

## Courante de Lulli (Courante de Mr Lully)

US-BEm MS 778 (Parville), no. 41, p. 72  
LWV 75/24

The first system of the musical score consists of two staves, treble and bass clef, in 3/4 time. It begins with a repeat sign. The right hand starts with a quarter note G4, followed by a half note chord of F#4 and G4. The left hand plays a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. The piece concludes with a final cadence in the right hand.

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The second system continues the piece from measure 5. The right hand features a series of eighth notes with grace notes, while the left hand provides a steady accompaniment of quarter notes. The key signature remains one flat (Bb).

The third system begins at measure 8. It includes a first ending bracket labeled '1.' that leads to a final cadence. The right hand has a melodic line with grace notes, and the left hand continues with its accompaniment.

The fourth system starts at measure 11 and includes a second ending bracket labeled '2.' that leads to a section marked 'Reprise'. The right hand has a melodic line with grace notes, and the left hand continues with its accompaniment. The piece ends with a final cadence.

The image displays a two-staff musical score for a keyboard instrument, consisting of two systems of music. The first system begins at measure 14 and ends at measure 16. The second system begins at measure 17 and ends at measure 18. The music is written in a minor key, indicated by a single flat in the key signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The bass line features a prominent melodic line with a long, sustained note in the final measure of the second system. The overall style is characteristic of 17th-century French keyboard music.

## 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).

## 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.<sup>1</sup> 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.<sup>2</sup>

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

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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. 4, 7–8, 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. 41 (p. 72, Hand A), Courante de Mr Lully (g) [Courante de Lully, after d’Anglebert/Lully (1689)  
LWV 75/24 (g)]

- M. 3 lhU3 rest missing
- M. 4 lhU1 dot missing
- M. 8 lhU6 rest missing
- M. 13 rh2 flat missing
- M. 15 rhL1 sharp missing
- rhU2 flat missing
- M. 17 rhL5 sharp missing