

First Book
of Pieces
for the
HARPSICHORD

Composed by
MICHEL CORRETTE

Opus XII



*Edited from a facsimile of
the first printing by*

DAVID J. PERRY

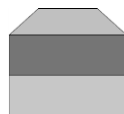
Michel Corrette

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GREENTOP PUBLISHING



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Portrait of Michel Corrette from his book
L'École d'Orphée (1738), a treatise on violin playing.

Introduction

About the Composer

Michel Corrette (1707–1795) was born in Rouen, son of the organist and composer Gaspard Corrette. As a young man he moved to Paris where he had a long and very active musical career. He was organist at the Jesuit College in Paris for over 40 years and later became organist to the Duke of Angoulême. A prolific composer, he wrote many works for the stage, concertos, chamber music, and organ pieces, along with cantatas and other sacred vocal works. Corrette also organized concerts and published his own music and that of others, particularly Italian composers. He also wrote almost twenty method books for various instruments, including a detailed treatise on the art of accompanying from a figured bass. Corrette's pedagogical works are an important source of information about 18th century instrumental techniques.

Corrette's Keyboard Works

Corrette published the pieces in this volume under the title *Premier Livre de Pièces pour le Clavecin* (First Book of Pieces for the Harpsichord) in 1734. There are four suites that include the traditional dances (allemande, gigue, etc.) as well as pieces with evocative titles in the fashion popularized by François Couperin's harpsichord works, along with some that show Italian influence. Although Corrette is not as well known as some other French Baroque composers, the music in this collection deserves attention from players today. It is generally not difficult, making it accessible to most keyboardists.

Although Corrette never brought out a second book of pieces in the tradition of the French *clavecinistes*, throughout his long life he never stopped composing works for solo keyboard. His *Livre de sonates pour le clavecin avec accompagnement de violon*, Op. 25 (1742) can, according to its title page, be performed on the harpsichord alone. In 1749 he published *Les Amusemens du Parnasse*, a short harpsichord tutorial supplemented by several pieces. Seven more volumes of *Les Amusemens du Parnasse* appeared at intervals, with the last in 1772; these contain some of Corrette's own compositions along with many arrangements of popular songs, airs from the opera, dances, marches, etc. In 1779 appeared *Divertissemens pour le clavecin ou le forte piano, avec le Combat naval* (in the latter of which the player is instructed to strike groups of bass notes to imitate cannon shots). Some of Corrette's organ concertos can also be played on the harpsichord.

Jean-Patrice Brosse has recorded the *Premier Livre* and the two divertimenti (2001) and Books II and III of *Les Amusemens du Parnasse* (2006; both Disques Pierre Verany/Arion).

Editorial Issues

This book is meant to provide a version as close as possible to the original while being accessible to modern keyboardists. The music has been laid out with more generous spacing than the original, making it easy to read and providing plenty of room for fingering and other notations, and page turns have been placed at convenient locations.

It is an ‘urtext’ in that no dynamics, articulations, fingerings or other performance indications have been added by the editor; slurs, dots, and wedges are as shown in the first printing. Eighteenth-century French spellings are retained, as are the original ornament signs and navigation markers (see “Performance Issues” below for more about these). Spelling, capitalization, etc. in the table of contents often differs from what is printed in the body of the book; these have been made consistent.

As is typical in Baroque sources, minor keys have one less flat in the key signature than is used today. So, e.g., “*Les Idées Heureuses*” in D minor has no flat in the signature, with flats added on the note B as needed. This system is retained since it presents no real difficulties once you realize that the piece is really in D minor; play B-flats when marked and not otherwise. However, we follow the modern convention that accidentals, once introduced, remain in effect for the rest of the measure.

Square brackets mark editorial changes in the musical text. Any other changes are documented on page xi. The text is taken from a facsimile of the original printing, available at IMSLP.org. Despite multiple proofreadings, some errors may remain. These will be corrected if the editor is notified.

A glossary is provided on page xii for those who do not read French.

Performance Issues



General comment: in recent years, it has become common among those with a serious interest in early music to play from facsimiles of original scores. Doing so provides closer contact with the original and can reveal the extent to which modern editions, even good ones, make decisions that were left to the player in the eighteenth century. Some Baroque publications were beautifully engraved and can easily be used by those who are fluent at reading C clefs, while others are difficult to read due to cramped spacing and other issues. This book presents a text as close as possible to Corrette’s original, including a few features that may require explanation to those who are not experienced in playing from facsimiles. It may be useful as a transitional aide for players who want to become more comfortable with the conventions of Baroque music printing but do not yet feel ready to tackle facsimiles.

Placement of notes on staves is the same as in the original, which reflects the Baroque tendency to avoid ledger lines whenever possible. This does not necessarily show which hand must play what notes. E.g., in the opening measures of the Prelude in the first suite, the right hand must take more notes than those printed in the upper staff. It is better for players to deal with such issues for themselves than rely on an editor’s suggestion.







Ornaments

Page 26 of the first edition is headed “Explication des Marques et des Passages difficiles a doigter” (Explanation of Signs and of Passages that are difficult to finger). The top section of this page contains a table of ornaments, reproduced in facsimile above (also printed in context on page 40). Note that Corrette distinguishes *harpègement*, breaking a chord and holding the component notes, from breaking a chord without holding, an effect that he refers to with the Italian word *Arpeggio* (sic). In his table, Corrette uses a bracket shape [to designate *harpègement*, but in the first Prelude he employs a squiggly line similar to the modern arpeggio sign; we have used the latter.

The table shows the sign  to mark a typical mordent (*pincé*). A variant of this sign, , with the stroke pointing in the opposite direction, is found to mark about a third of the mordents. Most pieces use one sign or the other. Most likely, this is simply an inconsistency on the part of the engraver and not of musical significance. However, a few pieces contain both symbols. This edition reproduces the shapes as found in the original printing, on the chance that the different shapes might have a musical meaning. Performers probably should interpret both symbols as standard mordents (main note – lower auxiliary – main note) unless they see a reason to do otherwise in a specific passage.

Additional Signs

In addition to ornaments, the following signs are employed in these pieces:

- ♦  and  are versions of the familiar segno % and are used the same way.
- ♦  marks a return to the rondeau (“Les Jumelles,” 2^e Partie).
- ♦ Decreasing bars  mark the end of a piece, like the modern ||.
- ♦ About repeat signs, see below.

