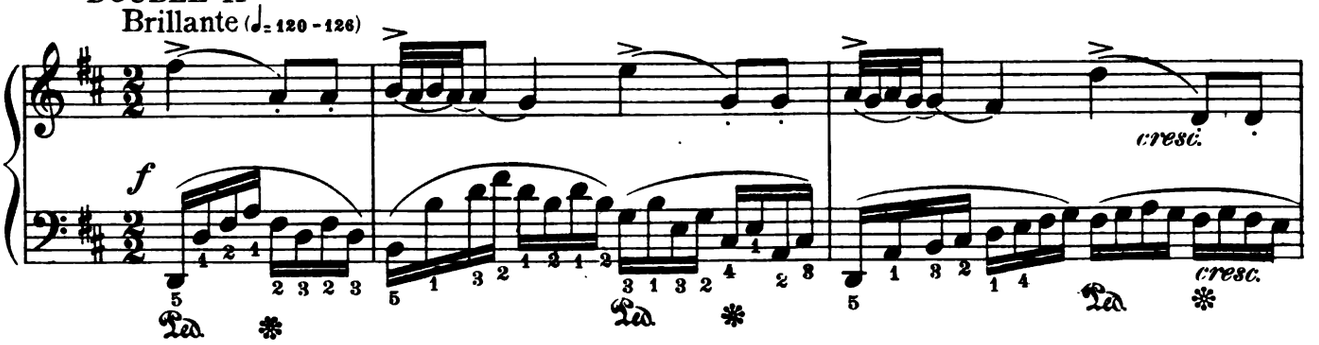

cresc.
sf
mf
cre - - scen -
- do
f
p

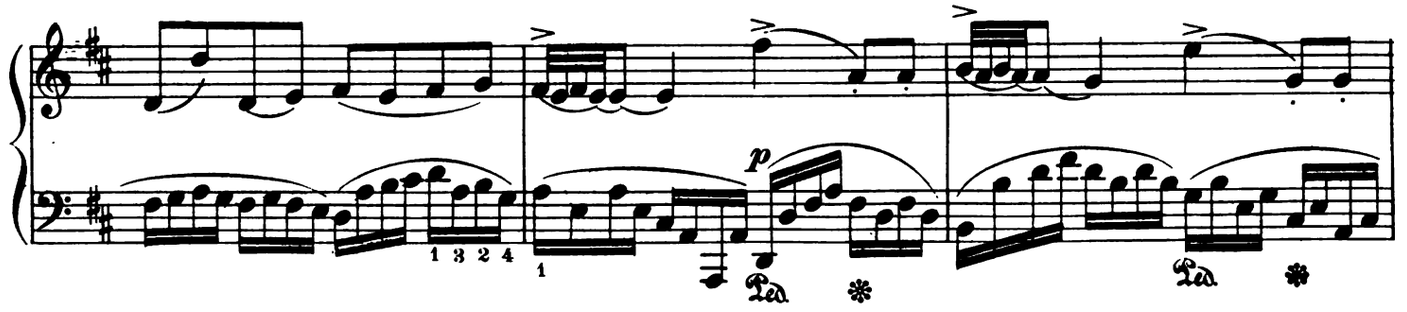


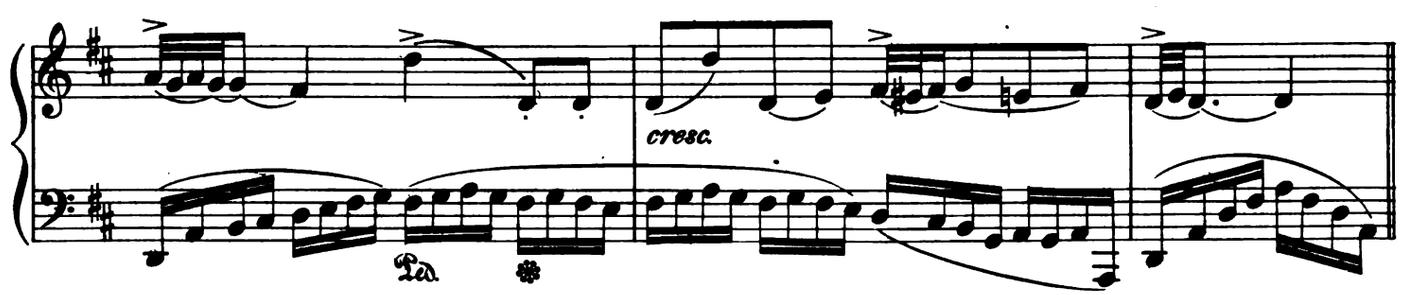



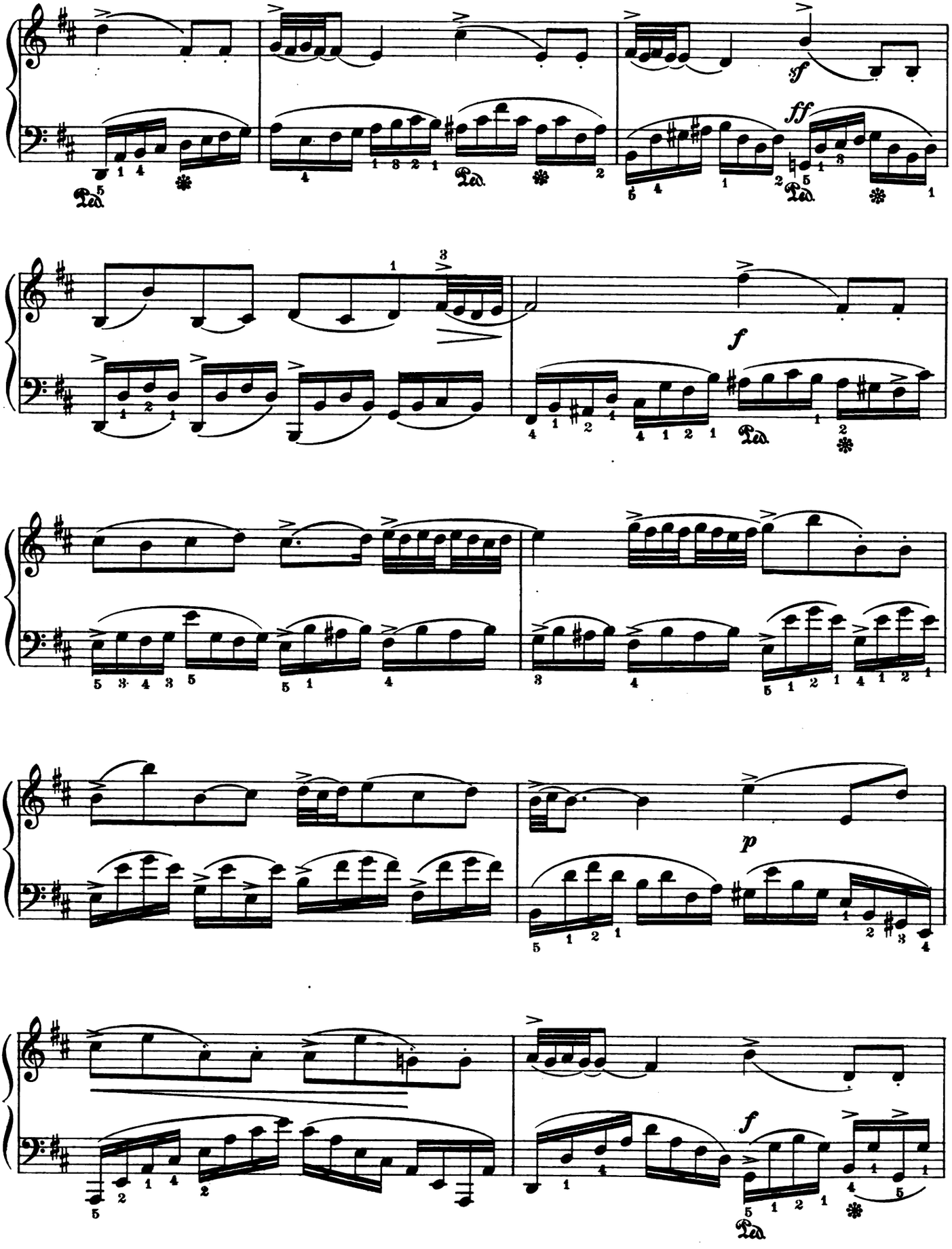

DOUBLE II

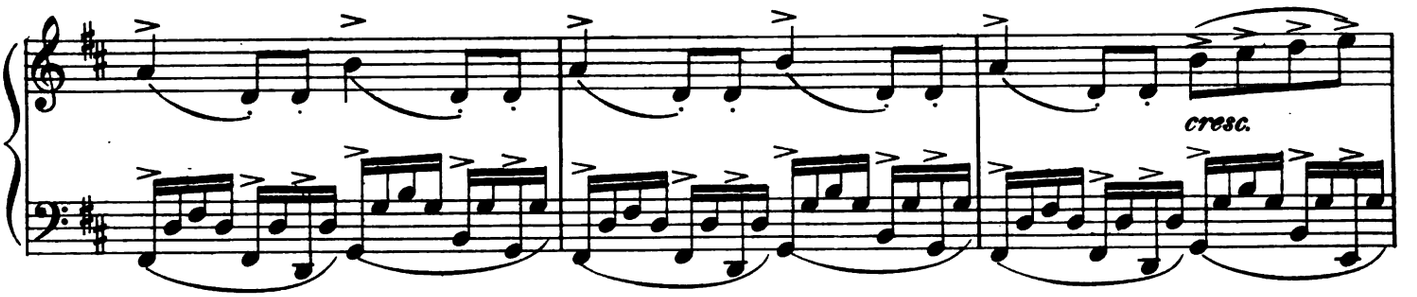
Brillante (♩= 120 - 126)

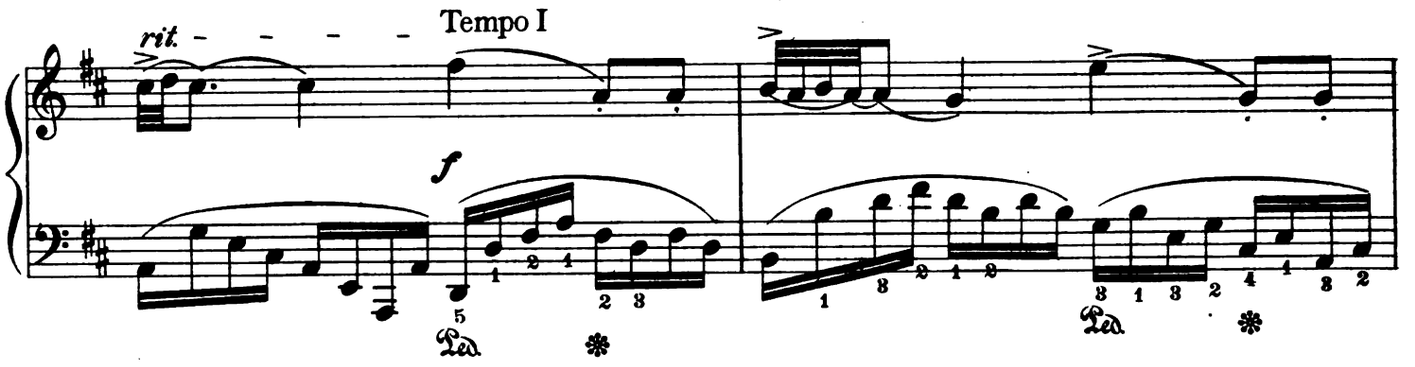


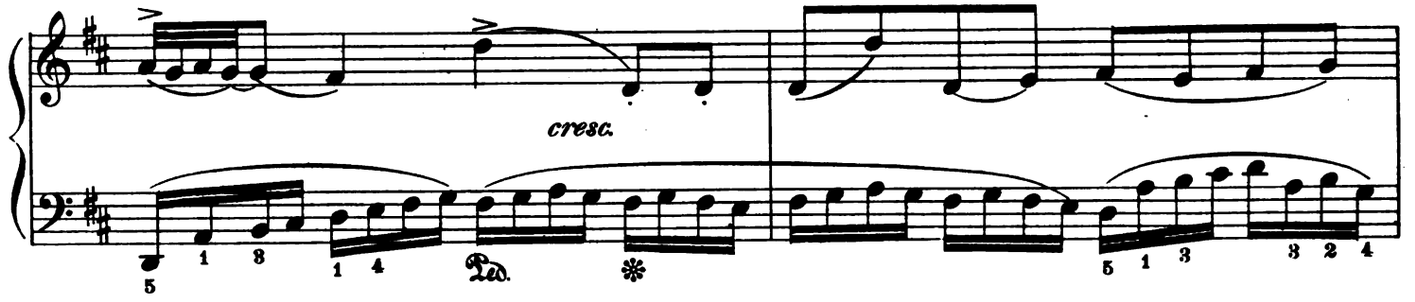



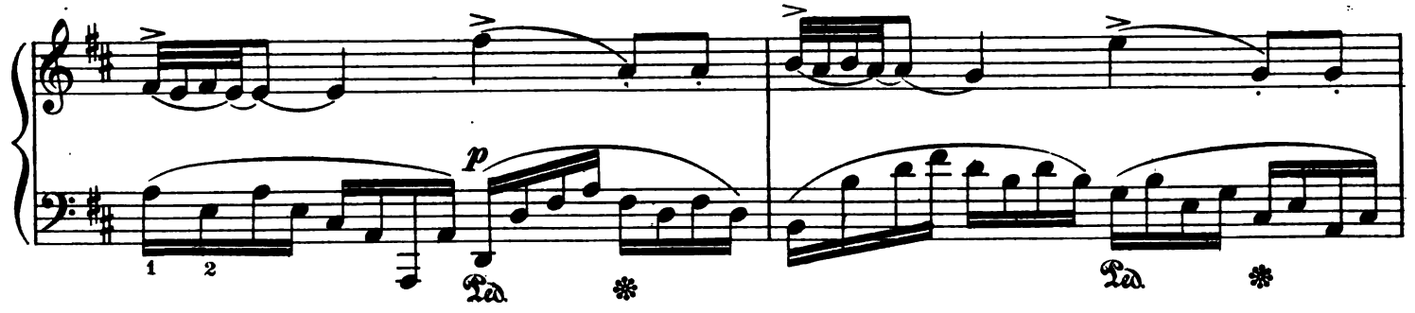



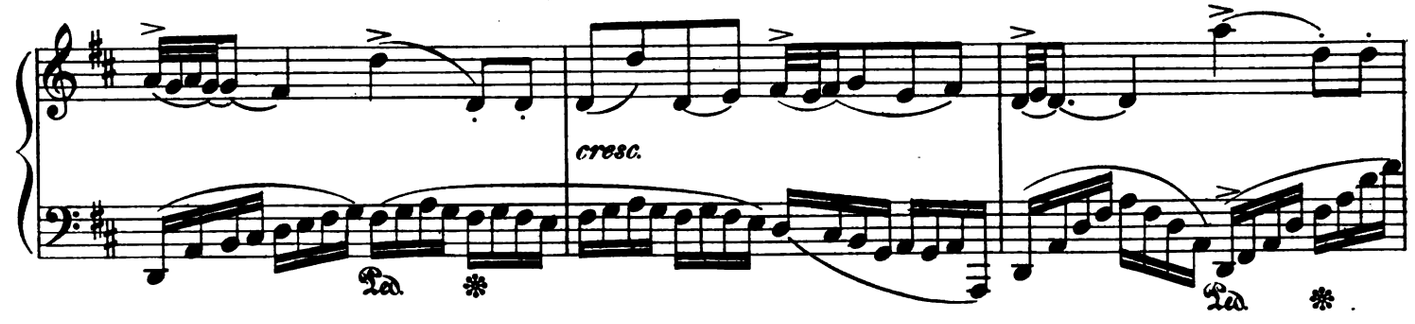

sf
ff
f
p
f

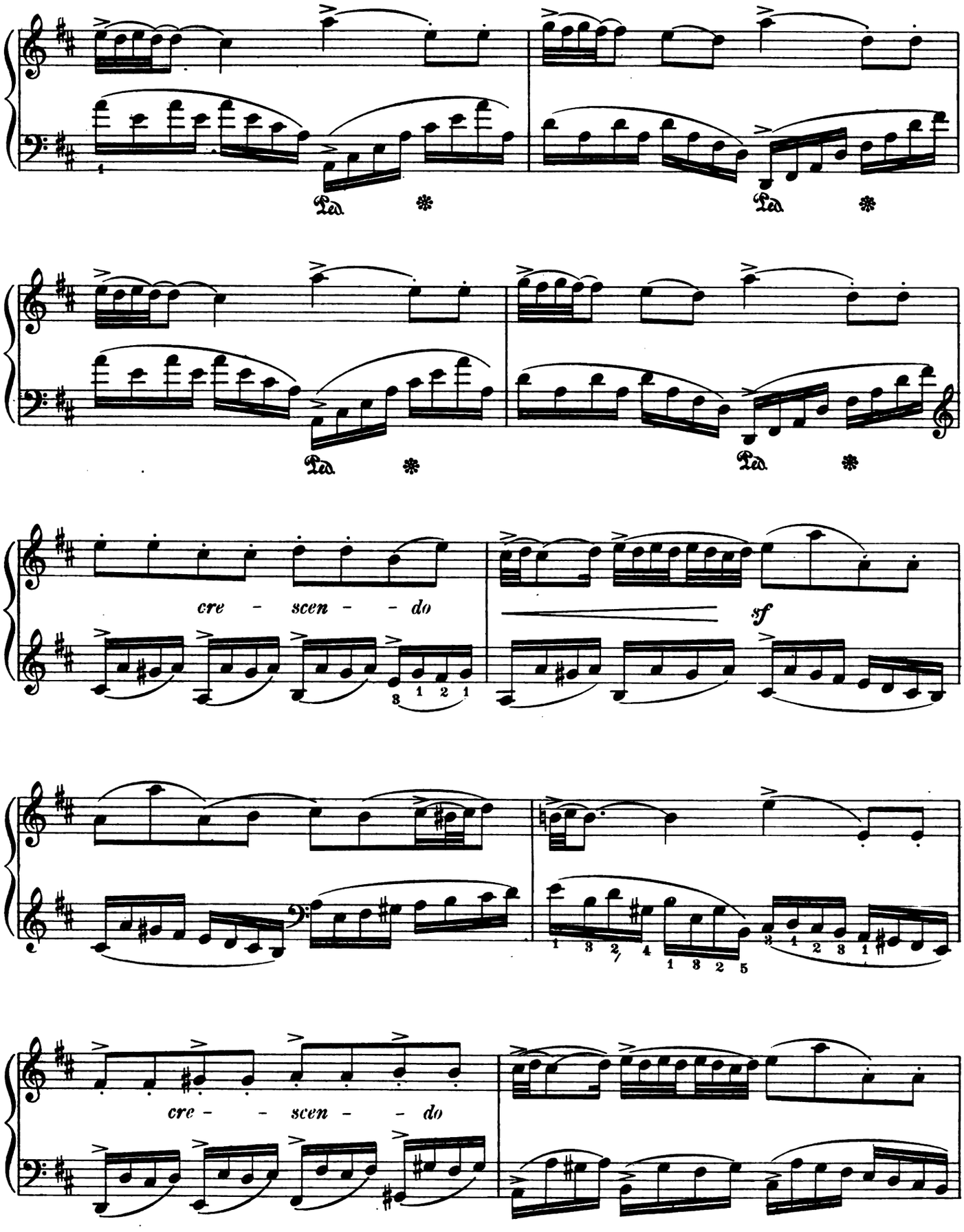

cresc.

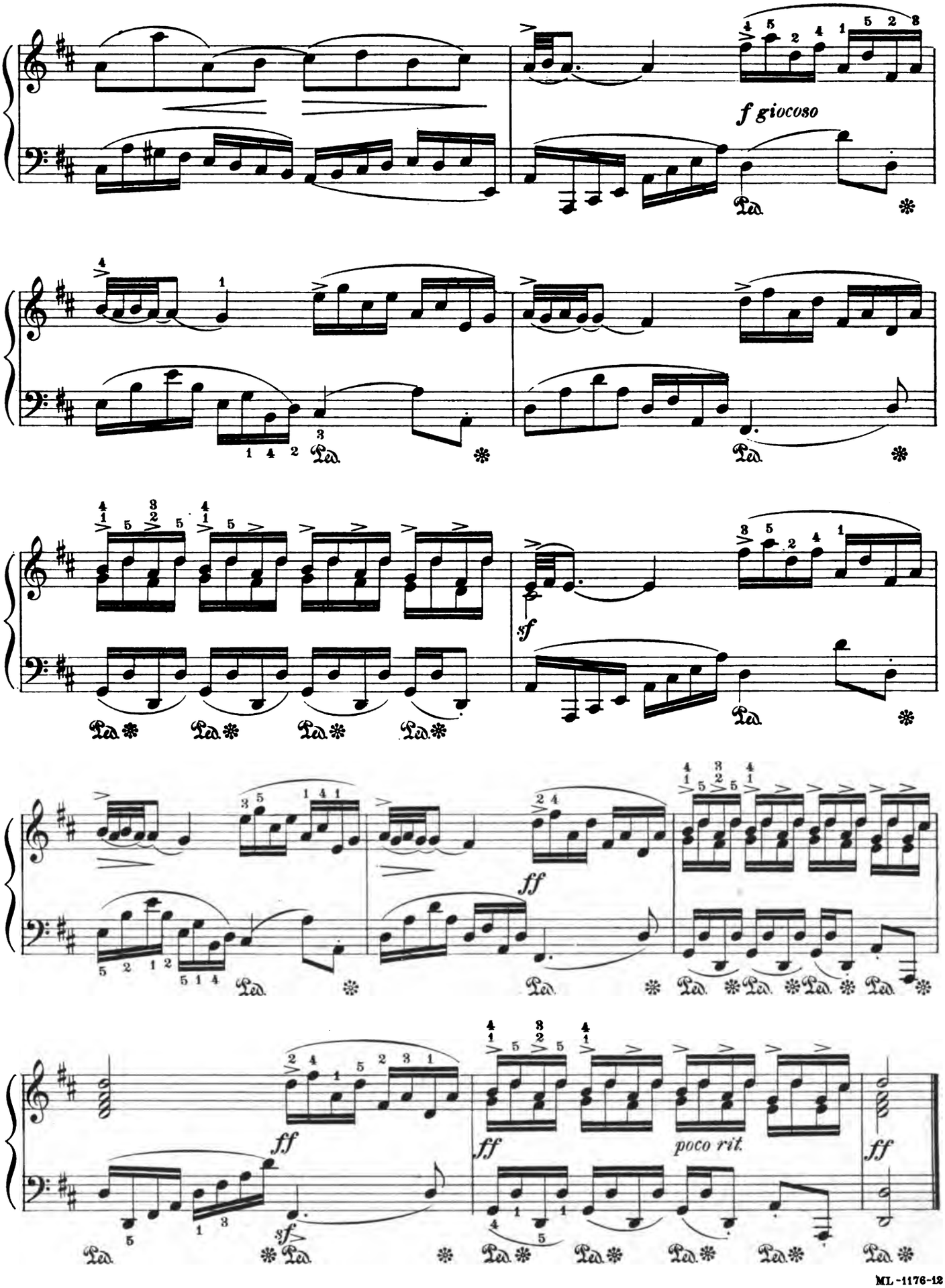

rit.
Tempo I
f
Ped.


cresc.
Ped.


p
Ped.


cresc.
Ped.


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


f giocoso
sf
ff
ff
poco rit.
ff

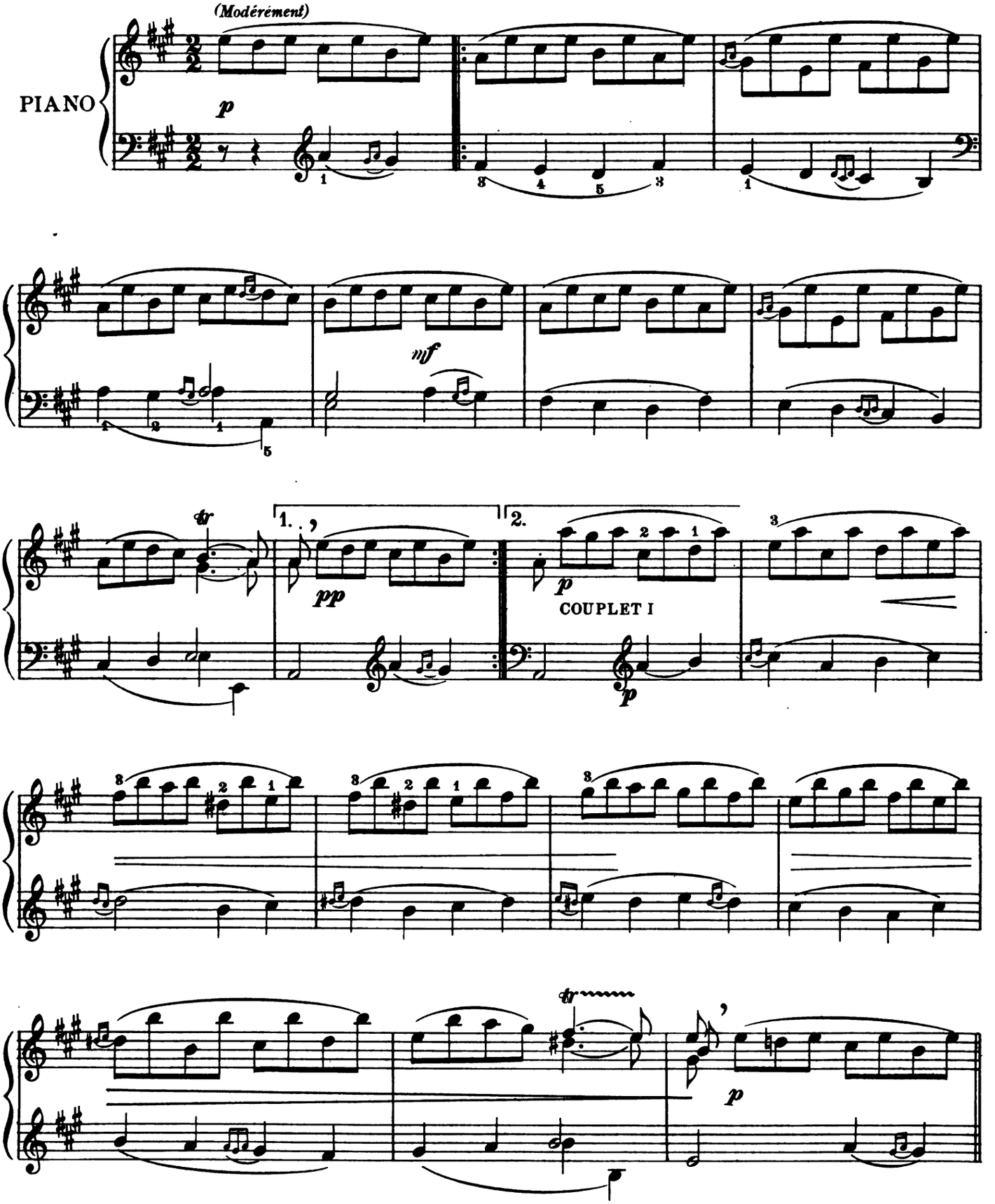
# THE FAVORITE
## (LA FAVORITE)

### RONDEAU

*Edited by Isidor Philipp*

FRANÇOIS DANDRIEU
(1684-1740)

In moderate time (♩ = 80)
*(Modérément)*

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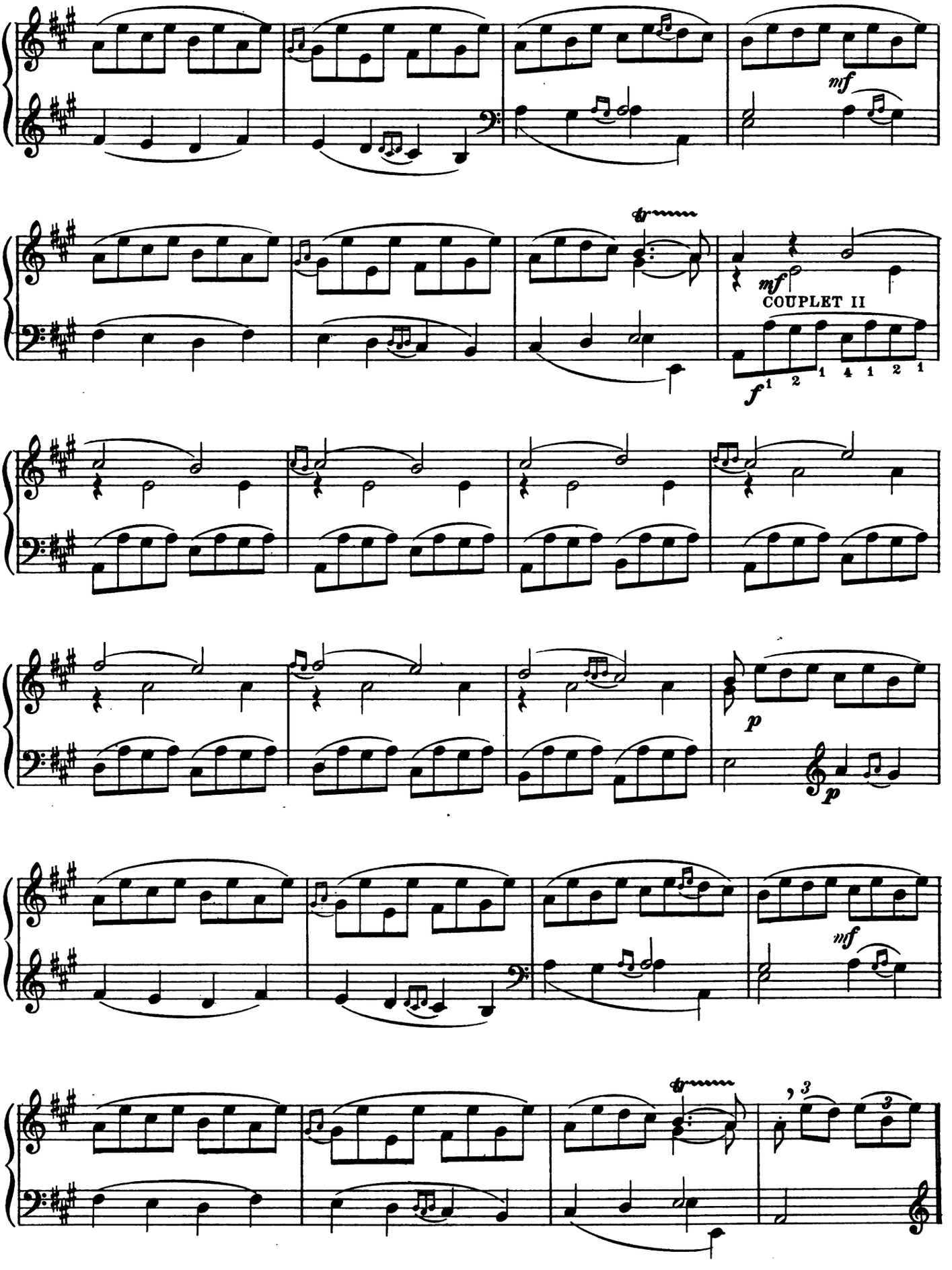
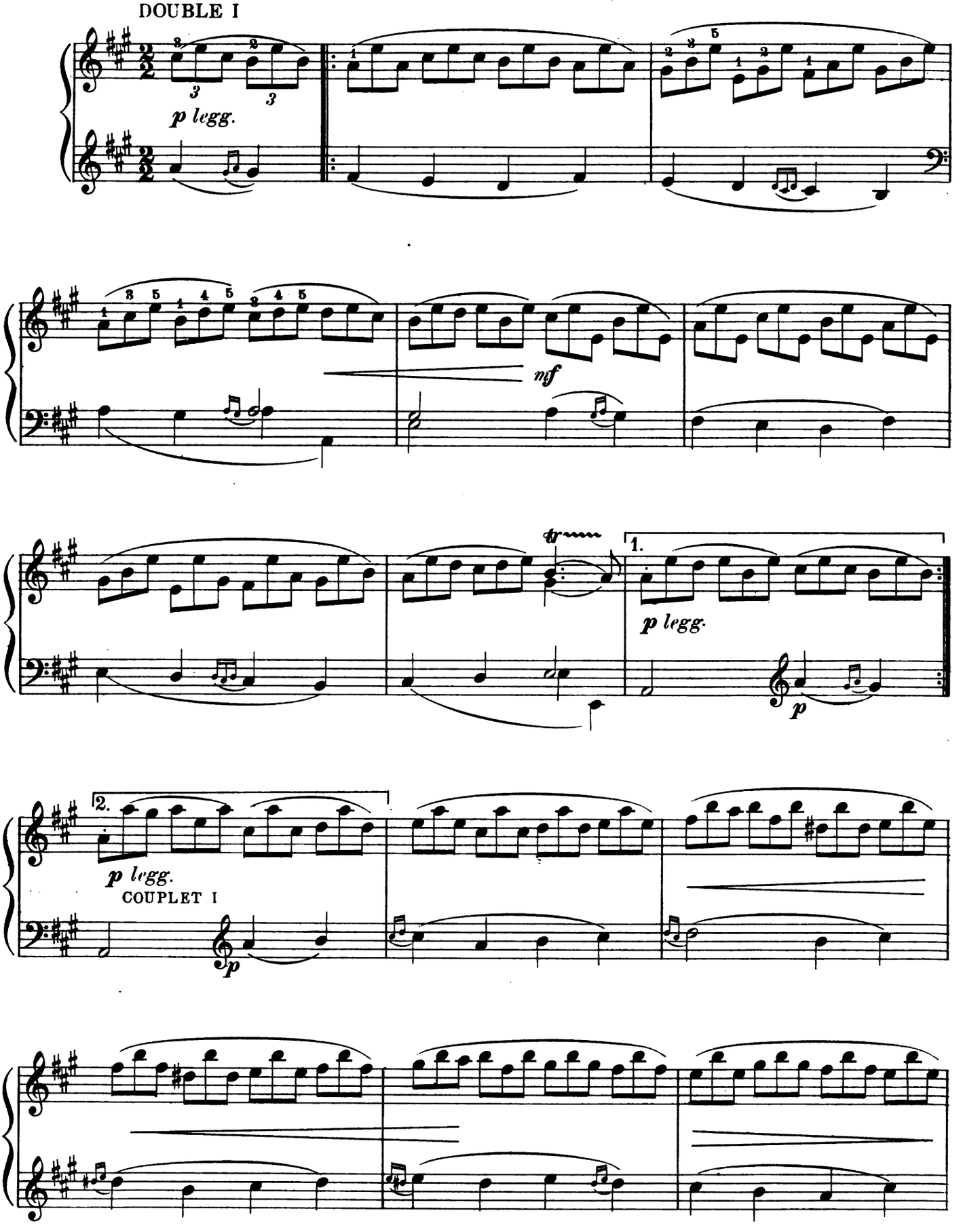
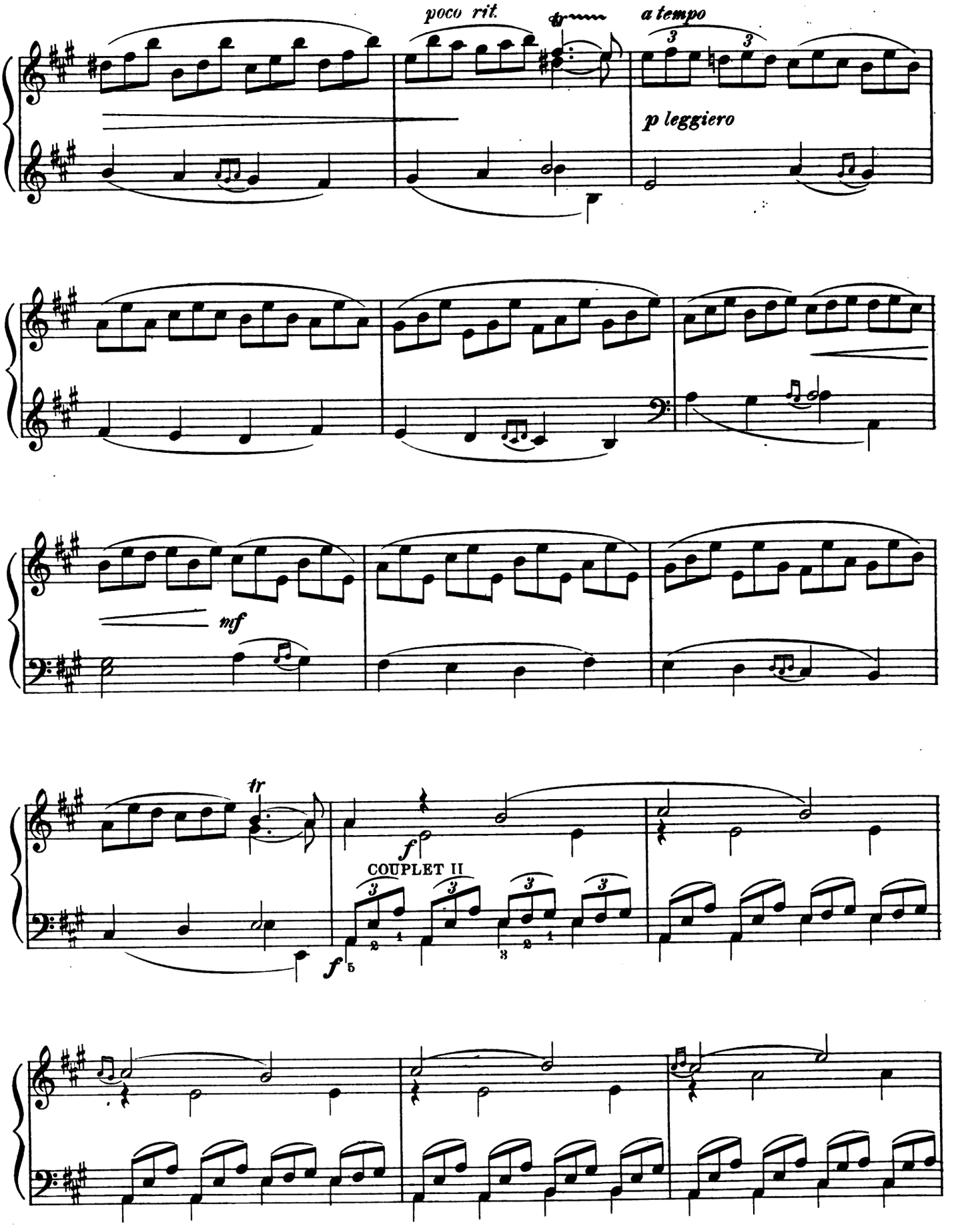
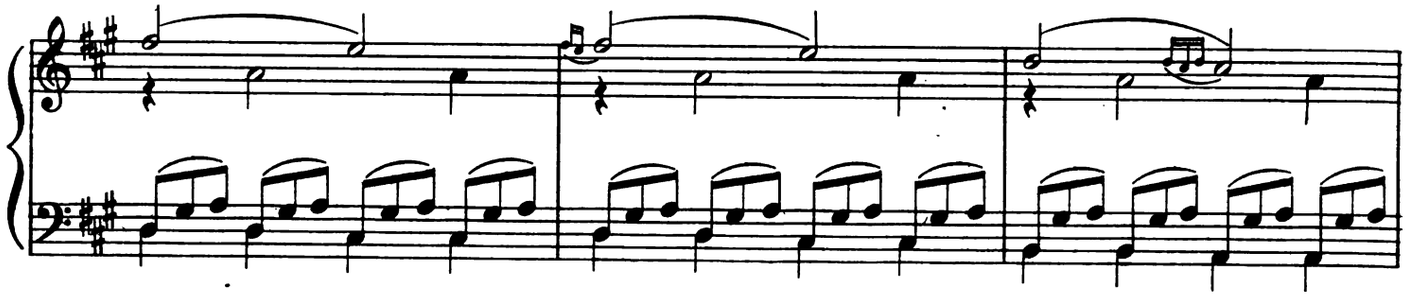
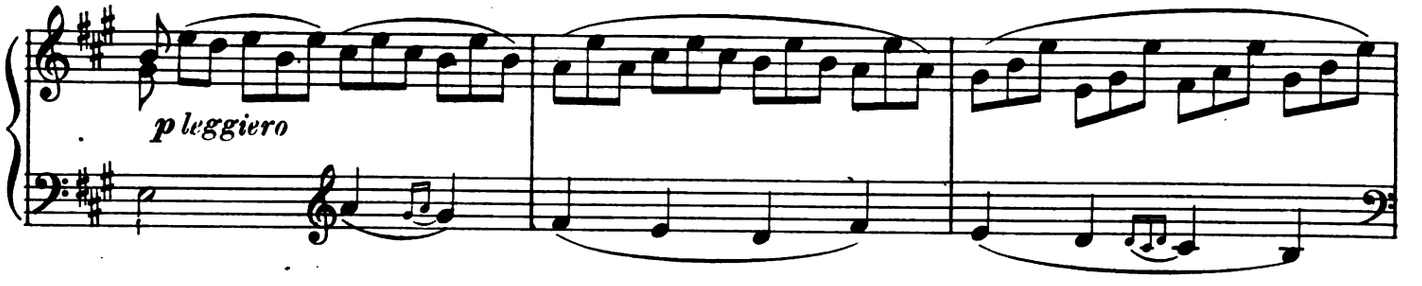

