

Menuet en Trio (menuet En trio) Roland, 1685

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 20, fol. 22v
LWV 65/63

The first system of the Minuet in Trio is written for a grand piano in 3/8 time. The right hand features a rhythmic pattern of eighth-note chords, while the left hand plays a simple eighth-note bass line. The piece concludes with a repeat sign and a final cadence.

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The second system continues the piece, maintaining the same rhythmic and harmonic structure as the first system. It ends with a repeat sign and a final cadence.

The third system concludes the piece. It features a final cadence in the right hand and a final note in the left hand, marked with the word "fine".

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

<i>First</i>	<i>Second</i>	<i>Third</i>	Title	LWV	key
8	36	51	Rigaudon	73/6	C
9	37	52	Second Rigaudon	73/7	C
14		66	Menuet	63/12	G
15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94).

Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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.

The image displays six musical examples of ornaments, each with a label above it and a corresponding musical notation in a two-staff system (treble and bass clefs).

- Tremblement**: Shows a note with a double wavy line above it, followed by the word "or".
- Pincé**: Shows a note with a double wavy line above it, followed by the word "or".
- Port de voix**: Shows a note with a curved line above it, followed by the word "or".
- Cadence**: Shows a note with a wavy line above it, followed by the word "or".
- Coulé**: Shows a note with a wavy line above it, followed by the word "or".
- Harpegement**: Shows a note with a wavy line above it, followed by the word "or".

The musical notation includes various note values, rests, and clefs, illustrating how these ornaments are applied to specific notes in a piece.

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. 20 (fol. 22v), Menuet En Trio (C) [Menuet from *Roland* (1685) LWV 65/63 (C)]

M. 1 time signatures missing

M. 14 lhU1 dot missing

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.