BAROQUEMUSIC.IT - CP310309

FRANÇOIS COUPERIN

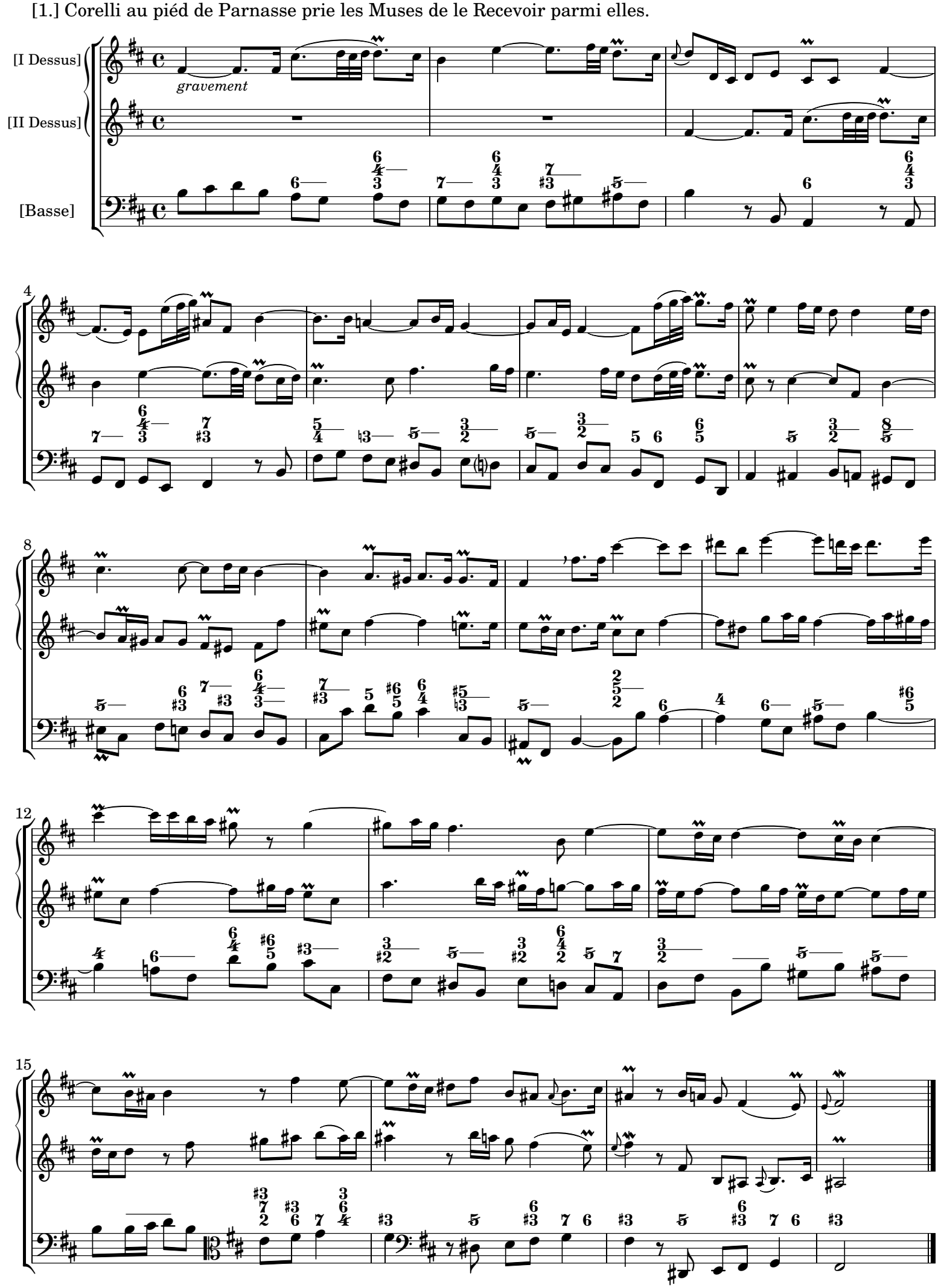
L'APOTHÉOSE DE CORELLI

GRANDE SONADE EN TRIO

Les Goûts-réünis
ov
NOUVEAUX CONCERTS
a l'usage de toutes les sortes d'instrumens de Musique
augmentés d'une grande Sonade en Trio.
INTITULÉE
Le Parnasse
ov
L'APOTHÉOSE DE CORELLI.
Par
Monsieur Couperin
Organiste de la Chapelle du ROY, ordinaire de la
Musique de la Chambre de sa MAJESTÉ; cy-devant
Professeur-maître de Composition, et d'accompagnement de
feu MONSEIGNEUR LE DAUPHIN Duc de Bourgogne,
et actuellement maître de L'INFANTE-REINE.
Prix 15tt. en blanc.
A PARIS
Chez l'Auteur au coin de la rue neuve des bons Enfans, proche la place des Victoires a
le sieur Boivin à la Règle d'or, rue S.t Honoré, vis à vis la rue des Bourdonnais.
Avec Privilège du Roy.
1724
Le Bercy Sculp.

EDIZIONI MARIO BOLOGNANI - ROMA 2009

[1.] Corelli au piéd de Parnasse prie les Muses de le Recevoir parmi elles.



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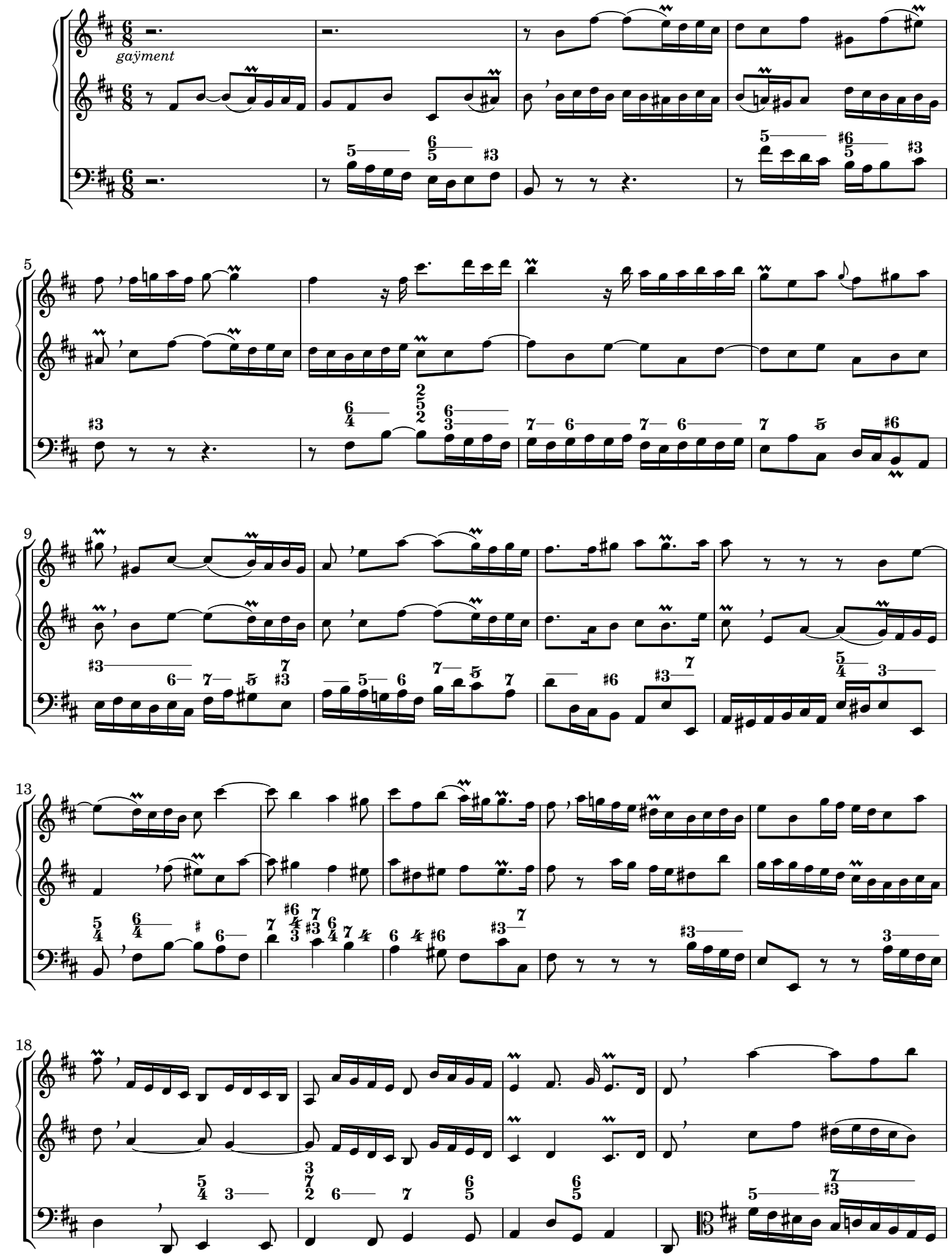
[2.] Corelli charmé de la bonne réception qu'on lui fait au Parnasse, en marque Sa joye. Il continuë avec ceux qui L'accompagnent.



