

La Marche (La marche des Insulaires) Roland, 1685

GB-Lbl MS. Add. 39569 (Babell), no. 217, pp. 164–5
LWV 65/21

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time with a key signature of one sharp (F#). The melody in the treble clef begins with a dotted quarter note, followed by eighth notes and quarter notes, many with mordents. The bass clef accompaniment features a steady eighth-note pattern.

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The second system of musical notation continues the piece from measure 5. It features a treble clef staff with a melody and a bass clef staff with accompaniment. A circled letter '(a)' is placed above the bass staff in the second measure, indicating a specific note.

The third system of musical notation includes measures 9 through 13. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

The fourth system of musical notation starts at measure 14 and continues to the end of the piece. It features a treble clef staff with a melody and a bass clef staff with accompaniment.

(a) see critical notes

18

Musical notation for measures 18-21. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 18 starts with a treble staff containing a dotted quarter note followed by eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 19 features a treble staff with a half note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 20 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 21 concludes with a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes.

22

Musical notation for measures 22-25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 22 starts with a treble staff containing a dotted quarter note followed by eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 23 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 24 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 25 concludes with a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes.

26

Musical notation for measures 26-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 26 starts with a treble staff containing a dotted quarter note followed by eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 27 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 28 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. Measure 29 concludes with a treble staff with a dotted quarter note and eighth notes, and a bass staff with a dotted quarter note and eighth notes. The system ends with a double bar line and a repeat sign, followed by two endings: '1.' and '2.'.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suites de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "suite" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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), 459; Gustafson 1979, 1:68–73, 2:187–221; *London, British Library MS Add. 39569, 17th-Century Keyboard Music* 19, facsimile edition, introduction by Bruce Gustafson (New York: Garland, 1987); Gustafson-Fuller 1990, 355, 372–3; Bruce Gustafson, "The Legacy of Instrumental Music of Charles Babel, Prolific Transcriber of Lully's Music," in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 495–516; Bruce Gustafson, *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finsher (Kassel: Bärenreiter, 2000), s.v. "Babel, Charles (1)"; Peter Holman, "Did Handel Invent the English Keyboard Concerto?" *The Musical Times* 144, no. 1883 (Summer 2003): 13–22.

Edition: Harris 2009, one piece (no. 131); Chung 2004, six pieces (nos. 128, 130, 131, 152, 243, 263); WLSCM, twenty-seven pieces (nos. 57, 97, 120, 123–4, 129, 132–6, 138, 143, 154, 182, 199, 209, 217–8, 231, 233–5, 258, 268–9, 280).

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

1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

others.²

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

Tremblement *Pincé*

Port de voix


Cadence *Coulé* *Harpegement*

The image shows three sets of musical notation examples for ornaments. The first set, labeled 'Tremblement' and 'Pincé', shows a treble clef staff with notes and various ornament symbols (trills, mordents, etc.) and a bass clef staff with a corresponding rhythmic accompaniment. The second set, labeled 'Port de voix', shows a treble clef staff with notes and a bass clef staff with a corresponding rhythmic accompaniment. The third set, labeled 'Cadence', 'Coulé', and 'Harpegement', shows a treble clef staff with notes and various ornament symbols and a bass clef staff with a corresponding rhythmic accompaniment.

In “2” time, eighth notes in conjunct motion (mm. 5, 11–2, 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. 217 (pp. 164–5), *La marche des Insulaires* (D) [*La Marche* from *Roland* (1685) LWV 65/21 (D)]

M. 6 lh2 Source: 
 M. 10 lhM2 dot missing
 M. 17 lh1, 3 c'-natural

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.