Augener's Edition.

No 8100.

Pièces de Clavecin

COMPOSÉES PAR

FRANÇOIS COUPERIN.

revues par

J. BRAHMS & F. CHRYSANDER.

A.	Livre 1.	Paris.	1713.
B.	Livre 2.	Paris.	1716-1717.
C.	Livre 3.	Paris.	1722.
D.	Livre 4.	Paris.	1730.

AUGENER

LONDON.

UNIVERSITY OF TORONTO
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PREFACE.

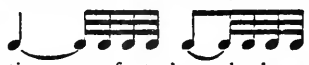
François Couperin (1668-1733) is the first great composer for the pianoforte known in the history of music. The eminent masters who preceded him—Merulo, Frescobaldi and many others—applied their art quite as much to the organ as to the harpsichord; whereas Couperin, though he played both instruments, wrote for the latter only. He stands, therefore, at the commencement of the modern age, and must be regarded as clearing the way for a new art. Among his younger contemporaries and in part his pupils were Scarlatti, Handel and Bach.

Couperin published his four books of pianoforte works at Paris under his own name as publisher. The first appeared in 1713, the second in 1716–1717, the third in 1722, and the fourth in 1730. This edition in large folio was engraved on copper, and formed the most beautiful specimen of printed music of that period. The press was corrected with great care by the author, yet is not entirely free from errors.

Couperin's mode of writing music is very peculiar. It was his constant aim to set down the music with the greatest possible fulness exactly as he played it on his instrument. Even the manifold embellishments are most accurately indicated. All this gives to his music-writing a more technical appearance than that of any other master of the period. For this reason, moreover, the engraving of this music, if accurately done, is excessively difficult. But an edition which did not reproduce the original signs exactly in all detail would be worthless for the knowledge of Couperin's art.

Such a worthless, faulty and likewise very incomplete edition of Couperin's works appeared some time ago at Paris. This it was which mainly induced me, in common with Johannes Brahms, to produce a really complete and faithful edition, which, for the first time since the original edition prepared by Couperin himself, should introduce the old master again in his true form to the musical public of the present age. "Couperin le Grand" can now again be easily understood by every one and estimated at his full value.

To exhibit the various ornaments as clearly as the author himself noted them, new stamps have been cut, corresponding exactly to Couperin's signs. But it is not possible in all cases to take the original edition as a pattern for the modern one. Couperin writes his music in no less than five clefs: which are perpetually alternating. At the same time he employs all possible abbreviations and indications of repetition, and gives various modes of executing the same melody, but without addition of the ground-bass, &c.; so that his edition is positively illegible to a modern player. In these points it was necessary to improve the old edition throughout in accordance with the present demands of clearness, completeness and simplicity. Thus the present edition exhibits the composer's intentions far more clearly than the splendid original one did.

The sole slight want of clearness which still remains is in the value of the dotted notes. Couperin never puts two dots; wherever a second dot occurs in the music, it is to be regarded as an addition. But it is sometimes doubtful whether his dot denotes a full double dot, and whether the three following notes are to be treated as triplets; for figures such as may be played equally well as  or as Instead of arbitrarily altering Couperin's notation, we prefer to leave the determination of the value of the notes to the discretion of the performer: all the more so because small phrases of embellishment of this sort were in his time generally noted down with a very inaccurate mensuration, being treated by performers with great freedom. In such things, therefore, it is best for the editor simply to stick to the text, and for the player to make use of the freedom left to him.

Couperin's descriptive titles and other observations (often eccentric and quaint) are generally given in his own form of letters, so as to preserve their look of antiquity.

The Third Book, which appeared in the year 1722, contains observations on several of the pieces written by Couperin himself, which are given at their proper places. On pp. 34 and 83, with regard to the execution of the "pièces croisées," he refers to his preface, in which it is stated that such pieces are to be played on two pianos, i.e., on a clavecin with two manuals; otherwise, when the instrument has only one manual, either the bass must be put an octave lower or the treble an octave higher. At the same time he recommends that these pieces be played as duets for two flutes, hautboys, violins, violas and other unitone instruments: a new proof of the many modes of interpretation of his music and the possibility of various kinds of execution.

Departing from the practice of most of the pianoforte composers of his time, Couperin puts his pieces together into larger groups not called "Suites" but "Orders." The four books contain altogether twenty-seven of these Orders with a continuous numeration. These compositions had as considerable an influence on their age as those of Corelli, especially on Couperin's younger contemporaries Handel and Bach.

This influence was further heightened by a Pianoforte School, which Couperin published in 1717 with the title "L'Art de toucher le Clavecin," to which he frequently refers in his pieces of music. It is the first printed work of its kind, and has, like the compositions for the elucidation of which it was written, a permanent value.

Bergedorf near Hamburg,
Nov. 1, 1888.

FR. CHRYSANDER.

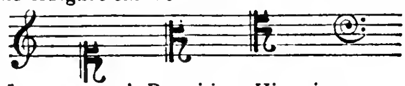
VORWORT.

Francis Couperin 1668-1733 ist der erste grosse Klaviercomponist, den die Musikgeschichte kennt. Die berühmten Meister welche ihm vorangingen—Merulo, Frescobaldi und viele andere—wandten ihre Kunst ebenso sehr an die Orgel, als an das Harpsichord; Couperin dagegen schrieb ausschliesslich für das Klavier, obwohl er ebenfalls Organist war. Er steht daher an der Spitze der modernen Zeit und ist als der Bahnbrecher einer neuen Kunst anzusehen. Seine jüngeren Zeitgenossen und zum Theil seine Schüler waren Scarlatti, Händel und Bach.

Couperin gab seine vier Bücher Klavierwerke im eigenen Verlage in Paris heraus. Das erste Buch erschien im Jahre 1713; das zweite 1716-1717; das dritte 1722; das vierte 1730. Diese Ausgabe in gross Folio ist durch Kupferstich hergestellt und bildet das schönste musicalische Druckwerk der damaligen Zeit. Der Druck ist vom Autor mit grosser Sorgfalt corrigirt, obwohl nicht fehlerfrei.

Höchst eigenthümlich ist Couperin's Notenschrift. Es war sein stetes Bestreben, die Musik in möglichster Vollkommenheit so aufzuzeichnen, wie er sie auf seinem Instrumente spielte. Auch die verschiedenen Verzierungen sind von ihm auf's Genaueste angegeben. Durch alles dieses hat seine Notenschrift ein künstlicheres Ansehen bekommen, als die irgend eines anderen Meisters jener Zeit. Deshalb ist der Notenstich bei dieser Musik auch so unendlich schwierig, wenn er genau sein will, und ohne eine bis auf's Kleinste genaue Wiedergabe der Original-Tonzeichen ist die Ausgabe für die Kenntniss der Kunst Couperin's werthlos.

Eine solche werthlose, fehlerhafte und zugleich sehr unvollständige Ausgabe der Werke Couperin's erschien vor einiger Zeit in Paris, was mich auch zunächst veranlasst hat in Gemeinschaft mit Johannes Brahms eine wirklich complete und originalgetreue Ausgabe zu Stande zu bringen, welche also seit der von Couperin veranstalteten Originaledition zum ersten Mal den alten Meister wieder in seiner wahren Gestalt dem musikalischen Publikum der Gegenwart vorführt. „Couperin le Grand" wird nunmehr von Jedermann leicht verstanden und nach seinem vollen Werthe geschätzt werden können.

Um die mannigfaltigen Maniren ebenso deutlich erscheinen zu lassen, wie der Autor sie selber gegeben hat, sind neue Stempel geschnitten, welche Couperin's Zeichen genau entsprechen. Aber nicht in allen Stücken kann der Originaldruck für die moderne Ausgabe ein Vorbild sein. Zur Aufzeichnung seiner Musik gebraucht Couperin nicht weniger als fünf Schlüssel  die unaufhörlich wechseln. Dabei bedient er sich aller möglichen Abkürzungen und Repetitions-Hinweisungen, giebt verschiedene Ausführungen derselben Melodie, aber ohne Hinzufügung des Grundbasses u. s. w., so dass sein Druck für den modernen Spieler geradezu unleserlich ist. Hierin musste der Orginaldruck überall nach den jetzigen Anforderungen an Deutlichkeit, Vollständigkeit und Einfachheit verbessert werden. Die gegenwärtige Ausgabe legt daher die Intentionen des Componisten den heutigen Spielern weit deutlicher dar, als der erwähnte prachtvolle Originaldruck.

Die einzige kleine Undeutlichkeit, welche bestehen bleibt, betrifft den Werth der punctirten Noten. Couperin setzt niemals zwei Punkte. Wo in der Musik ein zweiter Punkt steht, ist er als Zusatz anzusehen. Es ist aber mitunter zweifelhaft, ob sein Punkt ein vollgültiger Doppelpunkt sein soll, und ob die drei folgenden Noten als Triolen anzusehen sind, denn Figuren bei ihm wie können ebensowohl als wie als gespielt werden. Statt Couperin's Aufzeichnung willkürlich zu ändern, überlässt man die Werthbestimmung lieber dem Gutdünken des Spielers. Es kann solches um so leichter geschehen, weil diese kleinen ausschmückenden Figuren zu jener Zeit allgemein sehr ungenau mensurirt aufgezeichnet wurden, da man gewohnt war, sie von dem Ausführenden mit grosser Freiheit behandelt zu sehen. In solchen Dingen wird es also richtig sein, dass der Herausgeber sich einfach an den Text hält, der Spieler dagegen von der ihm zustehenden Freiheit Gebrauch macht. Couperin's erklärende und sonderbare Ueberschriften und sonstige Bemerkungen sind meistens in seiner Schreibart gegeben, um auch in dieser Hinsicht das alterthümliche Ansehen zu wahren.

Das dritte Buch, welches im Jahre 1722 erschien, enthält bei mehreren Stücken Bemerkungen von Couperin, die an Ort und Stelle mitgetheilt sind. Seite 34 und 83 weist er hinsichtlich des Vortrages der „pièces croisées" auf sein Vorwort hin, in welchem gesagt wird, dass solche Stücke auf zwei Klavieren, d. h. auf einem Clavecin mit zwei Manualen zu spielen sind, oder, falls das Instrument nur ein Klavier hat, der Bass entweder eine Octave tiefer, oder der Discant eine Octave höher genommen werden muss. Zugleich empfiehlt er diese Stücke als Duette für zwei Flöten, Oboen, Violinen, Violen und sonstige einstimmige Instrumente: ein neuer Beweis von der Mehrdeutigkeit dieser Musik, und der Möglichkeit verschiedenartiger Ausführung derselben.

Abweichend von den meisten damaligen Klaviercomponisten fügt Couperin seine Stücke nicht als „Suiten," sondern als "*Ordres*" zu grösseren Gruppen zusammen. Die vier Bücher enthalten zusammen sieben und zwanzig solcher Ordres in fortlaufender Zählung. Diese Kompositionen haben auf die damalige Zeit ebenso bedeutend gewirkt, wie die von Corelli, namentlich auch auf die jüngeren Zeitgenossen Händel und Bach.

Erhöht wurde diese Wirkung noch durch eine Klavierschule, die Couperin als "L'Art de toucher le Clavecin" 1717 veröffentlichte und auf welche er in seinen Musikstücken mehrfach hinweist. Dieselbe ist das erste gedruckte Werk dieser Art und gleich den Kompositionen, zu deren Erläuterung sie geschrieben wurde, von bleibender Bedeutung.

Bergedorf bei Hamburg,
Nov. 1, 1888.

Fr. CHRYSANDER.

TABLE DE PIECES.

Premier Livre.

Page

PREMIER ORDRE.....2.

Allemande l'Auguste 2.—Premiere Courante 4.—Seconde Courante 6.—Sarabande la Majestüeuse 7.—Gavotte 8.—Gigue la Mylordine 10.—Menuet 11.—Les Sylvains 12.—Les Abeilles 14.—La Nanette 15.—Sarabande les Sentimens 16.—La Pastorelle 16.—Les Nonètes 17.—Gavotte la Bourbonnoise 18.—La Manon 19.—L'Enchanteresse 20.—La Fleurie 22.—Les plaisirs de St. Germain en Laye 23.

SECOND ORDRE.....24.

Allemande la Laborieuse 24.—Premiere Courante 26.—Seconde Courante 26.—Sarabande la Prude 28.—L'Antonine 28.—Gavotte 29.—Menuet 30.—Les Canaries 30.—Passepied 32.—Rigaudon 33.—La Charoloise 34.—La Diane 34.—Fanfare pour la suite de la Diane 35.—La Terpsichore 36.—La Florentine 38.—La Garnier 39.—La Babet 40.—Les idées heureuses 42.—La Mimi 44.—La Diligente 44.—La Flateuse 46.—La Voluptüeuse 47.—Les Papillons 48.

TROISIÈME ORDRE.....50.

Allemande la Ténébreuse 50.—Premiere Courante 51.—Seconde Courante 52.—Sarabande la Lugubre 53.—Gavotte 54.—Menuet 54.—Les Pélerines 55.—Les Laurentines 57.—L'Espagnolette 59.—Les Regrets 60.—Les Matelotes Provençales 61.—La Favorite 63.—La Lutine 66.

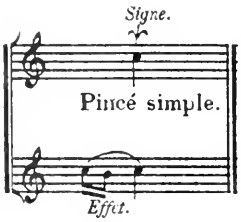
QUATRIÈME ORDRE.....68.

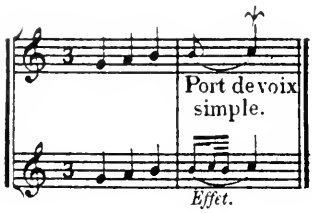
La Marche des Gris-vêtus 68.—Les Bacchanales 69.—La Pateline 74.—Le Reveille-matin 76.

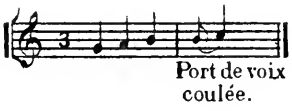
CINQUIÈME ORDRE.....78.

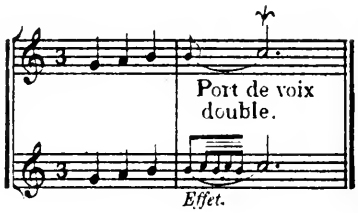
Allemande la Logivière 78.—Premiere Courante 80.—Seconde Courante 81.—Sarabande la Dangereuse 82.—Gigue 82.—La tendre Fanchon 84.—La Badine 86. La Bandoline 88.—La Flore 90.—L'Angélique 91.—La Villers 93.—Les Vendangeuses 95.—Les Agréments 97.—Les Ondes 100.

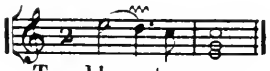
Explication des Agrémens, et des Signes.

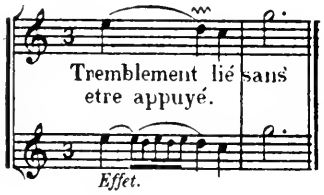


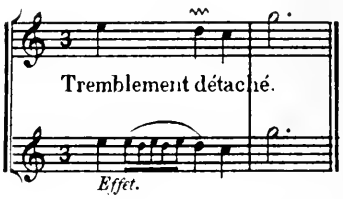


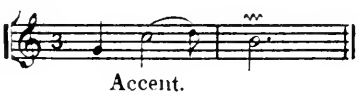


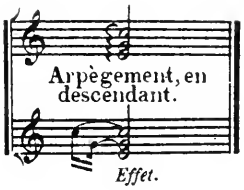












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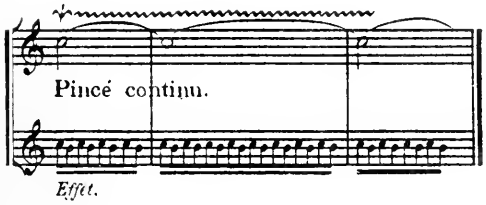
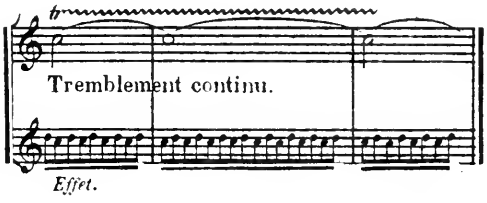
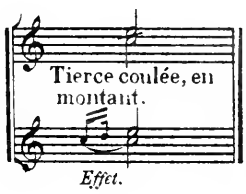
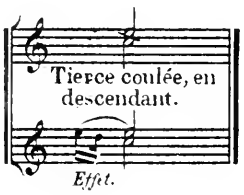
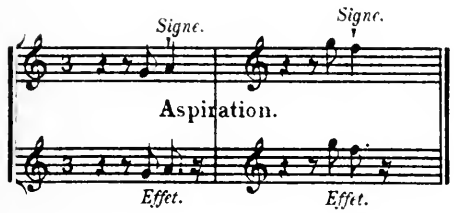
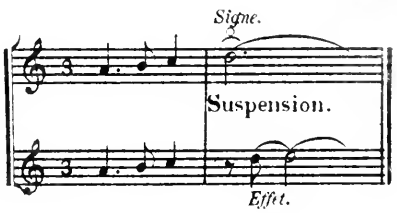


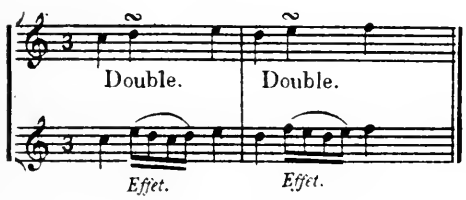


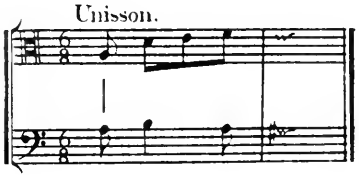








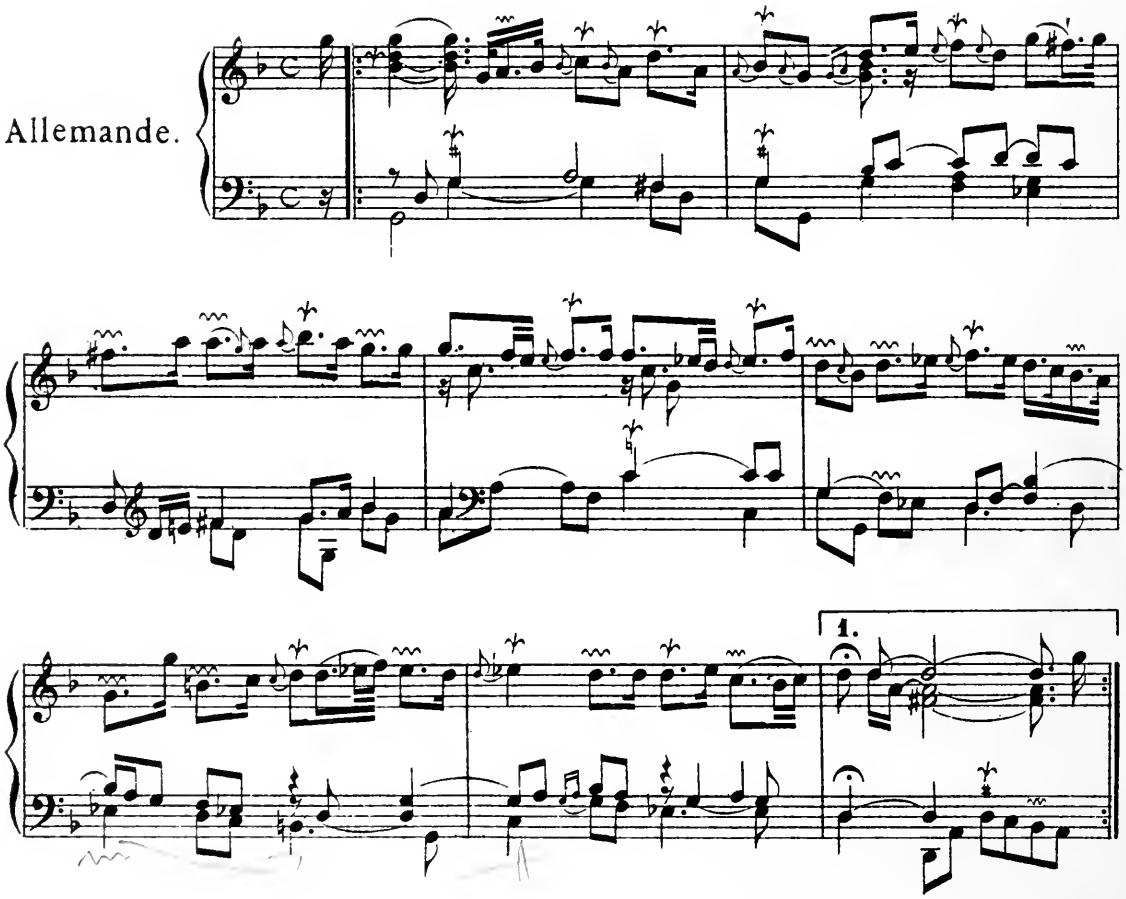


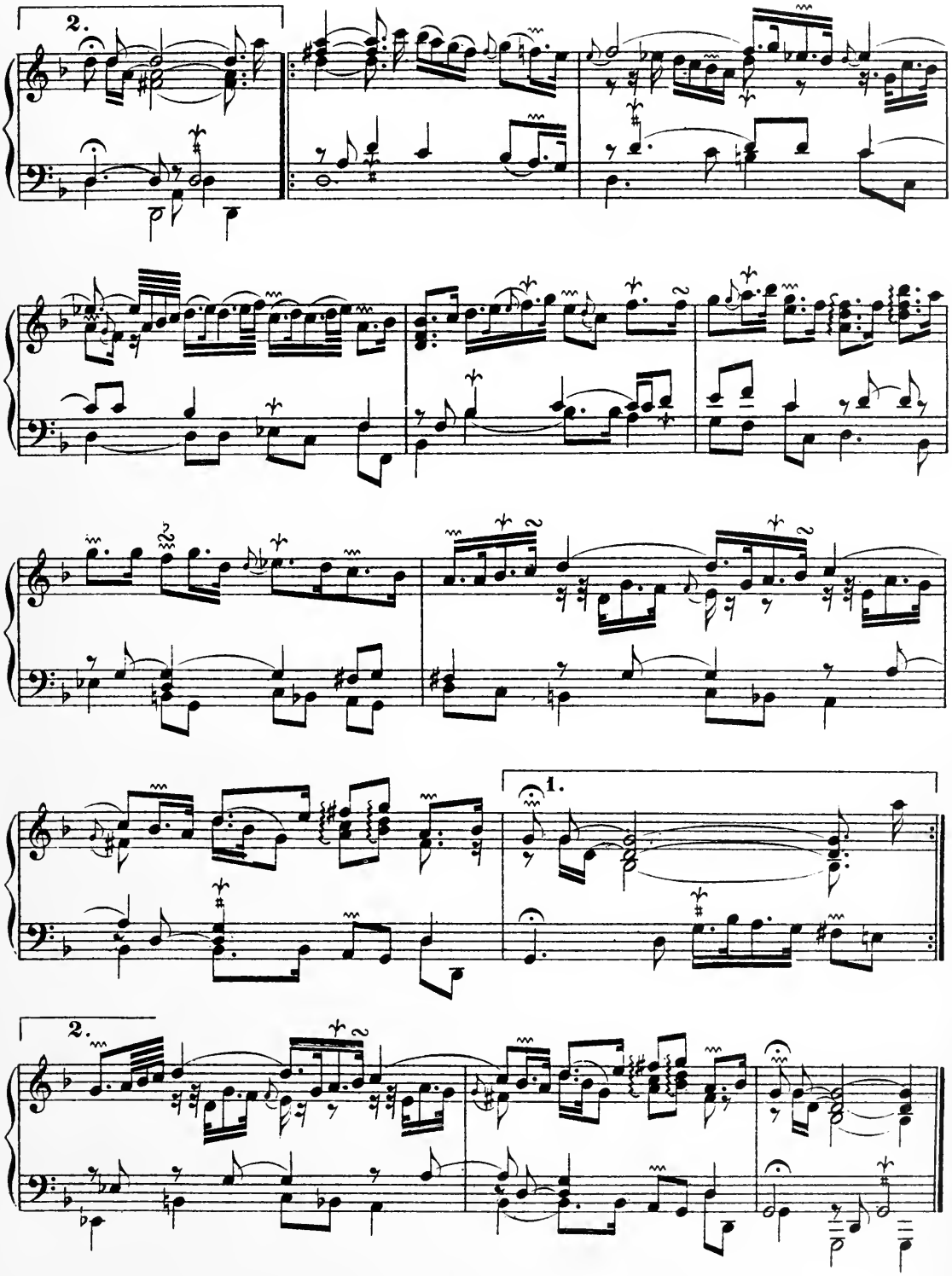


PREMIER ORDRE.

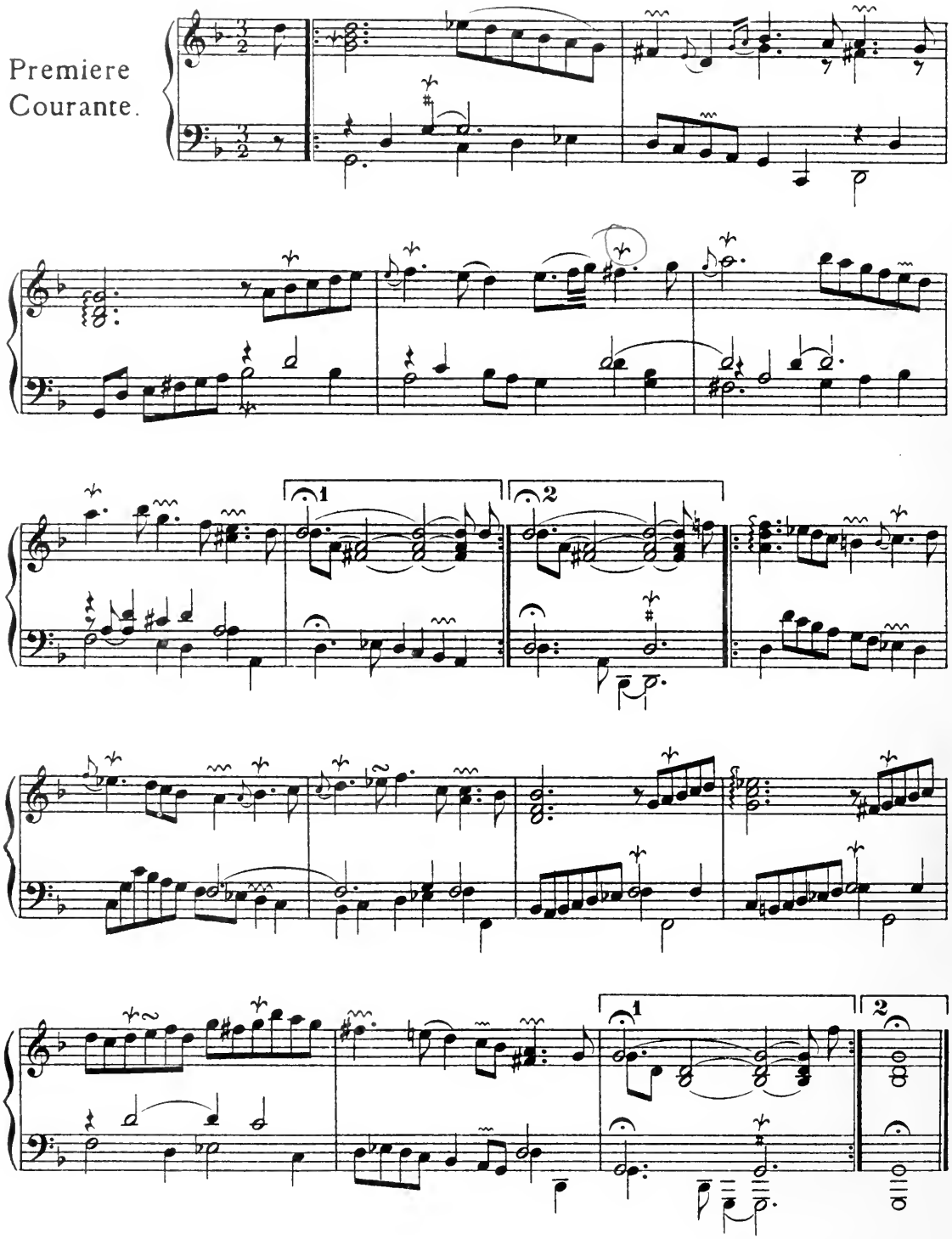
L' Auguste.

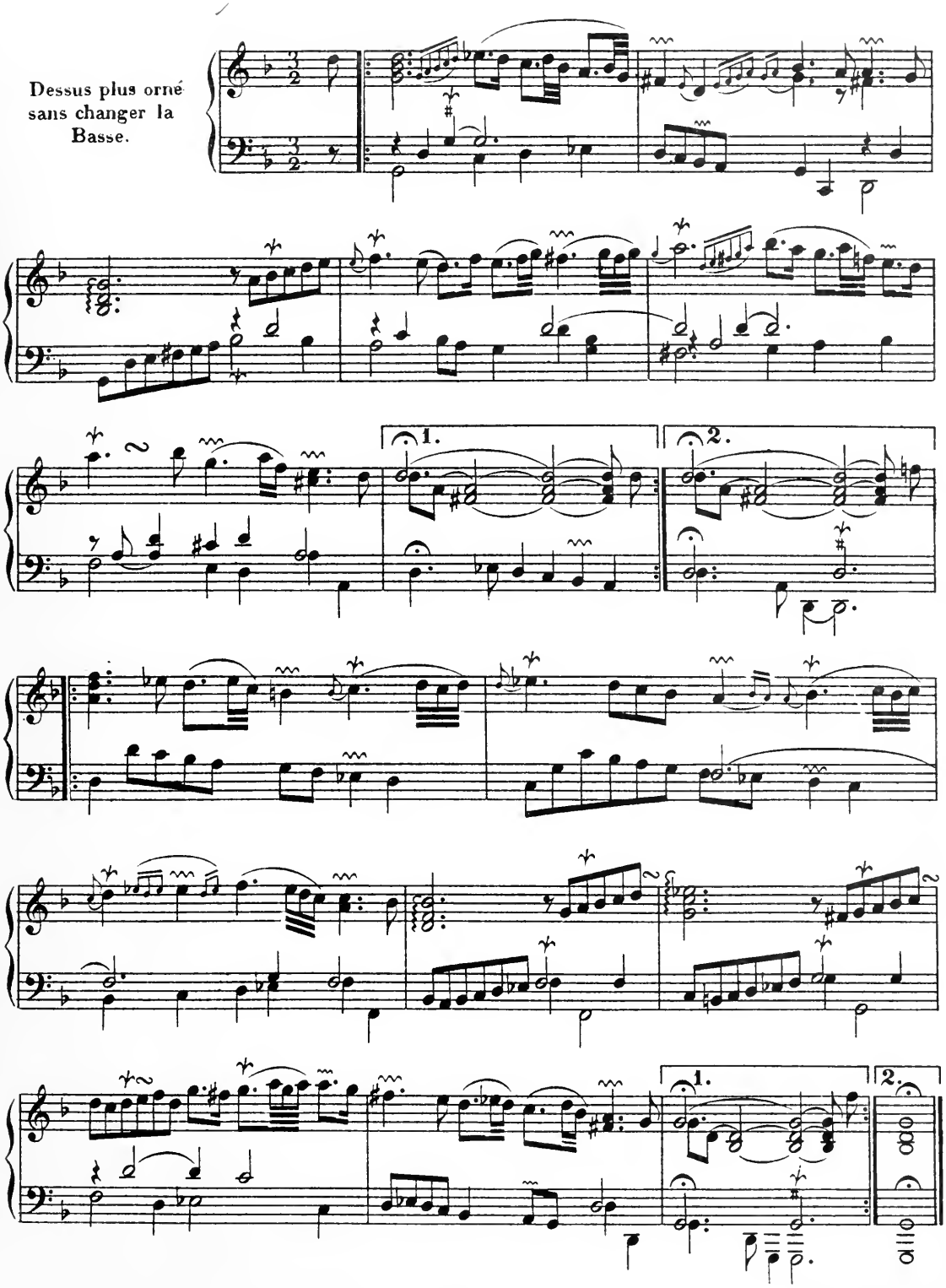
Allemande.



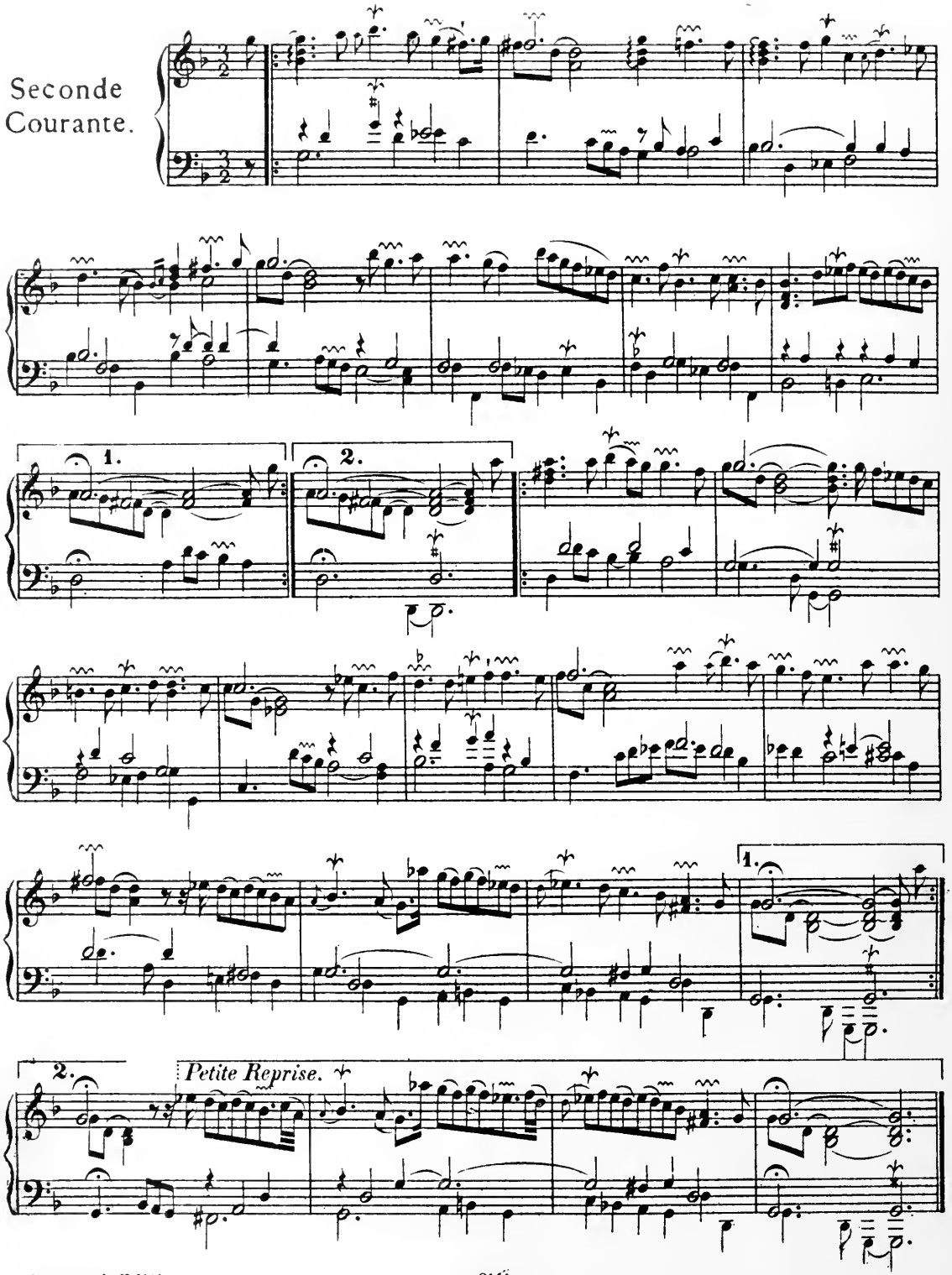

2.
1.
2.

Premiere
Courante.



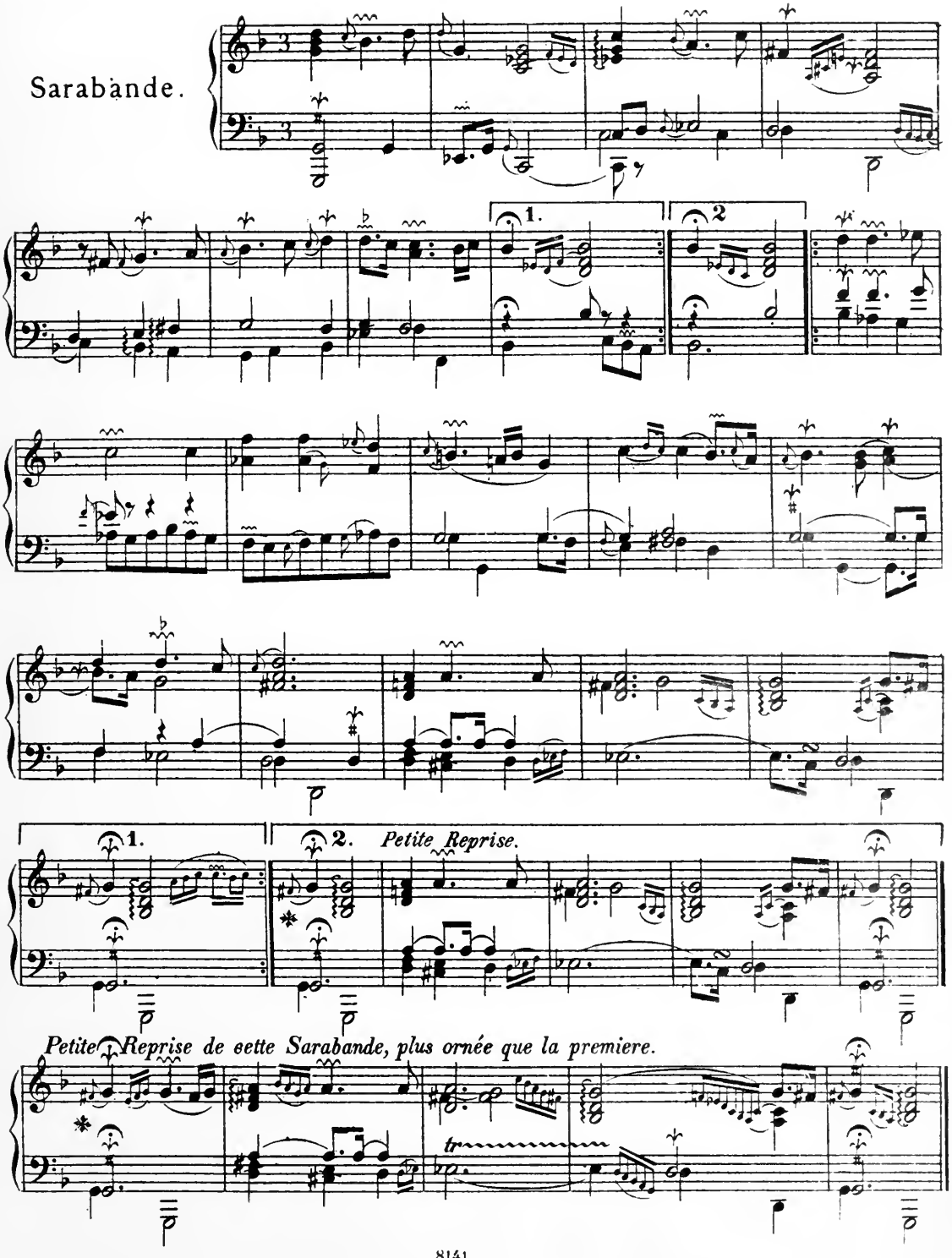

Dessus plus orné sans changer la Basse.
1.
2.
1.
2.

Seconde
Courante.

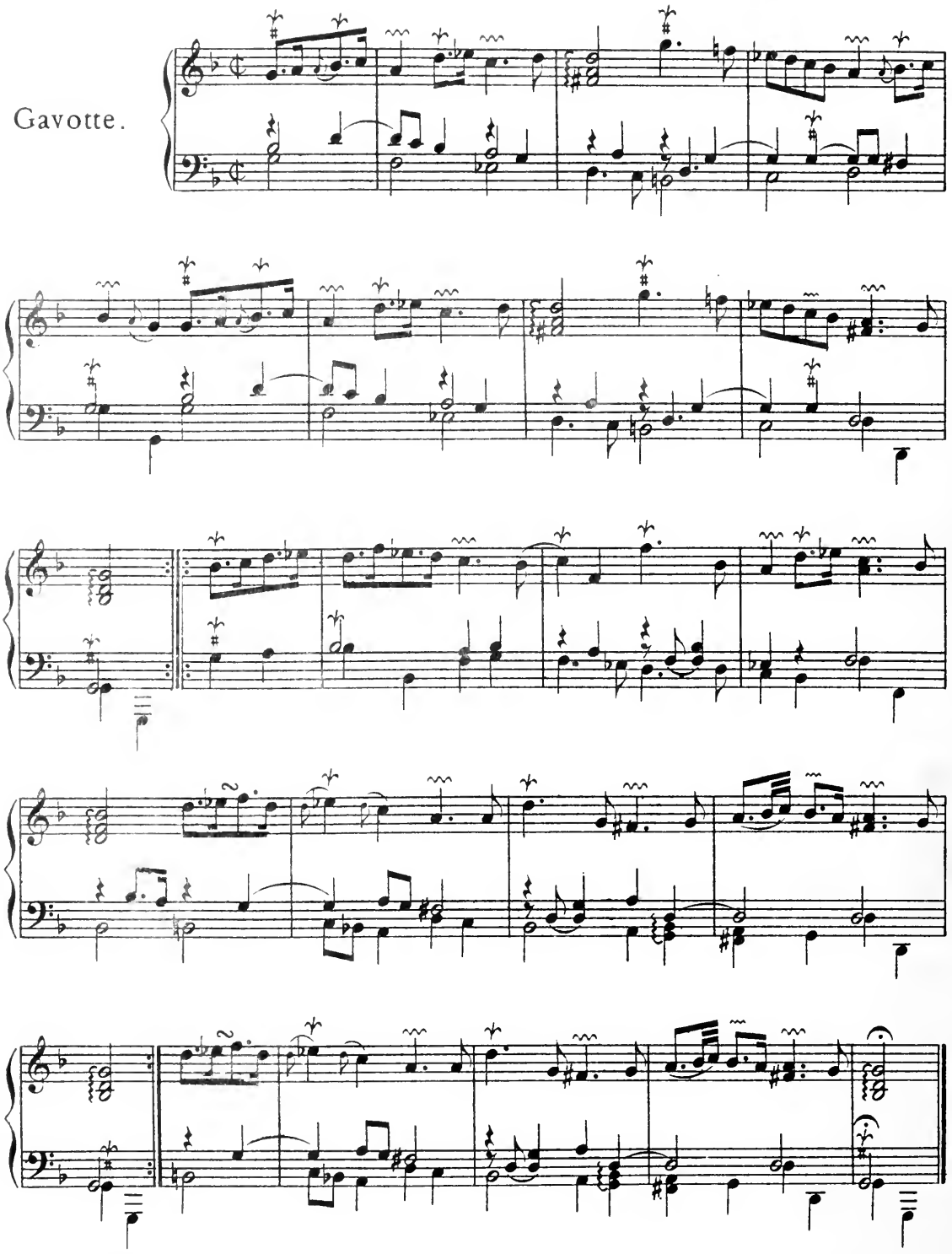


La Majestueuse.

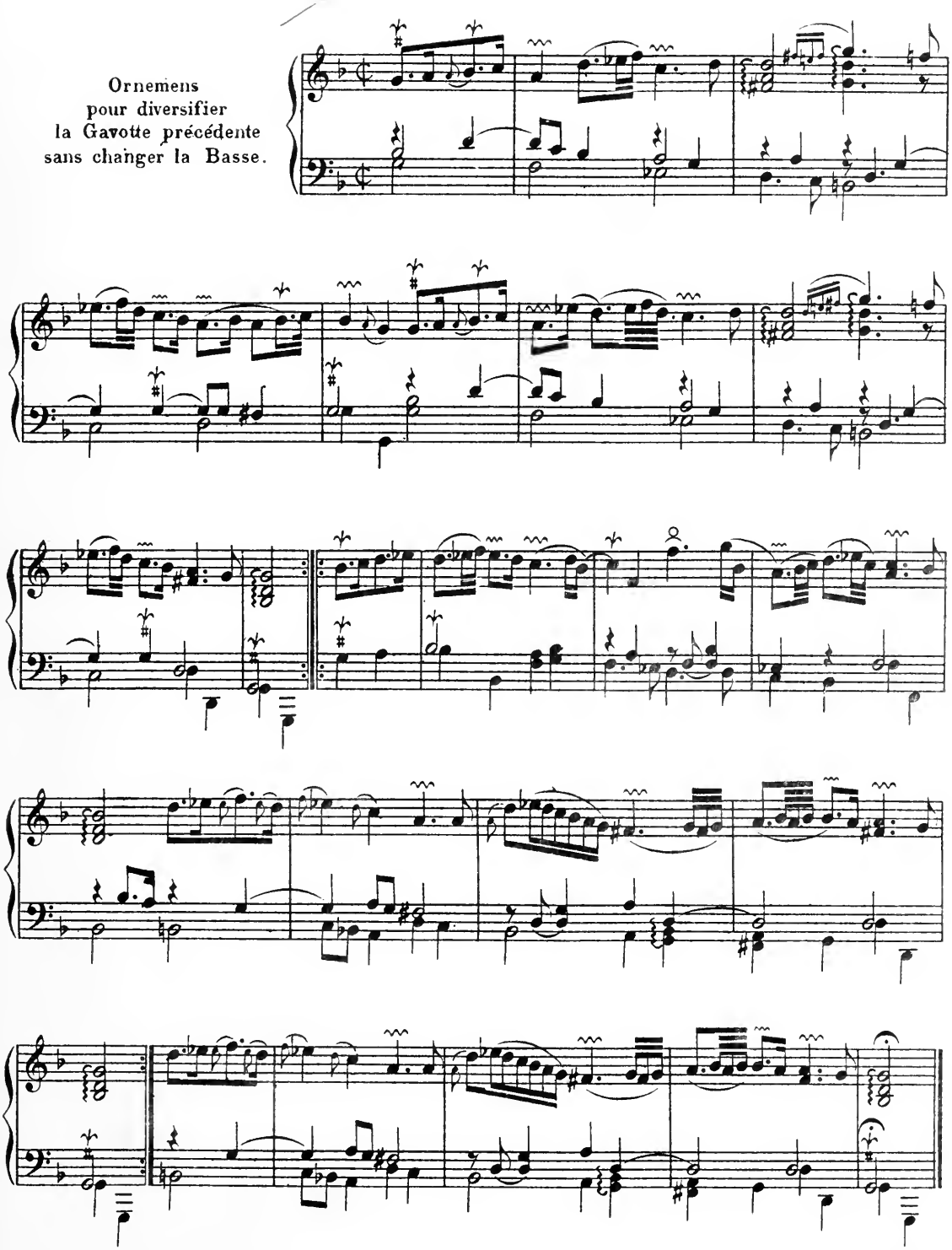
Sarabande.



Gavotte.



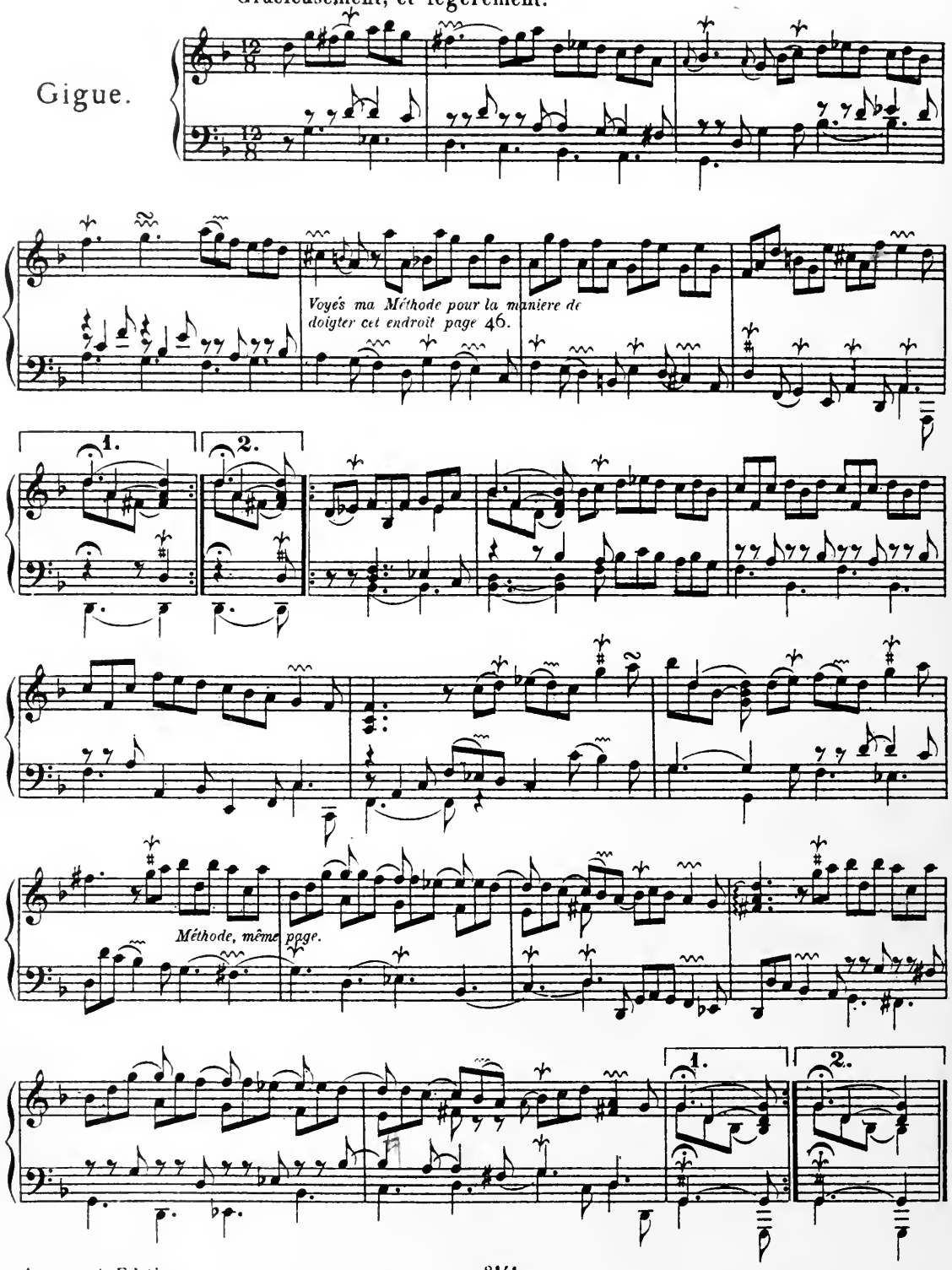
Ornemens
pour diversifier
la Gavotte précédente
sans changer la Basse.



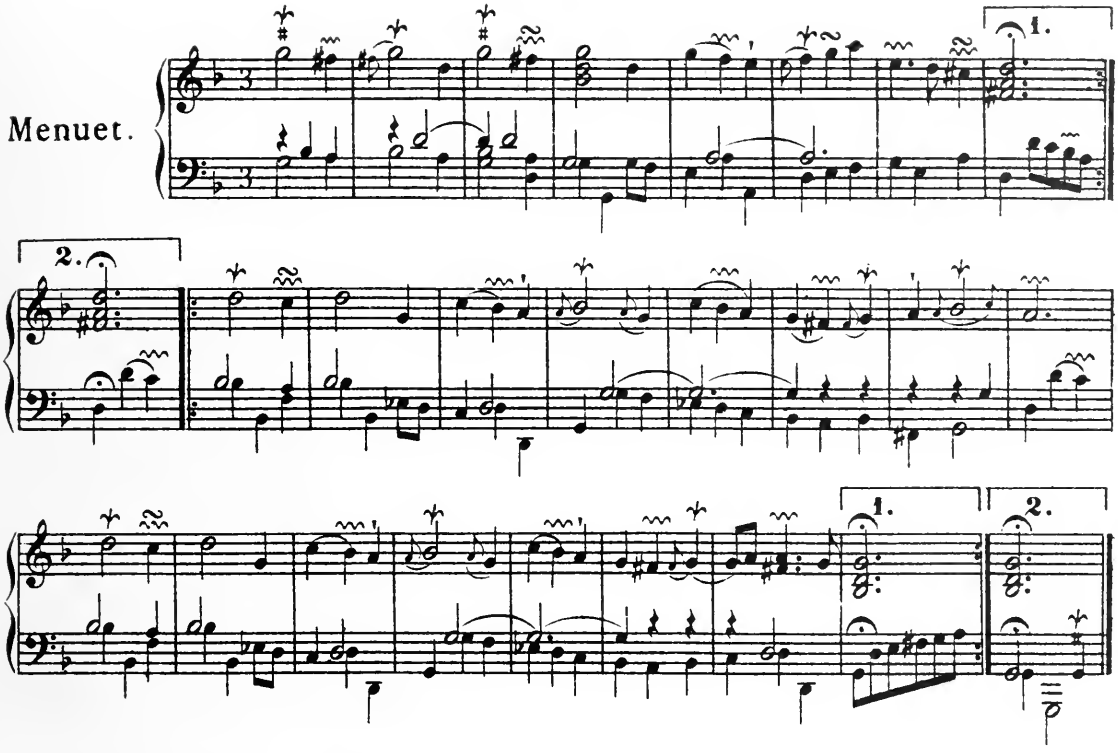
La Milordine.

