

Trio “Aimons, aimons” (Trio de Theseé | aimons nous) *Thésée, 1675*

US-BEm MS 778 (Parville), no. 111, p. 214
LWV 51/65

Musical notation for measures 1-5. The piece is in 3/8 time. The right hand (treble clef) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand (bass clef) starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The notation includes various ornaments and slurs.

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Musical notation for measures 6-10. The right hand continues with chords and moving lines. The left hand features a rhythmic pattern of eighth notes. Measure 10 ends with a repeat sign.

Musical notation for measures 11-15. The right hand has a melodic line with ornaments. The left hand has a bass line with some chords. Measure 15 ends with a repeat sign.

Musical notation for measures 16-20. The right hand has a melodic line with ornaments. The left hand has a bass line with some chords. Measure 20 ends with a repeat sign.

(a) a second lower: *F*

Musical score for keyboard, measures 21-28. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 21 is marked with a '21' above the treble staff. The music consists of chords and single notes, with some notes marked with a double accent (^^). The piece concludes with a double bar line at the end of measure 28.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. “Dans nos bois” (Hand B, no. 109) and “Dieu des enfers” (Hand E, no. 141) are copies of *D’Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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 “3” time, eighth notes in conjunct motion (mm. 2, 4, 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. 111 (p. 214, Hand C), Trio de Thésée | aimons nous (C) [Trio “Aimons, aimons” from *Thésée* (1675) LWV 51/65 (C)]

M. 10 lhL1 ornament between *c*” and *f-sharp*’

M. 16 lh1 a second lower: *F*