

## Air de Neptune (2. Ballet) *Les Amants magnifiques*, 1670

B-Bc MS 27220, no. 68, pp. 100–1  
LWV 42/6

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a C-clef and a common time signature. The music features a series of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. There are several fermatas and slurs throughout the system.

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5

The second system of musical notation starts at measure 5. It continues the melodic and harmonic development from the first system, featuring similar rhythmic patterns and chordal structures. A repeat sign is visible at the end of the system.

10

The third system of musical notation starts at measure 10. The treble staff shows a more active melodic line with sixteenth-note runs. The bass staff provides a harmonic foundation with sustained chords and moving bass lines.

14

The fourth system of musical notation starts at measure 14. This system concludes the piece with a final cadence in the bass staff and a melodic flourish in the treble staff. The notation includes various ornaments and slurs.

## Source

*B-Bc*: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

## 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.<sup>1</sup> 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.<sup>2</sup>

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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.

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.

*Tremblement*                      *Pincé*

The first system shows two measures of music. The first measure is labeled 'Tremblement' and contains notes with wavy lines above them, some with 'or' above and 'tr' below. The second measure is labeled 'Pincé' and contains notes with wavy lines below them, some with 'or' above and a '+' below. The source '(Brussels-27220)' is noted at the end. The second system is labeled 'Port de voix' and shows a melodic line with slurs. The third system is labeled 'Cadence', 'Coulé', and 'Harpegement' and shows various rhythmic patterns and ornaments.

*Port de voix*

*Cadence*      *Coulé*      *Harpegement*

In “♩” time, eighth notes in conjunct motion (mm. 10, 13–4, 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. 68 (pp. 100–1, Hand A), 2. Ballet (C) [Air de Neptune from *Les Amants magnifiques* (1670) LWV 42/6 (F)]  
[No comments]