

## La Guerre Ballet d'Alcidiane, 1658

B-Bc MS 27220, no. 41, pp. 59–63

LWV 9/24

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The upper staff features a melodic line with several notes marked with a fermata (a horizontal line with a vertical tick at the end). The lower staff provides a harmonic accompaniment with chords and moving lines.

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The second system of the musical score starts at measure 6. It continues with two staves. The upper staff has a melodic line with fermatas. The lower staff has a bass line with some chords. The word "2 fois" is written in the left margin of the upper staff, indicating a repeat.

The third system of the musical score starts at measure 11. It consists of two staves. The upper staff has a melodic line with fermatas. The lower staff has a bass line with some chords. The words "2 [fois]" and "3 [fois]" are written in the left margin of the upper staff, indicating repeats.

The fourth system of the musical score starts at measure 16. It consists of two staves. The upper staff has a melodic line with fermatas. The lower staff has a bass line with some chords. The words "3 [fois]" and "3 [fois]" are written in the left margin of the upper staff, indicating repeats.

19

3 [fois] 3 [fois]

This system contains measures 19, 20, and 21. The right hand features a melodic line with eighth-note runs and trills. The left hand provides a bass line with quarter and eighth notes. The instruction '3 [fois]' appears twice, indicating a triplet of notes in the right hand.

22

3 [fois] 2 [fois]

This system contains measures 22 through 27. The right hand continues with melodic patterns and trills. The left hand features block chords and moving bass lines. The instruction '3 [fois]' is present in measure 22, and '2 [fois]' is present in measure 23.

28

2 [fois]

This system contains measures 28 through 32. The right hand has a melodic line with trills. The left hand has a bass line with quarter notes and rests. The instruction '2 [fois]' is present in measure 29.

33

This system contains measures 33 through 37. The right hand features a continuous eighth-note melodic line. The left hand has a bass line with quarter notes and rests.

38

3 [fois]

3 [fois]

42

3 [fois]

47

2 [fois]

53

2 [fois]

60

2 [fois]

65

2 [fois]

3 [fois]

71

3 [fois]

## Source

*B-Bc*: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

## Editorial Remarks

Only mm. 1–12 are concordant with Lully's instrumental prototype (*F-Pn* Rés. F. 507), and the music continues with about 15 short segments of technical exercises. In all likelihood, the keyboard piece makes concrete teaching materials. The number at the end of each segment indicates the number of repetitions expected for each segment.

## 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. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.

*Tremblement*                      *Pincé*

The first system shows two measures of music. The first measure is labeled 'Tremblement' and contains notes with wavy lines above them, some with 'or' above and 'tr' below. The second measure is labeled 'Pincé' and contains notes with wavy lines below them, some with 'or' above and a '+' below. The second measure is also labeled '(Brussels-27220)'. The second system is labeled 'Port de voix' and shows a melodic line with slurs. The third system is labeled 'Cadence', 'Coulé', and 'Harpegement' and shows a sequence of chords and arpeggiated figures.

In “3” and “6” time, eighth notes in conjunct motion (mm. 8, 11, 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. 41 (pp. 59–63, Hand A), La Guerre (C) [La Guerre from *Ballet d’Alcidiane* (1658) LWV 9/24 (D)]  
 M. 19 lhL2 dot missing in the facsimile edition (Geneva: Minkoff, 2003)  
 M. 20 lhL1 dot missing in the facsimile edition (Geneva: Minkoff, 2003)  
 M. 63 lhU2 erroneous tie (to g in m. 64) removed

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.