mf
mf
COUPLET II
f
p
p
mf
3

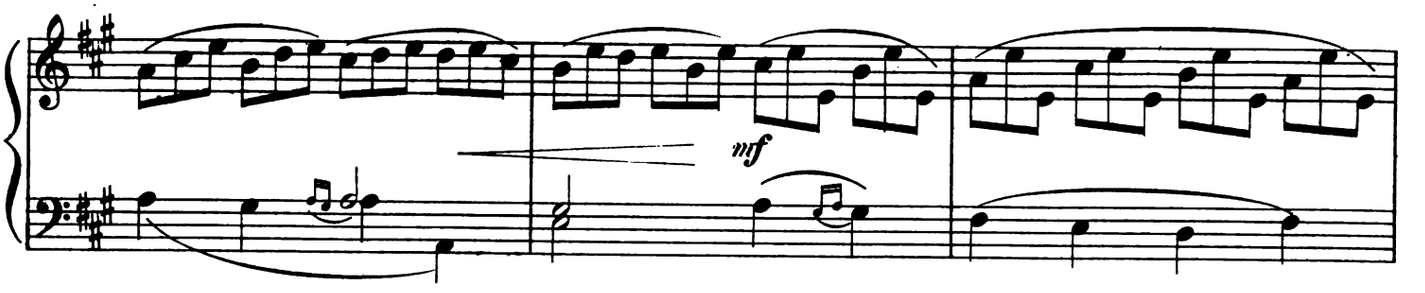
DOUBLE I

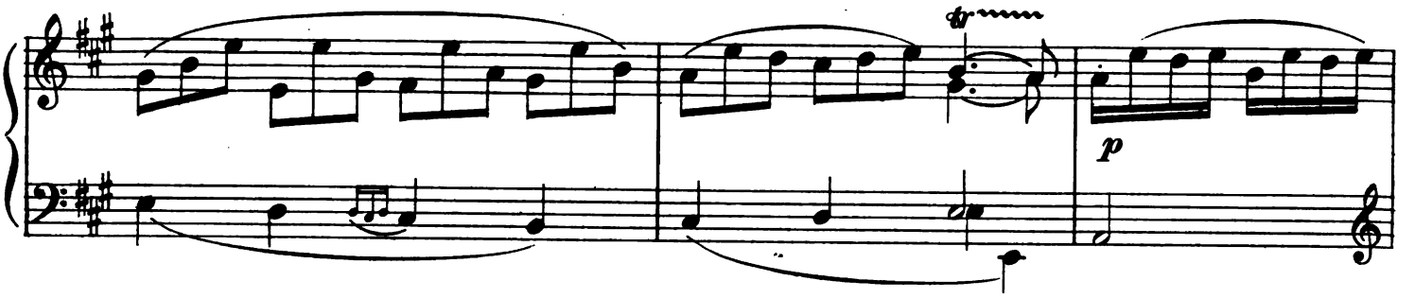



poco rit.
a tempo
p leggiero
mf
tr
f
COUPLET II
f

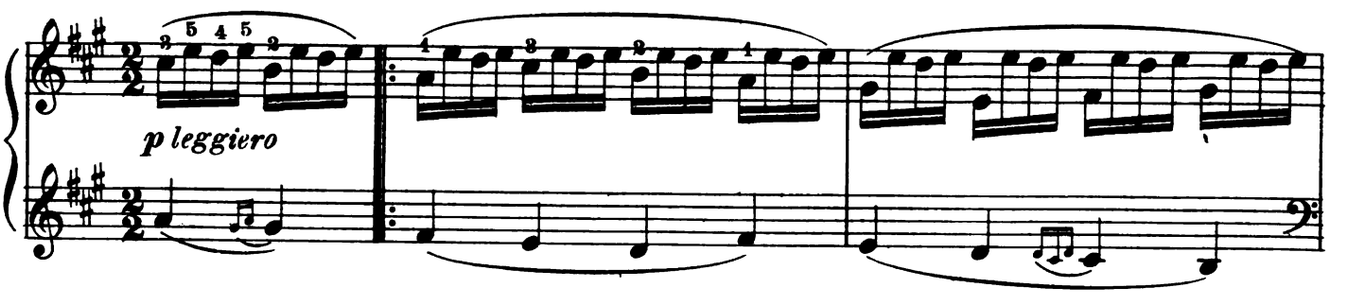


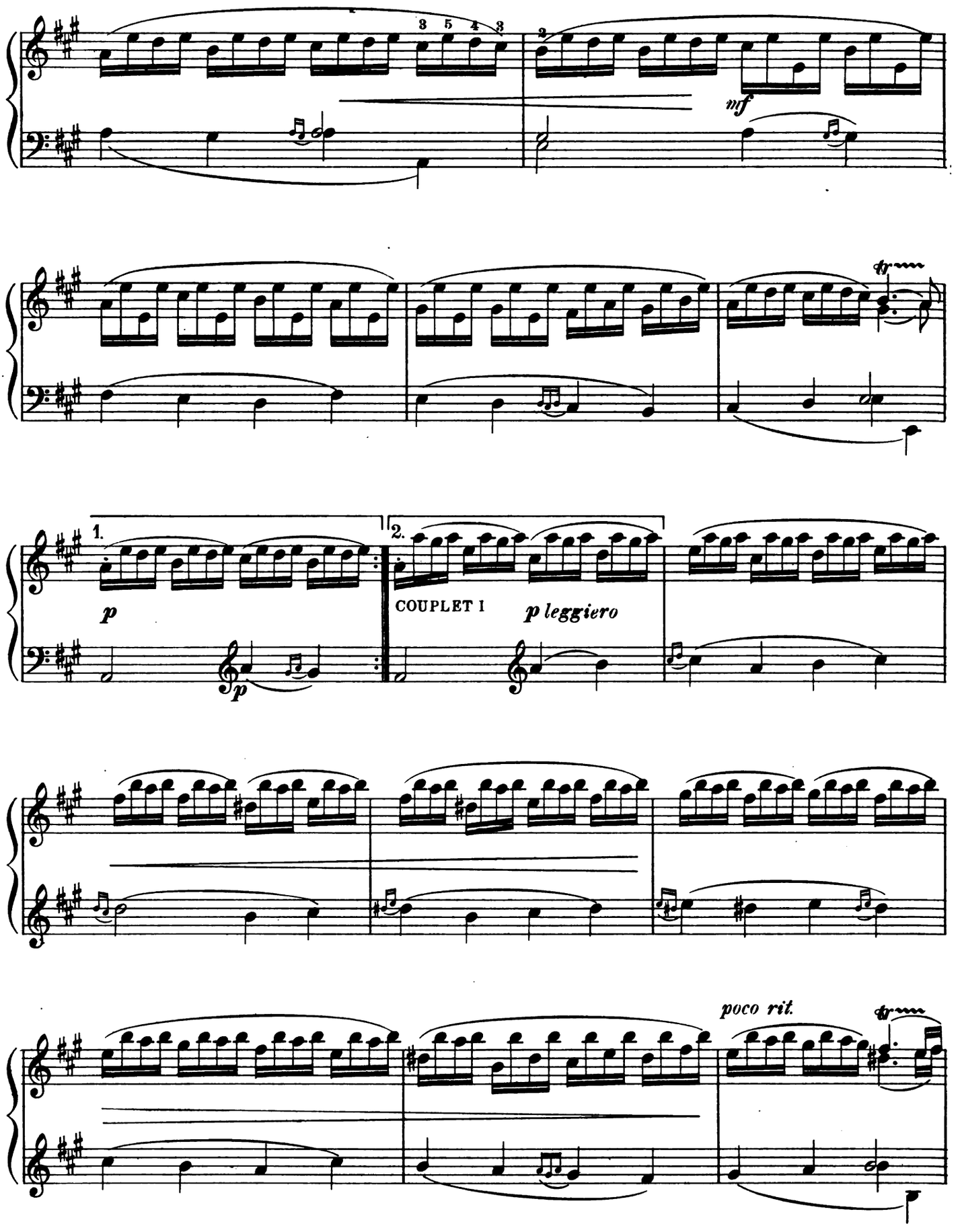


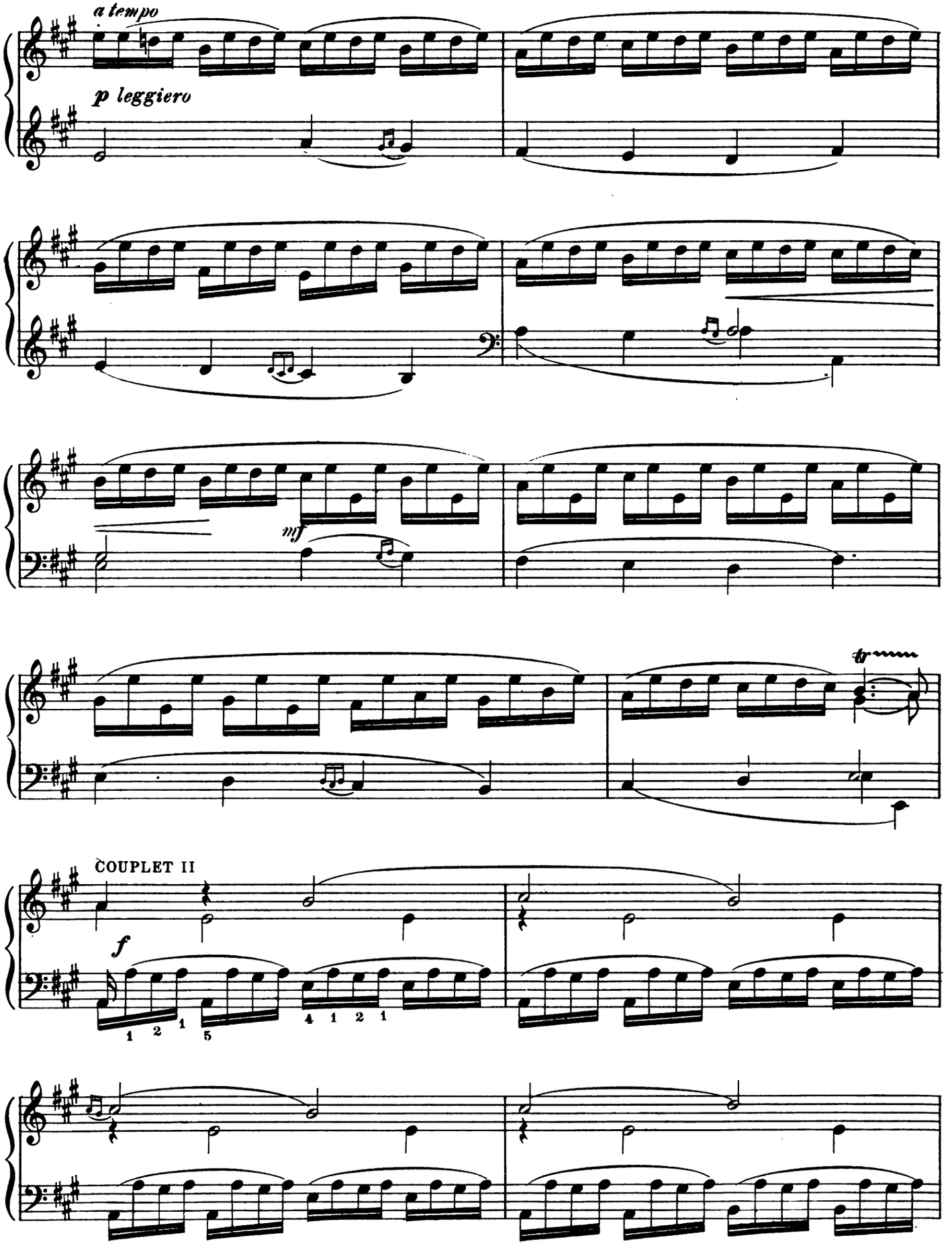



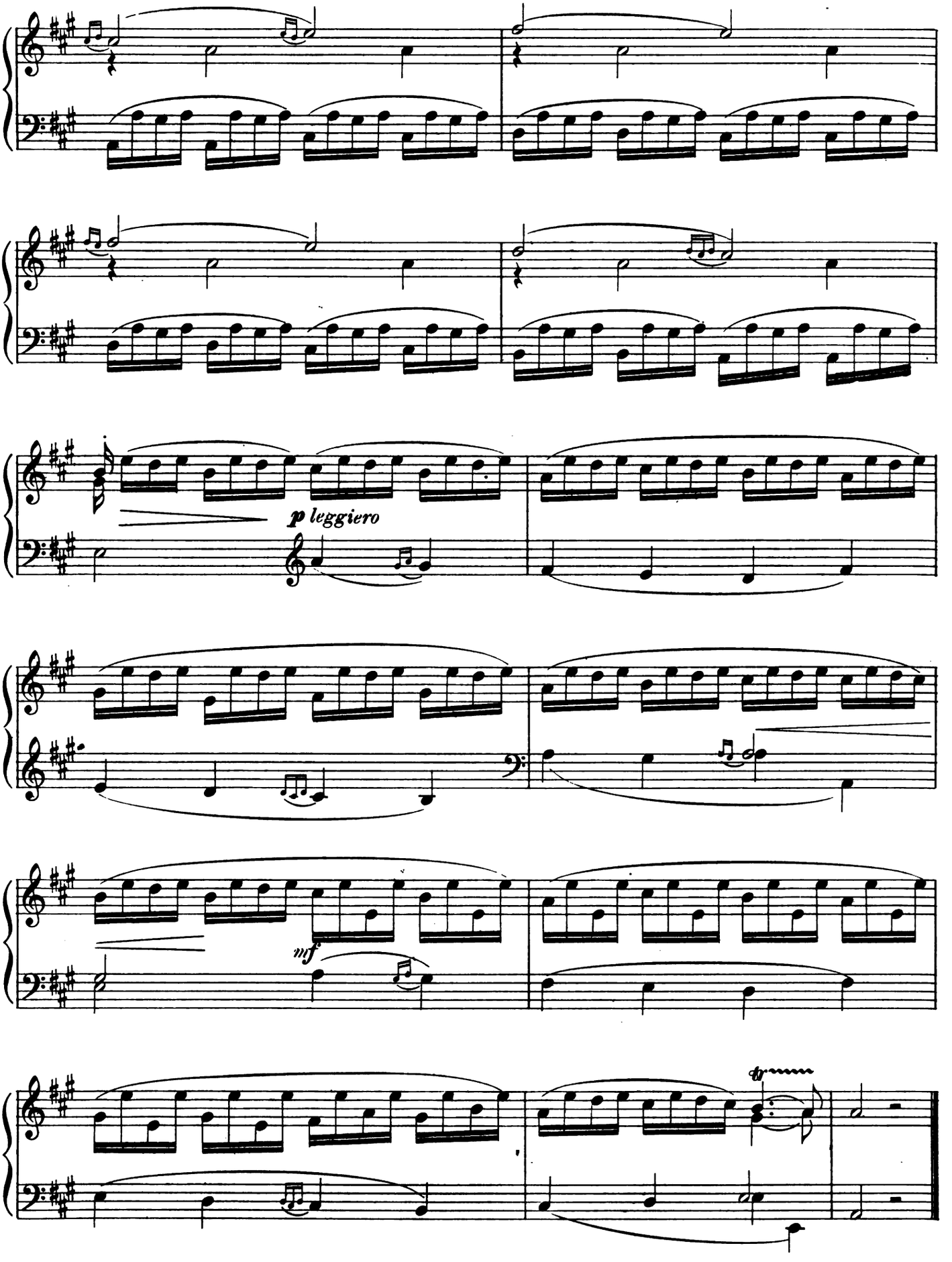




DOUBLE II




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


a tempo
p leggiero
mf
tr
COUPLET II
f


p leggiero
mf
tr

# THE FIFERS
## (LES FIFRES)

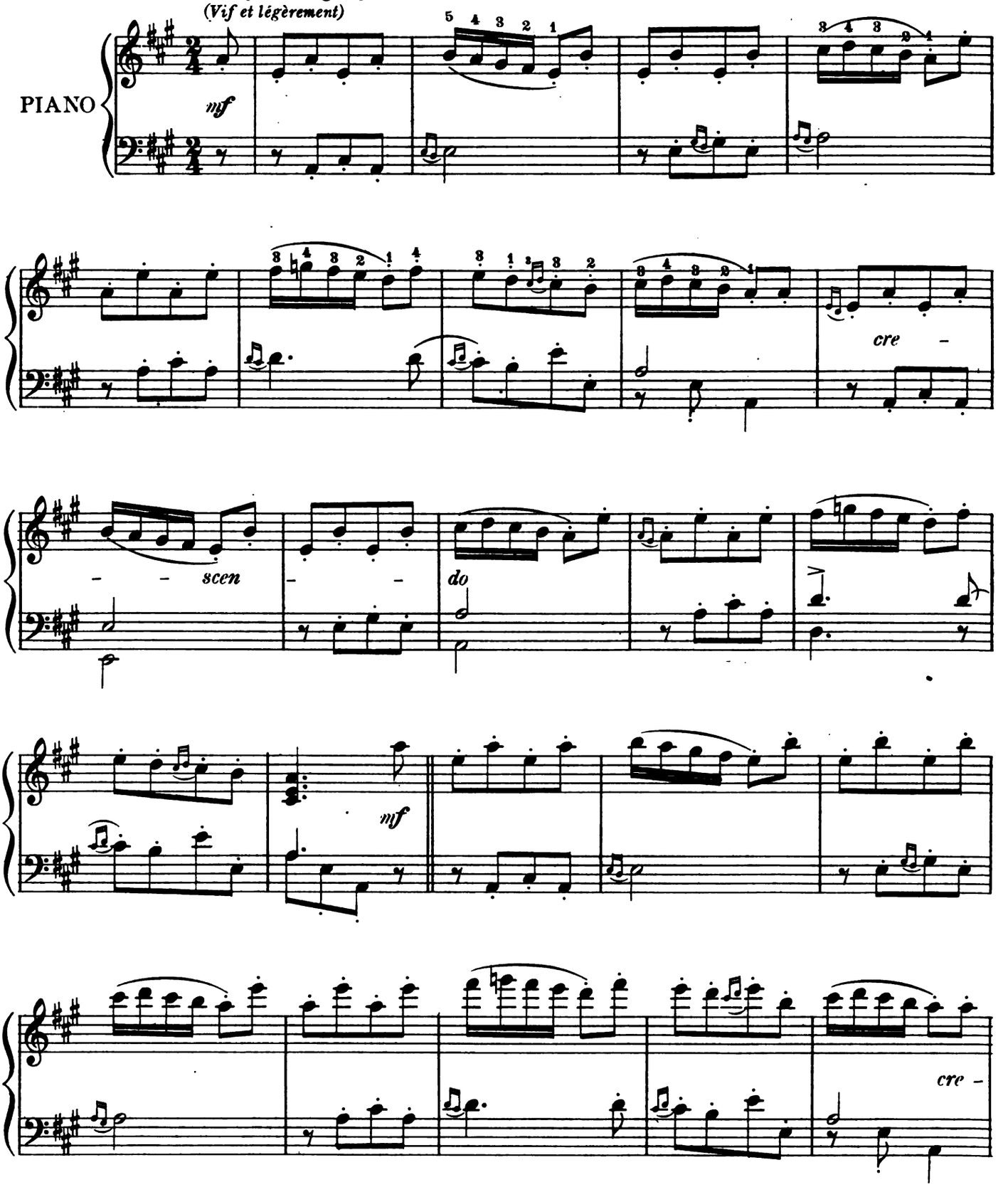
### RONDEAU

*Edited by Isidor Philipp*

FRANÇOIS DANDRIEU
(1684-1740)

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

PIANO

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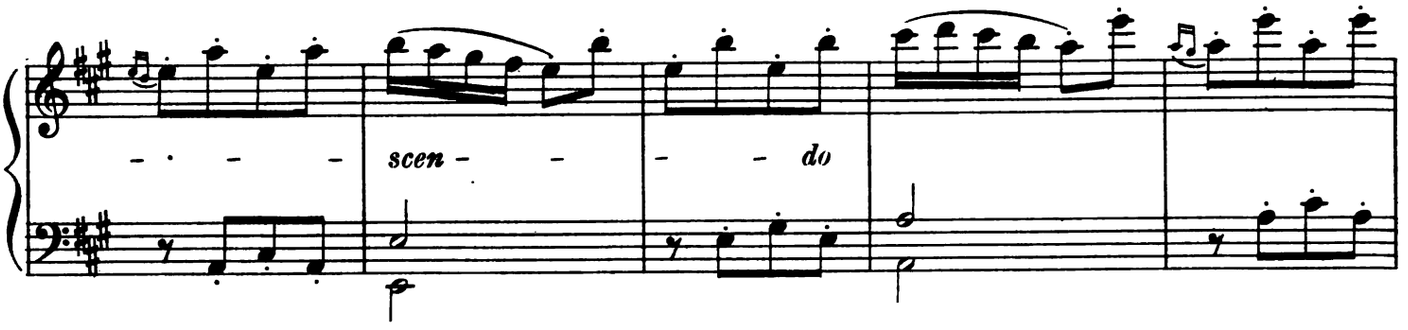
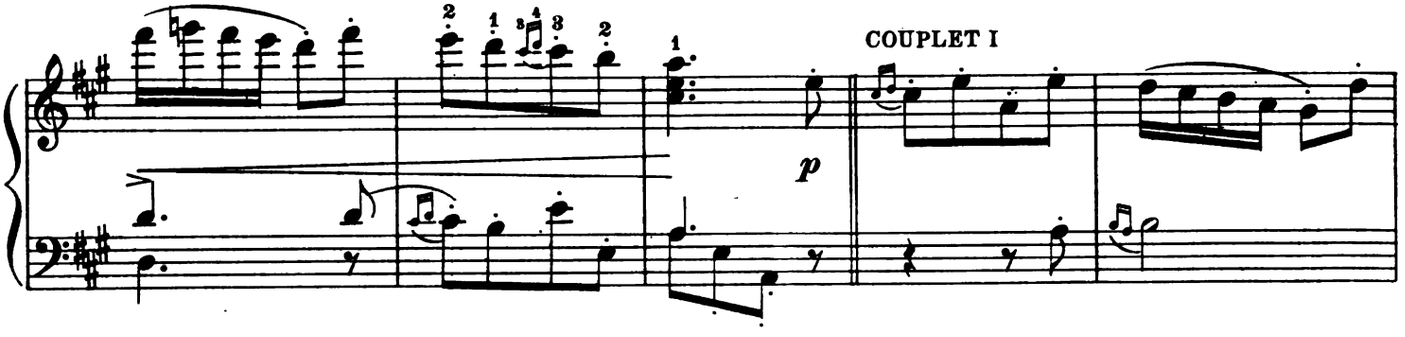
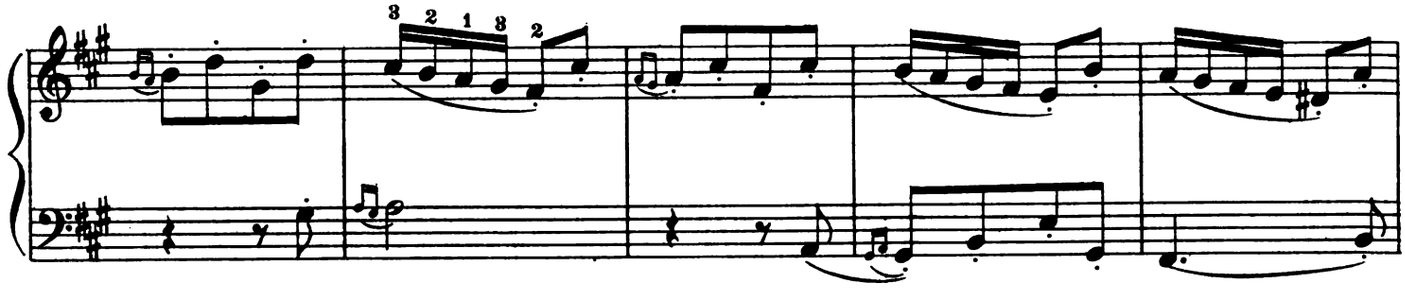
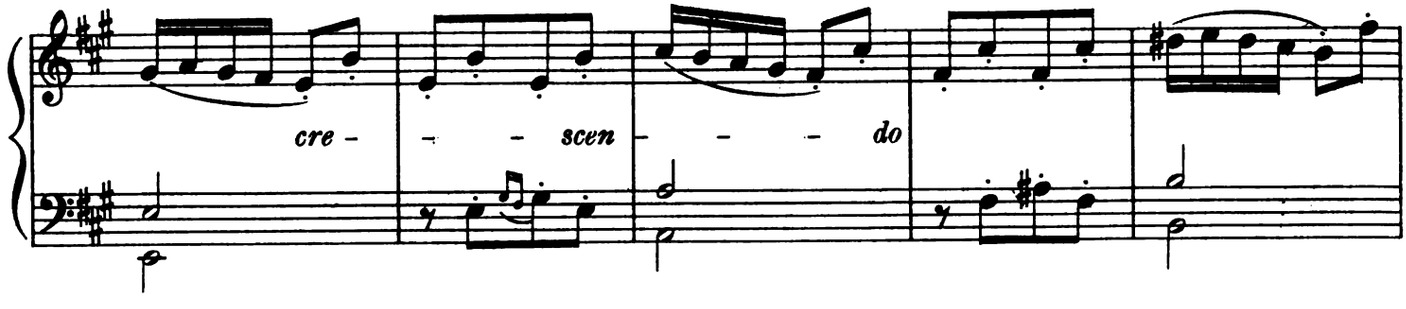
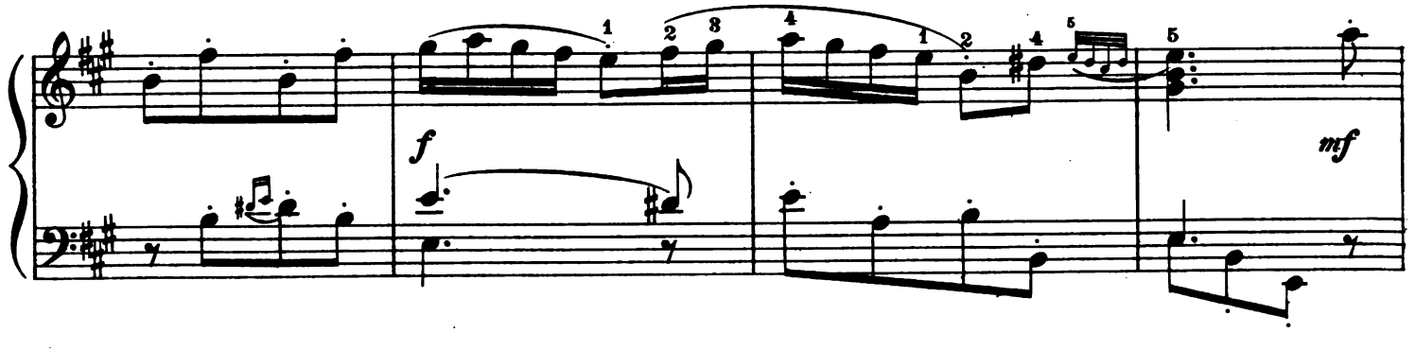
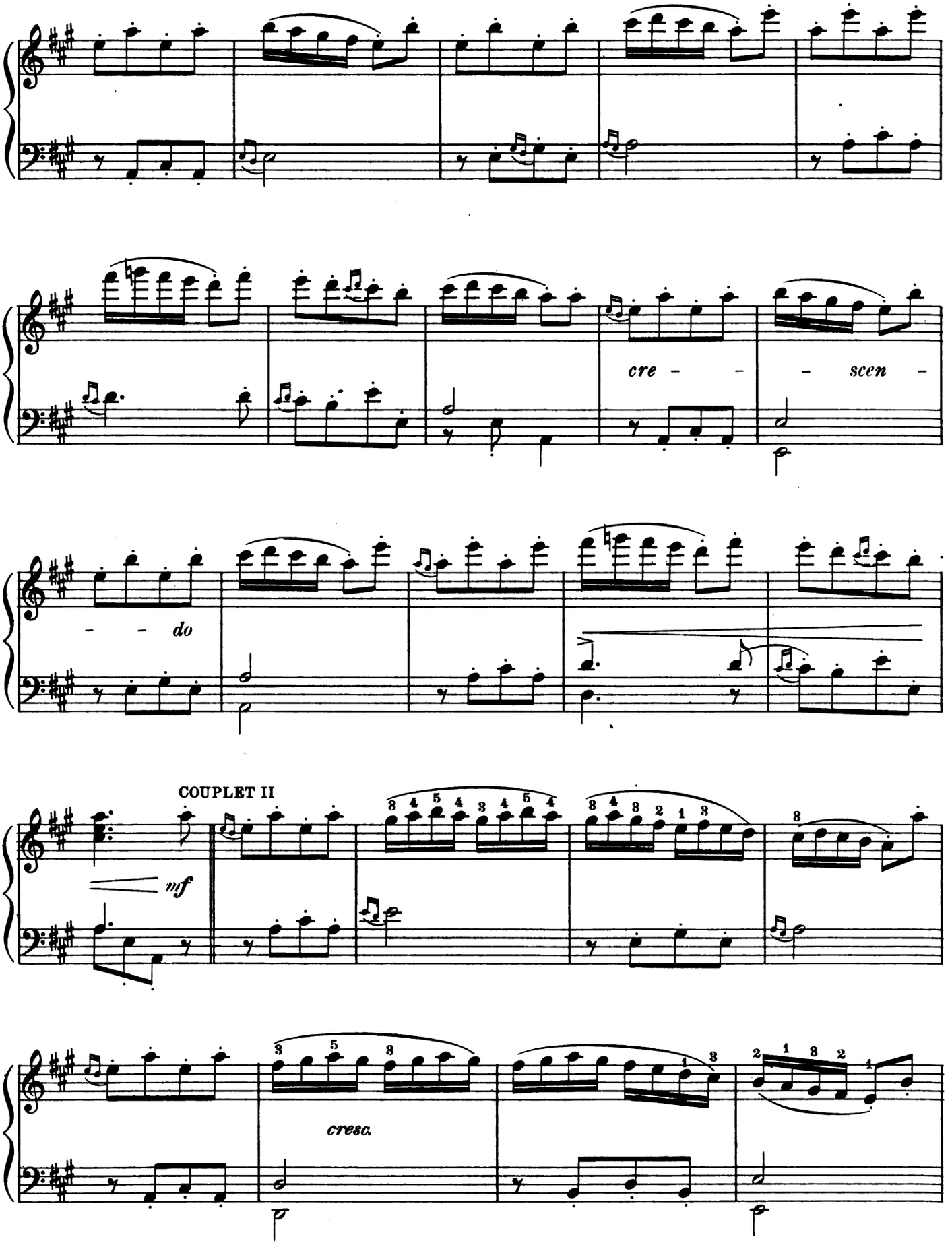

scen - - - - do

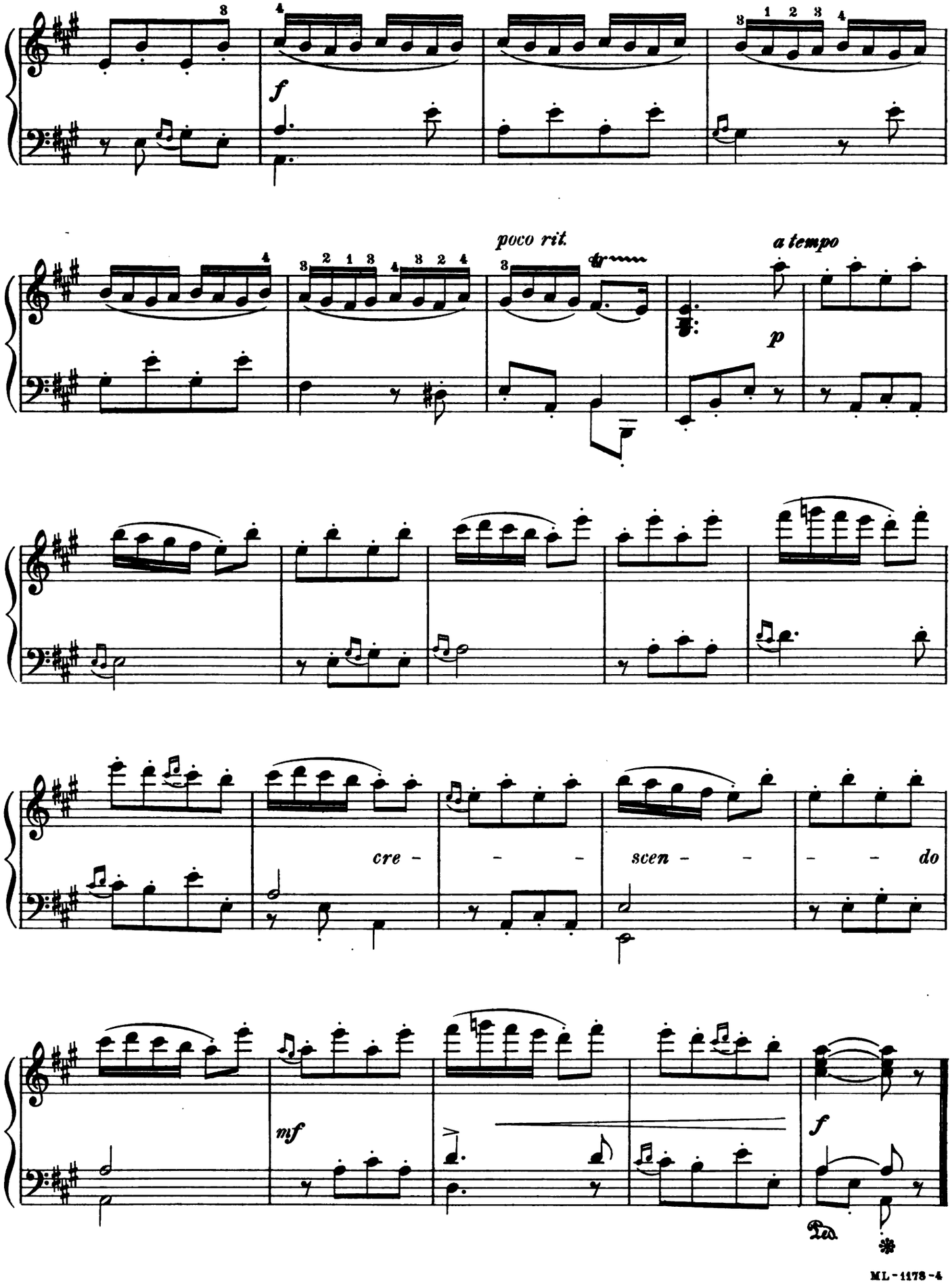

COUPLET I
p




cre - - - scen - - - do


f
mf


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

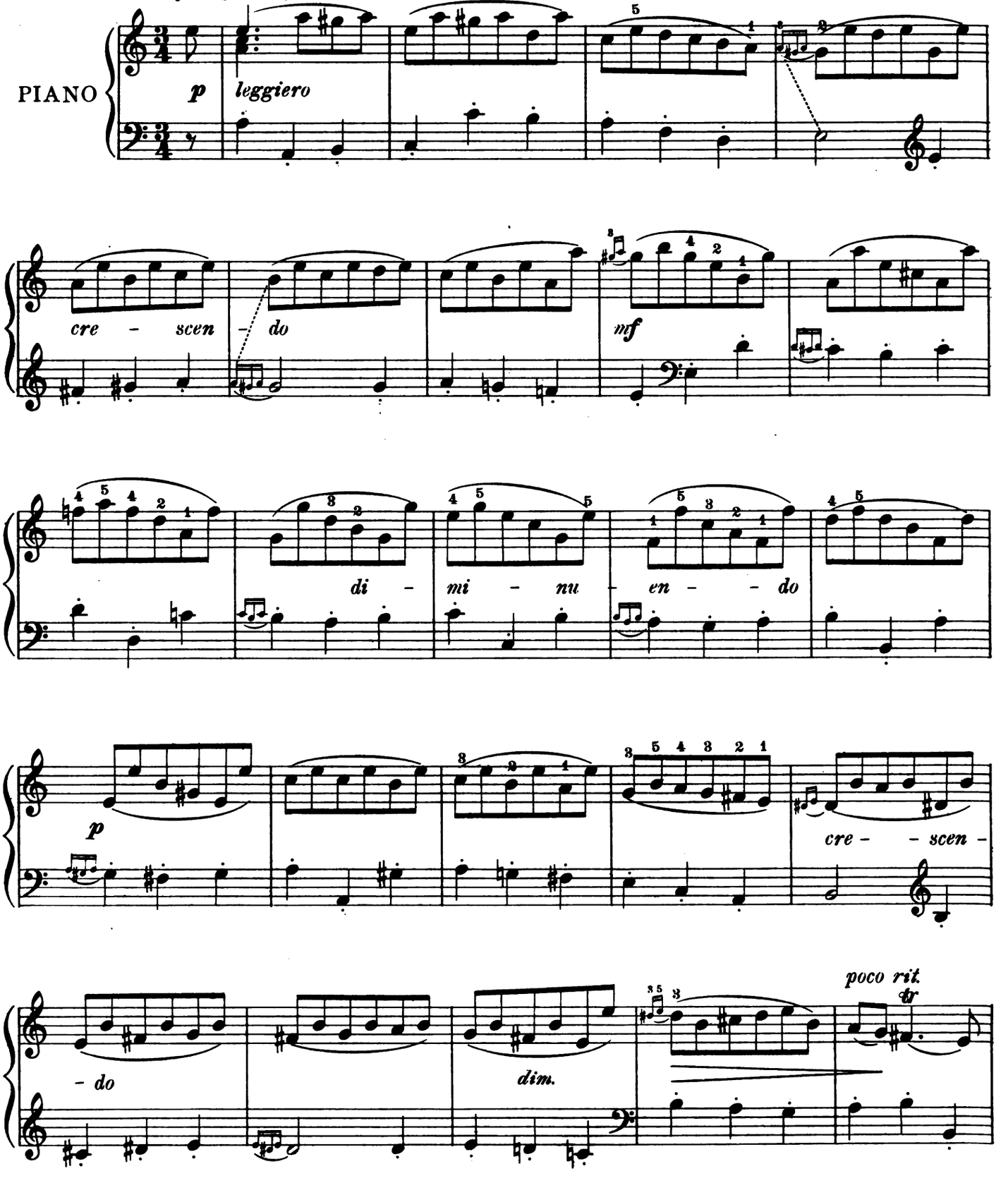

f
poco rit.
a tempo
p
cre - - - scen - - - do
mf
f
Ped.
*

# IMPATIENCE
## (L' EMPRESSÉE)

*Edited by Isidor Philipp*

FRANÇOIS DANDRIEU
(1684-1740)

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

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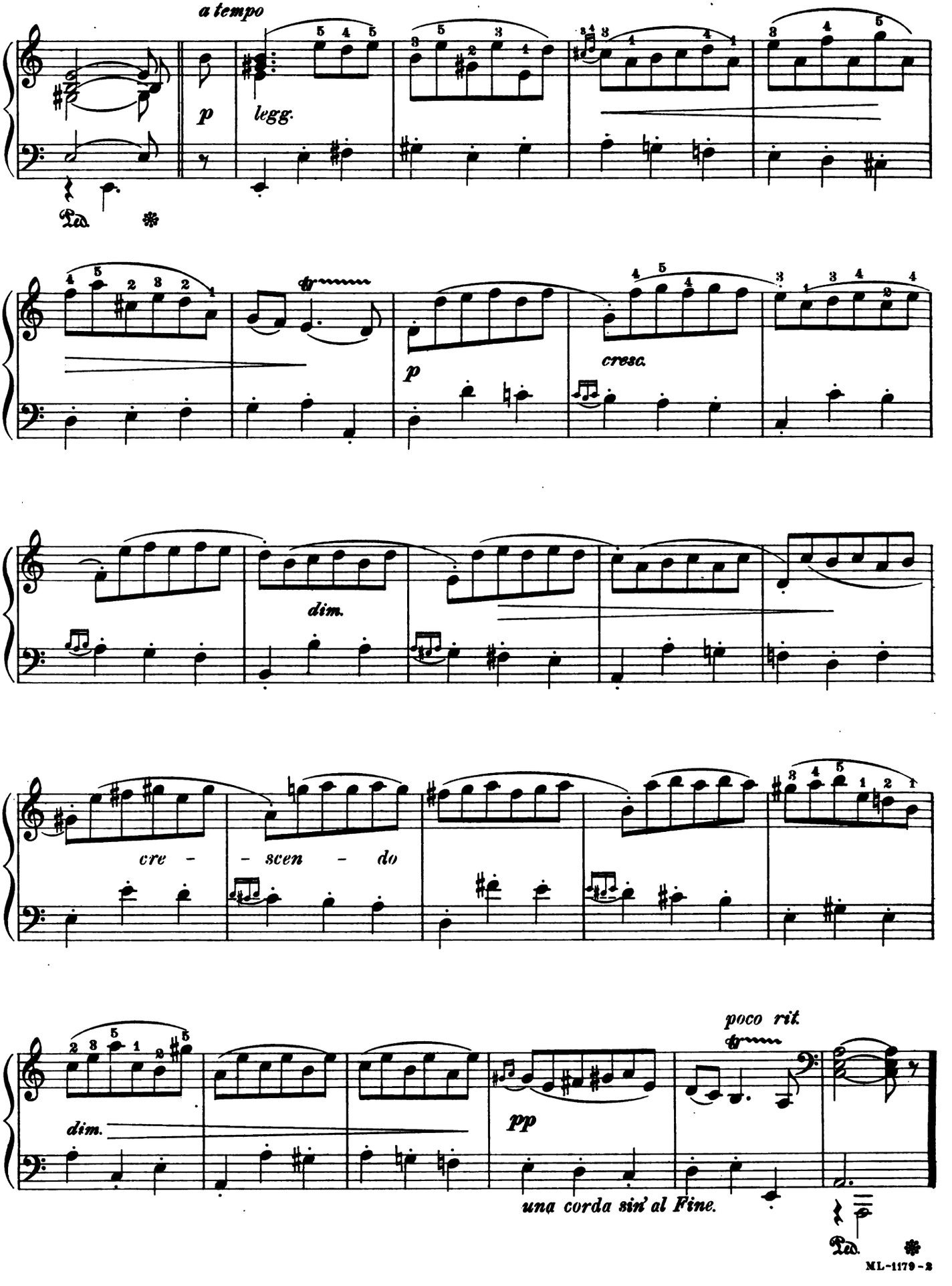
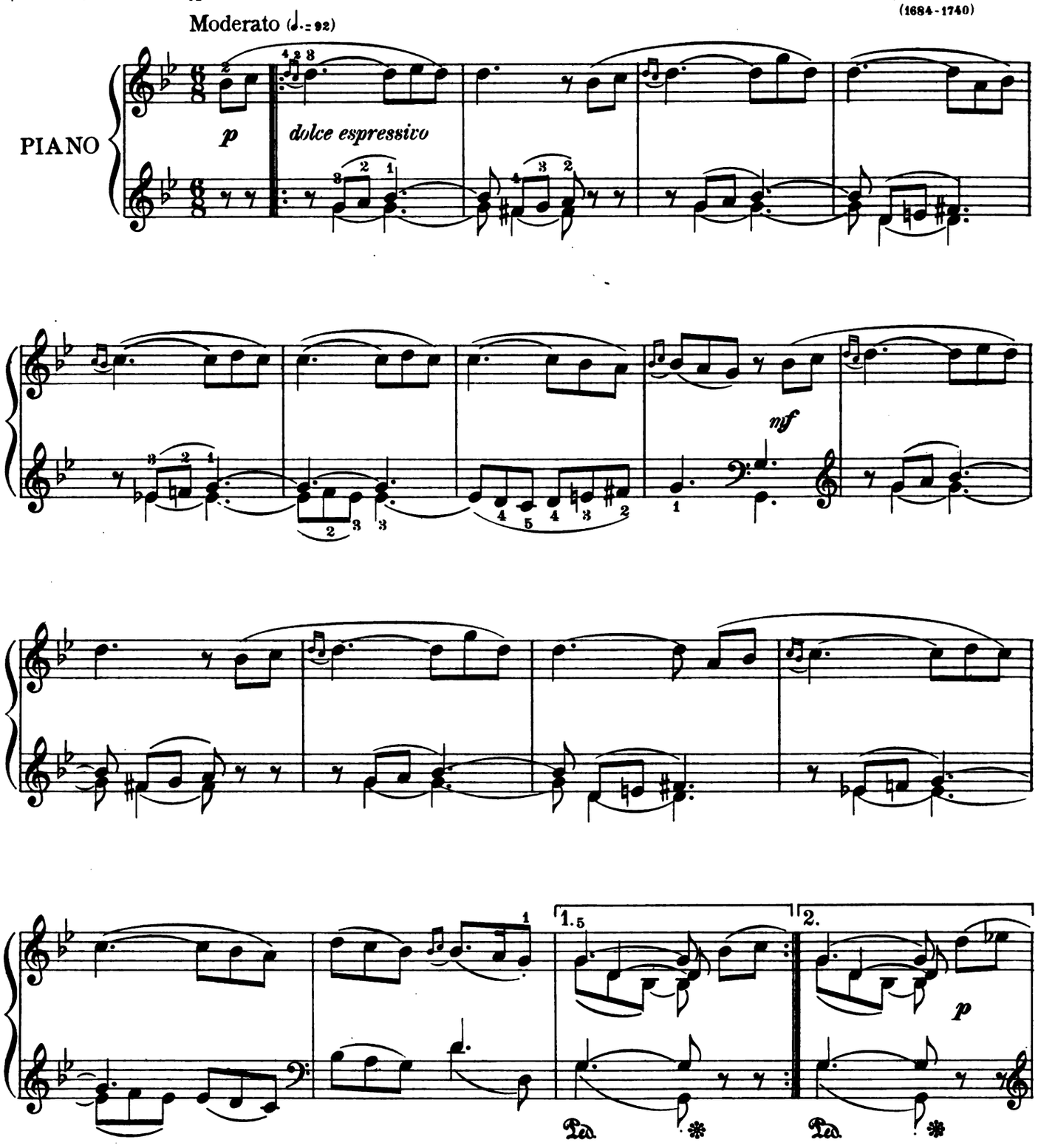

a tempo
p
legg.
Ped.
p
cresc.
dim.
cre - scen - do
dim.
pp
poco rit.
una corda sin' al Fine.
Ped.

# SORROWFUL MAIDEN
## (LA GÉMISSANTE)

### RONDEAU

*Edited by Isidor Philipp*

FRANÇOIS DANDRIEU
(1684-1740)




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

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

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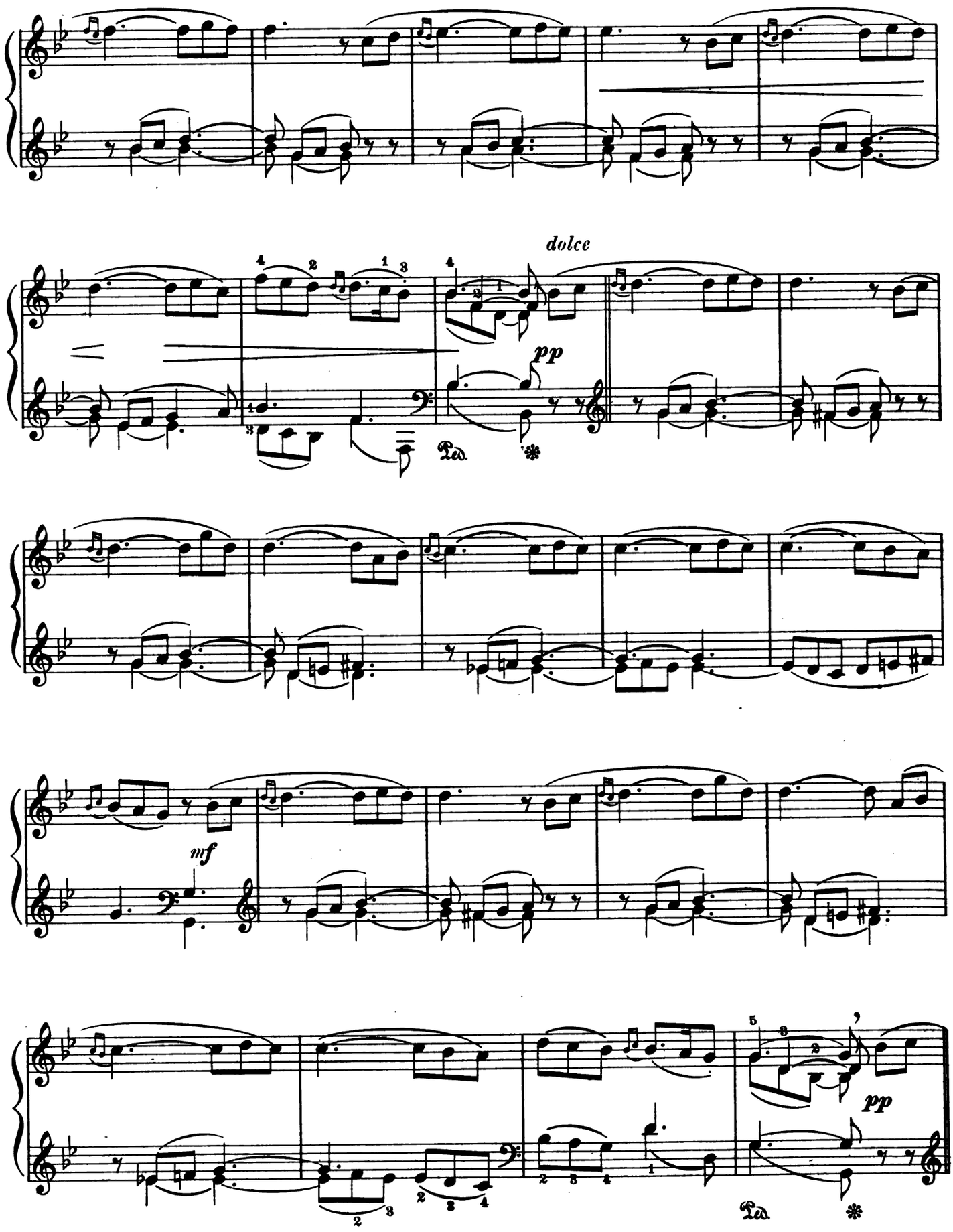
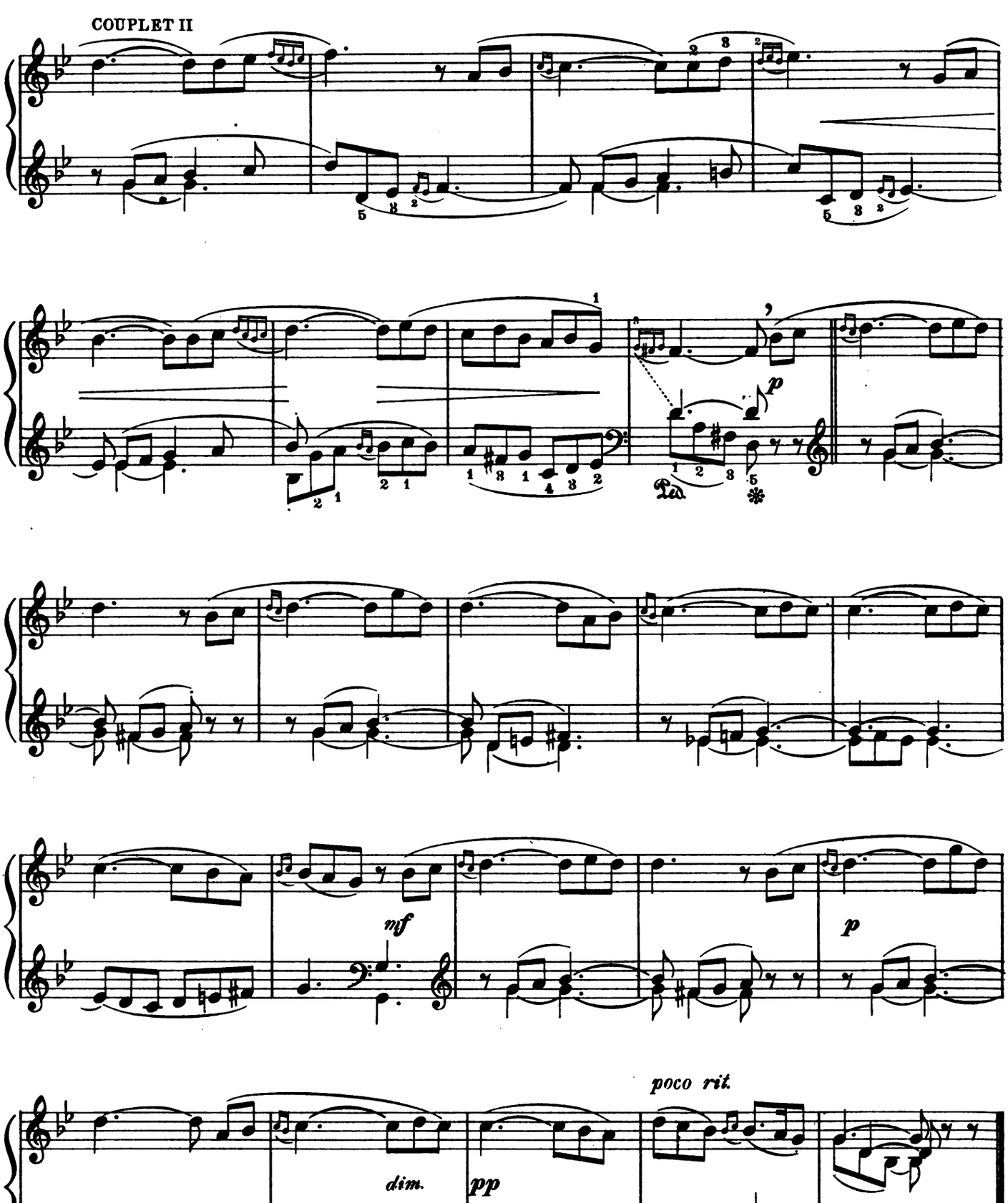
COUPLET I



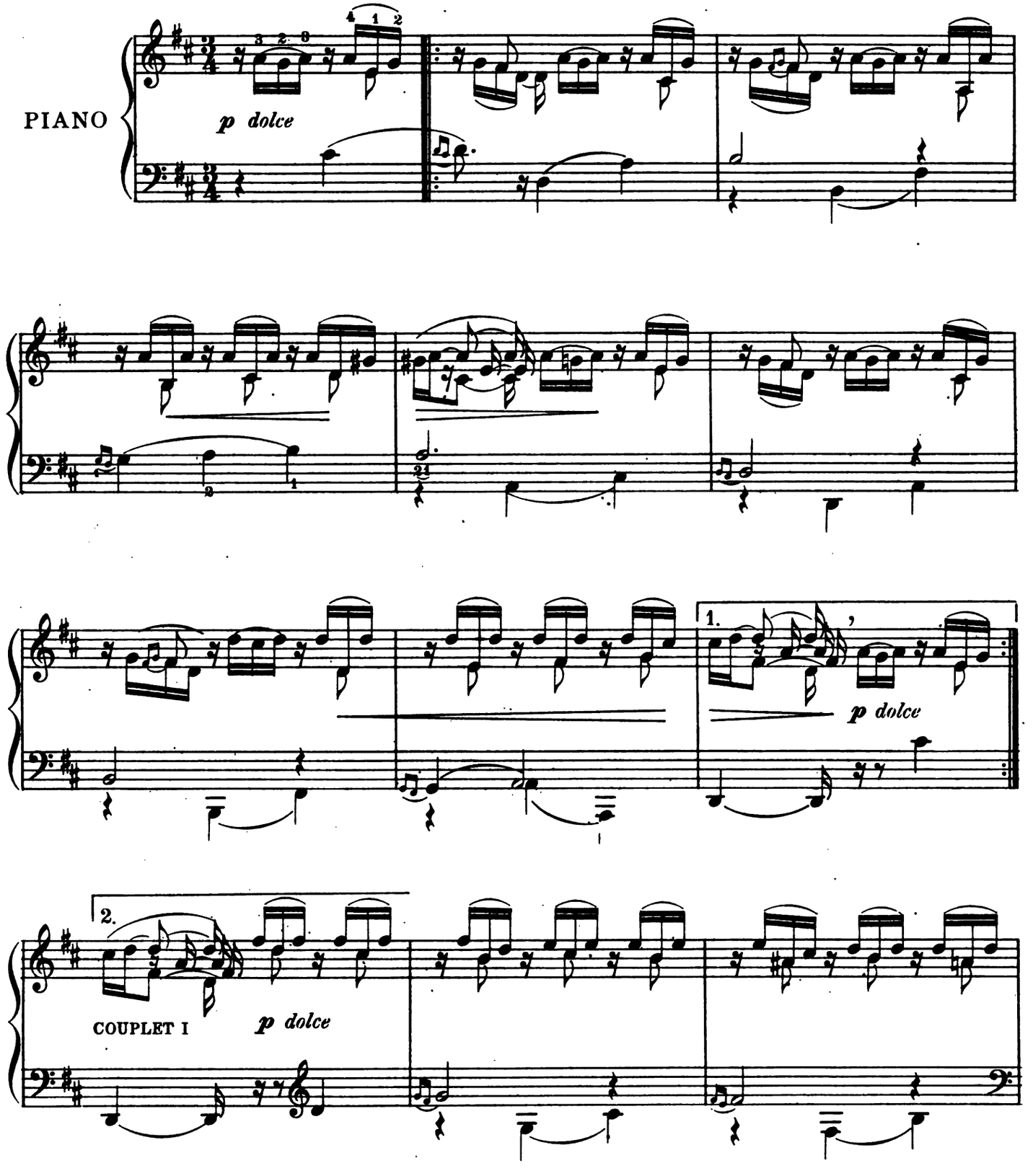

COUPLET II
p
Ped.
mf
p
dim.
pp
poco rit.
Ped.

