

Paul Cienniwa

## Repeat signs and binary form in François Couperin's *Pièces de clavecin*

FRANÇOIS Couperin's *Pièces de clavecin* have become more accessible since the introduction of modern editions.<sup>1</sup> To make note-reading easier, editors have, for instance, abandoned moveable C clefs in favour of fixed treble and bass clefs; other symbols, such as key signatures, have likewise been altered to match their more recent counterparts. But there is always a danger of assuming that the notational practices of the 18th century have the same meanings as those of the 20th century. In dealing with repeat signs, editors have replaced Couperin's original markings with a standard dotted double bar; as a result the editions imply that in binary forms each half is repeated (AABB). The evidence suggests, however, that AABB is not the only type of binary form.

### Evidence from textual sources

18th-century French texts that discuss repeats fall into two main categories: on the one hand, encyclopaedias and dictionaries;<sup>2</sup> on the other, methods and treatises.<sup>3</sup> Encyclopaedias and dictionaries, intended for use as reference tools, tend to have long, detailed definitions that comment on past and contemporary practices. Methods and treatises, which have a more limited practical purpose (namely, to teach how to read music or play an instrument), have definitions that often lack detail or depth. While a lengthier text need not imply greater clarity, the distinction between these two types of material is made to indicate for whom the texts were intended and the potential influences they had. A flute method may have been read only by flautists, while an ency-

clopaedia would have been a reference tool not only for composers and performers, but for writers of methods and treatises as well.

Repeats are usually discussed under the heading *reprise*.<sup>4</sup> Most texts begin by distinguishing two types of *reprises*—*petite* and *grande*. In a *petite reprise*, material (usually four bars) at the end of the B section is reiterated, adding to the finality of a piece. Because *petites reprises* do not involve binary form or repeat signs, they will not be discussed here. *Grandes reprises* are the repeated sections in binary-form pieces and the focus of this article.<sup>5</sup>

When presenting *grandes reprises*, most texts describe three symbols which, without any ambiguity, determine repeats (see ex.1).

1 *Liaisons* are slur-like markings placed over first and second endings, signifying that the preceding section should be repeated.<sup>6</sup> They may occur in either or both halves.

2 *Renvois* are variously shaped symbols that have the same function as the modern *dal segno*: they mark a place to return to after completing a subsequent section. While they are mostly associated with *petites reprises*, they can sometimes be used in *grandes reprises*.

3 *Guidons*, like *custodes* in Gregorian chant, are symbols that usually occur at the ends of lines, indicating the pitches that begin the following system. More significantly, *guidons* may follow *liaisons* or precede repeat signs. When marking the pitch of the note that follows the repeat, *guidons* unambiguously indicate repeat practice.

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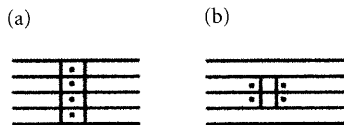
Ex.1 *Liaisons, renvois* and *guidons* in a courante from Rameau, *Nouvelles suites de pièces de clavecin* (Paris, c.1729–30)



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In addition, the texts differentiate two further symbols: the French repeat and the Italian repeat (see ex.2). The French repeat is a double bar with dots in the centre (one in each space of the staff); the Italian repeat, more closely resembling the modern repeat sign, is a double bar with two dots on either side. While there are some differences in design, all variants appear to be elaborations of either the French or the Italian repeat sign. Unlike their definitions of *liaisons, renvois* and *guidons*, the texts are not in agreement when defining French or Italian repeats. This ambiguity is rooted in the origins and influences of the encyclopaedias and dictionaries.<sup>7</sup> Brossard's *Dictionnaire de musique* (1703), the first major French work of its kind, became a model for later writers. Rousseau, whose own definition of *reprise* in his *Dictionnaire de musique* (1768) is similar to Brossard's, was the author of the music articles in Diderot and D'Alembert's *Encyclopédie* (1751–65) and the *Encyclopédie méthodique* (1782–1832). It is therefore not surprising that Rousseau's *reprise* articles in his *Dictionnaire* and both encyclopaedias are almost identical. Unfortunately this lineage ensured

Ex.2 (a) French repeat; (b) Italian repeat



the transmission of information that, though useful, is also ambiguous.

