

Second Air (Les fées) *Psyché*, 1671

B-Bc MS 27220, no. 92, pp. 134–5
LWV 45/30

© David Chung, 2014

5

8

11

14

The musical score consists of two staves, treble and bass, with a brace on the left. The key signature has one sharp (F#). Measure 14: Treble staff has a quarter rest, followed by quarter notes G4, A4, B4, C5. Bass staff has a quarter rest, followed by quarter notes G3, A3, B3, C4. Measure 15: Treble staff has a dotted quarter note G4, eighth note A4, quarter note B4, eighth note C5, quarter note B4, eighth note A4, quarter note G4. Bass staff has a dotted quarter note G3, eighth note A3, quarter note B3, eighth note C4, quarter note B3, eighth note A3, quarter note G3. Measure 16: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter note G3, quarter note A3, quarter note B3, quarter note C4. The piece ends with a double bar line and repeat dots.

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).

Editorial Remarks

Lully's orchestral prototype (*F-Pn* Rés. F. 1706) is barred in every three quarter notes, following the time signature.

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

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

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 title and a corresponding notation on a grand staff (treble and bass clefs).

- Tremblement**: Shows a note with a wavy line above it, followed by a trill (tr) and another note with a wavy line. The bass line has a sixteenth-note tremolo.
- Pincé**: Shows a note with a wavy line, followed by a note with a sharp sign above it, and another note with a wavy line. The bass line has a sixteenth-note tremolo.
- Port de voix**: Shows a series of notes with slurs and breath marks above them, indicating a vocal-like phrasing.
- Cadence**: Shows a note with a wavy line and a fermata above it, followed by a sixteenth-note tremolo in the bass line.
- Coulé**: Shows a note with a wavy line and a fermata above it, followed by a sixteenth-note tremolo in the bass line.
- Harpegement**: Shows a series of notes with slurs and breath marks above them, indicating a harp-like phrasing.

In “3” time, eighth notes in conjunct motion (mm. 2, 5, 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. 92 (pp. 134–5, Hand A), *Les fées* (D) [Second Air from *Psyché* (1671) LWV 45/30 (F)]
M. 6 lhU1 d' in faded ink

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.