Gracieusement, et légérement.

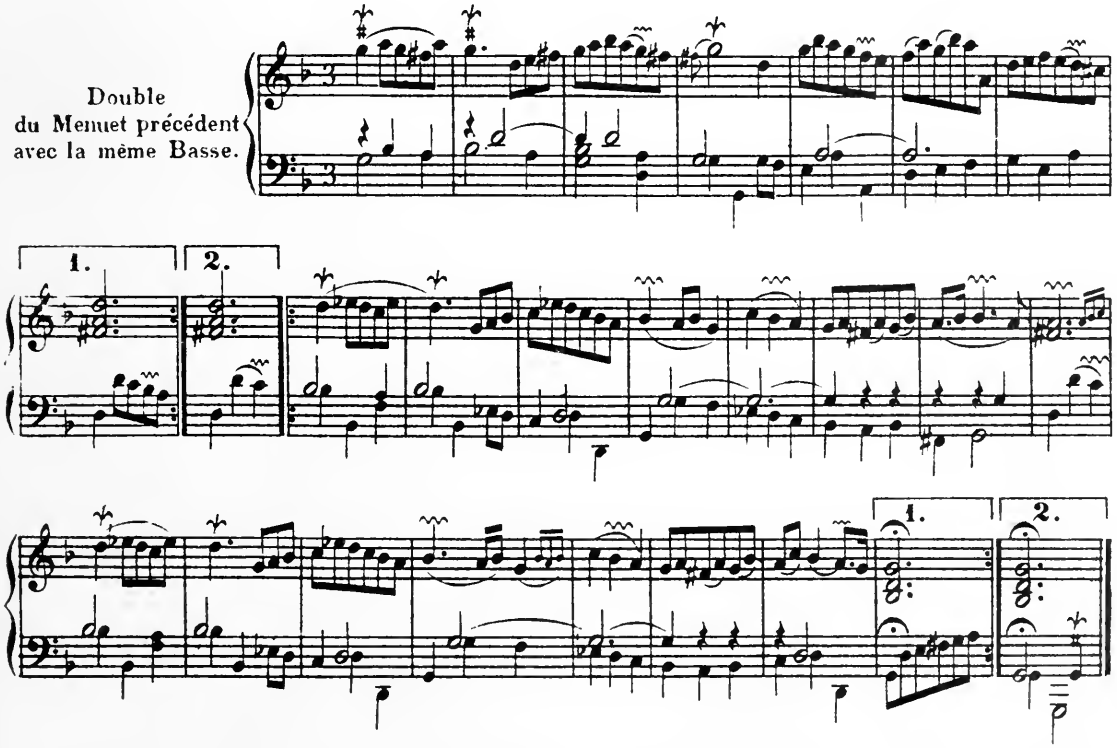
Gigue.



Menuet.



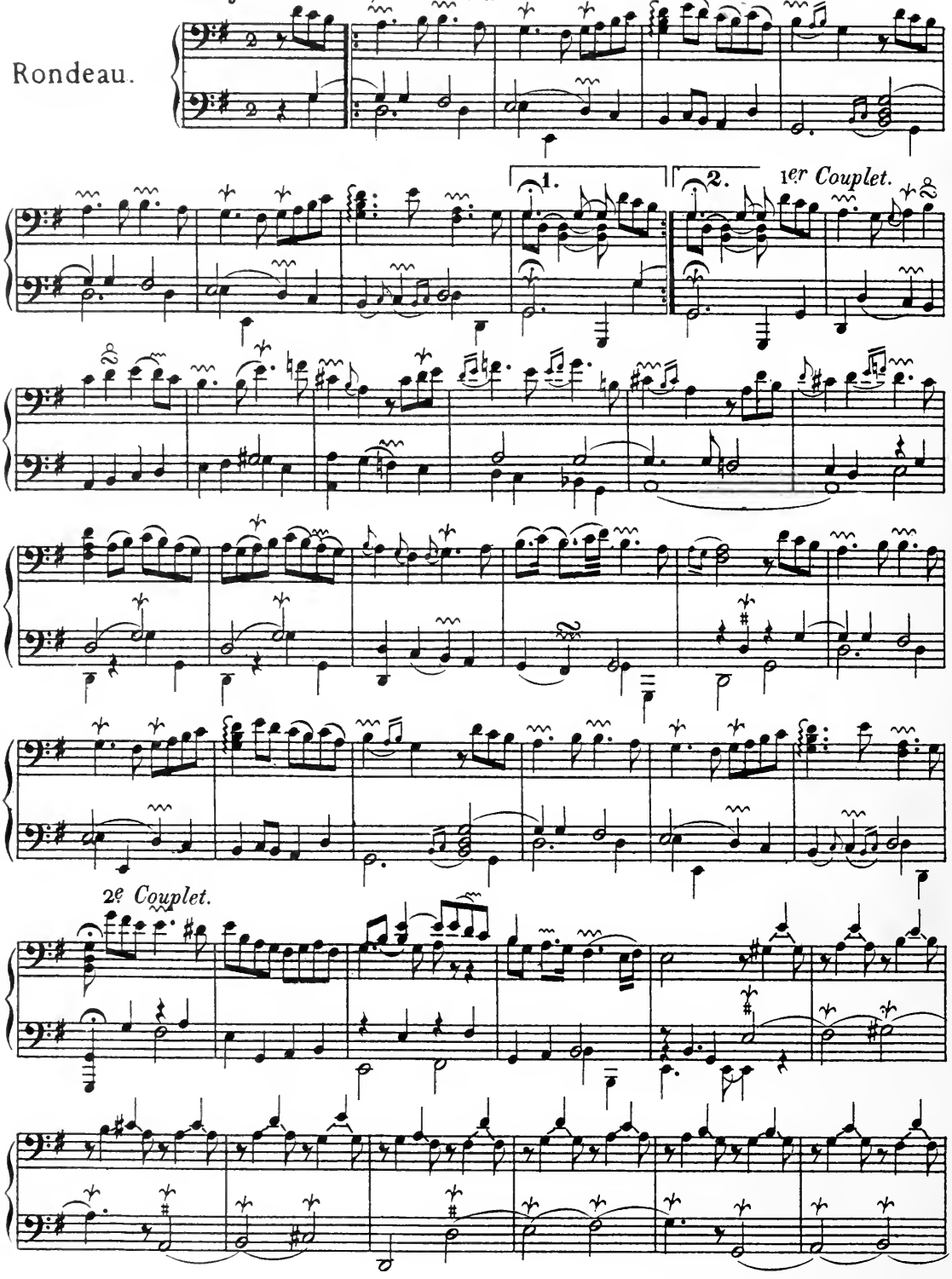
Double
du Menuet précédent
avec la même Basse.

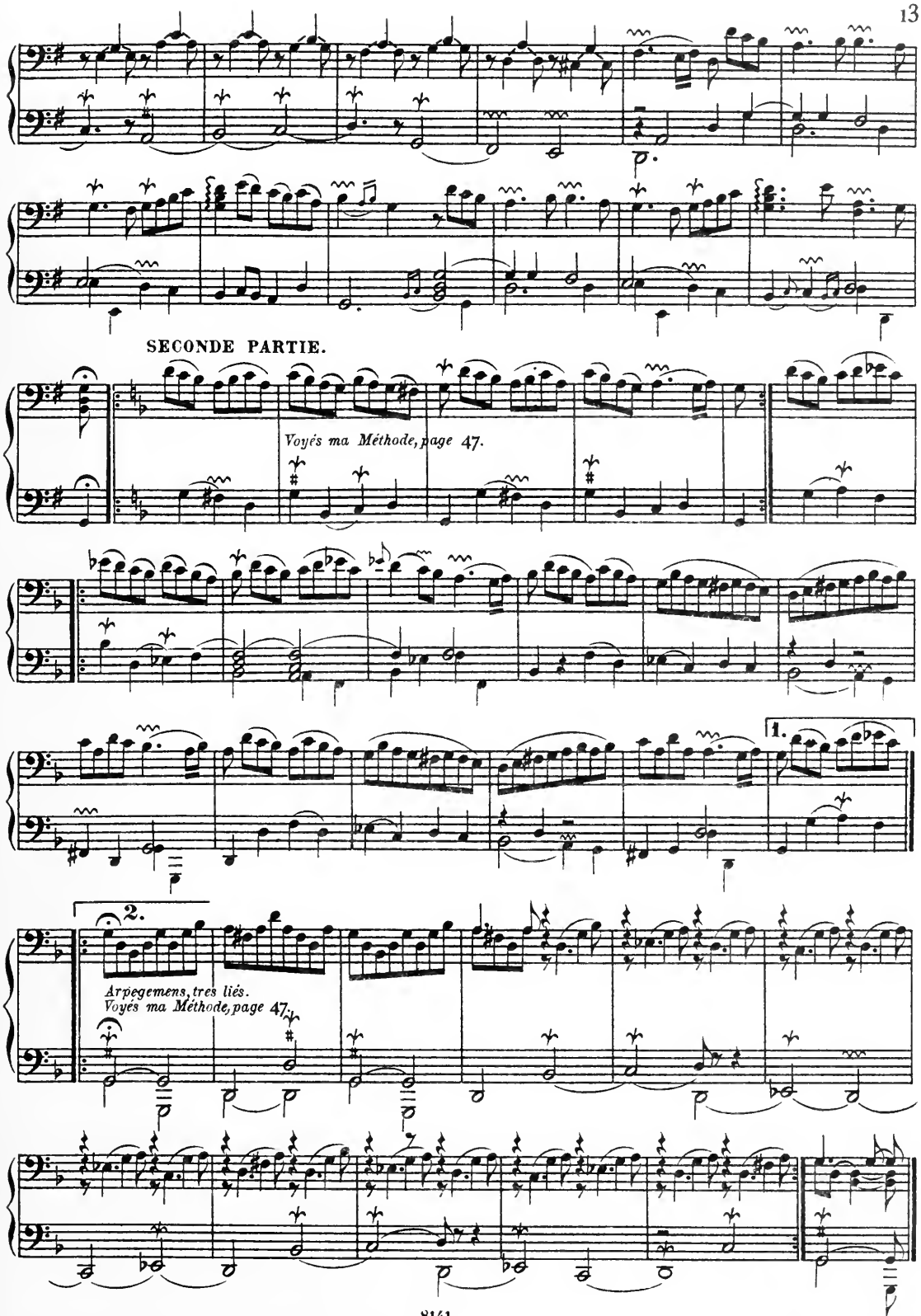


Les Sylvains.

Majestueüsement, sans lenteur.

Rondeau.

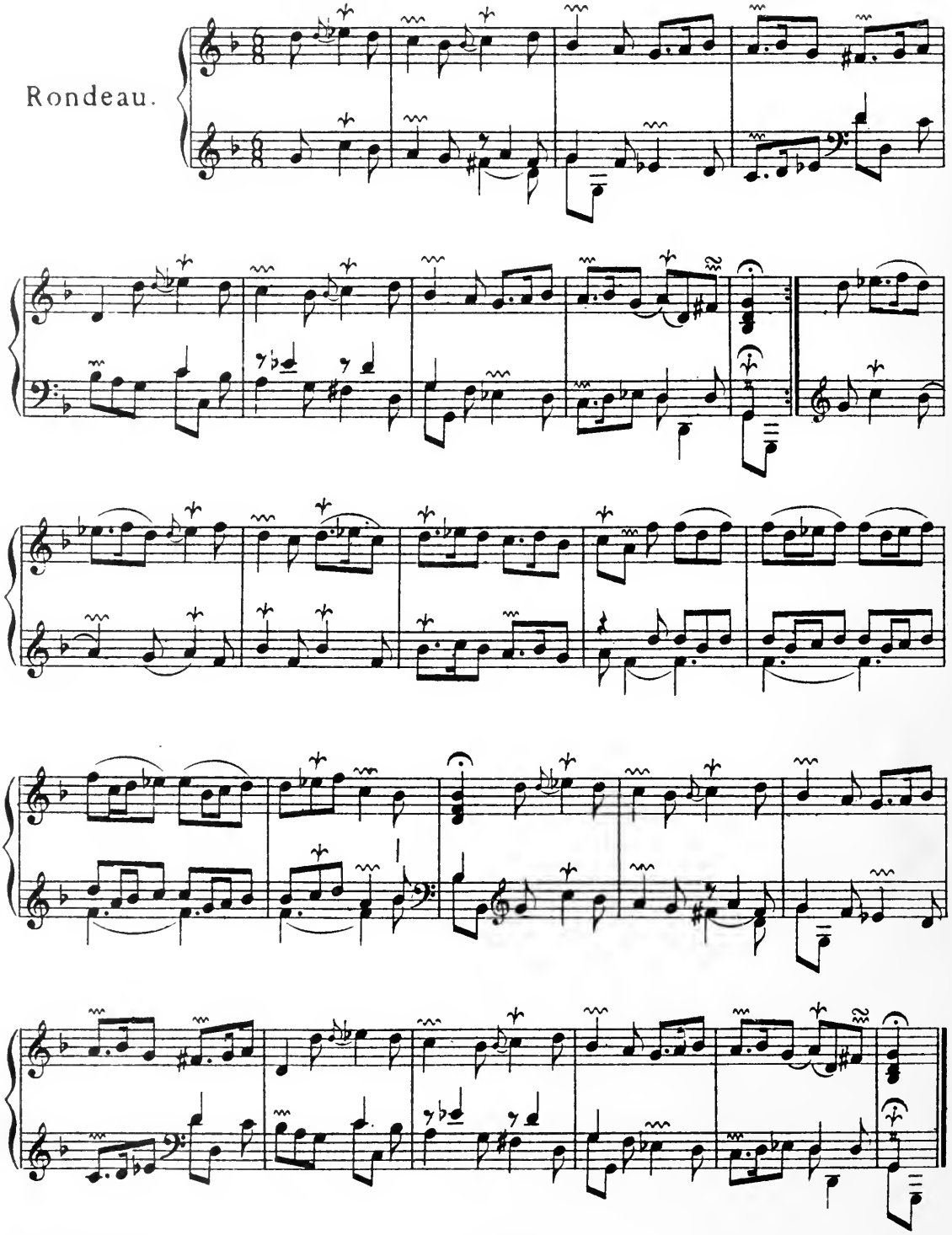



SECONDE PARTIE.
Voyés ma Méthode, page 47.
1.
2.
Arpegemens, très liés.
Voyés ma Méthode, page 47.

Les Abeilles.

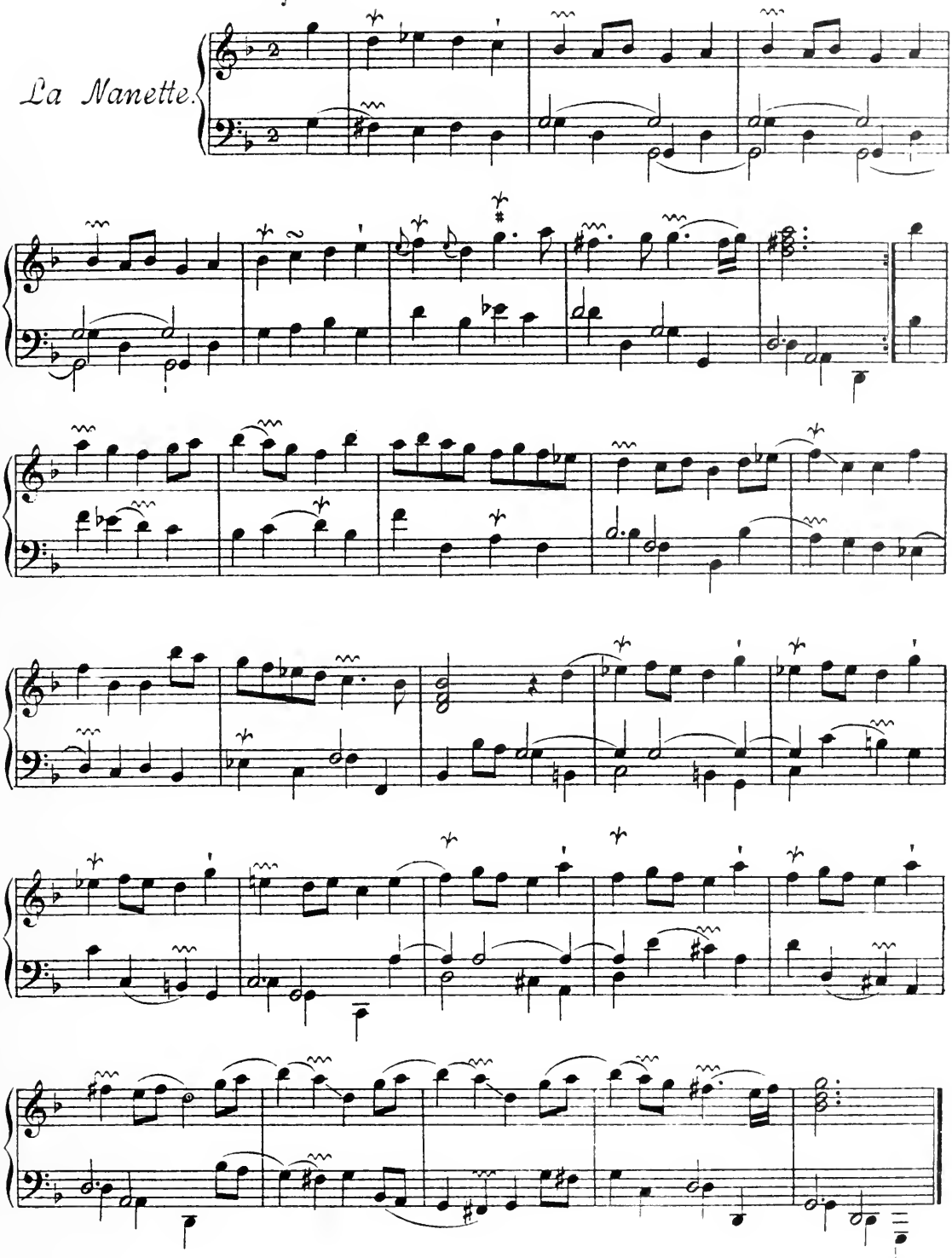
Tendrement.

Rondeau.



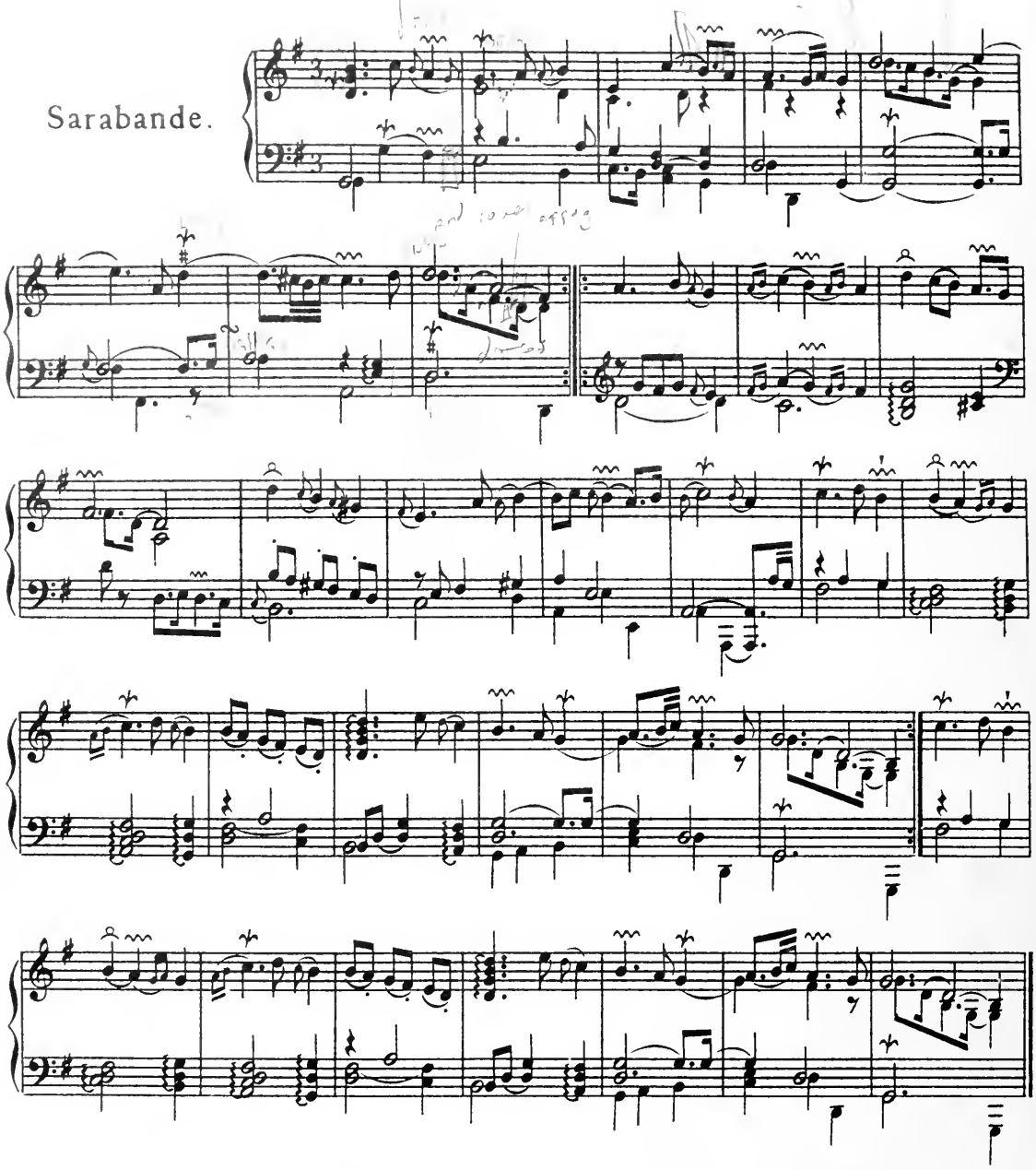
Gaÿement.

La Nanette.



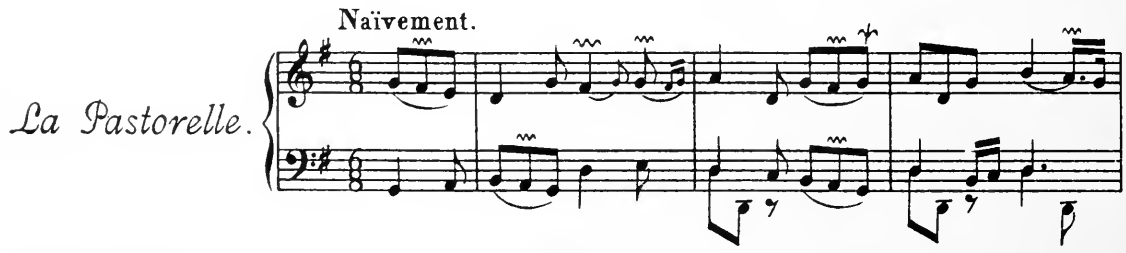
Les Sentiments.

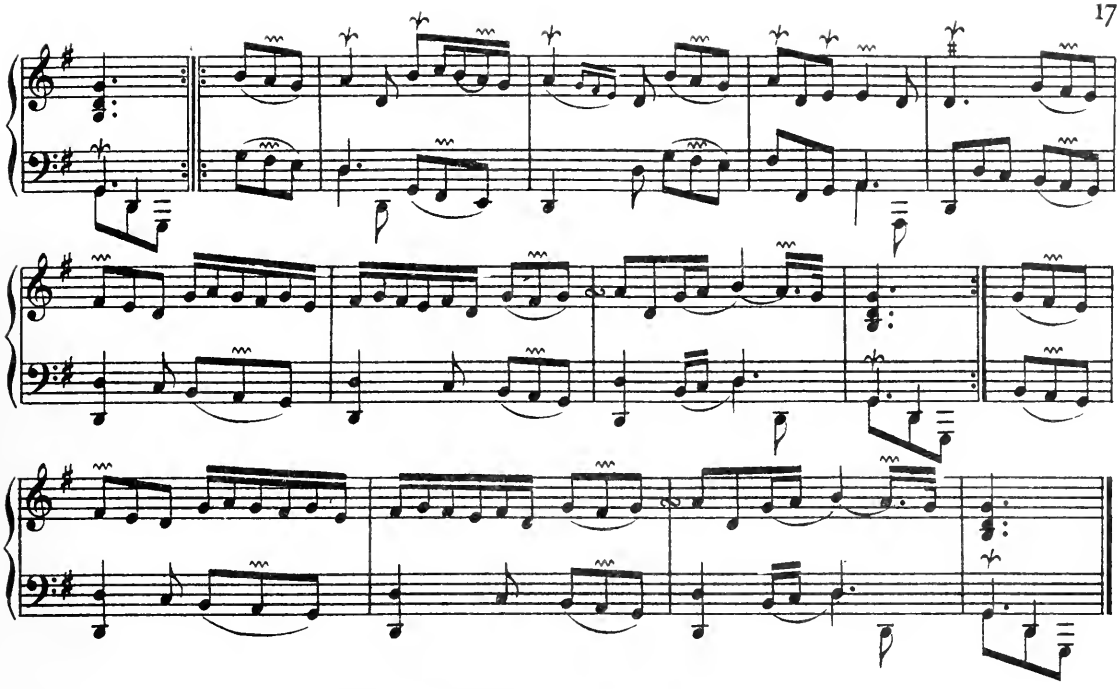
Sarabande.



La Pastorelle.

Naïvement.

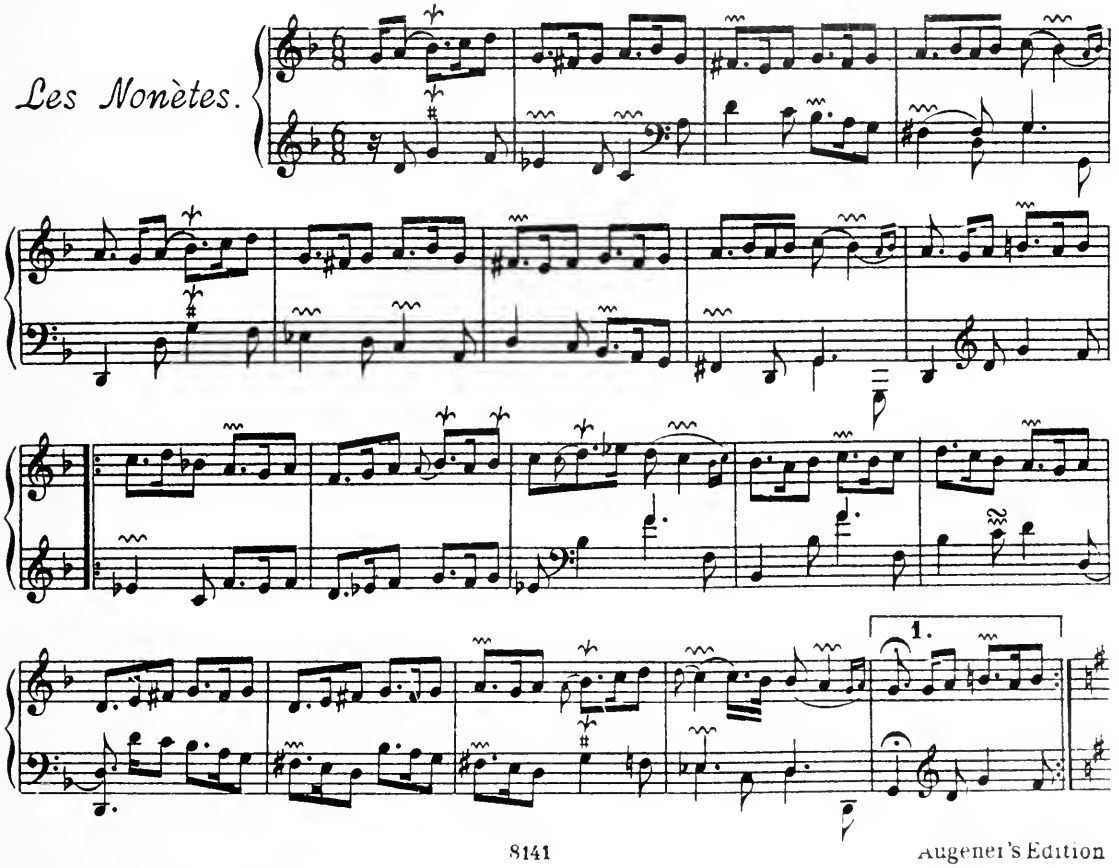




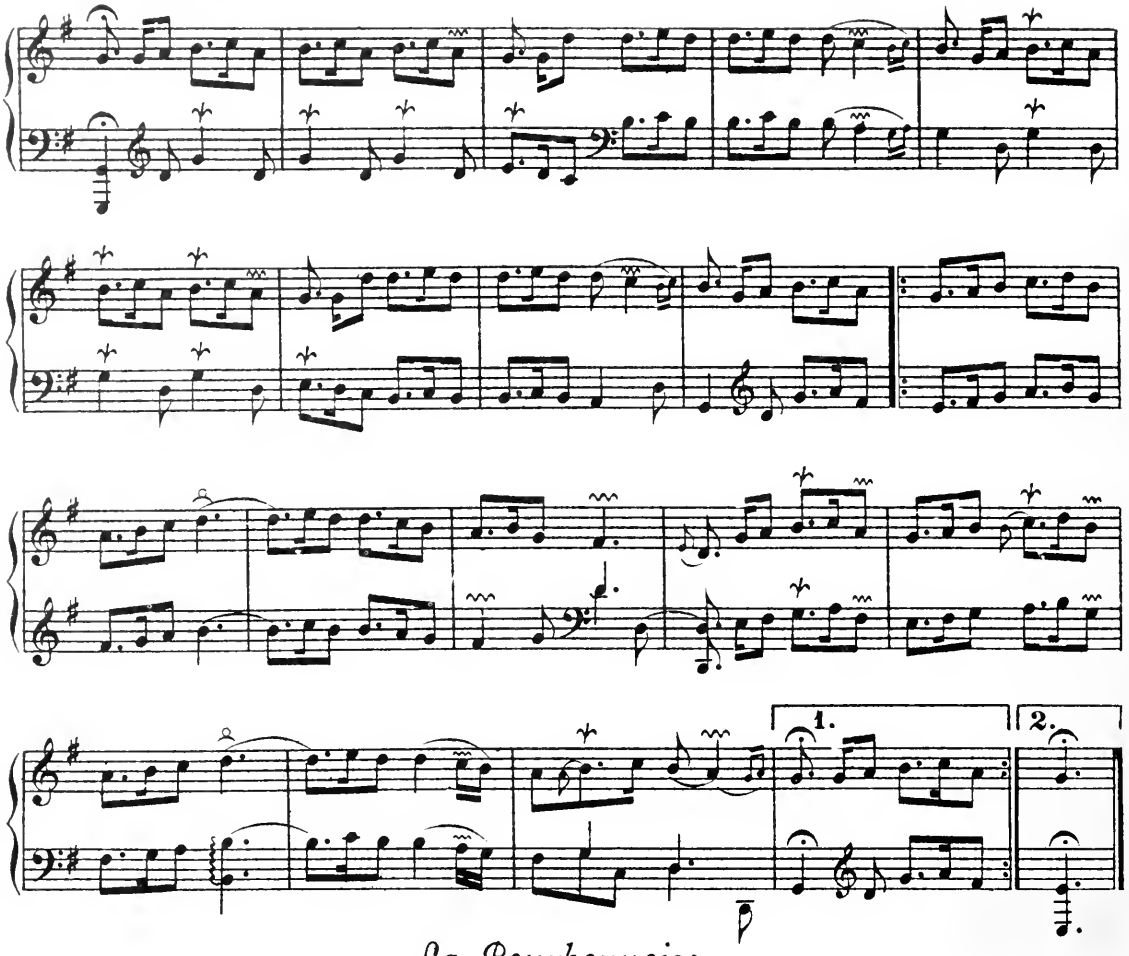
PREMIERE PARTIE. Les Blondes.

Tendrement.

Les Nonètes.



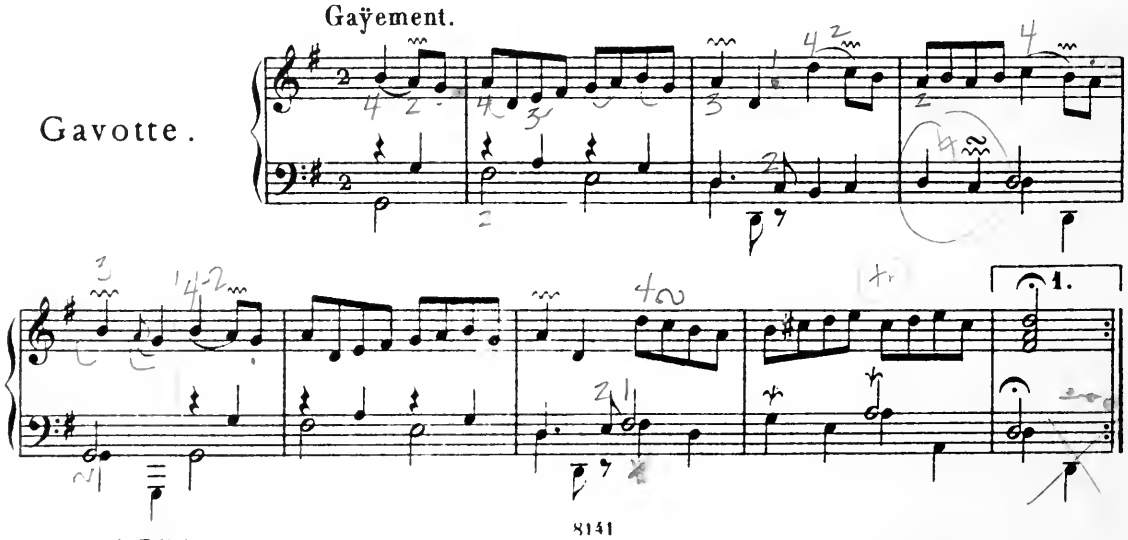
SECONDE PARTIE. Les Brunes.



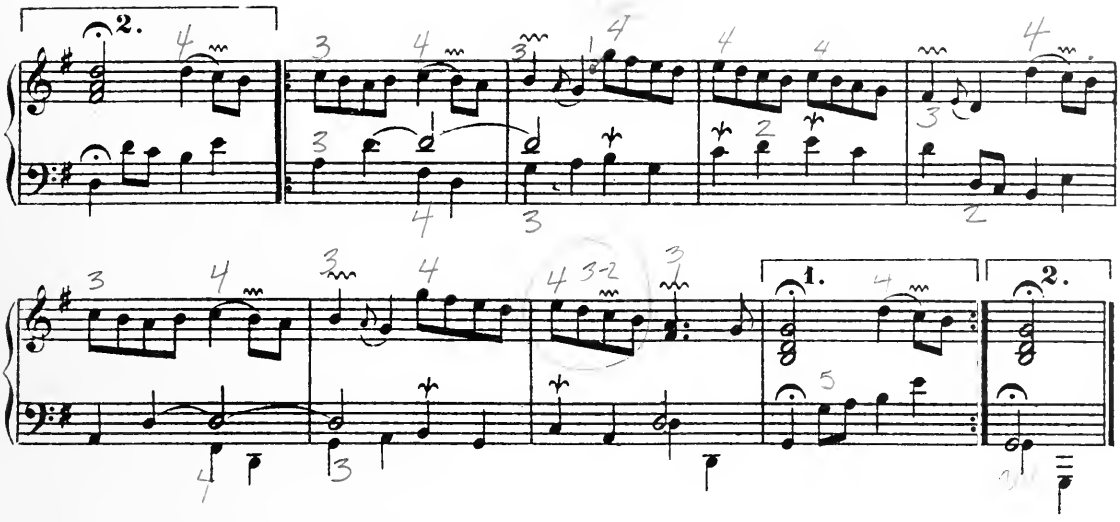
La Bourbonnoise.

Gaÿement.

Gavotte.

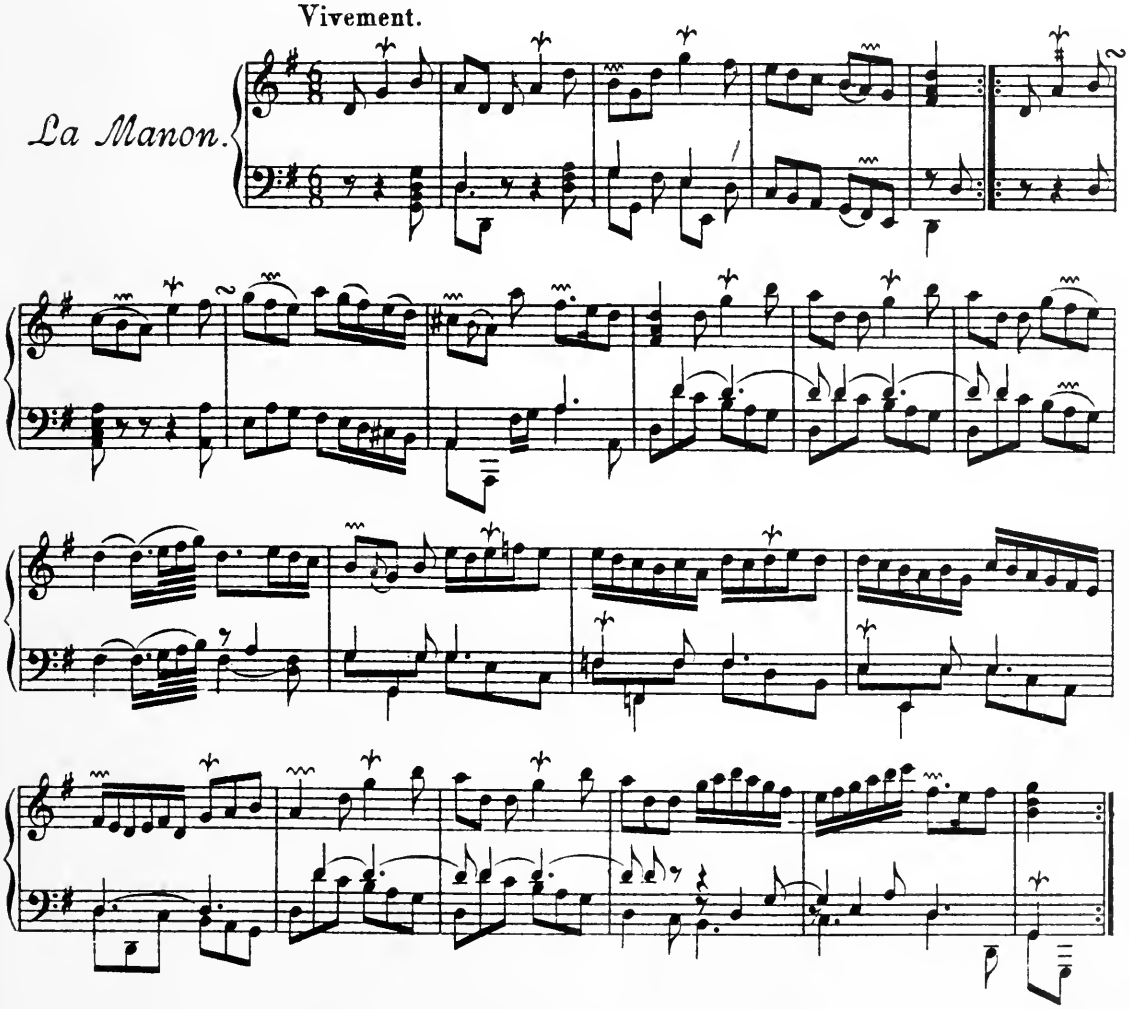


Augener's Edition



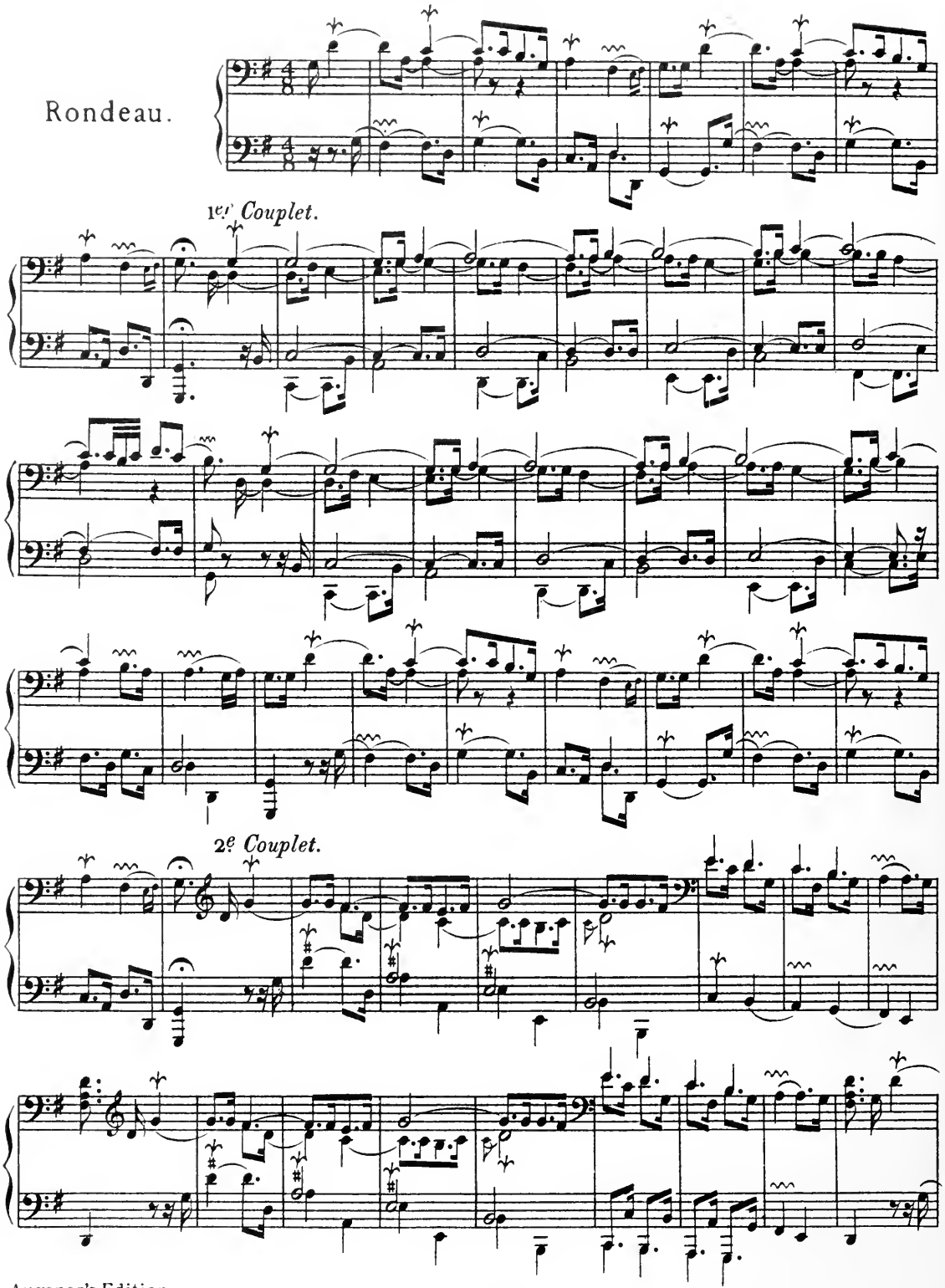
Vivement.

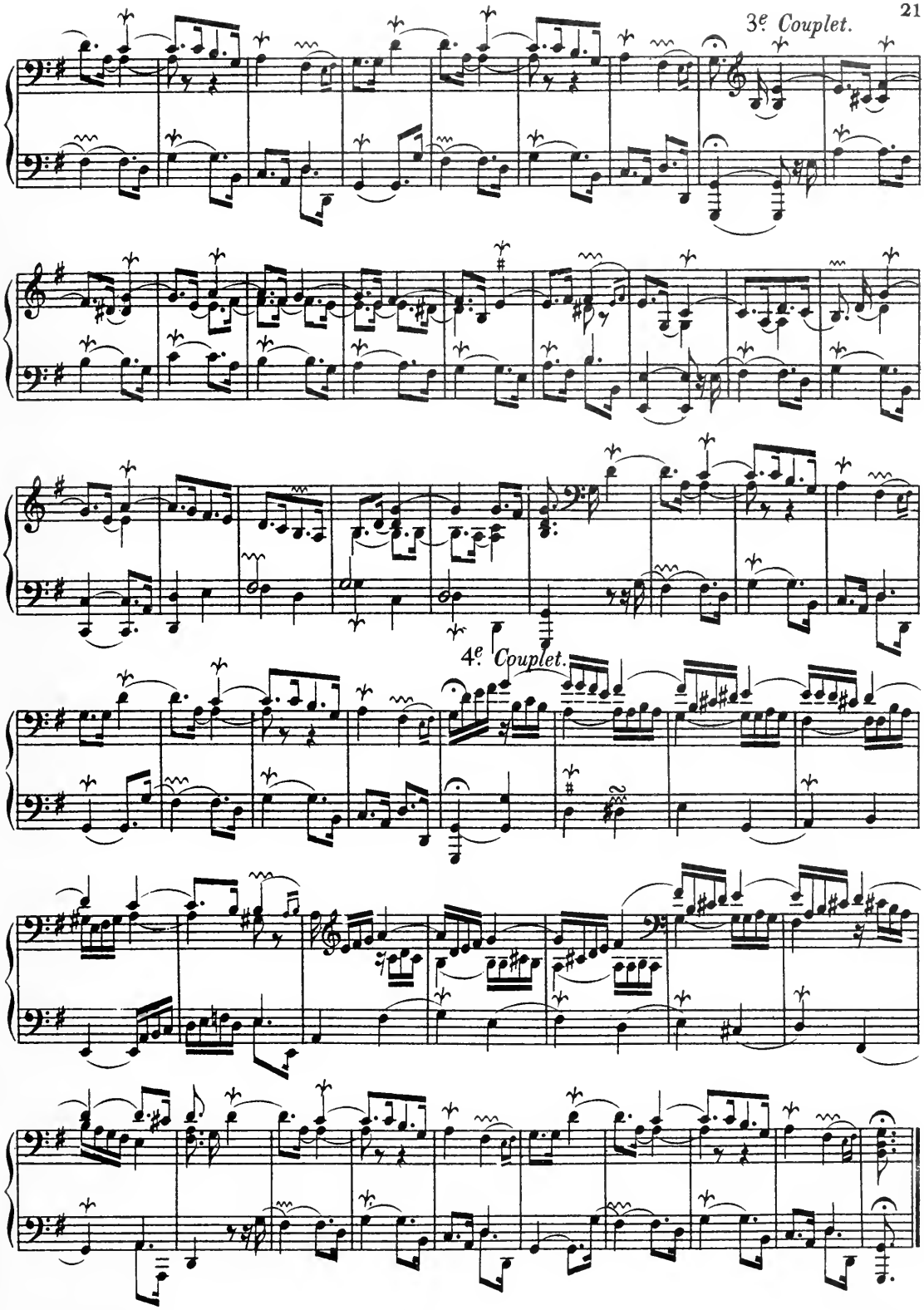
La Manon.



L'Enchanteresse.

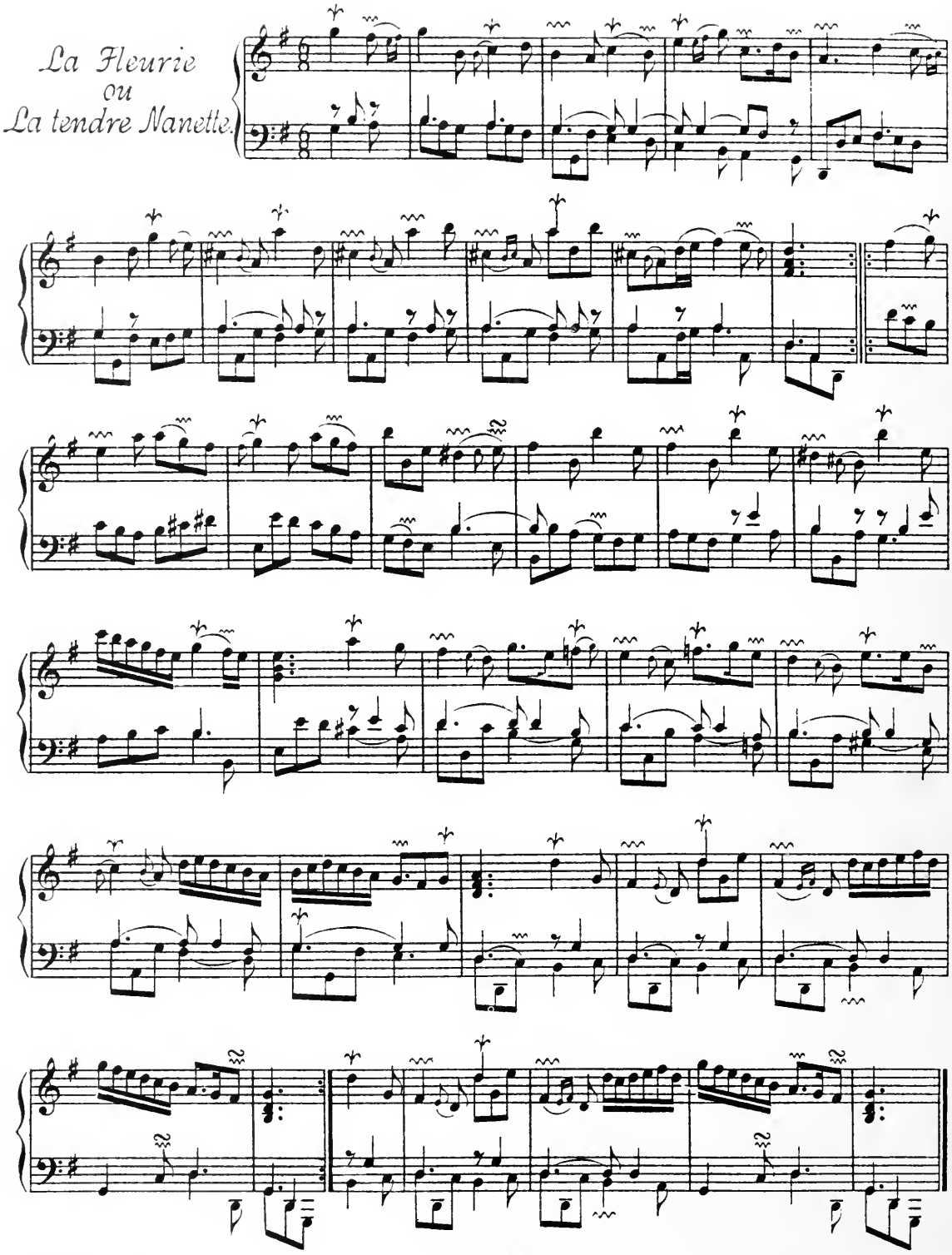
Rondeau.



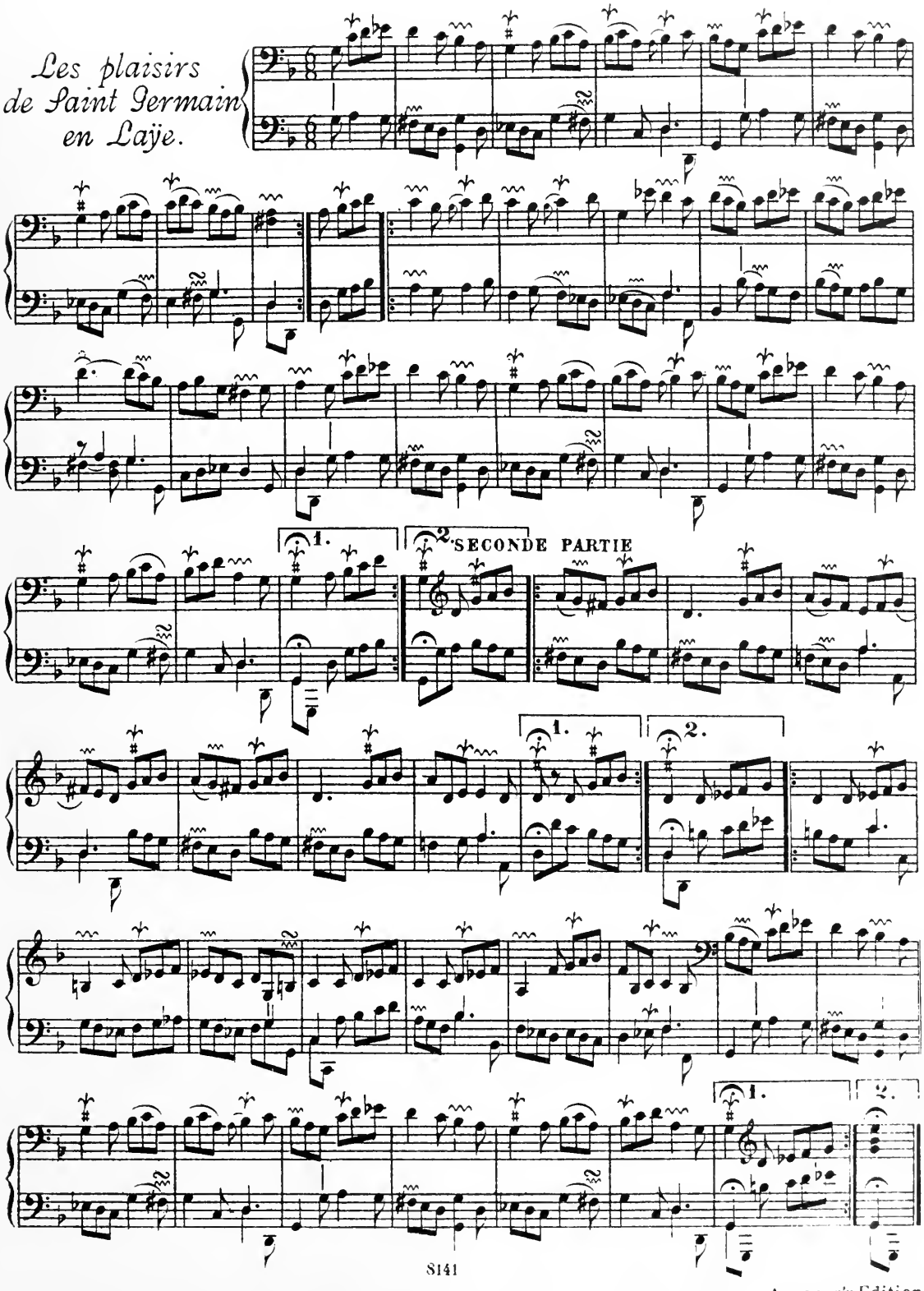

3e Couplet.
4e Couplet.

