

## Entrée d'Apollon *Le Triomphe de l'Amour, 1680*

*D-Rtt* Inc. IIIc/4 (Regensburg), no. 19, fols. 14r–15r  
LWV 59/58

The first system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a melodic line in the treble with various ornaments and a supporting bass line with chords and single notes.

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The second system of the musical score continues from the first. It includes a first ending bracket labeled '1.' at the end of the system. The notation includes various ornaments and rhythmic patterns in both staves.

The third system of the musical score includes a second ending bracket labeled '2.' and a measure marked '(a)'. The notation continues with complex rhythmic and melodic figures in both staves.

The fourth system of the musical score concludes the piece. It features a final melodic flourish in the treble and a steady bass accompaniment.

(a) see commentary

20

Musical score for measures 20-25. The piece is in a minor key with a common time signature. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. A repeat sign is present at the end of measure 25.

26

Musical score for measures 26-30. The piece continues in the same key and time signature. The right hand has a more active melodic line. The left hand accompaniment includes chords and moving lines. The piece concludes with three first endings (1., 2., 3.) leading to a final cadence. A repeat sign is present at the end of measure 30.

## Source

*D-Rtt*: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of d'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

## Editorial Remarks

This piece is not a copy of *D'Anglebert-1689*. An editorial repeat sign has been supplied at measure 11 to clarify the repetition scheme.

## 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.<sup>1</sup> 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.<sup>2</sup>

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. 7–10, 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. 19 (fols. 14r–15r, Hand C), [untitled] (g) [Entrée d’Apollon from *Le Triomphe de l’Amour* (1680)  
LWV 59/58 (g)]

M. 10

