

Les Maistres à dancier (Les Maistres a dancier) *Le Divertissement de Chambord, 1669*

B-Bc MS 27220, no. 72, pp. 106–7
LWV 41/6

The first system of musical notation consists of two staves, treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some with mordents. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is common time (C).

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The second system of musical notation continues from the first. It features a repeat sign in the middle of the system. The treble staff has a melodic line with various ornaments and rhythmic values. The bass staff has a steady accompaniment. The key signature remains one sharp.

The third system of musical notation continues the piece. The treble staff shows a melodic line with eighth notes and some grace notes. The bass staff has a consistent accompaniment. The key signature remains one sharp.

The fourth system of musical notation concludes the piece. The treble staff has a melodic line with various ornaments and rhythmic values. The bass staff has a steady accompaniment. The key signature remains one sharp.

Musical score for a keyboard arrangement, measures 20-23. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 20 begins with a treble staff containing a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all with accents. The bass staff contains a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. Measure 21 features a treble staff with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with accents on the first two notes. The bass staff contains a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. Measure 22 shows a treble staff with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with accents on the first two notes. The bass staff contains a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. Measure 23 concludes with a treble staff containing a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with accents on the first two notes. The bass staff contains a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piece ends with a double bar line and repeat dots.

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).

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

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.

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*

Port de voix

Cadence *Coulé* *Harpegement*

In “3” time, eighth notes in conjunct motion (mm. 16, 20, 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. 72 (pp. 106–7, Hand A), Les Maistres a dancer (d) [Les Maistres à dancer from *Le Divertissement de Chambord* (1669) LWV 41/6 (g)]
 M. 3 rh4 dot missing in the facsimile edition (Geneva: Minkoff, 2003)