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Andres Javier Lopez

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A REALIZATION AND APPLICATION OF APPROPRIATE FRENCH BAROQUE
ORNAMENTATION FOR THE FIRST FOUR PRELUDES OF

L'ART DE TOUCHER LE CLAVECIN

BY FRANCOIS COUPERIN

A Thesis

by

ANDRES JAVIER LOPEZ

Submitted to the Graduate School of the
University of Texas-Pan American
In partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

December 2009

Major Subject: Music

A REALIZATION AND APPLICATION OF APPROPRIATE FRENCH BAROQUE
ORNAMENTATION FOR THE FIRST FOUR PRELUDES OF

L'ART DE TOUCHER LE CLAVECIN

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December 2009

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ABSTRACT

Lopez, Andres J., A Realization and Application of Appropriate French Baroque Ornamentation For The First Four Preludes of L'Art De Toucher Le Clavecin By Francois Couperin. Master of Music (MM), December, 2009, 30 pp., references, 6 titles.

In his work, *L'Art de Toucher le Clavecin* (1716-1717), Francois Couperin (1668-1733) details specific instructions for the correct playing of his ornamentation. In addition to the text, Couperin composes a series of didactic preludes in ascending order of difficulty to illustrate his ornamentation in the context of his work. I will focus on the proper interpretation of Couperin's ornamentation and include a realization of four Couperin preludes. They contain the majority of issues presented by his ornamentation. I shall seek to properly realize Couperin's ornamentation and use of unequal rhythms using the first four preludes of *L'Art de Toucher le Clavecin*.

DEDICATION

Completing the work for my Masters of Music would not have been possible without the encouragement and longsuffering of my wife, Celeste Lopez, and my two children, Daniel and Alexa. Their patience and longsuffering will always be remembered and cherished with great love and tenderness.

ACKNOWLEDGEMENTS

My gratitude and deepest thanks are extended to my advisor Dr. Morley Grossman. He always had faith in me and provided me with the opportunity to grow and gain a deeper understanding of the nature of music. He facilitated every step toward the completion of my thesis and Master's recital. My thanks goes to my thesis committee members, Dr. Albert Christopher Munn and Dr. Vivian Munn, both of whom I have admired deeply and whose professionalism and depth of knowledge in our field have influenced my growth as a musical professional throughout my career.

I would also like to acknowledge the tremendous contributions of my parents, Francisco J. Lopez and Elizabeth M. Lopez. Neither has ever withheld support in any way from me in any area of my life. To them both I owe everything.

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CHAPTER I

INTRODUCTION

In the twenty-first century, all too often, Baroque period music is represented as being of one specific style or sound -- mainly the Italian version of Baroque music. To many in both the world of music academia and the general public, the music of a few composers such as Bach or Vivaldi have become the epitome of Baroque style. In fact, during the late seventeenth and early eighteenth centuries, the Baroque style was by no means uniform enough to be described by any set of any particular composers. Standards for the performing and application of ornamentation had not yet developed sufficiently to be acceptable to the majority of composers and performers of the various European regions in which Baroque style music was regularly performed. In addition, for many composers of Baroque music, it was expected that the performer would take liberties with the music and add ornamentation to the piece -- giving it a somewhat improvisational effect (Neumann 531). Of course, such liberties were decided based upon unwritten regional traditions. Depending on the region, the performing of a trill or mordent could vary substantially. The exchange of ideas and the dissemination of information moved at a snail's pace compared to our twenty-first century standards. Even then, very rarely did the general public have access to such knowledge.

Few Baroque composers have stood the test of time to be known and loved by the twenty first century American general public or even many educated musicians. For the trained musician, typically composers to whose music a generally understood standard could be applied and subsequently reproduced with a familiar effect are preferable for playing, performing, and listening, regardless of the technical difficulties presented by the music. The final product is a result of a performance that has been prepared using a certain standard that can be applied throughout various works of various composers. For example, if a trained musician applies the generally understood rule for the playing of a *trill*, *mordent*, or descending pattern of eighth notes, then he can easily apply his knowledge to the music of today's more popular Baroque composers such as Johann Sebastian Bach, George Telemann, and Alessandro Scarlatti -- even Classical era composers -- and know what sound or effect he needs to produce. But suppose the same familiar principles and standards are applied to a different piece of music from a different composer from the same era and the music is written with similar signs for the same instrument and in the same way using the same key standards, time values, and notation methods. The performer would expect to produce a product that is not strange but in some way "Baroque sounding" or familiar to a generally formed concept of the style of music to which the piece belongs. Today's use of standard ornamentation -- the same standard applied to the majority of Baroque era composers and Classical era composers alike -- cannot be applied to the music of Francois Couperin. The product created would be ill formed and difficult to recognize as anything Baroque. The greatness and courtly grandeur of Couperin's music is completely dependent upon his ornamentation. Therefore, to produce the intended effect of his music, it is crucial to apply a correct and

