

## Menuet (Menüet) *Le Bourgeois Gentilhomme, 1670*

B-Bc MS 27220, no. 82, p. 119  
LWV 43/38

The first system of the Minuet is written in 3/8 time. The right hand (treble clef) begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand (bass clef) starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piece is in G major and features a simple, elegant melody with a steady accompaniment.

© David Chung, 2014

The second system of the Minuet continues the melody from the first system. It features a repeat sign at the beginning of the system, indicating a first ending. The right hand plays a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The third system of the Minuet continues the melody. It features a repeat sign at the beginning of the system, indicating a second ending. The right hand plays a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The fourth system of the Minuet concludes the piece. It features a repeat sign at the beginning of the system, indicating a final ending. The right hand plays a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

## Source

*B-Bc*: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

## Editorial Remarks

Lully's orchestral prototype (*F-Pn* Rés F-578) is barred every three quarter notes, following the time signature.

## Performance Notes

In the seventeenth century, the notation is under-prescriptive by modern standard and some elements of the performance may only be partially indicated or not indicated at all. Generally speaking, the performer has the discretion to supply in performance much that is not indicated in the source, such as by adding ornaments as well as melodic and rhythmic fillers, by spreading chords in a variety of ways, by embellishing the cadences, and sometimes even by enriching the texture with points of imitation. The modern performer can take lessons from D'Anglebert, who re-edited a selection of his autograph pieces for publication in 1689.<sup>1</sup> The performance attitude and elusive nature of the seventeenth-century French

---

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.<sup>2</sup>

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.

The image displays six musical examples illustrating various ornaments and techniques. Each example consists of a treble and bass clef staff.   
 1. **Tremblement**: Shows a note with a wavy line above it.   
 2. **Pincé**: Shows a note with a wavy line below it.   
 3. **Port de voix**: Shows a note with a curved line above it.   
 4. **Cadence**: Shows a note with a flourish above it.   
 5. **Coulé**: Shows a note with a curved line below it.   
 6. **Harpegement**: Shows a note with a vertical line above it.   
 The examples are arranged in three rows. The first row contains Tremblement and Pincé. The second row contains Port de voix. The third row contains Cadence, Coulé, and Harpegement. The Pincé example includes the text "(Brussels-27220)".

In “3” time, eighth notes in conjunct motion (mm. 2–5, 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. 82 (p. 119, Hand A), Menüet (C) [Menuet from *Le Bourgeois Gentilhomme* (1670) LWV 43/38 (C)]  
 [No comments]

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.