

Dans nos bois (Dans nos bois de Mr de Lully) *Trios de la Chambre du Roi*

US-BEm MS 775 (LaBarre-11), p. 205
LWV 35/4

The first system of the musical score consists of two staves, treble and bass clef, in 3/4 time. The key signature has one sharp (F#). The music features a mix of chords and moving lines in both hands, with some notes marked with a fermata.

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The second system begins at measure 7. It includes a repeat sign followed by a section labeled *R[eprise]*. The notation continues with two staves, maintaining the 3/4 time and one-sharp key signature.

The third system begins at measure 13. It continues the two-staff notation with various rhythmic patterns and chordal textures.

The fourth system begins at measure 19. It concludes the piece with a final cadence, indicated by a double bar line and repeat dots.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 775 (Paris, post 1724).

Three arrangements entered by the Berkeley La Barre (see *LaBarre-6* above).

Two of the three arrangements in *LaBarre-11* are drawn directly from *D'Anglebert-1689*.

Literature: Gustafson 1979, 1:119, 3:203–9.

Editorial Remarks

This piece is a copy of *D'Anglebert-1689*.

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. 2–3, 6–7, 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

p. 205, Dans nos bois de Mr de Lully (C) [Dans nos bois (menuet) from *Trios de la Chambre du Roi* (n.d.) LWV 35/4 (C)]
 [No comments]