

Harpichord Suite in A Minor by Élisabeth Jacquet de la Guerre

Arranged for Solo Guitar

by

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ABSTRACT

Transcriptions and arrangements of works originally written for other instruments have greatly expanded the guitar's repertoire. This project focuses on a new arrangement of the Suite in A Minor by Élisabeth Jacquet de la Guerre (1665–1729), which originally was composed for harpsichord. The author chose this work because the repertoire for the guitar is critically lacking in examples of French Baroque harpsichord music and also of works by female composers. The suite includes an unmeasured harpsichord prelude—a genre that, to the author's knowledge, has not been arranged for the modern six-string guitar. This project also contains a brief account of Jacquet de la Guerre's life, discusses the genre of unmeasured harpsichord preludes, and provides an overview of compositional aspects of the suite. Furthermore, it includes the arrangement methodology, which shows the process of creating an idiomatic arrangement from harpsichord to solo guitar while trying to preserve the integrity of the original work. A summary of the changes in the current arrangement is presented in Appendix B.

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CHAPTER 1

INTRODUCTION

One of the most vital ways the guitar's repertoire is developed, especially since the nineteenth century, is through arrangements of earlier works. Even today, some of the most beloved pieces for the guitar are arrangements taken from other instruments. This project explores the instrumental music of French Baroque composer Élisabeth-Claude Jacquet de la Guerre; in particular, her Suite in A Minor from *Les pièces de clavessin livre 1*, a nine-movement dance suite composed in 1687 for harpsichord. It includes background information on the composer, a brief history of unmeasured harpsichord preludes, the process and methodology of arranging this suite for guitar, and a recording of the suite.

Although Baroque arrangements are not uncommon in the classical guitar repertoire, works by female composers—especially those from the Baroque period—are rare. There are a number of arrangements for classical guitar from this era, of plucked string instruments like the Baroque guitar and lute, that are still commonly performed today—such as works by Francesco Corbetta (1615–1681), Gaspar Sanz (1640–1710), Robert de Visée (1655–1733), Ludovico Roncalli (1654–1713), Johann Sebastian Bach (1685–1750), and Sylvius Leopold Weiss (1687–1750). A considerable amount of guitar repertoire from the Baroque period, however, consists of arrangements of pieces other than those of plucked instruments, such as the violin, cello, and harpsichord. Commonly played arrangements include works by Jean-Baptiste Lully (1632–1687), Johann Pachelbel (1653–1706), Henry Purcell (1659–1695), François Couperin (1668–1733),

Antonio Vivaldi (1678–1741), Jean-Philippe Rameau (1683–1764), J.S. Bach, Domenico Scarlatti (1685–1757), and George Frideric Handel (1685–1759).

The only female composer from this era, known to the author, whose music has been arranged and published for solo guitar is French lutenist “Mlle” (Mademoiselle) (either Anne or Marguerite) Bocquet. The publication *Guitar Music by Women Composers*, edited by Annette Kruisbrink, and published by Les Productions d’ OZ, contains a Prélude, Allemande, Sarabande, and Gigue by Mlle Bocquet, arranged from the lute. This project includes the first guitar arrangement of a Baroque dance suite composed for harpsichord by a female Baroque composer. Jacquet’s Suite in A Minor is a grand representation of a Baroque dance suite, containing nine movements:

- I. Prélude
- II. Allemande
- III. Courante
- IV. 2e Courante
- V. Sarabande
- VI. Gigue
- VII. Chaconne
- VIII. Gavotte
- IX. Menuet

The Prélude from this suite also is the first unmeasured harpsichord prelude arranged for guitar, known to the author. The practice of having unmeasured preludes at the start of a dance suite originated in the mid-seventeenth century and was more common among French composers such as Louis Couperin (1626–1661), Nicolas Lebégue (1631–1702), Jean-Henri d’Anglebert (1629–1691), and Jean-Philippe Rameau.

My project provides a detailed description of the arrangement process. This section discusses the decision-making that is periodically required to arrange music from two immensely different instruments while striving to preserve the integrity of the suite. One of the biggest challenges was to adapt the guitar to the lower range of the harpsichord because the lowest pitch found in the suite is A^1 , whereas the lowest A on the guitar is A^3 , three octaves higher. The piece is arranged to be as idiomatic as possible while trying to maintain the timbral character of the harpsichord. This was done by carefully considering where the notes are played on the fingerboard of the guitar to imitate the harpsichord's sound quality as well as the lavishly decorated style of French Baroque keyboard music.

CHAPTER 2

ÉLISABETH-CLAUDE JACQUET DE LA GUERRE

Jacquet was part of an extraordinary generation of musicians in France, such as François Couperin, Jean-Henri d'Anglebert, Louis Marchand, Louis-Nicolas Clérambault, and Jean-François Dandrieu. Uncommon for the time, and also considering the talent that surrounded her, she still managed to have an astounding career at the turn of the seventeenth century as a female composer and performer. She was born into a Parisian family of musicians and master instrument builders, beginning with her great grandfather Marceau Jacquet (d. before 1620) and his four sons, Marcel, Guillaume, Sébastien, and Jehan le Cadet. Her father, Claude Jacquet, son of Jehan le Cadet, was a “*maître de clavecin*” and organist of St Louis-en-l’Ile, Paris. Her brother, Pierre, was “*maître de clavecin*” and organist of St Nicolas-du-Chardonnet, Paris. Her other brother, Nicolas, was an organist of St Pierre, Bordeaux, and her older sister, Anne, was a harpsichordist and violist in the house of Marie de Lorraine, Duchess of Guise.¹ Of all of the Jacquet family, Élisabeth came to be the most successful and celebrated.

The year of Jacquet’s birth was open to debate until the discovery of her baptismal certificate in 1995. It is now accepted that she was born in 1665.² She was introduced to King Louis XIV at the age of five when she began periodically performing

¹ Klotz, Hans, and Catherine Cessac, “Jacquet,” *Grove Music Online, Oxford Music Online*, Ed. (Oxford University Press).

² Many of the prominent researchers of Jacquet de la Guerre could only speculate on the year of her birth prior to the discovery of her baptismal certificate. Catherine Cessac discovered the certificate in 1995 as mentioned in her book *Élisabeth Jacquet de La Guerre: une femme compositeur sous le règne de Louis XIV* (Arles, 1995), 21.

at his court while studying music with her father.³ She undoubtedly caught the attention of the king because of her astonishing talent and skill at such an early age. One of the earliest documents to mention Jacquet is a Parisian monthly magazine, *Mercure Galant*, from July 1677:

For four years a wonder has appeared here. She sings at sight the most difficult music. She accompanies herself, and accompanies others who wish to sing, at the harpsichord, which she plays in a manner, which cannot be limited. She composes pieces, and plays them in all the keys asked of her. I have told you that for four years she has been appearing with these extraordinary qualities, and she still is only ten years old.⁴

According to biographer Évrard Titon du Tillet, at age fifteen she resided at the king's court possibly for up to four years.⁵ During her time there, she performed for guests while being schooled under the king's *maîtresse-en-titre*, Madame de Montespan.⁶ She left the court sometime in the early 1680s, possibly in 1682 at the time the court

³ *Les pièces de clavebin de mad.elle de la Guerre [...] Premier Livre (Paris, 1687)*, discovered by Catherine Cessca contains a lost dedication by Élisabeth to Louis XIV, which mentions their first meeting when she was five and studying with her father, during the time she was not performing at Louis's court. This is reported in her article: Cessac, Catherine. "Les pièces de clavebin de 1687 d'Élisabeth Jacquet de la Guerre: un second exemplaire retrouvé." *Revue de Musicologie* 89, No. 2 (2003), 352.

⁴ *Mercure Galant*, Juillet 1677, pp. 107–109. Cited in Edith Borroff, *An Introduction to Élisabeth-Claude Jacquet de la Guerre*, p. 6. Borroff quoted this from Michel Brenet, "Quatre Femmes Musiciennes," *L'Art*, XIV (October 1894), 108.

⁵ Évrard Titon du Tillet: *Le parnasse François* (Paris, 1732), 635–636.

⁶ Edith Borroff, *An Introduction to Élisabeth-Claude Jacquet de la Guerre*, (Brooklyn, NY: Institute of Mediaeval Music, 1966), 5. The *Maîtresse-en-titre* was a title given to the king's preeminent mistress. This position came with various privileges, an apartment, as well as a salary.

moved from Paris to Versailles.⁷ She married Marin de la Guerre, who was also a successful organist and composer, in September 1684.⁸ They remained together for twenty years, until Marin's death in 1704.

Two years into her marriage, Jacquet published *Les pièces de clavessin*, in Paris, in 1687, at the age of 22. This was her first publication, which included four dance suites for harpsichord. This publication was the first of many of her works to be published during her lifetime. One of the things that set her apart from her peers was her versatility as a composer and the diverse mixture of compositions. Cessac states that, along with her French harpsichord dances, she was also known for her “innovated work” with the fashionable Italian genres of sonatas and cantatas.⁹ Also, her *Céphale et Procris* was the first opera composed by a woman in France.¹⁰ Jacquet was well aware of the rarity and significance of her talents and achievements. In the dedication of her first publication she gives high praise to the king for his support throughout her life, and for showing interest in the “pastorale en musique” she had composed: “something that no one of my sex has attempted,” she adds.¹¹ This dedication shows her fervent bond and backing from the

⁷ Borroff, *An Introduction to Élisabeth-Claude Jacquet de la Guerre*, 10–11.

⁸ Catherine Cessac. *Élisabeth Jacquet de la Guerre: une femme compositeur sous le règne de Louis XIV*. (Arles: Actes Du Sud, 1995), 31.

⁹ Catherine Cessac, “Jacquet de La Guerre, Élisabeth.” *Grove Music Online*, Oxford Music Online, Ed. Oxford University Press.

¹⁰ *Ibid.*,

¹¹ Mary Cyr. “Élisabeth Jacquet de la Guerre: Myth or Marvel? Seeking the Composer's Individuality.” *The Musical Times* 149, No. 1905 (2008): 79-87. The quote comes from the 1995 discovery of the dedication found by Catherine Cessac, cited in Catherine

king, as dedications typically had to be approved by the king himself. Almost all of her works were dedicated to Louis XIV except for three secular *cantates françoises* that were dedicated to the Elector of Bavaria, Maximilian II Emanuel, and her finale piece, *Te Deum*, which was written for Louis XV during his recovery from smallpox.¹²

In addition to her diverse publications, she was known to give lessons and to perform many public recitals throughout Paris. During a time when it was seen as immoral for a female to pursue music as a profession, especially to do so publicly, she was (as Borroff states) “popular with the public, respected at court, and renowned abroad.”¹³ She continued to perform publicly until 1717 when she retired from the stage;¹⁴ however, she continued to compose and to have the widespread admiration. She died in 1729 at the age of 64. In that same year, a medal was constructed in her honor that read, “Aux grands musiciens j’ay dispute le prix,” (With the great musicians I competed for the prize).¹⁵ This is a fitting testimonial because of the adversities she faced by virtue of her gender. She managed to excel beyond the boundaries set before her alongside other great composers of the time, with respect, royal patronage, and public praise.

Cessac, “*Les pièces de clauébin de 1687 d’Élisabeth Jacquet de la Guerre: un second exemplaire retrouvé.*” *Revue de Musicologie* 89, No. 2 (2003), 352.

¹² Catherine Cessac, “Jacquet de La Guerre, Élisabeth.”

¹³ Borroff, *An Introduction to Élisabeth-Claude Jacquet de La Guerre*, 15-16.

