

## Menuet Amadis, 1684

US-BEm MS 777 (Menetou), no. 17, fol. 14r  
LWV 63/57

The first system of the minuet is written in 3/8 time. The right hand (treble clef) begins with a dotted quarter note G4, followed by eighth notes A4, B4, and A4. The left hand (bass clef) starts with a dotted quarter note G3, followed by eighth notes F3, E3, and D3. The piece is in the key of D major.

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The second system begins at measure 5. The right hand features a melodic line with a sharp sign on the second measure (F#4) and a trill on the fifth measure (A4). The left hand provides a steady accompaniment with eighth notes. A repeat sign is present at the end of the system.

The third system begins at measure 9. The right hand continues the melodic line with a trill on the second measure (B4) and a sharp sign on the fourth measure (F#4). The left hand accompaniment remains consistent with the previous system.

The fourth system begins at measure 13. The right hand has a trill on the second measure (B4) and a sharp sign on the fourth measure (F#4). The left hand features a more active accompaniment with eighth notes and a trill on the fifth measure (B3).

17

Musical notation for measures 17-20. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 17: Treble staff has a dotted quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. Measure 18: Treble staff has a dotted quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. Measure 19: Treble staff has a dotted quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. Measure 20: Treble staff has a dotted quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3.

21

Musical notation for measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 21: Treble staff has a dotted quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. Measure 22: Treble staff has a dotted quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. Measure 23: Treble staff has a dotted quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. Measure 24: Treble staff has a dotted quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3.

## 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).

## 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 repertory has been exhaustively discussed by David Fuller, Ronald Broude, Bruce Gustafson, and others.<sup>2</sup>

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.

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

*Tremblement* *Pincé*



*Port de voix*



*Cadence* *Coulé* *Harpegement*



In “3” time, eighth notes in conjunct motion (mm. 6, 10–1, 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”.

No. 17 (fol. 14r, Hand A'), Menuet (G) [Menuet from *Amadis* (1684) LWV 63/57 (G)]

M. 15	lhL2	rest missing
M. 23	lhL1	rest missing
M. 24	lhL1	dot missing