

Menuet (menuet) Bellerophon, 1679

B-Bc MS 27220, no. 98, pp. 150–1
LWV 57/7

The first system of the minuet consists of four measures. The treble clef part begins with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass clef part starts with a half note G3, followed by quarter notes A3 and Bb3. The key signature has one flat (Bb), and the time signature is 3/8.

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The second system contains measures 5 through 8. Measure 5 continues the melody from measure 4. Measure 6 features a slur over the notes G4, A4, and Bb4. Measure 7 is a repeat sign. Measure 8 is a repeat sign. A section labeled "reprise" begins in measure 9, with a treble clef part starting on G4 and a bass clef part starting on G3.

The third system contains measures 10 through 14. Measure 10 starts with a treble clef part on G4 and a bass clef part on G3. Measure 11 has a treble clef part on A4 and a bass clef part on A3. Measure 12 has a treble clef part on Bb4 and a bass clef part on Bb3. Measure 13 has a treble clef part on A4 and a bass clef part on A3. Measure 14 is the final measure, with a treble clef part on G4 and a bass clef part on G3. The piece concludes with a double bar line.

double

16

21

26

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

The *double* (mm. 16–30) was not by Lully.

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

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