¹⁴ *Ibid.*, 15.

¹⁵ *Ibid.*, 17.

CHAPTER 3

THE UNMEASURED PRELUDE

2.1 A Brief History of Unmeasured Preludes

The Prelude from this suite is the first unmeasured harpsichord piece, known to the author, to be edited for guitar. Unmeasured preludes have no time signature and consist of mostly whole notes, leaving the actual duration of those notes to the discretion of the performer. Preludes in the seventeenth century often have an improvisatory character and serve to introduce the key of the movements that follow. They also serve as a technical “warm-up” for the performer. While the guitar is commonly used for improvisation, published repertoire for the classical guitar lacks pieces that allow for such spontaneity.

These *preludes non-mesurés* were not an invention of seventeenth-century French harpsichordists, but more likely were inspired by lutenists. Both instruments are very similar in that their strings are plucked with a plectrum to produce a sound. Once plucked, the sound of both instruments deteriorates rather quickly. Because of this similarity and the popularity of the lute during the early development of the harpsichord, the lute’s influence is apparent. As Rutt states, the lute style of the French had a unique way of using sonorities, ornaments, and broken textures referred today as *style brisé*. She then argues that harpsichordists used these lute idioms to develop its own style.¹⁶ Describing seventeenth century harpsichord style with the term *style brisé*, also

¹⁶ Audrey Rutt, “A Blend of Traditions: The Lute’s Influence on Seventeenth-Century Harpsichord Repertoire.” *Musical Offerings*, No. 1 (2017), 23-40.

commonly known as “broken style,” is actually a term coined in the twentieth century.¹⁷ However, in the seventeenth century, references to this style were more obviously connected to the lute—such as “note séparées” “style lute,” and “les choses luthées.” These terms were used by composers and music theorists of the time, including Couperin and Perrine.¹⁸ Many French musicologists today believe the unmeasured preludes were also borrowed from lutenists.¹⁹ Such types of the “prélude non mesuré” for lute can be traced back to the Renaissance. French lutenists who composed these unmeasured preludes include well-known figures such as Ennemond Gaultier, Denis Gaultier, Jacques Gallot, and Charles Mouton.

The unmeasured preludes for harpsichord were specific to the French composers of the Baroque period. Many of the popular harpsichordists of the time, including Nicolas Lebégue, Jean-Henri d’Anglebert, Louis Marchand, Élisabeth Jacquet de la Guerre, and Jean-Philippe Rameau, composed them. According to Richard Troeger, the first—as well as the greatest contributor to this genre—was Louis Couperin.²⁰ Unfortunately, none of Couperin’s music was published during his lifetime. His unmeasured preludes were not

¹⁷ David Buch, “‘Style brisé’, ‘Style luthé’, and the ‘Choses luthées’.” *The Musical Quarterly*, Vol. 71, No. 1 (1985), p. 52-53.

¹⁸ Buch, 57-58.

¹⁹ Philip Chang, “Analytical and Performative Issues in Selected Unmeasured Preludes by Louis Couperin Volume 1: Text” (PhD diss., University of Rochester, 2011) 32-34. In Chang’s dissertation he mentions a few names of prominent 20th century French musicologist that argue that unmeasured harpsichord preludes were descendants from unmeasured preludes for lute (André Pirro, Henri Quittard, and Lionel de Laurencie).

²⁰ Richard Troeger, “Metre in Unmeasured Preludes.” *Early Music*, Vol. 11, No. 3 (July, 1983), 341.

in print until 1716, almost at the end of the genre's popularity. Couperin contributed sixteen unmeasured preludes, which, according to Colin Tilney, were probably composed in the 1650s.²¹ The earliest of these known harpsichord preludes that were published, by Nicolas Lebégue, appeared in 1677.²² Unmeasured preludes were popular in France for roughly a century. Davitt Moroney states that the “idiosyncratic notation” of these preludes was too confusing for most people and therefore publishers started excluding them.²³ Perhaps they were also difficult for publishers to print due to the individual notational styles that varied from composer to composer.

2.2 Interpretation

Performance of unmeasured preludes can be problematic because of the unconventional notation. Using this notation, it becomes the performer's responsibility to use creativity and ingenuity to bring the music to life. One must do this while maintaining the integrity of what the composer intended. Even with the lack of notated rhythmic guidelines in unmeasured preludes, there is still a science to their interpretations. Because of the length and intricacy of some preludes, an underling “metric-rhythmic frame” should be present, according to Troeger. He continues by stating that choices concerning note-values and stresses within the music will suggest the meter, which likely will be

²¹ Colin Tilney, *The Art of the Unmeasured Prelude for Harpsichord: France 1660–1720. Vol. 3*, (London, Schott, 1991), 1–10.

²² *Ibid.*, 1.

²³ Davitt Moroney, “The Performance of Unmeasured Harpsichord Preludes.” *Early Music*, Vol. 4, No. 2 (April, 1976), 143.

duple meter.²⁴ Howard Schott's explanation is well-put: "Such harpsichord pieces are really controlled improvisations."²⁵

The unmeasured preludes by French harpsichordists all had many similarities, yet the composers also had their own unique styles and approaches to notation. Unmeasured harpsichord preludes are usually broken down into two styles: *toccatas* and *tombeaux*. The toccata style relates to the Italian toccatas composed by Johann Froberger and his teacher Girolamo Frescobaldi, and the *tombeaux* were composed to honor and lament the deceased.²⁶ The notation used is typically broken down into two styles as well: semibreve, manuscript/print style. Semibreve notation, used by Couperin, was entirely comprised of whole notes and slur markings. Print style, usually credited to Lebégue, used time values ranging from whole notes to sixteenth notes, including dotted notes.²⁷ A comparison can be seen in Figures 1 and 2.

²⁴ Troeger, 341.

²⁵ Howard Schott, "Controlled Improvisation." *The Musical Times*, Vol. 133, No. 1796, (October, 1992), 518.

²⁶ Davitt Moroney, "Prélude non mesuré." *Grove Music Online, Oxford Music Online*, Ed. (Oxford: Oxford University Press).

²⁷ Davitt Moroney, "The Performance of Unmeasured Harpsichord Preludes." 143–149.

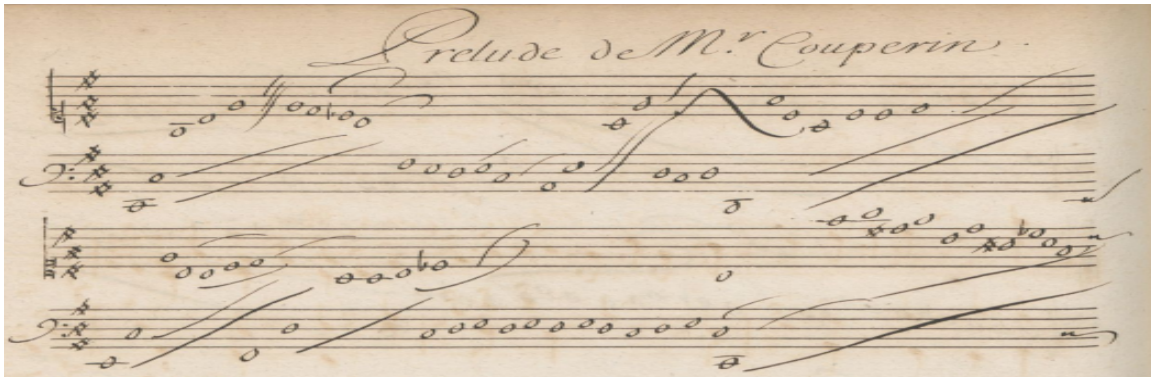


FIGURE 1: Louis Couperin: *Prélude non mesuré* No. 14. (Source: Bauyn Manuscript, Volume 2, Facsimiles, p. 50).



FIGURE 2: Élisabeth Jacquet de la Guerre: *Prélude non mesuré* No. 3. (Source: *Pièces de clavessin, livre 1*, p. 40).

In all of Jacquet de la Guerre's preludes, she used the print style notation. Three of her four unmeasured pieces resemble the Italian preludes of Couperin, containing a measured section before returning back to unmeasured notation.²⁸ The prelude in the author's arrangement is the only one that is completely unmeasured by Jacquet.

Further discussing the notation of the prelude found in this arrangement, there are perhaps more indications of what the composer had imagined. There are more note values

²⁸ Tilney, *Vol. 3*, 13.

available in the printed style of Jacquet, compared to that of Couperin. The quarter notes and eighth notes are typically used for passing notes.²⁹ Sixteenth notes, although not to be played literally, seems to imply a faster virtuosic passage. The actual sustain of notated whole notes, specifically those that outline chords, are left to the discretion of each performer.³⁰ Conventional ornaments such as trills, mordents, and turns, use orthodox symbols, whereas the *port de voix*³¹ is represented by the symbol: (+).³² Slur markings are used to illuminate note duration, indicate which notes are to be grouped together, and show the order in which the notes should be played.³³

²⁹ Ibid., 13.

³⁰ Ibid., 8.

³¹ *Port de voix* was a French term used the Baroque period for an appoggiatura.

³² Tilney, *Vol. 3*, 13.

³³ Ibid., 8.

CHAPTER 4

ANALYSIS AND CHARACTERISTICS OF THE SUITE

4.1 Compositional Style

Apart from studying with her father, not much is known about Élisabeth Jacquet's musical training. Although not documented, it is very likely that Jean-Baptiste Lully was her teacher, as he was the "Master of Music" at the court of Louis XIV during the same time she was there. Lully, who was a violinist and a dancer, led the development of dance-style music for the violin in France. This style was simplistic yet highly disciplined in an effort to serve the needs of the French ballet, as opposed to music in Italy where the sonata was being developed, and in Germany where the music was more technically demanding.³⁴ This same style is seen in the dances of this suite. The characteristics of Jacquet's harpsichord music are light-hearted and quirky. These dances are unassuming, with peculiar moments, firmly rooted within the simple style of French dance music, while also displaying the composer's own eccentricity.

After examining Jacquet's suite, it is clear that she used the *régle de l'octave* (rule of the octave) practice in her compositions. Before the publication of Jean-Philippe Rameau's *Traité de l'harmonie* (Treatise on Harmony) in 1722,³⁵ the practice used by many composers of Jacquet's time was the rule of the octave. Essentially, it is a system of harmonizing a bass line so that each scale degree has its own prescribed intervals

³⁴ David Boyden. *The History of Violin Playing: from Its Origins to 1761 and Its Relationship to the Violin and Violin Music*, (London: Oxford University Press, 1979), 137–149.