strict interpretation of his ornamentation and interpretation that is unique to Francois Couperin and music in the court of Louis XIV. During his reign, the court of Louis XIV (1638-1715) was arguably the most extravagant and influential in all of Europe. His reign marked the apex of power for the monarch in Europe. King Louis XIV was known as “The Sun King”, for good reason. His Palace at Versailles was the envy of the nobles of Europe. During his reign, his court boasted the greatest thinkers, artists, architects, and musicians of his time. It was an era of absolutism, where the king ruled absolutely. France was a major force in Europe. In such a climate, where France was a European power house, to attain a primary musical position in the court of “The Sun King” was no small feat. In fact, to attain such a position was to attain a position of staggering musical influence and a level of immense stardom. Such did Francois Couperin attain when he was appointed *Organiste du Roi* in 1693. In 1717, Couperin became *Ordinaire de la musique de la chambre du Roi* -- the Court composer to Louis XV (Tunley 3). The serious student of Baroque music does not obtain a complete and accurate picture of Baroque style music in Europe without undergoing some sort of study of the French Baroque masters and music in the court of Louis XIV and XV in particular. The serious student of Baroque music keeps himself from the sounds that were heard in the greatest courts of Europe during this era of music if he does not, at least at some level, understand the music of Francois Couperin.

In his work, *L’Art de Toucher le Clavecin* (1716-1717) Francois Couperin (1668-1733) -- among other issues touched on, such as correct fingering and early harpsichord instruction -- outlines and details specific instructions for the correct and accurate playing of his ornamentation. It is the most comprehensive work that Couperin writes concerning

his own ornamentation. In addition to the instruction, Couperin composes a series of didactic preludes in ascending order of difficulty in order to present his ornamentation in the context of his work. This thesis will focus on the proper interpretation of Couperin's ornamentation using preludes one through four of *L'Art de Toucher le Clavecin*. These preludes present the majority of issues that arise when interpreting Couperin's music--including ornamenting, rhythmic inequality, and tempo issues. This thesis will not address keyboard fingering in any detail, which is also important to the playing of his music on the harpsichord. Rather, this paper will seek to properly realize Couperin's ornamentation and interpretation of unequal rhythms using the instructions provided by the master himself and the first four preludes of *L'Art de Toucher le Clavecin*.

CHAPTER II

GENERAL OVERVIEW OF BAROQUE ORNAMENTATION

“The leading nations in music are the Italians and the French. Other nations are ruled in their taste by these two.” Joachim Quantz, Berlin, 1752 (qtd. in Donington 4).

Quantz is the author of *On Playing the Flute*, a book which has been considered by many for generations to be one of a few authoritative texts on Baroque music instruction in general. During the Baroque period in Europe, France and Italy ruled the cultural scene in many ways. As music evolved in Europe from its mostly polyphonic vocal influenced Renaissance sound to its more extravagant flamboyant Baroque sound, the use of ornamentation in a variety of forms would steadily increased in its use and importance. As are many things that have roots in improvisation, however, the use of ornamentation in its early stages lacked definite uniformity and any solidified standards and lacked regulation and consistency. In many cases, the precedents set by regional traditions served as the guidelines on which many performers and composers modeled their embellishment practices (Neumann 9). Musician after musician during the Baroque period relied either on the Italian tradition of ornamentation or the French. Early on, however, the two European traditions of instrumental music began to differ in what influenced many of their forms and genres. Early Italian instrumental genres, such as the *canzone* and the *sonata* were in their essence cultural musical outgrowths of vocal

Renaissance genres. French instrumental genres of music, such as the suite, were influenced by the dance (Shotwell 1). This deviation in early influence would eventually spill over to instrumental ornamentation. The expressiveness of the Italian stage would influence many instrumental performers, enough so that one Italian composer in 1635, Giovanni Battista Doni, argued that in chamber works -- as opposed to the theater-- ornamentation should be used sparingly and more importance paid to the melody (Donington 93). The French path would introduce moderation to many French instrumentalists and composers.

The French, in their airs, aim at the soft, the easy, the flowing and the coherent' whereas 'the Italians venture at everything that is harsh and out of the way'; for' as the Italians are naturally much more brisk than the French, so they are more sensible of the passions': though it must be admitted than in France, they play' much finer and with a greater nicety'. Francois Ragueneau, Paris, 1702.

(qtd. in Donington 4)

As the use of ornamental embellishments spread in both the Italian and French traditions, the widespread performance practices of many ambitious poorly trained musicians would leave a bitter taste in the palates of many well-trained well-known composers. A demand from many respected and admired musical artists for adherence to the letter of the music, especially in France, would ensue (Donington 108). Quantz argued that unless a musician was well trained and proficient in applying the proper use of added embellishments to the music of a composer, it would be better to,

"play the melody as the composer has set it rather than to spoil it repeatedly with such wretched variations." (Quantz 136)

Such outcries from the musical elite began to affect the process of standardizing ornamentation. But, even in this area, two distinct traditions emerged --the Italian and French (Donington 4).

