

Menuet (Menuet Les Coeurs) Atys, 1676

D-Lr Mus. ant. pract. 1198 (Lüneburg-1198), no. 53, p. 79
LWV 53/48

The first system of the minuet consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. It begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lower staff is in bass clef and starts with a half note chord of G2 and Bb2, followed by quarter notes A2, Bb2, and C3. The system concludes with a double bar line.

© David Chung, 2014

The second system begins at measure 4. The upper staff features a trill (tr) on the G4 note. The system includes repeat signs and concludes with a double bar line.

The third system begins at measure 7. It contains a trill (tr) on the G4 note. The system concludes with a double bar line.

The fourth system begins at measure 10. It concludes with a double bar line.

Source

D-Lr: Lüneburg, Ratsbücherei, Mus. ant. pract. 1198 (Germany, 1687).

Twelve pieces from Lully, entered by two scribes. Six pieces were competently entered by the German composer and organist Christian Flor (1626–1697), Gustafson’s Hand A. By contrast, Hand B is hesitant and crude.

The six Lully pieces by Flor (Hand A) are found amid a large group of small dances (nos. 34–59), mostly minuets, between the composed suites. The remaining six, by Hand B, were entered later in the source. Of these, four are dance melodies.

Literature: Gustafson 1979: 1:27–8; *Lüneburg, Ratsbücherei, Mus. ant. pract. 1198*, facsimile edition, introduction by Bruce Gustafson (New York and London: Garland Publishing, 1987); Arndt Schnoor, “Christian Flor und das Lüneburger Musikleben seiner Zeit,” in *Christian Flor (1626–1697), Johann Abraham Peter Schulz (1747–1800): Texte und Dokumente zur Musikgeschichte Lüneburgs*, ed. Friedrich Jekutsch, Joachim Kremer, and Arndt Schnoor (Hamburg: von Bockel Verlag, 1997), 11–26.

Edition: WLSCM, six pieces by Hand A (nos. 38, 43, 53, 56, 58–9).

Editorial Remarks

Lully’s orchestral prototype is barred every three quarter notes, following the time signature.

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 “*c*” time, eighth notes in conjunct motion (m. 12, 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. 53 (p. 79), Menuet Les Ceours (g) [Menuet from *Atys* (1676) LWV 53/48 (g)]
M. 7 lhU2 natural missing