

Tranquil Cœur (tranquil coeur) *Le Triomphe de l'Amour, 1681*

US-BEm MS 777 (Menetou), no. 103, fol. 23Av
LWV 59/3

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with grace notes and a final fermata, while the left hand provides a steady bass accompaniment.

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Musical notation for measures 5-8. The right hand continues the melodic theme with grace notes, and the left hand maintains the accompaniment.

Musical notation for measures 9-12. The right hand features a more active melodic line with grace notes, and the left hand continues the accompaniment.

Musical notation for measures 13-16. The piece concludes with a repeat sign at measure 13, followed by a final melodic phrase in the right hand and a concluding bass line in the left hand.

17

Musical notation for measures 17-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 17 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 18 has a treble staff chord of A4, C5, E5 and a bass staff chord of A2, C3, E3. Measure 19 has a treble staff chord of B4, D5, F5 and a bass staff chord of B2, D3, F3. Measure 20 has a treble staff chord of C5, E5, G5 and a bass staff chord of C3, E3, G3. The system ends with a double bar line and repeat dots.

21

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 21 has a treble staff chord of D5, F5, A5 and a bass staff chord of D2, F2, A2. Measure 22 has a treble staff chord of E5, G5, B5 and a bass staff chord of E2, G2, B2. Measure 23 has a treble staff chord of F5, A5, C6 and a bass staff chord of F2, A2, C3. Measure 24 has a treble staff chord of G5, B5, D6 and a bass staff chord of G2, B2, D3. The system ends with a double bar line and repeat dots.

25

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 25 has a treble staff chord of A5, C6, E6 and a bass staff chord of A2, C3, E3. Measure 26 has a treble staff chord of B5, D6, F6 and a bass staff chord of B2, D3, F3. Measure 27 has a treble staff chord of C6, E6, G6 and a bass staff chord of C3, E3, G3. Measure 28 has a treble staff chord of D6, F6, A6 and a bass staff chord of D3, F3, A3. The system ends with a double bar line and repeat dots.

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 “3” time, eighth notes in conjunct motion (mm. 2–3, 6–9, 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. 103 (fol. 23Av, Hand A'), tranquil coeur (F) [Tranquil Cœur from *Le Triomphe de l'Amour* (1681)
LWV 59/3 (F)]

M. 13	rhL1	natural missing
M. 16	lhU1	dot missing
M. 18	lhU2	sharp missing