Even as the setting to paper of ornaments evolved, only a few ornaments assumed center stage and lingered past the Baroque period. Eventually, during the Classical period, both the French and the Italians accepted universal standards for these ornaments, but, in the Baroque period, composers from different regions did not entirely agree on how to perform or even symbolize many of these ornaments. One of the ornaments that became enormously popular during the Baroque period and lasted well into the Romantic period is the *trill*. For the Italians, two types of *trills* emerged -- one was considered more to produce the effect of a tremolo by oscillating. In fact, it was formerly called a *tremolo*. The other was more considered a type of tone repetition and was called a *trillo*. Eventually the use of the second form of the *trill* diminished and the first form, the *tremolo trill*, became the popular version for the Italians. In some instances, for the Italians, both early on and during the early eighteenth century, the *trill* in both the *tremolo* and *trillo* forms began on the principle note. Even though it was not always the case however, many were main note *trills* early on. These *trills* were added to the works of Italian style composers such as Frescobaldi, Penna, Rossi, Beyer, Murschhauser, and Fuhrmann, just to name a few (Neumann 287-291). As far as the French were concerned, many were not entirely in agreement about the *trill*. French composers such as Rameau and Dandrieu adopted D'Anglebert's sign but varied among each other on the number of repercussions as shown on their own ornamental tables. They both, however, linger a bit on the upper auxiliary and then execute the repercussions in at least one form of their

trills (Neumann 270-273). Following the Italian tradition, Quantz instructs the musician to play a *trill* at a "uniform" constant speed, differing from the French tradition (Donington 129).

Another increasingly popular ornament during the Baroque period, which also was not entirely standardized by many of the greater composers of the time, was the *mordent*. For those who followed the Italian style and tradition of ornamentation, the *mordent* and *trill*, early on, were very closely tied to their *tremolo* effect. In many cases, the main difference between the *mordent* and the *trill* in the Italian style was its length. The mordent was usually shorter. Many Italian *mordents*, such as Corrette's, in his Harpsichord pieces of 1734, demonstrate a "one stroke on beat" pattern -- quick and short (Neumann 432). The French styled *mordent* was often described by Baroque musicians as *feint et precipite*, which indicates a level of increased delicacy for the playing of a *mordent*. Also, for those who followed the French tradition, the *mordent* either could have been on the beat or anticipating the beat -- it depended on the musical context and rhythm of the selection. As for its difference from the *trill*, Jean Rousseau, in 1734, instructed the mordent to be "narrower and faster" than the *trill*. The French *mordent*, however, was the mirror image of the *trill* and always oscillated downwards. Eventually, many Italians came to adopt the French symbol for the *mordent*, even though it retained its Italian meaning, which, as one can see from above, differed from the French (Neumann 430-435).

Such examples of arguably the two most popular ornaments of the Baroque period serve to highlight merely a few of the major differences between the regional powers of artistic style during the Baroque period.

CHAPTER III

FRANCOIS COUPERIN: HIS LIFE AND INFLUENCES

Little detail is known concerning the life of Francois Couperin. What is known concerning many facts of Couperin's life are from a primary source written by Titon du Tillet named *Le Parnasse françois* (1743). Francois Couperin was born in November 1668 in Paris, France. His father, Charles Couperin, died when Francois was only eleven. When he was eighteen, the parish council of the church of Saint-Gervais appointed Francois to the post of organist, a post he inherited from his father. Besides his father, Jacques Thomelin, the organist at the church of Saint Jacques-la-Boucherie, served as a musical instructor to the young Couperin. At age twenty-two, Couperin obtained a six-year royal privilege to publish his compositions. In 1693, Couperin auditioned for the post of organist at the Royal Chapel at Versailles, and was chosen by the King to be one of four to fill the post left vacant after the death of his beloved teacher Thomelin. In addition to Couperin, Guillaume-Gabriel Nivers, Jean-Baptiste Butene, and Nicolas-Antonie Lebegue filled the post. Each musician filled the post for three months of the year. Couperin was required by the duties of his position to be at Versailles from January to March. The rest of the year he continued at his post at Saint-Gervais. Eventually, Couperin was appointed to teach harpsichord to members of the royal family. As the years passed, Couperin became more and more involved in the life of the royals.

For the final years of the reign of King Louis, Couperin was required to be at court every Sunday night to play music for the King. In addition, Couperin tutored the Count of Toulouse, who gave him a pension of 1000 livres. After the death of the King in 1715, Couperin secured the post of harpsichordist in the *musique de chambre*, which had been held by Jean-Baptiste D'Anglebert. In September, 1733, Francois Couperin died of ailign health. His greatest legacy is his musical *Ordres* for harpsichord. In addition, he wrote a famous treatise on harpsichord playing entitled *L'Art de Toucher le Clavecin*, published first in 1716 and revised in 1717 (Tunley 1-8).

