

Preparons nous (premier air du temple delapaix) *Le Temple de la Paix, 1685*

US-BEm MS 777 (Menetou), no. 40, fol. 26v
LWV 69/2

pre - pa - rons - ous pour la feste nou - uel - le ...

© David Chung, 2014

The first system of the musical score is in 2/4 time. The treble clef part contains the vocal line with lyrics: "pre - pa - rons - ous pour la feste nou - uel - le ...". The bass clef part provides a keyboard accompaniment. The system concludes with a repeat sign.

The second system of the musical score continues the vocal and keyboard parts. It begins with a measure rest in the vocal line, indicated by a '6' above the staff. The system concludes with a repeat sign.

The third system of the musical score continues the vocal and keyboard parts. It begins with a measure rest in the vocal line, indicated by an '11' above the staff. The system concludes with a repeat sign.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

Eighty-seven arrangements entered by two or three unidentified French hands (Hand A, A', and B). Hands A and A' (which could be same as Hand A) are competent. Hand B is the same as Hand I of *Parville*, Hand A of *LaBarre-6*, and Hand A of *LaBarre-11*.

Menetou is not only the largest source of keyboard arrangements of Lully, but is also unique in that the pieces are by and large ordered in chronological sequence. The manuscript's connection with Françoise-Charlotte de Senneterre de Mennetoud, daughter of Henry-François, Duc de La Ferté (1657–1703) and Marie-Gabrielle-Angélique de La Motte (1654–1726), through the six “airs sérieux de mademoiselle de menetou” (fols. 48v–52r) suggests that the Lully pieces might have originated as a suitable repertory for the growing number of aristocratic female harpsichordists, of which *Menetou* is a fine example. Alongside the Lully transcriptions are original harpsichord pieces by Lebègue and D'Anglebert, vocal extracts from Lully's operas, and airs by Michel Lambert and Mademoiselle de Menetou.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:114–5, 3:137–73; Gustafson-Fuller 1990, 394–5; David Fuller, “Les arrangements pour clavier des œuvres de Lully,” in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 472–3; Harris 2009, 2:160–1.

Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

Editorial Remarks

Text between staves (“preparons hous pour la feste nouvelle ...”) omitted in this edition.

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.

The image displays six musical examples of ornaments, each on a grand staff (treble and bass clefs).
 1. **Tremblement**: Shows a note with a double wavy line above it, labeled 'or'.
 2. **Pincé**: Shows a note with a vertical line above it, labeled 'or'.
 3. **Port de voix**: Shows a note with a curved line above it, labeled 'or'.
 4. **Cadence**: Shows a note with a wavy line above it, labeled 'or'.
 5. **Coulé**: Shows a note with a vertical line above it, labeled 'or'.
 6. **Harpegement**: Shows a note with a vertical line above it, labeled 'or'.
 The examples are arranged in three rows. The first row contains Tremblement and Pincé. The second row contains Port de voix. The third row contains Cadence, Coulé, and Harpegement.

Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 40 (fol. 26v, Hand A'), premier air du temple de la paix (a) [“Preparons nous” from *Temple de la Paix* (1685) LWV 69/2 (a)]

M. 2 lhL3 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.