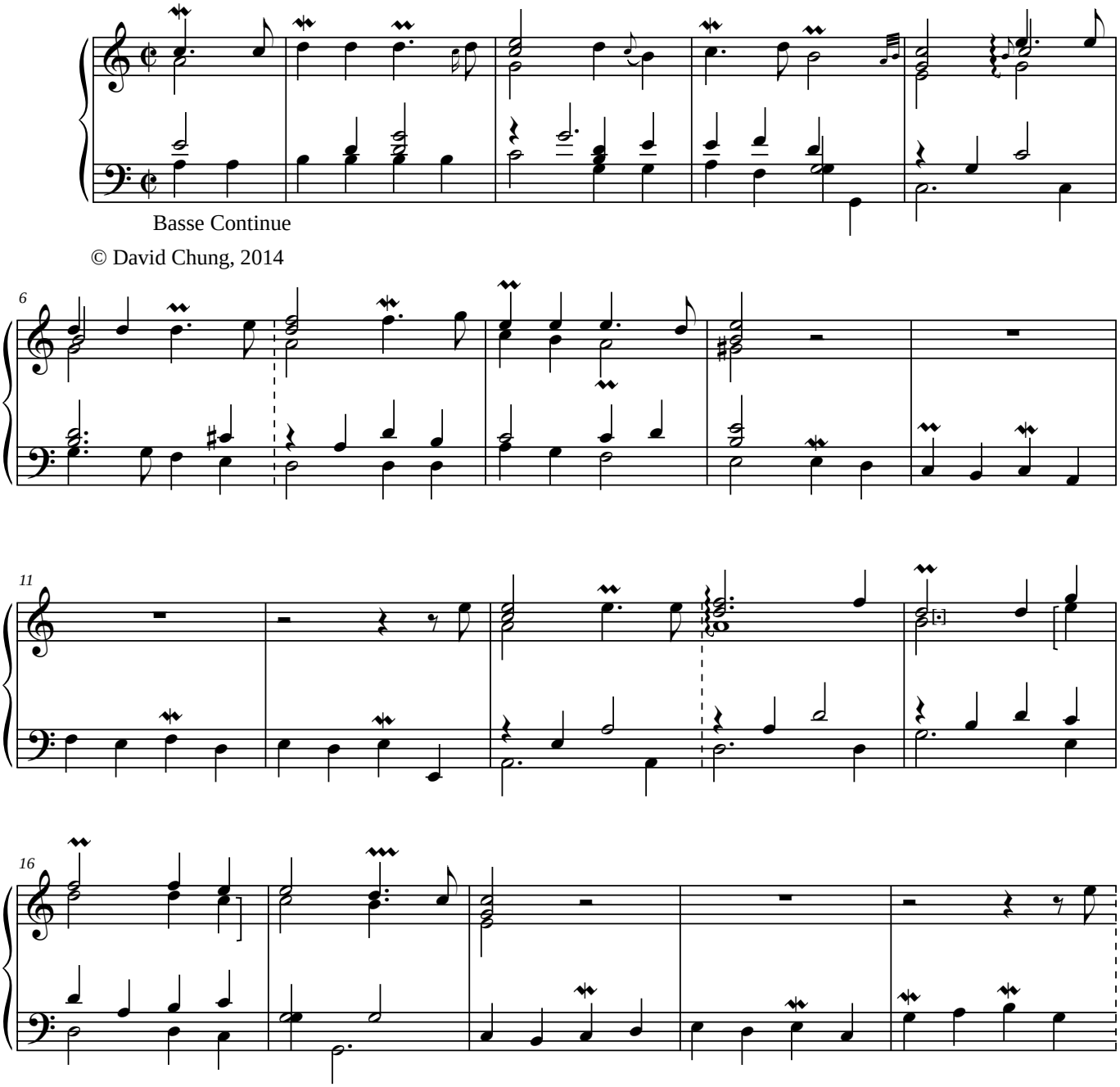
La descente de Cybelle (dessente de Cibelle de l'opera d'Atis)
Atys, 1676

