Pieces de Viole Composées par Mr Forqueray le Pere Mises en Pieces de Clavecin (1747)

Jean-Baptiste-Antoine Forqueray

Edited and Typeset by Steve Wiberg
Due West Editions
2008
Based on a facsimile of the First Printing

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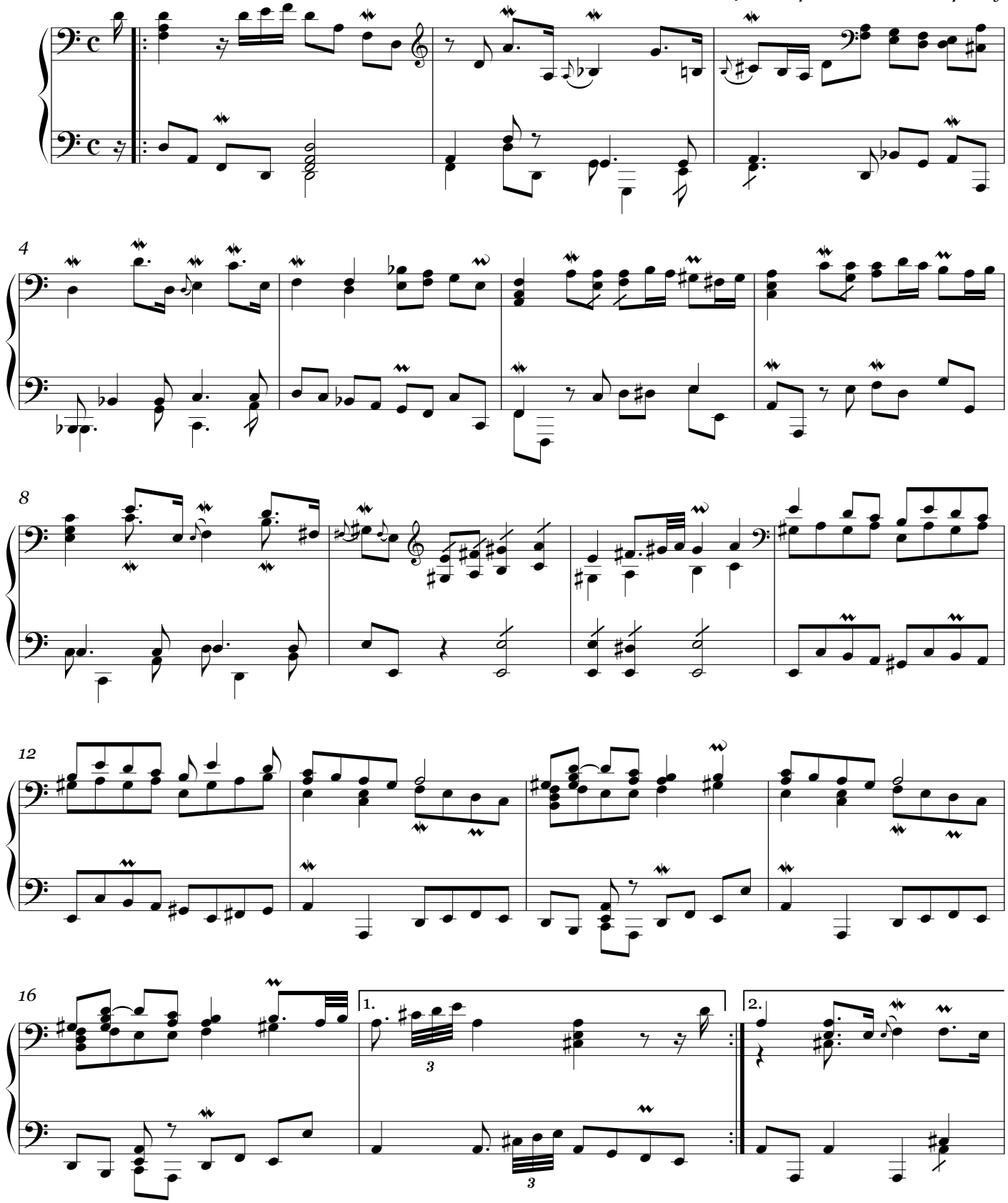
**** La Angrave, La du Vaucel, and La Morangis are original compositions by Jean-Antoine-Baptiste Forqueray.***

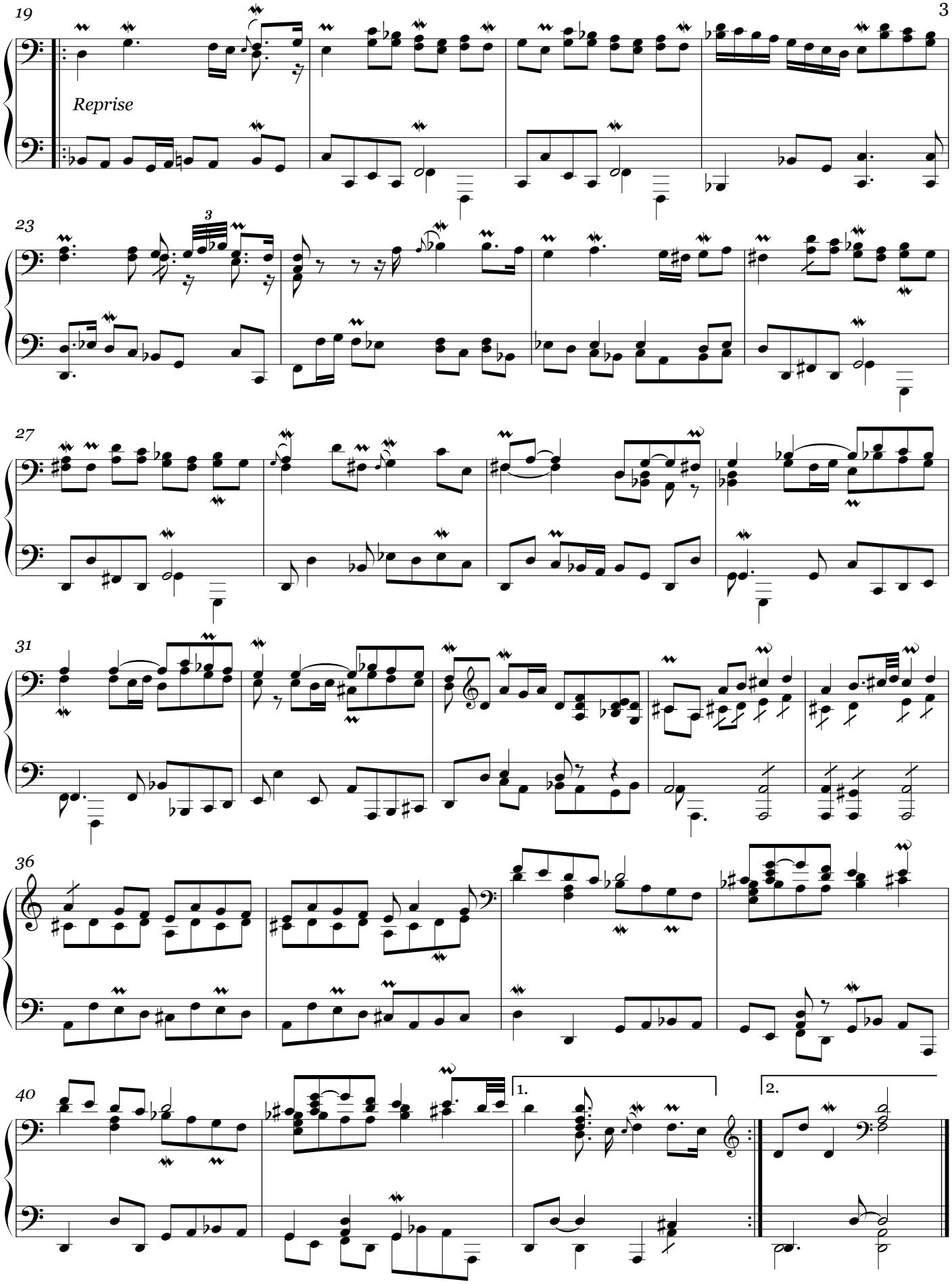
1ère Suite

1. Allemande. La Laborde

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Noblement et avec Sentiment




19
Reprise
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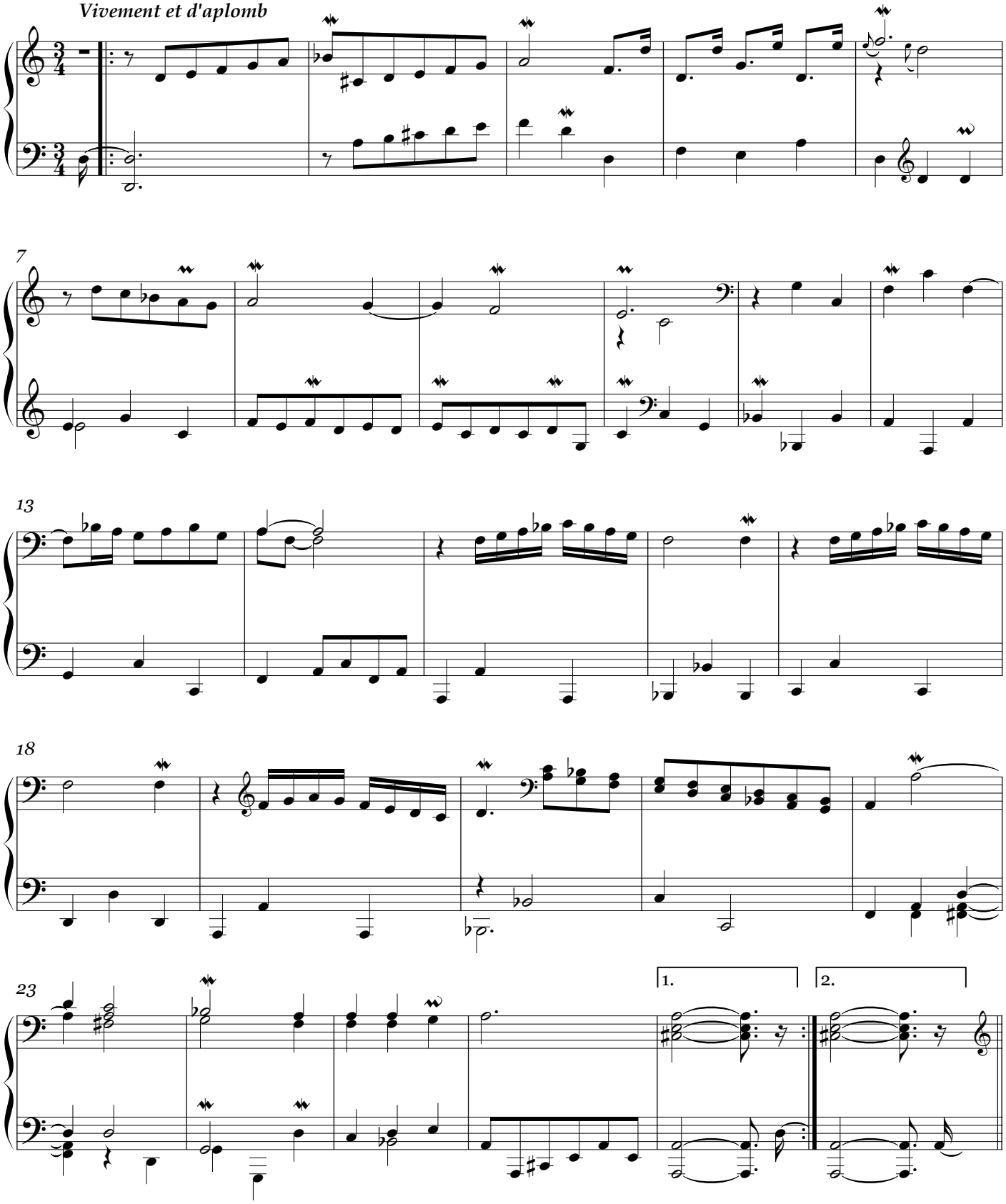
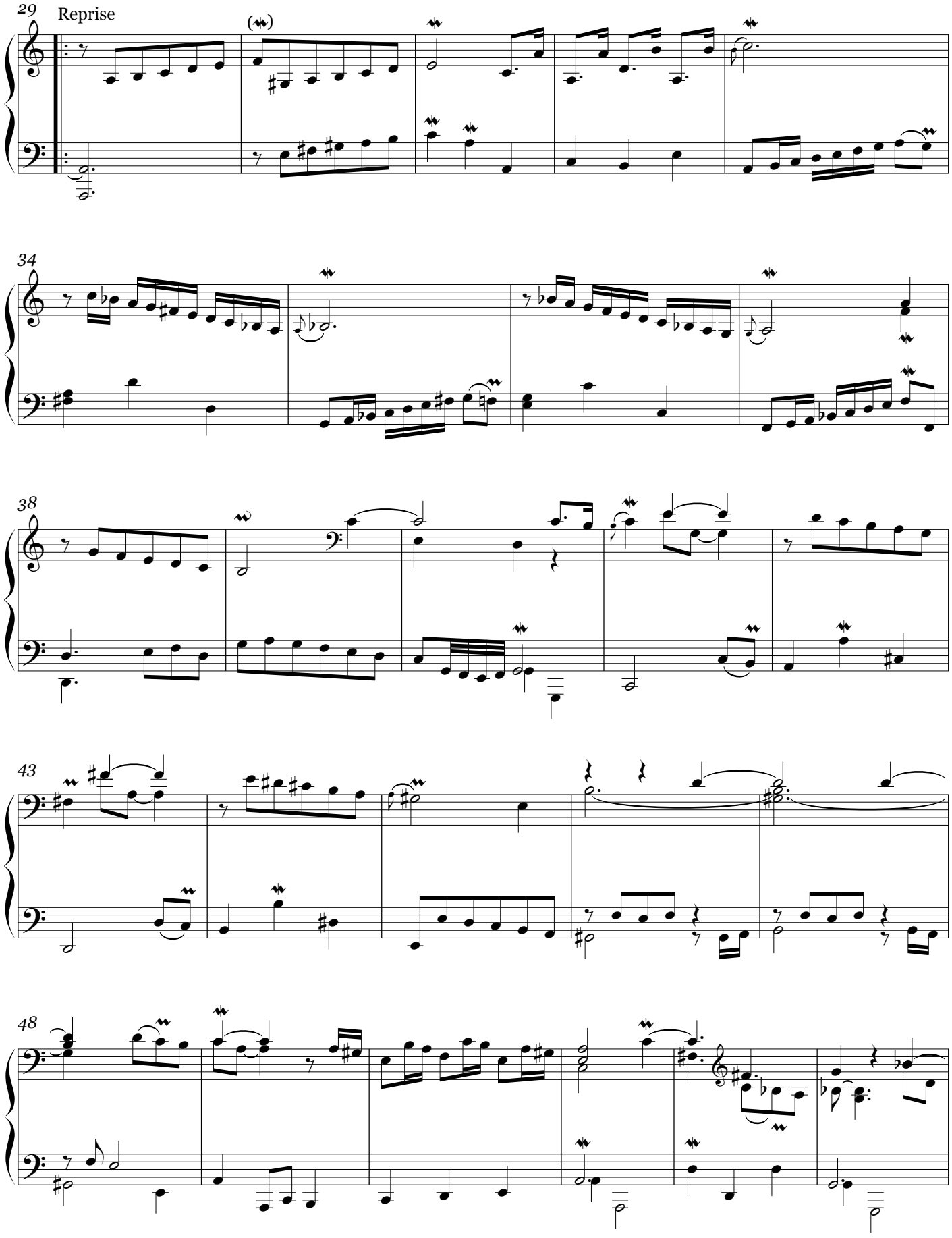
1ère Suite
2. La Forqueray

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Vivement et d'aplomb

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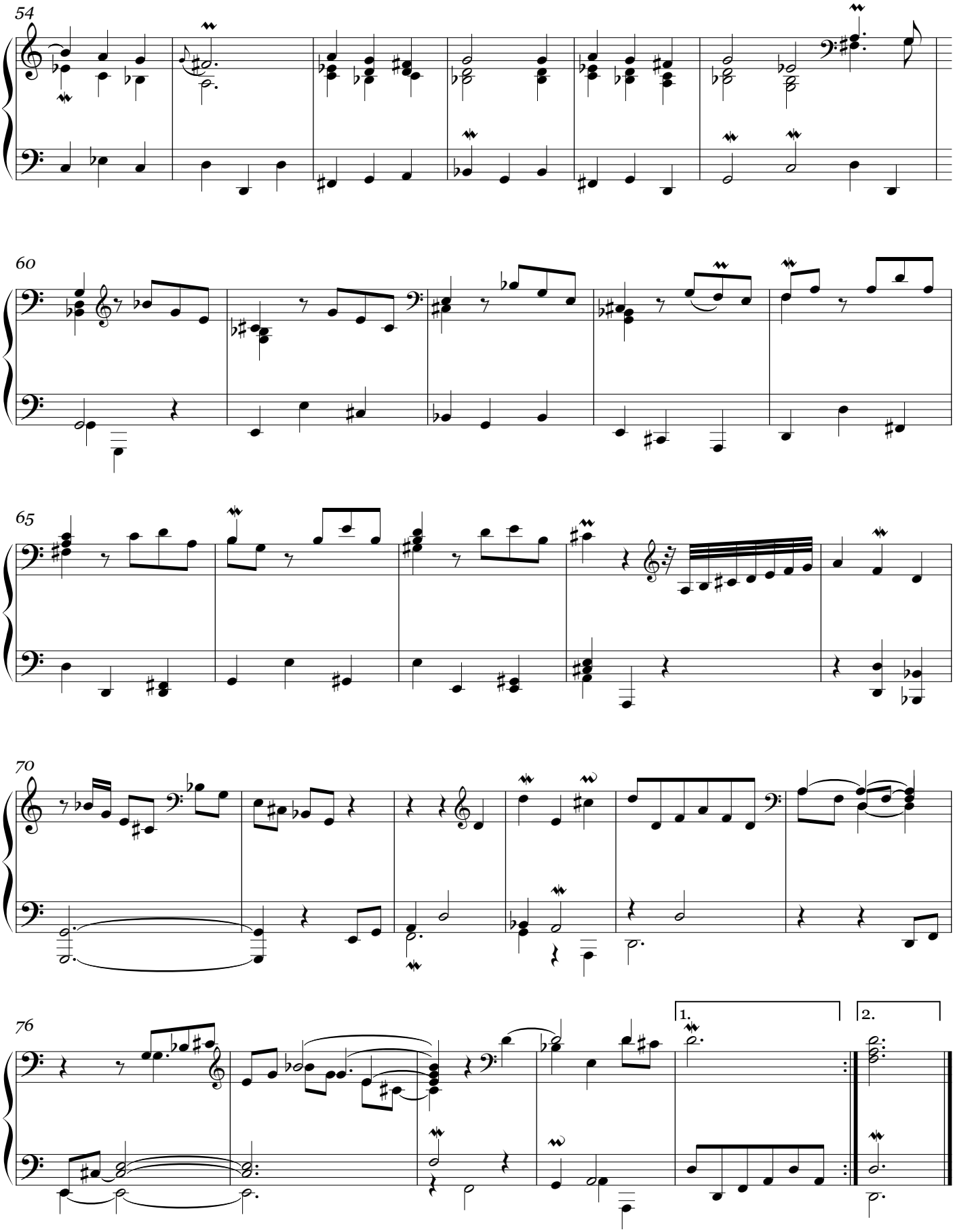
54
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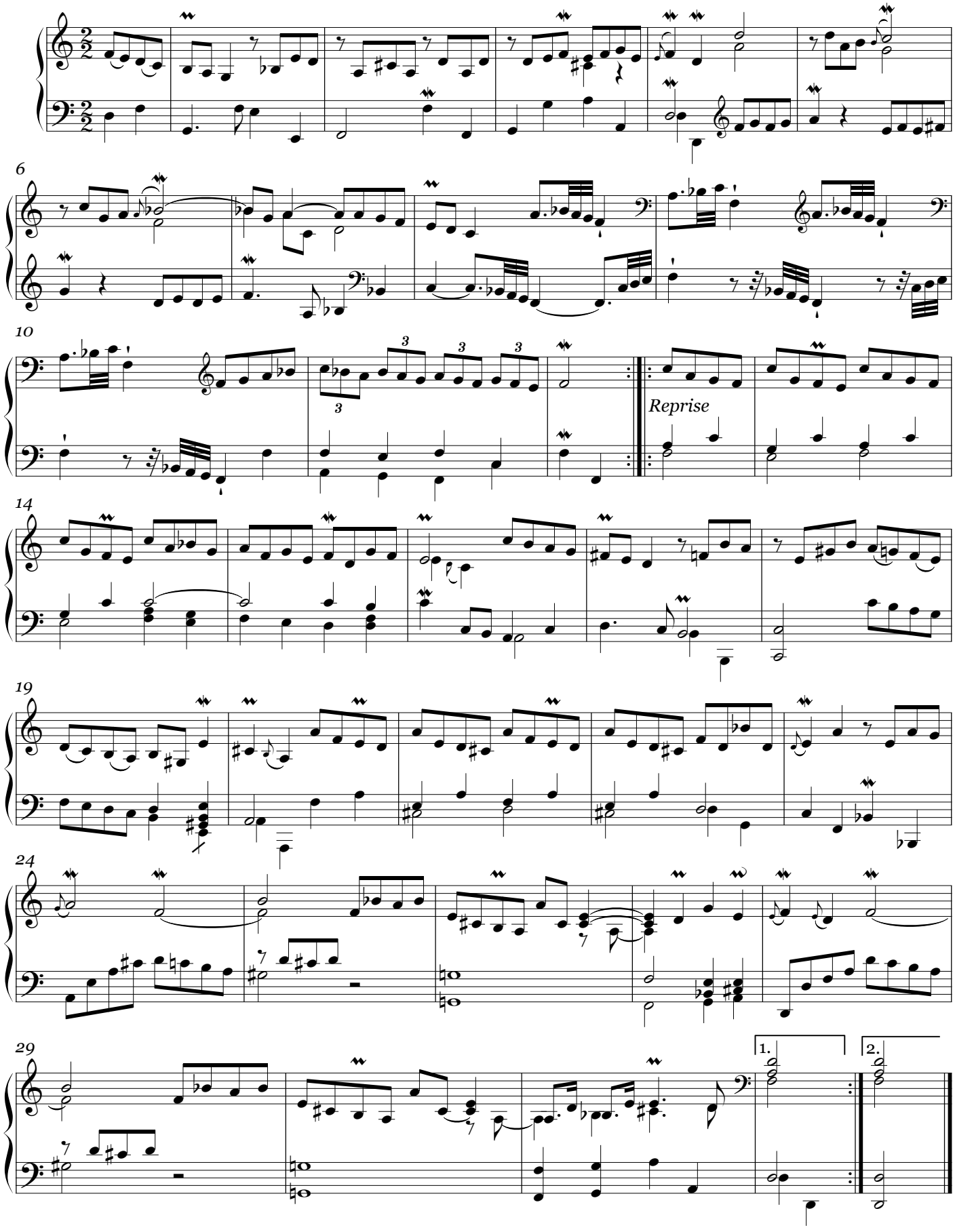
2.

1ère Suite
3. La Cottin

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Calamment sans lenteur



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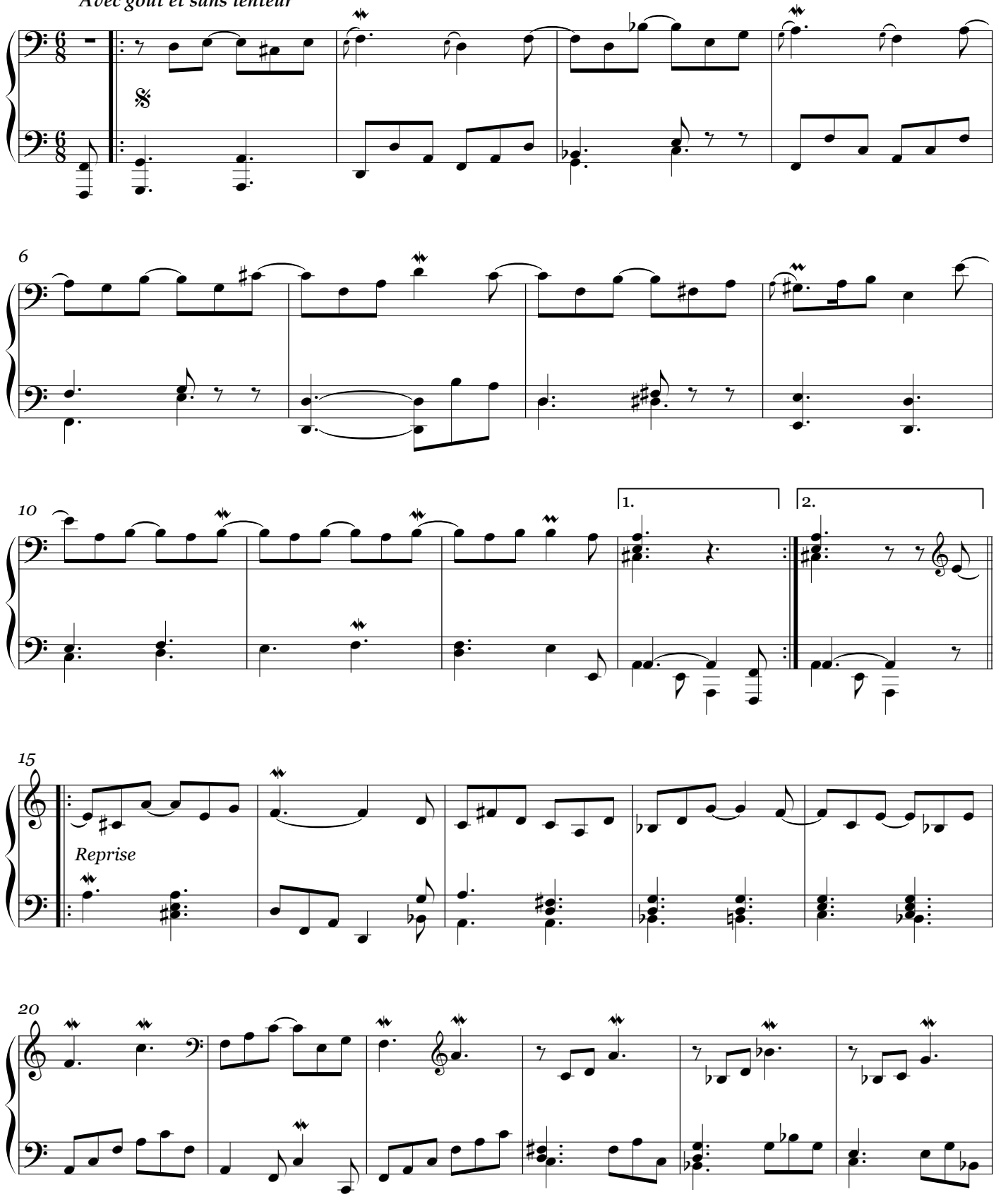
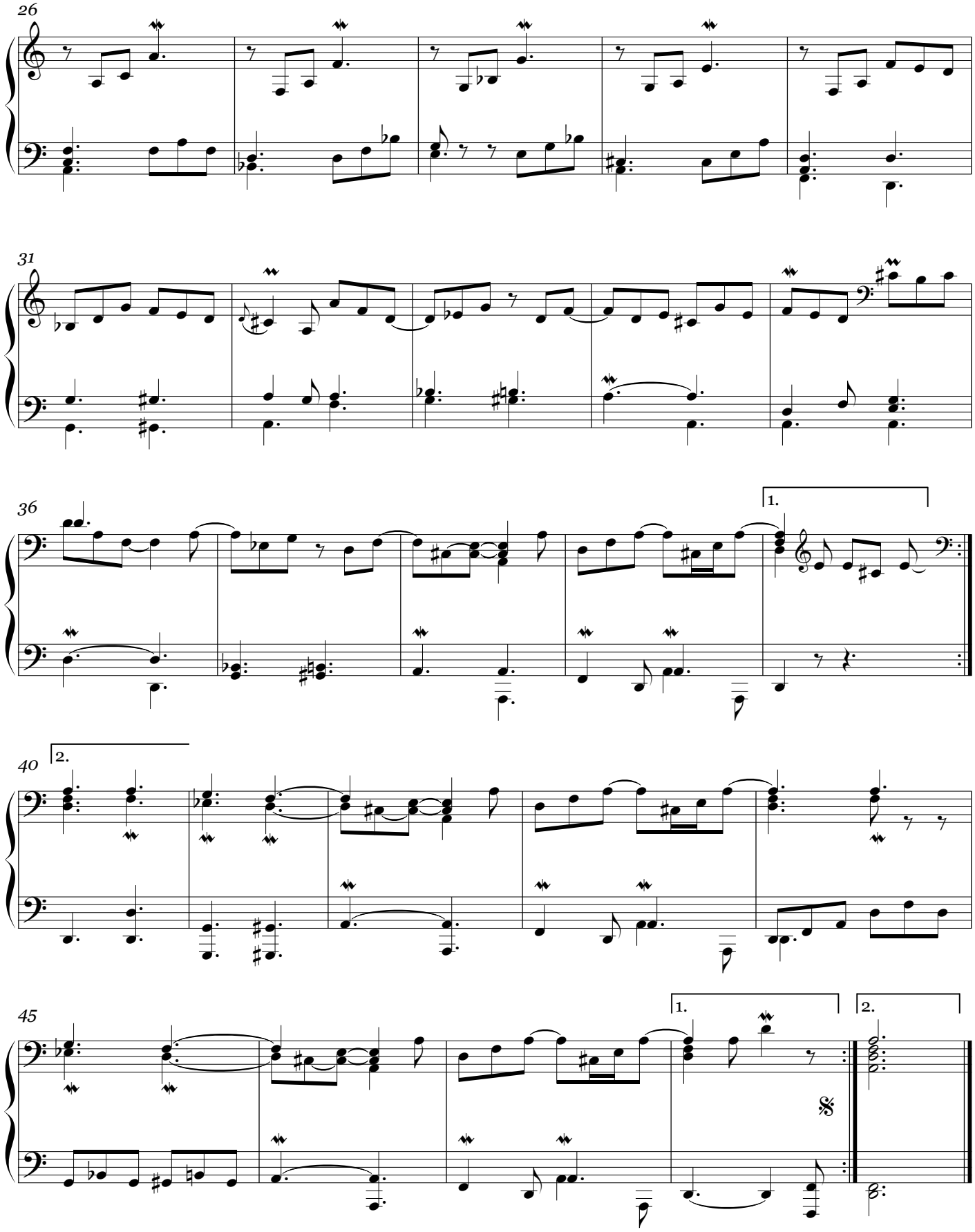
1ère Suite
4. La Bellmont

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Avec goût et sans lenteur

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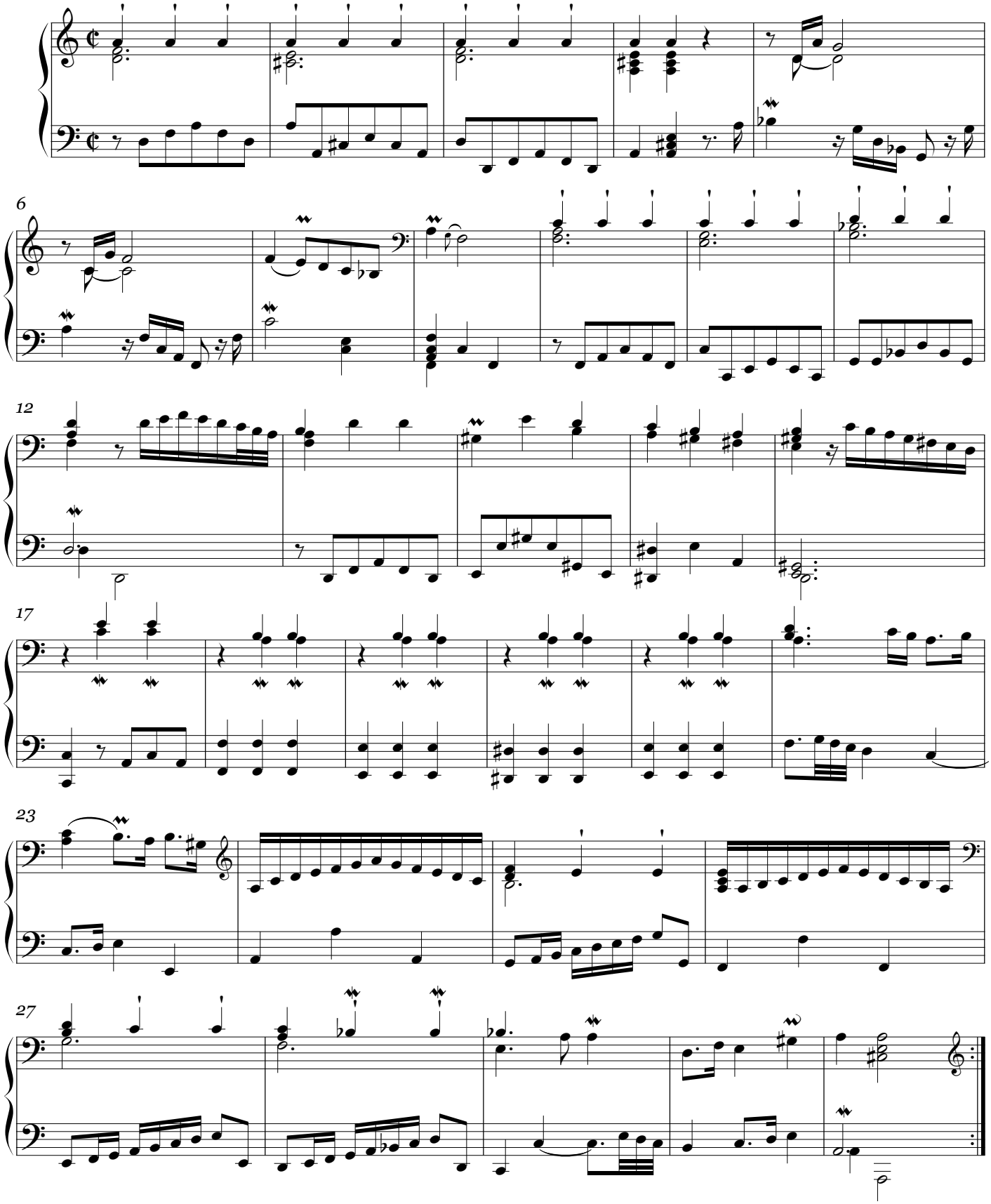
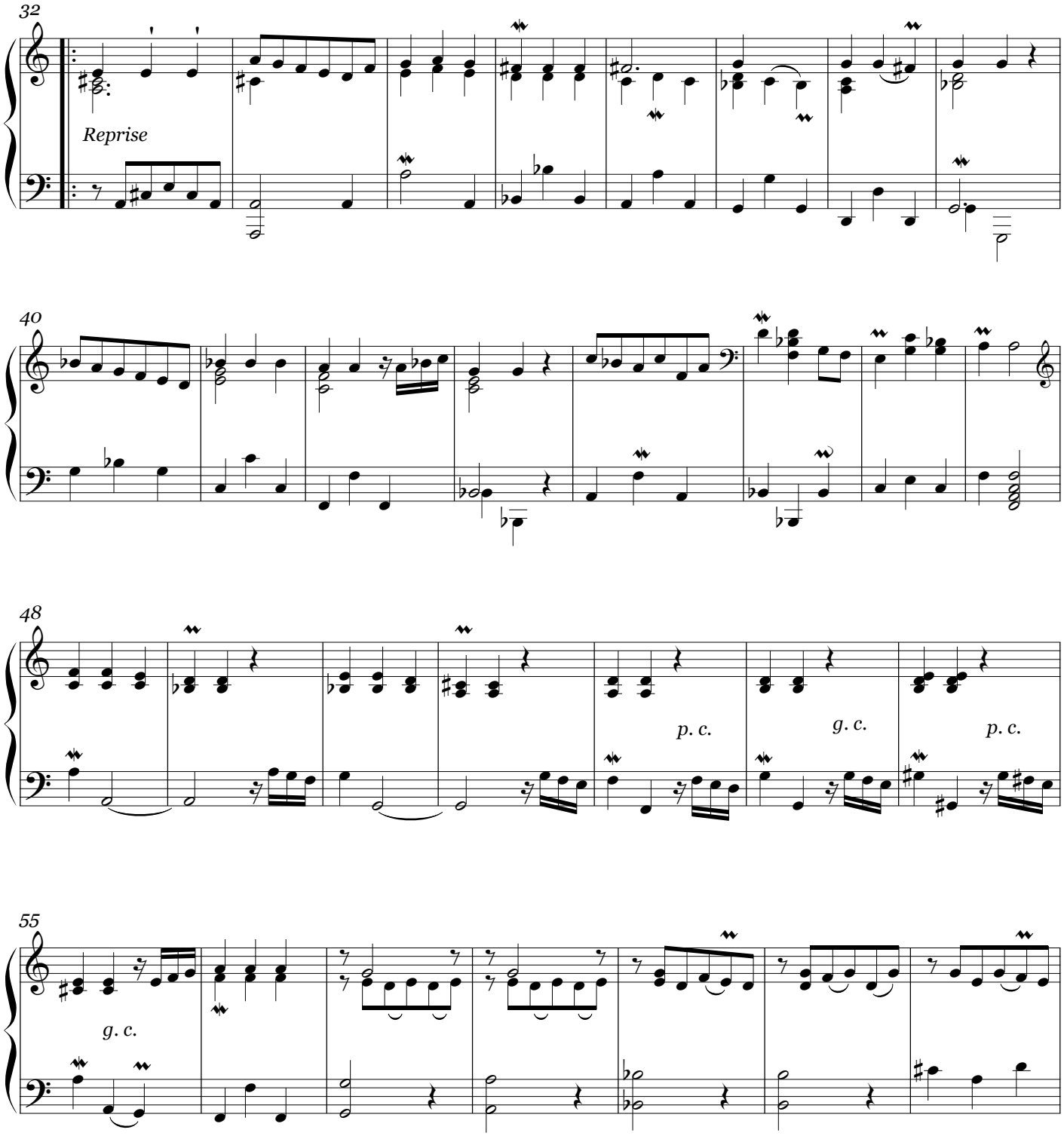
1ère Suite
5. La Portugaise