Brossard's definition, following illustrations of French and Italian repeats, states that a *reprise*

... signifie qu'il faut répéter tout ce qui a été joué ou chanté jusque là, si c'est le commencement d'une pièce, ou tout ce qui a été joué ou chanté depuis une pareille marque si c'est à la fin d'une pièce.

... indicates that one should repeat all that has been played or sung up to that point if it is the beginning of the piece, or all that has been played or sung since the same sign if it is at the end of a piece.

Rousseau, also following illustrations of French and Italian repeats, gives a similar definition:

Dans la note on appelle reprise un caractère qui marque qu'on doit répéter la partie de l'air qui le précède, ce qui évite la peine de la noter deux fois.

In notation, a *reprise* is a sign which indicates that one has to repeat the part of the air which precedes it, thus avoiding the trouble of writing it twice.

Brossard then describes a different practice:

Il y en a qui veulent que lorsque la reprise a des points des deux côtés ... elle suffit pour marquer la répétition tant de ce qui la précède que de ce qui la suit.

Some maintain that when the *reprise* has dots on both sides ... it suffices to indicate the repetition not only of what precedes but also what follows.

Thus, Brossard provides two definitions for repeats. The former, in which the repeat sign refers to what precedes it, applies to the French and Italian types; the latter, in which the repeat sign refers not only to what precedes it but also what follows, corresponds to the Italian type. Likewise, Rousseau writes:

Cette reprise, ainsi ponctuée à droite et à gauche, marque ordinairement qu'il faut recommencer deux fois, tant la partie qui précède que celle qui suit.

This repeat, thus punctuated on the right and left [Italian repeat], ordinarily indicates that one should play the preceding part as well as the following part twice.

Rousseau prefaces this second definition with the following information:

... cette seconde manière s'abolit peu à peu; car, ne pouvant imiter tout-à-fait la musique italienne, nous en prenons du moins les mots et les signes, comme ces jeunes gens qui croient prendre le style de M. de Voltaire en suivant son orthographe.

... this second method [the French repeat sign] is gradually being abolished; for, not being able to imitate Italian music completely, we at least take the words and signs [of Italian music], as with those youths who think they follow Voltaire's style by imitating his orthography.

Here Rousseau distinguishes an Italian practice in which repeat signs refer to what precedes and follows them, and, tacitly, a French practice, in which the signs refer only to what precedes them. Most significantly, it appears that the Italian repeat may follow either practice, while the French repeat follows only the French practice. Nonetheless, because both authors do not explicitly define these practices, their definitions are somewhat ambiguous.

Only Brossard's and Rousseau's articles give two different definitions based on nationality. Among other texts, varying definitions are found, regardless of national repeat styles. Of greatest importance is that the authors often comment on the tenuous nature of repeat sign definitions by using qualifying words such as 'ordinarily' and 'generally'. For instance, in his *Méthode nouvelle* (1737) François David writes that the sign:

*se marque pour l'ordinaire ... la première partie d'un air ... recommencer.*

ordinarily marks ... the first part of the air ... to repeat.

while Henri Louis Choquel states in *La musique rendue sensible* (1759):

*C'est un principe général que ... il faut recommencer le chant.*

It is a general principle that ... it is necessary to repeat the song.

By adding these qualifying words and statements, the writers acknowledge that there is no common practice among musicians.

There are, then, no fixed meanings of repeat signs. While *liaisons*, *renvois* and *guidons* indicate repeats without any ambiguity, definitions of repeat signs remain vague. However, the texts are in agreement in one area: repeat signs do indicate that something is repeated. Logical reasoning determines: (1) repeat signs always refer to what precedes them; (2) we cannot conclude that they always refer to what follows. Given these facts, one must approach repeats—both in early and modern editions—with discretion.

