Rigaudon

Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 8, fol. 9v
LWV 73/6

(a) dots after a” (mm. 2 and 3) removed

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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.

In “œ” time, eighth notes in conjunct motion (mm. 4, 7–8, 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. 8 (fol. 9v), Rigaudon (C) [Rigaudon, from *Acis et Galatée* (1686) LWV 73/6 (C)]

<table>
<thead>
<tr>
<th>Movement</th>
<th>Line</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 5</td>
<td>rh5</td>
<td>dot after $a''$ removed</td>
</tr>
<tr>
<td>M. 6</td>
<td>rh5</td>
<td>dot after $a''$ removed</td>
</tr>
<tr>
<td></td>
<td>lhU2, 4</td>
<td>rests missing</td>
</tr>
<tr>
<td></td>
<td>lhL3, 5</td>
<td>rests missing</td>
</tr>
<tr>
<td>M. 7</td>
<td>lhL1</td>
<td>rest missing</td>
</tr>
<tr>
<td></td>
<td>lhL4</td>
<td>note missing</td>
</tr>
<tr>
<td>M. 9</td>
<td>lhU4, 6</td>
<td>rests missing</td>
</tr>
<tr>
<td></td>
<td>lhL4, 6</td>
<td>rests missing</td>
</tr>
<tr>
<td>M. 10</td>
<td>lhL1</td>
<td>rests missing</td>
</tr>
<tr>
<td></td>
<td>lhL4</td>
<td>note missing</td>
</tr>
</tbody>
</table>
Second Rigaudon

Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 9, fol. 10r

LWV 73/7

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Tremblement Example" /></td>
<td><img src="image2.png" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3.png" alt="Port de voix Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4.png" alt="Cadence Example" /></td>
<td><img src="image5.png" alt="Coulé Example" /></td>
<td><img src="image6.png" alt="Harpegement Example" /></td>
</tr>
</tbody>
</table>

In “e” time, eighth notes in conjunct motion (mm. 1–3, 5–7, 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. 9 (fol. 10r), Second Rigaudon (C) [Rigaudon from *Acis et Galatée* (1686) LWV 73/7 (C)]
[No comments]

---

Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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. 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.

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

---

### Critical Notes

No. 14 (fol. 14r), Menuet D amdis En G re Sol # (G) [Suivons l’amour (menuet) from *Amadis* (1684) LWV 63/12 (G)]

- M. 1 time signatures missing
- M. 5 lhU1 dots missing

---

Chaconne (Chaconne de phaëton)

Phaëton, 1683

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 15, fols. 14v–18v
LWV 61/40

© David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.134
(a) a third lower: d
(b) a second higher: b''
Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.134
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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. 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.

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

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement Example" /></td>
<td><img src="image2" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 4, 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. 15 (fols. 14v–18v), Chaconne de phaëton (G) [Chaconne from Phaëton (1683) LWV 61/40 (G)]

- M. 46 lhL1 a third lower: d
- M. 54 rhL2 a second higher: b”
- M. 153 “mon pauvre pere” after last measure

---


WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.134
Menuet en Trio (menuet En trio)

Roland, 1685

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 20, fol. 22v
LWV 65/63

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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.\textsuperscript{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.\textsuperscript{2}

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

\begin{center}
\begin{tabular}{c|c|c}
\hline
\textbf{Tremblement} & \textbf{Pincé} & (Brussels-27220) \\
\hline
\includegraphics[width=.5\textwidth]{tremblement.png} & \includegraphics[width=.5\textwidth]{pincé.png} &  \\
\hline
\textbf{Port de voix} &  \\
\hline
\includegraphics[width=.5\textwidth]{portdevoix.png} &  \\
\hline
\textbf{Cadence} & \textbf{Coulé} & \textbf{Harpegement} \\
\hline
\includegraphics[width=.5\textwidth]{cadence.png} & \includegraphics[width=.5\textwidth]{coulé.png} & \includegraphics[width=.5\textwidth]{harpegement.png} \\
\hline
\end{tabular}
\end{center}

In “3” time, eighth notes in conjunct motion (mm. 1, 3–4, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of \textit{notes inégales} and other performance practice issues can be found in the “Introduction”.

\section*{Critical Notes}

No. 20 (fol. 22v), Menuet En Trio (C) [Menuet from \textit{Roland} (1685) LWV 65/63 (C)]

M. 1 \hspace{.5cm} \textit{time signatures missing}
M. 14 \hspace{.5cm} \textit{lhU1 dot missing}

\footnotesize
\begin{itemize}
\end{itemize}

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.135
Trompettes (Descente de Mars)
Thésée, 1675

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 23, fols. 24v–25r
LWV 51/5

(a) incorrect rhythm (see critical notes)

(b) incorrect rhythm (see critical notes)
(c) incorrect rhythm (see critical notes)
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td>63</td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td>50</td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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.\textsuperscript{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.\textsuperscript{2}

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

\begin{center}
\begin{tabular}{llll}
\hline
\textbf{Tremblement} & \textbf{Pincé} & (Brussels-27220) \\
\hline
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{llll}
\hline
\textbf{Port de voix} \\
\hline
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{llll}
\hline
\textbf{Cadence} & \textbf{Coulé} & \textbf{Harpegement} \\
\hline
\end{tabular}
\end{center}

In “3” time, eighth notes in conjunct motion (mm. 8–9, 12, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of \textit{notes inégales} and other performance practice issues can be found in the “Introduction”.

\section*{Critical Notes}

No. 23 (fols. 24v–25r), Descente de Mars (C) [Trompettes from \textit{Thésée} (1675) LWV 51/5 (C)]

M. 1 time signatures missing

M. 1–6 incorrect rhythm: \textsuperscript{2} \textsuperscript{n}

M. 20–2 incorrect rhythm (same as mm. 1–6)

M. 30 lhL1 rest missing


M. 31–4  incorrect rhythm (same as mm. 1–6)
M. 35–6  supplied from mm. 5–6 (measures missing)
Marche (Marche des trompettes de L’opéra de Thésée)

Thésée, 1675

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 24, fols. 25v–26r
LWV 51/30

© David Chung, 2014
(a) mm. 33–7 supplied from mm. 6–10

(a) Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.137
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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 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. 24 (fols. 25v–26r), Marche des trompettes de L’opera de thesée [Marche from *Thésée* (1675) LWV 51/30 (C)]  
M. 33–7 supplied from mm. 6–10

---

Marche des Sacrificateurs (Le Sacrifice de Mars)

*Cadmus et Hermione*, 1673

*F-Pn* Rés. Vmd. ms. 18 (LaPierre), no. 25, fols. 26v–27r

LWV 49/42

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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 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. 25 (fols 26v–27r), Le sacrifice de Mars (C) [Marche des Sacrificateurs from Cadmus et Hermione (1673) LWV 49/42 (C)]
M. 4 lhU2 rest missing
M. 15 lhU4 rest missing

---
Rigaudon

*Acis et Galatée*, 1686

*F-Pn* Rés. Vmd. ms. 18 (LaPierre), no. 36, fol. 40v

LWV 73/6

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td>63</td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td>66</td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td>50</td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td>51</td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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. 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.

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

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement Example" /></td>
<td><img src="image2" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

In “é” time, eighth notes in conjunct motion (mm. 4, 7–8, 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. 36 (fol. 40v), Rigaudon (C) [Rigaudon, from *Acis et Galatée* (1686) LWV 73/6 (C)]
[No comments]
Second Rigaudon

Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 37, fol. 41r
LWV 73/7

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement Example" /></td>
<td><img src="image2" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Port de voix Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Cadence Example" /></td>
<td><img src="image5" alt="Coulé Example" /></td>
<td><img src="image6" alt="Harpegement Example" /></td>
</tr>
</tbody>
</table>

In “e” time, eighth notes in conjunct motion (mm. 1–3, 5–7, 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. 37 (fol. 41r), Second Rigaudon (C) [Rigaudon from Acis et Galatée (1686) LWV 73/7 (C)]

[No comments]

---

Trompettes (Descente de Mars)

Thésée, 1675

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 48, fols. 10v–11r
LWV 51/5

La basse du bruit de guerre doit-estre Continuée

© David Chung, 2014
Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.141
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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. 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.

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

In “3” time, eighth notes in conjunct motion (mm. 8–9, 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. 48 (fols. 10v–11r), Descente de Mars (C) [Trompettes from *Thésée* (1675) LWV 51/5 (C)]

[No comments]
Ritournelle (Menüet)
Thésée, 1675

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 49, fol. 11v
LWV 51/7

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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. 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.

In “3” time, eighth notes in conjunct motion (mm. 1, 3, 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. 49 (fol. 11v), Menüet [Ritournelle from Thésée (1675) LWV 51/7 (C)]
[No comments]
Marche (Marche)
Thésée, 1675

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 50, fols. 12r–v
LWV 51/30

(a) “Il est a Remarquer dans cette marche que tous les grands accords d’ut se touche a Loctaue en bas”

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.143
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


Editorial Remarks

This piece is in rondeau form and editorial *reprise* symbols, indicated by %, have been supplied to clarify the repetition scheme. The editorial suggestion to play the bass part of mm. 1–8 an octave lower derives from the marginal notes: “Il est a Remarquer dans cette marche que tous les grands accords d’ut se touche a Loctaue en bas”.

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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Tremblement Example" /></td>
<td><img src="image2.png" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3.png" alt="Port de voix Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4.png" alt="Cadence Example" /></td>
<td><img src="image5.png" alt="Coulé Example" /></td>
<td><img src="image6.png" alt="Harpegement Example" /></td>
</tr>
</tbody>
</table>

In “é” time, eighth notes in conjunct motion (mm. 2–8, 13, 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. 50 (fols. 12r–v), Marche (C) [Marche from Thésée (1675) LWV 51/30 (C)]
M. 1      “§” missing
M. 15     lhU1  dot missing
M. 26     lhU1  dot missing
M. 28      “§” missing
Rigaudon

*Acis et Galatée, 1686*

*F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 51, fol. 13r
LWV 73/6*

(a) first two bass notes (e and c) notated as eighth notes
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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. 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.

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

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="" /></td>
<td><img src="image2" alt="" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="" /></td>
<td><img src="image5" alt="" /></td>
<td><img src="image6" alt="" /></td>
</tr>
</tbody>
</table>

In “e” time, eighth notes in conjunct motion (mm. 4, 7–8, 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. 51 (fol. 13r), Rigaudon (C) [Rigaudon, from *Acis et Galatée* (1686) LWV 73/6 (C)]

M. 6 lhU1 rest missing
M. 11 lhL1–2 eighth notes

---

Rigaudon (2e. Rigaudon)
Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 52, fol. 13v
LWV 73/7

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td>63</td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td>51</td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td>63</td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td>51</td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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. 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.