Gracieusement.

La Fleurie
ou
La tendre Nanette.



Les plaisirs de Saint Germain en Laÿe.



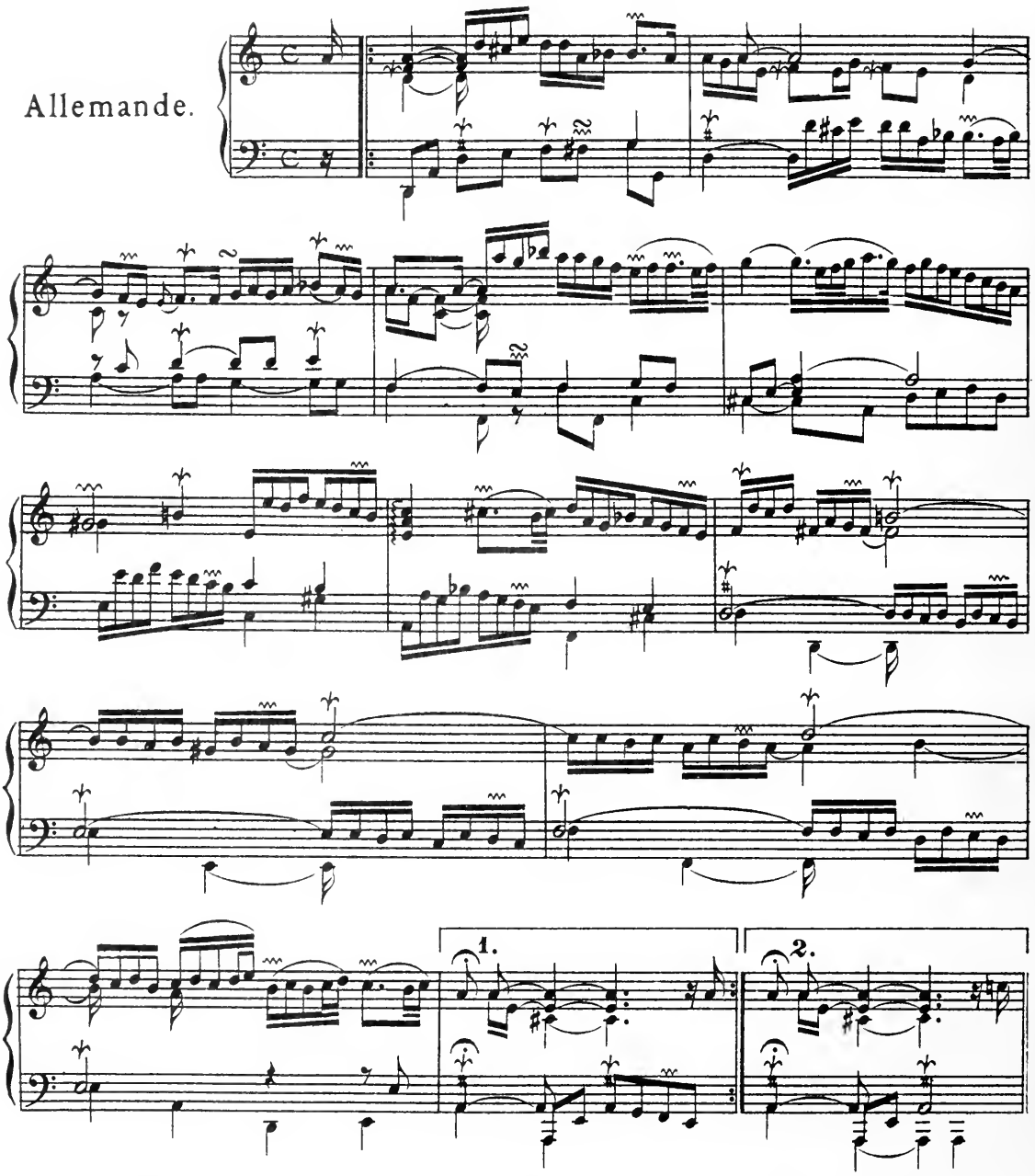
Augener's Edition

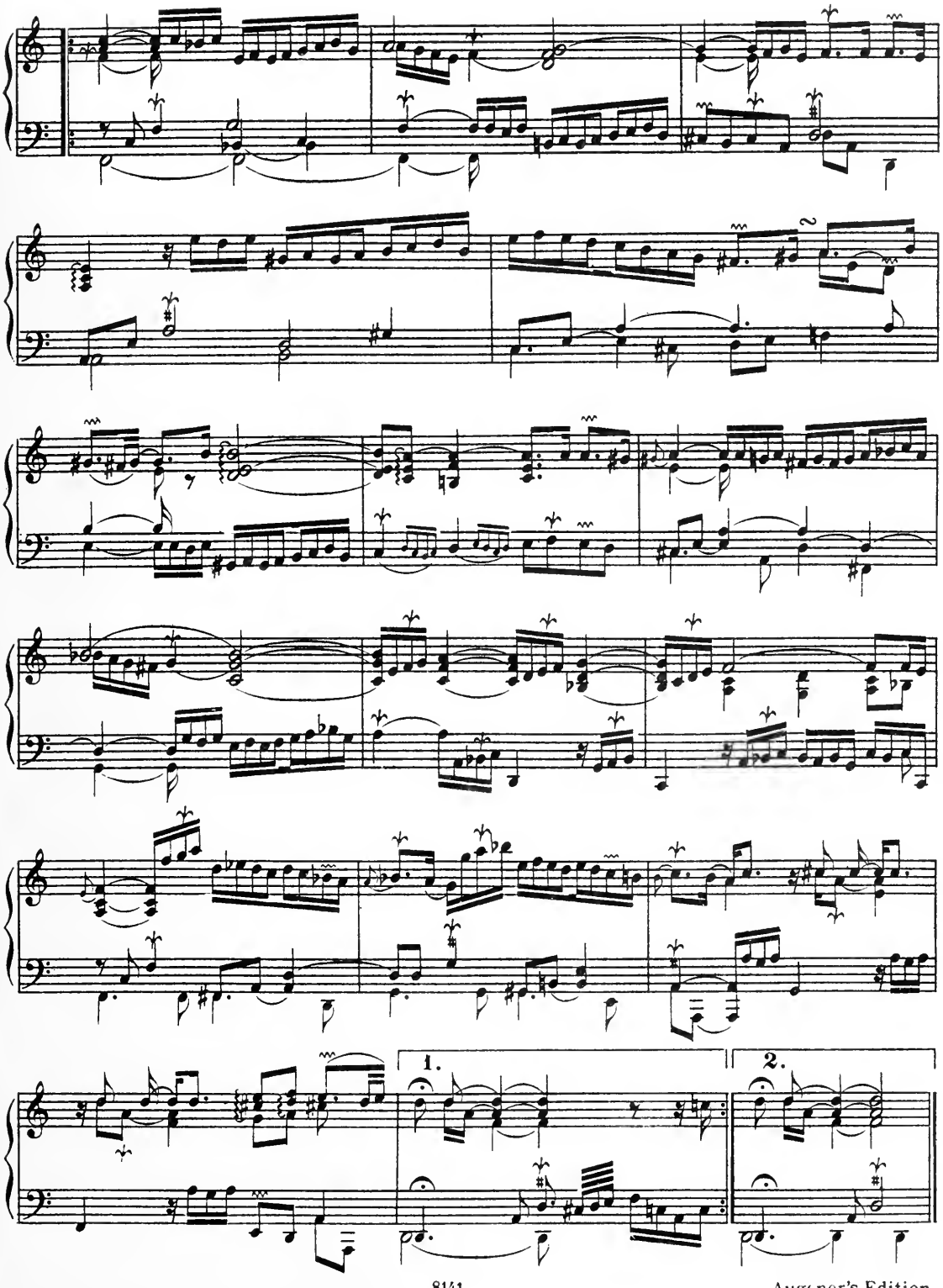
SECOND ORDRE.

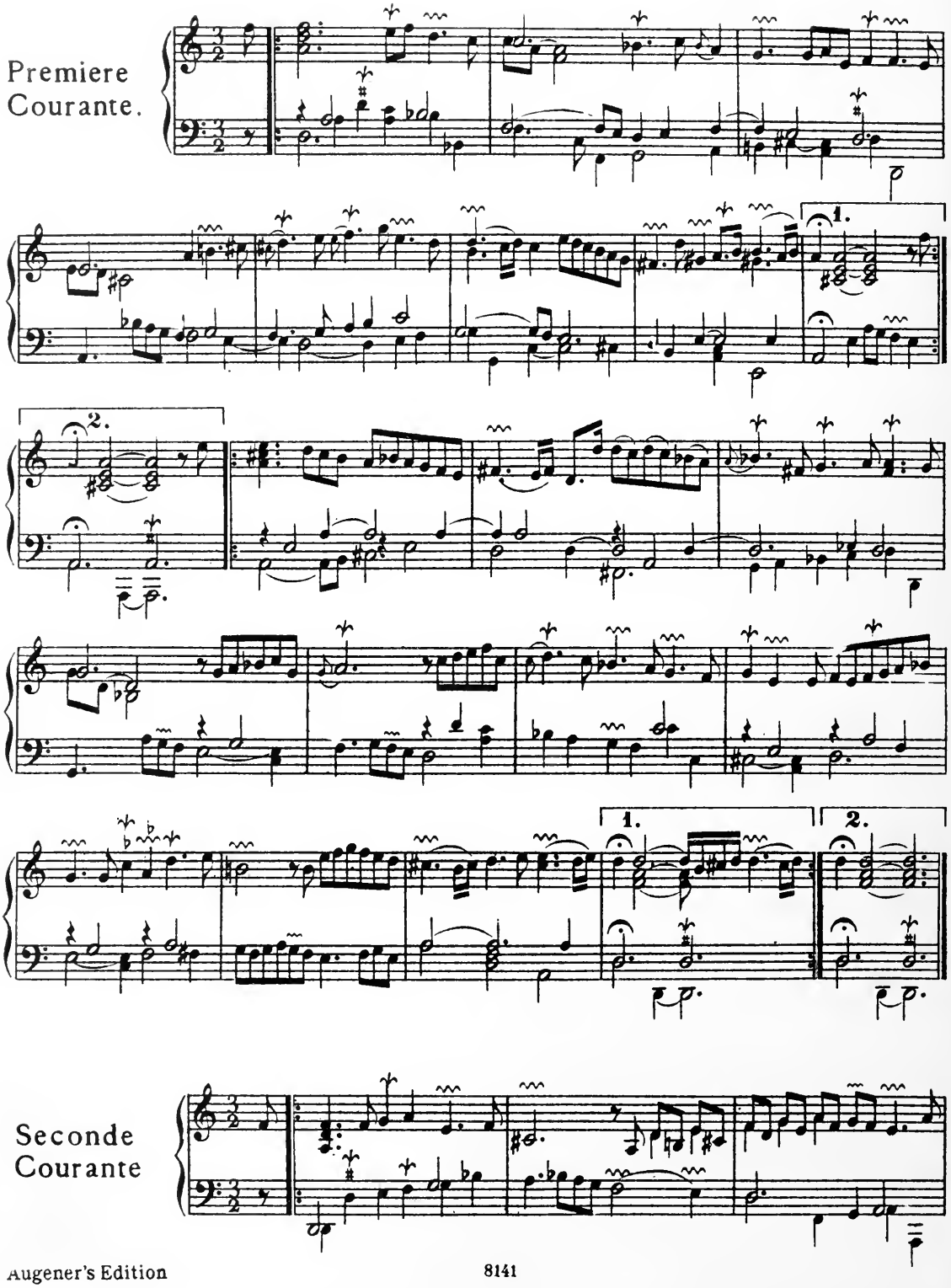
La Laborieuse.

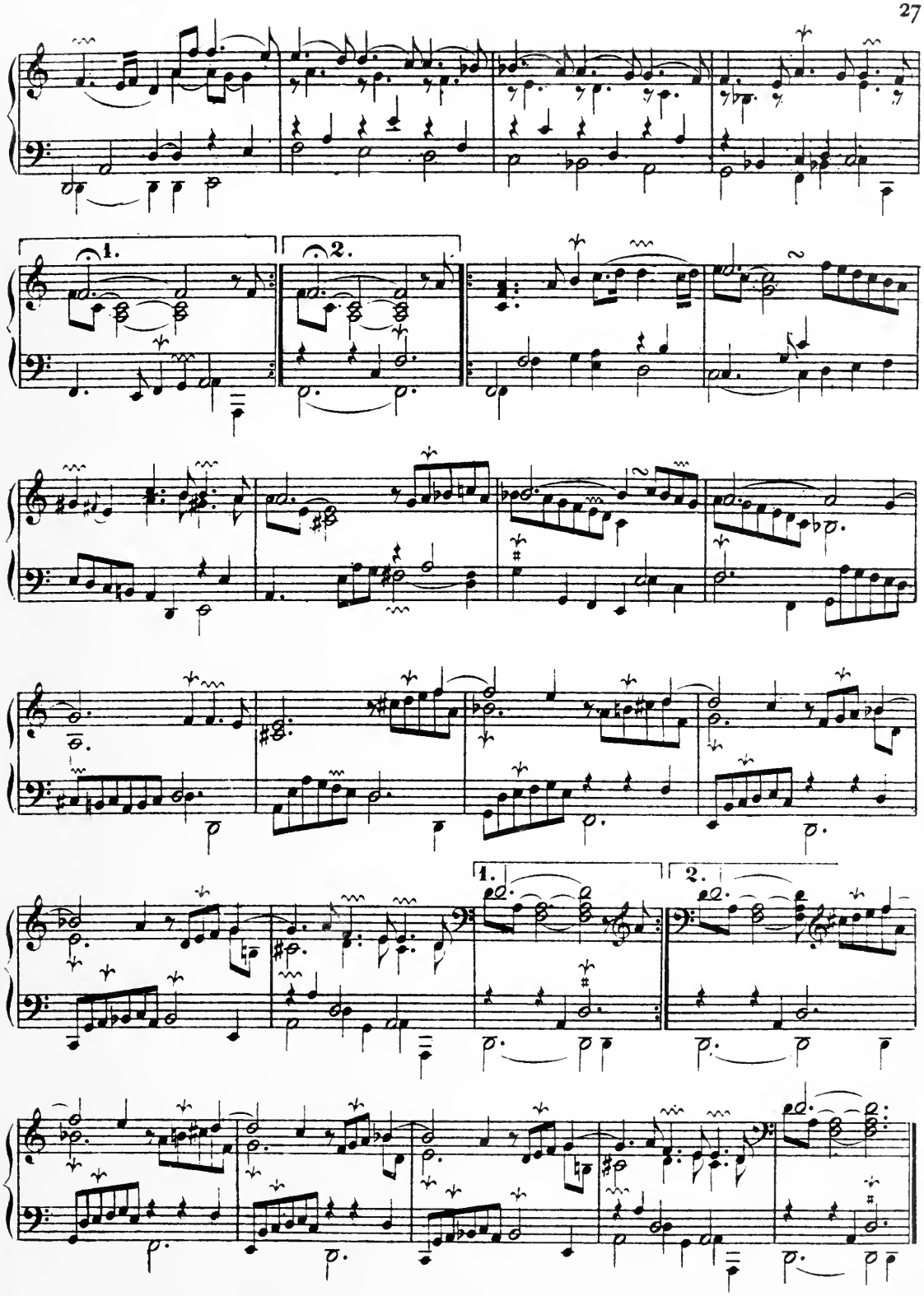
Sans lenteur; et les doubles croches un tant-soit-peu pointées.

Allemande.



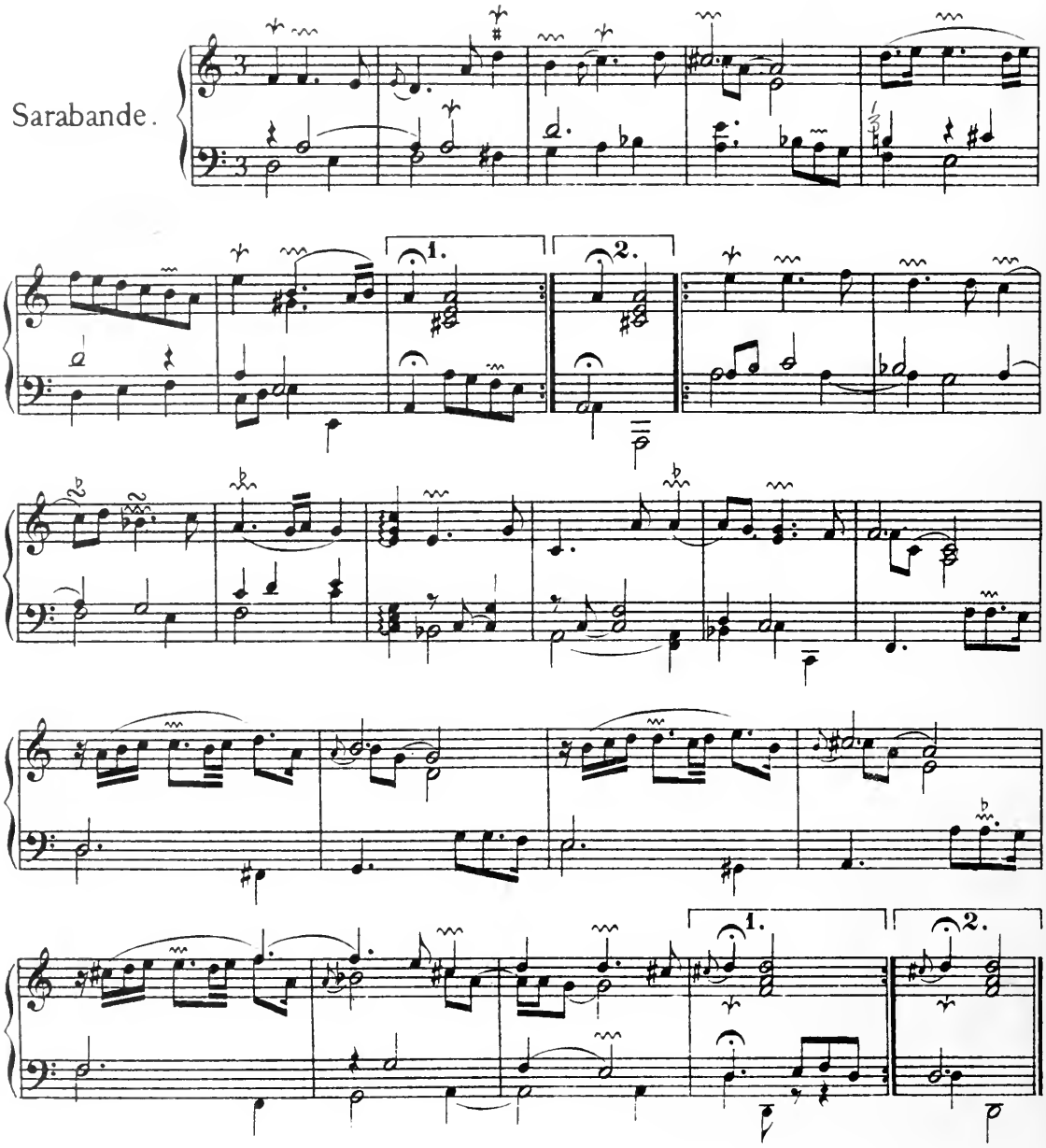

1.
2.


Premiere
Courante.
1.
2.
1.
2.
Seconde
Courante


1.
2.
1.
2.

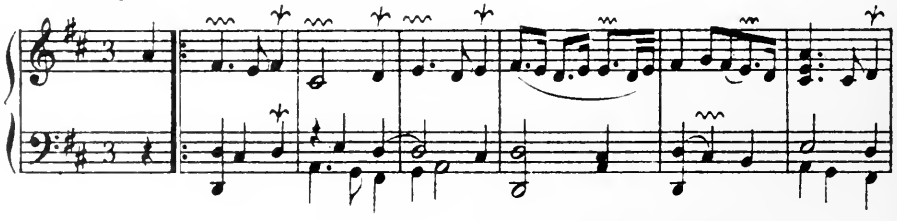
La Prude.

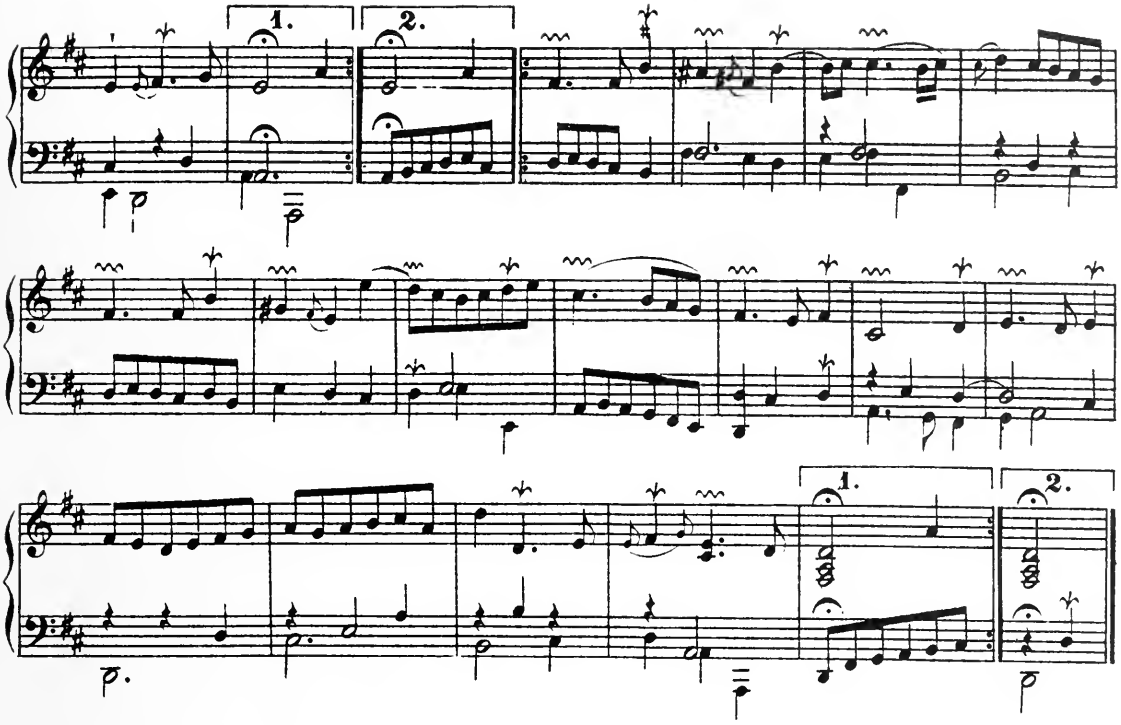
Sarabande.



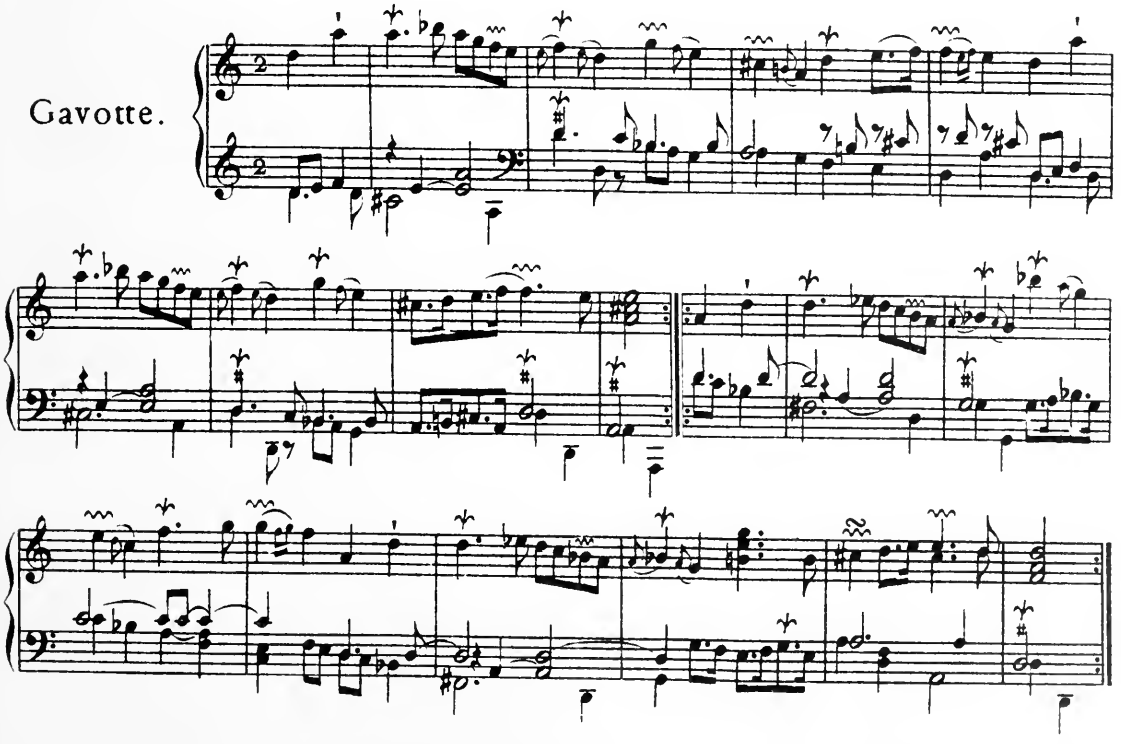
Majestueüsement, sans lenteur.

L'Antonine.

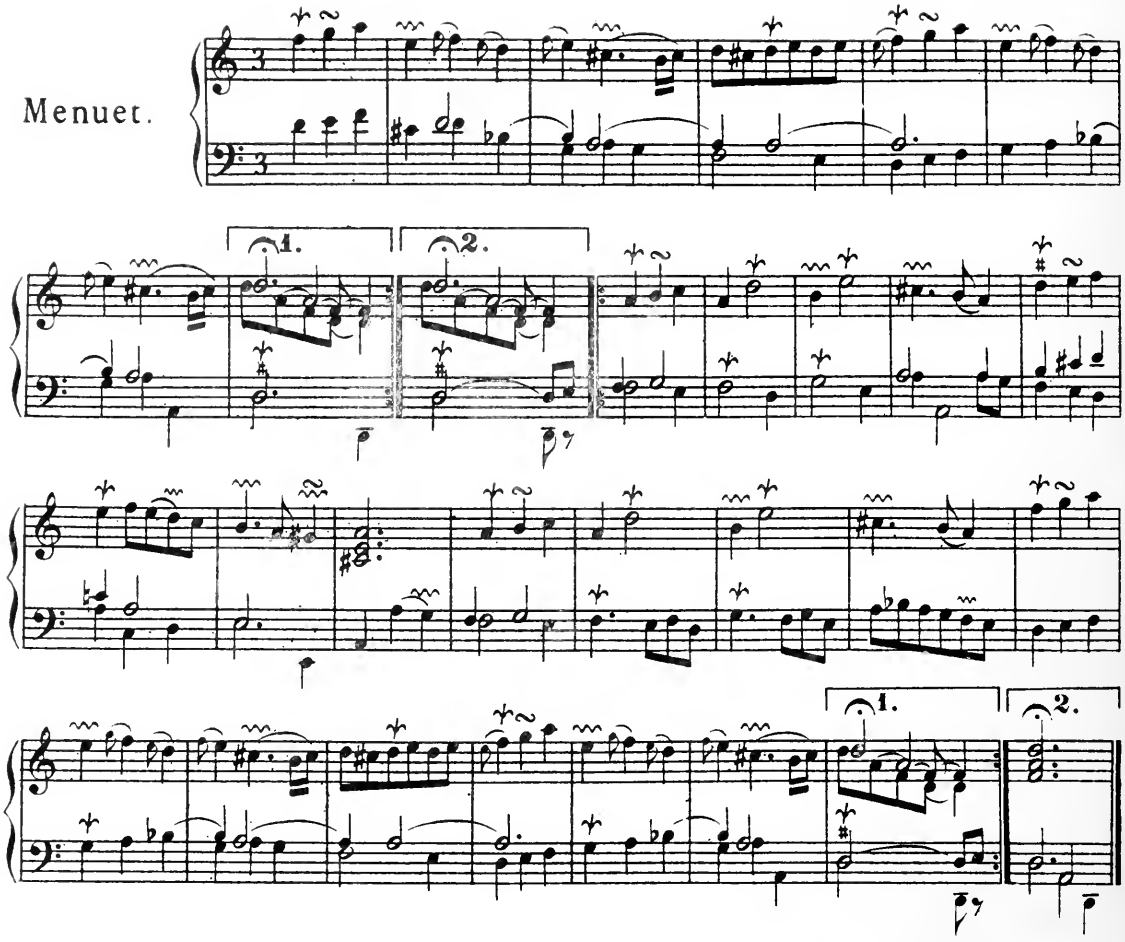




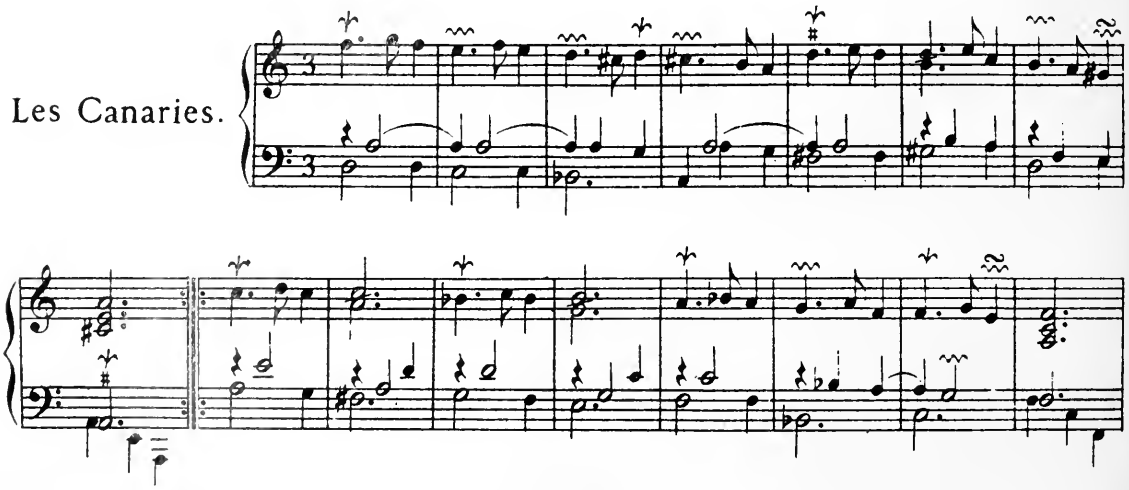
Gavotte.

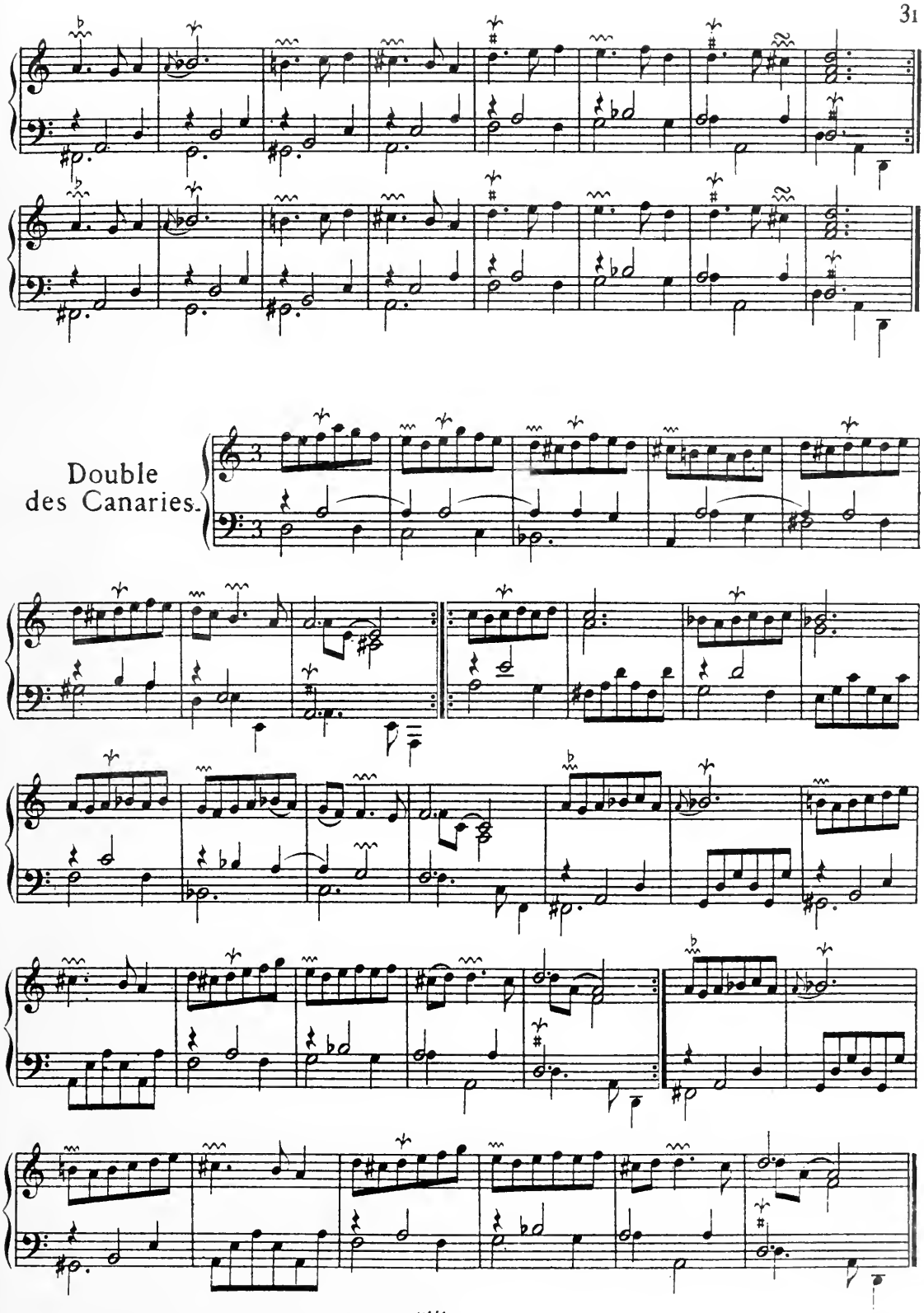


Menuet.



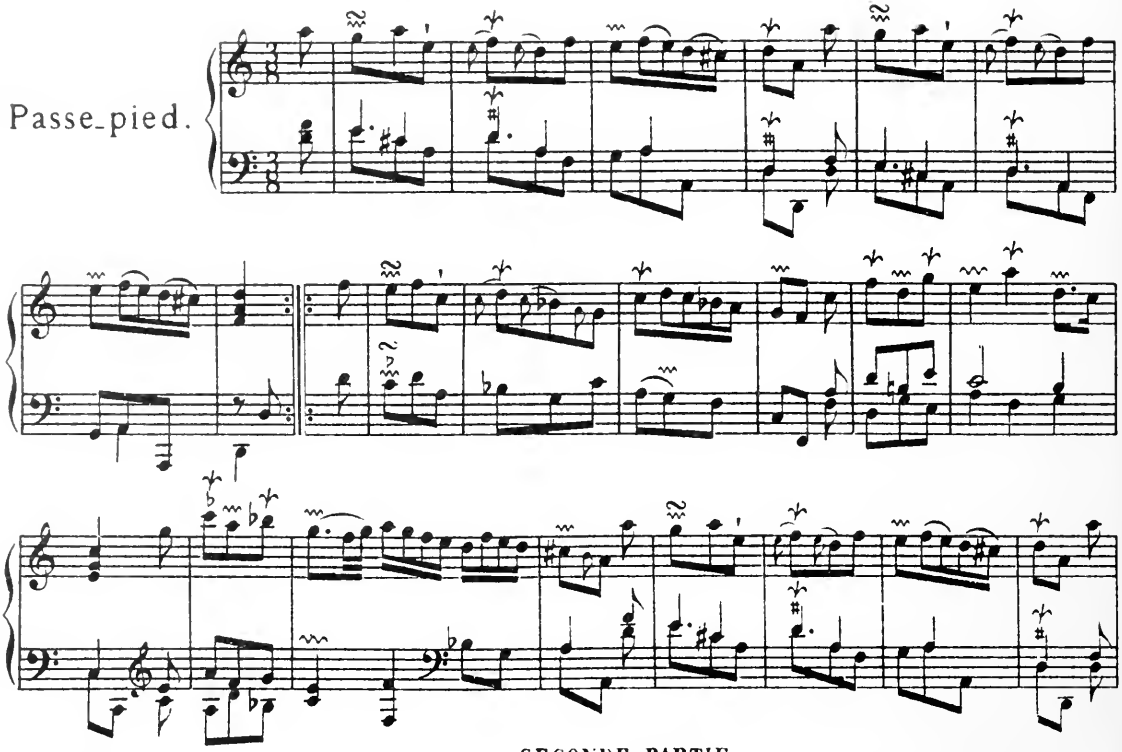
Les Canaries.



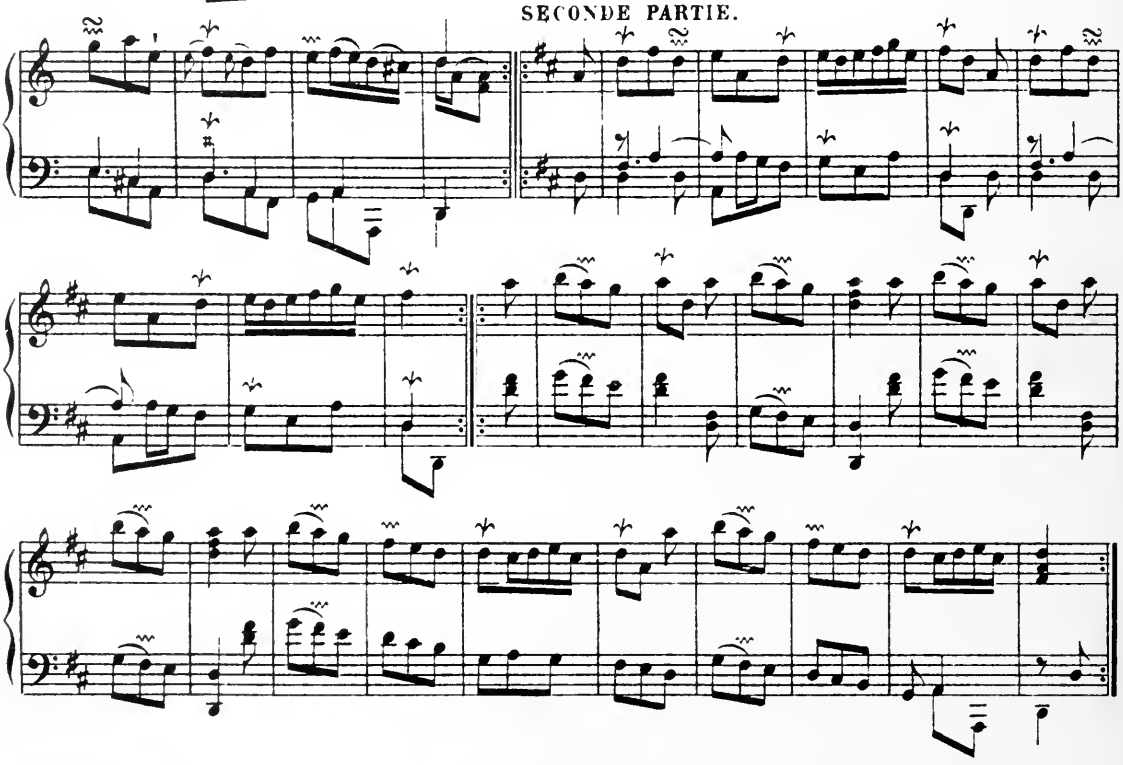

Double
des Canaries.

PREMIERE PARTIE.

Passe-pied.

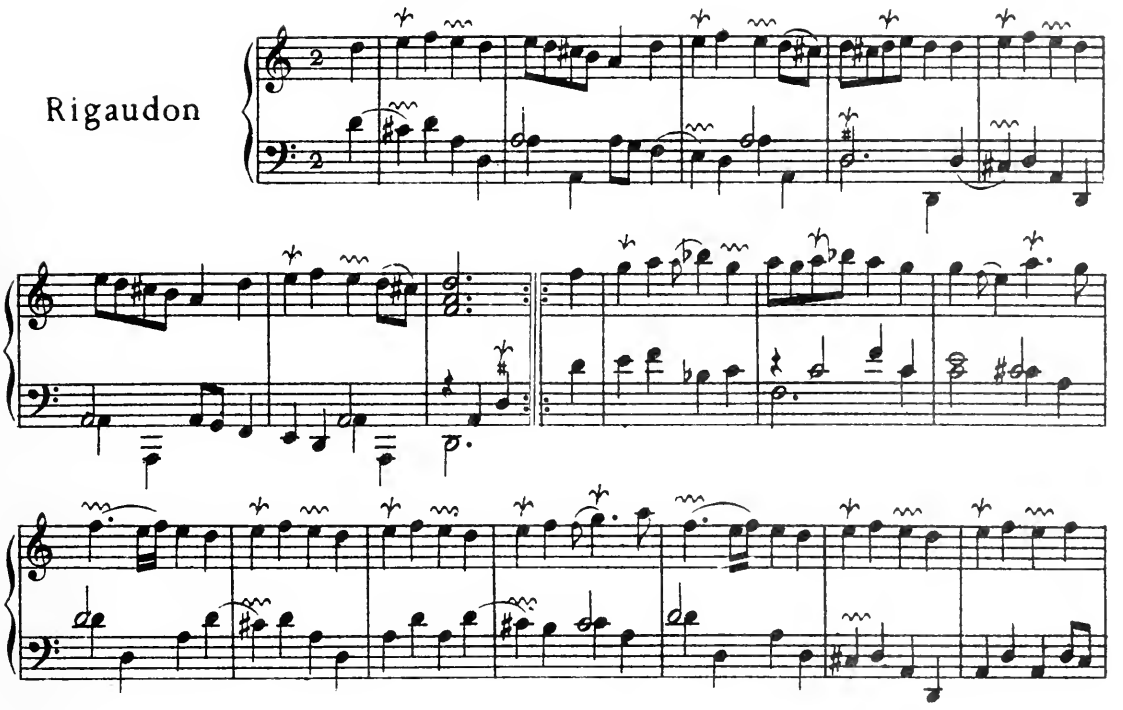


SECONDE PARTIE.

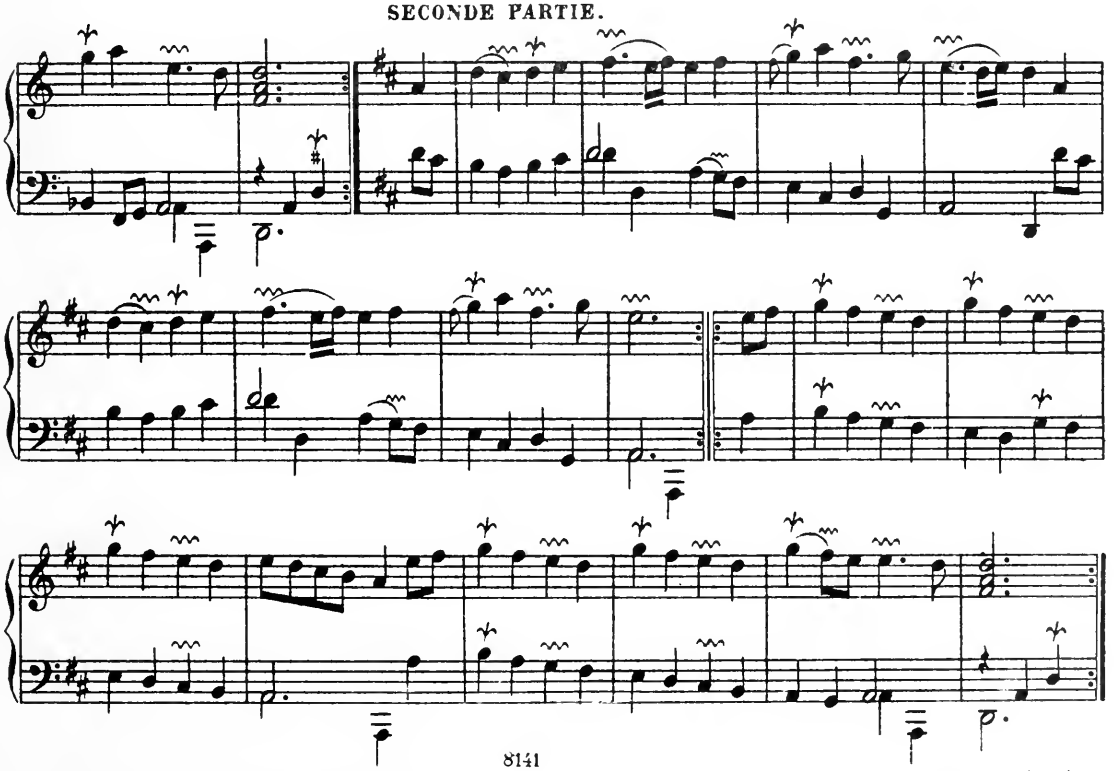


PREMIERE PARTIE.

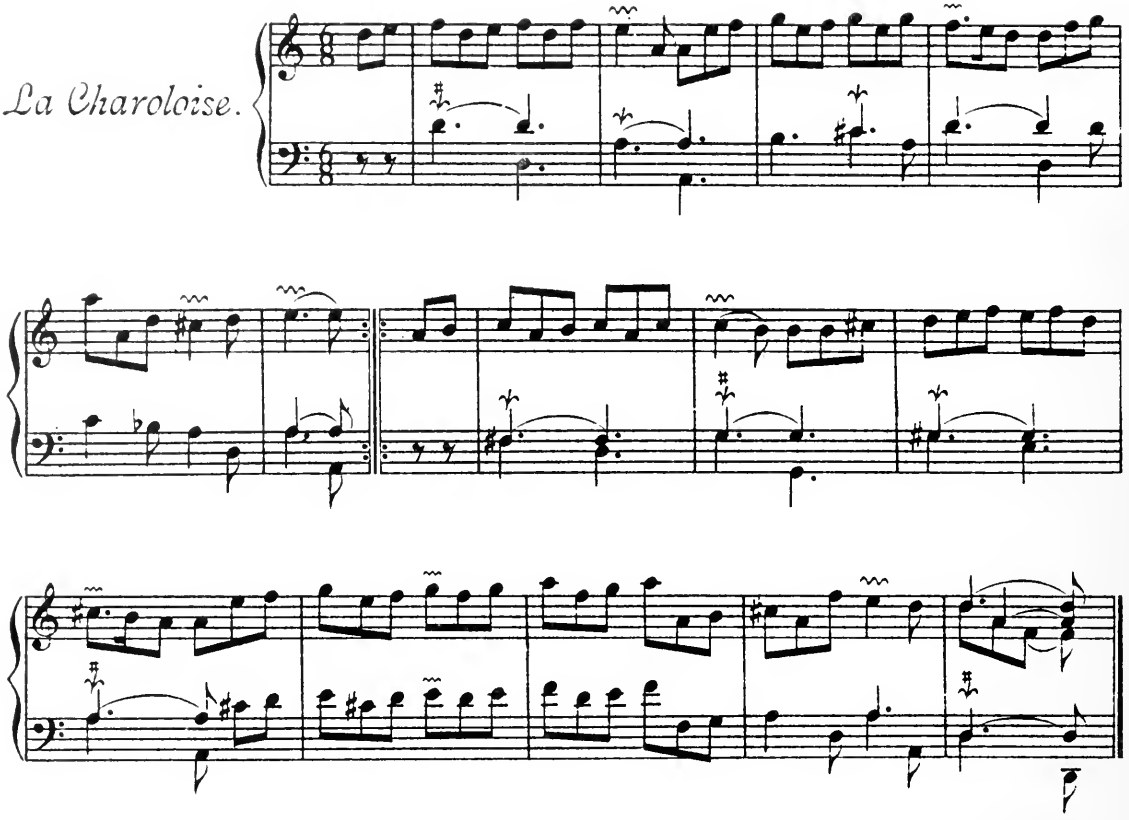
Rigaudon



SECONDE PARTIE.

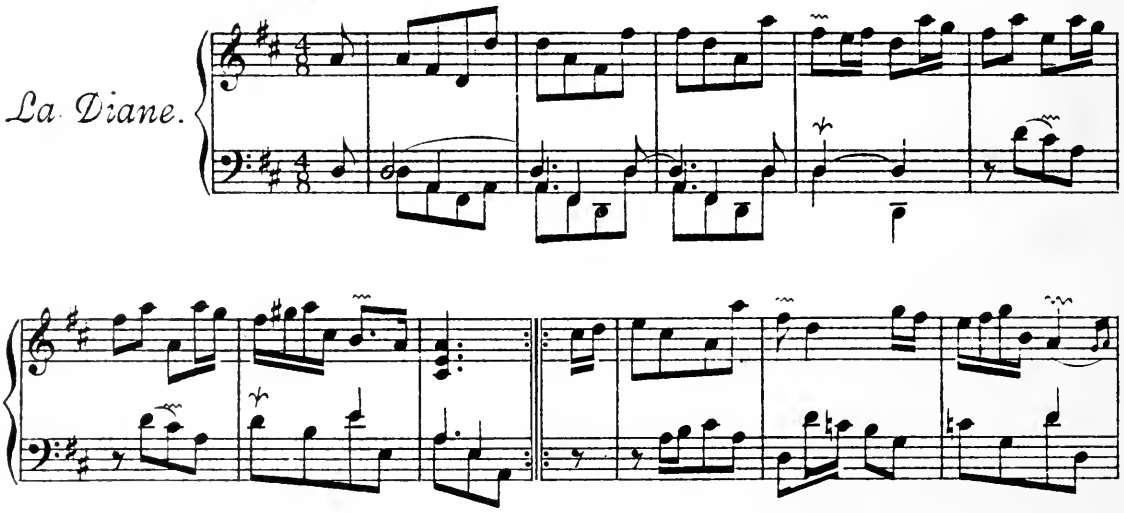


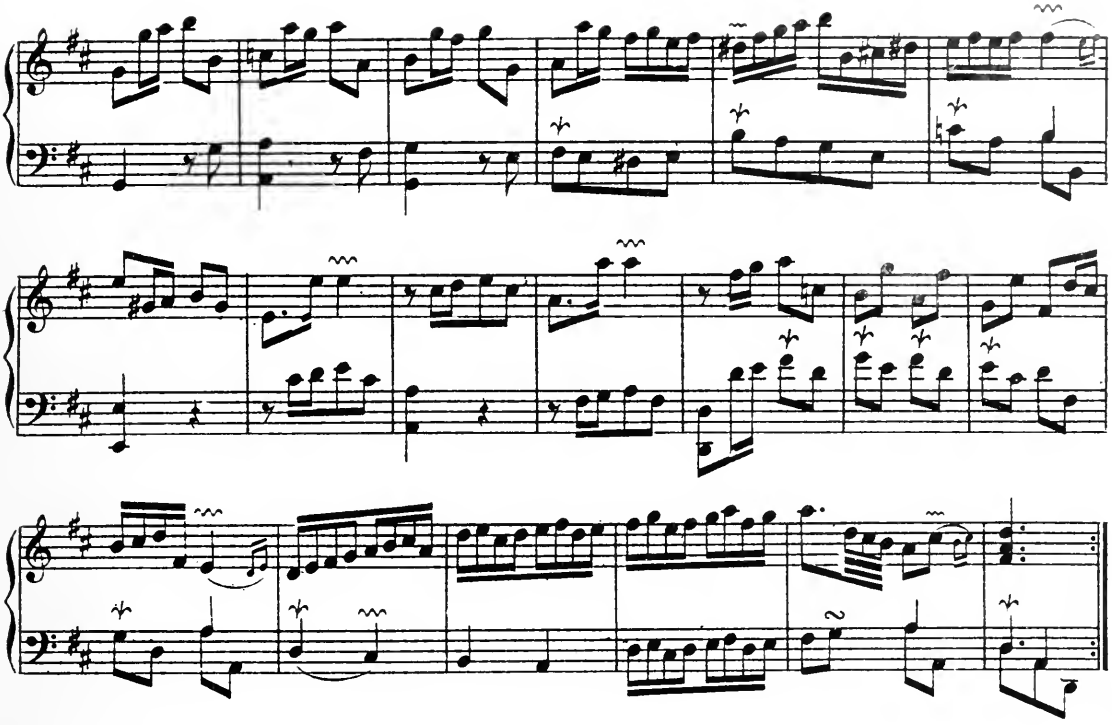
La Charoloise.