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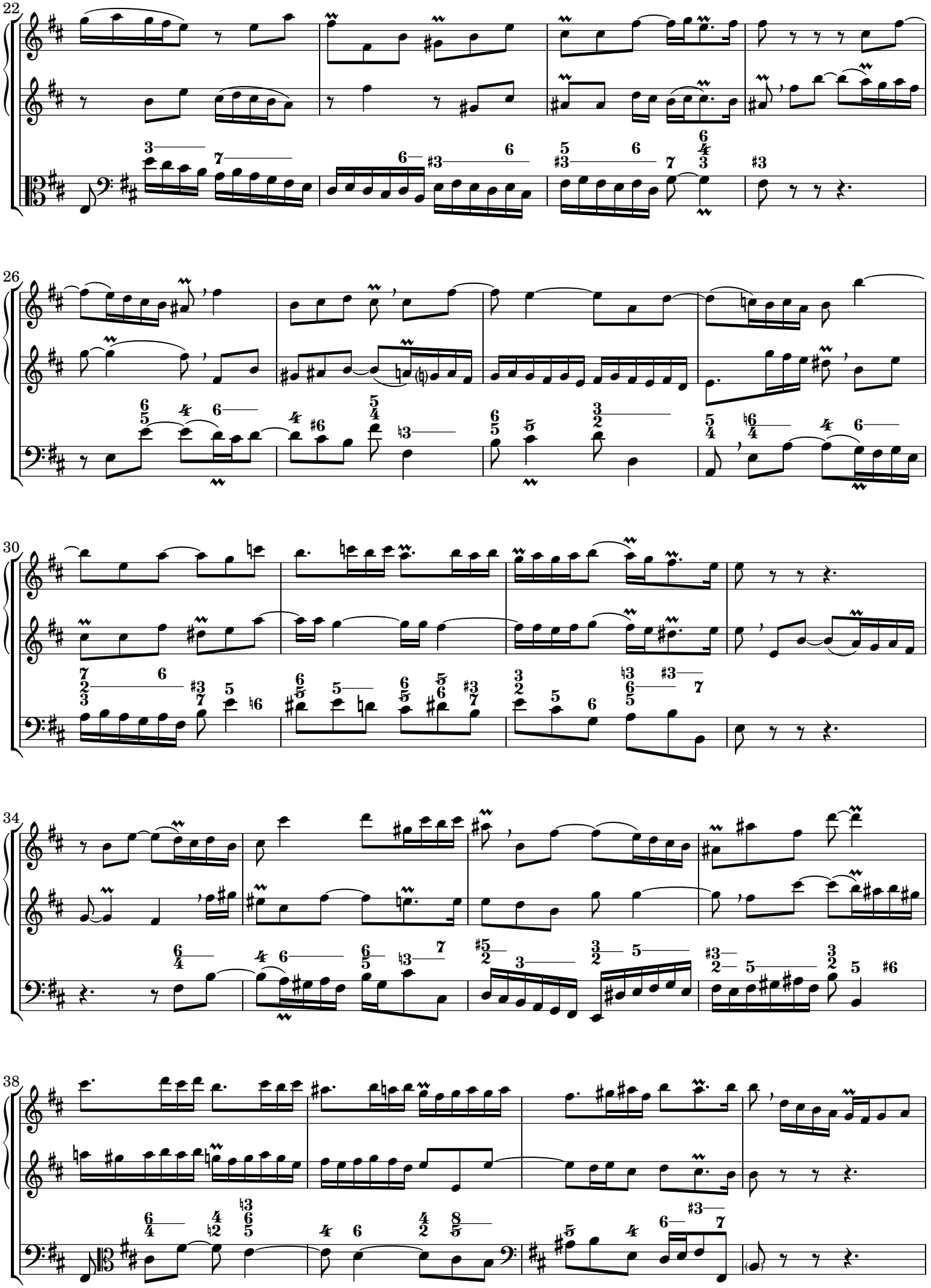

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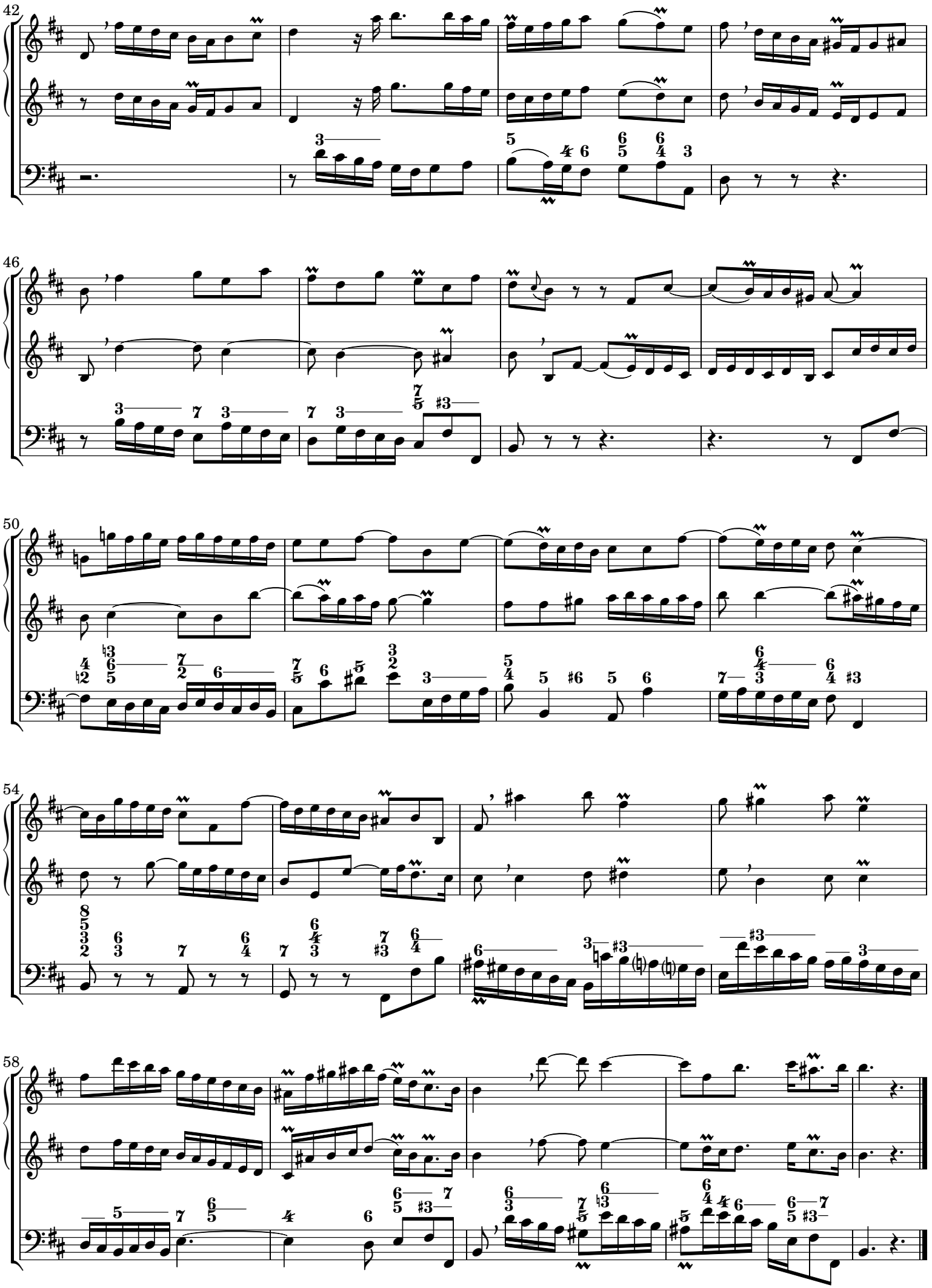