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

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Tremblement Diagram" /></td>
<td><img src="image2.png" alt="Pincé Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3.png" alt="Port de voix Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4.png" alt="Cadence Diagram" /></td>
<td><img src="image5.png" alt="Coulé Diagram" /></td>
<td><img src="image6.png" alt="Harpegement Diagram" /></td>
</tr>
</tbody>
</table>

In “e” time, eighth notes in conjunct motion (mm. 1–2, and 4–7) 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. 52 (fol. 13v), 2°. Rigaudon (C) [Rigaudon from *Acis et Galatée* (1686) LWV 73/7 (C)]

[No comments]
Marche (Marche des Mousquetaires)
Première Marche des Mousquetaires, 1658

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 59, fols. 20v–21r
LWV 10

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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. 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.

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

![Keyboard Arrangement Diagram]

In “e” time, eighth notes in conjunct motion (mm. 1, 4, 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. 59 (fols. 20v–21r), Marche des Mousquetaires (C) [Marche from *Première Marche des Mousquetaires* (1658) LWV 10 (C)]

[No comments]
Chaconne (Chaconne de Phaëton)

Phaëton, 1683

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 63, fols. 23v–28r
LWV 61/40

(a) half notes for g' and e'

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.147
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement Notation" /></td>
<td><img src="image2" alt="Pincé Notation" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Port de voix Notation" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Cadence Notation" /></td>
<td><img src="image5" alt="Coulé Notation" /></td>
<td><img src="image6" alt="Harpegement Notation" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 4, 9–16, 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. 63 (fols. 23v–28r), Chaconne de Phaëton [Chaconne from *Phaëton* (1683) LWV 61/40 (G)]

M. 19  rhL1  half notes for g’ and e’

---

Suivons l’amour (Menüet)

Amadis, 1684

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 66, fol. 29v
LWV 63/12

© David Chung, 2014
Source


Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<table>
<thead>
<tr>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Title</th>
<th>LWV</th>
<th>key</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>36</td>
<td>51</td>
<td>Rigaudon</td>
<td>73/6</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>52</td>
<td>Second Rigaudon</td>
<td>73/7</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>66</td>
<td></td>
<td>Menuet</td>
<td>63/12</td>
<td>G</td>
</tr>
<tr>
<td>15</td>
<td>63</td>
<td></td>
<td>Chaconne</td>
<td>61/40</td>
<td>G</td>
</tr>
<tr>
<td>23</td>
<td>48</td>
<td></td>
<td>Descente de Mars</td>
<td>51/5</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>50</td>
<td></td>
<td>Marche</td>
<td>51/30</td>
<td>C</td>
</tr>
</tbody>
</table>


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.

In “3” time, eighth notes in conjunct motion (m. 12) 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. 66 (fol. 29v), Menüet (G) [Suivons l’amour (menuet) from Amadis (1684) LWV 63/12 (G)]
[No comments]

---

Menuet (L’amour malade)

*Ballet de L’Amour malade, 1657*

*US-BEm MS 778 (Parville), no. 24, p. 41*

*LWV 8/35*

---


© David Chung, 2014

---

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)

Monuments of Seventeenth-Century Music Vol. 1.149
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 9–10, 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. 24 (p. 41, Hand A), Lamour malade (d) [Menuet from *Ballet de L’Amour malade* (1657) LWV 8/35 (d)]

<table>
<thead>
<tr>
<th>Measure</th>
<th>Hand/Leg</th>
<th>Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 2</td>
<td>lhL1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 14</td>
<td>lhL1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 20</td>
<td>lhU1</td>
<td>dots missing</td>
</tr>
<tr>
<td>M. 23</td>
<td>lhU2-3</td>
<td>tie, note missing</td>
</tr>
</tbody>
</table>
Chaconne (Chaconne de galatée)

Acis et Galatée, 1686

US-BEm MS 778 (Parville), no. 29, pp. 52–3
LWV 73/32

(a) a third lower: d
(b) a third higher: g”
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 4, 8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of \textit{notes inégales} and other performance practice issues can be found in the “Introduction”.

**Critical Notes**

No. 29 (pp. 52–3, Hand A), Chaconne de galatée (D) [Chaconne from \textit{Acis et Galatée} (1686) (D) LWV 73/32]

- M. 1 lhU2 a third lower: $d$
- M. 8 rh2 a third higher: $g'$
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 4, 7–8, 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. 41 (p. 72, Hand A), Courante de Mr Lully (g) [Courante de Lully, after d’Anglebert/Lully (1689) LWV 75/24 (g)]
- M. 3 lhU3 rest missing
- M. 4 lhU1 dot missing
- M. 8 lhU6 rest missing
- M. 13 rh2 flat missing
- M. 15 rhL1 sharp missing
- rhU2 flat missing
- M. 17 rhL5 sharp missing
Ouverture (Ouverture disis)

Isis, 1677

US-BEm MS 778 (Parville), no. 42, pp. 74–6
LWV 54/1

(a) The flat sign (above the tremblement) is original, not editorial.

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.152
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.


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.

---


WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.152
Eighth notes in conjunct motion (mm. 2–3, 17–8, 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. 42 (pp. 74–6, Hand A), Ouuerture disis (g) [Ouverture from *Isis* (1677) LWV 54/1 (g)]

- M. 44 lhU1 dot missing
- M. 60 lhU1 sharp missing
- M. 61 lhL2 natural missing
- M. 66 lhU1 dot missing
- M. 73 lhU1 sharp missing
Entrée d’Apollon (Entree dapollon)
*Le Triomph de l’Amour, 1681*

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

© David Chung, 2014

---

Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014
(a) The petite reprise in mm. 30–6 is copied from mm. 22–8.

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.153
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.


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.† 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.‡

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

---

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 dappollon (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.
Entrée. Gavotte (Gauotte le Dieu qui nous engage)

_Psyché, 1671_

_US-BEm MS 778 (Parville), no. 51, p. 97
LWV 45/25

(a) Editorial petite reprise supplied from Lully’s prototype (F-Pn Rés. F. 1706)
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.


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.

In “e” time, eighth notes in conjunct motion (mm. 5–6, 10, 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. 51 (p. 97, Hand A), Gauotte le Dieu qui nous engage [Entrée, (gavotte) from Psyché (1671) LWV 45/25 (d)]

M. 19 Editorial petite reprise supplied from Lully’s prototype (F-Pn Rés. F. 1706)
Chaconne (Chaconne damadis)

*Amadis*, 1684

*US-BEm MS 778 (Parville), no. 66, pp. 126–37

*LWV 63/67*

(a) a second lower: c’
(b) a second higher: e-flat
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 4, 7–8, 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. 66 (pp. 126–37, Hand A), Chaconne damadis (C) [Chaconne from *Amadis* (1684) LWV 63/67 (C)]

- **M. 2 lhU2** a second lower: e’
- **M. 22 lhU2** dot missing
- **M. 30 lh** e missing from last chord
- **M. 39–40** 2 measures crossed out between measures 39 and 40
- **M. 41 rhL2** dot missing
- **rhL3** note missing
- **M. 50 r5** slur to e’’ missing
- **M. 54 lhL1** dot missing
- **M. 87 lhU3** a second higher: e-flat
- **M. 95 rhL1** dot missing
- **rhL2** note missing
- **M. 104 lhU2** tie missing
- **M. 115 lhU2** natural missing
- **M. 116 lhU2** tie missing
- **M. 119 lhU3** tie missing
- **M. 132 lhU2–3** ties missing
<table>
<thead>
<tr>
<th>Measure</th>
<th>LH Type</th>
<th>Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>152</td>
<td>lh2</td>
<td>accidental missing</td>
</tr>
<tr>
<td>160</td>
<td>lh2</td>
<td>accidental missing</td>
</tr>
<tr>
<td>168</td>
<td>lhU1</td>
<td>rest missing</td>
</tr>
<tr>
<td>170</td>
<td>lhU2</td>
<td>flat missing</td>
</tr>
<tr>
<td>176</td>
<td>lhU2</td>
<td>tie missing</td>
</tr>
<tr>
<td>203</td>
<td>lhU2</td>
<td>tie missing</td>
</tr>
<tr>
<td>228</td>
<td>lhU2</td>
<td>tie missing</td>
</tr>
<tr>
<td>259</td>
<td>lhU2–3</td>
<td>ties missing</td>
</tr>
<tr>
<td>283</td>
<td>lhU3</td>
<td>tie missing</td>
</tr>
</tbody>
</table>
Rigaudons (Rigaudon. Suite du Rigaudon)

Acis et Galatée, 1686

US-BEm MS 778 (Parville), no. 67, pp. 138–9
LWV 73/6–7

© David Chung, 2014
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.


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 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. 67 (pp. 138–9, Hand A), Rigaudon | Suitte du Rigaudon (C) [Rigaudons from Acis et Galatée (1686) LWV 73/6–7 (C)]
M. 16 lh1 rest missing
Passepied de Lully


© David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.157
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.


Editorial Remarks

This piece has the repetition scheme AABBAB.

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.

---

In this piece, sixteenth notes in conjunct motion (mm. 2, 4–5, 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. 108 (p. 210, Hand B), Passepied de Lully (G) [not in LWV]
M. 8   rhU3–4 notes missing
M. 18   lhL1   dot missing
Dans nos bois (Menuet dans nos bois. Mr. de Lully)

Trios de la Chambre du Roi

US-BEm MS 778 (Parville), no. 109, p. 211
LWV 35/4

© David Chung, 2014
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.


Editorial Remarks

This piece is essentially a copy of D’Anglebert-1689.

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.

---

In “3” time, eighth notes in conjunct motion (mm. 2–3, 6–7, 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. 109 (p. 211, Hand B), Menuet dans nos bois. Mr. de Lully (C) [Dans nos bois (menuet) from *Trios de la Chambre du Roi* (n.d.) LWV 35/4 (C)]

M. 18 lhU3 sharp missing
Vous ne devez plus attendre (Trio d’Amadis)

*Amadis, 1684*

*US-BEm MS 778 (Parville), no. 110, pp. 212–3*

LWV 63/36

© David Chung, 2014
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.


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. 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.

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

---

In “3” time, eighth notes in conjunct motion (mm. 14, 17, 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. 110 (pp. 212–3, Hand C), Trio d’Amadis | vous ne devez plus attendre (g) [Vous ne devez plus attendre from *Amadis* (1684) LWV 63/36 (g)]

[No comments]
Trio “Aimons, aimons” (Trio de Theseé | aimons nous)

Thésée, 1675

US-BEm MS 778 (Parville), no. 111, p. 214
LWV 51/65

(a) a second lower: F
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 2, 4, 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. 111 (p. 214, Hand C), Trio de Thésée | aimons nous (C) [Trio “Aimons, aimons” from *Thésée* (1675) LWV 51/65 (C)]
M. 10 lhL1 ornament between c’’ and f-sharp’
M. 16 lh1 a second lower: F
Menuet

Proserpine, 1680

US-BEm MS 778 (Parville), no. 112, p. 215
LWV 58/13

© David Chung, 2014
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 2–3, 7, 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. 112 (p. 215, Hand D), Menuet (d) [Menuet from *Proserpine* (1680) LWV 58/13 (d)]
[No comments]
Les Sourdines (Air D’Armide)

Armide, 1686

US-BEm MS 778 (Parville), no. 115, pp. 218–9
LWV 71/39

© David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.162
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.


