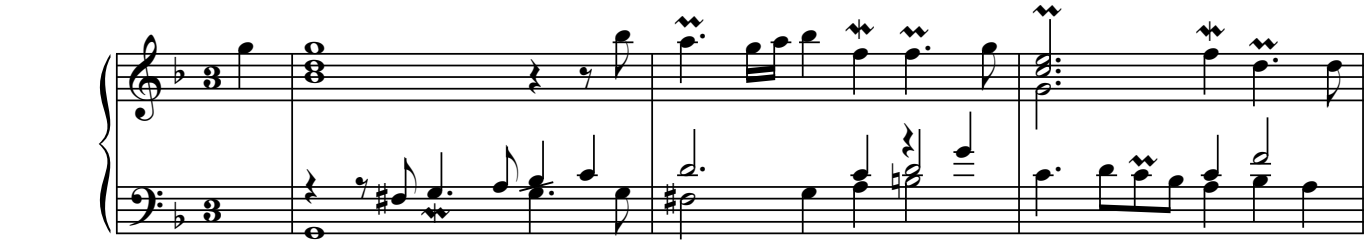
Courante de Lully

D-Rtt Inc. IIIc/4 (Regensburg), no. 30, fols. 27v–28r
LWV 75/24



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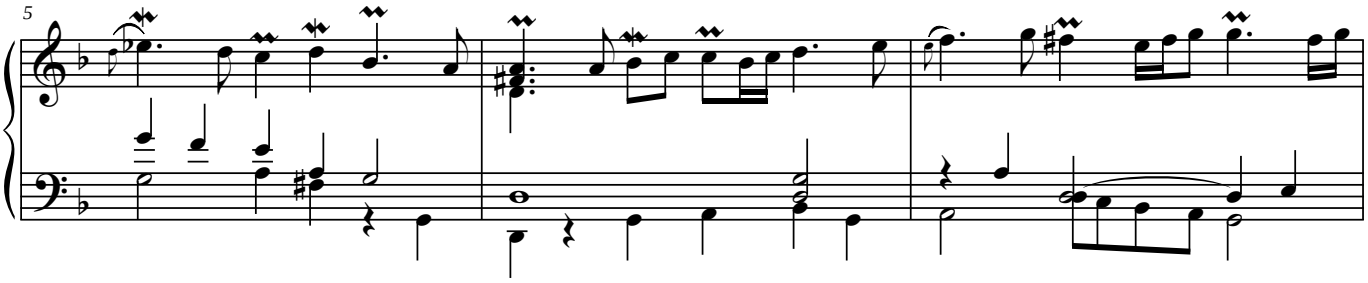
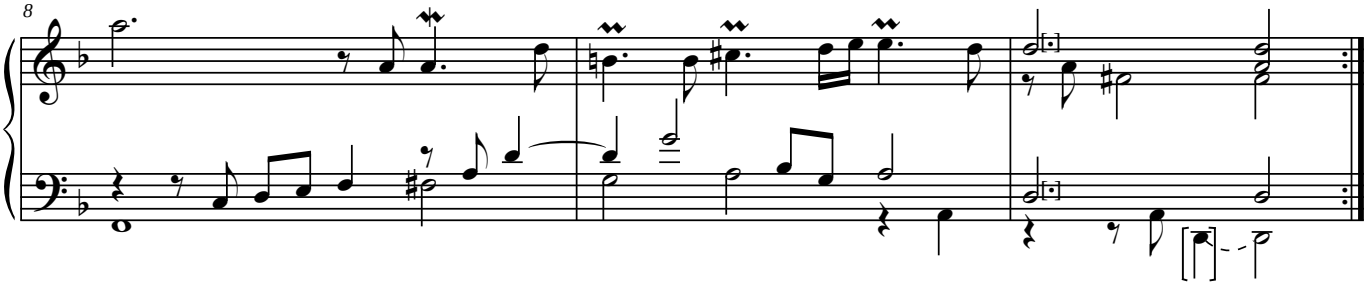
