

La Dessente de Mars (Ladessente De mars) Thésée, 1675

GB-Cu MS Add. 9565, no. 17, pp. 49–51
LWV 51/5

(a) [Trompettes, Violons & Timballes]

Musical score for Trompettes, Violons & Timballes, measures 1-5. The score is in 3/4 time and consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and a repeat sign at the beginning. The lower staff contains a bass line with dotted half notes and rests.

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[Hautbois]

Musical score for Hautbois, measures 6-11. The score is in 3/4 time and consists of two staves. The upper staff contains a melodic line with eighth notes and rests, and a repeat sign. The lower staff contains a bass line with dotted half notes and rests. A *[fin]* marking is present in the lower staff at measure 6.

[Hautbois]

Musical score for Hautbois, measures 12-17. The score is in 3/4 time and consists of two staves. The upper staff contains a melodic line with eighth notes and rests, and a repeat sign. The lower staff contains a bass line with dotted half notes and rests. A repeat sign is present in the lower staff at measure 12.

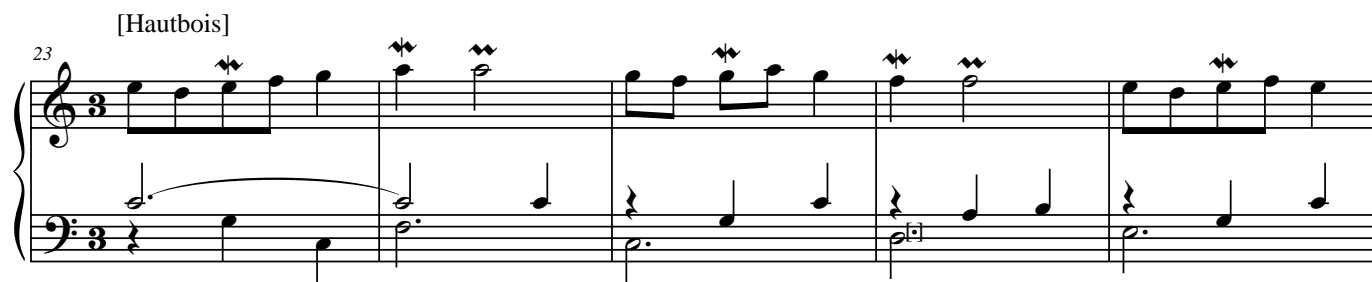
[Trompettes, Violons & Timballes]

Musical score for Trompettes, Violons & Timballes, measures 18-23. The score is in 3/4 time and consists of two staves. The upper staff contains a melodic line with eighth notes and rests, and a repeat sign. The lower staff contains a bass line with dotted half notes and rests. A repeat sign is present in the lower staff at measure 18.

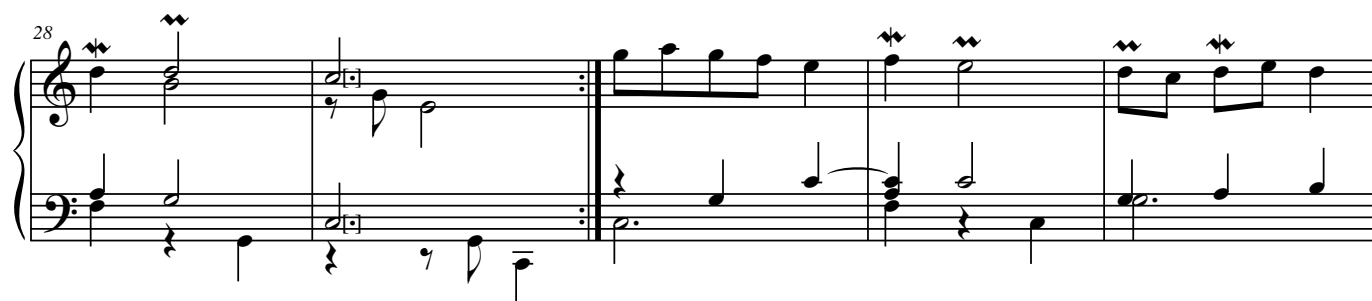
(a) Instrumentations and repetition markings within brackets supplied from *GB-Lb Hirsch II 552* (Lully's first edition)

[Hautbois]

