

Air (les tronpestes de isse)

Isis, 1677

D-Rtt Inc. IIIc/4 (Regensburg), no. 2, fol. 1v
LWV 54/12

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note B4 with a mordent, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The third measure has a quarter note F4 with a mordent, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note B4 with a mordent, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The system concludes with a quarter note F4 with a mordent, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef and provides harmonic support with chords and single notes.

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The second system of the musical score continues from the first. It begins with a double bar line and a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note B4 with a mordent, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The third measure has a quarter note F4 with a mordent, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note B4 with a mordent, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The system concludes with a quarter note F4 with a mordent, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff continues with harmonic accompaniment.

The third system of the musical score continues from the second. It begins with a double bar line and a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note B4 with a mordent, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The third measure has a quarter note F4 with a mordent, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note B4 with a mordent, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The system concludes with a quarter note F4 with a mordent, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff continues with harmonic accompaniment.

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of D'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Performance Notes

In the seventeenth century, the notation is under-prescriptive by modern standard and some elements of the performance may only be partially indicated or not indicated at all. Generally speaking, the performer has the discretion to supply in performance much that is not indicated in the source, such as by adding ornaments as well as melodic and rhythmic fillers, by spreading chords in a variety of ways, by embellishing the cadences, and sometimes even by enriching the texture with points of imitation. The modern performer can take lessons from D'Anglebert, who re-edited a selection of his autograph pieces for publication in 1689.¹ The performance attitude and elusive nature of the seventeenth-century French repertory has been exhaustively discussed by David Fuller, Ronald Broude, Bruce Gustafson, and others.²

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

In “2” time, eighth notes in conjunct motion (mm. 2, 4, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 2 (fol. 1v, Hand A), les tronpestes de isse (C) [Air from *Isis* (1677) LWV 54/12]

M. 1 lh time signature missing