### Evidence from Couperin's *Pièces de clavecin*

The four volumes of the *Pièces de clavecin* were engraved under Couperin's supervision and reprinted several times during and after his lifetime.<sup>8</sup> The demand for reprints indicates the influence this music had on 18th-century musicians. Because the publication of the four volumes spans 17 years (1713–30), one can trace the composer's stylistic development. For instance, early *ordres* tend to be lengthy, while later ones are relatively brief. Within the 27 *ordres* the majority of pieces are in binary form; the largest minority are in *rondeau* form, and the remaining pieces follow unique—and therefore atypical—forms. With their many binary-form pieces, the *Pièces de clavecin* have ample contextual instances of repeat signs.

At the end of the first volume Couperin includes an ornamentation table, 'Explication des agréments, et des signes'. While the 'Explication' is specific, it does not contain a list of symbols for repeats; instead, it presents a variety of *renvoi* symbols. In the first reprint of c.1717 Couperin added to the table some information regarding *ravalement*, but did not clarify repeat practices.

The first, second and fourth volumes were each engraved by F. du Plessy, making it likely that notational practices are consistent. These volumes mostly use French repeats along with some instances of Italian repeats. The third volume, engraved by Louis Hüe, differs from the others in that only Italian repeats are used. The presence of two repeat styles—each associated with a different engraver—in the same body of work indicates the arbitrary nature of the styles. Furthermore, it is apparent from the return to French repeats in the fourth volume that the Italian repeats were the choice of the engraver, rather than of Couperin himself.

The binary-form pieces in the *Pièces de clavecin* can be divided into two groups: AABB form and those which appear to be AAB form.<sup>9</sup> In most of the AABB-form pieces, both halves are repeated without any ambiguity. That is, *liaisons*, *renvois* and/or *guidons* are used in such a way that repeat signs, even when present, are not needed to determine repeats. For instance, the end of the A section in *Allemande La logivière* (5<sup>ème</sup> ordre) has two endings (no *liaisons*)



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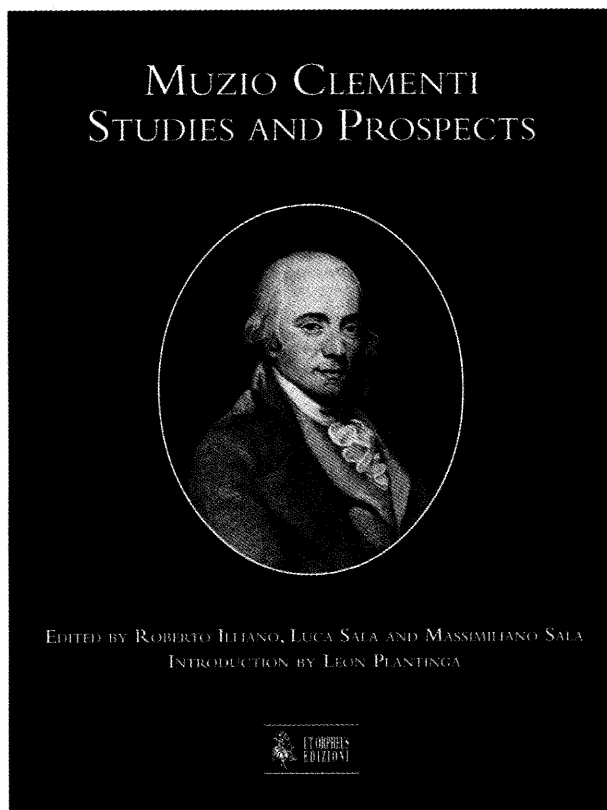
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Ex.3 Couperin, *Allemande La logivière* (5<sup>ème</sup> ordre), from *Pièces de clavecin ... premier livre* (Paris, 1713/R c.1717):  
(a) end of A section; (b) end of B section

(a) Musical score for the end of the A section. It features two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music concludes with a double bar line and the word "Reprise." written below the staff.

(b) Musical score for the end of the B section. It features two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music concludes with a double bar line and the word "Fin." written below the staff. The phrase "Pour la reprise." is written below the first staff.

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Ex.4 Couperin, *Les petits moulins à vent* (17<sup>ème</sup> ordre), from *Troisième livre de pièces de clavecin* (Paris, 1722/R 1724):  
(a) end of A section; (b) end of B section. Note the different engraving styles of ex.3 (engraved by F. du Plessy) and ex.4 (engraved by Louis Hüe).

