

# JEAN-PHILIPPE RAMEAU • PIÈCES DE CLAVECIN EN CONCERTS

## PREMIER CONCERT

La Coulicam §	1
La Livri †	3
Le Vézinet §	5

## DEUXIÈME CONCERT

La Laborde §	7
La Boucon §	11
L'Agaçante †	13
Menuets §	15

## TROISIÈME CONCERT

La Lapoplinière §	18
La Timide †	21
Tambourins §	23

## QUATRIÈME CONCERT

La Pantomime §	26
L'Indiscrete †	29
La Rameau §	30

## CINQUIÈME CONCERT

La Forqueray §	34
La Cupis §	37
La Marais §	39

† Adaptées au clavecin seul par • Arranged for solo harpsichord by JEAN-PHILIPPE RAMEAU

§ Adaptées au clavecin seul par • Arranged for solo harpsichord by DAVID LOUIE

## PREFACE

The present volume seeks to validate Jean-Philippe Rameau's assertion concerning his *Pièces de Clavecin en Concerts*: that they are all eminently playable in alternative versions on the unaccompanied harpsichord. The full title of his original edition of 1741 reads: *Pièces de Clavecin en Concerts, avec un violon ou une flûte, et une viole ou un deuxième violon*. Under the heading «*Avis aux concertans*» [Advice to performers], Rameau writes, «*Ces Pièces exécutées sur le Clavecin seul ne laissent rien à désirer; on n'y soupçonne pas même qu'elles soient susceptibles d'aucun autre agrément: c'est du moins l'opinion de plusieurs personnes de goût & du métier que j'ai consultées sur ce sujet, & dont la plupart a bien voulu me faire l'honneur d'en nommer quelques-unes.*» [“Performed on harpsichord alone, these pieces leave nothing more to be desired; one would not even suspect that they may be played with any other adornment: that is at least the opinion of several persons of taste and authority whom I have consulted on this subject, in most cases honouring me by naming some of the pieces.”]

Rameau's 1741 edition contains his own solo harpsichord arrangements of *La Livri*, *L'Agaçante*, *La Timide* (comprising two *Rondeaux gracieux*), and *L'Indiscrète*, each representing a movement from Concerts I through IV. In addition to the purely practical and secondary function of filling blank pages necessitated by page turns in the original edition, these alternative versions provide telling insights and clues; they are illuminating exemplars demonstrating how the remaining pieces may be realized in a similar manner. The composer explains, «*J'ai tiré de ces Concerts cinq petites Pièces pour le Clavecin seul, à cause de quelques différences qui s'y trouvent lorsque le Violon & la Viole les accompagnent.*» [“I have arranged from these Concerts five little pieces for solo harpsichord, because of a few differences encountered when performing them without the violin and viol.”] A study of Rameau's arrangements reveals his technique of refashioning passages, particularly where the violin and viol take the fore. Elsewhere, the obbligato harpsichord part is virtually unchanged, the accompanying parts being judged dispensable.

In writing my own solo arrangements of the remaining pieces from the *Pièces de Clavecin en Concerts*, I have used Rameau's arrangements as models. In certain cases only discreet changes to the original obbligato harpsichord parts were required (*Le Vézinet*, *La Boucon*). In others it was necessary to undertake a recasting of the music (*Tambourins*, *La Forqueray*, *La Cupis*), at least to the extent that Rameau demonstrates through his own examples. Under the heading «*Avis pour le clavecin*» in the 1741 edition, the composer also offers very specific practical advice on adapting certain pieces (*Tambourins*, *La Pantomime*, *La Rameau*) as harpsichord solos. These suggestions have been incorporated in my arrangements.

Compiling the present volume by uniting my arrangements with Rameau's, I have desired to show the composer's arrangements as part of a complete whole, in contrast to their usual appearance in most modern editions as ostensibly 'orphaned' harpsichord pieces. It is hoped that – alongside the original settings, and orchestral settings of some pieces in the operas and ballets – this volume may provide new perspective, and an additional source of enjoyment, understanding, and appreciation of Rameau's art.

