

Entrée d'Apollon *Le Triomphe de l'Amour, 1681*

GB-Lbl MS. Add. 39569 (Babell), no. 129, p. 95

LWV 59/58

The first system of the musical score consists of two staves, treble and bass clef, in 2/4 time. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The bass line is more rhythmic, often playing eighth notes.

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The second system continues the piece, starting at measure 6. It includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the system. The notation includes various ornaments and dynamic markings.

The third system begins at measure 11 and is labeled 'Reprise'. It features a return of the main melodic material from the beginning of the piece. The notation is consistent with the previous systems, maintaining the 2/4 time and B-flat key signature.

The fourth system starts at measure 16 and continues the 'Reprise' section. It contains several measures of the main melody and accompaniment, ending with a final cadence. The notation includes various ornaments and dynamic markings.

pettit Reprise

21

Musical score for measures 21-26. The piece is in G minor (one flat) and 3/4 time. The right hand features a melodic line with eighth-note patterns and grace notes. The left hand provides a harmonic accompaniment with chords and single notes. Measure 26 ends with a repeat sign.

27

Musical score for measures 27-30. Measures 27-29 continue the melodic and harmonic patterns. Measure 30 is a double bar line with two endings: '1.' and '2.'. The first ending leads back to the beginning of the piece, and the second ending concludes the section.

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 Suittes 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

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

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.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

The image shows three sets of musical notation examples for ornaments. The first set, labeled 'Tremblement' and 'Pincé', shows a treble clef staff with notes and ornaments (trills and grace notes) and a bass clef staff with a rhythmic accompaniment. The second set, labeled 'Port de voix', shows a treble clef staff with notes and a bass clef staff with a rhythmic accompaniment. The third set, labeled 'Cadence', 'Coulé', and 'Harpegement', shows a treble clef staff with notes and ornaments and a bass clef staff with a rhythmic accompaniment.

In “2” time, eighth notes in conjunct motion (mm. 7, 9, 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. 129 (p. 95), Entrée d’Apollon (g) [Entrée d’Apollon from *Le Triomphe de l’Amour* (1681) LWV 59/58 (g)]

M. 17 lhL2 rest missing

M. 25 lhM1 natural missing

M. 29 lhL1 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.