

BAROQUEMUSIC.IT - JBLO81107

JEAN-BAPTISTE LULLY

PHAËTON [LW 61] OUVERTURE & SUITE



EDIZIONI MARIO BOLOGNANI - ROMA 2007

2 [1.] Overture

[I Dessus]

[II Dessus]

[Haute-contre]

[Taille]

[Basse]

6

12

18

22

25

28

4

31

6 6 5 # 7 6 4 5 5

34

7 6 # 6 4 # #

37

6 6 5

40

43

48

First system of the musical score. It consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music features various notes, rests, and ornaments (marked with 't'). The bottom staff includes figured bass notation: 2/4, 6, 6, 6, 5, 6, 6, #6, 5, 4, 3, 5.

Second system of the musical score. It consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music features various notes, rests, and ornaments (marked with 't'). The bottom staff includes figured bass notation: #, 6, #6, 6, 7, 6, 7, #, 4, 3, #, 5, 5, 4, #.

Third system of the musical score, starting at measure 19. It consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music features various notes, rests, and ornaments (marked with 't'). The bottom staff includes figured bass notation: 6, 5, 6, 7, 7, 6, #4, 6, 6, 4, 3.

[3.] Bourée pour les Suivants de Saturne, & les Suivantes d'Astrée

The musical score is written for a five-part ensemble. The first system consists of five staves: a treble staff and four bass staves. The second system consists of four staves: a treble staff and three bass staves. The third system consists of four staves: a treble staff and three bass staves. The fourth system consists of four staves: a treble staff and three bass staves. The fifth system consists of four staves: a treble staff and three bass staves. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The key signature is one sharp (F#). The piece ends with a double bar line and repeat dots.

8 [4.] Triton sort de la Mer accompagné d'une troupe de Suivants, dont une partie fait un Concert d'Instruments, & l'autre partie dance.

Haut-Bois
& I Dessus
de Violon

Haut-Bois
& II Dessus
de Violon

Violons

Basson
& B. de
Violon

7

Haut-Bois
t

Haut-Bois

Basson

14

Violons

Violons

21

Haut-Bois

Haut-Bois

Basson

28

Violons

Violons

Violons

35

Haut-Bois

Haut-Bois

Violons

Violons

Basson

Violons

10 [5.] Chaconne. Où dancent une Troupe d'Egyptiens & d'Egyptiennes...

The musical score is divided into three systems, each containing four staves (treble and three bass staves). The key signature is one sharp (F#) and the time signature is 3/4. The score includes numerous trills (marked 't') and grace notes. The bass line features figured bass notation, including figures such as 6, 5, 7, 6, 5, 4, 3, 6, 7, #6, 6, 7, 6, 7, 6, 6, 5, 4, 3, 6, 7, #6, 6, #4, 6, 5, 4, 3, #4, and 6.

Measures 10-19: The first system. Measures 10-11 show a trill on the first staff. Measures 12-13 show a trill on the second staff. Measures 14-15 show a trill on the third staff. Measures 16-17 show a trill on the fourth staff. Measures 18-19 show a trill on the fifth staff.

Measures 20-29: The second system. Measures 20-21 show a trill on the first staff. Measures 22-23 show a trill on the second staff. Measures 24-25 show a trill on the third staff. Measures 26-27 show a trill on the fourth staff. Measures 28-29 show a trill on the fifth staff.

Measures 30-39: The third system. Measures 30-31 show a trill on the first staff. Measures 32-33 show a trill on the second staff. Measures 34-35 show a trill on the third staff. Measures 36-37 show a trill on the fourth staff. Measures 38-39 show a trill on the fifth staff.

40

Violons.

49

57

67

113

Trio

Trio

Trio

Trio

Trio

6 5 6 5 4 3 6 7 6 6 7 6 6 6 7 6 6

Trio

123

Tous

Tous

Tous

Tous

Tous

7 6 6 7 3 6 5 6 7 #6 4 3 6 7 #6 4 3

Tous

133

6 5 4 3 5 6 5 4 3 5

143

6 5 4 3 6 4 6 6 #4 6 6 5 4 3 6 4 6 6 #4 6 6 5 4 3

[6.] Petit Air pour les Mesmes

Gay.

Measures 1-11 of the musical score. The piece is in 3/8 time, key of B-flat major (two flats). The notation includes a treble and bass staff for the piano accompaniment, and a single melodic line for the flute. The flute line features trills (t) in measures 1, 4, and 7. The piano accompaniment includes figured bass notation in the bass staff: 6 6, # 6 #6, 5, #, 6 6, # 6 #6, 5, #, #, b 6 5, 5.

