

Menuet (menuet) *Le Temple de la Paix, 1685*

US-BEm MS 777 (Menetou), no. 43, fol. 28r
LWV 69/14

Musical notation for measures 1-4 of the Minuet. The score is in 3/4 time and G major. The right hand (treble clef) begins with a dotted quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The left hand (bass clef) starts with a half note G2, followed by quarter notes A2 and B2, and a quarter note C3. The piece features a simple, elegant melody with a steady accompaniment.

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Musical notation for measures 5-8 of the Minuet. The right hand continues the melody with a dotted quarter note D5, followed by eighth notes E5 and F5, and a quarter note G5. The left hand provides a harmonic accompaniment with a half note D3, followed by quarter notes E3 and F3, and a quarter note G3. The piece concludes with a repeat sign at the end of measure 8.

Musical notation for measures 9-12 of the Minuet. The right hand features a more active melody with eighth notes G4, A4, B4, and C5. The left hand continues with a steady accompaniment of quarter notes D3, E3, F3, and G3. The piece concludes with a repeat sign at the end of measure 12.

Musical notation for measures 13-16 of the Minuet. The right hand continues the melody with eighth notes G4, A4, B4, and C5. The left hand provides a harmonic accompaniment with a half note D3, followed by quarter notes E3 and F3, and a quarter note G3. The piece concludes with a repeat sign at the end of measure 16.

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 1689.¹ 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

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. 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. 43 (fol. 28r, Hand A'), menuet (a) [Menuet from *Temple de la Paix* (1685) LWV 69/14 (a)]

M. 4	lhU1	dot missing
M. 8	lhU1	dot missing
M. 15	rhL2	sharp missing
M. 16	lhL1	dot missing