

Chaconne (Chaconne des magitions) *Ballet des Muses, 1666*

F-Psg MS 2374 (Paignon), no. 12, fols. 8v-9r
LWV 32/-

The first system of the musical score, measures 1-7, is in 3/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes and rests.

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The second system, measures 8-15, continues the rhythmic motif. The right hand has a more active line with some grace notes, and the left hand maintains its accompaniment.

The third system, measures 16-23, includes a section labeled "petite Reprise" starting at measure 20. A circled symbol (a) is placed above the first measure of this section. The notation shows a change in the right hand's melodic line.

The fourth system, measures 24-31, concludes the piece. It features a final cadence in the right hand and a rhythmic accompaniment in the left hand. A circled symbol (a) is placed above the final measure.

(a) note within bracket, taken from m. 30, for second time only (*petite Reprise*)

Source

F-Psg: Paris, Bibliothèque Saint-Geneviève, MS 2374 (France, Paris?), 1716).

One arrangement entered by an unidentified French hand, possibly the teacher of Mademoiselle Paignon.

As in *LaPierre*, pedagogical activity is very visible in this source, which was compiled for Mademoiselle Paignon. The first section (nos. 1–14) was entered by the primary hand, which is possibly that of the teacher. In this section, only two pieces have been identified, and both belong to the seventeenth century: Lebègue’s widely-circulated Gavotte (no. 11) with the *double* by Louis Couperin and the Chaconne des Magitions from Lully’s *Ballet des Muses* (1666) (no. 12). The manuscript is linked to Clérambault through his “Regles D’accompagnement” at the end of the book (fols. 1Ar–8Ar), but any possible involvement of Clérambault in copying or making the arrangement cannot be proven at this stage.

Literature: Gustafson 1979, 1:118, 3:198–202.

Edition: WLSCM, one piece (no. 12).

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. 1, 3, 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. 12 (fols. 8v–9r), Chaconne des magitions (C) [Chaconne from *Ballet des Muses* (1666) LWV 32/-(B)]

M. 8 rh erroneous double barline in right-hand staff removed

M. 23 “§” missing

lhU1 note within bracket, taken from m. 30, for *petite Reprise* only

M. 29 rhL1 rest missing

M. 30 “§” missing