

Chaconne (Chaconne de Galatée) *Acis et Galatée, 1686*

US-BEm MS 1371 (Couperin-Turin), no. 48, fols. 80v–81r
LWV 73/32

Lentement

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The first system of musical notation shows measures 1 through 5. It features a treble and bass clef with a 3/4 time signature. The music is in a minor key, indicated by a single flat. The tempo is marked 'Lentement'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals.

The second system of musical notation shows measures 6 through 10. It continues the piece with similar rhythmic patterns and includes a 'fin' marking above the staff in measure 10.

The third system of musical notation shows measures 11 through 15. The notation continues with a variety of rhythmic figures and chordal structures.

The fourth system of musical notation shows measures 16 through 20. The piece concludes with a final cadence in measure 20.

21

Musical score for measures 21-25. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests, including some notes with a fermata-like symbol above them. The bass staff provides a harmonic accompaniment with chords and moving lines.

26

Musical score for measures 26-30. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with some notes marked with a fermata-like symbol. The bass staff continues the accompaniment.

31

Musical score for measures 31-35. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with some notes marked with a fermata-like symbol. The bass staff continues the accompaniment.

36

Musical score for measures 36-40. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with some notes marked with a fermata-like symbol. The bass staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavecin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), <http://sscm-jscm.org/v6/no2/fuller.html>.

Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

Editorial Remarks

This piece is essentially a copy of *D'Anglebert-1689*, but transposed down a major second to C major. This piece ends on m. 9, as indicated by "*fin*", and the player should provide a suitable ending.

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 “3/4” time, eighth notes in conjunct motion (mm. 15–6, 18, 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. 48 (fols. 80v–81r), Chaconne de Galatée (C) [Chaconne from *Acis et Galatée* (1686) LWV 73/32 (D)]

M. 7 lhU2 sharp missing