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.

---

In “6/4” time, eighth notes in conjunct motion (mm. 6, 8, 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. 115 (pp. 218–9, Hand D), Air D’Armide (g) [Les Sourdines from *Armide* (1686) LWV 71/39 (g)]

M. 17 rhL3 rest missing
Chaconne (Air des Sorciers)

*Ballet des Muses, 1666*

*US-BEm MS 778 (Parville), no. 116, pp. 220–1
LWV 32/–*

© David Chung, 2014
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.


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.

In “3” time, eighth notes in conjunct motion (mm. 1, 3–5, 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. 116 (pp. 220–1, Hand D), Air des Sorciers (B♭) [Chaconne from Ballet des Muses (1666) LWV 32/- (B♭)]
M. 16  lhU1–2 rests missing
M. 25  lh2 natural missing
Les Songes agréables (Les Songes agreeables d’Atys)

Atys, 1676

US-BEm MS 778 (Parville), no. 117, pp. 222–3
LWV 53/58

© David Chung, 2014
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 3, 6, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégaless* and other performance practice issues can be found in the “Introduction”.

**Critical Notes**

No. 117 (pp. 222–3, Hand D), Les Songes agréables d’Atys (g) [Les Songes agréables from *Atys* (1676) LWV 53/58 (g)]

[No comments]
Menuet d’Atys
Atys, 1676

US-BEm MS 778 (Parville), no. 118, p. 224
LWV 53/–

© David Chung, 2014

(a) a second higher: d
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 4, 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. 118 (p. 224, Hand D), Menuet d’Atys (C) [“Menuet d’Atys” (1676) LWV 53/– (C)]
M. 13 lhL1 a second higher: d
Les Sacrificateurs

Persée, 1682

US-BEm MS 778 (Parville), no. 119, p. 225
LWV 60/77

© David Chung, 2014
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.


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.

---
In “3” time, eighth notes in conjunct motion (mm. 2, 8, 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. 119 (p. 225, Hand D), Les Sacrificateurs (a) [Les Sacrificateurs from *Persée* (1682) LWV 60/77 (a)]

M. 26 notes missing except top a’
Air pour les hautbois, Passepied (Passepied de Persée)

Persée, 1682

US-BEm MS 778 (Parville), no. 120, pp. 226–7

LWV 60/5

© David Chung, 2014
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.


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.

---

In “3/8” time, sixteenth notes in conjunct motion (mm. 9–10, 16, 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. 120 (pp. 226–7, Hand D), Passepied de Persée (a) [Air pour les hautbois (passepied) from *Persée* (1682) LWV 60/5 (d)]

[No comments]
Ouverture (Ouverture de la grotte de Versailles)  

*La Grotte de Versailles, 1668*

*US-BEm MS 778 (Parville), no. 121, pp. 228–9*

LWV 39/1

(a) a second higher: *b-flat”*
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.


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.

---

In both “6” and “3” time, eighth notes in conjunct motion (mm. 2, 13, 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. 121 (pp. 228–9, Hand D), Ouverture de la grotte de Versailles (g) [Ouverture from La Grotte de Versailles (1668) LWV 39/1 (g)]
M. 9 rhL1 a second higher: b-flat”
M. 39 lhU2 d’ covered by the same note of the lower voice and thus appears to be a quarter note
M. 44 lhU2 quarter note
Le Marié et la mariée (La Mariée)

Ballet des plaisirs, 1655

US-BEm MS 778 (Parville), no. 122, pp. 230–1
LWV 2/4

© David Chung, 2014
Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.169
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.


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.

---

In “e” time, eighth notes in conjunct motion (mm. 1–5, 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. 122 (pp. 230–1, Hand D), La Mariée (G) [Le Marié et la mariée (entrée) from *Ballet des plaisirs* (1655) LWV 2/4 (G)]
M. 16 lhL2 sharp missing
Trompettes (Les fanfares de Psiché)

Psyché, 1671

US-BEm MS 778 (Parville), no. 123, p. 232
LWV 45/36

© David Chung, 2014
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.


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 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. 123 (p. 232, Hand D), Les fanfares de Psiché (C) [Trompettes from Psyché (1671) LWV 45/36 (C)]  
[No comments]
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.


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.

---
In “3” time, eighth notes in conjunct motion 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. 124 (p. 233, Hand D), Menuet [Menuet from *Ballet de Flore* (1669) LWV 40/39 (C)]

[No comments]
Menuet
*Thésée, 1675*

*US-BEm MS 778 (Parville), no. 125, p. 234*

LWV 51/67

© David Chung, 2014
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.


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.

---

In “3” time, eighth notes in conjunct motion (m. 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. 125 (p. 234, Hand D), Menuet (C) [Menuet from *Thésée* (1675) LWV 51/67 (C)]

[No comments]
Menuet

Isis, 1677

US-BEm MS 778 (Parville), no. 127, pp. 236–7
LWV 54/11

© David Chung, 2014
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 2–3, 7, 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. 127 (pp. 236–7, Hand D), Menuet (g) [Second Air (menuet) from *Isis* (1677) LWV 54/11 (g)]

[No comments]
Premier Air pour la Jeunesse (Air pour la Jeunesse)

*Le Triomphe de l’Amour*, 1681

*US-BEm MS 778 (Parville)*, no. 128, pp. 238–9

LWV 59/69

© David Chung, 2014
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 18, 30, 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. 128 (pp. 238–9, Hand D), Air pour la Jeunesse (g) [Premier Air pour la Jeunesse from *Le Triomphe de l’Amour* (1681) LWV 59/69] (g)]

[No comments]
Air des Espagnols, Sarabande (Les Espagnols)

*Le Bourgeois Gentilhomme*, 1670

*US-BEm MS 778 (Parville), no. 130, p. 241*

LWV 43/27

© David Chung, 2014

---

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.175
(a) see editorial remarks
(b) “fin” copied from m. 25
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.


Editorial Remarks

The following repeats, designated by the pair of *reprise* symbols ‡, have been written out in full in this edition: mm. 5–8 copied from mm. 1–4; mm. 13–16 copied from mm. 9–12; mm. 25–33 copied from mm.17–25.

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. 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.

---

In “3” time, eighth notes in conjunct motion (mm. 10–1, 14–5, 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. 130 (p. 241, Hand D), Les Espagnols (B♭) [Air des Espagnols (sarabande) from Le Bourgeois Gentilhomme (1670) LWV 43/27 (B♭)]
M. 13 lhU1 rest missing
M. 17 lhU1 rest missing
M. 33 “fin” copied from m. 25
Trompettes (la descente de Mars)

Thésée, 1671

(a) [Trompettes, Violons et Timballes]

US-BEm MS 778 (Parville), no. 131, p. 242
LWV 51/5

© David Chung, 2014

[Trompettes, Violons et Timballes]

[Hautbois]

[Hautbois]
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.


Editorial Remarks

Instrumentation of Lully’s prototype, indicated within brackets, are supplied from the first edition (Paris, 1688; Facs. ed. Browde International Editions, 2001)

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.

In “3” time, eighth notes in conjunct motion (mm. 7, 23, 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. 131 (p. 242, Hand D), *la descente de Mars* (C) [Trompettes from *Thésée* (1675) LWV 51/5 (C)]

- M. 7 lhU1–2 rests missing
- M. 8 lhU1–2 rests missing
- M. 9 lhU1–2 rests missing
- M. 11 lhU1–2 rests missing
- M. 13 lhU3 rest missing
- M. 15 lhU2 rest missing
Ritournelle (Menuet)

Thésée, 1675

US-BEm MS 778 (Parville), no. 132, p. 243
LWV 51/7

© David Chung, 2014
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.


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.

In “3” time, eighth notes in conjunct motion (mm. 1, 3, 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. 132 (p. 243, Hand D), Menuet (C) [Ritournelle from *Thésée* (1675) LWV 51/7 (C)]
[No comments]
Marche (La Marche de Thésée)
*Thésée, 1675*

*US-BEm MS 778 (Parville), no. 133, pp. 244–5*

LWV 51/30

© David Chung, 2014
Au Commencement
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.


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.

---

In “e” time, eighth notes in conjunct motion (mm. 2, 4–5, 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. 133 (pp. 244–5, Hand D), La Marche de Thésée (C) [Marche from Thésée (1675) LWV 51/30 (C)]

[No comments]
Entrée (Entree)

Hercule amoureux, 1662

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

© David Chung, 2014
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.


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 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), Entrée (g) [Entrée from \textit{Hercule amoureux} (1662) LWV 17/1 (g)]
[No comments]
Gavotte (Gauotte)
Ballet des Muses, 1666

US-BEm MS 778 (Parville), no. 136, p. 250
LWV 32/7

© David Chung, 2014
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.


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.

---

In “2” time, eighth notes in conjunct motion (m. 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. 136 (p. 250, Hand D), Gauotte (B♭) [Gavotte from *Ballet des Muses* (1666) LWV 32/7 (B♭)]

[No comments]
Menuet en rondeau

*Ballet des Muses, 1666*

*US-BEm MS 778 (Parville), no. 137, p. 251*   
*LWV 32/9*

© David Chung, 2014

---

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)   
Monuments of Seventeenth-Century Music Vol. 1.181
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.


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.

---

In “3” time, eighth notes in conjunct motion (m. 25, 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. 137 (p. 251, Hand D), Menuet en Rondeau (B♭) [Menuet en rondeau from *Ballet des Muses* (1666) LWV 32/9 (B♭)]
[No comments]
Dieu des enfers (Dieu des Enfers)

*Ballet de la Naissance de Venus, 1665*

*US-BEm MS 778 (Parville), no. 141, pp. 256–7*

*LWV 27/41*

© David Chung, 2014
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.


Editorial Remarks

The piece is essentially a copy of D’Anglebert-1689.

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.

---

In “3” time, eighth notes in conjunct motion (mm. 6–7, 13, 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. 141 (pp. 256–7, Hand E), Dieu des Enfers (g) [Dieu des enfers (sarabande) from *Ballet de la Naissance de Venus* (1665) LWV 27/41 (g)]

M. 22 rhU Source:
Les Sourdines (Sourdinnes de’Amide)

Armide, 1686

US-BEm MS 778 (Parville), no. 149, pp. 282–3
LWV 71/39

(c) David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.183
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.


