

Entrée d'Apollon (Entree dapollon) *Le Triomphe de l'Amour, 1681*

US-BEm MS 778 (Parville), no. 43, pp. 76–7
LWV 59/58

The first system of the musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a series of chords in the bass and a melodic line in the treble. There are several accidentals, including naturals and sharps, and some notes have a fermata-like symbol above them.

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The second system of the musical score continues from the first. It features a first ending bracket at the end of the system, labeled '1.'. The notation includes various rhythmic values and accidentals, with some notes marked with a fermata-like symbol.

The third system of the musical score continues from the second. It features a second ending bracket at the beginning of the system, labeled '2.'. The notation includes various rhythmic values and accidentals, with some notes marked with a fermata-like symbol.

The fourth system of the musical score continues from the third. It features a first ending bracket at the end of the system, labeled '1.'. The notation includes various rhythmic values and accidentals, with some notes marked with a fermata-like symbol.

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 is marked with a '19'. The music features a melodic line in the treble with various ornaments and a supporting bass line with chords and single notes.

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 is marked with a '24'. The music continues with a melodic line in the treble and a supporting bass line.

Musical score for measures 29-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 29 is marked with a '29'. A first ending bracket labeled '1.' spans measures 29-30, and a second ending bracket labeled '2.' spans measures 31-32. A label '(a)' is placed above the first ending. The music features a melodic line in the treble and a supporting bass line.

Musical score for measures 33-36. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 33 is marked with a '33'. The music continues with a melodic line in the treble and a supporting bass line.

(a) The *petite reprise* in mm. 30–6 is copied from mm. 22–8.

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*

In “2” time, eighth notes in conjunct motion (mm. 7–9, 12, 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. 43 (pp. 76–7, Hand A), *Entree d'apollon* (g) [Entrée d'Apollon from *Le Triomphe de l'Amour* (1681) LWV 59/58 (g)]

M. 30–6 The *petite reprise* is supplied from mm. 22–8.