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Marqué et d'aplomb

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g. c.
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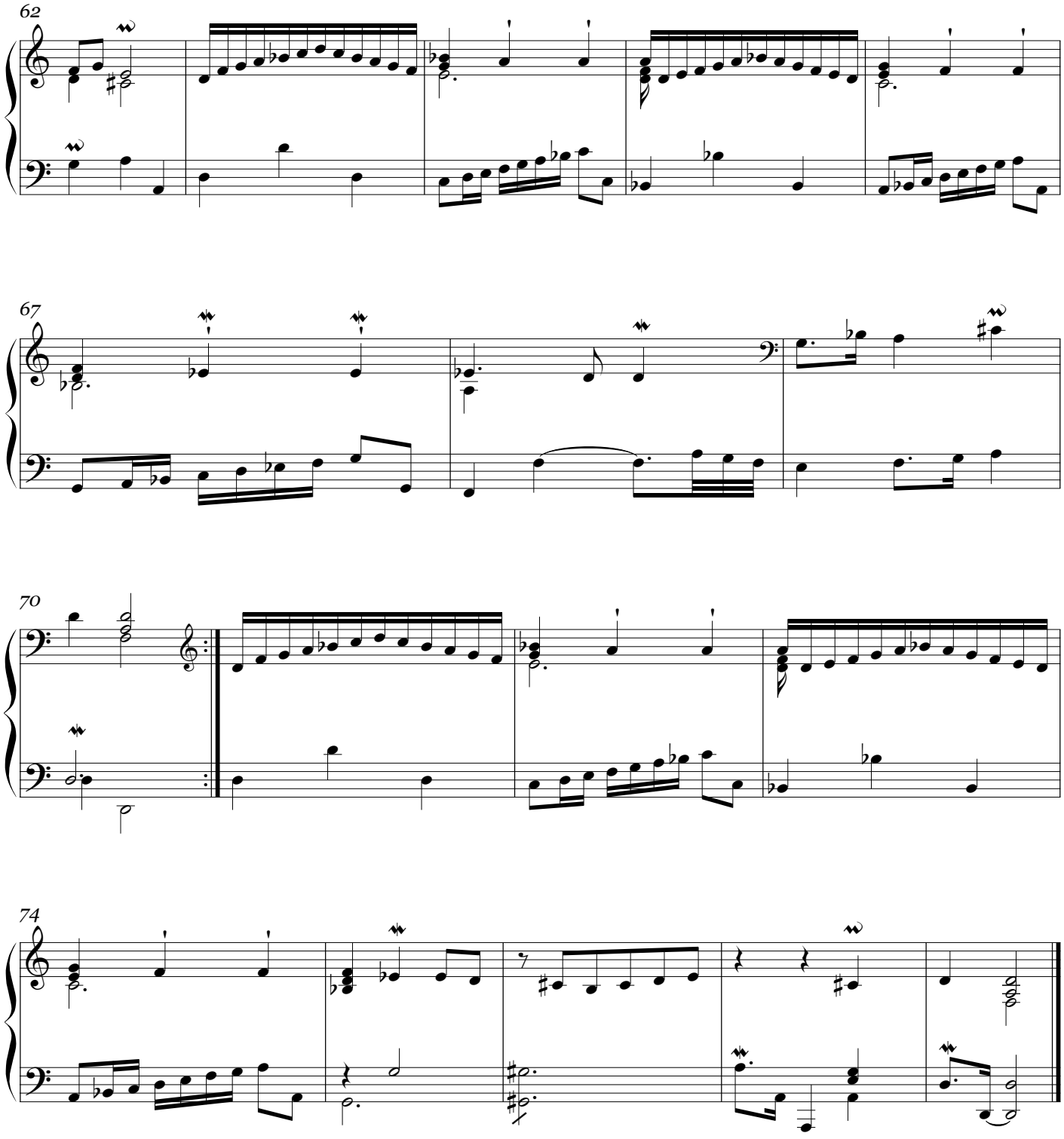
g. c.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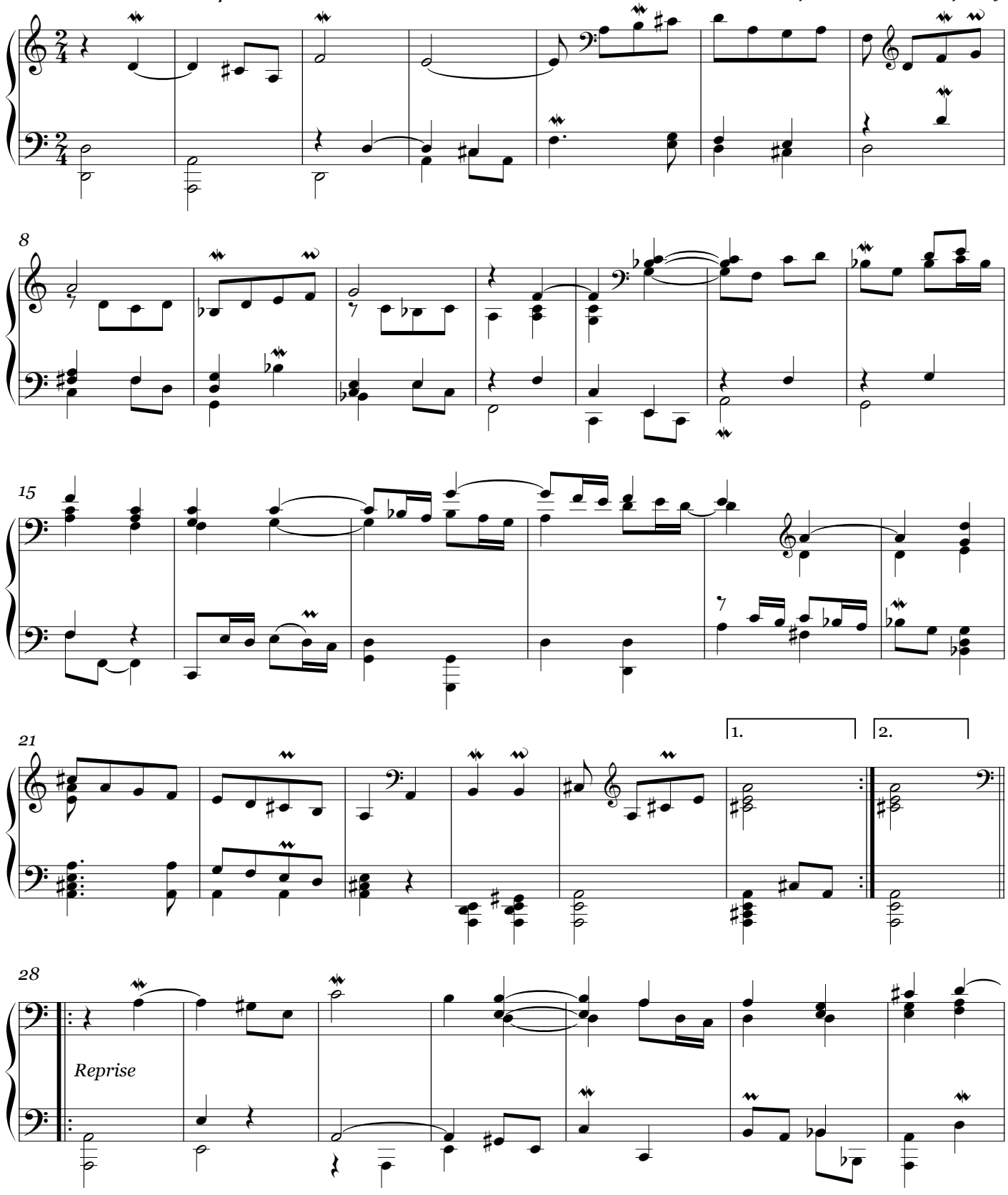
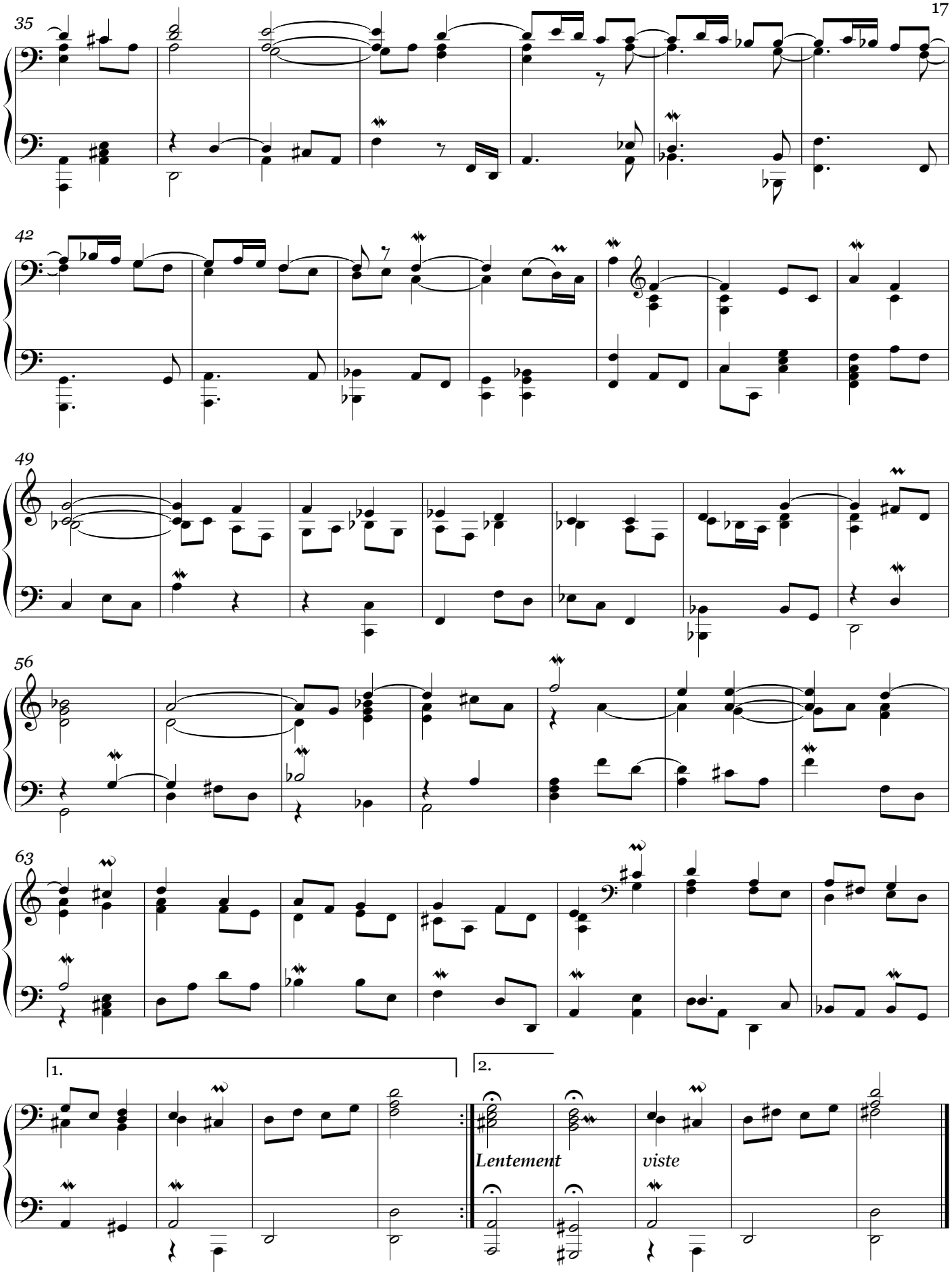
1ère Suite
6. La Couperin

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Noblement et marqué

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63
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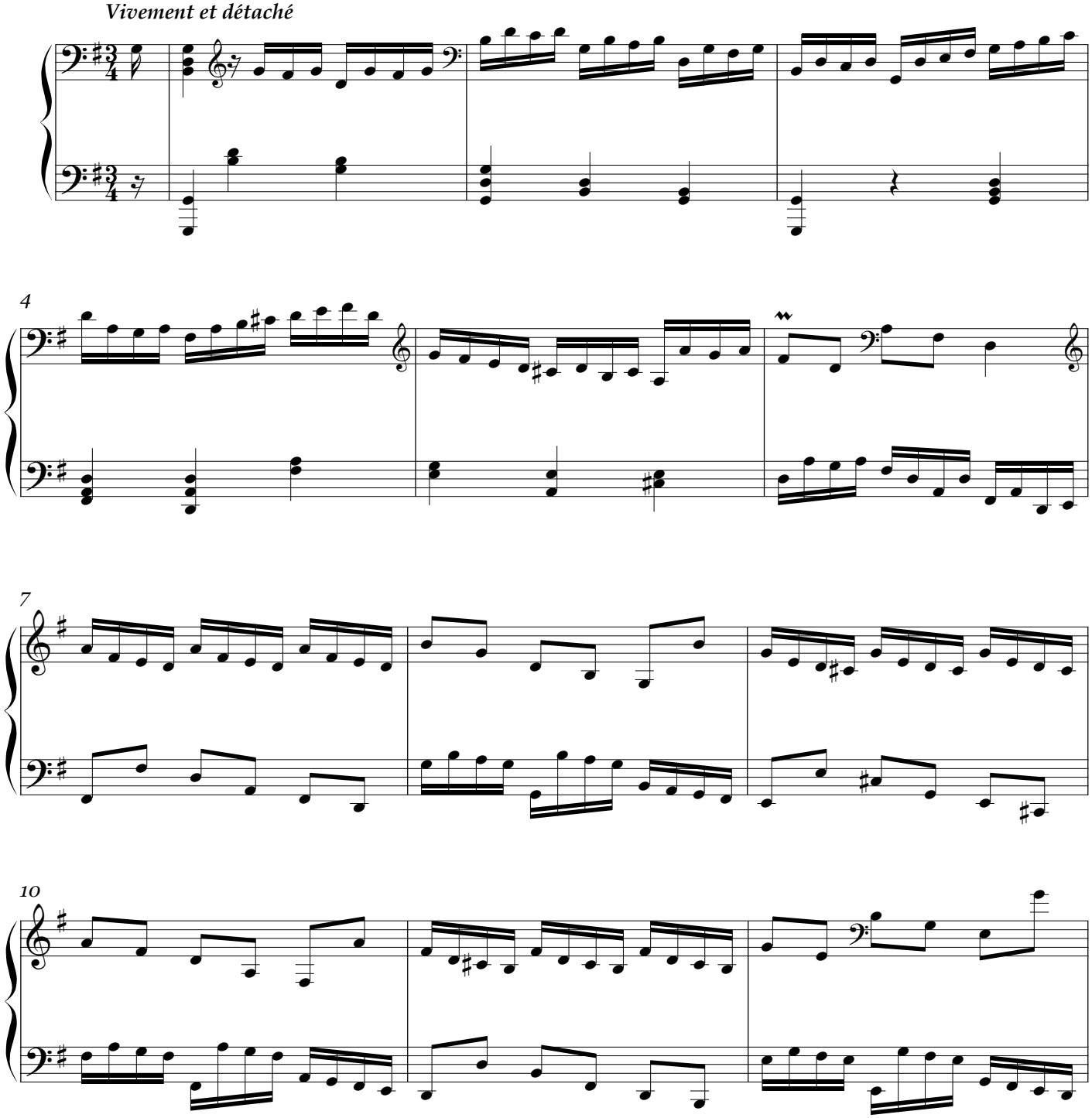
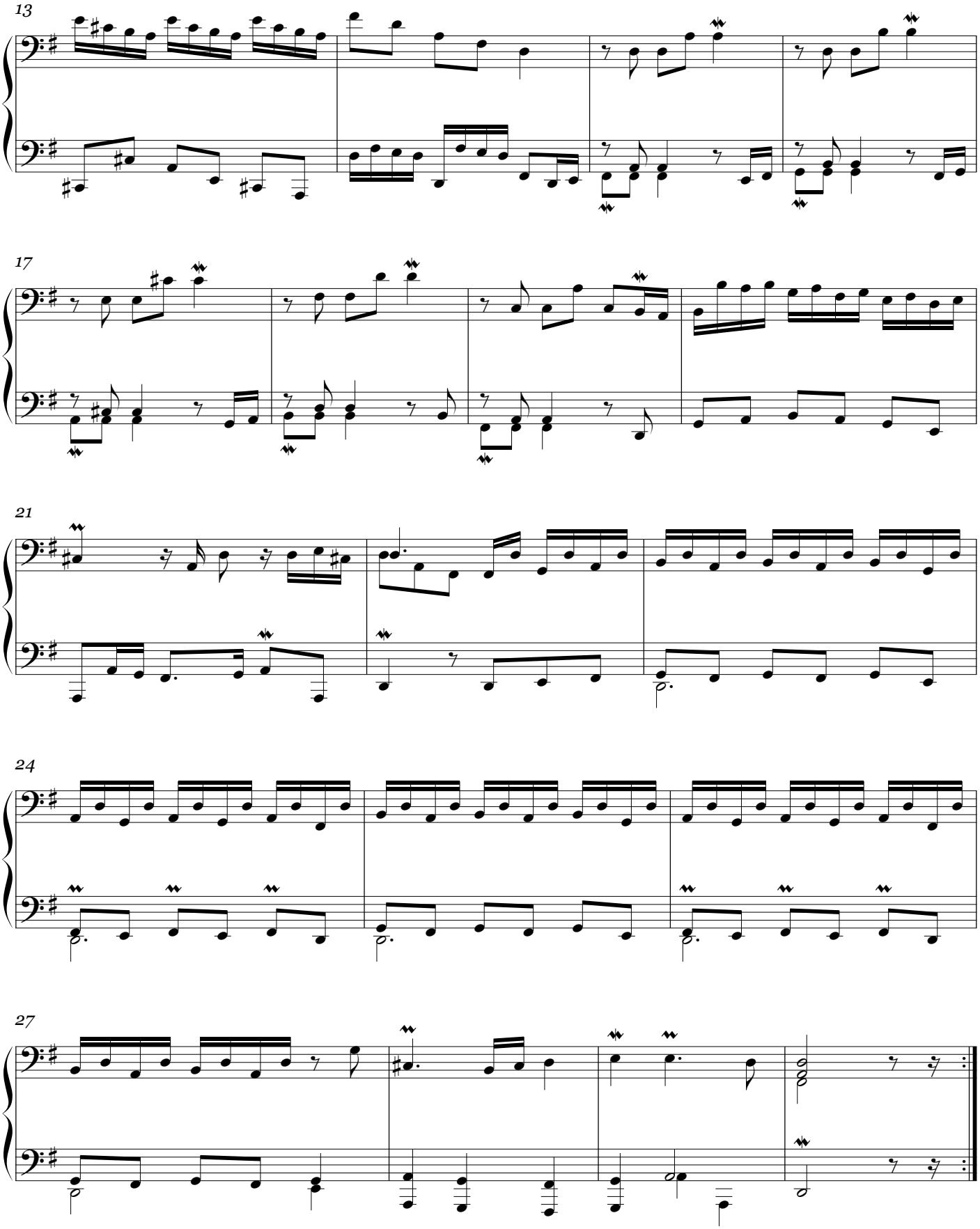
Lentement
viste

2ème Suite
1. La Bouron

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Vivement et détaché

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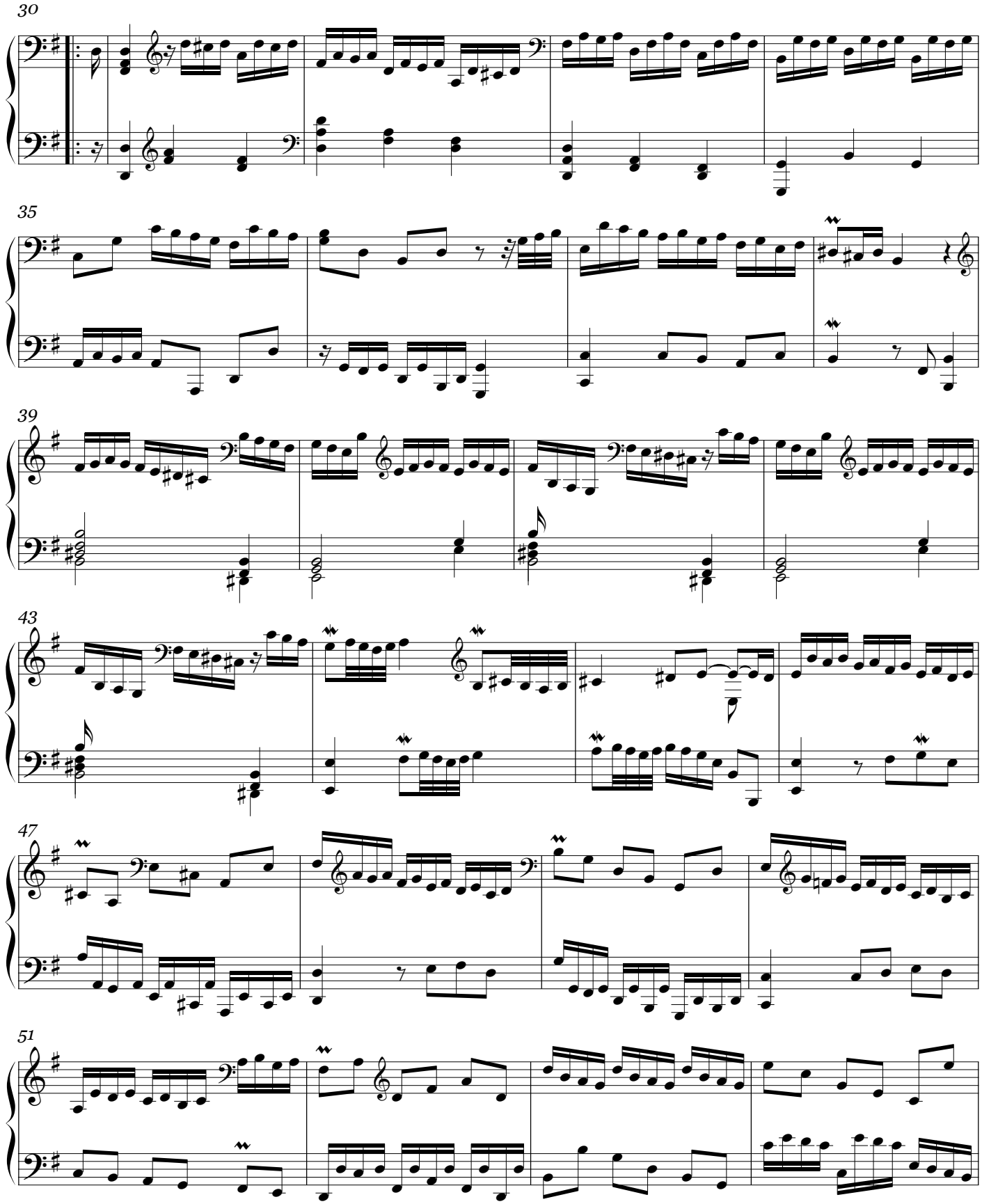
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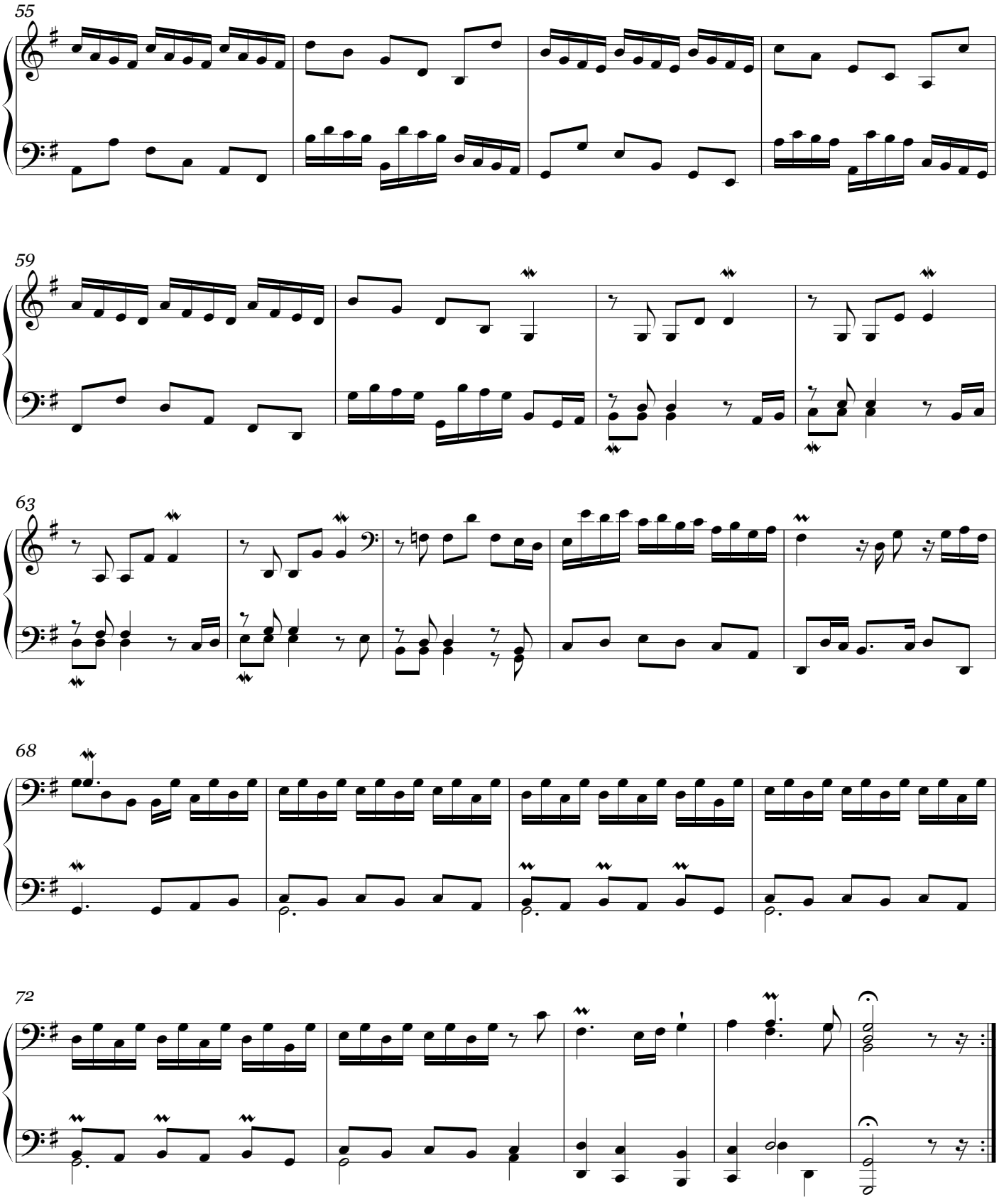
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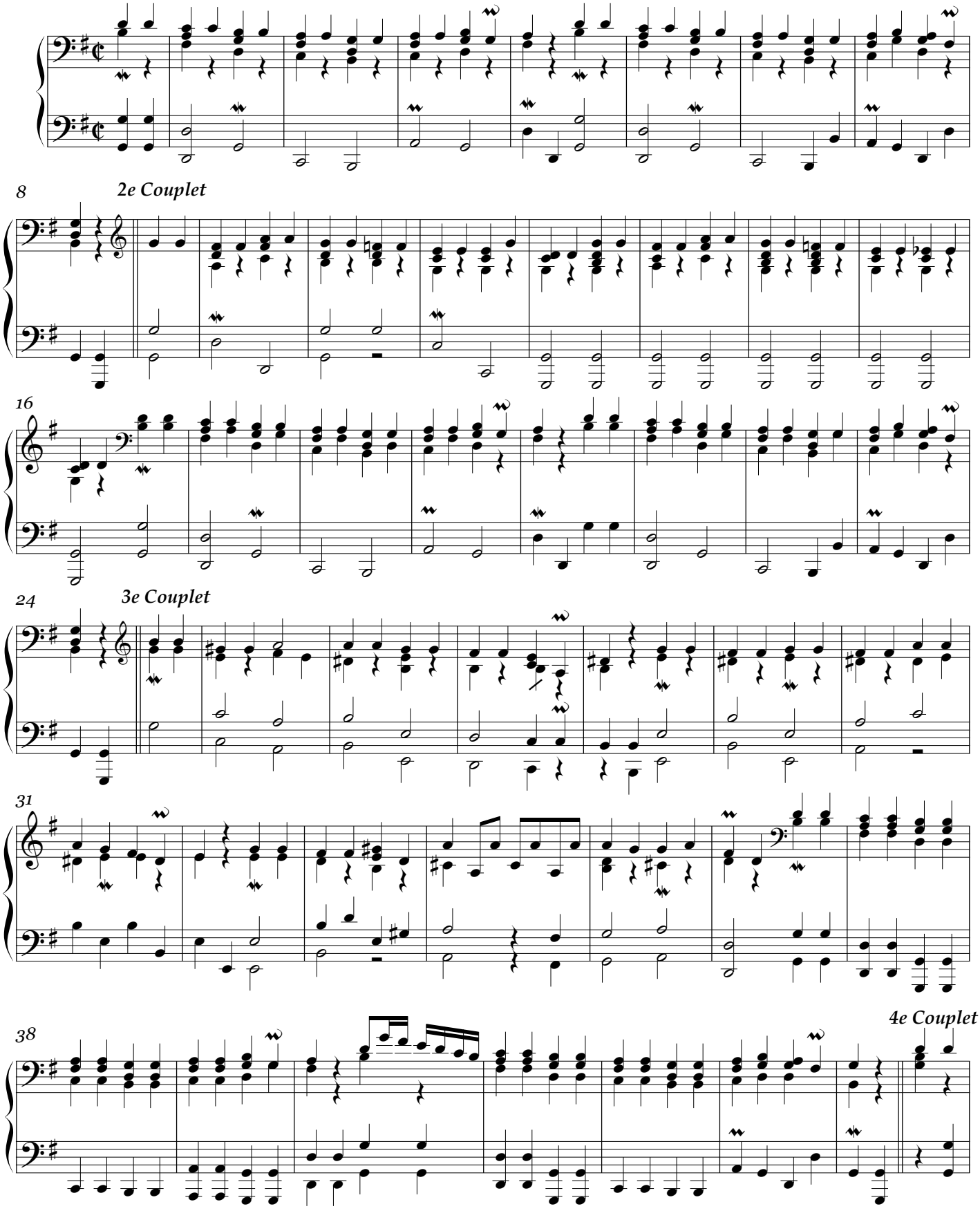
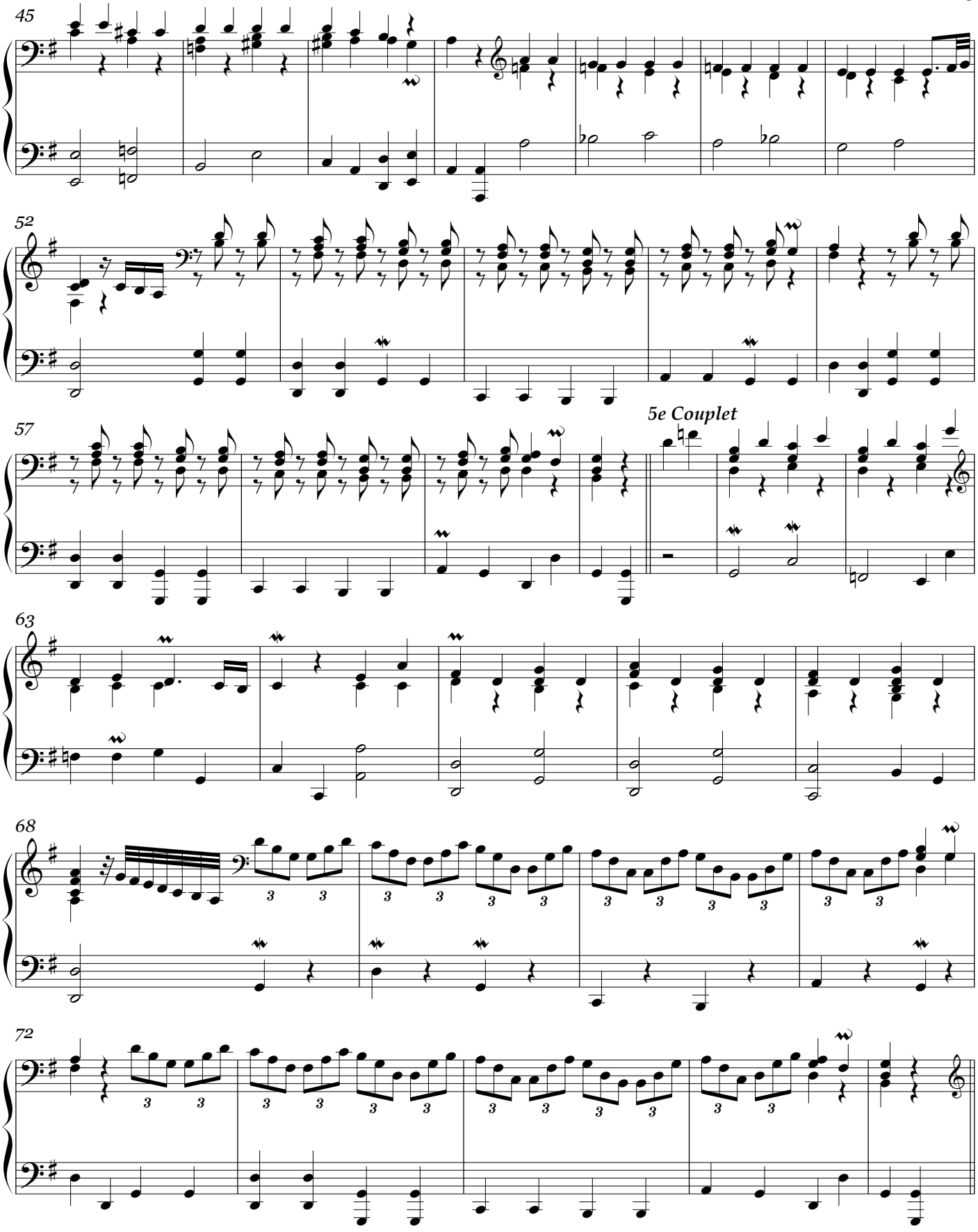
2ème Suite
2. La Mandoline

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

point trop vite et d'aplomb

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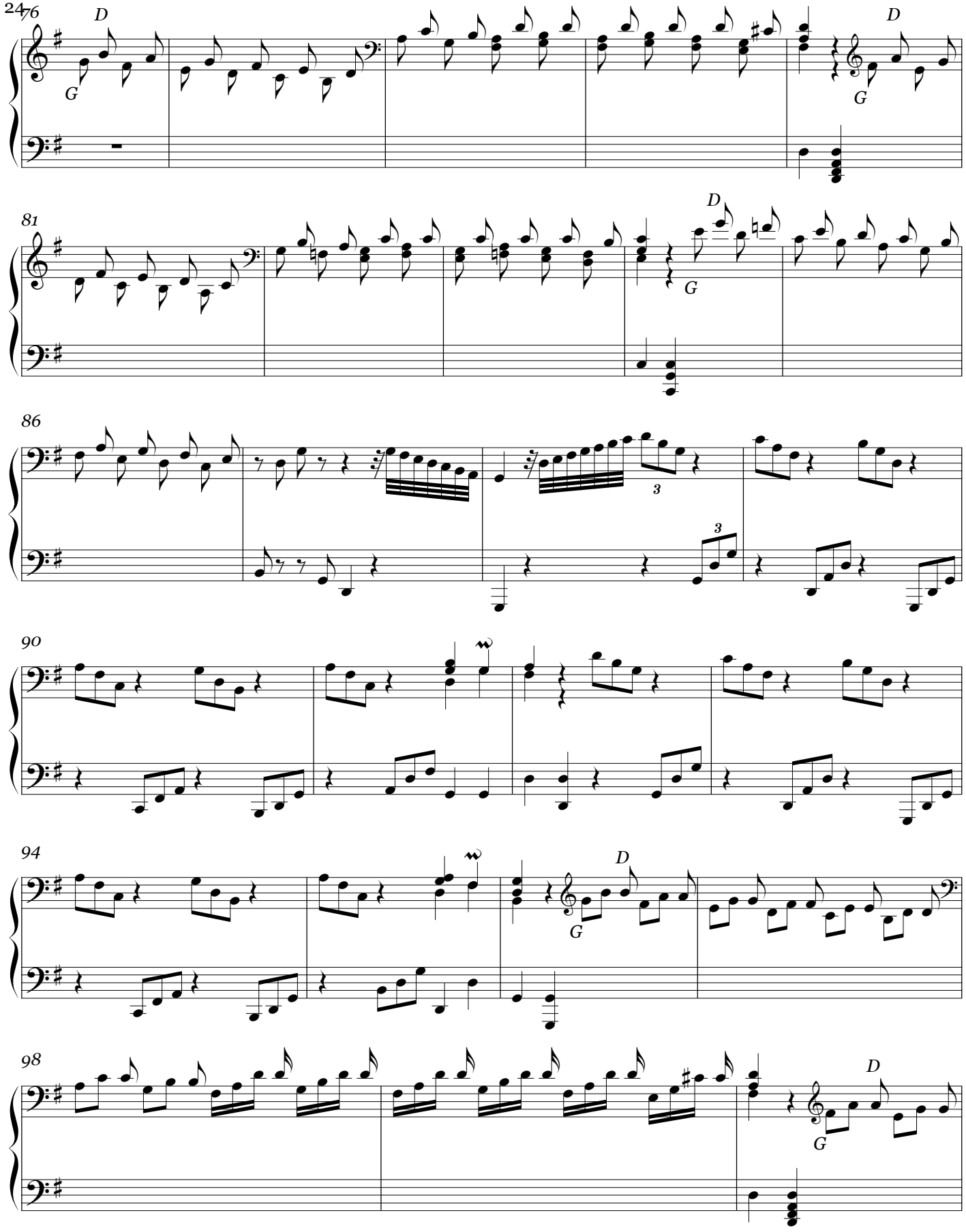
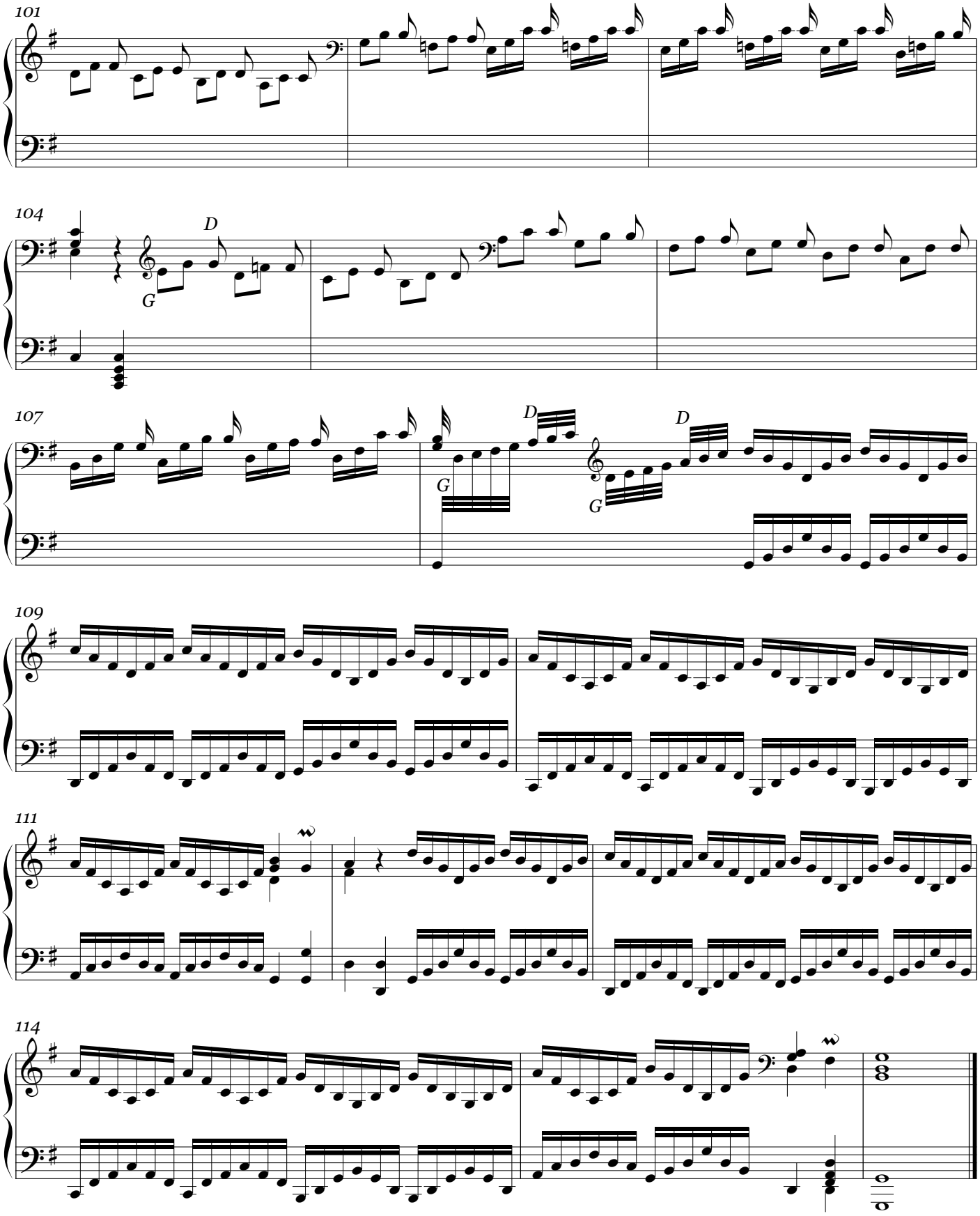
6e Couplet

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107
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111
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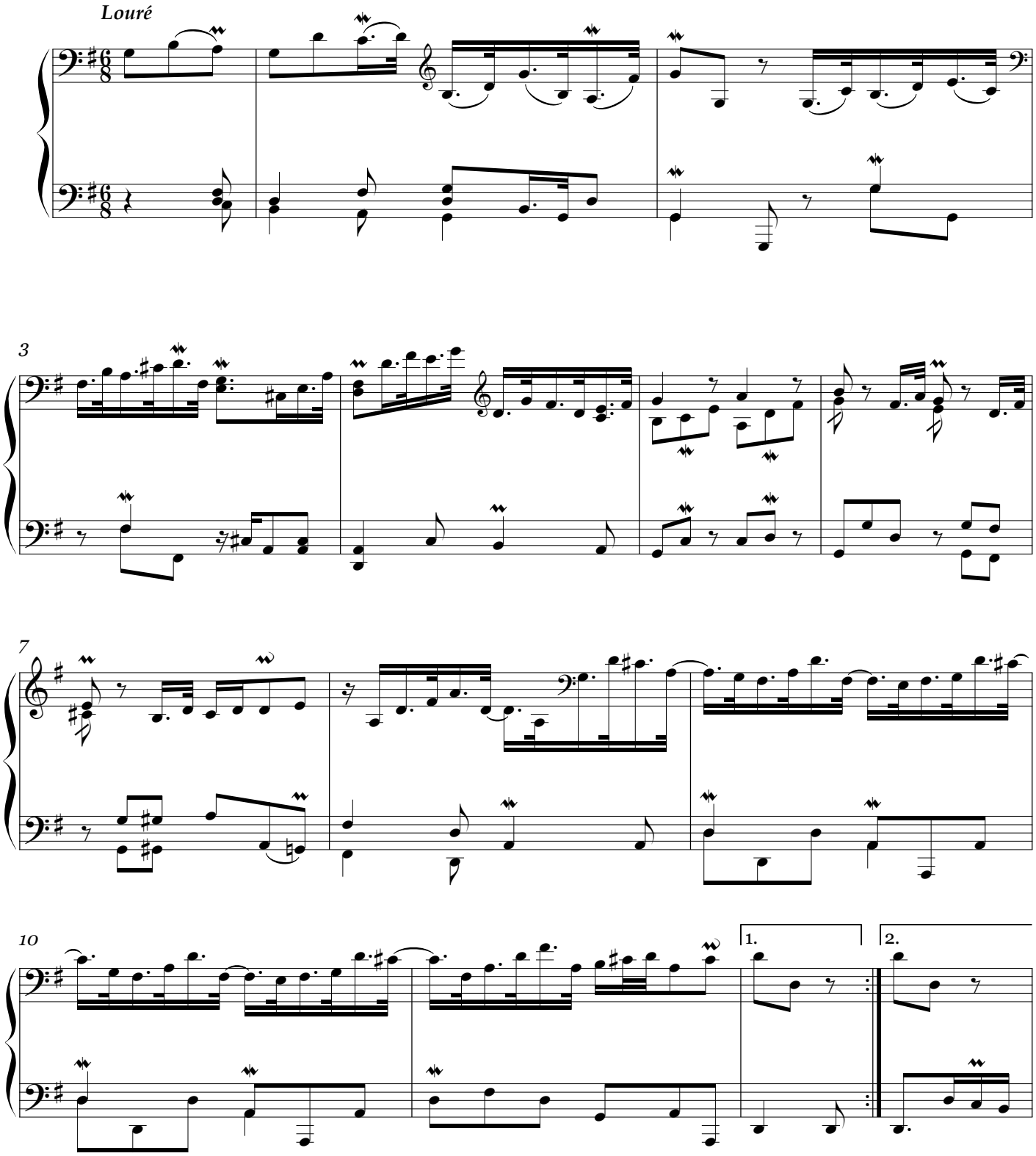
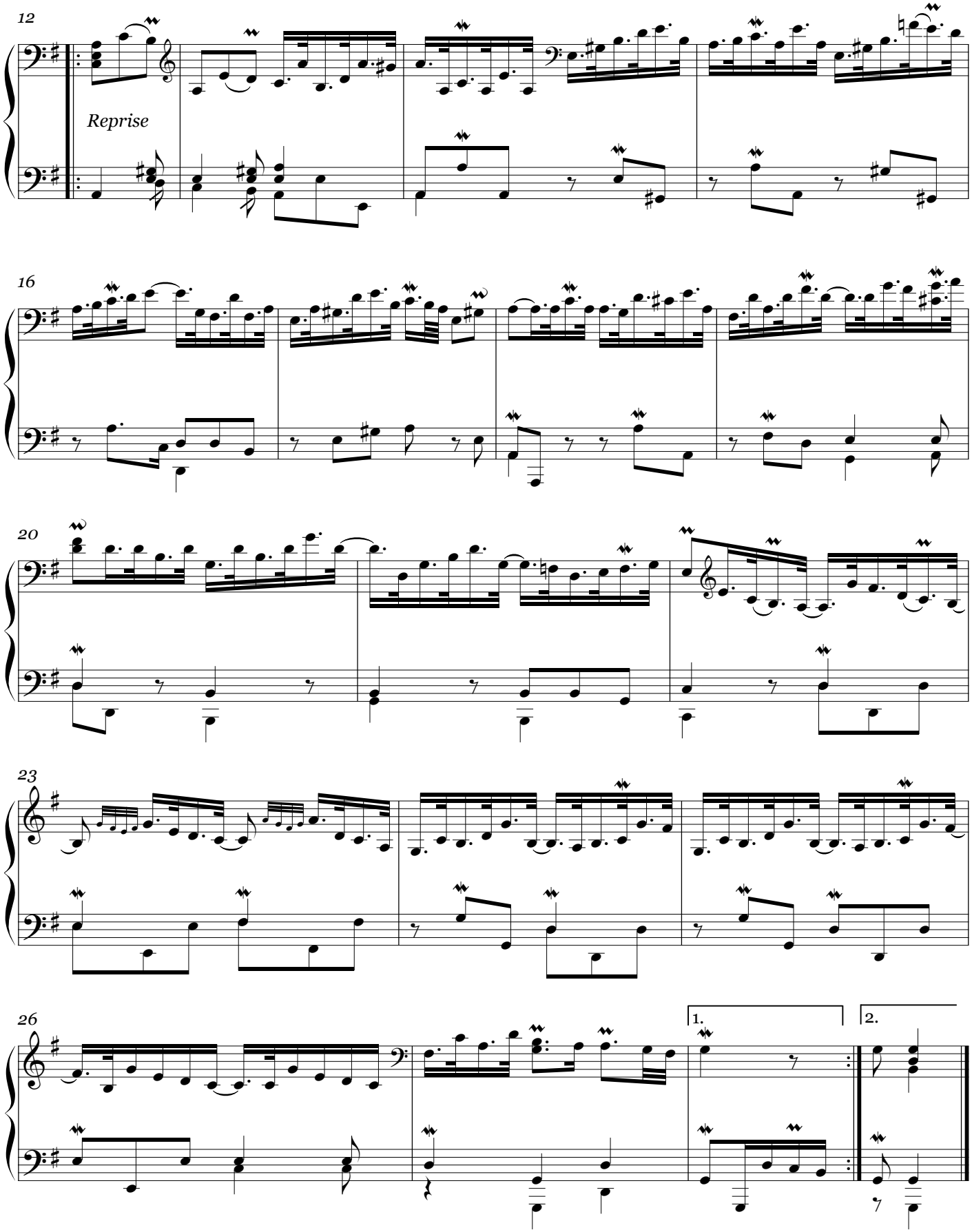
2ème Suite
3. La du Breüil