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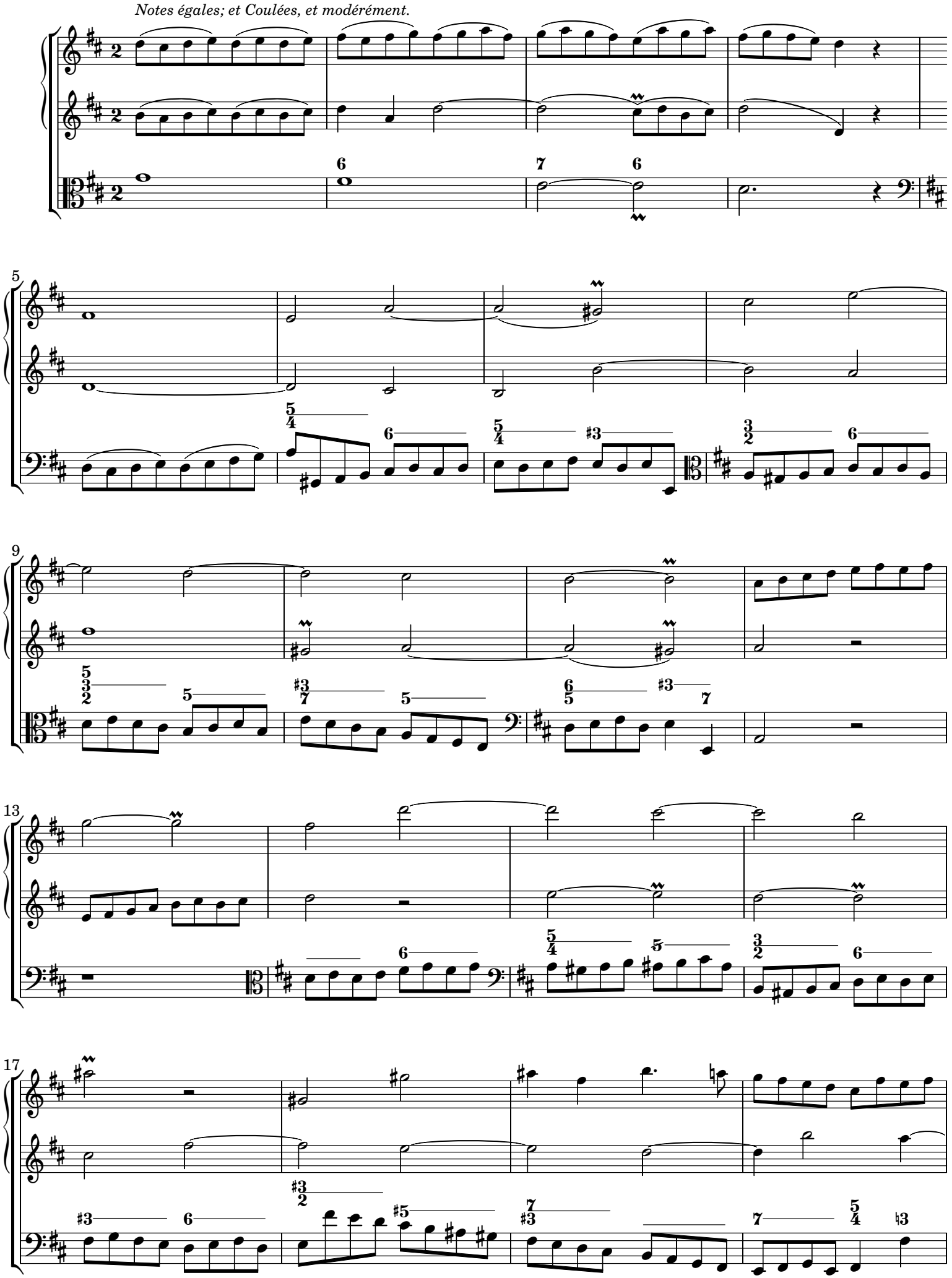
[3.] Corelli buvant à la Source D'hypocrêne Sa Troupe Continue.

Notes égales; et Coulées, et modérément.



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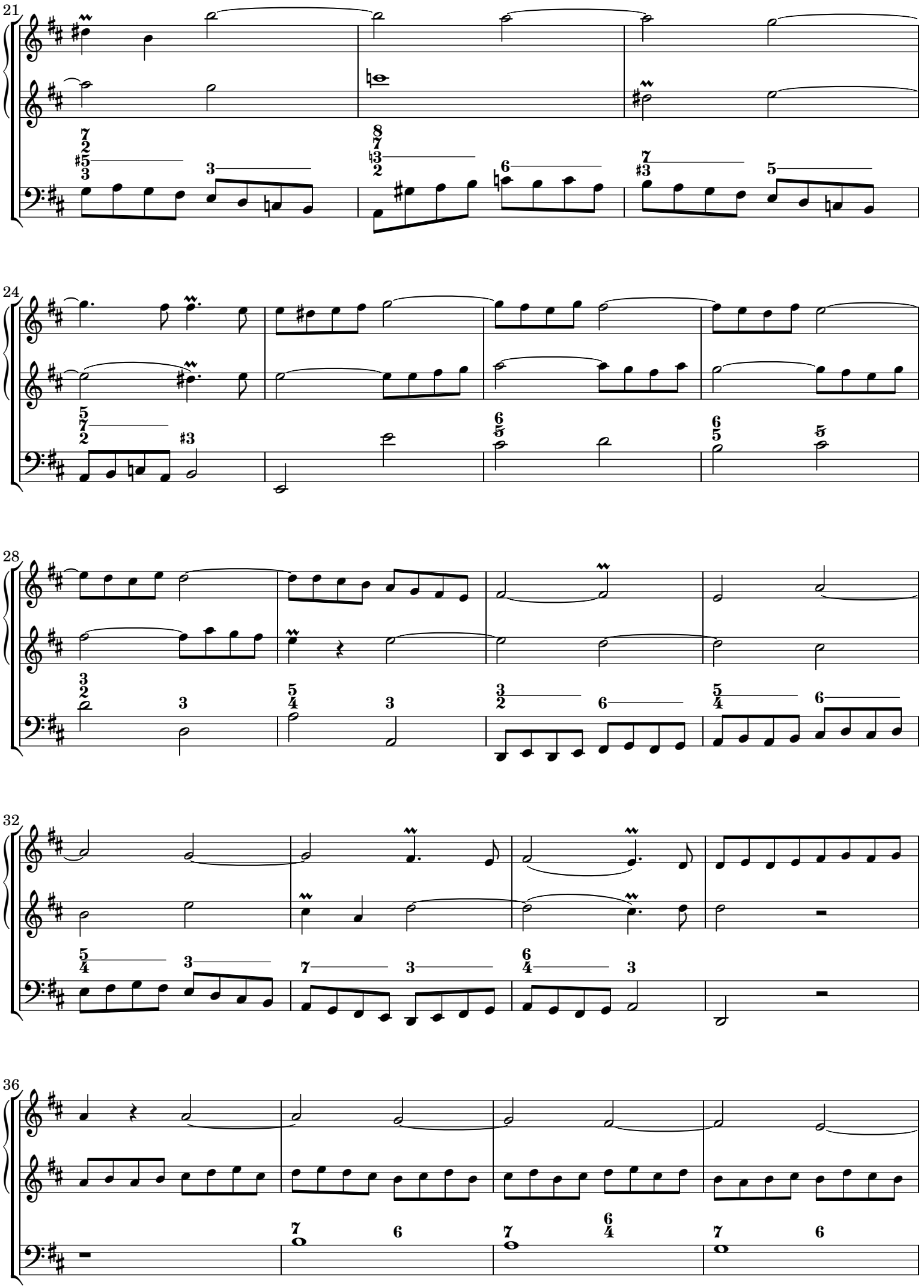

