

# JEAN-FÉRY REBEL

(1666-1747)



## Les Caractères de la Dance. Fantaisie

with instrumentation proposed in the manuscript  
copy by J. G. Pisendel [D-DI Mus. 2146-N-2]

edited by Patricia González



The Hague, september 2007  
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Editorial policy & more sheet music in <http://musicaleditions.patriciagonzalez.net>

**Jean-Féry Rebel** on a drawing by Antoine Watteau, undated (ca. 1710?). Musée Magnin,  
Dijon, France

# Critical Commentary

Patricia González

## sources:

\*First edition [FE]: *Les caractères de la danse. Fantaisie*. Paris: auteur, Foucault [1715]. Bibliothèque Nationale de France, Paris. Vm<sup>7</sup> 1150. *Partition réduite*.

\*Reprint of the first edition: *Les caractères de la danse. Fantaisie*. Paris: Leclerc 1727/1733. Nederlands Muziek-Instituut, Den Haag. NMI In: Kluis A 41. *Partition réduite*.

\*Copy by Johann Georg Pisendel [CP]. Sächsische Landes- und Universitätsbibliothek, Dresden. Mus. 2146-N-2. *Partition générale*.

## modern editions:

\*Jean-Féry Rebel, *Les Caractères de la Danse, Fantaisie (1715)*. Edited by: Stefan Fuchs. Edition Walhall, 2007.

Main source: CP for instrumentation, phrasing marks and ornaments (FE includes less ornaments, marked “” / CP is more detailed, and uses “tr.”). FE for dynamics (FE: *fort*, *doux* / CP: *forte*, *piano*) and bass-figuring.

### Prelude.

Time signature: FE:  $\phi$  / CP:  $\mathbf{c}$  Here we have maintained because of its character and tempo connotations.

Original clefs: FE: G1-G1-F4 / CP: G2-G2-C1-C3-F4. We have decided to transcribe using G2-G2-C3-C3-F4.

b.1, Vn. CP: *Violini Hautb. et Flute*. No other mention of instrumentation.

b.5, 6, 9. CP: phrasing marks following tying-overs in the parts of Ta., Q. and Bc. inconsistent and partly not clear. Adaptation according to FE.

### Courante.

b.15, 21. Original repetition symbol. FE:  $\mathcal{R}$  :||: in b.21 / CP:  $\mathcal{R}$  in b.15 and 21.

b.15ss, HC. FE: empty / CP: *col premier Violin*.

### Menuet.

Time signature: 3

b.27, Bc. FE: 6, but cfr. FE, b. 22, 34 and CP, b. 27: 5

b.33, Vn. CP: no *tr*: in the second crochet, but cfr. CP, b. 24 and FE, b. 24, 33.

### Bourée.

b.45, Bc. FE:  $d'$  / CP:  $d$

b.58, Bc. FE:  $A'$  / CP:  $C\sharp$

### Chaconne.

Time signature: 3

b.59, Vn. CP: *Hautb.*

b.59, HC. CP: *Hautb. 2do. / Viol. 2do.*

b.76ss, HC. CP: empty (to double Vn.)

b.82, Vn. FE:  $\mathcal{R}$

b.82, 86, Bc. FE:  $A A' \mathcal{R} \mathcal{R}$  / CP:  $A \mathcal{R}$

### Sarabande.

b.95, Fl. FE: *Mineur. Flûte.* / CP: *piano avec les flutes Sans Hautb. 2 flut in unisono*. Fuchs applies the melody of the flutes also to Vn. We have based our decision on the timbral division suggested in FE between *Flutes* (upper staff) and *Violons* (lower staff).

b.95, Bc. FE: *Violons*.

b.96, 103. Original repetition symbol. FE:  $\sphericalangle$  in b.96 and  $\text{:||}$ : *tournez* in b.103 / CP:  $\sphericalangle$  in b.103.

b.98, Q. CP: no *tr*: but cfr. Ta.

b.102, Fl. Added *tr*: according to FE.