Original Fingerings

The remainder of page 26 was devoted to providing fingerings, which are found on page 40 of this edition. Some performers may wish to follow Corrette’s suggestions while others may not, so we have chosen to print the fingerings on a separate page rather than place them in the passages to which they apply. Fingering was also printed above two notes in m. 54 of “Les Fanatiques”, and this is reproduced in the appropriate spot on page 37.

Repeats

This edition reproduces repeat signs and other performance indications in the first printing as closely as possible. Users should be aware of the following.

Repeat signs appear between the A and B sections of binary-form pieces, but there is usually no repeat sign at the end of the second half, just a double bar. The B sections should normally be repeated, as was customary.¹ (This pattern of repeat sign between the halves and double bar at the end of the B section is found in other 18th century French publications.) In some cases Corrette provided first and second endings for the B sections, while in others he relied on the player's common sense. For example, the run of grace notes at the end of the B section of "La Degourdie" should be omitted the second time around, and the final measure of the second *double* should be adjusted, perhaps changing the final two 8th notes to a quarter on low F.

Repeat signs appear after the B sections of the three menuets in "Bal." These dances are very short, and Corrette probably included the repeat signs to make sure that both halves got repeated, although this would not have been strictly necessary if performers were normally repeating the B sections.²

In four of the six rondeau pieces in this volume, repeat signs appear at the end of the rondeau. This makes sense since the rondeaus were typically repeated after the initial statement.³ In the second part of "Les Jumelles" and in "Les Etoiles" repeat signs are lacking.⁴ Should the rondeaus not be repeated here? This seems to be Corrette's intention, although performers have the final say. At the end of couplets, Corrette normally guides the player to repeat the rondeau with a segno or the phrase *Au Rondeau* ([Back] to the Rondeau). Occasionally these directions are lacking (e.g., "Les Jumelles", first part); but the rondeau should be repeated as usual.

The large, thick slurs spanning two measures that indicate first and second endings have been replaced by modern volta brackets.

¹ One might choose not to repeat if there is a noticeable difference in length between the parts. For instance, the B section of "Les Botes de Sept Lieues" is more than twice as long as the A section, so one should probably repeat only the A.

² Here and elsewhere :|| has been changed to :||, since the original would be meaningless (and confusing) to modern players.

³ Cf. F. W. Marpourg, *Principes du Clavecin*, Ch. 9:

On commence par jouer deux fois la première partie, nommée proprement *Rondeau*, avantque d'aller au premier couplet. Ce premier couplet joué une fois, on répète aussi une fois la première partie, ensuite de quoi on joue le second couplet, pour finir enfin par le Rondeau. (One begins by playing twice the first part, called the Rondeau proper, before going to the first couplet. This first couplet having been played once, one repeats once also the first part [Rondeau], after which one plays the second couplet, to finish finally by the Rondeau. [trans. DJP])

⁴ Note that "La Babillarde" is also a rondeau, but here Corrette writes out the piece straight through, with the couplets and repeats of the refrain; he does not repeat the initial rondeau.

Multi-Part Pieces

Corrette, like other French composers, wrote a number of pieces in two parts, usually a major/minor pair; sometimes the player is directed to repeat the first part, while in other cases there is no such indication. In “Feste Milannoise”, there is no direction after the second part, but the presence of ‘Fin’ at the end of the first part is a clear indication that one should replay it (probably straight through, i.e., without repeating the A and B sections). In the case of the two tambourins that make up “Feste Sauvage”, there is no direction to repeat the first one, but some players will choose to do so.

“Bal” contains three menuets; the phrase ‘Au Premier’ after the second (minor) one is a clear indication to repeat the first. There is no direction after the third. It is written in the lower register of the harpsichord, and repeating the first menuet may provide a more balanced conclusion, but the choice lies ultimately with the performer. The segno at the end of the first menuet combined with ‘Fin’ at the end of the A section shows that Corrette intended the A section to be played once after the B section. Should one do this only the first time, or every time the B section of the first menuet is repeated? Perhaps the former, but the performer must form his or her own conclusion.

Other Issues

Corrette usually marked triplets as such, but sometimes not; common sense and spacing of triplets relative to other notes show when triplets are meant. On the other hand, sometimes the numeral ‘3’ is printed above long strings of triplets. We have left these as in the original printing rather than standardize them according to modern practice.

In a few pieces that begin with pickup measures, the last measure of the A and/or B sections do not match mathematically with the pickup (see, e.g., “Les Giboulées de Mars”, m. 30 left hand). Such passages have not been corrected since it is easy for performers to make adjustments as necessary.

Corrette (or his engraver) was not always precise about voice leading and rests. E.g., in the last measure of “Badine”, a bass D appears in the second half of the measure, with no rest preceding it. This is not a problem in performance—Corrette’s intentions are clear, so just play what you see. Editorial rests have usually not been added in such situations.

Notes on Individual Pieces

FIRST SUITE

In “2^e Tambourin”, the first couplet is marked ‘2^e fois.’ This is puzzling, since even if one repeats the first couplet, there is no need to make any changes to the notes the second time around. It is probably best to regard this as a mistake for ‘2 fois’, an indication to repeat the first couplet.

SECOND SUITE

M. 8 of “Le Grondeur” reproduces the original printing. Instead of an 8th rest in the right hand, one might play a 16th rest followed by d” when repeating the A section, and a 16th rest followed by a’ when moving into the B section.

The drone bass of the first and second menuets in ‘Bal’ show that they belong to the genre of the *musette*, a piece imitating the sound of a bagpipe. (The *musette* was a small bellows-blown bagpipe that became popular at the French court in the 18th century.) Compare, e.g., the four “Menuets en *musette*” from the second suite of Louis-Antoine Dornel’s *Pièces de Clavecin*.

THIRD SUITE

The Prelude has a segno at the beginning of measure 17, indicating that a player would return here from some other point in the piece; but there is no corresponding sign anywhere else. One option would be to play the Prelude through, then repeat the last six measures from the segno — that is, as though a segno was dropped out after the final chord. A parallel to this may be found in the Prelude to the first suite. There m. 24 provides a strong cadential pause on the dominant D major. Rather than immediately concluding the Prelude by returning to the tonic G minor, Corrette provides five additional measures in D major (labelled as a *petite reprise*), returning in m. 29 to the same chord as in m. 23; then he finally establishes the tonic through arpeggiated chords. In the third suite, repeating the Prelude from m. 17 would provide a similar *petite reprise* effect and also lengthen a rather short piece (22 bars versus 33 in the first Prelude).

