

Les Trompettes (Les Rondeaux des Trompettes) *Psyché*, 1671

B-Bc MS 27220, no. 93, pp. 136–7
LWV 45/36

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melodic line in the upper staff with various ornaments and a harmonic accompaniment in the lower staff.

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The second system of the musical score starts at measure 6. It continues with the same two-staff format. A double bar line with repeat dots appears in the middle of the system. The word "[fin]" is written in the bass staff between the double bar lines, indicating the end of a section.

The third system of the musical score starts at measure 11. It continues with the same two-staff format, showing further development of the melodic and harmonic material.

The fourth system of the musical score starts at measure 16. It continues with the same two-staff format. A section symbol (§) is present in the upper staff at the beginning of the system.

Musical score for a keyboard arrangement, measures 21-24. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). Measure 21 begins with a treble staff containing a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and a quarter note A4. The bass staff contains a dotted quarter note G3, an eighth note A3, a dotted quarter note B3, and a quarter note A3. Measure 22 features a treble staff with a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and a quarter note A4. The bass staff contains a dotted quarter note G3, an eighth note A3, a dotted quarter note B3, and a quarter note A3. Measure 23 shows a treble staff with a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and a quarter note A4. The bass staff contains a dotted quarter note G3, an eighth note A3, a dotted quarter note B3, and a quarter note A3. Measure 24 concludes with a treble staff containing a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, and a quarter note A4. The bass staff contains a dotted quarter note G3, an eighth note A3, a dotted quarter note B3, and a quarter note A3. The piece ends with a double bar line and a repeat sign.

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

This piece is in rondeau form and the *reprise* symbols, indicated by §, have been re-positioned to clarify the repetition scheme.

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. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.

The image displays six musical examples illustrating various ornaments and techniques. Each example consists of a treble and bass clef staff.
 1. **Tremblement**: Shows a note with a wavy line above it.
 2. **Pincé**: Shows a note with a wavy line below it.
 3. **Port de voix**: Shows a note with a wavy line above it.
 4. **Cadence**: Shows a note with a wavy line above it.
 5. **Coulé**: Shows a note with a wavy line below it.
 6. **Harpegement**: Shows a note with a wavy line below it.
 The examples are labeled with their respective terms: Tremblement, Pincé, Port de voix, Cadence, Coulé, and Harpegement. The first two examples also include the text "or" and "(Brussels-27220)".

In “c” time, eighth notes in conjunct motion (mm. 1, 3, 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. 93 (pp. 136–7, Hand A), Les Rondeaux des Trompettes (D) [Les Trompettes from *Psyché* (1671) LWV 45/36 (D)]
 M. 22 rh1 dot missing in the facsimile edition (Geneva: Minkoff, 2003)

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.