

Les Trompettes

Psyché, 1671

B-Bc MS 27220, no. 2, p. 7
LWV 45/36

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with several notes, some marked with a fermata. The lower staff is in bass clef and contains a harmonic accompaniment with chords and single notes.

© David Chung, 2014

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, featuring a triplet of eighth notes. The lower staff continues the harmonic accompaniment.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, ending with a fermata. A bracket labeled '(a)' spans the final two measures of the system. The lower staff continues the harmonic accompaniment, ending with a fermata.

(a) Ending (mm. 7–8) reconstructed from the first edition of Lully's orchestral version (Paris, 1720). See editorial remarks.

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial Remarks

Time signature of this keyboard version is taken from Lully's orchestral prototype (*F-Pn* Rés. F. 1706), which is in D major. Music was apparently entered in haste, and ending is missing. Current ending reconstructed from the first edition of Lully's version (Paris, 1720), which was brought out by Ballard almost 40 years after the work was first performed.

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 French ornaments, each with a label above it and a corresponding musical notation in a grand staff (treble and bass clefs).

- 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 label "or" is placed above the first and third notes. The second measure shows a similar pattern with a double wavy line, a note with a single wavy line, and a note with a double wavy line. The label "Pincé" is above the first measure, and "or" is above the second and fourth notes. A reference "(Brussels-27220)" is at the end.
- Pincé**: 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 label "or" is above the first and third notes.
- Port de voix**: 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 label "or" is above the first and third notes.
- Cadence**: 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 label "or" is above the first and third notes.
- Coulé**: 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 label "or" is above the first and third notes.
- Harpegement**: 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 label "or" is above the first and third notes.

In “2” time, eighth notes in conjunct motion (mm. 1, 3–5, 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. 2 (p. 7, Hand E), [untitled] (C) [Les Trompettes from *Psyché* (1671), LWV 45/36 (D)]
 M. 1 time signatures missing
 M. 5 lhU2 dot missing
 M. 7–8 music missing (see editorial remarks above)

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.