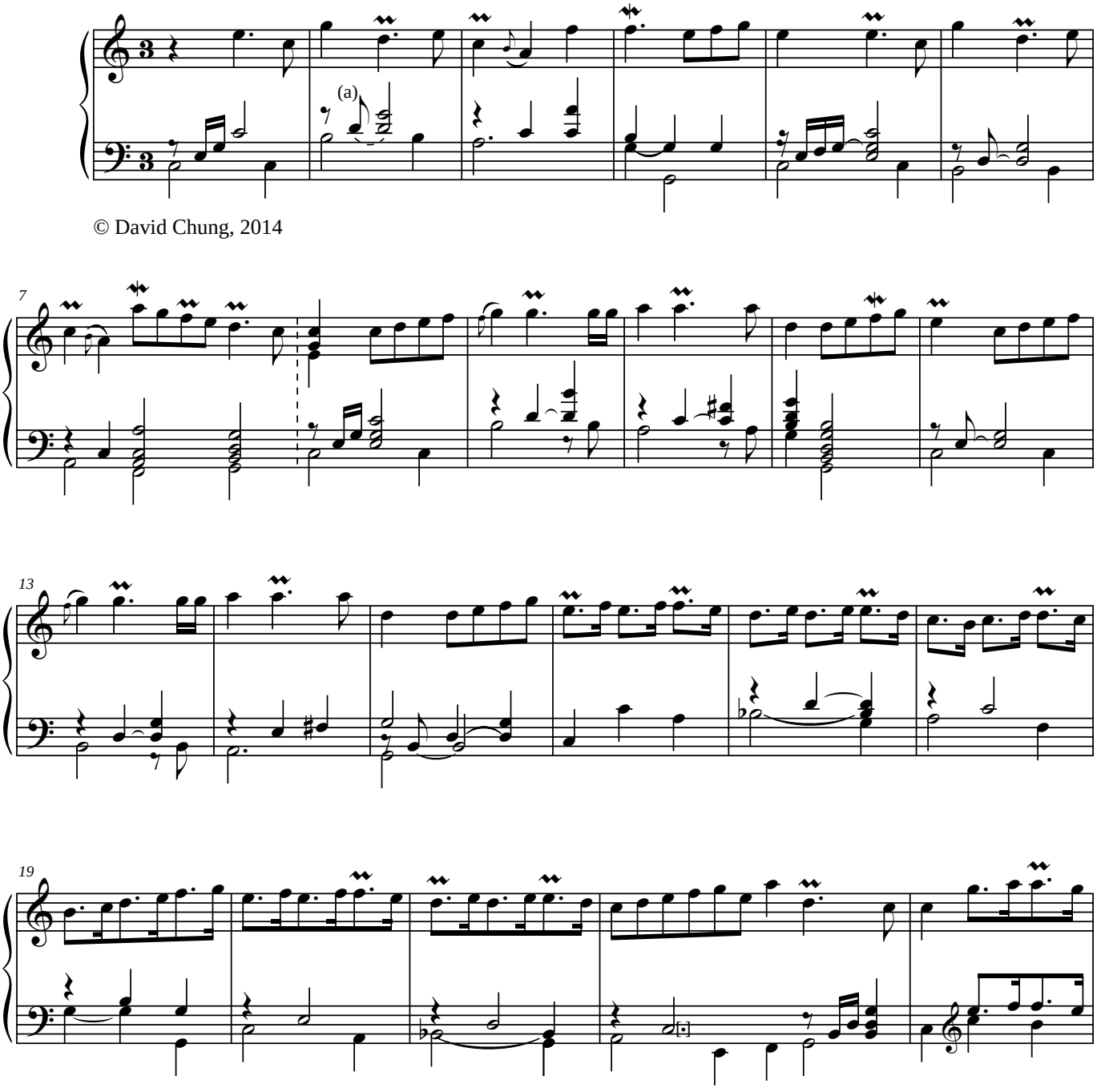
Chaconne (Chaconne damadis)
Amadis, 1684

US-BEm MS 778 (Parville), no. 66, pp. 126–37
LWV 63/67



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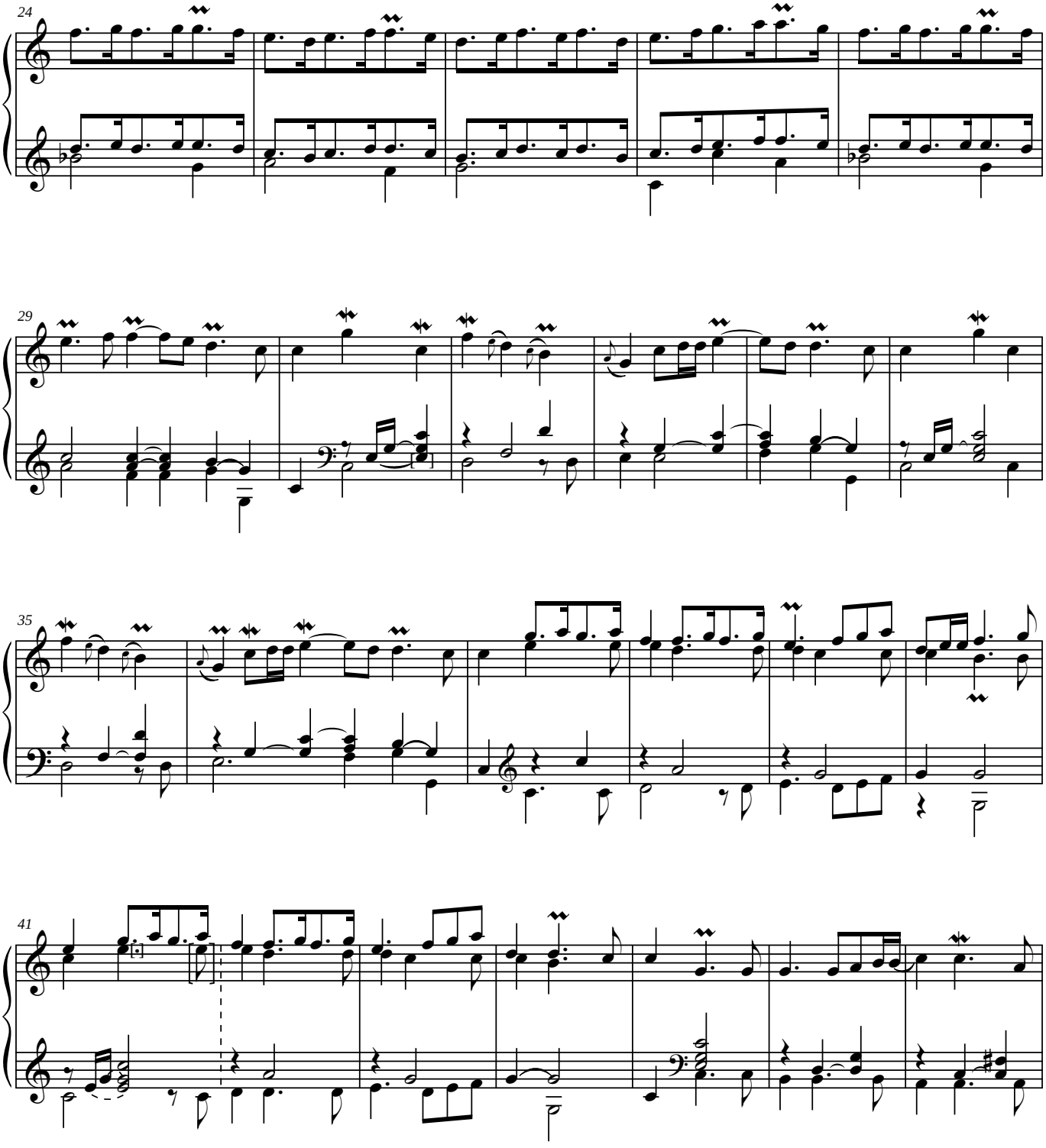
(a) a second lower: *c'*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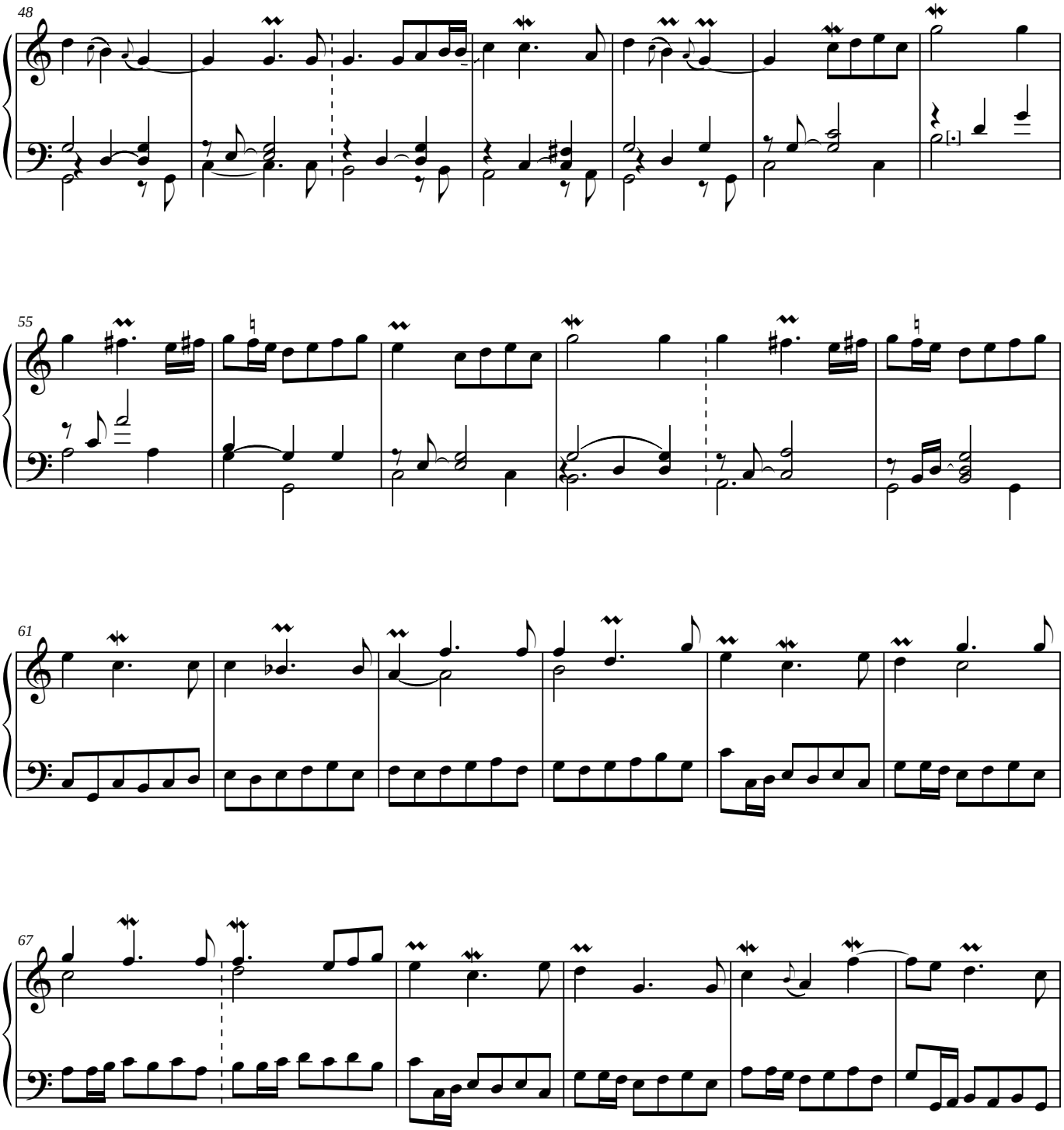
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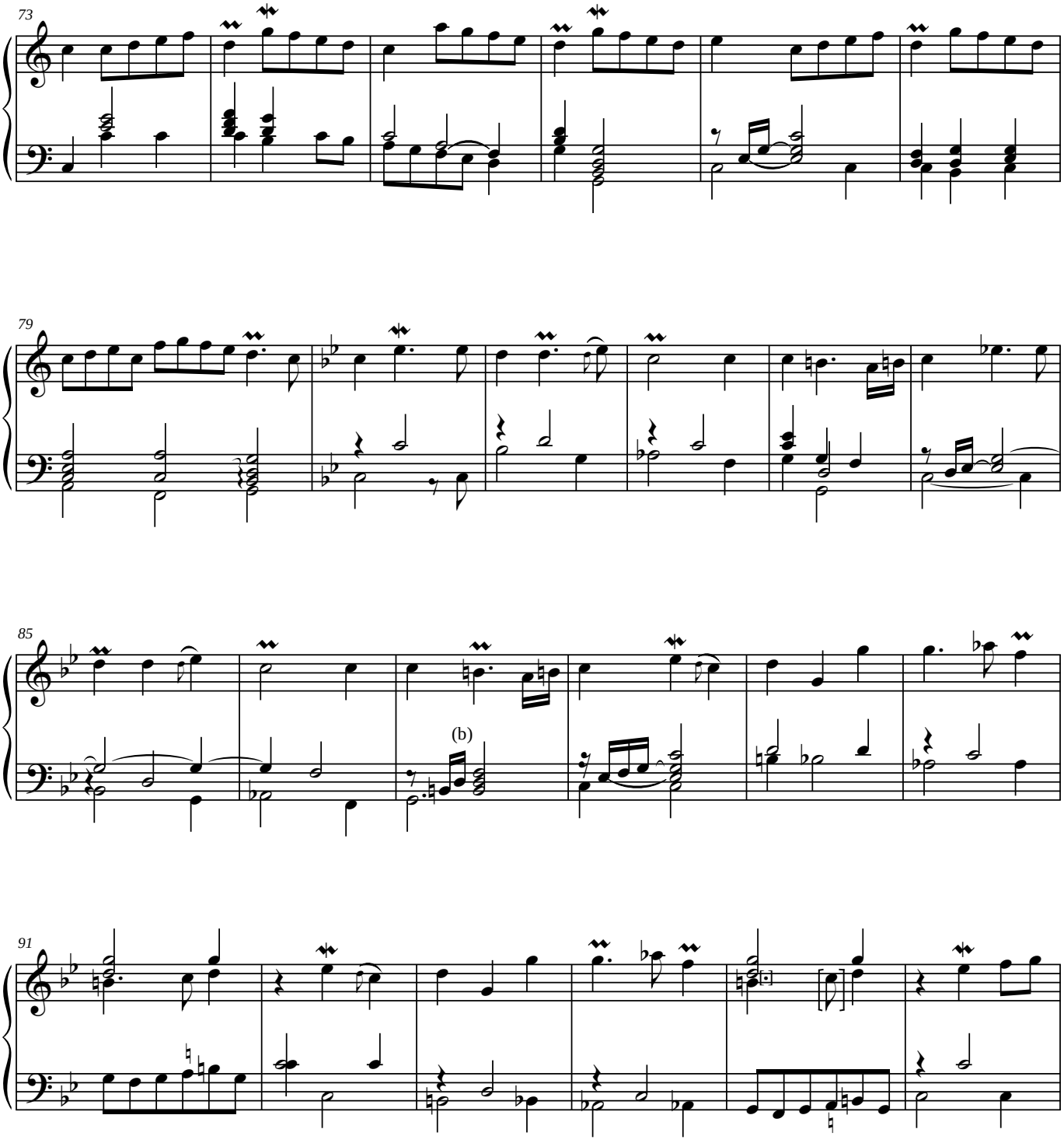
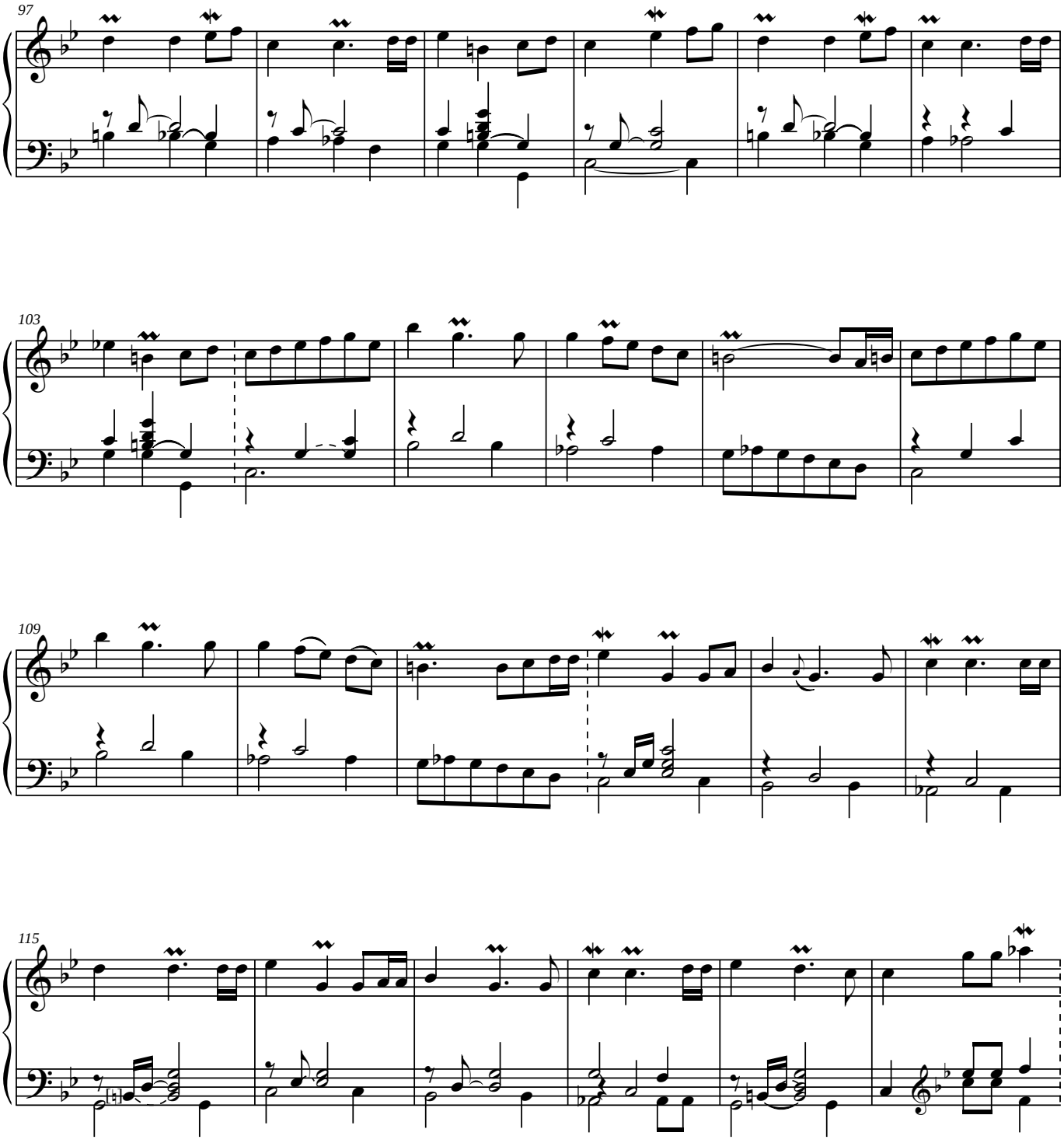


(b) a second higher: *e-flat*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