



24

Musical score for measures 24-28. The score is written for a keyboard instrument in a single system. It features a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music consists of a series of chords and melodic lines. Measure 24 starts with a treble staff chord of G4, Bb4, and D5, and a bass staff chord of G2, Bb2, and D3. The melody in the treble staff moves through several notes, including a trill on G4 in measure 25. The bass line provides a steady accompaniment with chords and moving lines.

29

Musical score for measures 29-33. The score continues from the previous system. It features a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with chords and melodic lines. Measure 29 starts with a treble staff chord of G4, Bb4, and D5, and a bass staff chord of G2, Bb2, and D3. The melody in the treble staff moves through several notes, including a trill on G4 in measure 30. The bass line provides a steady accompaniment with chords and moving lines. The system concludes with a double bar line in measure 33.

## 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).

## 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

1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

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.

The image displays six musical examples of ornaments, each with a title and a corresponding notation on a grand staff (treble and bass clefs).

- 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 note has a trill symbol (tr) above it. The second measure shows a note with a double wavy line and a trill symbol above it, followed by a note with a single wavy line, and another with a double wavy line. The label "Pincé" is placed above the first note. The label "or (Brussels-27220)" is placed above the final note.
- Port de voix**: Shows a series of notes with a curved line above them, indicating a breath mark or a similar ornament.
- 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.
- 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.
- 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.

In “3” time, eighth notes in conjunct motion (mm. 17–8, 30, 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. 135 (pp. 98–9), Air pour la Jeunesse (g) [Premier Air pour la Jeunesse from *Le Triomphe de l'Amour* (1681) LWV 59/69 (g)]

[No comments]

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.