A large portion of Francois Couperin's works were written for the harpsichord. Although, he did play the organ, the harpsichord in the secular world of the court was preferred over the more sacred organ. Jacques de Chambonnières (1602-1672) is largely credited with founding the French school of Harpsichord playing. Chambonnières served in the court of Louis XIII. Chambonnières is credited with adding more "colour and sonority" to the sound of the harpsichord by composing and playing often in the so called *style brise*, which, for the listener, formed an impression of "interplay" between the lines of music. This type of music was considered to be the pride of French keyboard music due to its rather complicated ornamentation. Ornamentation at this stage, though, was not as developed as we find in Francois Couperin's works. Also, Chambonnières helped solidify a tradition of using dance as a model for keyboard works. Dances such as the *allemande*, *sarabande*, *bourree*, *gigue*, and *courante*, were all danced in France throughout the early part of the 18th century. The dance provided the structure for many courtly French instrumental pieces (Tunley 11).

Couperin, in many ways, adopted the stylistic principles of his French predecessors. His love for the harpsichord was evident in his writings. Couperin considered the harpsichord to be perfect in every way, except in its ability to increase or decrease the volume of its sound. Couperin viewed ornamentation as a means by which to create the impression of the swelling and decreasing of the sound on the harpsichord (Tunley 15). These impressions could be created by the continuous line of sound provided by the oscillating notes of the *trills* or *mordents*. In addition, some other ornamental devices such as *aspiration* and *suspension* were also used by Couperin for the same effect. The decay of a note on the harpsichord is relatively quick.

This feeling that I suggest, owes its effect to the cessation and the suspension of tones, made opportunely and according to the character of the melody of the songs and preludes and pieces. These two ornaments, by their contrast, leave the ear undetermined in such a way that, in those places where they bowed instruments would increase their tone, the suspension at the harpsichord, by a contrary effect, seems to produce the desired result. (Couperin and Halford 33)

Couperin, in many ways, viewed ornamentation as a means by which to infuse expressiveness into his keyboard pieces. Since ornamentation was essential to the expressiveness of Couperin's music, he demanded adherence to his ornamental markings. Couperin's view of the use of a strict standard of ornamentation is evident in his own words.

I am always (after the pains I gave myself to mark the ornaments which suit my Pieces, of which I have given, incidentally, a clear enough explanation [if only it were] in my special Treatise, known under the title of The Art of Playing

the Harpsichord) to hear of people who treat them without respecting them.

This is unpardonable neglect, in view of the fact that it is not at all an optional matter to take such ornaments as one wishes. I declare then that my pieces must be performed as I have marked them. (Donington 108)

His view on the issue is not necessarily a French one. Couperin was ahead of his time in this area. While a few in the circle of his contemporaries propagated an adherence to the letter of the score, such as Dandrieu and D'Agincourt, others were not as demanding in their standards of adhering strictly to the letter of the music. One performer of the eighteenth century, Saint Lambert, argued that a composer's *agreements* should be considered suggestions and that the performer should be the ultimate decider on what embellishments should and should not be included (Neumann 531). In this point, at least, Couperin seems to make his own path. In his work, *L'Art de Toucher le Clavecin*, Couperin sets to text his method of playing the harpsichord. Throughout the work, he alludes to and stresses the importance of strict adherence to his Table of Ornaments published in his work of 1713, *Pieces de Clavecin*.

CHAPTER IV

COUPERIN ON HIS ORNAMENTATION AND OTHER STYLISTIC ISSUES

Couperin's writing of a text on the correct method for playing his music and nine pieces of music to accompany his text tells us at least two things: first, that his method of ornamentation was either not widely known or was widely misunderstood; second, that his music was, at least at some level, well known and widespread -- at the very least in France. In addition to referring to his Table of Ornaments published in 1713, he provides some explanation for the execution of some of his ornaments. The main ornaments for which Couperin goes into any degree of detail are the *trill*, *mordent*, and *appoggiatura*. Between what he says in his Table of Ornaments (1713) and *L'Art de Toucher le Clavecin* (1717), one can form an accurate idea of how each should be handled in the context of the Preludes of *L'Art*. The following are the basic principles that are derived from his 1713 table of ornaments and his 1717 *L'Art de Toucher le Clavecin*.

Generally, it is the time value of the notes which ought to determine the duration of the long mordent, the lower appoggiatura followed by a long mordent, and the trills. (Couperin and Halford 36)

Couperin clearly advocates to varying degrees of duration in his ornamentation.

Couperin's basic principles for the use of the *mordent* are as follows. All must begin and end on the note over which they are placed. The repercussions and the stopping-point must all be included in the time value of the note. The *long mordent* is used to produce the effect of the bowed instrument *marcement* for the harpsichord or organ. The *mordent* over a quarter or less is referred to as *Pince Simple*. It is short and takes no more than three repercussions. The *mordent* over a half note or more is referred to as *Pince Double*. It is longer and gives the effect of *marcement* and has no less than six repercussions before the stopping-point. The *mordent* over a quarter-note which has an *appoggiatura* is referred to as *Port de voix Simple*. It begins with the note of the *appoggiatura* taking one-fourth of the value of the principal note, and then executes the repercussions and stopping-point with the other three-fourths. The *mordent* over a half-note or more which has an *appoggiatura* is referred to as *Port de voix Double Pince*. It also begins with the note of the *appoggiatura* taking one-fourth of the value of the principal note, and then executes the repercussions and stopping-point with the other three-fourths. According to Couperin's *Explication des Agrements, et des Signes* of 1713, in all cases for the *mordent*, with or without the *appoggiatura*, the repercussions never take more than half the value of the note over which it is placed. The only exception in his table is the *Pince continu*, signified by the ~~~~~~ sign. In this case, the repercussions are continuous without any stopping-point. There should be approximately eight repercussions per half-note. The *mordent* with an accidental above it is referred to as *Pinces dièses, Bemolises* (Couperin and Halford 12-13).

