

Deuxième Air en rondeau (2me Air. Rondeau) *Le Triomphe de l'Amour, 1681*

GB-Lbl MS. Add. 39569 (Babell), no. 136, p. 99

LWV 59/71

The first system of the musical score, measures 1-5. It is written for a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/8. The music features a melody in the treble clef with various ornaments and a supporting bass line in the bass clef.

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The second system of the musical score, measures 6-11. It begins with a measure rest in the treble clef. A double bar line with repeat dots is present. The word "fin" is written in the bass clef. The music continues with the melody and bass line.

The third system of the musical score, measures 12-17. It continues the melody and bass line from the previous system, featuring various ornaments and rhythmic patterns.

The fourth system of the musical score, measures 18-23. It concludes the piece with a final cadence in the treble clef and a bass line ending with a whole note chord.

Musical score for keyboard arrangement, measures 25-30. The score is written for a single instrument, likely a harpsichord or spinet, in a single system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is 3/4. The music begins at measure 25, marked with a '25' above the treble staff. The melody in the treble staff features a series of eighth and sixteenth notes, with some notes marked with a 'w' (trill) and a 'v' (accents). The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes at measure 30 with a double bar line and a repeat sign (§).

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 examples of musical ornaments and techniques, each with a label above it and a corresponding musical staff. The first example, 'Tremblement', shows a treble clef staff with notes and a bass clef staff with a tremolo pattern. The second, 'Pincé', shows a treble clef staff with notes and a bass clef staff with a pincé pattern. The third, 'Port de voix', shows a treble clef staff with notes and a bass clef staff with a portamento pattern. The fourth, 'Cadence', shows a treble clef staff with notes and a bass clef staff with a cadence pattern. The fifth, 'Coulé', shows a treble clef staff with notes and a bass clef staff with a coulé pattern. The sixth, 'Harpegement', shows a treble clef staff with notes and a bass clef staff with a harpegement pattern.

In “3” time, eighth notes in conjunct motion 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. 136 (p. 99), 2me Air | Rondeau (g) [Deuxième Air en rondeau from *Le Triomphe de l'Amour* (1681)
LWV 59/71 (g)]

M. 6 rhU1 dot missing
lhU1 dot missing
M. 20 rhU1 dot missing
lhU1 dot missing
M. 30 rhU1 dot missing
rhL1 rest missing
lhU1 dot 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.