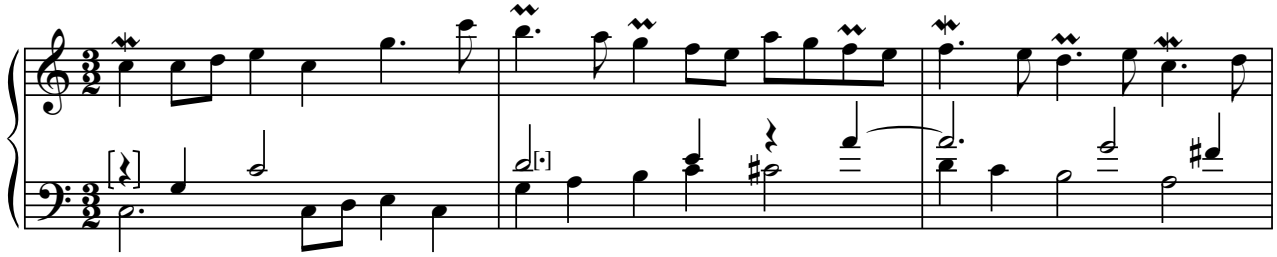
Les Songes funestes (Lessonges funestes datis)
Atys, 1676

GB-Cu MS Add. 9565, no. 16, pp. 46–8
LWV 53/62



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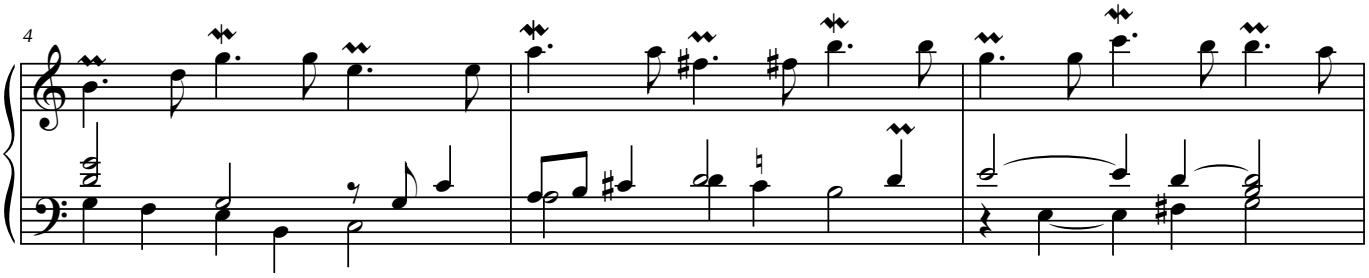
