

Marche en rondeau (Marche | rondeau) Roland, 1685

US-BEm MS 777 (Menetou), no. 32, fols. 22v–23r
LWV 65/65

quand on vient dans ce - boc - cage...

The first system of the musical score is in 3/4 time. It features a treble and bass clef. The treble staff contains a melody with lyrics underneath: "quand on vient dans ce - boc - cage...". The bass staff provides a harmonic accompaniment. The music consists of five measures.

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The second system of the musical score begins at measure 6. It continues the melody and accompaniment from the first system. The treble staff has a repeat sign at the beginning of the system. The music consists of five measures.

The third system of the musical score begins at measure 11. It continues the melody and accompaniment. The treble staff has a sharp sign (#) above the first measure. The music consists of five measures.

The fourth system of the musical score begins at measure 16. It continues the melody and accompaniment. The treble staff has a sharp sign (#) above the first measure. The music consists of five measures.

21

Musical notation for measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. Measure 21 features a melodic line in the treble with a slur over the first two notes and a fermata over the third. The bass line has a whole note chord. Measure 22 continues the treble melody with a slur and a fermata. The bass line has a half note chord. Measure 23 shows the treble melody with a slur and a fermata. The bass line has a half note chord. Measure 24 concludes the system with a treble melody and a bass line with a half note chord.

25

Musical notation for measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. Measure 25 features a treble melody with a slur and a fermata. The bass line has a half note chord. Measure 26 continues the treble melody with a slur and a fermata. The bass line has a half note chord. Measure 27 shows the treble melody with a slur and a fermata. The bass line has a half note chord. Measure 28 concludes the system with a treble melody and a bass line with a half note chord.

29

Musical notation for measures 29-32. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. Measure 29 features a treble melody with a slur and a fermata. The bass line has a half note chord. Measure 30 continues the treble melody with a slur and a fermata. The bass line has a half note chord. Measure 31 shows the treble melody with a slur and a fermata. The bass line has a half note chord. Measure 32 concludes the system with a treble melody and a bass line with a half note chord.

33

Musical notation for measures 33-36. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. Measure 33 features a treble melody with a slur and a fermata. The bass line has a half note chord. Measure 34 continues the treble melody with a slur and a fermata. The bass line has a half note chord. Measure 35 shows the treble melody with a slur and a fermata. The bass line has a half note chord. Measure 36 concludes the system with a treble melody and a bass line with a half note chord.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

Eighty-seven arrangements entered by two or three unidentified French hands (Hand A, A', and B). Hands A and A' (which could be same as Hand A) are competent. Hand B is the same as Hand I of *Parville*, Hand A of *LaBarre-6*, and Hand A of *LaBarre-11*.

Menetou is not only the largest source of keyboard arrangements of Lully, but is also unique in that the pieces are by and large ordered in chronological sequence. The manuscript's connection with Françoise-Charlotte de Senneterre de Mennetoud, daughter of Henry-François, Duc de La Ferté (1657–1703) and Marie-Gabrielle-Angélique de La Motte (1654–1726), through the six “airs sérieux de mademoiselle de menetou” (fols. 48v–52r) suggests that the Lully pieces might have originated as a suitable repertory for the growing number of aristocratic female harpsichordists, of which *Menetou* is a fine example. Alongside the Lully transcriptions are original harpsichord pieces by Lebègue and D'Anglebert, vocal extracts from Lully's operas, and airs by Michel Lambert and Mademoiselle de Menetou.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:114–5, 3:137–73; Gustafson-Fuller 1990, 394–5; David Fuller, “Les arrangements pour clavier des œuvres de Lully,” in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 472–3; Harris 2009, 2:160–1.

Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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 The performance attitude and elusive nature of the seventeenth-century French

1. See Chung, “Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music,” 586–92.

repertory has been exhaustively discussed by David Fuller, Ronald Broude, Bruce Gustafson, and others.²

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

The image displays six musical examples of ornaments, each with a label above it and a corresponding musical notation in a grand staff (treble and bass clefs).

- Tremblement**: Shows a note with a wavy line above it, followed by a note with a wavy line and the letter 'tr' above it, and another note with a wavy line and the letter 'or' above it. The second system shows a note with a wavy line and the letter 'or' above it, and a note with a wavy line and the letter 'or' above it, with a reference to '(Brussels-27220)'.
- Pincé**: Shows a note with a wavy line and the letter 'or' above it, and a note with a wavy line and the letter 'or' above it.
- Port de voix**: Shows a note with a wavy line and the letter 'or' above it, and a note with a wavy line and the letter 'or' above it.
- Cadence**: Shows a note with a wavy line and the letter 'or' above it, and a note with a wavy line and the letter 'or' above it.
- Coulé**: Shows a note with a wavy line and the letter 'or' above it, and a note with a wavy line and the letter 'or' above it.
- Harpegement**: Shows a note with a wavy line and the letter 'or' above it, and a note with a wavy line and the letter 'or' above it.

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 *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

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

M. 3 rhU1 tie missing (cf. m. 21)

M. 20 lhU1 dot missing

2. For example, see Ronald Broude. “Composition, Performance, and Text in Solo Music of the French Baroque,” *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.