



# Mike Magatagan

United States (USA), SierraVista

## "Le Tic-Toc-Choc" for Harp Couperin, François

### About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

### About the piece



**Title:** "Le Tic-Toc-Choc" for Harp

**Composer:** Couperin, François

**Arranger:** Magatagan, Mike

**Copyright:** Public Domain

**Publisher:** Magatagan, Mike

**Instrumentation:** Harp

**Style:** Baroque

**Comment:** Le Tic-Toc-Choc, ou les Maillotins is from Ordre XVIII, composed in 1722 by François Couperin. Of all the harpsichord repertoire, the works penned by the French Baroque composers were intrinsically wedded to the instrument. One of the most remarkable pieces in the entire harpsichord repertoire is Le Tic-Toc-Choc, a pièce croisée from his Dixhuitième Ordre published in his Troisième Livre of 1722. The piece is discussed in Jane Clark and Der... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist



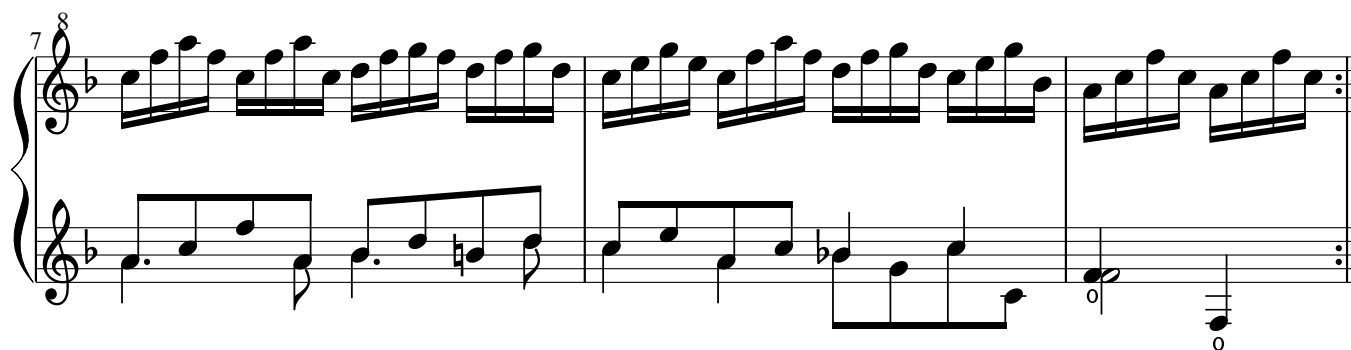
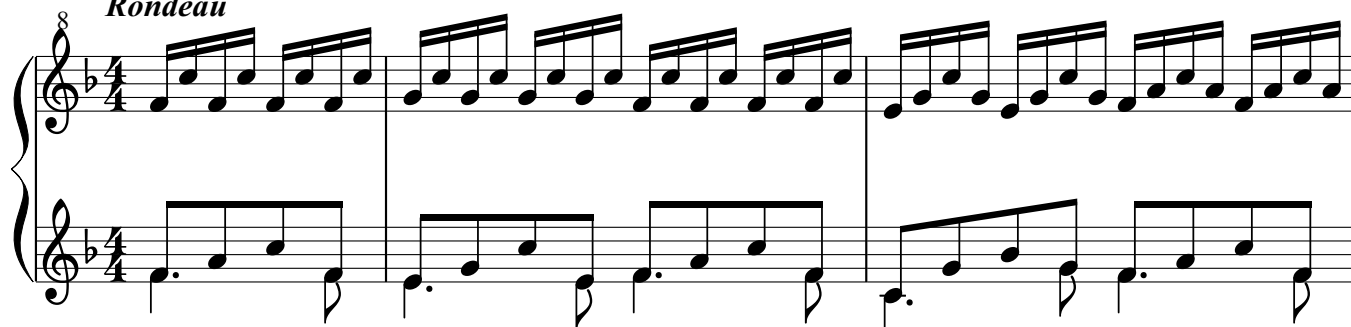
# "Le Tic-Toc-Choc"

## *ou Les Maillotins*

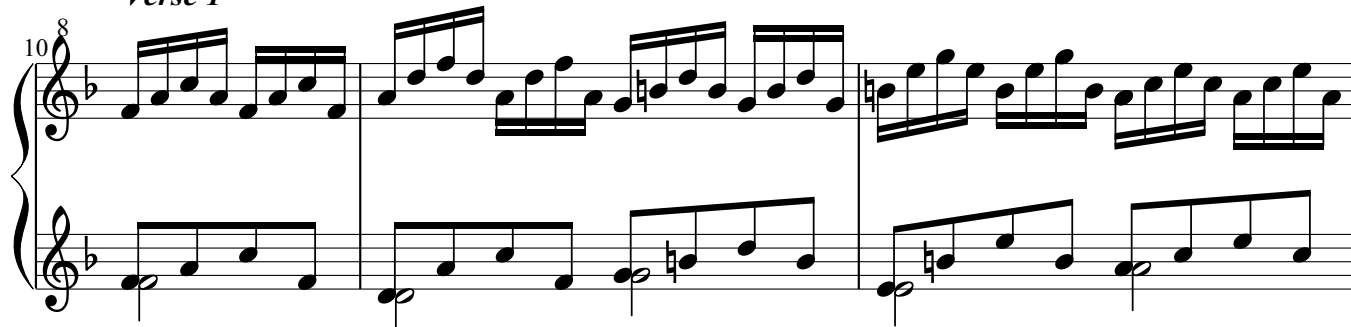
François Couperin, 1722  
Arranged for Harp by Mike Magatagan 2012

**Légèrement, et marqué.**

*Rondeau*



*Verse 1*



*Rondeau*

*Verse 2*

27 8

30 8

32 8

34 8

36 8

*Rondeau*

38

40

43

*Verse 3*

46

49

51 <sup>8</sup>

53 <sup>8</sup>

55 <sup>8</sup>

57 <sup>8</sup>

*Rondeau*

59 <sup>8</sup>

System 1, measures 61-63. The right hand features a continuous eighth-note pattern in a B-flat major key signature. The left hand provides a steady accompaniment with dotted eighth and sixteenth notes.

System 2, measures 64-66. The right hand continues the eighth-note pattern, while the left hand maintains its accompaniment, with some chromatic movement in the lower register.

System 3, measures 67-70. Measures 67 and 68 continue the previous patterns. In measure 69, the right hand has a brief rest. In measure 70, the right hand plays a descending eighth-note scale, and the left hand has a whole rest.

System 4, measures 71-74. Measures 71 and 72 continue the eighth-note pattern in the right hand. In measure 73, the right hand has a whole rest. The system concludes in measure 74 with a final chord in the right hand and a sustained note in the left hand.