Various

KEYBOARD ARRANGEMENTS OF MUSIC BY JEAN-BAPTISTE LULLY

Edited by David Chung

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Abbreviations

Bonfils 1974	Bonfils, Jean, ed. *Livre d'orgue attribué à J.N. Geoffroy,* Le Pupitre: no. 53. Paris: Heugel, 1974.
Chung 1997	Chung, David. "Keyboard Arrangements and Their Significance for French Harpsichord Music." 2 vols. PhD diss., University of Cambridge, 1997.
Chung 2004	Chung, David, ed. *Jean-Baptiste Lully: 27 brani d'opera transcritti per tastiera nei secc. XVII e XVIII.* Bologna: UT Orpheus Edizioni, 2004.
Gilbert 1975	Gilbert, Kenneth, ed. *Jean-Henry d'Anglebert, Pièces de clavecin*, Le Pupitre: no. 54. Paris: Heugel, 1975.
Gustafson 1979	Gustafson, Bruce. *French Harpsichord Music of the 17th Century: A Thematic Catalog of the Sources with Commentary*. 3 vols. Ann Arbor: UMI Research Press, 1979.
Gustafson 2007	Gustafson, Bruce. *Chambonnières: A Thematic Catalogue—The Complete Works of Jacques Champion de Chambonnières (1601/02–72)*, JSCM Instrumenta 1, 2007, r/2011. (http://sscm-jscm.org/instrumenta_01).
Gustafson-Fuller 1990	Gustafson, Bruce and David Fuller. *A Catalogue of French Harpsichord Music 1699-1780*. Oxford: Clarendon Press, 1990.
Harris 2009	Harris, C. David, ed. *Jean Henry D'Anglebert: The Collected Works*. New York: The Broude Trust, 2009.
Howell 1963	Howell, Almonte Charles Jr., ed. *Nine Seventeenth-Century Organ Transcriptions from the Operas of Lully*. Lexington: University of Kentucky Press, 1963.
LWV	Schneider, Herbert. *Chronologisch-Thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully*. Tutzing: Hans Schneider, 1981.

INTRODUCTION

The seventeenth-century French harpsichord repertory abounds with pieces derived from Lully's stage music. This is not a complete surprise, as French harpsichordists had been adept at extracting pieces from other genres since Pierre Attaingnant's transcription of vocal and dance pieces (1531), which represents the earliest record of this practice in print.[1] What is striking, however, is the unparalleled zest and energy that they apparently invested in Lully's stage music from about the 1660s.[2] To date, as many as 500 pieces from over 50 sources survive, covering a wide geographical area in Europe and a period of activity of more than 60 years.[3] The numbers alone are telling of the lasting appeal of Lully's music among keyboard players in both France and Francophile regions. However, apart from D'Anglebert's *Pieces de clavecin* (1689), the only such pieces published at the time, this repertory soon fell into obscurity. Until recently, in fact, the unpublished repertory has remained uncataloged at the various archives in which it has been preserved.

The modern revival of this music took a major step forward with the publication of two major catalogs of French harpsichord music. The first was of seventeenth-century music, released in 1979 by Bruce Gustafson, and the second was of eighteenth-century pieces, brought out jointly in 1990 by Gustafson and David Fuller, with an appendix listing significant additions and revisions to the seventeenth-century repertory.[4] For the first time, a clear picture was formed of how many of these arrangements actually survive and where they are now located. Fuller's pioneering article on these arrangements in 1990 suggests that although Lully did not compose a single piece for the keyboard, his music for the stage was frequently arranged by both French and non-French musicians to provide a suitable repertory for amateur and professional keyboard players. My subsequent study (in 1997), which continued this work and that of other scholars, provides the first comprehensive survey of this repertory and assesses its role in the stylistic development of French harpsichord music as a whole.[5]

To date, much of this repertory remains difficult to access. Except for the pieces by D'Anglebert and those in *Rés-476*, the majority of it remains, until now, unpublished.[6]

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1. *Quartorze gaillardes, neuf pavanes, sept bransles et deux basses dances, le tout reduict de musique en la tabulature du jeu d'orgues, espinettes, manuschordions et tels semblables instruments musicaux* (Paris, 1531). See Arthur Lawrence's Introduction to *Elisabeth-Claude Jacquet de La Guerre* (New York: The Broude Trust, 2008).

2. See David Fuller, "Les arrangements pour clavier des oeuvres de Jean-Baptiste 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), 471.

3. See the List of Sources for an inventory of the sources and the List of Concordances for a comprehensive listing of concordant pieces.

4. The list of Lully concordances in Gustafson 1979 was updated and expanded in Gustafson-Fuller 1990, 358–68.

5. Chung 1997.

6. All Lully arrangements by D'Anglebert were published in Gilbert 1975 and Harris 2009. These include 15 pieces from the composer's *Pieces de clavecin* (Paris, 1689) and a further five from his

Modern facsimile editions (see the List of Sources) do make some of the repertory more readily accessible, but only to the relatively few who feel comfortable with the idiosyncrasies of earlier notation.

Sources, scribes and functions

The repertory of keyboard arrangements, as Fuller remarks, responds to the need of the growing number of aristocratic amateurs, many of whom were keen followers of Lully's *tragédies* and *ballets*.[7] D'Anglebert's 1689 *Pieces de clavecin* was dedicated to his pupil the Princesse de Conti, whose playing—according to the composer's *louanges*—had inspired the composer with new ideas (*nouvelles Idées*). In January 1687, a special performance of *Acis et Galatée* was staged for the princess, who had missed earlier productions. Could the "Chaconne de Galatée" be one of D'Anglebert's pieces that she inspired? Three other sources have strong aristocratic connections. *Menetou*, a source with the largest single collection of Lully arrangements, is connected with Françoise-Charlotte de Senneterre de Menetoud, a child prodigy who appeared before Louis XIV at the age of nine.[8] Two more manuscripts (*LaPierre* and *Paignon*) were closely affiliated with aristocratic female players.

D'Anglebert, who, as *ordinaire de la musique de la chambre du roi pour le clavecin*, held the ultimate post for a harpsichordist during the *ancien régime*, uniquely provides us with both an autograph source (*Rés-89ter*) and a printed source (*D'Anglebert-1689*).[9] With his close connection with Lully on both professional and personal levels, the composer was arguably the unsurpassed authority on playing Lully on the keyboard. He played the continuo under the direction of Lully, who in turn served as godfather to

autograph source *Rés89-ter*. Harris 2009 also includes six alternative versions of the Lully Courante and "Les Songes agreables" from four manuscript sources (*Babell, Paville, Menetou* and *Regensburg*). The nine arrangements in *Rés-476* are available in two editions: Bonfils 1974 and Howell 1963. Thirty-two arrangements from *Babell, Gen-2354, Gen-2356, LaBarre-6, Menetou, Rés-F-933, Schwerin-619*, and *Vm7-6307-2* were compiled in my edition, Chung 2004. A handful more, mainly in non-French sources, were published in editions by Beckmann (one arrangement from *Ryge*), Curtis (two arrangements from *Gresse*), Haensel (two arrangements from *Thott*), Hill (one arrangement from *Möller*), Lundgren (two arrangements, one each from *Copenhagen-396* and *Ihre-284*), and Noske (one arrangement from *Van Eijl*). See the List of Sources for detailed bibliographical information.

7. The musical references in the *Journal du Marquis de Dangeau*, the official publication of daily life at court, are primarily a chronicle of Lully performances, the fashion for which was upheld by the Dauphine, the Princesse de Conti, Madame de Sévigné and other leading members of the court. See Chantal Masson, "Journal du marquis de Dangeau," *Recherches sur la musique française classique*, 2 (1961–2), 193–223; Michel Brenet, *Collection de documents sur l'histoire de la musique, formée par Mlle Marie Bobillier (Michel Brenet), F-Pn* (département des manuscrits) f. fr. nouv. acqu. 11407–25, 623–31.

8. For a copy of Menetou's portrait on the harpsichord, see Florence Gétreau and Denis Herlin, "Portraits de clavecins et de clavecinistes francais (I)," in *Aspects de la vie musicale au XVIIe siècle*, ed. Florence Gétreau (Paris: Editions Klincksieck, 1996), 2:110. Gétreau and Herlin (pp. 109–10) remarked on the rising number of portraits of female aristocratic harpsichordists in France from 1683. See also Oliver Baumont, *La musique à Versailles* (Versailles: Actes Sud, 2007), 129.

9. David Ledbetter, *Grove Music Online*, s.v. "D'Anglebert, Jean Henry" (accessed December 15, 2009). For a recent study of the composer's biography and works for the keyboard, as well as related performance issues, see Harris 2009, 2:59–144.

D'Anglebert's son.[10] Significantly, his arrangements are unsurpassed in quality and level of craftsmanship, and the composer himself was proud to present them alongside his best original pieces:

> I have added to them some compositions of Mr. Lully, for it must be acknowledged that the works of this incomparable man are of a taste far superior to any other. As they succeed even more admirably on the harpsichord, I thought that my giving several of different character would be appreciated.
>
> [J'ay joint quelques Airs de Monsieur de Lully. Il faut avoüer que les Ouvrages de cet homme incomparable sont d'un goût fort superieur a tout autre. Comme ils reûssissent avec avantage sur le Clavecin, J'ay cru qu'on me sçauroit gré d'en donner icî plusieurs de different caractere.] [11]

Besides D'Anglebert, several professional musicians were actively involved as arrangers or scribes, or sometimes both. These include Marc Roger Normand, "Couperin de Turin" (1663–1734), Charles Babel (ca. 1634–1716),[12] Christian Flor (1626–1697),[13] and the Berkeley La Barre, whose hand can be found in four manuscripts transmitting this repertory: *LaBarre-6*, *LaBarre-11*, *Menetou*, and *Parville*.[14] Fuller has identified Hand A in *Brussels-27220* as the same as *Rés-476*. This and another organ manuscript (*F-Pn* Rés. 2094) are closely linked to the circles of the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714).[15] It should be noted that compilers frequently drew from different sources. Of the six arrangements (two with *doubles*) in *Couperin-Turin*, one is concordant with *D'Anglebert-1689*. As Moroney surmises, Couperin himself was probably author of the remaining five pieces, in addition to both *doubles*.[16] In all other manuscripts, the identities of the scribal hands remain hidden. Yet it is almost certain that expert musicians were involved in many cases. Where there was more than one scribe, as would be expected with manuscripts compiled for domestic use, the more skilled, assured hand would probably have belonged to the teacher (e.g. *Lüneburg-1198*, Hand A; *Paignon*, Hand A). Evidence of pedagogical activity, such as the presence of rudimentary theory (e.g. scales, note values), figured bass instructions, and ornamentation tables, is

10. Douglas Alvin Maple, "D'Anglebert's Autograph Manuscript, Paris, B.N. Rés 89ter: An Examination of Compositional, Editorial, and Notational Processes in 17th-Century French Harpsichord Music" (PhD diss., University of Chicago, 1988), 527.

11. *D'Anglebert-1689*, Preface. English translation by Beverly Scheibert in *Jean-Henry D'Anglebert and the Seventeenth-Century Clavecin School* (Bloomington: Indiana University Press, 1986), 21.

12. Peter Holman, "Did Handel Invent the English Keyboard Concerto?" *The Musical Times* 144, no. 1883 (Summer, 2003), 13–22.

13 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.

14. *Harpsichord Music Associated with the Name La Barre*, in The Art of the Keyboard 4, ed. Bruce Gustafson and Peter Wolf (New York: The Broude Trust, 1999), xi–xiii.

15. *Rés-476* is sometimes confused with *F-Pn* Rés. 2094 in modern scholarship. See Gustafson 1979, 1:110–11 and Gustafson-Fuller 1990, 358.

16. Davitt Moroney, *Livre de tablature de clavescin de Monsieur de Druent, écrit par Couperin*, facsimile edition (Geneva: Minkoff, 1998), 11.

particularly visible in *Add. 9565*, *Humeau*, *LaPierre*, and *Paignon*, and in the newly discovered *Brussels-50775*.

Throughout the seventeenth century and beyond, pieces drawn from Lully's stage music supplemented the repertory of harpsichordists, whether for their performance, teaching purposes, or both. Interestingly, Lully himself might have propagated the practice through his mistress Marie-Françoise Certain, a brilliant harpsichordist who,[17] according to Titon du Tillet, not only performed many arrangements of Lully's operas in her salon [Parisian residence], but also played them alongside original harpsichord pieces:

> This famous musician [Lully] had her play all the symphonies from his operas on the harpsichord and she performed them with the greatest perfection, just as she did with all the pieces by Louis Couperin, Chambonnières and Marchand.
>
> [Ce celebre Musicien [Lully] lui faisoit jouer sur le Claveçin toutes les Symphonies de ses Opera, & elle les executoit dans la plus grande perfection, de même que toutes les Pieces de Louis Couperin, de Chambonniere & de Marchand.][18]

The fashion for playing opera arrangements continued after Lully's death. In 1693, a collection of keyboard transcriptions of Marin Marais's *Alcide* was published, but was apparently withdrawn from the market soon afterwards.[19] Titon du Tillet recounts that Louis Marchand, whose fame possibly exceeded that of François Couperin in his time, "*jouoit sur le Clavecin quelques symphonies"* from his own opera *Pyrame et Thisbé*.[20] The vogue of harpsichordists playing opera music had raised the eyebrows of the conservative teacher Saint Lambert who complained that they were not playing the pieces at the correct tempo![21]

17. La Fontaine's poem was composed on the occasion of her playing to Louis XIV at the age of nine in 1671. See Erik Kocevar, *Dictionnaire de la musique en France aux XVIIe et XVIII siècles*, ed. Marcelle Benoit (Paris: Fayard, 1992), s.v. "Certain, Marie-Françoise."

18. Evrard Titon du Tillet, *Description du Parnasse François* (Paris: J.B. Coignard fils, 1732), 637. See also Bertand Porot, "«Les gens de goût»: portraits d'amateurs sous les règnes de Louis XIV et Louis XV," in *Clavecin en France*, http://www.clavecin-en-france.org/spip.php?article51 (accessed April 6, 2010).

19. *Marin Marais: Pièces de clavecin tirées d'Alcide (1693)*, ed. Laurence Boulay (Monaco, Editions de L'Oiseau-lyre, 2005), introductory note by Bruce Gustafson.

20. Titon du Tillet recounted (in 1732, 658–60) that: "Effectivement on peut dire qu'il a été le plus grand Organiste qu'il y ait famais eu pour le toucher, & que ses mains ont toûjours fourni à tout ce que son beau genie produisoit." For Marchand's adventurous career, see *Louis Marchard: Pièces de clavecin*, ed. Davitt Moroney (Monaco: Editions de l'Oiseau-lyre, 1987), introduction. Neither the opera nor his arrangements have survived.

21. Michel de Saint Lambert, *Les Principes du clavecin* (Paris: Ballard, 1702), 24–5: "L'expérience s'en fait tous les jours par ceux qui mettent sur le Clavecin des Airs d'Opera, sans avoir entendu comment on les joüe à l'Opera: car ils donnent à ces Airs le mouvement qu'ils croyent leur être propre, & qu'ils ont reglé sur le Signe qui le marque: Et allant ensuite à l'Opera, ils entendent joüer ces Airs d'un autre mouvement que celuy qu'ils leur ont donné."

Keyboard

The majority of surviving arrangements are found in harpsichord sources and are stylistically suited to the instrument. Specific references to the harpsichord are found in D'Anglebert's *Pieces de clavecin* (1689), and the manuscripts *LaPierre* and *Rés-F-1091*. The latter contains an arrangement titled "Menuet du L'opera pour jouer sur Le Clauessin" (p. 16). Occasionally, arrangements are found in sources devoted primarily to organ music (*Rés-476*, *Troyes*, *Brussels-926*, and *Vitré*) or in sources with a *mélange* of both harpsichord and organ music (*Möller* and *Stoos*).[22] In all cases, arrangements from Lully are found either as an isolated group of entries or mixed in with other harpsichord pieces. The Lully Chaconne from *Phaéton* (LWV 61/40) in *Möller*, a German source compiled for the harpsichordist-organist, has an obbligato pedal part in measures 138–44, although the use of a pedal clavichord or harpsichord cannot be ruled out. *Hogwood* no. 28 is an overture [from Thomas Farmer] "which the Organist of Chichester desired to have set." As most harpsichord players were also organists, it seems likely that, should the occasion have arisen, they could have adapted the arrangements for organ performance. Douglass notes that "it was fashionable to imitate the opera techniques in contemporary French organ music."[23] If so, then arrangements of Lully would offer a logical point of departure for such imitation.

Hogwood points out that, on the evidence of sources transmitting French harpsichord music outside France, the use of the clavichord was widespread among non-French musicians.[24] Perhaps such an option should also be considered by modern musicians.

Arrangements, transcriptions or *airs*

The term "arrangement" is often used interchangeably with transcription, although the latter implies a more faithful adherence to the original.[25] The definition of "arrangement" adopted in this edition to refer to a repertory of some five hundred pieces is anachronistic. During the seventeenth century, arrangements were simply referred to as "Airs de Monsieur de Lully" (Preface to *D'Anglebert-1689*) or "airs d'opera".[26] Similarly, an arrangement of one of Lully's menuets was titled "menuet de l'opera" (see *Rés-F-1091*, nos. 1, 2, 6, 9). It should be borne in mind that many seventeenth-century musicians welcomed a greater fluidity between arrangements and original compositions than is the modern inclination. In general, musicians of the past, including D'Anglebert, did not seem troubled by having arrangements copied and presented alongside original

22. D'Anglebert's *Pieces de clavecin* (Paris, 1689) contains the six organ fugues by the composer, but the organ music is partitioned, and there can thus be no confusion as to what is for harpsichord and what is not. All arrangements by D'Anglebert were written for the harpsichord.

23. Fenner Douglass, *The Language of the Classical French Organ* (New Haven and London: Yale University Press, 1969), preface. See also David Fuller, "Les arrangements pour clavier des oeuvres de Jean-Baptiste 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), 474.

24. Christopher Hogwood, "The Clavichord and its Repertoire in France and England before 1700: A Summary and New Manuscript Source," in *De Clavicordio VI: Proceedings of the VI International Clavichord Symposium* (Magnano, September 2003), ed. Bernard Brauchli, Alberto Galazzo and Ivan Moody (Magnano: Musica antica a Magnano, 2004), 158.

25. Malcolm Boyd, *Grove Music Online*, s.v. "Arrangement" (accessed December 13, 2009).

26. Saint Lambert, *Les Principes du clavecin*, 24–25.

harpsichord pieces.

Categories of arrangements

The repertory of 500 arrangements embodies a great variety of ways to represent orchestral textures on the keyboard. Some musicians made no effort to do this, and extracted only the melody and bass parts from a short score (*partition réduite*) or the outer parts of a full score (*partition générale*).[27] It is possible that these skeletal versions could serve as an *aide-mémoire* for the player for further elaboration. The majority of arrangements were derived from short scores and recast in the flexible three-part format common to seventeenth-century harpsichord music.[28] Within this conventional framework, the music was shaped in several ways, such as by varying the texture and by adding ornaments and rhythmic nuances. Some arrangers went much further than this, and produced what are effectively recompositions. Recompositions are distinguished from standard arrangements by the use of newly-cast textures and a wide palette of keyboard effects. Expansive textures are particularly in evidence in the overture and chaconne and in the related passacaille. Characteristically, the bass was rewritten to give it more shape and elasticity, either by filling in melodic intervals or transferral to another register, or by bold refashioning with keyboard flourishes and passage work. A more malleable bass line has the major advantage for the player that the left hand can sustain the inner voices and harmonies with more flexibility and continuity. Other niceties include newly induced dissonances and countless details of melodic, harmonic, and rhythmic nuances, with occasional points of imitation. *Doubles*, although not unique to the repertory of arrangements, are a unique way for arrangers to break away from the apparent constraints of the original version. By exploiting the full range of expressive possibilities offered by the harpsichord, the arranger could simulate orchestral richness and grandeur.

The remaining pieces fall into one of the following categories:

(1) *Melody settings*. These are common in non-French—notably German and Dutch—sources. In a typical setting, the arranger worked from the tune itself, which was well known, and freely reharmonized and elaborated it by means of variation and diminution techniques. The numerous settings of “Bel Iris” from the *Ballet de l’Impatience* (1661) are an illustrious example that testifies to the popularity of this melody in both professional and amateur circles outside France.[29] Strictly speaking, though, melody settings are not arrangements, and are rarely encountered in French sources.

27. Two-part (melody-bass) settings can in found in both amateur (e.g. *Stoos*) and professional (e.g. *Grimm*, *Schwerin-619*) sources. See Chung 1997, 1:100.

28. For a detailed discussion of the seventeenth-century harpsichord texture, see David Ledbetter, *Harpsichord and Lute Music in 17th-Century France* (London: Macmillan, 1987), 87–141.

29. The setting with three variations attributed to ‘D.B.H.’ (i.e. Buxtehude) (Beckmann no. 21), is among the finest examples of the kind. In contrast, the piece titled “La belle Iris” in *Brussels-27220*, no. 29 is unidentified and is not derived from Lully’s tune. See *Pièces de clavecin ca 1670–1685: fac-similé du manuscrit, Bibliothèque du Conservatoire Royal/Koninklijk Conservatorium, Bruxelles, Ms 27220* (Geneva: Minkoff, 2003), VIII; cf. Gustafson 1979, 2:16.

(2) Copies of D'Anglebert. Some 20 arrangements from the following sources are derived from D'Anglebert's versions: *Babell, Couperin-Turin, LaBarre-11, Menetou, Parville, Regensburg, Rés-F-933*, and *Schwerin-619*.[30] Some are close enough to suggest that they were copied from *D'Anglebert-1689*, whereas others are sufficiently different to suggest the possible role of aural transmission. It is also possible that some of the versions with simplified ornaments could be copied from manuscript versions before the print.

(3) *Menetou*'s vocal items make up their own category. Some are solo airs with or without continuo, and are thus not arrangements. However, as many as twenty-five have the appearance of idiomatic harpsichord music, with verbal text inserted between the staves. Of these vocal settings, four have a distinctive three-part texture with a duo on top (nos. 8, 52, 54, 55), two of which are figured (nos. 54, 55). As Fuller suggests, these airs could have been performed in a variety of ways, such as the harpsichordist accompanying him or herself while singing, a commonly documented practice at the time.[31] The rendering of these airs as solo harpsichord music is equally possible, given that apart from the text some of the pieces are virtually indistinguishable from other harpsichord arrangements in the same collection.

Repertory

The repertory of keyboard arrangements includes overtures, dances of various types, and other instrumental and vocal items drawn from Lully's ballets and operas (*tragédies en musique*) between 1655 and 1687. The overtures alone account for nearly seventy settings of twenty-one pieces, including all of the overtures from Lully's operas save *Thésée, Acis et Galatée*, and *Achille et Prolixène*.[32] The overture was regarded by Le Cerf as Lully's significant contribution to the French orchestral style, and it is not surprising that many musicians took on the challenge of rendering it for the keyboard. Statistically, the overtures to *Isis* and *Bellerophon* count among the most popular Lully overtures.[33] Chaconnes and passacailles equal the overture in popularity, with a total of forty-nine arrangements of twelve pieces (12/49). They are outnumbered only by the menuets (43/68), but one must take into account that Lully wrote many more menuets (over 90) than either chaconnes (21) or passacailles (4). Chaconnes and passacailles were

30. For a study of D'Anglebert's derived arrangements, see David Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," *Early Music* 31, no. 4 (2003): 592–603.

31. Fuller, "Les arrangements pour clavier des oeuvres de Jean-Baptiste Lully," 4. The practice of accompanying oneself while singing has a definite link with the *air de cour* repertory, and during the second half of the seventeenth century, the technique seems to have been transferred to the keyboard, as well as other mainstream continuo instruments such as the viol and the theorbo. The practice was common in both professional and amateur music-making. See Chung 1997, 1:31–32.

32. See the List of Concordances for an updated list. The statistical data given here and in the following sections could well become invalidated by a new source discovered in the future, but the essential story should stay the same.

33. Le Cerf de la Viéville, *Comparaison de la musique italienne et de la musique française* (Brussels: François Foppens, 2/1705–06), 1:56: "Nous avons d'abord les ouvertures de Lulli, genre de simphonie presque inconnu aux Italiens, en quoi leurs meilleurs Maîtres ne seroient auprés de lui que de bien petits garçons. Les ouvertures de Lulli ont des beautés qui seront nouvelles & admirables dans tous les siécles, qui se sont sentir sur toutes sortes d'instrumens."

developed by Lully in his operas as large-scale orchestral dances, the longest of which (the Chaconne from *Roland*) is over 800 bars long. Judging by their concordances, the Chaconne from *Phaéton* (11), the Chaconne from *Acis et Galatée* (9), and the Passacaille from *Armide* (7) appear to have been most popular with arrangers. The remaining dances comprise one allemande, one courante, a few sarabandes, and gigues, bourrées, canaries, gavottes, lourés, marches, passepieds, rigaudons, and some unspecified *entrées*. D'Anglebert appears to have had exclusive access to Lully's non-stage music. His Lully Gigue, published in *D'Anglebert-1689*, is a *unicum*. His Lully Courante, found in both *Rés-89ter* and *D'Anglebert-1689*, was copied, more or less verbatim, into *Parville*, *Menetou*, and *Regensburg*. The instrumental version of the Courante survives only in a Philidor manuscript that is dated six years later than D'Anglebert's print.[34] It is possible that these dances originated as keyboard pieces.

The rest of the repertory consists of a variety of instrumental and vocal pieces. These include a great many airs (over 100 settings of some 70 pieces), which can be vocal or instrumental, and other *préludes*, *ritournelles*, *rondeaux* and *symphonies*. Of the instrumental varieties, several free, descriptive pieces proved extremely popular among arrangers, notably "Les Songes agréables" from *Atys* and "Les Sourdines" from *Armide*. Their popularity was confirmed by Lecerf who wrote that "*rien n'est au dessus du Sommeil d'Atys & des Sourdines d'Armide*."[35] It should be remembered that the terms *ritournelle*, *rondeau*, *symphonie*, *entrée*, and *air* do not necessarily imply distinct genres. For instance, the *symphonie* in *Roland* (LWV 65/78) is also a *ritournelle*. Indeed, both words are often used as generic terms to designate the instrumental portions of an act.[36] Similarly, *rondeaux* are often dances, such as the menuets in *Ballet des Plaisirs de l'Île enchantée* (LWV 22/4) and *Persée* (LWV 60/73) and the gavotte in *Phaéton* (LWV 61/28), to name but a few. Further, many airs are also *entrées* (and vice versa), such as the "Air des vents" from *Cadmus et Hermione* (LWV 49/8) and the Air from *Phaéton* (LWV 61/25). Some *entrées* are characterized by pompous and often dotted rhythms (for example the "Entrée d'Apollon" from *Le Triomphe de l'Amour* (LWV 59/58)). However, a significant number of titled dances (for example gigues, bourrées, gavottes, and menuets) are often *airs* or *entrées*. Although an *air* can be either vocal or instrumental, an *entrée* usually refers to an instrumental piece, frequently a dance.[37]

Relationship with "original" harpsichord music

Lully pieces are ubiquitous in French harpsichord music sources.[38] In some cases, they make up an anthology of their own. The largest single collection in which works by Lully

34. *F-Pn* Rés. F-533 (1695).

35. Le Cerf de la Viéville, *Comparaison de la musique italienne et de la musique française*, 2:59.

36. See Michaud-Praedeilles, *Dictionnaire de la musique en France aux XVIIe et XVIII siècles*, ed. Marcelle Benoit (Paris: Fayard, 1992), s.v. "Ritournelle."

37. In *ballets de cour*, *entrées* refer to scenes with both dancing and singing, as opposed to the spoken *récits*. In the later *opéra-ballets* (from Campra's *L'Europe galante* of 1697 onward), an *entrée* became an autonomous act.

38. Almost all major French harpsichord sources contain arrangements from Lully. A major exception is the so-called Bauyn Manuscript, *F-Pn* Rés. Vm7 674–5 (1676–1731). The repertory therein is largely retrospective, and the source may have originated from a conservative, perhaps anti-Lully, circle to preserve a beloved repertory on the wane. See Gustafson 1979, 1:96–7; Gustafson 1990, 356; Gustafson,

are ordered by work in largely chronological order is *Menetou*, but smaller collections can be found elsewhere, as in *Schwerin-619*, *Parville*, *RésF-1091*, and *Brussels-27220*. In addition, pieces from different works by Lully are sometimes compiled to form self-contained orchestral-type suites that begin with an overture and end with a chaconne or passacaille, with smaller dances and descriptive pieces in between. This second category of arrangements can be found in sources such as *D'Anglebert, Rés-89ter, Parville*, and *Babell*. Not infrequently, however, the Lully pieces are integrated into conventional suite-like sequences of prelude/overture—allemande—courante—sarabande—other dances, resulting in a composite suite containing works of more than one composer. Lully pieces in this last category are in fact most numerous, and appear in such sources as *D'Anglebert-1689, Rés-89ter, Parville, LaBarre-6, Babell, and Brussels-27220.* The way in which the Lully pieces fit in with original compositions depends on what materials the composer or scribe had at hand. Many sources contain examples of different categories.

Conclusion

Keyboard arrangements of Lully's music constitute a large part of the seventeenth-century French keyboard repertory, and their omnipresence in French harpsichord sources has been emphasized by many scholars. These arrangements contributed new genres to the keyboard repertory, notably the overture and the orchestral-type chaconne and passacaille. More significantly, they rubbed shoulders with original harpsichord pieces, as demonstrated by the way in which they are sequenced into suite-like groupings in most major sources. Some of the creative ways in which this integration was achieved are demonstrated by D'Anglebert, and by professional musicians such as Charles Babel and others whose identities remain hidden. Publishing these fine pieces gives modern day performers, like their counterparts from the past, access to a reservoir of works from which they can obtain ideas for performance and teaching.

Music of This Edition

Selection criteria

This edition brings together a repertory of some 250 hitherto unpublished keyboard arrangements of Jean-Baptiste Lully's music from around twenty manuscripts. The pieces chosen for this edition are summarized in the List of Sources and listed individually in the Critical Commentaries that follow. Publishing all of the surviving pieces from this repertory would not help the reputation of either Lully or the practice of arrangement, past or present. The editorial choice has been based on several criteria. Pieces have been selected from sources of French provenance or from those with strong French credentials, where the scribe was either French, or, on evidence of the language, the notation, and the repertory contained in the source, had access to central Parisian sources. In addition, the pieces themselves needed to have sufficient coherence and musical value to be worthy of presentation to the public without the need for major intervention or possible distortion on the part of the editor. In general, the editor has excluded pieces that have already been published, or are manifestly incomplete, musically inept, or not meant for the keyboard. All vocal and instrumental melodies found in keyboard sources belong to this last

Die Musik in Geschichte und Gegenwart, 2nd ed., ed. Ludwig Finsher (Kassel: Bärenreiter, 2000), s.v. "Bauyn" and *The Bauyn Manuscript*, ed. Bruce Gustafson (New York: The Broude Turst, forthcoming).

category and are thus omitted. It is this rationale that explains the inclusion the six pieces by Hand A of *Lüneburg-1198* and the exclusion of the remaining seven by Hand B, four of which are in fact only melodies. Pieces appearing to be vocal or instrumental but with a developed, idiomatic keyboard texture have been included, as their rendering as solo keyboard music is at least a viable option (e.g. *Menetou*, no. 62). A few dances not from Lully's stage works have also been included, as it would be difficult to publish them elsewhere.

Performance practice

Suite formation

Three categories of ordering arrangements into longer sequences are common in seventeenth-century sources. In the first category, arrangements are sequenced into self-contained orchestral-type suites, beginning with an overture and closing with a chaconne or passacaille, with shorter dances and descriptive pieces in between. Pieces in the same key are usually drawn from diverse sources, depending on the materials available to the compiler. Examples of this category can be found in sources compiled by D'Anglebert and Babel, as well as in *Parville* and several French sources. In the second category, arrangements are integrated with original harpsichord pieces into composite suites containing works of more than one composer, with pieces unified by key. An overture may take the place of a prelude, and sometimes a Lully piece (such as a sarabande) forms a contrasting pair with another piece. Lully arrangements in this category are most numerous, and the clearest are most evident in *D'Anglebert-1689, Rés-89ter, Parville, LaPierre, LaBarre-6, Paignon, Babell, Brussels-27220*, and *Humeau*. In the third category, arrangements in the same or different keys constitute an anthology of pieces from the same ballet or opera. The largest single collection in which works by Lully were ordered in largely chronological order is *Menetou*, but smaller collections can be found elsewhere, such as in *Schwerin-619, Parville, RésF-1091*, and *Brussels-27220*.

Repetition schemes

The majority of this repertory consists of pieces in binary or rondeau form. Major exceptions are the Lullian chaconnes and passacailles which, unlike original harpsichord pieces, are all through-composed. *Petites reprises*, indicated by a pair of 𝄋𝄋, frequently add length and variety to the pieces in binary form. In some pieces, the presence of extra, opening notes at the end of a piece or explicit instructions (e.g. "*p[ou]r recommencer*" in *Parville* no. 108) suggests AABBAB, or even AABBAABB. A few scribes freely added repeats that are lacking in Lully's orchestral version. One striking example is the *Amadis* Chaconne in *Parville* (no. 66), which consists of 292 bars and is the longest piece in the entire French harpsichord repertory, even without repeats.

Evidence from the Lully repertory supports Bruce Gustafson's view that in the seventeenth century, repetition schemes were more varied than in later usage, and repeat barlines were less prescriptive than their modern counterpart.[39]

39. *Harpsichord Music Associated with the Name La Barre*, in The Art of the Keyboard 4, ed. Bruce Gustafson and Peter Wolf (New York: The Broude Trust, 1999), xvii.

The musical text

All of the pieces in this edition are taken from manuscript sources. Most cry out for further elaboration to render a convincing performance, such as the decoration of the melody with a variety of ornaments, the enrichment of the texture (sometimes with points of imitation), the elaboration of the cadences, and the addition of rhythmic fillers, according to the player's creativity and dexterity. The modern performer can take lessons from D'Anglebert, who re-edited a selection of his autograph pieces for publication in 1689.[40]

While every effort has been made by the editor to present a critical text that is faithful to the original, the performer should read the text loosely and should not adhere too closely to the notation. 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.[41]

Ornamentation

Chambonnières's "Demonstration des Marques" in his *Livre Premier* (Paris, 1670) contains essentially all ornament types found in manuscript sources. Many scribes expressly notate only the *tremblement* and the *pincé*, almost obliging the performer to add and fill in the remainder. Both ornaments are rendered in several different ways. The *tremblement* is most commonly denoted by a wavy line (~). Exceptions to this include the "*tr*" sign in two German sources (*Lüneburg-1198* and *Schwerin-619*) and Babel's double-stroke symbol in Tenbury (\\ ), which is clearly linked to the English tradition.

The *pincé* is commonly expressed by a stroke across a wavy line (~). D'Anglebert's lute-derived comma sign (‵) is not widely used by others (Marc Roger Couperin is the one major exception). Three sources (*Parville, RésF-933* and *Cecilia*) make use of the "+" sign for this ornament.

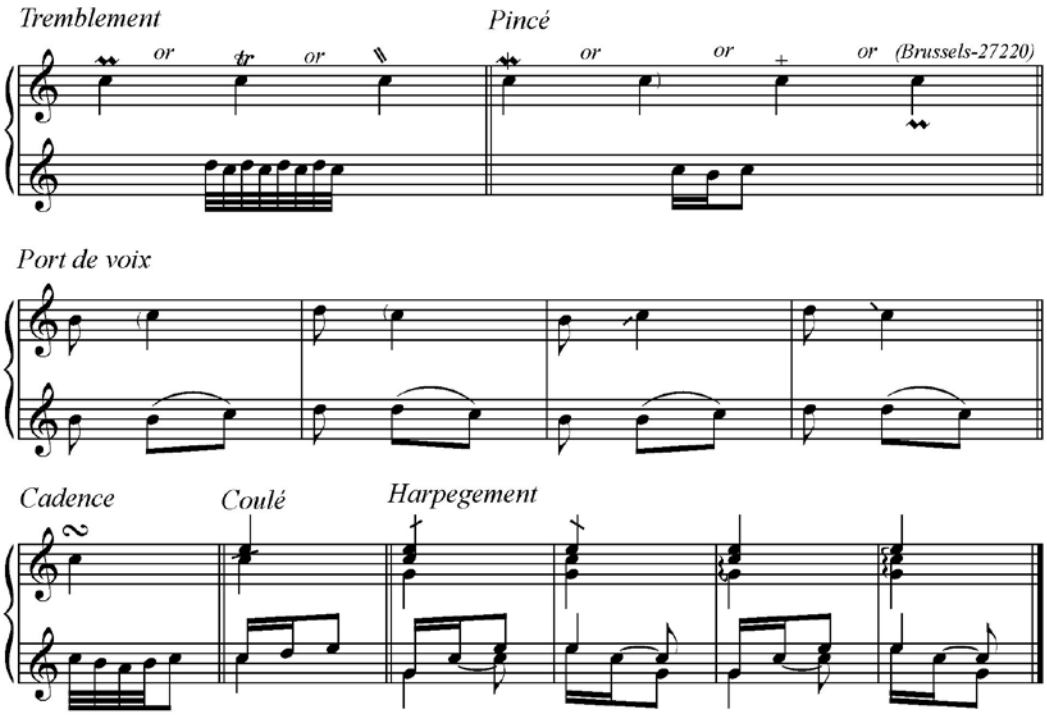
The scribe of *Rés-476* and Hand A of *Brussels-27220* both use a wavy line above a note (i.e., ~) to indicate the *tremblement* and the same wavy line below a note to indicate the *pincé*.

Symbols for the *port de voix* include a comma sign (‵) or an oblique line before the note (/ or \ ), although it is more frequently expressed by a *petite note* or written out in full-note values. *Menetou* and *Brussels-27220* offer many examples of pre-beat *ports de voix*, reminding us of the divergent views at the time on how this ornament should be interpreted. D'Anglebert himself provides written-out examples of both on-the-beat and pre-beat varieties.

The *double cadence* (turn), the *coulé* (a slide or a third upwards or downwards) and the *harpegement* make up the remaining ornament types in this repertory, and their interpretation, as suggested in the table below, is relatively straightforward and uncontroversial.

40. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

41. 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.



Notes inégales

The literature on inequality is huge.[42] Written-out inequality is more common in non-French sources, such as *Babell* (Overture to *Isis*), *Brussels-926*, and *Madrid-1360*. *Menetou* offers some examples of written-out inequality, but in all cases, the dotted notes are not consistently applied to whole sections or even phrases. In fact, the issue of inequality underlines the idiomatic differences between orchestral and keyboard styles. Lully's orchestra was famous for its unanimous bowing and fine ensembleship, as Muffat pointed out "even if a thousand of them play together."[43] In contrast, the solo style, as elaborated by Jean Rousseau (1678) and Hotteterre (1719), affords more freedom in bowing patterns and rhythmic interpretation. In many keyboard settings, written-out dotted rhythms can only be explained as the result of the arranger's whim. The different settings of the Passacaille d'Armide are a case in point, in which the different arrangers or copyists give a somewhat different rendering of Lully's notation, with the dotted eighth notes in measures 133–35 being freely transformed into equal eighths and vice versa. Arrangements provide only scant evidence for overdotting in overtures. Consistent dotted sections in the orchestral version are often replaced by a variety of rhythms. The shortening of quick upbeat notes to produce a sharp overdotted effect is found in only one eighteenth-century German source (*Schwerin-619*). Sources close to Paris unequivocally

42. For a comprehensive survey, see Stephen H. Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music* (New York: Schirmer Books, 1993); but see also David Fuller's review in *Performance Practice Review* (1994), 120–32. For a recent discussion, see David Harris, "Performing D'Anglebert's Works for Keyboard," in Harris 2009, 2:123–27.

43. Kenneth Cooper and Julius Zsako, "Georg Muffat's Observations on the Lully Style of Performance," *Musical Quarterly* 53 (1967): 224.

vote against sharp overdotting in Lully's overtures. Indeed, the flexible dot in French music leaves the degree of overdotting, ranging from mild to strong, open to the player. In all likelihood, the extent of dotting should be considered on a piece-by-piece basis.

Acknowledgements

It is with great pleasure that the editor acknowledges the support of many scholars, teachers, and friends. First and foremost, I am indebted to Kenneth Gilbert for providing the incentive to embark on this project. I owe my greatest debt to Bruce Gustafson, who has been unfailing with his continued support, constructive criticism, and encouragement. Special thanks go to Alexander Silbiger for his advice and meticulous attention to detail, and to Jeffrey Kurtzman for his discerning suggestions. I would like to thank in particular Janette Tilley for her expert editorial work and for contributing much precious time, effort and fruitful ideas in revamping the edition with an innovative, searchable database. Of the many people who generously offered help, information, and advice at one time or another, I cannot fail to mention David Fuller, Christopher Hogwood, David Ledbetter, and Davitt Moroney. I am most grateful to the late Peter le Huray, who was always a wonderful friend and teacher. I also wish to thank the following libraries for granting me access to their rich collections, and their staff for much assistance: the Bibliothèque du Conservatoire Royal (Brussels), the Bibliothèque Nationale de France (Paris), the Bibliothèque de Versailles, the Bibliothèque Sainte-Geneviève (Paris), the British Library (London), the Bodleian Library (Oxford), the Rowe Music Library (King's College, Cambridge), the Fitzwilliam Museum (Cambridge), and the University Library (Cambridge). I acknowledge with gratitude the generous support of the Research Grants Council of Hong Kong for the project (HKBU2428/06H), without which the timely production of the current edition would not have been possible.

David Chung
Hong Kong Baptist University, January 2013

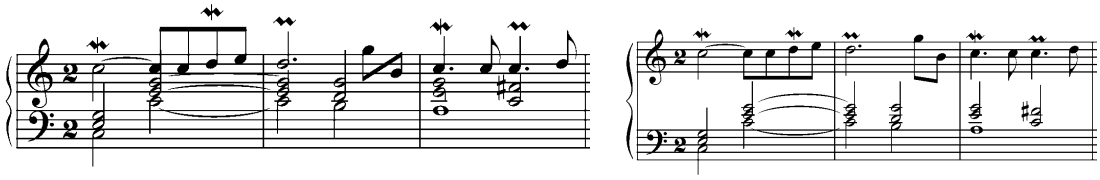
EDITORIAL POLICIES

Each piece in this edition is based on a single source. While any editorial change or modernization is bound to have ramifications beyond the printed score, the editor has attempted to balance scholarly concern with the needs of the modern musician. Aspects of seventeenth-century notation that could be significant to interpretation have been retained, including time signatures, key signatures, beamings, ornaments, and division of notes between staves, in addition to tempo and other markings. Aspects of the original text that are obsolete have been modernized. This includes the modernization of clefs, the elimination of *guidons*, the normalization of first and second endings, and the adjustment of incomplete bars between staves. Cautionary accidentals accompanying clef changes, customary for the time, are not duplicated in this edition. All other emendations and editorial changes are shown in smaller print, square brackets, or dotted lines.

Titles
The standardized title (from LWV) and the title furnished by the source with its original spelling (in brackets) are centered on top of the page. The work of Lully from which the piece is taken is placed immediately under the title. The source of the piece and the LWV number which identifies the piece are indicated on the right below, above the first system.

Clefs, stemming, and layout
The use of treble (G2) and bass (F4) clefs conforms to modern conventions. In most cases, this policy renders the retention of original stemmings untenable. In some situations, however, original stemmings are preferred when a less customary appearance would better reflect the spirit of the music, or impart to the performer some useful information, such as voice-leading. The original disposition on staves has been generally respected. Exceptions to this rule occur in the manuscripts *Babell* and *Lüneburg-1198*, where the gap between the two staves is so close that notes "in between" could possibly belong to either. The discretion taken by the editor is illustrated by the following example, taken from the opening of *Babell*, no. 57.

Babell: *This edition*:



Time signatures
Time signatures are original.

Key signatures
Key signatures are original, except that the seventeenth-century practice of the octave duplication of accidentals has been suppressed.

Accidentals
All accidentals from the source are reproduced, including those that are redundant in modern notation, except for the tacit conversion of sharps and flats used to cancel

accidentals to natural signs. This edition respects the prevailing usage at the time of applying accidentals that are valid for the note and its immediate repetition(s) at the same pitch. However, this is by no means an unbendable rule, and by reproducing all of the accidentals from the source, the usage of the individual scribe is still discernable. For the convenience of modern musicians, accidentals that are needed to bring the music in line with modern practice are placed, in cue size, above or below the notes, and are not reported in the commentary. In contrast, accidentals entered on the editor's own initiative are placed within square brackets next to the notes affected, and are reported in the critical commentary.

Beaming

This edition preserves all original beamings. The reader is encouraged to interpret the possible significance of each beaming individually in matters such as articulation and phrasing.

Barlines and repeats

All barlines are reproduced. Superfluous ones (e.g. *GB-Cu* Add. 9565, no. 13) are broken through staves. Editorial barlines are shown in dotted lines, and are not reported in the commentary. Repeat signs are modernized. The reader is reminded that repeat signs did not carry the same restrictive meaning in the seventeenth century. Sections may be repeated once, or twice, and the entire piece could be repeated all over again. For evidence of such varied repeat schemes, the reader may refer to Bruce Gustafson's introduction to *Harpsichord Music Associated with the Name LA BARRE* (New York: The Broude Trust, 1999), xvii and more recently Arthur Lawrence's introduction to *Elisabeth-Claude Jacquet de La Guerre: Harpsichord Works* (New York, The Broude Trust, 2008), xlv–xlvi.

Ties and slurs

All ties and slurs from sources have been reproduced, and editorial ones are represented by dotted lines.

Note values

The rhythmic irregularities frequently found in manuscripts (e.g. a quarter note followed by three sixteenths) are respected. Editorial dots and rests, which are enclosed within square brackets, have been added in cases where their absence might lead to confusion. The dots of dotted notes are tacitly adjusted next to the notes, instead of on the note values, as in the majority of the manuscripts at the time. Note values that extend beyond the barlines have been conventionalized by breaking the affected notes into two tied notes.

Ornamentation

All ornaments are reproduced as they appear in the sources. The reader is alerted to the fact that in the manuscript tradition, the opportunities for ornaments are more often than not only partially realized. The section on performance practice gives further advice on the interpretation of ornaments, whether indicated in the score or not.
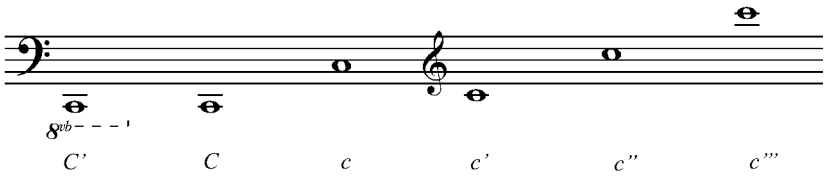
Markings: All original tempo markings and written indications, such as "*Reprise*," "*1er fois*," "*2e fois*," and "*fin*" have been reproduced. The marking "𝄋𝄋" for *petites reprises* and for indicating sections to be repeated is also reproduced. Editorial markings, placed within square brackets, are sometimes added to clarify the structure (e.g. pieces *en rondeau*). Symbols from a version of Lully's original, which are always placed within square brackets [ ], are sometimes introduced and reported in the commentary.

CRITICAL COMMENTARY

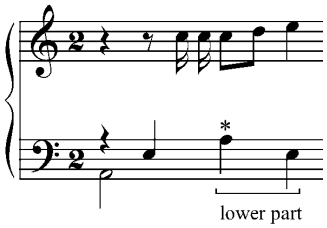
The commentary lists the sources consulted for individual pieces with their original titles, the hand(s) entering the arrangements, and the key. The Lully original from which each work is derived is identified in square brackets by the title, the work of Lully (in *italics*), the date of composition/publication (in brackets), the LWV number, and the key (in brackets). This commentary reports all editorial emendations, except for the changes described in the Editorial Policies. Variants are listed by measure number, followed by part and symbol number (including both notes and rests). Incomplete measures, including pick-up measures at the opening, are counted individually. The following abbreviations are used.

rh	right hand
lh	left hand
s(s)	symbol(s) (note(s) or rest(s))
U	upper part (if more than one part in each staff)
M	middle part (if more than two parts in each staff)
L	lower part (if more than one part in each staff)
LULLY	A version of Lully's music consulted
Source	The principal source on which each piece is based

The pitch, in *italics*, is denoted using the Helmholtz system:



For each staff, where a single voice part appears in a measure that contains a varying number of parts, notes with stems pointing upwards are counted as upper-part symbols, and vice versa. For example, in the opening measure of *Menetou* no. 56, the two notes bracketed are counted as lower-part symbols, as their stems are pointing downwards. Note *a*, which is marked beneath with an asterisk, would then be "lhL2", as it is the second symbol of this part.



List of Concordances of Keyboard Arrangements of Lully's music

This list contains emendations and revisions (since 1990) to the list of concordances published in Bruce Gustafson and David Fuller, *A Catalogue of French Harpsichord Music 1699-1780* (Oxford: Clarendon Press, 1990), 358–68. In this list, vocal items are marked by "*". My thanks to Bruce Gustafson, Christopher Hogwood and Davitt Moroney for information of new sources added to this repertory.

LWV		Work	Date	Title	Key	Concordance(s)
2	4	*Ballet des plaisirs*	1655	Entrée (Le Marié et la mariée)	G	Schwerin-619 62 Roper 19 Parville 122 Dart 34 Dart 65 Humeau 8 Regensburg 6
8	1	*Ballet de L'Amour malade*	1657	Ouverture	g	Grimm 88v
8	25	*Ballet de L'Amour malade*	1657	Air pour Scaramouche	g	Munich-1511e 7
8	35	*Ballet de L'Amour malade*	1657	Air pour Jean Doucet et son frère	g	Parville 24 (d)
9	24	*Ballet d'Alcidiane*	1658	Combat de plaisir	D	Brussels-27220 41 (C)
10		*Première Marche des Mousquetaires*	1658	Marche	C	LaPierre 59
11	18	*Ballet de la Raillerie*	1659	Un Docteur et 4 paysans	a	Stockholm-176 1 (g)
12	2	*Xerxes*	1660	Entrée, les Basques	D	Rés89-ter 8 (C)
14	2	*Ballet de L'Impatience*	1661	Entrée 'Bel Iris'	g	Berlin-40623 1 Brussels-926 3r Ryge 48 Skara 35 Van-Ejil 25 Stockholm-228 20v Terburg Rés-819-2 72r
14	42	*Ballet de L'Impatience*	1661	Les Suisses	G	Brussels-27220 48 (F)
17	1	*Hercule amoureux*	1662	Entrée	a	Parville 135 (g)
17	13	*Hercule amoureux*	1662	Ouverture	B♭	Grimm 81v
17	27	*Hercule amoureux*	1662	Rondeau	g	Brussels-27220 9 (d)
22	4	*Les Plaisirs de L'Ile enchantée*	1664	Rondeau	G	Humeau 9
23	1	*Entr'actes d'Œdipé*	1664	Ouverture	D	Grimm 82r (C)

LWV		Work	Date	Title	Key	Concordance(s)
27	41	*Ballet de la Naissance de Venus*	1665	Dieu des enfers (sarabande)	g	Parville 141 D'Anglebert 23
27	45	*Ballet de la Naissance de Venus*	1665	Les Ombres	g	Babell 154 (a)
32	7	*Ballet des Muses*	1666	Entrée (gavotte)	B♭	Brussels-27220 26 (G) Parville 136
32	8	*Ballet des Muses*	1666	Entrée (menuet)	B♭	Brussels-27220 27 (G) Parville 137
32	27	*Ballet des Muses*	1666	Menuet	d	Brussels-27220 65
32		*Ballet des Muses*	1666	Chaconne	B♭	Schwerin-619 111 (G) Parville 116 Menetou 116 (G) Paignon 12 (C)
35	4	*Trios de la Chambre du Roi*	1667	Dans nos bois	C	Gresse 20 Gresse 52 Parville 109 RésF-1091 4 LaBarre-11 205 D'Anglebert 14 Lund-25 31v-32r Stockholm-175 p.40 Lüneburg-1198 133
35	10	*Trios de la Chambre du Roi*	1667	La Jeune Iris	c	D'Anglebert 28
35	20	*Trios de la Chambre du Roi*	1667	Menuet	g	Babell 122
36	1	*Le Carnaval, Mascarade*	1668	Ouverture	g	Rés89-ter 42b D'Anglebert 32
36	4	*Le Carnaval, Mascarade*	1668	Ballet	g	Brussels-27220 64 (d)
36	5	*Le Carnaval, Mascarade*	1668	Bourrée	g	Brussels-27220 60 (d)
36	9	*Le Carnaval, Mascarade*	1668	Entrée, les Maîtres à dancer	B♭	Brussels-926 11r
36	10	*Le Carnaval, Mascarade*	1668	Canaries	B♭	Brussels-926 12v
38	2	*Le Grand Divertissement Royal de Versailles*	1668	Menuet (flutes)	F	Brussels-27220 47 (C)
38	6	*Le Grand Divertissement Royal de Versailles*	1668	Les Mariniers	F	Brussels-27220 45 (C)

LWV		Work	Date	Title	Key	Concordance(s)
39	1	*La Grotte de Versailles*	1668	Ouverture	g	Schwerin-619 121 Parville 121 Menetou 118 RésF-933 3 Minorite 44r Add. 9565 p. 52 Vitré p. 154
39	5	*La Grotte de Versailles*	1668	Ritournelle 'Goutons bien'	g	Brussels-926 16r
39	13	*La Grotte de Versailles*	1668	Air des echos	G	Schwerin-619 59
40	1	*Ballet de Flore*	1669	Ouverture	d	Babell 143 Tenbury 56
40	5	*Ballet de Flore*	1669	Courante	d	Brussels-27220 62 (a)
40	7	*Ballet de Flore*	1669	Bourrée	d	Brussels-27220 63 (a)
40	11	*Ballet de Flore*	1669	Menuet	g	Brussels-27220 61 (d) Thott 12
40	18	*Ballet de Flore*	1669	le Marié et la mariée	B♭	Brussels-926 10r Tenbury 79 Babell 268 Madrid-1360 34 (C)
40	33	*Ballet de Flore*	1669	Marche	C	Brussels-27220 69
40	39	*Ballet de Flore*	1669	Menuet	C	Ihre-284 88 Gresse 9 Parville 124 Brussels-27220 53 Terburg
41	6	*Le Divertissement de Chambord*	1669	Les Maîtres à danser	g	Brussels-27220 72 (d)
41	7	*Le Divertissement de Chambord*	1669	Les Combattants	G	Brussels-27220 73 (F)
42	4	*Le Divertissement royal (Les Amants magnifiques)*	1670	Les Pêcheurs de corail	F	Brussels-926 6r Brussels-27220 67
42	6	*Le Divertissement royal (Les Amants magnifiques)*	1670	Air de Neptune	F	Brussels-926 7r Brussels-27220 68 (C)
42	7	*Le Divertissement royal (Les Amants magnifiques)*	1670	Les Suivants de Neptune	F	Brussels-926 8r
42	20	*Le Divertissement royal (Les Amants magnifiques)*	1670	Menuet	G	Brussels-27220 66 (F)

LWV		Work	Date	Title	Key	Concordance(s)
42	21	*Le Divertissement royal (Les Amants magnifiques)*	1670	Jouissons des plaisirs	g	Brussels-27220 76
42	31	*Le Divertissement royal (Les Amants magnifiques)*	1670	Les Hommes et femmes armés	D	Brussels-27220 71 (C)
43	1	*Le Bourgeois Gentilhomme*	1670	Ouverture	g	Schwerin-619 52 Menetou 83
43	27	*Le Bourgeois Gentilhomme*	1670	Air des Espagnols (sarabande)	B♭	Tenbury 80 Babell 269 Parville 130
43	36	*Le Bourgeois Gentilhomme*	1670	Chaconne	G	Babell 258 RésF-933 7 LaBarre-11 1 Humeau 24 Regensburg 28 Brussels-13838 pp. 4-6
43	37	*Le Bourgeois Gentilhomme*	1670	Menuet	C	Brussels-27220 81
43	38	*Le Bourgeois Gentilhomme*	1670	Menuet	C	Brussels-27220 82
45	1	*Psyché*	1671	Ouverture	C	Schwerin-619 82 Babell 57
45	6	*Psyché*	1671	Menuet	C	Brussels-27220 88
45	7	*Psyché*	1671	Menuet	C	Brussels-27220 87
45	16	*Psyché*	1671	Aimable jeunesse	a	Brussels-27220 89
45	25	*Psyché*	1671	Entrée (gavotte)	d	Brussels-27220 90 (a) Parville 51
45	28	*Psyché*	1671	Les Bacchanales	F	Brussels-27220 91 (D)
45	30	*Psyché*	1671	Second Air	F	Brussels-27220 92 (D)
45	36	*Psyché*	1671	Trompettes	C	Brussels-27220 2 Brussels-27220 93 (D) Parville 123 Parville 147 Vm7-6307-1 12
45	37	*Psyché*	1671	Dernier Air	D	Brussels-27220 93a
49	1	*Cadmus et Hermione*	1673	Ouverture	G	D'Anglebert 12
49	8	*Cadmus et Hermione*	1673	Air des vents, les furies	C	Schwerin-619 78
49	14	*Cadmus et Hermione*	1673	Heureux qui peut plaire	g	RésF-1091 8

LWV		Work	Date	Title	Key	Concordance(s)
49	16	*Cadmus et Hermione*	1673	Quoy, Cadmus, fils d'un Roy	g	Menetou 69*
49	20	*Cadmus et Hermione*	1673	On a beau fuir l'amour	F	Menetou 70*
49	42	*Cadmus et Hermione*	1673	Marche des Sacrificateurs	C	Schwerin-619 75 LaPierre 25 Minorite 54r Regensburg 18
49	54	*Cadmus et Hermione*	1673	Air	C	RésF-1091 6 (G)
49	56	*Cadmus et Hermione*	1673	Amants, aimez vos chaînes	a	RésF-1091 7
49	57	*Cadmus et Hermione*	1673	Menuet	a	RésF-1091 2
50		*Alceste*	1674	[Vocal score + continuo]		LaBarre-6 23a*
50	1	*Alceste*	1674	Ouverture	a	Brussels-27220 104 Rés-476 39 Menetou 113
50	4	*Alceste*	1674	La descente de la Gloire	C	Rés-476 40
50	9	*Alceste*	1674	Menuet	g	RésF-1091 1
50	11	*Alceste*	1674	Loure	G	Minorite 60r
50	14	*Alceste*	1674	Menuet	C	Madrid-1360 24/8
50	15	*Alceste*	1674	Quel cœur sauvage (menuet)	C	Madrid-1360 24/9 Lüneburg-1198 177
50	31	*Alceste*	1674	Jeunes cœurs	g	RésF-1091 3
50	73	*Alceste*	1674	Air Alcide	C	Gresse 29
50	81	*Alceste*	1674	Premier Air pour les Pastres	g	RésF-1091 9
51	5	*Thésée*	1675	Trompettes	C	Schwerin-619 69 Parville 131 LaPierre 23 LaPierre 48 Add. 9565 p. 49
51	7	*Thésée*	1675	Ritournelle	C	Schwerin-619 71 Bod-426 7 Parville 132 LaPierre 49
51	30	*Thésée*	1675	La Marche	C	Schwerin-619 72 Parville 133 Rés-476 42 LaPierre 24 LaPierre 50

LWV		Work	Date	Title	Key	Concordance(s)
51	32	*Thésée*	1675	Entrée des Combattants	C	Schwerin-619 73
51	50	*Thésée*	1675	Prélude	F	Babell 233
51	53	*Thésée*	1675	Les Démons	F	Tenbury 67 Babell 234 Rés89-ter 9
51	55	*Thésée*	1675	Second Air	F	Babell 235 Rés89-ter 9a Inglis 14r
51	65	*Thésée*	1675	Aimons, aimons	C	Parville 111
51	67	*Thésée*	1675	L'amour plaist	C	Parville 125
53	1	*Atys*	1676	Ouverture	g	Babell 243 Brussels-27220 103 Grimm 85v
53	5	*Atys*	1676	La saison des frimats	g	Menetou 74*
53	7	*Atys*	1676	Les plaisirs à ses yeux	g	Rés-476 41 (a)
53	9	*Atys*	1676	Gavotte	G	Schwerin-619 58 Humeau 20
53	25	*Atys*	1676	Quand le peril est agréable	G	Gen-2354 4 Gen-2356 15
53	38	*Atys*	1676	La descente de Cybelle	a	Couperin-Turin 29
53	47	*Atys*	1676	Chaconne	g	Schwerin-619 55 Babell 132 Minorite 47r Brussels-13878 pp. 14-16
53	48	*Atys*	1676	Que devant vous	g	Lüneburg-1198 53
53	58	*Atys*	1676	Les Songes agréables	g	Schwerin-619 53 Babell 131 Rés89-ter 43 Parville 117 Menetou 114 D'Anglebert 34
53	60	*Atys*	1676	Les Songes funestes	B♭	Schwerin-619 85 Grimm 80v
53	62	*Atys*	1676	Second Air	B♭	Schwerin-619 86 Menetou 115 Minorite 49r Grimm 81r Add. 9565 p. 46 Humeau 31

LWV		Work	Date	Title	Key	Concordance(s)
53	75	*Atys*	1676	La beauté (gavotte)	C	Gen 2356 17 Vm7-6307-1 10 Lüneburg-1198 174 Lund-24 89v-90r Skara-493a 93v Hogwood-M1471 23
53	76	*Atys*	1676	Menuet	C	Lüneburg-1198 175
53		*Atys*	1676	Menuet d'Atys'	C	Parville 118
54	1	*Isis*	1677	Ouverture	g	Schwerin-619 51 Babell 128 Rés89-ter 42c Parville 42 Rés-476 35 Vm7-6307-2 5 Menetou 85 RésF-933 24 Grimm 87v Stoos 24v Humeau 25
54	8	*Isis*	1677	Prélude des Muses	g	Schwerin-619 118
54	10	*Isis*	1677	Premier Air pour les Muses	g	Babell 130 Vm7-6307-2 6 Dart 52 Menetou 61
54	11	*Isis*	1677	Second Air (menuet)	g	Parville 127 Rés-476 38
54	12	*Isis*	1677	Air [pour les trompettes]	C	Schwerin-619 74 Roper 28 Rés-476 36 Couperin-Turin 43a Regensburg 2
54	24	*Isis*	1677	Jupiter vient sur la terre	g	Menetou 84
54	32	*Isis*	1677	Les Plaisirs les plus doux	d	Gresse 37
54	34	*Isis*	1677	Aimez, profitez	g	Gresse 38
54	35	*Isis*	1677	Second Air (bourrée)	g	Vm7-6307-2 7
54	36	*Isis*	1677	Que ces lieux ont d'attraits	g	Gresse 40 Vm7-6307-2 10 Lüneburg-1198 87
54	43	*Isis*	1677	Gavotte (marche)	C	Rés89-ter 10
54	45	*Isis*	1677	Troisiéme Air (menuet)	C	Rés-476 37
56	23	*Psyché*	1678	Prélude	d	Regensburg 44

LWV		Work	Date	Title	Key	Concordance(s)
57	1	*Bellerophon*	1679	Ouverture	C	Schwerin-619 83 Babell 199 Gresse 53 Brussels-27220 100 Rés-476 26 Menetou 87 Bod-576 54 Brussels-50775 63
57	7	*Bellerophon*	1679	Menuet	d	Brussels-27220 98
57	8	*Bellerophon*	1679	Gigue	F	Add. 9565 p. 35
57	19	*Bellerophon*	1679	Trompettes	C	Schwerin-619 122 Menetou 90 Regensburg 11 Regensburg 23
57	23	*Bellerophon*	1679	Les Amazones	C	Brussels-27220 102
57	25	*Bellerophon*	1679	Faisons cesser nos allarmes	a	Lüneburg-1198 59
57	36	*Bellerophon*	1679	Second Air	B♭	Minorite 50r
57	42	*Bellerophon*	1679	Le malheur (gavotte)	G	Menetou 91
57	45	*Bellerophon*	1679	Bourrée	G	Minorite 60r
57	48	*Bellerophon*	1679	Gardez tous un silence	g	Menetou 76*
57	64	*Bellerophon*	1679	Trompettes	C	Menetou 89
58	1	*Proserpine*	1680	Ouverture	d	Brussels-27220 97 Menetou 92 D'Anglebert 48
58	3	*Proserpine*	1680	La Discorde	G	Schwerin-619 60 Tenbury 46
58	5	*Proserpine*	1680	Air pour les trompettes	C	Roper 1
58	13	*Proserpine*	1680	Menuet	d	Parville 112
58	46	*Proserpine*	1680	Belles fleurs	a	Menetou 93
59	1	*Le Triomphe de l'Amour*	1681	Ouverture	F	Schwerin-619 84 Babell 231 Brussels-27220 105 Menetou 94
59	2	*Le Triomphe de l'Amour*	1681	Un heros que le ciel fit naître	F	Menetou 64*
59	3	*Le Triomphe de l'Amour*	1681	Tranquiles cœurs	F	Menetou 103

LWV		Work	Date	Title	Key	Concordance(s)
59	7	*Le Triomphe de l'Amour*	1681	Deuxiesme Menuet	F	Menetou 104 Minorite 52v
59	13	*Le Triomphe de l'Amour*	1681	Bourrée	d	Brussels-27220 115
59	14	*Le Triomphe de l'Amour*	1681	Mars et des Amours	D	Brussels-27220 114 (C)
59	20	*Le Triomphe de l'Amour*	1681	Deux Marins	G	Brussels-27220 113
59	25	*Le Triomphe de l'Amour*	1681	Borée et des quatre Vents	g	Brussels-27220 111
59	26	*Le Triomphe de l'Amour*	1681	Gavotte	g	Babell 133 Brussels-27220 112 Menetou 112
59	35	*Le Triomphe de l'Amour*	1681	Deuxiesme Air pour Endimion	g	Babell 134
59	53	*Le Triomphe de l'Amour*	1681	Chaconne	C	Inglis 17v
59	58	*Le Triomphe de l'Amour*	1681	Entrée d'Apollon	g	Schwerin-619 56 Babell 129 Parville 43 Menetou 100 D'Anglebert 35 Cecilia 115 Stockholm-175, p. 16 Stockholm-176 14v Humeau 16 Regensburg 19
59	66	*Le Triomphe de l'Amour*	1681	Bourrée	B♭	Minorite 49v
59	69	*Le Triomphe de l'Amour*	1681	Premier Air pour la Jeunesse	g	Babell 135 Parville 128
59	71	*Le Triomphe de l'Amour*	1681	Deuxiesme Air	g	Babell 136
60	1	*Persée*	1682	Ouverture	a	Schwerin-619 66 Babell 152 Menetou 98
60	5	*Persée*	1682	Air pour les hautbois	d	Parville 120 Menetou 97
60	71	*Persée*	1682	Gigue	D	Menetou 99 (C) Madrid-1360 38
60	72	*Persée*	1682	Menuet	D	Lüneburg-1198 43 LaBarre-6 32
60	73	*Persée*	1682	Rondeau (menuet)	d	Madrid-1357 51

LWV		Work	Date	Title	Key	Concordance(s)
60	77	*Persée*	1682	Les Sacrificateurs	a	Parville 119
60	82	*Persée*	1682	Passacaille	a	Schwerin-619 67 Menetou 96 Minorite 57r
61	1	*Phaéton*	1683	Ouverture	C	Schwerin-619 77 Menetou 1 Minorite 56r
61	2	*Phaéton*	1683	Menuet	C	Menetou 6
61	3	*Phaéton*	1683	Cherchons la paix	C	Menetou 5 Humeau 3
61	7	*Phaéton*	1683	Dans ces lieux	d	Menetou 8 (a)
61	15	*Phaéton*	1683	Bourrée	C	Minorite 55r
61	16	*Phaéton*	1683	Plaisirs, venez (bourrée)	C	Menetou 10
61	25	*Phaéton*	1683	Air (Entrée)	C	Minorite 55v
61	27	*Phaéton*	1683	Rondeau (gavotte)	C	Menetou 2 Minorite 55v-56r Lüneburg-1198 56
61	28	*Phaéton*	1683	Le plaisir (gavotte)	C	Menetou 3
61	33	*Phaéton*	1683	Que l'incertitude	C	Menetou 22
61	40	*Phaéton*	1683	Chaconne	G	Schwerin-619 61 Babell 263 Menetou 9 LaPierre 15 LaPierre 63 Gen-2354 1 D'Anglebert 15 Troyes 64v Minorite 58v Möller 24 Add. 9565 p. 60
61	48	*Phaéton*	1683	Rondeau (menuet)	d	Berlin-30363 1r
61	57	*Phaéton*	1683	Le Printemps	g	Babell 120 Menetou 107
61	58	*Phaéton*	1683	Second Air	g	Menetou 101 Minorite 47v Humeau 17
61	59	*Phaéton*	1683	Dans ce palais	g	Menetou 4 Humeau 18
61	65	*Phaéton*	1683	Hélas une chaîne si belle	a	Menetou 73*
61	67	*Phaéton*	1683	Bourrée	F	Minorite 53r
63	1	*Amadis*	1684	Ouverture	g	Menetou 13

LWV		Work	Date	Title	Key	Concordance(s)
						Stoos 47v
63	4	*Amadis*	1684	Premier Air	g	Minorite 46v
63	5	*Amadis*	1684	Gigue	g	Menetou 24
63	12	*Amadis*	1684	Suivons l'amour (menuet)	G	Menetou 14 Vm7-6307-2 9 LaPierre 14 LaPierre 66 Copenhagen-396 Thott 41 Lund-24 77v-78r Lund-25 33v-34v Skara-493a 50v Lüneburg-1198 129
63	22	*Amadis*	1684	Marche	C	Menetou 23
63	24	*Amadis*	1684	Second Air	C	Menetou 16
63	26	*Amadis*	1684	Prélude, Amour que veux-tu de moi?	F	Menetou 18
63	30	*Amadis*	1684	Prelude, Bois épais	B♭	Menetou 21 (F)
63	36	*Amadis*	1684	Vous ne devez plus attendre	g	Parville 110 Menetou 20 (a) Menetou 39 RésF-933 23 Vm7-6307-2 8 Schwerin-617 19 Lund-24 97v-98r Stockholm-175 p. 8 Skara-493a 51v
63	43	*Amadis*	1684	Consolez-vous	C	Menetou 66*
63	57	*Amadis*	1684	Menuet	A	Menetou 17 (G)
63	58	*Amadis*	1684	Cœurs accablez (menuet)	A	Menetou 15 (C) Troyes 67v
63	67	*Amadis*	1684	Chaconne	C	Babell 209 Parville 66
65	1	*Roland*	1685	Ouverture	d	Schwerin-619 49 Babell 182 Menetou 27
65	4	*Roland*	1685	Menuet	F	Menetou 36
65	5	*Roland*	1685	Second Menuet	F	Menetou 35
65	11	*Roland*	1685	Gigue	d	Menetou 30
65	12	*Roland*	1685	Gavotte	d	Menetou 29
65	13	*Roland*	1685	C'est l'amour	d	Menetou 28 Stockholm-228 9v

LWV		Work	Date	Title	Key	Concordance(s)
						Lüneburg-1198 38
65	21	*Roland*	1685	Marche	D	Babell 217
65	24	*Roland*	1685	Air	D	Babell 218
65	40	*Roland*	1685	Gavotte	a	Menetou 31
65	41	*Roland*	1685	Deux Amantes contentes	a	Menetou 38
65	63	*Roland*	1685	Menuet	C	LaPierre 20 Menetou 33 Couperin-Turin 38
65	65	*Roland*	1685	Le Marié (marche)	C	Menetou 32
65	66	*Roland*	1685	Menuet	C	Gen-2354 2 Menetou 37
65	78	*Roland*	1685	Symphonie (ritournelle)	G	D'Anglebert 13
68	10	*Idylle sur la Paix*	1685	Chantons Bergers	d	Menetou 53
68		*Idylle sur la Paix*	1685	[vocal]		LaBarre-6 1*
69	1	*Le Temple de la Paix*	1685	Ouverture	a	Schwerin-619 68 Brussels-926 63v Menetou 56
69	2	*Le Temple de la Paix*	1685	Preparons nous	a	Babell 123 (g) Menetou 40
69	5	*Le Temple de la Paix*	1685	Sans crainte	a	Menetou 54*
69	6	*Le Temple de la Paix*	1685	Entrée de Bergers et Bergères	a	Menetou 45
69		*Le Temple de la Paix*	1685	[Prologue:] La Gloire luy suffit	a	Menetou 42
69	8	*Le Temple de la Paix*	1685	Charmant repos	a	Menetou 55*
69	13	*Le Temple de la Paix*	1685	Gigue	d	Menetou 44
69	14	*Le Temple de la Paix*	1685	Menuet	a	Menetou 43
69	18	*Le Temple de la Paix*	1685	On conteroit	C	Menetou 47
69	24	*Le Temple de la Paix*	1685	Entrée des Basques	C	Schwerin-619 76 LaBarre-6 33
69	25	*Le Temple de la Paix*	1685	Suivons l'aimable paix	C	Menetou 51 Menetou 52
69	26	*Le Temple de la Paix*	1685	Canaries	C	Menetou 48 Madrid-1360 31
69	30	*Le Temple de la Paix*	1685	Passepied	C	Madrid-1360 36

LWV		Work	Date	Title	Key	Concordance(s)
69	31	*Le Temple de la Paix*	1685	Passepied	C	Menetou 49
69	32	*Le Temple de la Paix*	1685	Menuet	C	Menetou 50 Lüneburg-1198 163
69	33	*Le Temple de la Paix*	1685	La paix revient	C	Menetou 46
70	3	*Noce de Village, Airs pour Madame la Dauphine*	1685?	Menuet	C	Lüneburg-1198 58
71	1	*Armide*	1686	Ouverture	C	Menetou 57
71	7	*Armide*	1686	Entrée de la Gloire	a	Schwerin-619 65
71	9	*Armide*	1686	Gavotte	a	Menetou 60
71	12	*Armide*	1686	Entrée	C	Menetou 58
71	13	*Armide*	1686	Menuet	C	Madrid-1360 24/7 Minorite 55r
71	14	*Armide*	1686	Menuet	C	Menetou 59
71	26	*Armide*	1686	Rondeau	C	Minorite 54v
71	39	*Armide*	1686	Second Air, Sourdines	g	Schwerin-619 64 Tenbury 49 Babell 124 Parville 115 Parville 149 RésF-933 2 D'Anglebert 33 Regensburg 17 Regensburg 27
71	61	*Armide*	1686	Passacaille	g	Schwerin-619 63 Babell 138 Madrid-1360 27 RésF-933 1 D'Anglebert 37 Minorite 44v Regensburg 33
71	62	*Armide*	1686	Les plaisirs	g	Menetou 62
73	6	*Acis et Galatée*	1686	Rigaudon	C	Roper 51 Roper 53 Parville 67 LaPierre 8 LaPierre 36 LaPierre 51 Dart 37 Lund-24 87v-88r Couperin-Turin 45 Humeau 6
73	7	*Acis et Galatée*	1686	Rigaudon	C	LaPierre 9 LaPierre 37

LWV		Work	Date	Title	Key	Concordance(s)
						LaPierre 52 Couperin-Turin 46
73	32	*Acis et Galatée*	1686	Chaconne	D	Schwerin-619 123 Tenbury 75 Babell 97 Parville 29 RésF-933 4 LaBarre-11 206 D'Anglebert 55 Add. 9565 p. 38 Couperin-Turin 48
73	50	*Acis et Galatée*	1686	Passacaille	d	Schwerin-619 50
74	9	*Achille et Proxilene*	1687	Passacaille	A	Babell 280
75	24	*Miscellaneous Instrumental Pieces (Undated)*	n.d.	Courante	g	Rés89-ter 42d Parville 41 Menetou 117 D'Anglebert 21 Regensburg 20 Regensburg 30
75	52	*Miscellaneous Instrumental Pieces (Undated)*	n.d.	Gigue	g	D'Anglebert 25
		Not in LWV	n.d.	Allemande des fragments de M. Lully	D	Schwerin-619 48 Vm7-6307-2 11 Berlin-30363 1r
		Not in LWV	n.d.	Chaconne	G	Brussels-27220 107 Inglis 31v-33r
		Not in LWV	n.d.	Passepied	G	Parville 108

List of Sources

List A: Major Sources

List A covers the major sources consulted for this edition. It includes all sources of French provenance and sources with strong French features, such as in language, notation, repertory, and scribal hand. Sources are listed alphabetically by codes (in *italics*) derived from Gustafson 1979 or Gustafson-Fuller 1990, with the exception of those that have come to light since the publication of these catalogues. The following information is provided with each source: present location preceded by its RISM library siglum (if relevant), provenance (in brackets), number of Lully pieces, the scribe(s) responsible, a brief discussion of how the arrangements fit into the source, a list of the major literature, including facsimile editions, and information on pieces published in this and other modern editions. The nomenclature for the scribal hands and the ordering of the pieces follows the system established in the catalogues of Gustafson and other scholars. In the few cases where serial numbers are lacking, page or folio numbers are used instead.

Add. 9565 [*GB-Cu*] Cambridge, University Library, MS Add. 9565 (Lyons, post-1693).

Six Lully arrangements, one of which (LWV 61/40, pp. 60–63) is incomplete (and is hence omitted from this edition), entered by an unidentified hand. The hand is hasty and makes careless mistakes, such as the omission of notes and barlines. It is possible that the scribe was working from memory. In one piece (LWV 39/1), the scribe aborted the copying after five bars of music (p. 52) and, probably on realizing the erroneous rhythms, started afresh on the next page (p. 53). In another piece (LWV 73/32, pp. 38–40), four bars of music halfway through the piece were copied a second time.

The six arrangements by Jean-Baptiste Lully and two by Louis de Lully are grouped toward the end of this miscellaneous collection of 21 pieces. Identified harpsichord composers include Jacques Champion Chambonnières, Nicolas Lebègue, and Élizabeth Jacquet de La Guerre.

Literature: See the Cambridge University Library Catalogue for an inventory of this source.

Edition: WLSCM: 5 pieces (nos. 13–14, 16–18).

Babell [*GB-Lbl*] London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

Literature: Barry A.R. Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974; reprinted, New York: Garland, 1989), 459; Gustafson 1979, 1:68–73, 2:187–221; *London, British Library MS Add. 39569, 17th-Century Keyboard Music* 19, facsimile edition, introduction by Bruce Gustafson (New York: Garland, 1987); Gustafson-Fuller 1990, 355, 372–73; Bruce Gustafson, "The Legacy of Instrumental Music of Charles Babel, Prolific Transcriber of Lully's Music," 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), 495–516; Bruce Gustafson, *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finsher (Kassel: Bärenreiter, 2000), s.v. "Babel, Charles (1)"; Peter Holman, "Did Handel Invent the English Keyboard Concerto?" *The Musical Times* 144, no. 1883 (Summer 2003): 13–22.

Edition: Harris 2009, one piece (no. 131); Chung 2004, six pieces (nos. 128, 130, 131, 152, 243, 263); WLSCM, twenty-seven pieces (nos. 57, 97, 120, 123–24, 129, 132–36, 138, 143, 154, 182, 199, 209, 217–18, 231, 233–35, 258, 268–69, 280).

Brussels-13878 [*B-Bc*] Brussels, Bibliothèque du Conservatoire Royal: MS 13878 (Brussels, post 1701, after Dieupart's *Six suittes*).

Two Lully arrangements entered by one unidentified hand. Nine pieces toward the end of the book are concordant with Charles Dieupart's *Six suittes*, published in Amsterdam in 1701. The readings are not identical with the print, suggesting that the scribe could have been copying from earlier manuscript versions. The Lully Chaconne (no. 4) is followed by another arrangement, an overture from Agostino Stefanni's *Orlando generoso* (1691). The other Lully piece is an isolated entry that appears after an unidentified piece titled "De puis que tes faveurs," which is probably also an arrangement.

Brussels-27220 [*B-Bc*] Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–27, 41, 45, 47–48, 53, 60–69, 71–73, 76, 81–82, 87–93a, 97, 98, 102–5, 111–15).

Couperin-Turin [*US-BEm*] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavescin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De

Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), http://sscm-jscm.org/v6/no2/fuller.html.

Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

D'Anglebert-1689 D'Anglebert, Jean-Henry. *Pieces de clavecin*. Paris: author, 1689.

Fifteen arrangements, entered by D'Anglebert (1629–1691).

D'Anglebert is the only composer who provides us with both an autograph (*Rés-89ter*) and a printed source. Fourteen of the pieces in *Rés-89ter* appear in slightly different versions in the 1689 publication, including four out of eight of the Lully arrangements. The arrangements in D'Anglebert either form a self-contained orchestral suite, beginning with an overture and closing with a chaconne/passacaille, or are sequenced into D'Anglebert's suites. The Chaconne de Galatée (no. 55), for example, is inserted between D'Anglebert's own Gigue (no. 54) and Chaconne Rondeau (no. 56) in the D major suite. One could argue equally that the Lully's chaconne could either form a contrasting pair with or serve as an alternative to D'Anglebert's own.

Literature: Gustafson 1979, 1:137, 3:354–80; 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), 471–81; David Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," *Early Music* 31, 4 (2003): 582–604; Harris 2009, 2:59–144; *Jean-Henri D'Anglebert, Pieces de clavecin*, facsimile edition (New York: Broude Brothers, 1965); *Jean-Henri D'Anglebert, Pièces de clavecin*, facsimile edition, introduction by Denis Herlin (Geneva: Minkoff, 2001).

Editions: Gilbert, all fifteen pieces; Harris 2009, all fifteen pieces; Chung 2004, one piece (no. 34).

Dart [*US-BEm*] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1372 (France, post-1687).

Four arrangements by two unidentified hands (Hands B and C).

Source previously owned by Thurston Dart. The arrangements, from a rather random mixture of hands and pieces, are isolated movements within a miscellaneous collection.

Literature: Gustafson 1979, 1:113–14; 3:117–36; Harris 2009, 2:168.

Gen-2354 [*F-Psg*] Paris, Bibliothèque Saint-Geneviève, MS 2354 (Paris, post 1685).

Three arrangements (nos. 1, 2, 4) entered by two unidentified French hands (Hands A and B).

Gen-2354 is small collection of five miscellaneous pieces. The first hand is crude, and the Lully pieces (nos. 1–2) are of slight musical value. The remaining pieces (nos. 3–5), by the second hand, are found in virtually identical versions and in the same order in *Gen-2356*.

Literature: Gustafson 1979, 1:95, 3:106–8.

Edition: Chung 2004, one piece (no. 4).

Gen-2356 [*F-Psg*] Paris, Bibliothèque Saint-Geneviève, MS 2356 (Paris, ca. 1690?).

Two arrangements (nos. 15 and 17) from Lully by one unidentified hand.

A diverse collection of pieces by (?Claude) Burette, Jacques Champion Chambonnières, Louis Couperin, Étienne Richard, Germain Pinel (arr.) and Jean-Baptiste Lully (arr.). No. 15 is identical to no. 4 of *Gen-2356*.

Literature: Gustafson 1979, 1:115, 3:174–81; Gustafson-Fuller 1990, 395.

Edition: Chung 2004, two pieces (nos. 15, 17).

Humeau Barbastre, France, private collection of Philippe Humeau (Toulouse?, ca. 1690–1725).

Eleven arrangements entered by one primary French hand.

Some of the arrangements are among the most popular pieces from Lully, on the basis of concordances. The Lully pieces could, together with other arrangements (from André Campra and Pierre Gaultier) and compositions (including those by Jacques Champion Chambonnières, Nicolas Lebègue and Monnard), make a collection of teaching materials. Traces of pedagogical activity include Chambonnières's table of ornaments, taken directly from the 1670 print, and a tuning chart.

Literature: Gustafson 2007.

LaBarre-6 [*US-BEm*] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 770 (Paris, post 1697).

Two arrangements entered by the Berkeley La Barre. The hand is the same as Hand I of *Parville*, Hand A of *LaBarre-11*, and Hand B of *Menetou*. The hand is professional and uniformly elegant, showing special care for the precise placement of notes and ornaments.

The two Lully pieces are later editions in what is primarily a collection of vocal scores of Lully's operas.

Literature: Gustafson 1979, 1:116–18; 3:182–91; Alan Curtis, "Musique française classique à Berkeley," *Revue de Musicologie* 56:2 (1970), 123–64; *Harpsichord Music Associated with the Name LA BARRE*, introduction by Bruce Gustafson and Peter Wolf (New York: The Broude Trust, 1999).

Editions: Chung 2004, one piece (no. 32); WLSCM, one piece (no. 33).

LaBarre-11 [*US-BEm*] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 775 (Paris, post 1724).

Three arrangements entered by the Berkeley La Barre (see *LaBarre-6* above).

Two of the three arrangements in *LaBarre-11* are drawn directly from *D'Anglebert-1689*.

Literature: Gustafson 1979, 1:119, 3:203–9.

Edition: WLSCM, two pieces (pp. 205, 206).

LaPierre [*F-Pn*] Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18.

France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

First	*Second*	*Third*	Title	LWV	key
8	36	51	Rigaudon	73/6	C
9	37	52	Second Rigaudon	73/7	C
14		66	Menuet	63/12	G
15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–13, 3:109–16; Gustafson-Fuller 1990, 387–94.

Edition: WLSCM, eighteen pieces (nos. 8–9, 14–15, 20, 23–25, 36–37, 48–52, 59, 63, 66).

Lüneburg-1198 [*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: 1:27–28; *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).

Menetou [*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, 1:114–15, 3:137–73; Gustafson-Fuller 1990, 394–95; 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), 472–73; Harris 2009, 2:160–61.

Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–15, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–22, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–85, 87, 89, 90–94, 96, 100, 103–4, 112–14, 116–18).

Paignon [*F-Psg*] Paris, Bibliothèque Saint-Geneviève, MS 2374 (France, Paris?), 1716).

One arrangement entered by an unidentified French hand, possibly the teacher of Mademoiselle Paignon.

As in *LaPierre*, pedagogical activity is very visible in this source, which was compiled for Mademoiselle Paignon. The first section (nos. 1–14) was entered by the primary hand, which is possibly that of the teacher. In this section, only two pieces have been identified, and both belong to the seventeenth century: Lebègue's widely-circulated Gavotte (no. 11) with the *double* by Louis Couperin and the Chaconne des Magitions from Lully's *Ballet des Muses* (1666) (no. 12). The manuscript is linked to Clérambault through his "Regles D'accompagnement" at the end of the book (fols. 1Ar–8Ar), but any possible involvement of Clérambault in copying or making the arrangement cannot be proven at this stage.

Literature: Gustafson 1979, 1:118, 3:198–202.

Edition: WLSCM, one piece (no. 12).

Parville

[*US-BEm*] Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. "Dans nos bois" (Hand B, no. 109) and "Dieu des enfers" (Hand E, no. 141) are copies of *D'Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–43, 51, 66–67, 108–12, 115–25, 127–28, 130–33, 135–37, 141, 149).

Regensburg

[*D-Rtt*] Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of D'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Edition: Harris 2009, one piece (no. 30); WLSCM, twelve pieces (nos. 2, 6, 11, 17–19, 23, 27–28, 30, 33, 44).

Rés-89ter

[*F-Pn*] Paris, Bibliothèque Nationale de France, Rés. 89ter (Paris, post 1677).

Eight arrangements entered by Jean-Henry D'Anglebert (1629–1691).

Four of the eight arrangements were revised by the composer when he published them in 1689 (see *D'Anglebert-1689*). As in his printed *Pieces de clavecin*, D'Anglebert uses Lully arrangements to form self-contained groups with a series of contrasting movements that share a common key, but are drawn from different works. For example, Lully's overtures to *La Mascarade* and *Isis* (nos. 42b–c) could serve as an alternative to D'Anglebert's own prelude (42a) in the G minor group.

Literature: Gilbert 1975, vii–viii; Gustafson 1979, 1:94–95, 2:285–311; Douglas Maple, *D'Anglebert's Autograph Manuscript, Paris, BN Rés. 89ter*, Ph.D. diss. (University of Chicago, 1988); Gustafson-Fuller 1990, 382; David Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," *Early Music* 31, 4 (2003): 582–604; *Jean-Henri d'Anglebert, Pièces de clavecin*, facsimile edition (Courlay: Fuzeau, 1999); Harris 2009, 2:153–56.

Edition: Gilbert 1975, eight pieces (nos. 8, 9, 9a, 10, 42b–d, 43); Harris 2009, eight pieces.

Rés-476

[*F-Pn*] Paris, Bibliothèque Nationale de France, Rés. 476 (Paris? post 1679).

Nine pieces from Lully entered by one hand, which is the same as Hand A of *Brussels-27220* (see above).

The nine Lully pieces form an isolated group at the end of this organ book.

Literature: Gustafson 1979: 1:110–11, 3:91–98.

Editions: Howell, Almonte Charles Jr., ed. *Nine Seventeenth-Century Organ Transcriptions from the Operas of Lully*. Lexington: University of Kentucky Press, 1963; Bonfils, Jean, ed. *Livre d'orgue attribué à J.N. Geoffroy*, Le Pupitre: no. 53. Paris: Heugel, 1974.

Rés-F-933

[*F-Pn*] Paris, Bibliothèque Nationale de France, Rés. F. 933 (Paris? post ca. 1715).

Seven arrangements entered by one primary unidentified French hand.

Rés-F-933 demonstrates the continuing influence of Lully among harpsichordists into the eighteenth century. With the exception of the Lully arrangements, the only seventeenth-century harpsichordists are represented by the oft-copied gavotte by Hardel, with Louis Couperin's *double*. Arrangements from Campra and Destouches equal those from Lully in number. Nos. 1–4 form a small Lully section in this otherwise miscellaneous collection.

Literature: Gustafson 1979, 1:118, 3:192–97, Gustafson-Fuller 1990, 397.

Editions: Chung 2004, two pieces (nos. 1, 2); WLSCM, five pieces (nos. 3, 4, 7, 23–24).

Rés-F-1091 [*F-Pn*] Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

The short Lully keyboard pieces were drawn from two operas: *Cadmus* (1673) and *Alceste* (1674). They form a harpsichord section in a manuscript that otherwise contains Italian and French vocal music (including airs by Lully).

Literature: Gustafson-Fuller 1990, 386–87.

Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

Schwerin-619 [*D-SW1*] Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musikaliensammlung, Musik Hs. 619 (Schwerin? ca. 1720?).

Thirty-eight arrangements by two unidentified hands (Hands A and B). Both scribes are competent, but suffer from occasional lapses of attention that result in missing notes or accidentals.

Schwerin-619 is the largest single source of Lully arrangements in German sources. The 38 pieces are located in two parts of the manuscript. The first consists of an anthology of arrangements of Lully and Pierre Gaultier grouped by key and entered by the first hand (Hand A). The second contains miscellaneous pieces by Dandrieu, Rameau and Lully as well as other unidentified items, entered by a later hand (Hand B).

Literature: Gustafson 1979, 1:51–52, 2:82–95; Gustafson-Fuller 1990, 355, 370.

Editions: Chung 2004, two pieces (nos. 55, 66).

Tenbury [*GB-Ob*] Oxford, Bodleian Library, MS Tenbury 1508 (London, 1701).

Seven arrangements entered by Charles Babel (ca. 1634–1712). This is the same hand as that in *Babell* (see *Babell* above for details.)

Many pieces in *Tenbury* (dated 1701) were recopied virtually verbatim into *Babell* (dated 1702), including six out of seven of the Lully arrangements and the majority of the French contents, although the ordering of pieces in the two manuscripts is unrelated. The main difference lies in the use of different symbols to represent the trill. In *Tenbury*, the French *tremblement* sign was apparently anglicized under

the guise of the double-stroke. The following list shows the relationship of the Lully arrangements between *Tenbury* and *Babel*:

Tenbury	*Babell*	Title	Work of Lully	LWV	key
49	124	Air d'Armide	*Armide* (1686)	71/39	g
56	143	Ouverture	*Flore* (1669)	40/1	d
67	234	Les Lutins	*Thésée* (1675)	51/53	F
75	97	Chaconne de Galatée	*Acis* (1686)	73/32	D
79	268	Les mariez	*Flore* (1669)	40/18	B♭
80	269	Les Espagnols	*Bourgeois* (1670)	43/27	B♭

Literature: Barry A.R Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974 reprinted, New York: Garland, 1989), 476, 485–87; Gustafson 1979, 1:68–73, 2:174–86; Gustafson-Fuller 1990, 355, 371.

Edition: WLSCM, one piece (no. 46). The remaining six virtually duplicate versions already included in *Babell*.

Troyes

[*F-T*] Troyes, Bibliothèque municipale, MS 2682 (Troyes?, post 1689/90).

Two pieces from Lully by an unidentified French hand.

The Lully pieces, both with vocal texts between staves, appear to be odd entries in this book, which consists primarily of organ pieces from diverse sources.

Literature: Gustafson 1990, 396–97.

Vitré

[*F-Pn*] Paris, Bibliothèque Nationale de France, Rés. Vma ms. 1071(1) (1735–50).

One overture by Lully, entered by an unidentified French hand (Bédard's Hand C).

This book, which contains 204 pieces of mostly organ music, provides some evidence for the view that Lullian overtures were played on the organ during the *ancien régime*.

Literature: Pierre-Michel Bédard, "Une nouvelle source pour la musique française de clavier des XVII[e] Et XVIII[e] siècles: les manuscrits de Vitré," *Revue de musicologie* 72, no. 2 (1986): 201–35; 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), 473–74; Pierre-Michel Bédard, *Pièces d'orgue des Augustines de Vitré* (Paris: Heugel, 1993).

Edition: WLSCM, one piece (Bédard no. 171, pp. 154–55).

Vm7-6307-1 [*F-Pn*] Paris, Bibliothèque Nationale de France, Vm7-6307(1) (France, post 1687).

Two arrangements entered by two unidentified French hands (Hands B and E). Hand B (no. 10) is more competent and is possibly the teacher of the other hands.

The Lully pieces form part of this miscellaneous collection of viol, vocal and harpsichord music.

Literature: Gustafson 1979, 1:110, 3:86–90.

Edition: WLSCM, two pieces (nos. 10, 12).

Vm7-6307-2 [*F-Pn*] Paris, Bibliothèque Nationale de France, Vm7-6307(2) (France, post 1724?).

Seven arrangements entered by one unidentified French hand. Some traces of the arranger's working method can be detected. Stems of the (right-hand) melody point upwards, not downwards (see pp. 14–15), suggesting that the arranger worked by laying out the outer voices before filling in the other parts. Notes with leger lines between staves sometimes run into each other's orbit, which would have been avoided by a careful copyist, but is not untypical of an arranger working from scratch.

The Lully arrangements are the only pieces identified in this small collection of twelve pieces. No. 11 is an allemande that is attributed to Lully in *Schwerin-619* (no. 48) but its origin cannot be traced.

Literature: Gustafson 1979, 1:111; 3:100–105.

Editions: Chung 2004, two pieces (nos. 8, 10); WLSCM, five pieces (nos. 5, 6, 7, 9, 11).

List B: Other Sources

List B covers all remaining sources known to contain keyboard pieces from Lully. Some are important for certain repertoires, but their relevance to the French repertory is rather limited. In most cases, there is little evidence to link these scribes or repertoires to the essential French keyboard tradition. The following information is included with each entry: present location preceded by its RISM library siglum (if relevant), provenance, number of arrangements, scribal hand (if known), and list of modern editions. Unless otherwise indicated, the arrangements in each source were entered by one unidentified hand.

Berlin-30363 [*D-B*] Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Mus. Ms. 30363 (Germany, post 1723). One arrangement.

Berlin-40623 [*D-B*] Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Mus. Ms. 40623 (North Germany, 1678) [unlocated]. One arrangement.

Bod-426 [*GB-Ob*] Oxford, Bodleian Library, Ms. Mus. Sch. E. 426 (England, post 1708). One arrangement.

Bod-576 [*GB-OB*] Oxford, Bodleian Library, Ms. Mus. Sch. E. 576 (England, post 1679). One arrangement.

Brussels-926 [*B-Br*] Brussels, Bibliothèque Royale Albert 1.er, MS III 926 (Belgium, post 1670). Ten arrangements entered by two unidentified hands (Hands A and B).

Brussels-50775 [*B-Bc*] Brussels, Bibliothèque du Conservatoire Royal: MS 50775 (Brussels, 1697). One arrangement.

Cecilia [*I-Rsc*] Roma, Conservatorio di Santa Cecilia, Biblioteca Musicale Governativa, MS A/400 (Italy, ca. 1700?). One arrangement.

Copenhagen-396 [*DK-Kk*] København, Det Kongelige Bibliotek Slotsholmen, Additamenta 396 4° (Denmark?, post 1684). One arrangement.

Edition: Bo Lundgren and Johann Lorentz, eds., *Klavierwerke* (Lund: n.p., 1960).

Gresse [*NL-Uim*] Utrecht, Instituut voor Muziekwetenschap der Rijksuniversiteit, MS q-1 (The Netherlands, post 1669). Eight arrangements entered by three unidentified hands (Hands A, B, and C).

Edition: Alan Curtis, ed. *Nederlandse Klaviermuziek uit de 16e en 17e eeuw*, Monumenta Musica Neerlandica: no. 3 (Amsterdam: Verenigung voor Nederlandse Muziekgeschiedenis, 1961).

Grimm [*A-Wn*] Wien, Österreichische Nationalbibliothek, Musiksammlung, MS 16798 (Demmin (Germany), 1699). Seven arrangements entered by Christian Grimm (*fl*. 1699).

Hogwood Cambridge, private collection of Christopher Hogwood, M 1471 (England, ca. 1680). One arrangement.

Ihre-284 [*S-Uu*] Uppsala, Universitetsbiblioteket, Ihre 284 (Visby, Sweden; ca. 1679). One arrangement.

Edition: Bo Lundgren and Johann Lorentz eds., *Klavierwerke* (Lund: n.p., 1960).

Inglis [*GB-En*] Edinburgh, National Library of Scotland, Inglis 94 MS 3343 (England, 1695). Three arrangements.

Madrid-1357 [*E-Mn*] Madrid, Biblioteca Nacional, Ms 1357 (Spain, 1706). One arrangement entered by Martin y Coll (*fl*. 1706-34).

Madrid-1360 [*E-Mn*] Madrid, Biblioteca Nacional, Ms 1360 (Spain, 1709). Eight arrangements entered by Martin y Coll (*fl*. 1706-34).

Minorite [*A-Wm*] Wien, Minoritenkonvent, Klosterbibliothek und Archiv, MS 743 (Vienna?, post 1708). Twenty-one arrangements.

Möller [*D-B*] Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Mus. Ms. 40644. (Köthen, 1703-07). One arrangement.

Edition: *Keyboard Music from the Andreas Bach Book and the Möller Manuscript*, introduction by Robert Hill (Cambridge, Massachusetts: Harvard University Press, 1991).

Munich-1511e [*D-Mbs*] München, Bayerische Staatsbibliothek, Musikabteilung, Mus. Ms. 1511e (Germany?, ca. 1660?). One arrangement.

Rés-819-2 [*F-Pn*] Paris, Bibliothèque Nationale de France, Département de la Musique, Rés. 819(2) (Germany, post 1661). One arrangement.

Roper [*US-Cn*] Chicago, IL, Newberry Library, Case MS VM2.3 E58r (England, ca. 1691). Five arrangements entered by three (possibly French) hands (Hand A, F, and G).

Ryge [*DK-Kk*] København, Det Kongelige Bibliotek Slotsholmen, Musikafdelingen: Mu 6806.1399 (Denmark, ca. 1700?). One arrangement.

Edition: *Dietrich Buxtehude: Sämtliche Suiten und Variationen*, introduction by Klaus Beckmann (Wiesbaden: Breitkopf & Härtel, 1980).

Skara [*S-SK*] Skara, Stifts- och landsbiblioteket, Skara 493b (nr 31) (Sweden, 1659–post 1661). One arrangement entered by Gustaf Düben (1624–1690).

Stockholm-176 [*S-Sk*] Stockholm, Kungl. biblioteket, S. 176 (Sweden?, post 1681). Two arrangements.

Stockholm-228 [*S-Sk*] Stockholm, Kungl. biblioteket, S. 228 (Sweden, post 1685). One arrangement.

Stoos [*F-Pn*] Paris, Bibliothèque Nationale de France, Département de la Musique, Vm7 1818 (Strasbourg region, post 1684). Two arrangements.

Terburg Unlocated. 17th-century ms. One arrangement.

Thott [*DK-Kk*] København, Det Kongelige Bibliotek Slotsholmen, Haandskrift Afd.: Thott 292 8o (Preetz, 1699–1702). Two arrangements.

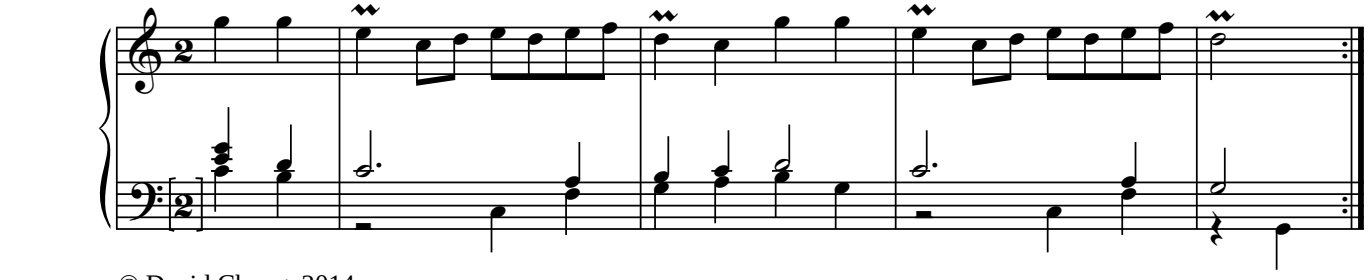
Edition: Uwe Haensel, ed. *Das Klavierbuch der Christiana Charlotte Amalia Trolle, 1702* (Neumünster: Wachholtz, 1974).

Van-Eijl [*NL-At*] Amsterdam, Toonkunst-Bibliotheek, 208 A 4 (Arnhem, The Netherlands, 1671). One arrangement.

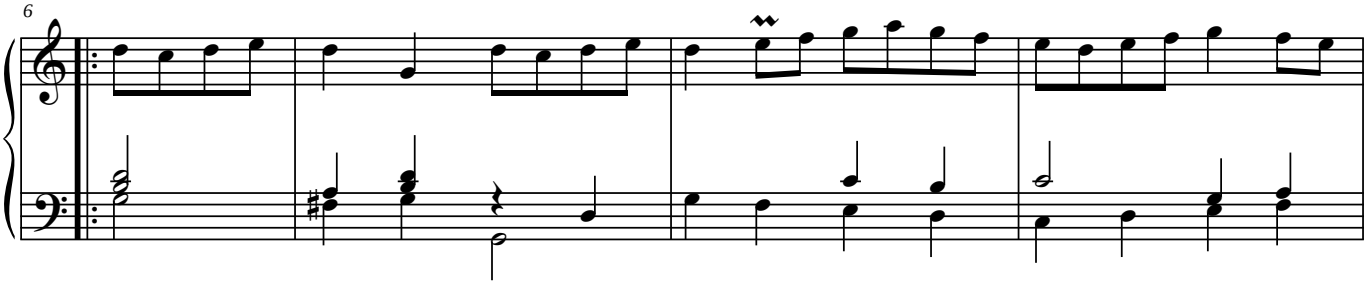
Edition: Frits Noske, ed. *Klavierboeck Anna Maria van Eijl*. Monumenta Musica Neerlandica: no. 2 (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1959).

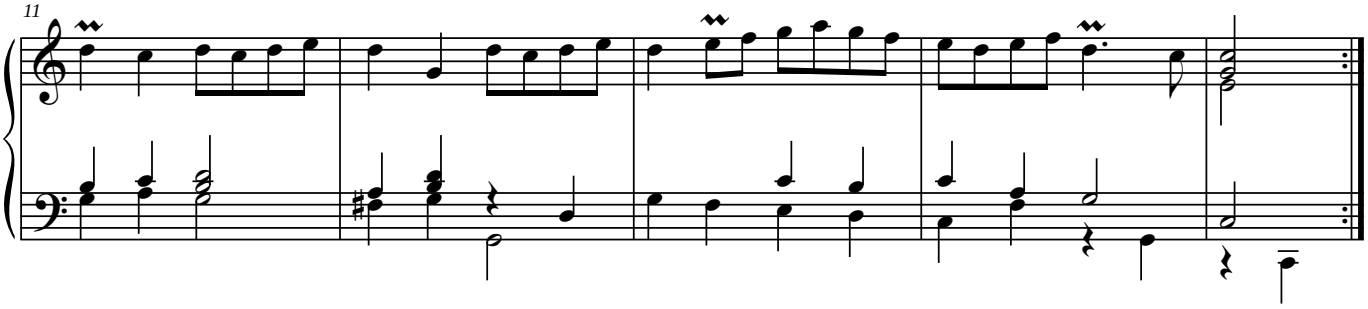
Air (les tronpestes de isse)
Isis, 1677

D-Rtt Inc. IIIc/4 (Regensburg), no. 2, fol. 1v
LWV 54/12



© David Chung, 2014





Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of D'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

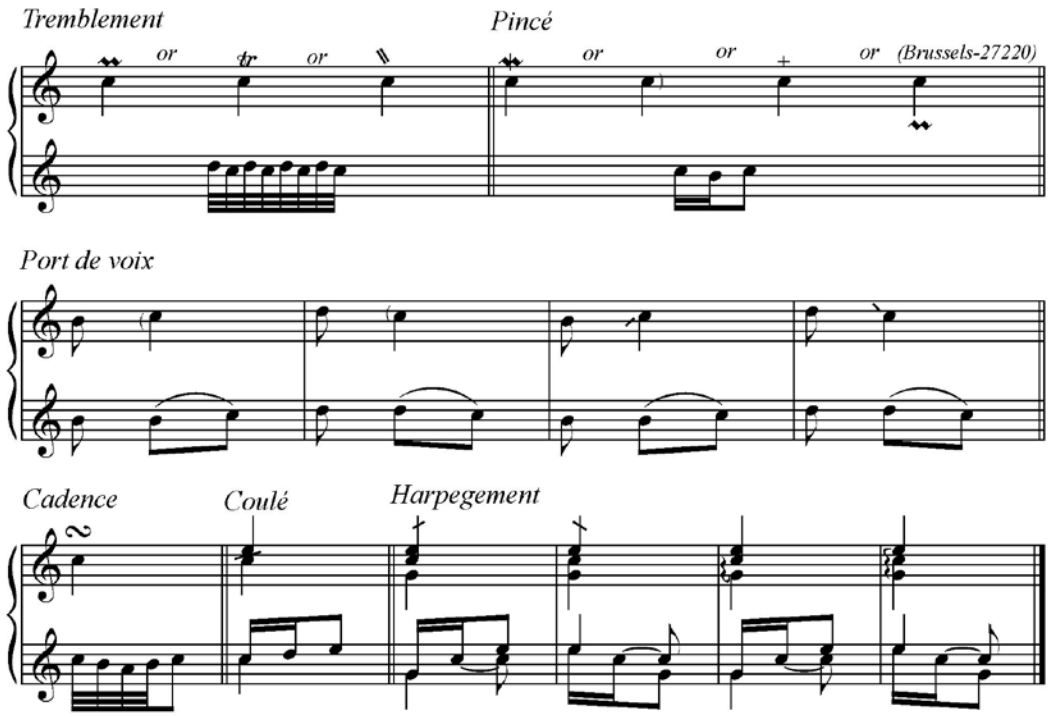
Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

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.
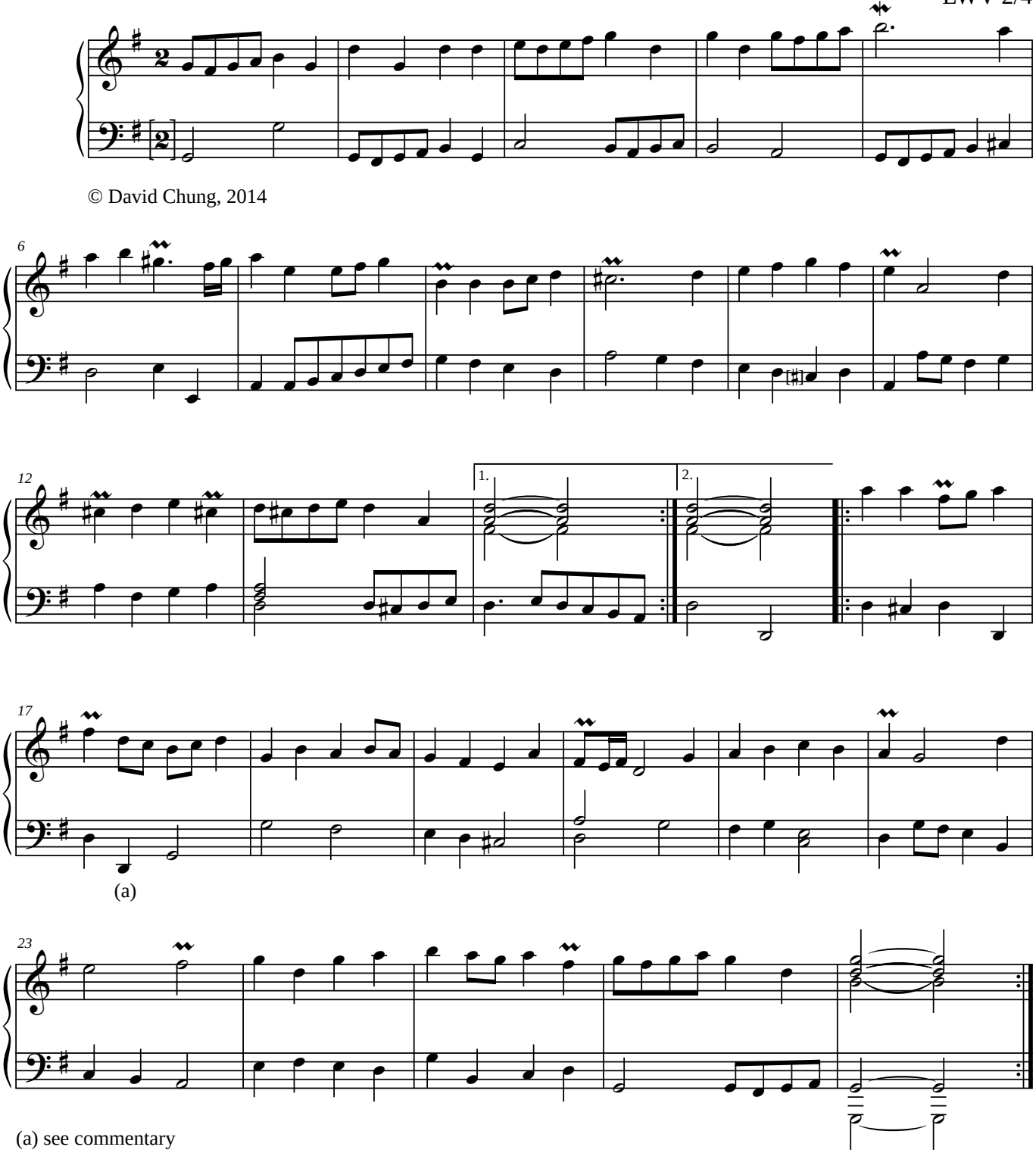


In “2” time, eighth notes in conjunct motion (mm. 2, 4, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 2 (fol. 1v, Hand A), les tronpestes de isse (C) [Air from *Isis* (1677) LWV 54/12]
M. 1 lh time signature missing

Le Marié et la mariée (la marie)
Ballet des plaisirs, 1655

D-Rtt Inc. IIIc/4 (Regensburg), no. 6, fols. 4v–5r
LWV 2/4



© David Chung, 2014

(a) see commentary

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of D'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

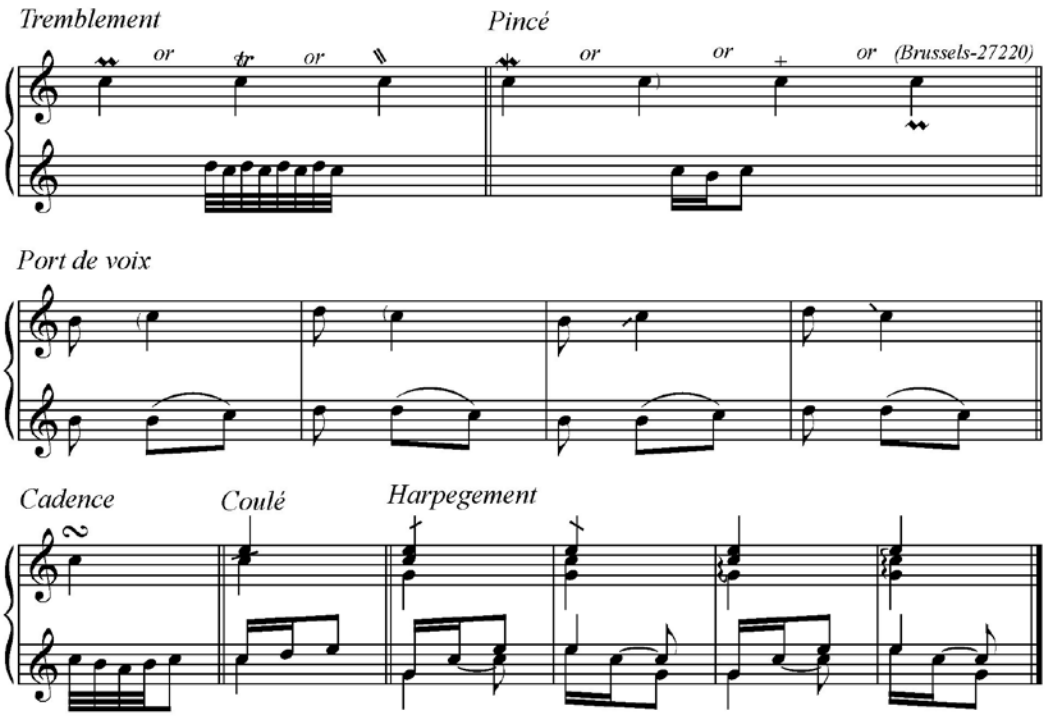
Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Performance Notes

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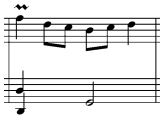


In “2” time, eighth notes in conjunct motion (mm. 3–5, 18, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 6 (fols. 4v–5r, Hand A), la marie (G) [“Le Marié et la mariée” from *Ballet des plaisirs* (1655) LWV 2/4]
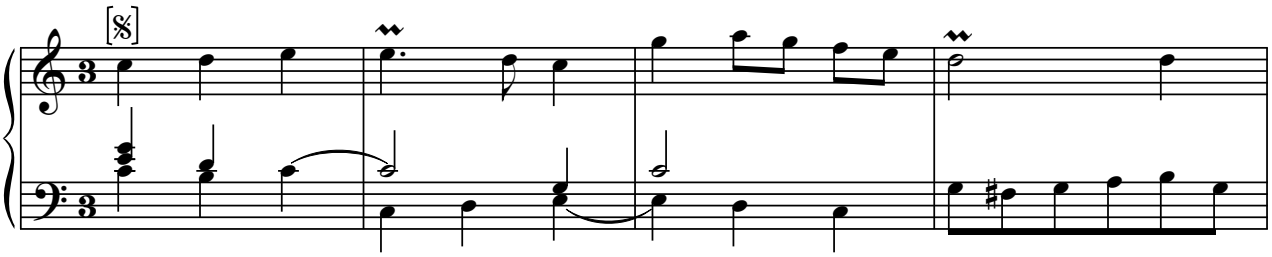
M. 1 lh time signature missing

M. 10 lh3 sharp missing

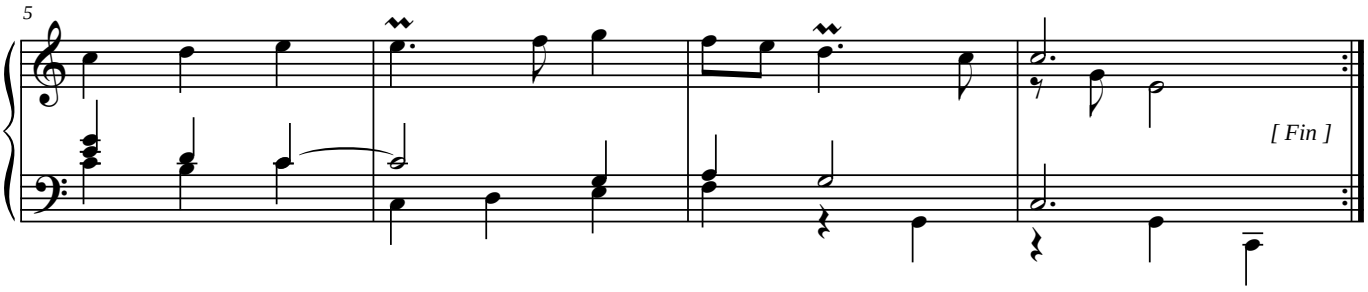
M. 17 lh1-2 notes on top of one another: 
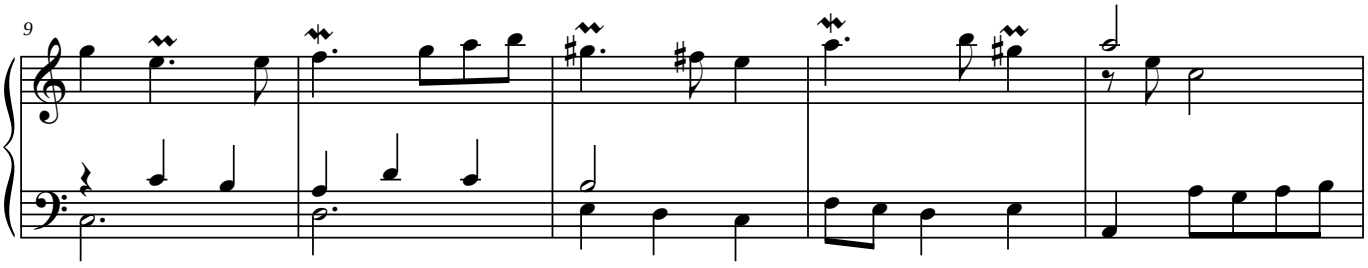
Trompettes (rondo de belerofon)
Bellerophon, 1679

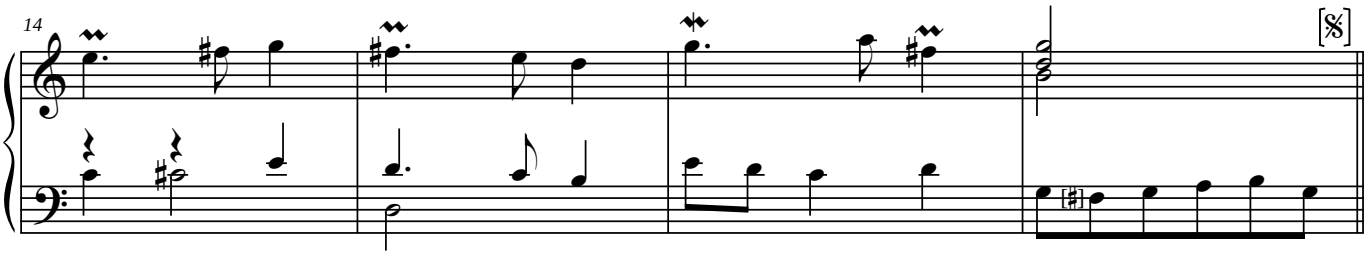
D-Rtt Inc. IIIc/4 (Regensburg), no. 11, fol. 7r
LWV 57/19
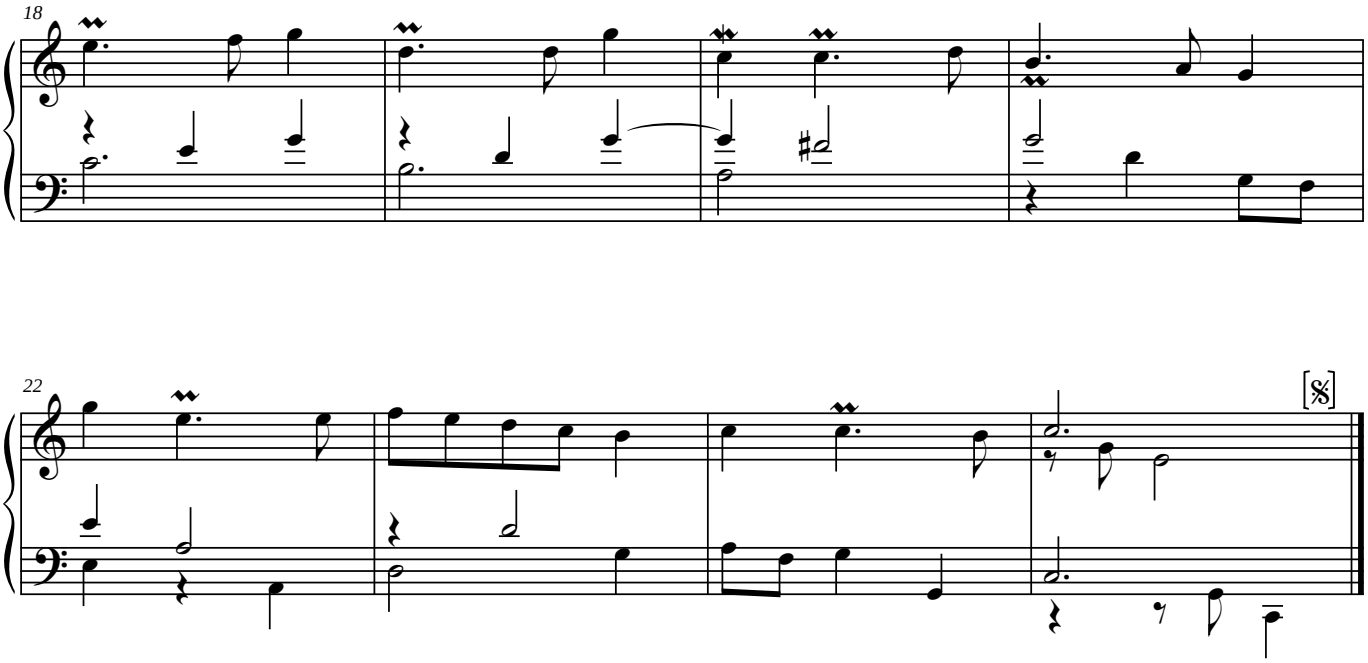


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18
22

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

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Editorial Remarks

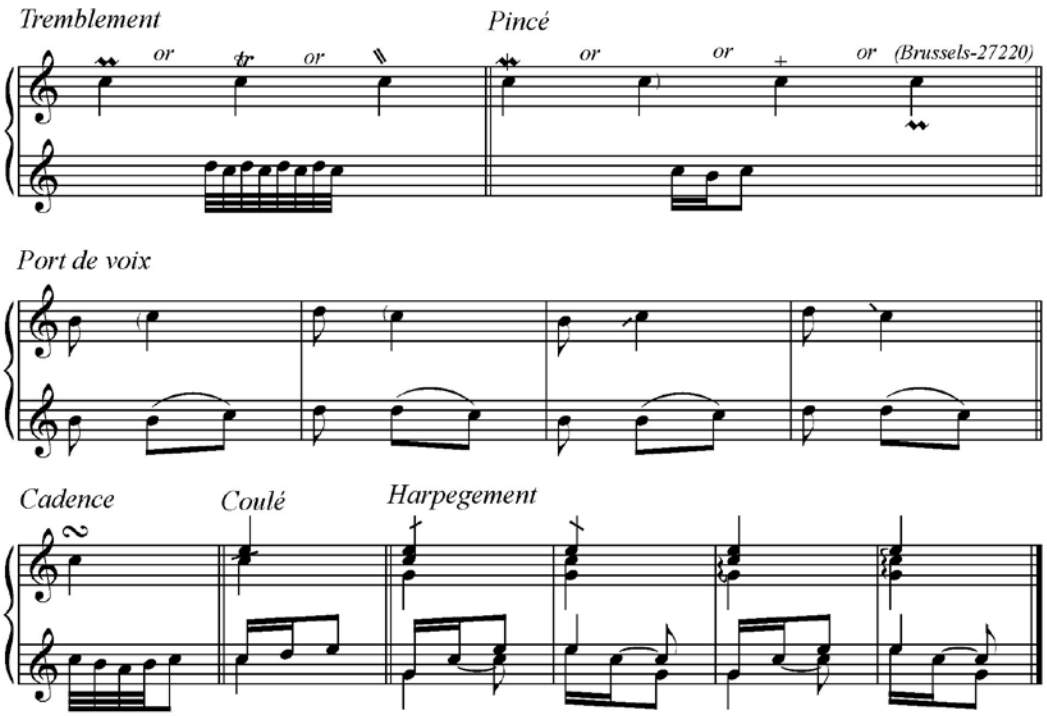
This piece is in rondeau form and editorial *reprise* symbols, indicated by 𝄋, have been supplied to clarify the repetition scheme.

Performance Notes

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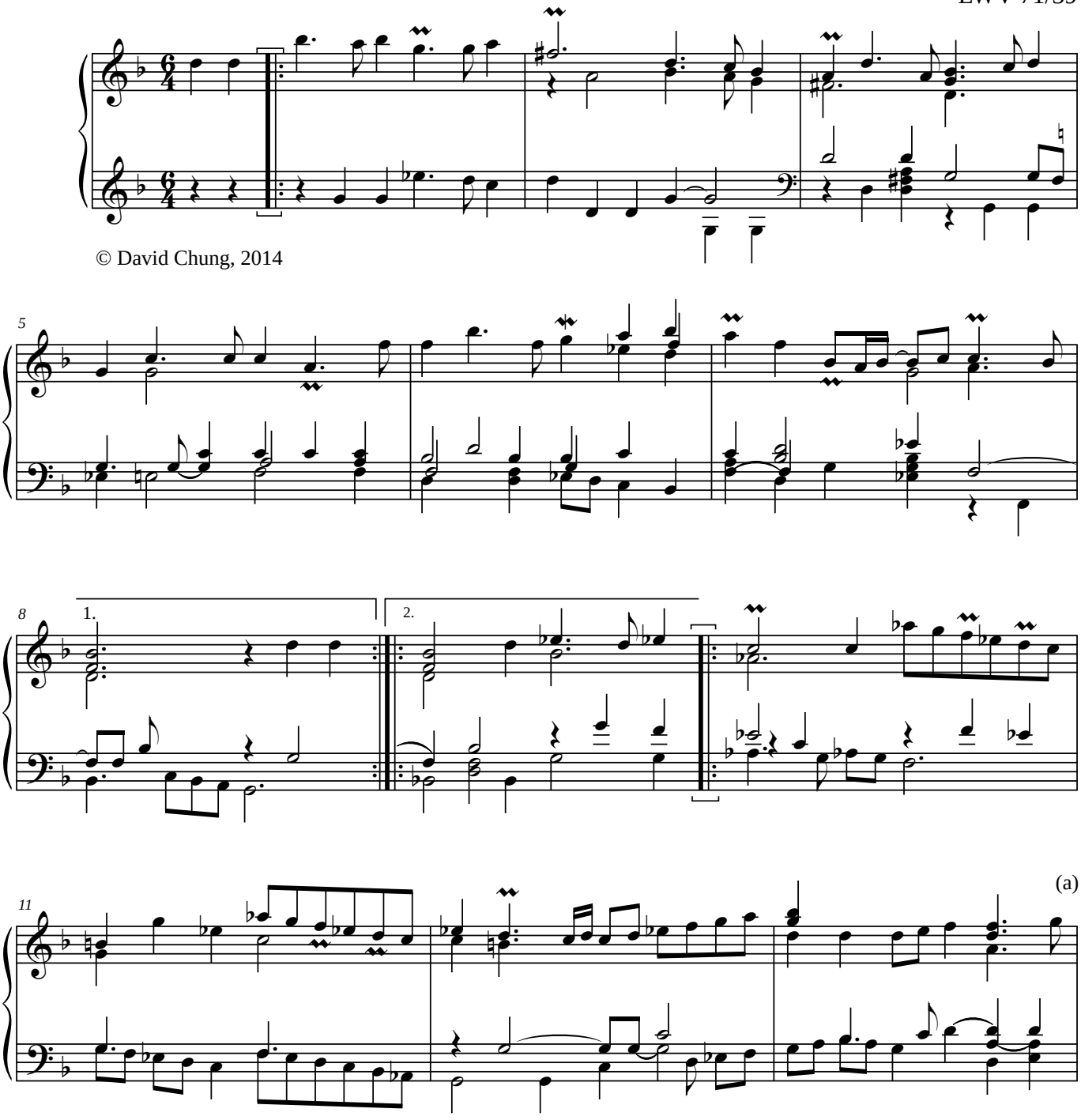


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Critical Notes
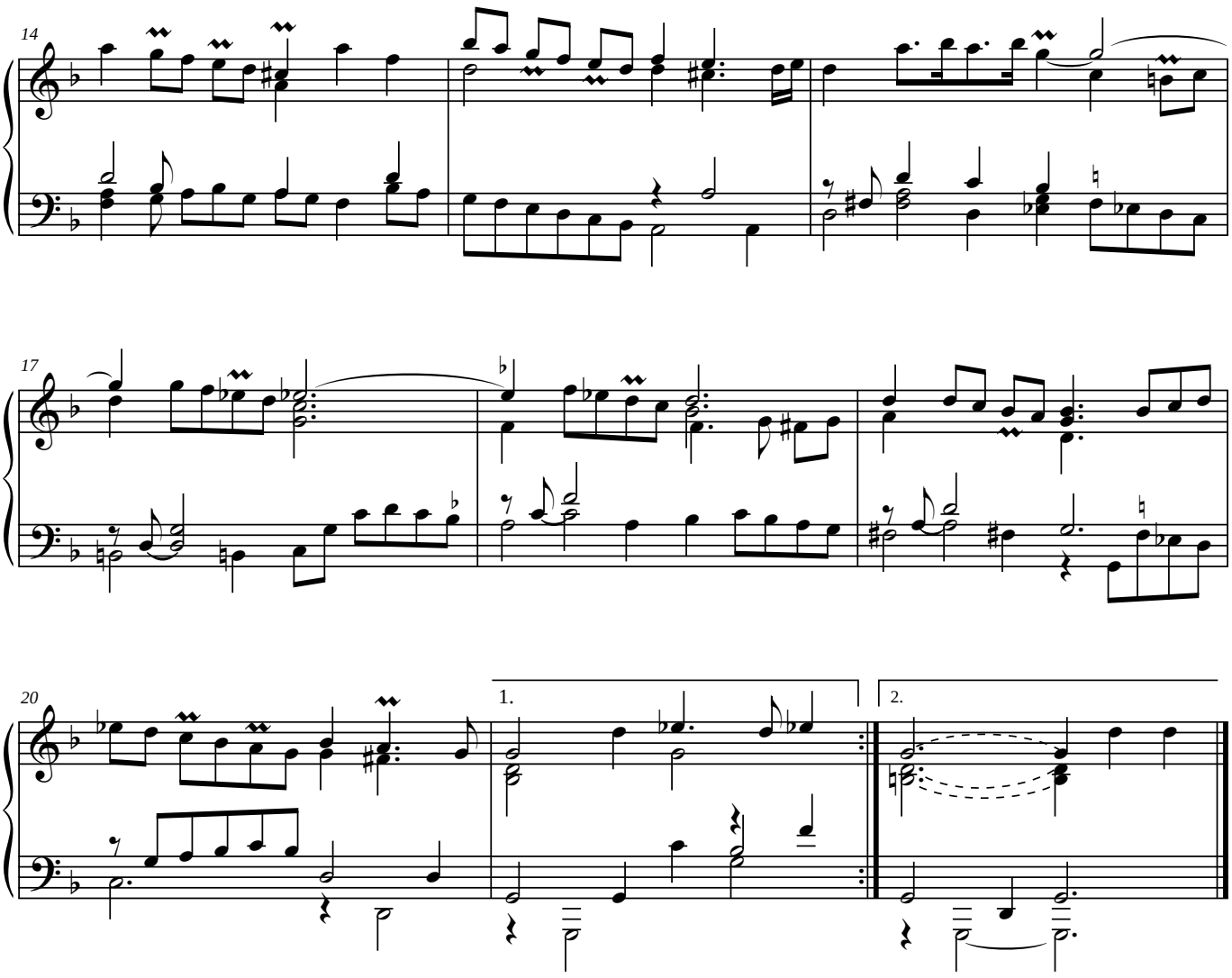
No. 11 (fol. 7r, Hand A), rondo de belerofon (C) [Trompettes from *Bellerophon* (1679) LWV 57/19]
M. 12 rh3 *a’-sharp* (i.e. a second higher)
M. 17 lh2 sharp missing

Sourdines
Armide, 1686

D-Rtt Inc. IIIc/4 (Regensburg), no. 17, fols. 11v–12r
LWV 71/39



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(a) one bar crossed out between bars 13 and 15 in Source

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

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Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Editorial Remarks

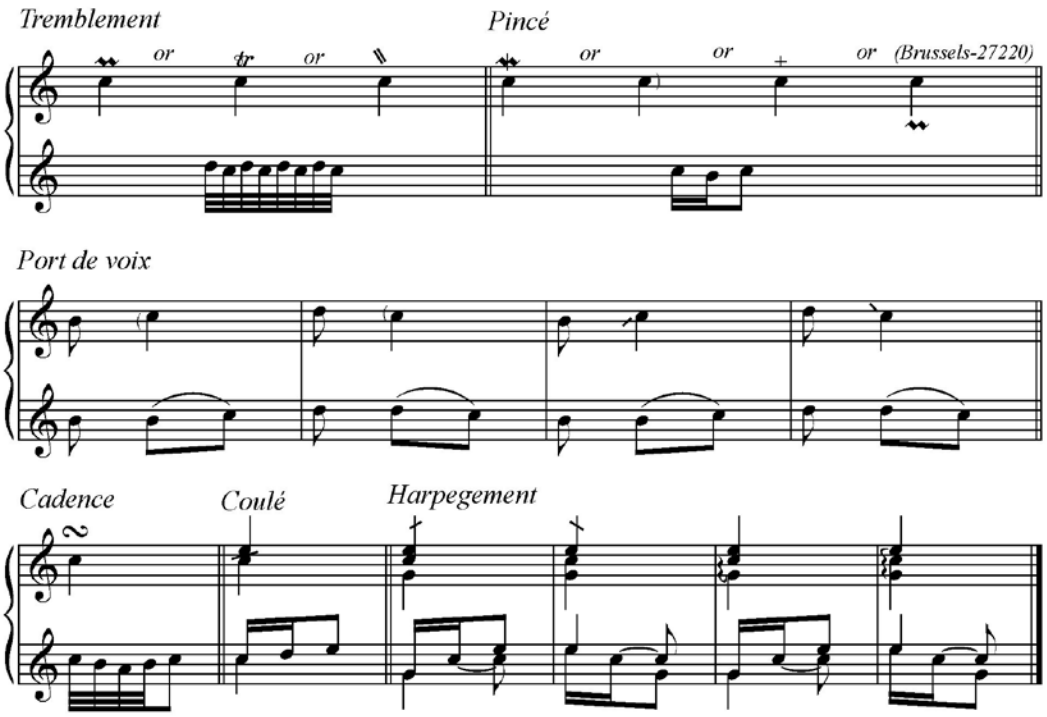
This piece is not a copy of *D'Anglebert-1689*. Editorial repeat signs have been supplied at measures 2 and 10 to clarify the repetition scheme.

Performance Notes

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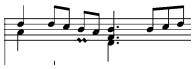


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Critical Notes

No. 17 (fols. 11v–12r, Hand C), [untitled] (g) [Sourdines from *Armide* (1686) LWV 71/39]

M. 13–4 one measure crossed out between measures 13 and 14
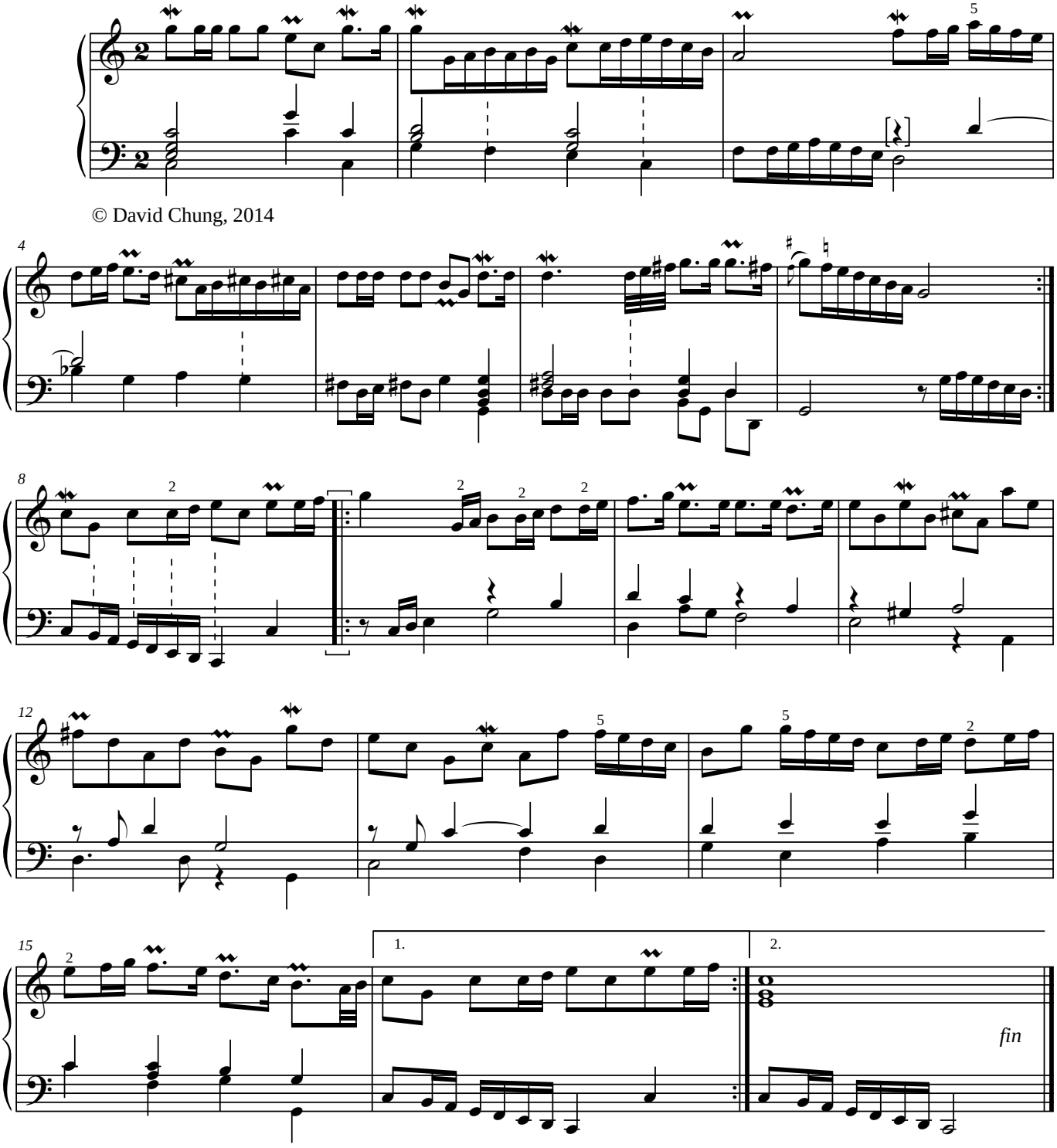
M. 14 lhU1 a second lower in source: *c’*

M. 19 rh 

M. 22 rh first chord: ties missing

Marche des Sacrificateurs
Cadmus et Hermione, 1673

D-Rtt Inc. IIIc/4 (Regensburg), no. 18, fols. 12v–13v
LWV 49/42



© David Chung, 2014

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

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Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Editorial Remarks

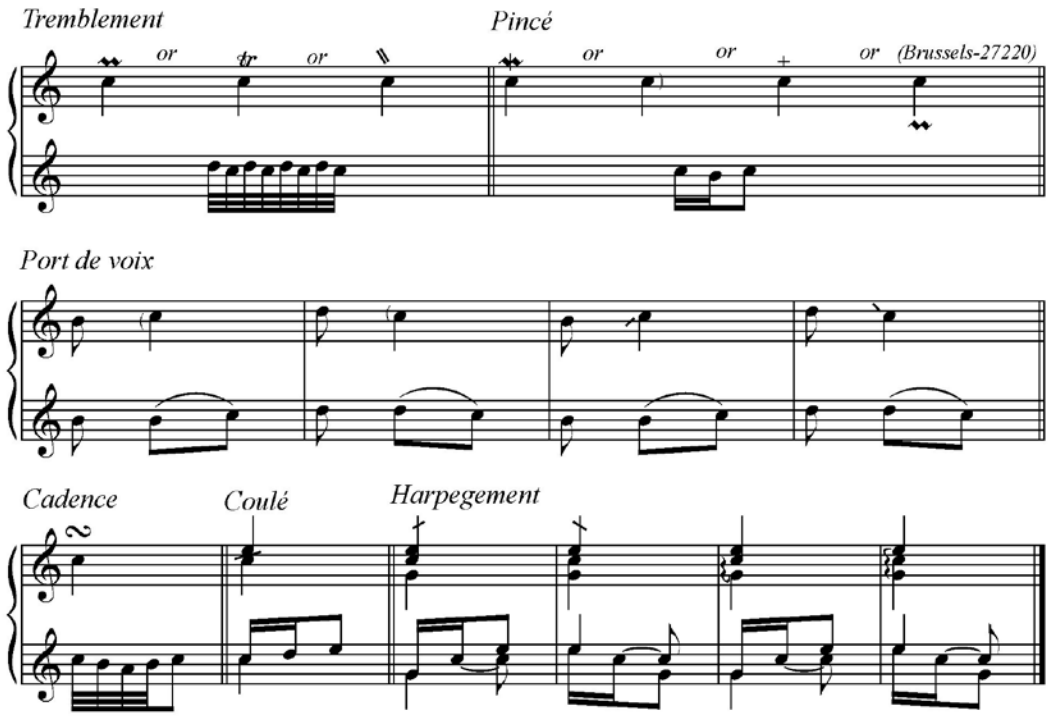
All vertical dashed lines are reproduced from the Source. The upper stave of measure 6 provides explicit evidence of flexible dotting, in which a dotted quarter note is followed by three (slightly under-dotted) sixteenth notes.

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]

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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.
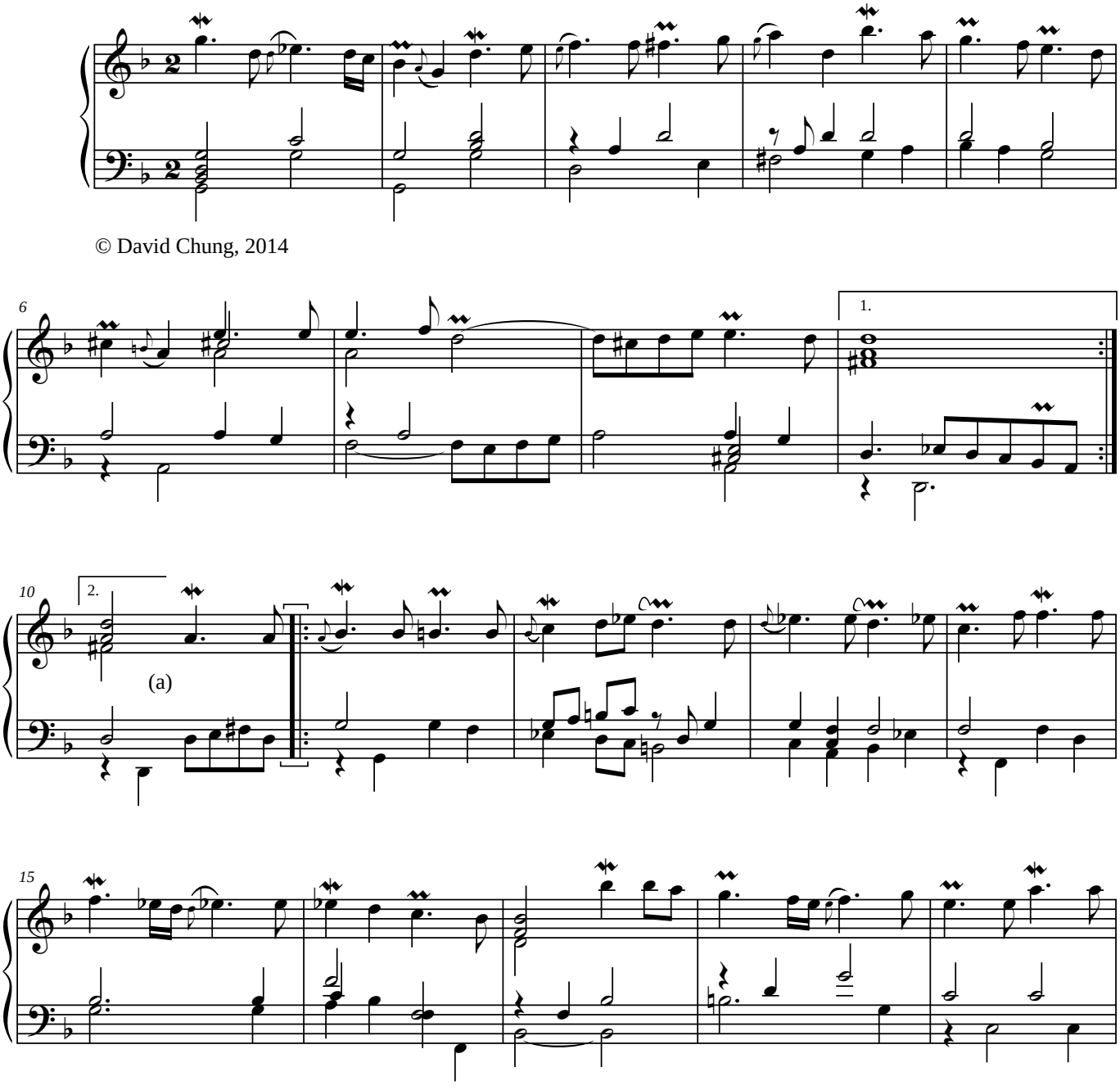


The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the “Introduction”.

Critical Notes

No. 18 (fols. 12v–13v, Hand C), [untitled] (C) [Marche des Sacrificateurs from *Cadmus et Hermione* (1673) LWV 49/42]
M. 3 lhU1 rest missing

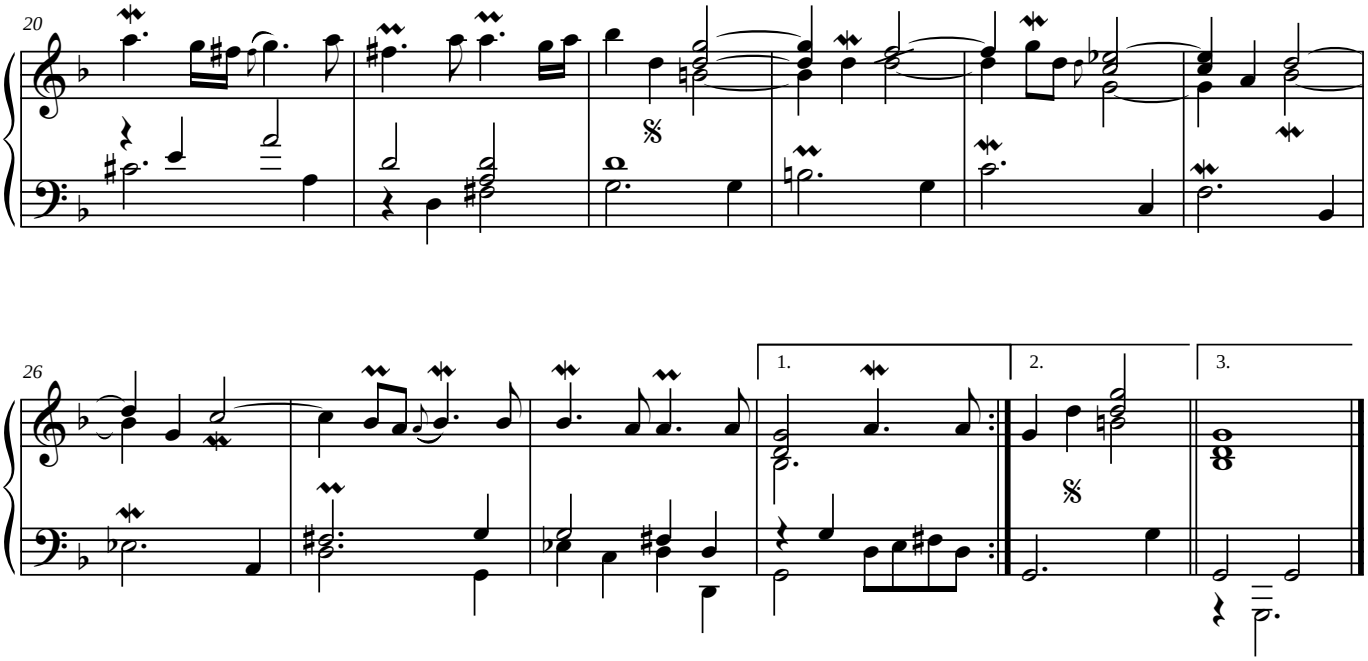
Entrée d'Apollon
Le Triomphe de l'Amour, 1680

D-Rtt Inc. IIIc/4 (Regensburg), no. 19, fols. 14r–15r
LWV 59/58



© David Chung, 2014

(a) see commentary


20
26
1.
2.
3.

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of d'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Editorial Remarks

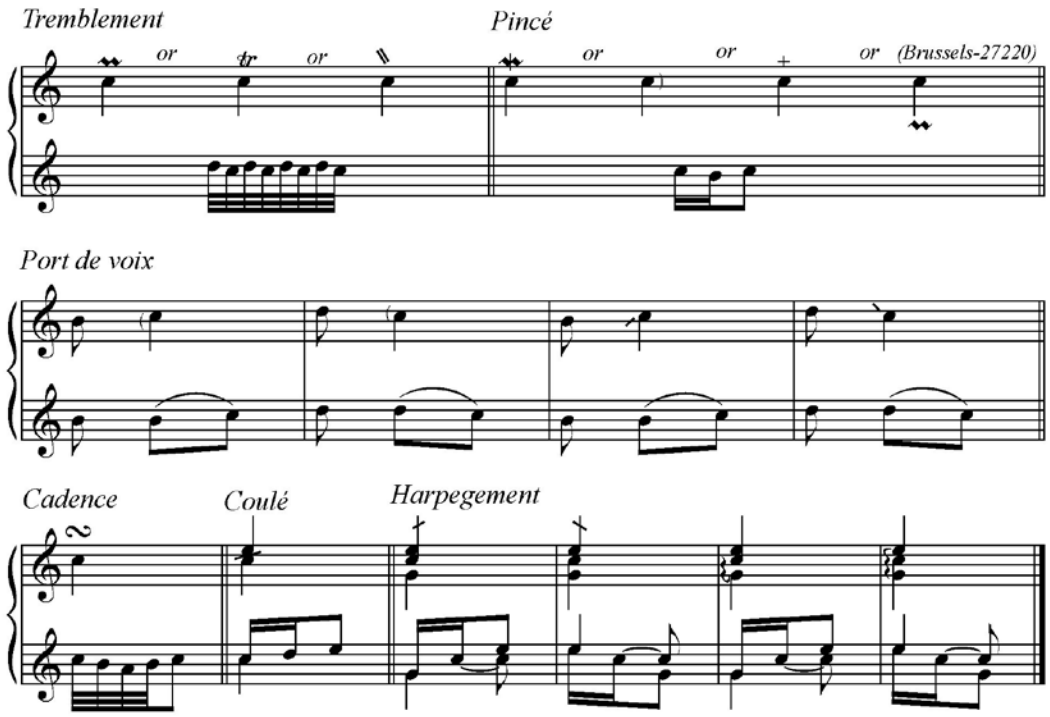
This piece is not a copy of *D'Anglebert-1689*. An editorial repeat sign has been supplied at measure 11 to clarify the repetition scheme.

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]

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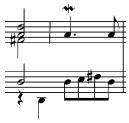
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.



In “2” time, eighth notes in conjunct motion (mm. 7–10, 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”.
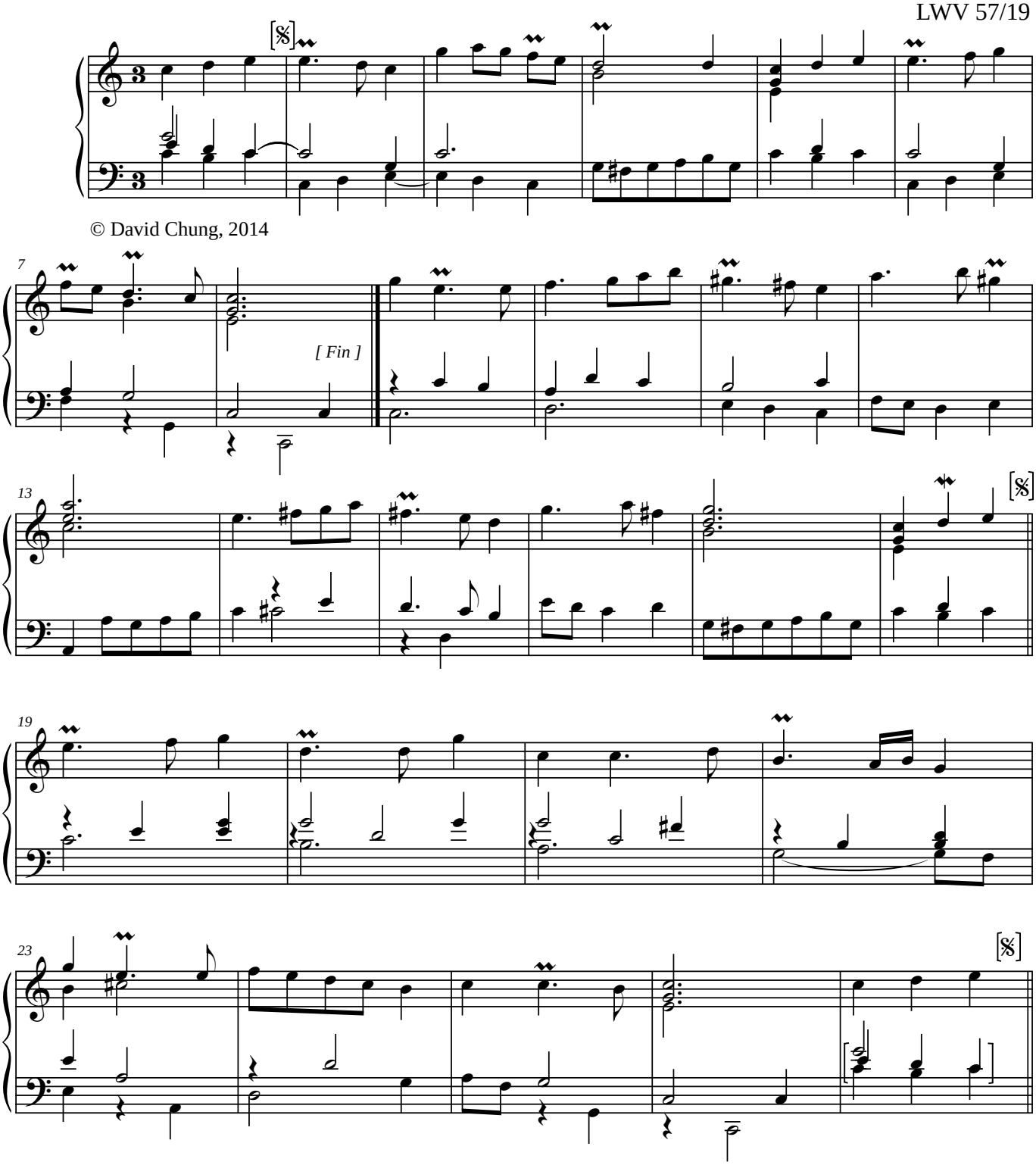
Critical Notes

No. 19 (fols. 14r–15r, Hand C), [untitled] (g) [Entrée d’Apollon from *Le Triomphe de l’Amour* (1680) LWV 59/58 (g)]

M. 10 

Trompettes
Bellerophon, 1679

D-Rtt Inc. IIIc/4 (Regensburg), no. 23, fols. 20v–21r
LWV 57/19



© David Chung, 2014

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

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Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Editorial Remarks

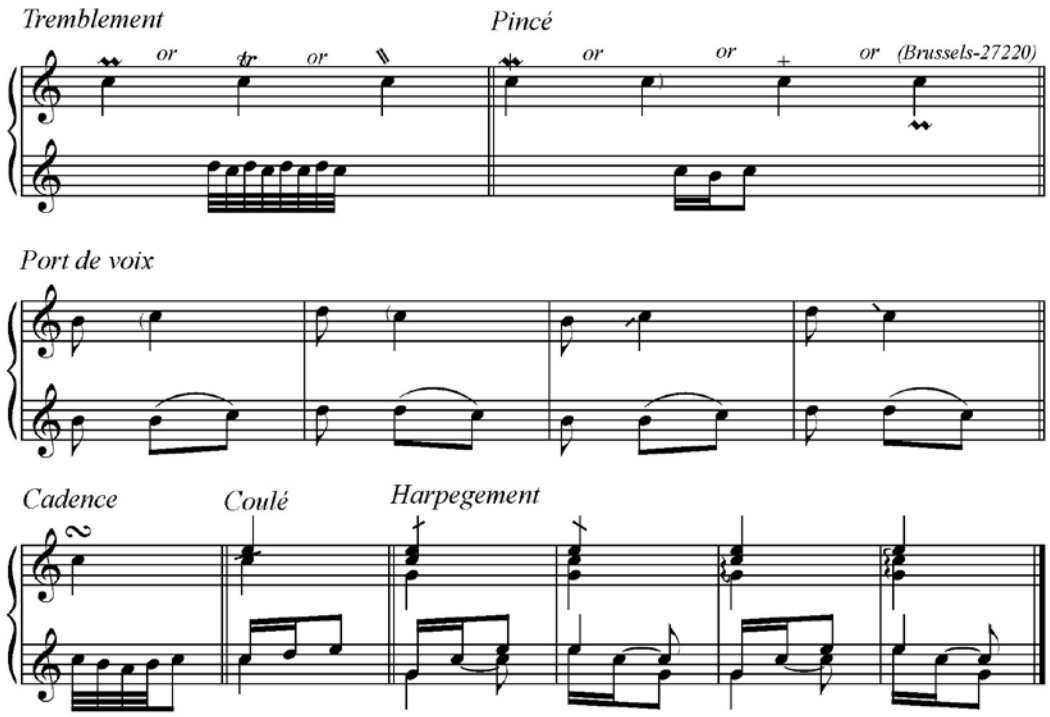
This piece is in rondeau form and editorial *reprise* symbols, indicated by 𝄋, have been supplied to clarify the repetition scheme.

Performance Notes

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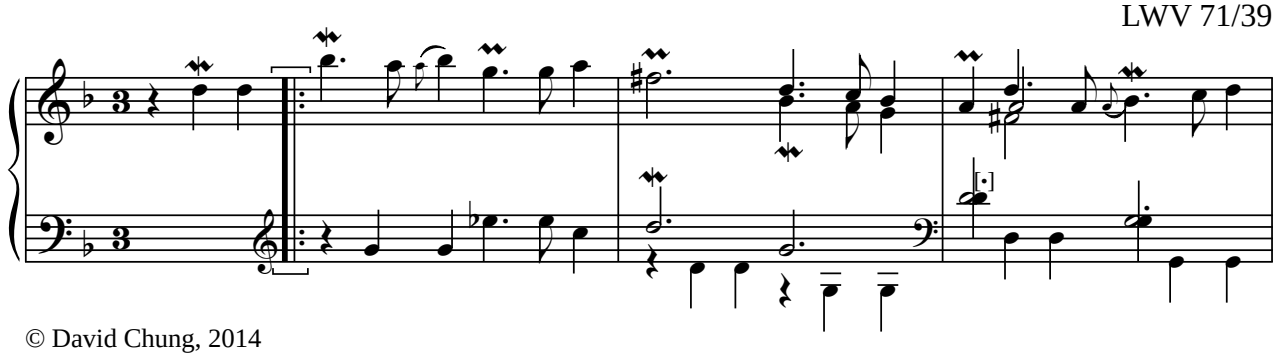
In “3” time, eighth notes in conjunct motion (mm. 4, 7, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

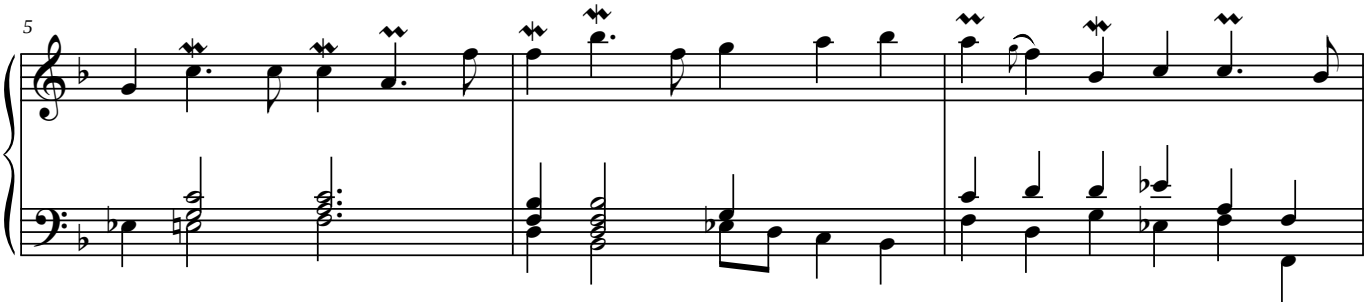
No. 23 (fols. 20v–21r, Hand D), [untitled] (C) [Trompettes from *Bellerophon* (1679) LWV 57/19]
M. 27 lh notes missing. Current reading taken from measure 1

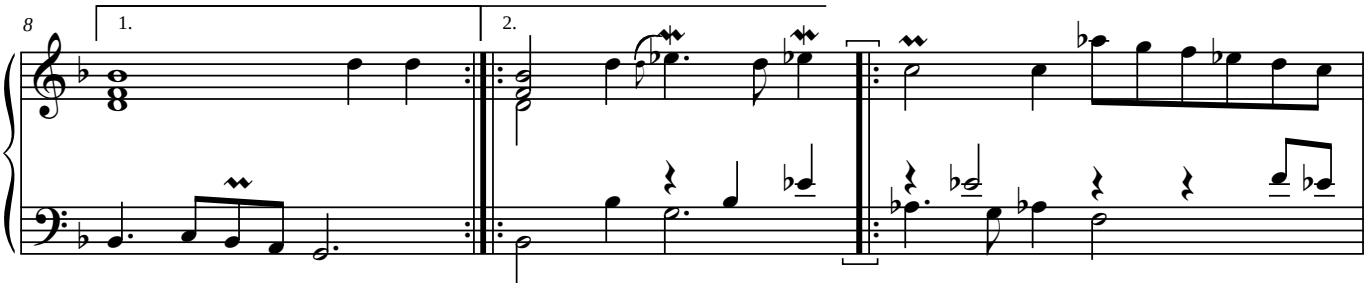
Sourdines (Solmeil d'armide)
Armide, 1686

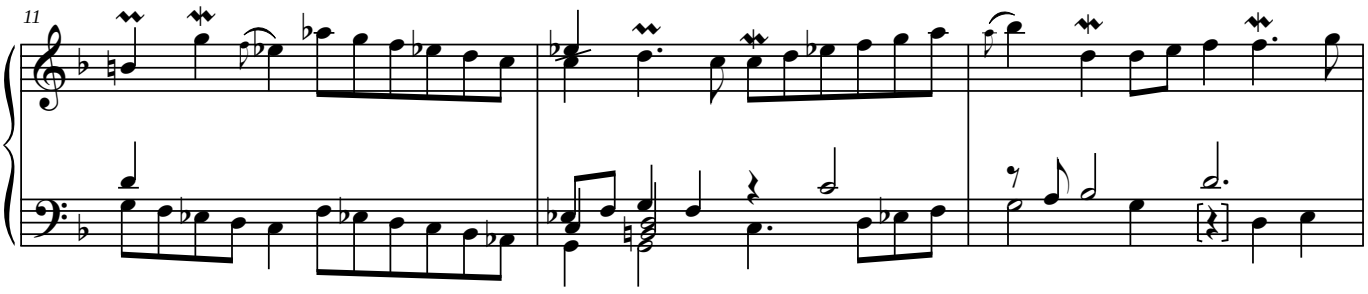
D-Rtt Inc. IIIc/4 (Regensburg), no. 27, fols. 23v–24v
LWV 71/39
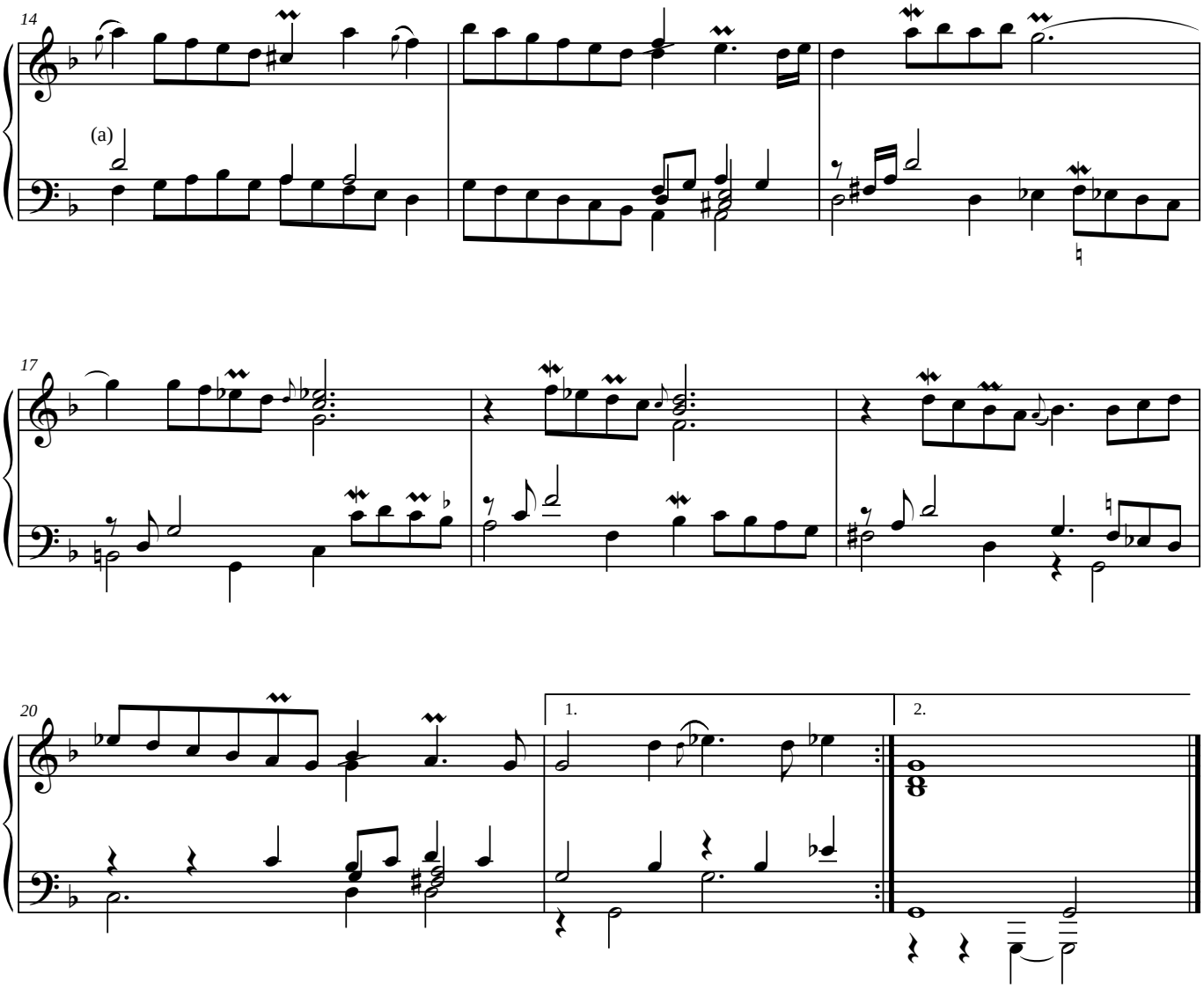


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(a) a second lower in Source: *c'*

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

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Editorial Remarks

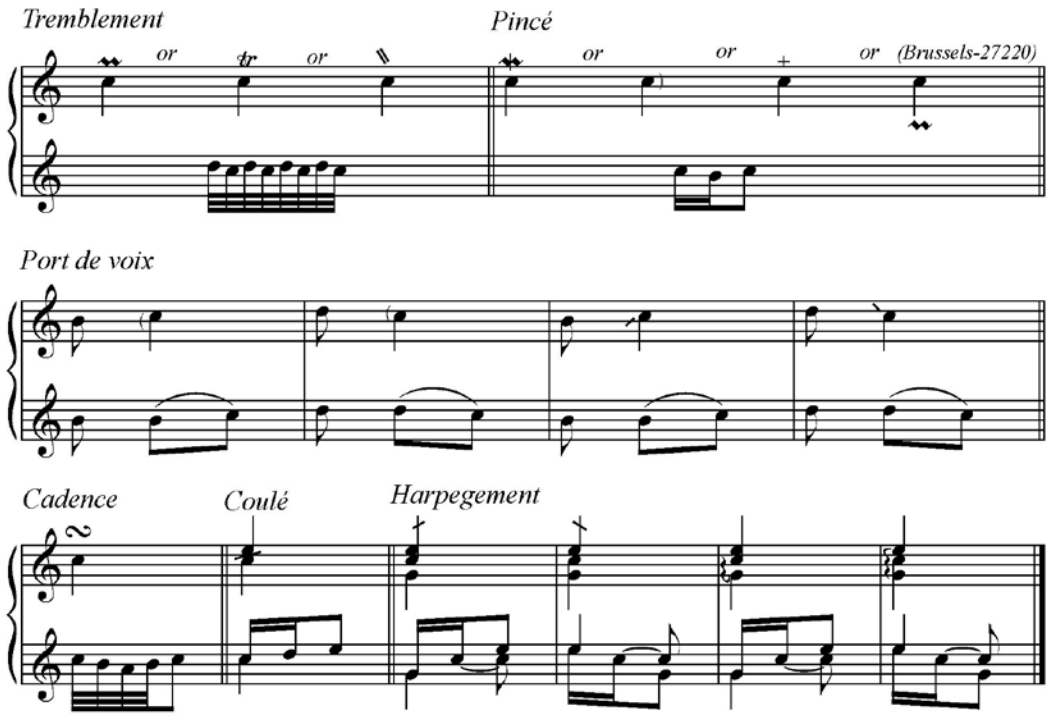
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Performance Notes

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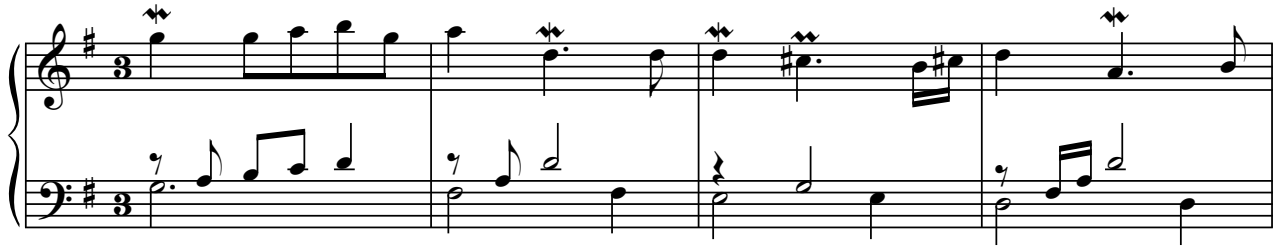
In “3” time, eighth notes in conjunct motion (mm. 10–15, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
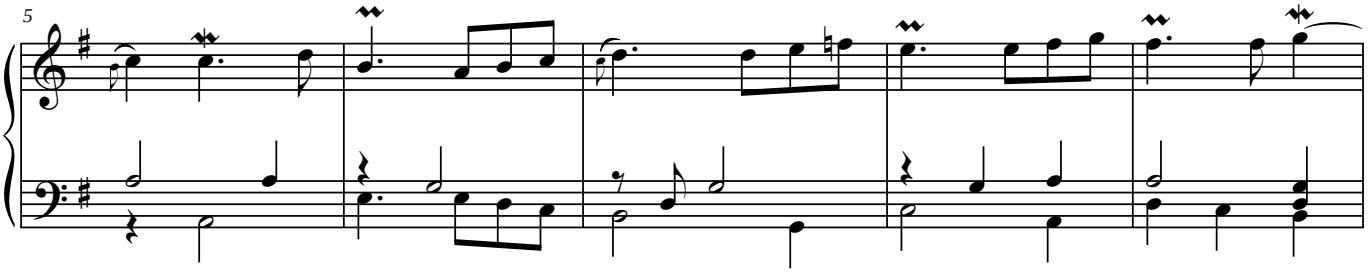
No. 27 (fols. 23v–24v, Hand D), Solmeil d’armide (g) [Sourdines from *Armide* (1686) LWV 71/39]
M. 4 lhU1 dot missing
M. 13 lhL3 rest missing
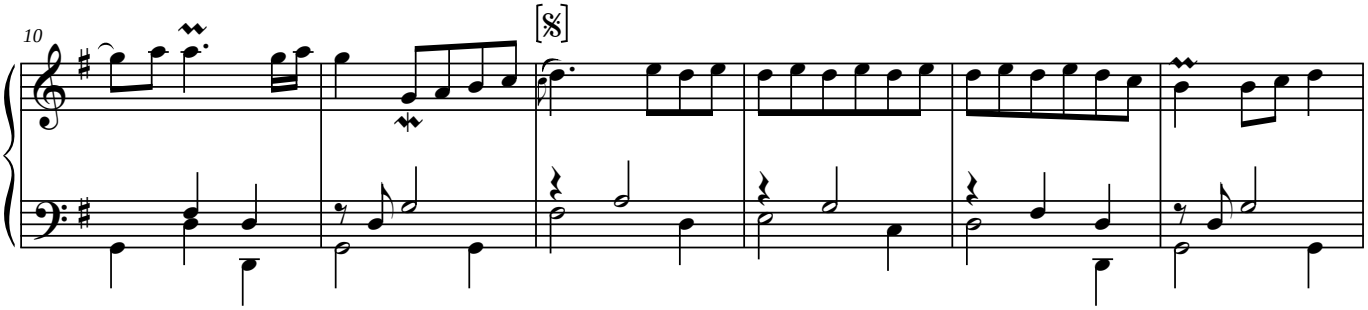
Chaconne des Scaramouches (chaconne des arlequeins)
Le Bourgeois Gentilhomme, 1670

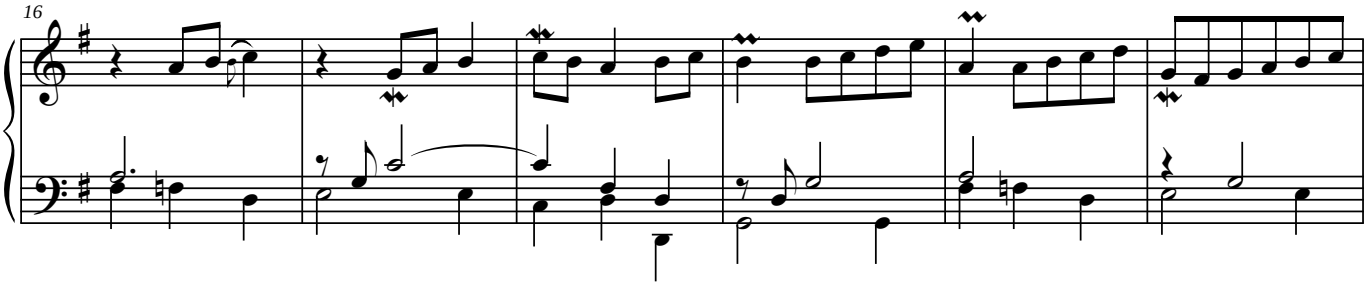
D-Rtt Inc. IIIc/4 (Regensburg), no. 28, fols. 24v–25v
LWV 43/36
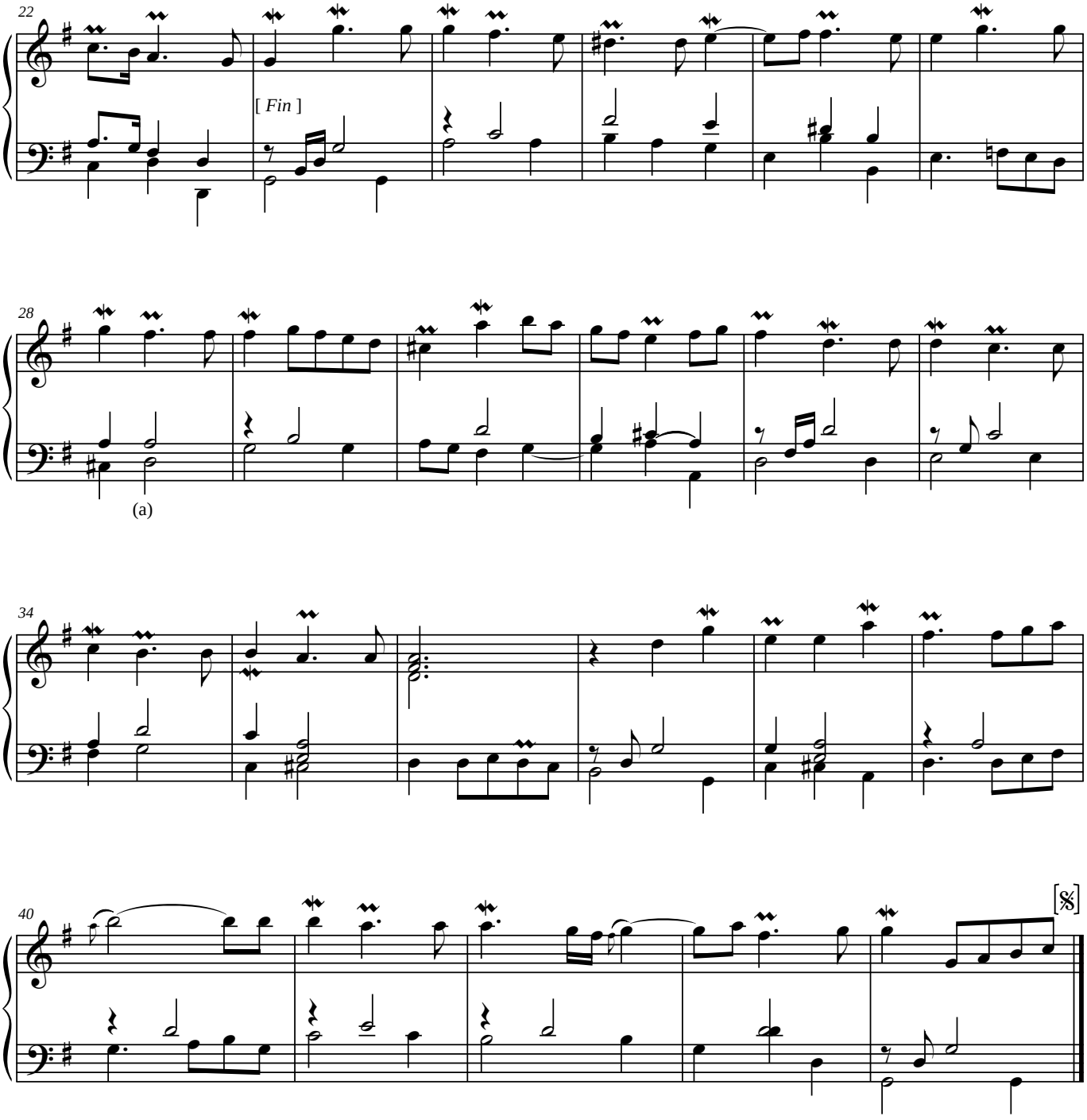


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(a) a second lower in Source: *c*

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

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Editorial Remarks

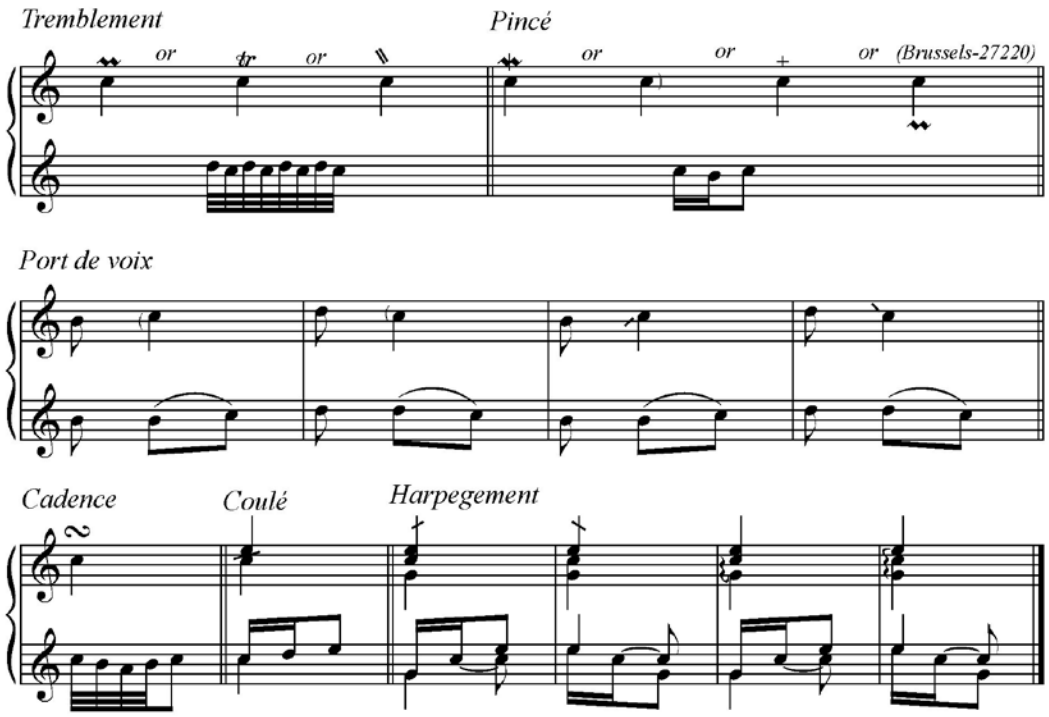
The *reprise* signs at measures 12 and 44 are transferred from Lully's instrumental version (Exemplar: Paris, Bibliothèque Nationale de France, Rés. F. 578). This piece ends on measure 22, and the performer should substitute a suitable ending.

Performance Notes

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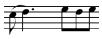
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.



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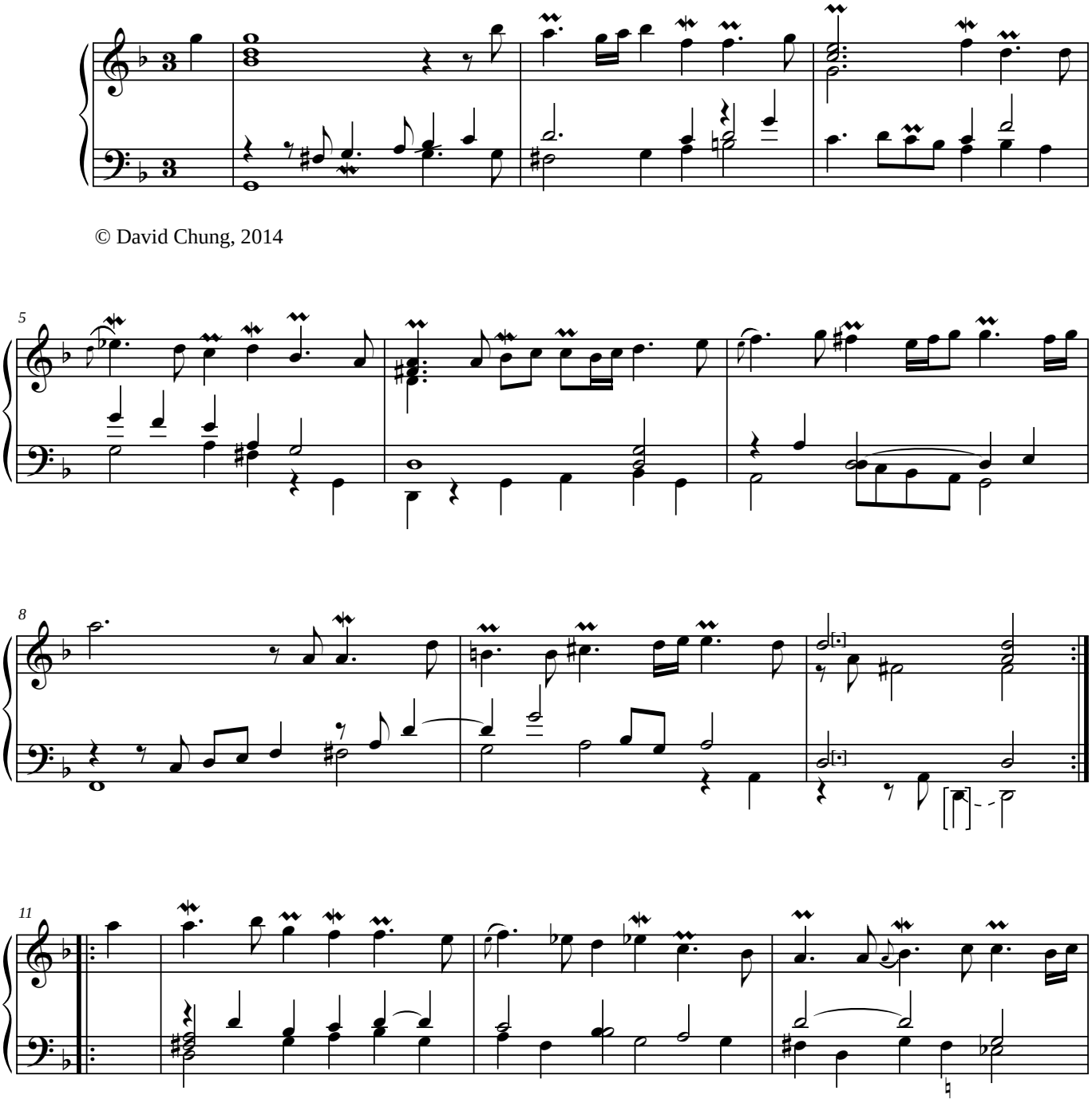
Critical Notes

No. 28 (fols. 24v–25v, Hand D), chaconne des arlequeins (G) [Chaconne des Scaramouches from *Le Bourgeois Gentilhomme* (1670) LWV 43/36]
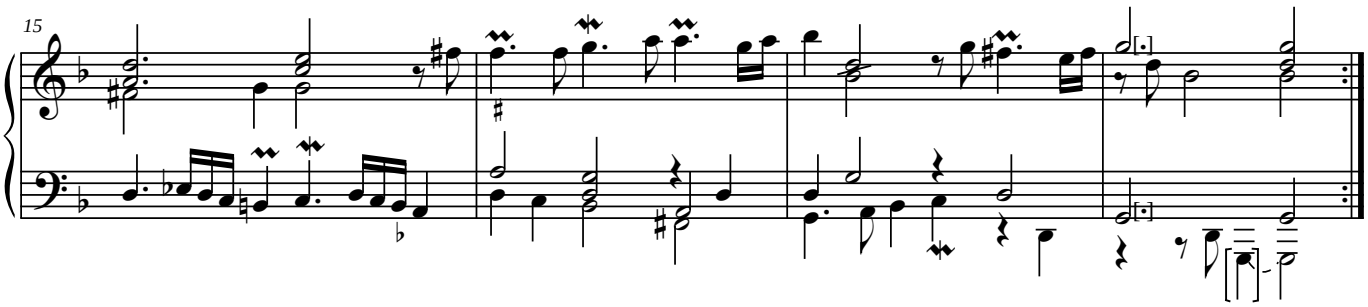
M. 12 rh 
M. 28 lh2 a second lower in Source: *c’*

Courante de Lully
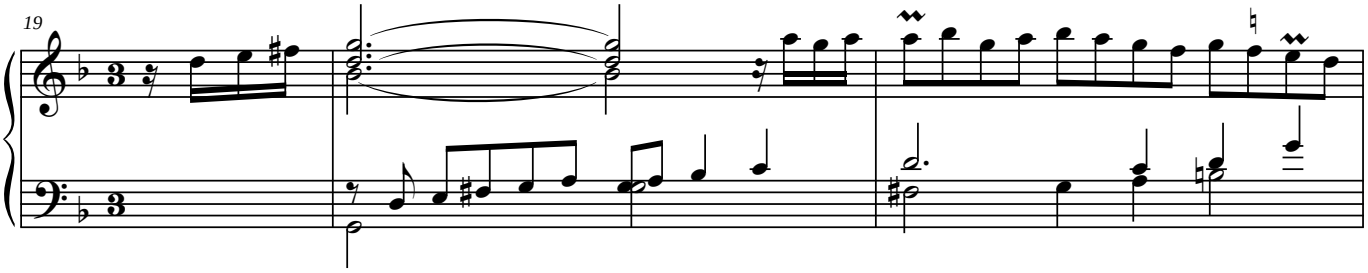
D-Rtt Inc. IIIc/4 (Regensburg), no. 30, fols. 27v–28r
LWV 75/24
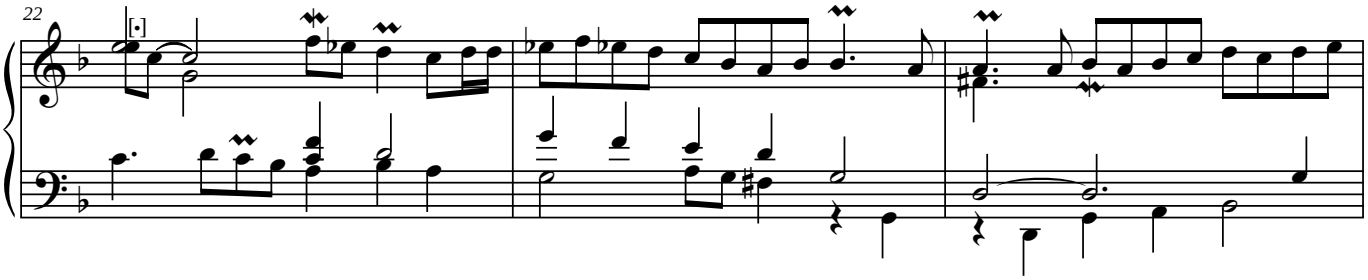


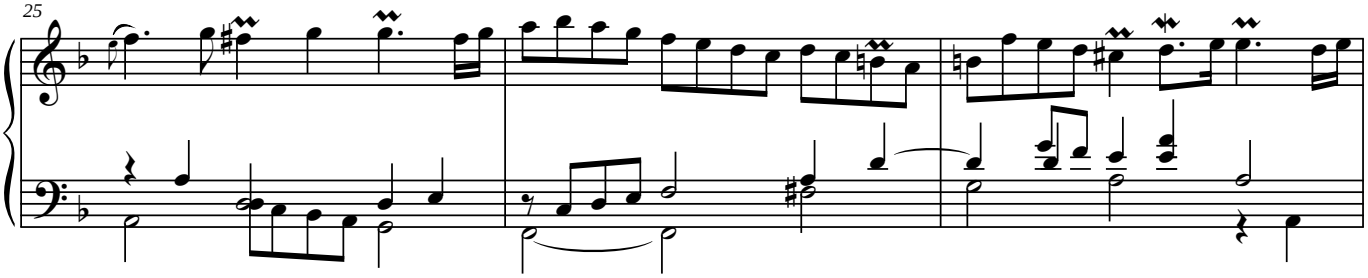
© David Chung, 2014
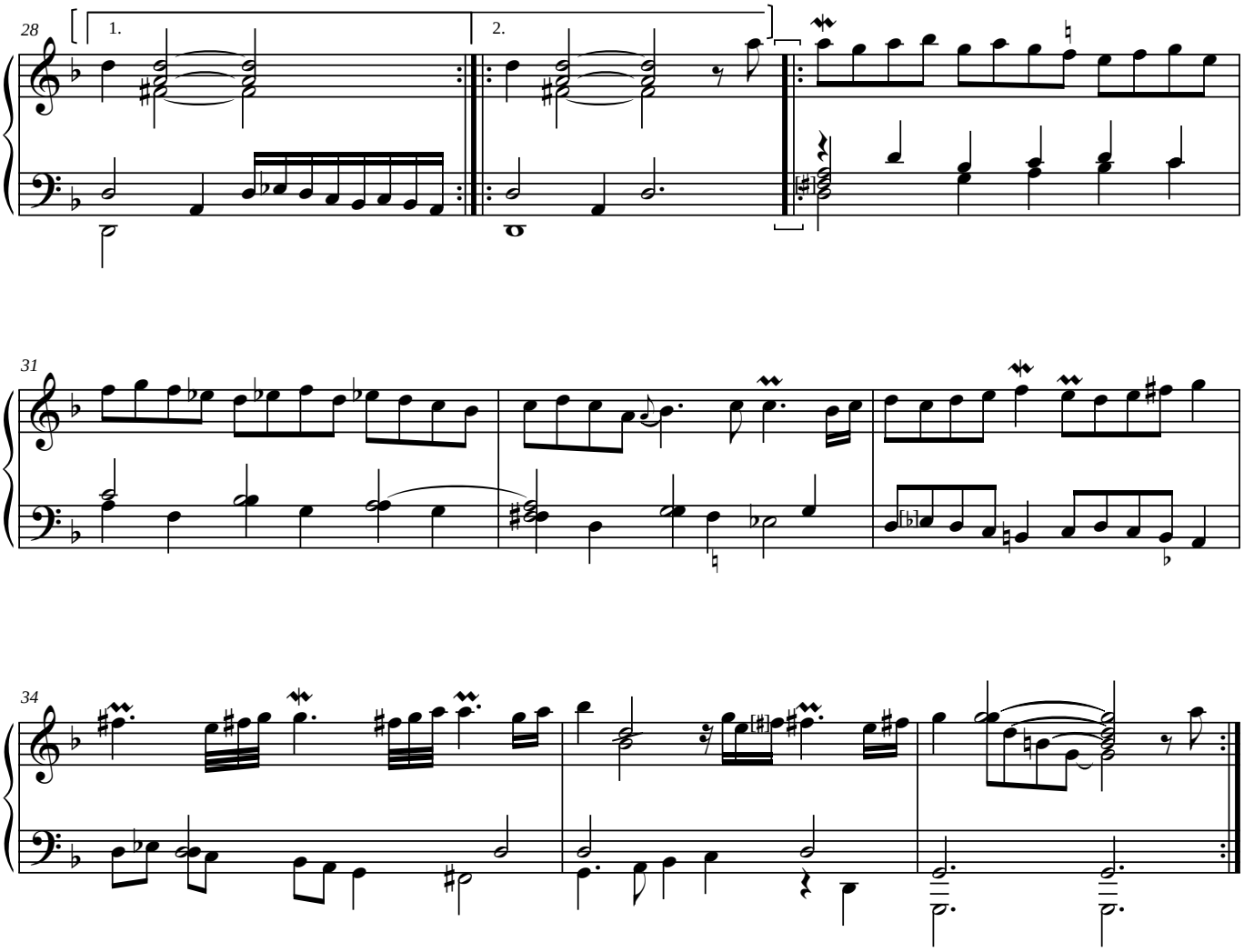


[Double]








28
1.
2.
31
34

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

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Editorial Remarks

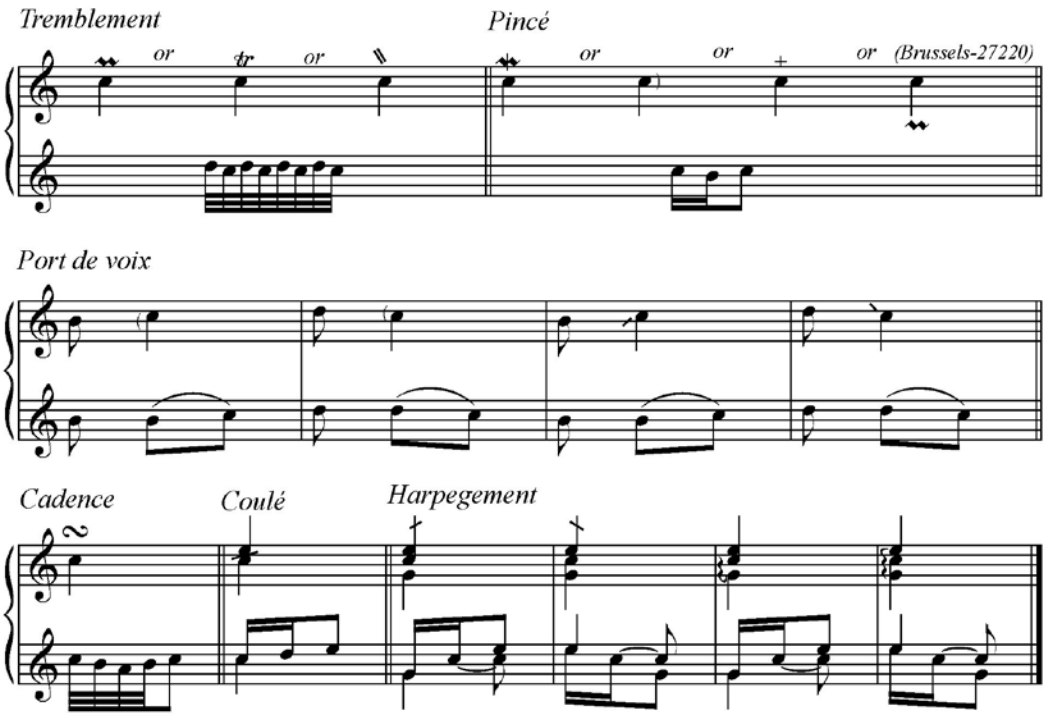
This piece is a copy of *D'Anglebert-1689*, including D'Anglebert's *double*. The courante is not known to have been derived from Lully's stage works. One version for melody and bass instruments has been preserved in a 1695 "Philidor" manuscript (*F-Pn*: Rés. F. 533).