³⁵ Jean-Philippe Rameau. *Traité de l'harmonie réduite à ses principes naturels* [Treatise on Harmony reduced to its natural principles], first published in 1722 by Jean-Baptiste-Christophe Ballard.

above;³⁶ tonic and dominant chords are the only chords that remain in root position, creating perfect consonances at rest, while other scale degrees are harmonized with chords of the sixth, creating imperfect consonances in motion. In the rule of the octave, a chord of the sixth was viewed as its own sonority rather than an inversion of a fundamental triad, as opposed to the theoretical practices described in Rameau's treatises.³⁷ An example of the harmonization typically used in the rule of the octave can be seen in Figure 3.³⁸

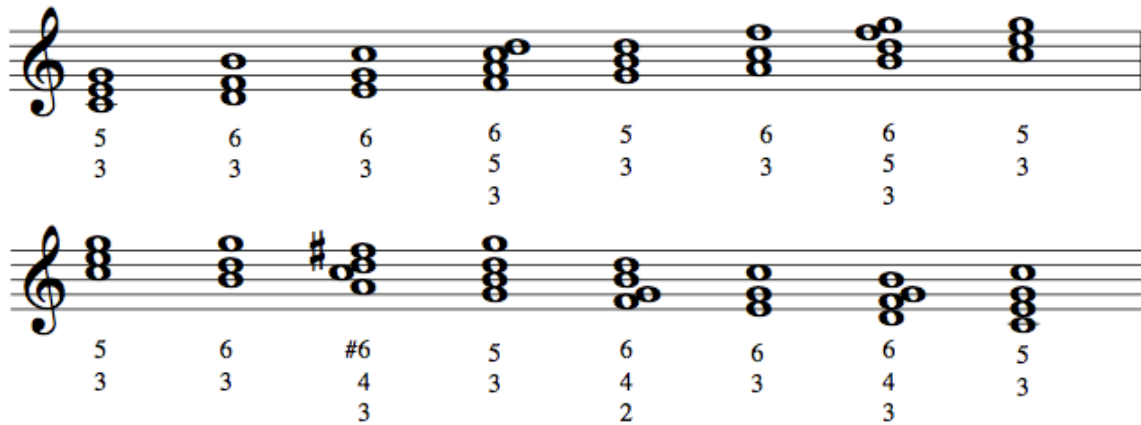


FIGURE 3: *Règle de l'octave*. (Source: Frank Koonce, Heather DeRome. *Johann Sebastian Bach: Sonatas and Partitas*).

³⁶ Thomas Christensen, "The "Règle de l'Octave" in Thorough-Bass Theory and Practice," *Acta Musicologica*, Vol. 64, Fasc. 2 (International Musicological Society, 1992), 91.

³⁷ Ludwig Holtmeier, "Heinichen, Rameau, and the Italian Thoroughbass Tradition: Concepts of Tonality and Chord in the rule of the octave," *Journal of Music Theory*, Vol. 51, No. 1. (Duke University Press, 2007), 23.

³⁸ Frank Koonce and Heather DeRome. *Johann Sebastian Bach: Sonatas and Partitas: Six Violin solos arranged for Guitar* (Québec: Les Productions d'OZ, 2019). This figure is a recreation of the rule of the octave diagram found in this book. Used with permission.

4.2 Prelude

Of the two styles in which unmeasured preludes were typically composed, this one shows the influence of the of the Italian toccata, because of the quick sixteenth-note runs and arpeggios found throughout the piece. Jacquet was also known for her love of Italian genres. She sets the tone of the suite by exhibiting many of the unique idioms that she will later use again in the dances. These idioms include the shifting of dominants by step (for example: C7 going to D7), the use of secondary dominants, and harmonies that have an ambiguous tonal center. However, it is important to keep in mind that composers of her time were trained to compose linearly, and that these harmonies, which may sound ambiguous to modern ears, are the result of Jacquet's creative use of the well-established rules of counterpoint in the Baroque period.

Jacquet's characteristic writing is already apparent in the first system; after the long run of sixteenth notes, she uses a dominant-to-dominant shift, beginning with a D7 chord moving to an E7 chord at the beginning of the second system. Although these may appear to be ambiguous harmonies, in the bass line, she opens by outlining a simple Phrygian tetrachord, *La-Sol-Fa-Mi*. The C7 to D7 occurs over a tonic pedal, which is the sustained "La" scale degree from the above-mentioned scale. At the end of the second system, over the "Fa," she gives the listener an A-minor arpeggio, which, to modern ears, may sound peculiar, since it creates an F major-seven sonority.⁴⁰

After establishing the key of A minor, she modulates to the dominant key of E major, the arrival of which is shown in the guitar arrangement in the middle of the fifth

⁴⁰ Jacquet de la Guerre uses this same harmony, particularly F major later in the refrain of the Chaconne.

system. Again, Jacquet uses a stock formula in the bass, cadencing with *Mi-Fa-Sol-Do*. Above this, as noted earlier, her harmonic language is imaginative with its use of non-chord tones that strongly color what would otherwise be typical sonorities of her day. The second half of the prelude elaborates on the first half, exploring different key centers, and ending with a bass line that recalls the passage she used to modulate to the dominant.

4.3 Allemande

This is an archetypical representation of seventeenth-century allemandes written for the harpsichord in France. Many of the typical characteristics one may find in an allemande are present, such as phrases beginning with an anacrusis, duple meter, a flowing melody, as well as a flux of shifting harmonies. Jacquet was known for her bold use of harmony, as exhibited in this movement. Within the context of her establishing the key of A minor in the first four measures, and then modulating to C major in the next four, there is a theme of whimsical harmonic changes throughout. After the cadence in measure 3, there are some surprising harmonic changes that bring the piece back to A minor: the harmony at measure 4 outlines C major, and is immediately followed by an F-sharp in the upper voice, outlining D7, and thus leading the listener to expect a resolution to G. This F-sharp instead moves to G-sharp, outlining E7, which then resolves back to A minor at the downbeat of measure 5. This resolution to A minor, though evident, feels incomplete because C is in the bass voice instead of the root of the chord. This is a prime example of an imperfect consonance in motion, which informs the listener that the A-section has not yet concluded. Following this, Jacquet uses the circle of fifths to modulate to the relative major key. The harmony tonicizes D minor in measure 6, G major in

measure 7, and then G resolves to C in beat two of measure 8, leading to the end of the A-section in C major.

The B-section begins in C, the relative major key. Starting from the middle of measure 10, there is an ascending chromatic bass line from E to A, bringing the piece back to A minor. The notes E, F, F-sharp, and G, lead to a D7 chord resolving to G major on the downbeat of measure 11. This forward motion to G, along with the trill in the upper voice at the resolution, give the listener the impression that the piece will continue in G major. Instead, Jacquet continues the chromatic voice with G-sharp in the bass, which functions as a first-inversion E7 that resolves to A minor at beat three of measure 11. This tonicization of A minor is short lived, as the harmony in the next beat is ambiguous, but implying A major, and giving the expectation of a D-major chord. However, the expected D is instead D-sharp, and, from measure 12 to beat three of measure 13, there is a circle of fifths progression with B7 to E minor, A7 to D minor, and then E7 on the downbeat of measure 13. This resolves back to the home key of A minor at beat three. The purpose of the last four measures is to inform the listener that the piece is drawing to a close. This is immediately apparent with the descending material in all of the voices. Notice the descending Phrygian scale in the bass; when the listener hears the B-flat in measure 14, it is very striking indeed—especially since it occurs beneath a suspended A-natural in the alto voice. Jacquet then uses three basic formulas, which affirm the dominant below, the relative major, and, finally, the dominant above, leading to the tonic and closing the Allemande. Specifically, she uses V7/iv–iv in beat three of measure 14, V/V–V–I in C measure 15, and then iv–V–i in A minor, ending the movement with a Picardy-third cadence.

4.4 Courante

The attributes of this Courante are like most other courantes during the Baroque period in France, not to be confused with the faster, more virtuosic Italian “corrente.” The courantes in France were typically a triple-meter dance in a slower tempo with a regal quality, often showing great rhythmic variety.⁴¹ Of the twenty measures in the courante, no rhythm repeats more than twice, and those that do repeat, do not have the same melodic contour—making them difficult for the listener to connect as being similar. In keeping with the flowing nature of courantes, the phrase endings are often elided. This movement is characterized by three-bar phrases resolving on the downbeat, while beginning the next phrase on beat two.

In broad terms, the A-section begins by establishing the key of A minor as well as its relative major, C, then modulates to the dominant key, arriving at measure nine. Typically, with Jacquet, there is an interesting interplay between the linear motion and vertical sonorities. For example, there is imitation between the top voice and the bass beginning in measure 6. The notes E, F-sharp, G, G-sharp, and A are heard in the upper voice at the end of beat one, while the same notes enter in the bass on beat two, in similar fashion to a canon. Also, an interesting harmonic progression begins in the second half of measure 7 that highlights Jacquet’s peculiar style. Starting from the middle of measure 7 there is a V of D going to V of G, and then, on the downbeat of measure 8, every note of the expected G-chord is replaced by a non-harmonic tone, except for the bass, G. Then,

⁴¹ Meredith Ellis Little, revised by Suzanne G. Cusick, “Courante,” *Grove Music Online*, *Oxford Music Online*, Ed. (Oxford University Press).

instead of resolving the non-harmonic tones to G, they are resolved to E minor, in essence, a deceptive resolution. To modern ears, this chord may sound wrong, like a B7 with a clashing G in the bass. However, looking at this passage through the lens of the *règle*, Jacquet has not disobeyed any rules, and has effectively modulated to the key of E minor. Following this, to close the A-section in measure 9, there is a customary cadence in that key, with a Picardy-third.

The B-second section is more consonant and predictable. It starts in E major and modulates back to A minor at the third measure. The last few measures afford the modern listener an opportunity to see the rule of the octave and the modes, working seamlessly with Rameau's theory of "la basse fondamentale."⁴² There is an elaboration of the very explicit and short circle of fifths from the first half, starting at beat three of measure 17. The bass line moves by step to connect the supportive chords E7, A7, D-minor, D7, G-sharp diminished, and C, whose roots move by progression of a fifth—including an implied A and G-sharp at measure 18 in beats one and four, and ending at C. This is reminiscent of the progression in measures 7 and 8, discussed above. Repeating a technique exactly, would never suffice for someone with Jacquet's capacity for invention; therefore, on this occurrence, the circle of fifths is more implied than clearly stated and, also, the deceptive resolution is averted: in the melody she uses the melodic minor scale, E, F#, G#, A. In this way the bass note on C, at measure 19, is not heard as a deceptive cadence, the ear is expecting A minor after all. However, her use of the note C allows her to follow the pattern she has instituted with the circle of fifths and, more importantly, it

⁴² An indication of the imaginary bass line by proving the root notes of chords in a progression when chords are inverted.

allows for the retelling of that outrageous chord from measure 8, with the accented non-harmonic tones. The F-sharp and G-sharp in measure 18 do alert the listener that a cadence on A minor is coming, and she does grant this, but not with the same finality as if A were in the bass, which needs to be saved for the final cadence.

4.5 Courante 2e

The A-section to the second courante is similar to the first, with its flowing movement and three-bar phrases. The phrase-lengths in this half of the courante are a little more consistent, often resolving on the downbeat of the third measure, and eliding with the beginning of the next phrase. While never actually modulating, Jacquet tonicizes C in measures 4 and 5, D minor in measure 6, and E major in measure 8, while referring back to A minor between each tonicization, clearly defining A minor even with all of the changes in harmony.

With its perpetual quarter-note motion in the lower voices, the B-section becomes a little more complex, in terms of identifying the cadences. However, the three-bar phrases can be identified by the harmonic motion. For example, in measure 16 at the perfect authentic cadence, while the bass sustains the arrival on C, the tenor becomes the moving voice with an ascending C-Lydian scale. Nevertheless, with a half-note of the preceding G, the listener is afforded a slight reprieve before the resolution to C major. The B-section of this Courante could also be heard as a playful exploration of modal scales. Throughout the entire second half, Jacquet alternatively uses several of the modes (Dorian, Phrygian, Lydian, Mixolydian, and Aeolian). Although it is unusual to have two

courantes in succession, these two dances really do complement each other, and together they set the stage for the Sarabande that follows, with its contrasting rhetoric and affect.

4.6 Sarabande

The characteristics of this Sarabande are clearly described in Meredith Ellis Little's commentary of sarabandes in France during the mid- and late-Baroque period, stating they are "characterized by an intense, serious affect... [and] are set in slow triple meter with a strong sense of balance, based on four-bar phrases."⁴³ As is typical with sarabandes, this one has a strong emphasis on beat-two, though only in the A-section. The Sarabande is the first movement that abandons the light heartedness of the suite.

