

Les Barricades Mystérieuses

François Couperin (1668-1733)

arranged by Paul Ely Smith
for 5-string banjo tuned gCGbd
note: I perform this tuned eAEG#b
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The first system of the score consists of three staves. The top staff is a treble clef with a common time signature (C) and a 7/8 time signature. It contains the melody with various note values and rests. The middle staff is labeled 'L.H.' and shows the left-hand fingering for the strings, with numbers 1-5 and '0' for open strings. The bottom staff is labeled 'R.H.' and shows the right-hand technique, with letters T (thumb), H (hammer-on), and P (pick) and numbers 1-5. The system is divided into four measures by bar lines.

The second system of the score also consists of three staves. The top staff continues the melody from the first system, starting at measure 6. The middle staff shows the left-hand fingering, including triplets and first-position chords. The bottom staff shows the right-hand technique, including hammer-ons and triplets. The system is divided into four measures by bar lines.

11

0 1 4

3 1 2 4 4 1 4

T 2 1 2 T 2 1 2 T 2 1 2 1 2 1 2 T 2 T 2 T 1 2 1 2 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1

17

barre2

1 2 1 4 2 1 2 3 4 2

T 1 2 1 1 P H P H P 1 H P 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1

22

22

2 P 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 2 H 1 T 1 2 P T 1 2 1 1 2 2 H P P 2 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1

T T T T T T T T T T T T T T T T

Detailed description: This block contains the first system of music, measures 22 through 27. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in measure 25. The bass staff shows fingerings for the fretboard, including a 4-fret barre in measure 25. Below the bass staff are vertical bar lines indicating the fret positions for each measure. A table of picking directions (P, T, H) is provided below the bar lines.

28

28

4 1 1 1 3 2 3 1 3 2 2 barre2

T 2 H 1 T 1 2 P T 2 H 1 T 1 2 P 1 P H 1 2 1 T 1 2 1 T 2 H 1 T 1 2 1 T 1 2 1 T 2 1 2 T 2 2 1 T 2 2 1

T T T T T T T T T T T T T T T T

Detailed description: This block contains the second system of music, measures 28 through 33. It continues the melody from the first system, with a triplet in measure 29 and a 4-fret barre in measure 30. The bass staff includes a 7-fret barre in measure 31 and a 2-fret barre in measure 32. The picking direction table below the bar lines includes 'barre2' to indicate the action for the second barre.

34

1 2 4 3 1 3 4 1 3 2

0 3 2 5 3 0 1 0 1 0 2 1 1 3 5 0 0 1 2 1 1 3 5 0 0 0 1 2 2 0 1 0 2 1 3 0 3 2 3 2 0

2 2 2 2 0 0 0 5 5 0 2 0 0 1 0 0 1 0 3 0 0 0 1 0 0 5 2 0 2 2 0 1 0 2 2 2 0 0 2 2 0 0

2 1 2 1 T 1 2 1 T 1 2 1 2 1 2 1 1 P H P 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 2 H 1 T 1 2 P T 1 2 1 1 2 2 H P P
T T

40

2 2 1 1 1 3 5 0 0 1 2 1 1 3 5 0 0 0 1 2 2 0 1 0 0 1 1 2 3 1 0 0 0 0 0 0 3 1 3

0 0 0 0 0 0 0 0 0 0 5 2 2 2 4 2 5 0 0 1 0 0 1 0 1 0 1 0 1 0 3 1 3 0 0

2 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 2 H 1 T 1 2 P 1 2 H 1 T 1 2 P 1 P H 1 2 1 T 1 2 1 T 1 2 1 P 2 T 2
T T

46

46

barre3 3 3 1 barre5 1 3 4 1 4 2 3 1

T 2 H 1 T 1 2 1 T 1 2 1 T 1 2 1 2 1 SL 2 T 1 2 1 T 1 2 PL T 1 2 1 T 1 2 1 T 1 2 1 T 2 T 2 T 2 T 2

52

52

barre2 2 3 4 4 3 1 barre2 1 slide off IV 1 2

T 2 1 2 T 2 1 2 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 T

58

2 1 4 1 4 1 4 2 1 2 3 3 1 2 1 1 4 1 4 2 3 1 2 1 2 1 1 4 1 4 2 1 2 3

58

SL 1 2 1 1 T 2 T T 1 2 1 T 1 2 1 T 1 2 1 1 T 2 T T 1 2 1 T 1 2 1 T 1 2 1 1 T 2 T T 1 2 1 T 1 2 1

64

3 1 2 1 4 3 1 2 1 4 2 4 3 1

64

T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 2 2 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 2 H 1 T 1 2 P T 1 2 1 1 2 2 H P P

70

70

2 1 2 1 T 1 2 1 T 1 2 1 T 2 H 1 T 1 2 P 1 2 H 1 T 1 2 P T

T T T T T T T T H T P T P T

The original harpsichord piece has four independent voices, and the way Couperin wrote them out is worth seeing, so you can get a sense of the musical texture he had in mind, and how I simplified the notation to make it easier to read. I tried to use or imply four voices where I could (mm 60-64, for example), but mostly I am using three of the voices at any given time. Several aspects of the arrangement have been changed from my original Flying Fish recording--improved, I think. PES