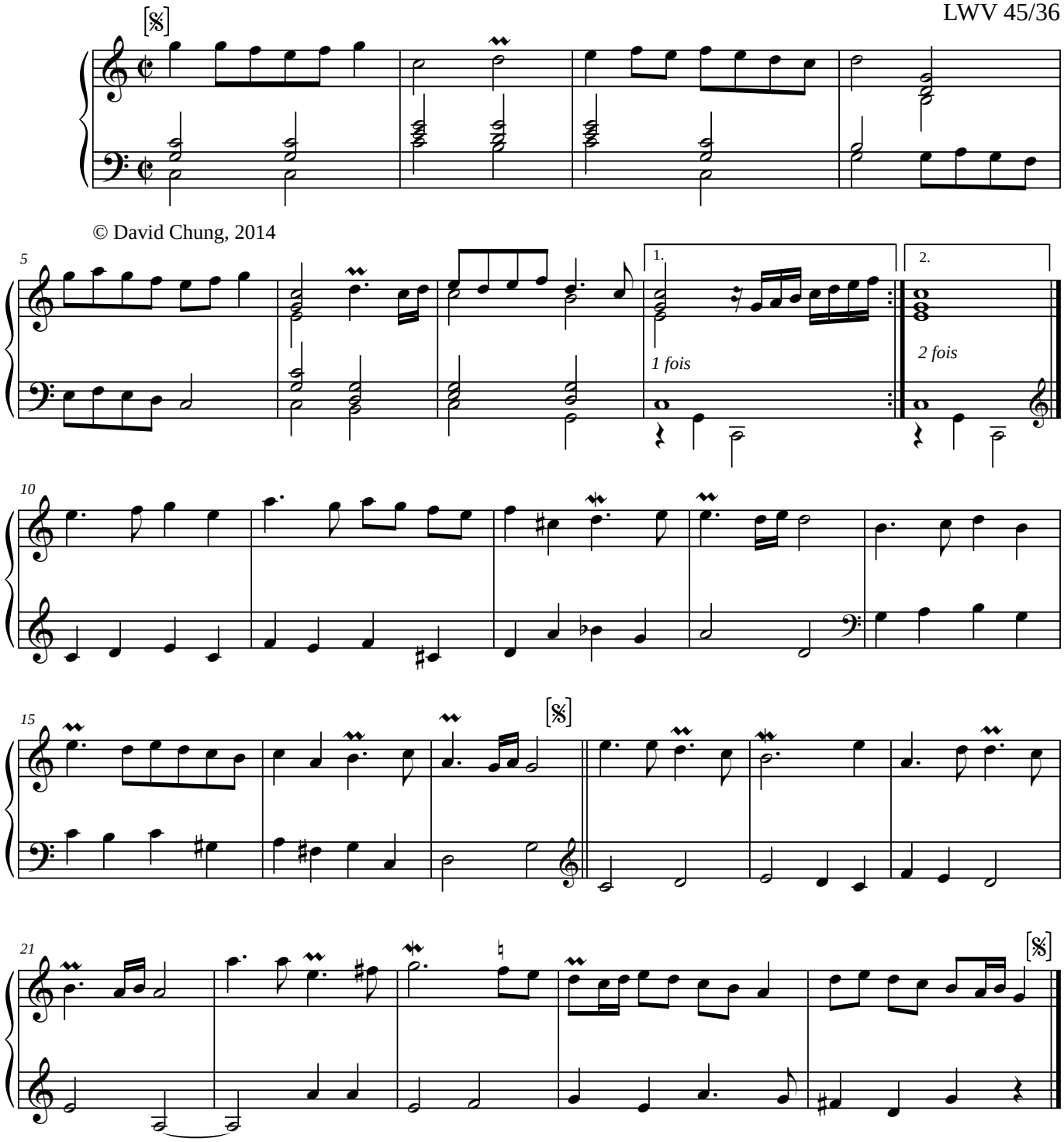
Trompettes
Psyché, 1671

F-Pn Vm7-6307(1), no. 12, pp. 22–3
LWV 45/36



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Source

F-Pn: Paris, Bibliothèque Nationale de France, Vm7-6307(1) (France, post 1687).

Two arrangements entered by two unidentified French hands (Hands B and E). Hand B (no. 10) is more competent and is possibly the teacher of the other hands.

The Lully pieces form part of this miscellaneous collection of viol, vocal and harpsichord music.

Literature: Gustafson 1979, 1:110, 3:86–90.

Edition: WLSCM, two pieces (nos. 10, 12).

Editorial Remarks

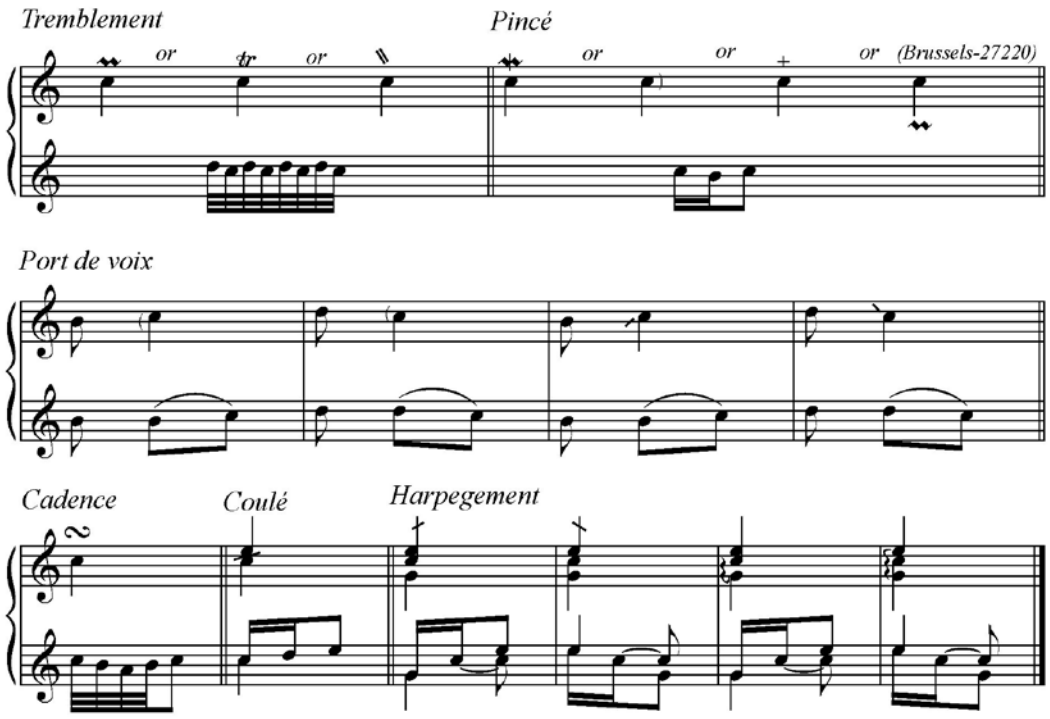
This piece is in rondeau form and editorial *reprise* symbols, indicated by 𝄋, have been supplied to clarify the repetition scheme.

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 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.



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. 12 (pp. 22–3, Hand E), [untitled] (C) [Trompettes from *Psyché* (1671) LWV 45/36 (C)]
[No comments]