

Trompettes (Les fanfares de Psyché) *Psyché*, 1671

US-BEm MS 778 (Parville), no. 123, p. 232
LWV 45/36

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fin

Musical score for a keyboard arrangement, measures 21-24. The score is written for a single instrument, likely a harpsichord or spinet, in a single system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a common time signature (C). Measure 21 starts with a treble clef and a bass clef. The treble staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a half note G3, followed by a half note F3. Measure 22 continues the treble staff with a quarter note D5, a quarter note E5, and a quarter note F5. The bass staff continues with a half note E3, followed by a half note D3. Measure 23 continues the treble staff with a quarter note G5, a quarter note A5, and a quarter note B5. The bass staff continues with a half note C4, followed by a half note B3. Measure 24 concludes the piece with a treble staff ending on a quarter note C5 and a bass staff ending on a half note G3. The piece ends with a double bar line and a repeat sign.

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*

The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the “Introduction”.

Critical Notes

No. 123 (p. 232, Hand D), Les fanfares de Psyché (C) [Trompettes from *Psyché* (1671) LWV 45/36 (C)]
[No comments]