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]

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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.



In “3” time, eighth notes in conjunct motion (mm. 6, 21, 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”.
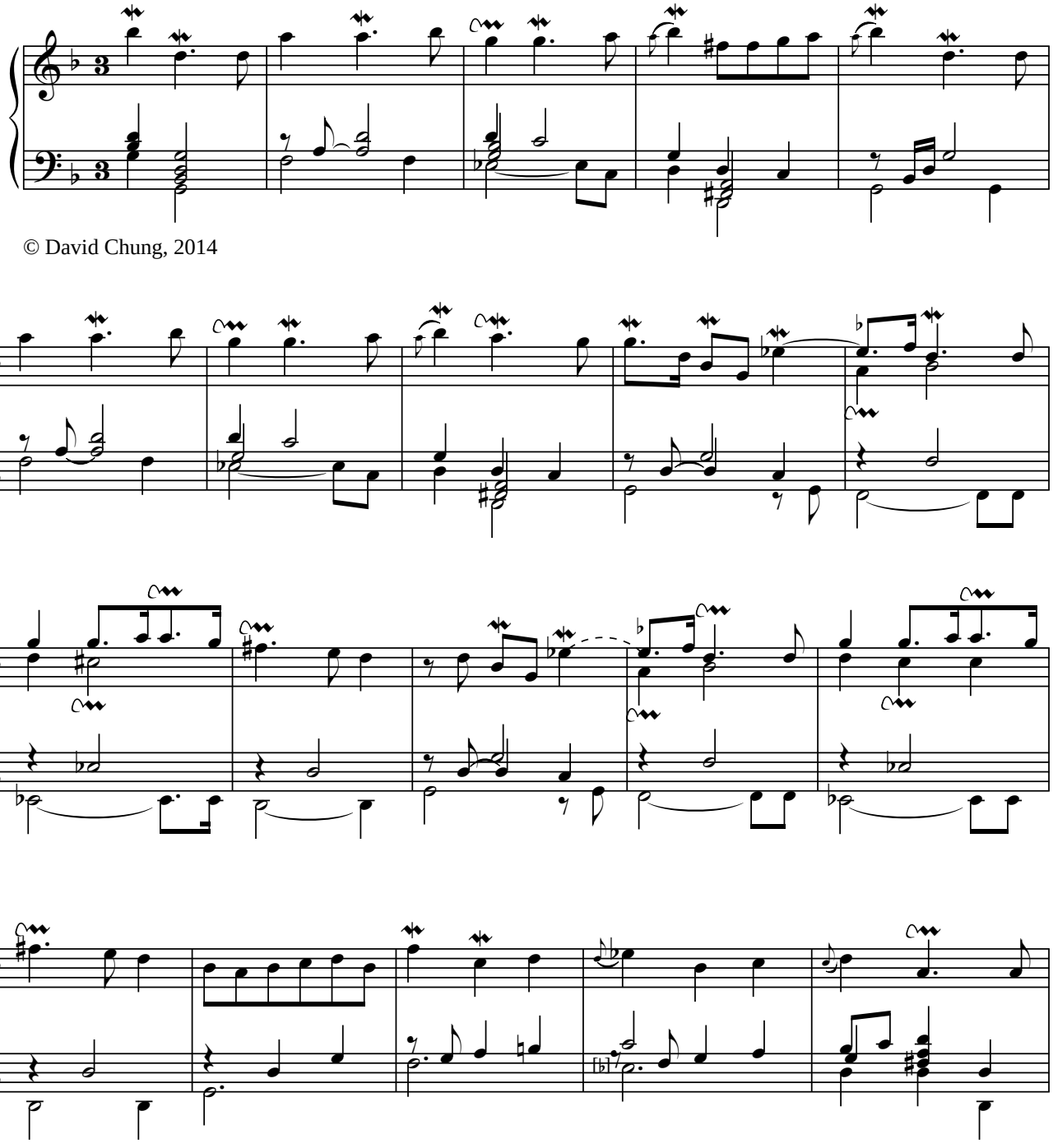
Critical Notes

No. 30 (fols. 27v–28r, Hand D), [untitled] (g) [Courante de Lully, after D’Anglebert/Lully (1689) LWV 75/24 (g)]
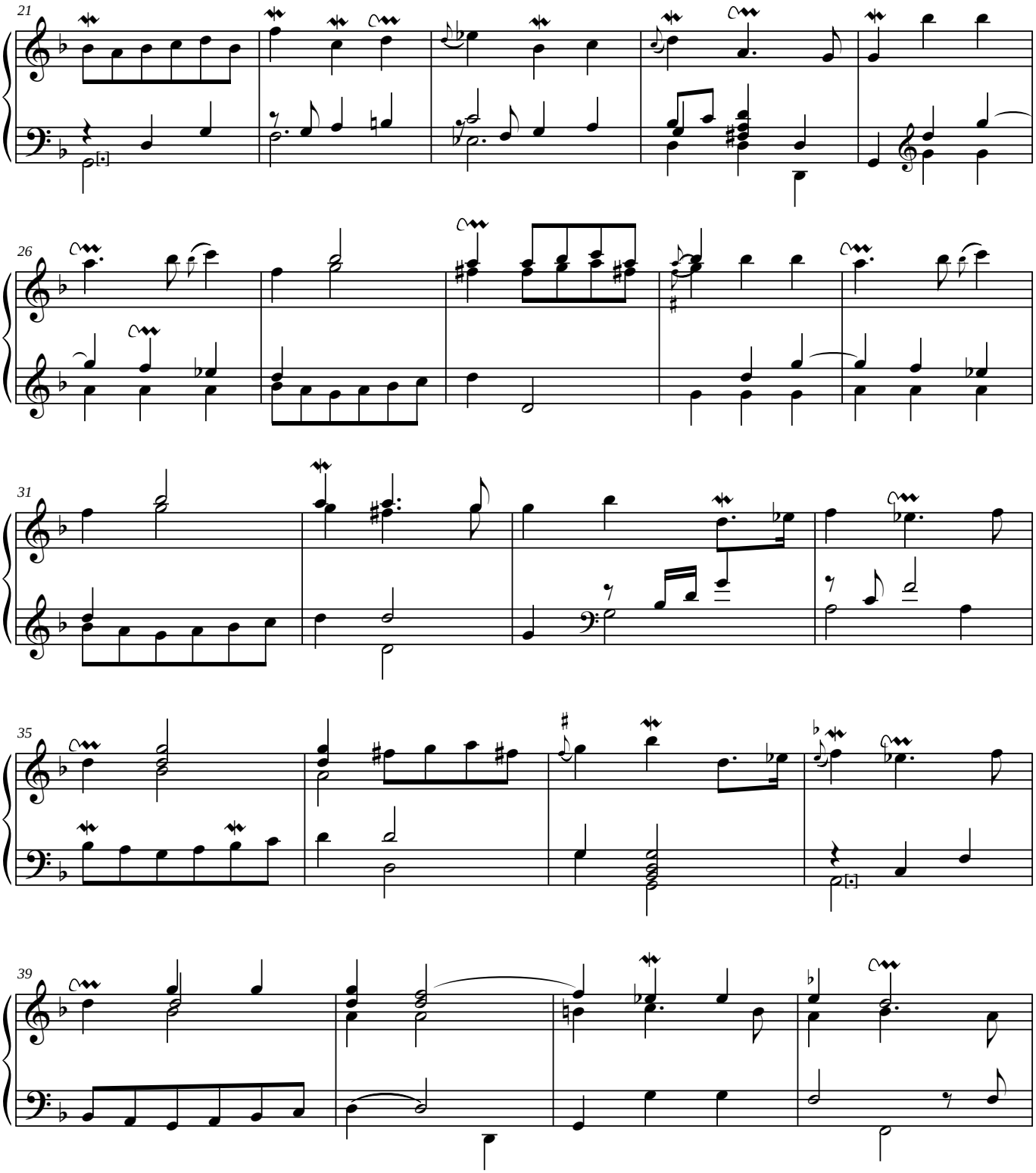
M. 6	rh1	sharp next to *d’* (lowest note of chord)
M. 10	rhU1	dot missing
	lhU1	dot missing
	lhL4	note and tie missing
M. 18	rhU1	dot missing
	lhU1	dot missing
	lhL4	note and tie missing
M. 22	rhU1	dot missing
M. 30	lhM1	sharp (next to *f*) missing
M. 33	lh2	flat missing
M. 36	rhU1	tie missing
	lhU1	tie missing
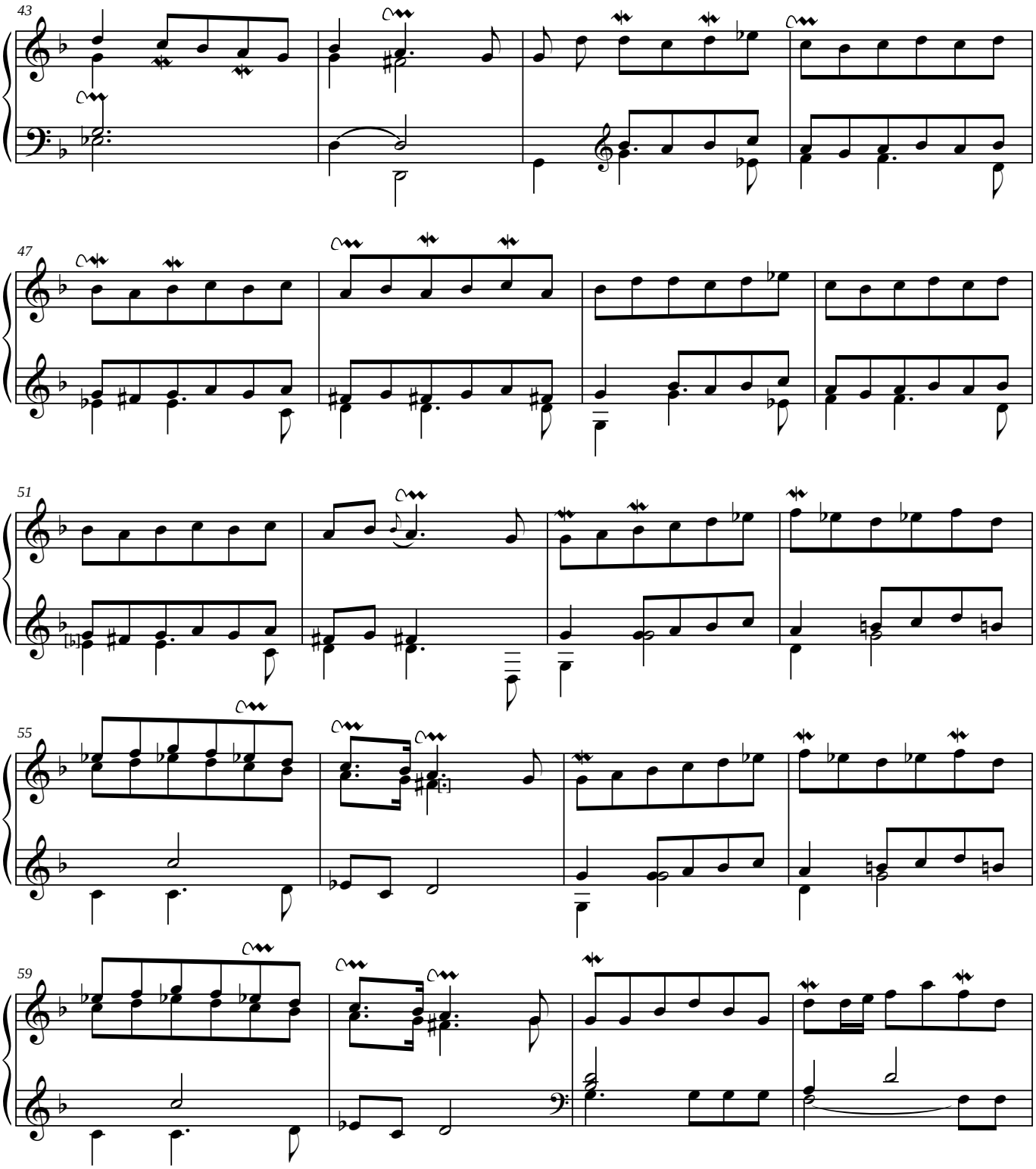
Passacaille (Passacaille d'Armide)
Armide, 1686
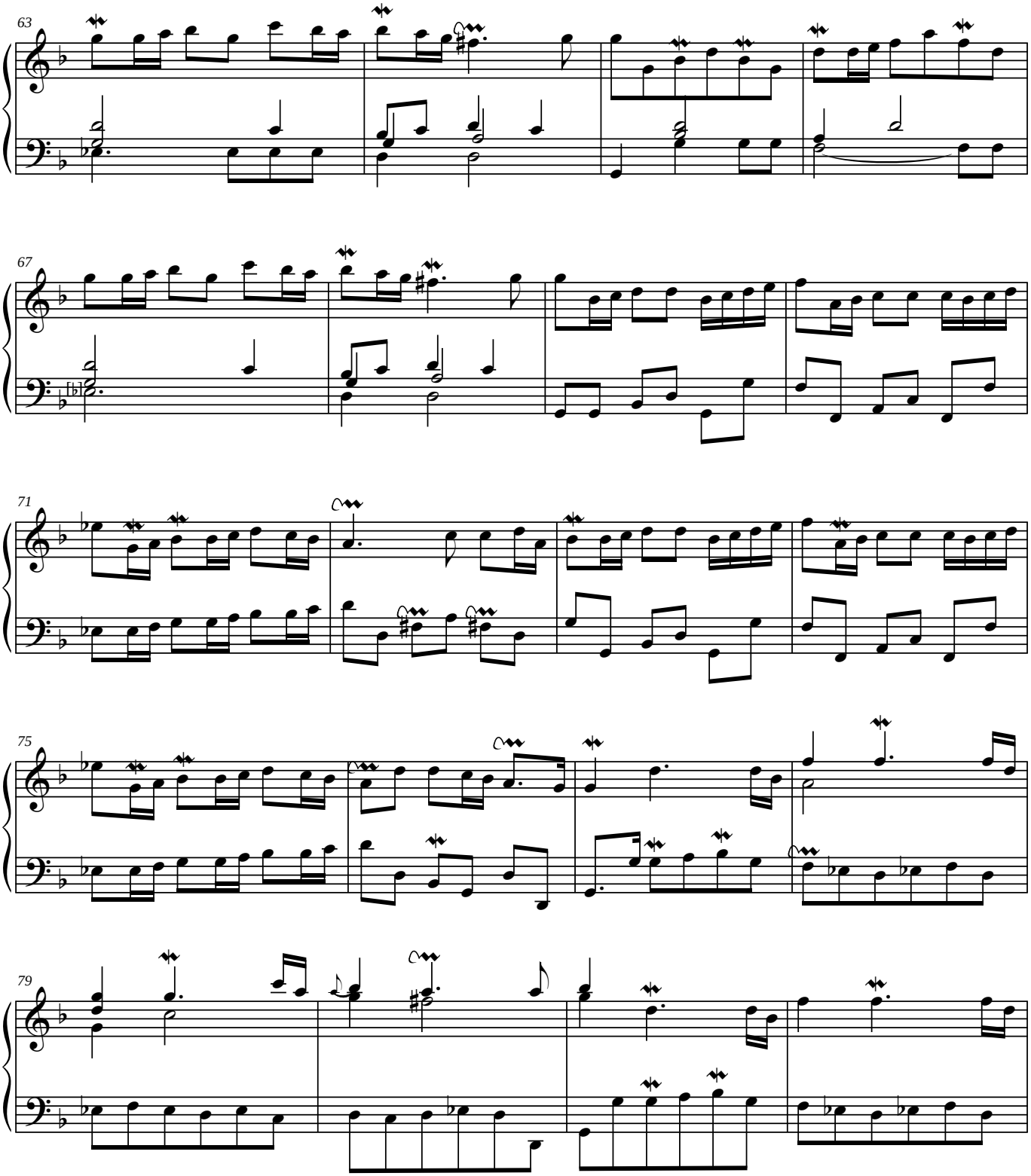
D-Rtt Inc. IIIc/4 (Regensburg), no. 33, fols. 33r–38v
LWV 71/61
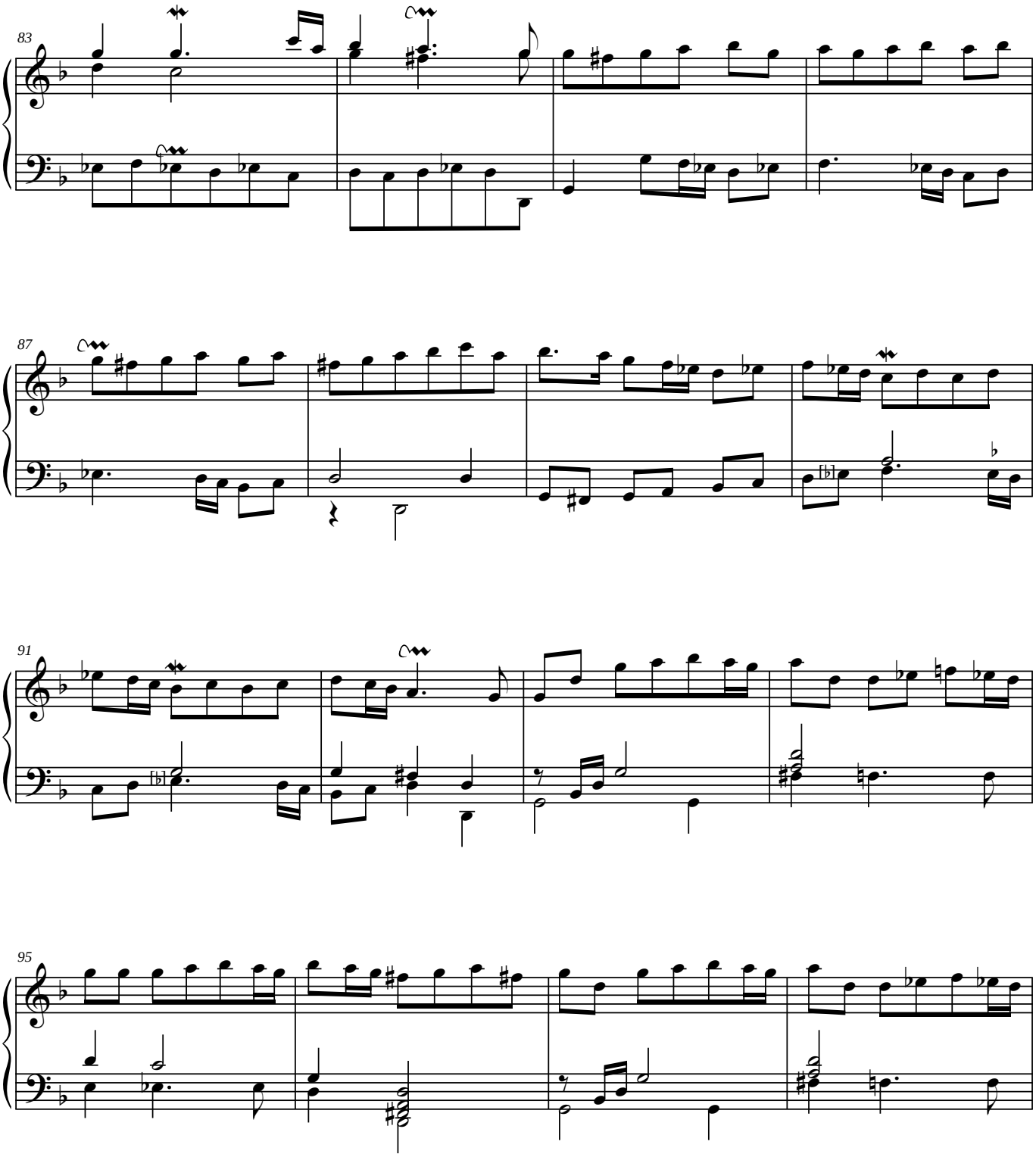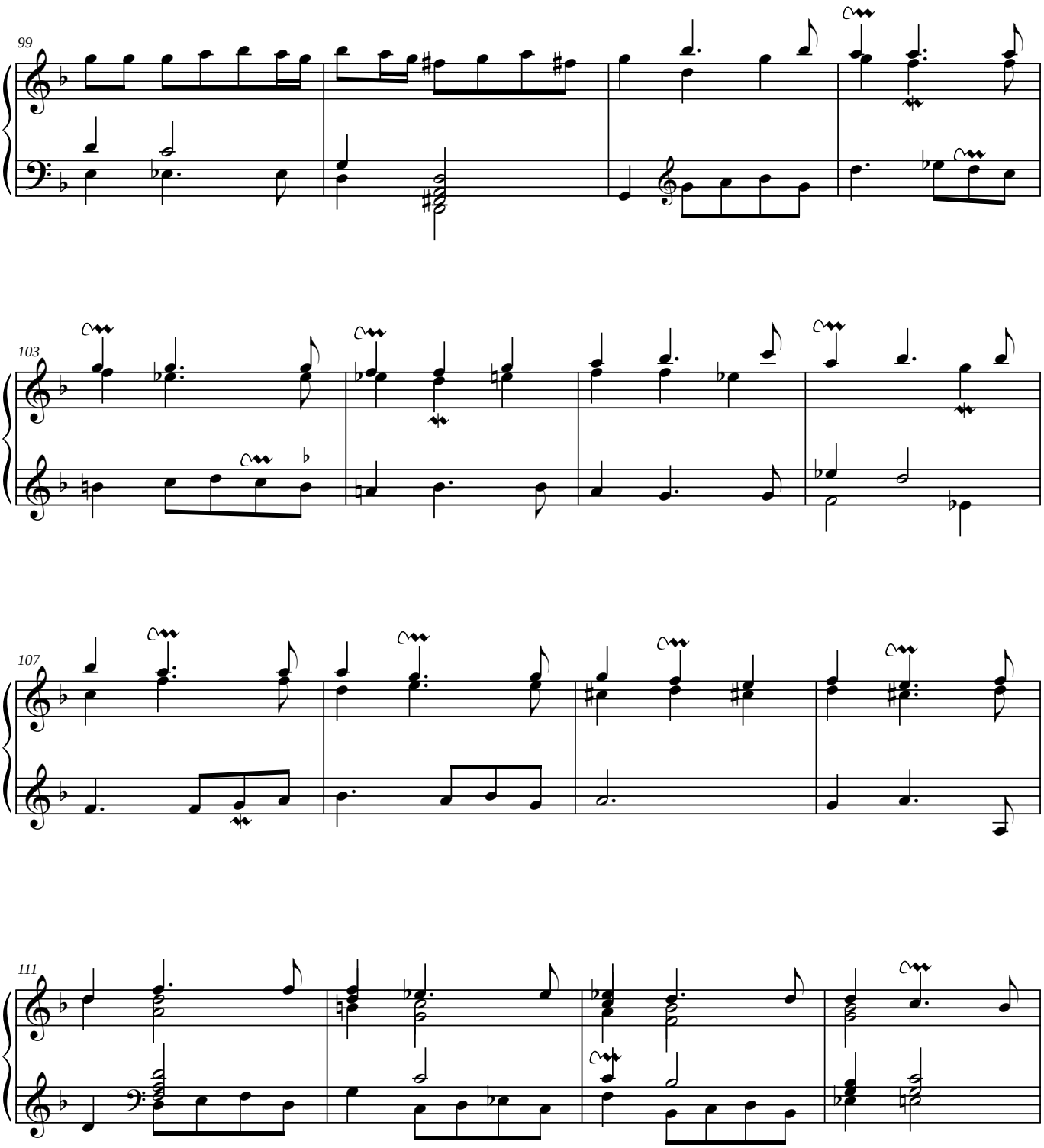


© David Chung, 2014
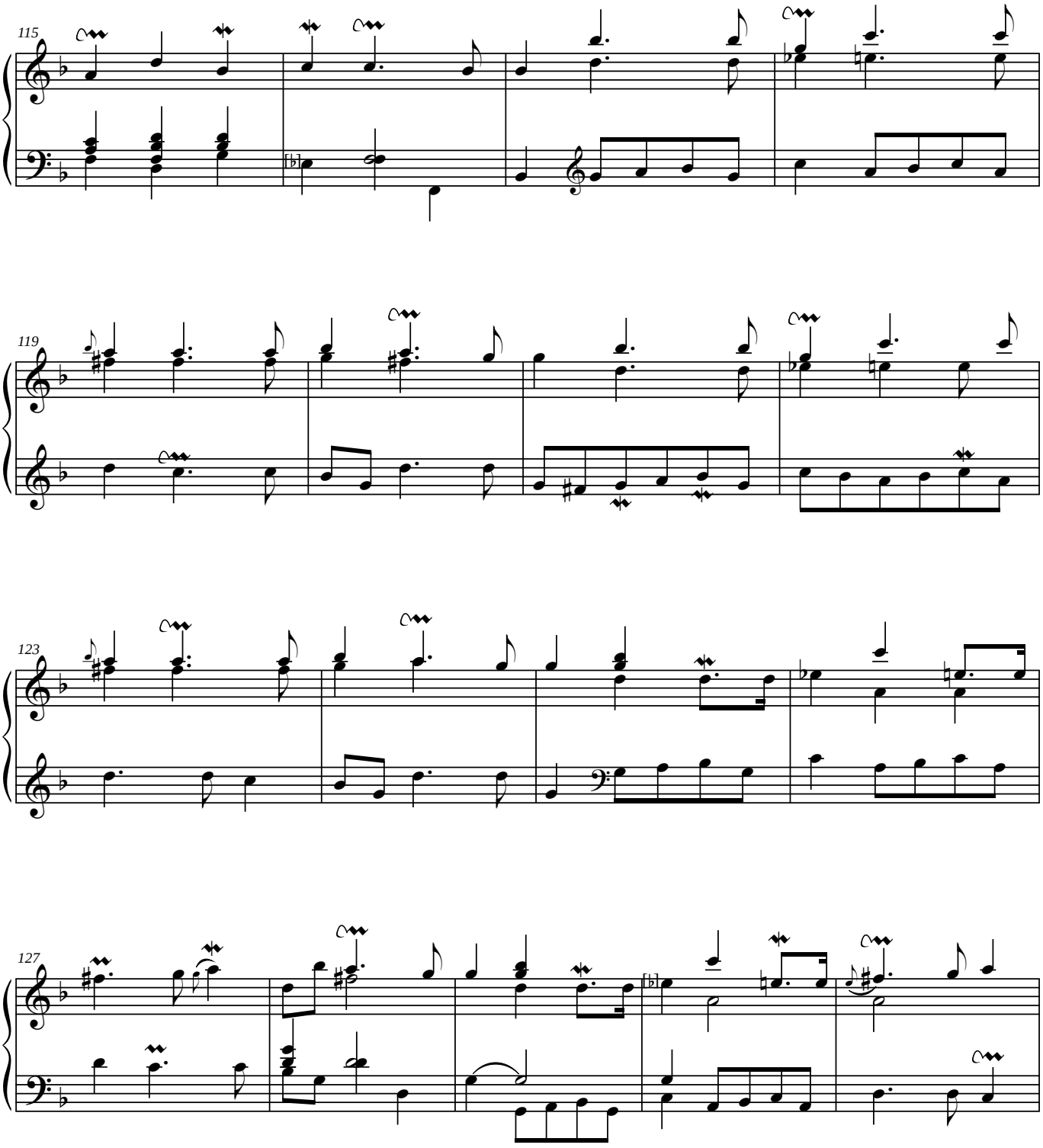

21
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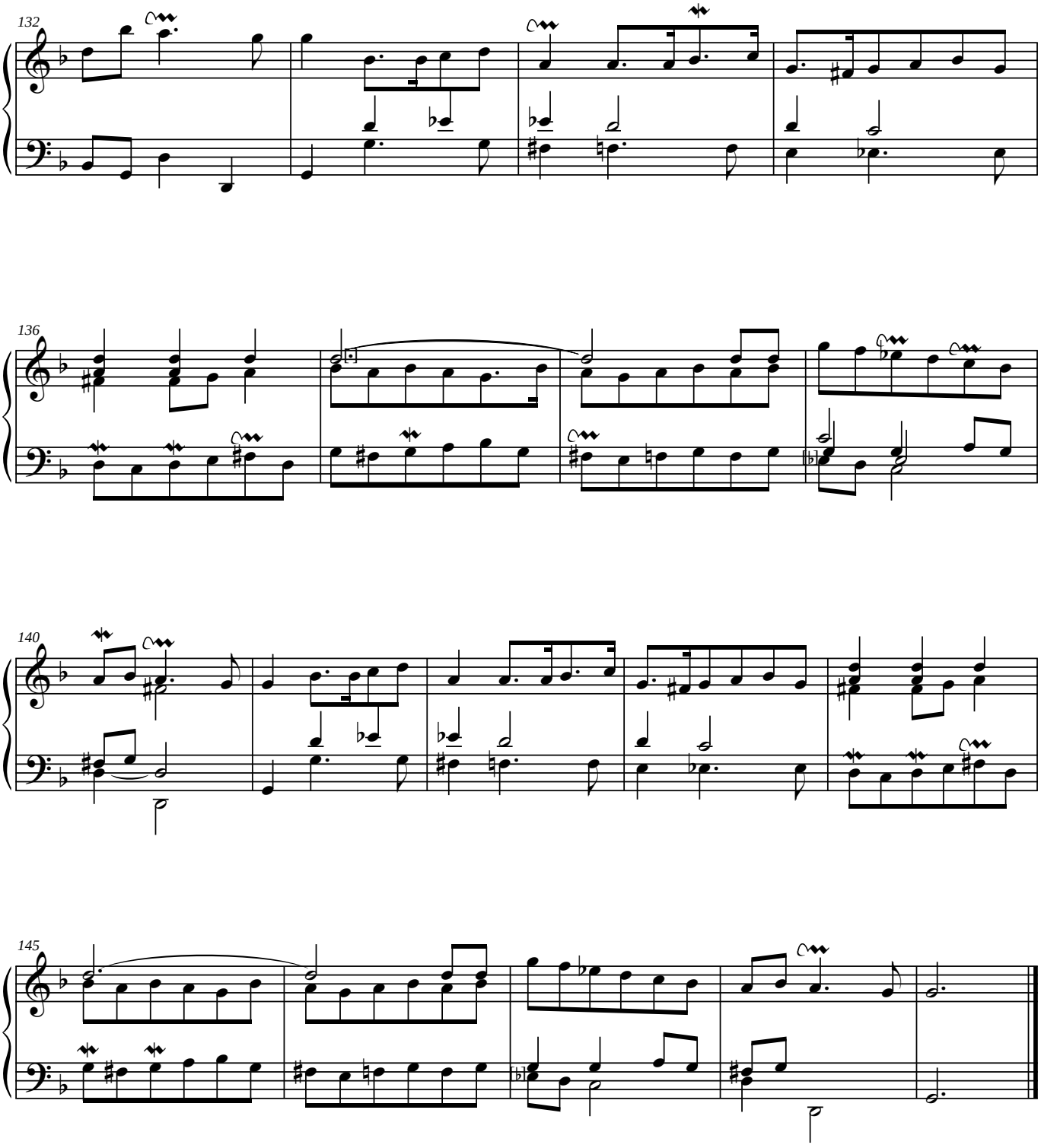

43
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107
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115
119
123
127


132
136
140
145

Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

Thirteen Lully pieces, entered by five hands (Gustafson's Hands A, B, C, D and E), all very competent, although Hand C is somewhat hasty.

The pieces by Hand C (nos. 18–20) form a small Lully section drawn from different works. The Lully Courante (no. 20, incomplete) is a copy of D'Anglebert's 1689 print. The arrangements in other hands appear either as isolated movements (Hand A, no. 6; Hand B, no. 17; Hand D, no. 23) or in composite suites, i.e. pieces in the same key, but from different sources and by different composers (Hand A, nos. 2 and 11; Hand D, nos. 27–28, 30; Hand E, nos. 33 and 44).

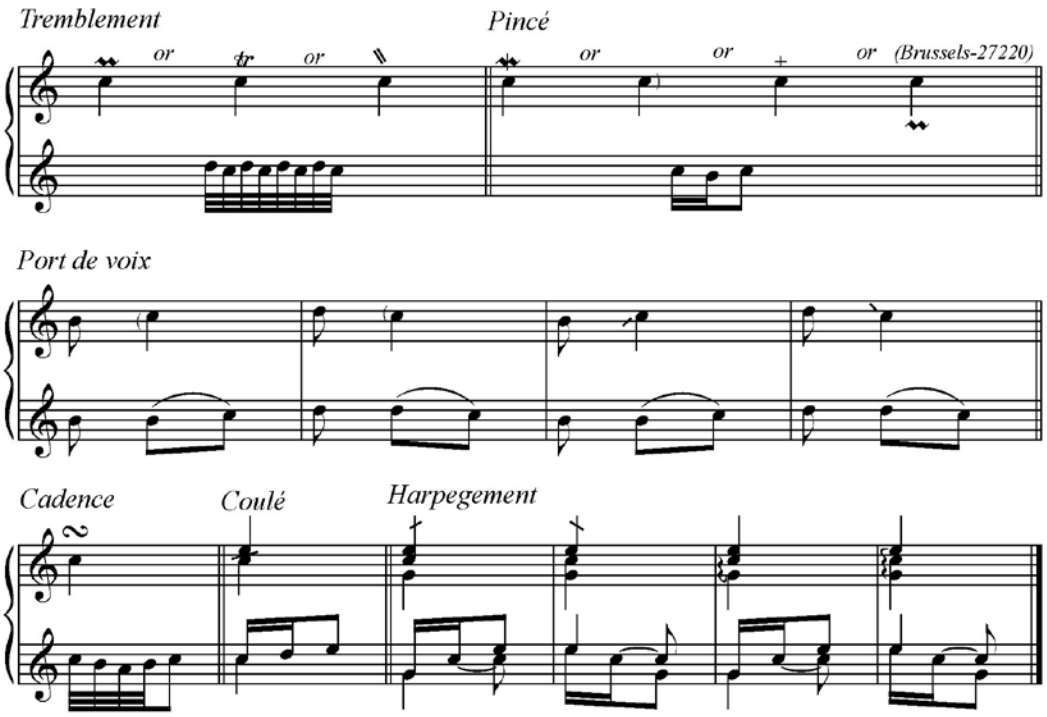
Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

Performance Notes

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In "3" time, eighth notes in conjunct motion (mm. 4, 17, 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
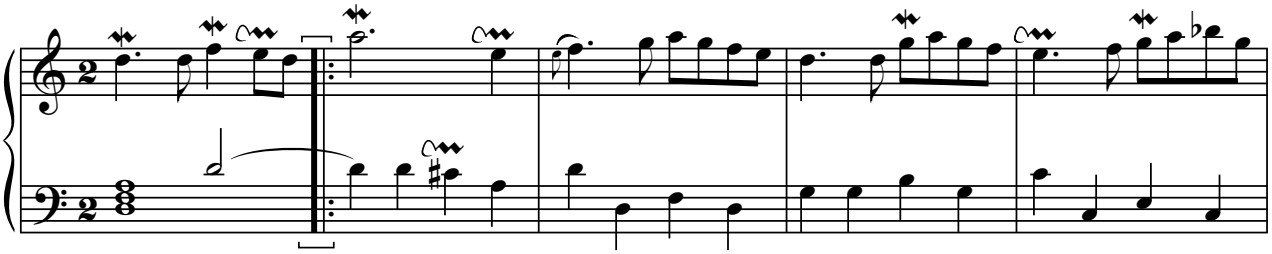
No. 33 (fols. 33r–38v, Hand E), Passacaille d'Armide (g) [Passacaille from *Armide* (1686) LWV 71/61 (g)]

M. 13	rh5	tie missing
M. 15	rhU4	ornament below note (no space above in Source)
M. 19	lhL1	flat missing
M. 21	lhL1	dot missing
M. 38	lhL1	dot missing
M. 40	lh1	half note
M. 45	rh1–2	two quarter notes
M. 51	lhL1-2	flats missing
M. 56	rhL3	dot missing
M. 67	lhL1	flat missing
M. 90	lh2	flat missing
M. 91	lhL3	flat missing
M. 104	lh1	accidental from source is technically redundant
M. 113	rhL2	*g'*
M. 116	lh1	flat missing

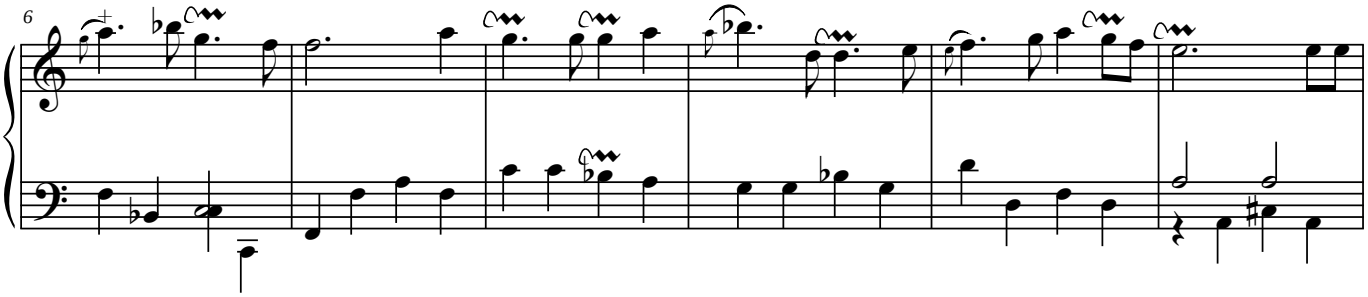
M. 130 rh1 flat missing
M. 137 rhU1 dot missing
M. 139 lhL1 flat missing
M. 145 lhL1 flat missing

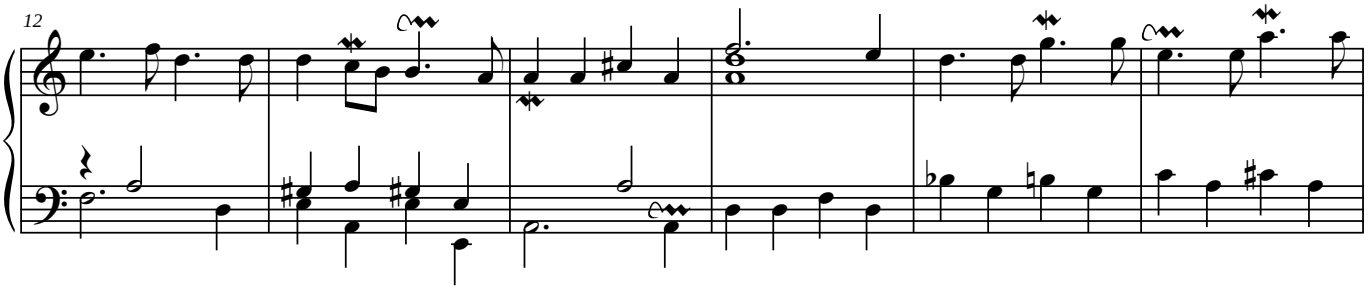
Prélude (Prelude de psiché)
Psyché, 1678

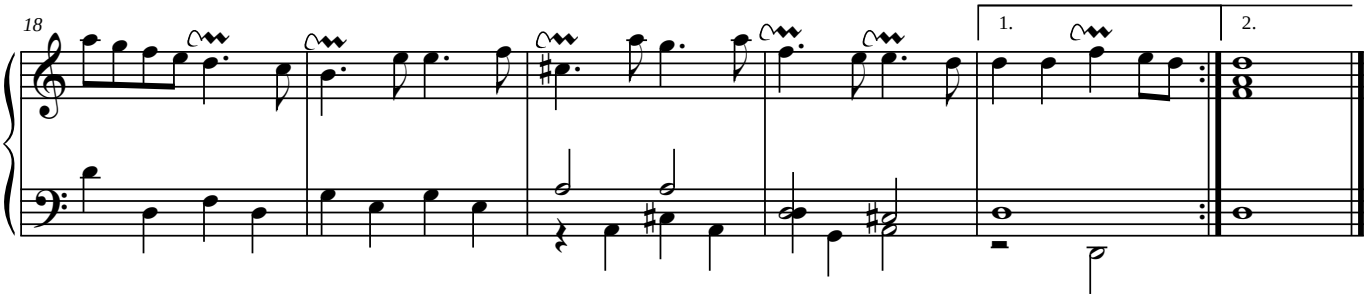
D-Rtt Inc. IIIc/4 (Regensburg), no. 44, fols. 55v–56r
LWV 56/23



© David Chung, 2014







Source

D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek, Inc. IIIc/4 (Brussels, ca. 1688–1710).

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Literature: Gustafson 2007; Gertraut Haberkamp, *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg: thematischer Katalog* (Munich: Henle, 1981); Bruce Gustafson, "Seventeenth-Century Harpsichord Music from the House of Thurn und Taxis," in *Fiori musicali: Liber amicorum Alexander Silbiger* (Warren, Michigan: Harmonie Park Press, 2010), 303–21.

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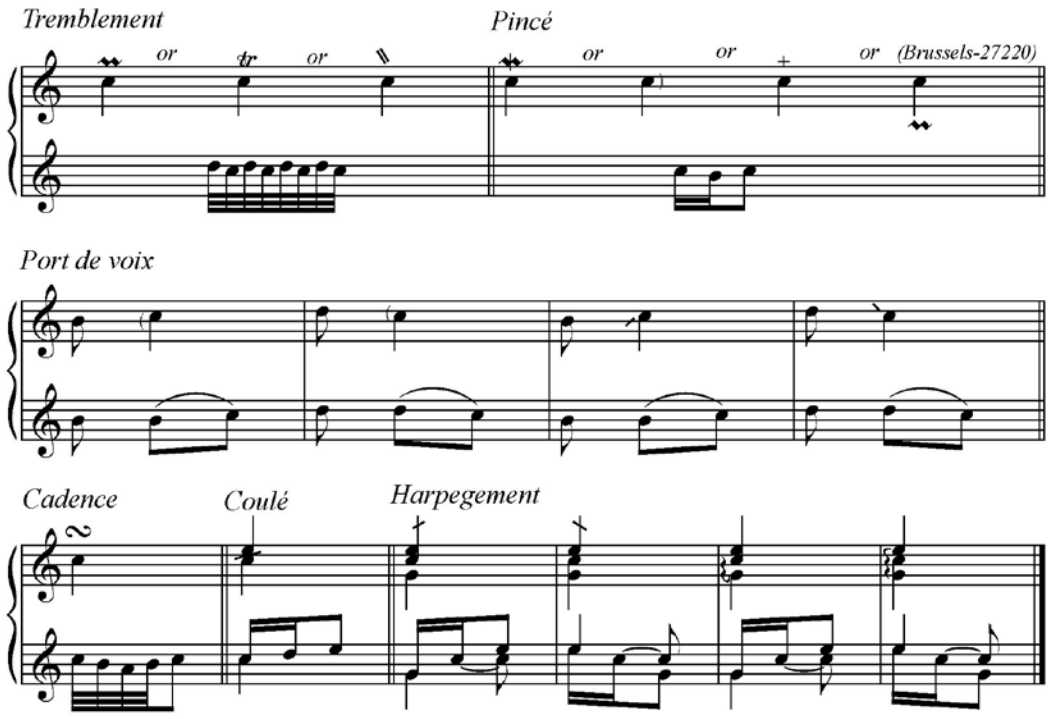
Repeat sign at measure 2 is editorial.

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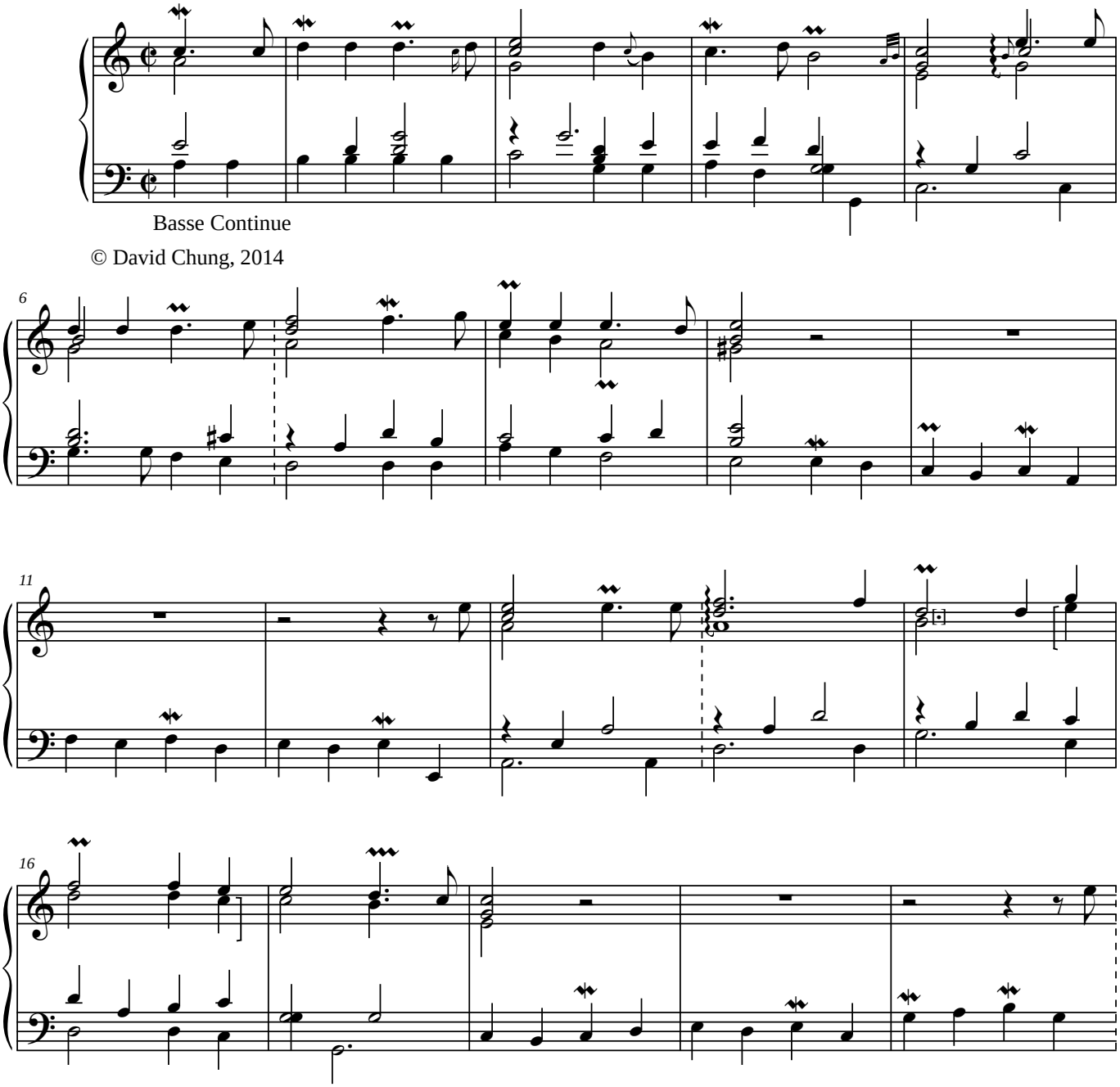


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Critical Notes
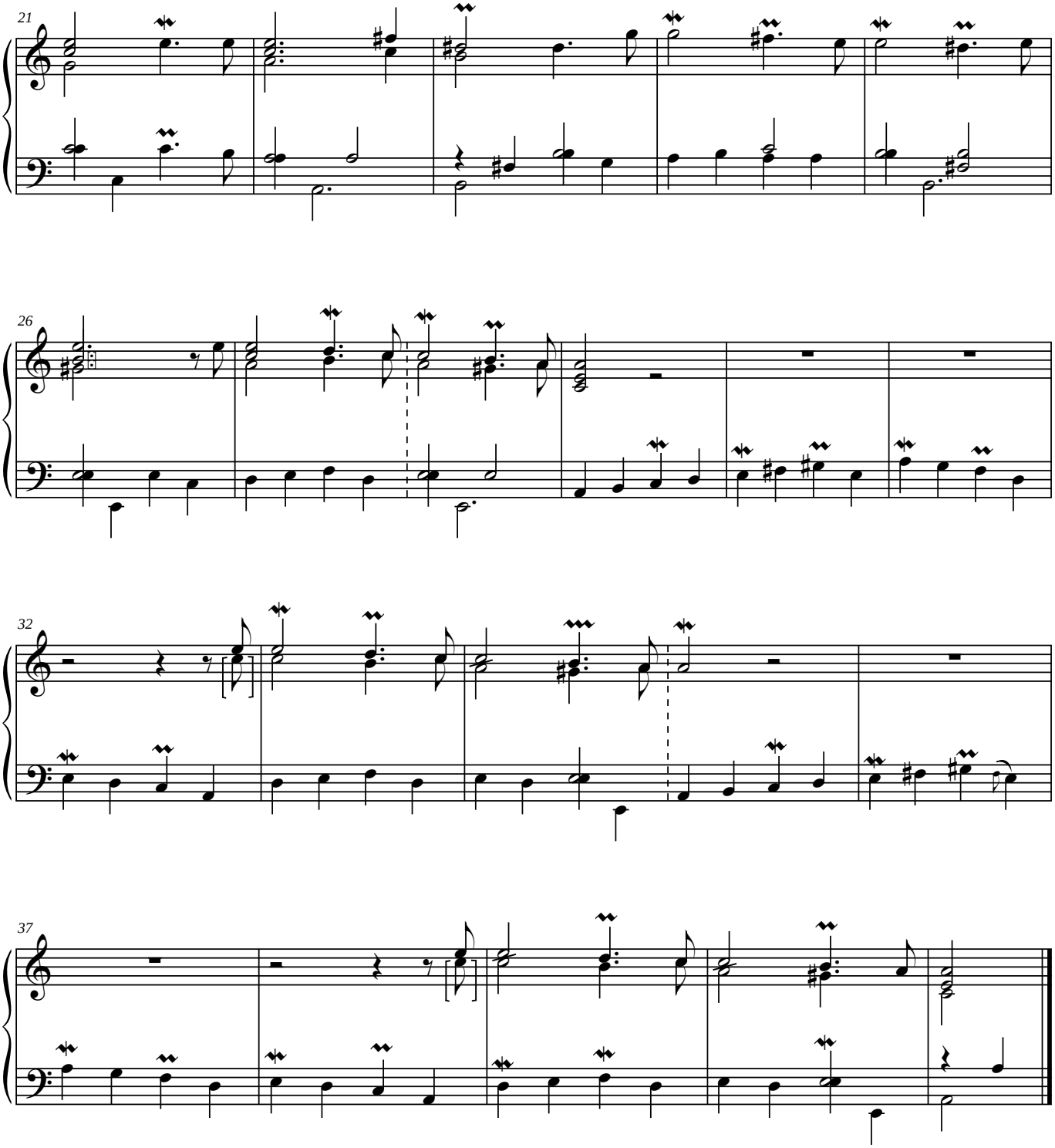
No. 44 (fols. 55v–56r, Hand E), Prelude de psiché (d) [Prélude from *Psyché* (1678) LWV 56/23]
M. 15 rhM1 *c”*
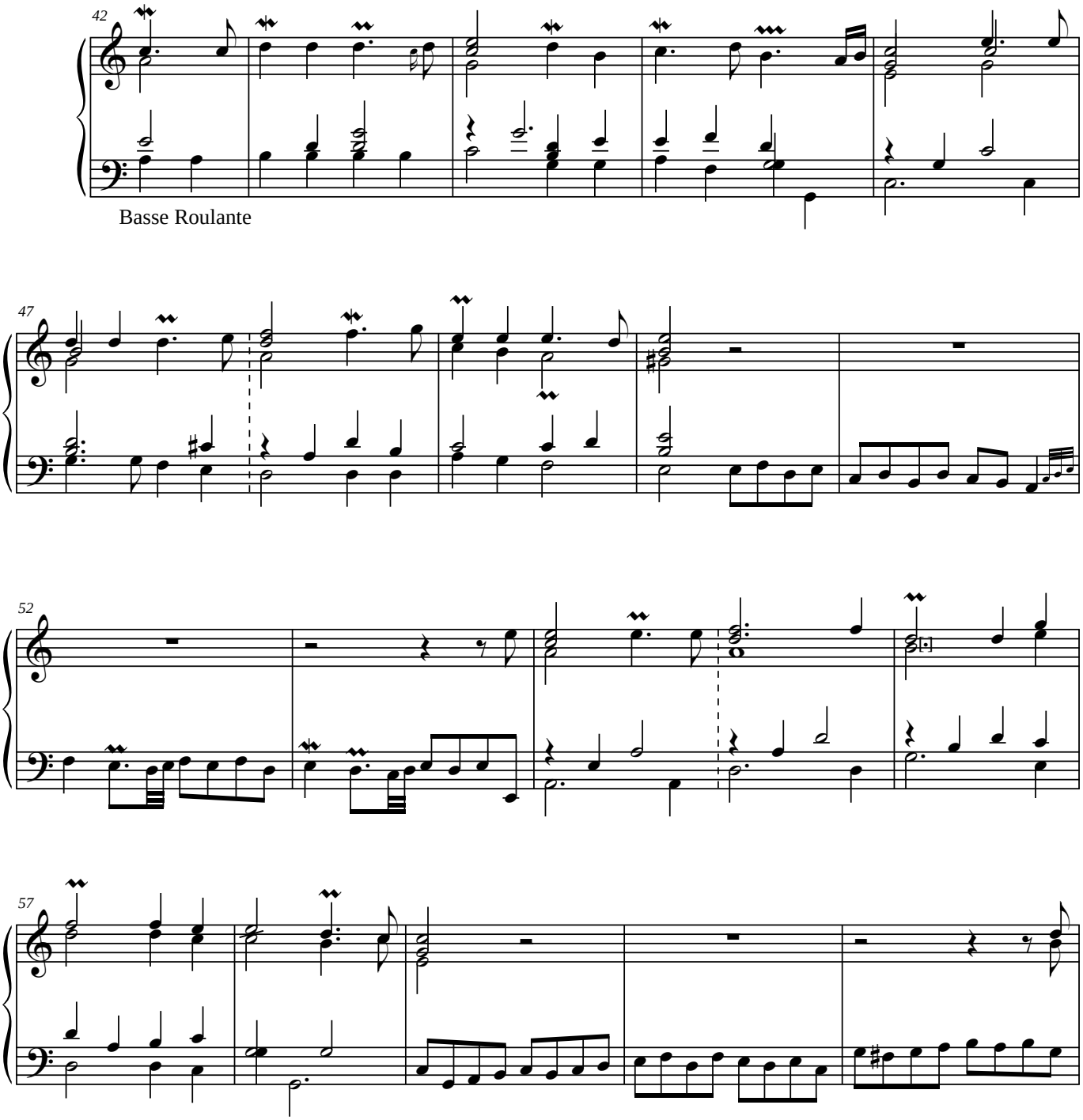
La descente de Cybelle (dessente de Cibelle de l'opera d'Atis)
Atys, 1676
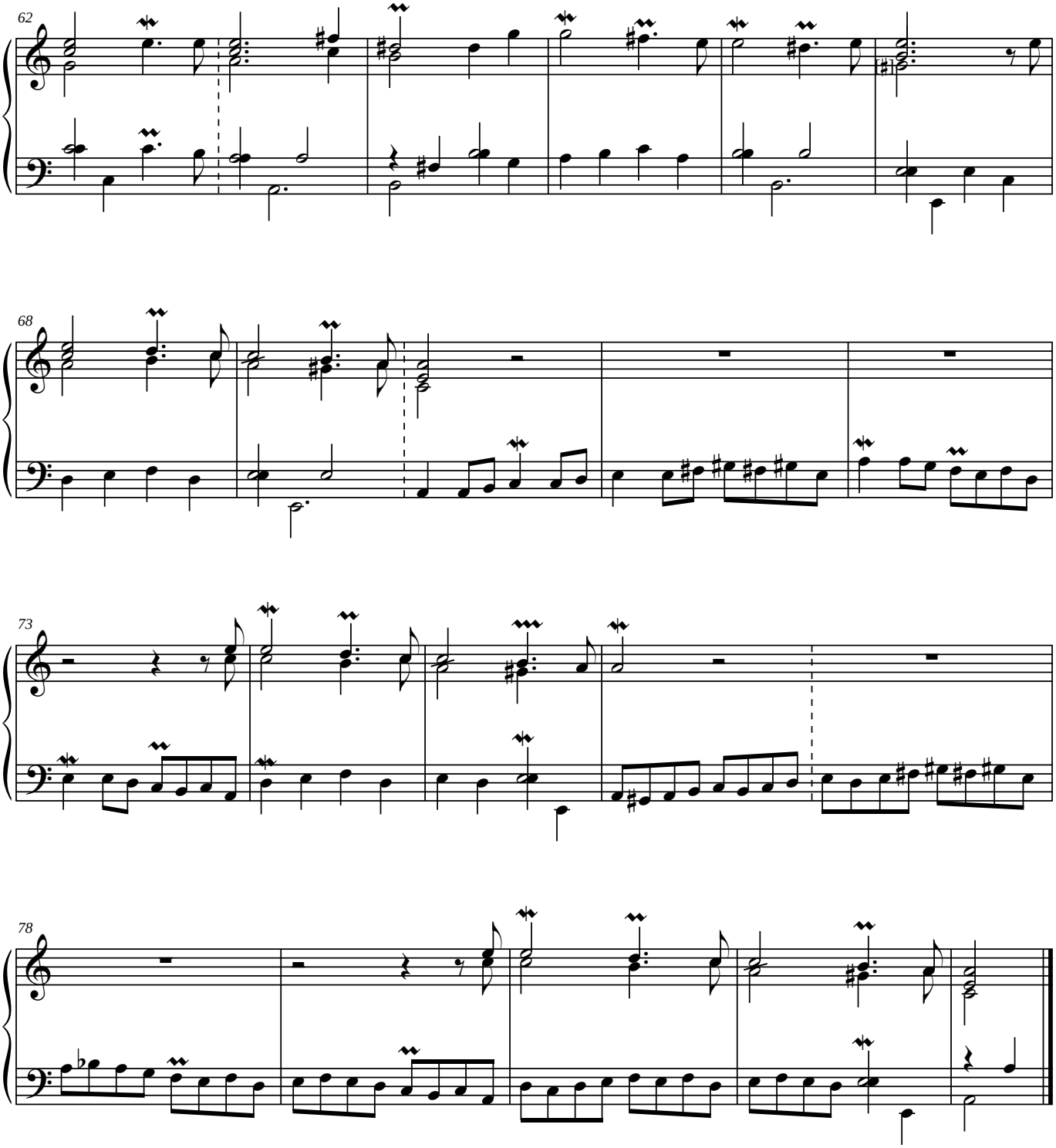
US-BEm MS 1371 (Couperin-Turin), no. 29, fols. 59v–61r
LWV 53/38



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21
26
32
37


42
Basse Roulante
47
52
57


62
68
73
78

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavescin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), http://sscm-jscm.org/v6/no2/fuller.html.

Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

Editorial remarks

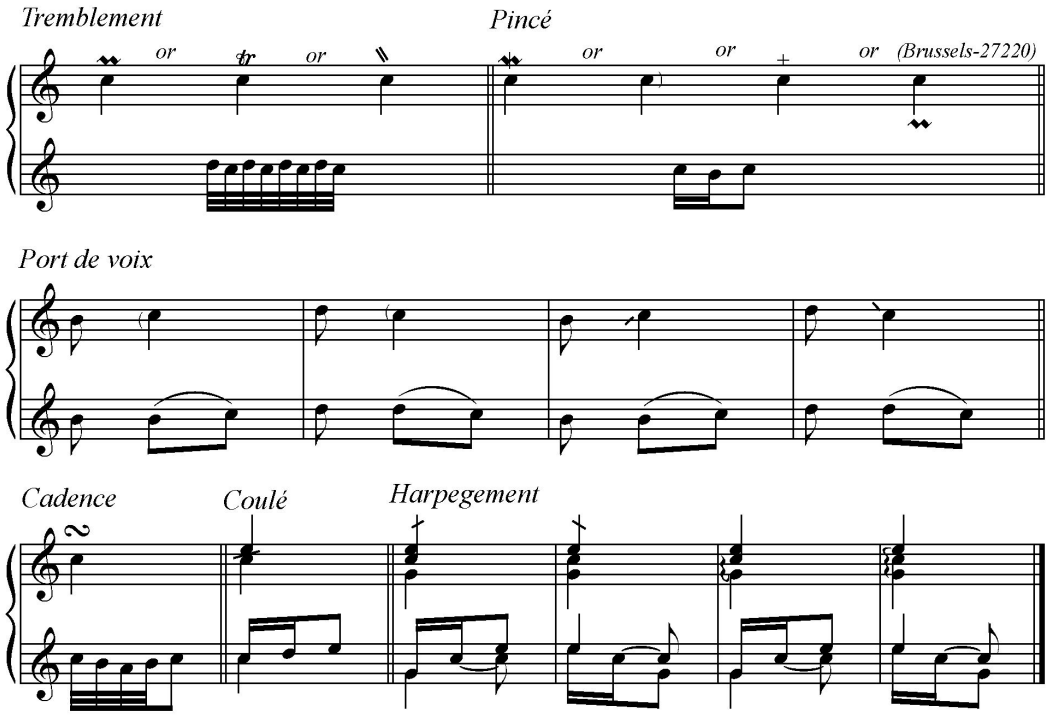
Notes crossed out (mm. 15–6, 32 and 38), reproduced within brackets in this edition, were probably intended for a more advanced player.

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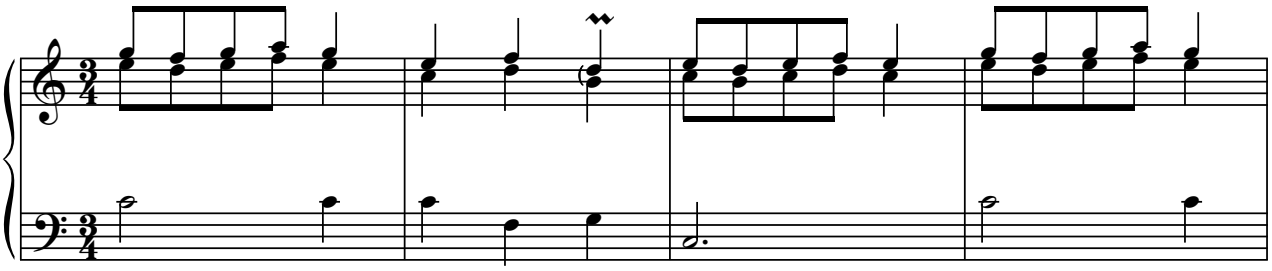
Critical Notes

No. 29 (fols. 59v–61r), dessente de Cibelle de l'opera d'Atis (a) ["La descente de Cybelle" from *Atys* (1676) LWV 53/38 (a)]

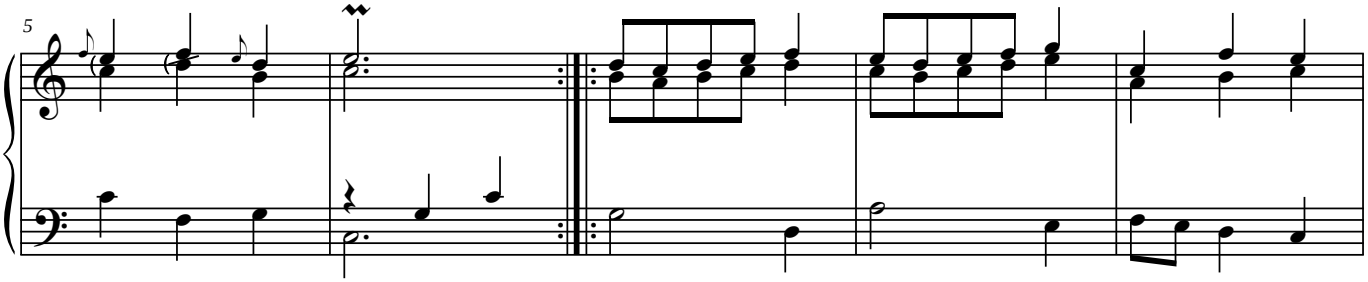
M. 8	rhL3	ornament above *a'* (i.e. between *a'* and *e"*)
M. 15	rhL1	dot missing
M. 15–6	rh	notes within brackets crossed out
M. 26	rhM1	dot missing
	rhL1	dot missing
M. 32	rhL1	note within bracket crossed out
M. 38	rhL1	note within bracket crossed out
M. 56	rhL1	dot missing
M. 67	rhL1	sharp missing

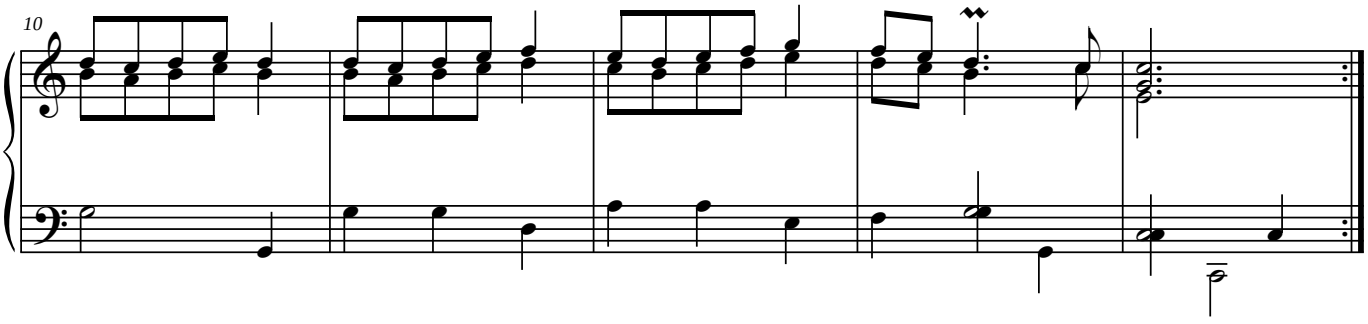
Menuet (Menuet d'Aubois de l'opera de Roland)
Roland, 1685

US-BEm MS 1371 (Couperin-Turin), no. 38, fol. 72r
LWV 65/63



© David Chung, 2014





Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

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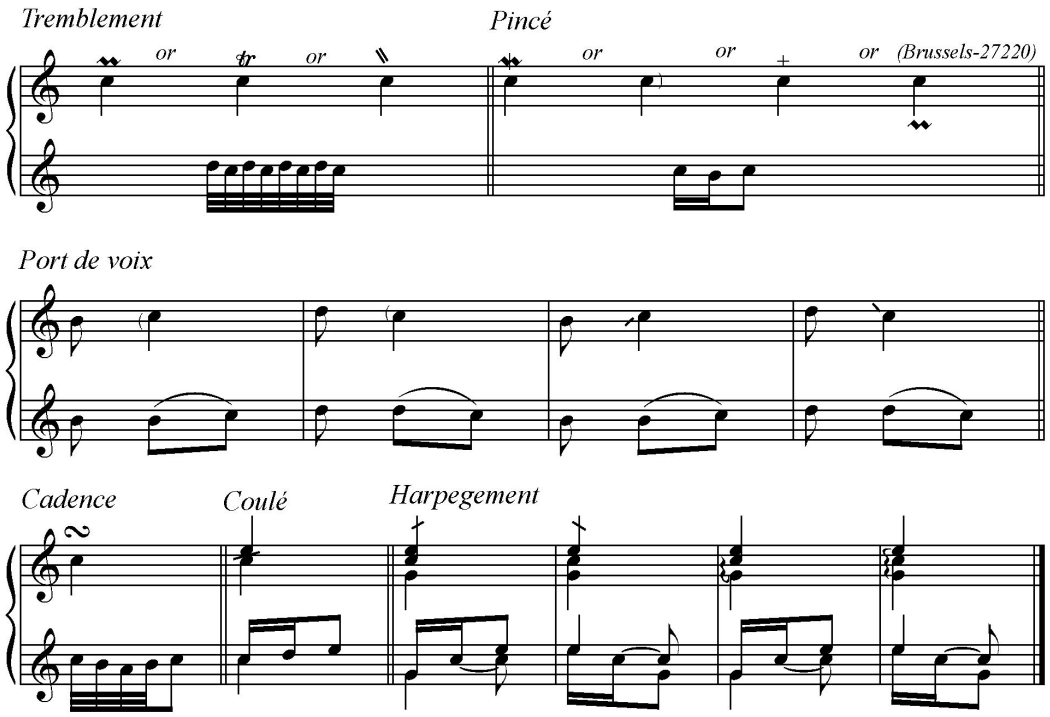
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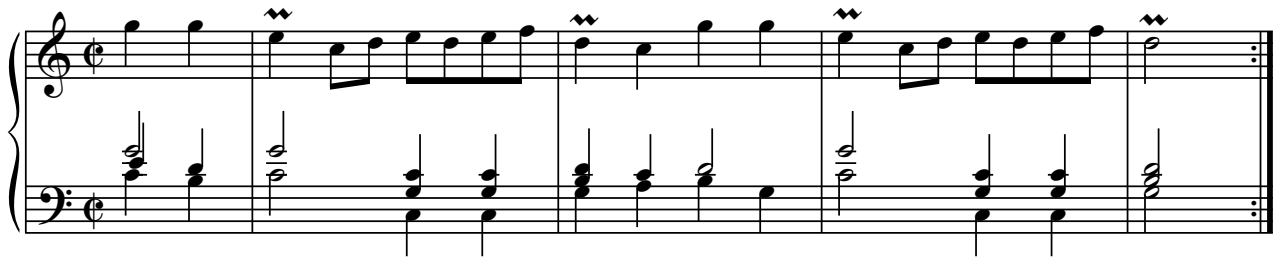
In "3/4" time, eighth notes in conjunct motion (mm. 1, 3–4, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

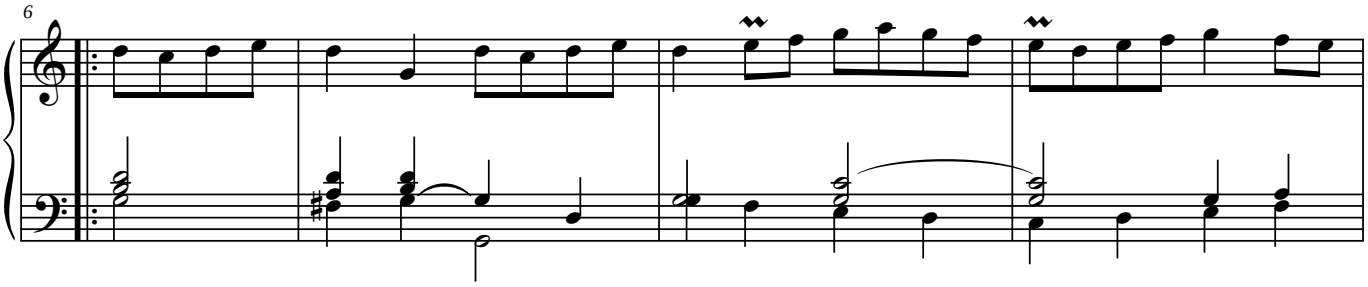
No. 38 (fol. 72r), Menuet d'Aubois de l'opera de Roland (C) [Menuet from *Roland* (1685) LWV 65/63 (C)]
[No comments]

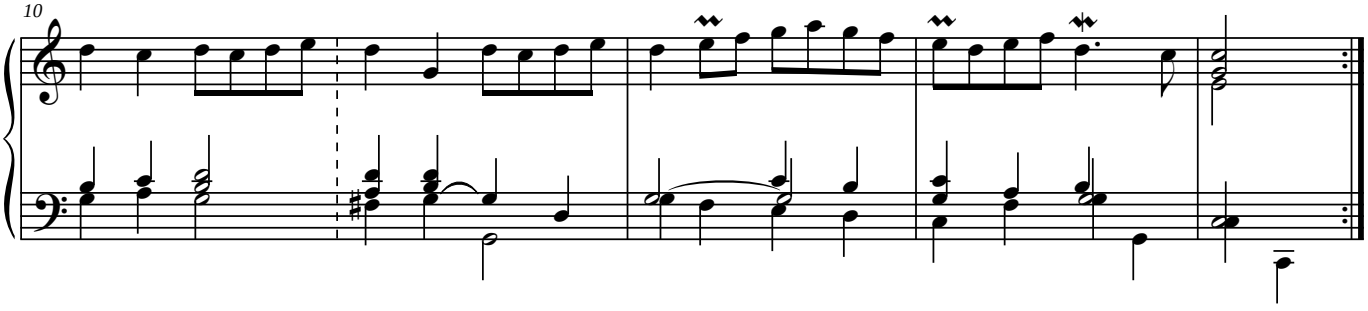
Air de Trompette
Isis, 1677

US-BEm MS 1371 (Couperin-Turin), no. 43, fols. 76v–77r
LWV 54/12
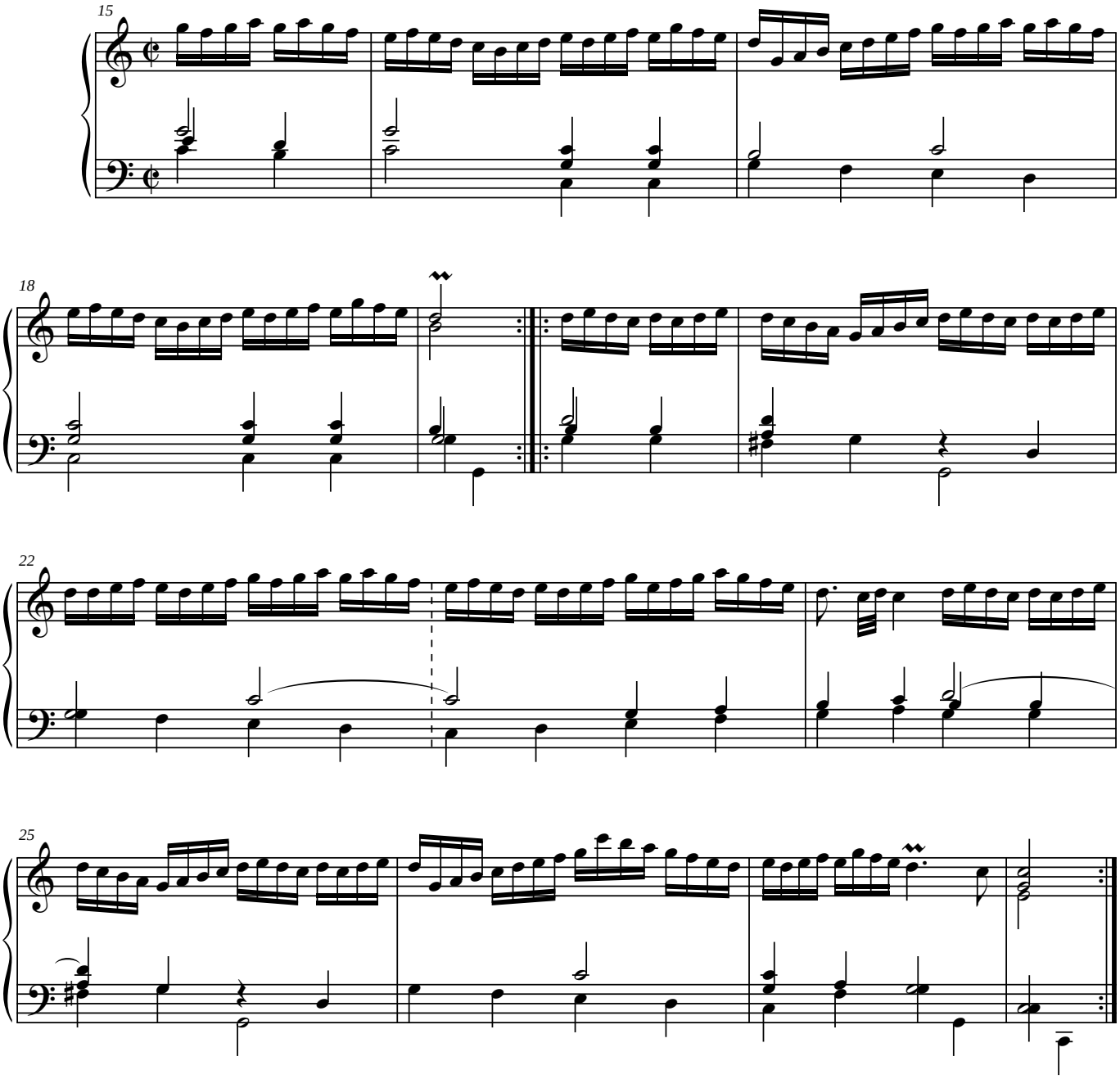


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Double de Trompette



Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavescin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), http://sscm-jscm.org/v6/no2/fuller.html.

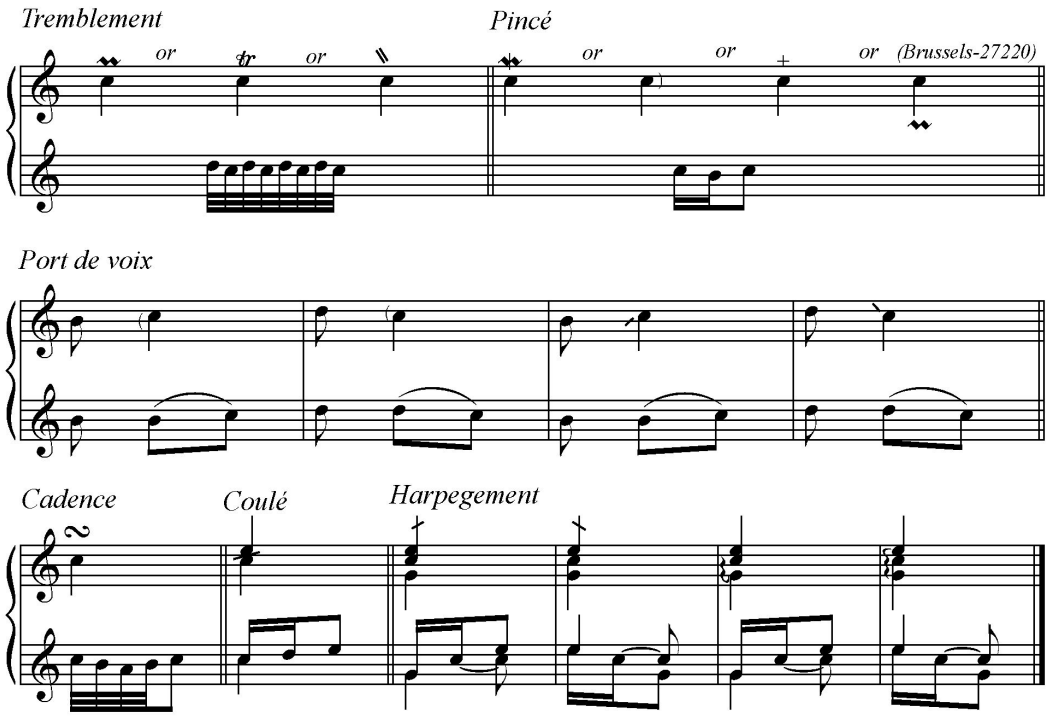
Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

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.

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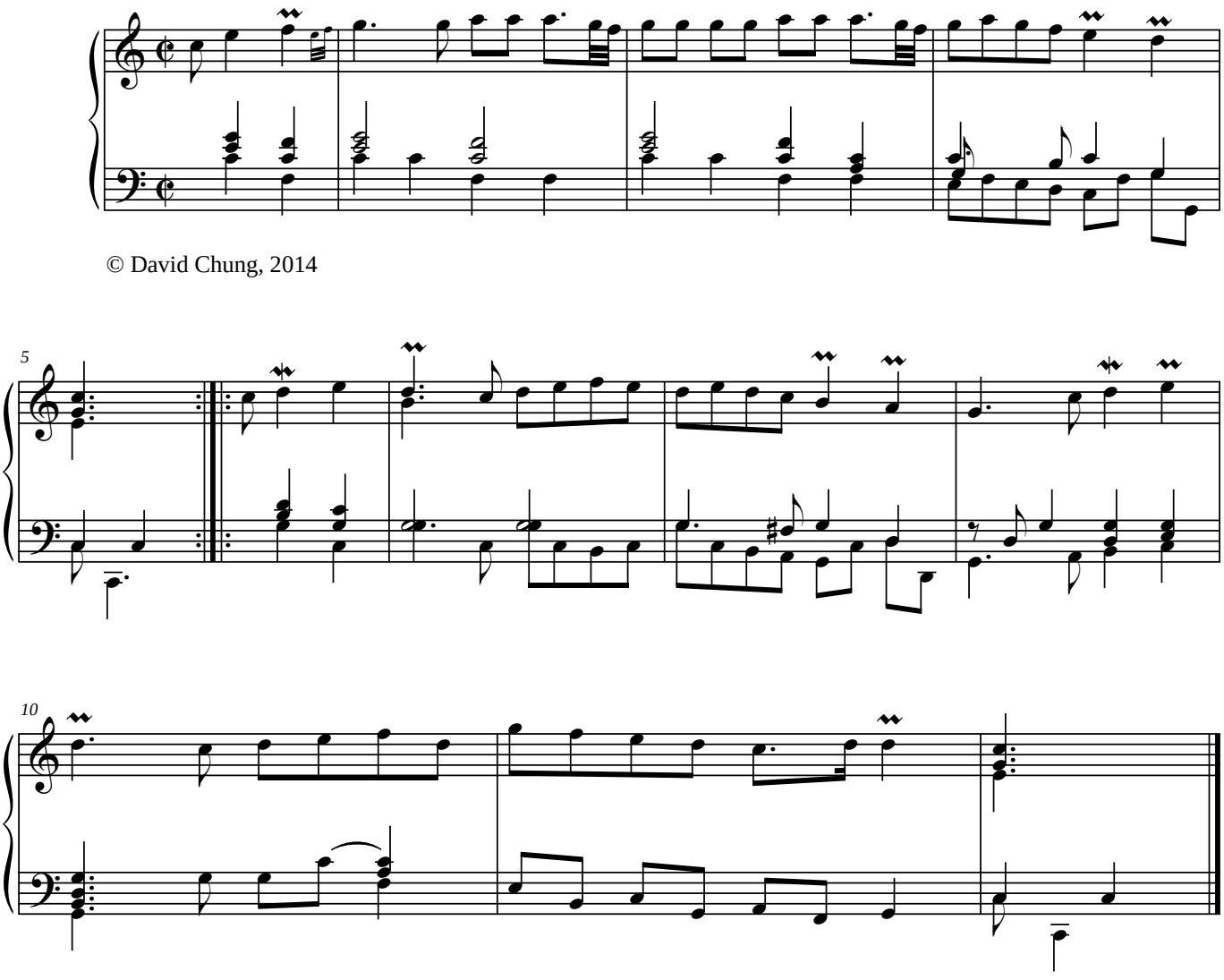


In "¢" time, eighth notes in conjunct motion (mm. 2, 4, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

No. 43 (fols. 76v–77r), Air de Trompette (C) [Air de Trompette from *Isis* (1677) LWV 54/12 (C)]
[No comments]

Rigaudon (Rigodon de l'opera d'Acis et Galatée)
Acis et Galatée, 1686

US-BEm MS 1371 (Couperin-Turin), no. 45, fol. 78v
LWV 73/6



© David Chung, 2014

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavescin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), http://sscm-jscm.org/v6/no2/fuller.html.

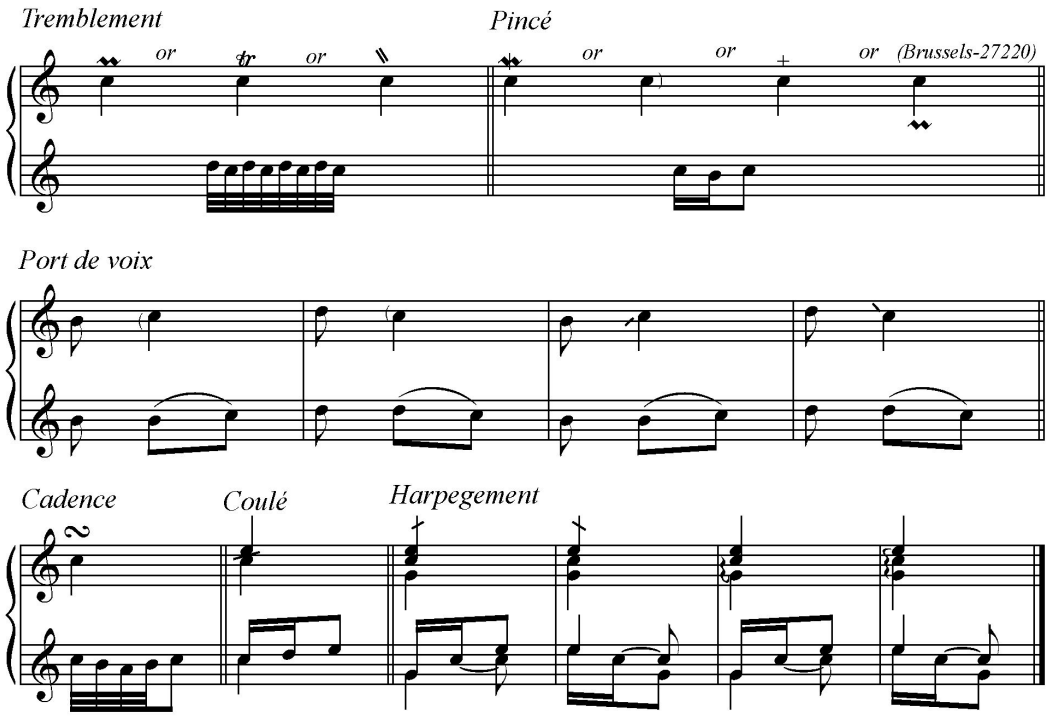
Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

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]

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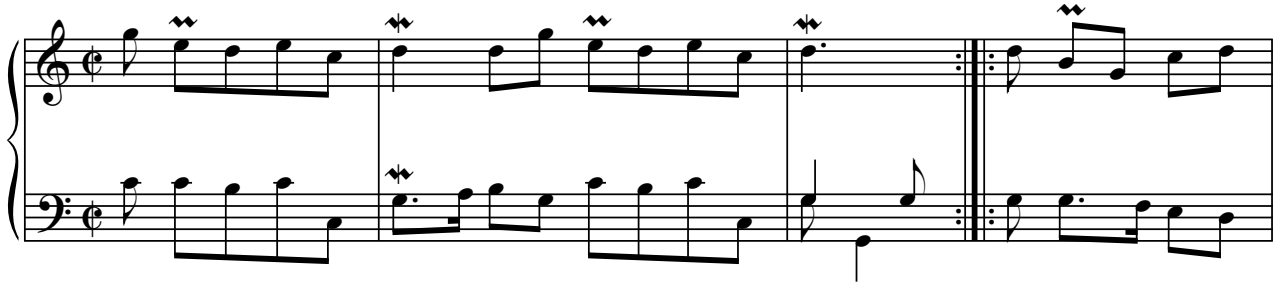
The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes
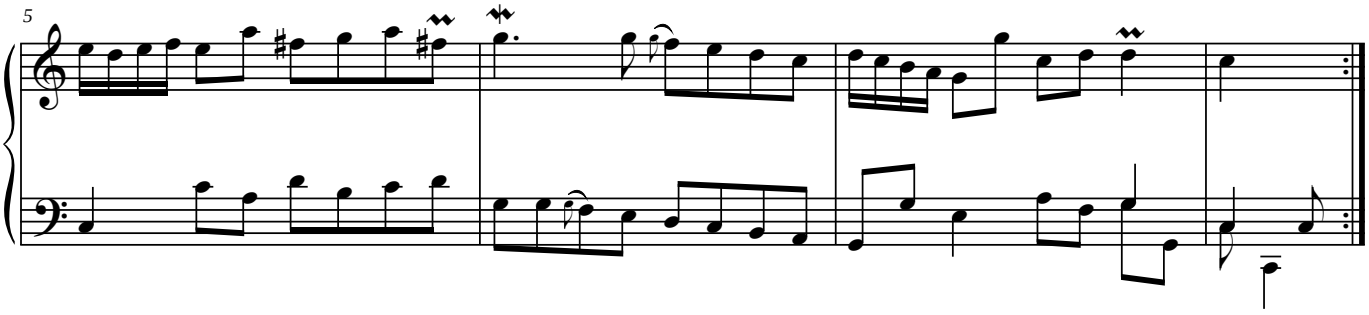
No. 45 (fol. 78v), Rigodon de l'opera d'Acis et Galatée (C) [Rigaudon from *Acis et Galatée* (1686) LWV 73/6 (C)]
[No comments]

Second Air
Acis et Galatée, 1686

US-BEm MS 1371 (Couperin-Turin), no. 46, fol. 79r
LWV 73/7



© David Chung, 2014



Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavescin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), http://sscm-jscm.org/v6/no2/fuller.html.

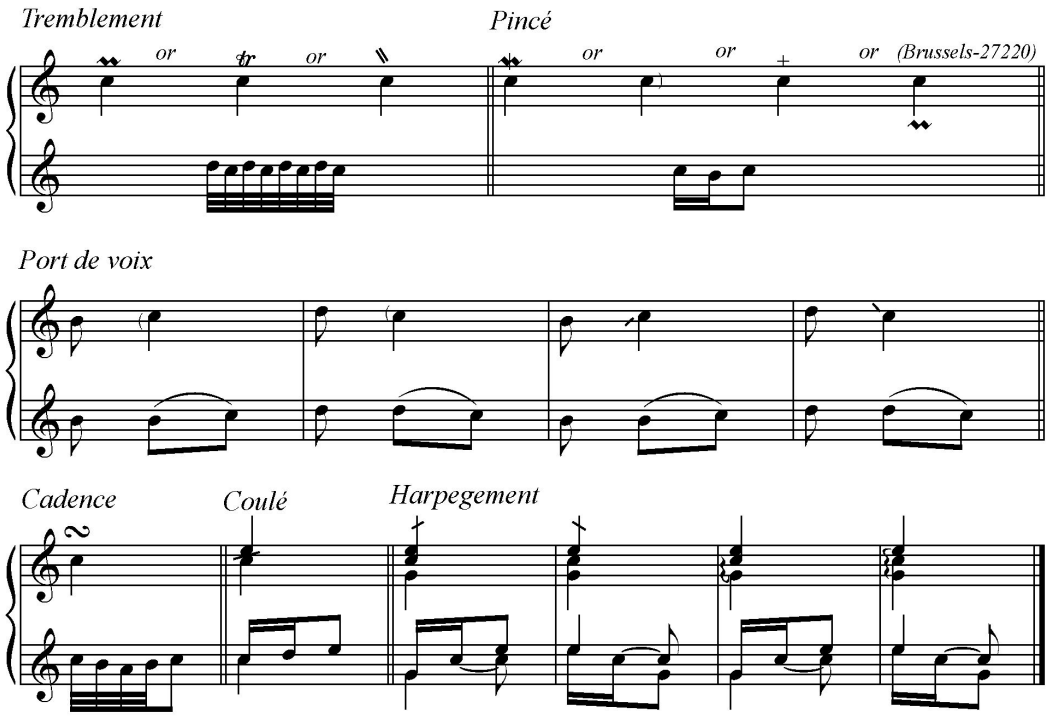
Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

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]

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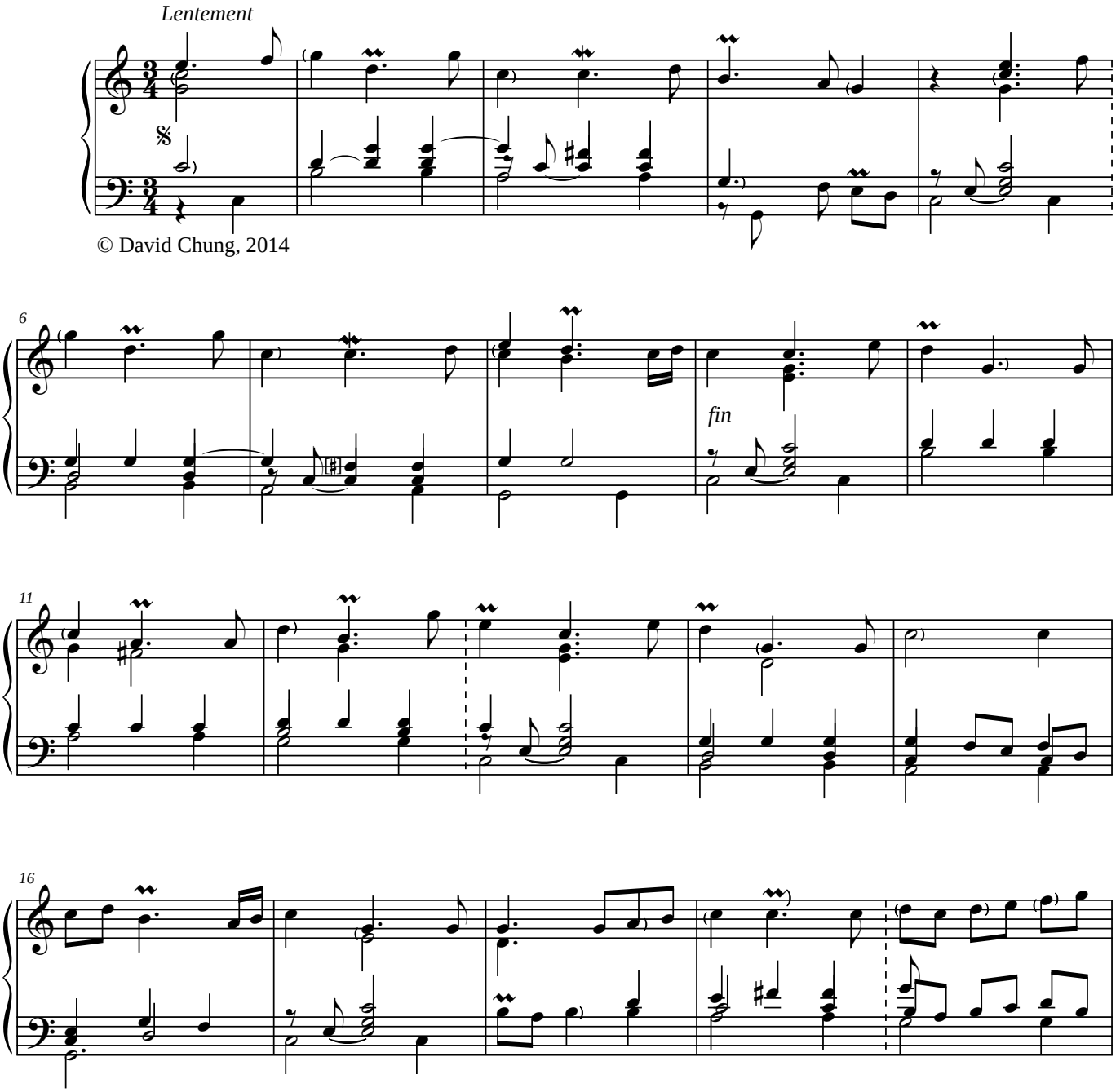


The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

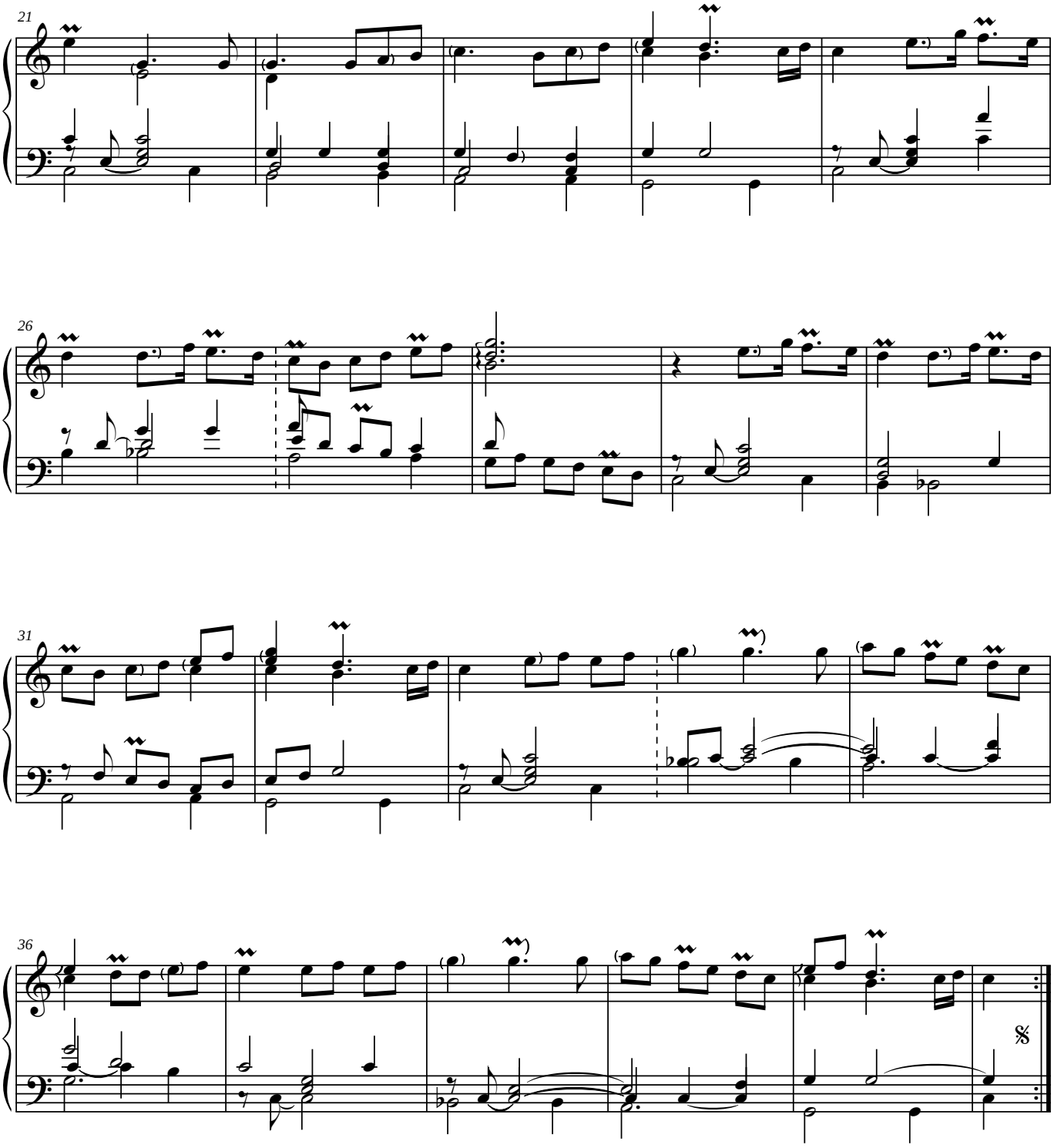
No. 46 (fol. 79r), Second Air (C) [Rigaudon from *Acis et Galatée* (1686) LWV 73/7 (C)]
[No comments]

Chaconne (Chaconne de Galatée)
Acis et Galatée, 1686

US-BEm MS 1371 (Couperin-Turin), no. 48, fols. 80v–81r
LWV 73/32



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21
26
31
36

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 1371 (Turin, ca. 1695).

Six pieces, two with *doubles*, from Lully's stage music entered by Marc Roger Normand ("Couperin de Turin") (1663–1734).

Except for the Chaconne de Galatée (LWV 73/32), which is almost an exact copy of D'Anglebert's print (1689) but transposed down a second to C major, it is likely that, as Moroney suggests, Couperin might have been responsible for all of the arrangements, and the two *doubles*. The arrangements are dispersed between two key groups (A minor and C major). Of special interest is the *double* with the embellished bass in the *basse roulante* version of no. 29 (LWV 53/58).

Literature: *Livre de tablature de clavescin de Monsieur de Druent, écrit par Couperin*, facsimile edition, introduction by Davitt Moroney (Geneva: Minkoff, 1998); David Fuller, "Observations on Couperin De Turin," *Journal of Seventeenth-Century Music* 6, no. 2 (2000), http://sscm-jscm.org/v6/no2/fuller.html.

Edition: WLSCM, six pieces, two with *doubles* (nos. 29, 38, 43, 45, 46, 48).

Editorial Remarks

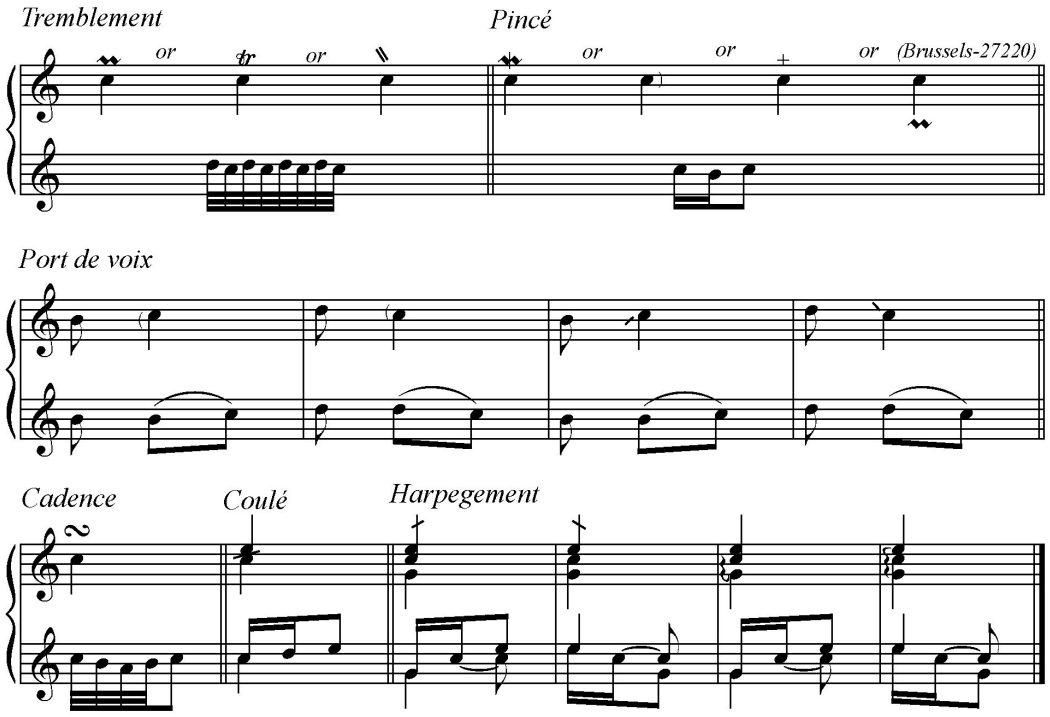
This piece is essentially a copy of *D'Anglebert-1689*, but transposed down a major second to C major. This piece ends on m. 9, as indicated by "*fin*", and the player should provide a suitable ending.

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]

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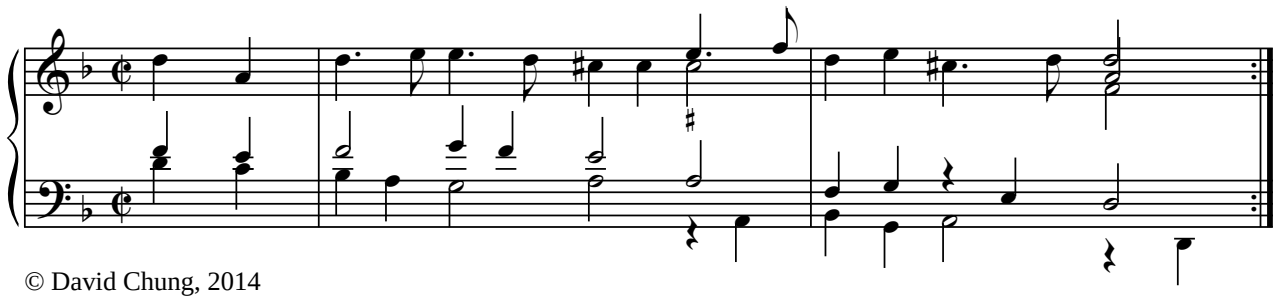


In "3/4" time, eighth notes in conjunct motion (mm. 15–6, 18, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes
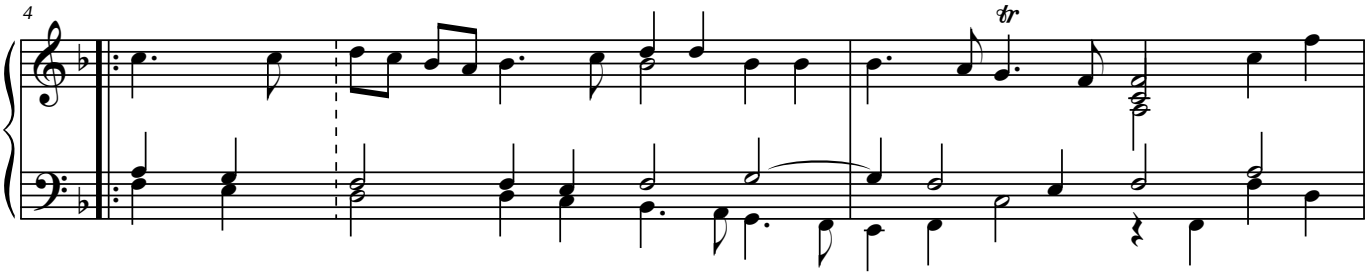
No. 48 (fols. 80v–81r), Chaconne de Galatée (C) [Chaconne from *Acis et Galatée* (1686) LWV 73/32 (D)]
M. 7 lhU2 sharp missing

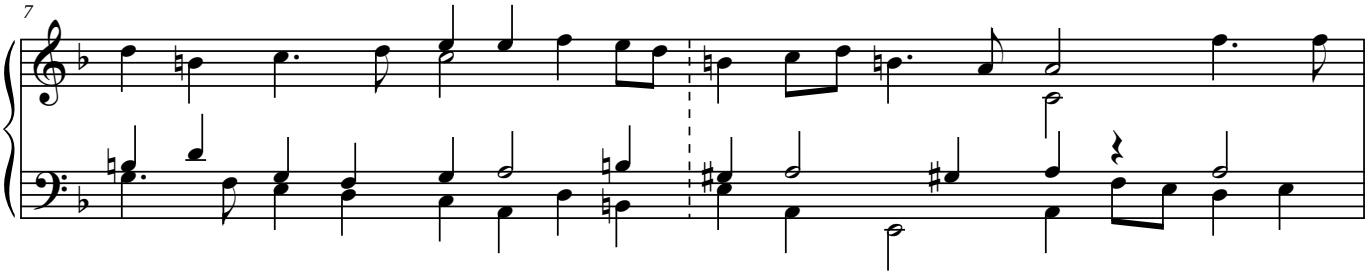
C’est l’amour (Air Rolandi)
Roland, 1685
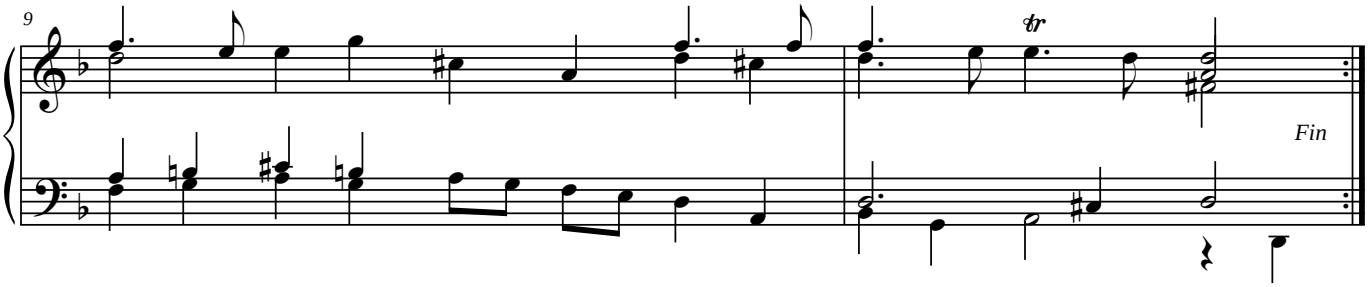
D-Lr Mus. ant. pract. 1198 (Lüneburg-1198), no. 38, p. 64
LWV 65/13



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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

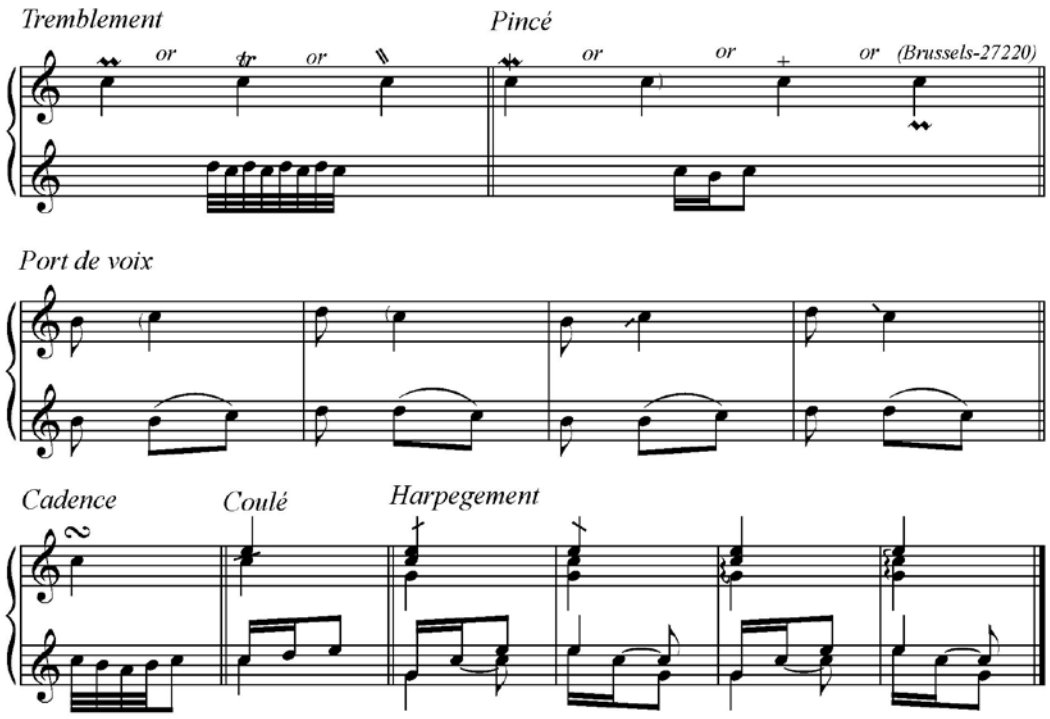
Lully's orchestral prototype is barred every two half notes, following the time signature.

Performance Notes

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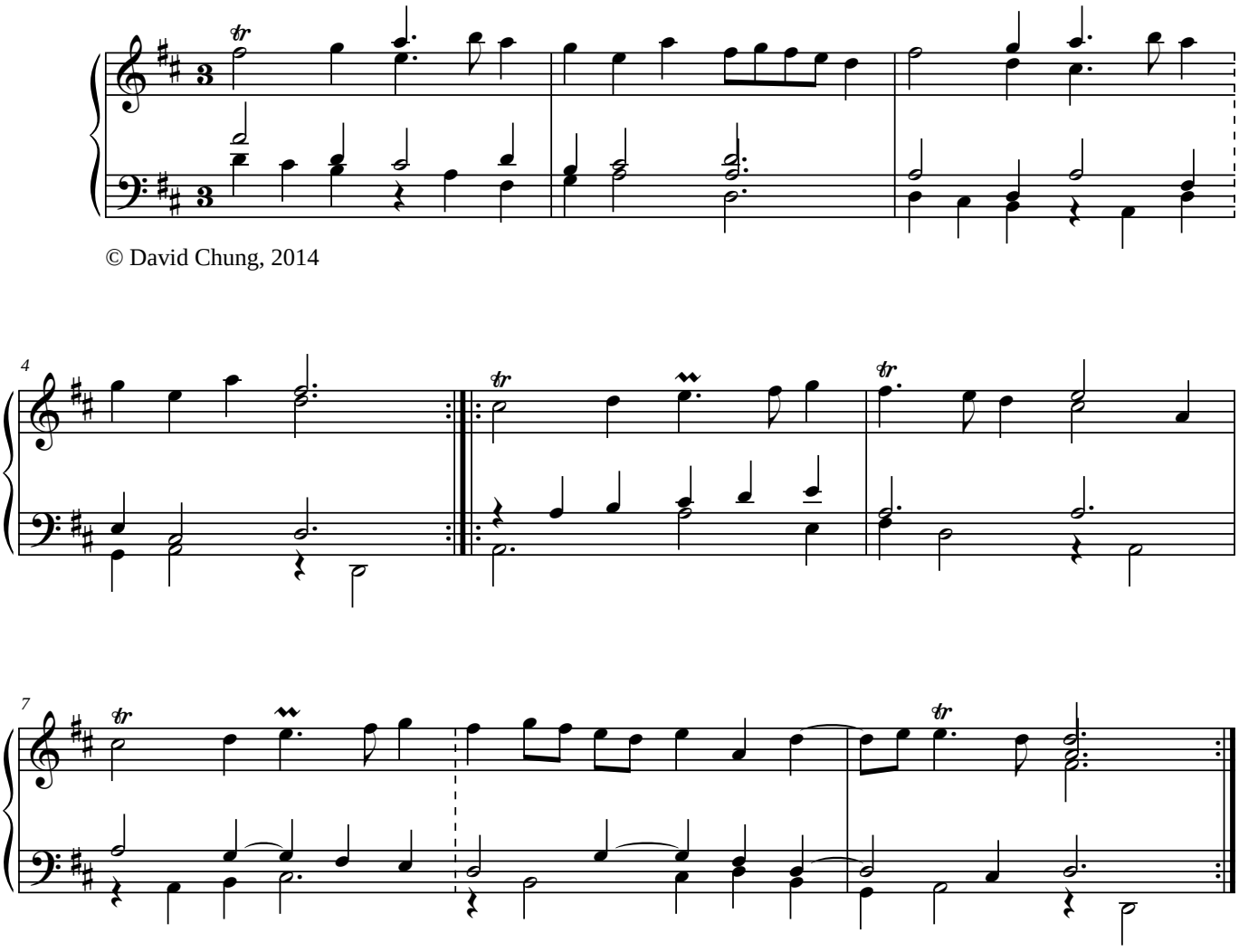


In "¢" time, eighth notes in conjunct motion (mm. 5, 7, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

No. 38 (p. 64), Air Rolandi (d) [C'est l'amour from *Roland* (1685) LWV 65/13 (d)]
M. 2 rhL1 sharp missing

Menuet
Persée, 1682

D-Lr Mus. ant. pract. 1198 (Lüneburg-1198), no. 43, p. 69
LWV 60/72



© David Chung, 2014

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

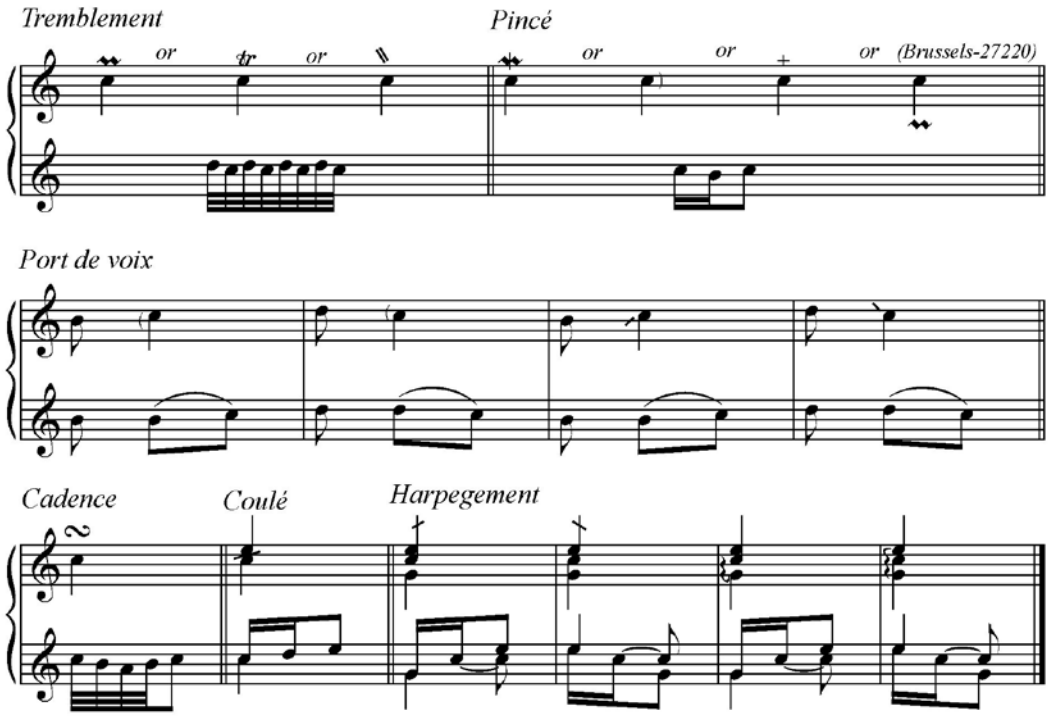
Lully's orchestral prototype is barred every three quarter notes, following the time signature.

Performance Notes

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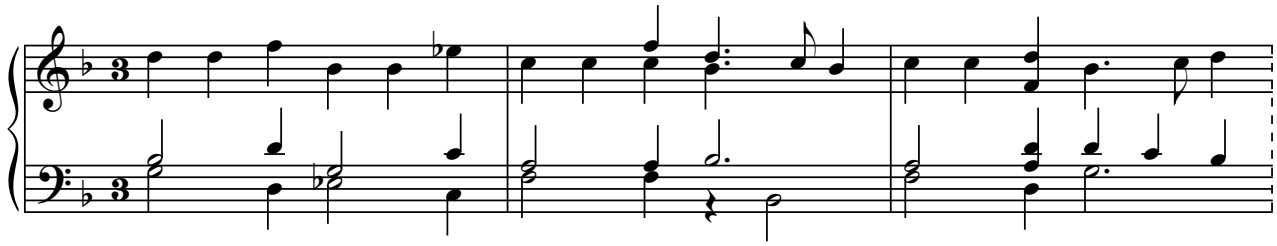


In “3” time, eighth notes in conjunct motion (mm. 2, 8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

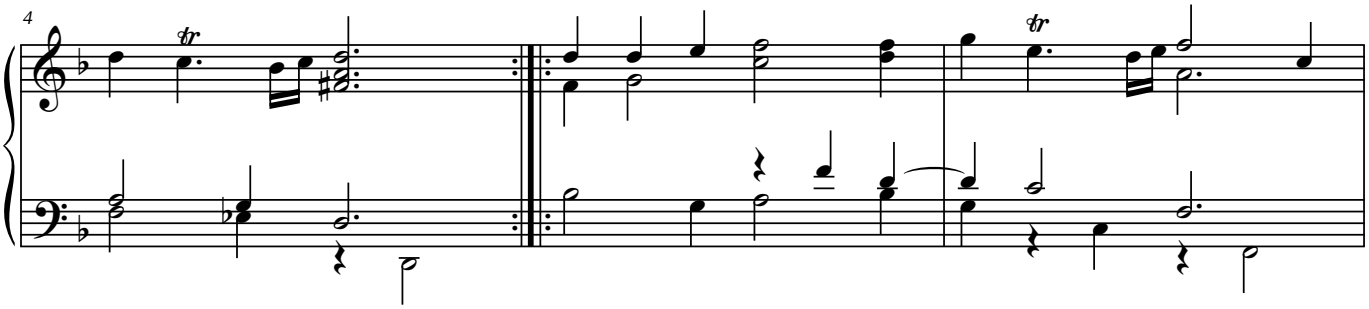
No. 43 (p. 69), Menuet (D) [Menuet from *Persée* (1682) LWV 60/72 (D)]
[No comments]

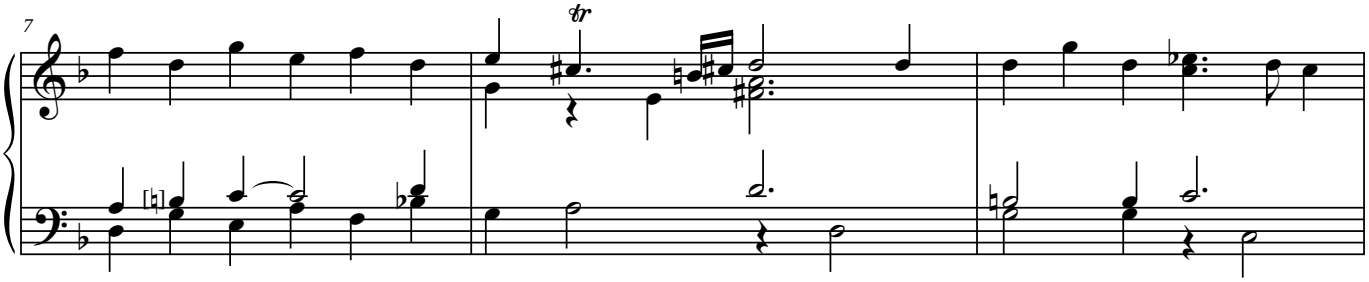
Menuet (Menuet Les Ceours)
Atys, 1676
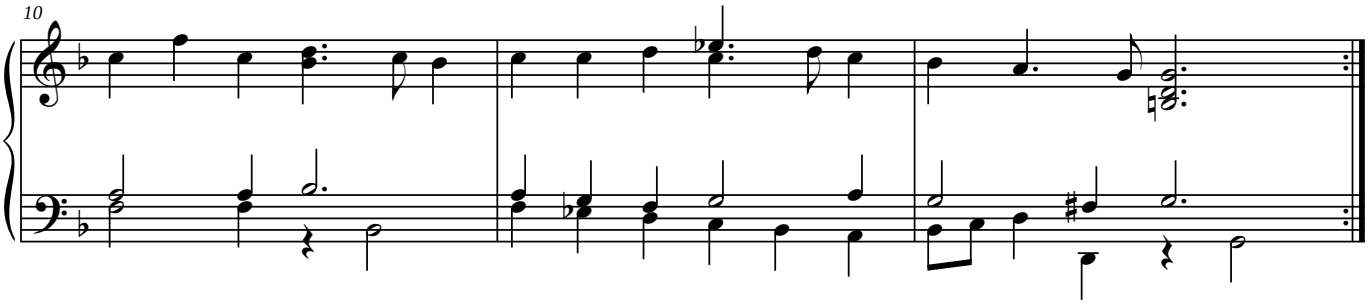
D-Lr Mus. ant. pract. 1198 (Lüneburg-1198), no. 53, p. 79
LWV 53/48



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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.

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

Editorial Remarks

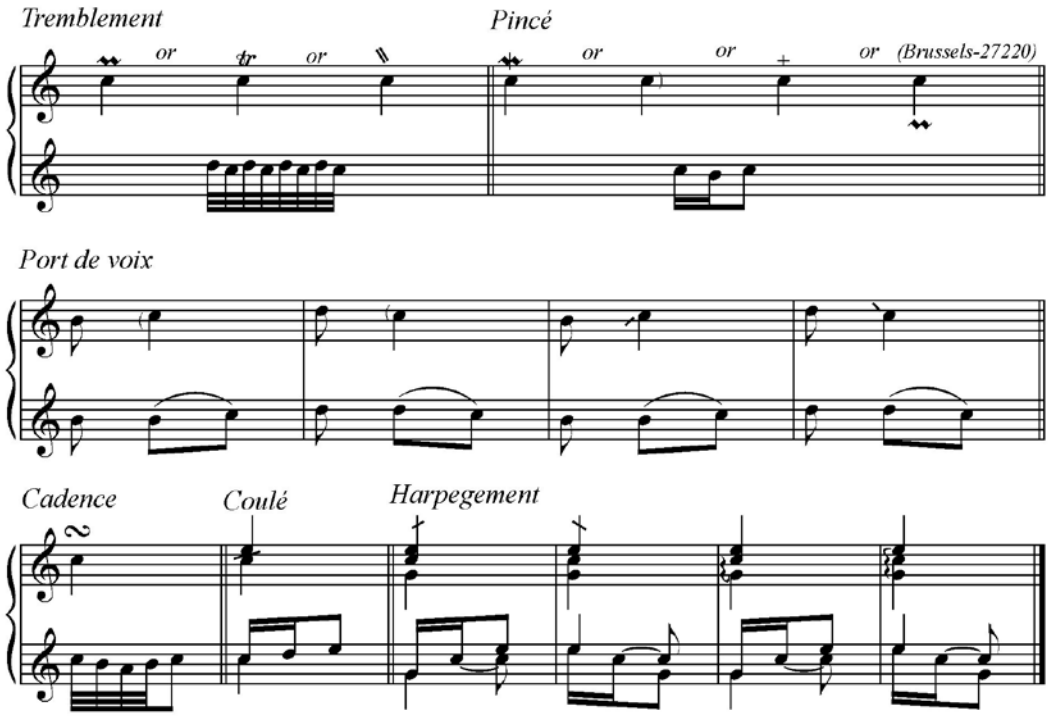
Lully's orchestral prototype is barred every three quarter notes, following the time signature.

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.

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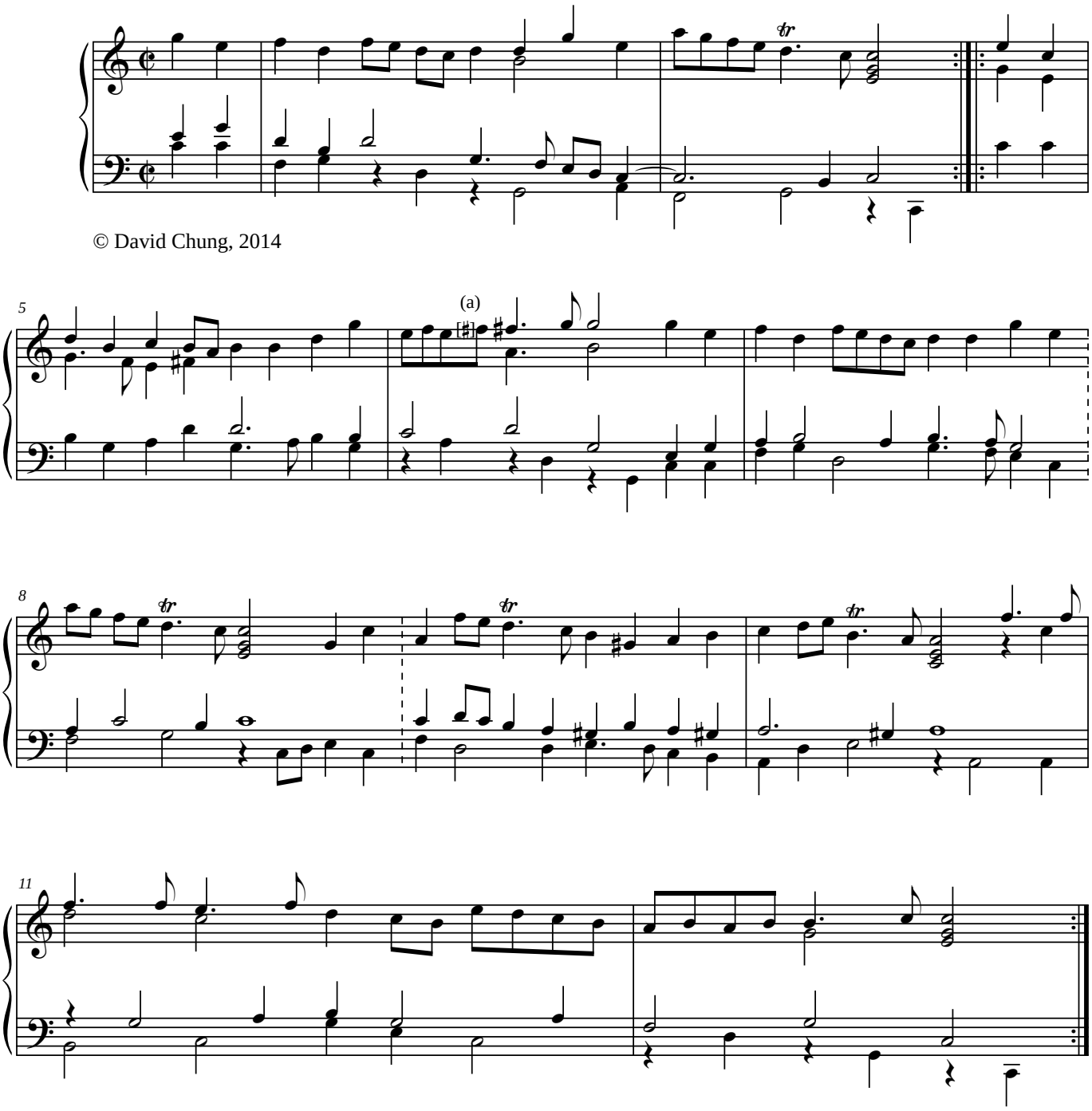


In "¢" time, eighth notes in conjunct motion (m. 12, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

No. 53 (p. 79), Menuet Les Ceours (g) [Menuet from *Atys* (1676) LWV 53/48 (g)]
M. 7 lhU2 natural missing

Gavotte (Gavotte de Phaeton)
Phaéton, 1683

D-Lr Mus. ant. pract. 1198 (Lüneburg-1198), no. 56, p. 82
LWV 61/27



© David Chung, 2014

(a) editorial sharp supplied from Lully's first edition (Paris, 1683)

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.

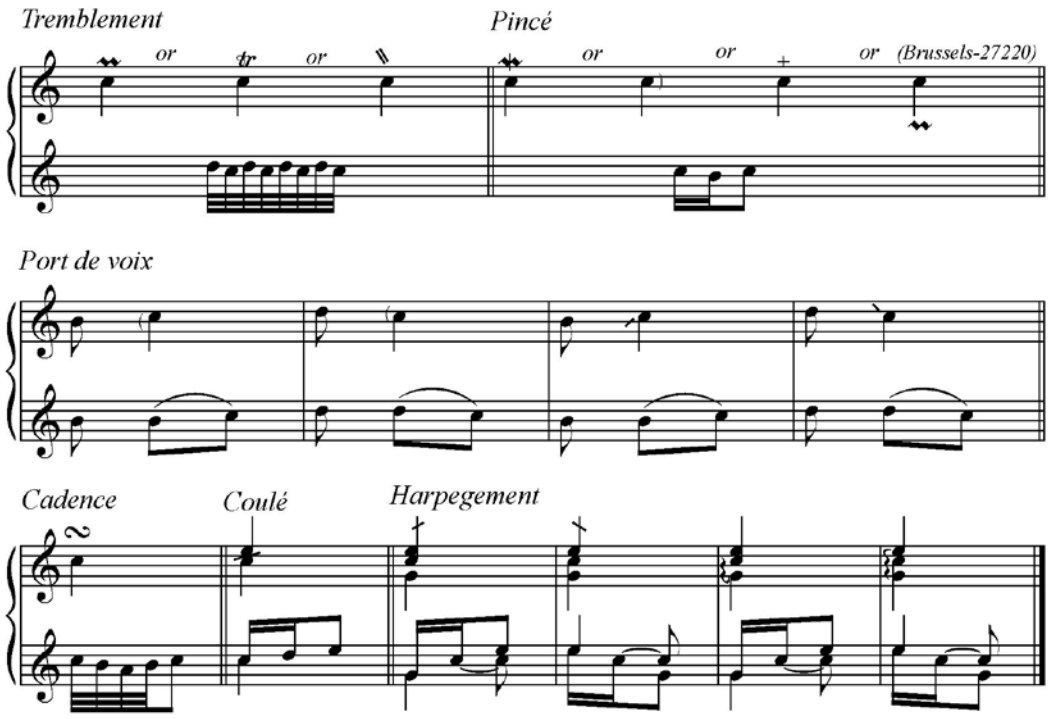
Edition: WLSCM, six pieces by Hand A (nos. 38, 43, 53, 56, 58–9).

Performance Notes

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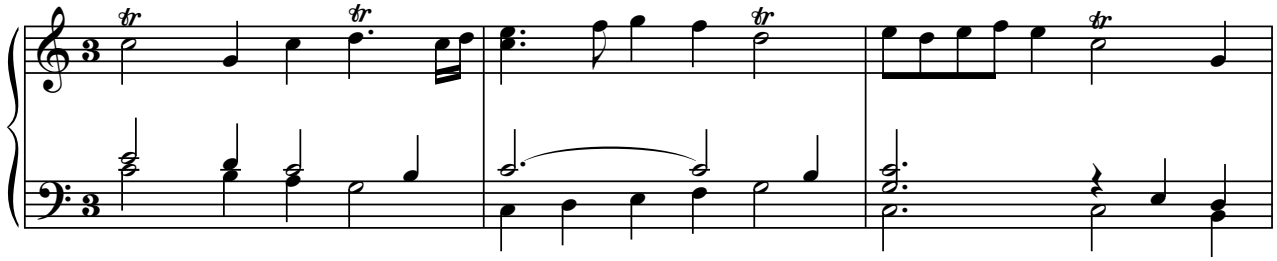
In "¢" time, eighth notes in conjunct motion (mm. 2–3, 5, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

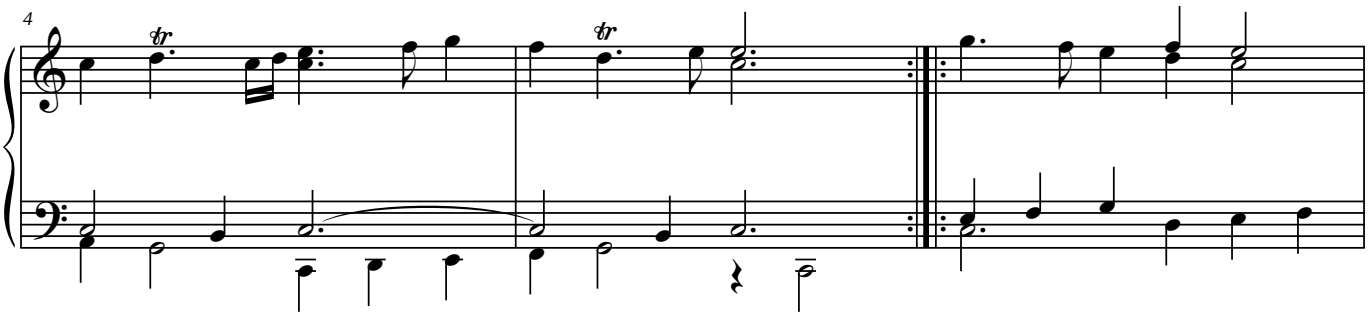
No. 56 (p. 82), Gavotte de Phaeton (C) [Gavotte from *Phaéton* (1683) LWV 61/27 (C)]
M. 6 rh4 sharp supplied from Lully's first edition (Paris, 1683).
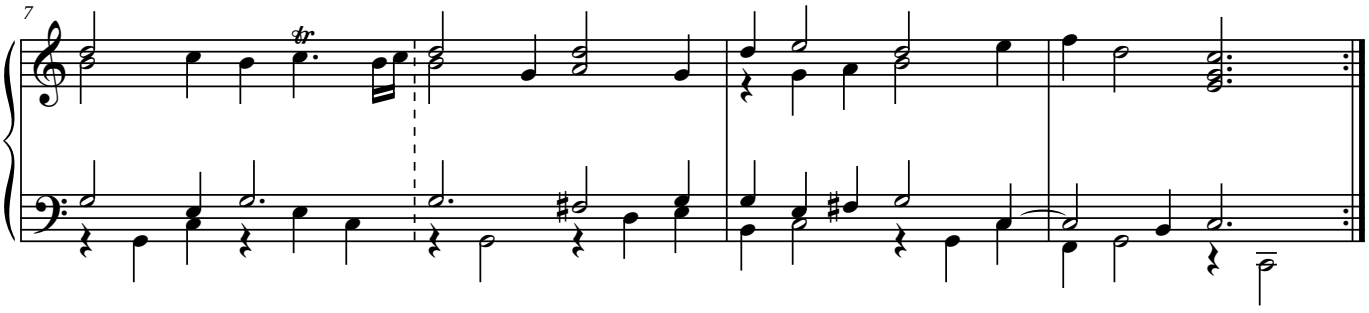
Menuet
Noce de Village, 1685

D-Lr Mus. ant. pract. 1198 (Lüneburg-1198), no. 58, p. 84
LWV 70/3



© David Chung, 2014





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

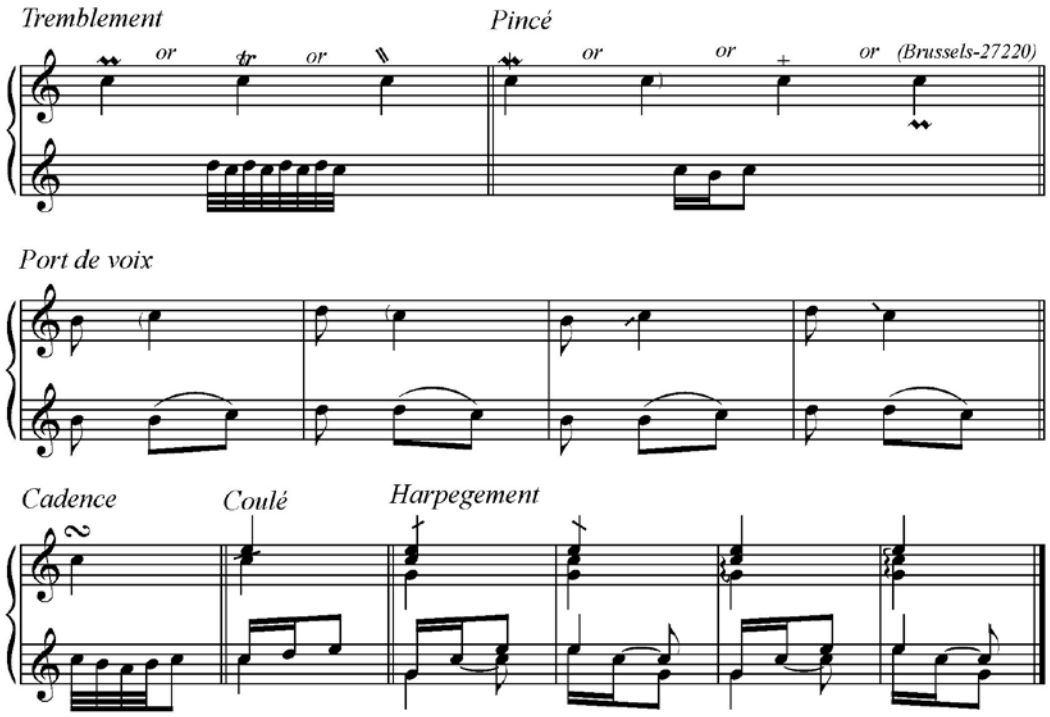
Lully's orchestral prototype is barred every three quarter notes, following the time signature.

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]

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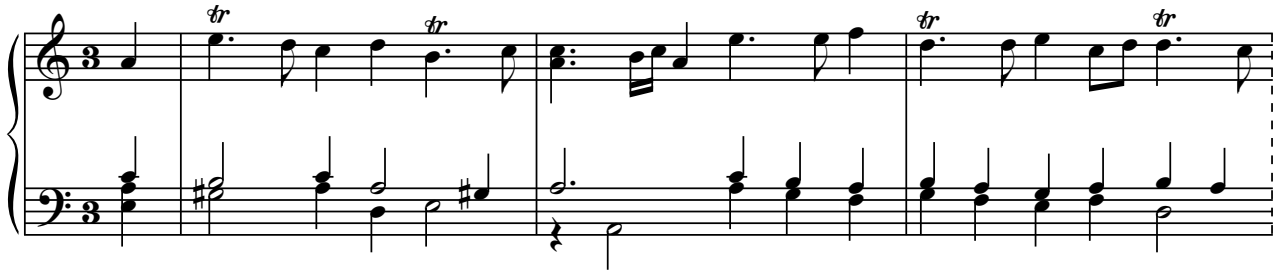
In “3” time, eighth notes in conjunct motion (m. 3, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

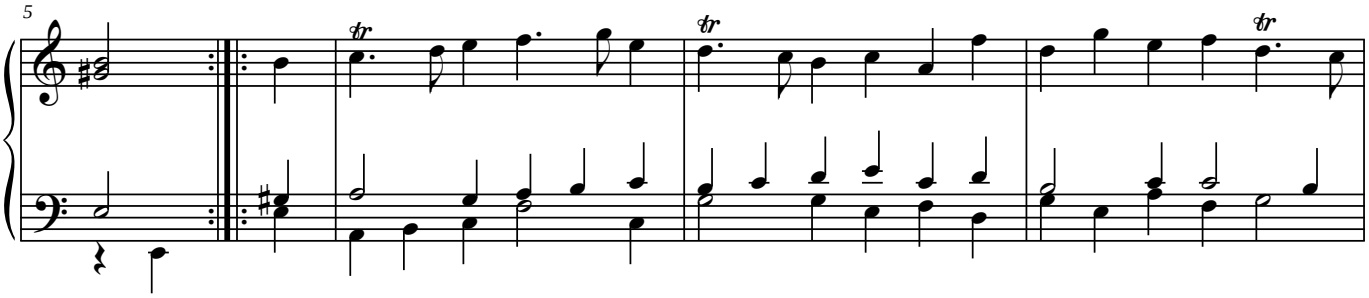
No. 58 (p. 84), Menuet (C) [Menuet from *Noce de Village* (1685) LWV 70/3 (C)]
[No comments]

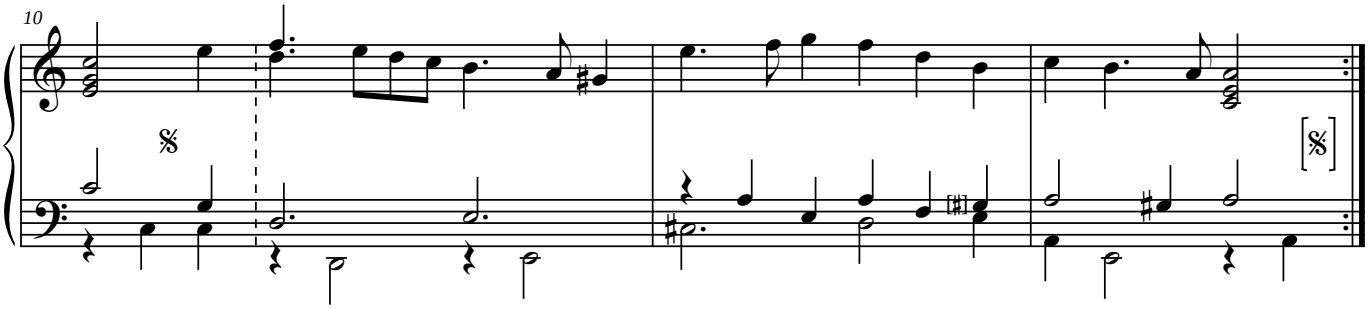
Menuet
Bellerophon, 1679

D-Lr Mus. ant. pract. 1198 (Lüneburg-1198), no. 59, p. 85
LWV 57/25



© David Chung, 2014





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

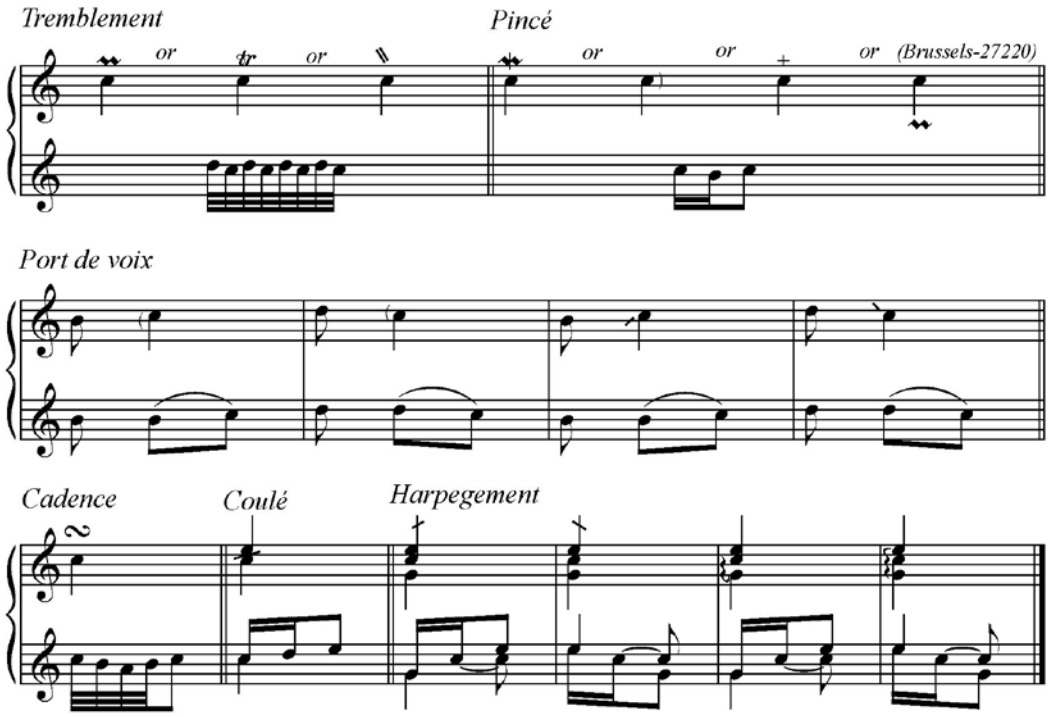
Lully's orchestral prototype is barred every three quarter notes, following the time signature.

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]

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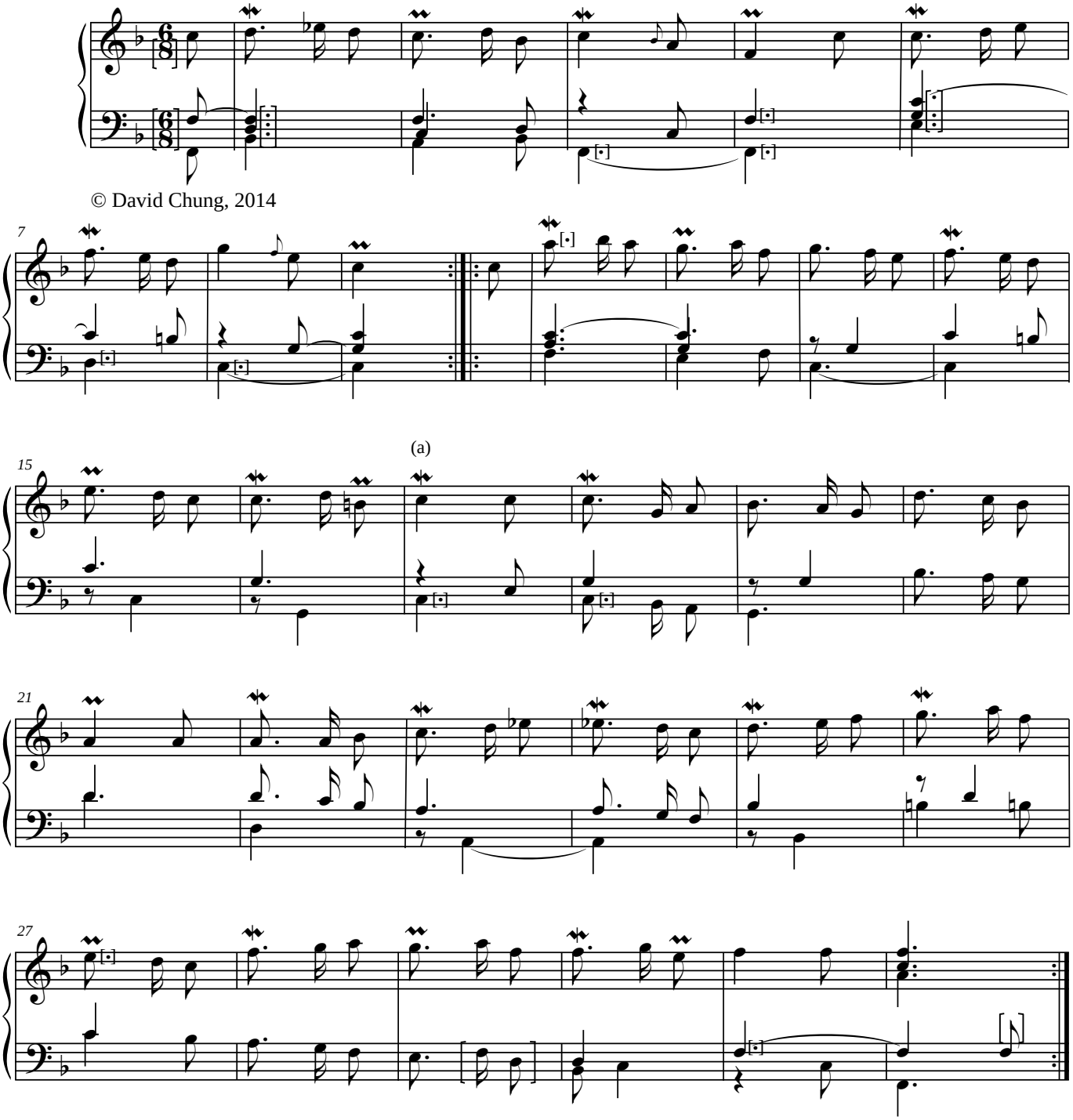


In “3” time, eighth notes in conjunct motion (mm. 4, 11, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 59 (p. 85), Menuet (a) [Meneut from *Bellerophon* (1679) LWV 57/25 (a)]
M. 8 lhU4 *e’* on upper staff
M. 12 lhU6 sharp missing

Gigue
Bellerophon, 1679

GB-Cu MS Add. 9565, no. 13, pp. 35–7
LWV 57/8



© David Chung, 2014

(a) redundant stem removed. See commentary.

Source

GB-Cu: Cambridge, University Library, MS Add. 9565 (Lyons, post-1693).

Six Lully arrangements, one of which (LWV 61/40, pp. 60–3) is incomplete (and is hence omitted from this edition), entered by an unidentified hand. The hand is hasty and makes careless mistakes, such as the omission of notes and barlines. It is possible that the scribe was working from memory. In one piece (LWV 39/1), the scribe aborted the copying after five bars of music (p. 52) and, probably on realizing the erroneous rhythms, started afresh on the next page (p. 53). In another piece (LWV 73/32, pp. 38–40), four bars of music halfway through the piece were copied a second time.

The six arrangements by Jean-Baptiste Lully and two by Louis de Lully are grouped toward the end of this miscellaneous collection of 21 pieces. Identified harpsichord composers include Jacques Champion Chambonnières, Nicolas Lebègue, and Élizabeth Jacquet de La Guerre.

Literature: See the Cambridge University Library Catalogue for an inventory of this source.

Edition: WLSCM: 5 pieces (nos. 13–4, 16–8).

Editorial Remarks

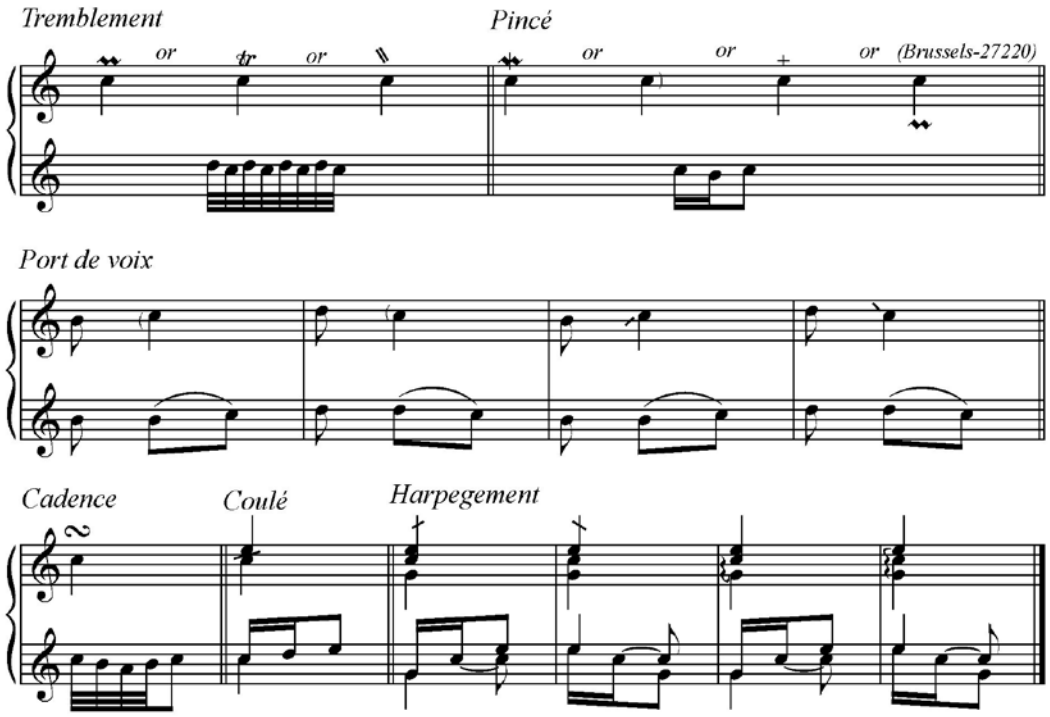
Lully's prototype (exemplar: *F-Pn* Vm^2 21) is in 6/4 time. In MS Add. 9565, the music, in 6/8, was incorrectly barred in 3/8. All barlines in this edition are from Add. 9565, but those superfluous ones are broken through staves.

Performance Notes

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The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the “Introduction”.
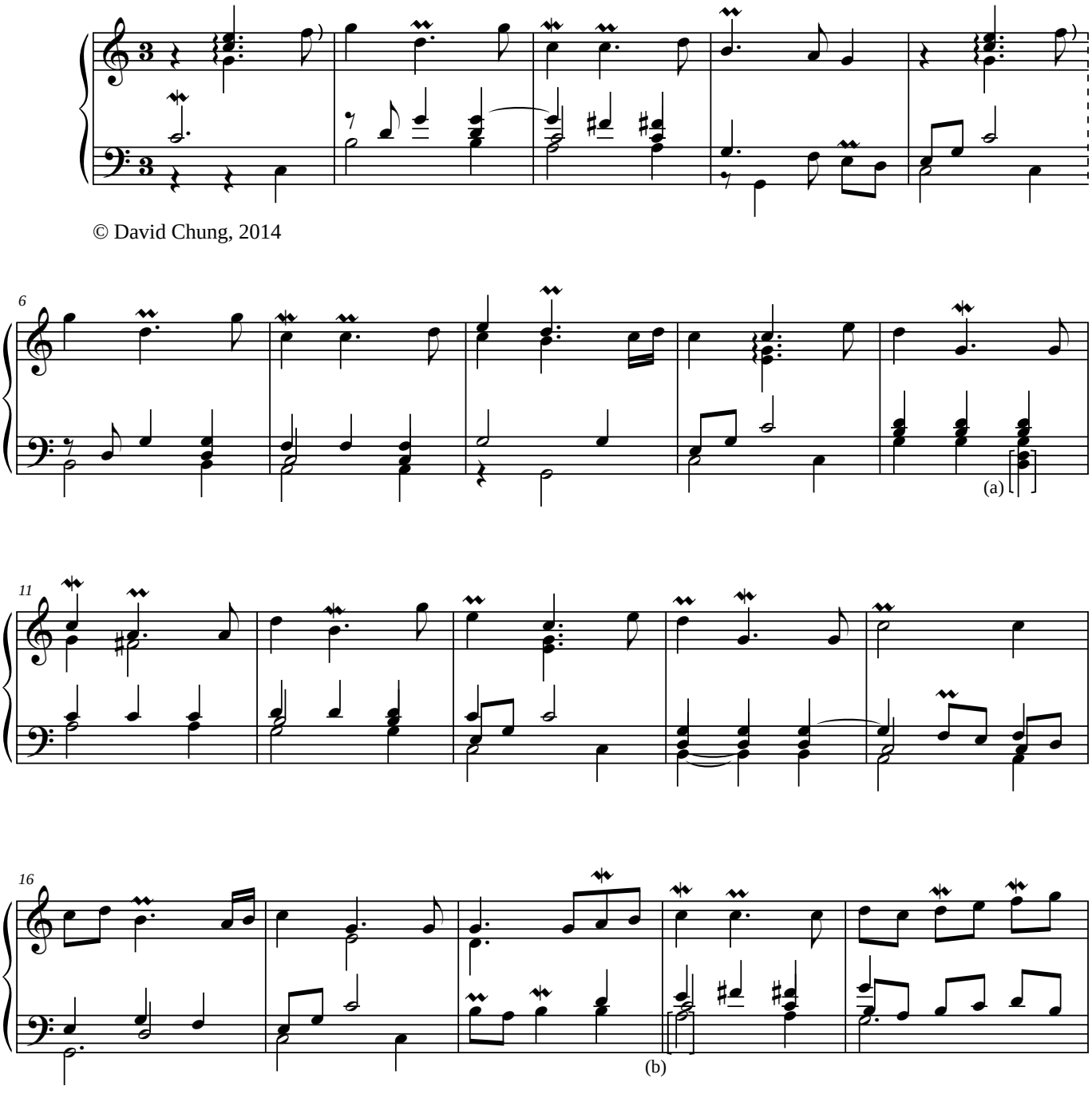
Critical Notes

No. 13 (pp. 35–7), Gigue (F) [Gigue from *Bellerophon* (1679) LWV 57/8 (B♭)]

M. 1	rh	time signature partly missing
	lh	time signature missing
M. 2	lh1	dots missing
M. 4	lhL1	dot missing
M. 5	lh	dots missing
M. 6	lh	dots missing
M. 7	lhL1	dot missing
M. 8	lhL1	dot missing
M. 11	rh1	dot missing
M. 17	lhL1	dot missing
M. 18	lhL1	dot missing
M. 27	rh1	dot missing
M. 29	lh2–3	notes blurred
M. 31	lhU1	dot missing
M. 32	lhU2	stem missing

Chaconne (Chaconne de galatee)
Acis et Galatée, 1686
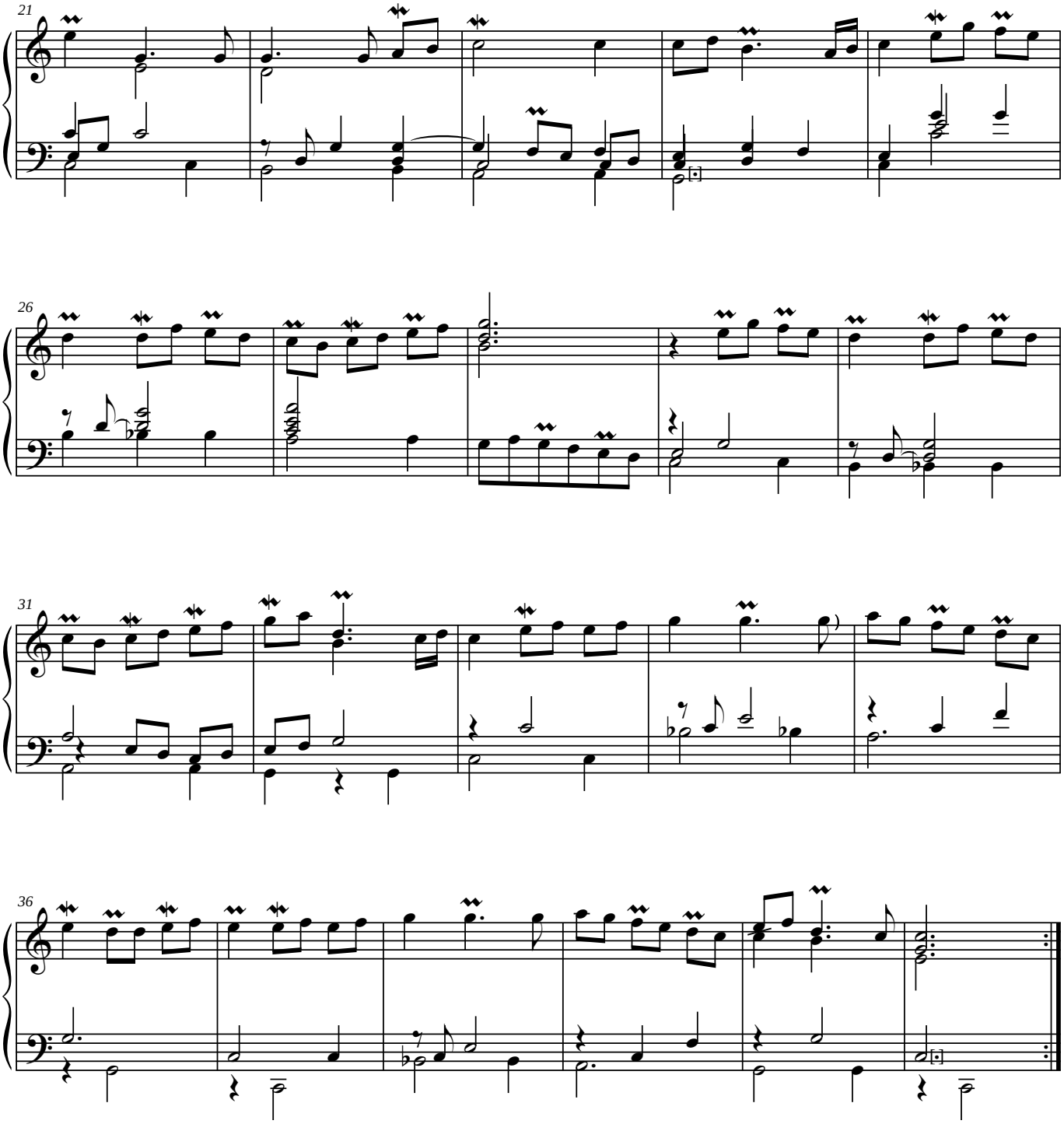
GB-Cu MS Add. 9565, no. 14, pp. 38–40
LWV 73/32



© David Chung, 2014

(a) notes blurred

(b) note blurred


21
26
31
36

Source

GB-Cu: Cambridge, University Library, MS Add. 9565 (Lyons, post-1693).

Six Lully arrangements, one of which (LWV 61/40, pp. 60–63) is incomplete (and is hence omitted from this edition), entered by an unidentified hand. The hand is hasty and makes careless mistakes, such as the omission of notes and barlines. It is possible that the scribe was working from memory. In one piece (LWV 39/1), the scribe aborted the copying after five bars of music (p. 52) and, probably on realizing the erroneous rhythms, started afresh on the next page (p. 53). In another piece (LWV 73/32, pp. 38–40), four bars of music halfway through the piece were copied a second time.

The six arrangements by Jean-Baptiste Lully and two by Louis de Lully are grouped toward the end of this miscellaneous collection of 21 pieces. Identified harpsichord composers include Jacques Champion Chambonnières, Nicolas Lebègue, and Élizabeth Jacquet de La Guerre.

Literature: See the Cambridge University Library Catalogue for an inventory of this source.

Edition: WLSCM: 5 pieces (nos. 13–4, 16–8).

Editorial Remarks

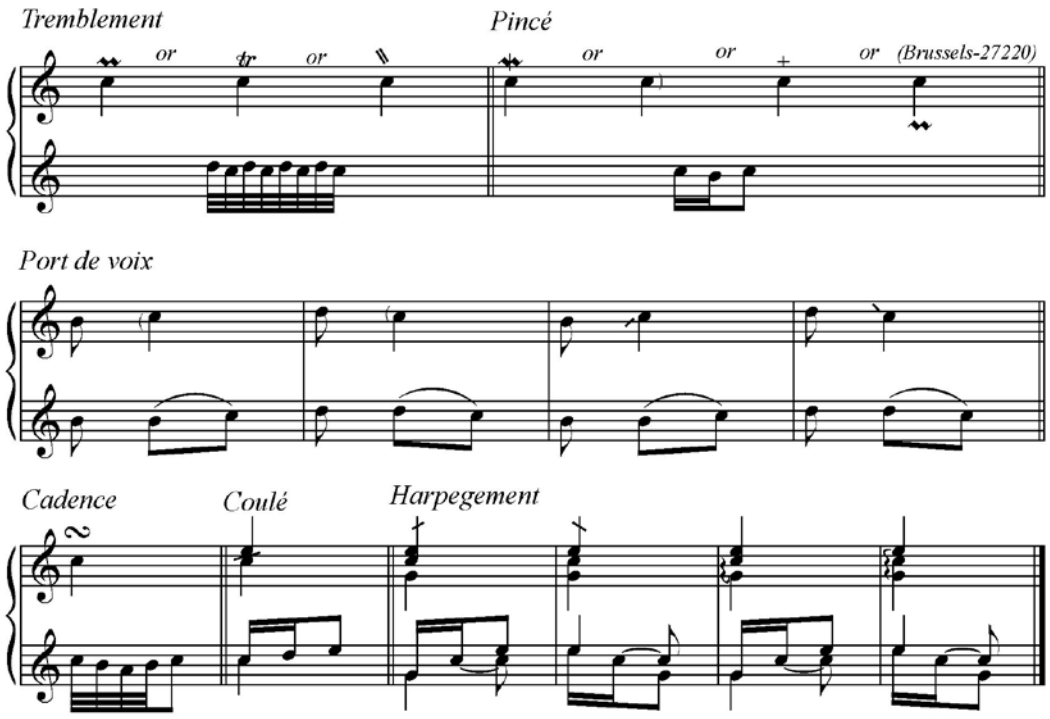
This version is essentially a copy of *D'Anglebert-1689*, transposed down a second (cf. *Couperin-Turin*, no. 48). Measures 17–20 were first entered in a disorderly fashion and then recopied on the staff below.

Performance Notes

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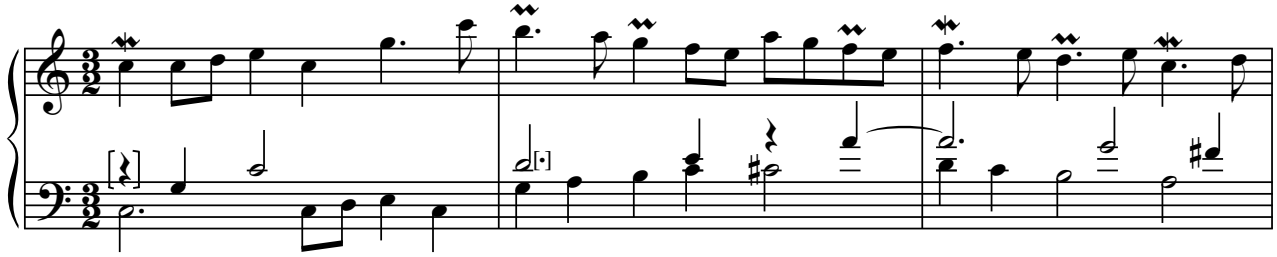
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Critical Notes

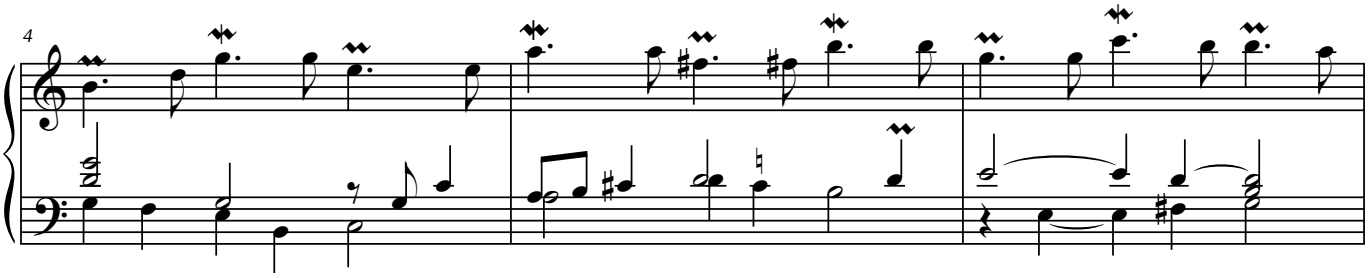
No. 14 (pp. 38–40), Chaconne de galatee (C) [Chaconne from *Acis et Galatée* (1686) LWV 73/32 (D)]
M. 10 lh last chord: notes blurred
M. 19 lhL1 note blurred
M. 24 lhL1 dot missing
M. 41 lhU1 dot missing

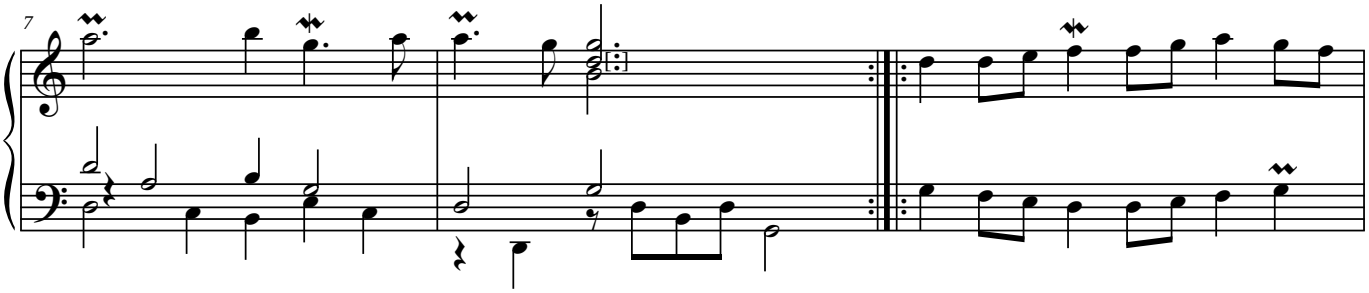
Les Songes funestes (Lessonges funestes datis)
Atys, 1676

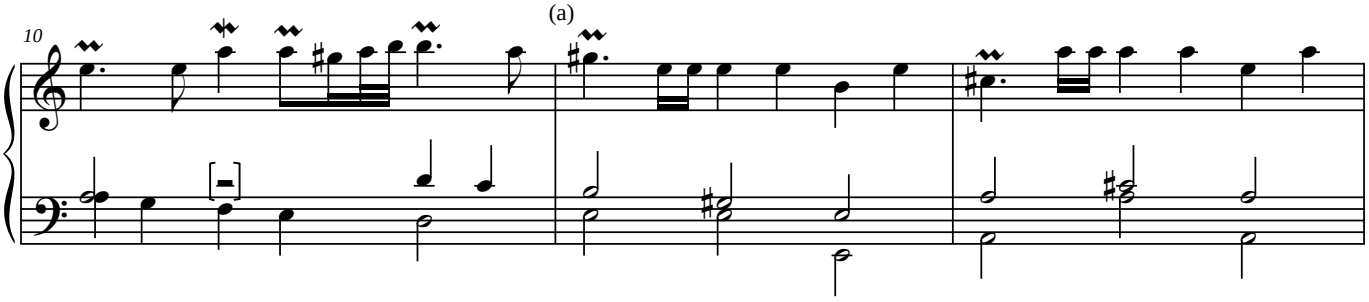
GB-Cu MS Add. 9565, no. 16, pp. 46–8
LWV 53/62
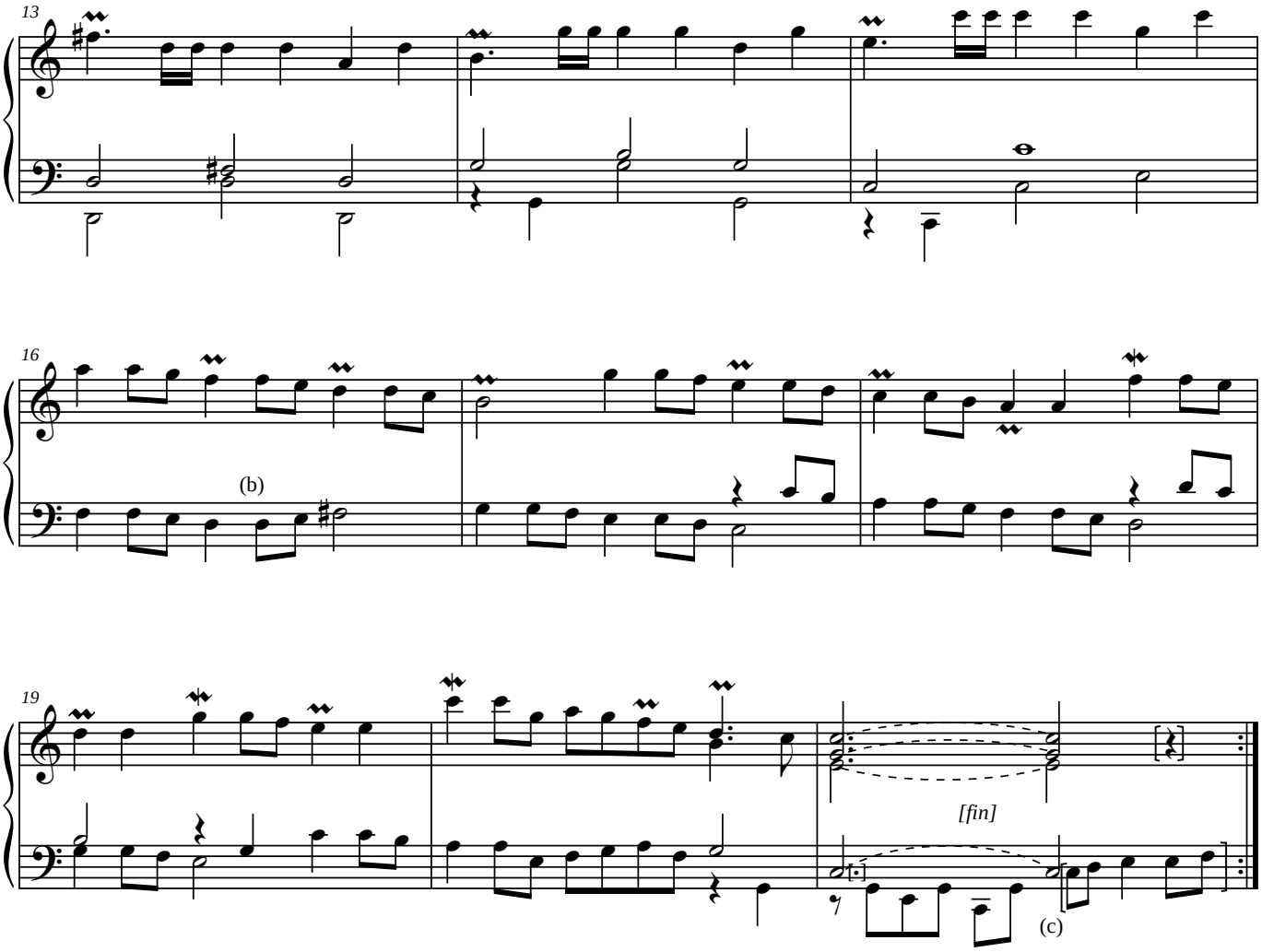


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(a) corrupted readings in Source. See critical notes.

(b) corrupted readings in Source. See critical notes.

(c) corrupted readings in Source. See critical notes.

Source

GB-Cu: Cambridge, University Library, MS Add. 9565 (Lyons, post-1693).

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Literature: See the Cambridge University Library Catalogue for an inventory of this source.

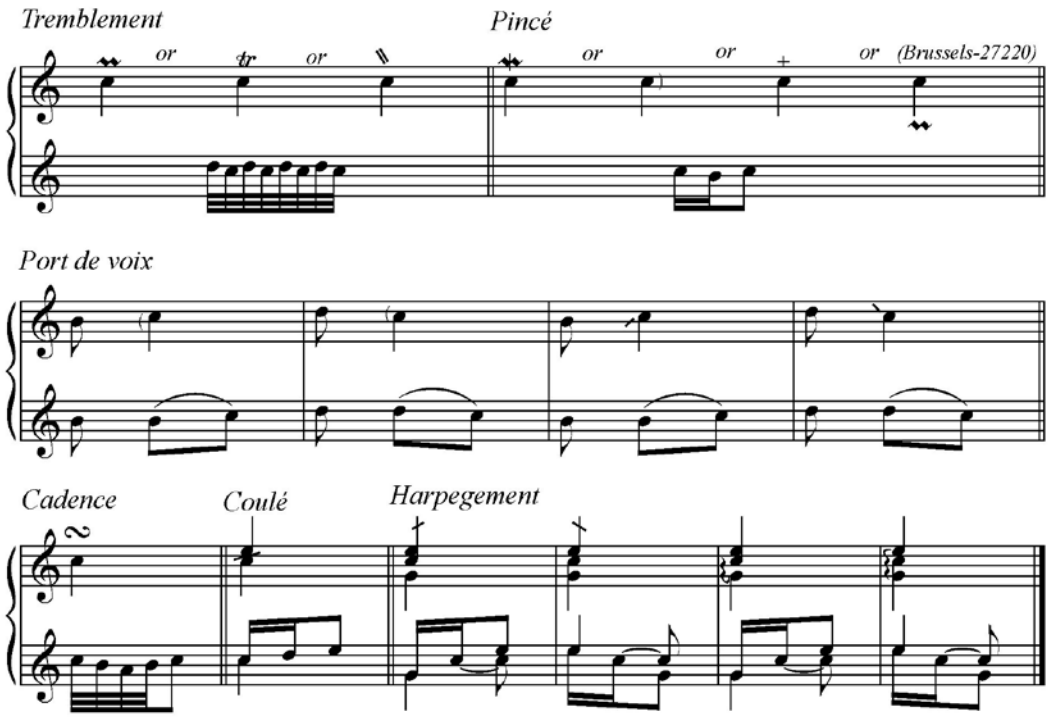
Edition: WLSCM: 5 pieces (nos. 13–4, 16–8).

Performance Notes

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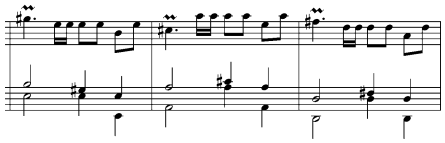
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.
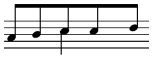


The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the "Introduction".

Critical Notes
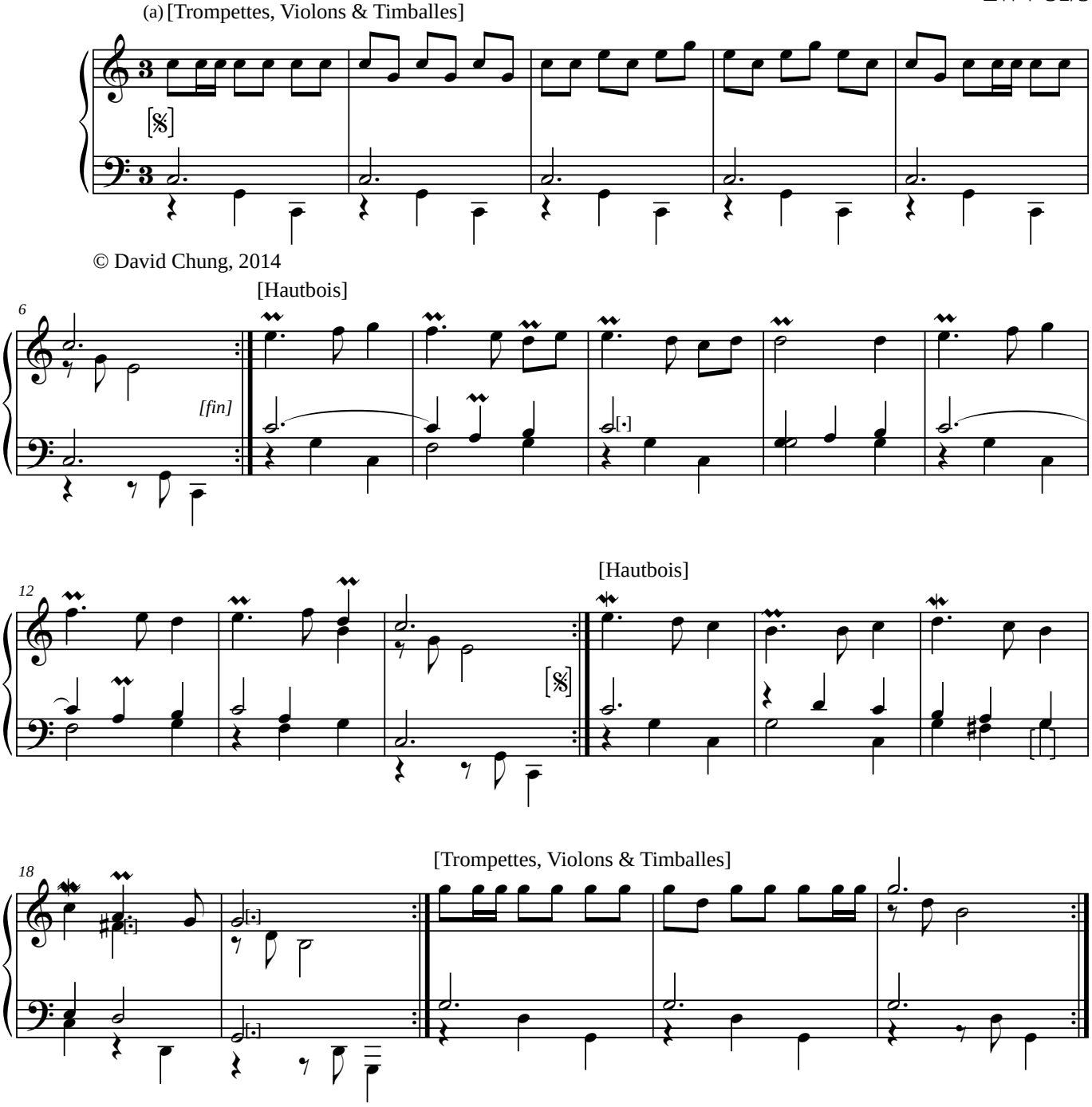
No. 16 (pp. 46–8), Lessonges funestes datis (C) [Les Songes funestes from *Atys* (1676) LWV 53/62 (B♭)]

M. 1	lhU1	rest missing
M. 2	lhU1	dot missing
M. 6	lhU3	unclear
	lhL4	unclear
M. 8	rhL3	dots missing
M. 10	lhU2	rest missing
M. 11–3		incorrect rhythm: 
M. 16	lh5–6	
M. 21	rh1	ties missing

rhU3 rest missing
lhU1 tie missing
lhL7–11 
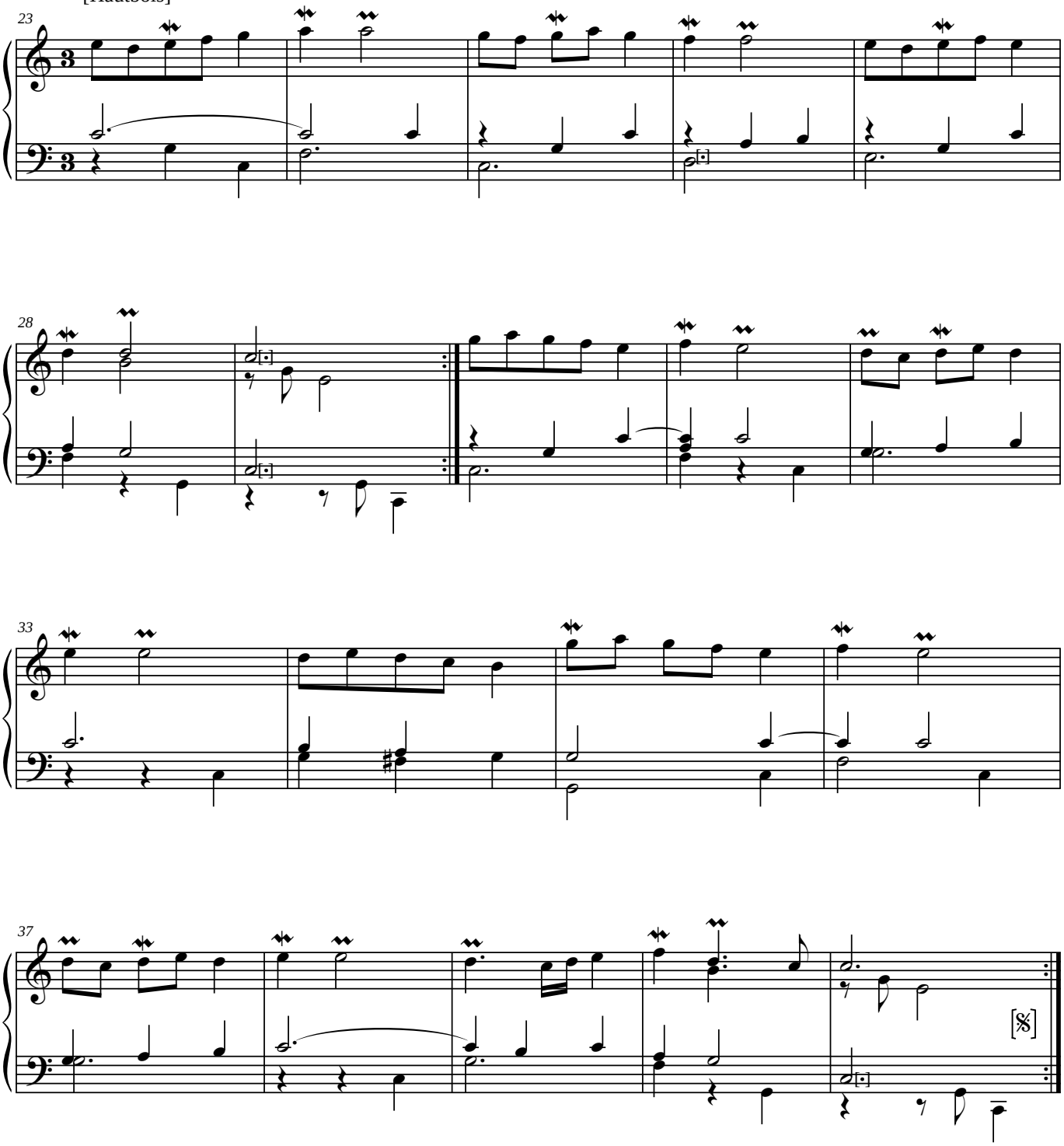
La Dessente de Mars (Ladessente De mars)
Thésée, 1675

GB-Cu MS Add. 9565, no. 17, pp. 49–51
LWV 51/5



(a) Instrumentations and repetition markings within brackets supplied from *GB-Lb* Hirsch II 552 (Lully's first edition)

[Hautbois]



Source

GB-Cu: Cambridge, University Library, MS Add. 9565 (Lyons, post-1693).

Six Lully arrangements, one of which (LWV 61/40, pp. 60–63) is incomplete (and is hence omitted from this edition), entered by an unidentified hand. The hand is hasty and makes careless mistakes, such as the omission of notes and barlines. It is possible that the scribe was working from memory. In one piece (LWV 39/1), the scribe aborted the copying after five bars of music (p. 52) and, probably on realizing the erroneous rhythms, started afresh on the next page (p. 53). In another piece (LWV 73/32, pp. 38–40), four bars of music halfway through the piece were copied a second time.

The six arrangements by Jean-Baptiste Lully and two by Louis de Lully are grouped toward the end of this miscellaneous collection of 21 pieces. Identified harpsichord composers include Jacques Champion Chambonnières, Nicolas Lebègue, and Élizabeth Jacquet de La Guerre.

Literature: See the Cambridge University Library Catalogue for an inventory of this source.

Edition: WLSCM: 5 pieces (nos. 13–4, 16–8).

Editorial Remarks

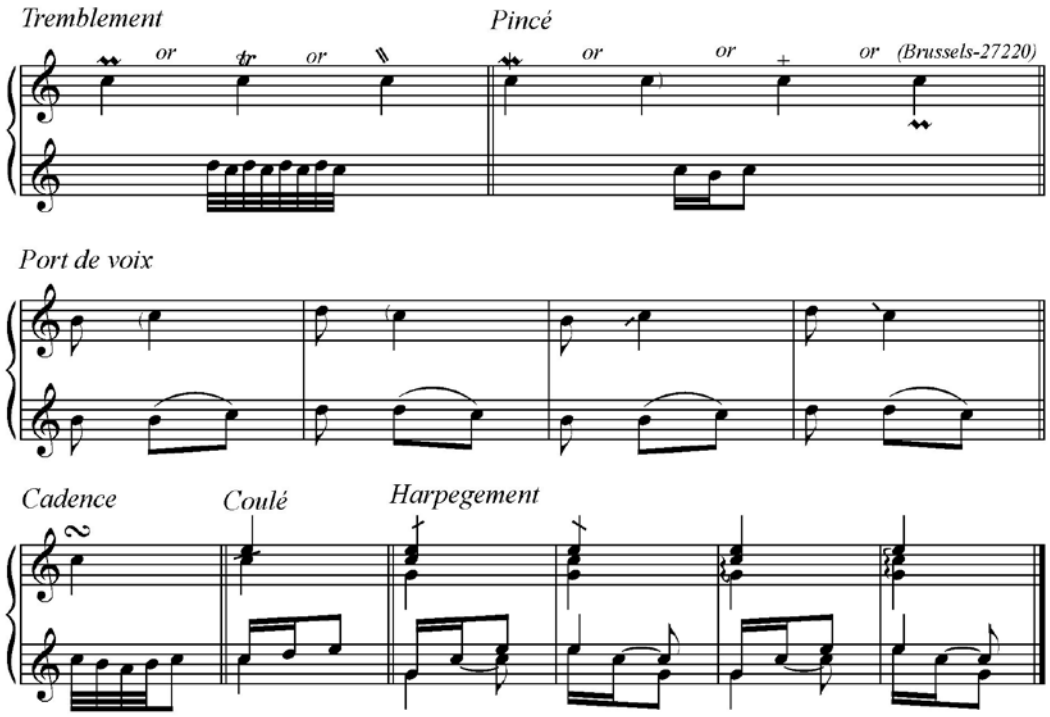
Instrumentations within brackets are supplied from the first edition of Lully's orchestral version (Exemplar: *GB-Lbl* Hirsch II 552). The editorial suggestion in m. 41 to go back to the beginning for a *reprise* of six measures derives from Lully's version.

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]

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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.



In “3” time, eighth notes in conjunct motion (mm. 8–9, 23, 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”.
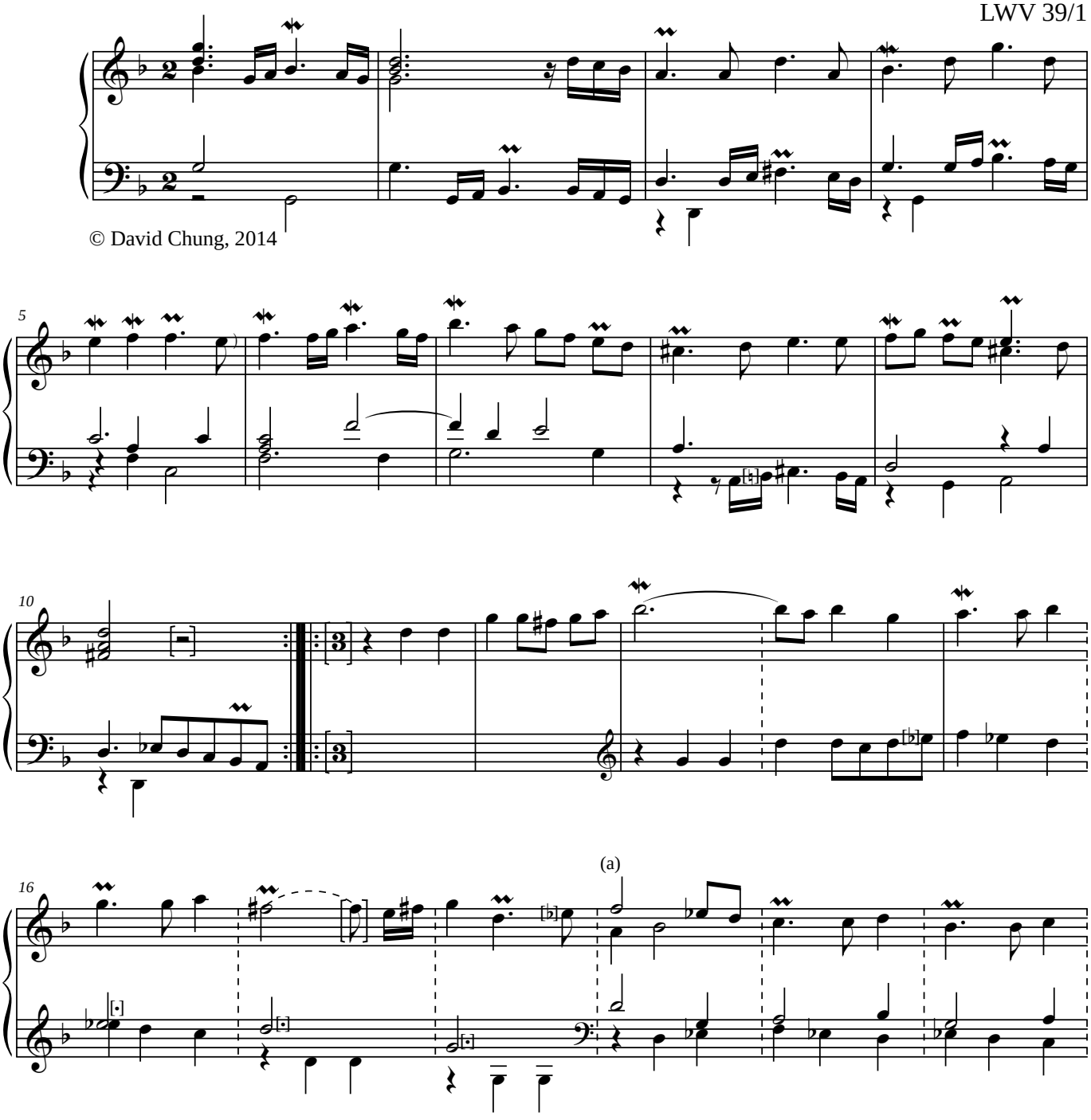
Critical Notes

No. 17 (pp. 49–51), Ladessente De mars (C) [La Dessente de Mars from *Thésée* (1675) LWV 51/5 (C)]
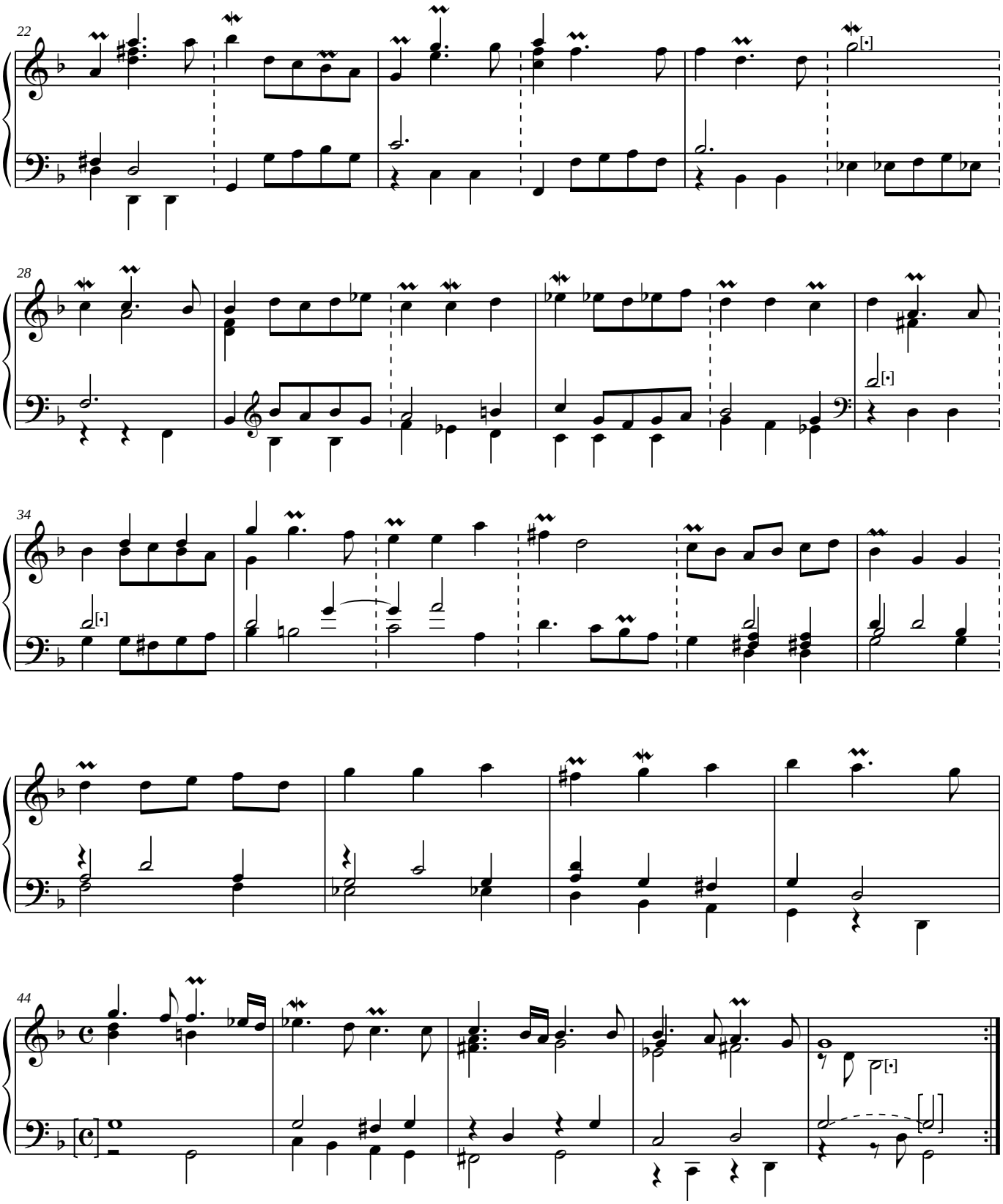
M. 9	lhU1	dot missing
M. 17	lhL3	stem missing
M. 18	rhL1	dot missing
M. 19	rhU1	dot missing
	lhU1	dot missing
M. 26	lhL1	dot missing
M. 29	rhU1	dot missing
	lhU1	dot missing

Ouverture (ouverture de la grotte)
La Grotte de Versailles, 1668

GB-Cu MS Add. 9565, no. 18, pp. 52–6
LWV 39/1



(a) see commentary


22
28
34
44

Source

GB-Cu: Cambridge, University Library, MS Add. 9565 (Lyons, post-1693).

