

Ouverture (Ouuverture proserpine) Proserpine, 1680

B-Bc MS 27220, no. 97, pp. 146–9
LWV 58/1

The first system of the musical score consists of two staves, treble and bass clef. The music is in 2/4 time. The treble staff begins with a half note chord (F4, A4) followed by a series of eighth and sixteenth notes. The bass staff starts with a half note chord (C3, E2) and continues with a rhythmic pattern of eighth and sixteenth notes.

© David Chung, 2014

The second system continues the piece. It features more complex rhythmic patterns, including sixteenth-note runs and dotted rhythms. The treble staff has a melodic line with some grace notes, while the bass staff provides a steady accompaniment.

The third system includes a first ending (marked '1.') and a second ending (marked '2.'). The second ending leads to a section labeled 'Reprise' in 6/4 time. The notation shows a change in the bass line and a new melodic entry in the treble.

The fourth system continues the 'Reprise' section. It features a prominent bass line with dotted rhythms and a melodic line in the treble staff. The piece concludes with a final chord in the bass staff.

19

Musical score for measures 19-22. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 19 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. The treble staff has a melodic line with a trill on the second measure. The bass staff has a steady eighth-note accompaniment.

23

Musical score for measures 23-26. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 23 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. The treble staff has a melodic line with a trill on the second measure. The bass staff has a steady eighth-note accompaniment.

27

Musical score for measures 27-30. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 27 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. The treble staff has a melodic line with a trill on the second measure. The bass staff has a steady eighth-note accompaniment.

31

Musical score for measures 31-34. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 31 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. The treble staff has a melodic line with a trill on the second measure. The bass staff has a steady eighth-note accompaniment.

35

Musical notation for measures 35-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including grace notes and slurs.

39

Musical notation for measures 39-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music continues with intricate rhythmic patterns, including slurs and various note values.

43

Musical notation for measures 43-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a mix of rhythmic patterns and rests.

46

Musical notation for measures 46-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). Measure 46 contains a melodic line with slurs. Measures 47 and 48 are marked with first and second endings, indicated by '1.' and '2.' above the staves. The first ending leads to a 4/4 time signature, and the second ending leads to a 2/4 time signature.

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 1689.¹ 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 both “2” and “6/4” time, eighth notes in conjunct motion (mm. 2–3, 16, 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. 97 (pp. 146–9, Hand E), Overture proserpine (d) [Overture from *Proserpine* (1680) LWV 58/1 (d)]

- M. 9 rhL1 tie missing
- M. 11 lh2 quarter note
- M. 12 rh1 ties missing
- lh time signature missing
- lhU3 dot missing
- lhL1 dot missing
- M.13 lh1 note for second time [i.e. *Reprise*] only
- M. 40 rh11 note missing
- M. 47 lh time signature missing
- M. 48 measure missing