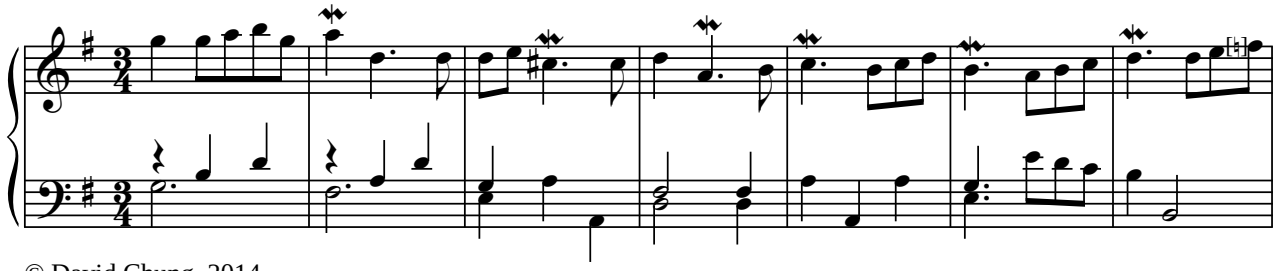
Chaconne
Le Bourgeois Gentilhomme, 1670

B-Bc MS 13878, no. 4, pp. 4–6
LWV 43/36



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