Six Lully arrangements, one of which (LWV 61/40, pp. 60–63) is incomplete (and is hence omitted from this edition), entered by an unidentified hand. The hand is hasty and makes careless mistakes, such as the omission of notes and barlines. It is possible that the scribe was working from memory. In one piece (LWV 39/1), the scribe aborted the copying after five bars of music (p. 52) and, probably on realizing the erroneous rhythms, started afresh on the next page (p. 53). In another piece (LWV 73/32, pp. 38–40), four bars of music halfway through the piece were copied a second time.

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Edition: WLSCM: 5 pieces (nos. 13–4, 16–8).

Editorial Remarks

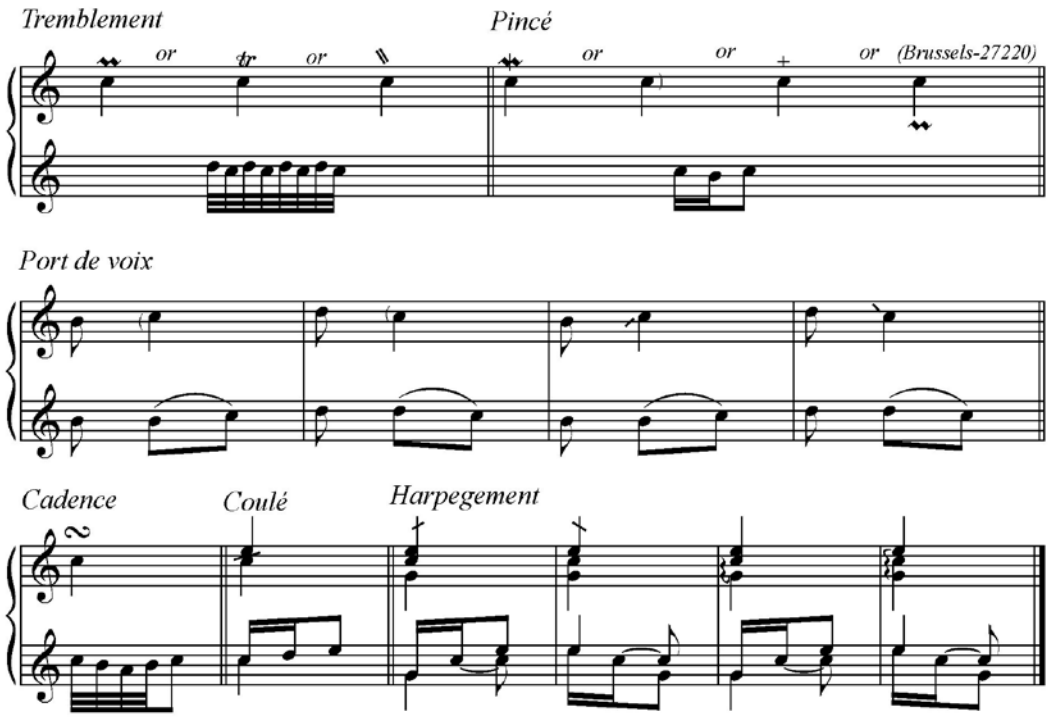
The scribe first began on page 52, for six measures, and stopped probably on noticing that the rhythms were incorrect (from m. 2). He re-entered the entire piece on page 53.

Performance Notes

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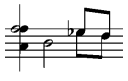
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.



In both “2” and “3” time, eighth notes in conjunct motion (mm. 7, 9–10, 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

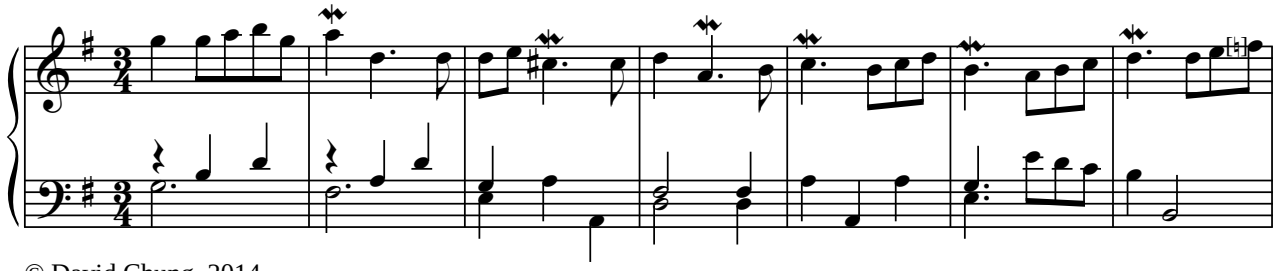
No. 18 (pp. 52–6), ouverture de la grotte (g) [Ouverture from *La Grotte de Versailles* (1668) LWV 39/1 (g)]

M. 8	lhL4	natural missing
M. 10	rh2	rest missing
M. 11	rh+lh	time signatures missing
M. 14	lh5	flat missing
M. 16–8	lhU1	dots missing
M. 17	rh1	tie missing
	rh2	note missing
M. 18	rh3	flat missing
M. 19	rh	
M. 27	rh1	dot missing
M. 33–4	lhU1	dots missing
M. 44	lh	time signature missing
M. 48	rhL3	dot missing

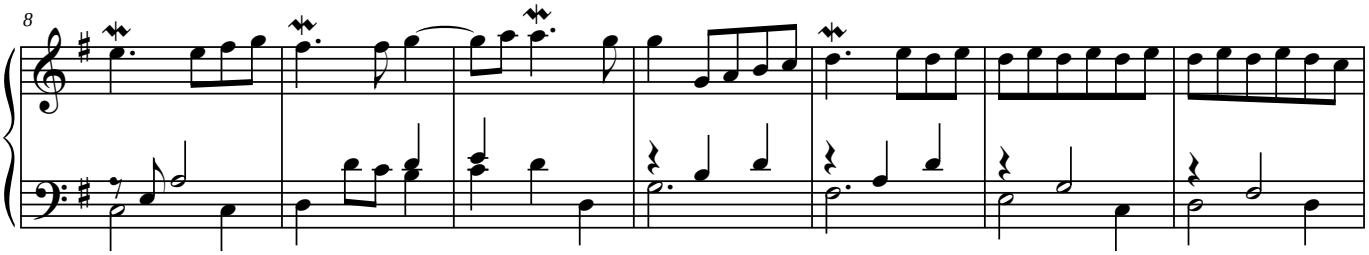
lhU1 tie missing
lhU2 note missing

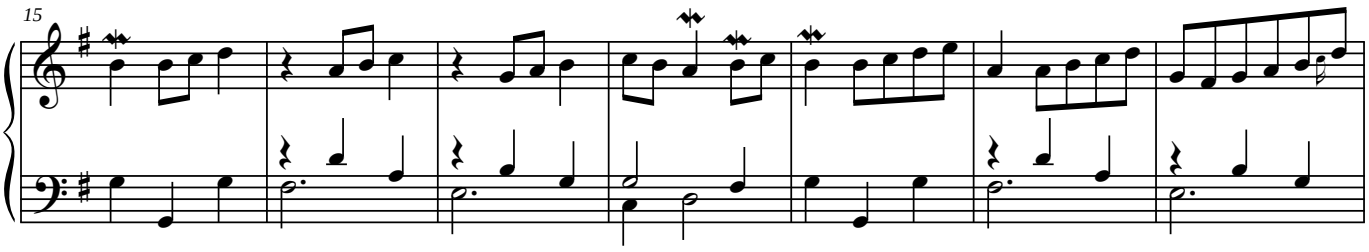
Chaconne
Le Bourgeois Gentilhomme, 1670
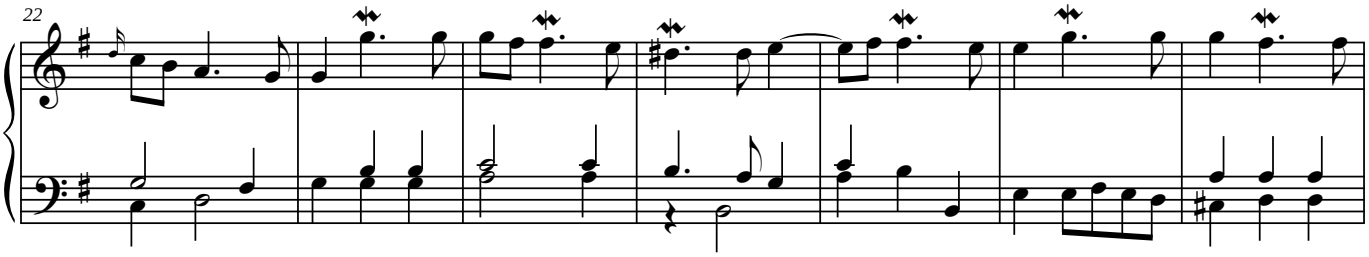
B-Bc MS 13878, no. 4, pp. 4–6
LWV 43/36
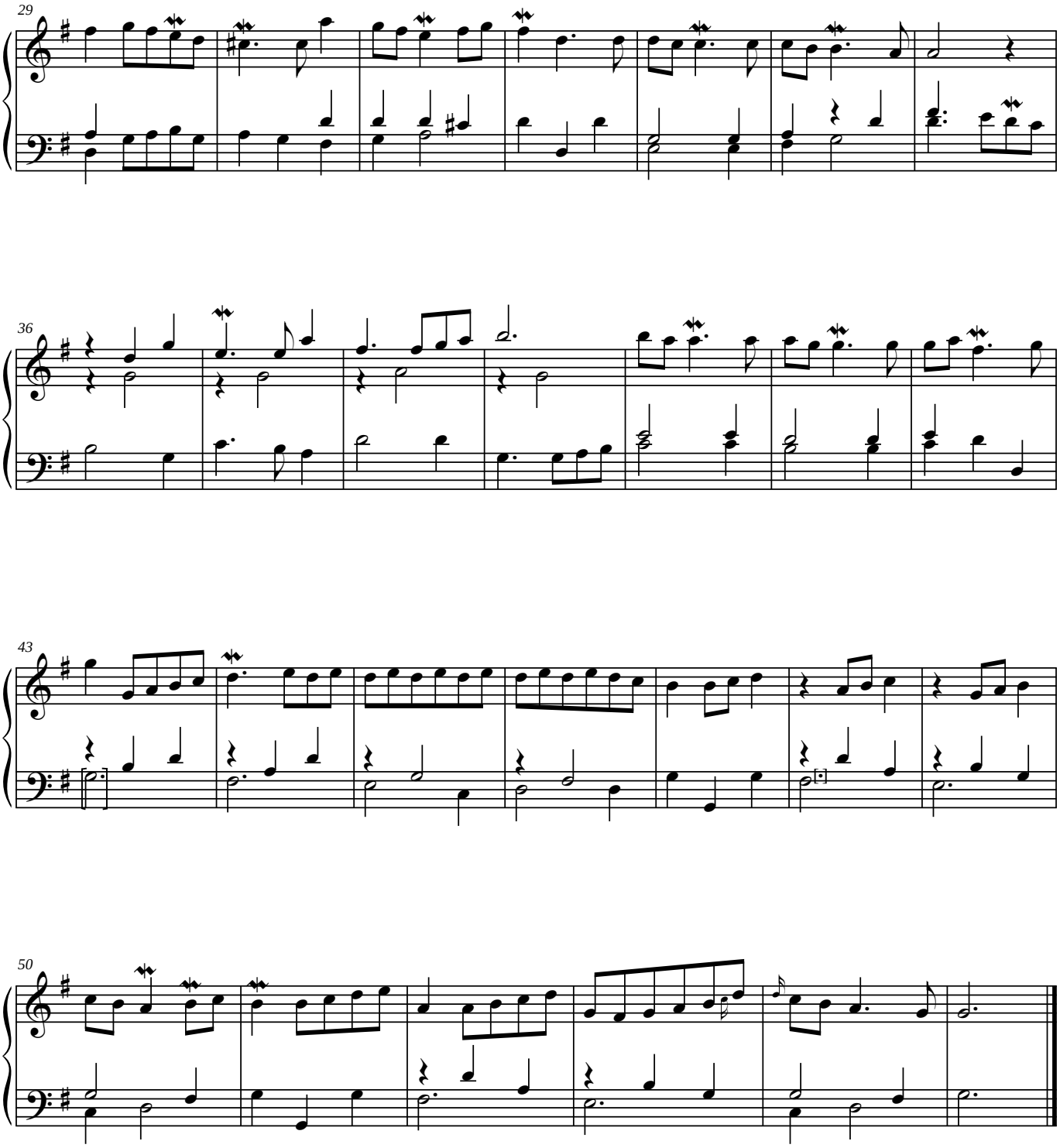


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29
36
43
50

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 13878 (Brussels, post 1701, after Dieupart's *Six suittes*).

Two Lully arrangements entered by one unidentified hand. Nine pieces toward the end of the book are concordant with Charles Dieupart's *Six suittes,* published in Amsterdam in 1701. The readings are not identical with the print, suggesting that the scribe could have been copying from earlier manuscript versions. The Lully Chaconne (no. 4) is followed by another arrangement, an overture from Agostino Stefanni's *Orlando generoso* (1691). The other Lully piece is an isolated entry that appears after an unidentified piece titled "De puis que tes faveurs," which is probably also an arrangement.

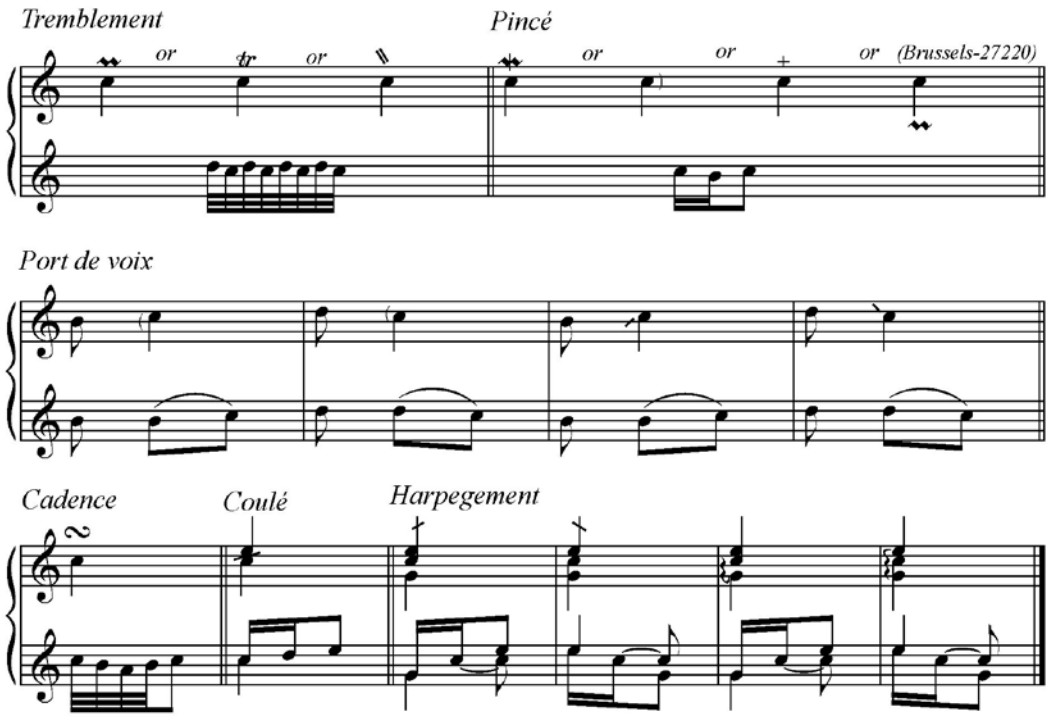
Edition: WLSCM: 2 pieces (nos. 4, 8).

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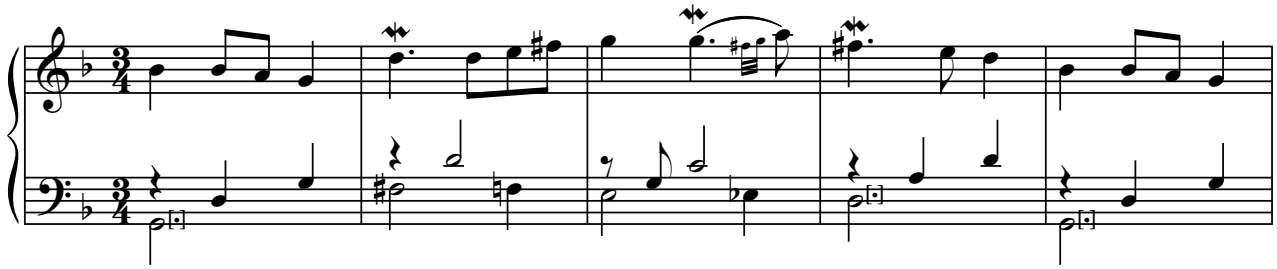
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Critical Notes

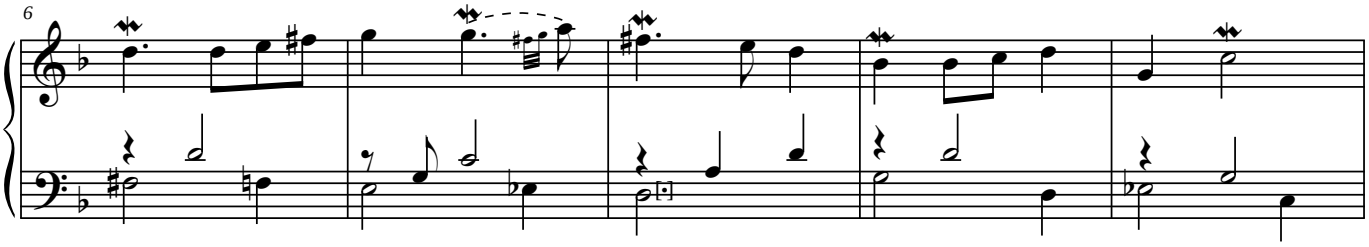
No. 4 (p. 4–6), Chaconne (G) [Chaconne des Scaramouches from *Le Bourgeois Gentilhomme* (1670) LWV 43/36 (G)]
M. 7 rh4 natural missing
M. 43 lhL1 quarter note
M. 48 lhL1 dot missing

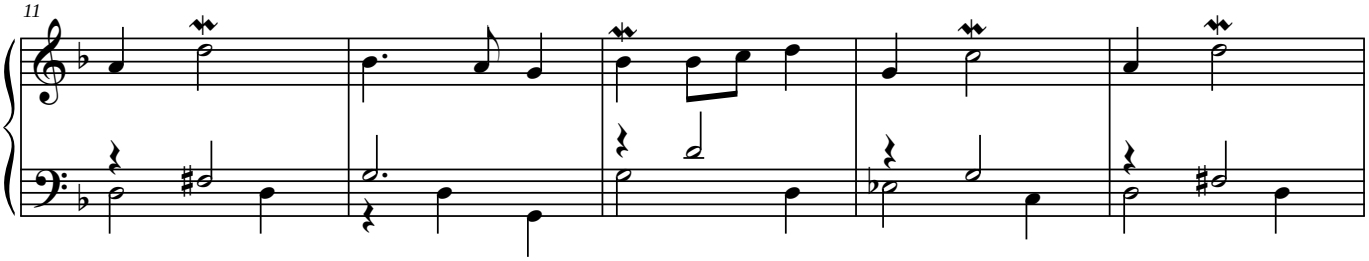
Chaconne
Atys, 1676

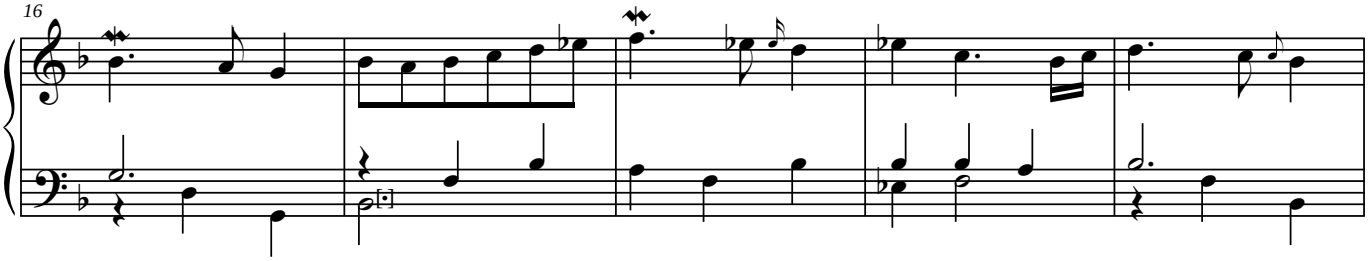
B-Bc MS 13878, no. 8, pp. 14–6
LWV 53/47
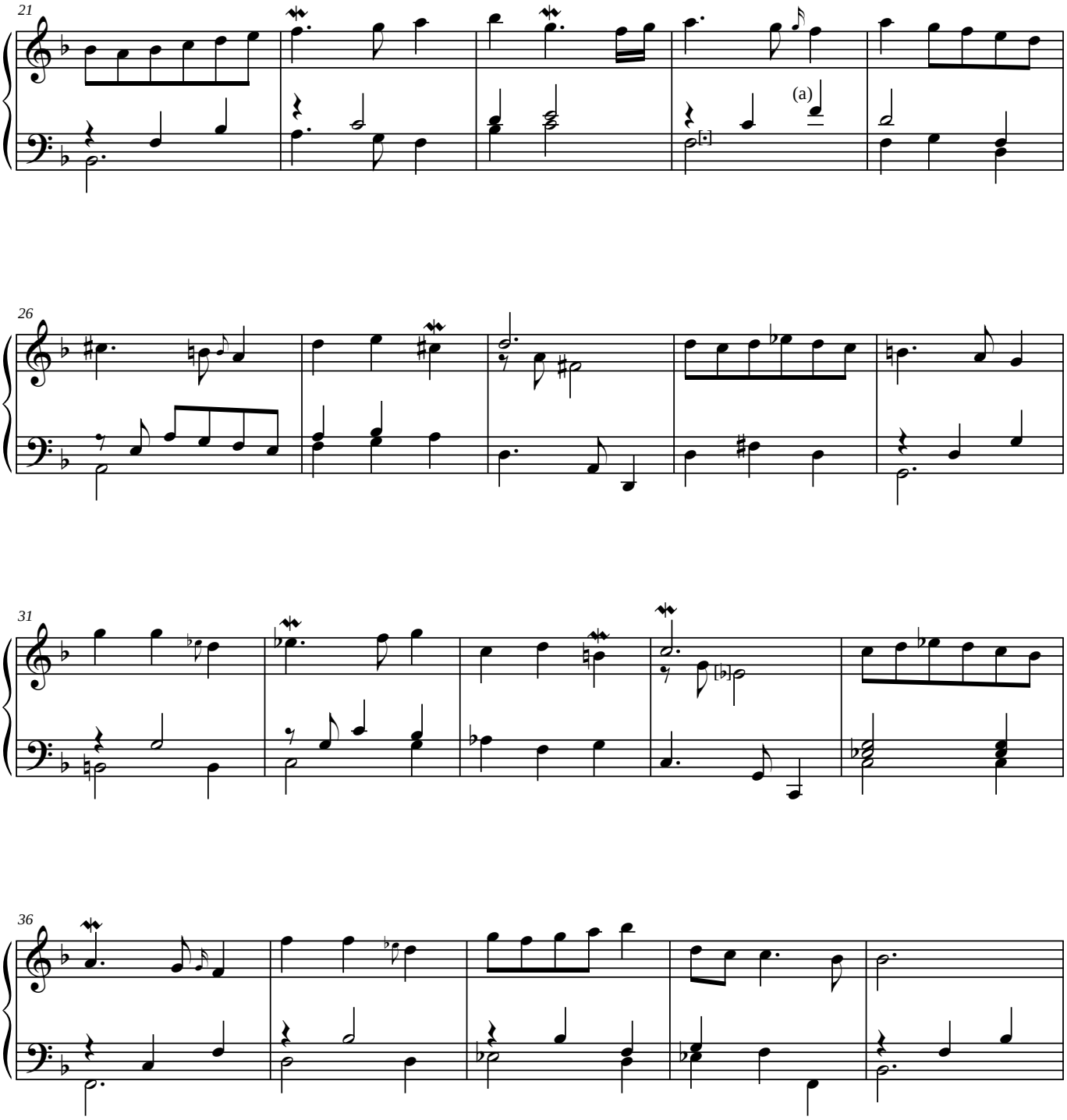


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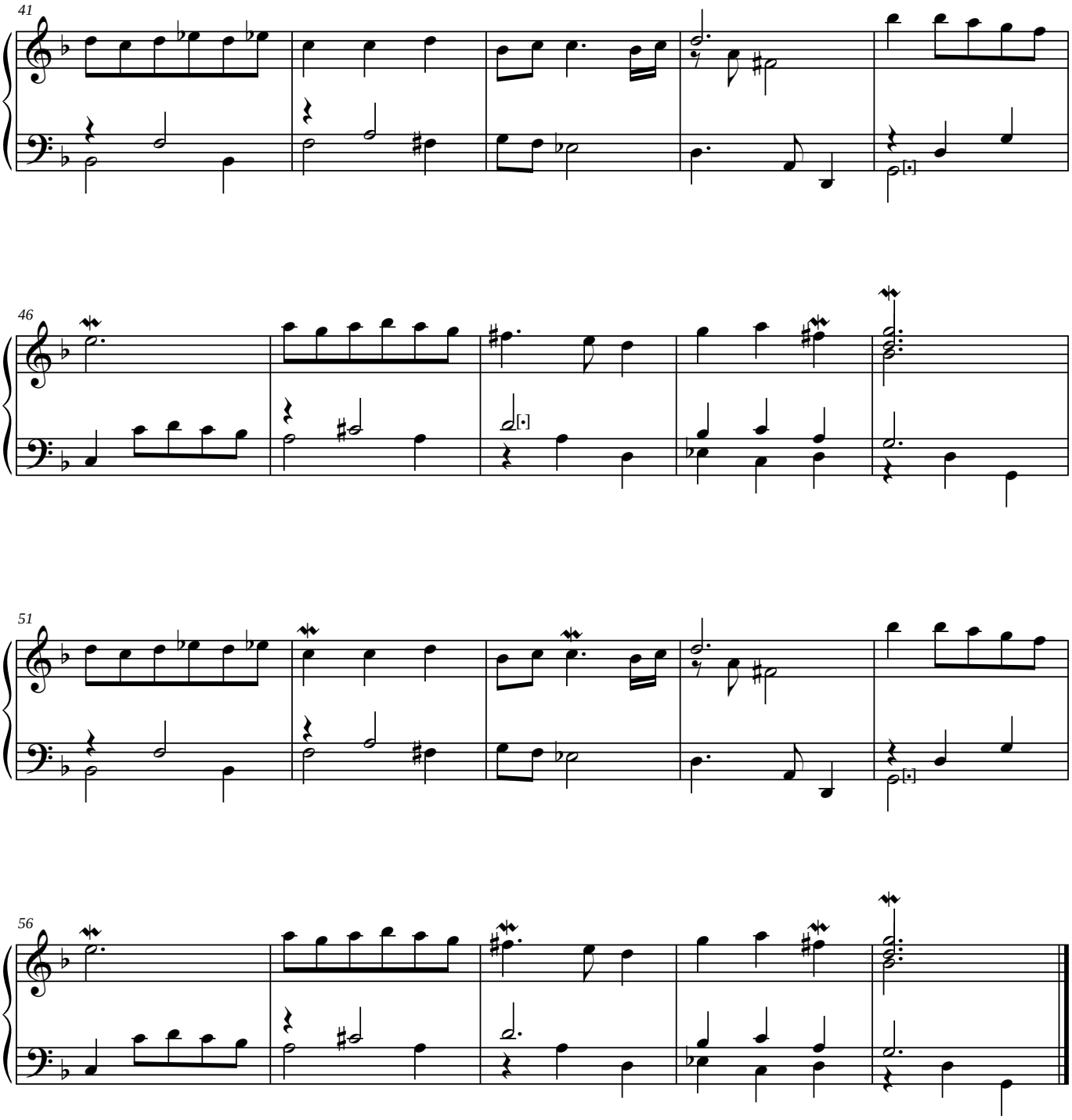








(a) *f'* on upper staff


41
46
51
56

Source

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Two Lully arrangements entered by one unidentified hand. Nine pieces toward the end of the book are concordant with Charles Dieupart's *Six suittes,* published in Amsterdam in 1701. The readings are not identical with the print, suggesting that the scribe could have been copying from earlier manuscript versions. The Lully Chaconne (no. 4) is followed by another arrangement, an overture from Agostino Stefanni's *Orlando generoso* (1691). The other Lully piece is an isolated entry that appears after an unidentified piece titled "De puis que tes faveurs," which is probably also an arrangement.

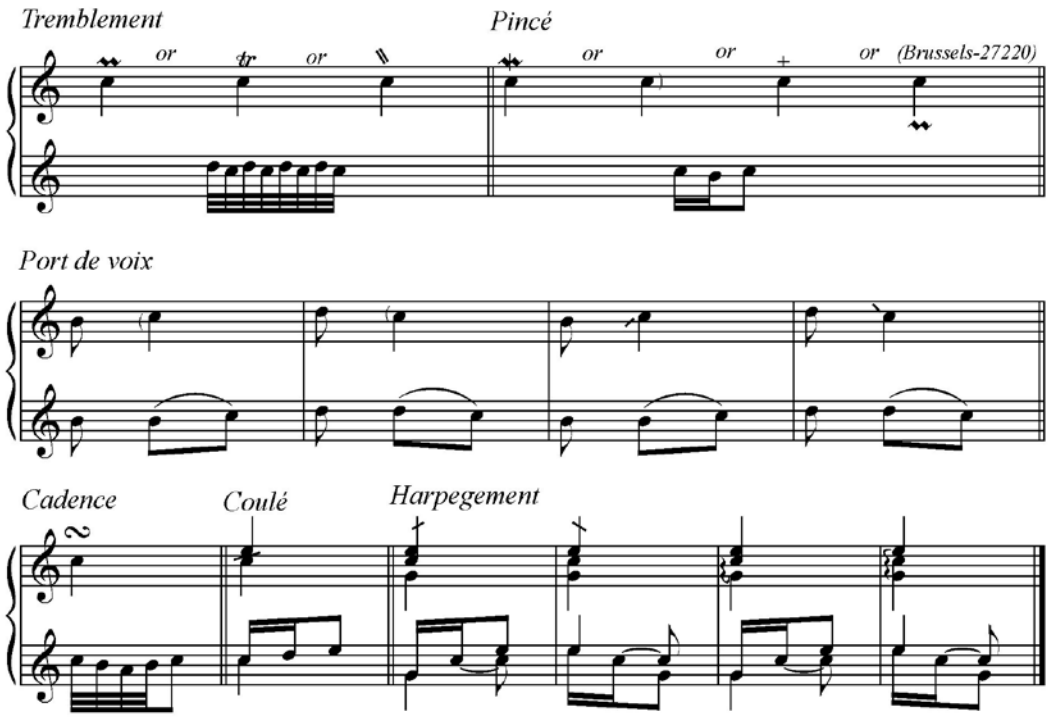
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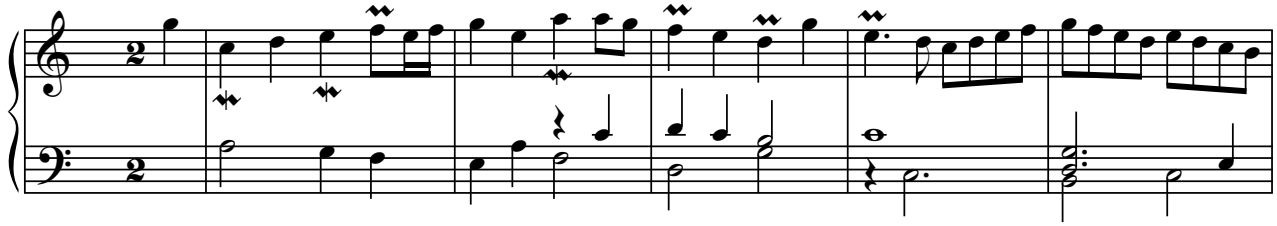
Critical Notes

No. 8 (pp. 14–6), [Untitled] (g) [Chaconne from *Atys* (1676) LWV 53/47 (g)]

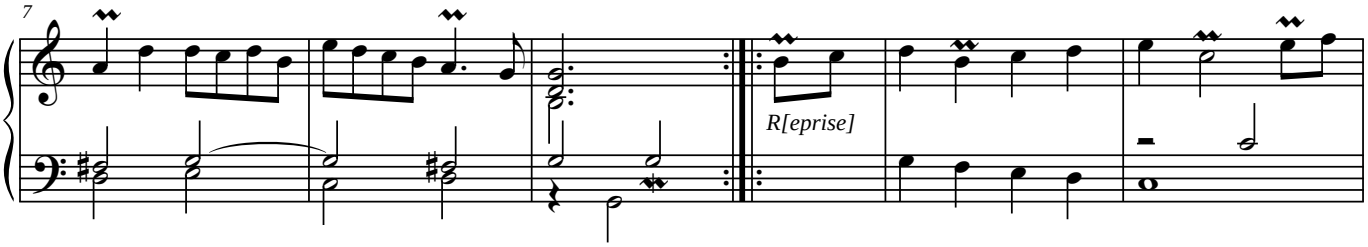
M. 1	lhL1	dot missing
M. 4	lhL1	dot missing
M. 5	lhL1	dot missing
M. 8	lhL1	dot missing
M. 17	lhL1	dot missing
M. 24	lhU3	*f*’ on upper staff
	lhL1	dot missing
M. 34	rhL3	flat missing?
M. 45	lhL1	dot missing
M. 48	rhU1	dot missing
M. 55	lhL1	dot missing
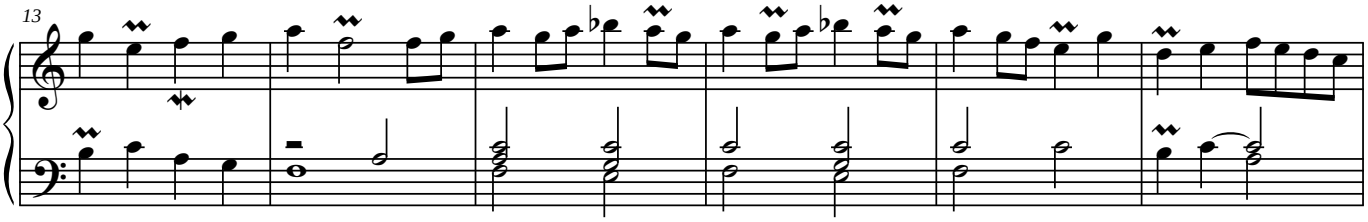
Entrée des Basques (Canary)
Le Temple de la Paix, 1685

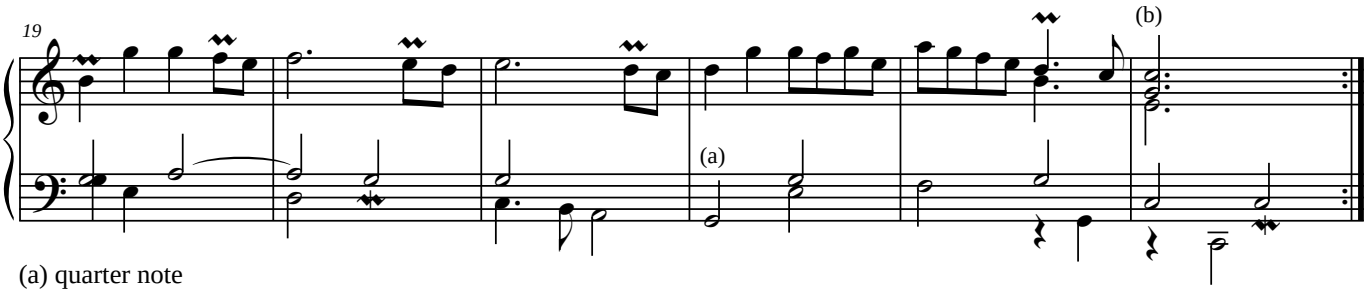
US-BEm MS 770 (LaBarre-6), no. 33, p. 338
LWV 69/24
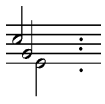


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(a) quarter note

(b) 

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 770 (Paris, post 1697).

Two arrangements entered by the Berkeley La Barre. The hand is the same as Hand I of *Parville*, Hand A of *LaBarre-11*, and Hand B of *Menetou*. The hand is professional and uniformly elegant, showing special care for the precise placement of notes and ornaments.

The two Lully pieces are later editions in what is primarily a collection of vocal scores of Lully's operas.

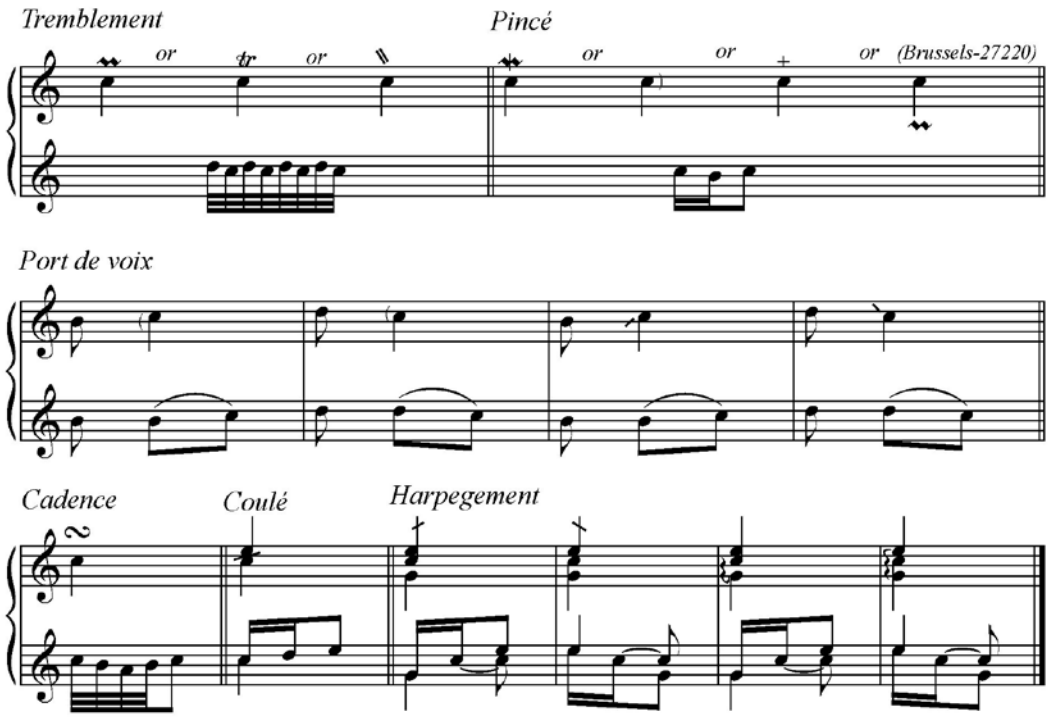
Literature: Gustafson 1979, 1:116–8; 3:182–91; Alan Curtis, "Musique française classique à Berkeley," *Revue de Musicologie* 56:2 (1970), 123–64; *Harpsichord Music Associated with the Name LA BARRE*, introduction by Bruce Gustafson and Peter Wolf (New York: The Broude Trust, 1999).

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]

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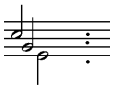
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.



In “2” time, eighth notes in conjunct motion (mm. 5–8, 10, 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”.
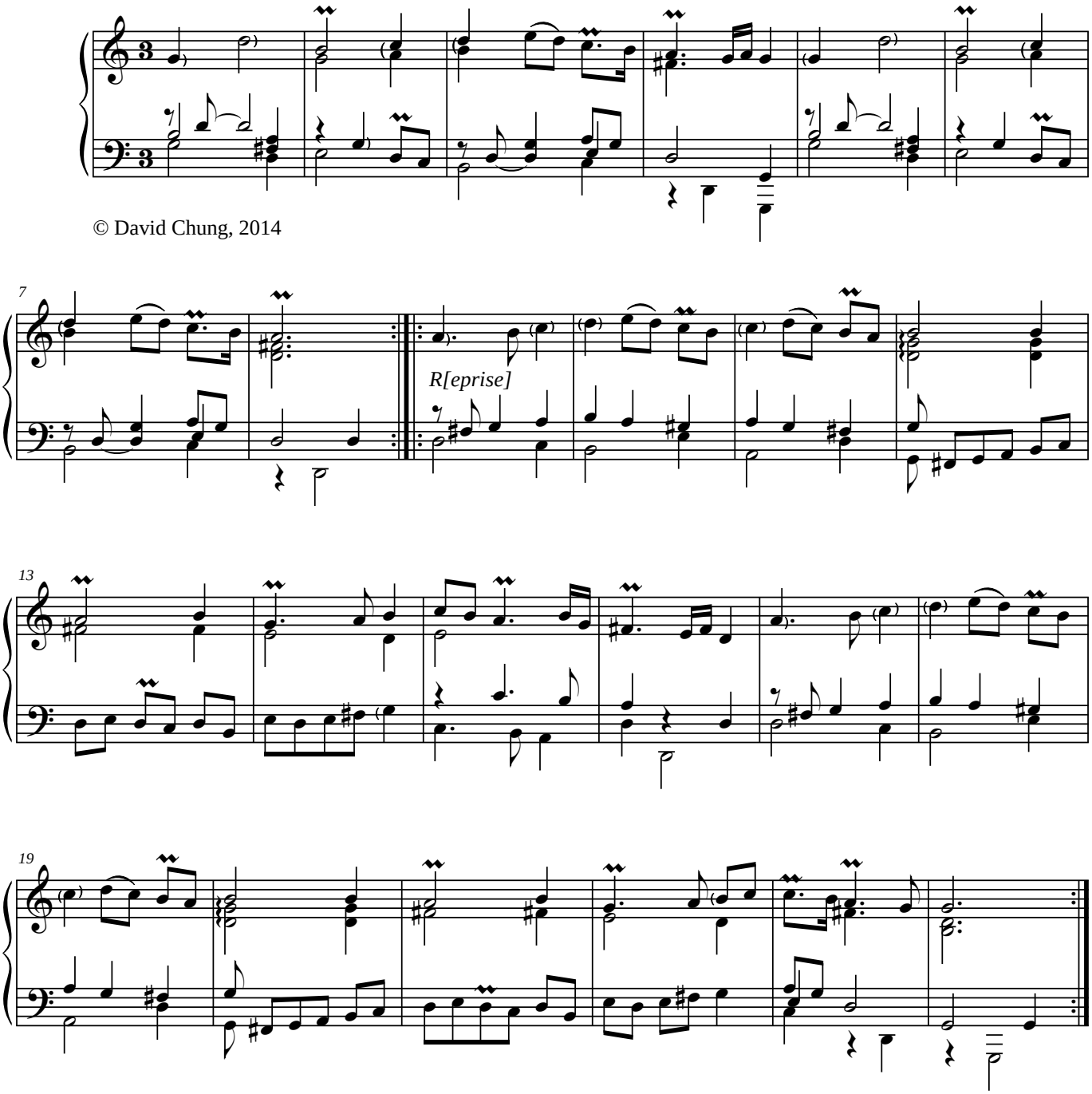
Critical Notes

p. 338 (no. 33), Canary (C) [Entrée des Basques from *Le Temple de la Paix* (1685) LWV 69/24 (C)]
M. 22 lh1 quarter note

M. 24 rh 

Dans nos bois (Dans nos bois de Mr de Lully)
Trios de la Chambre du Roi

US-BEm MS 775 (LaBarre-11), p. 205
LWV 35/4



Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 775 (Paris, post 1724).

Three arrangements entered by the Berkeley La Barre (see *LaBarre-6* above).

Two of the three arrangements in *LaBarre-11* are drawn directly from *D'Anglebert-1689*.

Literature: Gustafson 1979, 1:119, 3:203–9.

Editorial Remarks

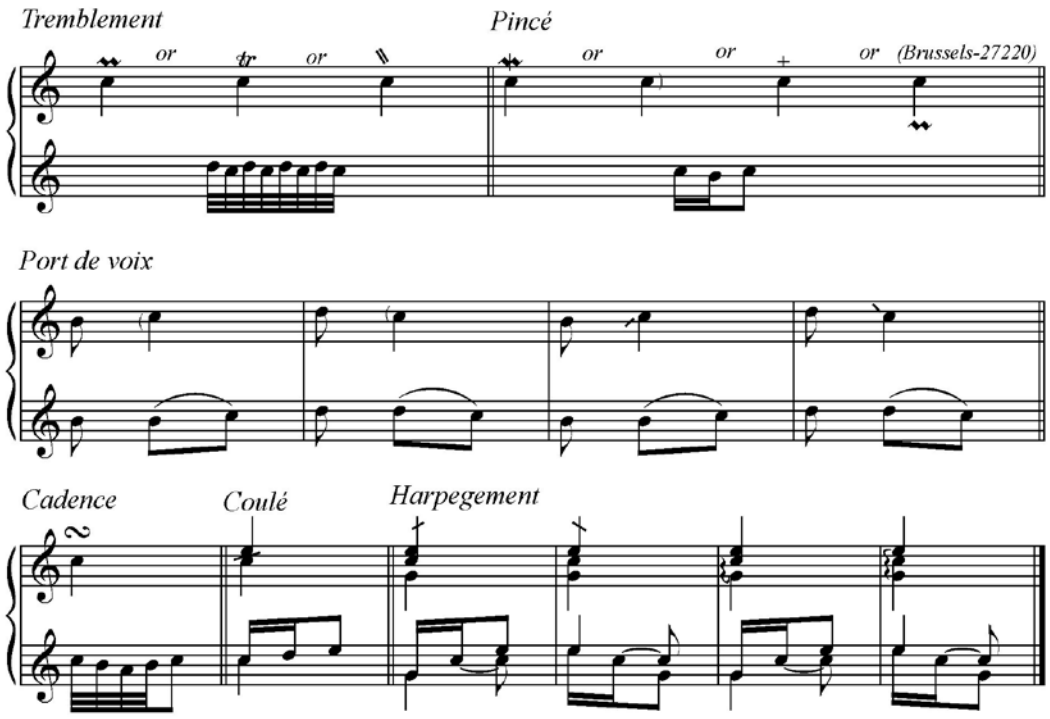
This piece is a copy of *D'Anglebert-1689*.

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.
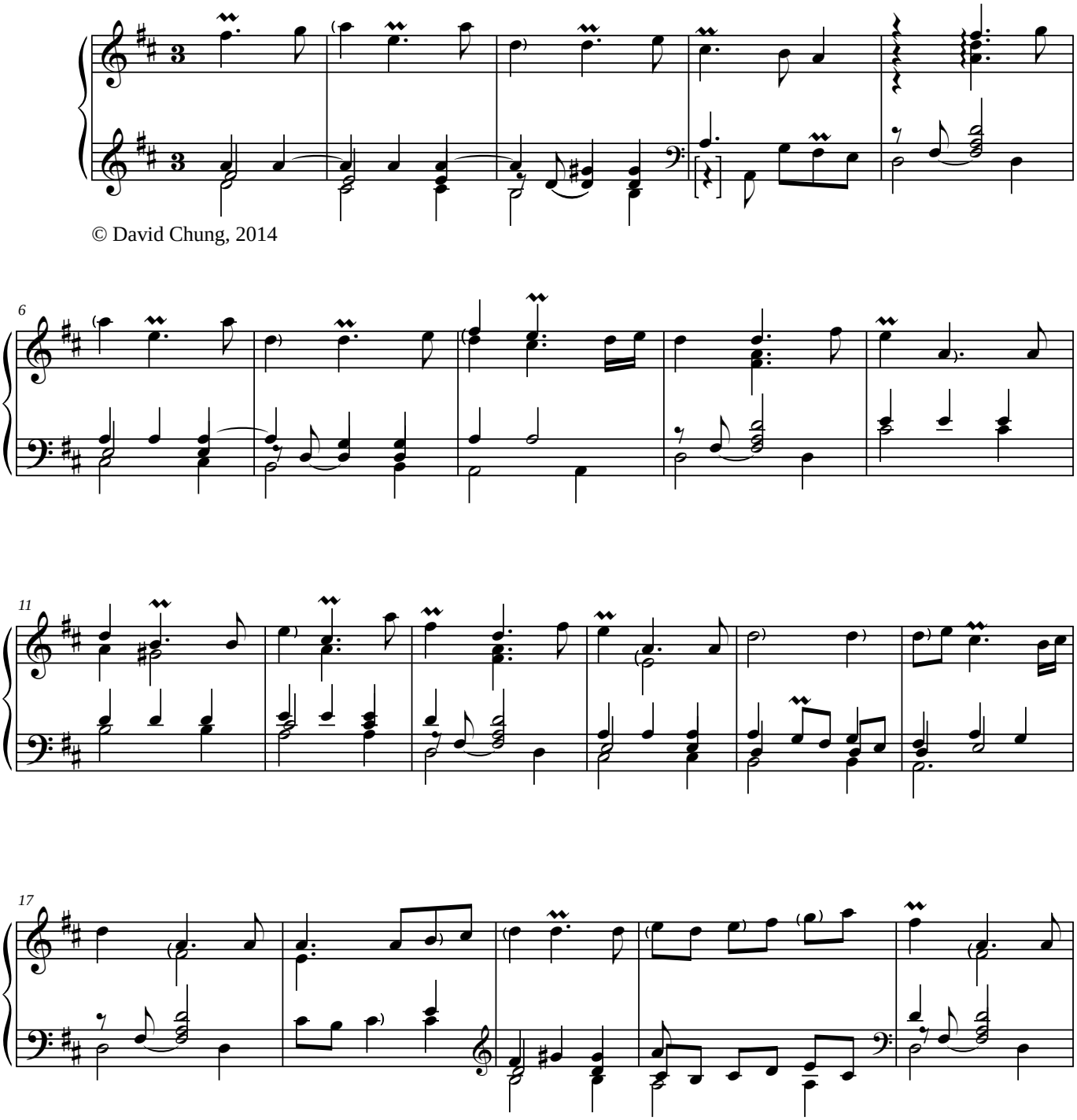


In “3” time, eighth notes in conjunct motion (mm. 2–3, 6–7, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
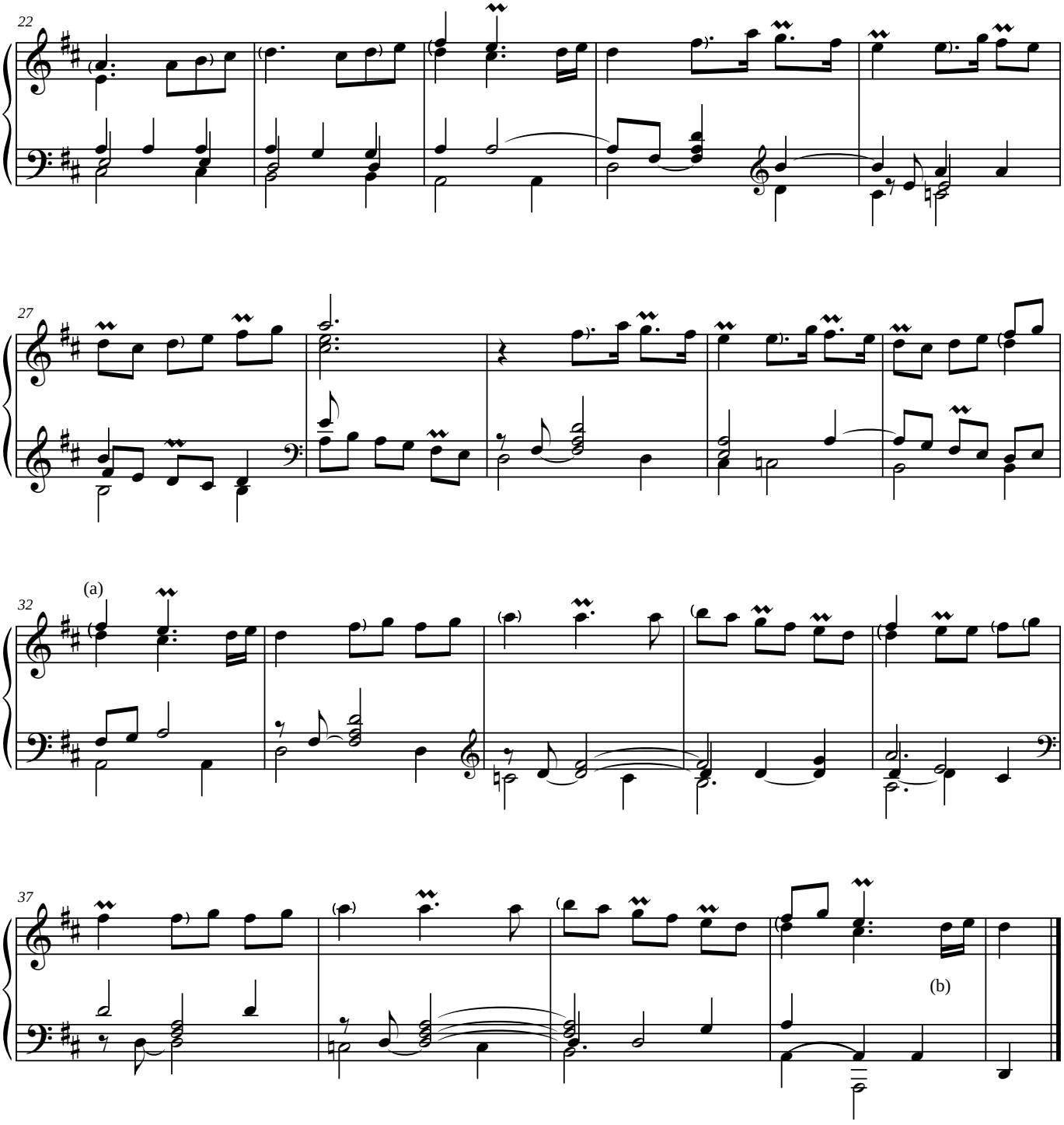
p. 205, Dans nos bois de Mr de Lully (C) [Dans nos bois (menuet) from *Trios de la Chambre du Roi* (n.d.) LWV 35/4 (C)]
[No comments]

Chaconne (Chaconne de Galatée de Mr de Lully)
Acis et Galatée, 1686

US-BEm MS 775 (LaBarre-11), pp. 206–7
LWV 73/32



© David Chung, 2014



(a) erroneous note *a"* (above *f-sharp"*) removed. See commentary.

(b) two eighth notes

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 775 (Paris, post 1724).

Three arrangements entered by the Berkeley La Barre (see *LaBarre-6* above).

Two of the three arrangements in *LaBarre-11* are drawn directly from *D'Anglebert-1689*.

Literature: Gustafson 1979, 1:119, 3:203–9.

Editorial Remarks

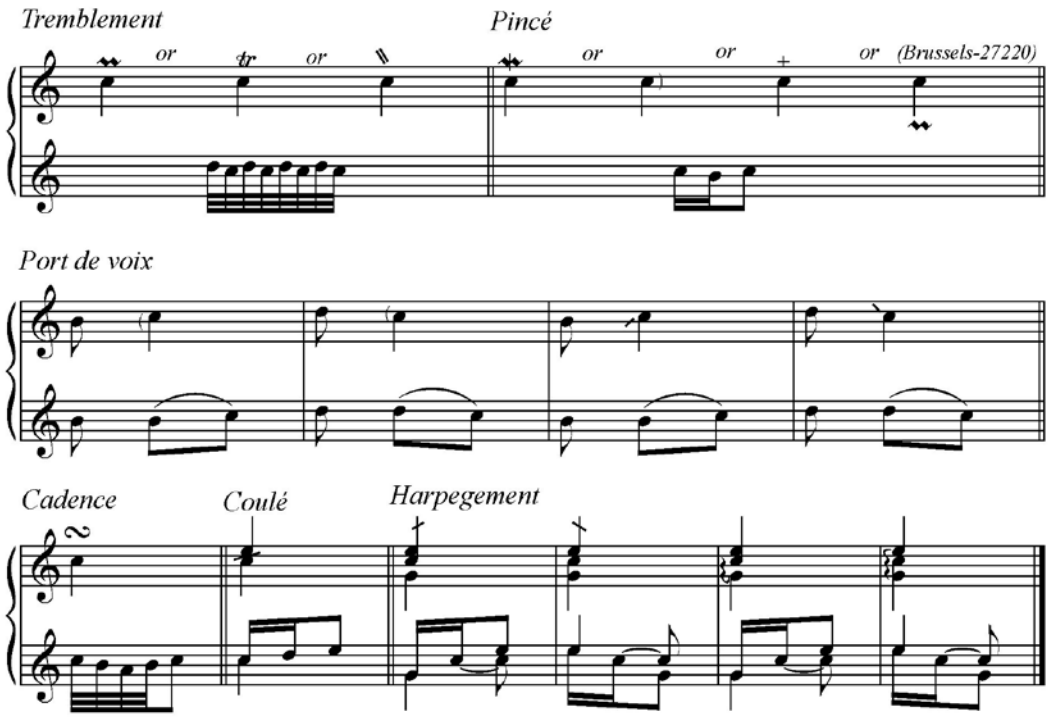
This piece is essentially a copy of *D'Anglebert-1689*.

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.
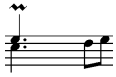


In “3” time, eighth notes in conjunct motion (mm. 4, 15–6, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

p. 206, Chaconne de Galatée de Mr de Lully (D) [Chaconne from *Acis et Galatée* (1686) (D) LWV 73/32]
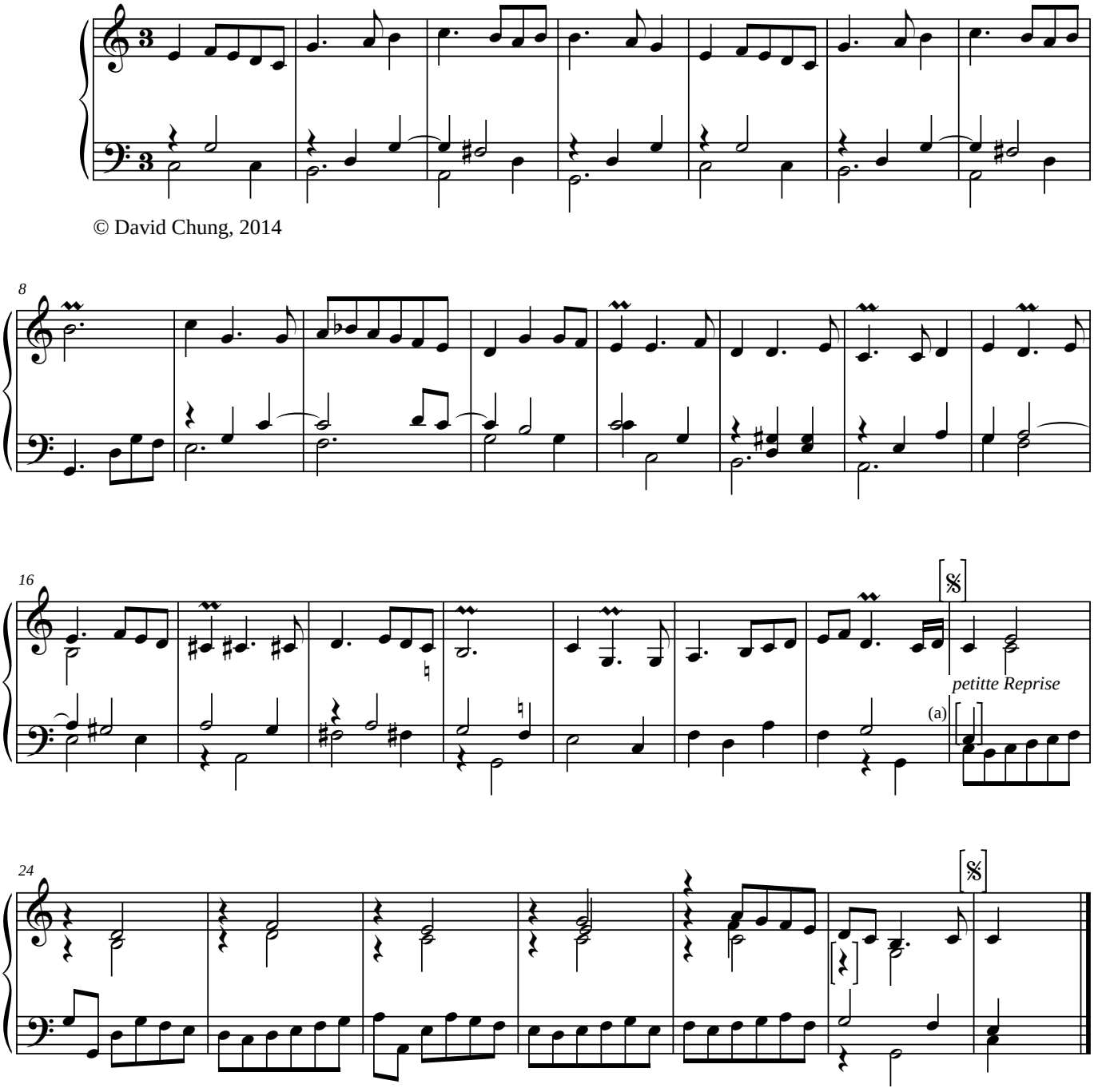
M. 4 lhL1 rest missing

M. 32 rh1 

M. 40 rhL3–4 quarter notes: 

Chaconne (Chaconne des magitions)
Ballet des Muses, 1666

F-Psg MS 2374 (Paignon), no. 12, fols. 8v-9r
LWV 32/–



© David Chung, 2014

(a) note within bracket, taken from m. 30, for second time only (*petitte Reprise*)

Source

F-Psg: Paris, Bibliothèque Saint-Geneviève, MS 2374 (France, Paris?), 1716).

One arrangement entered by an unidentified French hand, possibly the teacher of Mademoiselle Paignon.

As in *LaPierre*, pedagogical activity is very visible in this source, which was compiled for Mademoiselle Paignon. The first section (nos. 1–14) was entered by the primary hand, which is possibly that of the teacher. In this section, only two pieces have been identified, and both belong to the seventeenth century: Lebègue's widely-circulated Gavotte (no. 11) with the *double* by Louis Couperin and the Chaconne des Magitions from Lully's *Ballet des Muses* (1666) (no. 12). The manuscript is linked to Clérambault through his "Regles D'accompagnement" at the end of the book (fols. 1Ar–8Ar), but any possible involvement of Clérambault in copying or making the arrangement cannot be proven at this stage.

Literature: Gustafson 1979, 1:118, 3:198–202.

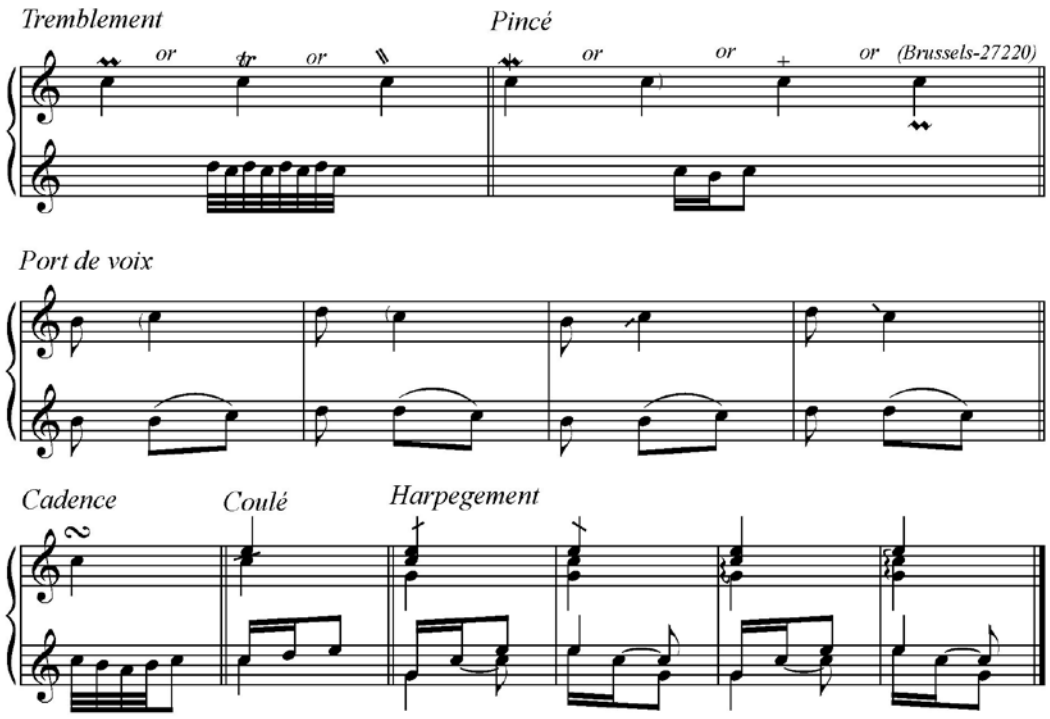
Edition: WLSCM, one piece (no. 12).

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.



In “3” time, eighth notes in conjunct motion (mm. 1, 3, 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”.

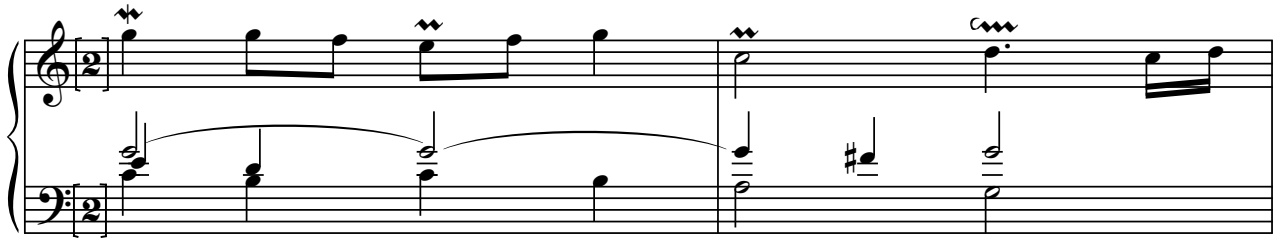
Critical Notes

No. 12 (fols. 8v–9r), Chaconne des magitions (C) [Chaconne from *Ballet des Muses* (1666) LWV 32/-(B♭)]
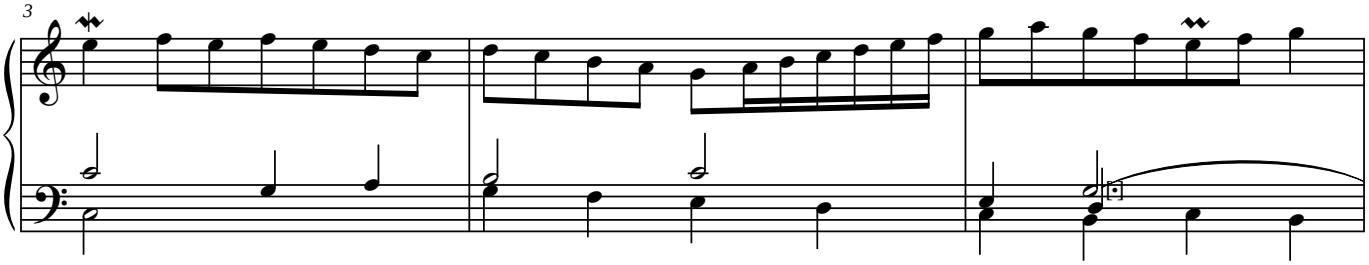
M. 8	rh	erroneous double barline in right-hand staff removed
M. 23		“𝄋” missing
	lhU1	note within bracket, taken from m. 30, for *petitte Reprise* only
M. 29	rhL1	rest missing
M. 30		“𝄋” missing

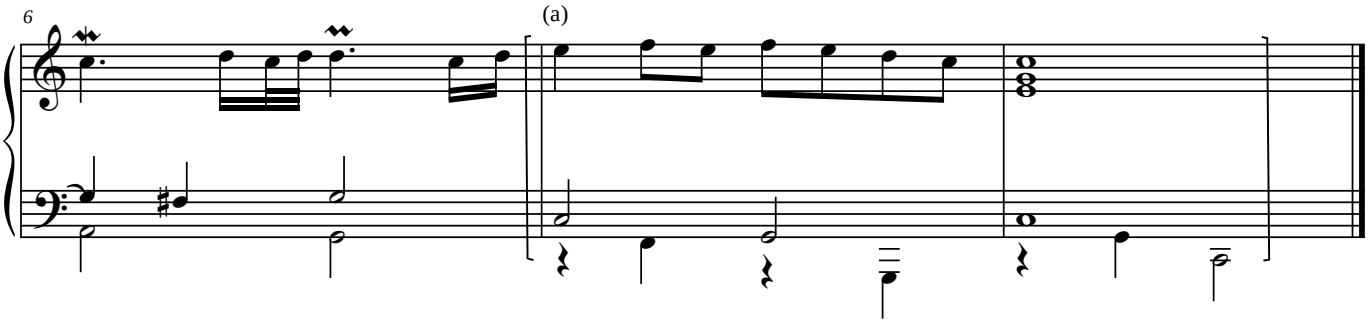
Les Trompettes
Psyché, 1671

B-Bc MS 27220, no. 2, p. 7
LWV 45/36



© David Chung, 2014





(a) Ending (mm. 7–8) reconstructed from the first edition of Lully's orchestral version (Paris, 1720). See editorial remarks.

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial Remarks
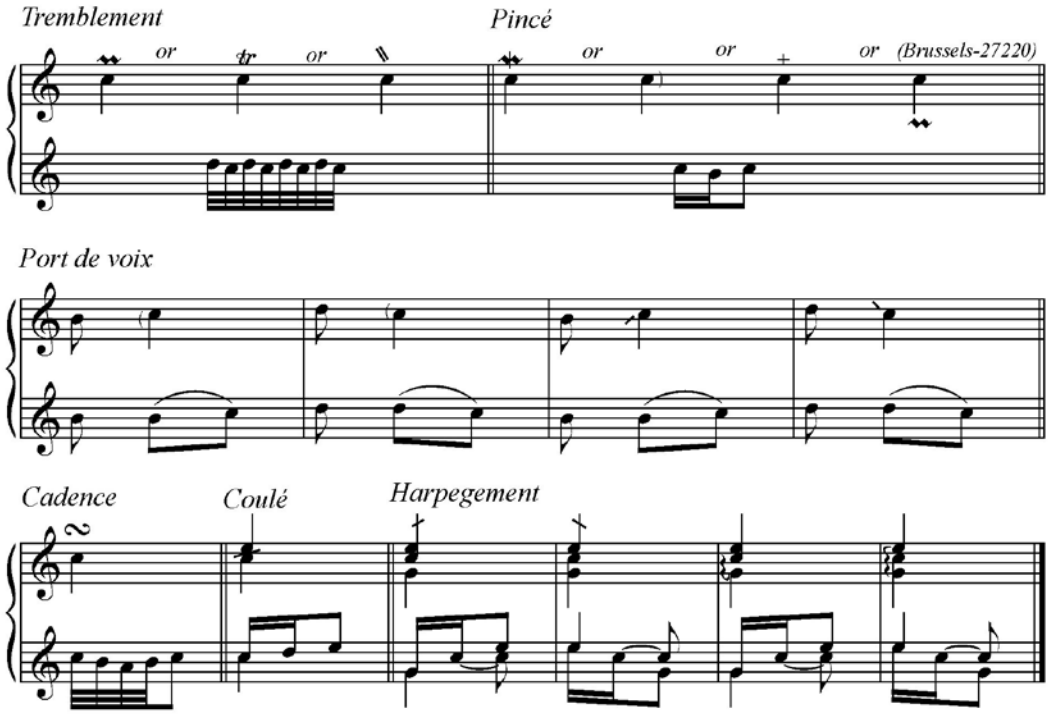
Time signature of this keyboard version is taken from Lully's orchestral prototype (*F-Pn* Rés. F. 1706), which is in D major. Music was apparently entered in haste, and ending is missing. Current ending reconstructed from the first edition of Lully's version (Paris, 1720), which was brought out by Ballard almost 40 years after the work was first performed.

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.



In "2" 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
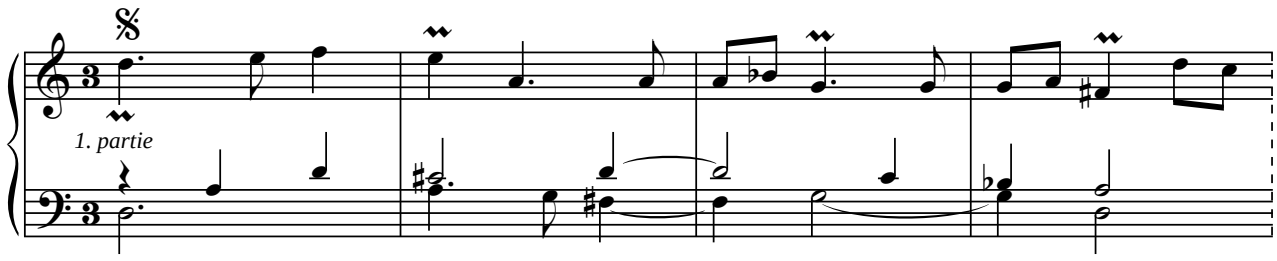
No. 2 (p. 7, Hand E), [untitled] (C) [Les Trompettes from *Psyché* (1671), LWV 45/36 (D)]

M. 1		time signatures missing
M. 5	lhU2	dot missing
M. 7–8		music missing (see editorial remarks above)
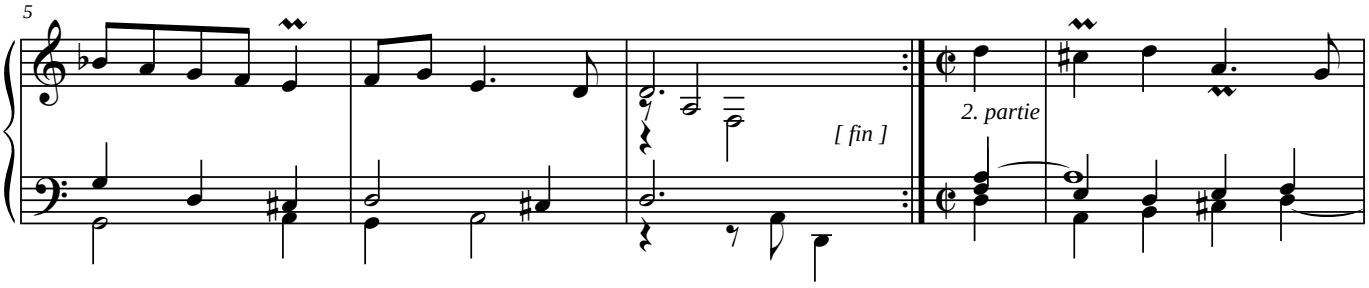
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

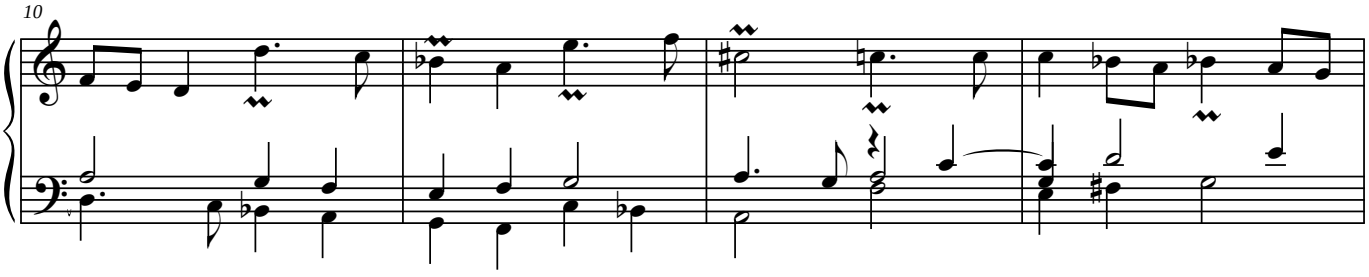
Rondeau (Pauvre baptiste)
Hercule amoureux, 1662

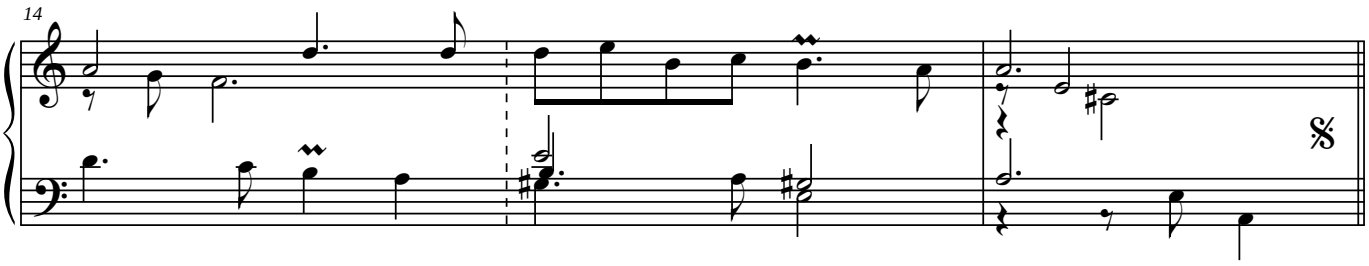
B-Bc MS 27220, no. 9, pp. 16–7
LWV 17/27
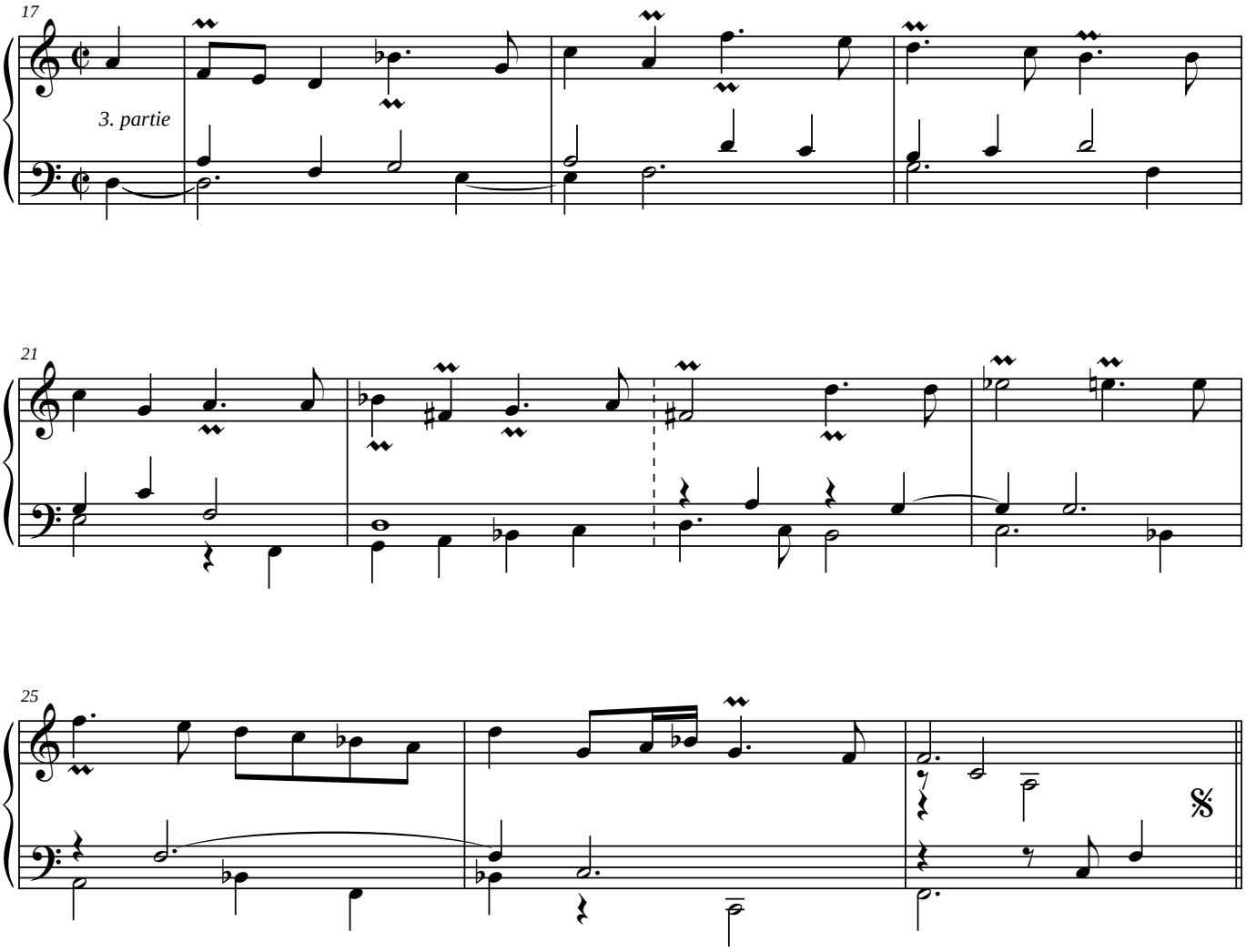


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17
3. partie
21
25

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial Remarks

This piece is in rondeau form and the *reprise* symbols, indicated by 𝄋, have been re-positioned to clarify the repetition scheme.

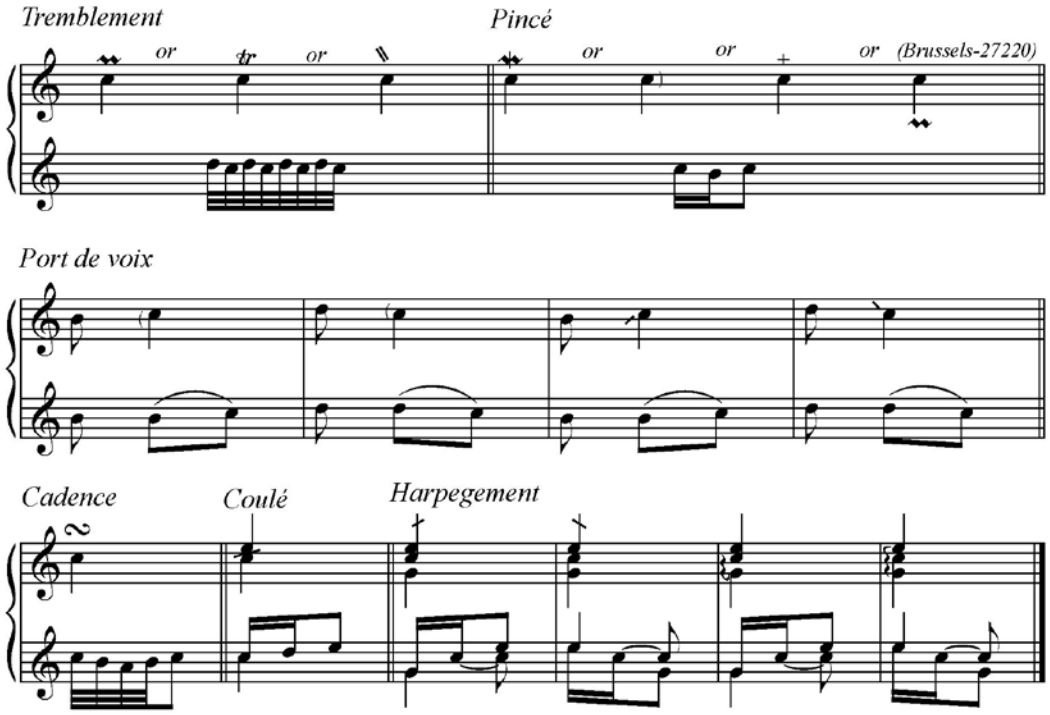
Performance Notes

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

1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

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. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.



In "3" and "𝄵" time, eighth notes in conjunct motion (mm. 3–6, 10, 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. 9 (pp. 16–7, Hand A), Pauvre baptiste (a) [Rondeau from *Hercule amoureux* (1662) LWV 17/27 (g)]
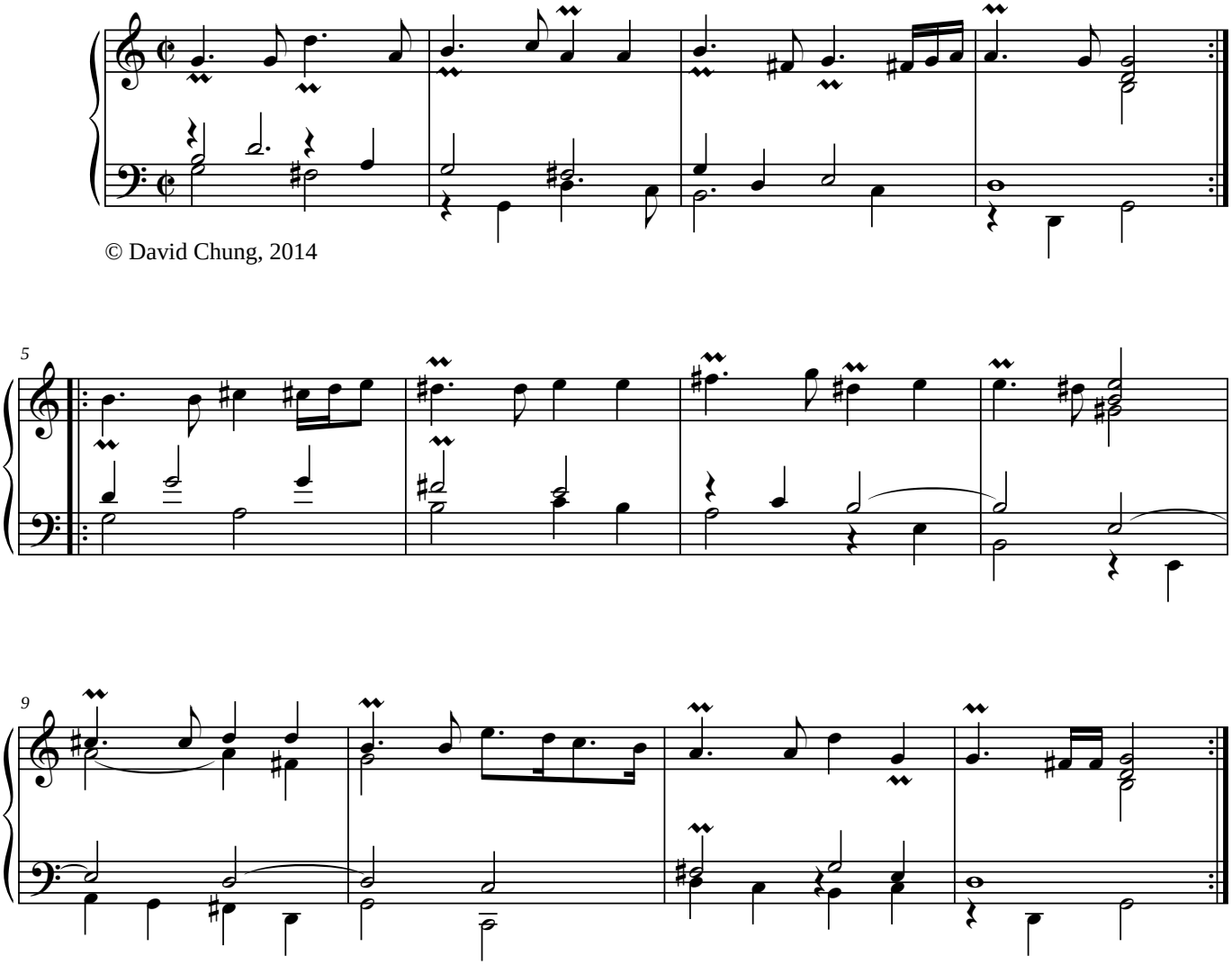
M. 16 followed by an empty measure containing 𝄋. Empty measure removed, and 𝄋 moved to end of measure 16.

M. 27 followed by an empty measure containing 𝄋. Empty measure removed, and 𝄋 moved to end of measure 27.

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.
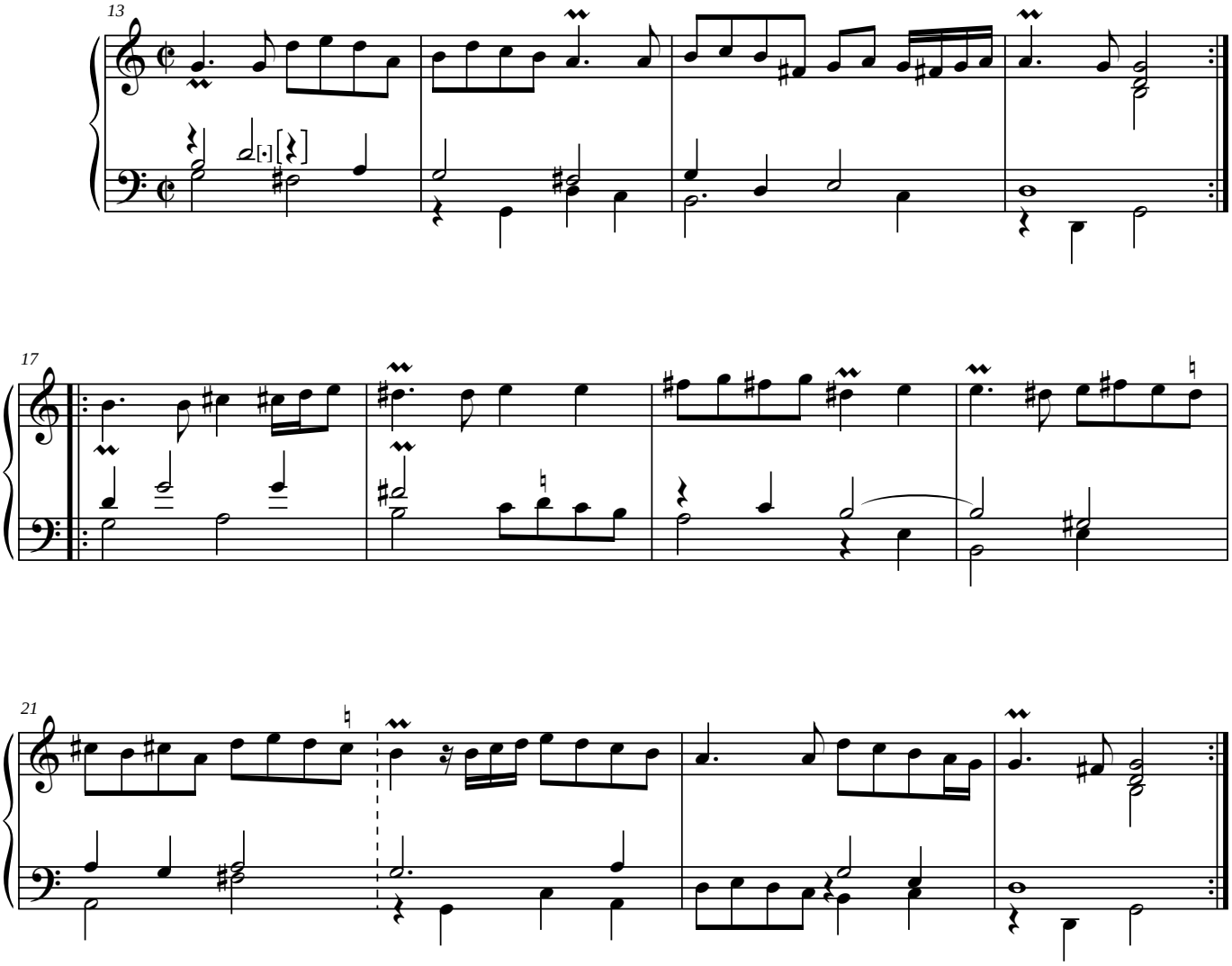
Gavotte (La Gauotte du ballet)
Ballet des Muses, 1666

B-Bc MS 27220, no. 26, pp. 36, 42
LWV 32/7



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Double de la Gauotte du ballet



Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial Remarks

The *double* [not by Lully] is on p. 42. It is separated from the Gavotte (p. 36) by 4 pieces (5 pages).

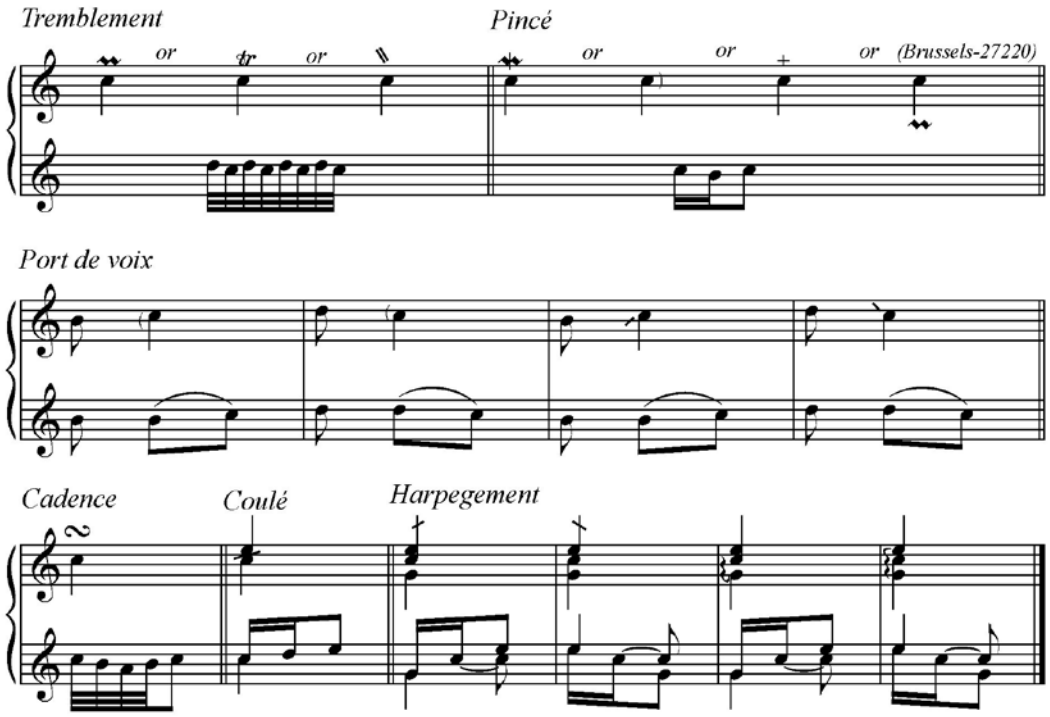
Performance Notes

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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

others.[2]

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.



In "3" and "¢" time, eighth notes in conjunct motion (mm. 13–5, 19–20, 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".
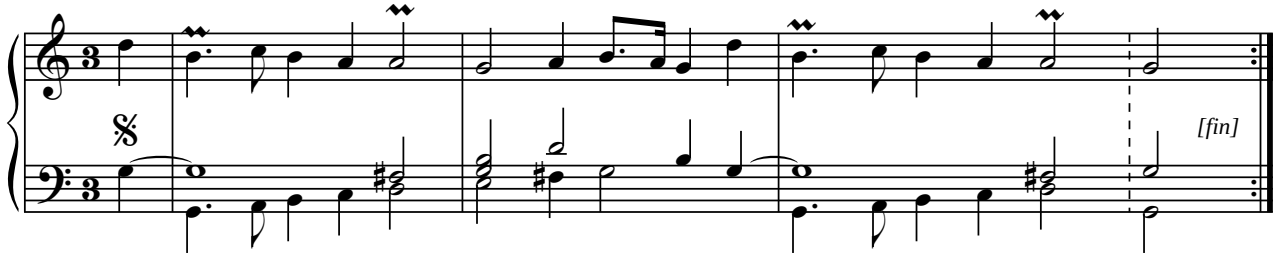
Critical Notes

No. 26 (pp. 36, 42, Hand A), La Gauotte du ballet (G) [Gavotte from *Ballet des Muses* (1666) LWV 32/7 (B♭)]
M. 13 lhU2 dot missing
lhU3 rest missing

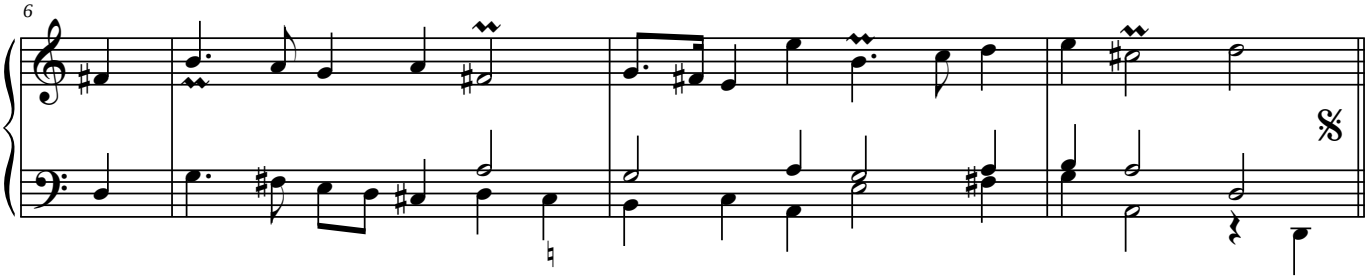
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

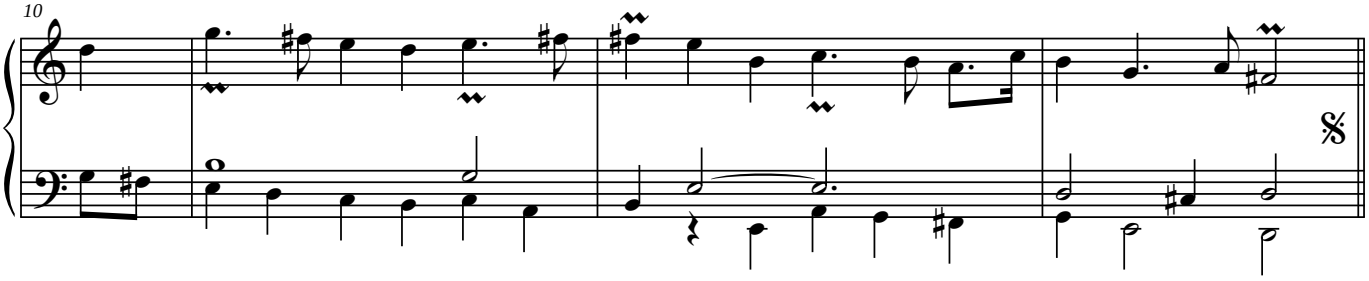
Menuet (Les Menüz de St. Germain)
Ballet des Muses, 1666

B-Bc MS 27220, no. 27, p. 37
LWV 32/8–9



© David Chung, 2014





Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial Remarks

This piece is in rondeau form and the placement of the *reprise* symbols, indicated by 𝄋, has been tacitly adjusted to clarify the repetition scheme.

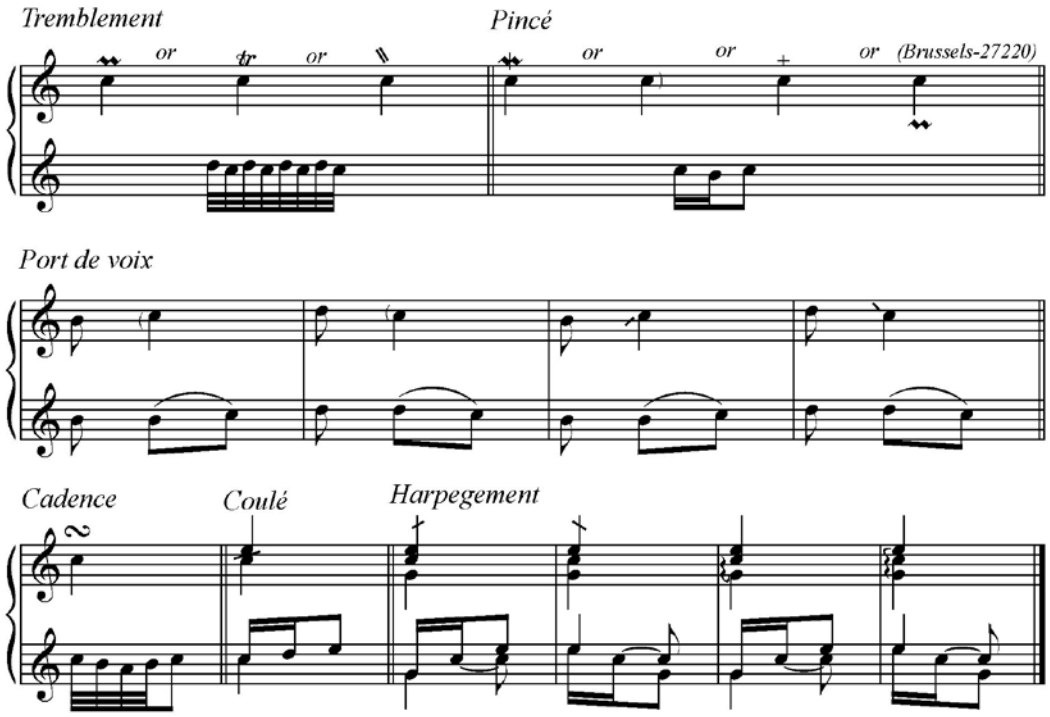
Performance Notes

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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.



In "3" and "¢" time, eighth notes in conjunct motion (mm. 6, 10, 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".

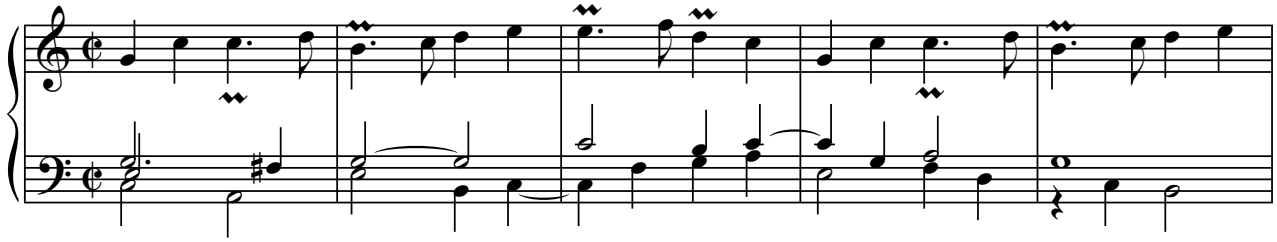
Critical Notes

No. 27 (p. 37, Hand A), Les Menüz de St. Germain (G) [Menuet from *Ballet des Muses* (1666) LWV 32/8–9 (B♭)]
M. 2 lhL1 dot missing in the facsimile edition (Geneva: Minkoff, 2003)

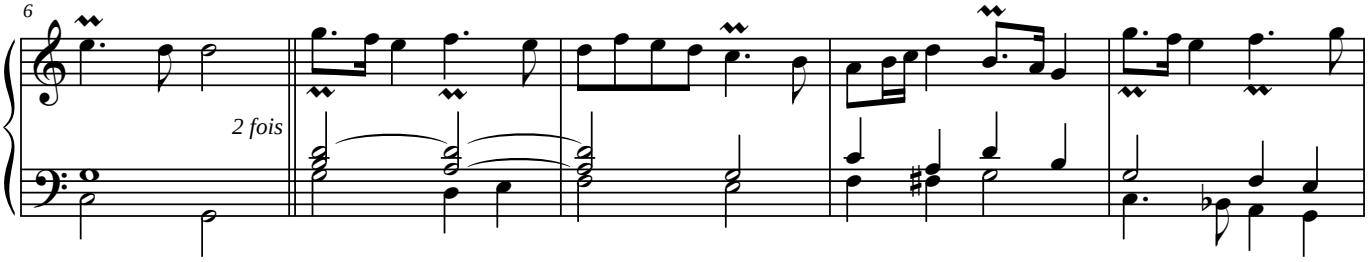
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

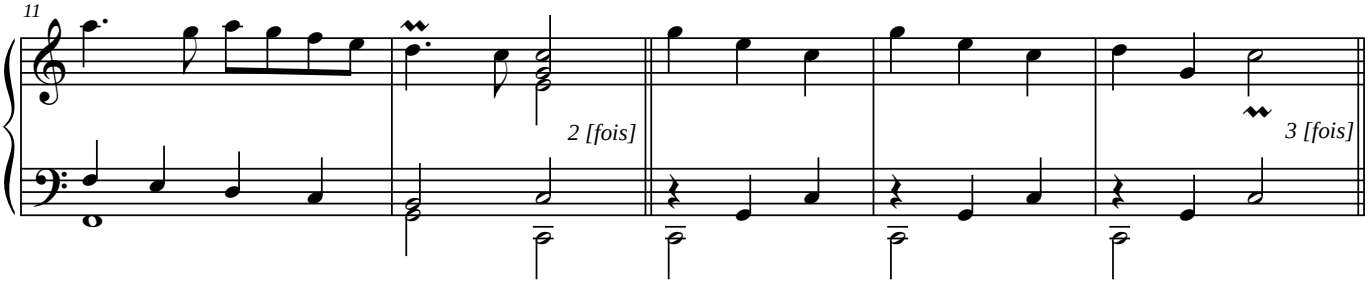
La Guerre
Ballet d'Alcidiane, 1658

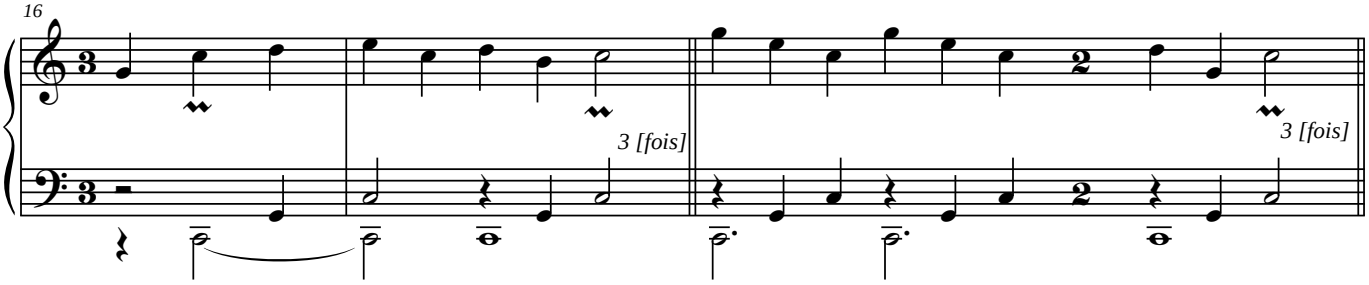
B-Bc MS 27220, no. 41, pp. 59–63
LWV 9/24
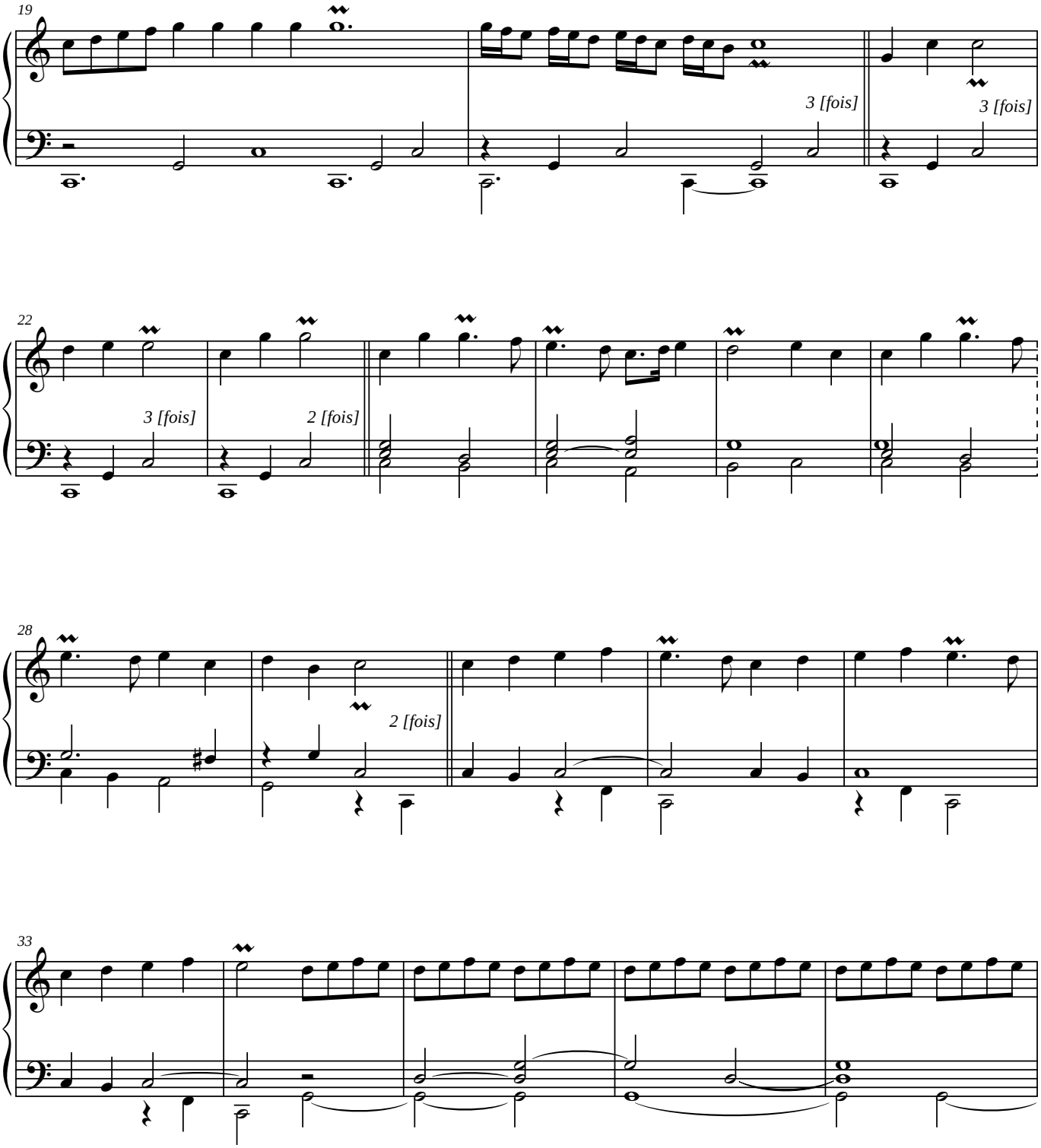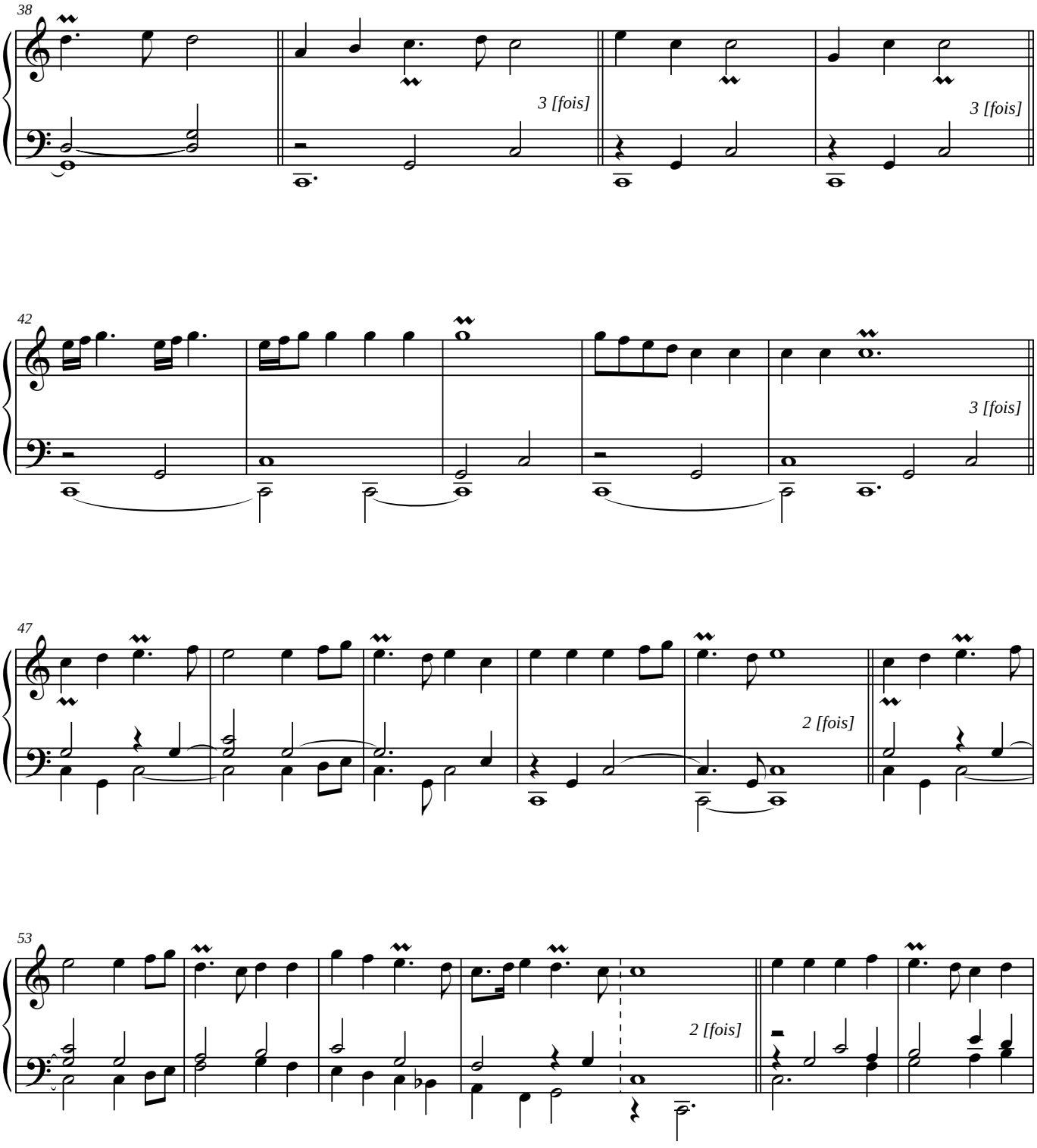


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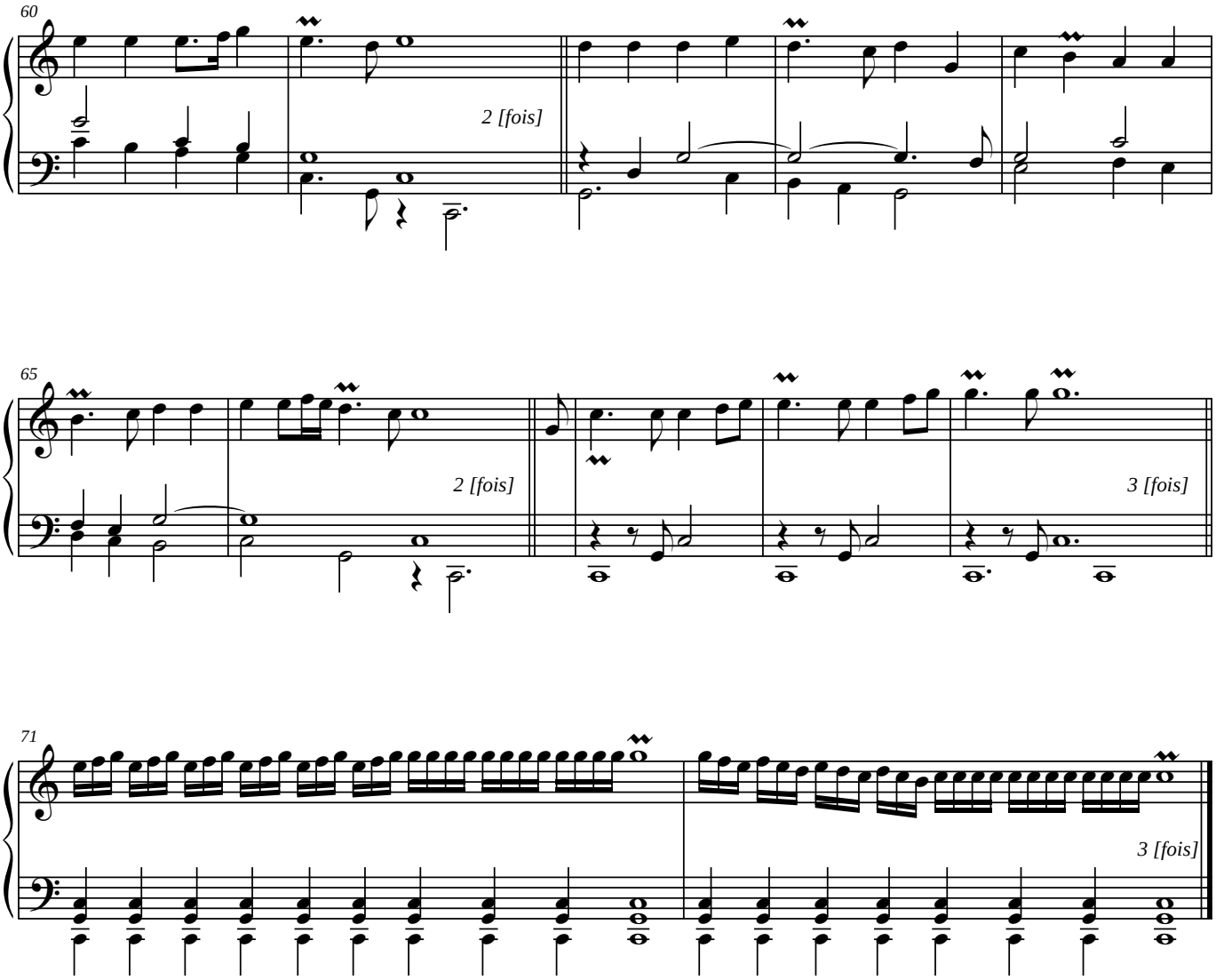







19
3 [fois]
3 [fois]
22
3 [fois]
2 [fois]
28
2 [fois]
33


38
3 [fois]
3 [fois]
42
3 [fois]
47
2 [fois]
53
2 [fois]


60
2 [fois]
65
2 [fois]
3 [fois]
71
3 [fois]

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Editorial Remarks

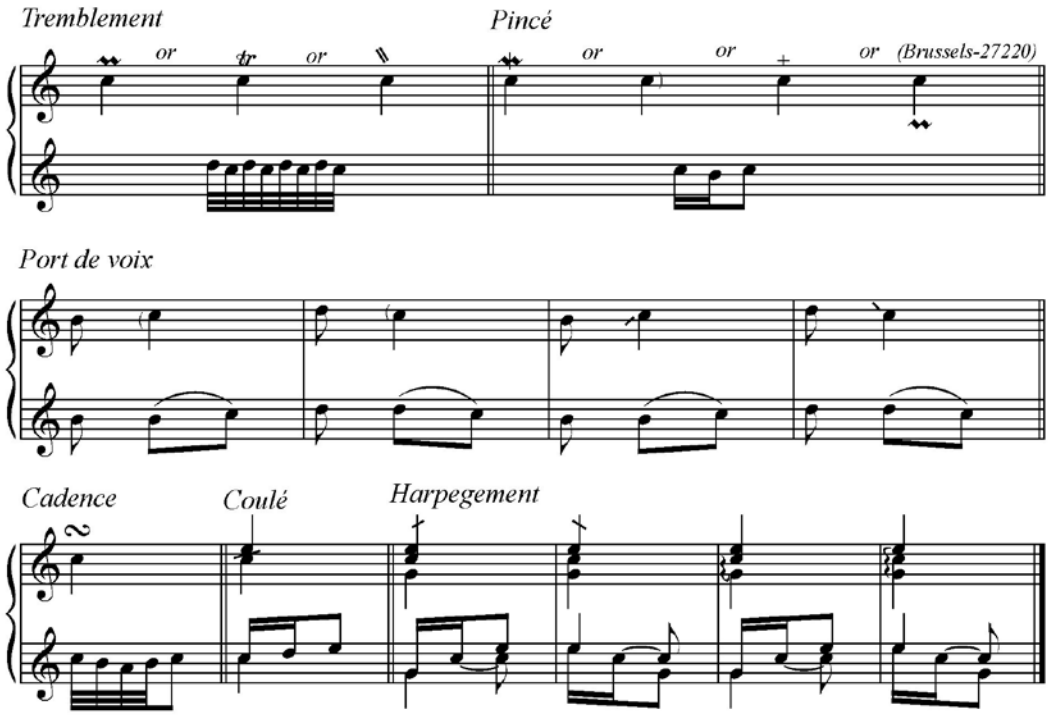
Only mm. 1–12 are concordant with Lully's instrumental prototype (*F-Pn* Rés. F. 507), and the music continues with about 15 short segments of technical exercises. In all likelihood, the keyboard piece makes concrete teaching materials. The number at the end of each segment indicates the number of repetitions expected for each segment.

Performance Notes

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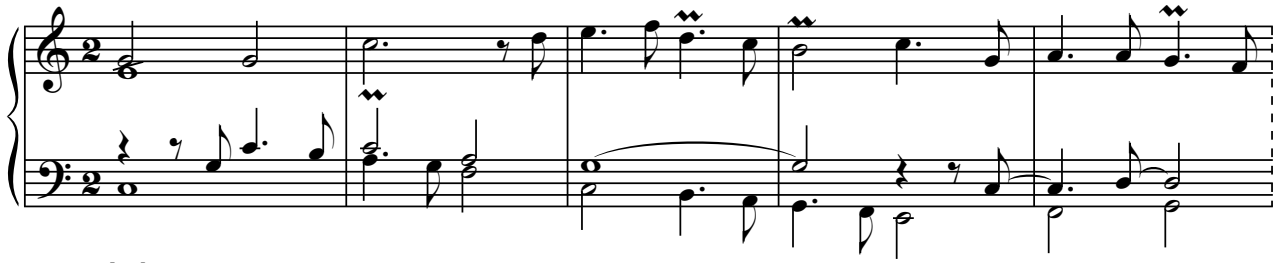
Critical Notes

No. 41 (pp. 59–63, Hand A), La Guerre (C) [La Guerre from *Ballet d'Alcidiane* (1658) LWV 9/24 (D)]
M. 19 lhL2 dot missing in the facsimile edition (Geneva: Minkoff, 2003)
M. 20 lhL1 dot missing in the facsimile edition (Geneva: Minkoff, 2003)
M. 63 lhU2 erroneous tie (to *g* in m. 64) removed

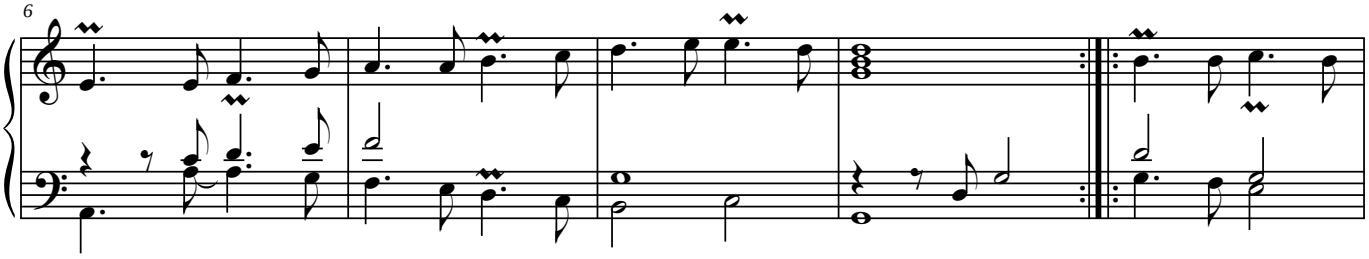
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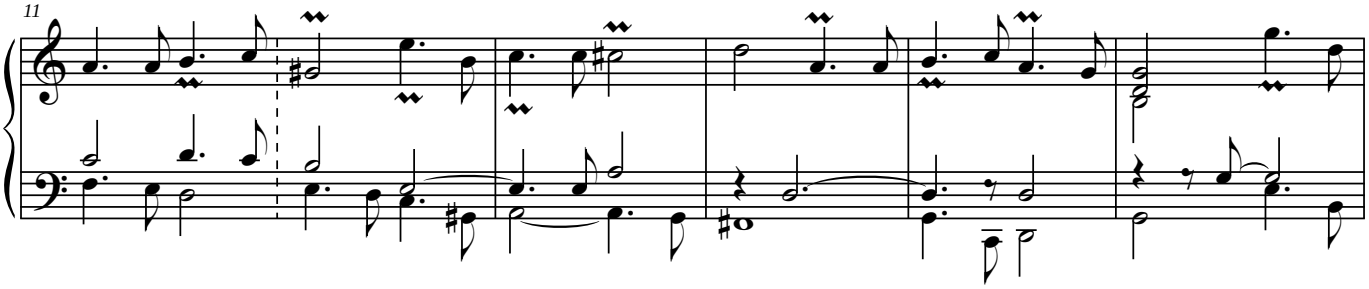
Les Mariniers
Le Grand Divertissement Royal de Versailles, 1668
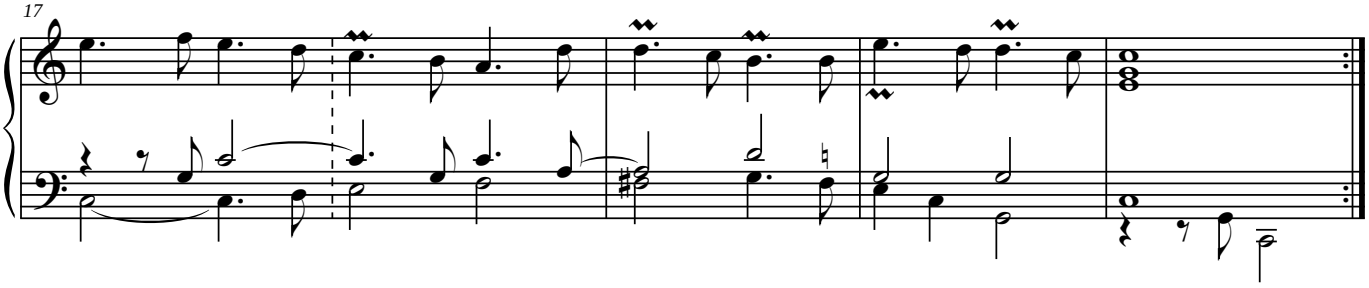
B-Bc MS 27220, no. 45, pp. 66–7
LWV 38/6



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Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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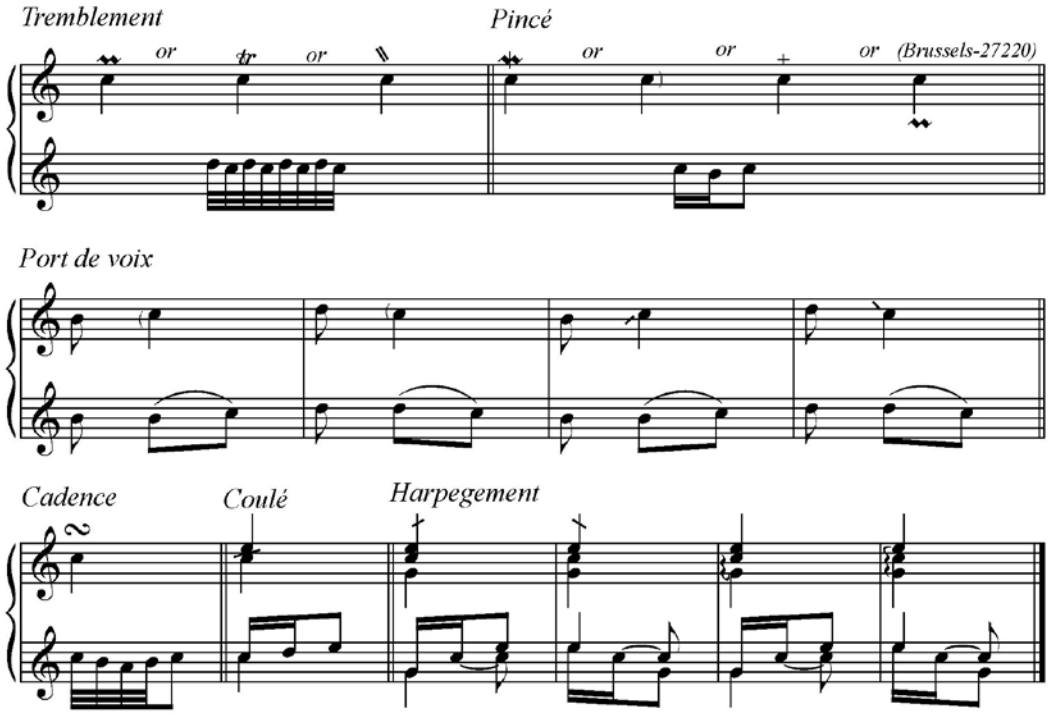
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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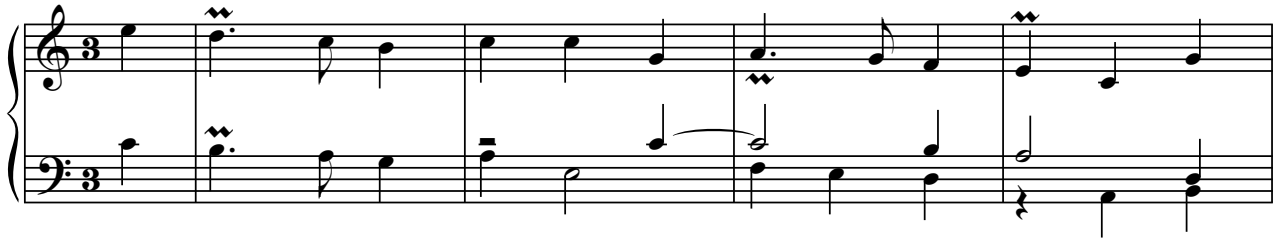
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Critical Notes

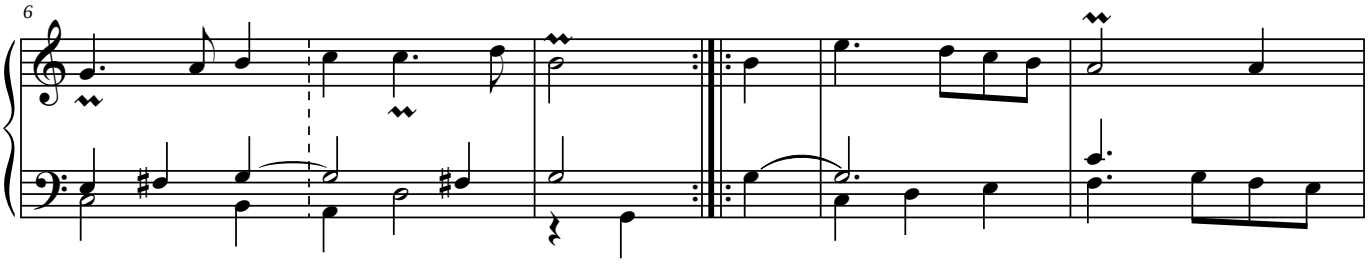
No. 45 (pp. 66–7, Hand A), Les Mariniers (C) [Les Mariniers from *Le Grand Divertissement Royal de Versailles* (1668) LWV 38/6 (F)]
M. 17 lhL2 dot missing in the facsimile edition (Geneva: Minkoff, 2003)

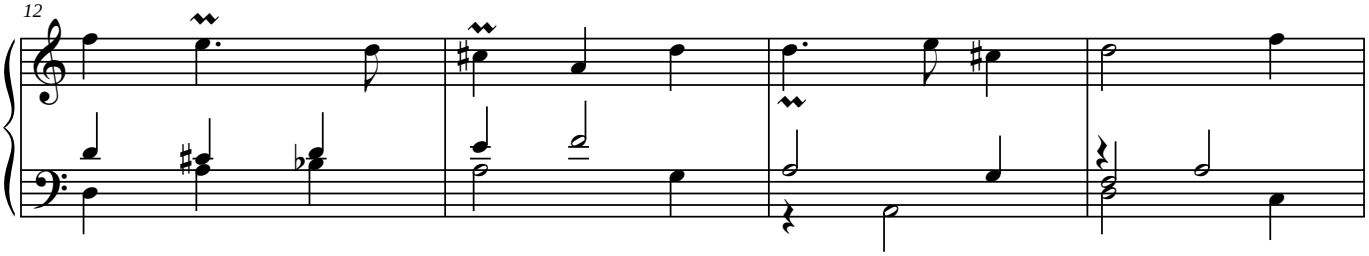
Menuet (Les flustes)
Le Grand Divertissement Royal de Versailles, 1668

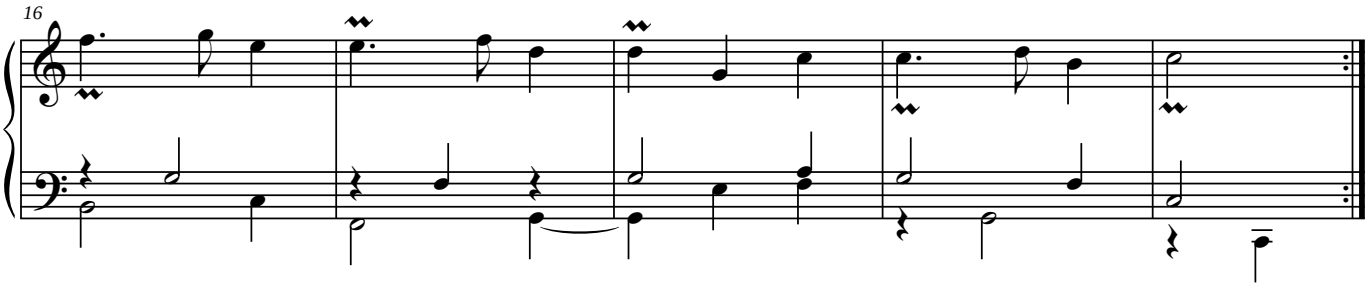
B-Bc MS 27220, no. 47, p. 68
LWV 38/2



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Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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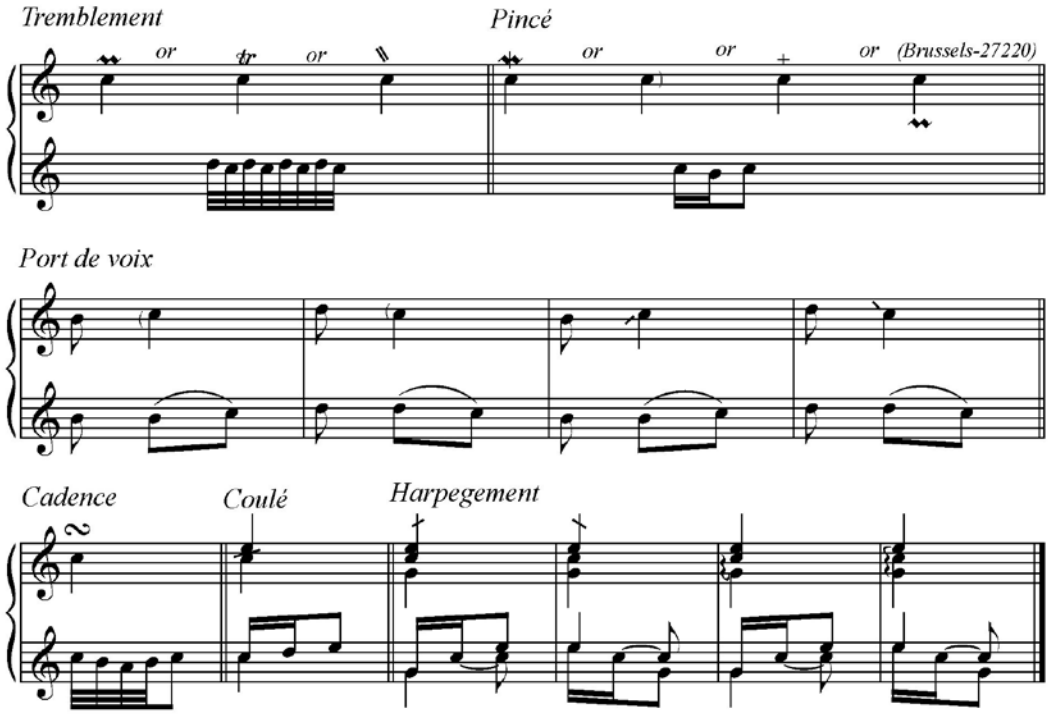
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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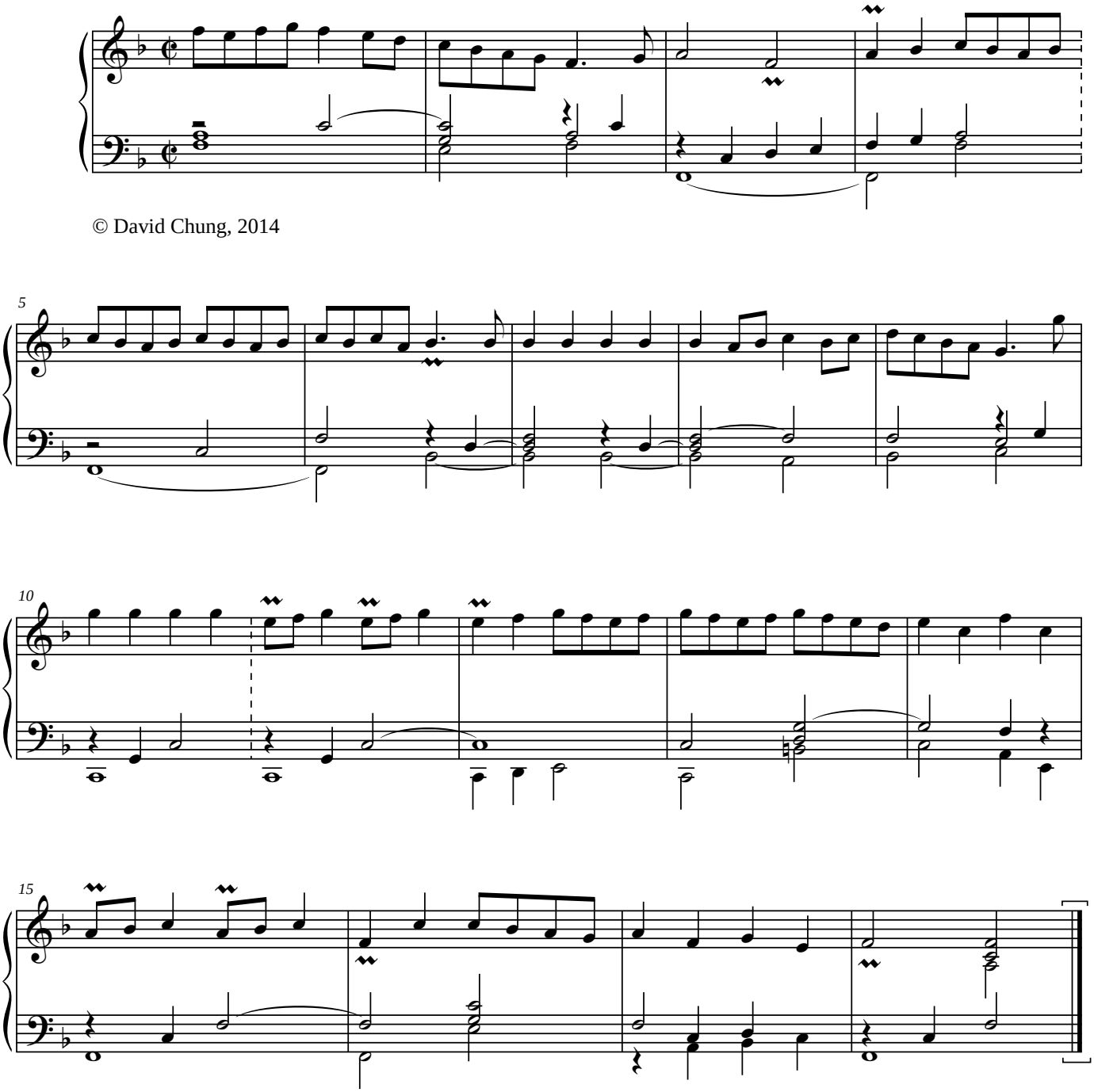


In “3” time, eighth notes in conjunct motion (mm. 10–11) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 47 (p. 68, Hand A), Les flustes (C) [Menuet from *Le Grand Divertissement Royal de Versailles* (1668) LWV 38/2 (F)]
[No comments]

Les Suisses
Ballet de L'Impatience, 1661

B-Bc MS 27220, no. 48, p. 69
LWV 14/42



© David Chung, 2014

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

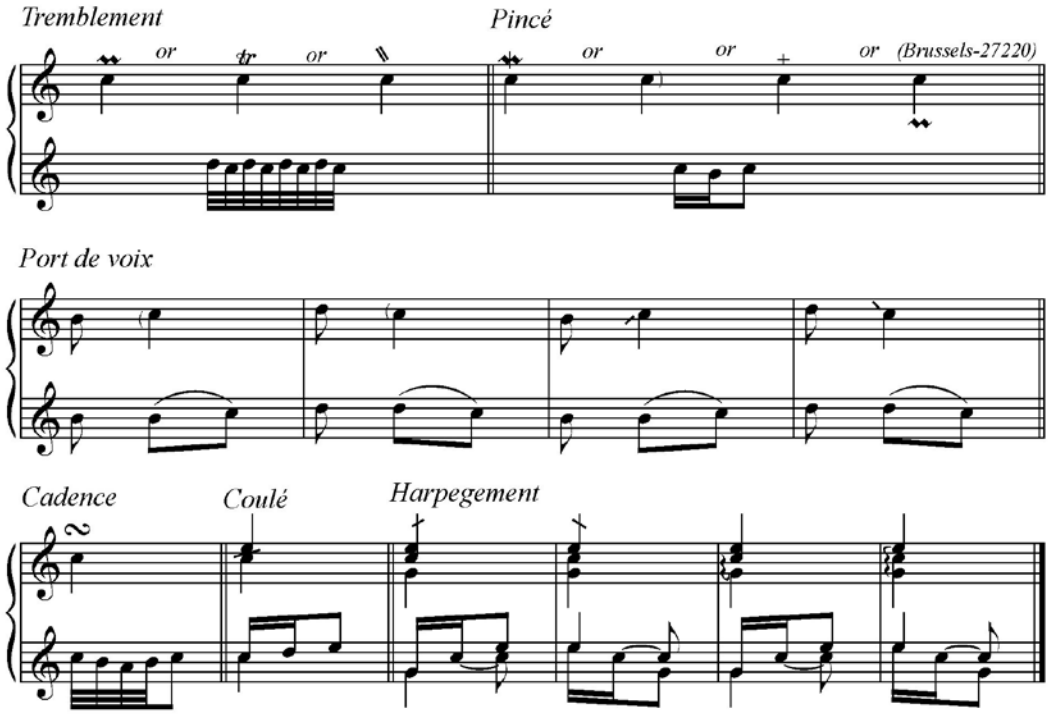
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
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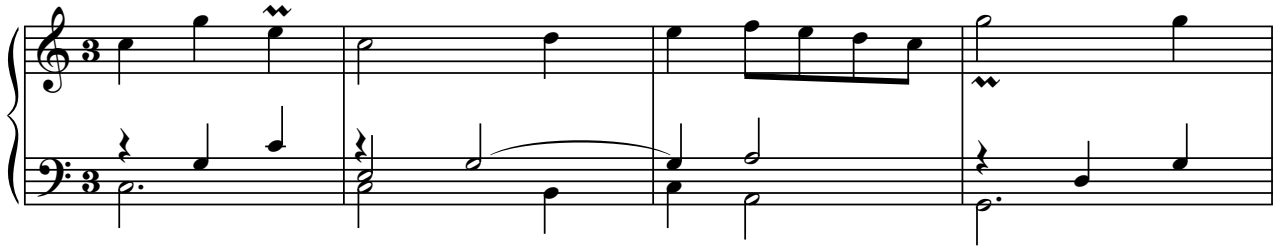
The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes
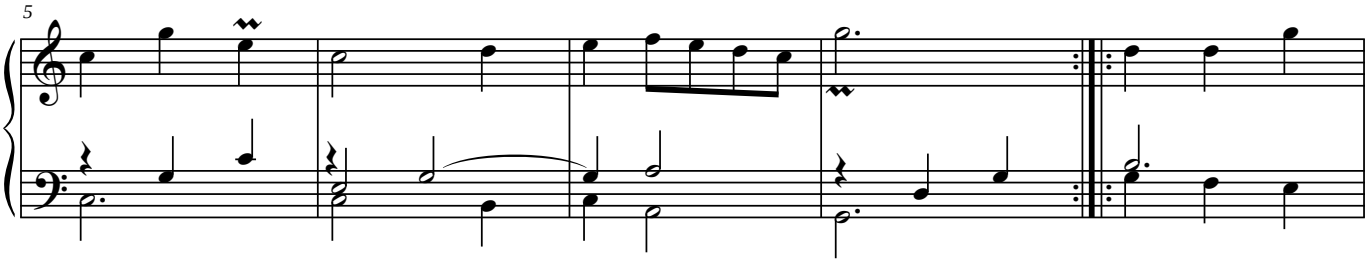
No. 48 (p. 69, Hand A), Les Suisses (F) [Les Suisses from *Ballet de L'Impatience* (1661) LWV 14/42 (G)]
[No comments]

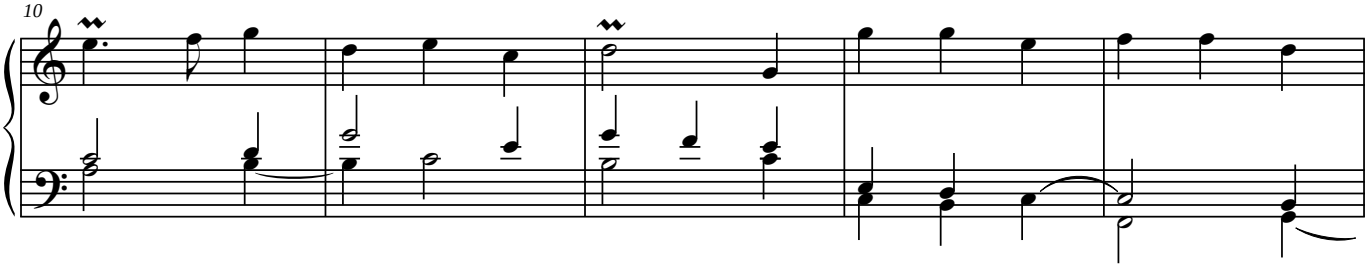
Menuet (Menüet)
Ballet de Flore, 1669

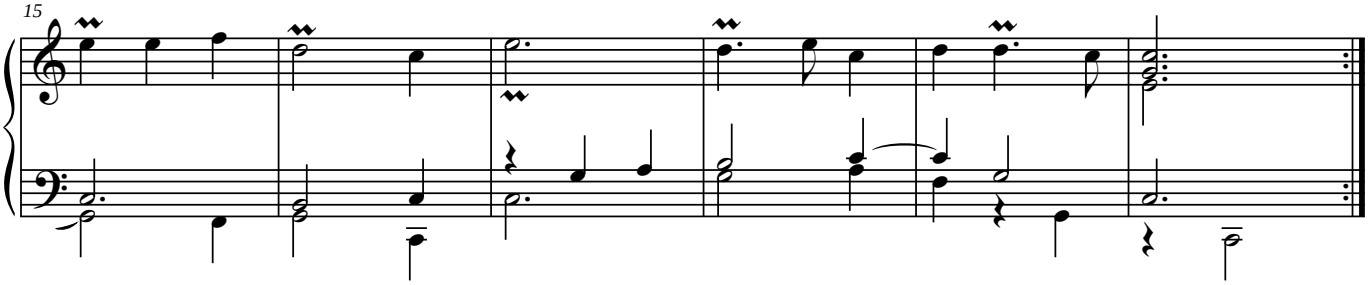
B-Bc MS 27220, no. 53, p. 78
LWV 40/39



© David Chung, 2014







Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

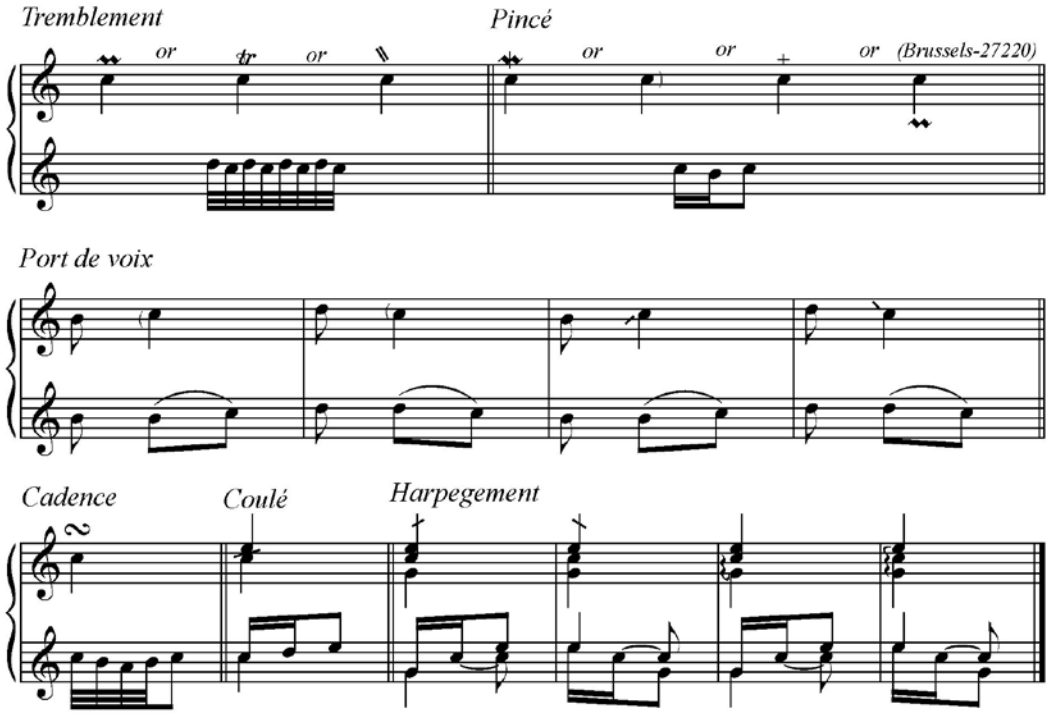
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.
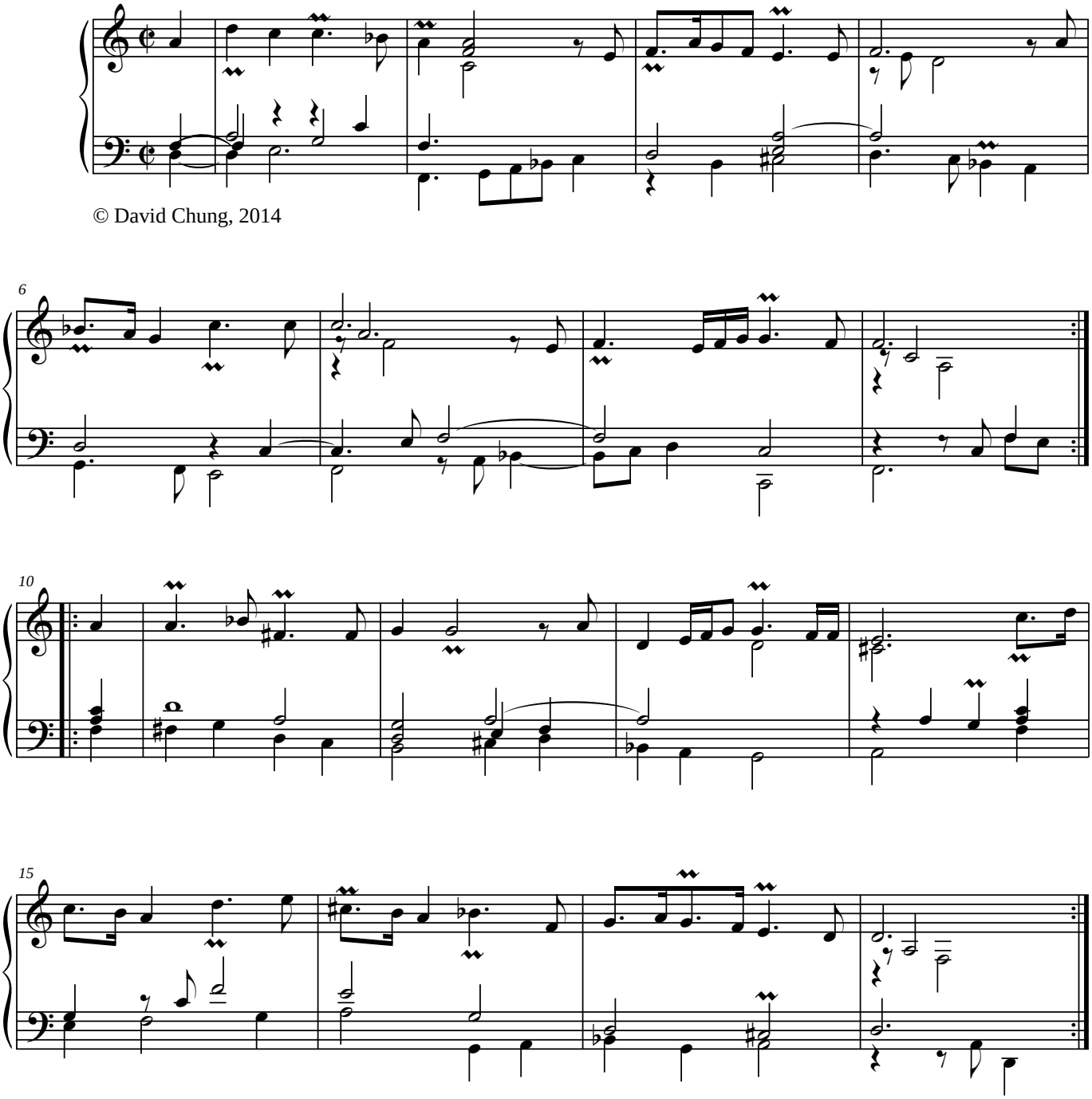


In “3” time, eighth notes in conjunct motion (mm. 3, 7, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 53 (p. 78, Hand A), Menüet (C) [Menuet from *Ballet de Flore* (1669) LWV 40/39 (C)]
[No comments]

Bourrée (Bourée)
Le Carnaval, Mascarade, 1668

B-Bc MS 27220, no. 60, pp. 92–3
LWV 36/5



© David Chung, 2014

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

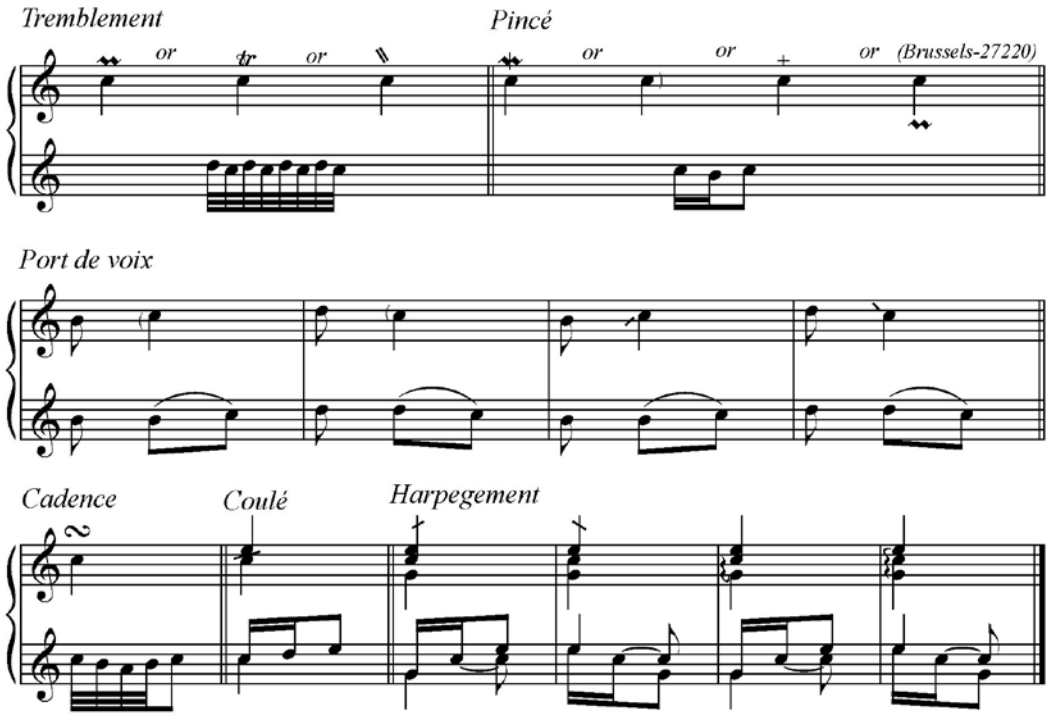
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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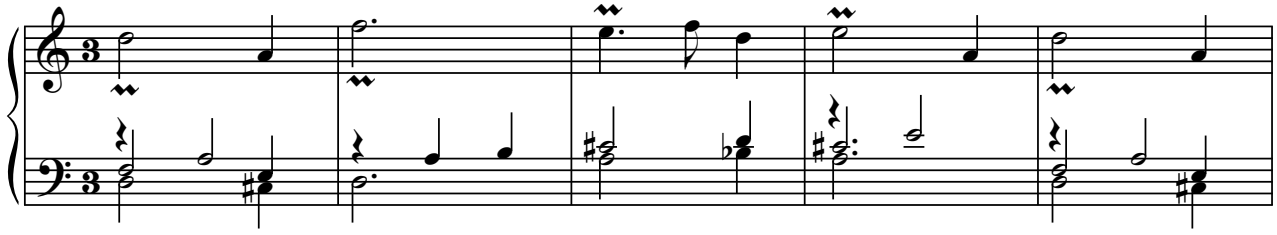
In "𝄵" time, eighth notes in conjunct motion (mm. 3–4, 8–9, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

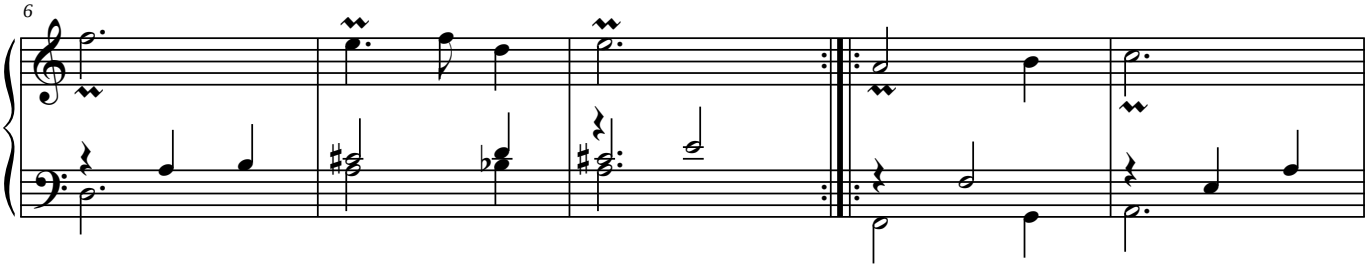
No. 60 (pp. 92–3, Hand A), Bourée (d) [Bourrée from *Le Carnaval*, *Mascarade* (1668) LWV 36/5 (g)]
M. 3 lhU1 dot missing in the facsimile edition (Geneva: Minkoff, 2003)
M. 14 rhU2 dot missing in the facsimile edition (Geneva: Minkoff, 2003)

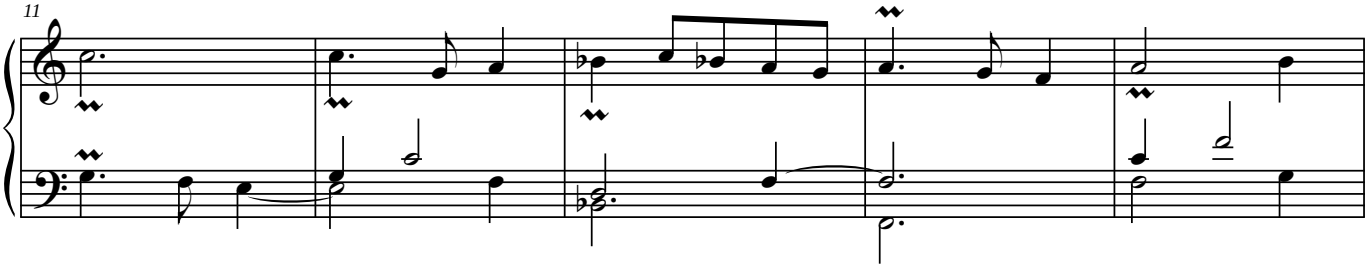
Menuet (Menüet)
Ballet de Flore, 1669

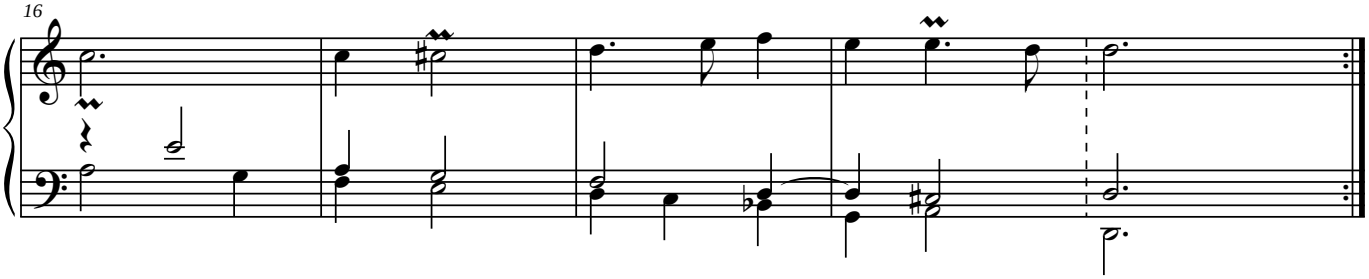
B-Bc MS 27220, no. 61, p. 93
LWV 40/11



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Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

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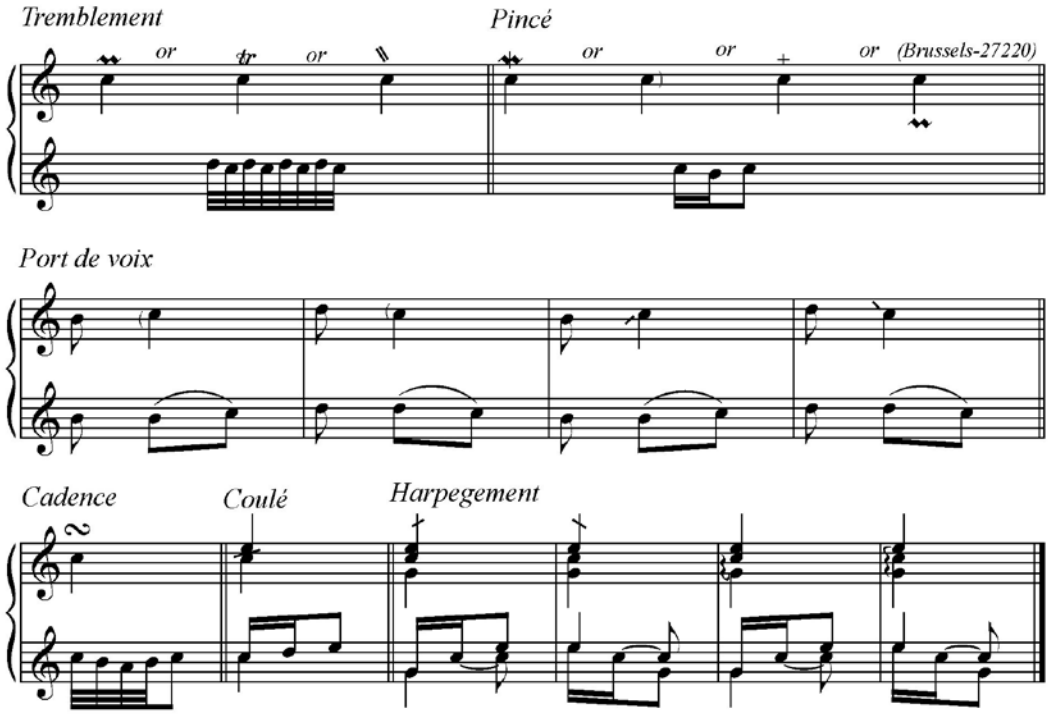
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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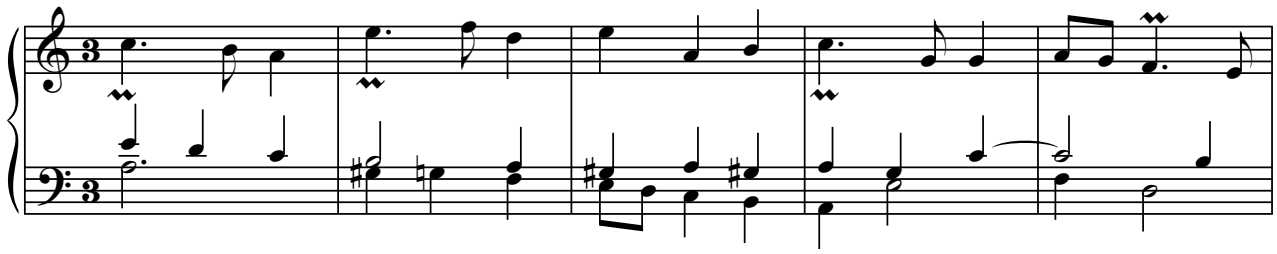
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Critical Notes

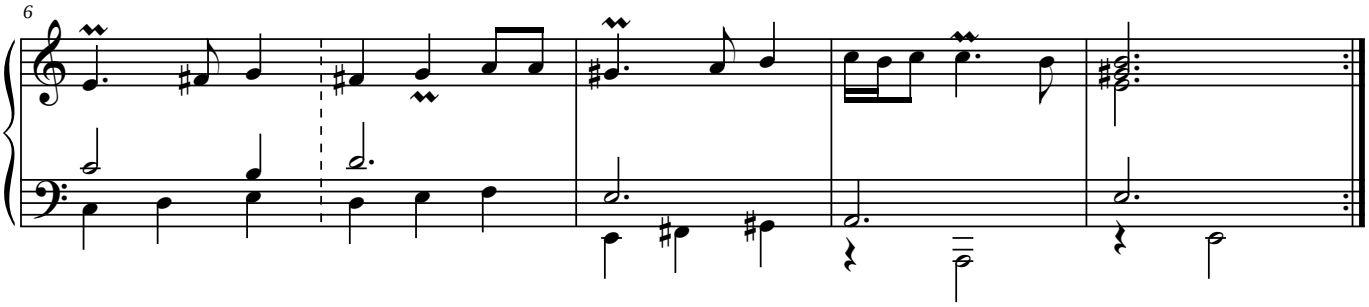
No. 61 (p. 93, Hand A), Menüet (d) [Menuet from *Ballet de Flore* (1669) LWV 40/11 (g)]
M. 19 barline missing

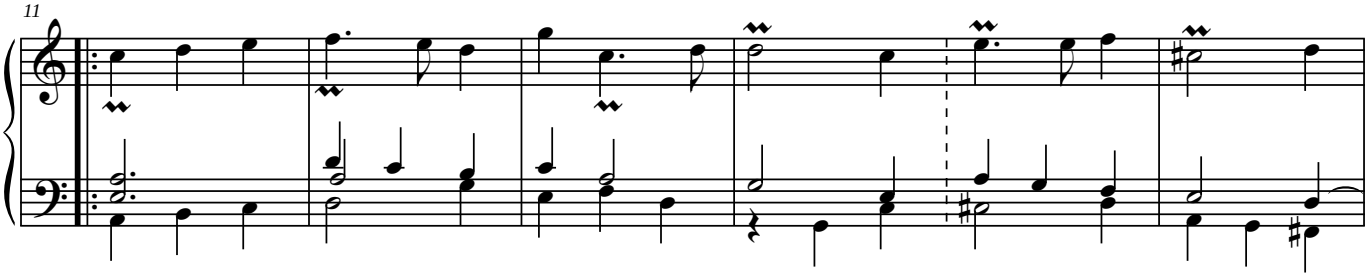
Courante (Courante du Ballet)
Ballet de Flore, 1669

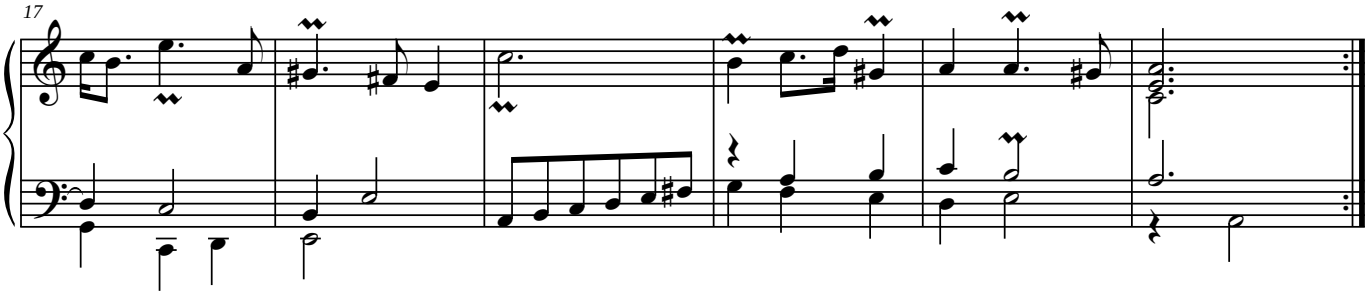
B-Bc MS 27220, no. 62, p. 94
LWV 40/5



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Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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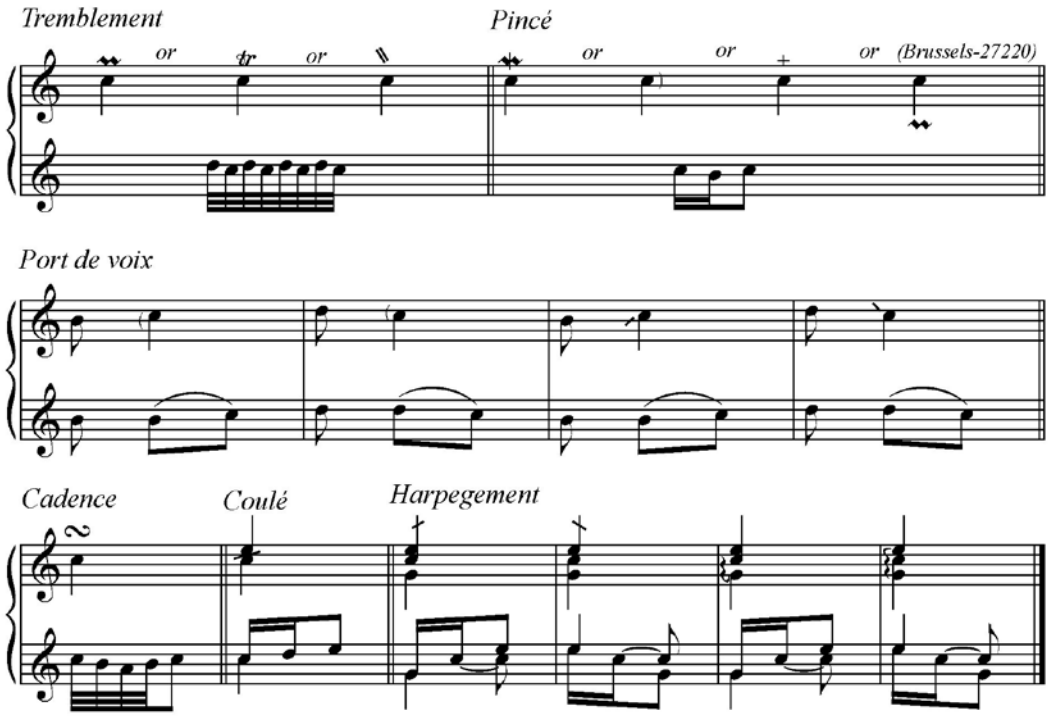
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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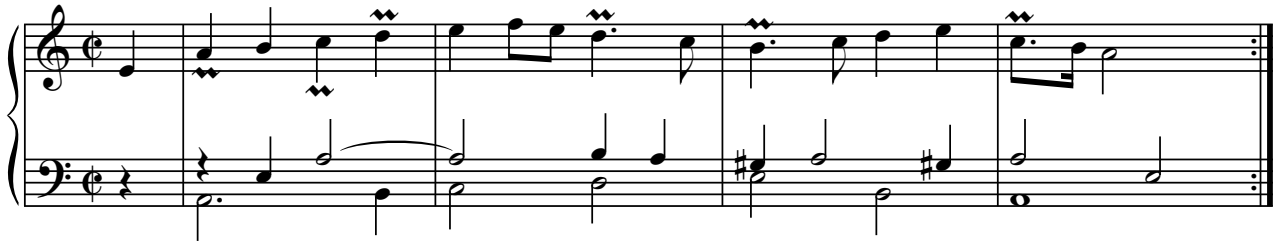
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Critical Notes

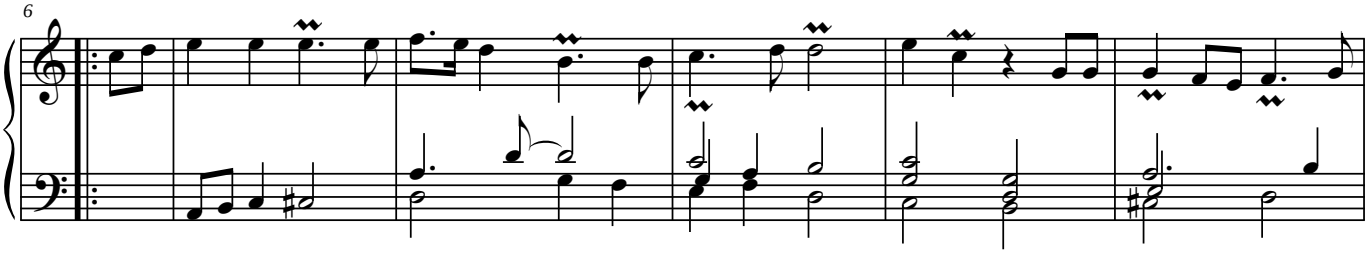
No. 62 (p. 94, Hand A), Courante du Ballet (a) [Courante from *Ballet de Flore* (1669) LWV 40/5 (d)]
M. 1 rh1 dot missing in the facsimile edition (Geneva: Minkoff, 2003)
M. 2 rh1 dot missing in the facsimile edition (Geneva: Minkoff, 2003)

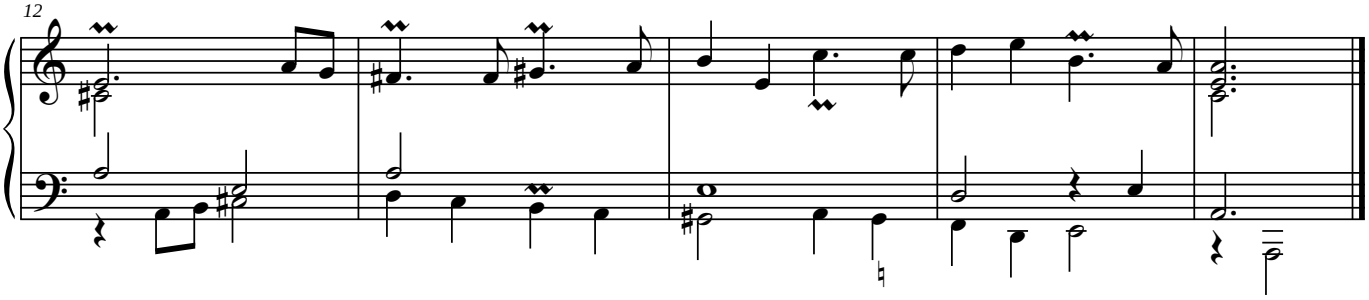
Bourrée (Bourée du ballet)
Ballet de Flore, 1669

B-Bc MS 27220, no. 63, p. 95
LWV 40/7



© David Chung, 2014





Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

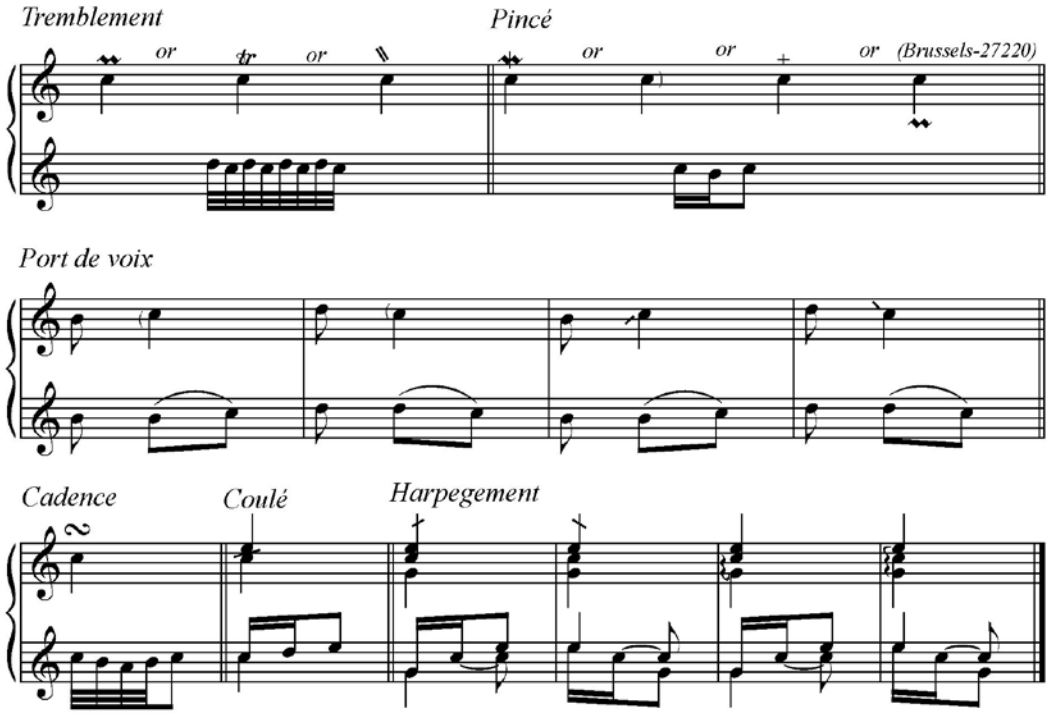
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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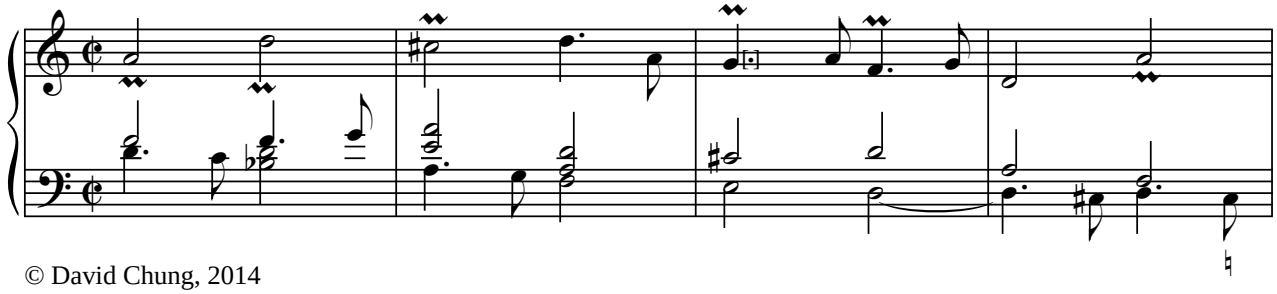
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Critical Notes

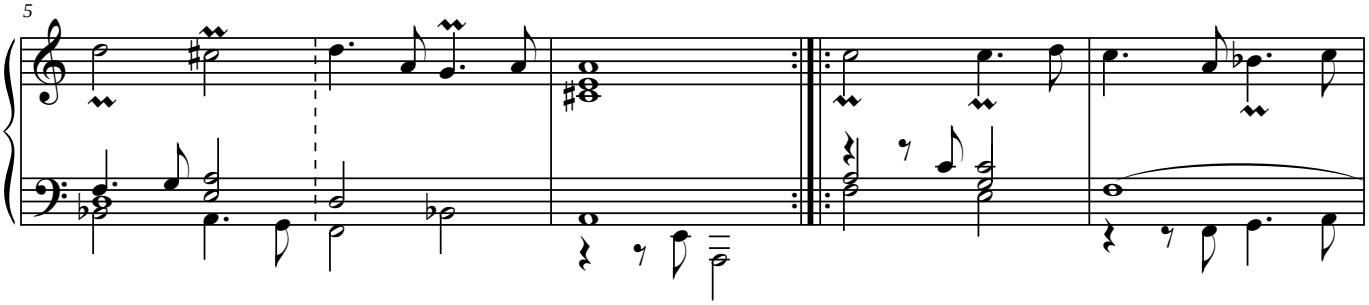
No. 63 (p. 95, Hand A), Bourée du ballet (a) [Bourrée from *Ballet de Flore* (1669) LWV 40/7 (d)]
[No comments]

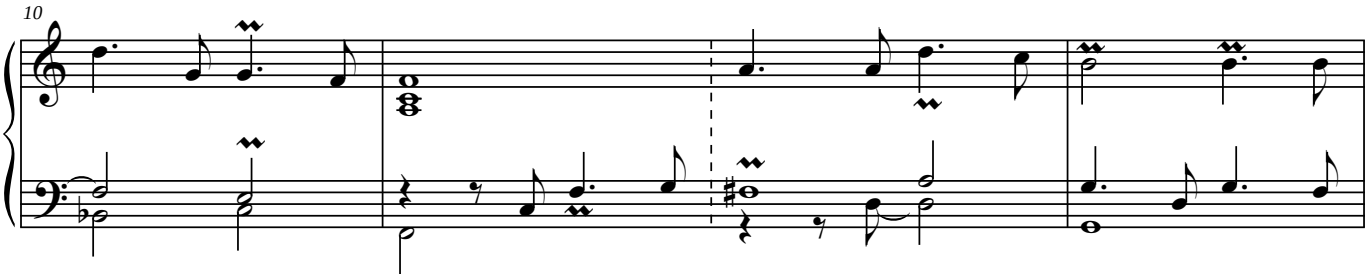
Ballet
Le Carnaval, Mascarade, 1668

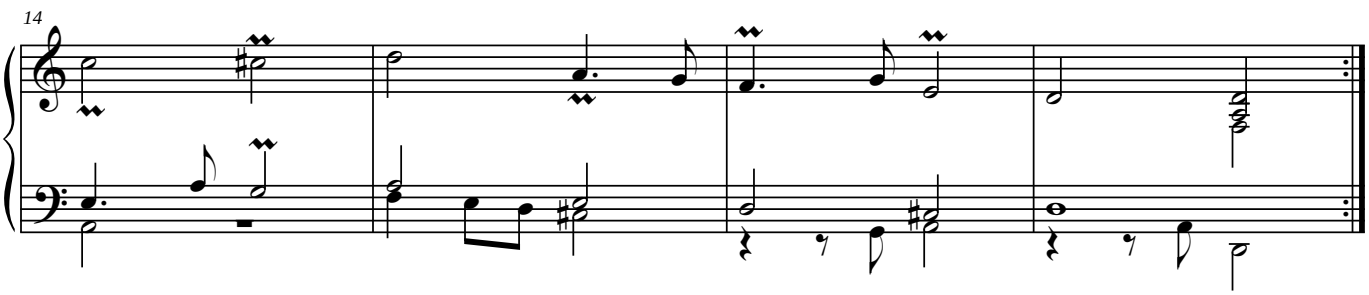
B-Bc MS 27220, no. 64, p. 96
LWV 36/4



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Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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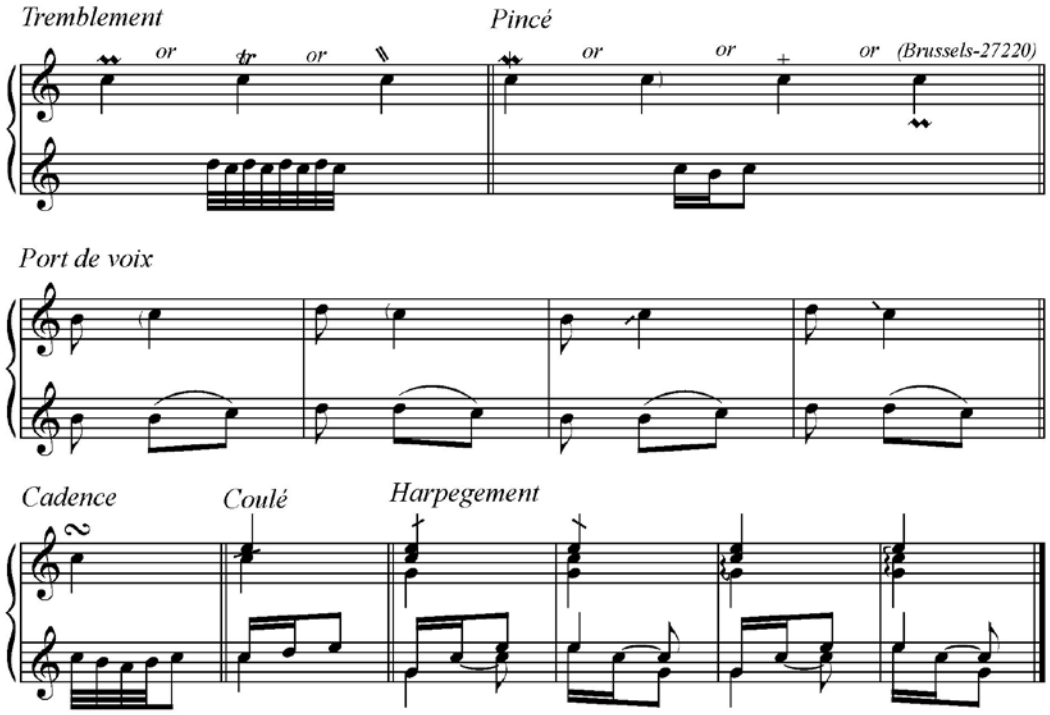
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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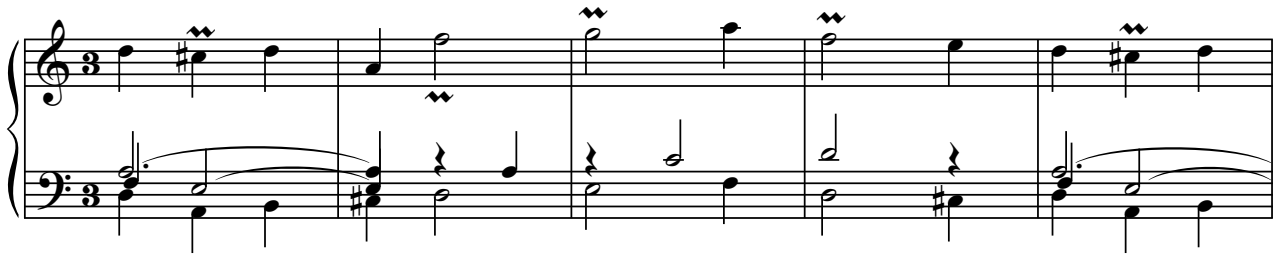
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Critical Notes

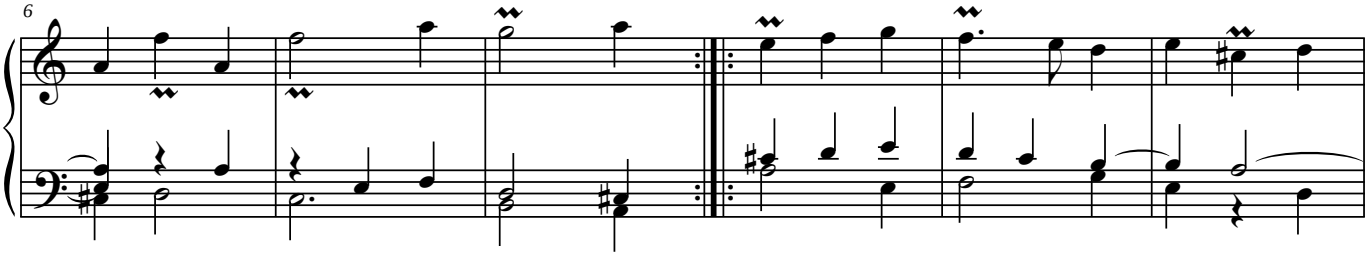
No. 64 (p. 96, Hand A), Ballet (d) [Ballet from *Le Carnaval, Mascarade* (1668) LWV 36/4 (g)]
M. 3 rh1 dot missing

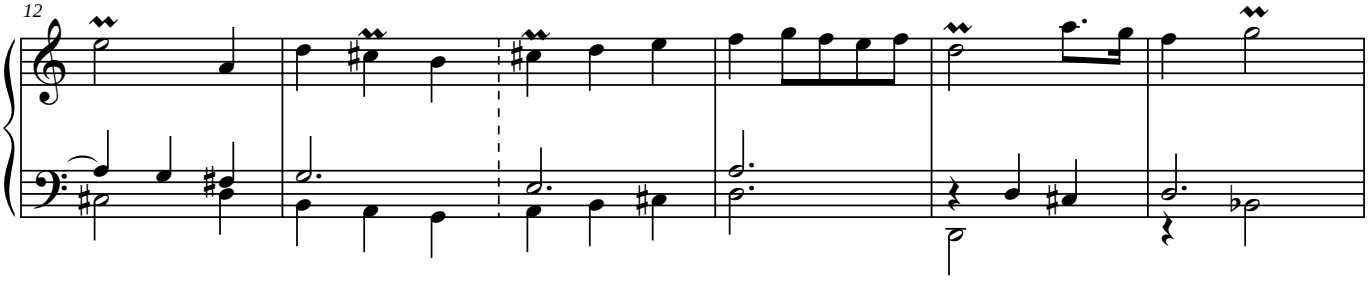
Menuet
Ballet des Muses, 1666

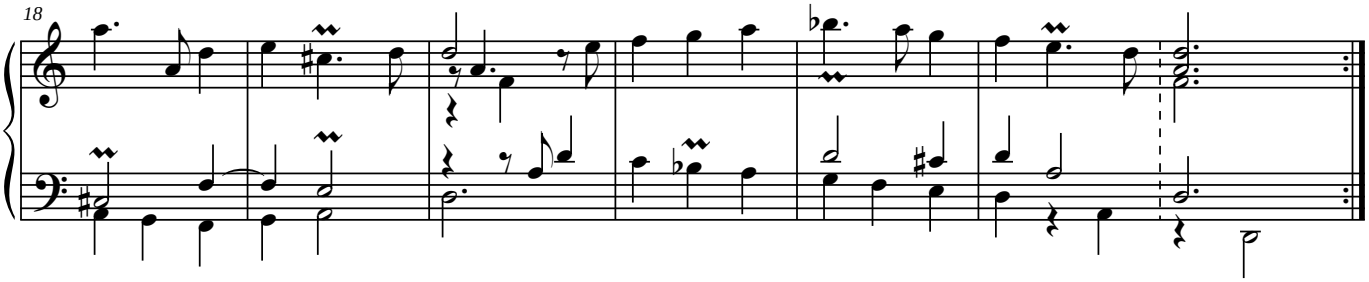
B-Bc MS 27220, no. 65, p. 97
LWV 32/27



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Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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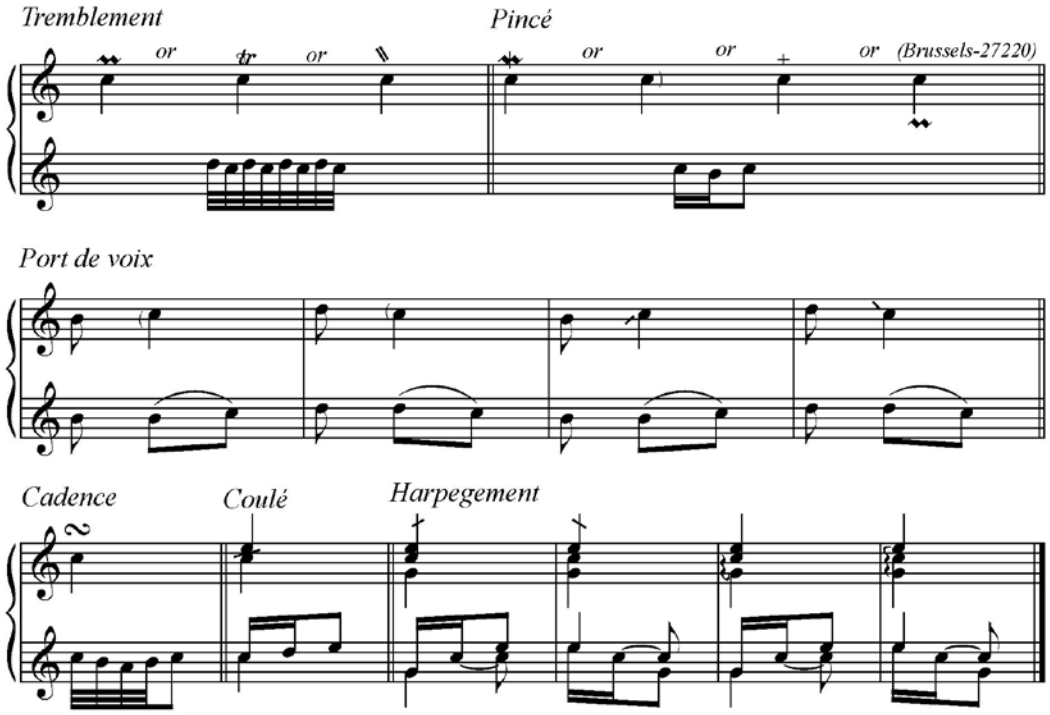
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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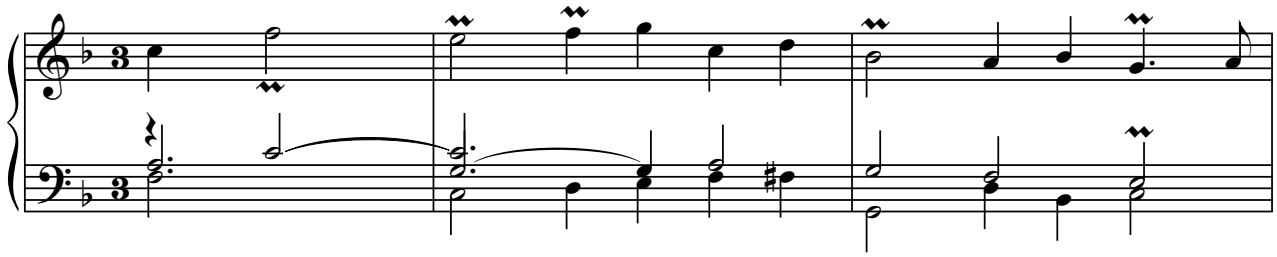
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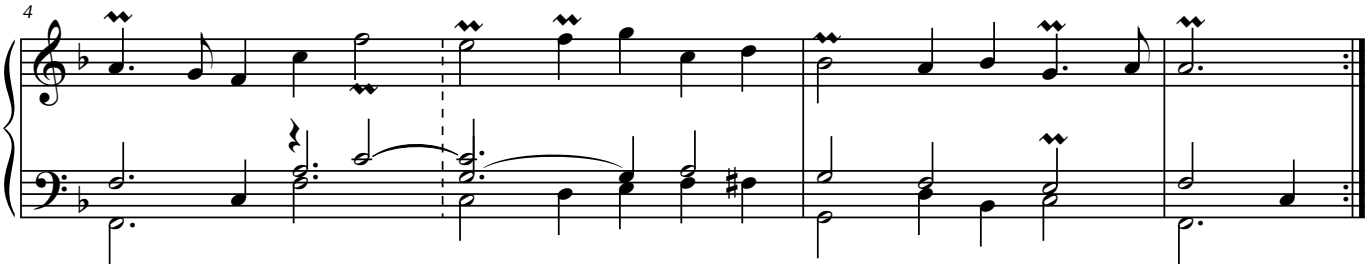
No. 65 (p. 97, Hand A), Menuet (d) [Menuet from *Ballet des Muses* (1666) LWV 32/27 (d)]
M. 13 barline missing
M. 23 barline missing

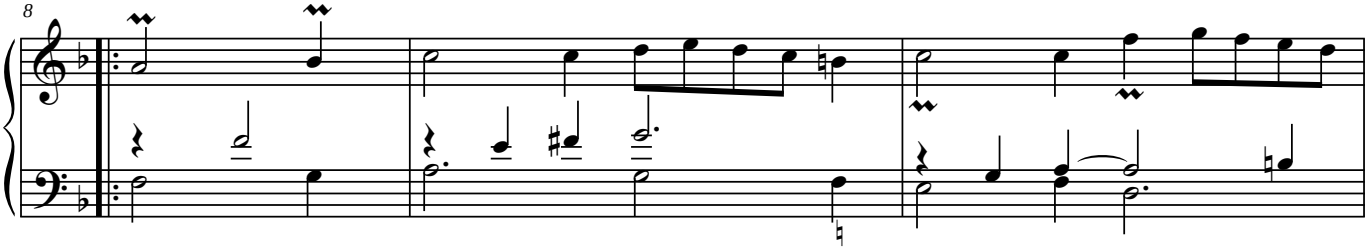
Menuet (Menüet)
Les Amants magnifiques, 1670

