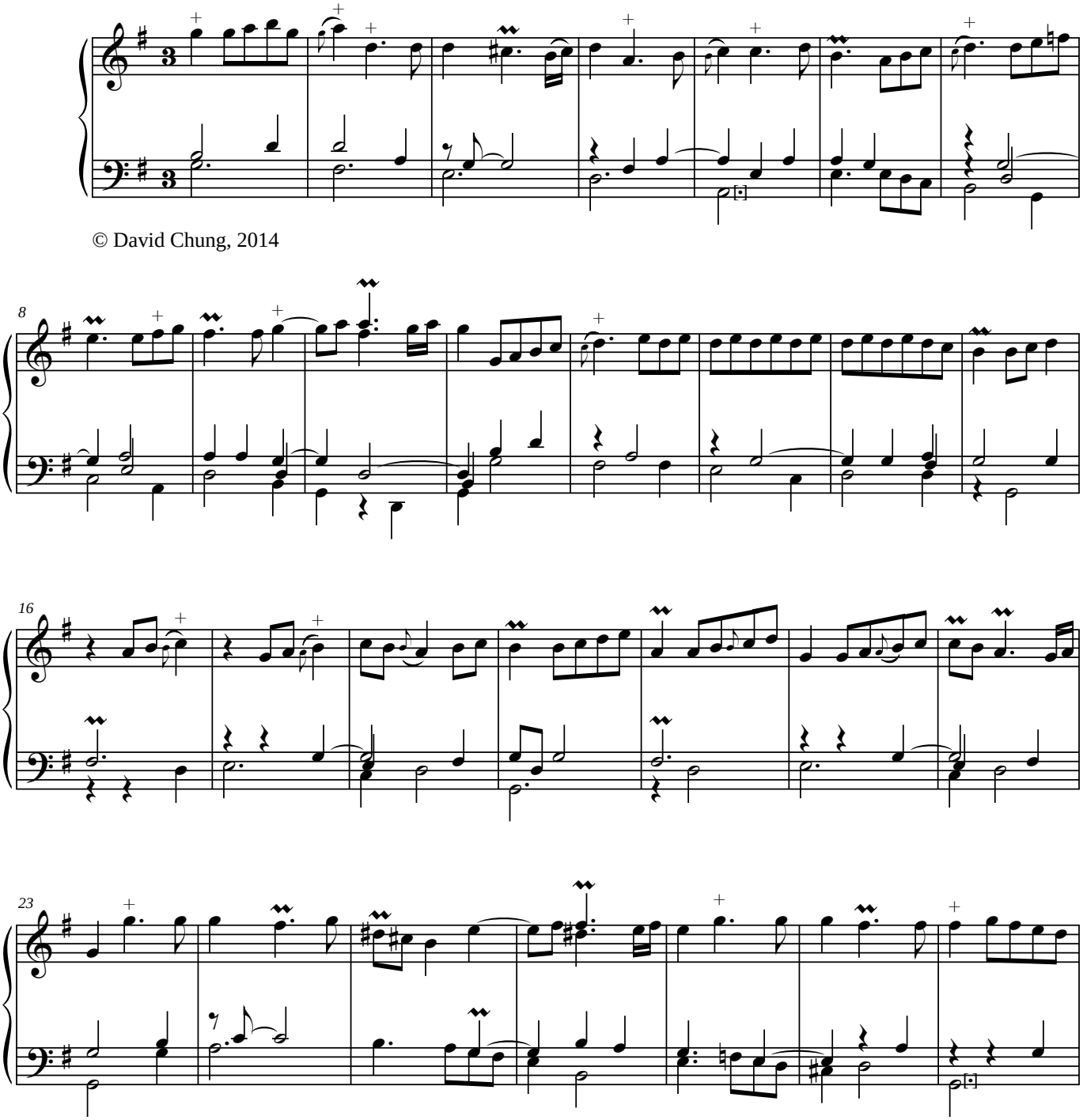
Chaconne (chaconne de scaramouche)
Le Bourgeois Gentilhomme, 1670