US-BEm MS 1371 (Couperin-Turin), no. 29, fols. 59v–61r
LWV 53/38



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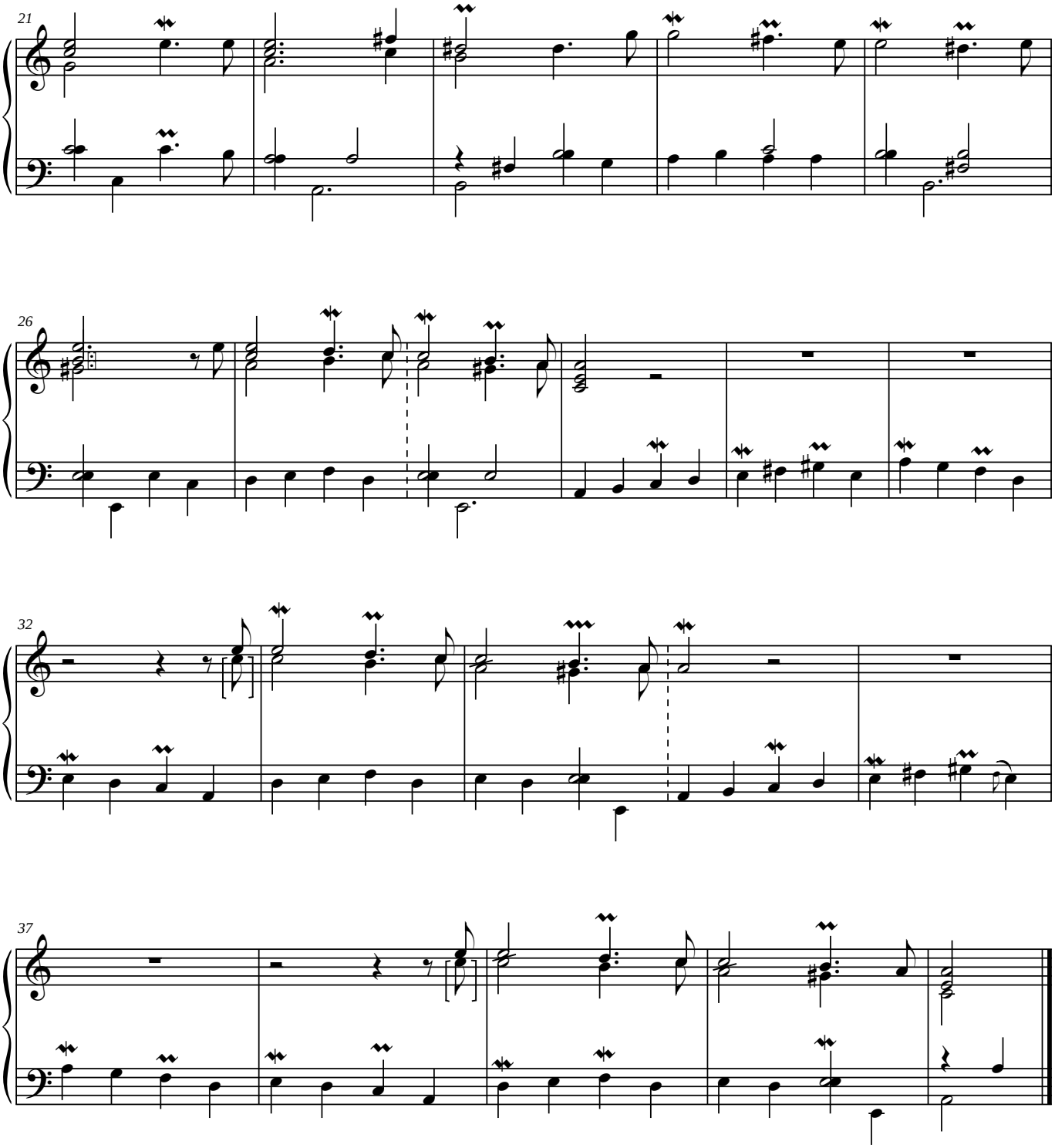
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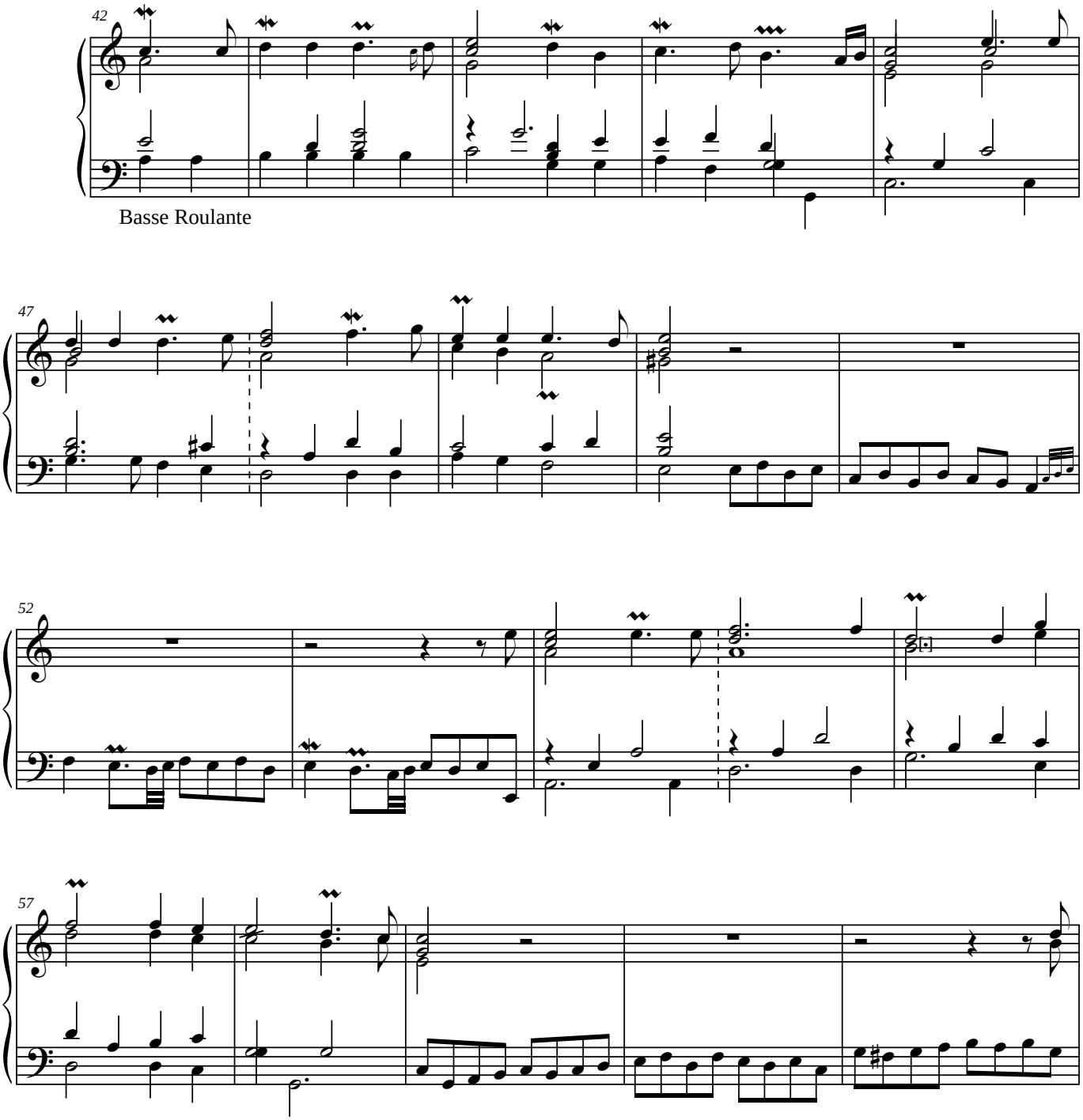