Concerning the *trill*, Couperin says,

Although the trills are written in equal note values in the table of ornaments in my first book, they should, however, begin more slowly than they end.

(Couperin and Halford 38)

The *trill* must always begin a tone or semi-tone above the note over which the *trill* is placed. *Long trills* have three necessary parts: Stress (dwelling upon), Repercussions, and the Stopping-point. A *trill* over a quarter-note or a note of more value may have no fewer than five repercussions before the stopping-point. *Trills* with a tie preceding are referred to as *Tremblement lie Sans etre appuue*. With these, the *trill* is played as a normal *trill*, but the first note of the repercussions is held for its typical value (Couperin and Halford 39).

Regarding other trills, they are arbitrary. There are those which have the stress (dwelling upon) on the upper note; those which are so short that they have neither stress nor stopping-point. Some can even be played aspirated. (Couperin and Halford 39)

For Couperin, the term *aspiration* implies detaching the notes over which the sign is placed (Couperin and Halford 34).

Another issue of stylistic interpretation that Couperin addresses is *Inequality*. This refers to the practice of writing notes in a certain rhythm but playing them differently. Referred to as *Notes Inegales* by Couperin himself, he says,

We dot several eighth notes in succession moving by conjunct degrees; however, we write them in equal time values. Our custom has enslaved us and we continue in it. (Couperin and Halford 49)

According to Couperin, the Italians write exactly what they mean. The French, however, write differently from how they play. According to Couperin, this is why “*foreigners play our music less well than we play theirs.*” (Couperin and Halford 49) As for the concepts of *Measure* and *Cadence*, *Measure*, he defines as “*the number and length of time beats.*” *Cadence*, he defines as “*the spirit and soul which must be added to it.*” (Couperin and Halford 49) According to Couperin, foreign music and playing are not susceptible to the type of expression that is found in good French music and playing.

Thus, not having devised any signs or characters for communicating our particular ideas, we strive to remedy this by writing words like ‘tenderly’, ‘quickly’, etc. at the beginning of our pieces, showing pretty much how we wish them to be heard. I wish that someone would take the trouble to translate us for foreigners since, in that way, they would provide them with the means for judging the excellence of our instrumental music. (Couperin and Halford 49)

Couperin, especially during the latter half of his life, found himself in a position of enough prestige and influence to attempt to influence the direction and widespread interpretation of French style ornamentation. Unfortunately for him, however, during the middle and late eighteenth century, the trend in Europe set a steady course toward a new period in music history -- the Classical period. Eventually, by the late eighteenth century, Vienna became the undisputed capital of the musical world. The high art of extravagant French Baroque music found itself becoming less and less the music of the day.

CHAPTER V

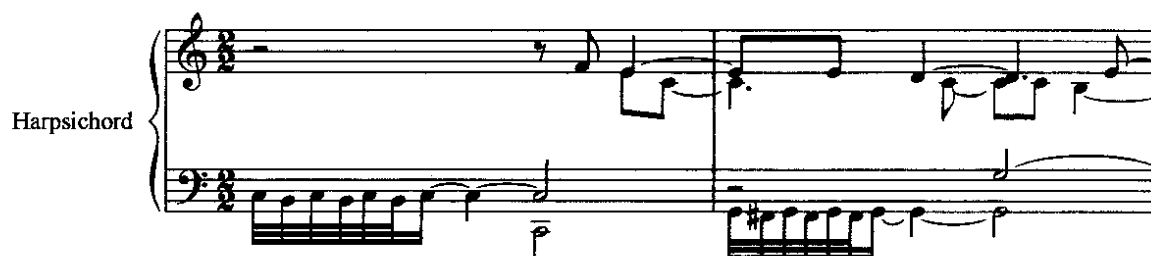
THE FIRST FOUR PRELUDES OF *L'ART DE TOUCHER LE CLAVECIN*

What follows in this chapter are my own realizations of Francois Couperin's first four preludes of *L'Art de Toucher le Clavecin*. These preludes are used as a means by which to demonstrate the proper execution of Couperin's ornamentation. Couperin's Table of Ornamentation and instructions found in *L'Art de Toucher le Clavecin* are referenced as the final arbiters in any decision made on interpreting his ornamentation. Chapter IV details Couperin's instructions for all the issues encountered when interpreting his ornamentation for his first four preludes and notation written in equal time that are not to be played as such. For a few measures, where a small portion of time was missing in one hand and not the other (Prelude 2, ms. 15-16 and Prelude 4, m. 22) -- perhaps Couperin made some minor notation errors -- the solutions are my own.

