

Bourrée (Bourree) *Le Triomphe de l'Amour, 1681*

B-Bc MS 27220, no. 115, pp. 155–154
LWV 59/13

The first system of the Bourrée consists of four measures. The music is in 2/4 time and features a treble and bass clef. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The key signature has one sharp (F#).

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The second system contains measures 5 through 8. Measure 5 begins with a first ending bracket. Measure 6 contains a first ending (1.) and a second ending (2.). Measure 7 is marked 'reprise' and contains a repeat sign. Measure 8 concludes the system with a sharp sign.

The third system contains measures 9 through 12. The melody continues with quarter notes D5, E5, and F#5. The bass line features a half note G3 and quarter notes A3, B3, and C4.

The fourth system contains measures 13 through 16. The melody includes quarter notes G5, F#5, and E5. The bass line has a half note G3 and quarter notes A3, B3, and C4.

The image shows a page of musical notation for a keyboard arrangement. It consists of two systems of music, each with a treble and bass staff. The first system begins at measure 19. It features a first ending bracket labeled '(a)' that encompasses measures 21, 22, and 23. Within this bracket, there are two endings: '1.' and '2.'. The notation includes various note values, rests, and articulation marks like accents and slurs. The second system starts at measure 22 and concludes with a double bar line. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be common time.

(a) Readings in mm. 21–4 corrupted. Current ending reconstructed from Lully's first edition (Ballard 1681).

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 1689.¹ 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, 8, 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. 115 (pp. 155–154, Hand E), Bourree (d) [Bourrée from *Le Triomphe de l'Amour* (1681) LWV 59/13 (d)]

M. 5	lhL1	note missing
M. 6	rhU2	tie missing
M. 10	lhU1	dot missing
M. 16	lh1	tie missing

M. 21–4

B-Bc MS 27220:

Current ending reconstructed from Lully's first edition (Ballard, 1681, exemplar: *F-Pn* Vm² 59)