

# Joüissons des plaisirs

## *Les Amants magnifiques*, 1670

B-Bc MS 27220, no. 76, pp. 112–4  
LWV 42/21

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a 3/8 time signature. The music begins with a whole rest in the upper staff and a quarter rest in the lower staff. The melody in the upper staff starts on a quarter note G4, followed by quarter notes A4, B4, and A4. The bass line starts on a quarter note G3, followed by quarter notes A3, B3, and A3. There are various ornaments and slurs throughout the system.

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The second system of musical notation starts at measure 6. It continues with two staves in treble and bass clefs. The upper staff features a sequence of eighth and sixteenth notes with ornaments. A repeat sign is present at the end of the system. The bass line provides a steady accompaniment with quarter and eighth notes.

The third system of musical notation starts at measure 12. It continues with two staves in treble and bass clefs. The upper staff has a melodic line with ornaments and slurs. A double bar line is followed by a final cadence marked with "[fin]". The bass line continues with a rhythmic accompaniment.

The fourth system of musical notation starts at measure 19. It continues with two staves in treble and bass clefs. The upper staff features a more active melodic line with slurs and ornaments. The bass line continues with a rhythmic accompaniment, ending with a final cadence.

25

31

36

41

## Source

*B-Bc*: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

## 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>

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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.

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.

*Tremblement* *Pincé*

The first system shows two measures of music. The first measure is labeled 'Tremblement' and contains notes with wavy lines above them, some with 'or' above and 'tr' below. The second measure is labeled 'Pincé' and contains notes with wavy lines below them, some with 'or' above and a '+' below. The second measure is also labeled '(Brussels-27220)'. The piano accompaniment is shown in the lower staves.

*Port de voix*

The second system shows four measures of music. The first measure is labeled 'Port de voix' and contains notes with a wavy line above the first note. The piano accompaniment is shown in the lower staves.

*Cadence* *Coulé* *Harpegement*

The third system shows five measures of music. The first measure is labeled 'Cadence' and contains a note with a wavy line above it. The second measure is labeled 'Coulé' and contains a note with a wavy line above it. The third, fourth, and fifth measures are labeled 'Harpegement' and contain notes with wavy lines above them. The piano accompaniment is shown in the lower staves.

In “3” time, eighth notes in conjunct motion (mm. 23–5, 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. 76 (pp. 112–4, Hand A), Jouissons des plaisirs (g) [Jouissons des plaisirs from *Les Amants magnifiques* (1670) LWV 42/21 (g)]  
M. 20 lhU1 dot removed