

Ouverture (Entree de Bellerophon) *Bellerophon, 1679*

US-BEm MS 777 (Menetou), no. 87, fols. 5Ar-6Ar
LWV 57/1

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17

This system contains measures 17, 18, and 19. The right hand features a melodic line with eighth-note patterns and some chords. The left hand provides a rhythmic accompaniment with eighth-note chords and some single notes.

20

This system contains measures 20, 21, and 22. The right hand continues the melodic development with various intervals and eighth-note runs. The left hand maintains the accompaniment with chords and moving lines.

23

This system contains measures 23, 24, 25, and 26. The right hand has more complex rhythmic patterns, including some sixteenth-note figures. The left hand accompaniment remains consistent with the previous systems.

27

This system contains measures 27, 28, 29, and 30. The right hand concludes the piece with a final melodic phrase. The left hand accompaniment ends with a few final chords and notes.

30 (a)

33

37

40

(a) sixteenth note

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 “*c*” time, eighth notes in conjunct motion (mm. 1, 3–5, 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. 87 (fols. 5Ar–6Ar, Hand A’), Entree de Bellerophon (C) [Ouverture from *Bellerophon* (1679) LWV 57/1 (C)]

M. 3	lhL1	tie missing
M. 10	lh2	eighth note (beam missing)
M. 15	rh+lh	notes missing
M. 23	rhL1	rest missing

M. 31	rhU6	sixteenth note: 
M. 33	rhL1	rest missing
M. 37	rhL4	rest missing
M. 38	rhL2	rest missing
M. 40	lhU1-2	tie, note missing
M. 41	lhL2	dot missing
M. 42	lhL1	rest missing

M. 42 lhL2 dot missing