(a) Musical score for the end of the A section. It features two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music concludes with a double bar line and the word "reprise" written below the staff. There are diamond-shaped symbols below the notes in the lower staff.

(b) Musical score for the end of the B section. It features two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music concludes with a double bar line and the word "Fin" written below the staff. There are 'x' symbols below the notes in the lower staff.

and *guidons*. The B section concludes with two endings (no *liaisons*), *renvois* and *guidons* (ex.3). Other instances may have just one or any combination of these elements. In *Les petits moulins à vent* (17<sup>ème</sup> ordre), the A section concludes with two endings (no *liaisons*) only, and the B section concludes with two endings (no *liaisons* or repeat sign) and *guidons* (ex.4). I shall refer to the elements which define these unambiguous AABB-form pieces—*liaisons*, *renvois* and/or *guidons*—as ‘absolute elements’. In these cases the repeat sign itself does not determine the AABB form, and thus there is no ambiguity.

Some AABB pieces are slightly ambiguous in form. In these the A section ends with only a repeat sign and no absolute elements, and the B section concludes with absolute elements. This is the case in the first *partie* of *Les plaisirs de Saint Germain en Laye* (1<sup>er</sup> ordre) (ex.5). Here the B section, with its absolute elements, is repeated without ambiguity. Because the A section does not have absolute elements, its repeats are made with the understanding that the repeat signs refer to what precedes them. Therefore, *Les plaisirs* and similar pieces are in AABB form.

The second type of binary piece, if repeat signs refer only to what precedes them, is in AAB form.

In *Les ombres errantes* (25<sup>ème</sup> ordre), the A section concludes with only a French repeat sign, and the B section has no repeat indication (ex.6). In *Les culbutes Jxcxbxns* (19<sup>ème</sup> ordre), the A section concludes with only an Italian repeat sign, and the B section has no repeat indication (ex.7).

To confirm the existence of AAB form, one must first establish that Couperin’s repeat signs refer only to what precedes them.<sup>10</sup> There is no way to prove this beyond a doubt, but by observing how AAB-form pieces interact with textual indications in the score, the concept of repeat signs referring only to what precedes them becomes less doubtful. For example, in multi-movement works, text occasionally indicates either the end of the *partie* or that one should continue on to the next *partie*. In instances of AABB-form pieces with textual indications, the markings follow *liaisons* (exx.8, 9). In AAB-form pieces with textual indications, the text is placed near the end of the penultimate measure. This implies that one should conclude the piece in the following measure (exx.10, 11). And in *Les brinborions* (24<sup>ème</sup> ordre) the word ‘suivés’ suggests a swift movement to the next *partie* (ex.12). Thus, the textual indications placed before the ends of the

Ex.5 Couperin, *Les plaisirs de Saint Germain en Laye*, première partie (1<sup>er</sup> ordre), from *Pièces de clavecin ... premier livre* (Paris, 1713/R c.1717): (a) end of A section; (b) end of B section

(a)

(b)

Ex.6 Couperin, *Les ombres errantes* (25<sup>ème</sup> ordre), from *Quatrième livre de pièces de clavecin* (1730/R c.1733): (a) end of A section; (b) end of B section

(a)

(b)

Ex.7 Couperin, *Les culbutes Jxcxbxnxs* (19<sup>ème</sup> ordre), from *Troisième livre de pièces de clavecin* (Paris, 1722/R 1724):  
(a) end of A section; (b) end of B section

(a) Musical notation for the end of the A section. It consists of two staves. The upper staff features a complex rhythmic pattern with sixteenth and thirty-second notes, including a 'reprise' section marked with a double bar line and repeat dots. The lower staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

(b) Musical notation for the end of the B section. It also consists of two staves. The upper staff continues the rhythmic complexity, ending with a double bar line and repeat dots. The lower staff concludes with a double bar line and repeat dots, followed by the word 'Fin'.