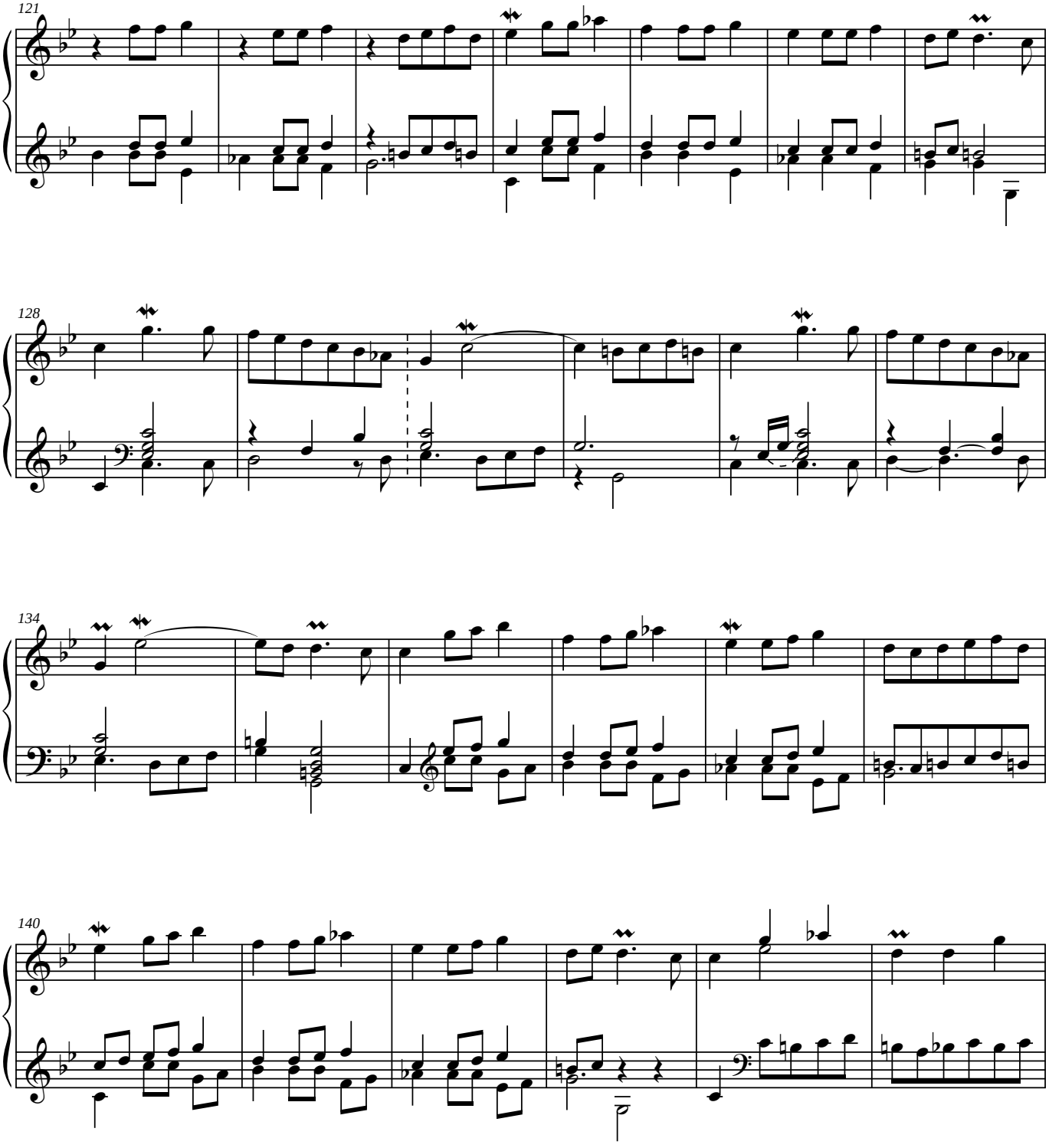
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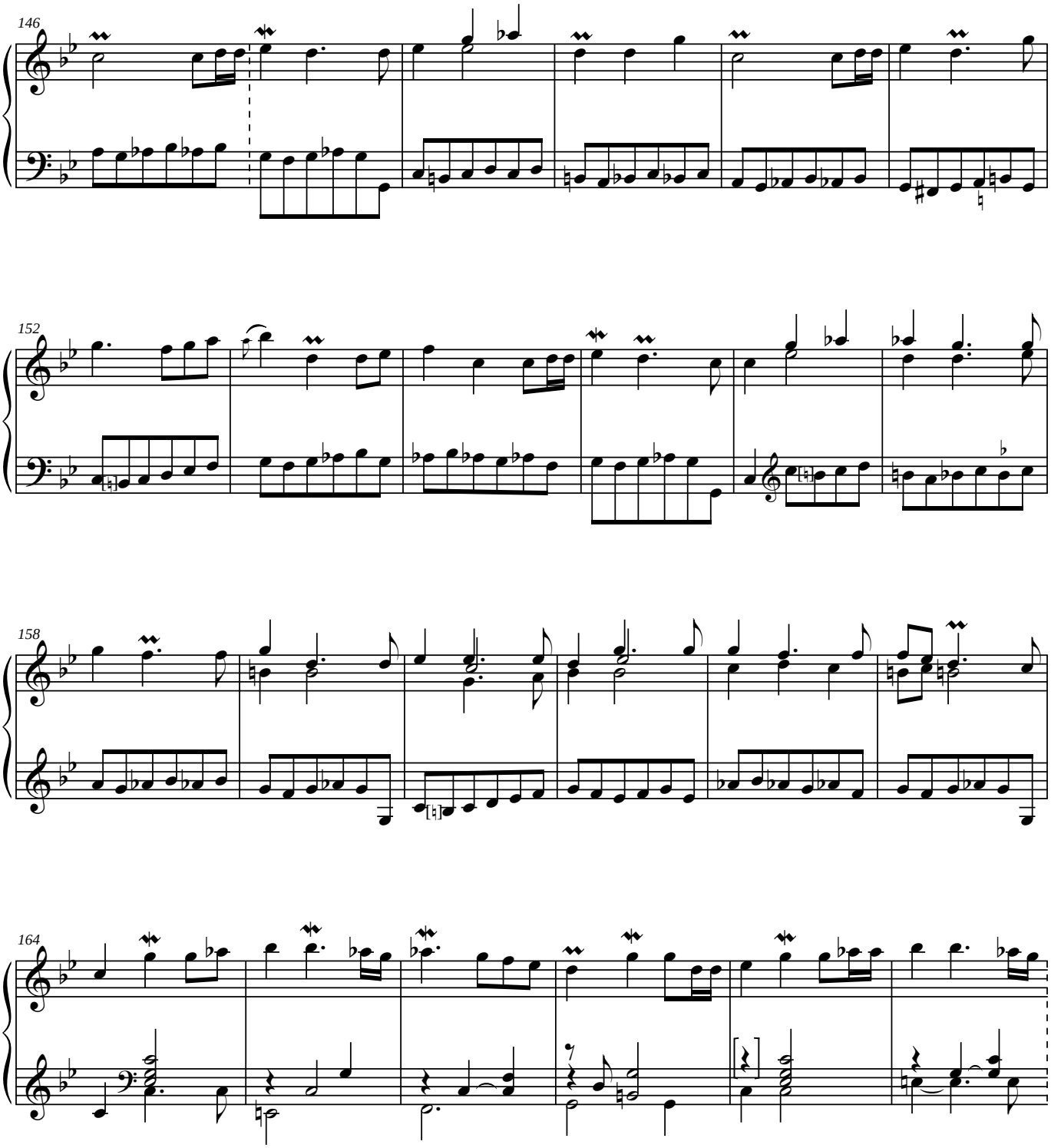
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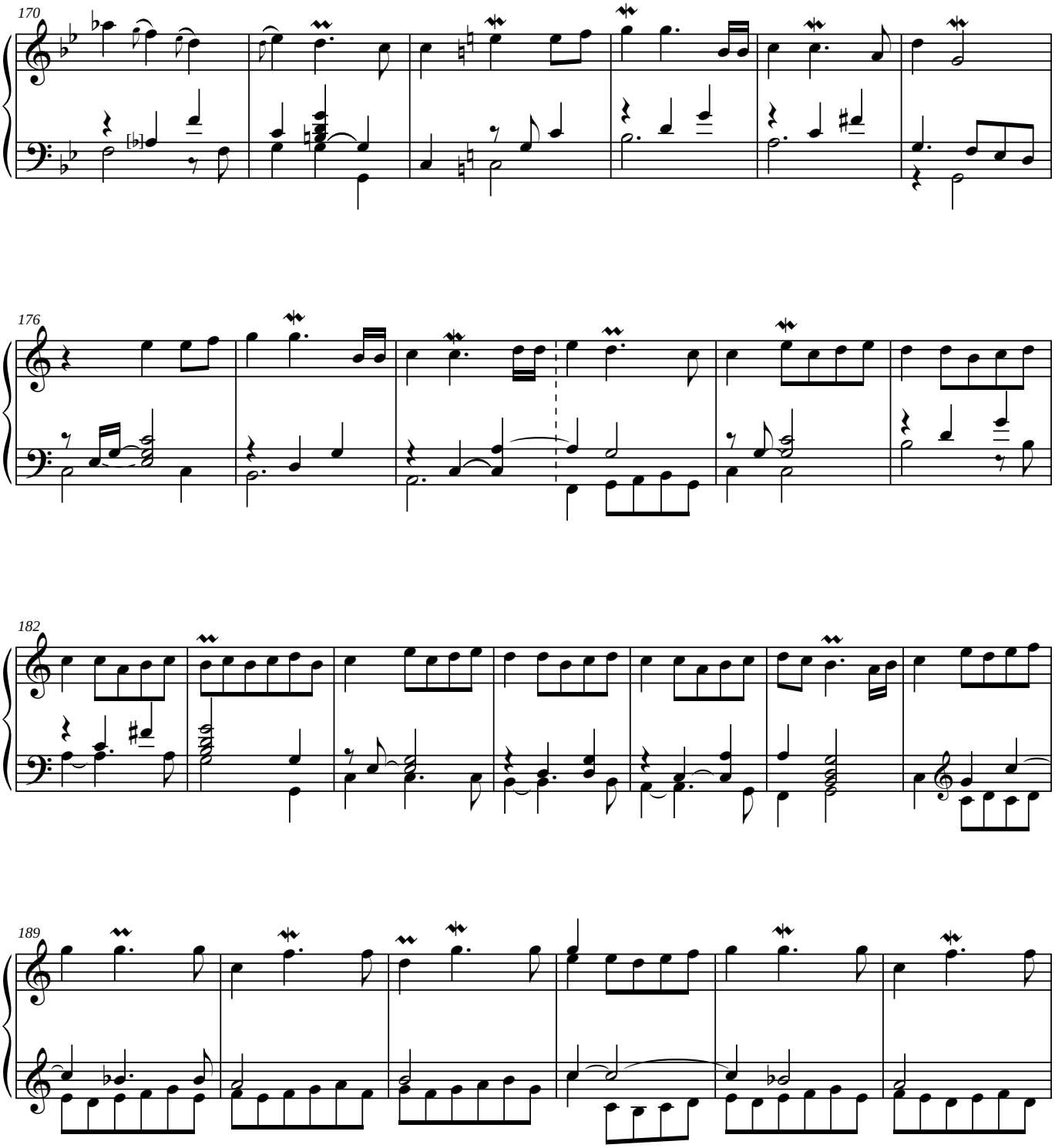
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