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Louré




12
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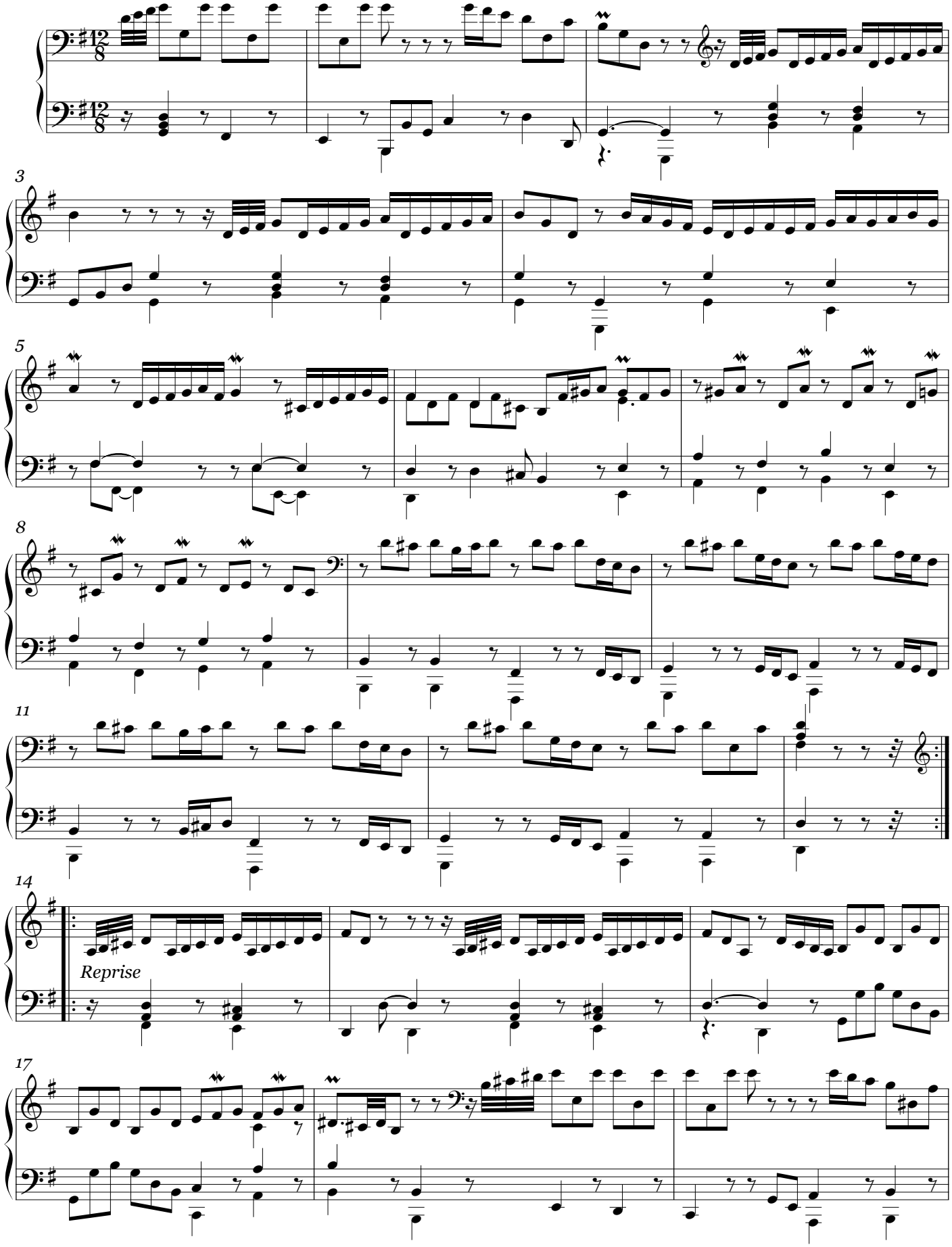
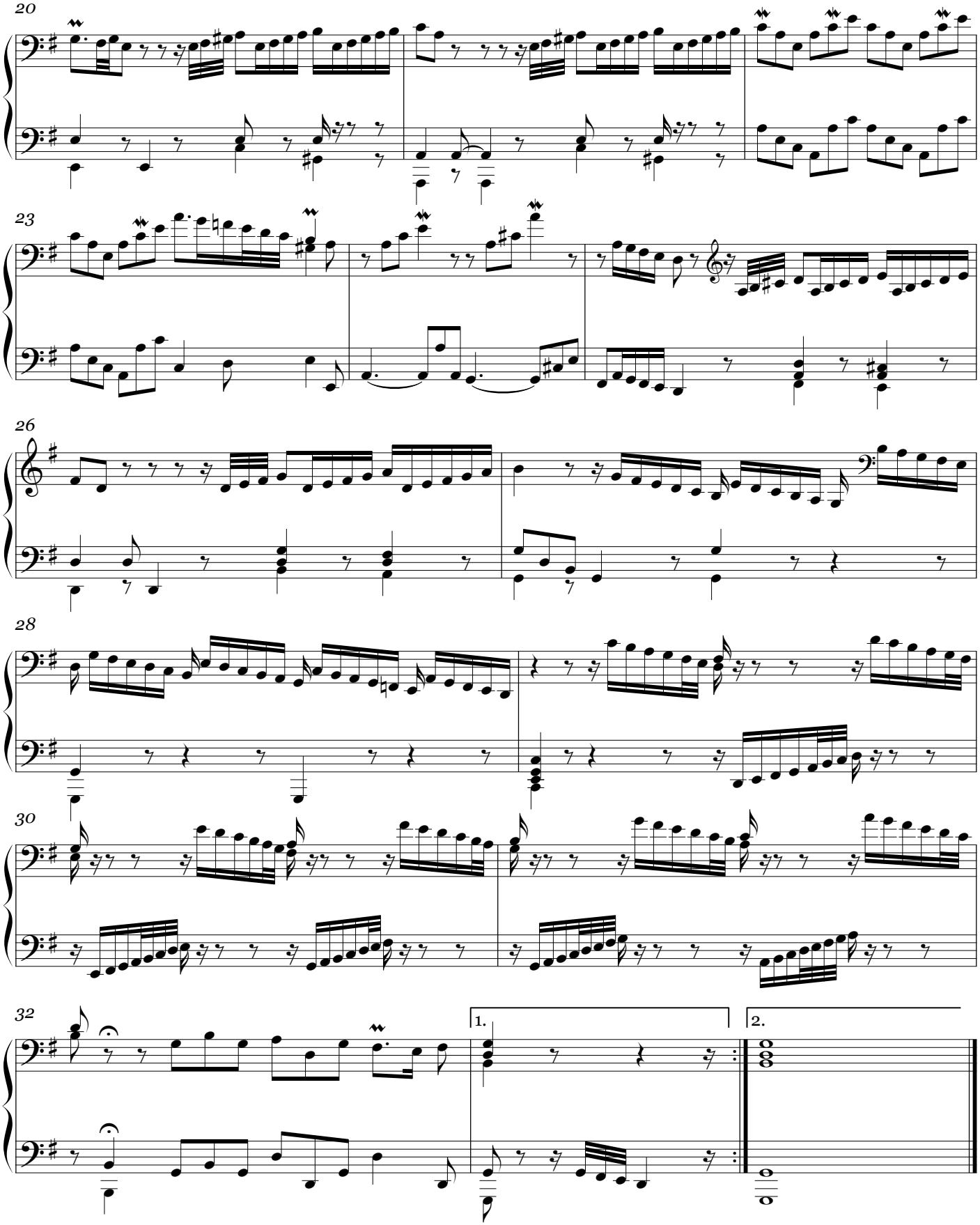
2ème Suite
4. La Leclair

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

tres vivement et détaché

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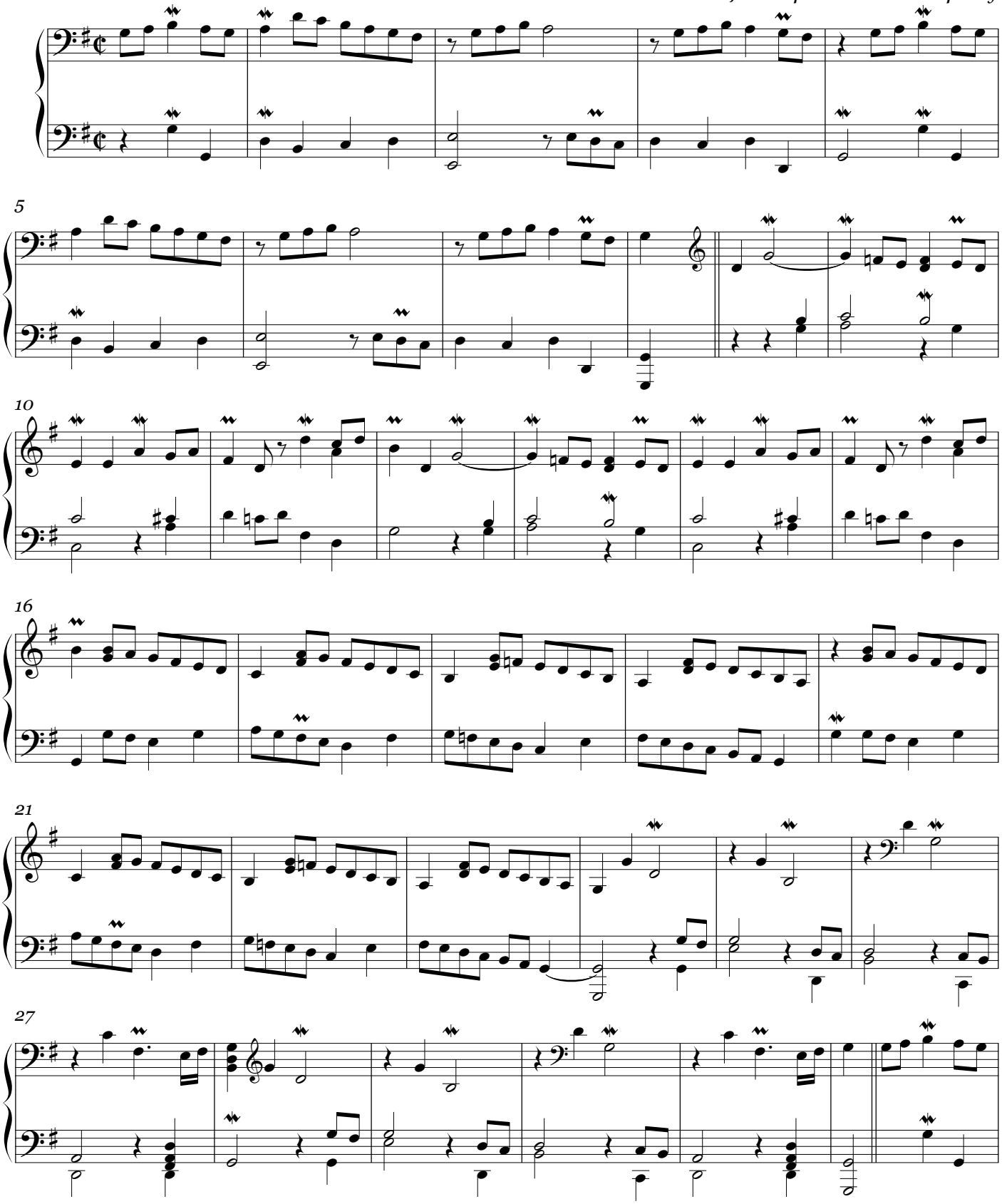
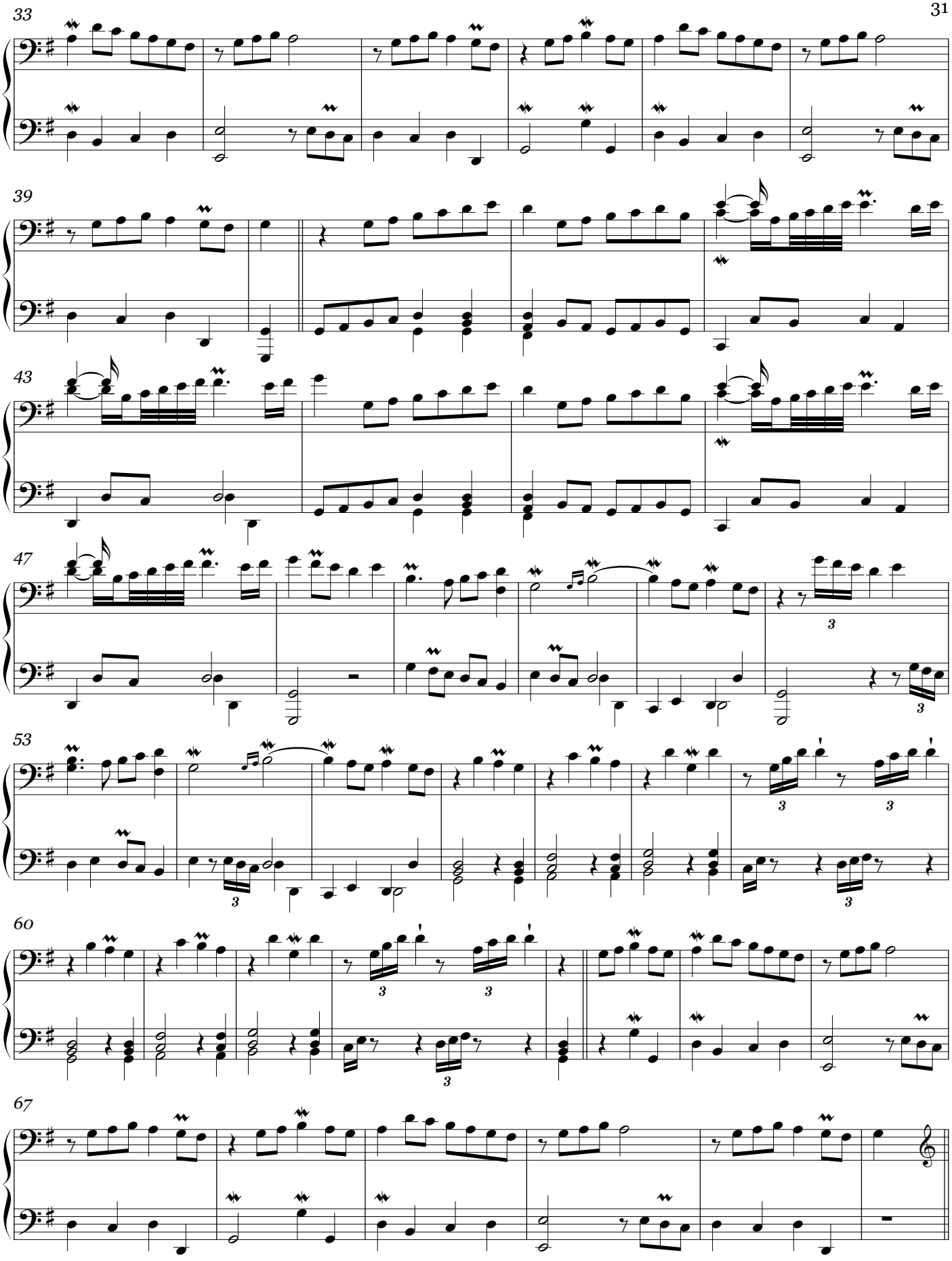
2ème Suite
5. La Buisson. Chaconne

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Gratieusement

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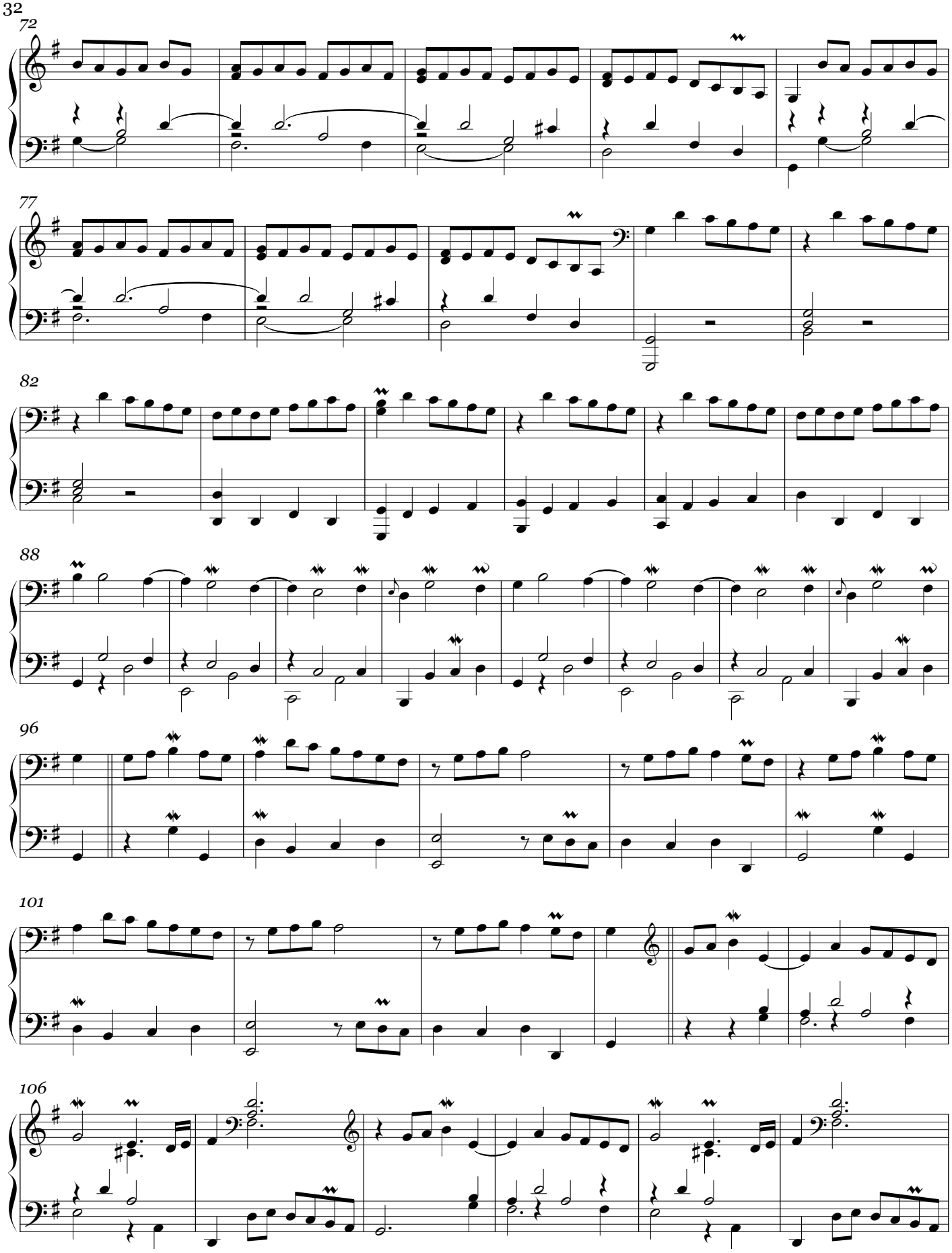
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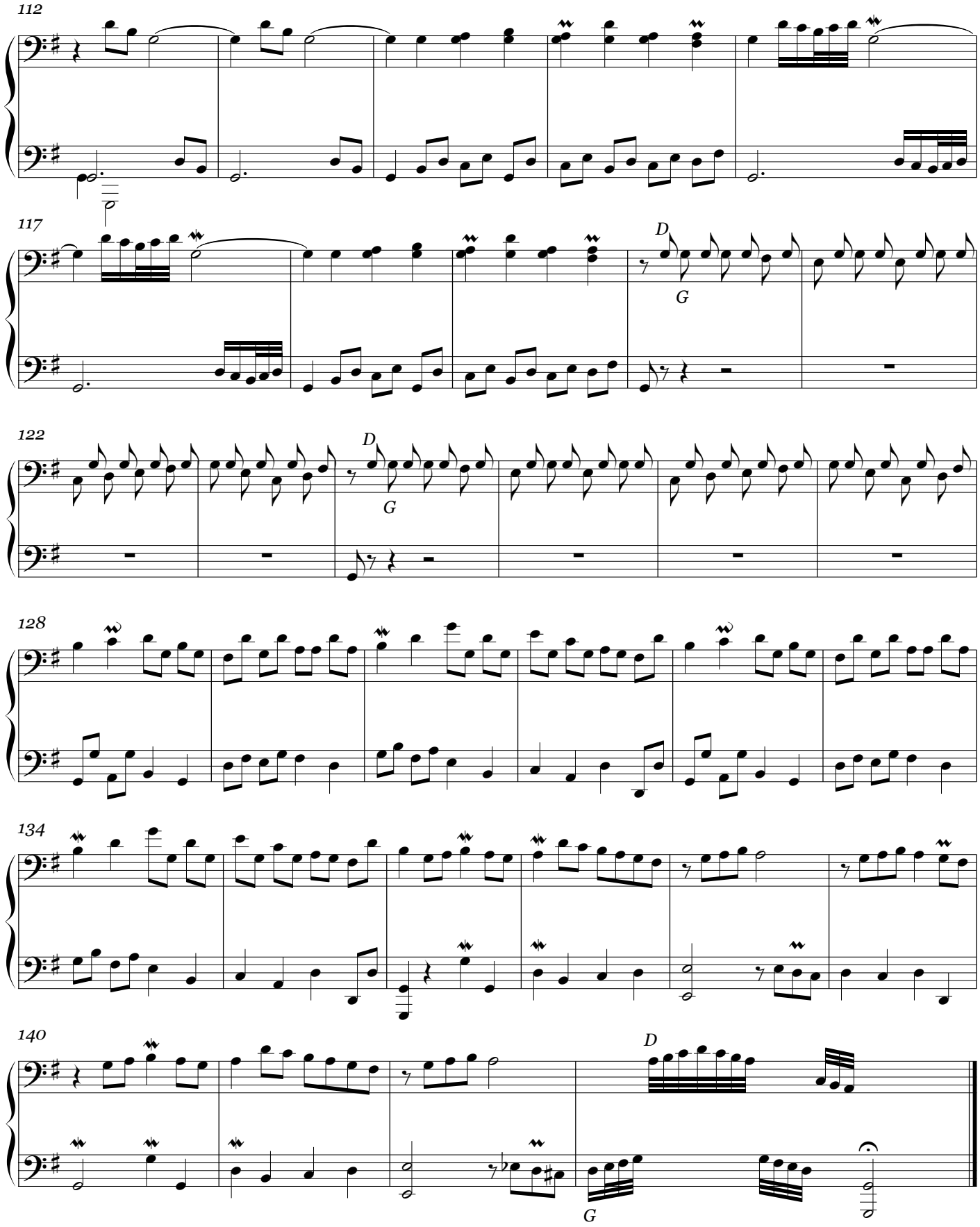
112
117
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G
122
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G
128
134
140
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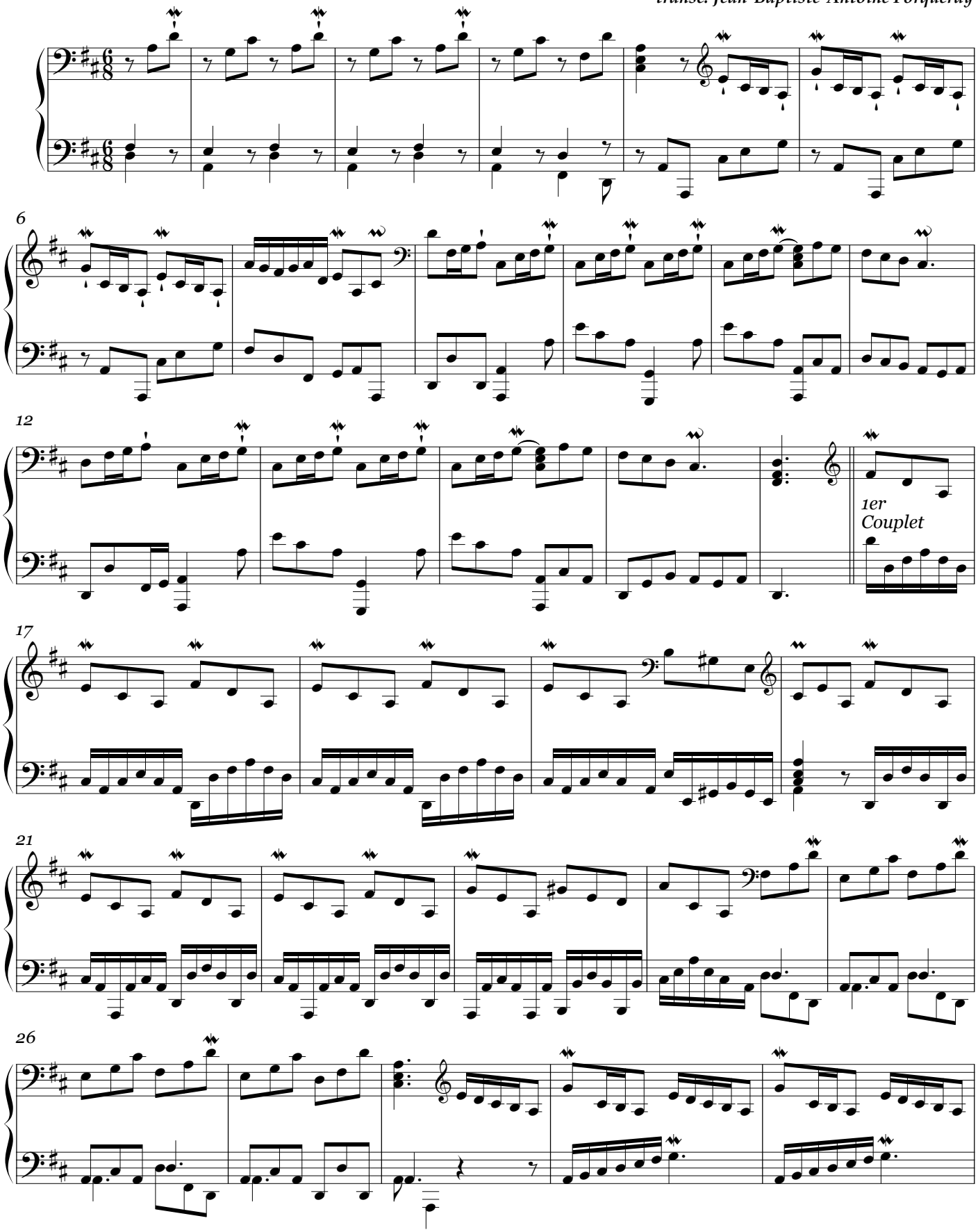
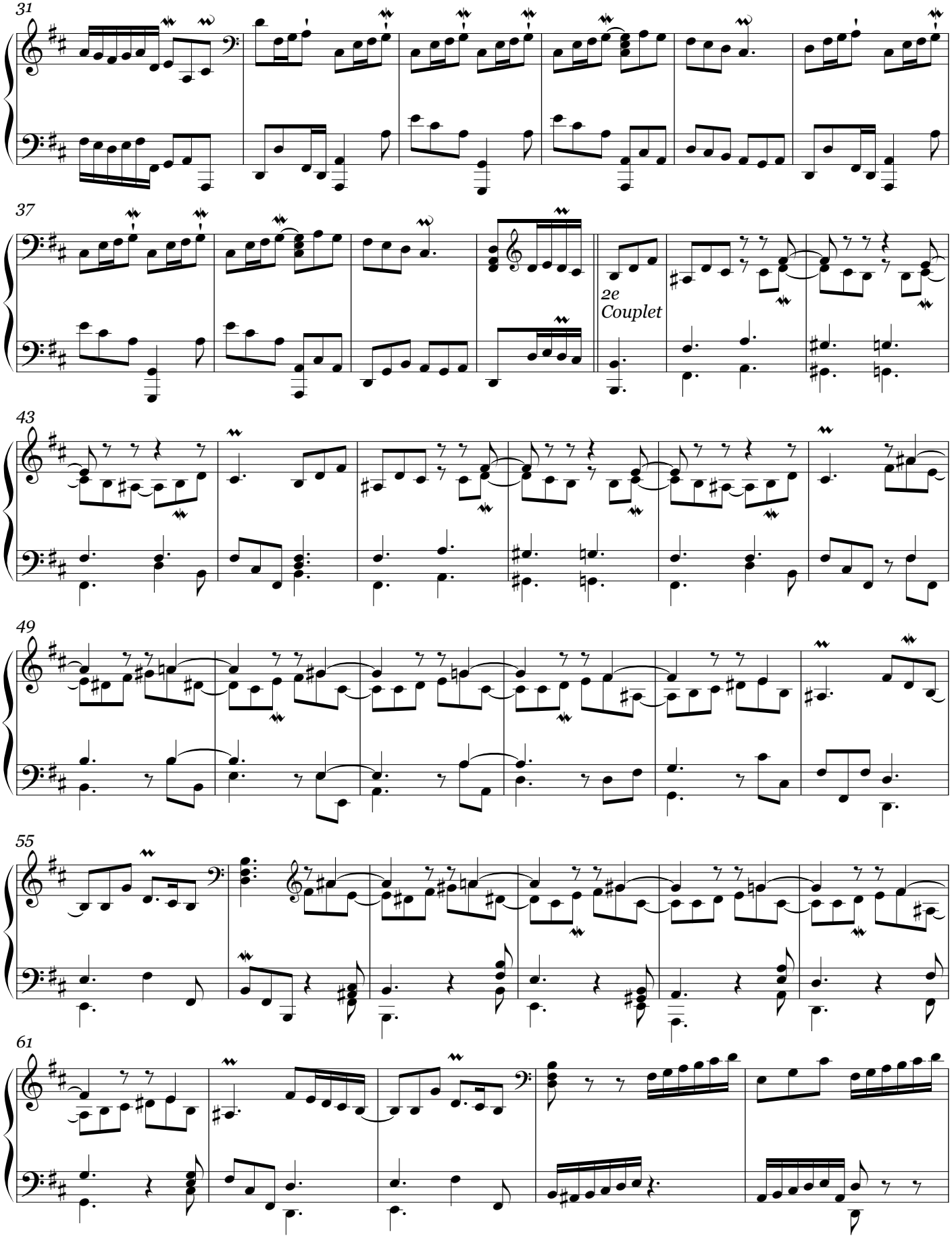
3ème Suite
1. La Ferrand

Détaché, et d'une belle éxecution

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

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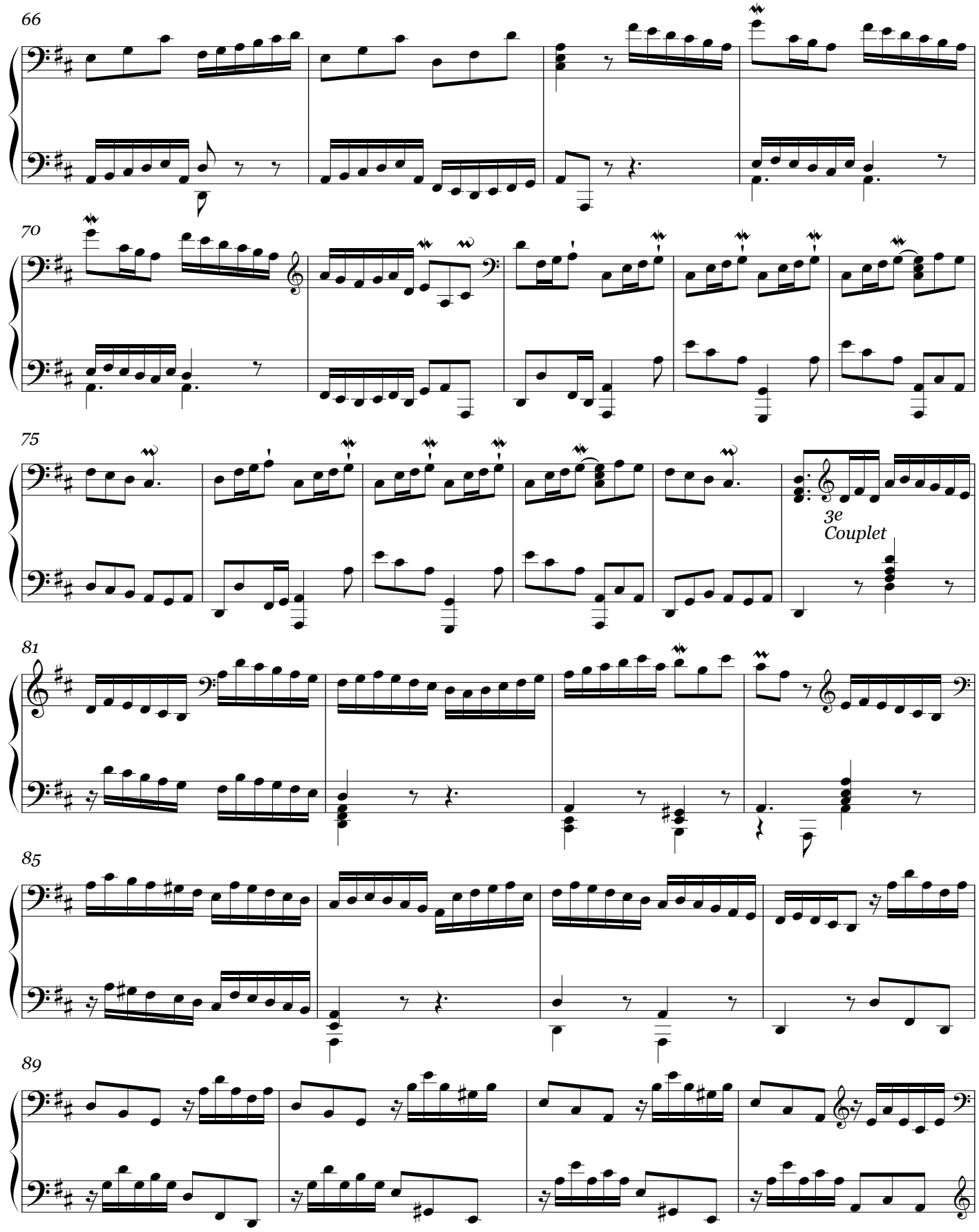
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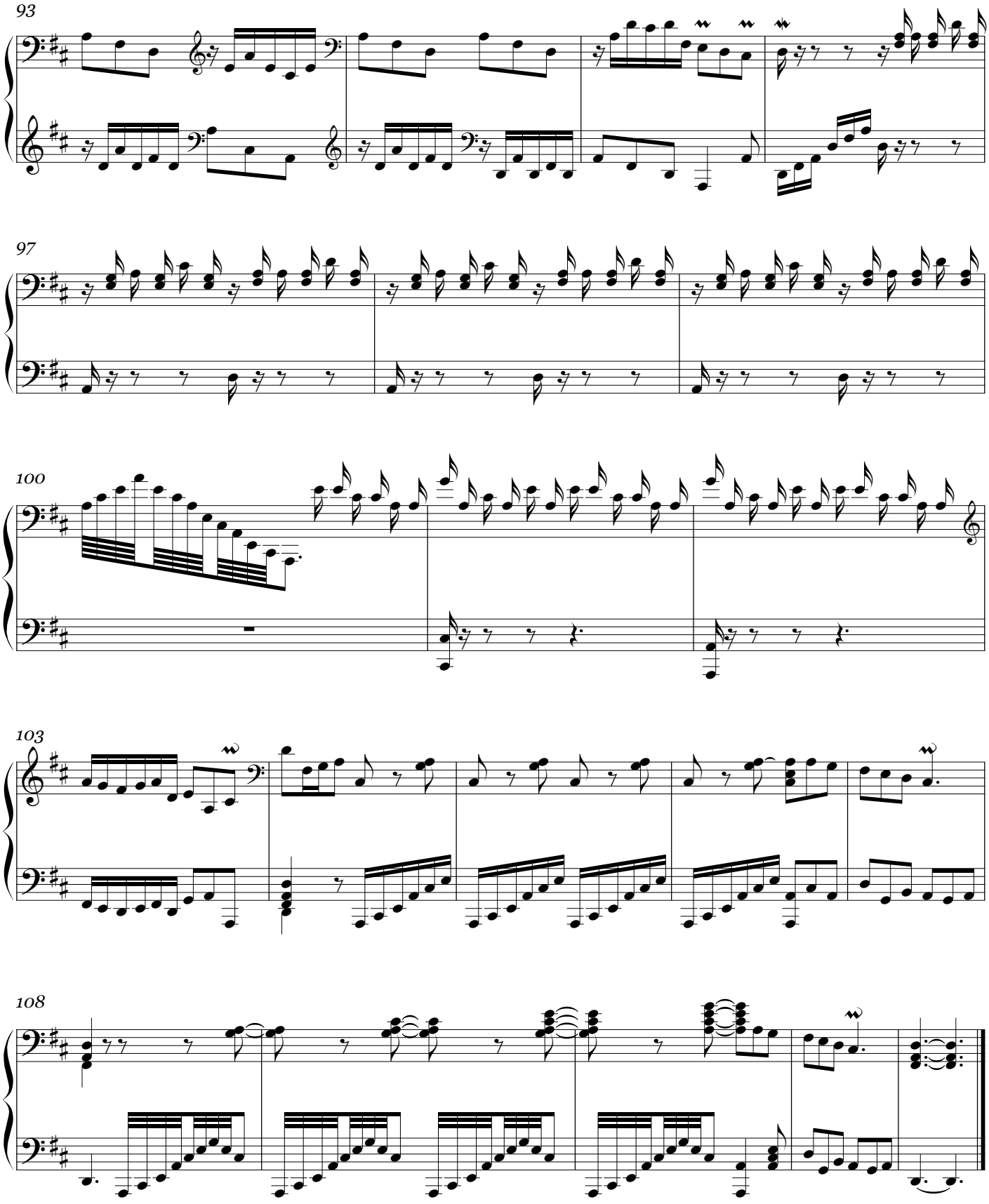
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103
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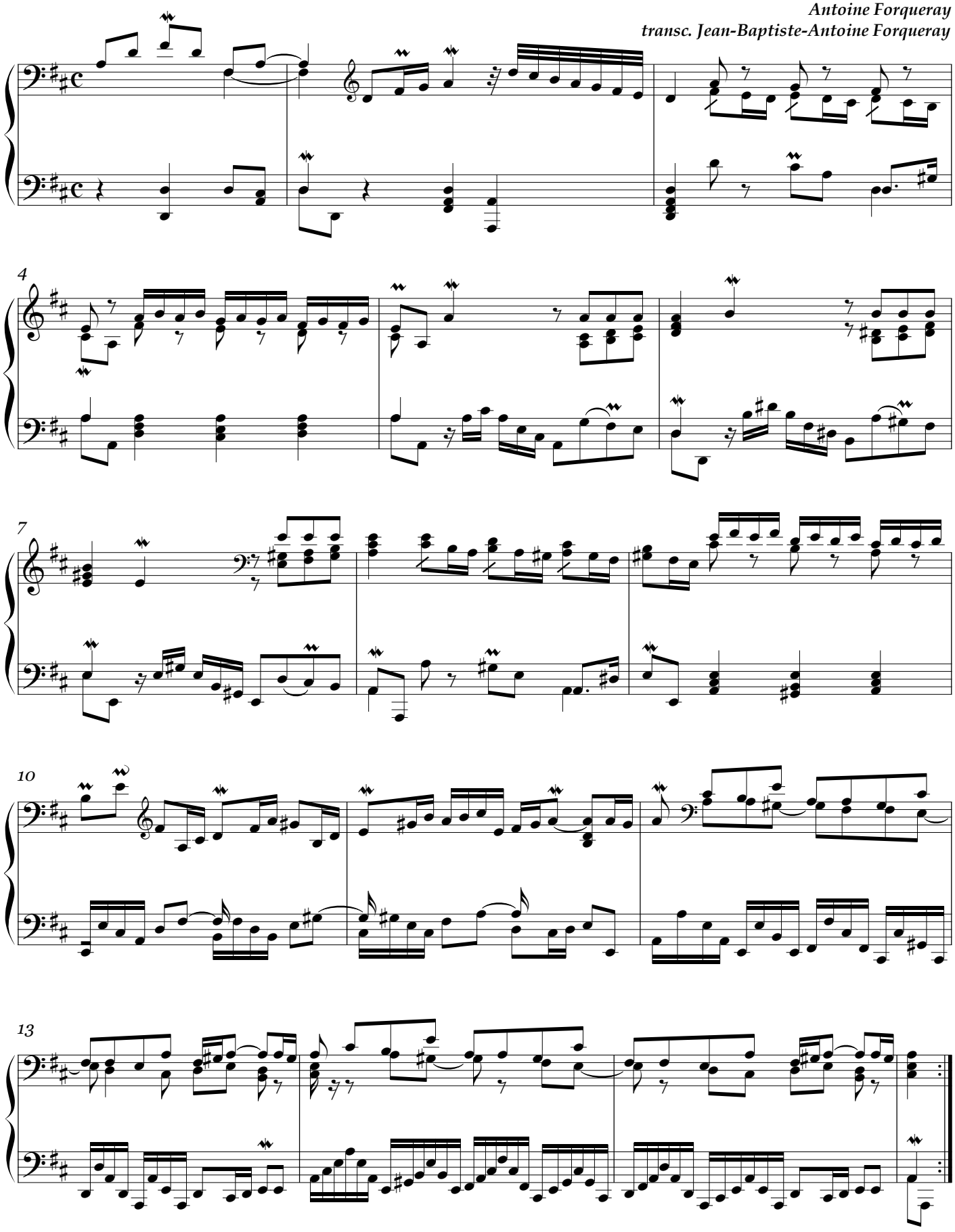
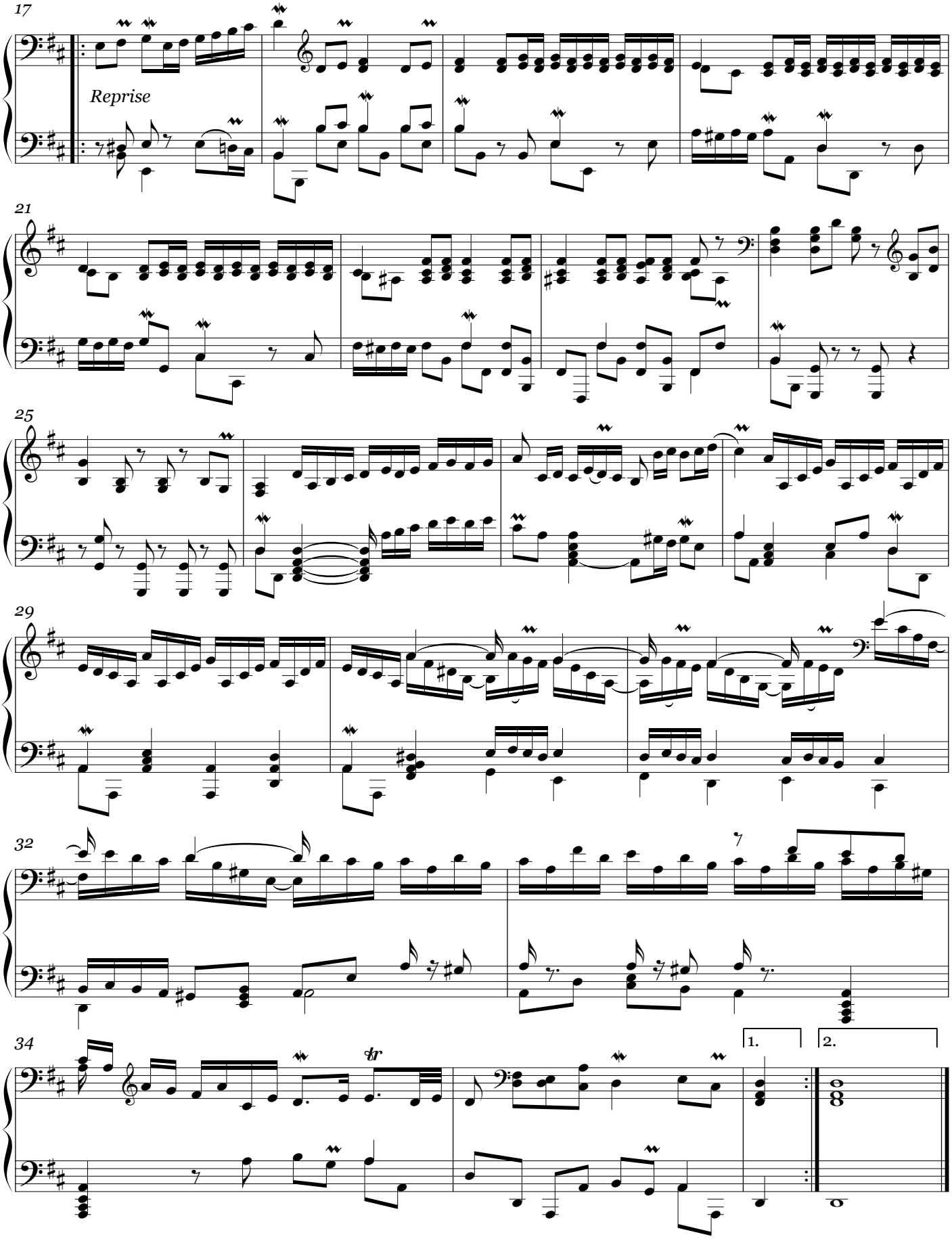
3ème Suite
2. La Regente