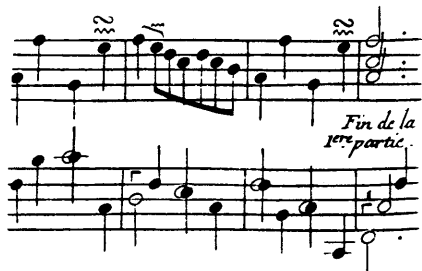
Ex.8 Couperin, *L'Amazône* (10<sup>ème</sup> ordre), end of B section, from *Second livre de pièces de clavecin* (1716–17/R c.1745)

Musical notation for the end of the B section of *L'Amazône*. It consists of two staves. The upper staff features a melodic line with various ornaments and a 'reprise' section. The lower staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots, followed by the word 'Fin'.

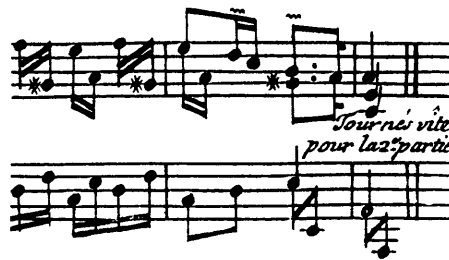
Ex.9 Couperin, *Gigue* (8<sup>ème</sup> ordre), end of B section, from *Second livre de pièces de clavecin* (1716–17/R c.1745)

Musical notation for the end of the B section of *Gigue*. It consists of two staves. The upper staff features a melodic line with various ornaments and a 'reprise' section. The lower staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots, followed by the word 'Fin'.

Ex.10 Couperin, *Les bacchantes*, première partie (4<sup>ème</sup> ordre), end of B section, from *Pièces de clavecin ... premier livre* (Paris, 1713/R c.1717)



Ex.11 Couperin, *Les jeunes seigneurs*, première partie (24<sup>ème</sup> ordre), end of B section, from *Quatrième livre de pièces de clavecin* (1730/R c.1733)



pieces effectively restrain the performer from repeating.

Still, the existence of AAB form—and, therefore, the confirmation of Couperin's repeat practice—has not been proven. Perhaps by looking at other factors, we can determine if Couperin's repeats refer only to what precedes them.

At first it may seem that form is related to proportion. It seems plausible that a piece in AAB form, for instance, would have a longer B section, while a piece in AABB form would have sections of equal length. But by comparing AABB pieces to AAB pieces, there is no indication that proportion has anything to do with the types of binary forms. For instance, in *Menuets croisés* and 2<sup>ème</sup> menuet (22<sup>ème</sup> ordre), the former has a 1:1 proportion (i.e. A:B), and the latter has a 1:2 proportion (without considering the *petite reprise*); yet both are AABB-form pieces. In the 8<sup>ème</sup> ordre the *Gavotte* has a 1:1 proportion (without considering the *petite reprise*) and in *Sarabande L'unique*, the proportion is 1:2; both pieces are in AAB form. Within multi-*partie* pieces, the relationship between proportion and binary form seems even more arbitrary. In *Les bacchantes* (4<sup>ème</sup> ordre), the first *partie* is AAB and approximately 1:2; the second is AAB and approximately 2:3; and the third is AABB and approximately 2:7. The proportional balances are inconsistent with the binary forms, and *Les bacchantes* becomes lengthier as the work progresses through the individual *parties*. Thus the types of binary forms are not related to proportion.

To some extent the binary forms are associated with dance types. Throughout the *ordres* there are six

titled dance types: *allemande*, *courante*, *sarabande*, *gavotte*, *gigue* and *menuet*.<sup>11</sup> Of these, all nine *allemandes*, ten of 12 *courantes* and all three *gigues* regularly have AABB form with absolute elements in each half. *Sarabandes*, *gavottes* and *menuets* are not specifically relegated to either binary form, as they are found in both AABB and AAB forms. Some works that are not titled as dances also correspond to the binary forms. Of the 16 common-time pieces, ten are in AABB form with absolute elements in each half; and of the four works in 6/4, three are in AABB form with absolute elements in each half.<sup>12</sup> This is not surprising, since the common-time pieces resemble *allemandes* and the 6/4 pieces resemble *gigues*. Although 6/8 and 3/8 binary pieces cannot so clearly be linked to specific dance types, they comprise the two most frequently occurring metres within the *ordres*.<sup>13</sup> Of these pieces, most correspond to AAB form. Thus, AAB form is not associated with a specific dance type; it does, however, occur most

Ex.12 Couperin, *Les brinborions*, seconde partie (24<sup>ème</sup> ordre), end of B section, from *Quatrième livre de pièces de clavecin* (1730/R c.1733)





often in 6/8 and 3/8 pieces. More concretely, AABB form with absolute elements in each half corresponds directly to *allemandes*, *courantes* and *gigues*.

