

Gavotte (Gauotte) Phaéton, 1683

US-BEm MS 777 (Menetou), no. 3, fol. 3v
LWV 61/28

Le plai - sir est ne - ces - saire ...

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5
Reprise

9

13
Double for harpsichord solo

17

Reprise

21

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, 394–95; 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 (“Le plaisir est nécessaire...”) 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 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 Lullian ornaments, each with a label above it and a corresponding musical notation in a grand staff (treble and bass clefs).

- Tremblement:** Shows a single note with a wavy line above it, followed by a note with a wavy line and a vertical line through it, and another note with a wavy line and a vertical line through it. The label "or" is placed above the first two notes. The second example shows a note with a wavy line and a vertical line through it, followed by a note with a wavy line and a vertical line through it, and another note with a wavy line and a vertical line through it. The label "or" is placed above the first two notes. The third example shows a note with a wavy line and a vertical line through it, followed by a note with a wavy line and a vertical line through it, and another note with a wavy line and a vertical line through it. The label "or" is placed above the first two notes. The fourth example shows a note with a wavy line and a vertical line through it, followed by a note with a wavy line and a vertical line through it, and another note with a wavy line and a vertical line through it. The label "or" is placed above the first two notes. The fifth example shows a note with a wavy line and a vertical line through it, followed by a note with a wavy line and a vertical line through it, and another note with a wavy line and a vertical line through it. The label "or" is placed above the first two notes. The sixth example shows a note with a wavy line and a vertical line through it, followed by a note with a wavy line and a vertical line through it, and another note with a wavy line and a vertical line through it. The label "or" is placed above the first two notes. The text "(Brussels-27220)" is written at the end of the examples.
- Pincé:** Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another note with a wavy line above it. The label "or" is placed above the first two notes.
- Port de voix:** Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another note with a wavy line above it. The label "or" is placed above the first two notes.
- Cadence:** Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another note with a wavy line above it. The label "or" is placed above the first two notes.
- Coulé:** Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another note with a wavy line above it. The label "or" is placed above the first two notes.
- Harpegement:** Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another note with a wavy line above it. The label "or" is placed above the first two notes.

In “2” time, eighth notes in conjunct motion (mm. 3–5, 10–1, 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. 3 (fol. 3v, Hand A), Gauotte (C) [Gavotte from *Phaéton* (1683) LWV 61/28 (C)]
[No comments]

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.