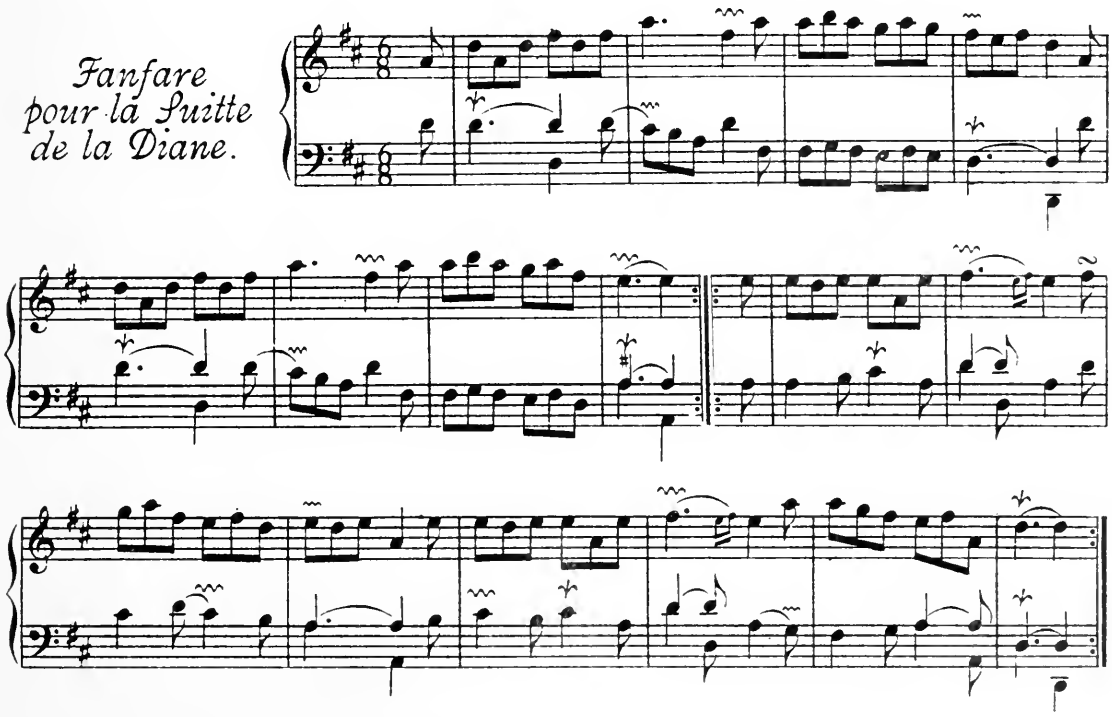
Gaÿement.

La Diane.



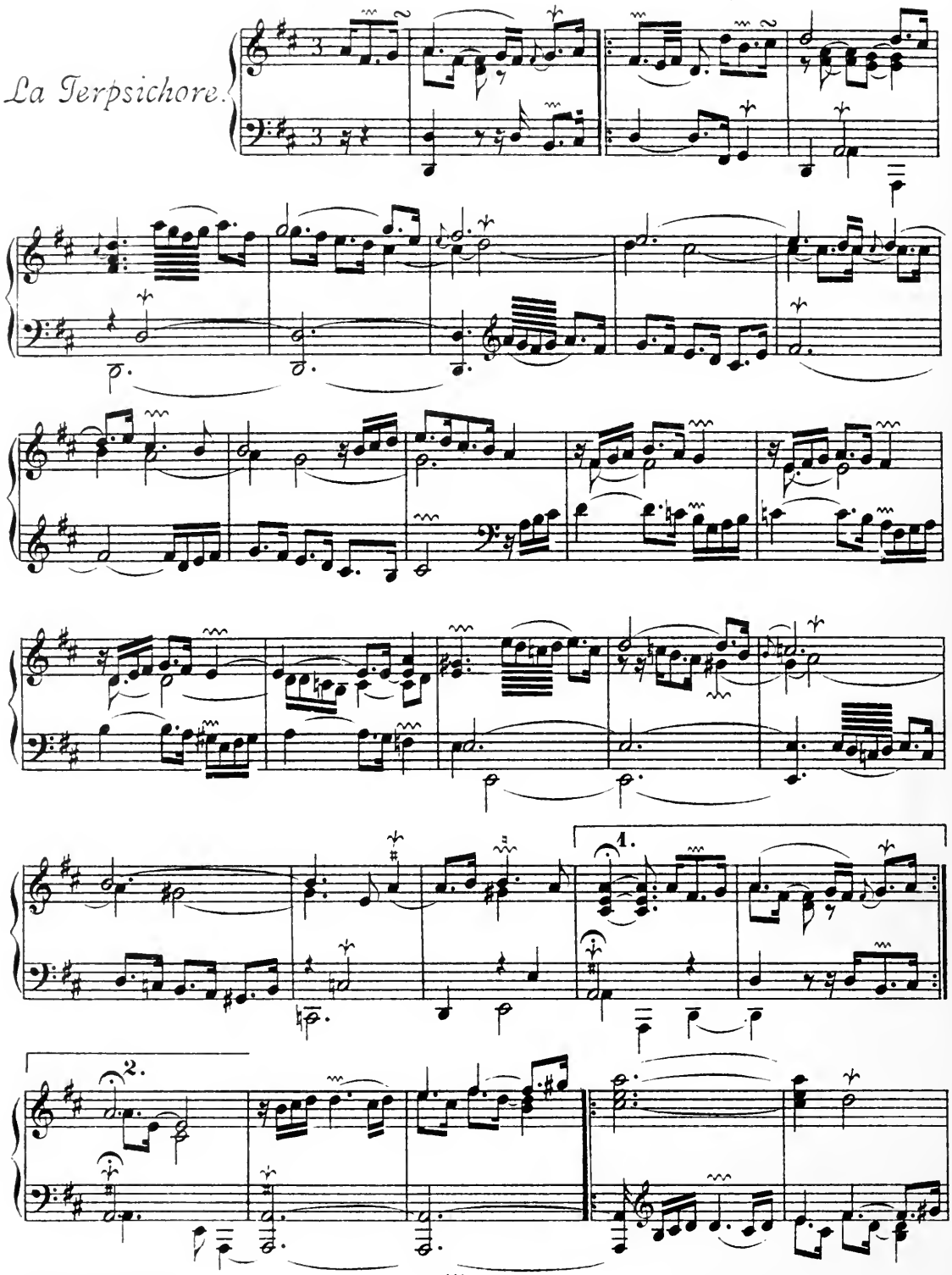


Fanfare pour la Suitte de la Diane.

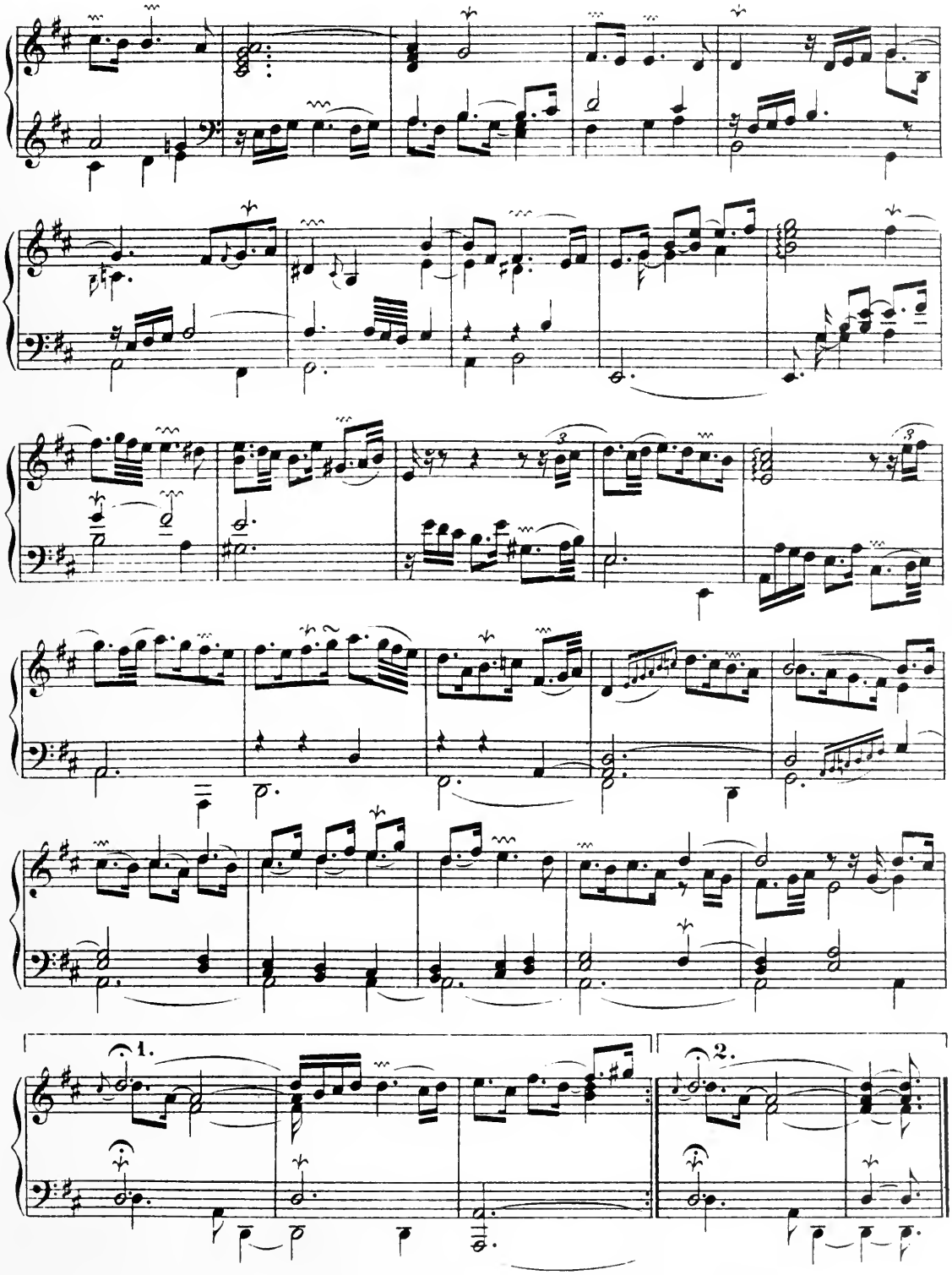


Modérément, et marqué.

La Terpsichore.

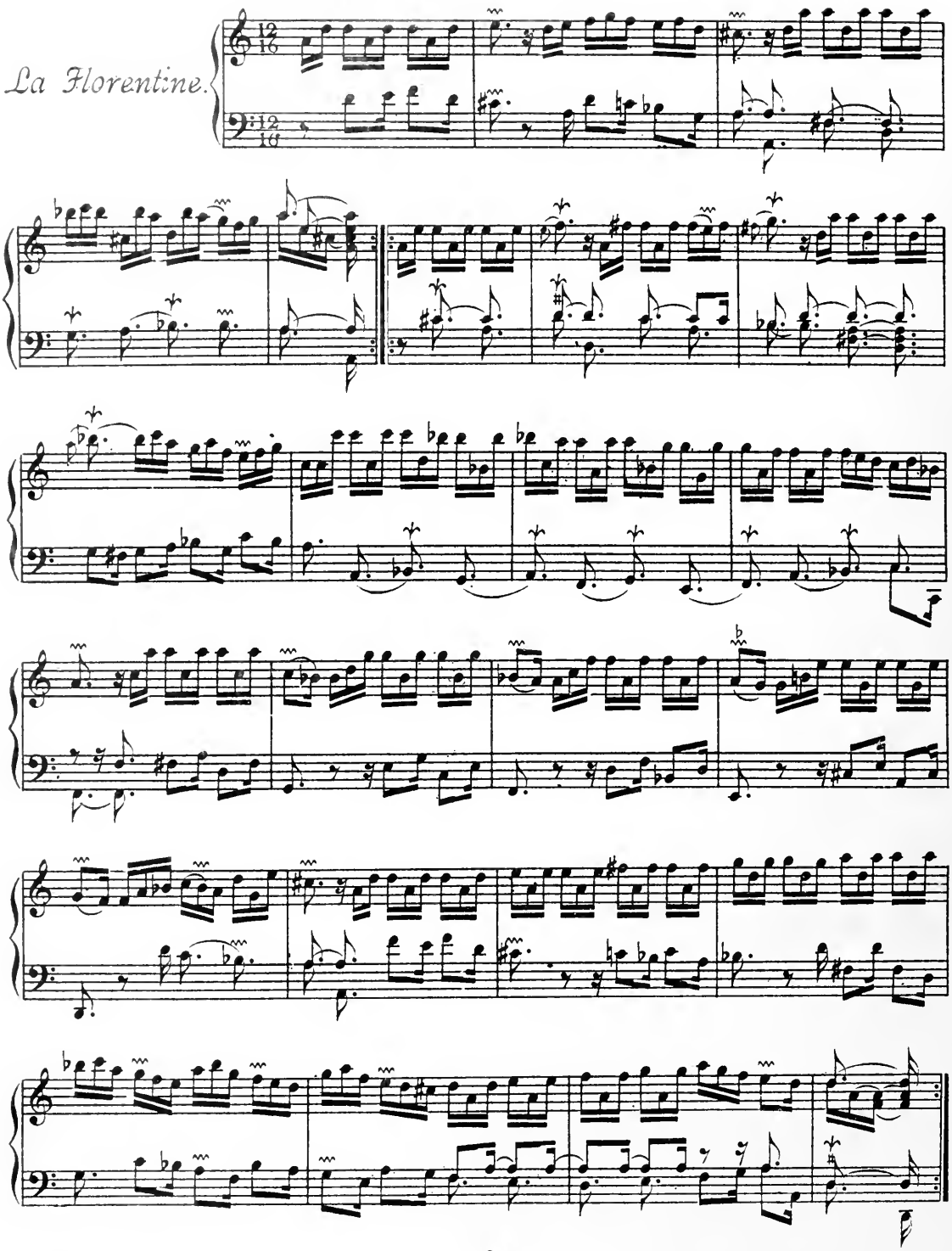


Augener's Edition


1.
2.

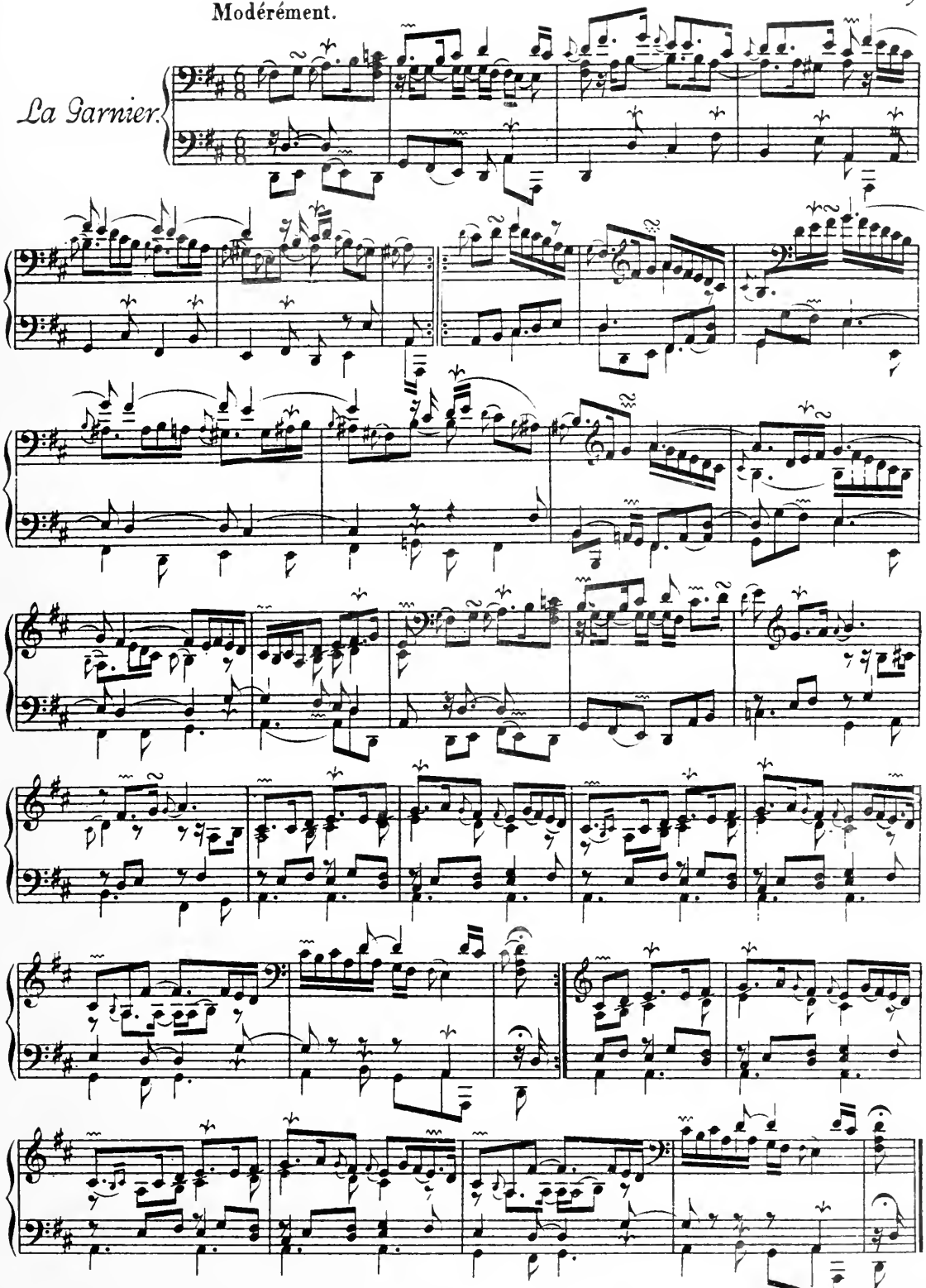
D'une légéreté tendre.

La Florentine.



Modérément.

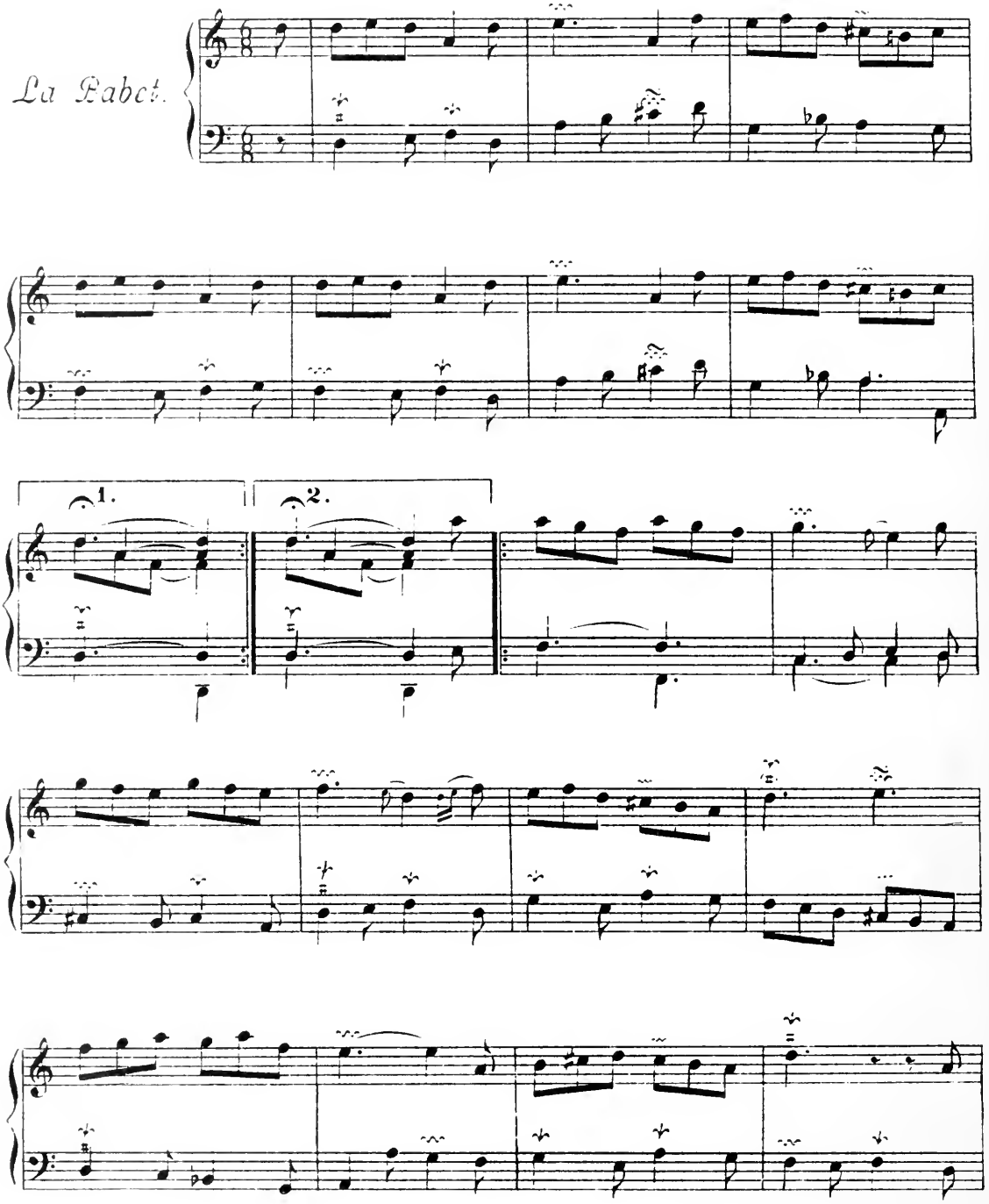
La Garnier.

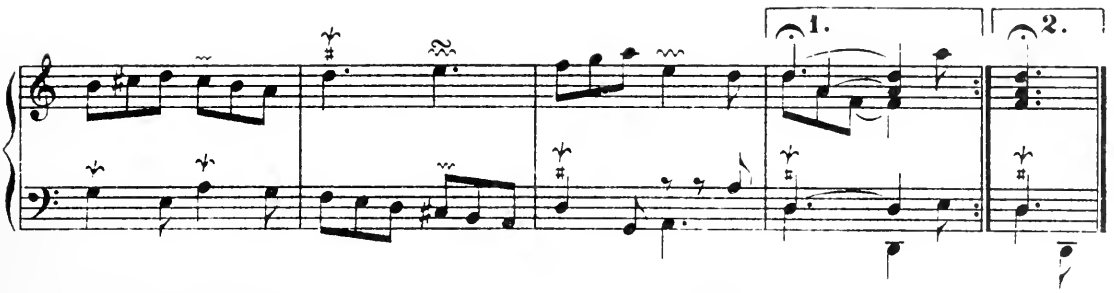


PREMIERE PARTIE.

Nonchalamment.

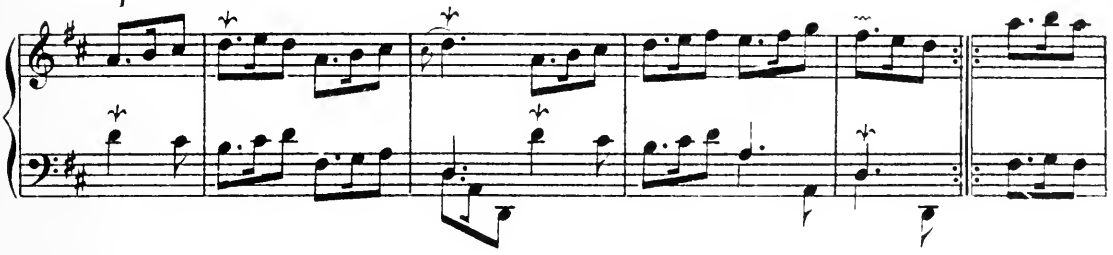
La Pabct.

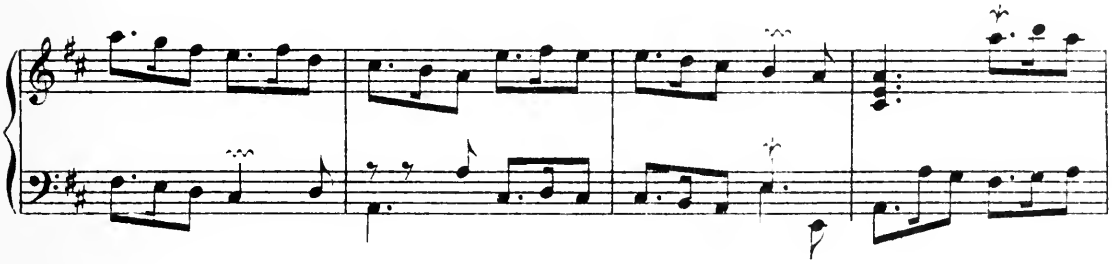


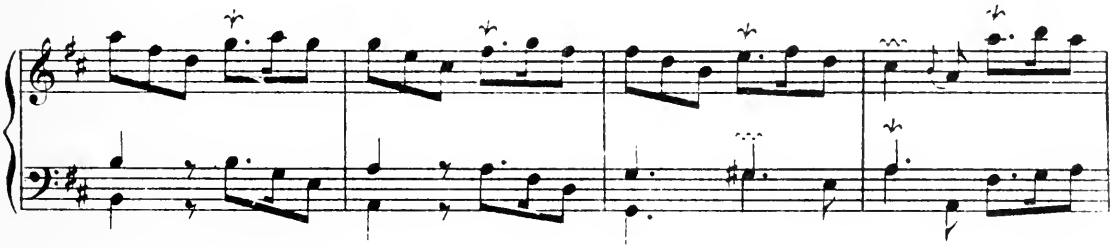


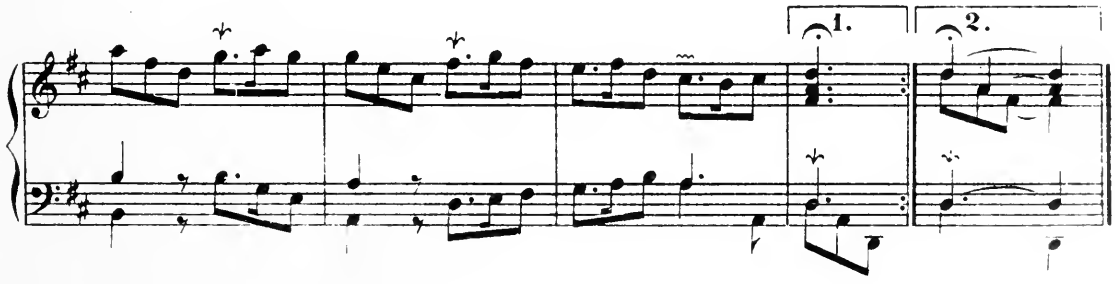
SECONDE PARTIE.

Un peu vivement.



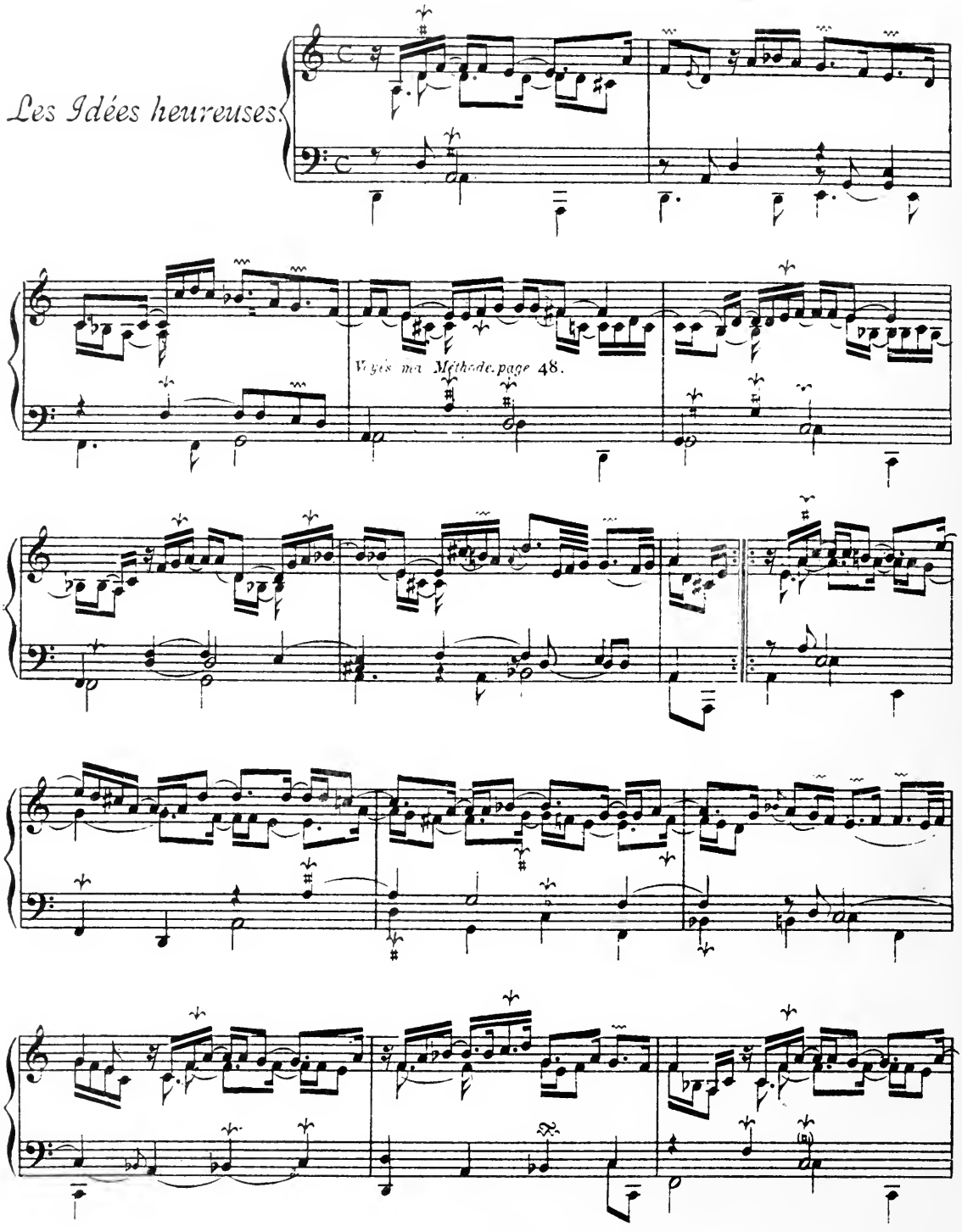


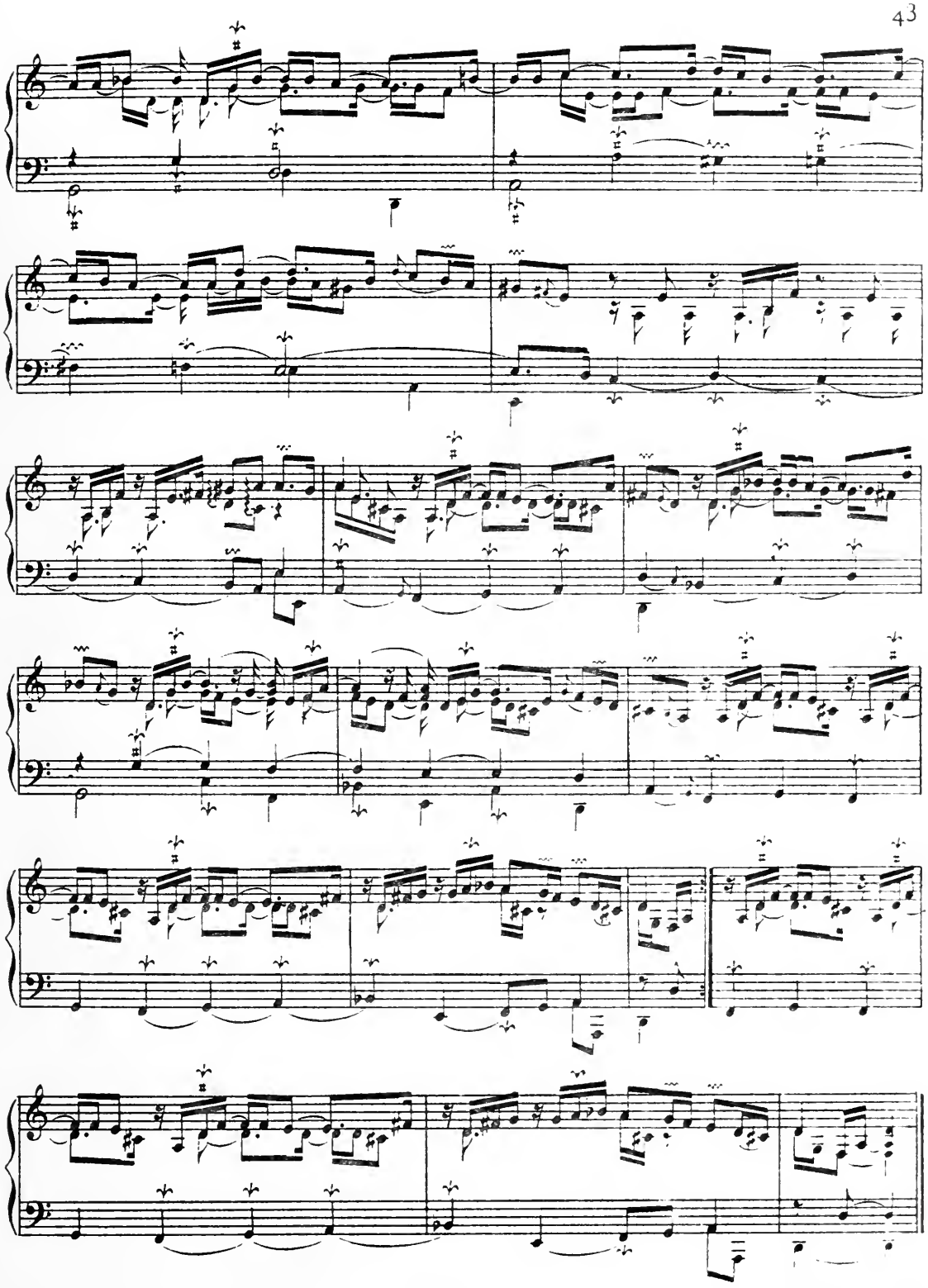




Tendrement, sans lenteur.

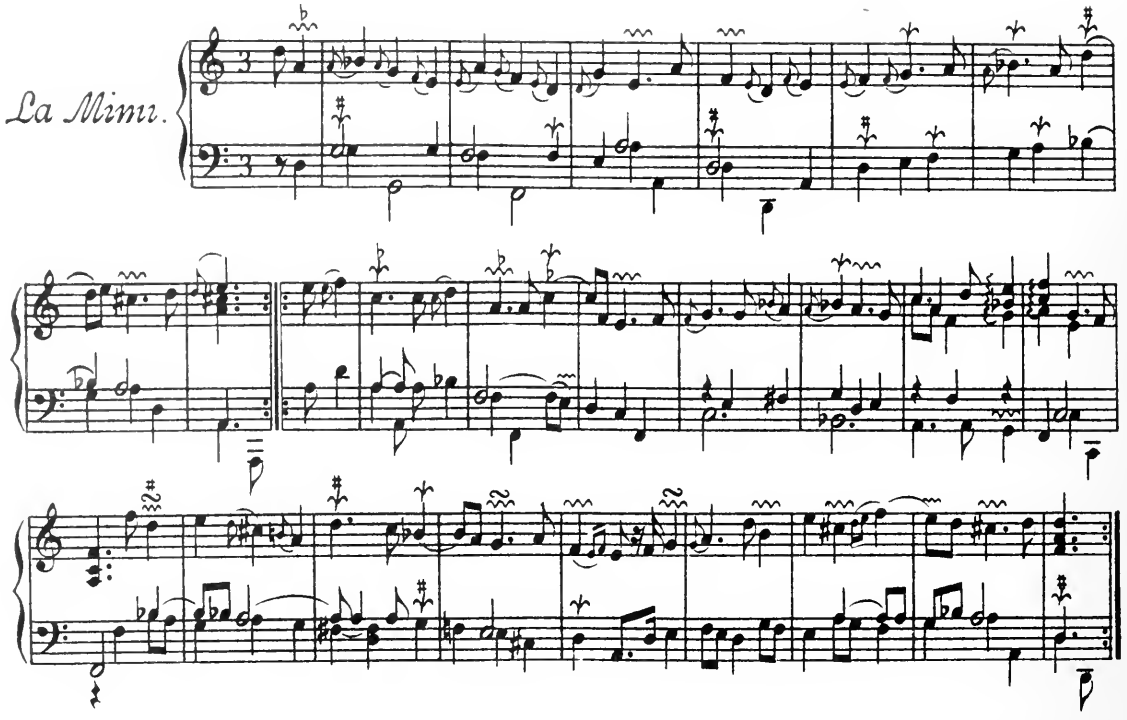
Les Idées heureuses.





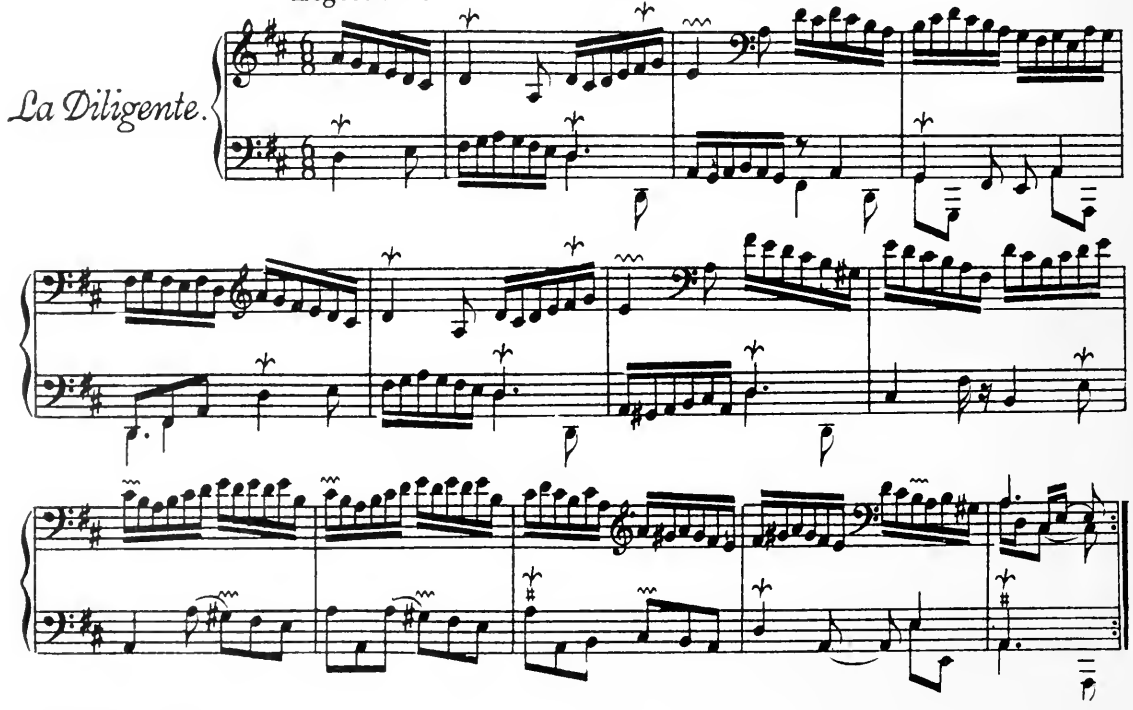
Affectüeusement.

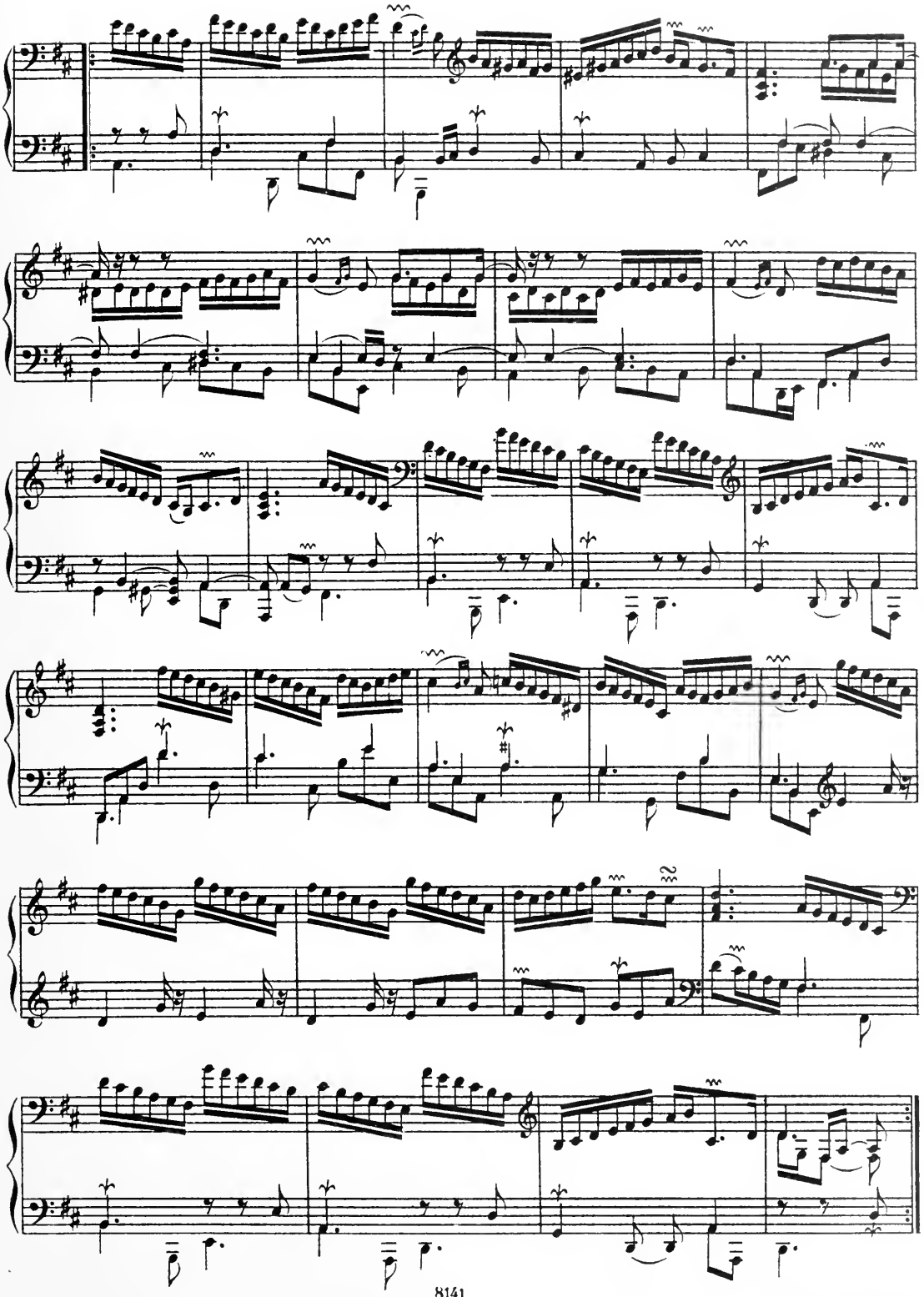
La Mimi.



Légérement.

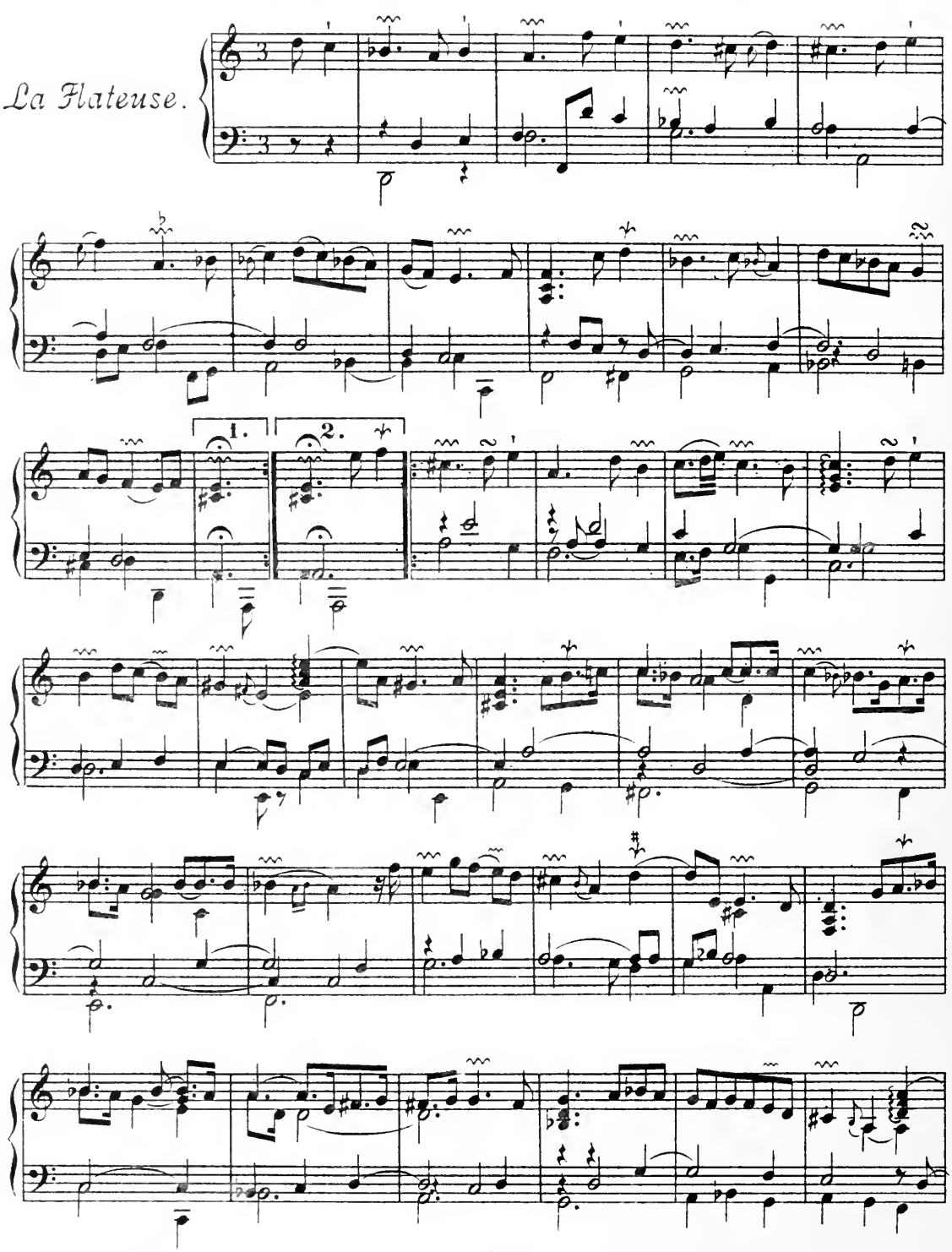
La Diligente.

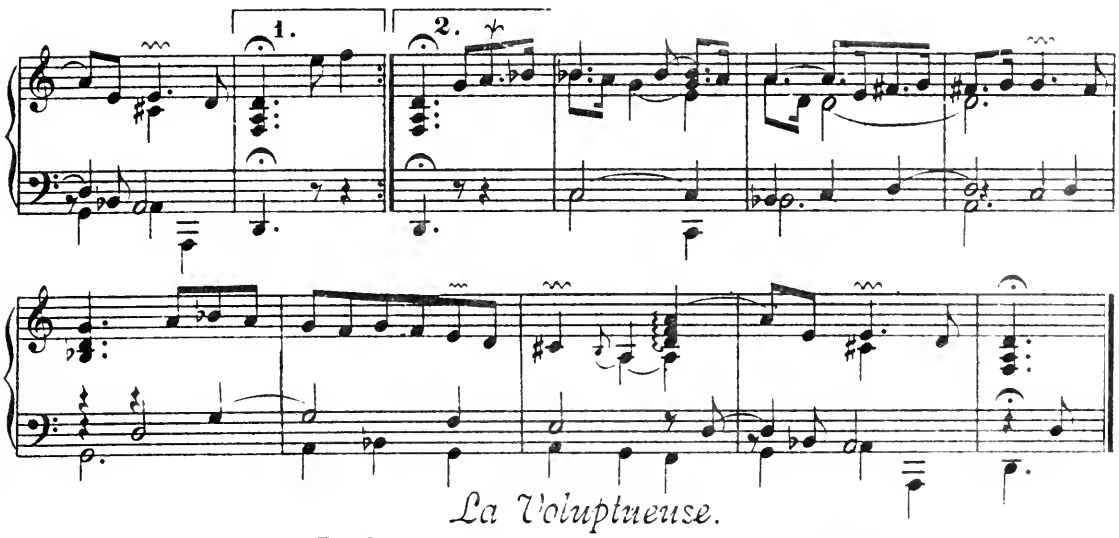




Affectüeusement.

La Flateuse.

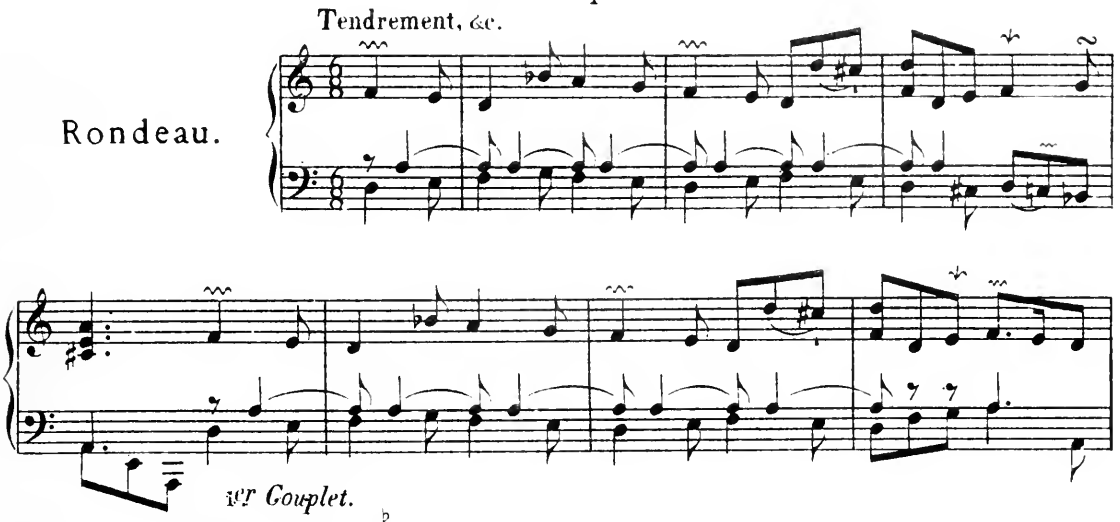


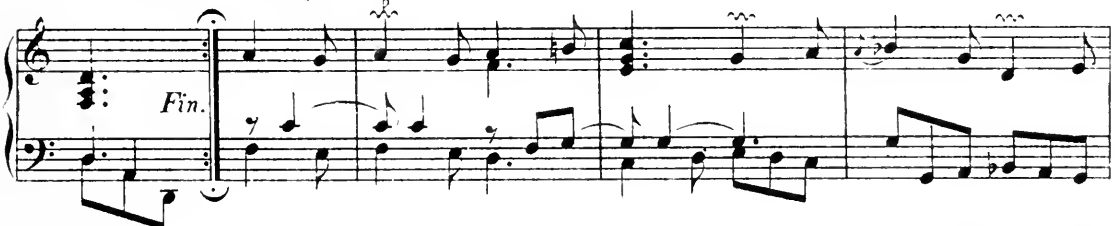


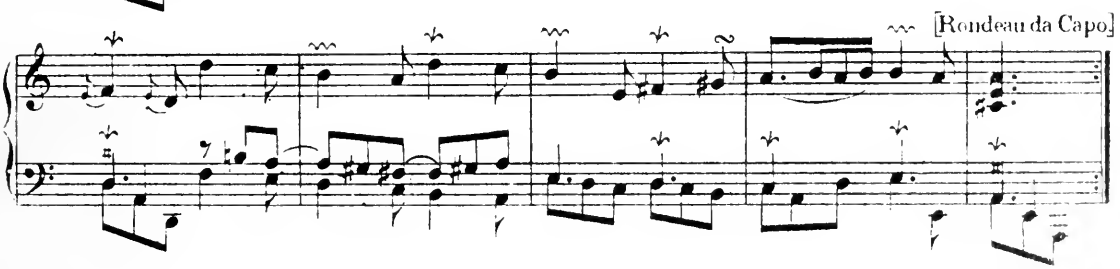
La Voluptueuse.

Tendrement, &c.

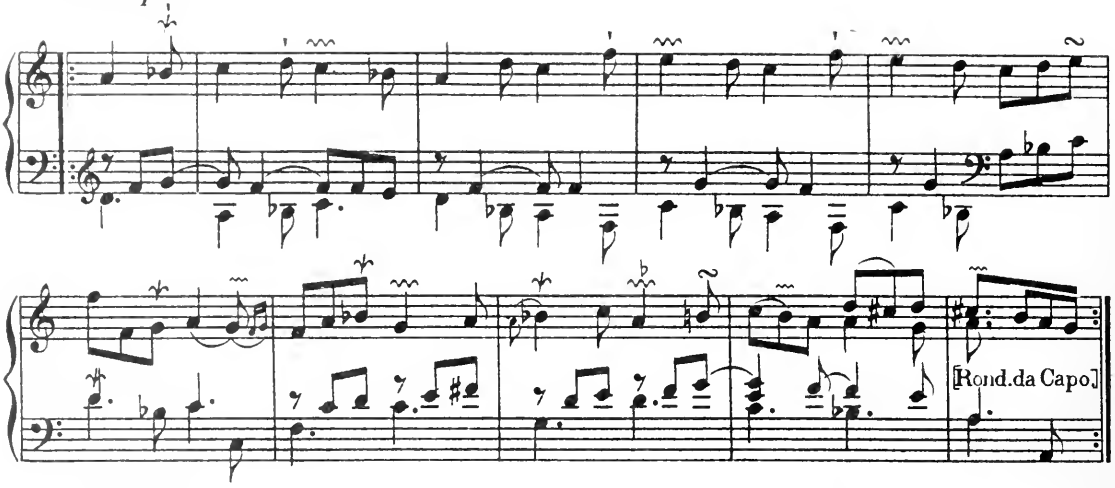
Rondeau.