The direction ‘Fin’ at the end of “La Degourdie” is a bit mysterious. It comes after the shrinking bars and calligraphic slurs that mark the end of the piece, so it is probably not connected specifically with the B section of the 5th *double* (i.e., an indication not to repeat that portion). Perhaps it is meant to tell the player not to repeat the original, unornamented version of this piece.

FOURTH SUITE

“La Prise de Jericho”: The *a* in the top voice at the beginning of m. 36 obviously cannot be held its full value. Let it go and continue with the r.h. part.

‘Fin’ appears after the B section. Since the two halves of this piece are of equal length, omitting the repeat for the second does not seem sensible. More likely, ‘Fin’ marks the end of the book; the word is often used this way at the end of 18th French century publications. The page is very full and there was no room to place this word separately from the final staff, on a line of its own.

Textual Notes

In general, the text as engraved for the first printing is quite accurate.

Dots are missing from a large number of notes with which they should appear. Most of these have been silently corrected, but in some cases a rest might be observed instead of prolonging the note; such cases are identified below or by the presence of bracketed rests in the text.

Most Baroque sources follow the convention that an accidental applies to the note with which it appears and to another note of the same pitch that immediately follows it; if the same pitch reappears later in the measure, separated by intervening notes, the accidental is given again. Corrette (or his engraver) was less strict about this. Occasionally an accidental must apply to a note later in the measure where it is not written. Usually these are obvious from the musical context; any that are not are discussed below.

PREMIERE SUITE

Prélude	m. 29, l.h., first beat, lower voice: appoggiatura changed from b to a.
Les Giboulées	m. 67, r.h.: dots and triplet 3 added to be parallel with m. 69.
Les Jumelles	1 ^{re} Partie, m. 11 l.h.: sharps added on d' and c'. 2 ^e Partie, m. 68 r.h.: slurs added
La Babillarde	m. 30, r.h.: first beat d-d-c-b changed to c-d-c-b.
Le Courier	m. 16, r.h.: ♯♯ changed to ♯♯

DEUXIEME SUITE

Le Grondeur	m. 1, r.h., has mordents while the parallel passage in m. 8 has trills; one might play mordents in both.
Badine	m. 3, r.h. f, and m. 4, r.h. g: there seem to be trills above these notes, but the original printing is unclear here.

TROISIEME SUITE

La Degourdie	5 ^e Double, m. 8: e' on second beat changed from 8th to 16th note.
Les Etoiles	m. 10, r.h.: g'' changed to a''.

QUATRIEME SUITE

La Prise de Jericho	m. 1, both hands, the b' and m. 2, the a' have what might be trill signs, but the original is unclear. The trills were omitted because the same notes, repeated in mm. 7–8, lack them. m. 51: the trill could apply to either the g# or the b below it.
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Glossary

ORNAMENTS, PERFORMANCE DIRECTIONS, ETC.⁵

1 ^{re} partie / 2 ^e partie	First part / Second part
Au Rondeau	(Back) to the rondeau
Double	Turn
Effet	Effect, realization
Fin	End
Gayement	Gaily
Gracieusement	Graciously
Harpegement	Chord broken with notes held
Luthé	In lute style (notes of arpeggiated chords held)
Legerement	Lightly
M. D. (Main droite)	Right hand
Moderement	In moderate tempo
Pincé	Mordent
Petite reprise	Repeat of a few bars at the end of a section
Pr (Premier)	First
Sans lenteur	Without slowness
Tendrement	Tenderly
Tremblement	Trill
Tremblement lié	Trill tied to previous note
Vivement	Lively
Voyés	See

TITLES OF PIECES⁶

Les Amants Enchantés	Enchanted lovers
La Babillarde	Babbling, talkative, chatty
Badine	Lighthearted, playful
Bal	Dancing
Les Botes de Sept Lieues	Seven-league boots
Le Courier	Letter, mail
La Degourdie	Bright, smart
Double	Variant, varied repeat
Les Etoiles	Stars
Les Fanatiques	Fanatics
Feste Milannoise	Festival in Milan
Feste Sauvage	Festival of savages
Les Giboulées de Mars	Sudden rain showers in March
Le Grondeur	Growler, scolder
L'Heroïne	Heroine
Les Idées Heureuses	Happy thoughts

(continued)

⁵ The 2016 Bärenreiter edition of F. Couperin's *Premier Livre* provides (pages xxvii–xxviii) a useful discussion of tempo indications such as 'Gayement', based on 18th-century sources.

⁶ Many of the titles appear with the article *La* and feminine endings because the word *pièce* is understood. The feminine ending does not necessarily mean that, e.g., "La Degourdie" is meant to describe a woman.

Les Jumelles
La Prise de Jericho
La Triomphante

Twins
Capture of Jericho
Triumphant, celebratory

Further Information

The English Wikipedia page on Corette, https://en.wikipedia.org/wiki/Michel_Corrette, is minimal; for those who read French, the one in the French Wikipedia, https://fr.wikipedia.org/wiki/Michel_Corrette, is much more detailed and provides a good sense of how Corrette fits into musical developments in 18th century France.

Many of Michel Corrette's compositions are available for free at IMSLP.org: https://imslp.org/wiki/Category:Corrette,_Michel

Credits

- cover The Baroque-style printer's ornament (in public domain) is from <https://thegraphicsfairy.com/>.
- p. iv The portrait of Michel Corrette (in public domain) is taken from https://upload.wikimedia.org/wikipedia/commons/e/e4/Michel_Corrette_portrait.jpg.
- p. vii The table of ornaments is from [https://imslp.org/wiki/Premier_Livre_de_Pi%C3%A8ces_pour_le_Clavecin%2C_Op.12_\(Corrette%2C_Michel\)](https://imslp.org/wiki/Premier_Livre_de_Pi%C3%A8ces_pour_le_Clavecin%2C_Op.12_(Corrette%2C_Michel)), which is also the source of the musical text.