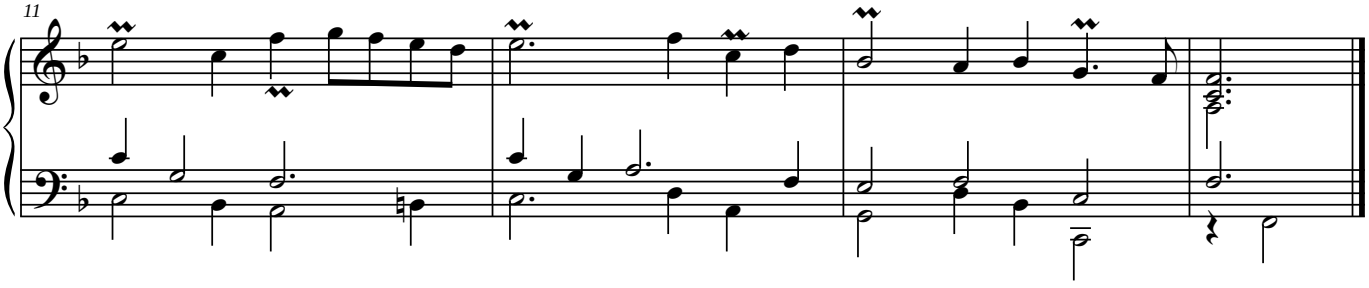
B-Bc MS 27220, no. 66, p. 98
LWV 42/20



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Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

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Editorial Remarks

Lully's orchestral prototype (*F-Pn* Rés. F. 1710(1)) is barred every three quarter notes, following the time signature.
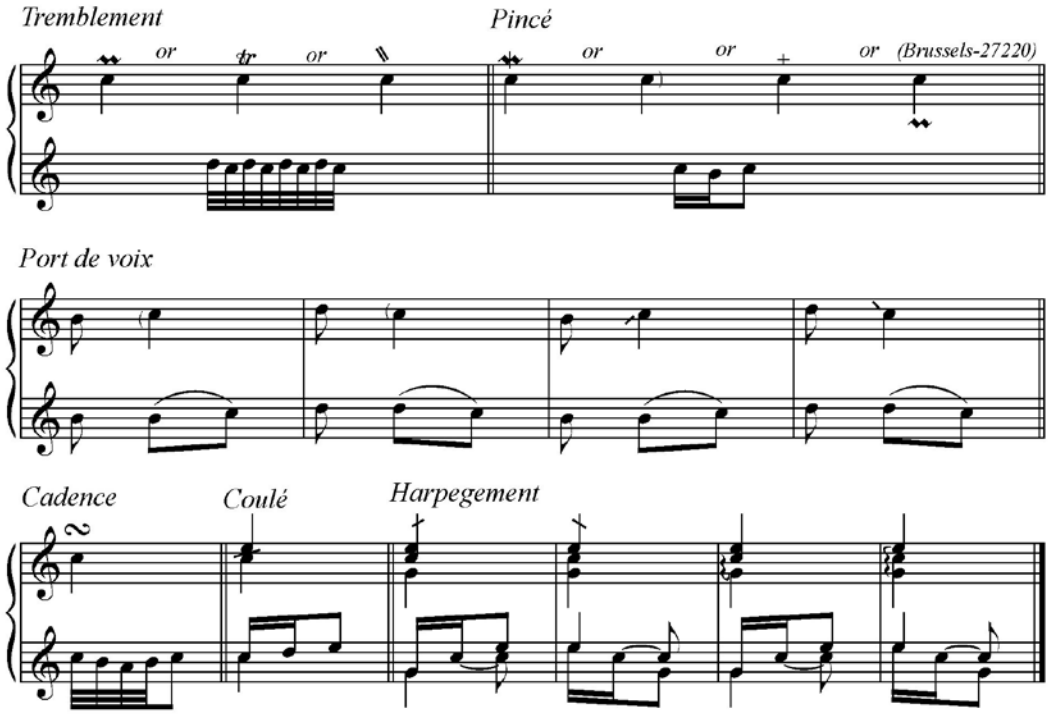
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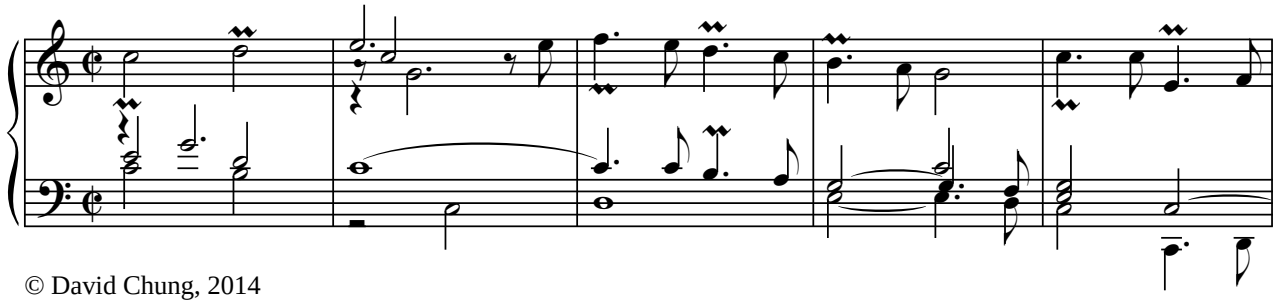
Critical Notes

No. 66 (p. 98, Hand A), Menüet (F) [Menuet from *Les Amants magnifiques* (1670) LWV 42/20 (F)]
[No comments]

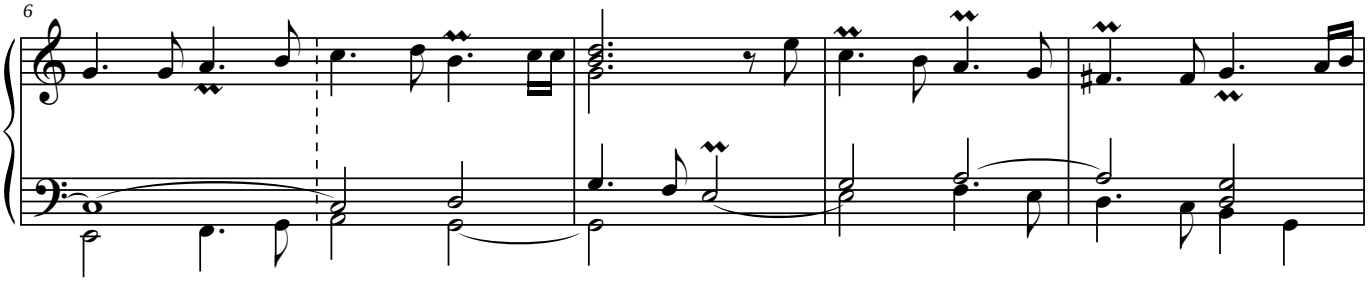
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

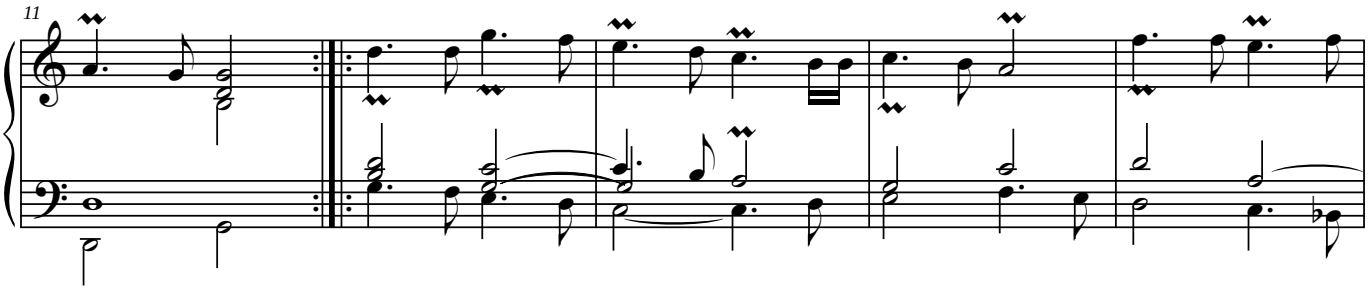
Les Pêcheurs de corail (1. Ballet)
Les Amants magnifiques, 1670

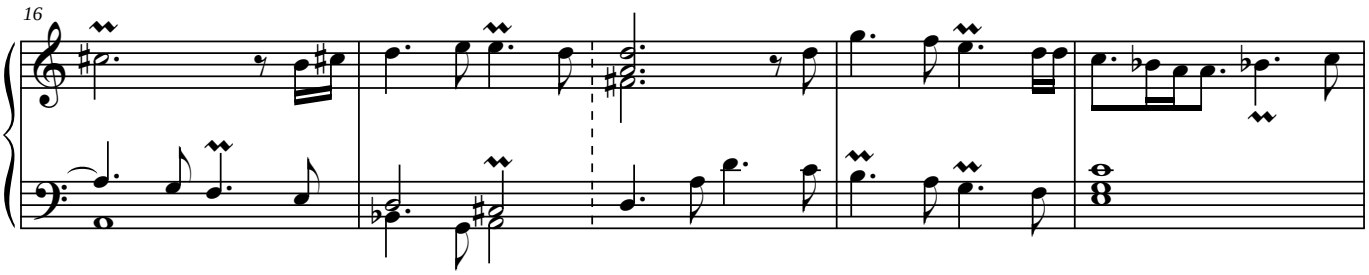
B-Bc MS 27220, no. 67, pp. 99–100
LWV 42/4

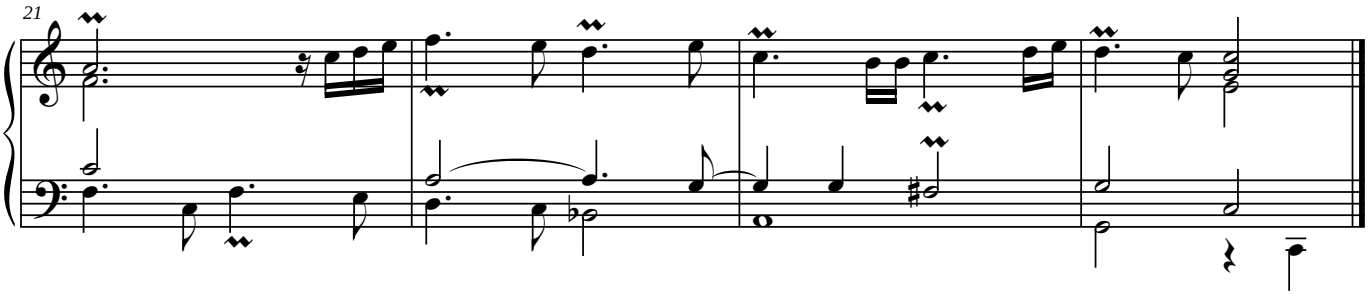


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21

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

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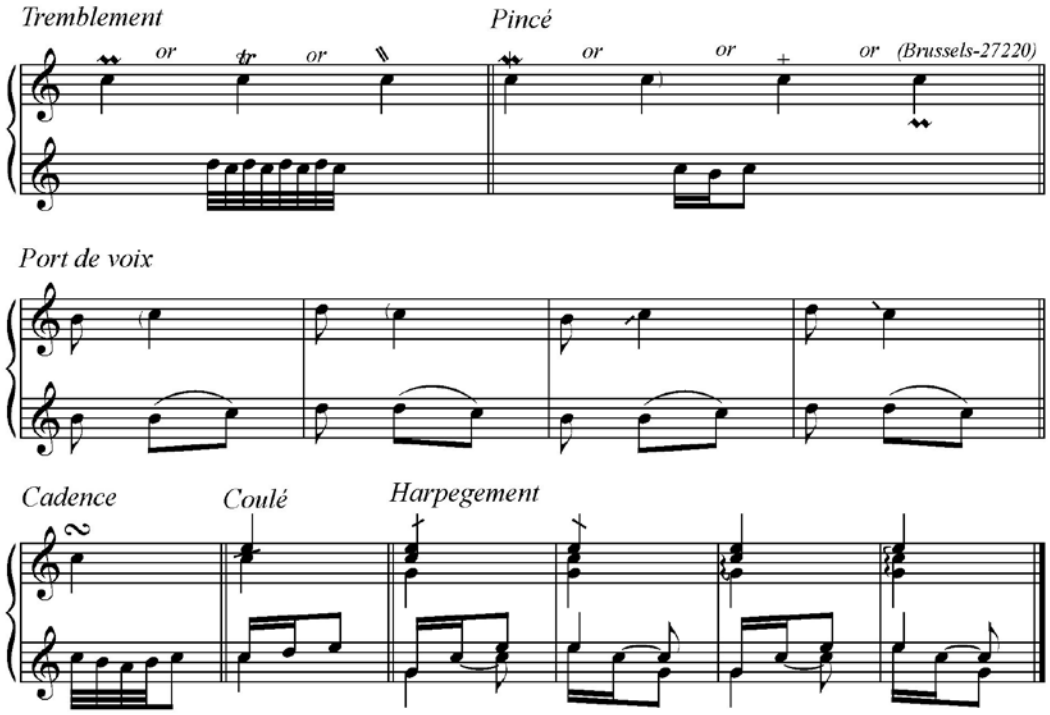
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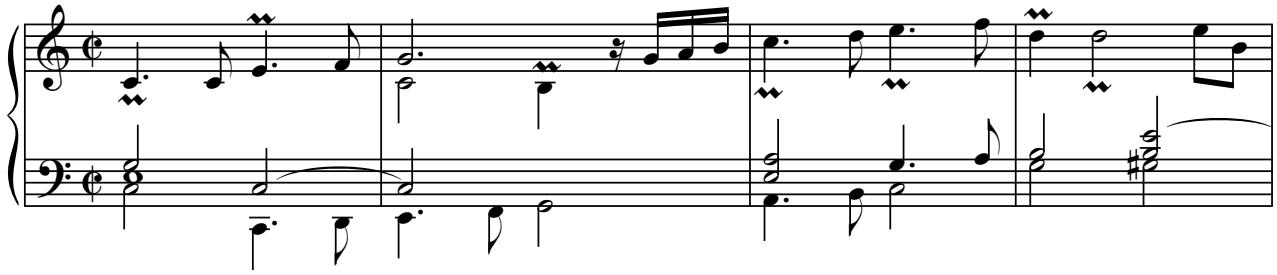
The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

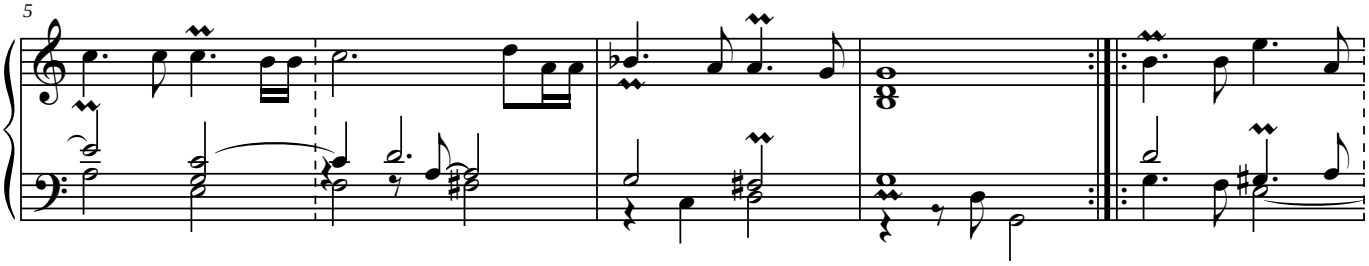
No. 67 (pp. 99–100, Hand A), 1. Ballet (C) [Les Pêcheurs de corail from *Les Amants magnifiques* (1670) LWV 42/4 (C)]
[No comments]

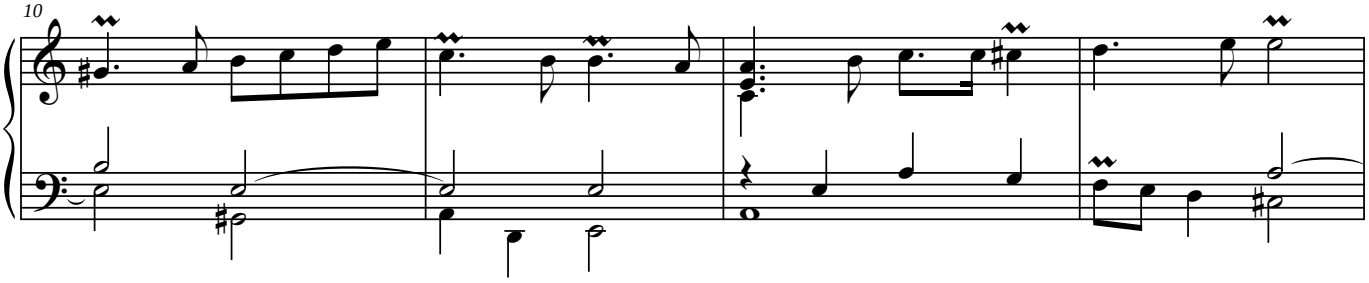
Air de Neptune (2. Ballet)
Les Amants magnifiques, 1670

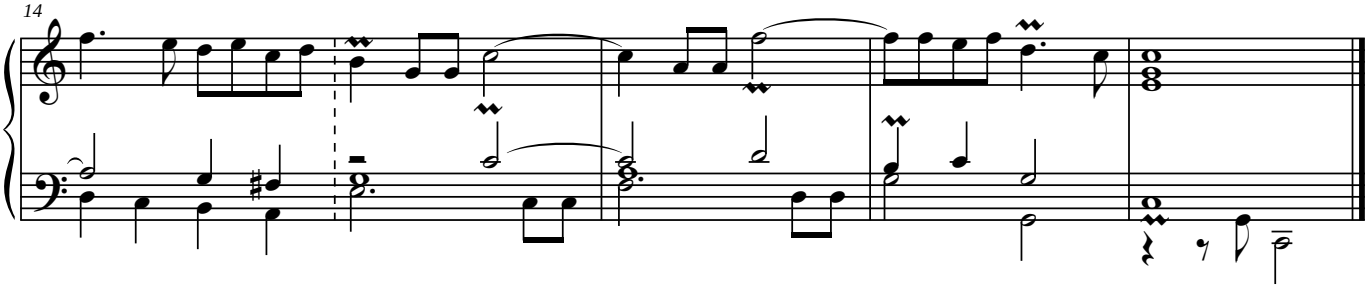
B-Bc MS 27220, no. 68, pp. 100–1
LWV 42/6



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Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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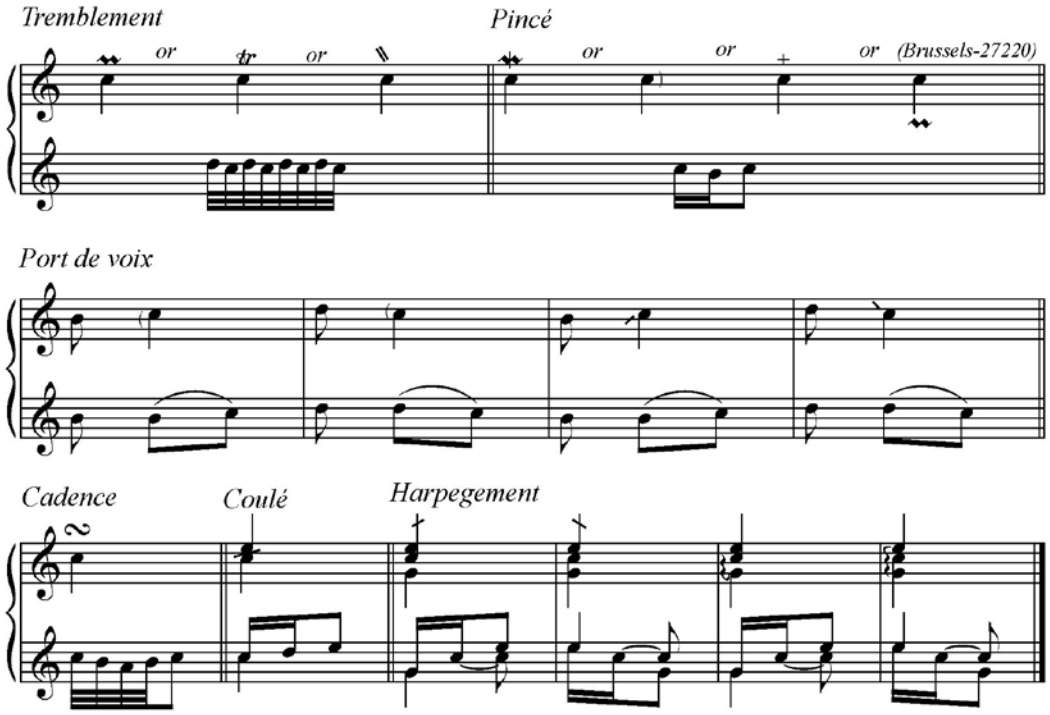
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.
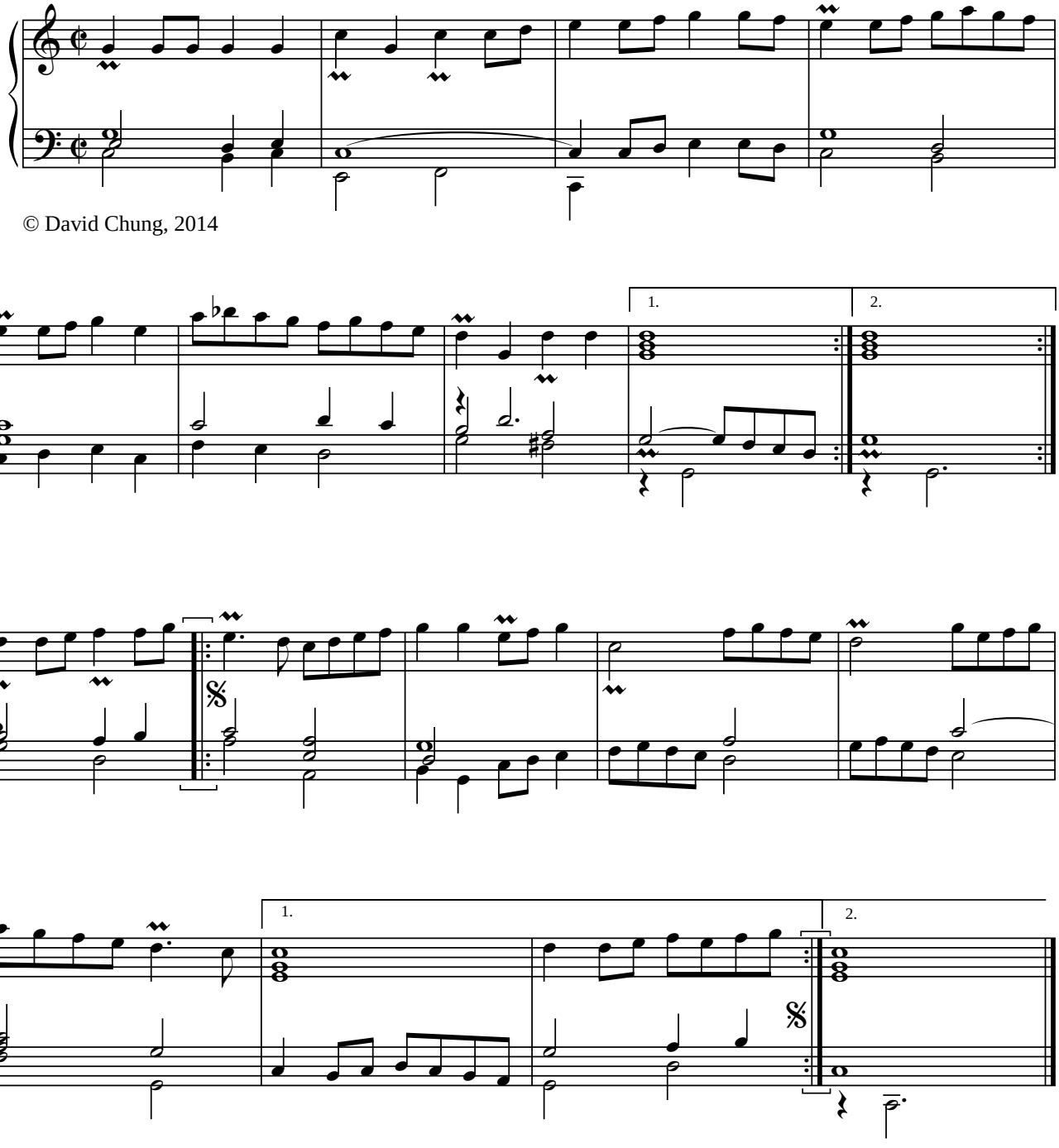


In "𝄵" time, eighth notes in conjunct motion (mm. 10, 13–4, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

No. 68 (pp. 100–1, Hand A), 2. Ballet (C) [Air de Neptune from *Les Amants magnifiques* (1670) LWV 42/6 (F)]
[No comments]

Marche (3. Ballet)
Ballet de Flore, 1669

B-Bc MS 27220, no. 69, pp. 102–3
LWV 40/33



© David Chung, 2014

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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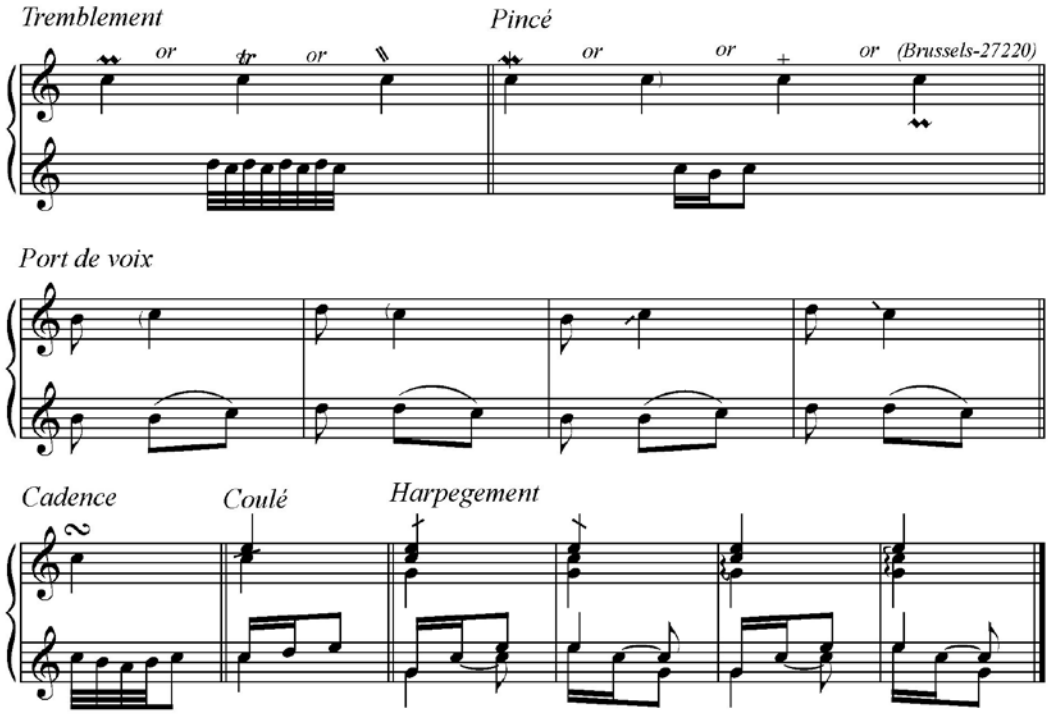
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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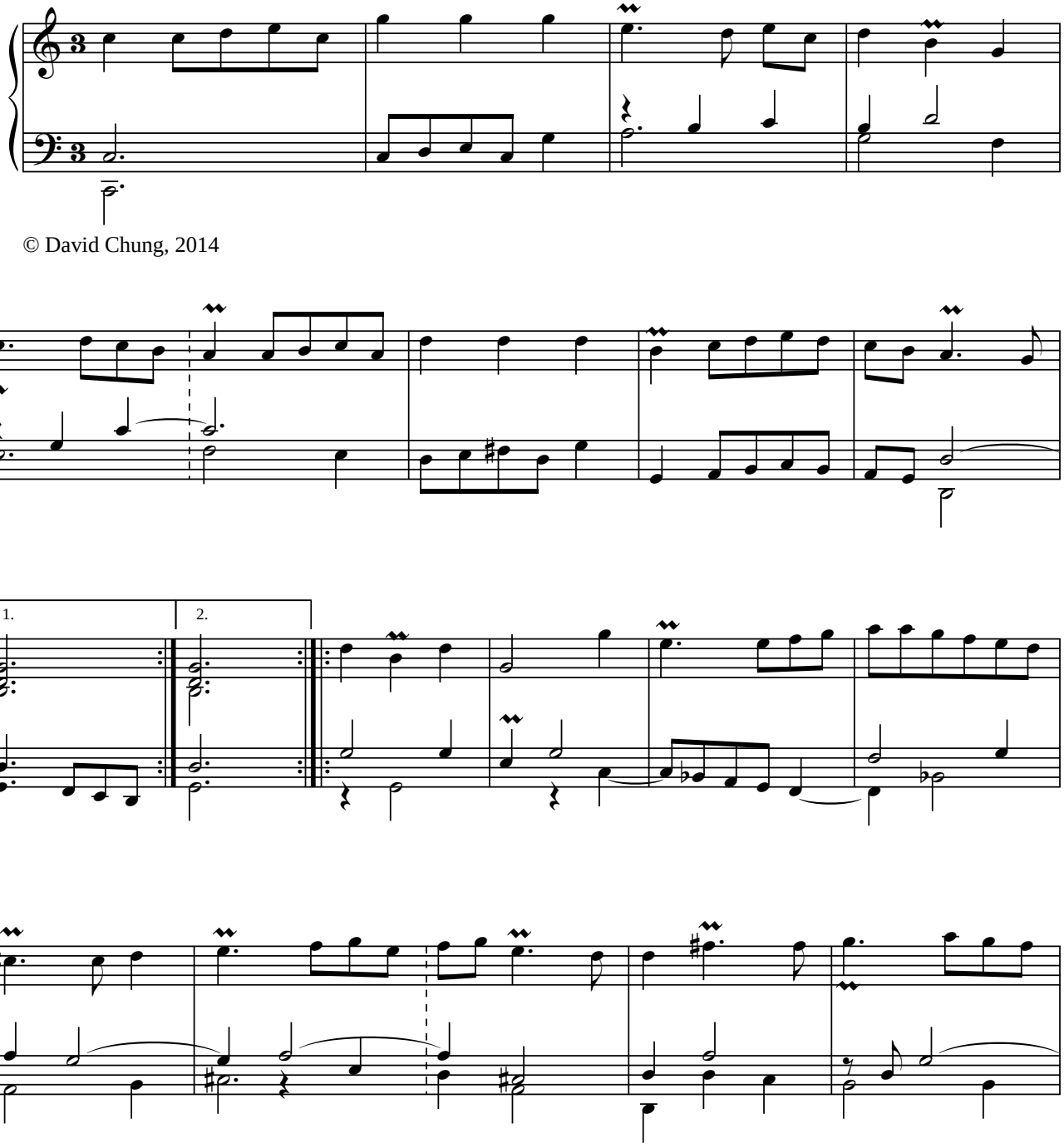


In "𝄵" time, eighth notes in conjunct motion (mm. 2–6, 8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

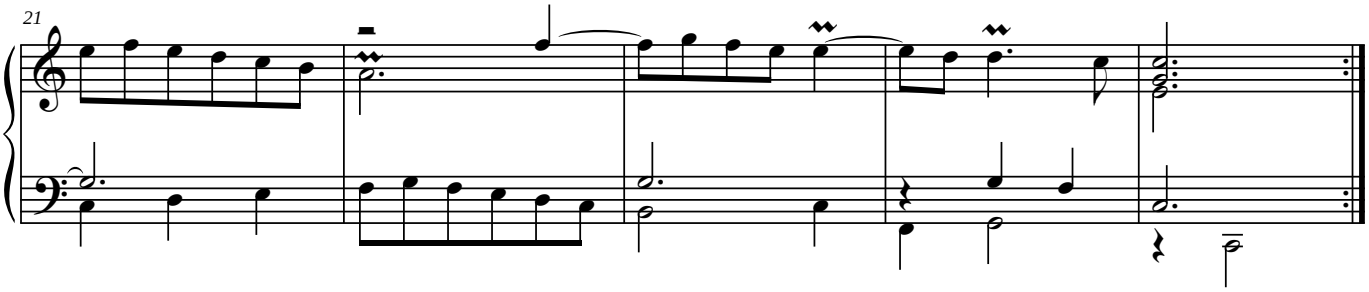
No. 69 (pp. 102–3, Hand A), 3. Ballet (C) [Marche from *Ballet de Flore* (1669) LWV 40/33 (C)]
10 rh4 ornament blotted out by ink

Les Hommes et femmes armés (Les hommes arméz | 4. Ballet)
Les Amants magnifiques, 1670

B-Bc MS 27220, no. 71, pp. 104–5
LWV 42/31



© David Chung, 2014


21

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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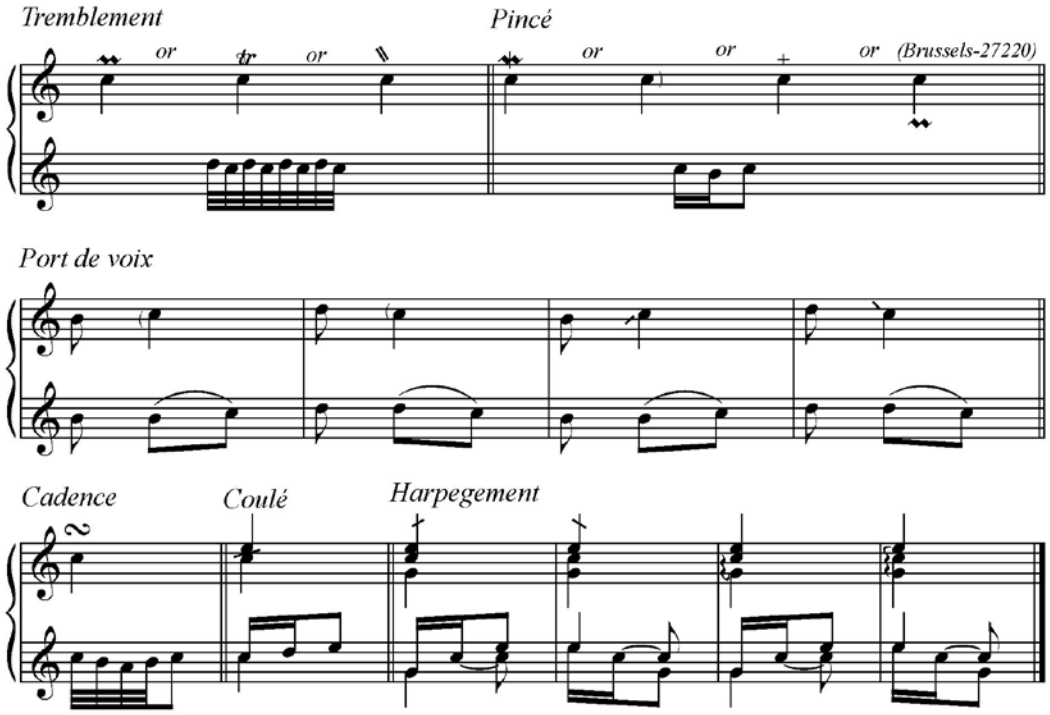
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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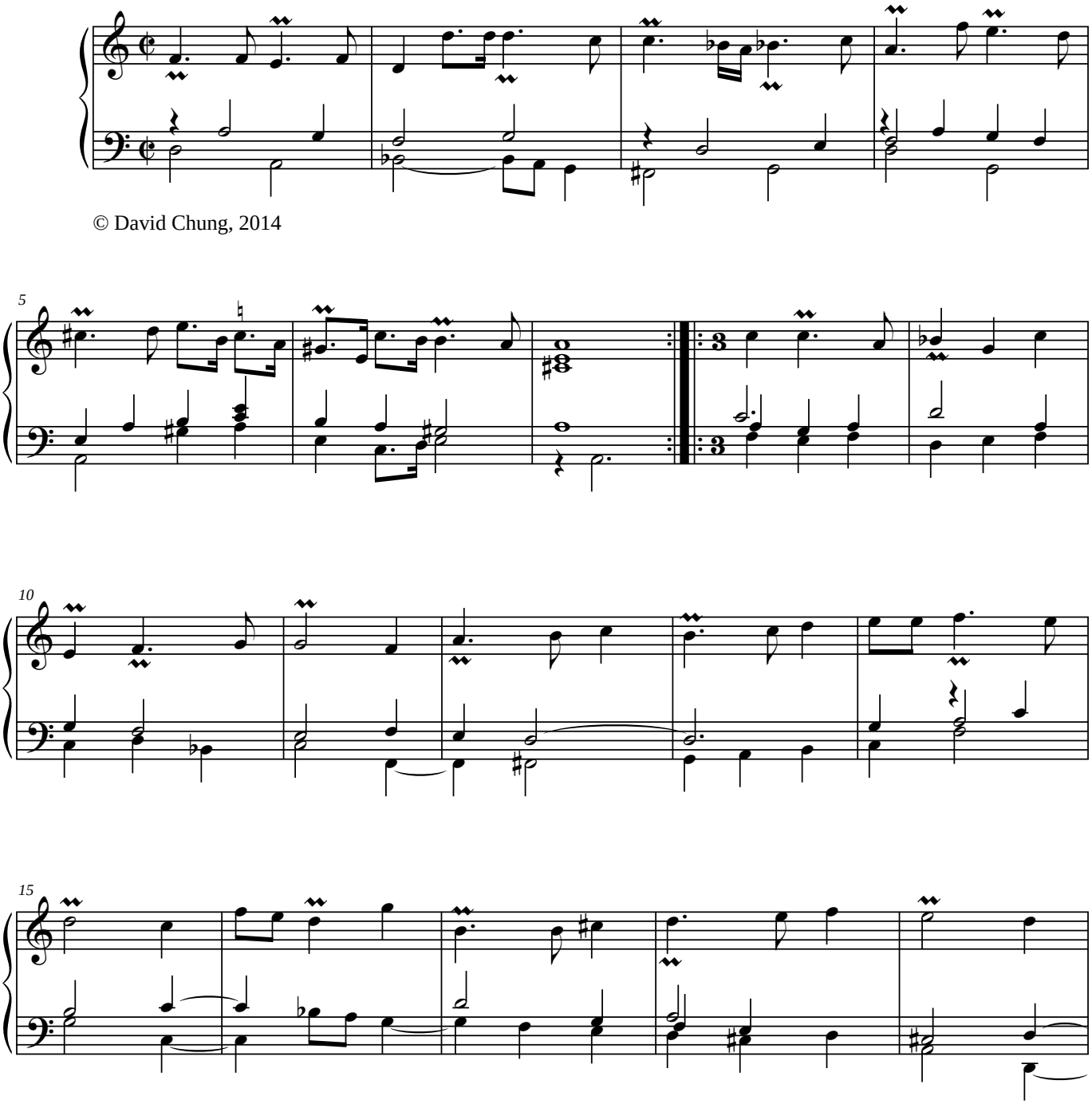


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Critical Notes

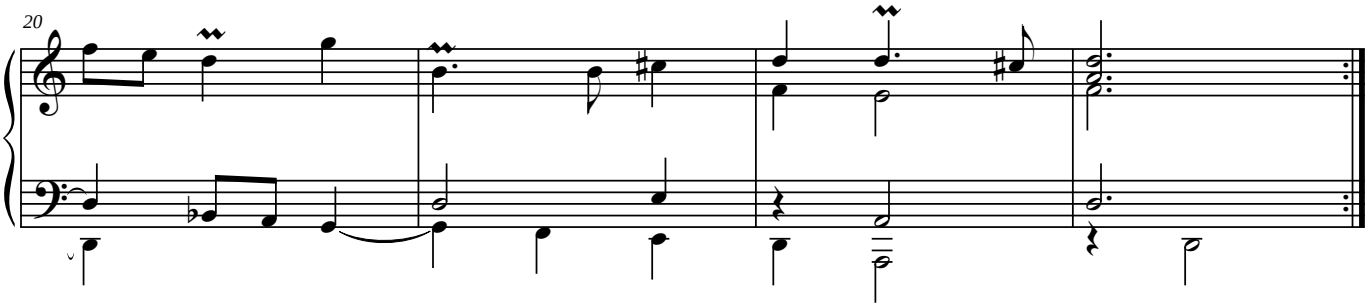
No. 71 (pp. 104–5, Hand A), Les hommes arméz | 4. Ballet (C) [Les Hommes et femmes armés from *Les Amants magnifiques* (1670) LWV 42/31 (D)]
[No comments]

Les Maistres à dancer (Les Maistres a dancer)
Le Divertissement de Chambord, 1669

B-Bc MS 27220, no. 72, pp. 106–7
LWV 41/6



© David Chung, 2014


20

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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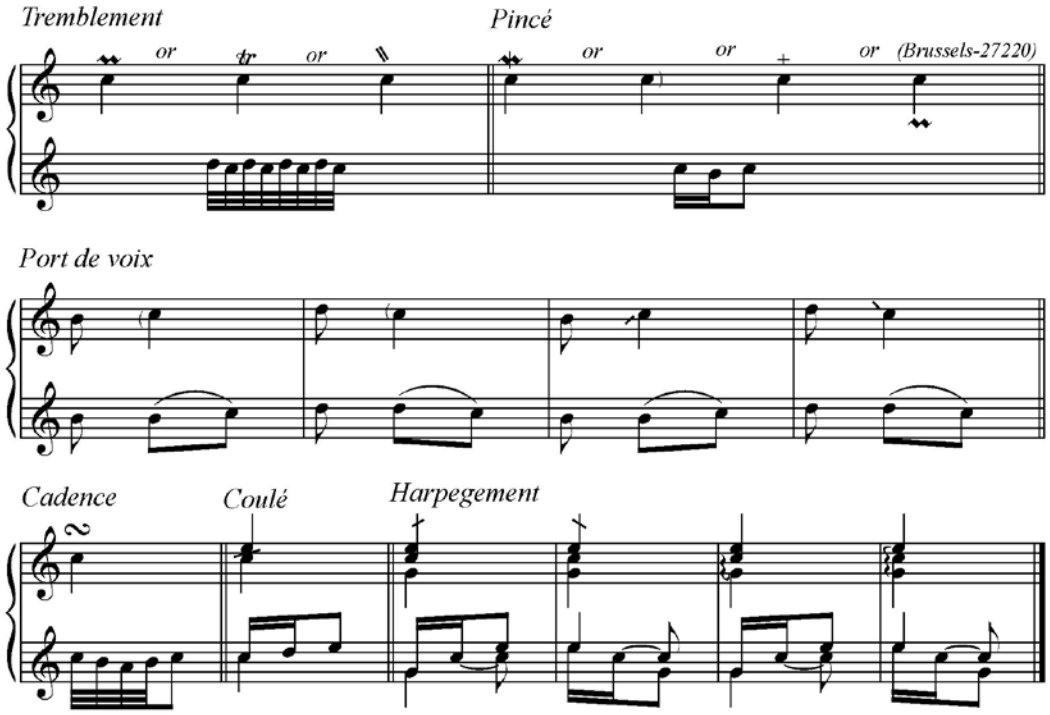
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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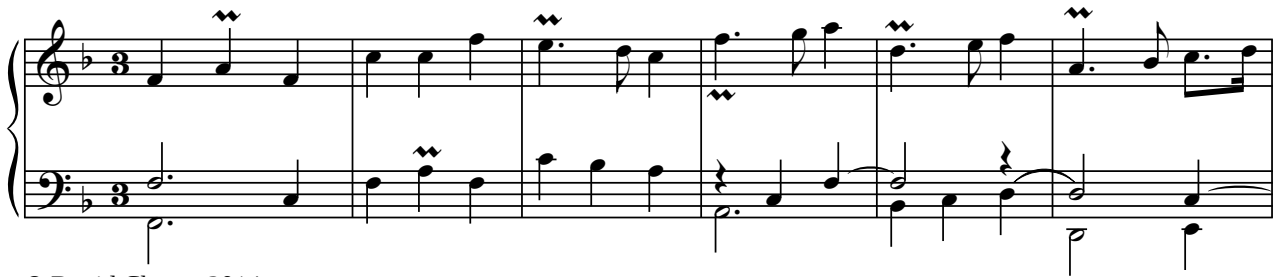
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Critical Notes

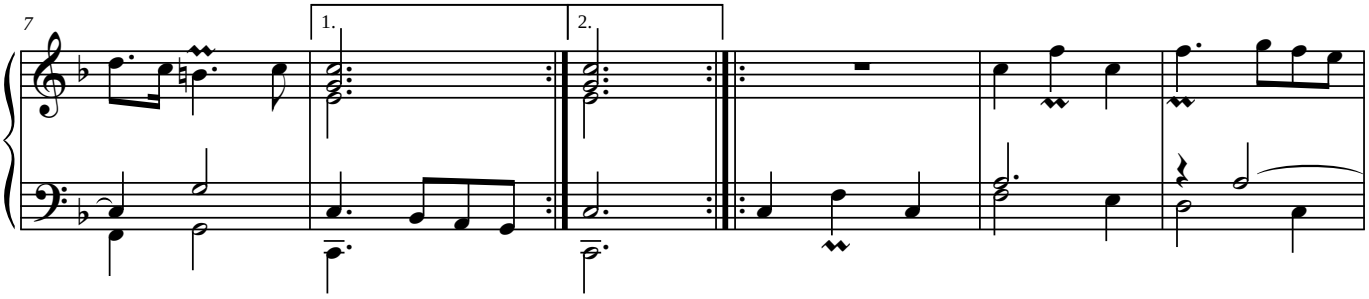
No. 72 (pp. 106–7, Hand A), Les Maistres a dancer (d) [Les Maistres à dancer from *Le Divertissement de Chambord* (1669) LWV 41/6 (g)]
M. 3 rh4 dot missing in the facsimile edition (Geneva: Minkoff, 2003)

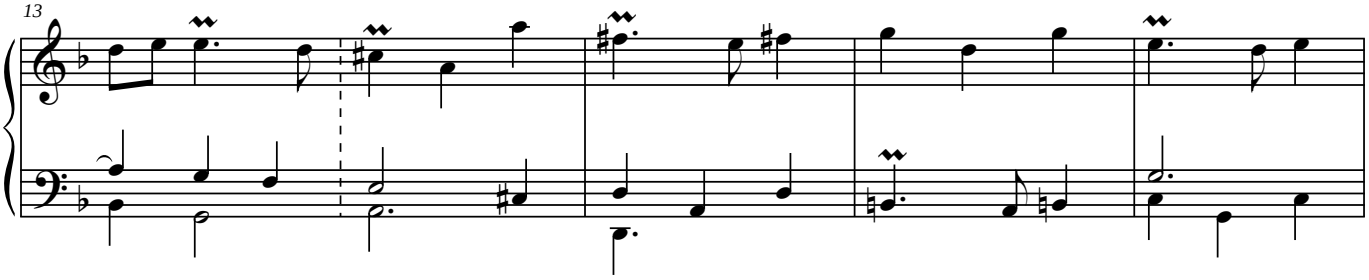
Les Combattans
Le Divertissement de Chambord, 1669

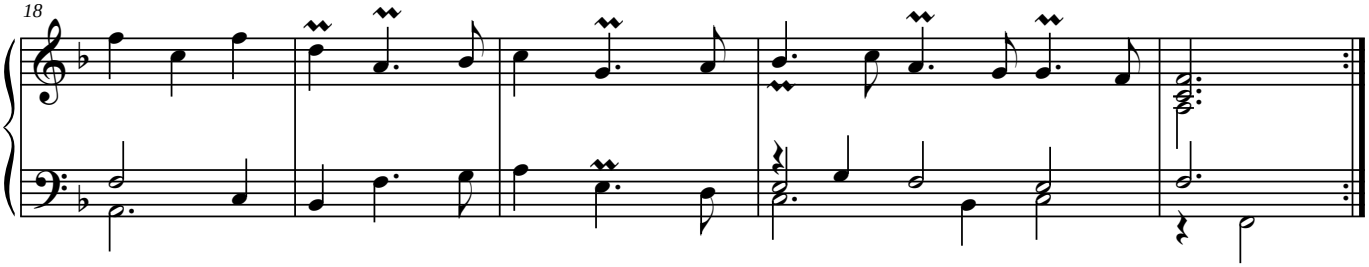
B-Bc MS 27220, no. 73, p. 108
LWV 41/7



© David Chung, 2014







Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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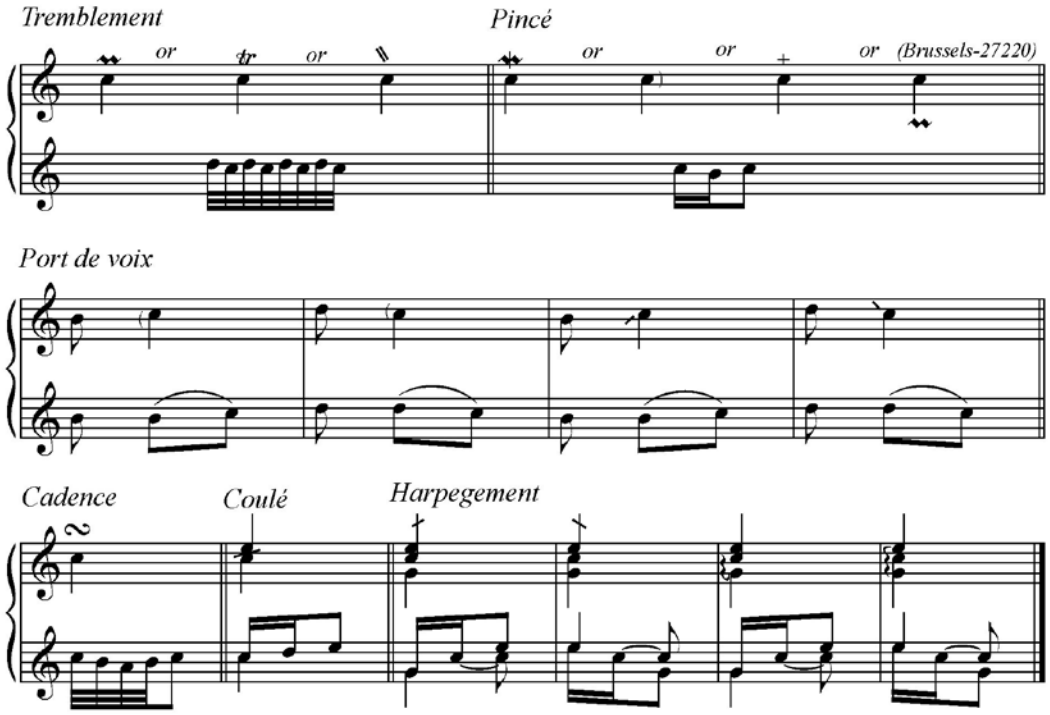
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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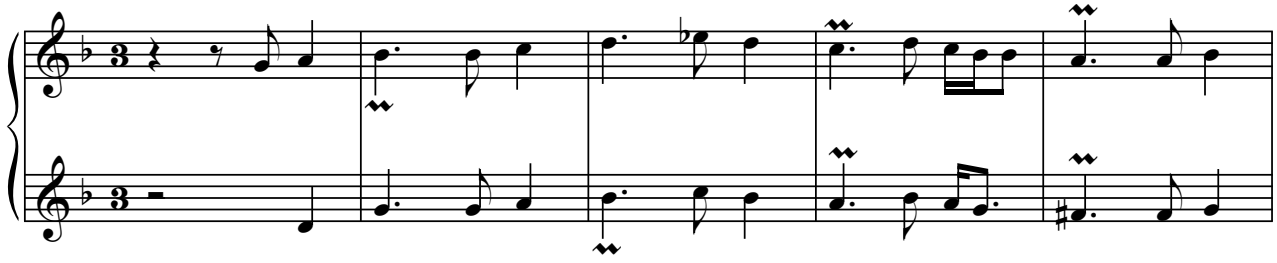
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Critical Notes

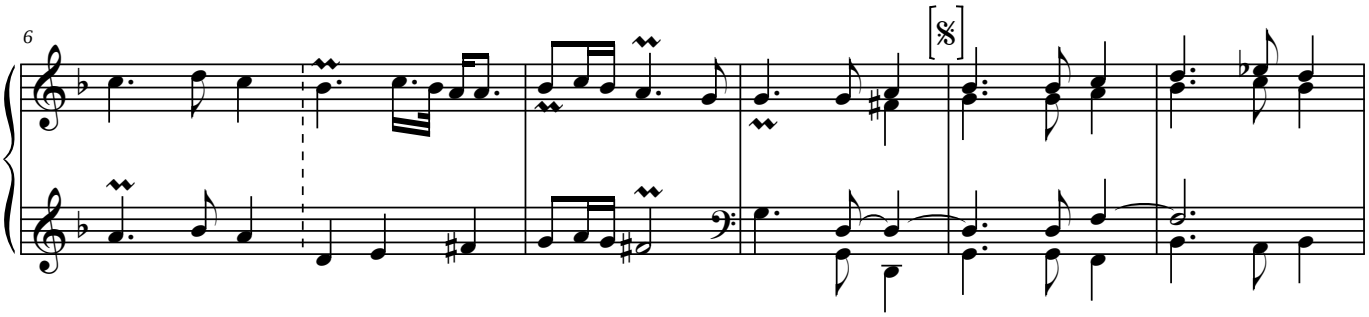
No. 73 (p. 108, Hand A), Les Combattans (F) [Les Combattans from *Le Divertissement de Chambord* (1669) LWV 41/7 (F)]
[No comments]
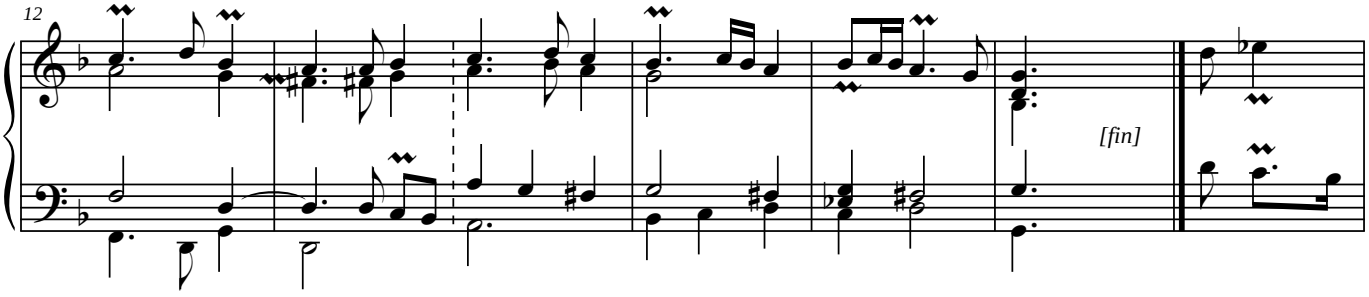
Joüissons des plaisirs
Les Amants magnifiques, 1670

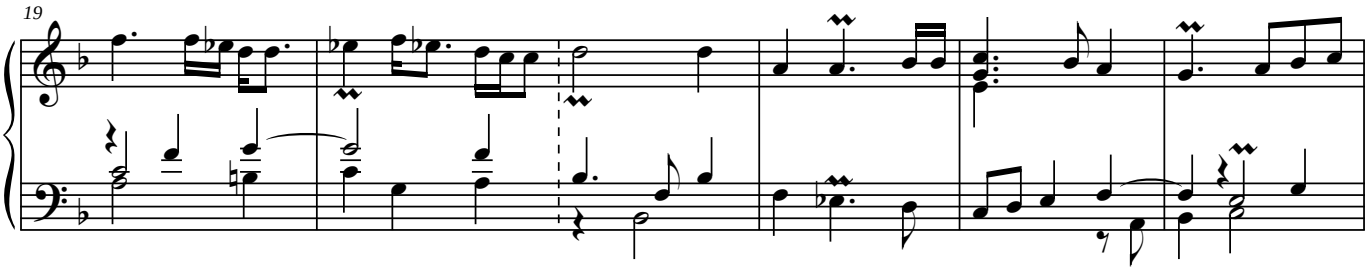
B-Bc MS 27220, no. 76, pp. 112–4
LWV 42/21
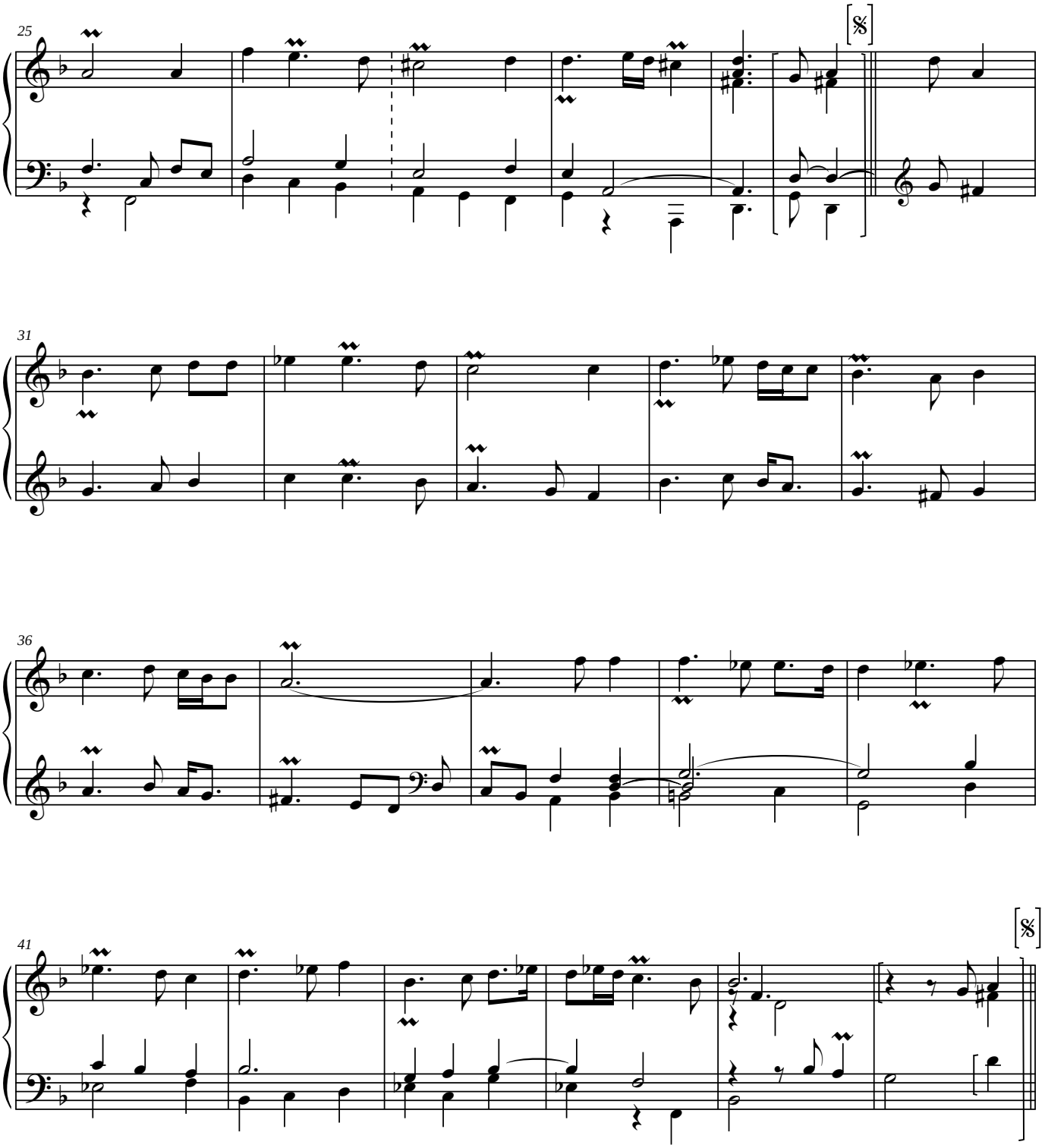


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25
31
36
41

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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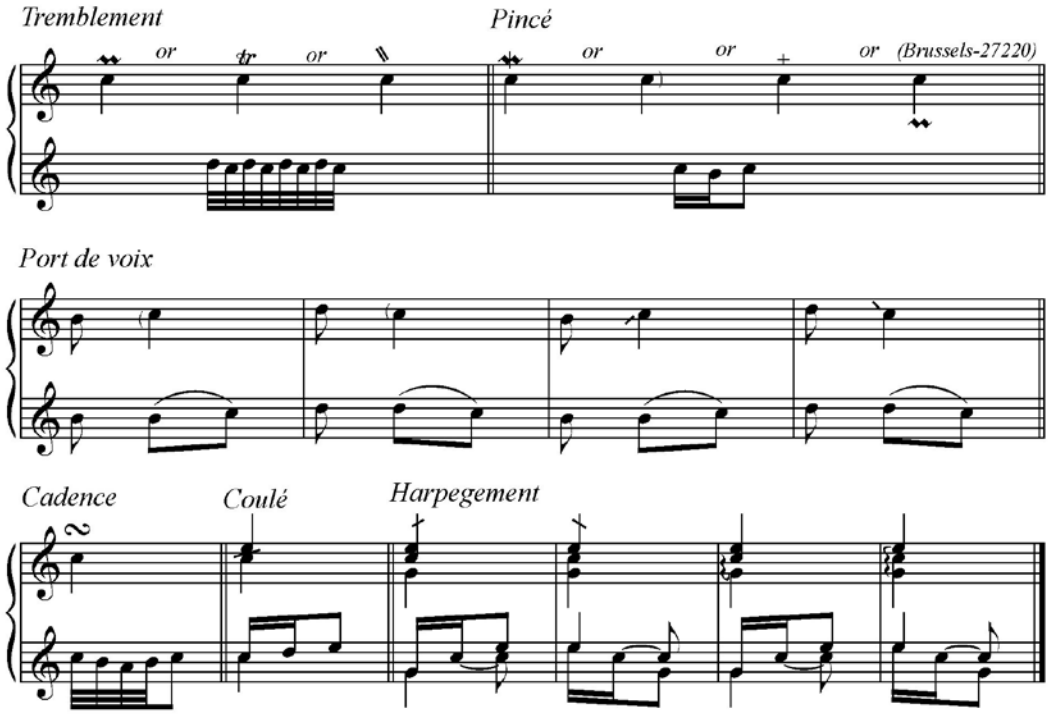
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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]

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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.

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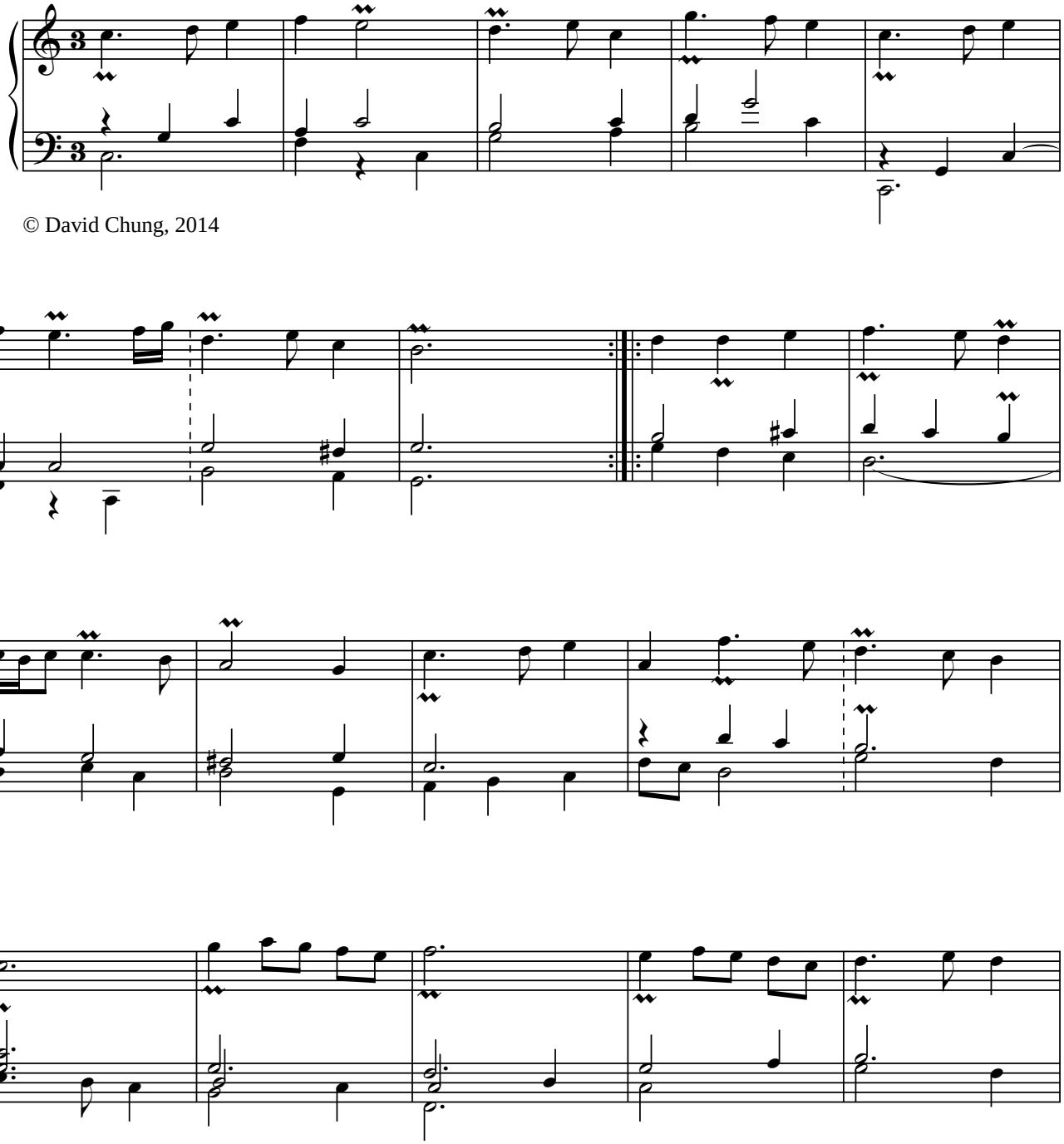


In “3” time, eighth notes in conjunct motion (mm. 23–5, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
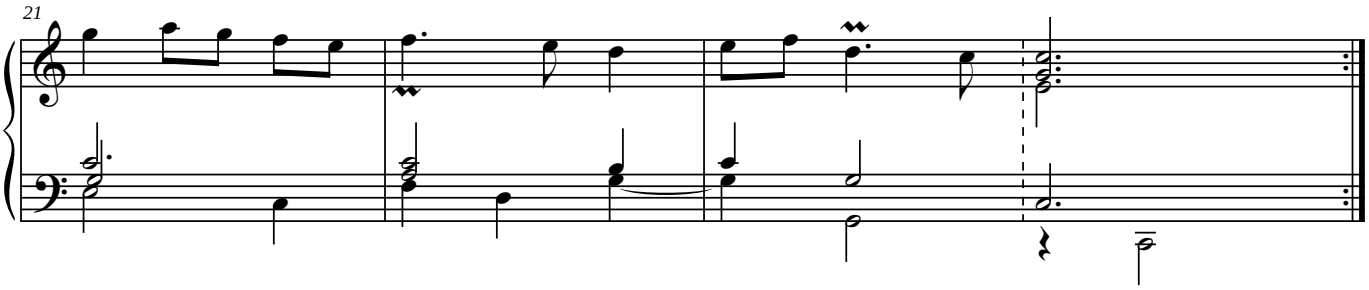
No. 76 (pp. 112–4, Hand A), Joüissons des plaisirs (g) [Joüissons des plaisirs from *Les Amants magnifiques* (1670) LWV 42/21 (g)]
M. 20 lhU1 dot removed

Menuet (Menüet)
Le Bourgeois Gentilhomme, 1670

B-Bc MS 27220, no. 81, p. 118
LWV 43/37



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21

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

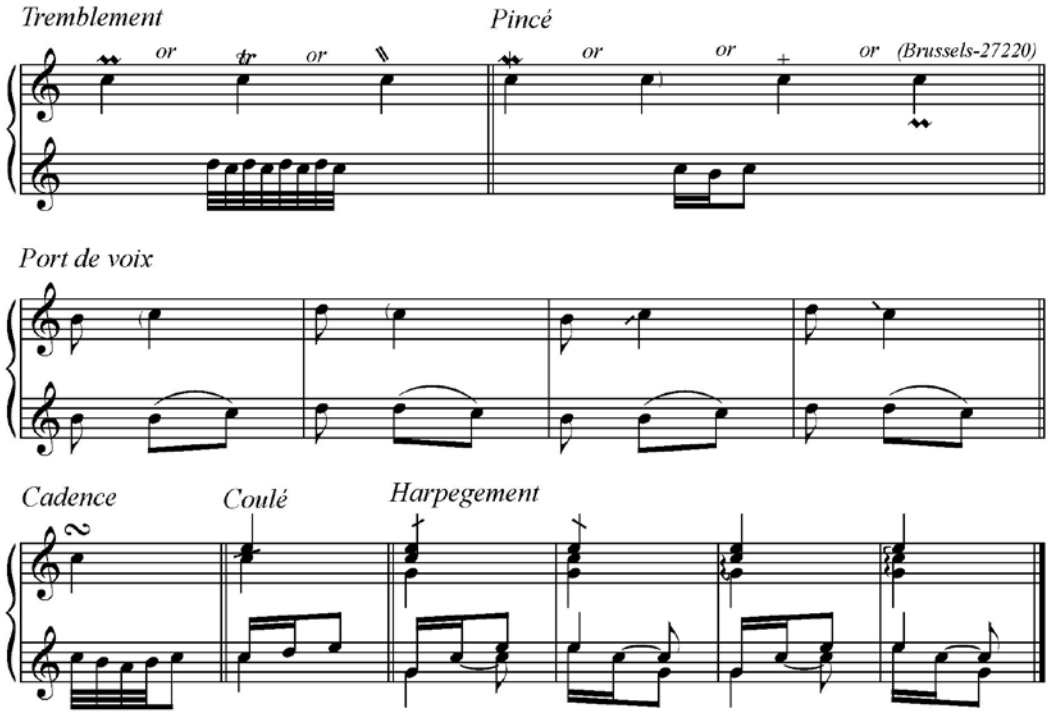
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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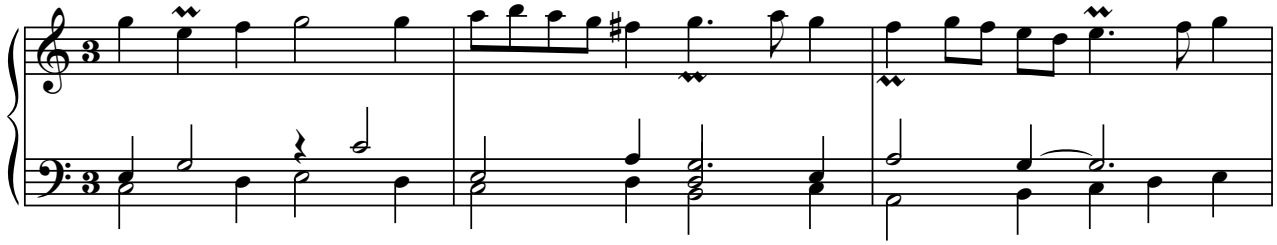
In “3” time, eighth notes in conjunct motion (mm. 14, 17, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

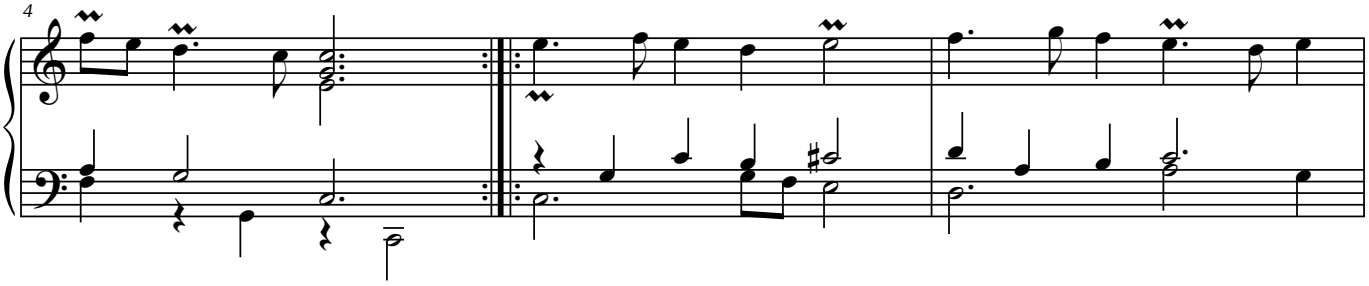
No. 81 (p. 118, Hand A), Menüet (C) [Menuet from *Le Bourgeois Gentilhomme* (1670) LWV 43/37 (C)]
M. 23 barline missing
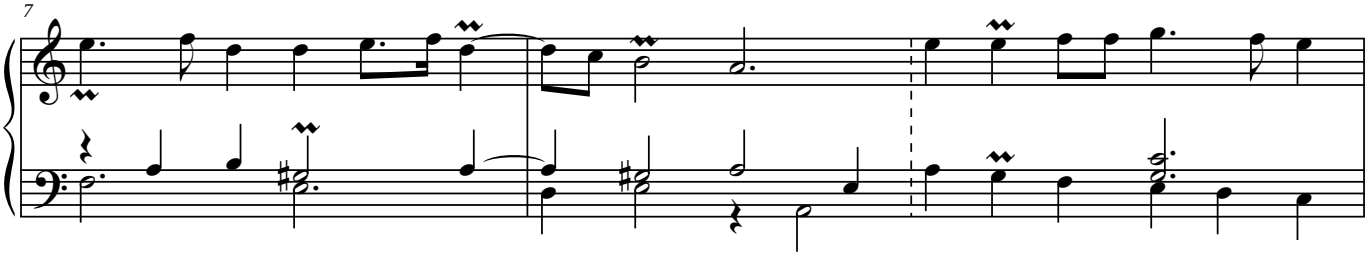
Menuet (Menüet)
Le Bourgeois Gentilhomme, 1670

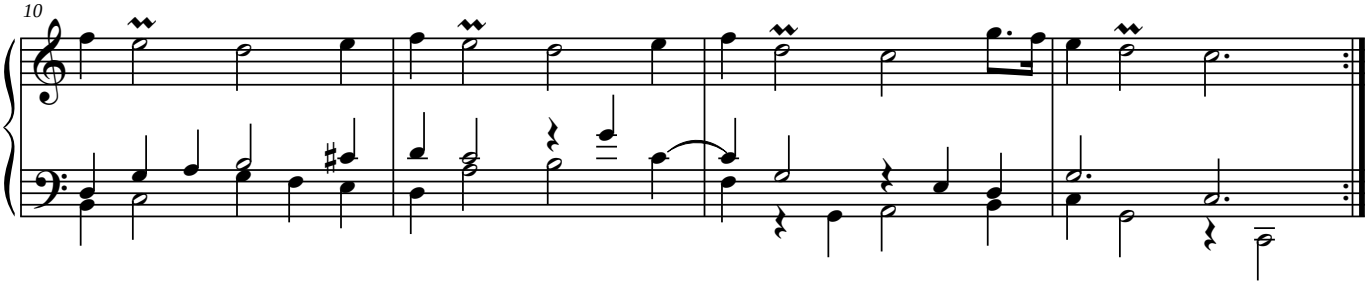
B-Bc MS 27220, no. 82, p. 119
LWV 43/38



© David Chung, 2014







Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial Remarks

Lully's orchestral prototype (*F-Pn* Rés F-578) is barred every three quarter notes, following the time signature.
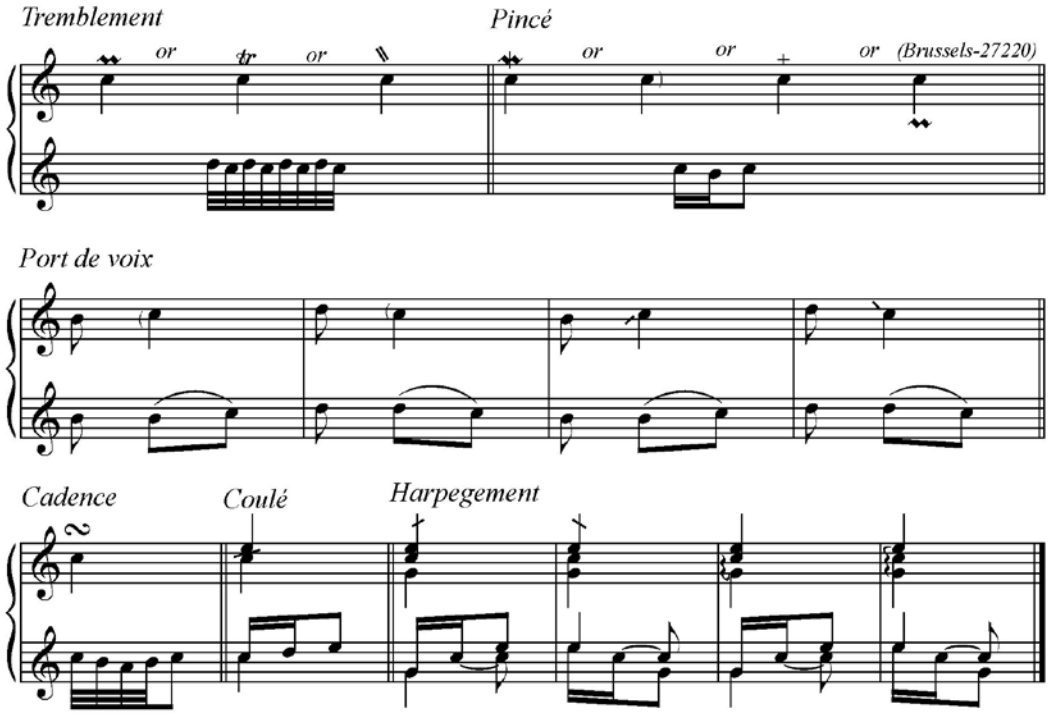
Performance Notes

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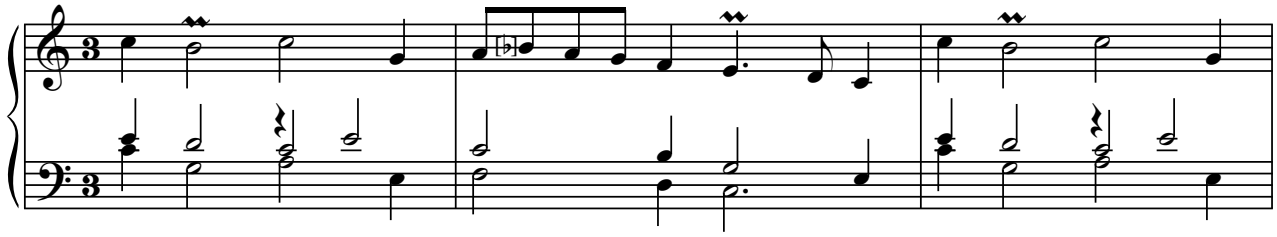
Critical Notes

No. 82 (p. 119, Hand A), Menüet (C) [Menuet from *Le Bourgeois Gentilhomme* (1670) LWV 43/38 (C)]
[No comments]

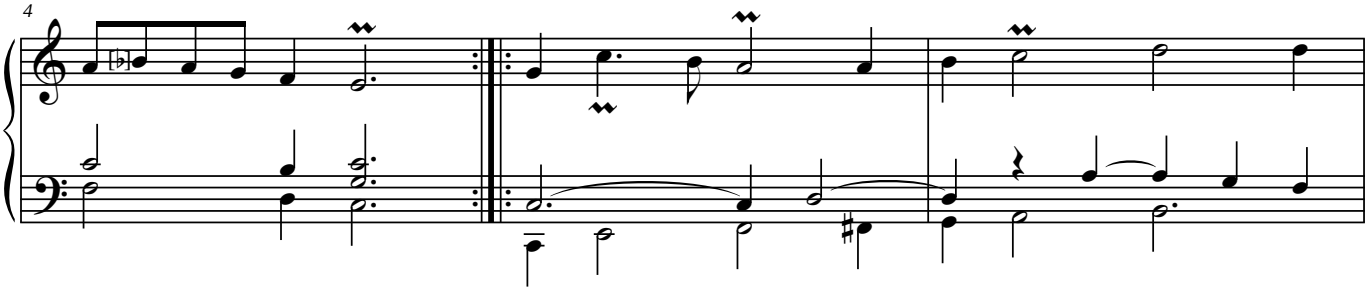
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

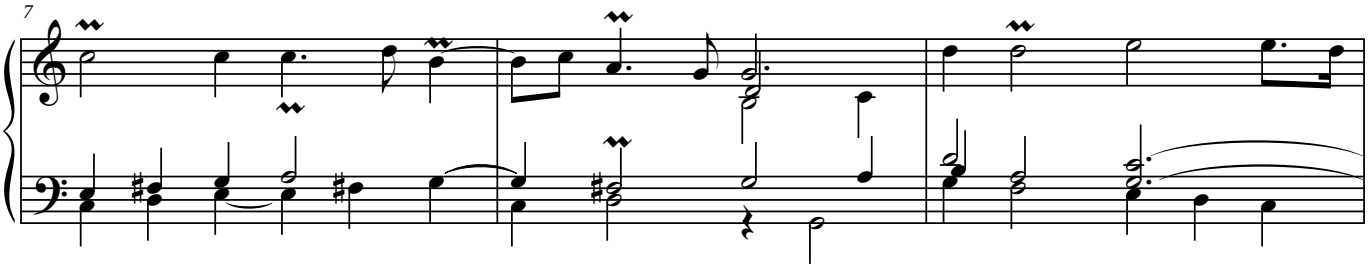
Premier Menuet (1. Menüet)
Psyché, 1671

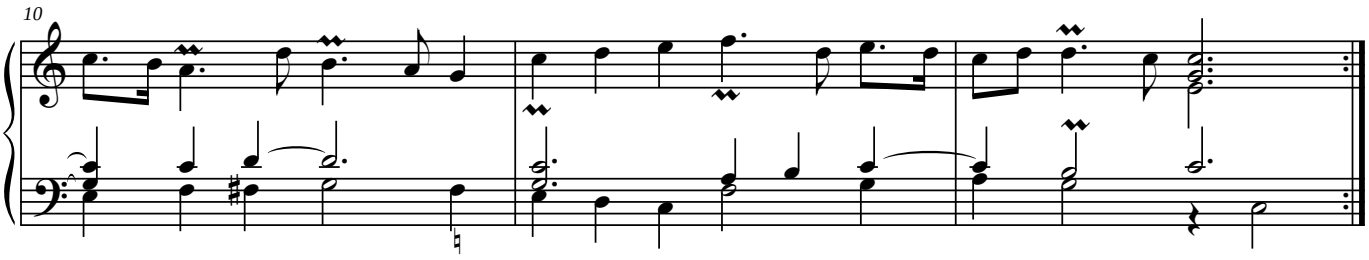
B-Bc MS 27220, no. 87, p. 128
LWV 45/7



© David Chung, 2014







Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

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Editorial remarks

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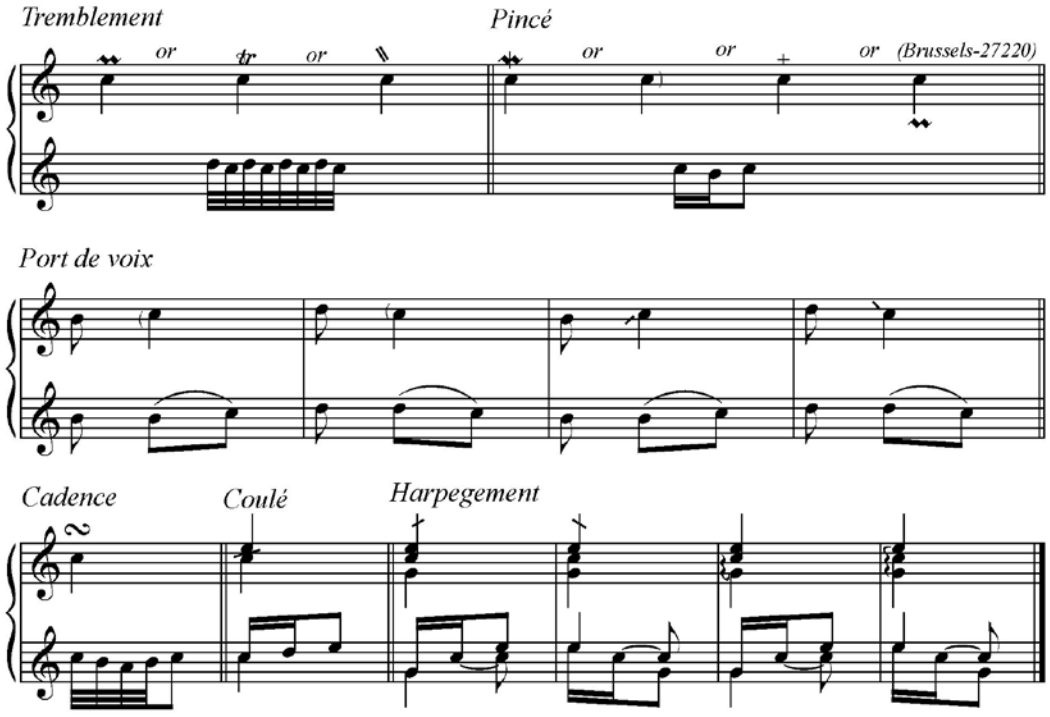
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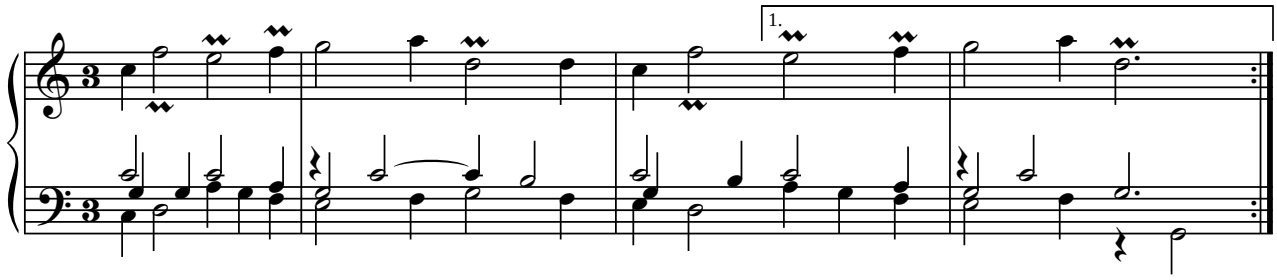
Critical Notes

No. 87 (p. 128, Hand A), 1. Menüet (C) [Premier Menuet from *Psyché* (1671) LWV 45/7 (C)]
M. 2 rh2 flat missing
M. 4 rh2 flat missing
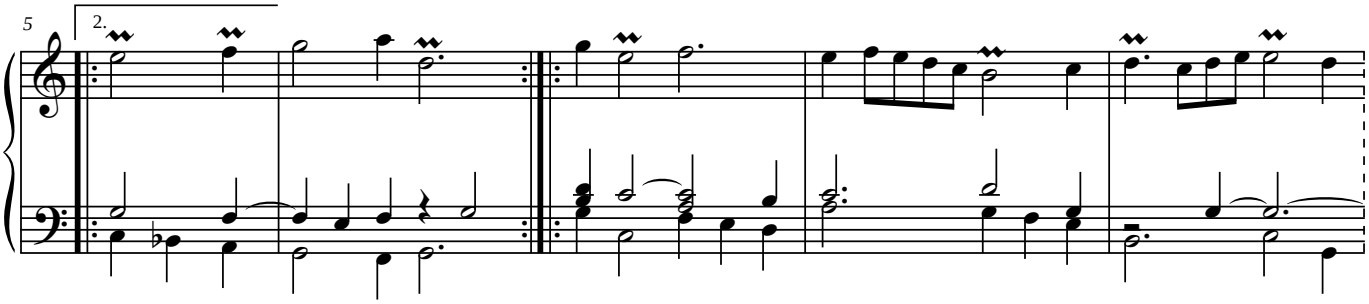
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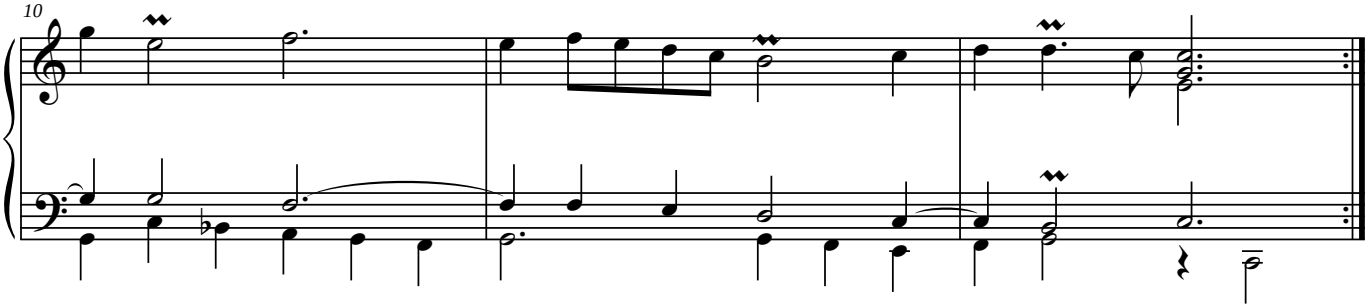
Deuxième Menuet (2. Menüet)
Psyché, 1671

B-Bc MS 27220, no. 88, p. 129
LWV 45/6



© David Chung, 2014





Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial remarks

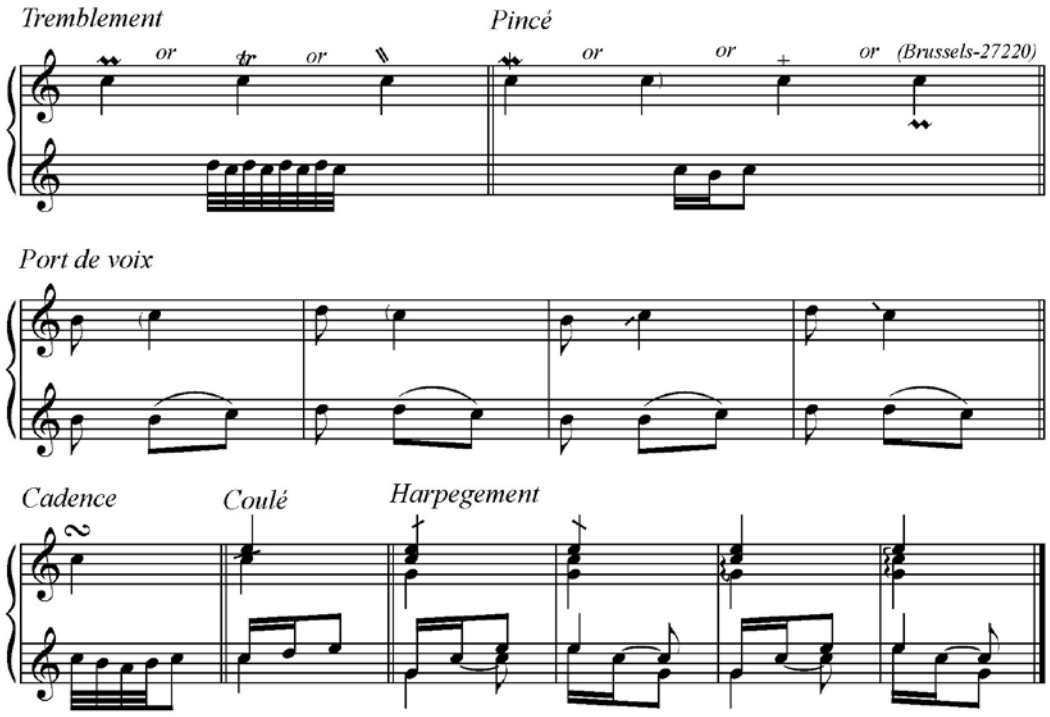
(1) First and second repeats at measures 3 and 5 indicated by a pair of "+" signs.
(2) Lully's orchestral prototype (*F-Pn* Rés F-1706) is barred every three quarter notes, following the time signature.

Performance Notes

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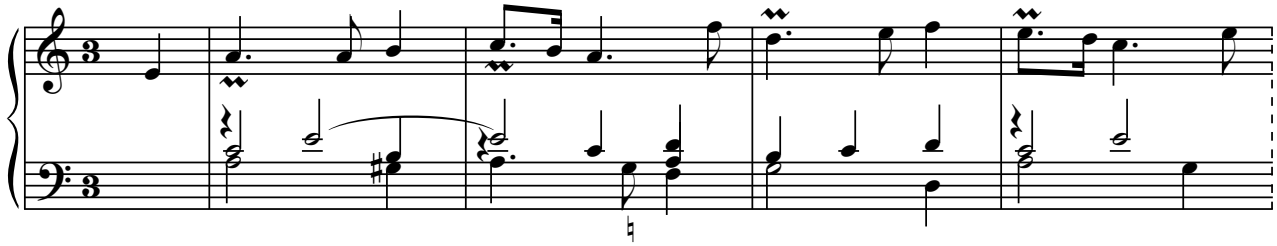
Critical Notes

No. 88 (p. 129, Hand A), 2. Menüet (C) [Deuxième Menuet from *Psyché* (1671) LWV 45/6 (C)]
[No comments]

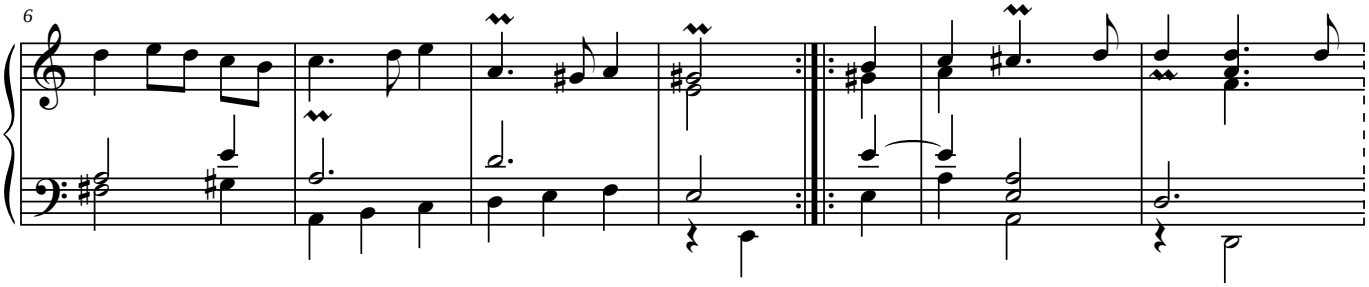
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.
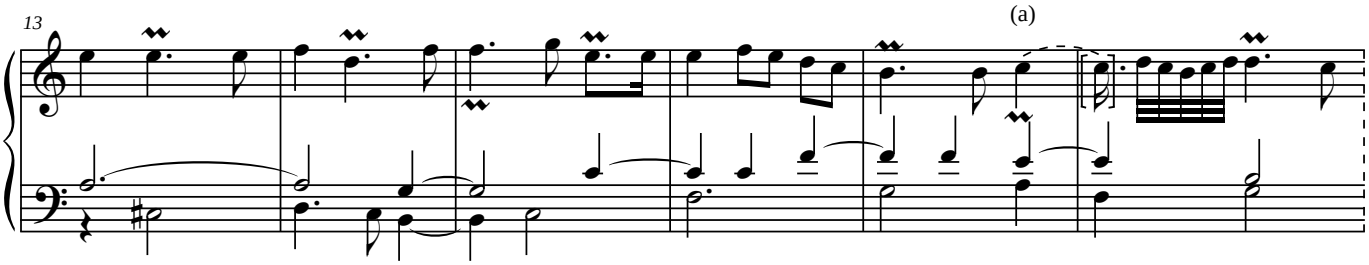
Aimable jeunesse (Aymable Jeunesse)
Psyché, 1671

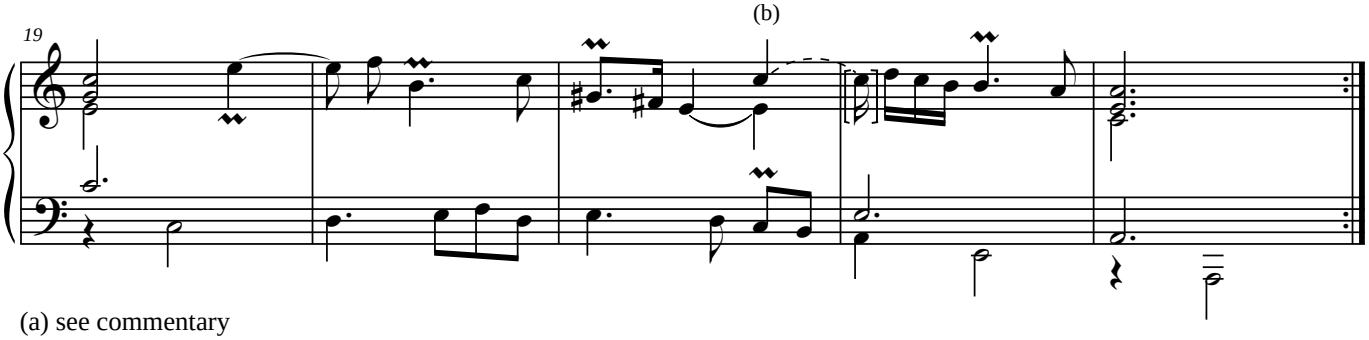
B-Bc MS 27220, no. 89, pp. 130–1
LWV 45/16



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(a) see commentary

(b) see commentary

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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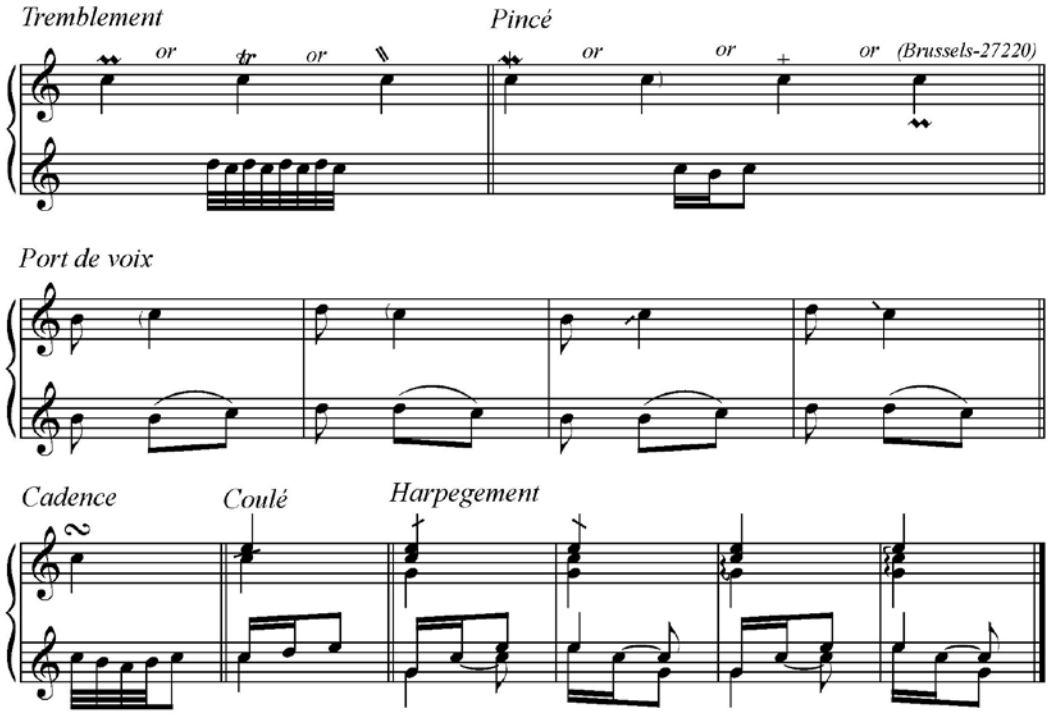
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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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.
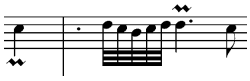
The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.
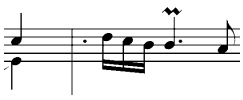


In “3” time, eighth notes in conjunct motion (mm. 6, 16, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
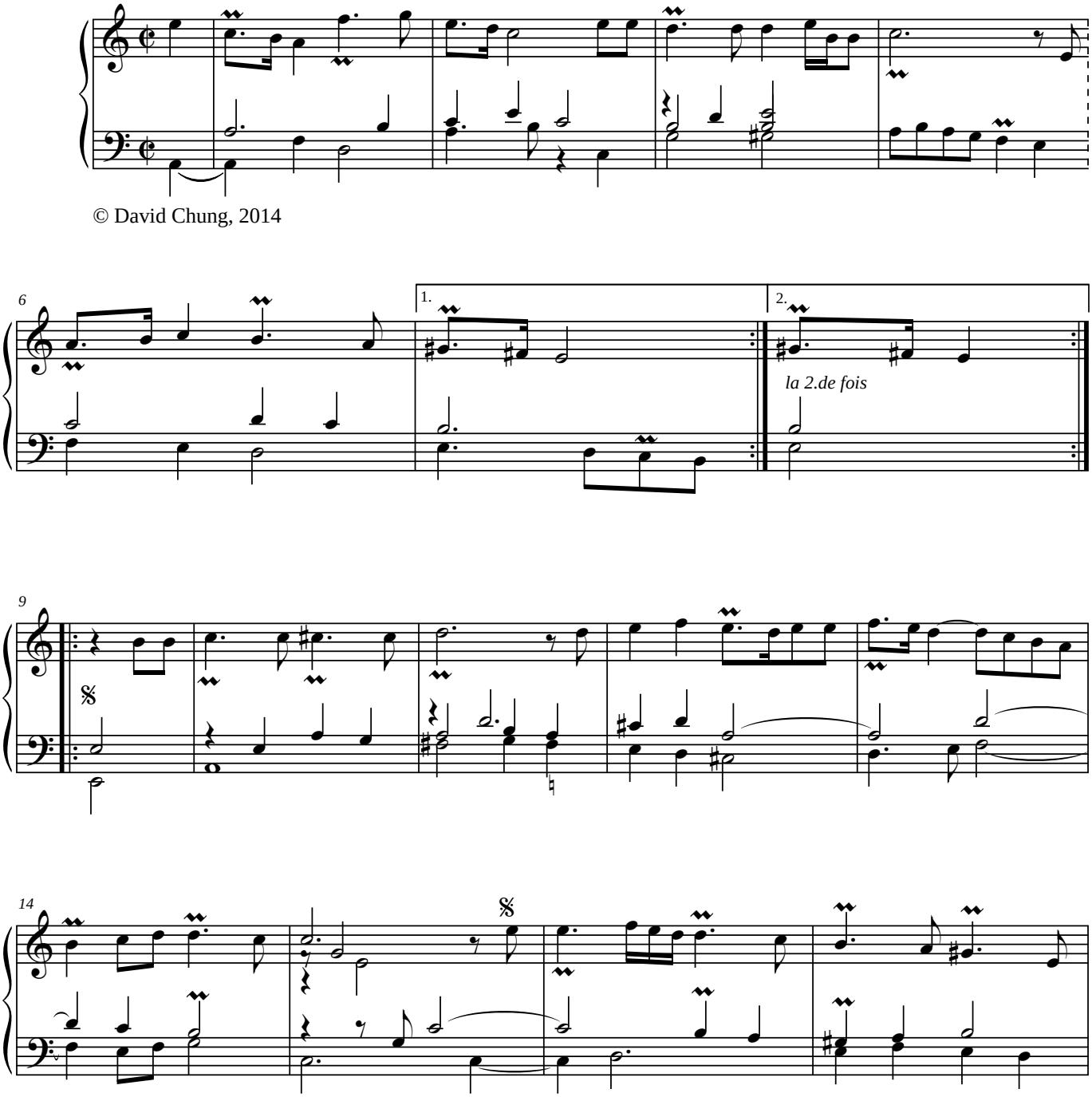
No. 89 (pp. 130–1, Hand A), Aymable Jeunesse (a) [Aimable jeunesse from *Psyché* (1671) LWV 45/16 (a)]

M. 17 rh3 

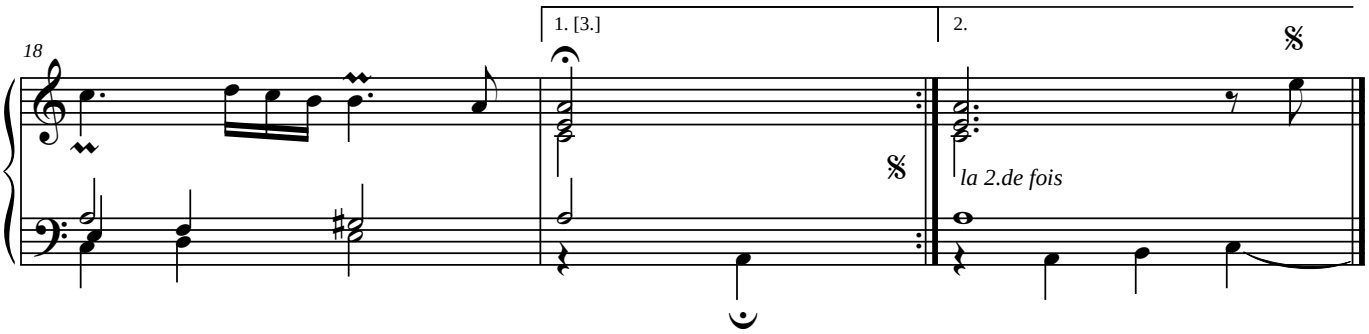
M. 21 rhU4 

Gavotte (Apollon)
Psyché, 1671

B-Bc MS 27220, no. 90, pp. 131–2
LWV 45/25



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18
1. [3.]
2.
la 2.de fois

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

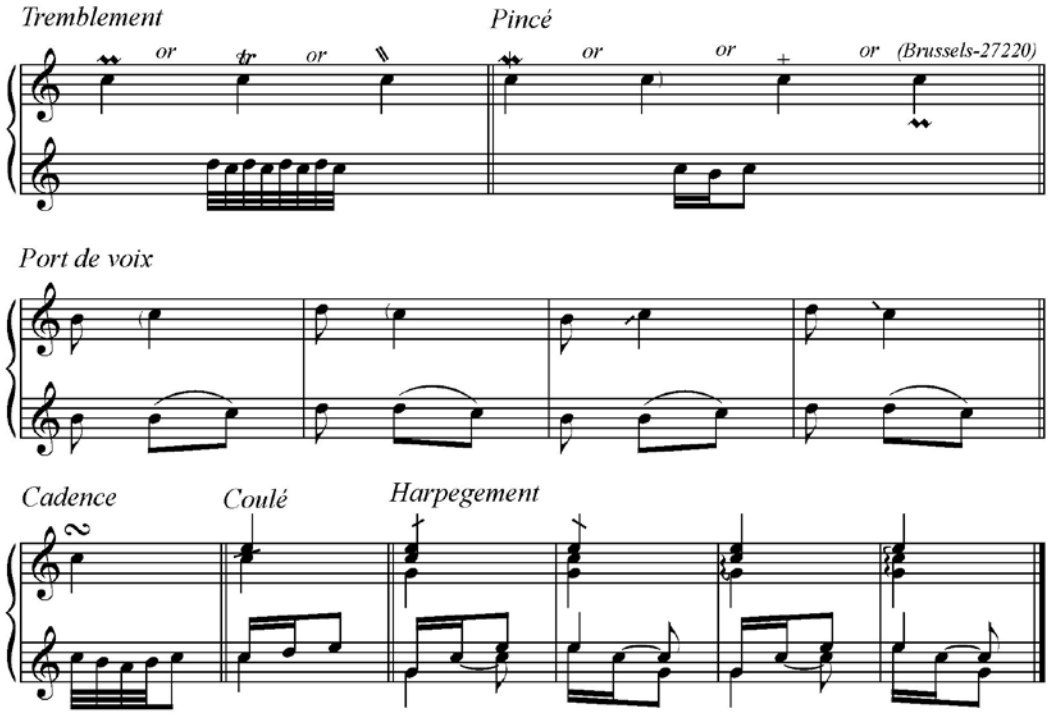
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.



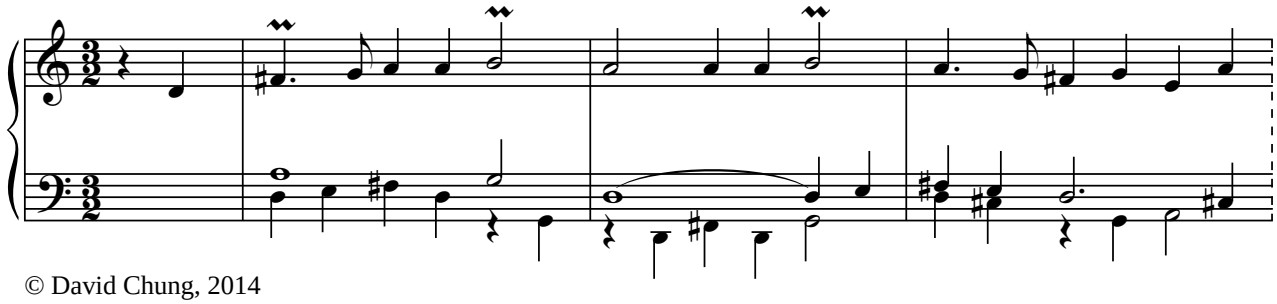
In "𝄵" time, eighth notes in conjunct motion (mm. 5, 13, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes
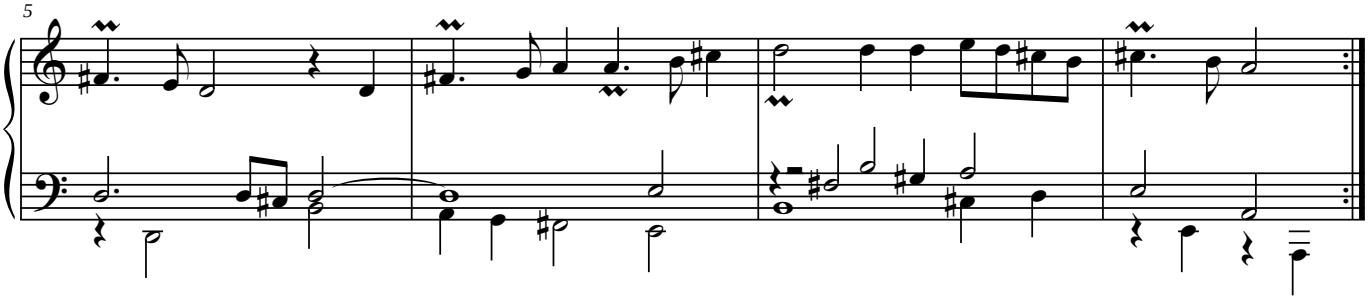
No. 90 (pp. 131–2, Hand A), Apollon (a) [Gavotte from *Psyché* (1671) LWV 45/25 (d)]
[No comments]

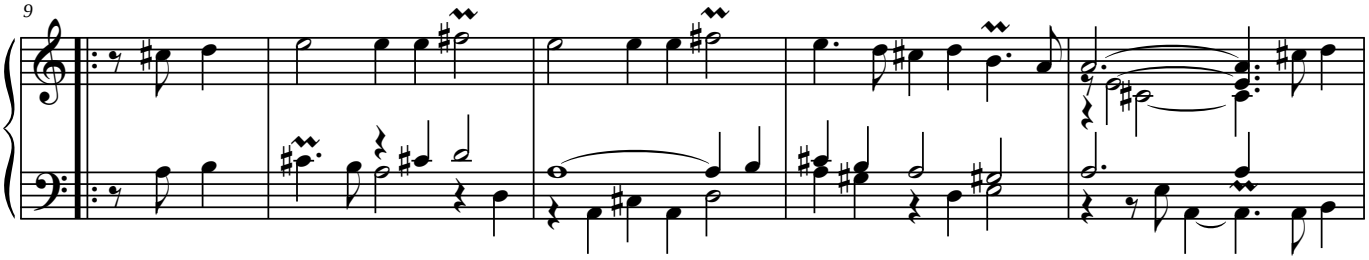
Les Bacchanalles
Psyché, 1671

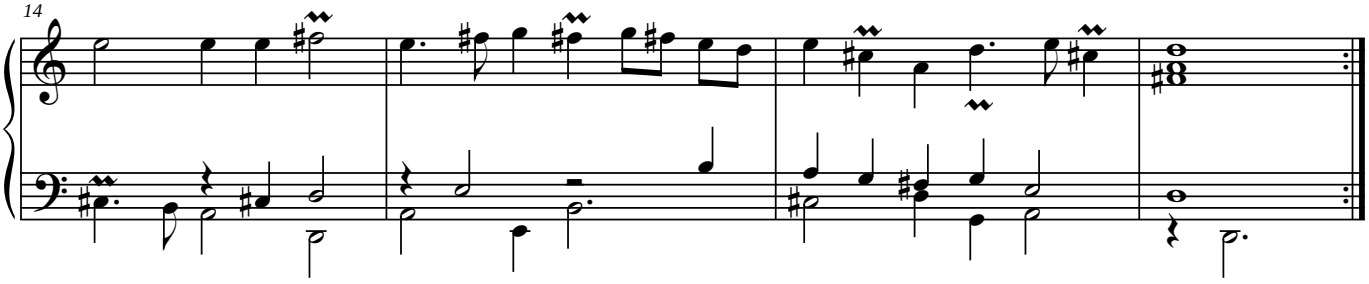
B-Bc MS 27220, no. 91, pp. 133–4
LWV 45/28



© David Chung, 2014







Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

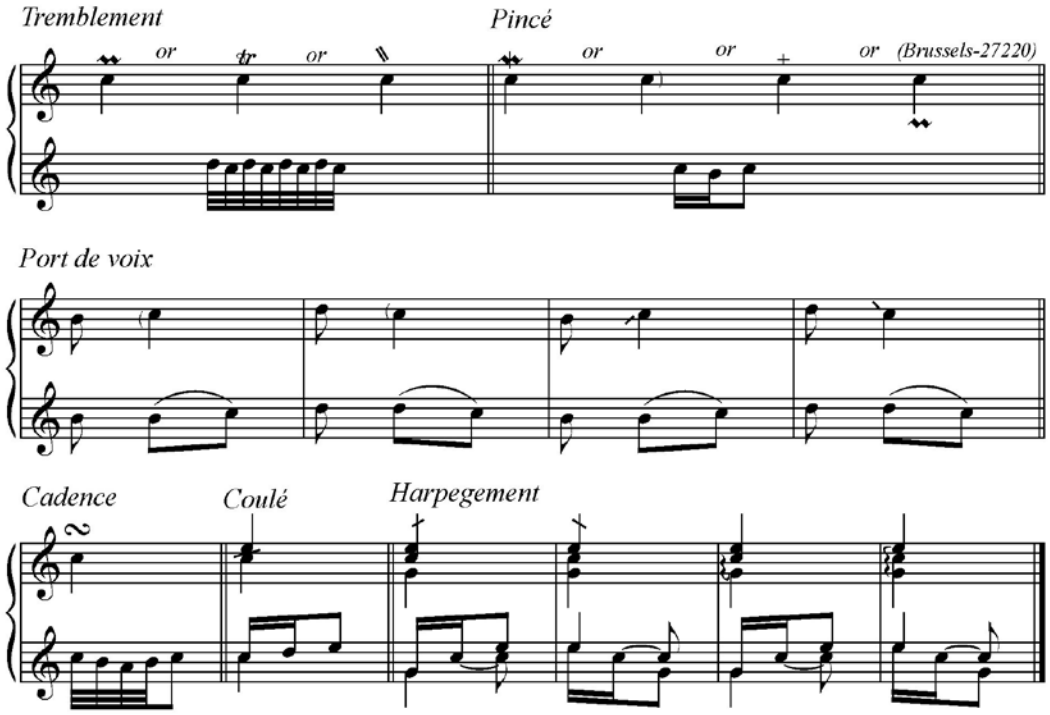
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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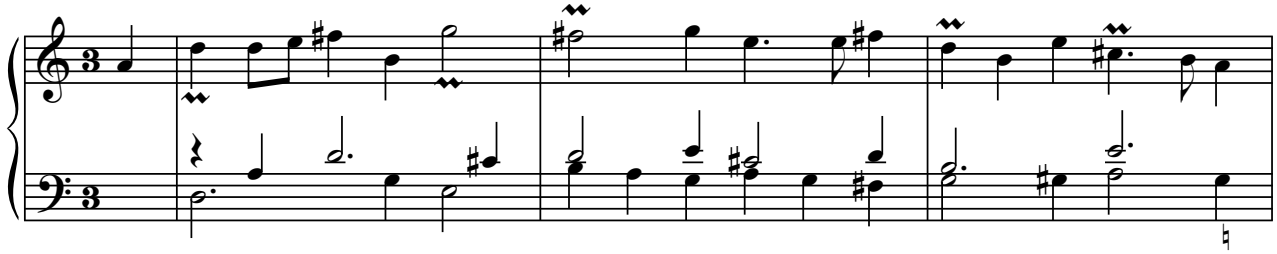
The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

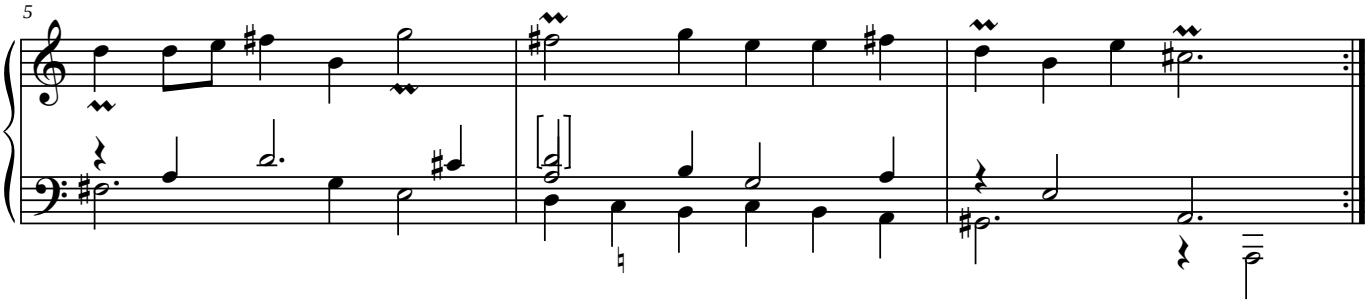
No. 91 (pp. 133–4, Hand A), Les Bacchanalles (D) [Les Bacchanalles from *Psyché* (1671) LWV 45/28 (F)]
[No comments]

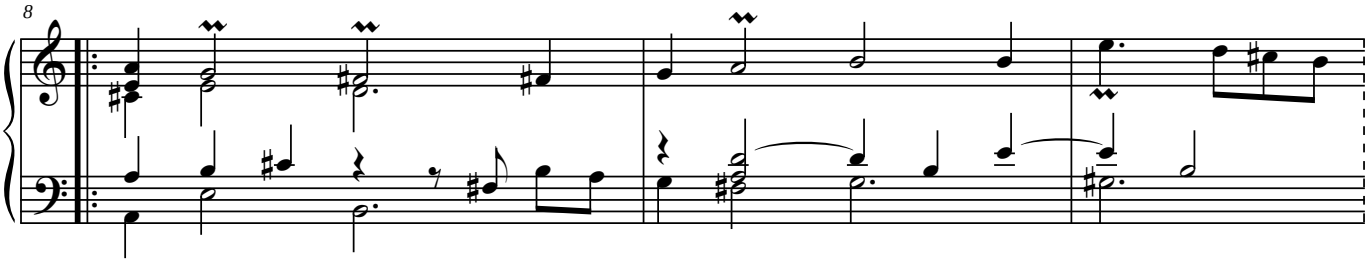
Second Air (Les fées)
Psyché, 1671

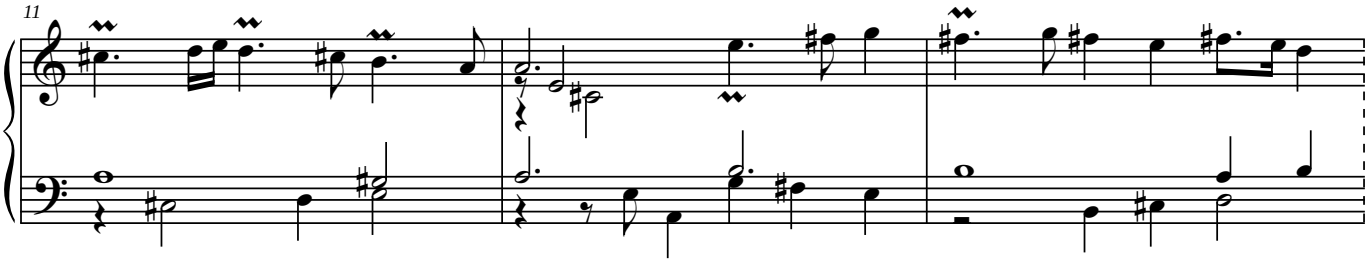
B-Bc MS 27220, no. 92, pp. 134–5
LWV 45/30

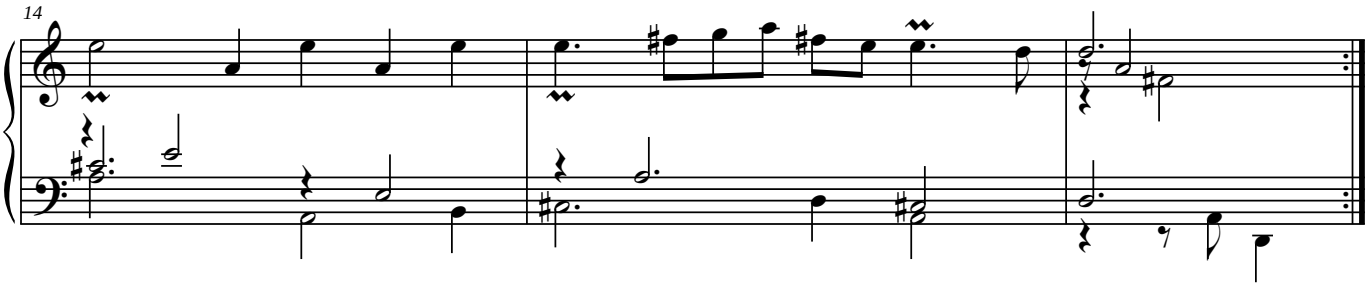


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14

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial Remarks

Lully's orchestral prototype (*F-Pn* Rés. F. 1706) is barred in every three quarter notes, following the time signature.

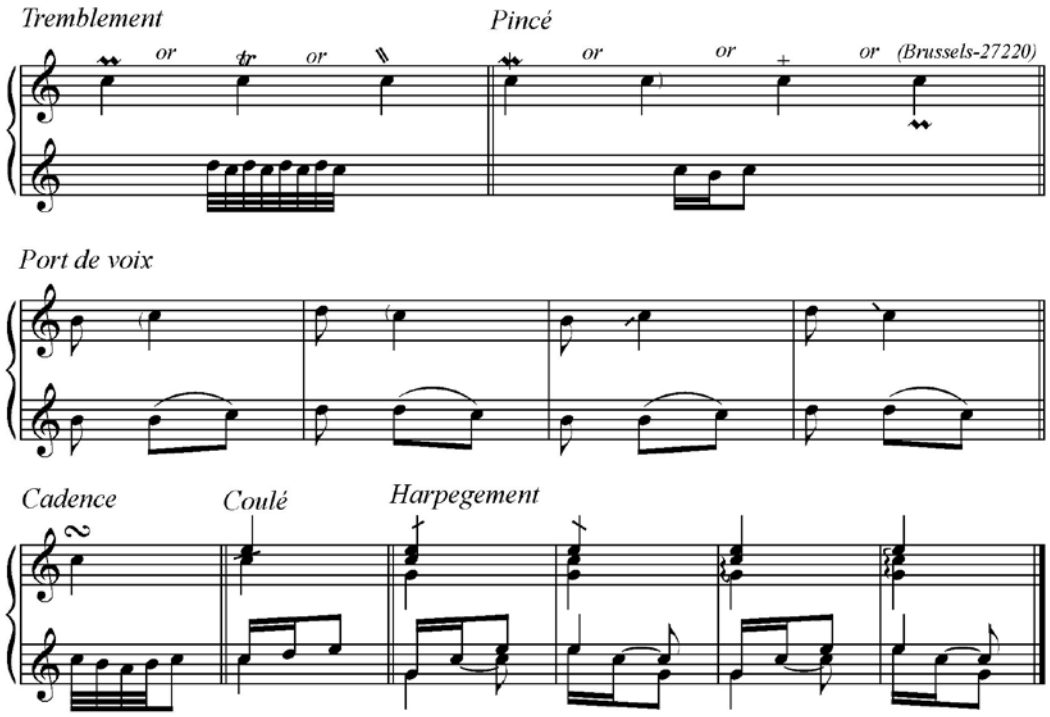
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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



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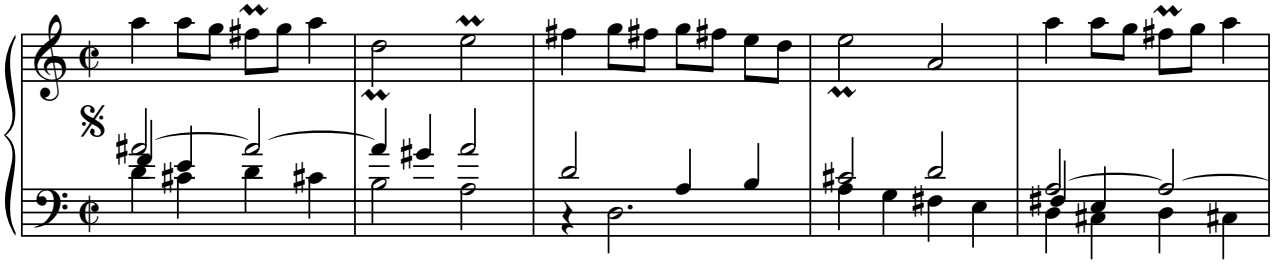
Critical Notes

No. 92 (pp. 134–5, Hand A), Les fées (D) [Second Air from *Psyché* (1671) LWV 45/30 (F)]
M. 6 lhU1 *d'* in faded ink

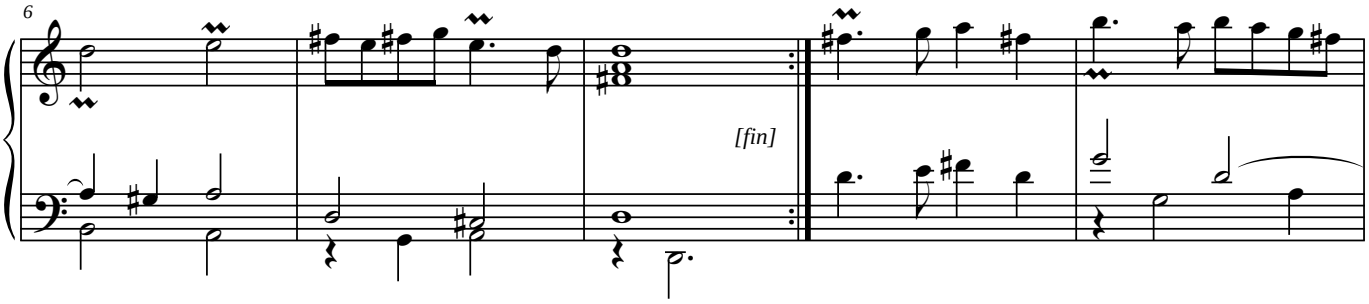
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

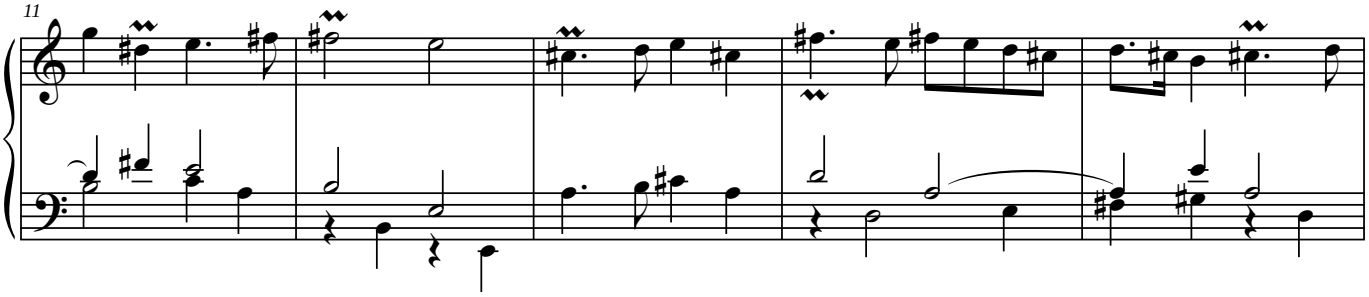
Les Trompettes (Les Rondeaux des Trompettes)
Psyché, 1671

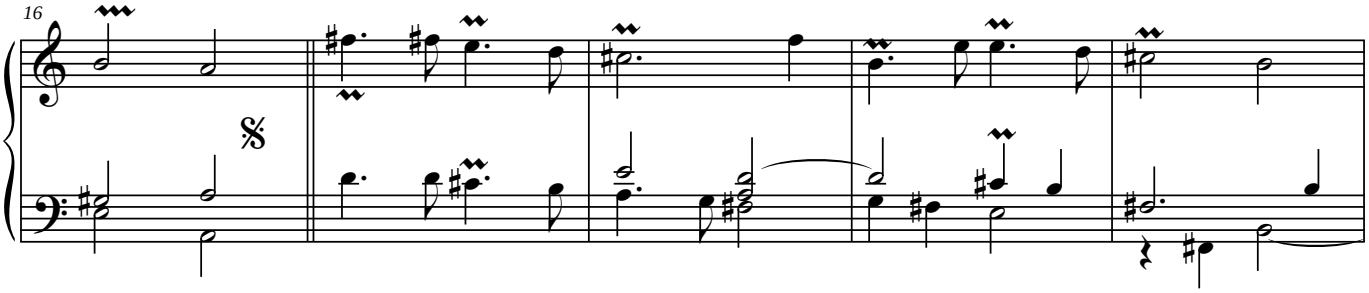
B-Bc MS 27220, no. 93, pp. 136–7
LWV 45/36

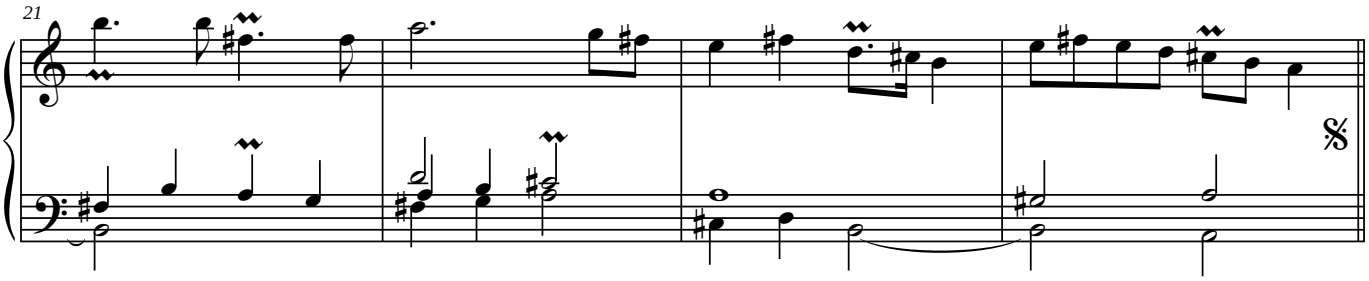


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21

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Editorial Remarks

This piece is in rondeau form and the *reprise* symbols, indicated by 𝄋, have been re-positioned to clarify the repetition scheme.
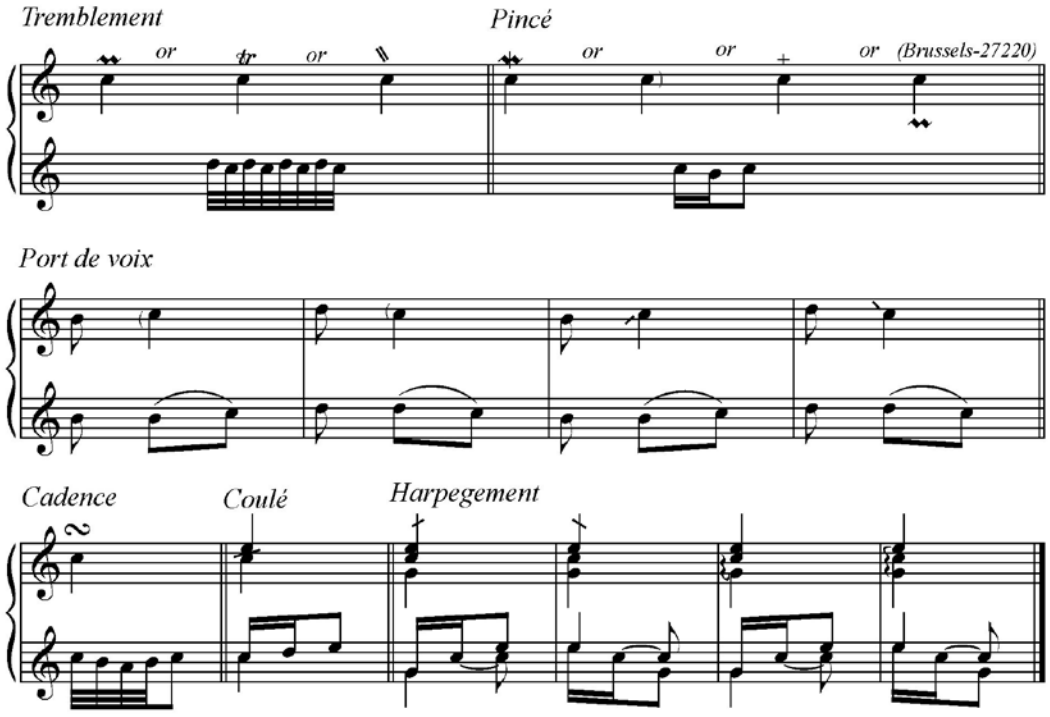
Performance Notes

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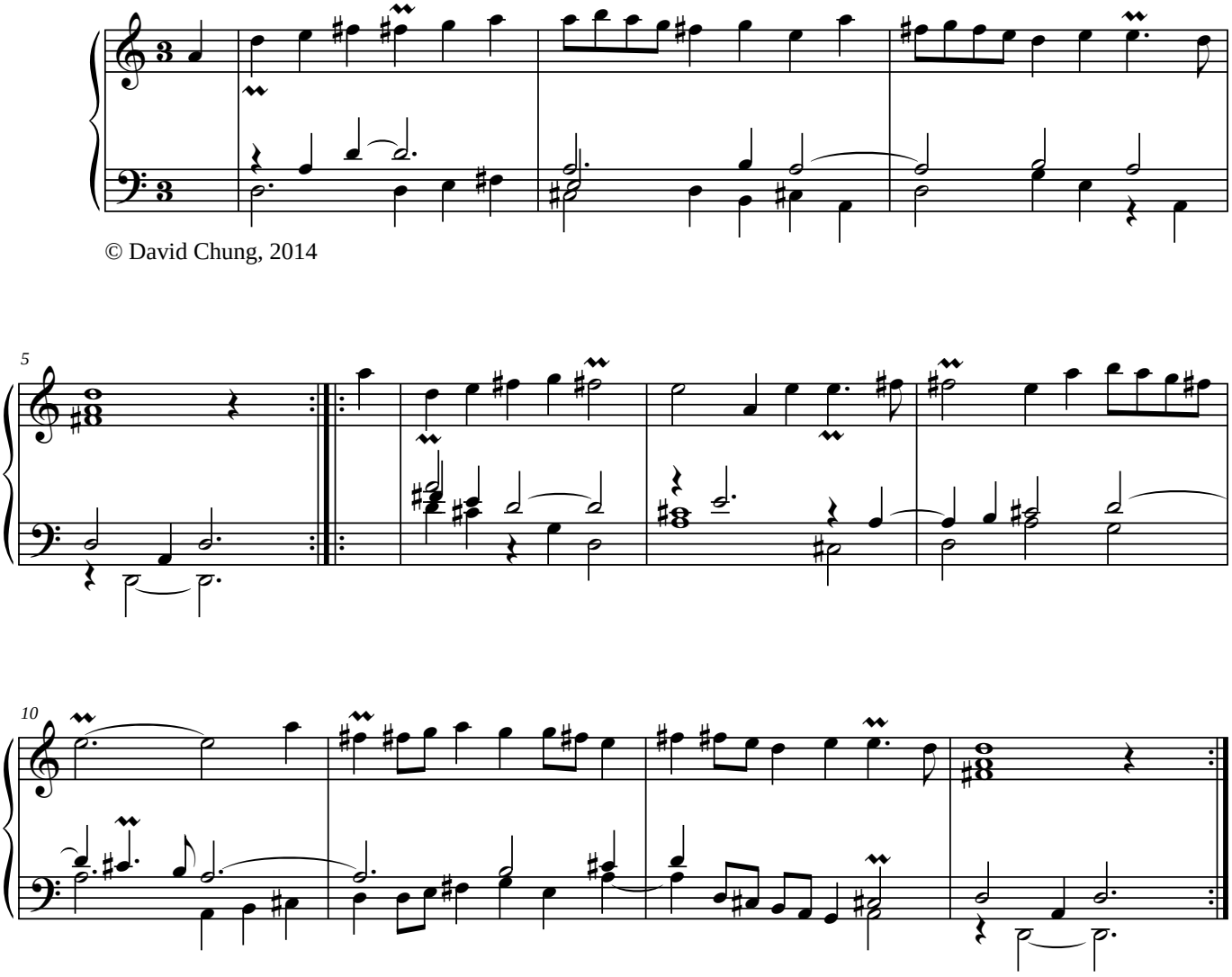
Critical Notes

No. 93 (pp. 136–7, Hand A), Les Rondeaux des Trompettes (D) [Les Trompettes from *Psyché* (1671) LWV 45/36 (D)]
M. 22 rh1 dot missing in the facsimile edition (Geneva: Minkoff, 2003)

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.

Deuxième Air des Trompettes (2. Air des Trompettes)
Psyché, 1671

B-Bc MS 27220, no. 93a, p. 138
LWV 45/37



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Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

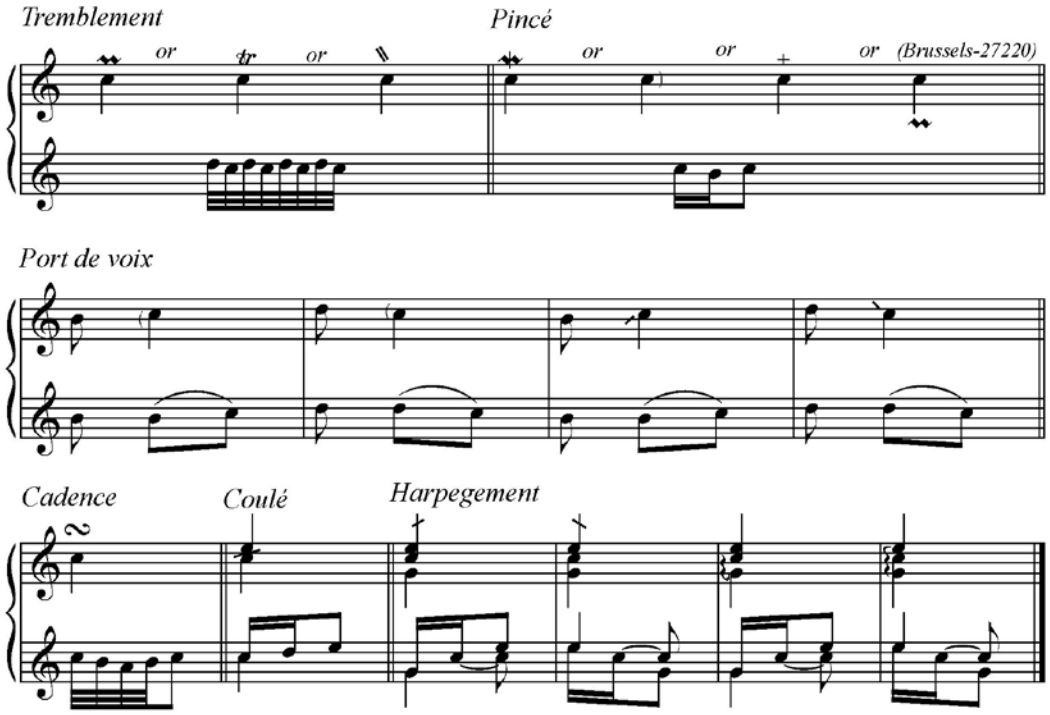
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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.
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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources. In this piece, *tremblements* are indicated by wavy lines above notes and *pincés* by the same wavy lines below notes.



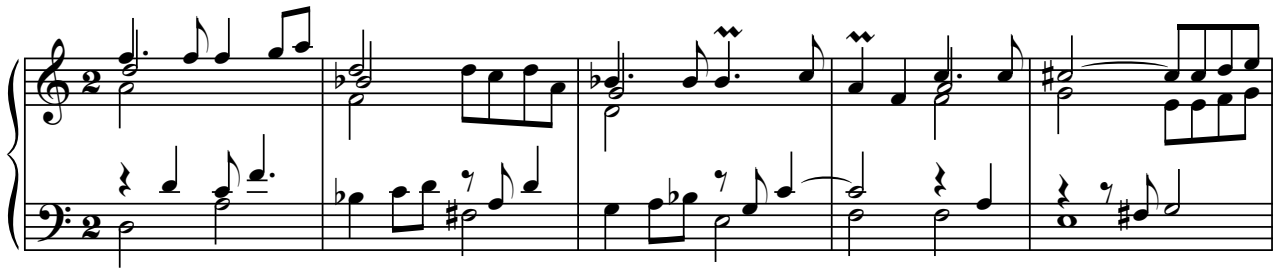
In “3” time, eighth notes in conjunct motion (mm. 3–4, 9, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

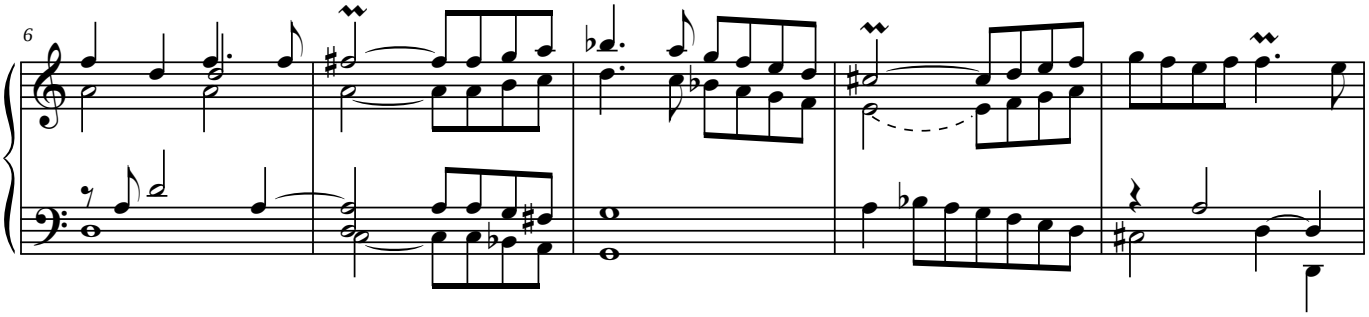
No. 93a (p. 138, Hand A), 2. Air des Trompettes (D) [Deuxième Air des Trompettes from *Psyché* (1671) LWV 45/37 (D)]
[No comments]

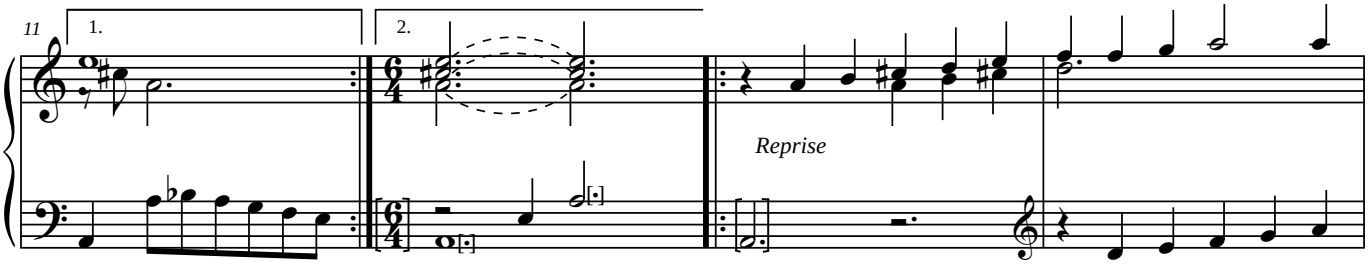
Ouverture (Ouuerture proserpine)
Proserpine, 1680

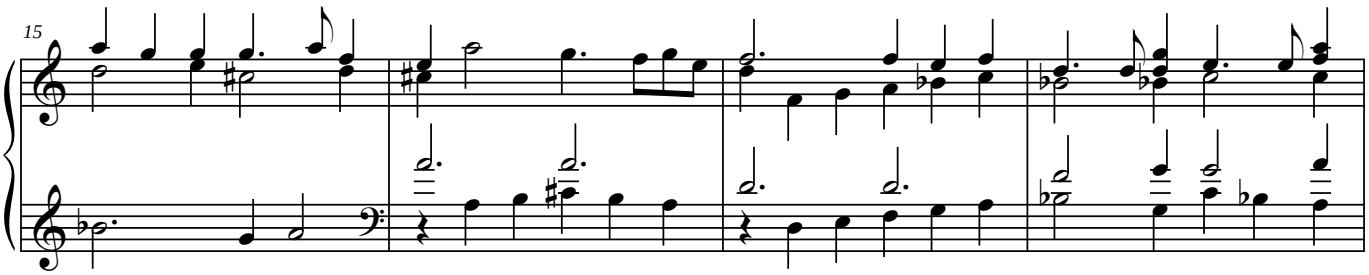
B-Bc MS 27220, no. 97, pp. 146–9
LWV 58/1
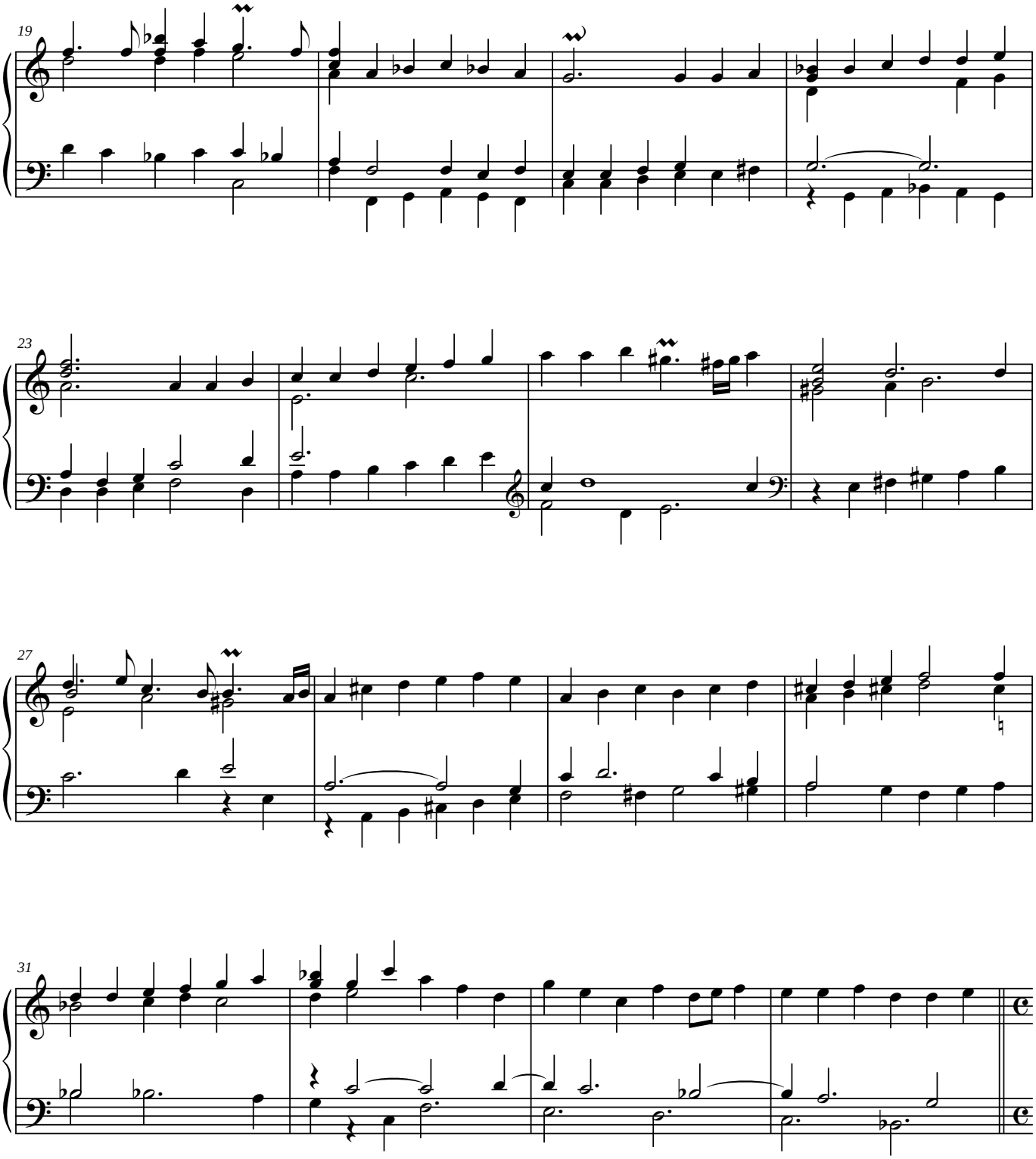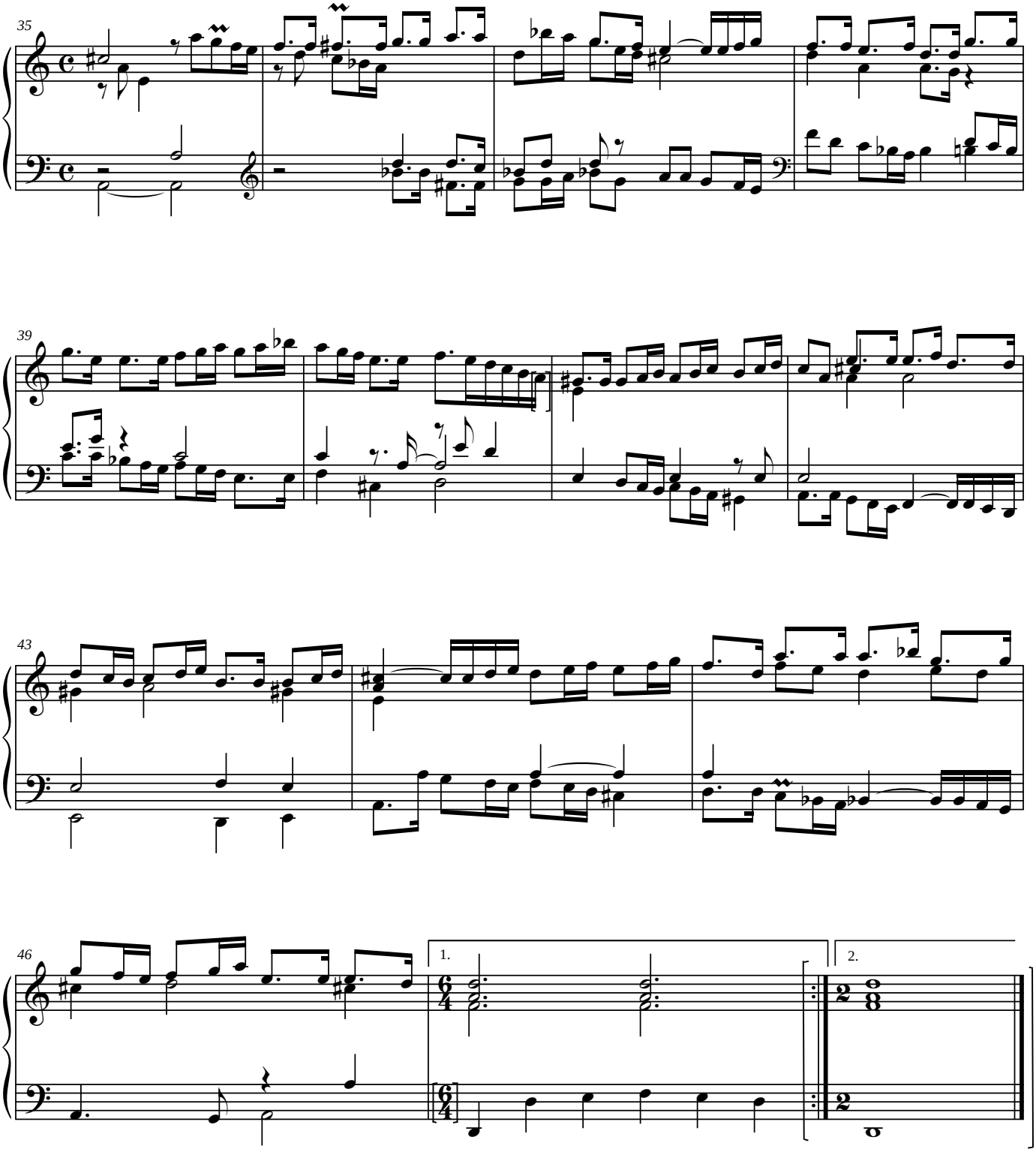


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19
23
27
31


35
39
43
46
1.
2.

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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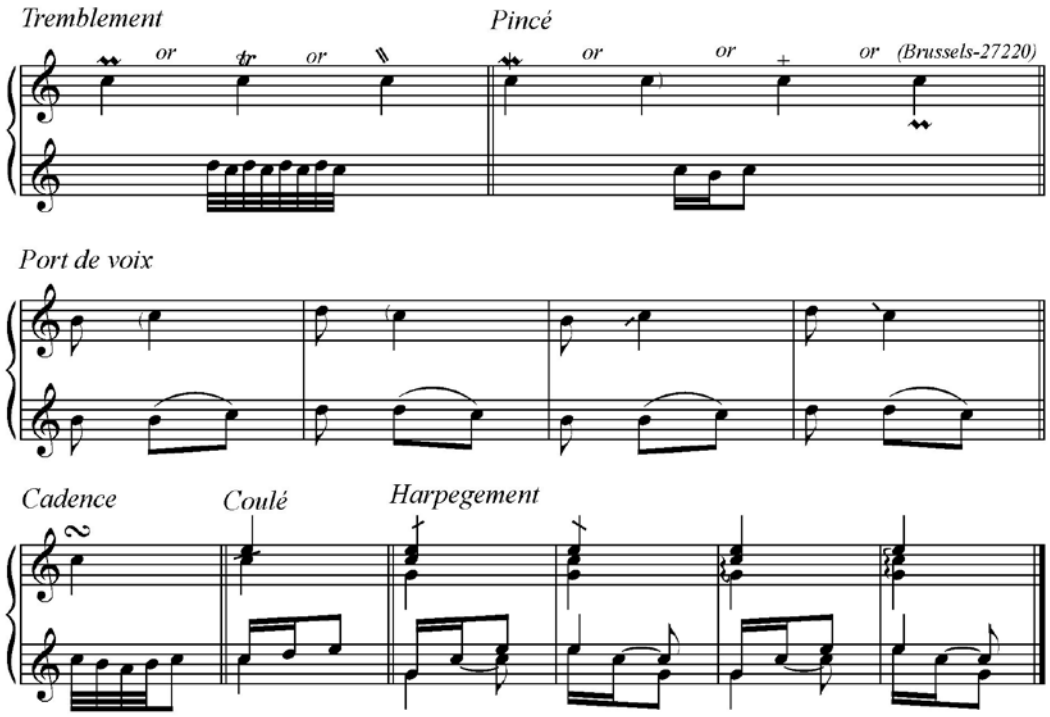
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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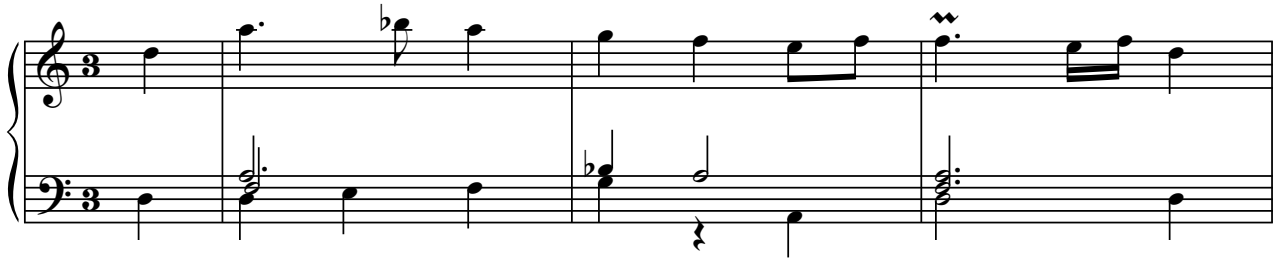
Critical Notes

No. 97 (pp. 146–9, Hand E), Ouverture proserpine (d) [Ouverture from *Proserpine* (1680) LWV 58/1 (d)]
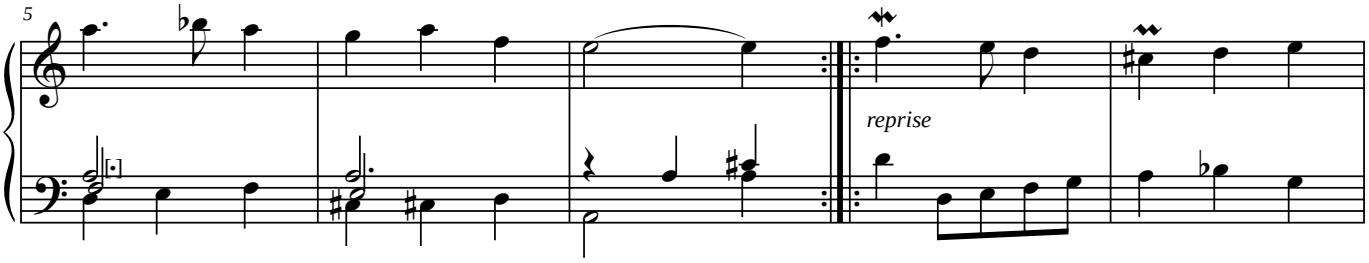
M. 9	rhL1	tie missing
M. 11	lh2	quarter note
M. 12	rh1	ties missing
	lh	time signature missing
	lhU3	dot missing
	lhL1	dot missing
M.13	lh1	note for second time [i.e. *Reprise*] only
M. 40	rh11	note missing
M. 47	lh	time signature missing
M. 48		measure missing

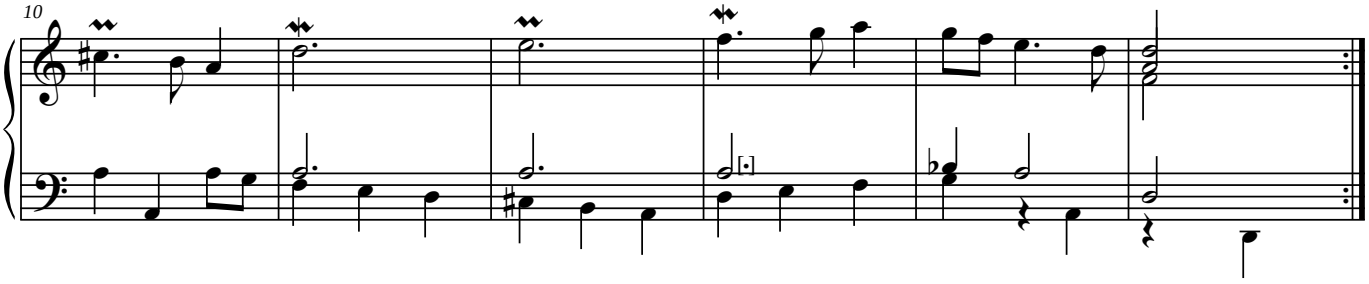
Menuet (menuet)
Bellerophon, 1679
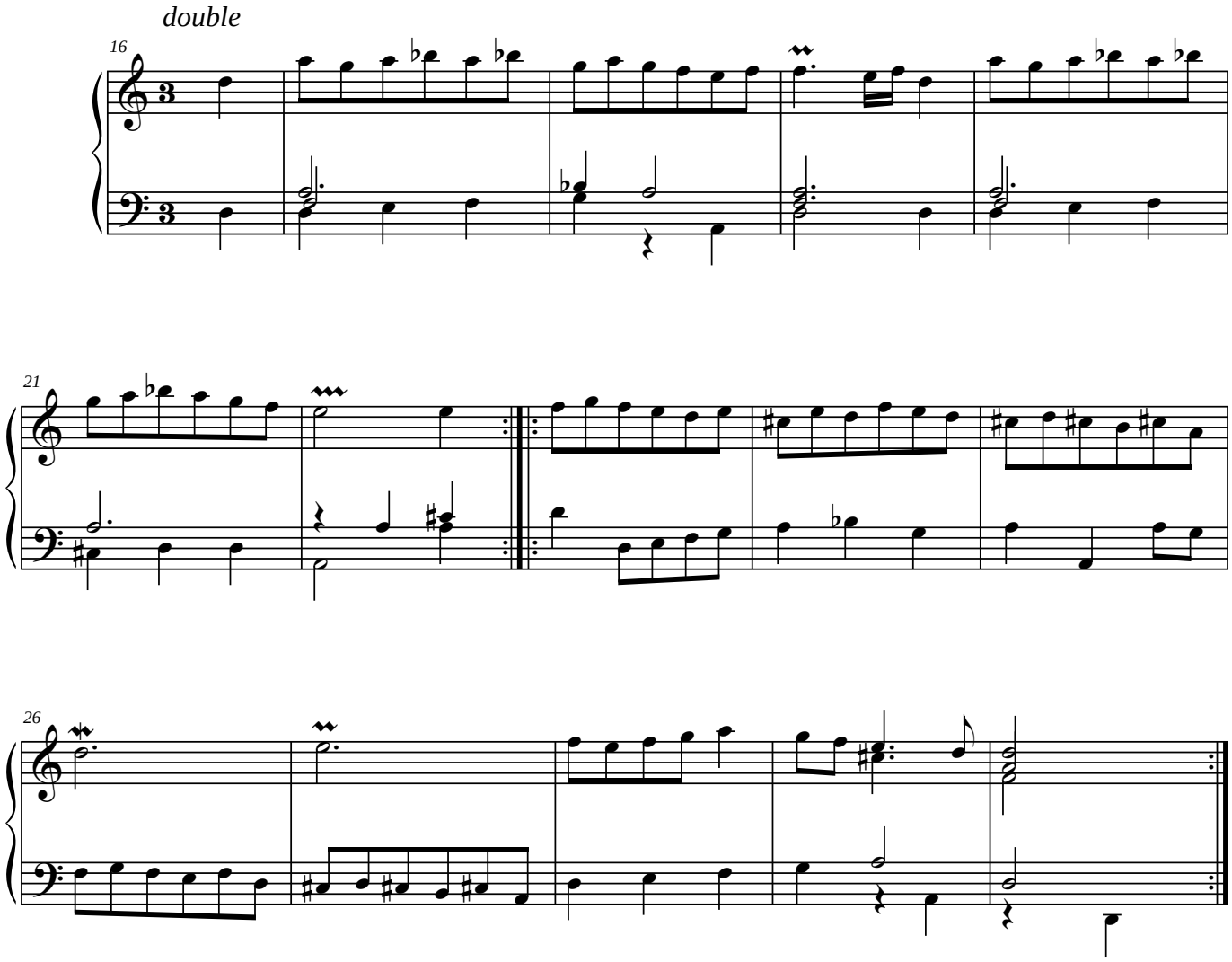
B-Bc MS 27220, no. 98, pp. 150–1
LWV 57/7



© David Chung, 2014






double
16
21
26

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Editorial Remarks

The *double* (mm. 16–30) was not by Lully.

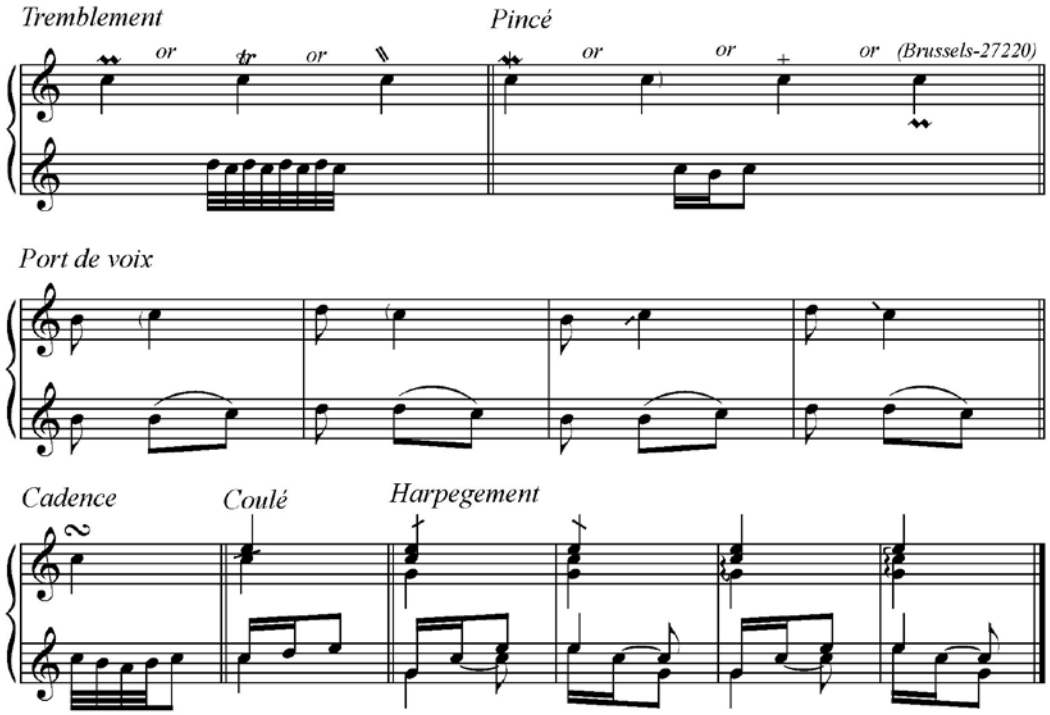
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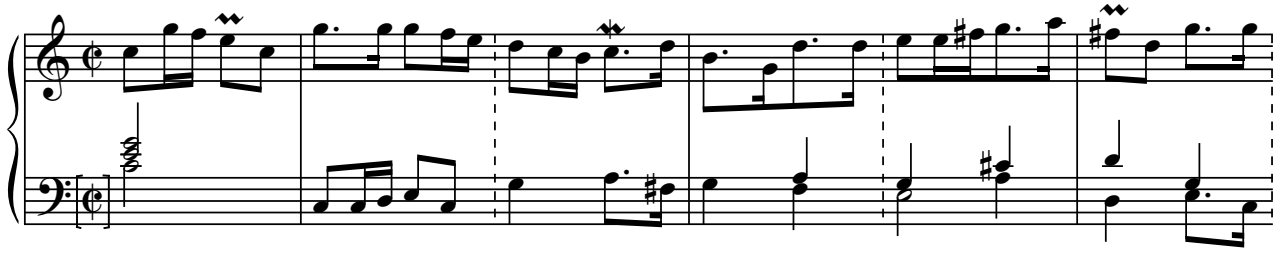
Critical Notes

No. 98 (pp. 150–1, Hand E), menuet (d) [Menuet from *Bellerophon* (1679) LWV 57/7 (d)]
M. 4 lhL1 dotted half note
M. 5 lhU1 dot missing
M. 13 lhU1 dot missing
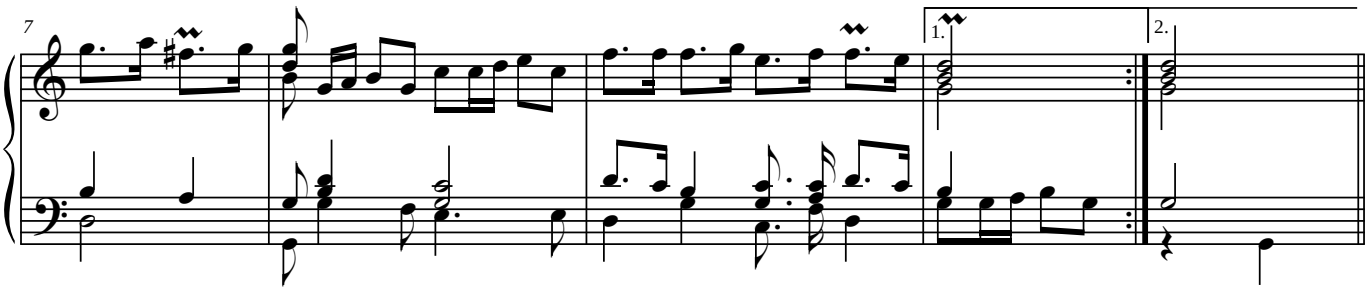
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

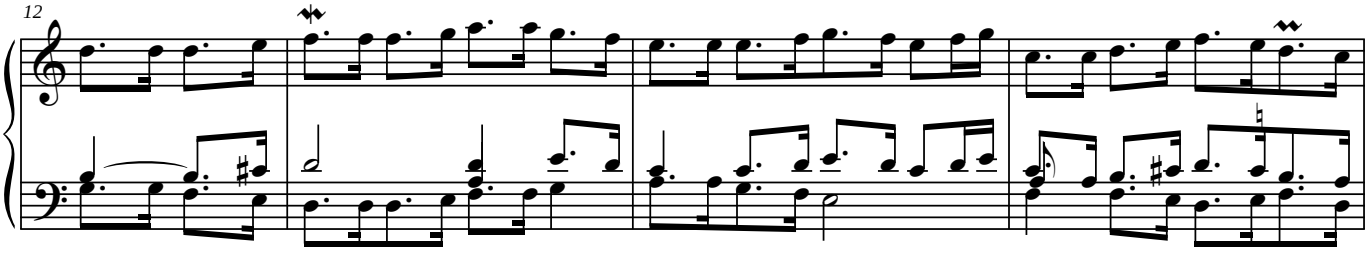
Les Amazones
Bellerophon, 1679
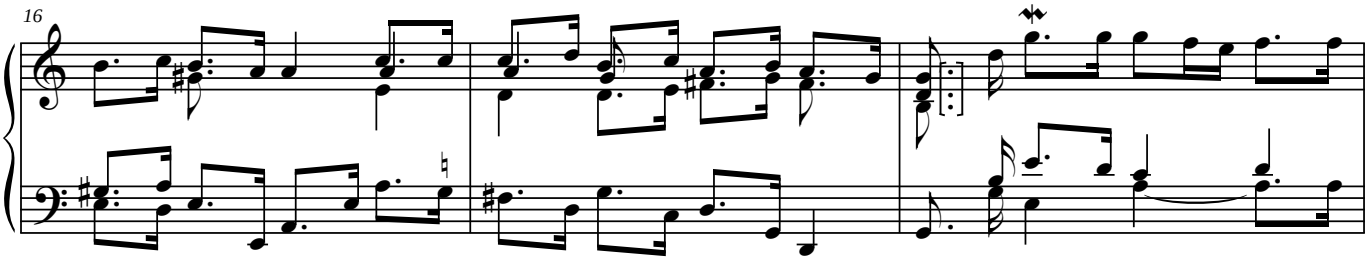
B-Bc MS 27220, no. 102, pp. 205–4
LWV 57/23

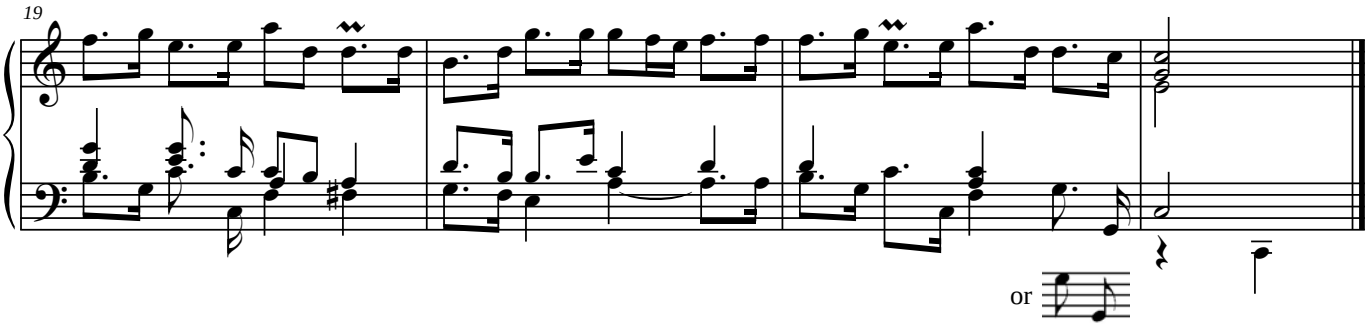


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19
or

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Editorial Remarks

The music is wrongly barred in "2/4" time for the first three measures. The superfluous barlines are indicted by dotted lines in this edition.

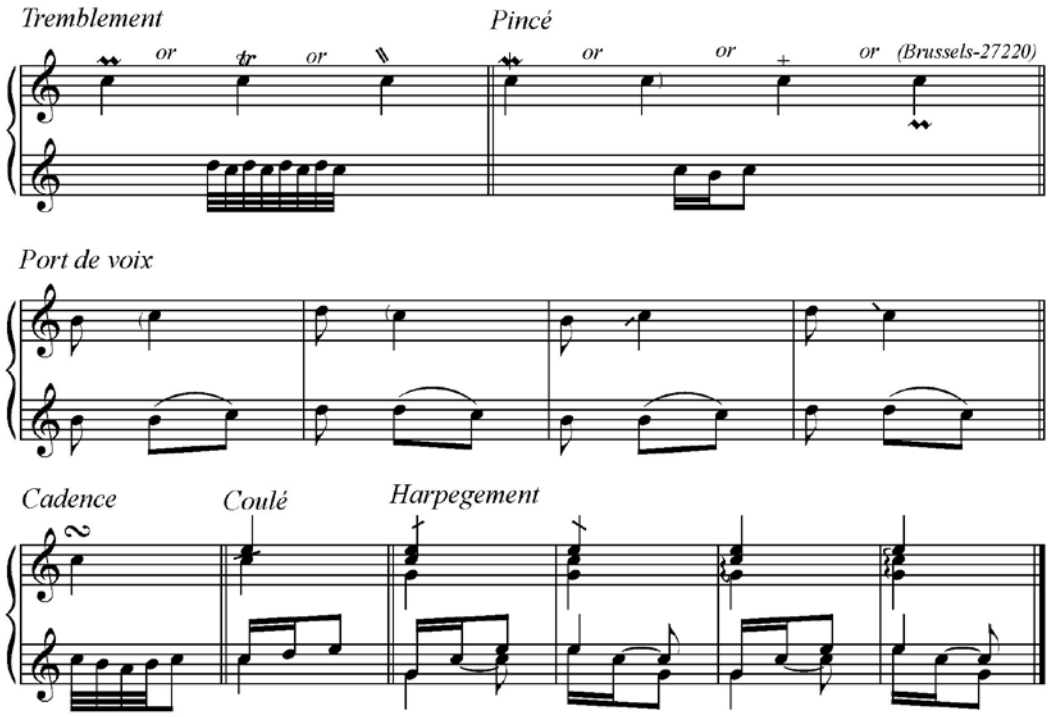
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The Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention and other performance practice issues can be found in the "Introduction".

Critical Notes

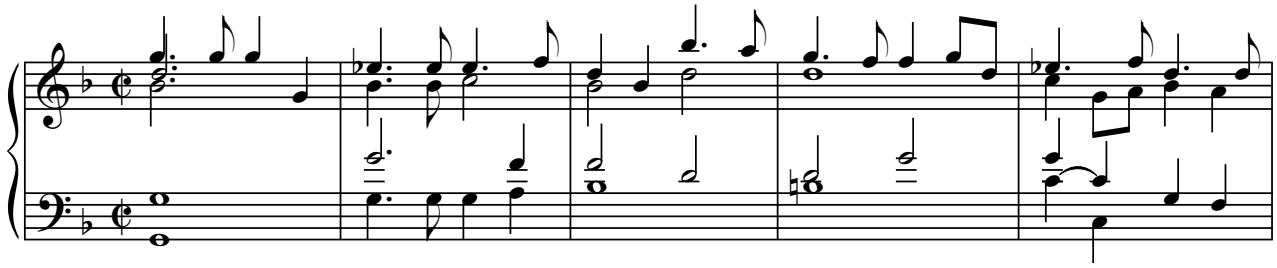
No. 102 (pp. 205–4, Hand E), Les Amazones (C) [Les Amazones from *Bellerophon* (1679) LWV 57/23 (C)]

M. 1	lh	time signature missing
M. 18	rh1	dots missing
M. 21	lhL6–7	notes unclear (hasty handwriting)

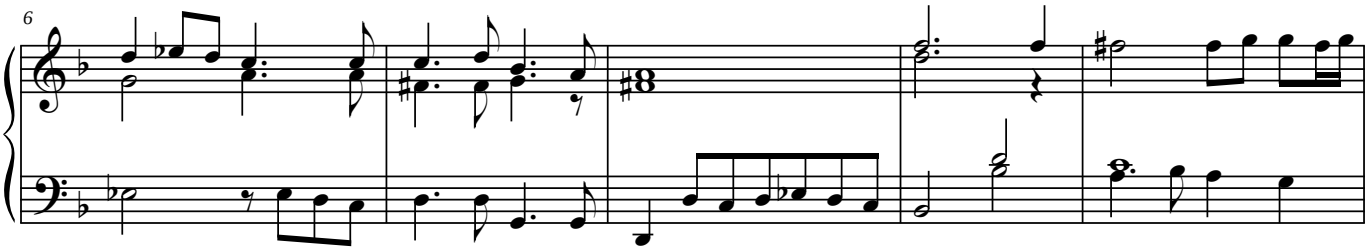
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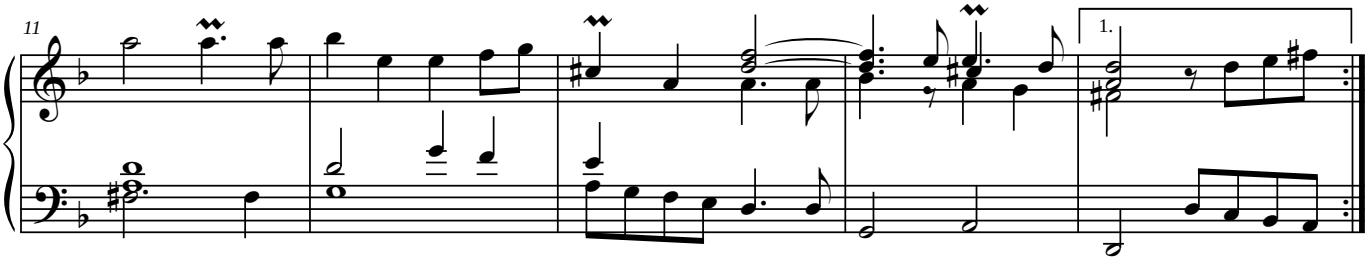
Ouverture (Atis Ouverture)
Atys, 1676
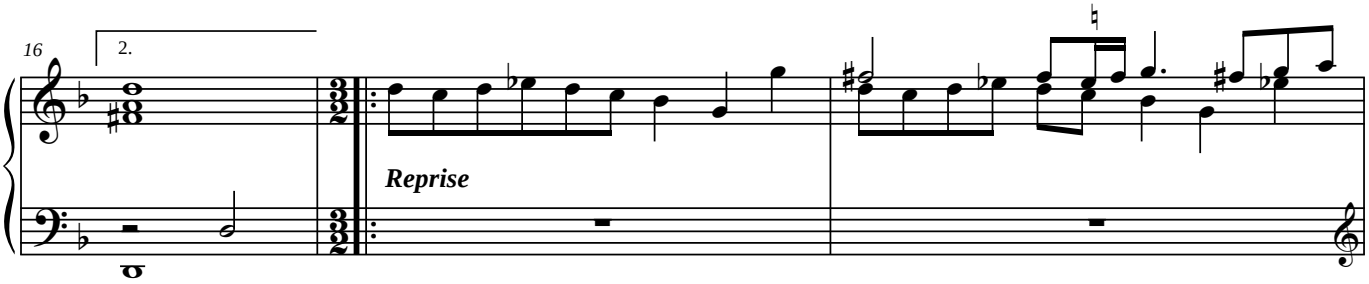
B-Bc MS 27220, no. 103, pp. 203–200
LWV 53/1
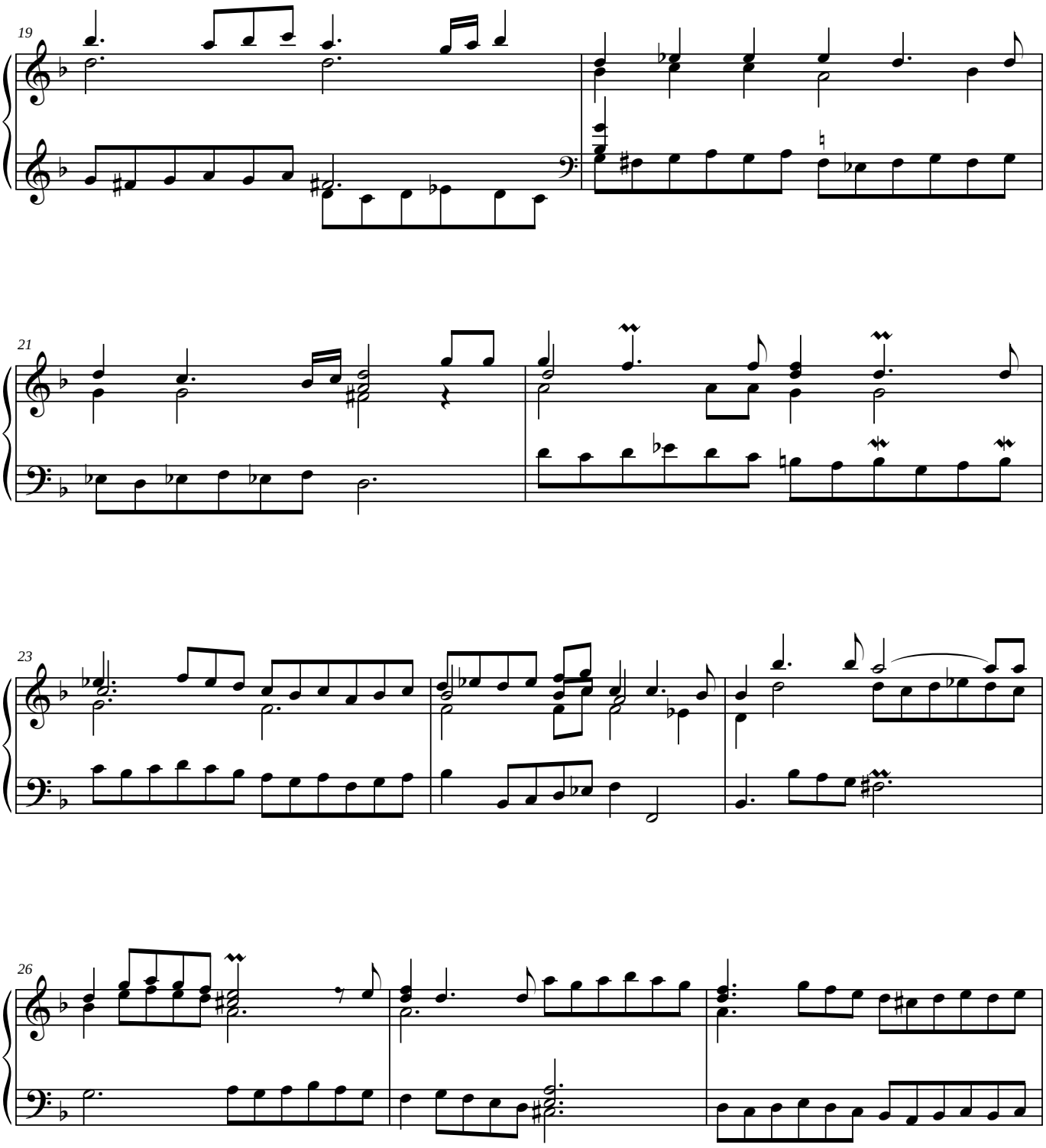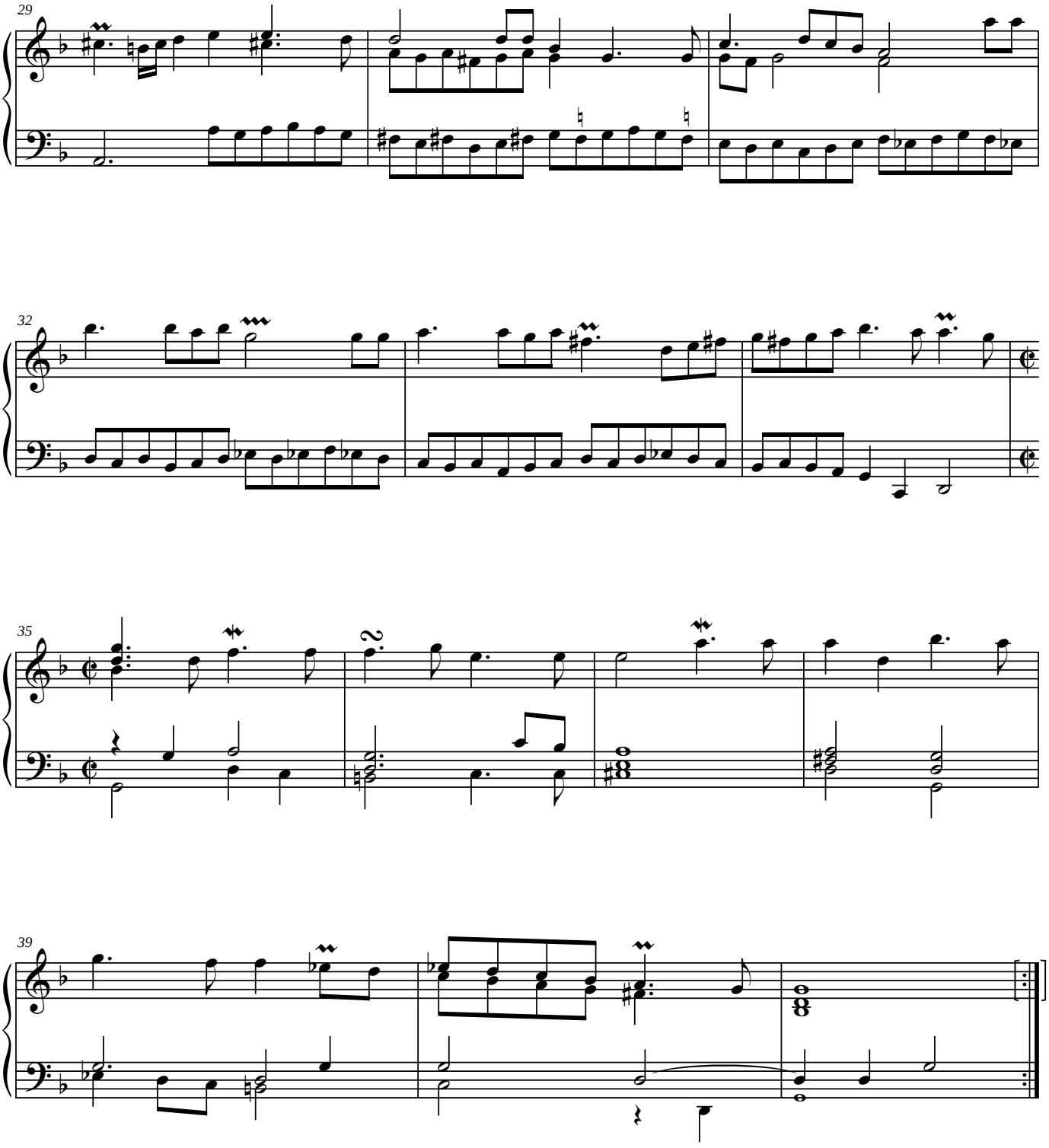


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19
21
23
26


29
32
35
39

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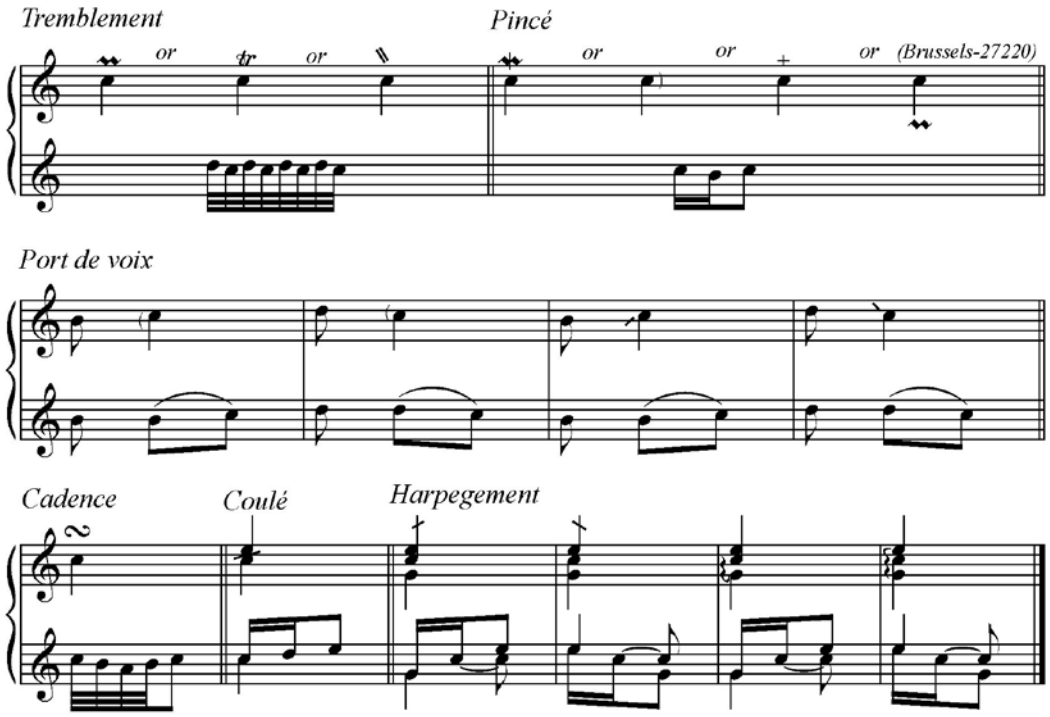
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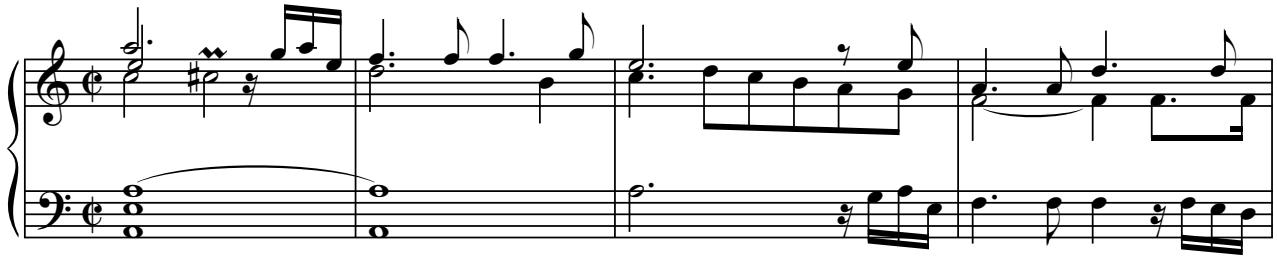
In both "𝄵" and "3/2" time, eighth notes in conjunct motion (mm. 6, 17, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes
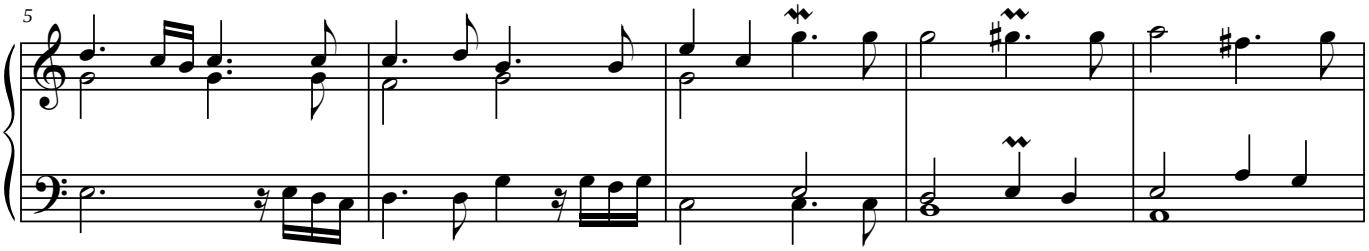
No. 103 (pp. 203–200, Hand E), Atis Ouverture (g) [Ouverture from *Atys* (1676) LWV 53/1 (g)]
M. 4 rhL1 *d"* in middle of measure
M. 10 lhU1 *c'* in middle of measure
M. 25 lh2–4 notes doubled a third higher removed
M. 41 rh barline missing

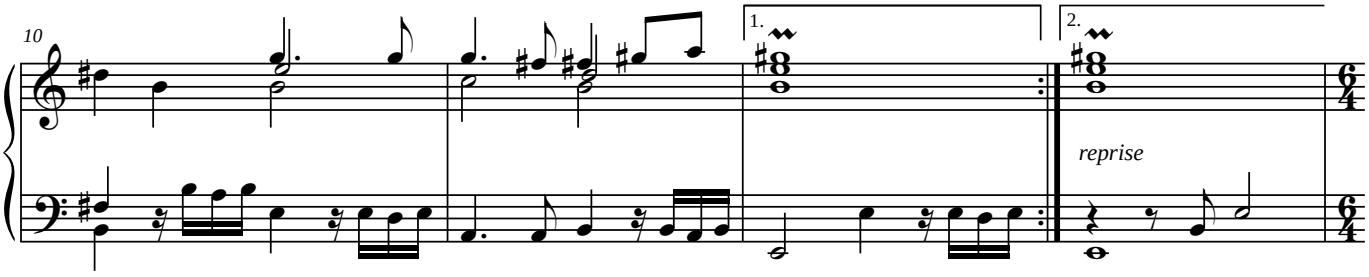
Ouverture (Alceste Ouverture)
Alceste, 1674
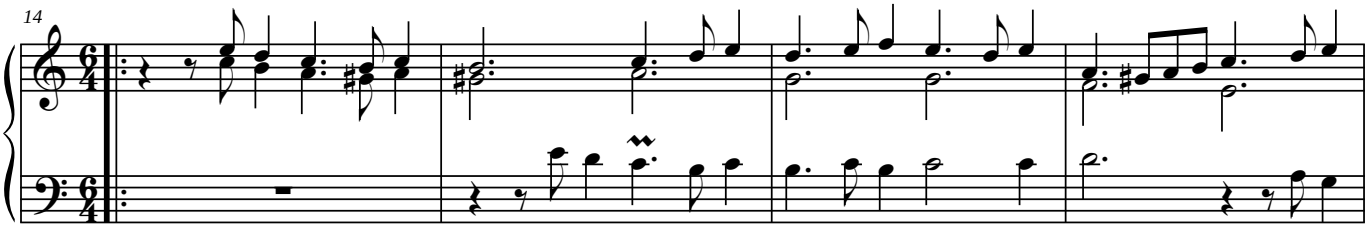
B-Bc MS 27220, no. 104, pp. 199–195
LWV 50/1

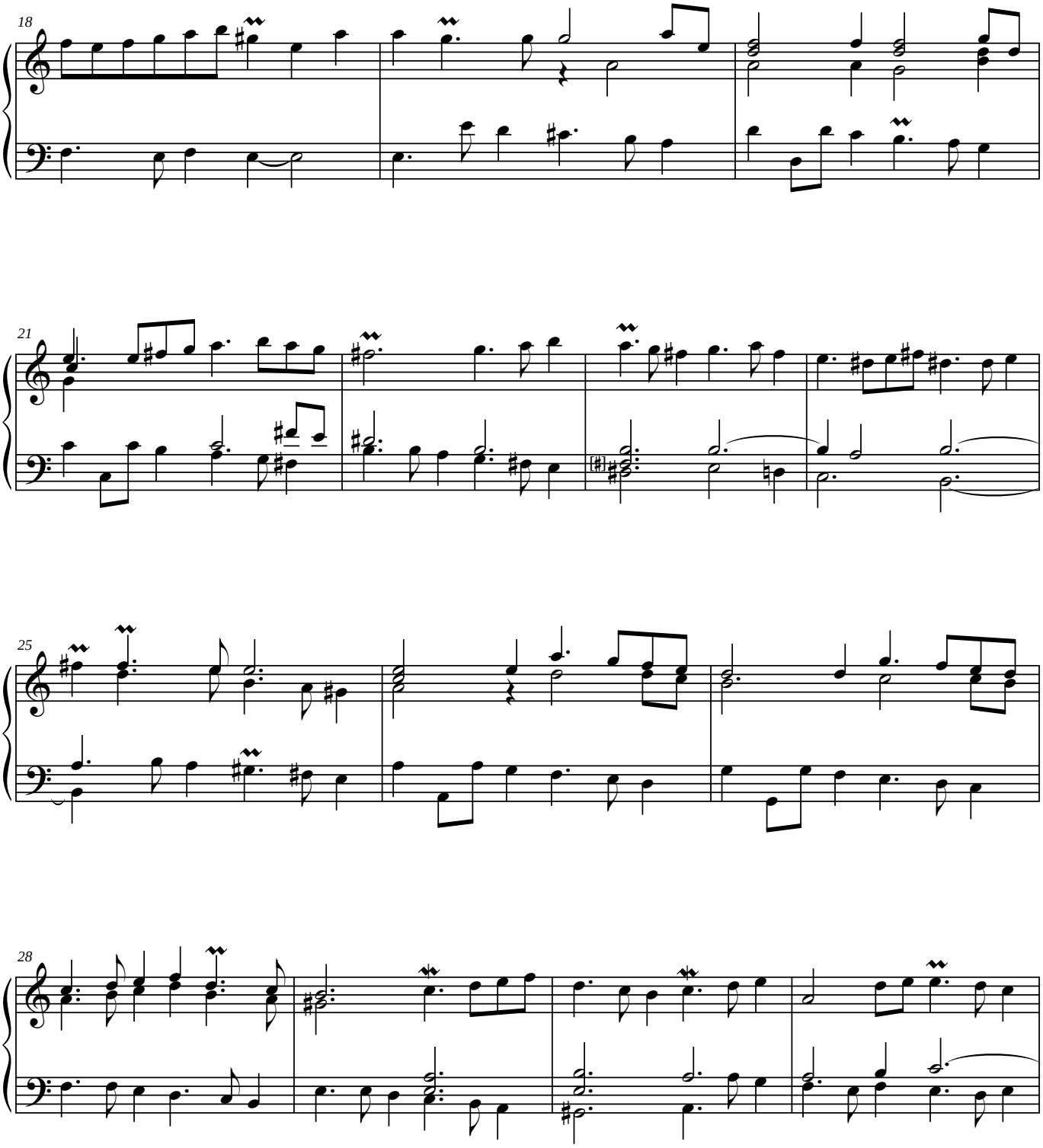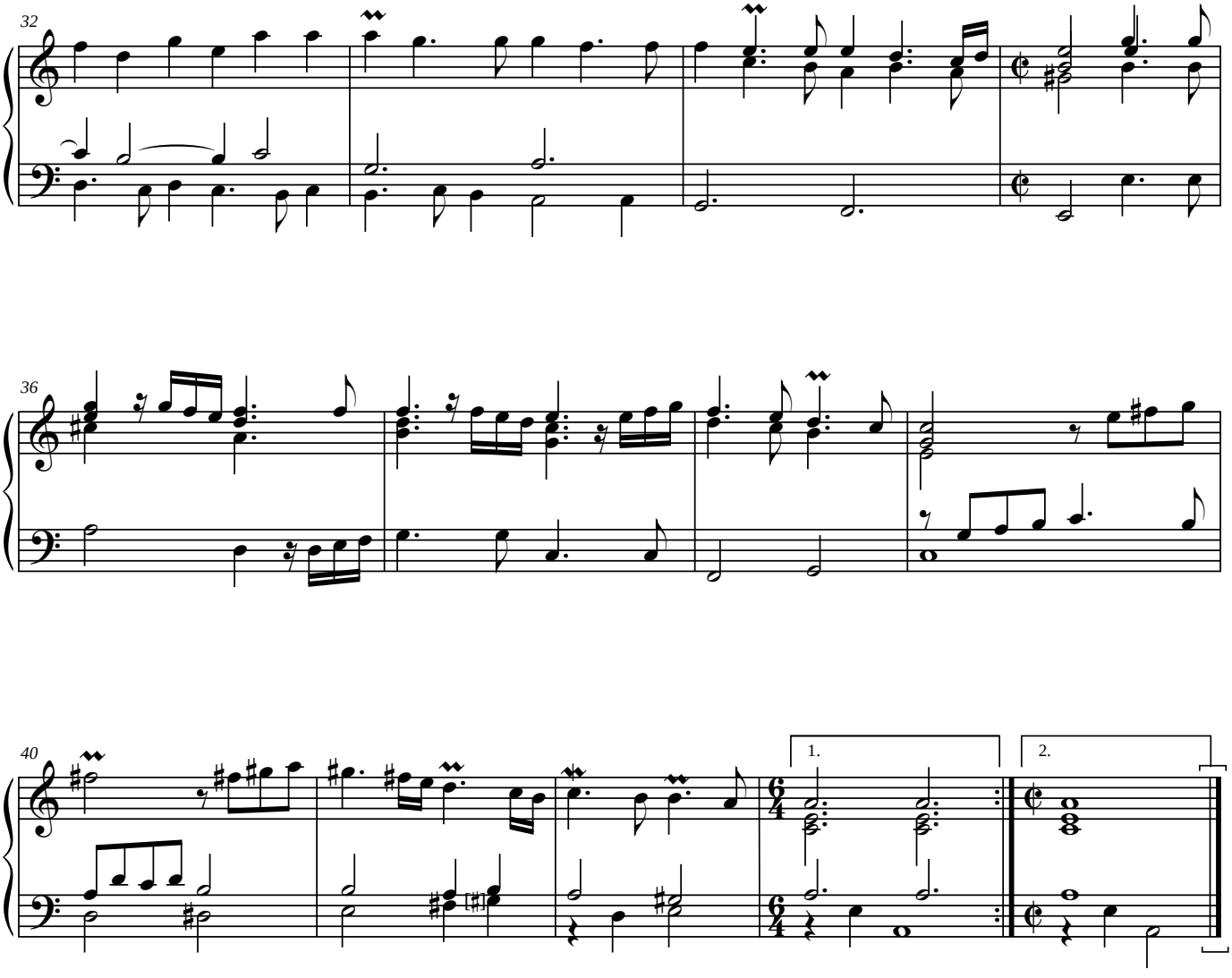


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18
21
25
28


32
36
40
1.
2.