From the first to the last volume of the *Pièces de clavecin*, *ordres* have fewer and fewer individual pieces. While this tendency is not without exception, the following example is representative: the 1<sup>er</sup> *ordre* has 18 pieces, the 9<sup>ème</sup> *ordre* has ten, the 18<sup>ème</sup> *ordre* has seven and the 27<sup>ème</sup> *ordre* has four.<sup>14</sup> In addition, there are fewer instances of confirmed AABB-form pieces as the *ordres* progress. This becomes particularly apparent in the fourth volume, where confirmed AABB-form pieces are the exception. Finally, *allemandes*, *courantes* and *gigues* occur towards the beginnings of *ordres*, while binary pieces in 6/8 and 3/8 are placed towards the ends. Consequently, works early in each *ordre* tend to be in AABB form, and later works are usually in AAB form; as an *ordre* progresses, binary pieces are completed quicker. Couperin might have been considering the listener's attention span, suggesting, in turn, that each *ordre* was meant to be heard in its entirety.

The existence of absolute elements (*renvois*, *guidons* and *liaisons*) confirms that Couperin's ability to write AABB-form pieces is not dependant upon repeat signs. And in other AABB-form pieces, since absolute elements may account for only one half of the piece, repeat signs must refer to the music which precedes them. Not only is this repeat practice implied by the presence of textual indications, it is also suggested by the dance type and metre and a movement's placement within an *ordre*. Thus it is likely that there are two main types of binary form: AABB and AAB.

### A case for further study

All I have said with regard to Couperin's *Pièces de clavecin* applies as well to Rameau's harpsichord pieces.<sup>15</sup> *Allemandes* and *courantes*, for instance, are AABB with absolute elements, and pieces without dance titles appear to be AAB form (e.g. in c.1729–30, *Fanfarinette*, *La poule*, *L'enharmonique*, *L'Égyptienne*). In addition, some works appear to be ABB form (e.g. in c.1729–30, *Menuet* and 2<sup>ème</sup> *menuet*), and others, having no repeat signs, appear to be AB form (e.g. in 1724, *Le lardon* and *La boiteuse*; and in c.1729–30, *L'indifferante*). As with Couperin, modern editions of Rameau reproduce binary movements with each half repeated.<sup>16</sup>

While in this study I have focused on French sources only, it would be interesting to see if these observations might apply to music of other countries. For instance, in Domenico Scarlatti's *Essercizi per gravicembalo*—generally considered to be the only sonatas published under the composer's direction—there are several instances where a repeat sign does not follow the B section.<sup>17</sup> The implication is that not all of Scarlatti's sonatas are in AABB form. After all, why would a repeat sign follow some B sections but not all?

Unfortunately, my findings result in no clear conclusion for repeat practice. One thing is sure, however: even Couperin's contemporaries were not clear about it. And even if I were to suggest that modern editors should not use modern repeat signs, repeat practice would still remain ambiguous. Therefore, as in nearly all cases of historical performance practice, educated performers must ultimately rely on their own taste and discretion.

1 François Couperin, *Complete keyboard works*, ed. J. Brahms and F. Chrysander (London, 1888); *Œuvres complètes*, ed. M. Cauchie (Paris, 1932–3); *Pièces de clavecin*, ed. K. Gilbert (Paris, 1969).

2 Sébastien de Brossard, *Dictionnaire de musique* (Paris, 1703); Denis Diderot and Jean le Rond d'Alembert, *Encyclopédie, ou Dictionnaire raisonné des sciences* (Paris, 1751–65), *Encyclopédie méthodique* (Paris, 1782–1832); Jean

Jacques Rousseau, *Dictionnaire de musique* (Paris, 1768).