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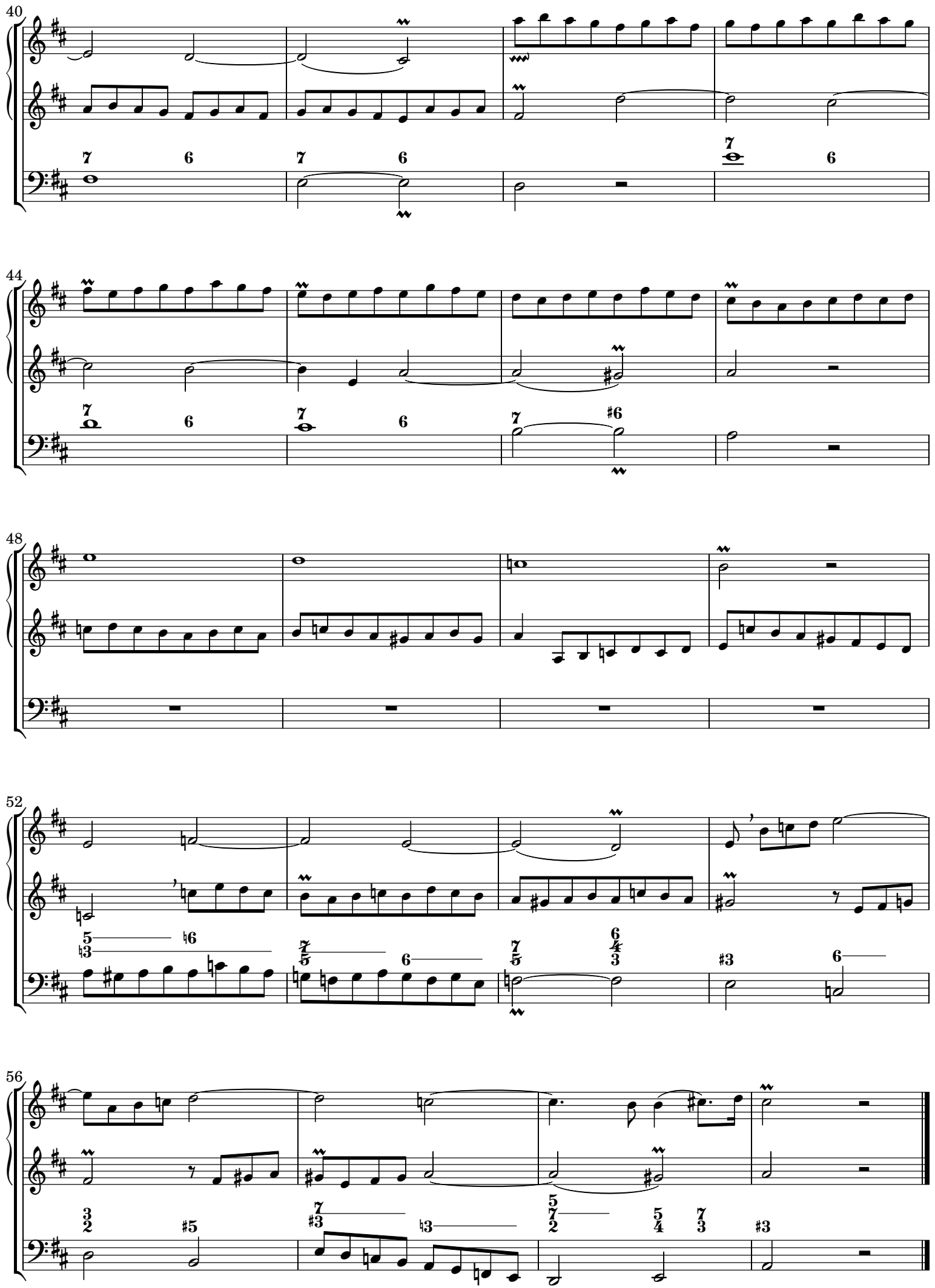

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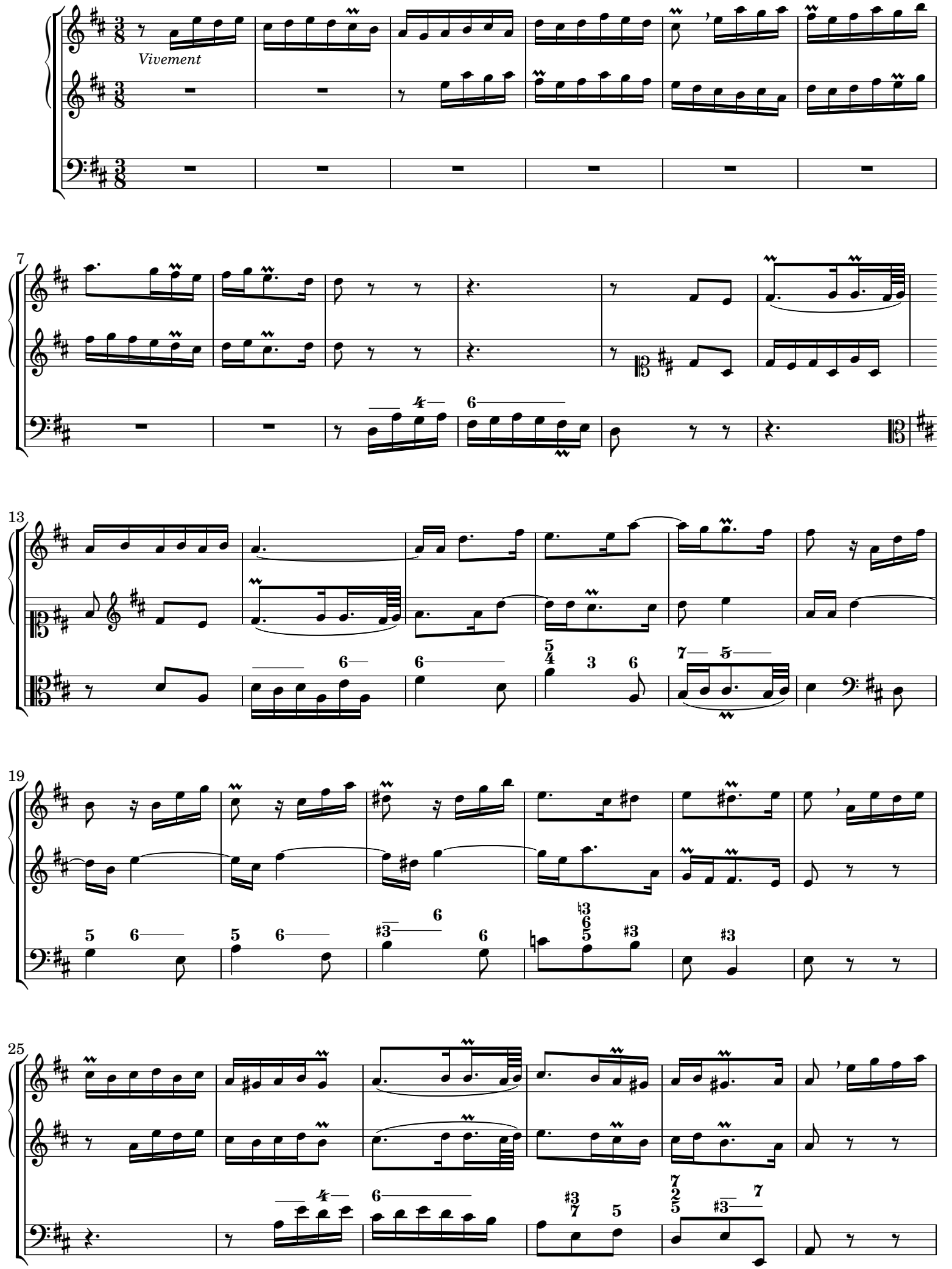
[4.] Entouziasme de Corelli Causé par les eaux D'hypocréne