Measure three has IV–vii^o6–I in C major. This provides a gentle resolution, as there is no strong root movement in the bass. Instead of staying in C major, at beat three of measure 4, an A in the bass subtly brings the listener back to A minor. Confirmation of A minor occurs at the downbeat of measure 5 with a leading tone present at beat two. The rest of the A-section continues in A minor, ending with Phrygian cadence in measure 8.

The B-section begins with a moving bass voice continuing in E major, giving the illusion that the second half will contain more motion. This section modulates to G major at measure 13. The G chord going to E minor at beat three leads the listener to believe that the phrase will continue in G major. However, at the downbeat of measure 14, the accented passing note, F above the A-major chord obscures the harmonic intent of what is, in effect, a short circle of fifths progression leading to D minor at measure 16. Jacquet

⁴³ Hudson, Richard, and Meredith Ellis Little, "Sarabande," *Grove Music Online*, *Oxford Music Online*, Ed. (Oxford University Press).

introduces an ascending chromatic voice in the soprano, at the downbeat of measure 17 to resolve the F-sharp to G, the G-sharp to A, and thus the G-sharp, takes the piece back to A minor. The remainder of the piece stays in A minor; however, the final measures contain some harmonies that call for closer observation. At the downbeat of measure 19, Jacquet places an accented passing note, D, in a C7 chord. This colorful tone gives the C-major a major-ninth sonority. This chord then resolves deceptively to D minor, rather than F. Furthermore, Jacquet also places a C in this D-minor chord, giving it an expressive minor-seventh characteristic. These kinds of sonorities were not typically used in the Baroque era and did not become common until the twentieth-century.

Regarding the D minor to D7 motion mentioned at measure 17, notice that in the D-minor chord the root is doubled, and this moves to the C, the seventh, being doubled in the D7 chord. Both sevenths resolve as “required” to the third of the next chord, creating more parallel octaves. Although this gives the initial impression of Jacquet flagrantly disobeying two very basic counterpoint rules at once, she continues with the bass line moving in doubled octaves, but with three, instead of two voices above. This, in fact, still sounds like four-part counterpoint, but with octave doubling in the bass. A similar effect could be achieved with an organ stop or an octave doubling stop in the harpsichord. Nevertheless, the fact that this passage begins with what appears as parallel octaves on a doubled seventh can only be seen as a moment of playful rebellion on Jacquet’s part. Following this, the Sarabande closes with a cadence in A minor, notably without using the now-familiar Picardy-third.

4.7 Gigue

The characteristics of this Gigue include asymmetrical phrasing, reoccurring motives and contrapuntal textures with imitative counterpoint, similar to the style of giges preferred by Purcell and Lully.⁴⁴ This gigue also bears a striking resemblance to Rameau's gigue from his 1706 publication, *Premier livre de pièces de clavecin*, with its use of thematic material. Jacquet uses more imitation motivic interplay in this Gigue than any other piece found in the suite, adding more excitement to an already jubilant movement.

With its fugal beginning, this Gigue may be seen as a precursor to the fully developed fugal giges seen in the later time of J.S. Bach. This Gigue's six-note motive, (E, A, F, E, D, C-sharp, and B) enters in the each of the three voices within the first four measures. After the first entrance of the motive, a small rhythmic motif appears at beat two of measure 2 that is repeated in different voices several times throughout the piece. This motif is comprised of a dotted-quarter note, eight-note, and a quarter note, and typically moves stepwise. It can be found in measures 3, 4, 5, 9, and 11, in the first half. Harmonically, the A-section sequences through A minor, C major, and E minor, with four-bar phrases. At beat two of measure 9, Jacquet places a C in the bass underneath the suspended E and B in the upper voices for a single quarter note before the notes E and A appear as the upper voices, creating a first-inversion A-minor chord. The author believes

⁴⁴ Meredith Ellis Little, "Gigue," *Grove Music Online, Oxford Music Online*, Ed. (Oxford University Press).

that this C sustaining under E and B is further evidence that she was fond of these major-seventh sonorities that were ahead of her time.

The B-section, using the same motive with fugal entries, shows even more variation. The motive enters in the alto, bass, soprano, and bass, taking turns entering in different voices as canons, starting with the bass in measure 14, upper voice in measure 15, and then the bass in measure 16. The short rhythmic motif returns in measure 17, 18, 19, 22, and 24, this time varying in direction, but keeping the same rhythmic value. There is a quirky moment at measure 20 where the motion feels suspended as she is including a five-bar phrase in this piece, that otherwise contains only regular four-bar phrases. Then in the final four-bar phrase, the Gigue's motive is presented one last time in the upper voice, this time rhythmically displaced, beginning on the last quarter note of measure 22, rather than on the downbeat of the following measure.

4.8 Chaconne

The Chaconne in this suite shows much resemblance to the earlier chaconnes by Louis Couperin. Author and professor, Alexandre Silbiger's description of Couperin's chaconnes likewise describes Jacquet's chaconne perfectly. "[They] are built on rondeau forms; the refrains are marked by a distinctive stop-and-go rhythm reinforced by colorful, richly textured chords; the couplets often bring thinner, more soloistic textures and faster-flowing rhythmic activity."⁴⁵ Jacquet's Chaconne in this suite is in a rondeau form,

⁴⁵ Alexander Silbiger, "Chaconne," *Grove Music Online, Oxford Music Online*, Ed. (Oxford University Press).

consisting of a four-bar refrain and four separate eight-bar couplets. Rondeau form was common in the instrumental chaconnes of France during this time. The refrain was usually repeated between couplets, while the couplets themselves were used to provide contrast.⁴⁶ The couplets in this Chaconne build in difficulty, each becoming more technically demanding than the previous. While exploring contrasting harmonies to the refrain, the myriad of musical ideas adds excitement to the piece, and is a nice contrast in juxtaposition to the binary-form dances in the suite.

The refrain begins with some unusual harmonies in the first two bars. The first bar ends with an A-minor chord; at the downbeat of measure 2 it becomes a first-inversion A-major chord. This is an example of when Jacquet goes from one chord directly to its parallel major, to begin a circle of fifths. This chord is used as a V7 of iv, or V7 of D minor, and once the resolution is complete, at beat three, Jacquet immediately removes the leading tone an eight-note later with C natural (this happens again at bar four of the first couplet). Looking at the melodic contour of this refrain, it encompasses all four voices, moving mostly by step from middle C in the soprano, down to a low E in the bass. Essentially the last two measures are ii^o-V-i in A minor, however the use of non-chord tones at the end of measure three do create a sense of ambiguity. The bass A, of the beat three A-minor chord is heard at the end of beat two, rather than conjunctly with the chord; and under that A-minor chord, Jacquet writes an F and D. This once again shows Elisabeth's penchant towards the use of the major-seventh sonorities. Since the melody is

⁴⁶ Ibid.

now in the bass, a listener of that era would likely hear the harmony simply as A minor, and the bass voices F, D, and E as upper and lower neighbor-tones.

Couplet one begins in A minor, as do the others. In measures 3 and 4, Jacquet tonicizes E major using a formula that she has used on other occasions in this suite. Measure 4 begins with A7 resolving not to D minor, but D major that immediately becomes D7 with the seventh in the bass, leading the listener to expect G major in first-inversion with B in the bass. Instead of the expected G major chord above that bass note, Jacquet writes a B-major chord, which then resolves to E. Following this, with a playful exchange between G-sharps and G-naturals, the remainder of the couplet affirms the key of E with I–IV–V7–i, and cadences on E minor.

In the first six measures of the second couplet the chord changes all occur on beat three, causing this to feel like the downbeat rather than beat one. The last three measures are very straightforward in comparison, with i–V–i on the downbeats. The final measure once again cadences on E.

In the third couplet, beat three of bar three implies a short circle of fifths progression of A7 (with a C or C-sharp implied)—D minor—G major—C major. The first half tonicizes D minor, and the progression as a whole ultimately leads to a deceptive cadence at beat two of measure 7, and then an authentic cadence in E minor at the end of the couplet.

The final couplet remains in A minor throughout the whole section, only briefly tonicizing D minor with vii^o to i, over the barline from measure five to six. This chord was unusual to harmonize the seventh scale degree with a third and fifth. Normally, above the seventh scale degree, the rule of the octave asks for a third and sixth, or E and

A, instead of her E and G. Jacquet's use of the fifth, G, can be explained as a simple passing tone, instead using the expected common-note A. Though the harmony is more simplistic, and the texture is somewhat sparse, the final couplet consists almost entirely of sixteenth notes, exhibiting great bravura to end the Chaconne before the refrain is played one last time.

4.9 Gavotte

This celebratory duple meter dance is a quintessential example of gavottes heard in the courts of seventeenth-century France. Gavottes were less serious than other Baroque dances such as allemandes or courantes, and instead were more cheerful with simple textures.⁴⁷ This piece is almost entirely composed in a two-voice texture and is profusely ornamented, giving the dance a lively character.

The Gavotte stays in A minor for the entire first section. This is the first movement in the suite without modulations or harmonic elusiveness. The A-section consist of two parallel phrases, the first phrase ending with an authentic cadence and the second, with a half cadence. This half cadence resembles a Phrygian cadence with iv going to V, except the iv is in root position rather than the more common first inversion. This is the second piece in the suite, in which Jacquet uses a Phrygian cadence to close the first half.

The B-section begins with a circle of fifths progression, E minor—A minor—D minor—G, that then digresses to E minor—A minor—G—C, with an authentic cadence

⁴⁷ Meredith Ellis Little, "Gavotte," *Grove Music Online, Oxford Music Online*, Ed. (Oxford University Press).

at measure 12. Afterwards, it proceeds to A-minor and stays in the home key for the rest of the piece. The remainder of the B-section consists of a parallel period, with the first phrase from measures 13–17 and the next, from 17–21. Interestingly, both phrases share the same melodic material but have different bass lines, allowing for a different harmonization each time the melody is heard, the first phrase briefly tonicizing C major then A minor, and the second is completely in A minor. This Gavotte is deceptively simple. Although seemingly playful, this section is a challenge for performer. The mood must be lighthearted; however, the plethora of ornaments require a very exacting technique.

4.10 Menuet

Unlike the other dances in this suite, the Menuet is thin in texture, rhythmically modest, and forthright harmonically. The composition style in this Menuet is entirely different than any of the other movements found in the suite. This stately dance was one of the most popular of the time and was typically absent of any intricacy. Meredith Little states, A probable reason why many menuets were composed in this manner is because these aristocratic social dances were still very familiar.⁴⁸

This piece is entirely comprised of four-bar phrases; much is repeated material from the opening phrase. The A-section consists of parallel phrases with only slight differences, such as added eighth notes and some alterations in the upper voice at the cadence in measure 8. The added eighth notes are reminiscent of the second and third

⁴⁸ Meredith Ellis Little, “Minuet,” *Grove Music Online, Oxford Music Online*, Ed. (Oxford University Press).

measure in the Gavotte, with the descent from C to the leading tone, resolving back up to A. This piece is written in an incipient form of rounded binary, as the A-section remains in A minor, rather than modulating to the dominant.