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Basse Roulante
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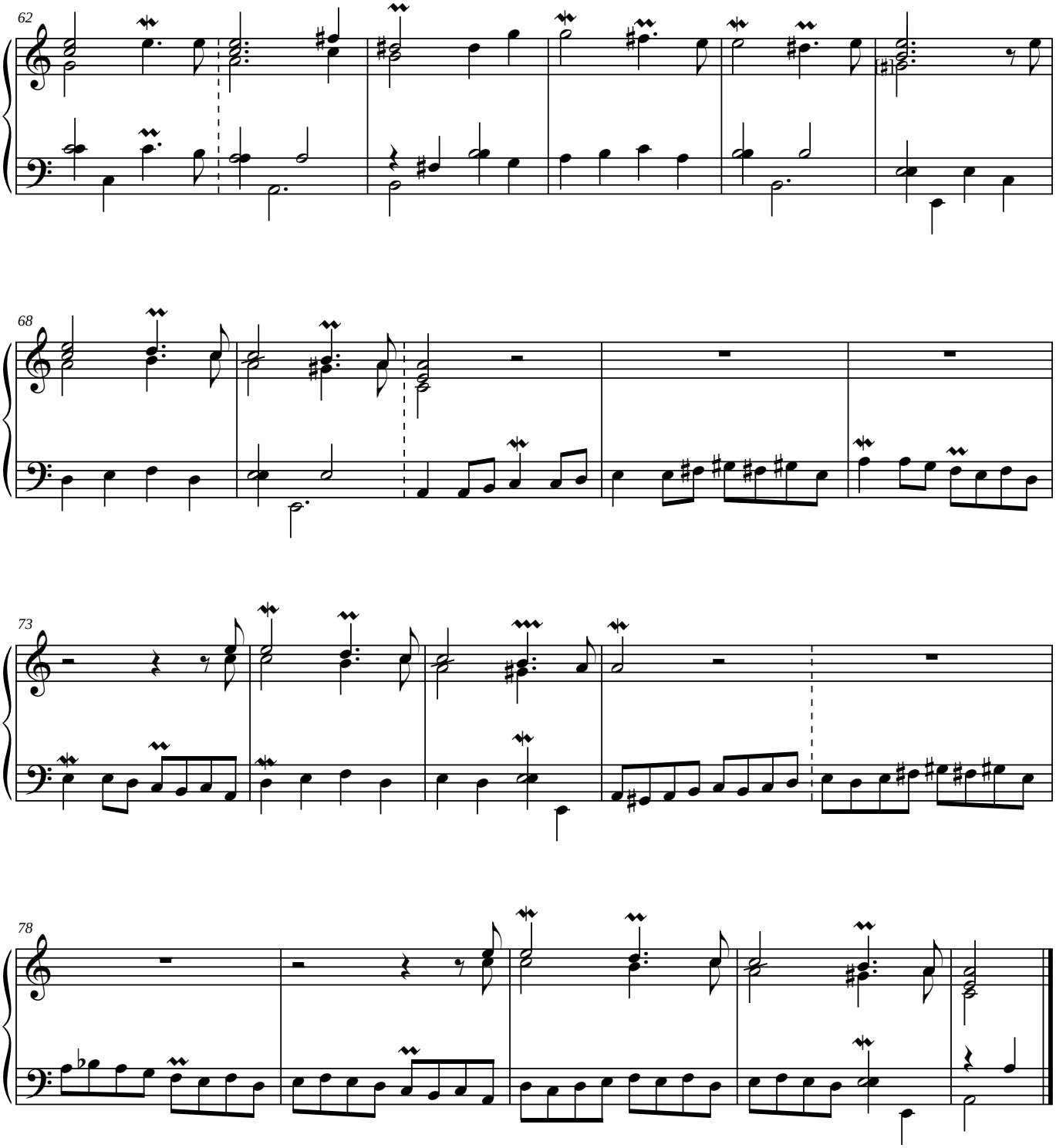

