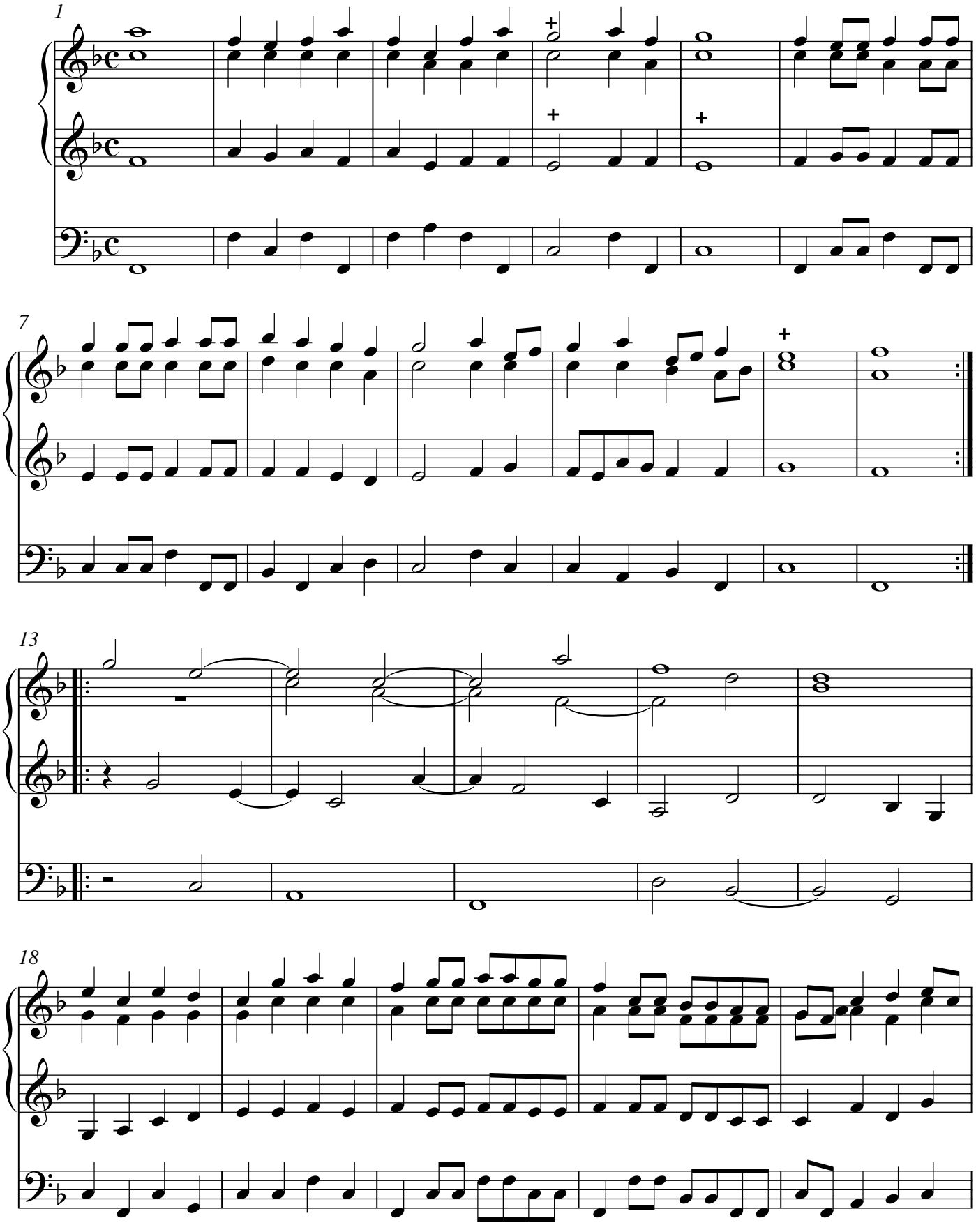
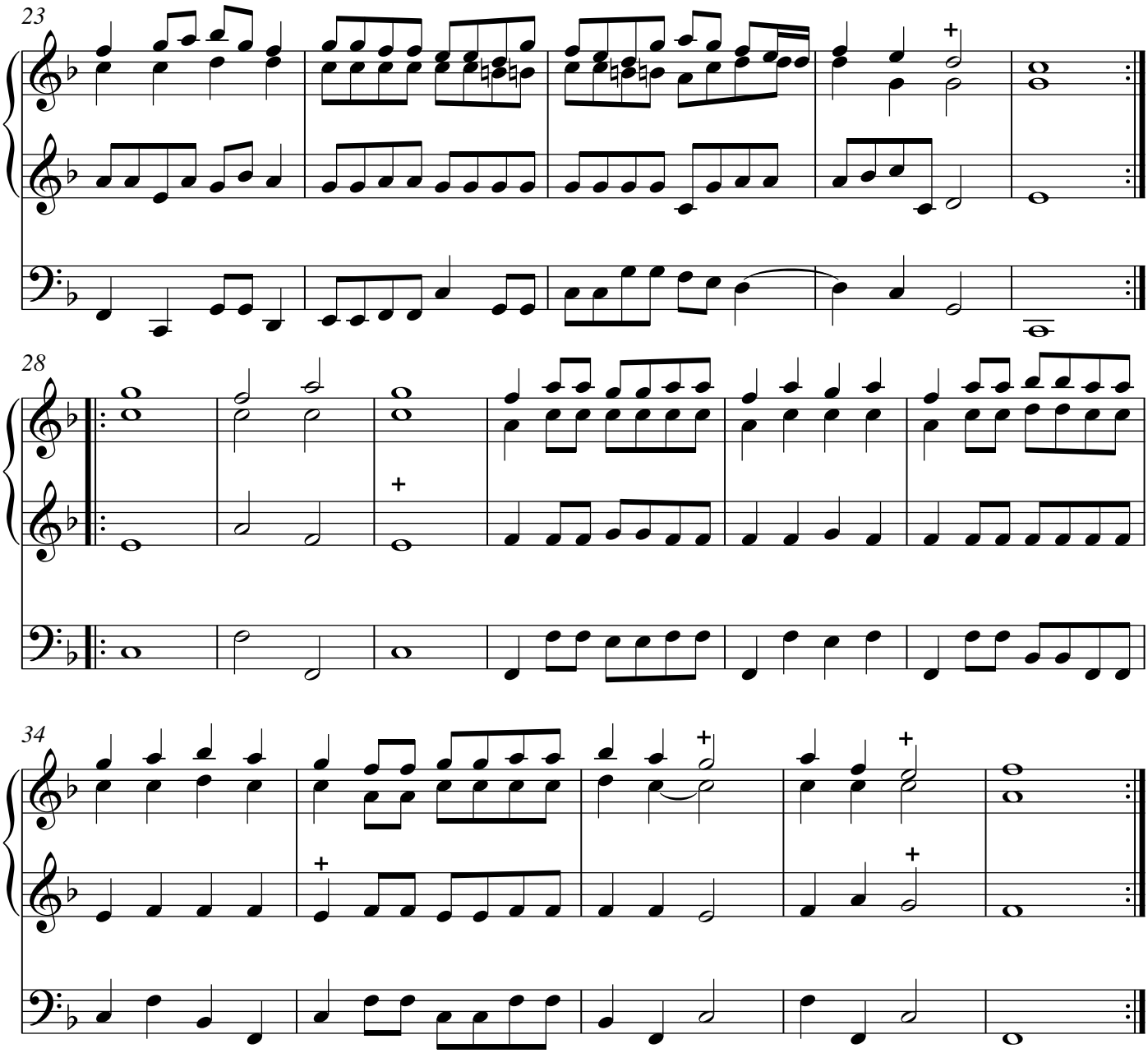
2e Carillons

from:André Danican-Philidor's Recueuil de vieux Airs, 1691

Louis Couperin (? Chaumes-enBrie1626- Paris 1661)





As Louis Couperin's name is not repeated at the beginning of this piece, immediately following the "Piesce qui a esté faitte par Mr. Couprins pour contrefaire les carillons de Paris..." his authorship is not evident.