Noblement et soutenu

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray




17
Reprise
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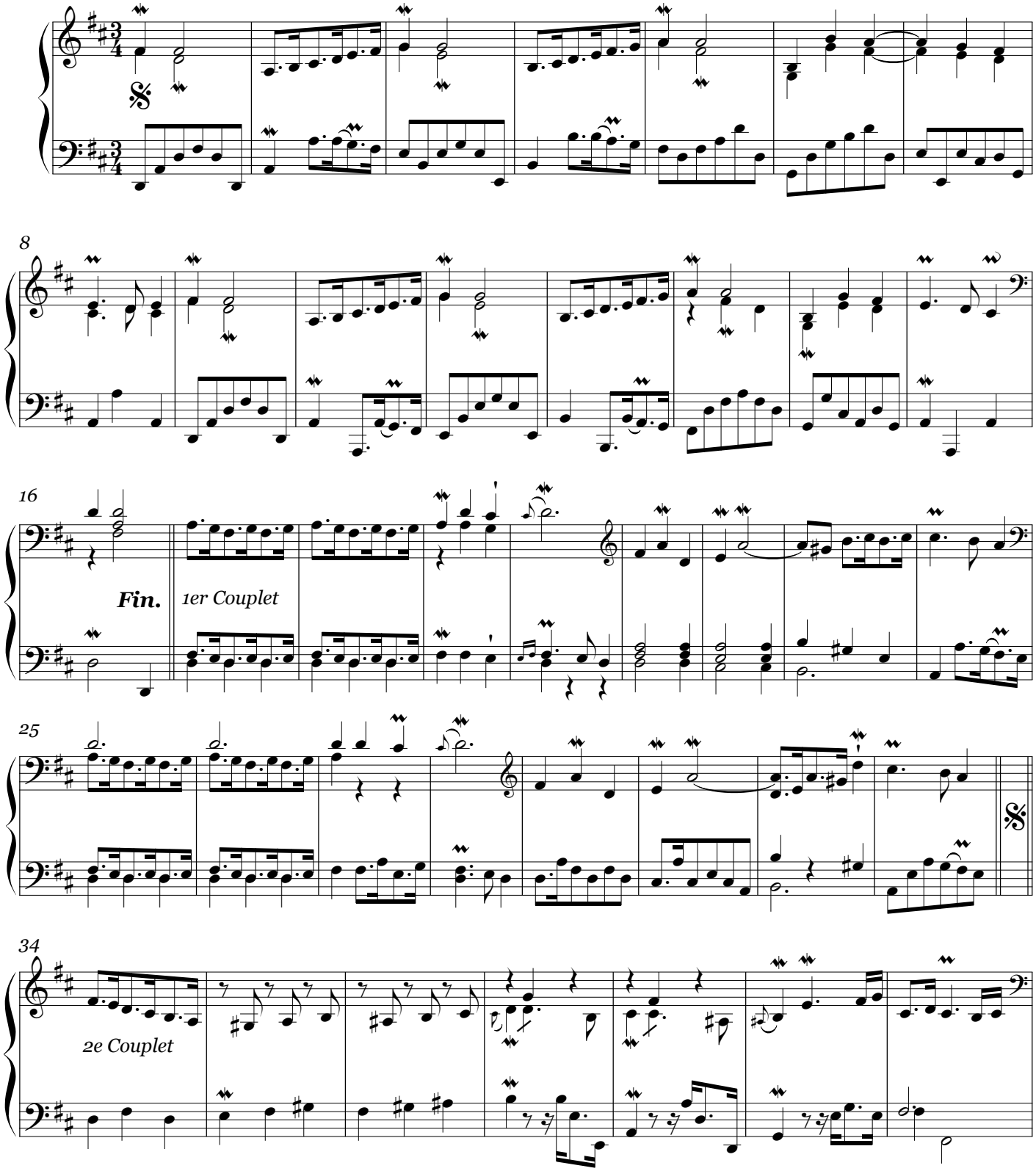
3ème Suite
3. La Tronchin

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Mouvement aisé



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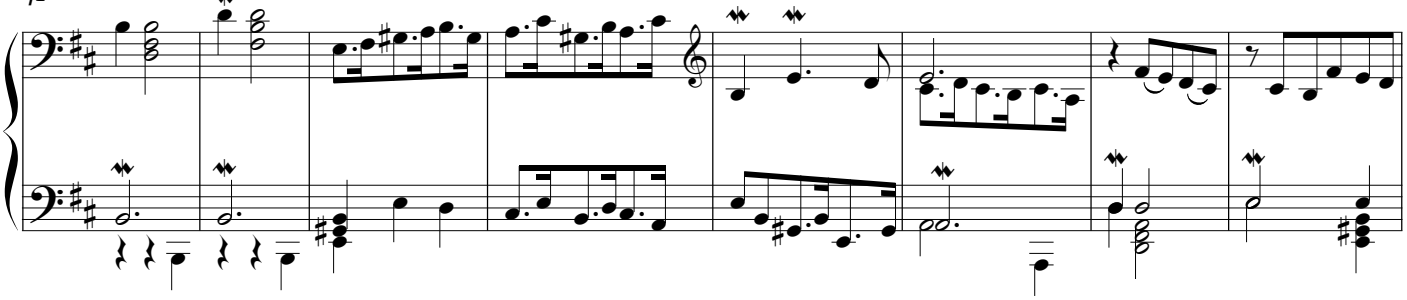

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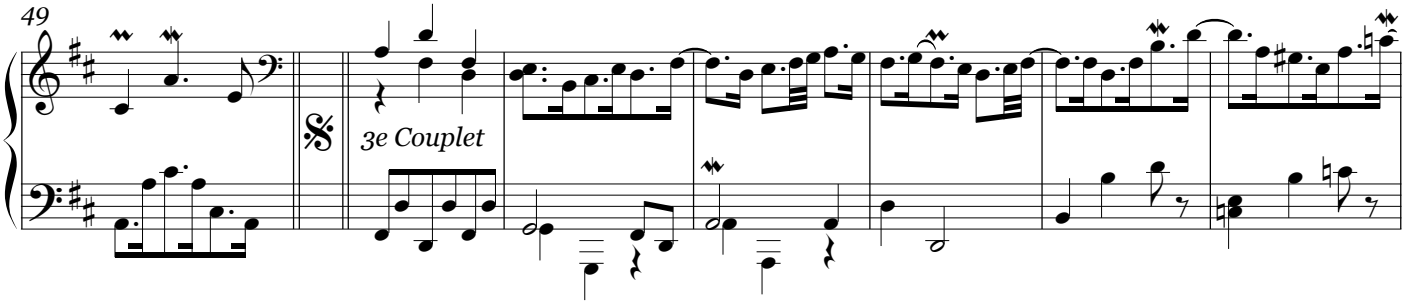

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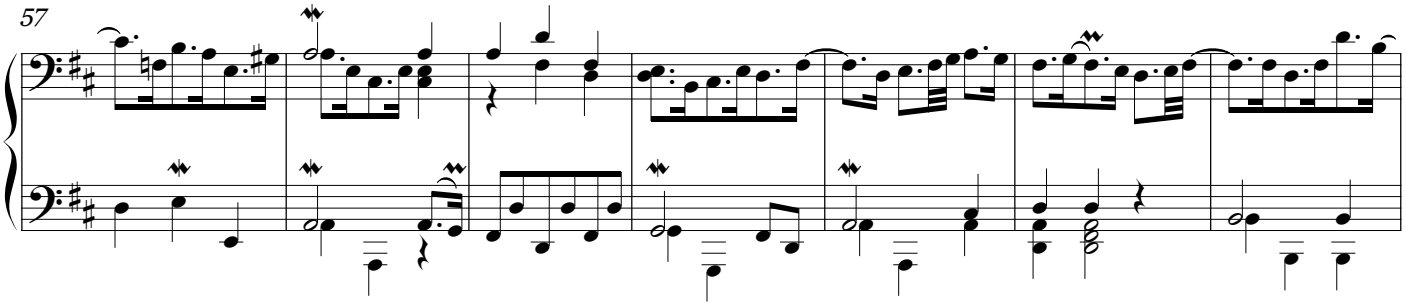

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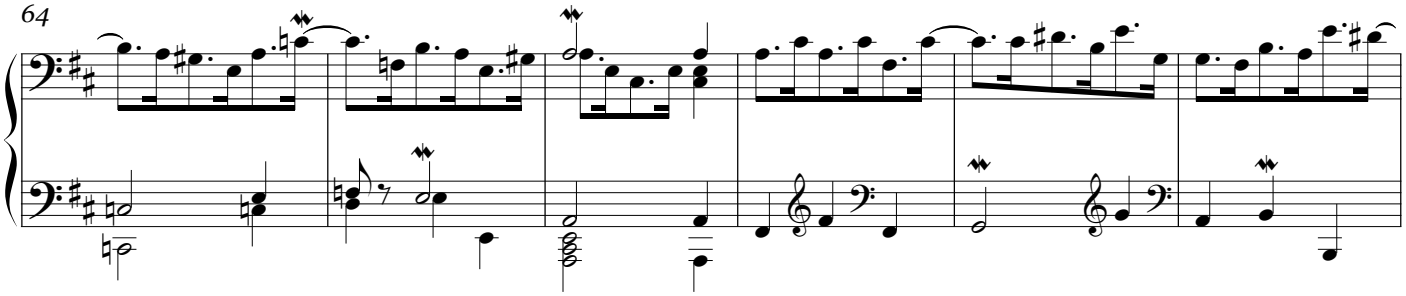

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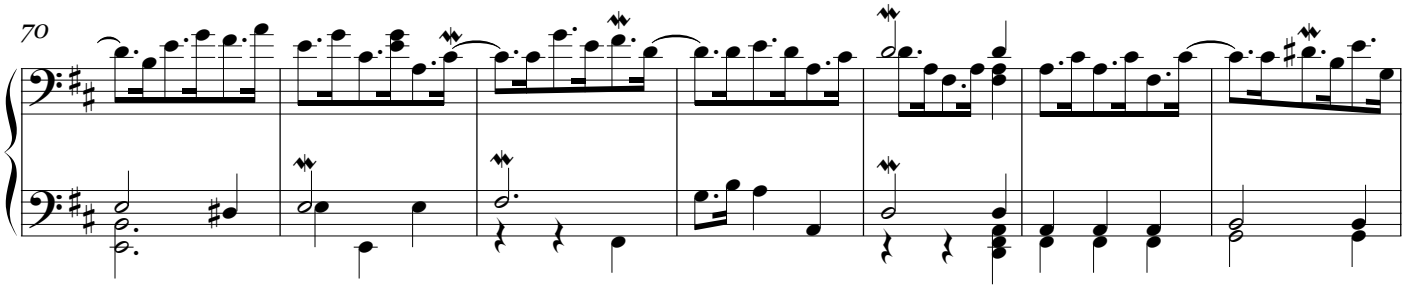

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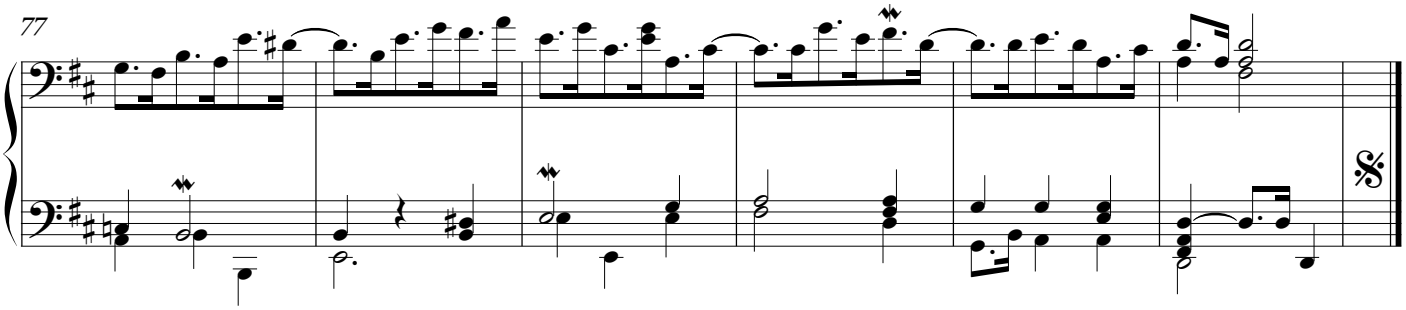
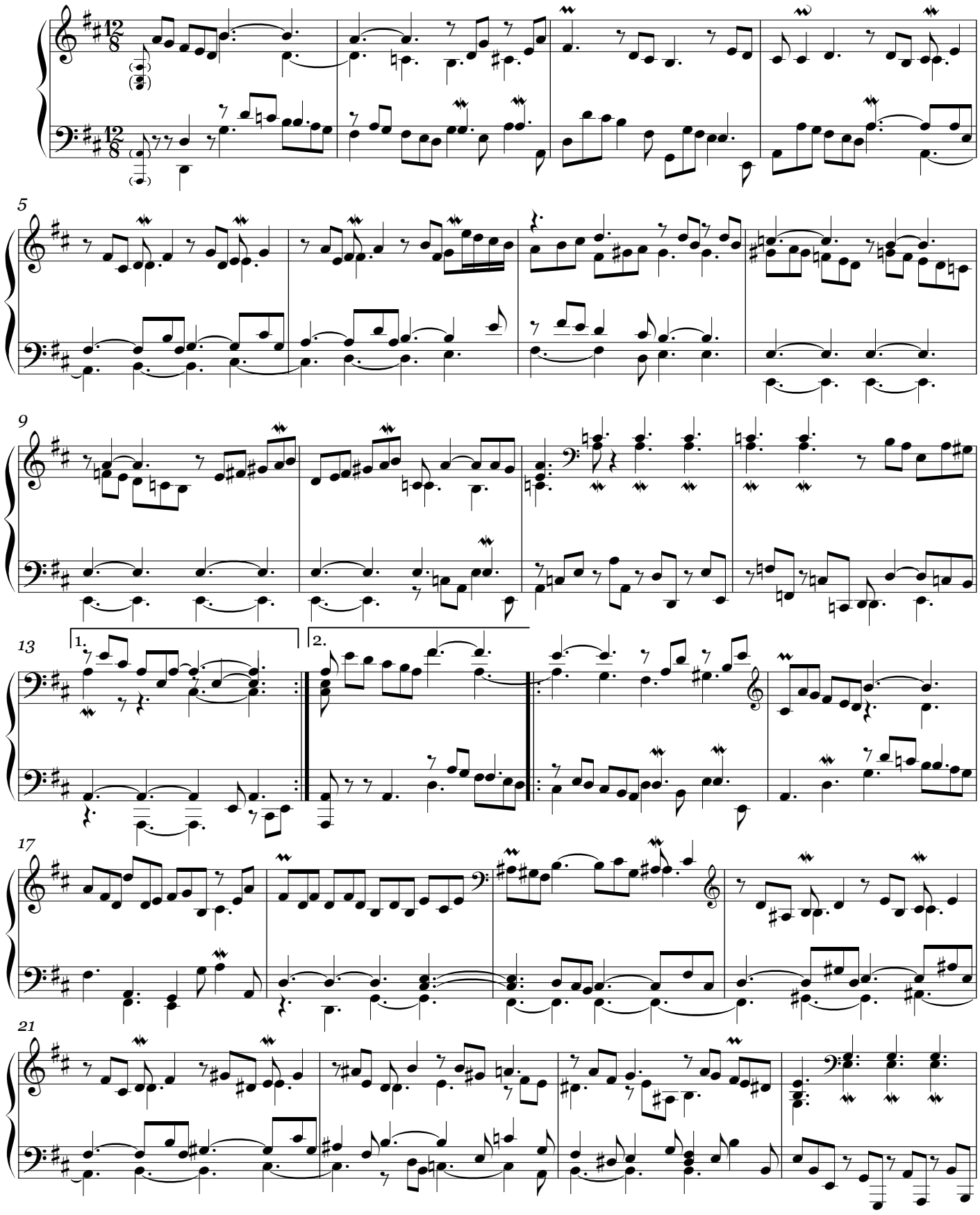
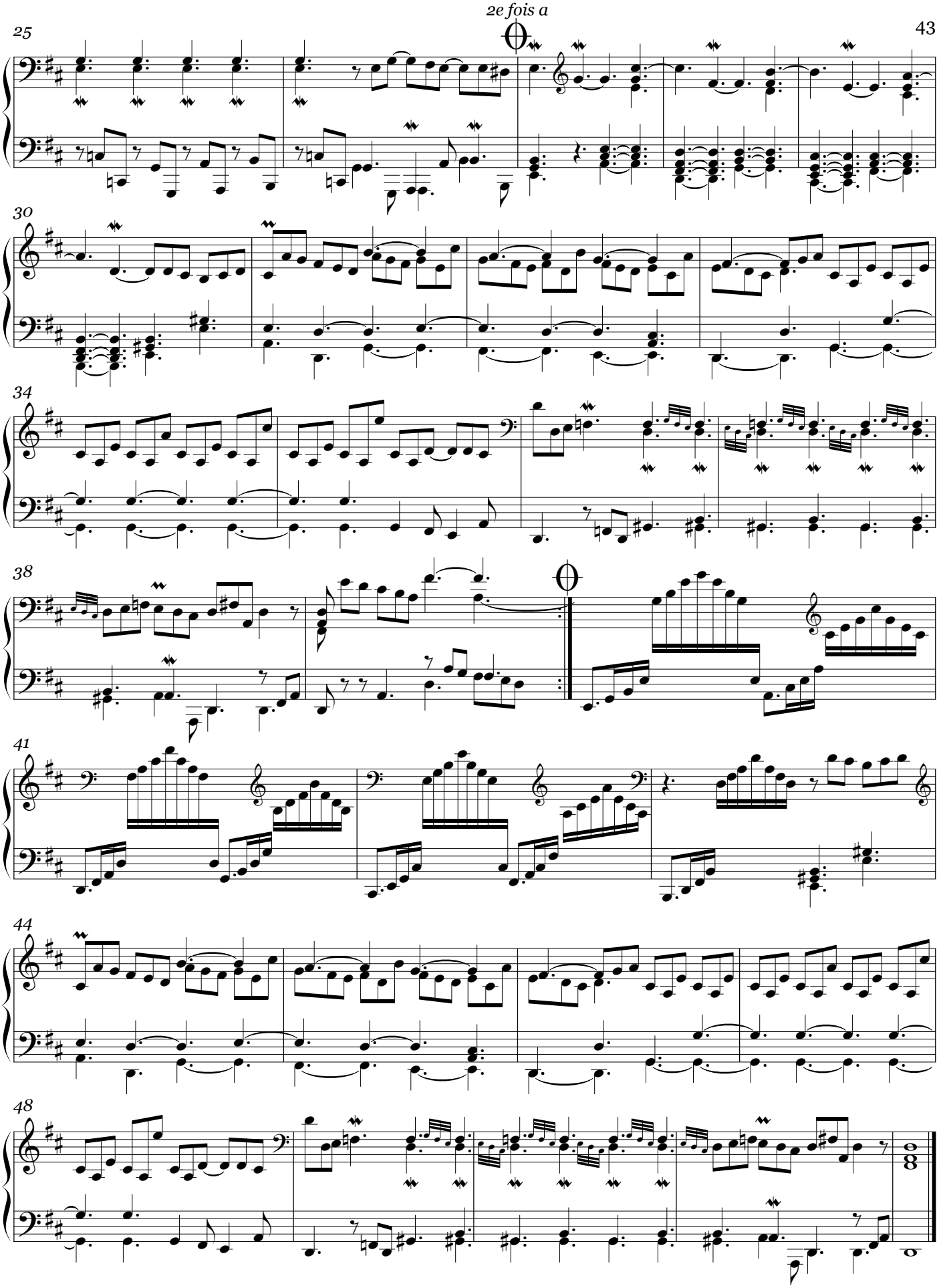


3ème Suite
4. La Angrave

Jean-Baptiste-Antoine Forqueray

tres vivement




2e fois a
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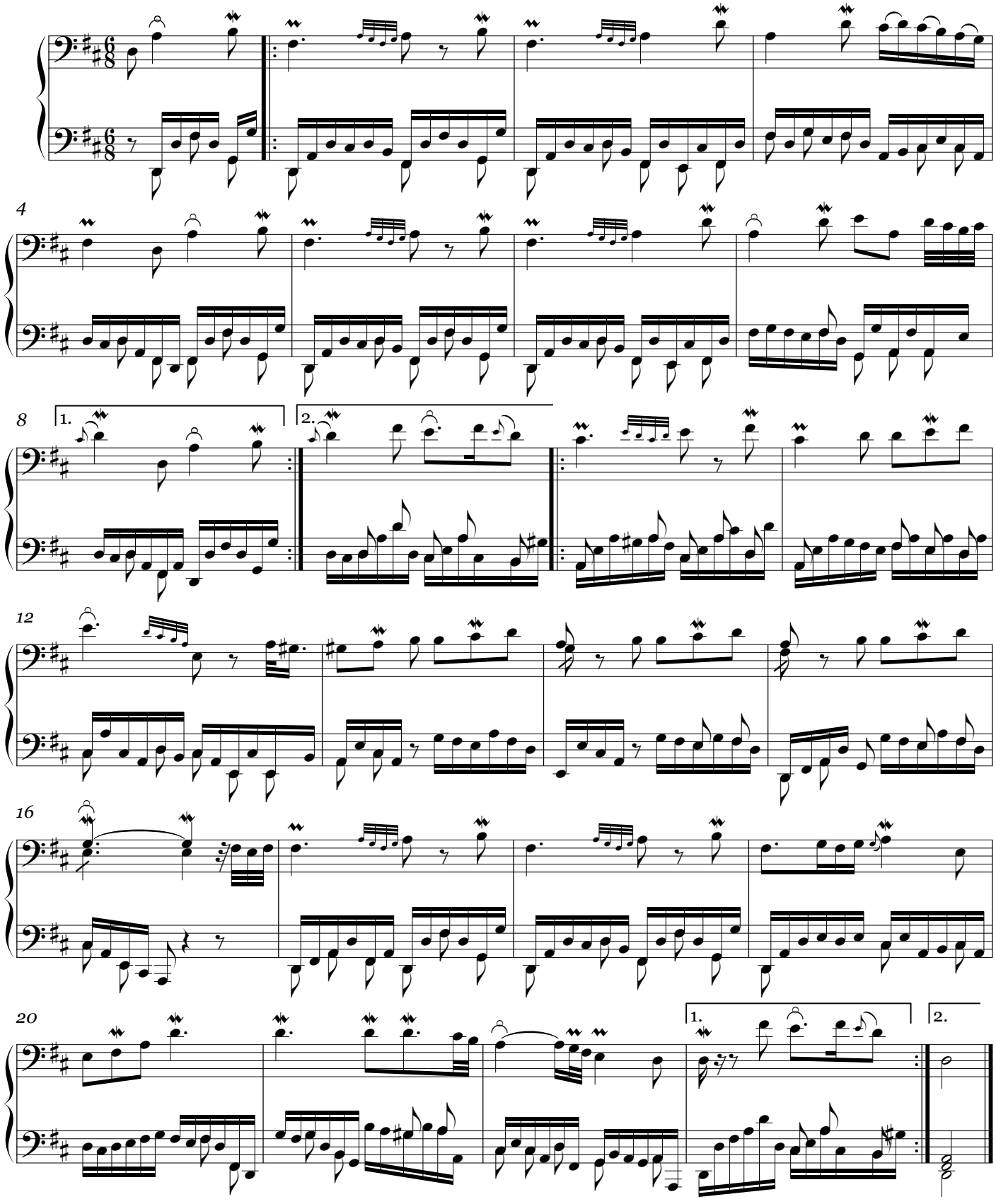
3ème Suite
5. La du Vaucel

