

*Le Bourgeois gentilhomme* ist eine Ballettkomödie, die aus der bereits häufigen und erfolgreichen Zusammenarbeit von Molière und Lully am Hof Ludwigs XIV. hervorgegangen ist. Das 1670 uraufgeführte Werk besteht aus Dialogen, musikalischen Zwischenspielen und Tänzen, von denen einige für die vorliegende Bearbeitung ausgewählt wurden.

Die Besetzung dieser Fassung war für eine bestimmte Konzertsituation vorgesehen, kann aber – wie zu Lullys Zeiten üblich – variieren: die Oboen können durch Flöten ergänzt oder ersetzt werden, ein Fagott könnte sich der Cellostimme anschliessen. Die Schlagzeugstimmen können von einem oder zwei Spielern ausgeführt werden. Um den Probenprozess zu erleichtern und zu beschleunigen, wurde die Notation von Streichern und Oboen an die praktische Ausführung angepasst. Vor allem in der Cembalo-Stimme, aber auch beim Schlagzeug, soll diese Fassung als Basis und Referenzmassstab für eventuelle zusätzliche „Improvisationen“ der Interpreten dienen.

Die Premiere dieser Fassung fand am 5. November 2021 in Lissabon mit dem *Orquestra Sinfónica Portuguesa* unter der Leitung des Bearbeiters statt.

Bruno Borralhinho  
Dresden, November 2021

*Le Bourgeois gentilhomme* is a ballet comedy born of the already frequent and successful collaborations between Molière and Lully at the court of Louis XIV. First performed in 1670, the work consists of dialogues, musical interludes and dances, some of which have been chosen for the present arrangement.

The instrumentation used in this version was planned for a specific concert situation but – as usual in Lully's time – it can vary: the oboes can be complemented or replaced by flutes, a bassoon could join the cello part. The percussion parts can be performed by one or two players. To facilitate and speed up the rehearsal process, the notation of strings and oboes has been adapted to practical execution. Mainly in the cembalo part, but also in percussion, this version intends to be a base and a reference standard for possible additional 'improvisation' by the interpreters.

The premiere of this version took place on November 5, 2021 in Lisbon with the *Orquestra Sinfónica Portuguesa* conducted by the arranger.

Bruno Borralhinho  
Dresden, November 2021

# Suite aus „Le Bourgeois gentilhomme“

Jean-Baptiste Lully (1632–1687)

Bearbeitet von Bruno Borralhinho

## I. Overture

♩=60

Oboe I *f*

Oboe II *f*

Tambour provençal *f*

Cembalo

Violine I *f*

Violine II *f*

Violine III *f*

Viola *f*

Violoncello *f*

Kontrabass *f*

## II. Deuxième Air

Oboe I  $\text{♩} = 72$  *p* *tr*  
 Oboe II *p* *tr*  
 Tambourin *p* *f*  
 Tambour provençal *p* *f*  
 Cembalo  
 Violine I *f* *V* *V*  
 Violine II *f*  
 Violine III *f*  
 Viola *f* *V* *V*  
 Violoncello *Solo* *p* *Tutti* *f* *V* *V*  
 Kontrabass *f* *V* *V*

The musical score is for the second movement, 'II. Deuxième Air'. It is written for a chamber ensemble. The tempo is marked as  $\text{♩} = 72$ . The key signature has one flat (B-flat). The score consists of ten staves. The Oboe parts (I and II) feature trills and dynamic markings of *p*. The Tambourin and Tambour provençal parts have dynamic markings of *p* and *f*. The Cembalo part is mostly rests with some chords in the final measures. The Violin and Viola parts have dynamic markings of *f* and include performance markings *V* (Vibrato) in the final measures. The Violoncello part starts with a *Solo* marking and a dynamic of *p*, then transitions to *Tutti* with a dynamic of *f* and vibrato markings *V*. The Kontrabass part has a dynamic of *f* and vibrato markings *V*.

### III. Premier Air des Espagnols

*♩. = 69*

Tambourin

Tambour provençal

Cembalo

Violine I

Violine II

Violine III

Viola

Violoncello

Kontrabass

10

Tbrin.

T.p.

Vln. I

Vln. II

Vln. III

Vla.

Vlc.

Kb.

IV. L'Entrée des Scaramouches,  
Trivelins et Arlequins

Score for "IV. L'Entrée des Scaramouches, Trivelins et Arlequins". The score is in 3/4 time with a tempo marking of  $\text{♩} = 60$ . The key signature has one flat (B-flat). The instruments and their parts are:

- Oboe I:** Melodic line starting with a forte (*f*) dynamic.
- Oboe II:** Supporting melodic line, also starting with a forte (*f*) dynamic.
- Tambourin:** Rhythmic accompaniment with a steady pulse.
- Tambour provençal:** Rhythmic accompaniment with a forte (*f*) dynamic, featuring trills (*tr*).
- Cembalo:** Accompaniment for the keyboard instrument, with a forte (*f*) dynamic.
- Violine I:** Melodic line, starting with a forte (*f*) dynamic.
- Violine II:** Supporting melodic line, starting with a forte (*f*) dynamic.
- Violine III:** Supporting melodic line, starting with a forte (*f*) dynamic.
- Viola:** Supporting melodic line, starting with a forte (*f*) dynamic.
- Violoncello:** Supporting melodic line, starting with a forte (*f*) dynamic.
- Kontrabas:** Supporting melodic line, starting with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics (*f*), articulation (*tr*), and performance instructions (*V*).

V. Chaconne des Scaramouches

*♩ = 120*

Oboe I

Oboe II

Cembalo

Violine I

Violine II

Violine III

Viola

Violoncello

Kontrabas

VI. Marche pour la Cérémonie des Turcs

*♩=78*

Oboe I

Oboe II

Tambourin

Tambour provençal

*mf*

Cembalo

Violine I

*f*

Violine II

*f*

Violine III

*f*

Viola

*f*

Violoncello

*f*

Kontrabass

*f*