

Menuet (menuet) Armide, 1686

US-BEm MS 777 (Menetou), no. 59, fol. 38r
LWV 71/14

The first system of the Minuet consists of five measures. The treble clef part begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef part starts with a bass clef and a 3/8 time signature. It begins with a half rest, followed by quarter notes G3, F3, and E3. The music is in a simple, dance-like style with a clear rhythmic pattern.

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The second system of the Minuet consists of five measures, starting at measure 6. The treble clef part features a repeat sign at the beginning of the system. The melody continues with quarter notes D5, C5, B4, and A4. The bass clef part continues with quarter notes D3, C3, B2, and A2. A slur is placed over the last two measures of the system, and a small '(a)' is written below the bass line at the end of the system.

The third system of the Minuet consists of six measures, starting at measure 11. The treble clef part continues with quarter notes G4, F4, E4, and D4. The bass clef part continues with quarter notes G3, F3, E3, and D3. A slur is placed over the first two measures of the system. The music concludes with a final cadence in the last measure.

The fourth system of the Minuet consists of six measures, starting at measure 17. The treble clef part continues with quarter notes C4, B3, A3, and G3. The bass clef part continues with quarter notes F3, E3, D3, and C3. A slur is placed over the first two measures of the system. The music concludes with a final cadence in the last measure.

(a) redundant upwards stem removed

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. 1, 3–4, 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. 59 (fol. 38r, Hand A'), menuet (C) [Menuet from *Armide* (1686) LWV 71/14 (C)]

M. 4 lhU1 dot missing

M. 6 lhU1 dot missing

M. 10 lh1 redundant upwards stem removed. *Menetou*: 

M. 19 rhL1 dot missing

M. 22 lhL1-2 rests missing