Considering the complexity found in the rest of the dances, this movement gives the suite a somewhat anticlimactic ending. In fact, much of the interest of this Menuet lies in what it lacks, rather than in its finesse. In the other movements, when she “disobeyed” a rule, clever, artistic reasons for her decisions were always apparent. After all, these divergences from the norm were a core component to her brilliance. For example, as discussed in the Sarabande for measures 17–20, her use of the doubled sevenths leading to the parallel octaves were not merely an act of insurgency, but were an artistic decision to end the movement with a heavier, more serious affect. However, in this Menuet, the ungrammatical fourths and parallel fifths found in measures 6–7 and 17–19 may give the impression that the work was conceived by an inexperienced student, rather than by someone of Élisabeth Jacquet de la Guerre’s stature. Another aspect to consider is that during this time, composers worked from the bottom up. Most were trained in *partimenti*, which was the practice of beginning with an unfigured base line and then harmonizing it. This Menuet does not give the impression of having been composed using *partimenti*; essentially it is a charming melody harmonized with parallel thirds underneath. This suggest a talented novice who may have been inspired to write a pretty melody and then simply add thirds below. Overall the characteristics of the Menuet do seem as if it were composed by someone who was trained in cadential formulas, but not yet well versed in *partimenti*.

Notwithstanding, it does seem as though ending a suite with a simplistic menuet was somewhat in fashion when Jacquet's suites were being published. In fact, all of her suites end with modest menuets, although the G-minor Menuet is quite intricate. Other composers—most notably, Nicolas Lebègue—also wrote menuets in this fashion, and followed the same practice of including them at the end of his suites. His second book of harpsichord suites were published in the same year as Jacquet's. It seems as though this trend was short lived and very specific to France.

CHAPTER 5

THE ARRANGEMENT PROCESS

5.1 Methodology

When arranging music from one instrument to another, some problem-solving and decision-making is inevitable. As stated before, the goal was to produce an arrangement that is idiomatic to the guitar without changing the essence of the original work for harpsichord. The arranger's decisions on voicing, texture, timbre, and range are all key factors in creating a convincing arrangement.

In order to achieve a similar bright, acute timbre of the harpsichord on the guitar, it is best to stay in the lower part of the fingerboard as much as possible, and to use the highest string on which a note can be found. Notes played in the higher frets produce a rich, darker quality of sound. The arranger has kept most of the notes contained within the first seven frets. Fortunately, the original key of this suite works very well on the guitar, as all of the open strings (E-A-D-G-B) are within the key of A minor and can be played without stopping notes with the left hand. The open strings also assist in achieving the desired bright timbre.

The harpsichord's range in this suite is greater than the range of the guitar by two octaves. Also, the guitar sounds an octave lower than written, and so a transcription cannot be made verbatim. Therefore, an octave transposition is often required, particularly in the bass. Most of the changes made for the guitar arrangement are octave displacements of bass notes. Moving the bass up an octave keeps the voices within a closer range, and thus sounds closer to the original harpsichord version.

As a result of the limited range of the guitar, it can become challenging to reproduce many of the three- and four-voice textures found in the keyboard score. Often a reduction in voices is necessary to make certain textures fit on the fingerboard. In some instances, to keep the same texture rather than removing a voice, these voices are inverted. This occurs when the bass is raised an octave, causing one of the inner voices and bass to overlap. Ideally, the arranger would move all or some of the other voices up an octave as well, but this sometimes causes impractical left-hand stretches or shifts to notes that are too high on the fingerboard to be played comfortably. If this overlapping occurs in the middle of a phrase, then placing everything up an octave higher sounds sudden and out of place. Fortunately, the removal or inversion of voices seldom happens in this arrangement. More often, a change in voice direction is made to solve issues in range. For example, if a voice descends a sixth and out of the guitar's range, that voice could instead be raised a third, which keeps the original note but changes the direction. Another example would be the occurrence of leaping octaves in the original score, which must remain at the same pitch in the arrangement.

Additional changes and technical concessions are sometimes made in order to attain an arrangement that is idiomatically well suited on the fingerboard, such as removing octave doubling and ornamentation. There are several instances in which the ornamentation is omitted, most often in the bass. This suite, like much of the harpsichord music during the French Baroque period, is heavily ornamented. At times when multiple voices are present, the arranger has chosen to omit ornaments in order to keep the texture and the harmonic veracity. A full list of all of the changes made in arrangement from the keyboard version is found in Appendix B.

5.2 Prelude

Because the Prelude does not include barlines, the author refers to sections by systems, and the notes in the systems by number. For example: A-3 in system two refers to the third A found in the second system. At the beginning of the Prelude, the first two A notes are raised two octaves, to keep most of the notes of the first system in the same octave and to keep the notes lower on the fingerboard. This is also done on A-6 and B-1 of system 2. A-1 and A-2 in system two are raised an octave to stay in the guitar's range. The sixteenth-note passage starting from C-2 through F-3 also is raised an octave. Likewise, F-4 is raised an octave to keep the octave jump between F-3 and 4, which is written in the keyboard score.



FIGURE 5. *Prelude*, Systems 1–2, 1687 Publication.

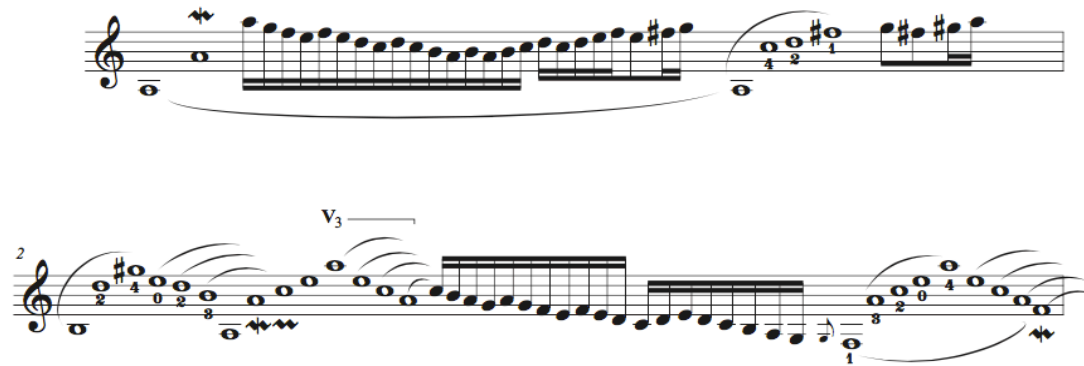


FIGURE 6. *Prelude*, Systems 1–2, Guitar Arrangement.

The E after the grouping of sixteenth notes in system three is raised an octave and is played as the open sixth string. All of the notes that outline a third-inversion E dominant-seventh chord, from D-3 through B-4, also are raised an octave. The C immediately after B-4 is raised three octaves, creating an upward half-step resolution. The next C in the system remains in the same staff position as the keyboard score. This preserves the octave jump found in the keyboard score, but in the opposite direction, creating a similar effect on guitar. In the same system, C-5 and G-Sharp-4 are raised an octave. The only octave displacement in system four is A-1.

The image displays a musical score for systems 2, 3, and 4 of a Prelude. It features four staves: two treble clefs and two bass clefs. System 2 shows a melodic line in the upper treble staff and a bass line in the lower bass staff. System 3 contains a complex melodic line in the upper treble staff with many notes beamed together, and a bass line in the lower bass staff. System 4 continues the melodic line in the upper treble staff and the bass line in the lower bass staff. A word 'Suttle' is written in the lower left of system 4. An inset at the top right shows a close-up of the upper treble staff from system 3, highlighting a group of sixteenth notes and a subsequent note that is raised an octave, indicated by a brace and a sharp sign.

FIGURE 7. *Prelude*, Systems 2–4, 1687 Publication.



FIGURE 8. *Prelude*, Systems 3–4, Guitar Arrangement.

All of the bass notes in the seventh system required octave displacements. C-1, F-5 and E-7, are raised an octave, and E-2 and F-2 are raised by two. Starting with the C-dominant-seventh harmony on C-3 in the top voice, everything is raised an octave until the end of the system to maintain the intervals between the bass notes. D-1, C-4, and A-1 in the bass are raised an octave to stay in the guitar's range. To avoid the chord sounding murky from being in a low range, and to put the chord at the same distance between the D bass note, the grouping of four notes from C-1 to C-2 at the beginning of the system is raised an octave.



FIGURE 9. *Prelude*, Systems 6–9, 1687 Publication.

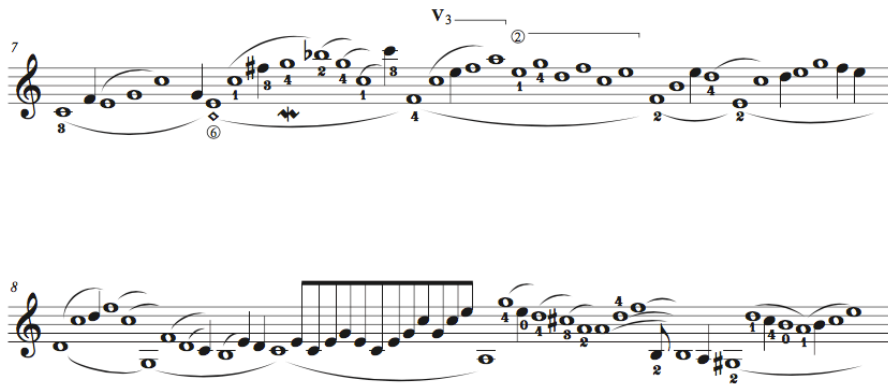


FIGURE 10. *Prelude*, Systems 7–8, Guitar Arrangement

The only changes made in system nine are all of the bass notes being raised an octave. The notes displaced are the grouping of notes from C-1 to D-1, C-3, B-2, D-3, C-4, B-5, and A-4. Bass notes G-1 to F-1 and F-2 to E-5 are raised an octave; E-2 to D-2 are raised two octaves. The final two A-minor arpeggios beginning from A-5 to the end of the prelude are also raised an octave.

measure 6 create three voices. Because guitarists use the right hand for articulation and the left hand to stop the notes, it is at times too problematic to preserve all of the voices when arranging keyboard music for guitar. In beats two through fourth of measure 6, the bass voice is raised an octave. This change is made to keep the resolution to D in beat three within range of the guitar.



FIGURE 13. *Allemande*, mm. 5–6, 1687 Publication.



FIGURE 14. *Allemande*, mm. 5–6, Guitar Arrangement.

The C above the A in the bass voice in beat three of measure 13 is removed, creating a two-voice texture. The author believes these notes are there only to support the A-minor harmony, as nothing precedes or supersedes the inner bass voice. The A-minor harmony is still heard from the A in the bass and the E that occurs in the next beat in the top voice. The bass voice is also raised an octave in beat four to keep the stepwise resolution to D in the original score, at measure 14.



FIGURE 15. *Allemande*, mm. 12–14, 1687 Publication.



FIGURE 16. *Allemande*, mm. 12–14, Guitar Arrangement.

The D in the bass is raised an octave at the downbeat of measure 16. The duration is changed as well, as it is repeated. The G-sharp in the middle voice in beat three is raised an octave to make it possible to sustain the E-dominant-seventh chord, as the G in the original octave would be played on the same string as the lower E. Beat four of the same measure is raised an octave to keep the voice in range of the guitar. In beat one at measure 17 the bass voices have been omitted as they are present in the upper staff, in the guitar arrangement. This omission reduces the texture to three voices on the upbeat of beat one, making it more idiomatically suited to the guitar.



FIGURE 17. *Allemande*, mm. 15–17, 1687 Publication.



FIGURE 18. *Allemande*, mm. 15–17, Guitar Arrangement.

