

François COUPERIN

---

FLûTE À BEC  
sans Basse

*Les Baricades Mystérieuses*

*Second Livre de Pièces de Clavecin*

'Sixième Ordre'

Foucault

1717

Paris

Joseba Berrocal  
Bilbao 2022

## Preface

*Les Baricades Mystérieuses* is today one of the best known works by François Couperin, *Le Grand* (1668-1733). A hypnotic *Rondeau*, less than three minutes long, which creates a strange atmosphere and has a strange title. A piece that begs to be listened to several times and from which it is difficult to leave.

Undoubtedly the harpsichord is the perfect instrument to listen to it. Other instruments are also propitious: the theorbo and the lute, which perhaps lose the full sonority, but offer dynamics and their own colors.

*Les Baricades* has been transcribed and performed on practically every possible instrument, and each of these transcriptions gathered as many virtues as possible. The fascinating harmony used to be one of the privileged ones. The present edition –for Recorder without accompaniment– prioritizes however another feature: the ease of performance. It seeks to allow a relaxed interpretation, where *ex tempore* musical decisions would have ample chance; and it also seeks to allow the "*vivement*" annotation to be taken into account.

It is complex to define the meaning of the expression "*vivement*" but perhaps we could start from a criterion halfway between *boutade* and reverse engineering: a music is being performed *vivement* when the word *vivement* is not rejected by the audience as descriptor of what they are listening to. *Vivement* is not simply a metronomic expression, it is an expression of character. Vivacious rather than fast.

In this sense, the present edition does not suggest any slurs, and all options can be taken into account: single notes, two-note slurs, even four-note slurs, variety in the different passages. Variety each time.

Joseba Berrocal    Bilbao, September 2022

## Prefacio

*Les Baricades Mystérieuses* es en la actualidad una de las obras más conocidas de François Couperin, *Le Grand* (1668-1733). Un *Rondeau* hipnótico, de menos de tres minutos de duración, que crea un ambiente extraño y tiene un extraño título. Una pieza que pide ser oída varias veces consecutivas y de la que cuesta alejarse.

Sin duda el clave es el instrumento perfecto para escucharla. Otros instrumentos son propicios: la tiorba y el laúd; los cuales quizá pierdan la sonoridad plena, pero ofrecen dinámica y su propio color.

*Les Baricades* ha sido transcrita e interpretada en prácticamente todos los instrumentos posibles, y cada una de estas transcripciones recogía la mayor cantidad de virtudes. La fascinante armonía suele ser una de las privilegiadas. La presente edición –para traverso o flauta travesera– prioriza sin embargo otra característica: la relativa facilidad de ejecución. Ello busca permitir una interpretación relajada, donde las decisiones musicales *ex tempore* puedan tener amplia cabida; y busca igualmente permitir que la anotación "*vivement*" sea tenida en cuenta.

Es complejo definir el significado de la expresión "*vivement*" pero quizá se podría partir de un criterio a mitad de camino entre la *boutade* y la ingeniería inversa: una música está siendo interpretada *vivement* cuando la palabra *vivement* no es rechazada por la audiencia como descriptor de lo que están escuchando. *Vivement* no es sencillamente una expresión metronómica, es una expresión de carácter. Vivaz más que rápido.

En este sentido, la presente edición no sugiere ninguna ligadura y todas las opciones pueden ser tenidas en cuenta: notas sueltas, ligaduras de dos notas, incluso de cuatro, variedad en los diferentes pasajes. Variedad en cada ocasión.

Joseba Berrocal    Bilbao, Septiembre de 2022

# Les Baricades Mystérieuses

Solo Recorder

F. Couperin

*Vivement*

*Rondeau*

6

11

16

*1.er Couplet*

21

26

31

Orig. Sib majeur. "Les Baricades Mistérieuses", *Second Livre de Pièces de Clavecin*, 'Sixième Ordre'. Paris: Foucault, 1717, p. 6-7.

36



2.<sup>e</sup> Couplet

This musical staff contains measures 36 through 40. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. A sharp sign is present above the final note of measure 39. The staff concludes with a repeat sign.

41



This musical staff contains measures 41 through 45. It continues the melody from the previous staff, featuring a mix of eighth and sixteenth notes. The staff ends with a repeat sign.

46



This musical staff contains measures 46 through 50. It continues the melody, with a plus sign (+) appearing above the first note of measure 46. The staff ends with a repeat sign.

51



3.<sup>e</sup> Couplet

This musical staff contains measures 51 through 55. It continues the melody, featuring a mix of eighth and sixteenth notes. The staff ends with a repeat sign.

56



This musical staff contains measures 56 through 60. It continues the melody, with a flat sign (b) appearing below the first note of measure 56. The staff ends with a repeat sign.

61



This musical staff contains measures 61 through 65. It continues the melody, featuring a mix of eighth and sixteenth notes. The staff ends with a repeat sign.

66



This musical staff contains measures 66 through 70. It continues the melody, featuring a mix of eighth and sixteenth notes. The staff ends with a repeat sign.

71



This musical staff contains measures 71 through 75. It continues the melody, featuring a mix of eighth and sixteenth notes. The staff ends with a repeat sign.

76



This musical staff contains measures 76 through 80. It continues the melody, with a plus sign (+) appearing above the first note of measure 76. The staff ends with a repeat sign.