Colophon

- ♦ Front and back covers are typeset in Cormorant Garamond, a freely available font derived from Claude Garamond's Renaissance typefaces, specifically designed for use at large sizes.
- ♦ Front matter is typeset in Sabon Pro LT (Linotype GmbH). Sabon, also based on Garamond's faces, was designed by Jan Tschichold in the 1960s and is considered one of best Garamond versions.
- ♦ Musical text was prepared using MuseScore 3.0, an excellent scorewriter freely available from musescore.org.
- ♦ Ornaments and other specialized music signs come from the Baroque Symbols font by David J. Perry.
- ♦ Design, typesetting / engraving, and layout by David J. Perry.



PREMIERE SUITE

Prélude

Arpeggio



8



14

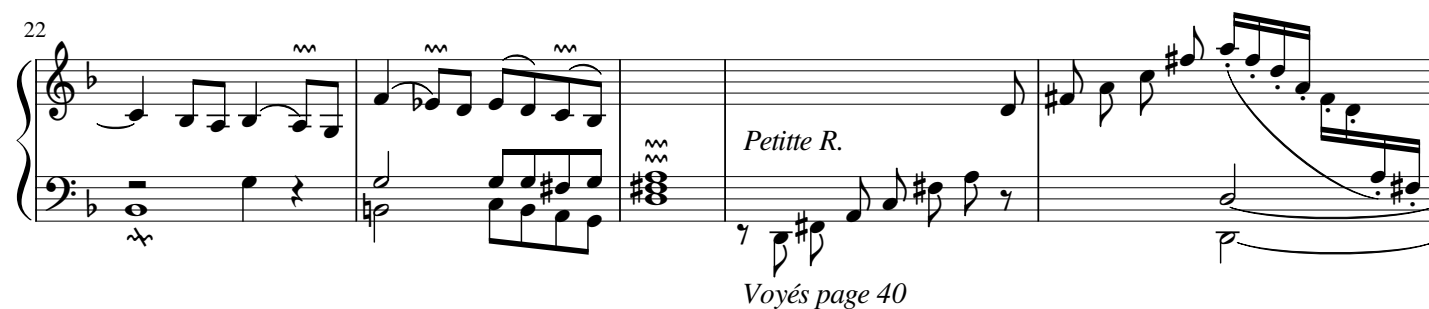
Arpeggio



22

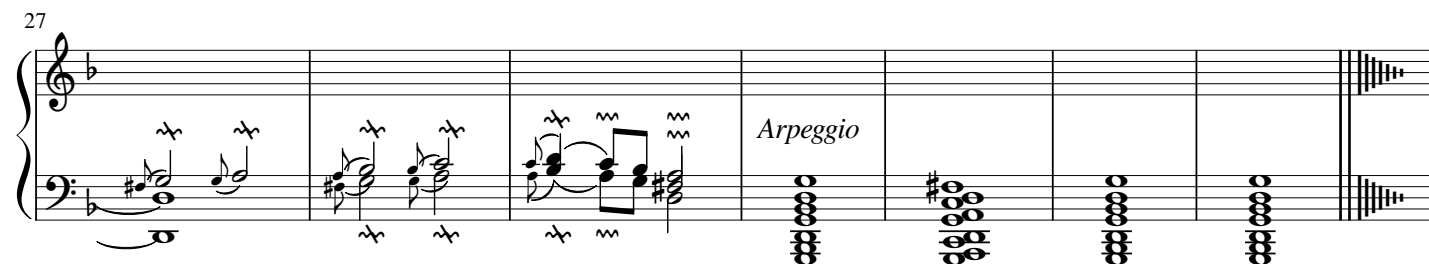
Petite R.

Voyés page 40



27

Arpeggio



Les Giboulées de Mars

Measures 1-7 of the piece. The music is in 3/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, including trills and slurs. The left hand provides a bass line with eighth and sixteenth notes, including a trill in measure 2.

Measures 8-12. Measure 8 begins with a trill in the right hand. Measures 9-11 feature triplets in the right hand. The left hand continues with a steady bass line.

Measures 13-18. The right hand plays a continuous sixteenth-note pattern. The left hand has a bass line with some chords and rests.

Measures 19-24. The right hand continues with a sixteenth-note pattern. The left hand has a bass line with some chords and rests.

Measures 25-32. Measures 25-27 feature trills in the right hand. Measure 28 has a repeat sign. Measures 29-32 show a variety of note values and trills in the right hand, with a trill in the left hand in measure 31.

Measures 33-40. The right hand features a melody with eighth and sixteenth notes, including trills and slurs. The left hand provides a bass line with eighth and sixteenth notes, including trills.

This musical score is for a piece titled "Corrette Pièces pour le Clavecin". It consists of six systems of music, each with a measure number at the beginning. The notation is for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is not explicitly shown but is implied to be common time (C) based on the note values and phrasing. The score features a variety of musical elements:

- Measures 41-46:** The first system starts with a measure rest in measure 41, followed by a series of eighth-note triplets in measures 42-46. A fermata is placed over the final triplet in measure 46.
- Measures 47-51:** The second system continues with eighth-note triplets in measures 47-51. A fermata is placed over the final triplet in measure 51.
- Measures 52-56:** The third system features eighth-note triplets in measures 52-56. A fermata is placed over the final triplet in measure 56.
- Measures 57-62:** The fourth system begins with eighth-note triplets in measures 57-60, followed by a half-note triplet in measure 61, and ends with a half-note triplet in measure 62.
- Measures 63-68:** The fifth system starts with a half-note triplet in measure 63, followed by eighth-note triplets in measures 64-68. A fermata is placed over the final triplet in measure 68.
- Measures 69-75:** The sixth system continues with eighth-note triplets in measures 69-75. A fermata is placed over the final triplet in measure 75.
- Measure 76:** The final system begins with a half-note triplet in measure 76, followed by a half-note triplet in measure 77, and ends with a half-note triplet in measure 78.

 The score is written in a clear, professional style with standard musical notation, including clefs, key signature, time signature, and various ornaments and phrasing marks.

4 Rondeau. Les jumelles p^{re} partie.

Gracieusement sans lenteur.

Sin

p^{re} Couplet.

2^e Couplet.

Au Rondeau.

The musical score is written for a single system with two staves, Treble and Bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The piece is titled 'Rondeau. Les jumelles p1re partie.' and includes the instruction 'Gracieusement sans lenteur.' The score is divided into sections: an introduction marked 'Sin', followed by two couplets marked 'p1re Couplet.' and '2e Couplet.', and a final section marked 'Au Rondeau.' The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano).