5.4 Courante

The first notable change takes place in beat two of measure 3. A voice direction change is made going from the note A to a root-position A-minor triad in the upper voices. The keyboard score has the A in top voice ascending a fifth to E. In the guitar score, the first two measure are raised an octave to be more idiomatically suited to the fingerboard. However, this places the A-minor triad in measure 3 too high on the fingerboard, disrupting the natural flow of the original melody. Instead of the top voice moving up a fifth, the author lowers the voice a fourth.

A reduction of texture is made on the C-major chord in the next measure at the downbeat. This C chord in the original is in four-voices and in first inversion. Because an E already is present in the bass, the author believes the best option is to remove the E from the upper voice. This chord is more idiomatically suited to the fingerboard and keeps the root of the chord present.

Similar to measure 3, a change in voice direction is made in beat one of measure 6. At the downbeat of measure 6, the C in the top voice moves down a sixth to E before ascending stepwise in the original score. Keeping this same motion on guitar causes the voices to come too close together. The voice in the guitar score has the C moving a third up to E, keeping the top and bottom more than an octave apart.



FIGURE 19. *Courante*, mm. 1–6, 1687 Publication.



FIGURE 20. *Courante*, mm. 1–6, Guitar Arrangement.

In the B section, the greatest alterations involve changes in voice direction and texture. The first of these changes takes place in beat one of measure 11. In the original score, the B in the top voice descends a fifth to E. To keep a greater distance between the top and bottom voice, the author chose to place the E up an octave, causing the B to descend a fourth. The next change occurs in beat two of measure 14. The D in beat one ascends a fourth to G in the keyboard score. This would place the melody in measure 15 too high on the fingerboard in comparison to the rest of the phrase, and puts it at a greater distance from the bass. By having D descending a fifth, the voices are a comfortable

distance apart and are more idiomatic on the fingerboard. G and C are placed between the upper and bottom voice in the same beat of the keyboard score. The top and bottom voices are a third apart in the guitar score, which does not leave enough room for the inner voices to be present. The author believes these are “filler notes” to show a C-major harmony, as nothing precedes or supersedes these inner voices. The last change in voice direction takes place in beat two of measure 16. The original score has the A descending a second to B, continuing to move down stepwise until the downbeat of measure 18. Because of the limited range of the guitar, this places the top line too close to the bass voice. The author believes the voice in beat two of measure 16 is the least obvious place to the listener to displace the melody up an octave. Raising the voice on the G creates the effect of imitation, starting from the C at the end of measure 15. The rhythm, eighth note - dotted quarter - eighth note - dotted quarter, is repeated at the change in direction, making the top line sound like a slight variant being repeated up a minor seventh.



FIGURE 21. *Courante*, mm. 11–16, 1687 Publication.



FIGURE 22. *Courante*, mm. 11–16, Guitar Arrangement.

5.5 2e Courante

Much like the previous courante, most of the considerable changes made in this movement are changes in voice direction. The greatest change made in the A section happens at the downbeat of measure 6 to beat two of measure 8. The C descends a third to A at the downbeat of measure 6, and the F-sharp at the downbeat of measure 8 ascends a sixth to D at beat three of measure 5 in the keyboard score. The guitar arrangement has the C ascending a sixth to A and the F-sharp descending a third to D. This raises the top voices in measures 6 and 7 an octave before returning back to the original octave. Keeping the melody as written, the top voice crosses over the middle voice. This voice change is done to keep the line in the range of the guitar and to prevent voice crossing.

the lower register. This was likely done to avoid crossings the bass with the inner voice. In the guitar score it is more idiomatic to ascend stepwise and place the lower bass note G in the middle voice. This change keeps the G-major harmony and is more natural for the left hand. Another change in voice direction takes place in the top and bass voice in measure 19. The B in the top voice at beat three of measure 18, descends a fifth to E in beat one of measure 19, in the original. The bottom voice, starting from the C at the downbeat of measure 19, moves down an octave. Starting from the upbeat of beat one in measure 19 to the end of the piece, the passage is raised an octave in the guitar arrangement. This has the upper B ascending a fourth rather than descending a fifth and keeps C in the same position.



FIGURE 25. *2e Courante*, mm. 13–20, 1687 Publication.

FIGURE 26. *2e Courante*, mm. 13–20, Guitar Arrangement.

5.6 Sarabande

In measure 2 the bass descends from C to D at the downbeat of measure 3, in the original score. The G in beat two is raised an octave in the guitar arrangement so that the resolution to D will fit into the range of the guitar. The chord in measure 2 is also raised and reduced to three voices, omitting the fifth. This is done so that the third of the chord, C, is positioned lower than the bass voice. Additionally, the higher pitched chord creates an accent on beat two, which was a convention of sarabandes during Jacquets time.

Another change in voice direction takes place in measure 7. The E in the bass is lowered an octave, changing the direction of the bass line. Because of the close proximity of the upper-middle voice to the bass voices, the middle voice and bass blends together. This

gives the appearance of E moving down by step leading in to the downbeat of measure 6.

This also allows for the open sixth string E to ring over the entire measure.



The image shows a musical score for a piece titled "Sarabande". It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings. A white rectangular box is placed above the first staff, covering the notes in the second measure.

FIGURE 27. *Sarabande*, mm. 1–8, 1687 Publication.



The image shows a guitar arrangement of the "Sarabande" piece, measures 1 through 8. It is written in treble clef with a 3/4 time signature. The notation includes fingerings (numbers 1-4) and fret numbers (0, 2, 4, 8) written below the notes. There are also some decorative wavy lines above certain notes. The piece ends with a double bar line and repeat dots.

FIGURE 28. *Sarabande*, mm. 1–8, Guitar Arrangement.

The most significant alterations in the B section take place throughout the last system. In measure 17 through 20, the bass and inner bass voice, are combined. In the original, there are octaves being played in separate voices at the beginning with C in measure 17, the second beat A of measure 18, and the C in measure 19. Combining these voices together and eliminating the octave jumps, produces a mostly stepwise bass line

that works more practically on the guitar. Also, in this last line a reduction in texture is made in the chords on beat two and three in measure 18. C is taken out of the chord in beat two and B in beat three, both of which were in the middle voice. Where the C is removed, the outer voices are unaffected, and the A-minor harmony is still heard. The author has chosen to take B out of the next chord because a B is already present as the top voice.



FIGURE 29. *Sarabande*, mm. 17–20, 1687 Publication.



FIGURE 30. *Sarabande*, mm. 17–20, Guitar Arrangement.

5.7 Gigue

The main alterations that needed to be made in the first half of the Gigue were crossed voices because of octave displacement and changes in voice direction. The first

of these changes take place in beat two of measure 5. After the F is played, a middle voice enters a sixth below on A in the keyboard score. Because the bass voice is raised an octave, A is placed a third above the F to make all of the voices present on the guitar. The change in voice direction takes place in the first beat of measure 7. In the original score, G moves up a third to B. The guitar score has G descend a sixth to B to keep the rest of the system lower on the fingerboard.

The image displays two musical staves. The upper staff is a keyboard score in treble clef, showing a sequence of chords and notes. The lower staff is a guitar score in bass clef, showing a sequence of chords and notes. A bracket connects the two staves, indicating the relationship between the keyboard and guitar parts. The guitar score includes a specific fingering for the first measure, with a bracket under the notes G, B, and D.

FIGURE 31. *Gigue*, mm. 4–9, 1687 Publication.

The image displays a guitar score in treble clef for measures 4-9 of 'Gigue'. The score includes a sequence of chords and notes, with a bracket under the notes G, B, and D in the first measure. The guitar score includes a specific fingering for the first measure, with a bracket under the notes G, B, and D.

FIGURE 32. *Gigue*, mm. 4–9, Guitar Arrangement.

As a solution to issues of range and translating three- and four-voice textures to the guitar, in the B section, some voices are exchanged. The first instance of this takes place in measures 18 and 19. The D at the downbeat of measure 18 is placed a fifth lower than the inner voice, A, that succeeds it in the original. The author has placed the middle voice below the bass and has changed the note duration of the bass line in the guitar score. This is done because it is not possible to have D sustaining in the bass without raising the melody an octave. The A, however, is able to sustain by exchanging the voices, allowing for it to be played as the open fifth string. The next occurrence of this is in measure 22. Here, the E is placed below G-sharp. The G-sharp moves a fifth down from D at the end of measure 21 in the keyboard score. The G-sharp moves up a fourth from D, and with the voice exchange, it appears that the D resolves up to E in the guitar arrangement. This change keeps everything in range and is natural to play on the guitar.



FIGURE 33. *Gigue*, mm. 18–25, 1687 Publication.



FIGURE 34. *Gigue*, mm. 18–25, Guitar Arrangement.

5.8 Chaconne

The bass descends from F to D in the third beat in the third bar of the refrain. Because the D note exceeds the lowest note of the guitar, the author has chosen to combine the bass with the middle voice. This change causes the middle voice, E, to descend a step to D and then back up to E, at the downbeat as a lower neighboring tone. With this solution, the descent to D is still heard, keeping everything in the range of the guitar.



FIGURE 35. *Chaconne*, Refrain, 1687 Publication.



FIGURE 36. *Chaconne*, Refrain mm. 1–4, Guitar Arrangement.

The biggest issues are crossed voices in the first couplet. The first instances happen at the beginning of measure 10, and the second starts at the descending melody that crosses into the lower bass voices in the same measure. The inner bass voice descends B, A, G-sharp while ringing over E in measure 10 of the keyboard score. The guitar score raises A and G-sharp an octave, combining it with the top voice. The A doubles with the top voice, and the G-sharp is played a third below, B. This allows the open sixth-string E to ring for the full measure while keeping all the textures and notes from the original. To keep the voices in the same range as the keyboard score, and to stay within the range of the guitar, all of the upper voices are raised an octave, starting at the downbeat of measure 11. The E at the end of measure 10 is double-stemmed as two voices, and descends to C-sharp, and then to A in the original score. The guitar score instead ascends a fourth and sixth.



FIGURE 37. *Chaconne*, Couplet 1 bars 6-8, 1687 Publication.



FIGURE 38. *Chaconne*, Couplet 1 mm. 10–12, Guitar Arrangement.

The greatest issues are resolved by thinning the texture and combining voices in the second couplet. The three-voice-textured chord in beat three of measure 22 has a B in the bass underneath D and F-sharp in the top voices. Also, in the same beat, B moves by step to C, with a trill above the top voice, F. Even when omitting the trill on F, it is still too problematic for the left hand to play the triad with the bass moving to C without reducing the duration of the other notes. Here, the author has chosen to thin the texture by removing the bass, to produce an idiomatic left-hand fingering. To the listener, this causes the D in the middle to sound like it descends stepwise to C. In the following measure, the bass voice continues to descend stepwise from B to D. Because the D exceeds the range of the guitar, the melody is displaced. The author has chosen to raise the bottom voice an octave on the upbeat of beat one. This is done because the top and bass voices both produce A notes together an octave apart. The last two couplets transcribed so well to the guitar that only minor changes such as octave displacements and the removal of doubled voices are made in the guitar arrangement.



FIGURE 39. *Chaconne*, Couplet 2 bars 6-8, 1687 Publication.



FIGURE 41. *Gavotte*, mm. 1–6, 1687 Publication.



FIGURE 42. *Gavotte*, mm. 1–6, Guitar Arrangement.