Jean-Baptiste-Antoine Forqueray

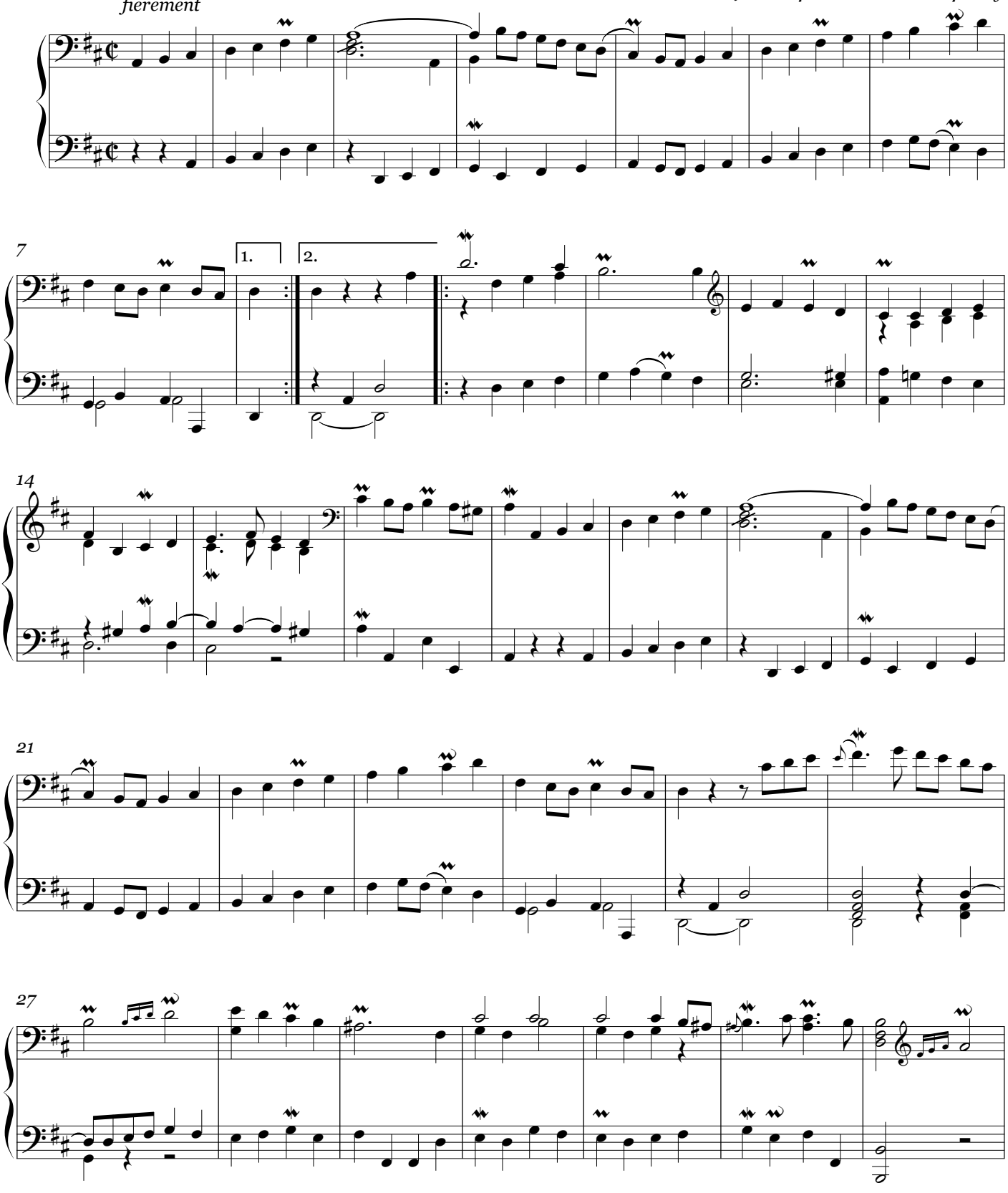
tres tendrement

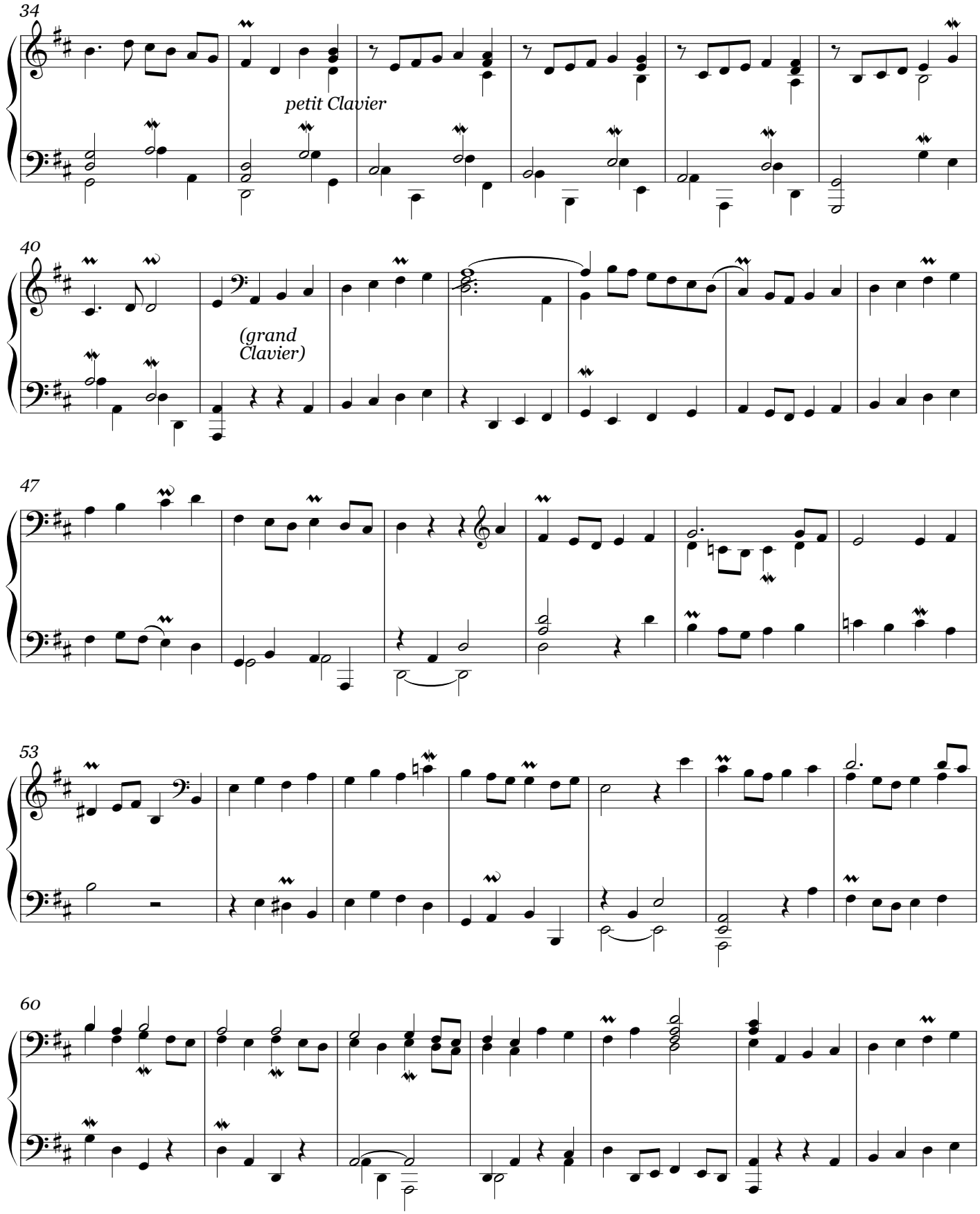


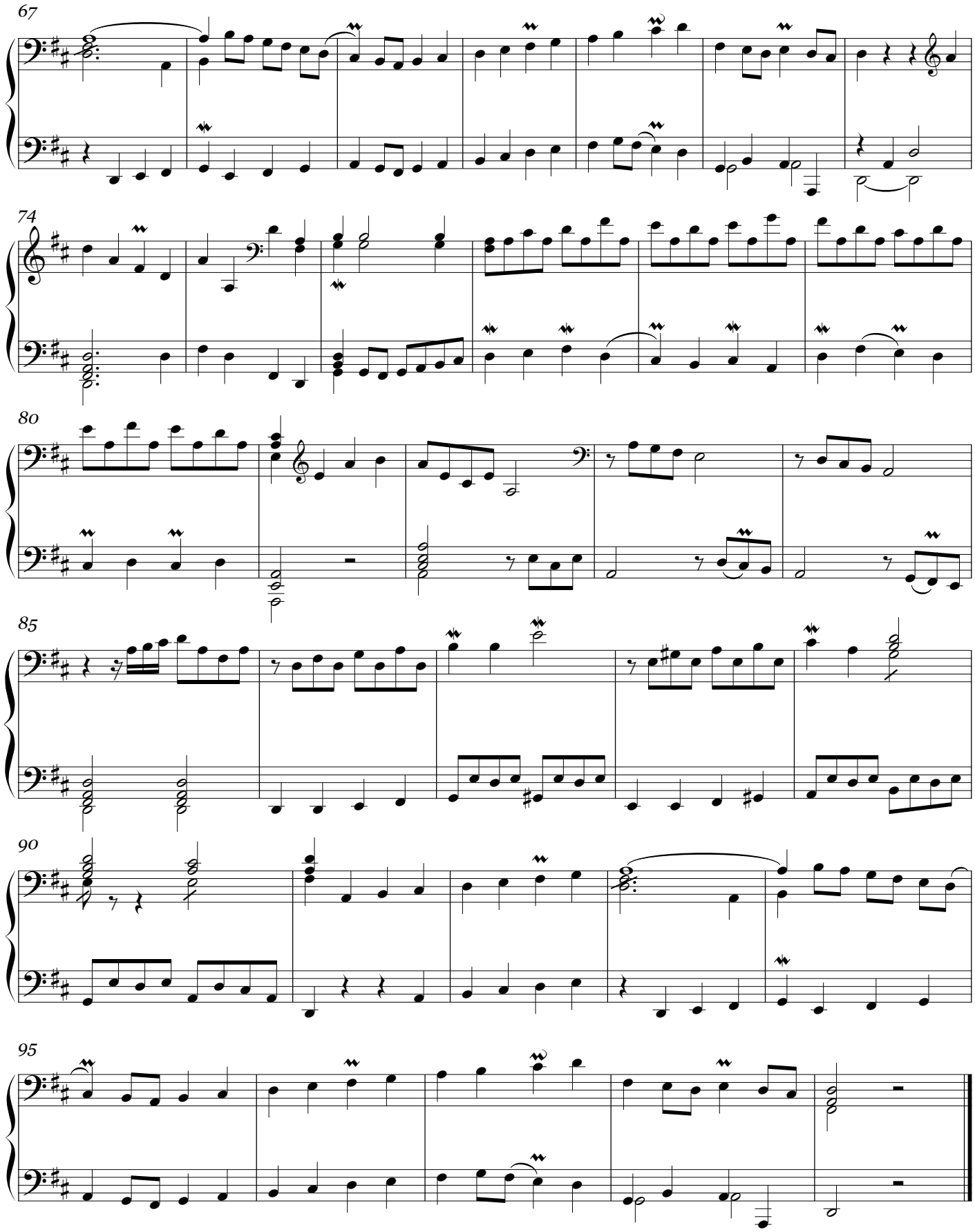
3ème Suite
6. La Eynaud

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

fierement



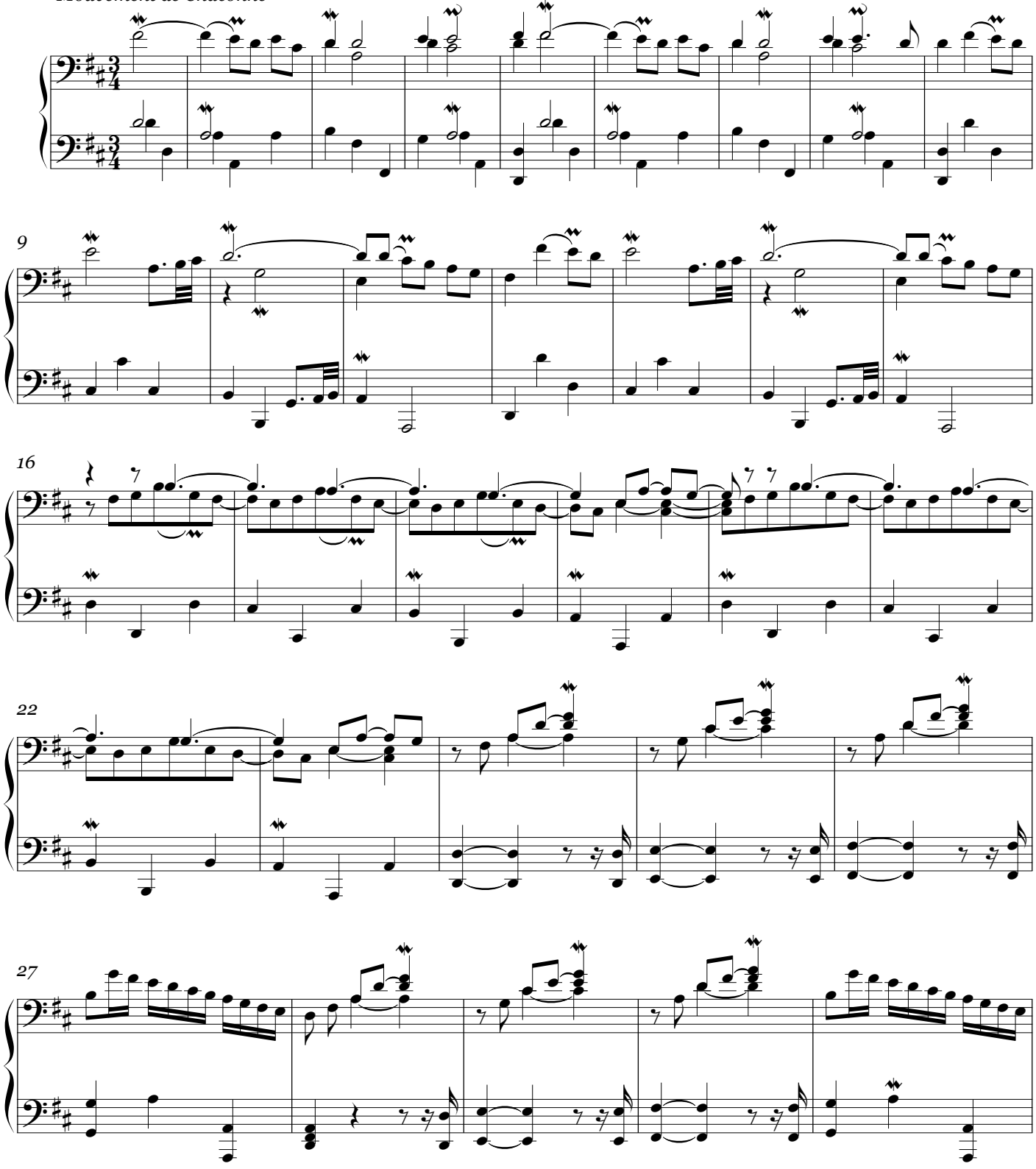

34
petit Clavier
40
(grand
Clavier)
47
53
60

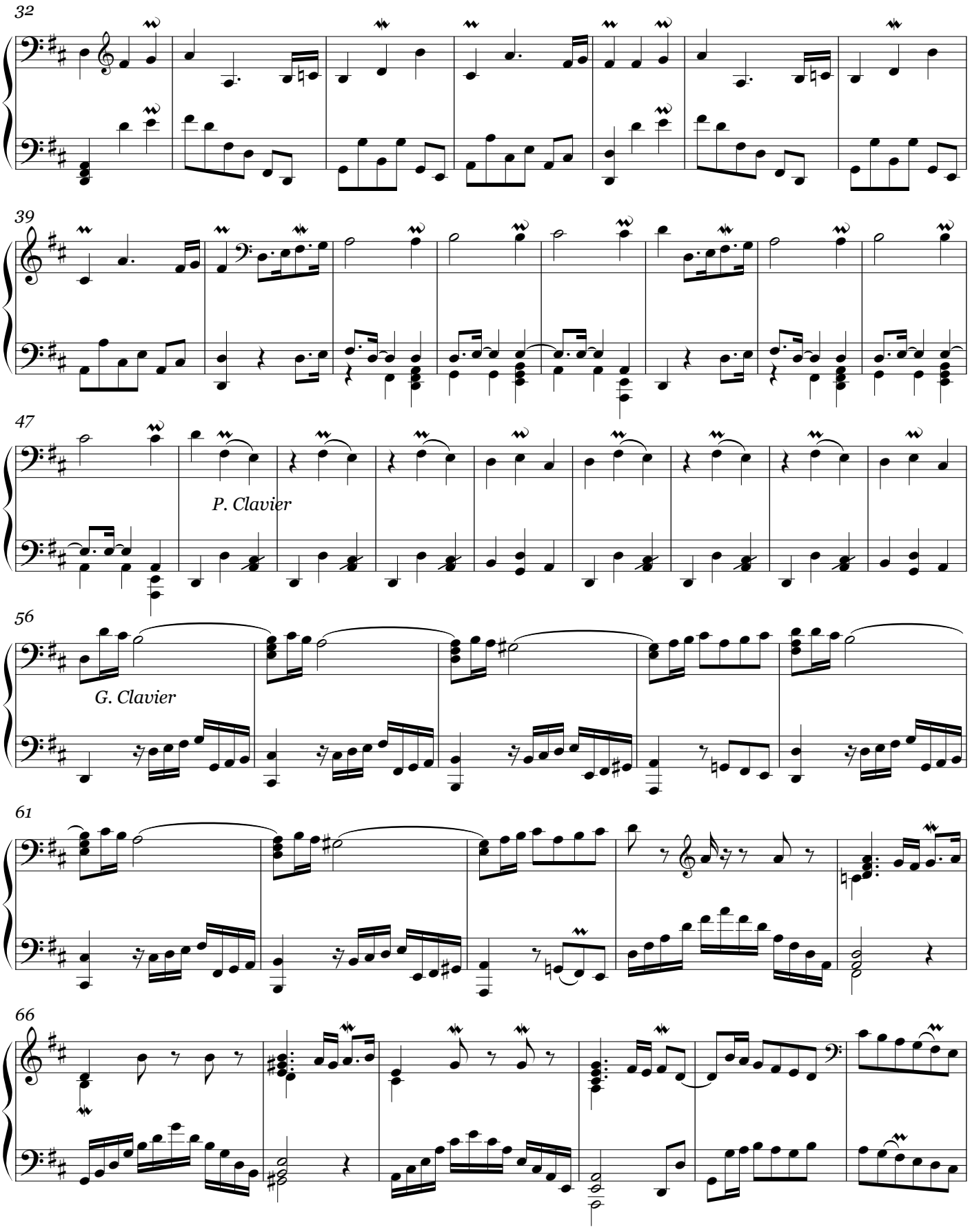

67
74
80
85
90
95

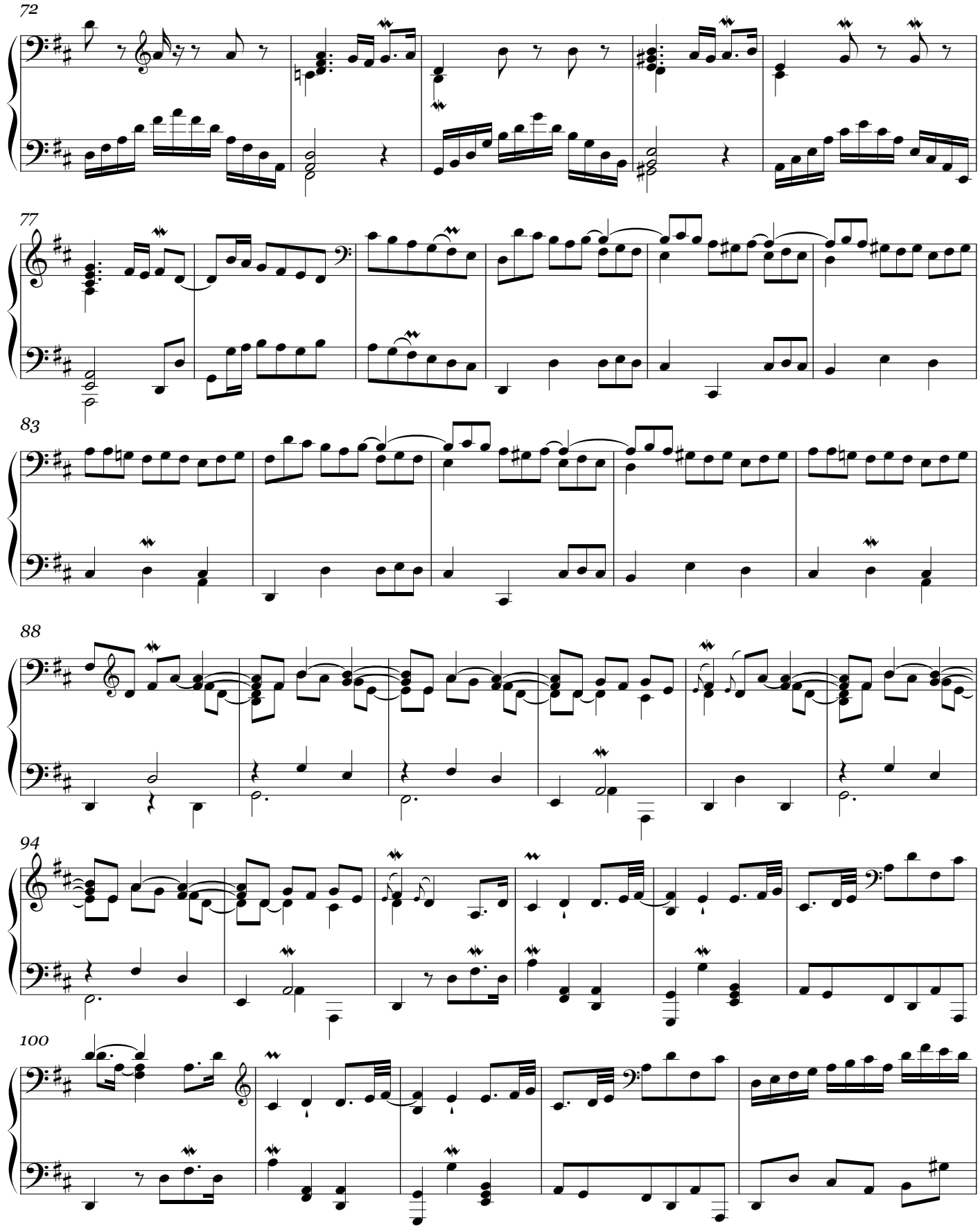
3ème Suite
7. La Morangis ou La Plissay

Jean-Baptiste-Antoine Forqueray

Mouvement de Chaconne




32
39
47
P. Clavier
56
G. Clavier
61
66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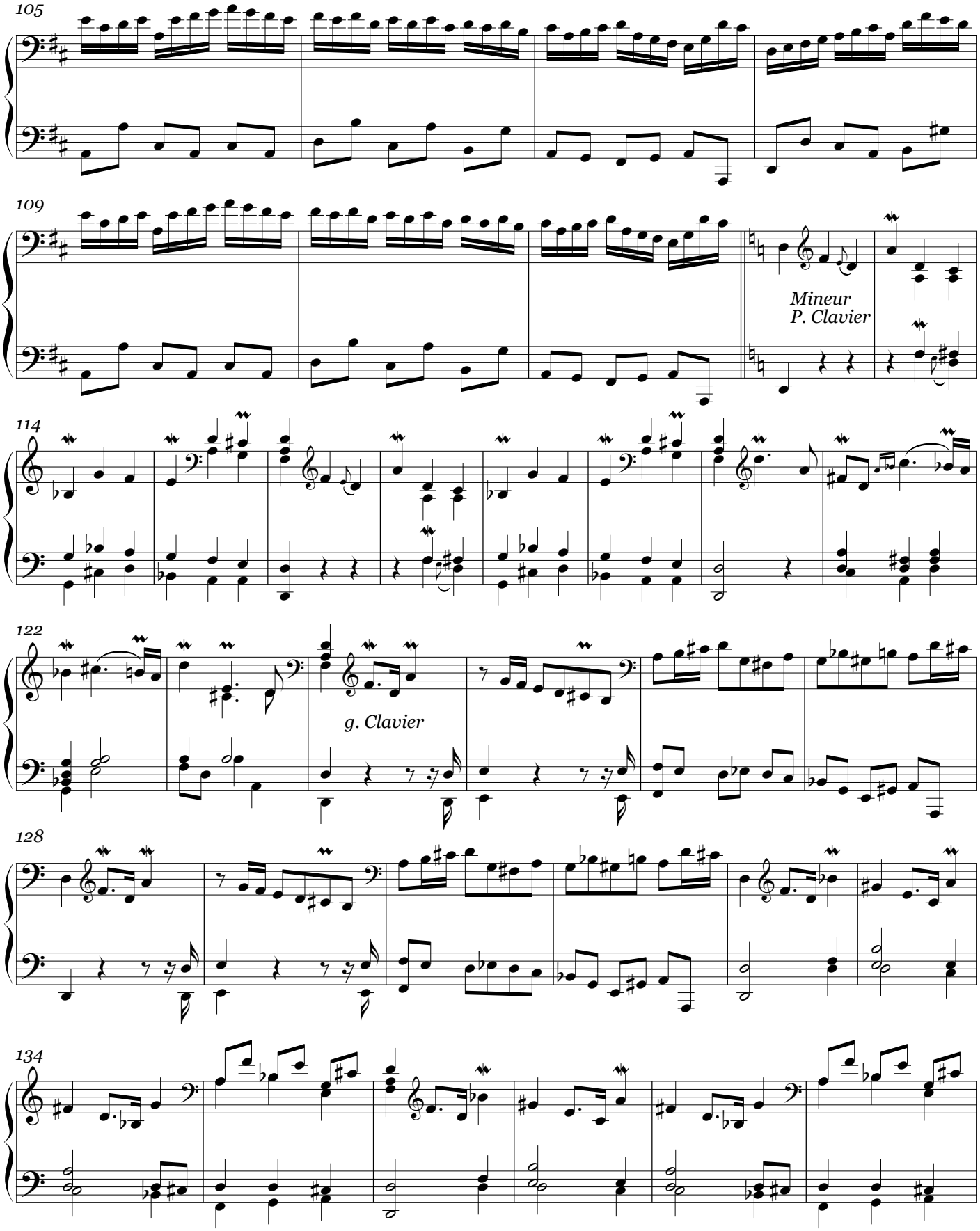
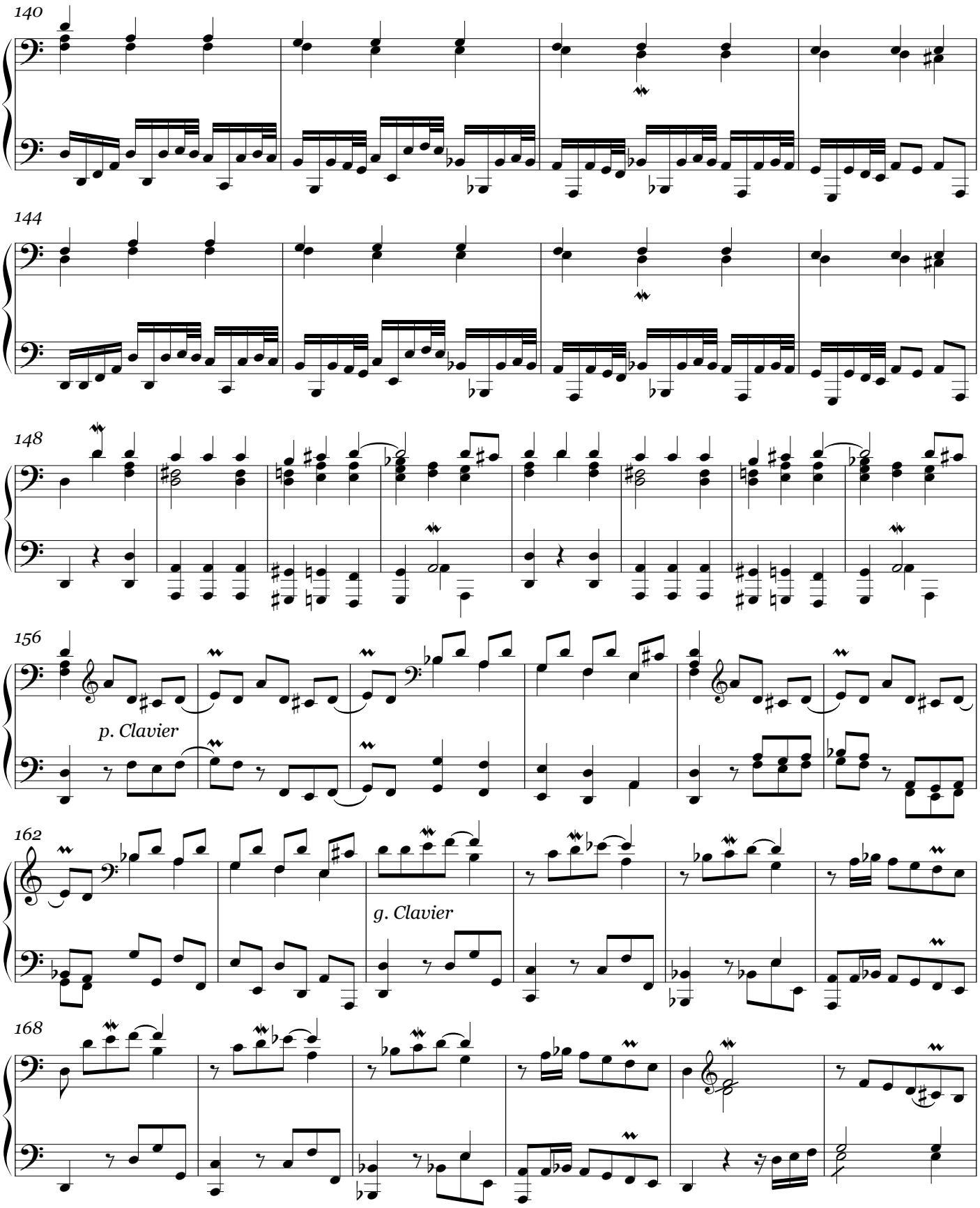
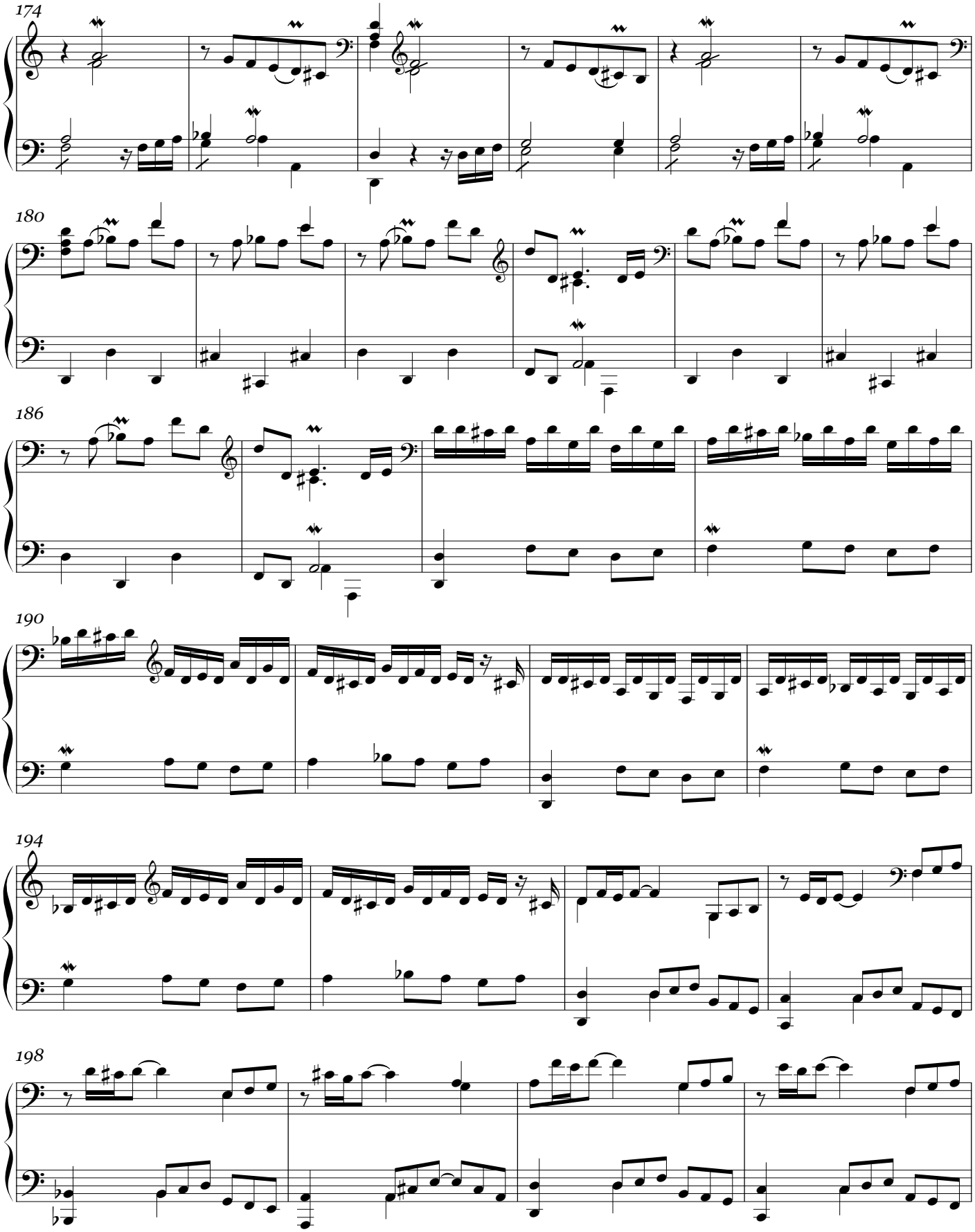

105
109
Mineur
P. Clavier
114
122
g. Clavier
128
134


140
144
148
156
p. Clavier
162
g. Clavier
168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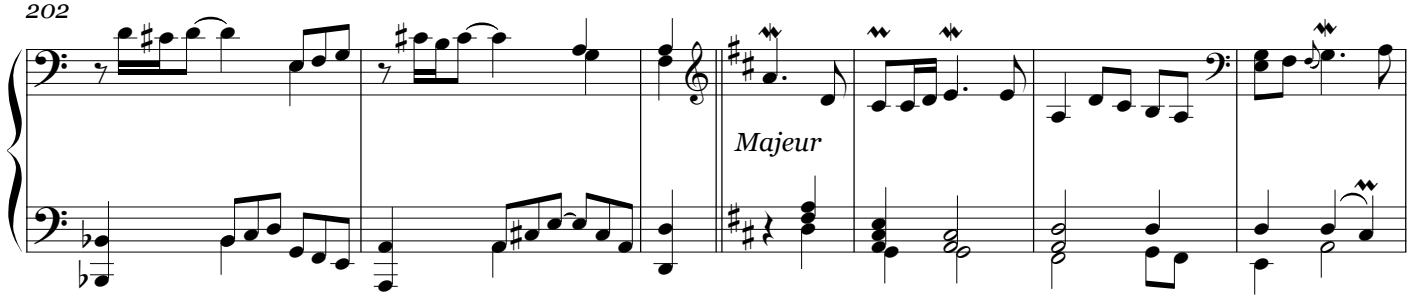
198

202



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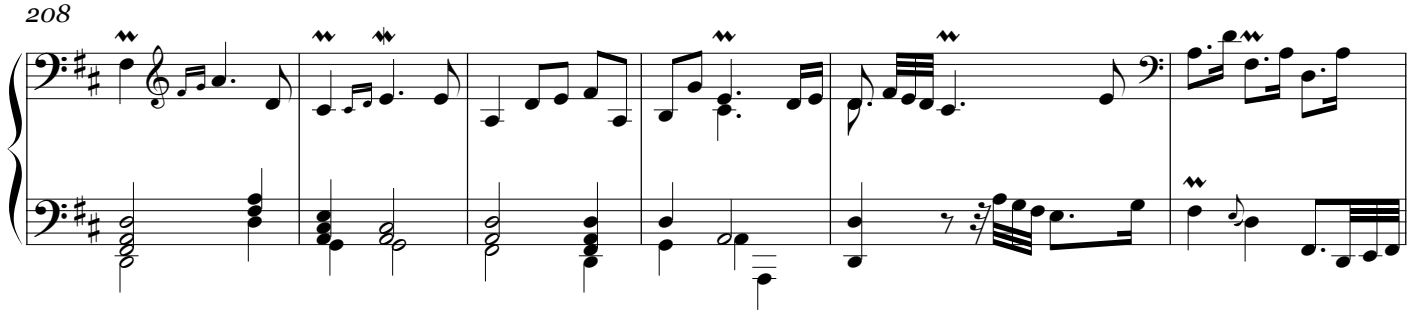

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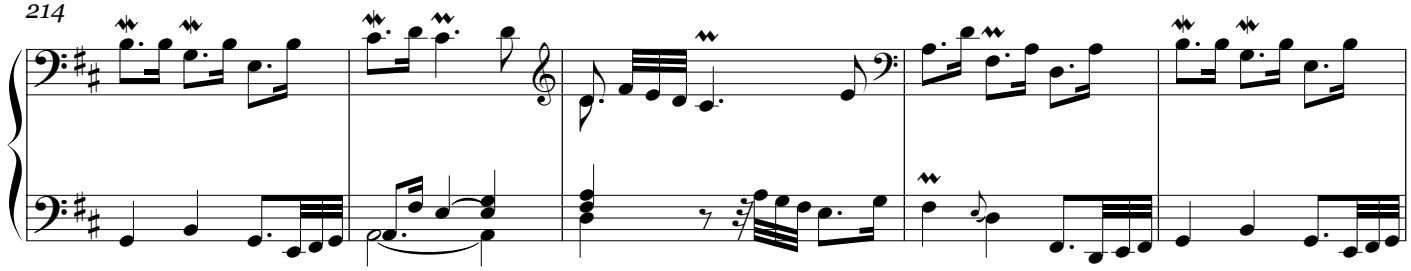

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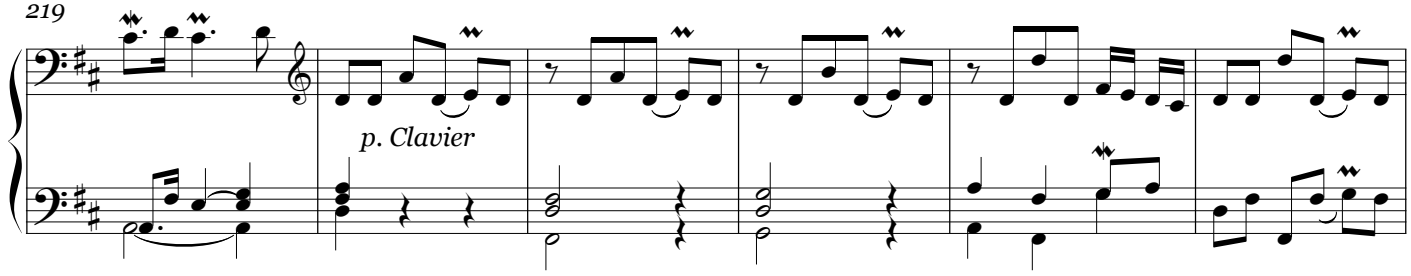

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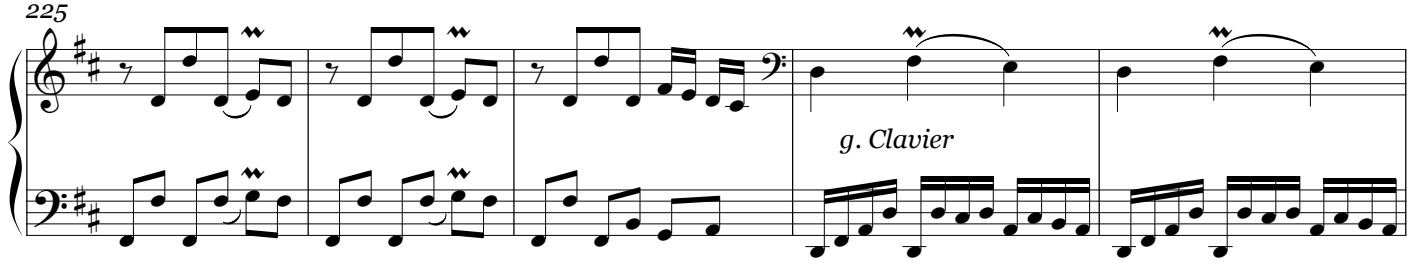
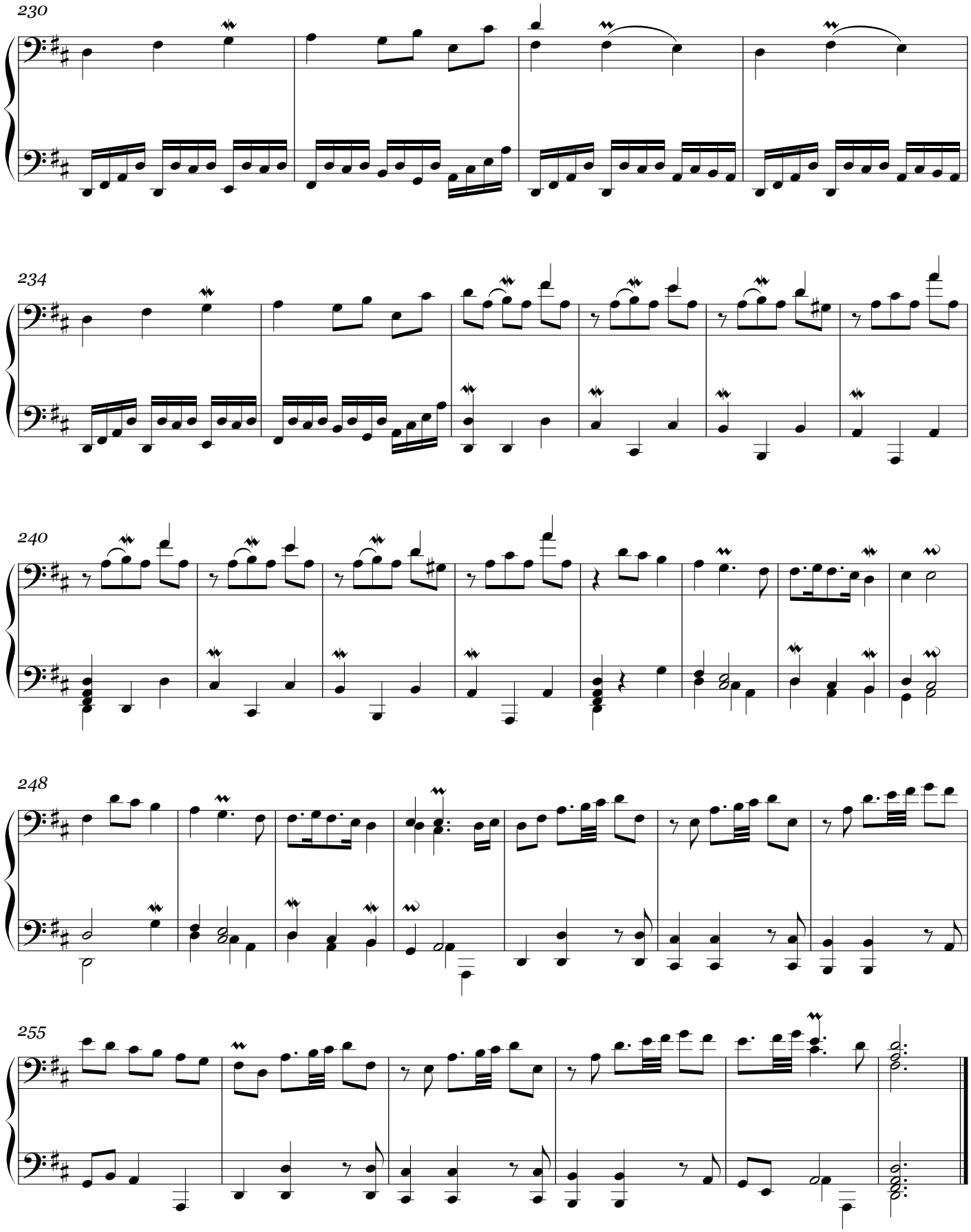
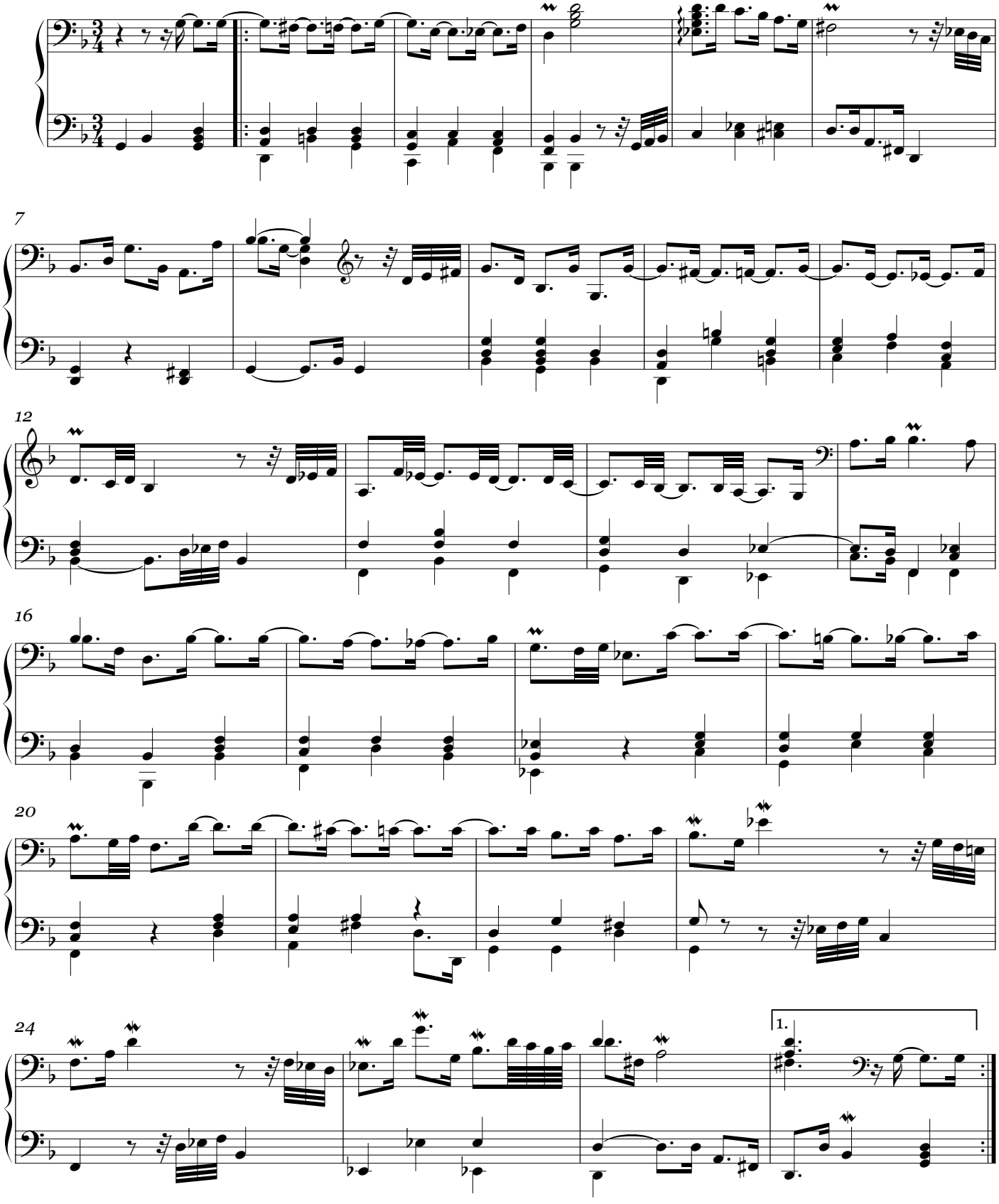


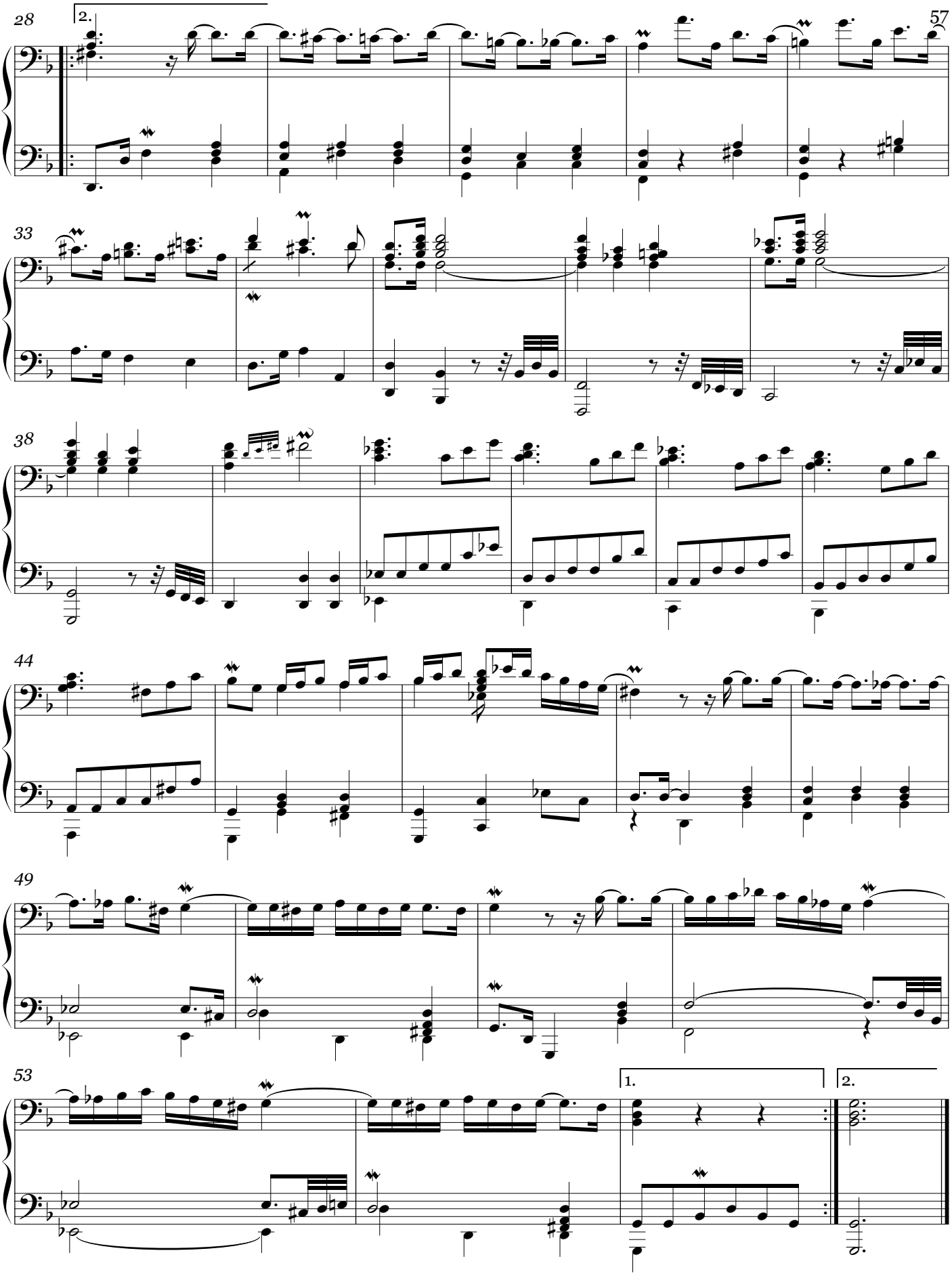

230
234
240
248
255

4ème Suite
1. La Marella

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Vivement et Marqué




28
2.
33
38
44
49
53
1.
2.