F-Pn Rés. F. 933, no. 7, fol. 8r
LWV 43/36



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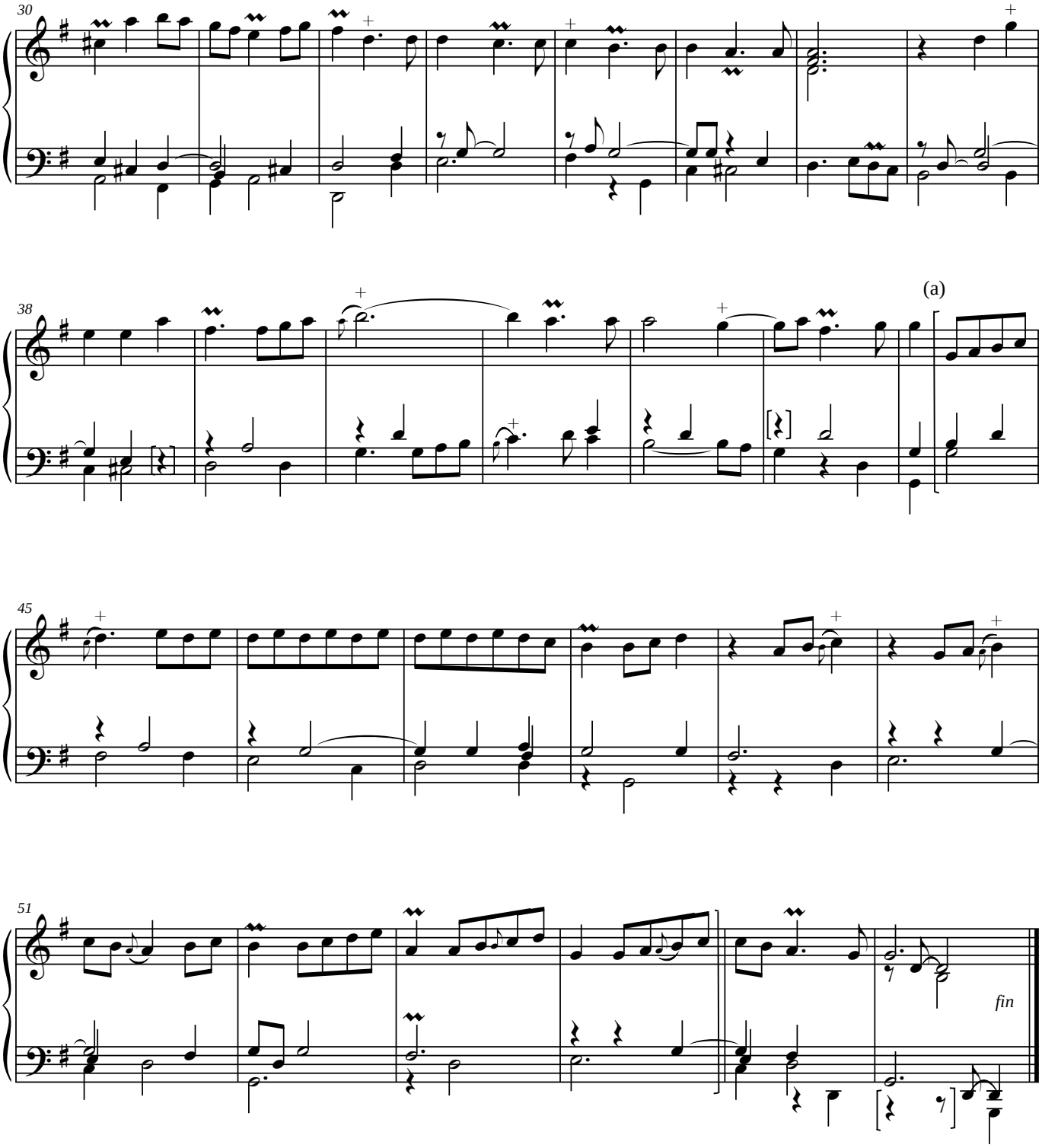


(a) copied from mm. 11–23

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 933 (Paris? post ca. 1715).

