

Courante de Lully

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

The first system of the musical score consists of four measures. The treble clef part begins with a whole note chord of G4, B4, and D5. The bass clef part starts with a half note G3, followed by a quarter note A3, and then a quarter note B3. The melody in the treble clef features a series of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass line continues with a half note C4, followed by a quarter note D4, and then a quarter note E4. The piece is in 3/4 time and the key signature has one flat (Bb).

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The second system of the musical score consists of three measures. The treble clef part continues the melody with eighth notes: C4, B3, A3, G3, F3, E3, D3. The bass line continues with a half note F3, followed by a quarter note G3, and then a quarter note A3. The piece is in 3/4 time and the key signature has one flat (Bb).

The third system of the musical score consists of three measures. The treble clef part continues the melody with eighth notes: C4, B3, A3, G3, F3, E3, D3. The bass line continues with a half note G3, followed by a quarter note A3, and then a quarter note B3. The piece is in 3/4 time and the key signature has one flat (Bb).

The fourth system of the musical score consists of three measures. The treble clef part continues the melody with eighth notes: C4, B3, A3, G3, F3, E3, D3. The bass line continues with a half note C4, followed by a quarter note D4, and then a quarter note E4. The piece is in 3/4 time and the key signature has one flat (Bb).

15

Musical score for measures 15-18. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with various ornaments (trills and mordents) and rests. The left hand provides a rhythmic accompaniment with chords and moving lines.

[Double]

19

Musical score for measures 19-21. Measure 19 begins with a double bar line and a repeat sign. The right hand has a melodic line with ornaments, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the first measure of the right hand in measure 20.

22

Musical score for measures 22-24. The right hand continues with a melodic line and ornaments, and the left hand maintains the accompaniment. Measure 24 ends with a repeat sign.

25

Musical score for measures 25-27. The right hand features a melodic line with ornaments, and the left hand provides accompaniment. Measure 27 ends with a repeat sign.

Musical score for measures 28-30. Measure 28 features a first ending (1.) with a whole note chord in the treble and a sixteenth-note pattern in the bass. Measure 29 features a second ending (2.) with a whole note chord in the treble and a half note in the bass. Measure 30 continues the treble line with eighth notes and the bass line with quarter notes.

Musical score for measures 31-33. Measure 31 has a treble line with eighth-note runs and a bass line with quarter notes. Measure 32 continues the treble line with eighth notes and a dotted quarter note, while the bass line has quarter notes. Measure 33 features a treble line with eighth notes and a bass line with quarter notes.

Musical score for measures 34-36. Measure 34 has a treble line with sixteenth-note runs and a bass line with quarter notes. Measure 35 continues the treble line with sixteenth notes and a bass line with quarter notes. Measure 36 features a treble line with a half note chord and a bass line with a half note chord.

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.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

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