Measures 12-24 of the musical score. The notation continues with the flute and piano accompaniment. The flute line has trills (t) in measures 12, 15, and 21. The piano accompaniment includes figured bass notation in the bass staff: 5, b 6 5, 5, 4 5, 5, #, #, #, 6, 5, 3, #, 6, #6, #6, #6.

Measures 25-36 of the musical score. The notation continues with the flute and piano accompaniment. The flute line has trills (t) in measures 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36. The piano accompaniment includes figured bass notation in the bass staff: 6 5, 4 #, b 6 4, b 7 6, 7 6, 7 #, 3, #, b 6, b 7 6, 7 6, 7 #, 3, #.

[7.] Premier Air. Le Printemps & sa suite dansent sur les Airs qui suivent.

This musical score is for a piece titled "Premier Air. Le Printemps & sa suite dansent sur les Airs qui suivent." It is written for a four-part vocal or instrumental ensemble, consisting of Soprano, Alto, Tenor, and Bass staves. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three systems, with measures 7, 13, and 19 marked at the beginning of each system.

The notation includes various musical symbols such as notes, rests, and accidentals. Trills are indicated by a 't' above a note. Fingerings are indicated by numbers 1 through 7. The score concludes with a double bar line and repeat signs.

System 1 (Measures 1-6): The Soprano staff begins with a trill on G4. The Alto staff has a trill on F#4. The Tenor staff has a trill on E4. The Bass staff has a trill on D3. The key signature is B-flat.

System 2 (Measures 7-12): The Soprano staff has a trill on G4. The Alto staff has a trill on F#4. The Tenor staff has a trill on E4. The Bass staff has a trill on D3. The key signature is B-flat.

System 3 (Measures 13-18): The Soprano staff has a trill on G4. The Alto staff has a trill on F#4. The Tenor staff has a trill on E4. The Bass staff has a trill on D3. The key signature is B-flat.

18

t

Reprise

t

t

6 5 4 3

6 5 7 6

23

t

t

t

t

7 6 4 3

6 5 4 3

27

t

t

t

t

1. 2.

6 5 4 3

6 5 4 3

[8.] Entrée des Furies

The musical score is for the piece "Entrée des Furies" from Lully's "Phaeton Suite". It is written in G major (one sharp) and common time (C). The score is divided into five systems, each containing five staves. The first system has a Treble staff, a Bass staff, and three Treble staves. The second system has a Treble staff, a Bass staff, and three Treble staves. The third system has a Treble staff, a Bass staff, and three Treble staves. The fourth system has a Treble staff, a Bass staff, and three Treble staves. The fifth system has a Treble staff, a Bass staff, and three Treble staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 't' (trill) and '6' (sixteenth notes). There are also repeat signs and first/second endings in the second system.

12

Measures 12-14 of the musical score. The system consists of five staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps. The middle three staves are in alto clef with a key signature of two sharps. The music features a complex melodic line in the top staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower staves. Fingering numbers 7, 6, 4, 6, 6, and #6 are indicated in the bottom staff.

15

Measures 15-17 of the musical score. The system consists of five staves. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The middle three staves are in alto clef with a key signature of two sharps. The music continues with intricate melodic patterns and rhythmic accompaniment. Fingering numbers 6, 6, 5, 7, 6, and 7 are indicated in the bottom staff.

18

Measures 18-20 of the musical score. The system consists of five staves. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The middle three staves are in alto clef with a key signature of two sharps. The music concludes with a repeat sign and two endings. The first ending leads back to an earlier section, and the second ending provides a final resolution. Fingering numbers 6 and 5 are indicated in the bottom staff.

[9.] Marche. Où dansent les Peuples qui portent des presens à Isis.

This musical score is for a piece titled "[9.] Marche. Où dansent les Peuples qui portent des presens à Isis." It is written for a piano and features five staves. The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into three systems, with measures 6, 11, and 16 marked at the beginning of each system. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *t* (trill) and *5* (fingering). The piece concludes with a double bar line and repeat dots at the end of the fifth system.

[10.] Air pour les Mesmes [Rondeau]

First system of the musical score. It consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features various notes, rests, and ornaments. The bottom staff includes figured bass notation: $\frac{6}{2}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{\#5}{4}$, $\frac{6}{4}$, $\frac{\#6}{4}$, $\frac{6}{5}$, $\frac{5}{4}$, $\frac{\#}{4}$, $\frac{\#4}{4}$. The system ends with a fermata and the word *fin.* on the bottom staff.