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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Literature: Gustafson-Fuller 1990, 374–82: *Pièces de clavecin ca.1670–1685*, facsimile edition, introduction by David Fuller (Geneva: Minkoff, 2003).

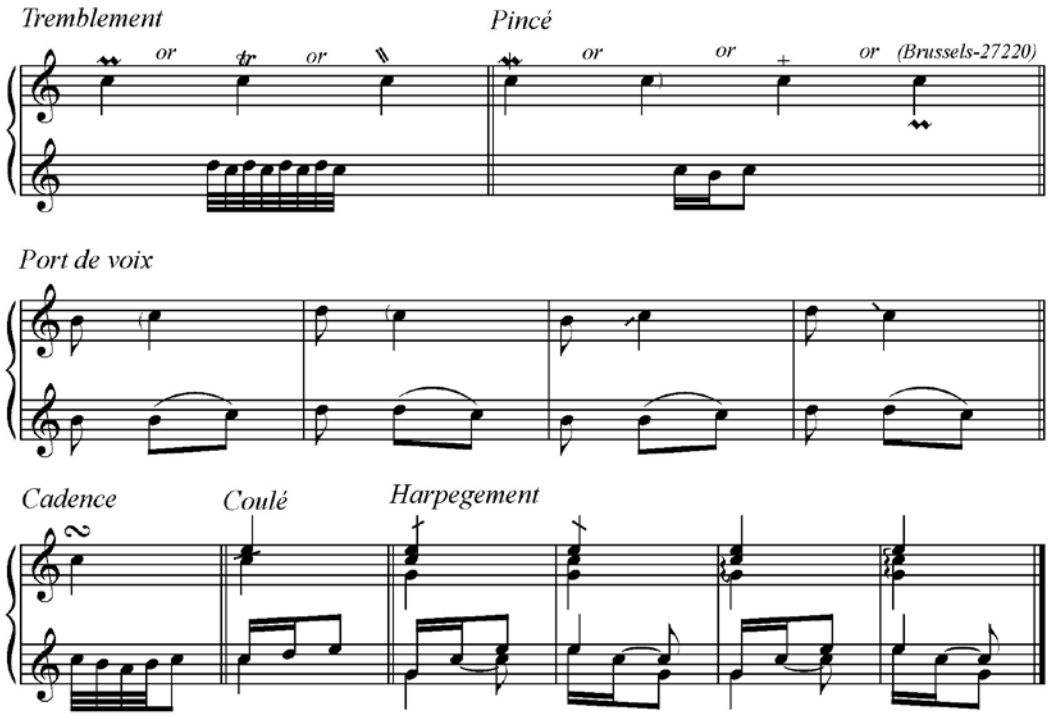
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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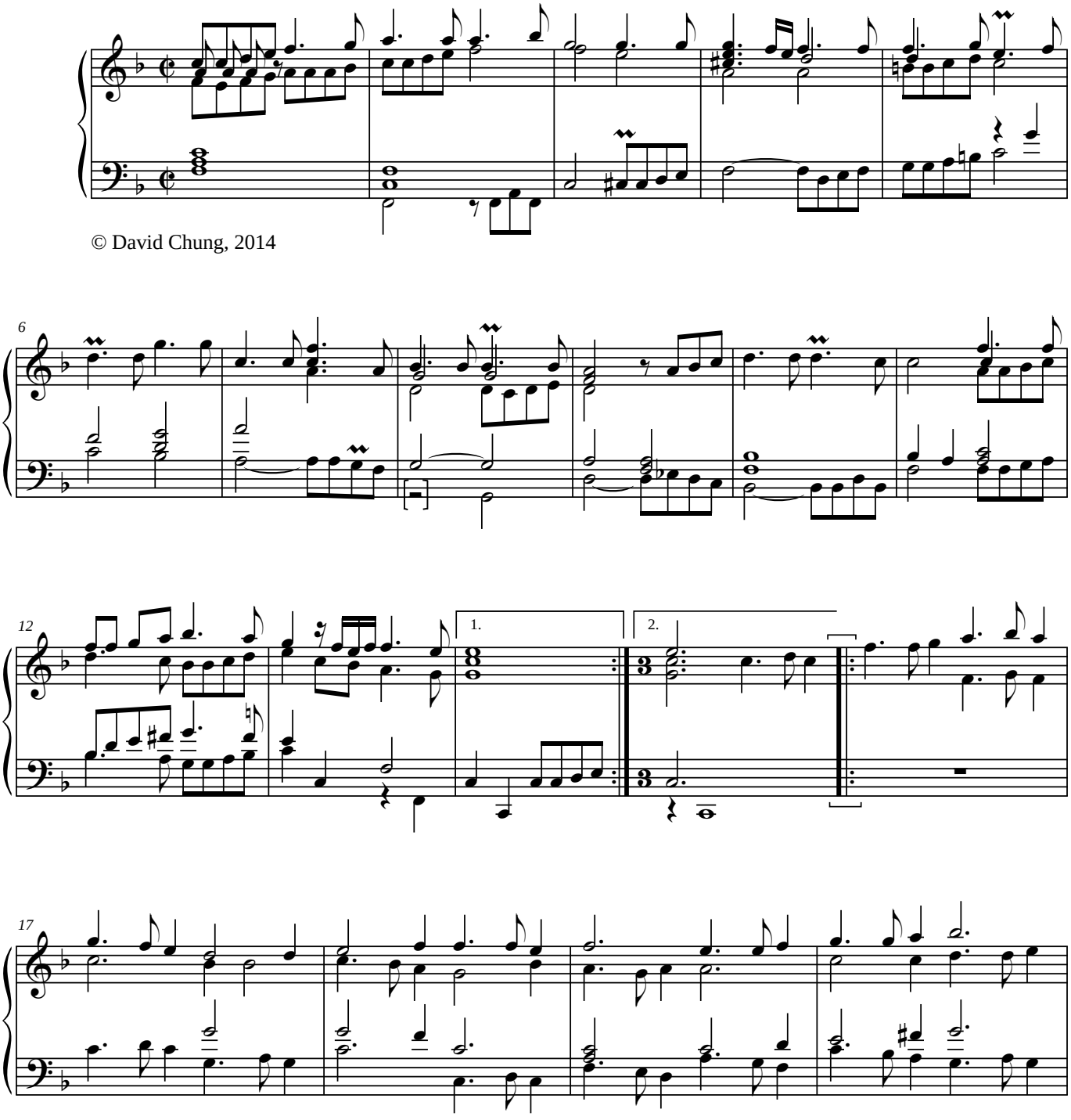


In both "𝄵" and "6/4" time, eighth notes in conjunct motion (mm. 3, 17–8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes
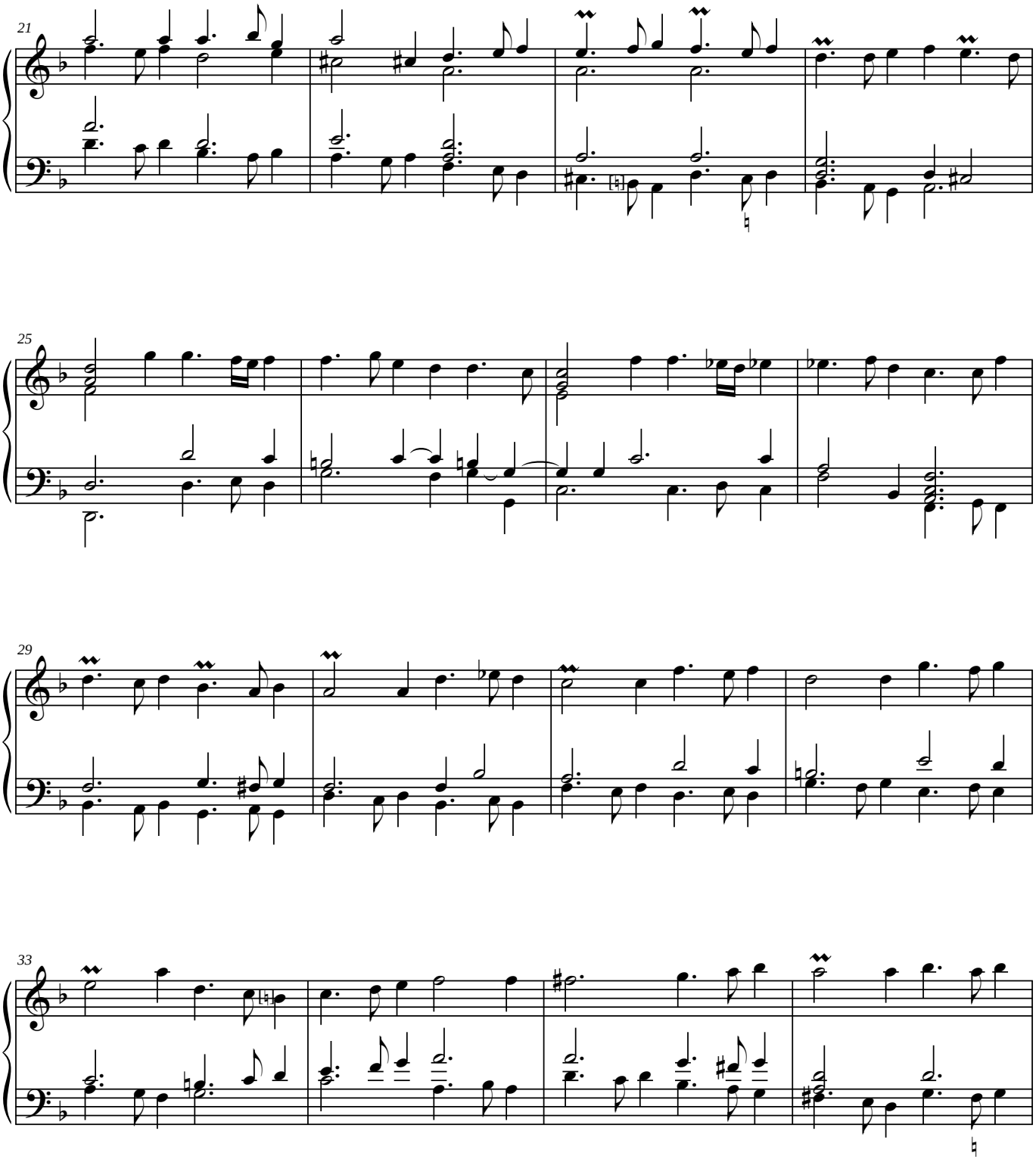
No. 104 (pp. 199–195, Hand E), Alceste Ouverture (a) [Ouverture from *Alceste* (1674) LWV 50/1 (a)]
M. 23 lhM1 sharp missing
M. 41 lhL4 sharp missing
M. 44 barline missing
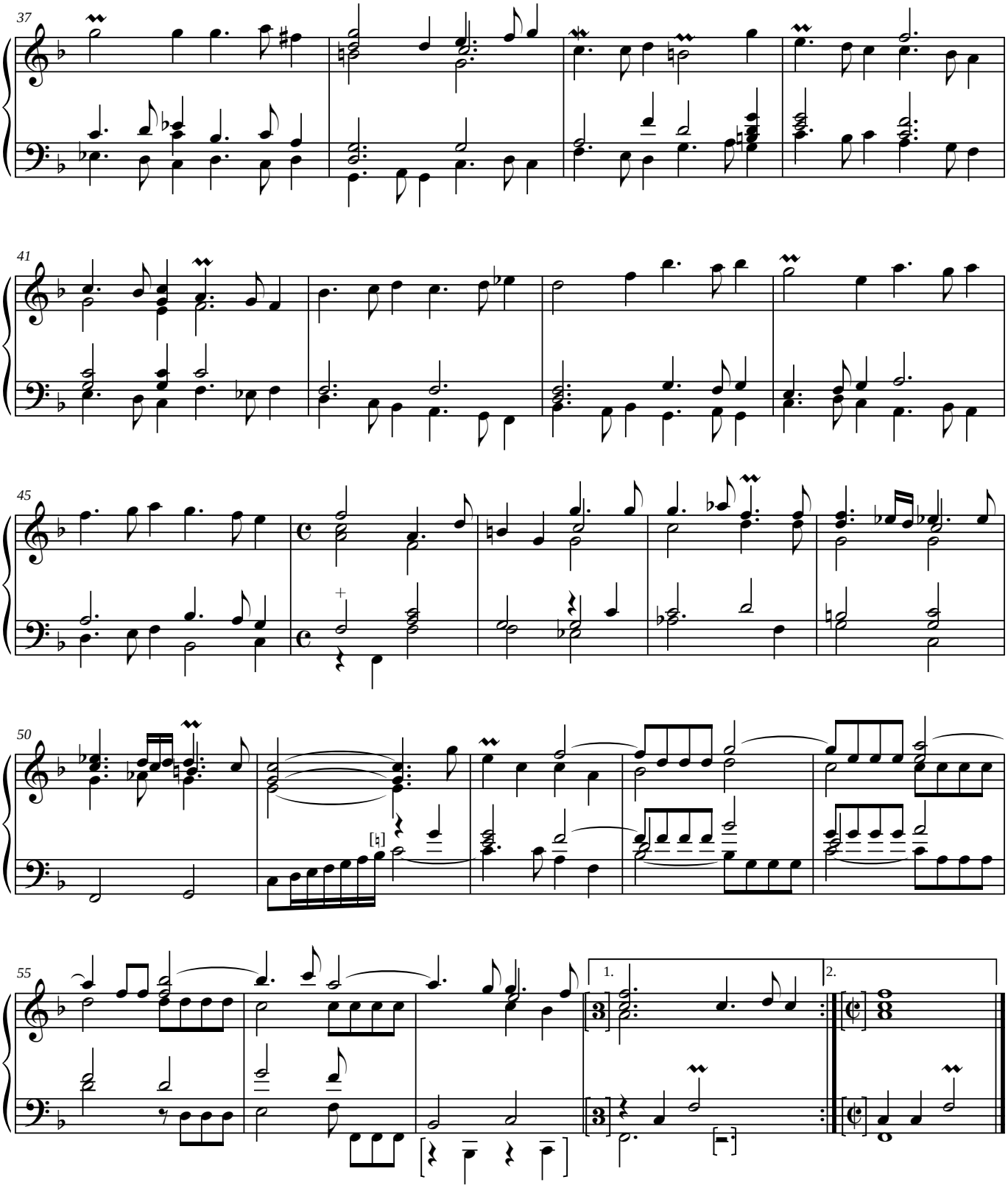
Ouverture (ouuerture du triomfe de lamour)
Le Triomphe de l'Amour, 1681

B-Bc MS 27220, no. 105, pp. 195–189
LWV 59/1



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21
25
29
33


37
41
45
50
55
1.
2.

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

The Lully arrangements entered by the primary (and more professional) hand (Hand A) were chosen from ballets and operas from up to 1678, and the rest (by the later Hand E) were drawn from works from between 1674 (*Alceste*) and 1681 (*Le Triomphe de l'amour*). Exceptionally, 21 arrangements (nearly half of the total number) in *Brussels-27220* were transposed to other keys, and some were sequenced into key groups with pieces drawn from diverse sources.

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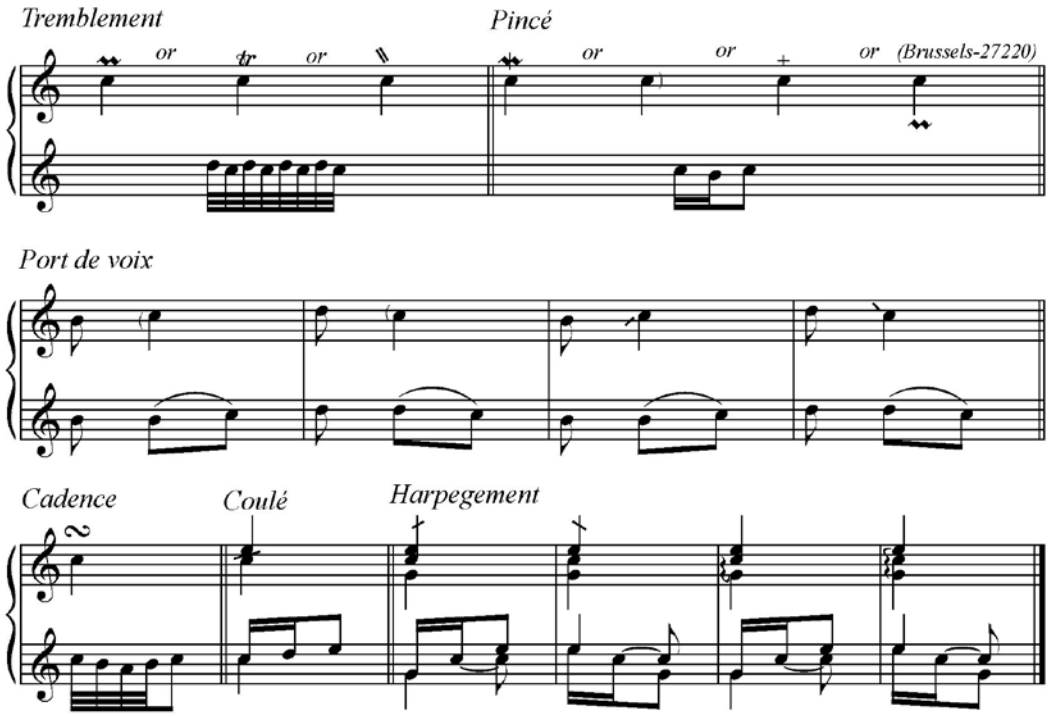
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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In "¢" time, eighth notes in conjunct motion (mm. 1–5, 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".

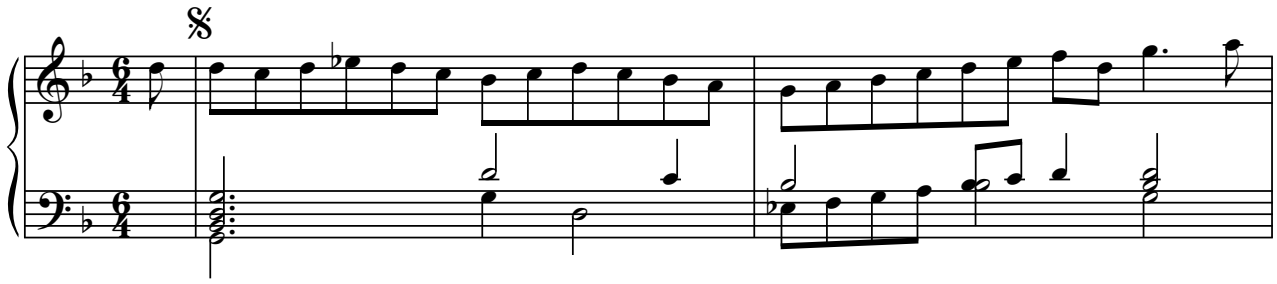
Critical Notes

No. 105 (pp. 195–189, Hand E), Ouverture du triomphe de l'amour (F) [Ouverture from *Le Triomphe de l'Amour* (1681), LWV 59/1 (F)]

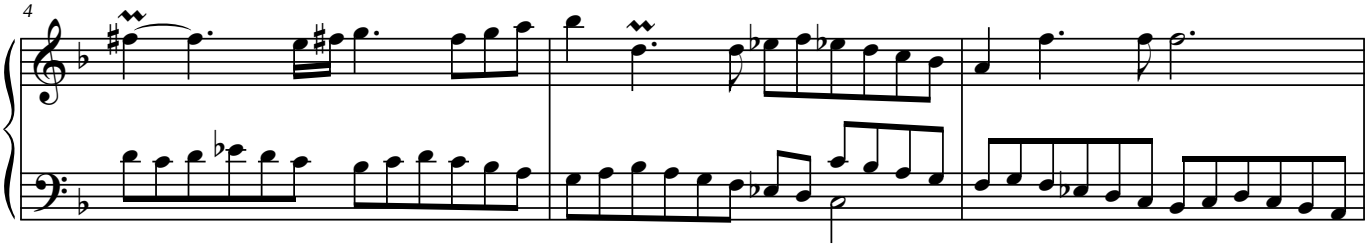
M. 8	lhL1	rest missing
M. 15		repeat barline editorial
M. 17	rhL3	dot removed
M. 23	lhL2	natural missing
M. 26	lhL3	dash across tie (tie cancelled?)
M. 33	rh5	natural missing; "x" above note
M. 46	lhU1	"+" above note (copyist's mark, or ornament?)
M. 51	lhU2	leger line missing; pitch inferred from its position
	lhL7	natural missing
M. 57	lhL1–4	notes missing
M. 58		time signature missing
	lhL2	rest missing
M. 59		time signature missing

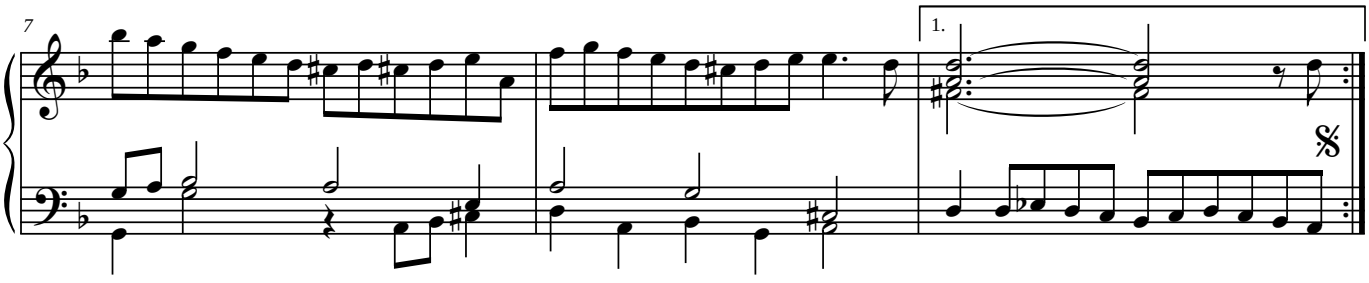
Les Vents (Les vents)
Le Triomphe de l'Amour, 1681

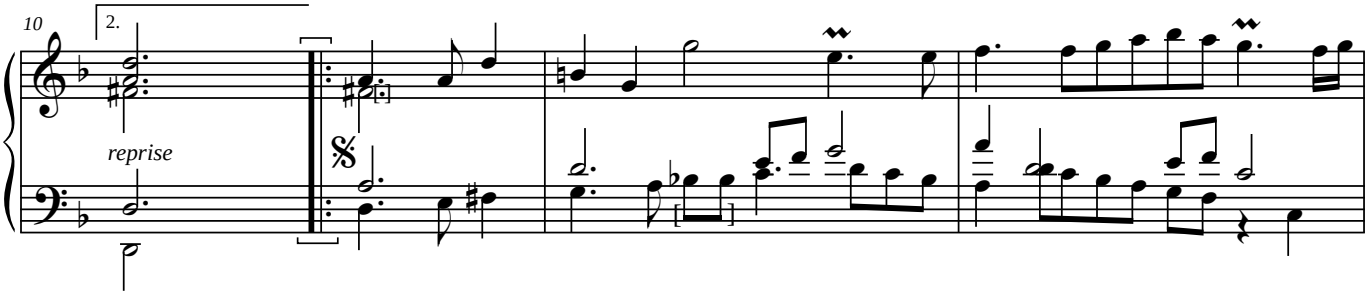
B-Bc MS 27220, no. 111, pp. 163–157
LWV 59/25
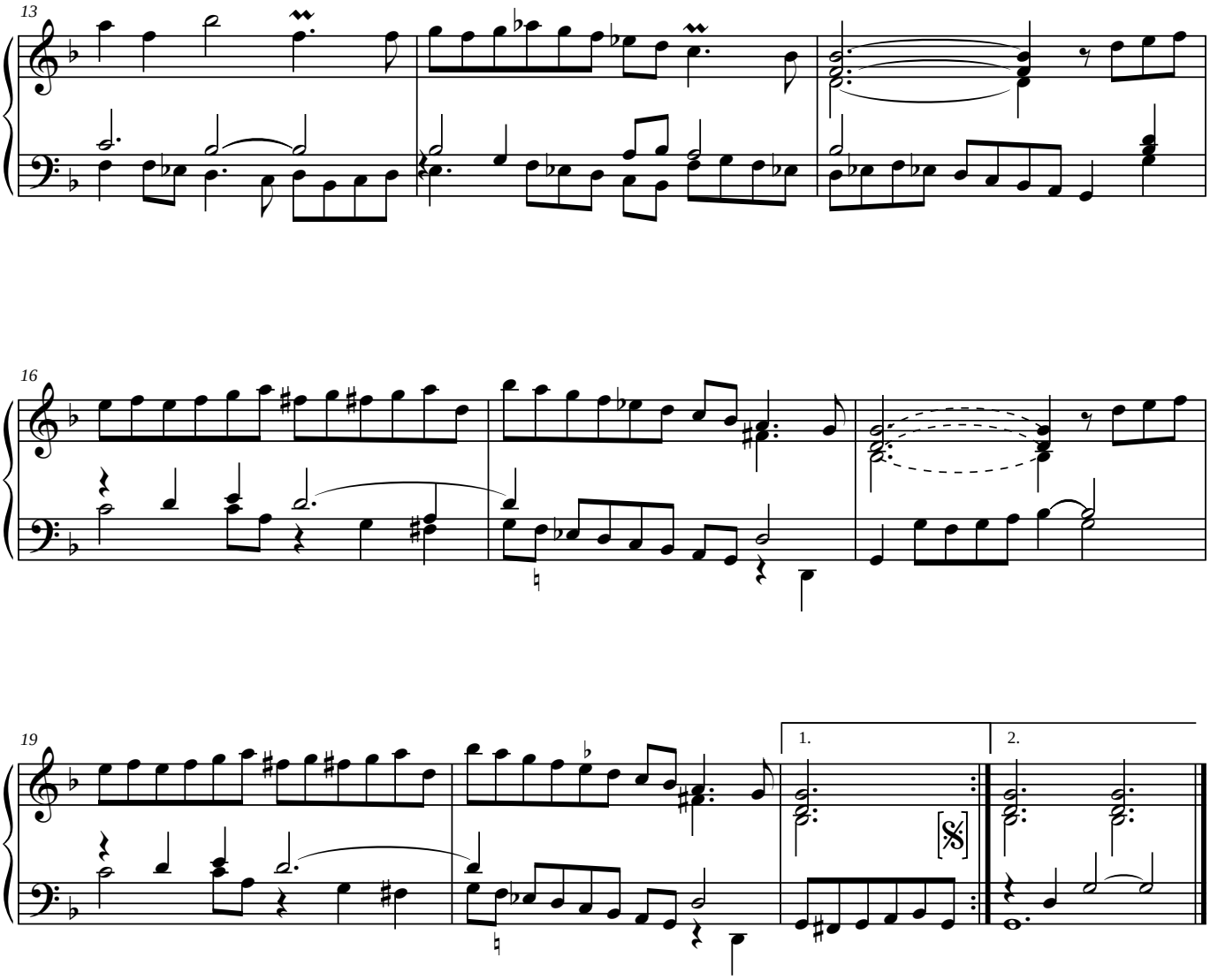


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13
16
19
1.
2.

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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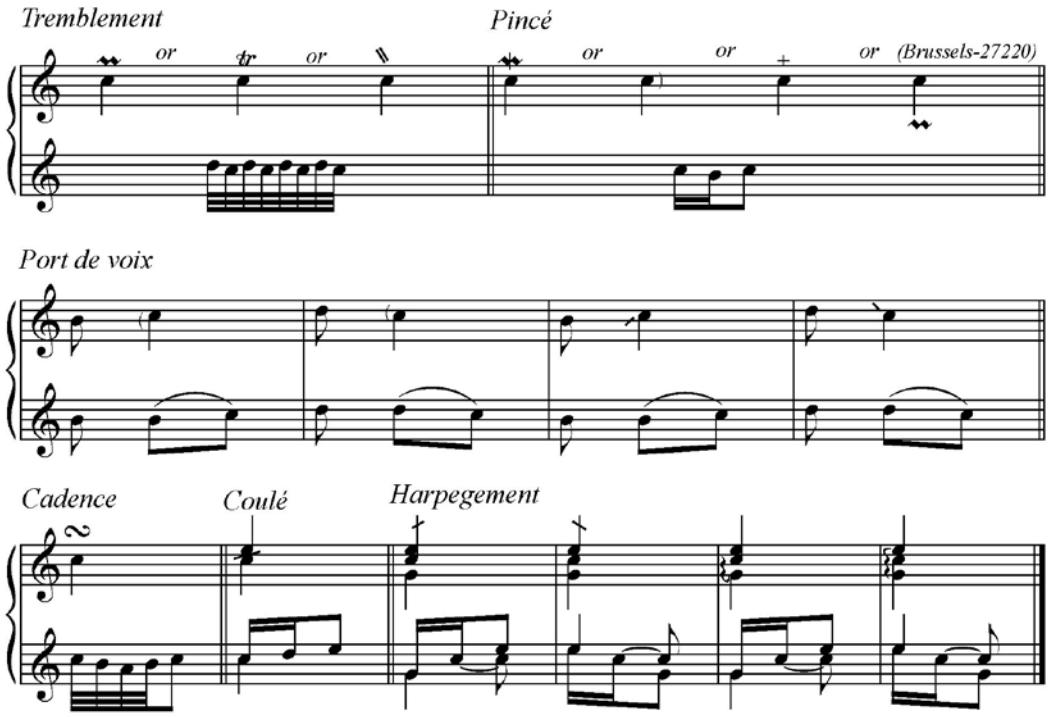
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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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 Editor considers that the convention of inequality does not apply to this piece. Further advice on the rhythmic convention and other performance practice issues can be found in the “Introduction”.
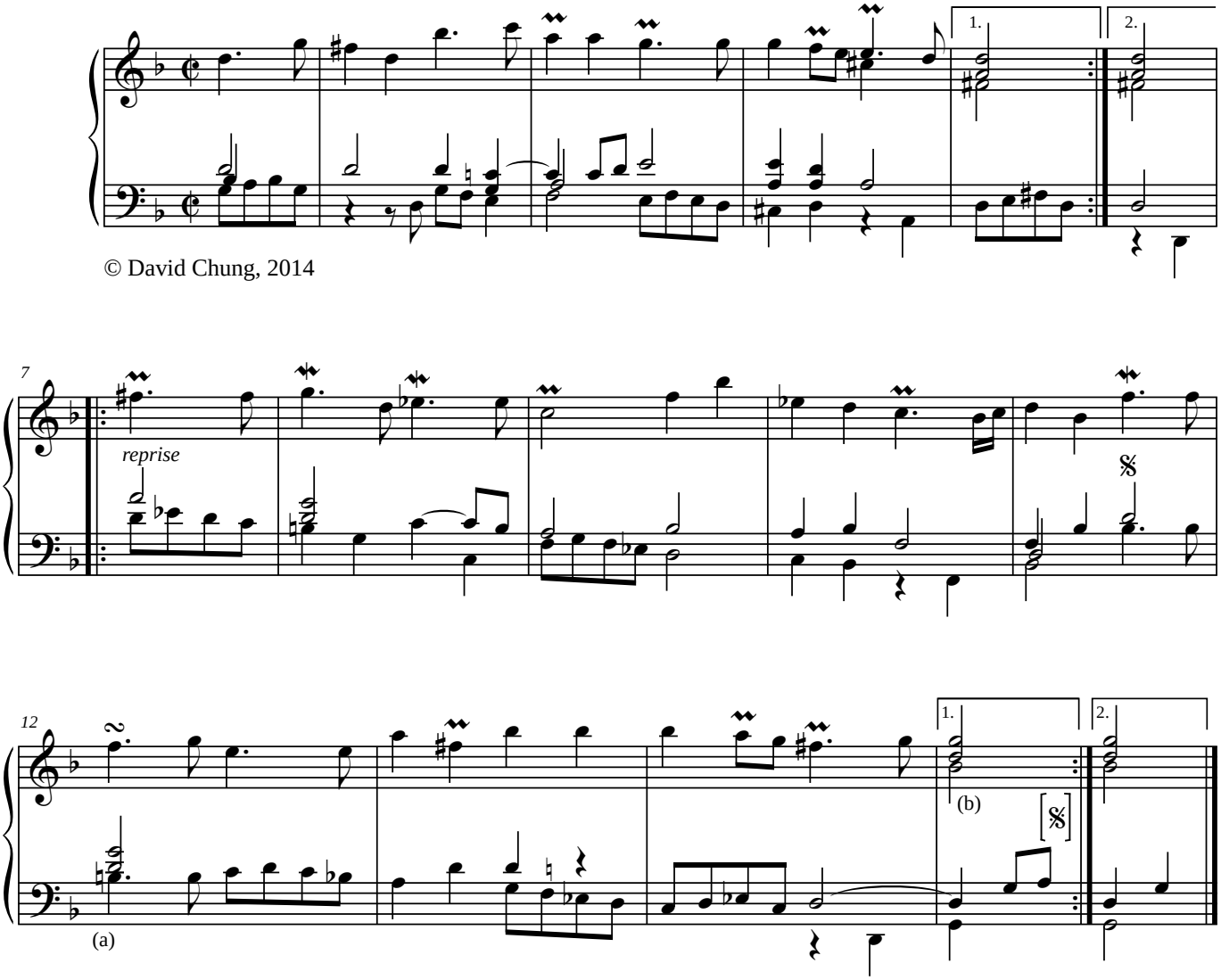
Critical Notes

No. 111 (pp. 163–157, Hand E), Les vents (g) [Les Vents from *Le Triomphe de l’Amour* (1681) LWV 59/25 (g)]

M. 11	rhL1	dot missing
M. 12	lhL3–4	two quarter notes
M. 18	rh1	ties missing

Gavotte (Gauotte)
Le Triomphe de l'Amour, 1681

B-Bc MS 27220, no. 112, pp. 161–160
LWV 59/26



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(a) see critical notes

(b) see critical notes

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

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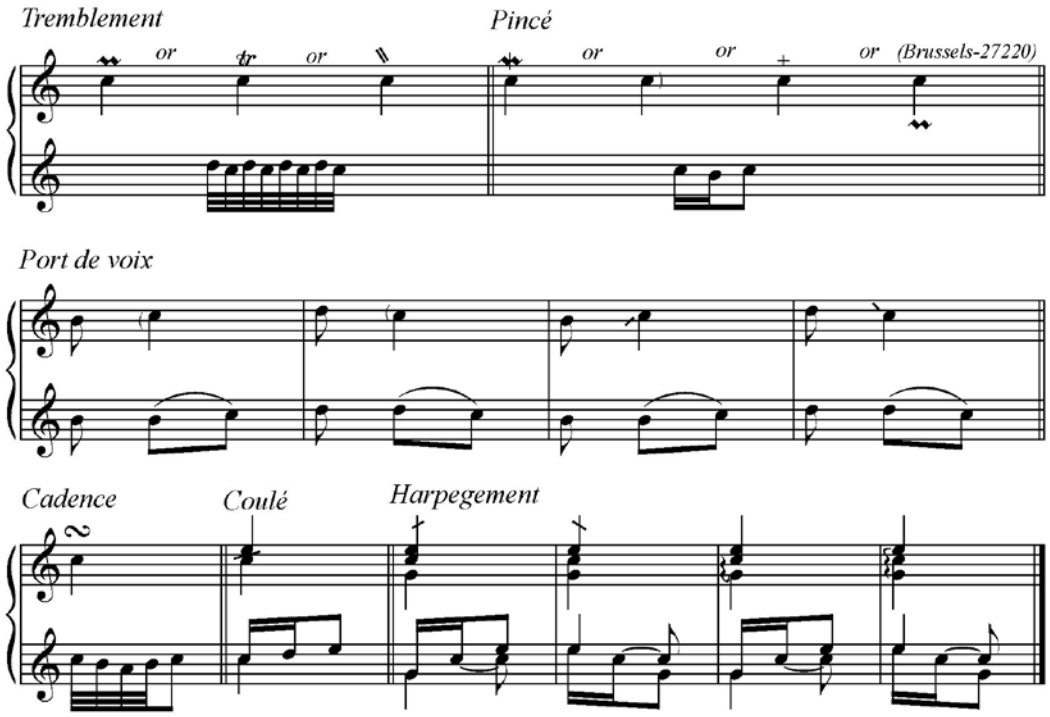
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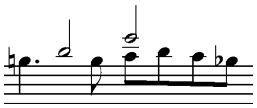
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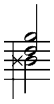


In "𝄵" time, eighth notes in conjunct motion (mm. 1–5, 7, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes
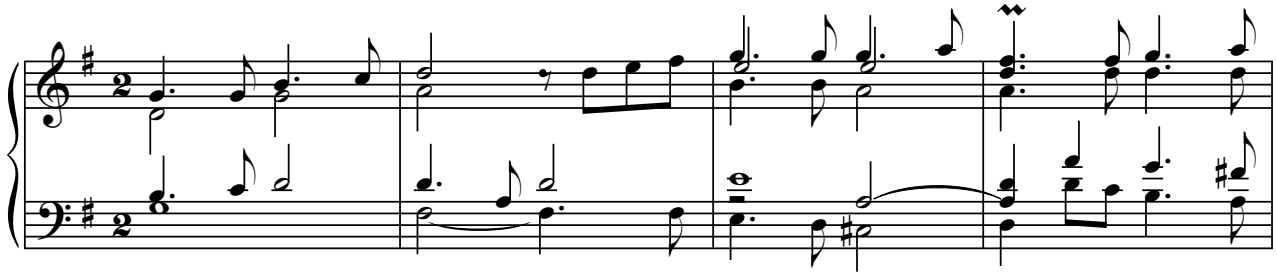
No. 112 (pp. 161–160, Hand E), Gauotte (g) [Gavotte from *Le Triomphe de l'Amour* (1681) LWV 59/26 (g)]

M. 12 lh 

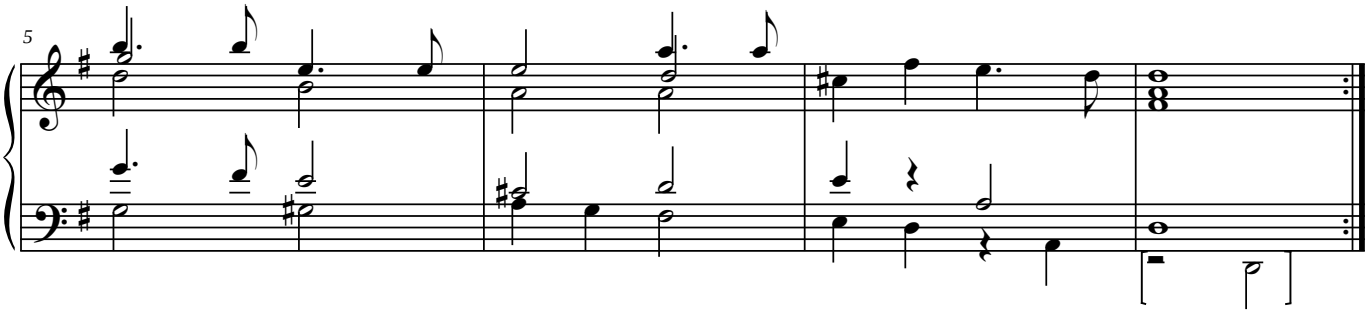
15 rh 

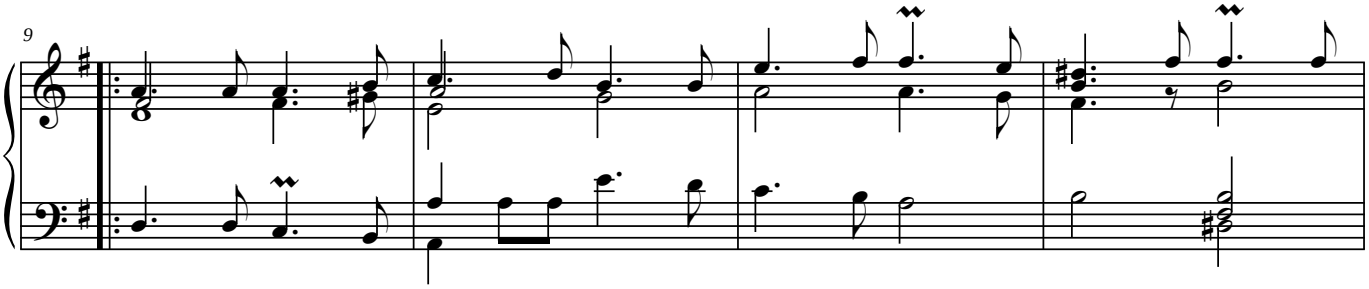
Entrée (entree)
Le Triomphe de l'Amour, 1681

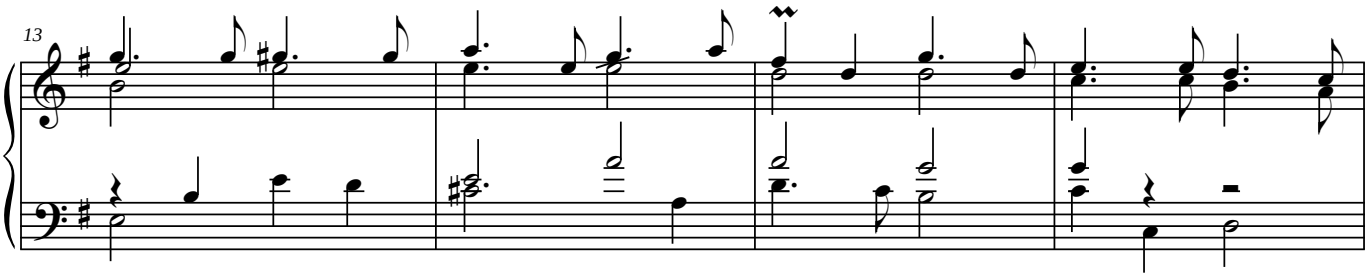
B-Bc MS 27220, no. 113, pp. 160–159
LWV 59/20

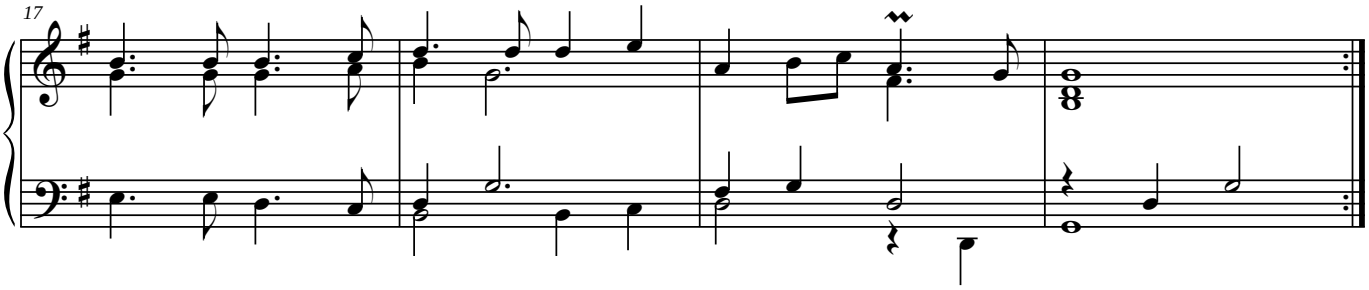


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17

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

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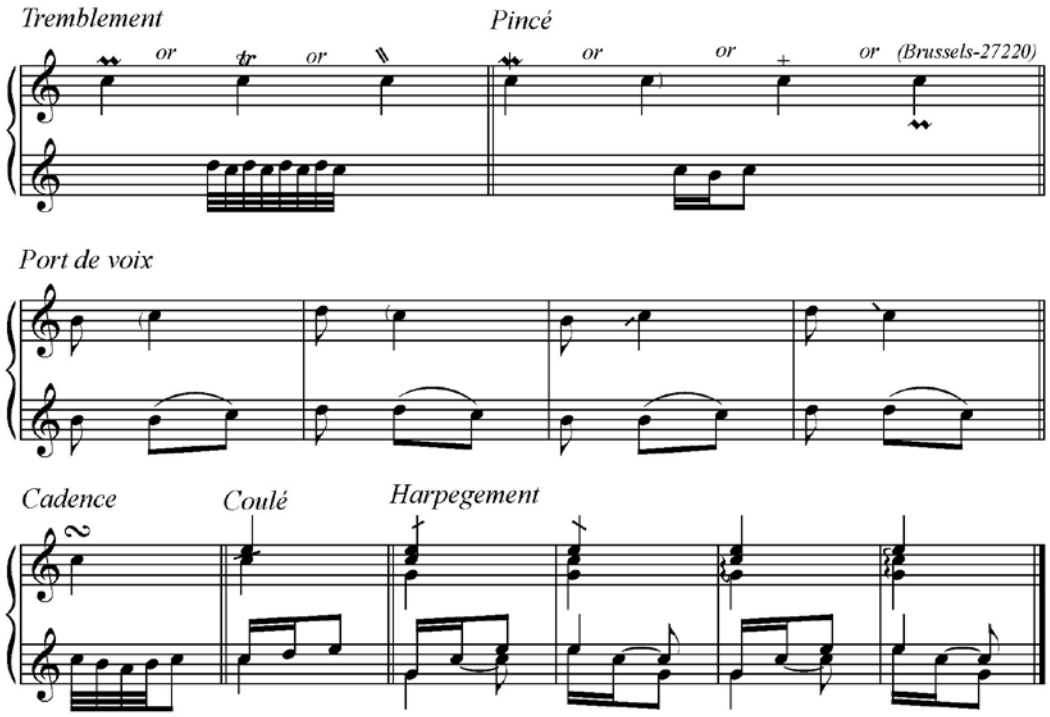
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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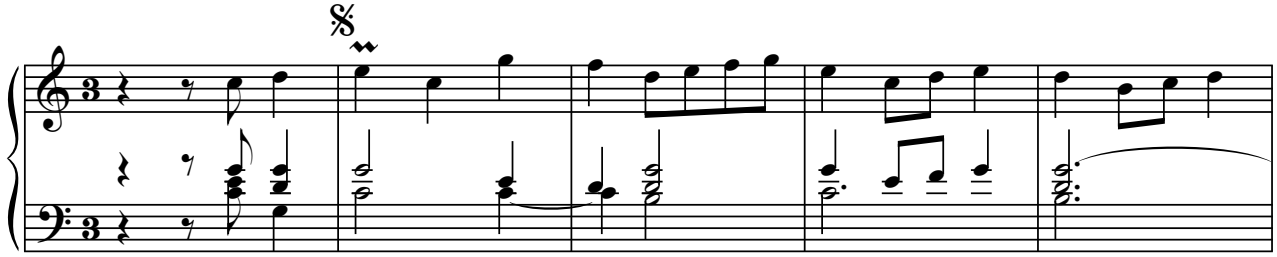


In “2” time, eighth notes in conjunct motion (mm. 2, 4, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
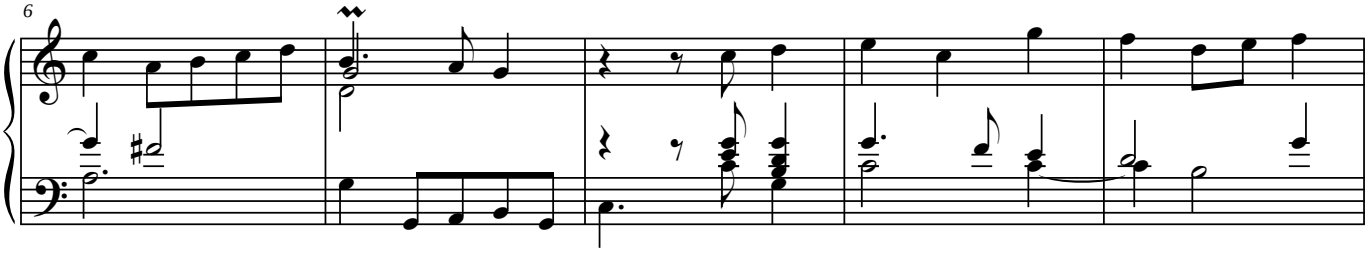
No. 113 (pp. 160–159, Hand E), entree (G) [Entrée from *Le Triomphe de l’Amour* (1681) LWV 59/20 (G)]
M. 8 lhL1–2 missing

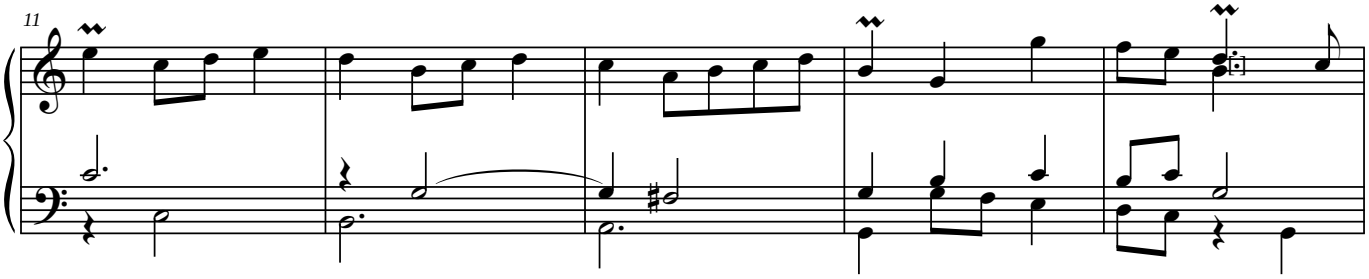
Les Trompettes (Les trompettes)
Le Triomphe de l'Amour, 1681

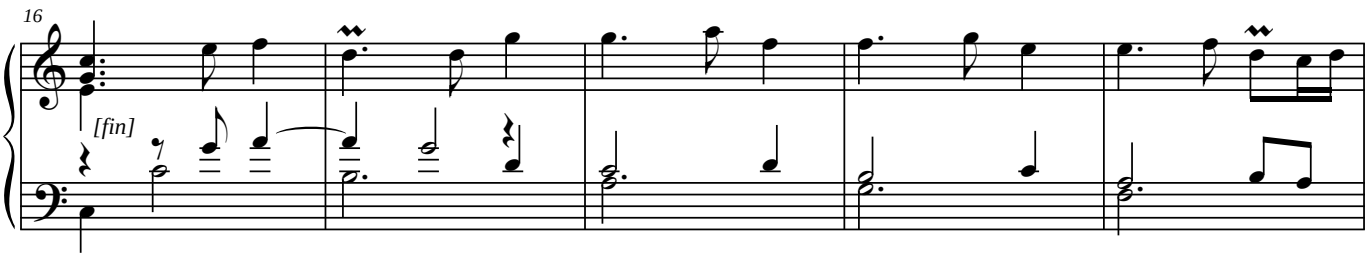
B-Bc MS 27220, no. 114, pp. 158–155
LWV 59/14
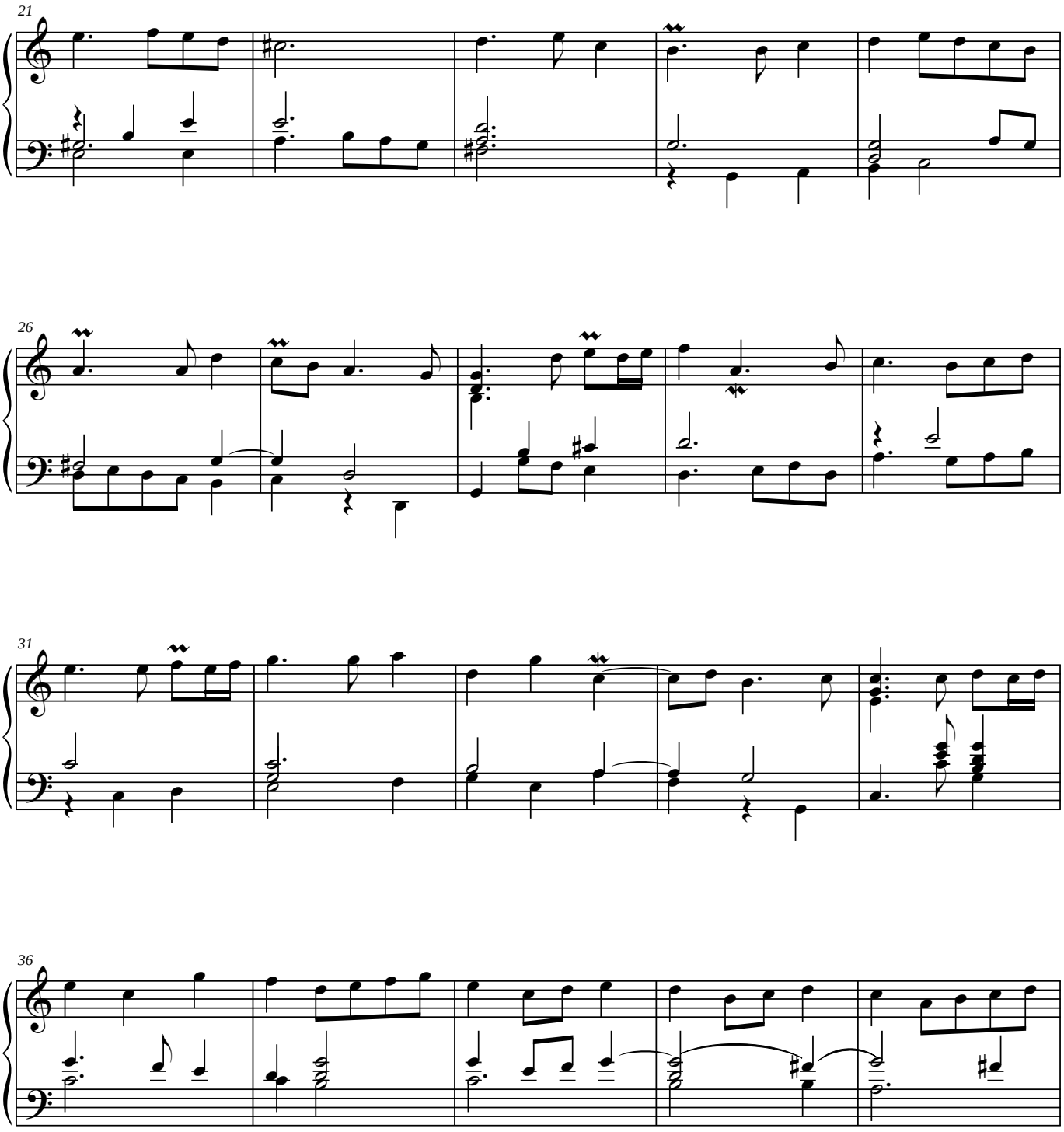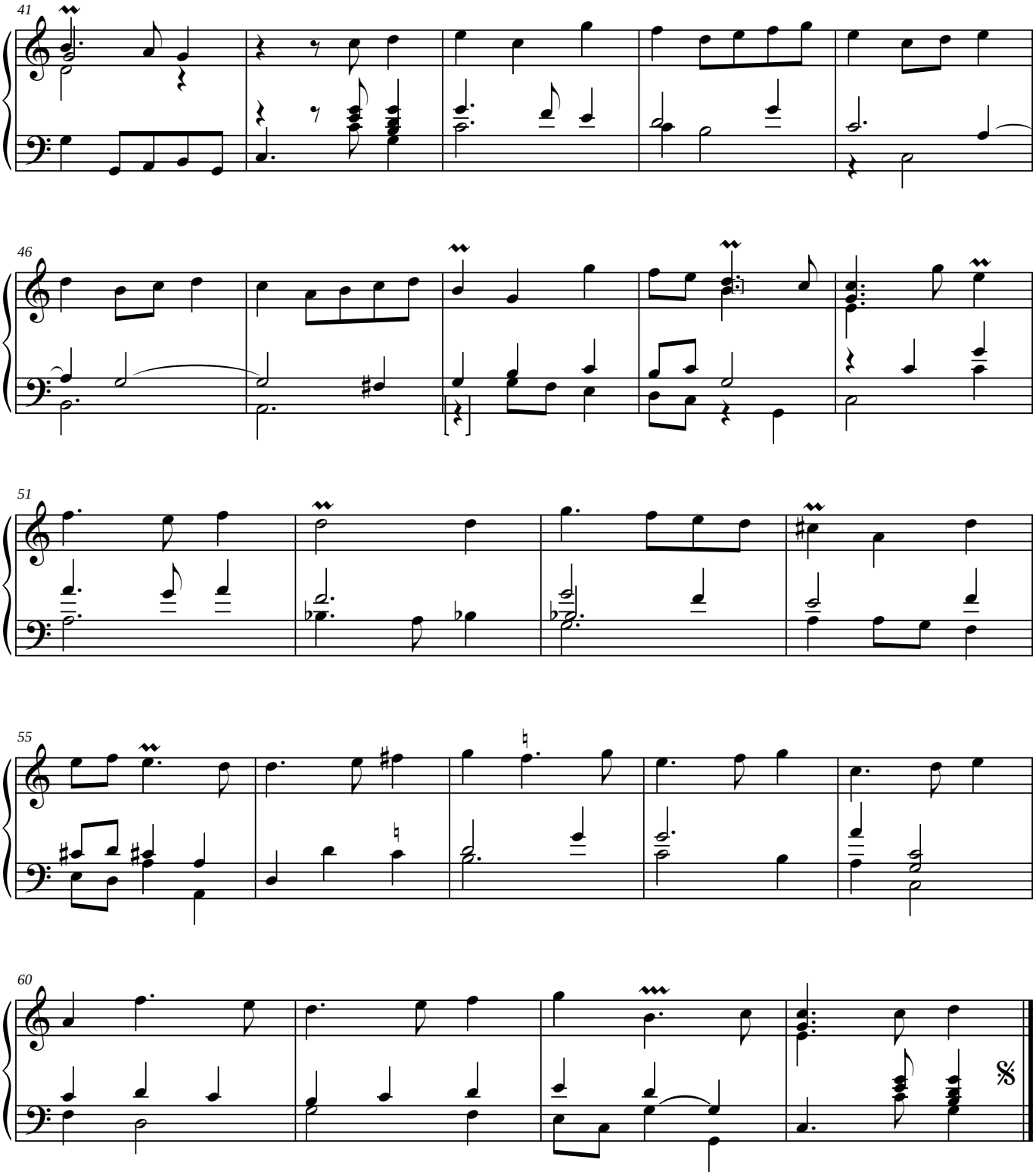


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21
26
31
36


41
46
51
55
60

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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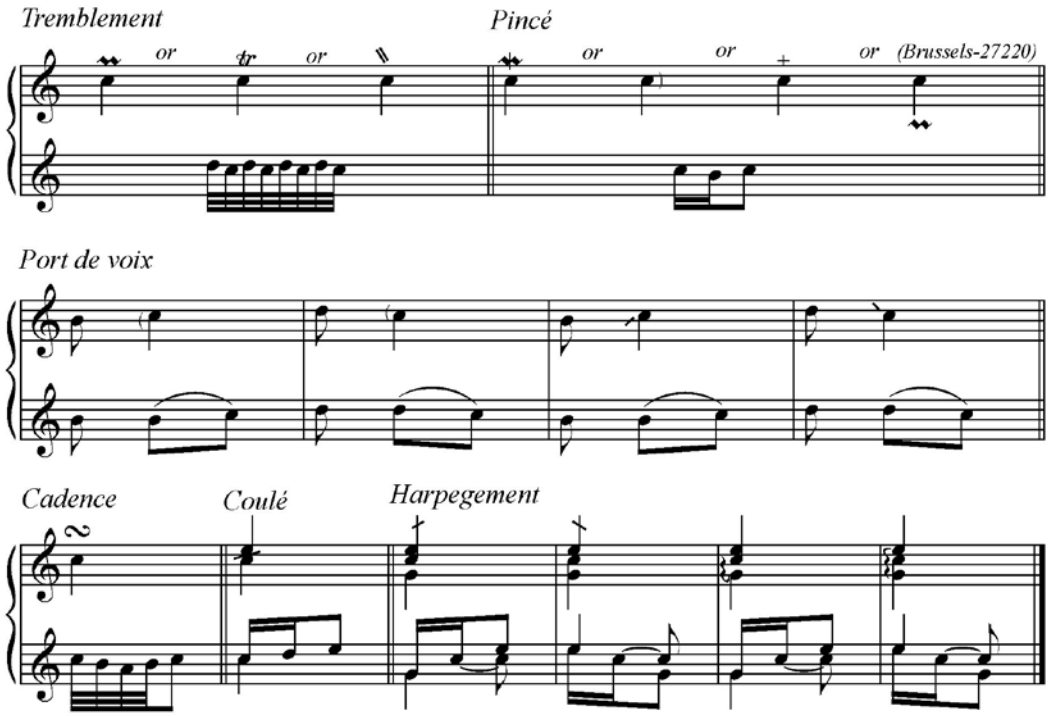
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

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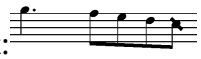
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.



In "3" time, eighth notes in conjunct motion (mm. 3–7, 10–5, 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".

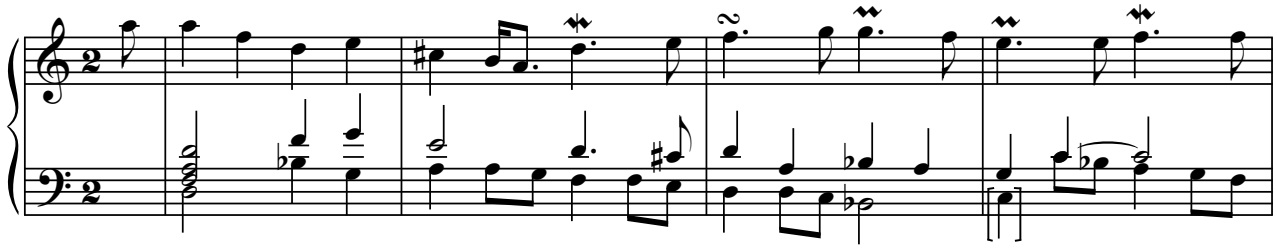
Critical Notes

No. 114 (pp. 158–155, Hand E), Les trompettes (C) [Les Trompettes, from *Le Triomphe de l'Amour* (1681) LWV 59/14 (D)]

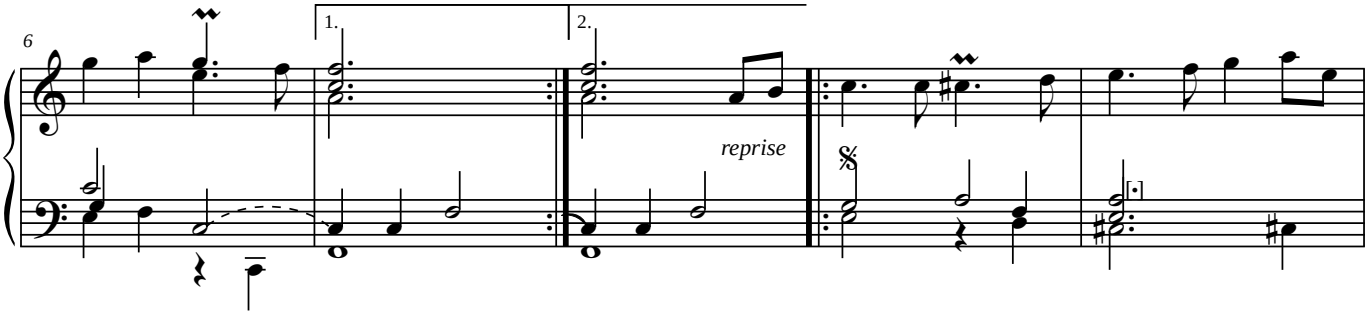
M. 15 rhL1 dot missing (*b'*)
M. 48 lhL1 rest missing
M. 49 rhL1 dot missing (*b'*)
M. 53 rh extra *c"* (last note) crossed out: 

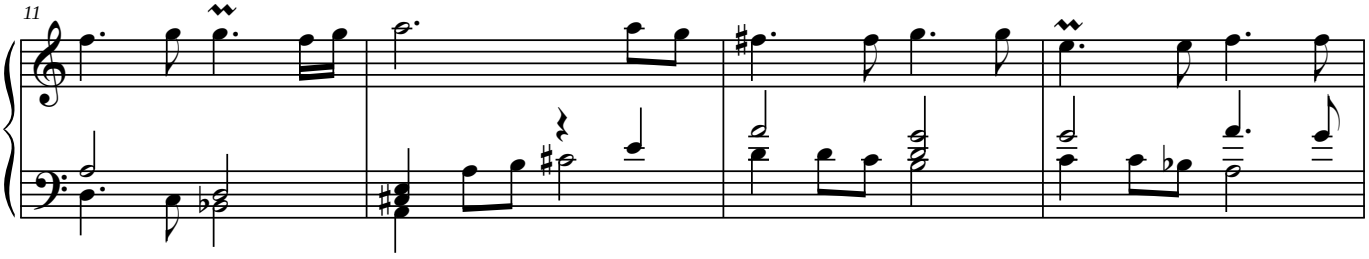
Bourrée (Bourree)
Le Triomphe de l'Amour, 1681

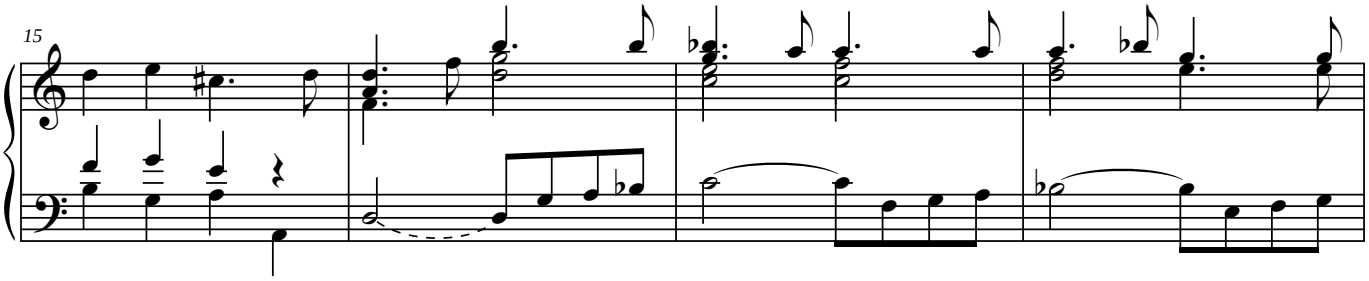
B-Bc MS 27220, no. 115, pp. 155–154
LWV 59/13

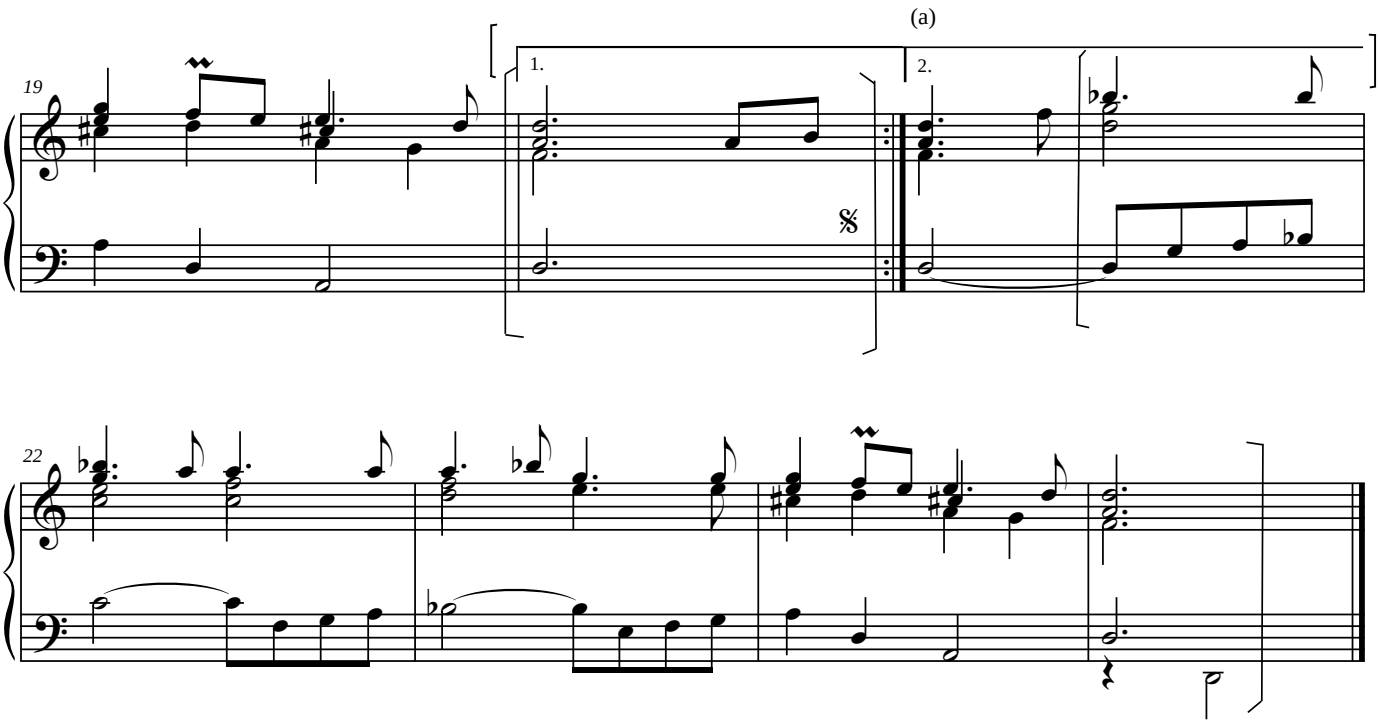


© David Chung, 2014









(a) Readings in mm. 21–4 corrupted. Current ending reconstructed from Lully's first edition (Ballard 1681).

Source

B-Bc: Brussels, Bibliothèque du Conservatoire Royal: MS 27220 (Brussels, post 1678).

Forty-five arrangements, one incomplete and two with *doubles*, entered by two unidentified (French?) hands (Hands A and E). Fuller has identified Hand A as the same as that in two organ manuscripts, Paris, Bibliothèque Nationale de France, Rés. 476 (see below) and Rés. 2094, both of which are linked to the Parisian organist Guillaume-Gabriel Nivers (ca. 1632–1714) and his circle. The scribe is very competent, and is particularly scrupulous in notating the intricate details of the *brisé* texture. The handwriting of the later scribe (Hand E) is hastier and less refined. The two scribes demonstrate different traditions of notating ornaments. The first scribe uses wavy lines above notes to denote *tremblements* and the same wavy lines below notes to denote *pincés*. In the case of Hand E, the *pincé* is represented by a stroke across a wavy line.

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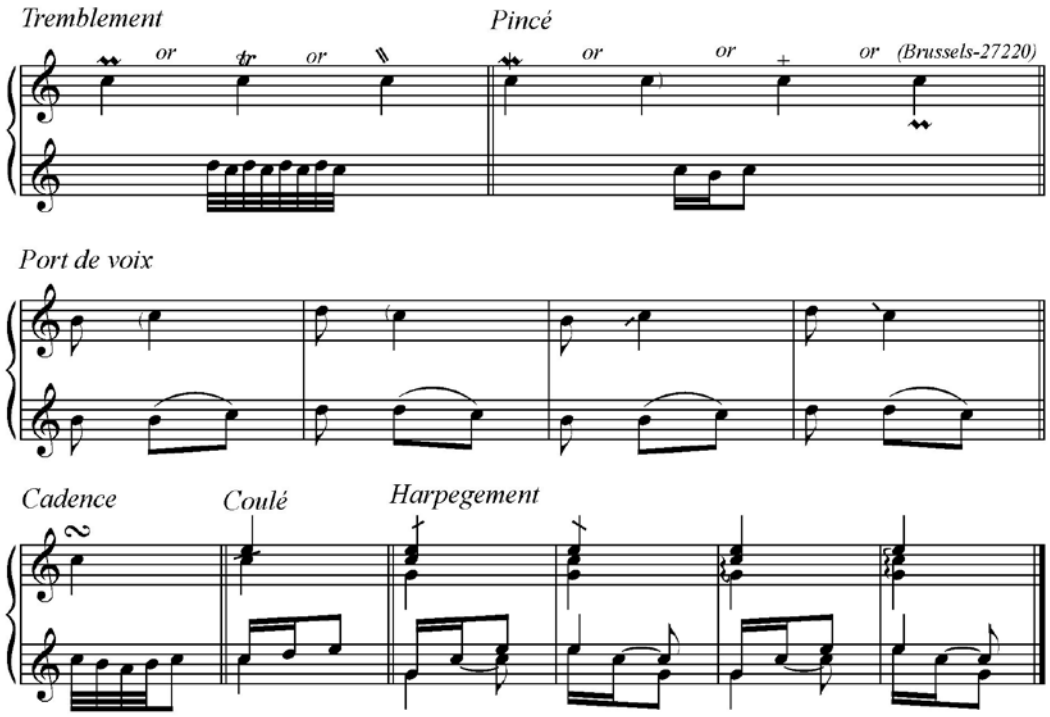
Editions: WLSCM, forty-four pieces, two with *doubles* (nos. 2, 9, 26–7, 41, 45, 47–8, 53, 60–9, 71–3, 76, 81–2, 87–93a, 97, 98, 102–5, 111–5).

Performance Notes

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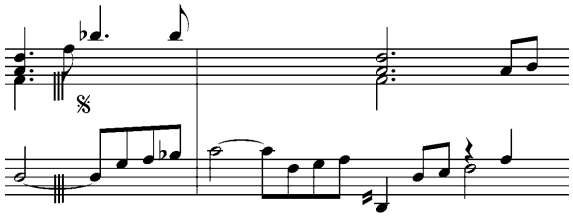


In "2" time, eighth notes in conjunct motion (mm. 2–4, 8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

No. 115 (pp. 155–154, Hand E), Bourree (d) [Bourrée from *Le Triomphe de l'Amour* (1681) LWV 59/13 (d)]
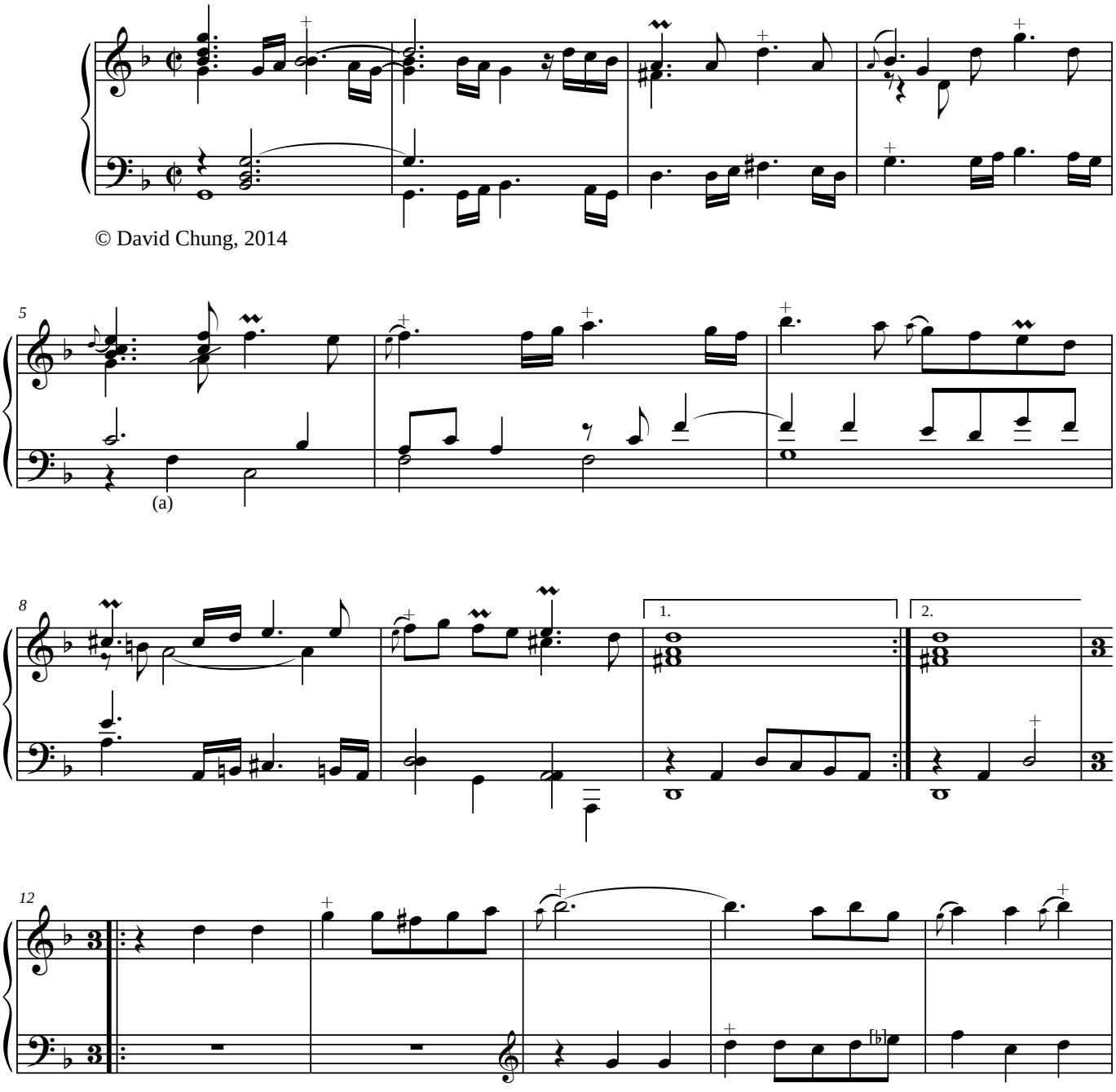
M. 5	lhL1	note missing
M. 6	rhU2	tie missing
M. 10	lhU1	dot missing
M. 16	lh1	tie missing



M. 21–4 *B-Bc* MS 27220:
Current ending reconstructed from Lully's first edition (Ballard, 1681, exemplar: *F-Pn* Vm^2 59)
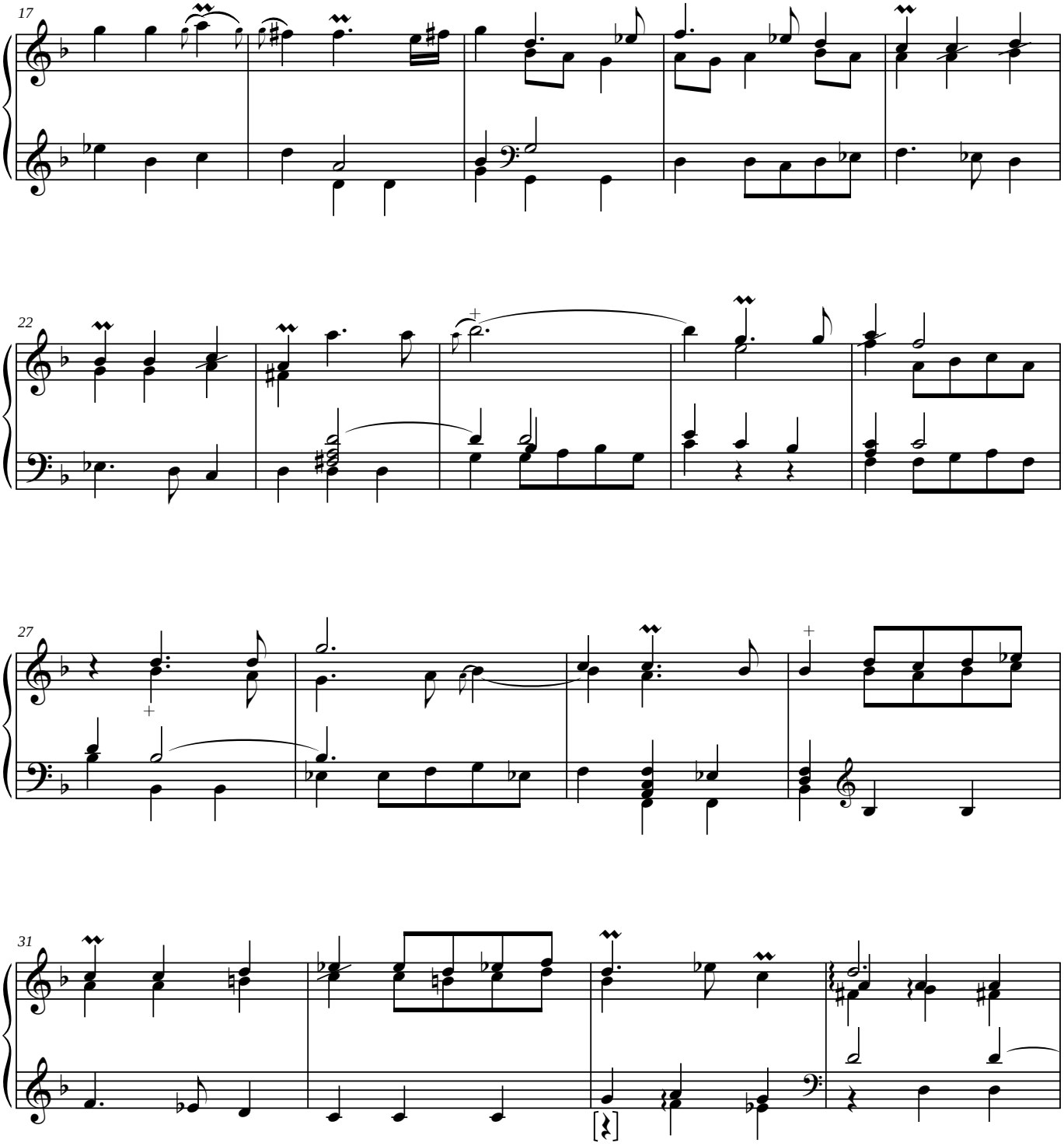
Ouverture (Ouverture de la Grote de Versaille)
La Grotte de Versailles, 1668
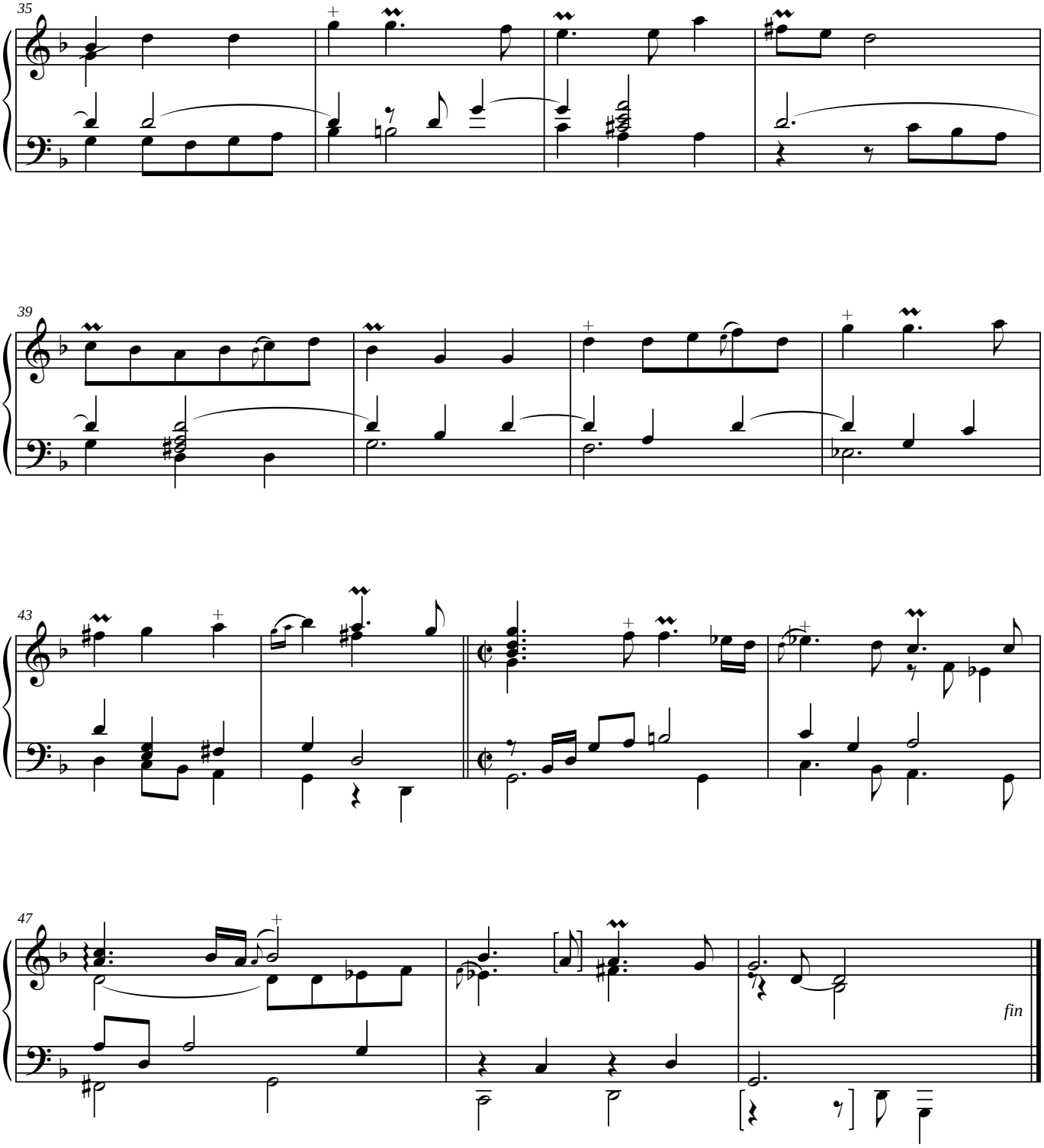
F-Pn Rés. F. 933, no. 3, fol. 3v
LWV 39/1



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(a) a second higher: *g*


17
22
27
31


35
39
43
47
fin

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 933 (Paris? post ca. 1715).

Seven arrangements entered by one primary unidentified French hand.

Rés-F-933 demonstrates the continuing influence of Lully among harpsichordists into the eighteenth century. With the exception of the Lully arrangements, the only seventeenth-century harpsichordists are represented by the oft-copied gavotte by Hardel, with Louis Couperin's *double*. Arrangements from Campra and Destouches equal those from Lully in number. Nos. 1–4 form a small Lully section in this otherwise miscellaneous collection.

Literature: Gustafson 1979, 1:118, 3:192–7, Gustafson-Fuller 1990, 397.

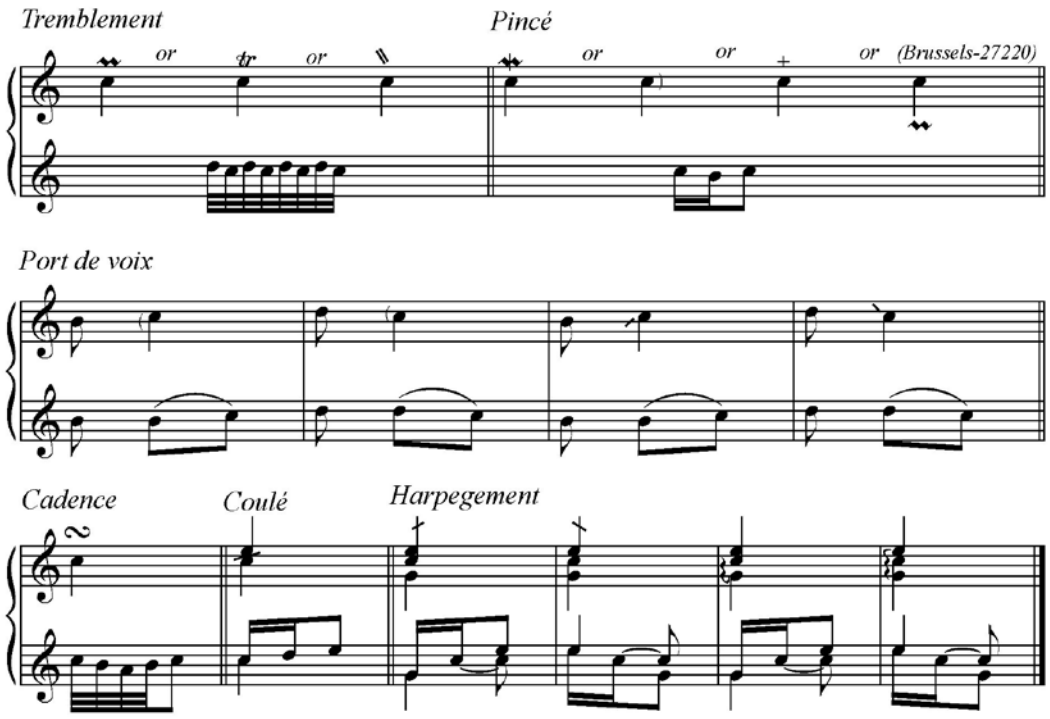
Editions: Chung 2004, two pieces (nos. 1, 2); WLSCM, five pieces (nos. 3, 4, 7, 23–4).

Performance Notes

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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.



In both "𝄵" and "3" time, eighth notes in conjunct motion (mm. 7, 9–10, 13, 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".
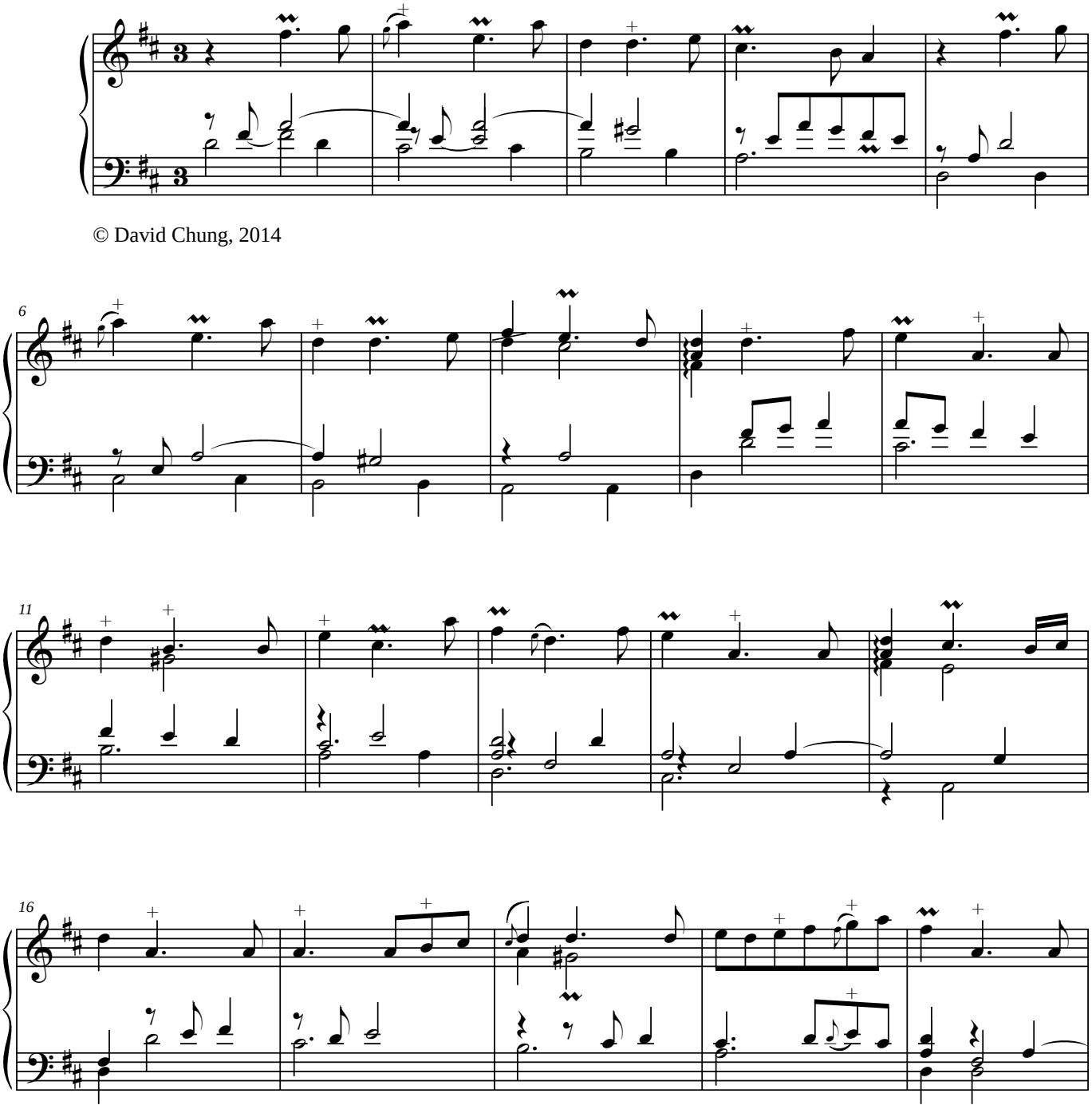
Critical Notes

No. 3 (fol. 3v), Ouverture de la Grote de Versaille (g) [Ouverture from *La Grotte de Versailles* (1668) LWV39/1 (g)]
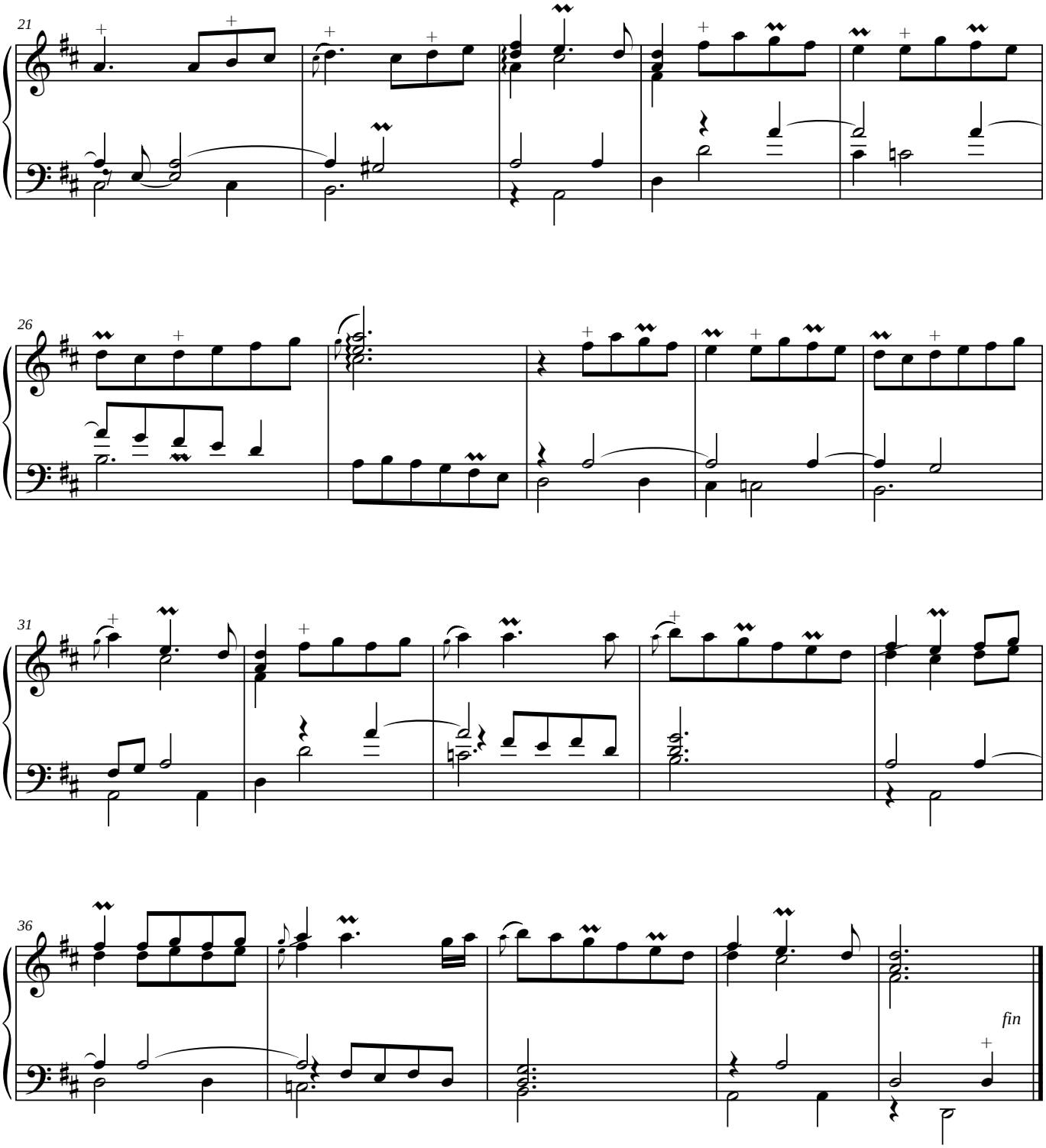
M. 5	lhL2	a second higher: *g*
M. 15	lh5	flat missing
M. 33	lhL1	rest missing
M. 48	rhU2	note missing
M. 49	lhL1–2	rests missing

Chaconne
Acis et Galatée, 1686

F-Pn Rés. F. 933, no. 4, fol. 4r
LWV 73/32



© David Chung, 2014


21
26
31
36
fin

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 933 (Paris? post ca. 1715).

Seven arrangements entered by one primary unidentified French hand.

Rés-F-933 demonstrates the continuing influence of Lully among harpsichordists into the eighteenth century. With the exception of the Lully arrangements, the only seventeenth-century harpsichordists are represented by the oft-copied gavotte by Hardel, with Louis Couperin's *double*. Arrangements from Campra and Destouches equal those from Lully in number. Nos. 1–4 form a small Lully section in this otherwise miscellaneous collection.

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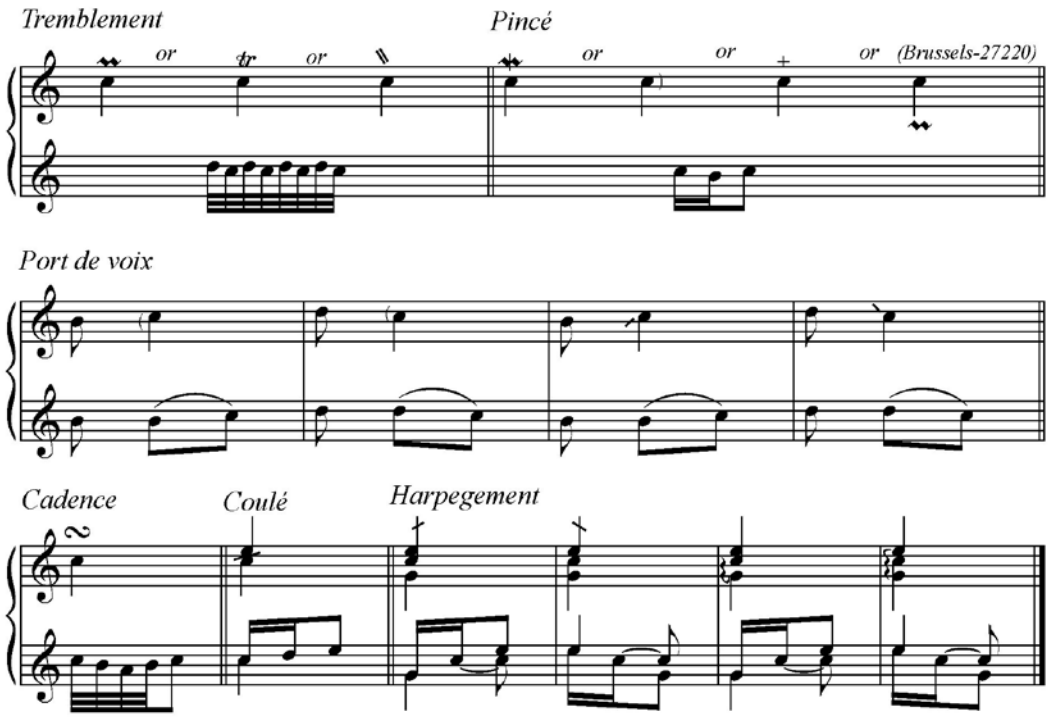
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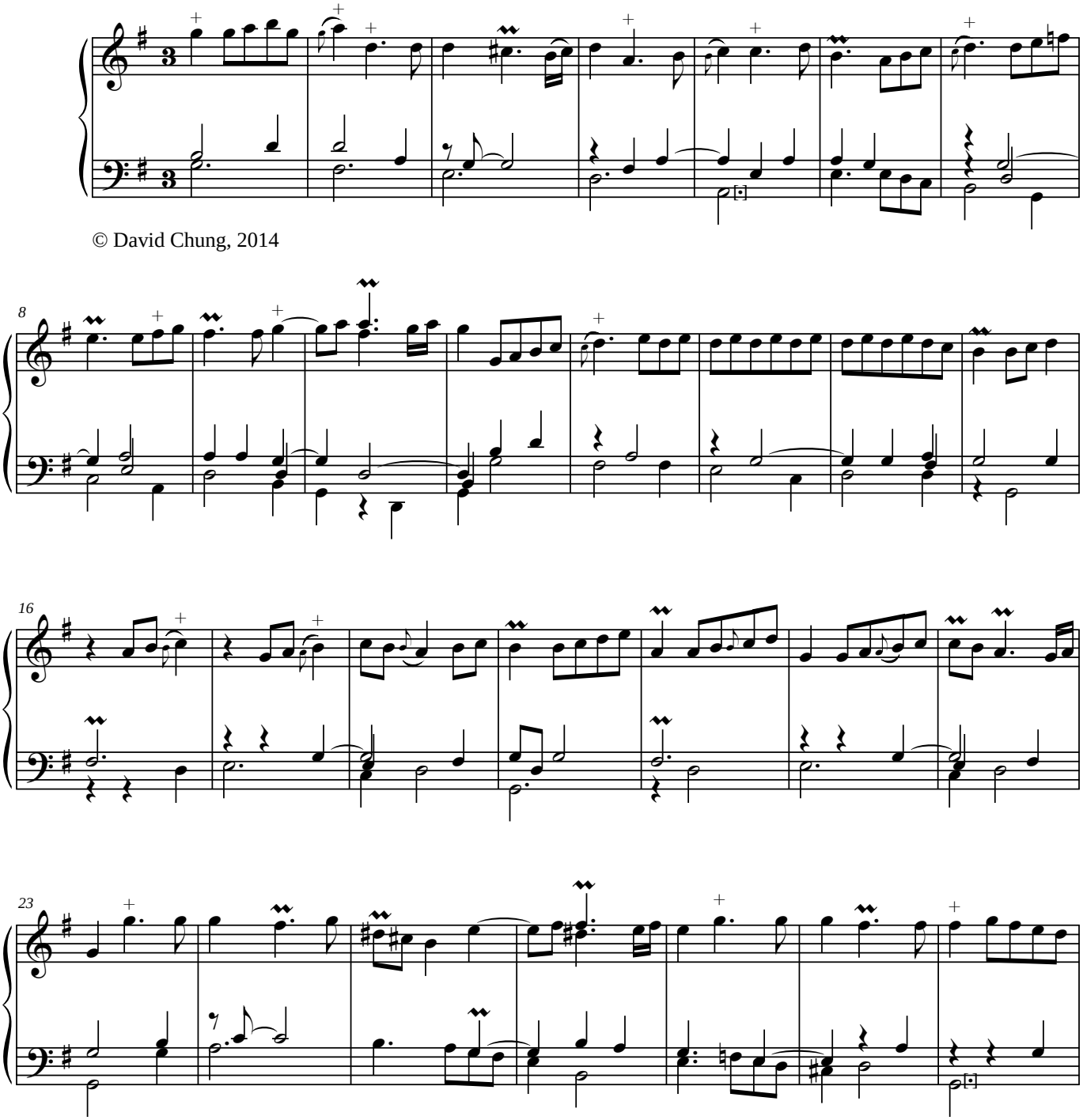


In “3” time, eighth notes in conjunct motion (mm. 4, 9–10, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
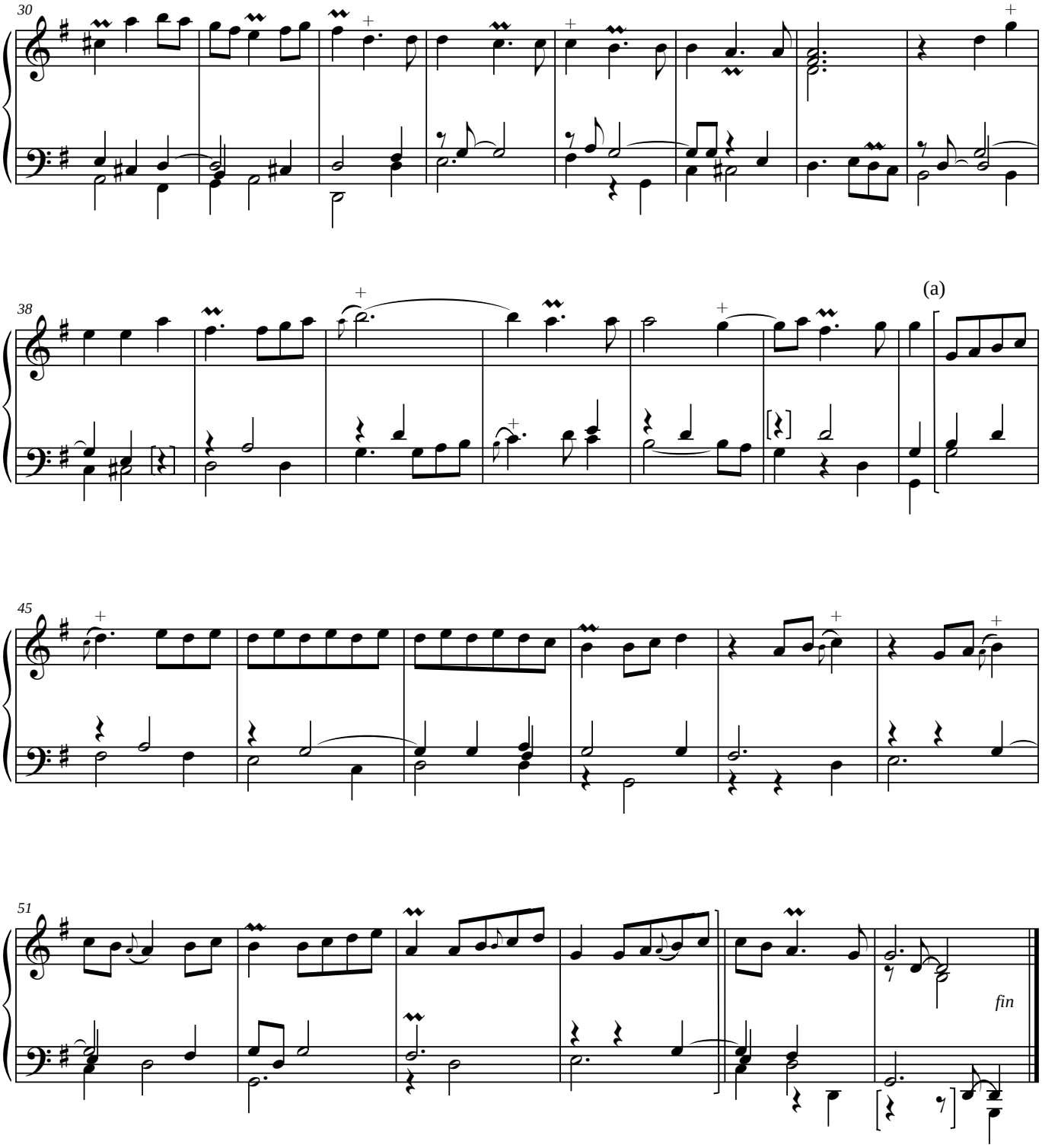
No. 4 (fol. 4r), [untitled] [Chaconne from *Acis et Galatée* (1686) (D) LWV 73/32]
[No comments]

Chaconne (chaconne de scaramouche)
Le Bourgeois Gentilhomme, 1670

F-Pn Rés. F. 933, no. 7, fol. 8r
LWV 43/36



© David Chung, 2014



(a) copied from mm. 11–23

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 933 (Paris? post ca. 1715).

Seven arrangements entered by one primary unidentified French hand.

Rés-F-933 demonstrates the continuing influence of Lully among harpsichordists into the eighteenth century. With the exception of the Lully arrangements, the only seventeenth-century harpsichordists are represented by the oft-copied gavotte by Hardel, with Louis Couperin's *double*. Arrangements from Campra and Destouches equal those from Lully in number. Nos. 1–4 form a small Lully section in this otherwise miscellaneous collection.

Literature: Gustafson 1979, 1:118, 3:192–7, Gustafson-Fuller 1990, 397.

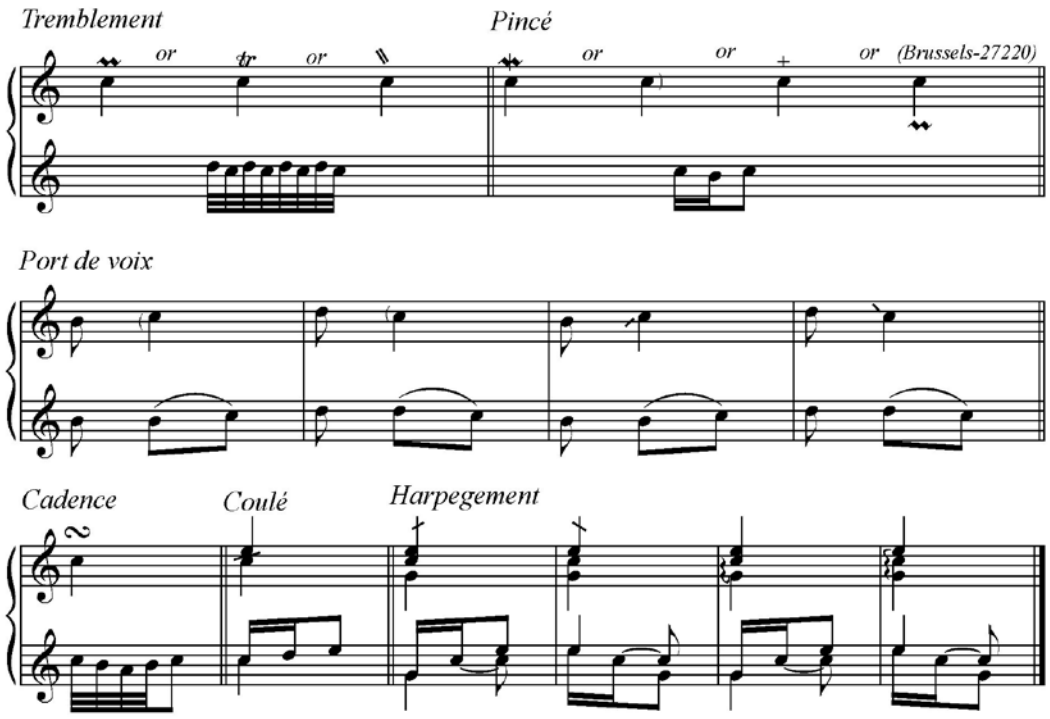
Editions: Chung 2004, two pieces (nos. 1, 2); WLSCM, five pieces (nos. 3, 4, 7, 23–4).

Performance Notes

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In “3” time, eighth notes in conjunct motion (mm. 1, 6–8, 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”.
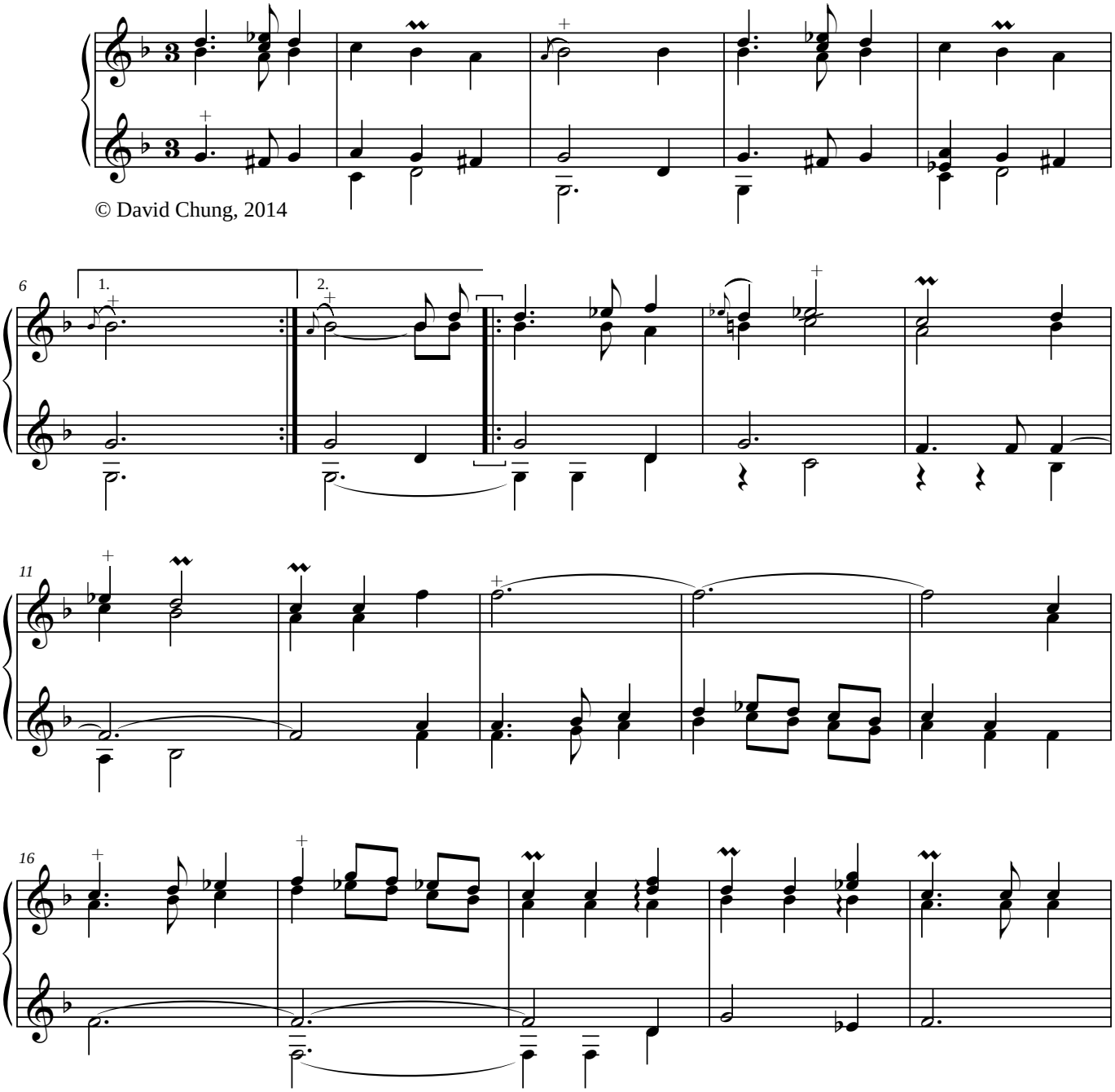
Critical Notes
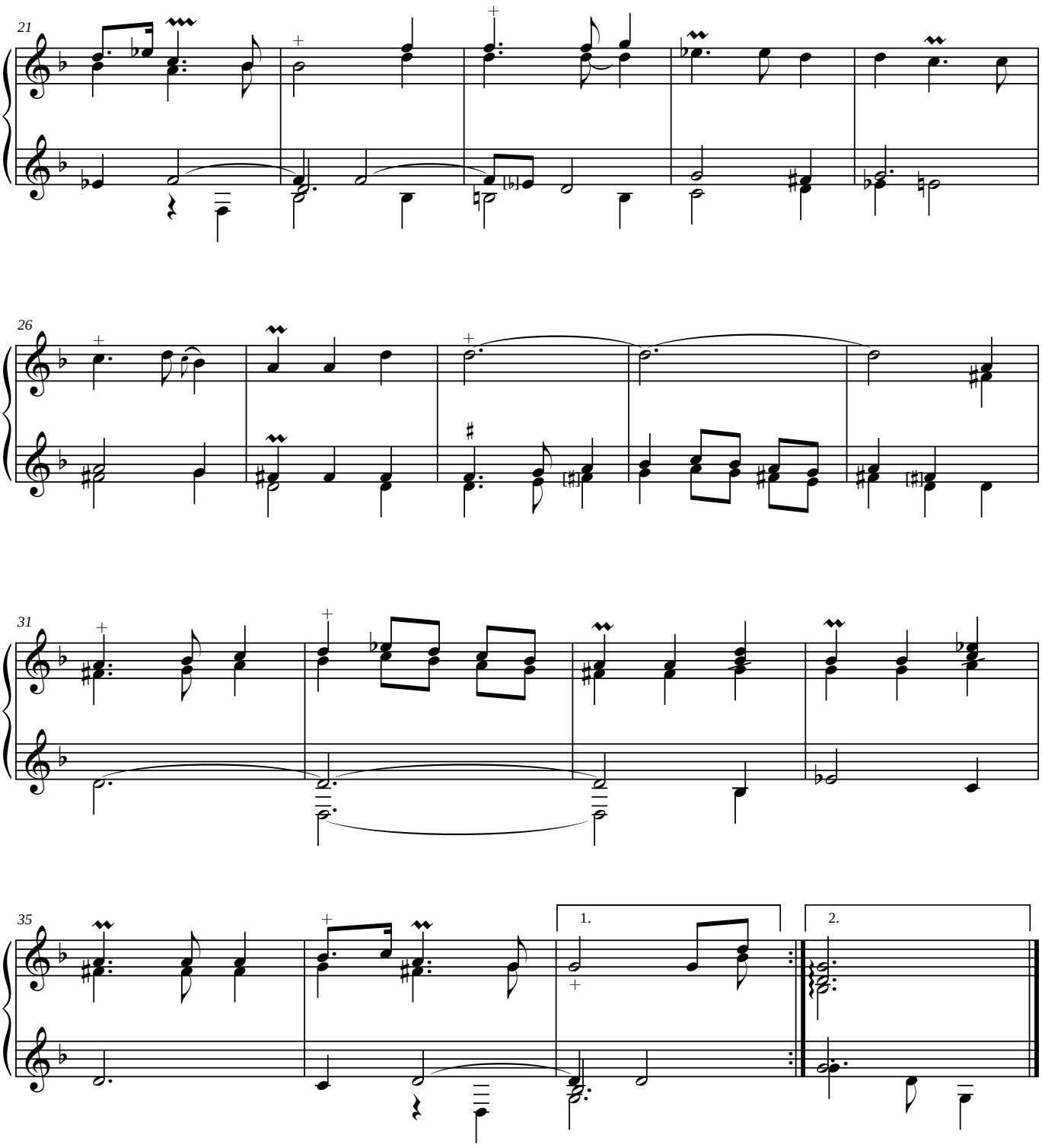
No. 7 (fol. 8r), Chaconne de Scaramouche (G) [Chaconne from *Le Bourgeois Gentilhomme* (1670) LWV 43/36 (G)]

M. 5	lhL1	dot missing
M. 29	lhL1	dot missing
M. 38	lhU3	rest missing
M. 43	lhU1	rest missing
M. 44–54		copied from mm. 11–23
M. 56		“*fin*” in m. 23 in Source
	lhL1–2	rests missing

Vous ne devez plus attendre (vous ne devés plus attendre)
Amadis, 1684

F-Pn Rés. F. 933, 23, fol. 16r
LWV 63/36




21
26
31
35
1.
2.

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 933 (Paris? post ca. 1715).

Seven arrangements entered by one primary unidentified French hand.

Rés-F-933 demonstrates the continuing influence of Lully among harpsichordists into the eighteenth century. With the exception of the Lully arrangements, the only seventeenth-century harpsichordists are represented by the oft-copied gavotte by Hardel, with Louis Couperin's *double*. Arrangements from Campra and Destouches equal those from Lully in number. Nos. 1–4 form a small Lully section in this otherwise miscellaneous collection.

Literature: Gustafson 1979, 1:118, 3:192–7, Gustafson-Fuller 1990, 397.

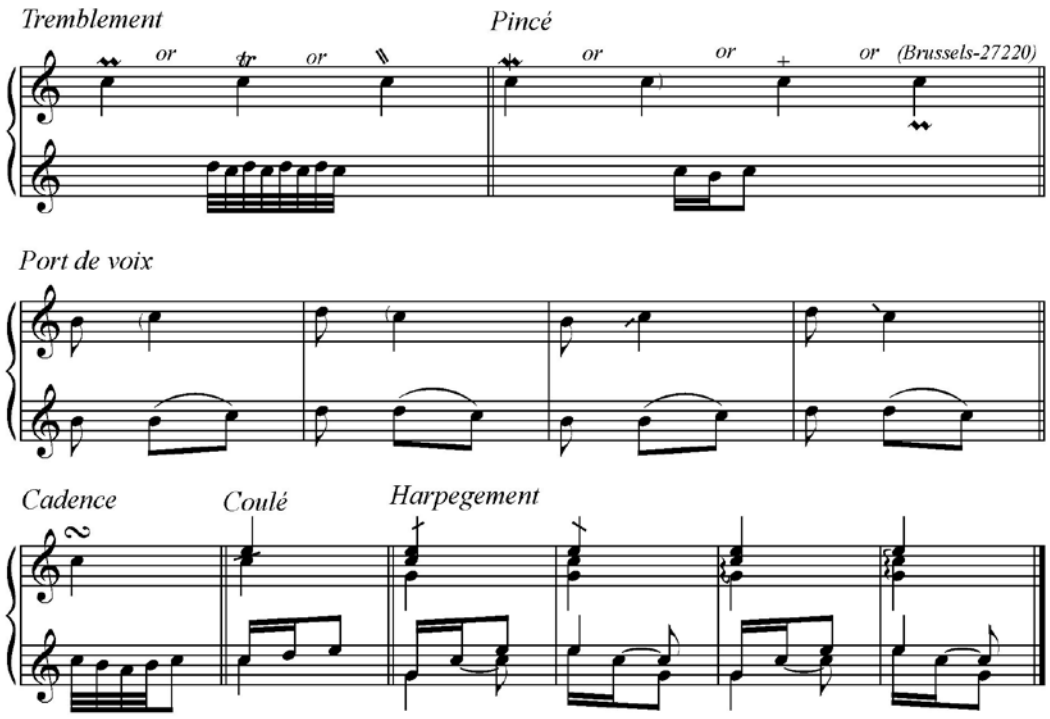
Editions: Chung 2004, two pieces (nos. 1, 2); WLSCM, five pieces (nos. 3, 4, 7, 23–4).

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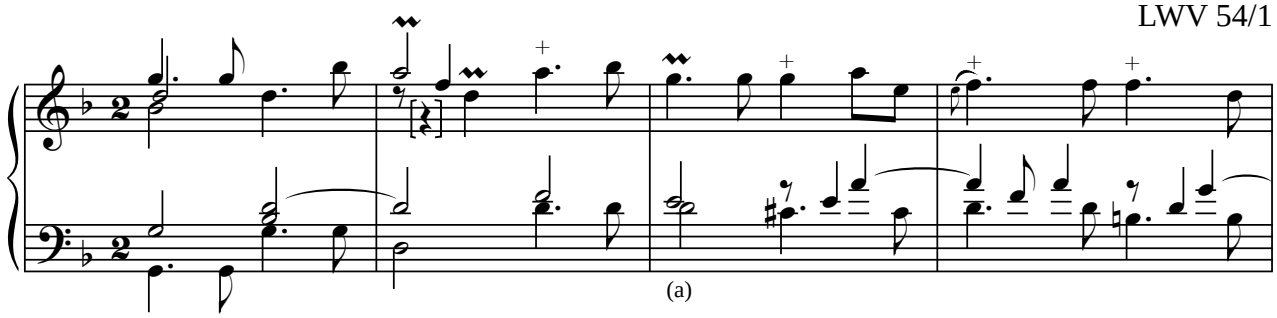
In “3” time, eighth notes in conjunct motion (mm. 14, 17, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

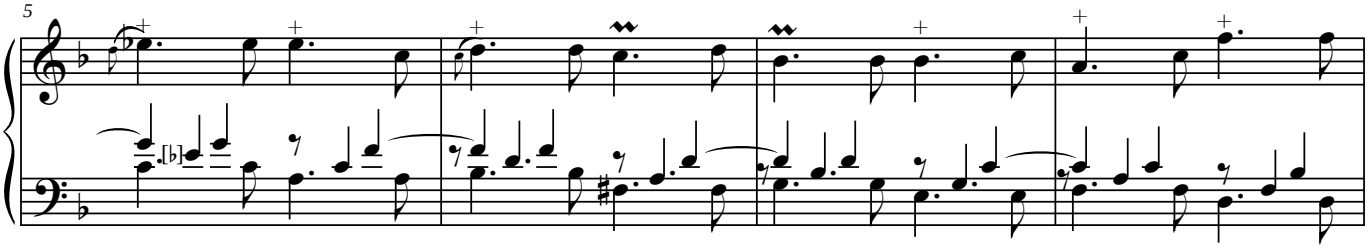
No. 23 (fol. 16r), vous ne devés plus attendre (g) [Vous ne devez plus attendre from Amadis (1684) LWV 63/36 (g)]
M. 23 lhU2 flat missing
M. 28 lhL3 sharp missing
M. 30 lhU2 sharp missing

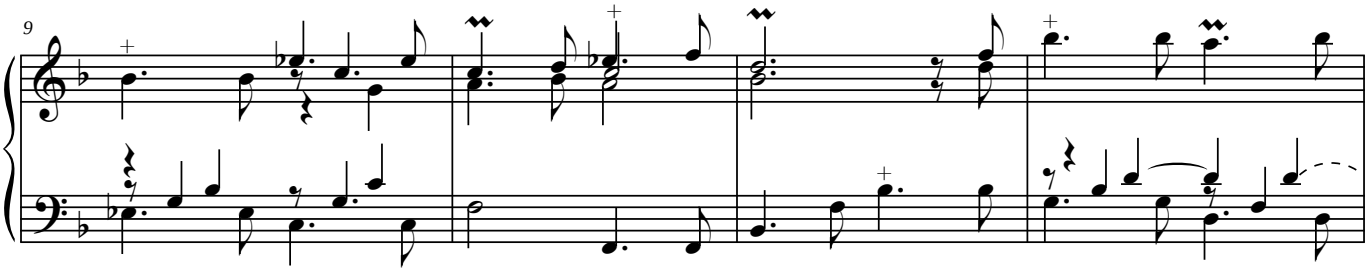
Ouverture (ouverture disis)
Isis, 1677

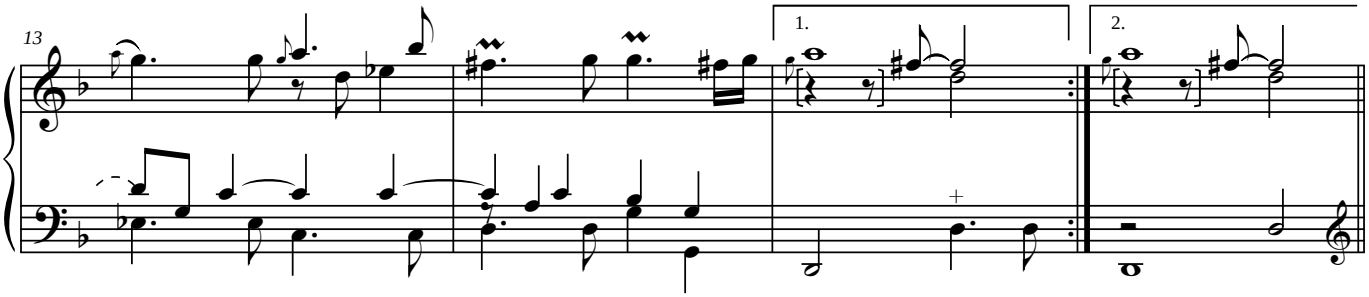
F-Pn Rés. F. 933, no. 24, fols. 16v–17r
LWV 54/1
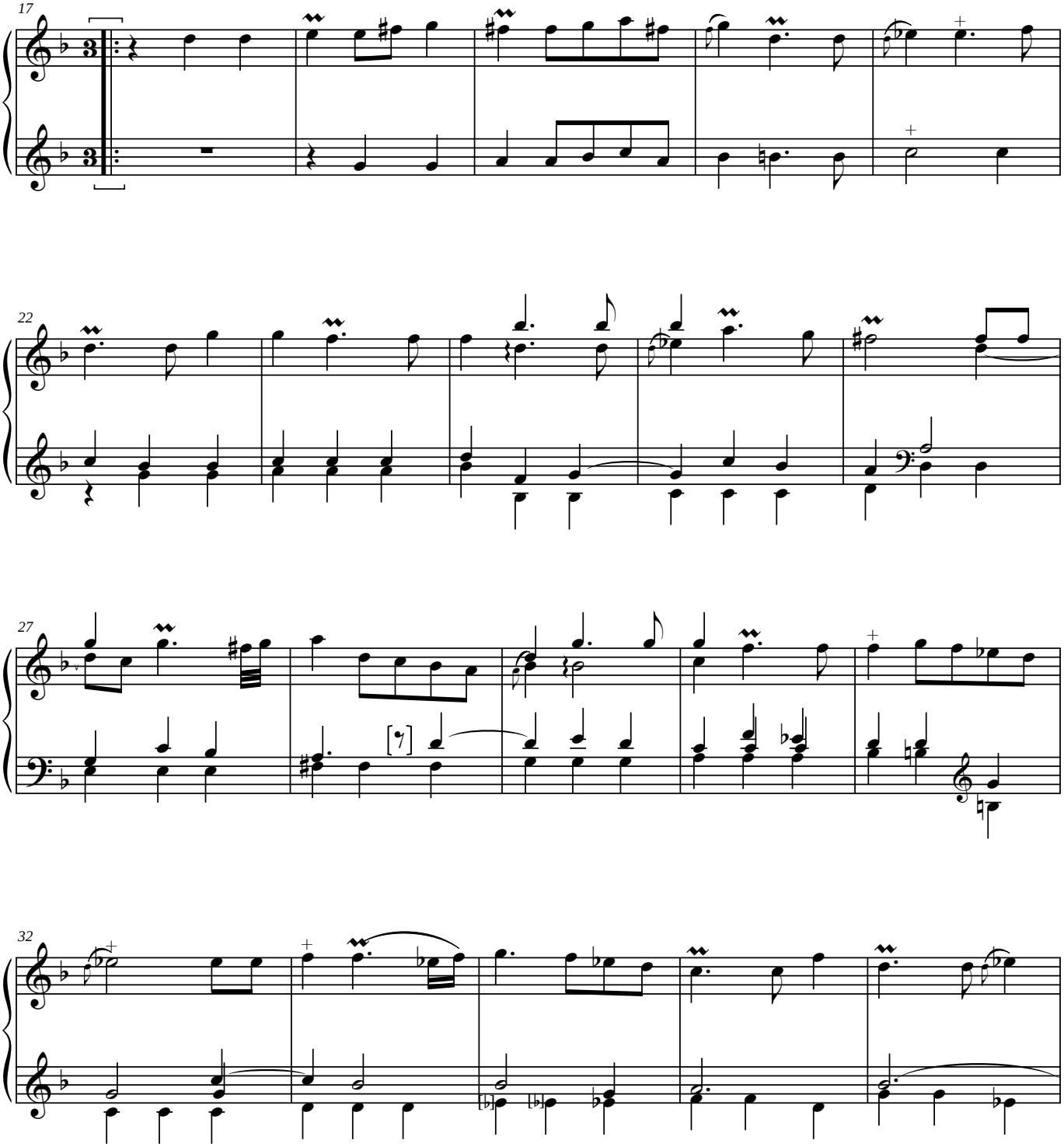


© David Chung, 2014
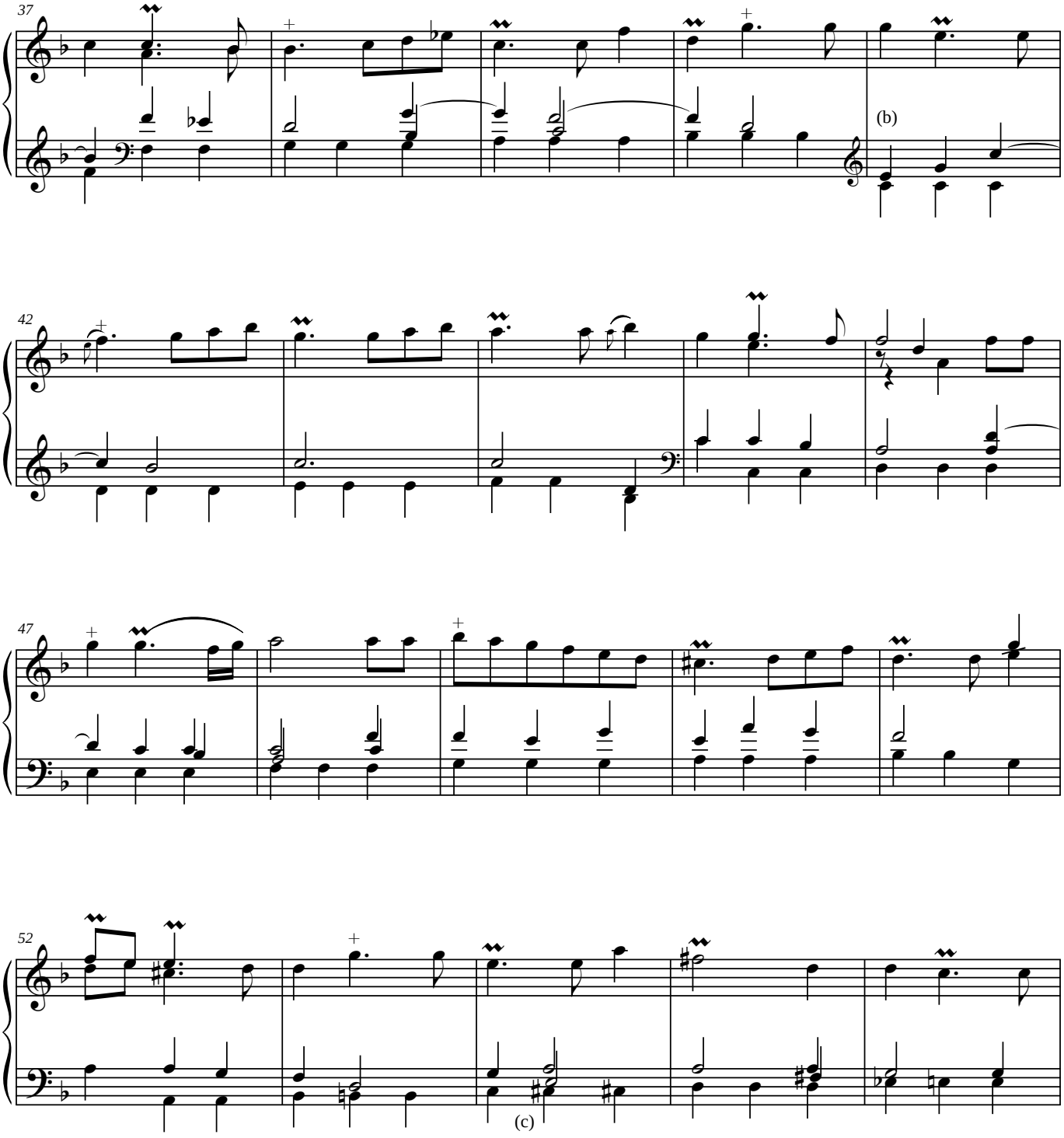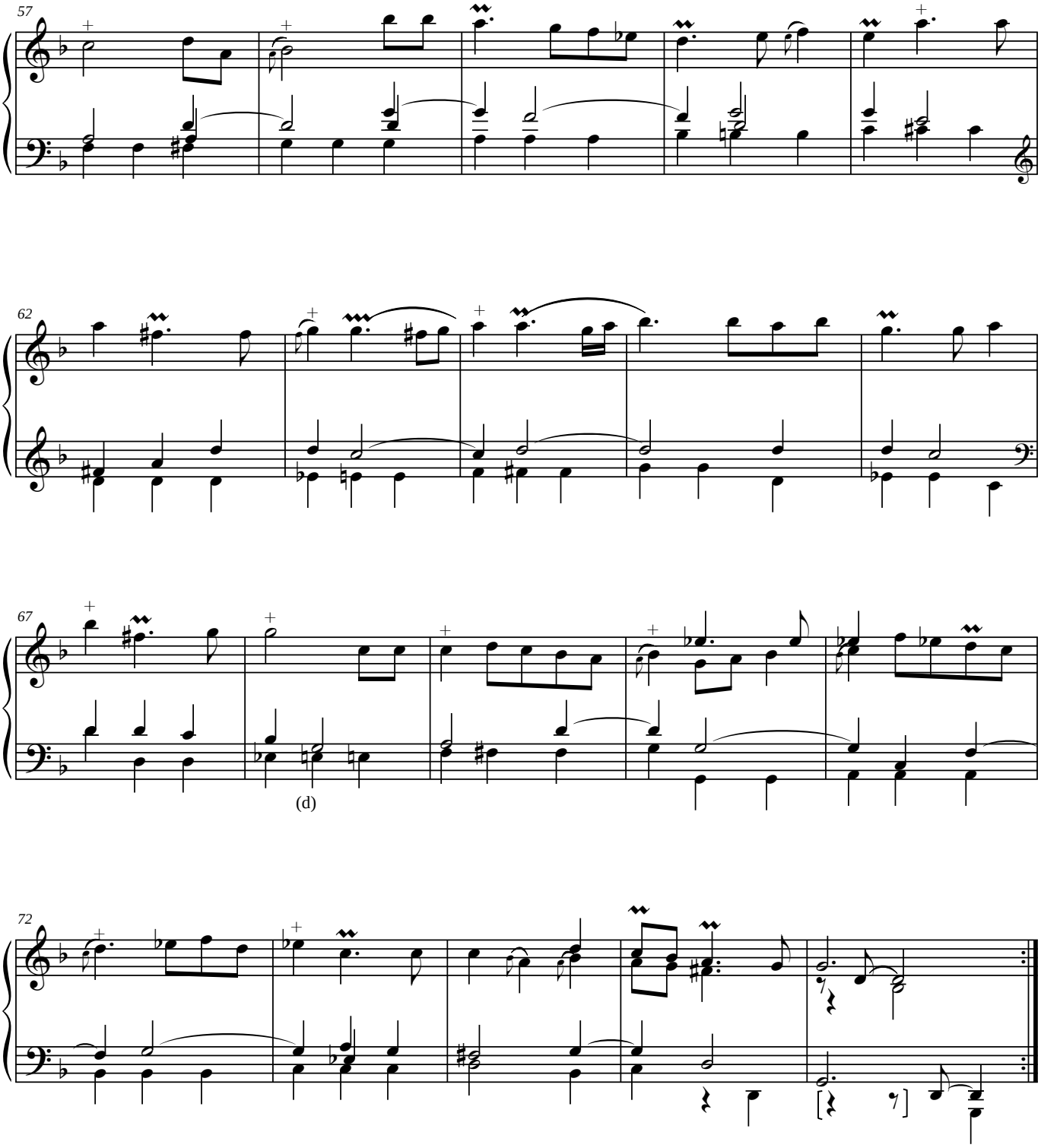






(a) a second lower: *c'*


17
22
27
32



(b) a semitone lower: *e-flat'*

(c) ♯ a third higher (next to *e*)



(d) ♮ a third higher (next to *g*)

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 933 (Paris? post ca. 1715).

Seven arrangements entered by one primary unidentified French hand.

Rés-F-933 demonstrates the continuing influence of Lully among harpsichordists into the eighteenth century. With the exception of the Lully arrangements, the only seventeenth-century harpsichordists are represented by the oft-copied gavotte by Hardel, with Louis Couperin's *double*. Arrangements from Campra and Destouches equal those from Lully in number. Nos. 1–4 form a small Lully section in this otherwise miscellaneous collection.

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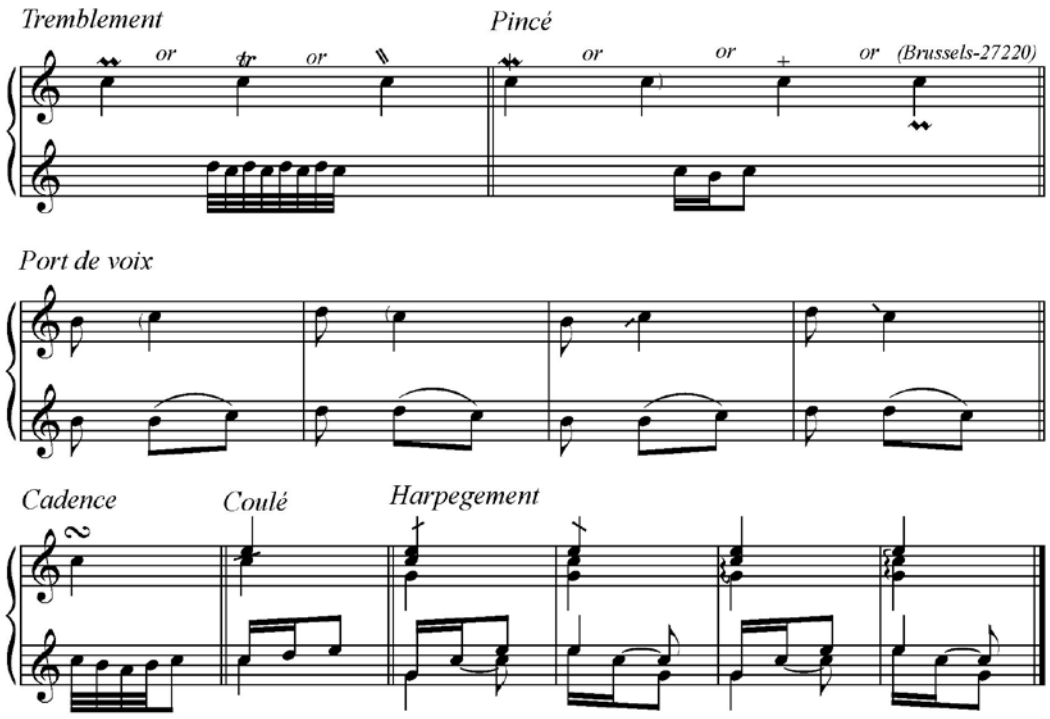
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In both “2” and “3” time, eighth notes in conjunct motion (mm. 18–9, 28, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.
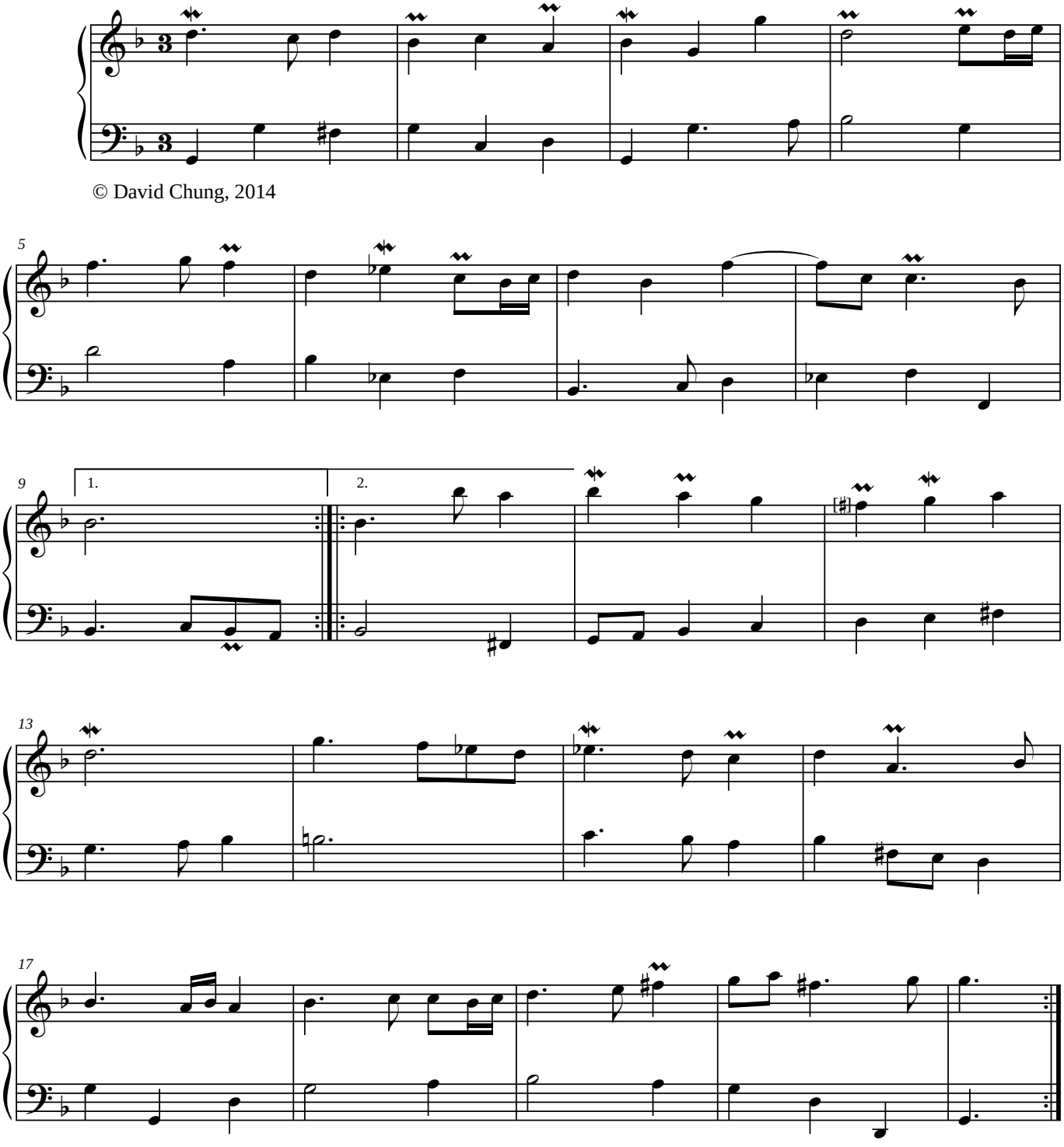
Critical Notes

No. 24 (fols. 16v–17r), Ouverture d isis (g) [Ouverture from *Isis* (1677) LWV 54/1 (g)]

M. 2	rhL2	rest missing
M. 3	lhL1	a second lower: *c’*
M. 5	lhM1	flat missing
M. 15	rhL1–2	rests missing
M. 16	rhL1-2	rests missing
M. 28	lhU2	rest missing
M. 34	lhL1–2	flats missing
M. 41	lhU1	a semitone lower: *e-flat’*
M. 54	lhL2	sharp a third higher (next to *e*)
M. 68	lhL2	natural a third higher (next to *g*)
M. 76	lhL1–2	rests missing

Menuet (Menuet du L opera pour jouer sur Le Clauessin)
Alceste, 1674

F-Pn Rés. F. 1091, no. 1, p. 16
LWV 50/9



© David Chung, 2014

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

The short Lully keyboard pieces were drawn from two operas: *Cadmus* (1673) and *Alceste* (1674). They form a harpsichord section in a manuscript that otherwise contains Italian and French vocal music (including airs by Lully).

Literature: Gustafson-Fuller 1990, 386–87.

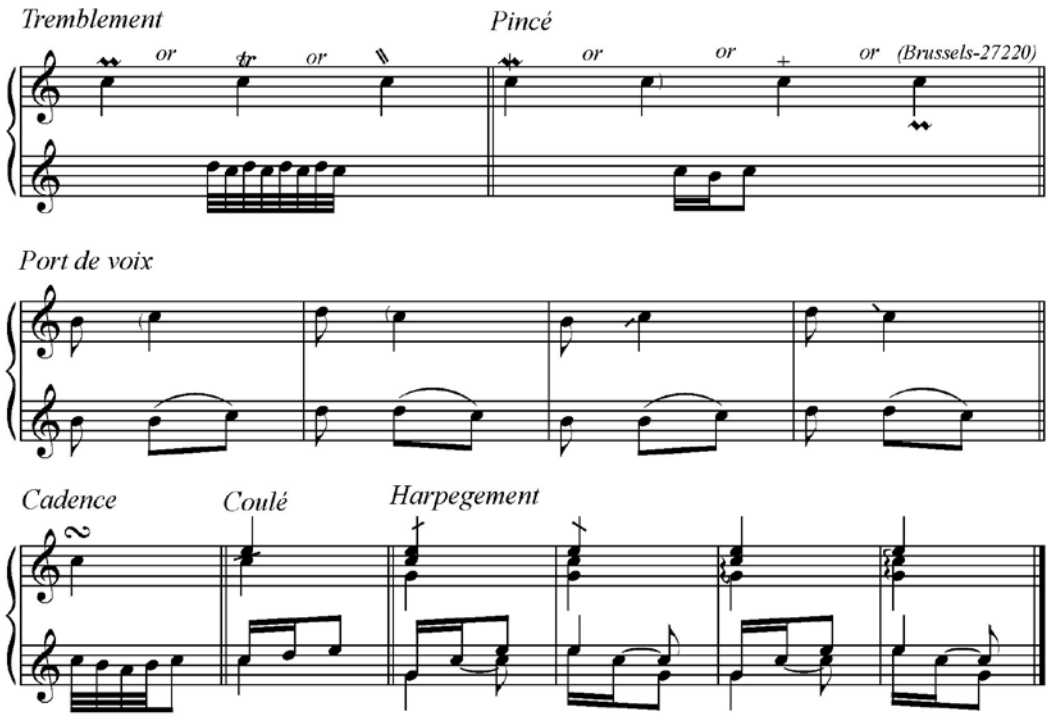
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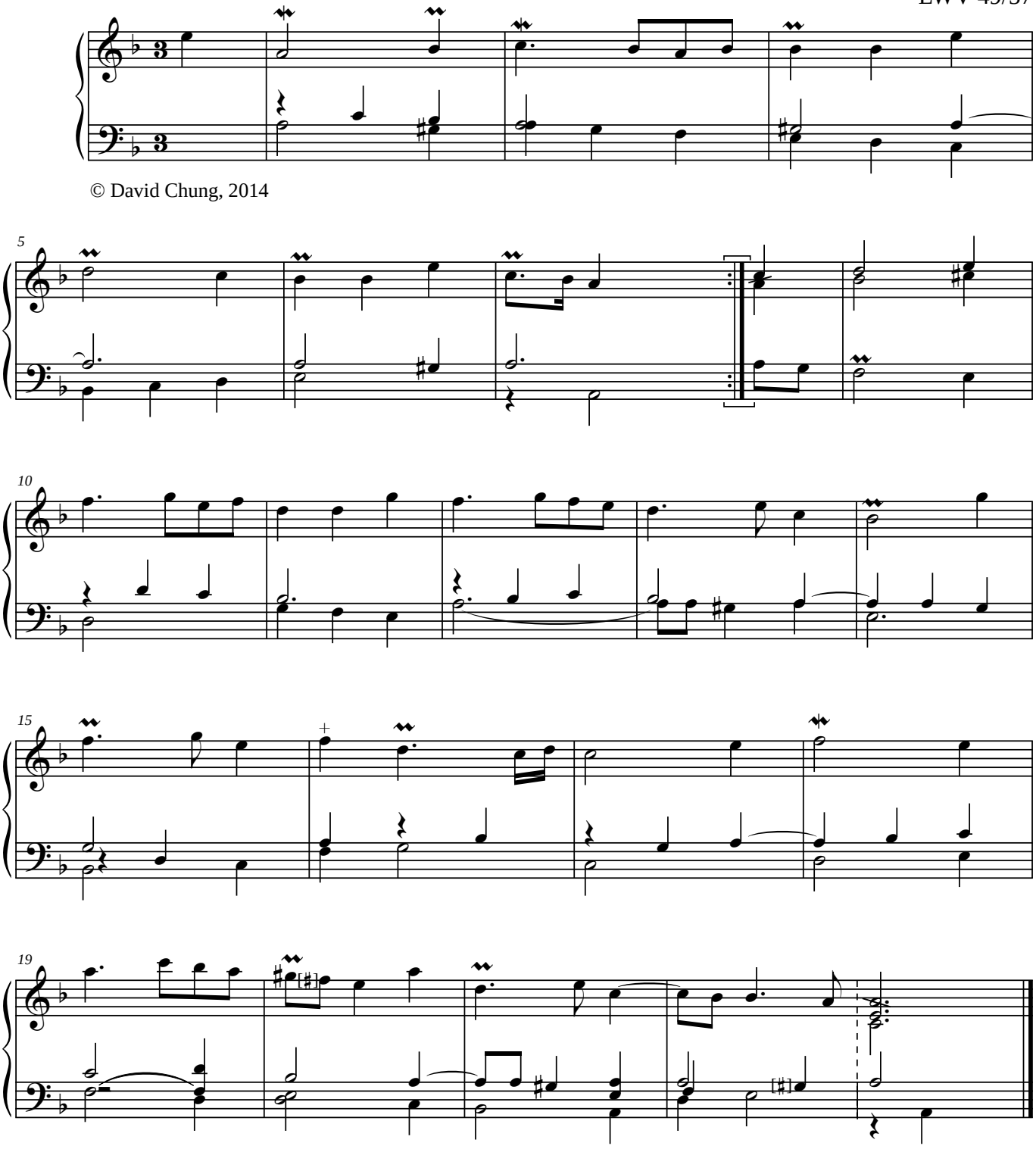


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Critical Notes

No. 1 (p. 16), Menuet du L opera pour jouer sur Le Clauessin (g) [Menuet from *Alceste* (1674) LWV 50/9 (g)]
M. 12 rh1 sharp missing
M. 20 lh3 a third higher: *F*

Menuet (Menuet de L opera de cadmus)
Cadmus et Hermione, 1673

F-Pn Rés. F. 1091, no. 2, pp. 16–7
LWV 49/57



© David Chung, 2014

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

The short Lully keyboard pieces were drawn from two operas: *Cadmus* (1673) and *Alceste* (1674). They form a harpsichord section in a manuscript that otherwise contains Italian and French vocal music (including airs by Lully).

Literature: Gustafson-Fuller 1990, 386–87.

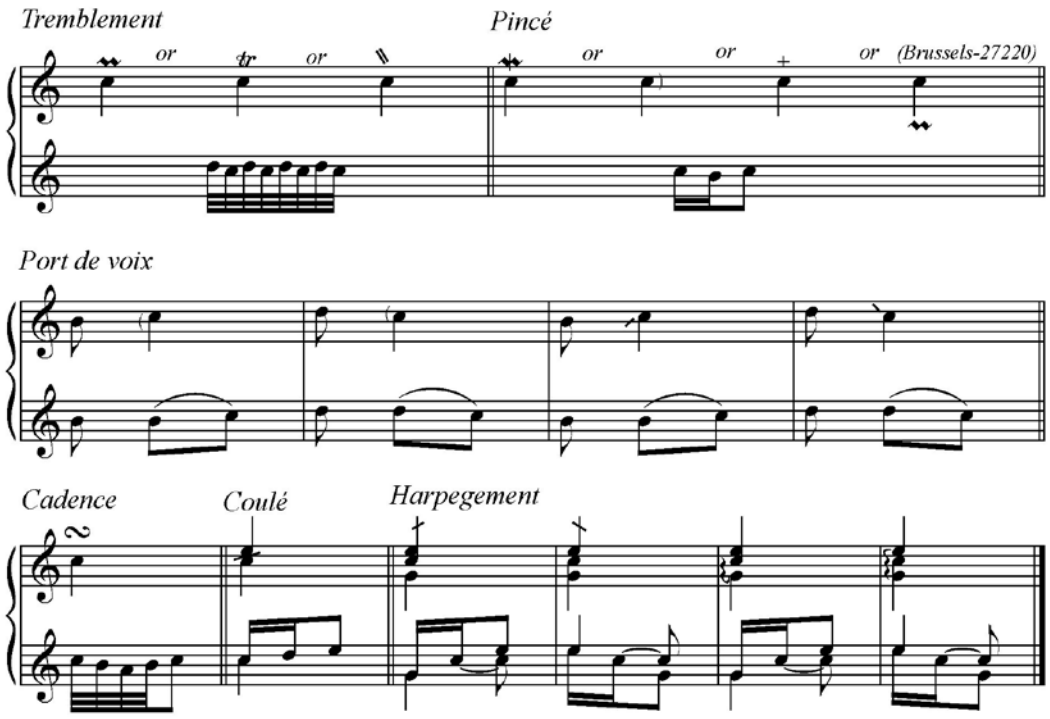
Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

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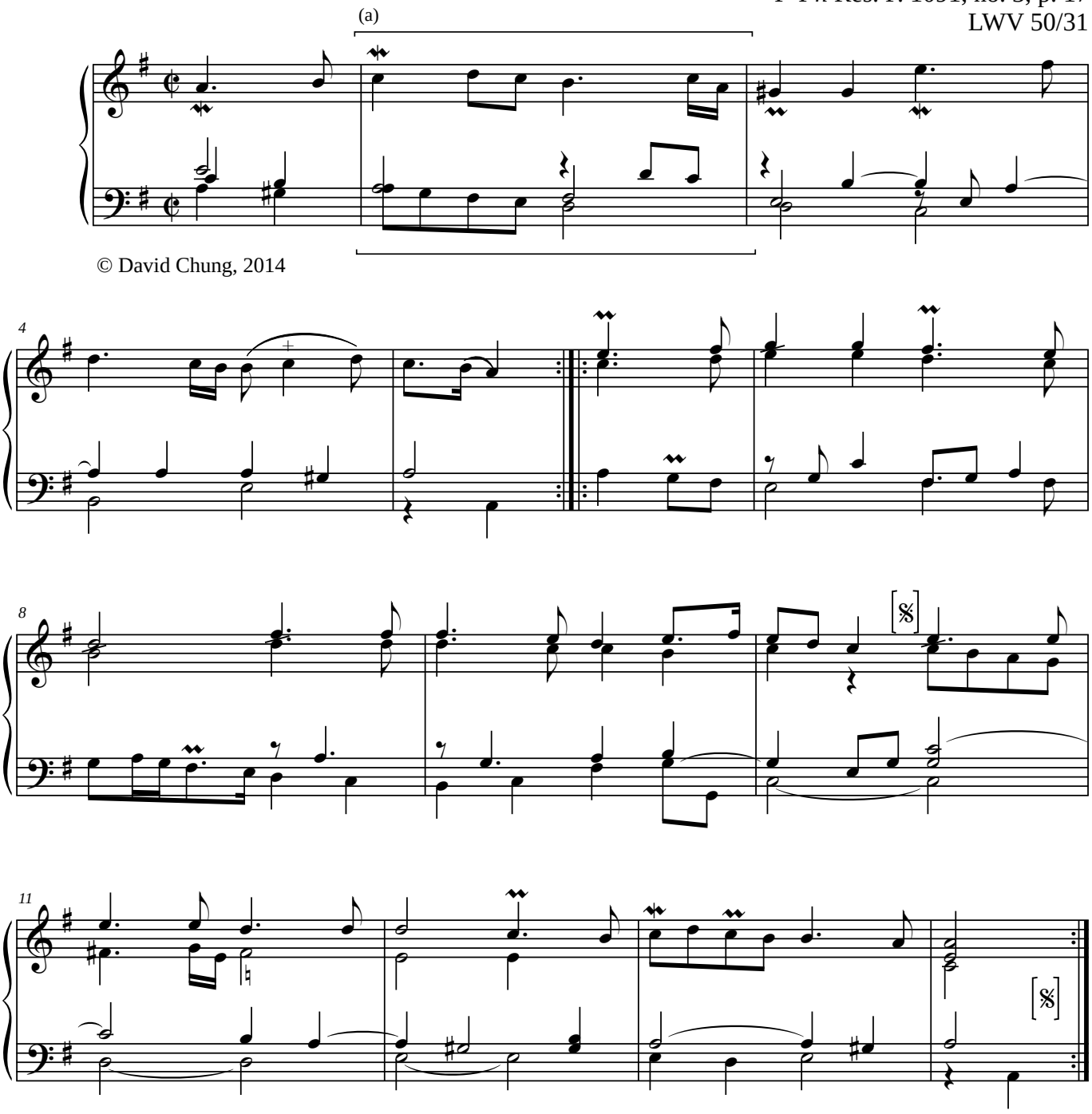
Critical Notes

No. 2 (pp. 16–7), Menuet de L opera de cadmus (a) [Menuet from *Cadmus et Hermione* (1673) LWV 49/57 (a)]

20	rh2	sharp missing
22	lhU2	sharp missing

Jeunes Cœurs
Alceste, 1674

F-Pn Rés. F. 1091, no. 3, p. 17
LWV 50/31



© David Chung, 2014

(a) reconstructed from *F-Pn* Rés. F. 1701 (Lully's prototype). See commentary for reading in *F-Pn* Rés. F. 1091.

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

The short Lully keyboard pieces were drawn from two operas: *Cadmus* (1673) and *Alceste* (1674). They form a harpsichord section in a manuscript that otherwise contains Italian and French vocal music (including airs by Lully).

Literature: Gustafson-Fuller 1990, 386–87.

Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

Editorial remarks

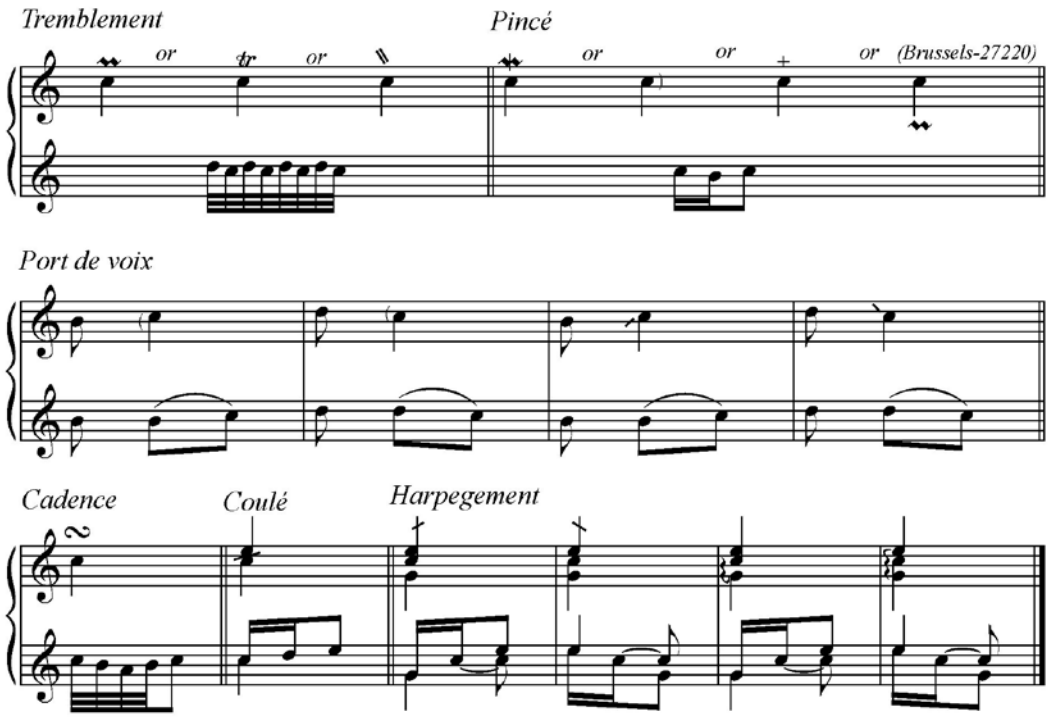
(1) Incorrect key signature with *f*-sharps in source; (2) The editorial *petite reprise* in measures 10–4 is inferred from *GB-Lbl* I.306.c (Lully's first edition).

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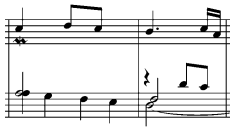
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In "¢" time, eighth notes in conjunct motion (mm. 2, 6–7, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

No. 3, [untitled] (a) [Jeunes Cœurs from *Alceste* (1674) LWV 50/31 (a)]
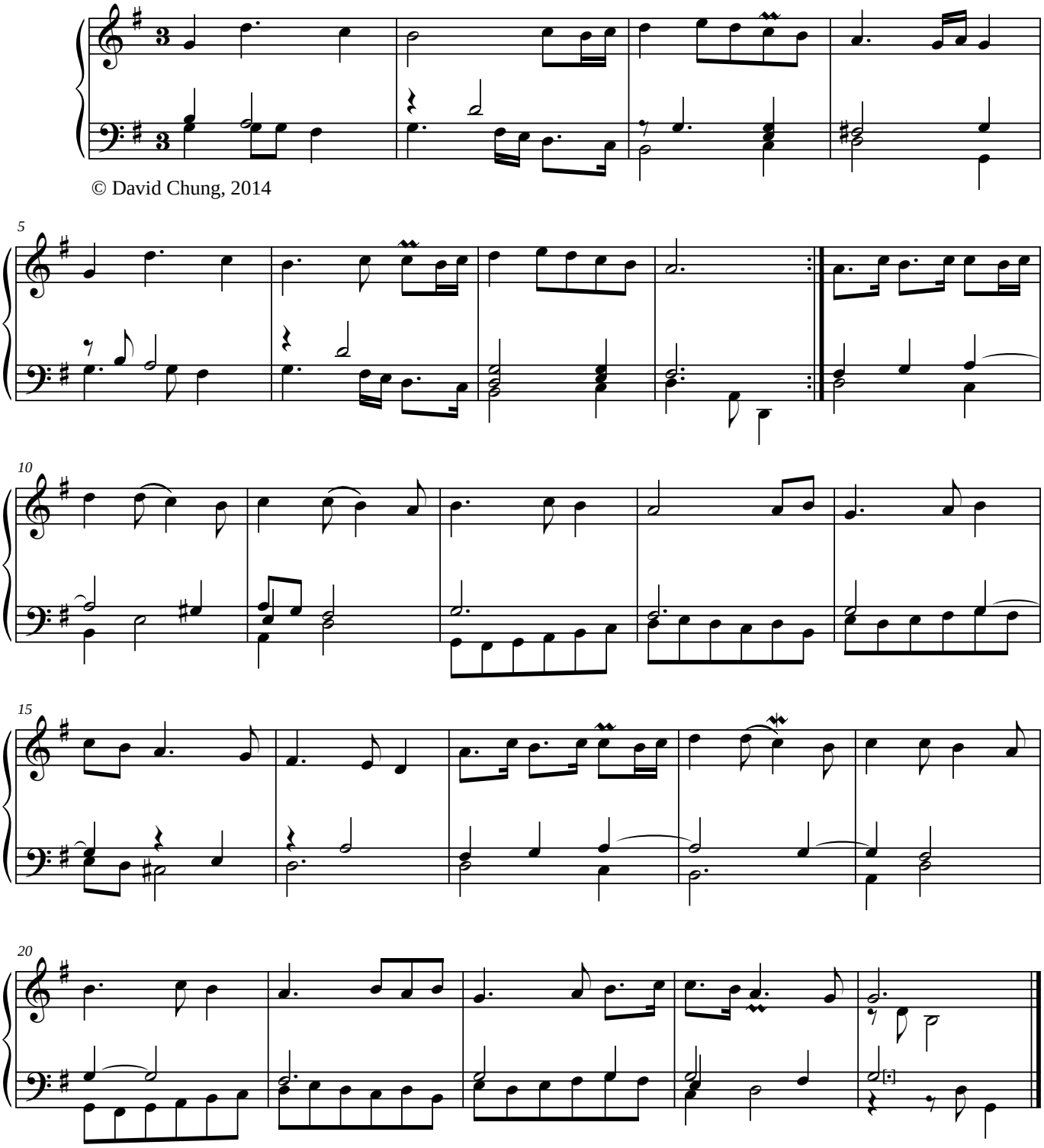
M. 2 Rés. F. 1091: 

Current reading reconstructed from *F-Pn* Rés. F. 1701 (Lully's prototype)

M. 5 rh1 "ut" on top of note
rh2 "si" on top of note
M. 22 lhU2 sharp missing

Dans nos bois
Trios de la Chambre du Roi, 1667

F-Pn Rés. F. 1091, no. 4, p. 18
LWV 35/4



© David Chung, 2014

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

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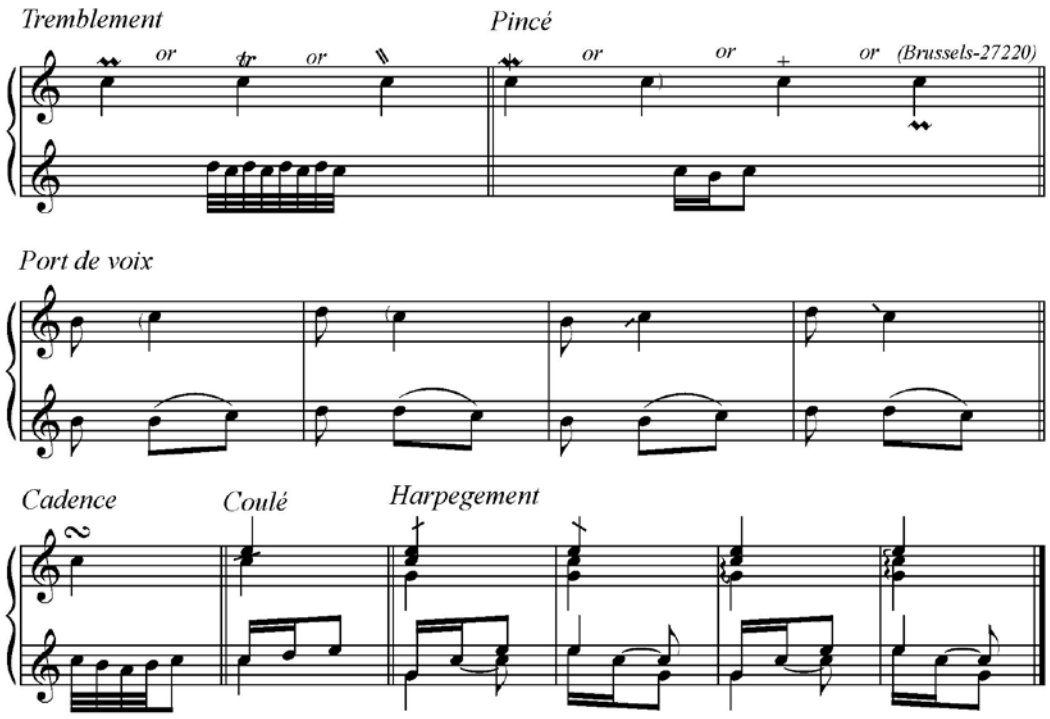
Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

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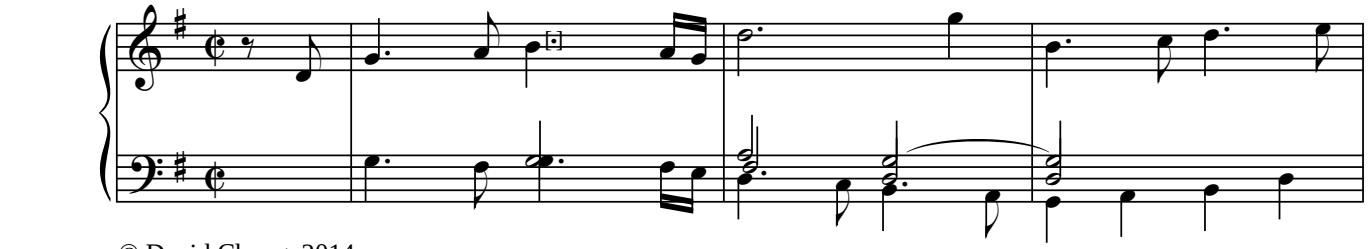


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Critical Notes
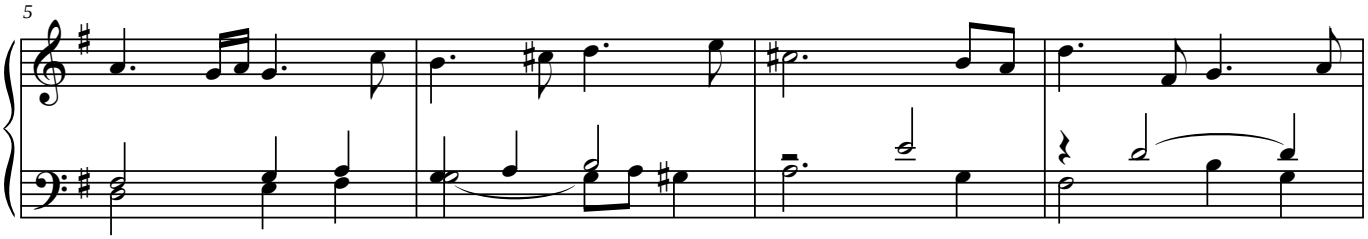
No. 4 (p. 18), dans nos bois (G) [“Menuet dans nos bois” from *Trios pour le coucher du roi*, LWV 35/4 (C)]
M. 24 lhU1 dot missing
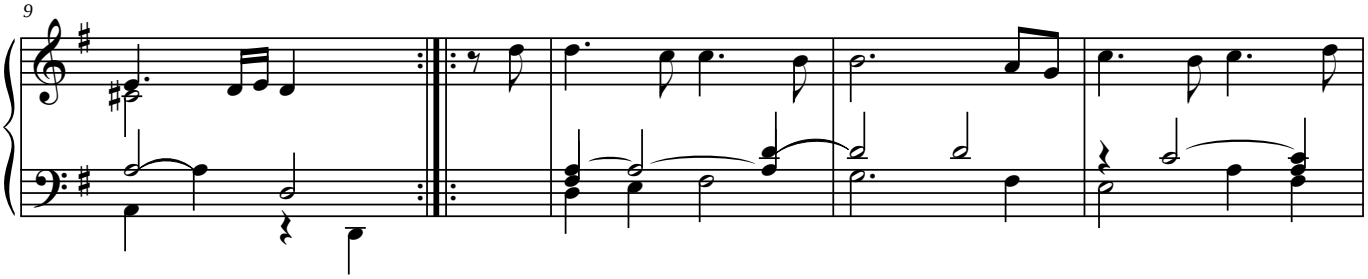
Entrée du basque (l'air du basque de l opera du cadmus)
Cadmus et Hermione, 1673

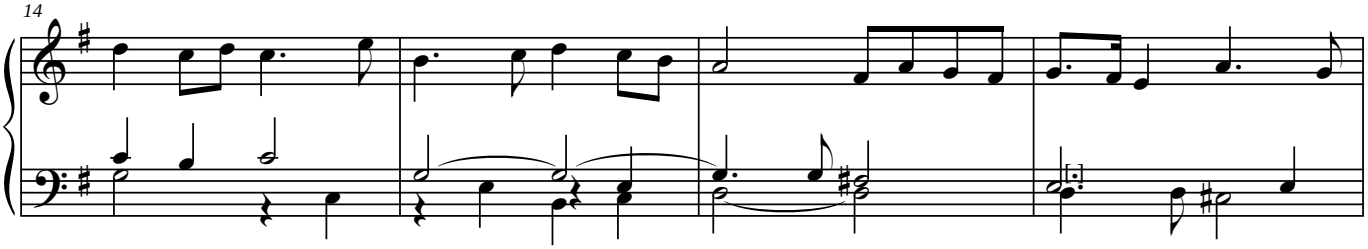
F-Pn Rés. F. 1091, no. 6, p. 19
LWV 49/54
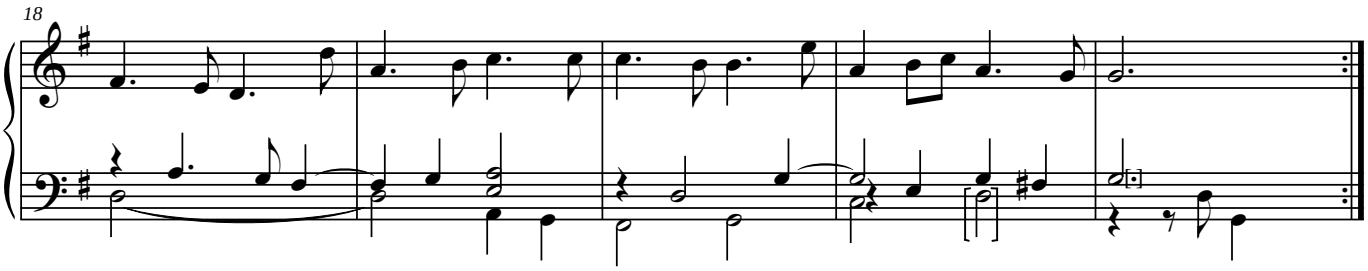


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Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

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Literature: Gustafson-Fuller 1990, 386–87.

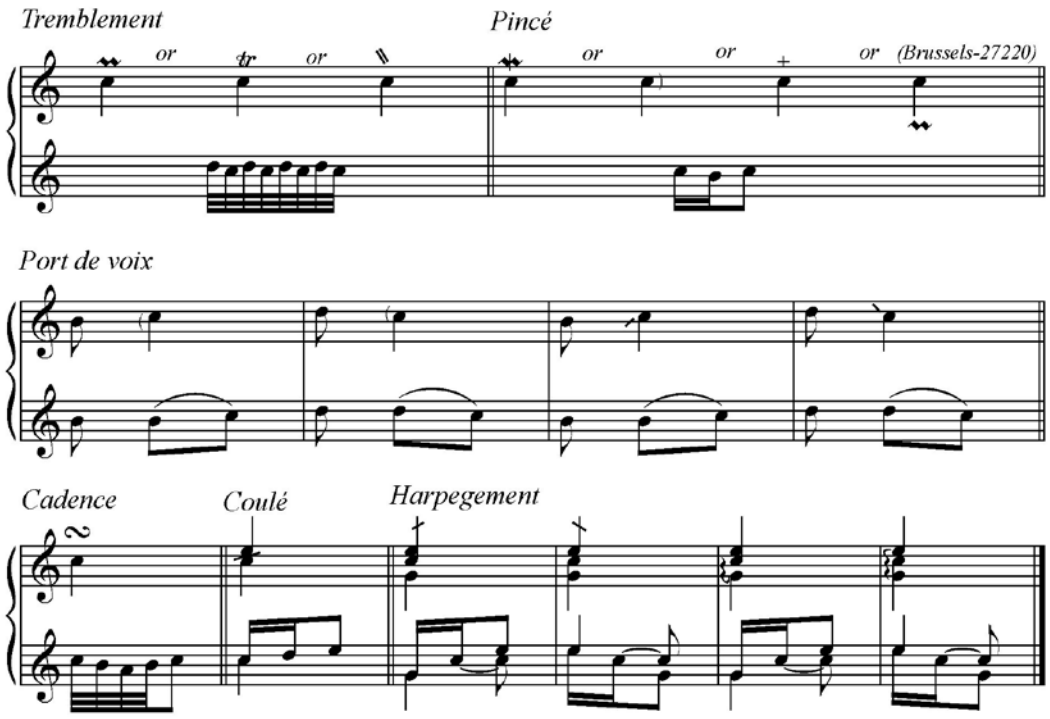
Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

Performance Notes

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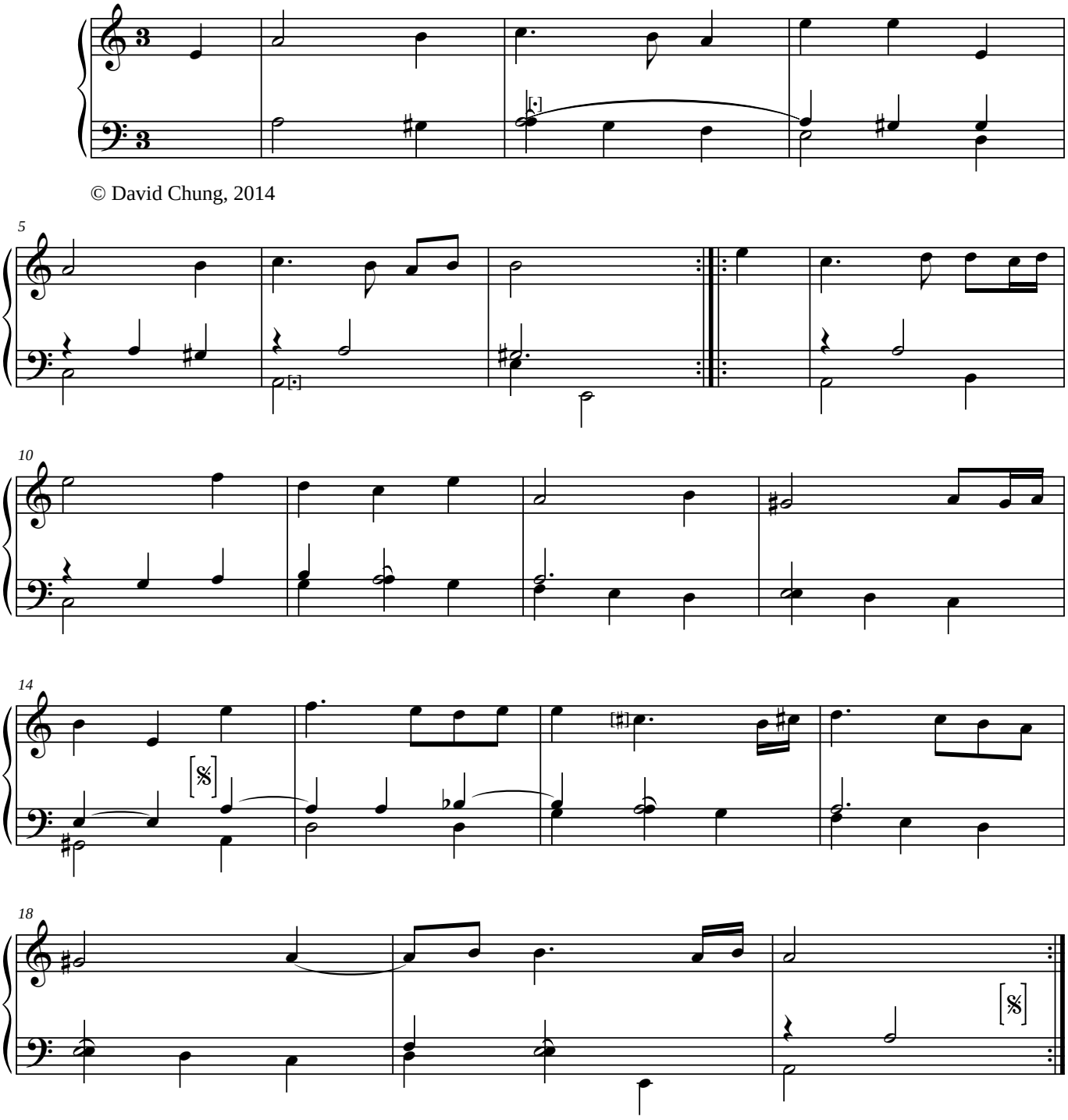
Critical Notes

No. 6 (p. 19), l'air du basque de l opera du cadmus (G) [Entrée du basque from *Cadmus et Hermione* (1673) LWV 49/54 (C)]

M. 2	rh3	dot missing
M. 3	lhM1	quarter note
M. 14	rh1	dot removed
M. 17	lhU1	dot missing
M. 21	lhL2	note (*d*) missing
M. 22	lhU1	dot missing

Amants, aimez vos chaînes (autre)
Cadmus et Hermione, 1673

F-Pn Rés. F. 1091, no. 7, p. 19
LWV 49/56



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Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

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Literature: Gustafson-Fuller 1990, 386–87.

Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

Editorial Remarks

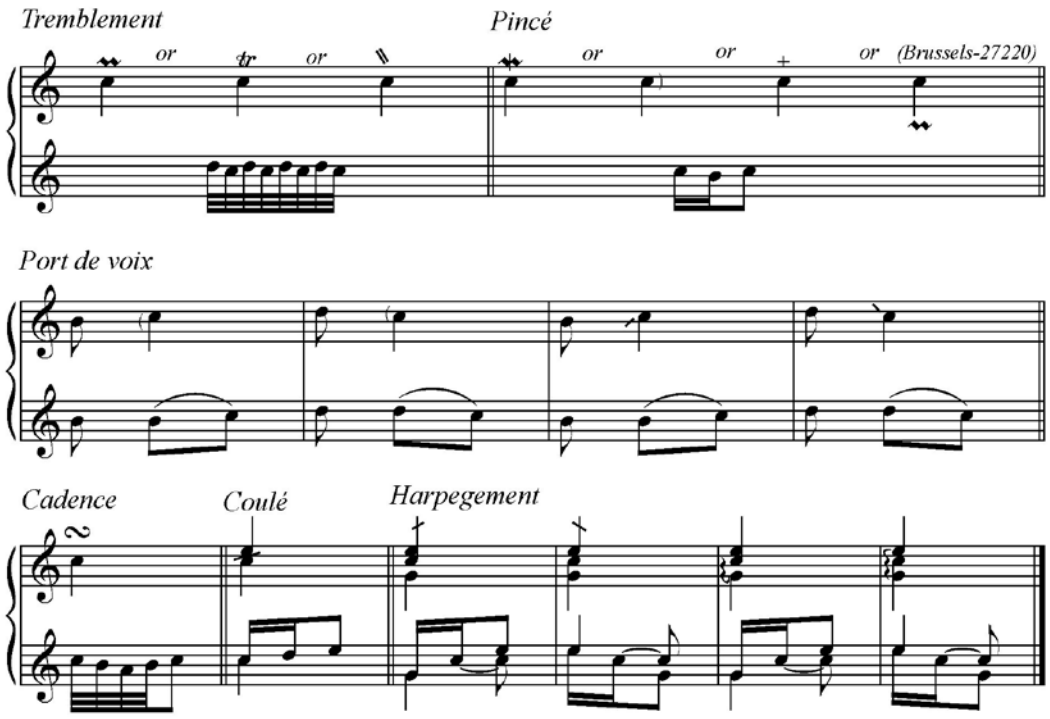
Both strains are shortened in this keyboard version. In strain A, Lully's version (*GB-Lbl* Hirsch II 537) doubles the length, and in strain B, Lully's version continues for six measures longer by repeating measures 14–20 (the editorial *petite reprise*).

Performance Notes

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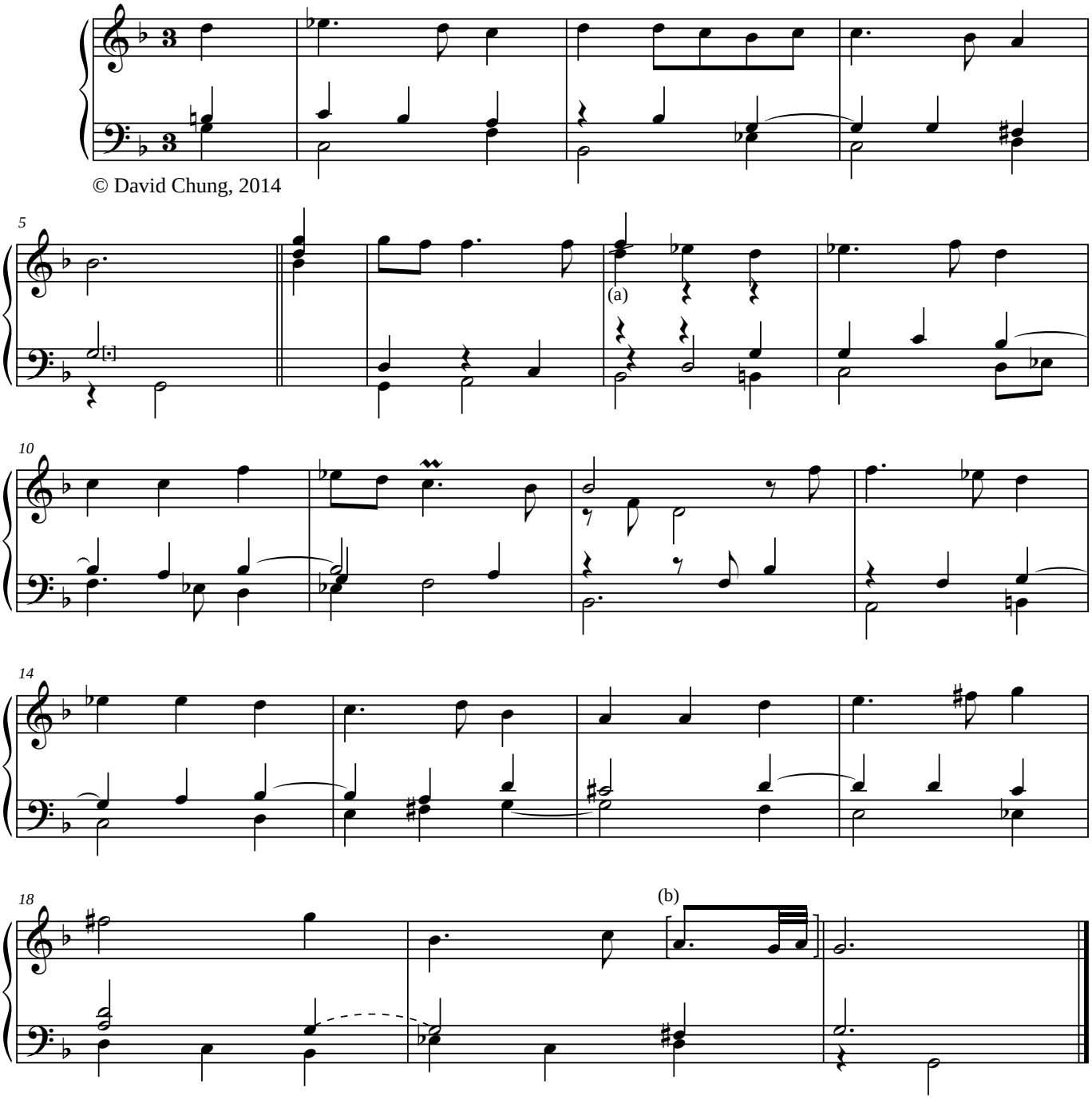
Critical Notes

No. 7, autre (a) [“Amants, amiez vos chaînes” from *Cadmus et Hermione* (1673) LWV 49/56 (a)]

3	lhU1	dot missing
6	lhL1	dot missing
16	rh2	sharp missing

Heureux qui peux plaire (heureux qui peux plaire)
Cadmus et Hermione, 1673

F-Pn Rés. F. 1091, no. 8, p. 20
LWV 49/14



(a) *d”*: dotted quarter note

(b) dotted quarter note and two sixteenth notes

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

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Literature: Gustafson-Fuller 1990, 386–87.