### Gigue.

b.103, Fl., Vn. FE: *Violons* / CP: *Tutti*.

b.103, HC. CP: *col I* [ilegible]

b.105, Vn., HC. Added *tr*: according to FE.

b.113, Vn., HC. Added *tr*: according to CP, b. 119.

b.114, 120, Bc. FE: F C#  $\downarrow \downarrow \downarrow \downarrow \downarrow$

### Passepied.

Time signature: 3

b.139, Hb. FE: *Hautbois* / CP: *hautb. Soli, hautb. 2do*.

b.139, Bc. FE: *Bassons* / CP: *Bassoni soli con Cemb*.

b.145-146, Hb. Addition of tie according to FE, b.145-146, 153-154, 161-162:  $\downarrow \downarrow \downarrow \downarrow$  / CP, b. 153-154, 161-162:  $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$

b.156-157, Hb. FE: Hb.II. is absent.

b.163-165, Hb. FE: Hb.II. is absent.

### Gavotte.

Time signature: FE:  $\phi$  / CP: *c*

b.167, Fl., Vn. CP: *Violons et Flute*.

b.167, HC. CP: *Violini*.

b.169, Vn. Phrasing marks in CP only over the first two quavers, but cfr. CP, b.170, 181, 182, Vn. & HC.

b.171, Bc. FE: a A  $\downarrow \downarrow$  / CP: a  $\downarrow$  Cfr. FE, b. 183: a A

b.174, Bc. FE & CP: A A'  $\downarrow \downarrow$

b.177, HC. FE: c' a' c' d'  $\downarrow \downarrow \downarrow \downarrow$

b.186, 188, Bc. FE & CP: A A'  $\downarrow \downarrow$

b.187, Bc. FE: original figure is  $\downarrow \downarrow$

b.187, Ta. CP: c' b, a g

b.187, Q. CP: f' d' d' c' | c' b, a g

### Sonate.

Time signature: 3

b.189, Vn. FE and CP: *fort et vite* (FE: it appears also in Bc.)

b.204, Bc. FE:  $\downarrow$ .

b.217. FE: *tournez*

### Loure.

b.222, Bc. FE: the first figure is #7

### Musette.

b.225, Hb. CP: *2 Hautbois unisoni*. Cfr. b. 305. FE: *Dans la Musette les hautbois jouent la partir d'enhaut, et les Violons jouent cette d'en baso*

b.226, 232. FE and CP:  $\sphericalangle$  in b.226,  $\sphericalangle \text{:||}$ : in b. 232

b.227, 230, Ta. CP: no slur, but cfr. Q. and Ta. (b.236, 239, 243, 246, 250, 253).

b.232, Hb. CP: *Tutti*

b.232, Vn., HC. FE:  $\downarrow \downarrow \downarrow$

b.233, 255. FE: *Reprise*. in b.233,  $\sphericalangle \text{:||}$ : in b. 232 / CP: no repetition.

b.235-241, Hb.II. Unisono between Hb.II and HC is editorial.

b.241, Hb. CP: *Hautbois*

b.241, Vn., HC. FE: phrasing mark in second note ( $\downarrow \downarrow$ ). Same in b.244.

### Sonate.

Time signature: 3

b.256, HC. CP: *col Imo*.

b.256, Bc. FE:  $\downarrow$

b.262, Bc. FE: e  $\downarrow$ .

b.265, Vn., HC. FE: deviation figuring. Same in b.270.

b.272, Bc. FE: different connecting passage E b d# b d# b  $\downarrow \downarrow \downarrow \downarrow \downarrow$

b.282. FE: *partie en batterie*.

b.282, Bc. FE: crotchet an octave lower than the semiquavers only given by FE.

b.284, 286, 288, Bc. FE: semiquavers in unison with Q. only given by FE.

b.297, Bc. FE: the original figure is 26

# Les Caractères de la Dance

## Fantaisie

Jean Féry REBEL  
(1666 - 1747)

Johann Georg PISENDEL  
(1687 - 1755)

### Prelude

[Flutes] *doux*

[Hautbois] *doux*

[Dessus de Violon] *doux*

[Haute-Contre de Violon] *doux*

[Taille de Violon] *doux*

[Quinte de Violon] *doux*

[Basse continue] *doux*

Violoncello

Fl. *tr*

Hb. *tr*

Vn. *tr*

HC. *tr*

Ta. *tr*

Q. *tr*

Bc. *tr*

Tutti

*Courante*

Musical score for *Courante*, measures 14-18. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Horn (Hb.), Violin (Vn.), Horn in C (HC.), Trombone (Ta.), Clarinet (Q.), and Bassoon (Bc.). The key signature is two sharps (D major) and the time signature is 3/4. The music starts at measure 14 with a *fort* dynamic. The woodwinds and strings play a rhythmic pattern of eighth notes. Trills are indicated by *tr* above notes in measures 14, 15, 16, 17, and 18. The bassoon part includes fingerings: 6 6 in measure 14, and 6 6 6 6 6 in measures 15-18.

