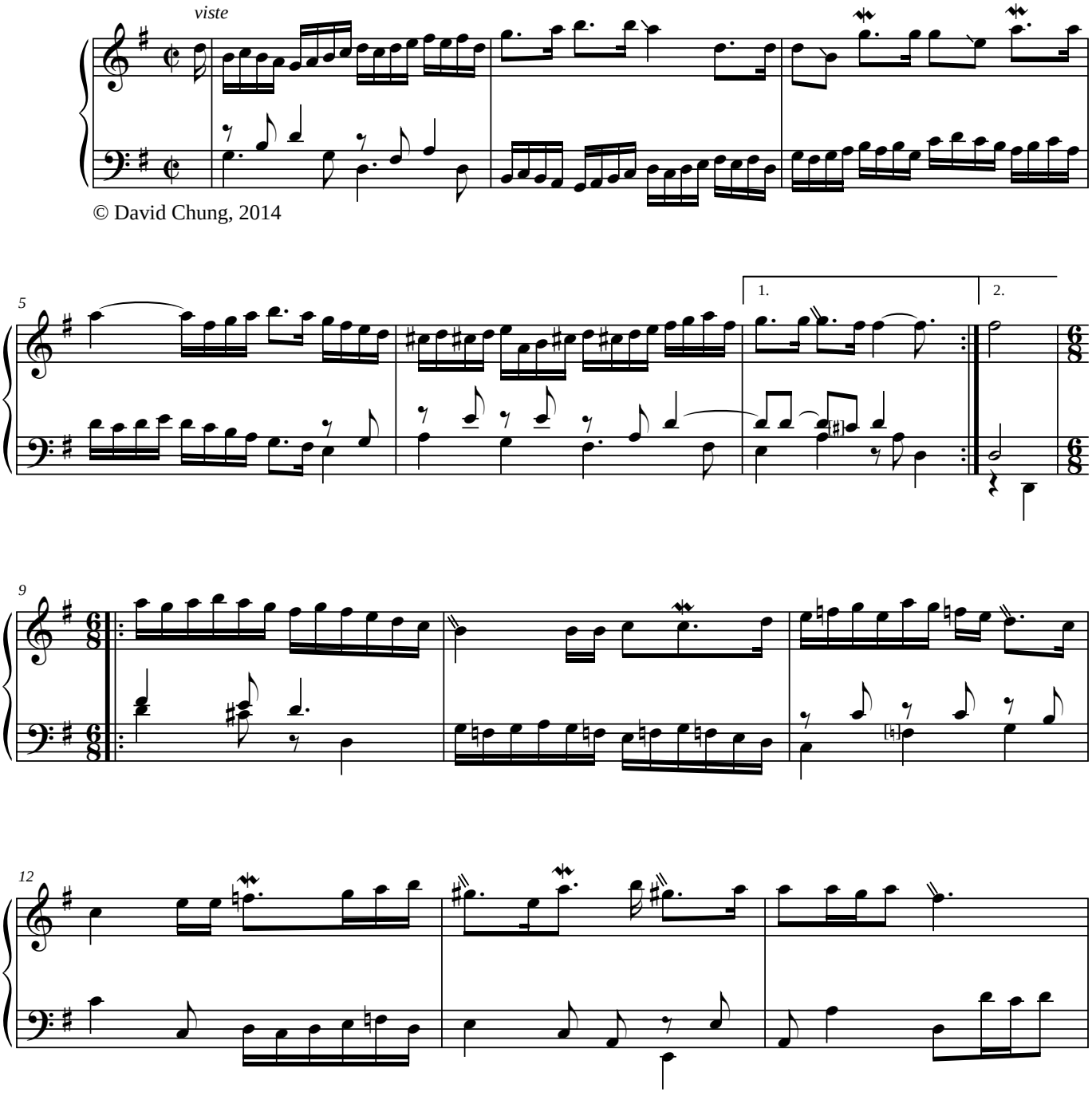