# TENDER REPROACHES
## (LES TENDRES REPROCHES)

*Edited by Isidor Philipp*

FRANÇOIS DANDRIEU
(1684-1740)

Andante gravemente (♩=69)

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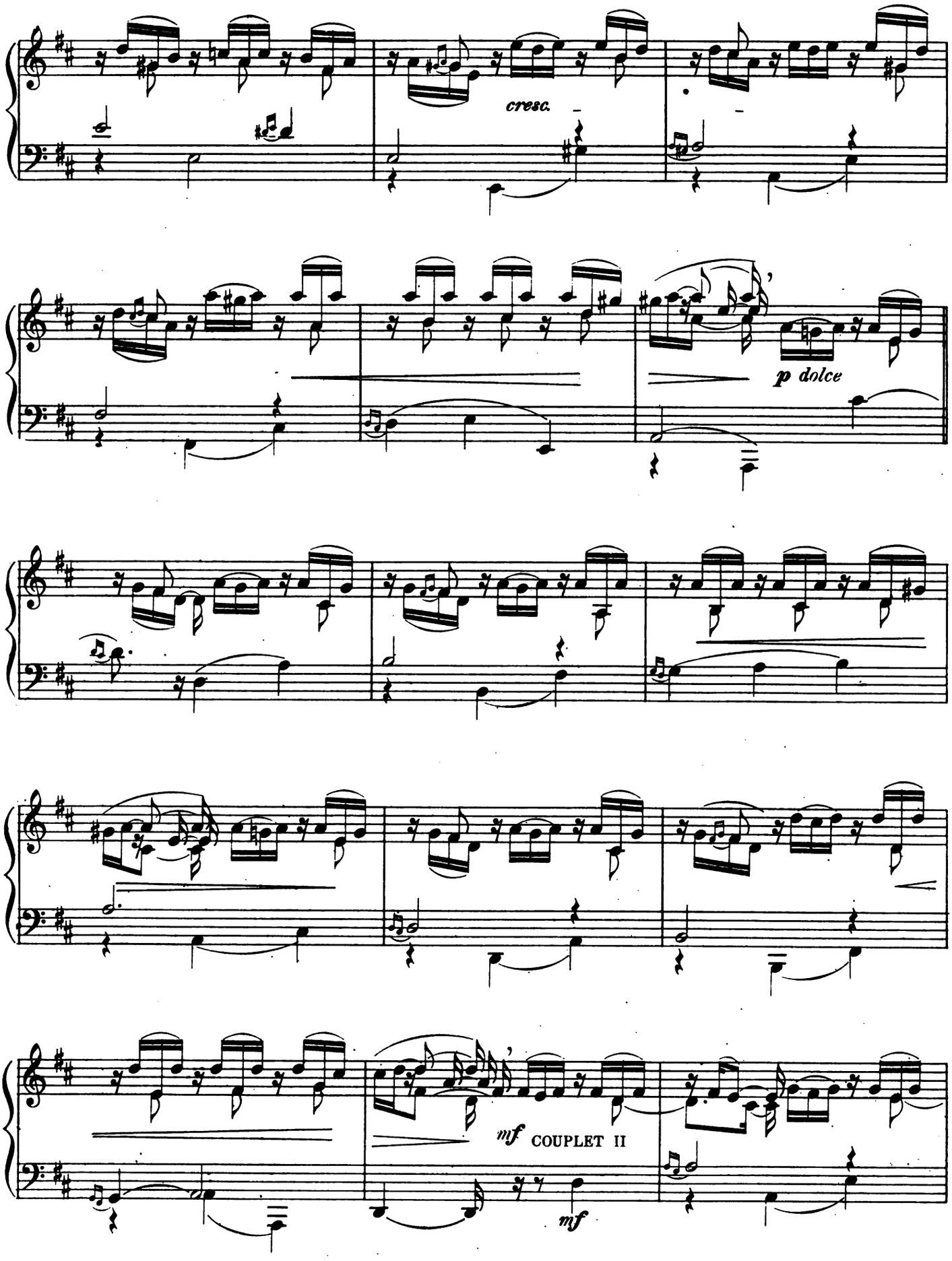
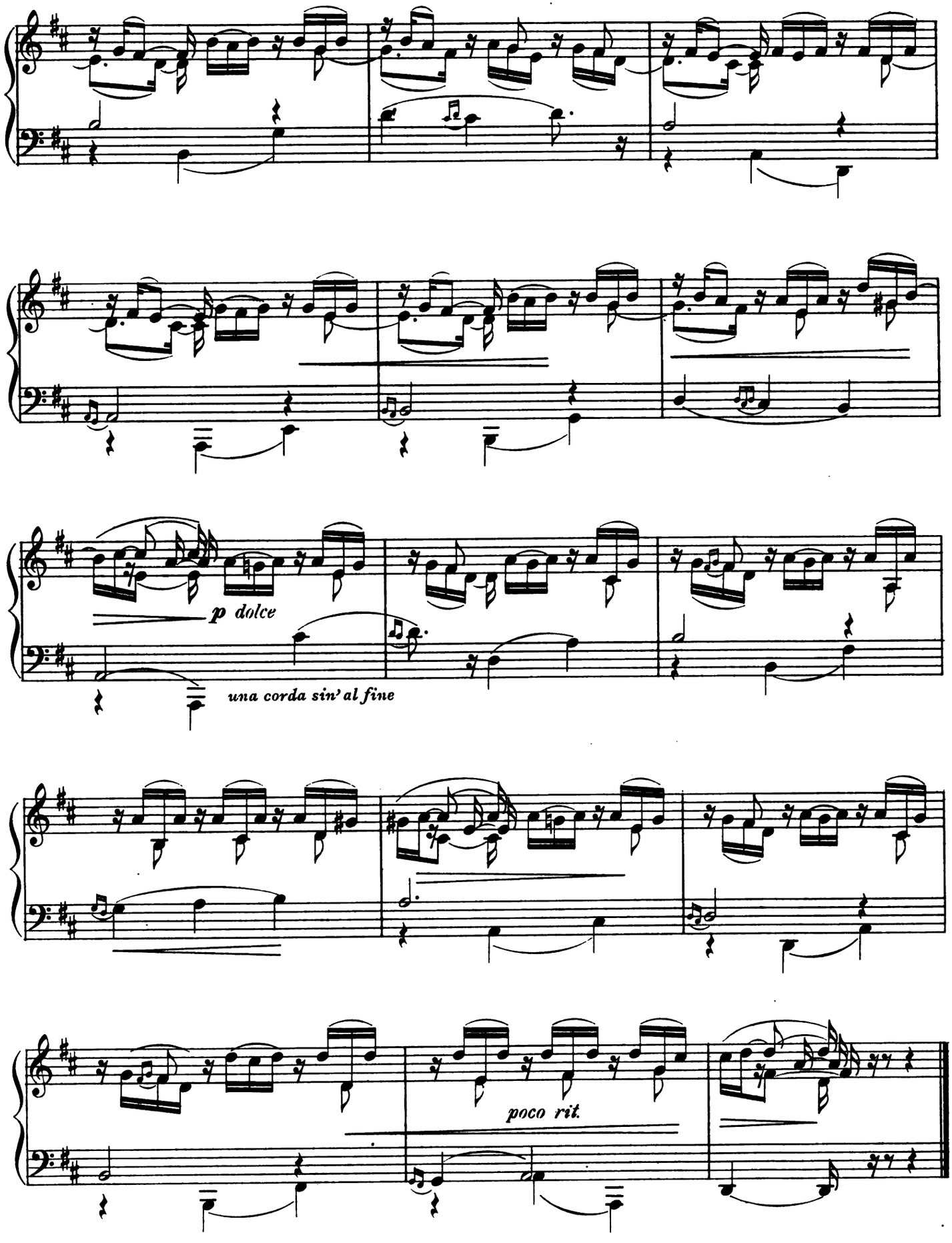

cresc.
p dolce
mf COUPLET II
mf

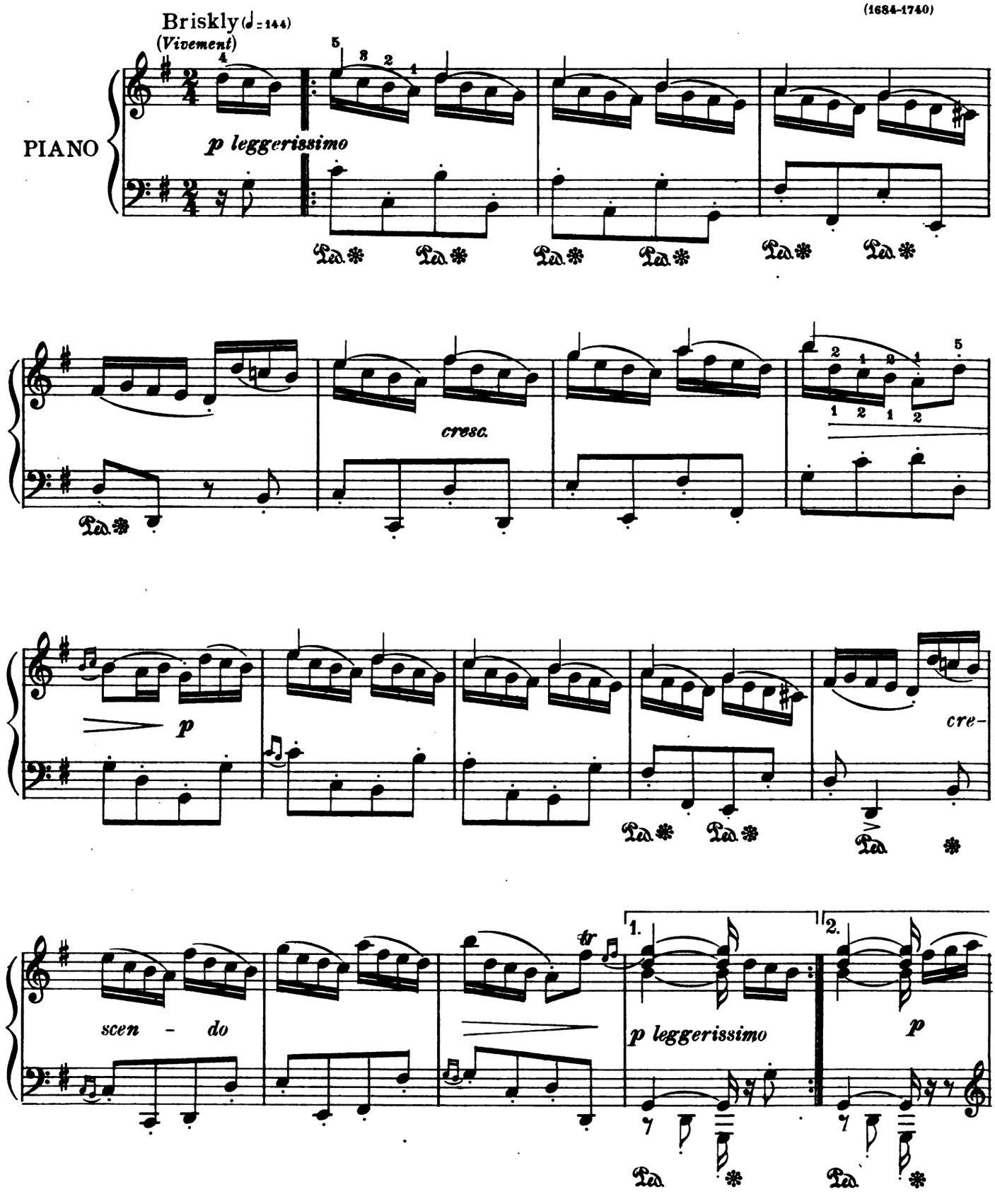

p dolce
una corda sin' al fine
poco rit.

# THE WHIRLWIND
## (LES TOURBILLONS)

### RONDEAU

*Edited by Isidor Philipp*

FRANÇOIS DANDRIEU
(1684-1740)

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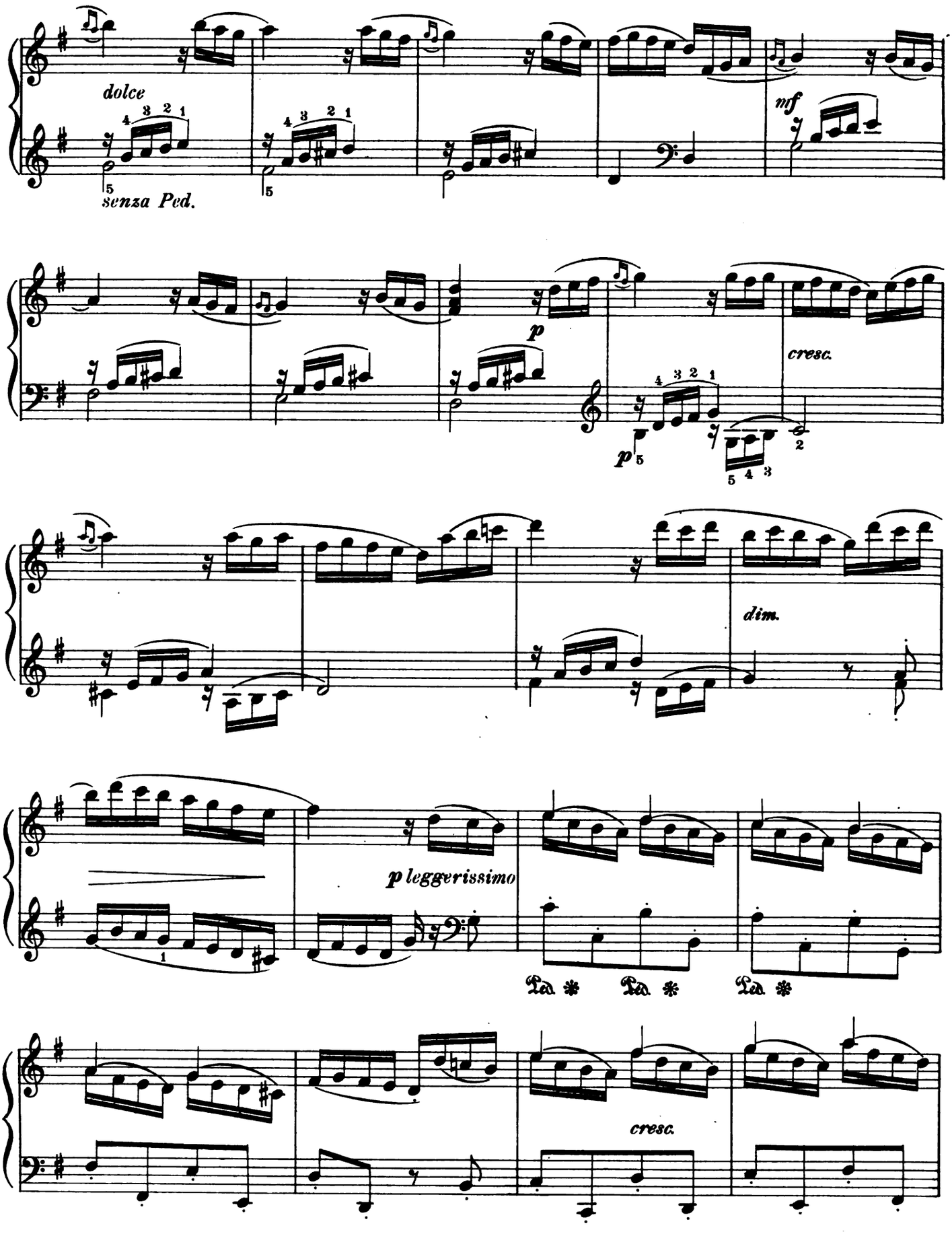
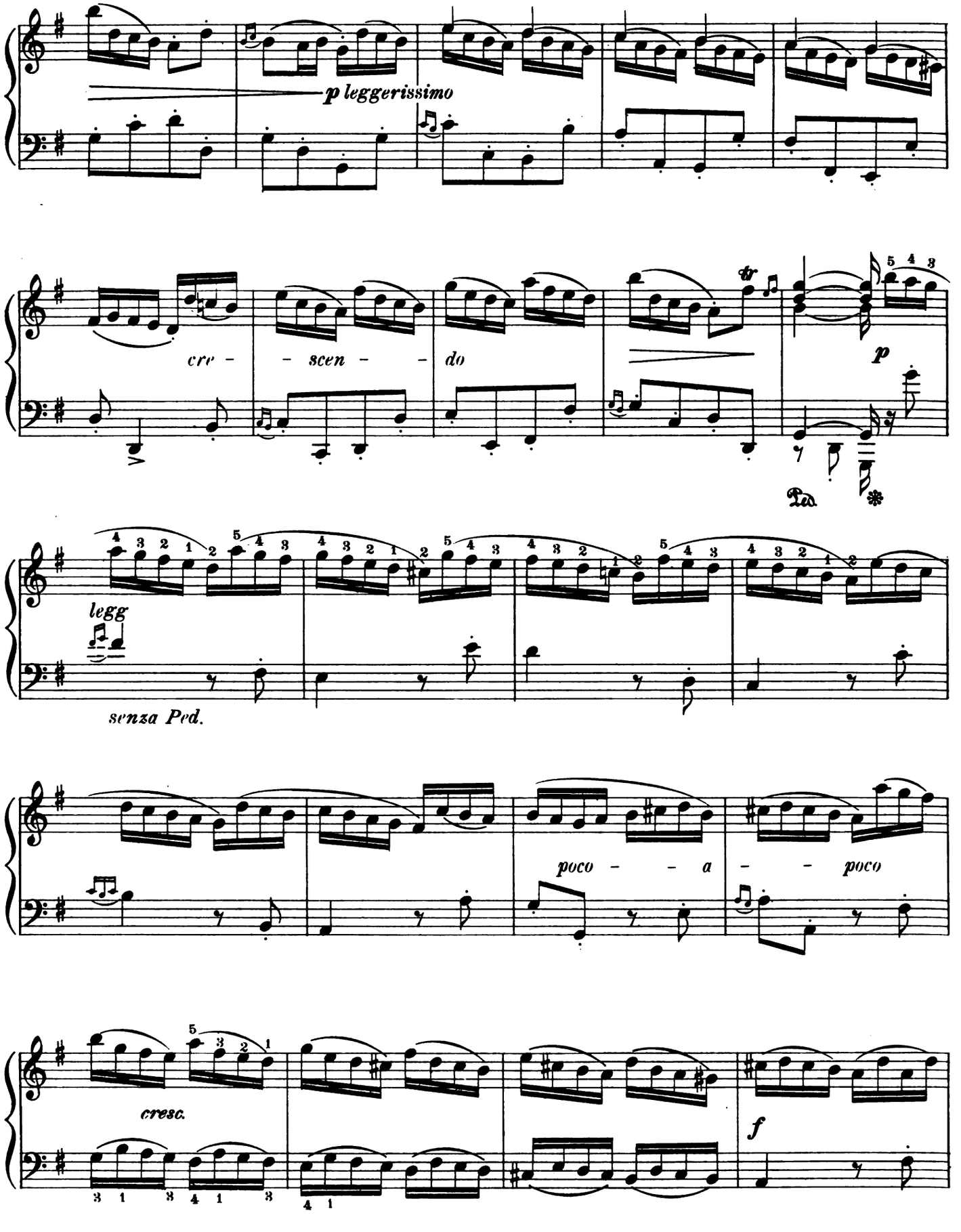
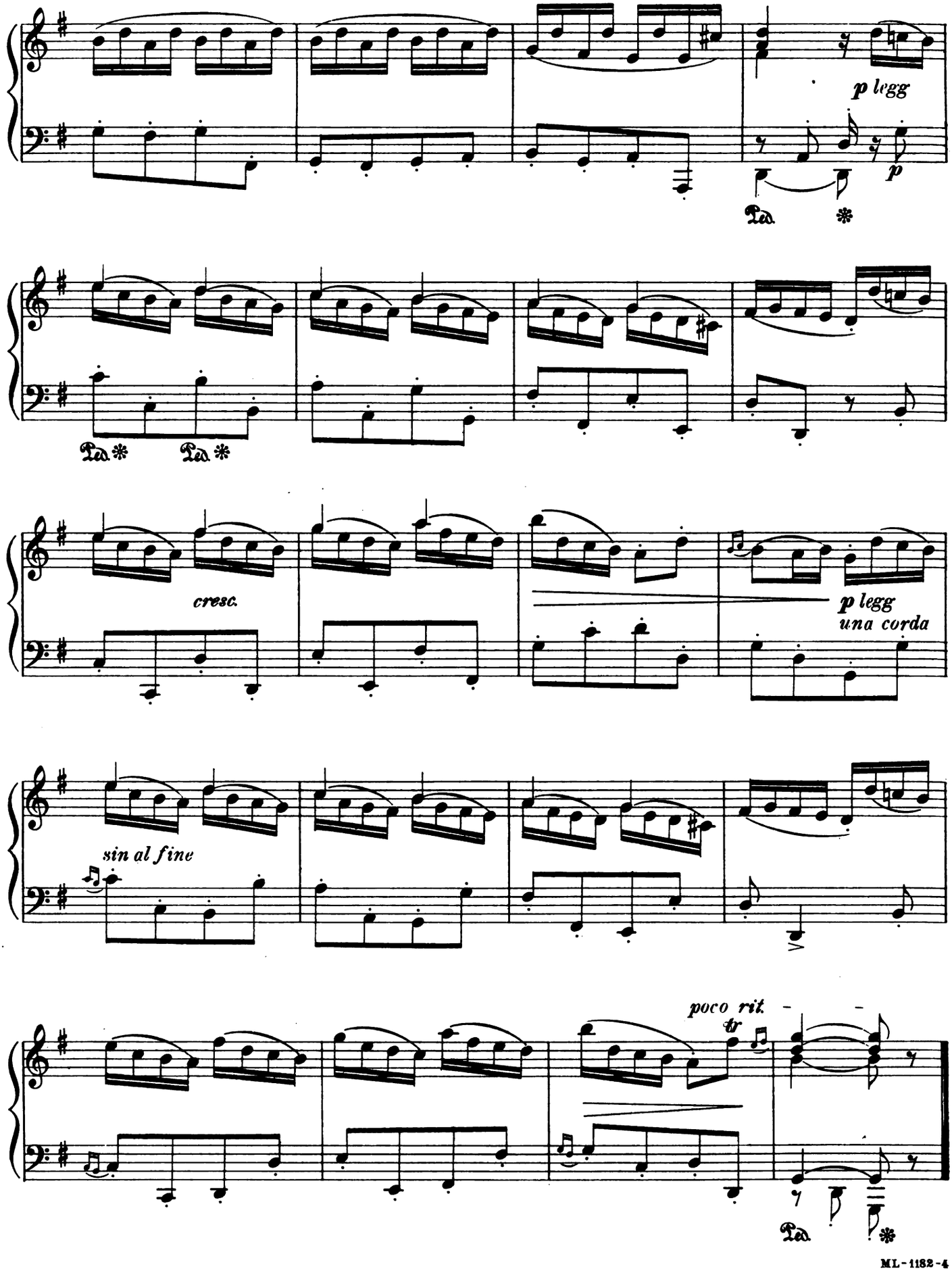

dolce
senza Ped.
mf
p
cresc.
dim.
p leggerissimo
cresc.

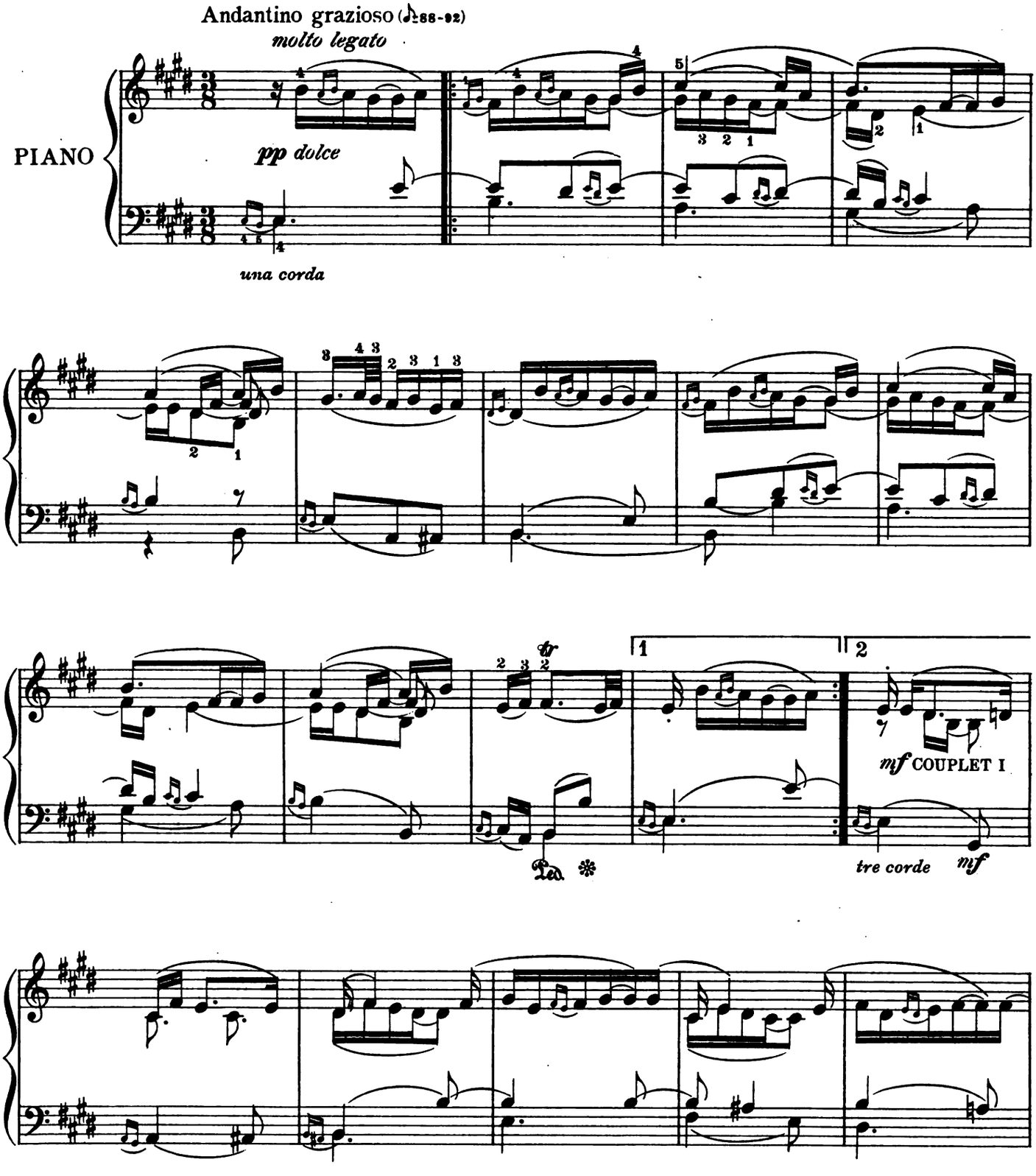

p leggerissimo
cre - - scen - - do
tr
p
Ped.
legg
senza Ped.
poco - - a - - poco
cresc.
f


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

# THE TURTLE-DOVES
## (LES TOURTERELLES)
### RONDEAU

*Edited by Isidor Philipp*

JACQUES ANDRÉ DAGINCOURT
(1684-1757)

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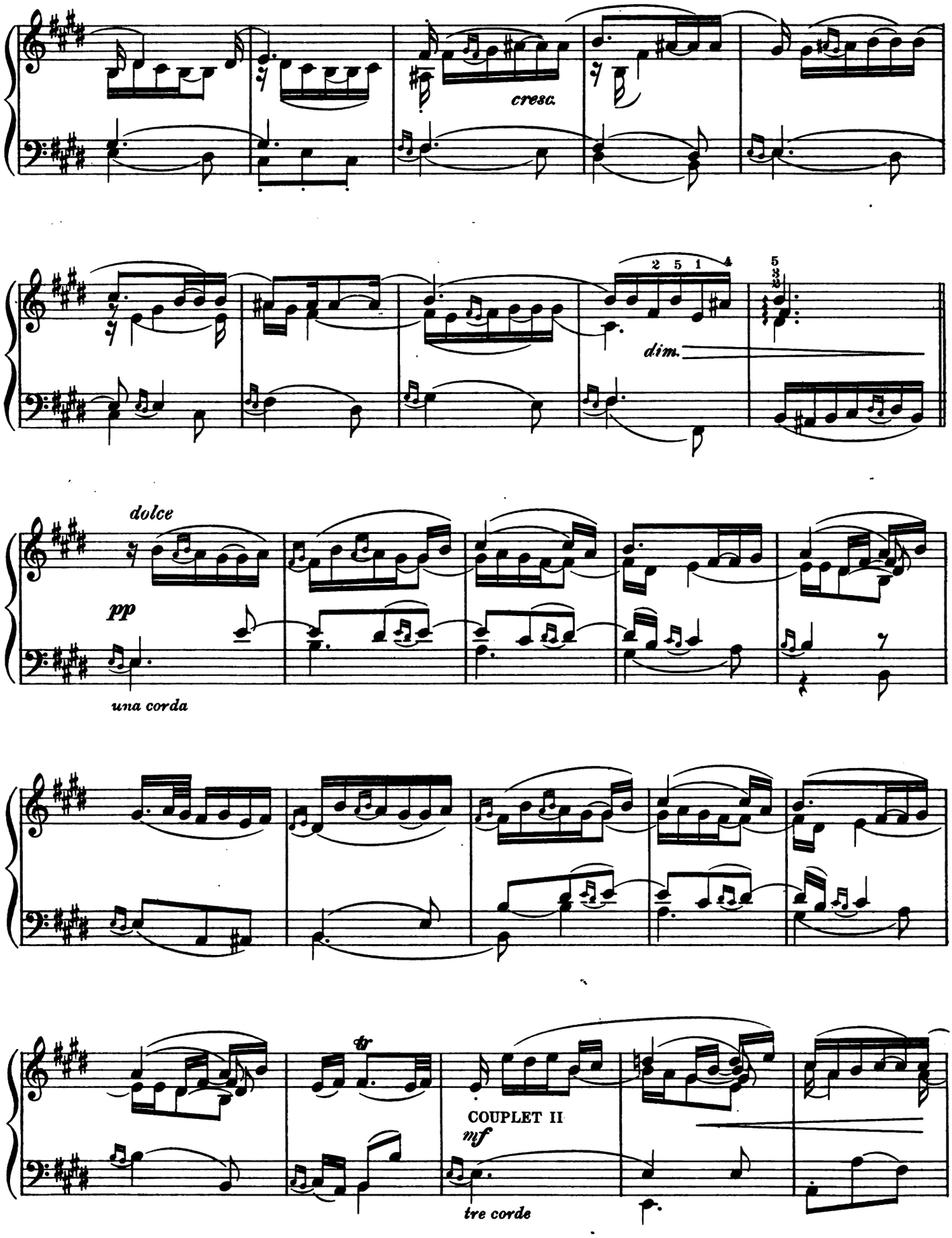
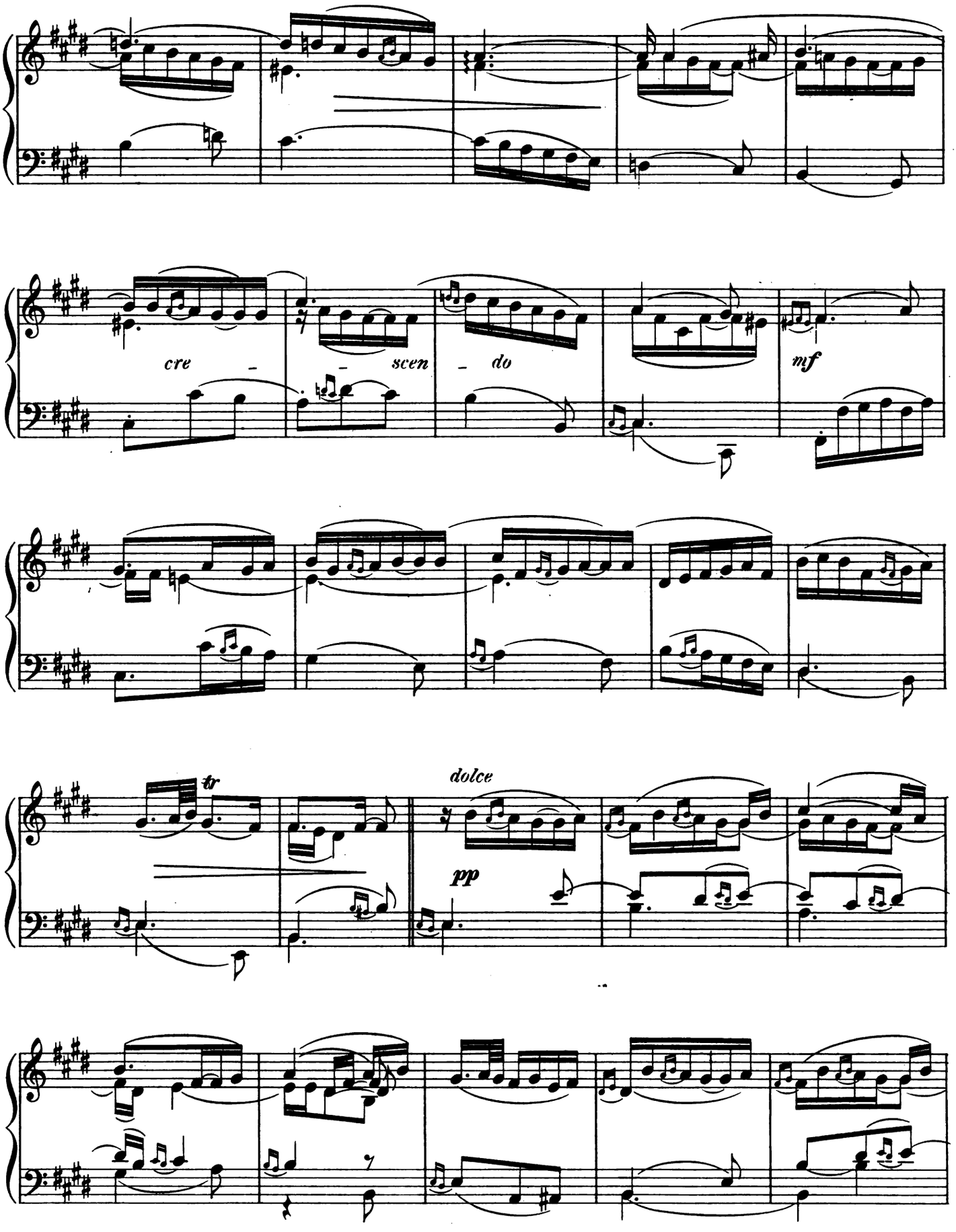
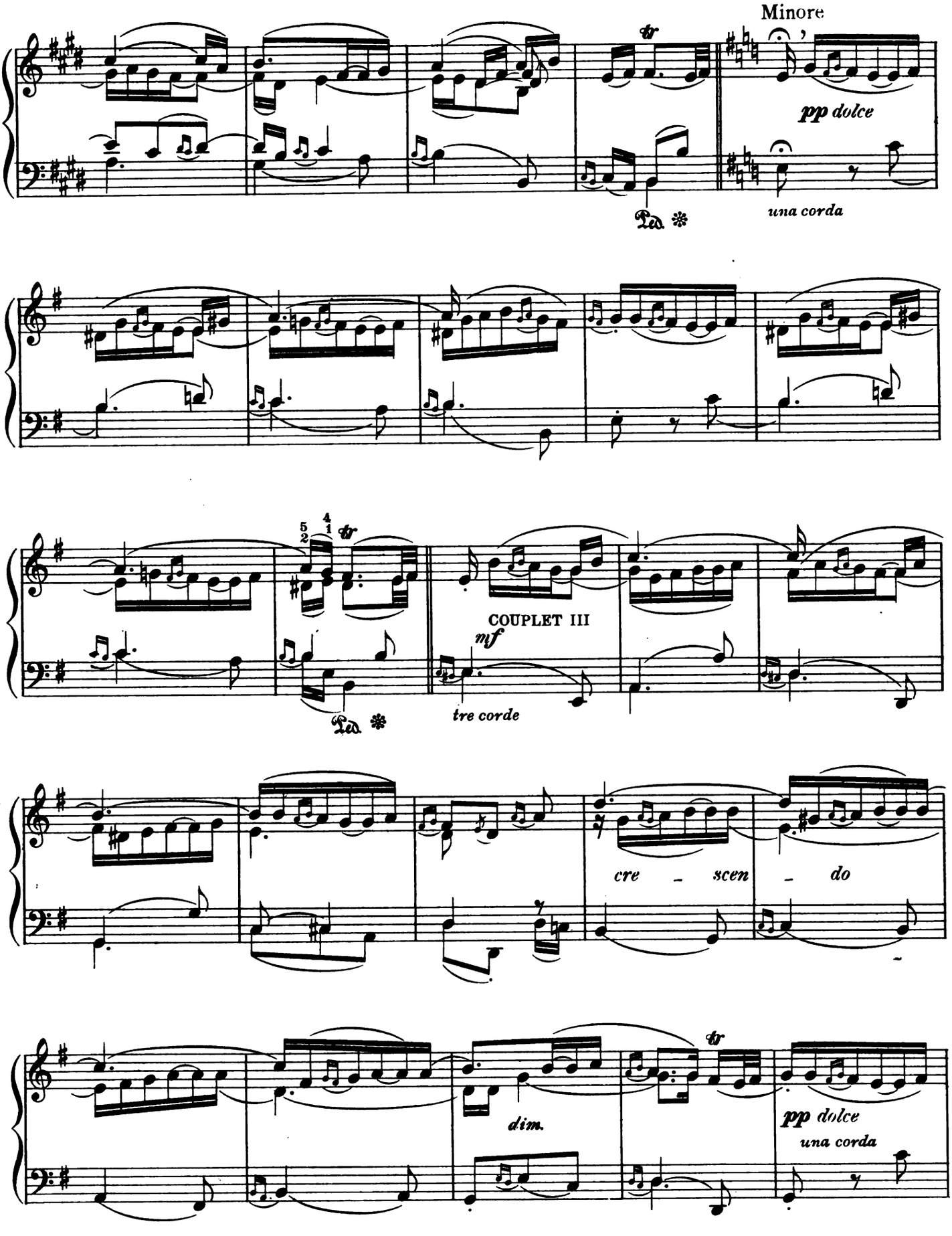
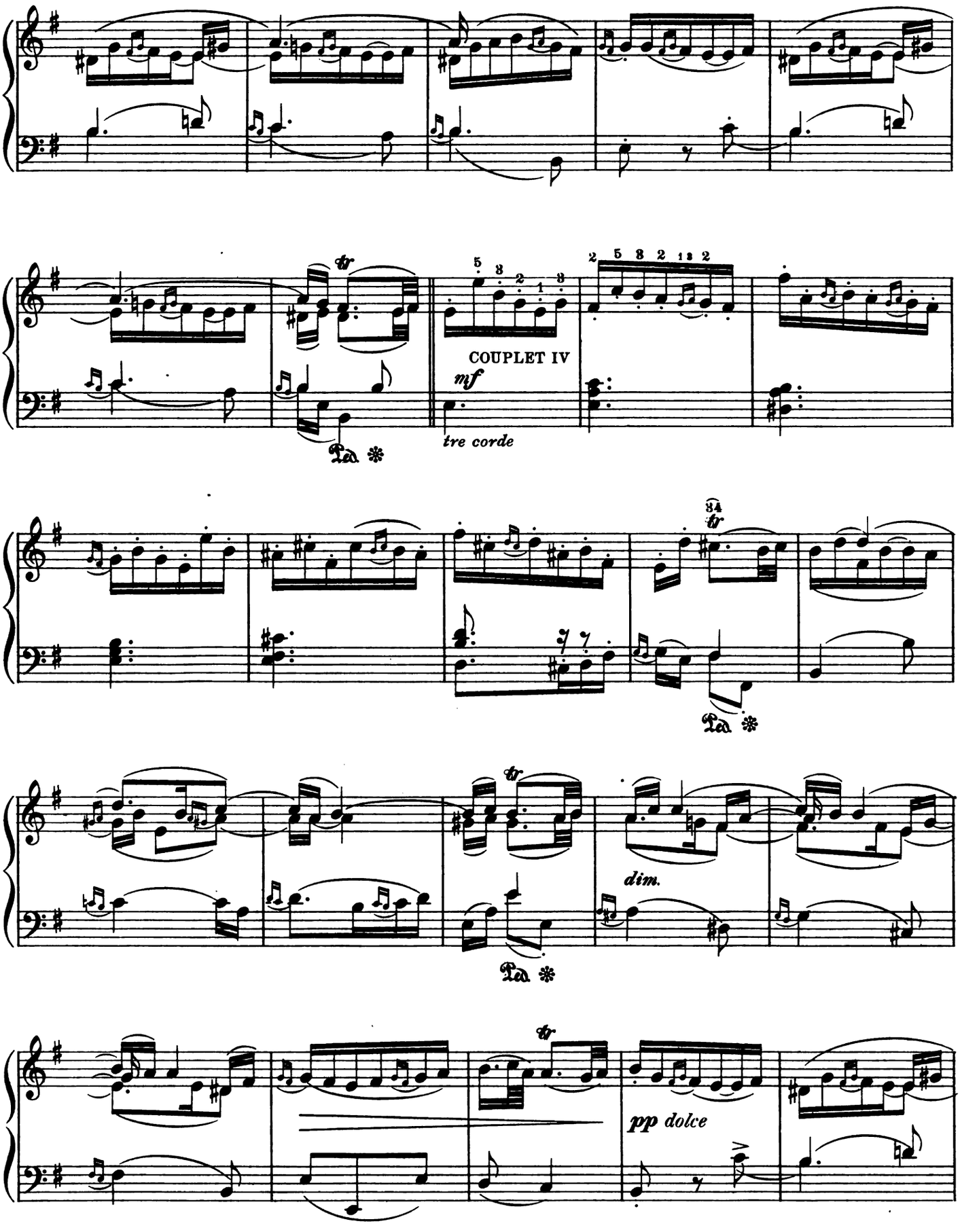
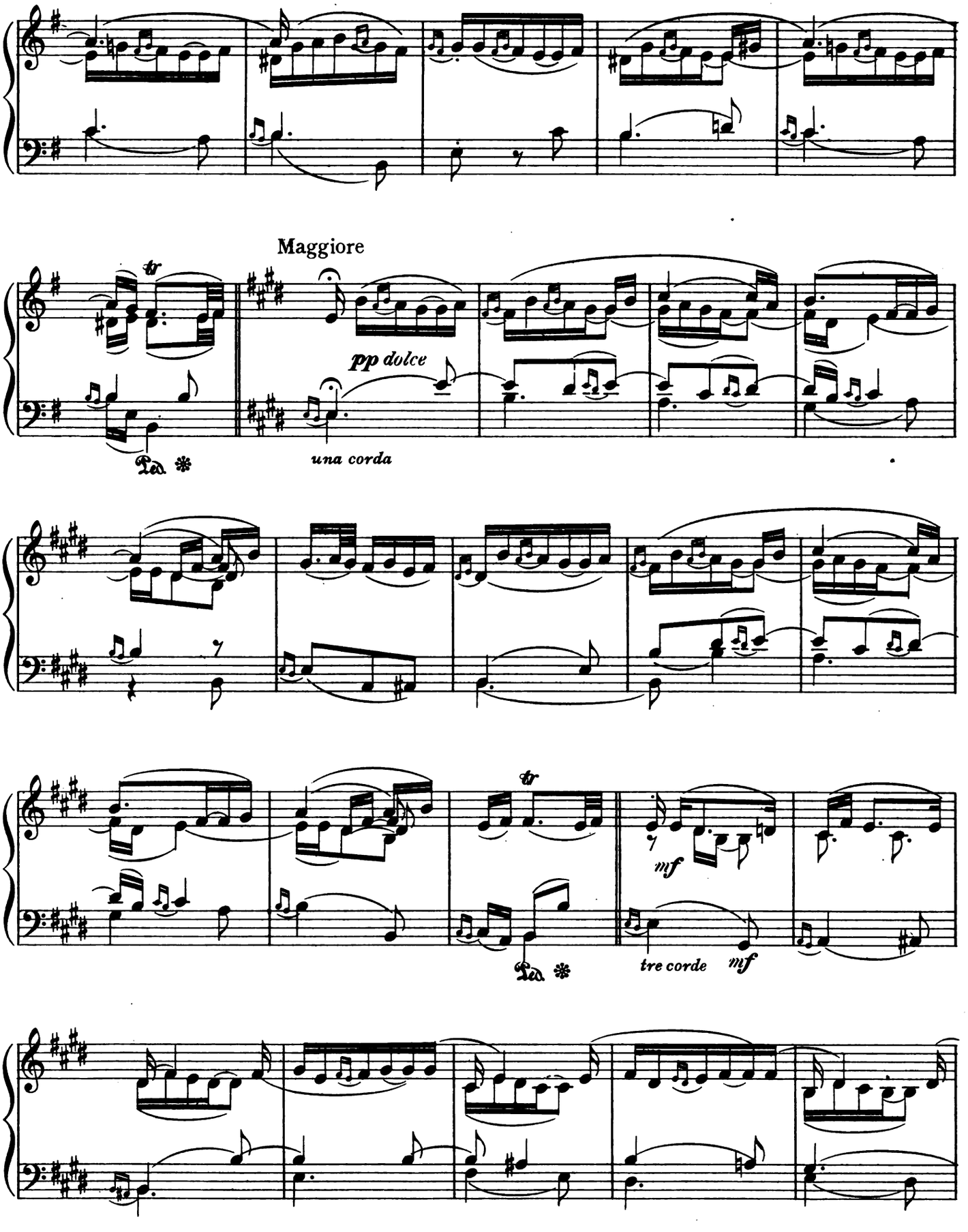
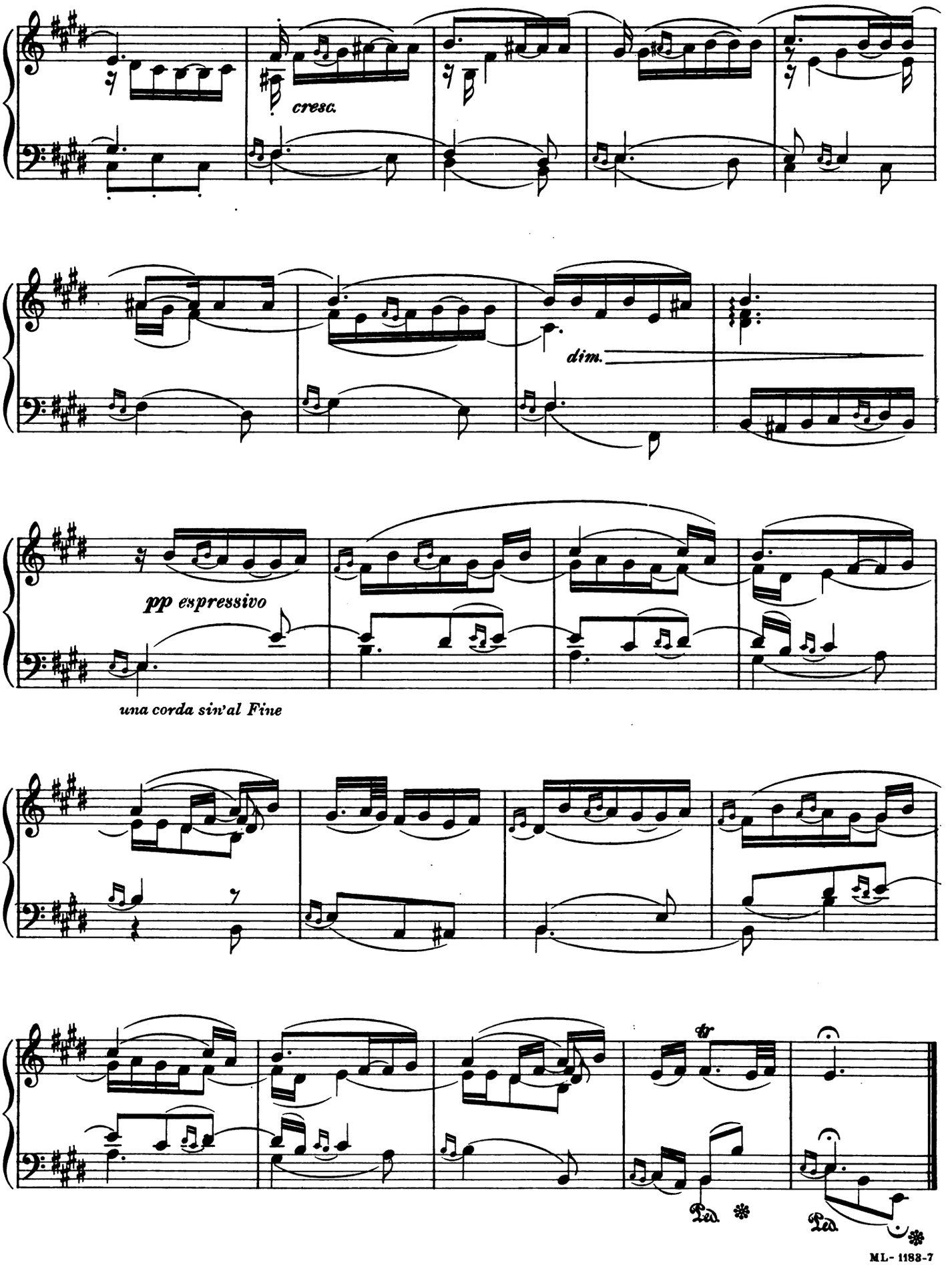