In the B section of the *Gavotte*, the arrangement issues are solved by making changes in voice direction when voices move by leap. This first takes place in the first half of measure 15 in the bass. The original score has an F descend a third to D. As mentioned in regard to previous movements, this D is beyond the range of the guitar in standard tuning. Instead, for the guitar arrangement, the F leaps a sixth to D, moving the rest of the bass voice with it. This happens many times consecutively in measures 16 and 17, beginning on beat four of measure 16, with the A descending a fifth to D. This interval is inverted in the guitar score, with A ascending a fourth to D at the downbeat of measure 17. Continuing in the same measure, the D at the downbeat moves a fourth to G in the keyboard score. In the guitar arrangement, D instead descends a fifth to G to keep

the top and bottom voices further apart, which sounds closer to the harpsichord version. In the original score, the G then descends a fifth to C, which is changed in the guitar arrangement to a leap by fourth, to stay within range. That C then leaps an octave in the original, but the author has chosen to remain in the same octave as the previous C to keep a greater distance between voices.

FIGURE 43. *Gavotte*, mm. 14–20, 1687 Publication.

FIGURE 44. *Gavotte*, mm. 14–20, Guitar Arrangement.

5.10 Menuet

Because the menuet transcribed so well to the guitar, very few changes needed to be made. The only issues that were faced involved fitting everything within a comfortable range on the fingerboard. These issues occur in measures 4 and 20, both of which include the same passage. In measure 4 and 20 in the original the bass ascends a fifth, then a fourth, (A, E, A), doubling A in the top voice in the third beat. In the guitar arrangement, if the second A ascended a fourth, it would be the pitch as the upper voice on beat three. To avoid combining voices the bass descends a fifth back to A. This keeps the voices apart while giving the third beat a fuller texture.



FIGURE 45. *Menuet*, mm. 1–4, 1687 Publication.



FIGURE 46. *Menuet*, mm. 1–4, Guitar Arrangement.

CONCLUSION

In the repertoire for classical guitar, there is a shortage of female composers, music from seventeenth century France, and pieces that allow the work's realization to be left to the performer's inventiveness. It is imperative to the author that the guitar's repertoire continues to expand, especially in areas where there are gaps and a scarcity in representation. The music of Élisabeth Jacquet de la Guerre is unique in that it addresses all of these deficiencies.

The goal of this project was to further develop the guitar's catalog while casting light on an obscure yet historic composer and on a unique musical genre of the past. Because of this arrangement, the author hopes that the music of Élisabeth Jacquet de la Guerre will reach new audiences and find its way into guitar concert programs.

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APPENDIX A
GUITAR ARRANGEMENT

SUITE IN A MINOR

arr. David Sewell

PRELUDE

Elisabeth Jacquet de la Guerre

2

3

4

5

V₃

II₄

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6 Musical staff 6: Treble clef, starting with a sixteenth-note run. Fingering includes 4, 1, 2, 1, 1, 3, 0, 4. A bracket labeled II4 spans the final notes.

7 Musical staff 7: Treble clef, featuring a triplet of eighth notes and a sixteenth-note run. Fingering includes 3, 3, 4, 2, 4, 1, 4, 1, 4, 2, 2. Brackets labeled V3 and 2 are present.

8 Musical staff 8: Treble clef, featuring a sixteenth-note run and a triplet of eighth notes. Fingering includes 4, 0, 4, 3, 2, 4, 0, 1, 2. A bracket labeled 4 is present.

9 Musical staff 9: Treble clef, featuring a sixteenth-note run and a triplet of eighth notes. Fingering includes 3, 2, 1, 4, 0, 4, 0, 4, 0, 2, 1, 2, 2, 1, 3, 0, 4.

10 Musical staff 10: Treble clef, featuring a sixteenth-note run and a triplet of eighth notes. Fingering includes 1, 3, 2, 3, 0, 4, 1, 3, 1, 4, 1, 4, 0, 3, 0, 3, 0, 4. Brackets labeled II4 and V3 are present.

ALLEMANDE

The image displays a musical score for a piece titled "ALLEMANDE". The score is written in a single system with six staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 below the notes. Slurs are used to group notes, and there are several accents (^^) above notes. A first ending bracket labeled "I 2" spans the first two staves. A second ending bracket labeled "II 4" spans the last two staves. Measure numbers 3, 6, 12, and 15 are placed at the beginning of their respective staves. A circled number 3 is placed above the final measure of the sixth staff. The piece concludes with a double bar line and repeat dots.

COURANTE

The musical score for 'COURANTE' consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one sharp (F#). The score includes various fingering numbers (1-4) and articulation marks (accents and slurs). The second staff is marked with '4' at the beginning and includes fingering numbers like 2, 4, 1, 2, 1, 4. The third staff starts at measure 8 and includes markings for 'III6', '(II) II5', and a fermata. The fourth staff starts at measure 11. The fifth staff starts at measure 14 and includes a '2' marking. The sixth staff starts at measure 17 and includes a 'II5' marking. The piece concludes with a double bar line and repeat dots.

(2e) COURANTE

The musical score for Courante (2e) is presented in six systems, each on a single staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Articulation marks, including slurs and accents, are placed above notes. Measure numbers 4, 8, 11, 14, and 17 are placed at the beginning of their respective systems. Specific fingering patterns are labeled with Roman numerals: III₄, II₄, III₄, (II) II₅, I₆, III₆, and III₅. The piece concludes with a double bar line and repeat dots.

SARABANDE

First system of musical notation (measures 1-4). The piece is in 3/4 time. The melody features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a steady eighth-note accompaniment: G2, A2, B2, C3, B2, A2, G2. Fingering numbers (0-4) are indicated above and below notes. Trills are marked with double wavy lines above notes in measures 1, 2, and 4.

Second system of musical notation (measures 5-8). The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line continues with eighth notes: G2, A2, B2, C3, B2, A2, G2. Fingering numbers are present. Trills are marked above notes in measures 5, 6, and 8.

Third system of musical notation (measures 9-12). The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line continues with eighth notes: G2, A2, B2, C3, B2, A2, G2. Fingering numbers are present. Trills are marked above notes in measures 9, 10, and 12. A fermata is placed over the final note of measure 12.

Fourth system of musical notation (measures 13-16). The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line continues with eighth notes: G2, A2, B2, C3, B2, A2, G2. Fingering numbers are present. Trills are marked above notes in measures 13, 14, and 16. A first ending bracket labeled "(1)" spans measures 13-16.

Fifth system of musical notation (measures 17-20). The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line continues with eighth notes: G2, A2, B2, C3, B2, A2, G2. Fingering numbers are present. Trills are marked above notes in measures 17, 18, and 20. A fermata is placed over the final note of measure 20. A "V3" marking is present above the final measure.

GIGUE

The musical score for 'GIGUE' is written in 6/8 time and consists of eight staves of music. The piece is characterized by a single melodic line with various ornaments, including mordents and grace notes. The key signature is one sharp (F#), and the time signature is 6/8. The score includes several measures with fingerings (1-4) and ornaments (wavy lines above notes). Measure numbers 4, 7, 10, 14, 17, 19, and 23 are indicated at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots in the final measure.

12

4

7

10

14

17

19

23

I₂ II₅

III₄

I₃

CHACONNE

The musical score for the Chaconne is presented in six staves, each containing a line of music with various annotations:

- Staff 1:** The first line of music, starting with a treble clef and a 3/4 time signature. It includes a dynamic marking of II_5 and various fingering numbers (3, 1, 4, 3).
- Staff 2:** Labeled "1er couplet" (first couplet). It begins with a measure number of 5 and includes a dynamic marking of II_3 .
- Staff 3:** Continues the first couplet, starting at measure 9 and featuring a dynamic marking of II_6 .
- Staff 4:** Continues the first couplet, starting at measure 12 and featuring a dynamic marking of II_5 .
- Staff 5:** Labeled "2e couplet" (second couplet). It begins with a measure number of 16 and includes dynamic markings of V_4 and VII_3 .
- Staff 6:** Continues the second couplet, starting at measure 20 and including various fingering numbers (4, 0, 1, 1, 3, 4, 3, 4, 2).

23 II5

27 III4

3e couplet

30 V3 III4 II4

33 II5

36 II5

40 III4

4e couplet

43 VII_3

45

47

50 II_5

Detailed description: This musical score is for guitar, spanning measures 43 to 50. It is written in a single system with a treble clef and a key signature of one sharp (F#). The score consists of four staves of music. Measure 43 begins with a treble staff containing a triplet of eighth notes (F#, A, C) and a quarter note (D), followed by a series of eighth notes. The bass staff has a triplet of eighth notes (F#, A, C) and a quarter note (D). Measure 44 continues with similar rhythmic patterns. Measure 45 features a treble staff with a triplet of eighth notes (F#, A, C) and a quarter note (D), followed by a series of eighth notes. The bass staff has a triplet of eighth notes (F#, A, C) and a quarter note (D). Measure 46 continues with similar rhythmic patterns. Measure 47 features a treble staff with a triplet of eighth notes (F#, A, C) and a quarter note (D), followed by a series of eighth notes. The bass staff has a triplet of eighth notes (F#, A, C) and a quarter note (D). Measure 48 continues with similar rhythmic patterns. Measure 49 features a treble staff with a triplet of eighth notes (F#, A, C) and a quarter note (D), followed by a series of eighth notes. The bass staff has a triplet of eighth notes (F#, A, C) and a quarter note (D). Measure 50 concludes with a treble staff containing a triplet of eighth notes (F#, A, C) and a quarter note (D), followed by a series of eighth notes. The bass staff has a triplet of eighth notes (F#, A, C) and a quarter note (D). The score includes various guitar-specific notations such as triplets, slurs, and fingering numbers (1, 2, 3, 4, 0).

GAVOTTE

The musical score for 'Gavotte' is presented in a single system with six staves. The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as slurs, accents, and fingerings. The first staff begins with a treble clef and a common time signature. The second staff starts with a measure number '4' and includes fingerings '2', '4', '1', and '2'. The third staff starts with a measure number '7' and includes a repeat sign. The fourth staff starts with a measure number '10' and includes fingerings '4', '2', '3', and '3'. The fifth staff starts with a measure number '14' and includes fingerings '4', '2', and '3'. The sixth staff starts with a measure number '17' and includes a dynamic marking 'ff' and fingerings '2' and '3'. The score concludes with a double bar line and repeat dots.

MENUET

The image displays a musical score for a Minuet in 3/4 time, consisting of six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and ornaments. The score is annotated with several performance instructions:

- Staff 1:** Includes a fermata over the first measure and a '4' above the second measure.
- Staff 2:** Starts with a measure number '5' and includes a '3' below the eighth measure.
- Staff 3:** Starts with a measure number '9' and includes a repeat sign at the beginning.
- Staff 4:** Starts with a measure number '13' and includes a '2' below the second measure and a '4' below the fourth measure.
- Staff 5:** Starts with a measure number '17'.
- Staff 6:** Starts with a measure number '21' and includes a '4' below the fourth measure and a 'II4' marking above the eighth measure.

