



*Three French Baroque Composers
& Five Compositions for Organ*

Louis Couperin

Sarabande en Canon & Chaconne

André Raison

Messe du Deuxième Ton: Sanctus & Christe

François Couperin

Passacaille

Editions for Organ



Fruhauf Music Publications

2023

Three French Baroque Composers

Five Compositions

Louis Couperin ✧ *Sarabande en Canon & Chaconne*

André Raison ✧ *Messe du Deuxième Ton: Sanctus & Christe*

François Couperin ✧ *Passacaille*

Arrangements for Organ

Notes

Louis Couperin, akin to his nephew François, was a composer, clavecinist and organist; he was born ca. 1626 in Chaumes and died in Paris in 1661, and was one of several Couperin family members to serve as organist of St. Gervais in Paris. The *Sarabande en Canon* and *Chaconne* are drawn from the numerous movements of his suite in F-major for clavecin. In the *chaconne*, a generic title is perhaps misleading, as the composition is actually in rondo form, similar to his nephew's *passacaille*. A recurring eight measure refrain frames and separates each of four interpolated verses, or couplets. As a convenience, the rondeau has been printed out upon each of its appearances, unlike the original abbreviated score in which it appears only once at the beginning. In an improvisatorial spirit characteristic of Baroque practices, a fifth couplet has been provided, following Couperin's four original ones.

André Raison (b. before 1650, d. Paris, 1719) served as organist for the royal abbey of Ste. Geneviève in Paris (c. 1660 onward), and also for Jacobins de St. Jacques. During his lifetime, Raison published two volumes of music, from which three movements of his *Messe du Deuxième Ton* have been extracted and included here. Although not so marked, the brief *Sanctus*, *Gravement*, might well be performed in duple—or *alla breve*—time. The *Trio en Passacaille* (for the *Christe*) can be recognized as a source for the first half of the theme of Johann Sebastian Bach's renowned C-Minor organ passacaglia and fugue.

François Couperin was born, lived and died in Paris (1668-1733). He was active as a composer, harpsichordist, and organist and wrote extensively for the keyboard. Along with his uncle, Louis, he served in succession as organist at the church of St. Gervais. Named one of four *organistes du roi* in 1693, he was later appointed *maître de clavecin du roi* in 1717. His *Passacaille* for *clavecin*, from the *Huitième Ordre*, is transposed from its original key of B-minor to D-minor in order to facilitate performance on the organ. Structurally it is a rondo in which nine recurrences of the refrain—or in this case *rondeau*, a repeated four-measure unit—are separated by the interpolation of eight contrasting verses, or *couplets*. Couperin's *passacaille* demonstrates all the trademarks of his uncle's *chaconnes*, although it is more comprehensive and enterprising in length and displays bold contrasts with a highly mannerized inventiveness.

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Sarabande en Canon

in D-Minor

Louis Couperin

(ca. 1626-1661)

[Andantino = ♩]

from Pièces de Clavecin

Edition for Organ
Ennis Fruhauf

Measures 1-6 of the Sarabande en Canon. The score is in 3/4 time and D minor. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The tempo is marked *mp* and the dynamics are *mp* and *poco f*. The music features a canon structure with a second voice entering in the second measure.

Measures 7-12 of the Sarabande en Canon. The score continues with the canon structure. The first system consists of three staves. The tempo is *mp*. The music features a canon structure with a second voice entering in the second measure.

Measures 13-19 of the Sarabande en Canon. The score continues with the canon structure. The first system consists of three staves. The tempo is *mp*. The music features a canon structure with a second voice entering in the second measure.

Measures 20-24 of the Sarabande en Canon. The score concludes with a Coda section. The first system consists of three staves. The tempo is *mp*. The music features a canon structure with a second voice entering in the second measure. The score includes performance instructions: "1. [Ad lib.] D.S. al Coda" and "2. [Ad lib.] Coda".

Chaconne

in F-Major

Louis Couperin

(ca. 1626-1661)

Edition for Organ

Ennis Fruhauf

[Andante = ♩]

Rondeau

from Pièces de Clavecin

mf

mf détaché

1er Couplet

mp

Rondeau

mf

mf

Louis Couperin ♦ Chaconne

2^e Couplet

25

p

Rondeau

31

mf

36

ff

3^e Couplet

41

mp

Louis Couperin ♦ Chaconne

47 Rondeau

mf

53 4^e Couplet

p

59

trill

63 Rondeau

mf

Louis Couperin ♦ Chaconne

*

5^e Couplet

68

mp

trm

This system contains measures 68 through 73. It features a grand staff with three staves. The upper two staves (treble and bass clef) contain the main melodic and harmonic lines, while the lower staff (bass clef) provides a bass line. The music is in a minor key. Measure 68 starts with a complex chordal texture. The dynamic marking *mp* (mezzo-piano) is present. Trills are indicated with 'trm' above notes in measures 70 and 71.