3 Henri Louis Choquel, *La musique rendue sensible* (Paris, 1759); Michel Corrette, *Méthode pour apprendre aisément à jouer de la flûte traversière* (Paris, 1735); Michel Corrette, *L'école d'Orphée, méthode pour apprendre facilement à jouer du violon* (Paris, 1738); [?] Dard, *Nouveaux principes de musique* (Paris, 1769); François David, *Méthode nouvelle* (Paris, 1737); Charles

Delusse, *L'art de la flûte traversière* (Paris, 1760); Pierre Dupont, *Principes de violon* (Paris, 1718, 1740); Joseph de Lacassagne, *Traité général des éléments du chant* (Paris, 1766); Étienne Loulié, *Éléments ou principes de musique* (Paris, 1696); Jean Baptiste Mercadier, *Nouveau système de musique théorique et pratique* (Paris, 1777); Michel Pignolet de Monteclair, *Nouvelle méthode pour apprendre la musique par des démonstrations faciles* (Paris, 1709); [?] Raparlier, *Principes de musique*

(Paris, 1772); Michel de Saint-Lambert, *Les principes du clavecin* (Paris, 1702); Charles Antoine Vion, *La musique pratique et théorique* (Paris, 1742).

4 Brossard uses the Italian heading, *ripresa*. For easier reference, the French equivalent, *reprise*, will be used for all discussions.

5 It should be noted that, in the works of D'Anglebert, Chambonnières, Couperin, Rameau and other composers of the period, the word *reprise* is often used to mark or refer to the second half of a binary-form piece (see exx.3–7). There is no evidence that *reprise* in these instances indicates repeat practice. (If that were the case, *reprise* would most likely appear at the end of each section or, at the least, the end of one of the sections instead of at the beginning of the B section.)

6 In Couperin's *Pièces de clavecin* first and second endings may occur without *liaisons* (e.g. *Seconde courante* (3<sup>ème</sup> ordre)). This implies that *liaisons* are merely a visual aid to assist in identifying multiple endings. Nonetheless, I

shall use the term *liaisons* to indicate both use of actual *liaisons* and instances of multiple endings without *liaisons*.

7 The information on the lineage of French encyclopedists is compiled from J. Coover, 'Dictionaries and encyclopedias of music', *New Grove II*.

8 François Couperin, *Pièces de clavecin* ... *premier livre* (Paris, 1713, c.1717), *Second livre* (Paris, 1716–17), *Troisième livre* (Paris, 1722), *Quatrième livre* (Paris, 1730).

9 There is one instance, based on my thesis, of AB form (*L'artiste* (19<sup>ème</sup> ordre)) and two of ABB form (*Les nonètes* (1<sup>er</sup> ordre) and *Le gaillard-boiteux* (18<sup>ème</sup> ordre)). As exceptions, these will not be discussed.

10 For the sake of argument, AAB form will be referred to non-hypothetically.

11 *Canaries*, *passepieds* and *rigaudons* will not be considered, since they only occur in the 2<sup>ème</sup> ordre.

12 I.e. considering each *partie* of *Les Laurentines* (3<sup>ème</sup> ordre) as separate.

13 I.e. if each *partie* of a multi-*partie* work is considered a separate piece.

14 Here, individual *parties* are not considered.

15 Jean-Philippe Rameau, *Premier livre de pièces de clavecin* (Paris, 1706), *Pièces de clavessin avec une méthode* (Paris, 1724), *Nouvelles suites de pièces de clavecin* (Paris, c.1729–30).

16 However, in the Saint-Saëns edition, ABB and AAB repeat practices are observed. Jean-Philippe Rameau, *Pièces de clavecin*, ed. K. Gilbert (Paris, 1978), *Pièces de clavecin*, ed. E. Jacobi (Kassel, 1966), *Pièces de clavecin*, ed. C. Saint-Saëns (Paris, 1895).

17 In the *Essercizi*, Italian repeats occur after each half (some with absolute elements), except for nos.1, 6, 11, 13, 15, 16, 22, 25, 26 and 29, in which repeats are given only after the first half. (No.30 is through-composed and has no repeats.) Domenico Scarlatti, *Essercizi per gravicembalo* (London, 1738).

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