

BAROQUEMUSIC.IT - JPR251117

JEAN-PHILIPPE RAMEAU  
PLATÉE [1745] - SUITE



## [1.] Ouverture [Prologue, p. 1]

[I.er Violon  
I.er Hautbois] {

[2.e Violon  
2.e Hautbois] {

[Haute-  
contre] {

[Taille] {

[Basson  
Basse] {

6

11

*lent et doux*

*lent et doux*

*doux*

16

*vif et fort*

*vif et fort*

*fort*

Reprise vivement

23

*p.rs*

*vif*

*2.ds*

29

*tous*

Musical score for page 4, system 35. The score consists of four staves: Treble, Alto, Bass, and Bassoon. The key signature changes from common time to A major (two sharps) at measure 35. The music features continuous eighth-note patterns with various slurs and grace notes.

Musical score for page 4, system 41. The score continues with the same four staves. The key signature changes back to common time at measure 41. The bassoon part introduces more complex rhythmic patterns, including sixteenth-note figures.

Musical score for page 4, system 47. The score continues with the same four staves. The bassoon part maintains its rhythmic complexity, while the other voices provide harmonic support with sustained notes and eighth-note patterns.

53

59

65

72

77

*doux*

*doux*

84

*fort*

*fort*

*fort*

90

96

102

*1*

*2* *lent*

*lent*

*lent*

*Bassons*

*lent*

*Basses*

## [2.] Premier Rigaudon [Prologue, II Scène - p. 52]

*tous*

6

17

## [3.] Deuxieme Rigaudon [Prologue, II Scène - p. 54]

*tous*

*doux*      *fort*

*doux*      *fort*      *doux*

*fort*

*doux*

20

29

## [4.] Contredanse - Gay [Prologue, II Scène - p. 55]

*tous*

This section consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The time signature is 2/4. The key signature is two sharps. The first measure starts with eighth-note pairs followed by sixteenth-note patterns. The second measure continues with eighth-note pairs and sixteenth-note patterns.

This section consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The time signature is 2/4. The key signature is two sharps. The music features eighth-note pairs and sixteenth-note patterns.

12

This section consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The time signature is 2/4. The key signature is two sharps. The music features eighth-note pairs and sixteenth-note patterns.

16

This section consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The time signature is 2/4. The key signature is two sharps. The music features eighth-note pairs and sixteenth-note patterns.

## [5.] Descente de Mercure - Gravement [Acte I, Scène V, p. 111]

Musical score for measures 1-5. The score consists of five staves. The top two staves are for voices (soprano and alto) in G major, 2/4 time. The bottom three staves are for basso continuo instruments (two basses and a cello) in G major, 2/4 time. The bassoon staff is in G major, 2/4 time. The vocal parts enter with "tous" (all) markings. The bassoon part has a sustained note in measure 5.

Musical score for measures 6-10. The vocal parts continue with "tous" markings. The bassoon part has entries in measures 6 and 7. The bassoon part is labeled "Bassons" in measure 10.

Musical score for measures 10-14. The vocal parts continue with "tous" markings. The bassoon part has entries in measures 10 and 11. The bassoon part is labeled "Bassons" in measure 14.

13

17

20

*doux*

*fort*

*doux*

*fort*

*doux*

*fort*

## [6.] Premier Passepied [Acte I, Scène V, p. 145]

Violons

Hautbois

Haute-  
contre

Taille

Bassons

Basses

4

doux

doux

7

fort

fort

Musical score for page 14, featuring five staves of music for three voices. The music is in common time, G major (one sharp). The voices are represented by different line styles and note heads. The score consists of five staves, each with a different line style (solid, dashed, dotted, etc.) and note heads (circles, crosses, etc.). The music includes various note heads and stems, such as eighth and sixteenth notes, and rests.

15

Musical score for page 15, featuring five staves of music for three voices. The music is in common time, G major (one sharp). The score includes dynamic markings: 'doux' (soft) and 'fort' (loud). The voices are represented by different line styles and note heads, similar to the previous page.

19

Musical score for page 19, featuring five staves of music for three voices. The music is in common time, G major (one sharp). The score includes a bass clef change and a dotted line. The voices are represented by different line styles and note heads, continuing the musical style from the previous pages.

## [7.] Deuxieme Passepied [Acte I, Scène V, p. 146]

Music score for the first part of the Passepied, featuring five staves of music for bassoon and double bass. The score includes dynamic markings such as *a demi jeux*, *fort*, *doux*, and *tous*. The bassoon part consists of six measures, followed by a repeat sign and another six measures.

