

Air des Espagnols, Sarabande (Les Espagnols) *Le Bourgeois Gentilhomme*, 1670

US-BEm MS 778 (Parville), no. 130, p. 241
LWV 43/27

The first system of the musical score is in 3/8 time and B-flat major. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a quarter rest, followed by a series of eighth and quarter notes, including a dotted quarter note with a mordent. The bass staff features a similar rhythmic pattern with chords and single notes. A rehearsal mark '(a)' is placed above the treble staff at the beginning of the second measure.

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The second system of the musical score continues from the first system. It consists of two staves. The treble staff features a series of eighth and quarter notes, including a dotted quarter note with a mordent. The bass staff continues with chords and single notes, maintaining the 3/8 time signature.

The third system of the musical score continues from the second system. It consists of two staves. The treble staff features a series of eighth and quarter notes, including a dotted quarter note with a mordent. The bass staff continues with chords and single notes, maintaining the 3/8 time signature.

The fourth system of the musical score continues from the third system. It consists of two staves. The treble staff features a series of eighth and quarter notes, including a dotted quarter note with a mordent. The bass staff continues with chords and single notes, maintaining the 3/8 time signature.

Musical score for measures 24-28. The score is in G minor (one flat) and 3/4 time. Measure 24 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a dotted quarter note F4, and then a quarter note E4. The bass line consists of a half note G3 and a quarter note F3. The piece concludes with a fermata over a dotted quarter note G4 in the treble and a half note G3 in the bass.

Musical score for measures 29-33. The score continues in G minor and 3/4 time. Measure 29 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a dotted quarter note F4, and then a quarter note E4. The bass line consists of a half note G3 and a quarter note F3. The piece concludes with a fermata over a dotted quarter note G4 in the treble and a half note G3 in the bass. The notation includes the instruction "(b) *fin*" in the final measure.

(a) see editorial remarks

(b) "*fin*" copied from m. 25

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. “Dans nos bois” (Hand B, no. 109) and “Dieu des enfers” (Hand E, no. 141) are copies of *D’Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Editorial Remarks

The following repeats, designated by the pair of *reprise* symbols $\%$, have been written out in full in this edition: mm. 5–8 copied from mm. 1–4; mm. 13–16 copied from mm. 9–12; mm. 25–33 copied from mm.17–25.

Performance Notes

In the seventeenth century, the notation is under-prescriptive by modern standard and some elements of the performance may only be partially indicated or not indicated at all. Generally speaking, the performer has the discretion to supply in performance much that is not indicated in the source, such as by adding ornaments as well as melodic and rhythmic fillers, by spreading chords in a variety of ways, by embellishing the cadences, and sometimes even by enriching the texture with points of imitation. The modern performer can take lessons from D’Anglebert, who re-edited a selection of his autograph pieces for publication in 1689.¹ The performance attitude and elusive nature of the seventeenth-century French repertory has been exhaustively discussed by David Fuller, Ronald Broude, Bruce Gustafson, and others.²

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

1. See Chung, “Lully, D’Anglebert and the Transmission of 17th-Century French Harpsichord Music,” 586–92.

2. For example, see Ronald Broude. “Composition, Performance, and Text in Solo Music of the French Baroque,” *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

In “3” time, eighth notes in conjunct motion (mm. 10–1, 14–5, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

- No. 130 (p. 241, Hand D), Les Espagnols (B \flat) [Air des Espagnols (sarabande) from *Le Bourgeois Gentilhomme* (1670) LWV 43/27 (B \flat)]
 M. 13 lhU1 rest missing
 M. 17 lhU1 rest missing
 M. 33 “*fin*” copied from m. 25