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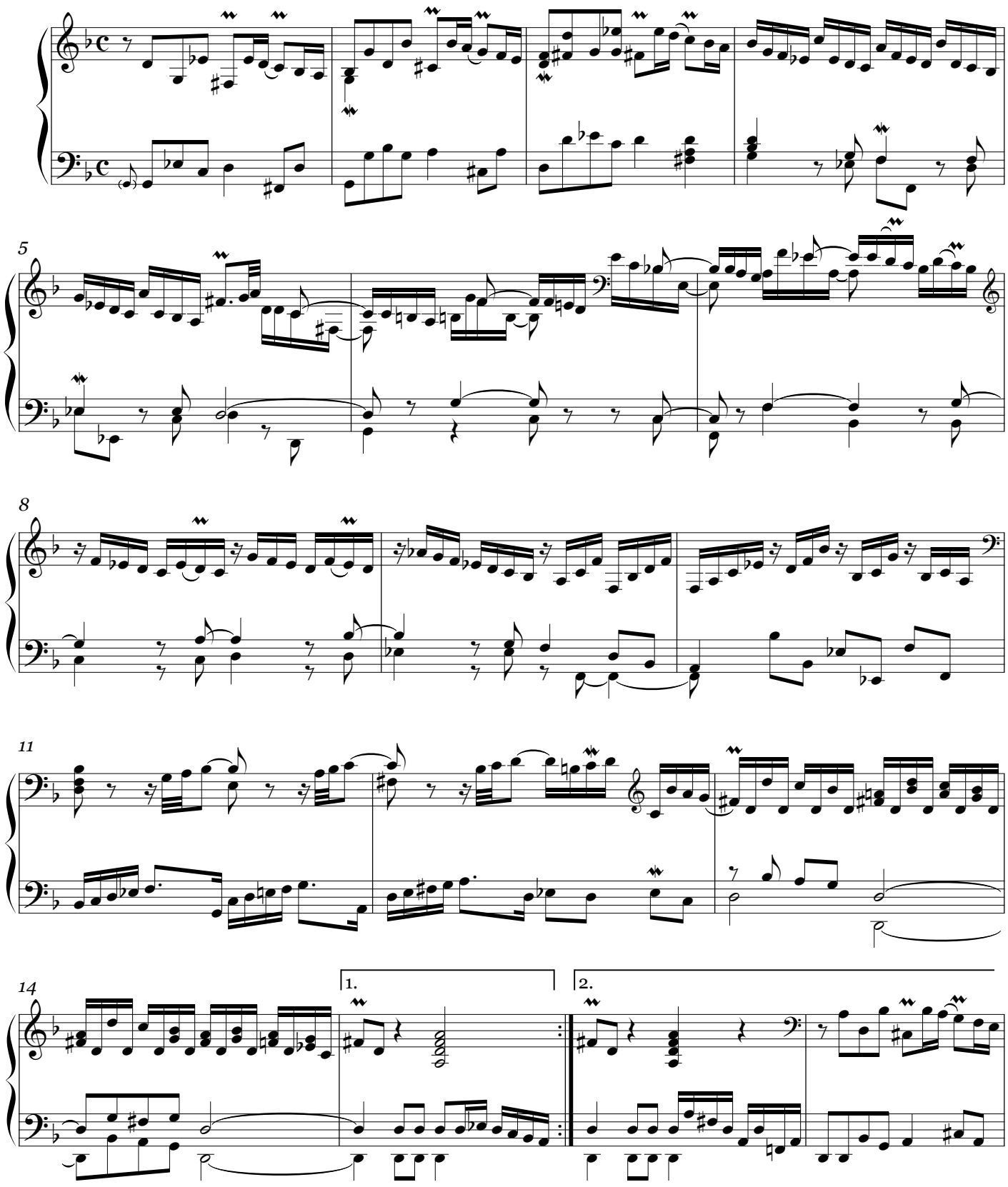
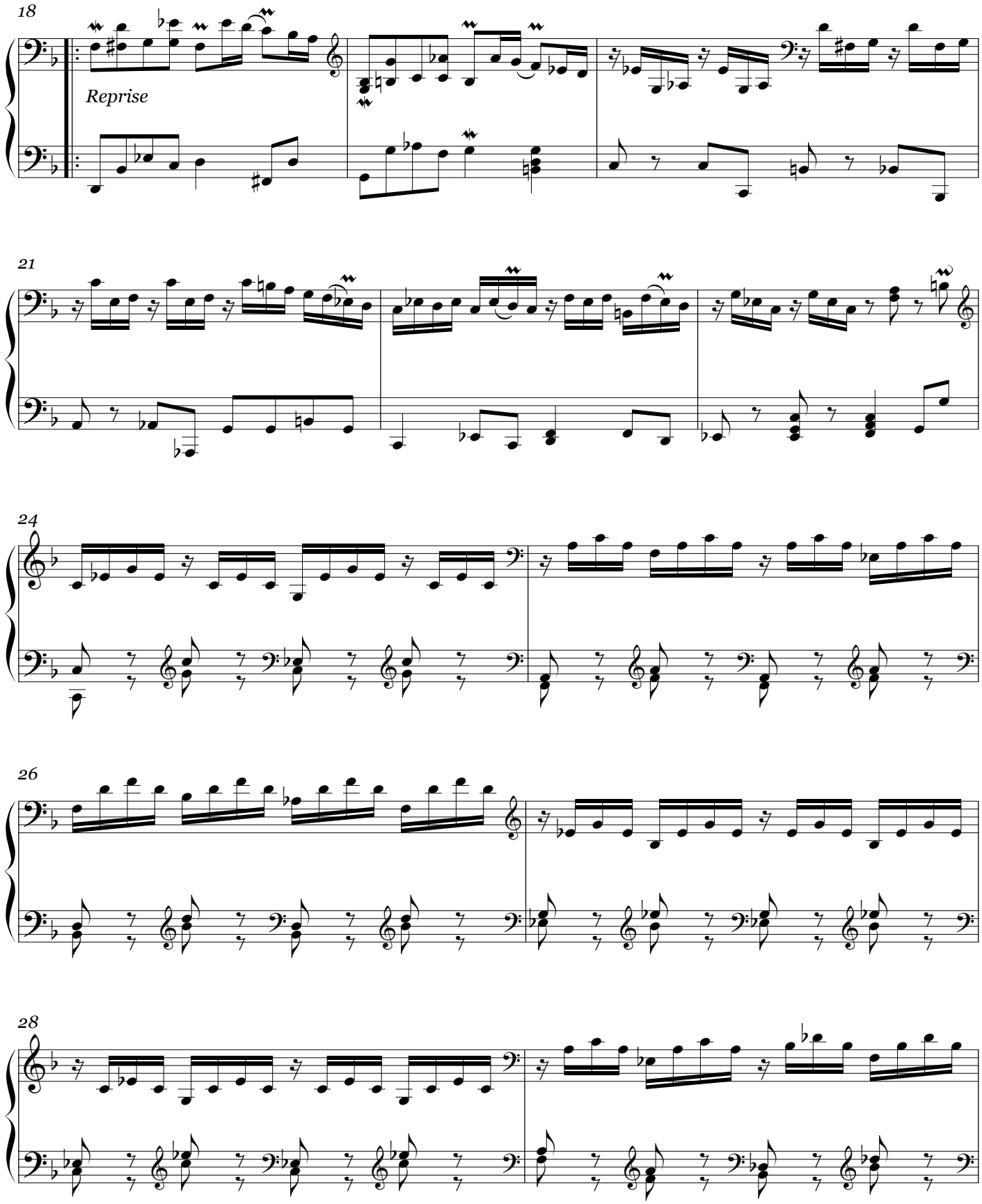
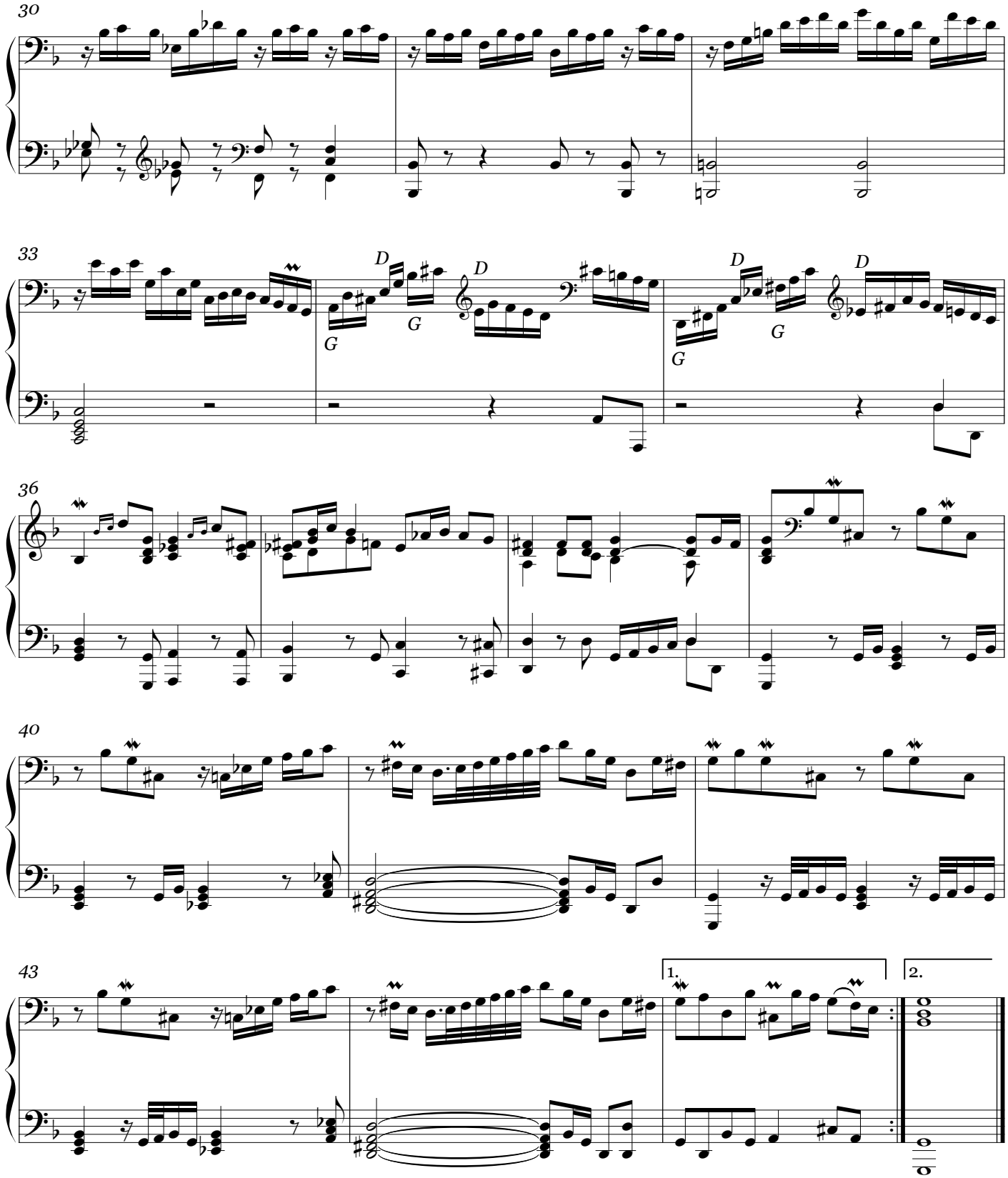
4ème Suite
2. La Clément

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Noblement et détaché




18
Reprise
21
24
26
28

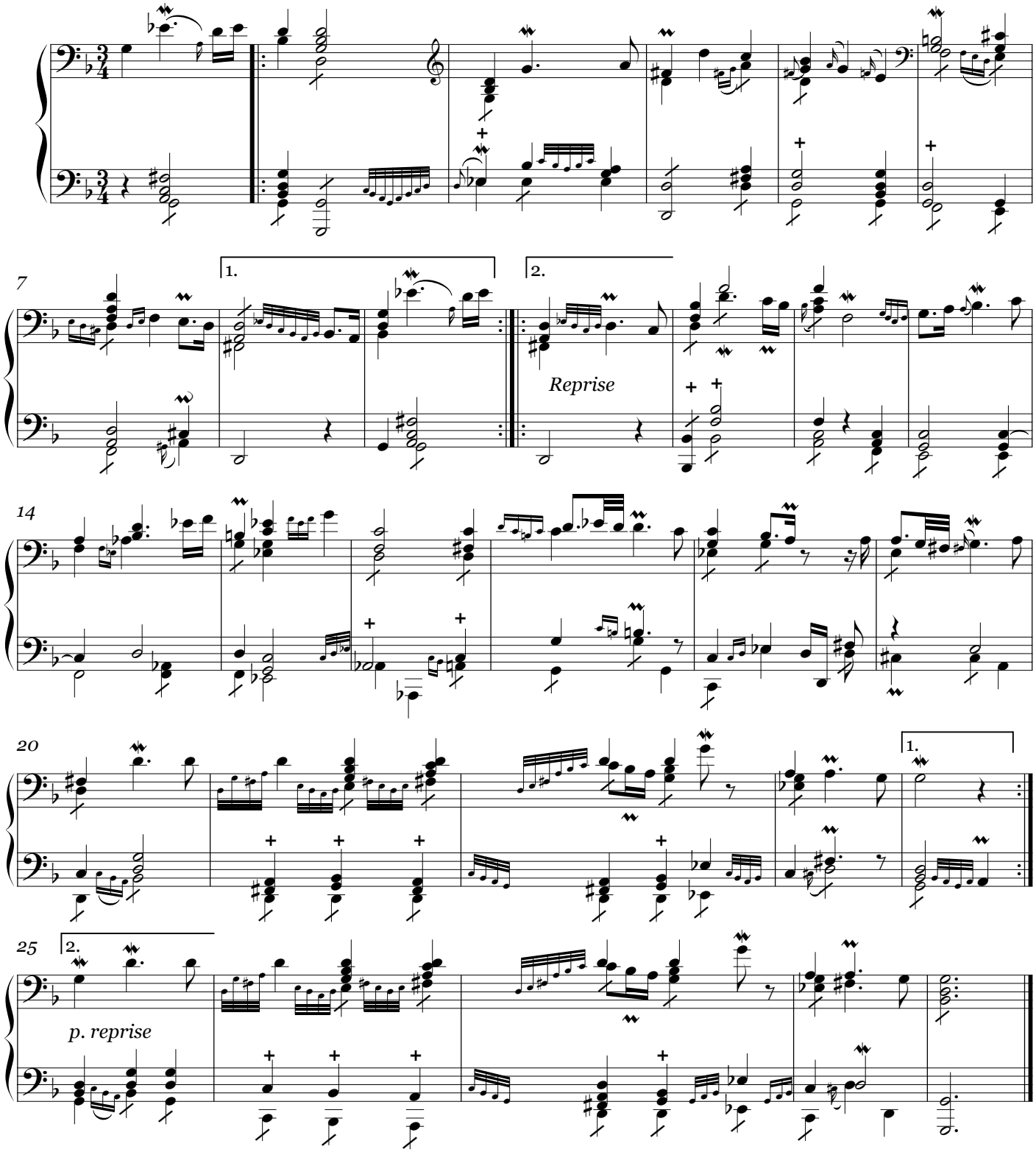

30
33
D
G
D
G
D
G
D
36
40
43
1.
2.

Cette piéce doit étre jouée avec beaucoup de goût et de sentiment: pour en donner l'intelligence, j'ay marqué des petites Croix qui signifient qu'il faut que les accords de la Basse, passant avant ceux du dessus; et à tous ceux où ils ne s'en trouvera point, le desses doit passer avant la Basse

4ème Suite
3. La D'aubonne

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Sarabande



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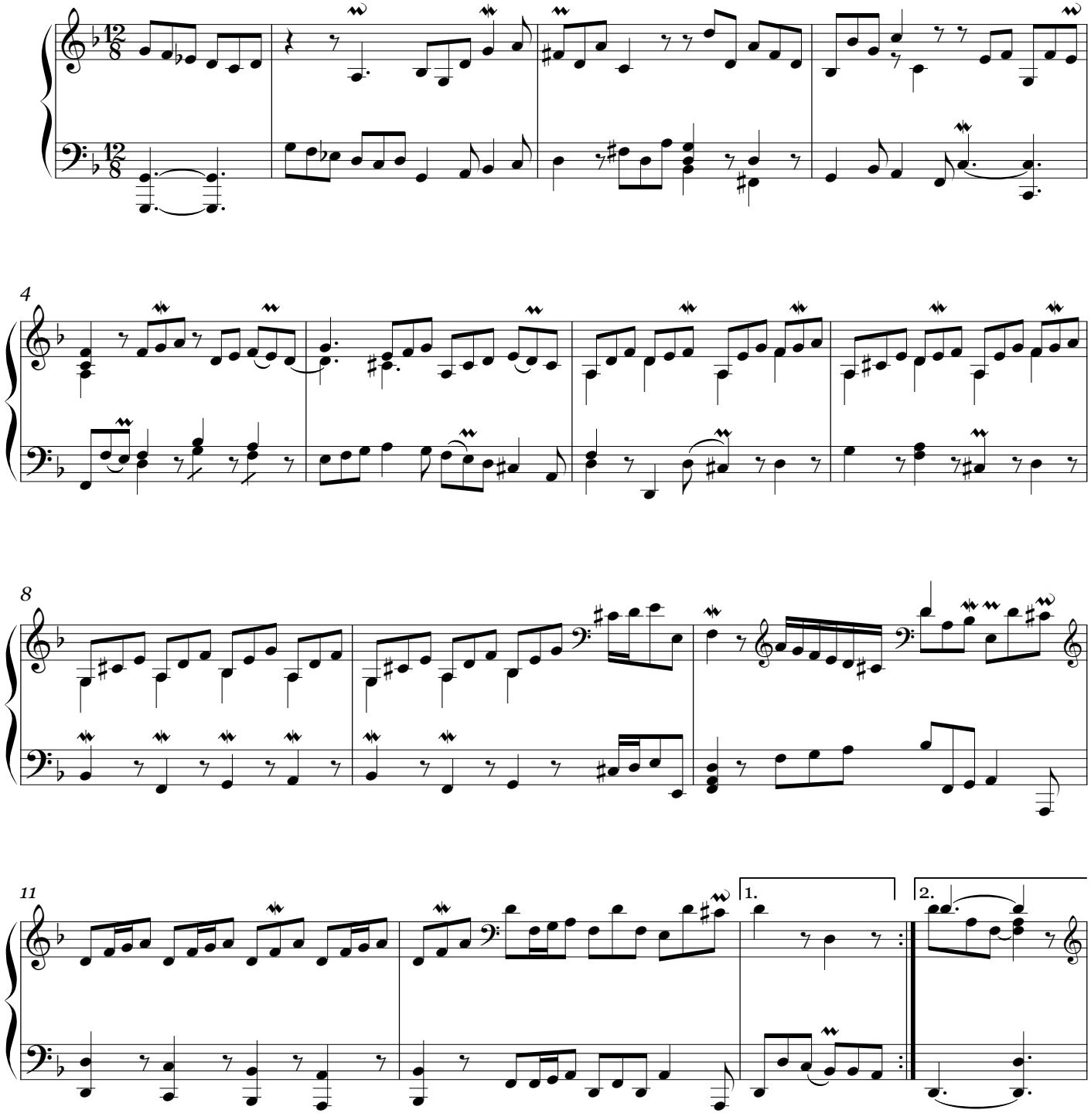
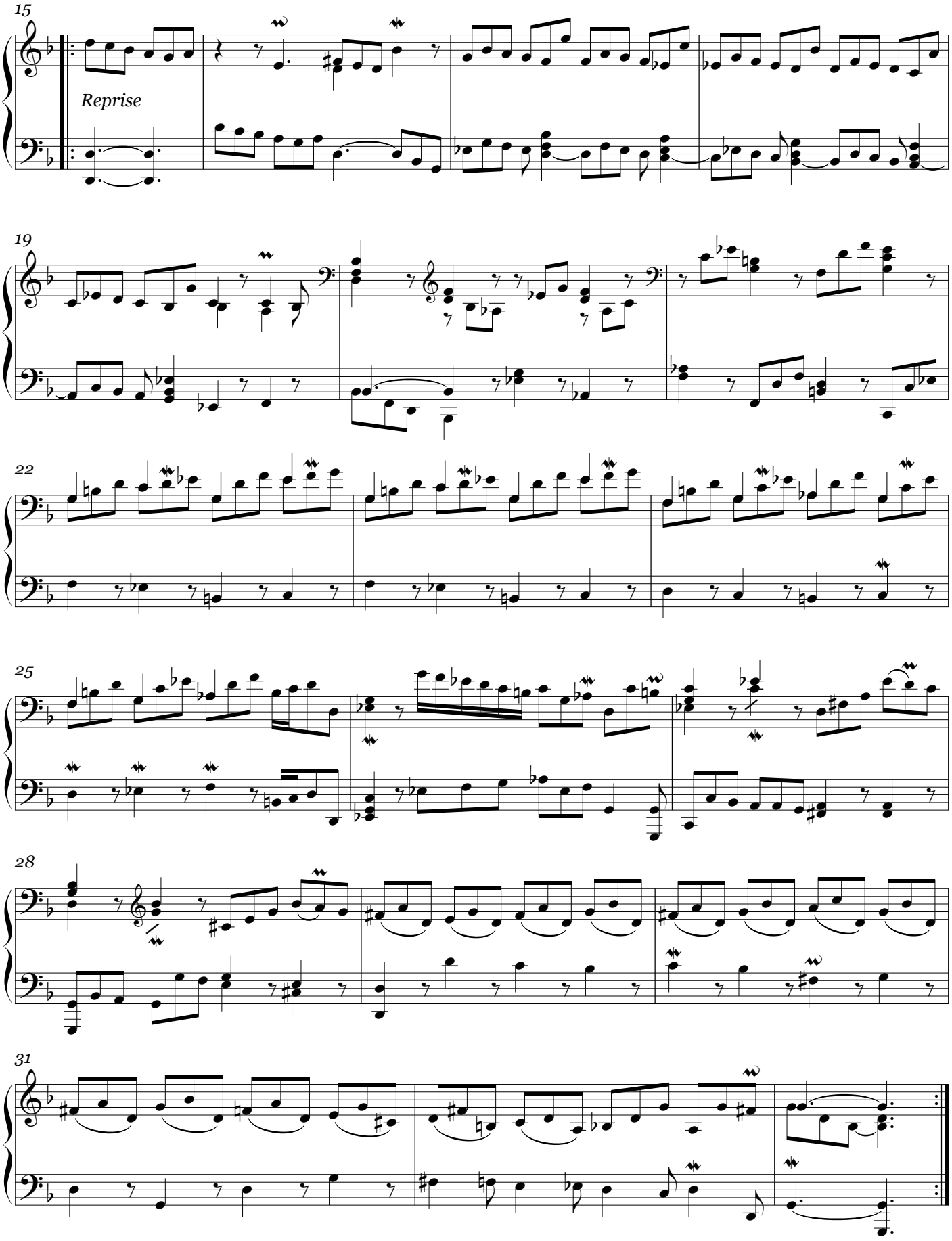
4ème Suite
4. La Bournonville

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Mouvement élevé

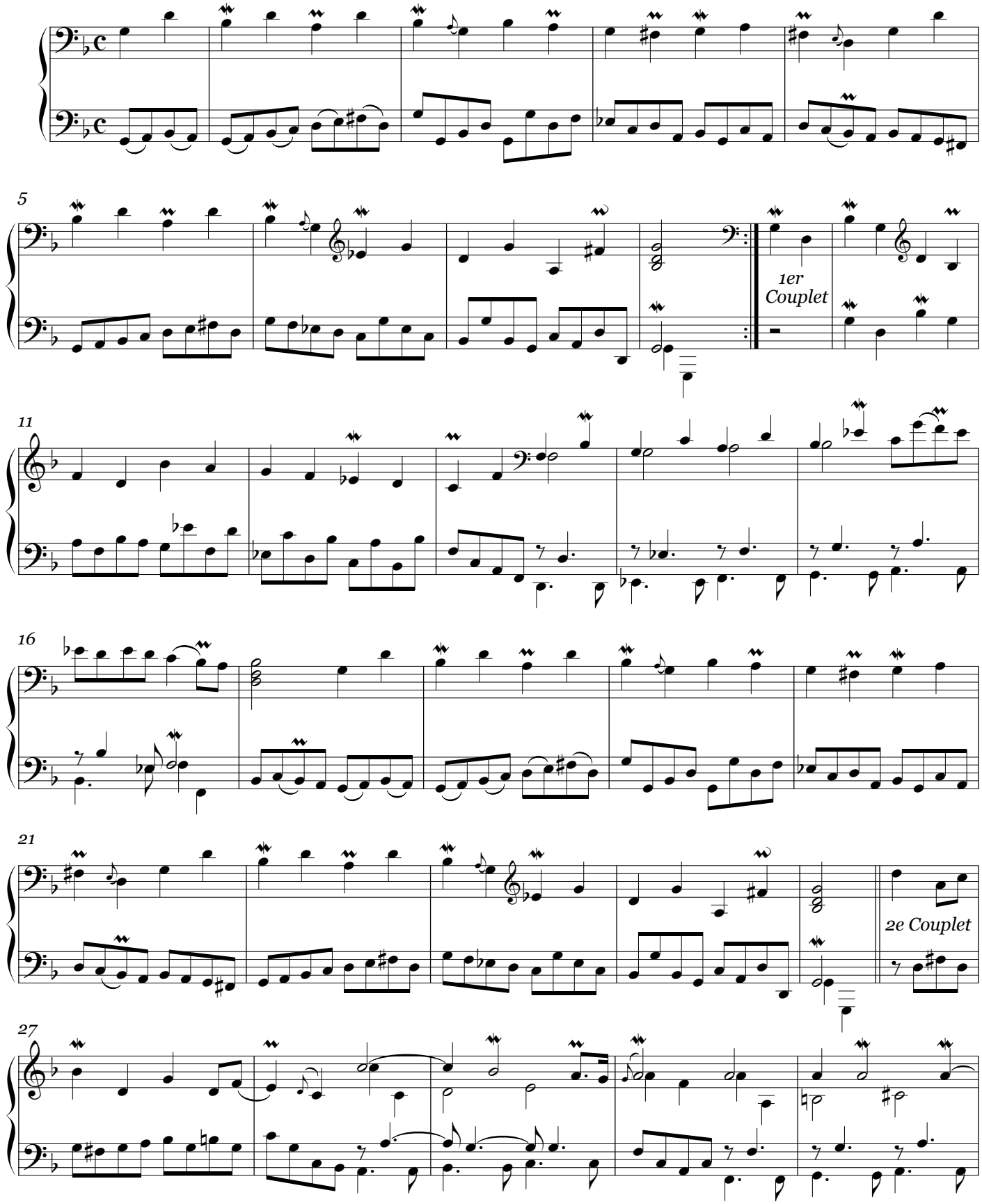


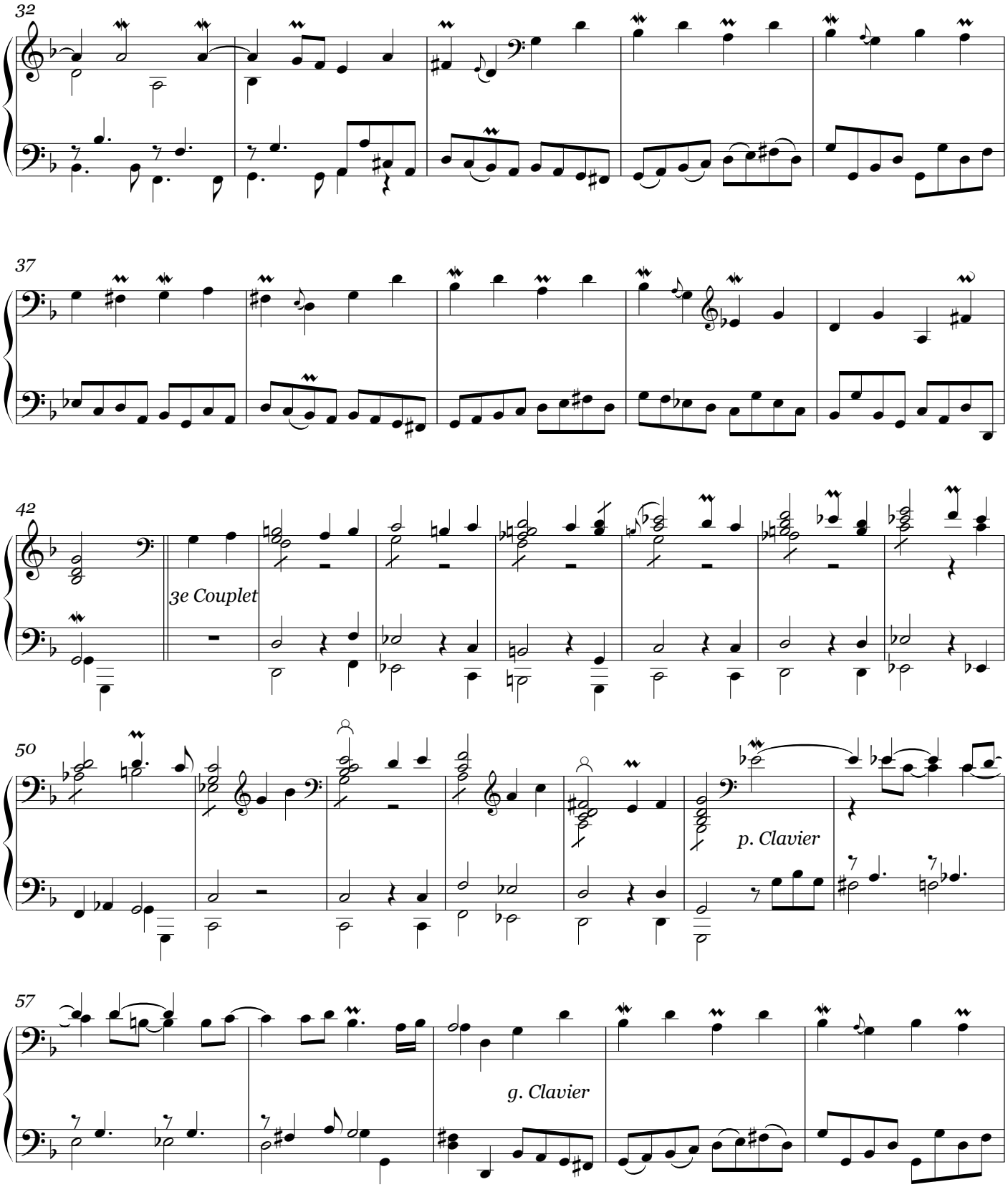

15
Reprise
19
22
25
28
31

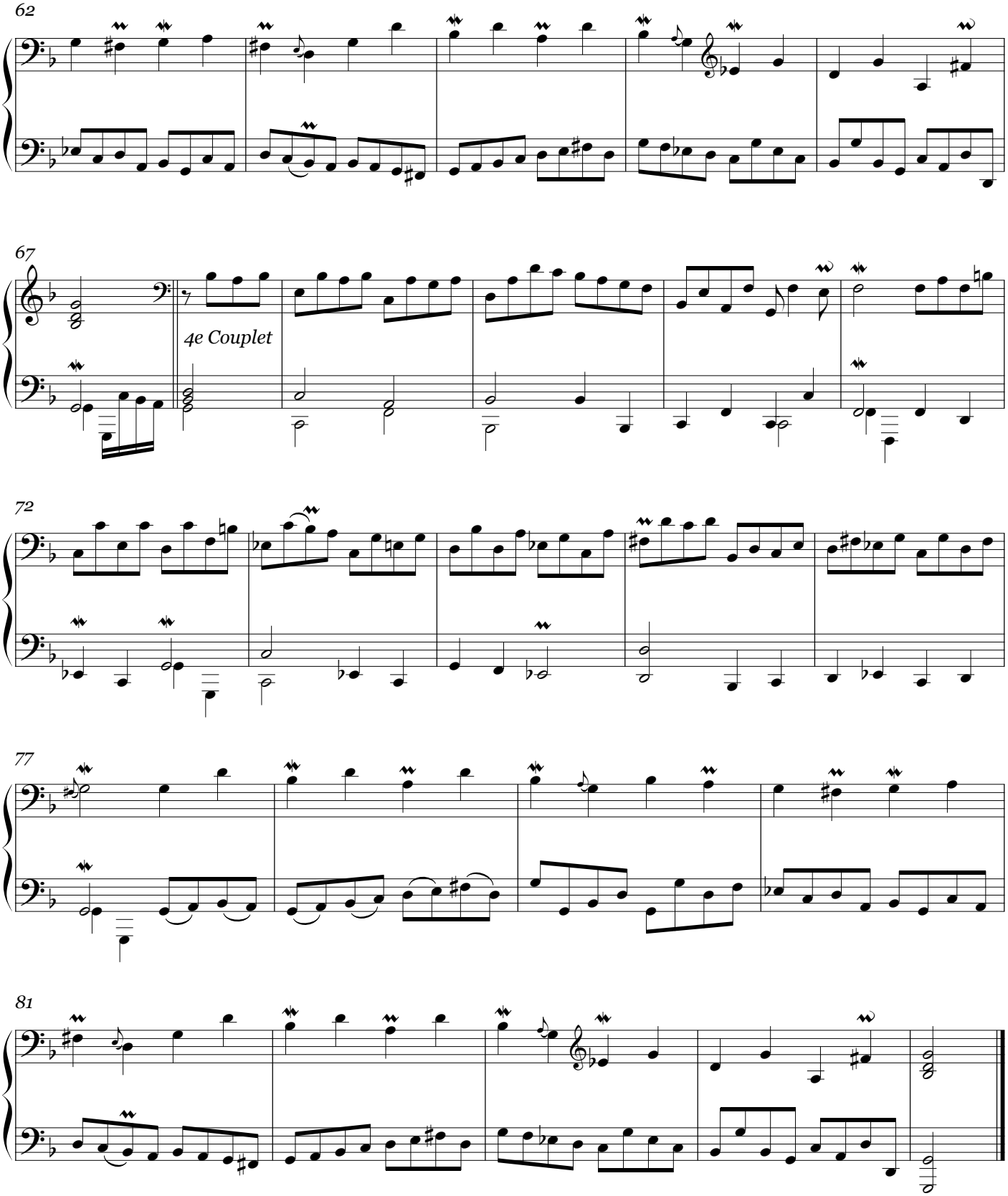
4ème Suite
5. La Sainscy

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Gracieusement et avec esprit

