

La Paix revient

Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 46, fol. 30r
LWV 69/33

la paix re - uient dans cet a - zille ...

This system of musical notation is in 3/4 time. The treble clef staff contains the vocal line with lyrics: "la paix re - uient dans cet a - zille ...". The bass clef staff contains the keyboard accompaniment. The music features a mix of eighth and sixteenth notes, with some notes marked with a mordent.

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This system of musical notation continues the piece from measure 5. It features the same vocal and keyboard parts as the first system, with a repeat sign at the end of the system.

This system of musical notation continues the piece from measure 9. It features the same vocal and keyboard parts as the first system, with a repeat sign at the end of the system.

This system of musical notation continues the piece from measure 13. It features the same vocal and keyboard parts as the first system, with a repeat sign at the end of the system.

Musical notation for measures 17-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 17 begins with a treble staff chord of G4, B4, and D5, marked with a fermata. The bass staff has a half note G2. Measure 18 has a treble staff chord of G4, B4, and D5 with a fermata, and a bass staff chord of G2 and B2. Measure 19 has a treble staff chord of G4, B4, and D5, and a bass staff chord of G2 and B2. Measure 20 has a treble staff chord of G4, B4, and D5, and a bass staff chord of G2 and B2.

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 21 begins with a treble staff chord of G4, B4, and D5, marked with a fermata. The bass staff has a half note G2. Measure 22 has a treble staff chord of G4, B4, and D5 with a fermata, and a bass staff chord of G2 and B2. Measure 23 has a treble staff chord of G4, B4, and D5, and a bass staff chord of G2 and B2. Measure 24 has a treble staff chord of G4, B4, and D5, and a bass staff chord of G2 and B2.

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 25 begins with a treble staff chord of G4, B4, and D5, marked with a fermata. The bass staff has a half note G2. Measure 26 has a treble staff chord of G4, B4, and D5 with a fermata, and a bass staff chord of G2 and B2. Measure 27 has a treble staff chord of G4, B4, and D5, and a bass staff chord of G2 and B2. Measure 28 has a treble staff chord of G4, B4, and D5, and a bass staff chord of G2 and B2.

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 29 begins with a treble staff chord of G4, B4, and D5, marked with a fermata. The bass staff has a half note G2. Measure 30 has a treble staff chord of G4, B4, and D5 with a fermata, and a bass staff chord of G2 and B2. Measure 31 has a treble staff chord of G4, B4, and D5, and a bass staff chord of G2 and B2. Measure 32 has a treble staff chord of G4, B4, and D5, and a bass staff chord of G2 and B2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

Eighty-seven arrangements entered by two or three unidentified French hands (Hand A, A', and B). Hands A and A' (which could be same as Hand A) are competent. Hand B is the same as Hand I of *Parville*, Hand A of *LaBarre-6*, and Hand A of *LaBarre-11*.

Menetou is not only the largest source of keyboard arrangements of Lully, but is also unique in that the pieces are by and large ordered in chronological sequence. The manuscript's connection with Françoise-Charlotte de Senneterre de Mennetoud, daughter of Henry-François, Duc de La Ferté (1657–1703) and Marie-Gabrielle-Angélique de La Motte (1654–1726), through the six “airs sérieux de mademoiselle de menetou” (fols. 48v–52r) suggests that the Lully pieces might have originated as a suitable repertory for the growing number of aristocratic female harpsichordists, of which *Menetou* is a fine example. Alongside the Lully transcriptions are original harpsichord pieces by Lebègue and D'Anglebert, vocal extracts from Lully's operas, and airs by Michel Lambert and Mademoiselle de Menetou.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:114–5, 3:137–73; Gustafson-Fuller 1990, 394–5; David Fuller, “Les arrangements pour clavier des œuvres de Lully,” 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), 472–3; Harris 2009, 2:160–1.

Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

Editorial Remarks

Text between staves (“la paix reuient dans cet azille ...”) omitted in this edition.

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 image displays six examples of musical ornaments in a two-staff keyboard arrangement. Each example is labeled with its name above the staff:

- Tremblement:** Shows a series of notes with wavy lines above them, indicating a tremble. Some notes have 'or' above them, and one has a double wavy line.
- Pincé:** Shows notes with a sharp symbol above them, indicating a pincé ornament. Some notes have 'or' above them. A reference '(Brussels-27220)' is noted at the end.
- Port de voix:** Shows notes with a curved line above them, indicating a port de voix ornament.
- Cadence:** Shows a note with a wavy line above it, indicating a cadence ornament.
- Coulé:** Shows notes with a curved line above them, indicating a coulé ornament.
- Harpegement:** Shows notes with a wavy line above them, indicating a harpegement ornament.

In “3” time, eighth notes in conjunct motion (mm. 4, 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. 46 (fol. 30r, Hand A'), [untitled] (C) [La Paix revient from *Temple de la Paix* (1685) LWV 69/33 (C)]

M. 8	lhL1	dot missing
M. 15	rh1	note missing
M. 16	lhU1	dot missing
M. 32		barline 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.