

## Le Marié et la mariée (La Mariée) *Ballet des plaisirs, 1655*

US-BEm MS 778 (Parville), no. 122, pp. 230–1  
LWV 2/4

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef accompaniment starts with a half note chord of G4 and B4, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

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The second system of musical notation continues from the first system. It begins with a measure number '5' above the treble clef. The treble clef melody features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4. The bass clef accompaniment continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4.

The third system of musical notation begins with a measure number '10' above the treble clef. The treble clef melody includes a first ending bracket labeled '1.' that spans the final two measures of the system. The bass clef accompaniment features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4.

The fourth system of musical notation begins with a measure number '15' above the treble clef. It includes a second ending bracket labeled '2.' that spans the first two measures of the system. The treble clef melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4. The bass clef accompaniment continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4.

Musical score for measures 20-24. The piece is in G major (one sharp) and 3/4 time. Measure 20 starts with a treble clef and a bass clef. The melody in the treble clef features eighth-note patterns with grace notes. The bass clef provides a harmonic accompaniment with chords and moving lines.

Musical score for measures 25-28. Measure 25 continues the melody and accompaniment. Measures 26-28 form a repeat section with two endings. The first ending (marked '1.') leads to a final cadence, while the second ending (marked '2.') provides an alternative conclusion. The bass clef accompaniment includes sustained chords and rhythmic patterns.

## Source

*US-BEm*: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. “Dans nos bois” (Hand B, no. 109) and “Dieu des enfers” (Hand E, no. 141) are copies of *D’Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

## 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.

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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 “c” time, eighth notes in conjunct motion (mm. 1–5, 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. 122 (pp. 230–1, Hand D), La Mariée (G) [Le Marié et la mariée (entrée) from *Ballet des plaisirs* (1655) LWV 2/4 (G)]  
M. 16 lhL2 sharp missing