

## **Score - Partitur**

With ornaments from the edition for harpsichord (1701)

Mit den Verzierungen der Cembalofassung (1701)

# **Charles Dieupart**

**(ca. 1667 - ca. 1740)**

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**Six Suittes de Clavessin**

## **Premiere Suite**

**pour un Violon ou flûte avec une Basse**

**de Viole ou un Archilut**

**Amsterdam 1701**

**Arr. for recorder in c and b.c. / für Blockflöte in C und B.c.**

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Franz-Rudolf Kuhnen

## *Ouverture*

*(Gravement)*

6

11

16

22

28

34

39

6      6      7      6

44

5 6      6

50

6

56

(Lentement)

6      5

62

$\frac{7}{5}$       6      5       $\frac{6}{2}$       6      4      3       $\frac{7}{5}$       4

68

5      7      7      6      7      6

73

7       $\frac{6}{4}$       6      3

1 (Gay)      2

# *Allemande*

The musical score consists of six staves of music. The top two staves begin in common time with a key signature of one sharp. The treble staff features a continuous eighth-note pattern with grace notes. The bass staff has a steady eighth-note pulse. Measures 3 through 7 transition to a new section where the treble staff's eighth-note pattern becomes more complex with sixteenth-note figures and grace notes. Measure 8 concludes the section with a melodic line. The bottom two staves continue from measure 8, maintaining the same key signature and time signature. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

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5      7      4      3

## *Courante*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 11 starts with a quarter note in the bass, followed by eighth notes in the treble. Measure 12 begins with a half note in the bass, followed by eighth notes in the treble.

A musical score for a single instrument, likely a bassoon or cello, featuring a bass clef and a key signature of one sharp. The time signature starts at  $\frac{3}{2}$  and changes to  $\frac{2}{2}$  at the end of the section. The score consists of two staves of music. The first staff ends with a repeat sign and a double bar line, indicating a return to the beginning of the section. The second staff begins with a repeat sign and continues the melodic line.

A musical score for bassoon, showing measures 6 through 11. The key signature changes every two measures. Measure 6 starts with a half note, followed by a quarter note, a sharp, another quarter note, a sharp, and a half note. Measure 7 begins with a sharp, followed by a quarter note, a sharp, a half note, a sharp, and a half note. Measure 8 starts with a sharp, followed by a half note, a sharp, a half note, a sharp, and a half note. Measure 9 begins with a sharp, followed by a half note, a sharp, a half note, a sharp, and a half note. Measure 10 starts with a sharp, followed by a half note, a sharp, a half note, a sharp, and a half note. Measure 11 begins with a sharp, followed by a half note, a sharp, a half note, a sharp, and a half note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 11 starts with a dotted half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a sixteenth-note figure in the bass, followed by eighth-note pairs in the treble.

A musical staff in bass clef and common time. The notes are primarily open circles (heads) with stems, except for the first note which has a solid black head. The stems extend downwards. Below the staff, there are numerical markings under each note: 6, 6, 5, 6, 5, #, 6, 4, #, 6, 6, 5. These likely represent fingerings or specific performance instructions.

Musical score for piano, page 13, measures 13-14. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 13 starts with a dotted half note followed by eighth notes in pairs. Measure 14 begins with a dotted half note followed by eighth notes in pairs.

A musical score for bassoon, showing measures 11 and 12. The key signature is one sharp. Measure 11 starts with a half note, followed by a eighth-note pair, a sixteenth-note pair, a quarter note, a sixteenth-note pair, a quarter note, and a sixteenth-note pair. Measure 12 starts with a half note, followed by a sixteenth-note pair, a quarter note, a sixteenth-note pair, a quarter note, and a sixteenth-note pair. Below the staff, there are harmonic markings: 6, 6, 5, #6, 6, 6, 6, 6.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 17 starts with a quarter note followed by eighth-note pairs. Measure 18 begins with a half note, followed by eighth-note pairs and a sixteenth-note pattern.