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.

---

In “3” time, eighth notes in conjunct motion (mm. 11, 14, 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. 149 (pp. 282–3, Hand I), Sourdinnes de’Amide (g) [Les Sourdines from *Armide* (1686) LWV 71/39 (g)]

M. 42 lhU1 rest missing
(a) erroneous a note a third above f removed. See commentary.

(b) mm. 55–8 copied from mm. 41–4.
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.


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. 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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement" /></td>
<td><img src="image2" alt="Pincé" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Port de voix" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Cadence" /></td>
<td><img src="image5" alt="Coulé" /></td>
<td><img src="image6" alt="Harpegement" /></td>
</tr>
</tbody>
</table>

In “2” time, eighth notes in conjunct motion (mm. 4, 14, 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. 2 (fols. 2v–3r, Hand A), Gauotte (C) [Gavotte en rondeau from *Phaéton* (1683) LWV 61/27 (C)]

M. 47 lhL3 erroneous note a third above $f$ removed. **Menetou:**

M. 55–8 copied from mm. 41–4. Ending in **Menetou:**
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.


Editorial Remarks

Text between staves (“Le plaisir est necessaire…”) 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. 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.

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

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{\textit{Tremblement}} )</td>
<td>( \text{\textit{Pincé}} )</td>
</tr>
<tr>
<td>( \text{\textit{Tremblement}} )</td>
<td>( \text{\textit{Pincé}} )</td>
</tr>
<tr>
<td>( \text{\textit{Tremblement}} )</td>
<td>( \text{\textit{Pincé}} )</td>
</tr>
<tr>
<td>( \text{\textit{Tremblement}} )</td>
<td>( \text{\textit{Pincé}} )</td>
</tr>
</tbody>
</table>

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 \textit{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 \textit{Phaëton} (1683) LWV 61/28 (C)]
[No comments]

---

Menuet

*Phaéton, 1683*

*US-BEm MS 777 (Menetou), no. 6, fol. 5r
LWV 61/2*

© David Chung, 2014
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.


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.

![Tremblement](image1)

![Pincé](image2)

![Port de voix](image3)

![Cadence](image4)

![Harpegement](image5)

In “3” time, eighth notes in conjunct motion (mm. 3–5, 7, 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. 6 (fol. 5r, Hand A’), [untitled] (C) [Menuet from Phaéton (1683) LWV 61/2 (C)]

M. 1 lhL1 tie missing
M. 10 rh1 dot missing
lhL2 sharp missing
M. 11 lh3 sharp missing

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.186
Dans ces lieux

**Phaéton, 1683**

*US-BEm MS 777 (Menetou), no. 8, fol. 6r
LWV 61/7*

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“Dans ces Lieux tout rit …”) 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.

\begin{align*}
\text{Tremblement} & \\
\text{Port de voix} & \\
\text{Cadence} & \\
\text{Coulé} & \\
\text{Harpegement} &
\end{align*}

In “3” time, eighth notes in conjunct motion (mm. 10, 12–3, 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. 8 (fol. 6r, Hand A’), [untitled] (a) [Dans ces lieux from *Phaéton* (1683) LWV 61/7 (a)]

M. 8 lh barline missing

---

Chaconne (chaconne)

Phaéton, 1683

US-BEm MS 777 (Menetou), no. 9, fols. 6v–9r
LWV 61/40

© David Chung, 2014
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 Menetoud, 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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Tremblement Example" /></td>
<td><img src="image" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
<th>Cadence</th>
<th>Harpement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Port de voix Example" /></td>
<td><img src="image" alt="Cadence Example" /></td>
<td><img src="image" alt="Harpement Example" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 4, 7–25, 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. 9 (fols. 6v–9r, Hand A’), chaconne (G) [Chaconne from Phaéton (1683) LWV 61/40 (G)]

<table>
<thead>
<tr>
<th>Measure</th>
<th>RH2</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>RH2</td>
<td>sharp missing</td>
</tr>
<tr>
<td>14</td>
<td>RH2</td>
<td>sharp missing</td>
</tr>
<tr>
<td>34</td>
<td>RH/L2</td>
<td>natural missing</td>
</tr>
<tr>
<td>67</td>
<td>LH/U3</td>
<td>sharp missing</td>
</tr>
<tr>
<td>114</td>
<td>RH/L1</td>
<td>rest missing</td>
</tr>
<tr>
<td>138</td>
<td>RH/U2</td>
<td>a second lower: c”</td>
</tr>
</tbody>
</table>

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.188
Bourrée

*Phaéton, 1683*

*US-BEm MS 777 (Menetou), no. 10, fol. 9v*

*LWV 61/16*

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“Plaisir venez sans crainte …”) 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

---

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

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

### Critical Notes

No. 10 (fol. 9v, Hand A’), Bourrée (C) [Bourrée from Phaéton (1683) LWV 61/16 (C)]

M. 9 rhL1 note missing

---

Les Trompettes (Les trompette)

*Amadis, 1684*

*US-BEm MS 777 (Menetou), no. 16, fols. 13v–14r*

LWV 63/24

© David Chung, 2014

---

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.190
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 Menetoud, 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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement Example" /></td>
<td><img src="image2" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Port de voix Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpégement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Cadence Example" /></td>
<td><img src="image5" alt="Coulé Example" /></td>
<td><img src="image6" alt="Harpégement Example" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 1–2, 4–7, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégalés* and other performance practice issues can be found in the “Introduction”.

**Critical Notes**

No. 16 (fols. 13v–14r, Hand A’), Les trompette (C) [Les Trompettes from *Amadis* (1684) LWV 63/24 (C)]

- M. 5 lhL1 dot missing
- M. 30 lhU1 dot missing
**Menuet**

*Amadis, 1684*

*US-BEm MS 777 (Menetou), no. 17, fol. 14r*

**LWV 63/57**

© David Chung, 2014
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.


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.

In “3” time, eighth notes in conjunct motion (mm. 6, 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”.

No. 17 (fol. 14r, Hand A’), Menuet (G) [Menuet from *Amadis* (1684) LWV 63/57 (G)]

<table>
<thead>
<tr>
<th>Measure</th>
<th>LH</th>
<th>Note</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 15</td>
<td>LH2</td>
<td></td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 23</td>
<td>LH1</td>
<td></td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 24</td>
<td>LH1</td>
<td></td>
<td>dot missing</td>
</tr>
</tbody>
</table>
Prelude, Arcabonne (amour que veutu demoy)

Amadis, 1684

US-BEm MS 777 (Menetou), no. 18, fol. 14v
LWV 63/26

© David Chung, 2014

(a) a third above: e
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.


Editorial Remarks

This piece ends on m. 6, as indicated by “fin”, and the player should provide a suitable ending.

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. 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.

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

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement Diagram" /></td>
<td><img src="image2" alt="Pincé Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Port de voix Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Cadence Diagram" /></td>
<td><img src="image5" alt="Coulé Diagram" /></td>
<td><img src="image6" alt="Harpegement Diagram" /></td>
</tr>
</tbody>
</table>

In “e” time, eighth notes in conjunct motion (mm. 3, 5, 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”.

No. 18 (fol. 14v, Hand A’), amour que veu du demoy (F) [Prelude, Arcabonne from Amadis (1684) LWV 63/26 (F)]

- M. 6  rhU2  a third above: e
- M. 10 lhU1  dot missing
- M. 15 lhL1–2  tie and note missing
- M. 19  barline missing

Vous ne devez plus attendre (vous ne deuez pas attendre)

*Amadis*, 1684

*US-BEm MS 777 (Menetou), no. 20, fols. 15v–16r*

LWV 63/36

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“Vous ne deuez pas attendre …”) 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.

---

In “3” time, eighth notes in conjunct motion (mm. 13–4, 16–7, 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”.

No. 20 (fols. 15v–16r, Hand A’), vous ne deuez pas attendre (a) [Vous ne devez plus attendre from Amadis (1684) LWV 63/36 (a)]
M. 31 lhU3 sharp missing

---

Bois épais (bois espais)

Amadis, 1684

US-BEm MS 777 (Menetou), no. 21, fol. 16r

LWV 63/30
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.


Editorial Remarks

Text between staves (“bois espais redouble …”) 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. 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.

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

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

No. 21 (fol. 16r, Hand A’), bois éspais (F) [Bois épais from Amadis (1684) LWV 63/30 (F)]
M. 9 lh time signature missing

---

“Que l’incertitude”

Phaéton, 1683

US-BEm MS 777 (Menetou), no. 22, fol. 16v

LWV 61/33

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“que l’encertitude est un rigoureux tourment …”) 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.

![Ornament Symbols Table]

In “3” time, eighth notes in conjunct motion (m. 15, 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”.

No. 22 (fol. 16v, Hand A’), [untitled] (C) [Que l’incertitude from Phaéton (1683) LWV 61/33 (C)]
[No comments]

---

Gigue (Gigue damadis 1684)

*Amadis, 1684*

*US-BEm MS 777 (Menetou), no. 24, fols. 17v–18r
LWV 63/5*

© David Chung, 2014

---

Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.196
(a) last two notes (d'', c'') for first time only
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 Menetou, 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.


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.

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

No. 24 (fols. 17v–18r, Hand A’), Gigue damadis 1684 (g) [Gigue from Amadis (1684) LWV 63/5 (g)]

M. 15  rhL1  dot missing
M. 16  rhL1  dot missing
          rh1  ties missing
          lhU2  rest missing
M. 25  rhL1  dot missing
M. 34  rh4–5  last two notes (d’’, c’’) for first time only
Ouverture (Ouverture De Rolande furieux)
Roland, 1685

US-BEm MS 777 (Menetou), no. 27, fols. 18v–20r
LWV 65/1

© David Chung, 2014
Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

(a) a third higher: g

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.197
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 Menetou, 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.


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.

In both “2” and “3” time, eighth notes in conjunct motion (mm. 1–8, 24, 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. 27 (fols. 18v–204, Hand A’), Ouvverture De Rolande furieux (d) [Ouverture from *Roland* (1685) LWV 65/1 (d)]

<table>
<thead>
<tr>
<th>M.</th>
<th>lhL1</th>
<th>rhL3</th>
<th>rhL2</th>
<th>lhL1</th>
<th>lh</th>
<th>M.</th>
<th>lhL1</th>
<th>rhL2</th>
<th>rhL4</th>
<th>lhL1</th>
<th>rhL3</th>
<th>rhL1</th>
<th>rhU1</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)  
Monuments of Seventeenth-Century Music Vol. 1.197
<table>
<thead>
<tr>
<th>Measure</th>
<th>Hand/Line</th>
<th>Note Problem</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 49</td>
<td>rhL1</td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 57</td>
<td>rhL1</td>
<td>tie missing</td>
</tr>
<tr>
<td>M. 60</td>
<td>lh3</td>
<td>sharp missing</td>
</tr>
<tr>
<td>M. 61</td>
<td>rhM1–3</td>
<td>tie, note, tie missing</td>
</tr>
<tr>
<td></td>
<td>rhL1</td>
<td>tie missing</td>
</tr>
<tr>
<td></td>
<td>lhL4</td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 64</td>
<td>lhU4</td>
<td>a third higher: g</td>
</tr>
<tr>
<td>M. 66</td>
<td>lh</td>
<td>time signature missing</td>
</tr>
</tbody>
</table>
C'est l’amour (Gauotte)

Roland, 1685

US-BEm MS 777 (Menetou), no. 28, fol. 20v
LWV 65/13

(a) a second lower: b
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 the 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.