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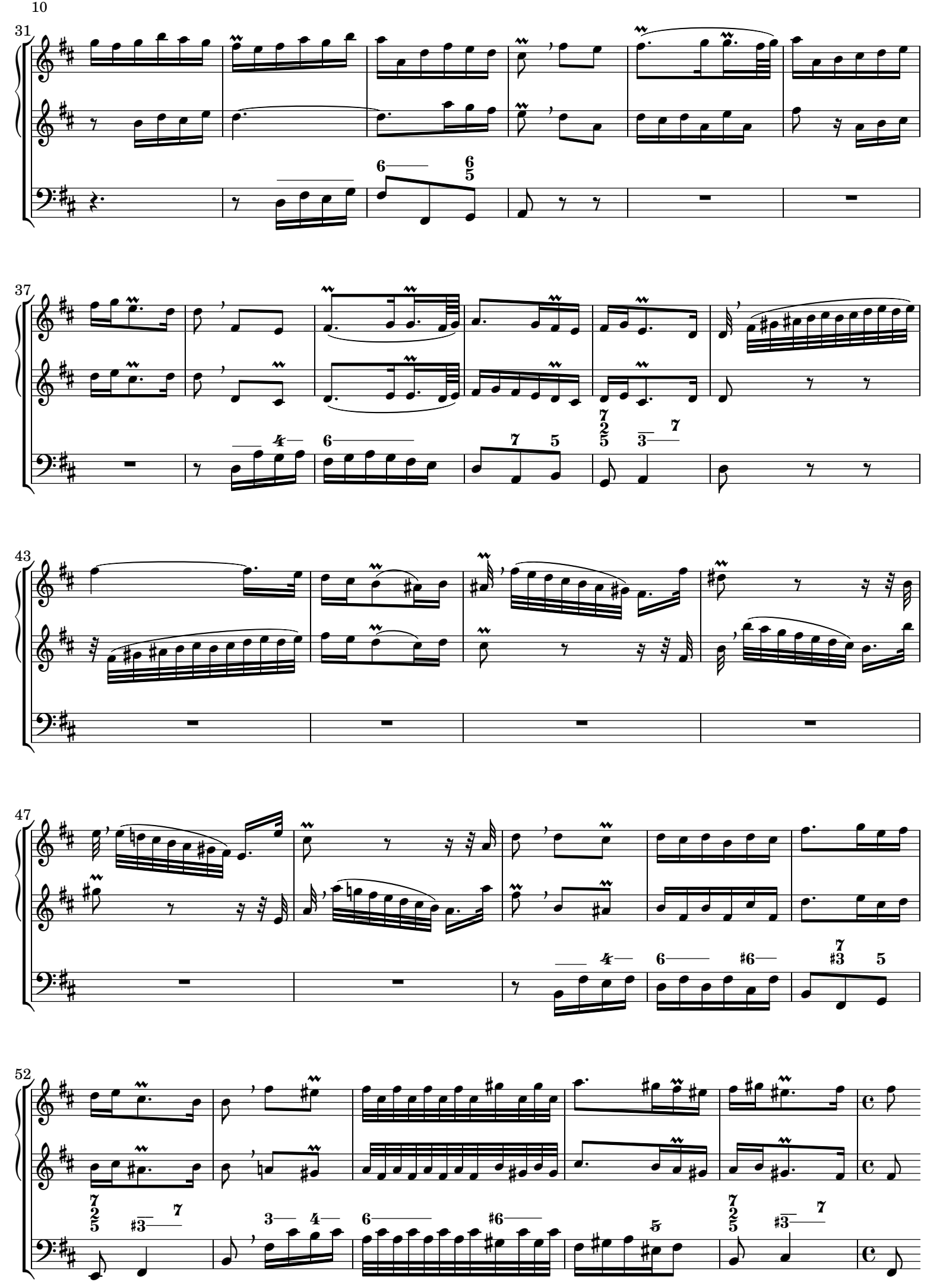

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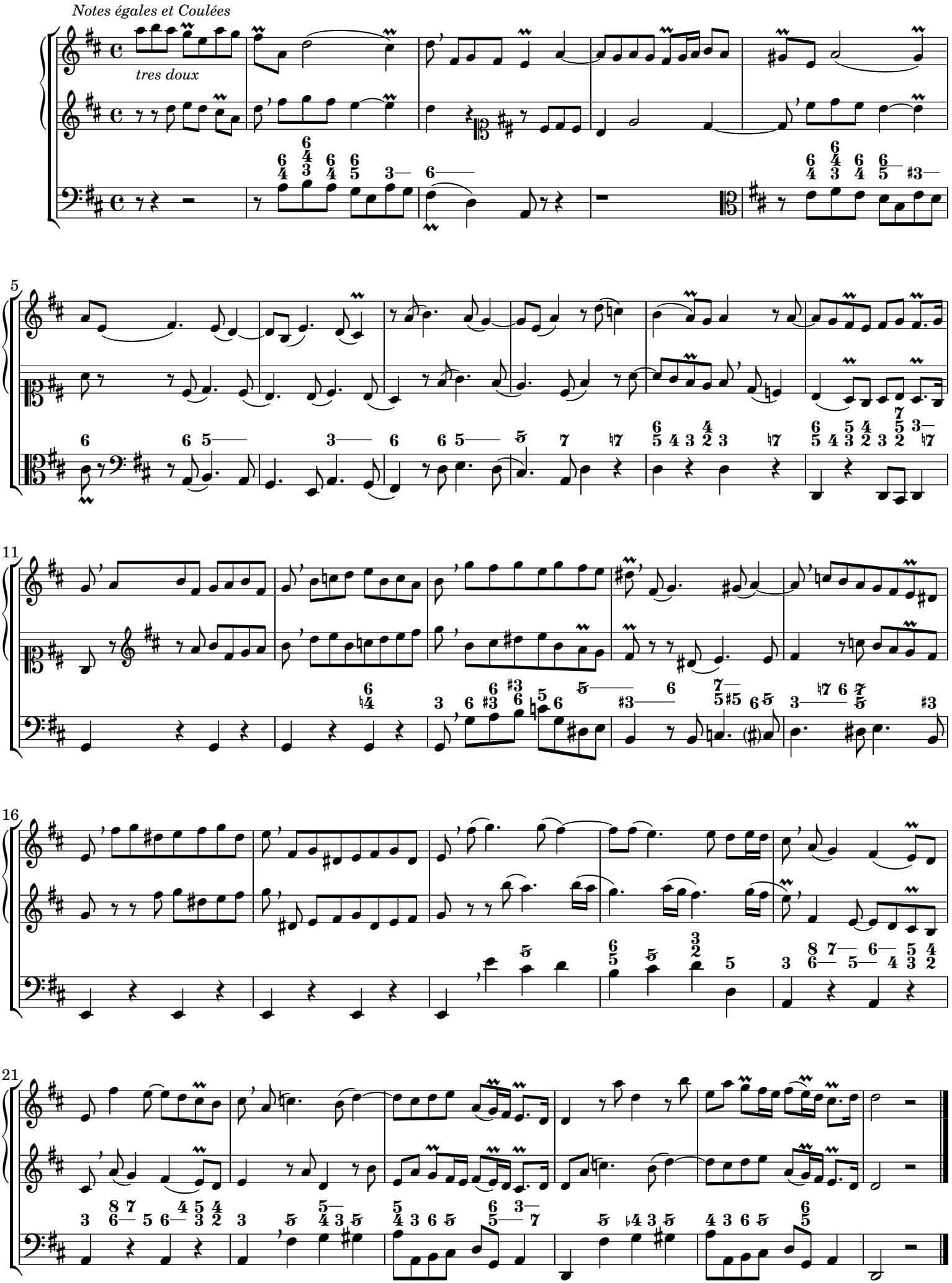
[5.] Corelli aprés son Entouziasme S'endort; et sa Troupe jouë le Sommeil suivant.



