

## Gigue Roland, 1685

US-BEm MS 777 (Menetou), no. 30, fols. 21v–22r  
LWV 65/11

§

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1.

2.

14 *premiere reprise*

Musical notation for measures 14-16. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 14 starts with a treble clef key signature of one sharp (F#) and a common time signature. The melody in the treble staff features a dotted half note followed by a quarter note, then a half note with a mordent, and a quarter note. The bass staff has a dotted half note followed by a quarter note, then a half note with a mordent, and a quarter note. Measure 15 continues the melody with a half note with a mordent, a quarter note, and a half note with a mordent. Measure 16 concludes with a half note with a mordent, a quarter note, and a half note with a mordent. A section sign (§) is placed above the treble staff in measure 15.

17 *2[eme] reprise*

Musical notation for measures 17-19. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 17 starts with a treble clef key signature of one sharp (F#) and a common time signature. The melody in the treble staff features a dotted half note followed by a quarter note, then a half note with a mordent, and a quarter note. The bass staff has a dotted half note followed by a quarter note, then a half note with a mordent, and a quarter note. Measure 18 continues the melody with a half note with a mordent, a quarter note, and a half note with a mordent. Measure 19 concludes with a half note with a mordent, a quarter note, and a half note with a mordent.

20

Musical notation for measures 20-22. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 20 starts with a treble clef key signature of one flat (Bb) and a common time signature. The melody in the treble staff features a dotted half note followed by a quarter note, then a half note with a mordent, and a quarter note. The bass staff has a dotted half note followed by a quarter note, then a half note with a mordent, and a quarter note. Measure 21 continues the melody with a half note with a mordent, a quarter note, and a half note with a mordent. Measure 22 concludes with a half note with a mordent, a quarter note, and a half note with a mordent.

23

1. *premiere reprise* | 2. *2[eme] reprise* | 3.

Musical notation for measures 23-25, showing three reprises. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 23 starts with a treble clef key signature of one sharp (F#) and a common time signature. The melody in the treble staff features a dotted half note followed by a quarter note, then a half note with a mordent, and a quarter note. The bass staff has a dotted half note followed by a quarter note, then a half note with a mordent, and a quarter note. Measure 24 continues the melody with a half note with a mordent, a quarter note, and a half note with a mordent. Measure 25 concludes with a half note with a mordent, a quarter note, and a half note with a mordent. A section sign (§) is placed above the treble staff in measure 23. The first reprise is labeled '1. premiere reprise', the second '2. 2[eme] reprise', and the third '3.'. The notation includes first and second endings with repeat signs and a section sign (§).

(a) dotted half note

(b) half note

## 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.<sup>1</sup> 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.<sup>2</sup>

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*

Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

## Critical Notes

No. 30 (fols. 21v–22r, Hand A’), Gigue (d) [Gigue from *Roland* (1685) LWV 65/11 (d)]

M. 11	rhL2	sharp missing
M. 17	rhU1–2	dots missing
M. 22	lhL1	dot missing
M. 23	lhU1	tie missing
	lhU4	dot missing
M. 25	lhU1	tie missing
	lhU2	dotted half note
	lhL4	note missing
	lhL5	half note