First Prelude - L'Art de Toucher le Clavecin

F. Couperin

Harpsichord



3



6 7



9



Realized by Andres J Lopez

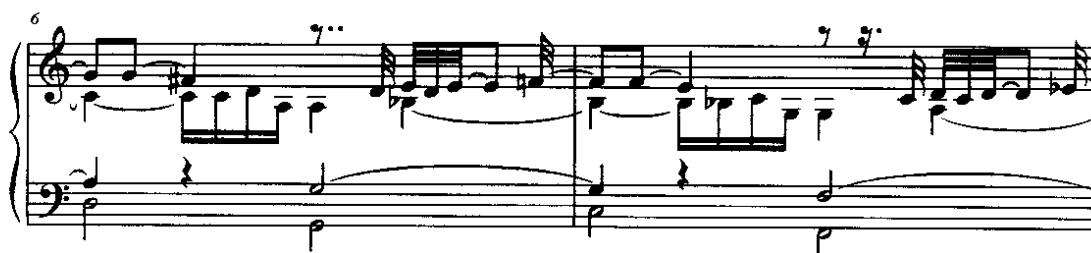
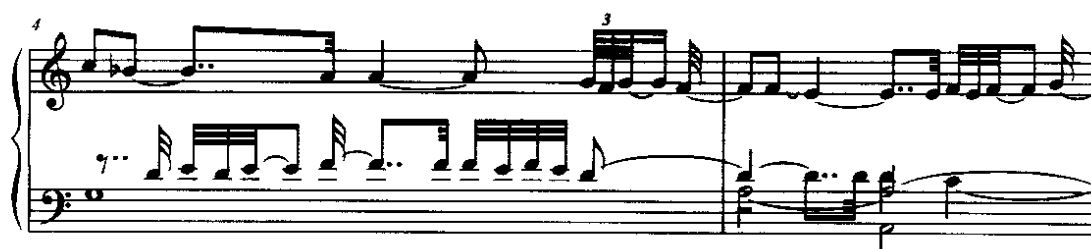
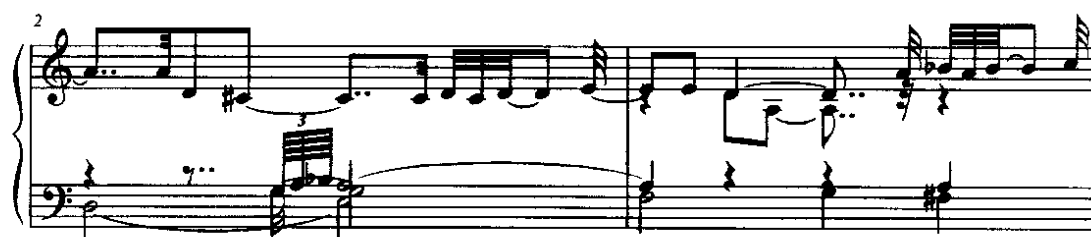
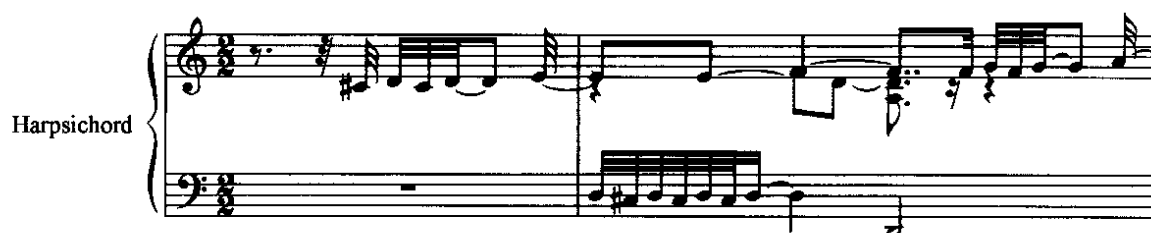
First Prelude - L'Art de Toucher le Clavecin

The image displays a musical score for the 'First Prelude' from 'L'Art de Toucher le Clavecin' by Johann Sebastian Bach. The score is written for a single melodic line on a five-line staff, with a treble clef and a key signature of one flat (B-flat). The tempo and meter are indicated as 'Allegretto' and '3/4' time. The score is divided into three systems, each containing two measures. The first system begins with a measure number of 12. The second system begins with a measure number of 16. The third system begins with a measure number of 19. The notation includes various musical symbols such as notes, rests, and accidentals, and is framed by a thick black border.

