

Marche (Marche des trompettes de L'opera de thesée) *Thésée, 1675*

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 24, fols. 25v–26r
LWV 51/30

The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature is one sharp (F#). The music begins with a repeat sign (double bar line with dots) and a fermata over the first measure. The melody in the treble staff is primarily eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

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The second system of musical notation continues from the first system, starting at measure 6. It features similar melodic and harmonic patterns. The system concludes with a double bar line and a fermata over the final measure.

The third system of musical notation starts at measure 11. The melody in the treble staff shows some chromatic movement, including a sharp sign (F#) above a note. The bass staff continues with a steady accompaniment.

The fourth system of musical notation starts at measure 16. It concludes the piece with a final cadence in the treble staff, marked by a double bar line and a fermata. The bass staff ends with a few final notes.

20

25

29

(a)

33

[fin]

(a) mm. 33–7 supplied from mm. 6–10

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 1689.¹ 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.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

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. 24 (fols. 25v–26r), Marche des trompettes de L’opera de thesée [Marche from *Thésée* (1675) LWV 51/30 (C)]

M. 33–7 supplied from mm. 6–10

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.