

Chaconne (Les zephirs Echo) Atys, 1676

GB-Lbl MS. Add. 39569 (Babell), no. 132, p. 97

LWV 53/47

Musical notation for measures 1-7 of the Chaconne. The score is in 3/4 time, B-flat major, and features a repeating rhythmic pattern in the right hand and a steady bass line in the left hand.

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Musical notation for measures 8-15 of the Chaconne. The piece continues with the established rhythmic and harmonic structure.

Musical notation for measures 16-23 of the Chaconne. The piece continues with the established rhythmic and harmonic structure.

Musical notation for measures 24-31 of the Chaconne. The piece concludes with the established rhythmic and harmonic structure.

32



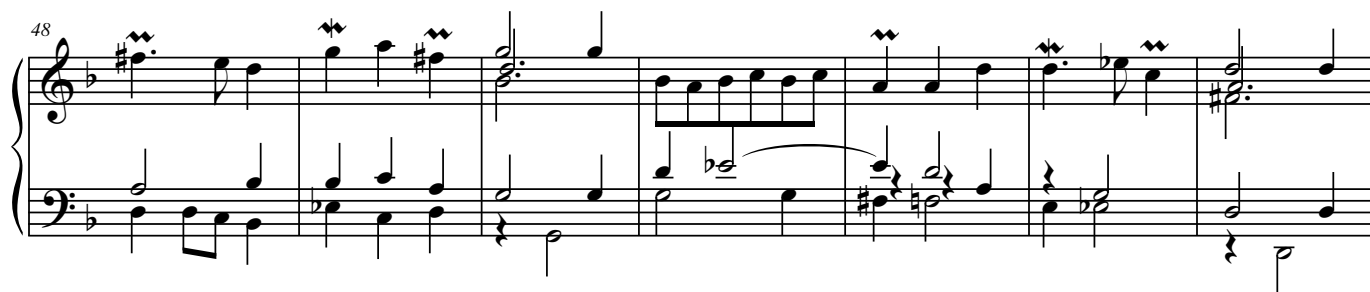
Musical score system 1, measures 32-39. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music features a complex texture with many accidentals and ornaments. The treble staff has a melodic line with frequent ornaments and slurs. The bass staff provides harmonic support with chords and moving lines.

40



Musical score system 2, measures 40-47. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music continues with a similar texture to the previous system, featuring a melodic line in the treble and harmonic support in the bass.

48



Musical score system 3, measures 48-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature changes to two sharps (D major). The music continues with a similar texture, featuring a melodic line in the treble and harmonic support in the bass.

55



Musical score system 4, measures 55-61. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature changes to one sharp (F# major). The music continues with a similar texture, featuring a melodic line in the treble and harmonic support in the bass. The system ends with a double bar line.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suites de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "suite" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

Literature: Barry A.R. Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974; reprinted, New York: Garland, 1989), 459; Gustafson 1979, 1:68–73, 2:187–221; *London, British Library MS Add. 39569, 17th-Century Keyboard Music* 19, facsimile edition, introduction by Bruce Gustafson (New York: Garland, 1987); Gustafson-Fuller 1990, 355, 372–3; Bruce Gustafson, "The Legacy of Instrumental Music of Charles Babel, Prolific Transcriber of Lully's Music," in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 495–516; Bruce Gustafson, *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finsher (Kassel: Bärenreiter, 2000), s.v. "Babel, Charles (1)"; Peter Holman, "Did Handel Invent the English Keyboard Concerto?" *The Musical Times* 144, no. 1883 (Summer 2003): 13–22.

Edition: Harris 2009, one piece (no. 131); Chung 2004, six pieces (nos. 128, 130, 131, 152, 243, 263); WLSCM, twenty-seven pieces (nos. 57, 97, 120, 123–4, 129, 132–6, 138, 143, 154, 182, 199, 209, 217–8, 231, 233–5, 258, 268–9, 280).

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

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

others.²

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

The image displays six musical examples of ornaments, each with a label above it and a corresponding musical notation on a grand staff (treble and bass clefs).
 1. **Tremblement**: Shows a note with a double wavy line above it, followed by a note with a single wavy line, and another with a double wavy line. The label "or" is placed above the first and third notes. The second note has a trill symbol (tr) above it. The second measure shows a similar sequence with a trill symbol above the first note. The label "Pincé" is above the second measure. The second measure also has a plus sign (+) above the second note. The label "(Brussels-27220)" is at the end of the second measure.
 2. **Port de voix**: Shows a sequence of four notes, each with a slur above it, indicating a breath mark.
 3. **Cadence**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it.
 4. **Coulé**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it.
 5. **Harpegement**: Shows a sequence of six notes, each with a wavy line above it, indicating a harp-like effect.

In “3” time, eighth notes in conjunct motion (mm. 1–2, 5–6, 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. 132 (p. 97), Les zephirs | Echo (g) [Entrée des zéphirs, from *Atys* (1676) LWV 53/47 (g)]
 M. 11 lhL1–2 rests missing
 M. 15 lhL1–2 rests missing
 M. 26 lhU2 a third lower: *f*
 M. 37 lhU1 rest missing

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.