Les Jumelles

Gracieusement sans lenteur.

Rondeau

P^r Partie.

6

Fin. *P^r Couplet.*

11

17

2^e Couplet.

23

28

Au Rondeau.

34

3/4 Rondeau 2^e Partie.

39

Fin. P^r Couplet.

44

49

54

2^e Couplet.

Luthé.

58

63

68

Au Rondeau.

Les Amants Enchantés

Tendrement

Measures 1-5 of the piece. The music is in 3/4 time, key of B-flat major. The right hand features a melodic line with trills and grace notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 6-10. The right hand continues the melodic theme with trills, and the left hand maintains the eighth-note accompaniment.

Measures 11-15. This section includes a first and second ending. The right hand has trills and grace notes, and the left hand has a continuous eighth-note accompaniment.

Measures 16-20. The right hand features trills and grace notes, and the left hand continues the eighth-note accompaniment.

Measures 21-25. The right hand has trills and grace notes, and the left hand continues the eighth-note accompaniment.

26

Measures 26-30. The treble clef staff contains a melodic line with slurs, ties, and trills. The bass clef staff provides a harmonic accompaniment with eighth and sixteenth notes.

31

Measures 31-35. Measures 31-32 continue the melodic and harmonic patterns. Measures 33-34 are first and second endings, marked with '1.' and '2.' above the staff. Measure 35 is a final cadence with a double bar line and repeat signs.

Feste Sauvage

P^r Tambourin.

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Measures 7-13. Measure 7 begins with a first ending bracket. Measure 8 contains a first ending (1.) and a second ending (2.) marked with a repeat sign. The melody continues with various rhythmic patterns, including sixteenth-note runs.

Measures 14-20. The right hand continues the melodic line with eighth-note patterns, and the left hand maintains the harmonic support with chords.

Measures 21-26. Measure 21 starts with a first ending bracket. Measure 22 contains a first ending (1.) and a second ending (2.) marked with a repeat sign. The piece concludes with a final cadence in measure 26.

2^e Tambourin.

Rondeau

6

Fin.

P^r Couplet 2 fois.

12

2^e Couplet.

19

Au Rondeau.

La Babillarde

Legerement

Measures 1-5 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The music is written for piano with treble and bass staves. The right hand features a continuous eighth-note melody, while the left hand provides a simple harmonic accompaniment. A wavy line (trill) is indicated above the first measure of the right hand. The label *[Rondeau]* is placed below the first measure of the left hand.

Measures 6-10. Measure 6 begins with a repeat sign. The right hand continues with eighth-note patterns, and the left hand has a simple accompaniment. A wavy line (trill) is indicated above the first measure of the right hand. The label *[P^r Couplet]* is placed below the first measure of the right hand.

Measures 11-15. The right hand continues with eighth-note patterns, and the left hand has a simple accompaniment. A wavy line (trill) is indicated above the first measure of the right hand.

Measures 16-20. Measure 16 begins with a repeat sign. The right hand continues with eighth-note patterns, and the left hand has a simple accompaniment. A wavy line (trill) is indicated above the first measure of the right hand. The label *[Rondeau]* is placed below the first measure of the left hand.

Measures 21-25. Measure 21 begins with a repeat sign. The right hand continues with eighth-note patterns, and the left hand has a simple accompaniment. A wavy line (trill) is indicated above the first measure of the right hand. The label *[2^e Couplet]* is placed below the first measure of the right hand.

26

31

36

[Rondeau]

41

Le Courier

Legerement.

Measures 1-6 of the piece. The music is in 6/8 time with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes. The bass clef accompaniment features a steady eighth-note pattern.

Measures 7-12. Measure 7 is marked with a '7'. The melody continues with eighth and sixteenth notes, including a trill in measure 8. The bass clef accompaniment remains consistent.

Measures 13-18. Measure 13 is marked with a '13'. The melody includes a trill in measure 14 and a repeat sign in measure 15. The bass clef accompaniment features a steady eighth-note pattern.

Measures 19-24. Measure 19 is marked with a '19'. The melody continues with eighth and sixteenth notes, including a trill in measure 20. The bass clef accompaniment remains consistent.

Measures 25-30. Measure 25 is marked with a '25'. The melody continues with eighth and sixteenth notes, including a trill in measure 26. The bass clef accompaniment remains consistent.

31

37

43

Voyés page 40

DEUXIEME SUITE

Le Grondeur Allemande

Measures 1-2 of the piece. The key signature is D major (two sharps). The time signature is common time (C). The music is written for a grand staff (treble and bass clefs). Measure 1 features a treble staff with a half note D4, a quarter note E4, and a half note F#4, followed by a quarter rest. The bass staff has a half note D3, a quarter note E3, and a half note F#3. Measure 2 continues with a treble staff of eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a bass staff of eighth notes D3, E3, F#3, G3, A3, B3, C4, D4.

Voyés page 40

Measures 3-4. Measure 3 has a treble staff with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a bass staff with eighth notes D3, E3, F#3, G3, A3, B3, C4, D4. Measure 4 continues with a treble staff of eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a bass staff with eighth notes D3, E3, F#3, G3, A3, B3, C4, D4.

Measures 5-6. Measure 5 has a treble staff with a half note D4, a quarter note E4, and a half note F#4, followed by a quarter rest. The bass staff has a half note D3, a quarter note E3, and a half note F#3. Measure 6 continues with a treble staff of eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a bass staff of eighth notes D3, E3, F#3, G3, A3, B3, C4, D4.

Measures 7-8. Measure 7 has a treble staff with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a bass staff with eighth notes D3, E3, F#3, G3, A3, B3, C4, D4. Measure 8 continues with a treble staff of eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a bass staff with eighth notes D3, E3, F#3, G3, A3, B3, C4, D4.

Measures 9-10. Measure 9 has a treble staff with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a bass staff with eighth notes D3, E3, F#3, G3, A3, B3, C4, D4. Measure 10 continues with a treble staff of eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a bass staff with eighth notes D3, E3, F#3, G3, A3, B3, C4, D4.

This musical score is for a piece titled "Corrette Pièces pour le Clavecin". It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is D major (two sharps). The time signature is not explicitly shown but is 3/4 based on the notation.

