

Les Amazones Bellerophon, 1679

B-Bc MS 27220, no. 102, pp. 205–4
LWV 57/23

Musical notation for measures 1-6 of 'Les Amazones'. The score is in G major and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

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Musical notation for measures 7-11 of 'Les Amazones'. Measure 7 begins with a repeat sign. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final cadence.

Musical notation for measures 12-15 of 'Les Amazones'. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment.

Musical notation for measures 16-19 of 'Les Amazones'. The piece ends with a final cadence in the right hand.

19

or

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).

Editorial Remarks

The music is wrongly barred in “2/4” time for the first three measures. The superfluous barlines are indicted by dotted lines in this 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

1. See Chung, “Lully, D’Anglebert and the Transmission of 17th-Century French Harpsichord Music,” 586–92.

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.

The image displays six musical examples of ornaments, each on a grand staff (treble and bass clefs).
 1. **Tremblement**: Shows a note with a double wavy line above it, labeled 'or'. Below it, a trill is shown with a 'tr' symbol, and another note with a wavy line labeled 'or'.
 2. **Pincé**: Shows a note with a double wavy line above it, labeled 'or'. Below it, a note with a plus sign above it is labeled 'or', and a note with a wavy line below it is labeled 'or (Brussels-27220)'.
 3. **Port de voix**: Shows a note with a wavy line above it, labeled 'Port de voix'.
 4. **Cadence**: Shows a note with a wavy line above it, labeled 'Cadence'.
 5. **Coulé**: Shows a note with a wavy line above it, labeled 'Coulé'.
 6. **Harpegement**: Shows a note with a wavy line above it, labeled 'Harpegement'.

The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 102 (pp. 205–4, Hand E), Les Amazones (C) [Les Amazones from *Bellerophon* (1679) LWV 57/23 (C)]

- M. 1 lh time signature missing
- M. 18 rh1 dots missing
- M. 21 lhL6–7 notes unclear (hasty handwriting)

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.