

Les Sourdines (Air D'Armide)

Armide, 1686

US-BEm MS 778 (Parville), no. 115, pp. 218–9
LWV 71/39

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The right hand continues with a melodic line of eighth notes, while the left hand provides a harmonic accompaniment with eighth notes and chords.

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The second system of musical notation continues the piece. It features a first ending bracket at the end of the system, marked with a '1.' and a repeat sign. The notation includes various musical symbols such as ornaments (wavy lines above notes) and dynamic markings.

The third system of musical notation includes a second ending bracket, marked with a '2.' and a repeat sign. The music continues with intricate keyboard textures in both hands, including sixteenth-note passages in the right hand.

The fourth system of musical notation concludes the piece. It features a final melodic flourish in the right hand and a steady accompaniment in the left hand. The system ends with a final chord in both hands.

Musical score for measures 16-18. The piece is in G minor (one flat) and 3/4 time. Measure 16 begins with a treble clef and a bass clef. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady bass line with eighth notes. Measure 17 continues the melodic development in the right hand. Measure 18 concludes the section with a final chord in the right hand and a sustained bass note in the left hand.

Musical score for measures 19-21. Measure 19 starts with a treble clef and a bass clef. The right hand has a melodic line with slurs and a repeat sign. The left hand continues with a bass line. Measure 20 shows further melodic movement in the right hand. Measure 21 is a first ending, marked with a double bar line and a first ending symbol (a vertical line with a diagonal slash). It contains two versions: the first ending (1.) and the second ending (2.), which concludes with a repeat sign.

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 1689.¹ 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.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

In “6/4” time, eighth notes in conjunct motion (mm. 6, 8, 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. 115 (pp. 218–9, Hand D), Air D’Armide (g) [Les Sourdines from *Armide* (1686) LWV 71/39 (g)]
M. 17 rhL3 rest missing