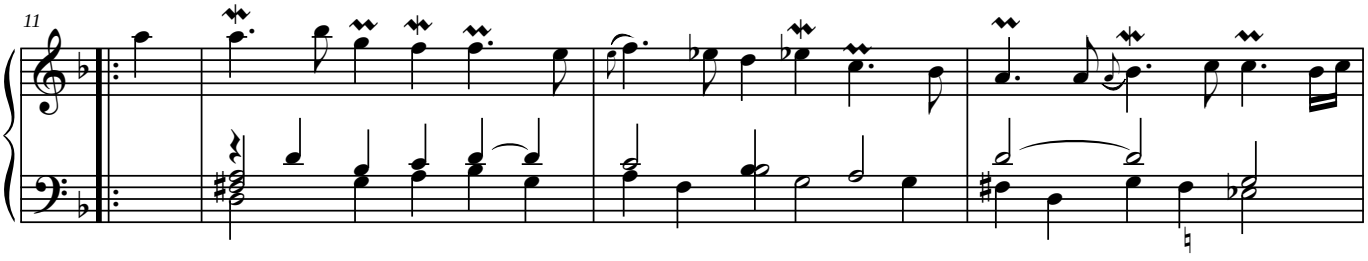
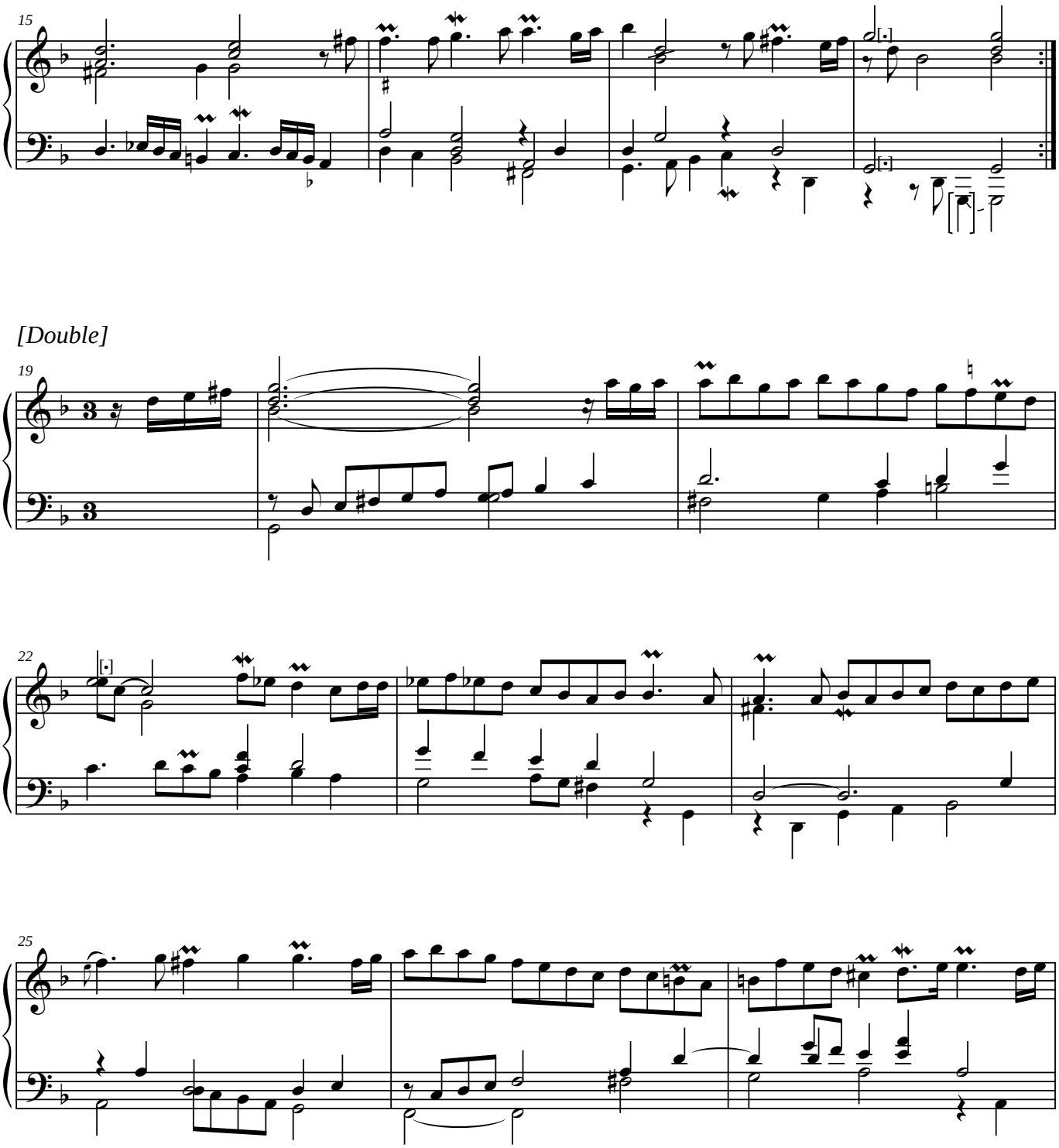
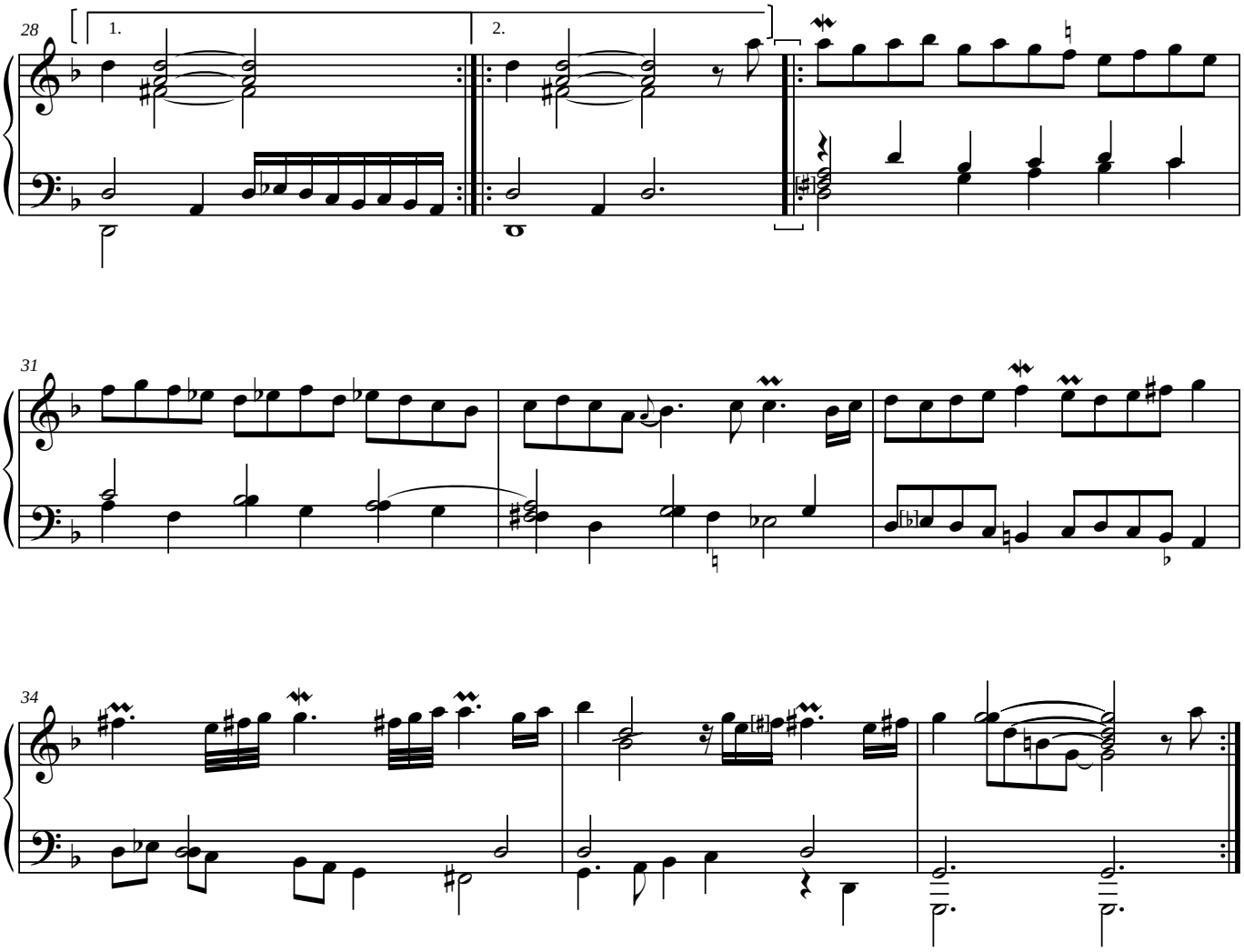







