

Menuet Isis, 1677

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

The first system of the minuet consists of five measures. The treble clef part begins with a quarter note G4, followed by quarter notes A4 and B4, then a quarter note C5 with a sharp sign. The bass clef part starts with a half note chord of G2 and B2, followed by quarter notes A2 and B2, then a quarter note C3 with a sharp sign. The piece is in 3/4 time and B-flat major.

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The second system contains measures 6 through 11. Measure 6 starts with a quarter note G4. Measures 7 and 8 continue the melody. Measure 9 has a first ending bracket over a quarter note G4 with a sharp sign. Measure 10 has a second ending bracket over a quarter note G4 with a sharp sign. Measure 11 concludes the system with a quarter note G4. The bass clef part provides harmonic support with chords and moving lines.

The third system contains measures 12 through 16. Measure 12 begins with a quarter note G4. The melody continues through measures 13, 14, 15, and 16. The bass clef part continues with chords and moving lines, including a half note chord of G2 and B2 in measure 12.

The fourth system contains measures 17 through 21. Measure 17 starts with a quarter note G4. The melody continues through measures 18, 19, 20, and 21. The bass clef part continues with chords and moving lines, including a half note chord of G2 and B2 in measure 17.

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1.

2.

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 (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]