Editorial Remarks

Text between staves (“C’est lamour qui nous menace …”) 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.\textsuperscript{2}

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

\begin{figure}
\centering
\includegraphics[width=\textwidth]{ornament_table.png}
\caption{Ornament Symbols}
\end{figure}

In “2” time, eighth notes in conjunct motion (mm. 8–13, 15–6, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of \textit{notes inégales} and other performance practice issues can be found in the “Introduction”.

**Critical Notes**

No. 28 (fol. 20v, Hand A’), Gauotte (d) [C’est l’amour from Roland (1685) LWV 65/13 (d)]

18 lhL4 a second lower: b

Gavotte (Gauotte)
Roland, 1685

US-BEm MS 777 (Menetou), no. 29, fol. 21r
LWV 65/12

© David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.199
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.


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.

In “2” time, eighth notes in conjunct motion (mm. 2–4, 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. 29 (fol. 21r, Hand A’), Gauotte (d) [Gavotte from *Roland* (1685) LWV 65/12 (d)]

M. 1  lh  time signature missing

M. 3  lhL4  eighth note: \[\text{image}\]

M. 7  lhL1  rest missing

M. 10 lhL2  rest missing

M. 22 lhL1  rest missing
Gigue
Roland, 1685

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

© David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.200
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.


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.

![Ornament symbols](image)

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
- M. 24  lhU4  dot missing
- M. 25  lhU1  tie missing
- lhU2  dotted half note
- lhL4  note missing
- lhL5  half note
Entrée, gavotte (Gauotte)

Roland, 1685

US-BEm MS 777 (Menetou), no. 31, fol. 22r

LWV 65/40

© David Chung, 2014
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-Angélis 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.


**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

---

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

In “2” time, eighth notes in conjunct motion (mm. 2–3, 8, 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. 31 (fol. 22r, Hand A’), Gauotte (a) [Entrée, gavotte from *Roland* (1685) LWV 65/40 (a)]

[No comments]
Marche en rondeau (Marche | rondeau)

Roland, 1685

US-BEm MS 777 (Menetou), no. 32, fols. 22v–23r

LWV 65/65

© David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.202
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.


Editorial Remarks

Text between staves (“quand on vient dans ce boccage …”) 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


WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.202
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.

\[
\begin{align*}
\text{Tremblement} & \quad & \text{Pincé} \\
\begin{array}{c}
\text{\includegraphics[width=0.8\textwidth]{tremblement.png}} \\
\text{\includegraphics[width=0.8\textwidth]{pincé.png}}
\end{array}
\end{align*}
\]

\[
\begin{align*}
\text{Port de voix} \\
\begin{array}{c}
\text{\includegraphics[width=0.8\textwidth]{porte_voix.png}}
\end{array}
\end{align*}
\]

\[
\begin{align*}
\text{Cadence} & \quad & \text{Coule} & \quad & \text{Harpegement} \\
\begin{array}{c}
\text{\includegraphics[width=0.8\textwidth]{cadence.png}} \\
\text{\includegraphics[width=0.8\textwidth]{coule.png}} \\
\text{\includegraphics[width=0.8\textwidth]{harpegement.png}}
\end{array}
\end{align*}
\]

In “3” time, eighth notes in conjunct motion (mm. 3–4, 9–10, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of \textit{notes inégales} and other performance practice issues can be found in the “Introduction”.

\section*{Critical Notes}

No. 32 (fols. 22v–23r, Hand A’), Marche | rondeau (C) [Marche en rondeau from \textit{Roland} (1685) LWV 65/65 (C)]

\begin{tabular}{ll}
M. 3 & rhU1 \ tie missing (cf. m. 21) \\
M. 20 & lhU1 \ dot missing \\
\end{tabular}

Menuet en trio (Menuet pour les hautbois)

Roland, 1685

US-BEm MS 777 (Menetou), no. 33, fol. 23r
LWV 65/63

© David Chung, 2014
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 Menetoud, 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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement" /></td>
<td><img src="image2" alt="Pincé" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Port de voix" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpelement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Cadence" /></td>
<td><img src="image5" alt="Coulé" /></td>
<td><img src="image6" alt="Harpelement" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 1, 3–4, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of notes inégaless and other performance practice issues can be found in the “Introduction”.

**Critical Notes**

No. 33 (fol. 23r, Hand A’), Menuet pour les hautbois (C) [Menuet pour les hautbois from Roland (1685) LWV 65/63 (C)]

[No comments]
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 Menetoud, 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.


Editorial Remarks

The repeat of the opening strain (mm. 1–6) is written out in full (mm. 7–12) in Menetou, hence the omission of the repeat sign in the first strain.

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.\textsuperscript{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.\textsuperscript{2}

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

In “3” time, eighth notes in conjunct motion (m. 19, 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. 35 (fols. 23v–24r, Hand A’), menuet (F) [Menuet from Roland (1685) LWV 65/5 (F)]

- M. 6   double barline
- M. 18   lhU1   dot missing
- M. 20   rhU1   dot missing
- lhU1   dot missing

---

Menuet (menuet)

*Roland*, 1685

*US-BEm MS 777 (Menetou), no. 36, fol. 24r*

LWV 65/4

© David Chung, 2014
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 François-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.


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.

In “3” time, eighth notes in conjunct motion (mm. 14, 18–9, 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. 36 (fol. 24r, Hand A’), menuet (F) [Menuet from Roland (1685) LWV 65/4 (F)]
- M. 10 lhU1 dot missing
- M. 11 lhU1 dot missing
- M. 20 lhU1 dot missing
Menuet (menuet)

Roland, 1685

US-BE° MS 777 (Menetou), no. 37, fol. 24v
LWV 65/66

(a) see commentary
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 Mennetou, 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.


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.

In “3” time, eighth notes in conjunct motion (mm. 4, 11, 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. 37 (fol. 24v, Hand A’), menuet (C) [Menuet from *Roland* (1685) LWV 65/66 (C)]

<table>
<thead>
<tr>
<th>M. 4</th>
<th>lhL4–6</th>
<th>last 3 notes uncertain. Menetou:</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 15</td>
<td>lhL1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 19</td>
<td>lhL3</td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 20</td>
<td>lh</td>
<td>barline missing</td>
</tr>
</tbody>
</table>
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 Menetoud, 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.


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.

In “2” time, eighth notes in conjunct motion (mm. 9–11, 14, 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. 38 (fol. 25r, Hand A’), trio (a) [Trio from *Roland* (1685) LWV 65/41 (a)]

<table>
<thead>
<tr>
<th>Measure</th>
<th>Hand</th>
<th>Note</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 8</td>
<td>rhL1</td>
<td></td>
<td>note missing</td>
</tr>
<tr>
<td>M. 12</td>
<td>lh1</td>
<td></td>
<td>note missing</td>
</tr>
<tr>
<td>M. 18</td>
<td>rh2–3</td>
<td></td>
<td>notes supplied from m. 8</td>
</tr>
<tr>
<td>M. 19</td>
<td>lh</td>
<td></td>
<td>empty staff</td>
</tr>
</tbody>
</table>
Vous ne devez plus attendre (vous nedeuez plus atandre)

Amadis, 1684

US-BEm MS 777 (Menetou), no. 39, fols. 25v–26r
LWV 63/36

© David Chung, 2014
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.


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. 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.  

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

![Ornament Symbols](image)

In “3” time, eighth notes in conjunct motion (mm. 3, 9–10, 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. 39 (fols. 25v–26r, Hand A’), *vous nedeuez plus atandre* (g) [Vous ne devez plus attendre from *Amadis* (1684) LWV 63/36 (g)]

- M. 3 lh4 sharp missing
- M. 36 lhU2 tie missing
- lhU3 note missing
Preparons nous (premier air du tample delapaix)

*Le Temple de la Paix, 1685*

*US-BEm MS 777 (Menetou), no. 40, fol. 26v*

LWV 69/2

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“préparons hous pour la feste nouuelle …”) 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.

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

**Critical Notes**

No. 40 (fol. 26v, Hand A’), premier air du tample delapaix (a) [“Preparons nous” from *Temple de la Paix* (1685) LWV 69/2 (a)]

M. 2 lhL3 rest missing

---

La Goire luy suffit
*Le Temple de la Paix*, 1685

*US-BEm* MS 777 (Menetou), no. 42, fol. 27v
* LWV 69/–

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“la gloire luy suffit …”) 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. 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.

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

![Ornament symbols](image)

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

**Critical Notes**

No. 42 (fol. 27v, Hand A’), [untitled] (a) [“La Gloire luy suffit” from Temple de la Paix (1685) LWV 69/– (a)]

- M. 3  rhU4 rest missing
- M. 6  rhU2 rest missing
- M. 16 rh2 sharp missing
- M. 23 rh2 copied from m. 11
- lhL3–4 copied from m. 11

---

Menuet (menuet)
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 43, fol. 28r
LWV 69/14

© David Chung, 2014
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.


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.

![Tremblement](image1)

![Pincé](image2)

![Port de voix](image3)

![Cadence](image4)

![Coulé](image5)

![Harpegement](image6)

In “3” time, eighth notes in conjunct motion (mm. 3, 7, 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 (fol. 28r, Hand A’), menuet (a) [Menuet from *Temple de la Paix* (1685) LWV 69/14 (a)]

- M. 4 lhU1 dot missing
- M. 8 lhU1 dot missing
- M. 15 rhL2 sharp missing
- M. 16 lhL1 dot missing

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.211
Gigue

Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 44, fols. 28v–29r
LWV 69/13

(a) see commentary
(b) eighth note
(c) quarter note
(d) a second lower: e♭, f♯-sharp
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.


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.

### Critical Notes

No. 44 (fols. 28v–29r, Hand A’), Gigue (a) [Gigue from Temple de la Paix (1685) LWV 69/13 (a)]

M. 11  
M. 12  
M. 21  
M. 26  
M. 27  
M. 29  

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”.

