

Les Suisses

Ballet de L'Impatience, 1661

B-Bc MS 27220, no. 48, p. 69
LWV 14/42

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a series of eighth notes in the right hand, while the left hand provides a harmonic accompaniment with chords and moving lines.

© David Chung, 2014

The second system of musical notation starts at measure 5. It continues the melodic and harmonic development from the first system, featuring more complex rhythmic patterns in the right hand and sustained chords in the left hand.

The third system of musical notation starts at measure 10. The right hand features a more active melodic line with some grace notes, while the left hand continues to support the harmony with chords and moving bass lines.

The fourth system of musical notation starts at measure 15 and concludes the piece. It features a final melodic flourish in the right hand and a concluding harmonic structure in the left hand, ending with a double bar line.

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*

The first example shows a treble clef staff with notes G4, A4, B4, and C5. Above the first note is a wavy line with two dots, labeled 'or'. Above the second note is a wavy line with a vertical line through it, labeled 'tr'. Above the third note is a wavy line with a vertical line through it, labeled 'or'. Above the fourth note is a wavy line with a vertical line through it and a small 'v' symbol, labeled 'or'. Below the staff is a bass clef staff with a sixteenth-note arpeggiated figure. The second example shows a treble clef staff with notes G4, A4, B4, and C5. Above the first note is a wavy line with two dots, labeled 'or'. Above the second note is a wavy line with a vertical line through it, labeled 'or'. Above the third note is a wavy line with a vertical line through it, labeled 'or'. Above the fourth note is a wavy line with a vertical line through it and a small '+' symbol, labeled 'or'. Below the staff is a bass clef staff with a sixteenth-note arpeggiated figure. The text '(Brussels-27220)' is written at the end of the second example.

Port de voix

The example shows a treble clef staff with notes G4, A4, B4, and C5. Below the staff is a bass clef staff with a sixteenth-note arpeggiated figure. The notes in the treble staff are connected by a slur, and the bass staff has a similar slur.

Cadence *Coulé* *Harpegement*

The example shows a treble clef staff with notes G4, A4, B4, and C5. Below the staff is a bass clef staff with a sixteenth-note arpeggiated figure. The notes in the treble staff are connected by a slur, and the bass staff has a similar slur. The first example is labeled 'Cadence' and has a wavy line above the first note. The second example is labeled 'Coulé' and has a wavy line above the first note. The third example is labeled 'Harpegement' and has a wavy line above the first note.

The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 48 (p. 69, Hand A), Les Suisses (F) [Les Suisses from *Ballet de L'Impatience* (1661) LWV 14/42 (G)]

[No comments]