Music score for the second part of the Passepied, featuring five staves of music for bassoon and double bass. The score includes dynamic markings such as *hautbois Trio*, *tous*, *doux*, and *fort*. The bassoon part consists of six measures, followed by a repeat sign and another six measures.

Music score for the third part of the Passepied, featuring five staves of music for bassoon and double bass. The score consists of six measures of continuous music for bassoon and double bass.

Violons

Basses de violon

a 2 Cordes

4

7

10

12

14

17

20

23

*a 2 Cordes*

18

26

This musical score page contains four staves of music for three bassoon parts. The top staff is in treble clef, the bottom three are in bass clef. The music consists of six measures. Measures 1-4 feature eighth-note patterns in the treble and bass staves, with eighth-note chords in the double bass staff. Measures 5-6 show sixteenth-note patterns in the treble and bass staves, with eighth-note chords in the double bass staff.

29

*a 2 Cordes*

This section continues the musical score from measure 26. It includes four staves: Treble, Bass, Double Bass, and Double Bass. Measures 1-4 show eighth-note patterns in the treble and bass staves, with eighth-note chords in the double bass staff. Measures 5-6 show sixteenth-note patterns in the treble and bass staves, with eighth-note chords in the double bass staff. A dynamic instruction *a 2 Cordes* is placed below the double bass staves.

32

This section continues the musical score from measure 29. It includes four staves: Treble, Bass, Double Bass, and Double Bass. Measures 1-4 show eighth-note patterns in the treble and bass staves, with eighth-note chords in the double bass staff. Measures 5-6 show sixteenth-note patterns in the treble and bass staves, with eighth-note chords in the double bass staff.

34

This section concludes the musical score. It includes four staves: Treble, Bass, Double Bass, and Double Bass. Measures 1-4 show eighth-note patterns in the treble and bass staves, with eighth-note chords in the double bass staff. Measures 5-6 show sixteenth-note patterns in the treble and bass staves, with eighth-note chords in the double bass staff.

## [9.] Air pour des fous gays - Un peu gay [Acte II, Scène IV, p. 190]

The musical score consists of five staves of music. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The piano/bassoon part is divided into two parts, indicated by 'parties' and 'tous' below the bass staff.

**Measures 1-6:** The soprano and alto sing eighth-note patterns, while the bass and piano provide harmonic support. The bass staff has markings 'parties' and 'tous' under the first measure.

**Measure 7:** The soprano and alto continue their eighth-note patterns, and the bass begins a new melodic line.

**Measure 12:** The soprano and alto play eighth-note patterns, and the bass begins a melodic line. The bass staff includes the word 'doux' under a note.

**Measure 18:** The soprano and alto play eighth-note patterns, and the bass begins a melodic line. The bass staff includes the word 'fort' under a note.

**Measure 23:** The soprano and alto sing eighth-note patterns, and the bass begins a melodic line.

28

33

37

*doux*

41

*fort*

45

## [10.] Air pour les fous tristes - Lent [Acte II, Scène IV, p. 192]

1  
2  
3  
4

5  
6  
7  
8

*Les gais et les tristes - Vitte*

10  
11  
12  
13

14

*Les tristes - Lent*

15  
16  
17  
18

*Les gais et les tristes - Vitte*

22

28

*Les tristes - Lent*

35

44

## NOTE EDITORIALI

La fonte della presente edizione è il manoscritto della partitura Gallica, BNF, Paris, (ark:/12148/btv1b84515630). Il frontespizio recita: “*Platée // Ballet Boufon // mis en Musique par M. Rameau // Réprésenté sur le grand Theatre // de Versailles en 1745. // Et sur le Theatre de l'Opera de Paris en 1749*”.

Nella compilazione della suite sono stati selezionati 10 numeri strumentali seguendo l'ordine del manoscritto.

L'attuale edizione riporta fedelmente l'originale della partitura. I rari suggerimenti dell'editore sono tra parentesi. Le parti separate sono state pubblicate con le chiavi di uso corrente.

In copertina è riportato il frontespizio del manoscritto.

La versione 1.0 è stata pubblicata il 25 novembre 2017.

## EDITORIAL NOTES

Source of this edition is the is a manuscript of the score, available at Gallica, BNF, Paris, (ark:/12148/btv1b84515630). Caption title: “*Platée // Ballet Boufon // mis en Musique par M. Rameau // Réprésenté sur le grand Theatre // de Versailles en 1745. // Et sur le Theatre de l'Opera de Paris en 1749*”.

The suite includes 10 instrumental pieces adhering rigorously to the sequence and content of the manuscript.

This is an urtext edition of the score. Separate parts are published with the currently used clefs. All rare editor suggestions are in parentheses.

The cover includes the frontispiece of the manuscript.

The 1.0 version was published on November 25, 2017.