

## Les Songes agréables (Les Songes agreables d'Atys) Atys, 1676

US-BEm MS 778 (Parville), no. 117, pp. 222–3  
LWV 53/58

The first system of the musical score is in 3/8 time and B-flat major. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest followed by a series of eighth notes and quarter notes, some with mordents. The bass staff provides a harmonic accompaniment with chords and moving lines.

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The second system of the musical score starts at measure 8. It continues the melodic and harmonic material from the first system, featuring similar rhythmic patterns and chordal structures.

The third system of the musical score starts at measure 16. The treble staff shows more complex rhythmic figures, including sixteenth notes and eighth notes with mordents. The bass staff continues with a steady accompaniment.

The fourth system of the musical score starts at measure 23. It concludes the piece with a final cadence in the treble staff and a sustained bass line.

## Source

*US-BEm*: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. “Dans nos bois” (Hand B, no. 109) and “Dieu des enfers” (Hand E, no. 141) are copies of *D’Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

## 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>

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

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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.

*Tremblement* *Pincé*

*Port de voix*

*Cadence* *Coulé* *Harpegement*

In “3” time, eighth notes in conjunct motion (mm. 3, 6, 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. 117 (pp. 222–3, Hand D), Les Songes agréables d’Atys (g) [Les Songes agréables from *Atys* (1676)  
LWV 53/58 (g)]  
[No comments]