

17

Musical notation for measures 17-19. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 17 features a long melodic line in the treble staff with a slur and a fermata over the final note, and a bass line with eighth notes. Measure 18 continues the treble staff's melodic line with a slur and a fermata, while the bass line has eighth notes with a sharp sign. Measure 19 shows the treble staff with quarter notes and a fermata, and the bass line with quarter notes and a sharp sign.

20

Musical notation for measures 20-23. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 20 has a treble staff with a slur and a fermata, and a bass line with a sharp sign. Measure 21 continues the treble staff's melodic line with a slur and a fermata, and the bass line with eighth notes. Measure 22 shows the treble staff with a slur and a fermata, and the bass line with a slur and a fermata. Measure 23 has a treble staff with a slur and a fermata, and a bass line with a slur and a fermata.

24

Musical notation for measures 24-26. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 24 has a treble staff with a slur and a fermata, and a bass line with a slur and a fermata. Measure 25 continues the treble staff's melodic line with a slur and a fermata, and the bass line with eighth notes. Measure 26 shows the treble staff with a slur and a fermata, and the bass line with eighth notes.

27

Musical notation for measures 27-29. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 27 has a treble staff with a slur and a fermata, and a bass line with a slur and a fermata. Measure 28 continues the treble staff's melodic line with a slur and a fermata, and the bass line with a slur and a fermata. Measure 29 shows the treble staff with a slur and a fermata, and the bass line with a slur and a fermata.

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).

Editorial Remarks

Text between staves (“on conteroit plus tost ...”) omitted in this edition.

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.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

The image shows three sets of musical notation for ornaments. The first set, labeled 'Tremblement' and 'Pincé', shows a treble clef staff with notes and various ornament symbols (trills, mordents, etc.) and a bass clef staff with a rhythmic accompaniment. The second set, labeled 'Port de voix', shows a treble clef staff with notes and a bass clef staff with a rhythmic accompaniment. The third set, labeled 'Cadence', 'Coulé', and 'Harpegement', shows a treble clef staff with notes and various ornament symbols and a bass clef staff with a rhythmic accompaniment.

In “3” time, eighth notes in conjunct motion (mm. 3–7, 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. 47 (fols. 30v–31r, Hand A’), [untitled] (C) [On conteroit plus tost from *Temple de la Paix* (1685)
LWV 69/18 (C)]
M. 23 rhU3 tie 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.