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)  
Monuments of Seventeenth-Century Music Vol. 1.212
Entrée de bergers et bergères (Entree des bergers Et bergerres)

Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 45, fol. 29v
LWV 69/6

(a) see commentary

© David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.213
(b) a second higher: $f$
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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement Example" /></td>
<td><img src="image2" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

In “2” time, eighth notes in conjunct motion (mm. 1, 5–12, 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. 45 (fol. 29v, Hand A’), Entrée des bergers Et bergerres (a) [Entrée de bergers et bergères from *Temple de la Paix* (1685) LWV 69/6 (a)]

- M. 1 rhU1 horizontal stroke through the stem:
- M. 18 lhU4 sharp missing
- M. 23 lhU3 a second higher: f`
- M. 27 rhL1 rest missing
La Paix revient
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 46, fol. 30r
LWV 69/33

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“la paix reuient dans cet azille …”) 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. 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.

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

![Ornament Symbols Table]

In “3” time, eighth notes in conjunct motion (mm. 4, 11, 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. 46 (fol. 30r, Hand A’), [untitled] (C) [La Paix revient from Temple de la Paix (1685) LWV 69/33 (C)]

<table>
<thead>
<tr>
<th>M. 8</th>
<th>lhL1</th>
<th>dot missing</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 15</td>
<td>rh1</td>
<td>note missing</td>
</tr>
<tr>
<td>M. 16</td>
<td>lhU1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 32</td>
<td></td>
<td>barline missing</td>
</tr>
</tbody>
</table>

---

On conteroi plus tost

Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 47, fols. 30v–31r
LWV 69/18

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“on conteroit plus tost …”) 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.\textsuperscript{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.\textsuperscript{2}

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

\begin{center}
\begin{tabular}{l}
\textbf{Tremblement} & \textbf{Pincé} \\
(Repeat) & (Repeat)
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
\textbf{Port de voix}
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
\textbf{Cadence} & \textbf{Coulé} & \textbf{Harpegement}
\end{tabular}
\end{center}

In “3” time, eighth notes in conjunct motion (mm. 3–7, 9, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of \textit{notes inégales} and other performance practice issues can be found in the “Introduction”.

**Critical Notes**

No. 47 (fols. 30v–31r, Hand A’), [untitled] (C) [On conteroit plus tost from \textit{Temple de la Paix} (1685) LWV 69/18 (C)]

M. 23 rhU3 tie missing

\hfill


WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.215
Canarie (canaris)

*Le Temple de la Paix*, 1685

*US-BEm MS 777 (Menetou), no. 48, fol. 31r
LWV 69/26*

© David Chung, 2014
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.


Editorial Remarks

The music was barred incorrectly in 3/8 until measure 5. Superfluous barlines are broken through staves 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.

*Critical Notes*

No. 48 (fol. 31r, Hand A’), canaris (C) [Canarie from *Temple de la Paix* (1685) LWV 69/26 (C)]

M. 7      lhU1      dot missing
M. 12     rhU1      dot missing
           lhL1      dot missing
M. 13     lhU1      dot missing

---

Passepied (passepied)
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 49, fol. 31v
LWV 69/31

© David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.217
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.


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.

In “3/8” time, sixteenth notes in conjunct motion (mm. 3, 7–8, 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. 49 (fol. 31v, Hand A’), passepied (C) [Passepied from *Temple de la Paix* (1685) LWV 69/31 (C)]
[No comments]
Menuet
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 50, fol. 32r
LWV 69/32

© David Chung, 2014
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.


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. 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.  

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

In “3” time, eighth notes in conjunct motion (mm. 11, 20, 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. 50 (fol. 32r, Hand A’), Menuet (C) [Menuet from *Temple de la Paix* (1685) LWV 69/32 (C)]

<table>
<thead>
<tr>
<th>No.</th>
<th>Hand</th>
<th>Issue</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 6</td>
<td>lhL1</td>
<td>dot missing</td>
<td></td>
</tr>
<tr>
<td>M. 9</td>
<td>lhU1</td>
<td>dot missing</td>
<td></td>
</tr>
<tr>
<td>M. 12</td>
<td>lhU1</td>
<td>dot missing</td>
<td></td>
</tr>
<tr>
<td>M. 13</td>
<td></td>
<td>redundant “§” removed</td>
<td></td>
</tr>
</tbody>
</table>
Suivons l’aïmable paix
*Le Temple de la Paix, 1685*

*US-BEm MS 777 (Menetou), no. 51, fol. 32v*
LWV 69/25

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“Suiuons laimable paix …”) 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

Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

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.

![Ornament Symbols Table]

In “4/8” time, sixteenth notes in conjunct motion (mm. 14–5, 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. 51 (fol. 32v, Hand A’), [untitled] (C) [Suivons l’aïmable paix from *Temple de la Paix* (1685) LWV 69/25 (C)]

[No comments]

---

Suivons l’aimable paix (trio)

Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 52, fol. 33r
LWV 69/25

© David Chung, 2014
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.


Editorial Remarks

Text between staves (“nous fuyons la beauté …”) 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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement" /></td>
<td><img src="image2" alt="Pincé" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Port de voix" /></td>
</tr>
</tbody>
</table>

Critical Notes

No. 52 (fol. 33r, Hand A’), trio (C) [Suivons l’aimable paix from Temple de la Paix (1685) LWV 69/25 (C)]

M. 13   rhL1 sharp missing

Chantons bergers (lidil de seaux)
Idylle sur la Paix, 1685

US-BEm MS 777 (Menetou), no. 53, fol. 33v
LWV 68/10

© David Chung, 2014
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.


Editorial Remarks

Text between staves (‘chantons bergers Et nous resjoüissons …’) 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.

In “3” time, eighth notes in conjunct motion (mm. 2, 7, 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. 53 (fol. 33v, Hand A’), lidil de seaux (d) [Chantons bergers from *Idylle sur la paix* (1685) LWV 68/10 (d)]

| M. 5   | lhU1 | dot missing |
| M. 10  | rhU3 | flat missing |

---

Sans crainte

*Le Temple de la Paix, 1685*

*US-BEm MS 777 (Menetou), no. 54, fol. 34r*

LWV 69/5

(c) David Chung, 2014

(a) copied from m. 13
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 Menetou, 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.


Editorial Remarks

Text between staves (“sans crainte dans nos prairies …”) 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.

In “3” time, eighth notes in conjunct motion (mm. 4, 8, 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. 54 (fol. 34r, Hand A’), [untitled] (a) [Sans crainte from Temple de la Paix (1685) LWV 69/5 (a)]
M. 19      rhL2      sharp missing
M. 21      rh2       supplied from m. 13

Charmant repos

*Le Temple de la Paix, 1685*

*US-BEm MS 777 (Menetou), no. 55, fol. 34v*

LWV 69/8

(a) for last time only (after m. 31)

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlsbm.org)
Monuments of Seventeenth-Century Music Vol. 1.223
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.


Editorial Remarks

Text between staves (“charmait repos d’une vie innocente …”) 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.

![Ornament Symbols](image)

In “3” time, eighth notes in conjunct motion (mm. 9–10, 21–2, 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. 55 (fol. 34v, Hand A’), [untitled] (a) [Charmants repos from Temple de la Paix (1685) LWV 69/8 (a)]

M. 1 lhL1 Editorial a for last time only

---

Ouverture (Ouvertue Du Tample dala paix)
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 56, fols. 35r–36r
LWV 69/1

© David Chung, 2014
(a) two sixteenth notes

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.224
(b) a second lower: c"
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.


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.

![Tremblement and Pincé](image)

In “2” time, eighth notes in conjunct motion (mm. 1–2, 4–6, 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. 56 (fols. 35r–36r, Hand A’), Ouverture Du Temple dela paix (a) [Ouverture from *Temple de la Paix* (1685) LWV 69/1 (a)]

- M. 10 lhU1–2 erroneous tie (between d’ and e’) removed
- M. 22 rh4–5 two sixteenth notes
- M. 43 rhL3 tie missing
- M. 48 rhL2 a second lower: e”
- lhL4 rest missing
- M. 50 time signatures missing
- notes uncertain
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 Menetoud, 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.


**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

---

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

In “2” time, eighth notes in conjunct motion (mm. 1–2, 7–10, 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. 58 (fol. 37v, Hand A’), Entree (C) [Entrée from *Armide* (1686) LWV 71/12 (C)]

- M. 13 lhL5 rest missing
- M. 20 rhU6 dot missing
- M. 21 rh2–5 copied from m. 11
- lhU4 copied from m. 11
- lhL1–2 copied from m. 11
Menuet (menuet)  

*Armide*, 1686

*US-BEm MS 777 (Menetou), no. 59, fol. 38r*  
*LWV 71/14*

---

(a) redundant upwards stem removed

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)  
Monuments of Seventeenth-Century Music Vol. 1.226
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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
<th>(Brussels-27220)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 1, 3–4, 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. 59 (fol. 38r, Hand A’), menuet (C) [Menuet from *Armide* (1686) LWV 71/14 (C)]

- M. 4 lhU1 dot missing
- M. 6 lhU1 dot missing
- M. 10 lh1 redundant upwards stem removed. *Menetou:* 

- M. 19 rhL1 dot missing
- M. 22 lhL1-2 rests missing
Gavotte en rondeau (Gauotte rondeau)

Armide, 1686

US-BEm MS 777 (Menetou), no. 60, fol. 38v
LWV 71/9

(a) redundant downwards stem removed

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.227
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.


Editorial Remarks

This piece ends on m. 5, as indicated by “fin”, and the player should provide a suitable ending.

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.

In “2” time, eighth notes in conjunct motion (mm. 3–4, 6–12, 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. 60 (fol. 38v, Hand A’), Gauotte rondeau (a) [Gavotte en rondeau from *Armide* (1686) LWV 71/9 (a)]

- M. 4 rhL1 rest missing
- M. 9 rh5 redundant downwards stem removed. *Menetou:*
- M. 11 rhL4 rest missing
- M. 12 rhL1 rest missing

M. 15   rh2   sharp missing
Les Plaisirs ont choisy pour azile

Armide, 1686

[独奏声部]

Les plaisirs ont choisy pour azile

US-BEm MS 777 (Menetou), no. 62, fols. 39v–40r

LWV 71/62

© David Chung, 2014
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.


**Editorial Remarks**

Text between staves (“les plaisirs ont choisy pour azile …”) omitted in this edition.

A multi-section piece originally scored for voice, two flutes, violin with keyboard accompaniment. The characteristic ornaments and idiomatic keyboard textures provide grounds for the possibility of playing this piece on the harpsichord alone.

