

# PIECES DE CLAVECIN

*Avec Voix ou Violon  
dediées*

*A son Excellence  
Monseigneur  
L'Evêque de Rennea*

*PAR MR. MONDONVILLE  
Maître du Musique de la Chapelle du Roy  
Œuvre V.<sup>æ</sup>*

*Prix en blanc huit livres. Avec privilege du Roy. A Pariz Chez l'Auteur rue des vieux Augustins  
et Chez*

*Madame Boivin M. de rue St. Honoré à la Regle d'or  
Monsieur le Clerc M. de rue de Raule à la Croix d'or*

*A Son Excellence*

*Monseigneur L'Evêque de Rennea, Grand Maître de la  
Chapelle du Roy. Grand d'Espagne de la première classe,  
Ambassadeur Extraordinaire et Plenipotentiaire de Sa  
Majesté auprès du Roy Catholique &c.*

*Monseigneur,*

*Voici le premier Ouvrage que je fais graver depuis que je suis  
sous les ordres de Votre Excellence, je prends la liberté de le lui  
dédier, heureux! si l'a le bonheur de lui plaire, et de lui prouver  
le très profond respect avec lequel je suis,*

*Monseigneur De Votre Excellence*

*Le très humble et le très obéissant Serviteur,*

*J. C. Mondonville*

*Exemples des agréments pour le Clavecin et pour la voix.*



*Ce Signe Signifie qu'il faut  
préparer la cadence*

*Pincé*

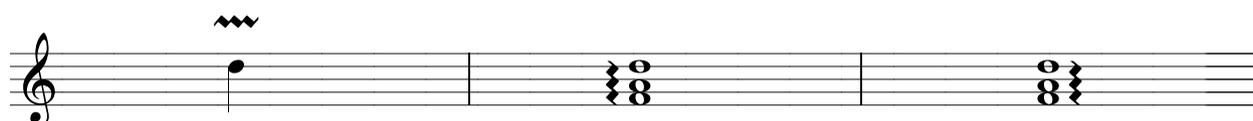
*Port-de-voix*



*Port-de-voix et Pincé*

*Note détachée*

*Cadence*



*Doublé*

*Arpeggé en montant*

*Arpeggé en descendant*

*d - à exécuter à la main droite; right hand*

*g - à exécuter à la main gauche; left hand*

Preparing this beautiful and, unfortunately, not wide-known piece of music, I felt an obligation to make it as closer as possible to a contemporary musician and yet, to keep as much as possible of the original composer's handwriting. Therefore I tried to avoid the common notewriting habits in favour of Mondonville's expression of tied notes, ornaments, symbols etc. wherever my computer's tools and menu allowed me to. I am very grateful to Mr. Pascal Duc, the official archivist of the "Les Arts Florissants" ensemble, who was kind to provide me (among a lot of more most valuable material) Mondonville's score and the ornaments' explanation from "Lecture de la partition" par Jean Saint-Arroman and François "Le Grand" Couperin's "L'Art du toucher le clavecin". These two sources I used to present the mode of ornaments' interpretation as they were performed in Mondonville's time.

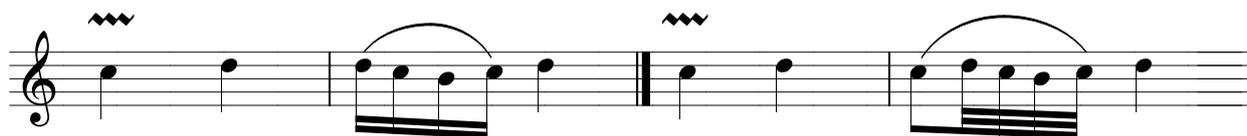
I hope You will, my dear fellow musician,....enjoy it as much as I do.....