*Menuet*

Musical score for *Menuet*, measures 19-23. The instruments are the same as in the *Courante*. The key signature is two sharps (D major) and the time signature is 3/4. The music starts at measure 19 with a *doux* dynamic. The woodwinds and strings play a rhythmic pattern of eighth notes. Trills are indicated by *tr* above notes in measures 19, 20, 21, and 22. The score includes rehearsal marks: I, II, and 3. The bassoon part includes fingerings: 6 # 6 in measure 19, and 6 6 in measures 20-22.



41

Fl. *tr* *doux*

Hb. *tr* *doux*

Vn. *tr* *doux*

HC. *tr* *doux*

Ta. *doux*

Q. *doux*

Bc. 6 5 6 6 4 5 *doux*

48

Fl. *tr* *fort*

Hb. *tr* *fort*

Vn. *tr* *fort*

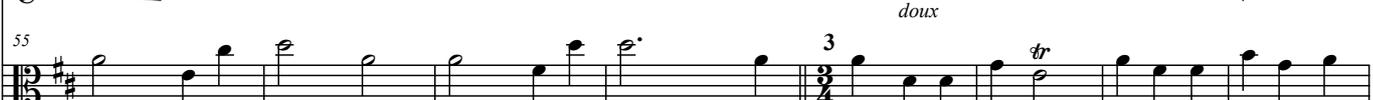
HC. *tr* *fort*

Ta. *fort*

Q. *fort*

Bc. 6 4 # 6 5 6 #6 *fort*

Chaconne

55 *tr* 3  
Fl.   
55 *tr* 3 *doux* *tr* *tr*  
Hb.   
55 *tr* 3 *doux*  
Vn.   
55 *tr* 3 *doux*  
HC.   
55 3 *doux* *tr*  
Ta.   
55 3 *doux* *tr*  
Q.   
55 6 5 6 3 Solo *doux* *tr* 6 6  
Bc. 

63 *tr*  
Hb.   
63 *tr* *tr* *tr*  
Vn.   
63  
HC.   
63 *tr*  
Ta.   
63 *tr*  
Q.   
63 *tr* 6 5 6 5 #  
Bc. 



88

Hb.

Vn.

HC.

Ta.

Q.

Bc.

*Sarabande*

95

2 Flut in unisono

Fl.

*doux*

Hb.

Vn.

HC.

*doux*

Ta.

*doux*

Q.

*doux*

Bc.

*doux*



116

Vn. *doux* *fort*

HC. *doux* *fort*

Ta. *doux* *fort*

Q. *doux* *fort*

Bc. *doux* *fort*

**Rigaudon**

121

Vn. *fort*

HC. *fort*

Ta. *fort*

Q. *fort*

Bc. *fort*

127

Vn.

HC.

Ta.

Q.

Bc.

*Passapied*

Hb. 135 3 tr

Vn. 135 tr 3

HC. 135 tr 3

Ta. 135 3

Q. 135 3

Bc. 135 6 5 3 6 5 4 tr

Bassoni soli con Cemb.

Hb. 143 tr

Bc. 143 7 6 5 4 tr

Hb. 153 tr

Bc. 153 7 6

Gavotte

162

Fl. *doux*

Hb. *tr*

Vn. *doux*

HC. *doux*

Ta. *doux*

Q. *doux*

Bc. *doux* 6

170

Fl. *fort* *doux*

Vn. *fort* *doux*

HC. *fort* *doux*

Ta. *fort* *doux*

Q. *fort* *doux*

Bc. *fort* *doux* 6 5



191

Fl.

Hb.

Vn.

HC.

Ta.

Q.

Bc.

*fort et vite*

199

Hb.

Vn.

HC.

Ta.

Q.

Bc.

204

Hb.

Vn.

HC.

Ta.