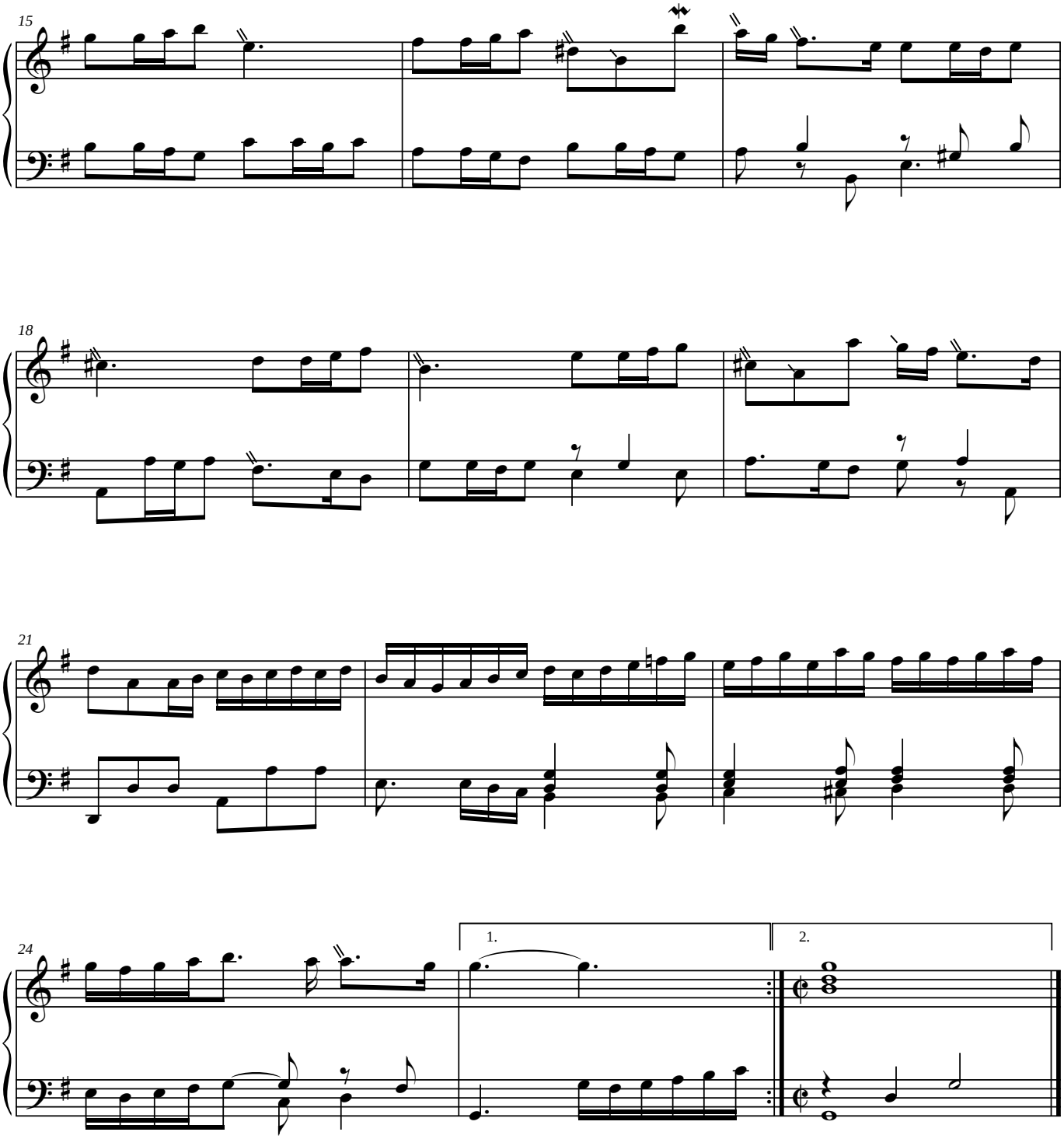
La Discorde
Proserpine, 1680

