

Rigaudons (Rigaudon. Suite du Rigaudon) *Acis et Galatée, 1686*

US-BEm MS 778 (Parville), no. 67, pp. 138–9
LWV 73/6–7

The first system of musical notation consists of two staves, treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and some grace notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

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The second system of musical notation, labeled 'Reprise' at the beginning, contains measures 6 through 12. It features similar rhythmic patterns to the first system, with a prominent eighth-note melody in the treble and a supporting bass line. The system ends with a double bar line and repeat dots.

The third system of musical notation, labeled 'Reprise' at the end, contains measures 13 through 16. The melody continues with eighth-note figures, and the bass line provides a steady accompaniment. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation contains measures 17 through 20. This system introduces a key signature change to one sharp (F#) in the treble staff. The melodic and harmonic patterns continue, ending with a double bar line and repeat dots.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. “Dans nos bois” (Hand B, no. 109) and “Dieu des enfers” (Hand E, no. 141) are copies of *D’Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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 performance practice issues can be found in the “Introduction”.

Critical Notes

No. 67 (pp. 138–9, Hand A), Rigaudon | Suite du Rigaudon (C) [Rigaudons from *Acis et Galatée* (1686) LWV 73/6–7 (C)]

M. 16 lh1 rest missing