

Rigaudon (Rigodon de l'opera d'Acis et Galatée) *Acis et Galatée, 1686*

US-BEm MS 1371 (Couperin-Turin), no. 45, fol. 78v
LWV 73/6

The first system of the musical score consists of four measures. The treble clef part begins with a quarter note G4, followed by quarter notes A4, B4, and C5, each with a mordent. The bass clef part starts with a whole note chord of G2, B2, and D3, followed by quarter notes G2, B2, and D3, and ends with a quarter note G2.

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The second system contains measures 5 through 8. Measure 5 begins with a repeat sign. The treble clef part features a quarter note G4 with a mordent, followed by quarter notes A4, B4, and C5, each with a mordent. The bass clef part continues with quarter notes G2, B2, and D3.

The third system covers measures 9 to 12. Measure 9 starts with a quarter note G4 with a mordent, followed by quarter notes A4, B4, and C5, each with a mordent. The bass clef part has quarter notes G2, B2, and D3. The piece concludes with a final cadence in measure 12, marked by a double bar line.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavecin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), <http://sscm-jscm.org/v6/no2/fuller.html>.

Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

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*

The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 45 (fol. 78v), Rigodon de l’opera d’Acis et Galatée (C) [Rigaudon from *Acis et Galatée* (1686)
LWV 73/6 (C)]
[No comments]