

Chaconne des Scaramouches (chaconne des arlequeins) *Le Bourgeois Gentilhomme*, 1670

D-Rtt Inc. IIIc/4 (Regensburg), no. 28, fols. 24v–25v
LWV 43/36

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a treble clef, a sharp sign, and a 3/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a series of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature. It begins with a bass clef, a sharp sign, and a 3/4 time signature. The accompaniment starts with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter rest, and continues with a series of eighth and quarter notes.

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The second system of the musical score consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note G4 and ending with a quarter note G4. The lower staff continues the accompaniment from the first system, starting with a quarter note G2 and ending with a quarter note G2.

The third system of the musical score consists of two staves. The upper staff begins with a measure marked '10' and contains a sequence of eighth notes. A repeat sign is placed above the staff at the beginning of the third measure. The lower staff continues the accompaniment from the previous system, starting with a quarter note G2 and ending with a quarter note G2.

The fourth system of the musical score consists of two staves. The upper staff begins with a measure marked '16' and contains a sequence of eighth notes. The lower staff continues the accompaniment from the previous system, starting with a quarter note G2 and ending with a quarter note G2.

Musical score for measures 22-27. The piece is in G major (one sharp) and 3/4 time. Measure 22 starts with a treble clef and a bass clef. The melody in the treble clef features eighth and sixteenth notes with mordents. The bass line consists of quarter and eighth notes. A "[Fin]" marking is present in measure 25.

Musical score for measures 28-33. The notation continues from the previous system. Measure 28 is marked with "(a)". The melody in the treble clef continues with eighth and sixteenth notes, and the bass line follows with quarter and eighth notes.

Musical score for measures 34-39. The notation continues from the previous system. Measure 34 is marked with "34". The melody in the treble clef continues with eighth and sixteenth notes, and the bass line follows with quarter and eighth notes.

Musical score for measures 40-45. The notation continues from the previous system. Measure 40 is marked with "40". The melody in the treble clef continues with eighth and sixteenth notes, and the bass line follows with quarter and eighth notes. The piece concludes with a double bar line and a repeat sign in measure 45.

(a) a second lower in Source: c

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of D'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Editorial Remarks

The *reprise* signs at measures 12 and 44 are transferred from Lully's instrumental version (Exemplar: Paris, Bibliothèque Nationale de France, Rés. F. 578). This piece ends on measure 22, and the performer should substitute 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” 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. 28 (fols. 24v–25v, Hand D), *chaconne des arlequeins* (G) [*Chaconne des Scaramouches* from *Le Bourgeois Gentilhomme* (1670) LWV 43/36]

M. 12 rh 

M. 28 lh2 a second lower in Source: *c'*