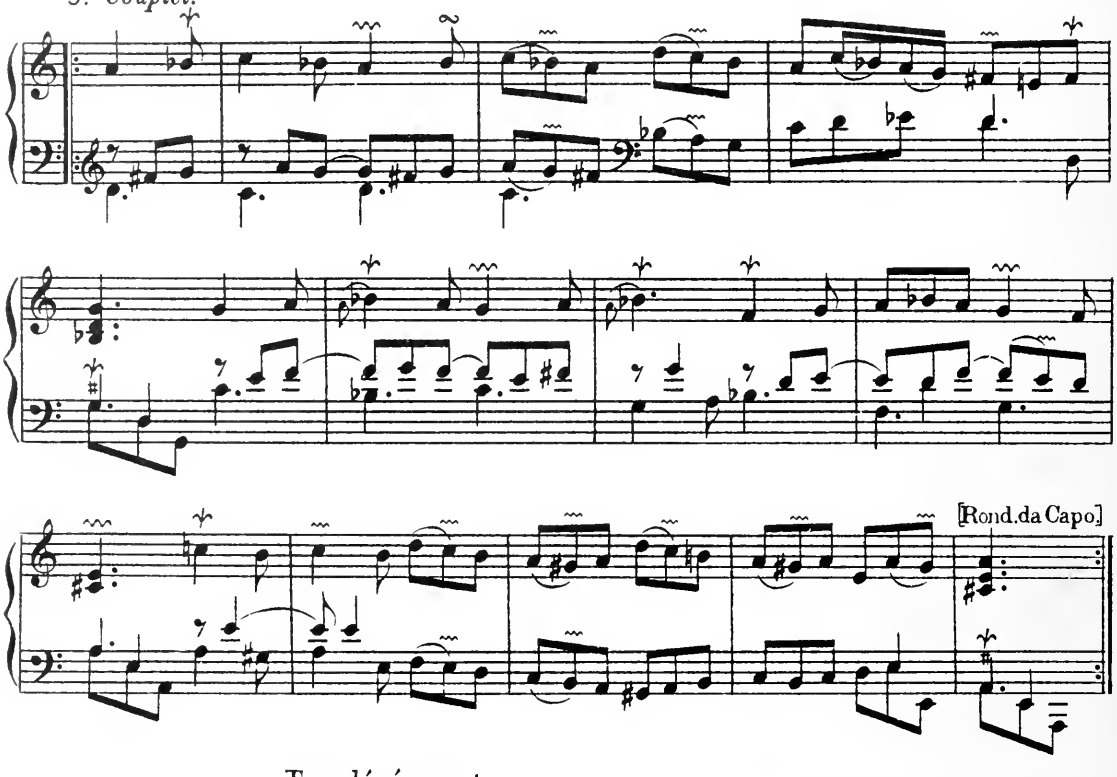




2e *Couplet.*

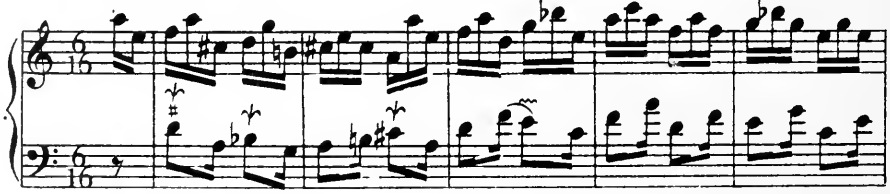


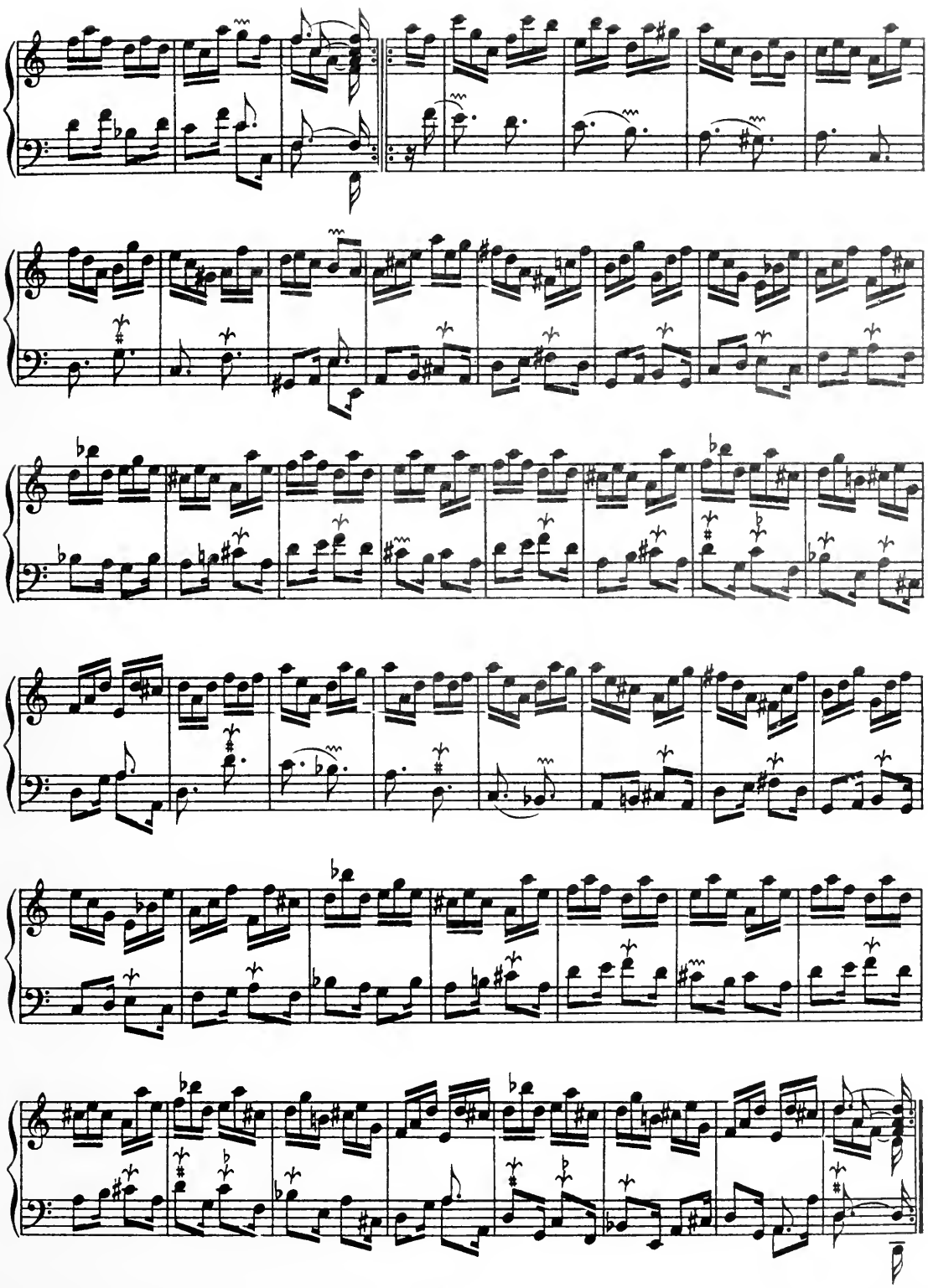
3e *Couplet.*



Tres légérement.

Les Papillons.

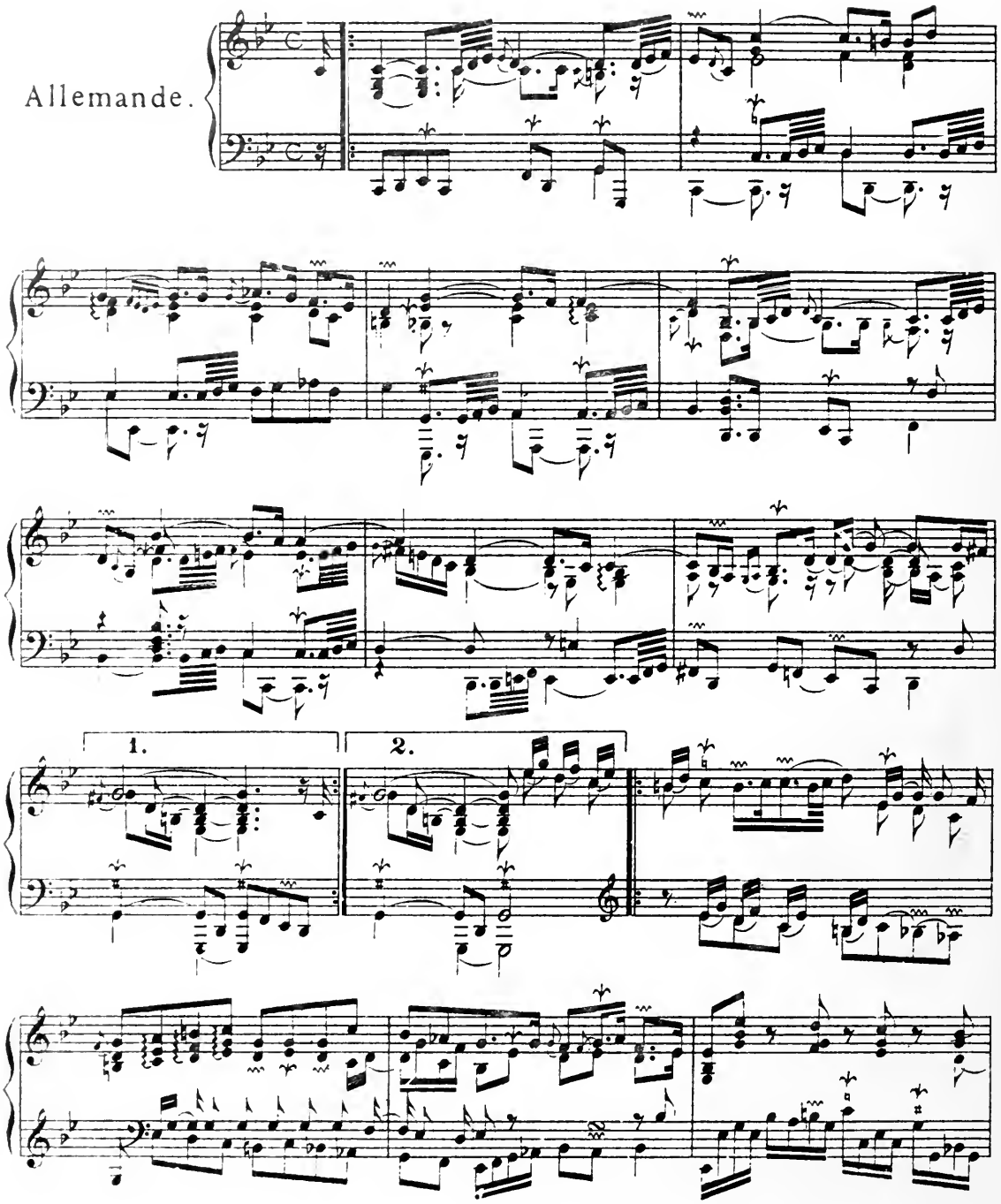


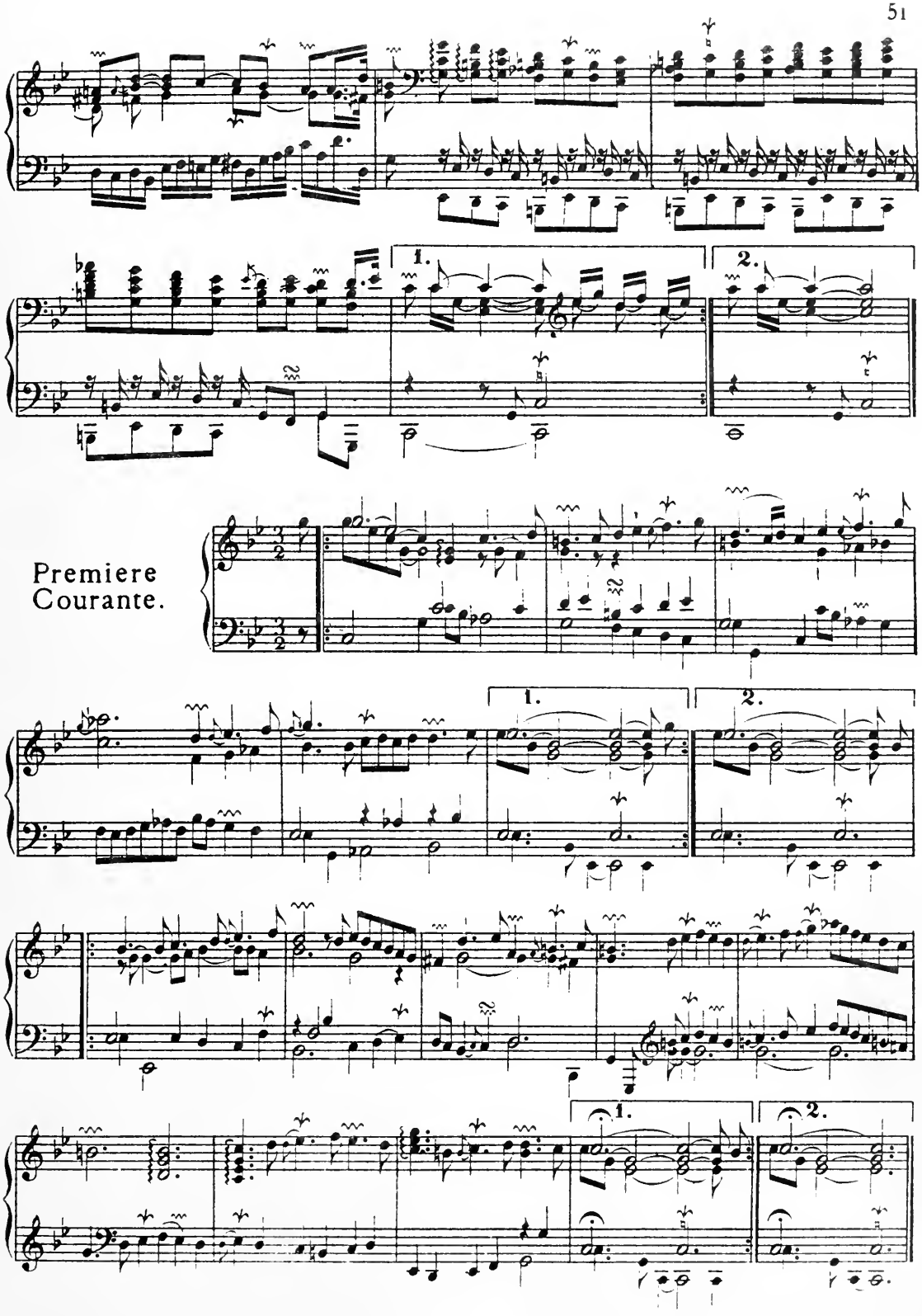


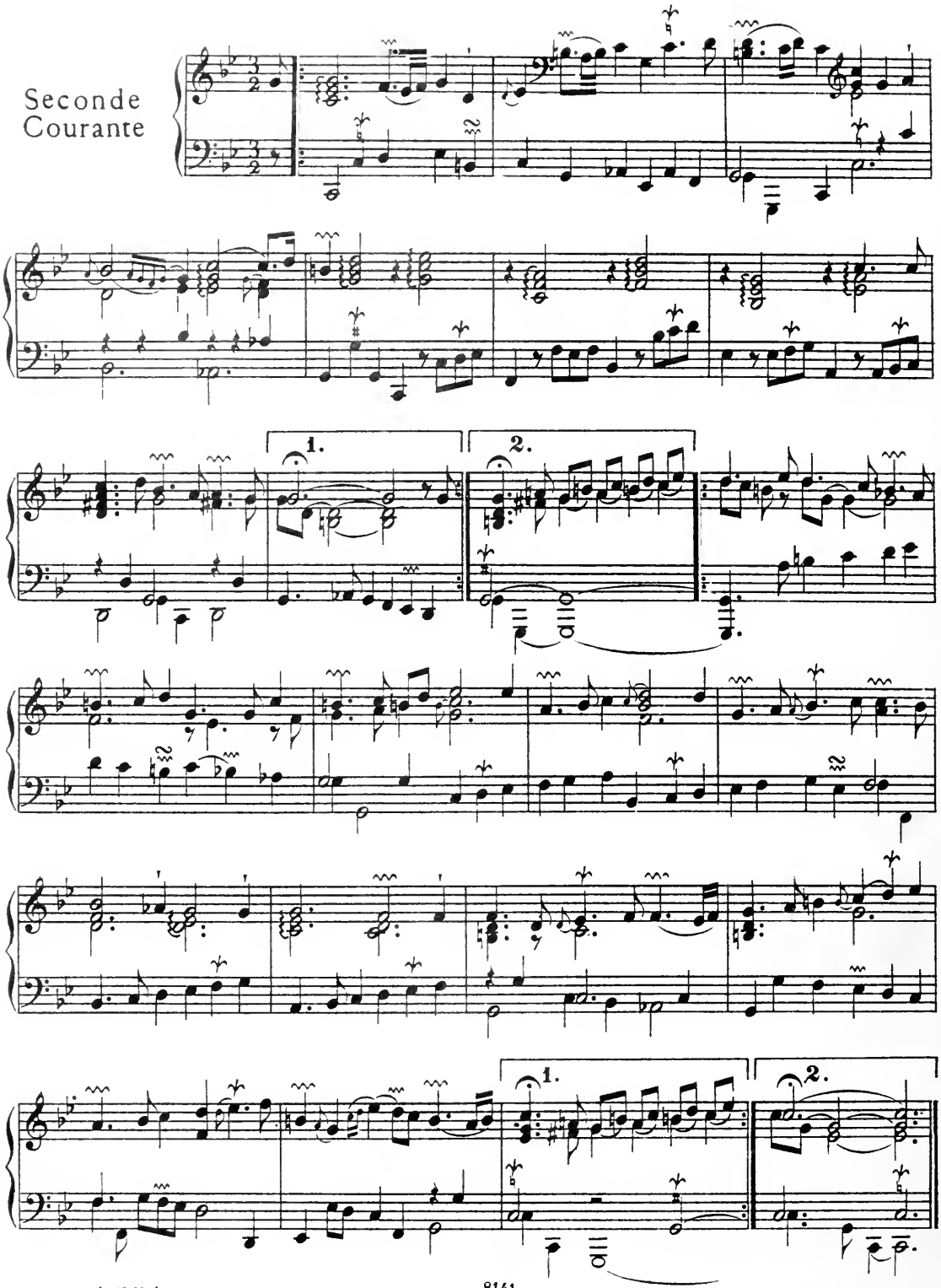
TROISIÊME ORDRE.

La Ténébreuse.

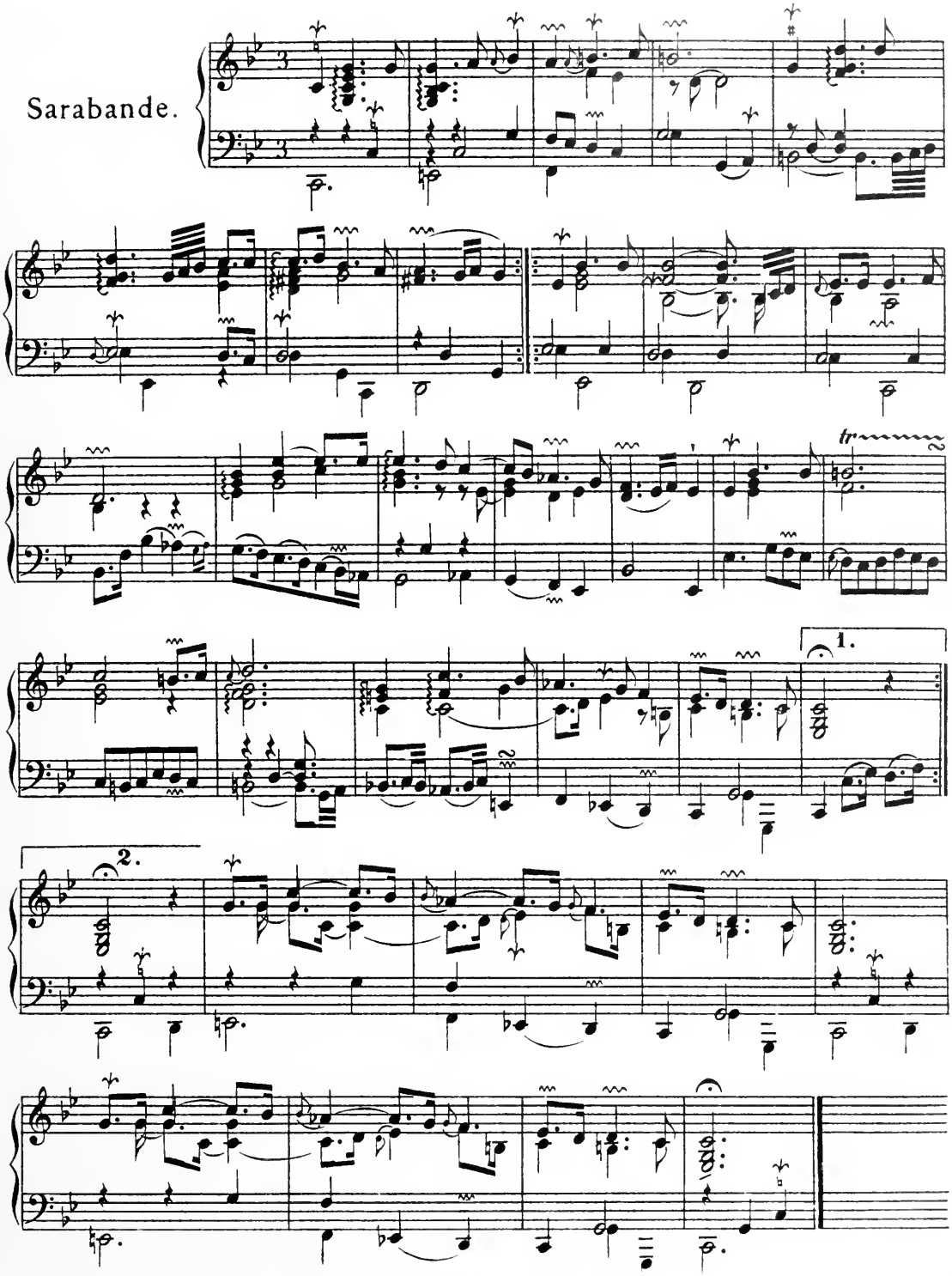
Allemande.



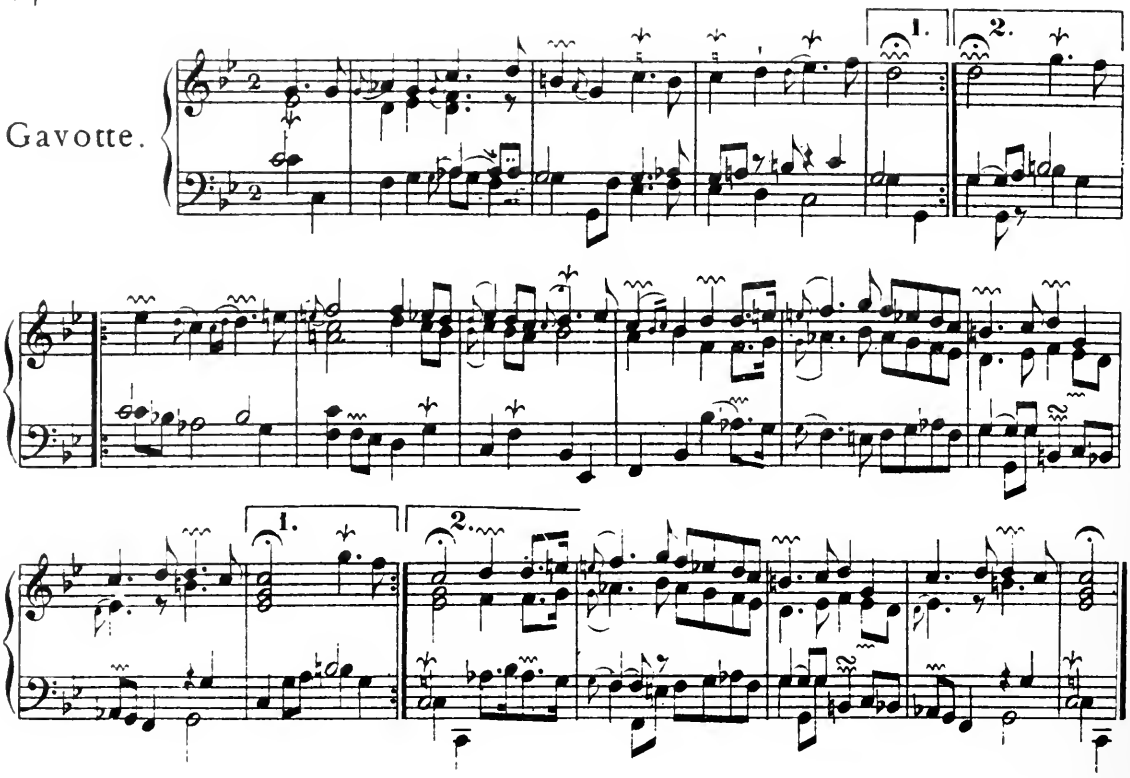

1.
2.
Premiere
Courante.
1.
2.
1.
2.


Seconde
Courante
1.
2.
1.
2.

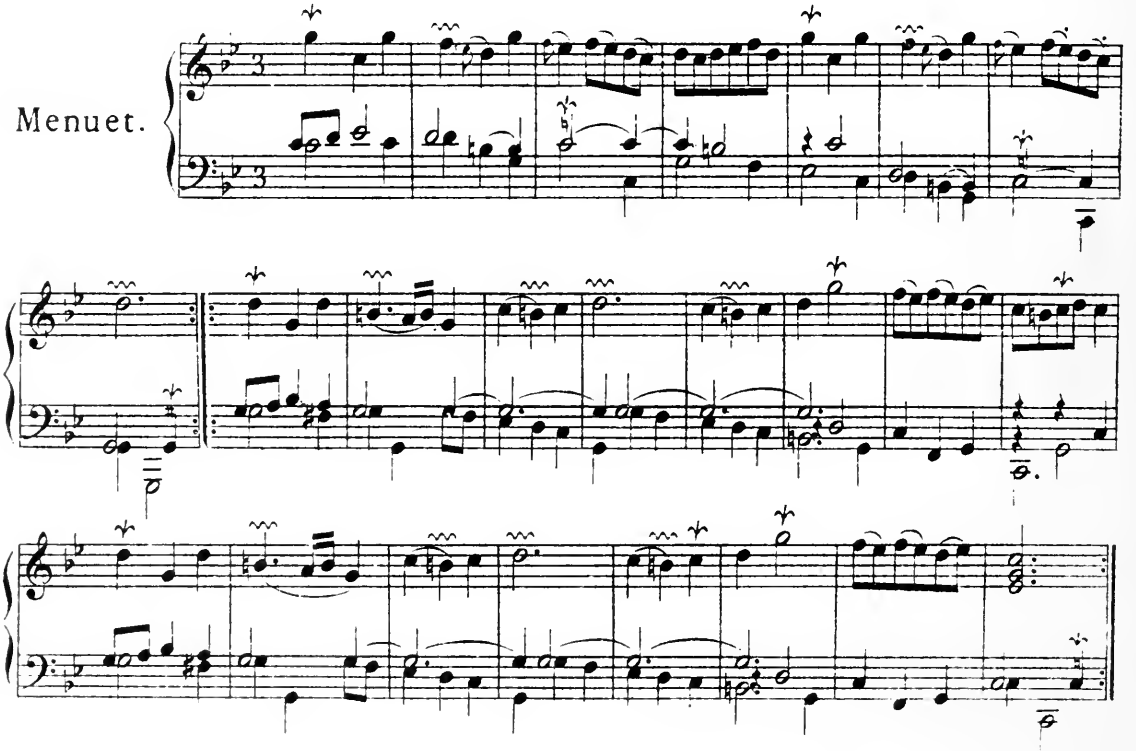
Sarabande.



Gavotte.

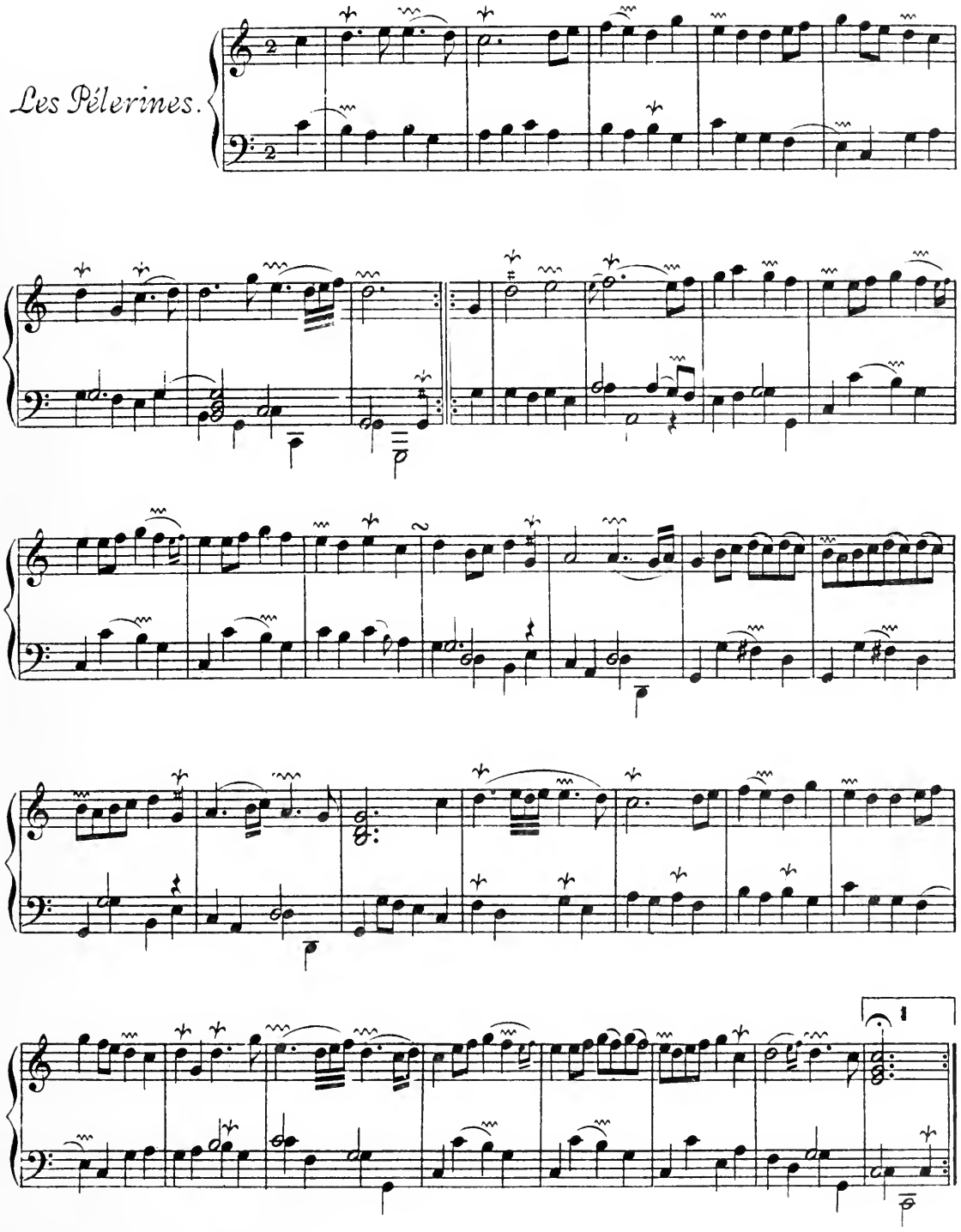


Menuet.

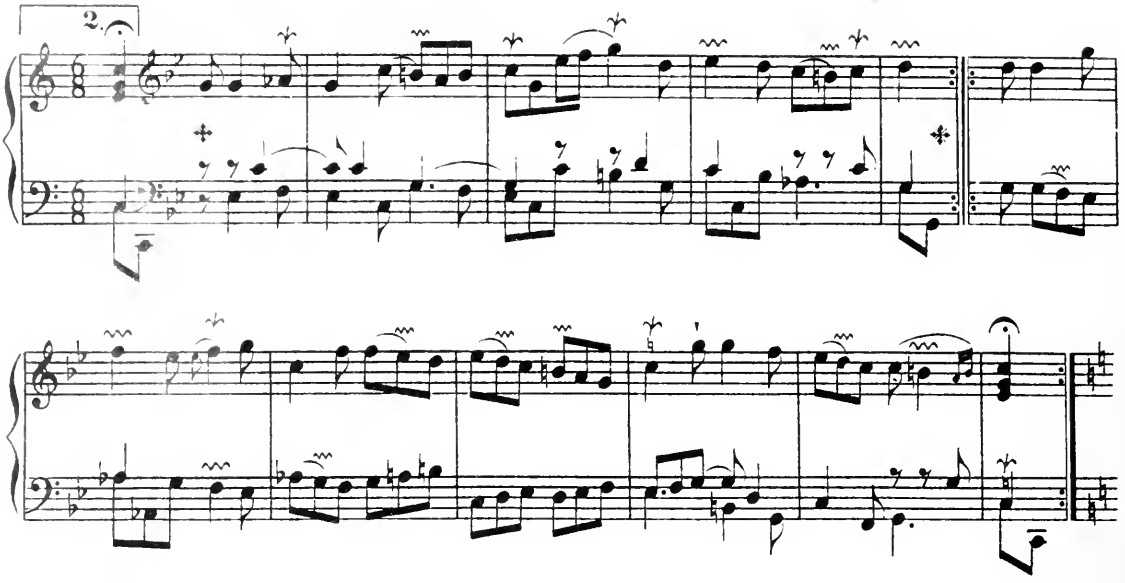


LA MARCHE. Gayement.

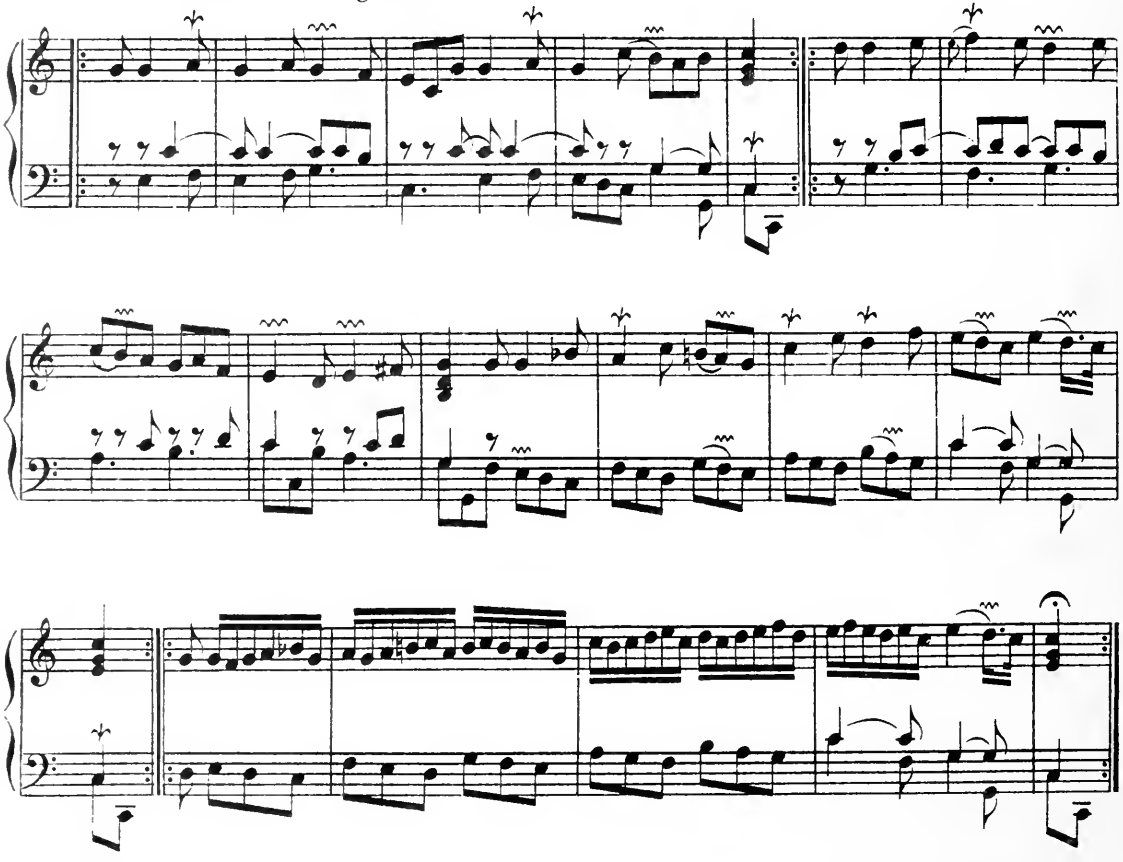
Les Pélerines.



LA CARISTADE. Tendrement.

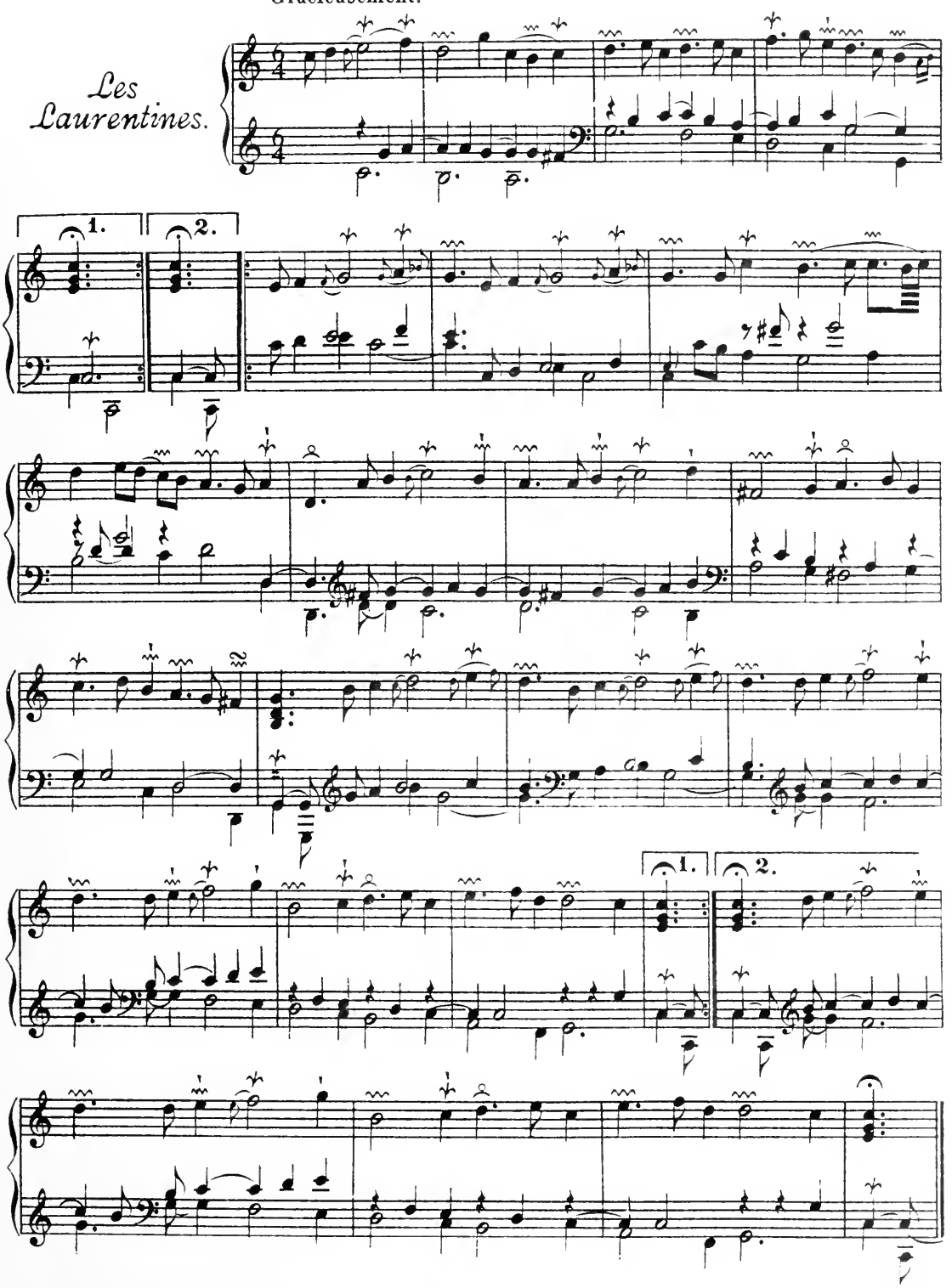


LE REMERCIEMENT. Légérement.

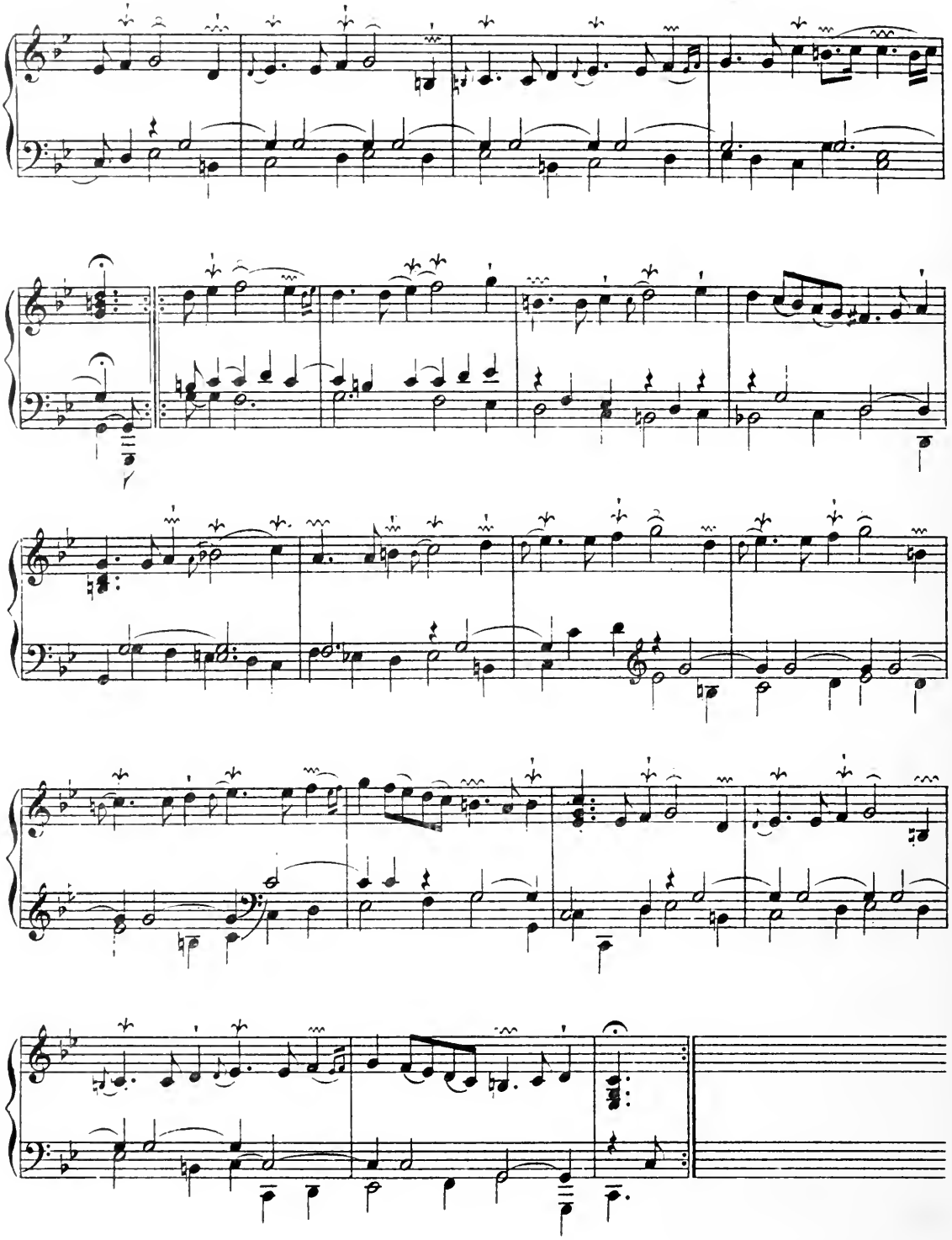


Gracieusement.

Les Laurentines.

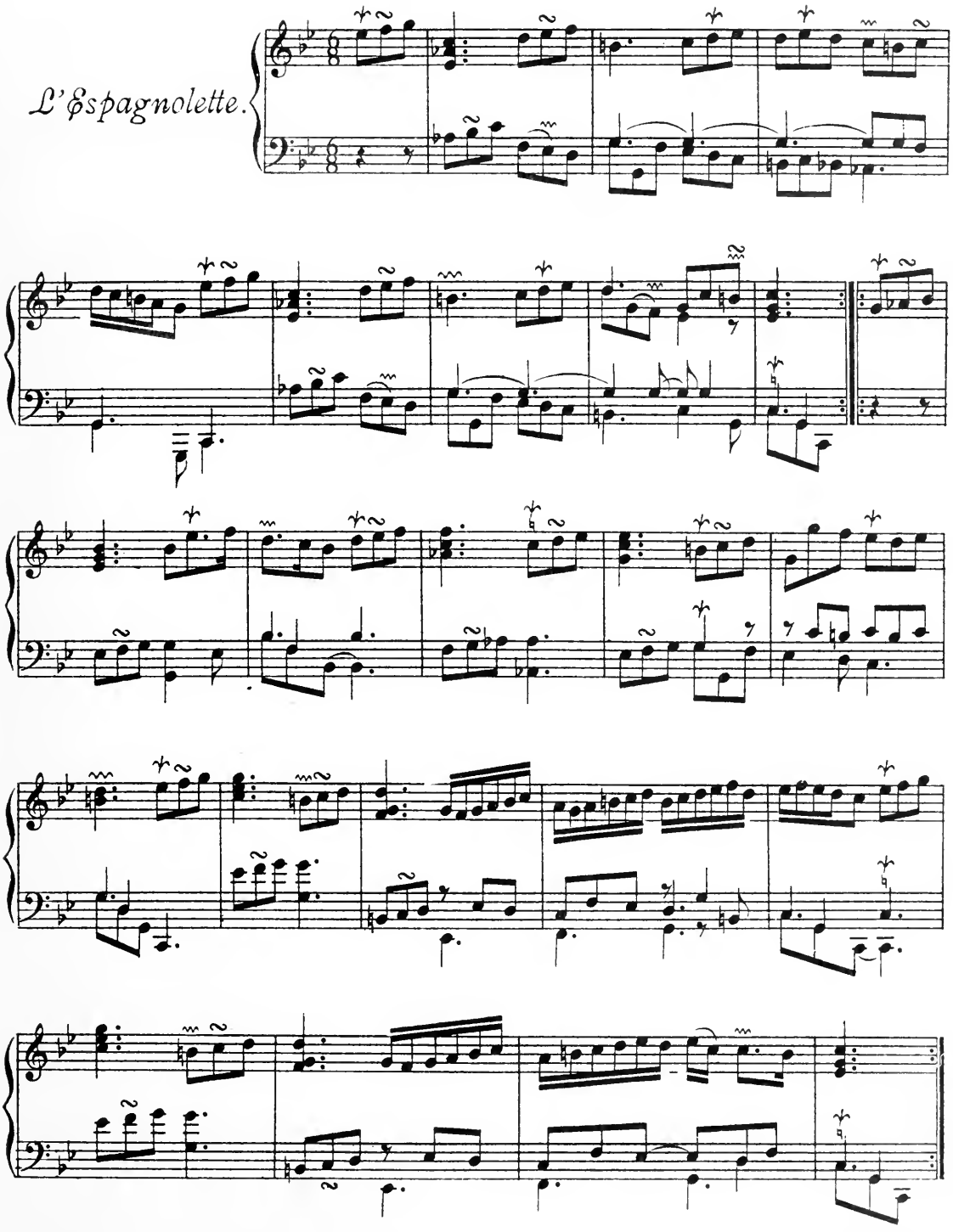


SECONDE PARTIE.



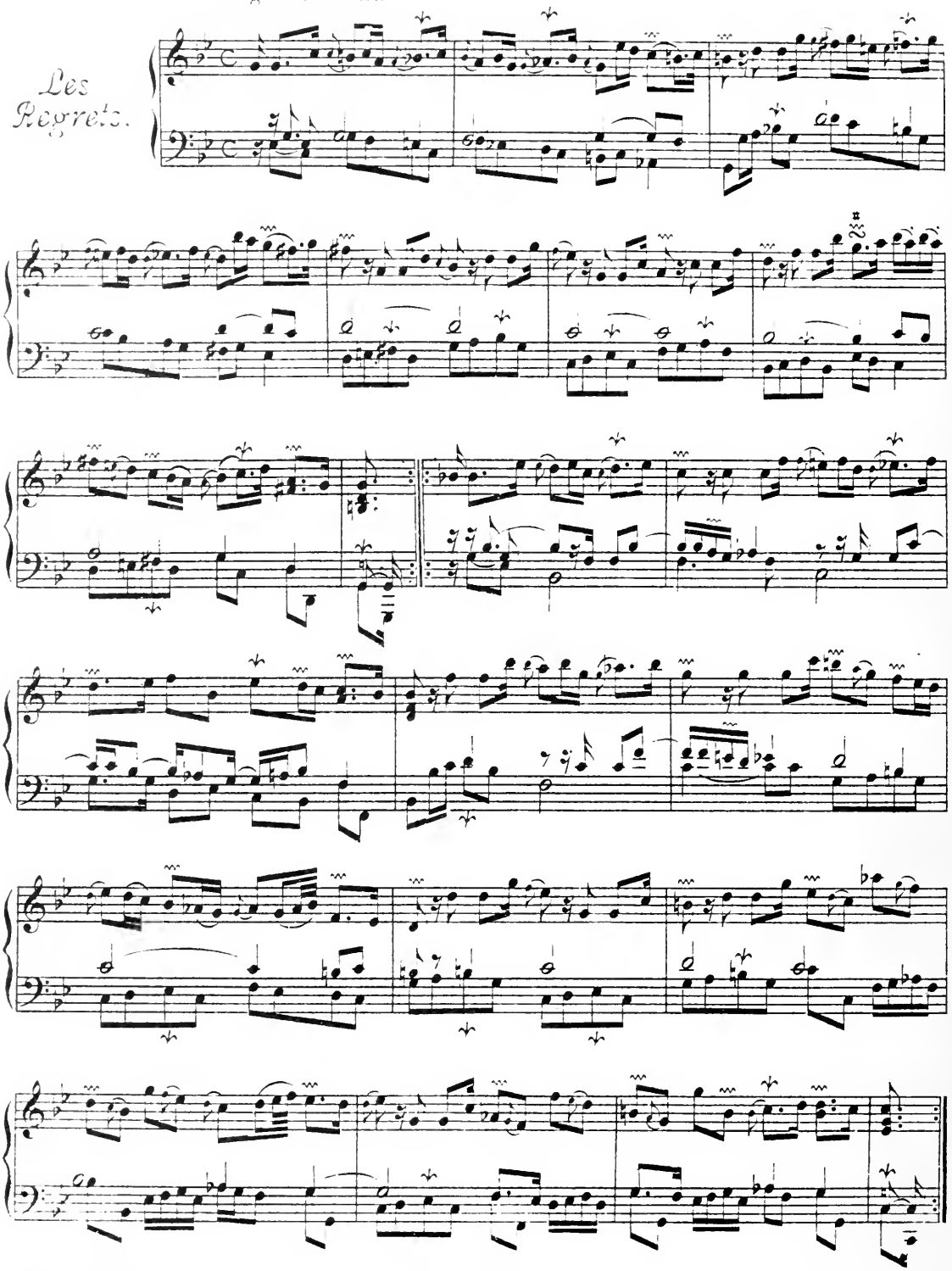
D'une légéreté modérée.

L'Espagnolette.



