

Second Air Roland, 1685

GB-Lbl MS. Add. 39569 (Babell), no. 218, p. 165

LWV 65/24

Musical notation for the first system of the piece. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The music features a melody in the treble with various ornaments and a supporting bass line. A bracket below the first measure indicates a repeat.

[2nd time]

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Musical notation for the second system, starting at measure 6. It includes a first ending (1.) and a second ending (2.) marked with repeat signs and first/second endings. The notation continues with a melody and bass line.

Musical notation for the third system, starting at measure 12. It continues the melody and bass line with various ornaments and phrasing.

Musical notation for the fourth system, starting at measure 18. It concludes the piece with a final melody and bass line.

24

Musical score for measures 24-29. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with various ornaments and a supporting bass line with chords and moving lines.

30

Musical score for measures 30-35. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a melodic line in the treble and a supporting bass line.

36

Musical score for measures 36-41. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a melodic line in the treble and a supporting bass line.

42

Musical score for measures 42-47. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a melodic line in the treble and a supporting bass line.

48

Musical score for measures 48-53. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a melodic line in the treble and a supporting bass line, ending 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 Suites 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 1689.¹ The performance attitude and elusive nature of the seventeenth-century French repertory has been exhaustively discussed by David Fuller, Ronald Broude, Bruce Gustafson, and

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

others.²

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

The image shows three examples of musical ornaments. The first example, labeled 'Tremblement' and 'Pincé', shows a treble clef staff with notes and various ornament symbols (trills, mordents, etc.) above them, and a bass clef staff with a corresponding keyboard accompaniment. The second example, labeled 'Port de voix', shows a treble clef staff with notes and a slur-like ornament symbol above them, and a bass clef staff with a corresponding keyboard accompaniment. The third example, labeled 'Cadence', 'Coulé', and 'Harpegement', shows a treble clef staff with notes and various ornament symbols above them, and a bass clef staff with a corresponding keyboard accompaniment.

In “3” time, eighth notes in conjunct motion (mm. 1, 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. 218 (p. 165), Second Air (D) [Second Air from *Roland* (1685) LWV 65/24 (D)]
 1 lhL1 note supplied from m. 10 (after *c-sharp*)

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.