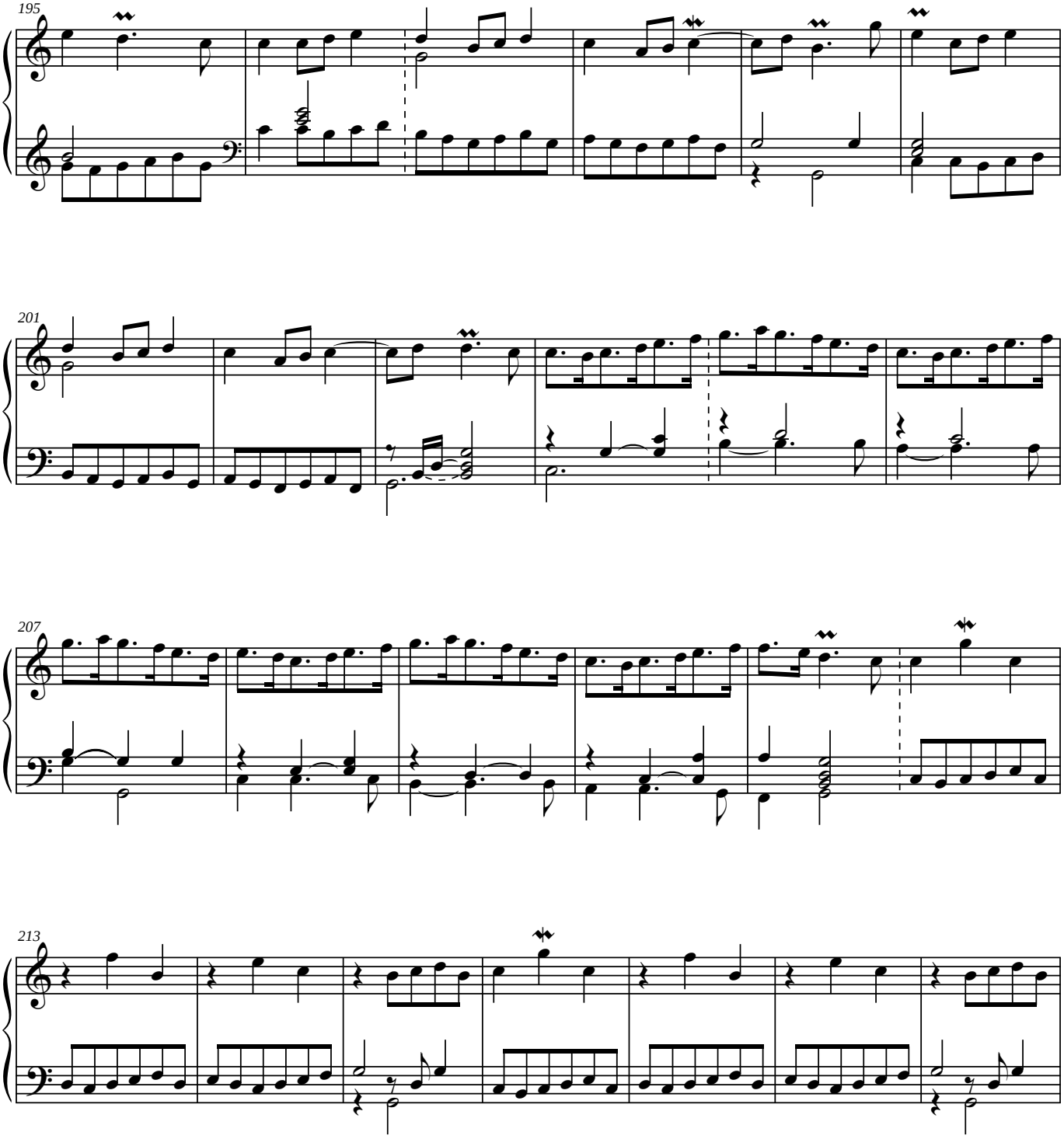
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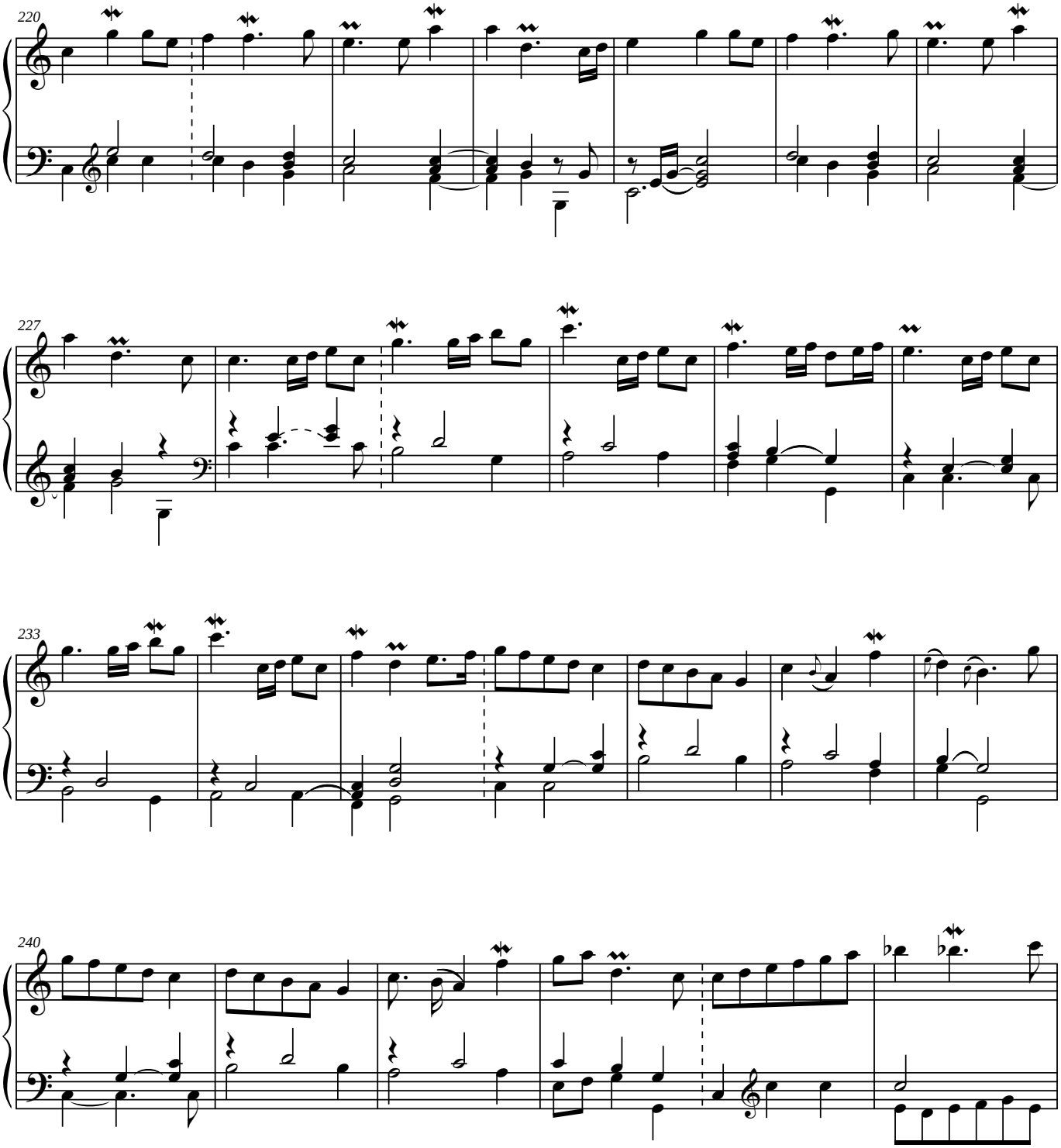
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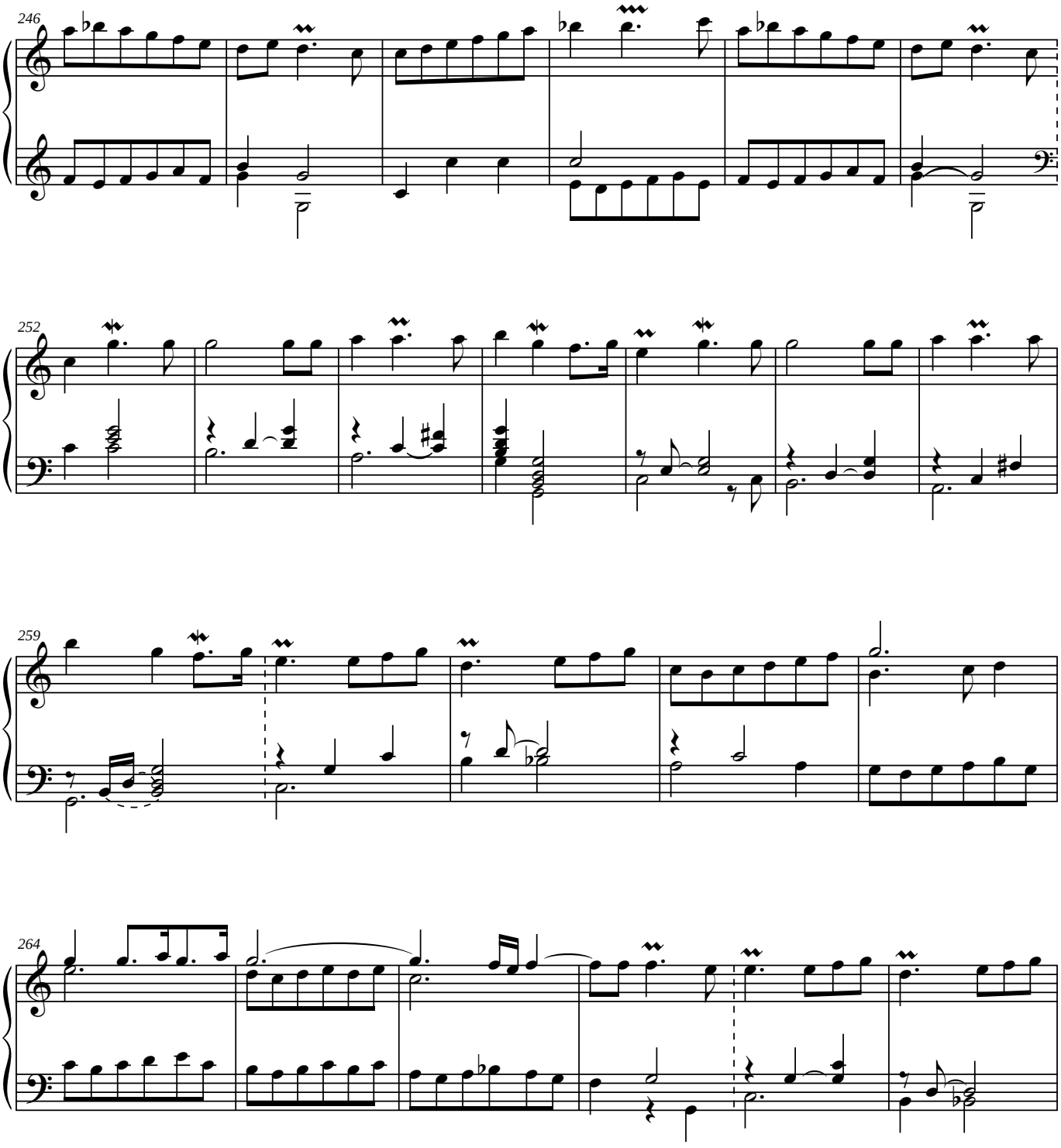
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