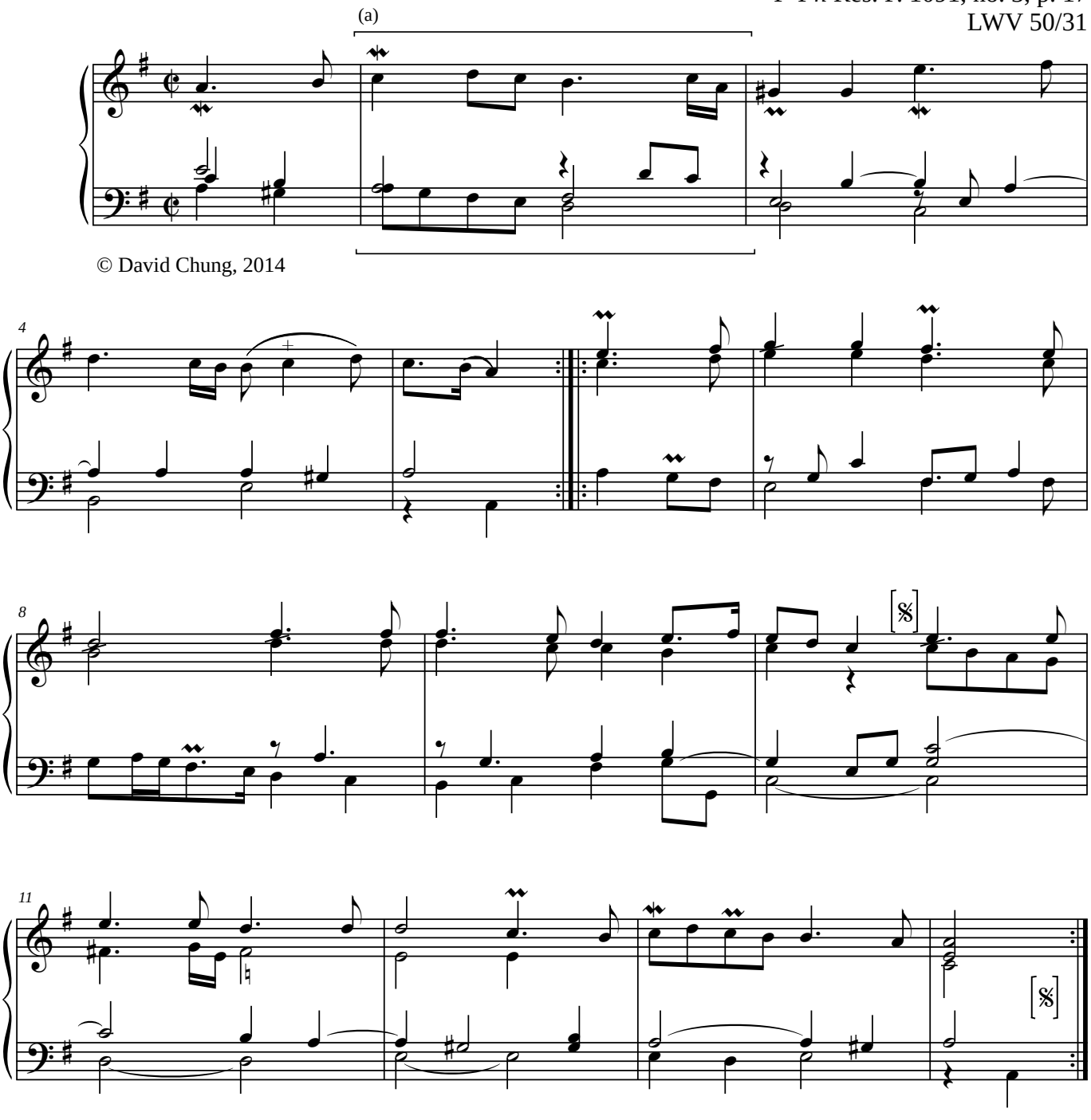
Jeunes Cœurs
Alceste, 1674

F-Pn Rés. F. 1091, no. 3, p. 17
LWV 50/31



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(a) reconstructed from *F-Pn* Rés. F. 1701 (Lully's prototype). See commentary for reading in *F-Pn* Rés. F. 1091.

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).

Editorial remarks

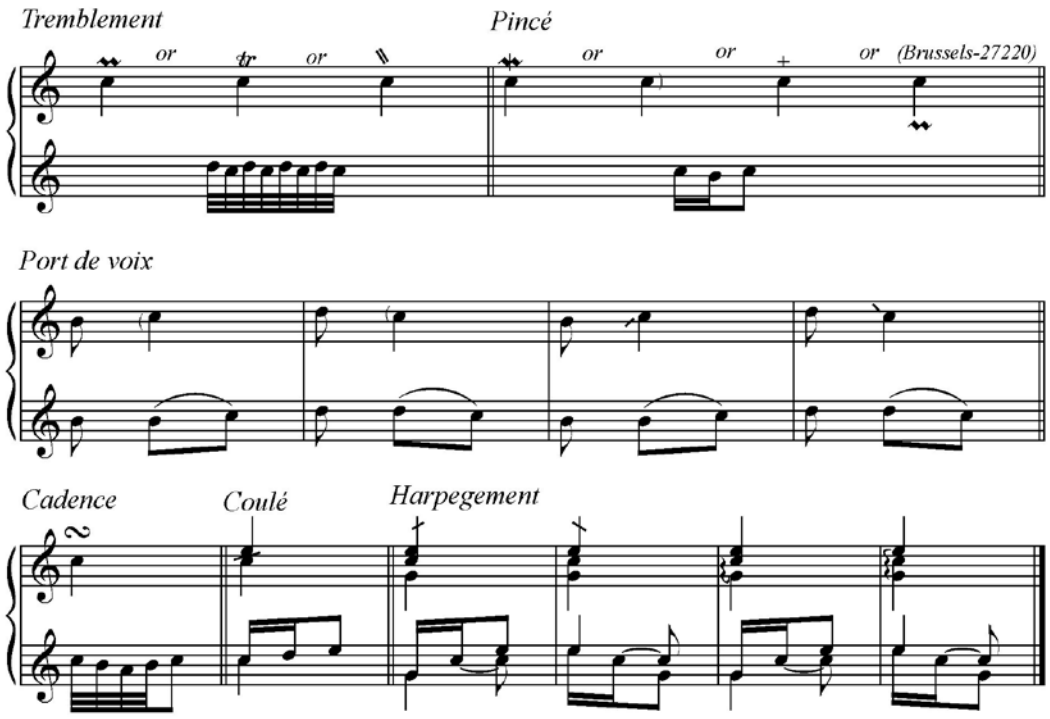
(1) Incorrect key signature with *f*-sharps in source; (2) The editorial *petite reprise* in measures 10–4 is inferred from *GB-Lbl* I.306.c (Lully's first edition).

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.

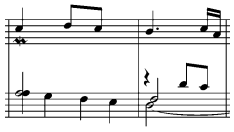
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.



In "¢" time, eighth notes in conjunct motion (mm. 2, 6–7, 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. 3, [untitled] (a) [Jeunes Cœurs from *Alceste* (1674) LWV 50/31 (a)]

M. 2 Rés. F. 1091: 

Current reading reconstructed from *F-Pn* Rés. F. 1701 (Lully's prototype)

M. 5 rh1 "ut" on top of note
rh2 "si" on top of note
M. 22 lhU2 sharp missing