62
68
73
78

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavescin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), http://sscm-jscm.org/v6/no2/fuller.html.

Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

Editorial remarks

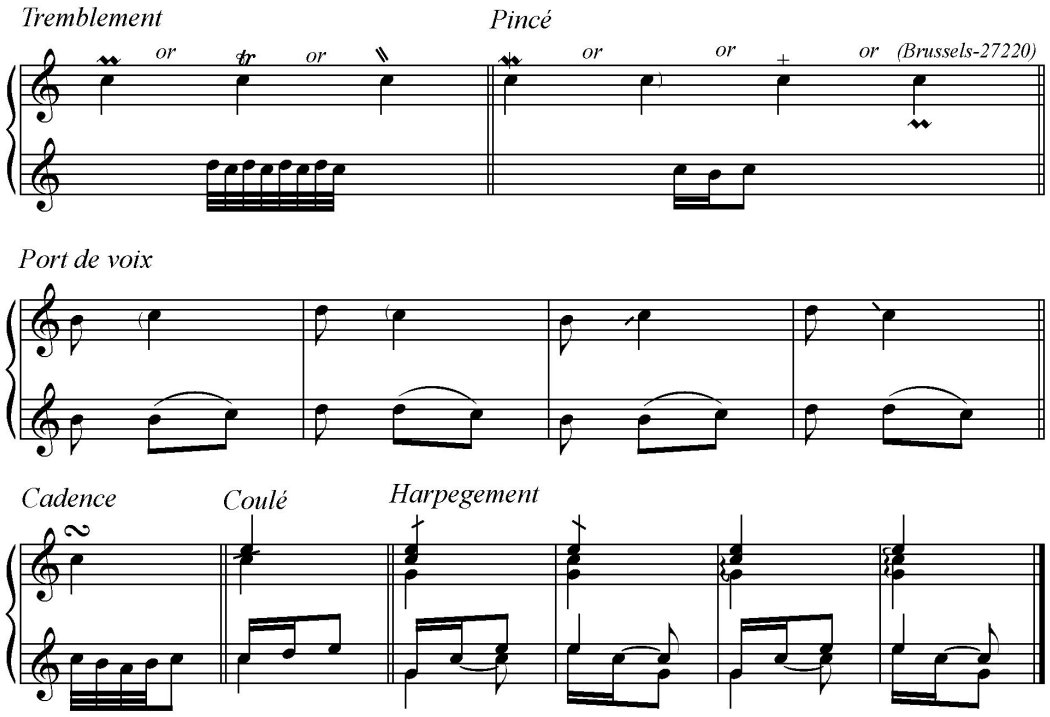
Notes crossed out (mm. 15–6, 32 and 38), reproduced within brackets in this edition, were probably intended for a more advanced player.

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. 50–1, 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. 29 (fols. 59v–61r), dessente de Cibelle de l'opera d'Atis (a) ["La descente de Cybelle" from *Atys* (1676) LWV 53/38 (a)]

M. 8	rhL3	ornament above *a'* (i.e. between *a'* and *e"*)
M. 15	rhL1	dot missing
M. 15–6	rh	notes within brackets crossed out
M. 26	rhM1	dot missing
	rhL1	dot missing
M. 32	rhL1	note within bracket crossed out
M. 38	rhL1	note within bracket crossed out
M. 56	rhL1	dot missing
M. 67	rhL1	sharp missing