DAVID LOUIE (Toronto, 2015)

NB. Composer's remark under the heading «*Avis pour le clavecin*» in the original edition of 1741: *Les agréments, comme Pincés, Cadences, Ports de voix, etc. sont ici conformes à ceux de mes autres Pièces de Clavecin: on en trouve une Table à la tête du Livre où sont Les Cyclopes*. [“The ornaments, such as mordents, trills, appoggiaturas, etc. conform to those in my other *Pièces de Clavecin*: a table of ornaments is found at the beginning of the book that contains *Les Cyclopes*.”]

# PREMIER CONCERT

## La Coulicam

Jean-Philippe Rameau  
arr. David Louie

Rondement %

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a whole rest in the treble and a half note G2 in the bass. The melody in the treble consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G2, F2, E2, D2.

Musical notation for measures 7-11. Measure 7 begins with a treble clef and a key signature change to one flat (B-flat). The melody features sixteenth-note runs and slurs. The bass line continues with quarter notes: C2, B1, A1, G1.

Musical notation for measures 12-15. Measure 12 starts with a treble clef and a key signature change to two flats. It features a triplet of eighth notes in the treble. The bass line continues with quarter notes: F1, E1, D1, C1.

Musical notation for measures 16-19. Measure 16 begins with a treble clef and a key signature change to one flat. It features a sixteenth-note run in the treble. The bass line continues with quarter notes: B0, A0, G0, F0.

Musical notation for measures 20-24. Measure 20 starts with a treble clef and a key signature change to two flats. It features a sixteenth-note run in the treble. Measure 21 has a repeat sign. Measure 22 has a key signature change to one flat. Measure 23 has a key signature change to two flats. Measure 24 has a key signature change to one flat. The word "Reprise" is written below the treble staff in measure 23.

## La Livri

Jean-Philippe Rameau

*Rondeau gracieux*

The first system of the piece, measures 1-4. It features a treble and bass clef with a 2/4 time signature. The key signature has two flats. The music is characterized by a light, graceful feel with a mix of eighth and sixteenth notes.

The second system, measures 5-8. It includes a first ending bracket labeled "1ère Reprise" above the treble staff. The word "Fin" is written below the bass staff at the end of the first ending. The piece concludes with a repeat sign.

The third system, measures 9-13. This system continues the melodic and harmonic development of the piece, maintaining the same rhythmic and melodic motifs.

The fourth system, measures 14-18. It features a prominent use of chords and rests in the treble staff, creating a more textured sound. The piece ends with a repeat sign.

The fifth system, measures 19-23. It is labeled "2ème Reprise" above the treble staff. This section introduces a new melodic line in the treble while the bass line continues with rhythmic patterns.

The sixth system, measures 24-28. This is the final system of the piece, featuring a concluding melodic phrase in the treble and a final cadence in the bass. The piece ends with a repeat sign.

## Le Vézinet

Jean-Philippe Rameau

arr. David Louie

Gaiment, sans vitesse

Musical notation for measures 1-7. The piece is in 2/4 time. The first measure is a whole rest in the treble clef. The melody begins in measure 2 with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3. A repeat sign is placed after measure 2.

Musical notation for measures 8-14. The melody continues with eighth notes G5, F5, E5, D5, C5, B4, A4, G4. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Trills are indicated above the G5 notes in measures 9, 10, 11, and 12.

Musical notation for measures 15-21. The key signature changes to one sharp (F#). The melody features sixteenth-note runs in measures 15-16, followed by quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The bass line has quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Trills are present above the G5 notes in measures 17, 18, and 19.

Musical notation for measures 22-28. The melody consists of sixteenth-note chords in the treble clef. The bass line has quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Trills are indicated above the G5 notes in measures 23, 24, and 25.

Musical notation for measures 29-35. Measure 29 is a whole rest in the treble clef. A repeat sign is placed after measure 29. The melody begins in measure 30 with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3. The word "Reprise" is written above measure 30.