* [An editorial interpolation]

74

trm

This system contains measures 74 through 78. The notation continues on the grand staff. Trills are marked with 'trm' above notes in measures 75, 77, and 78. The bass line in the lower staff is mostly rests, indicating it is not active during these measures.

[Add] Rondeau

79

f

trm

This system contains measures 79 through 83. The dynamic marking *f* (forte) is present. Trills are marked with 'trm' above notes in measures 80 and 81. The bass line in the lower staff becomes active again, providing a steady accompaniment.

84

trm

This system contains measures 84 through 88. The notation continues on the grand staff. Trills are marked with 'trm' above notes in measures 85 and 86. The piece concludes with a final cadence in measure 88.

Messe du Deuxiesme Ton

Sanctus

Two movements *in C-Minor*

André Raison
(b. before 1650, d. 1719)

Edition for Organ
Ennis Fruhauf

Gravement [Moderato = ♩]

f

* [Double dotting is editorial]

Christe, *Trio en Passacaille*

[Andante = ♩]

13 [Petit jeu]

[Récit: Trompette, Cromorne,
or Grand jeu, *ad lib.*]

André Raison ♦ Messe du Deuxiesme Ton

19

Musical notation for measures 19-23. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 19 starts with a treble staff chord of G4, A4, B4, C5 and a bass staff chord of G2, B1, D2. The melody in the treble staff features a sequence of eighth and quarter notes, with a fermata over the final note of the system. The bass staff provides a steady accompaniment of quarter notes.

24

Musical notation for measures 24-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 24 begins with a treble staff chord of G4, A4, B4, C5 and a bass staff chord of G2, B1, D2. The treble staff melody continues with eighth and quarter notes, including a fermata. The bass staff accompaniment consists of quarter notes.

29

Musical notation for measures 29-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 29 starts with a treble staff chord of G4, A4, B4, C5 and a bass staff chord of G2, B1, D2. The treble staff melody features eighth and quarter notes with a fermata. The bass staff accompaniment consists of quarter notes.

34

Musical notation for measures 34-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 34 begins with a treble staff chord of G4, A4, B4, C5 and a bass staff chord of G2, B1, D2. The treble staff melody continues with eighth and quarter notes, including a fermata. The bass staff accompaniment consists of quarter notes.

38

Musical notation for measures 38-41. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 38 starts with a treble staff chord of G4, A4, B4, C5 and a bass staff chord of G2, B1, D2. The treble staff melody features a long, flowing line of eighth and quarter notes with a fermata. The bass staff accompaniment consists of quarter notes. The system concludes with a double bar line and a pedal point instruction: [Ped.] followed by a fermata symbol.

Passacaille

in D-Minor

from *Pièces de Clavecin*
Huitième Ordre

François Couperin

(1668-1733)

Edition for Organ
Ennis Fruhauf

[**Adagietto** = ♩]

Rondeau

† [See note *re* Ped.
bottom of p. 1]

* [*Cauchie* or *Couperin* (with *Double*) : begin turn
on principal note, in accord with pedal, then trill.]

† [Ped. *sempre non legato, marcato* or
staccato to avoid clashing with l.h. trills]

François Couperin ♦ Passacaille

Rondeau

16

f

† [See note *re* Ped.
bottom of p. 1]

22

2^e Couplet

28

poco f

mp

33

38

f

François Couperin ♦ Passacaille

Rondeau

43 *f*

49 *mf* 3^e Couplet *mp* *mf*

56 *mf* *mp* *mf*

62 *mf*

68 *f* Rondeau

François Couperin ♦ Passacaille

73

73

4e Couplet

78

mp

78

82

82

87

87

Rondeau

93

f

93

François Couperin ♦ Passacaille

99 *mf* 5^e Couplet *mp*

mp *mf*

106 *mf* *mp* *mf*

mp *mf* *mp*

112 *mp*

mp

118 *mf* Rondeau *mf*

mf *mp*

124 *mp* 6^e Couplet *mp*

mp *mp*

130

134

* [Bracketed notes suggested to fill possible printing lacunae from source edition.]

139

mf Rondeau

144

150

7^e Couplet
mf

François Couperin ♦ Passacaille

156

161

Rondeau

f

[Add]

mf

167

173

8e Couplet

mf

177

[~]

Rondeau

181

f

[Add] *f*

187

[C]

[Z]

[C]

[C]



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