

Les Démons (Premier air pour Les Lutins) *Thésée, 1675*

GB-Lbl MS. Add. 39569 (Babell), no. 234, pp. 174–5
LWV 51/53

viste

The first system of the musical score consists of two staves, treble and bass clef. The treble staff begins with a repeat sign and a fermata over the first measure. The tempo marking 'viste' is placed above the first measure. The music features a mix of eighth and sixteenth notes in the treble, with a more rhythmic bass line.

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The second system of the musical score continues from the first. It includes first and second endings, marked '1.' and '2.' above the treble staff. The first ending leads to a double bar line, and the second ending leads to a repeat sign. The bass line continues with a steady eighth-note pattern.

12

Reprise

The third system of the musical score is marked '12' at the beginning. It is labeled 'Reprise' in the treble staff. The music features a more active treble line with sixteenth-note runs and a bass line with a mix of eighth and sixteenth notes.

17

The fourth system of the musical score is marked '17' at the beginning. It continues the 'Reprise' section with similar rhythmic patterns in both staves.

21

Musical notation for measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 21 starts with a half note B-flat in the treble and a half note B-flat in the bass. Measures 22-24 feature a continuous eighth-note pattern in the bass line, while the treble line has a melodic line with some grace notes and a final half note in measure 24.

25

Musical notation for measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 25 starts with a half note B-flat in the treble and a half note B-flat in the bass. Measures 26-27 continue the eighth-note pattern in the bass line. Measure 28 is a double bar line with two first endings: the first ending is a whole note chord (B-flat, D, F) and the second ending is a whole note chord (B-flat, D, F, B-flat).

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suites de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "suite" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

Literature: Barry A.R. Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974; reprinted, New York: Garland, 1989), 459; Gustafson 1979, 1:68–73, 2:187–221; *London, British Library MS Add. 39569, 17th-Century Keyboard Music* 19, facsimile edition, introduction by Bruce Gustafson (New York: Garland, 1987); Gustafson-Fuller 1990, 355, 372–3; Bruce Gustafson, "The Legacy of Instrumental Music of Charles Babel, Prolific Transcriber of Lully's Music," in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 495–516; Bruce Gustafson, *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finsher (Kassel: Bärenreiter, 2000), s.v. "Babel, Charles (1)"; Peter Holman, "Did Handel Invent the English Keyboard Concerto?" *The Musical Times* 144, no. 1883 (Summer 2003): 13–22.

Edition: Harris 2009, one piece (no. 131); Chung 2004, six pieces (nos. 128, 130, 131, 152, 243, 263); WLSCM, twenty-seven pieces (nos. 57, 97, 120, 123–4, 129, 132–6, 138, 143, 154, 182, 199, 209, 217–8, 231, 233–5, 258, 268–9, 280).

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

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

others.²

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

Tremblement *Pincé*



Port de voix



Cadence *Coulé* *Harpegement*



Detailed description: This block contains three musical examples of ornaments. The first example, labeled 'Tremblement' and 'Pincé', shows a treble clef staff with notes and various ornament symbols (trills, mordents, etc.) and a bass clef staff with a corresponding accompaniment. The second example, labeled 'Port de voix', shows a treble clef staff with notes and a bass clef staff with a corresponding accompaniment. The third example, labeled 'Cadence', 'Coulé', and 'Harpegement', shows a treble clef staff with notes and various ornament symbols and a bass clef staff with a corresponding accompaniment.

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

Critical Notes

No. 234 (pp. 174–5), Premier air pour Les Lutins (F) [Les Démons from *Thésée* (1675) LWV 51/53 (F)]
[No comments]

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.