

B:1

Passepiéd

No. 6 from *Six airs de danse*

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Allegretto [$\text{♩} = c.76$]

léger

Léo Delibes
(1836-91)

The first system of the musical score for 'Passepiéd' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest followed by a series of eighth and sixteenth notes, including slurs and fingerings (1, 2, 2, 3, 2, 1). The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes with fingerings (2, 5, 3, 1, 3). A dynamic marking 'p' is placed above the first measure of the upper staff.

The second system of the musical score continues from the first. The upper staff features more complex melodic lines with slurs and fingerings (3, 3, 5, 4, 4). The lower staff continues with the eighth-note accompaniment, including fingerings (3, 5, 4, 4).

The third system of the musical score continues. The upper staff has melodic phrases with slurs and fingerings (4, 1). The lower staff continues with the eighth-note accompaniment, including a triplet of eighth notes with a '3' above it.

The fourth system of the musical score concludes the piece. The upper staff has a melodic phrase with a slur and a 'p' dynamic marking. The lower staff continues with the eighth-note accompaniment, including fingerings (2, 1, 2, 1, 3, 2, 4).

Delibes' *Six airs de danse dans le style ancien* (Six Dance Tunes in the Old Style) were written as incidental music for the 1882 revival of Victor Hugo's play *Le roi s'amuse* (The King has Fun). The play is about a hunchbacked court jester, and is set in Paris in the 1520s. In a clever, light-hearted manner, Delibes here freely imitates the French music of an earlier period.

The passepiéd, a lively Baroque dance in triple time, is treated here as a melodious dance in alla breve time with broken-chordal accompaniment. It is written in ternary form (ABA¹), with the outer sections in C sharp minor and the central section in the submediant A major (b. 26). The A section is itself ternary, having a middle phrase in the relative major E (b. 10). When the A section returns (b. 34), it is modified from b. 50, particularly in harmony, to form a suitable ending.

Source: *Scène du bal: exécutée au Théâtre-français dans Le Roi s'amuse de Victor Hugo. Six Airs de Danse dans le style ancien* (Paris: Heugel, 1882)

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léger

34

37

40

43

46

49

p

2

52

2 2 3

55

2

58

2

dim.

61

18

22

26

mf

29

32

1. 2. *p*