

Entrée (Entree) *Hercule amoureux*, 1662

US-BEm MS 778 (Parville), no. 135, pp. 248–9
LWV 17/1

The first system of the musical score, measures 1-5. The music is in a minor key (one flat) and common time. The right hand features a melodic line with grace notes and a final cadence. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

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The second system of the musical score, measures 6-10. The right hand continues the melodic development with grace notes. The left hand maintains the rhythmic accompaniment.

The third system of the musical score, measures 11-15. It begins with a repeat sign. The right hand has a melodic line with grace notes. The left hand continues the accompaniment.

The fourth system of the musical score, measures 16-20. The right hand features a melodic line with grace notes. The left hand continues the accompaniment.

Musical score for keyboard, measures 20-23. The score is written in a single system with two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). Measure 20 starts with a treble staff containing a half note G4, a half note A4, and a half note B4, all beamed together. The bass staff contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Measure 21 has a treble staff with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The bass staff contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Measure 22 has a treble staff with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The bass staff contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Measure 23 is a first ending, consisting of a treble staff with a half note G4 and a half note A4, and a bass staff with a half note G2 and a half note A2. A second ending follows, consisting of a treble staff with a half note G4 and a half note A4, and a bass staff with a half note G2 and a half note A2. The first ending is marked with a double bar line and a first ending repeat sign, and the second ending is marked with a double bar line and a second ending repeat sign.

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 1689.¹ 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*

or or or or (Brussels-27220)

The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the “Introduction”.

Critical Notes

No. 135 (pp. 248–9, Hand D), Entree (g) [Entrée from *Hercule amoureux* (1662) LWV 17/1 (g)]
[No comments]