cresc.
2 5 1 4
5 3 2
dim.
dolce
pp
una corda
tr
COUPLET II
mf
tre corde


cre - - scen - do
mf
tr
dolce
pp


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


COUPLET IV
mf
tre corde
dim.
pp dolce

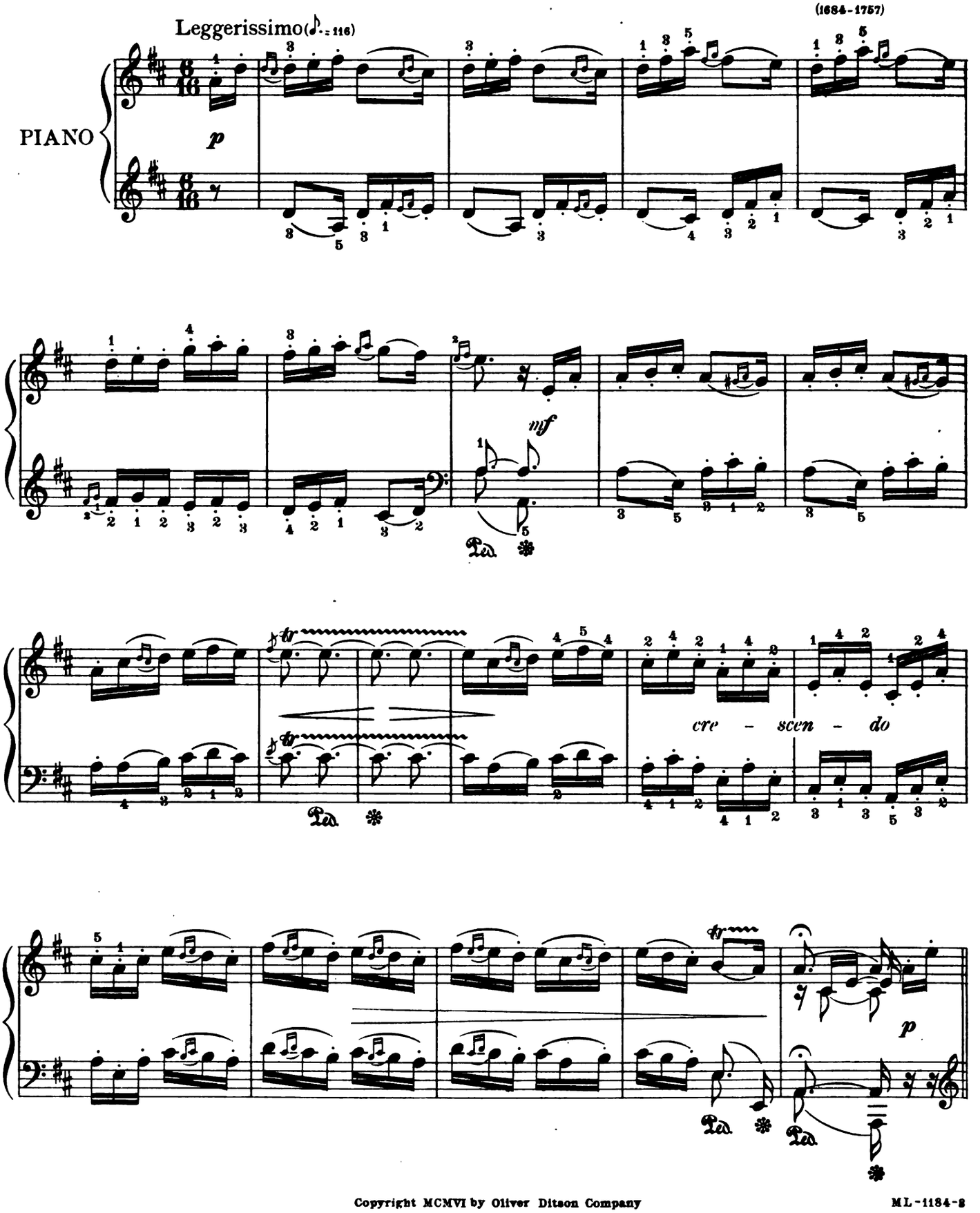

Maggiore
tr
pp dolce
una corda
Ped.
tr
mf
Ped.
tre corde
mf


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

# THE WINDMILL
## (LE MOULIN À VENT)

*Edited by Isidor Philipp*

JACQUES ANDRÉ DAGINCOURT
(1684-1757)

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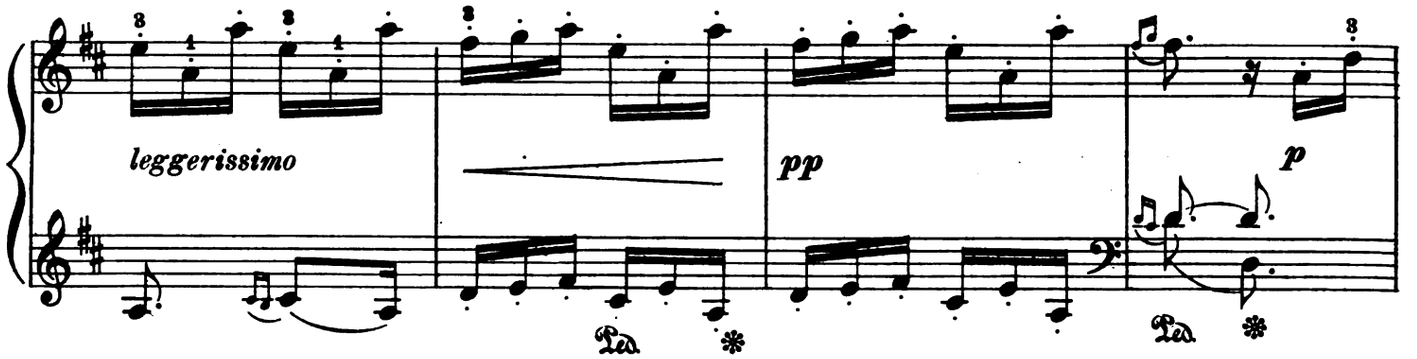
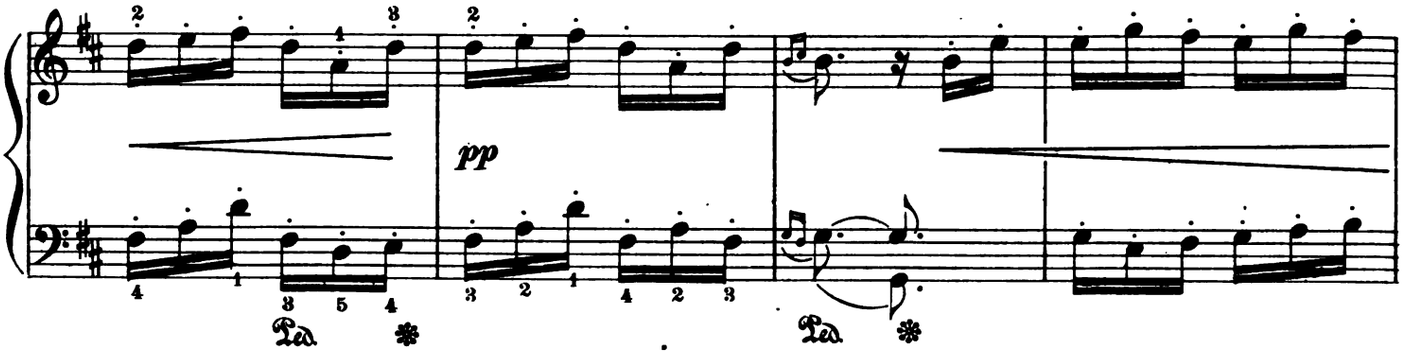
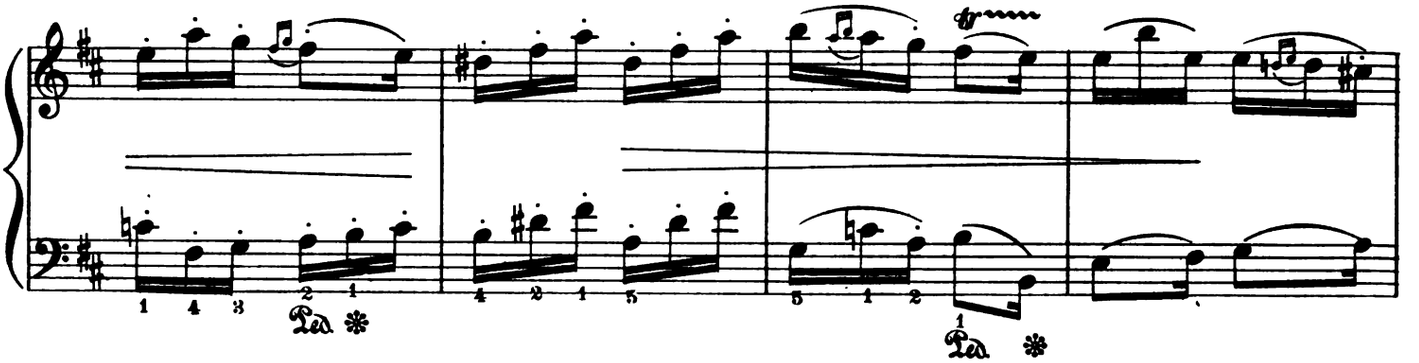
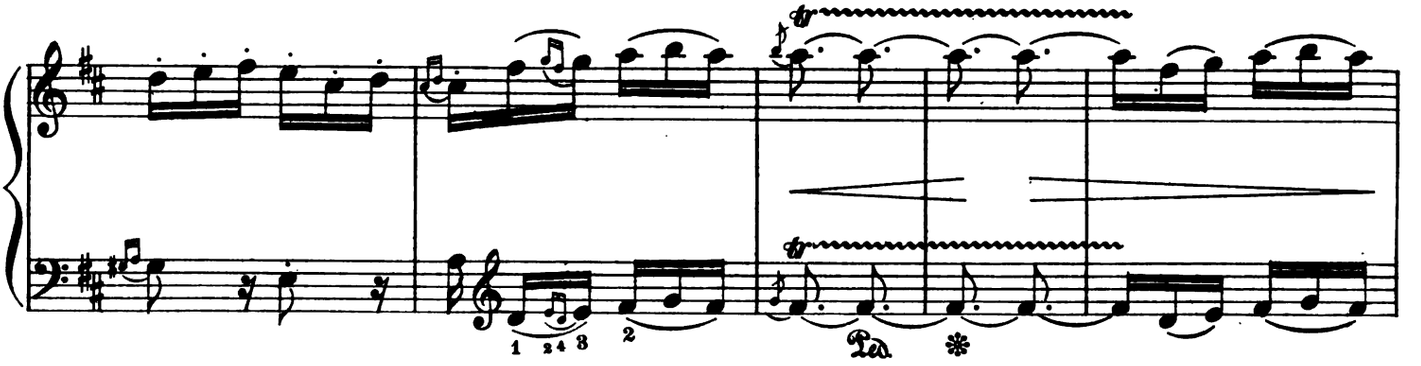
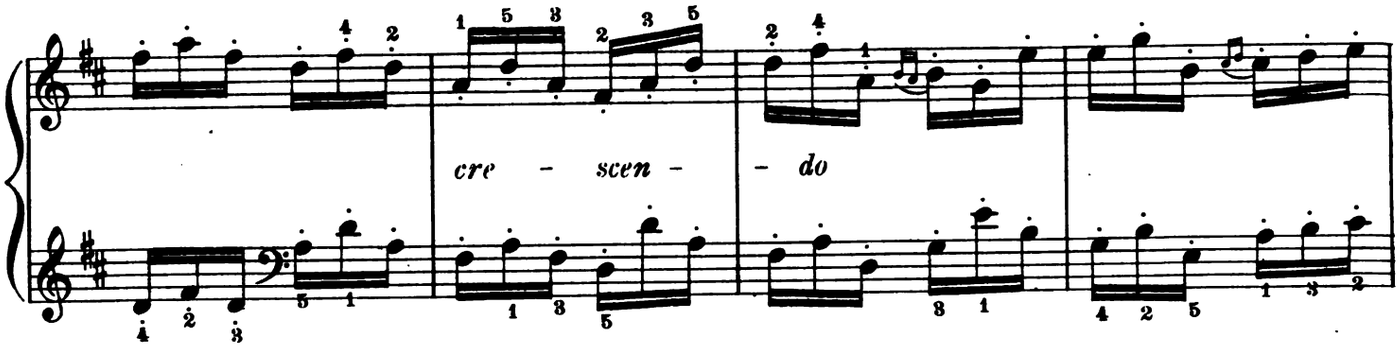
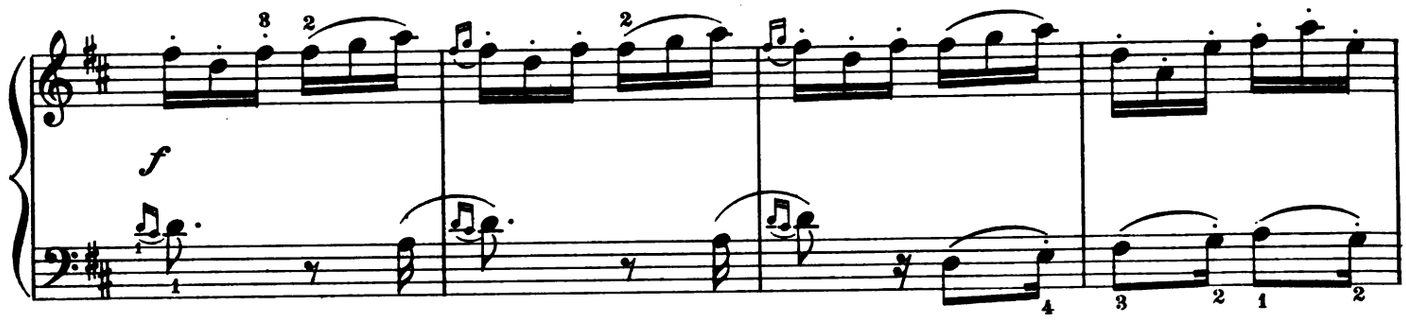

leggerissimo
pp
p
Ped.
Ped.

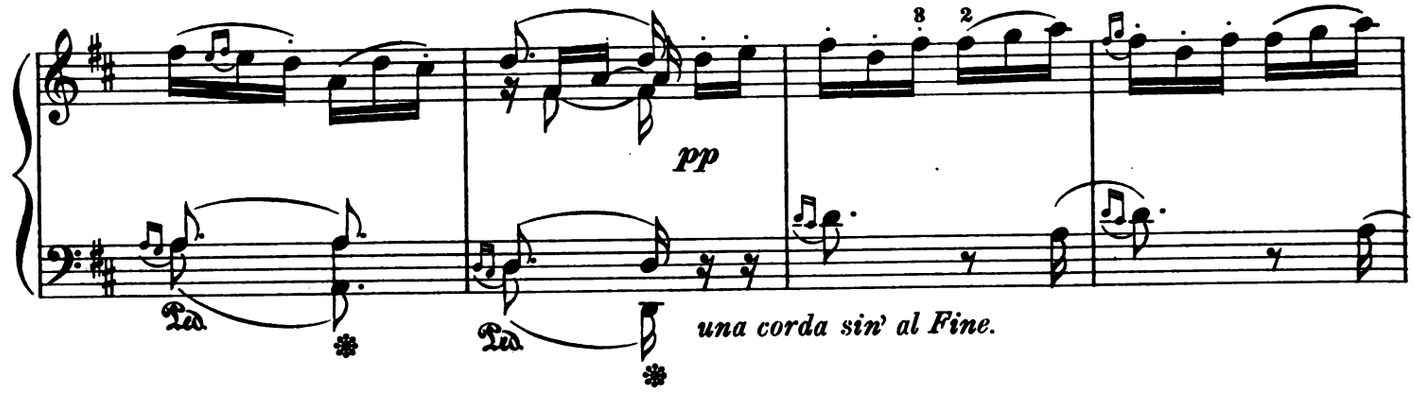

pp
Ped.
Ped.

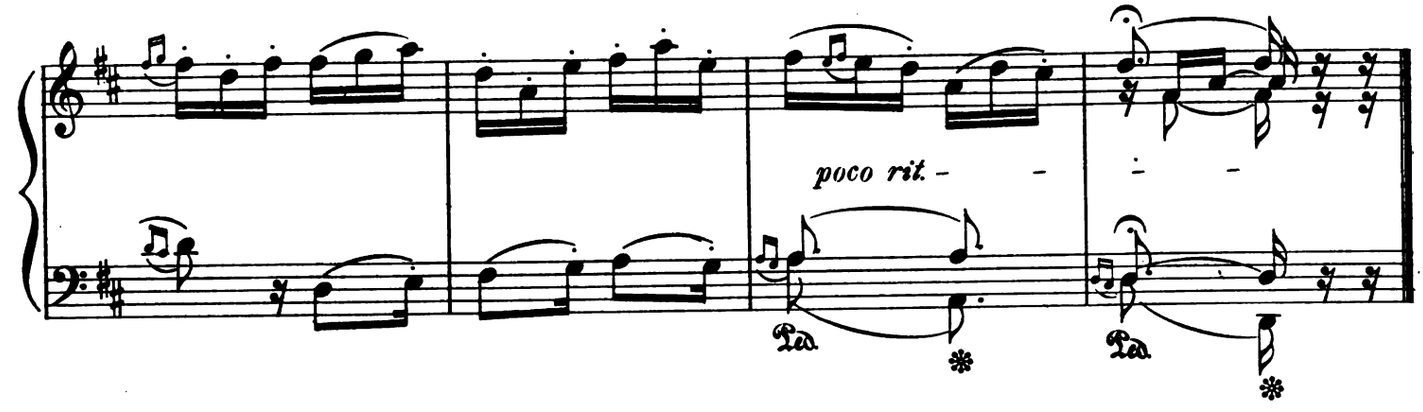

tr
Ped.
Ped.


tr
tr
Ped.


cre - scen - - do


f


pp
una corda sin' al Fine.

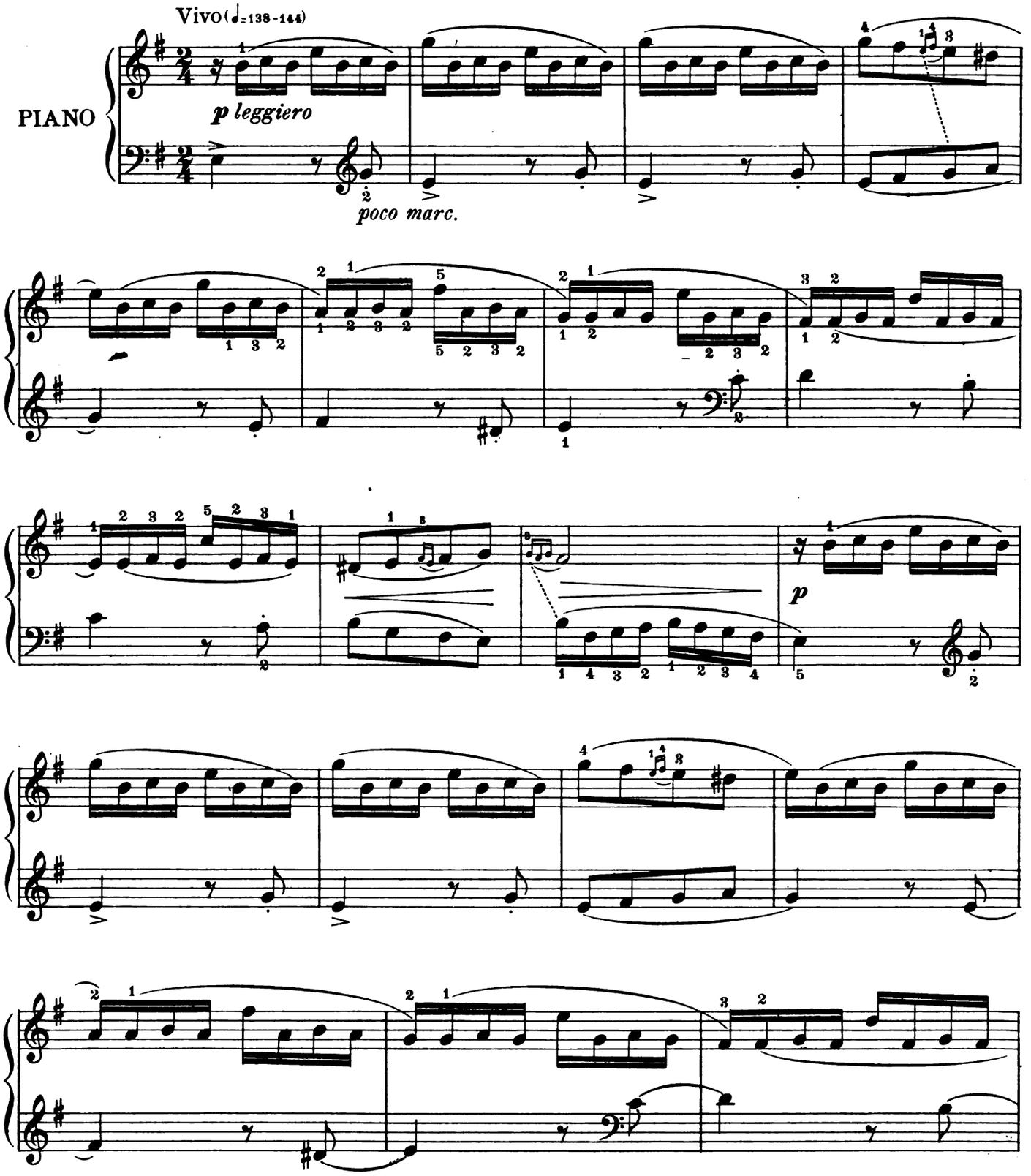

poco rit. - - - -

# THE CUCKOO
## (LE COUCOU)

### RONDEAU

*Edited by Isidor Philipp*

LOUIS-CLAUDE DAQUIN
(1694-1772)




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

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

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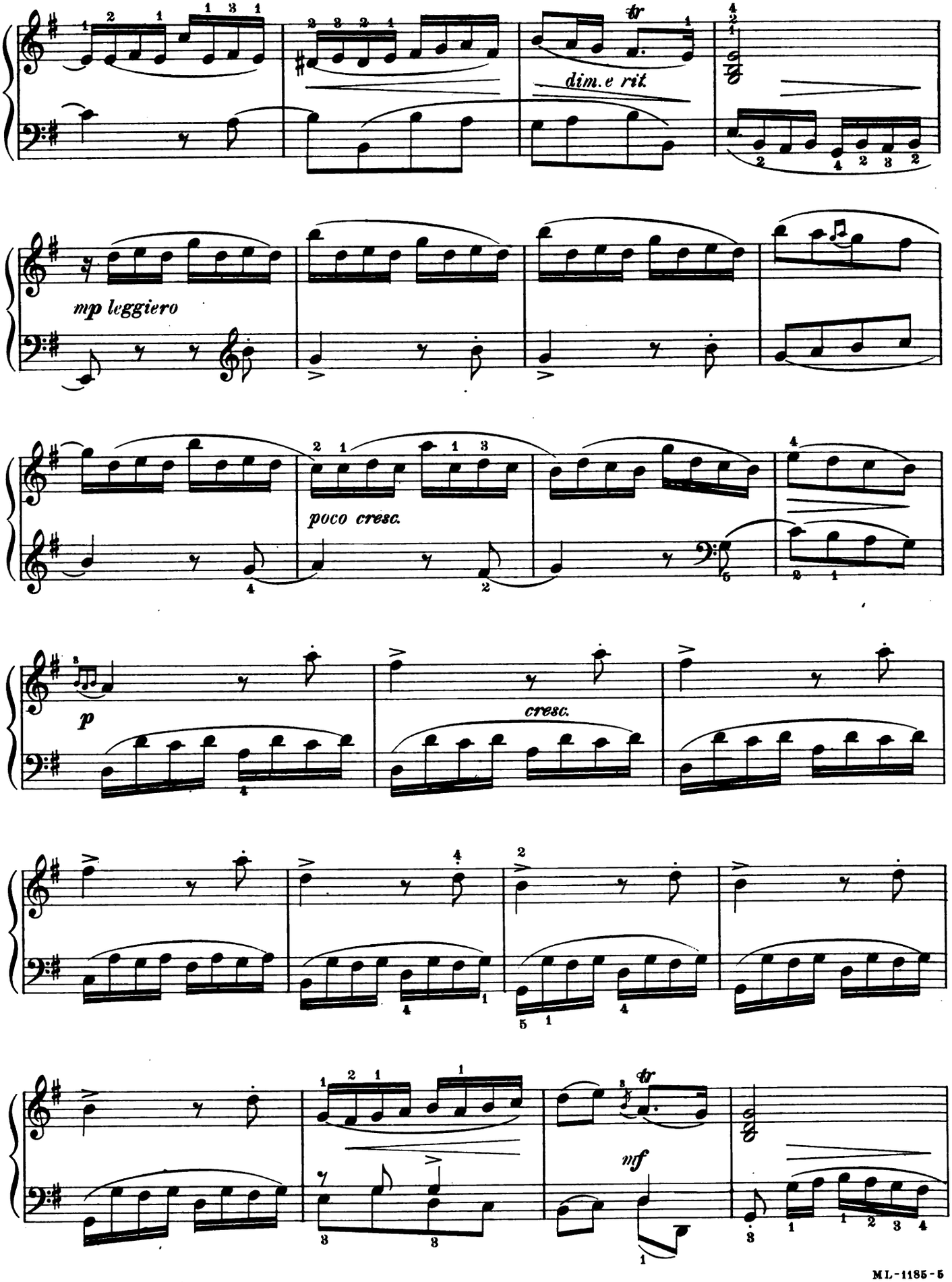
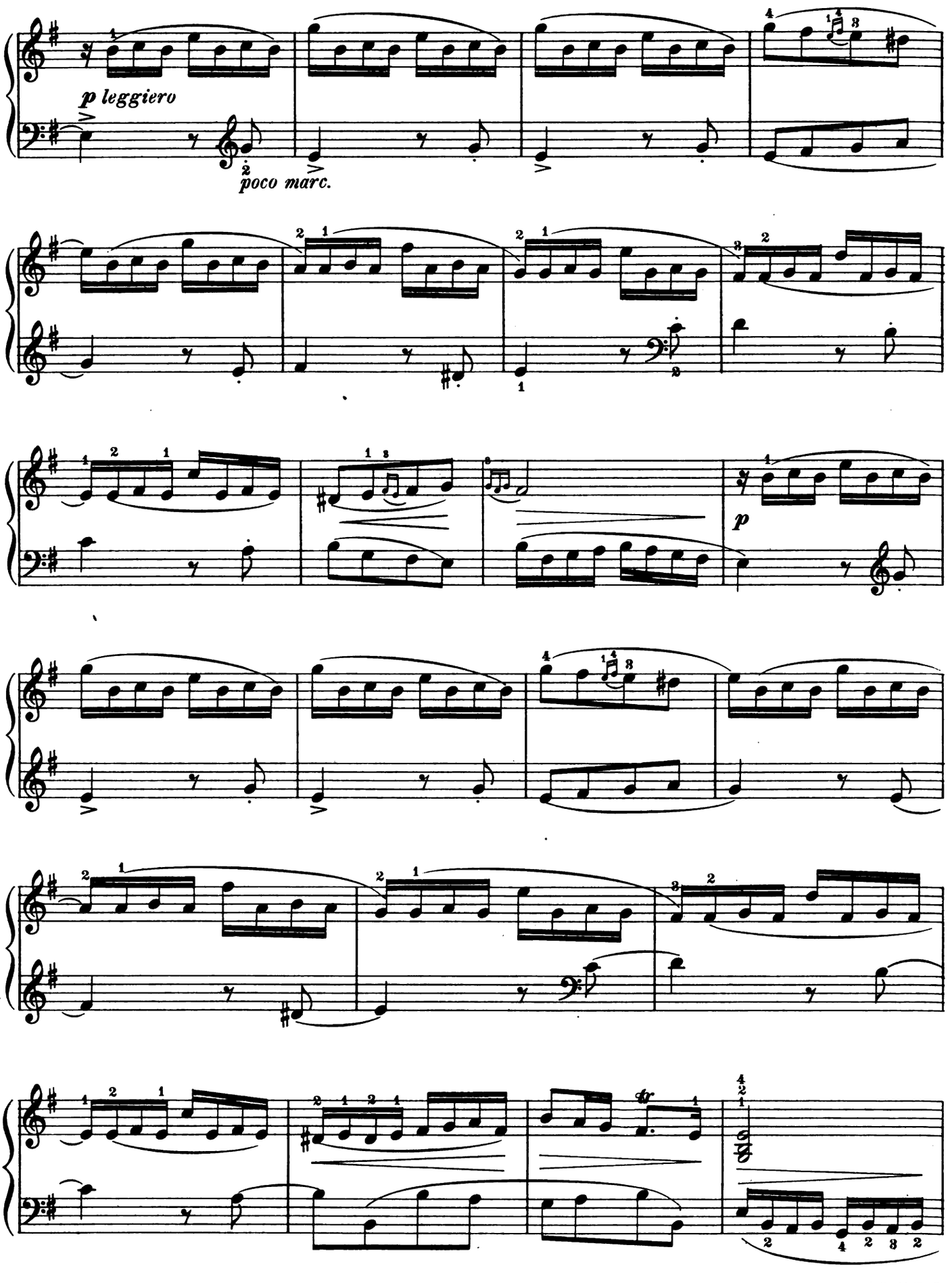
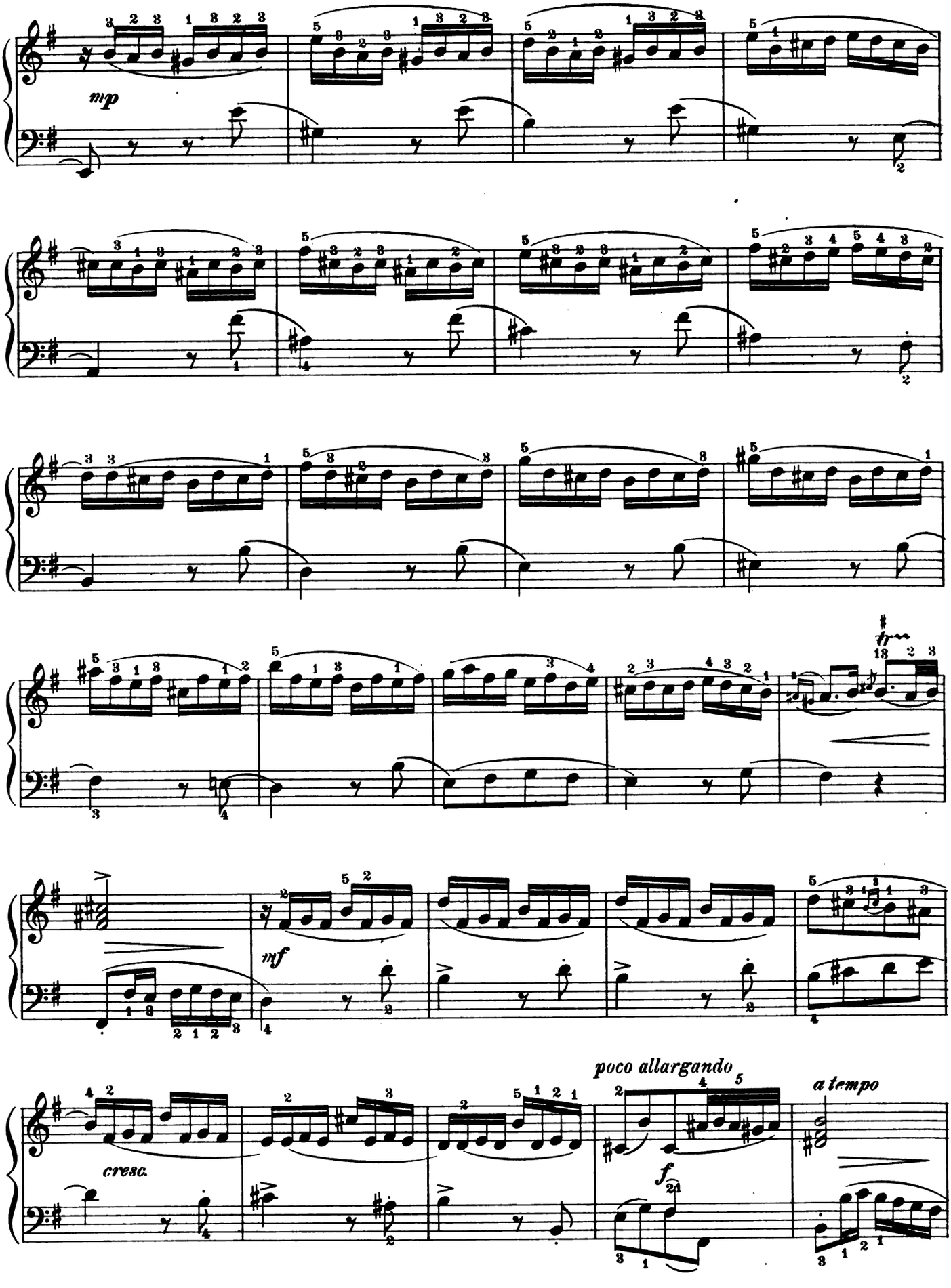
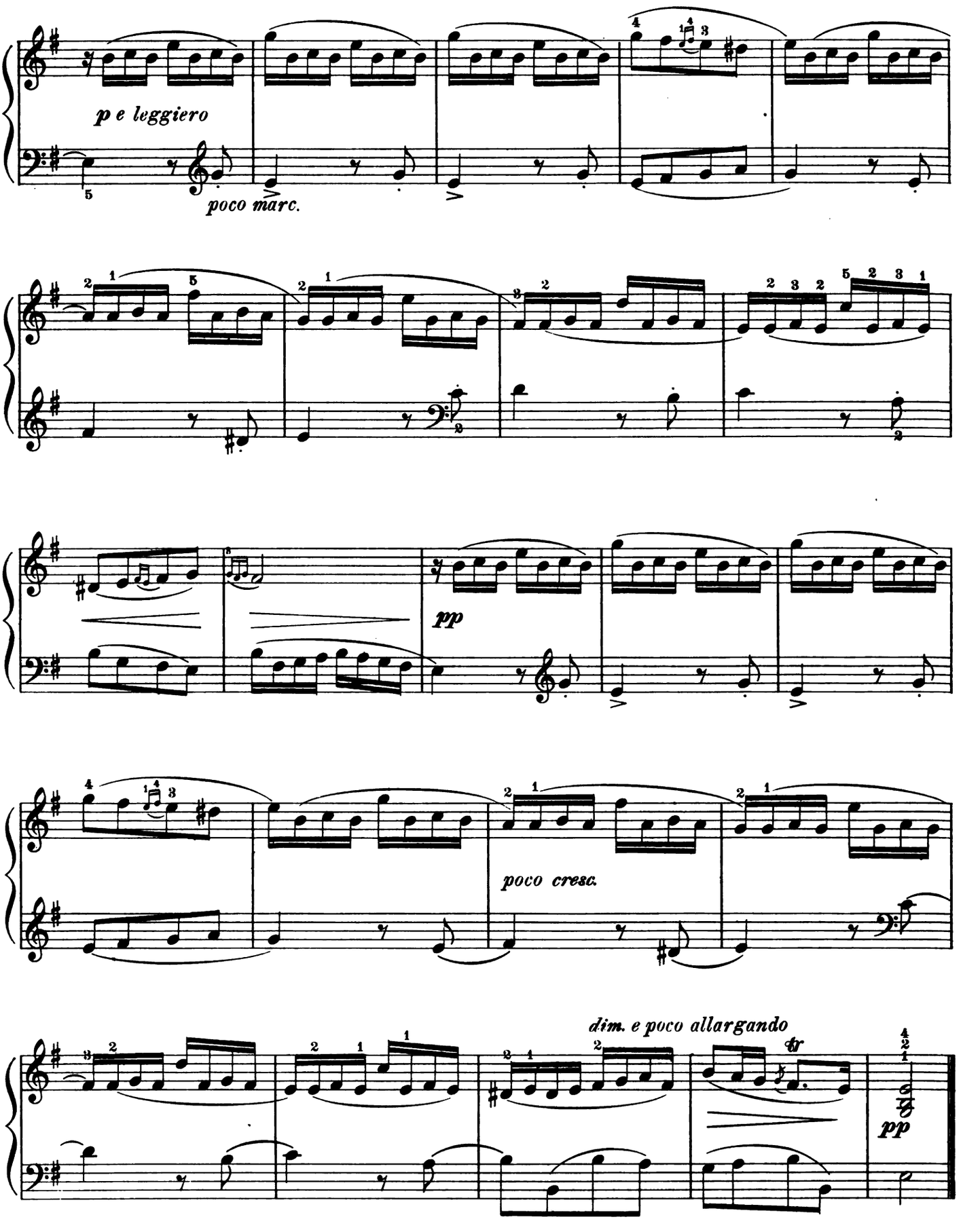

dim. e rit.
mp leggiero
poco cresc.
p
cresc.
mf


p leggiero
poco marc.
p


mp
mf
poco allargando
a tempo
cresc.
f


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

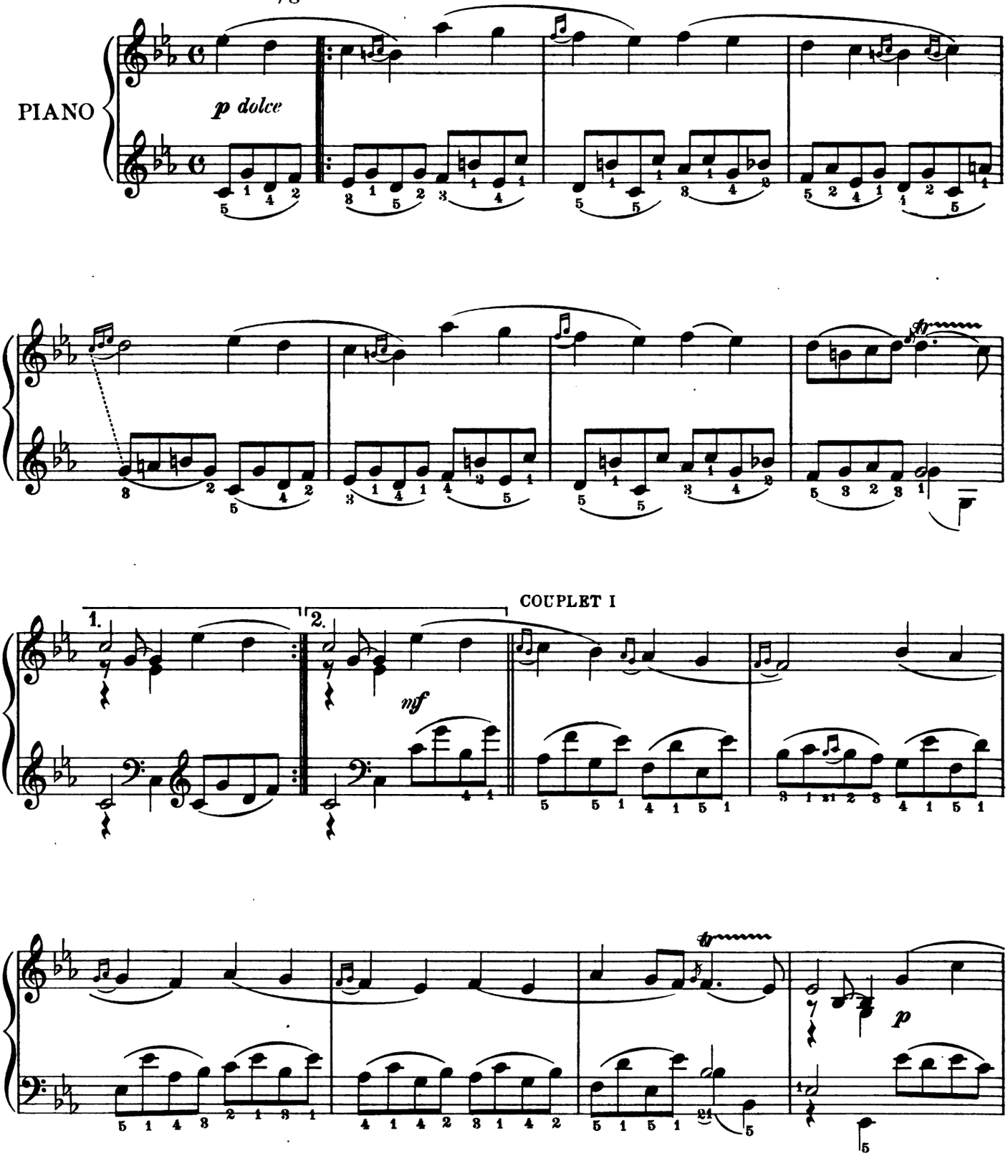
# GRACEFUL MELODY
## (LA MÉLODIEUSE)

### RONDEAU

*Edited by Isidor Philipp*

LOUIS-CLAUDE DAQUIN
(1694-1772)

Moderato, graziosamente (♩= 138)