- Measure 12:** Treble staff has a half note chord (D4, F#4) tied to the next measure, followed by eighth notes. Bass staff has a steady eighth-note accompaniment.
- Measure 14:** Treble staff has a half note chord (D4, F#4) tied to the next measure, followed by eighth notes. Bass staff has a steady eighth-note accompaniment with triplets.
- Measure 16:** Treble staff has a half note chord (D4, F#4) tied to the next measure, followed by eighth notes. Bass staff has a steady eighth-note accompaniment with triplets.
- Measure 18:** Treble staff has a half note chord (D4, F#4) tied to the next measure, followed by eighth notes. Bass staff has a steady eighth-note accompaniment with triplets.
- Measure 20:** Treble staff has a half note chord (D4, F#4) tied to the next measure, followed by eighth notes. Bass staff has a steady eighth-note accompaniment with triplets.
- Measure 22:** Treble staff has a half note chord (D4, F#4) tied to the next measure, followed by eighth notes. Bass staff has a steady eighth-note accompaniment with triplets.

The score concludes with a double bar line and a repeat sign, indicating the end of the piece.

Badine

Measures 1-4 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody in the right hand features eighth-note patterns and trills. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

Measures 5-8. Measure 5 begins with a measure rest. The right hand continues with eighth-note runs and trills. Measure 8 contains a repeat sign, indicating a first and second ending.

Measures 9-14. The right hand features a continuous eighth-note melody. The left hand accompaniment includes some chromatic movement, with a key signature change to one sharp (F#) in measure 14.

Measures 15-19. The right hand continues with eighth-note patterns and trills. The left hand accompaniment includes a trill in measure 18. The system concludes with the instruction "Voyés page 40".

Measures 20-24. The right hand features eighth-note runs and trills. The left hand accompaniment consists of quarter notes and eighth notes, providing a steady harmonic base.

25

Measures 25-28 of a musical score in D major. The treble clef contains a continuous eighth-note melody with various phrasings, including a trill in measure 27 and triplet eighth notes in measure 28. The bass clef provides a harmonic accompaniment with chords and single notes.

29

Measures 29-32 of a musical score in D major. Measures 29 and 30 feature a steady eighth-note melody in the treble. Measure 31 includes a trill. Measure 32 concludes the phrase with a final chord and a double bar line. The bass clef accompaniment consists of chords and moving lines.

Les Idées Heureuses

Gracieusement.

Rondeau

The first system of music is in 3/4 time. The treble clef staff begins with a quarter note G4, followed by a quarter rest, then a quarter note A4 with a mordent. The bass clef staff begins with a quarter note G3, followed by a quarter rest, then a quarter note A3 with a mordent. The key signature has one flat (B-flat).

The second system of music continues the piece. It features a treble clef staff with a quarter note G4, followed by a quarter note A4, then a quarter note B4 with a mordent. The bass clef staff has a quarter note G3, followed by a quarter note A3, then a quarter note B3 with a mordent. There are triplets in both staves.

The third system of music continues the piece. It features a treble clef staff with a quarter note G4, followed by a quarter note A4, then a quarter note B4 with a mordent. The bass clef staff has a quarter note G3, followed by a quarter note A3, then a quarter note B3 with a mordent. The system ends with a double bar line and the word 'Fin.'.

The fourth system of music continues the piece. It features a treble clef staff with a quarter note G4, followed by a quarter note A4, then a quarter note B4 with a mordent. The bass clef staff has a quarter note G3, followed by a quarter note A3, then a quarter note B3 with a mordent. The system ends with a double bar line and the word 'Fin.'.

The fifth system of music continues the piece. It features a treble clef staff with a quarter note G4, followed by a quarter note A4, then a quarter note B4 with a mordent. The bass clef staff has a quarter note G3, followed by a quarter note A3, then a quarter note B3 with a mordent. The system ends with a double bar line and the word 'Fin.'.

Voyés page 40

29

35

2.^e Couplet.

40

46

Feste Milannoise

La Triomphante.

6

11

2^e Partie.

6

12

Bal

Menuet.

Fin.

2^e Menuet.

Au Premier

3^e Menuet.

7

12

See discussion of this piece on page ix under 'Multi-Part Pieces.' The first minuet is reprinted below to avoid a page turn if performers choose to repeat some or all of it after the third minuet.

1^{re} [P^e] Menuet.

7

Fin.

12

TROISIEME SUITE

Prélude

Arpeggio

5

Arpeggio

9

15

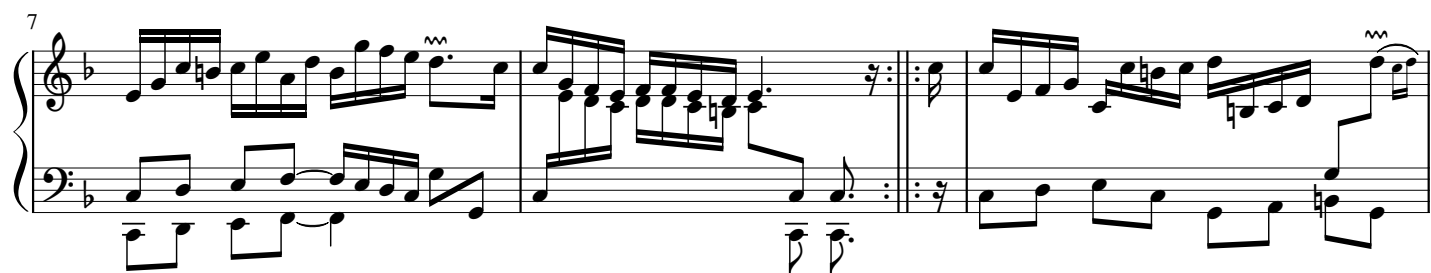
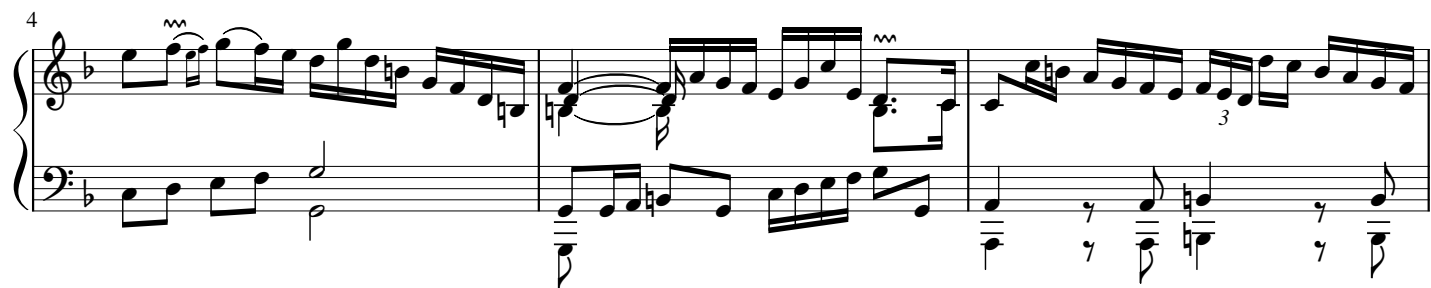
18

20

See page x.