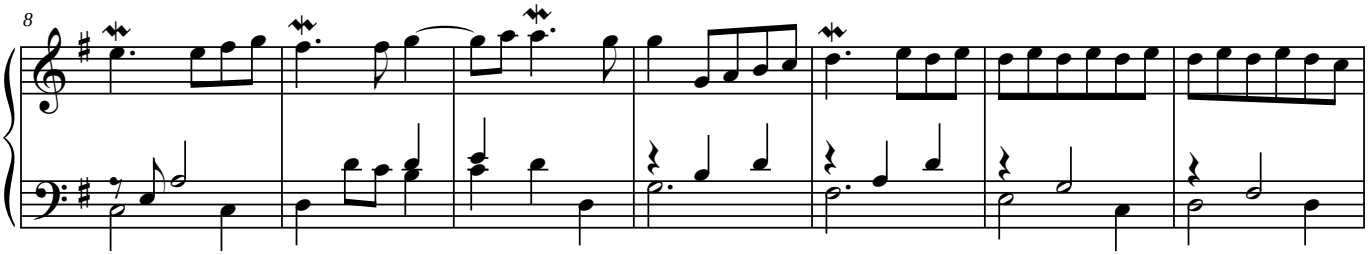
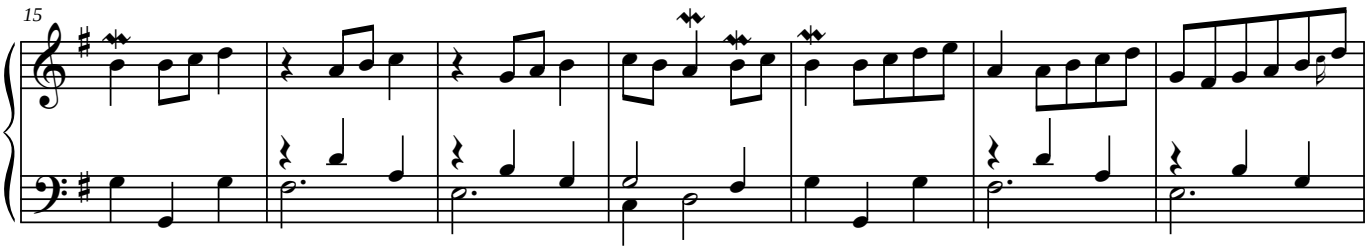
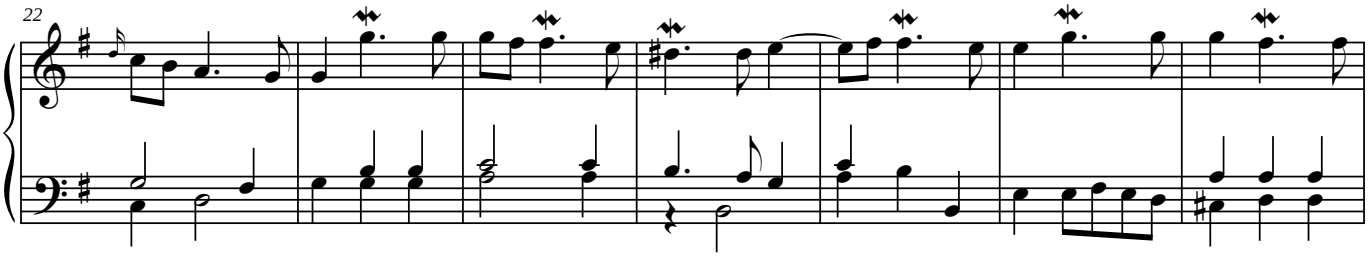
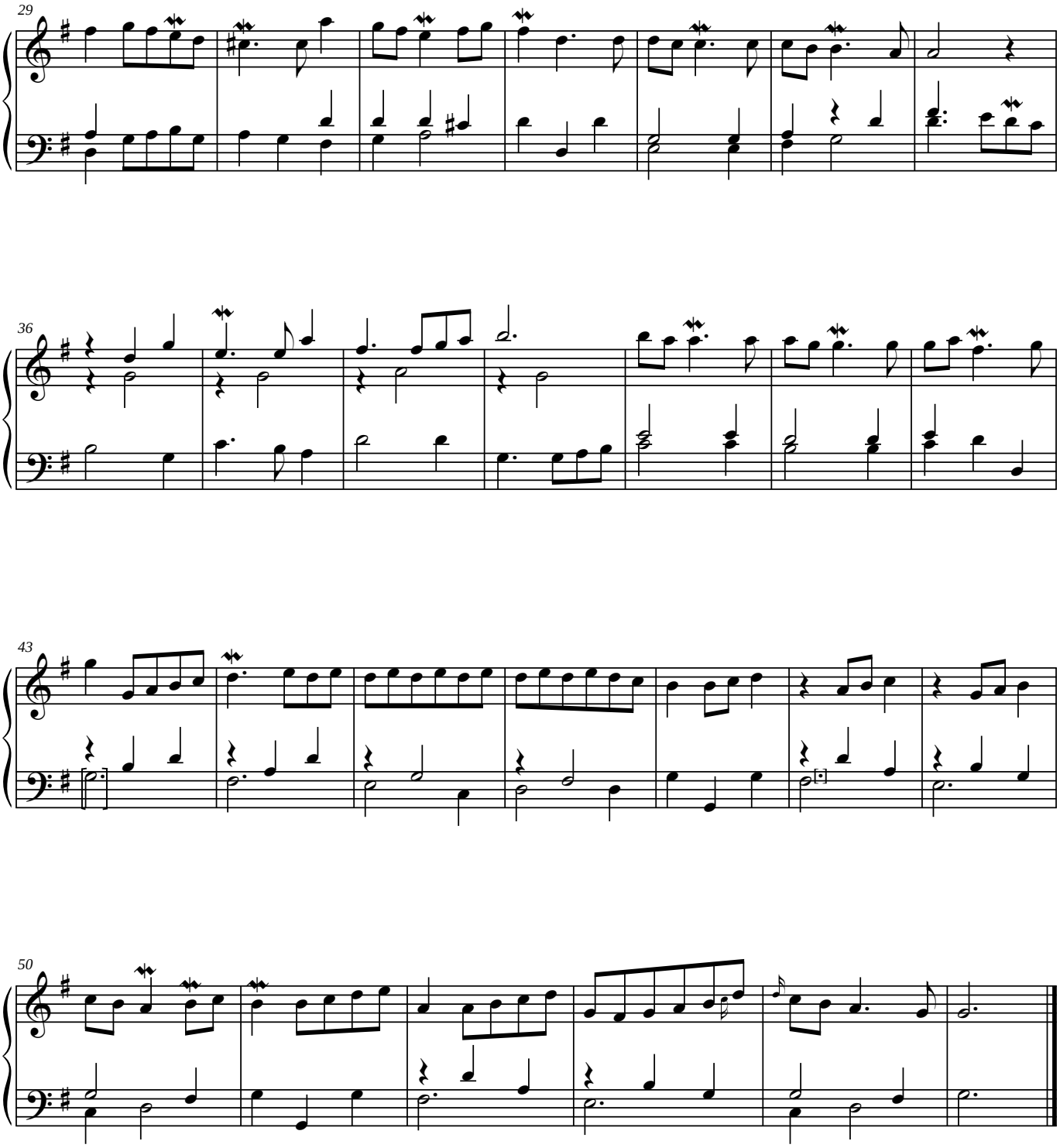