Seven arrangements entered by one primary unidentified French hand.

Rés-F-933 demonstrates the continuing influence of Lully among harpsichordists into the eighteenth century. With the exception of the Lully arrangements, the only seventeenth-century harpsichordists are represented by the oft-copied gavotte by Hardel, with Louis Couperin's *double*. Arrangements from Campra and Destouches equal those from Lully in number. Nos. 1–4 form a small Lully section in this otherwise miscellaneous collection.

Literature: Gustafson 1979, 1:118, 3:192–7, Gustafson-Fuller 1990, 397.

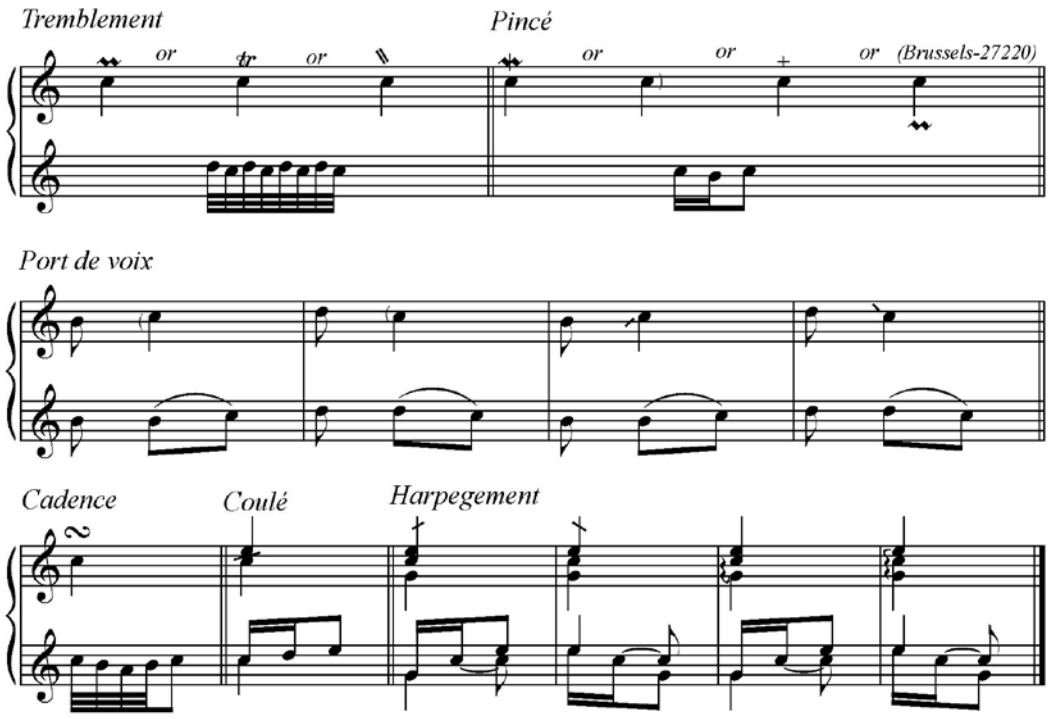
Editions: Chung 2004, two pieces (nos. 1, 2); WLSCM, five pieces (nos. 3, 4, 7, 23–4).

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, 6–8, 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. 7 (fol. 8r), Chaconne de Scaramouche (G) [Chaconne from *Le Bourgeois Gentilhomme* (1670) LWV 43/36 (G)]

M. 5	lhL1	dot missing
M. 29	lhL1	dot missing
M. 38	lhU3	rest missing
M. 43	lhU1	rest missing
M. 44–54		copied from mm. 11–23
M. 56		“*fin*” in m. 23 in Source
	lhL1–2	rests missing