

Rigaudon *Acis et Galatée*, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 8, fol. 9v
LWV 73/6

The first system of the musical score for the Rigaudon. It consists of a grand staff with a treble and bass clef. The treble staff contains a melody with eighth and sixteenth notes, some marked with 'a' and dots. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The system ends with a double bar line.

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The second system of the musical score. It begins with a measure marked with a '5' above the treble staff. The melody continues with eighth and sixteenth notes, some marked with 'a' and dots. The bass staff continues the accompaniment. The system ends with a double bar line.

The third system of the musical score. It begins with a measure marked with a '9' above the treble staff. The melody continues with eighth and sixteenth notes, some marked with 'a' and dots. The bass staff continues the accompaniment. The system ends with a double bar line and the word 'fine' written in the right margin.

(a) dots after *a*'' (mm. 2 and 3) removed

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<i>First</i>	<i>Second</i>	<i>Third</i>	Title	LWV	key
8	36	51	Rigaudon	73/6	C
9	37	52	Second Rigaudon	73/7	C
14		66	Menuet	63/12	G
15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94).

Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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.

<i>Tremblement</i>		<i>Pincé</i>	
<i>or</i>	<i>tr</i>	<i>or</i>	<i>+</i>
<i>or</i>	<i>or</i>	<i>or</i>	<i>or</i>
<i>Port de voix</i>		<i>Harpegement</i>	
<i>Cadence</i>	<i>Coulé</i>		

The image displays musical notation for various ornaments. The first section shows 'Tremblement' (trill) and 'Pincé' (pinch) with examples of notes and symbols. The second section shows 'Port de voix' (portamento) with a note and a slur. The third section shows 'Cadence' (cadence) with a note and a slur, 'Coulé' (slide) with a note and a slur, and 'Harpegement' (arpeggio) with a note and a slur.

In “c” time, eighth notes in conjunct motion (mm. 4, 7–8, 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”.

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.

Critical Notes

No. 8 (fol. 9v), Rigaudon (C) [Rigaudon, from *Acis et Galatée* (1686) LWV 73/6 (C)]

M. 5 rh5 dot after *a*” removed

M. 6 rh5 dot after *a*” removed

lhU2, 4 rests missing

lhL3, 5 rests missing

M. 7 lhL1 rest missing

lhL4 note missing

M. 9 lhU4, 6 rests missing

lhL4, 6 rests missing

M. 10 lhL1 rests missing

lhL4 note missing