**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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td>[</td>
<td>[</td>
</tr>
<tr>
<td>[</td>
<td>[</td>
</tr>
</tbody>
</table>

Port de voix

Cadence Coupé Harpegement

In “3” time, eighth notes in conjunct motion (mm. 1, 4–5, 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. 62 (fols. 39v–40r, Hand A’), [untitled] (a) [Les Plaisirs ont choisy pour azile from *Armide* (1686)]

LWV 71/62 (g)

| M. 2 | lhL1 | dot missing |
| M. 36 | lhL1 | flat missing |
| M. 64 | lhL1 | dot missing |

<table>
<thead>
<tr>
<th></th>
<th>lhL1</th>
<th>rest missing</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 74</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M. 78</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Ouverture (Ouverture Des festes debaccus et de lamour)

Le Bourgeois Gentilhomme, 1670

US-BEm MS 777 (Menetou), no. 83, fols. 1Ar–2Ar
LWV 43/1

(a) redundant quarter rest removed

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.229
(b) a second higher: $a'$
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-Angélisque 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.


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.

**Tremblement**

**Pincé**

In both “2” and “6/4” time, eighth notes in conjunct motion (mm. 1, 16–7, 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. 83 (fols. 1Ar–2Ar, Hand A’), Ouverture Des festes debaccus et de lamour (g) [Ouverture from *Le Bourgeois Gentilhomme* (1670) LWV 43/1 (g)]

- **M. 1** lhL1 stem missing
- **M. 3** lh1 redundant quarter rest removed. *Menetou*:
- **M. 4** lhU2 dot missing
- **M. 14** rhU5 sharp missing
- **M. 26** lhU1 dot missing
- **M. 27** rhU1 tie missing
- **M. 38** rhU1 flat missing
- **M. 40** lh2 flat missing
- **M. 43** rhL5 a second higher: *a’*
- **M. 45** rhL1 sharp missing
M. 45  rhL2  rest missing
Jupiter
Isis, 1677

US-BEm MS 777 (Menetou), no. 84, fols. 2Av–3Ar
LWV 54/24

(a) a second lower: c"
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.


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.

In “2” time, eighth notes in conjunct motion (mm. 1, 3, 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. 84 (fols. 2Av–3Ar, Hand A’), Jupiter (g) [Jupiter from *Isis* (1677) LWV 54/24 (g)]

M. 3 rhU4 a second lower: c”
Ouverture (Ouverture de l'opera Disis)

Isis, 1677

US-BEm MS 777 (Menetou), no. 85, fols. 3Ar–4Ar
LWV 54/1

(a) e' a second higher: f'
(b) g' a second higher a'

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.231
Repris

(c) a second lower: c"
(d) flat removed from $e'$
(e) $e'$ a second lower: $a''$
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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Tremblement Diagram" /></td>
<td><img src="image" alt="Pincé Diagram" /></td>
</tr>
</tbody>
</table>

Port de voix

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Cadence Diagram" /></td>
<td><img src="image" alt="Coulé Diagram" /></td>
<td><img src="image" alt="Harpegement Diagram" /></td>
</tr>
</tbody>
</table>

In both “2” and “3” time, eighth notes in conjunct motion (mm. 4, 18–9, 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. 85 (fols. 3Ar–4Ar, Hand A’), Ouverture de lopera Disis (g) [Ouverture from Isis (1677) LWV 54/1 (g)]

<p>| M. 3 | lhM1 | a second higher: f’ |
| M. 9 | rhL2 | a second higher: a’ |
| M. 10 | lhL1 | rest missing |
| M. 15 | rhL1 | rest missing |
| rhL3 | dot missing |
| lhU1–2 | rests missing |
| M. 16 | rhL3 | dot missing |
| lhU1–2 | rests missing |
| M. 22 | rhU1 | dot missing |
| M. 24 | lhL1 | stem missing |
| M. 25–7 | lhU1 | dots missing |
| M. 31 | rh4 | flat missing |</p>
<table>
<thead>
<tr>
<th>Measure</th>
<th>Hand</th>
<th>Annotation</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 33</td>
<td>rh3</td>
<td>flat missing</td>
</tr>
<tr>
<td>M. 34</td>
<td>rhL3</td>
<td>a second lower: c''</td>
</tr>
<tr>
<td>M. 35</td>
<td>rhL1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 39</td>
<td>lhM1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 41</td>
<td>lhU1</td>
<td>flat removed from e'</td>
</tr>
<tr>
<td>M. 44</td>
<td>rhL2</td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 45</td>
<td>rhL1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 46</td>
<td>lhU1–2</td>
<td>rests missing</td>
</tr>
<tr>
<td>M. 53</td>
<td>lhU1</td>
<td>dots missing</td>
</tr>
<tr>
<td>M. 56–7</td>
<td>lhU1</td>
<td>dots missing</td>
</tr>
<tr>
<td>M. 58</td>
<td>rh2–3</td>
<td>a second lower: a''</td>
</tr>
<tr>
<td>M. 59</td>
<td>rh4</td>
<td>flat missing</td>
</tr>
<tr>
<td>M. 66</td>
<td>lh1–2</td>
<td>flats missing</td>
</tr>
<tr>
<td>M. 67</td>
<td>lhU1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 68</td>
<td>lhU1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 69</td>
<td>lhU2</td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 72</td>
<td>rhU2</td>
<td>flat missing</td>
</tr>
<tr>
<td>M. 76</td>
<td>rhU1</td>
<td>dot missing</td>
</tr>
</tbody>
</table>
Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.232
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 Menetoud, 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.


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.

In “e” time, eighth notes in conjunct motion (mm. 1, 3–5, 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. 87 (fols. 5Ar–6Ar, Hand A’), Entree de Bellerophon (C) [Ouverture from *Bellerophon* (1679) LWV 57/1 (C)]

- M. 3 lhL1 tie missing
- M. 10 lh2 eighth note (beam missing)
- M. 15 rh+lh notes missing
- M. 23 rhL1 rest missing
- M. 31 rhU6 sixteenth note
- M. 33 rhL1 rest missing
- M. 37 rhL4 rest missing
- M. 38 rhL2 rest missing
- M. 40 lhU1-2 tie, note missing
- M. 41 lhL2 dot missing
- M. 42 lhL1 rest missing
M. 42 lhL2 dot missing
Trompettes (trompette de bellerophon | rondeau)

Bellerophon, 1679

US-BEm MS 777 (Menetou), no. 89, fol. 10Av
LWV 57/64

(a) erroneous note a third below (c") removed

© David Chung, 2014
(b) a second lower: c'
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.


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.

![Tremblement and Pincé](image)

In “3” time, eighth notes in conjunct motion (mm. 2–4, 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. 89 (fol. 10Av, Hand A’), trompette de bellerophon | rondeau, (C) [Trompettes from *Bellerophon* (1679) LWV 57/64 (C)]

- M. 3 rh1 erroneous note a third below (c’’) removed. Menetou: ⌚
- M. 9 lhL1 rest missing
- M. 20 lhU2 sharp missing
- M. 31 lhU1 a second lower: c’’
Trompettes (trompette debellerrophon | rondeau)

Bellerophon, 1679

US-BEm MS 777 (Menetou), no. 90, fol. 11Ar
LWV 57/19

© David Chung, 2014
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.


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. 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.

---

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

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Tremblement Diagram" /></td>
<td><img src="image2.png" alt="Pincé Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3.png" alt="Port de voix Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Conté</th>
<th>Harpègement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4.png" alt="Cadence Diagram" /></td>
<td><img src="image5.png" alt="Conté Diagram" /></td>
<td><img src="image6.png" alt="Harpègement Diagram" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 3–4, 7, 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. 90 (fol. 11Ar, Hand A’), trompette debellerophon | rondeau (C) [Trompettes from *Bellerophon* (1679) LWV 57/19 (C)]

- M. 1 lhL3 rest missing
- M. 5 lhL3 rest missing
- M. 24 lhL3 rest missing
Gavotte (Gauotte)

*Bellerophon*, 1679

*US-BEm* MS 777 (Menetou), no. 91, fol. 11Av

LWV 57/42

© David Chung, 2014
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.


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.

In “2” time, eighth notes in conjunct motion (mm. 1, 7–9, 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. 91 (fol. 11Av, Hand A’), Gauotte (G) [Gavotte from *Bellerophon* (1679) LWV 57/42 (G)]

M. 15 lhL3 rest missing
Ouverture (entree Deproserpine)

Proserpine, 1680

US-BEm MS 777 (Menetou), no. 92, fols. 12Ar–13Ar
LWV 58/1

(a) measure supplied by the Editor

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.236
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 Menetoud, 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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement Example" /></td>
<td><img src="image2" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Port de voix Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpègement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Cadence Example" /></td>
<td><img src="image5" alt="Coulé Example" /></td>
<td><img src="image6" alt="Harpègement Example" /></td>
</tr>
</tbody>
</table>

In both “e” and “6/4” time, eighth notes in conjunct motion (mm. 1–4, 16, 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. 92 (fols. 12Ar–13Ar, Hand A’), entree Deprosperine (d) [Ouverture from *Proserpine* (1680) LWV 58/1 (d)]

- M. 9  rhL4 sharp missing
- M. 12 measure missing
- M. 30 lhU2 a second lower: c”
- M. 34 lh2 flat missing
- M. 36 rhL7 ornament between c” and a”
- rhL8 flat missing
- lh4 flat missing
- M. 37 rhL6 sharp missing
- M. 39 lh9 dotted quarter note
- M. 40 rhL11 sharp missing
- lhL1 rest missing
- M. 47 barline missing
Gavotte (bellefleur charmante onbrage gauotte | en trio)

*Proserpine*, 1680

*US-BEm MS 777 (Menetou), no. 93, fol. 13Av*

LWV 58/46

(a) redundant quarter rest removed

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)

Monuments of Seventeenth-Century Music Vol. 1.237
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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Tremblement Example" /></td>
<td><img src="image2" alt="Pincé Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Port de voix Example" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegelement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Cadence Example" /></td>
<td><img src="image5" alt="Coulé Example" /></td>
<td><img src="image6" alt="Harpegelement Example" /></td>
</tr>
</tbody>
</table>

In “2” time, eighth notes in conjunct motion (mm. 10, 19, 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. 93 (fol. 13Av, Hand A’), bellefleur charmante onbrage gauotte | entrio (a) [Gavotte (Second Air) from *Proserpine* (1680) LWV 58/46 (a)]

M. 5 lhL1 rest missing

M. 18 lhL2 redundant quarter rest removed:
Ouverture (Ouverture delopera dutrionphe delamour)

Le Triomphe de l’Amour, 1681

US-BEm MS 777 (Menetou), no. 94, fols. 14Ar–15Ar
LWV 59/1

(a) F-Pn Vm2 59 (Paris: Christophe Ballard, 1681): dotted quarter $g^\prime\prime$, eighth $f^\prime$
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.


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.

