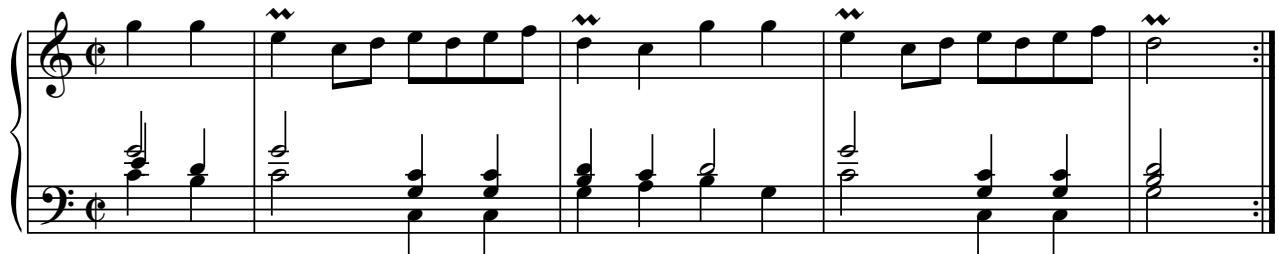


## Air de Trompette Isis, 1677

US-BEm MS 1371 (Couperin-Turin), no. 43, fols. 76v–77r  
LWV 54/12



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Continuation of the musical score at measure 6. The treble staff shows a sixteenth-note pattern followed by eighth-note pairs. The bass staff shows a sustained note followed by eighth-note pairs. Measure number 6 is indicated above the staff.

Continuation of the musical score at measure 10. The treble staff shows a sixteenth-note pattern followed by eighth-note pairs. The bass staff shows a sustained note followed by eighth-note pairs. Measure number 10 is indicated above the staff.

## Double de Trompette

The musical score consists of four staves of keyboard music, likely for harpsichord or organ. The music is in common time and consists of four measures per system, separated by vertical bar lines. The first staff uses treble clef, and the second staff uses bass clef. Measures 15 through 25 are shown.

Measure 15: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature is C major.

Measure 16: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature is C major.

Measure 17: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature is C major.

Measure 18: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature changes to F major (one sharp). Measure ends with a fermata over the bass note.

Measure 19: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature changes to G major (two sharps).

Measure 20: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature changes to A major (three sharps).

Measure 21: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature changes to B major (four sharps).

Measure 22: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature changes to C major.

Measure 23: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature changes to D major (one sharp).

Measure 24: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature changes to E major (two sharps).

Measure 25: Treble staff has eighth-note pairs. Bass staff has quarter notes. Key signature changes to F major (one sharp).

## Source

*US-BEm*: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavescin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), <http://sscm-jscm.org/v6/no2/fuller.html>.

Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

## 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>

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

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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.

*Tremblement*

*Pincé*

*Port de voix*

*Cadence*    *Coulé*    *Harpegement*

In “€” 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. 43 (fols. 76v–77r), Air de Trompette (C) [Air de Trompette from *Isis* (1677) LWV 54/12 (C)]  
[No comments]