

Gavotte (La Gauotte du ballet) *Ballet des Muses, 1666*

B-Bc MS 27220, no. 26, pp. 36, 42
LWV 32/7

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, and then a series of eighth notes: A4, G4, F4, E4, D4, C4. The bass staff begins with a G2 half note, followed by a B2 half note, and then a series of quarter notes: A2, G2, F2, E2, D2, C2. The piece concludes with a double bar line and repeat dots.

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The second system of musical notation begins at measure 5. The treble staff features a melodic line with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff provides harmonic support with quarter notes: G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The system ends with a double bar line and repeat dots.

The third system of musical notation begins at measure 9. The treble staff continues the melodic line with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff continues with quarter notes: G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The system ends with a double bar line and repeat dots.

Double de la Gauotte du ballet

13

Musical notation for measures 13-16. The piece is in 3/4 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 13 starts with a treble clef and a common time signature. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

17

Musical notation for measures 17-20. The right hand continues the melodic line with various rhythmic patterns. The left hand accompaniment includes chords and moving lines. Measure 17 begins with a repeat sign. The piece ends with a double bar line and repeat dots.

21

Musical notation for measures 21-24. The right hand features a more active melodic line with sixteenth-note runs. The left hand accompaniment consists of chords and eighth-note patterns. Measure 21 starts with a repeat sign. The piece concludes with a double bar line and repeat dots.

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial Remarks

The *double* [not by Lully] is on p. 42. It is separated from the Gavotte (p. 36) by 4 pieces (5 pages).

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

1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

others.²

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.

Tremblement *Pincé*

The first system shows two measures of music. The first measure is labeled 'Tremblement' and features a wavy line above a note. The second measure is labeled 'Pincé' and features a wavy line below a note. Both measures include the word 'or' above the notes. The notation is in a two-staff system with a treble and bass clef.

Port de voix

The second system shows a single measure of music with a wavy line above a note, labeled 'Port de voix'. The notation is in a two-staff system with a treble and bass clef.

Cadence *Coulé* *Harpegement*

The third system shows three measures of music. The first measure is labeled 'Cadence' and features a wavy line above a note. The second measure is labeled 'Coulé' and features a wavy line above a note. The third measure is labeled 'Harpegement' and features a wavy line above a note. The notation is in a two-staff system with a treble and bass clef.

In “3” and “c” time, eighth notes in conjunct motion (mm. 13–5, 19–20, 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. 26 (pp. 36, 42, Hand A), La Gauotte du ballet (G) [Gavotte from *Ballet des Muses* (1666) LWV 32/7 (B₁)]

M. 13 lhU2 dot missing
lhU3 rest missing

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.