In “2” time, eighth notes in conjunct motion (mm. 1–5, 7, 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. 94 (fols. 14Ar–15Ar, Hand A’), Ouverture delopera dutriomphe delamour (F) [Ouverture from *Le Triomphe de l’Amour* (1681) LWV 59/1 (F)]

- M. 4  rhM3  sharp missing
- M. 5  lh4  natural missing
- M. 7  lhL1  tie missing
- M. 10 rhL2  tie missing
- M. 18 rhL2–3  *F-Pn* Vm2 59 (Paris: Christophe Ballard, 1681):
  - dotted quarter *g”*, eighth *f”*
- M. 23 lh2  natural missing
- M. 33 rhL2  natural missing
- M. 45 rhL2  rest missing
- M. 51 lh7  natural missing
- M. 54 lh1  tie missing
- M. 58 rhL4–6  notes missing
lh  time signature missing
M. 59  barline missing
Passacaille (passacaille de persee)

Persée, 1682

US-BEm MS 777 (Menetou), no. 96, fols. 16Av–18Ar
LWV 60/82

© David Chung, 2014
Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.239
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.


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


WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.239
The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Tremblement Notation" /></td>
<td><img src="image" alt="Pincé Notation" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Port de voix Notation" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Cadence Notation" /></td>
<td><img src="image" alt="Coulé Notation" /></td>
<td><img src="image" alt="Harpement Notation" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 2, 4, 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. 96 (fols. 16Av–18Ar, Hand A’), passacaille de perse (a) [Passacaille from *Persée* (1682) LWV 60/82 (a)]

<table>
<thead>
<tr>
<th>M. 11</th>
<th>rhL1</th>
<th>dot missing</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 12</td>
<td>rhL2</td>
<td>sharp missing</td>
</tr>
<tr>
<td>M. 15</td>
<td>rhL1</td>
<td>dot missing</td>
</tr>
<tr>
<td></td>
<td>lh1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 19</td>
<td>lhL1</td>
<td>dot missing</td>
</tr>
<tr>
<td>M. 46</td>
<td>lh2</td>
<td>bass clef shifted from beginning of m. 47</td>
</tr>
<tr>
<td></td>
<td></td>
<td>sharp missing (before g)</td>
</tr>
<tr>
<td>M. 48</td>
<td>lhL1</td>
<td>note missing</td>
</tr>
<tr>
<td>M. 56</td>
<td>rhL1</td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 58</td>
<td>lhL1</td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 98</td>
<td>rhL2</td>
<td>sharp missing</td>
</tr>
</tbody>
</table>
Entrée d’Apollon (entree dappollon)

*Le Triomphe de l’Amour, 1681*

*US-BEm MS 777 (Menetou), no. 100, fols. 21Av–21Ar*

LWV 59/58

© David Chung, 2014

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)

Monuments of Seventeenth-Century Music Vol. 1.240
(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.


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.

In “e” 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’), entrée 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 petite reprise 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 Menetou, 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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Tremblement Note" /></td>
<td><img src="image2.png" alt="Pincé Note" /></td>
</tr>
<tr>
<td><img src="image3.png" alt="Tremblement Note" /></td>
<td><img src="image4.png" alt="Pincé Note" /></td>
</tr>
<tr>
<td><img src="image5.png" alt="Tremblement Note" /></td>
<td><img src="image6.png" alt="Pincé Note" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 2–3, 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. 103 (fol. 23Av, Hand A’), tranquil coeur (F) [Tranquil Cœur from *Le Triomphe de l’Amour* (1681) LWV 59/3 (F)]

- M. 13  rhL1  natural missing
- M. 16  lhU1  dot missing
- M. 18  lhU2  sharp missing
Deuxième Menuet (menuet du tronphe delamour)

*Le Triomphe de l’Amour, 1681*

US-BEm MS 777 (Menetou), no. 104, fol. 24Ar
LWV 59/7

© David Chung, 2014
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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Tremblement Diagram" /></td>
<td><img src="image2.png" alt="Pincé Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3.png" alt="Port de voix Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpegement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4.png" alt="Cadence Diagram" /></td>
<td><img src="image5.png" alt="Coulé Diagram" /></td>
<td><img src="image6.png" alt="Harpegement Diagram" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 4, 18, 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. 104 (fol. 24Ar, Hand A’), menuet du tronphe delamour (F) [Deuxième Menuet from *Le Triomphe de l’Amour* (1681) LWV 59/7 (F)]

M. 15 rhL2 natural missing
Gavotte pour Orithie et ses nymphes (gauotte)

*Le Triomphe de l’Amour, 1681*

*US-BEm MS 777 (Menetou), no. 112, fol. 28Av*

*LWV 59/26*

© David Chung, 2014
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 Menetoud, 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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Tremblement" /></td>
<td><img src="image" alt="Pincé" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Port de voix" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Colé</th>
<th>Harpement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Cadence" /></td>
<td><img src="image" alt="Colé" /></td>
<td><img src="image" alt="Harpement" /></td>
</tr>
</tbody>
</table>

In “2” time, eighth notes in conjunct motion (mm. 1–2, 4–5, 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. 112 (fol. 28Av, Hand A’), gauotte (g) [Gavotte pour Orithie et ses nymphes from *Le Triomphe de l’Amour* (1681) LWV 59/26 (g)]

- M. 9 lhU3 flat missing
- M. 11 lh1–2 rests missing
Ouverture (Ouverture d Alceste)

Alceste, 1674

US-BEm MS 777 (Menetou), no. 113, fols. 29Ar–30Ar
LWV 50/1

© David Chung, 2014
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” (fol. 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.


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.

### Critical Notes

No. 113 (fols. 29Ar–30Ar, Hand A’), Ouverture d’Alceste (a) [Ouverture from *Alceste* (1674) LWV 50/1 (a)]

<table>
<thead>
<tr>
<th>Measure</th>
<th>Hand</th>
<th>Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 1</td>
<td>rh1</td>
<td>dots missing</td>
</tr>
<tr>
<td></td>
<td>lh</td>
<td>time signature missing</td>
</tr>
<tr>
<td>M. 11</td>
<td>rhU4</td>
<td>sharp missing</td>
</tr>
<tr>
<td>M. 14</td>
<td>lh</td>
<td>time signature missing</td>
</tr>
<tr>
<td>M. 20</td>
<td>rhL3</td>
<td>rest missing</td>
</tr>
<tr>
<td>M. 21</td>
<td>rh1</td>
<td>dot missing</td>
</tr>
</tbody>
</table>
Les Songes agréables (Les Songes agreables d’atis)

Atys, 1676

US-BEm MS 777 (Menetou), no. 114, fols. 30Av–31Ar
LWV 53/58

© David Chung, 2014
(a) 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 Menetoud, 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.


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.

### Tremblement

![Tremblement](image)

### Pincé

![Pincé](image)

### Port de voix

![Port de voix](image)

### Cadence / Coulé / Harpelement

![Cadence/Coulé/Harpelement](image)

In “3” time, eighth notes in conjunct motion (mm. 3, 6–10, 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. 114 (fols. 30Av–31Ar, Hand B), Les Songes agréables d’atis (g) [Les Songes agréables from *Atys* (1676) LWV 53/58 (g)]

- M. 1 lh time signature missing
- M. 32 lhL1 rest missing
- lhL4 half note
Chaconne (Pleurs d’atis)
Ballet des Muses, 1666

US-BEm MS 777 (Menetou), no. 116, fols. 32Ar–32Av
LWV 32/–

(a) a second higher: b
(b) a second higher: e

WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.246
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-Angélïque 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.


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.

In “3” time, eighth notes in conjunct motion (mm. 1–7, 9–11, 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. 116 (fols. 32Ar–32Av, Hand B), Pleurs d’atis (G) [Chaconne from *Ballet des Muses* (1666) LWV 32/– (B3)]

- M. 1–3 lhL1 dots missing
- M. 2 lhU2 a second higher: *b*
- M. 4 lhL4 a second higher: *e*
- M. 21 lhL2 rest missing
- M. 22 lhL2 rest missing
- M. 27 lhU1 rest missing
Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

Courante de Lulli (Courante de Mr de Lully)

US-BEm MS 777 (Menetou), no. 117, fols. 33Ar–33Av
LWV 75/24

(a) eighth note
(b) dotted quarter note
(c) eighth note
(d) two eighth notes
(e) eighth 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.


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.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Tremblement Image" /></td>
<td><img src="image2.png" alt="Pincé Image" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port de voix</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3.png" alt="Port de voix Image" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadence</th>
<th>Coulé</th>
<th>Harpègement</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4.png" alt="Cadence Image" /></td>
<td><img src="image5.png" alt="Coulé Image" /></td>
<td><img src="image6.png" alt="Harpègement Image" /></td>
</tr>
</tbody>
</table>

In “3” time, eighth notes in conjunct motion (mm. 3–4, 7–8, 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. 117 (fols. 33Ar–33Av, Hand B), Courante de M’s de lully (g) [Courante de Lully, after D’Anglebert/Lully (1689) LWV 75/24(g)]

- M. 3 lhU3 rest missing
- M. 3 lhL4 natural missing
- M. 4 rhL4 eighth note (beam missing)
- M. 6 lhU2 dotted quarter note
- M. 8 lhU6 rest missing
- M.11 rhL4 a second lower: g”
- lhU2 eighth note
- lhU3 dot missing
- lhL4 dot missing
- M. 12 lhU1 rest missing
- M. 13 lhL7–8 two eighth notes
- M. 15 lh9 eighth note
M. 18  lhL1  rest missing
Ouverture (La grotte de Versaille)
La Grotte de Versailles, 1668

US-BEm MS 777 (Menetou), no. 118, fols. 34Ar–35Ar
LWV 39/1

© David Chung, 2014
(a) a second higher: $d''$
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.


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


WEB LIBRARY OF SEVENTEENTH-CENTURY MUSIC (www.sscm-wlscm.org)
Monuments of Seventeenth-Century Music Vol. 1.248
The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

<table>
<thead>
<tr>
<th>Tremblement</th>
<th>Pincé</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Tremblement Diagram" /></td>
<td><img src="image2.png" alt="Pincé Diagram" /></td>
</tr>
</tbody>
</table>

In both “e” and “3” time, eighth notes in conjunct motion (mm. 7, 9–10, 13, 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. 118 (fols. 34Ar–35Ar, Hand B), La grotte de Versaille (g) [Ouverture from *La Grotte de Versailles* (1668) LWV 39/1 (g)]

- M. 5 lhL1 rest missing
- M. 8 lhL3 natural missing
- M. 11 measure missing
- M. 15 rhL5 flat missing
- M. 19 rhU3 flat missing
- M. 20 rhU2 flat missing
- lhL5 flat missing
- M. 26 rhM1 a second higher: d”
- M. 39 rhL1 rest missing