

Suivons l'aimable paix

Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 51, fol. 32v
LWV 69/25

Musical notation for the first system, measures 1-4. The piece is in 4/8 time. The treble clef part contains the melody with lyrics: "Sui - uons lai - ma - ble paix ...". The bass clef part provides a harmonic accompaniment.

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Musical notation for the second system, measures 5-8. Measure 5 is marked with a '5'. The system concludes with a double bar line and repeat dots.

Musical notation for the third system, measures 9-13. Measure 10 is marked with a '10'. The system concludes with a double bar line and repeat dots.

Musical notation for the fourth system, measures 14-18. Measure 14 is marked with a '14'. The system concludes with a double bar line and repeat dots.

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 (“Suiuons laimable paix ...”) 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

1. See Chung, “Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music,” 586–92.

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 image shows three rows of musical notation. The first row is labeled 'Tremblement' and 'Pincé'. It contains two measures of music. The first measure has a treble clef and a bass clef. The treble clef has a note with a double wavy line above it, followed by a note with a 'tr' symbol, a note with a 'v' symbol, and a note with a double wavy line. The bass clef has a sixteenth-note tremolo. The second measure has a treble clef and a bass clef. The treble clef has a note with a double wavy line, a note with a '+' symbol, a note with a '+' symbol, and a note with a double wavy line. The bass clef has a sixteenth-note tremolo. The second row is labeled 'Port de voix' and contains two measures of music. The treble clef has a note with a slur above it, and the bass clef has a note with a slur below it. The third row is labeled 'Cadence', 'Coulé', and 'Harpegement'. It contains six measures of music. The first measure has a treble clef and a bass clef. The treble clef has a note with a wavy line above it. The bass clef has a sixteenth-note tremolo. The second measure has a treble clef and a bass clef. The treble clef has a note with a '+' symbol above it. The bass clef has a sixteenth-note tremolo. The third measure has a treble clef and a bass clef. The treble clef has a note with a '+' symbol above it. The bass clef has a sixteenth-note tremolo. The fourth measure has a treble clef and a bass clef. The treble clef has a note with a '+' symbol above it. The bass clef has a sixteenth-note tremolo. The fifth measure has a treble clef and a bass clef. The treble clef has a note with a '+' symbol above it. The bass clef has a sixteenth-note tremolo. The sixth measure has a treble clef and a bass clef. The treble clef has a note with a '+' symbol above it. The bass clef has a sixteenth-note tremolo.

In “4/8” time, sixteenth notes in conjunct motion (mm. 14–5, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 51 (fol. 32v, Hand A’), [untitled] (C) [Suivons l’aimable paix from *Temple de la Paix* (1685) LWV 69/25 (C)]
[No comments]

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.