

Menuet d'Atys

Atys, 1676

US-BEm MS 778 (Parville), no. 118, p. 224
LWV 53/-

The first system of the minuet consists of four measures in 3/4 time. The treble clef part begins with a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The bass clef part starts with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with quarter notes D5, E5, and F5, while the bass line has quarter notes D3, E3, and F3. The system concludes with a quarter note G5 in the treble and a quarter note G2 in the bass.

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The second system contains measures 5 through 8. Measure 5 features a half note G4 with a mordent in the treble and a half note G2 in the bass. Measure 6 has quarter notes A4, B4, and C5 in the treble, and quarter notes A2, B2, and C3 in the bass. Measure 7 continues with quarter notes D5, E5, and F5 in the treble, and quarter notes D3, E3, and F3 in the bass. Measure 8 ends with a quarter note G5 in the treble and a quarter note G2 in the bass.

The third system covers measures 9 to 12. Measure 9 begins with a half note G4 with a mordent in the treble and a half note G2 in the bass. Measure 10 has quarter notes A4, B4, and C5 in the treble, and quarter notes A2, B2, and C3 in the bass. Measure 11 continues with quarter notes D5, E5, and F5 in the treble, and quarter notes D3, E3, and F3 in the bass. Measure 12 concludes with a quarter note G5 in the treble and a quarter note G2 in the bass.

The fourth system contains measures 13 through 16. Measure 13 starts with a half note G4 with a mordent in the treble and a half note G2 in the bass. Measure 14 has quarter notes A4, B4, and C5 in the treble, and quarter notes A2, B2, and C3 in the bass. Measure 15 continues with quarter notes D5, E5, and F5 in the treble, and quarter notes D3, E3, and F3 in the bass. Measure 16 ends with a quarter note G5 in the treble and a quarter note G2 in the bass.

(a) a second higher: *d*

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. 4, 9, 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. 118 (p. 224, Hand D), Menuet d’Atys (C) [“Menuet d’Atys” (1676) LWV 53/– (C)]
M. 13 lhL1 a second higher: *d*