Second Prelude - L'Art de Toucher le Clavecin

F. Couperin

Harpisichord



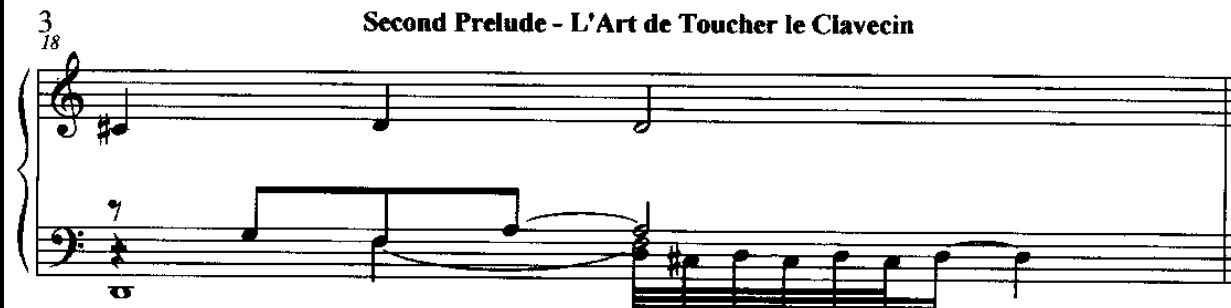
Realized by Andres J. Lopez

Second Prelude - L'Art de Toucher le Clavecin

2

This musical score is for the 'Second Prelude' from 'L'Art de Toucher le Clavecin' by Johann Sebastian Bach. It is a two-staff piece in G major, 3/4 time, consisting of 16 measures. The score is divided into five systems, each with a measure number (8, 10, 12, 14, 16) at the beginning of the first staff. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'p' (piano). The piece features a mix of eighth and sixteenth notes, with some measures containing triplets or sixteenth-note runs. The overall style is characteristic of the Baroque period, with a focus on technical skill and musical expression.

Second Prelude - L'Art de Toucher le Clavecin



Third Prelude - L'Art De Toucher Le Clavecin

F. Couperin

Harpichord

Mesuré

2

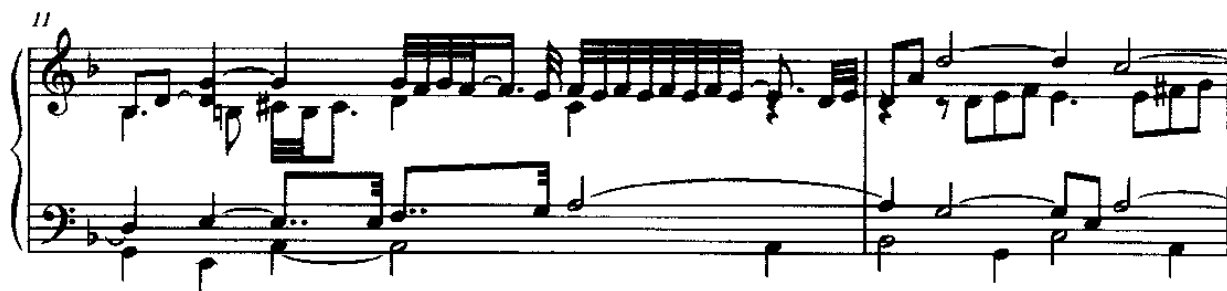
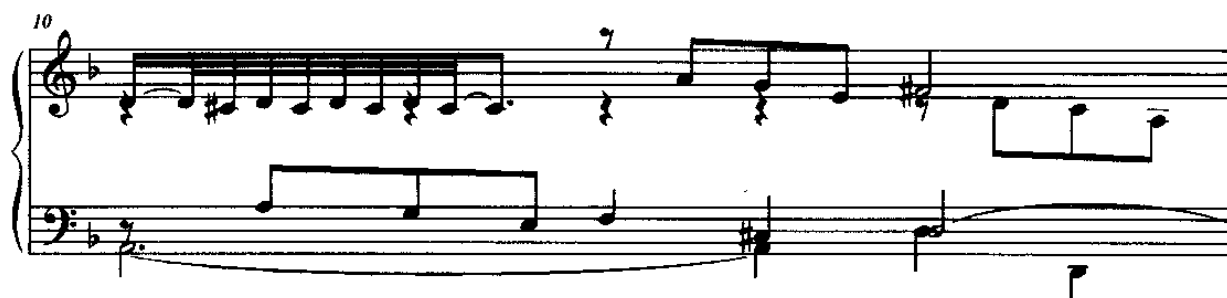
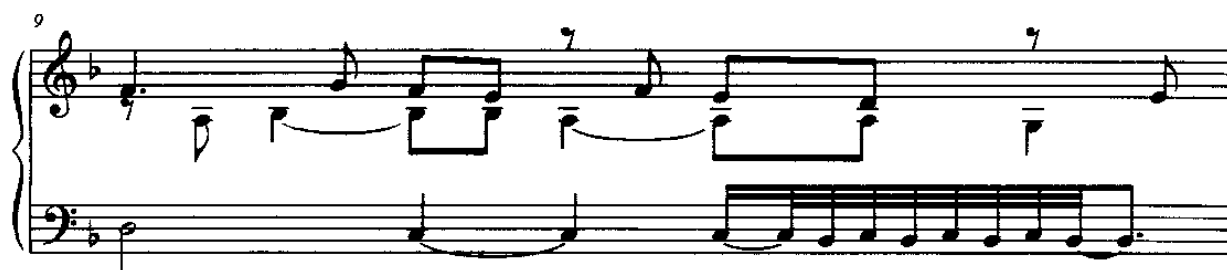
3

5

Realized by Andres J. Lopez

Third Prelude - L'Art De Toucher Le Clavecin

2



3

Third Prelude - L'Art De Toucher Le Clavecin

The image displays a musical score for the Third Prelude of L'Art de Toucher le Clavecin, specifically measures 13 through 17. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5. The piece concludes with a double bar line at measure 17.

