

Prelude, Arcabonne (amour que veutu demoy) *Amadis*, 1684

US-BEm MS 777 (Menetou), no. 18, fol. 14v
LWV 63/26

The first system of the prelude consists of five measures. The treble clef staff begins with a repeat sign (§) and contains a melodic line with various ornaments (wavy lines) and a final cadence. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

© David Chung, 2014

The second system contains measures 6 through 9. Measure 6 is marked with a '6' above the staff and '[fin]' below the treble staff. A circled 'a' (a) is placed above the first note of the bass staff in measure 6. The music continues with melodic and harmonic development.

The third system contains measures 10 through 13. The treble staff features a melodic line with ornaments, while the bass staff continues with a steady accompaniment.

The fourth system contains measures 14 through 17. The piece concludes with a final cadence in the treble staff, marked with a repeat sign (§) and a double bar line.

(a) a third above: *e*

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

This piece ends on m. 6, as indicated by “*fin*”, and the player should provide a suitable ending.

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 examples of musical ornaments and techniques in a two-staff keyboard arrangement. Each example is labeled with its name above the staff:

- Tremblement:** Shows a series of notes with wavy lines above them, indicating a tremble. Some notes have 'or' written above them. The second measure includes a double bar line and the reference '(Brussels-27220)'.
- Pincé:** Shows notes with a sharp symbol above them, indicating a pincé ornament.
- Port de voix:** Shows notes with a curved line above them, indicating a port de voix ornament.
- Cadence:** Shows a note with a wavy line above it, indicating a cadence ornament.
- Coulé:** Shows a note with a curved line above it, indicating a coulé ornament.
- Harpegement:** Shows a series of notes with a wavy line above them, indicating a harpegement ornament.

In “c” time, eighth notes in conjunct motion (mm. 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”.

No. 18 (fol. 14v, Hand A’), amour que veutu demoy (F) [Prelude, Arcabonne from *Amadis* (1684) LWV 63/26 (F)]

M. 6	rhU2	a third above: <i>e</i>
M. 10	lhU1	dot missing
M. 15	lhL1–2	tie and note missing
M. 19		barline 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.