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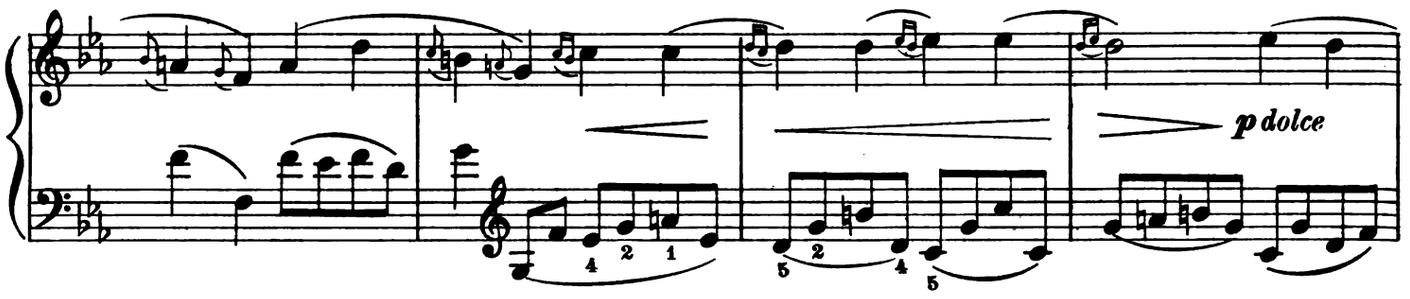
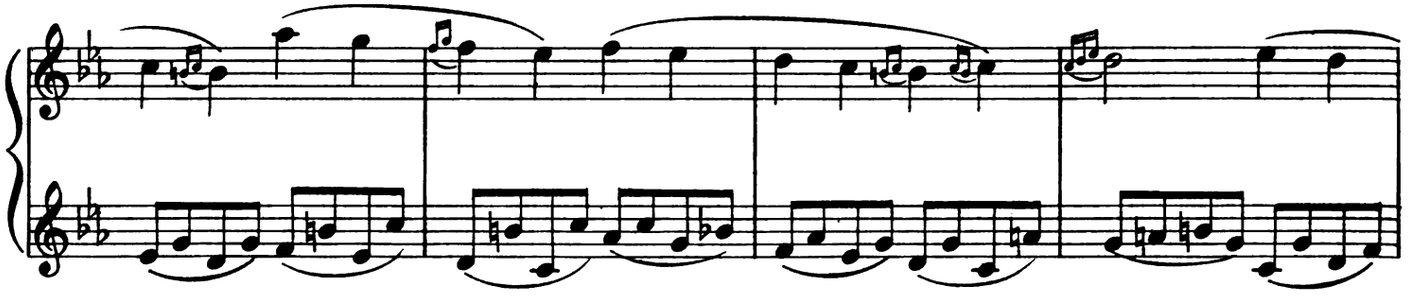
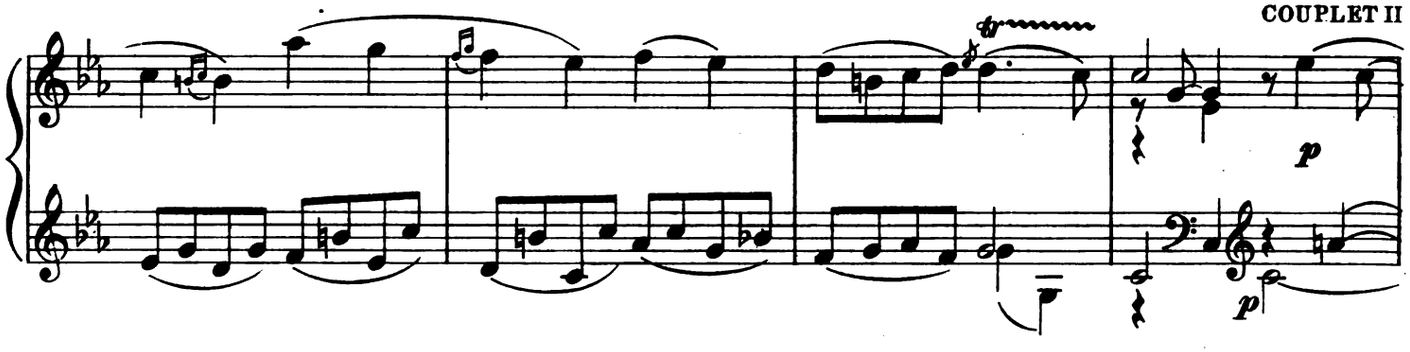
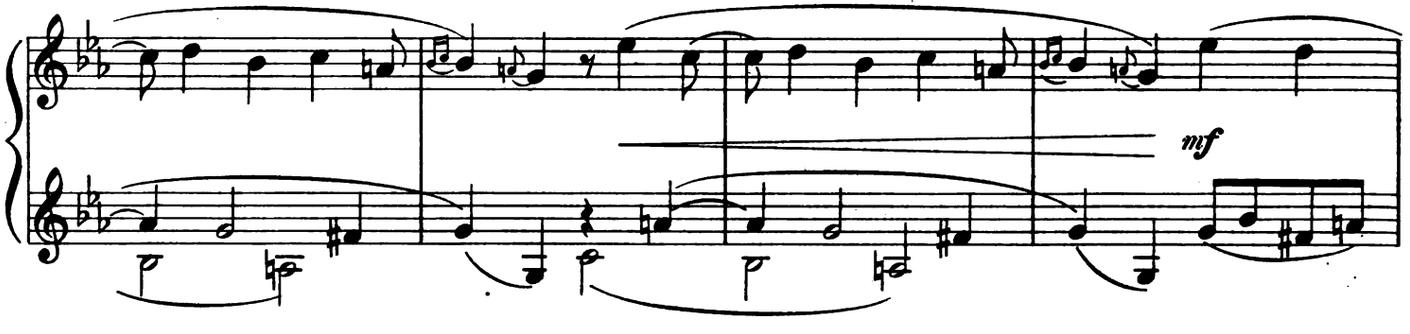
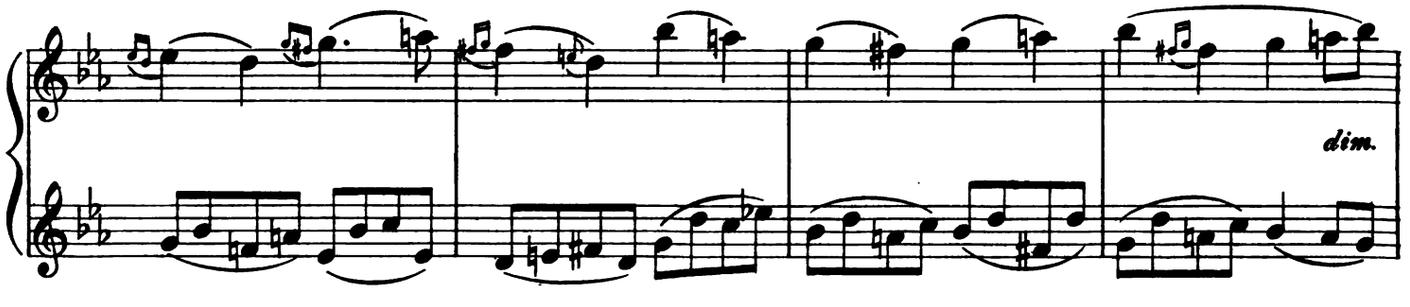
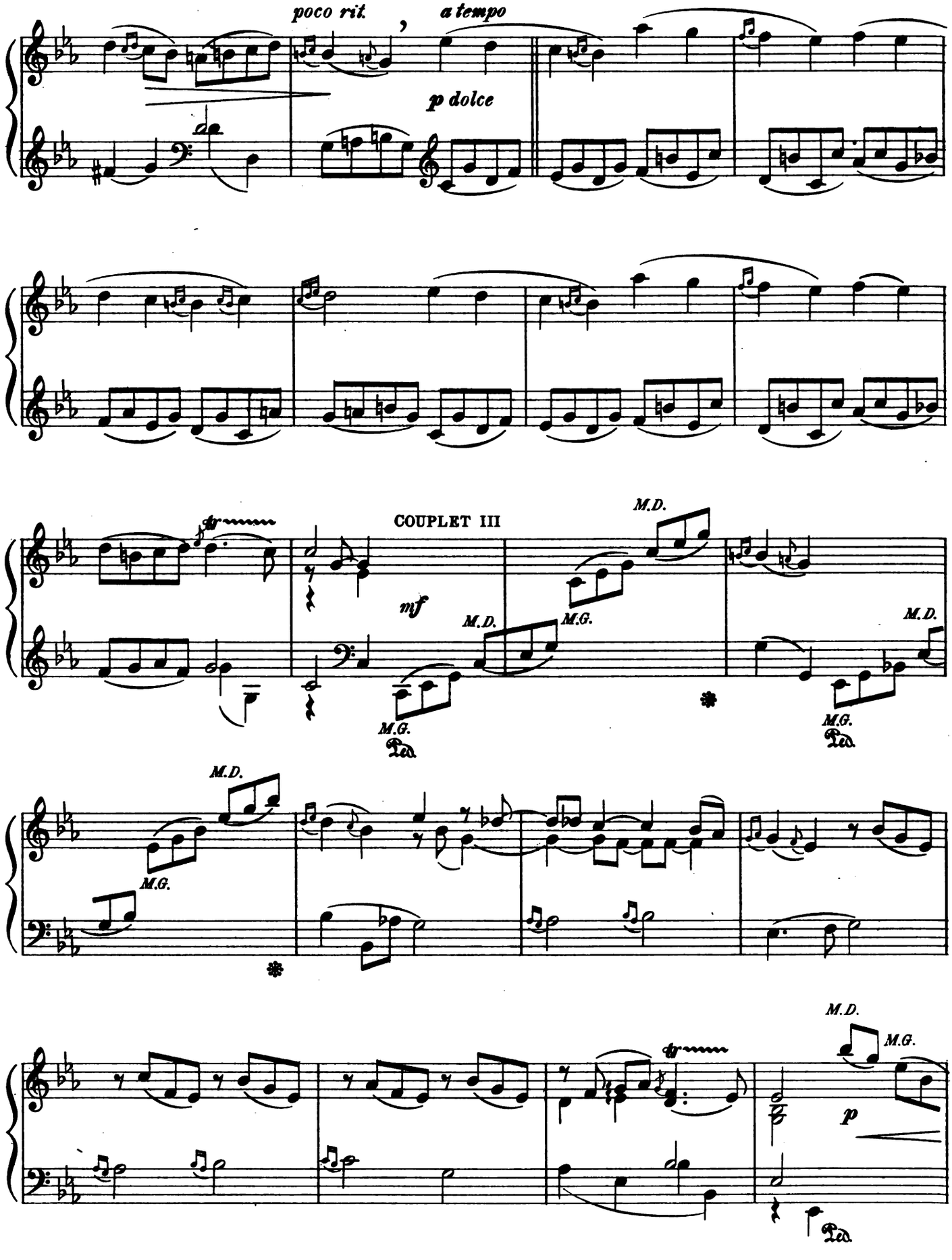

p dolce

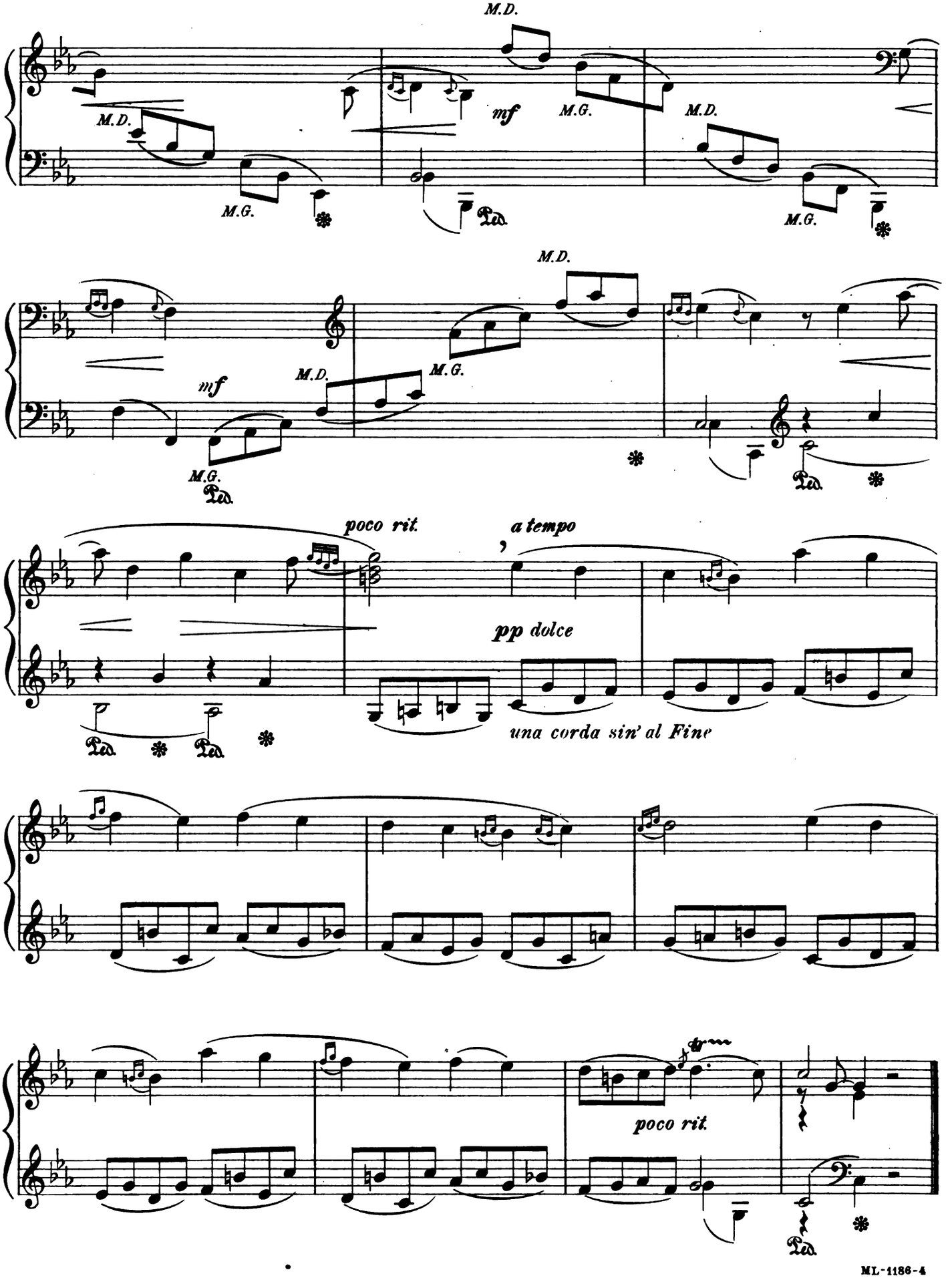



COUPLET II
tr
p
p


mf


dim.


poco rit.
a tempo
p dolce
COUPLET III
M.D.
mf
M.G.
Ped.
p


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

# THE SWALLOW
## (L' HIRONDELLE)

### RONDEAU

*Edited by Isidor Philipp*

LOUIS-CLAUDE DAQUIN
(1694-1772)

Allegro vivo (♩=138-144)

PIANO

*p leggiero*

*pp* *pp* *mf* *mf* *mf*

*p*

*cresc.*

*mf*

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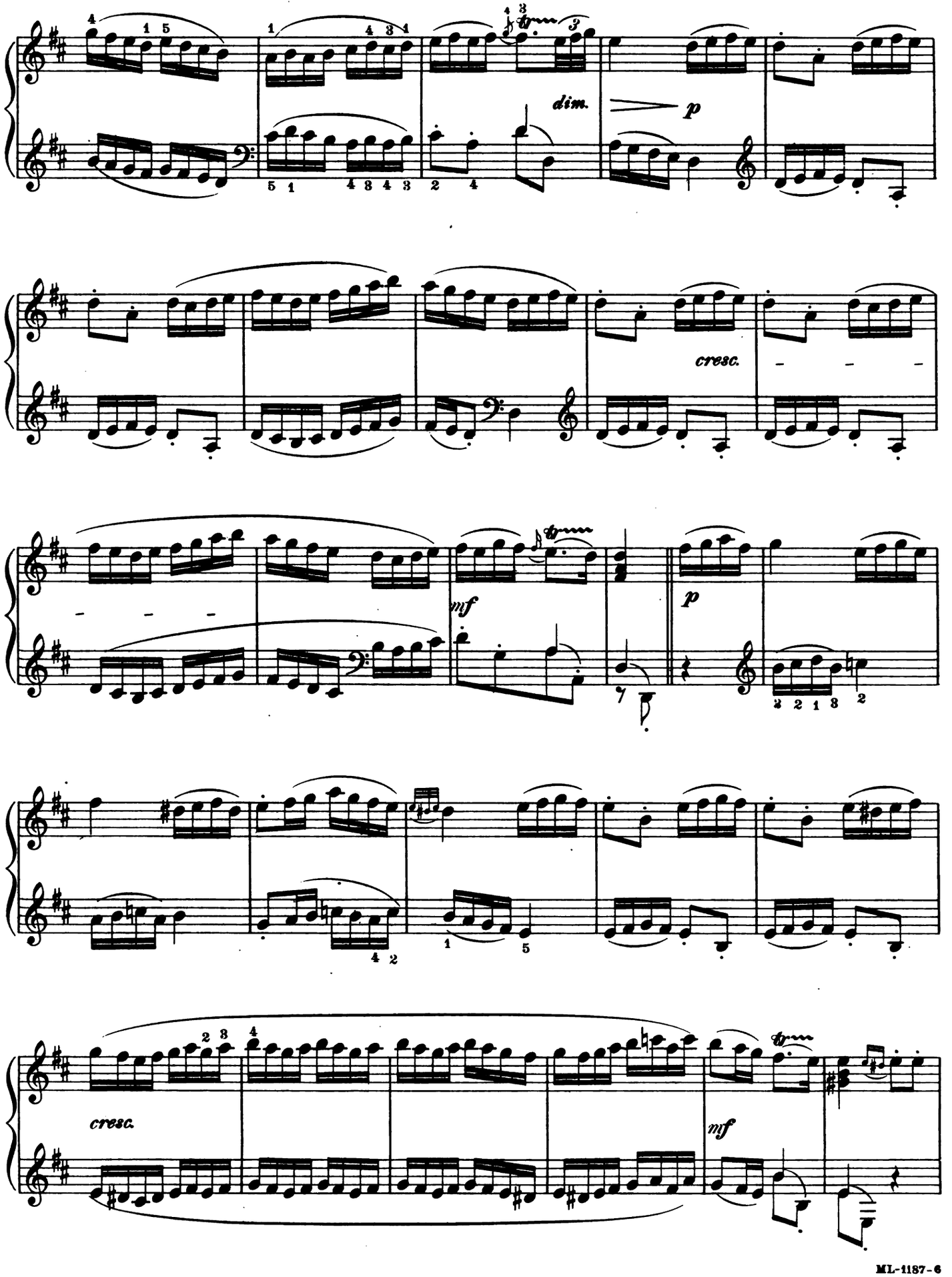
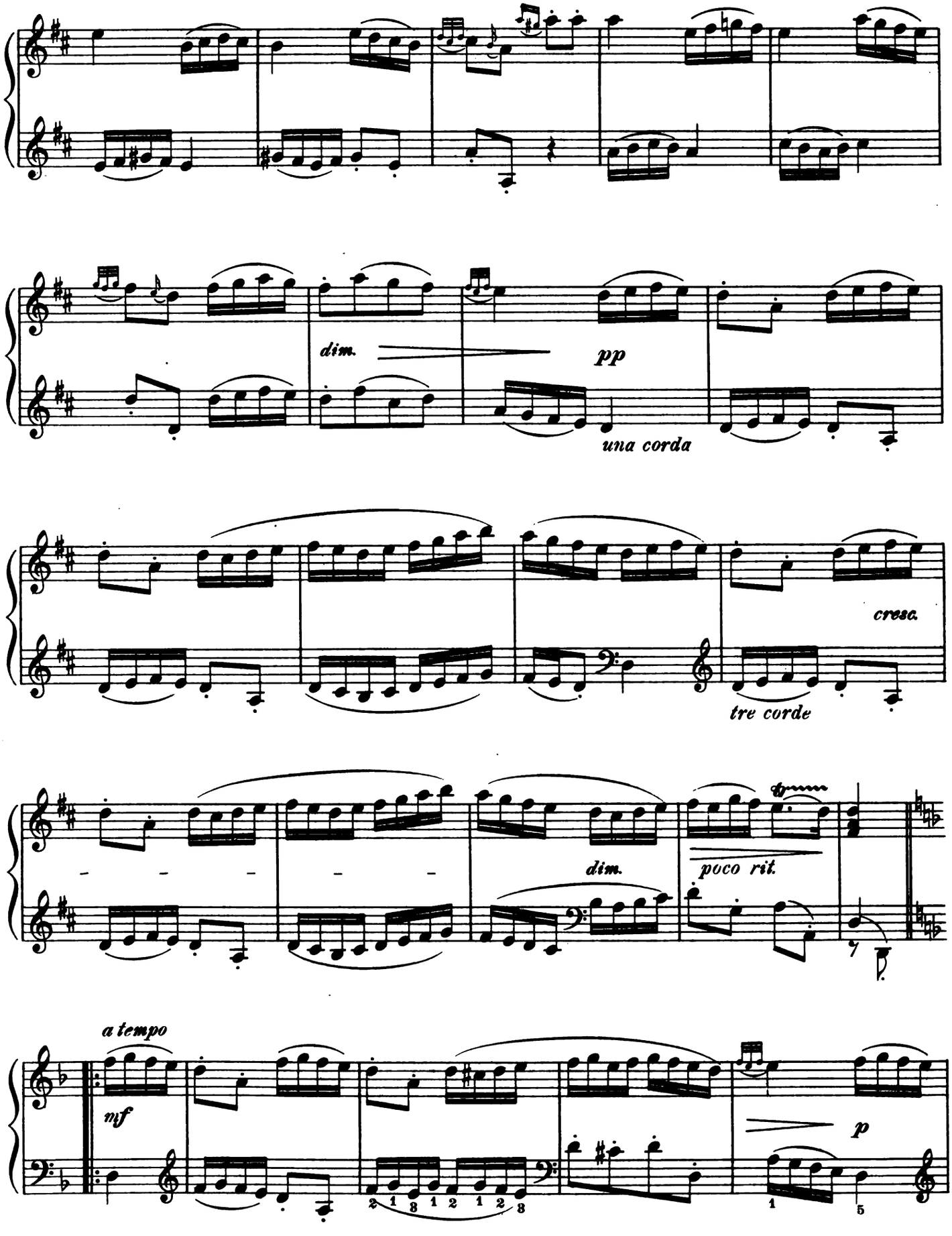
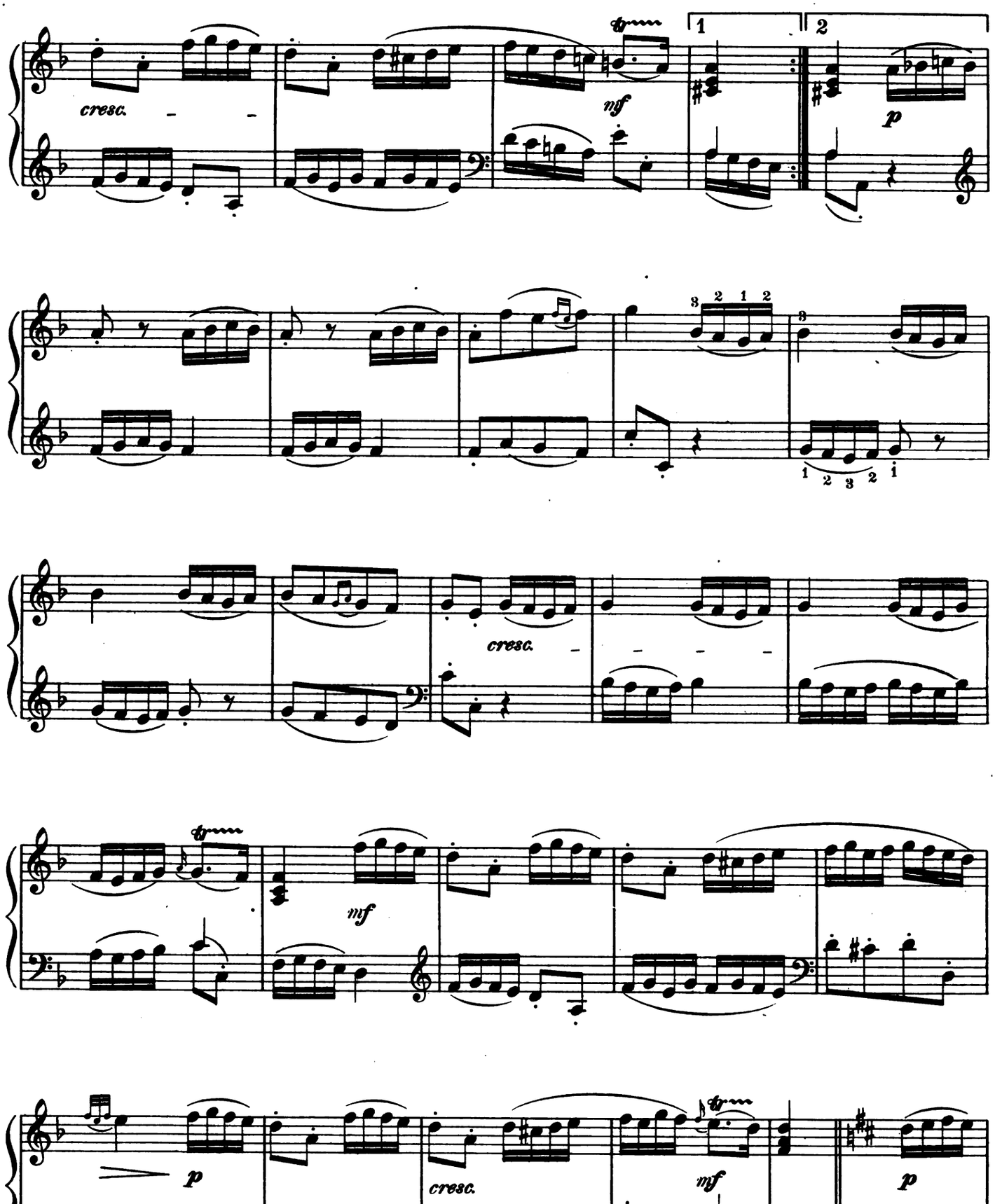
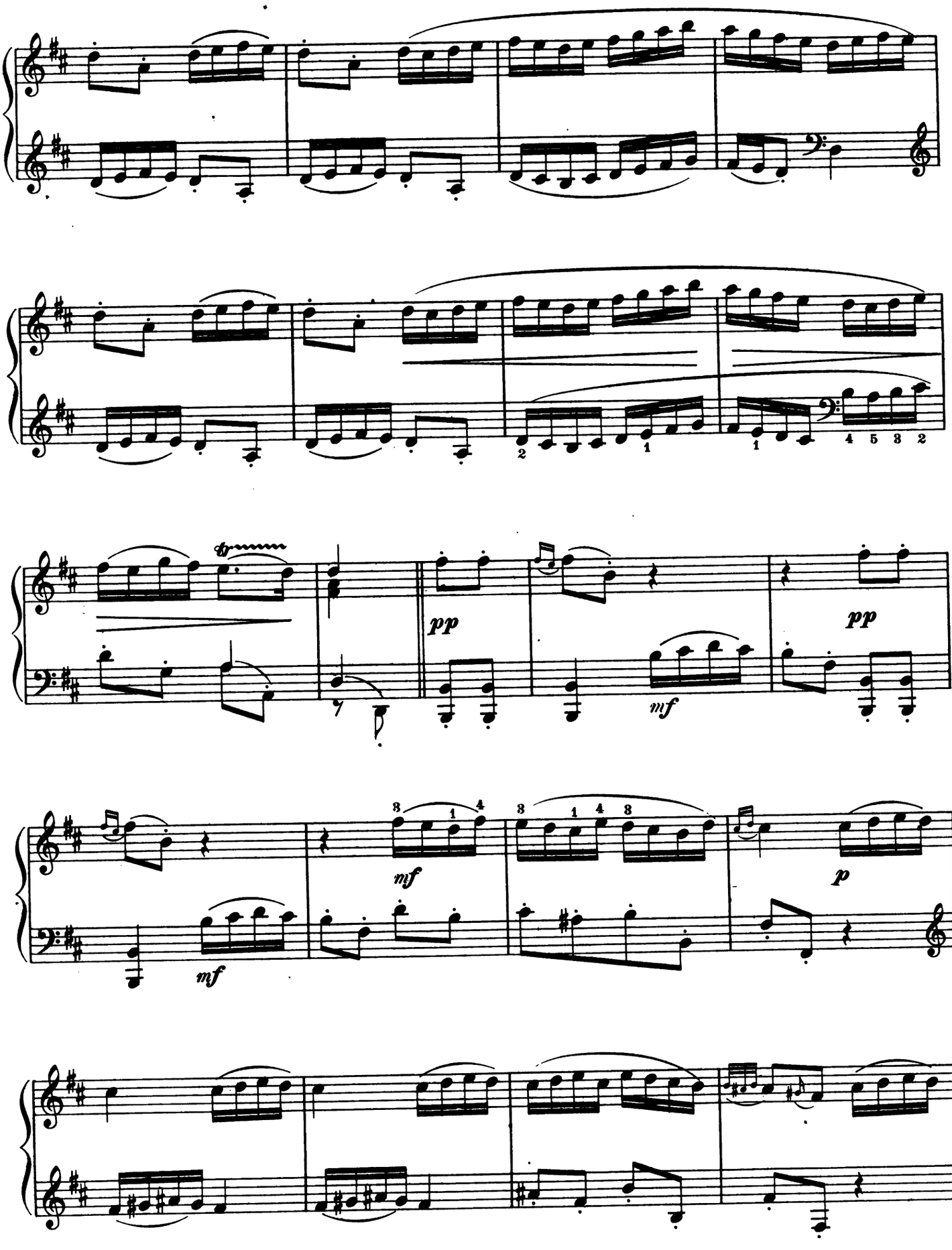
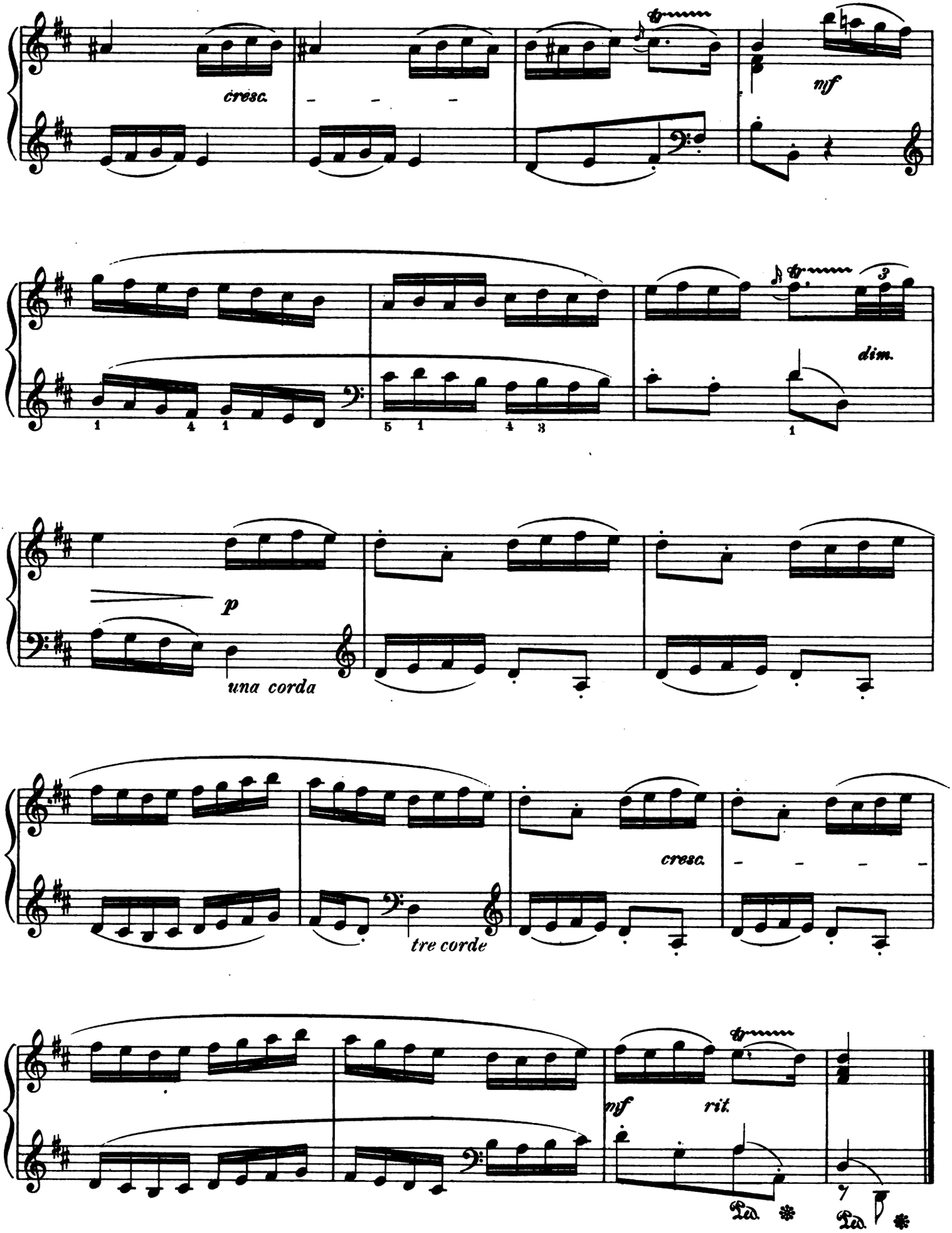

dim.
p
cresc.
mf
p
cresc.
mf


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


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


tr
pp
pp
mf
mf
mf
p


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

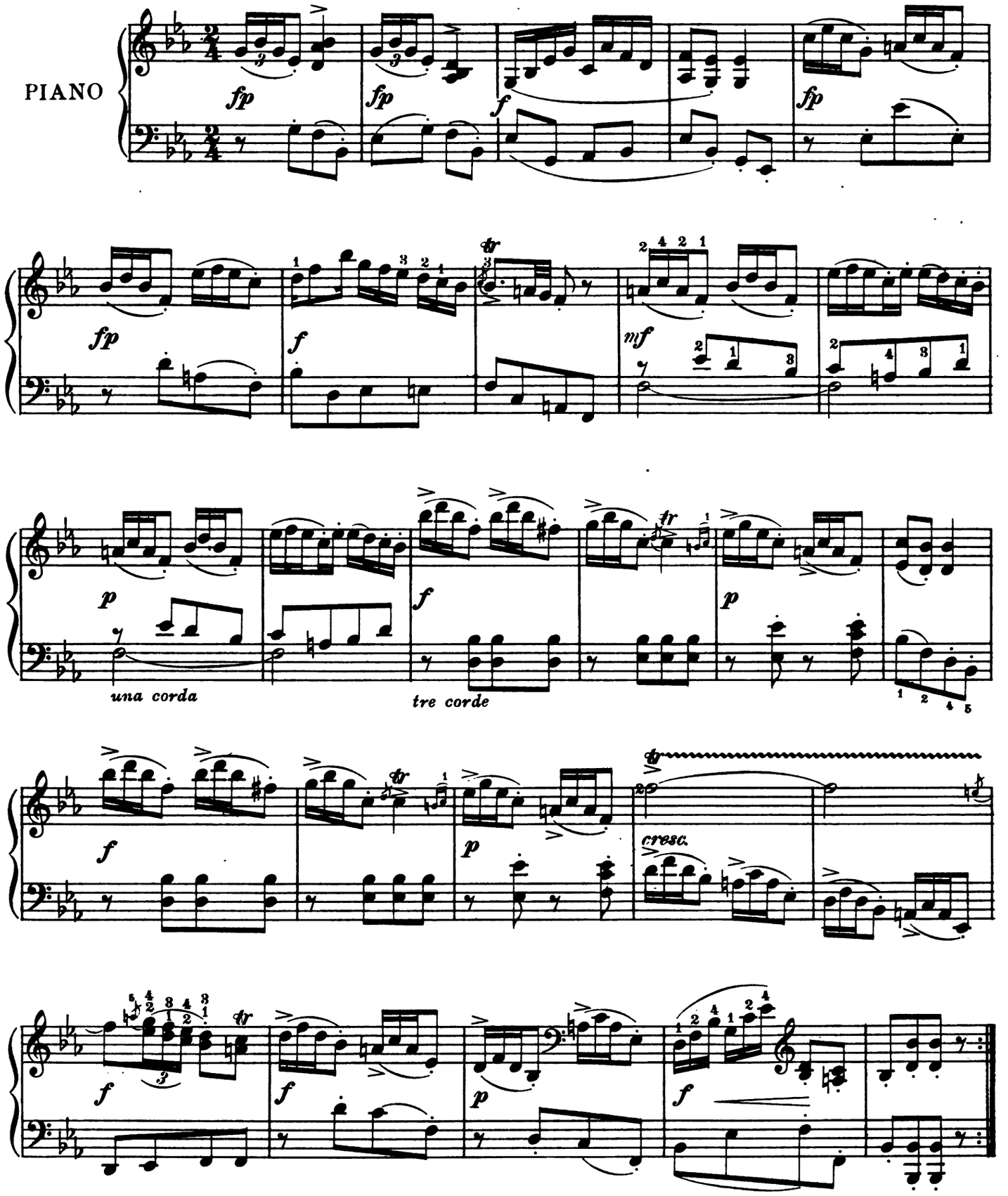
# ALLEGRO MOLTO

*Edited by Isidor Philipp*

SCHOBERT
(1720-1768)

Allegro molto (♩=112)

PIANO

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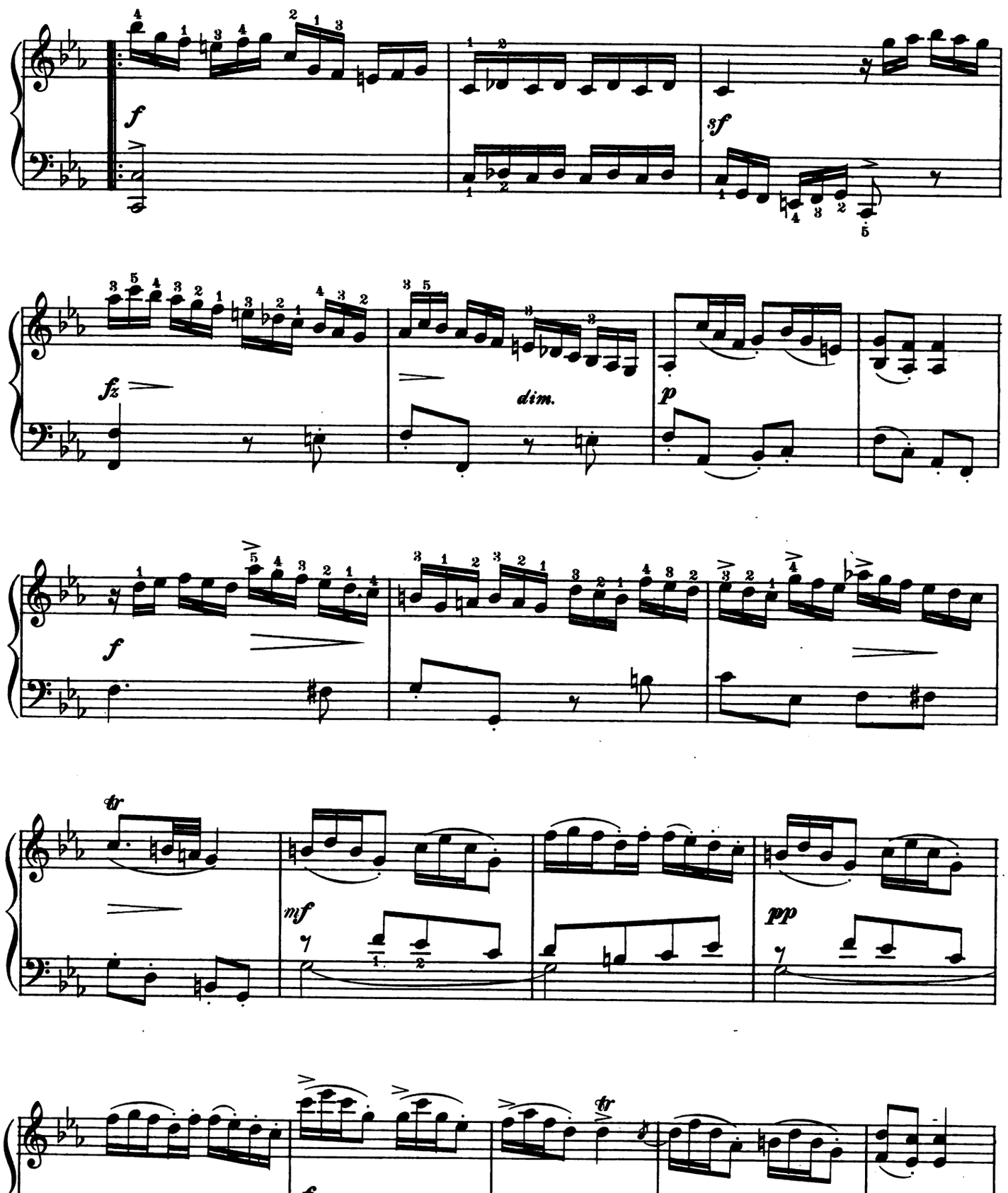
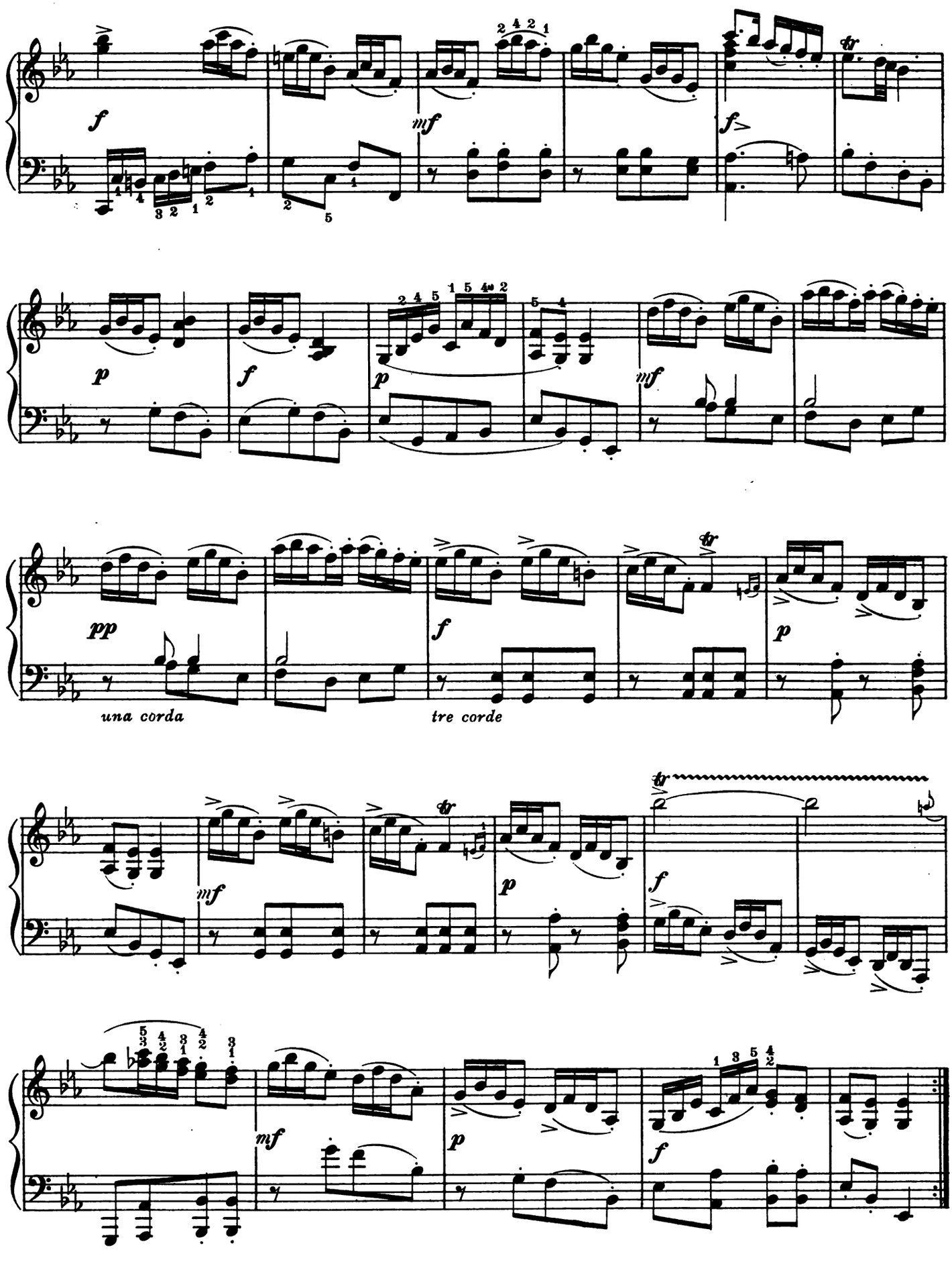
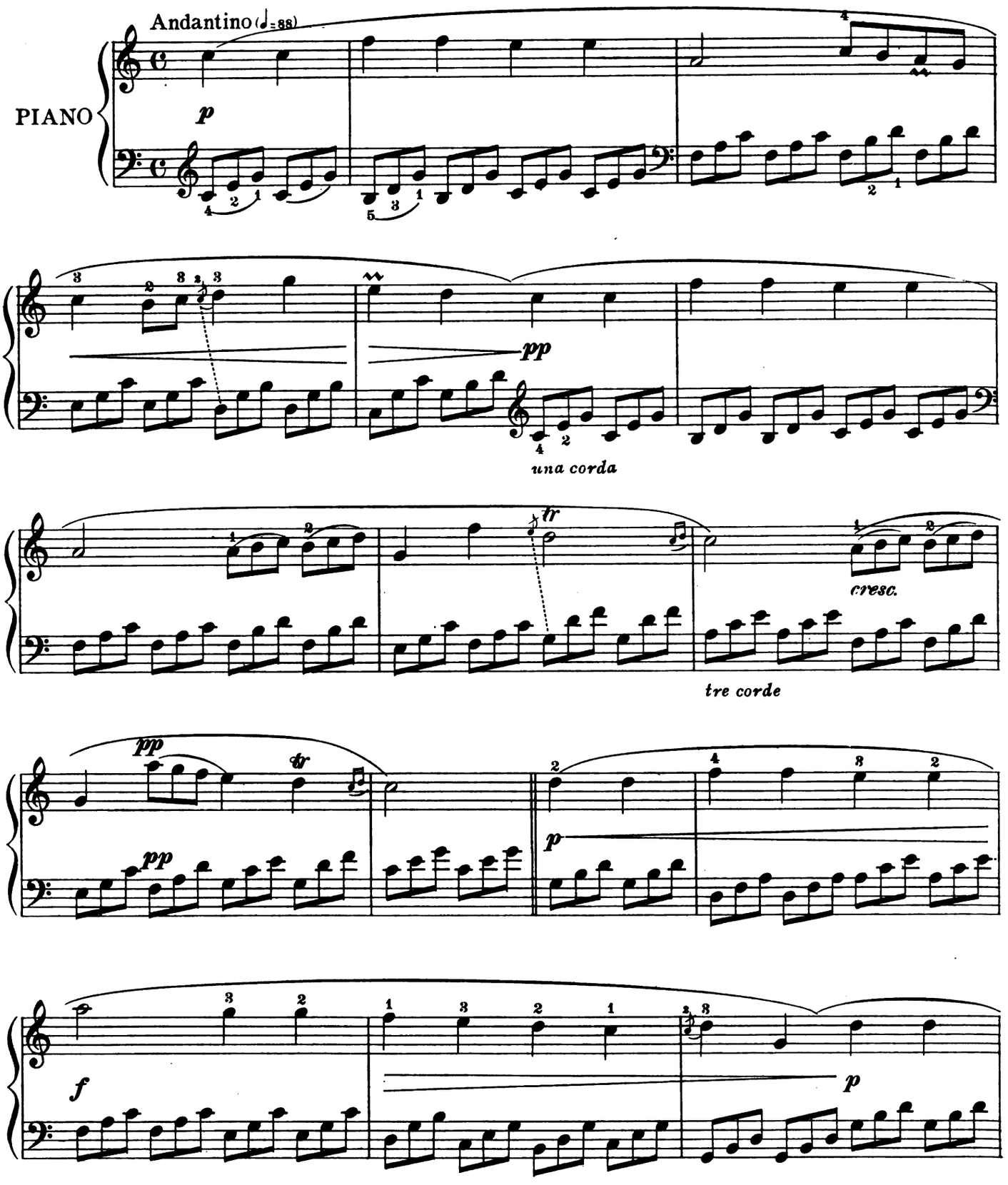

f
sf
fz
dim.
p
f
tr
mf
pp
tr
f
p


una corda
tre corde

# ROMANCE

*Edited by Isidor Philipp*

CLAUDE BALBASTRE
(1729-1799)