GB-Ob MS Tenbury 1508, no. 46, fols. 36v–37r
LWV 58/3



© David Chung, 2014


15
18
21
24
1.
2.

Source

GB-Ob: Oxford, Bodleian Library, MS Tenbury 1508 (London, 1701).

Seven arrangements entered by Charles Babel (ca. 1634–1712). This is the same hand as that in *Babell* (see *Babell* above for details.)

Many pieces in *Tenbury* (dated 1701) were recopied virtually verbatim into *Babell* (dated 1702), including six out of seven of the Lully arrangements and the majority of the French contents, although the ordering of pieces in the two manuscripts is unrelated. The main difference lies in the use of different symbols to represent the trill. In *Tenbury*, the French *tremblement* sign was apparently anglicized under the guise of the double-stroke. The following list shows the relationship of the Lully arrangements between *Tenbury* and *Babell*:

Tenbury	*Babell*	Title	Work of Lully	LWV	key
49	124	Air d'Armide	*Armide* (1686)	71/39	g
56	143	Ouverture	*Flore* (1669)	40/1	d
67	234	Les Lutins	*Thésée* (1675)	51/53	F
75	97	Chaconne de Galatée	*Acis* (1686)	73/32	D
79	268	Les mariez	*Flore* (1669)	40/18	B♭
80	269	Les Espagnols	*Bourgeois* (1670)	43/27	B♭

Literature: Barry A.R Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974 reprinted, New York: Garland, 1989), 476, 485–87; Gustafson 1979, 1:68–73, 2:174–86; Gustafson-Fuller 1990, 355, 371.

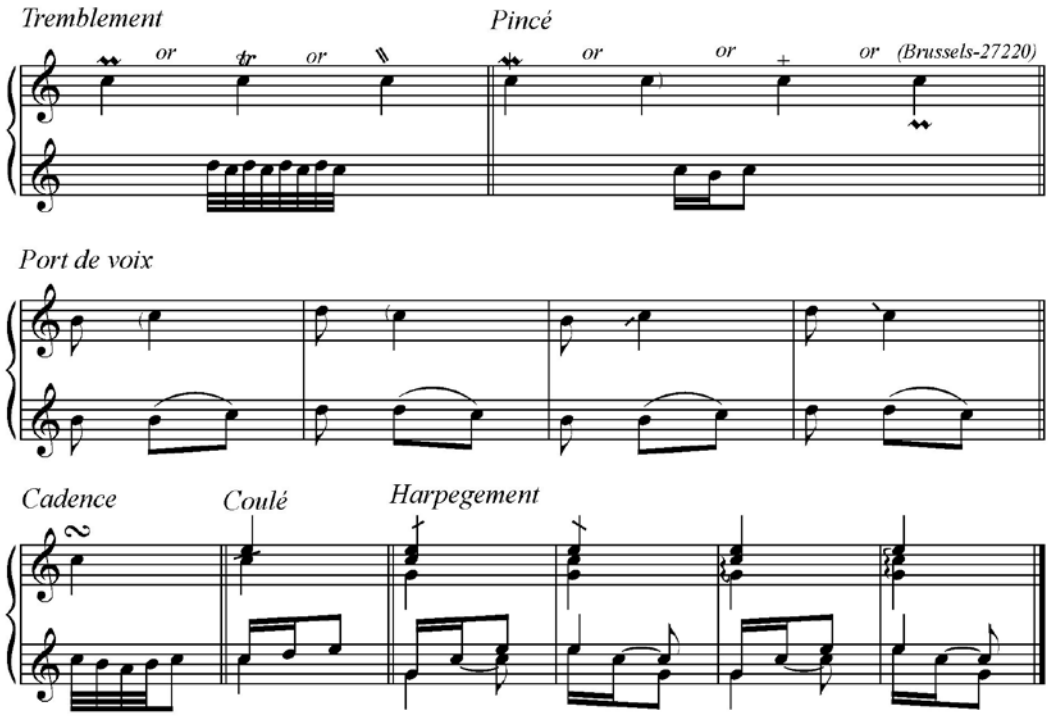
Edition: WLSCM, one piece (no. 46). The remaining six virtually duplicate versions already included in *Babell*.

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.



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. 46 (fols. 36v–37r), La Discorde (G) [La Discorde from *Proserpine* (1680) LWV 58/3 (G)]
M. 7 lhU4 sharp missing
M. 11 lhL2 natural missing

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.