

Premier Air du basque (L air du basque de L opera desnirb) Alceste, 1674

F-Pn Rés. F. 1091, no. 9, p. 20
LWV 50/81

The first system of the musical score consists of three measures. The treble clef part begins with a dotted quarter note, followed by an eighth note, and then a quarter note. The bass clef part starts with a half note, followed by a quarter note, and then a quarter note with a sharp sign. The key signature is one flat (B-flat).

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The second system contains measures 4 through 7. Measure 4 starts with a quarter note. Measures 5 and 6 feature first and second endings, indicated by '1.' and '2.' above the staff. Measure 7 concludes with a quarter note. The bass clef part includes a flat sign in measure 4.

The third system covers measures 8 to 11. Measure 8 begins with a quarter note. Measure 9 contains a repeat sign. Measure 10 features a section marked with a percentage sign [%]. Measure 11 ends with a quarter note. The bass clef part includes a flat sign in measure 9.

The fourth system contains measures 12 to 15. Measure 12 starts with a quarter note. Measure 13 features a section marked with a percentage sign [%]. Measure 14 includes a flat sign [b]. Measure 15 concludes with a quarter note and the word 'fin' written below the staff. The bass clef part includes a flat sign in measure 14.

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

The short Lully keyboard pieces were drawn from two operas: *Cadmus* (1673) and *Alceste* (1674). They form a harpsichord section in a manuscript that otherwise contains Italian and French vocal music (including airs by Lully).

Literature: Gustafson-Fuller 1990, 386–7.

Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

Performance Notes

The editorial *petite reprise* in mm. 11–5 derives from *GB-Lbl* I.306.c (first edition of Lully's opera).

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 “c” time, eighth notes in conjunct motion (mm. 3, 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. 9 (p. 20), L air du basque de L opera desnirb (g) [Premier Air du basque from *Alceste* (1674) LWV 50/81 (g)]

- M. 4 lhL1 flat missing
- M. 13 rhL3 note missing
- M. 14 lhU2 flat missing