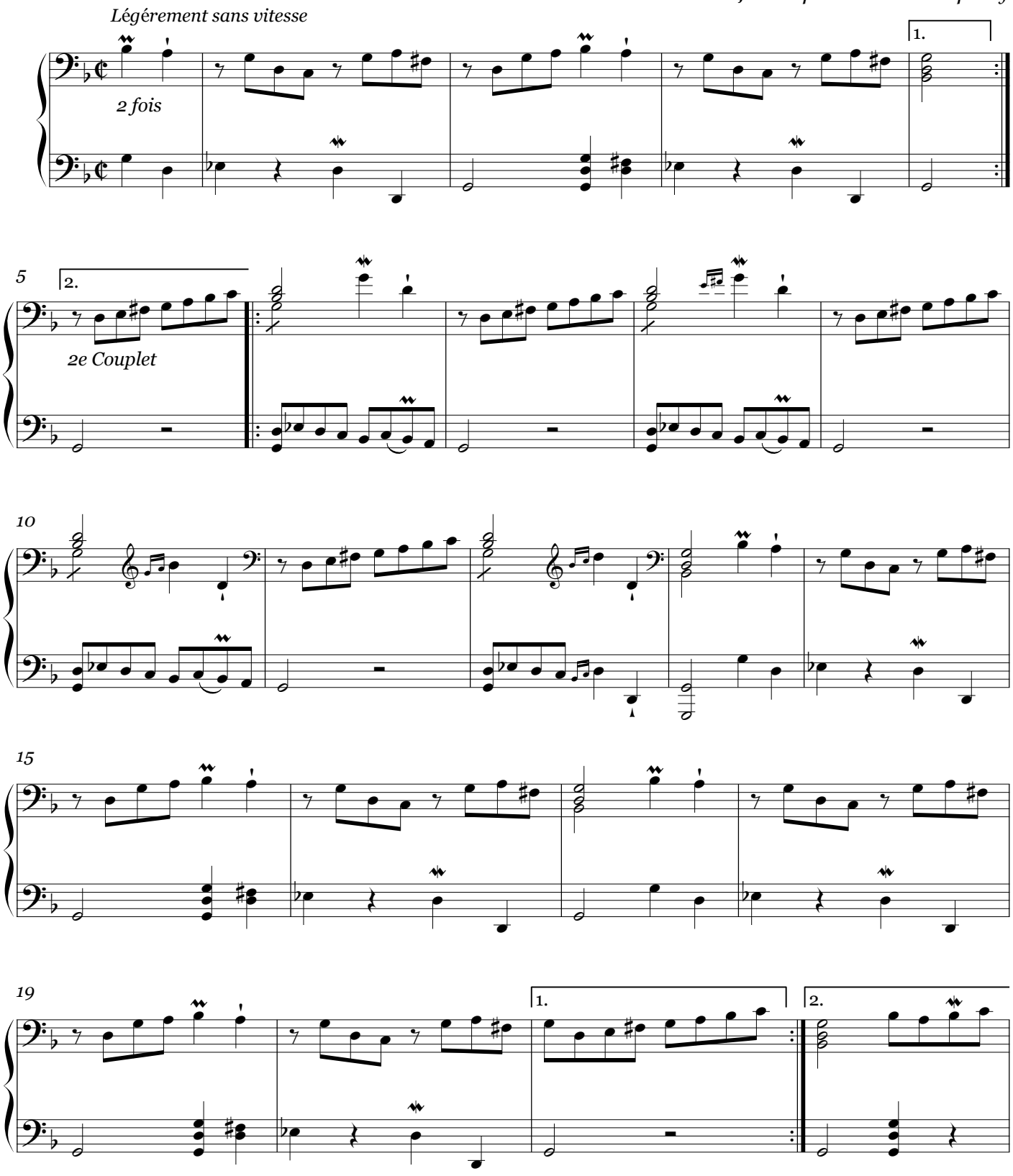


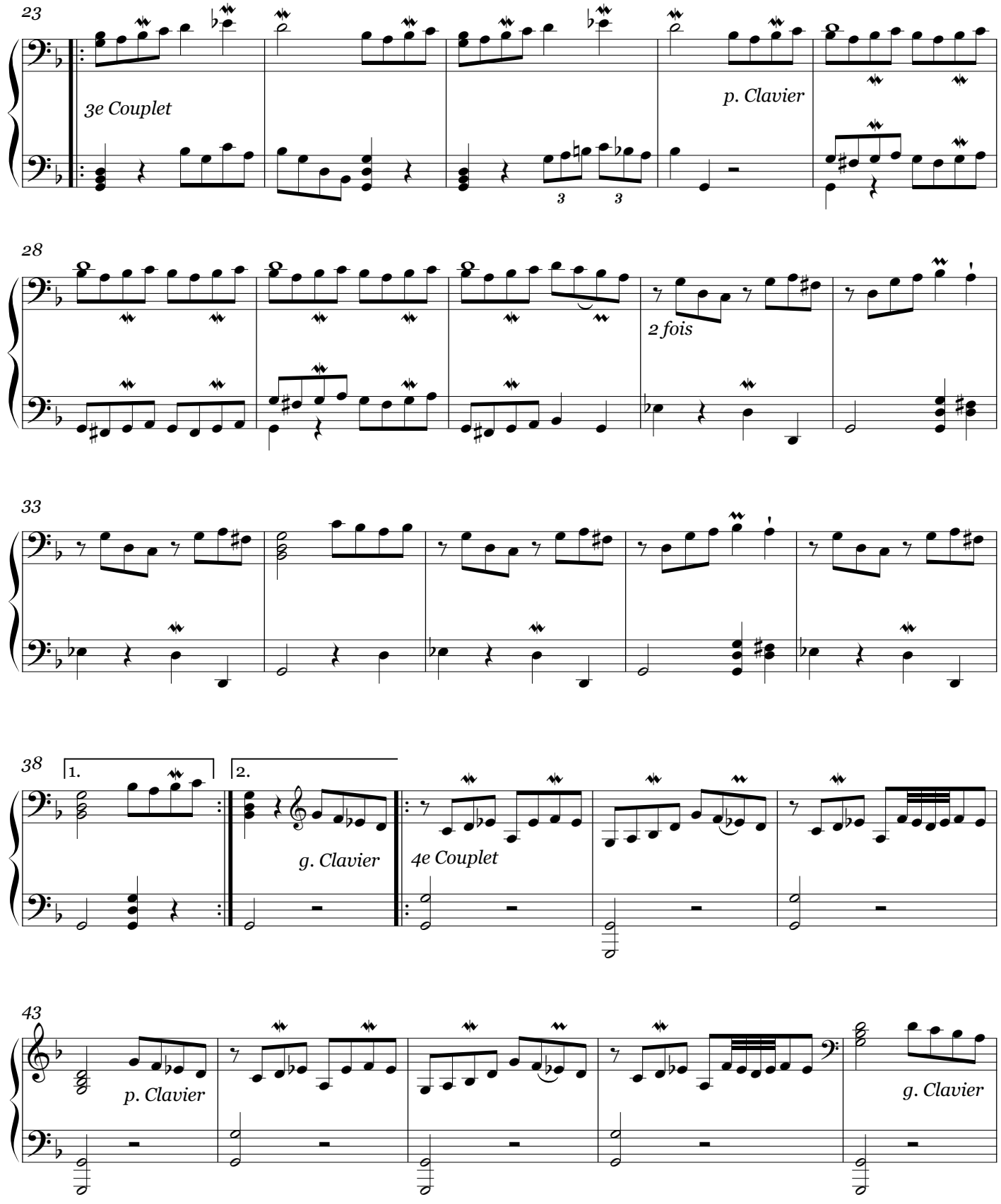

32
37
42
3e Couplet
50
p. Clavier
57
g. Clavier

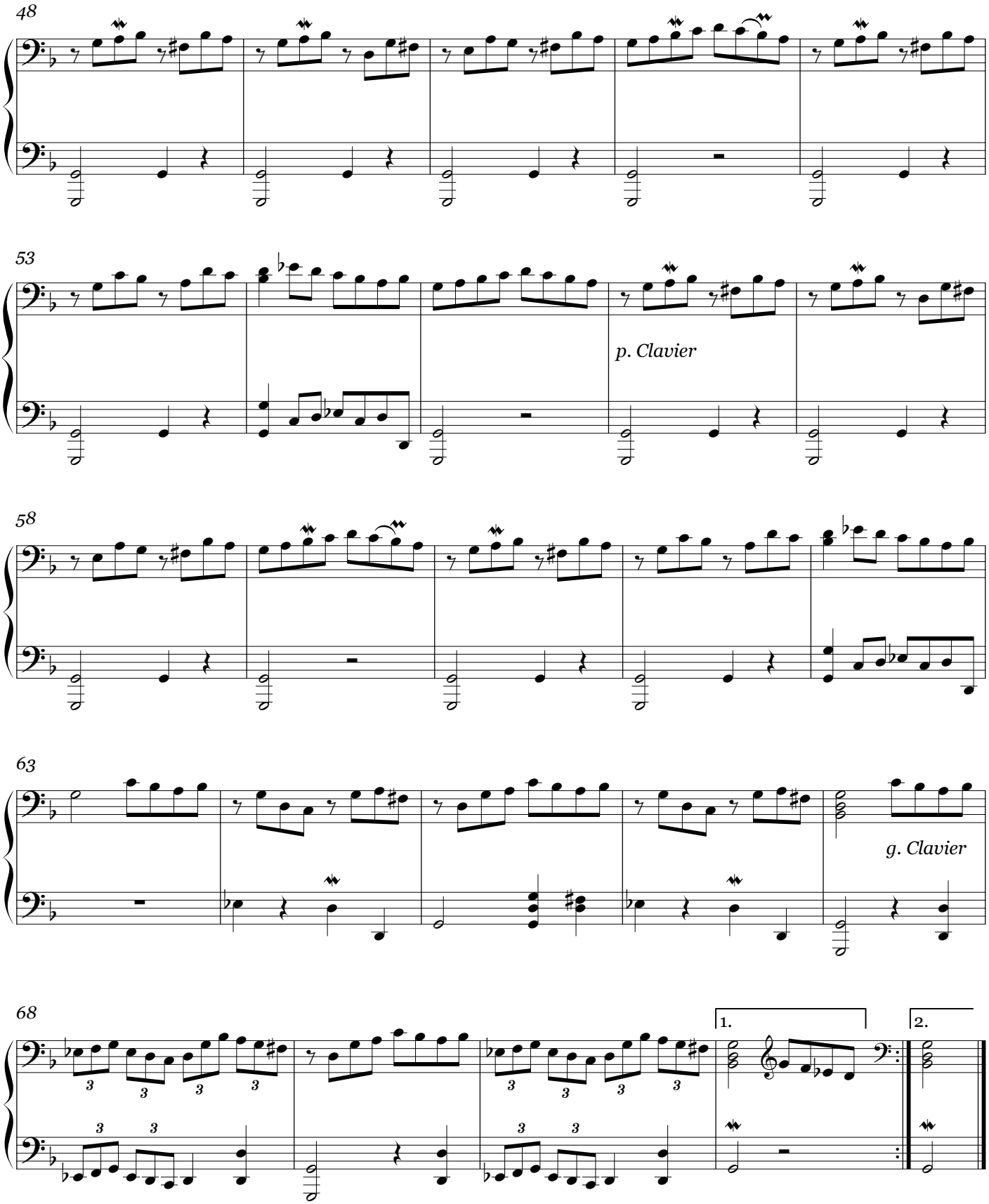

62
67
4e Couplet
72
77
81

4ème Suite
6. Le Carillon de Passy

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray



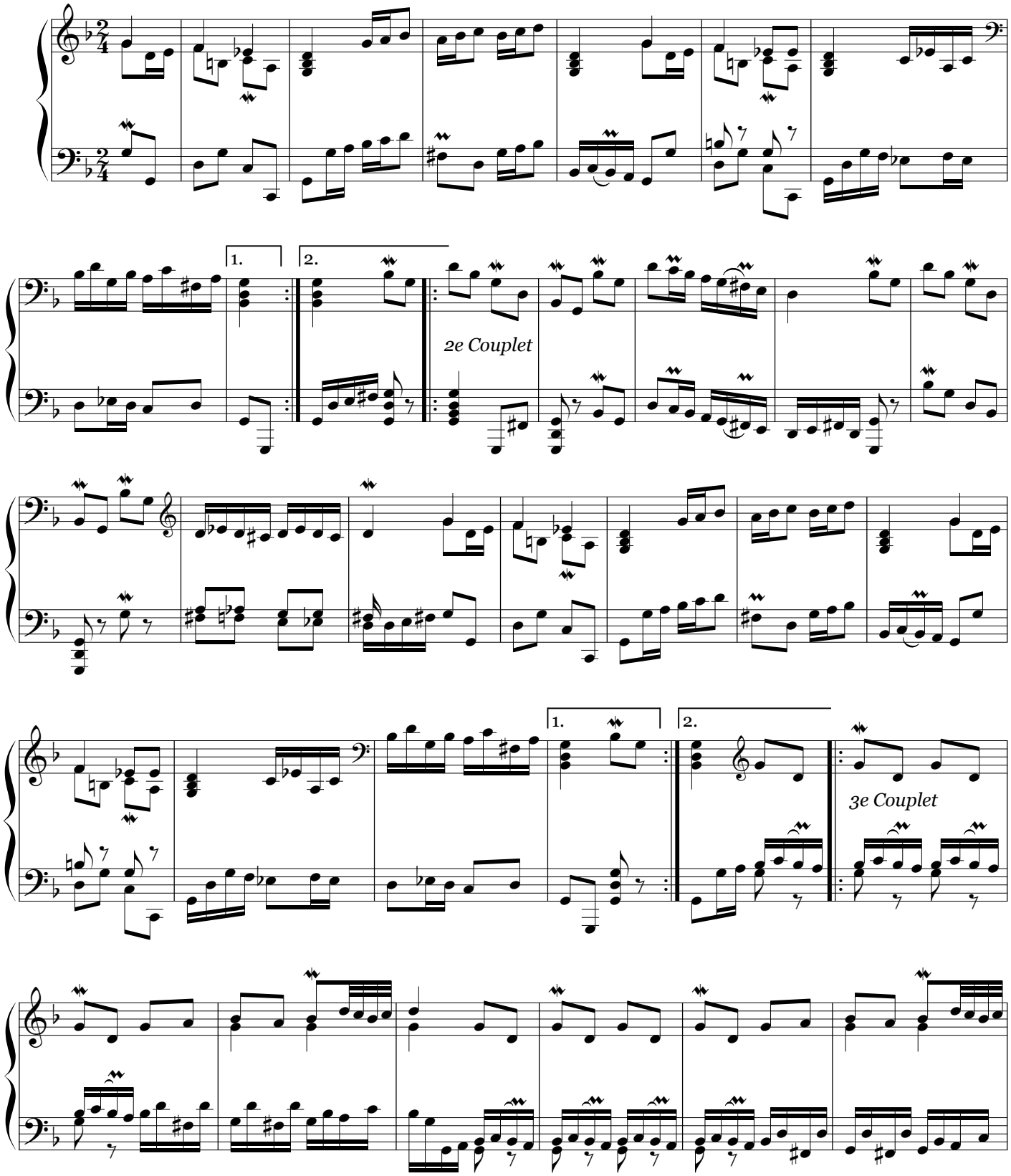

23
3e Couplet
p. Clavier
28
2 fois
33
38
1.
2.
g. Clavier
4e Couplet
43
p. Clavier
g. Clavier

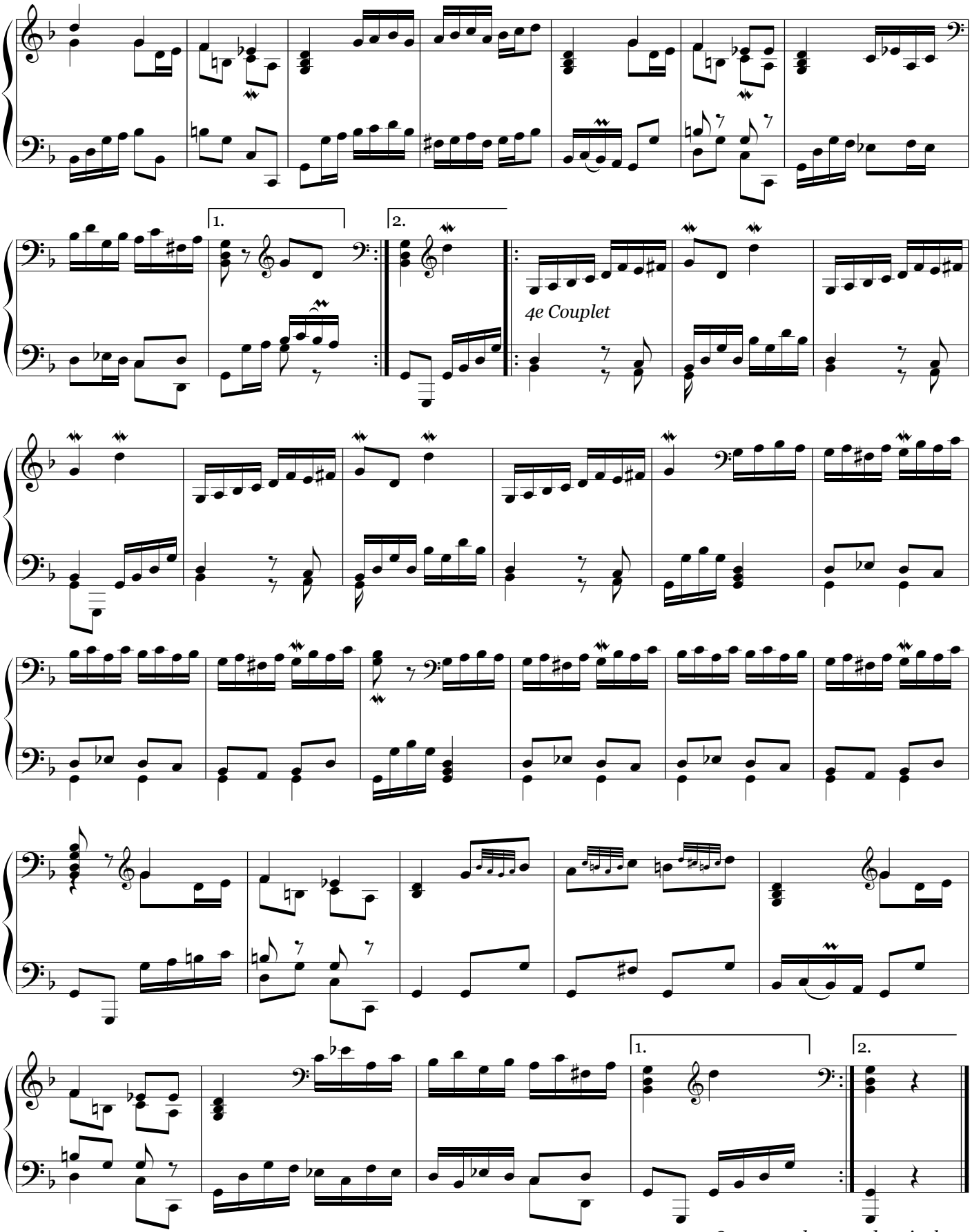

48
53
p. Clavier
58
63
g. Clavier
68
1.
2.

4ème Suite
7. La Latour

Antoine Forqueray
transc. Jean-Baptise-Antoine Forqueray

d'un mouvement un peu plus vif
que la précédente piéce



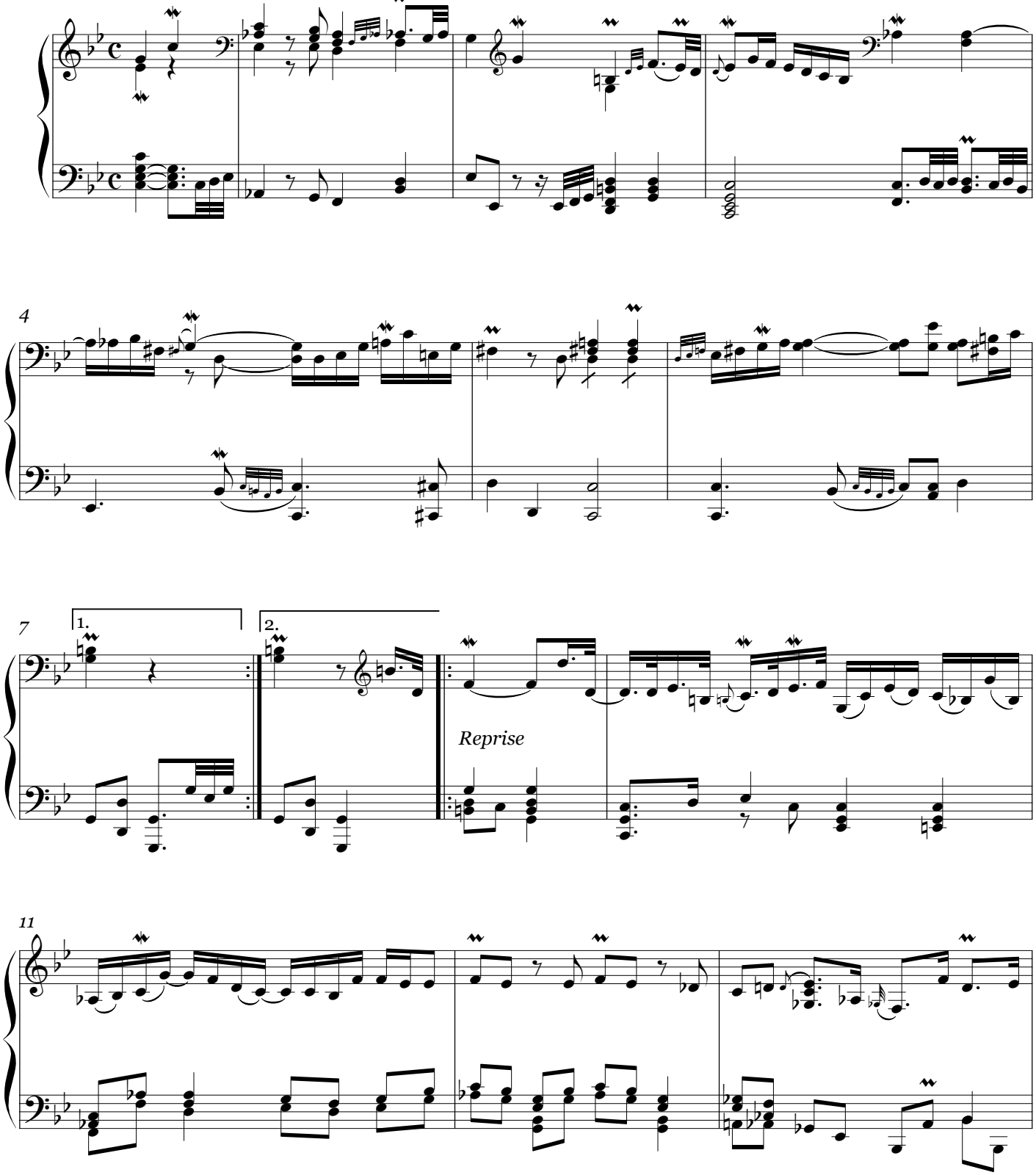


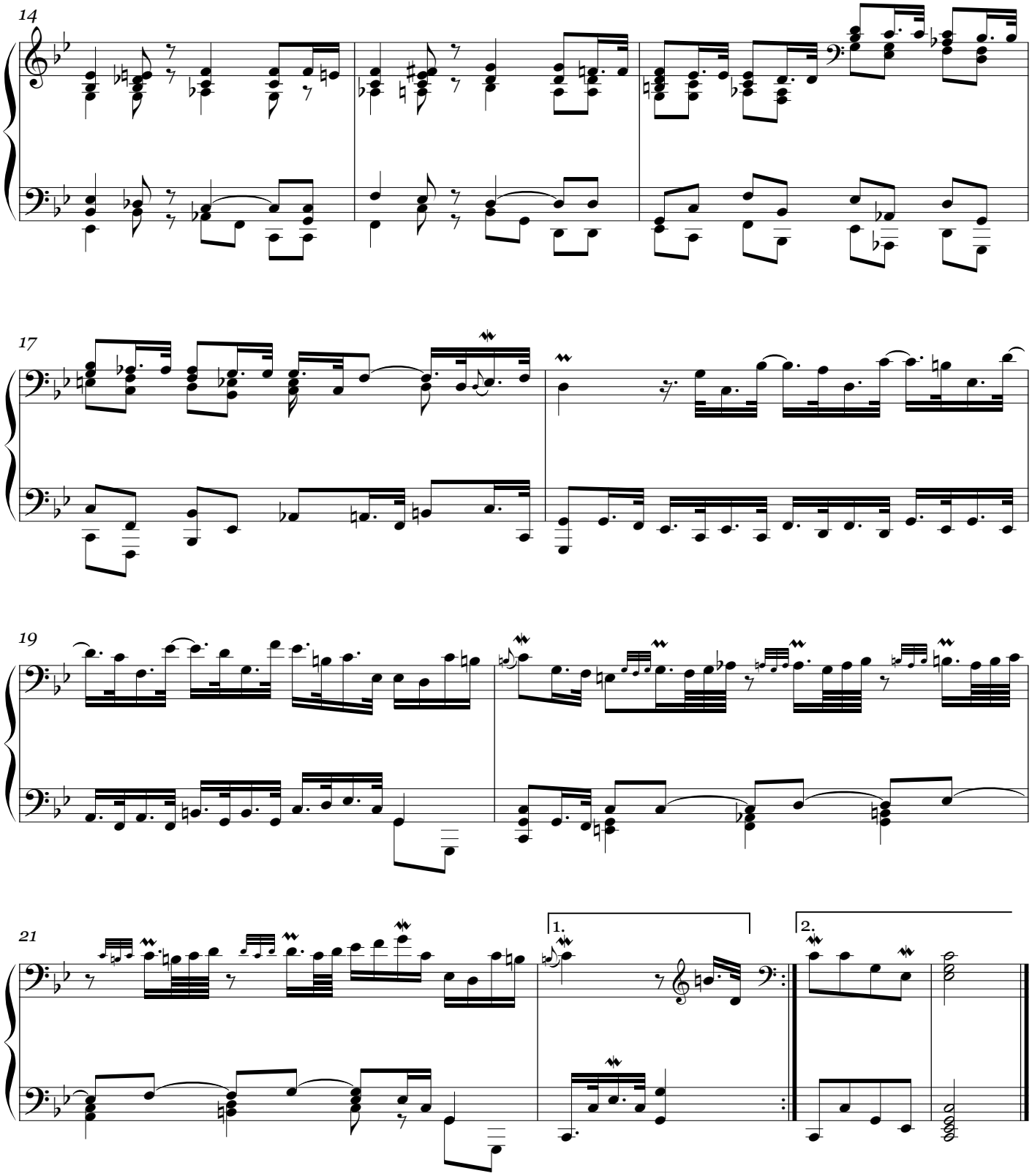
On reprendra tout de suite le Carillon de Passy pour finir, dont on ne jouëra les Couplets qu'une fois

5ème Suite
1. La Rameau

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Majestueusement

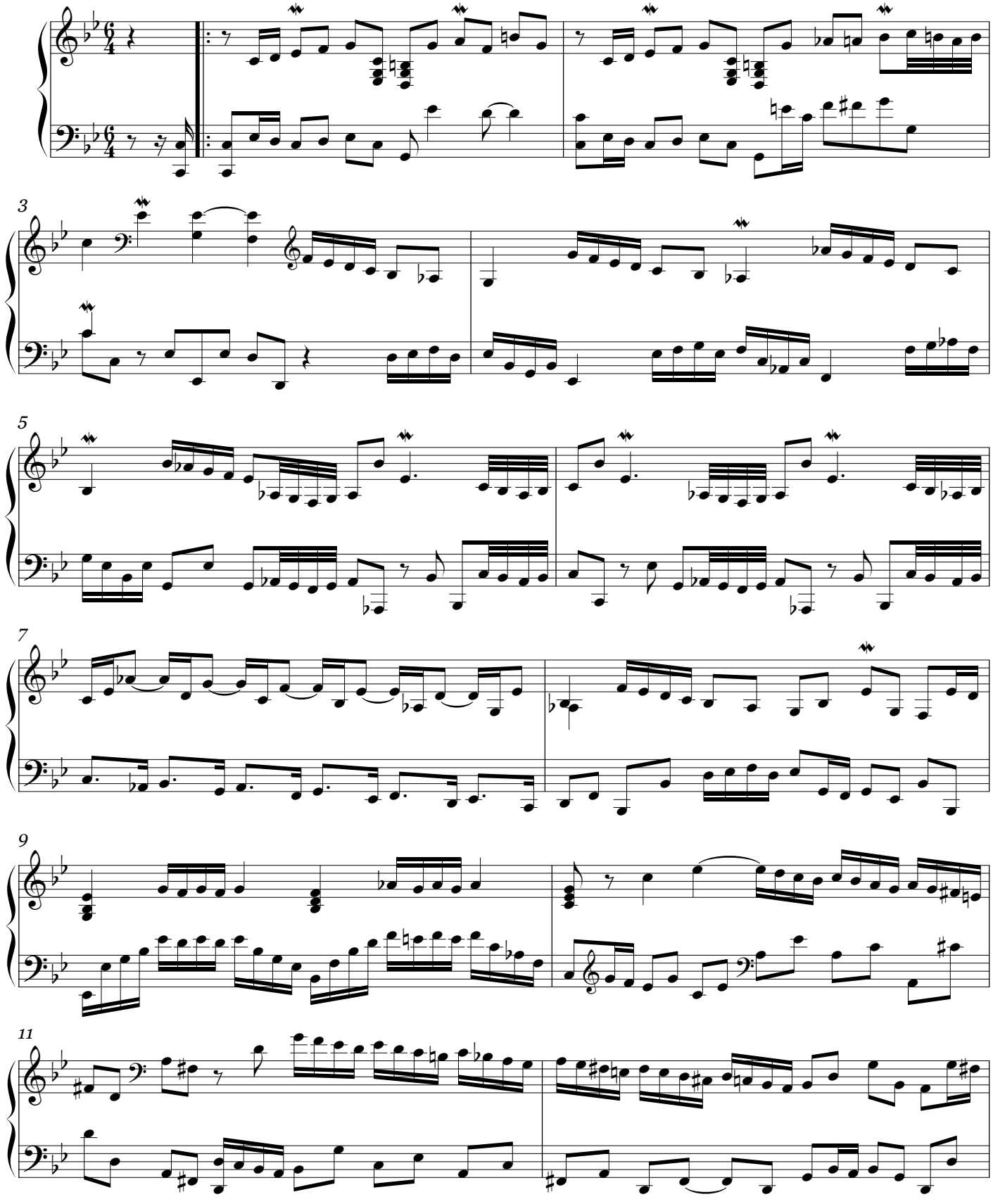


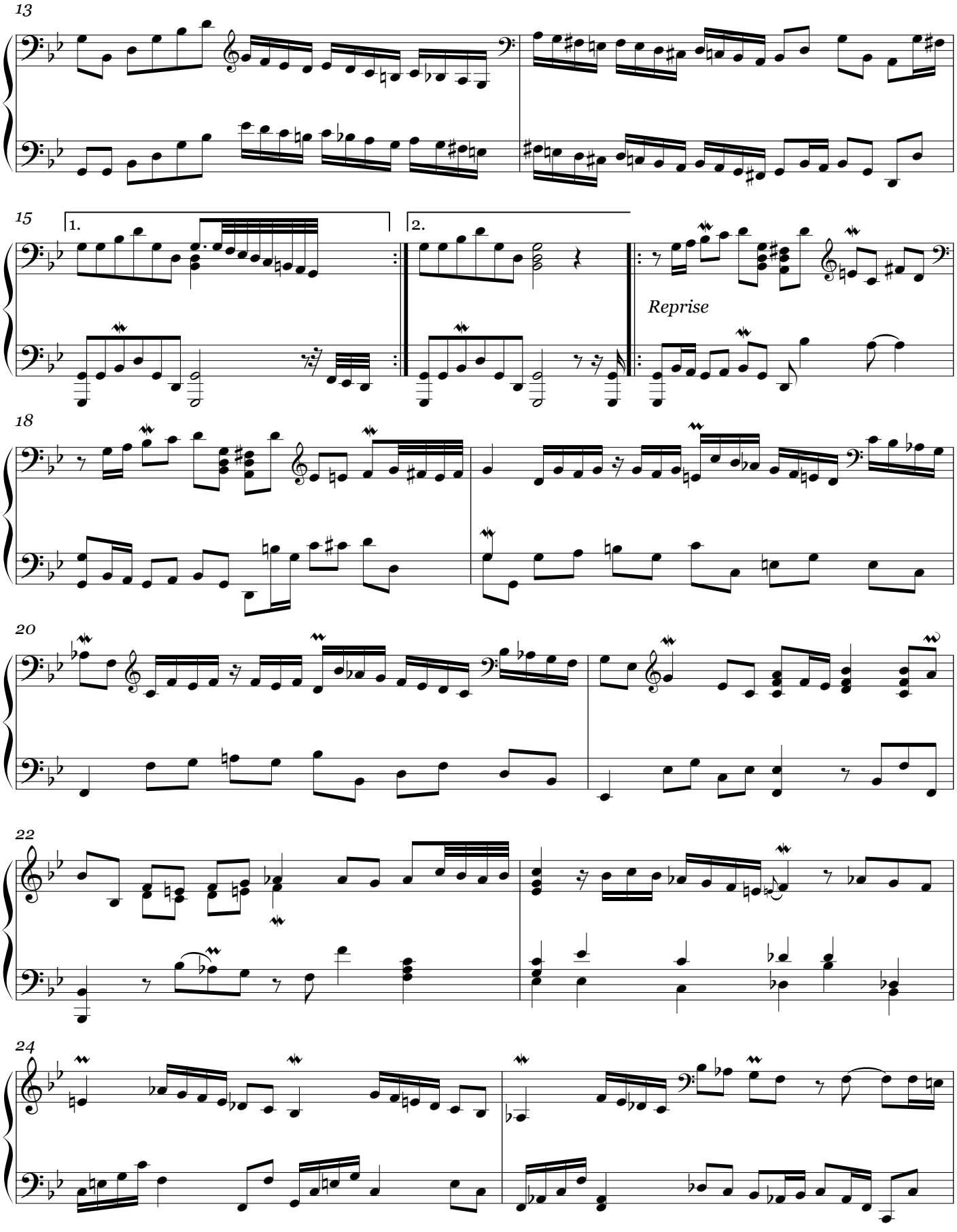

14
17
19
21
1.
2.

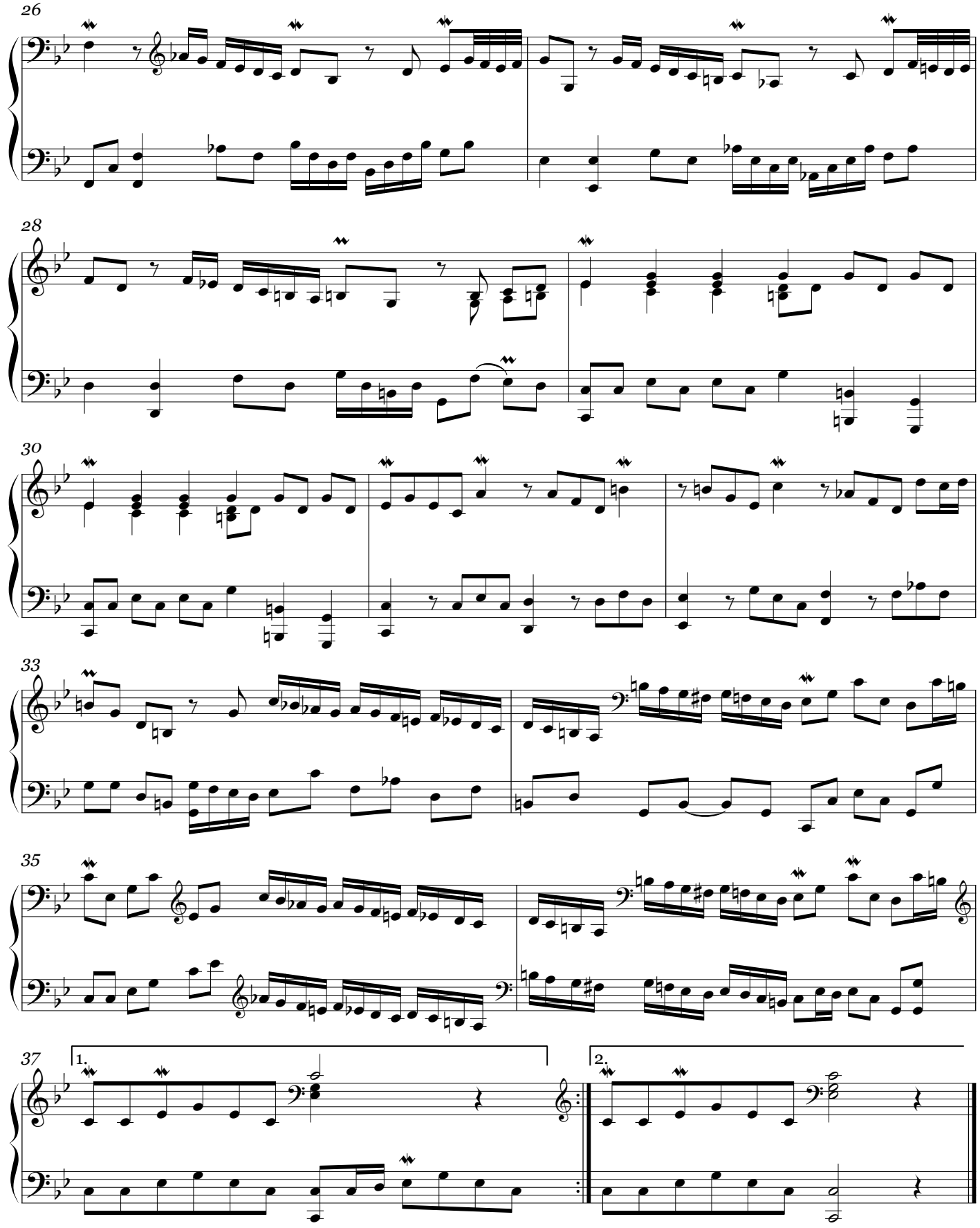
5ème Suite
2. La Guignon

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Vivement et détaché




13
15
1.
2.
Reprise
18
20
22
24

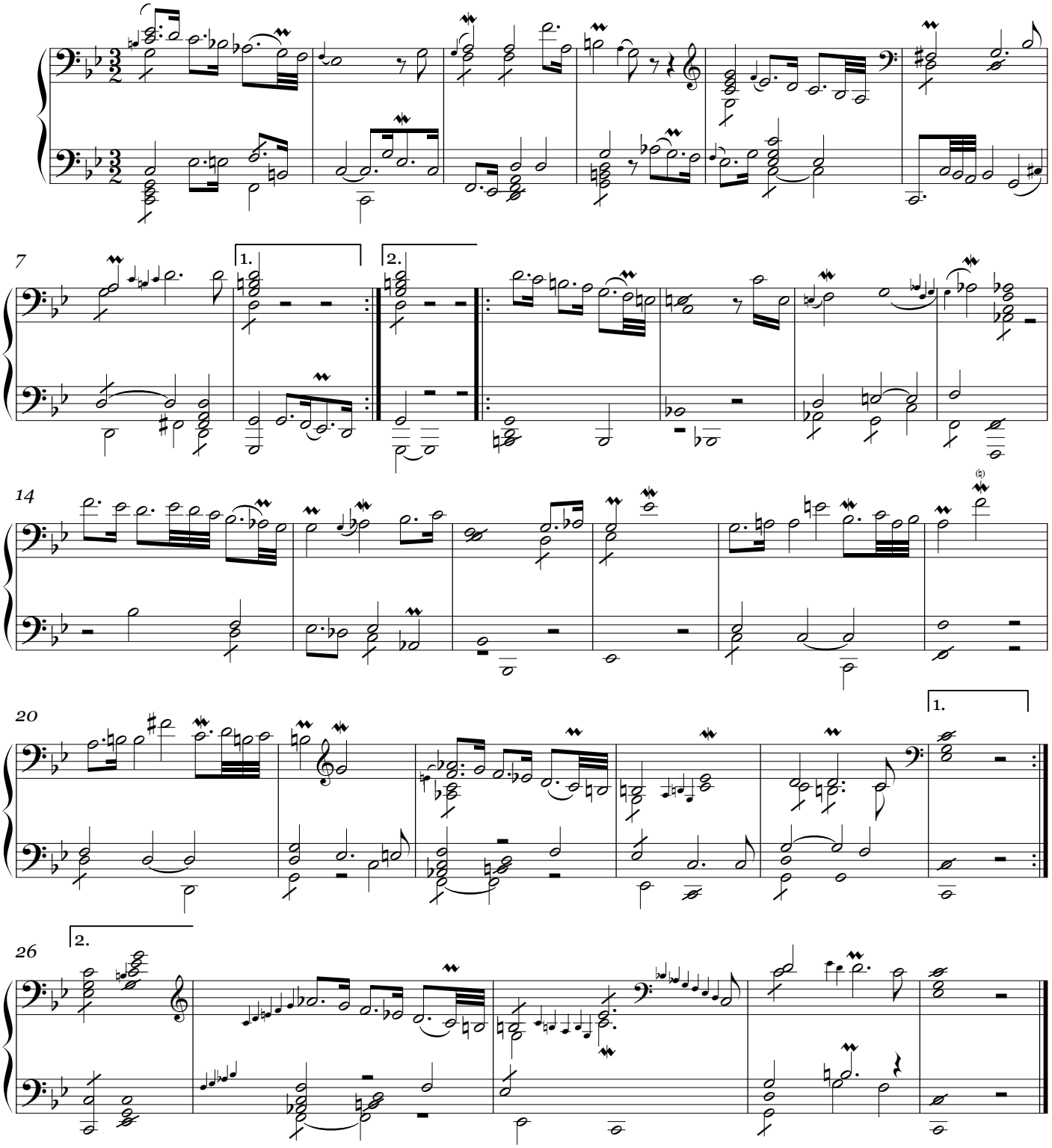

26
28
30
33
35
37
1.
2.

*Pour jouer cette piece dans le gout que je souhaiterois quelle fut joueé, il faut faire attention à la façon dont elle est écrite, le dessus ne se trouvant presque jamais d'aplomb avec la Basse.

5ème Suite
3. La Léon. Sarabande

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Tendrement

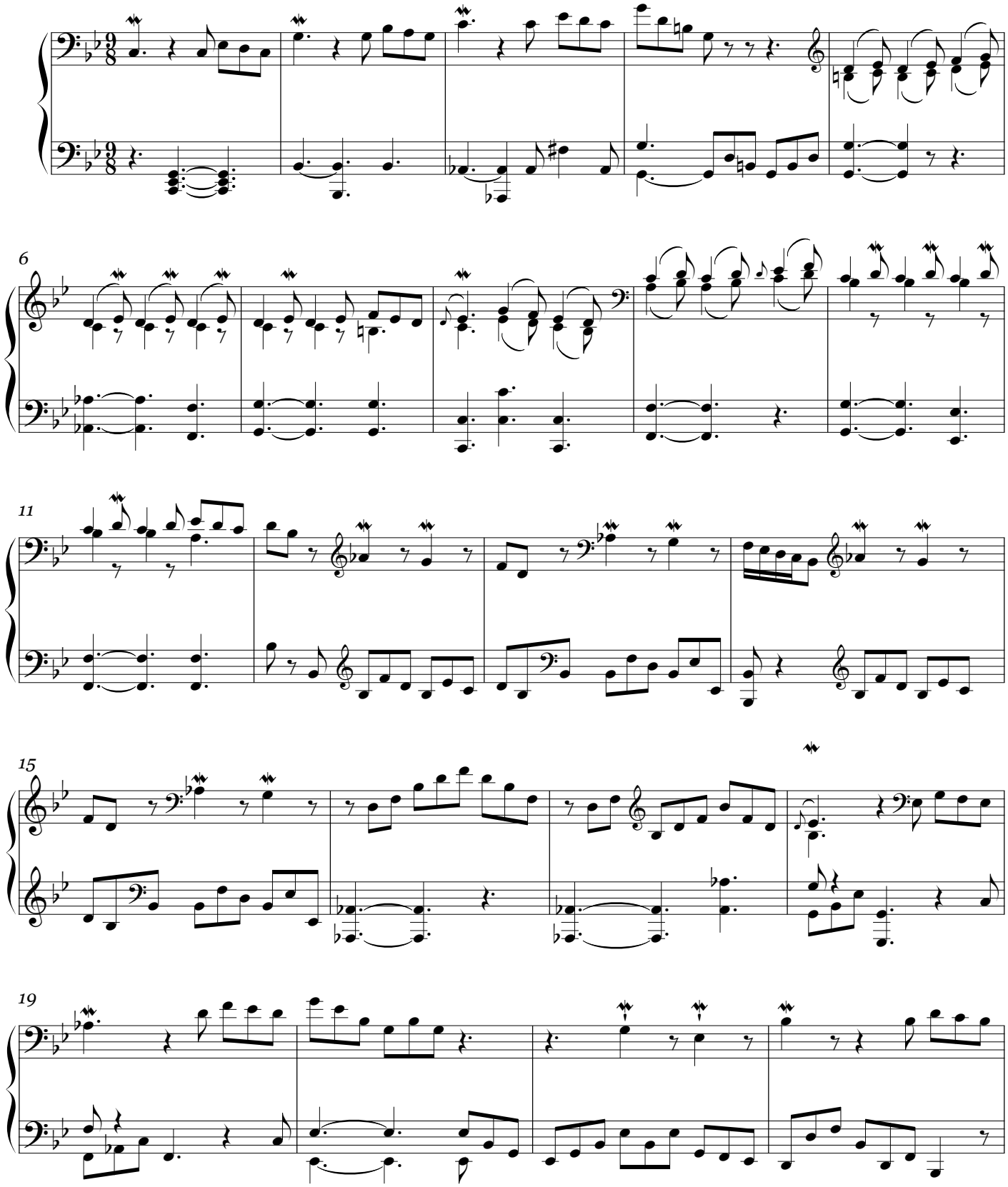


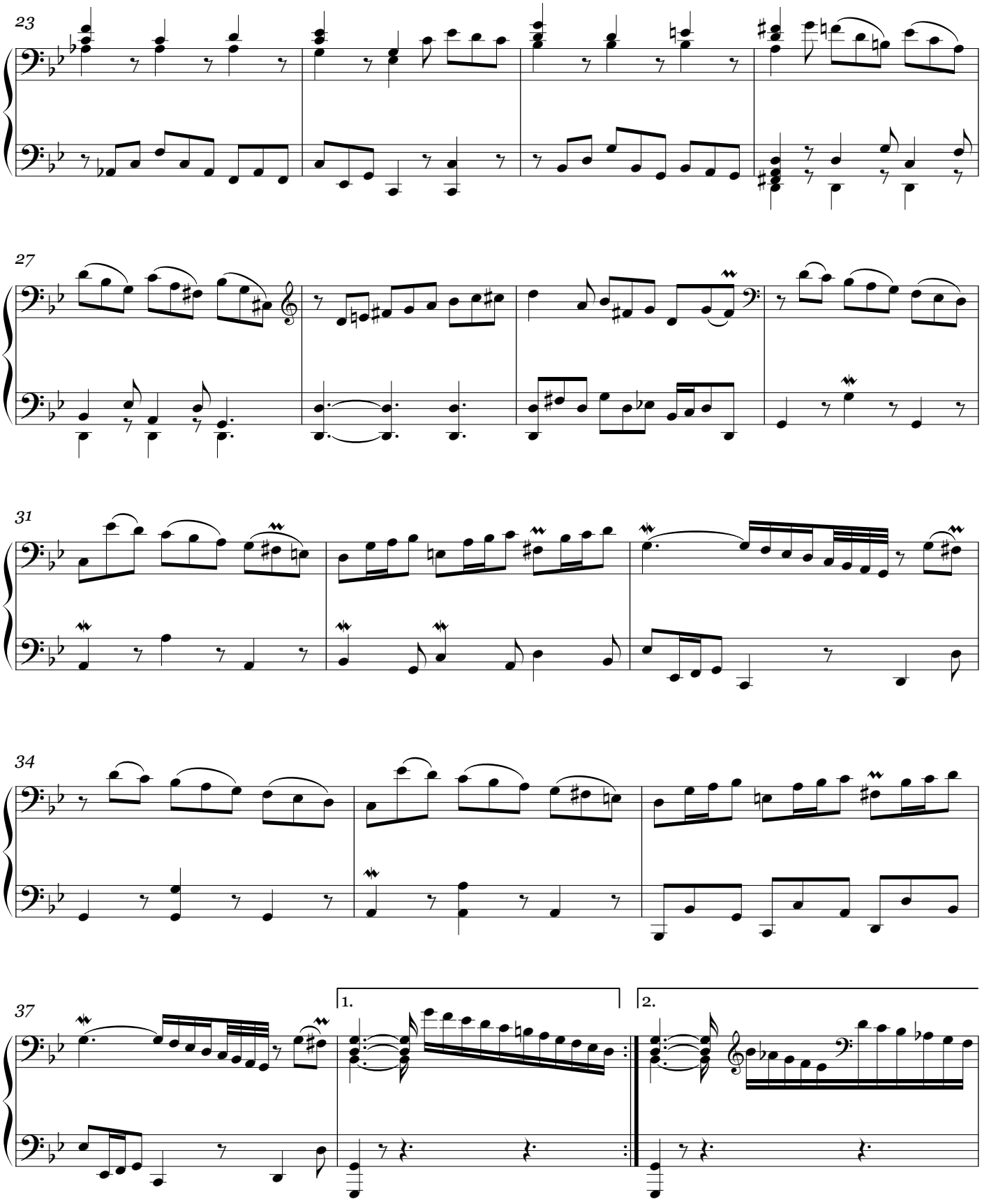
* *Approximate translation: To play this piece tastefully as I would wish, one must pay attention to the way it is written, the upper voices finding themselves almost never aligned with the lower.*

