

## Chaconne (Chaconne de Galatée de Mr de Lully) *Acis et Galatée, 1686*

US-BEm MS 775 (LaBarre-11), pp. 206–7  
LWV 73/32

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/4 time. The music features a repeating rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The first measure is marked with a fermata over the right hand.

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The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/4 time. The music continues the repeating rhythmic pattern from the first system. The first measure of this system is marked with a fermata over the right hand.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/4 time. The music continues the repeating rhythmic pattern. The first measure of this system is marked with a fermata over the right hand.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/4 time. The music continues the repeating rhythmic pattern. The first measure of this system is marked with a fermata over the right hand.

Musical score for measures 22-26. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical score for measures 27-31. The right hand continues the melodic line with grace notes, and the left hand maintains the accompaniment with some chordal textures.

Musical score for measures 32-36. Measure 32 is marked with '(a)'. The right hand has a melodic line with grace notes, and the left hand has a more active accompaniment with slurs and ties.

Musical score for measures 37-41. Measure 37 is marked with '(b)'. The right hand has a melodic line with grace notes, and the left hand has a more active accompaniment with slurs and ties. The piece concludes with a double bar line.

(a) erroneous note *a*'' (above *f*-sharp'') removed. See commentary.

(b) two eighth notes

## Source

*US-BEm*: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 775 (Paris, post 1724).

Three arrangements entered by the Berkeley La Barre (see *LaBarre-6* above).

Two of the three arrangements in *LaBarre-11* are drawn directly from *D'Anglebert-1689*.

Literature: Gustafson 1979, 1:119, 3:203–9.

## Editorial Remarks

This piece is essentially a copy of *D'Anglebert-1689*.

## 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.<sup>1</sup> 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.<sup>2</sup>

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

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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. 4, 15–6, 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

p. 206, Chaconne de Galatée de Mr de Lully (D) [Chaconne from *Acis et Galatée* (1686) (D) LWV 73/32]

M. 4 lhL1 rest missing



M. 32 rh1

M. 40 rhL3–4 quarter notes:

