

## Les Vents (Les vents) *Le Triomphe de l'Amour, 1681*

B-Bc MS 27220, no. 111, pp. 163–157  
LWV 59/25

The first system of musical notation is in 6/4 time and B-flat major. It begins with a repeat sign. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

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The second system continues the piece, starting at measure 4. It features more intricate melodic patterns in the right hand and a steady accompaniment in the left hand.

The third system begins at measure 7 and includes a first ending bracket. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. The system ends with a repeat sign.

The fourth system starts at measure 10 and includes a second ending bracket. The word "reprise" is written in the left hand. The piece concludes with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

13

Musical notation for measures 13-15. The system consists of a treble and bass staff. Measure 13 features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a dotted quarter note C5 with a fermata. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 14 continues with a treble staff of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass staff of eighth notes (G2, A2, B2, C3, B2, A2, G2). Measure 15 shows a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a fermata over the first two notes. The bass staff has a half note G2, a quarter note A2, and a quarter note B2.

16

Musical notation for measures 16-18. The system consists of a treble and bass staff. Measure 16 features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a dotted quarter note C5 with a fermata. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 17 continues with a treble staff of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass staff of eighth notes (G2, A2, B2, C3, B2, A2, G2). Measure 18 shows a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a fermata over the first two notes. The bass staff has a half note G2, a quarter note A2, and a quarter note B2.

19

Musical notation for measures 19-21. The system consists of a treble and bass staff. Measure 19 features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a dotted quarter note C5 with a fermata. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 20 continues with a treble staff of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass staff of eighth notes (G2, A2, B2, C3, B2, A2, G2). Measure 21 shows a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a fermata over the first two notes. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. The system concludes with a first ending (1.) and a second ending (2.) marked with repeat signs.

## 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).

## 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.

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*

(Brussels-27220)

The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention and other performance practice issues can be found in the “Introduction”.

## Critical Notes

No. 111 (pp. 163–157, Hand E), Les vents (g) [Les Vents from *Le Triomphe de l’Amour* (1681) LWV 59/25 (g)]

M. 11 rhL1 dot missing  
 M. 12 lhL3–4 two quarter notes  
 M. 18 rh1 ties missing