The source gives this piece in four staff notation. The voices cross incidentally only, and so it is probably meant for organ too, like the first piece. The Altus part has no graces.
The originals clefs are G1, C1, C2 and F4. In bars 24 and 25 of the Altus part Philidor's print gives sharps on the (upper) d"-line, which only make sense if they sharpen the b flats to b naturals.
I changed Altus bar 32 note 3 from d' to c' and bar 34 note 3 from c' to d'. The ms has erased in Bass bars 32 quavers on the 2nd and 4th beat, and 34 on the 2nd, 3d and 4th beat and simplified them to crotchets.
This is a transcription for organ with pedal.

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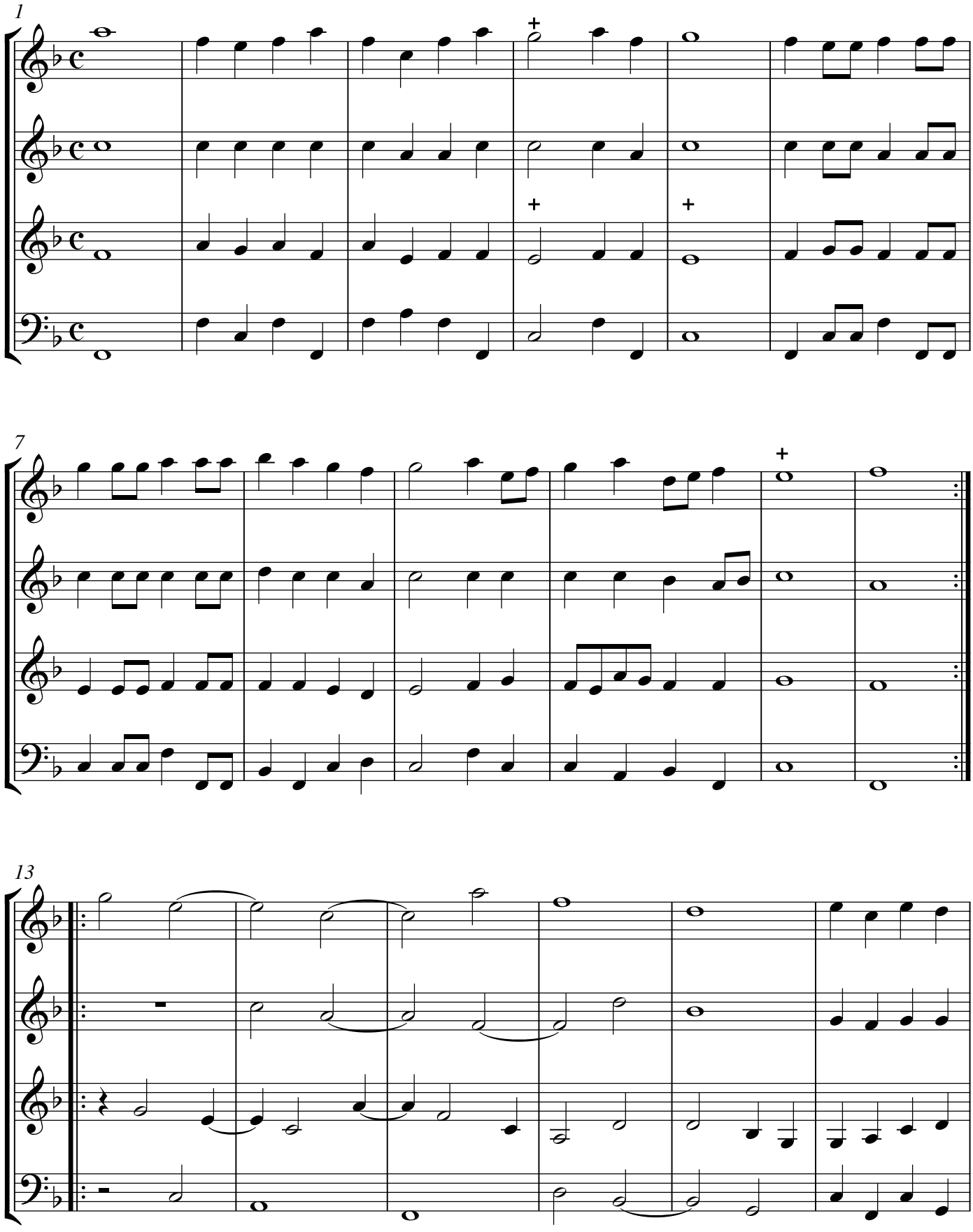

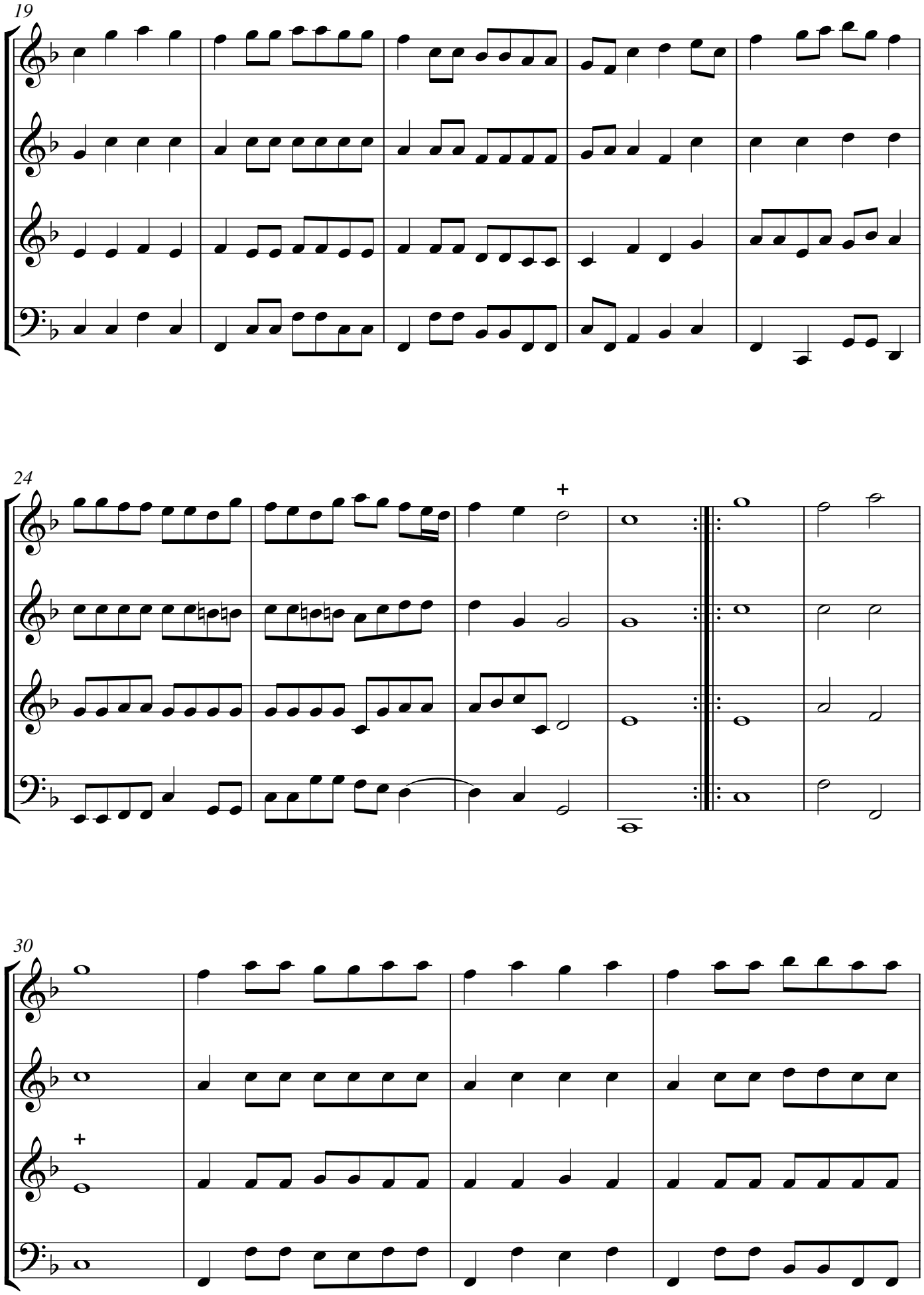
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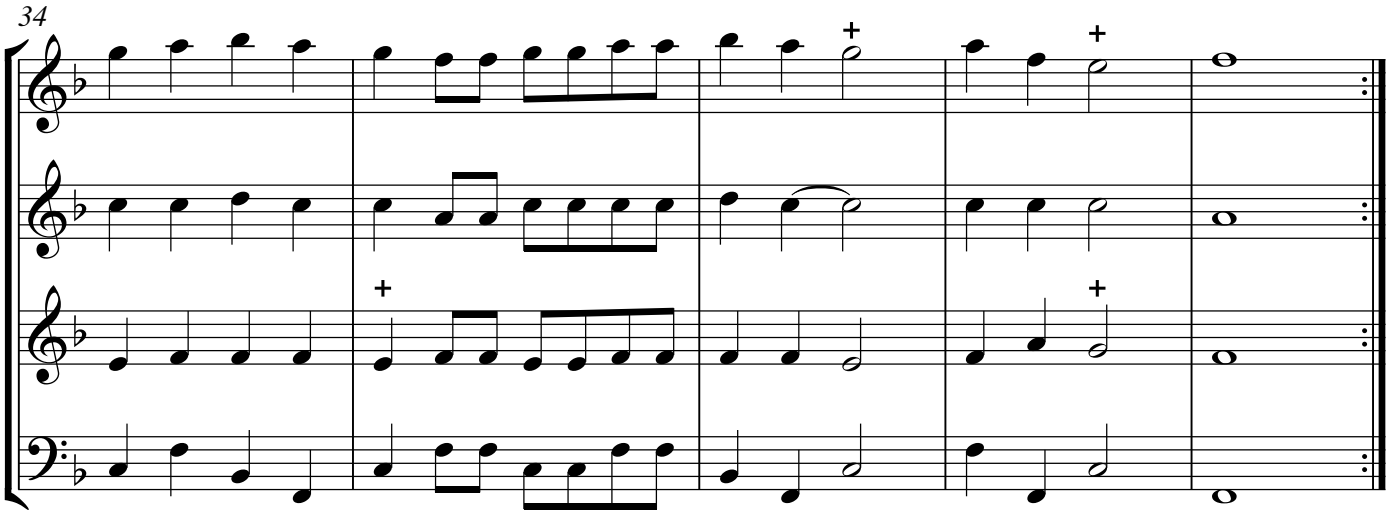

As Louis Couperin's name is not repeated at the beginning of this piece, immediately following the "Piesce qui a esté faitte par Mr. Couprins pour contrefaire les carillons de Paris..." his authorship is not evident.
This piece is in four staff notation. The voices cross incidentally only, and so it is probably meant for organ too, like the first piece. There are no graces in the Altus part, so the two upper parts were meant for the right hand.
The originals clefs are G1, C1, C2 and F4. In Altus bar 24, before the 4th beat and 25 after the 5th quaver Philidor's print gives sharps on the (upper) d"-line, which only make sense, if they sharpen the b flats between them to b naturals. I changed Altus bar 32 note 3 from d' to c' and bar 34 note 3 from c' to d'. The copy has erased quavers in Bass bar 32 on the 2nd and 4th beat, and in 34 on the 2nd, 3rd and 4th beat and simplified them to crotchets.
I add a transcription for organ with pedal and two arrangements for recorders.