Second system of the musical score. It consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music continues with various notes, rests, and ornaments. The bottom staff includes figured bass notation: $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$. The system ends with a fermata and the word *fin.* on the bottom staff.

Third system of the musical score. It consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music continues with various notes, rests, and ornaments. The bottom staff includes figured bass notation: $\frac{\#4}{4}$, $\frac{6}{4}$, $\frac{6}{5}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{7}{4}$, $\frac{\#}{4}$, $\frac{\#}{4}$, $\frac{6}{4}$, $\frac{\#6}{4}$, $\frac{\#}{4}$, $\frac{6}{4}$. The system ends with a fermata and the word *fin.* on the bottom staff.

27

Figured bass notation in the bass staff:

- Measure 27: 6 5 b
- Measure 28: #
- Measure 29: b 6 4 3
- Measure 30: # 5
- Measure 31: #
- Measure 32: 6 #6
- Measure 33: 6 5 b
- Measure 34: #
- Measure 35: 4 #

36

Figured bass notation in the bass staff:

- Measure 36: # 4
- Measure 37: # 6
- Measure 38: 6
- Measure 39: # 6
- Measure 40: # 5
- Measure 41: #
- Measure 42: 6
- Measure 43: 6 5
- Measure 44: # 4 #

45

Figured bass notation in the bass staff:

- Measure 45: #
- Measure 46: # 4
- Measure 47: 6
- Measure 48: # 6
- Measure 49: 6
- Measure 50: 6 5 b
- Measure 51: #
- Measure 52: 6 5
- Measure 53: # 4 3 6 4 5 b

la fonte è costituita dalla I edizione a stampa di Christophe Ballard, Paris, 1683 che si trova presso la North Texas State University Library. Il frontespizio recita: *"PHAËTON, [LW 61] / TRAGÉDIE / MISE / EN MUSIQUE, / Par Monsieur de Lully... / A PARIS, / PAR CHRISTOPHE BALLARD... / M. DC. LXXXIII."*

La Suite raccoglie alcune composizioni strumentali dell'opera Phaeton: l'Ouverture si trova in: Prologue, p. 1, l'Air pour les Suivants de Saturne in: Prologue, p. 47, la Bourée pour les Suivants de Saturne in: Prologue, p. 49, il Concert d'Instruments in: Acte I, p. 35, la Chaconne in: Acte II, p. 94, la Petit Air in: Acte II, p. 104, la Premier Air du Printemps in: Acte IV, p. 278, l'Entrée des Furies in: Acte III, p. 147, la Marche in: Acte III, p. 227 e, infine, il Rondeau in: Acte III, p. 228.

Il basso numerato, presente nella copia della I. Ed. della UNT Library, come posteriore aggiunta a mano, è stato rivisto sulla base della seconda edizione Christophe Ballard del 1709, UNT Library. Così anche per alcuni trilli aggiunti.

La partitura è stata trascritta con le chiavi originali mentre le parti separate riportano le chiavi di uso corrente per facilitare l'esecuzione pratica. Ogni limitata aggiunta o correzione dell'editore è evidenziata tra () o [] o con legature tratteggiate;

In copertina si trova la riproduzione del frontespizio dell'edizione del 1683.

La versione 1.0 è stata pubblicata per la prima volta l'8 novembre 2007. Essa è stata ripubblicata con un nuovo formato editoriale il 23 giugno 2013.

Source is the first printed edition by Christophe Ballard, Paris, 1683, online available at North Texas State University Library. Caption title: *"PHAËTON, [LW 61] / TRAGÉDIE / MISE / EN MUSIQUE, / Par Monsieur de Lully... / A PARIS, / PAR CHRISTOPHE BALLARD... / M. DC. LXXXIII."*

The Suite collects the following instrumental numbers extracted from the opera: Ouverture: in Prologue, p. 1, Air pour les Suivants de Saturne in: Prologue, p. 47, Bourée pour les Suivants de Saturne in: Prologue, p. 49, Concert d'Instruments in: Acte I, p. 35, Chaconne in: Acte II, p. 94, Petit Air in: Acte II, p. 104, Premier Air du Printemps in: Acte IV, p. 278, Entrée des Furies in: Acte III, p. 147, Marche in: Acte III, p. 227 and, finally, Rondeau in: Acte III, p. 228.

Figured bass, present in the first Ballard edition as handwritten figures have been adjusted after Ballard 1709 second edition, UNT Library.

The score was transcribed using the original clefs while separate parts have the usual modern clefs for practical performance. Any limited addition of the editor is marked with () or [] or with dashed lines.

Cover includes copy of Ballard edition first page.

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