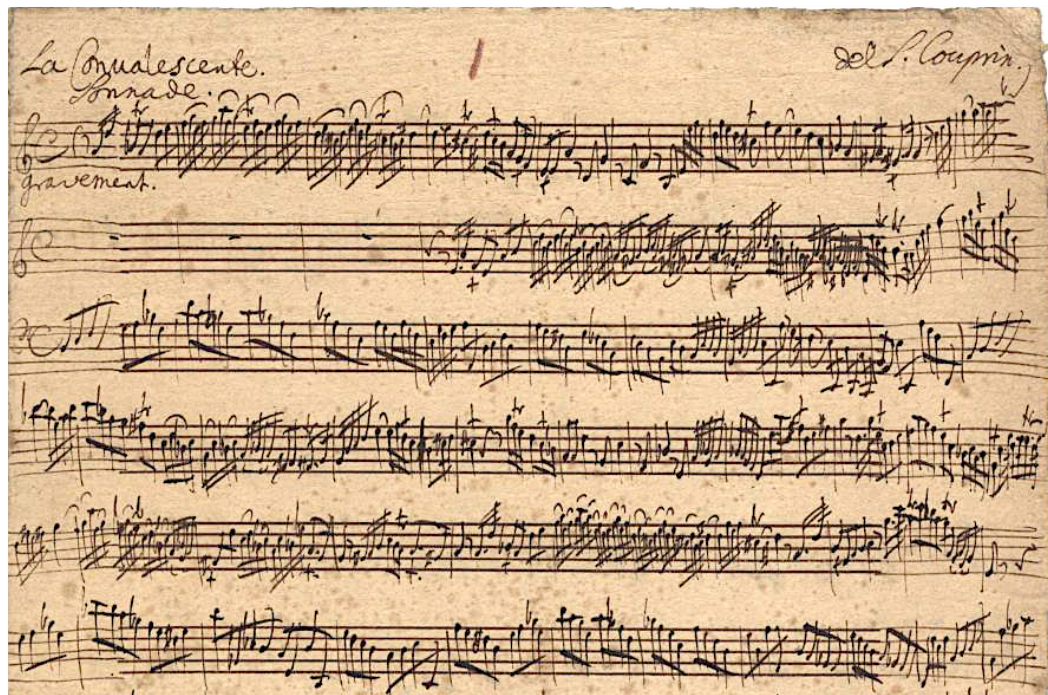


BAROQUEMUSIC.IT - FC300115

FRANÇOIS COUPERIN

LA CONVALESCENTE SONATE EN TRIO



EDIZIONI MARIO BOLOGNANI - ROMA 2015

[1.] gravement

[I Dessus]
 [II Dessus]
 [Basse]

4
 7
 10
 13
 16

19

22

26 [2.] vivement et ferme

doux

29

32

35

38

41

44

47

50

53

56

60 [3.] Lentem[ent]

65

70

74

79

[4.] air gracieusement

This musical score is for a piece titled "[4.] air gracieusement" by F. Couperin. It is written for three staves (treble, alto, and bass clefs) in a 3/8 time signature. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 9, 17, 25, 34, and 42 marked at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent trills (tr) and grace notes (+). The notation includes many slurs and ties, indicating a flowing, melodic style. The piece concludes with a final cadence in measure 42.

50

58

66

74

82

90

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8

98

Trills and grace notes are present in measures 98, 99, 100, 101, 102, 103, 104, and 105.

[5.] lentement

106

The tempo is marked 'lentement'.

111

Trills and grace notes are present in measures 111, 112, 113, 114, and 115.

116

Trills and grace notes are present in measures 116, 117, 118, 119, 120, and 121.

122

Trills and grace notes are present in measures 122, 123, 124, 125, 126, and 127.

128

Trills and grace notes are present in measures 128, 129, 130, 131, 132, and 133.

[6.] Vivement

This musical score is for a piece titled "[6.] Vivement" by F. Couperin. It is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#) and the time signature is 4/8. The score is divided into systems, with measure numbers 9, 15, 21, 27, and 33 marked at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and trills (tr). The piece is characterized by its lively tempo and intricate melodic lines.

Measures 1-8: The first system shows the initial melodic development in the Treble staff, with the Alto and Bass staves providing harmonic support. Measure 9: The second system begins with a more complex melodic pattern in the Treble staff, featuring sixteenth notes and a trill. Measures 10-14: The third system continues the melodic development, with the Treble staff featuring a trill in measure 13. Measures 15-20: The fourth system shows a more active bass line in the Bass staff, with the Treble staff featuring a trill in measure 18. Measures 21-26: The fifth system continues the melodic development, with the Treble staff featuring a trill in measure 24. Measures 27-32: The sixth system shows a more active bass line in the Bass staff, with the Treble staff featuring a trill in measure 30. Measure 33: The final system shows the concluding melodic pattern in the Treble staff, with the Alto and Bass staves providing harmonic support.

40

46

52

58

65

71

77

83

89

95

101

107

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NOTE EDITORIALI

La fonte è il manoscritto della partitura curato da Pisendel. Alcune parti della sonata sono state riprese in “L’Impériale”, inclusa nella raccolta *Les Nations* pubblicata nel 1726. Il manoscritto è disponibile presso la biblioteca digitale SLUB, Dresden.

Il manoscritto è abbastanza corretto, con le solite incoerenze per legature e abbellimenti. Inoltre, alcuni accidenti sono stati omessi. Le rare aggiunte dell’editore sono tra parentesi o con legature tratteggiate. La partitura riporta le chiavi originali, mentre nelle parti separate sono usate le chiavi di uso corrente. La notazione dei movimenti a note bianche è stata adattata dall’editore ai limiti del compilatore LilyPond.

In copertina si trova la riproduzione dell’incipit del manoscritto.

La versione 1.0 è stata pubblicata il 30 gennaio 2015.

EDITORIAL NOTES

The source is the ms. of the score copied by Pisendel. Some parts of the sonata have been later included in “L’Impériale”, published in 1726 in the collection “*Les Nations*”. The manuscript is available in the digital collections of SLUB, Dresden.

The manuscript is almost flawless except for some omission of slurs, ornaments and accidentals. All rare editor suggestions are in parentheses or with dashed lines. The score has original clefs, while separate parts have been edited with currently used clefs. The “white note” notation has been standardized by the editor, due to some LilyPond compiler limitations.

The cover page includes the incipit of the manuscript.

Version 1.0 was published on January 30, 2015.