

Ouverture (Ouverture de Psyché) *Psyché*, 1671

GB-Lbl MS. Add. 39569 (Babell), no. 57, p. 40
LWV 45/1

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19

Musical notation for measures 19-21. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 19 starts with a treble staff containing a dotted quarter note followed by eighth notes, and a bass staff with a steady eighth-note accompaniment. Measure 20 continues the treble staff with eighth notes and a dotted quarter note, while the bass staff continues its accompaniment. Measure 21 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes.

22

Musical notation for measures 22-24. The system consists of two staves: a treble clef staff and a bass clef staff. 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 continues the treble staff with eighth notes and a dotted quarter note, and the bass staff with eighth notes. Measure 24 features a treble staff with eighth notes and a dotted quarter note, and a bass staff with eighth notes.

25

Musical notation for measures 25-27. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 25 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 26 continues the treble staff with eighth notes and a dotted quarter note, and the bass staff with eighth notes. Measure 27 features a treble staff with eighth notes and a dotted quarter note, and a bass staff with eighth notes.

28

Musical notation for measures 28-30. The system consists of two staves: a treble clef staff and a bass clef staff. 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. Measure 29 continues the treble staff with eighth notes and a dotted quarter note, and the bass staff with eighth notes. Measure 30 features a treble staff with eighth notes and a dotted quarter note, and a bass staff with eighth notes.

31

Musical notation for measures 31-33. The system consists of a treble clef staff and a bass clef staff. Measure 31 starts with a treble staff containing a dotted quarter note, an eighth note, and a quarter note, followed by a half note. The bass staff has a continuous eighth-note accompaniment. Measures 32 and 33 continue this pattern with various rhythmic values and accidentals.

34

Musical notation for measures 34-36. Measure 34 begins with a treble staff containing a quarter note, a dotted quarter note, and an eighth note, followed by a quarter note. A repeat sign is present at the start of the treble staff. The bass staff continues with eighth-note accompaniment. Measures 35 and 36 show further development of the melodic and accompanimental lines.

37

Musical notation for measures 37-39. Measure 37 starts with a treble staff containing a quarter note, a dotted quarter note, and an eighth note, followed by a quarter note. The bass staff has a steady eighth-note accompaniment. Measures 38 and 39 continue the piece with similar rhythmic patterns.

40

Musical notation for measures 40-41. Measure 40 features a treble staff with a quarter note, a dotted quarter note, and an eighth note, followed by a quarter note. The bass staff has a steady eighth-note accompaniment. Measure 41 is a double bar line followed by two first endings. The first ending (1.) is a whole note chord with a repeat sign. The second ending (2.) is a whole note chord with a repeat sign. The system ends with a double bar line.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "suite" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

Literature: Barry A.R. Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974; reprinted, New York: Garland, 1989), 459; Gustafson 1979, 1:68–73, 2:187–221; *London, British Library MS Add. 39569, 17th-Century Keyboard Music* 19, facsimile edition, introduction by Bruce Gustafson (New York: Garland, 1987); Gustafson-Fuller 1990, 355, 372–3; Bruce Gustafson, "The Legacy of Instrumental Music of Charles Babel, Prolific Transcriber of Lully's Music," in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 495–516; Bruce Gustafson, *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finsher (Kassel: Bärenreiter, 2000), s.v. "Babel, Charles (1)"; Peter Holman, "Did Handel Invent the English Keyboard Concerto?" *The Musical Times* 144, no. 1883 (Summer 2003): 13–22.

Edition: Harris 2009, one piece (no. 131); Chung 2004, six pieces (nos. 128, 130, 131, 152, 243, 263); WLSCM, twenty-seven pieces (nos. 57, 97, 120, 123–4, 129, 132–6, 138, 143, 154, 182, 199, 209, 217–8, 231, 233–5, 258, 268–9, 280).

Editorial Remarks

The last measure is supplied by the Editor. The player should feel free to substitute a suitable ending for this piece.

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 ornaments, each with a label above it and a corresponding musical notation in a grand staff (treble and bass clefs).
 1. **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 staff shows a tremolo effect on the bass line.
 2. **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 placed above the first and third notes. The second staff shows a similar tremolo effect.
 3. **Port de voix**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it. The second staff shows a similar wavy line effect.
 4. **Cadence**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it. The second staff shows a similar wavy line effect.
 5. **Coulé**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it. The second staff shows a similar wavy line effect.
 6. **Harpegement**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it. The second staff shows a similar wavy line effect.

In both “2” and “6/4” time, eighth notes in conjunct motion (mm. 1, 17–8, 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. 57 (p. 40), Overture de Psyché (C) [Overture from *Psyché* (1671) LWV 45/1 (C)]
 M. 42 measure missing

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.