APPENDIX B

LIST OF CHANGES IN ARRANGEMENT

| Prelude System and Note | Type of Change | Voice |
|----------------------------|---------------------|------------|
| 1, A-1–A-2 | Octave displacement | Bass |
| 1, A6 | Octave displacement | Top |
| 2, B1 | Octave displacement | Top |
| 2, A-1–A-2 | Octave displacement | Bass |
| 2, C-3–F-3 | Octave displacement | Bass |
| 2, F-4 | Octave displacement | Bass |
| 3, E-2 | Octave displacement | Bass |
| 3, D-2–C-4 | Octave displacement | All voices |
| 3, C-6–G-sharp 4 | Octave displacement | Bass |
| 4, A-1 | Octave displacement | Bass |
| 5, B-1–E-1 | Octave displacement | Bass |
| 5, E-4–A-5 | Octave displacement | Bass |
| 6, D-3 | Octave displacement | Bass |
| 6, A-5–B-2 | Octave displacement | Bass |
| 7, C-1 | Octave displacement | Bass |
| 7, E-2–E-8 | Octave displacement | All voices |
| 8, D-1–C-2 | Octave displacement | All voices |
| 8, C-4 | Octave displacement | Bass |
| 8, A-1 | Octave displacement | Bass |
| 9, C-1–D-1 | Octave displacement | Bass |
| 9, C-2–B-2 | Octave displacement | Bass |

| | | |
|-------------|---------------------|------|
| 9, D-3–A-3 | Octave displacement | Bass |
| 9, B-5–A-4 | Octave displacement | Bass |
| 10, G-1–F-1 | Octave displacement | Bass |
| 10, E-2–D-2 | Octave displacement | Bass |
| 10, F-2–E-4 | Octave displacement | Bass |
| 10, A-4–A-5 | Octave displacement | Bass |
| 10, E-7–A-7 | Octave displacement | Bass |

Allemande
Measure and Beat

| | Type of Change | Voice |
|--------|---|---------------|
| 1, 1–2 | Octave displacement | Bass/Inner |
| 1, 2 | Removed trill | Bass |
| 3, 2–4 | Octave displacement /voice direction | Bass/Inner |
| 4, 1 | Removed voice | Bass |
| 4, 2 | Note duration | Bass |
| 5–6 | Removed voice | Middle voices |
| 6, 2–4 | Octave displacement /voice direction | Bass |
| 7, 1 | Note duration | Bass |
| 7, 4 | Octave displacement /voice direction | Bass |
| 8 | Octave displacement | Bass |
| 8 | Combined voices | Bass/inner |
| 9, 1 | Octave displacement | Bass |

| | | |
|-------------|---|-------------|
| 9, 2 | Removed mordent | Bass |
| 12, 1 and 3 | Removed trill | Inner |
| 12, 4 | Note duration | Bass |
| 13, 3 | Removed voice | Middle |
| 13, 4 | Octave displacement | Bass |
| 14–15 | Octave displacement | Bass |
| 14, 2 | Removed trill | Middle |
| 14, 4 | Removed mordent | Bass |
| 15, 1 | Voice direction | Bass |
| 15, 3 | Removed voice | Bass |
| 16, 1 | Octave displacement | Bass |
| 16, 3 | Octave displacement | Middle |
| 16 | Octave displacement /voice direction | Bass/middle |
| 17 | Octave displacement | Bass |
| 17, 1–2 | Reduced texture | Bass |
| 17, 2 | Note duration | Inner bass |
| 17, 3 | Combined voices | Bass |
| Courante | | |
| Anacrusis–2 | Octave displacement | Top |
| 1, 2 | Removed mordent | Bass |
| 1–4 | Octave displacement | Bass |

| | | |
|--------|-----------------------------------|------------------|
| 3, 1 | Octave displacement | Top |
| 3, 2 | Voice direction | Top voices |
| 3, 3 | Removed trill | Top |
| 2, 2–3 | Voice direction | Middle |
| 3, 3 | Removed trill | Bass |
| 4, 1 | Reduced texture | Top |
| 5, 1 | Octave displacement | Bass |
| 6, 1 | Voice direction | Top |
| 6, 2–3 | Octave displacement | Top |
| 6, 2–3 | Octave displacement | Bass |
| 7–9 | Octave displacement | All voices |
| 7,2–3 | Removed doubling | Middle voices |
| 8, 2 | Removed trill | Top |
| 8, 3 | Voice direction /note duration | Bass voices |
| 9, 1–3 | Changed note values | Top inner voices |
| 10–14 | Octave displacement | Bass |
| 11, 1 | Voice direction | Top |
| 11, 1 | Note duration | Bass |
| 11–13 | Octave displacement | Top |
| 12, 2 | Voice direction | Bass |
| 12, 3 | Removed trill | Bass |
| 13,1 | Note duration | Bass |

| | | |
|---------|-----------------------------------|------------|
| 14, 2 | Voice direction | Top |
| 14, 2 | Reduced texture | Inner bass |
| 14, 3 | Removed voice | Inner bass |
| 15, 3 | Voice direction | Bass |
| 15, 3 | Removed voice | Inner bass |
| 16 | Octave displacement | Bass |
| 16, 2 | Note duration | Bass |
| 16, 2–3 | Octave displacement | Top |
| 17–20 | Octave displacement | Top |
| 17,1 | Note duration /voice direction | Bass |
| 17, 3 | Note duration /voice direction | Bass |
| 18, 3 | Removed trill | Bass |
| 19, 2 | Removed turn | Bass |
| 20, 2 | Note duration | Bass |
| 20, 2 | Note duration | Top/inner |

2e Courante

| | | |
|--------|---|------|
| 1,1 | Octave doubling | Bass |
| 1, 2–3 | Note duration | Bass |
| 2, 1–3 | Octave displacement | Bass |
| 3, 1 | Octave displacement /voice direction | Bass |

| | | |
|---------|-----------------------------------|---------------|
| 4, 1 | Removed voice | Middle |
| 5, 1 | Voice direction | Bass |
| 5–9 | Octave displacement | Bass |
| 5–6 | Octave displacement | Top |
| 6, 1 | Removed trill | Bass |
| 6, 2 | Note duration | Inner voices |
| 7, 1 | Note duration | Inner bass |
| 7, 1 | Voice direction | Bass |
| 8, 1 | Voice direction | Top |
| 8, 2 | Note duration | Bass |
| 9, 1–3 | Note duration | Middle voices |
| 10–16 | Octave displacement | Bass |
| 13, 3 | Voice direction | Bass |
| 13, 3 | Added texture | Bass |
| 14, 1 | Removed trill | Top |
| 16, 1–2 | Reduced texture | Bass |
| 16, 3 | Removed mordent | Top |
| 17 | Combined voices /note duration | Top/inner |
| 17 | Octave displacement | Top |
| 17, 1 | Voice exchange | Bass/inner |
| 17, 2 | Note duration /combined voice | Inner bass |
| 19, 1 | Voice direction | Top/Bass |

| | | |
|-----------|---|--------------|
| 19–20 | Octave displacement | All voices |
| 20 | Note durations | Inner voices |
| 20, 2–3 | Note duration | Bass |
| Sarabande | | |
| 2,1 | Octave displacement /voice direction/reduced texture | Top/inner |
| 2,1 | Octave displacement /voice direction | Bass |
| 3–5 | Octave displacement | Bass |
| 4, 2 | Reduced texture | Inner top |
| 6, 1 | Octave doubling | Middle |
| 6, 3 | Octave displacement | Bass |
| 7, 1–2 | Octave displacement | Bass |
| 8, 1 | Voice direction | Bass |
| 10, 1 | Removed trill | Bass |
| 10, 3 | Octave displacement /combined voices | Bass/inner |
| 11–12 | Octave displacement | Bass |
| 12, 1 | Note duration | Bass |
| 12, 2 | Voice direction | Bass |
| 13, 2 | Removed trill | Bass |
| 14, 1 | Removed voice | Bass |
| 14, 2–3 | Voice direction | Bass |

| | | |
|------------------|--|-----------------|
| 15, 1 | Combined voices | Bass/inner bass |
| 16–19 | Octave displacement | Bass |
| 17, 1 | Voice direction /note duration | Bass |
| 17, 3 | Octave displacement | Bass |
| 18, 1 | Combined voices | Bass/inner bass |
| 18, 2–3 | Reduced texture | Top/inner |
| 19, 1 and 3 | Voice direction | Bass |
| 20, 1 | Removed trill | Top/inner |
| Gigue | | |
| 3,1 | Removed trill | Top/inner |
| 4–12 | Octave displacement | Bass |
| 5, 2 | Octave displacement | Top |
| 6 | Octave displacement | Top |
| 7, 1 | Octave displacement /voice direction | Top |
| 8 | Note duration | Inner/bass |
| 9, 2 | Voice direction | Top |
| 10, 2 | Voice direction | Inner/bass |
| 11, 2 | Octave doubling | Bass |
| 15, 1 | Removed trill | Bass |
| 16, 2 | Removed trill Octave displacement /voice direction | Bass |

| | | |
|-------|---------------------|-----------------|
| 17, 1 | Removed voice | Bass |
| 18–19 | Voice exchange | Bass/inner bass |
| 18, 1 | Combined voices | Bass/inner top |
| 18, | Note duration | Bass/inner bass |
| 19, 2 | Removed trill | Inner bass |
| 20–25 | Octave displacement | Bass |
| 22 | Voice exchange | Bass/middle |
| 25, 1 | Note duration | Top/inner |

Chaconne

| | | |
|---------|-------------------------------------|----------------|
| 1–4 | Octave displacement | All voices |
| 1, 1 | Removed voice | Bass |
| 3, 1–2 | Removed trills | Bass |
| 3, 3 | Combined voices /voice direction | Middle/bass |
| 4, 3 | Removed voice | Bass |
| 5–7 | Octave displacement | Top |
| 6–12 | Octave displacement | Bass |
| 8 | Combined voices /note duration | Inner voices |
| 10, 1–2 | Combined voices /voice direction | Inner bass/top |
| 10, 1 | Note duration | Bass |
| 11–12 | Octave displacement | Top |

| | | |
|---------|---|-----------------|
| | /voice direction | |
| 12 | Note duration /combined voices /voice direction | Bass/inner bass |
| 17–19 | Octave displacement | All voices |
| 19, 3 | Voice direction | Bass |
| 20, 1 | Octave displacement /voice direction | Top |
| 22, 1 | Reduced texture | Bass |
| 22, 3 | Removed voice | Bass |
| 23–24 | Octave displacement | Bass |
| 23, 1 | Combined voices | Top/bass |
| 23, 3 | Octave displacement /voice direction | Top |
| 24, 2–3 | Octave displacement | Top |
| 29–36 | Octave displacement | All voices |
| 29, 3 | Removed trill | Bass |
| 30, 1 | Note duration | Bass |
| 32, 3 | Octave displacement /voice direction | Bass |
| 33, 1 | Voice direction | Bass |
| 34, 1 | Removed voiced | Middle |
| 36, 2 | Combined voices /note duration | Bass/middle |
| 41–48 | Octave displacement | All voices |

Gavotte

| | | |
|----------------|---|-------------|
| Anacrusis-1 | Voice exchange /octave displacement | Bass/middle |
| 1-8 | Octave displacement | Bass |
| 2, 1 | Combined voices | Top/middle |
| 2, 3-4 | Removed Voice | Middle |
| 4-5 | Voice exchange /octave displacement | Bass/middle |
| 5, 1 | Combined voices | Top/middle |
| 5, 3-4 | Removed voice | Middle |
| Pickup to 8, 4 | Removed voice | Middle |
| 9-11 | Octave displacement | Bass |
| 10, 1 | Removed voice | Middle |
| 11, 3 | Note duration | Bass |
| 12, 1 | Voice direction /octave displacement | Bass |
| 13, 2 and 3 | Removed trills | Bass |
| 15, 2-4 | Octave displacement | Bass |
| 16 | Octave displacement | Bass |
| 17 | Voice direction /octave displacement | Bass |
| 18-20 | Octave displacement | Bass |
| 19, 2-4 | Voice direction /octave displacement | Bass |
| 20, 1 | Removed voice | Bass |

Menuet

| | | |
|-------|---|------|
| 1–24 | Octave displacement | Bass |
| 4, 3 | Voice direction /octave displacement | Bass |
| 11, 2 | Removed trills | Bass |
| 21, 3 | Voice direction /octave displacement | Bass |
| 24, 2 | Voice direction | Bass |