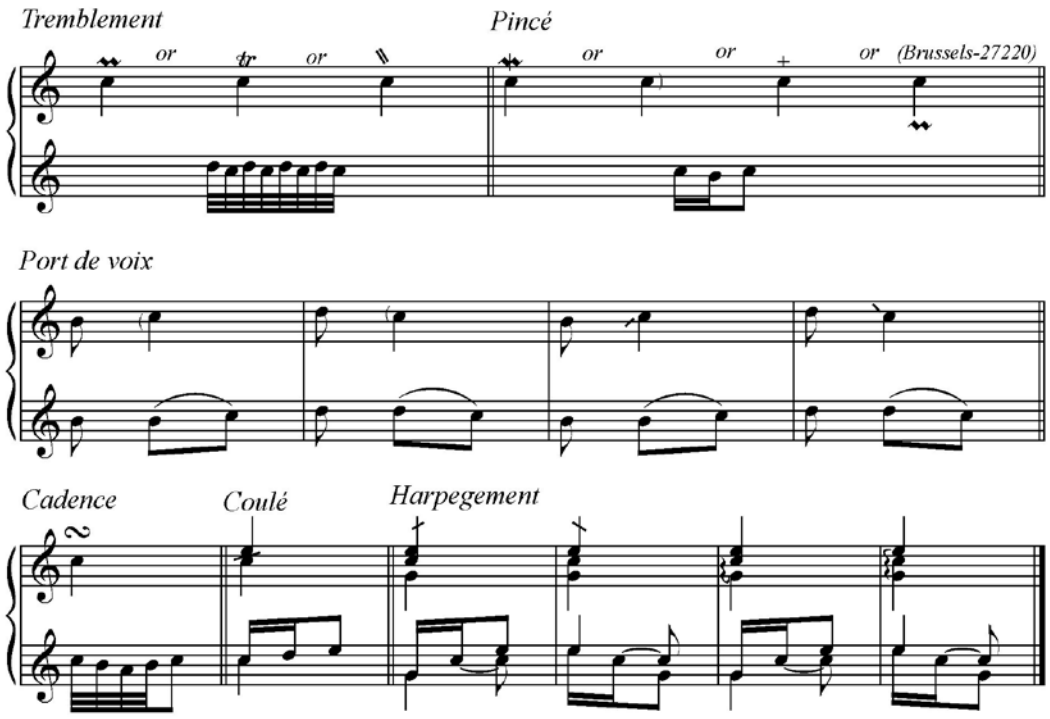
Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

Performance Notes

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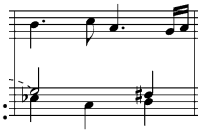
Critical Notes

No. 8 (p. 20), heureux qui peux plaire (g) [Heureux qui peux plaire from *Cadmus et Hermione* (1673) LWV 49/14 (g)]

M. 5 lhU1 dot missing
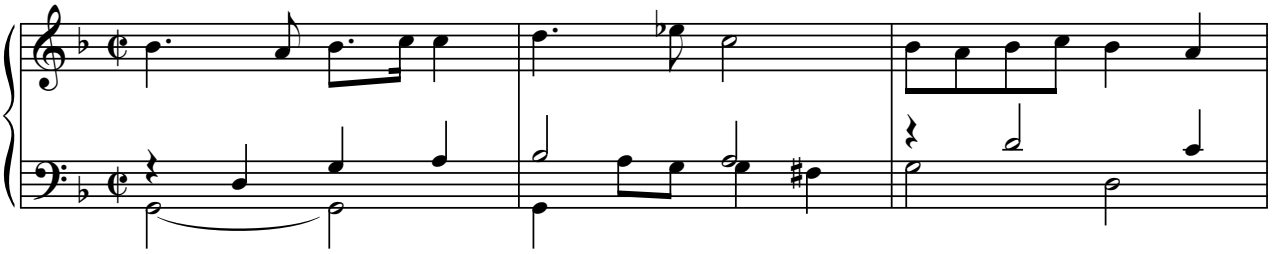
M. 8 rhL1 dotted quarter note

rhL2 dot missing

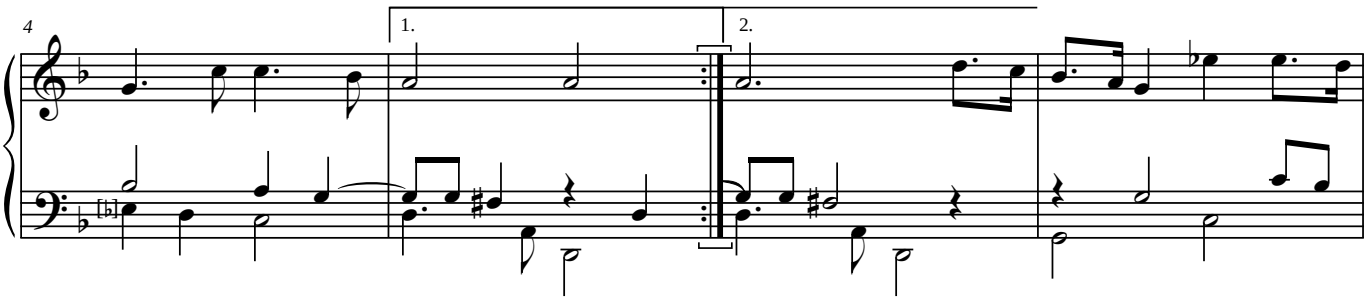
M. 19 *F-Pn* Rés. F. 1091: 
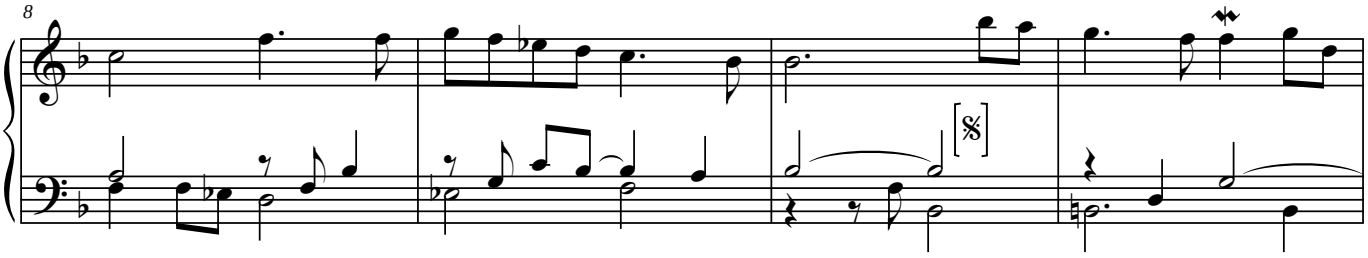
Premier Air du basque (L air du basque de L opera desnirb)
Alceste, 1674

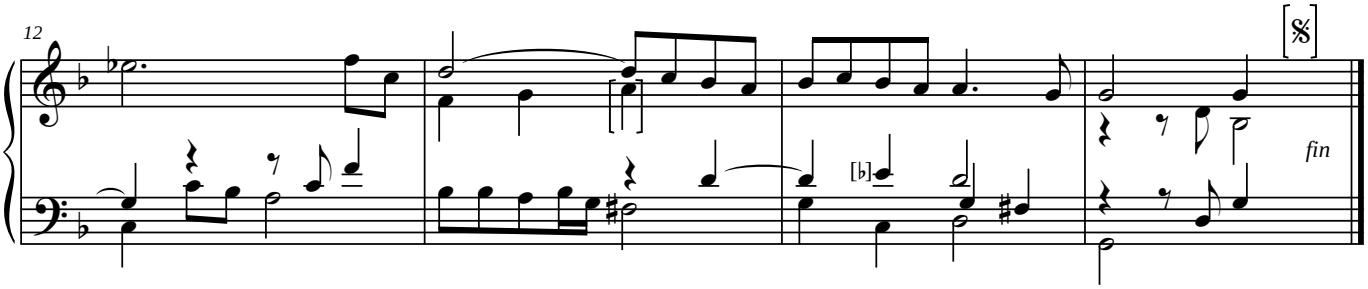
F-Pn Rés. F. 1091, no. 9, p. 20
LWV 50/81



© David Chung, 2014







Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

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Literature: Gustafson-Fuller 1990, 386–7.

Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

Performance Notes

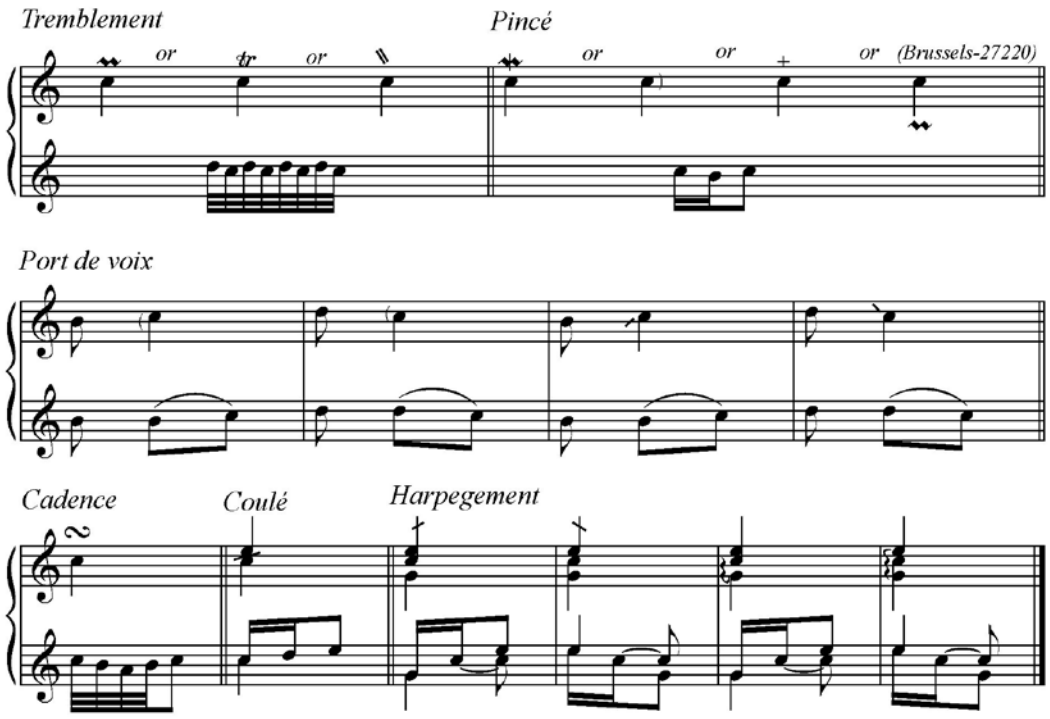
The editorial *petite reprise* in mm. 11–5 derives from *GB-Lbl* I.306.c (first edition of Lully's opera).

Performance Notes

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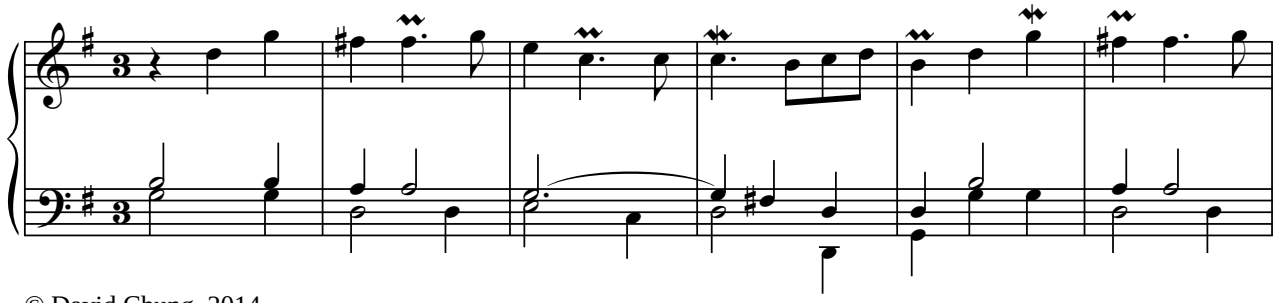


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Critical Notes

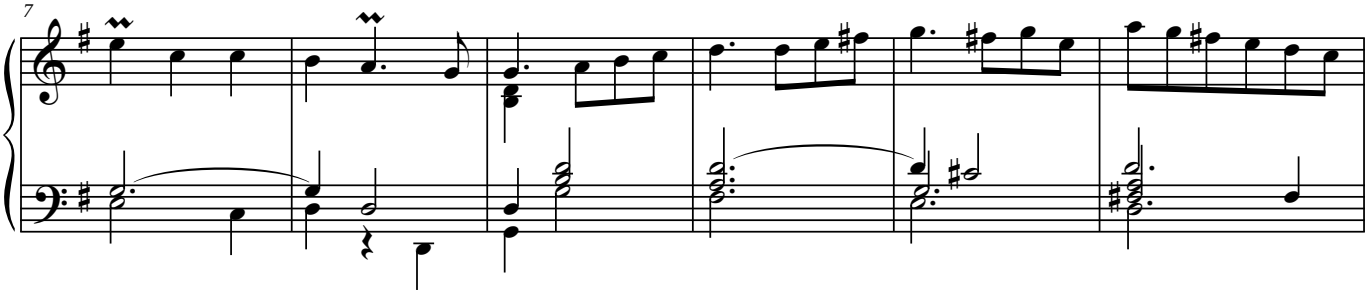
No. 9 (p. 20), L air du basque de L opera desnirb (g) [Premier Air du basque from *Alceste* (1674) LWV 50/81 (g)]
M. 4 lhL1 flat missing
M. 13 rhL3 note missing
M. 14 lhU2 flat missing

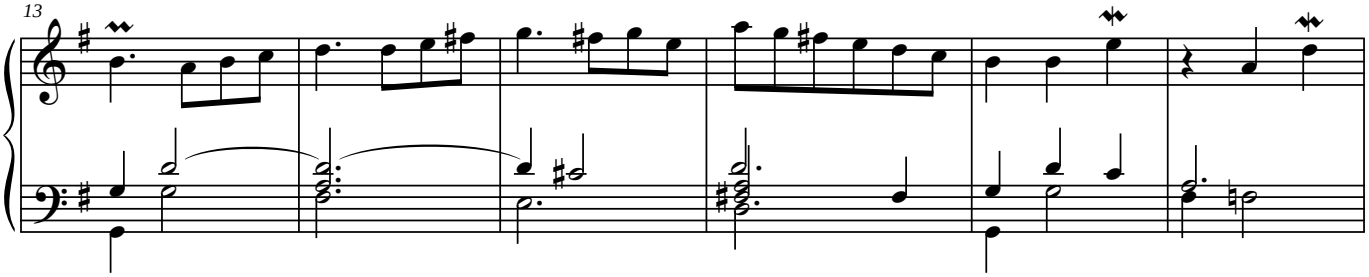
Chaconne (Chacone de Phaëton)
Phaéton, 1683

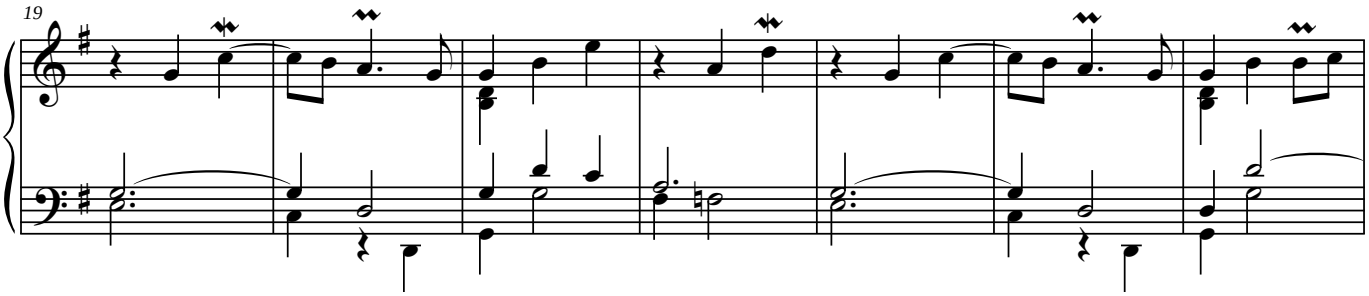
F-T MS 2682 (Troyes), fols. 64v–67r
LWV 61/40
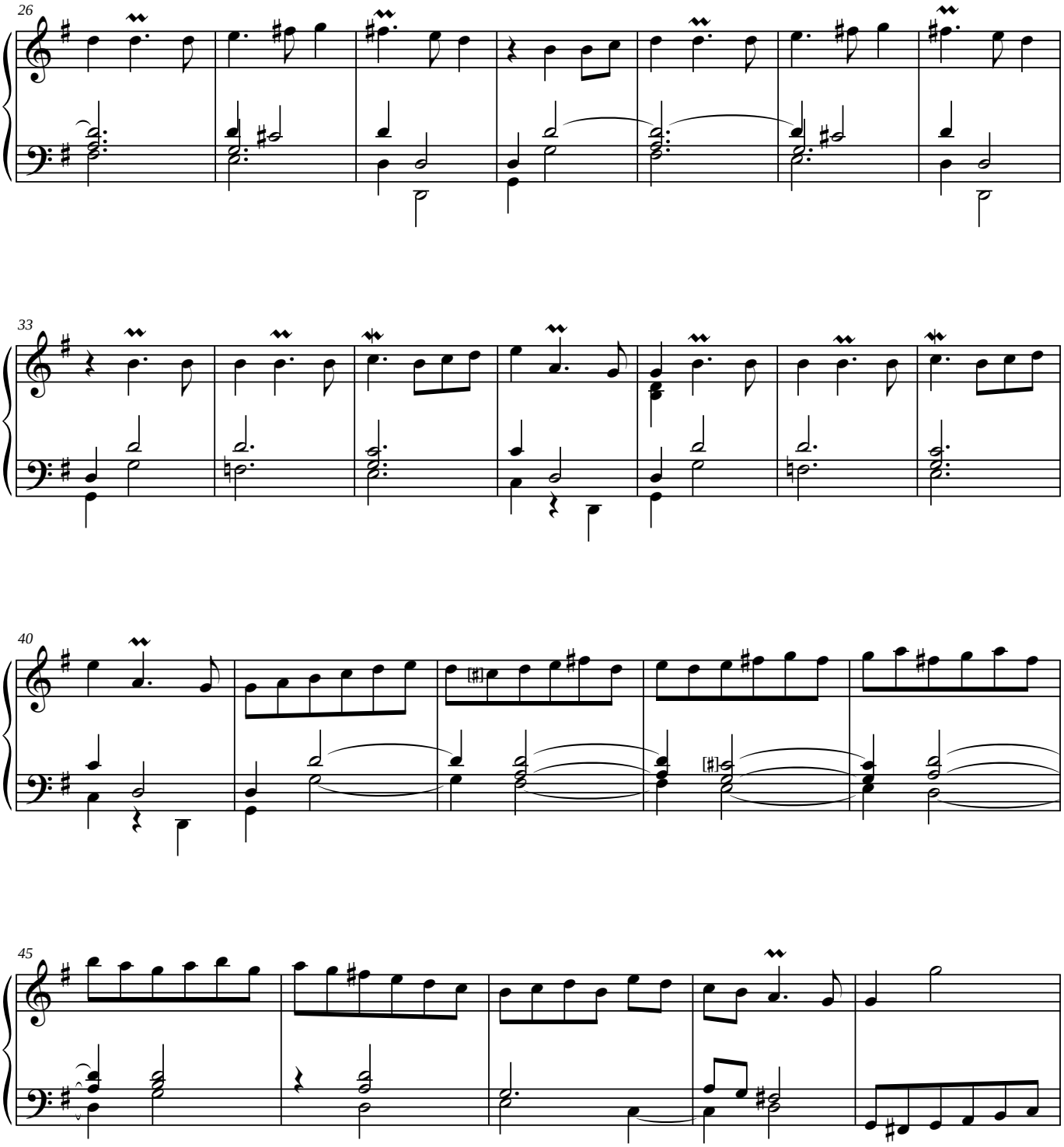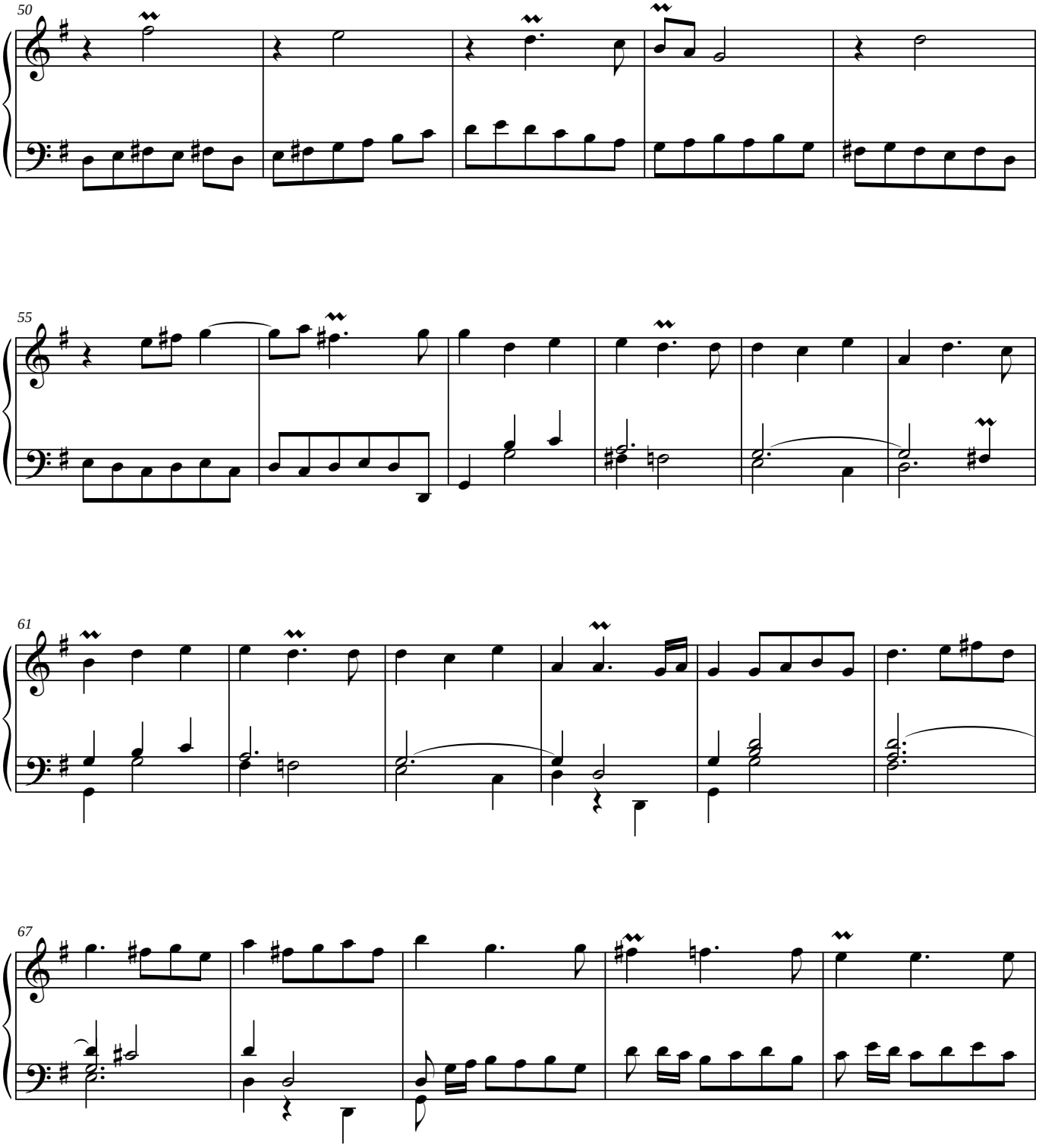


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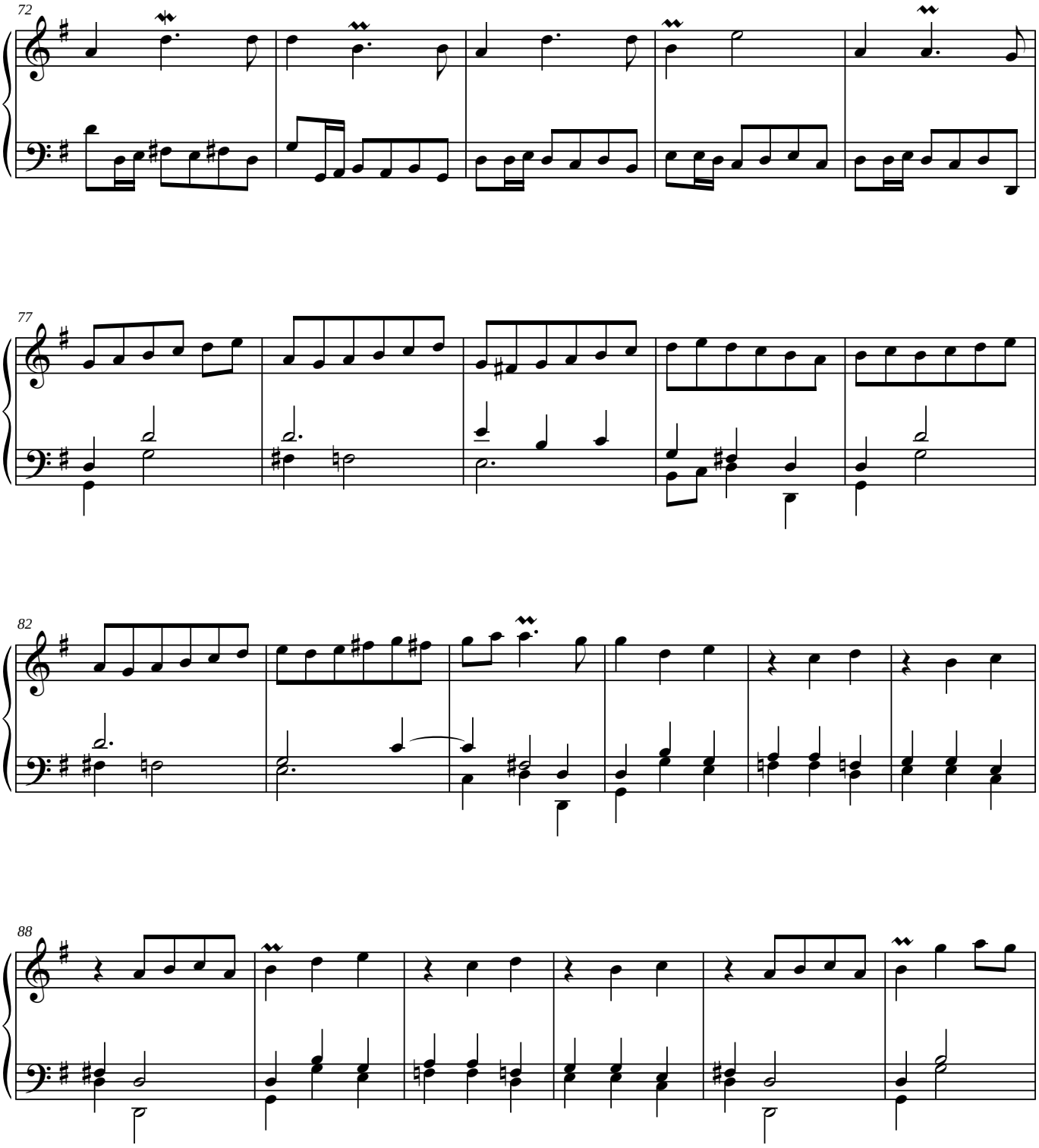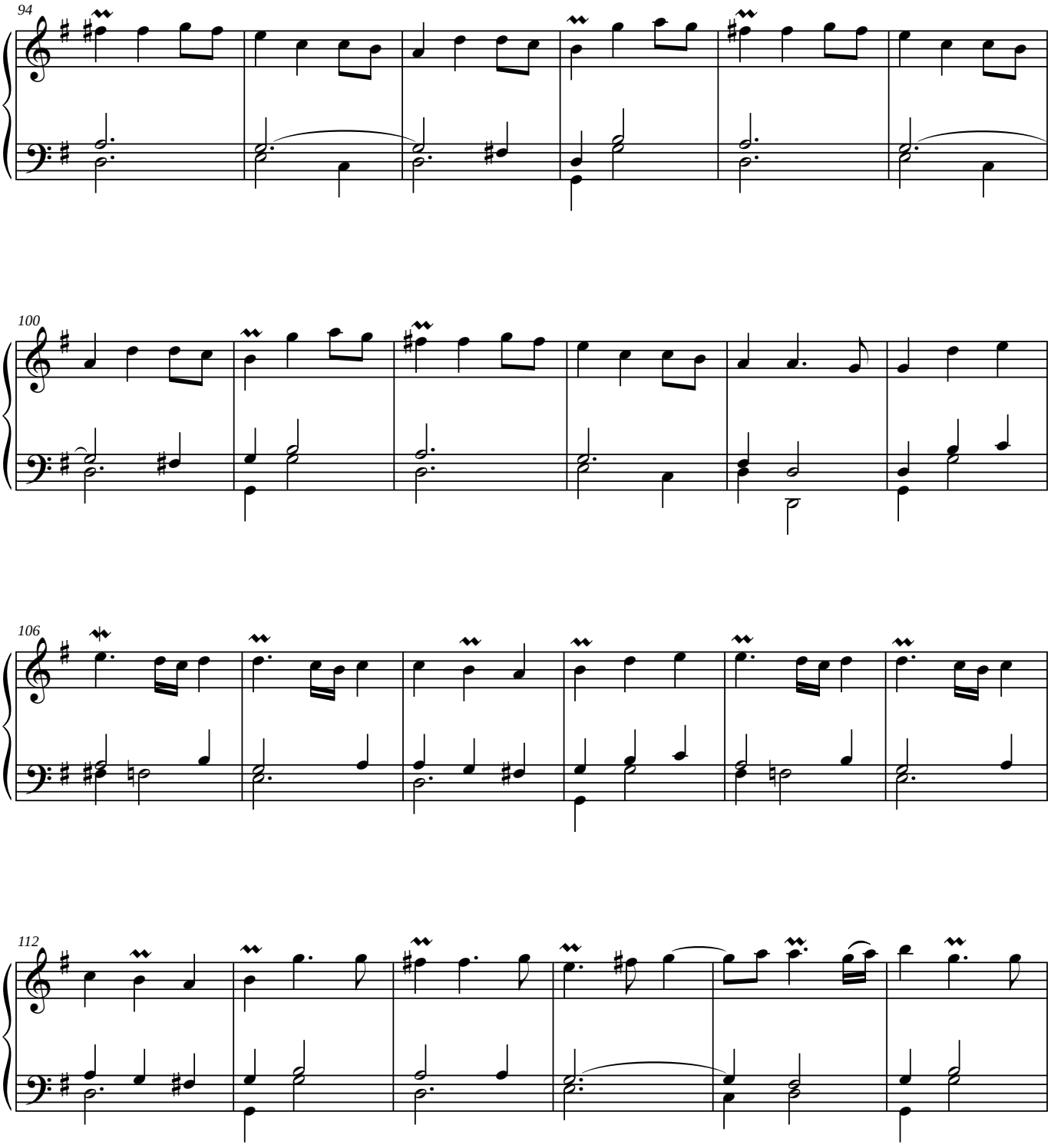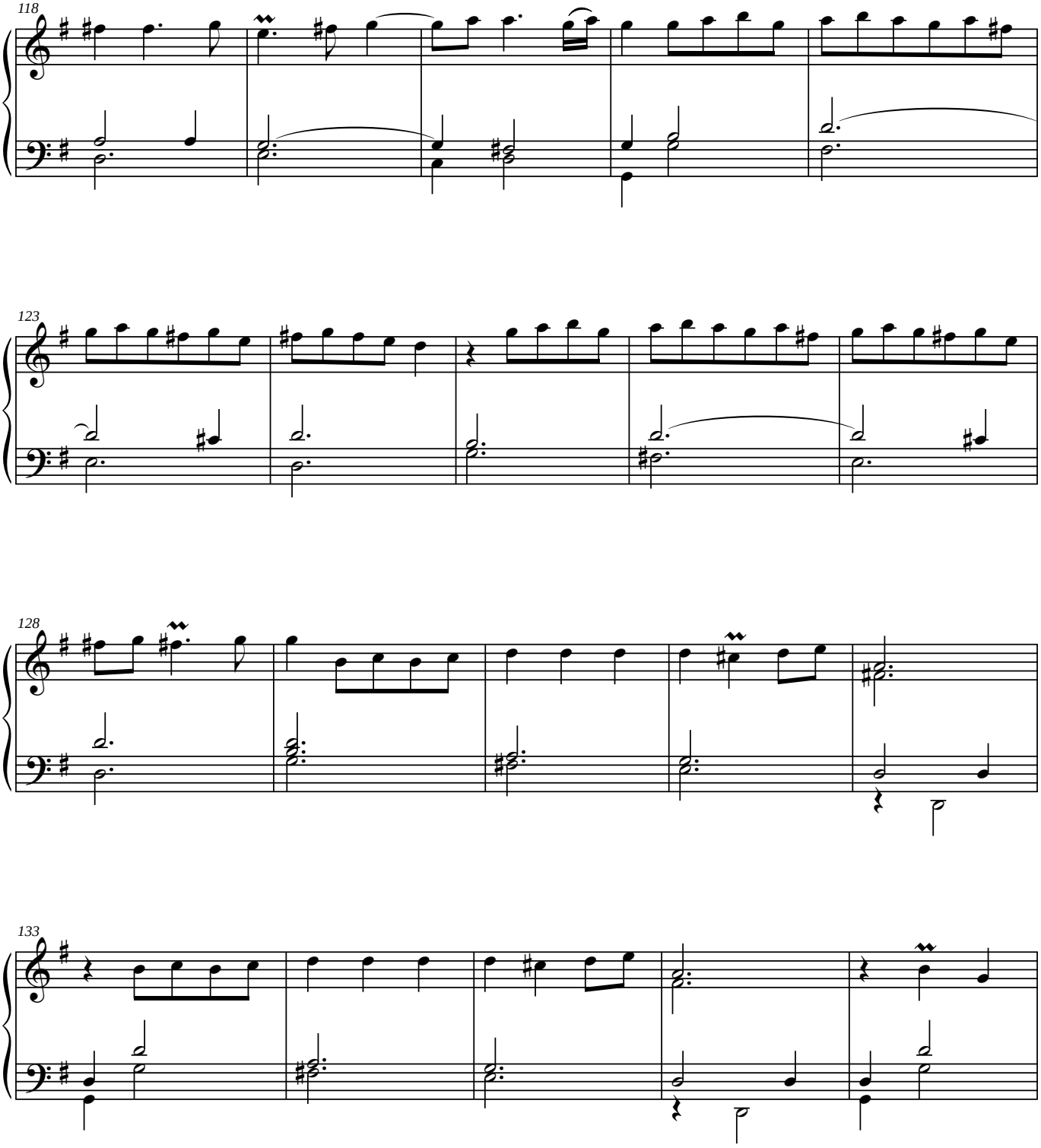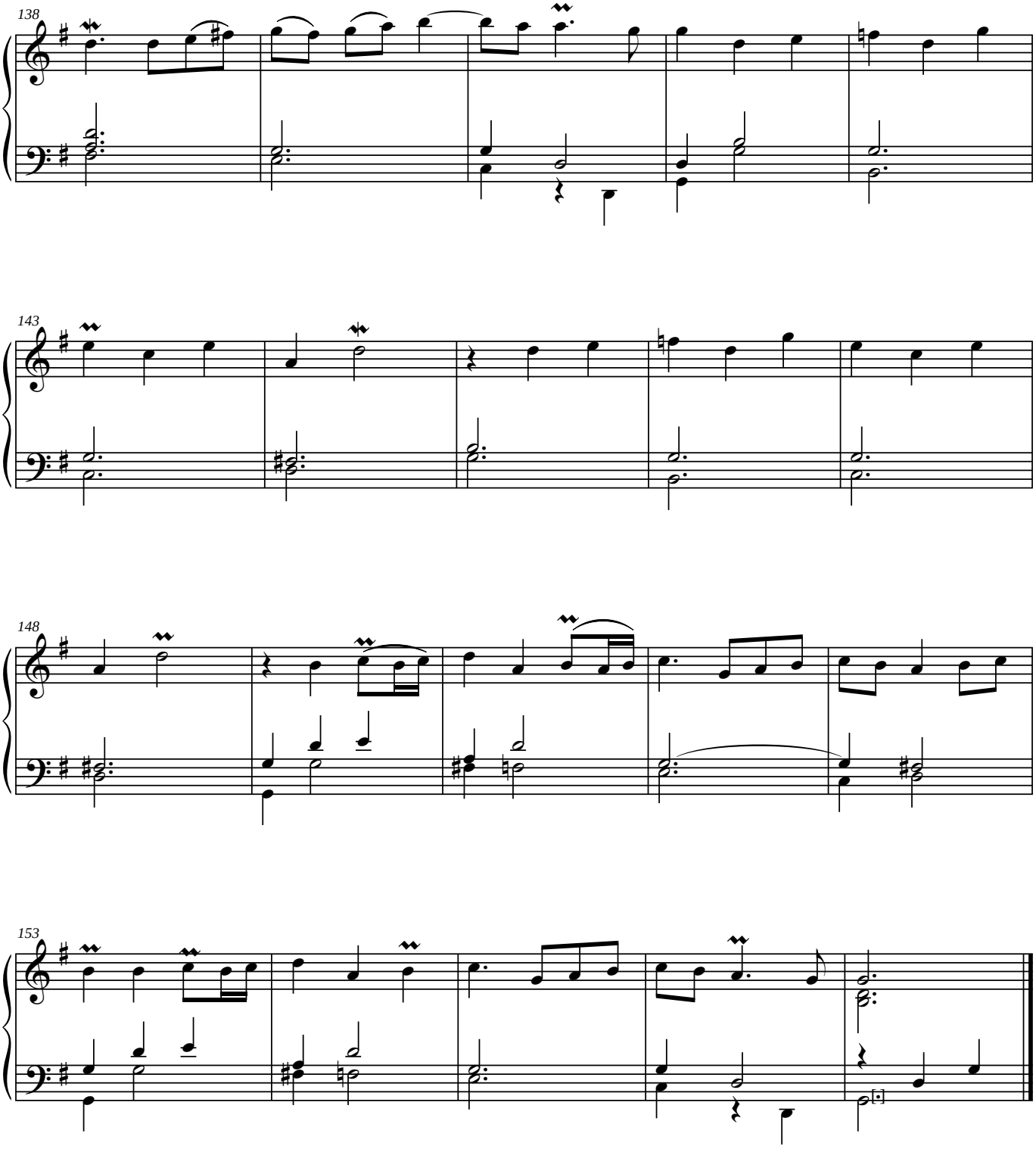







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138
143
148
153

Source

F-T: Troyes, Bibliothèque municipale, MS 2682 (Troyes?, post 1689/90).

Two pieces from Lully by an unidentified French hand.

The Lully pieces, both with vocal texts between staves, appear to be odd entries in this book, which consists primarily of organ pieces from diverse sources.

Literature: Gustafson 1990, 396–7.

Editorial Remarks

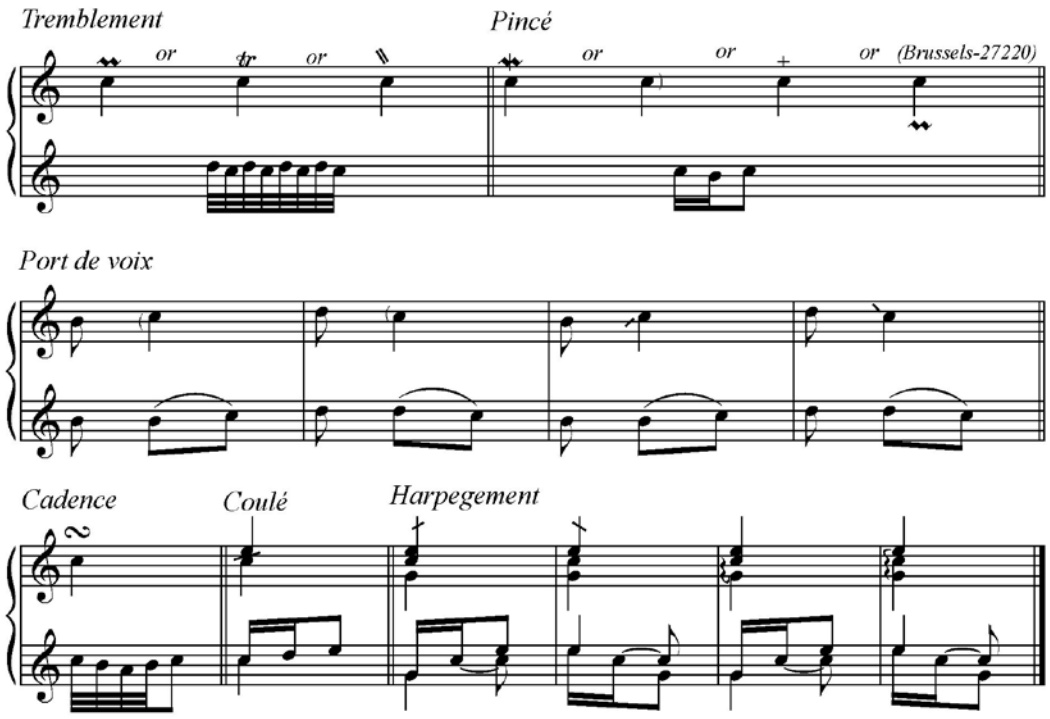
Text between staves ("Amis, Le verre en main…") omitted in this edition.

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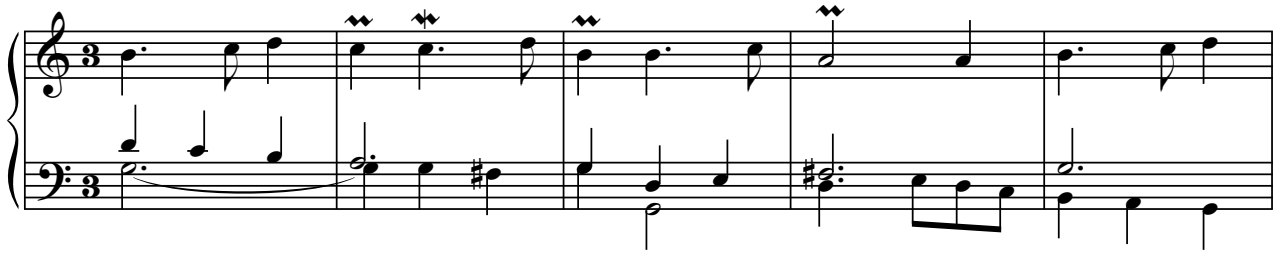
Critical Notes

fols. 64v–67r, Chacone de Phaëton (G) [Chaconne from *Phaéton* (1683) LWV 61/40 (G)]

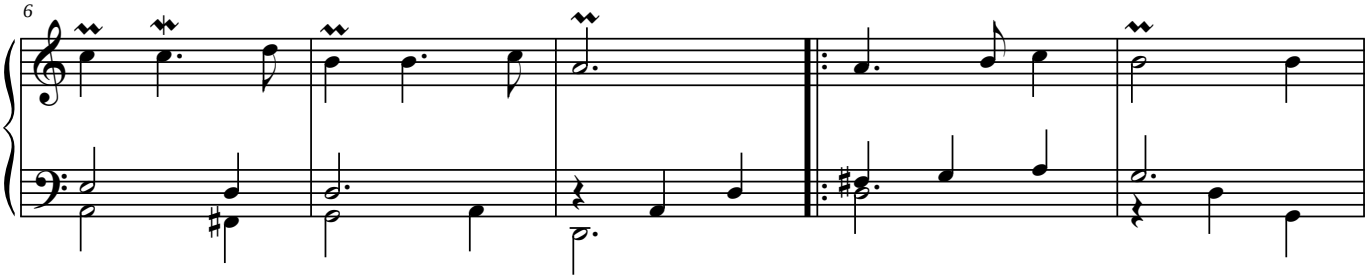
M. 42	rh2	sharp missing
M. 43	lhU2	sharp missing
M. 83	lhU2	*b* (a second lower)
M. 84	lhU1	*b* (a second lower)
M. 157	lhl1	dot missing

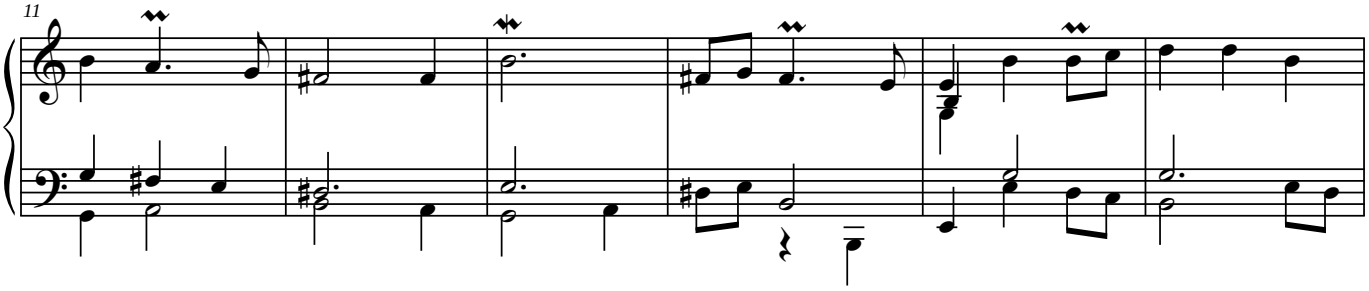
Cœurs accablez (Du mesme)
Amadis, 1684

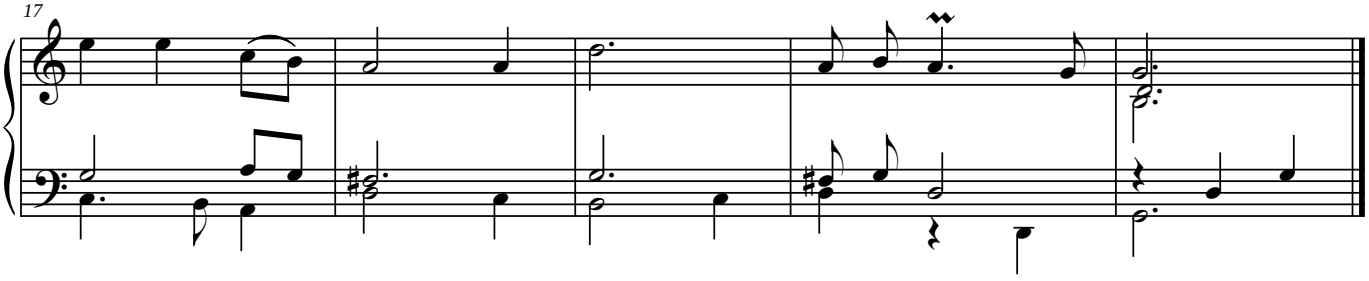
F-T MS 2682 (Troyes), fol. 67v
LWV 63/58



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Source

F-T: Troyes, Bibliothèque municipale, MS 2682 (Troyes?, post 1689/90).

Two pieces from Lully by an unidentified French hand.

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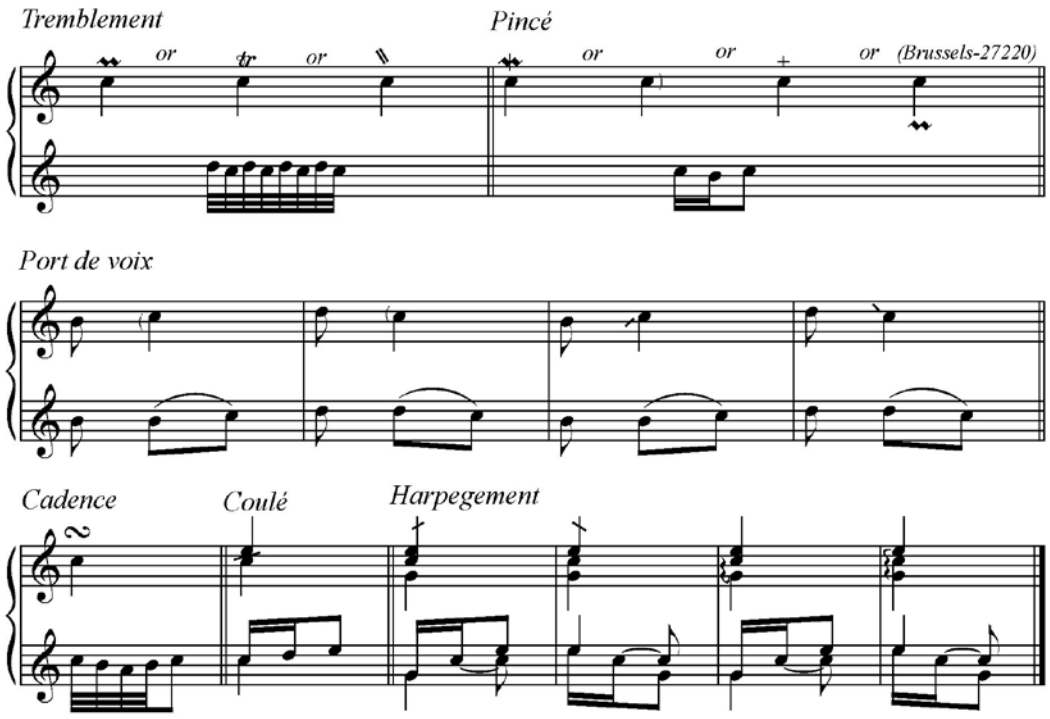
Text between staves ("Coeurs accablez de rigueurs inhumaines…") omitted in this edition.

Performance Notes

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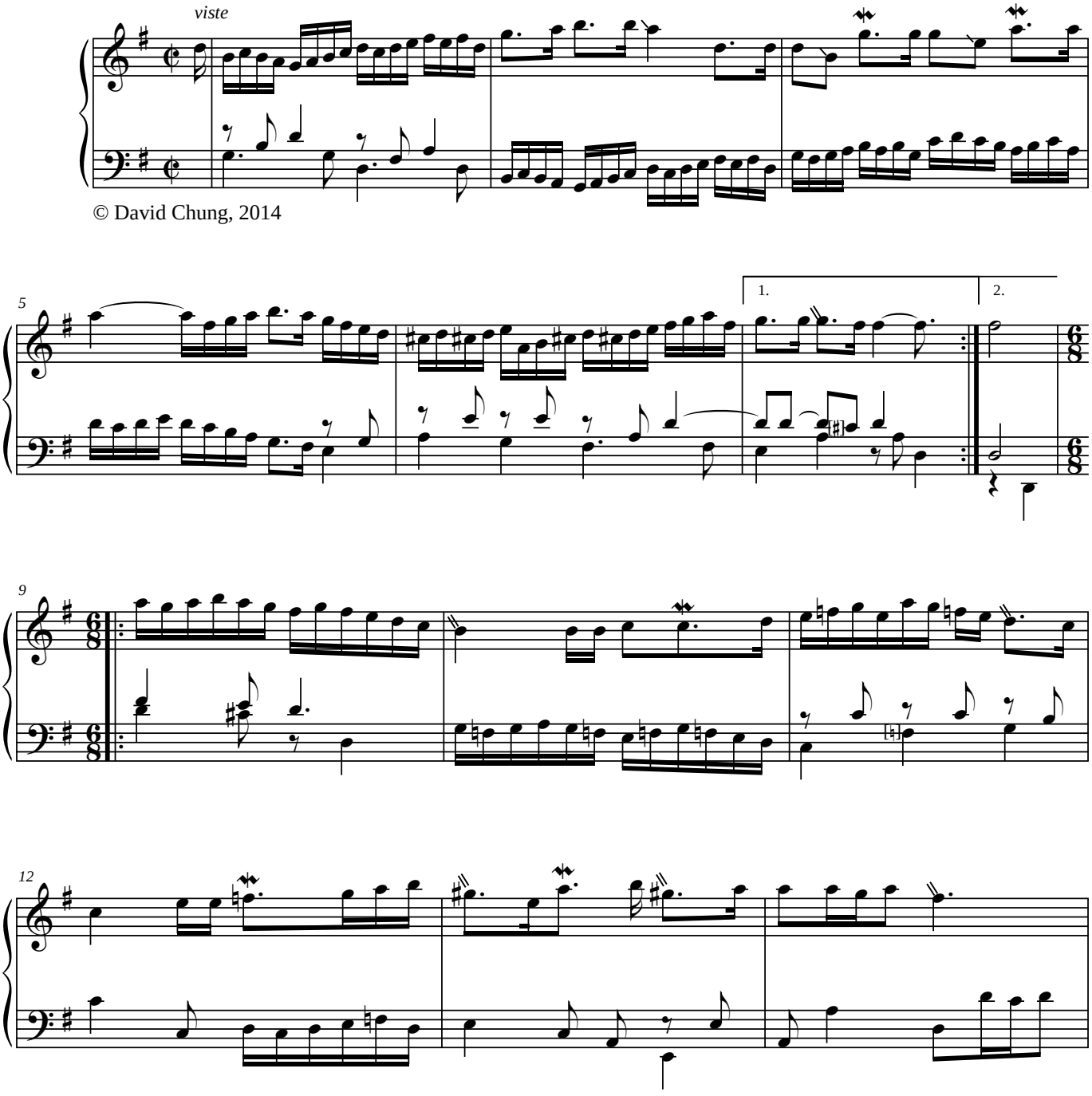


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Critical Notes
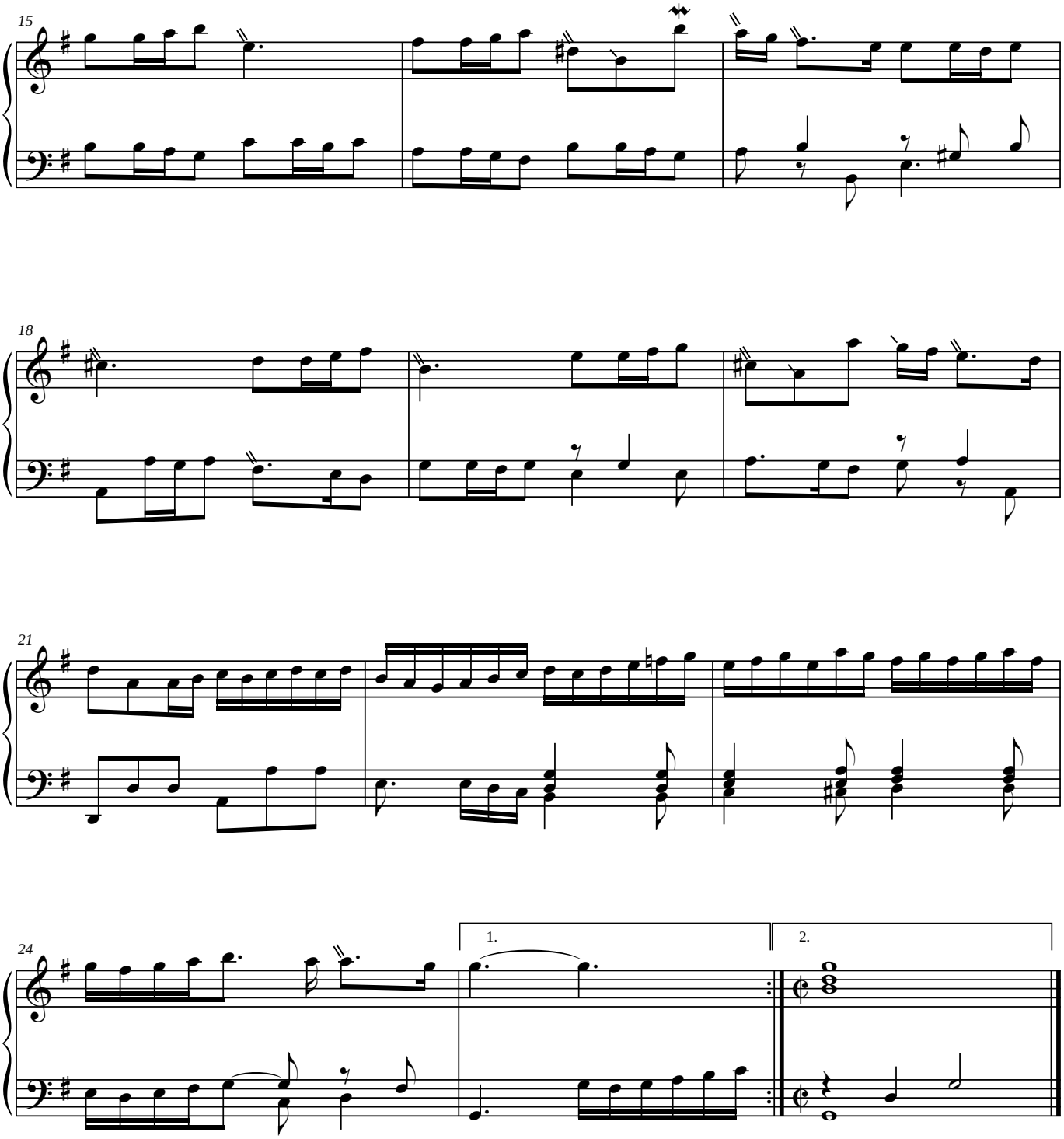
fol. 67v, Du mesme (G) [Cœurs accablez from *Amadis* (1684) LWV 63/58 (G)]
[No comments]

La Discorde
Proserpine, 1680

GB-Ob MS Tenbury 1508, no. 46, fols. 36v–37r
LWV 58/3



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15
18
21
24
1.
2.

Source

GB-Ob: Oxford, Bodleian Library, MS Tenbury 1508 (London, 1701).

Seven arrangements entered by Charles Babel (ca. 1634–1712). This is the same hand as that in *Babell* (see *Babell* above for details.)

Many pieces in *Tenbury* (dated 1701) were recopied virtually verbatim into *Babell* (dated 1702), including six out of seven of the Lully arrangements and the majority of the French contents, although the ordering of pieces in the two manuscripts is unrelated. The main difference lies in the use of different symbols to represent the trill. In *Tenbury*, the French *tremblement* sign was apparently anglicized under the guise of the double-stroke. The following list shows the relationship of the Lully arrangements between *Tenbury* and *Babell*:

Tenbury	*Babell*	Title	Work of Lully	LWV	key
49	124	Air d'Armide	*Armide* (1686)	71/39	g
56	143	Ouverture	*Flore* (1669)	40/1	d
67	234	Les Lutins	*Thésée* (1675)	51/53	F
75	97	Chaconne de Galatée	*Acis* (1686)	73/32	D
79	268	Les mariez	*Flore* (1669)	40/18	B♭
80	269	Les Espagnols	*Bourgeois* (1670)	43/27	B♭

Literature: Barry A.R Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974 reprinted, New York: Garland, 1989), 476, 485–87; Gustafson 1979, 1:68–73, 2:174–86; Gustafson-Fuller 1990, 355, 371.

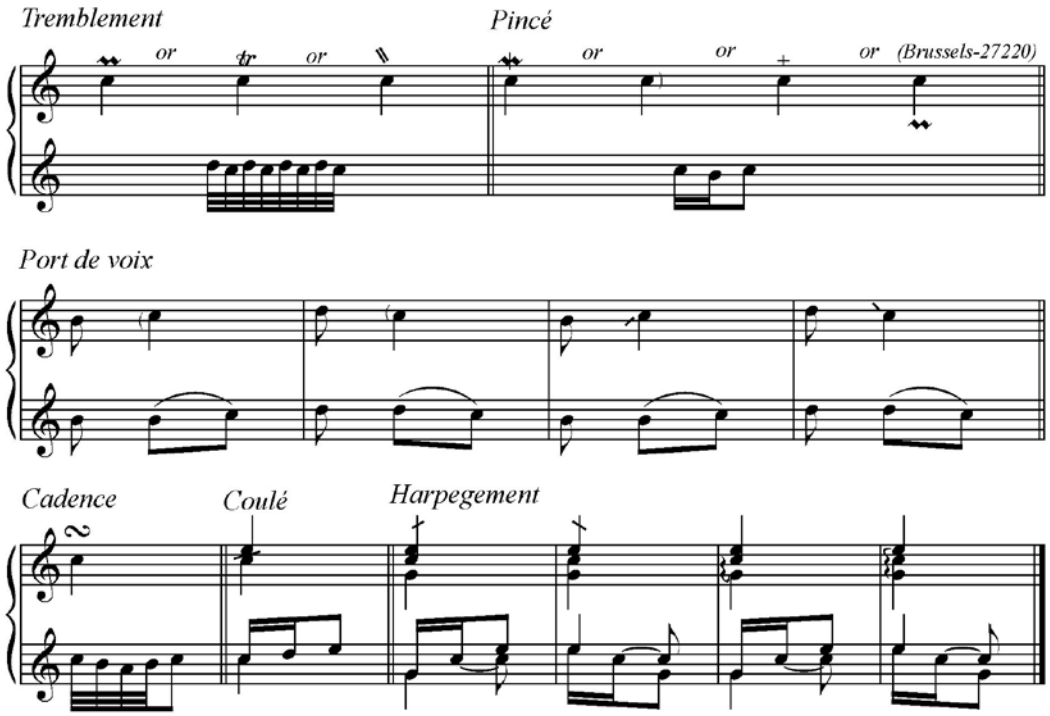
Edition: WLSCM, one piece (no. 46). The remaining six virtually duplicate versions already included in *Babell*.

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 Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the "Introduction".

Critical Notes
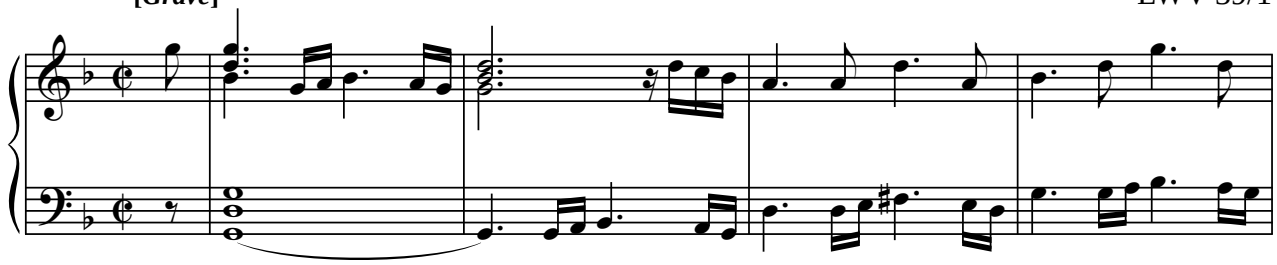
No. 46 (fols. 36v–37r), La Discorde (G) [La Discorde from *Proserpine* (1680) LWV 58/3 (G)]
M. 7 lhU4 sharp missing
M. 11 lhL2 natural missing

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.

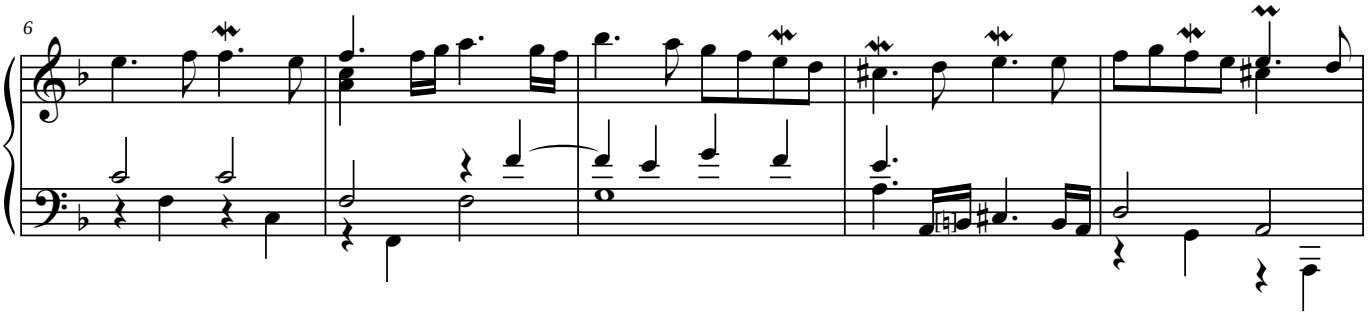
Ouverture (Grotte Versaille Ouverture Grave)
La Grotte de Versailles, 1668
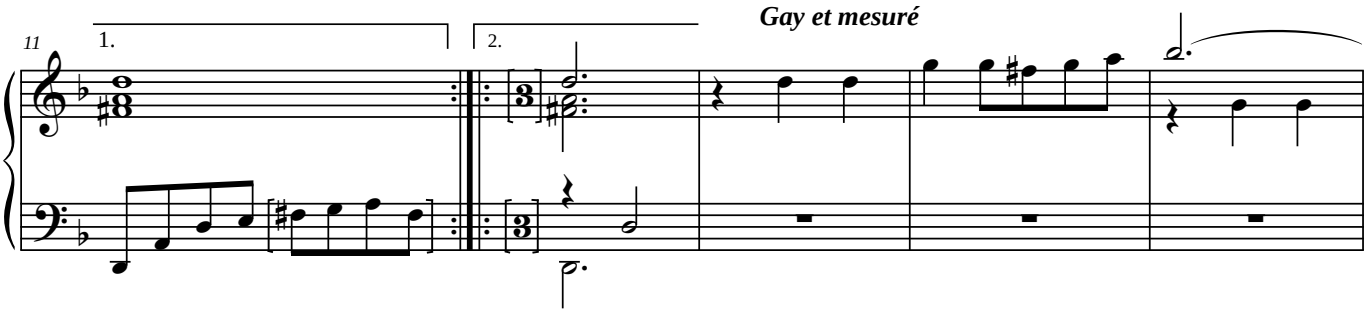
F-Pn Rés. Vma ms. 1071(1) (Vitré), pp.154–5
LWV 39/1

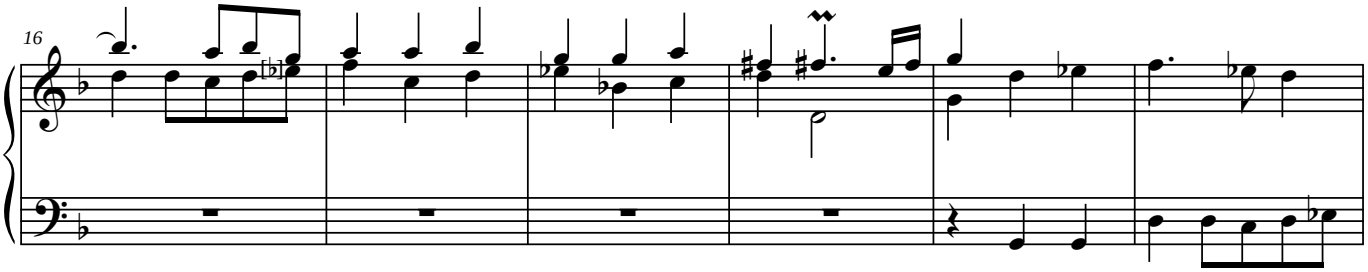
[*Grave*]
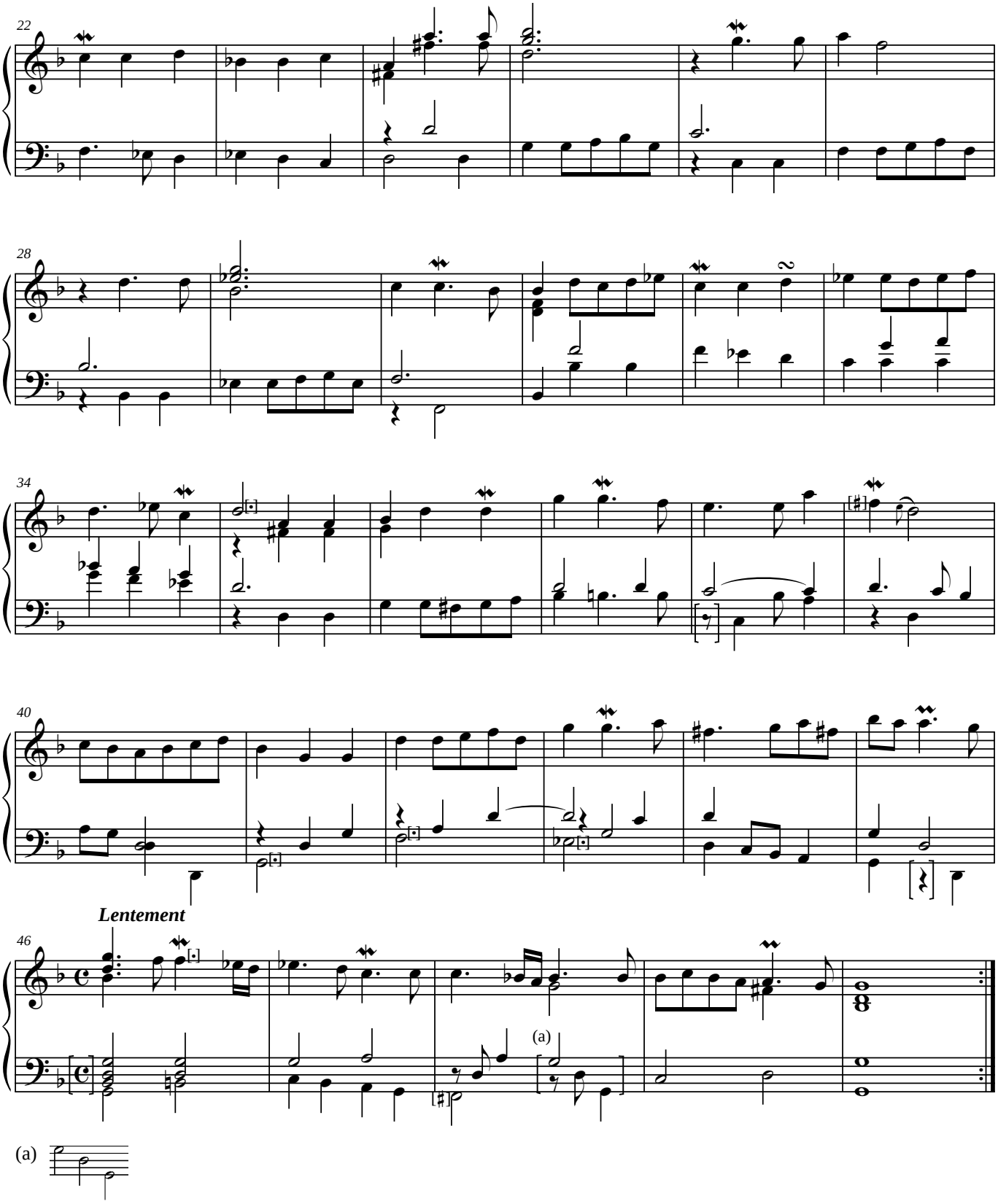


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22
28
34
40
Lentement
46
(a)
(a)

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vma ms. 1071(1) (1735–50).

One overture by Lully, entered by an unidentified French hand (Bédard's Hand C).

This book, which contains 204 pieces of mostly organ music, provides some evidence for the view that Lullian overtures were played on the organ during the *ancien régime*.

Literature: Pierre-Michel Bédard, "Une nouvelle source pour la musique française de clavier des XVII[e] Et XVIII[e] siècles: les manuscrits de Vitré," *Revue de musicologie* 72, no. 2 (1986): 201–35; 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), 473–74; Pierre-Michel Bédard, *Pièces d'orgue des Augustines de Vitré* (Paris: Heugel, 1993).

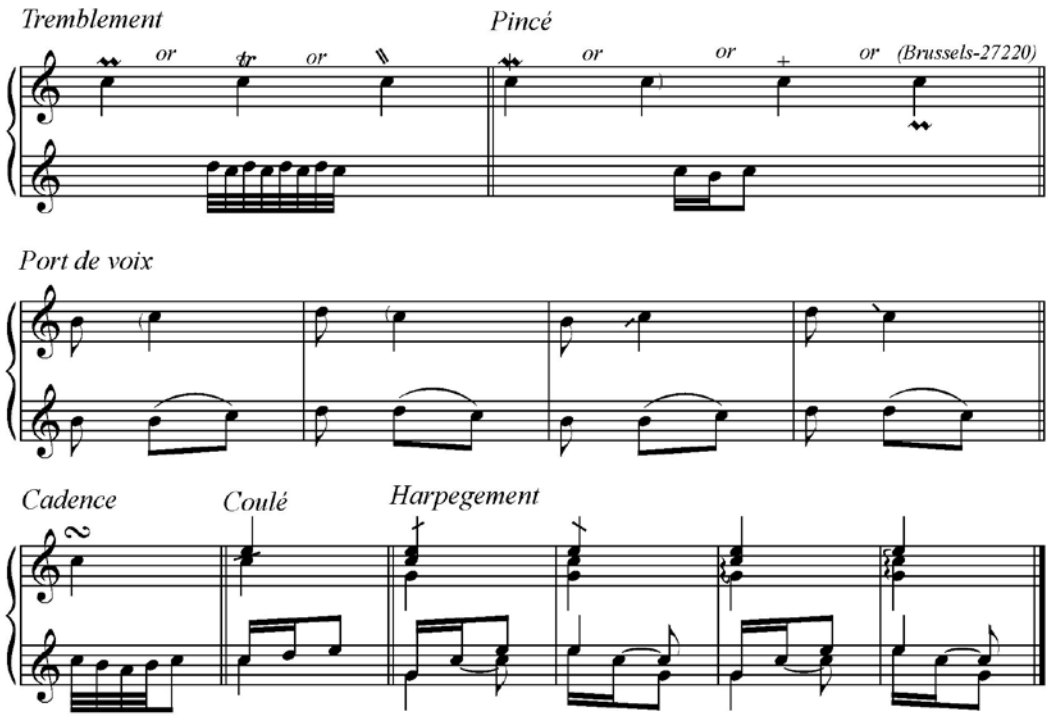
Edition: WLSCM, one piece (Bédard no. 171, pp. 154–55).

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.



In both "¢" and "3" time, eighth notes in conjunct motion (mm. 8, 10–1, 13–4, 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".
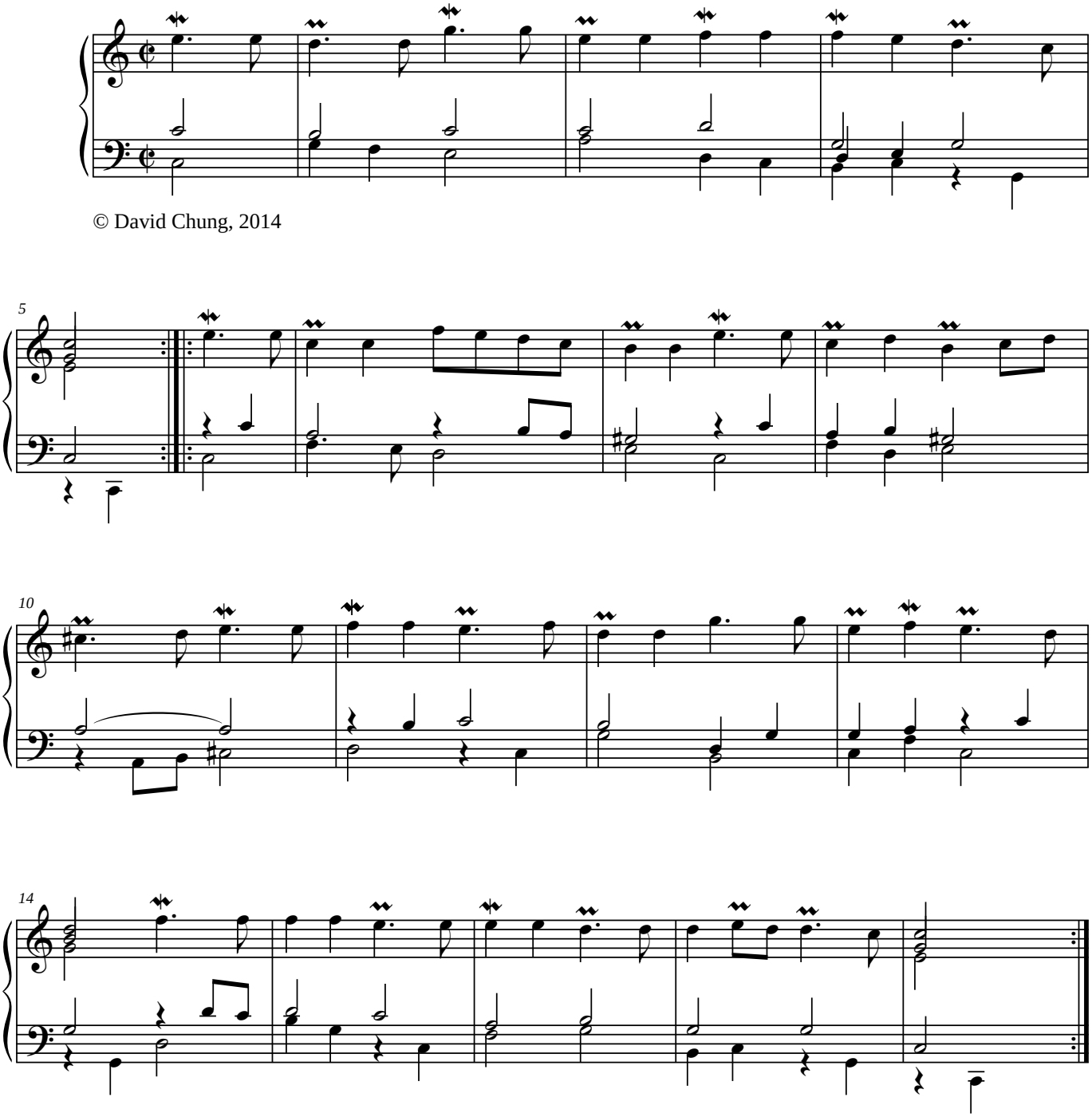
Critical Notes

pp. 154–5, Grotte Versaille Ouverture Grave (g) [Ouverture from *La Grotte de Versailles* (1668) LWV 39/1 (g)]

M. 9	lhU3	natural missing
M. 11	lh5-8	notes reconstructed from *F-Pn* Rés. F. 532 (prototype of Lully's original)
M. 12		time signatures missing
M. 16	rhL5	flat missing
M. 35	rhU1	dot missing
M. 38	lhL1	rest missing
M. 39	rh1	sharp missing
M. 41–3	lhL1	dots missing
M. 45	lhL2	rest missing
M. 46	lh	time signature missing
	rhU3	dot missing
M. 48	lhL1	sharp missing
	lhL2-4	
M. 50		"Excellente" (written on empty staves after last measure) removed

La Beauté la plus sevère. Gavotte (La beaute la plus seuere)
Atys, 1676

F-Pn Vm7-6307(1), no. 10, pp. 16–7
LWV 53/75



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Source

F-Pn: Paris, Bibliothèque Nationale de France, Vm7-6307(1) (France, post 1687).

Two arrangements entered by two unidentified French hands (Hands B and E). Hand B (no. 10) is more competent and is possibly the teacher of the other hands.

The Lully pieces form part of this miscellaneous collection of viol, vocal and harpsichord music.

Literature: Gustafson 1979, 1:110, 3:86–90.

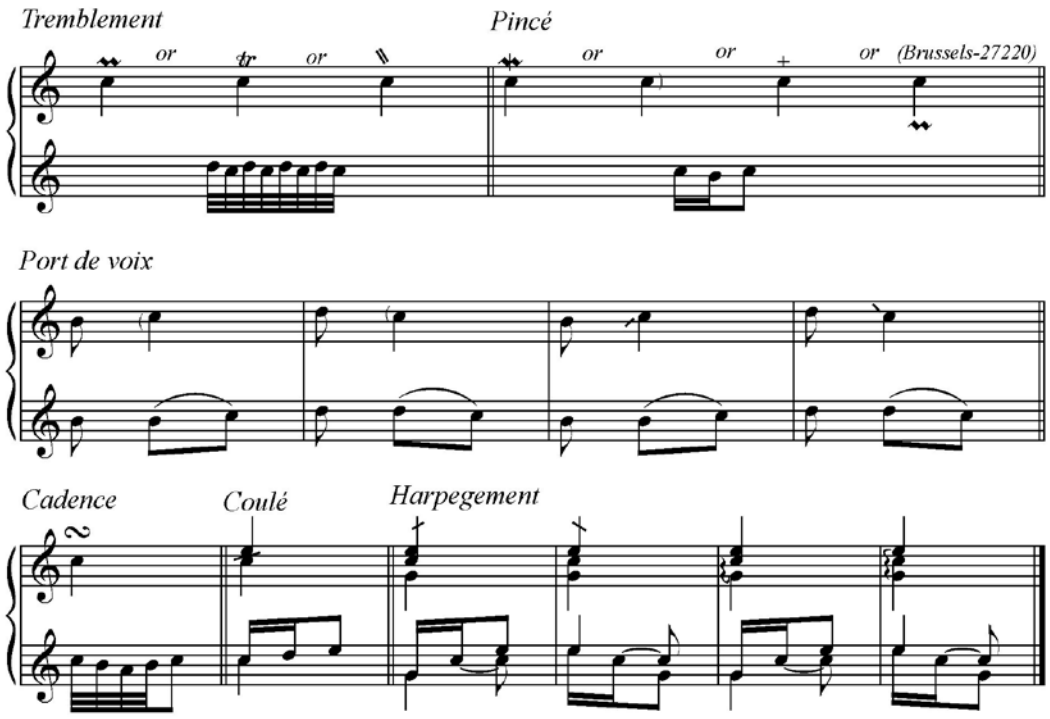
Edition: WLSCM, two pieces (nos. 10, 12).

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]

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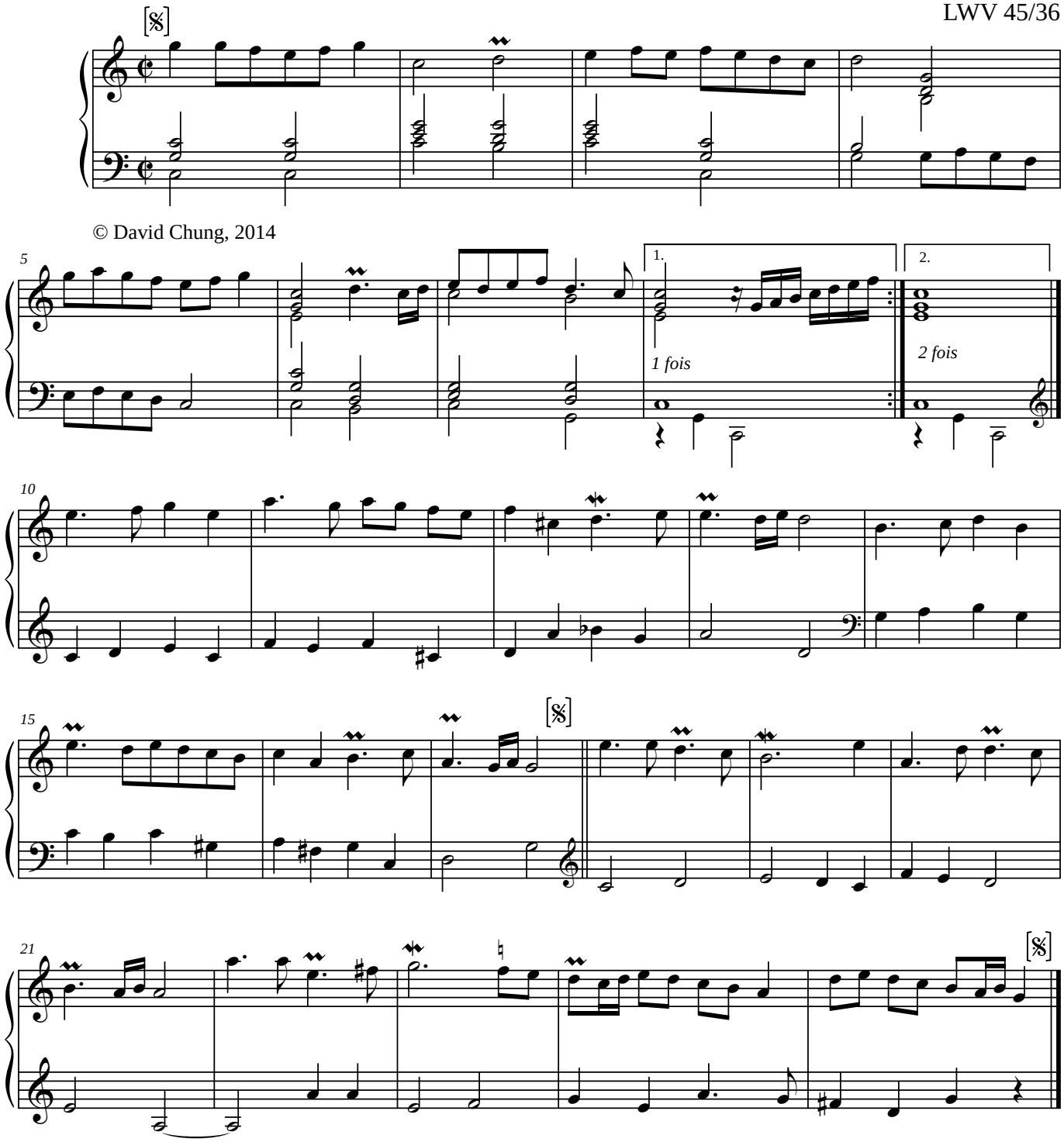


In "¢" time, eighth notes in conjunct motion (mm. 7, 9–10, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

No. 10 (pp. 16–7, Hand B), La beaute la plus seuere (C) [La Beauté la plus sevère (gavotte) from *Atys* (1676) LWV 53/75 (C)]
[No comments]

Trompettes
Psyché, 1671

F-Pn Vm7-6307(1), no. 12, pp. 22–3
LWV 45/36



Source

F-Pn: Paris, Bibliothèque Nationale de France, Vm7-6307(1) (France, post 1687).

Two arrangements entered by two unidentified French hands (Hands B and E). Hand B (no. 10) is more competent and is possibly the teacher of the other hands.

The Lully pieces form part of this miscellaneous collection of viol, vocal and harpsichord music.

Literature: Gustafson 1979, 1:110, 3:86–90.

Edition: WLSCM, two pieces (nos. 10, 12).

Editorial Remarks

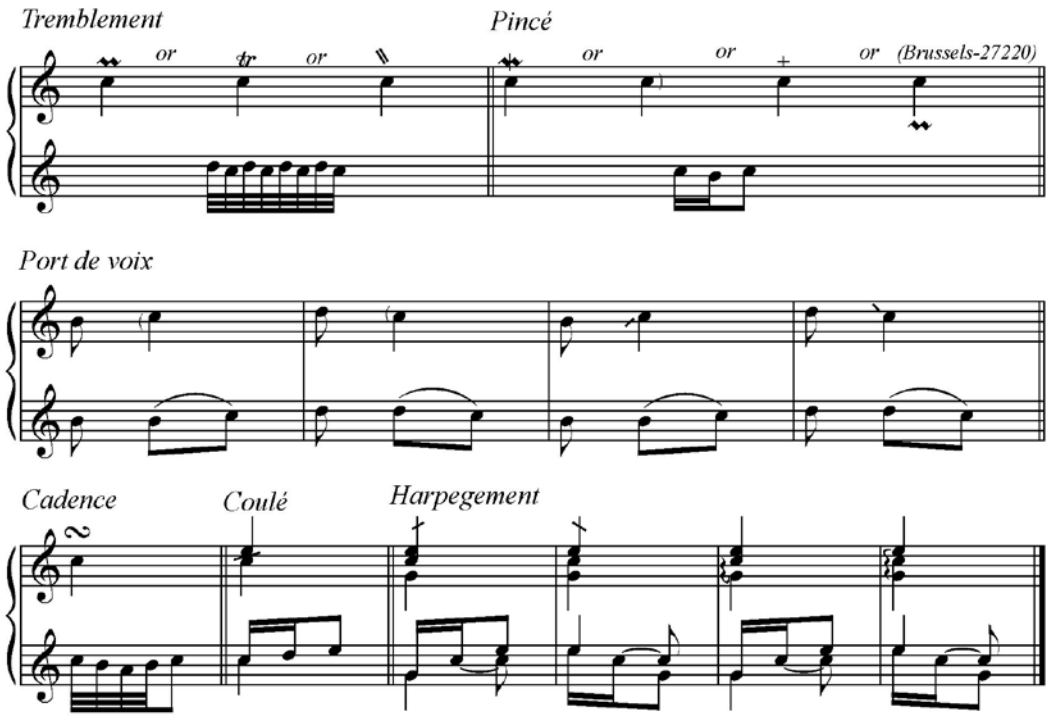
This piece is in rondeau form and editorial *reprise* symbols, indicated by 𝄋, have been supplied to clarify the repetition scheme.

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]

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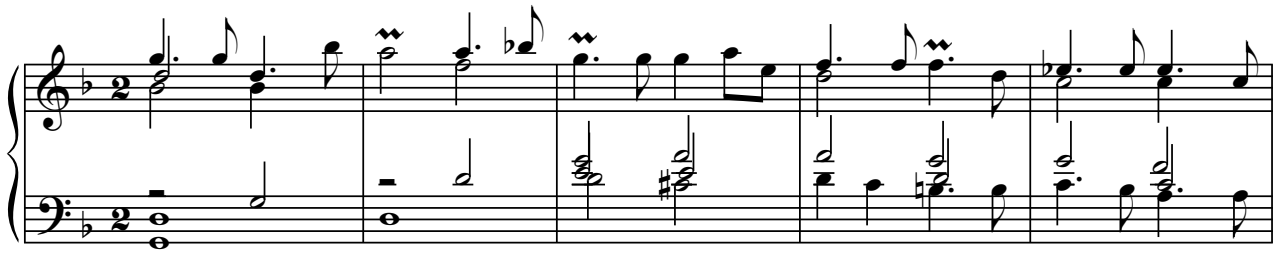


The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the “Introduction”.

Critical Notes
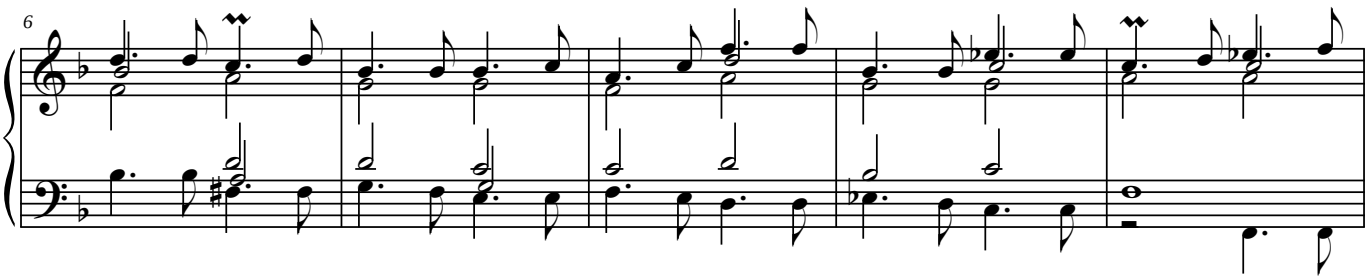
No. 12 (pp. 22–3, Hand E), [untitled] (C) [Trompettes from *Psyché* (1671) LWV 45/36 (C)]
[No comments]
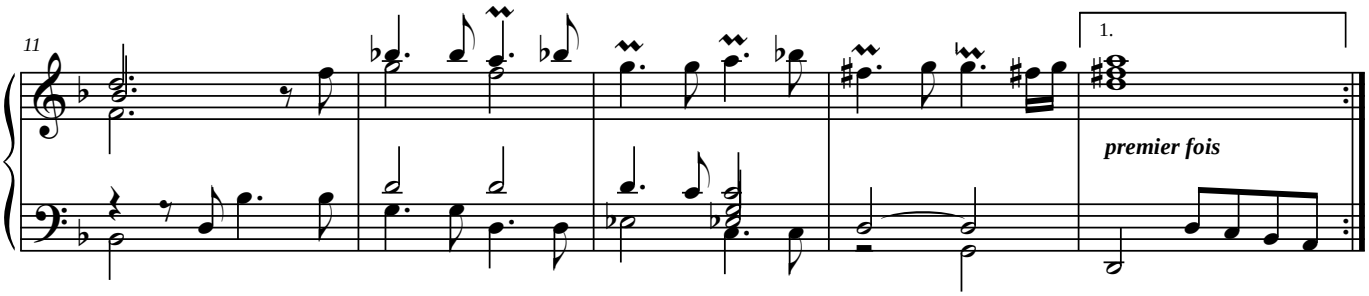
Ouverture (Ouuerture de Lopera d isis)
Isis, 1677

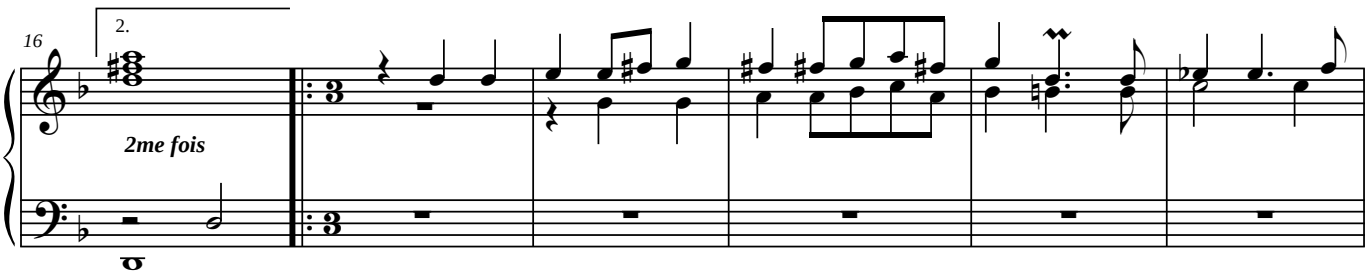
F-Pn Vm7-6307(2), no. 5, pp. 13–5
LWV 54/1
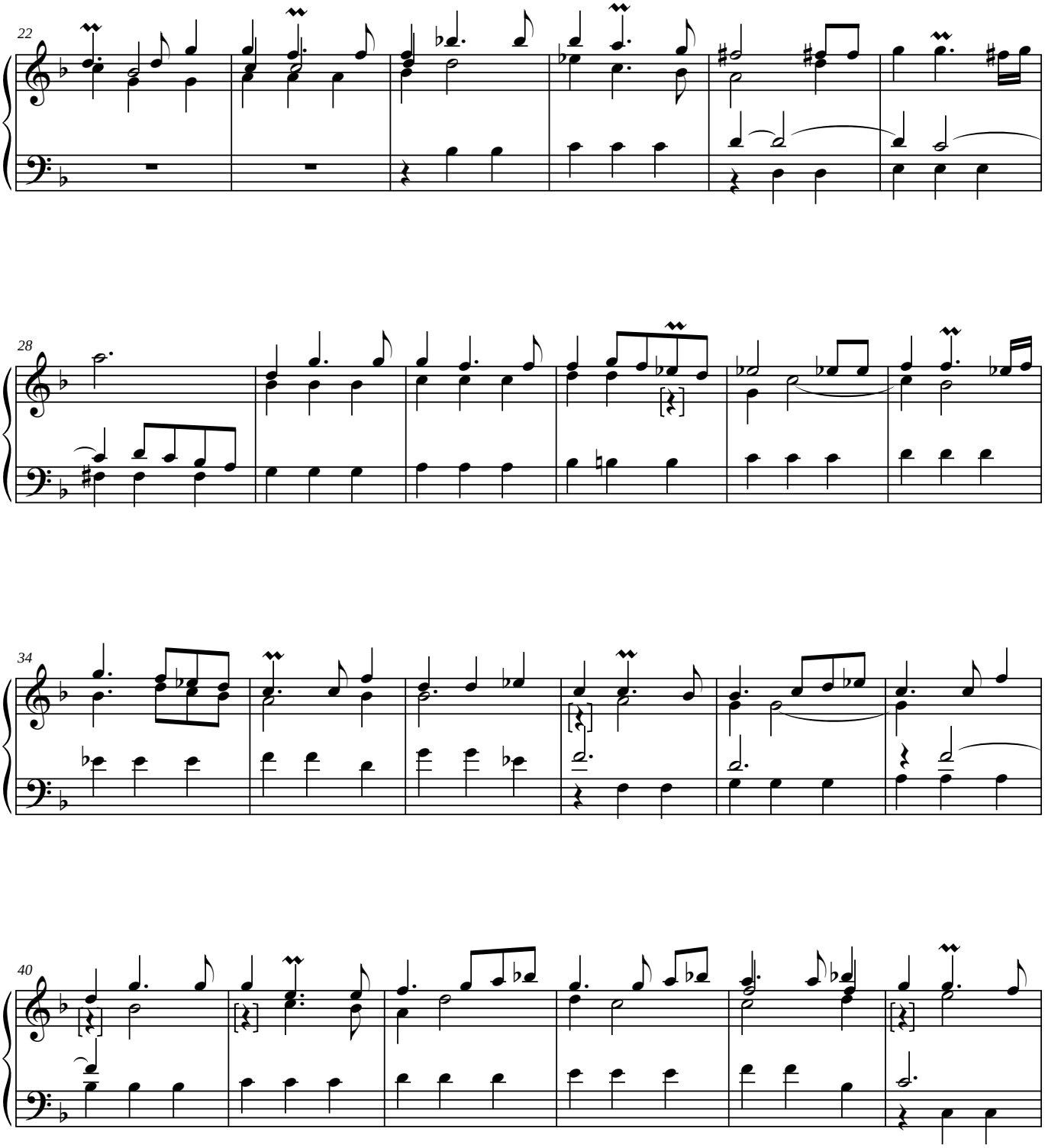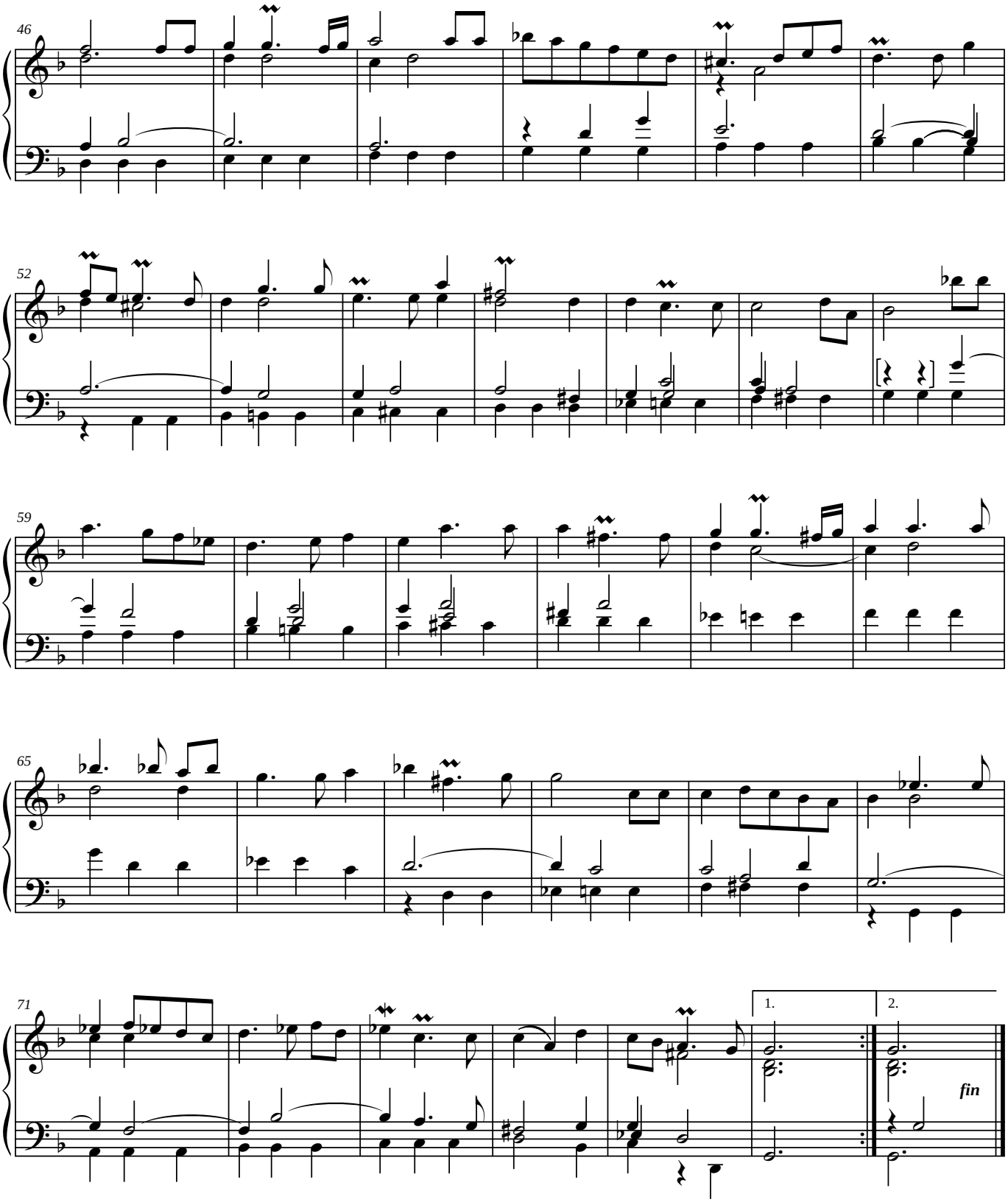


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22
28
34
40


46
52
59
65
71
1.
2.
fin

Source

F-Pn: Paris, Bibliothèque Nationale de France, Vm7-6307(2) (France, post 1724?).

Seven arrangements entered by one unidentified French hand. Some traces of the arranger's working method can be detected. Stems of the (right-hand) melody point upwards, not downwards (see pp. 14–5), suggesting that the arranger worked by laying out the outer voices before filling in the other parts. Notes with leger lines between staves sometimes run into each other's orbit, which would have been avoided by a careful copyist, but is not untypical of an arranger working from scratch.

The Lully arrangements are the only pieces identified in this small collection of twelve pieces. No. 11 is an allemande that is attributed to Lully in *Schwerin-619* (no. 48) but its origin cannot be traced.

Literature: Gustafson 1979, 1:111; 3:100–5.

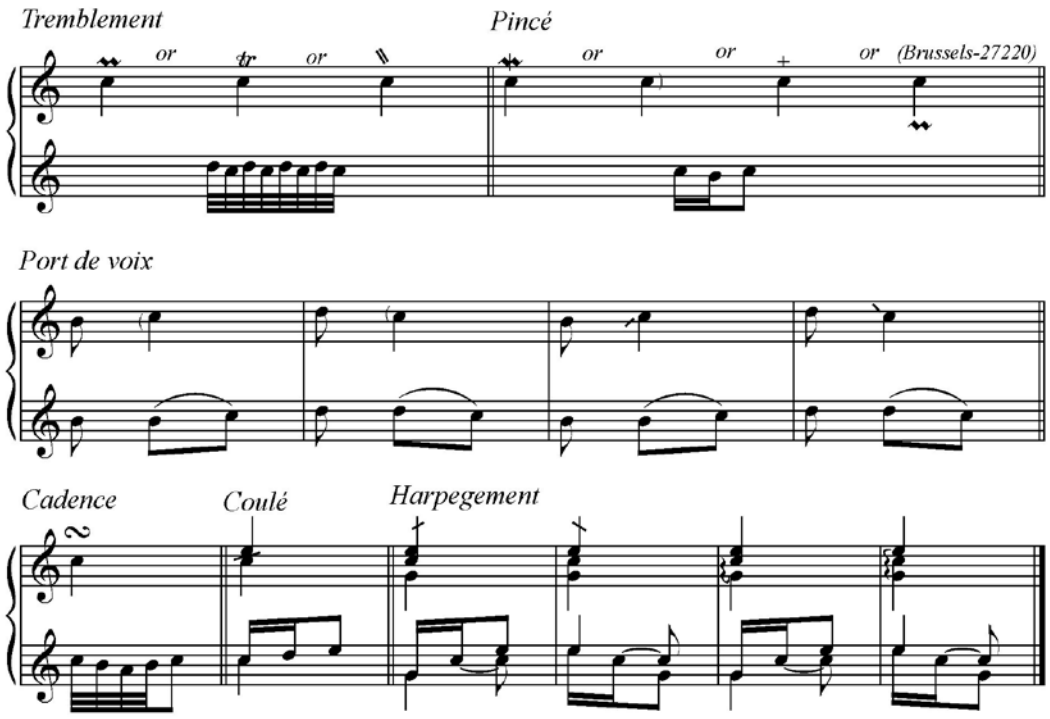
Editions: Chung 2004, two pieces (nos. 8, 10); WLSCM, five pieces (nos. 5, 6, 7, 9, 11).

Performance Notes

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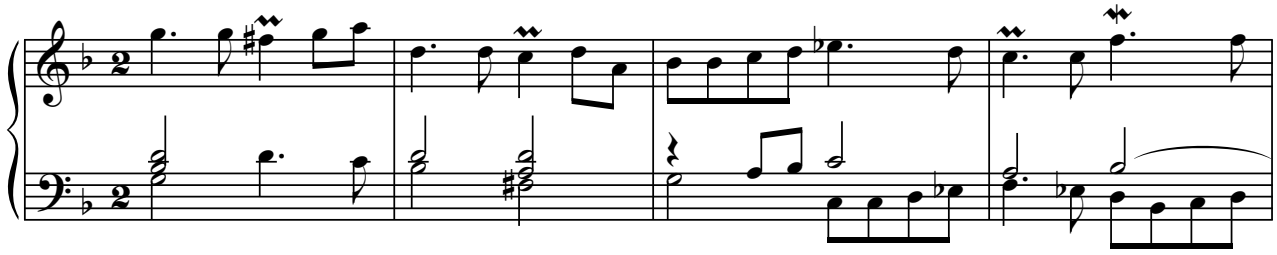
In both “2” and “3” time, eighth notes in conjunct motion (mm. 15, 18–9, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

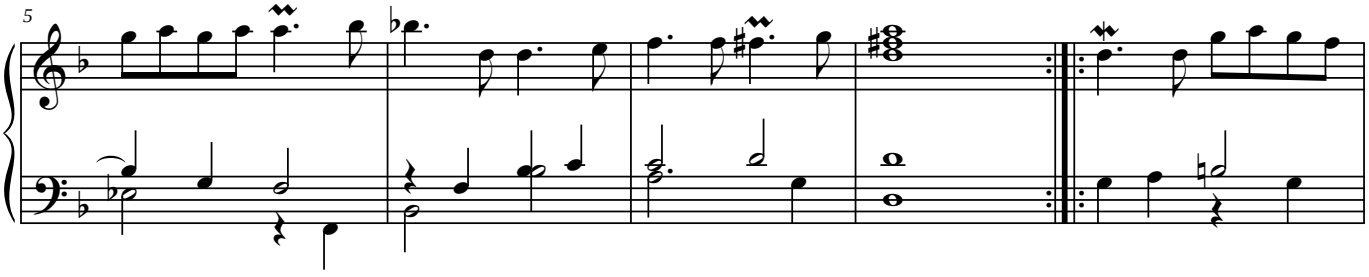
No. 5 (pp. 13–5), Ouuerture de Lopera d isis (g) [Ouverture from *Isis* (1677) LWV 54/1 (g)]
M. 31 rhL3 rest missing
M. 37 rhL1 rest missing
M. 40 rhL1 rest missing
M. 41 rhL1 rest missing
M. 45 rhL1 rest missing
M. 58 lhU1–2 rests missing
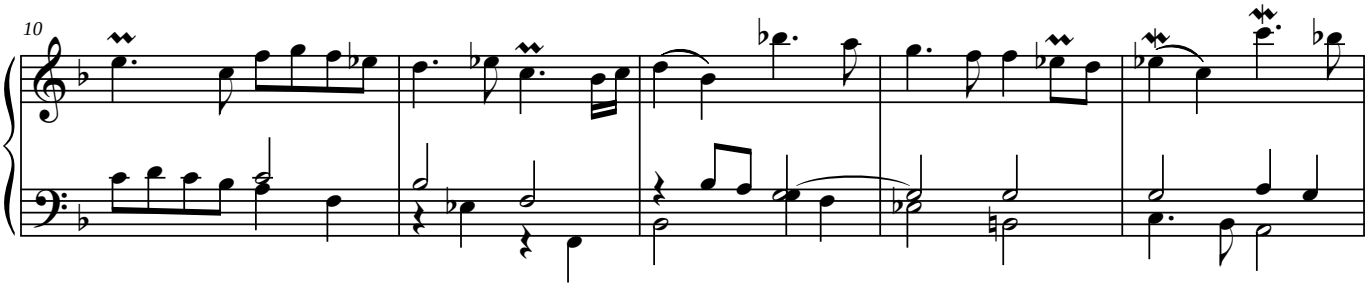
Premier Air pour les Muses (air du mesme opera)
Isis, 1677

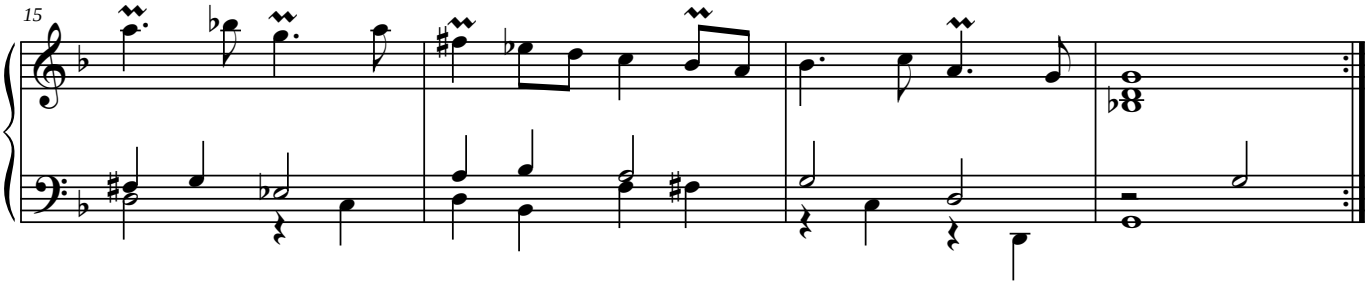
F-Pn Vm7-6307(2), no. 6, pp. 15–6
LWV 54/10



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Source

F-Pn: Paris, Bibliothèque Nationale de France, Vm7-6307(2) (France, post 1724?).

Seven arrangements entered by one unidentified French hand. Some traces of the arranger's working method can be detected. Stems of the (right-hand) melody point upwards, not downwards (see pp. 14–5), suggesting that the arranger worked by laying out the outer voices before filling in the other parts. Notes with leger lines between staves sometimes run into each other's orbit, which would have been avoided by a careful copyist, but is not untypical of an arranger working from scratch.

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Literature: Gustafson 1979, 1:111; 3:100–5.

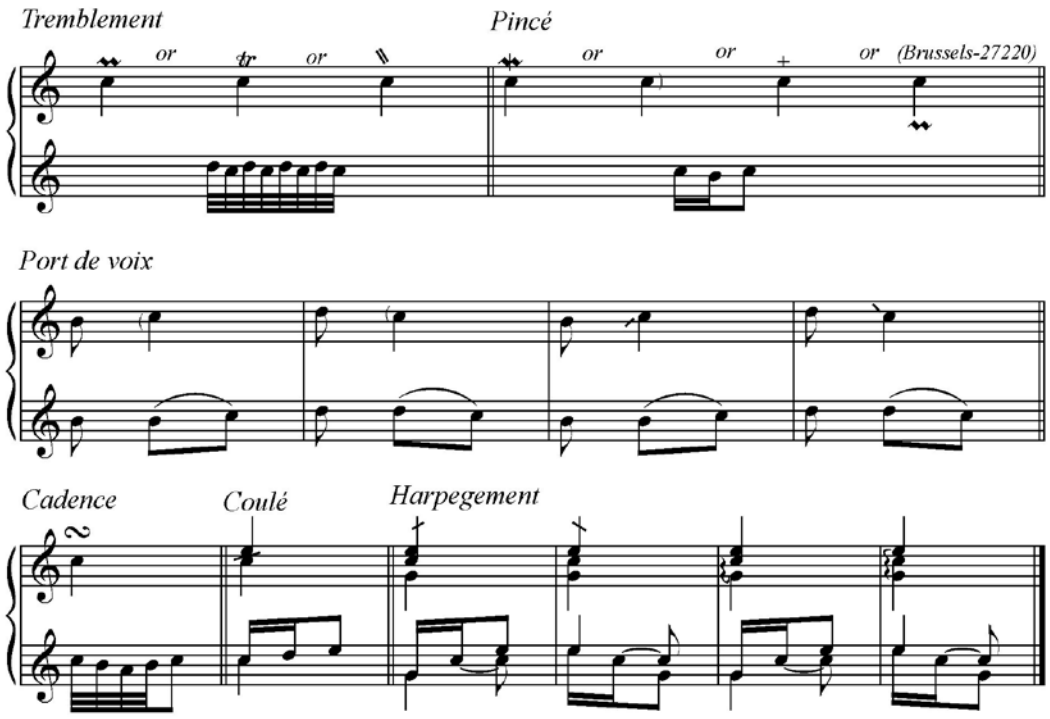
Editions: Chung 2004, two pieces (nos. 8, 10); WLSCM, five pieces (nos. 5, 6, 7, 9, 11).

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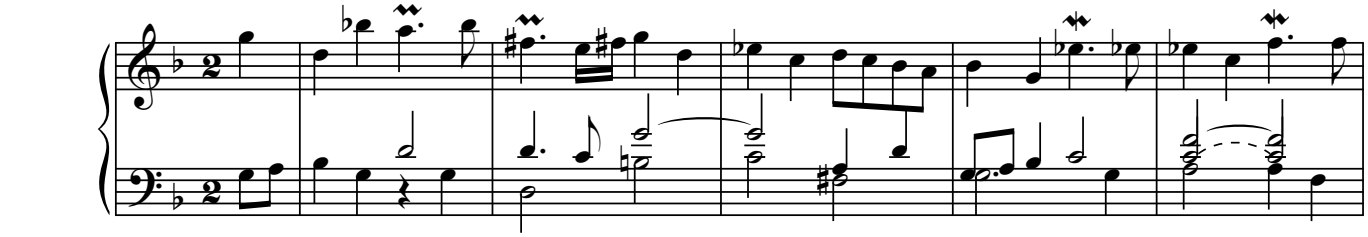
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Critical Notes

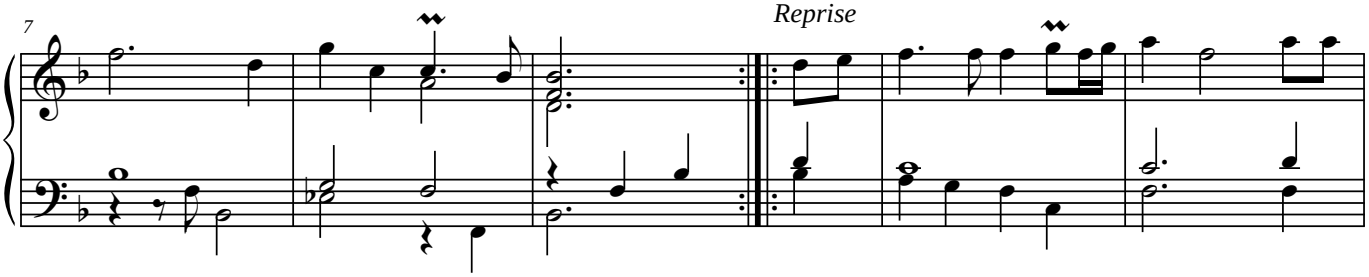
No. 6 (pp. 15–6), air du mesme opera (g) [Premier Air pour les Muses from *Isis* (1677) LWV 54/10 (g)]
[No comments]

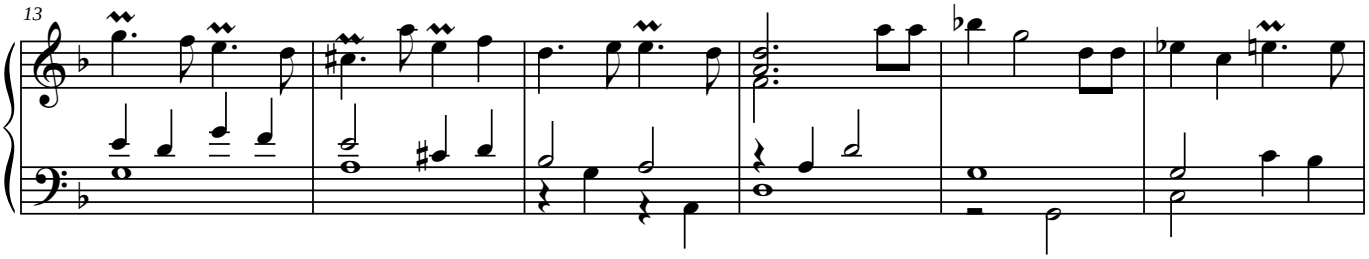
Second Air. Bourrée (bourée)
Isis, 1677

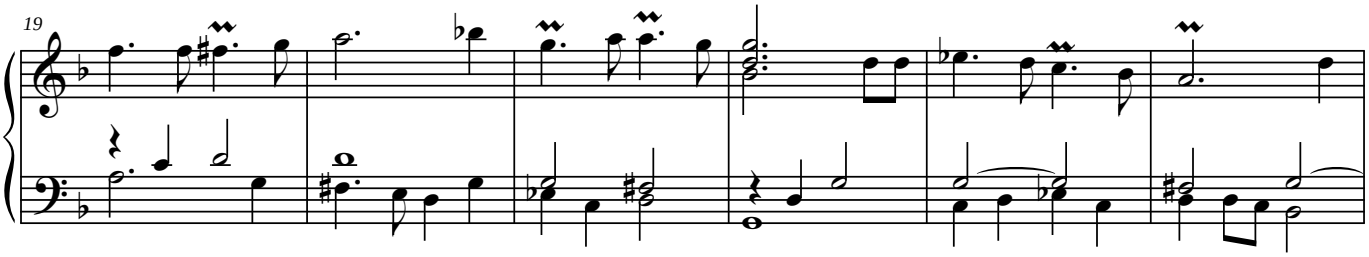
F-Pn Vm7-6307(2), no. 7, pp. 16–7
LWV 54/35

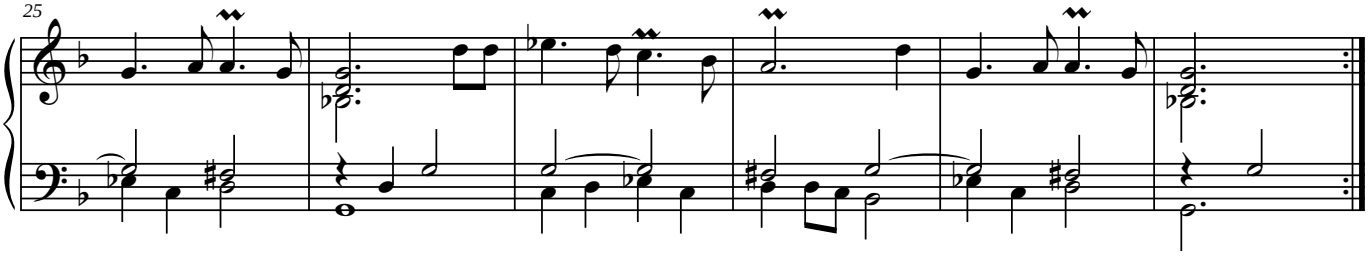


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Source

F-Pn: Paris, Bibliothèque Nationale de France, Vm7-6307(2) (France, post 1724?).

Seven arrangements entered by one unidentified French hand. Some traces of the arranger's working method can be detected. Stems of the (right-hand) melody point upwards, not downwards (see pp. 14–5), suggesting that the arranger worked by laying out the outer voices before filling in the other parts. Notes with leger lines between staves sometimes run into each other's orbit, which would have been avoided by a careful copyist, but is not untypical of an arranger working from scratch.

The Lully arrangements are the only pieces identified in this small collection of twelve pieces. No. 11 is an allemande that is attributed to Lully in *Schwerin-619* (no. 48) but its origin cannot be traced.

Literature: Gustafson 1979, 1:111; 3:100–5.

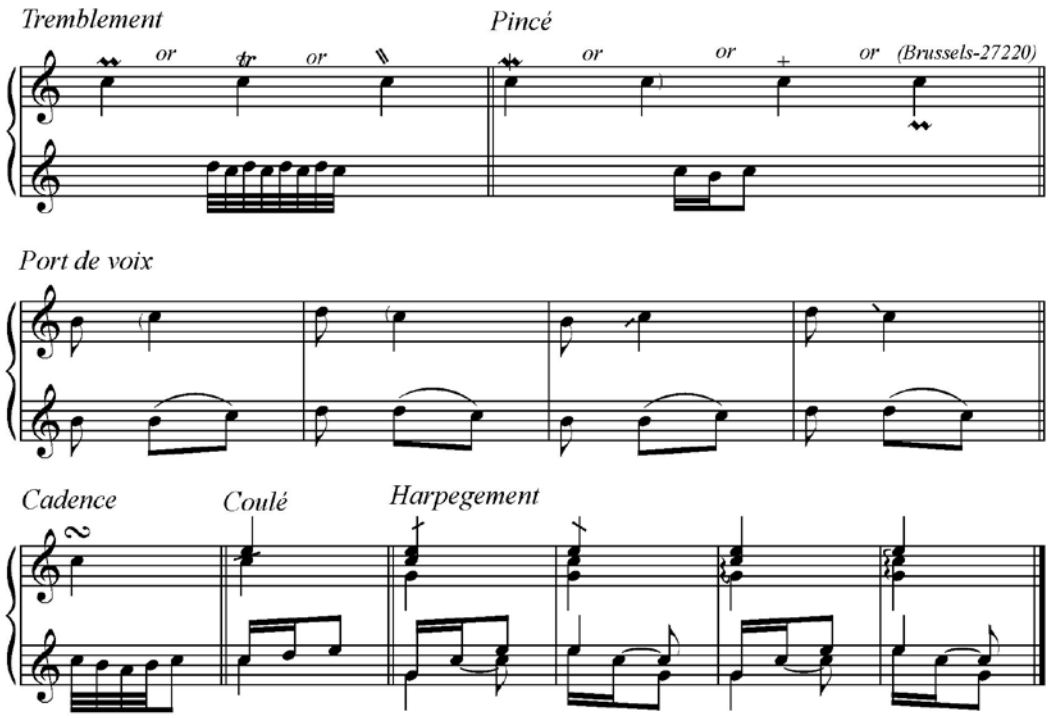
Editions: Chung 2004, two pieces (nos. 8, 10); WLSCM, five pieces (nos. 5, 6, 7, 9, 11).

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.
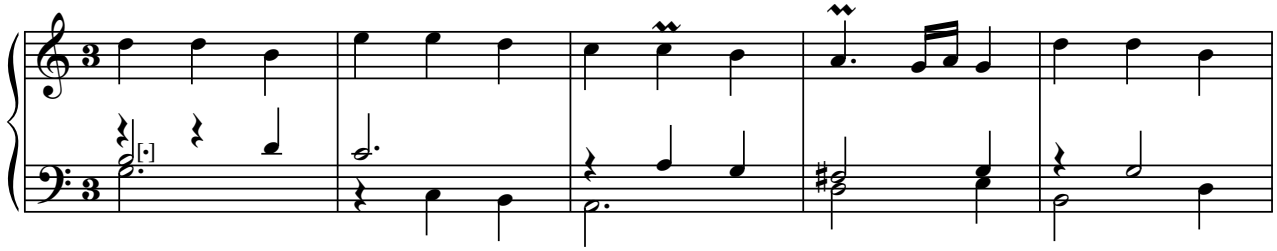


In “2” time, eighth notes in conjunct motion (mm. 1, 4–5, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

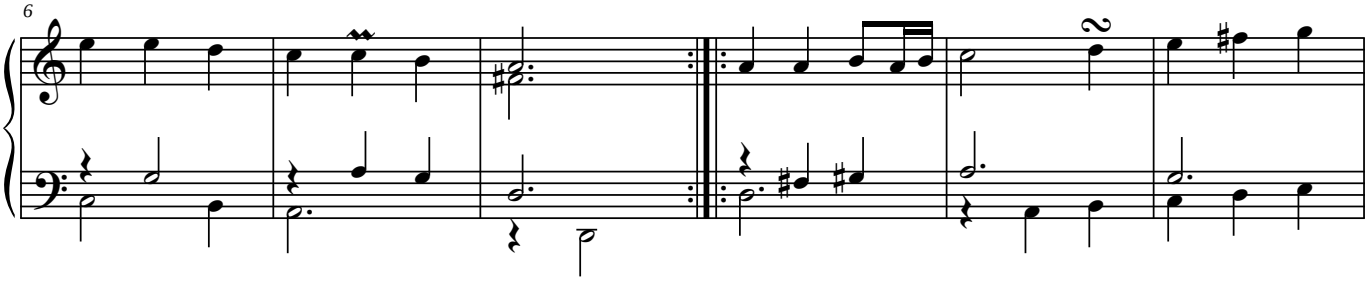
No. 7 (pp. 16–7), bourée (g) [Second Air (bourrée) from *Isis* (1677) LWV 54/35 (g)]
[No comments]

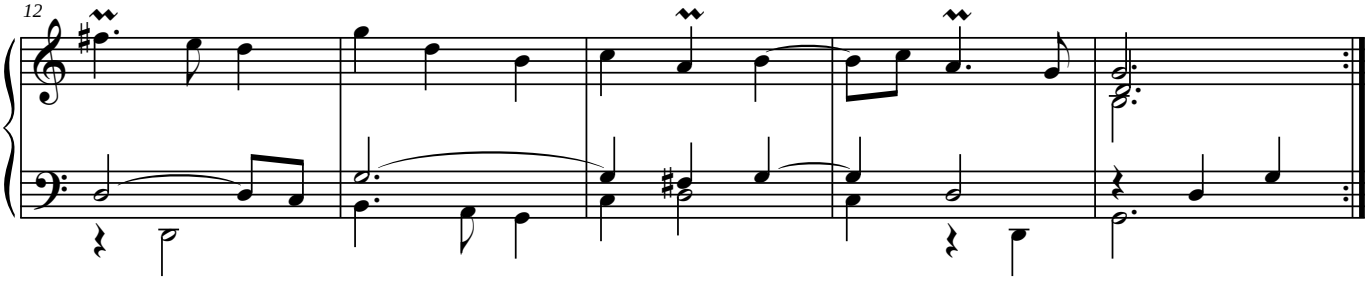
Suivons l'amour (menuet du mesme opera)
Amadis, 1684

F-Pn Vm7-6307(2), no. 9, p. 19
LWV 63/12



© David Chung, 2014





Source

F-Pn: Paris, Bibliothèque Nationale de France, Vm7-6307(2) (France, post 1724?).

Seven arrangements entered by one unidentified French hand. Some traces of the arranger's working method can be detected. Stems of the (right-hand) melody point upwards, not downwards (see pp. 14–5), suggesting that the arranger worked by laying out the outer voices before filling in the other parts. Notes with leger lines between staves sometimes run into each other's orbit, which would have been avoided by a careful copyist, but is not untypical of an arranger working from scratch.

The Lully arrangements are the only pieces identified in this small collection of twelve pieces. No. 11 is an allemande that is attributed to Lully in *Schwerin-619* (no. 48) but its origin cannot be traced.

Literature: Gustafson 1979, 1:111; 3:100–5.

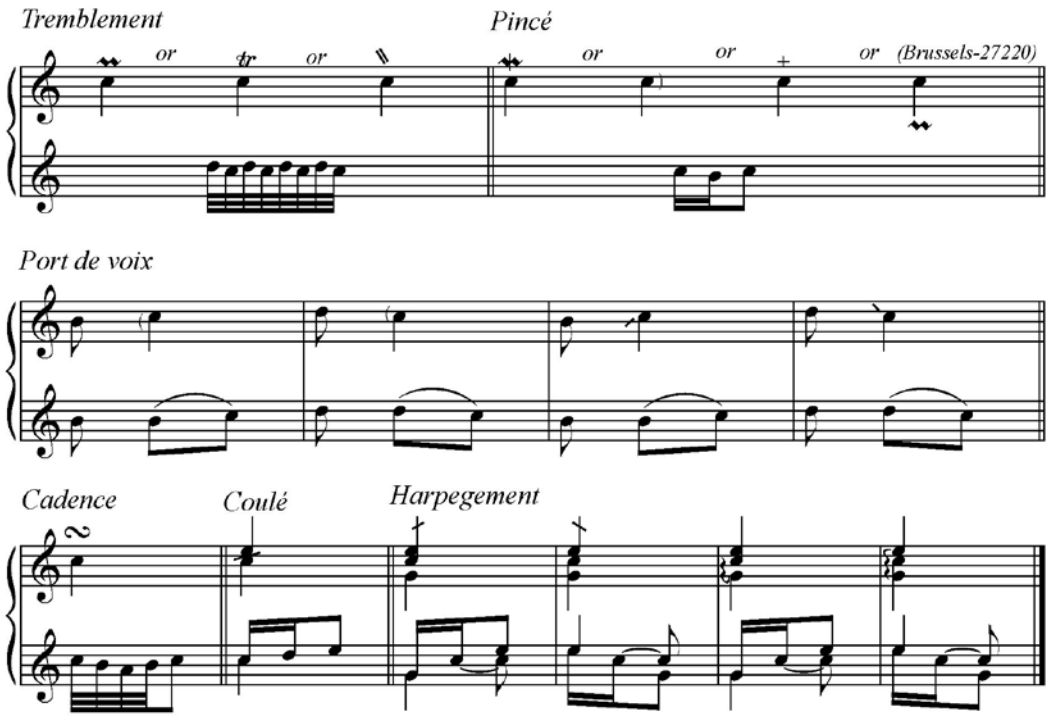
Editions: Chung 2004, two pieces (nos. 8, 10); WLSCM, five pieces (nos. 5, 6, 7, 9, 11).

Performance Notes

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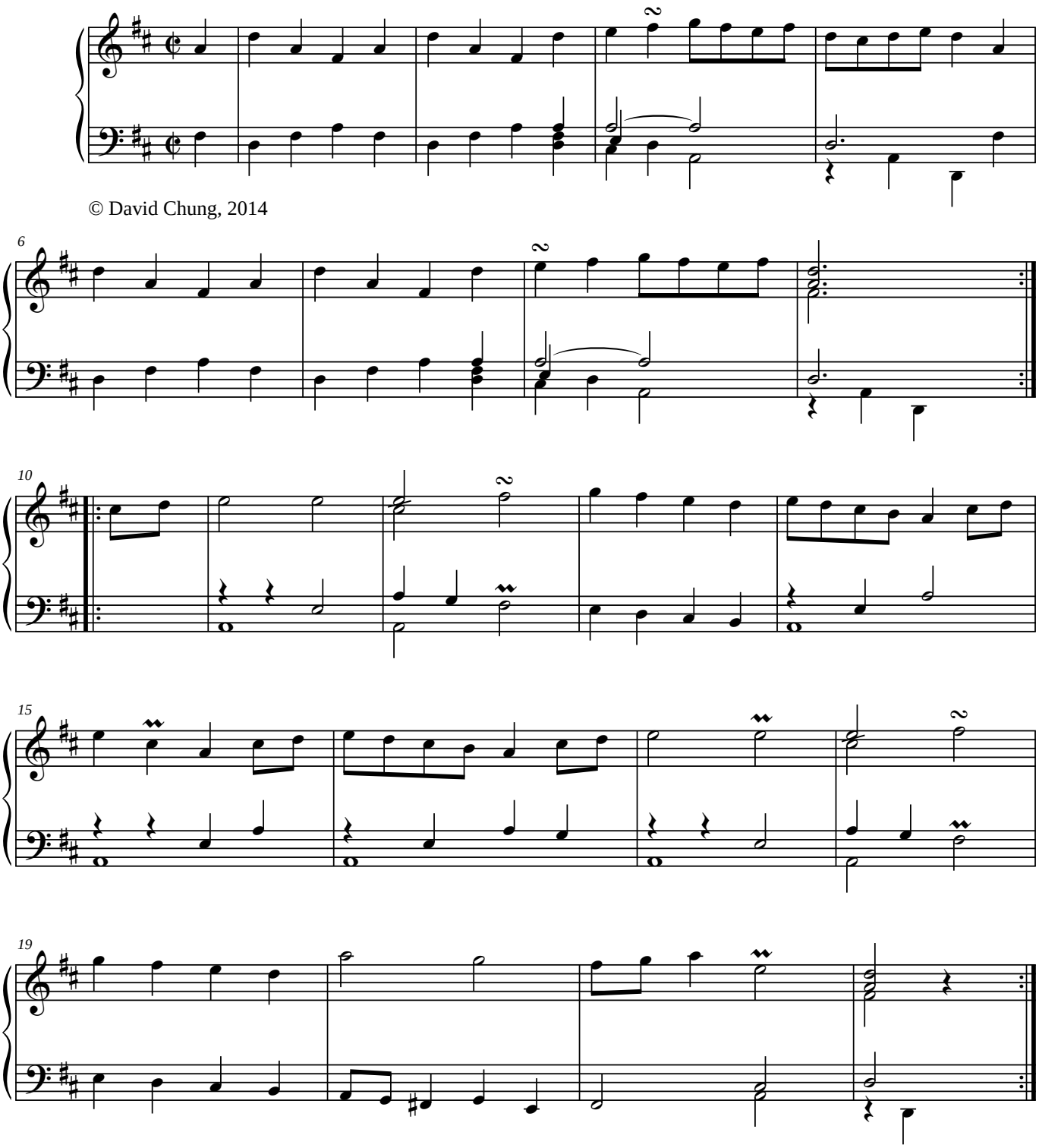


In “2” time, eighth notes in conjunct motion (mm. 12, 15, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 9 (p. 19), menuet du mesme opera (G) [Suivons l’amour from *Amadis* (1684) LWV 63/12 (G)]
M. 1 lhM1 dot missing

Allemande (Lallemande)

F-Pn Vm7-6307(2), no. 11, p. 21



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Source

F-Pn: Paris, Bibliothèque Nationale de France, Vm7-6307(2) (France, post 1724?).

Seven arrangements entered by one unidentified French hand. Some traces of the arranger's working method can be detected. Stems of the (right-hand) melody point upwards, not downwards (see pp. 14–5), suggesting that the arranger worked by laying out the outer voices before filling in the other parts. Notes with leger lines between staves sometimes run into each other's orbit, which would have been avoided by a careful copyist, but is not untypical of an arranger working from scratch.

The Lully arrangements are the only pieces identified in this small collection of twelve pieces. No. 11 is an allemande that is attributed to Lully in *Schwerin-619* (no. 48) but its origin cannot be traced.

Literature: Gustafson 1979, 1:111; 3:100–5.

Editions: Chung 2004, two pieces (nos. 8, 10); WLSCM, five pieces (nos. 5, 6, 7, 9, 11).

Editorial Remarks

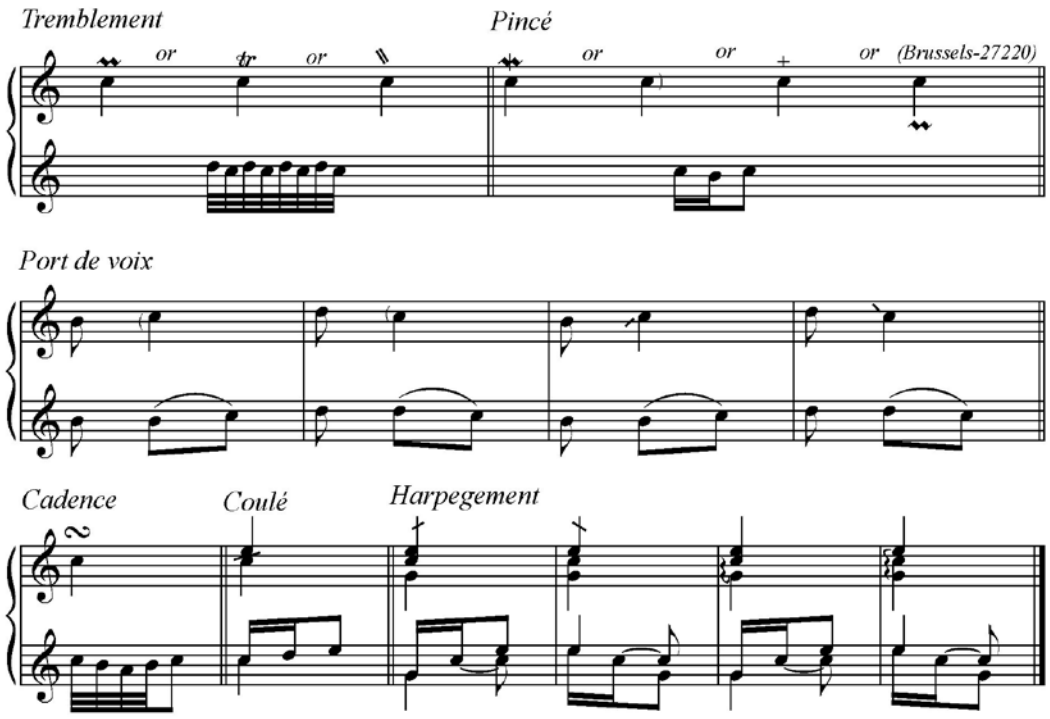
This piece is not known to have been derived from Lully's stage works, and no instrumental version of this piece is known to exist.

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.



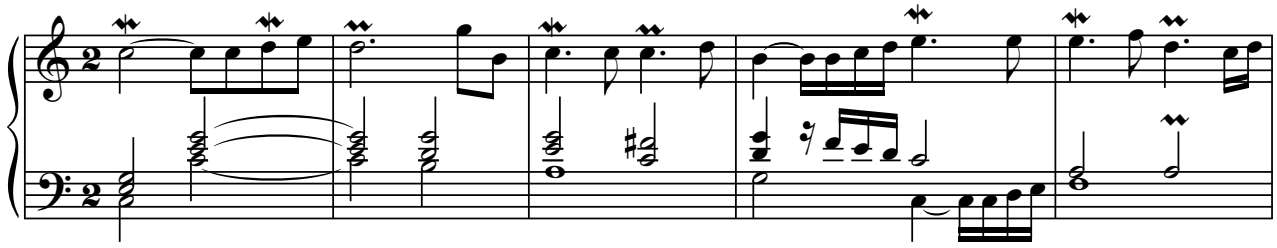
The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the “Introduction”.

Critical Notes
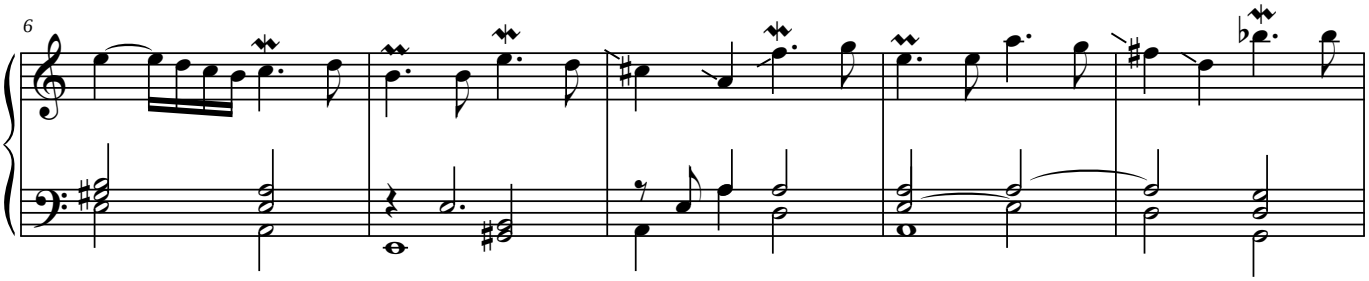
No. 11 (p. 21), Lallemande (D) [Allemande (n.d.) (D)]
[No comments]

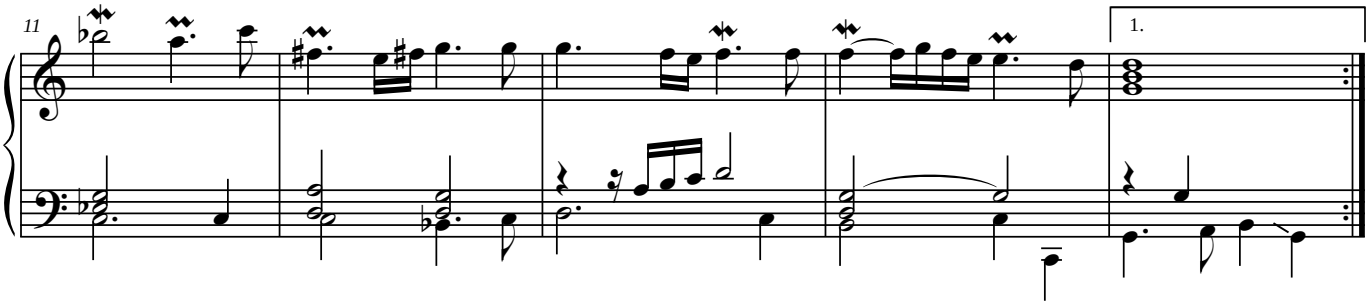
Ouverture (Ouverture de Psyché)
Pysché, 1671

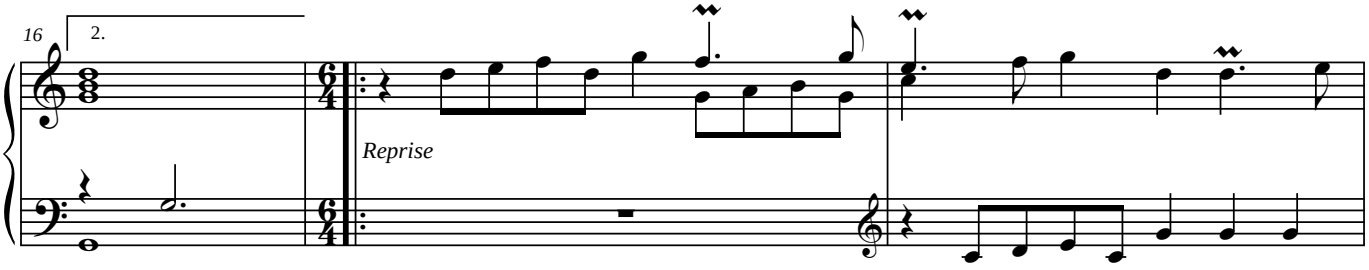
GB-Lbl MS. Add. 39569 (Babell), no. 57, p. 40
LWV 45/1
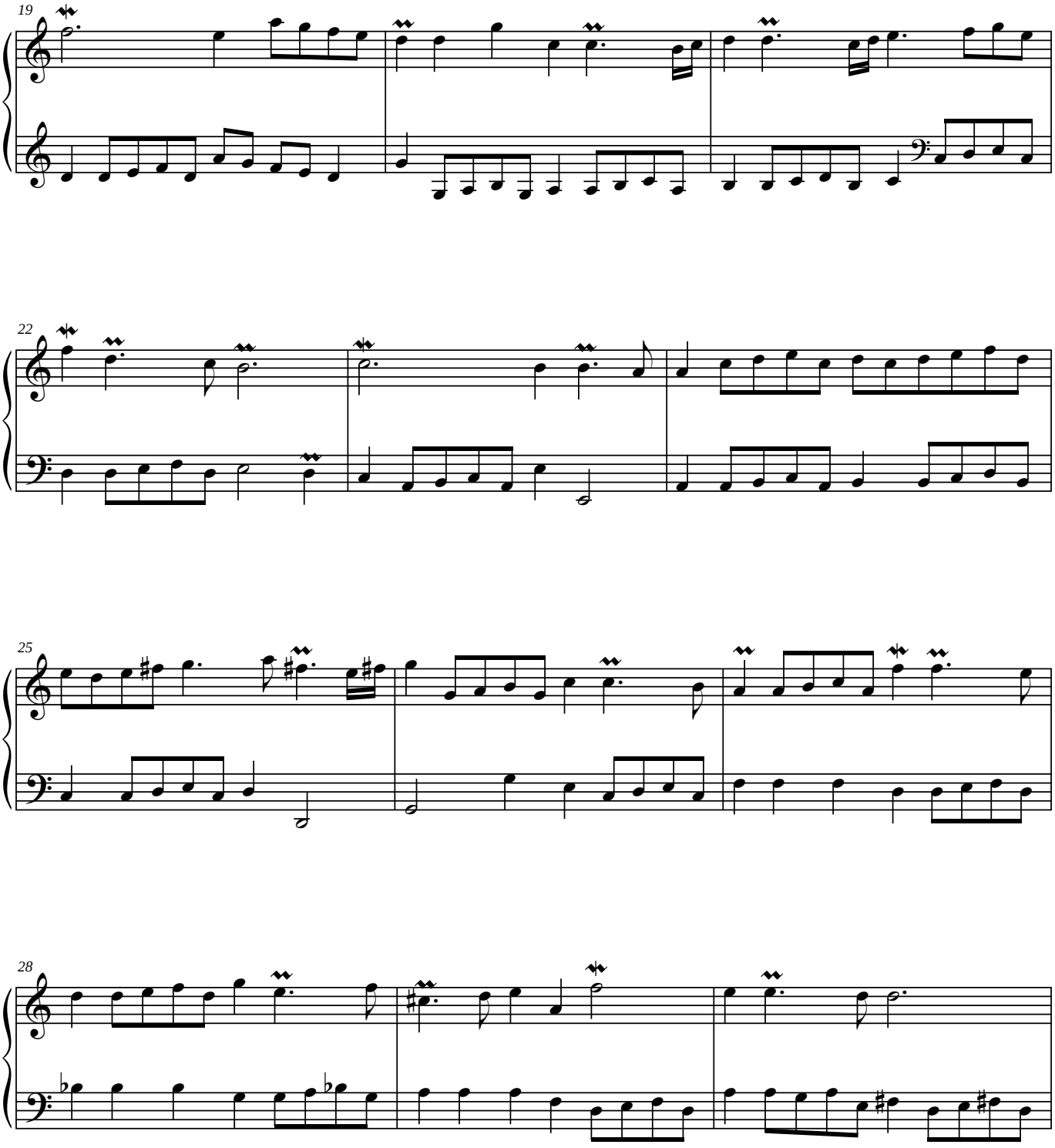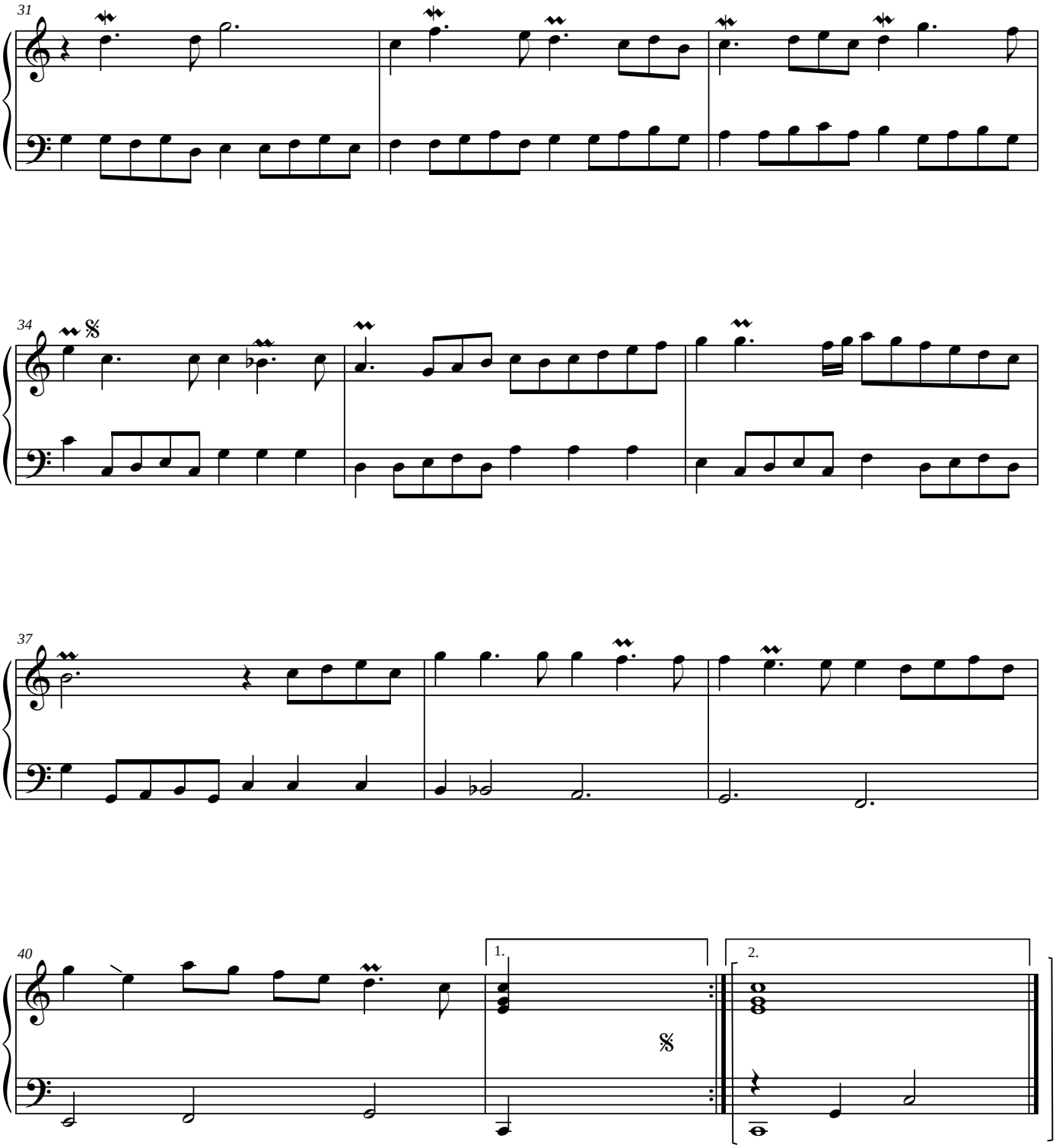


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19
22
25
28


31
34
37
40
1.
2.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

Literature: Barry A.R. Cooper, *English Solo Keyboard Music of the Middle and Late Baroque*. D.Phil. diss. (Oxford University, 1974; reprinted, New York: Garland, 1989), 459; Gustafson 1979, 1:68–73, 2:187–221; *London, British Library MS Add. 39569, 17th-Century Keyboard Music* 19, facsimile edition, introduction by Bruce Gustafson (New York: Garland, 1987); Gustafson-Fuller 1990, 355, 372–3; Bruce Gustafson, "The Legacy of Instrumental Music of Charles Babel, Prolific Transcriber of Lully's Music," 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), 495–516; Bruce Gustafson, *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finsher (Kassel: Bärenreiter, 2000), s.v. "Babel, Charles (1)"; Peter Holman, "Did Handel Invent the English Keyboard Concerto?" *The Musical Times* 144, no. 1883 (Summer 2003): 13–22.

Edition: Harris 2009, one piece (no. 131); Chung 2004, six pieces (nos. 128, 130, 131, 152, 243, 263); WLSCM, twenty-seven pieces (nos. 57, 97, 120, 123–4, 129, 132–6, 138, 143, 154, 182, 199, 209, 217–8, 231, 233–5, 258, 268–9, 280).

Editorial Remarks

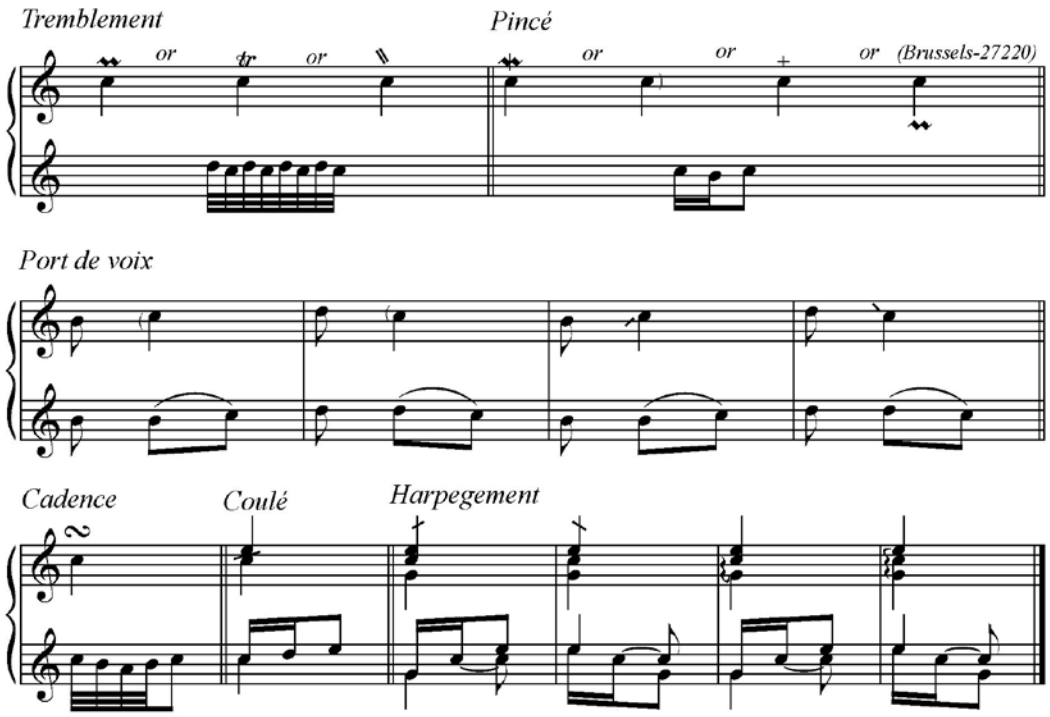
The last measure is supplied by the Editor. The player should feel free to substitute a suitable ending for this piece.

Performance Notes

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In both "2" and "6/4" time, eighth notes in conjunct motion (mm. 1, 17–8, 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

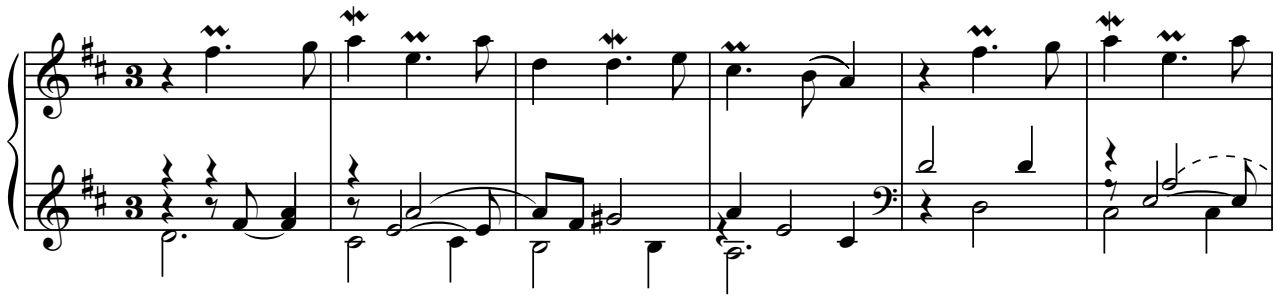
No. 57 (p. 40), Ouverture de Psyché (C) [Ouverture from *Psyché* (1671) LWV 45/1 (C)]
M. 42 measure missing

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.
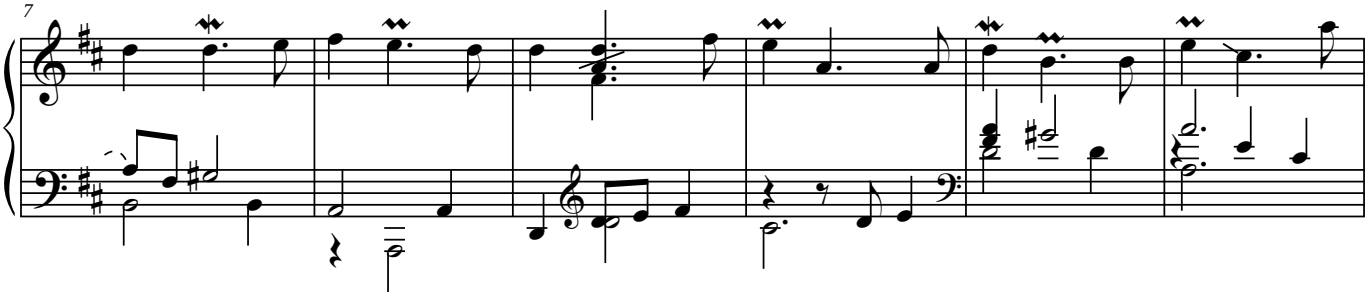
Chaconne (Chaconne de Galatée)
Acis et Galatée, 1686

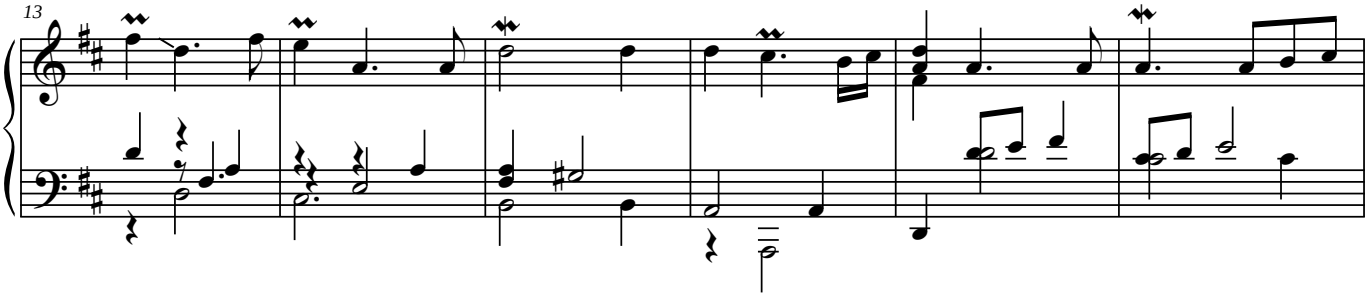
GB-Lbl MS. Add. 39569 (Babell), no. 97, p. 70
LWV 73/32

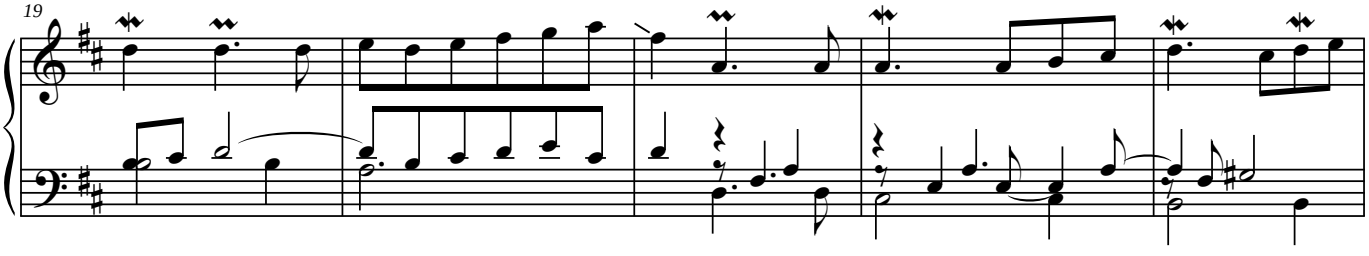
Lentement
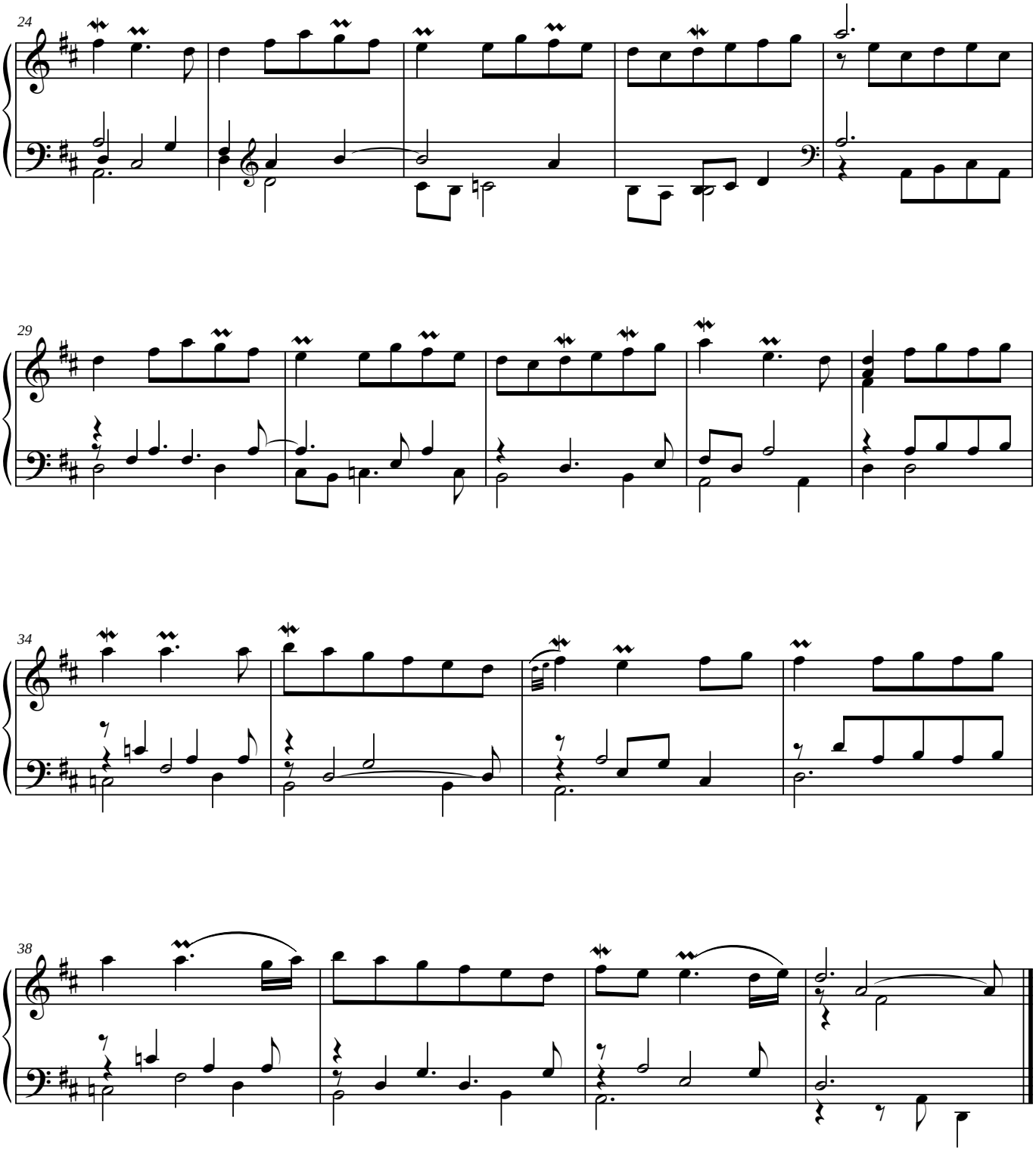


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24
29
34
38

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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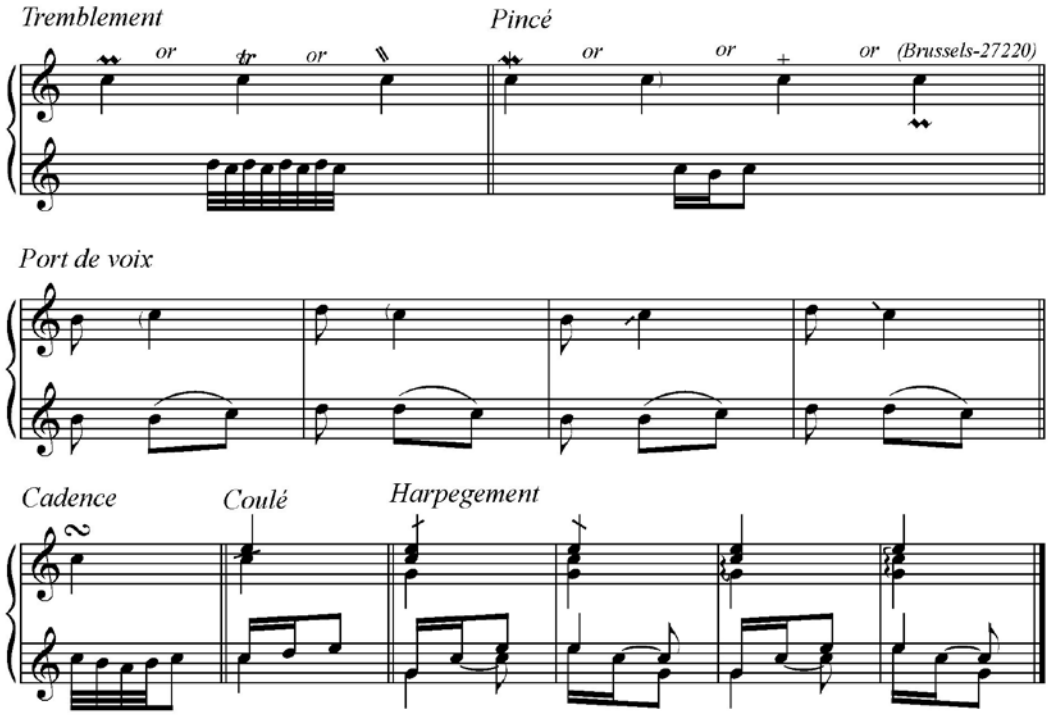
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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

others.[2]

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In "3" time, eighth notes in conjunct motion (mm. 9, 17–20, 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".
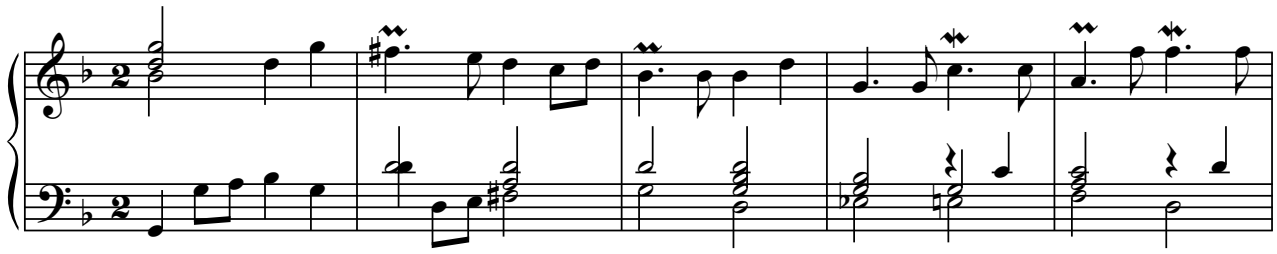
Critical Notes

No. 97 (p. 70), Chaconne de Galatée (D) [Chaconne from *Acis et Galatée* (1686) LWV 73/32 (D)]
M. 12 lhU1 a second lower: *g'*

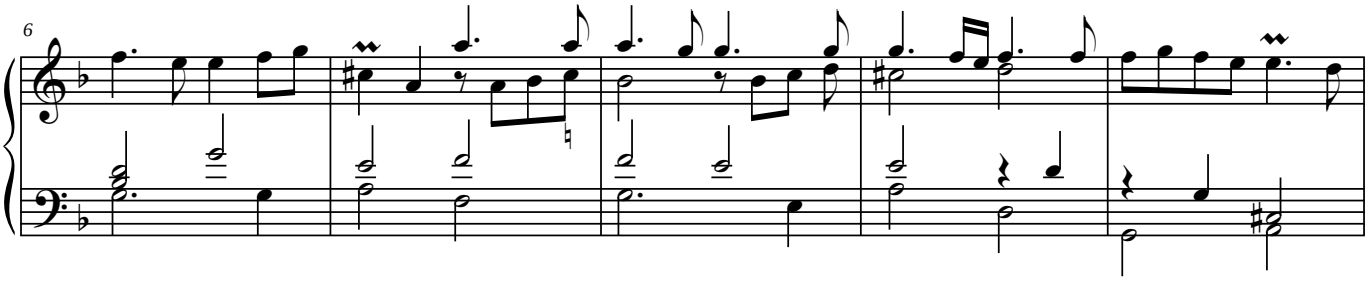
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

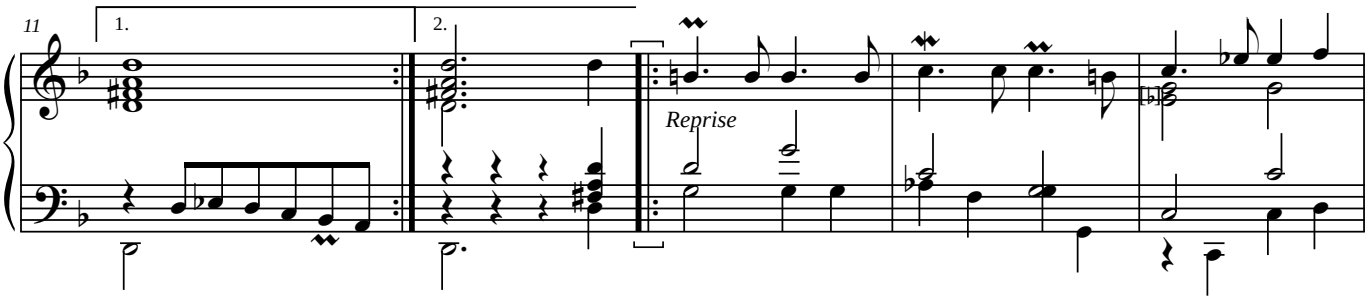
Le Printemps (Air pr Le Printemps)
Phaéton, 1683

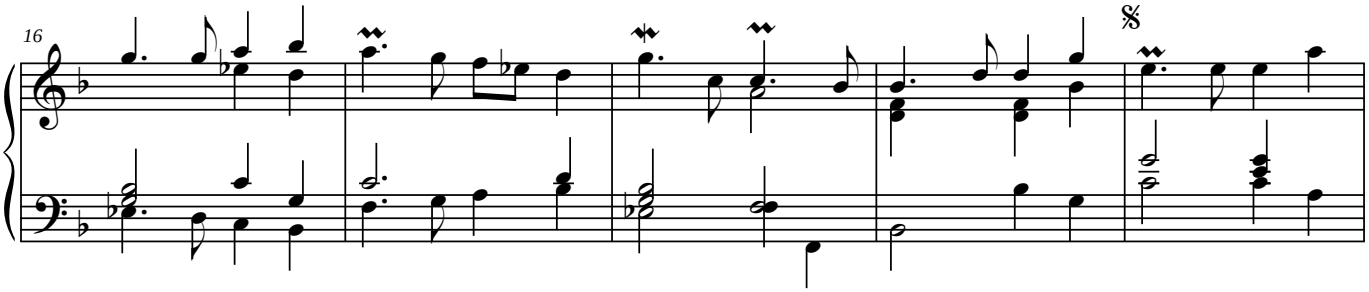
GB-Lbl MS. Add. 39569 (Babell), no. 120, p. 87
LWV 61/57
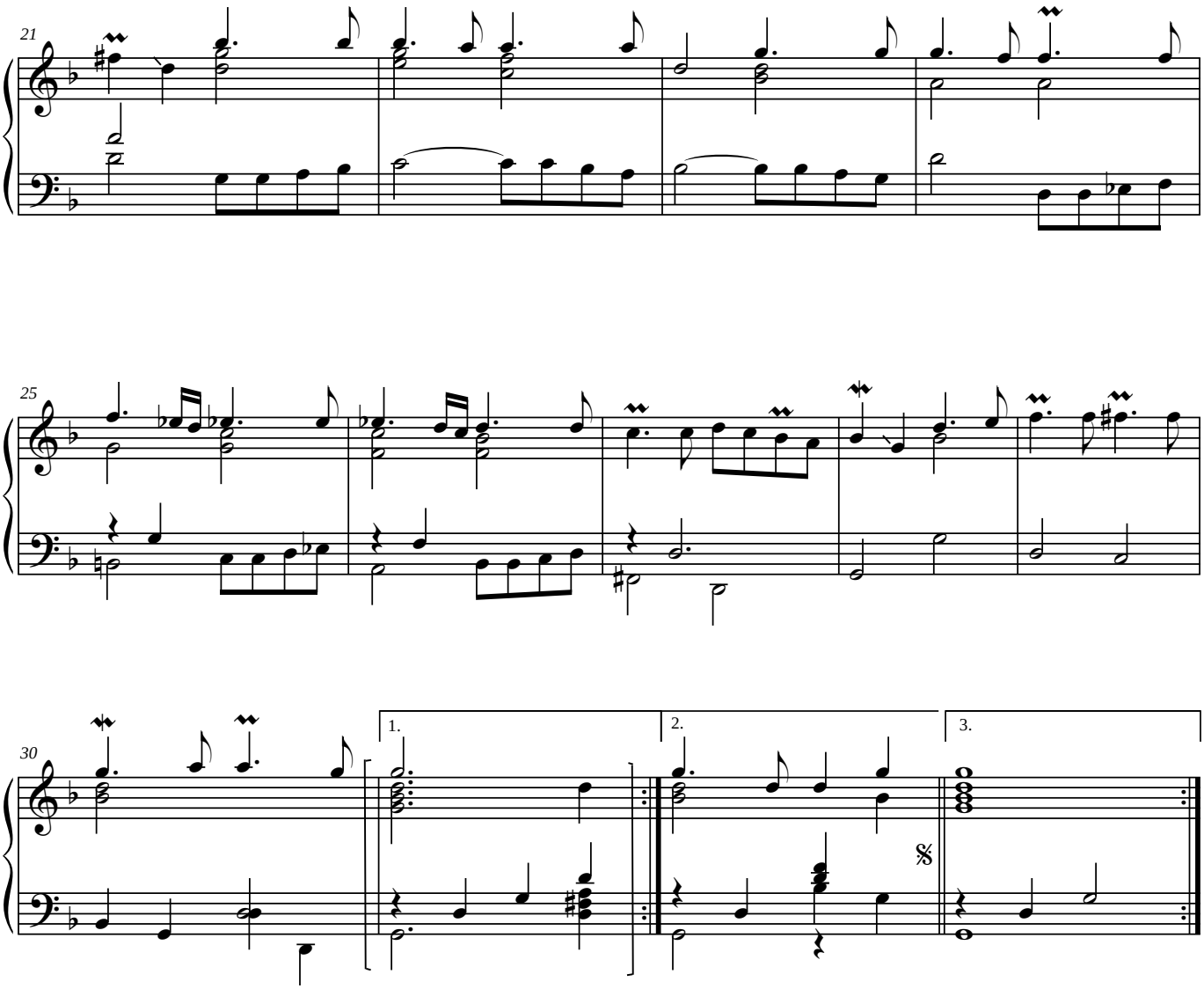


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21
25
30
1.
2.
3.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

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Editorial Remarks

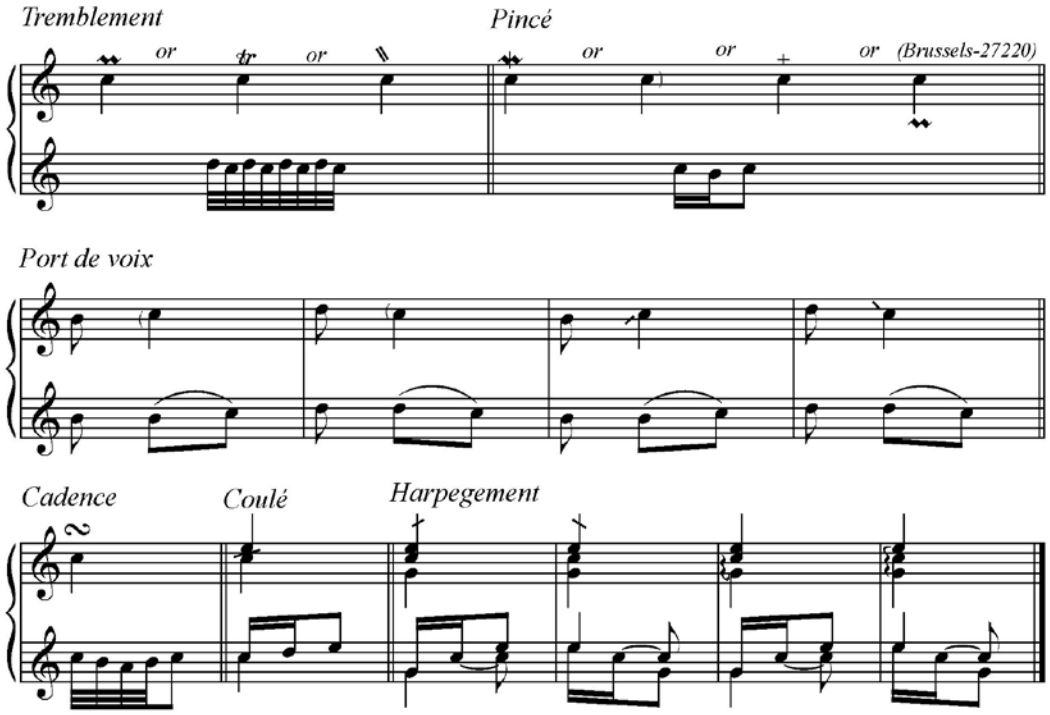
The second strain is repeated thrice. Editorial repeat barlines and measure 31 have been supplied to clarify the repetition scheme.

Performance Notes

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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.



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Critical Notes
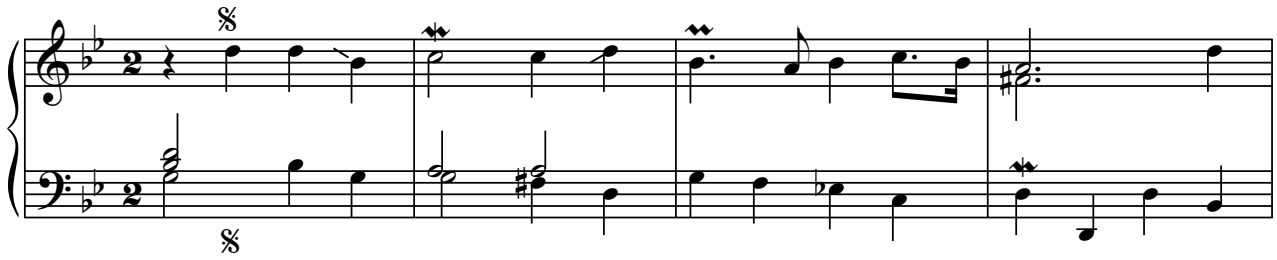
No. 120 (p. 87), Air pr Le Printemps (g) [Le Printemps from *Phaéton* (1683) LWV 61/57 (g)]

M. 15	rhL1	flat missing
M. 26	rhL1	*g'*
	lhU2	*d*
M. 31		measure missing

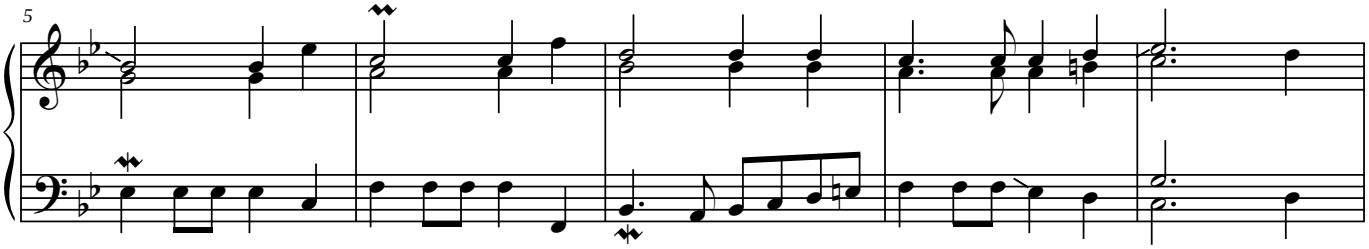
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

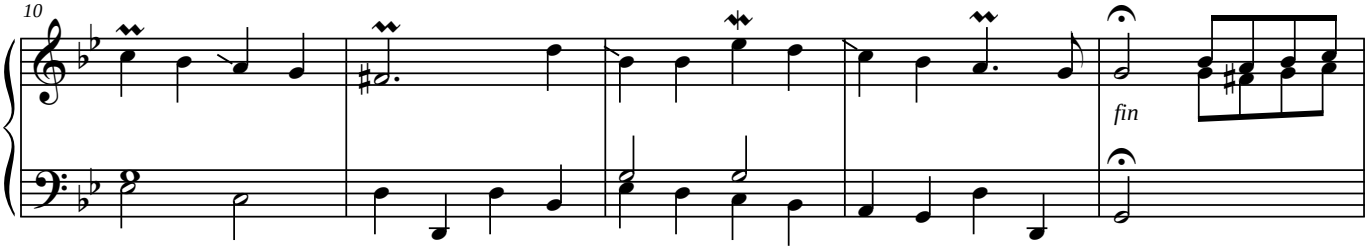
Preparons nous (Preparons nous pour la féste Nouvelle)
Le Temple de la Paix, 1685

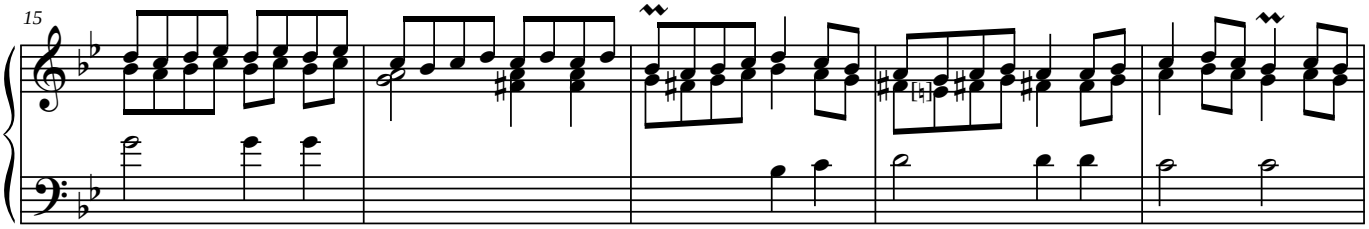
GB-Lbl MS. Add. 39569 (Babell), no. 123, pp. 90–1
LWV 69/2
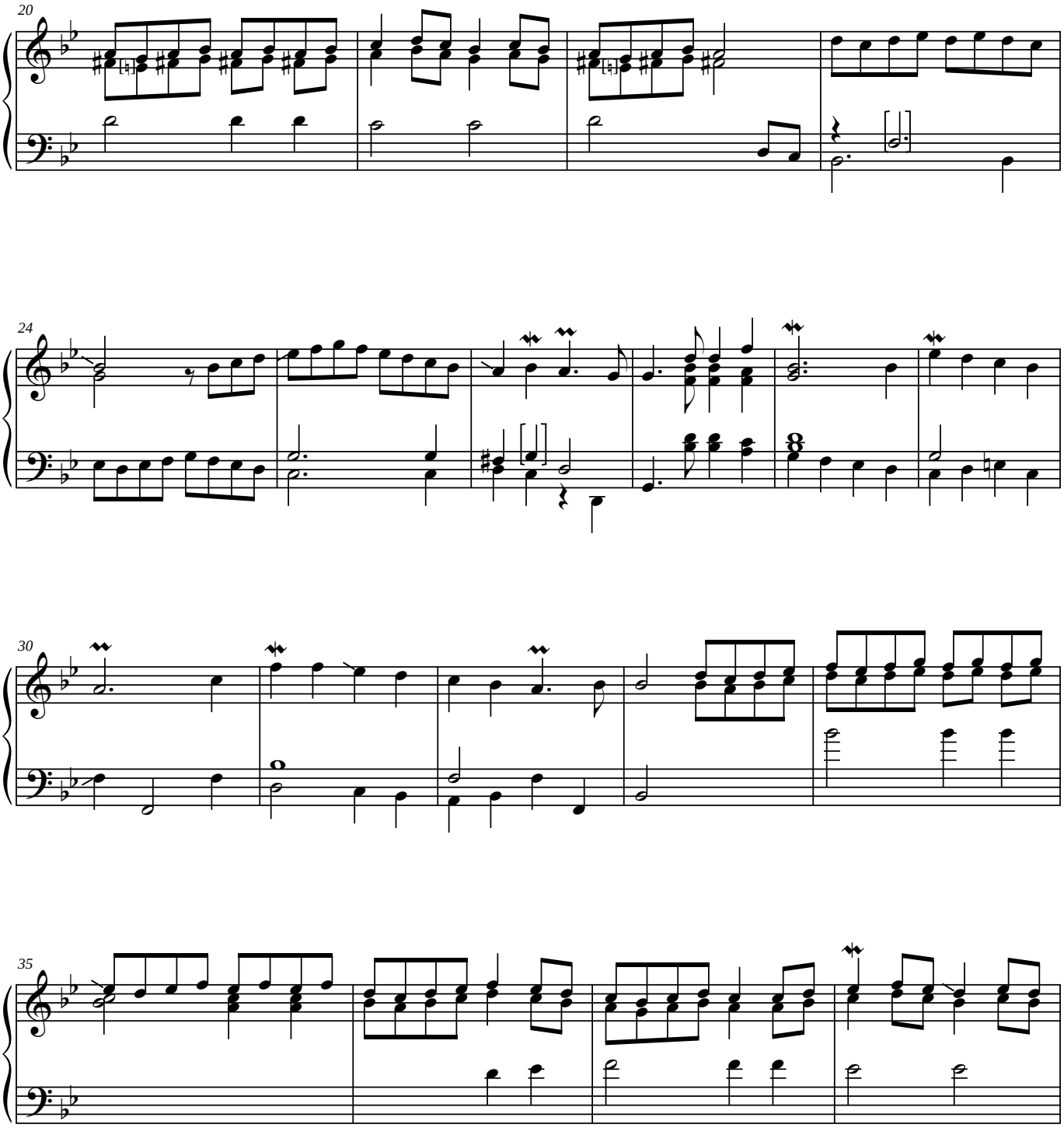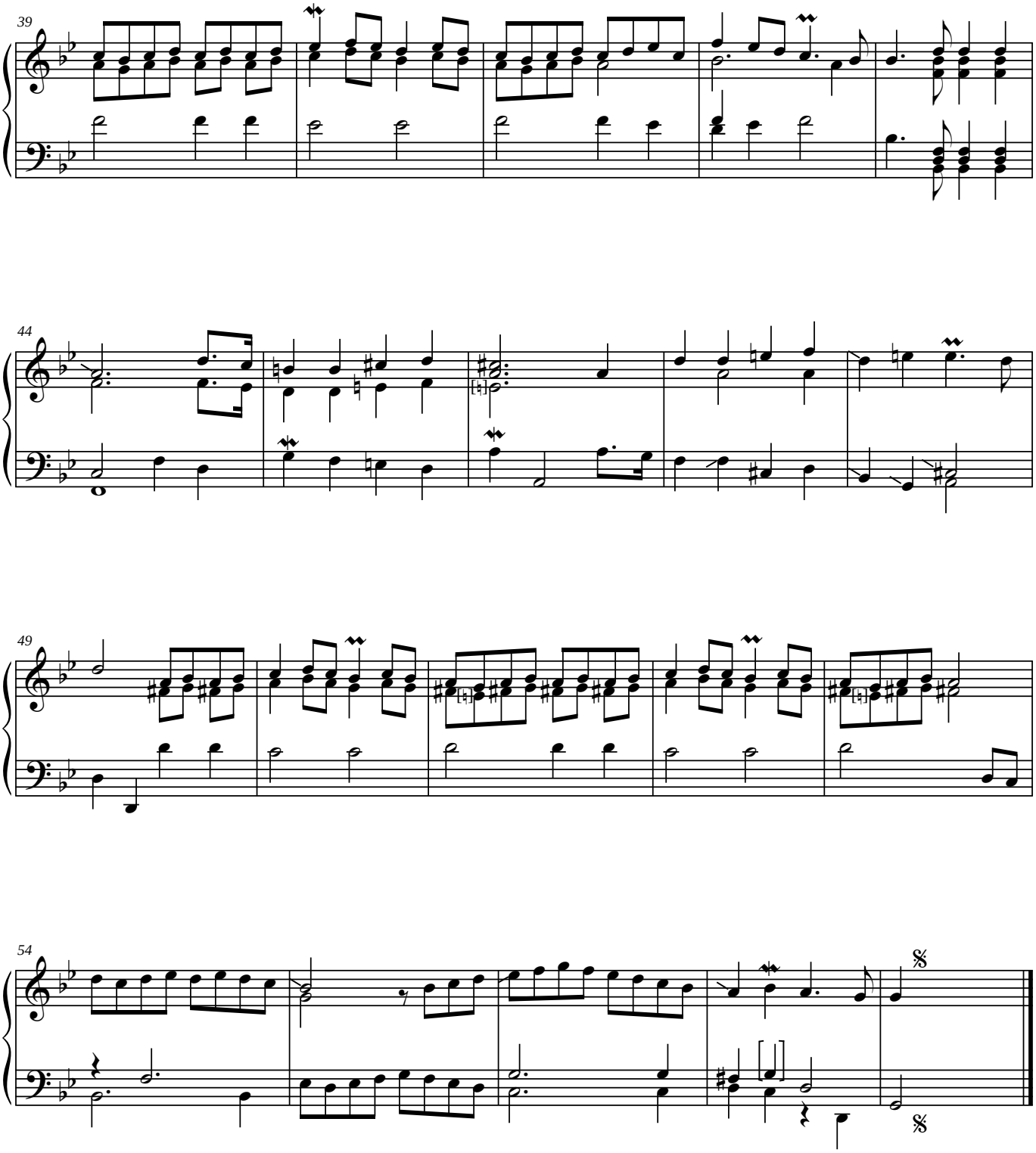


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20
24
30
35


39
44
49
54

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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Editorial Remarks

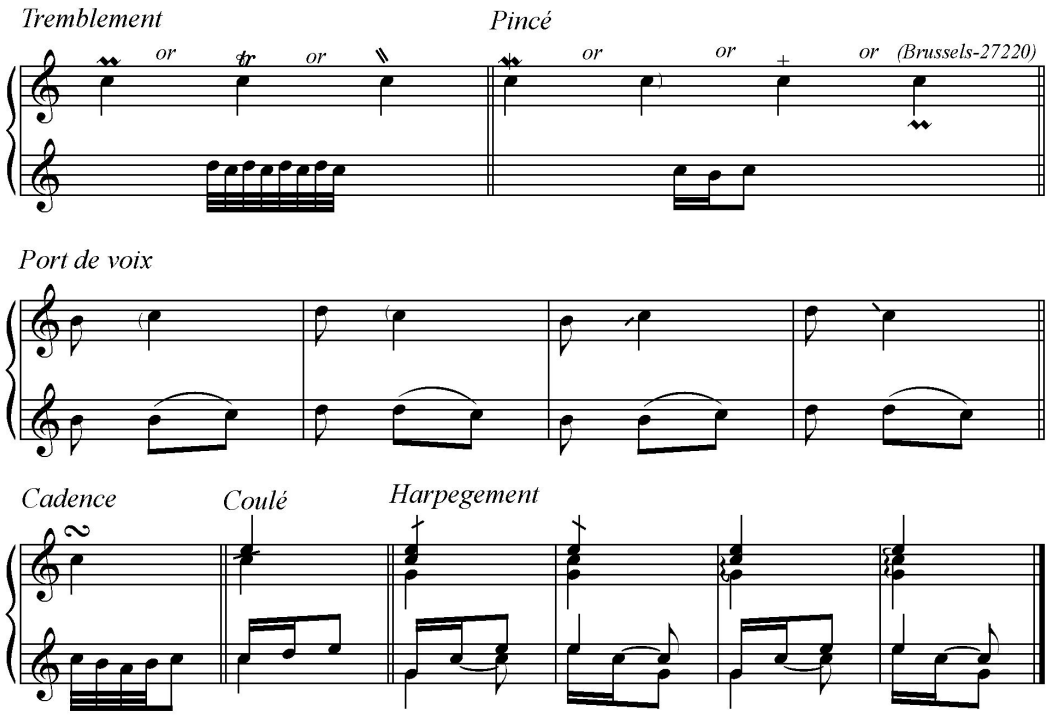
This piece ends on m. 14, as indicated by "*fin*", and the player should substitute a suitable ending.

Performance Notes

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Critical Notes
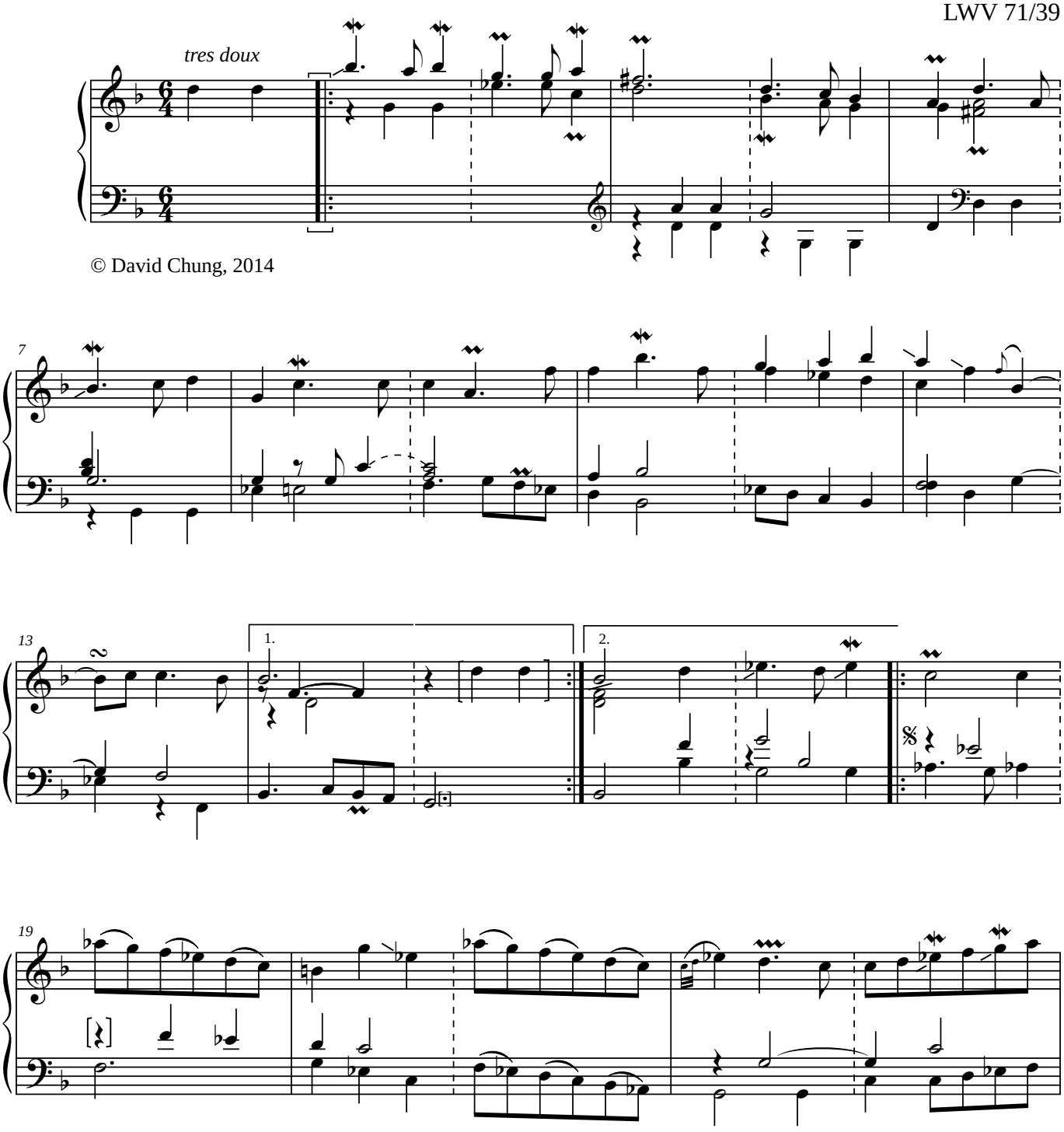
No. 123 (pp. 90–1), Preparons nous pour la féste Nouvelle (g) ["Preparons nous" from *Le Temple de la Paix* (1685) LWV 69/2 (g)]
M. 18 rhL2 natural missing
M. 20 rhL2 natural missing
M. 22 rhL2 natural missing

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.
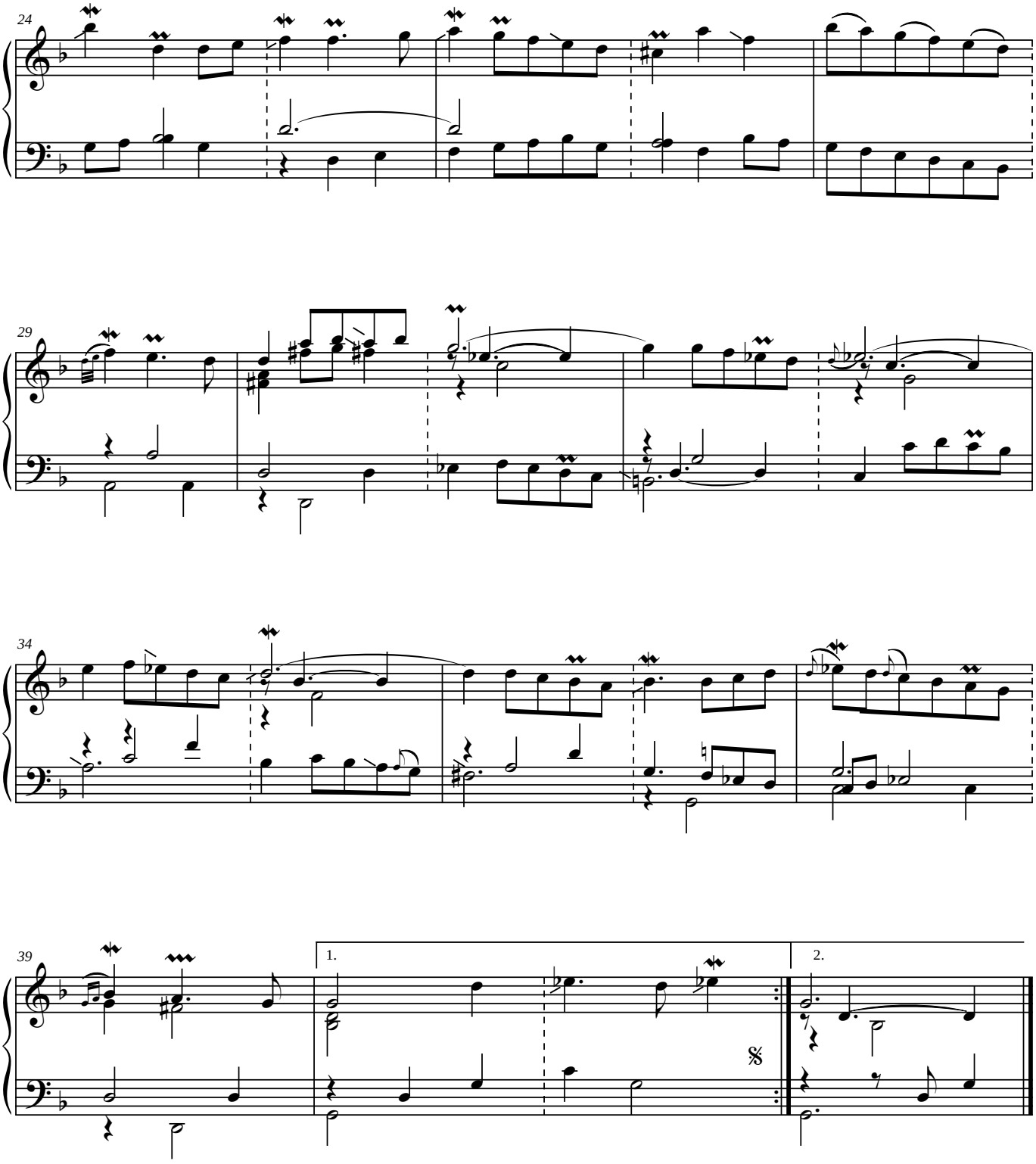
M. 23 lhU2 note missing
M. 26 lhU2 note missing
M. 46 rhL1 natural missing
M. 51 rhL2 natural missing
M. 53 rhL2 natural missing
M. 57 lhU2 note missing

Les Sourdines (Air d'Armide. Sourdines | tres doux)
Armide, 1686

GB-Lbl MS. Add. 39569 (Babell), no. 124, p. 91
LWV 71/39



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24
29
34
39
1.
2.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

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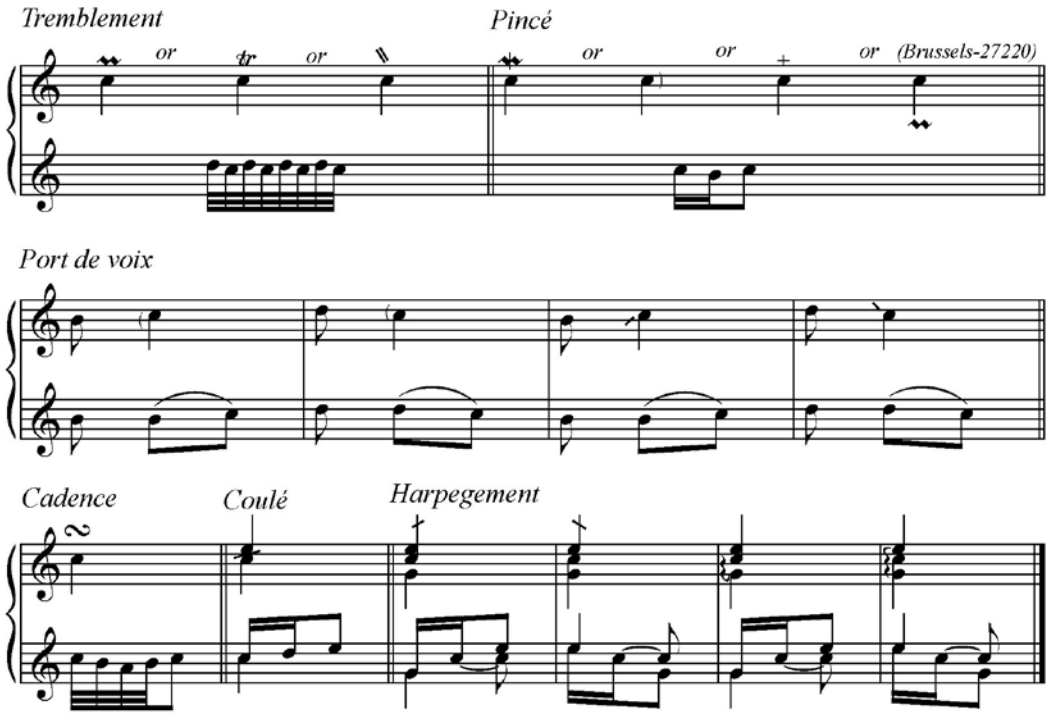
The music, in "6/4", is incorrectly barred in "3" time throughout. In this edition, superflous barlines from *Babell* are displayed as dotted lines.