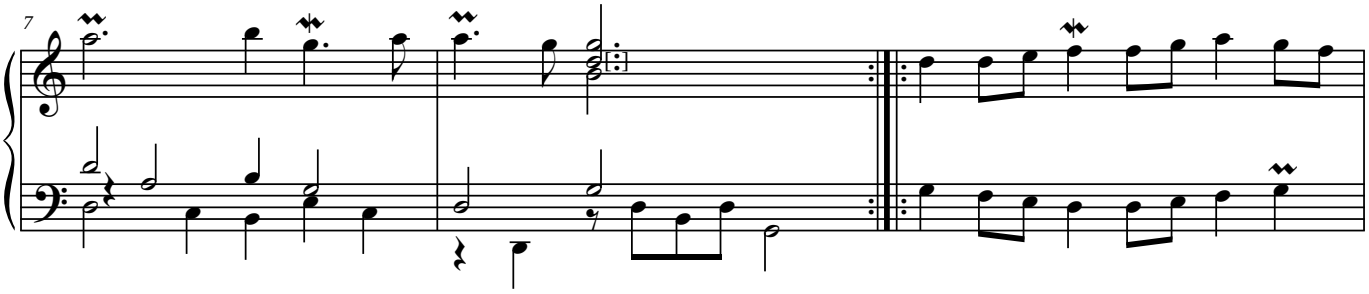
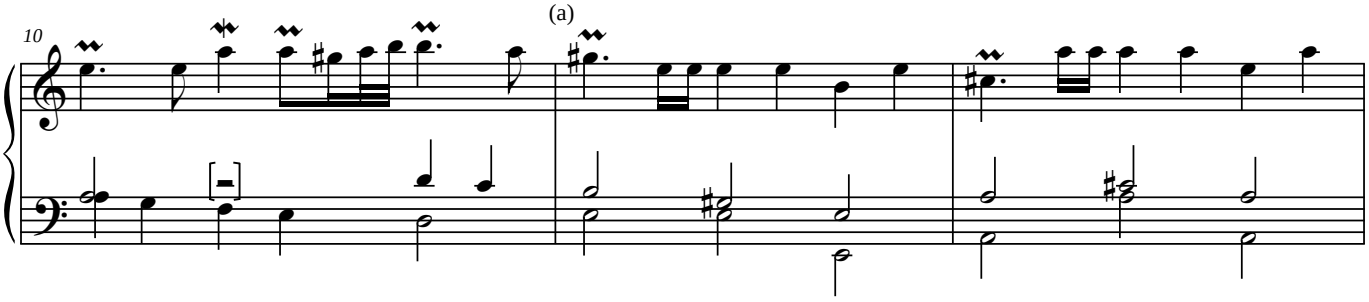
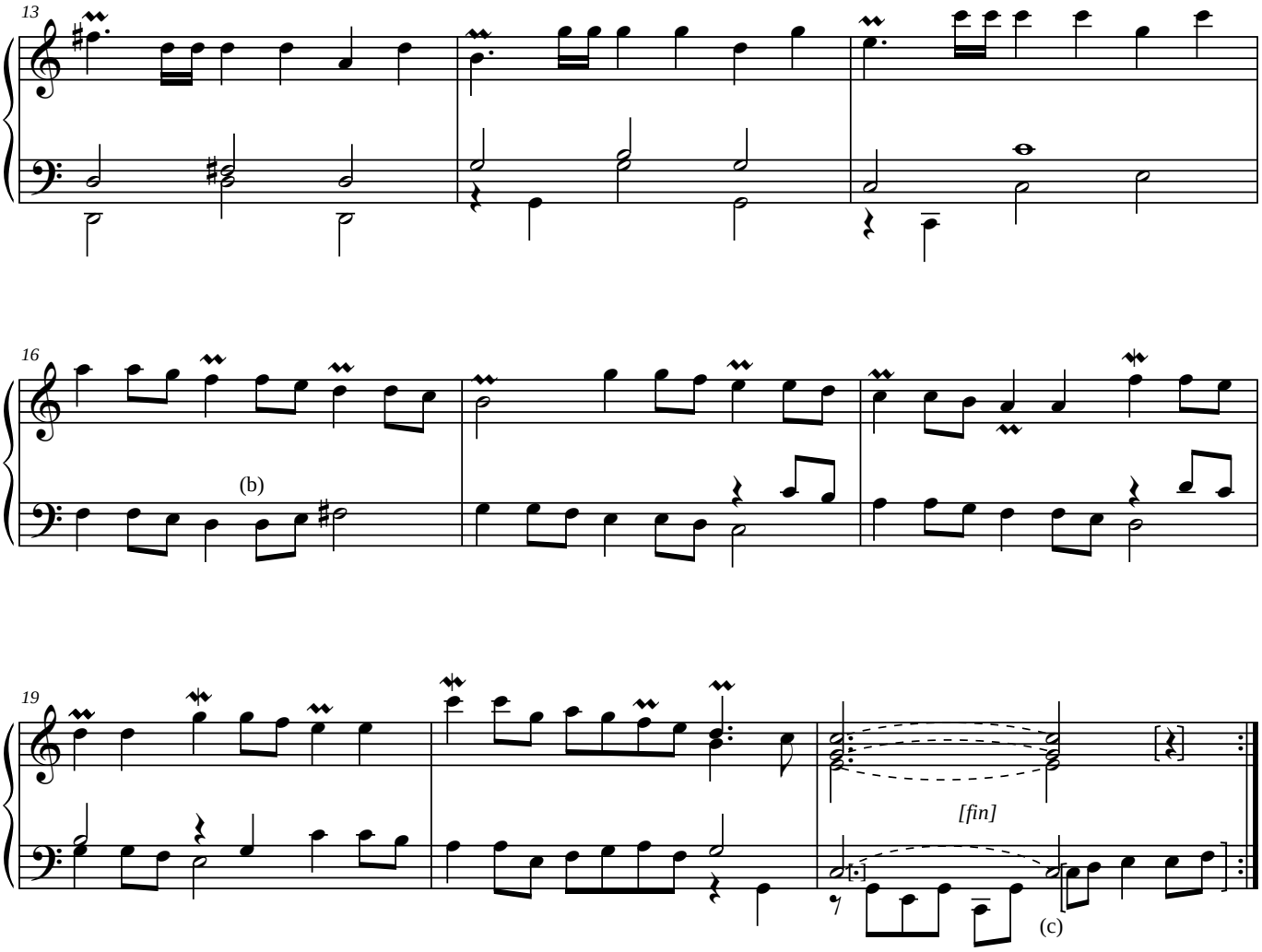








(a) corrupted readings in Source. See critical notes.

