

Marche des Sacrificateurs *Cadmus et Hermione, 1673*

D-Rtt Inc. IIIc/4 (Regensburg), no. 18, fols. 12v-13v

LWV 49/42

The first system of the piece, measures 1-3. The music is in 2/4 time and D major. The right hand features a rhythmic pattern of eighth and sixteenth notes with grace notes. The left hand provides a steady accompaniment of quarter notes.

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The second system, measures 4-7. The right hand continues with the eighth-note pattern, while the left hand introduces some chromaticism with sharps and naturals.

The third system, measures 8-11. This system includes a repeat sign with first and second endings. The right hand has fingerings of 2 and 2, and the left hand has fingerings of 2 and 2.

The fourth system, measures 12-14. The right hand features a five-fingered scale-like passage, and the left hand has a simple accompaniment.

The fifth system, measures 15-18. It concludes with a repeat sign and two endings. The first ending leads back to the beginning, and the second ending ends with a *fin* marking.

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of D'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Editorial Remarks

All vertical dashed lines are reproduced from the Source. The upper stave of measure 6 provides explicit evidence of flexible dotting, in which a dotted quarter note is followed by three (slightly under-dotted) sixteenth notes.

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.

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*

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. 18 (fols. 12v–13v, Hand C), [untitled] (C) [Marche des Sacrificateurs from *Cadmus et Hermione* (1673) LWV 49/42]

M. 3 lhU1 rest missing