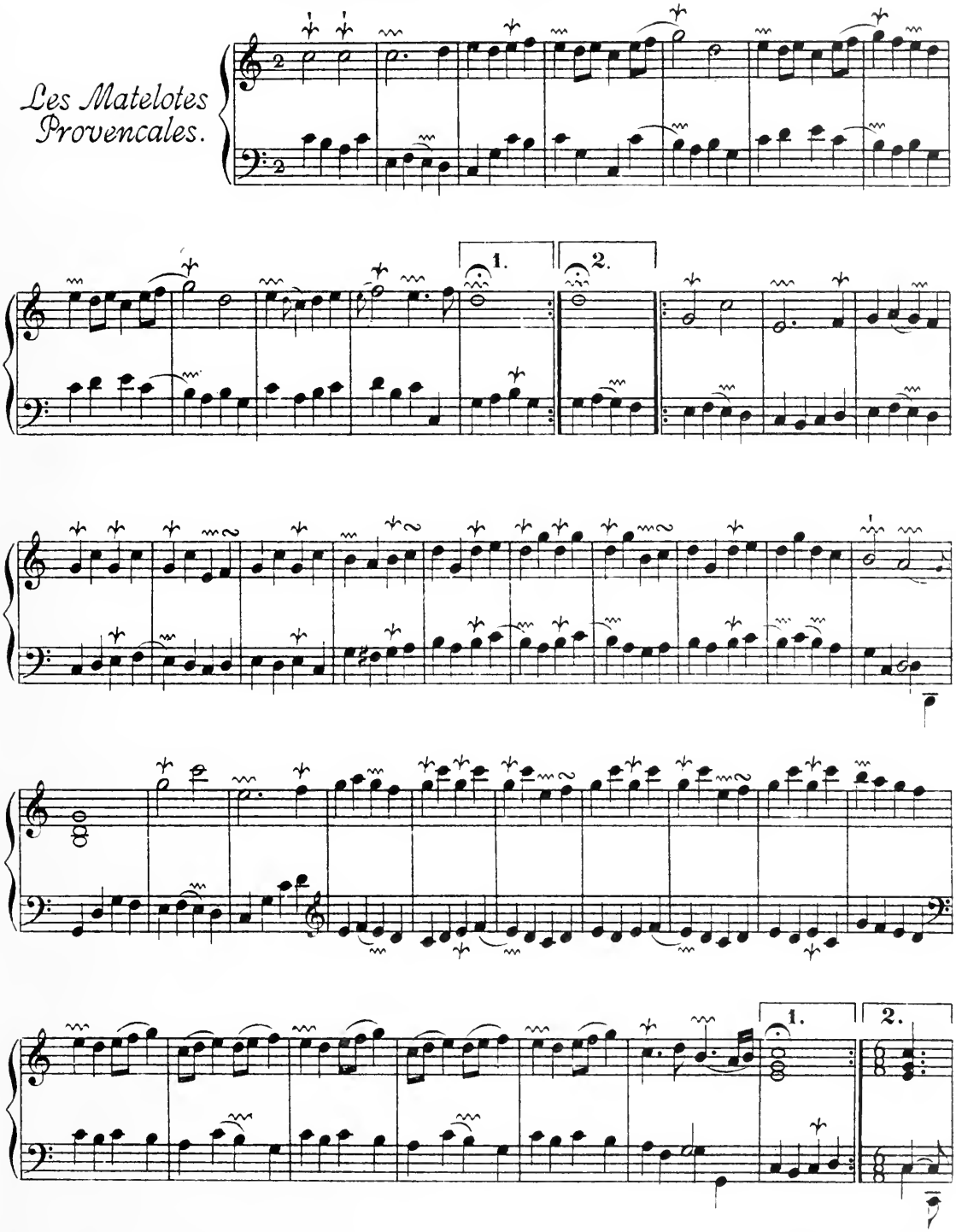
Languissamment.

Les Regrets.

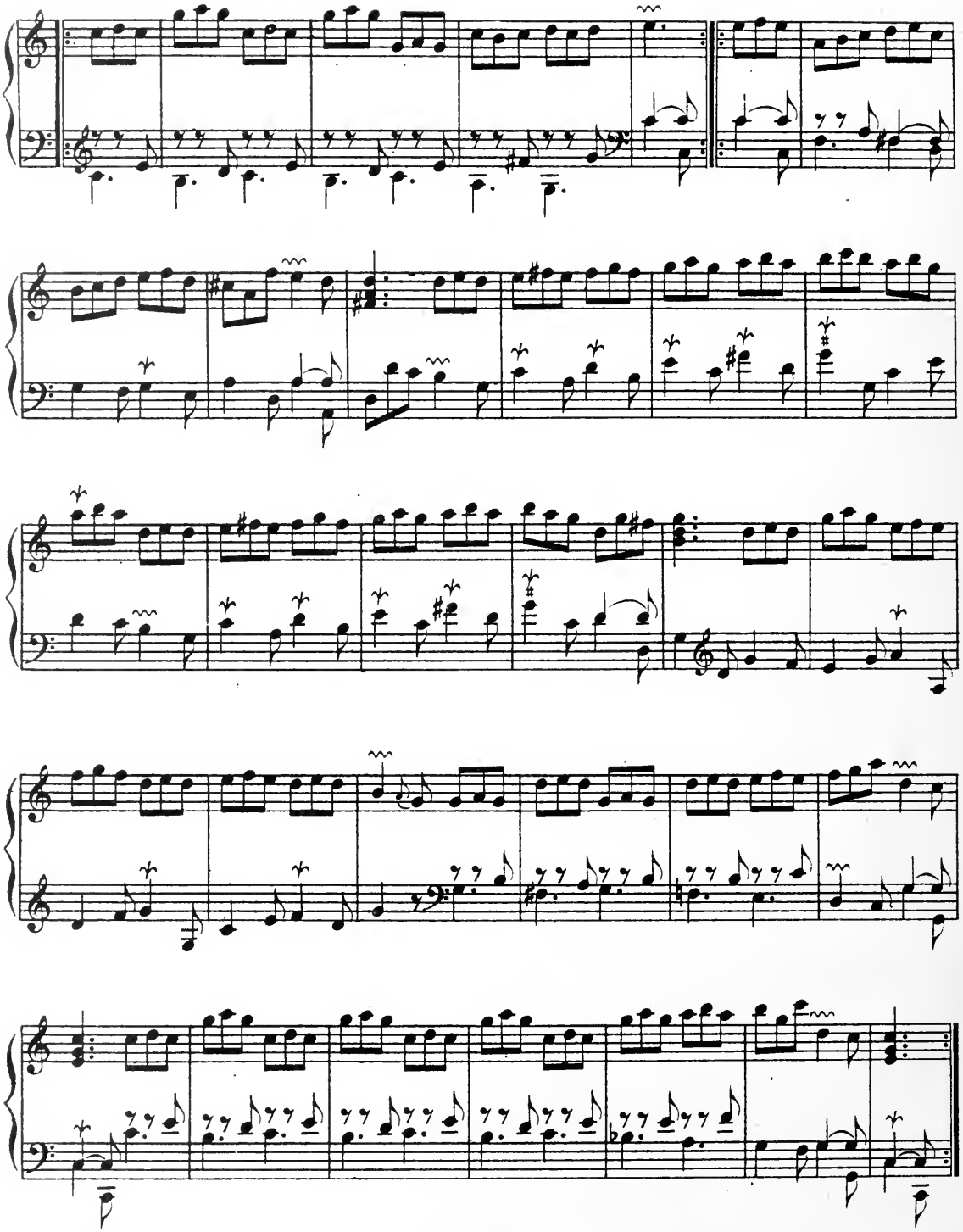


PREMIERE PARTIE. Gaÿement.

Les Matelotes Provencales.



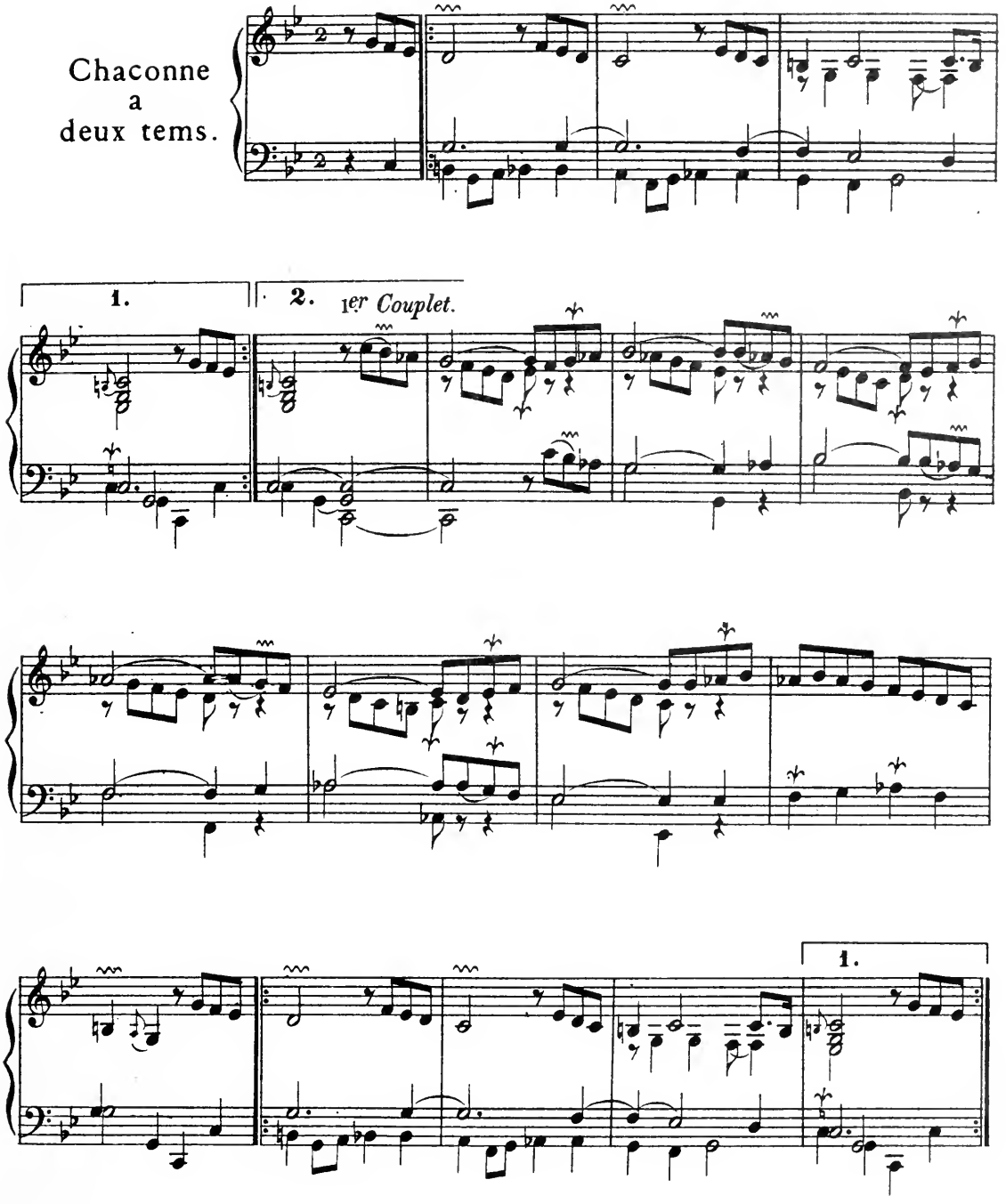
SECONDE PARTIE.

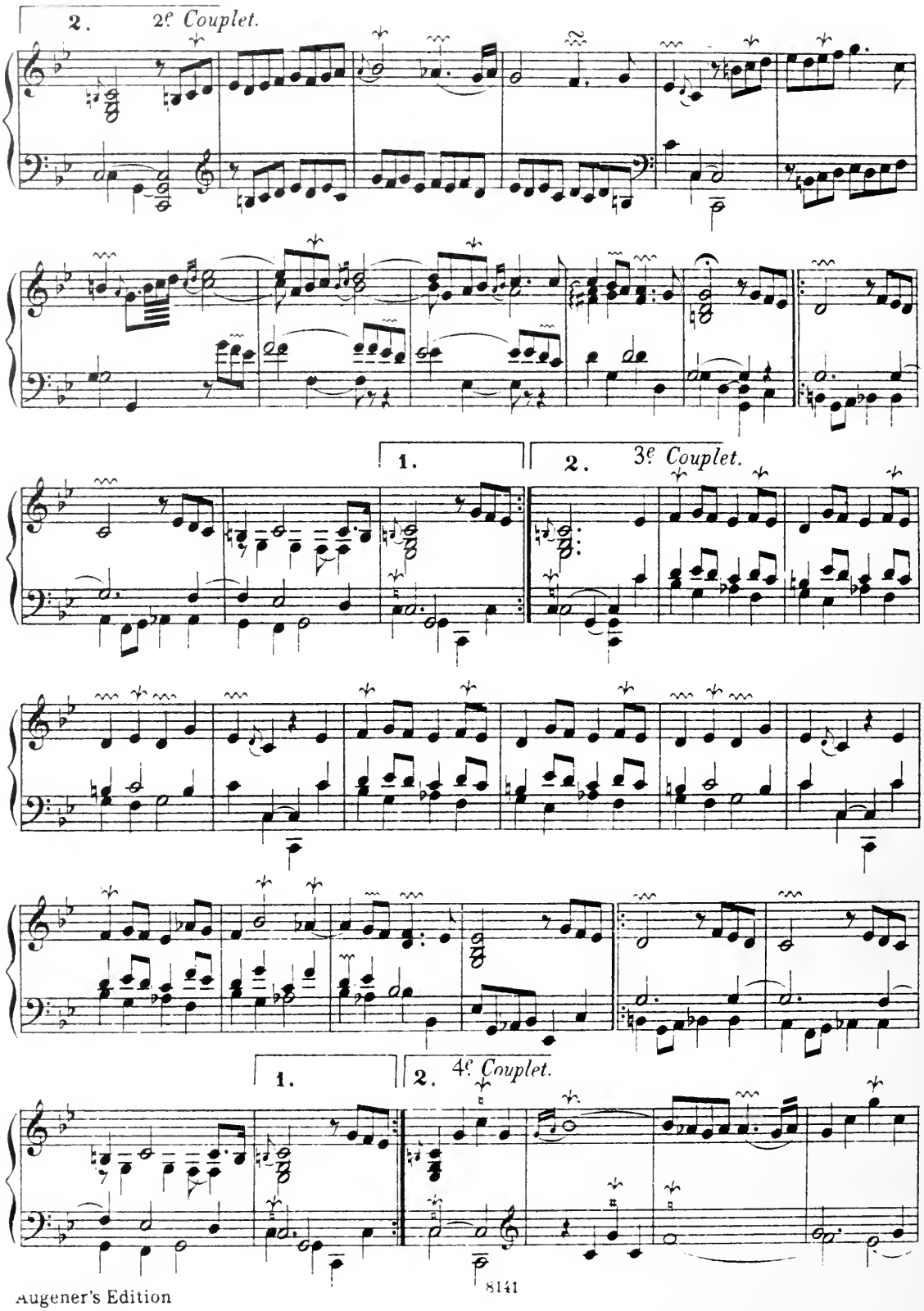


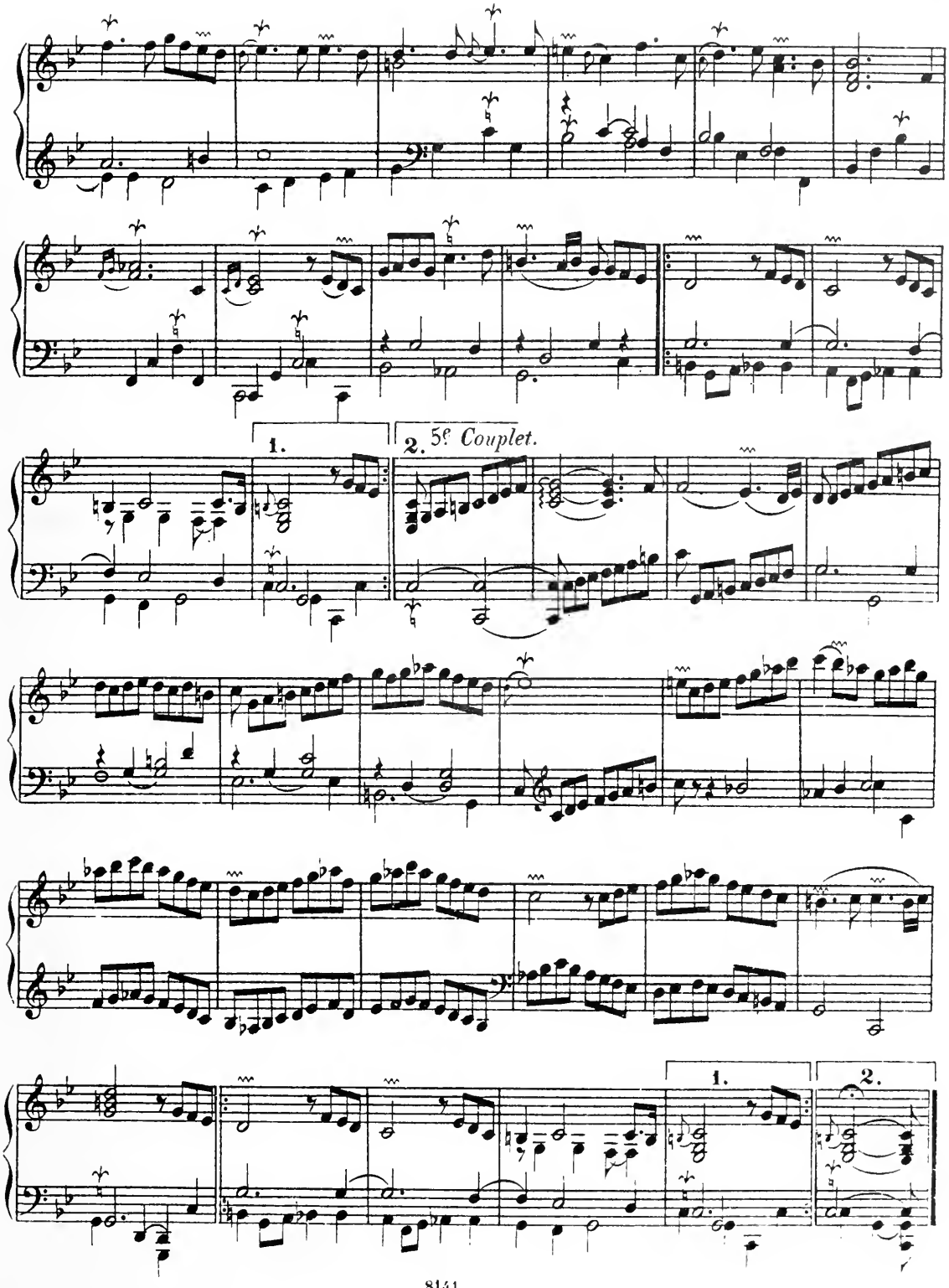
La Favorite.

RONDEAU Gravement sans lenteur.

Chaconne
a
deux tems.

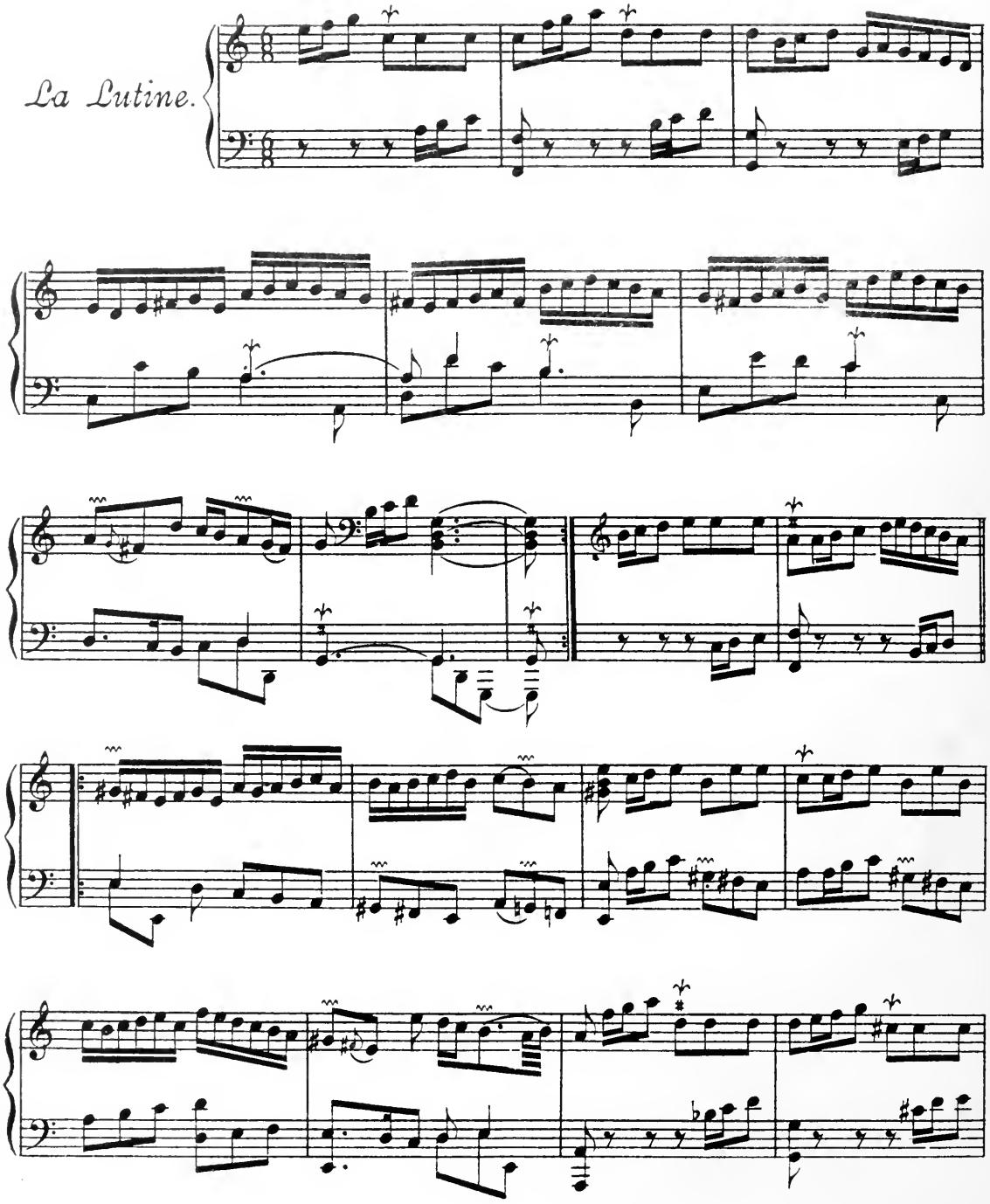


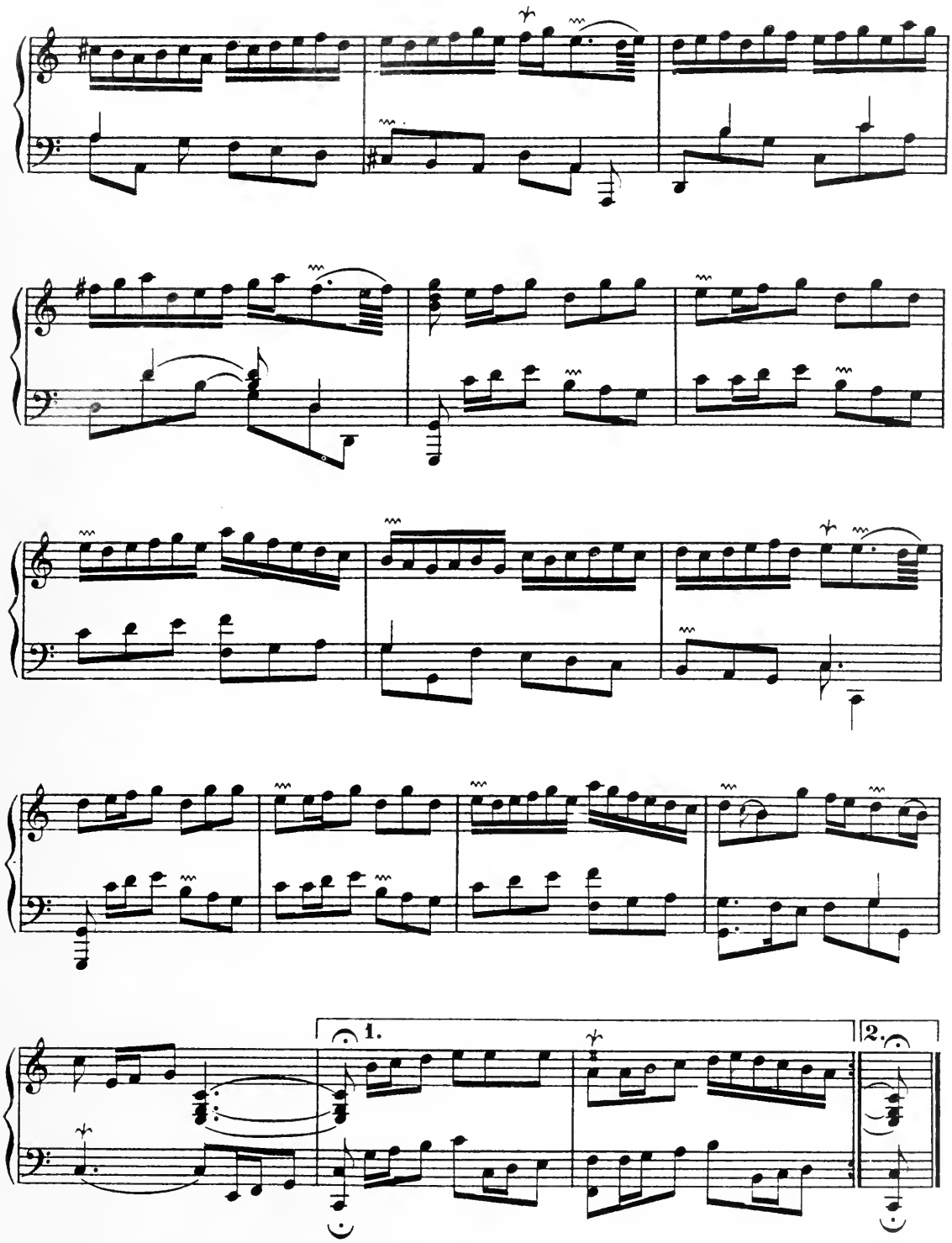

2.
2e Couplet.
1.
2.
3e Couplet.
1.
2.
4e Couplet.


1.
2. 5e Couplet.
1.
2.

Tres vivement, et marqué.

La Lutine.

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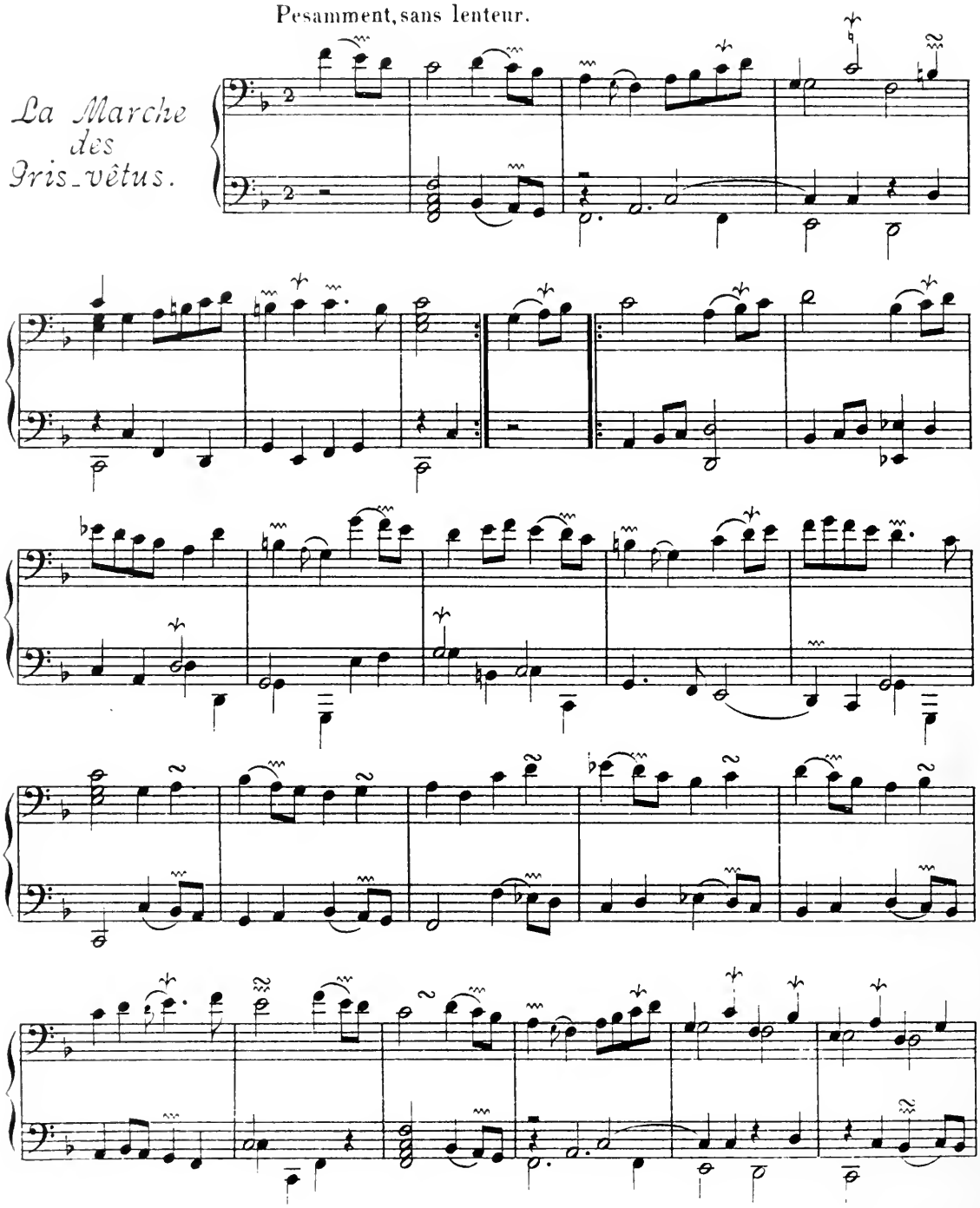
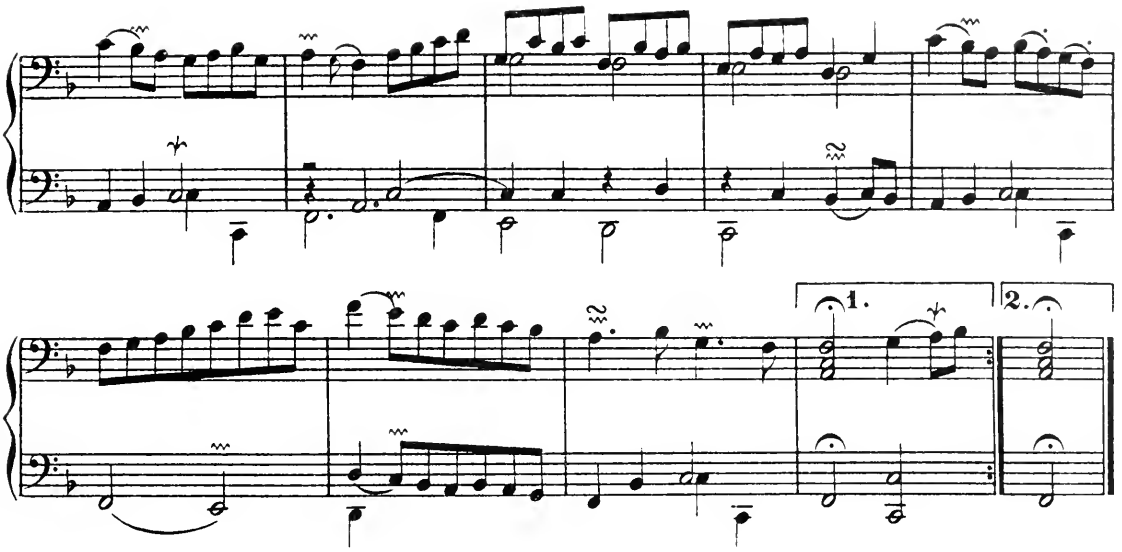
QUATRIÈME ORDRE.

Pesamment, sans lenteur.

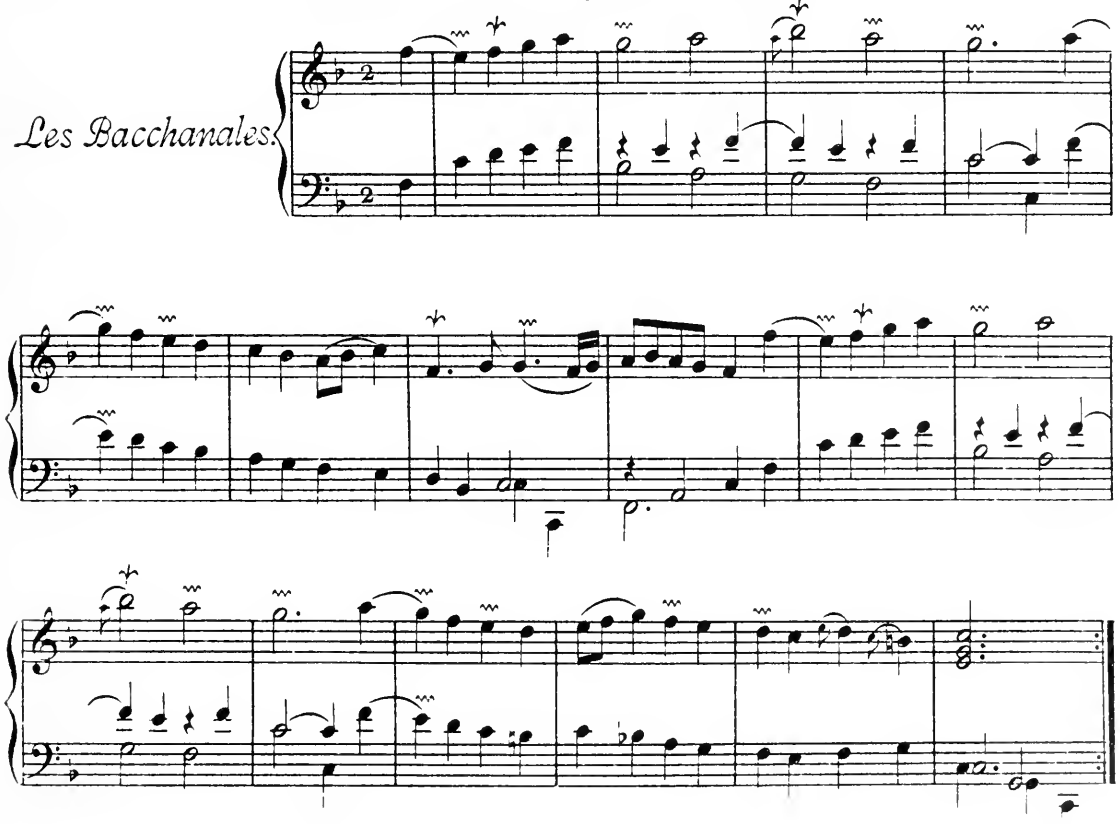
La Marche des Iris_vêtus.

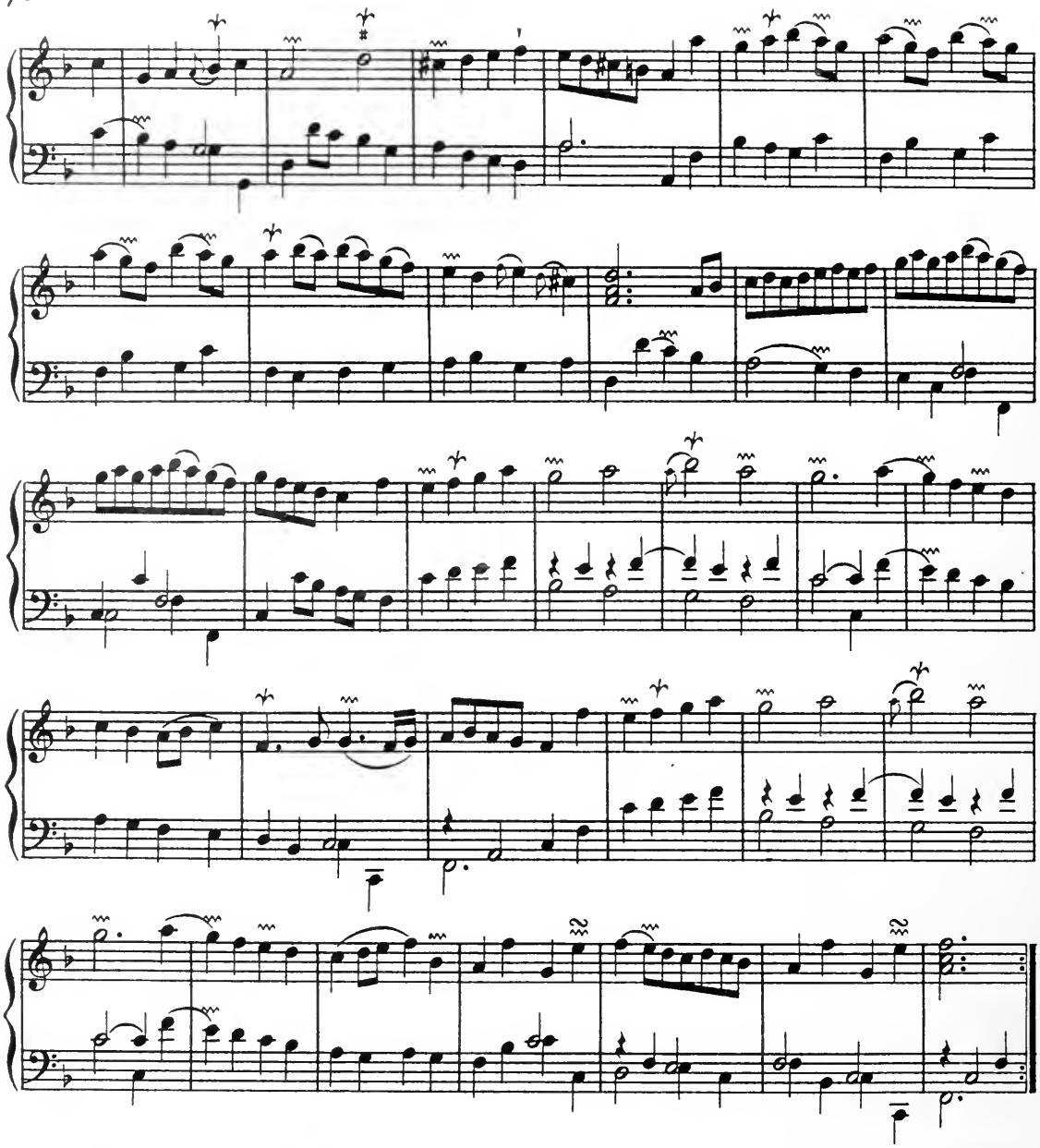




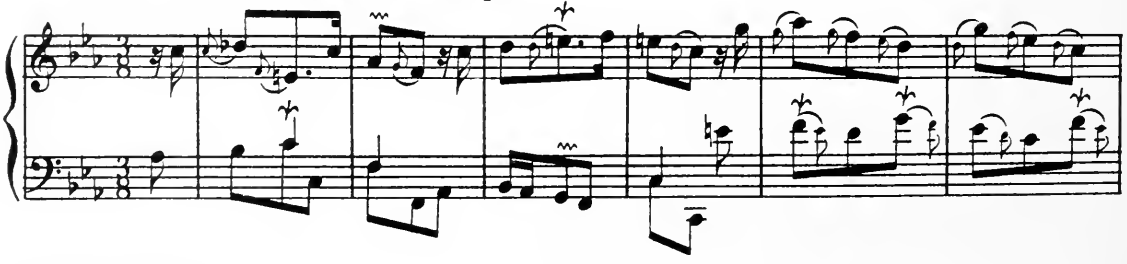
PREMIERE PARTIE. *Enjoüemens Bachiques.*

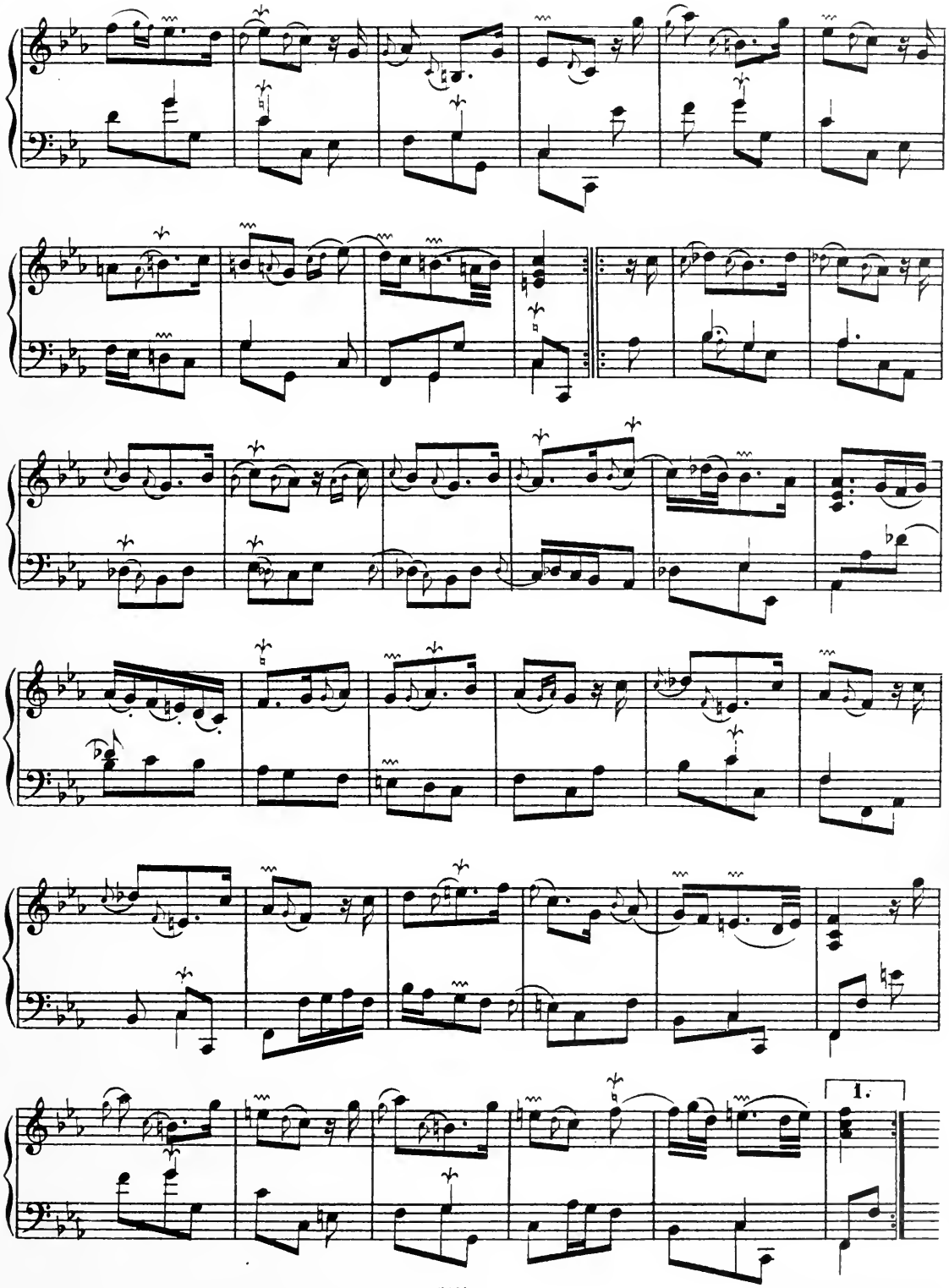
Les Bacchanales.





SECONDE PARTIE. *Tendresses Bachiques.*

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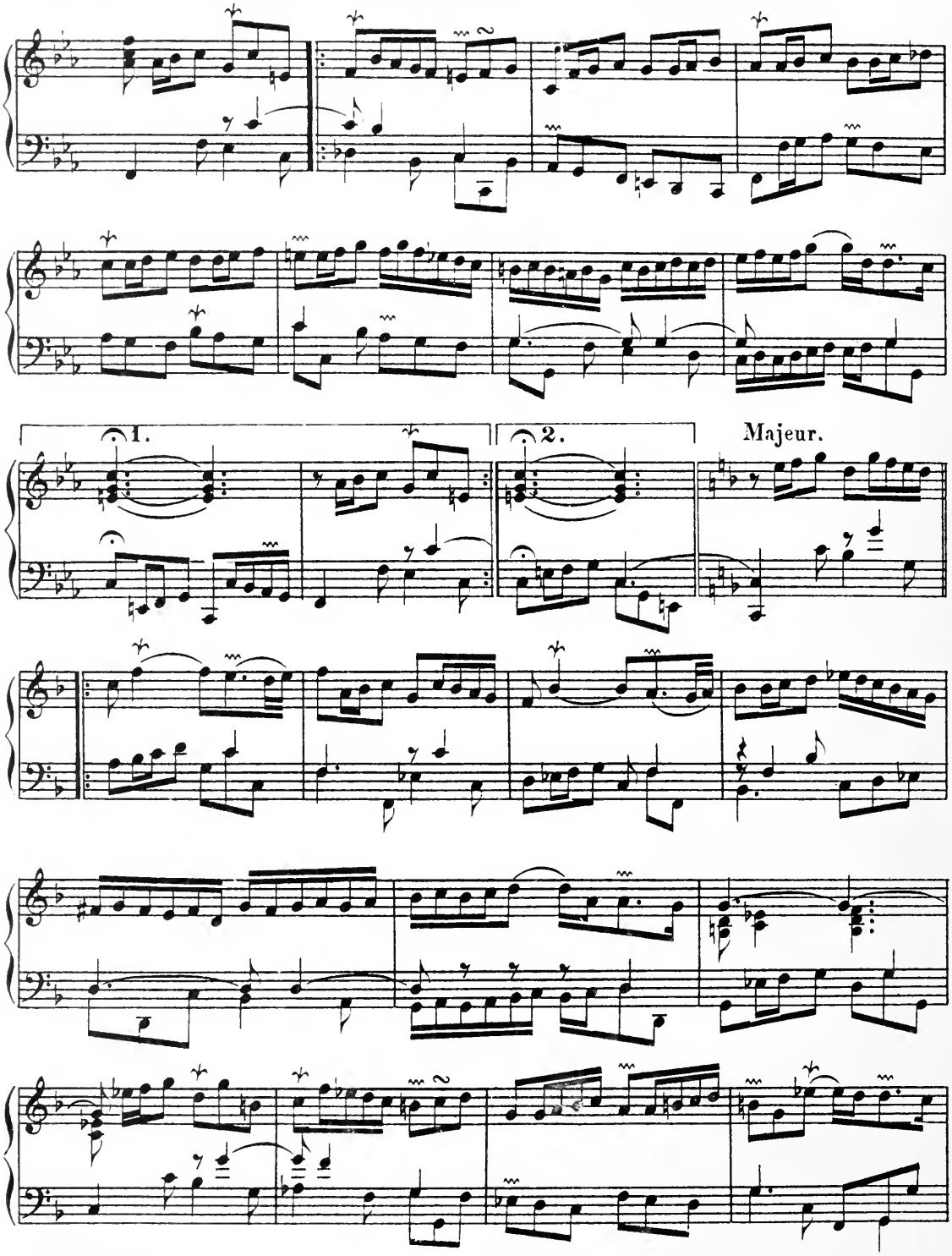
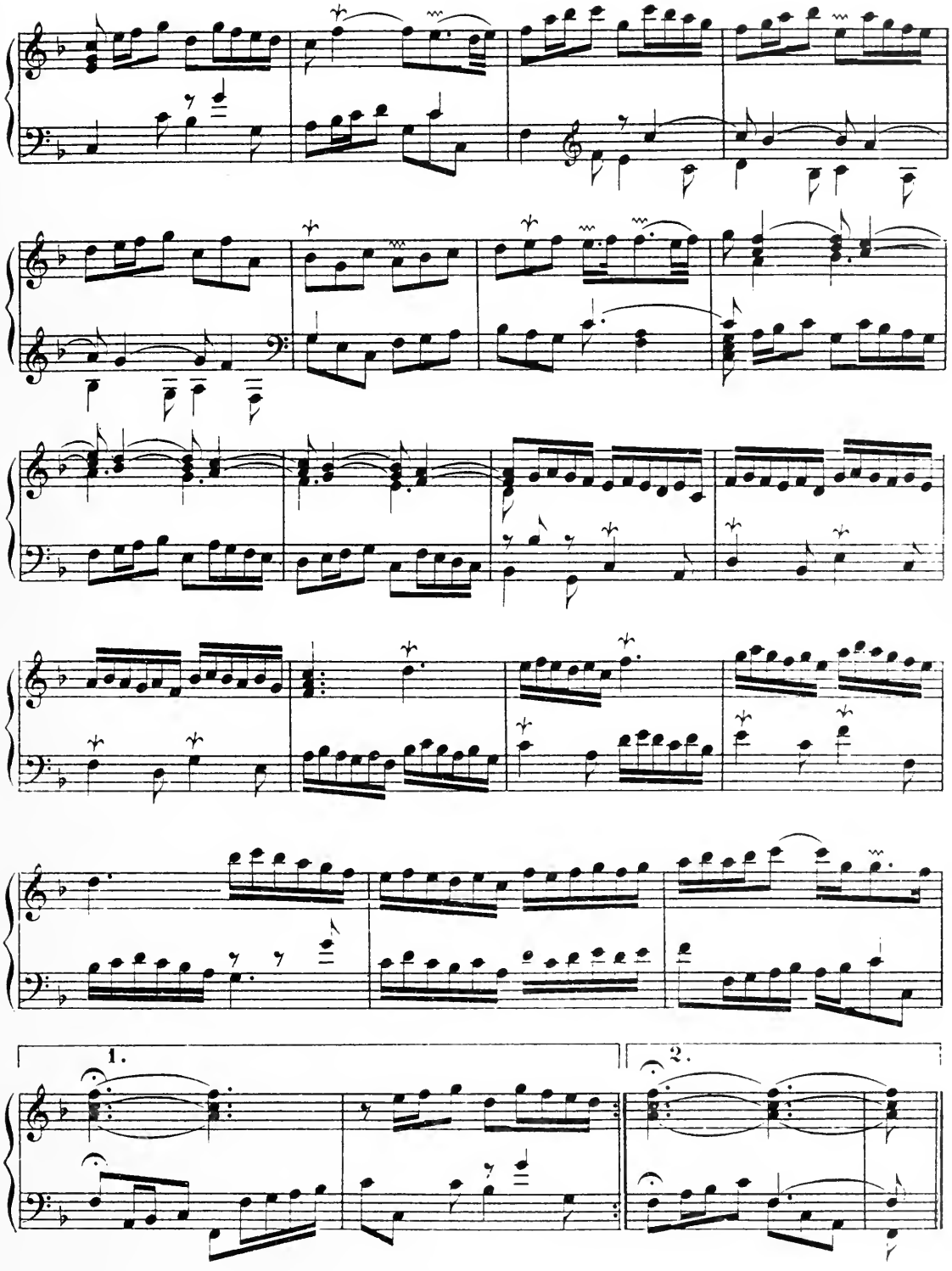
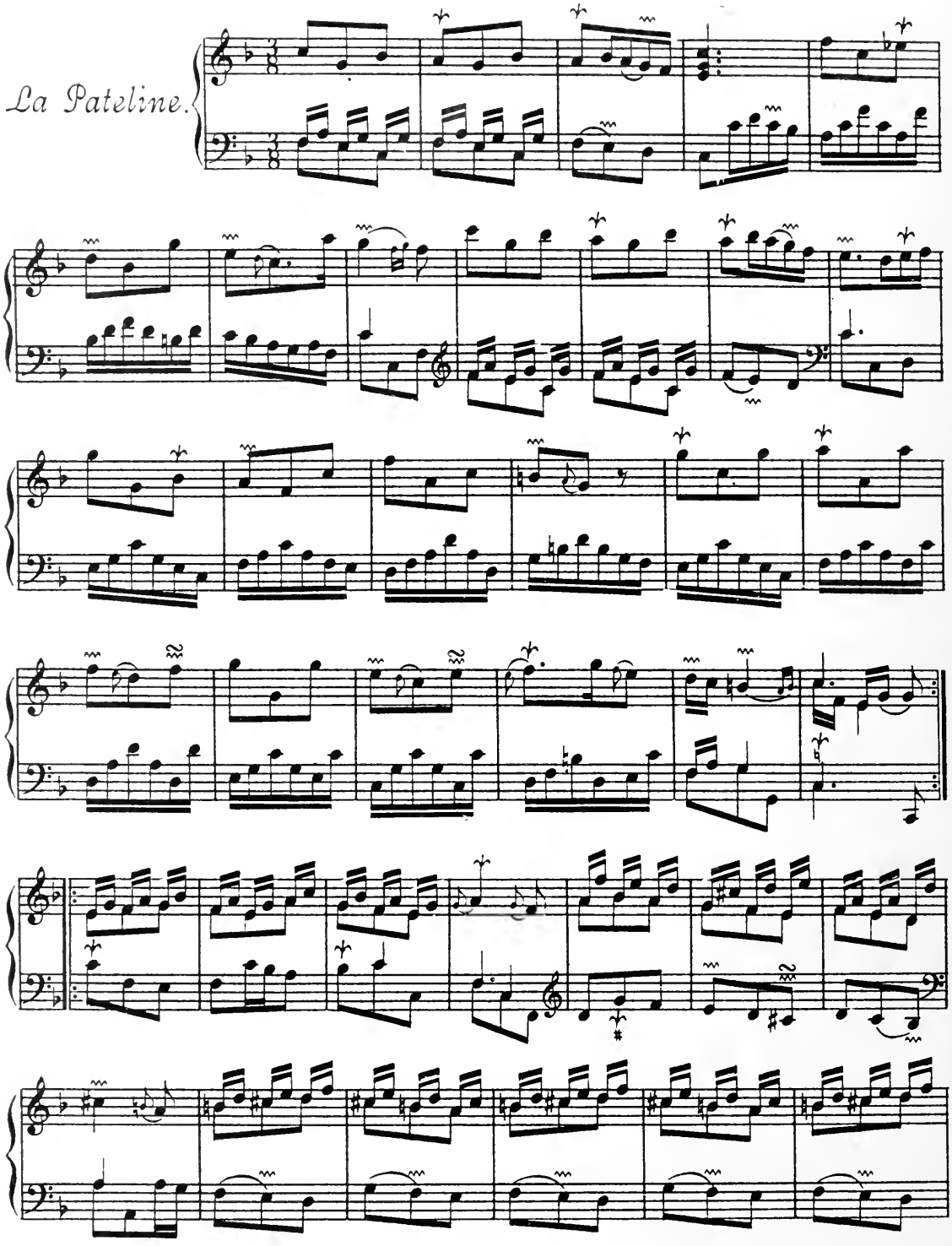
TROISIÈME ET DERNIERE PARTIE DES BACCHANALES. *Fureurs Bachiques.*

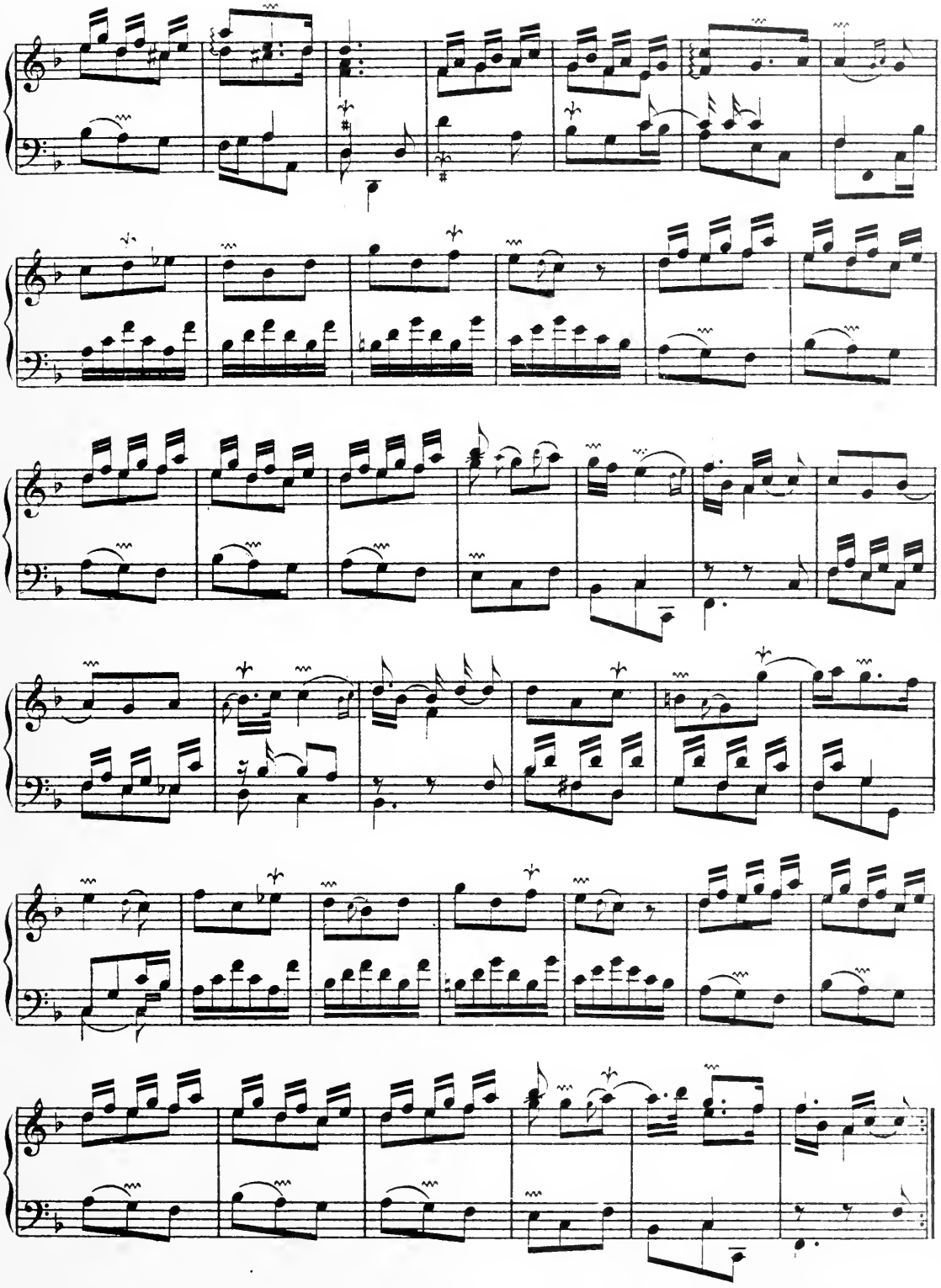



1.
2.