Musical score for bassoon part, measures 6-7. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff contains numerical markings: '6' at the beginning of measure 6, '6/4' above '5' at the start of measure 7, '6/5' above '5' in measure 7, '7/5' above '4' in measure 7, and '4' above '3' in measure 7.

# *Sarabande*

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time.

**Measures 1-6:** The music begins with a series of eighth and sixteenth note patterns. The bass staff features a prominent eighth-note bass line. Time signatures change frequently: 3/4, 6/4, 6, 6, 4/3, 6/4, and 6/5.

**Measures 7-13:** The music continues with similar patterns. Measure 7 includes dynamic markings (p, p., #p) and measure numbers 1 and 2 above the staff. The bass staff has a eighth-note bass line. Time signatures: 6, 4, 3, 6, 6/5.

**Measures 14-20:** The music continues with eighth and sixteenth note patterns. The bass staff has a eighth-note bass line. Time signatures: 6/5, —, 6, 6, 6, 6, 6.

**Measure 20:** The music concludes with a final set of measures. The bass staff has a eighth-note bass line. Time signatures: 6, 7/5, 4, 3.

## Gavotte

Musical score for Gavotte, featuring two staves of music. The top staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef. Both staves begin in 2/4 time. The music includes various time signature changes (e.g., 6/8, 4/2, 5/6, 6/6, 6/4, 6/5) and dynamic markings like accents and slurs. Measure numbers 1 and 2 are indicated above the top staff.

## Menuett

Musical score for Menuett, featuring two staves of music. The top staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef. Both staves are in 3/4 time. The music consists of eighth-note patterns and sixteenth-note figures.

Continuation of the musical score for Menuett, showing measures 9 through 16. The top staff begins with a measure in 3/4 time, followed by measures in 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4 time. The bottom staff follows a similar pattern of time signatures. Measures 14 and 15 include a bassoon part with sustained notes and grace notes.

Continuation of the musical score for Menuett, showing measures 17 through 24. The top staff begins with a measure in 3/4 time, followed by measures in 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4 time. The bottom staff follows a similar pattern of time signatures. Measures 22 and 23 include a bassoon part with sustained notes and grace notes.

# Gigue

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Measure numbers are indicated at the beginning of each measure: 1, 7, 13, 18, 23, 28, and 33. Measure 13 contains two endings, labeled '1' and '2'. Measure 18 contains a repeat sign with endings '1' and '2'. Measure 23 contains a repeat sign with endings '1' and '2'. Measure 28 contains a repeat sign with endings '1' and '2'. Measure 33 contains a repeat sign with endings '1' and '2'. Various dynamics and articulations are indicated throughout the score, including slurs, grace notes, and dynamic markings like forte (f), piano (p), and sforzando (sf).

## Nachwort

Charles Dieupart veröffentlichte 1701 bei dem Amsterdamer Verleger Estienne Roger kurz nach seinen „Six Suites“ für Cembalo eine weitere Fassung für Violine bzw. Blockflöte und Basso continuo. Diese letztere liegt in zwei Stimmbüchern vor.

Für die ersten vier Suiten ist eine „Flûte de voix“ oder „Voiceflute“ (eine Tenorblockflöte in d') vorgesehen, für die beiden letzten eine „Flûte du quatre“ oder „Fourth-flute“, also eine Blockflöte in B. In England waren diese beiden Flötentypen in Mode. Heute sind sie nur selten zu hören. Gerade die ersten vier Suiten klingen sicher auch mit einer Traversflöte sehr schön.

Beide Versionen unterscheiden sich in einigen Punkten:

Im Gegensatz zur Version für Cembalo verzichtet die zweite Fassung fast vollständig auf Ornamente. Nur vereinzelt findet man ein Trillerzeichen.