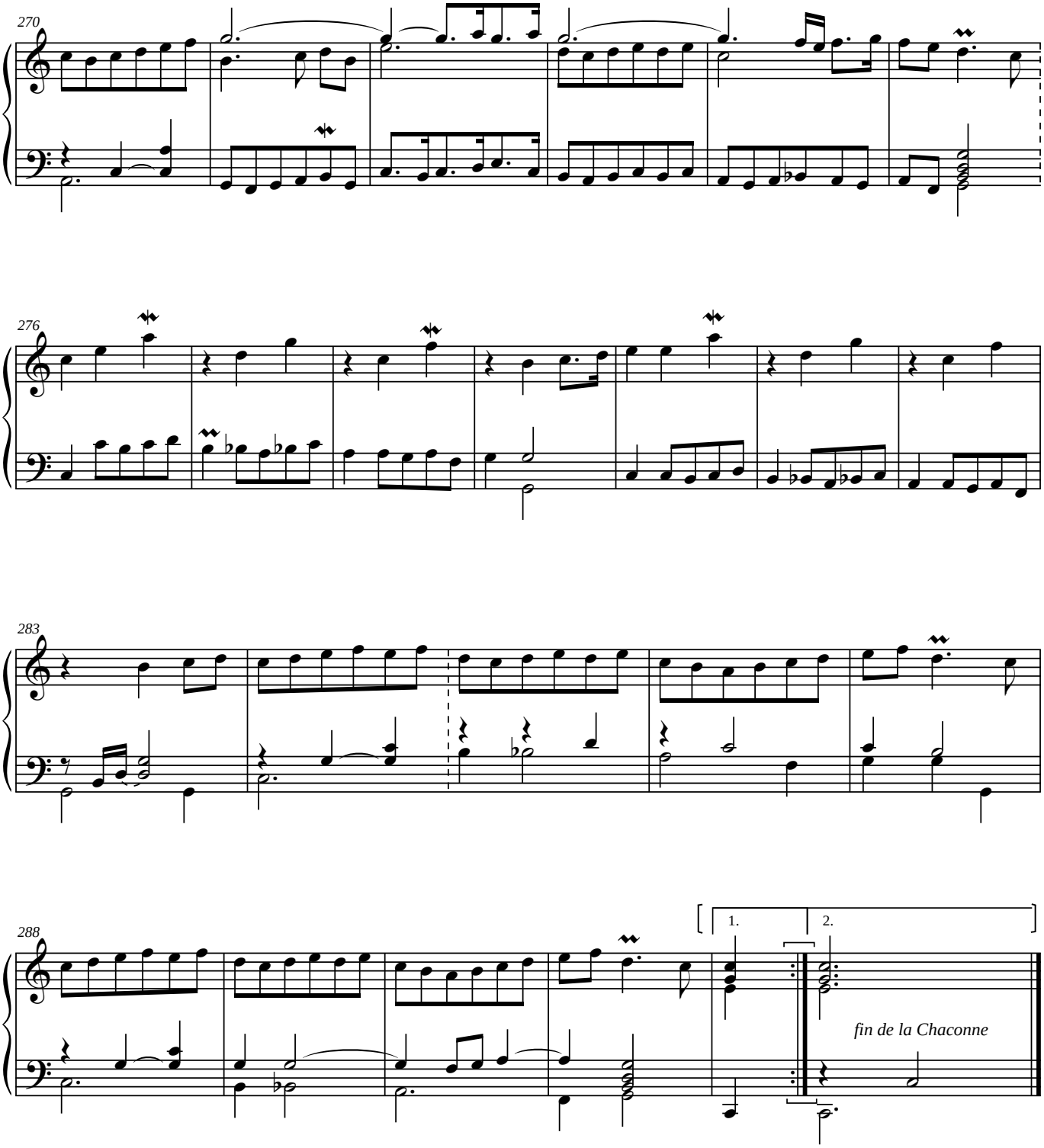

270
276
283
288
1.
2.
fin de la Chaconne

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.

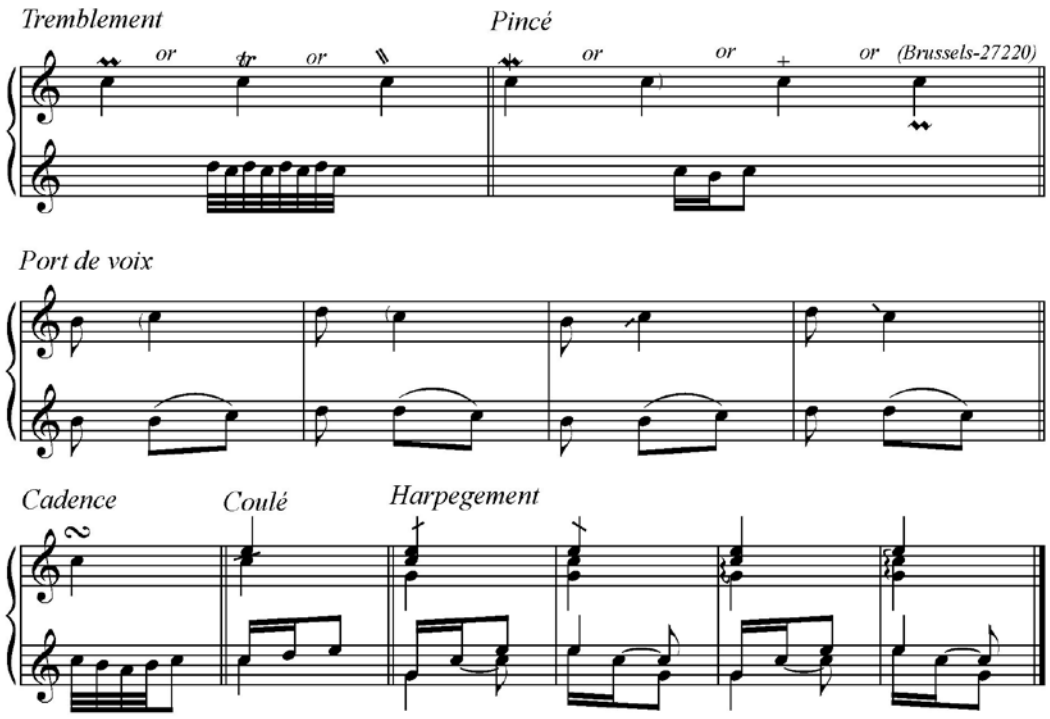
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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. 4, 7–8, 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. 66 (pp. 126–37, Hand A), Chaconne damadis (C) [Chaconne from *Amadis* (1684) LWV 63/67 (C)]

M. 2	lhU2	a second lower: *c'*
M. 22	lhU2	dot missing
M. 30	lh	*e* missing from last chord
M. 39–40		2 measures crossed out between measures 39 and 40
M. 41	rhL2	dot missing
	rhL3	note missing
M. 50	r5	slur to *c"* missing
M. 54	lhL1	dot missing
M. 87	lhU3	a second higher: *e-flat*
M. 95	rhL1	dot missing
	rhL2	note missing
M. 104	lhU2	tie missing
M. 115	lhU2	natural missing
M. 116	lhU2	tie missing
M. 119	lhU3	tie missing
M. 132	lhU2–3	ties missing

M. 152	lh2	accidental missing
M. 160	lh2	accidental missing
M. 168	lhU1	rest missing
M. 170	lhU2	flat missing
M. 176	lhU2	tie missing
M. 203	lhU2	tie missing
M. 228	lhU2	tie missing
M. 259	lhU2–3	ties missing
M. 283	lhU3	tie missing