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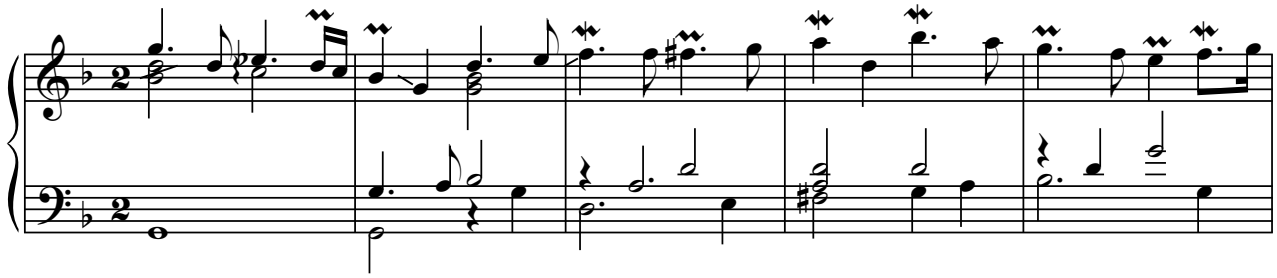
Critical Notes

No. 124 (p. 91), Air d'Armide | Sourdines | tres doux (g) [Les Sourdines from *Armide* (1686) LWV 71/39 (g)]
M. 8 lhU4 tie missing
M. 15 rh2–3 notes missing
M. 31 rhL2 a second lower: *b-flat'*

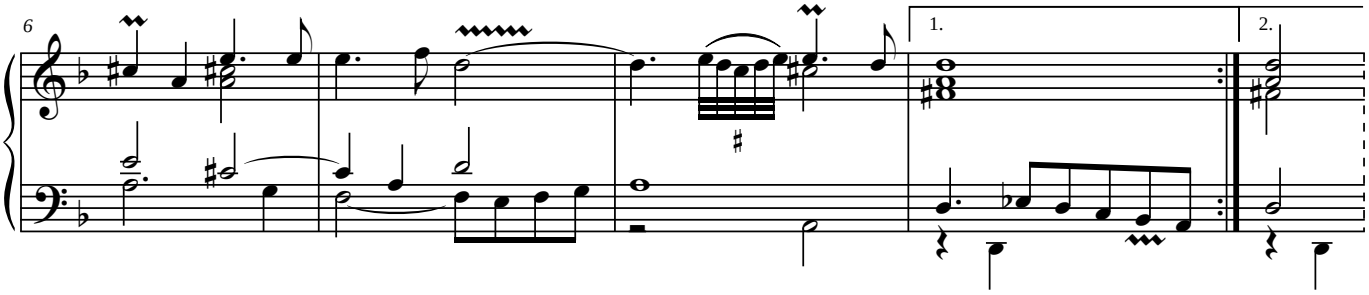
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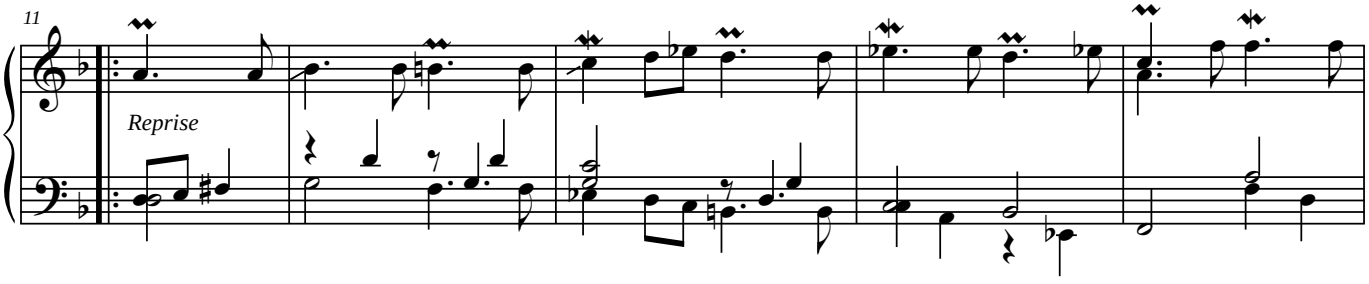
Entrée d'Apollon
Le Triomphe de l'Amour, 1681

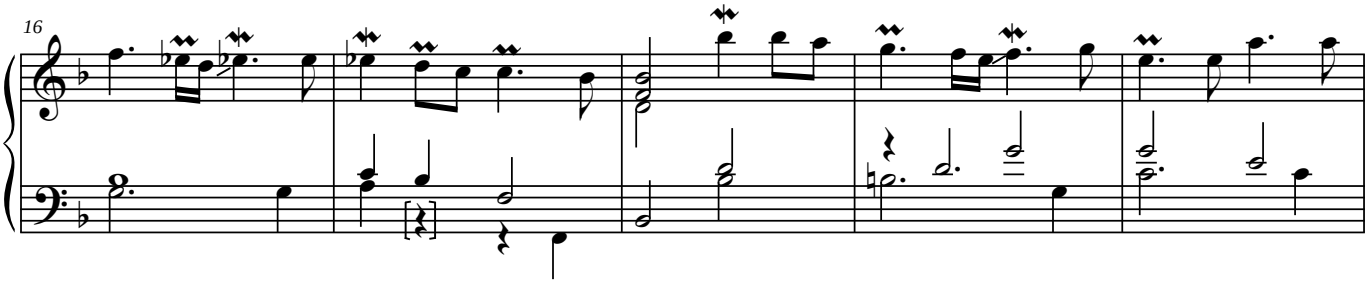
GB-Lbl MS. Add. 39569 (Babell), no. 129, p. 95
LWV 59/58
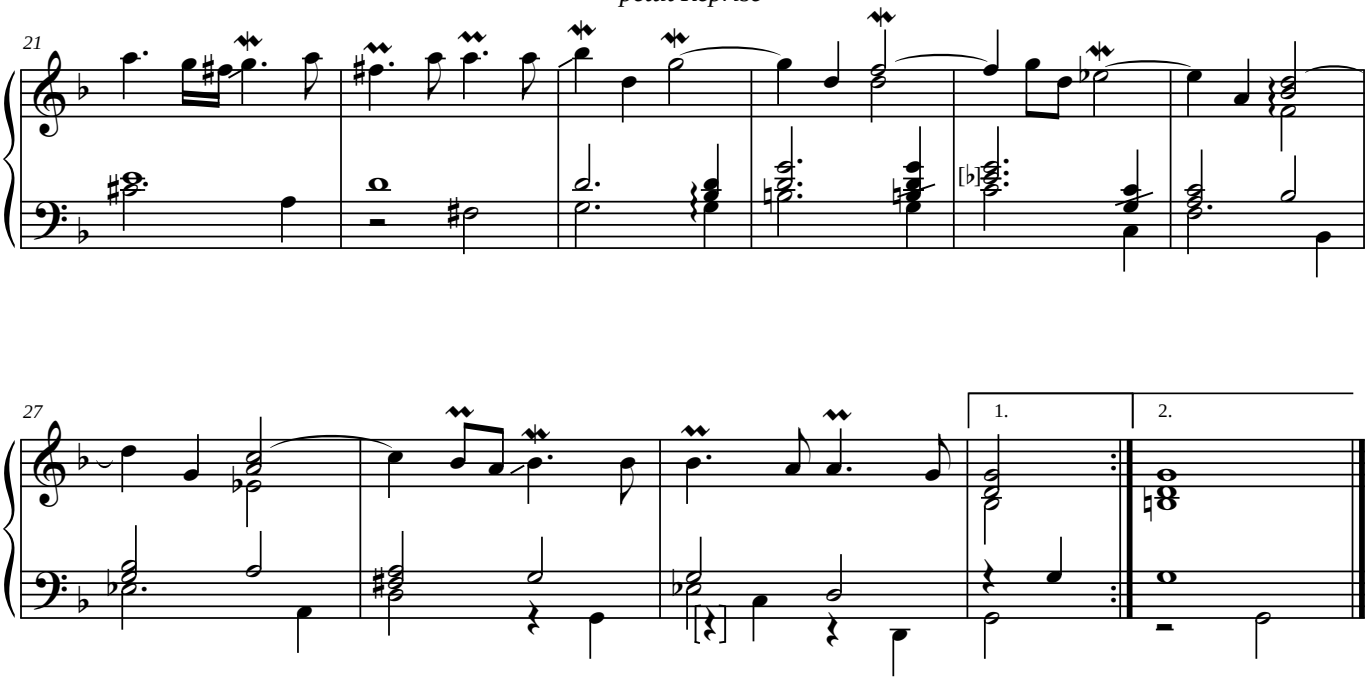


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pettit Reprise



Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

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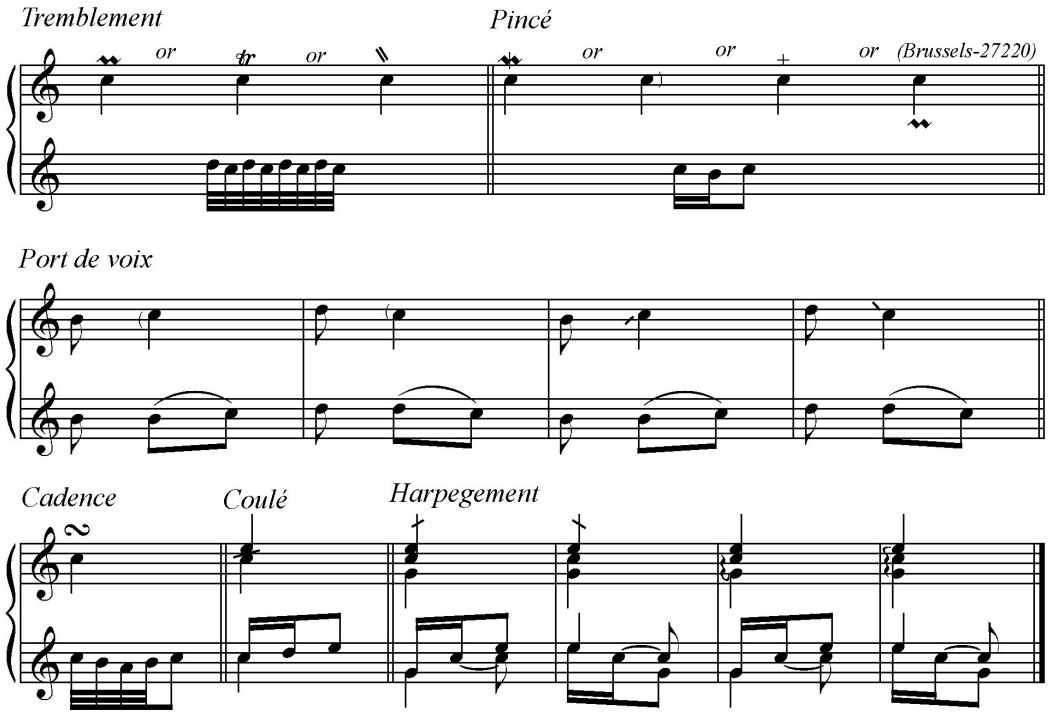
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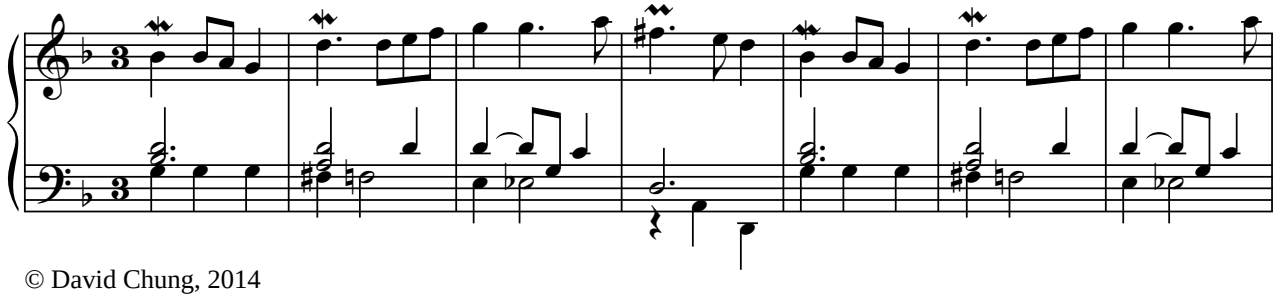
Critical Notes

No. 129 (p. 95), Entrée d'Apollon (g) [Entrée d'Apollon from *Le Triomphe de l'Amour* (1681) LWV 59/58 (g)]
M. 17 lhL2 rest missing
M. 25 lhM1 natural missing
M. 29 lhL1 rest missing

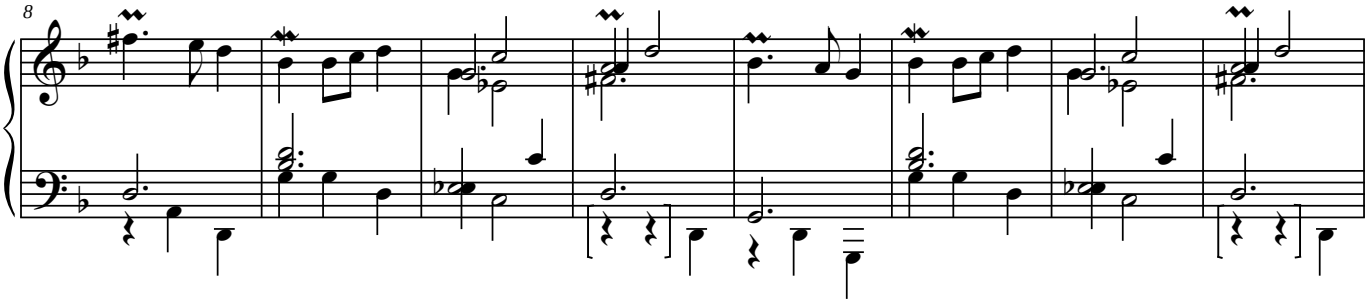
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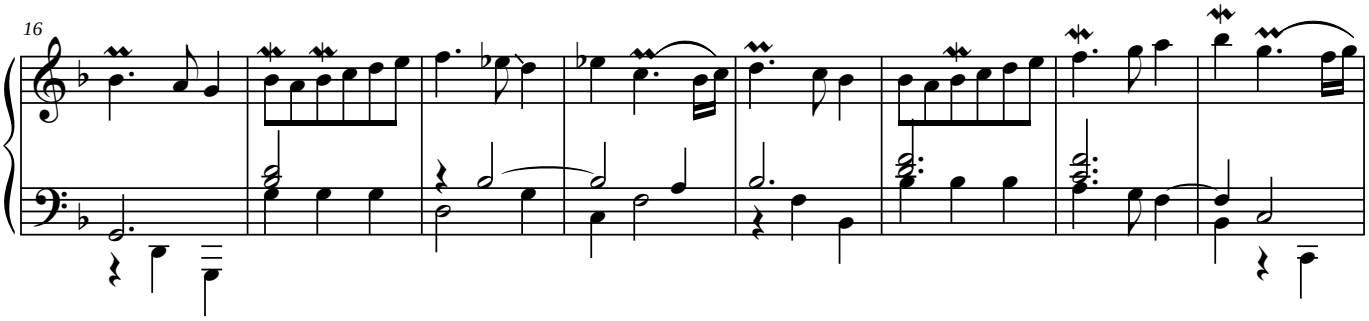
Chaconne (Les zephirs Echo)
Atys, 1676

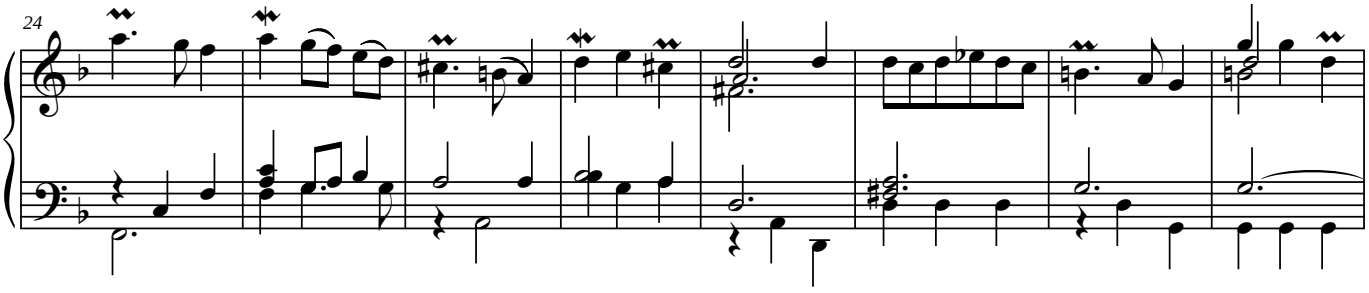
GB-Lbl MS. Add. 39569 (Babell), no. 132, p. 97
LWV 53/47
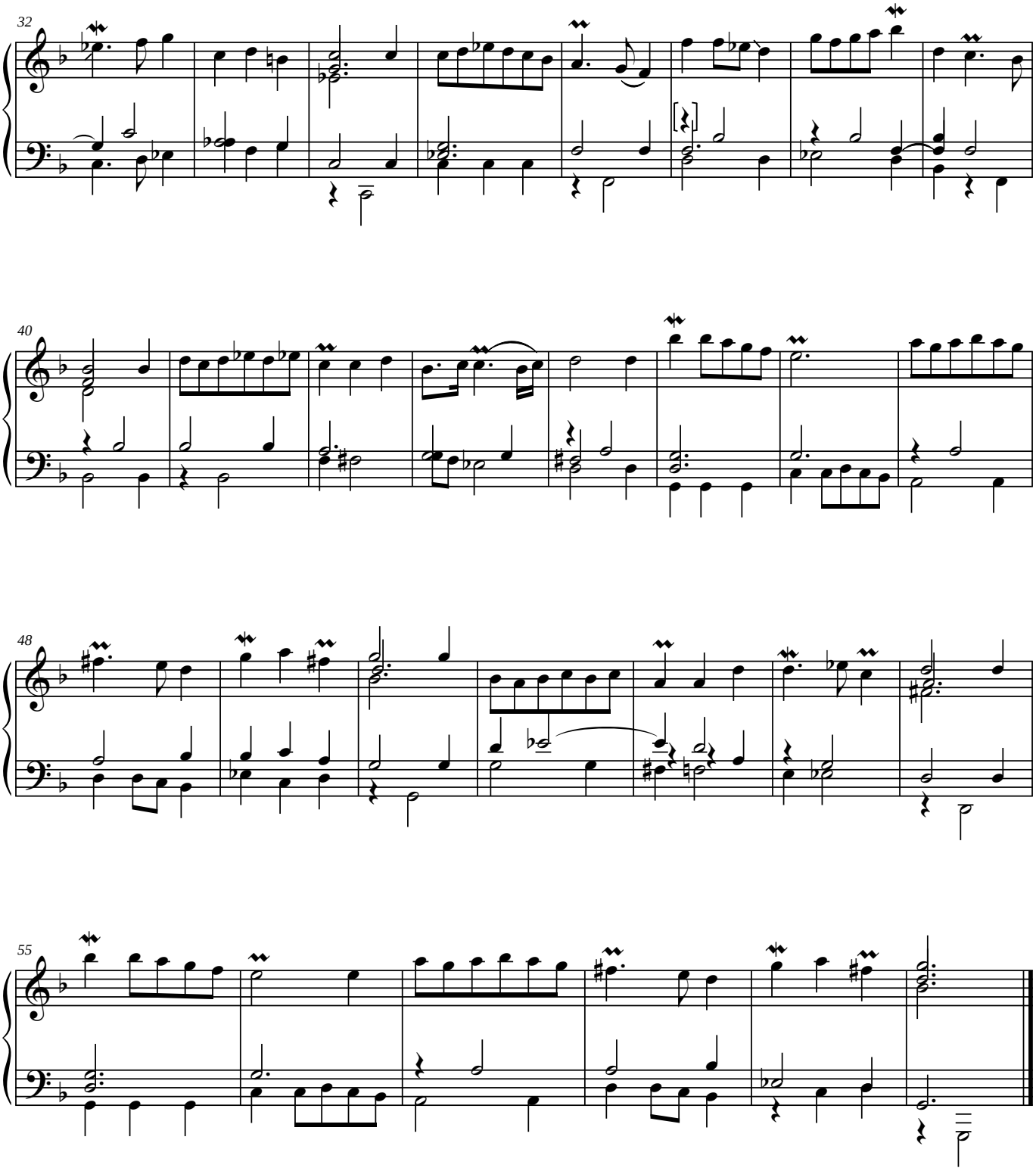


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32
40
48
55

Source

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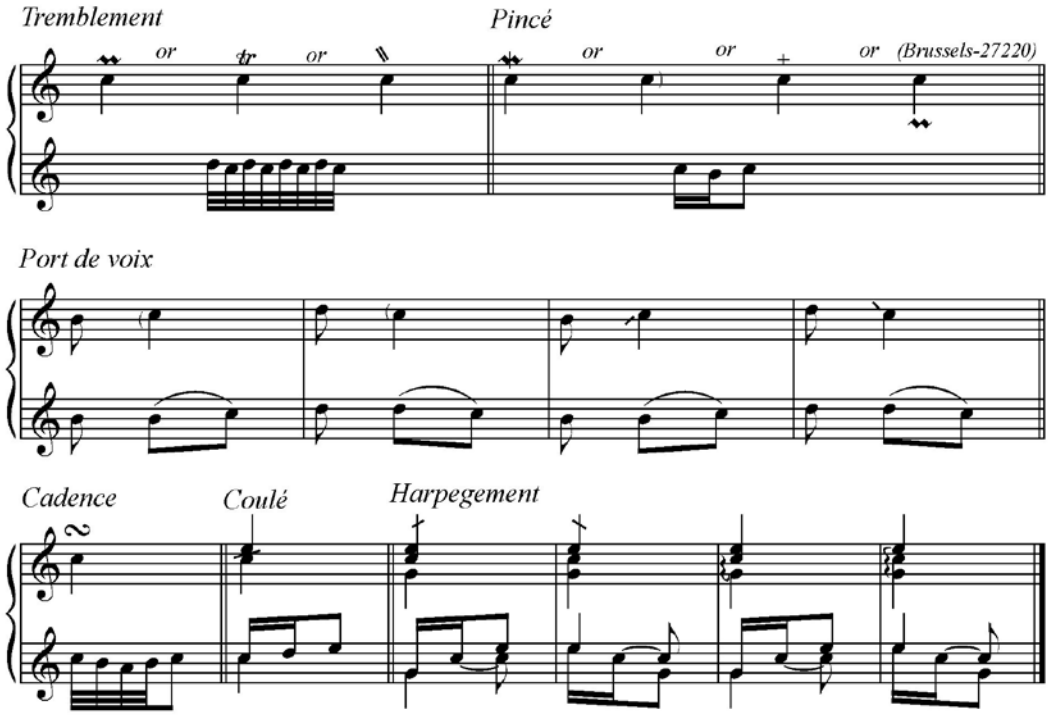
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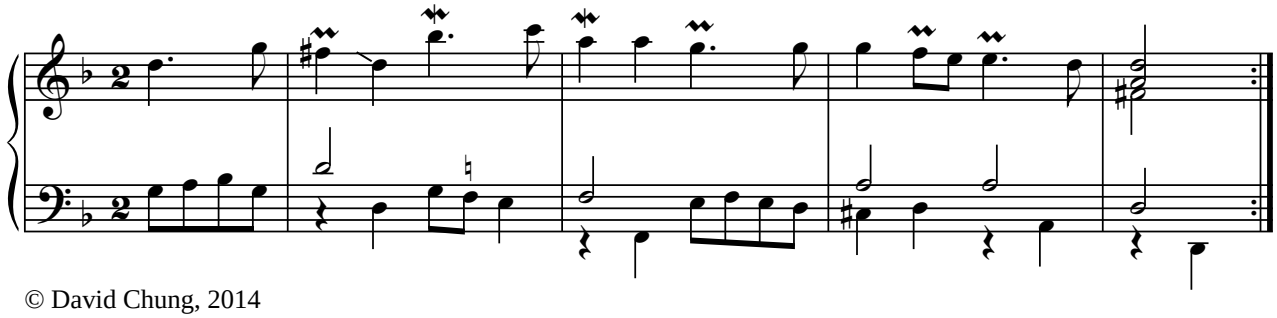
Critical Notes

No. 132 (p. 97), Les zephirs | Echo (g) [Entrée des zéphirs, from *Atys* (1676) LWV 53/47 (g)]
M. 11 lhL1–2 rests missing
M. 15 lhL1–2 rests missing
M. 26 lhU2 a third lower: *f*
M. 37 lhU1 rest missing
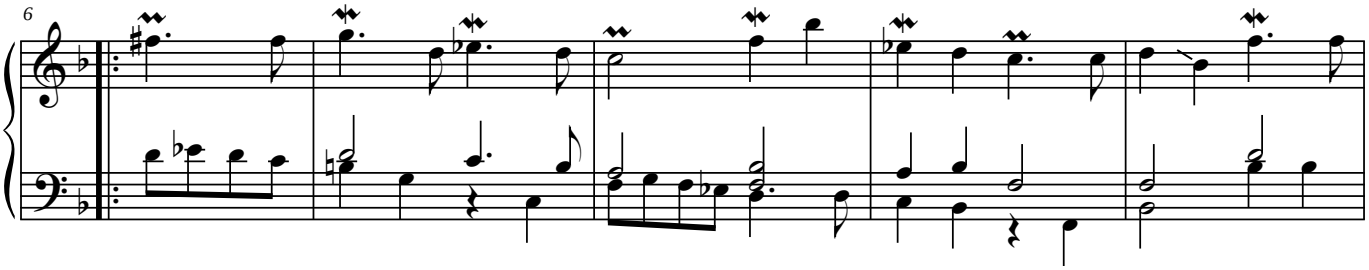
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

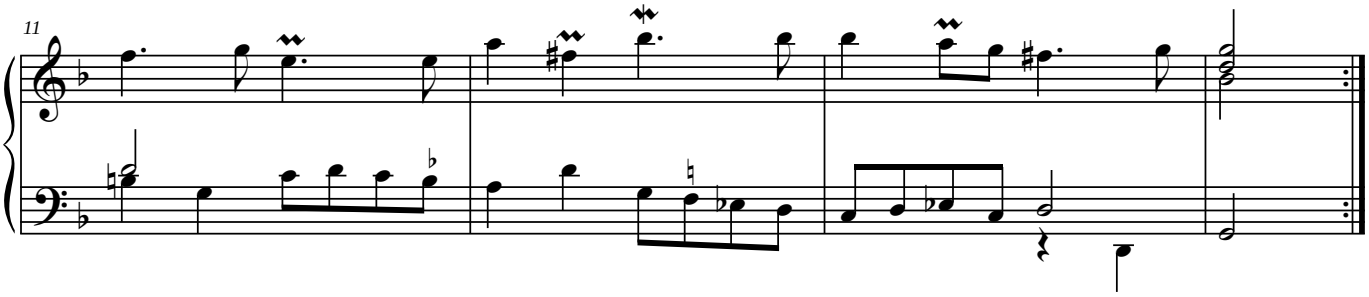
Gavotte (Gavotte d'Orithie)
Le Triomphe de l'Amour, 1681

GB-Lbl MS. Add. 39569 (Babell), no. 133, p. 98
LWV 59/26



© David Chung, 2014





Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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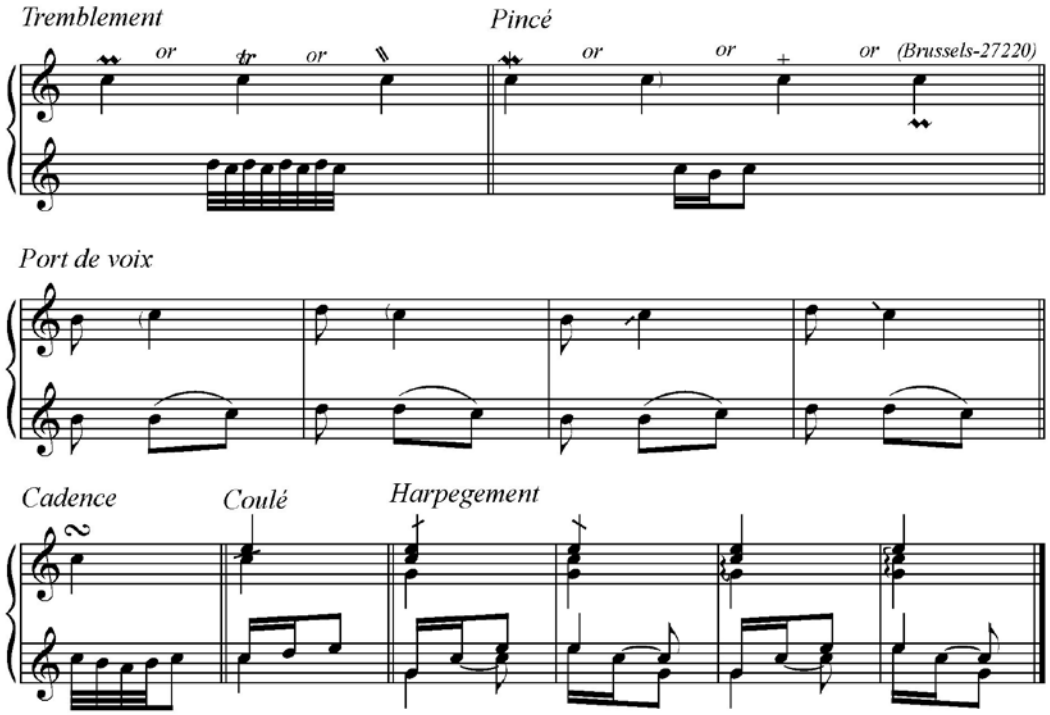
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In "2" time, eighth notes in conjunct motion (mm. 1–4, 6, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".
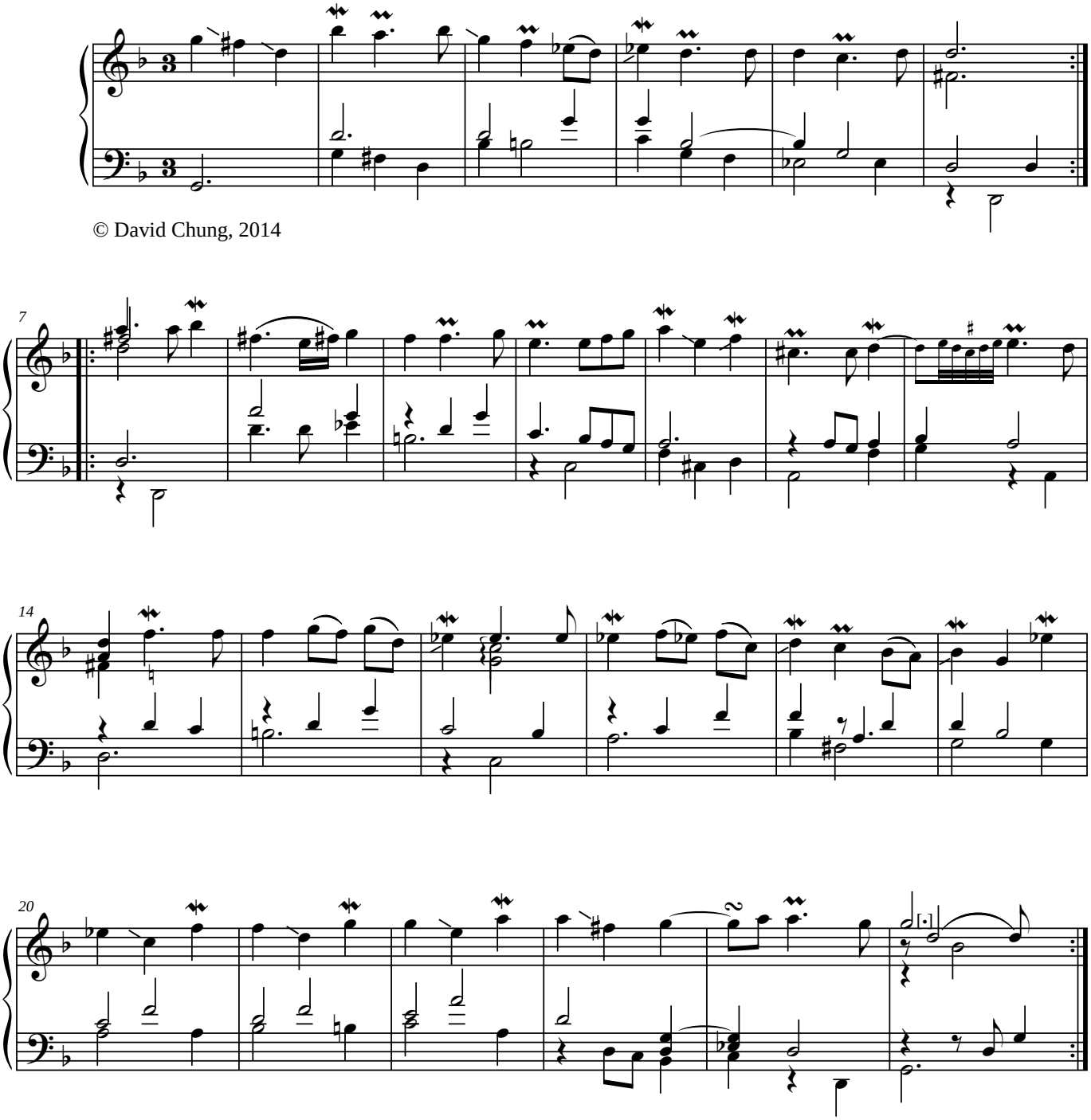
Critical Notes

No. 133 (p. 98), Gavotte d'Orithie (g) [Gavotte from *Le Triomphe de l'Amour* (1681) LWV 59/26 (g)] [No comments]

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.

Entrée d'Endimion
Le Triomphe de l'Amour, 1681

GB-Lbl MS. Add. 39569 (Babell), no. 134, p. 98
LWV 59/35



© David Chung, 2014

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

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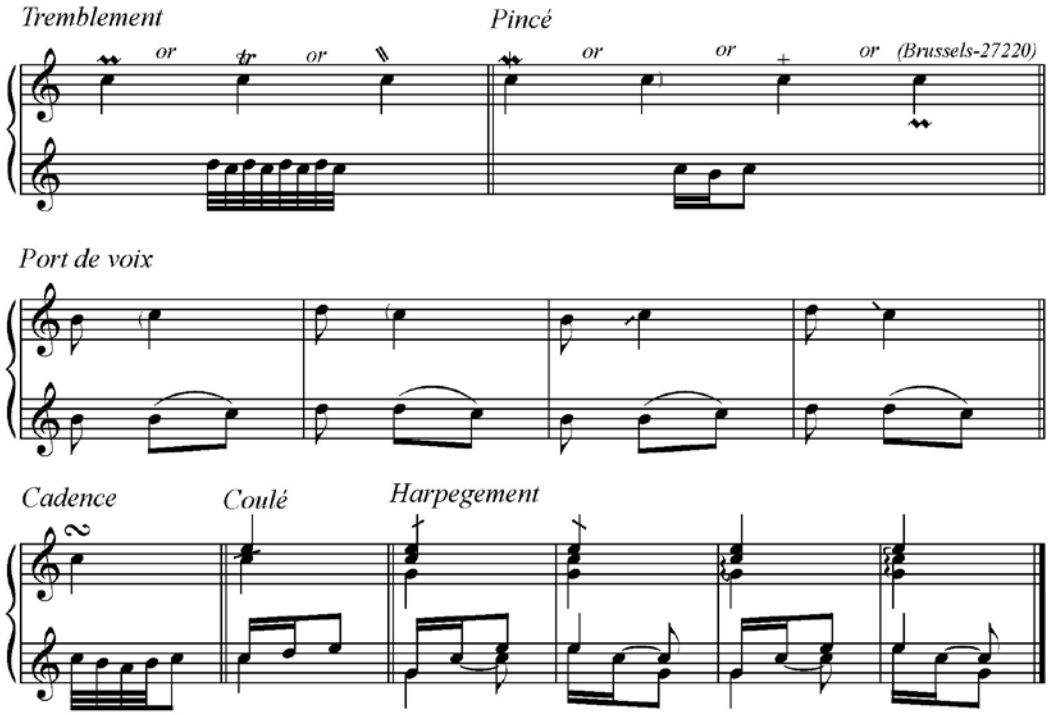
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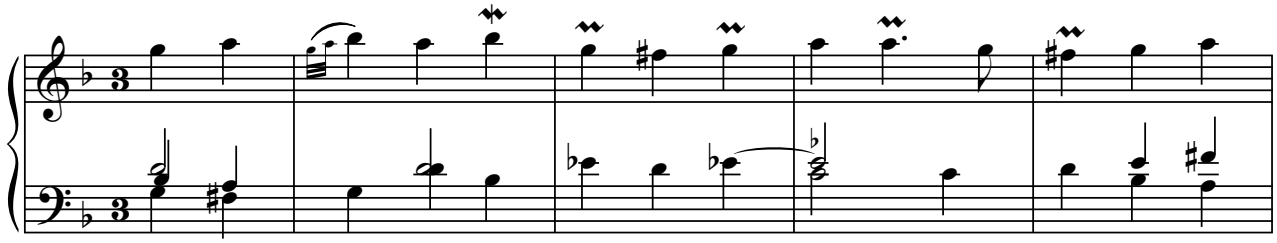
Critical Notes

No. 134 (p. 98), Entrée d'Endimion (g) [Entrée d'Endimion from *Le Triomphe de l'Amour* (1681) LWV 59/35 (g)]
M. 25 rhU1 dot missing
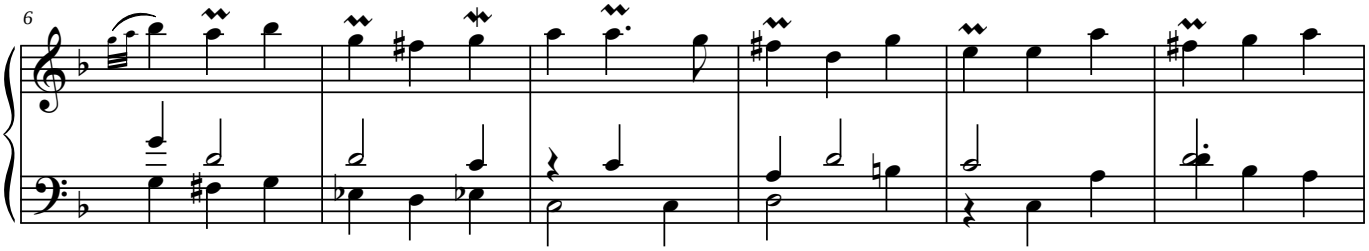
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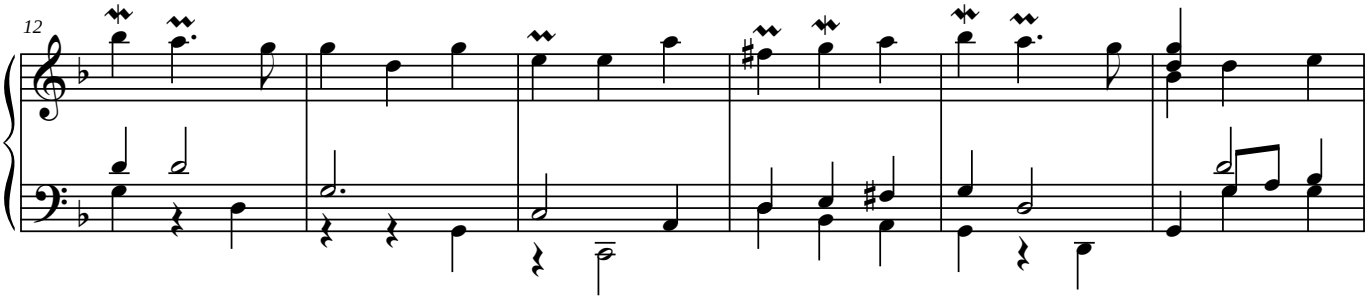
Premier Air pour la Jeunesse (Air pour la Jeunesse)
Le Triomphe de l'Amour, 1681

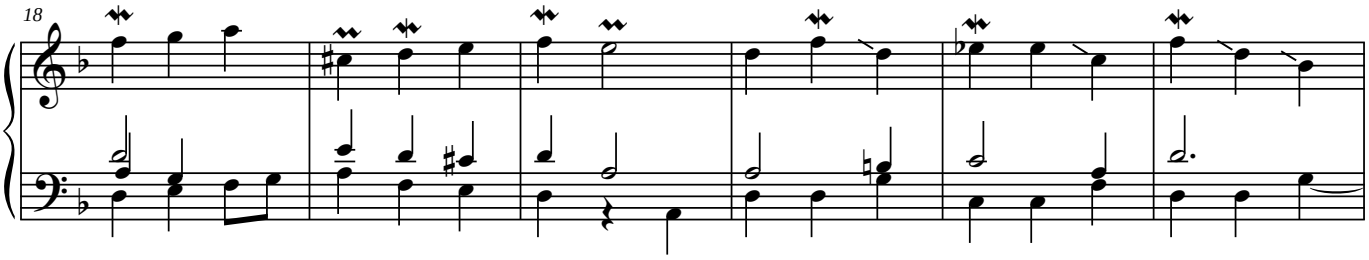
GB-Lbl MS. Add. 39569 (Babell), no. 135, pp. 98–9
LWV 59/69
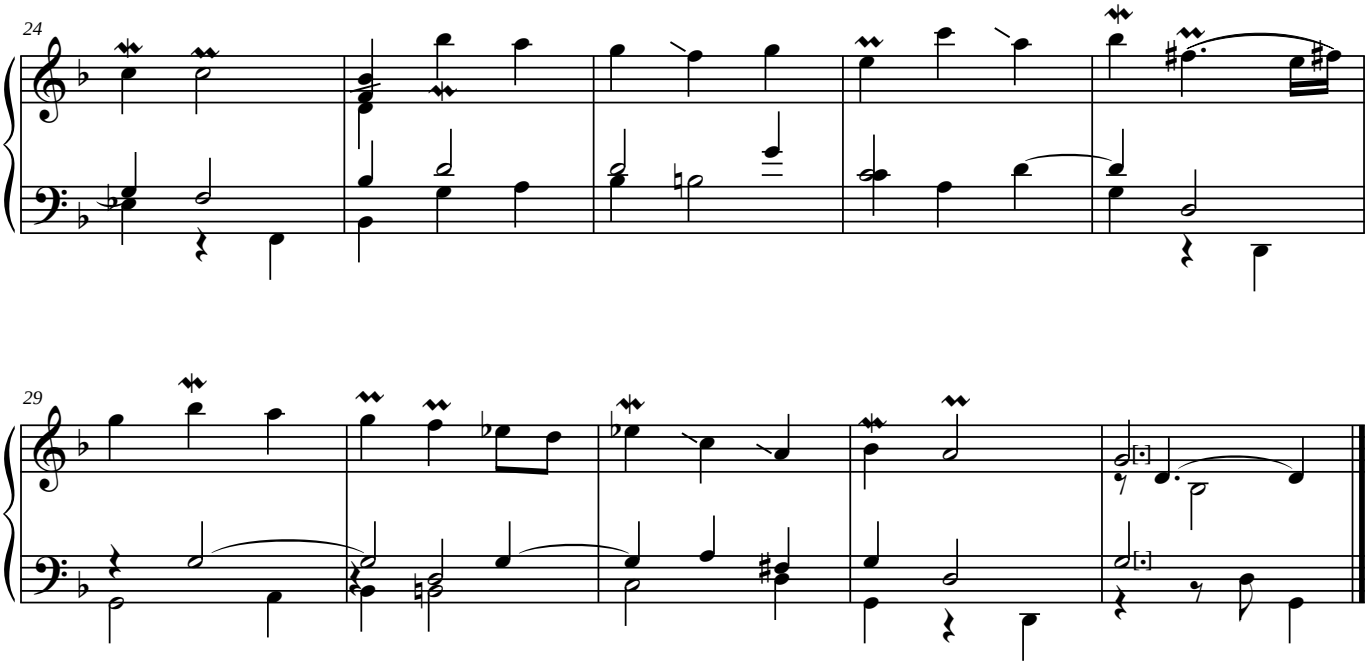


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24
29

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

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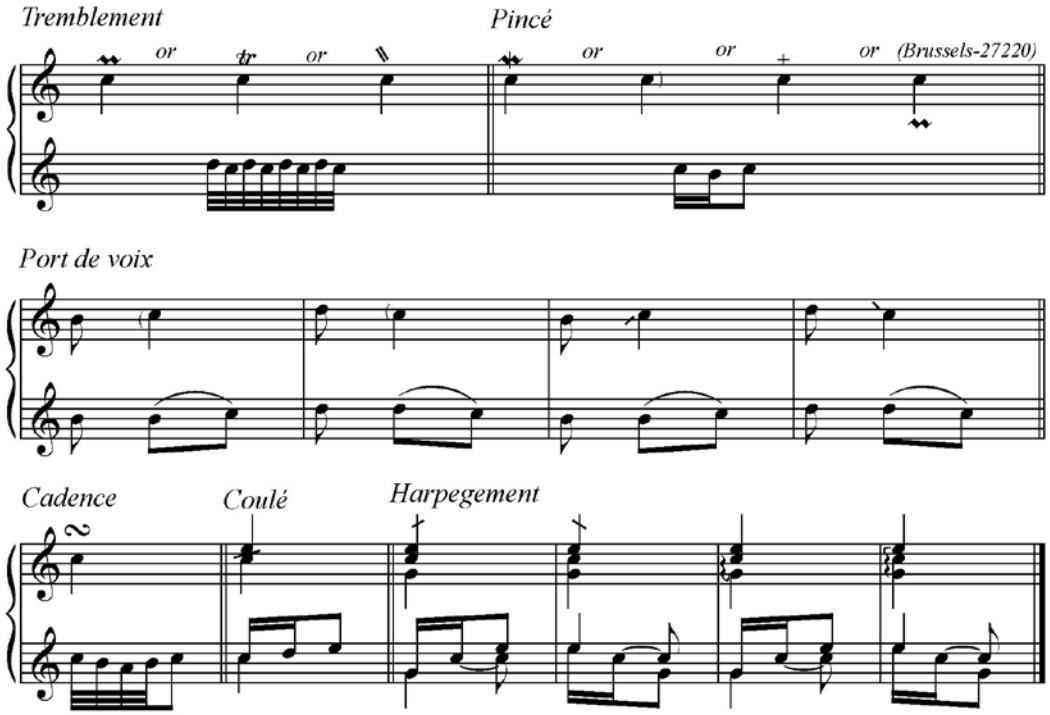
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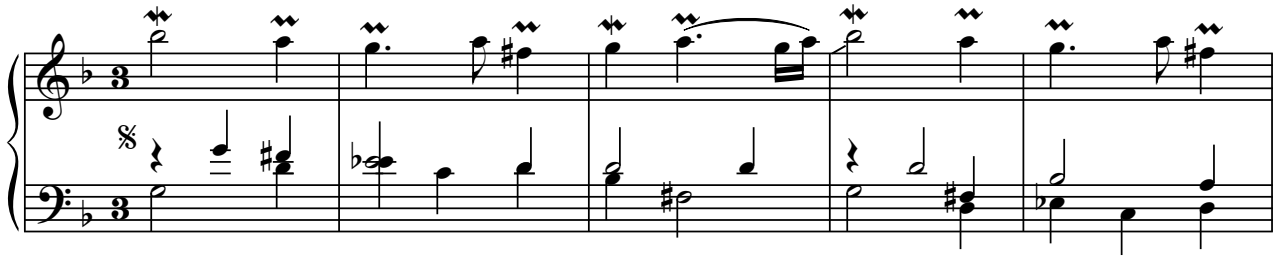
Critical Notes

No. 135 (pp. 98–9), Air pour la Jeunesse (g) [Premier Air pour la Jeunesse from *Le Triomphe de l'Amour* (1681) LWV 59/69 (g)]
[No comments]

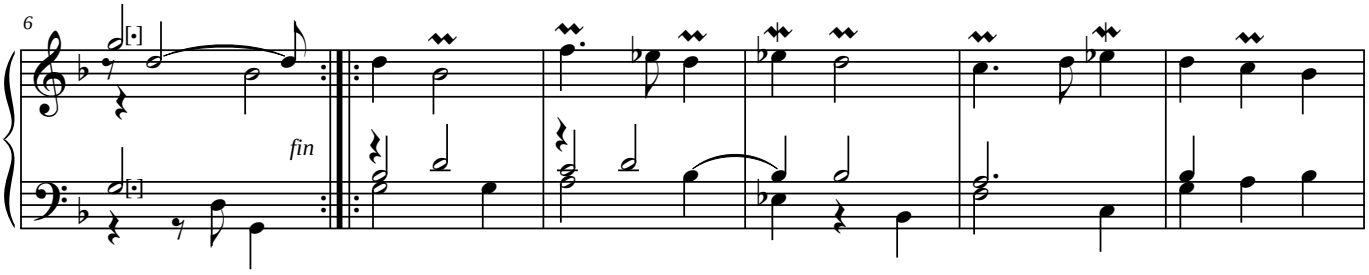
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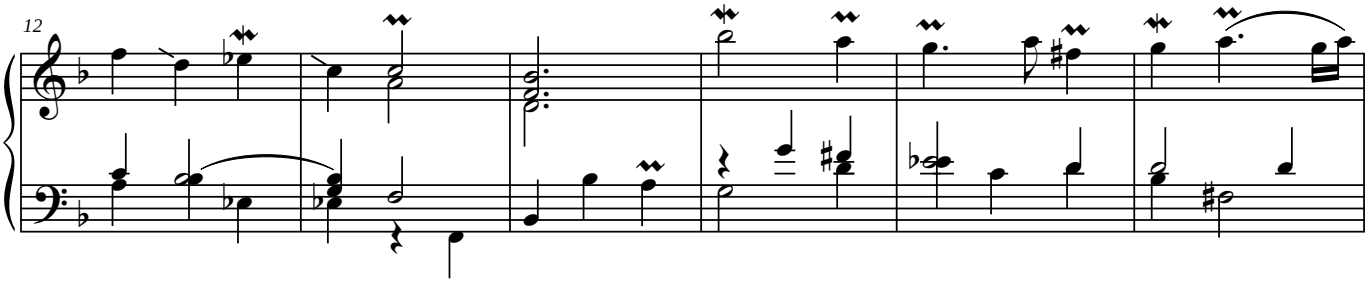
Deuxième Air en rondeau (2me Air. Rondeau)
Le Triomphe de l'Amour, 1681
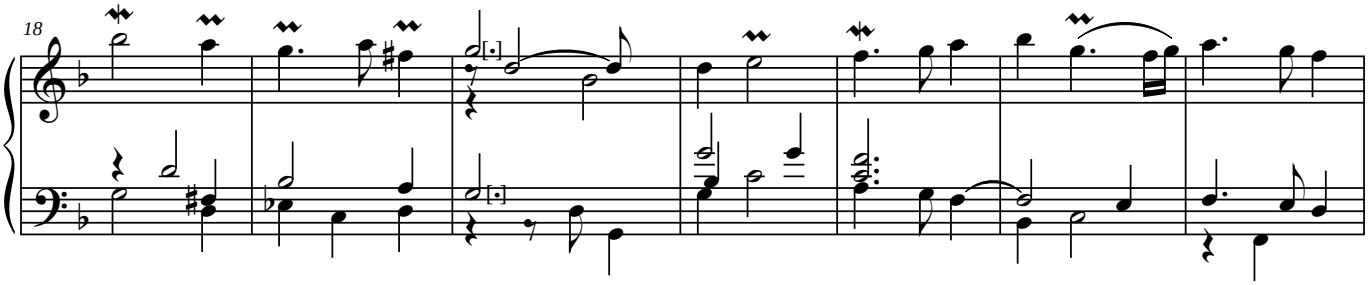
GB-Lbl MS. Add. 39569 (Babell), no. 136, p. 99
LWV 59/71

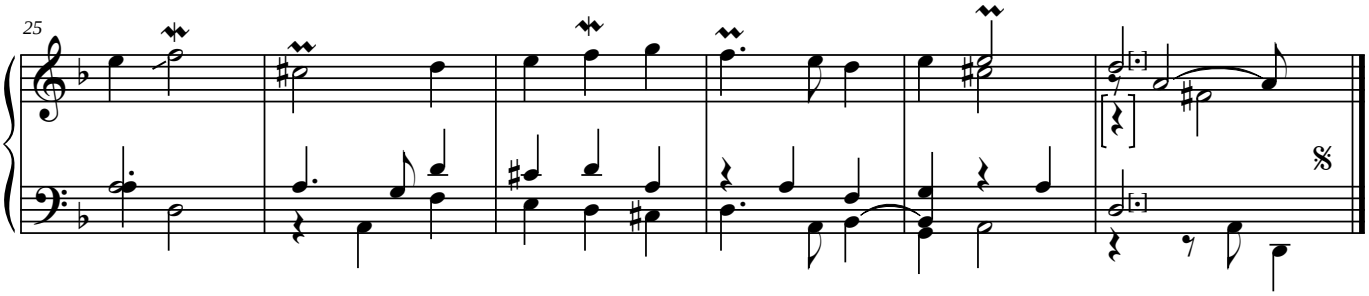


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25

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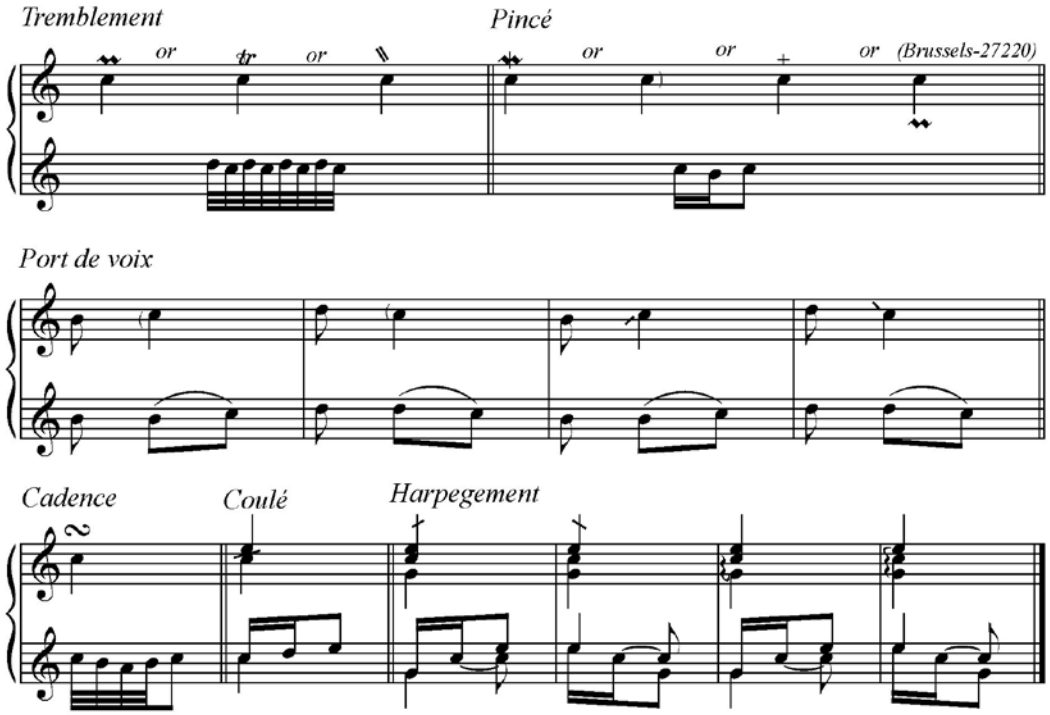
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Critical Notes

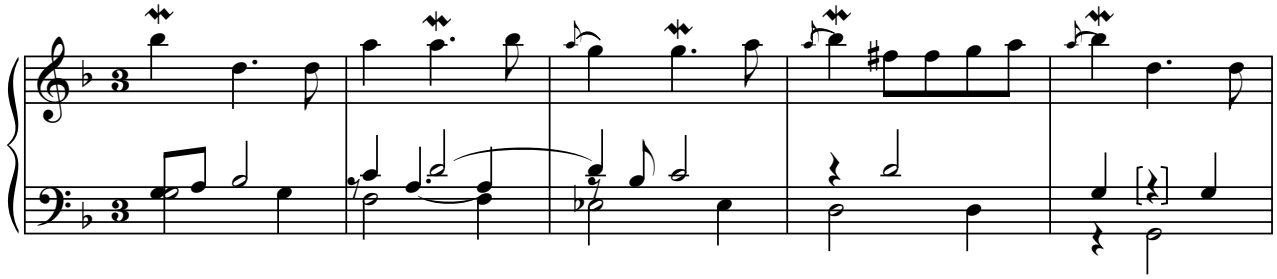
No. 136 (p. 99), 2me Air | Rondeau (g) [Deuxième Air en rondeau from *Le Triomphe de l'Amour* (1681) LWV 59/71 (g)]

M. 6	rhU1	dot missing
	lhU1	dot missing
M. 20	rhU1	dot missing
	lhU1	dot missing
M. 30	rhU1	dot missing
	rhL1	rest missing
	lhU1	dot missing

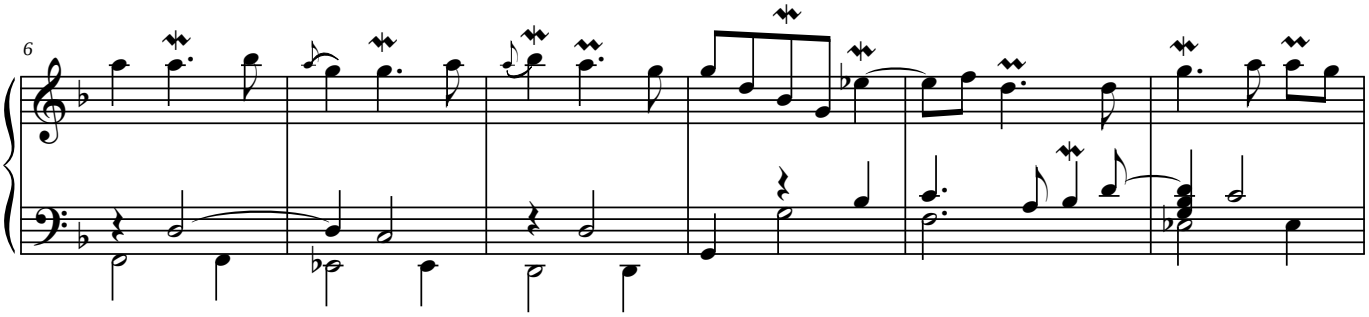
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.
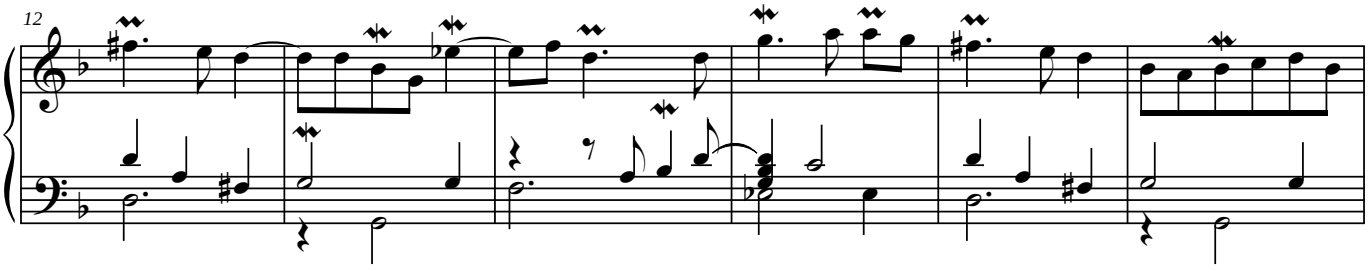
Passacaille (Passacaille D'Armide)
Armide, 1686

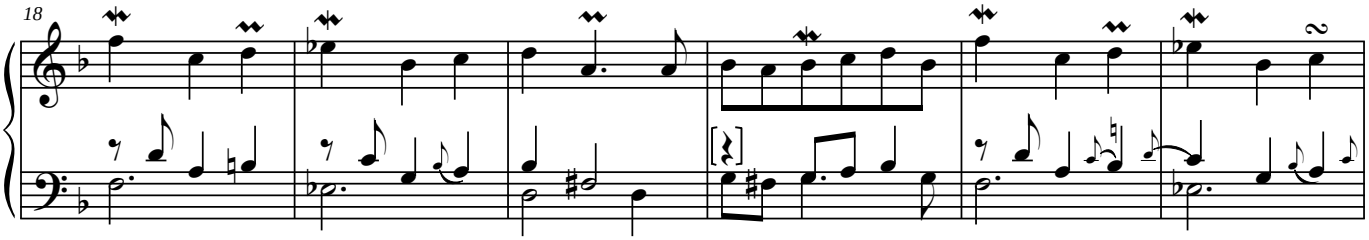
GB-Lbl MS. Add. 39569 (Babell), no. 138, pp. 100–2
LWV 71/61
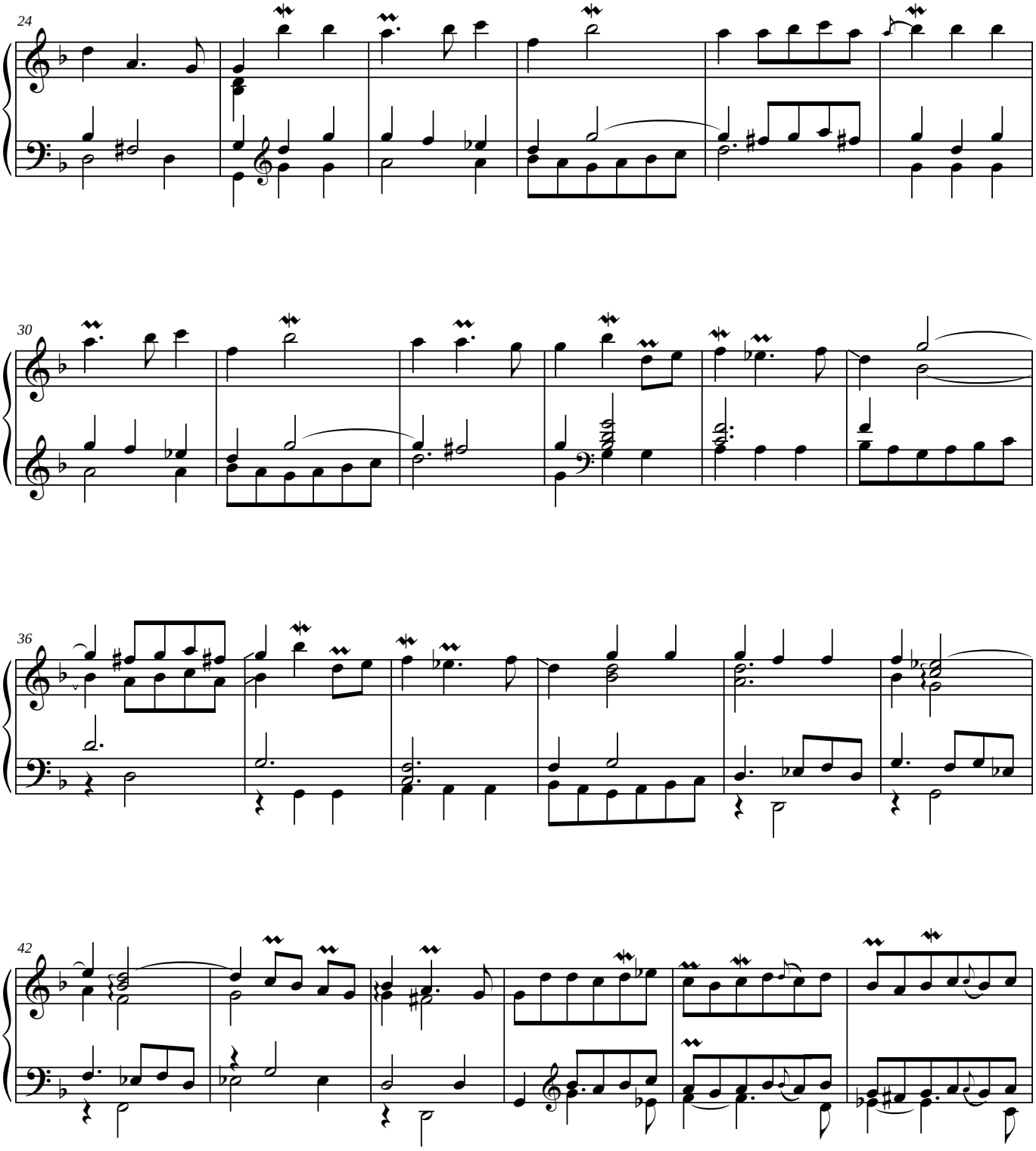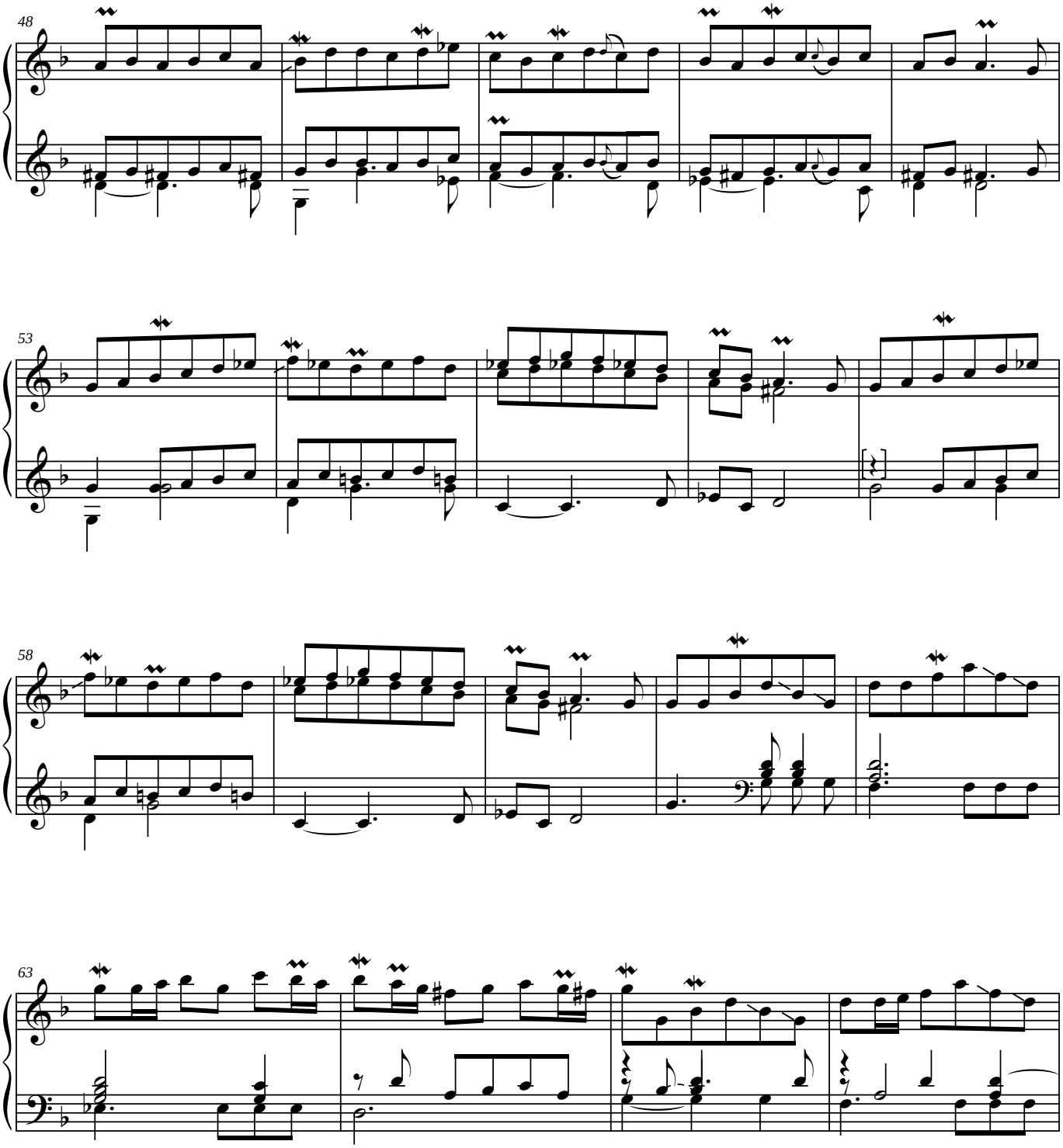


© David Chung, 2014
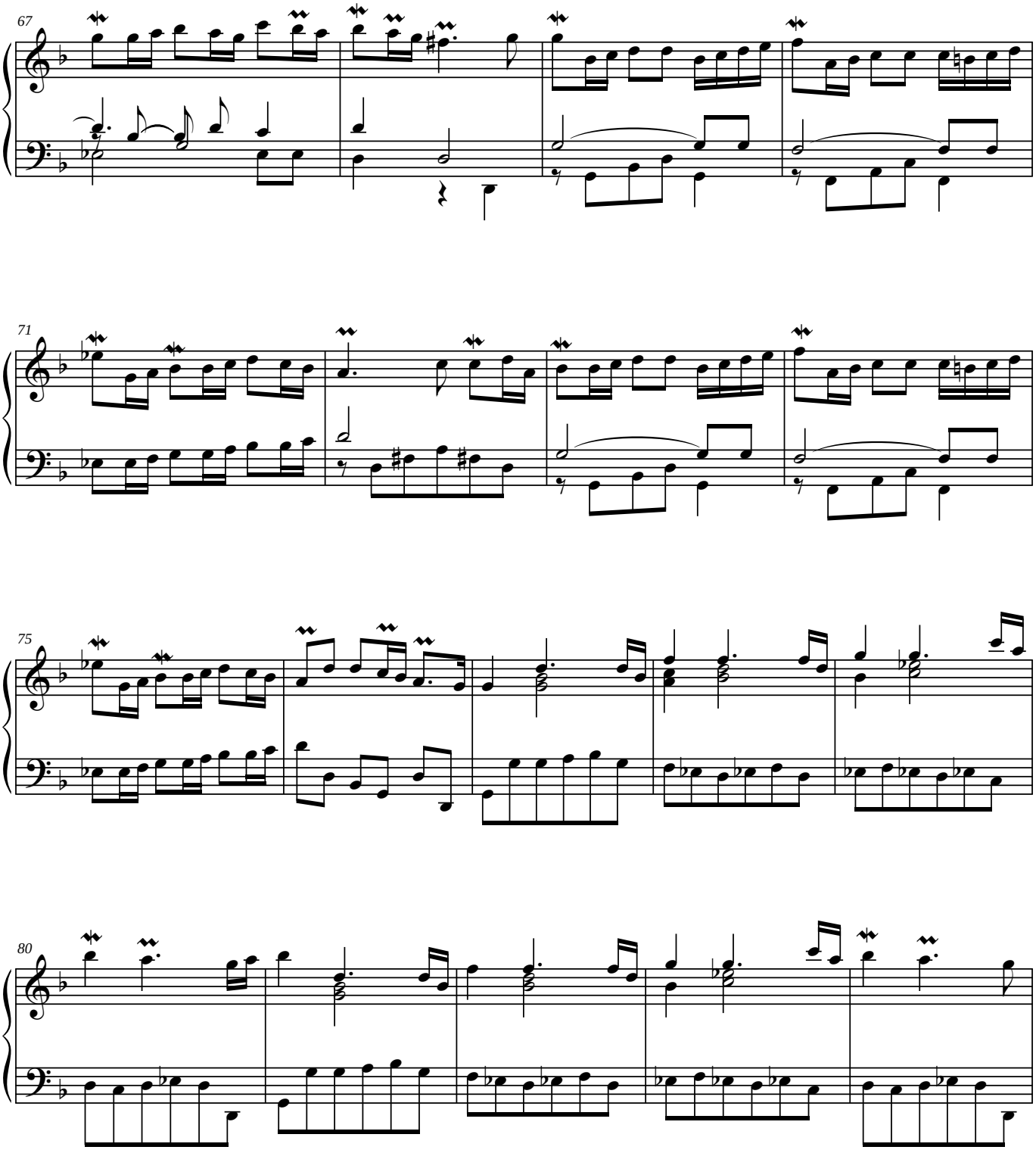


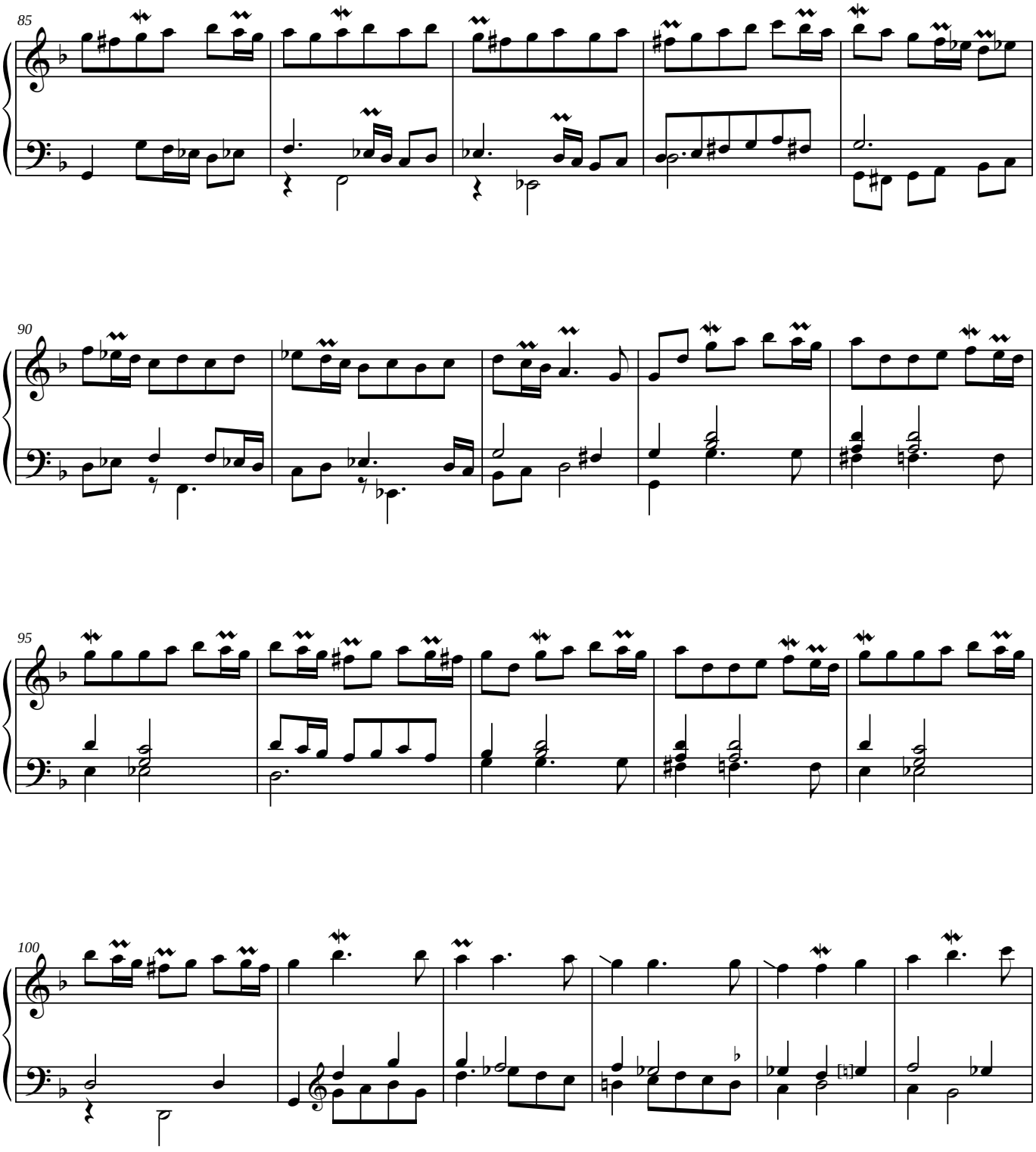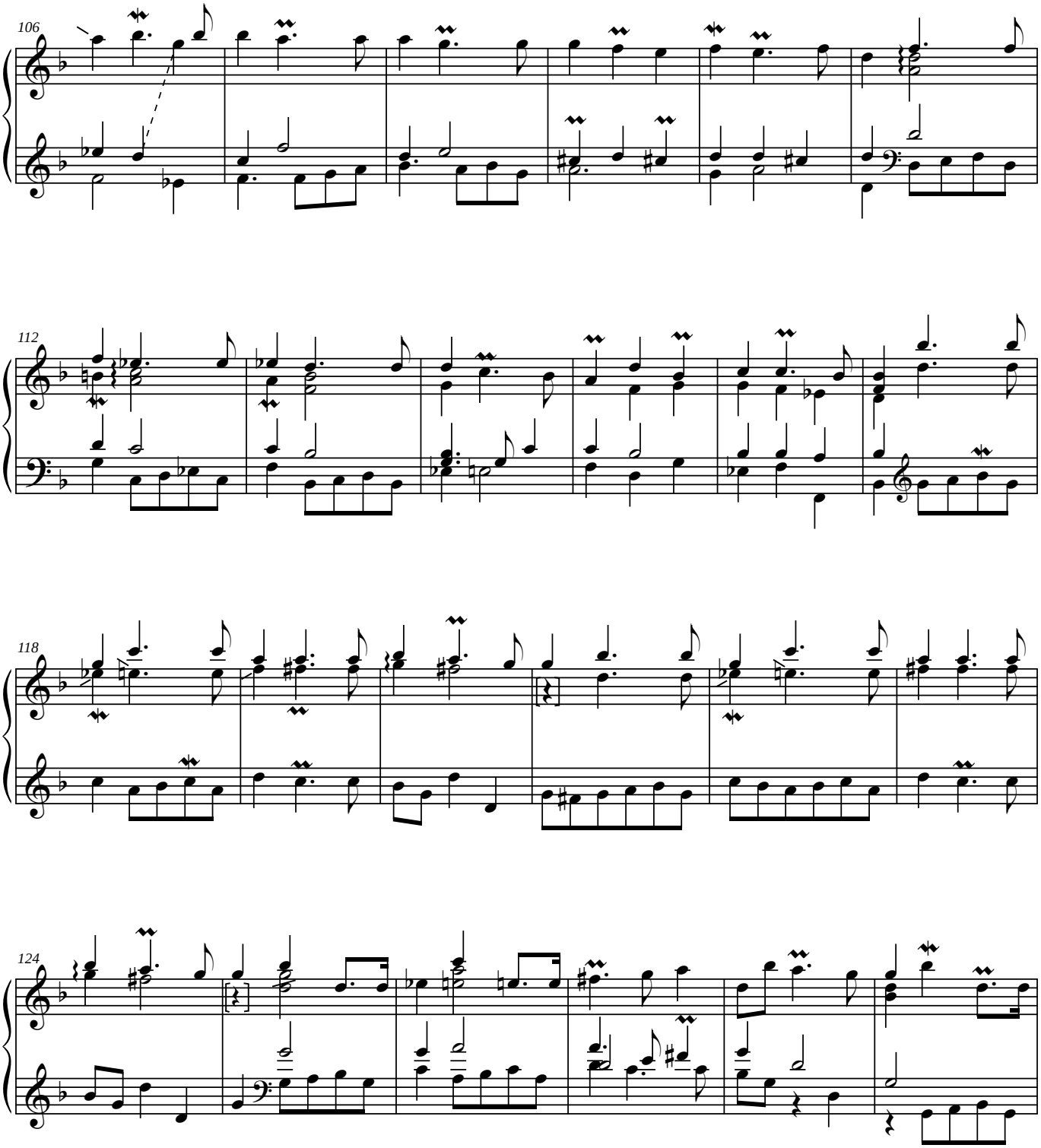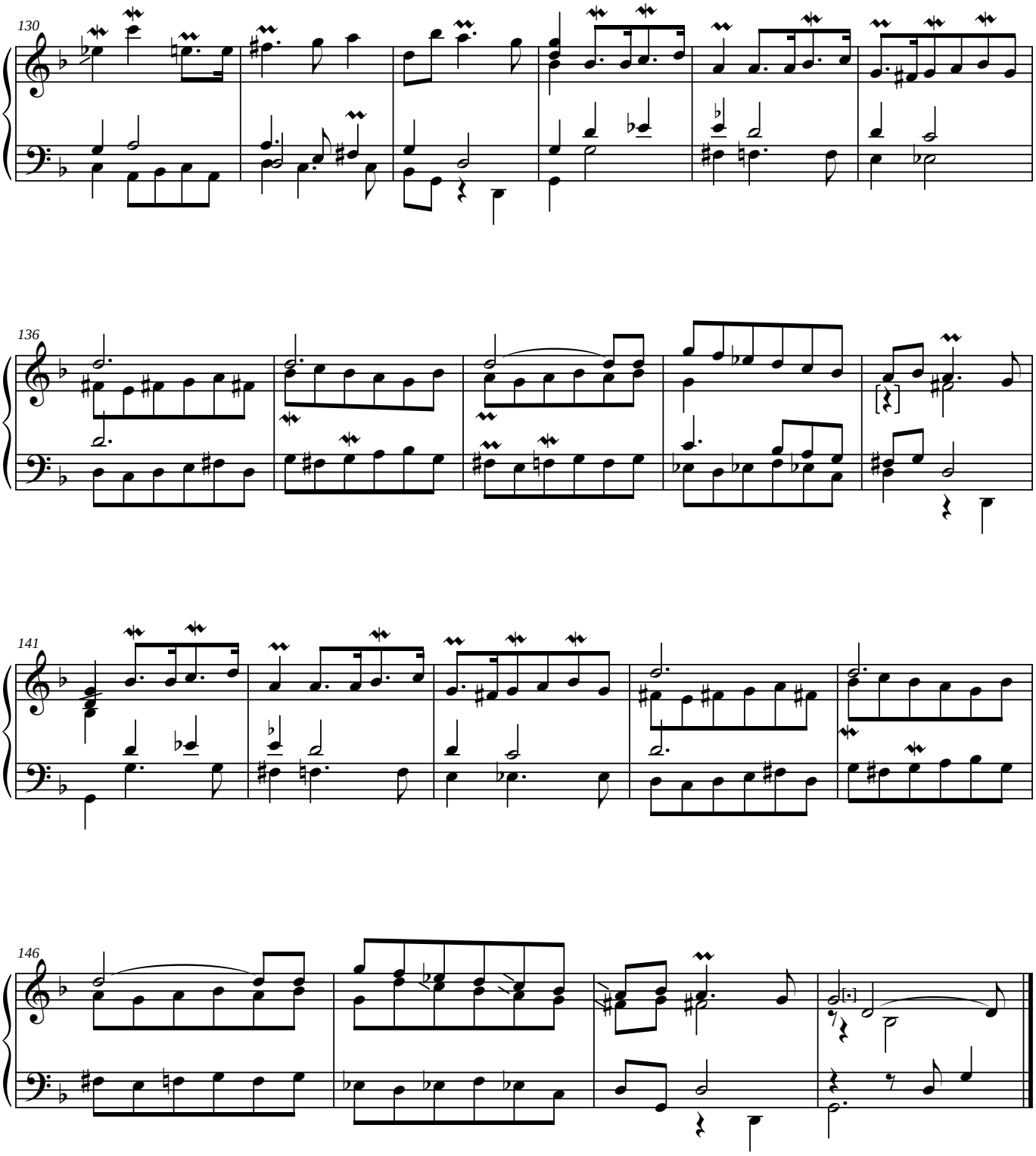





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Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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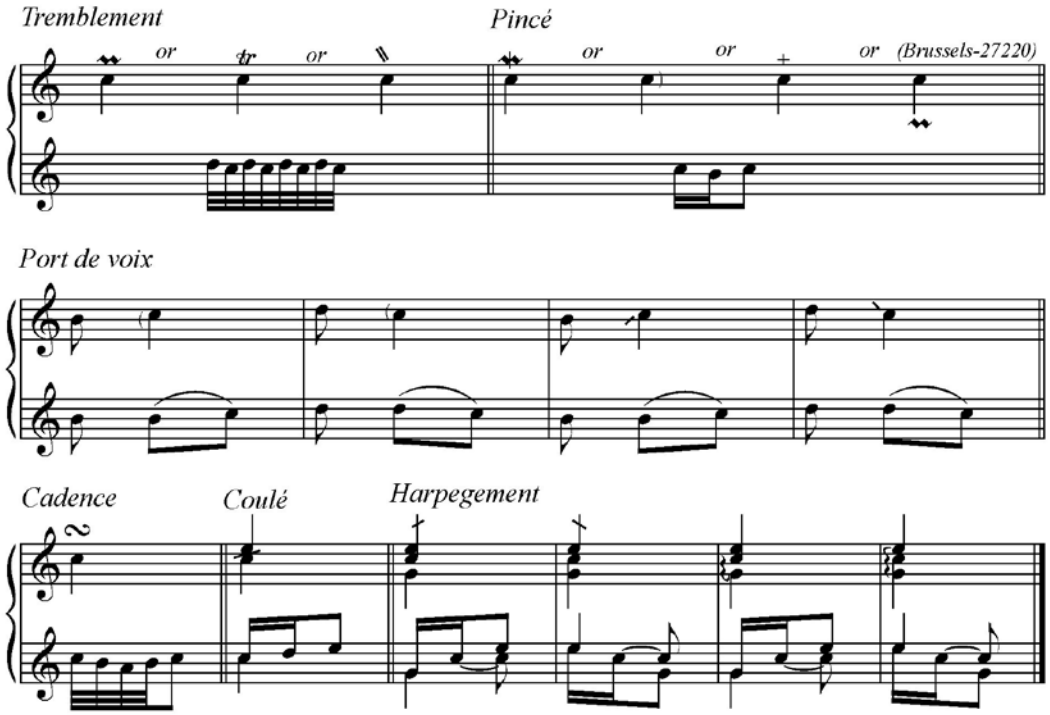
Performance Notes

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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

others.[2]

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



In "3" time, eighth notes in conjunct motion (mm. 1, 4, 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

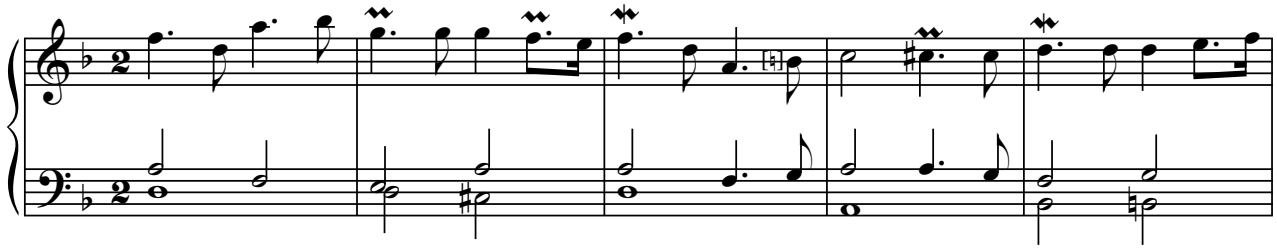
No. 138 (p. 100–2), Passacaille D'Armide (g) [Passacaille from *Armide* (1686) LWV 71/61 (g)]

M. 5	lhU2	rest missing
M. 65	lhM2	tie missing
M. 104	lhU3	*e"-flat*
M. 121	rhL1	rest missing
M. 125	rhL1	rest missing
M. 140	rhL1	rest missing
M. 149	rhU1	dot missing

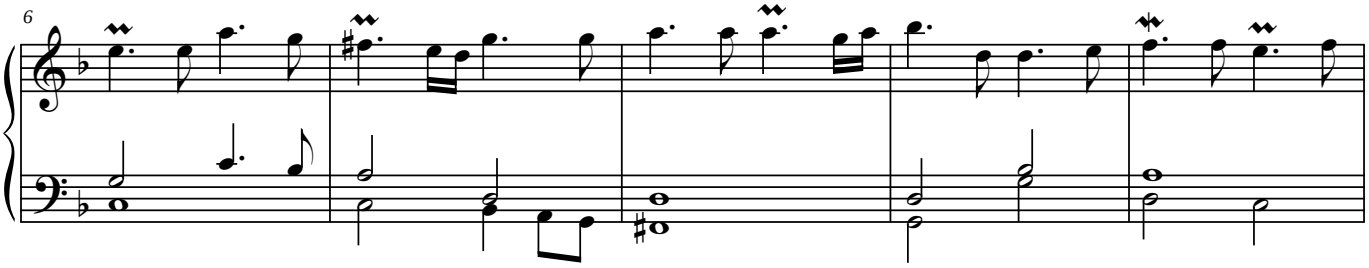
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

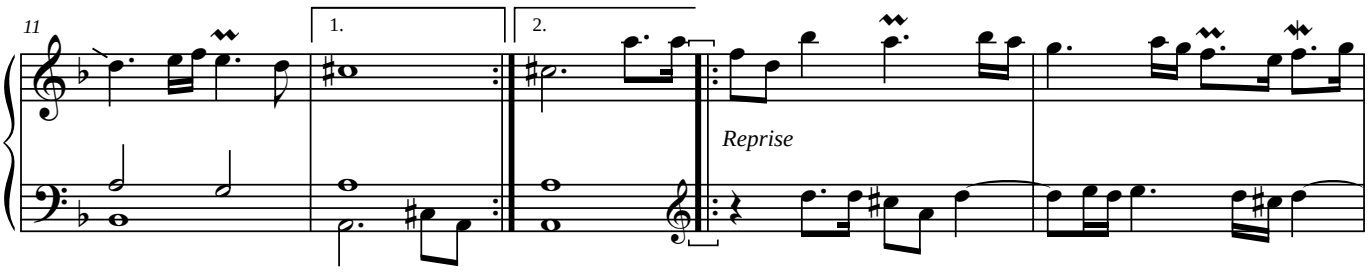
Ouverture (Ouverture du Ballet de Flore)
Ballet de Flore, 1669
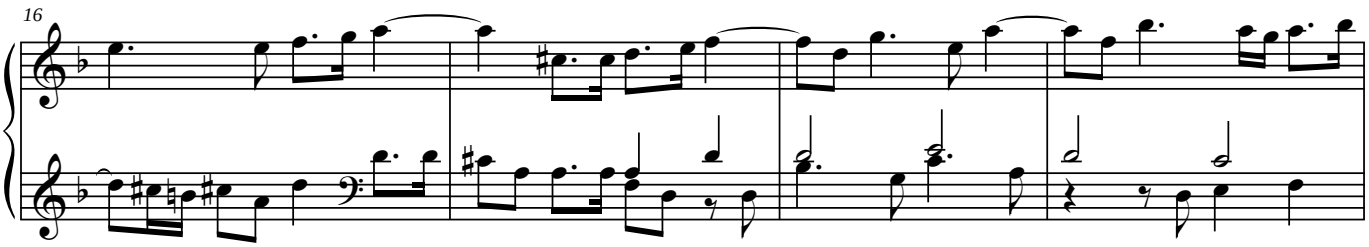
GB-Lbl MS. Add. 39569 (Babell), no. 143, pp. 104–5
LWV 40/1
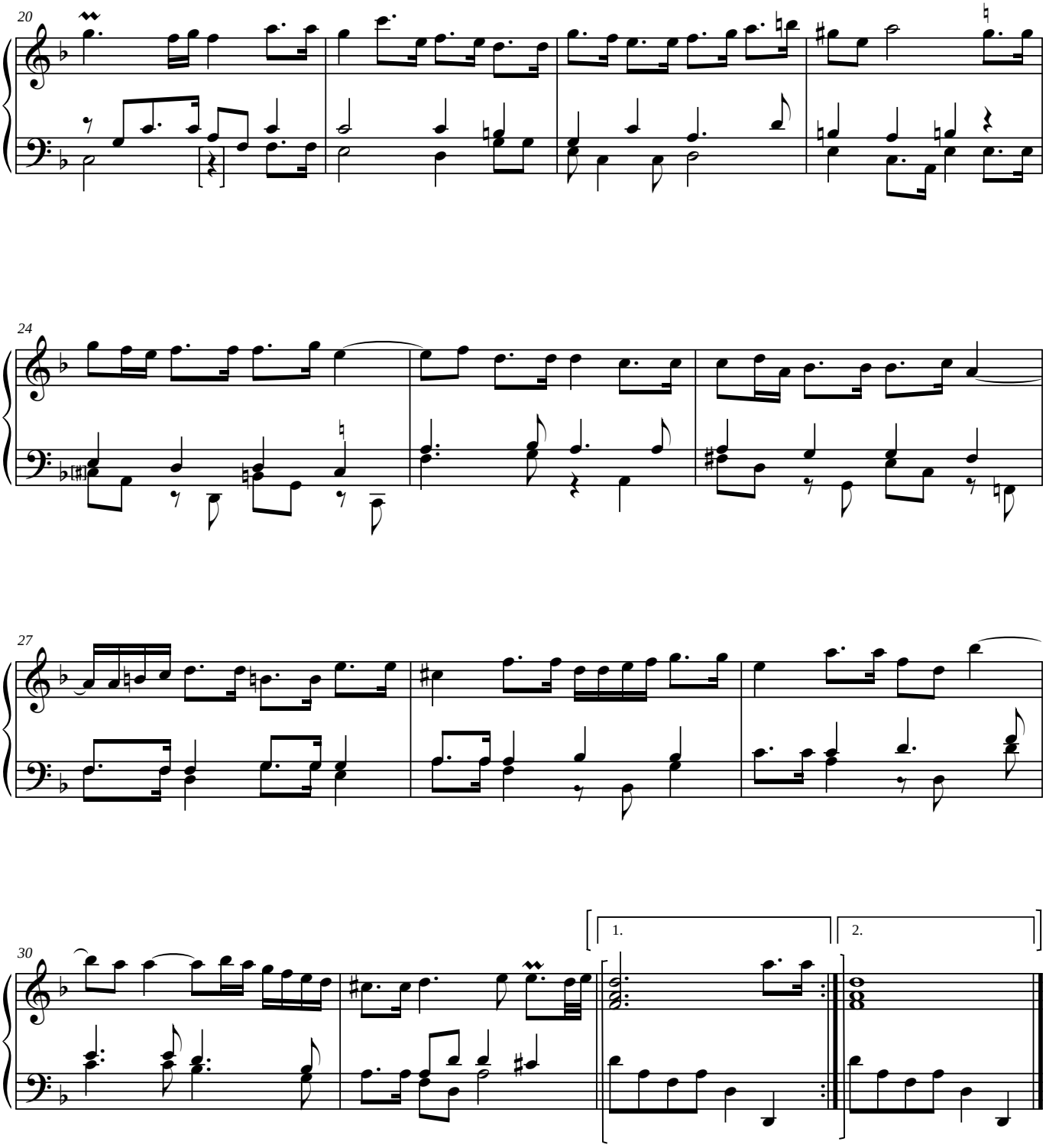


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Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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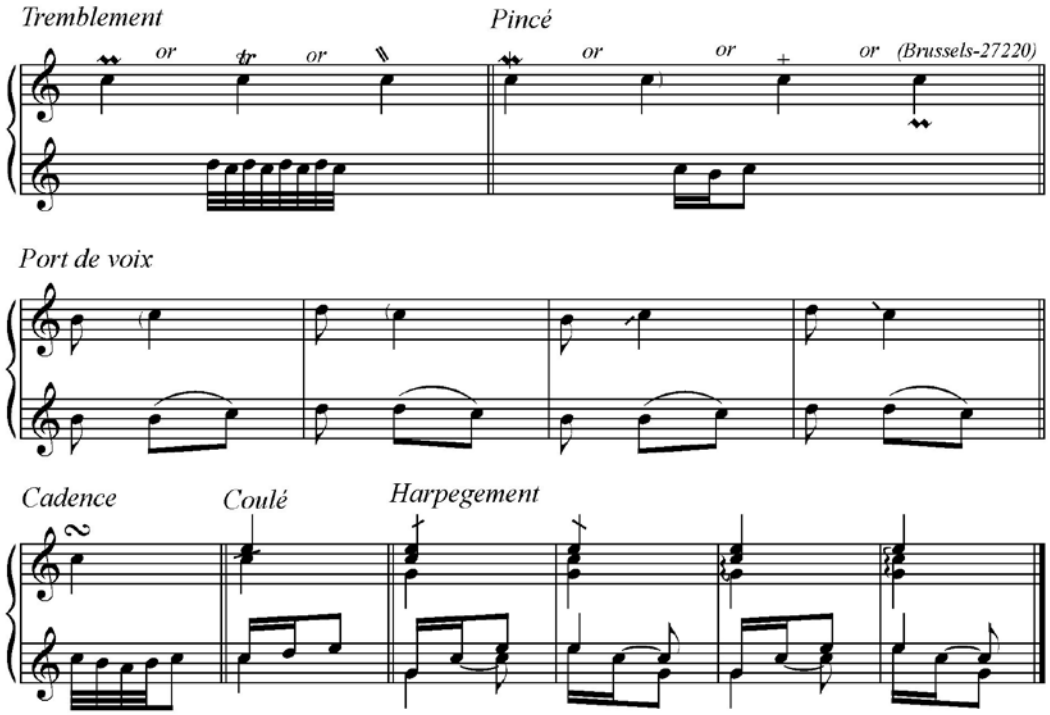
Performance Notes

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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the "Introduction".

Critical Notes
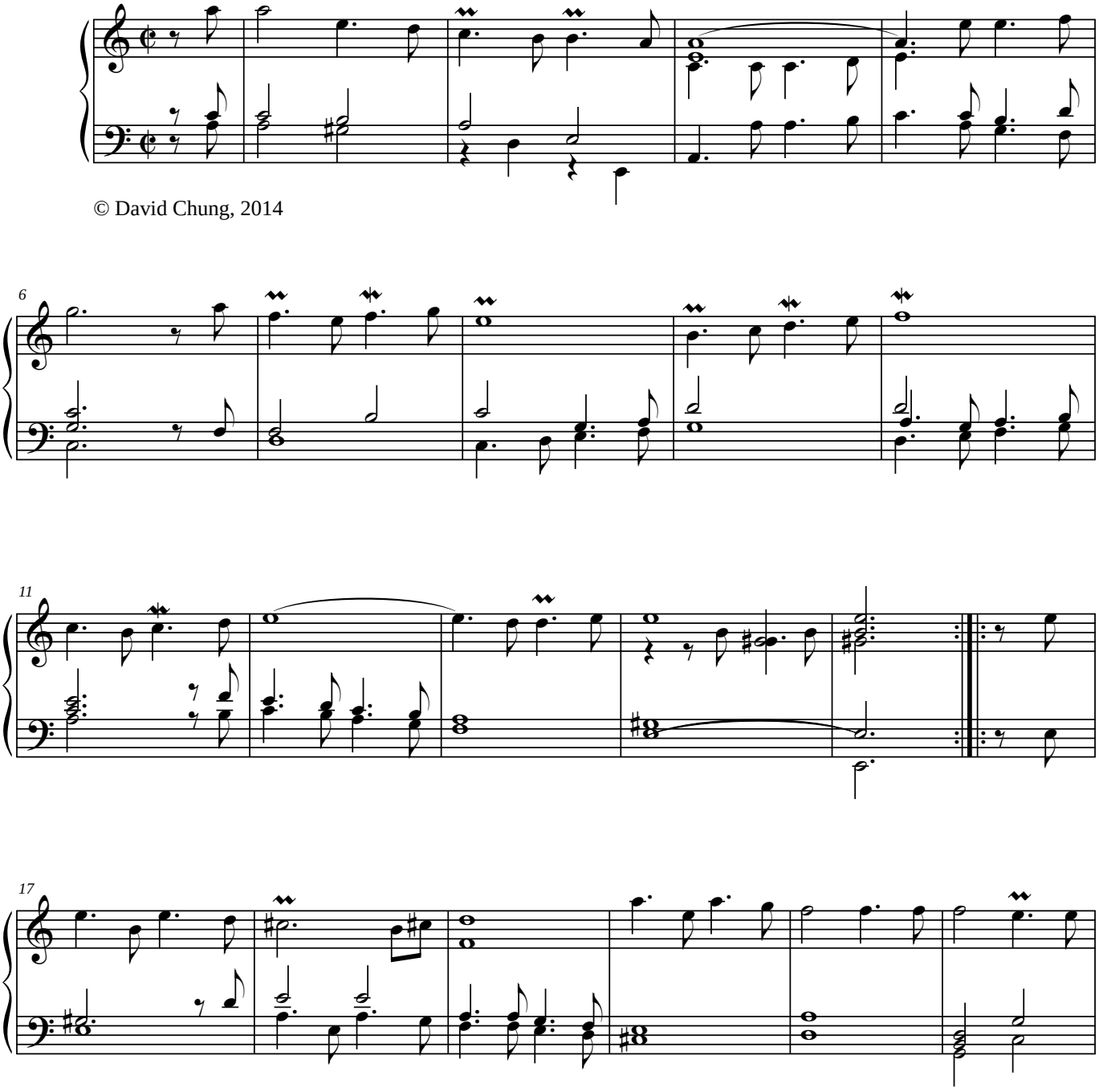
No. 143 (pp. 104–5), Ouverture du Ballet de Flore (d) [Ouverture from *Ballet de Flore* (1669) LWV 40/1 (d)]

M. 3	rh4	natural missing
M. 20	lhL2	rest missing
M. 24	lhL1	sharp missing
M. 32		measure missing
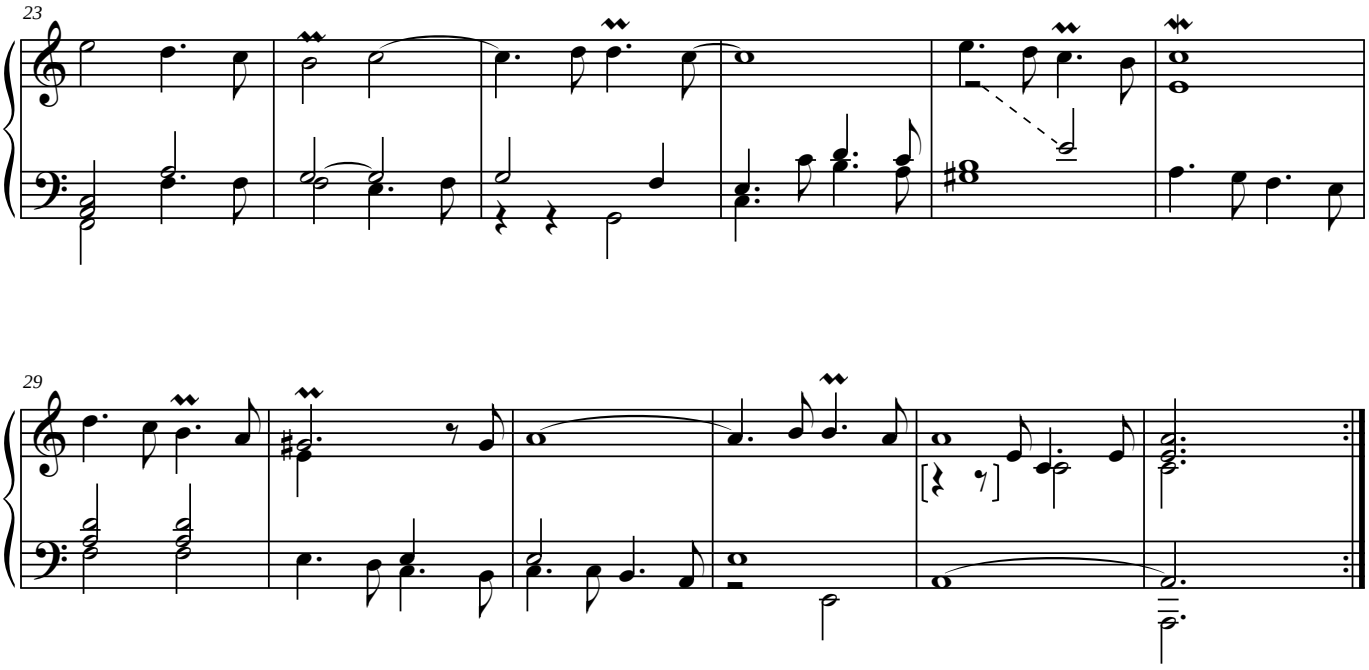
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

Les Ombres (Allemande)
Ballet de la Naissance des Venus, 1665

GB-Lbl MS. Add. 39569 (Babell), no. 154, p. 112
LWV 27/45



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Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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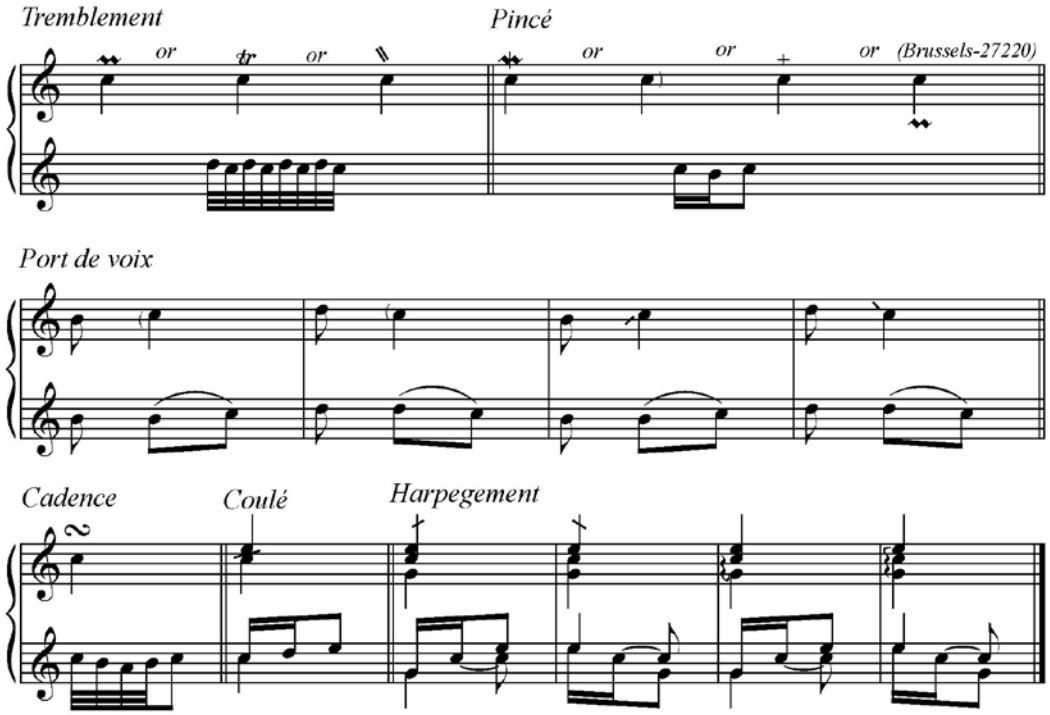
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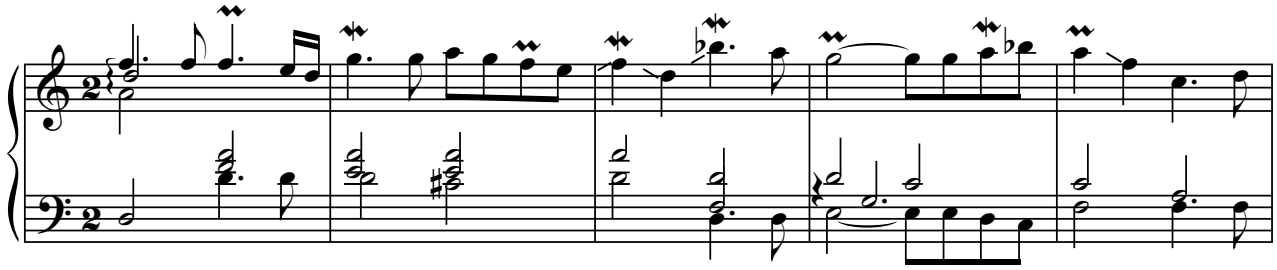
Critical Notes

No. 154 (p. 112), Allemande (a) [Les Ombres from *Ballet de la Naissance de Venus* (1665) LWV 27/45 (g)]
M. 33 rhL1–2 rests missing

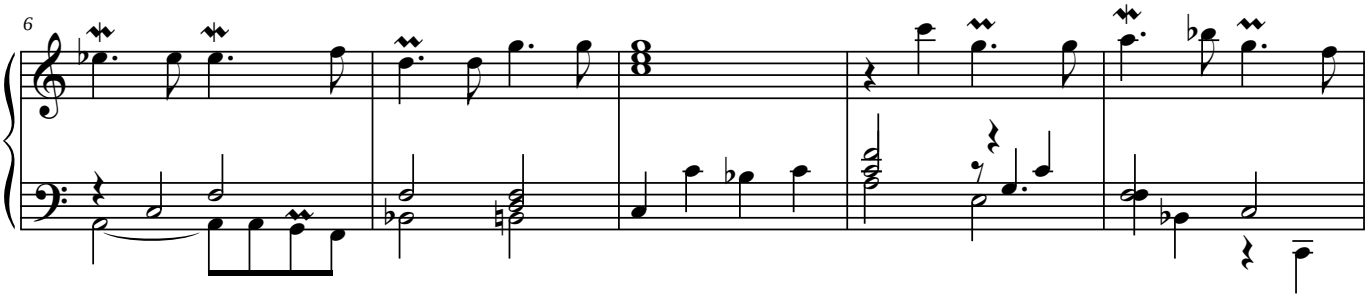
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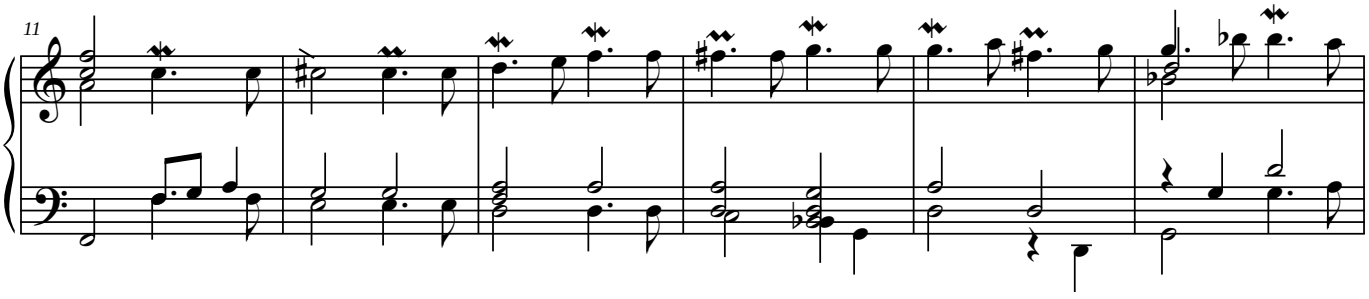
Ouverture (Ouverture de Roland)
Roland, 1685
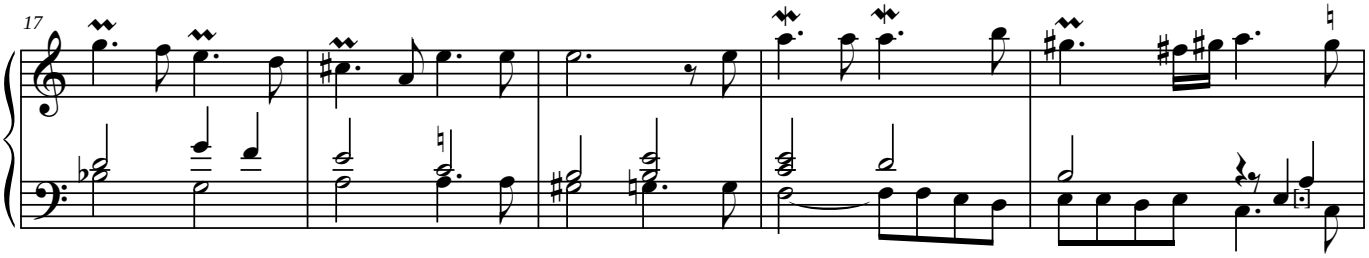
GB-Lbl MS. Add. 39569 (Babell), no. 182, pp. 134–5
LWV 65/1
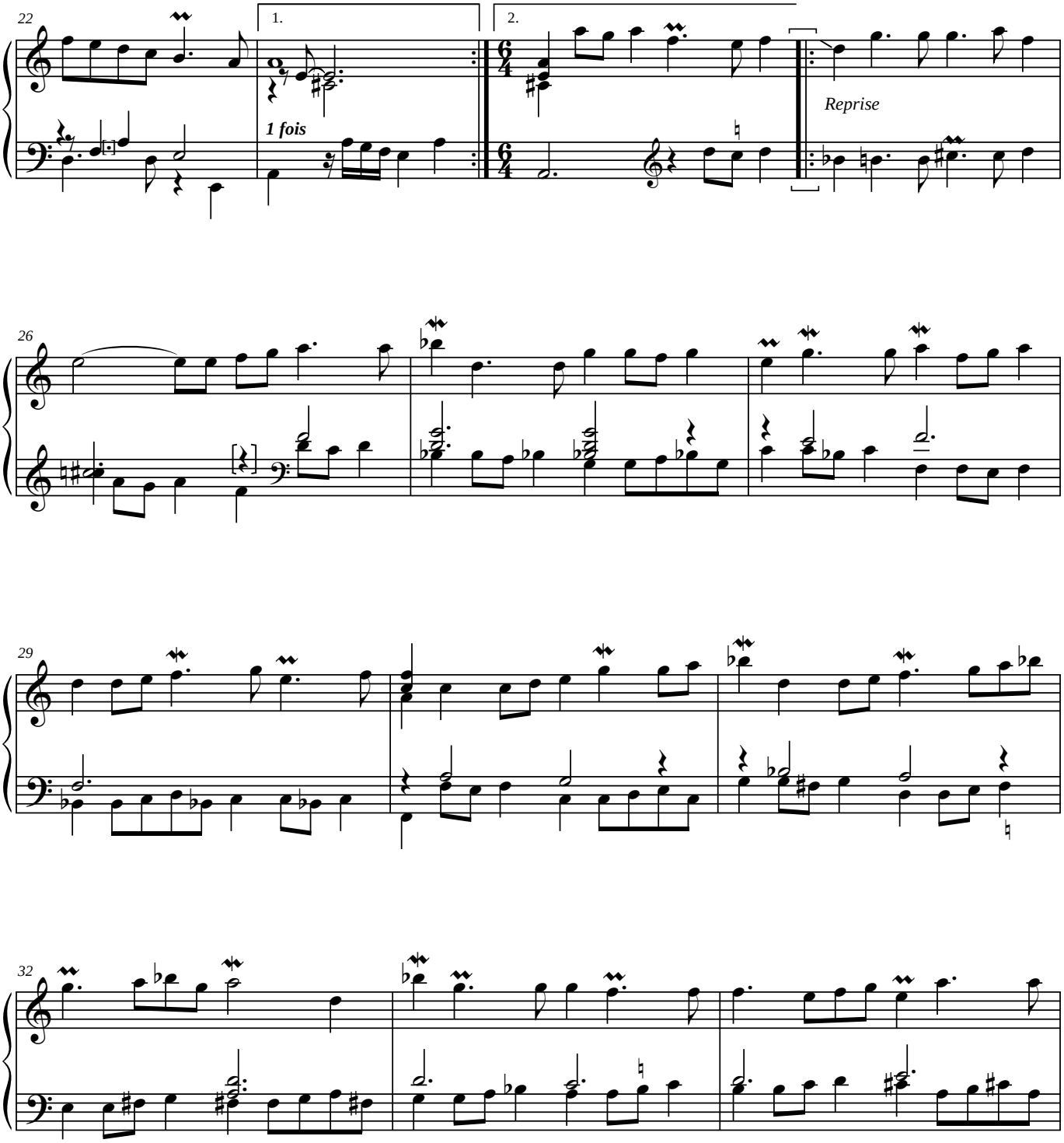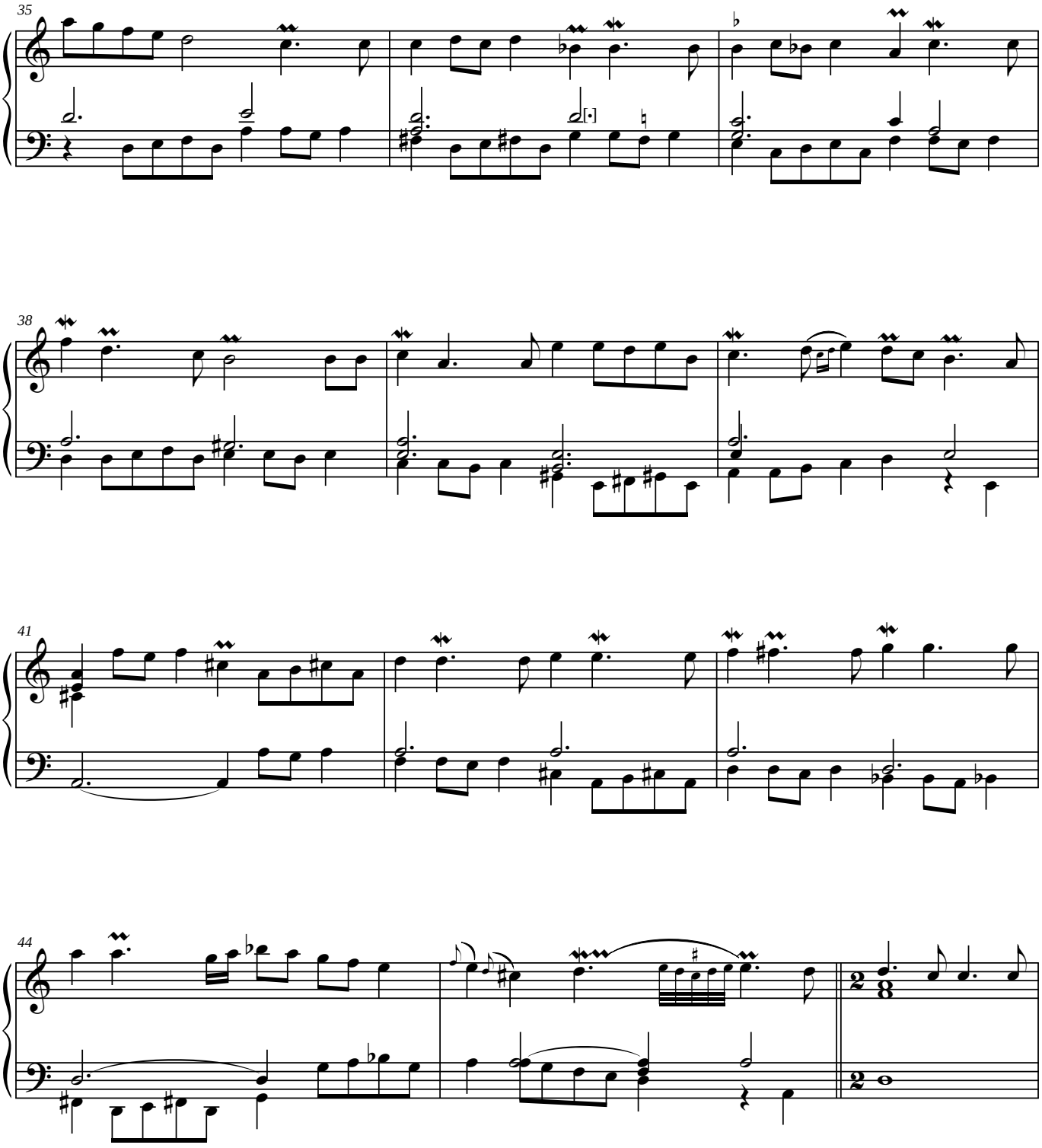


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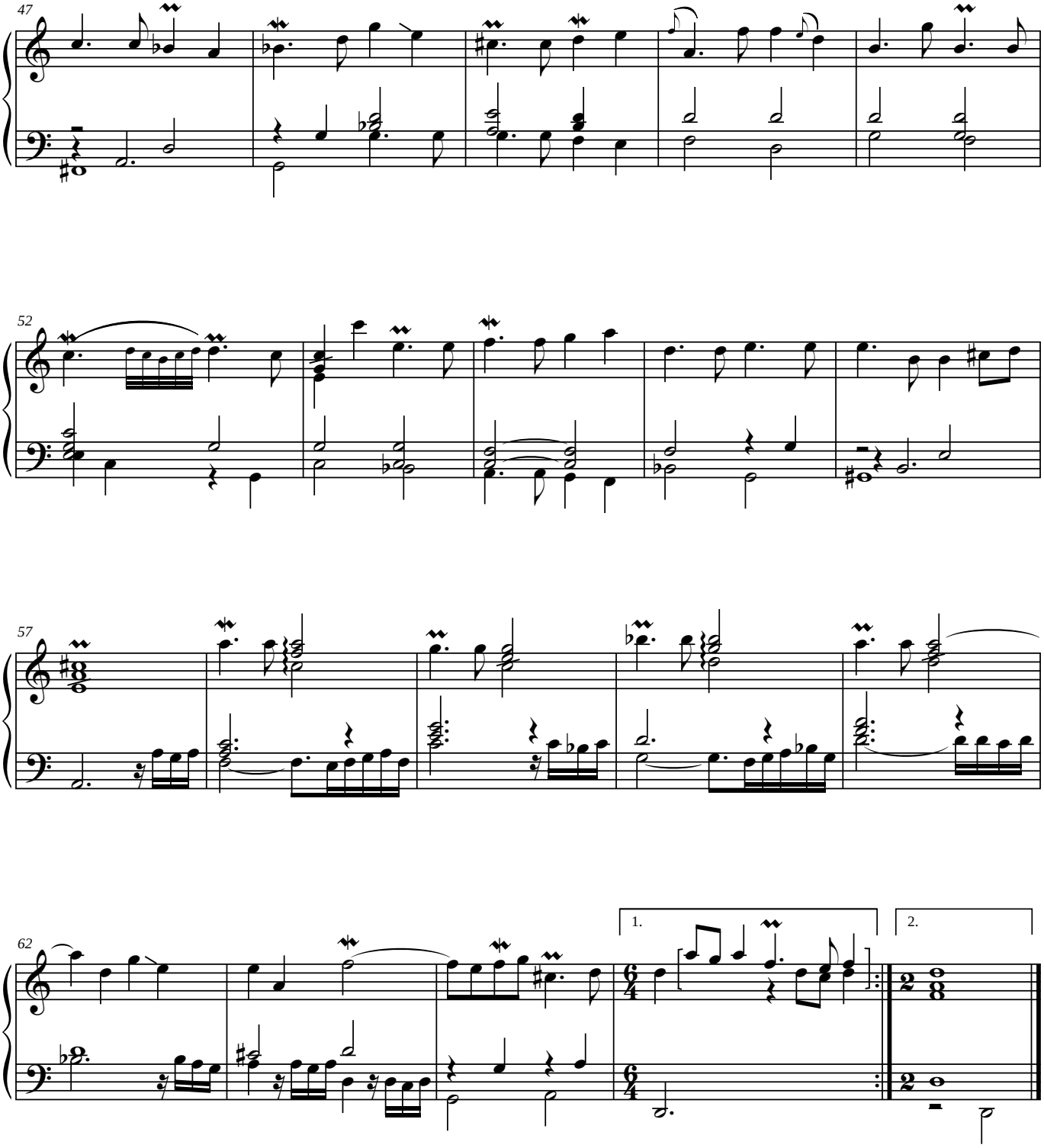







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Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

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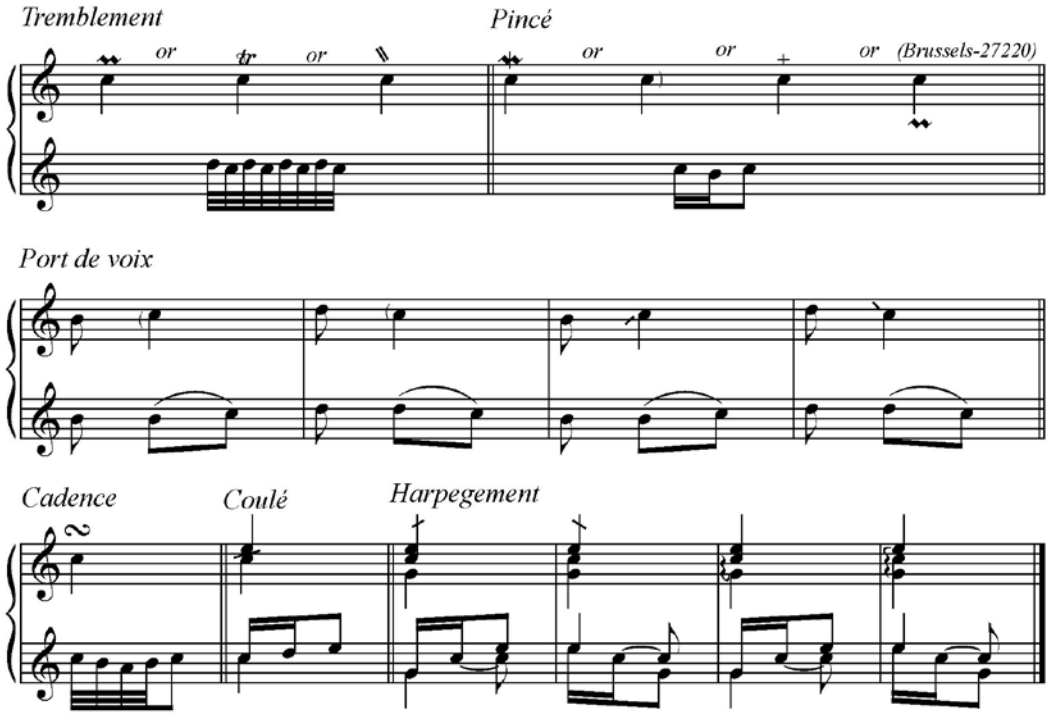
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In both "2" and "6/4" time, eighth notes in conjunct motion (mm. 2, 4, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

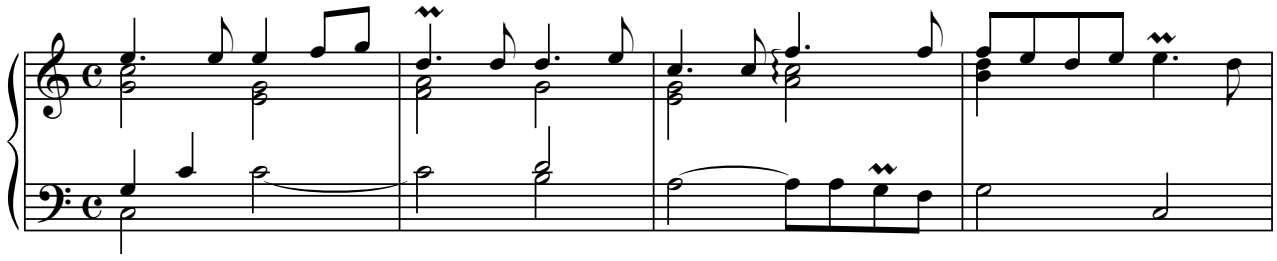
No. 182 (pp. 134–5), Ouverture de Roland (d) [Ouverture from *Roland* (1685) LWV 65/1(d)]

M. 21	lhM2	dot missing
M. 22	lhM2	dot missing
M. 26	lhU2	rest missing
M. 33	lhL7	*b-flat'*?
M. 34	rhU2	a second higher: *f'*
M. 36	lhU2	dot missing
M. 65	rhU2–	notes supplied from m. 24

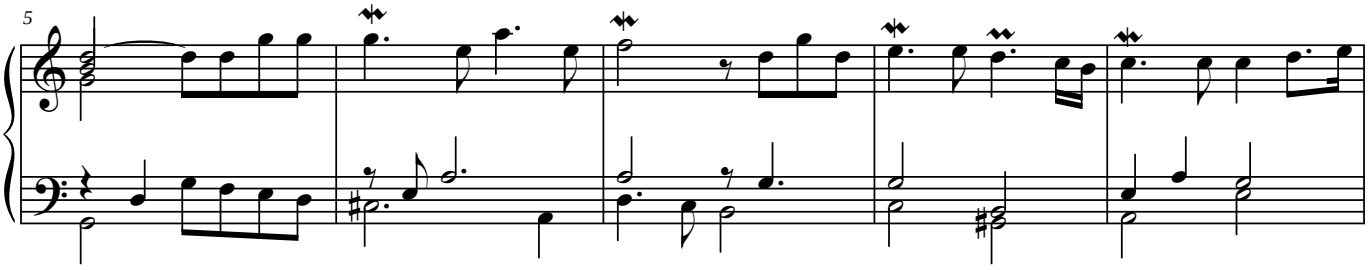
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

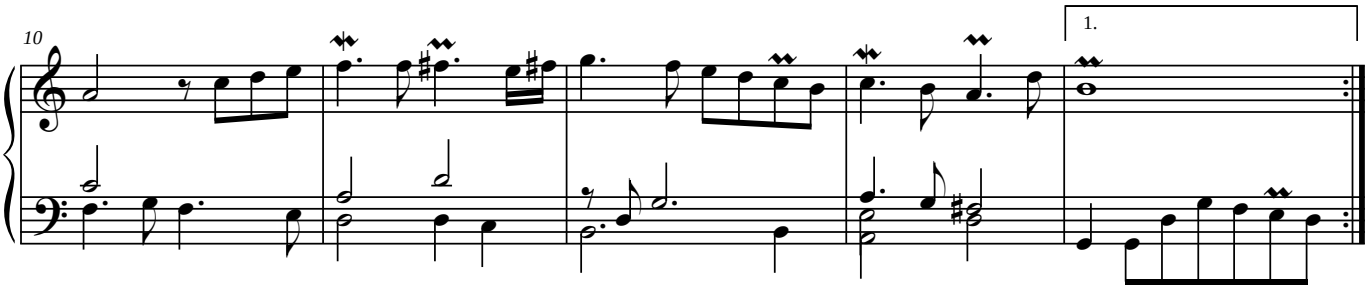
Ouverture (Ouverture de Bellerophon)
Bellerophon, 1679

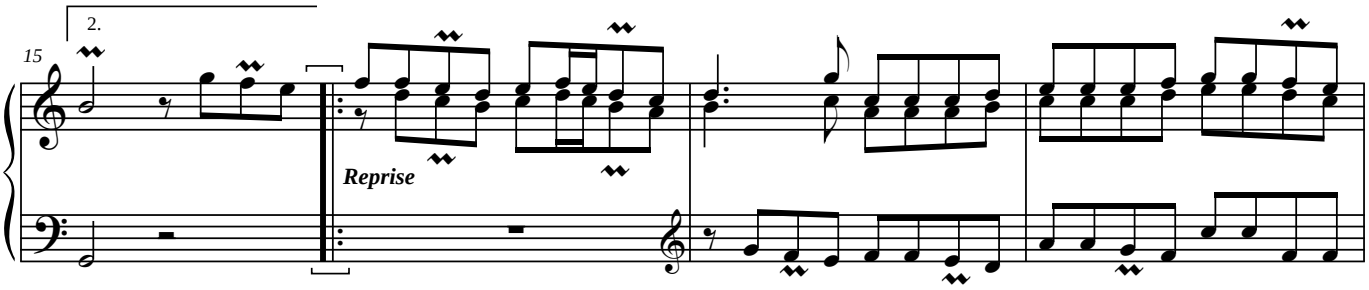
GB-Lbl MS. Add. 39569 (Babell), no. 199, p. 147
LWV 57/1
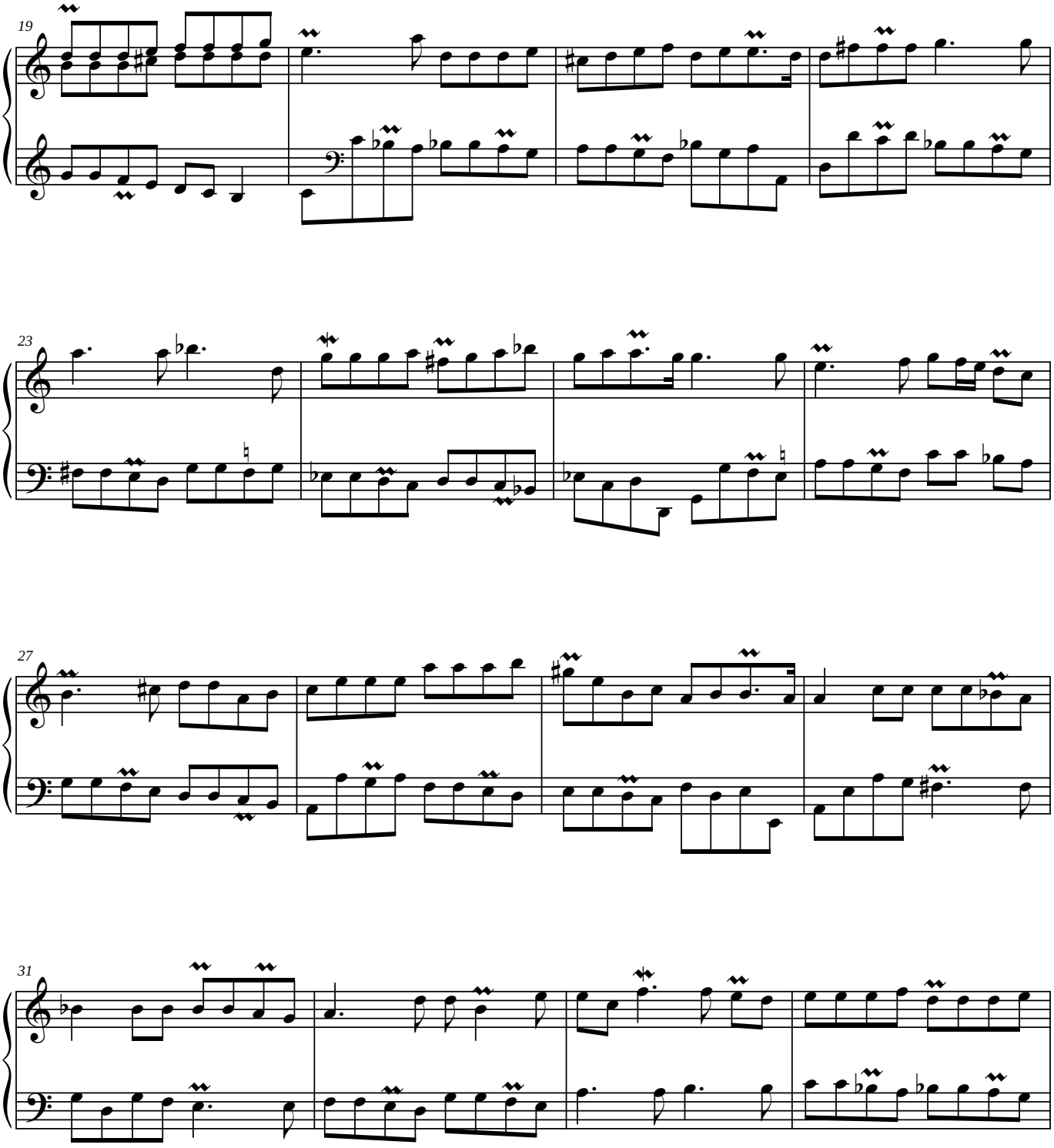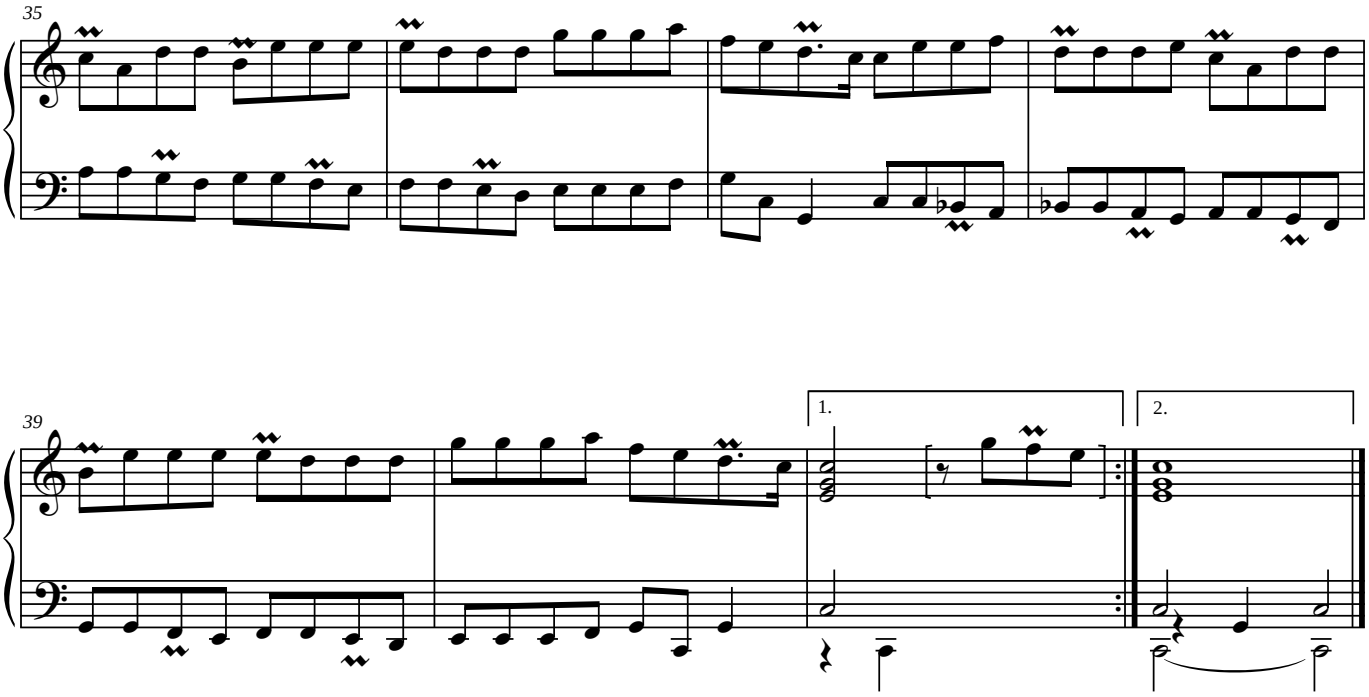


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19
23
27
31


35
39
1.
2.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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Edition: Harris 2009, one piece (no. 131); Chung 2004, six pieces (nos. 128, 130, 131, 152, 243, 263); WLSCM, twenty-seven pieces (nos. 57, 97, 120, 123–4, 129, 132–6, 138, 143, 154, 182, 199, 209, 217–8, 231, 233–5, 258, 268–9, 280).

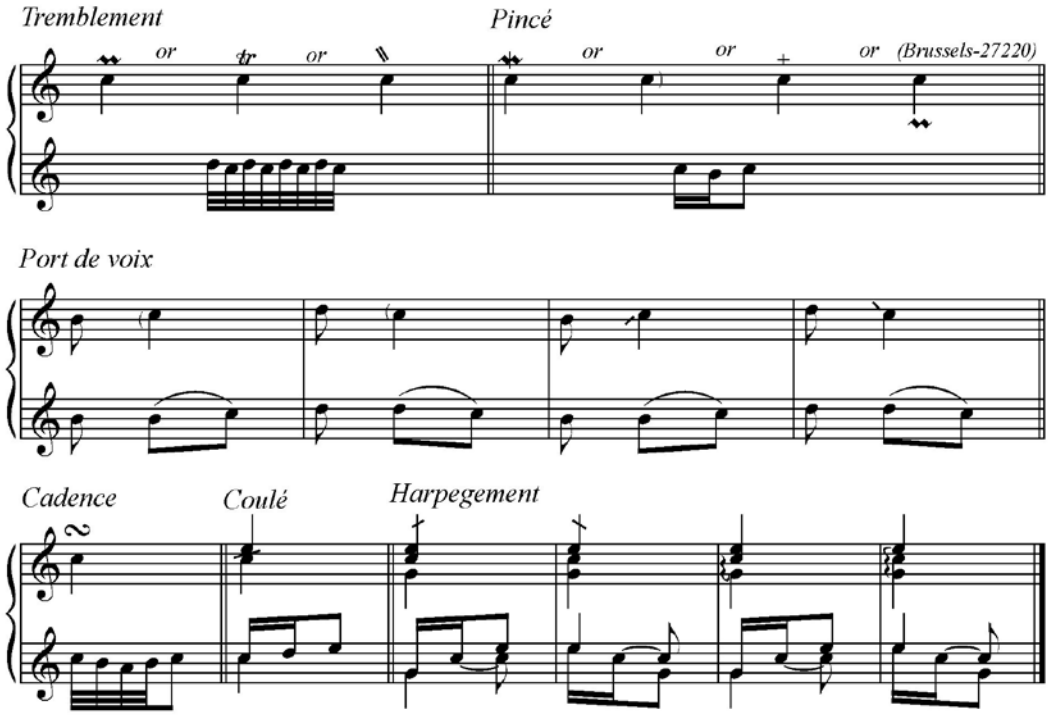
Performance Notes

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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



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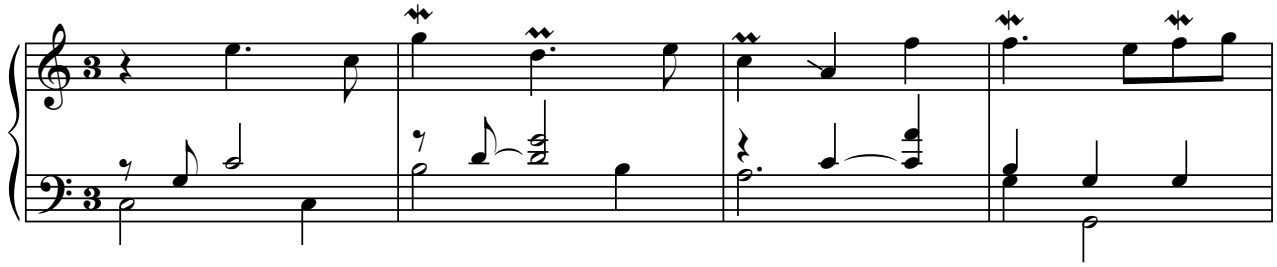
Critical Notes

No. 199 (p. 147), Ouverture de Bellerophon (C) [Ouverture from *Bellerophon* (1679) LWV 57/1 (C)]
M. 41 rhU2-5 notes supplied from m. 15

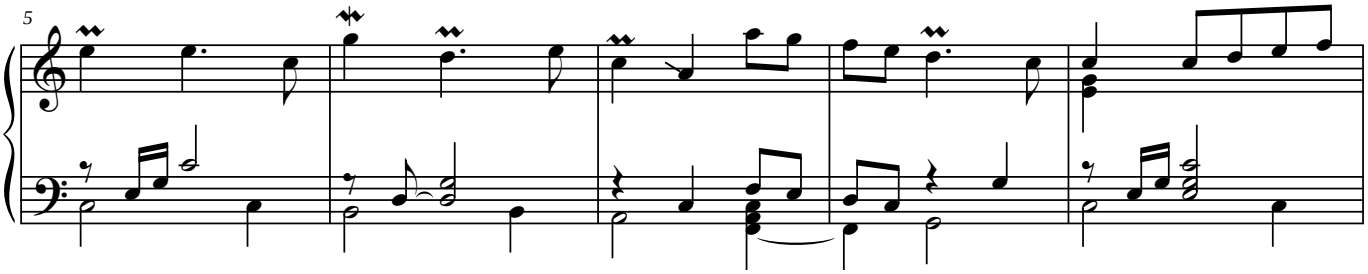
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.
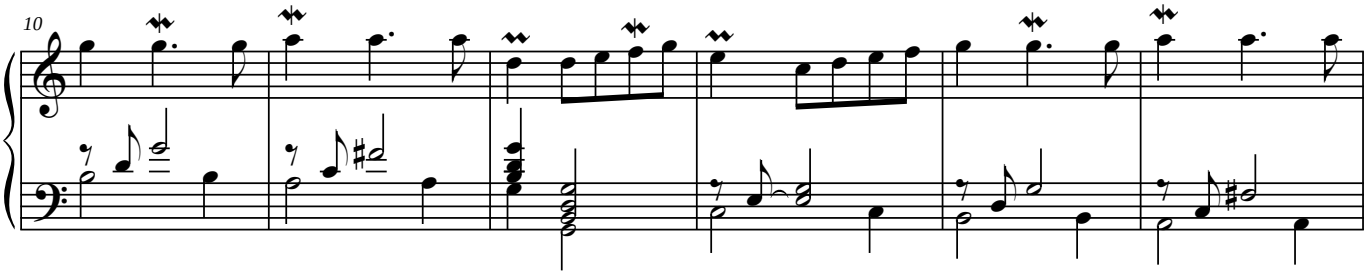
Chaconne (Chaconne D'Amadis)
Amadis, 1684

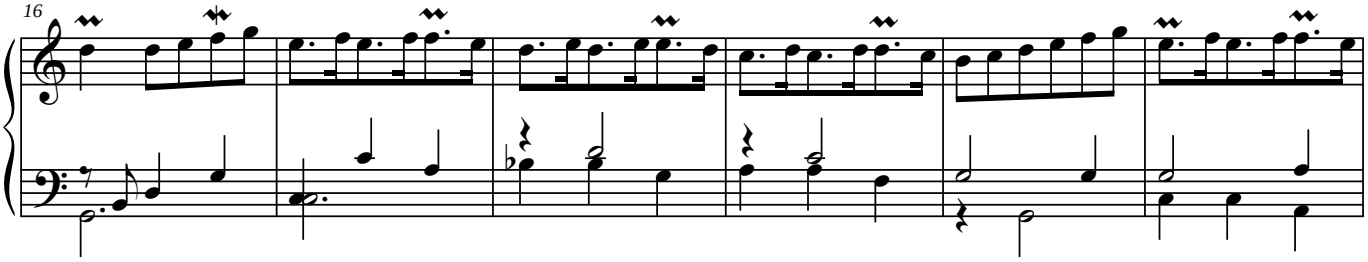
GB-Lbl MS Add. 39569, no. 209, pp. 154–8
LWV 63/67
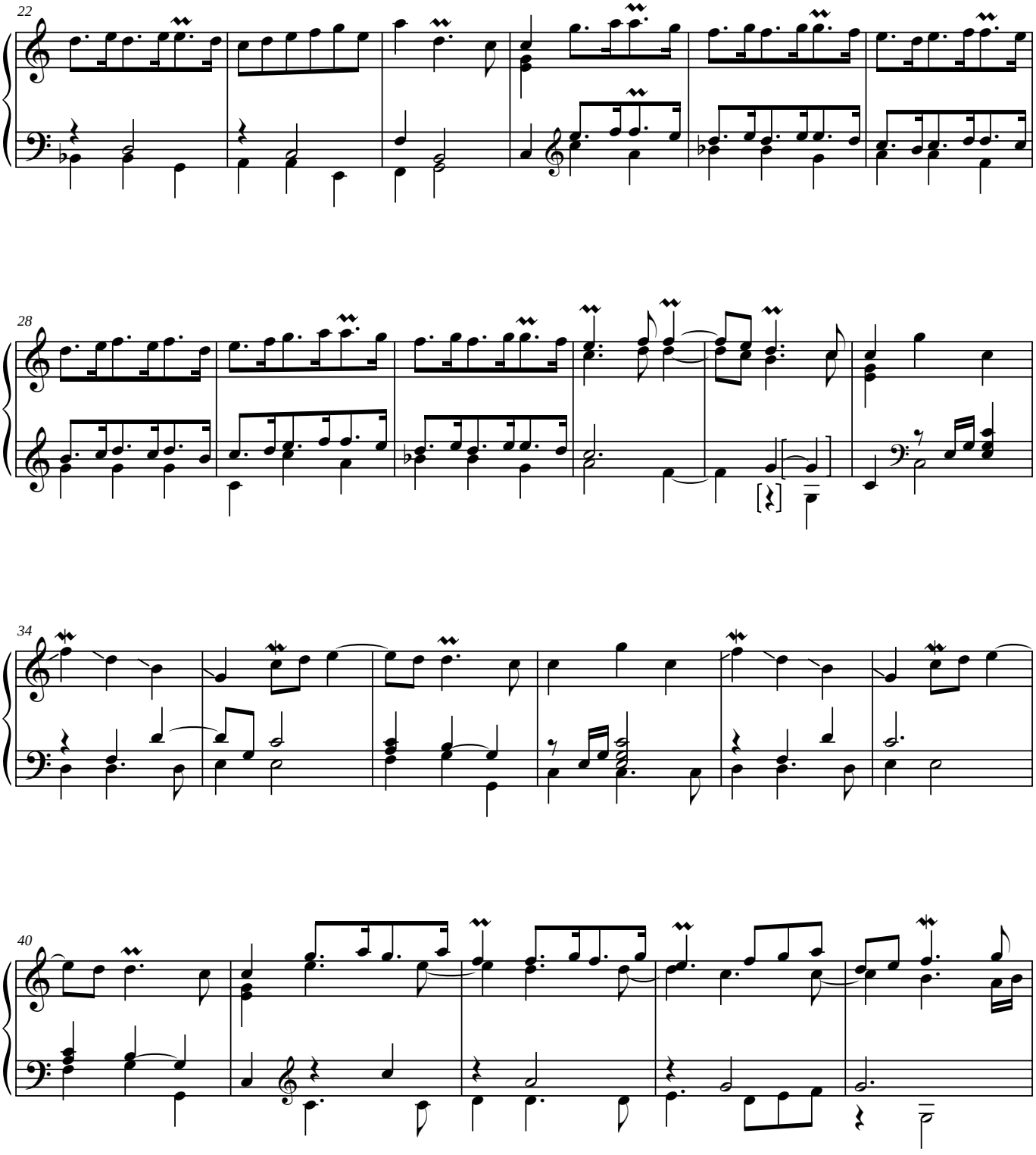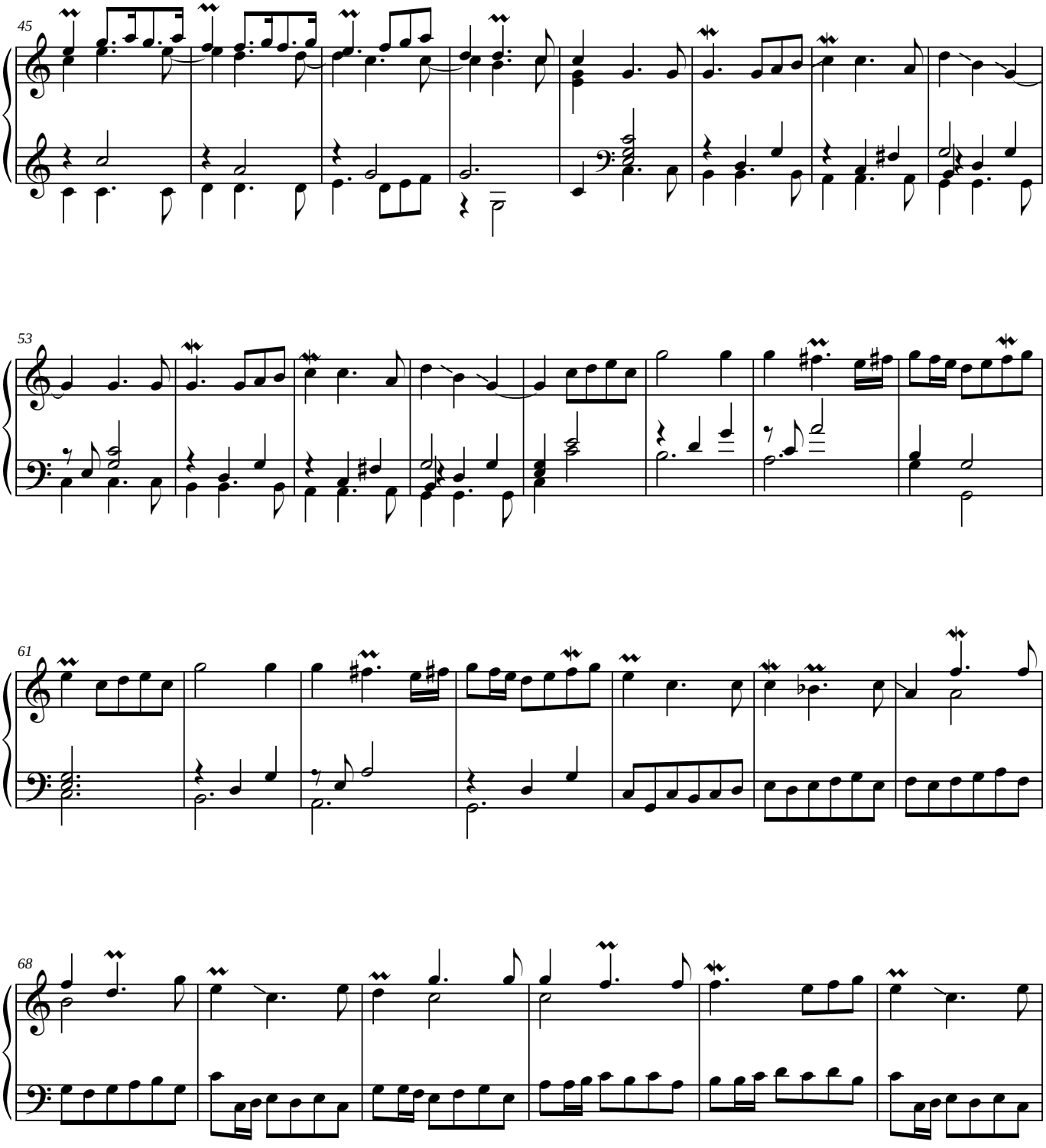


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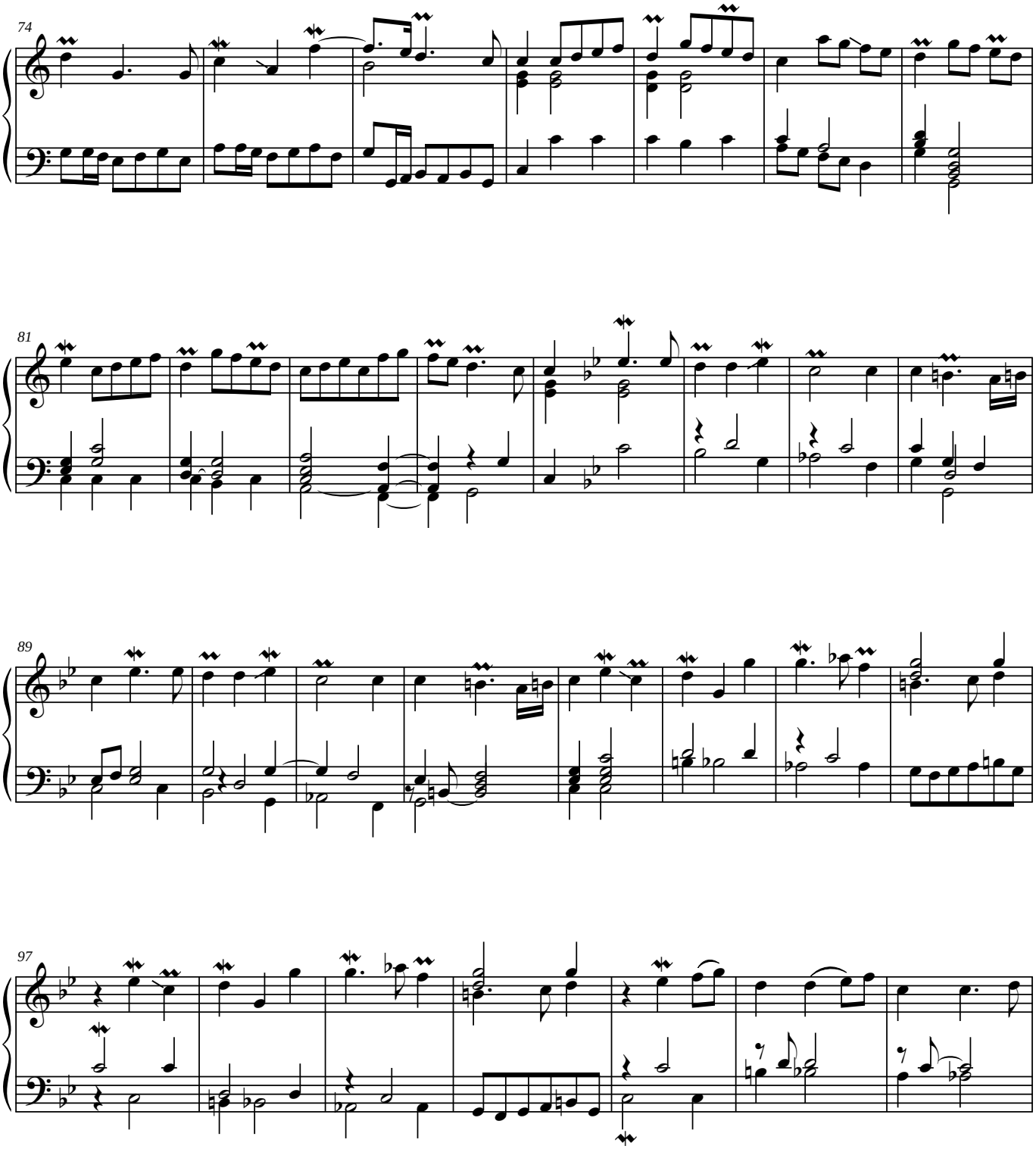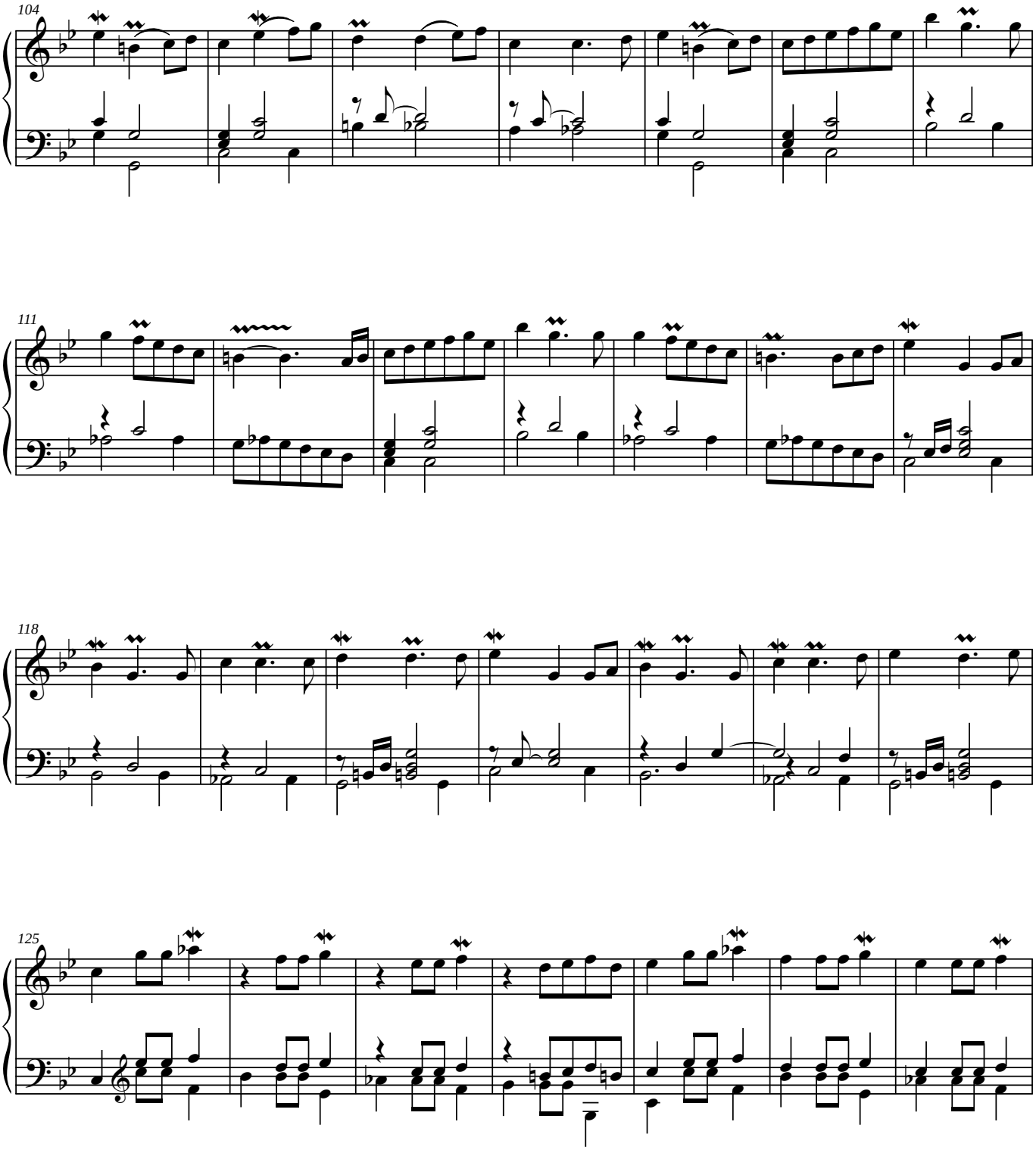




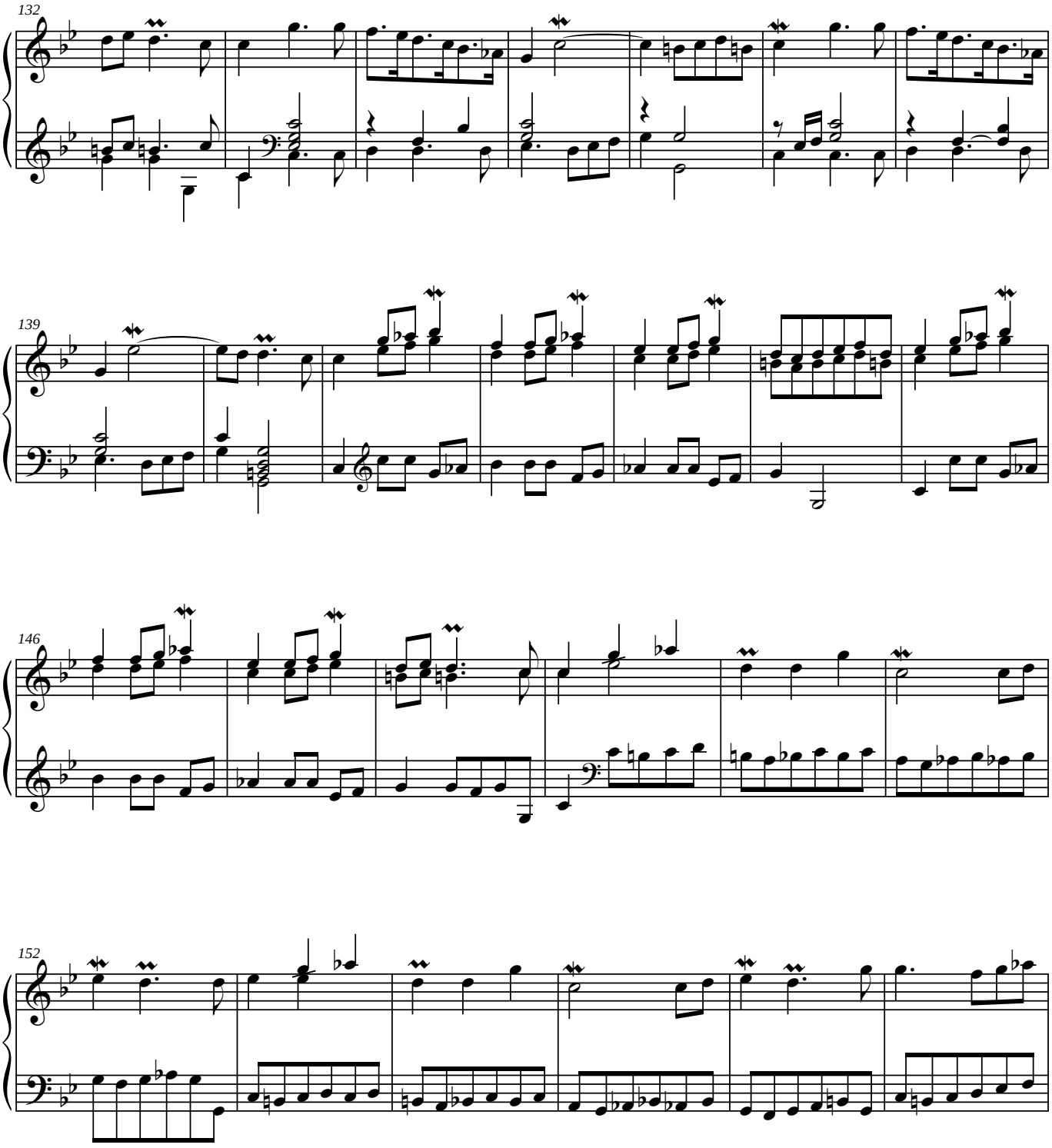


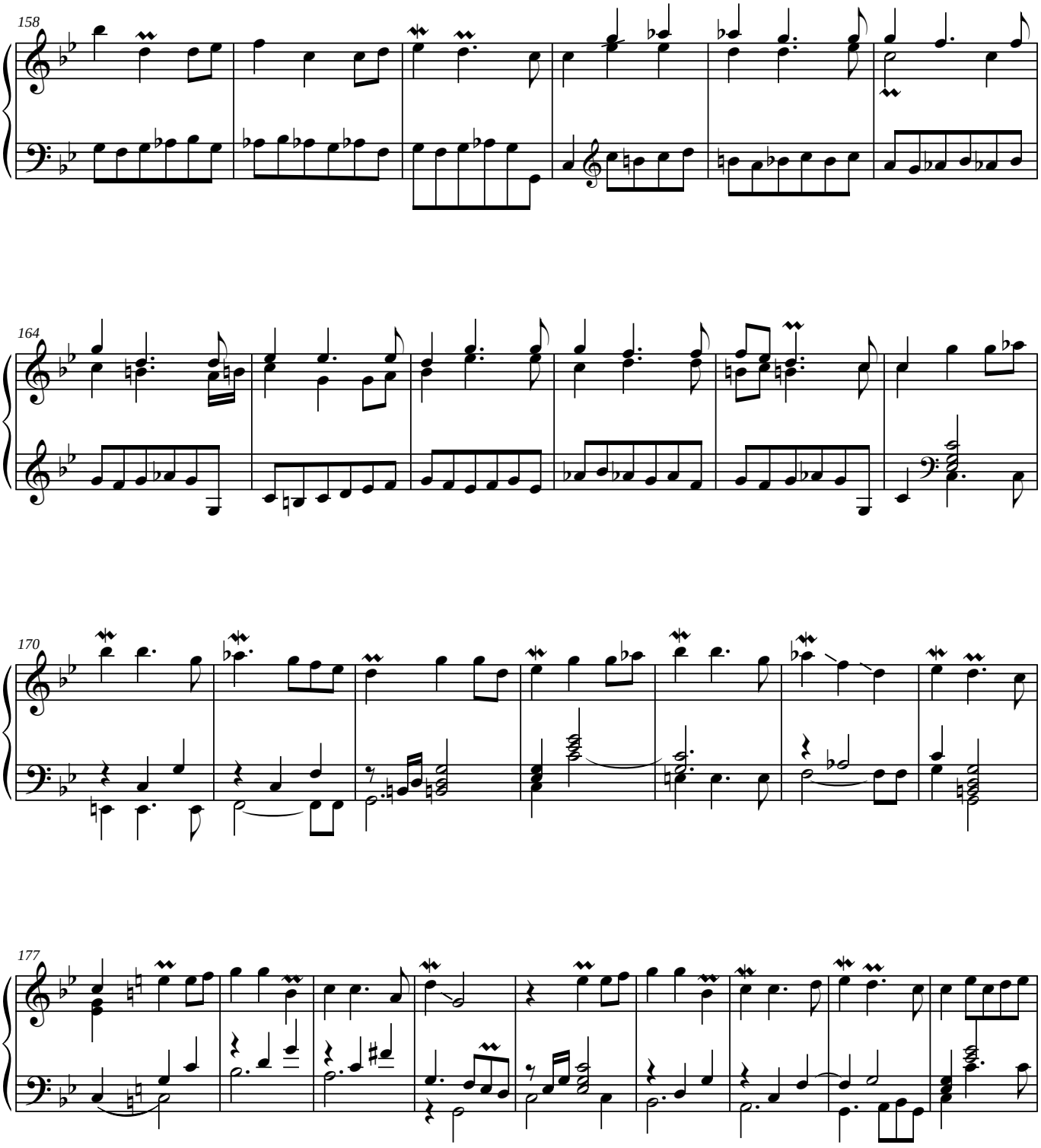

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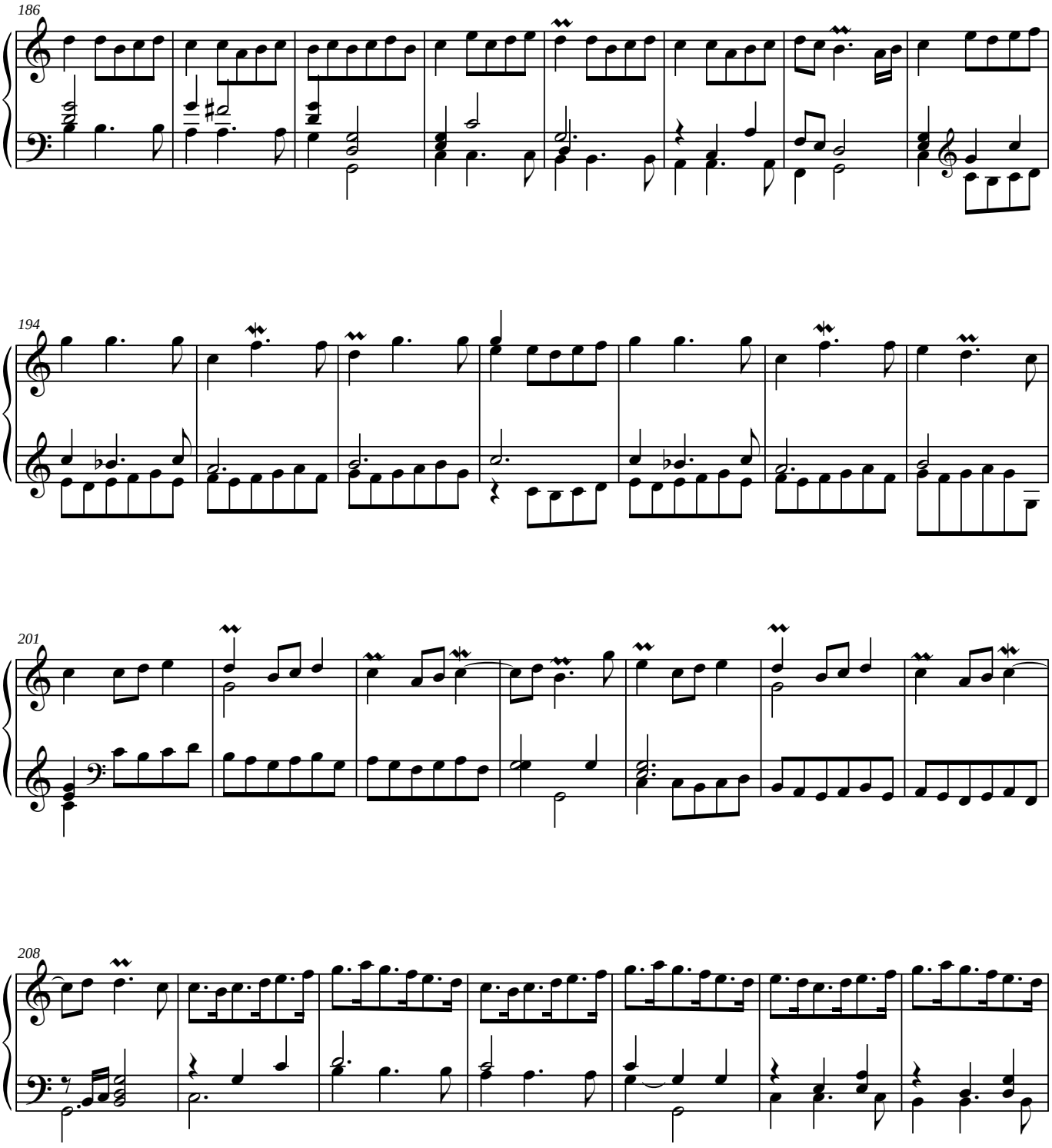

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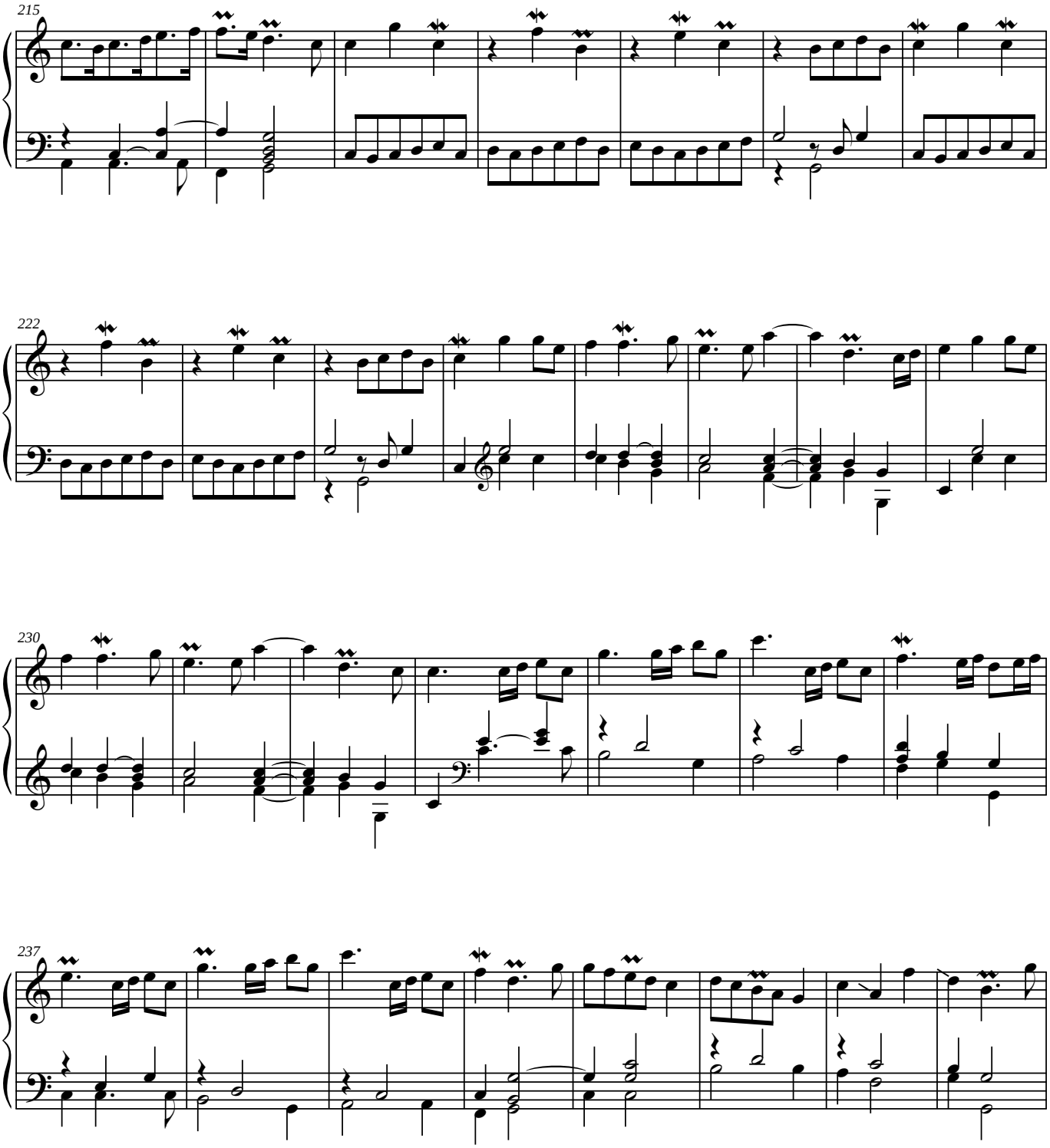

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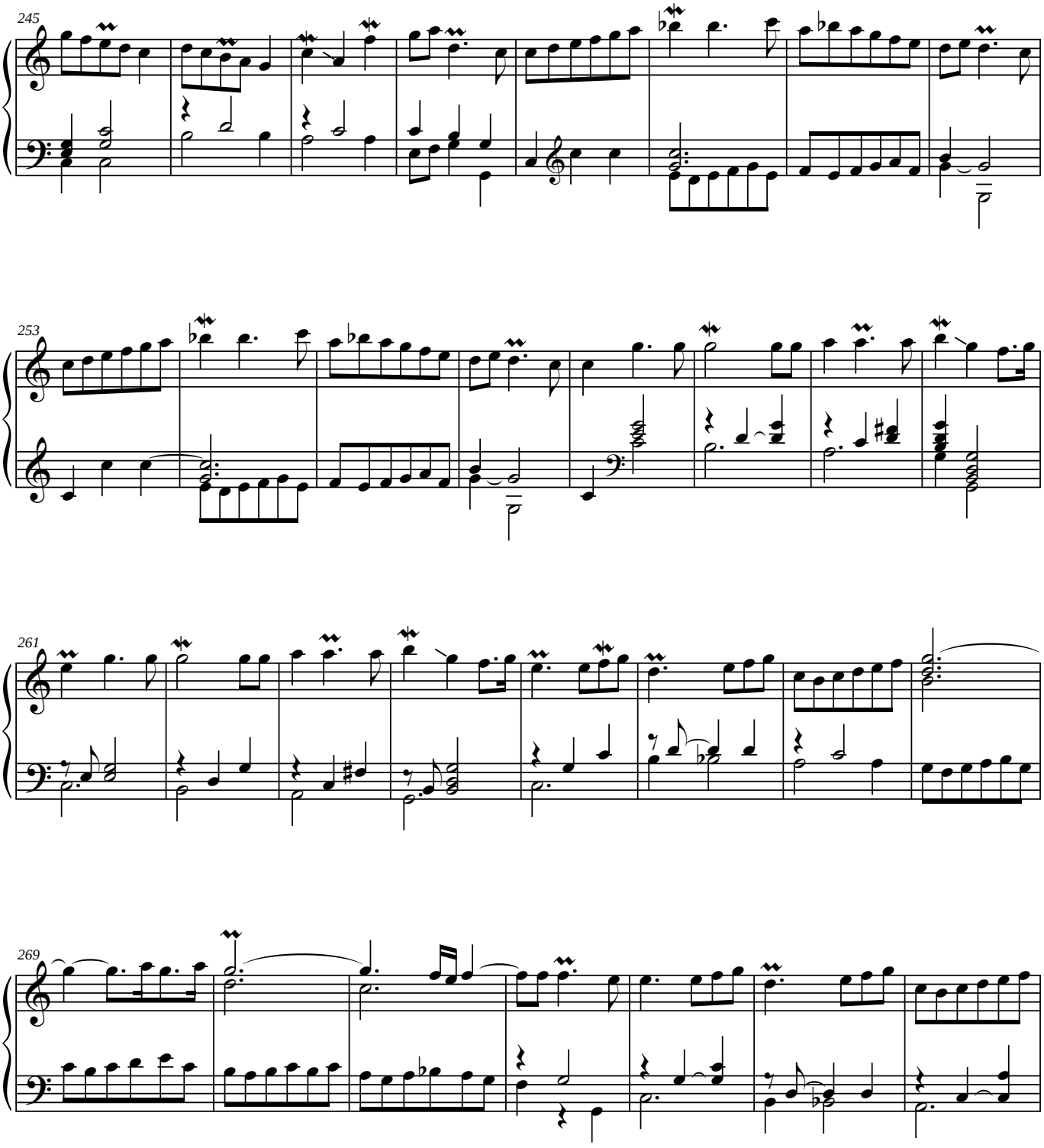

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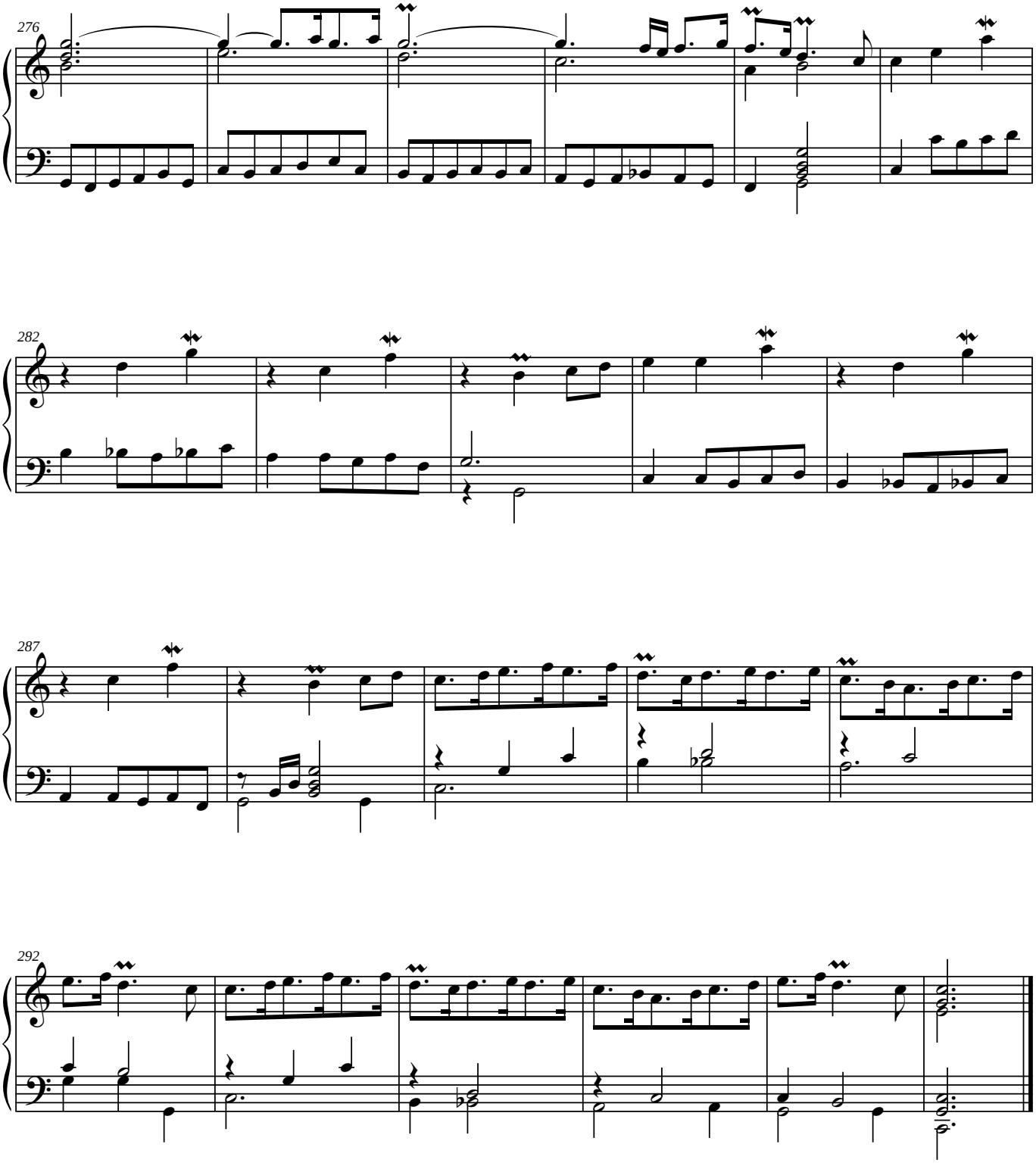

132
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170
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186
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201
208


215
222
230
237


245
253
261
269


276
282
287
292

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

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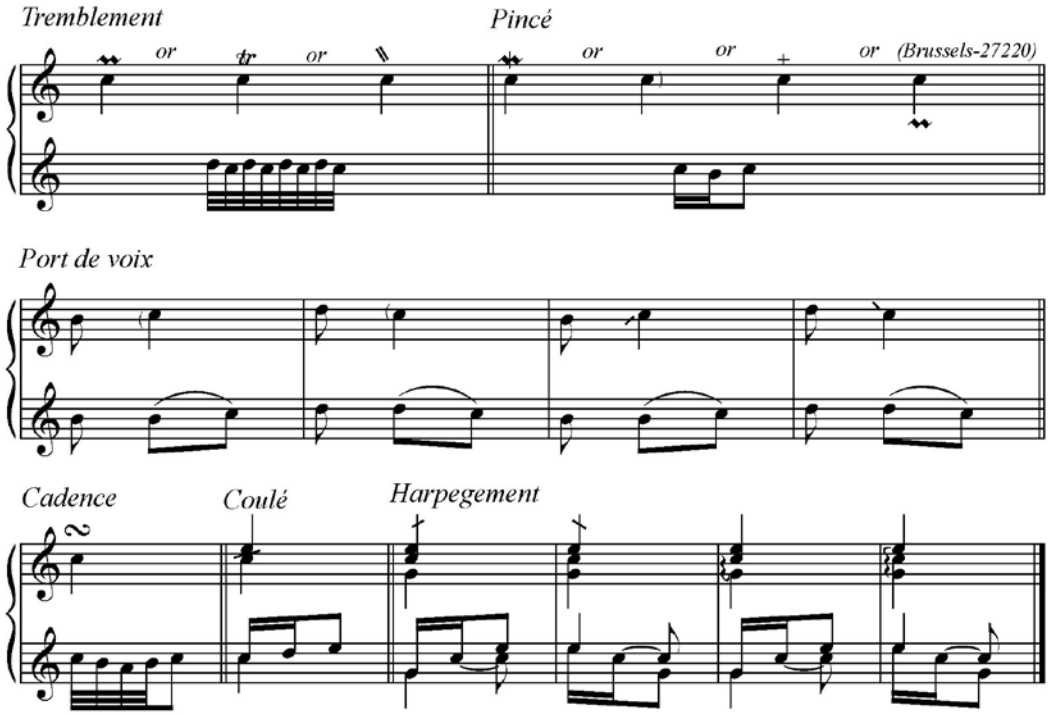
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others.[2]

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



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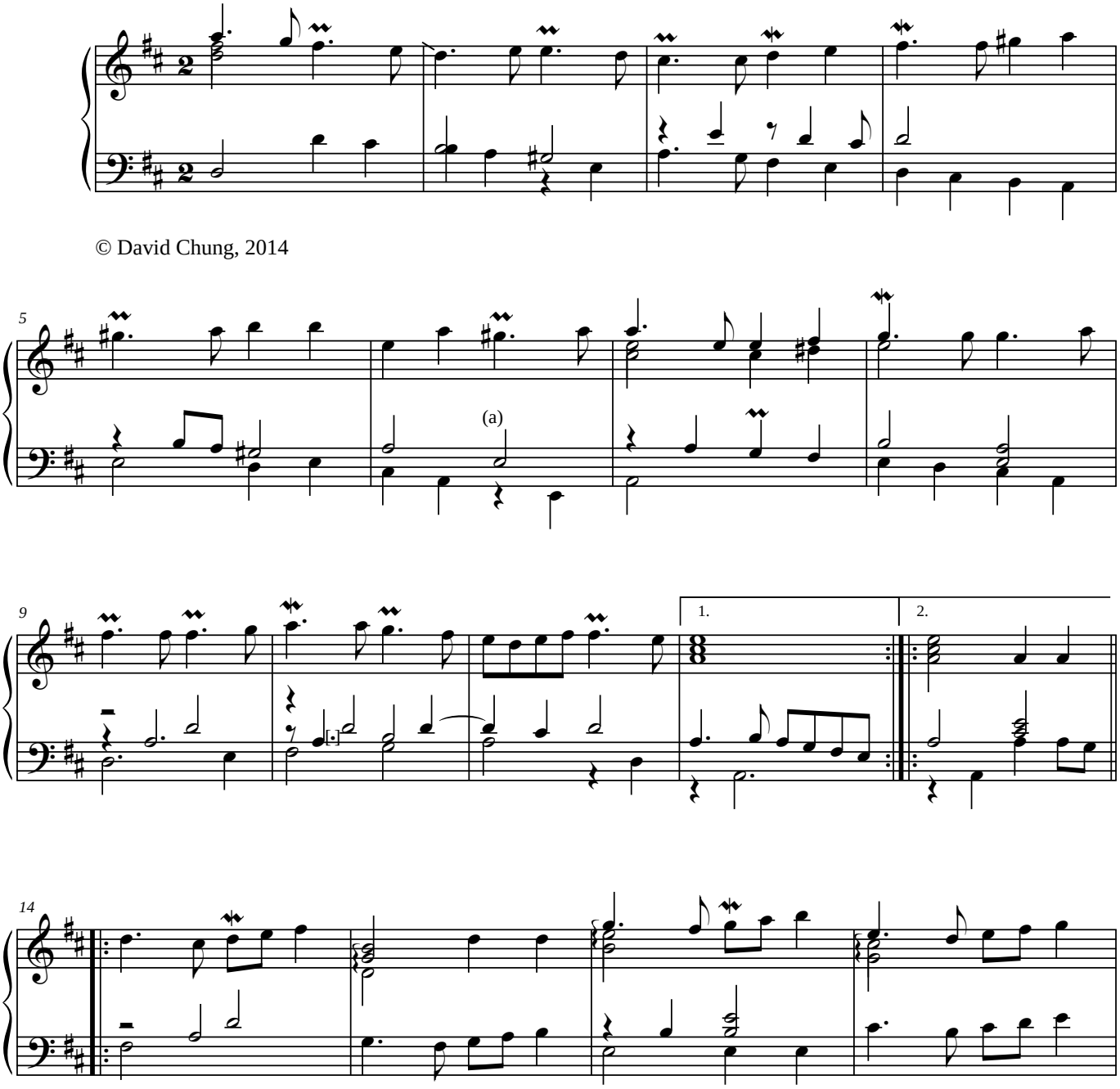
Critical Notes

No. 209 (pp. 154–8), Chaconne d'Amadis (C) [Chaconne from *Amadis* (1684) LWV 63/67 (C)]
M. 32 lhU2 note missing
lhL2 rest missing

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.
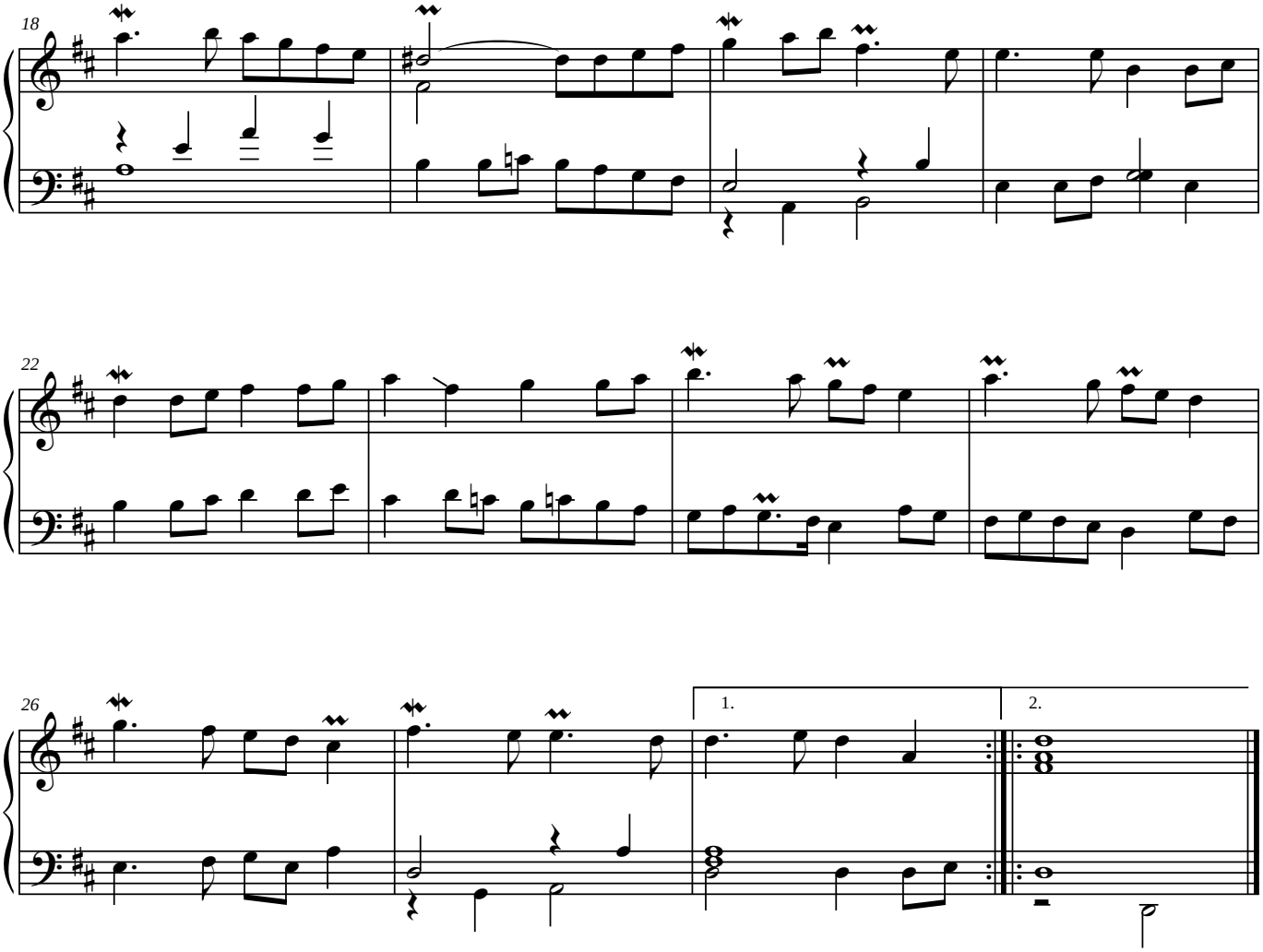
La Marche (La marche des Insulaires)
Roland, 1685

GB-Lbl MS. Add. 39569 (Babell), no. 217, pp. 164–5
LWV 65/21



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(a) see critical notes


18
22
26
1.
2.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

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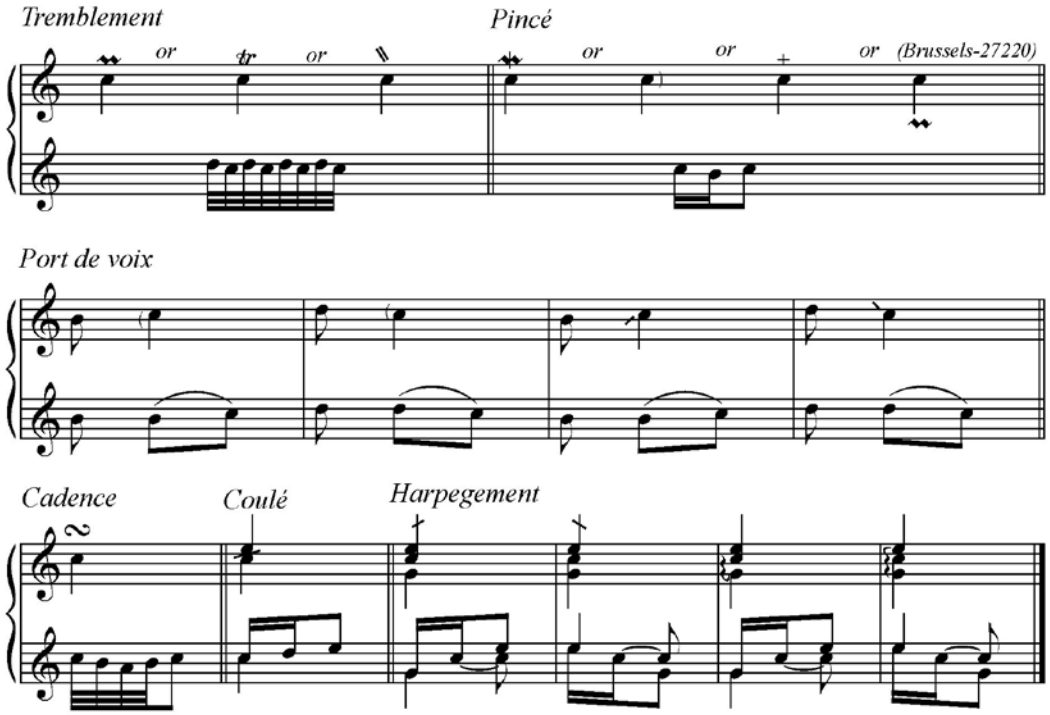
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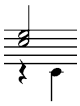
The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



In "2" time, eighth notes in conjunct motion (mm. 5, 11–2, 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. 217 (pp. 164–5), La marche des Insulaires (D) [La Marche from *Roland* (1685) LWV 65/21 (D)]

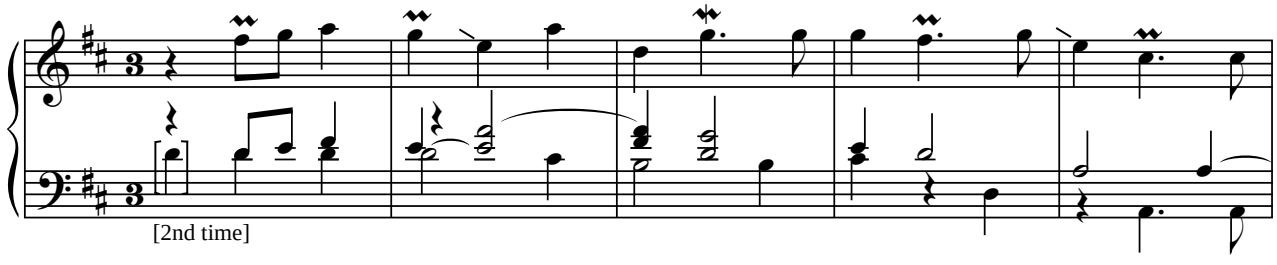


M. 6 lh2 Source:
M. 10 lhM2 dot missing
M. 17 lh1, 3 *c'-natural*

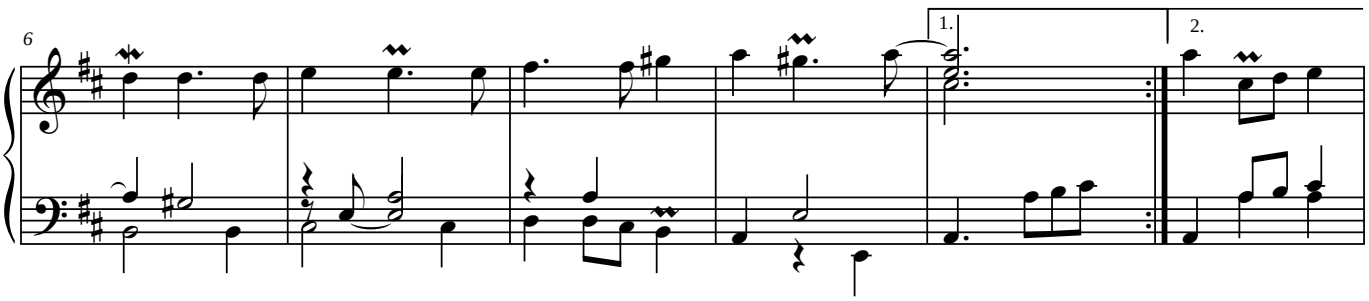
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

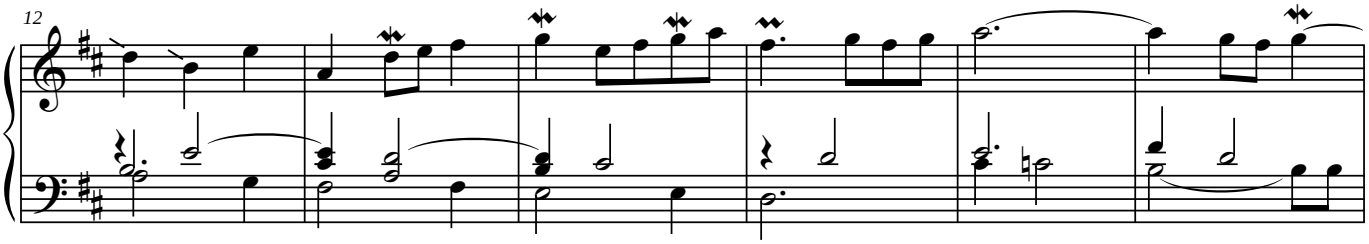
Second Air
Roland, 1685

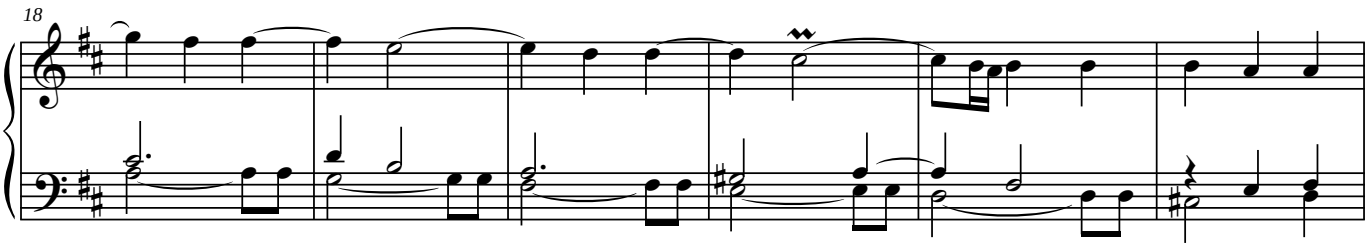
GB-Lbl MS. Add. 39569 (Babell), no. 218, p. 165
LWV 65/24
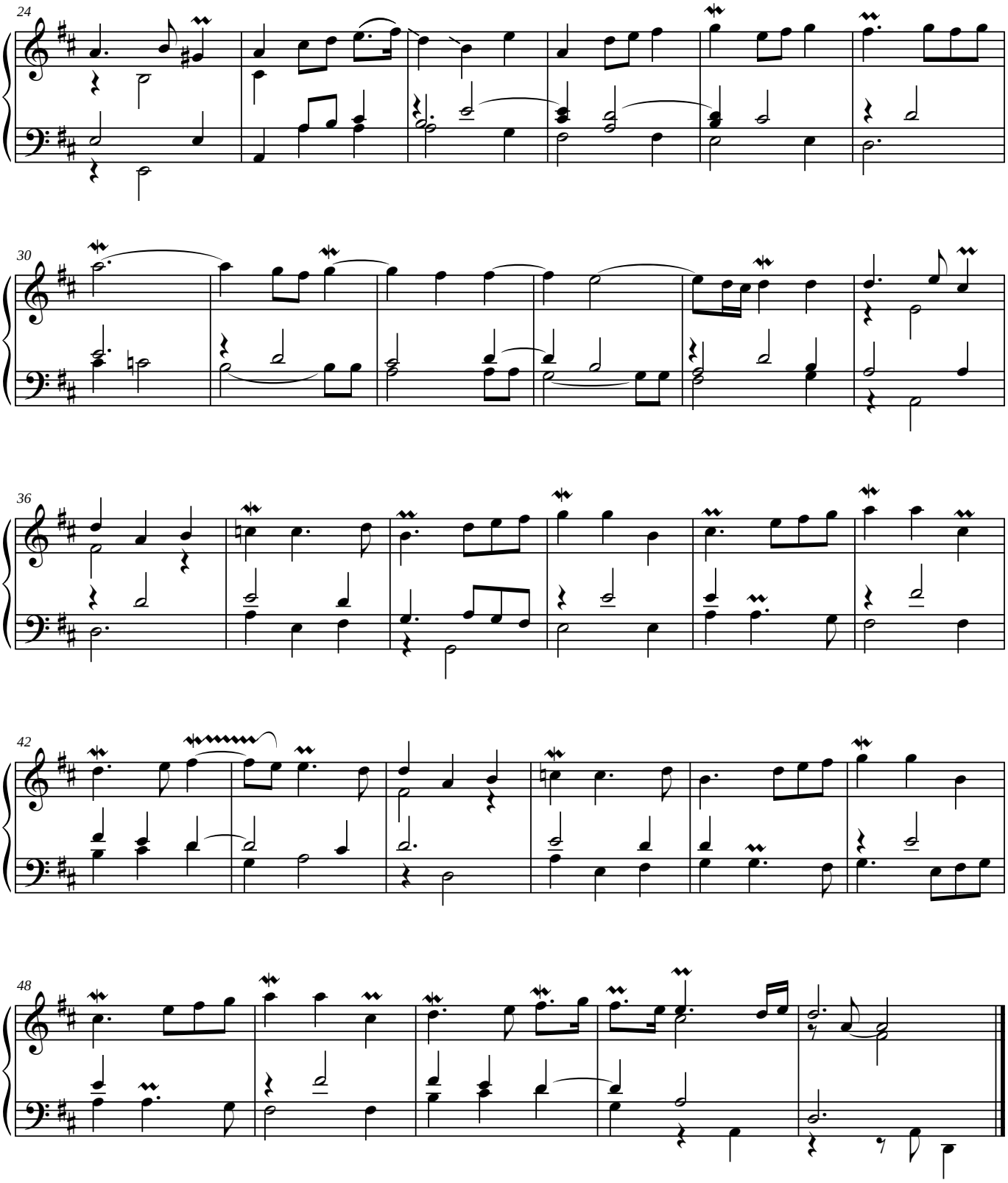


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24
30
36
42
48

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

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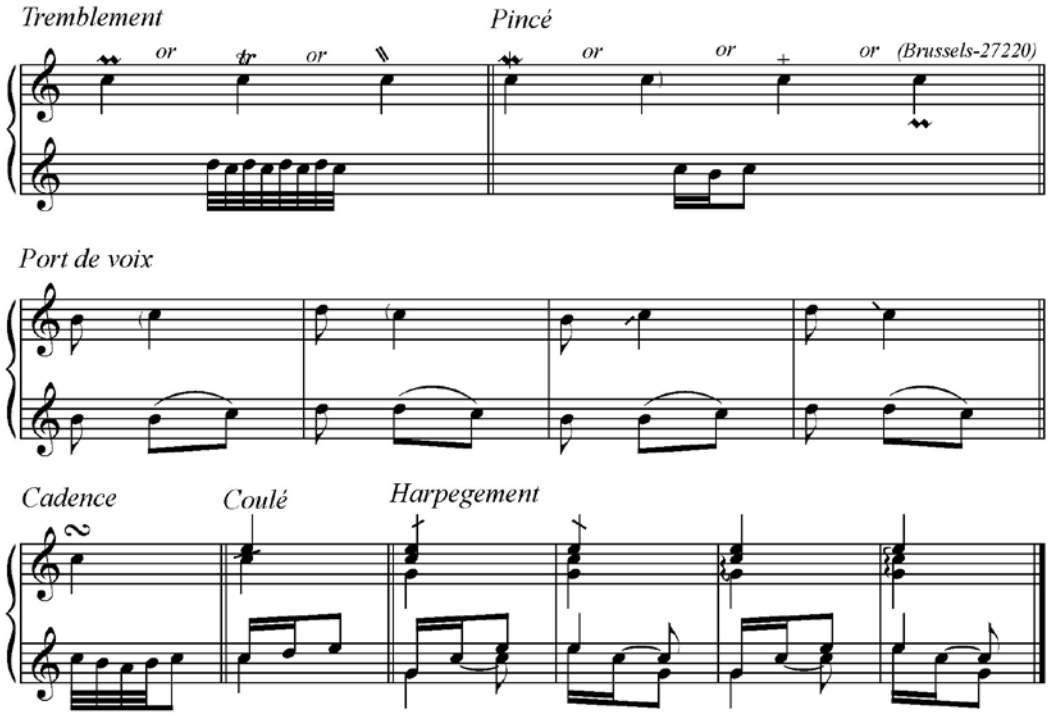
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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

others.[2]

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



In "3" time, eighth notes in conjunct motion (mm. 1, 8, 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".

