

# Trompettes (rondo de belerofon) Bellerophon, 1679

D-Rtt Inc. IIIc/4 (Regensburg), no. 11, fol. 7r  
LWV 57/19

Musical notation for measures 1-4. The piece is in 3/4 time and D major. Measure 1 begins with a repeat sign. The right hand features a melodic line with grace notes, while the left hand provides a harmonic accompaniment.

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Musical notation for measures 5-8. Measure 5 is marked with a '5'. The right hand continues the melodic theme, and the left hand provides accompaniment. Measure 8 ends with a double bar line and the instruction "[ Fin ]".

Musical notation for measures 9-13. Measure 9 is marked with a '9'. The right hand features a more active melodic line with grace notes, and the left hand provides accompaniment.

Musical notation for measures 14-17. Measure 14 is marked with a '14'. The right hand continues the melodic theme, and the left hand provides accompaniment. Measure 17 ends with a double bar line and a repeat sign.

18

Musical score for measures 18-21. The score is written for a keyboard instrument, featuring a treble clef and a bass clef. The music consists of four measures. The first measure starts with a treble clef and a bass clef, with a sharp sign above the treble staff. The second measure has a sharp sign above the treble staff. The third measure has a sharp sign above the treble staff and a sharp sign below the bass staff. The fourth measure has a sharp sign above the treble staff. The music is in a 3/4 time signature.

22

Musical score for measures 22-25. The score is written for a keyboard instrument, featuring a treble clef and a bass clef. The music consists of four measures. The first measure starts with a treble clef and a bass clef, with a sharp sign above the treble staff. The second measure has a sharp sign above the treble staff. The third measure has a sharp sign above the treble staff. The fourth measure has a sharp sign above the treble staff and a sharp sign below the bass staff. The music is in a 3/4 time signature. A double bar line with a repeat sign is at the end of the fourth measure.

## Source

*D-Rtt*: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of d'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

## 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.<sup>1</sup> 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.<sup>2</sup>

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. 3–4, 7, 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. 11 (fol. 7r, Hand A), rondo de belerophon (C) [Trompettes from *Bellerophon* (1679) LWV 57/19]  
 M. 12 rh3 *a'-sharp* (i.e. a second higher)  
 M. 17 lh2 sharp missing