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

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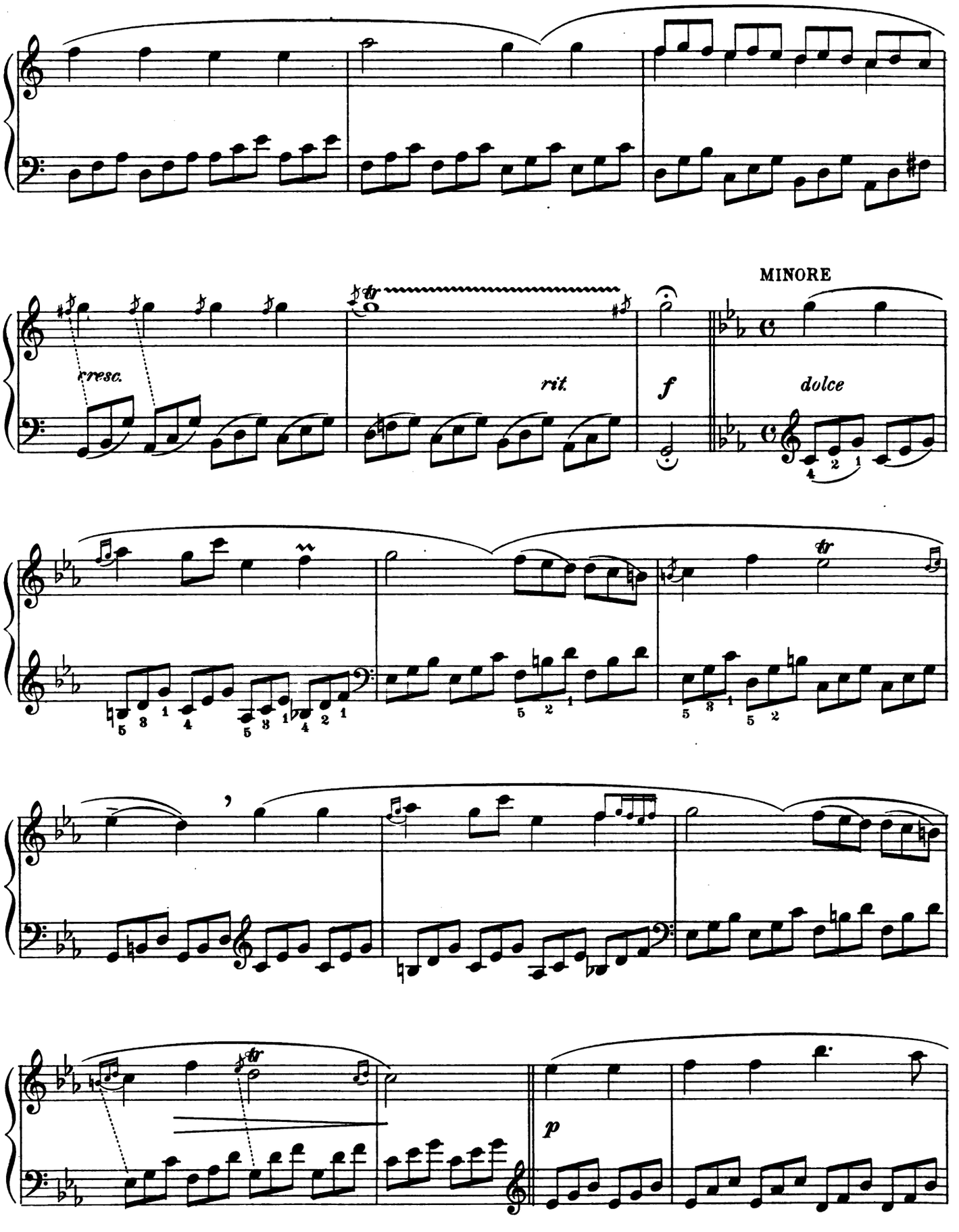
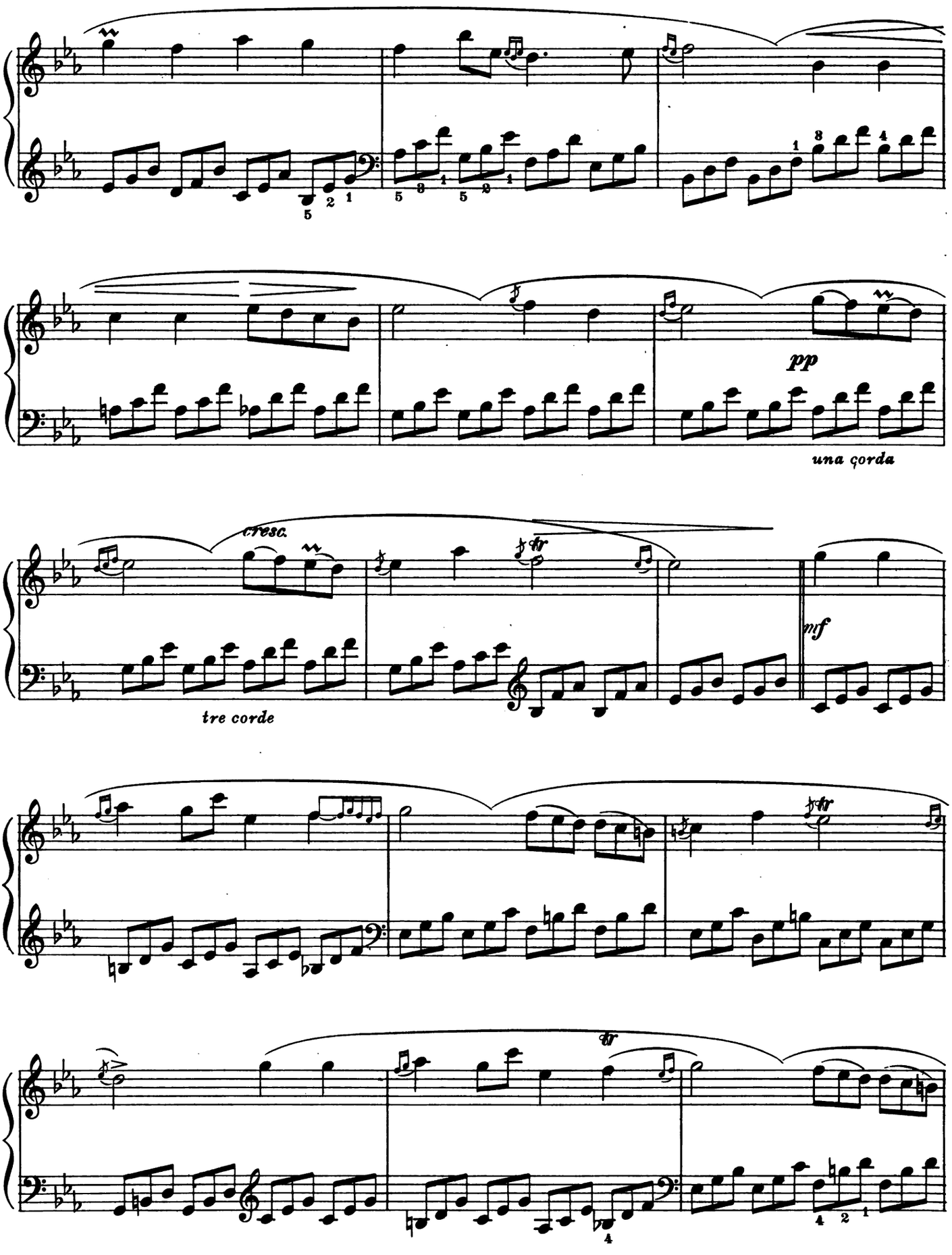
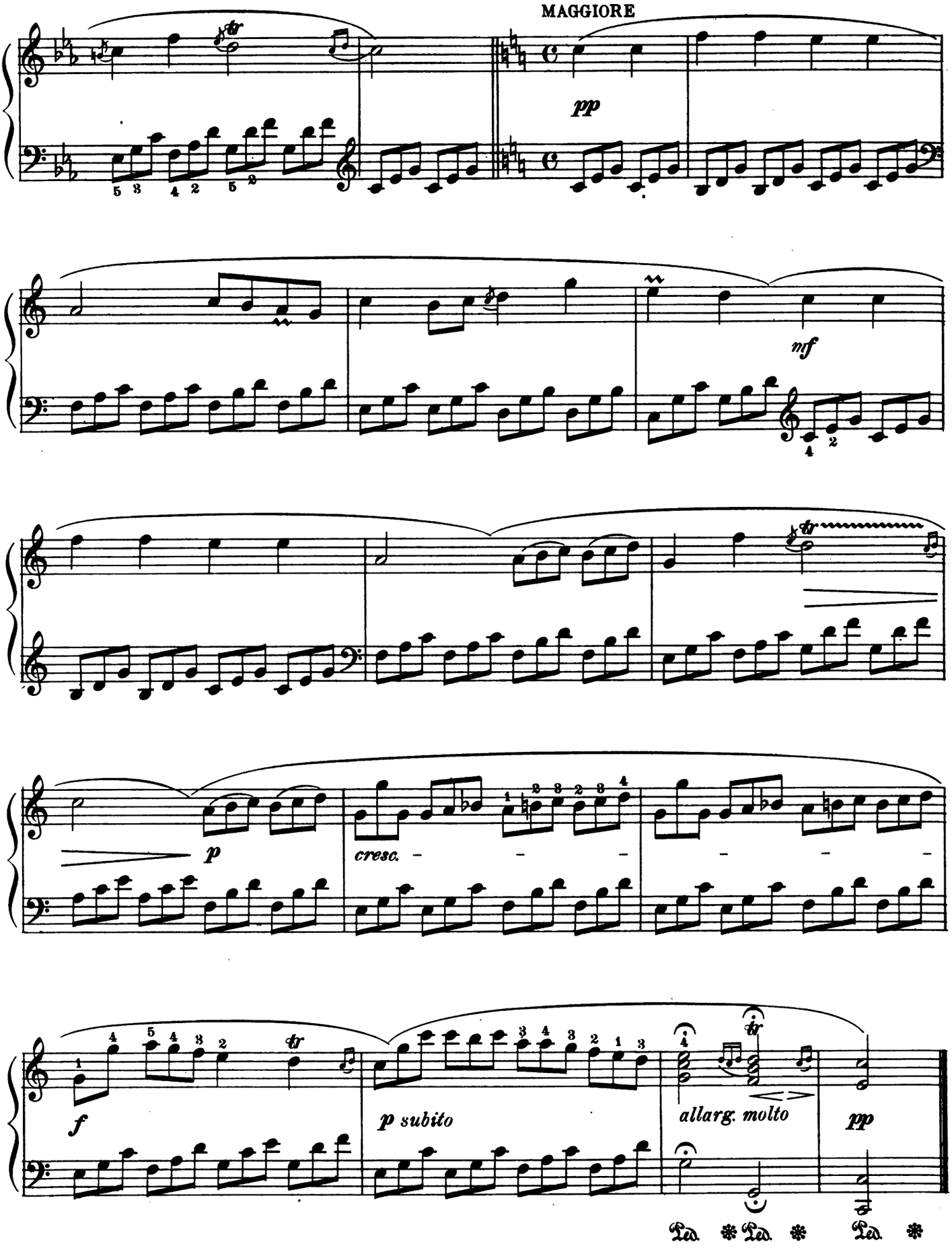

MINORE
cresc.
rit.
f
dolce
tr
p

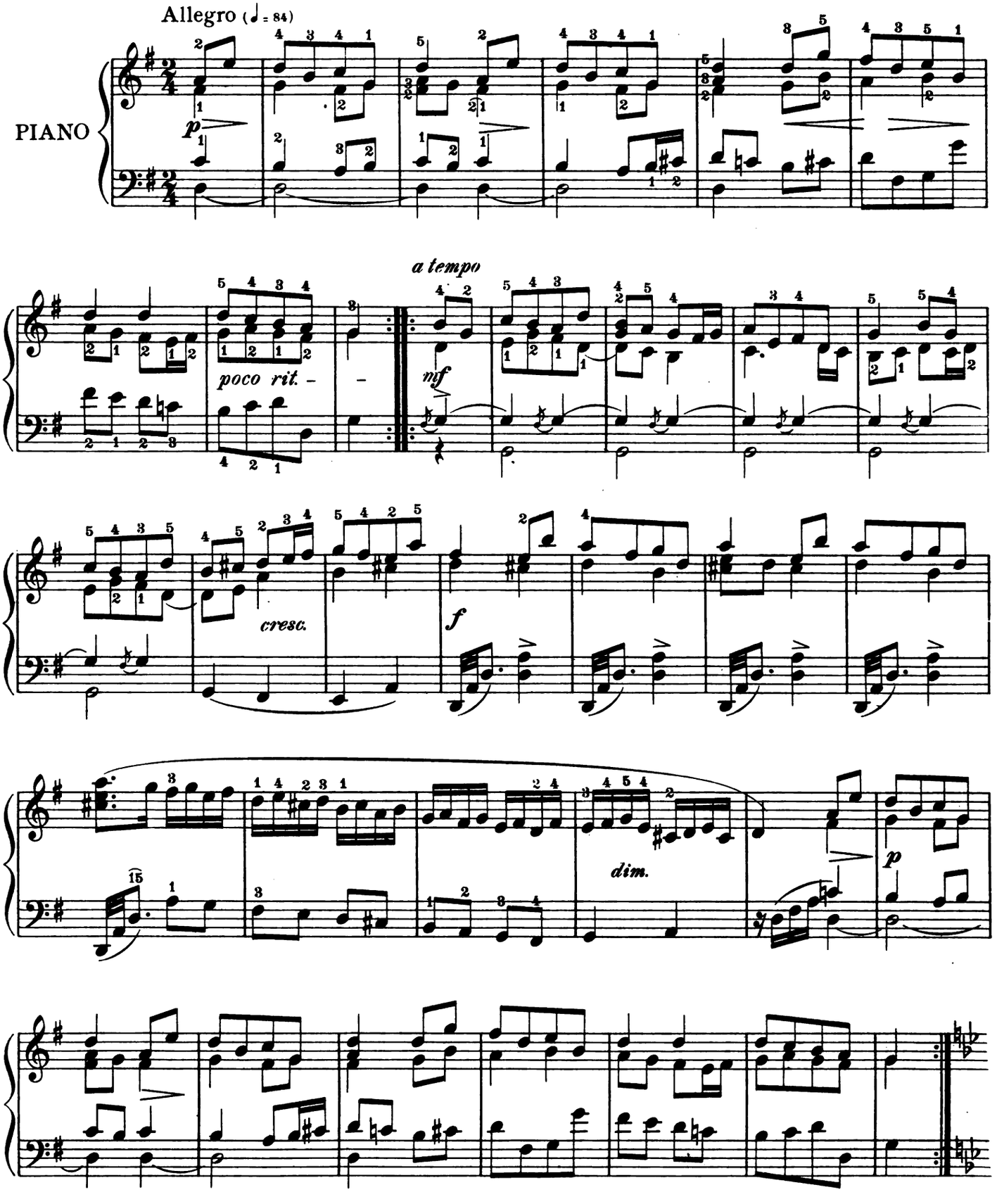

pp
una corda
cresc.
tre corde
mf


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

# VILLAGE DANCE
## (DANSE VILLAGEOISE)

*Edited by Isidor Philipp*

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

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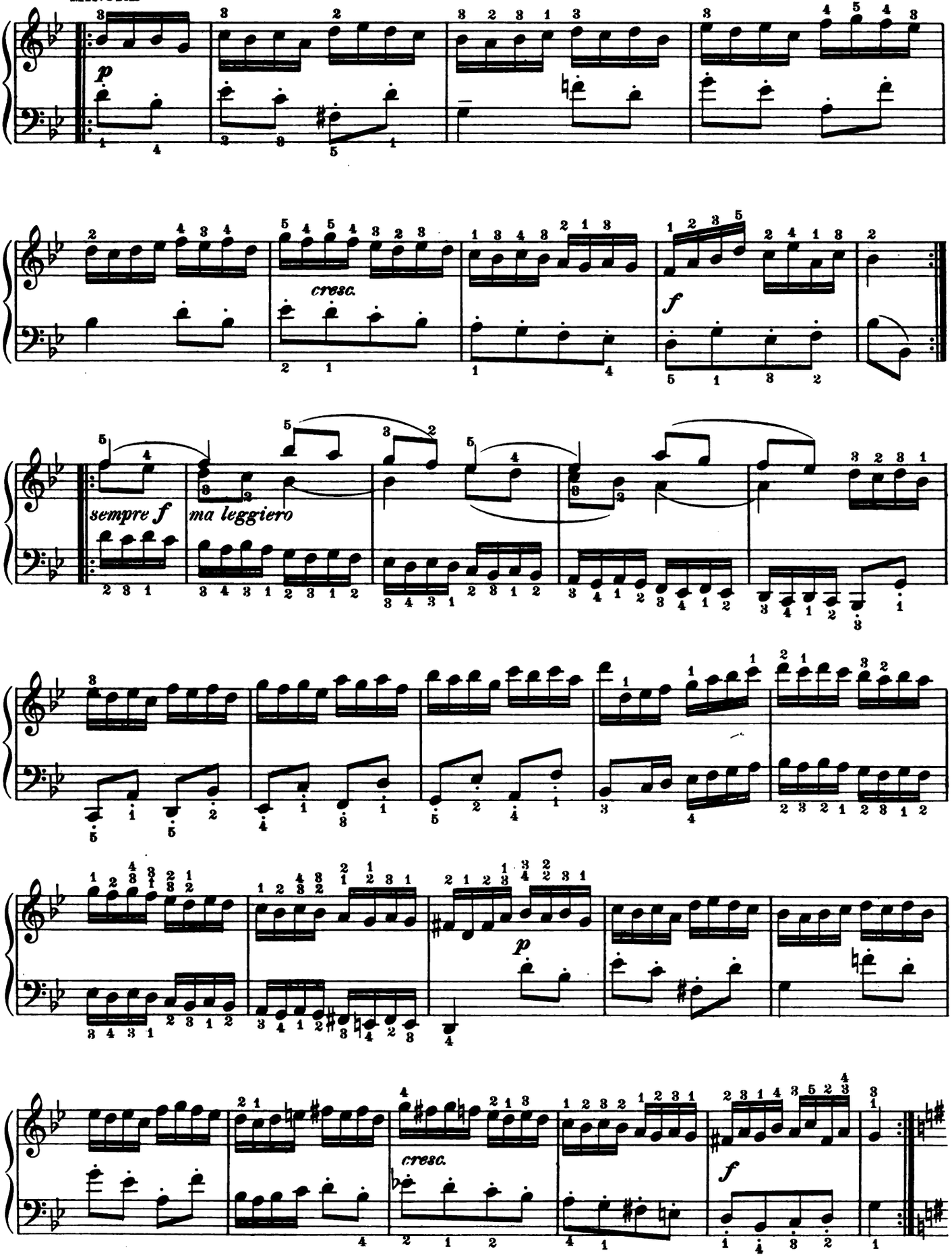
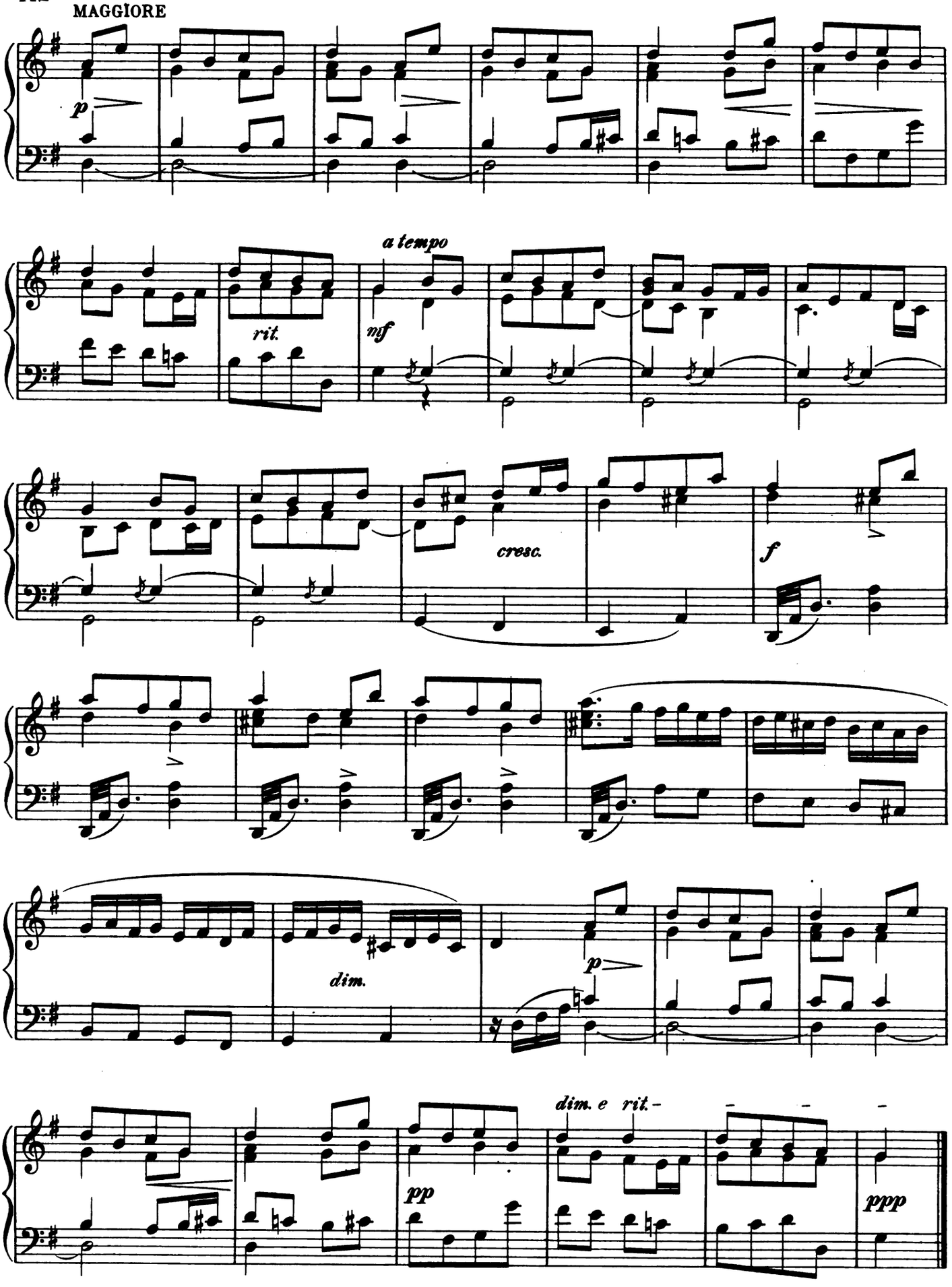
MINORE



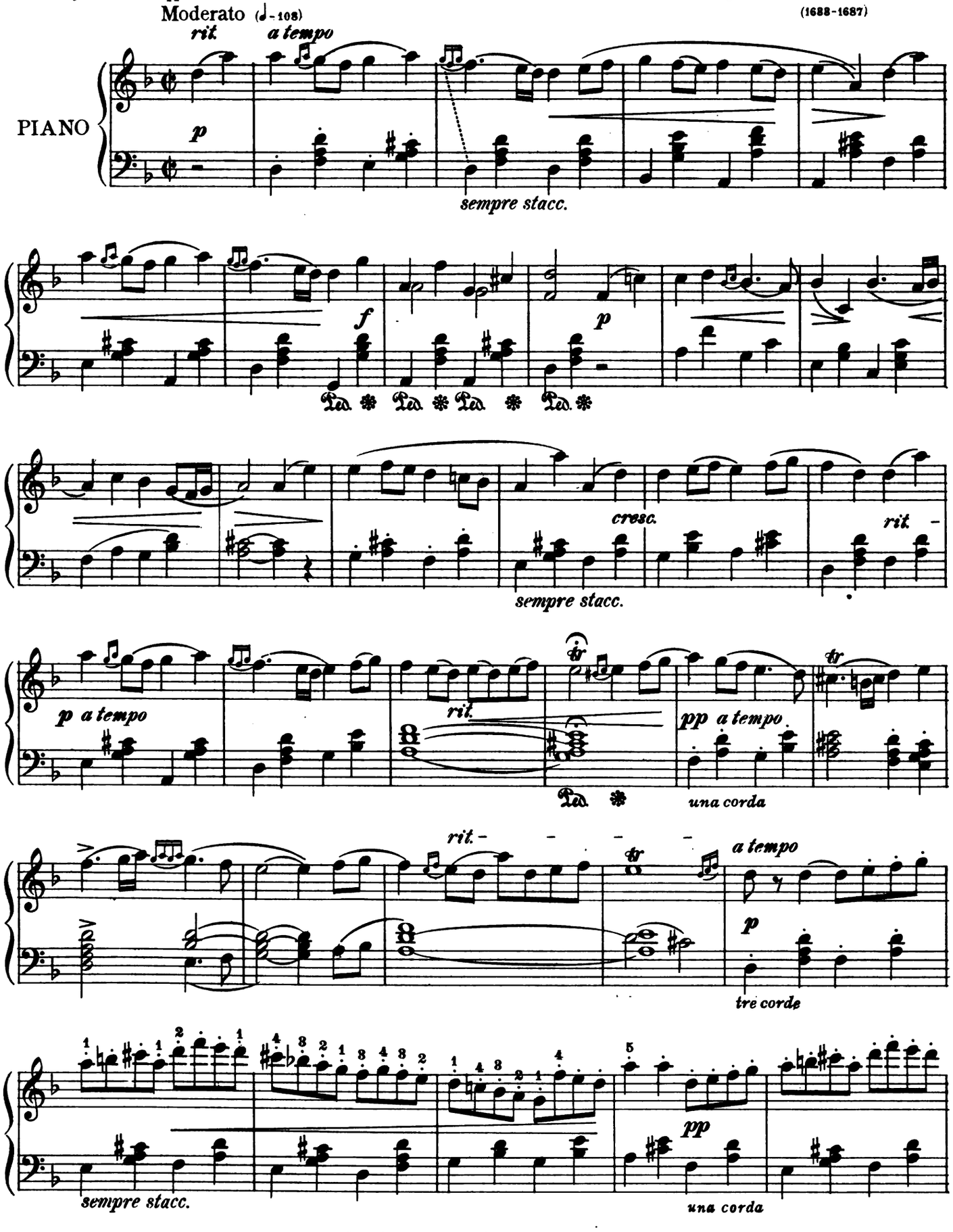
MAGGIORE



# GAVOTTE IN RONDEAU FORM
## (GAVOTTE EN RONDEAU)

*Edited by Isidor Philipp*

JEAN-BAPTISTE de LULLY
(1688-1687)

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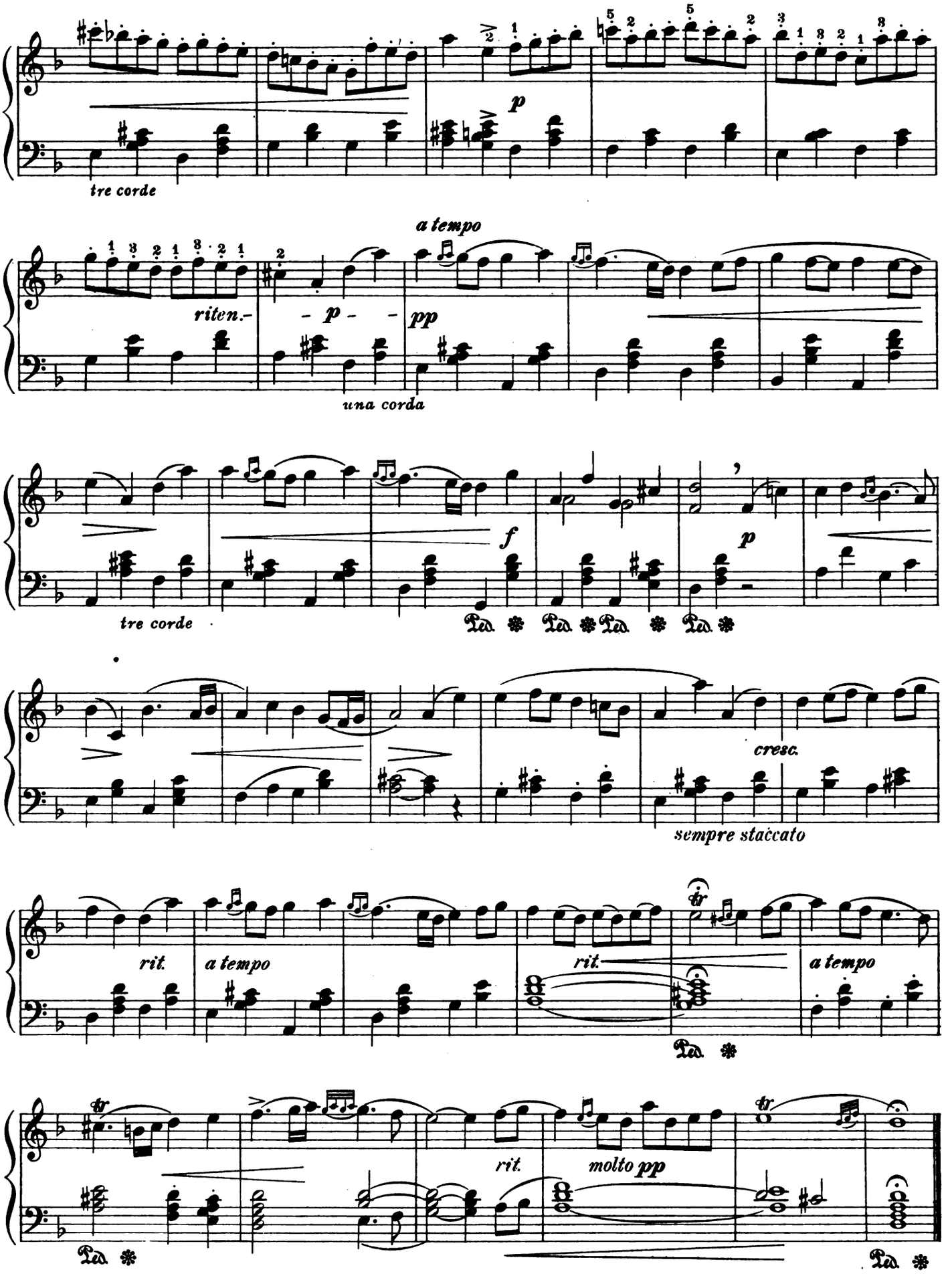
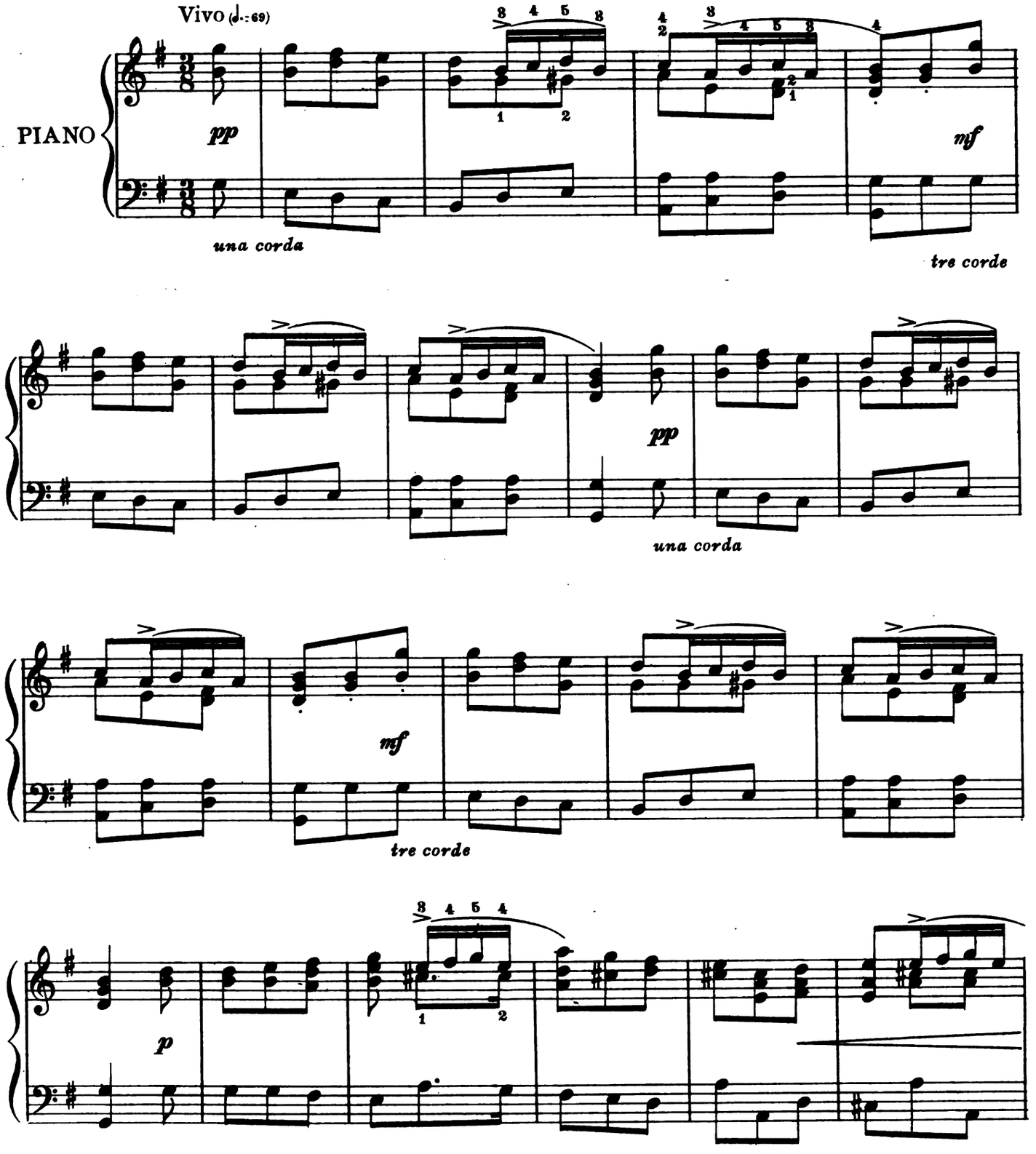

tre corde
p
a tempo
riten.-
- p - -
pp
una corda
tre corde
f
p
Ped. * Ped. * Ped. * Ped. *
cresc.
sempre staccato
rit.
a tempo
rit.
a tempo
Ped. *
tr
rit.
molto pp
Ped. *
Ped. *

# GENTLE EUROPA
## (L' EUROPE GALANTE)

### PASSEPIED

*Edited by Isidor Philipp*

ANDRÉ CAMPRA
(1660-1744)

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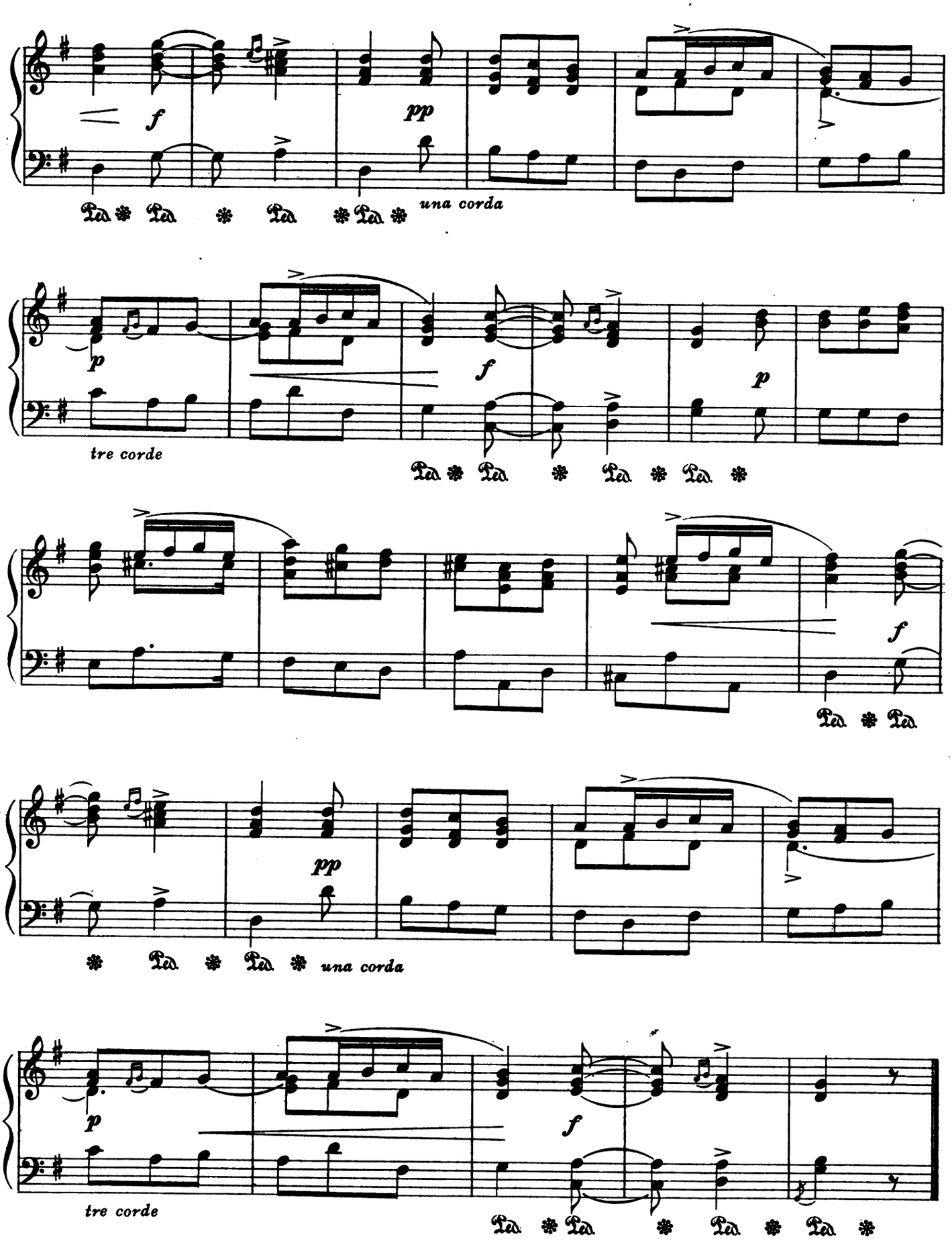
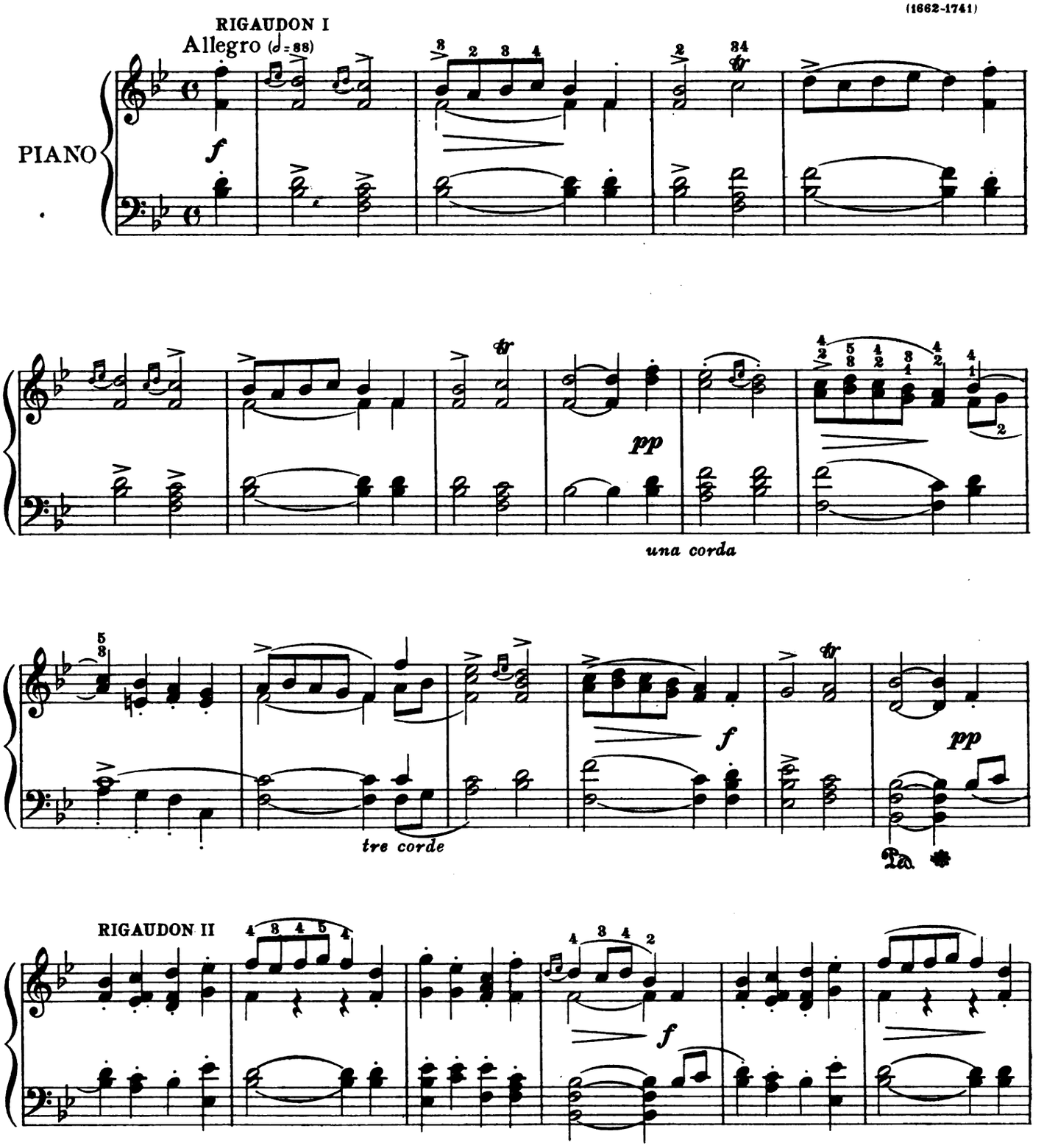

f
pp
una corda
p
tre corde
f
p
f
pp
una corda
p
tre corde
f

# CIRCÉ

## RIGAUDON

*Edited by Isidor Philipp*

HENRI DESMARETS
(1662-1741)




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

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

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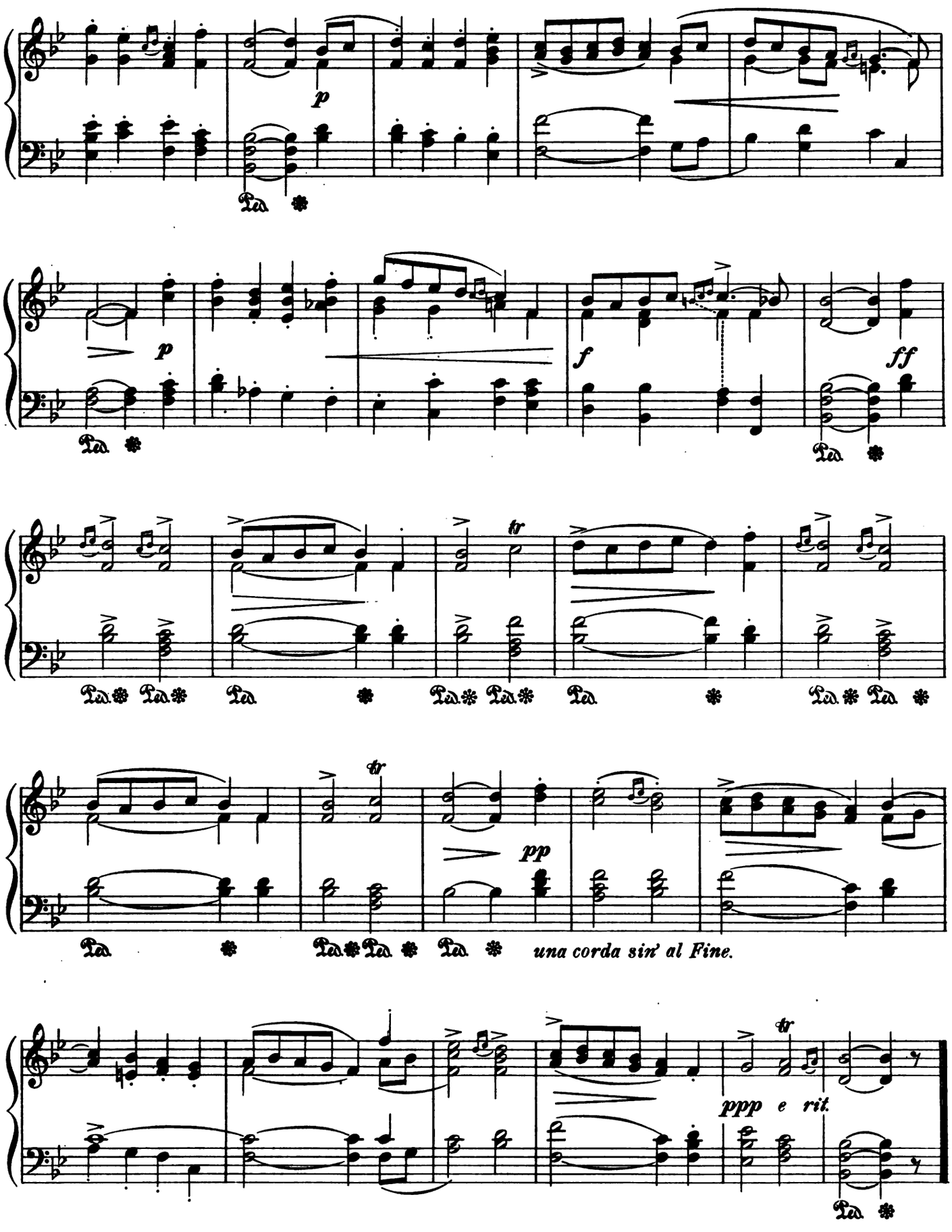
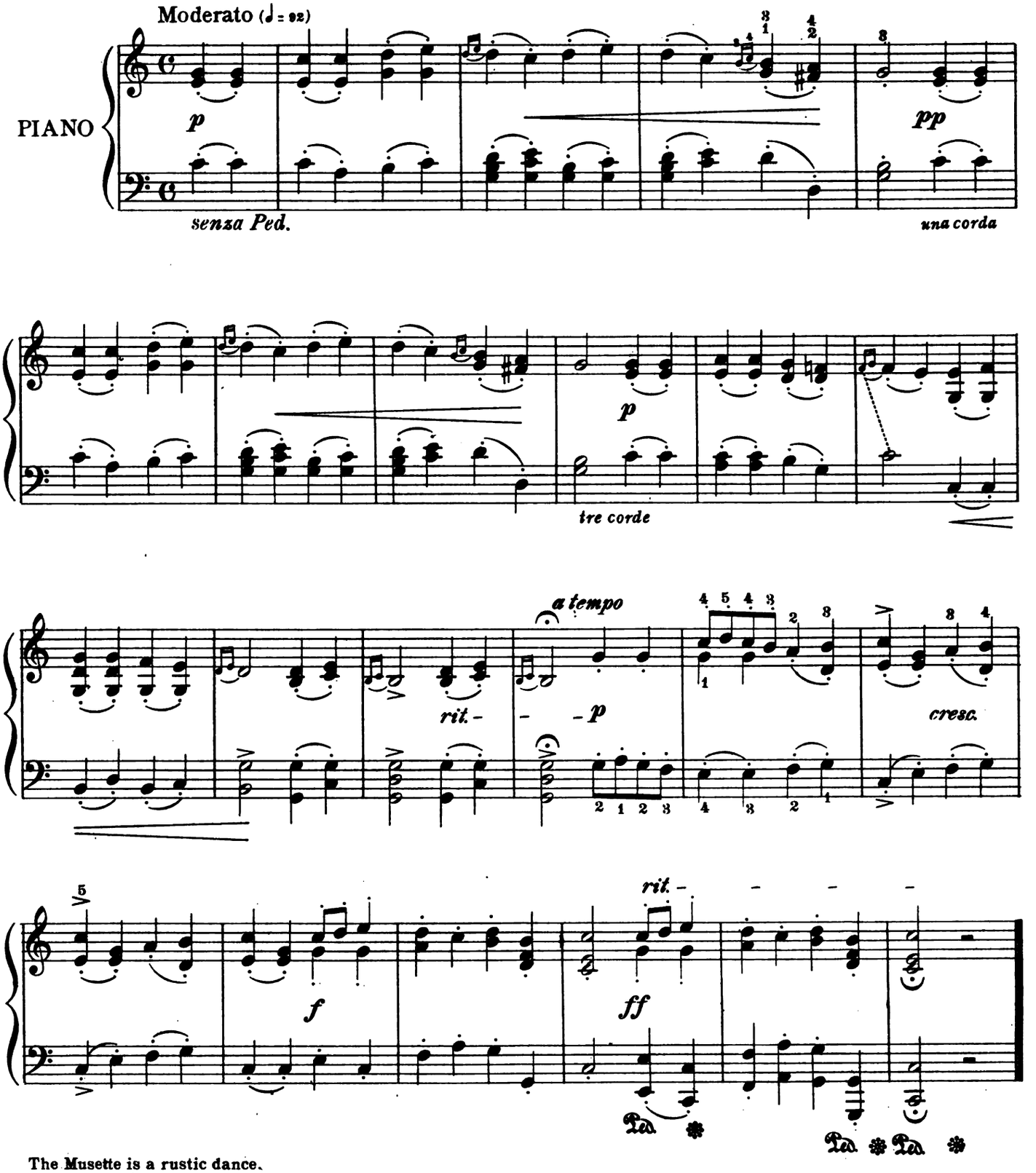

p
Ped. *
p
f
ff
Ped. *
tr
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
tr
pp
Ped. * Ped. * Ped. * Ped. * una corda sin' al Fine.
tr
ppp e rit.
Ped. *