15
[Double]
19
22
25


28
1.
2.
31
34

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

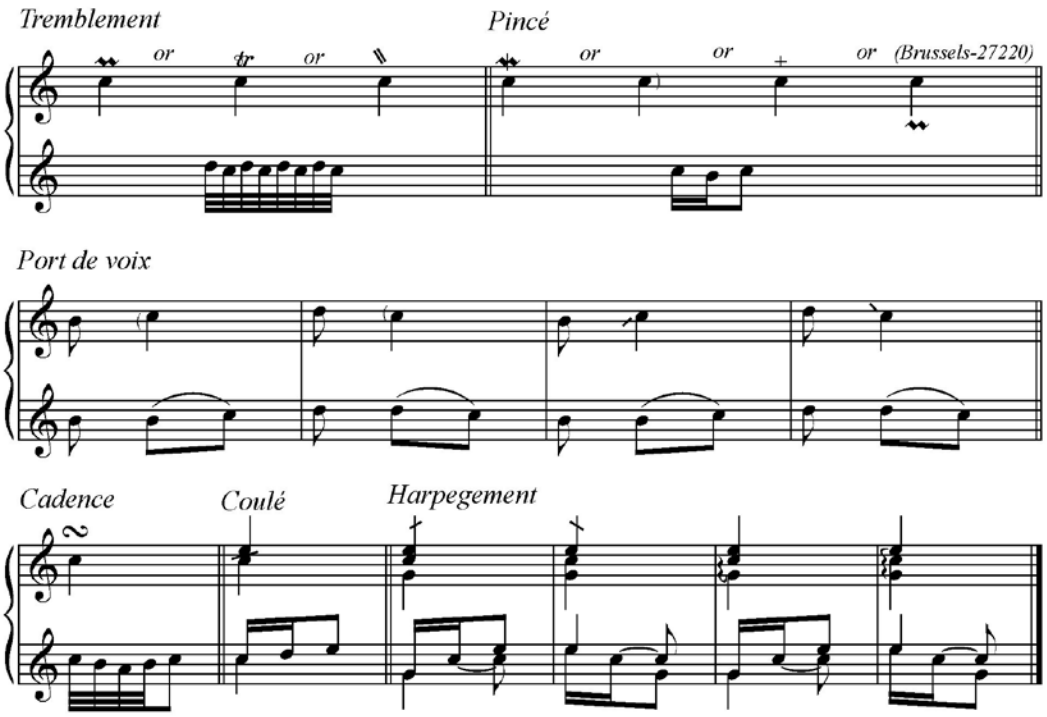
This piece is a copy of *D'Anglebert-1689*, including D'Anglebert's *double*. The courante is not known to have been derived from Lully's stage works. One version for melody and bass instruments has been preserved in a 1695 "Philidor" manuscript (*F-Pn*: Rés. F. 533).

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. 6, 21, 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. 30 (fols. 27v–28r, Hand D), [untitled] (g) [Courante de Lully, after D’Anglebert/Lully (1689) LWV 75/24 (g)]

M. 6	rh1	sharp next to *d’* (lowest note of chord)
M. 10	rhU1	dot missing
	lhU1	dot missing
	lhL4	note and tie missing
M. 18	rhU1	dot missing
	lhU1	dot missing
	lhL4	note and tie missing
M. 22	rhU1	dot missing
M. 30	lhM1	sharp (next to *f*) missing
M. 33	lh2	flat missing
M. 36	rhU1	tie missing
	lhU1	tie missing