

Menuet *Ballet de Flore, 1669*

US-BEm MS 778 (Parville), no. 124, p. 233
LWV 40/39

The first system of the Minuet is written in 3/4 time. The right hand (treble clef) begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The left hand (bass clef) starts with a half note chord of G2 and B2, followed by quarter notes A2, B2, and C3. The piece concludes with a half note chord of G2 and B2.

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The second system begins at measure 6. The right hand plays quarter notes G4, A4, B4, and C5. The left hand plays quarter notes G2, A2, B2, and C3. A repeat sign appears at the end of the system, followed by quarter notes G4, A4, B4, and C5 in the right hand, and quarter notes G2, A2, B2, and C3 in the left hand.

The third system begins at measure 11. The right hand plays quarter notes G4, A4, B4, and C5. The left hand plays quarter notes G2, A2, B2, and C3. A sharp sign (#) is placed above the bass clef staff, indicating a key signature change to one sharp (F#). The system ends with a repeat sign.

The fourth system begins at measure 16. The right hand plays quarter notes G4, A4, B4, and C5. The left hand plays quarter notes G2, A2, B2, and C3. A flat sign (b) is placed below the bass clef staff, indicating a key signature change to one flat (Bb). The piece concludes with a final chord in the right hand and a half note chord of G2 and B2 in the left hand.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. “Dans nos bois” (Hand B, no. 109) and “Dieu des enfers” (Hand E, no. 141) are copies of *D’Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Performance Notes

In the seventeenth century, the notation is under-prescriptive by modern standard and some elements of the performance may only be partially indicated or not indicated at all. Generally speaking, the performer has the discretion to supply in performance much that is not indicated in the source, such as by adding ornaments as well as melodic and rhythmic fillers, by spreading chords in a variety of ways, by embellishing the cadences, and sometimes even by enriching the texture with points of imitation. The modern performer can take lessons from D’Anglebert, who re-edited a selection of his autograph pieces for publication in 1689.¹ The performance attitude and elusive nature of the seventeenth-century French repertory has been exhaustively discussed by David Fuller, Ronald Broude, Bruce Gustafson, and others.²

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

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

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

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

In “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]