29
36
43
50

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 13878 (Brussels, post 1701, after Dieupart's *Six suittes*).

Two Lully arrangements entered by one unidentified hand. Nine pieces toward the end of the book are concordant with Charles Dieupart's *Six suittes,* published in Amsterdam in 1701. The readings are not identical with the print, suggesting that the scribe could have been copying from earlier manuscript versions. The Lully Chaconne (no. 4) is followed by another arrangement, an overture from Agostino Stefanni's *Orlando generoso* (1691). The other Lully piece is an isolated entry that appears after an unidentified piece titled "De puis que tes faveurs," which is probably also an arrangement.

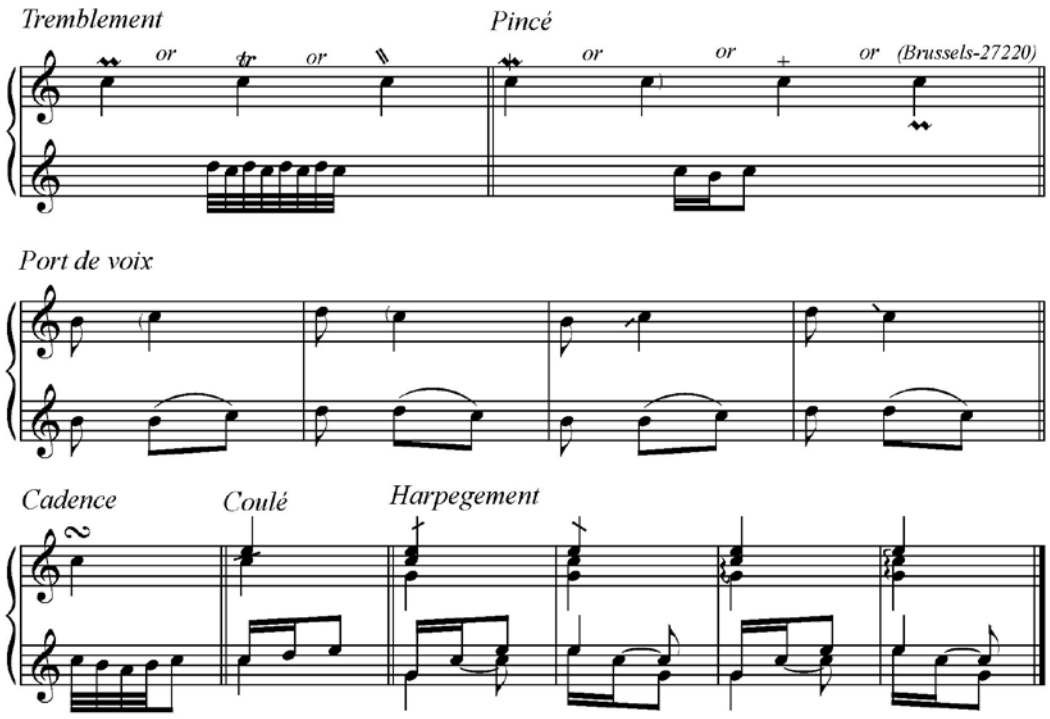
Edition: WLSCM: 2 pieces (nos. 4, 8).

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.



In “3” time, eighth notes in conjunct motion (mm. 1, 3, 5–8, 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. 4 (p. 4–6), Chaconne (G) [Chaconne des Scaramouches from *Le Bourgeois Gentilhomme* (1670) LWV 43/36 (G)]
M. 7 rh4 natural missing
M. 43 lhL1 quarter note
M. 48 lhL1 dot missing