Q.

Bc.

209

Hb.

Vn.

HC.

Ta.

Q.

Bc.

214

Hb.

Vn.

HC.

Ta.

Q.

Bc.

*Loure*

218

Hb.

Vn.

HC.

Ta.

Q.

Bc.

# Musette

2 Hautbois unisoni

224

Hb. *doux*

Vn. *doux*

HC. *doux*

Ta. *doux*

Q. *doux*

Bc. *doux*

231

Hb. *Tutti*

Vn. *Tutti*

HC. *Tutti*

Ta. *Tutti*

Q. *Tutti*

Bc. *Tutti*

238

Hb. *tr* Hautbois

Vn. *tr*

HC. *tr*

Ta. *tr*

Q. *tr*

Bc. 6 4 #7 6 6 5 7 5 7 5 7 5 7 5 7

247

Hb. *tr* 1

Vn. *tr* 1

HC. *tr* 1

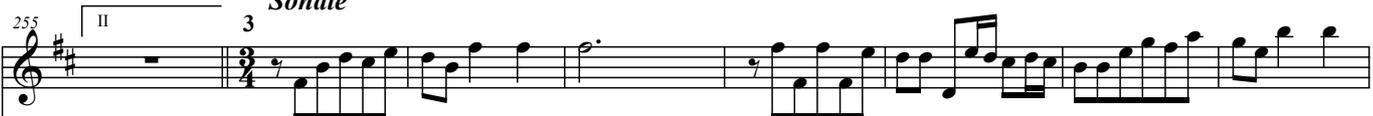
Ta. *tr* 1

Q. *tr* 1

Bc. 5 7 6 6 7 5 7 5 7 5 7 5 7 5 7 1

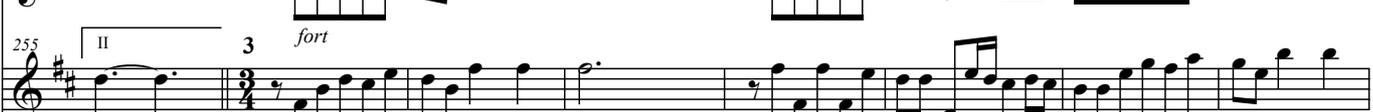
Sonate

255

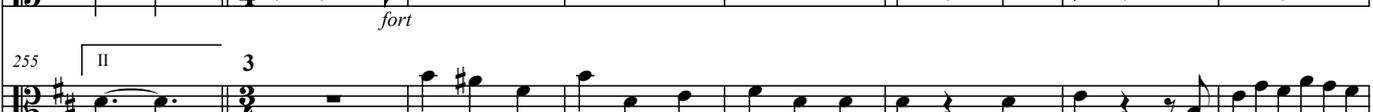
Fl. 

Hb. 

Vn. 

HC. 

Ta. 

Q. 

Bc. 

*fort*

263

Fl. 

Hb. 

Vn. 

HC. 

Ta. 

Q. 

Bc. 

270

Fl.

Hb.

Vn.

HC.

Ta.

Q.

Bc.

275

Fl.

Hb.

Vn.

HC.

Ta.

Q.

Bc.

280

Fl.

Hb.

Vn.

HC.

Ta.

Q.

Bc.

*partie en batterie*

6

5

285

Fl.

Hb.

Vn.

HC.

Ta.

Q.

Bc.

5

6

5

289

Fl.

Hb.

Vn.

HC.

Ta.

Q.

Bc. 6 6

294

Fl.

Hb.

Vn.

HC.

Ta.

Q.

Bc. 6 6 5

299

Fl.

Hb.

Vn.

HC.

Ta.

Q.

Bc.

3 7 3 6 5

The image shows a page of a musical score for seven instruments: Flute (Fl.), Horn (Hb.), Violin (Vn.), Horn (HC.), Trombone (Ta.), Trumpet (Q.), and Bassoon (Bc.). The score is in G major (one sharp) and 2/4 time. It covers measures 299 to 304. The Flute, Horn, Violin, and Horn parts have a melodic line with a trill in measure 304. The Trombone and Trumpet parts have a rhythmic pattern of eighth notes. The Bassoon part has a complex rhythmic pattern with triplets and sixteenth notes. The page number [ 22 ] is at the bottom.