Gracieusement.

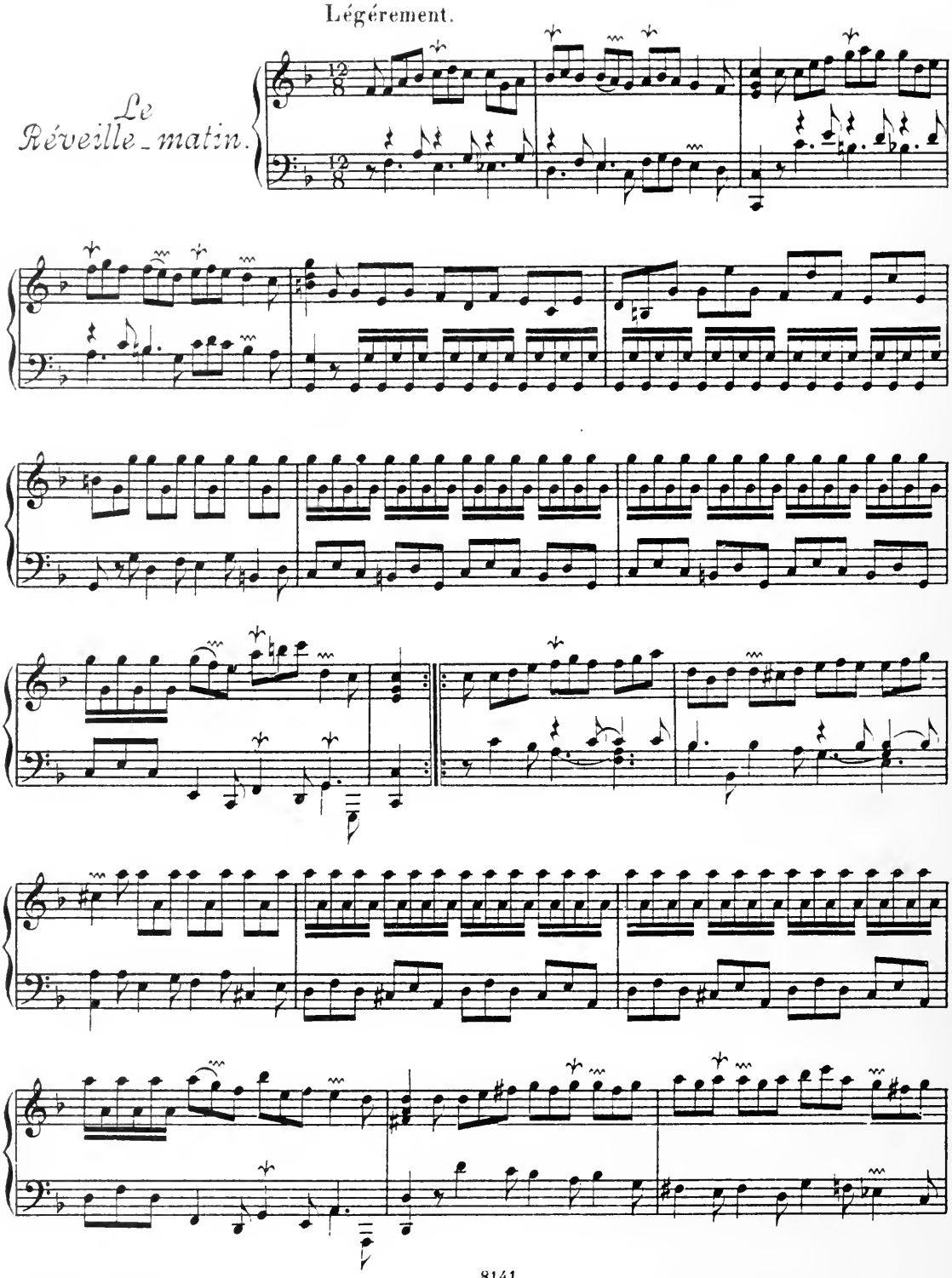
La Pateline.

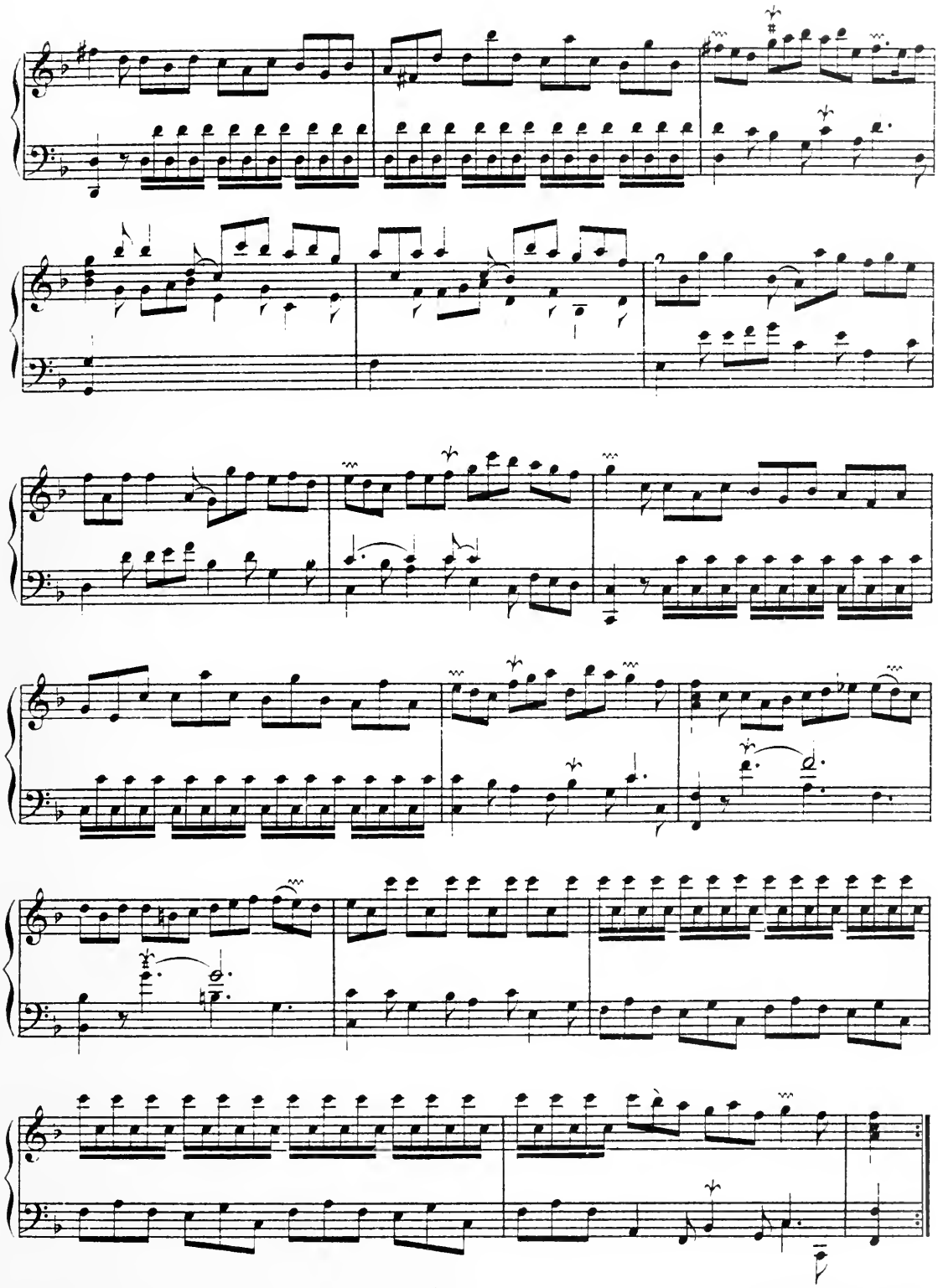




Légérement.

Le Réveille-matin.



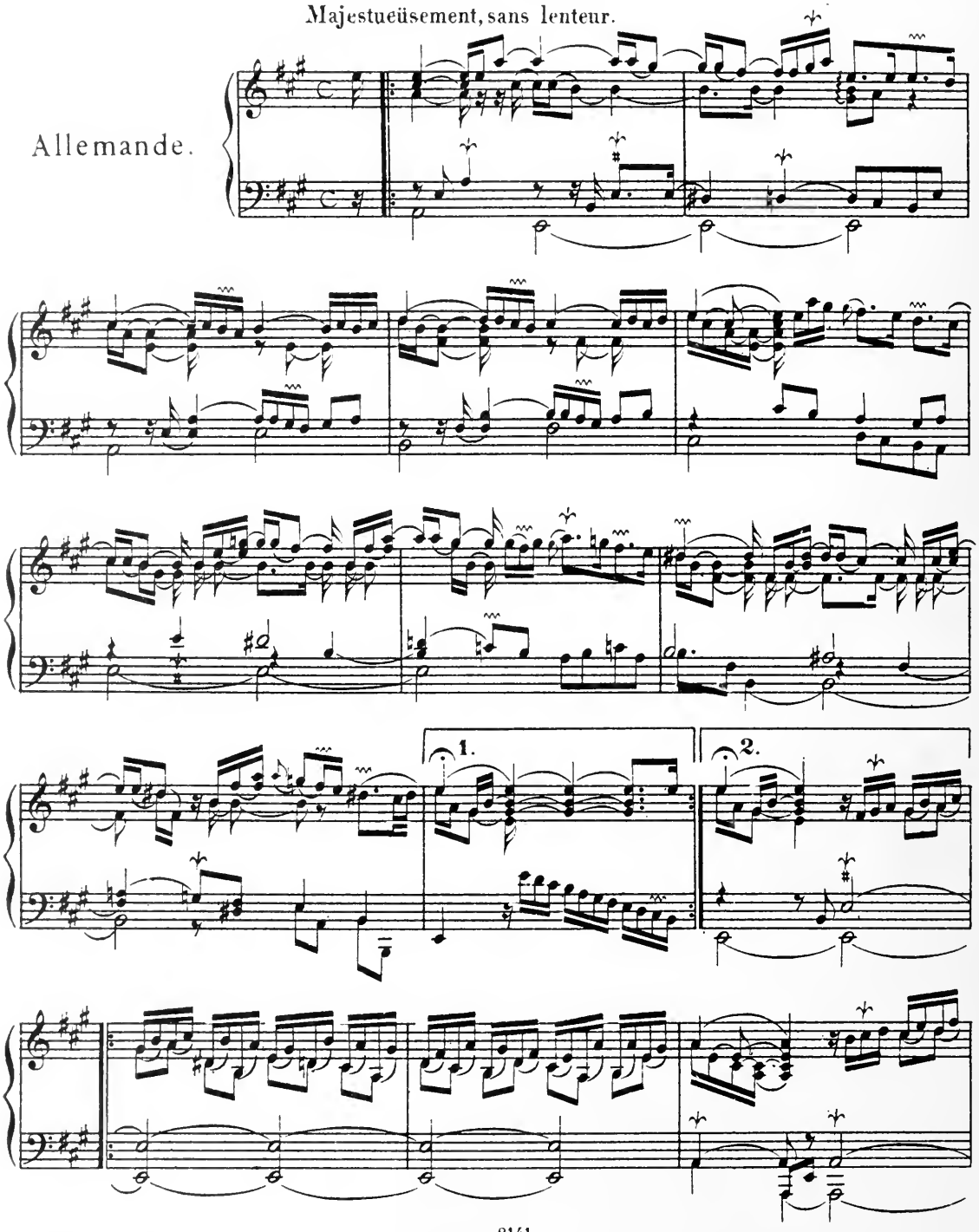


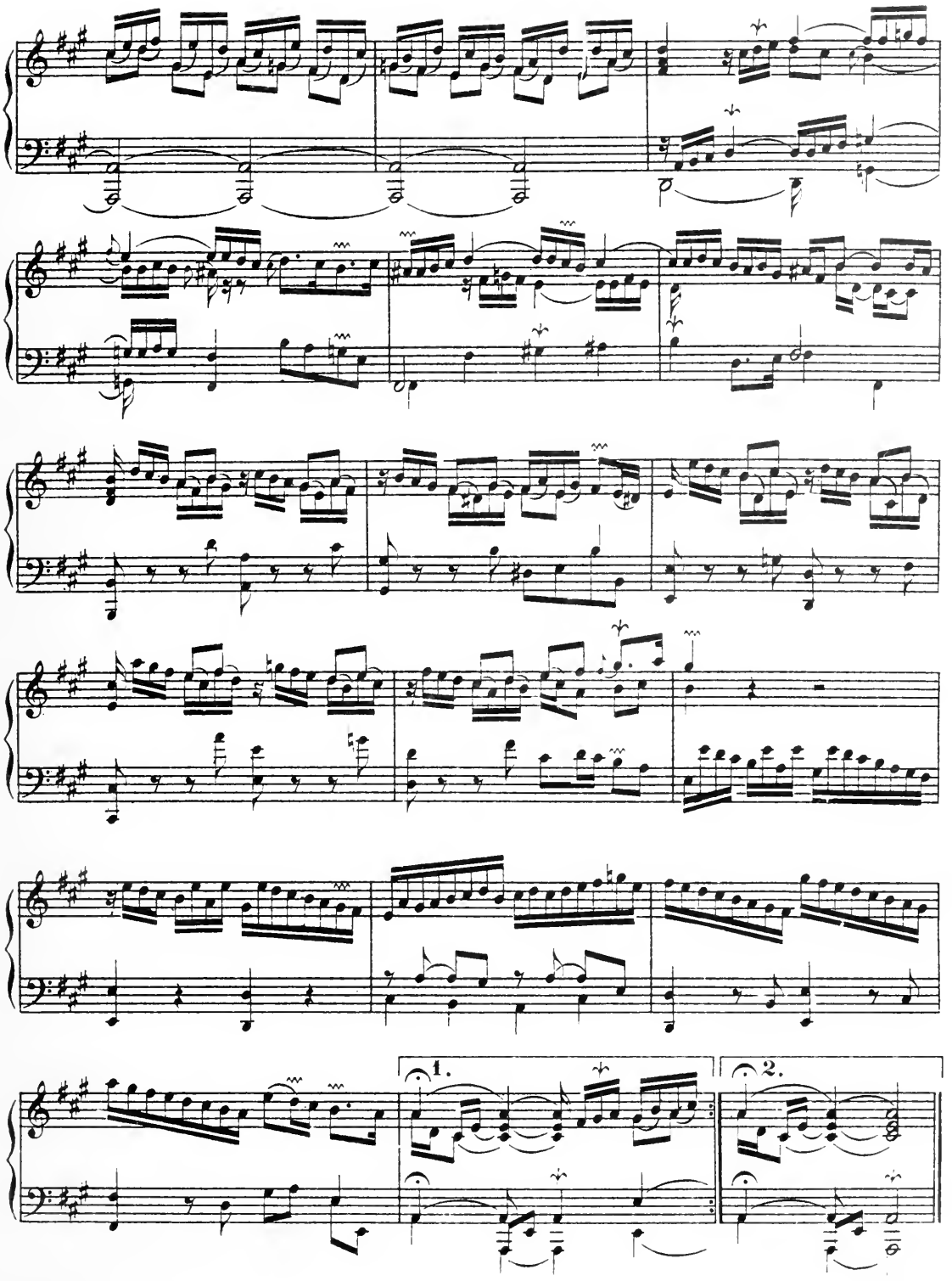
CINQUIÊME ORDRE.

La Logivière.

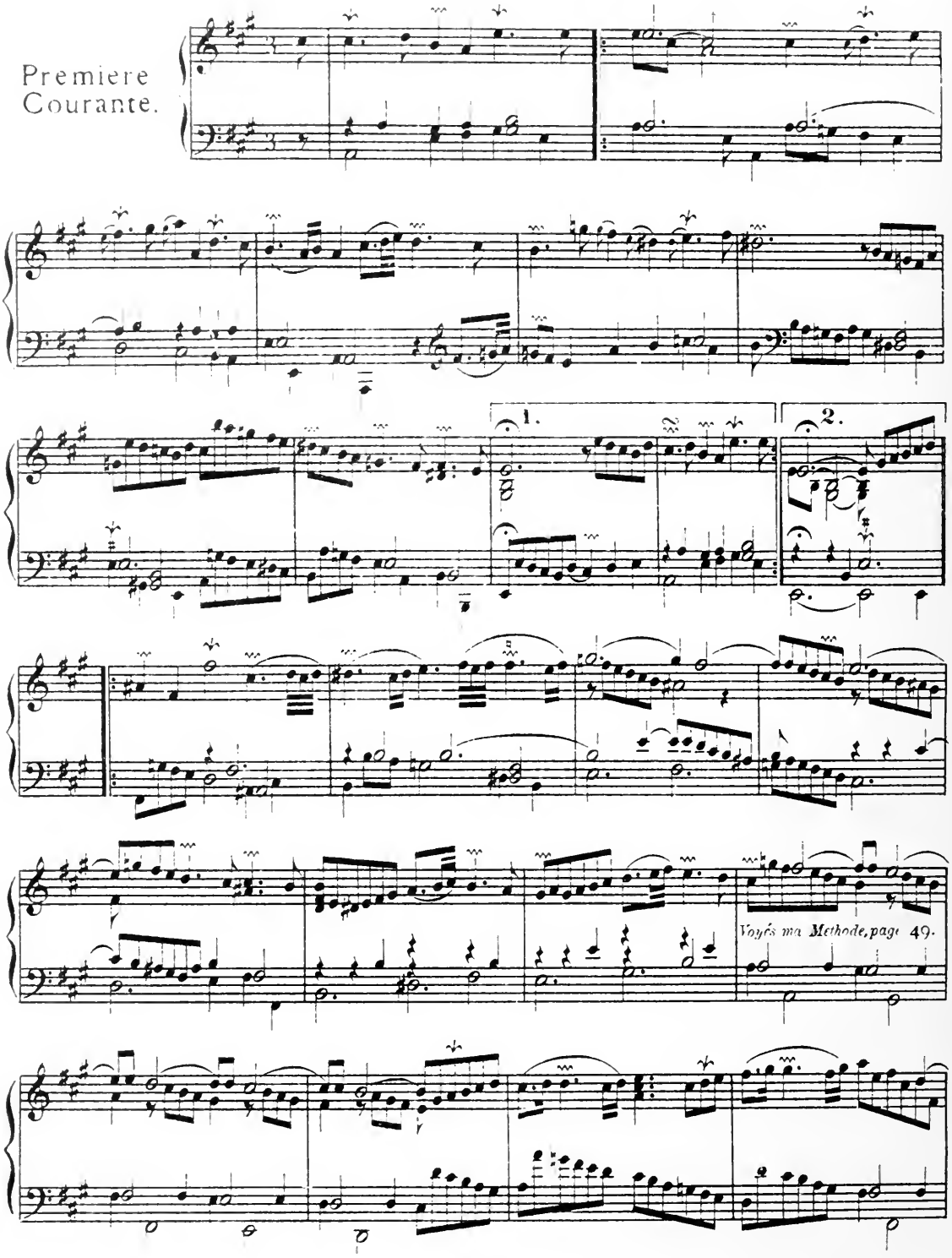
Majestueüsement, sans lenteur.

Allemande.




1.
2.

Premiere
Courante.



1. 2.

Seconde
Courante.

1.

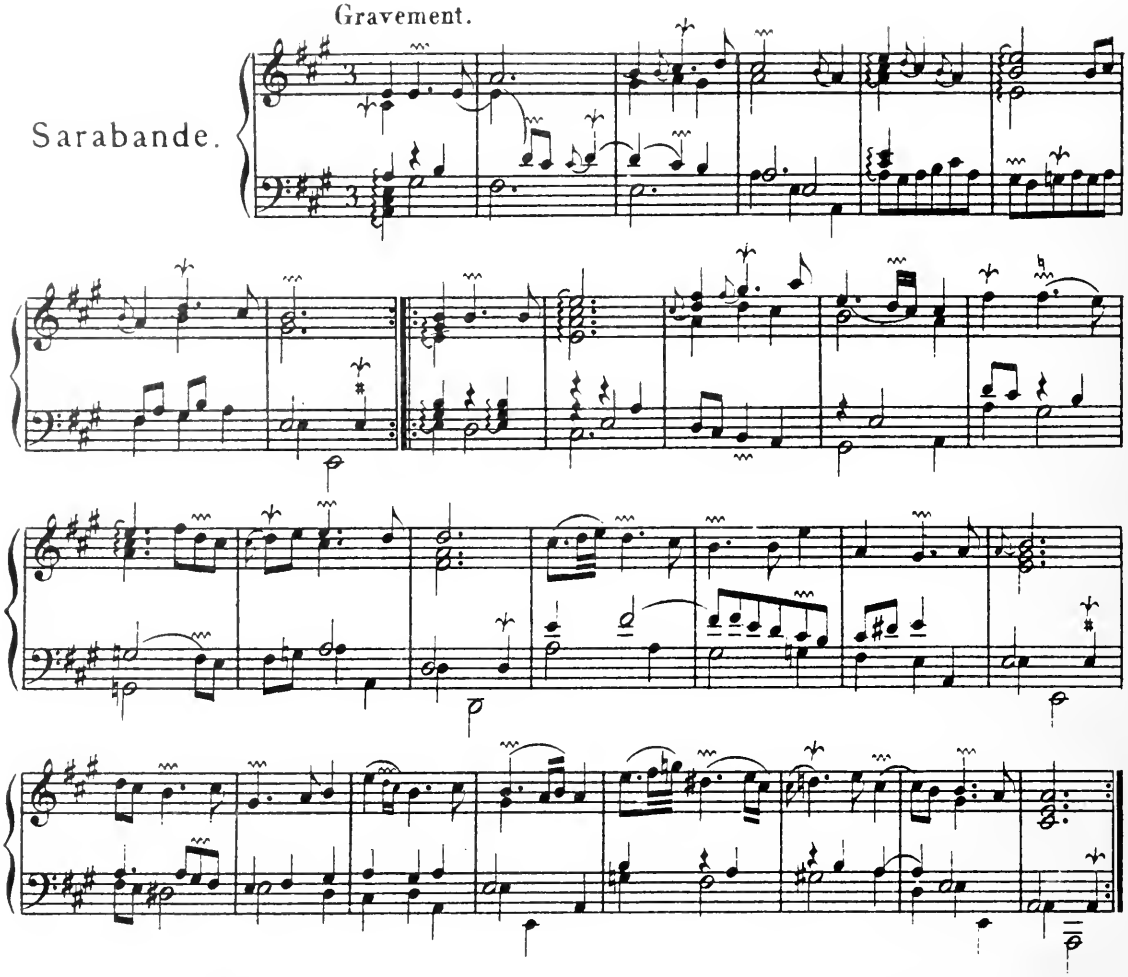
2.

1. 2.

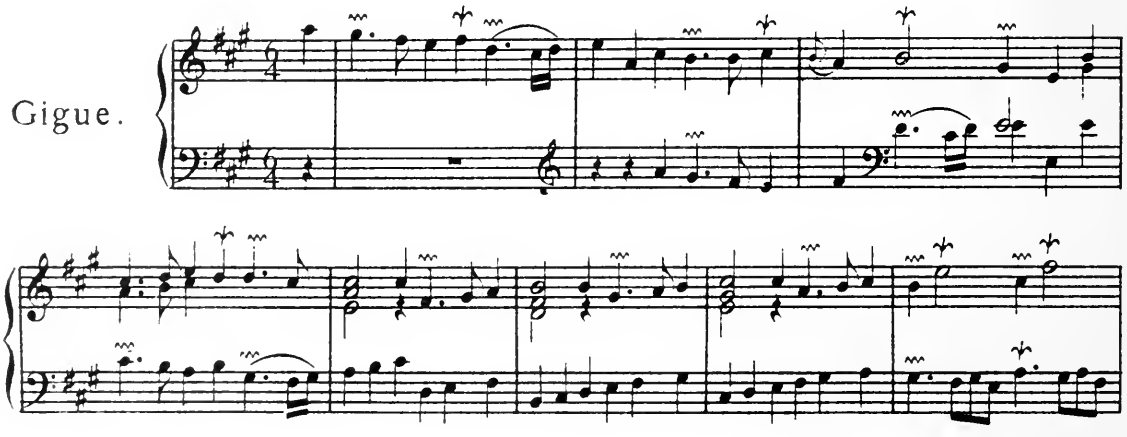
La Dangereuse.

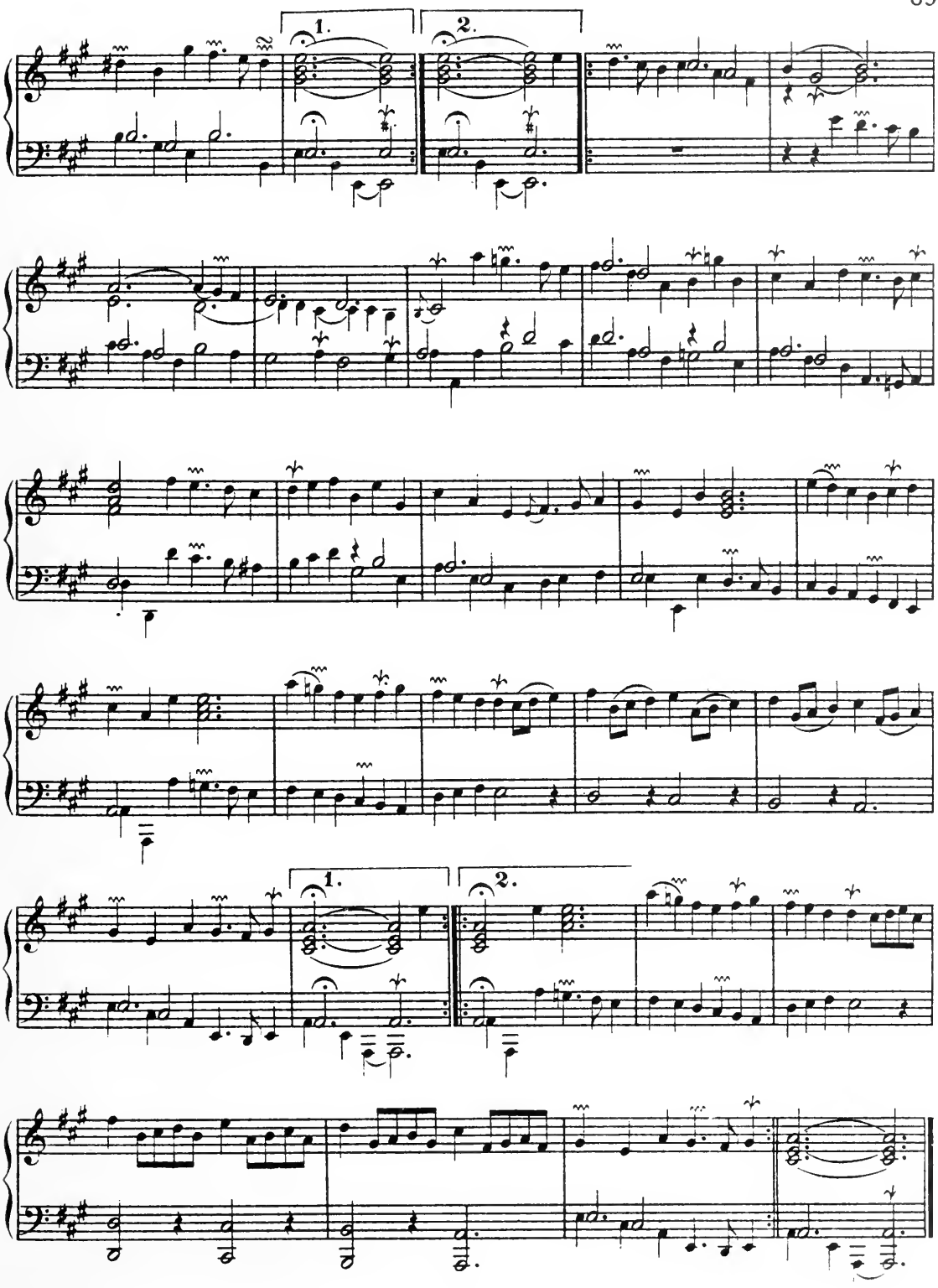
Gravement.

Sarabande.



Gigue.

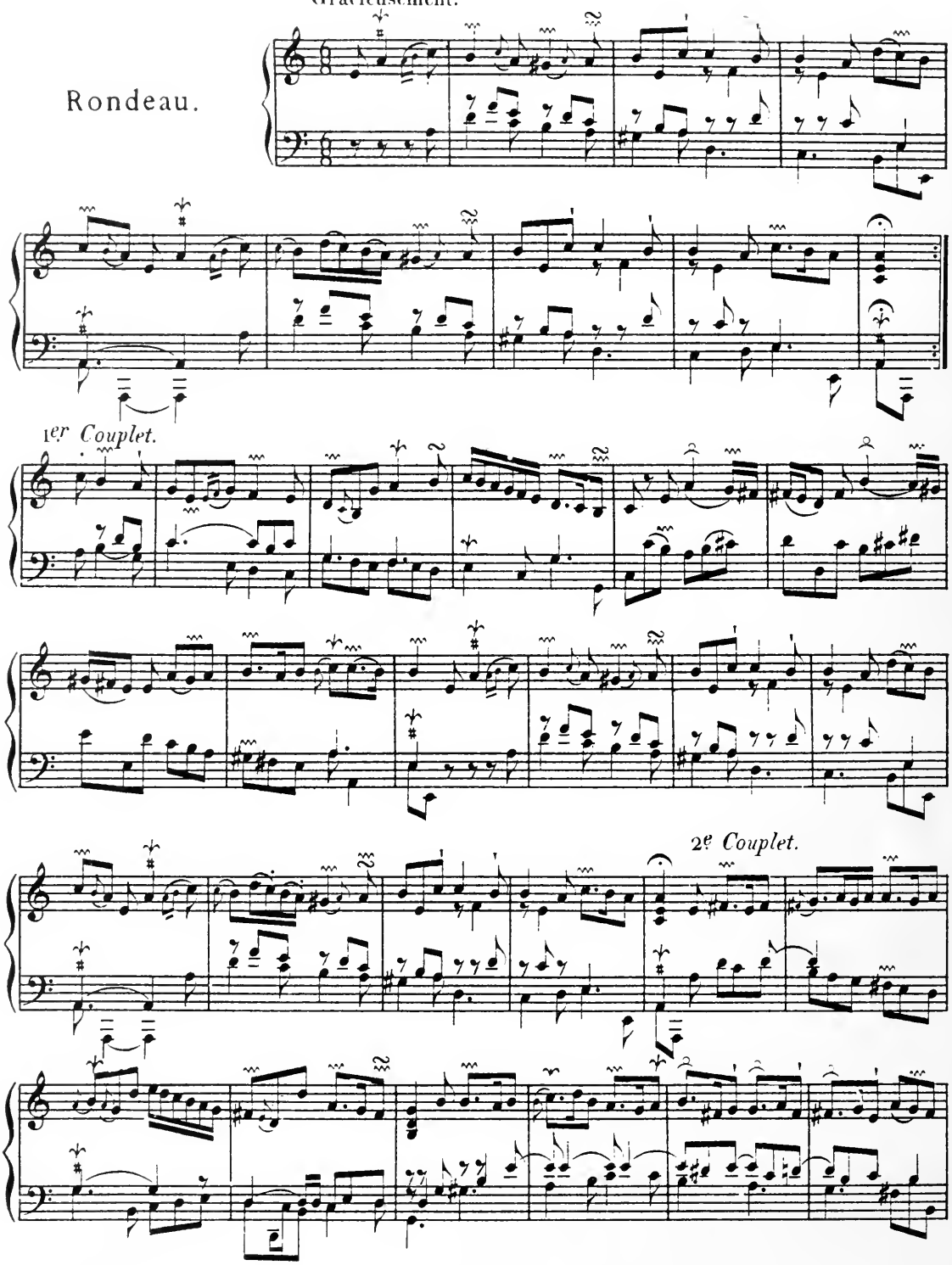


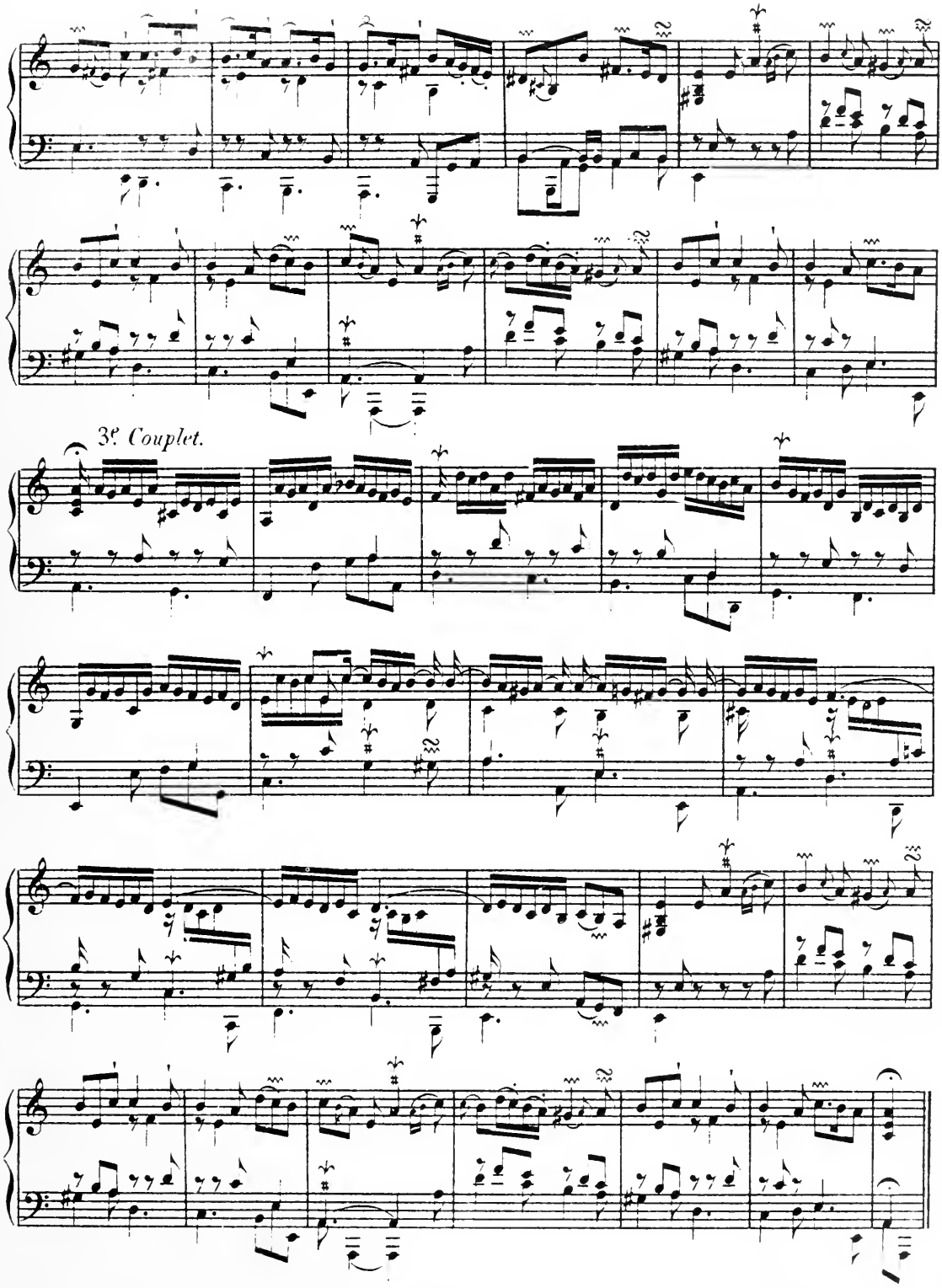

1.
2.
1.
2.

La Tendre Fanchon.

Gracieusement.

Rondeau.



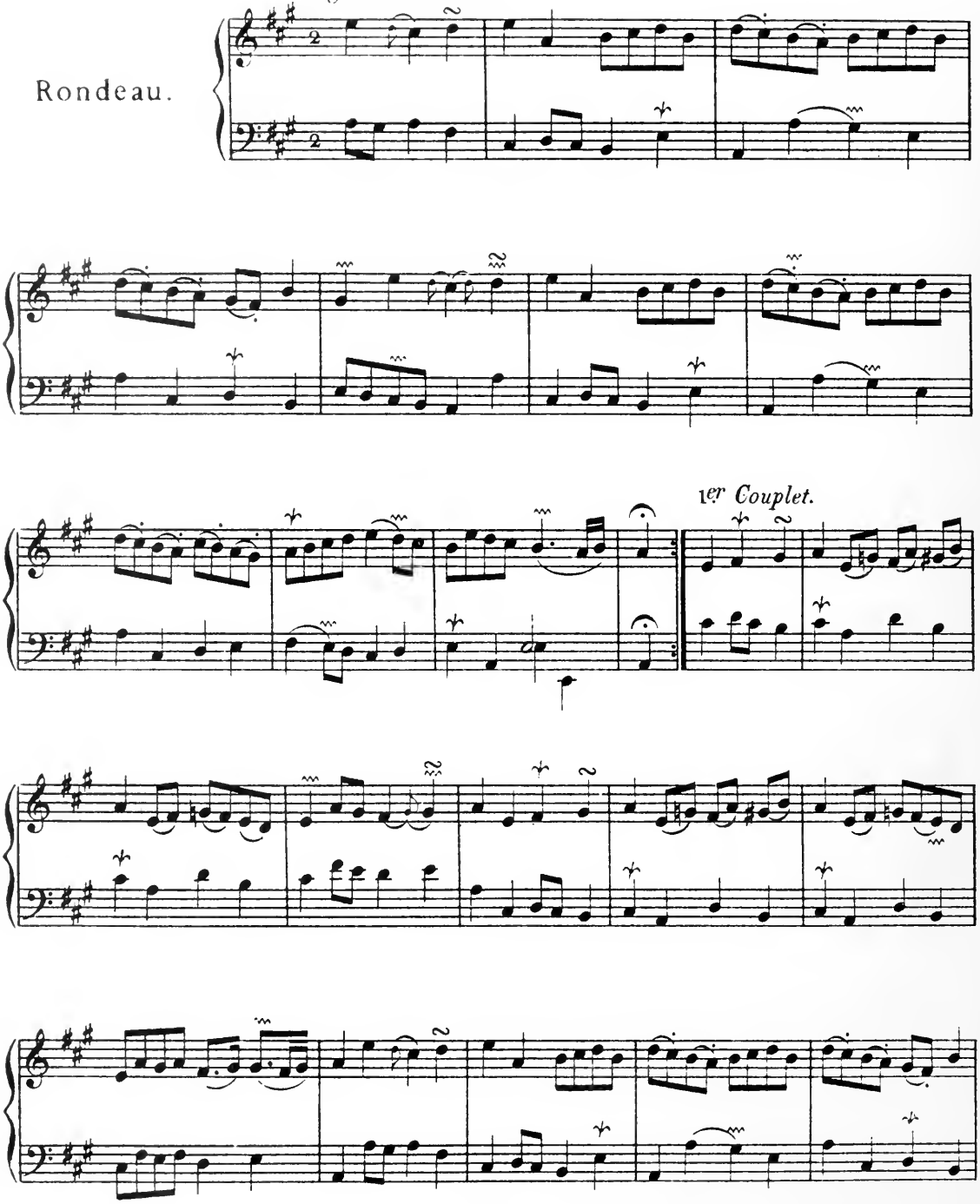

3e Couplet.

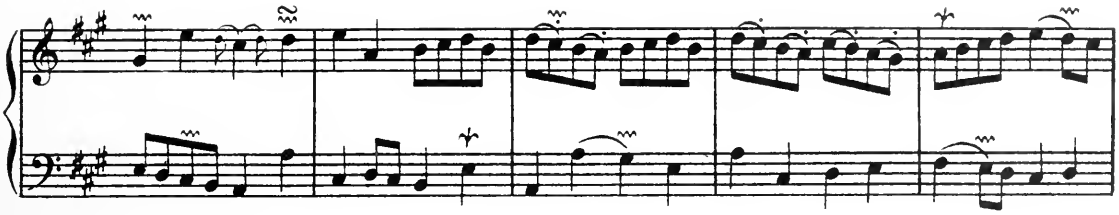
La Badine.

RONDEAU.

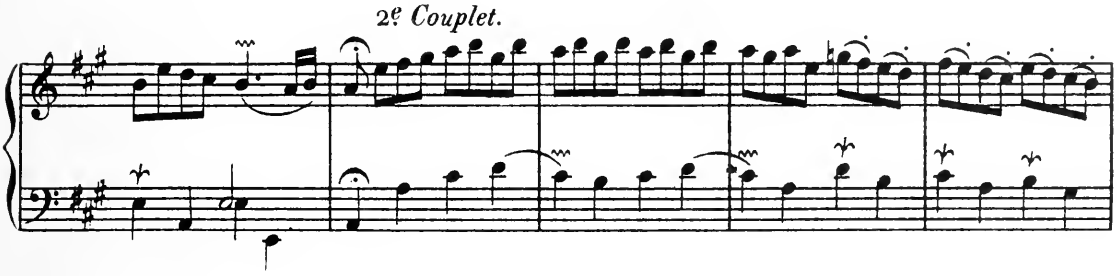
Légérement et flaté.

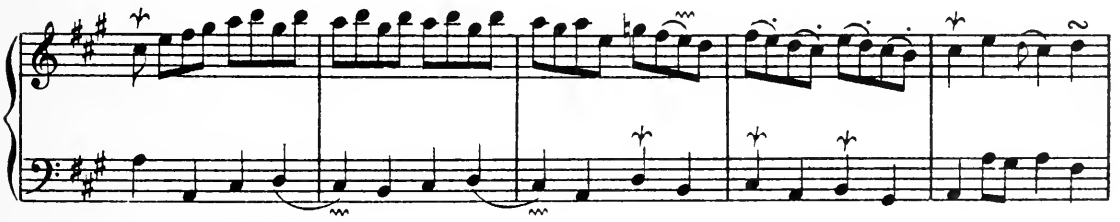
Rondeau.

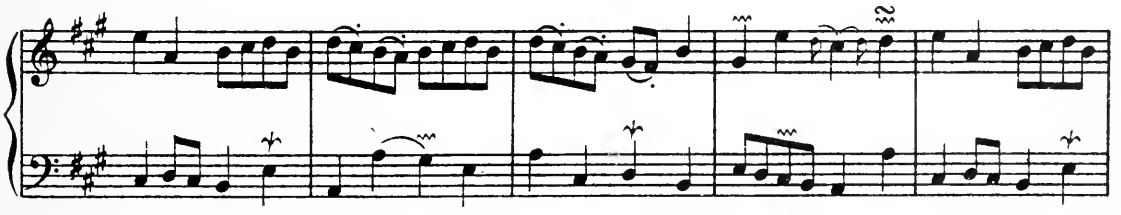


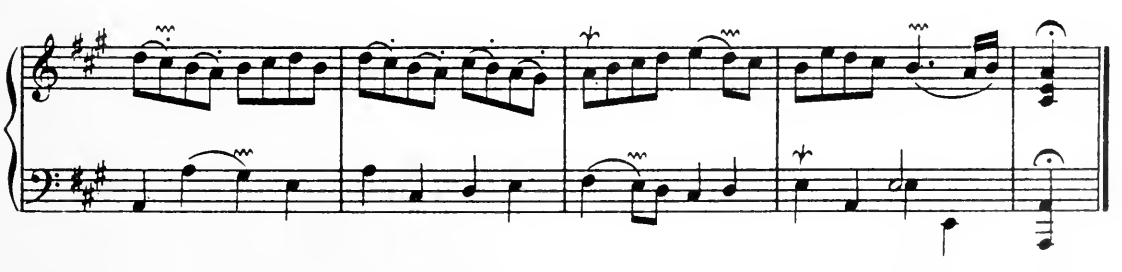


2e Couplet.





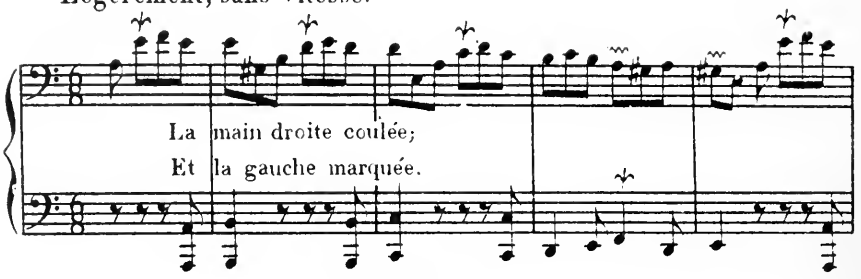




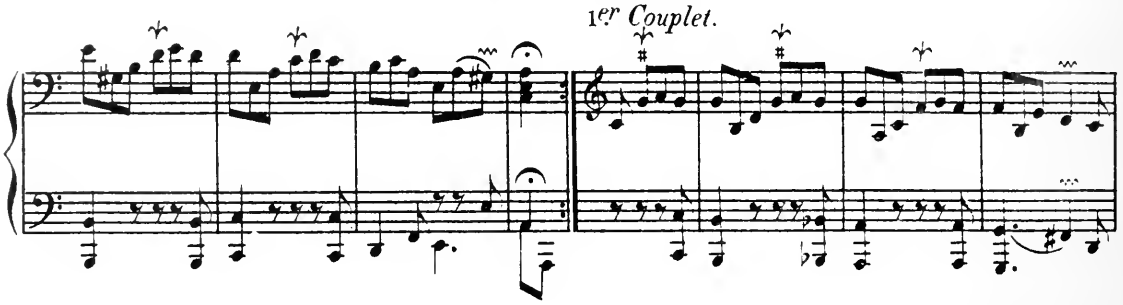
La Bandoline.

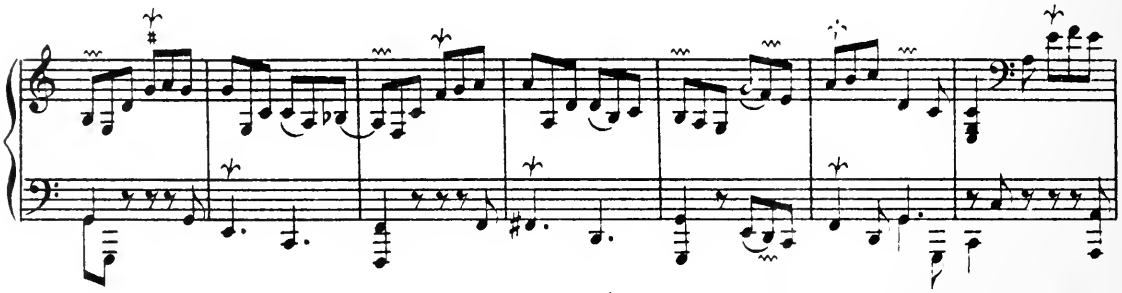
Légérement, sans vitesse.

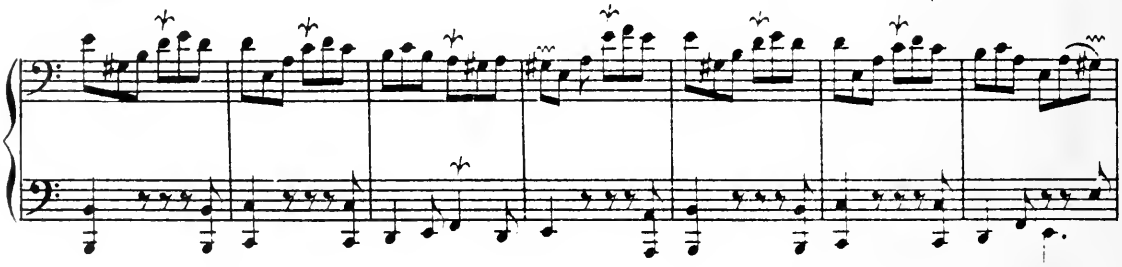
Rondeau.



