

Entrée d'Apollon (entree d'apollon) *Le Triomphe de l'Amour, 1681*

US-BEm MS 777 (Menetou), no. 100, fols. 21Av-21Ar
LWV 59/58

The first system of the musical score consists of two staves, treble and bass clef. The music is in a 3/4 time signature and a key signature of one flat (B-flat major). The right hand features a melodic line with various ornaments (trills and mordents) and rests. The left hand provides a harmonic accompaniment with chords and moving bass lines.

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The second system of the musical score continues from the first. It includes a first ending bracket at the end of the system, marked with a '1.' and a repeat sign. The notation includes various ornaments and rests in both hands.

The third system of the musical score continues from the second. It includes a second ending bracket, marked with a '2.' and a repeat sign. The notation includes various ornaments and rests in both hands.

The fourth system of the musical score continues from the third. It includes various ornaments and rests in both hands, concluding the piece.

Musical score for measures 19-23. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 19 starts with a treble staff containing a dotted quarter note, an eighth note, and a quarter note, followed by a series of eighth and sixteenth notes. The bass staff has a whole note chord. Measures 20-23 continue with similar rhythmic patterns in the treble and chords in the bass.

Musical score for measures 24-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 24 features a treble staff with a dotted quarter note, an eighth note, and a quarter note, followed by a series of eighth and sixteenth notes. The bass staff has a whole note chord. Measures 25-28 continue with similar rhythmic patterns in the treble and chords in the bass.

Musical score for measures 29-33. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 29 starts with a treble staff containing a dotted quarter note, an eighth note, and a quarter note, followed by a series of eighth and sixteenth notes. The bass staff has a whole note chord. Measures 30-33 continue with similar rhythmic patterns in the treble and chords in the bass. A first ending bracket labeled '1.' spans measures 29-30, and a second ending bracket labeled '2.' spans measures 31-32. A sub-section labeled '(a)' is indicated above measure 31.

Musical score for measures 34-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 34 features a treble staff with a dotted quarter note, an eighth note, and a quarter note, followed by a series of eighth and sixteenth notes. The bass staff has a whole note chord. Measures 35-38 continue with similar rhythmic patterns in the treble and chords in the bass.

(a) *petite reprise* in mm. 31–7 copied from mm. 23–9

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).

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

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.

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

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

In “*c*” time, eighth notes in conjunct motion (mm. 2, 6–9, 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. 100 (fols. 21Av–21Ar, Hand A’), *entree dappollon* (g) [Entrée d’Apollon from *Le Triomphe de l’Amour* (1681) LWV 59/58 (g)]

| | | |
|---------|-------|--|
| M. 6 | rh2 | natural missing |
| M. 25 | rhU2 | tie missing |
| M. 26 | rh1 | note missing |
| M. 30 | rh1 | note missing |
| | Lh1–2 | notes missing |
| M. 31–7 | | <i>petite reprise</i> copied from mm. 23–9 |