

Les Plaisirs ont choisy pour azile

Armide, 1686

US-BEm MS 777 (Menetou), no. 62, fols. 39v-40r
LWV 71/62

[solo voice]

les plai - sirs ont choi - sy pour azille ...

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5

11

flutte[s]

17

22

violons

27

[solo voice]
ces
lamour ...

33

38

43

Musical score for measures 43-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with various note values and rests, including some notes with a double-sharp symbol. The bass staff provides a harmonic accompaniment with chords and single notes.

47

flutte[s]

Musical score for measures 47-51. The system consists of two staves. The treble staff contains a melodic line with various note values and rests, including some notes with a double-sharp symbol. The bass staff provides a harmonic accompaniment with chords and single notes. The word "flutte[s]" is written in the left margin of the treble staff.

52

violons

Musical score for measures 52-56. The system consists of two staves. The treble staff contains a melodic line with various note values and rests, including some notes with a double-sharp symbol. The bass staff provides a harmonic accompaniment with chords and single notes. The word "violons" is written in the right margin of the treble staff.

57

Musical score for measures 57-60. The system consists of two staves. The treble staff contains a melodic line with various note values and rests, including some notes with a double-sharp symbol. The bass staff provides a harmonic accompaniment with chords and single notes.

[solo voice]

62

Jeune coeurs tous ...

66

71

76

[fin]

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

Eighty-seven arrangements entered by two or three unidentified French hands (Hand A, A', and B). Hands A and A' (which could be same as Hand A) are competent. Hand B is the same as Hand I of *Parville*, Hand A of *LaBarre-6*, and Hand A of *LaBarre-11*.

Menetou is not only the largest source of keyboard arrangements of Lully, but is also unique in that the pieces are by and large ordered in chronological sequence. The manuscript's connection with Françoise-Charlotte de Senneterre de Mennetoud, daughter of Henry-François, Duc de La Ferté (1657–1703) and Marie-Gabrielle-Angélique de La Motte (1654–1726), through the six “airs sérieux de mademoiselle de menetou” (fols. 48v–52r) suggests that the Lully pieces might have originated as a suitable repertory for the growing number of aristocratic female harpsichordists, of which *Menetou* is a fine example. Alongside the Lully transcriptions are original harpsichord pieces by Lebègue and D'Anglebert, vocal extracts from Lully's operas, and airs by Michel Lambert and Mademoiselle de Menetou.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:114–5, 3:137–73; Gustafson-Fuller 1990, 394–5; David Fuller, “Les arrangements pour clavier des œuvres de Lully,” 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), 472–3; Harris 2009, 2:160–1.

Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

Editorial Remarks

Text between staves (“les plaisirs ont choisy pour azile ...”) omitted in this edition.

A multi-section piece originally scored for voice, two flutes, violin with keyboard accompaniment. The characteristic ornaments and idiomatic keyboard textures provide grounds for the possibility of playing this piece on the harpsichord alone.

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.

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, followed by a note with a single wavy line, and another with a double wavy line. The bass line has a sixteenth-note tremolo.
 2. **Pincé**: Shows a note with a double wavy line, a note with a single wavy line, a note with a plus sign, and a note with a double wavy line. The bass line has a sixteenth-note tremolo.
 3. **Port de voix**: Shows a series of notes with a curved line above them, indicating a breath mark.
 4. **Cadence**: Shows a note with a wavy line above it, followed by a note with a plus sign.
 5. **Coulé**: Shows a note with a plus sign above it, followed by a note with a plus sign.
 6. **Harpegement**: Shows a note with a plus sign above it, followed by a note with a plus sign.
 The examples are labeled with their names and some include source information like "(Brussels-27220)".

In “3” time, eighth notes in conjunct motion (mm. 1, 4–5, 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. 62 (fols. 39v–40r, Hand A’), [untitled] (a) [Les Plaisirs ont choisy pour azile from *Armide* (1686)
 LWV 71/62 (g)]

M. 2	lhL1	dot missing
M. 36	lhL1	flat missing
M. 64	lhL1	dot missing

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.

M. 74	lhL1	rest missing
M. 78	lhL1	rest missing