Srdan Depolo

### Double

generally starts on upper note

in a slow movement it is possible to start on a main note



### Port-de-voix



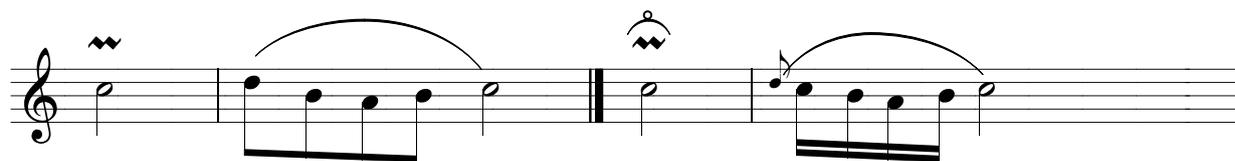
Pincé = simple

Pincé = double



Cadence

Cadence préparée



# *PROTECTOR MEUS*

*VIII - emme pièce de clavecin avec voix ou violon, composé par*



*Jean - Joseph Cassanéa de Mondonville*

*( Narbonne, 1711 - Paris, 1772 )*

*Maître du Musique de la Chapelle du Roy*

*Dieu est mon protecteur, et j'ai espéré en lui: c'est lui qui me soumet mon peuple.*  
*Vulgata : Ps. 143, V.3.*

*Allegro*

1

*Violon*

*Clavecin*

5

8

11

14

Musical score for measures 14-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 14 features a melodic line in the treble staff with sixteenth-note runs and a piano accompaniment in the grand staff with chords and sixteenth-note patterns. Measure 15 continues the melodic and accompanimental patterns. Measure 16 shows a melodic phrase with a fermata and a piano accompaniment with sustained chords.

17

Musical score for measures 17-19. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 17 features a melodic line in the treble staff with a fermata and a piano accompaniment in the grand staff with chords and sixteenth-note patterns. Measure 18 continues the melodic and accompanimental patterns. Measure 19 shows a melodic phrase with a fermata and a piano accompaniment with sustained chords.

20

Musical score for measures 20-22. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 20 features a melodic line in the treble staff with a fermata and a piano accompaniment in the grand staff with chords and sixteenth-note patterns. Measure 21 continues the melodic and accompanimental patterns. Measure 22 shows a melodic phrase with a fermata and a piano accompaniment with sustained chords. The word *Dolce* is written above the bass staff in measure 21.

23

Musical score for measures 23-25. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 23 features a melodic line in the treble staff with a fermata and a piano accompaniment in the grand staff with chords and sixteenth-note patterns. Measure 24 continues the melodic and accompanimental patterns. Measure 25 shows a melodic phrase with a fermata and a piano accompaniment with sustained chords. The word *Forte* is written above the bass staff in measure 25.

26

29

*Reprise*

32

35

38

41

44

47

50

53

*Pro - tec - tor me - us et in ip - so spe - ra - vi, Pro - tec - tor me - us,*

56

*et in ip - so spe - ra - vi, spe - ra - vi, pro -*

59

*tec - tor me - us, spe - ra - vi, pro - tec - tor - me - us, spe -*

62

*ra - - oi, pro-tec - tor me - us, spe - ra - -*

65

*oi.*

68

*Pro-tec - tor me -*

71

*us, spe - ra - - oi, pro-*

74

*tec - tor me - us, spe - ra - - - oi,*

77

*pro - tec - tor me - us, et in ip - so spe - ra - oi, pro - tec - tor me - us,*

80

*et in ip - so spe - ra - - - oi, spe -*

82

*ra - - -*

83

vi, spe

84

ra

85

vi, pro

86

tec - tor me - us pro - tec - tor me - us, spe - ra

89

*vi, spe-ra*

92

*vi, spe-ra*

94

96

*vi, spe-ra*

*Adagio*

*Allegro*

*vi.*

99

Musical score for measures 99-101. The system consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature is one sharp (F#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, including triplets and slurs. There are various ornaments and accents throughout the passage.

102

Musical score for measures 102-104. The system consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature is one sharp (F#). The music continues with intricate rhythmic patterns, including sixteenth-note runs and slurs. The piano accompaniment features a steady eighth-note bass line in the left hand.

105

Musical score for measures 105-107. The system consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature is one sharp (F#). The music features continuous sixteenth-note passages in both the vocal and piano right-hand parts. The piano left hand has a rhythmic accompaniment of eighth notes. The word "Fin" is written at the end of the system.

108

Musical score for measures 108-110. The system consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature is one sharp (F#). The vocal line contains the lyrics: "Pro - tec - tor me - us, et in ip - so spe - ra - vi, pro -". The piano accompaniment continues with rhythmic patterns, including slurs and accents.

110

*tec - tor me - us, qui sub - dit po - pu - lum me - um sub me. Spe*

113

*ra -*

116

*oi qui sub - dit po - pu - lum*

119

*me - um sub me, qui sub - dit po - pu - lum me - um sub me.*

*à la reprise*