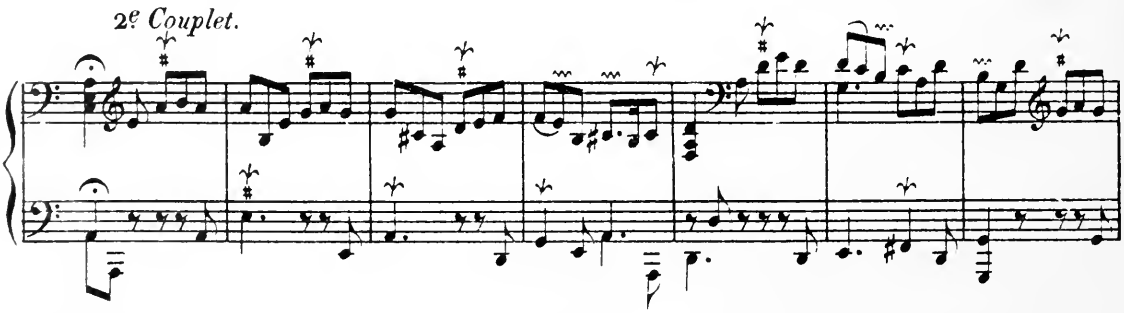
1er *Couplet.*

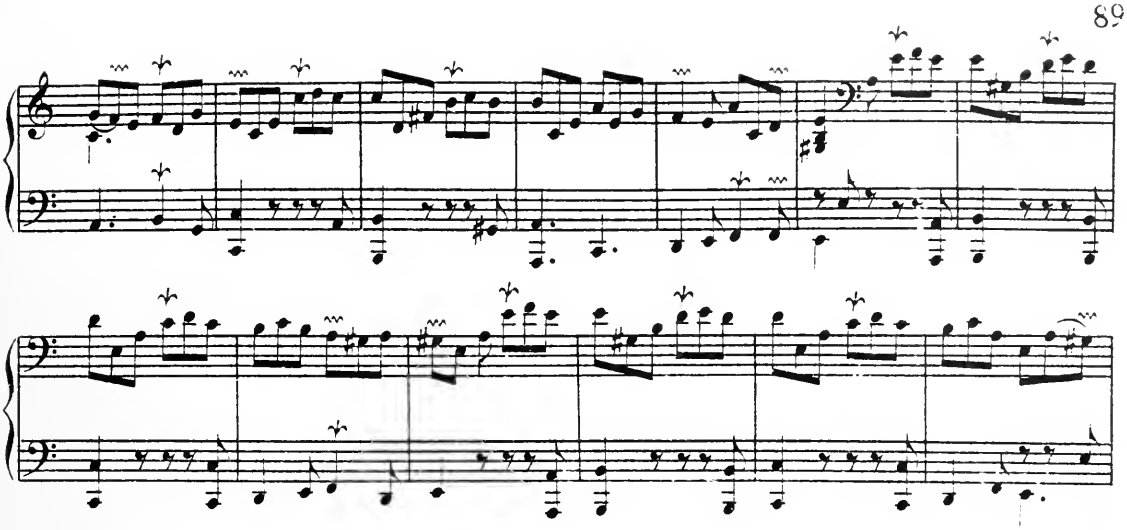




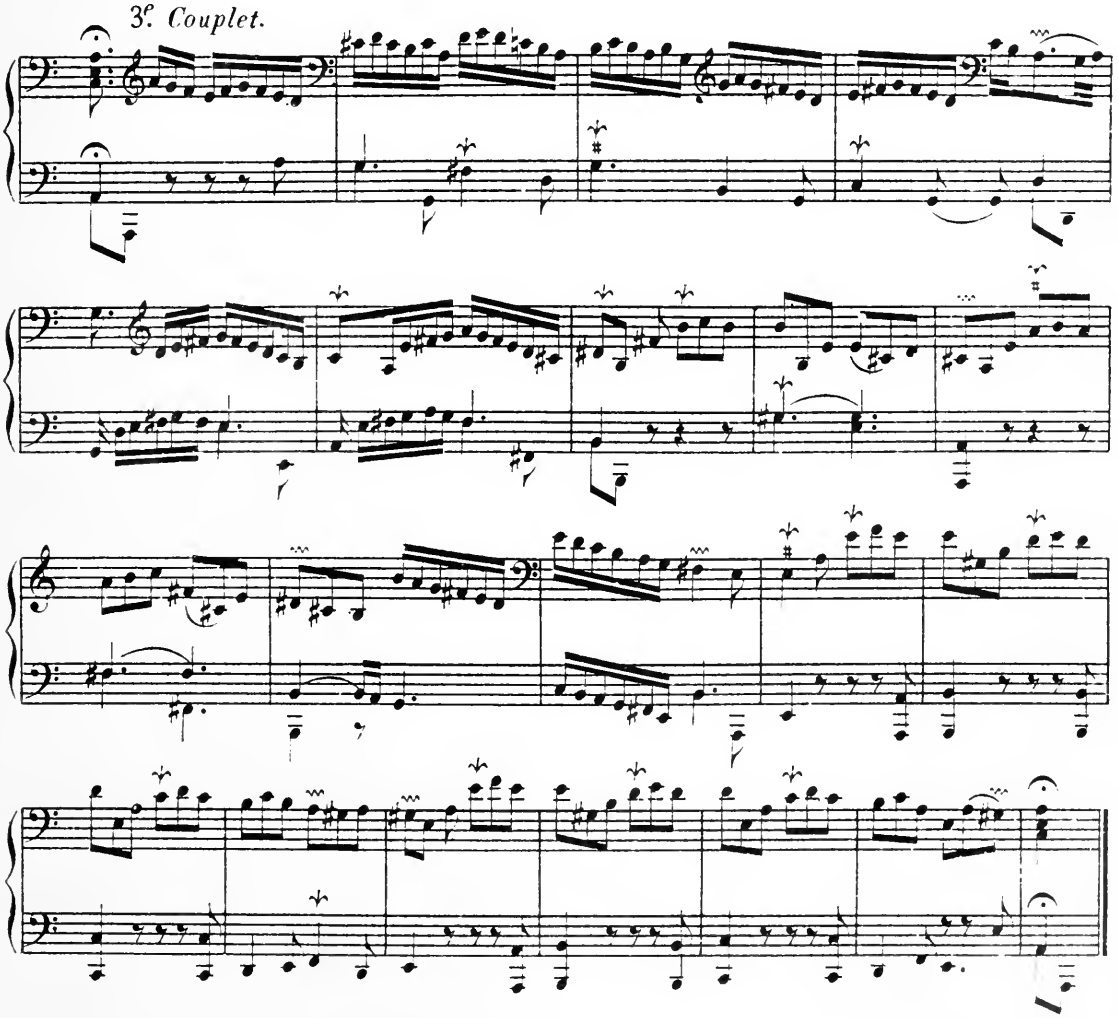


2e *Couplet.*



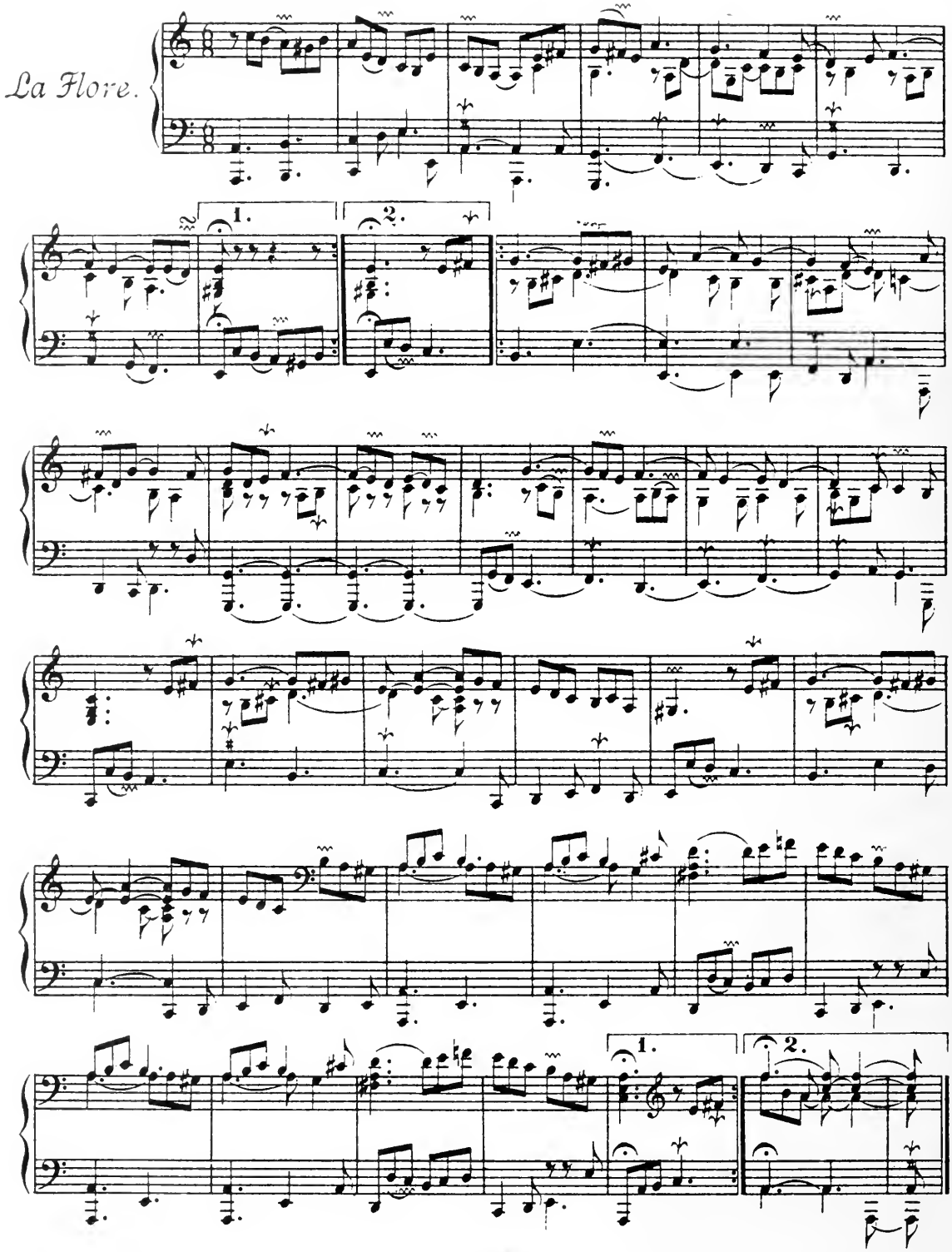


3e. *Couplet.*



Gracieusement.

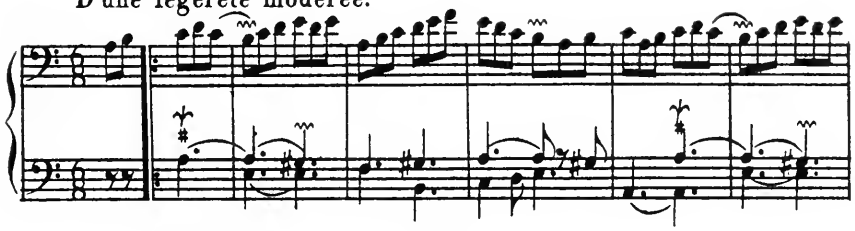
La Flore.



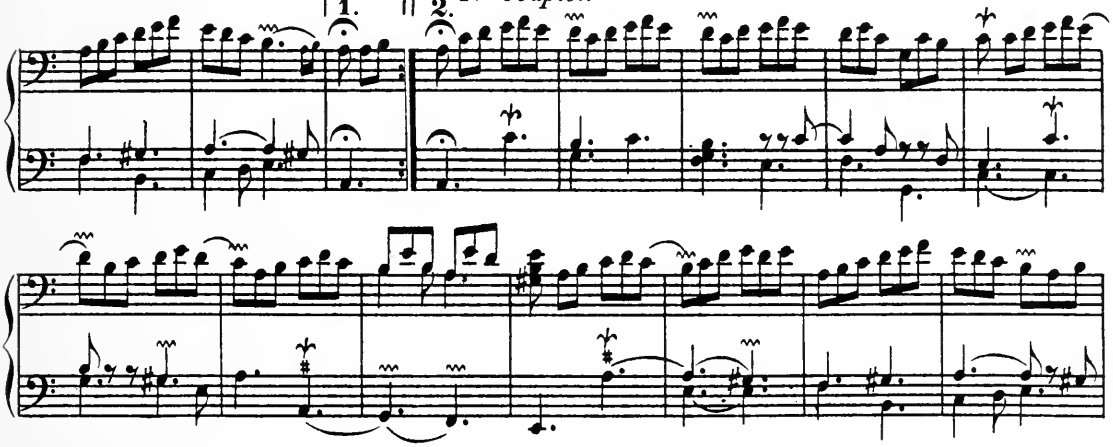
PREMIERE PARTIE.

D'une légéreté modérée.

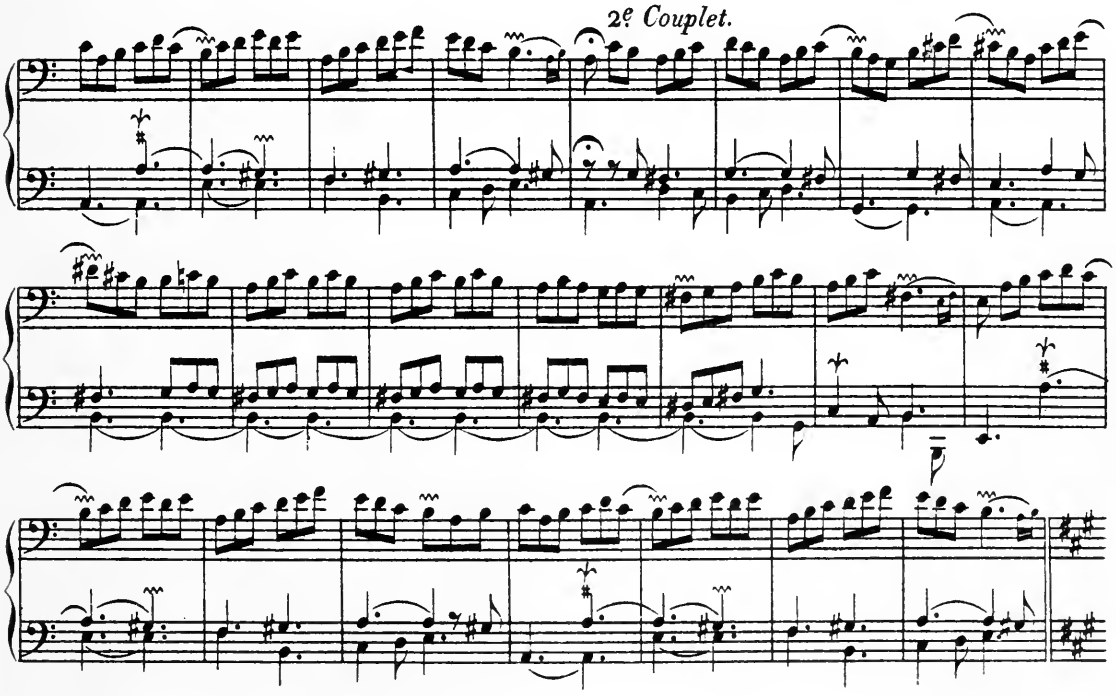
Rondeau.



1. 2. 1er *Couplet.*



2e *Couplet.*



SECONDE PARTIE.

Rondeau.

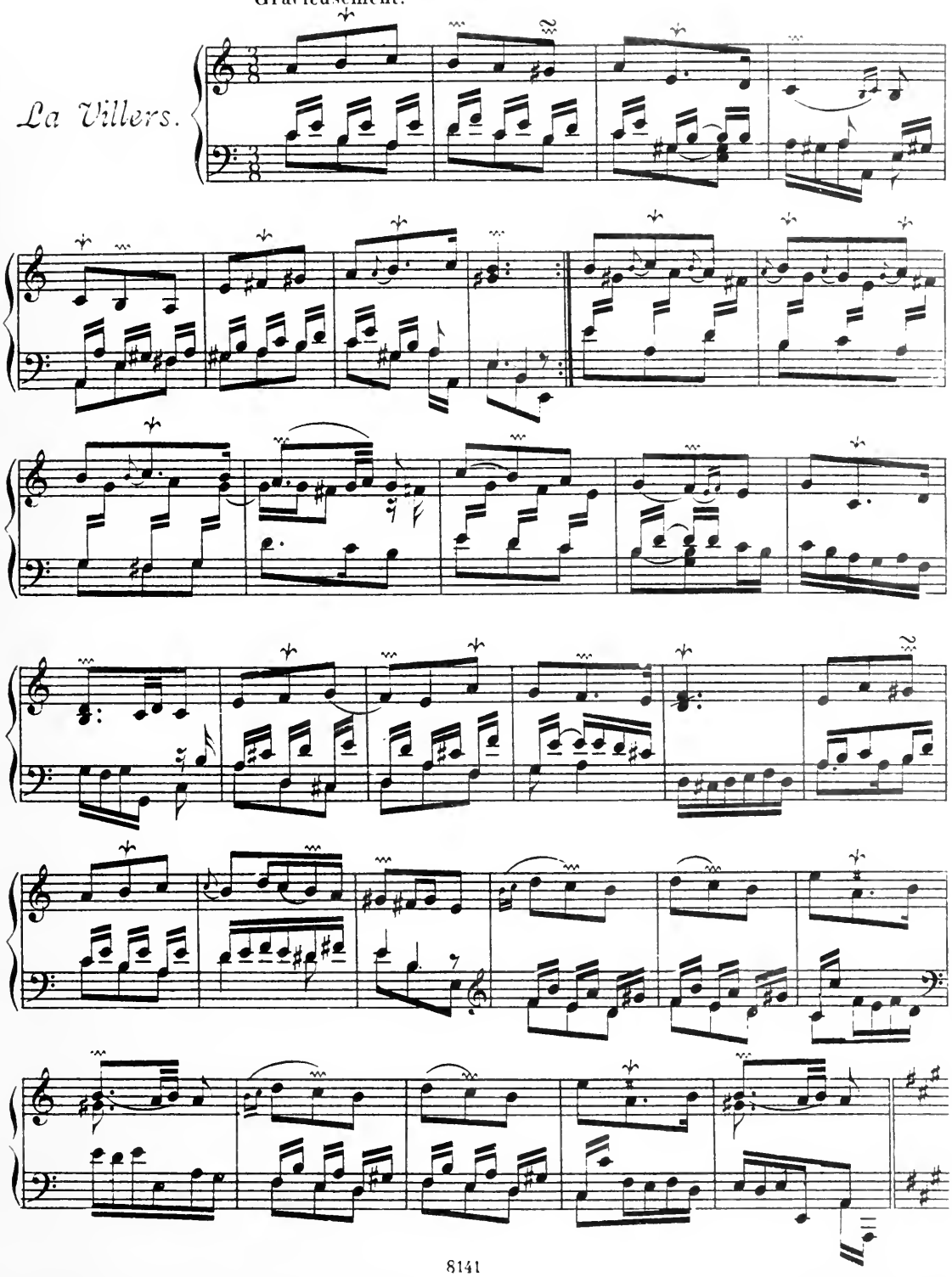
1er *Couplet.*

2e *Couplet.*

PREMIERE PARTIE.

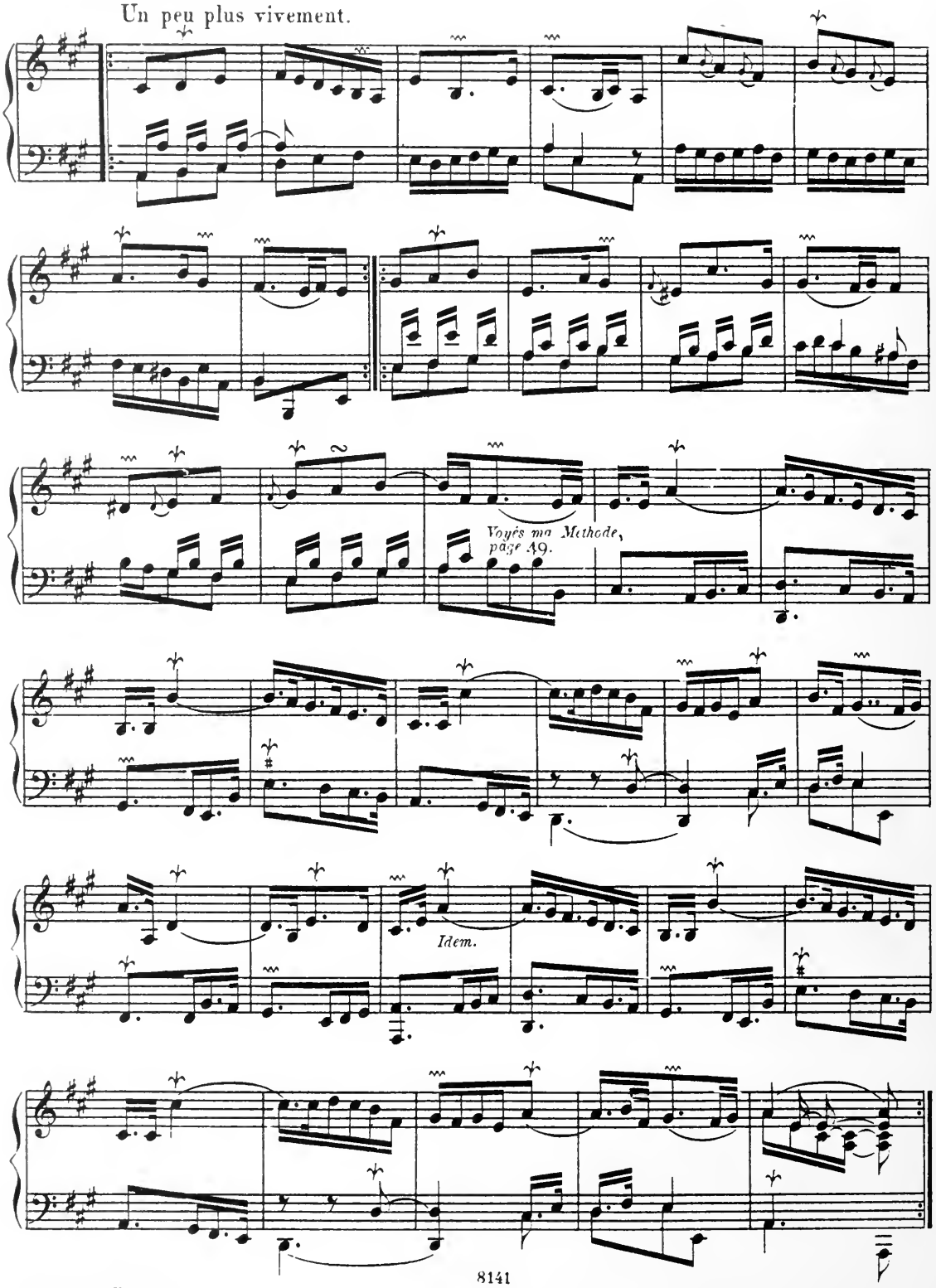
Gracieusement.

La Villers.



SECONDE PARTIE.

Un peu plus vivement.



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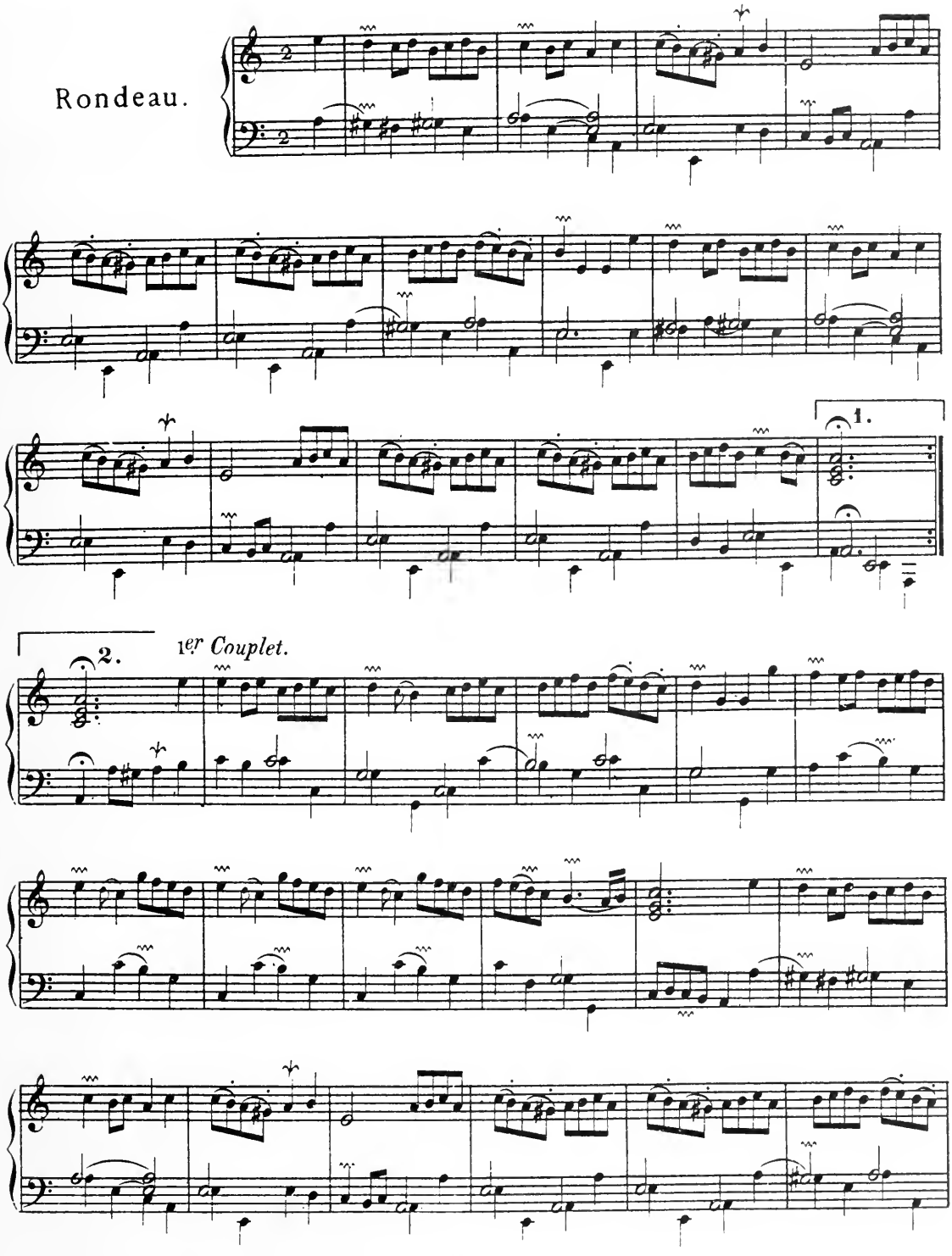
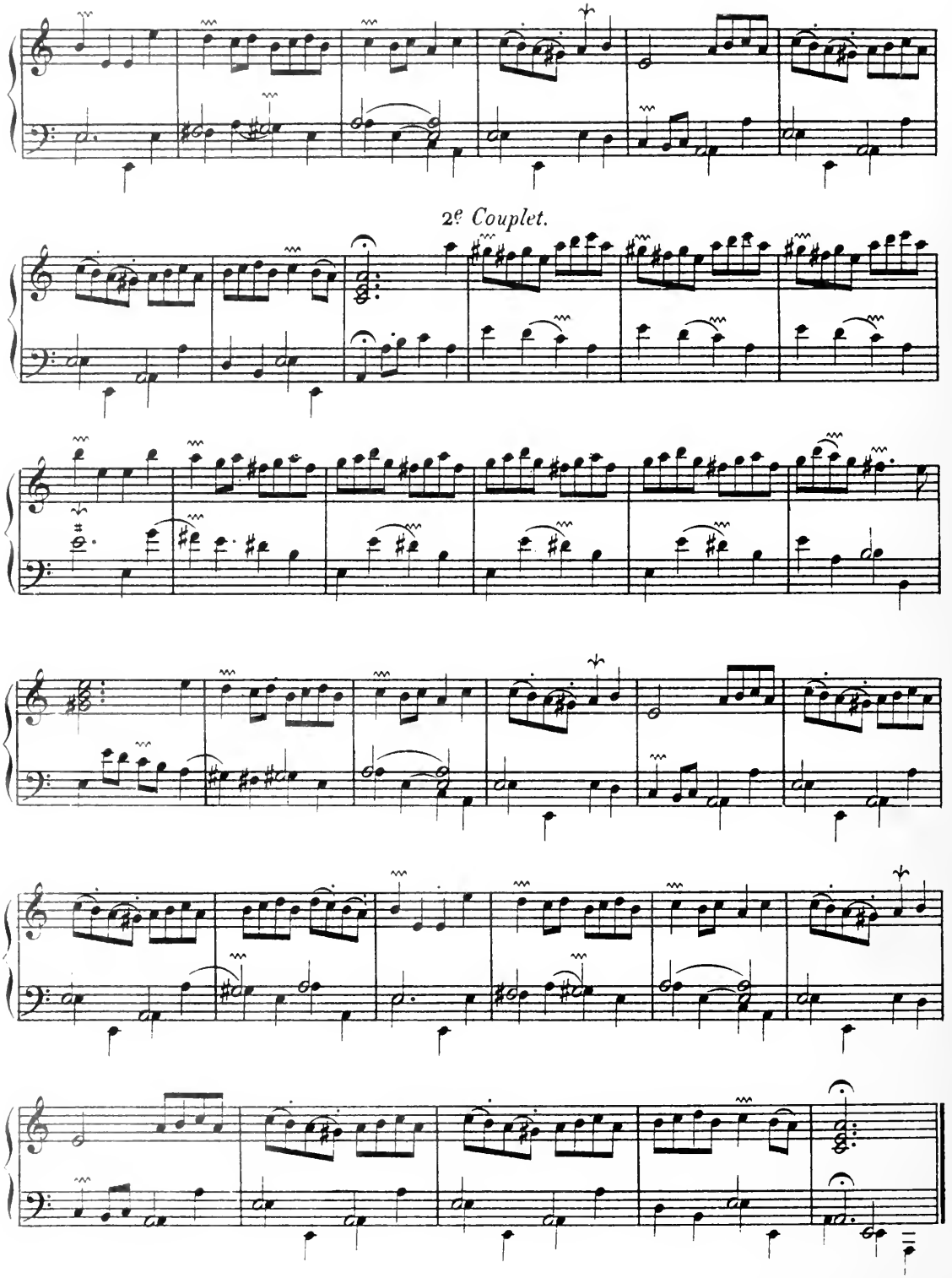
Les Vendangeuses.

Rondeau.

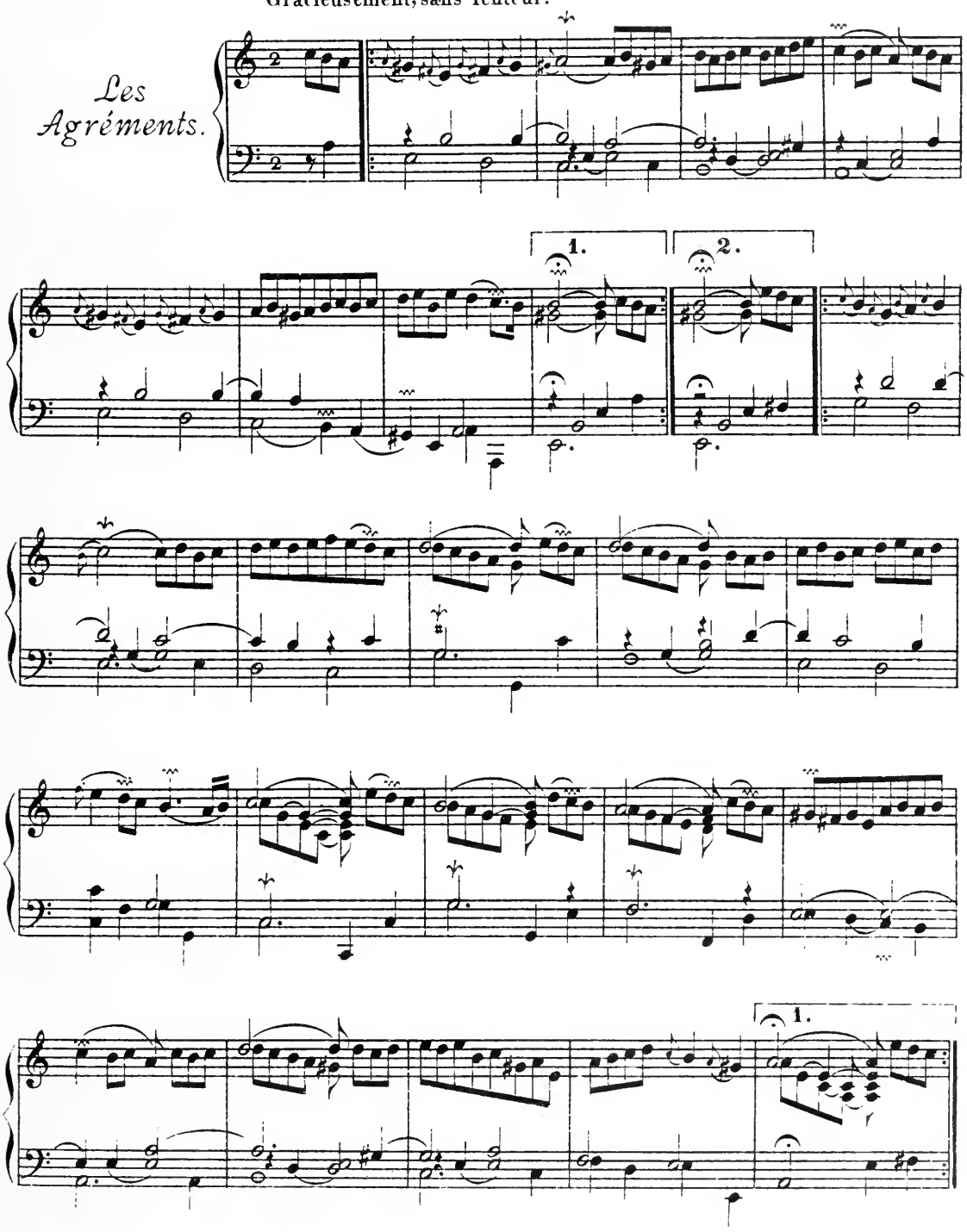


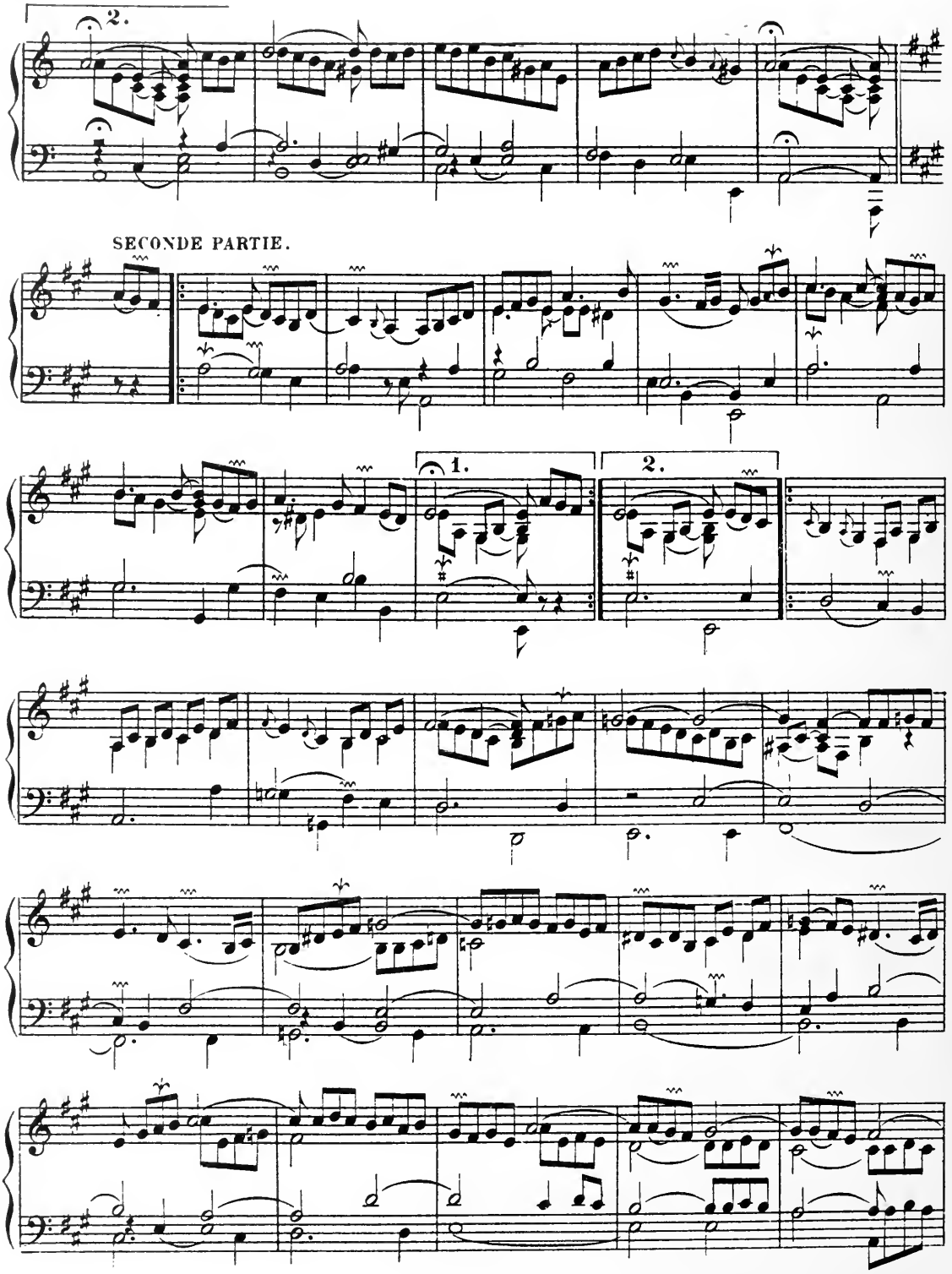

2e Couplet.

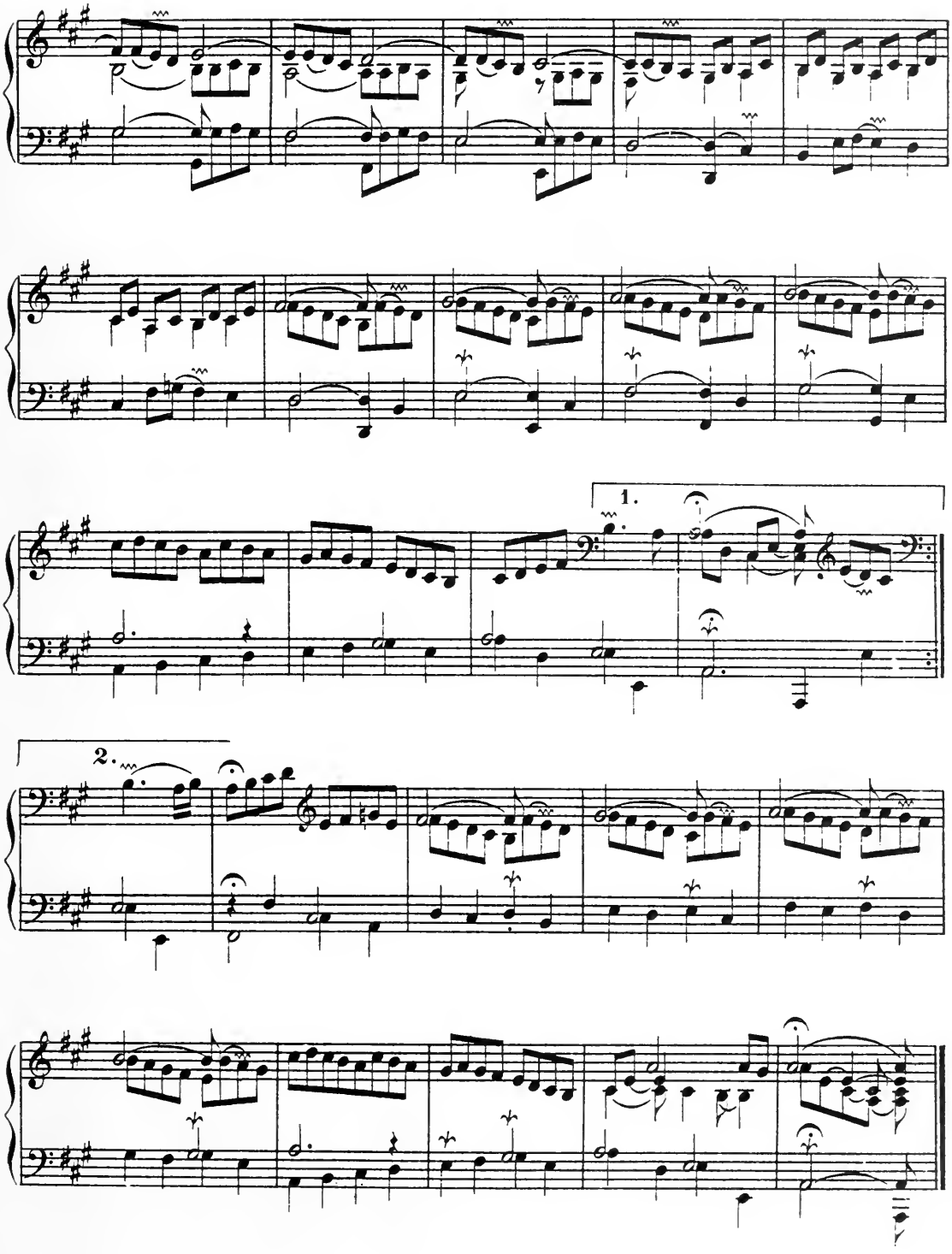
PREMIERE PARTIE.

Gracieusement, sans lenteur.

Les Agréments.



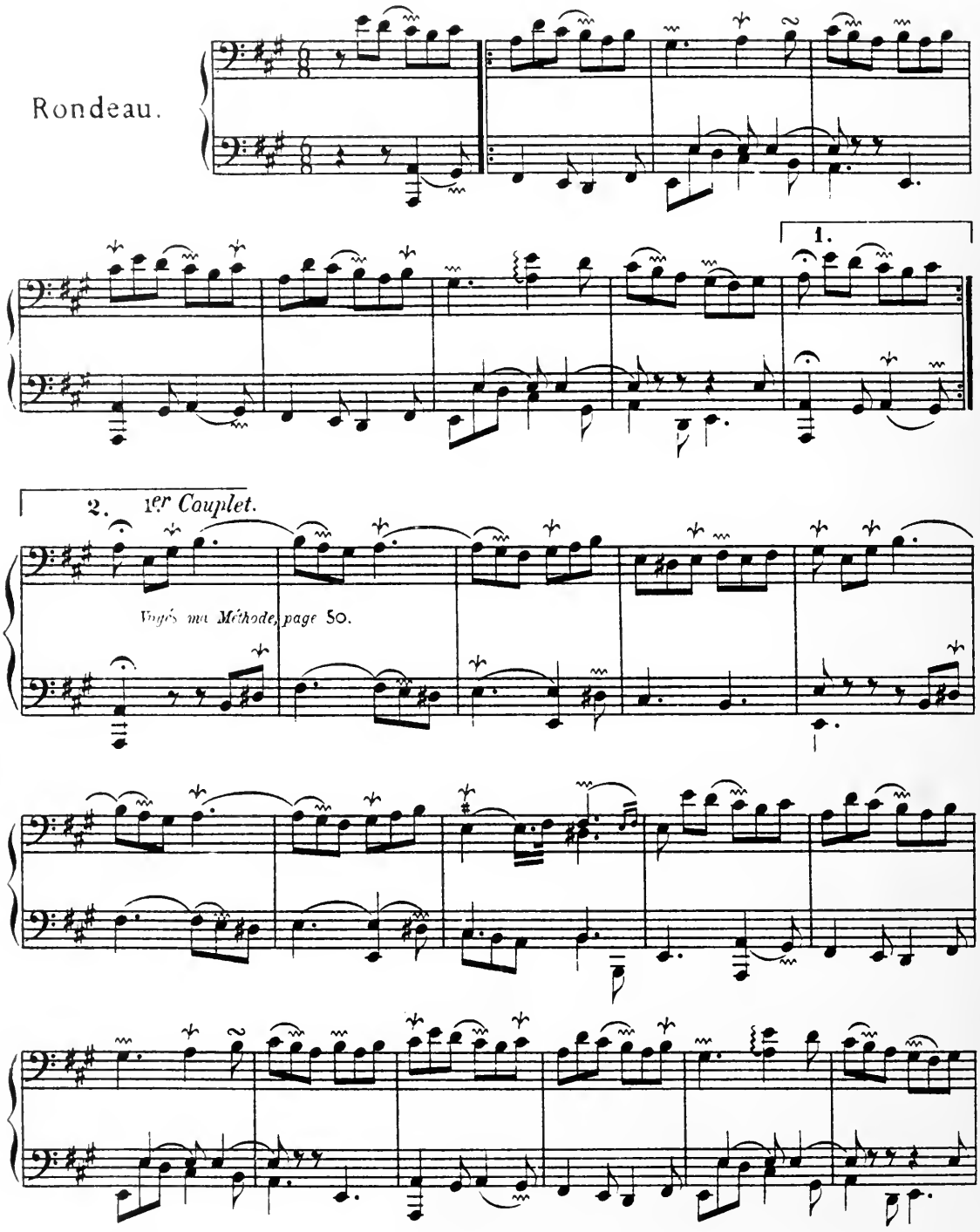

2.
SECONDE PARTIE.
1.
2.


1.
2.

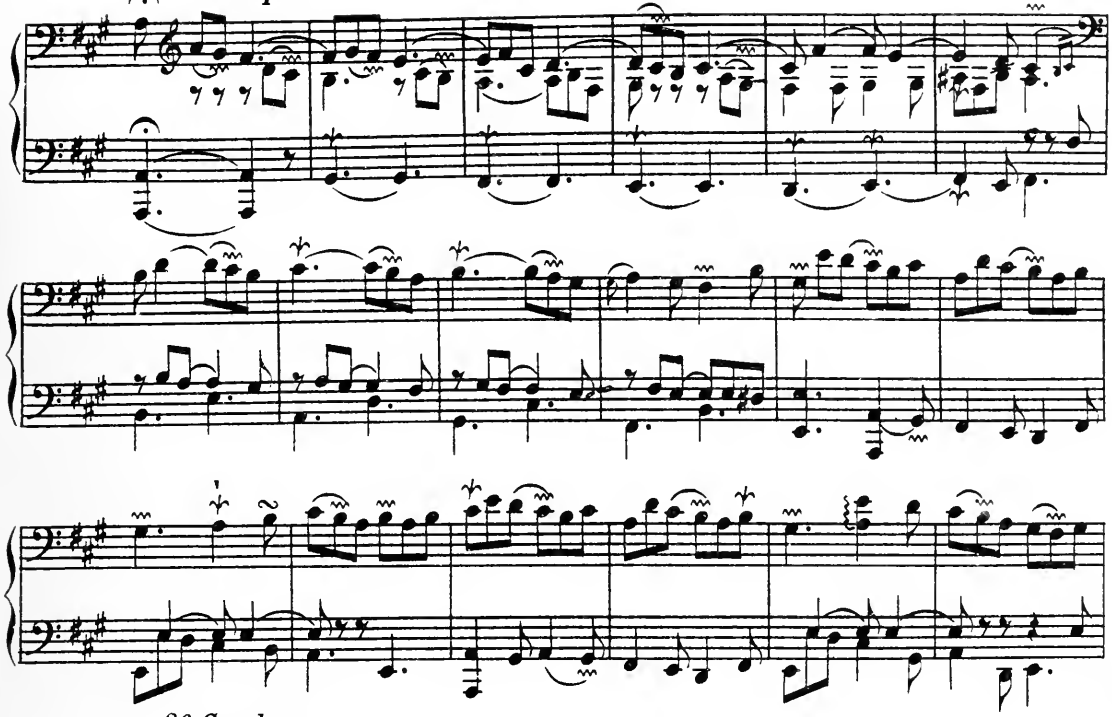
Les Ondes.

Gracieusement, sans lenteur.

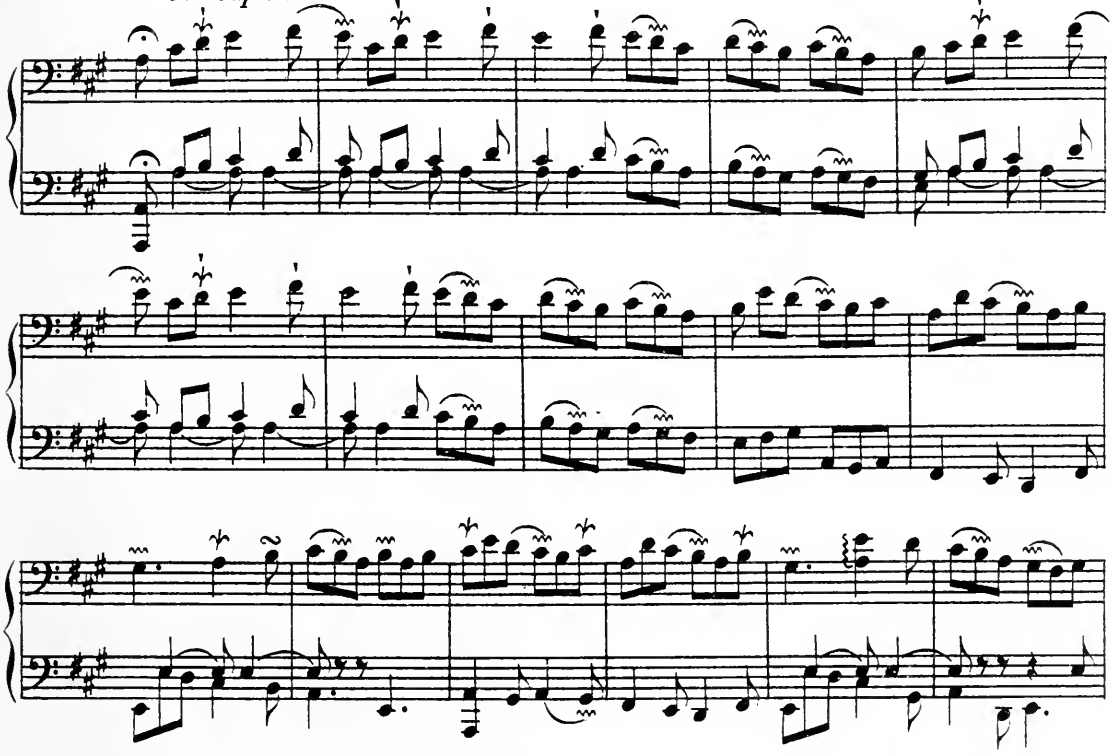
Rondeau.



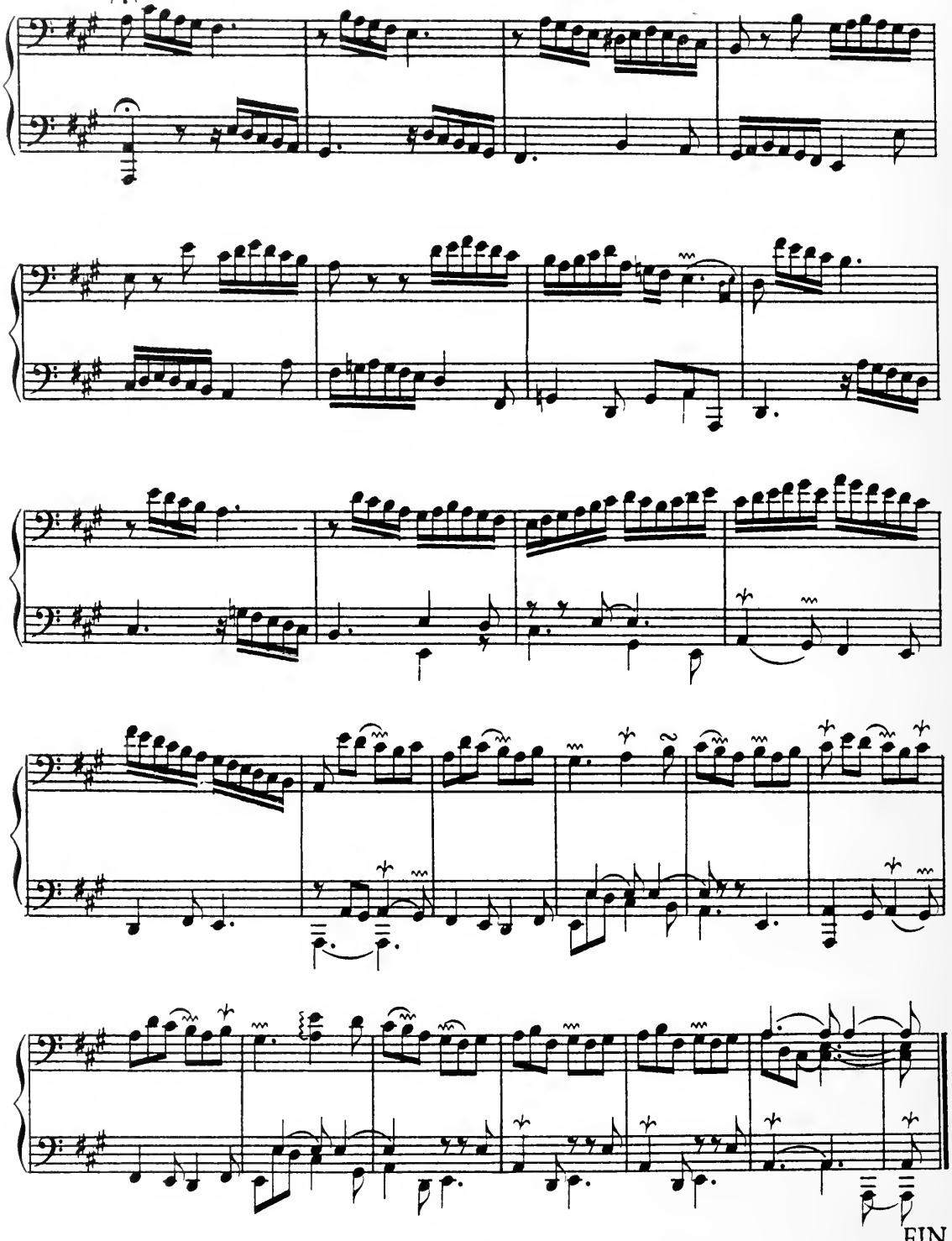
2e Couplet.



3e Couplet.



4e *Couplet.*



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