Measure 13: The melodic line begins with a half note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line consists of a half note G3 and a half note F3. A fingering of 5 is indicated for the first eighth note of the treble line.

Measure 14: The melodic line continues with a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line has a half note E3 and a half note D3. A fingering of 5 is indicated for the first eighth note of the treble line.

Measure 15: The melodic line features a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a half note C3 and a half note B2. A fingering of 5 is indicated for the first eighth note of the treble line.

Measure 16: The melodic line has a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a half note A2 and a half note G2. A fingering of 5 is indicated for the first eighth note of the treble line.

Measure 17: The melodic line concludes with a quarter note F3, a quarter note E3, and a quarter note D3. The bass line has a half note C2 and a half note B1. A fingering of 5 is indicated for the first eighth note of the treble line.

Fourth Prelude

F. Couperin

Harpsichord

4

6

8

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Fourth Prelude

2

10

Measures 10-12 of the Fourth Prelude. The music is in B-flat major (two flats) and 3/4 time. Measure 10 features a treble staff with a series of eighth-note chords and a bass staff with a simple harmonic accompaniment. Measure 11 continues the treble staff's pattern with a slight variation. Measure 12 shows a more complex treble staff with sixteenth-note runs and a bass staff with a steady eighth-note accompaniment.

13

Measures 13-15 of the Fourth Prelude. Measure 13 has a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 14 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 15 has a treble staff with a melodic line and a bass staff with a simple accompaniment.

16

Measures 16-17 of the Fourth Prelude. Measure 16 has a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 17 has a treble staff with a melodic line and a bass staff with a simple accompaniment.

18

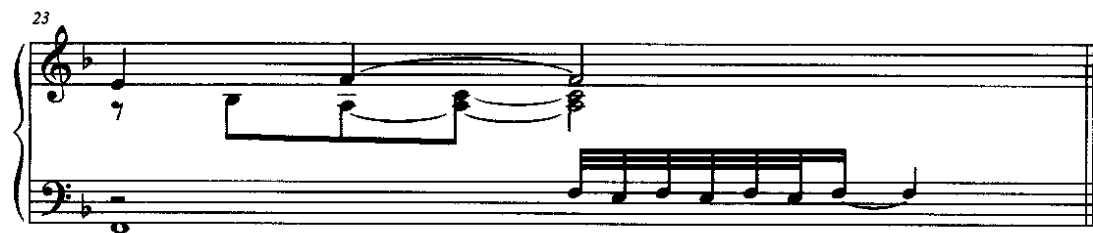
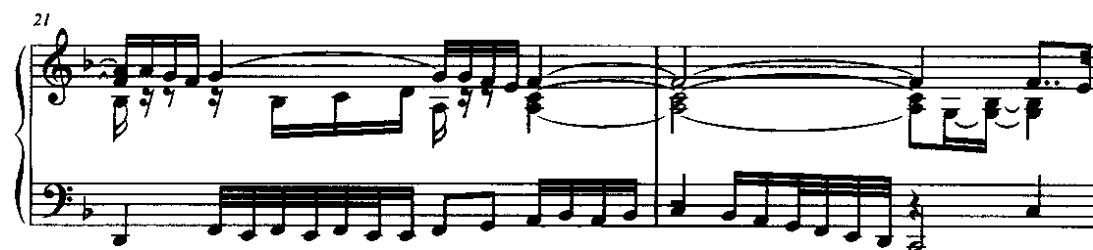
Measures 18-19 of the Fourth Prelude. Measure 18 has a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 19 has a treble staff with a melodic line and a bass staff with a simple accompaniment.

20

Measures 20-21 of the Fourth Prelude. Measure 20 has a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 21 has a treble staff with a melodic line and a bass staff with a simple accompaniment.

3

Fourth Prelude



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BIOGRAPHICAL SKETCH

My full name is Andres Javier Lopez. I was born in Laredo, Texas, on February 19, 1978, to Francisco J. Lopez and Elizabeth Lopez Mandujano. I graduated in 1997 from Valley Christian High School in Mission, Texas. In 2001, I graduated from the University of Texas Pan American with a B.A. in English and a minor in History and again in 2006 with a M.Edu. in Educational Administration. In 2001, I also married my high school sweet heart Celeste Garza, and today we are happily married with two wonderful children, Daniel Christian, my beloved son, and Alexa, my spitting image. As of 2009, I have taught rather successfully in the public school system for eight years -- four years teaching English for PSJA ISD and the other four as a choral director for the district of La Joya. In December of 2009, I hope to graduate again from the University of Texas - Pan American with a Master of Music. In 2005, in partnership with members of my family, we founded **Lopez Investments and Consulting International**, an enormously successful company which transacts business in both the USA and Mexico. I serve on the Board of Directors as Vice-President and currently reside at 3820 Southern Breeze, Edinburg, Tx 78541.