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

### MUSETTE

*Edited by Isidor Philipp*

MICHEL de MONTÉCLAIR
(1666-1737)




The Musette is a rustic dance.
*La Musette est une danse campagnarde.*

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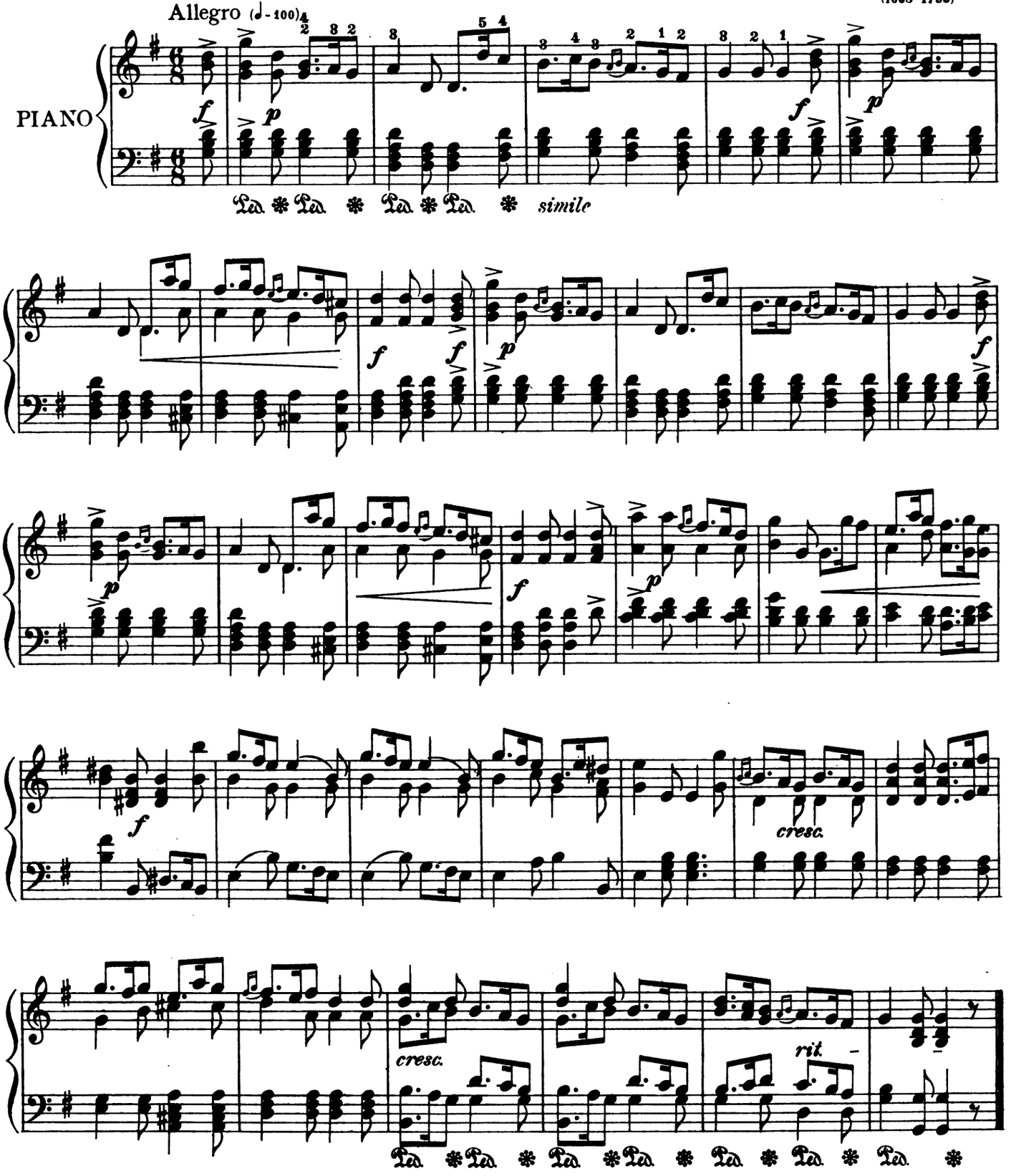
# QUEEN OF THE PERIS
## (LA REINE DES PÉRIS)

### FORLANE

*Edited by Isidor Philipp*

JACQUES AUBERT
(1668-1753)




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

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

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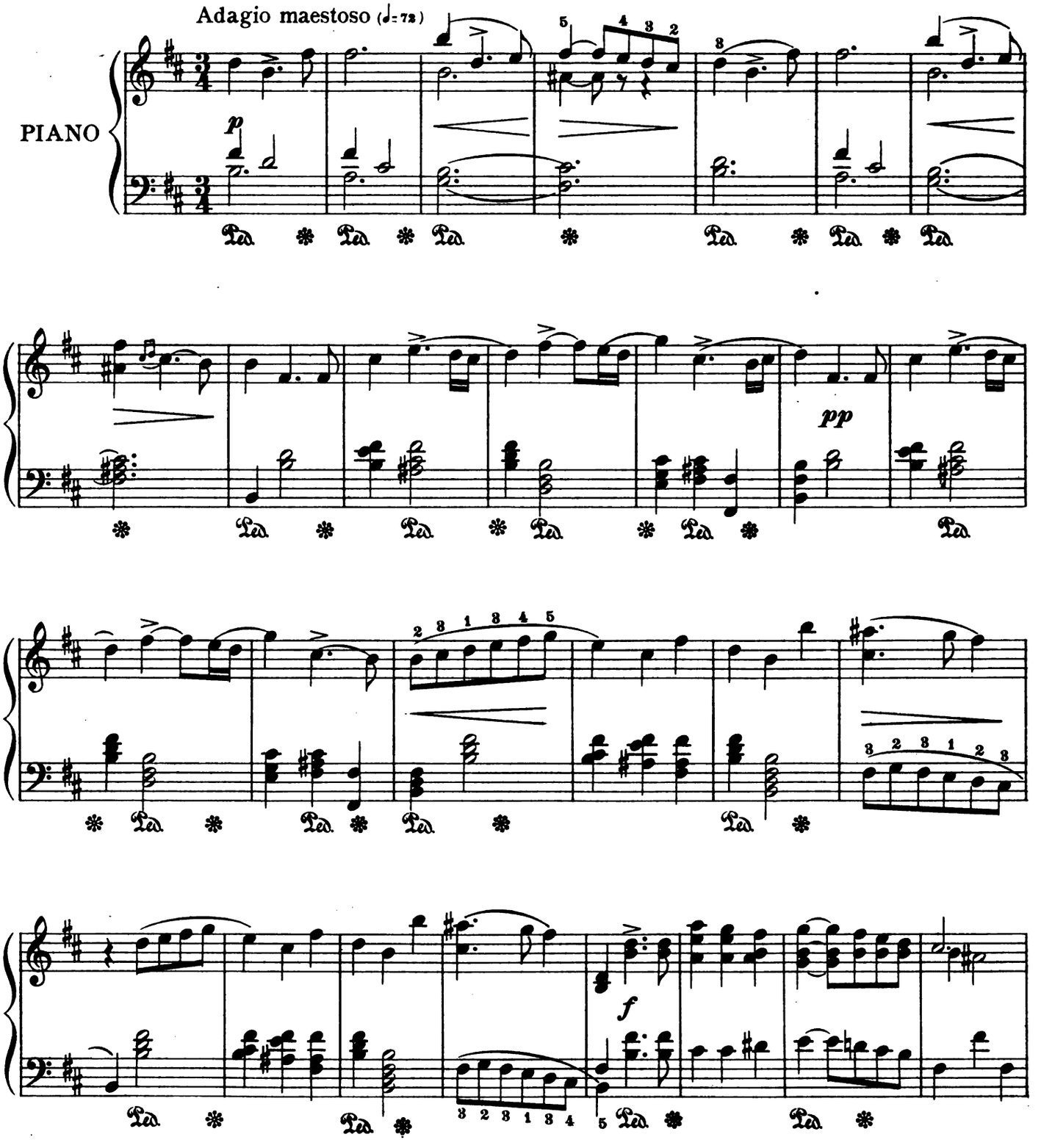
# HYPERMNESTRA

## PASSACAILLE

*Edited by Isidor Philipp*

CHARLES HUBERT GERVAIS
(1671-1744)




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

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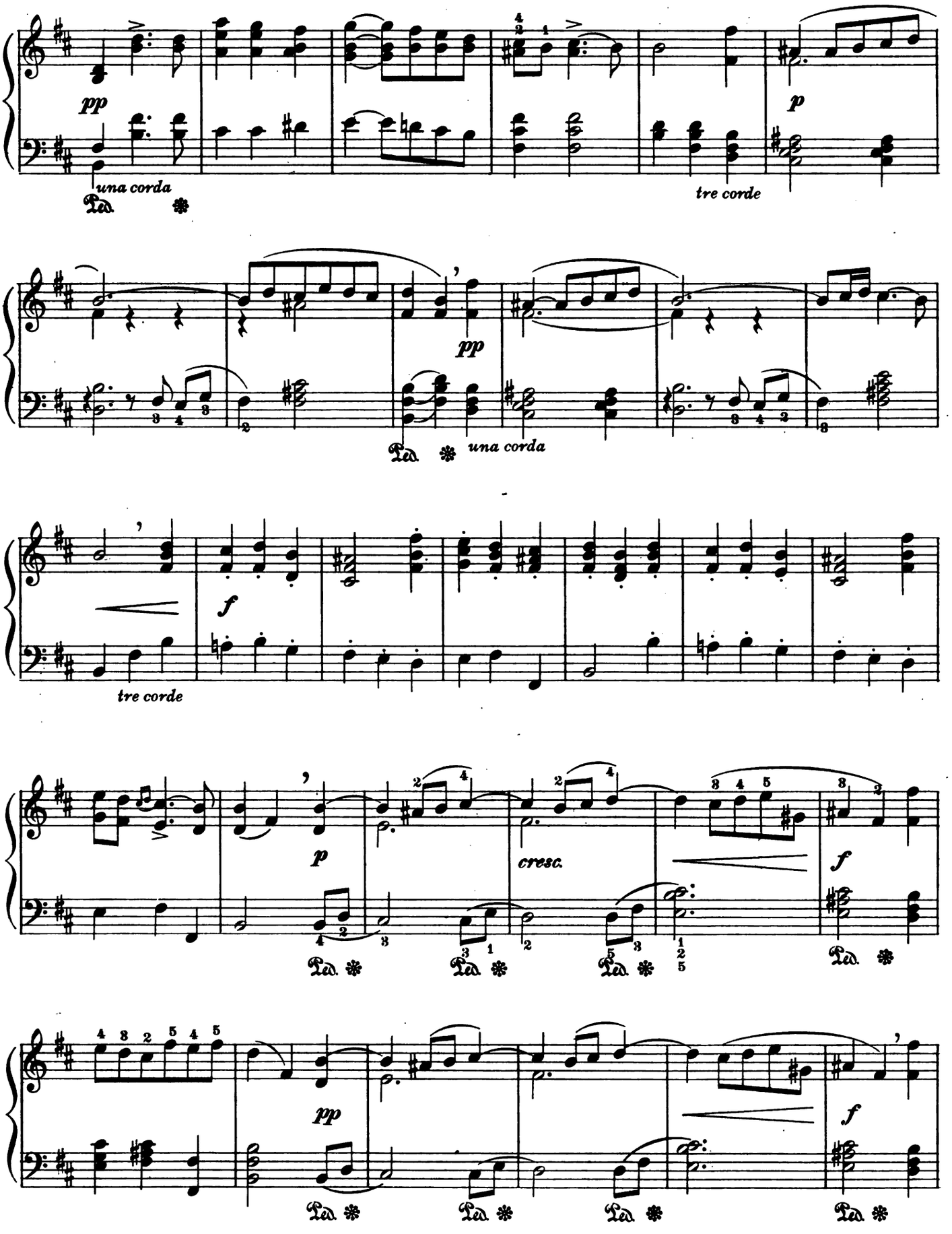
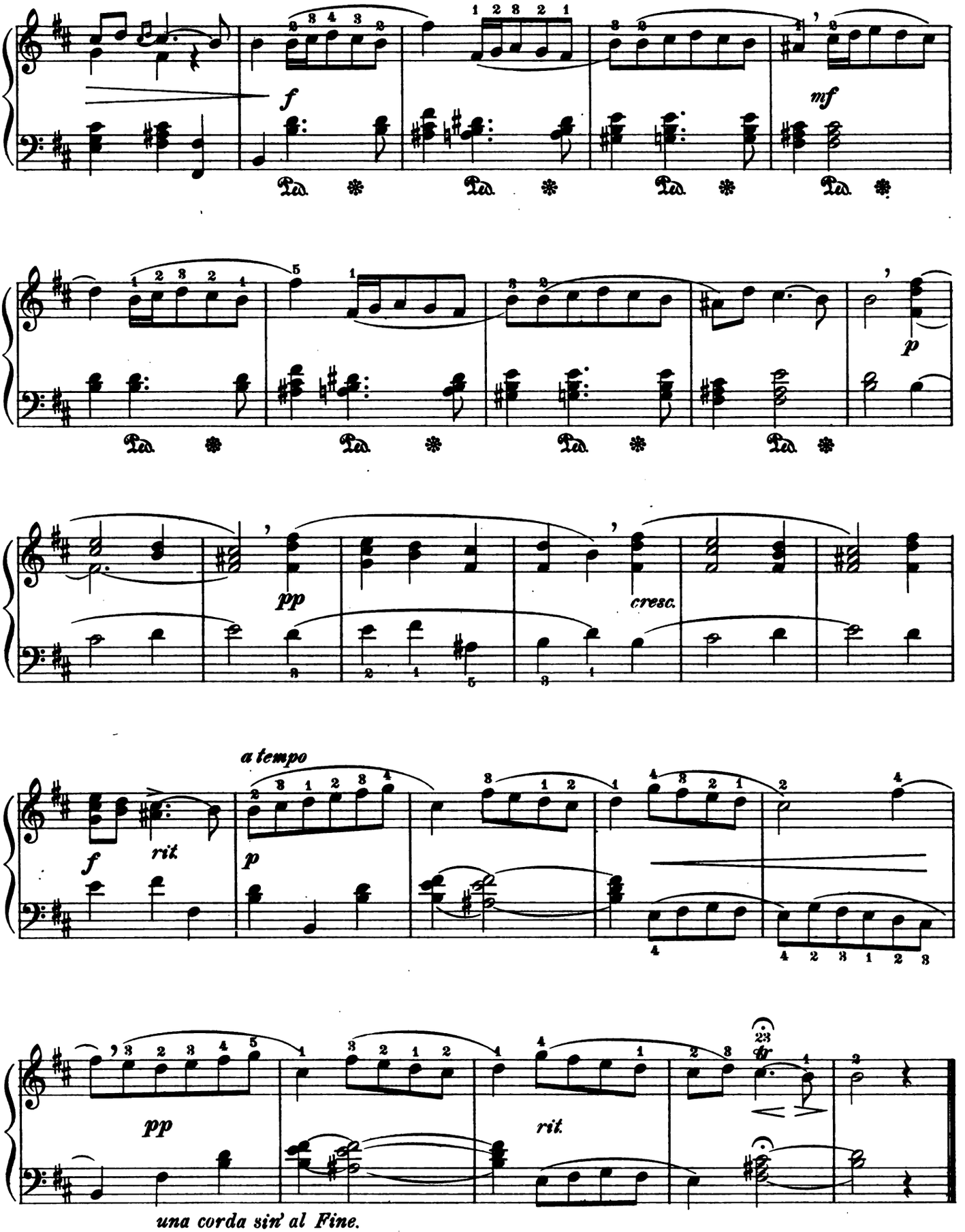

pp
una corda
Ped.
tre corde
p
pp
una corda
Ped.
f
tre corde
p
cresc.
f
Ped.
Ped.
Ped.
Ped.
pp
Ped.
Ped.
Ped.
f
Ped.

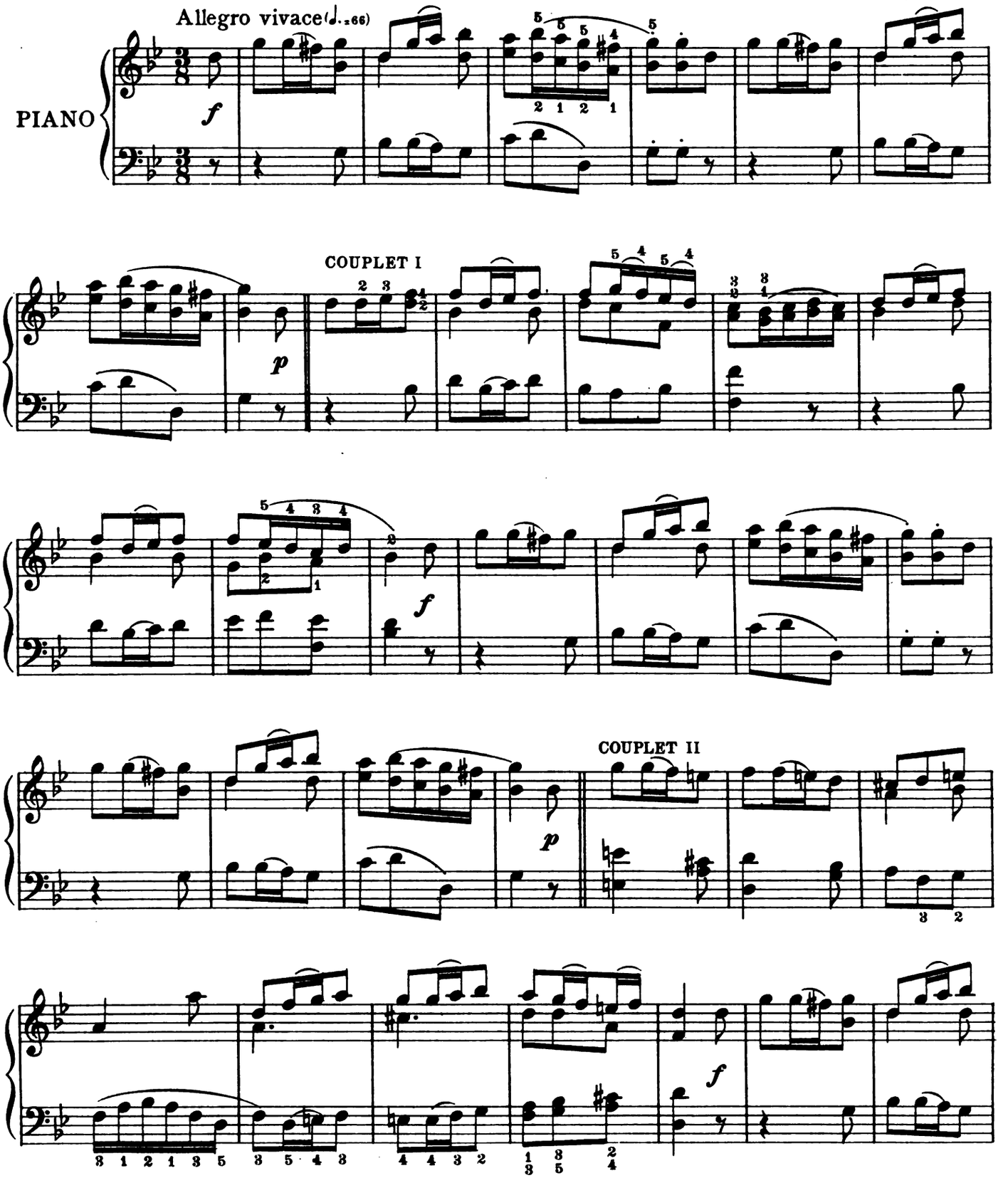

f
mf
p
pp
cresc.
a tempo
f
rit.
p
pp
rit.
una corda sin' al Fine.

# ISSÉ

## PASSEPIED IN RONDEAU FORM

*Edited by Isidor Philipp*

ANDRE DESTOUCHES
(1672-1749)




The Passepied is a sort of minuet in rapid movement, and bearing a resemblance to the Courante.

*Le passepieds est une espèce de menuet très-vif ayant de l'analogie avec la courante.*

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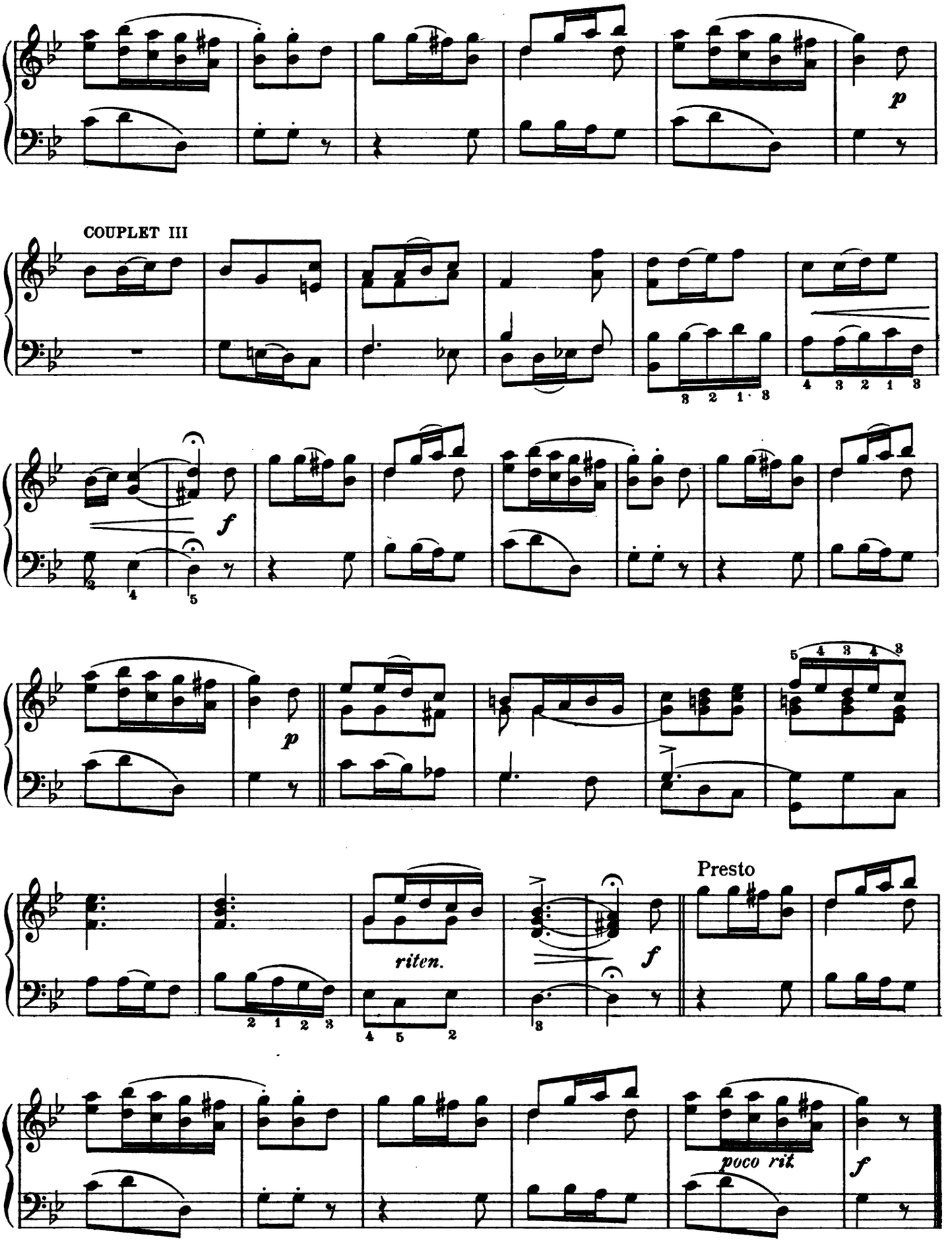
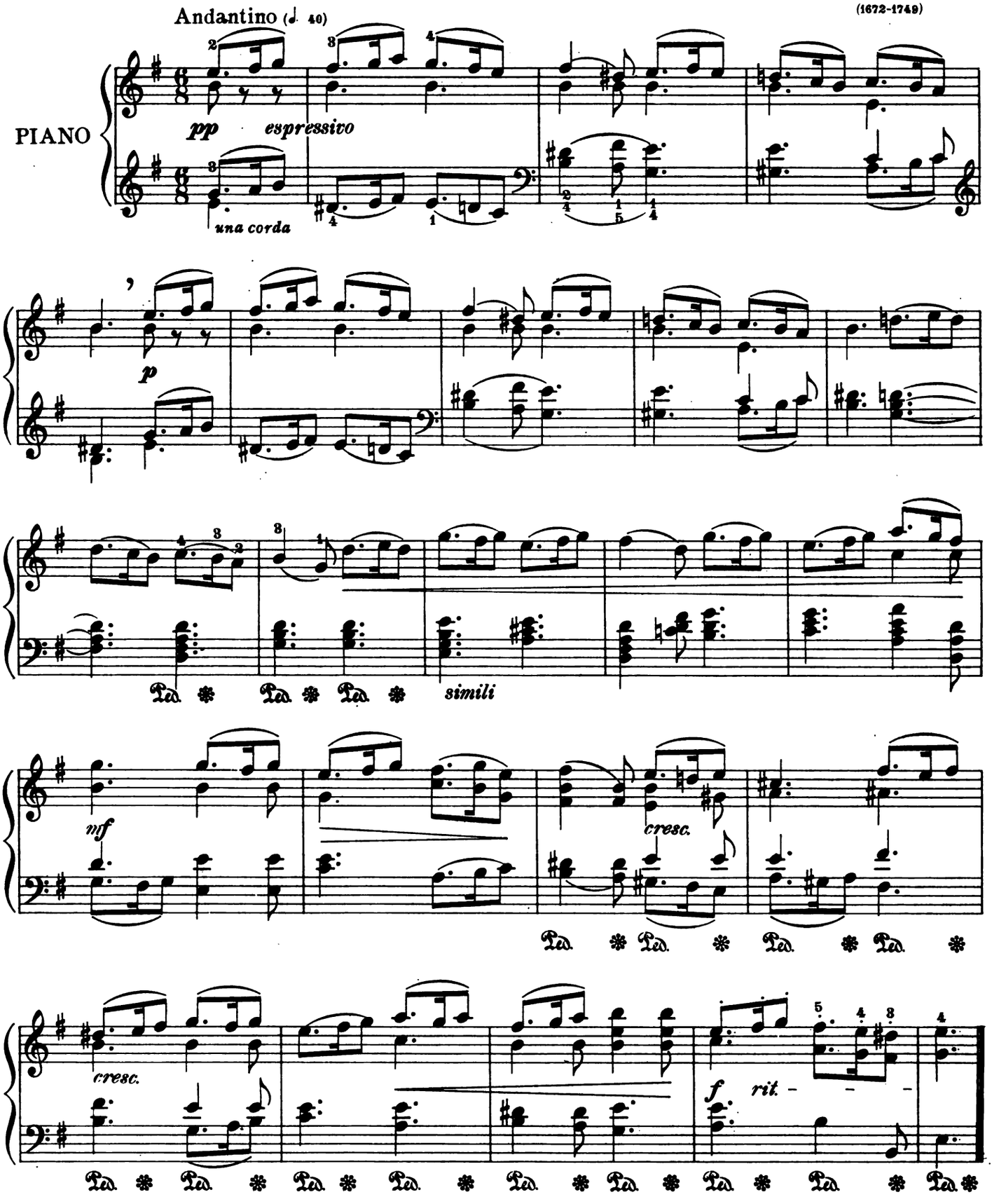

p
COUPLET III
3 2 1 3
4 3 2 1 3
f
4
5
p
5 4 3 4 3
2 1 2 3
4 5 2
3
riten.
f
Presto
poco rit.
f

# AMADIS OF GREECE
## (AMADIS DE GRÈCE)

### CANARIES

*Edited by Isidor Philipp*

ANDRÉ DESTOUCHES
(1672-1749)




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

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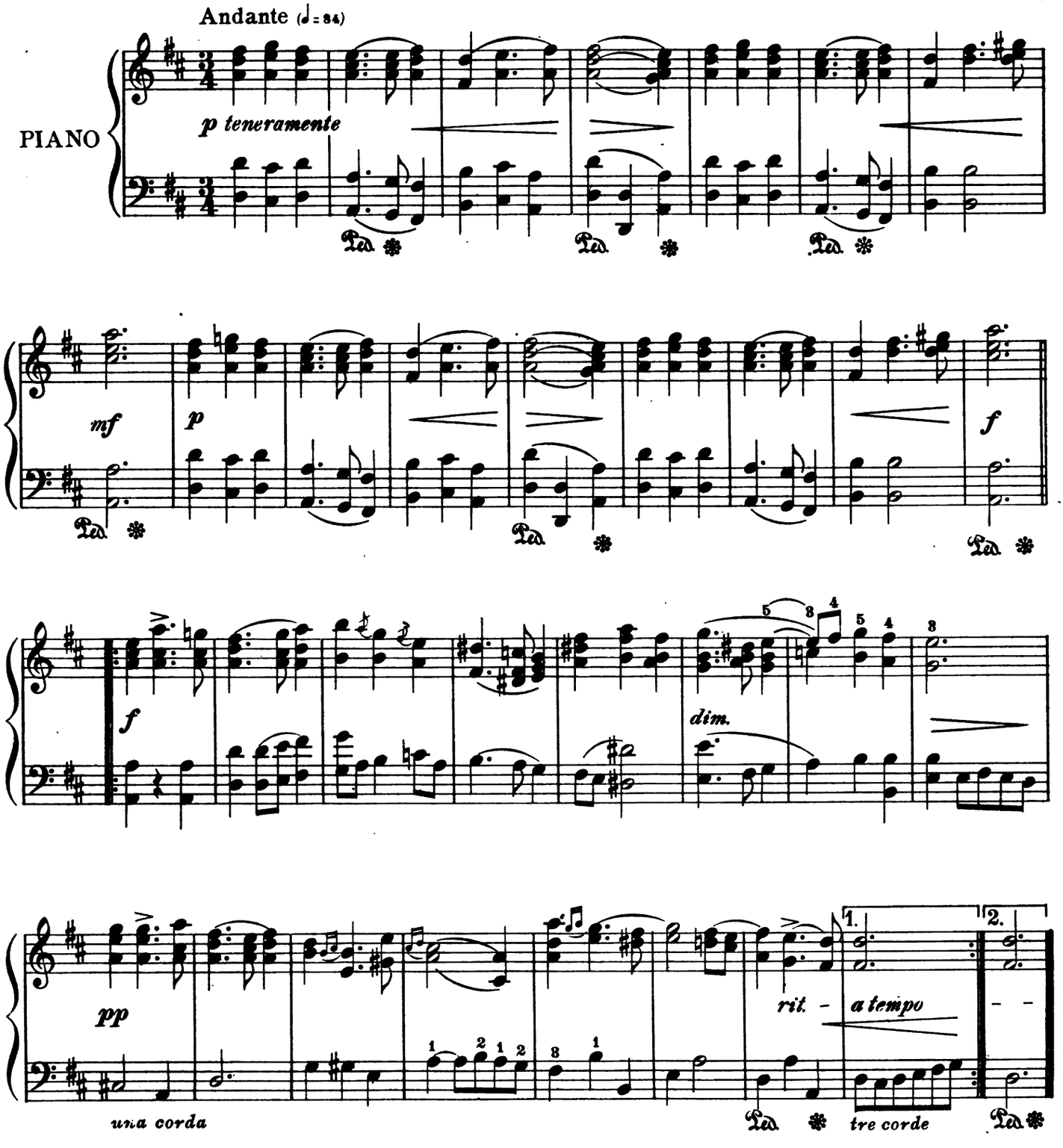
# PHILOMÈLE

## SARABANDE

*Edited by Isidor Philipp*

LACOSTE
(1678? - 1760?)




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

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

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# ROSINE

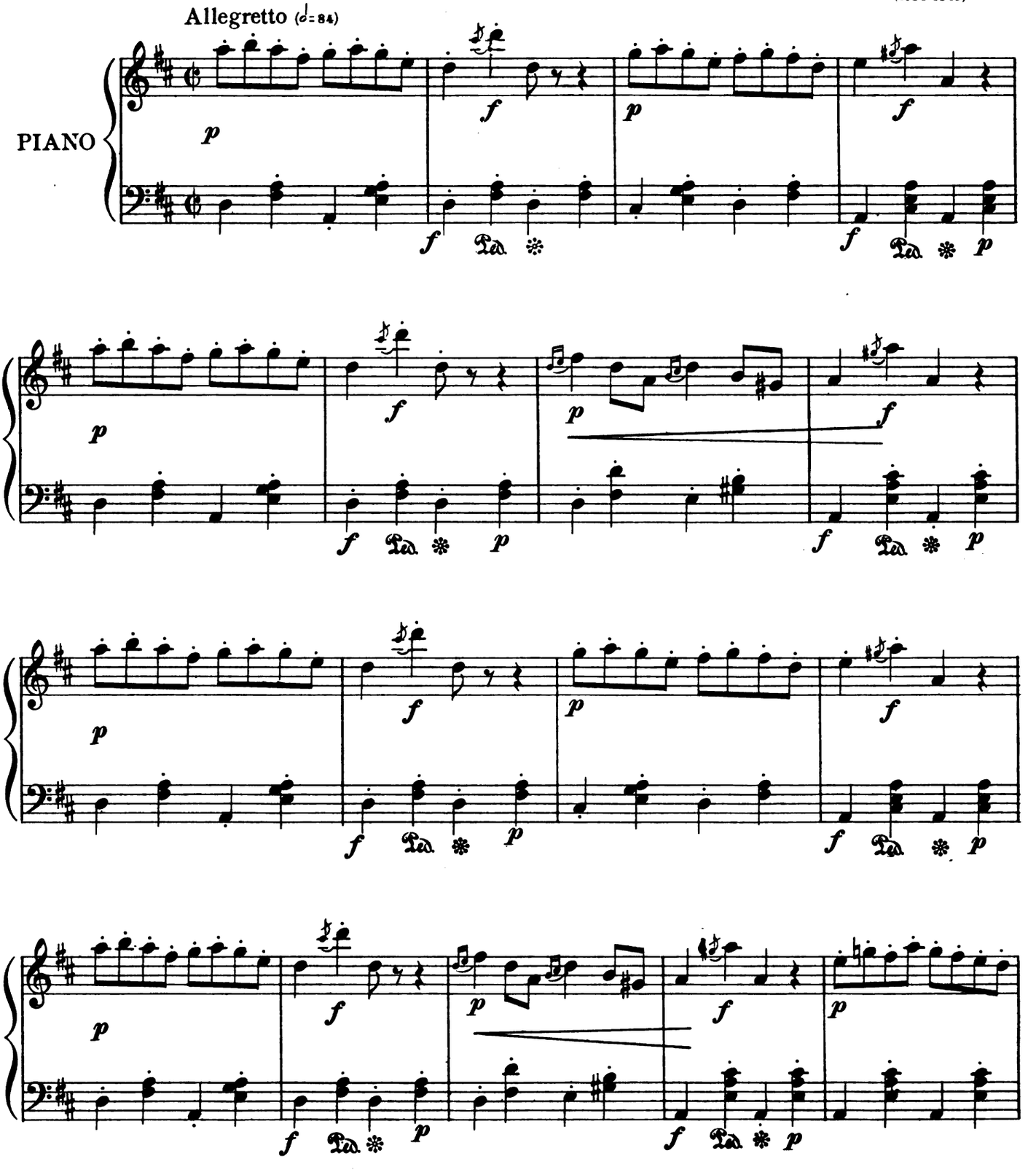
## GAVOTTE

*Edited by Isidor Philipp*

FRANÇOIS GOSSEC
(1734-1829)

Allegretto (♩= 84)

PIANO



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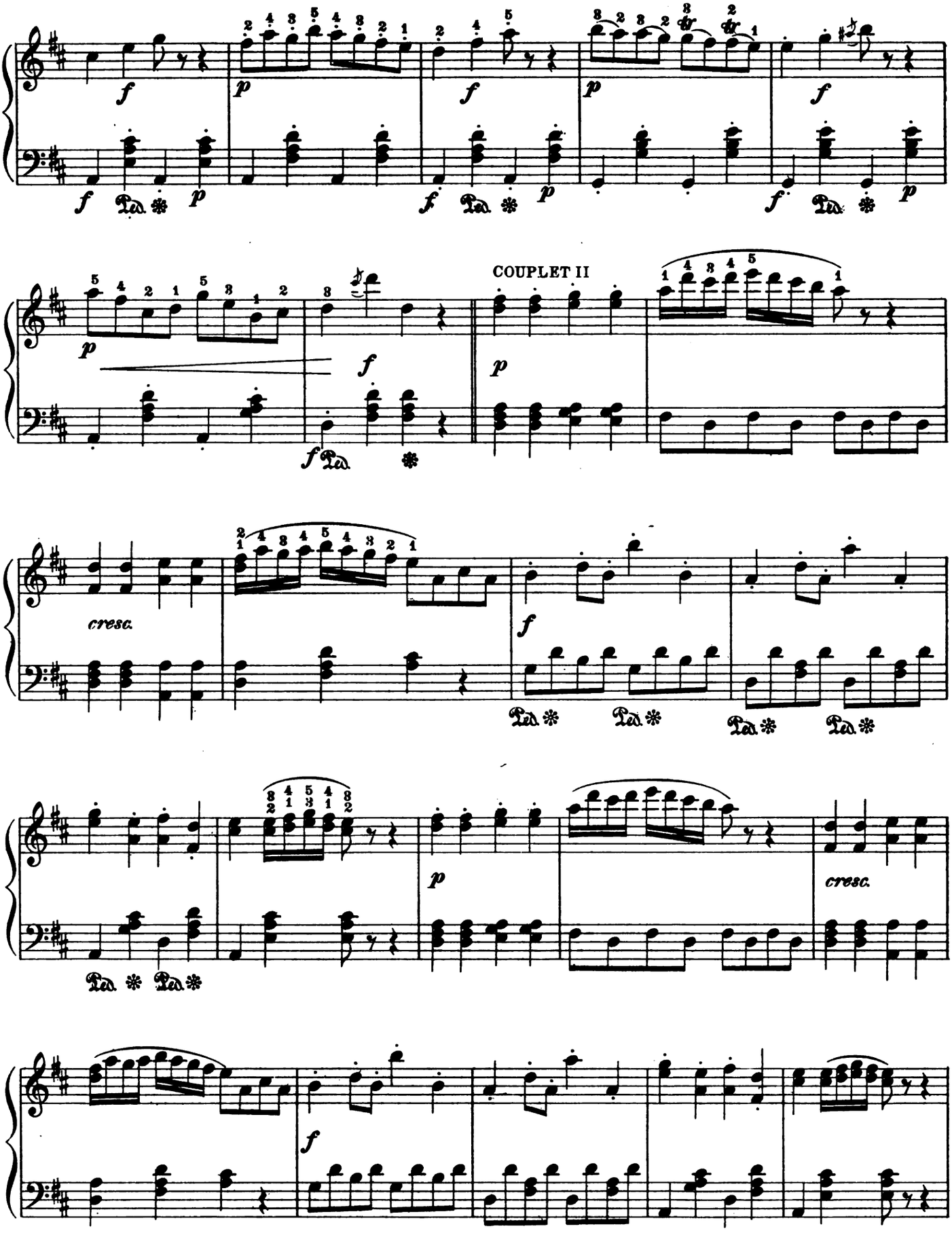
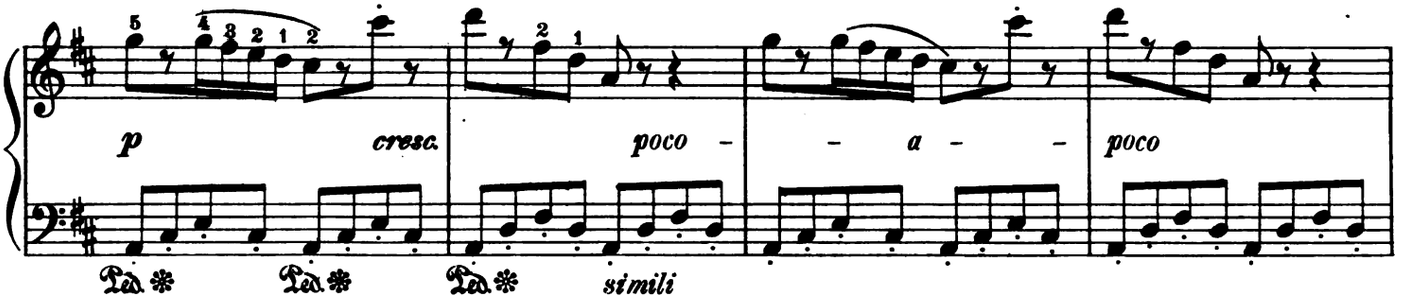
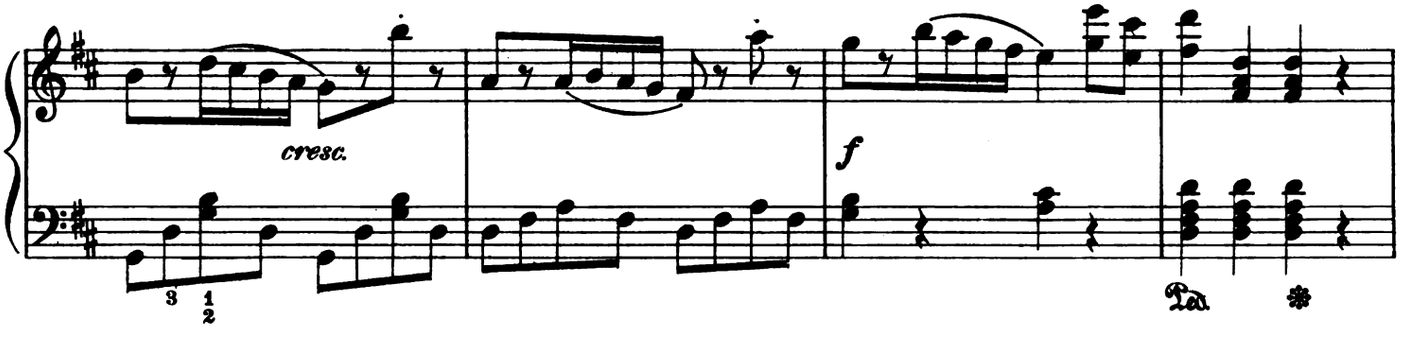
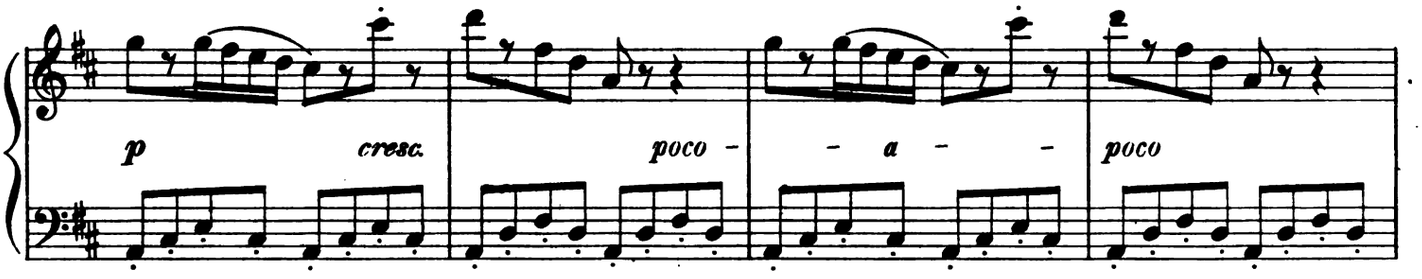
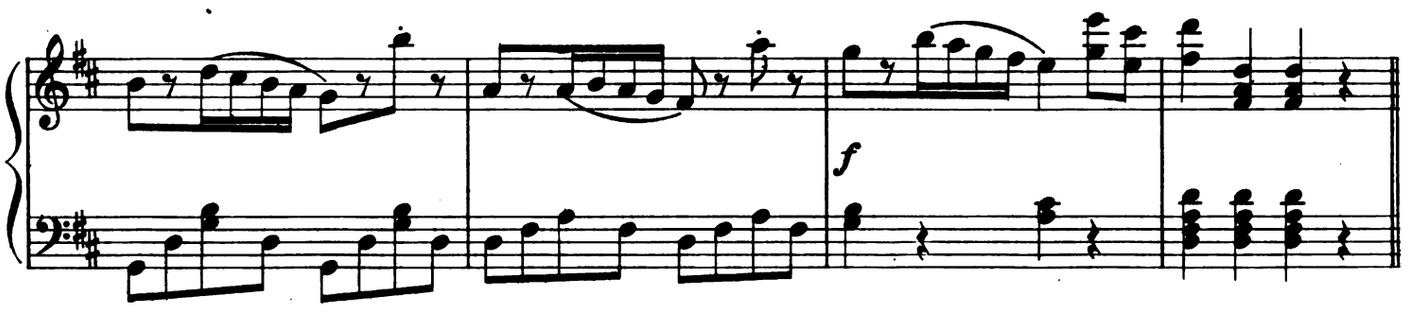
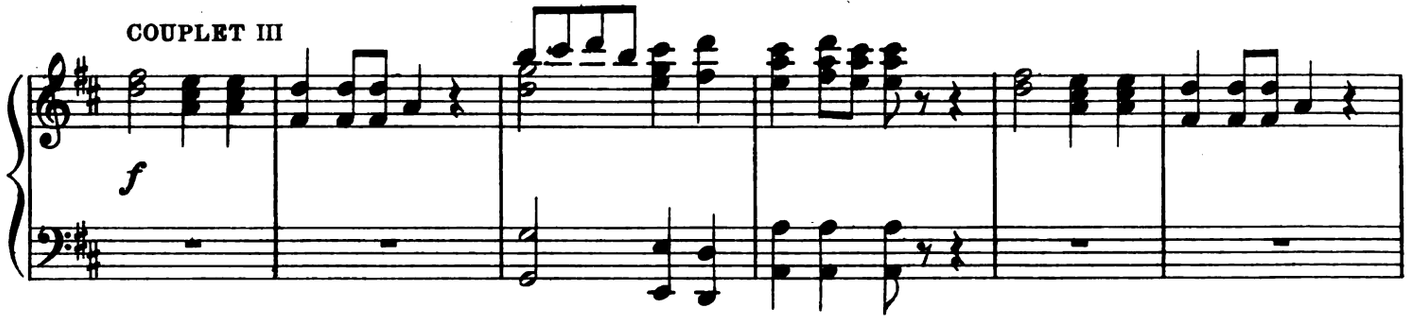

COUPLET II
cresc.
cresc.

