

## Ouverture (ouverture du triomfe de lamour) *Le Triomphe de l'Amour, 1681*

B-Bc MS 27220, no. 105, pp. 195–189

LWV 59/1

The first system of the musical score, measures 1-5. The music is in a minor key (one flat) and 3/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with some chromatic movement.

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The second system of the musical score, measures 6-11. The right hand continues with its rhythmic pattern, and the left hand has a more active role with eighth-note runs and chords.

The third system of the musical score, measures 12-16. It includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the phrase.

The fourth system of the musical score, measures 17-21. The right hand has a more melodic line with dotted rhythms, and the left hand continues with a rhythmic accompaniment.

21

Musical score for measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 21 features a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a dotted quarter note followed by eighth notes. Measure 22 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 23 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 24 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. There are fermatas over the final notes of measures 23 and 24.

25

Musical score for measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 25 features a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a dotted quarter note followed by eighth notes. Measure 26 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 27 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 28 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. There are fermatas over the final notes of measures 27 and 28.

29

Musical score for measures 29-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 29 features a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a dotted quarter note followed by eighth notes. Measure 30 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 31 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 32 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. There are fermatas over the final notes of measures 31 and 32.

33

Musical score for measures 33-36. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 33 features a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a dotted quarter note followed by eighth notes. Measure 34 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 35 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 36 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. There are fermatas over the final notes of measures 35 and 36.

37

41

45

50

55

## 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*



In “c” time, eighth notes in conjunct motion (mm. 1–5, 7–9, 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. 105 (pp. 195–189, Hand E), Ouverture du triomphe de l’amour (F) [Ouverture from *Le Triomphe de l’Amour* (1681), LWV 59/1 (F)]

- M. 8 lhL1 rest missing
- M. 15 repeat barline editorial
- M. 17 rhL3 dot removed
- M. 23 lhL2 natural missing
- M. 26 lhL3 dash across tie (tie cancelled?)
- M. 33 rh5 natural missing; “x” above note
- M. 46 lhU1 “+” above note (copyist’s mark, or ornament?)
- M. 51 lhU2 leger line missing; pitch inferred from its position
- lhL7 natural missing
- M. 57 lhL1–4 notes missing
- M. 58 time signature missing
- lhL2 rest missing
- M. 59 time signature missing