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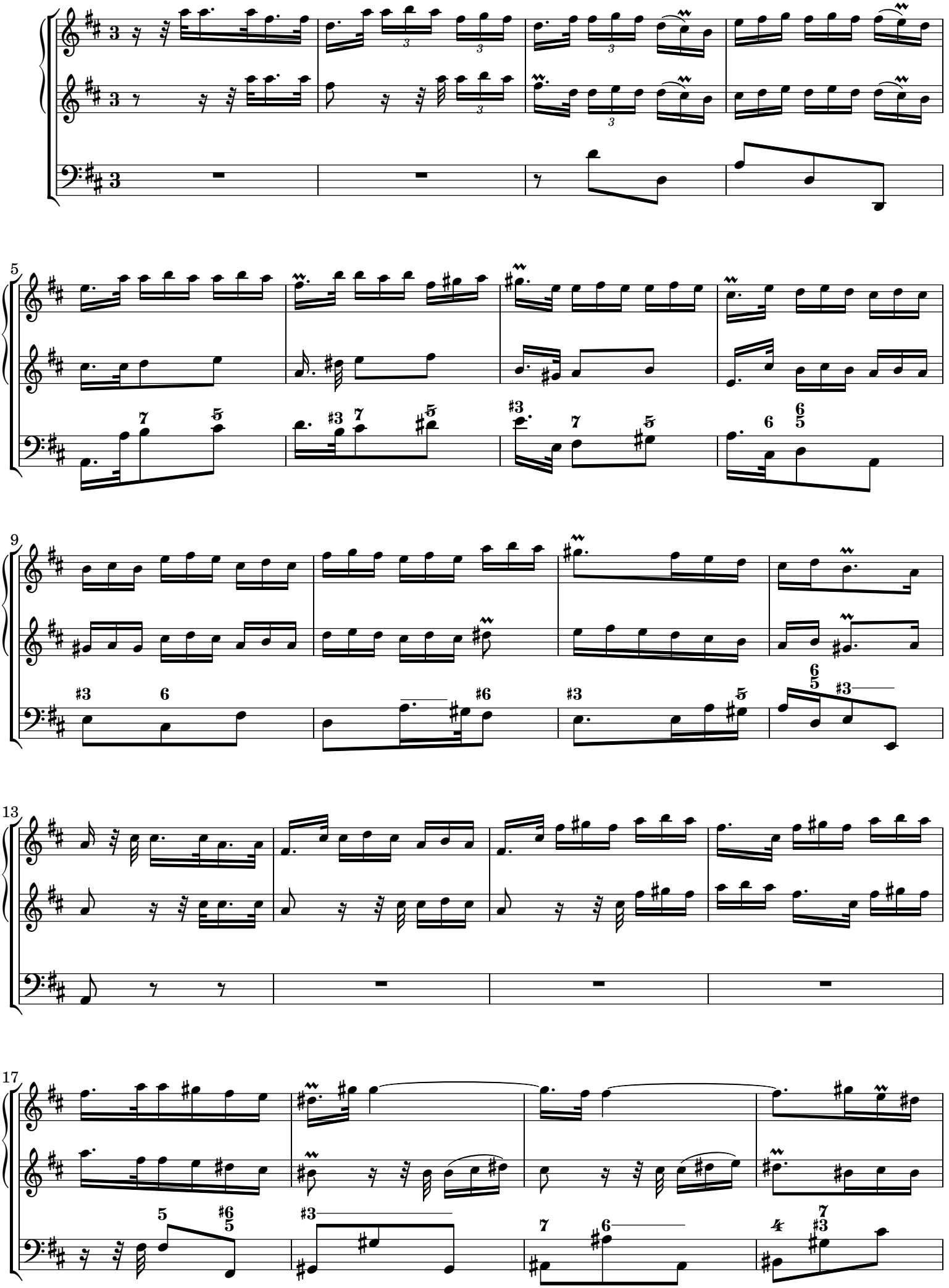
[6.] Les Muses reveillent Corelli, et le placent auprês D'Apollon



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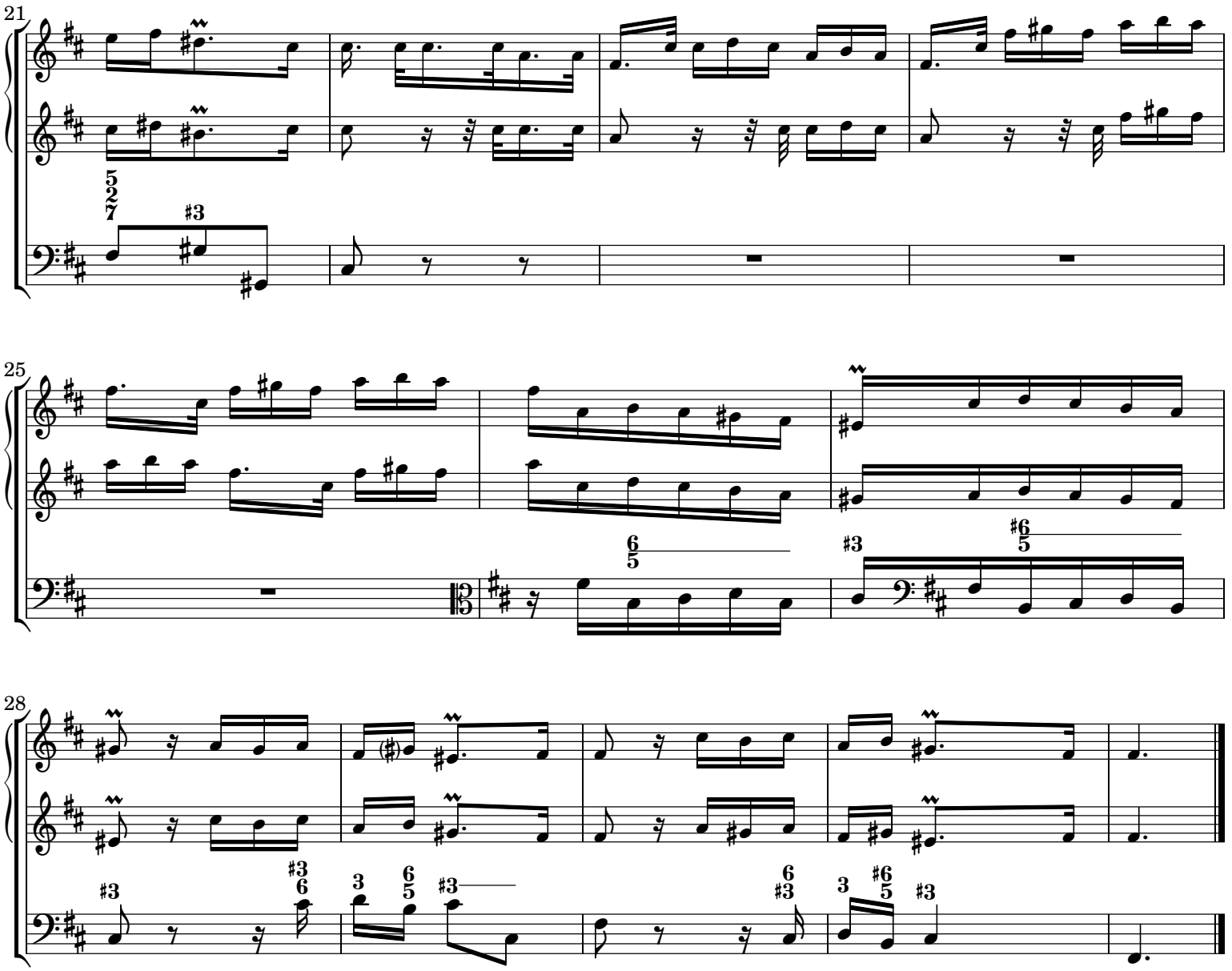
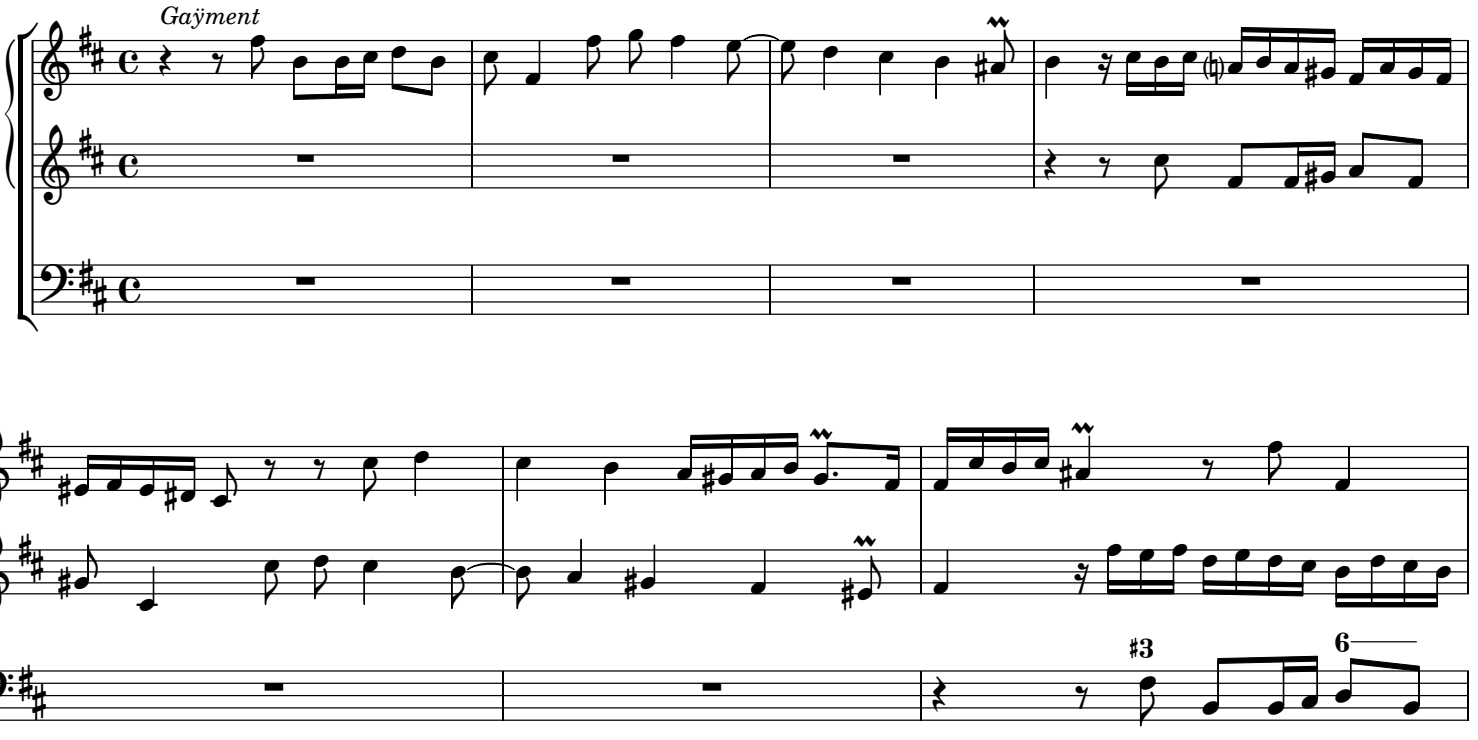