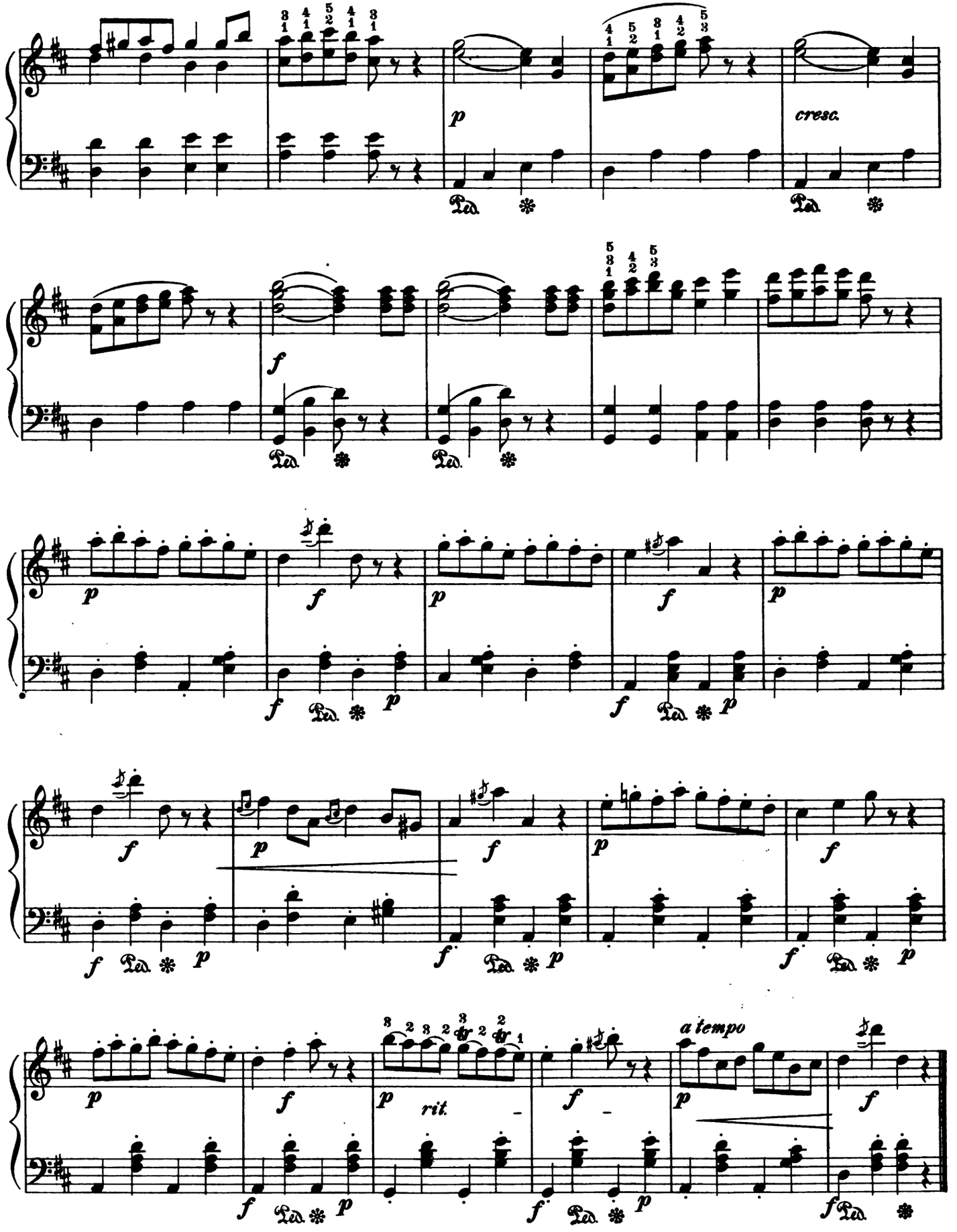

p
cresc.
poco - - a - - poco
Ped. * Ped. * Ped. * simili


cresc.
f
Ped. *


p
cresc.
poco - - a - - poco


f


COUPLET III
f

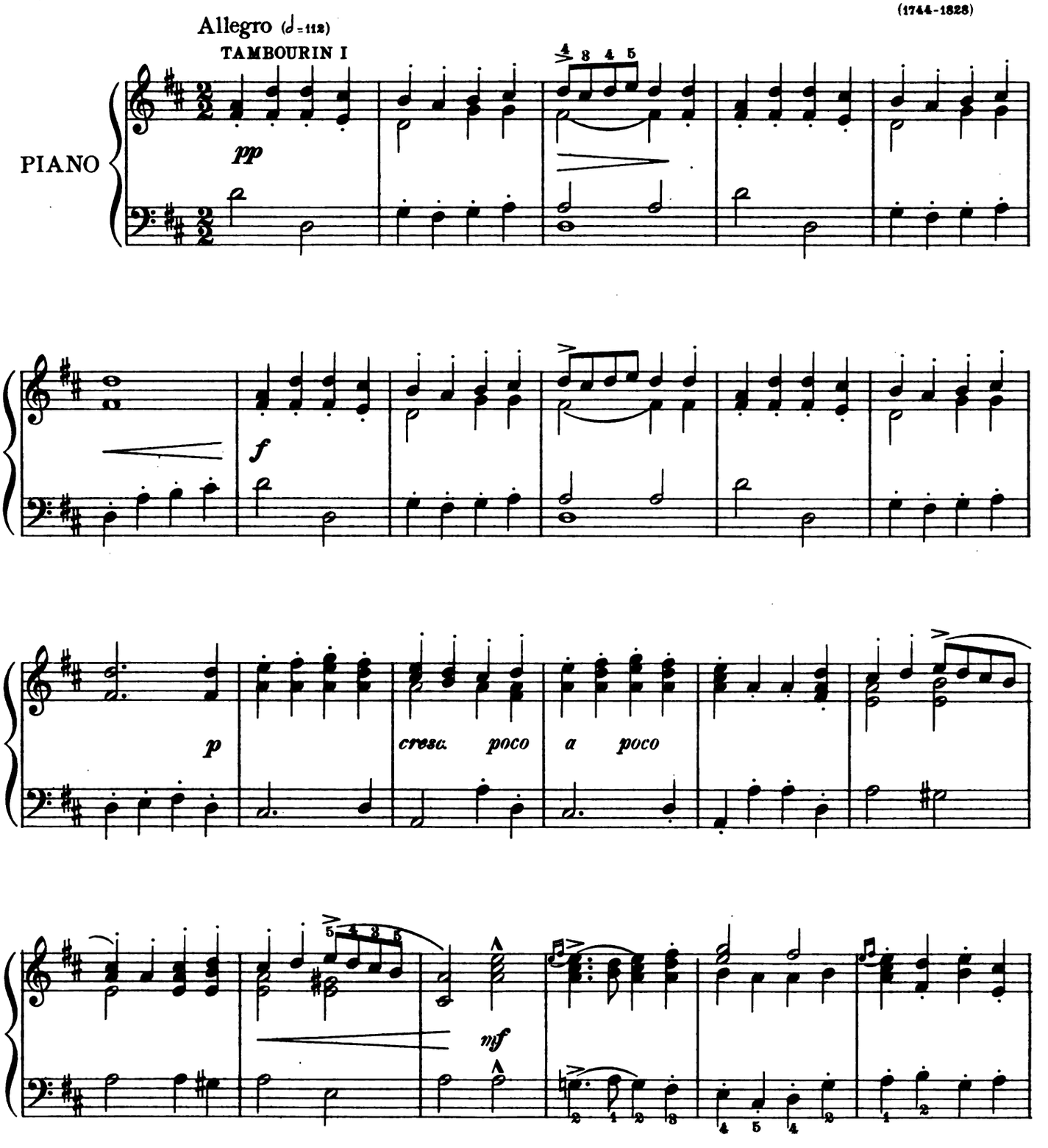

cresc.
rit.
a tempo

# LA PROVENÇALE

## TAMBOURIN

*Edited by Isidor Philipp*

PIERRE CANDEILLE
(1744-1828)




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

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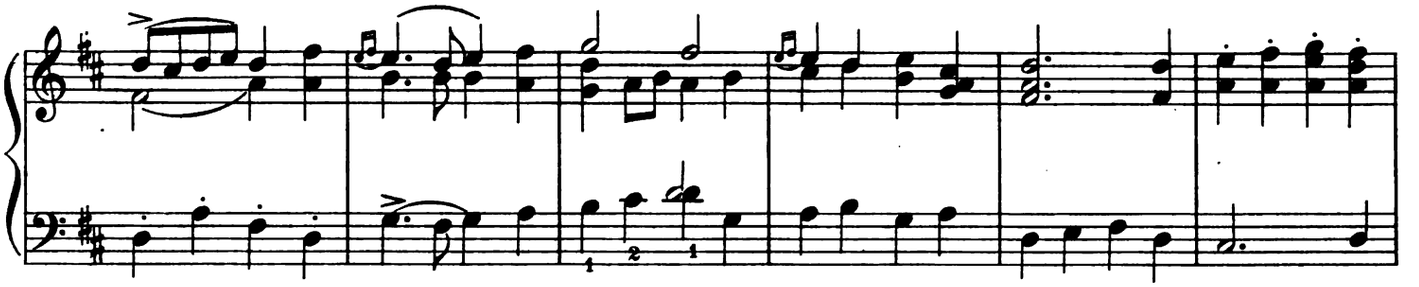
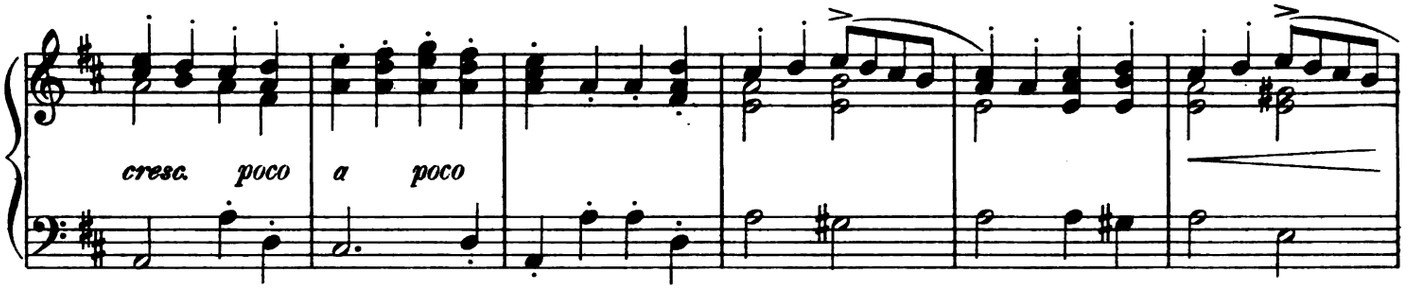
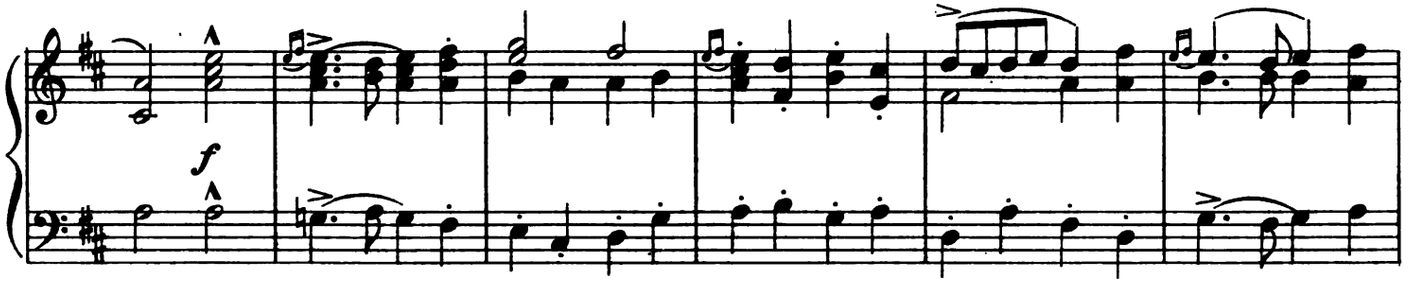
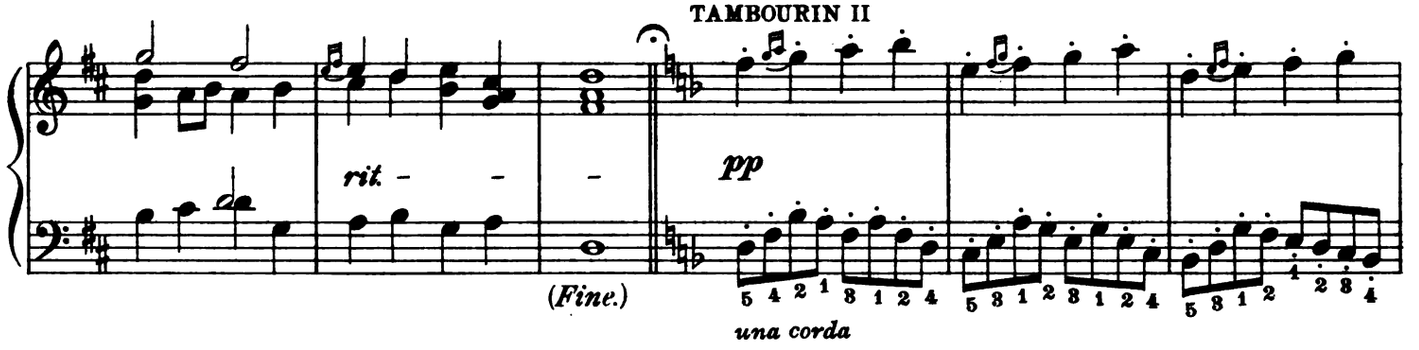
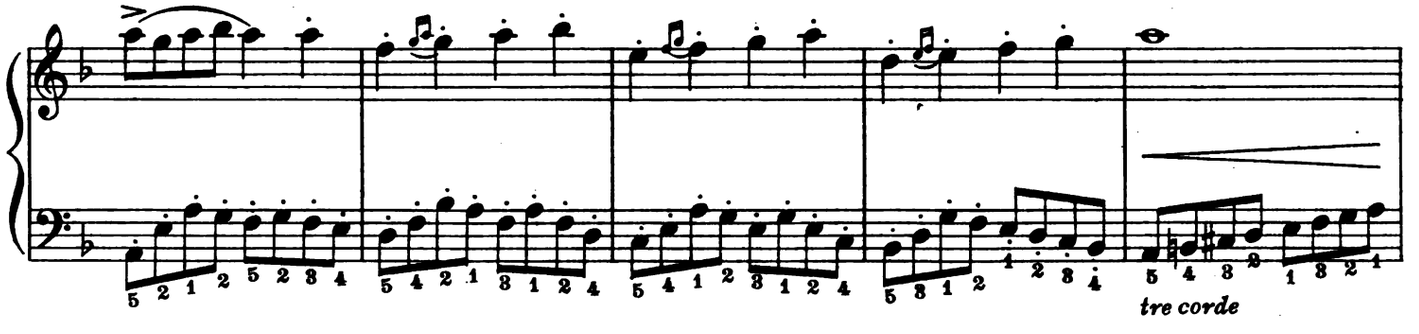
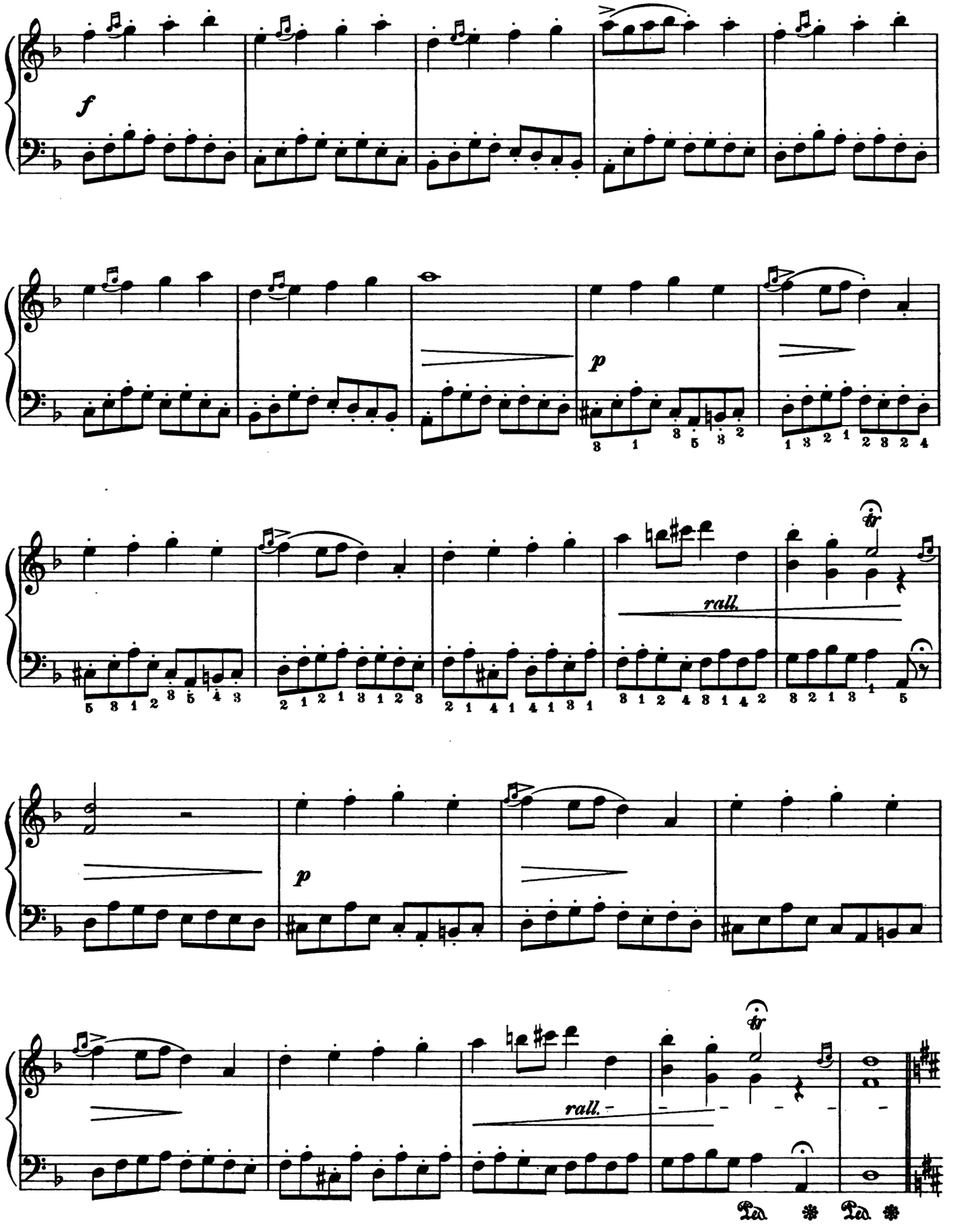



cresc. poco a poco

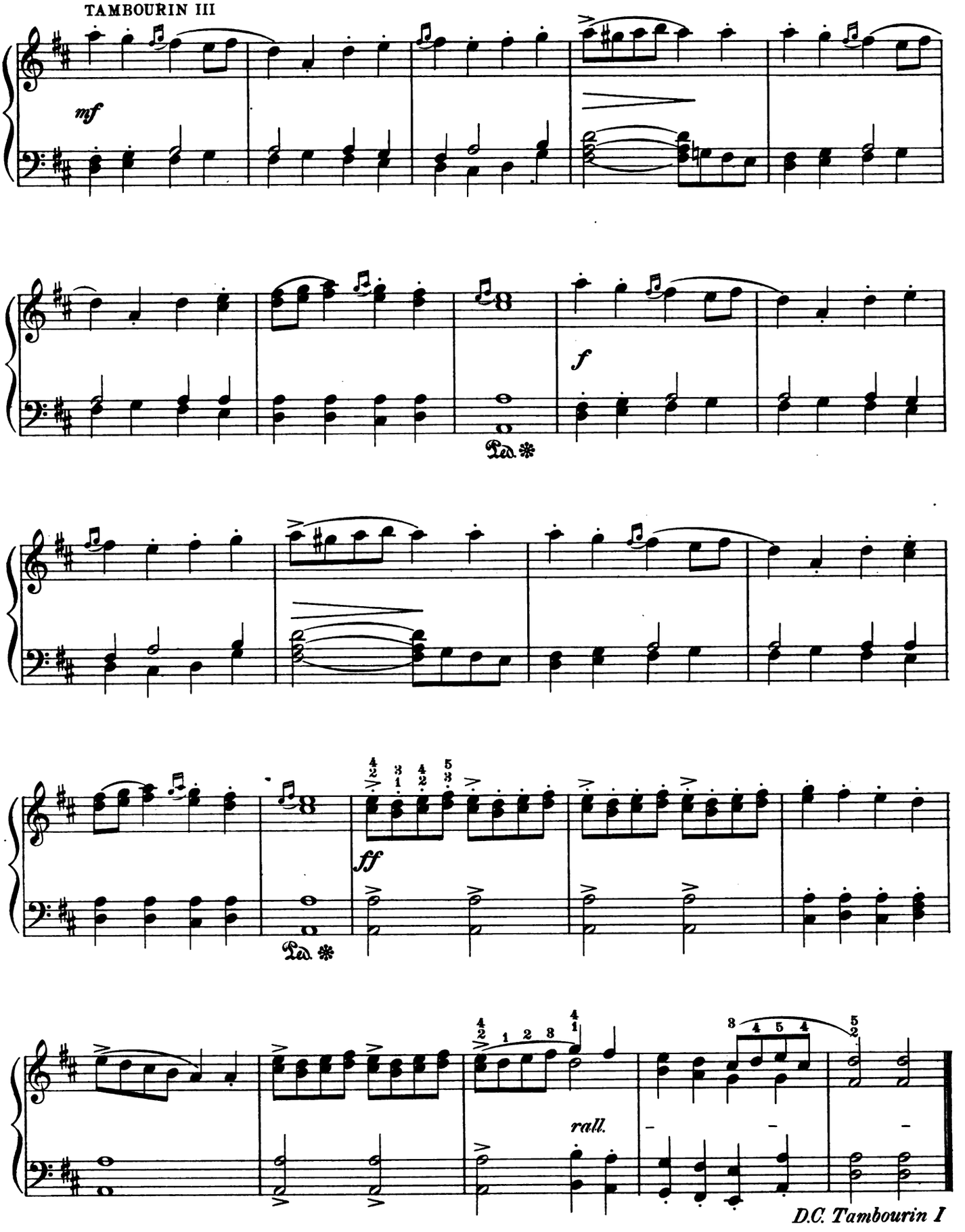

f


TAMBOURIN II
rit. - - -
(Fine.)
pp
una corda


tre corde


f
p
rall.
dir
p
rall.
dir
Ped.
Ped.

TAMBOURIN III



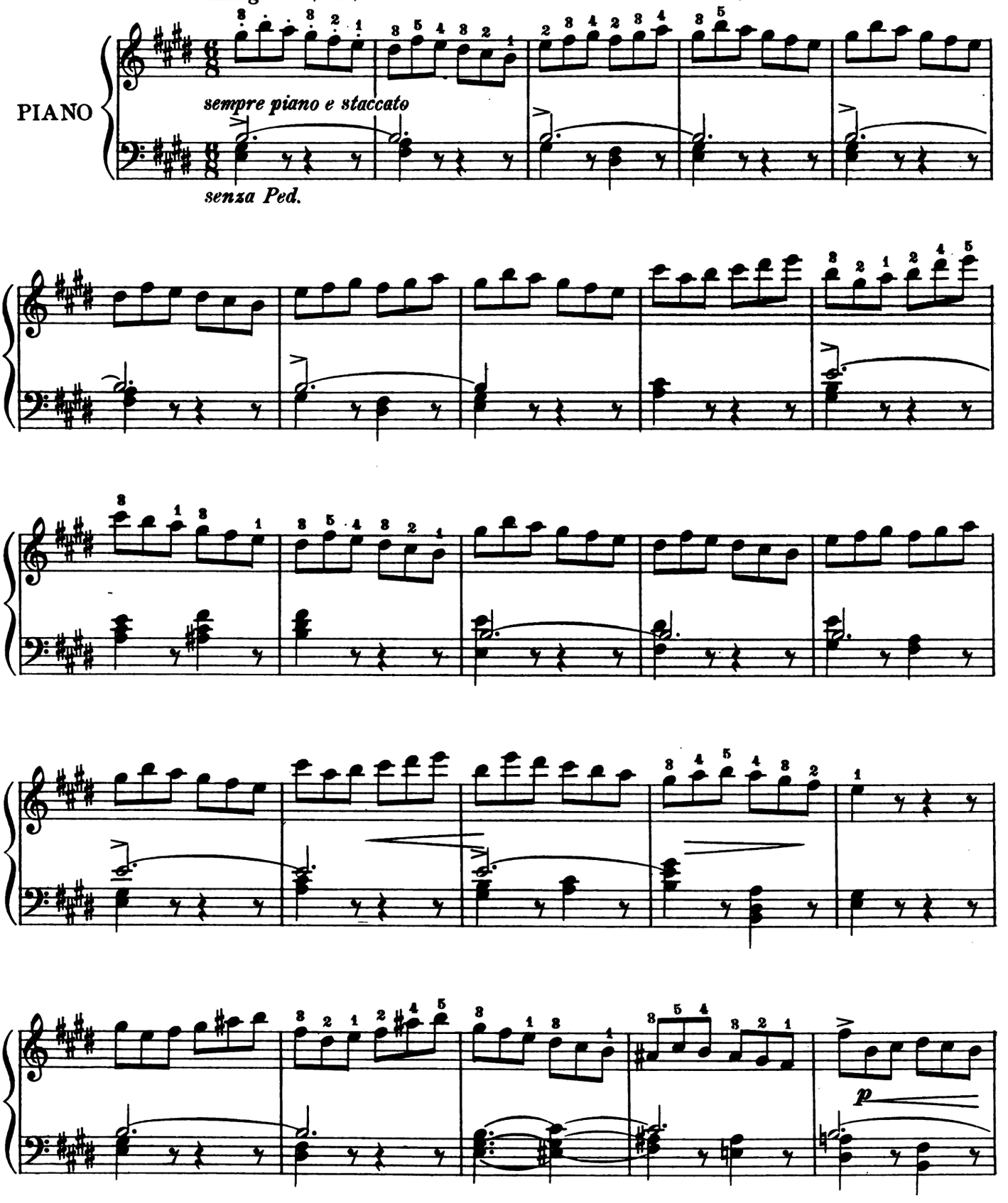
# ŒDIPUS AT THEBES
## (ŒDIPE À THÈBES)

### TOCCATA

*Edited by Isidor Philipp*

LEFROID DE MÉREAUX
(1745-1797)

Allegretto (♩.=112)

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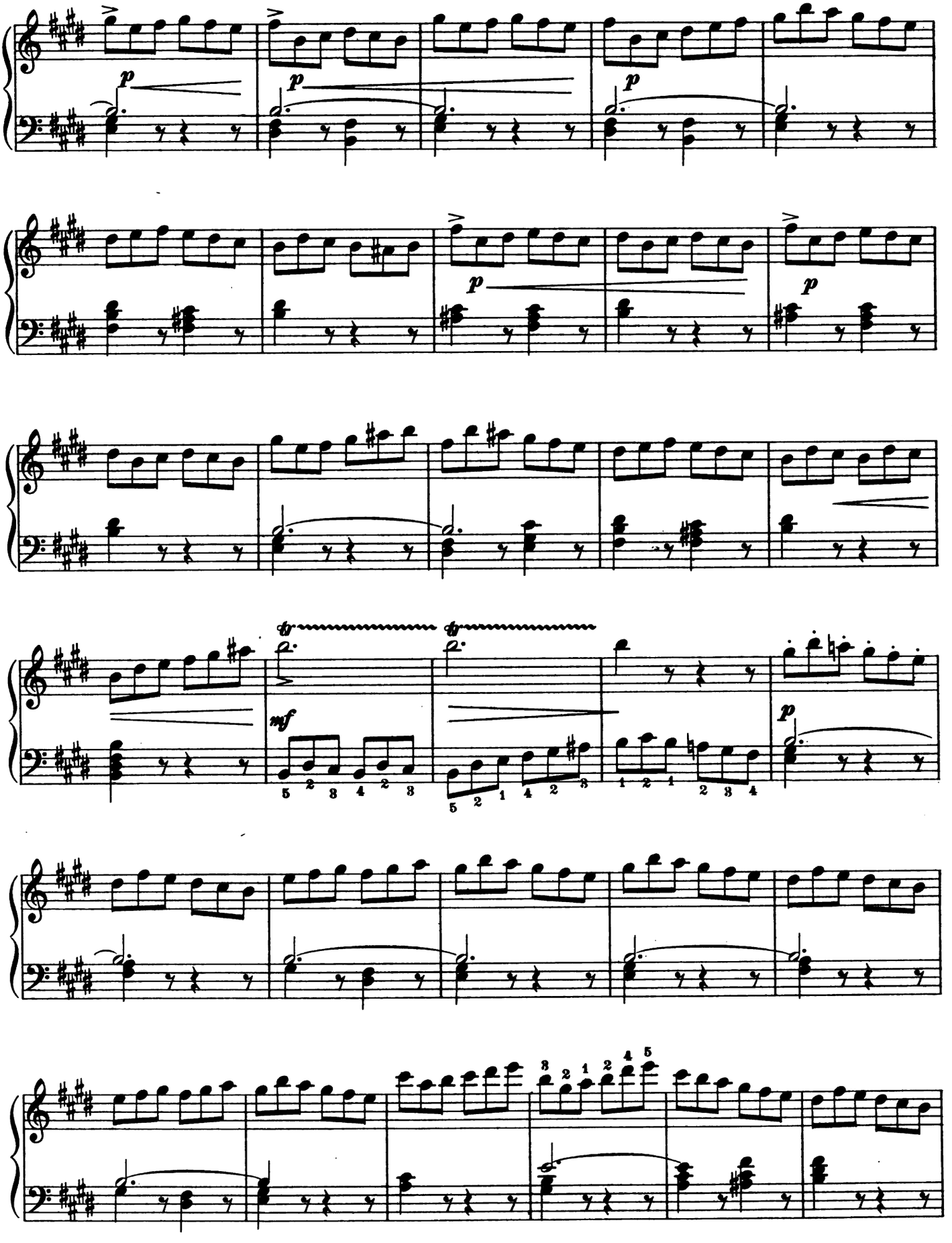
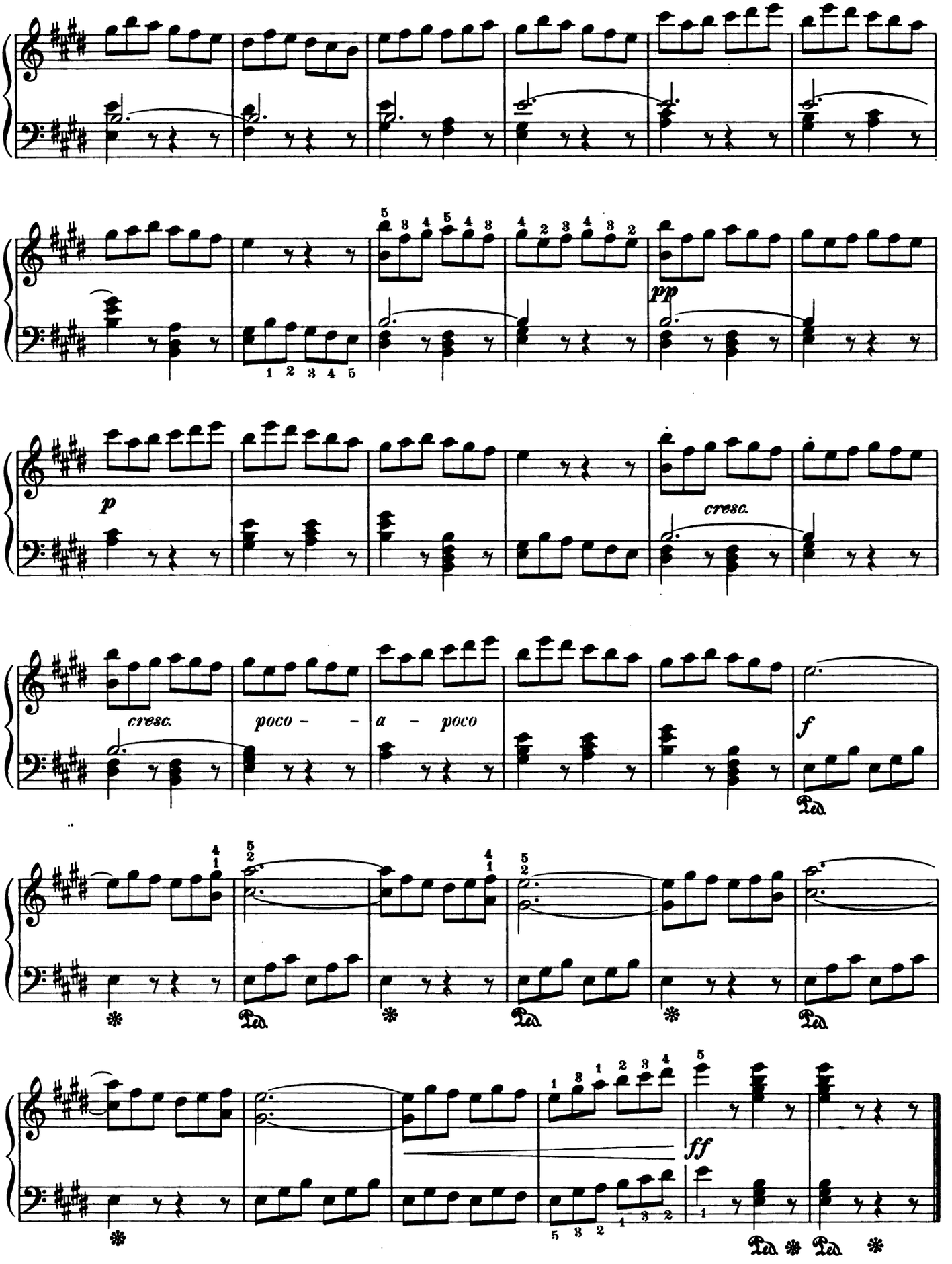

p
p
p
p
p
mf
p

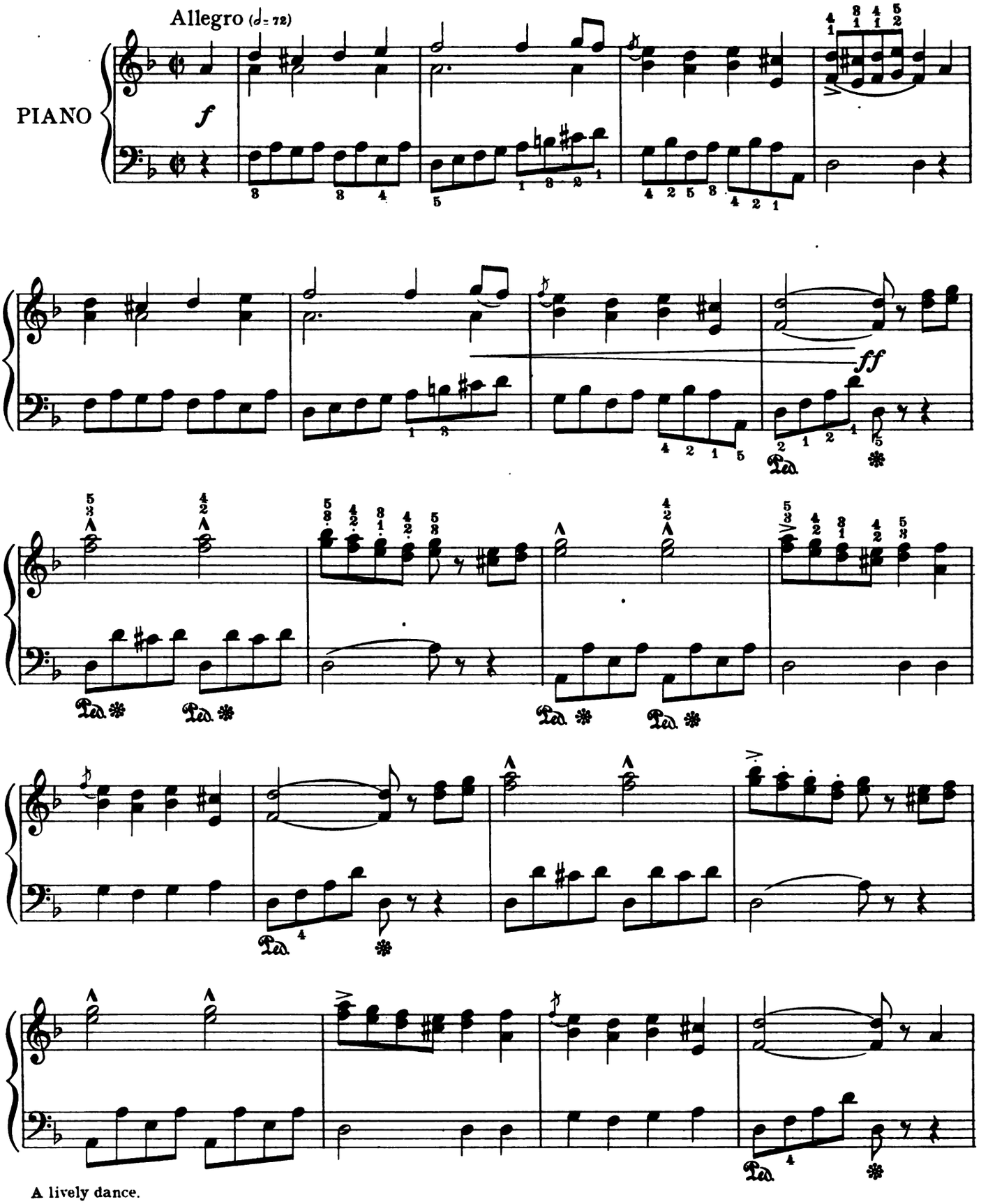

pp
p
cresc.
cresc.
poco - - a - poco
f
Ped.
ff

# NINETTE AT COURT
## (NINETTE À LA COUR)

### TRICOTET

*Edited by Isidor Philipp*

LOUIS SAINT-AMANS
(1749-1820)




A lively dance.
*Danse vive.*

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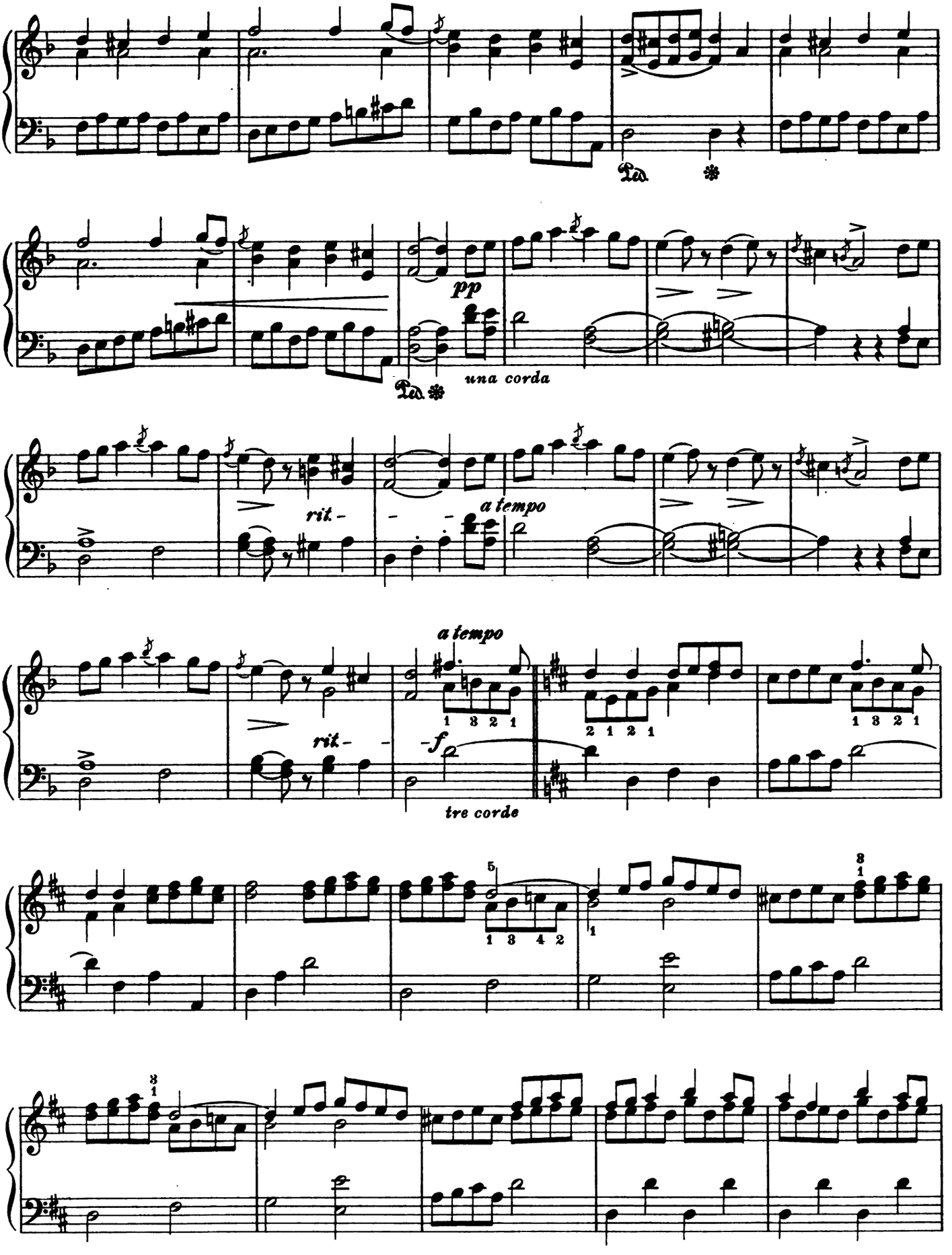
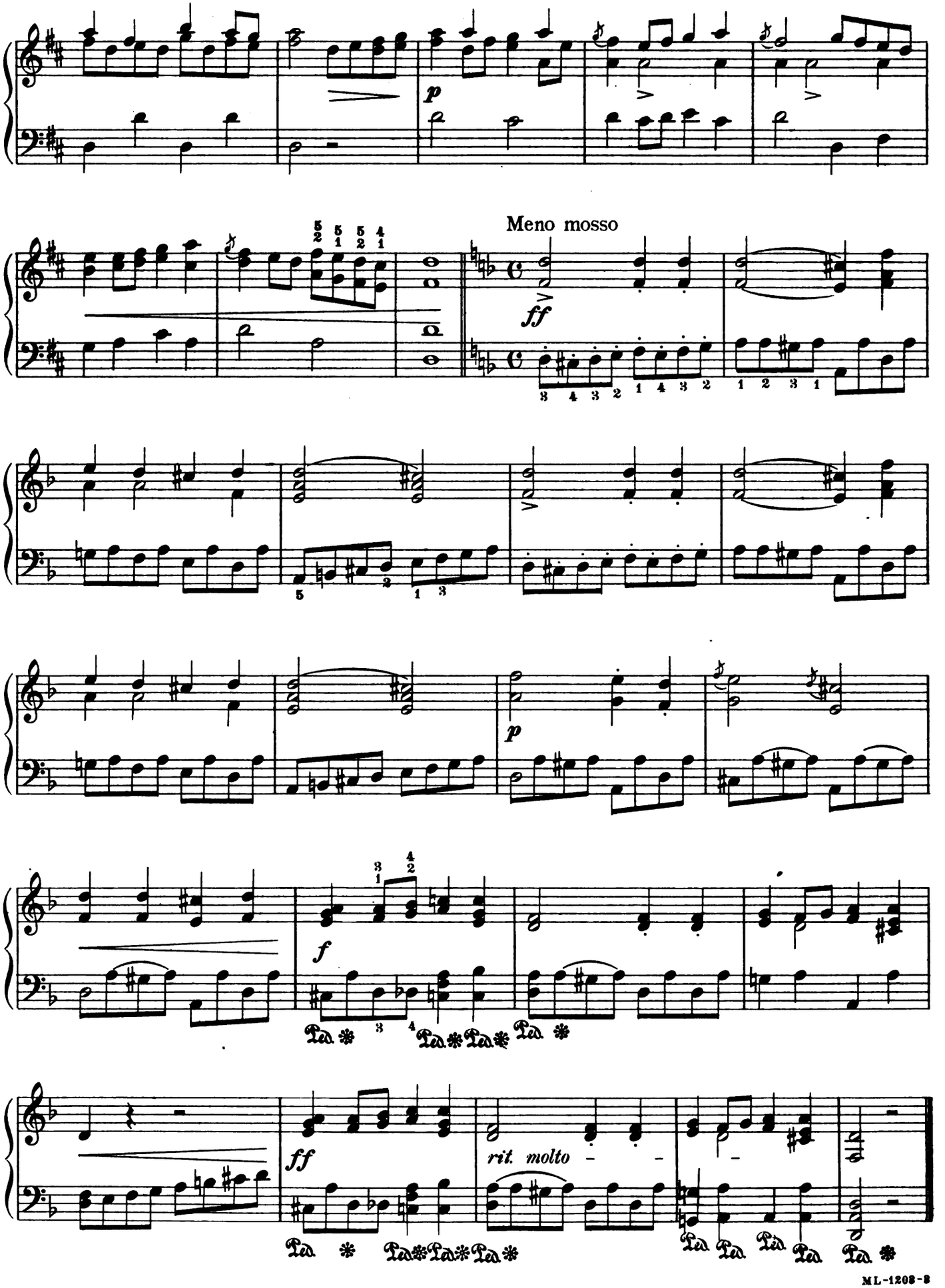

Ped.
pp
una corda
Ped.
rit.
a tempo
rit.
a tempo
f
tre corde


Meno mosso
ff
p
f
ff
rit. molto

Mus 463 .15
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Leeds Music Library
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