

Voice - Stimme

With ornaments from the edition for harpsichord (1701)

Mit den Verzierungen der Cembalofassung (1701)

Charles Dieupart

(ca. 1667 - ca. 1740)

Six Suittes de Clavessin

Premiere Suite

pour un Violon ou flûte avec une Basse

de Viole ou un Archilut

Amsterdam 1702

Published by / herausgegeben von

Franz-Rudolf Kuhnen

Ouverture

(Gravement)

1

6

11

16

21

26

31

4 5 6 7 6 5

5 6 # 6 6 7 5 4 #

6 6 5 6

7 6 5 4 3 6

6 7 6

#3 6 6

7 #4 6 5 6

7 5

37

38

6 5 6 6 7

42

47

6

52

6

57

(Lentement)

63

68

73

7 6 7 6

1. (Gay)

2

Allemande

1

2

3

4

5

6

7

8

9

10

11

12

13

14

16

18

20

22

24

Courante

The sheet music consists of eight staves of music, divided into four systems by vertical bar lines. The key signature is $\text{F} \#$, indicated by a sharp sign and three sharps. The time signature is $\frac{3}{2}$.

Staff 1 (Treble Clef): Starts with a dynamic f . Measures 1-4 show eighth-note patterns with grace notes and slurs. Measures 5-8 continue the pattern with some eighth-note pairs.

Staff 2 (Bass Clef): Measures 1-4 show quarter notes and eighth-note pairs. Measure 5 starts with a dynamic p . Measures 6-8 show eighth-note pairs and quarter notes.

System 2 (Measures 5-8): Staff 1 shows eighth-note pairs and slurs. Staff 2 shows eighth-note pairs and quarter notes. Measure 8 ends with a fermata over the bass note.

System 3 (Measures 9-12): Staff 1 shows eighth-note pairs and slurs. Staff 2 shows eighth-note pairs and quarter notes.

System 4 (Measures 13-16): Staff 1 shows eighth-note pairs and slurs. Staff 2 shows eighth-note pairs and quarter notes.

System 5 (Measures 17-20): Staff 1 shows eighth-note pairs and slurs. Staff 2 shows eighth-note pairs and quarter notes.

System 6 (Measures 21-24): Staff 1 shows eighth-note pairs and slurs. Staff 2 shows eighth-note pairs and quarter notes.

System 7 (Measures 25-28): Staff 1 shows eighth-note pairs and slurs. Staff 2 shows eighth-note pairs and quarter notes.

System 8 (Measures 29-32): Staff 1 shows eighth-note pairs and slurs. Staff 2 shows eighth-note pairs and quarter notes.

Measure Numbers: 1, 5, 9, 12, 15, 18, 21, 25.

Chord/Bass Notes: Measures 1-4: $6\ 6\ 5\ 6$; Measures 5-8: $6\ 5$; Measures 9-12: $7\ 4\ 3$; Measures 13-16: 6 ; Measures 17-20: 5 ; Measures 21-24: $6\ 6\ 5\ 4\ 3$; Measures 25-28: 5 .

Sarabande

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 3 time. The key signature is A major (two sharps). The score includes measure numbers 1 through 21, dynamic markings like $\hat{\wedge}$ (grave), $\hat{\wedge}\hat{\wedge}$ (very grave), and \circ (pianissimo), and various time signatures including 6/4, 5/4, 4/4, and 3/4. Measure 6 starts with 6/4, followed by 6, 6, 6, 4, 3, and 6. Measures 11 and 16 begin with 6/5. Measure 21 ends with a repeat sign.

1

2

6

11

16

21

7

Gavotte

Musical score for Gavotte, featuring two staves of music. The top staff uses a treble clef and a key signature of two sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of two parts, indicated by brackets labeled "1" and "2". Part 1 starts with a 2/2 time signature, followed by a 6/6 section with a bass drum on the first beat of each measure. Part 2 begins with a 4/2 time signature, followed by a 6/5 section with a bass drum on the first beat of each measure. The score includes various dynamic markings such as forte, piano, and sforzando.

Menuett

Musical score for Menuett, featuring two staves of music. The top staff uses a treble clef and a key signature of three sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music consists of three parts, indicated by brackets labeled "1", "2", and "3". Part 1 starts with a 3/2 time signature, followed by a 6/6 section with a bass drum on the first beat of each measure. Part 2 begins with a 3/2 time signature, followed by a 6/5 section with a bass drum on the first beat of each measure. Part 3 begins with a 3/2 time signature, followed by a 6/4 section with a bass drum on the first beat of each measure. The score includes various dynamic markings such as forte, piano, and sforzando.

Gigue

The image shows a page of sheet music for piano, consisting of two staves (treble and bass) and six systems. The key signature is A major (three sharps). Measure numbers 1 through 33 are indicated. The music features continuous eighth-note patterns with various dynamics, slurs, and grace notes. The notation includes several accidentals such as sharps and flats, and measure endings. The bass staff uses a 6/8 time signature in some measures.

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.