[7.] Remerciment de Corelli



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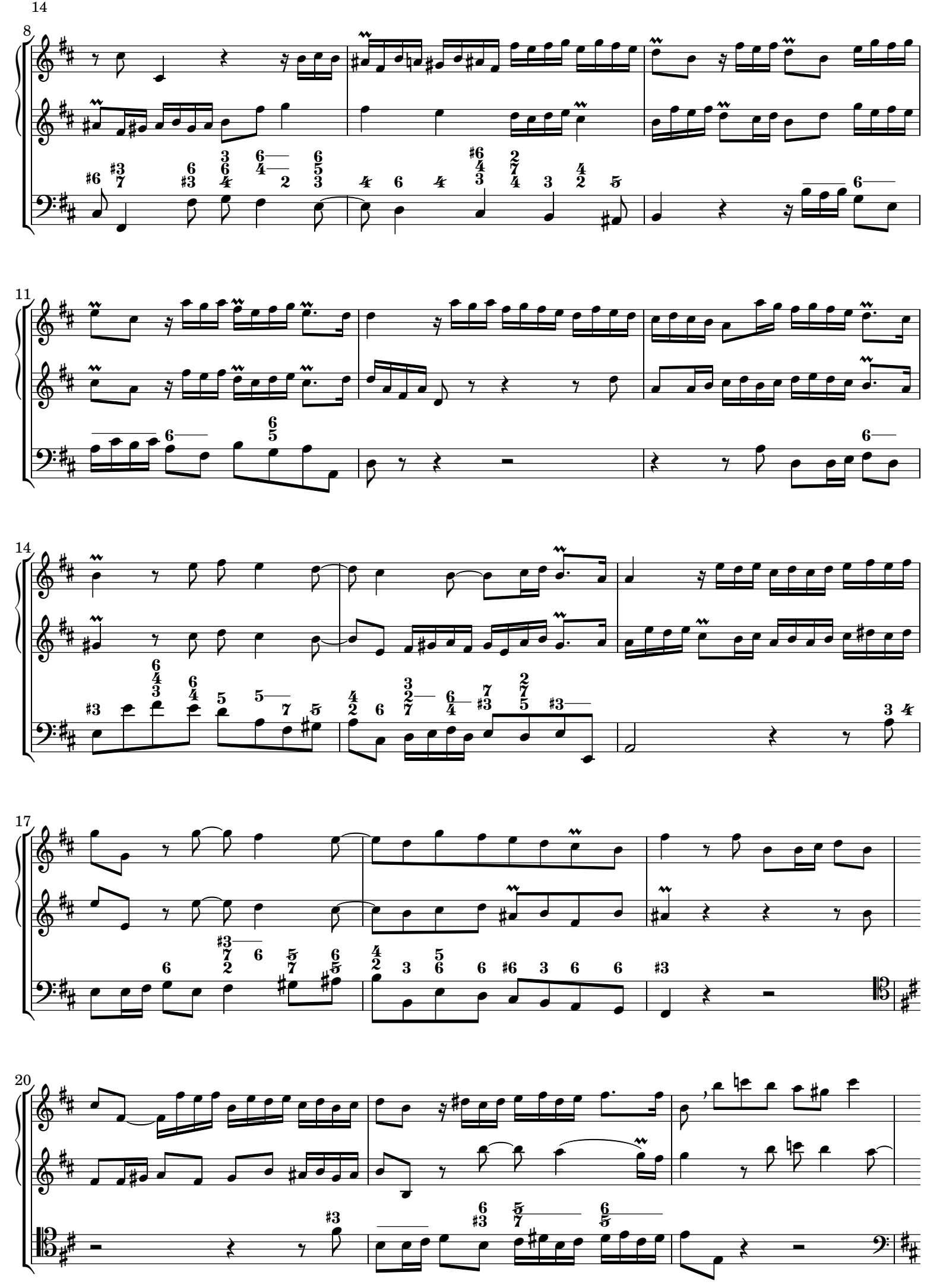

