

Trompettes (la descente de Mars) Thésée, 1671

US-BEm MS 778 (Parville), no. 131, p. 242
LWV 51/5

(a)
[Trompettes, Violons et Timballes]

Musical score for Trompettes, Violons et Timballes, measures 1-4. The score is in 3/4 time and features a treble clef with a repeat sign at the beginning and a bass clef with a complex rhythmic accompaniment of chords and eighth notes.

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[Hautbois]

Musical score for Hautbois, measures 5-10. The score is in 3/4 time and features a treble clef with a melodic line and a bass clef with a complex rhythmic accompaniment. A 'fin' marking is present in the bass line at measure 7.

[Hautbois]

Musical score for Hautbois, measures 11-17. The score is in 3/4 time and features a treble clef with a melodic line and a bass clef with a complex rhythmic accompaniment. A repeat sign is present in the bass line at measure 14.

[Trompettes, Violons et Timballes]

[Hautbois]

Musical score for Trompettes, Violons et Timballes and Hautbois, measures 18-22. The score is in 3/4 time and features a treble clef with a melodic line and a bass clef with a complex rhythmic accompaniment. A repeat sign is present in the bass line at measure 20.

Musical score for keyboard arrangement, measures 24-30. The score is written for two staves (treble and bass clefs). Measure 24 starts with a treble clef and a bass clef. The music consists of chords and single notes. A repeat sign is present at the end of measure 30.

(a) Instrumentation supplied from Lully's first edition (Paris, 1688; Facs. ed. Broude International Editions, 2001)

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. “Dans nos bois” (Hand B, no. 109) and “Dieu des enfers” (Hand E, no. 141) are copies of *D’Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Editorial Remarks

Instrumentation of Lully’s prototype, indicated within brackets, are supplied from the first edition (Paris, 1688; Facs. ed. Broude International Editions, 2001)

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*

In “3” time, eighth notes in conjunct motion (mm. 7, 23, 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. 131 (p. 242, Hand D), la descente de Mars (C) [Trompettes from *Thésée* (1675) LWV 51/5 (C)]

M. 7	lhU1–2	rests missing
M. 8	lhU1–2	rests missing
M. 9	lhU1–2	rests missing
M. 11	lhU1–2	rests missing
M. 13	lhU3	rest missing
M. 15	lhU2	rest missing