

Dans ces lieux Phaéton, 1683

US-BEm MS 777 (Menetou), no. 8, fol. 6r
LWV 61/7

Musical score for the first system, measures 1-4. The piece is in 3/4 time and G major. The lyrics are: "Dans ces Lieux tout rit ... / Qu'il est doux d'aymer ...". The score features a treble and bass clef with a 3/4 time signature. The melody is primarily in the treble clef, with a supporting bass line. There are fermatas over the first and second measures of the treble staff.

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Musical score for the second system, measures 5-8. The score continues from the first system. It includes a measure rest at the beginning of the system. There are fermatas over the first and second measures of the treble staff.

Musical score for the third system, measures 9-12. The score continues from the second system. It includes a measure rest at the beginning of the system. There are fermatas over the first and second measures of the treble staff.

Musical score for the fourth system, measures 13-16. The score continues from the third system. It includes a measure rest at the beginning of the system. There are fermatas over the first and second measures of the treble staff.

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 (“Dans ces Lieux tout rit ...”) 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.

The image displays six musical examples of ornaments, each with a label above it and a corresponding notation in a grand staff (treble and bass clefs).

- Tremblement**: Shows a note with a double wavy line above it, followed by a note with a single wavy line, and another with a double wavy line. The label "or" is placed above the first and third notes. The second staff shows a rapid sixteenth-note tremolo.
- Pincé**: Shows a note with a double wavy line above it, followed by a note with a single wavy line, and another with a double wavy line. The label "or" is placed above the first and third notes. The second staff shows a rapid sixteenth-note tremolo.
- Port de voix**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it. The second staff shows a wavy line under the notes, indicating a vocal-like glide.
- Cadence**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it. The second staff shows a wavy line under the notes, indicating a vocal-like glide.
- Coulé**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it. The second staff shows a wavy line under the notes, indicating a vocal-like glide.
- Harpegement**: Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it. The second staff shows a wavy line under the notes, indicating a vocal-like glide.

In “3” time, eighth notes in conjunct motion (mm. 10, 12–3, 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. 8 (fol. 6r, Hand A'), [untitled] (a) [Dans ces lieux from *Phaéton* (1683) LWV 61/7 (a)]
 M. 8 lh barline missing

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.