Tom Armstrong

JPR
Notes for Performers

Each instrumental part in *JPR* is based on one movement from Rameau’s *Pièces de Clavecin en Concert*. These parts are superimposed to form a set of five trios, any or all of which may be performed as part of a concert programme.

Coordination of entries is usually achieved using cues given by the lead instrument and indicated by vertical arrows in its part. The lead instrument's part is always the longest in minutes and seconds. Clock timings are given for reference but are not usually required for coordination purposes (stop watches need not be used*). Moment to moment coordination of parts (which differ in one or more of key, meter, tempo and phrase structure) is not necessary, indeed it contradicts the free floating aesthetic of the music.

It is important that the metronome marks, derived from a 1999 recording by Haugsand, Mackintosh and Dreyfus, are observed strictly and it may well be necessary for each performer to use a metronome (with a light rather than a click!) during performance. The superimposition of parts differs for each trio and is indicated in diagrammatic form on a prefatory page.

*Except possibly in *Trio No. 2.*
Trío No. 1 superimposition of parts

La Laborde
Viol.  

La Lapopliniere
Fl.  50"  

La Coulcam
Hpd.  1'10"
Trio No. 1

Tom Armstrong after Jean-Philippe Rameau

Begin on viol. cue

\( \text{d} = 104 \)

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**NB** The harpsichord and viola da gamba require either a stopwatch each (to time their entries) or copies of bars 1-15 of the flute part which contain the cues for their latest points of entry. They could also simply memorise where these points occur in the flute part.
Trio No. 2

Play either Rondo #1 or Rondo #2

Tom Armstrong after Jean-Philippe Rameau

Begin at any point within 20 seconds of the start of the piece.

Rondo #1

$\frac{J}{\text{d} = 48}$

1st Reprise

2nd Reprise

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Begin at any point within 20 seconds of the start of the piece.

**RONDO #2**

\( \text{d} = 48 \)

1. 1st Reprise

2. 2nd Reprise

3. 1.01

4. 2.09
Trio No. 3 superimposition of parts

La Pantomime

Hpd. 

La Forqueray

Fl. 

Le Vézinet

Viol. 57"
Trio No. 3

Tom Armstrong after Jean-Philippe Rameau

Harpsichord

Lead instrument

\( \text{\( d. = 72 \)} \)
Trio No. 4 superimposition of parts

La Cupis (1st half)

Fl.

La Cupis (2nd half)

Fl.

La Boucon (1st half)

Viol. 33" both times

La Boucon (2nd half)

Viol. 7" both times

Menuet 1 (1st half)

Hpd.

Tambourin 2

Menuet 1 (2nd half)
Menuet #1  Play these three fragments at any point within the duration indicated in the box, repeat.

\[ \text{\( \text{q} = 104 \) } \]

Tambourin #2

\[ \text{\( \text{q} = \text{c. 120} \) } \]
Menuet #1 Play these three fragments at any point within the duration indicated in the box, repeat.

$\frac{\text{duration}}{\text{box}} = 104$

Cue fl.

$\text{duration} = 0.56$
Trio No. 5 superimposition of parts

La Rameau

Viol.

La Marais (1st half)

Fl.

26" both times

34" both times

L'Agacante (1st half)

Hpd.

28" both times

31" both times

La Marais (2nd half)

L'Agacante (2nd half)
Trio No. 5

Tom Armstrong after Jean-Philippe Rameau

Begin on viol. cue 2°

\[ \text{\( j = 112 \)} \]

Begin on viol cue 1° and 2°

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