

Dans nos bois Trios de la Chambre du Roi, 1667

F-Pn Rés. F. 1091, no. 4, p. 18

LWV 35/4

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

© David Chung, 2014

Musical notation for measures 5-8. Measure 5 begins with a repeat sign. The right hand continues its melodic pattern, and the left hand maintains the accompaniment. Measure 8 ends with a double bar line.

Musical notation for measures 9-14. The right hand has a more active melodic line with slurs. The left hand continues with a steady accompaniment.

Musical notation for measures 15-19. The right hand features a melodic line with some grace notes. The left hand continues with the accompaniment.

Musical notation for measures 20-24. The right hand has a melodic line with a final cadence. The left hand continues with the accompaniment. Measure 24 ends with a double bar line.

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

The short Lully keyboard pieces were drawn from two operas: *Cadmus* (1673) and *Alceste* (1674). They form a harpsichord section in a manuscript that otherwise contains Italian and French vocal music (including airs by Lully).

Literature: Gustafson-Fuller 1990, 386–87.

Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

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 “3” time, eighth notes in conjunct motion (mm. 3, 7, 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. 4 (p. 18), dans nos bois (G) [“Menuet dans nos bois” from *Trios pour le coucher du roi*, LWV 35/4 (C)]
 M. 24 lhU1 dot missing