

## Marche des Sacrificateurs (Le Sacrifice de Mars) *Cadmus et Hermione, 1673*

*F-Pn* Rés. Vmd. ms. 18 (LaPierre), no. 25, fols. 26v–27r  
LWV 49/42

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and some accidentals. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

© David Chung, 2014

The second system of the musical score continues the piece. It features similar rhythmic patterns and harmonic support between the two staves. The notation includes various note values and rests.

The third system of the musical score includes a section labeled "Reprise". This section is marked with a double bar line and repeat signs. The melody in the upper staff repeats, while the bass line provides a new accompaniment.

The fourth system of the musical score concludes the piece. It continues the melodic and harmonic themes established in the previous systems.

14

1.

2.

*fin*

## Source

*F-Pn*: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<i>First</i>	<i>Second</i>	<i>Third</i>	Title	LWV	key
8	36	51	Rigaudon	73/6	C
9	37	52	Second Rigaudon	73/7	C
14		66	Menuet	63/12	G
15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94).

Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

## 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.

The image displays six musical examples of ornaments, each with a label above it and a corresponding notation on a grand staff (treble and bass clefs).

- Tremblement:** Shows a note with a double wavy line above it, followed by a note with a single wavy line, and another with a double wavy line. The label "or" is placed above the first and third notes. The second example shows a note with a double wavy line and a plus sign above it, followed by a note with a double wavy line and a plus sign, and another with a double wavy line and a plus sign. The label "Pincé" is above the first note, and "or" is above the second and fourth notes. A reference "(Brussels-27220)" is at the end.
- Port de voix:** Shows a note with a curved line above it, followed by a note with a curved line, and another with a curved line. The label "Port de voix" is above the first note.
- Cadence:** Shows a note with a wavy line above it, followed by a note with a wavy line, and another with a wavy line. The label "Cadence" is above the first note.
- Coulé:** Shows a note with a wavy line above it, followed by a note with a wavy line, and another with a wavy line. The label "Coulé" is above the first note.
- Harpegement:** Shows a note with a wavy line above it, followed by a note with a wavy line, and another with a wavy line. The label "Harpegement" is above the first note.

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

## Critical Notes

No. 25 (fols 26v–27r), *Le sacrifice de Mars* (C) [Marche des Sacrificateurs from *Cadmus et Hermione* (1673) LWV 49/42 (C)]

M. 4 lhU2 rest missing

M. 15 lhU4 rest 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.