(b) corrupted readings in Source. See critical notes.

(c) corrupted readings in Source. See critical notes.

Source

GB-Cu: Cambridge, University Library, MS Add. 9565 (Lyons, post-1693).

Six Lully arrangements, one of which (LWV 61/40, pp. 60–63) is incomplete (and is hence omitted from this edition), entered by an unidentified hand. The hand is hasty and makes careless mistakes, such as the omission of notes and barlines. It is possible that the scribe was working from memory. In one piece (LWV 39/1), the scribe aborted the copying after five bars of music (p. 52) and, probably on realizing the erroneous rhythms, started afresh on the next page (p. 53). In another piece (LWV 73/32, pp. 38–40), four bars of music halfway through the piece were copied a second time.

The six arrangements by Jean-Baptiste Lully and two by Louis de Lully are grouped toward the end of this miscellaneous collection of 21 pieces. Identified harpsichord composers include Jacques Champion Chambonnières, Nicolas Lebègue, and Élizabeth Jacquet de La Guerre.

Literature: See the Cambridge University Library Catalogue for an inventory of this source.

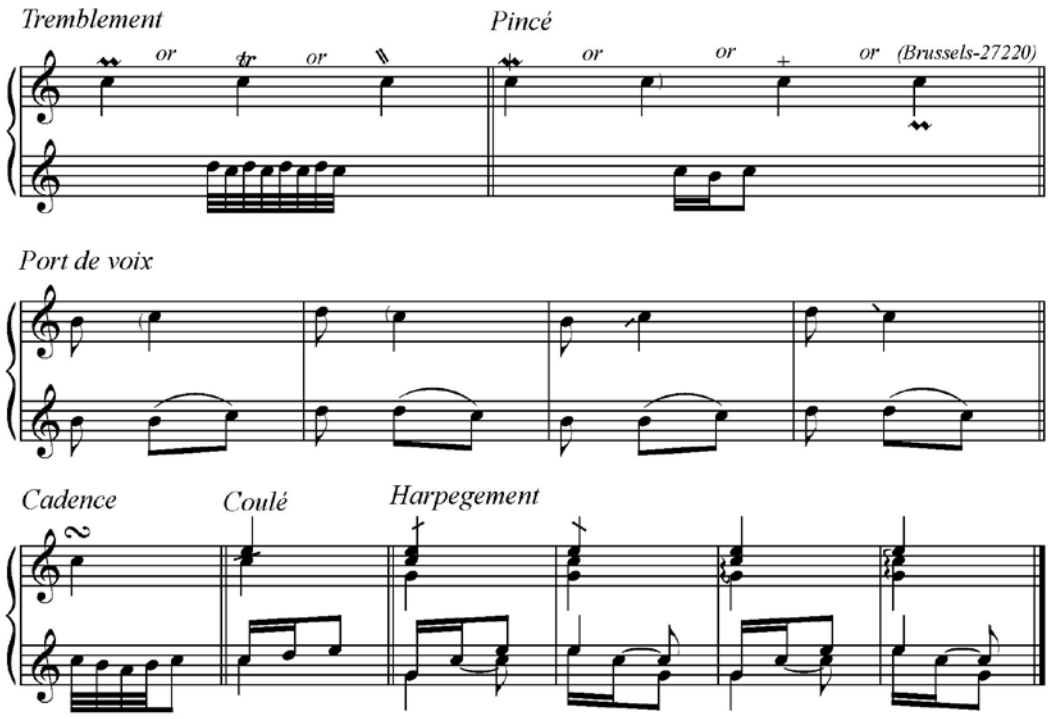
Edition: WLSCM: 5 pieces (nos. 13–4, 16–8).

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.

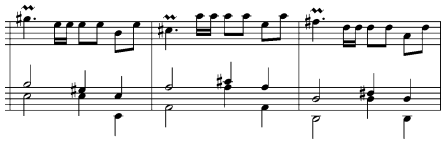
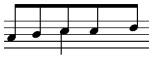
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.



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. 16 (pp. 46–8), Lessonges funestes datis (C) [Les Songes funestes from *Atys* (1676) LWV 53/62 (B♭)]

M. 1	lhU1	rest missing
M. 2	lhU1	dot missing
M. 6	lhU3	unclear
	lhL4	unclear
M. 8	rhL3	dots missing
M. 10	lhU2	rest missing
M. 11–3		incorrect rhythm: 
M. 16	lh5–6	
M. 21	rh1	ties missing

rhU3 rest missing
lhU1 tie missing
lhL7–11