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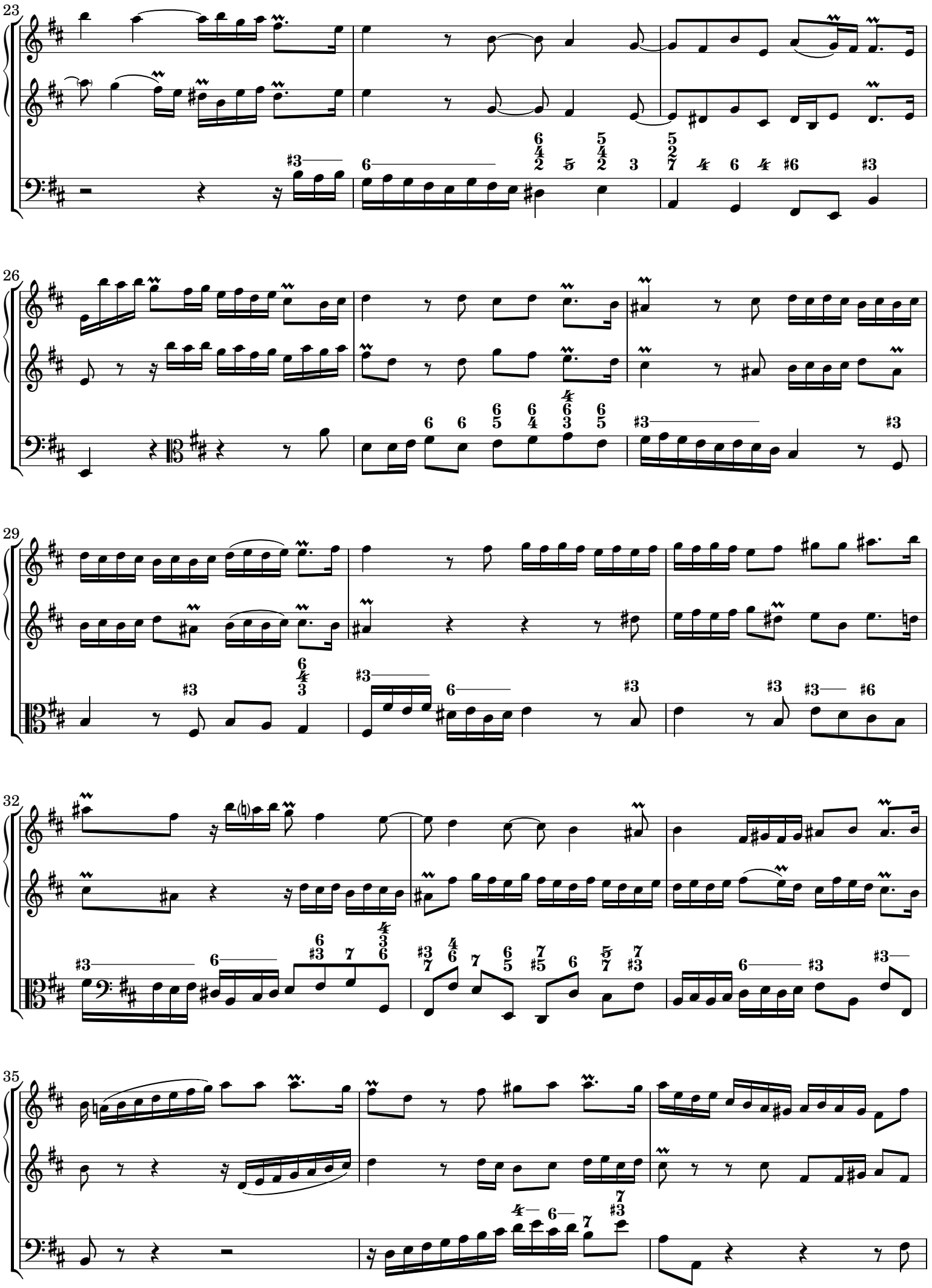

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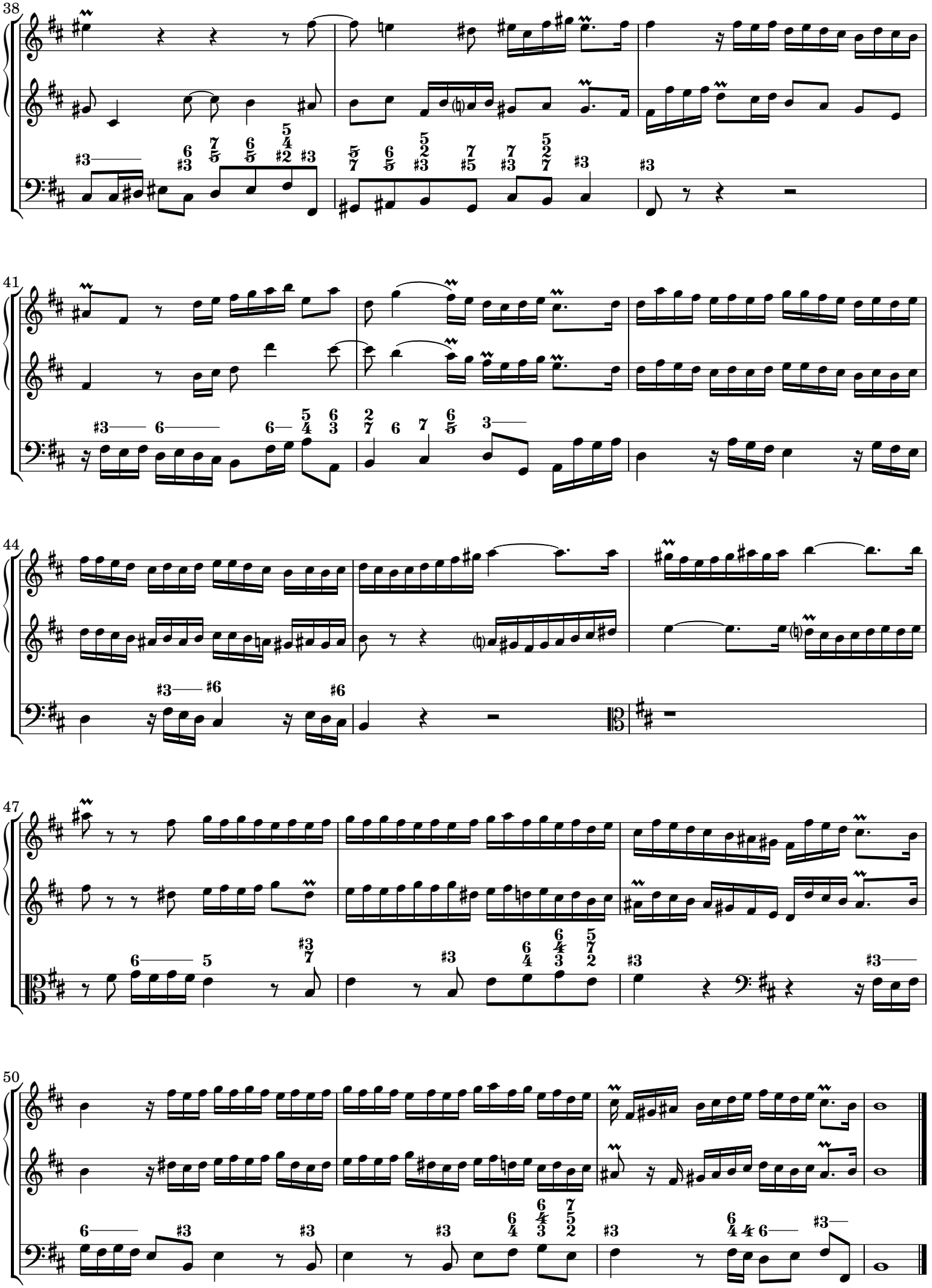

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NOTE EDITORIALI

La fonte di riferimento è l'edizione a stampa del 1724 della raccolta „Les Goûts-réünis". La raccolta è pubblicata nel sito IMSLP con il numero #29449. Nella trascrizione ho consultato anche l'edizione moderna (1976) della sonata curata da Musica Rara, Monteux, France MR 1844.

L'edizione include la fedele riproduzione della fonte. Ho corretto solo qualche rara svista nella durata delle note e ho adottato le convenzioni contemporanee nella notazione delle legature e dei gruppi di note brevi che in Couperin sono indicati con aste in eccesso. Il basso continuo, trascritto con scrupolosa adesione all'edizione antica anche dove l'intenzione dell'Autore poteva essere diversa, presenta qualche difetto marginale a causa delle limitazioni di LilyPond (estensione degli accordi, qualche rara inversione dei numeri). Ogni intervento dell'editore compare tra ( ).

Per facilitare l'esecuzione, le parti separate, diversamente dalla partitura, usano le chiavi di uso corrente. La strumentazione non è indicata in modo esplicito dall'autore, ma è evidente che, nelle parti di soprano, oltre ai violini, in alcuni numeri potranno essere usati efficacemente flauti oppure oboi.

La copertina riproduce il frontespizio dell'edizione antica.

La versione 1.0 è stata pubblicata il giorno 31 marzo 2009. La versione 1.1 del 13 ottobre 2013 presenta un nuovo formato editoriale e un miglioramento nella trascrizione del basso numerato.

EDITORIAL NOTES

Source is the 1724 printed edition of the collection „Les Goûts-réünis", Petrucci Music Library no. #29449. In case of ambiguities, the modern edition (1976) of Sonata edited by Musica Rara, Monteux, France MR 1844, was consulted.

This is an urtext edition. Only a few defects on note duration and on beams were corrected, according to contemporary conventions. Due to LilyPond limitations on figured bass some imperfections are still present. Any editor addition is given in brackets or with dashed lines.

Score was transcribed with original clefs, while parts are edited with currently used clefs.

Instrumentation is not explicit, so that for soprano parts violins, oboes and flutes may be used ad libitum.

Cover includes copy of the original frontispiece.

Version 1.0 was published on March 31, 2009. Version 1.1, published on October 13, 2013, presents a new editorial format and a general revision of figured bass.