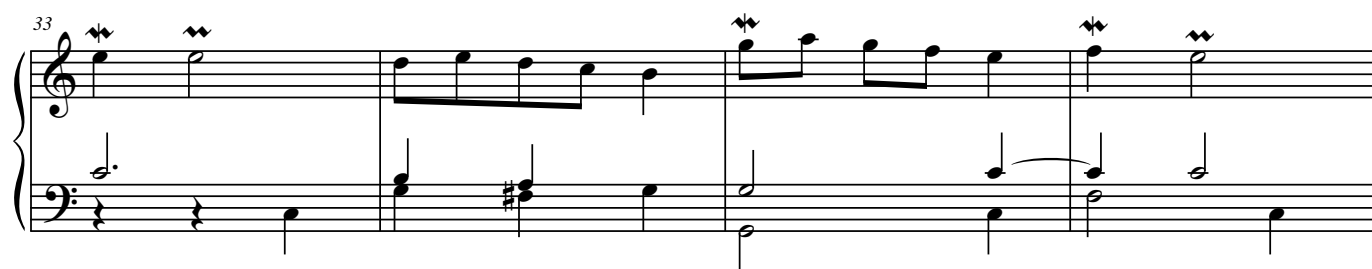
23



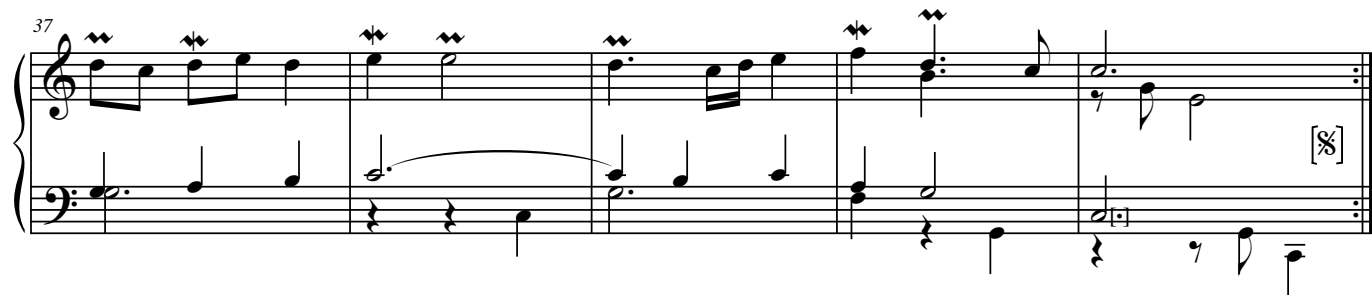
28



33



37



Source

GB-Cu: Cambridge, University Library, MS Add. 9565 (Lyons, post-1693).

Six Lully arrangements, one of which (LWV 61/40, pp. 60–63) is incomplete (and is hence omitted from this edition), entered by an unidentified hand. The hand is hasty and makes careless mistakes, such as the omission of notes and barlines. It is possible that the scribe was working from memory. In one piece (LWV 39/1), the scribe aborted the copying after five bars of music (p. 52) and, probably on realizing the erroneous rhythms, started afresh on the next page (p. 53). In another piece (LWV 73/32, pp. 38–40), four bars of music halfway through the piece were copied a second time.

The six arrangements by Jean-Baptiste Lully and two by Louis de Lully are grouped toward the end of this miscellaneous collection of 21 pieces. Identified harpsichord composers include Jacques Champion Chambonnières, Nicolas Lebègue, and Élizabeth Jacquet de La Guerre.

Literature: See the Cambridge University Library Catalogue for an inventory of this source.

Edition: WLSCM: 5 pieces (nos. 13–4, 16–8).

Editorial Remarks

Instrumentations within brackets are supplied from the first edition of Lully's orchestral version (Exemplar: *GB-Lbl* Hirsch II 552). The editorial suggestion in m. 41 to go back to the beginning for a *reprise* of six measures derives from Lully's version.

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*

In “3” time, eighth notes in conjunct motion (mm. 8–9, 23, 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. 17 (pp. 49–51), Ladessente De mars (C) [La Dessente de Mars from *Thésée* (1675) LWV 51/5 (C)]
- M. 9 lhU1 dot missing
 - M. 17 lhL3 stem missing
 - M. 18 rhL1 dot missing
 - M. 19 rhU1 dot missing
 - lhU1 dot missing
 - M. 26 lhL1 dot missing
 - M. 29 rhU1 dot missing
 - lhU1 dot missing