Die Unterschiede im Notentext ergeben sich größtenteils durch die Reduktion auf Solostimme und Basso continuo. Akkorde können nun mal nicht mit einer Blockflöte gespielt werden. Der Basso continuo erfuhr daher notgedrungen ebenfalls eine wesentliche Umarbeitung. Darüber hinaus finden sich in der Cembalofassung vermehrt ausgeschriebene Verzierungen.

In der hier vorliegenden Fassung wurden die Ornamente der Cembalofassung verwendet, sofern sie auf einer Flöte auch ausführbar sind. Verzierungen, wie „Coulé“ und „Harpegement“ wurden daher nicht übernommen. Dieuparts originalen Fassung für Soloinstrument und Basso continuo wird gleichzeitig veröffentlicht, um einen Vergleich zu ermöglichen.

Die Liste der Ornamente entstammt der Cembalofassung.

Diese Ausgabe ist mit Hilfe von Lilypond (<http://www.lilypond.org>) entstanden. Die Realisierung der Ornamente war nur möglich durch die Hilfe von einigen Enthusiasten der Lilypond-Community. Ich möchte mich besonders bei Nicolas Sceaux (<http://nicolas.sceaux.free.fr>), Urs Liska, Andrew Bernard und der linux-user-Mailingliste für die großartige Hilfe bedanken.

## Epilogue

In 1701, Charles Dieupart published an additional version of his Six Suites for harpsichord with the Amsterdam publisher Estienne Roger, this time for violin or recorder and basso continuo. The score of the latter version is separated into two individual parts.

The first four suites are intended for a „Flûte de voix“ or „Voiceflute“ (a tenor recorder in d'), the last two for a „Flûte du quatre“ or „Fourth-flute“, i.e. a recorder in Bb. These two flute types were popular in England at the time but are rarely heard today. The first four suites, however, can be performed convincingly on a transverse flute.

There are some differences between the two versions:

In contrast to the version for harpsichord, the second version almost completely dispenses with ornaments. There are only a few trill marks.

The differences in the musical text result from the reduction to solo voice and basso continuo. Chords cannot be played with a recorder. The basso continuo therefore also underwent a major reworking. In addition, the harpsichord version contains an increasing number of ornaments.

In the version presented here, the ornaments of the harpsichord version have been used, provided that they can also be played on a flute. Ornaments such as „Coulé“ and „Harpegement“ were therefore not adopted. Dieupart's original version for solo instrument and basso continuo will be published alongside this one to allow for comparison.

The list of ornaments is taken from the harpsichord version.

This edition has been produced with the help of Lilypond (<http://www.lilypond.org>). The realization of the ornaments was only possible with the help of some enthusiasts of the Lilypond community. I would especially like to thank Nicolas Sceaux (<http://nicolas.sceaux.free.fr>), Urs Liska, Andrew Bernard and the linux-user mailing list for their great help.

Translation by Matthew Peters

*Franz-Rudolf Kuhnen - Koblenz 2020*

### *Explications des Marques | Rules for Graces*

Four musical examples illustrating grace notes:

- Tremblement**: A single note with a wavy line above it, followed by a sixteenth-note shake.
- Pincé**: A single note with a small vertical stroke through it, followed by a sixteenth-note beat.
- Double cadence**: Two eighth-note grace notes before a main note.
- Tremblement pincé**: A single note with a wavy line above it, followed by a sixteenth-note beat and a sixteenth-note shake.

Four musical examples illustrating grace notes:

- Port de voix**: An eighth-note grace note followed by a sixteenth-note fall.
- Cheute**: An eighth-note grace note followed by a sixteenth-note fall.
- Port de voix et pincé**: An eighth-note grace note followed by a sixteenth-note beat and a sixteenth-note fall.
- Coulé**: An eighth-note grace note followed by a sixteenth-note fall.

Two musical examples illustrating grace patterns:

- Harpegement**: A series of eighth-note grace notes.
- Battery**: A series of sixteenth-note grace notes.