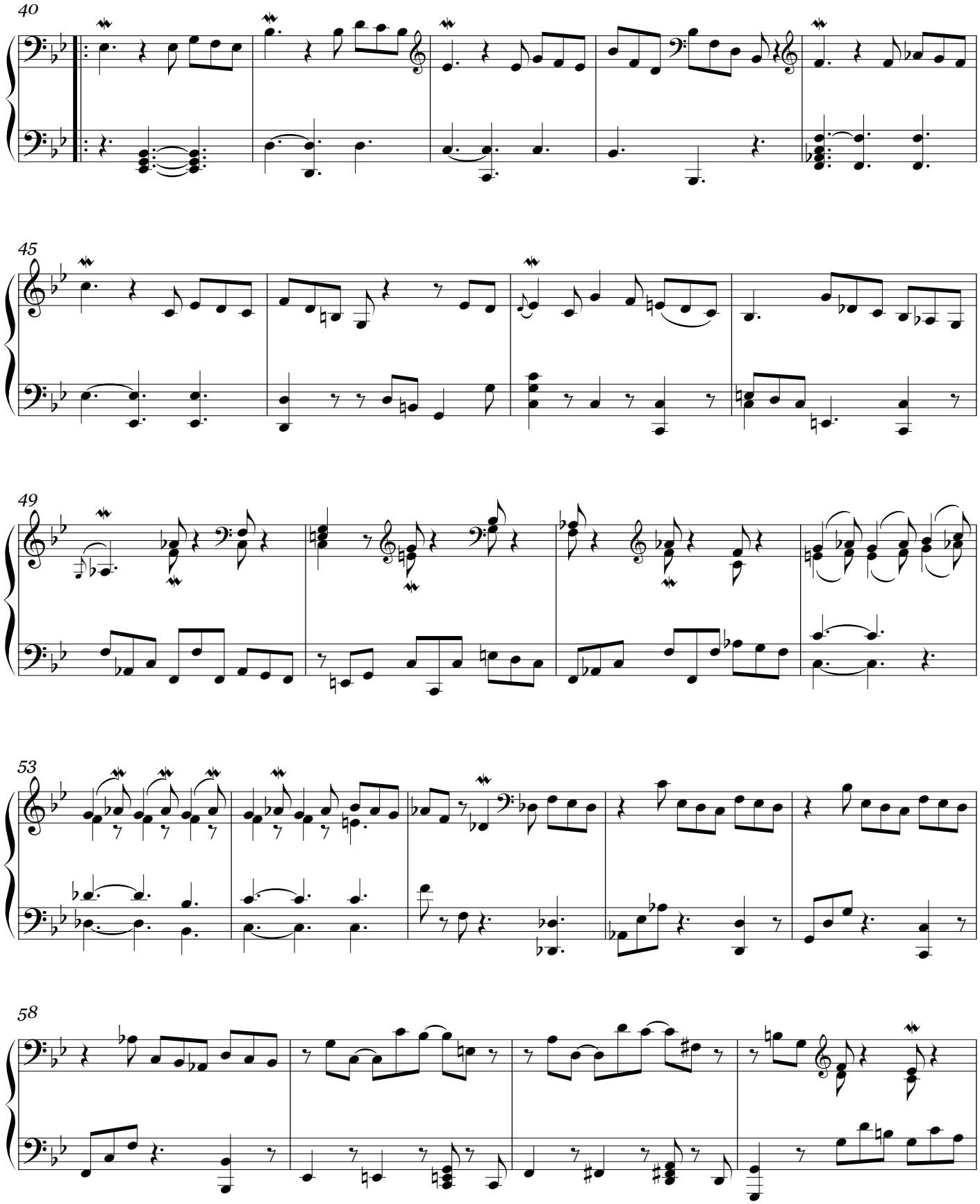
5ème Suite
4. La Boisson

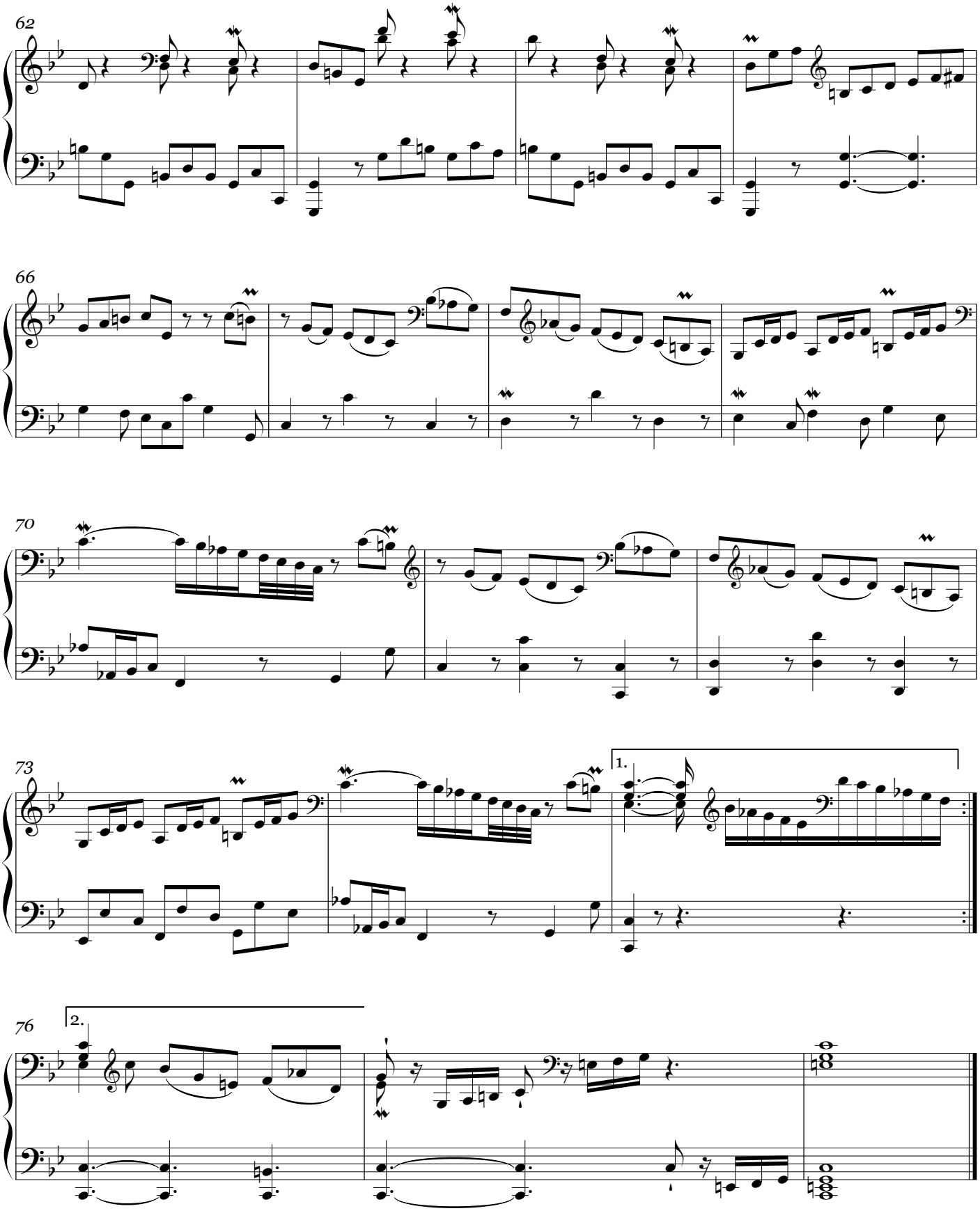
Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Vivement, les pincés bien soutenûs




23
27
31
34
37
1.
2.

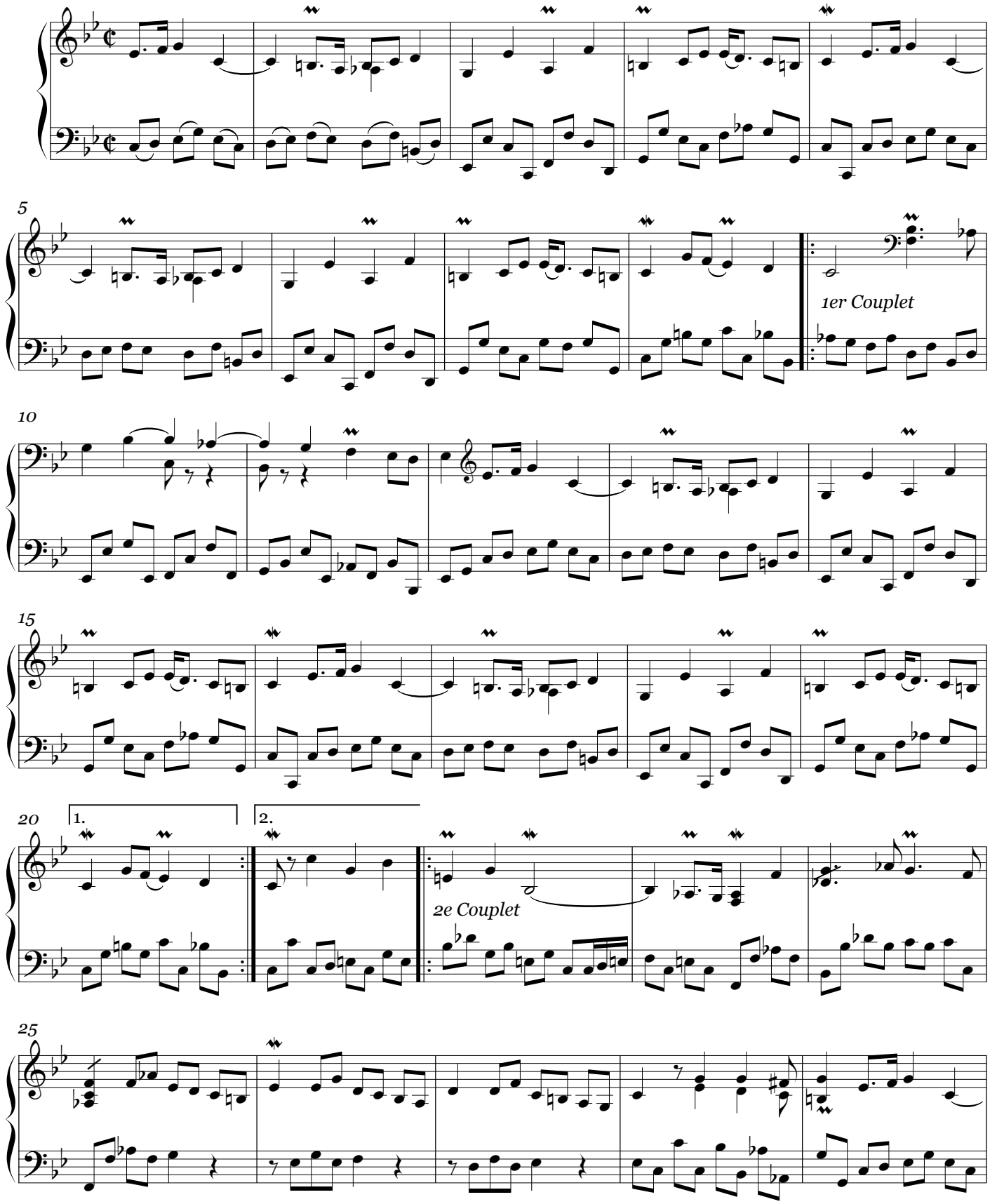

40
45
49
53
58

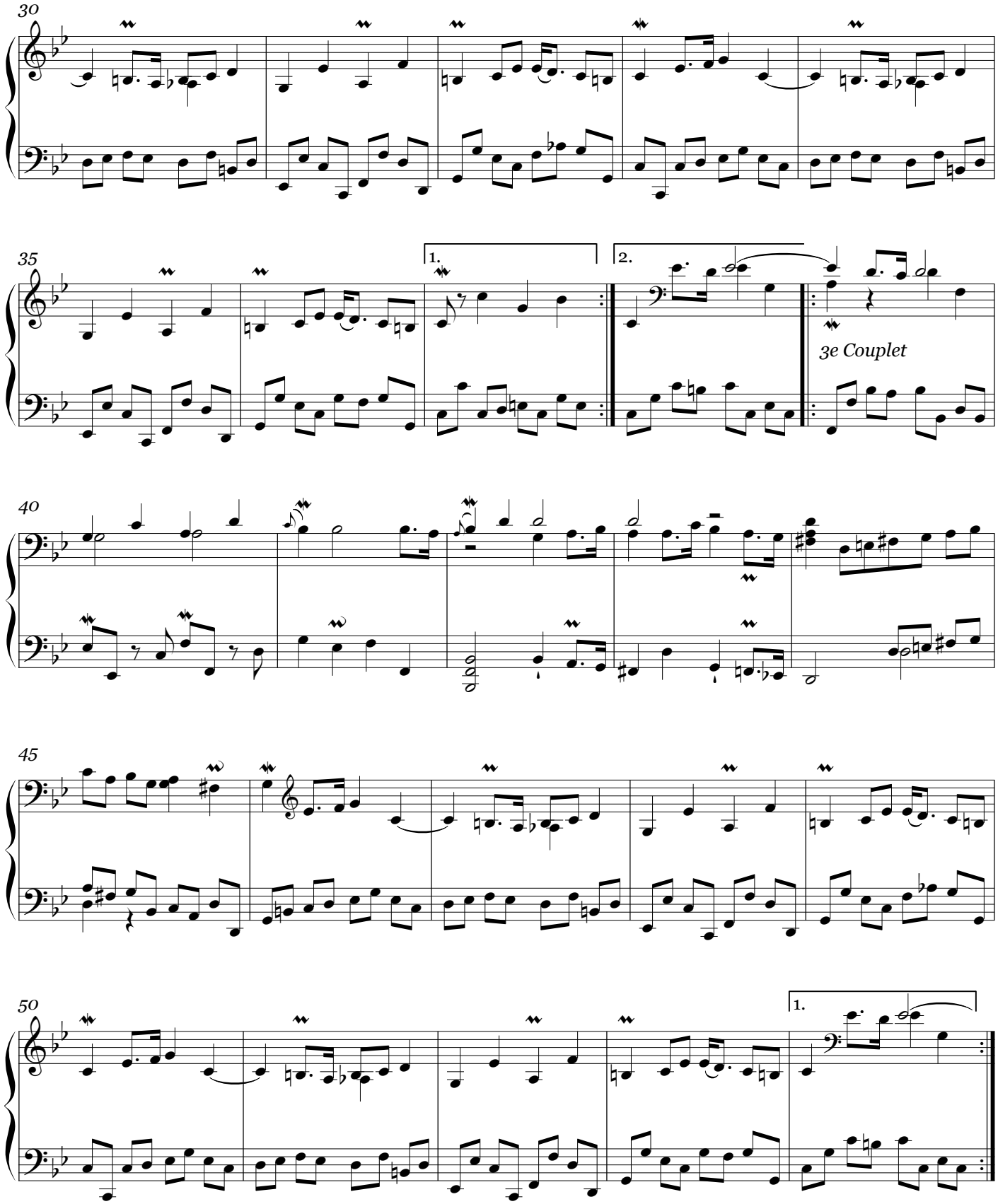

62
66
70
73
1.
76
2.

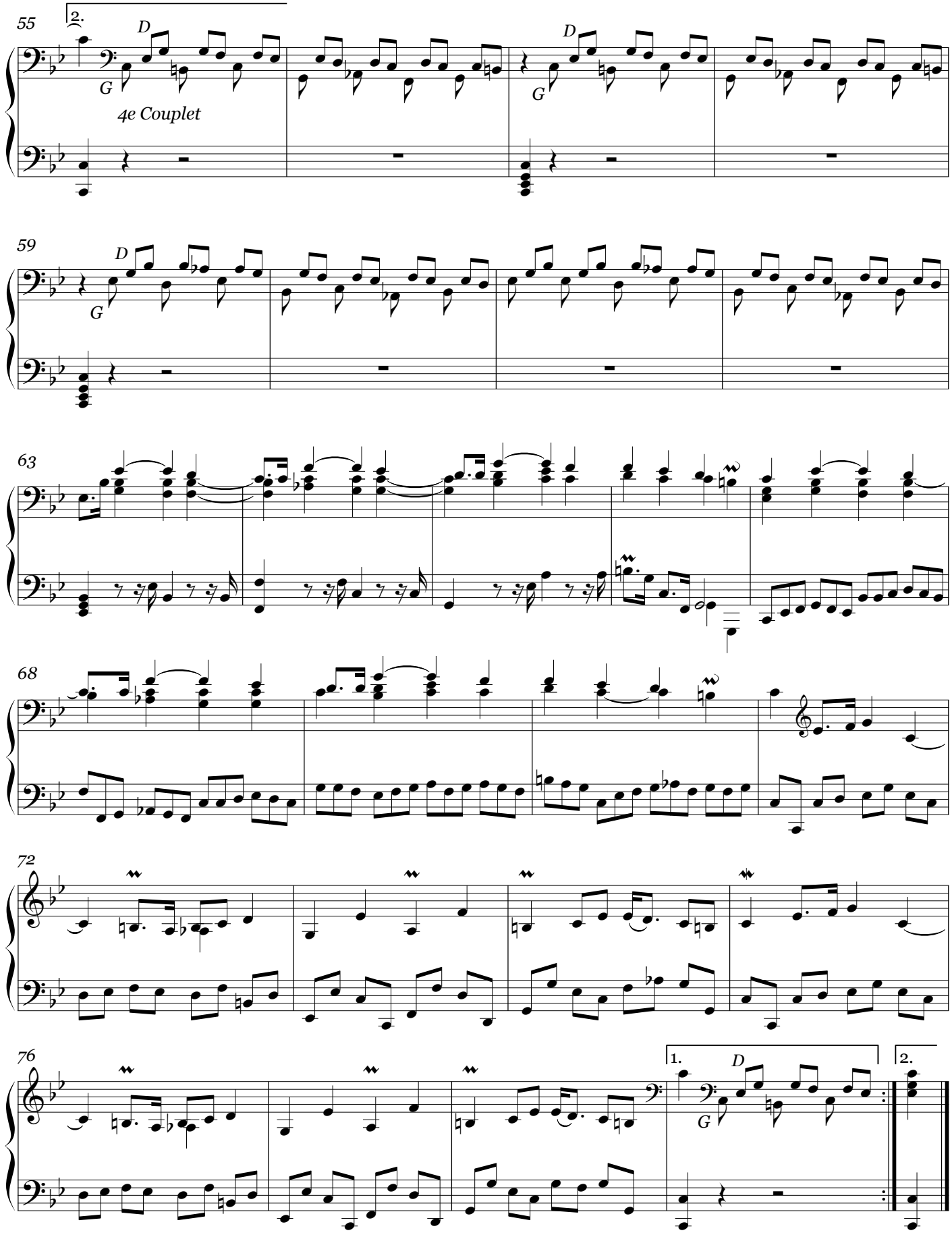
5ème Suite
5. La Montigni

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Galamment sans lenteur



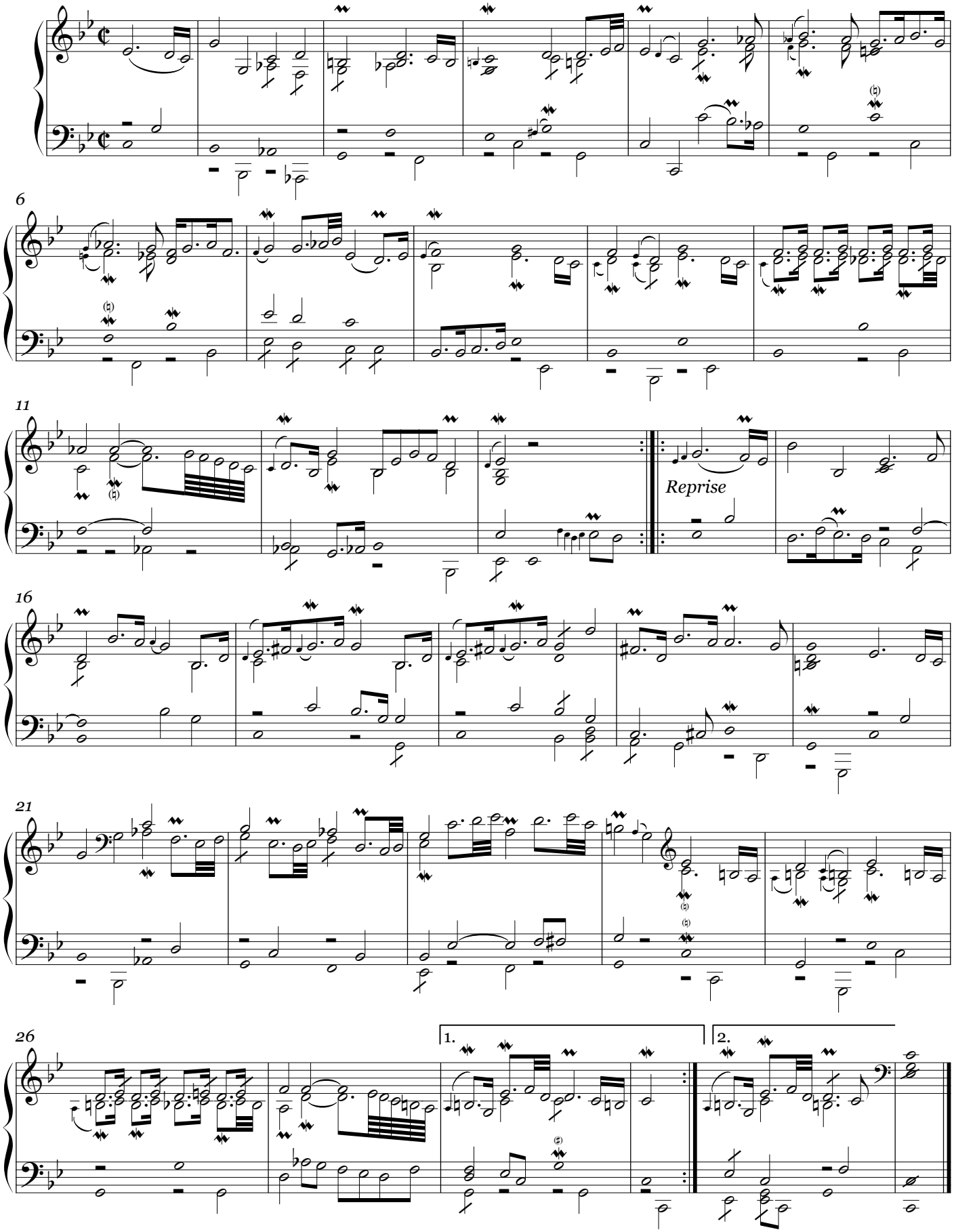

30
35
1.
2.
3e Couplet
40
45
50
1.


55
2.
D
G
4e Couplet
D
G
59
D
G
63
68
72
76
1.
D
G
2.

5ème Suite
6. La Sylva

Antoine Forqueray

tres tendrement



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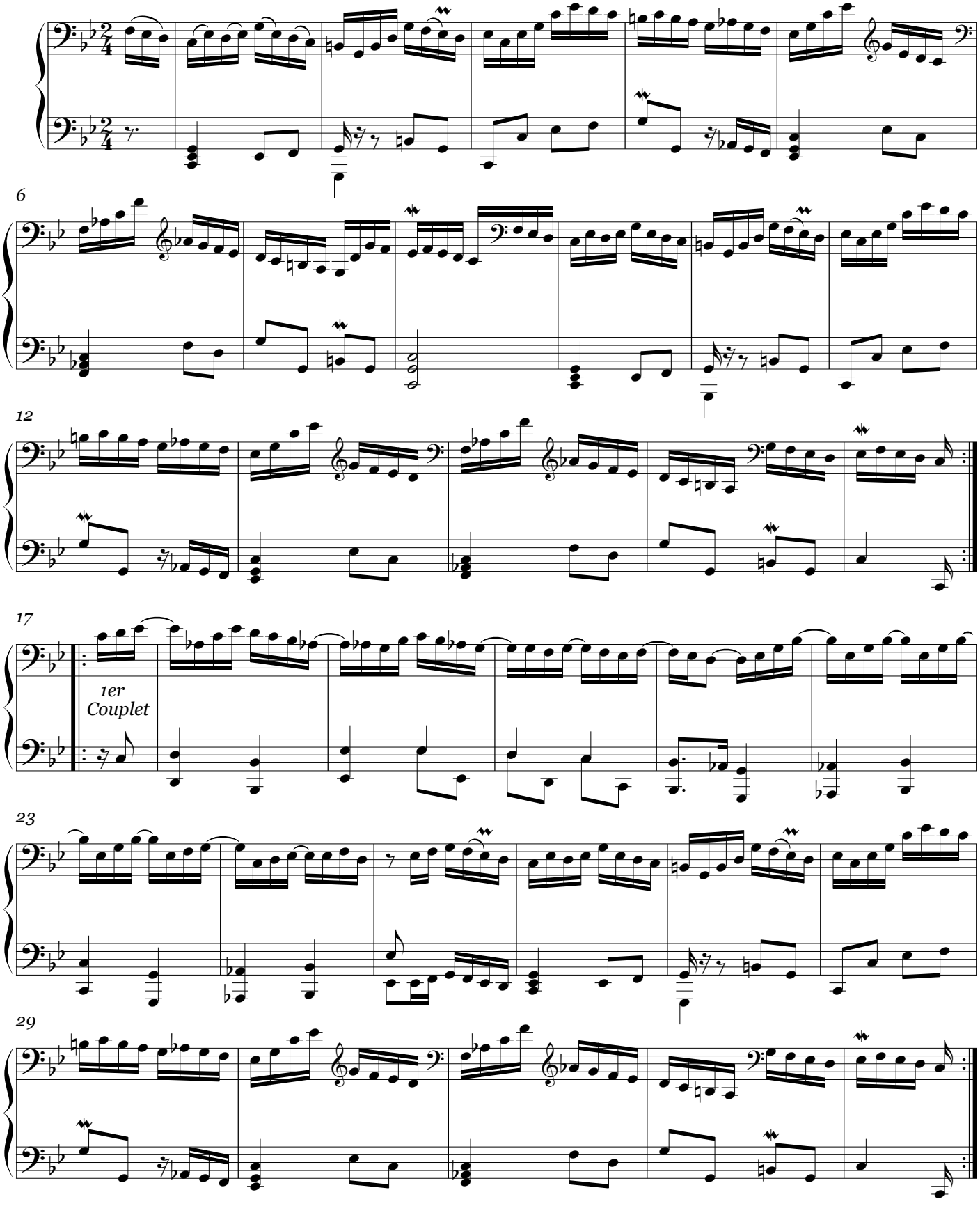
5ème Suite
7. Jupiter

Antoine Forqueray
transc. Jean-Baptiste-Antoine Forqueray

Modérément



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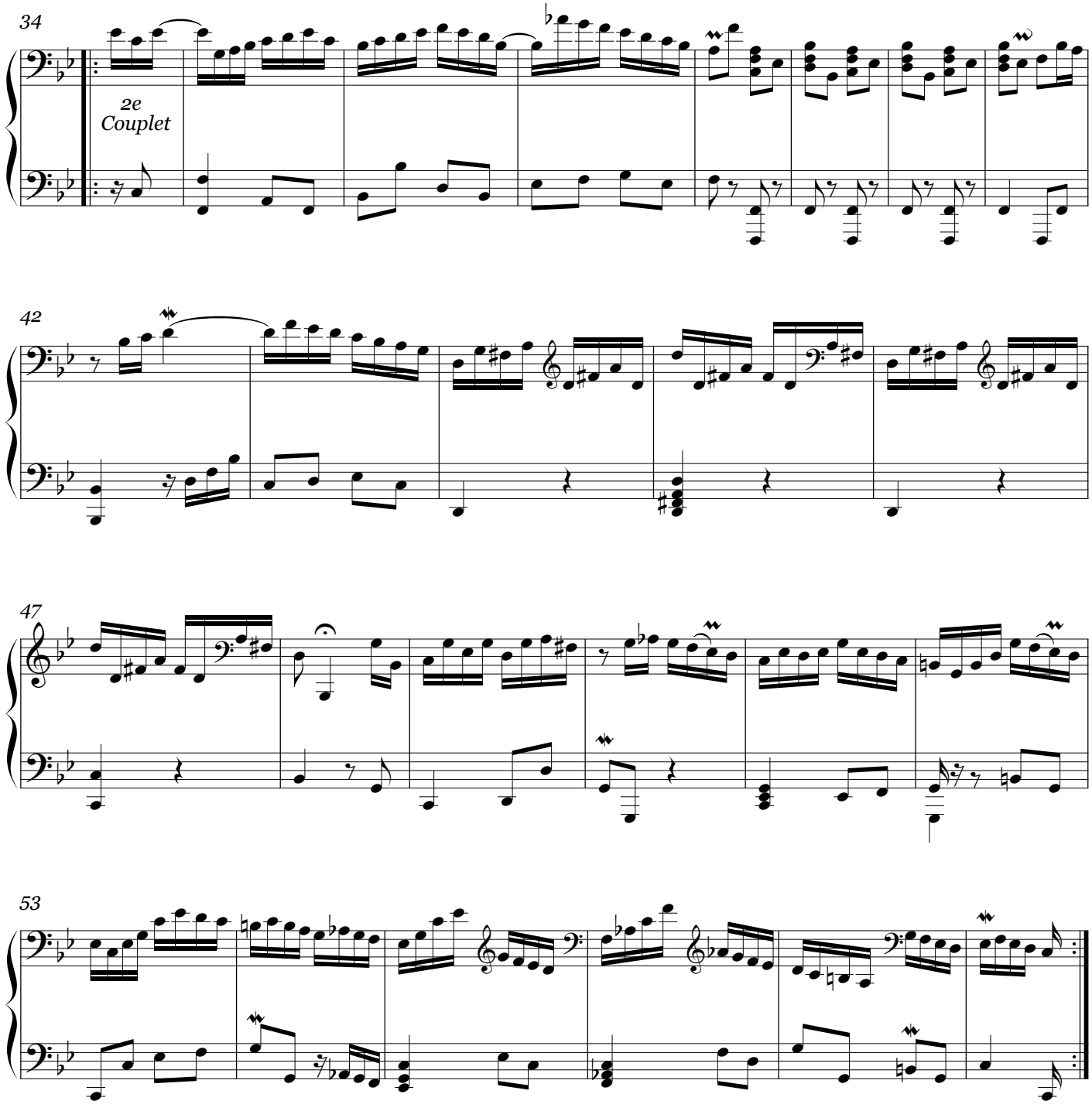
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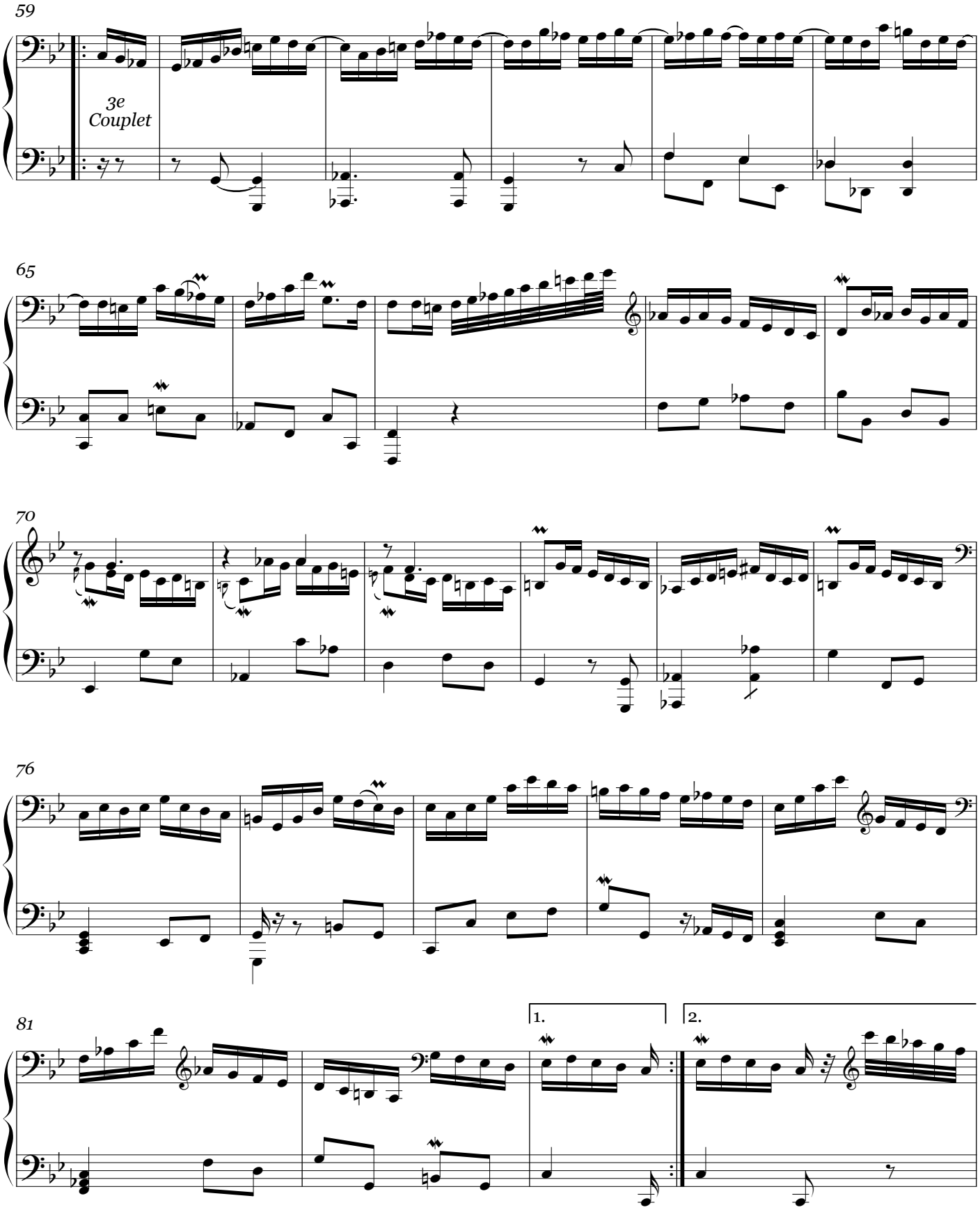
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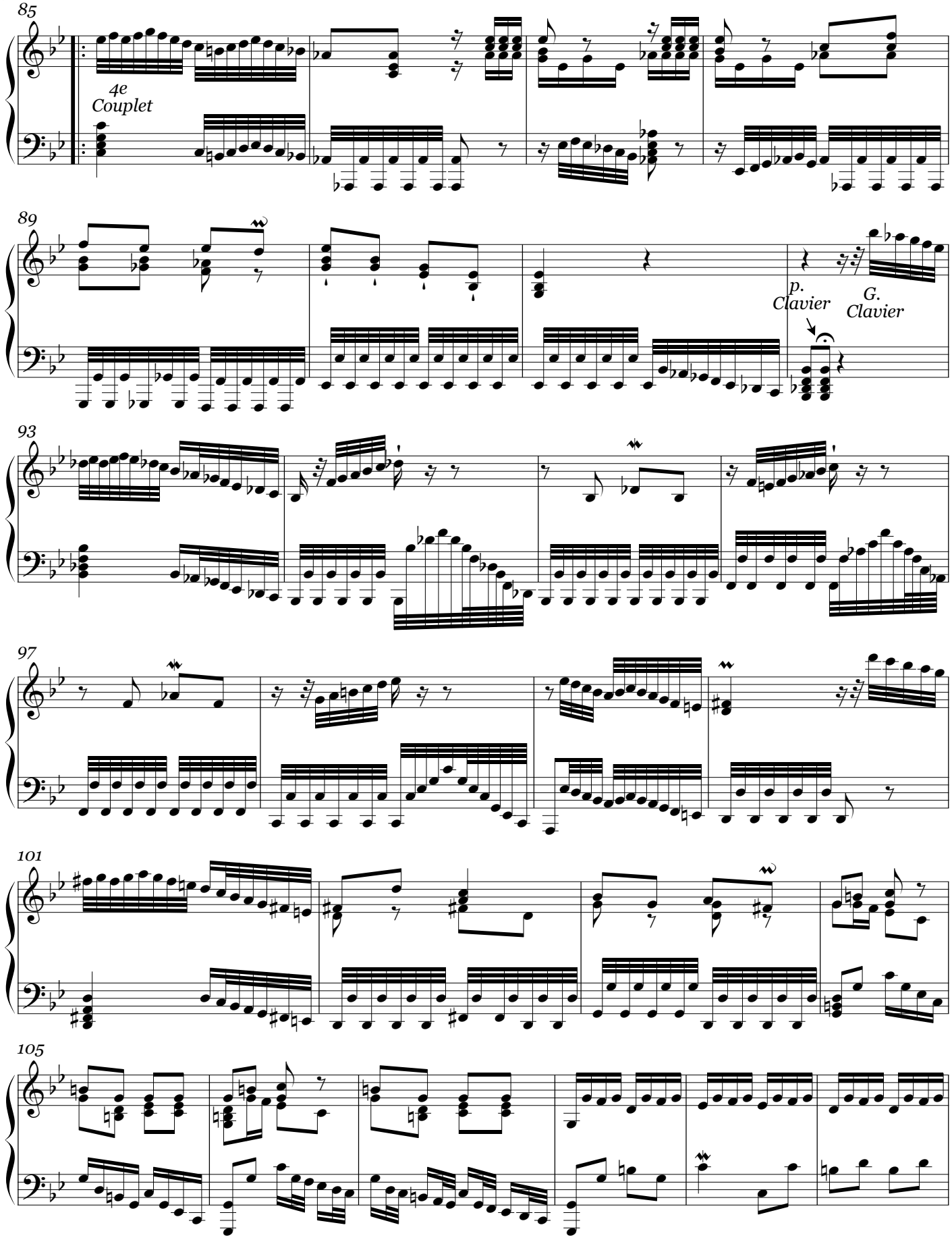
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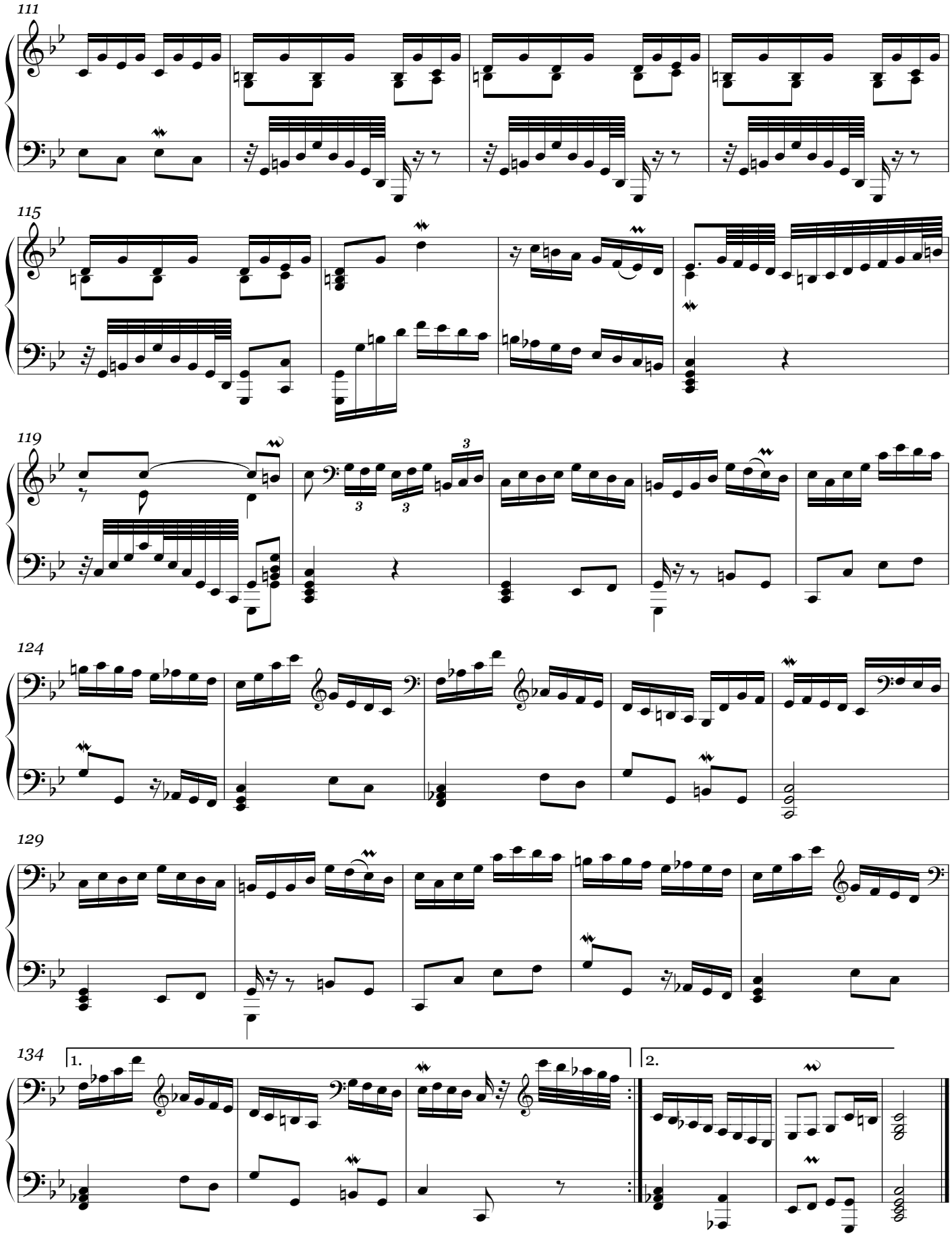
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