

Heureux qui peut plaire (heureux qui peut plaire) *Cadmus et Hermione, 1673*

F-Pn Rés. F. 1091, no. 8, p. 20

LWV 49/14

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

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Musical notation for measures 5-9. Measure 5 is marked with a '5'. Measure 7 contains a circled '(a)' above a dotted quarter note in the right hand. The notation continues with similar melodic and harmonic patterns.

Musical notation for measures 10-13. Measure 10 is marked with a '10'. The right hand has a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

Musical notation for measures 14-17. Measure 14 is marked with a '14'. The right hand features a melodic line with a sharp sign above the final measure, and the left hand provides a consistent accompaniment.

Musical notation for measures 18-20. Measure 18 is marked with a '18'. Measure 19 contains a circled '(b)' above a dotted quarter note followed by two sixteenth notes in the right hand. The piece concludes with a final cadence in measure 20.

(a) *d*'': dotted quarter note

(b) dotted quarter note and two sixteenth notes

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. 8 (p. 20), heureux qui peut plaire (g) [Heureux qui peut plaire from *Cadmus et Hermione* (1673)

LWV 49/14 (g)]

M. 5 lhU1 dot missing

M. 8 rhL1 dotted quarter note

rhL2 dot missing

M. 19 *F-Pn* Rés. F. 1091: