

Prélude (Prelude de psyché) *Psyché*, 1678

D-Rtt Inc. IIIc/4 (Regensburg), no. 44, fols. 55v–56r
LWV 56/23

The first system of the musical score, measures 1-5. The treble clef staff features a melodic line with various ornaments (trills, mordents, and grace notes) and rests. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A repeat sign is present at the end of measure 5.

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The second system of the musical score, measures 6-11. The treble clef staff continues the melodic line with ornaments. The bass clef staff continues the accompaniment. A repeat sign is present at the end of measure 11.

The third system of the musical score, measures 12-17. The treble clef staff continues the melodic line with ornaments. The bass clef staff continues the accompaniment. A repeat sign is present at the end of measure 17.

The fourth system of the musical score, measures 18-23. The treble clef staff continues the melodic line with ornaments. The bass clef staff continues the accompaniment. The system concludes with a double bar line and two first endings (1. and 2.) in the treble clef staff.

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of D'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Editorial Remarks

Repeat sign at measure 2 is editorial.

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 “2” time, eighth notes in conjunct motion (mm. 3–5, 18, 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. 44 (fols. 55v–56r, Hand E), Prelude de psyché (d) [Prélude from *Psyché* (1678) LWV 56/23]
M. 15 rhM1 c”