

Editor's Note

Jean Baptiste Lully (1632-1687) was a leading musician in France during the Baroque era and the founder of French opera. Born in Florence, Italy, Lully was taken to Paris early in life. His musical talents were soon developed, and he became a successful dancer, violinist, and composer. Because of his exceptional musical ability and tremendous ambition, Lully became quite powerful in the musical venues of Paris, composing music for ballets and theatrical productions, as well as conducting orchestras and choral presentations. He eventually composed and conducted in the court of Louis XIV.

It was during the 1660s that Lully developed a new kind of ballet in collaboration with the great playwright Molière. This type of ballet, called the comédie-ballet, included the use of spoken comedy in addition to dances, airs, and choruses. “Bon Di” (which means “good day”) was originally performed at the beginning of the “Second Interlude” of the comédie-ballet *Monsieur de Pourceaugnac*. Composed in 1669 and first presented at the Palais Royal, this chorus was originally performed by two Italian musicians singing good tidings to Mr. Pourceaugnac in an attempt to heal him of his so-called “illness.”

This arrangement is based on an original score published by André Danican Philidor at Versailles between 1700 and 1710. Originally set for tenor and bass soloists with an instrumental continuo accompaniment in the key of G major, this arrangement is for two-part voices with keyboard and an optional hand drum accompaniment. English words have been added by the editor, as well as a four-measure introduction, tempo and dynamic indications, and staccato articulation markings.

This work should be performed very lightly and rhythmically. Performers should emphasize the normally stressed syllables of the Italian words, indicated with accent marks below. Although a performance of this piece would be quite acceptable with the minimal accompaniment provided here, the use of additional instruments, such as recorders, flutes, or strings, would also be quite effective for the enhancement or support of the vocal parts.

Translation and Pronunciation Guide

Bon di.
Bohn déé.
Good day.

Non vi la-scia-te uc-ci-de-re dal do-lor ma-lin-co-ni-co.
Nohn vee lah-sháh-teh got.tchéé-deh-reh dahl dâw-lohr mah-leen-kâw-nee-kaw.
Do not let yourself be killed by melancholic grief.

Noi vi fa-re-mo ri-de-re, col nos-tro can-to har-mo-ni-co.
Nohee vee fah-ray-maw reé-deh-reh, kohl nâw-straw kâhn-taw hahr-môh-nee-kaw.
We will make you laugh with our harmonious song.

Sol' per gua-rir-vi sia-mo ve-nu-ti qui!
Sawl pehr gwah-reér-vee sjáh-maw veh-noó-tee kwee!
Only to cure are we here!

Pronunciation Suggestions

An “r” which is underlined should be rolled. An “r” which is not underlined should be flipped.

When singing the word “uccidere” [oot:tchéé-deh-ray], the singer should briefly stop on the first “t”, creating a slight silence before the sounding of the second “t.”

The “j” in the transliteration should be pronounced like the “i” in “onion.”

BON DÌ

(Good Day)

from *Monsieur de Pourceaugnac*

for 2-part voices and piano
with optional hand drum and PianoTrax CD*

Italian Words by
MOLIÈRE (1622-1673)

Music by
JEAN BAPTISTE LULLY (1632-1687)
Edited and Arranged, with English Words, by
PATRICK M. LIEBERGEN

Lightly and energetically (♩ = ca. 92)

PIANO

mf

HAND DRUM

mf

5 PART I

mf

Bon di, bon
Bon di, bon

PART II

mf

Bon di, bon
Bon di, bon

* PianoTrax 5 Accompaniment CD available (39670).

Hand drum part is on page 12.

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10

di, bon di, bon
 di, bon di, bon

di, bon di,
 di, bon di,

14

di, bon di, bon di, bon
 di, bon di, bon di, bon

bon di, bon di, bon di, bon
 bon di, bon di, bon di, bon

18

mp *f*

di, bon di, bon di, bon di, bon di, bon di, bon di. Glad
 di, bon di, bon di, bon di, bon di, bon di, bon di. Non

mp *f*

di, bon di, bon di, bon di, bon di, bon di, bon di. Glad
 di, bon di, bon di, bon di, bon di, bon di, bon di. Non

mp *f*

mp *f*

22

tid - ings on this day of joy, we play and sing for all to hear.
 vi la - scia - te uc - ci - de - re d'al do - lor ma - lin - co - ni - co.

tid - ings on this day of joy, we play and sing for all to hear.
 vi la - scia - te uc - ci - de - re d'al do - lor ma - lin - co - ni - co.

Glad tid - ings on this day of joy, we play and sing for
 Non vi la - scia - te uc - ci - de - re d'al do - lor ma - lin -

Glad tid - ings on this day of joy, we play and sing for
 Non vi la - scia - te uc - ci - de - re d'al do - lor ma - lin -

all to hear. Bon di,
 co - ni - co. Bon di,

all to hear. Bon di, bon
 co - ni - co. Bon di, bon

mf

mf

mf

35

bon di, bon di, bon di, bon di, bon di,
bon di, bon di, bon di, bon di, bon di, bon di, bon di,

di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di,

di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di,

di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di,

39

mp
di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di,

di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di,

di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di,

di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di,

mp

43 *f* 44

di. Let in - strument and voice em - ploy, we join as one from
 di. Noi vi fa - re - mo ri - de - re, col nos - tro can - to har -

di. Let in - strument and voice em - ploy, we join as one from
 di. Noi vi fa - re - mo ri - de - re, col nos - tro can - to har -

f

f

47

far and near, This is the day for re - joic - ing, one and
 mo - ni - co. Sol' per gua - rir - vi sia - mo ve - nu - ti

far and near This is the day for re - joic - ing, one and
 mo - ni - co. Sol' per gua - rir - vi sia - mo ve - nu - ti

51

52

mf

all!
qui!

Bon
Bon

di,
di,

mf

all!
qui!

Bon
Bon

mf

mf

55

bon
bon

di,
di,

bon _____
bon _____

di,
di,

bon _____
bon _____

di,
di,

bon
bon

59

61

di,
di, bon di, bon di, bon di,
bon di, bon di, bon di,

di,
di, bon bon
bon

63

bon di, bon di, bon di, bon
bon di, bon di, bon di, bon

di, bon di, bon di, bon di, bon
di, bon di, bon di, bon di, bon

f

f

f

67

decresc. al fine

di, bon di, bon di, bon di, bon di, bon
 di, bon di, bon di, bon di, bon di, bon

decresc. al fine

di, bon di, bon di, bon di, bon di, bon
 di, bon di, bon di, bon di, bon di, bon

decresc. al fine

Piano accompaniment for measures 67-70, including treble and bass clefs.

decresc. al fine

Continuation of piano accompaniment for measures 67-70.

71

pp

Vocal line for measure 71, starting with a long note.

pp

Second vocal line for measure 71, starting with a long note.

pp

Piano accompaniment for measure 71, including treble and bass clefs.

pp

Continuation of piano accompaniment for measure 71.



BON DÌ

HAND DRUM

Edited and Arranged by
PATRICK M. LIEBERGEN

Lightly and energetically (♩ = ca. 92)

mf

5

(4)

(8)

14

19

22

mp

f

25

31

(4)

(8)

mf

39

44

mp

f

46

52

(4)

(8)

mf

61

(8)

f

67

decresc. al fine

pp

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