[·2·]

L'Heroïne Allemande



16

19

22

La Degourdie

3

9

Double.

First system of musical notation (measures 1-5) for the 'Double' section. The music is in 3/4 time, key of B-flat major. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation (measures 6-10) for the 'Double' section. Measures 6-7 feature a trill in the right hand. Measure 8 contains a repeat sign. Measures 9-10 continue the eighth-note melody in the right hand.

Third system of musical notation (measures 11-15) for the 'Double' section. Measure 11 begins with a triplet in the right hand. Measures 12-15 continue the eighth-note melody in the right hand, with the left hand providing harmonic support.

2^e Double.

First system of musical notation (measures 1-5) for the '2^e Double' section. The right hand features a melody with trills in measures 1, 3, and 5. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation (measures 6-10) for the '2^e Double' section. Measures 6-7 feature a trill in the right hand. Measure 8 contains a repeat sign. Measures 9-10 continue the eighth-note melody in the right hand.

Third system of musical notation (measures 11-15) for the '2^e Double' section. Measures 11-12 feature a trill in the right hand. Measures 13-14 feature a triplet in the right hand. Measure 15 concludes the section with a final chord in both hands.

3^e Double.

Measures 1-5 of the 3^e Double exercise. The piece is in 3/4 time and B-flat major. The right hand features a series of eighth-note triplets and a trill in measure 4. The left hand provides a simple harmonic accompaniment with half notes and quarter notes.

Measures 6-11 of the 3^e Double exercise. Measures 6-7 continue the triplet pattern in the right hand. Measures 8-11 show a repeat sign followed by a key signature change to C major in measure 10, indicated by a sharp on the F line.

Measures 12-15 of the 3^e Double exercise. Measures 12-14 continue the melodic line in the right hand. Measure 15 is a double bar line. Measures 16-17 show two endings: the first ending leads back to measure 12, and the second ending concludes the piece with a final chord.

4^e Double.

Measures 1-5 of the 4^e Double exercise. The piece is in 3/4 time and B-flat major. The right hand has a melodic line with a trill in measure 4. The left hand features a continuous eighth-note triplet accompaniment.

Measures 6-11 of the 4^e Double exercise. Measures 6-7 continue the triplet accompaniment in the left hand. Measures 8-11 show a repeat sign followed by a key signature change to C major in measure 10, indicated by a sharp on the F line.

Measures 12-15 of the 4^e Double exercise. Measures 12-14 continue the melodic line in the right hand. Measure 15 is a double bar line. Measures 16-17 show two endings: the first ending leads back to measure 12, and the second ending concludes the piece with a final chord.

5^e Double.

Measures 1-4 of the 5th Double exercise. The piece is in 3/4 time, B-flat major, and 5/8 feel. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

Measures 5-8 of the 5th Double exercise. The right hand continues the melodic line with some triplet-like figures. The left hand maintains the eighth-note accompaniment.

Measures 9-12 of the 5th Double exercise. The right hand has a more active melodic line with some chromaticism. The left hand continues the eighth-note accompaniment.

Measures 13-18 of the 5th Double exercise. Measures 13-16 are marked 'Arpeggio' and feature a series of chords in the right hand and a steady eighth-note accompaniment in the left. Measures 17-18 return to the eighth-note accompaniment.

Measures 19-22 of the 5th Double exercise. Measures 19-20 feature a melodic line in the right hand and a more active eighth-note accompaniment in the left. Measures 21-22 are marked 'Arpeggio' and feature a series of chords in the right hand and a steady eighth-note accompaniment in the left.

Measures 23-24 of the 5th Double exercise. Measure 23 features a melodic line in the right hand and a steady eighth-note accompaniment in the left. Measure 24 is the final measure, marked 'Fin.', and features a series of chords in the right hand and a steady eighth-note accompaniment in the left.

Les Botes de Sept Lieues

Vivement

First system of the musical score. The treble clef staff begins with a series of eighth notes, followed by a quarter note and a half note. The bass clef staff has a whole note, followed by a half note and a quarter note. A fermata is placed over the first measure of the bass staff. The text "Voyés page 40" is written below the bass staff. A bracketed note [z.] is present in the bass staff.

Voyés page 40

Second system of the musical score. The treble clef staff begins with a quarter rest, followed by a quarter note and a half note. The bass clef staff has a quarter note, followed by a half note and a quarter note. A fermata is placed over the first measure of the bass staff.

Third system of the musical score. The treble clef staff begins with a quarter note, followed by a half note and a quarter note. The bass clef staff has a quarter note, followed by a half note and a quarter note. A fermata is placed over the first measure of the bass staff.

Fourth system of the musical score. The treble clef staff begins with a quarter note, followed by a half note and a quarter note. The bass clef staff has a quarter note, followed by a half note and a quarter note. A fermata is placed over the first measure of the bass staff.

25

31

37

43

[Voyés page 40]

49

55

61

Measures 61-66: The right hand plays a continuous eighth-note pattern. The left hand plays a steady eighth-note accompaniment with some rests.

67

Measures 67-72: The right hand continues the eighth-note pattern. The left hand has more complex rhythmic patterns with some rests.

73

Measures 73-78: The right hand continues the eighth-note pattern. The left hand has more complex rhythmic patterns with some rests.

79

Measures 79-84: The right hand continues the eighth-note pattern. The left hand has more complex rhythmic patterns with some rests.

85

Measures 85-88: The right hand continues the eighth-note pattern. The left hand has more complex rhythmic patterns with some rests.

Les Etoiles

Legerement et Moderelement

Rondeau

The first system of the piece, marked 'Rondeau', is in 3/4 time and B-flat major. The right hand features a melody of eighth notes with triplets and grace notes. The left hand has a simple accompaniment of quarter notes.

The second system continues the piece, featuring a more complex right-hand melody with sixteenth-note runs and triplets. The left hand provides a steady accompaniment.

The third system continues the piece, featuring a more complex right-hand melody with sixteenth-note runs and triplets. The left hand provides a steady accompaniment.

The fourth system concludes the piece with a final cadence. It includes a double bar line and the instruction '[Fin.]'. The right hand has a final flourish, and the left hand has a final chord.

The fifth system continues the piece, featuring a more complex right-hand melody with sixteenth-note runs and triplets. The left hand provides a steady accompaniment.

24

29

33

2^e Couplet.

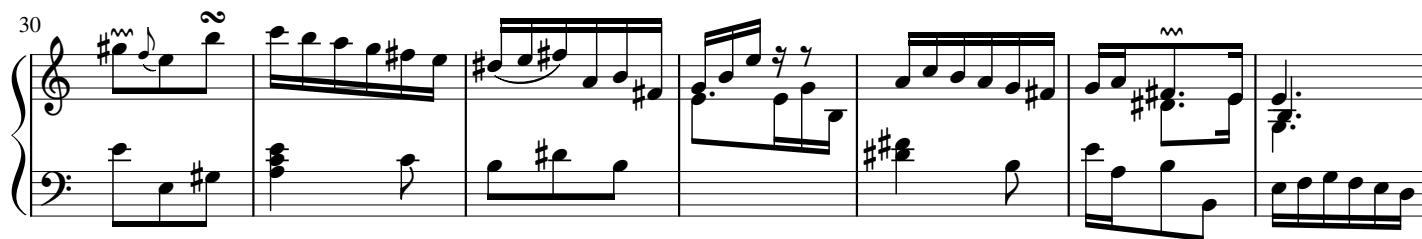
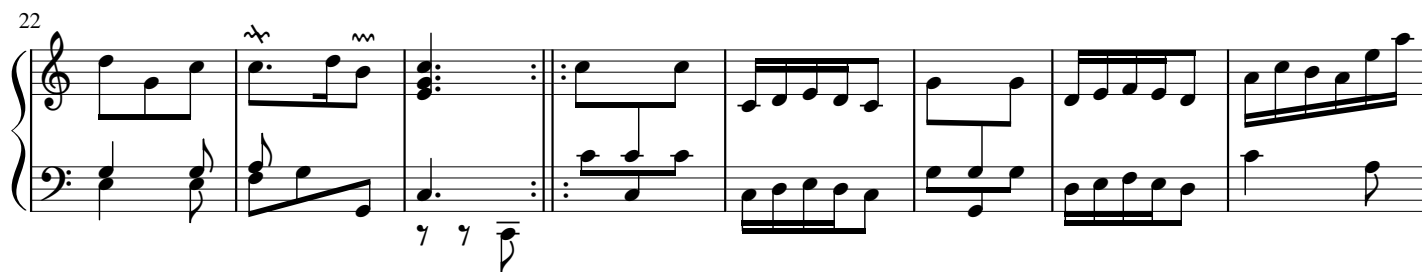
Voyés page 40

37

41

QUATRIEME SUITE

Les Fanatiques



37

43

49

Sarabande

7

13

La Prise de Jericho

Vivement.

Measures 1-4 of the piece. The music is in common time (C) and features a lively, rhythmic melody in the right hand with many trills and a steady eighth-note accompaniment in the left hand.

Measures 5-8. The right hand continues with a melodic line featuring trills and grace notes, while the left hand maintains a consistent eighth-note pattern.

Measures 9-11. The melody in the right hand becomes more complex with sixteenth-note passages, and the left hand introduces some chordal textures.

Measures 12-15. This section includes a key signature change to one sharp (F#) in measure 12. The right hand features a series of trills and grace notes, and the left hand has a more active role with sixteenth-note runs.

Measures 16-19. The final section of the page shows the right hand with a melodic line and the left hand with a driving eighth-note accompaniment, ending with a final cadence.

20

24

28

32

36

39

Fin.

Explication des Marques et des Passages difficiles a doigter. Explanation of Signs and of Passages that are difficult to finger.

Tremblement. *Pincé.* *Doublé.* *Tremblement lié.* *Harpegement.* *Arpeggio.*

Effet. *Effet.* *Effet.* *Effet.* *Effet.* *Effet.*

Editor's note: fingerings above notes are to be taken by the right hand, and those below notes by the left hand.

Prélude, page 1 *page 15, mesure 44*

page 16, mesure 1 *page 18, mesure 18*

page 20

page 31, mesure 1 *page 31, mesure 6* *page 32, mesure 43*

page 35
La Main gauche dessus
la Main droite.
 The left hand above
 the right hand.

First Book of Harpsichord Pieces, Op. 12, by Michel Corrette

Michel Corrette (1707–1795) was born in Rouen, son of the organist and composer Gaspard Corrette. As a young man he moved to Paris where he had a long and very active musical career. He was organist at the Jesuit College in Paris for over 40 years and later became organist to the Duke of Angoulême. A prolific composer, he wrote many works for the stage, concertos, chamber music, and organ pieces, along with cantatas and other sacred vocal works. Corrette also organized concerts and published his own music and that of others, particularly Italian composers. In addition, he wrote almost twenty method books for various instruments, including a detailed treatise on the art of accompanying from a figured bass.

Corrette published the pieces in this volume under the title *Premier Livre de Pièces pour le Clavecin* (First Book of Pieces for the Harpsichord) in 1734. It contains four suites that include the traditional dances (allemande, gigue, etc.) as well as pieces with evocative titles in the fashion popularized by François Couperin's harpsichord works. Although Corrette is not as well known as some other French Baroque composers, the music in this collection deserves attention from players today. It is generally not difficult, which makes it accessible to most keyboardists.

This edition aims to present a text as close to the original printing as possible while still being useful to contemporary keyboardists. It includes an Introduction with discussion of ornamentation and other performance issues, a glossary of French terms, and critical notes on the text.