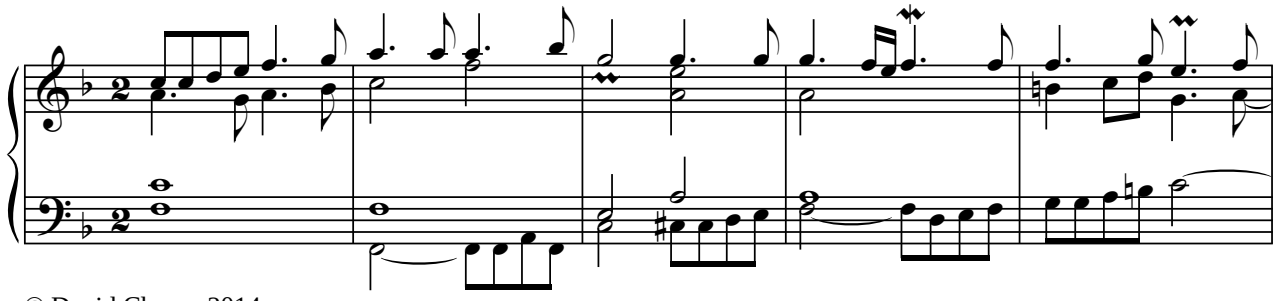
Critical Notes

No. 218 (p. 165), Second Air (D) [Second Air from *Roland* (1685) LWV 65/24 (D)]
1 lhL1 note supplied from m. 10 (after *c-sharp'*)

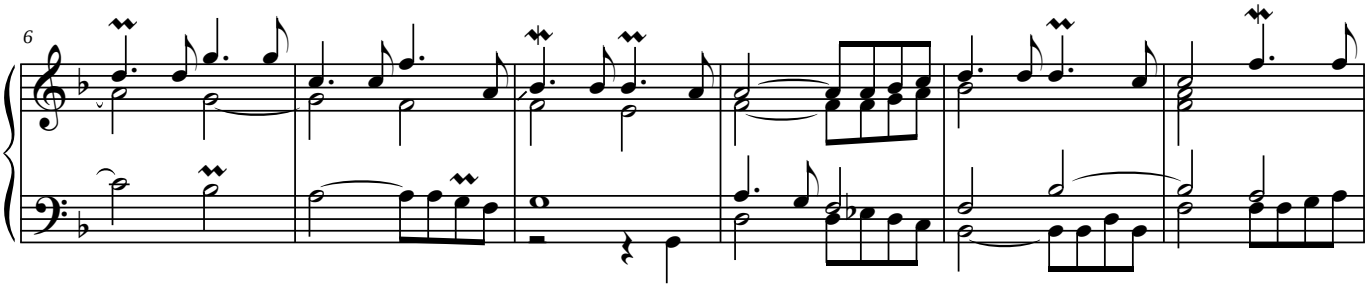
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

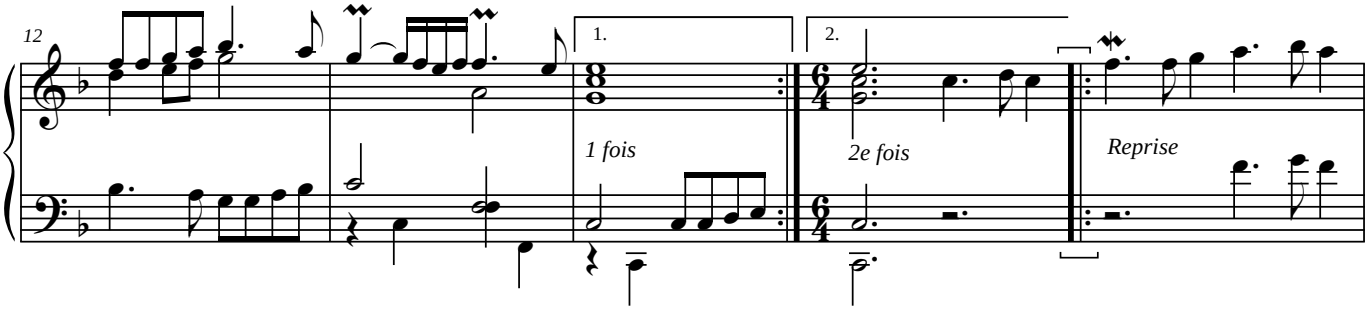
Ouverture (Ouverture du Triomphe de L'Amour)
Le Triomphe de l'Amour, 1681
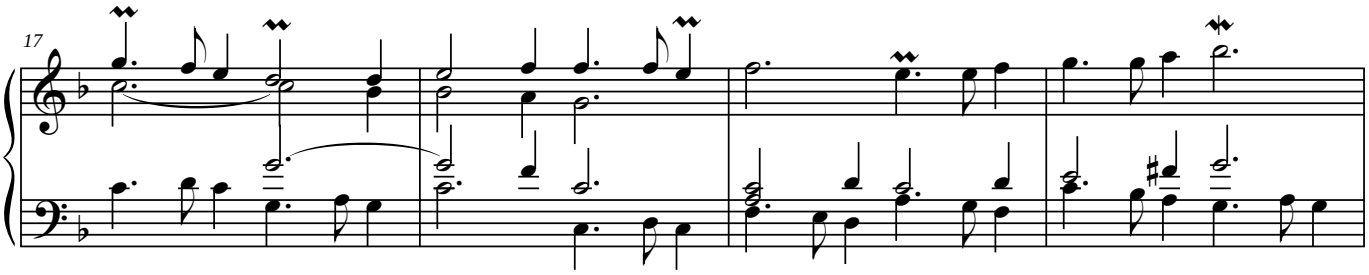
GB-Lbl MS. Add. 39569 (Babell), no. 231, pp. 172–3
LWV 59/1
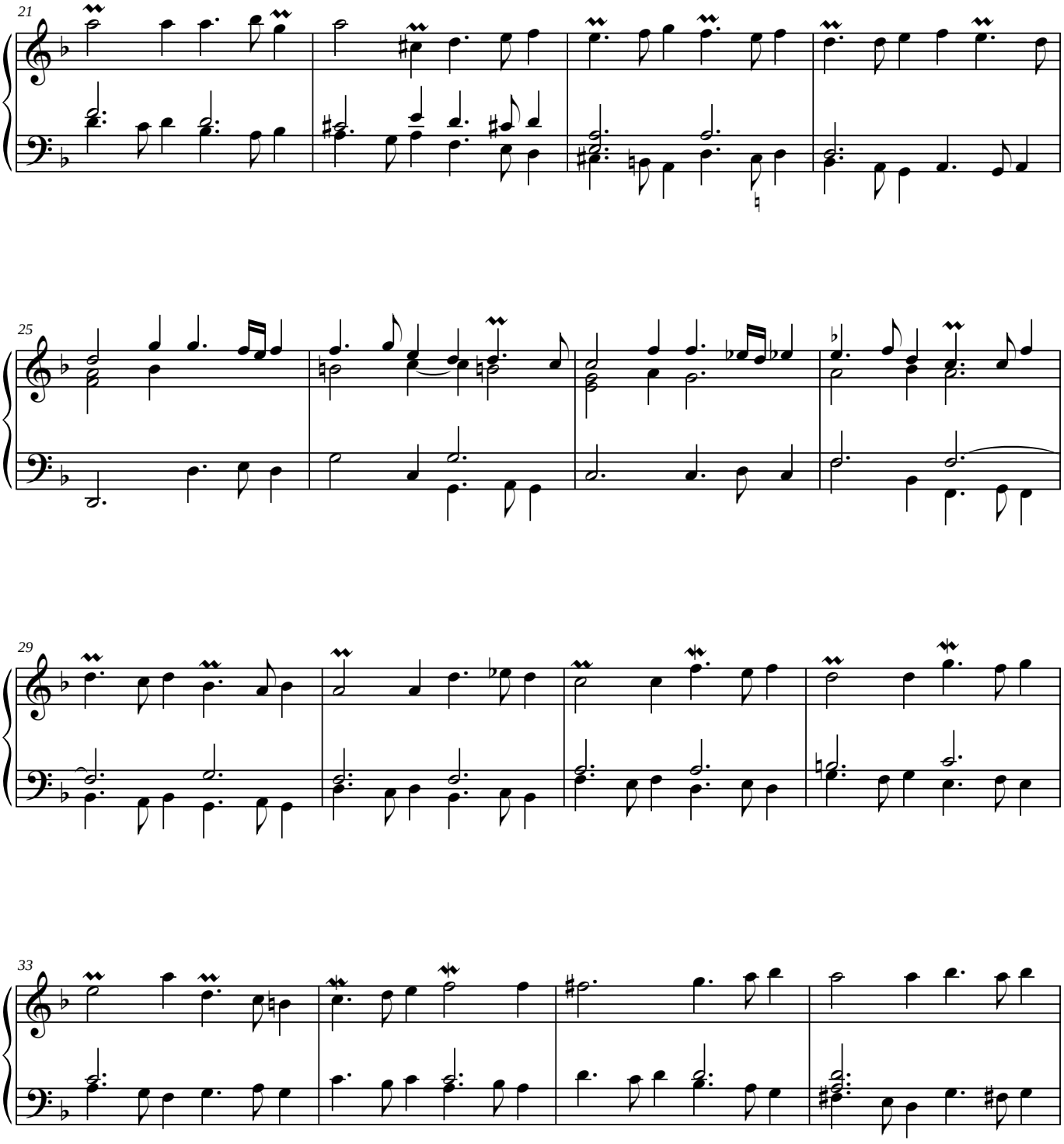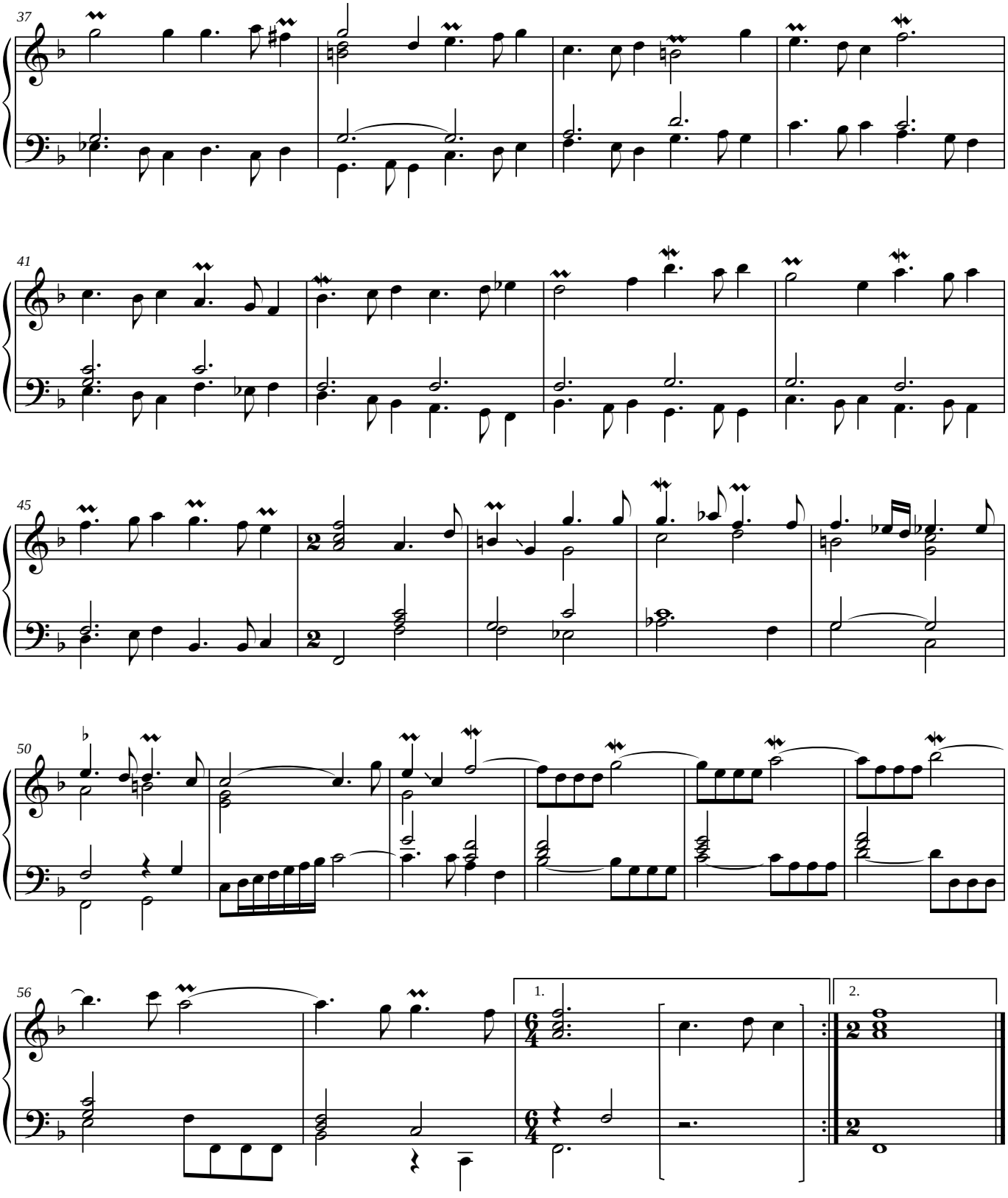


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21
25
29
33


37
41
45
50
56
1.
2.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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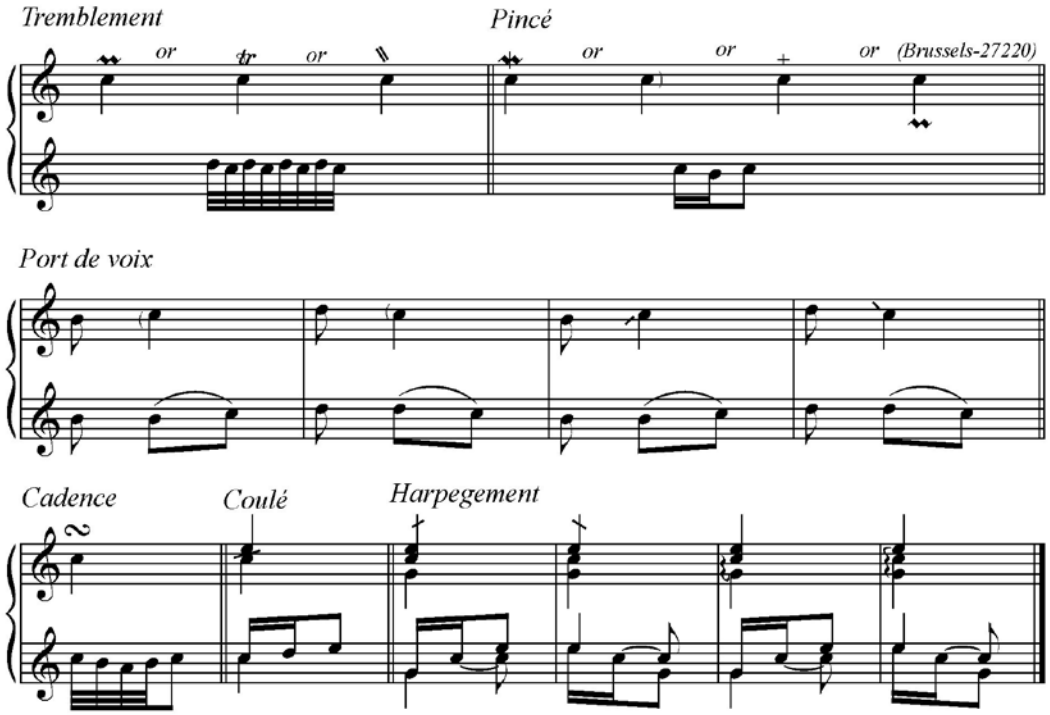
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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



In "2" time, eighth notes in conjunct motion (mm. 1–5, 7, 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

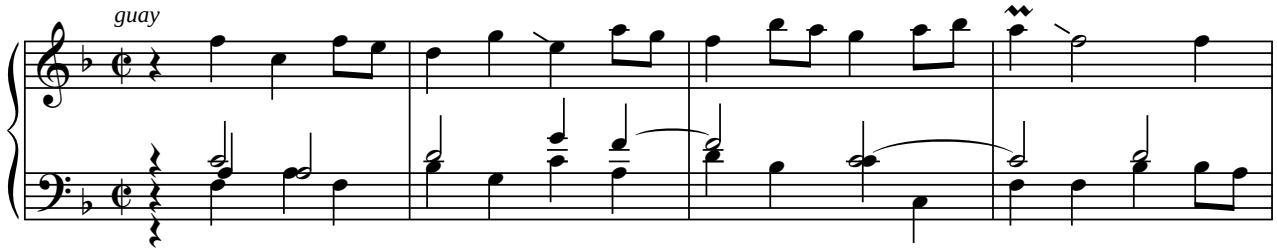
No. 231 (pp. 172–3), Ouverture du Triomphe de L'Amour (F) [Ouverture from *Le Triomphe de l'Amour* (1681) LWV 59/1 (F)]

M. 2	lhU1	tie removed
M. 3	lhU1	a second higher: *f*
M. 16		"*Reprise*" transferred from middle of m. 15
M. 58	rhU2-4	notes missing

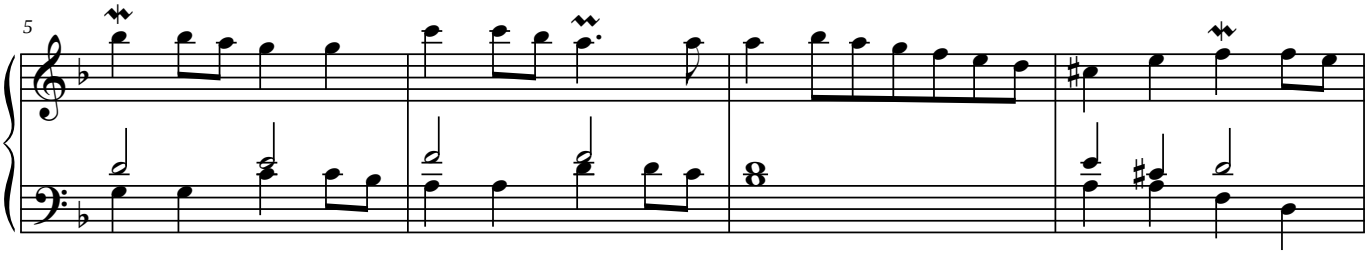
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

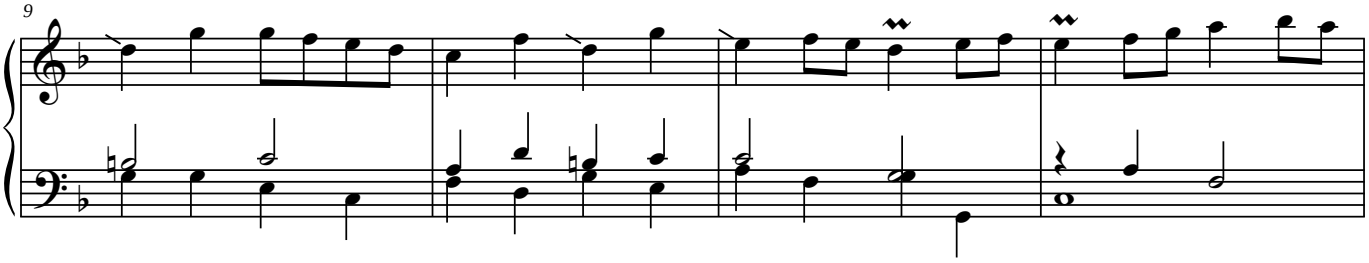
Prelude (Prelude de Thesée)
Thésée, 1675

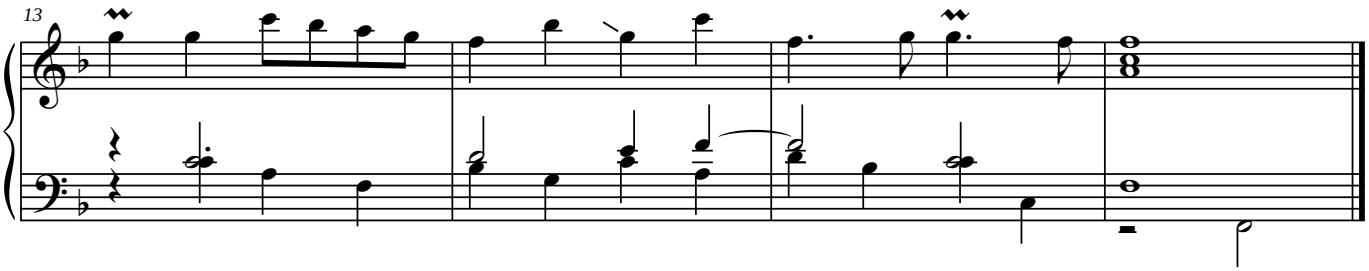
GB-Lbl MS. Add. 39569 (Babell), no. 233, p. 174
LWV 51/50



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Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

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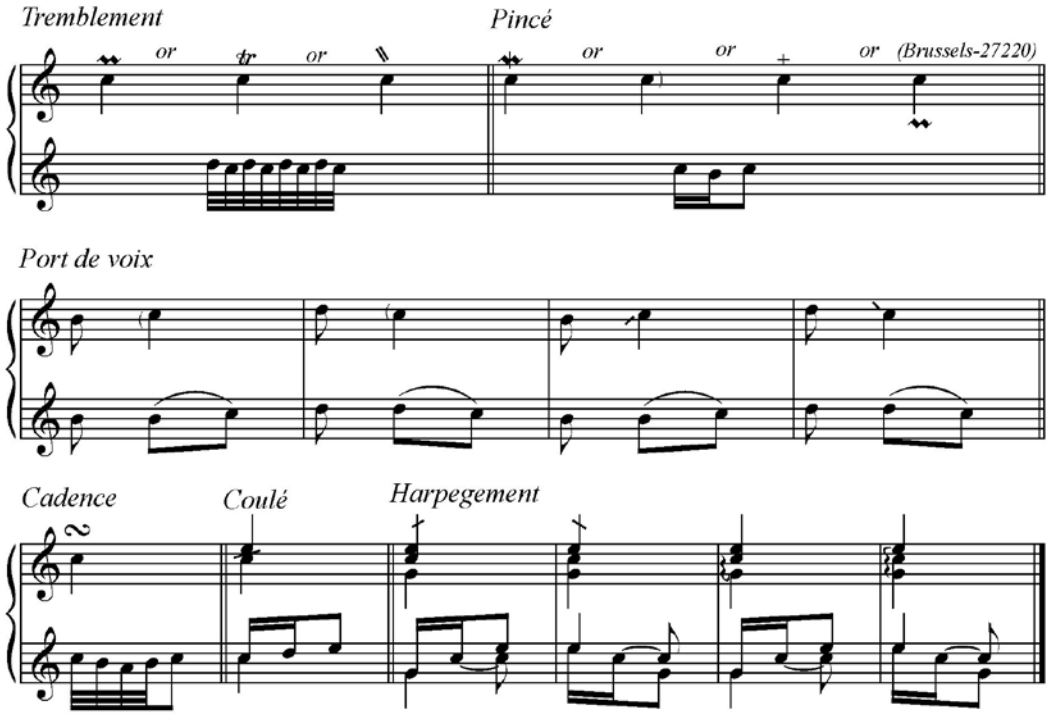
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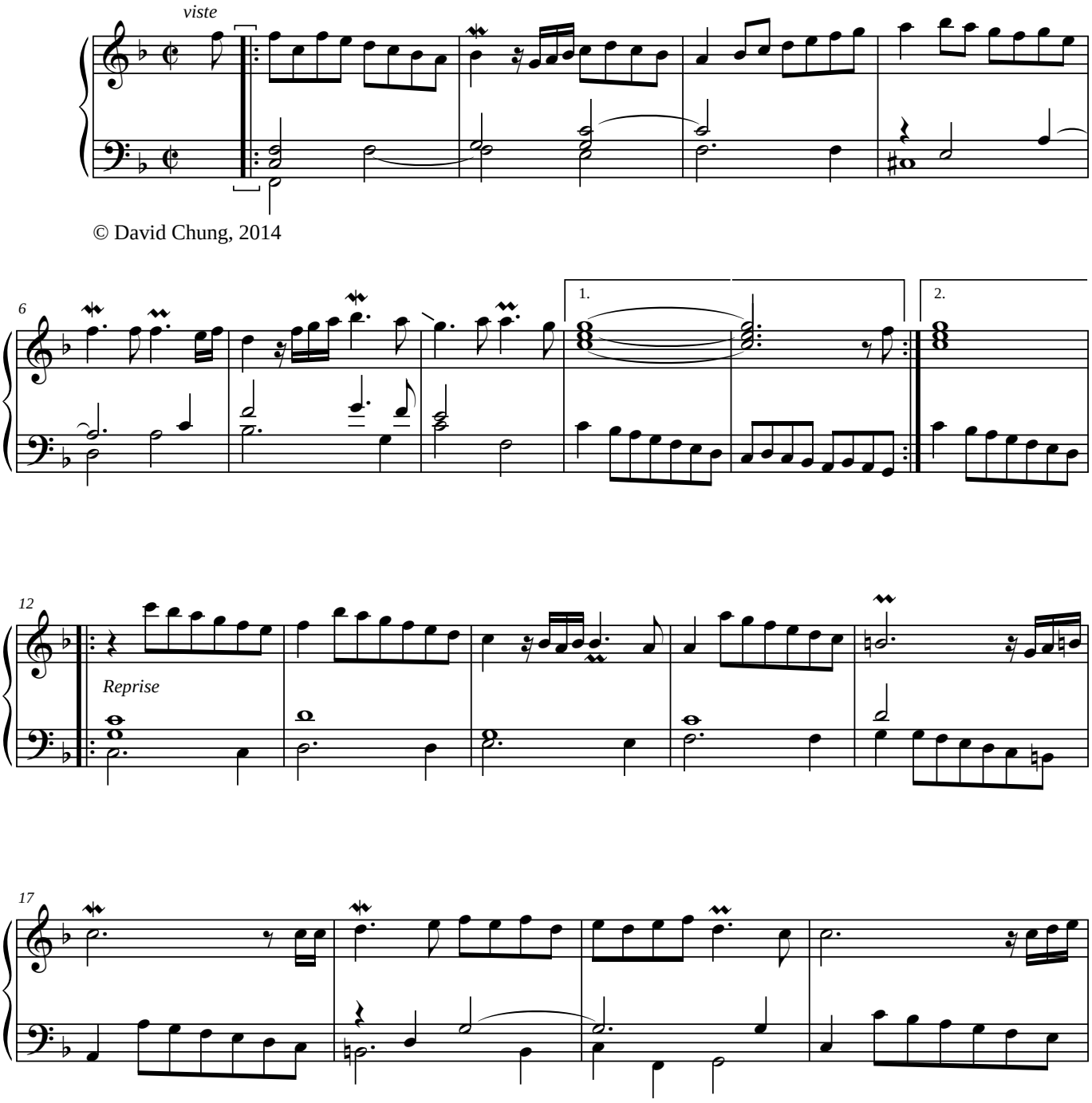
Critical Notes

No. 233 (p. 174), Prelude de Thesée (F) [Prelude from *Thésée* (1675) LWV 51/50 (F)]
[No comments]
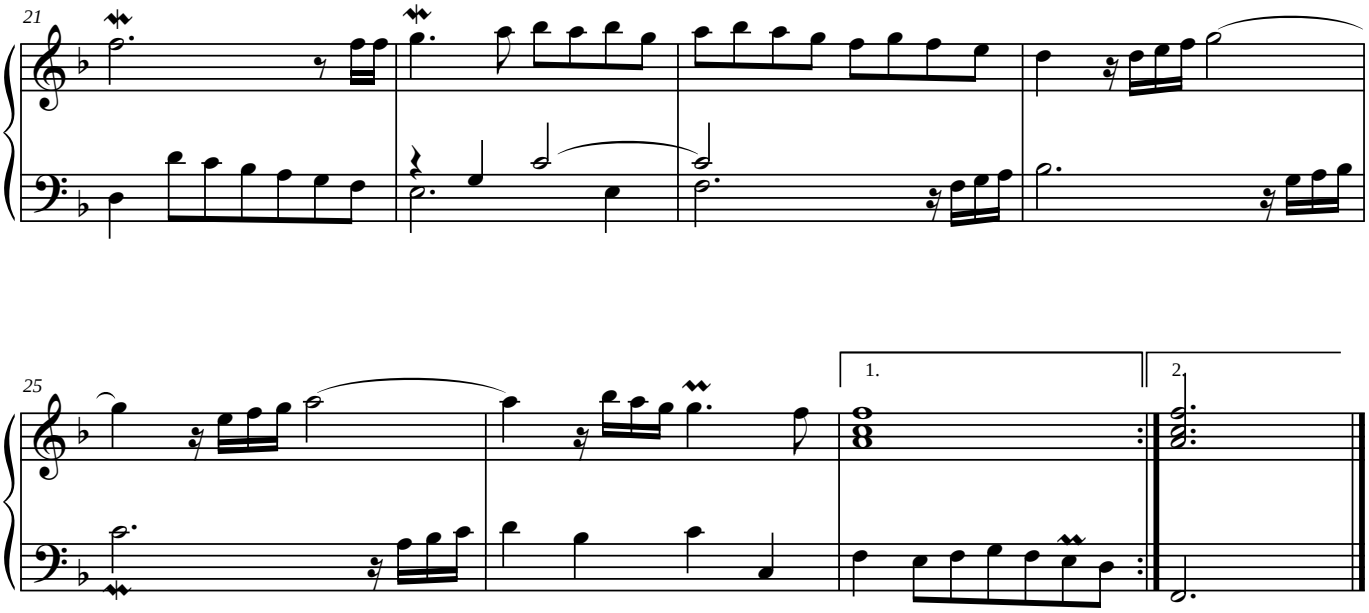
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

Les Démons (Premier air pour Les Lutins)
Thésée, 1675

GB-Lbl MS. Add. 39569 (Babell), no. 234, pp. 174–5
LWV 51/53



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21
25
1.
2.

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

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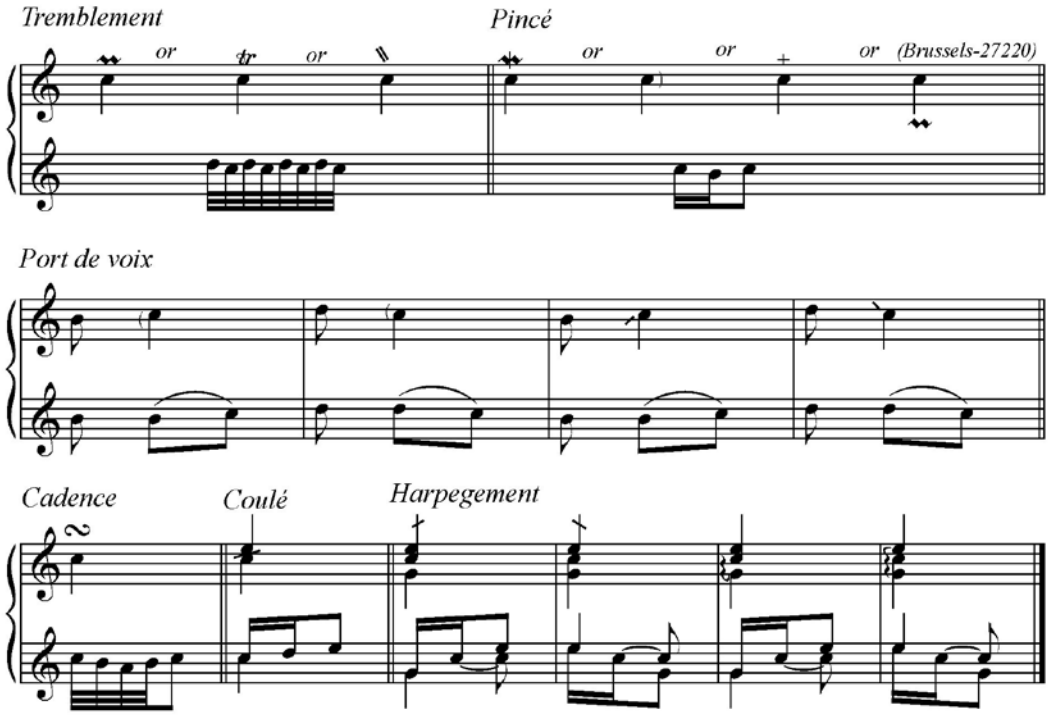
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The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the "Introduction".

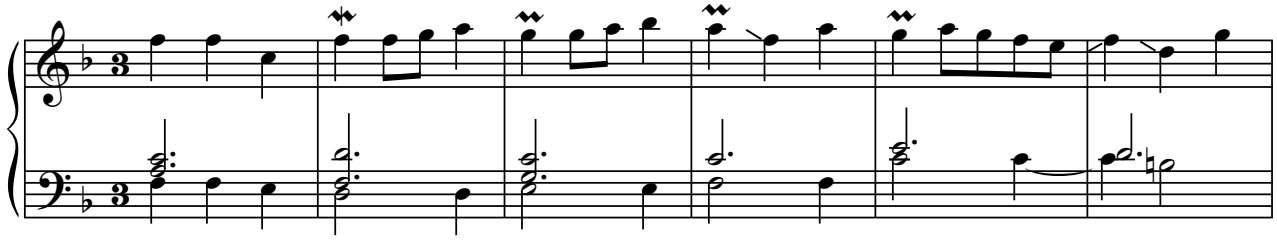
Critical Notes

No. 234 (pp. 174–5), Premier air pour Les Lutins (F) [Les Démons from *Thésée* (1675) LWV 51/53 (F)]
[No comments]

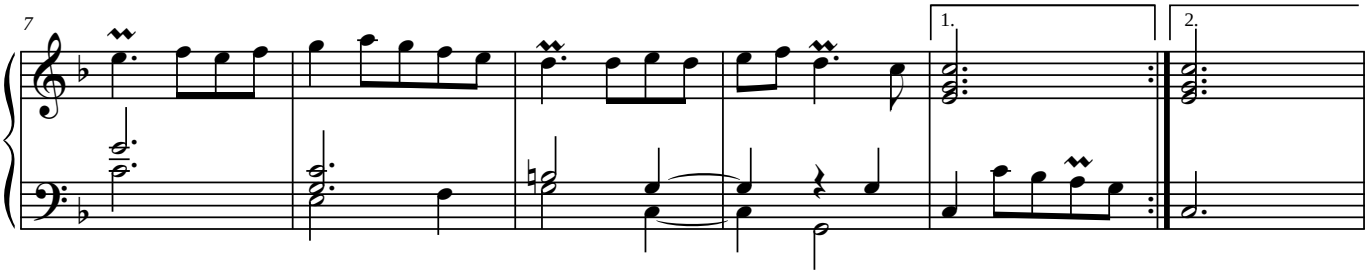
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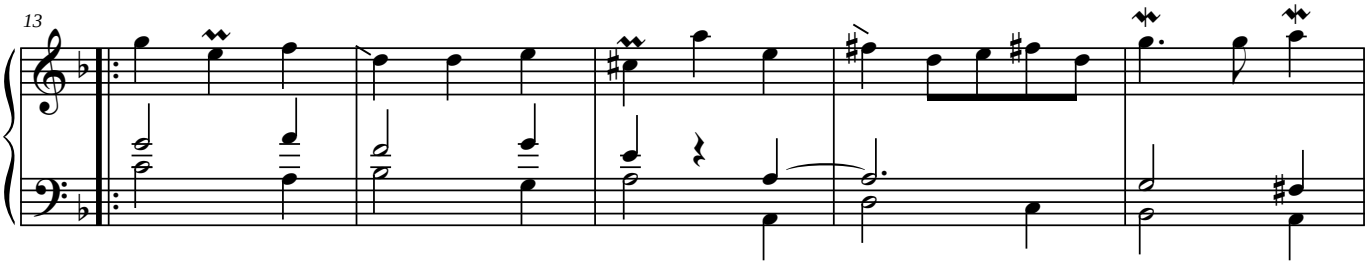
Second Air
Thésée, 1675

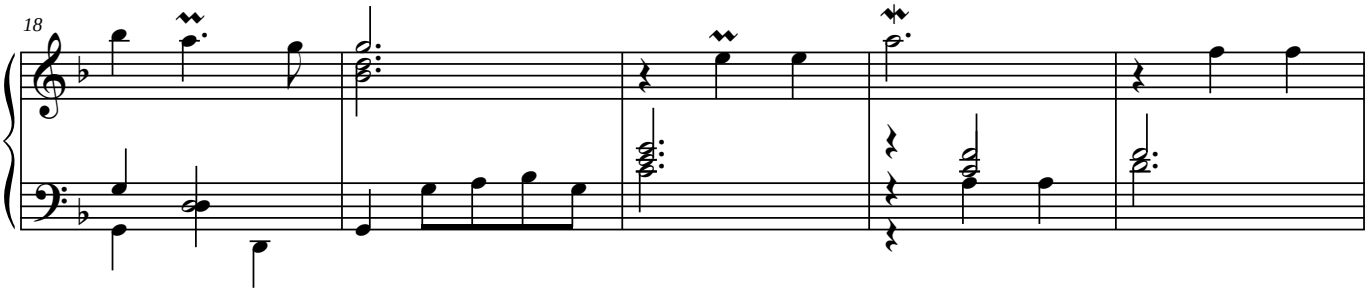
GB-Lbl MS. Add. 39569 (Babell), no. 235, p. 175
LWV 51/55

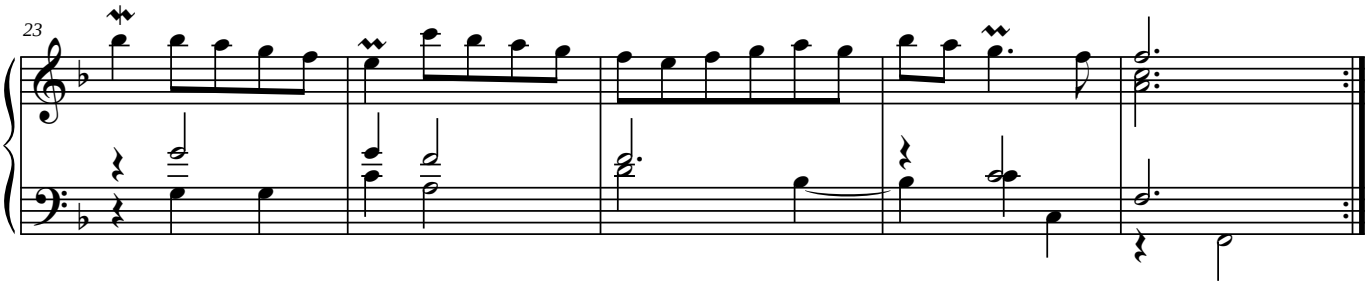


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23

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

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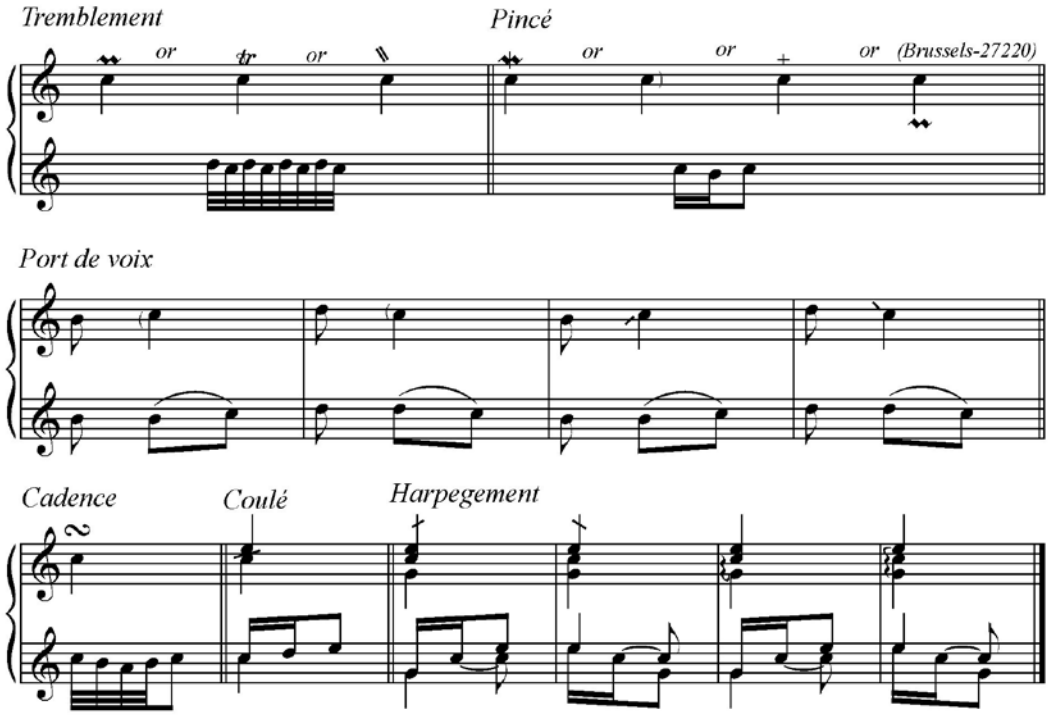
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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



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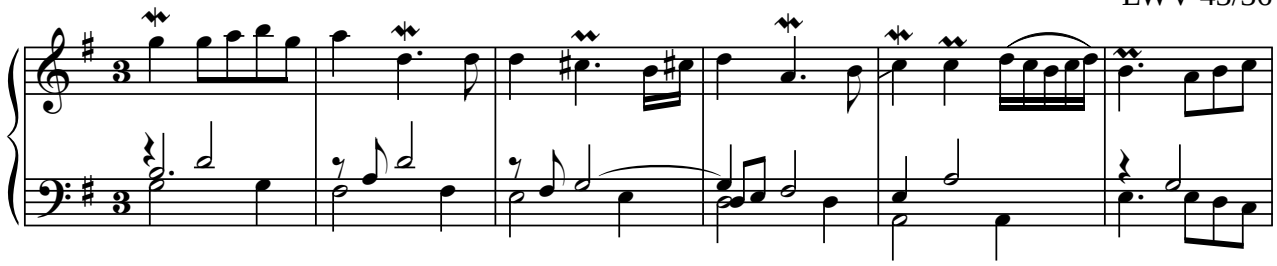
Critical Notes

No. 235 (p. 175), Second Air (F) [Seond Air from *Thésée* (1675) LWV 51/55 (F)]
[No comments]

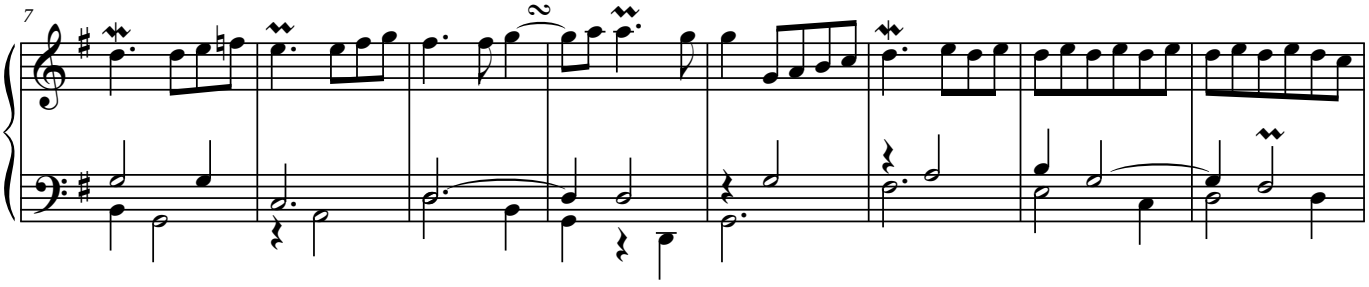
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

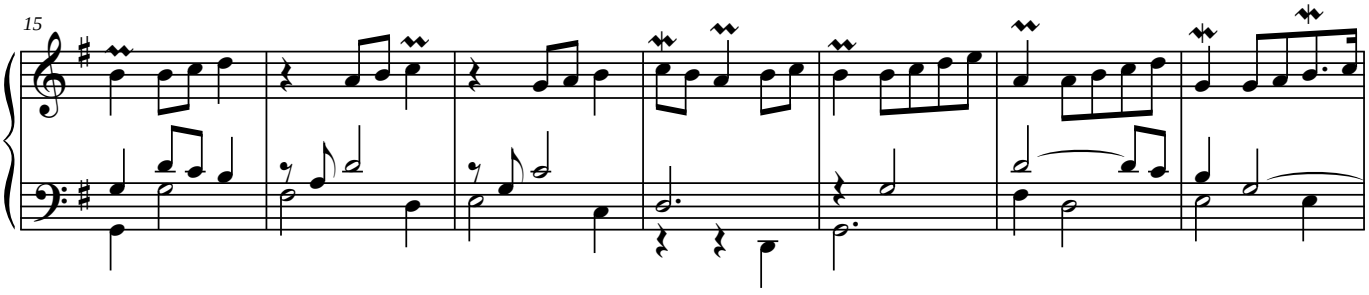
Chaconne (Chaconne Italienne pr. les Triuelins et les scaramouches)
Le Bourgeois Gentilhomme, 1670
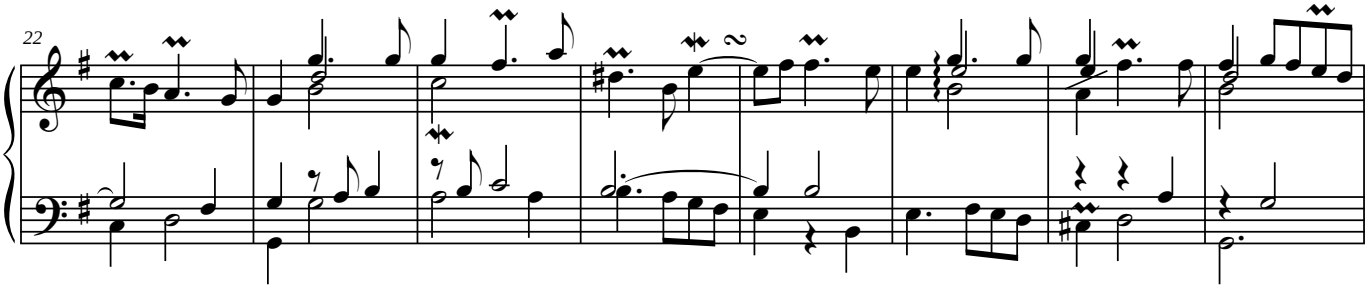
GB-Lbl MS. Add. 39569 (Babell), no. 258, p. 189
LWV 43/36
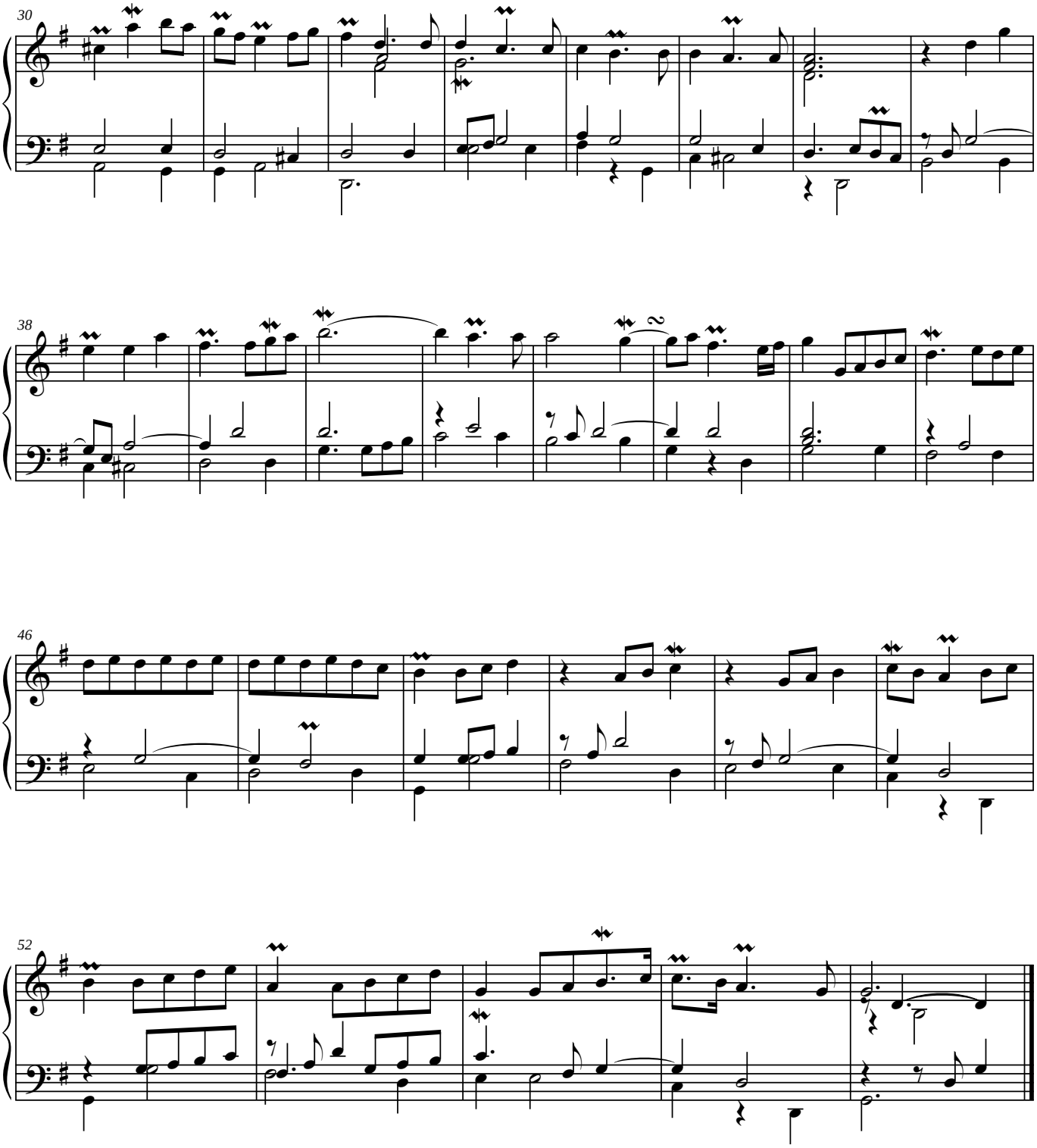


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30
38
46
52

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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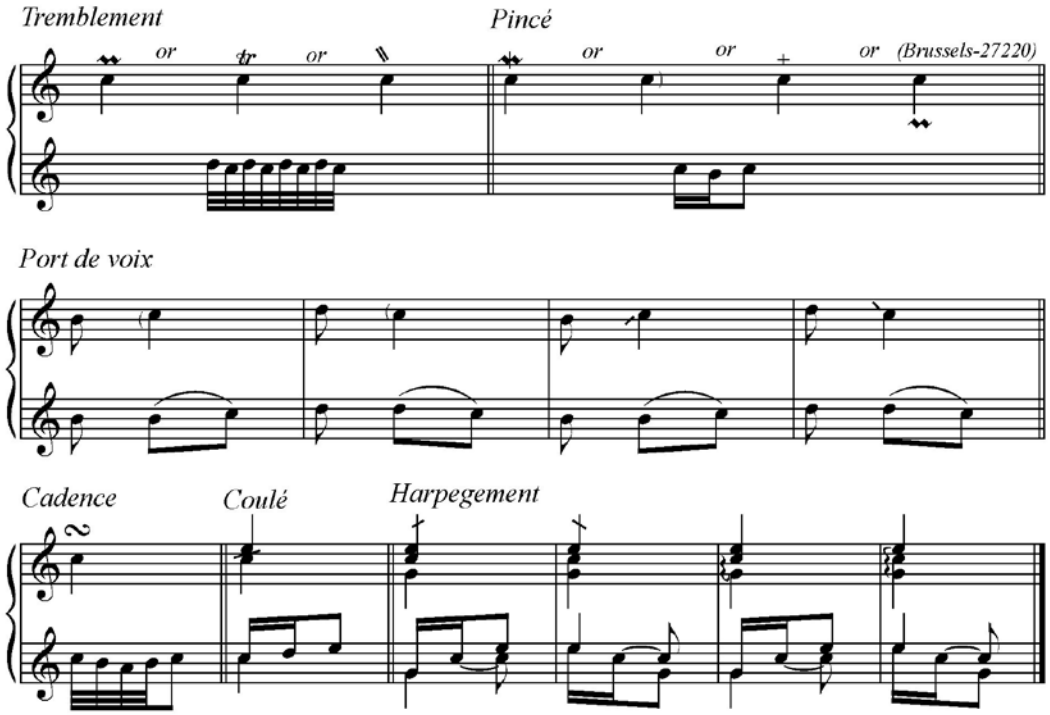
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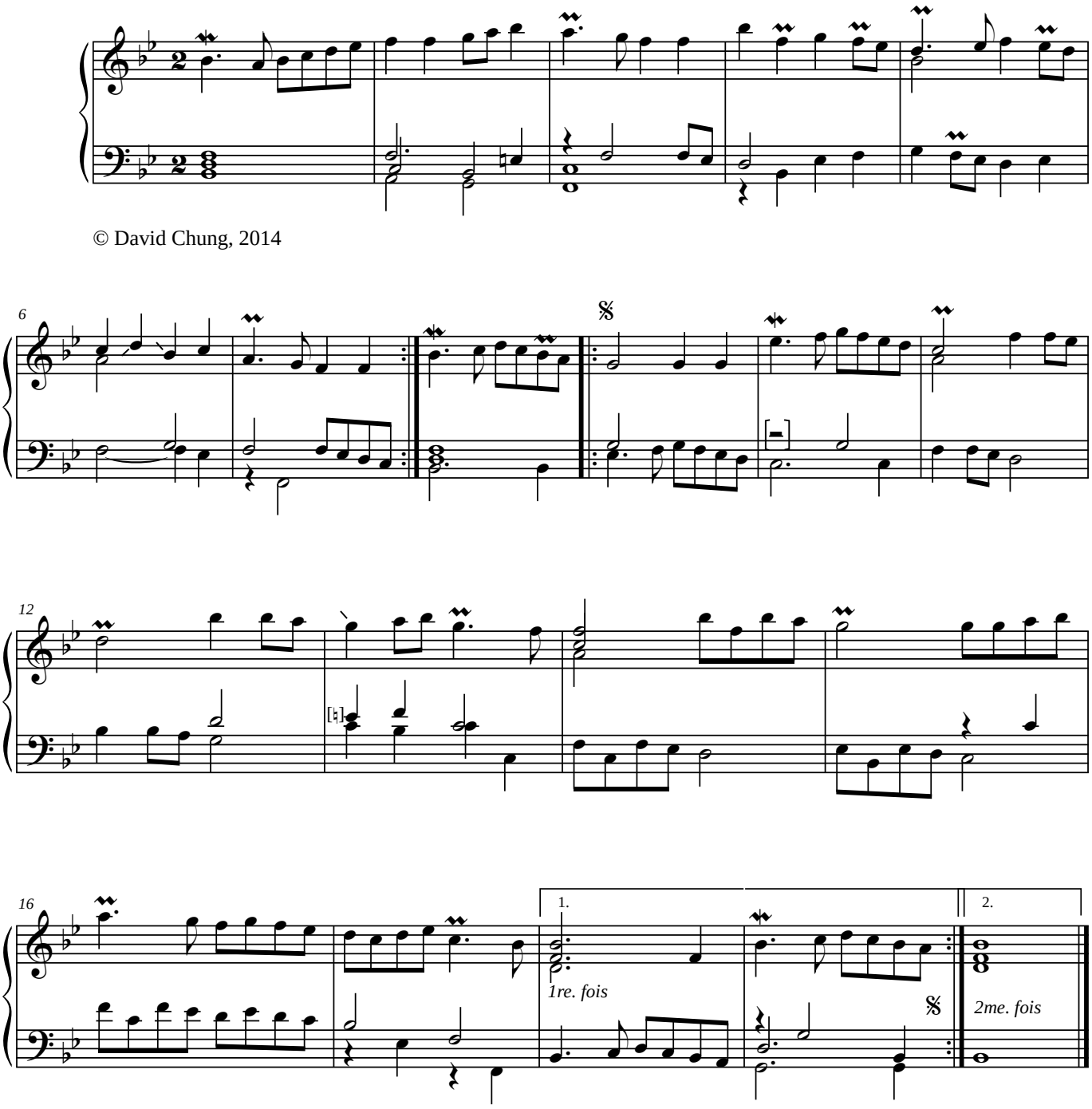
Critical Notes

No. 258 (p. 189), Chaconne Italienne pr les Triuelins et les scaramouches (G) [Chaconne from *Le Bourgeois Gentilhomme* (1670) LWV 43/36 (G)]
M. 30 lhU2 a second lower: *d*

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.

Le Marié et la mariée (Les mariez)
Ballet de Flore, 1669

GB-Lbl MS. Add. 39569 (Babell), no. 268, p. 198
LWV 40/18



© David Chung, 2014

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

The Lully pieces are sequenced into Babel's compiled "suittes," a term evidently taken from Dieupart's *Six Suittes de clavessin* (Amsterdam, 1701), from which twenty-three pieces were copied into *Babell*. Each key group is carefully designated "*suitte*" with a number. Thirteen (out of 29) of the suites contain Lully arrangements, and seven use the overture as an opening movement (nos. 7, 15, 17, 21, 23, 26, and 27). On the basis of concordances, it appears that many of the arrangements in *Babell* also circulated in central Parisian sources. Gustafson brings up the possibility that Babel, rather than making his own arrangements, could have assembled his Lully arrangements from sources that also contain the remainder of his Parisian repertory.

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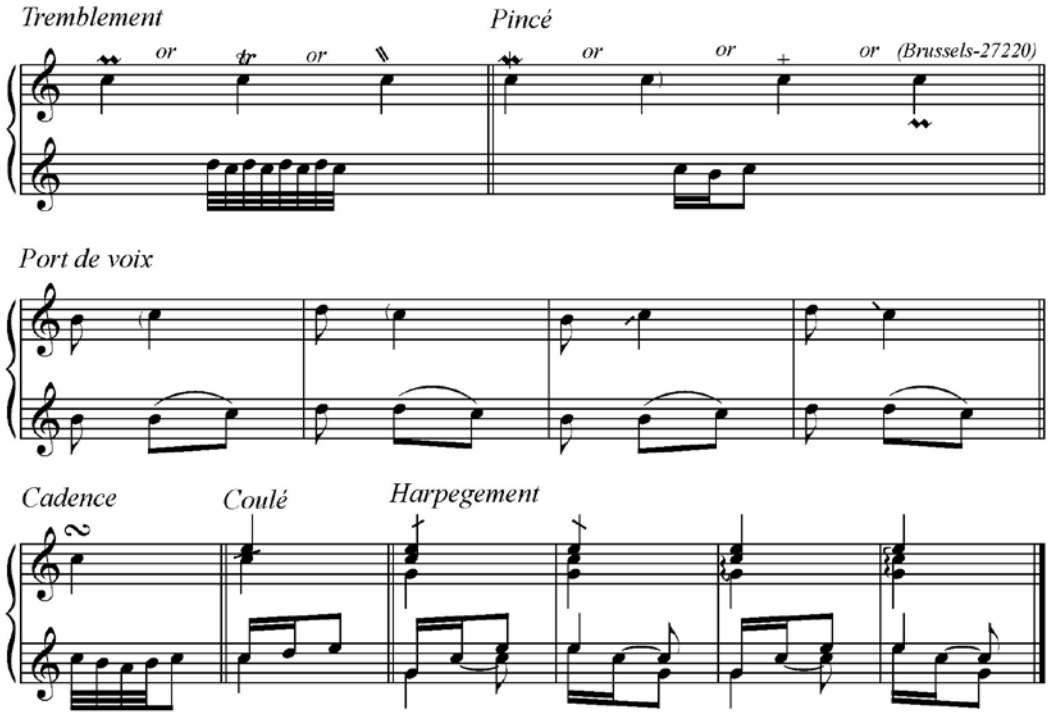
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In "2" time, eighth notes in conjunct motion (mm. 1–5, 7, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

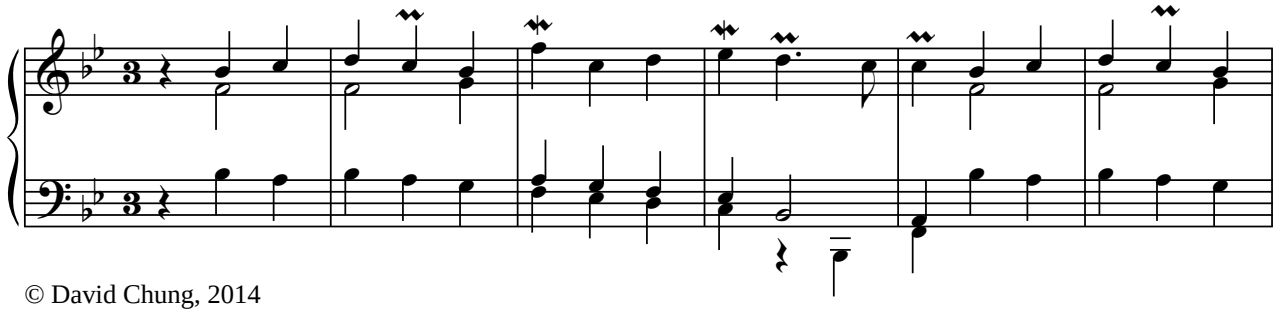
Critical Notes

No. 268 (p. 198), Les Mariez [Le Marié et la mariée from *Ballet de Flore* (1669) LWV 40/18 (B♭)]
M. 10 lhU1 rest missing
M. 13 lhU1 natural missing

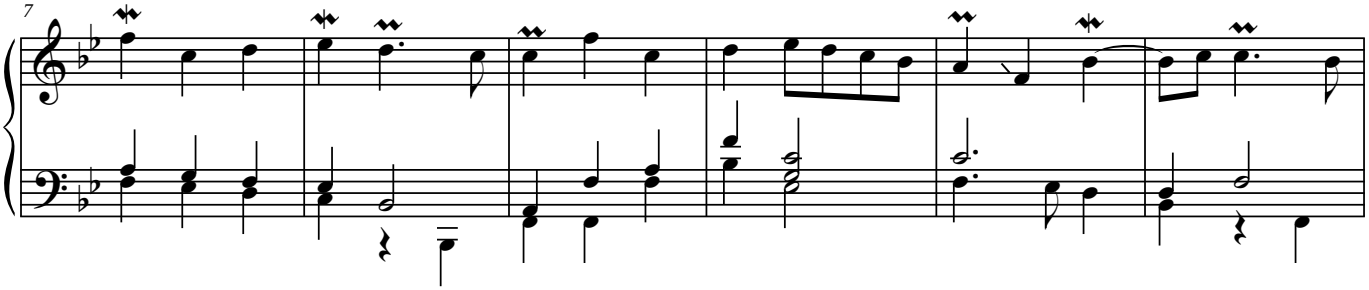
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.
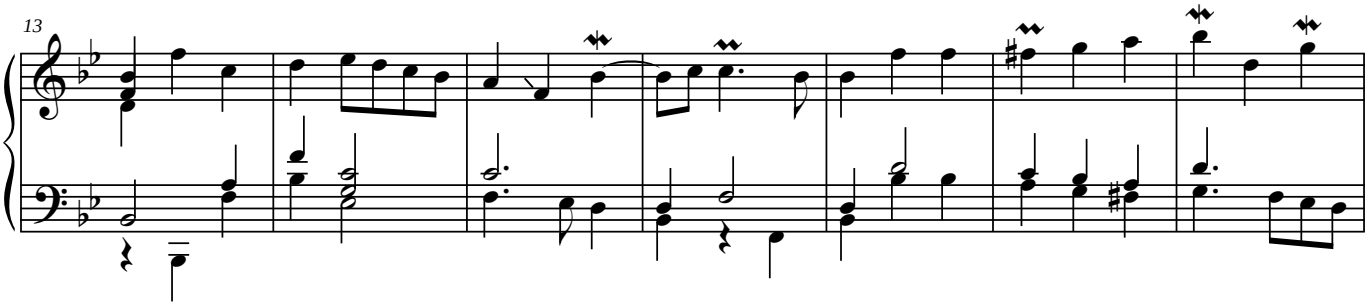
Les Espagnols
Le Bourgeois Gentilhomme, 1670

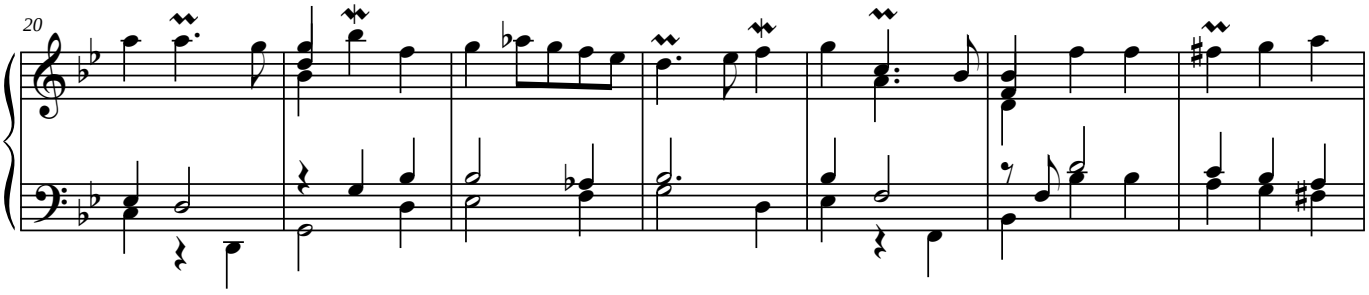
GB-Lbl MS. Add. 39569 (Babell), no. 269, p. 198
LWV 43/27

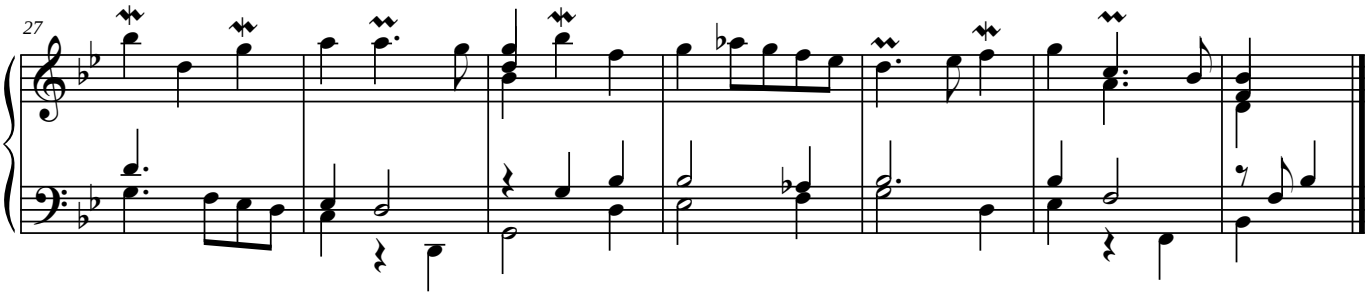


© David Chung, 2014








27

Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

Thirty-three Lully pieces entered by Charles Babel (ca. 1634–1716) whose hand is neat and consistent. Same hand as that in *Tenbury*.

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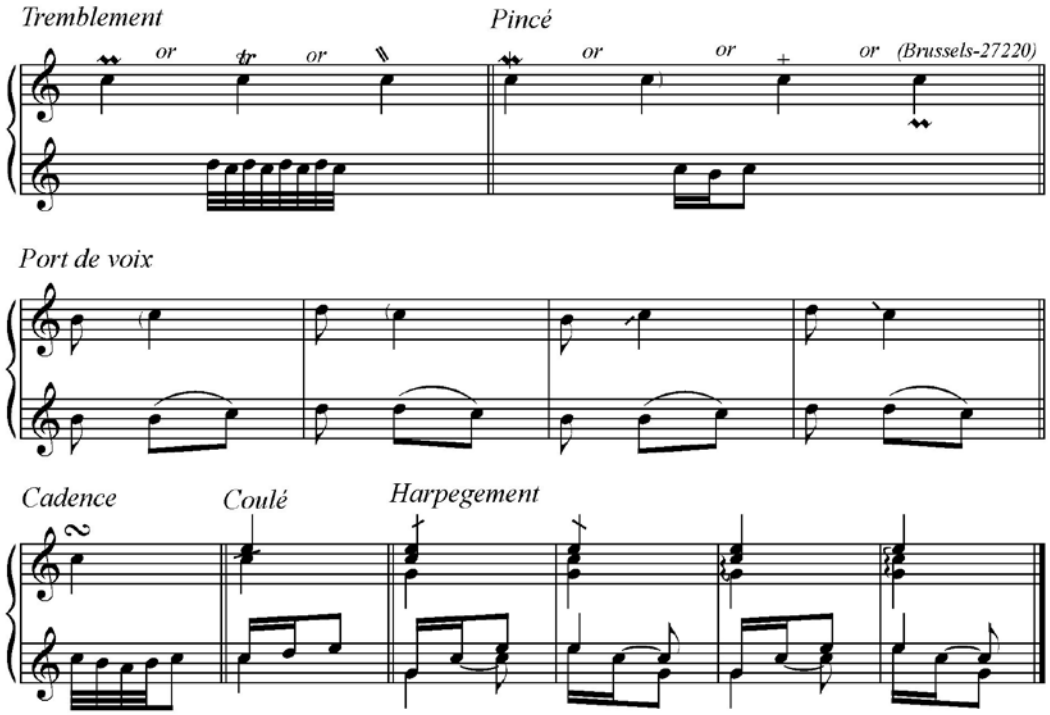
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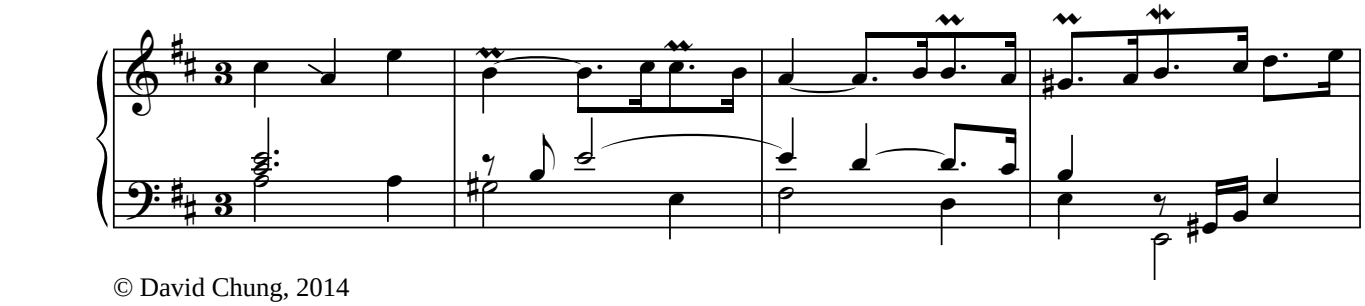
Critical Notes

No. 269 (p. 198), Les Espagnols (B♭) [Les Espagnols from *Le Bourgeois Gentilhomme* (1670) LWV 43/27 (B♭)]
[No comments]

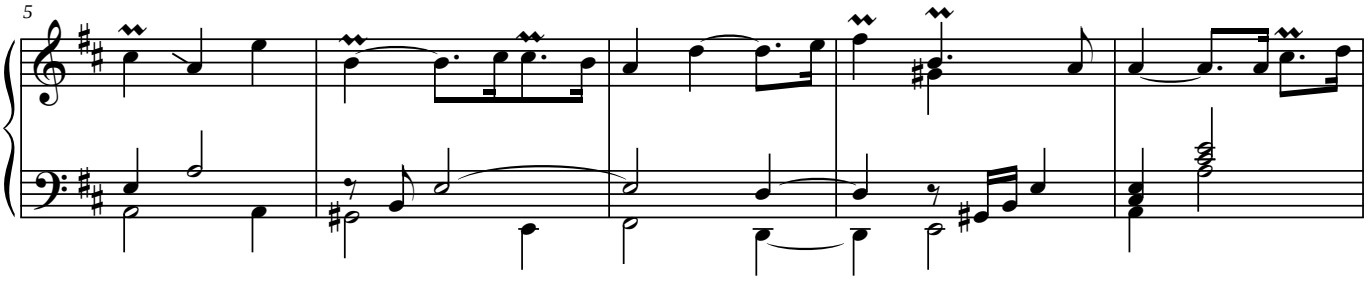
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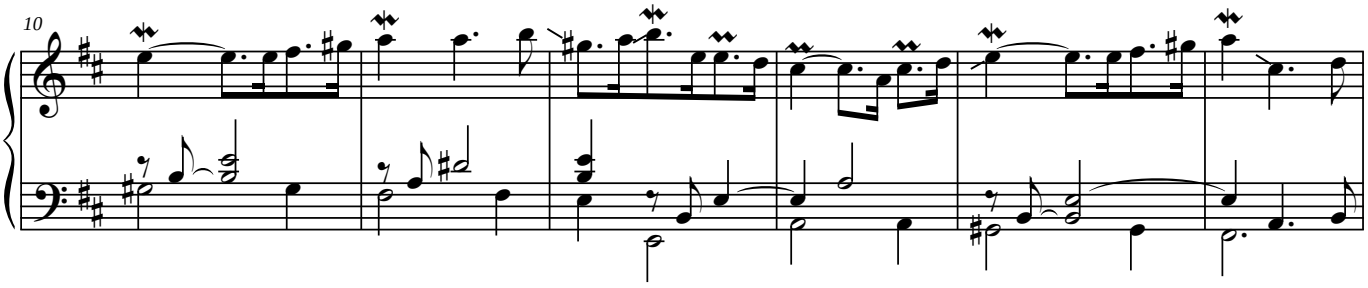
Passacaille (Passacaille D'Achile)
Achille et Polixène, 1687
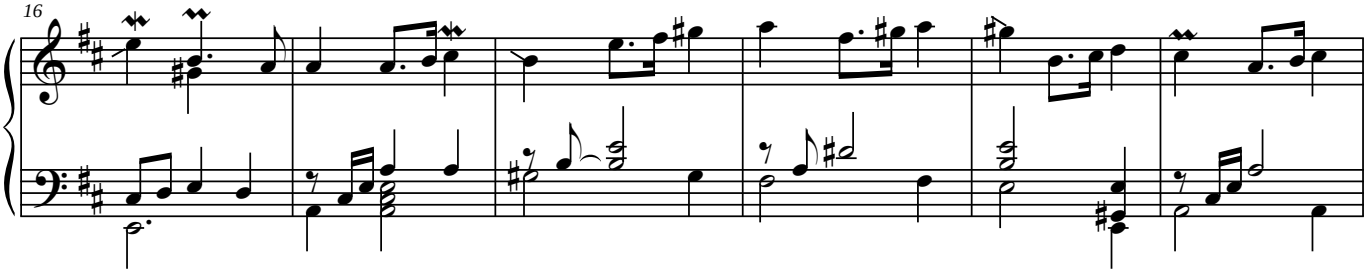
GB-Lbl MS Add. 39569, no. 280, pp. 244–6
LWV 74/9
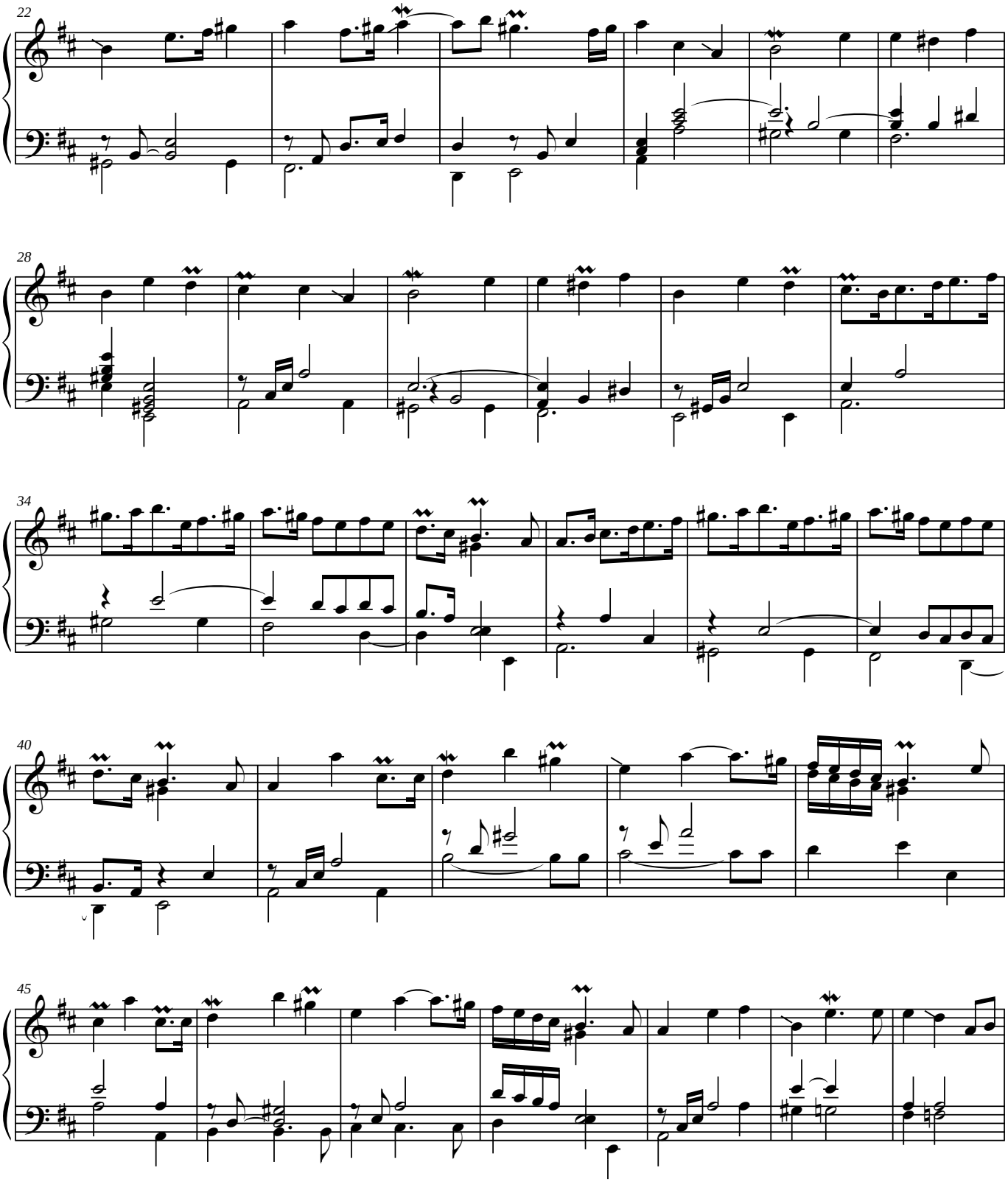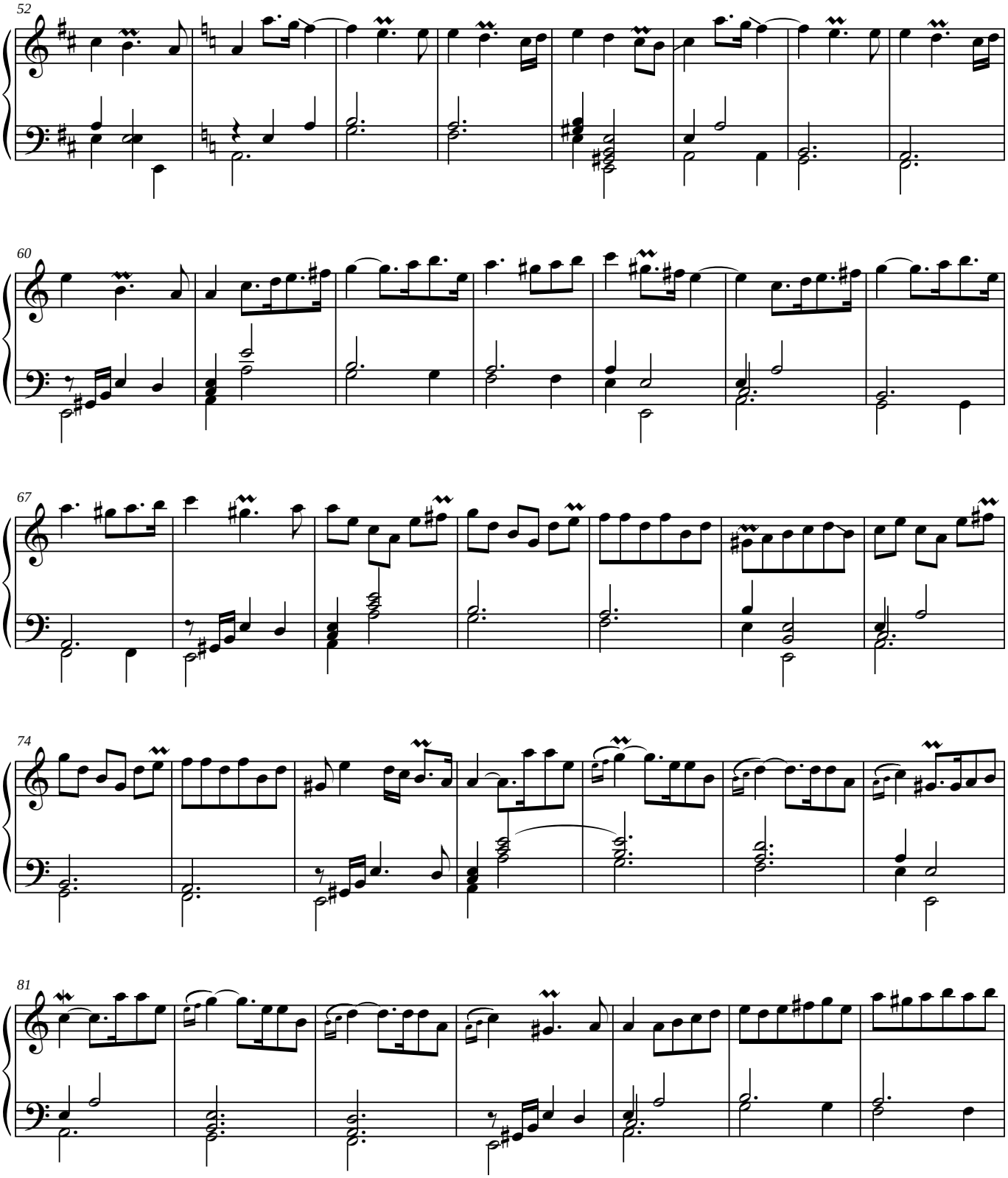


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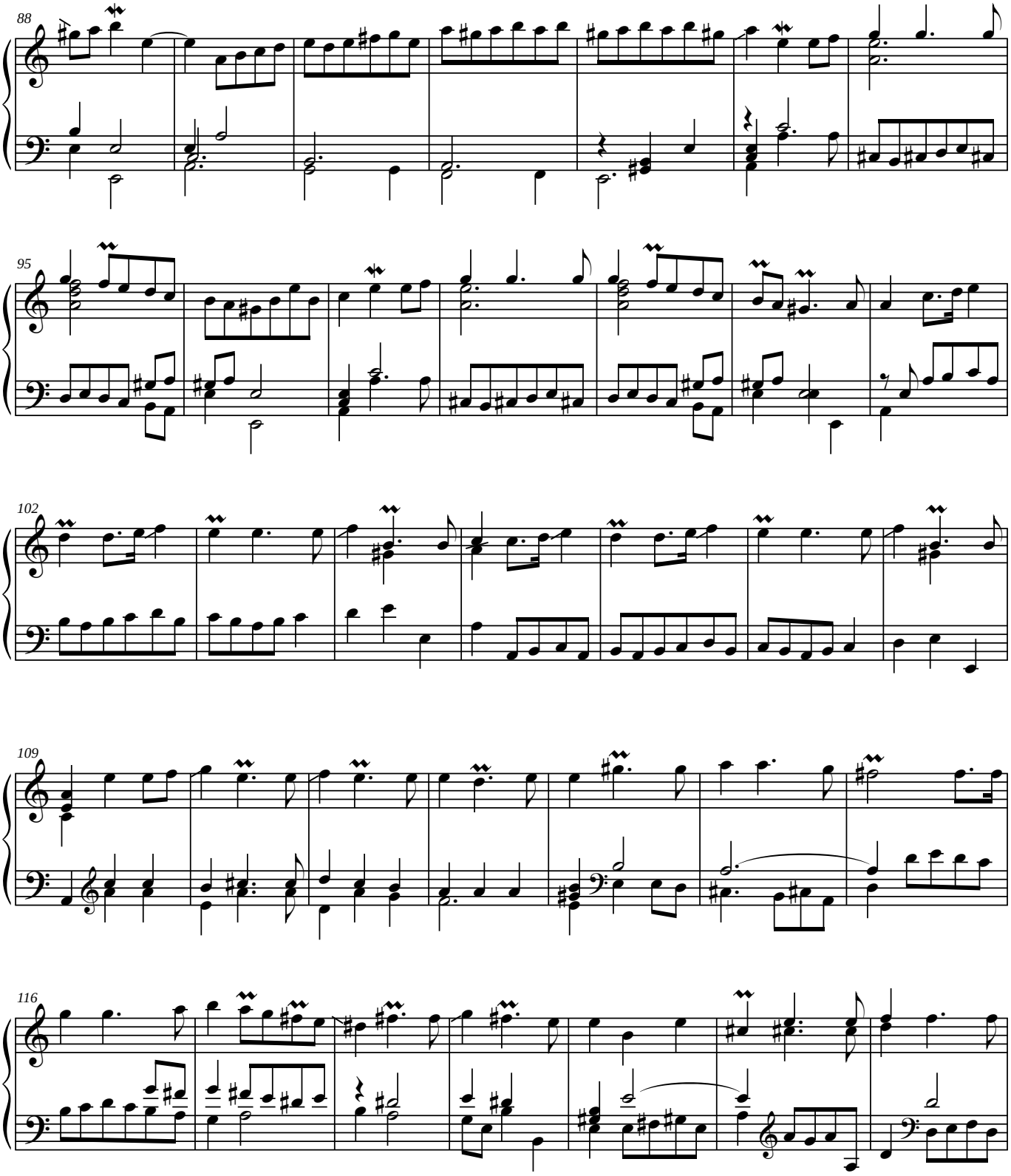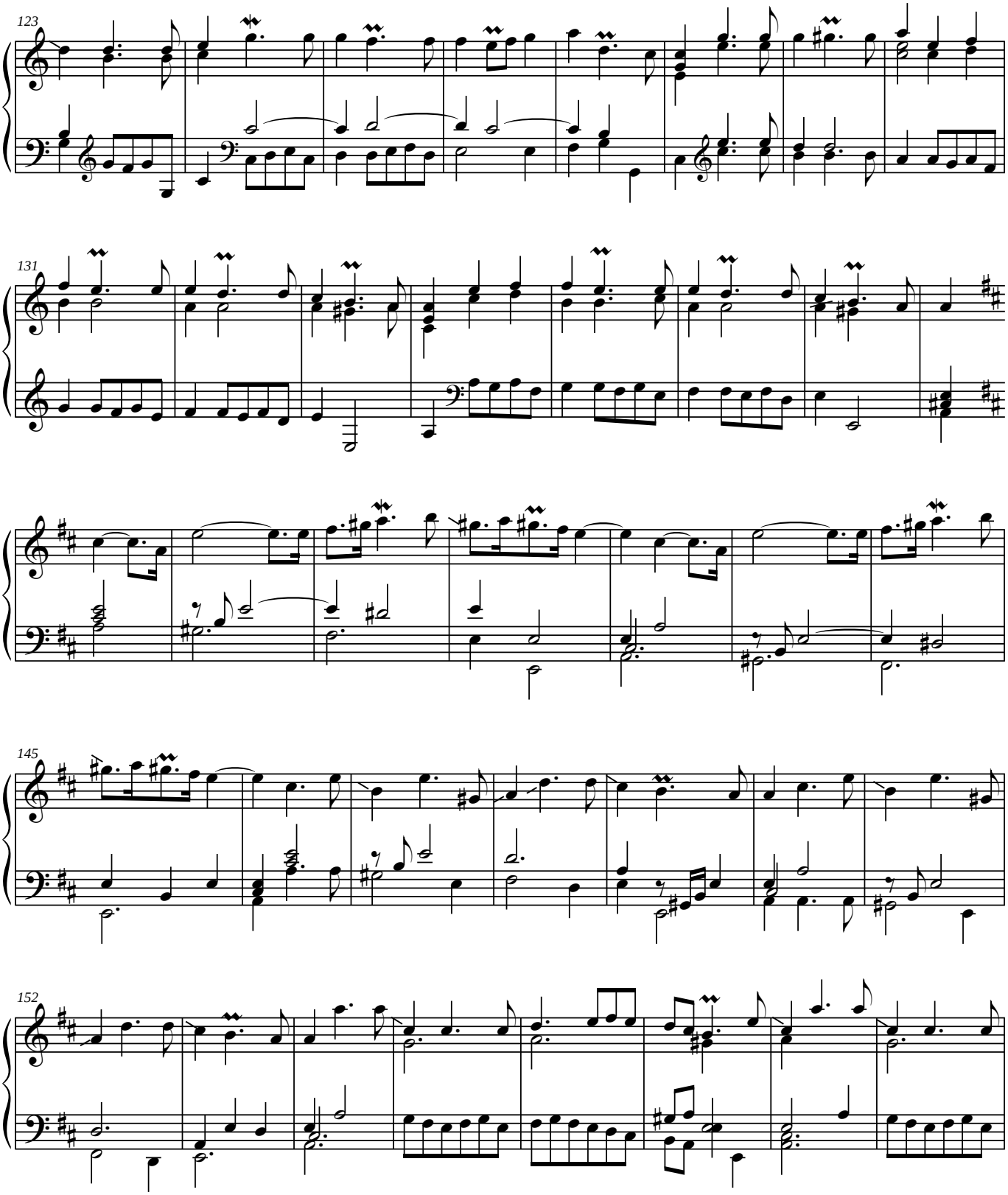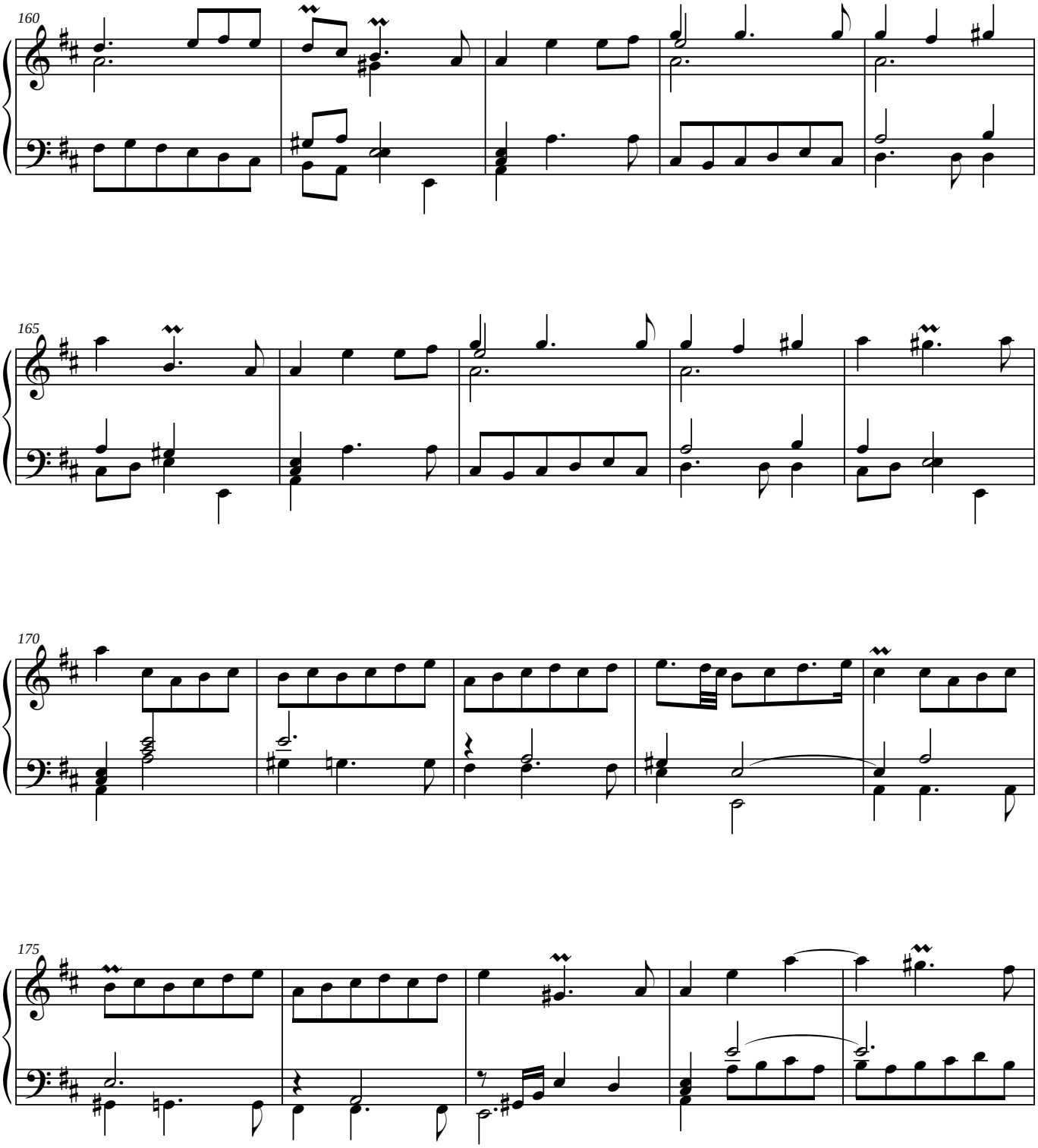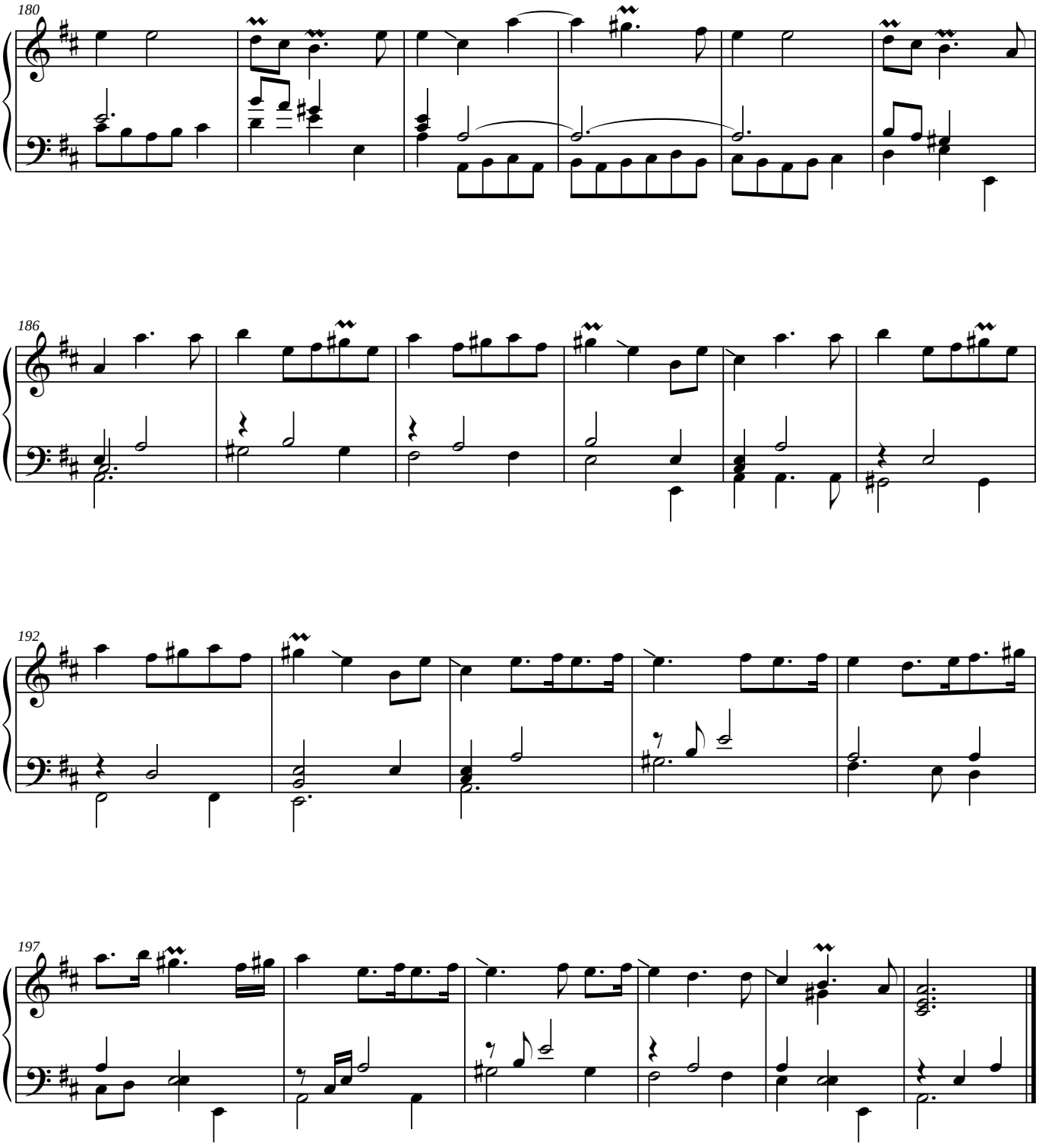







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180
186
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Source

GB-Lbl: London, British Library, MS Add. 39569 (London, 1702).

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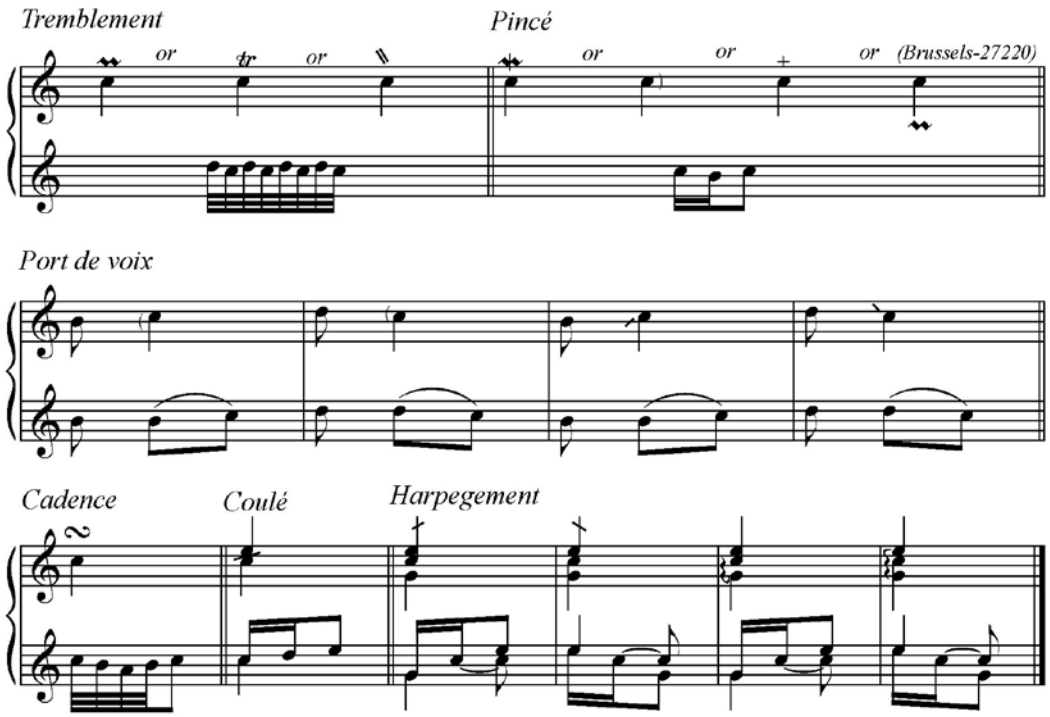
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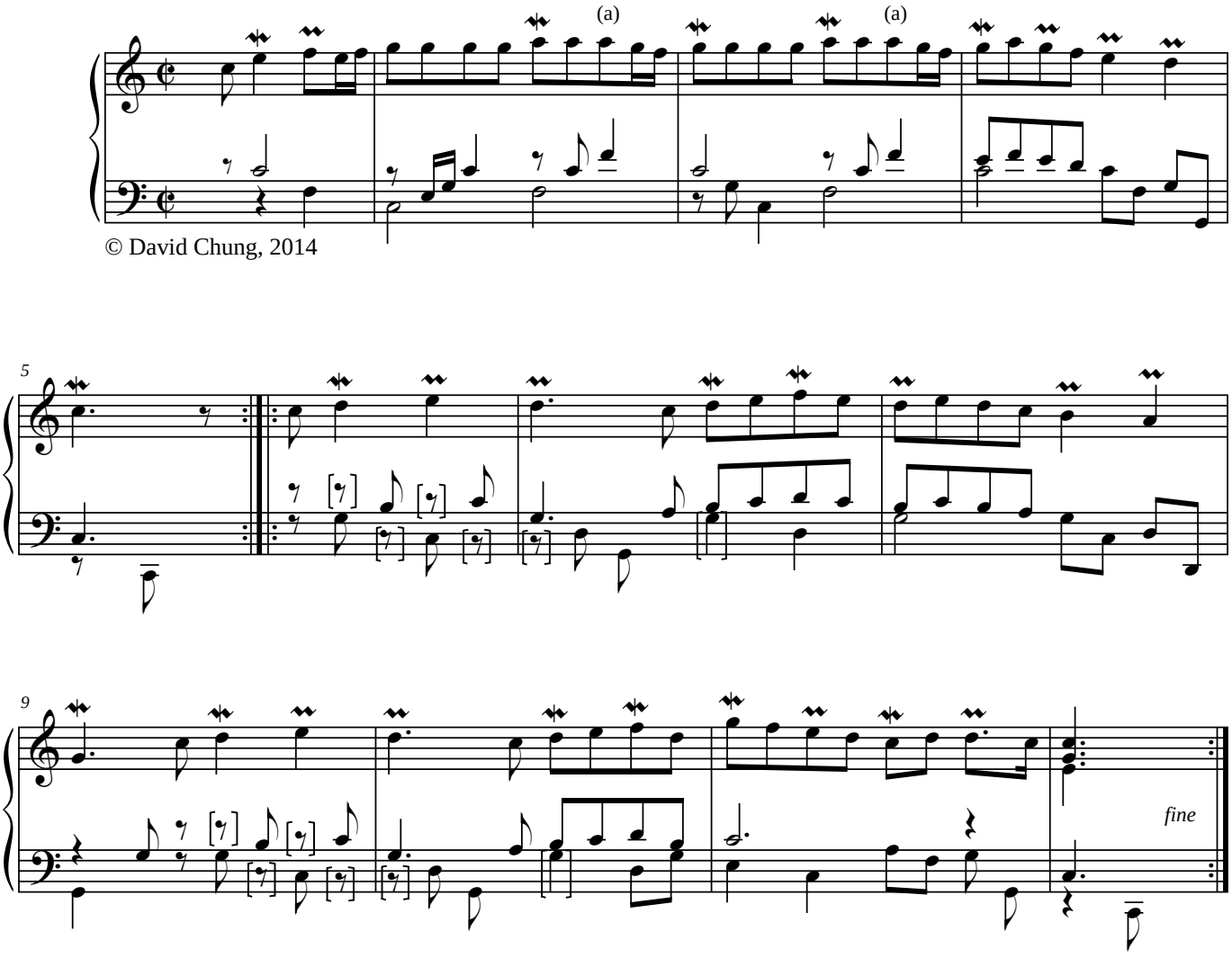
Critical Notes

No. 280 (pp. 244–6), Passacaille d'Achile (A) [Passacaille from *Achille et Polixène* (1687) LWV 74/9 (A)]
[No comments]

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.

Rigaudon
Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 8, fol. 9v
LWV 73/6



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(a) dots after *a"* (mm. 2 and 3) removed

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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First	*Second*	*Third*	Title	LWV	key
8	36	51	Rigaudon	73/6	C
9	37	52	Second Rigaudon	73/7	C
14		66	Menuet	63/12	G
15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

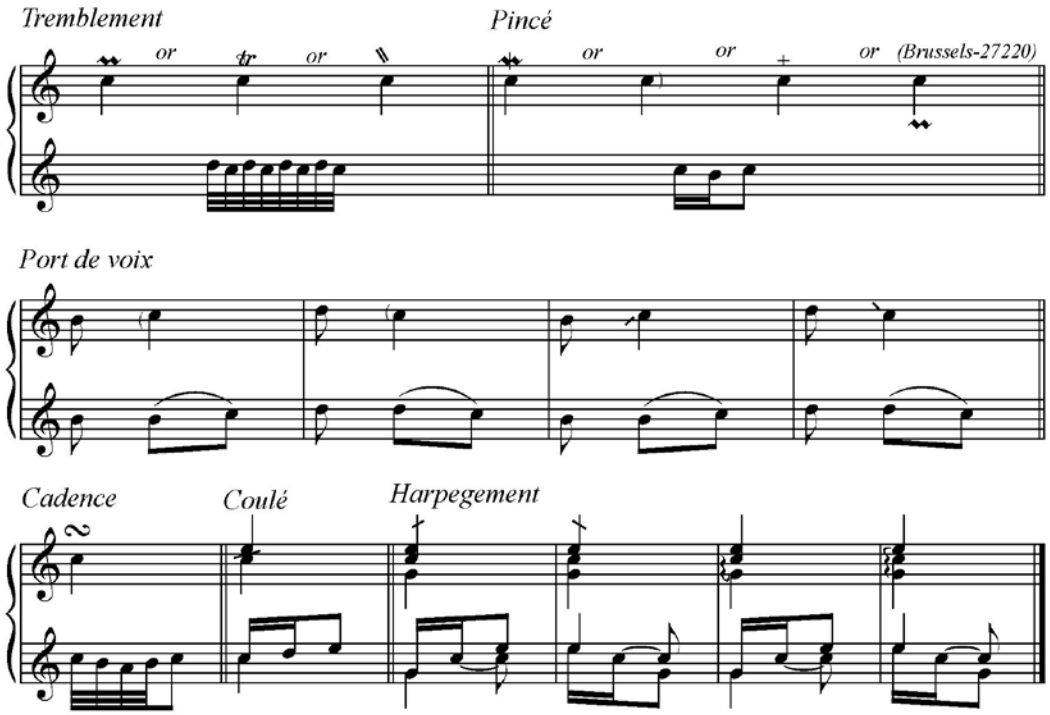
Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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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]

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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.

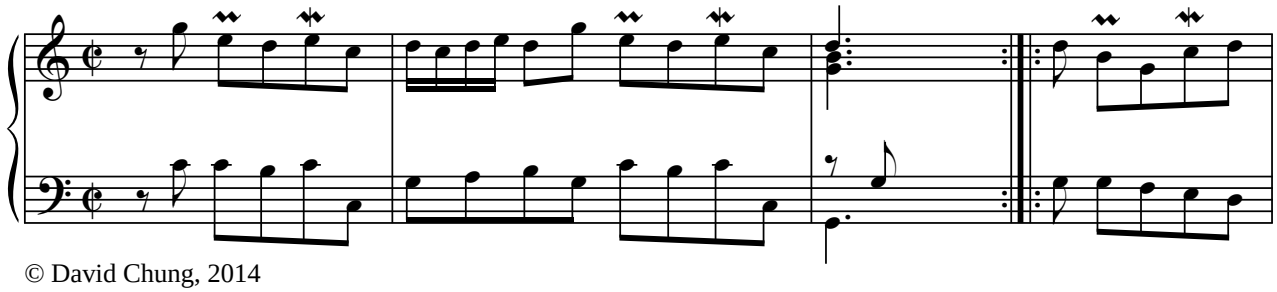
Critical Notes

No. 8 (fol. 9v), Rigaudon (C) [Rigaudon, from *Acis et Galatée* (1686) LWV 73/6 (C)]

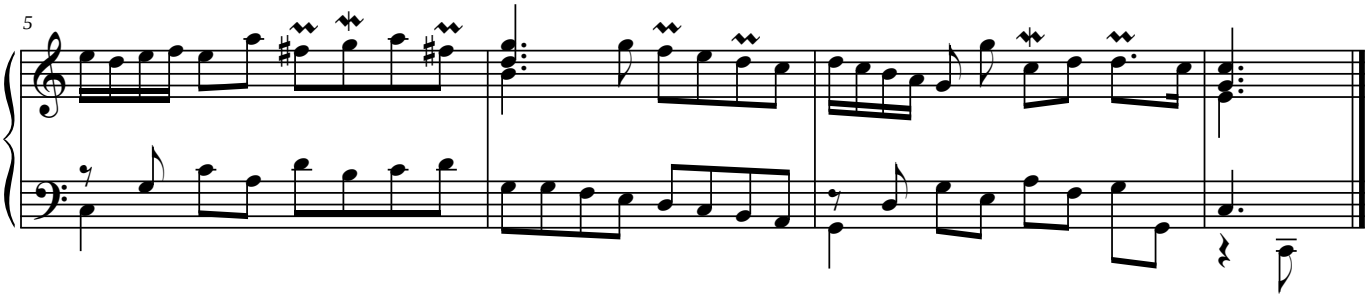
M. 5	rh5	dot after *a"* removed
M. 6	rh5	dot after *a"* removed
	lhU2, 4	rests missing
	lhL3, 5	rests missing
M. 7	lhL1	rest missing
	lhL4	note missing
M. 9	lhU4, 6	rests missing
	lhL4, 6	rests missing
M. 10	lhL1	rests missing
	lhL4	note missing

Second Rigaudon
Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 9, fol. 10r
LWV 73/7



© David Chung, 2014



Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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First	*Second*	*Third*	Title	LWV	key
8	36	51	Rigaudon	73/6	C
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15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

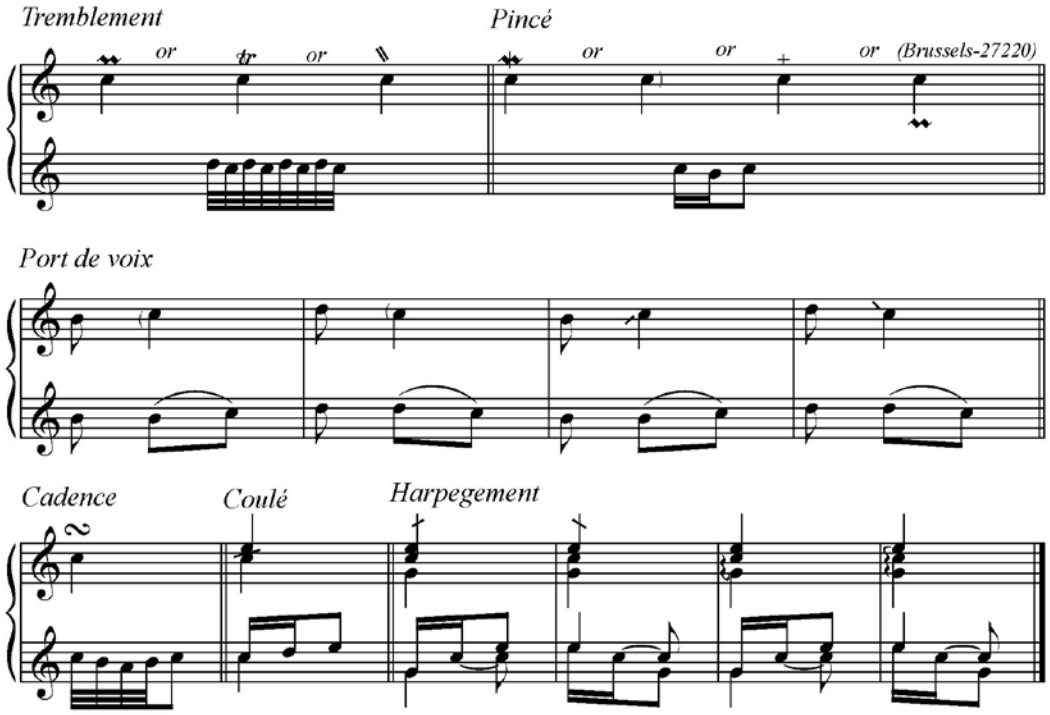
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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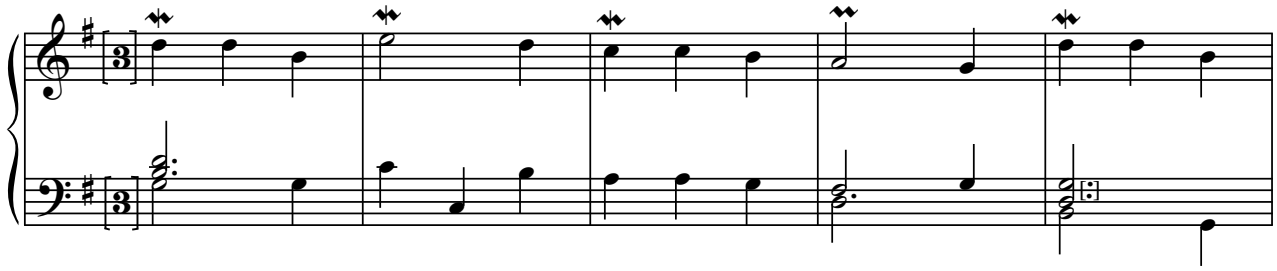
Critical Notes

No. 9 (fol. 10r), Second Rigaudon (C) [Rigaudon from *Acis et Galatée* (1686) LWV 73/7 (C)]
[No comments]

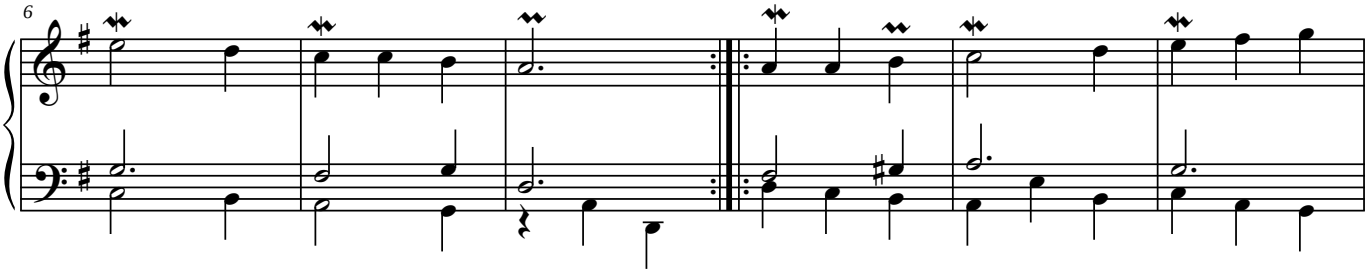
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

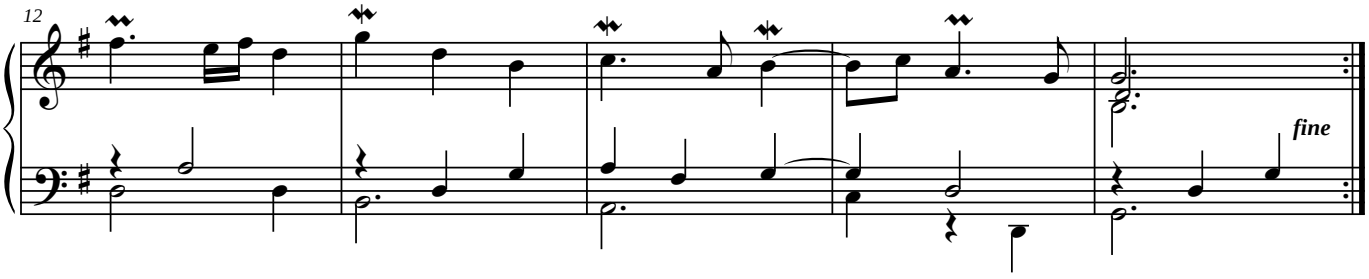
Suivons l'amour (Menuet D amadis)
Amadis, 1684

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 14, fol. 14r
LWV 63/12



© David Chung, 2014





Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

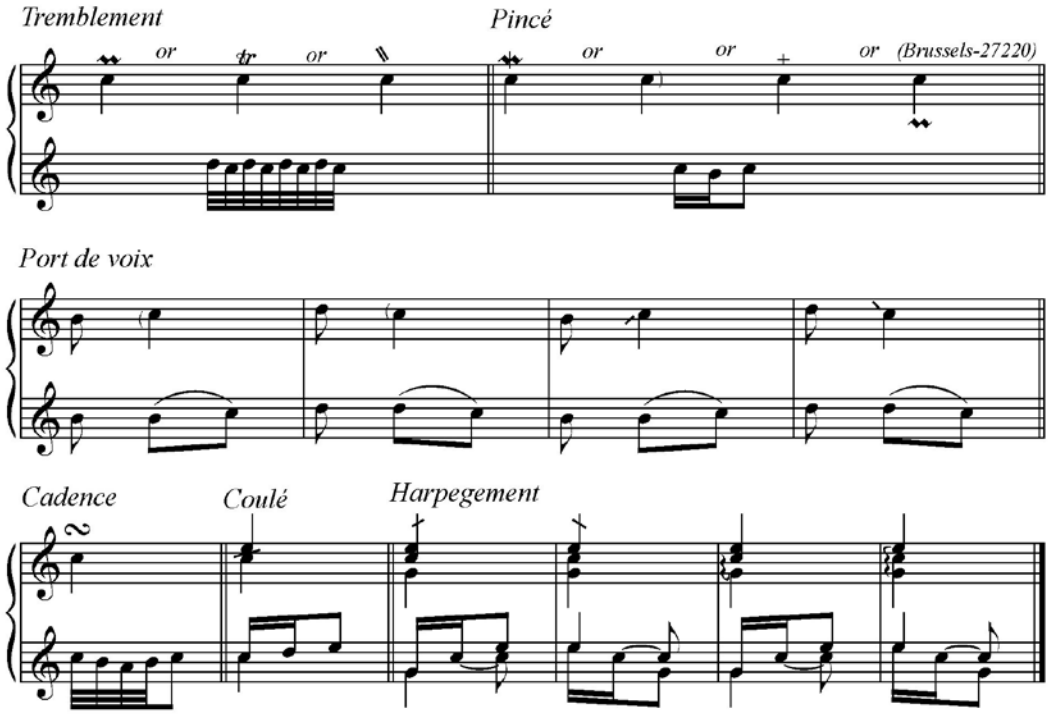
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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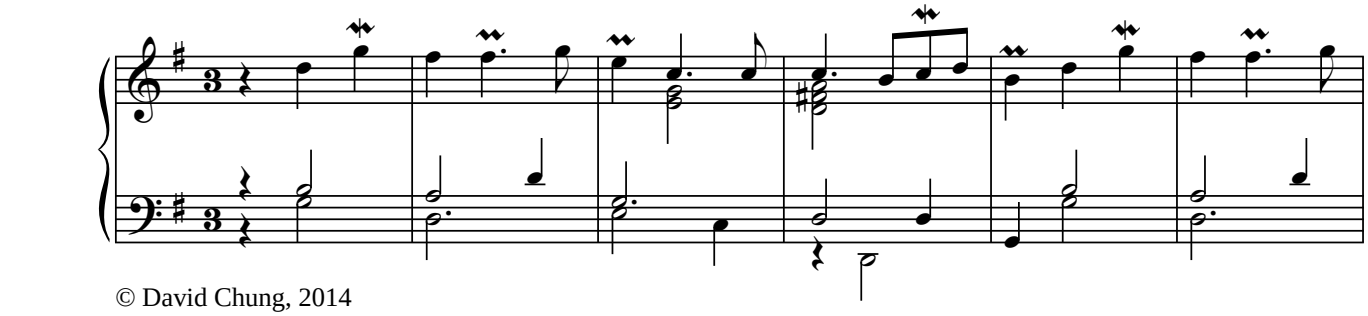
Critical Notes

No. 14 (fol. 14r), Menuet D amdis En G re Sol # (G) [Suivons l'amour (menuet) from *Amadis* (1684) LWV 63/12 (G)]
M. 1 time signatures missing
M. 5 lhU1 dots missing

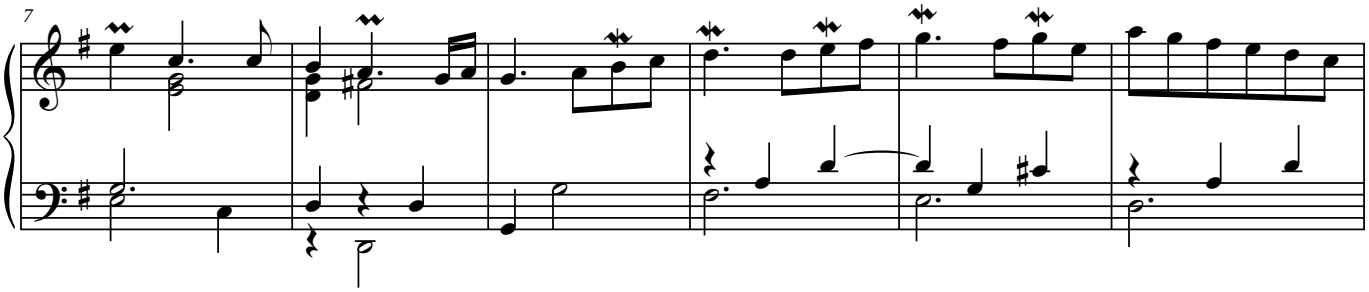
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

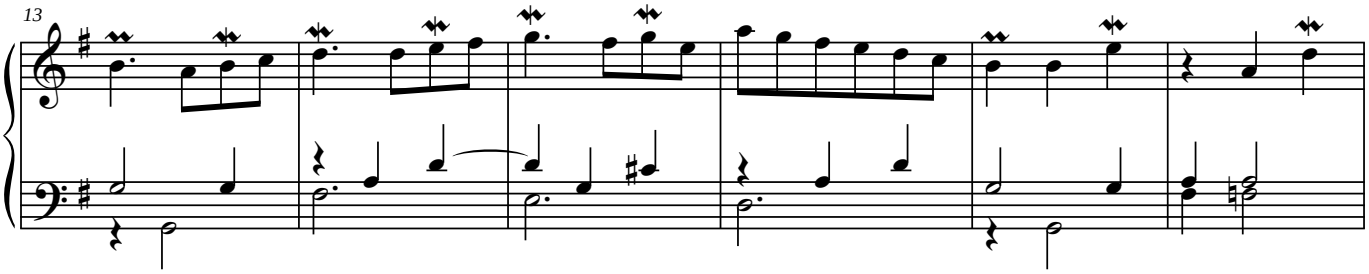
Chaconne (Chaconne de phaëton)
Phaéton, 1683
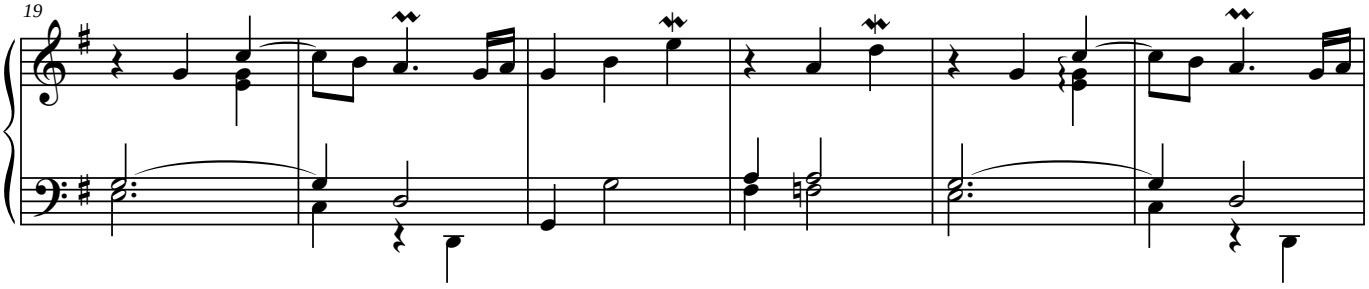
F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 15, fols. 14v–18v
LWV 61/40
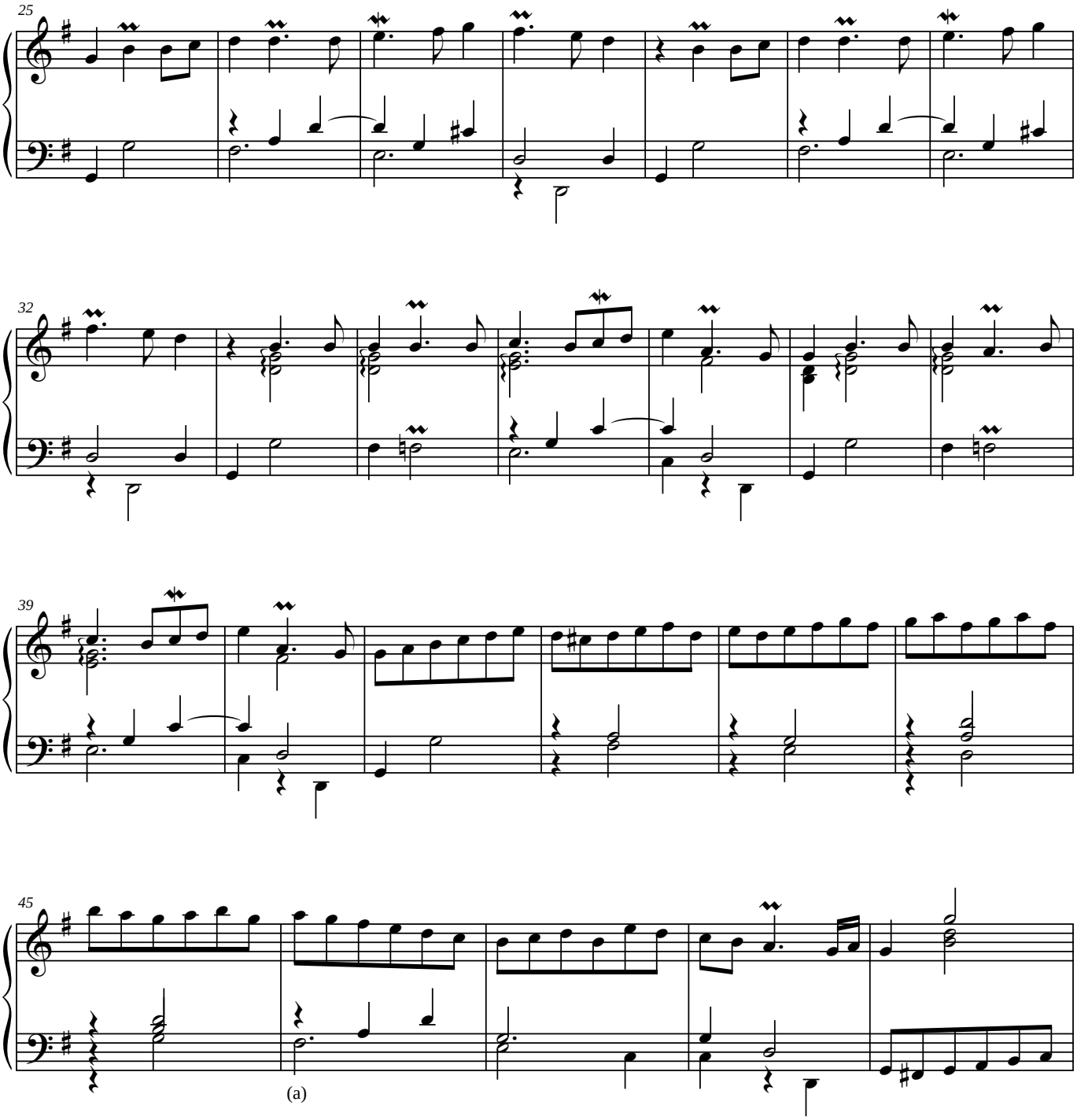


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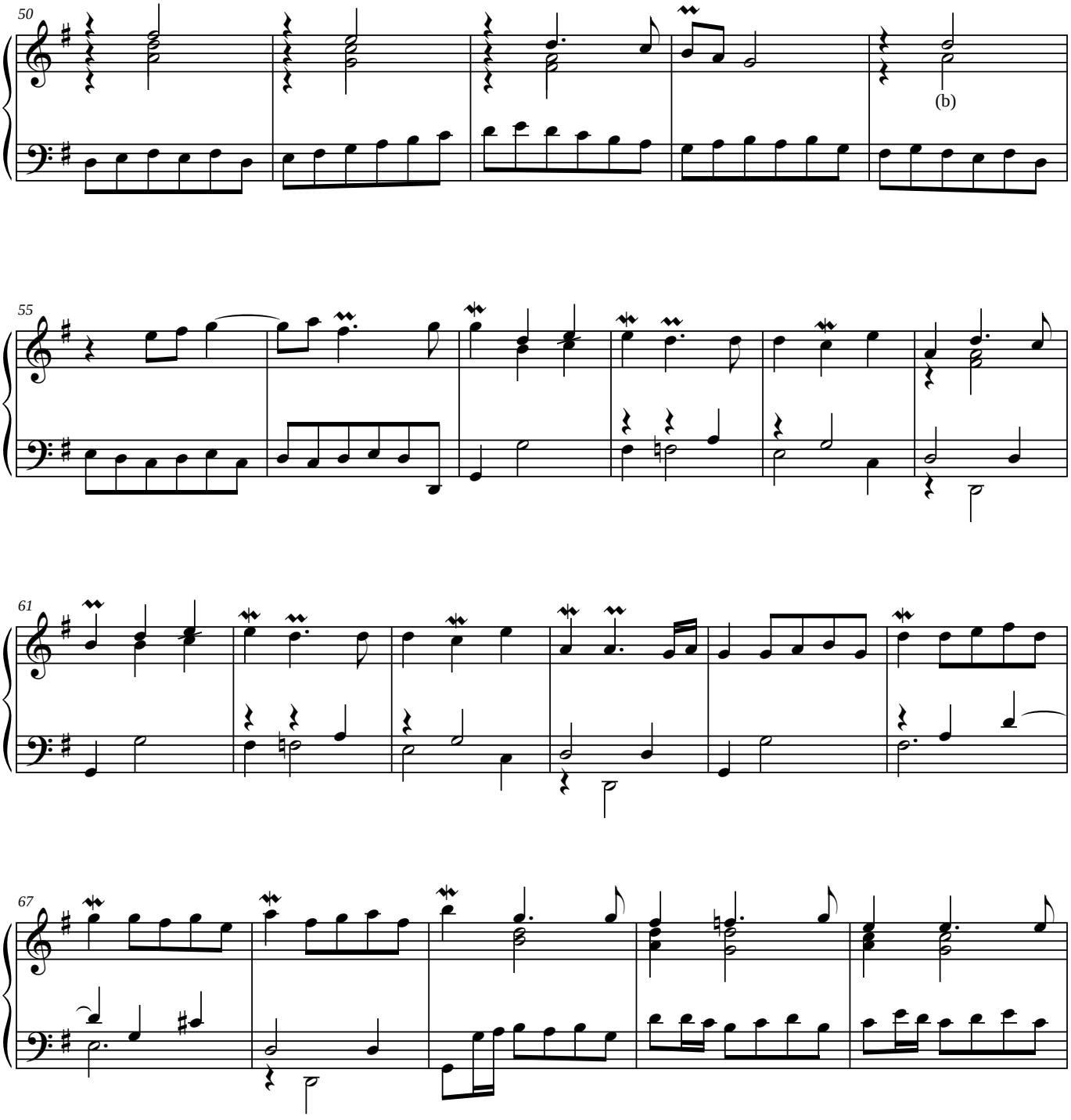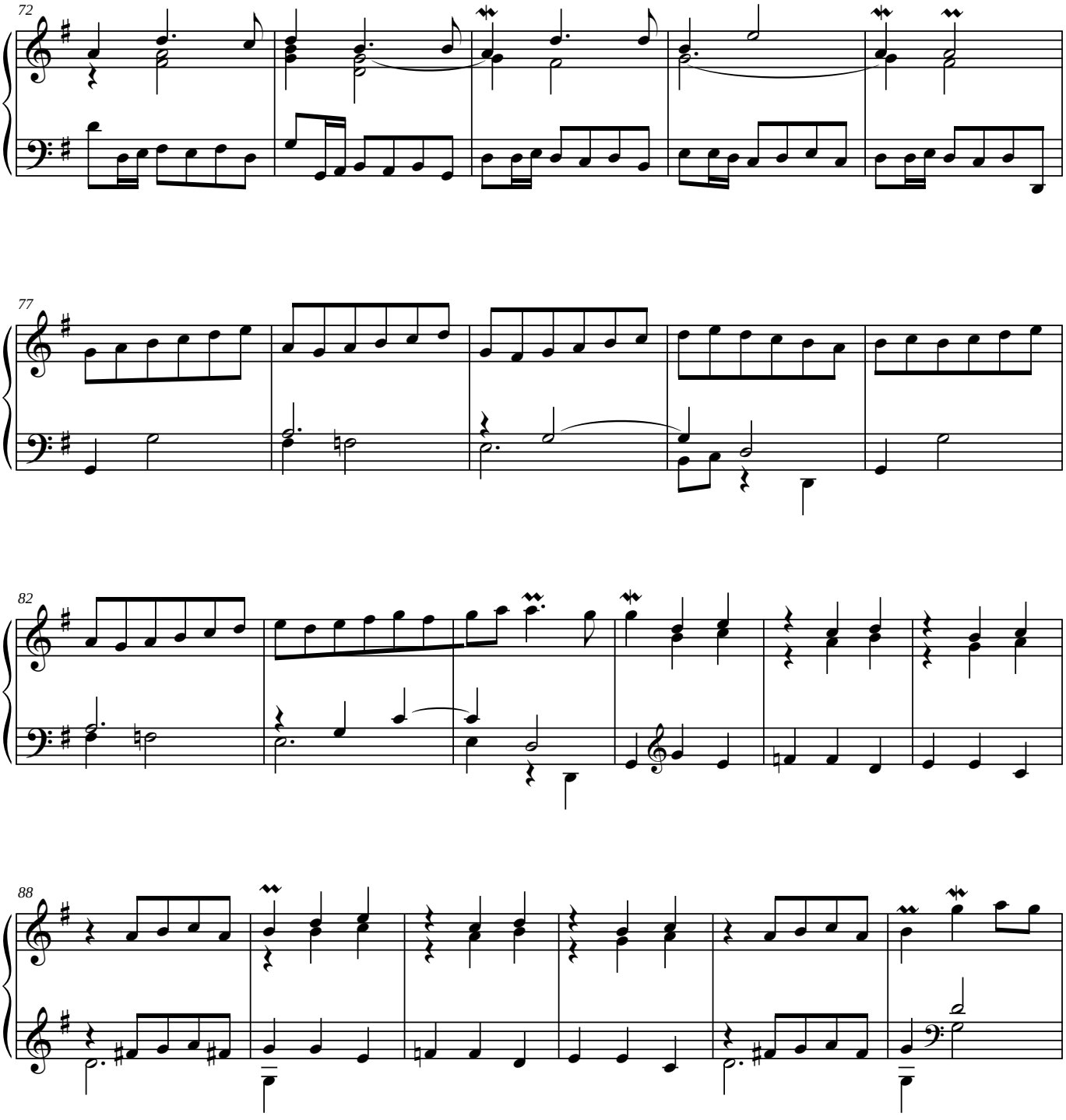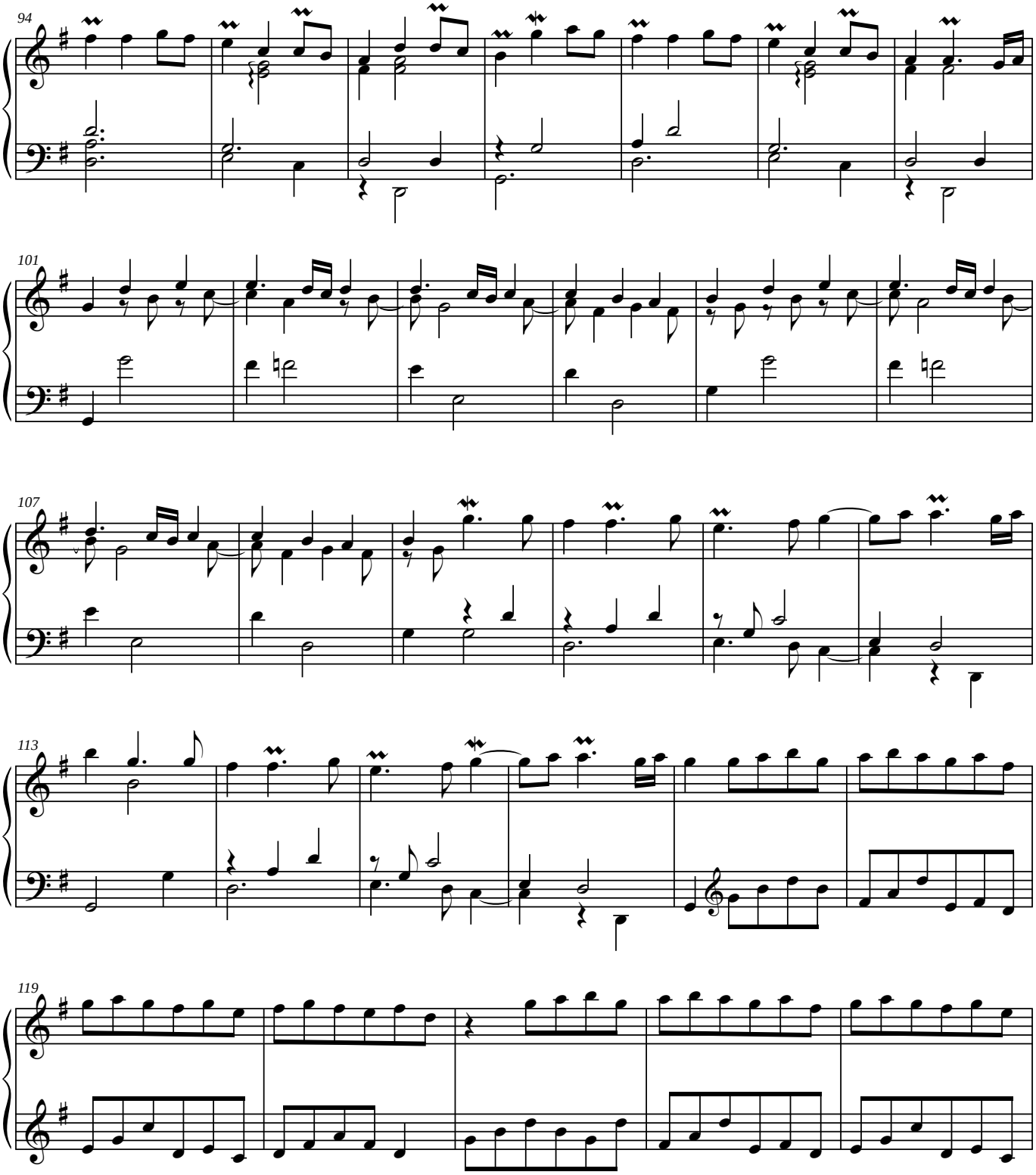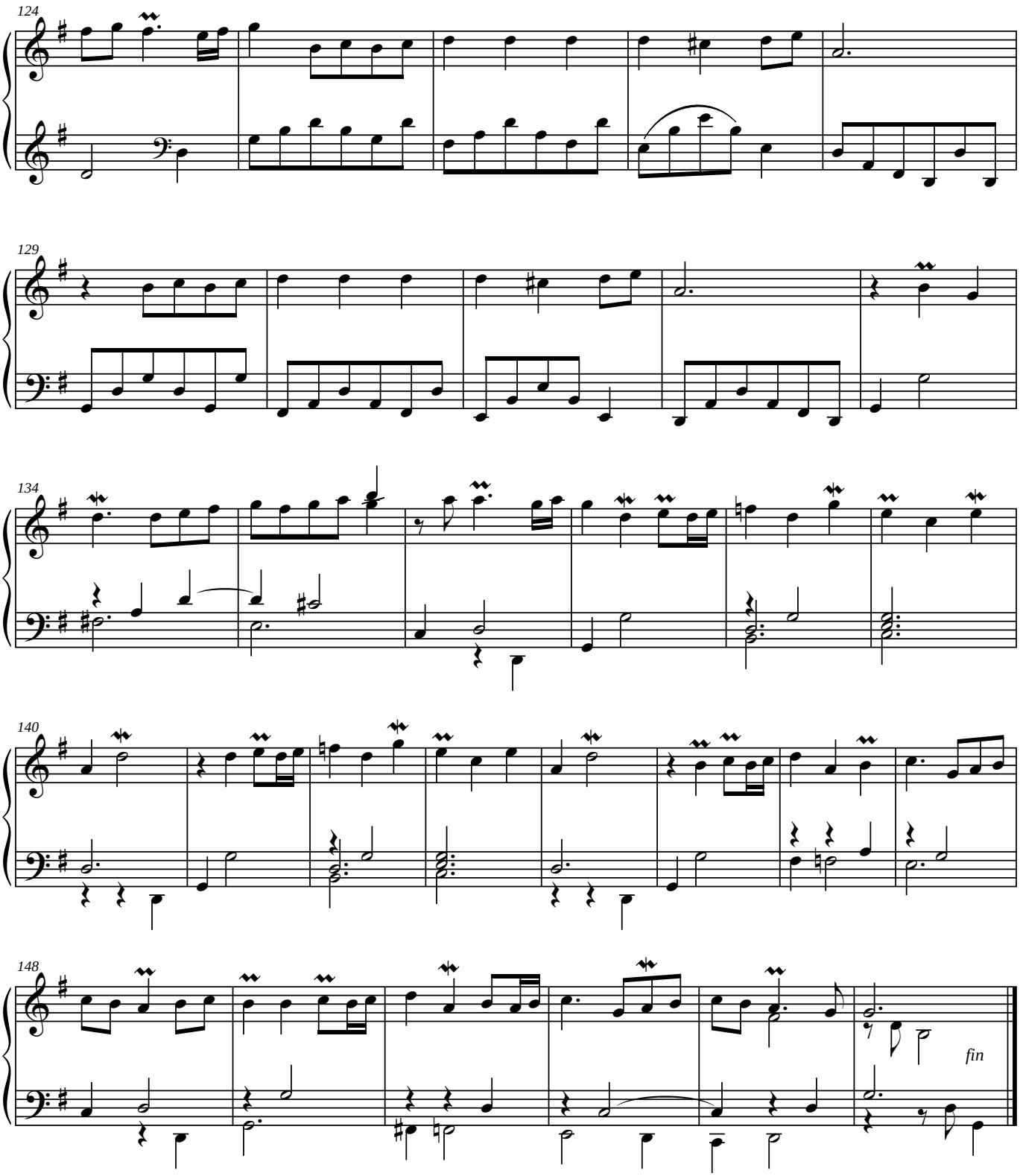








(a) a third lower: *d*



(b) a second higher: *b”*


72
77
82
88


94
101
107
113
119


124
129
134
140
148
fin

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

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15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

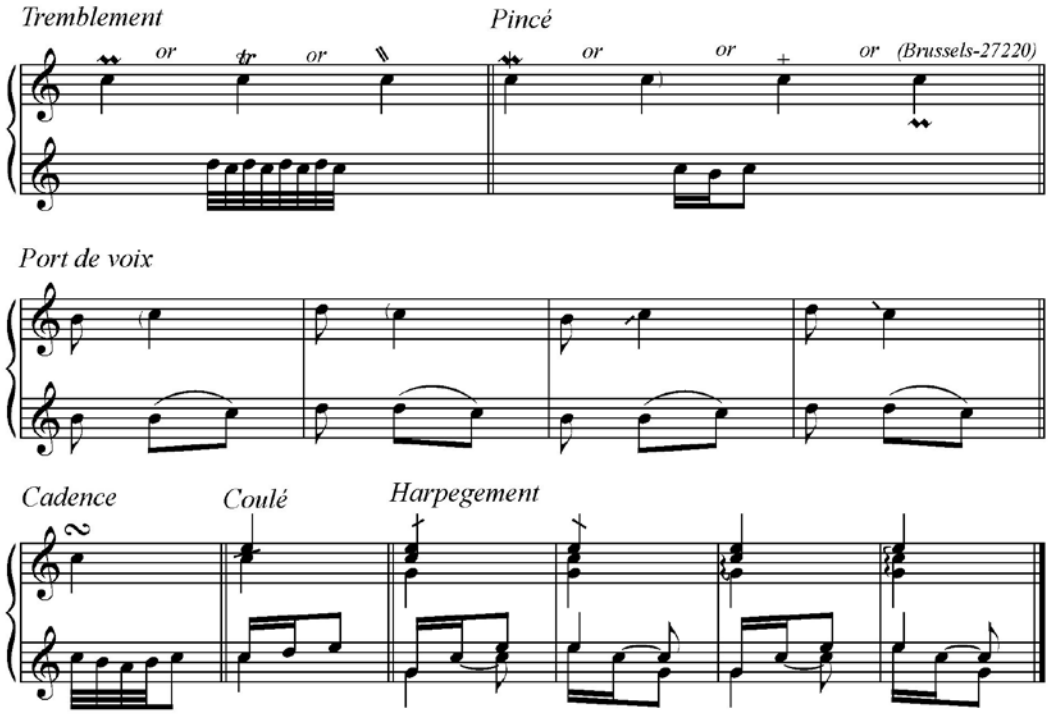
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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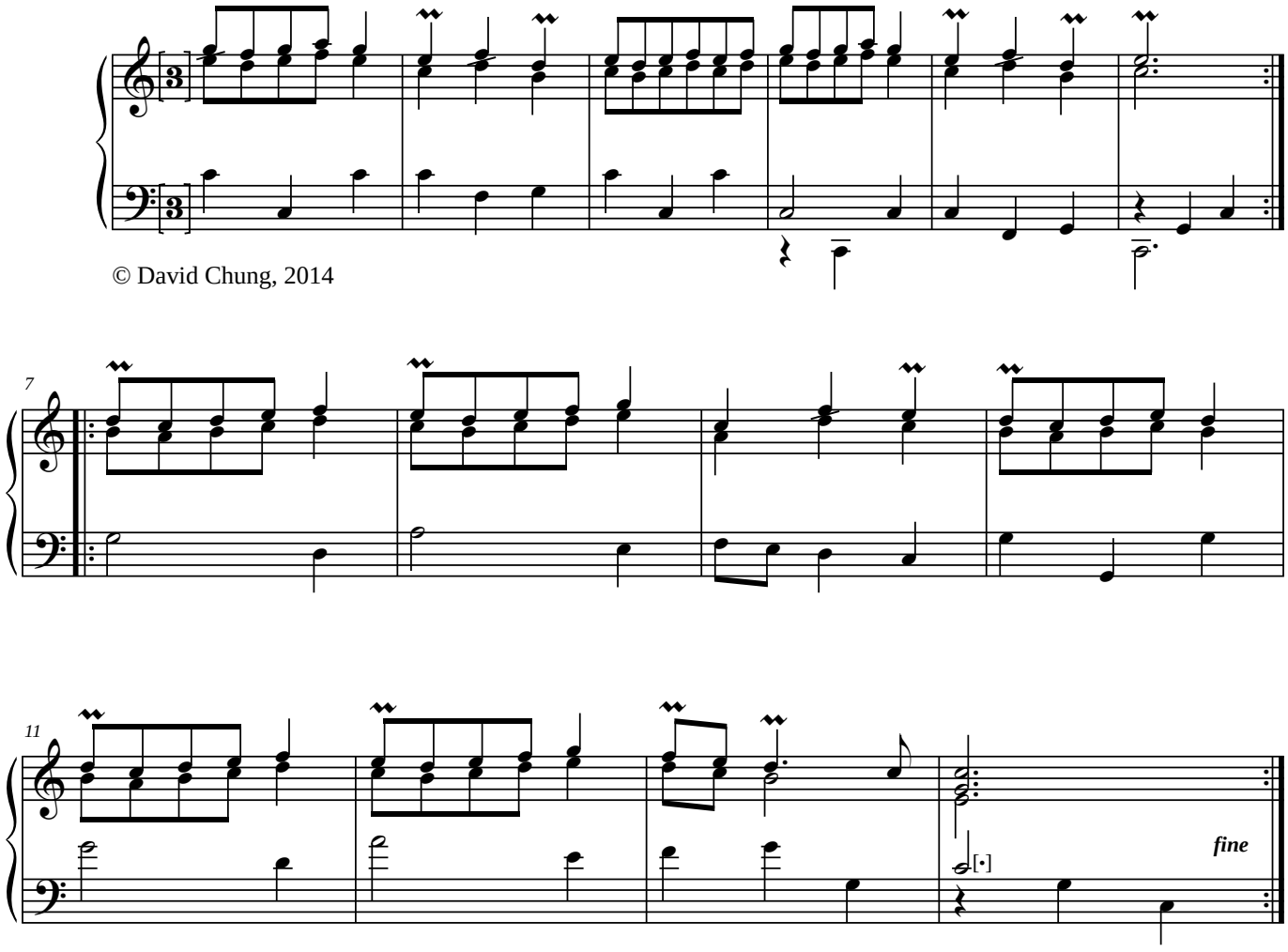
Critical Notes

No. 15 (fols. 14v–18v), Chaconne de phaëton (G) [Chaconne from *Phaéton* (1683) LWV 61/40 (G)]
M. 46 lhL1 a third lower: *d*
M. 54 rhL2 a second higher: *b"*
M. 153 "*mon pauvre pere*" after last measure

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.

Menuet en Trio (menuet En trio)
Roland, 1685

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 20, fol. 22v
LWV 65/63



© David Chung, 2014

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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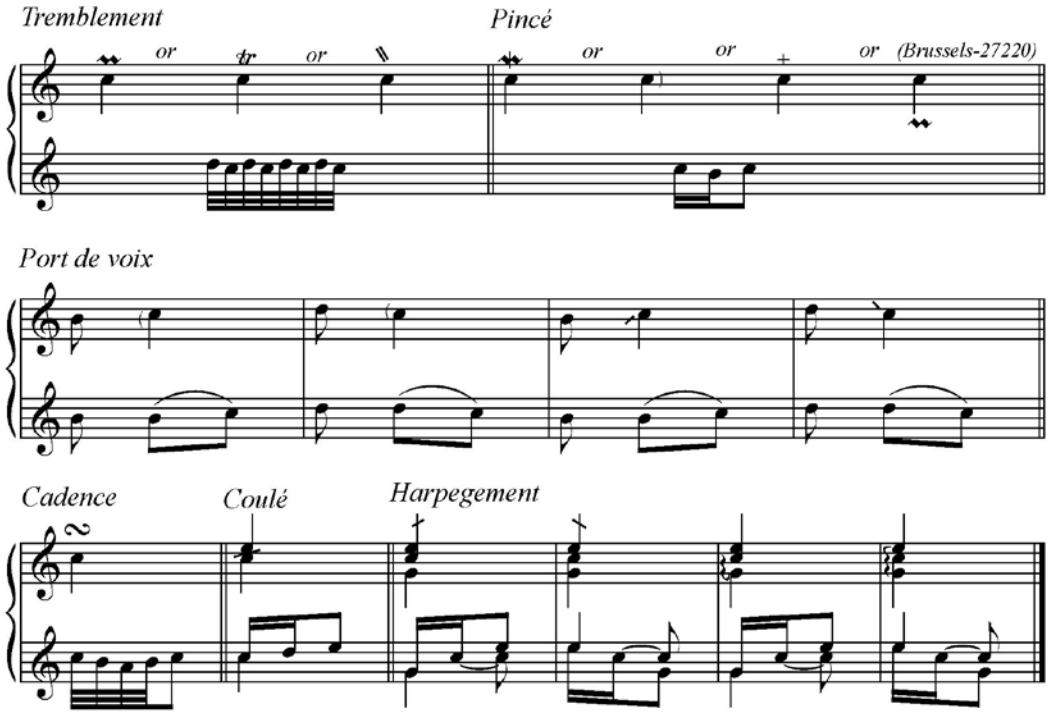
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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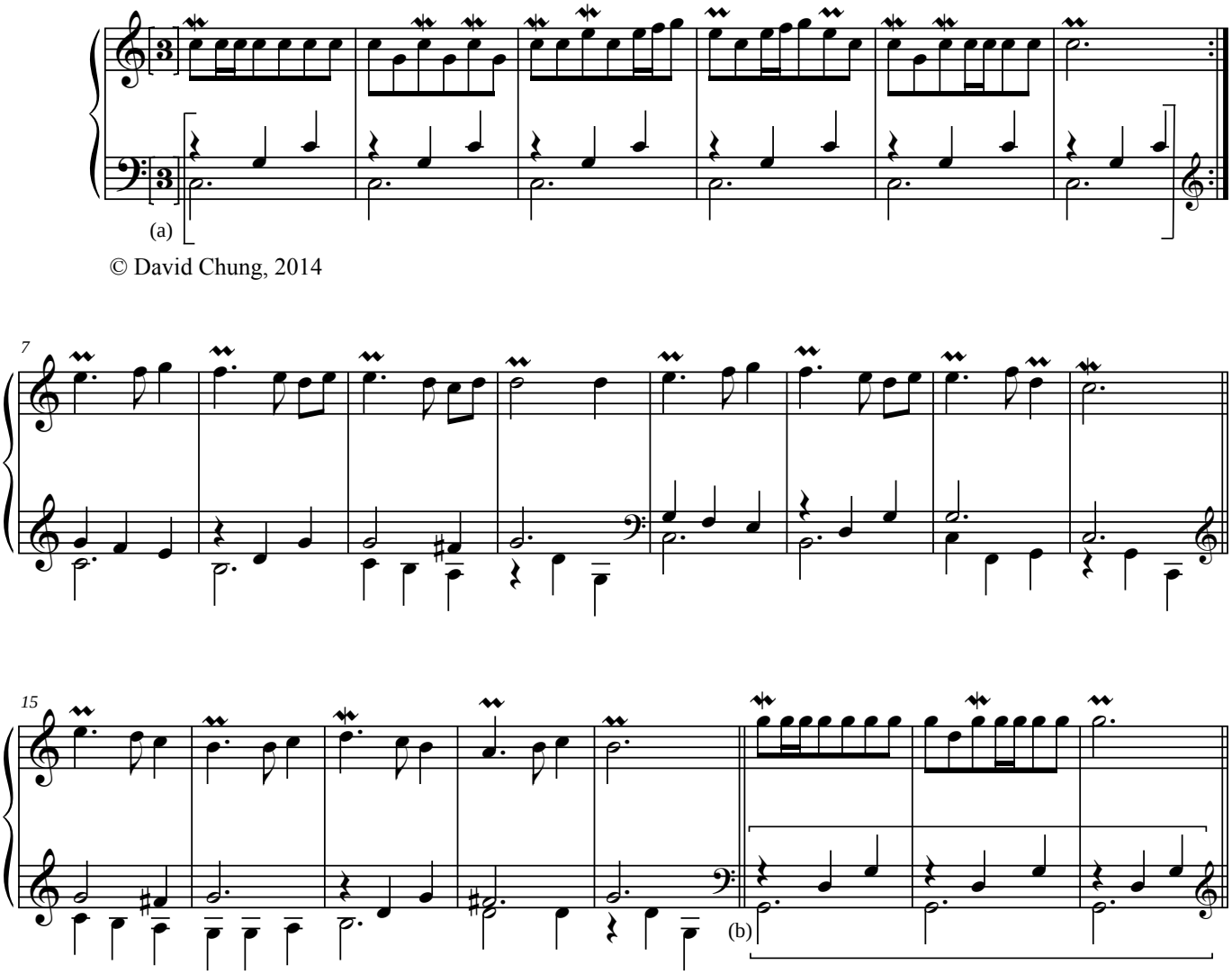
Critical Notes

No. 20 (fol. 22v), Menuet En Trio (C) [Menuet from *Roland* (1685) LWV 65/63 (C)]
M. 1 time signatures missing
M. 14 lhU1 dot 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.

Trompettes (Descente de Mars)
Thésée, 1675
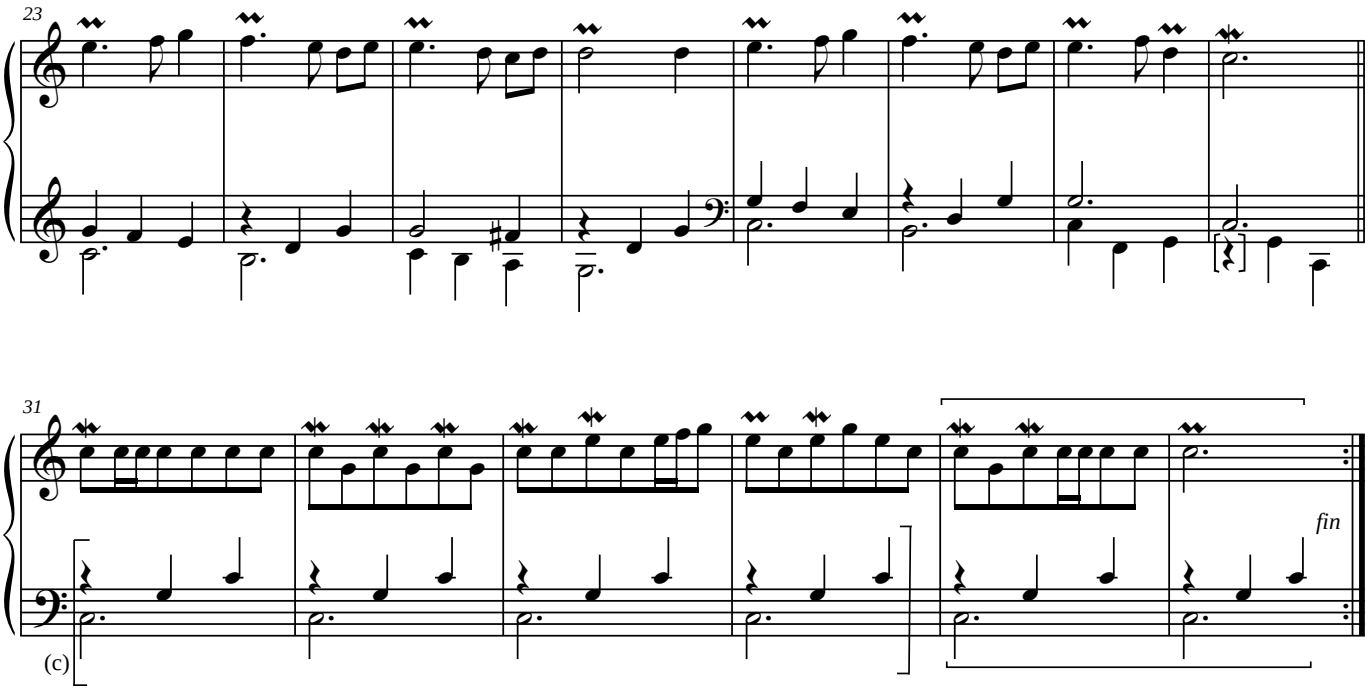
F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 23, fols. 24v–25r
LWV 51/5



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(a) incorrect rhythm (see critical notes)

(b) incorrect rhythm (see critical notes)



(c) incorrect rhythm (see critical notes)

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

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23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

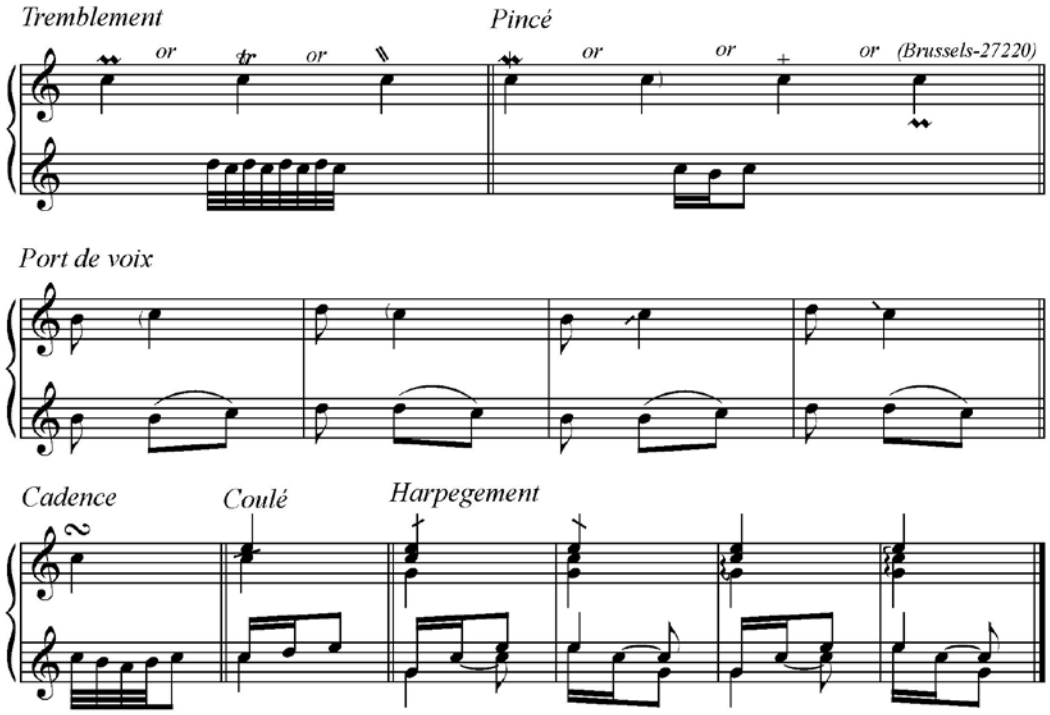
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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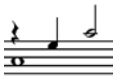
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In "3" time, eighth notes in conjunct motion (mm. 8–9, 12, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

No. 23 (fols. 24v–25r), Descente de Mars (C) [Trompettes from *Thésée* (1675) LWV 51/5 (C)]
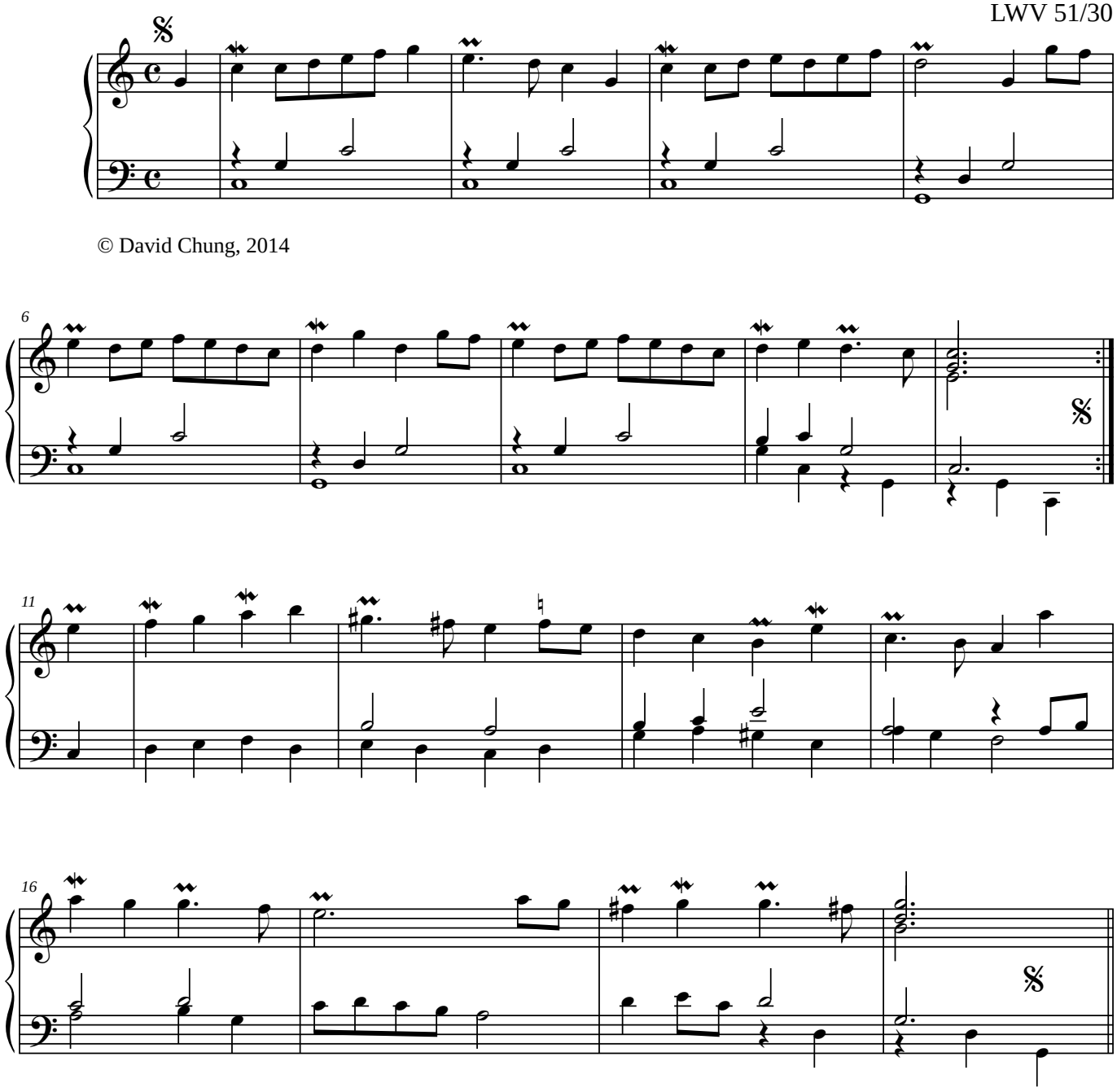
M. 1		time signatures missing
M. 1–6		incorrect rhythm: 
M. 20–2		incorrect rhythm (same as mm. 1–6)
M. 30	lhL1	rest missing

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.
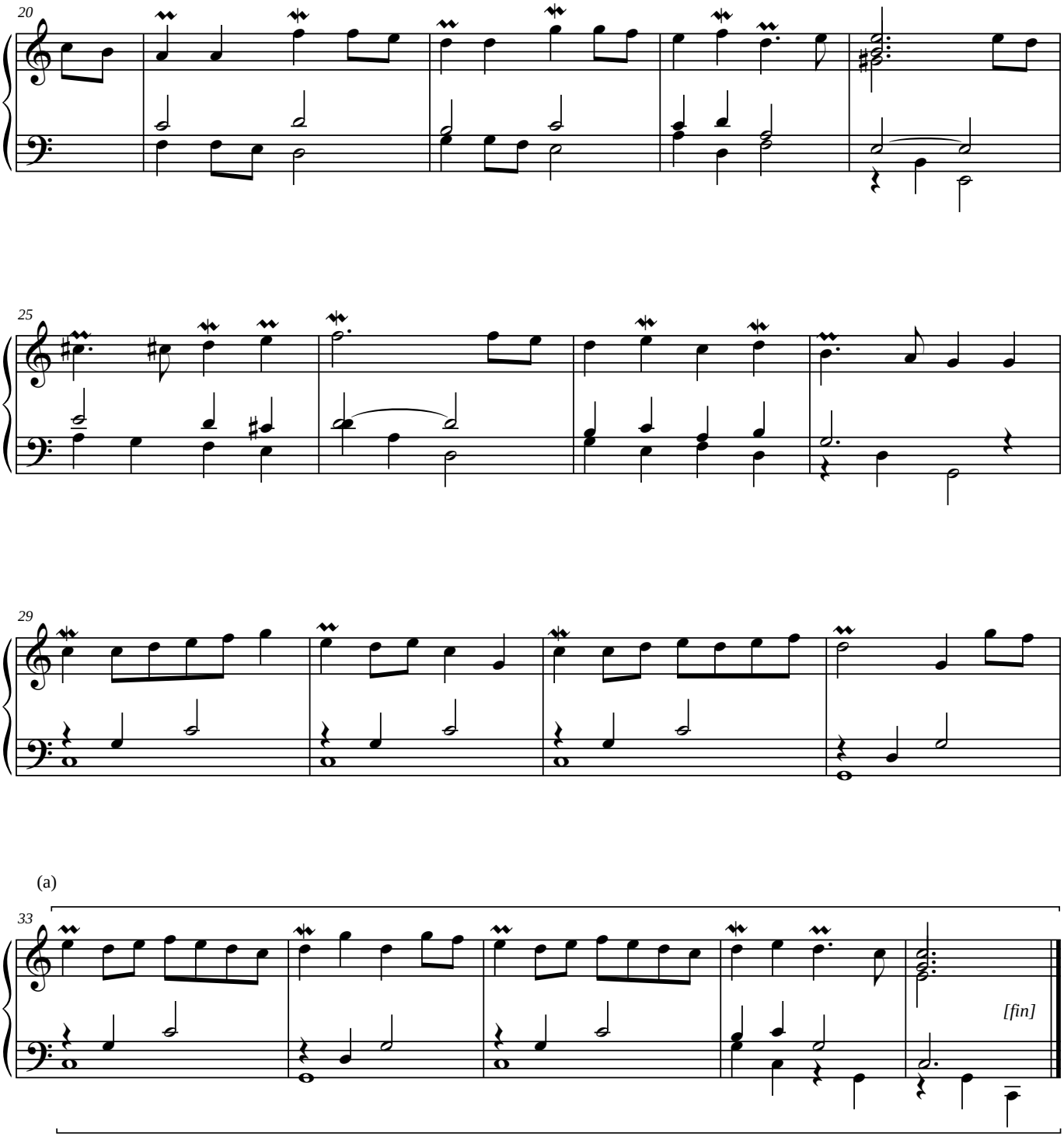
M. 31–4	incorrect rhythm (same as mm. 1–6)
M. 35–6	supplied from mm. 5–6 (measures missing)

Marche (Marche des trompettes de L'opera de thesée)
Thésée, 1675

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 24, fols. 25v–26r
LWV 51/30



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(a) mm. 33–7 supplied from mm. 6–10

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

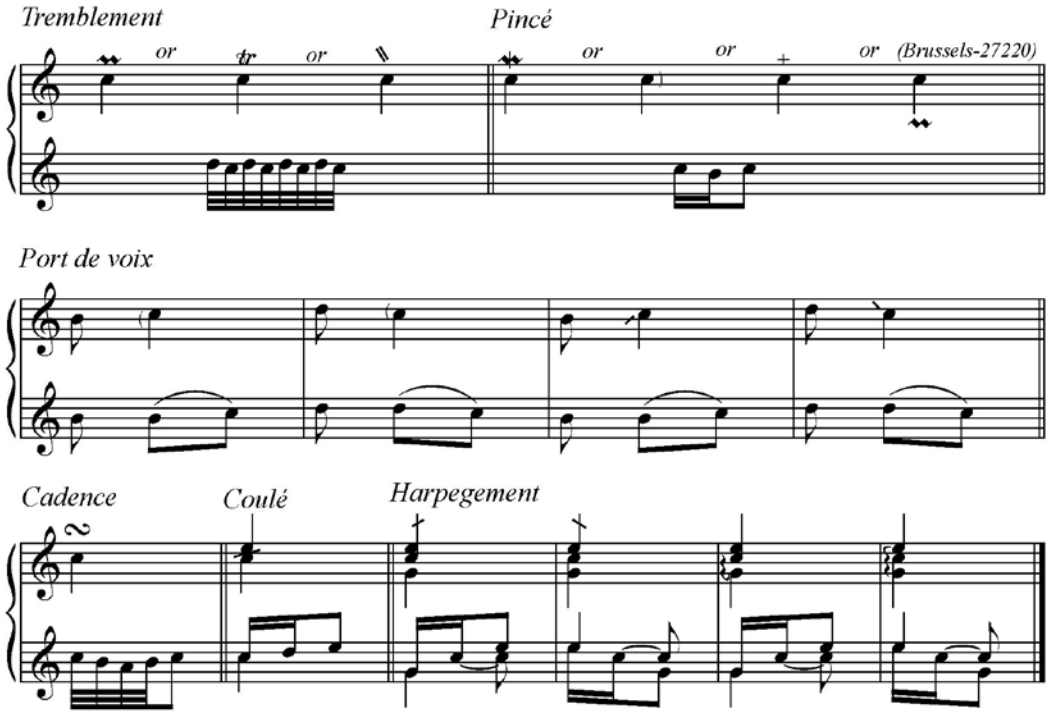
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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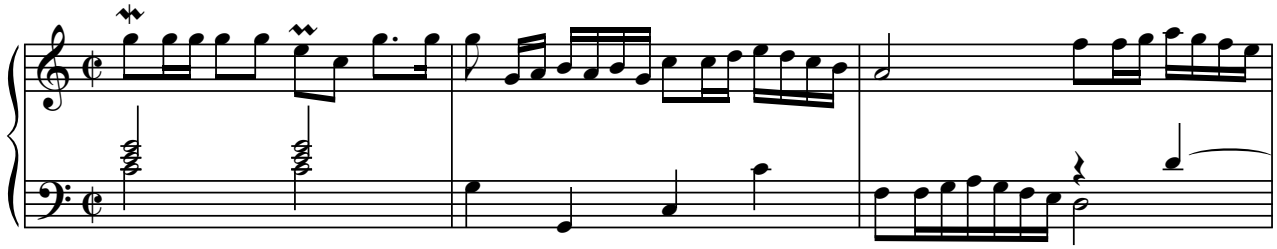
Critical Notes

No. 24 (fols. 25v–26r), Marche des trompettes de L'opera de thesée [Marche from *Thésée* (1675) LWV 51/30 (C)]
M. 33–7 supplied from mm. 6–10

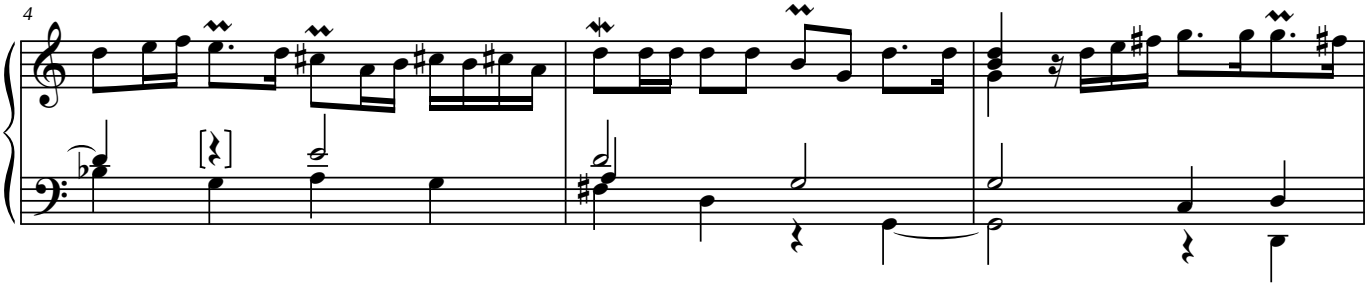
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

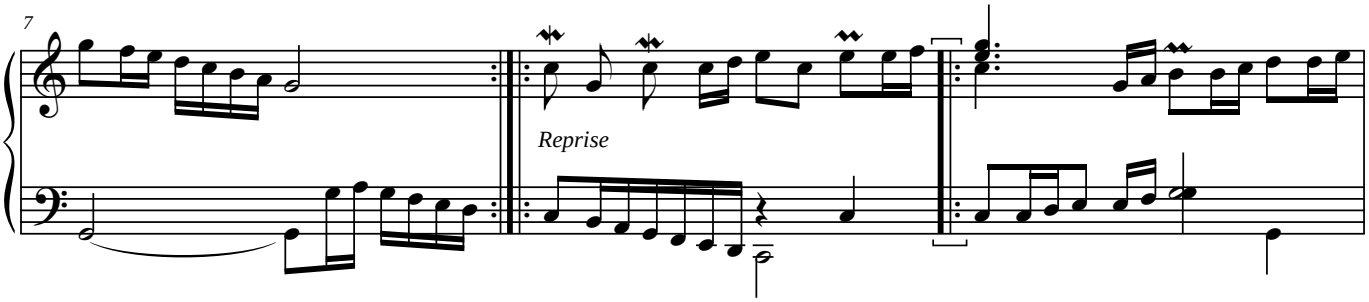
Marche des Sacrificateurs (Le Sacrifice de Mars)
Cadmus et Hermione, 1673

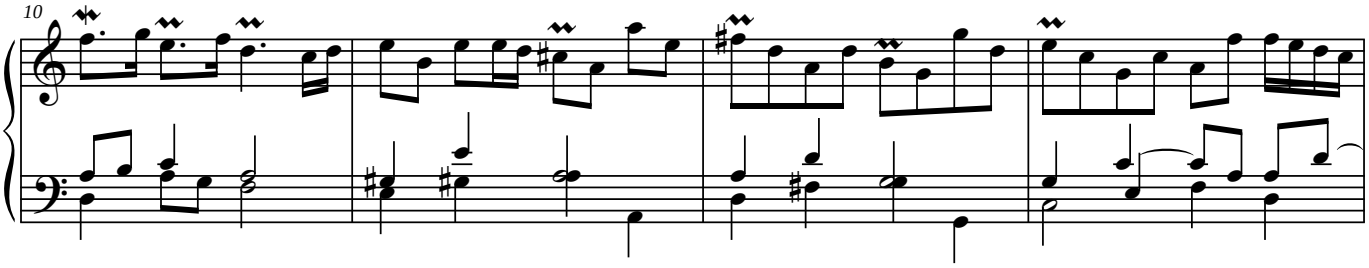
F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 25, fols. 26v–27r
LWV 49/42

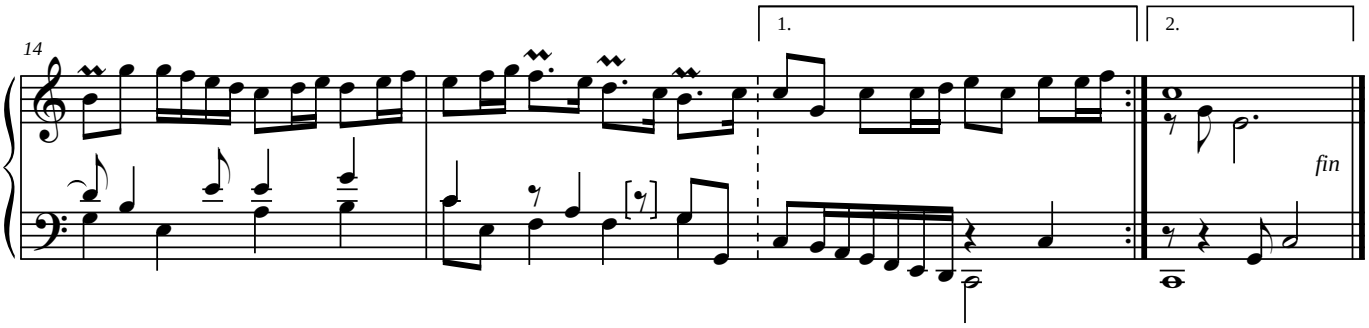


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14
1.
2.
fin

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

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24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.
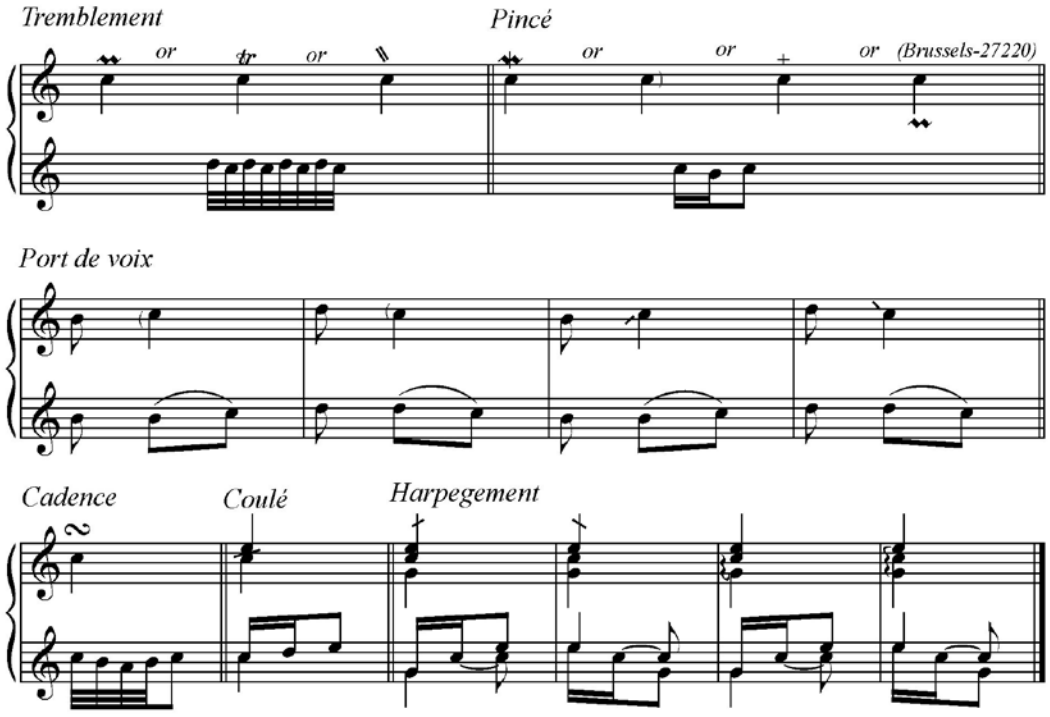
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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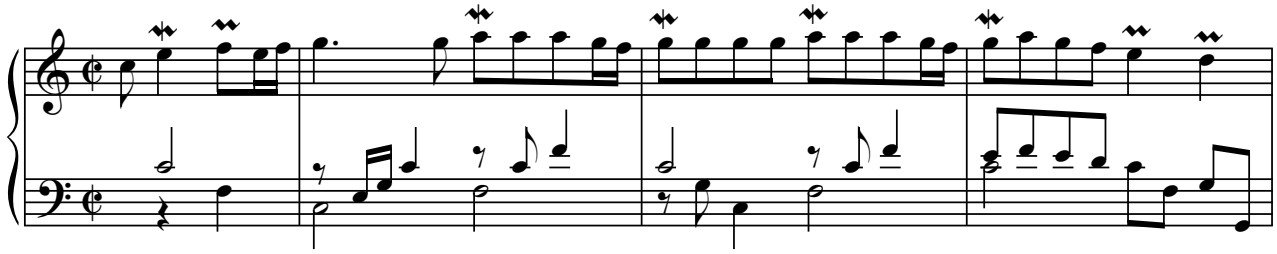
Critical Notes

No. 25 (fols 26v–27r), Le sacrifice de Mars (C) [Marche des Sacrificateurs from *Cadmus et Hermione* (1673) LWV 49/42 (C)]
M. 4 lhU2 rest missing
M. 15 lhU4 rest missing

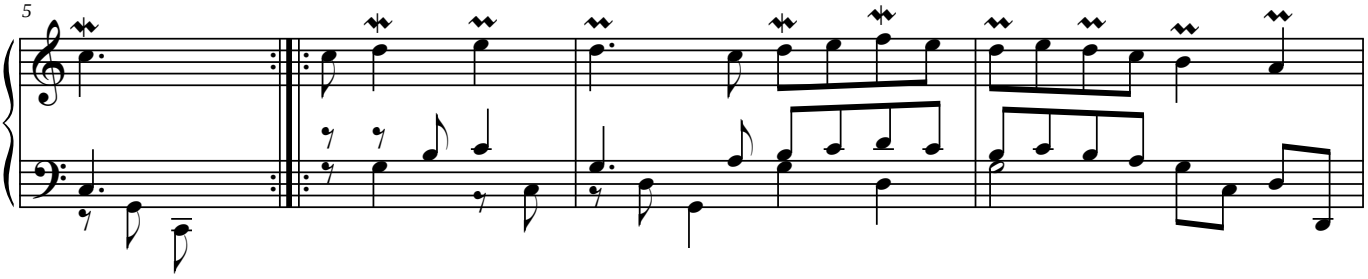
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
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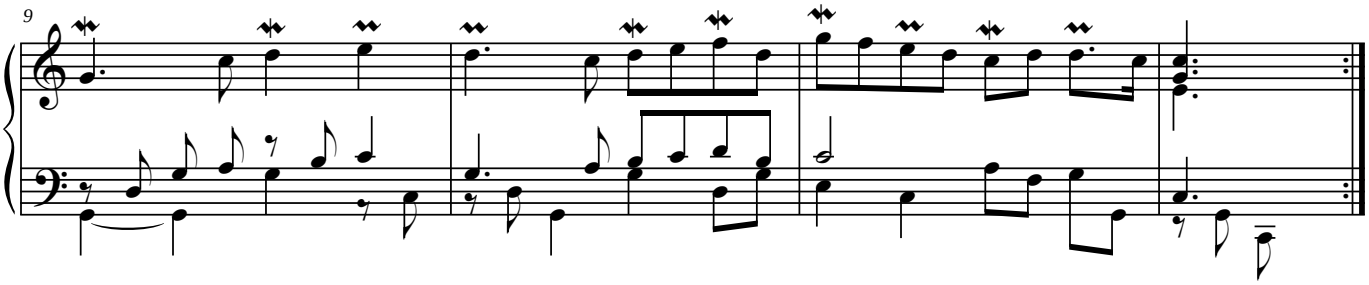
Rigaudon
Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 36, fol. 40v
LWV 73/6



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Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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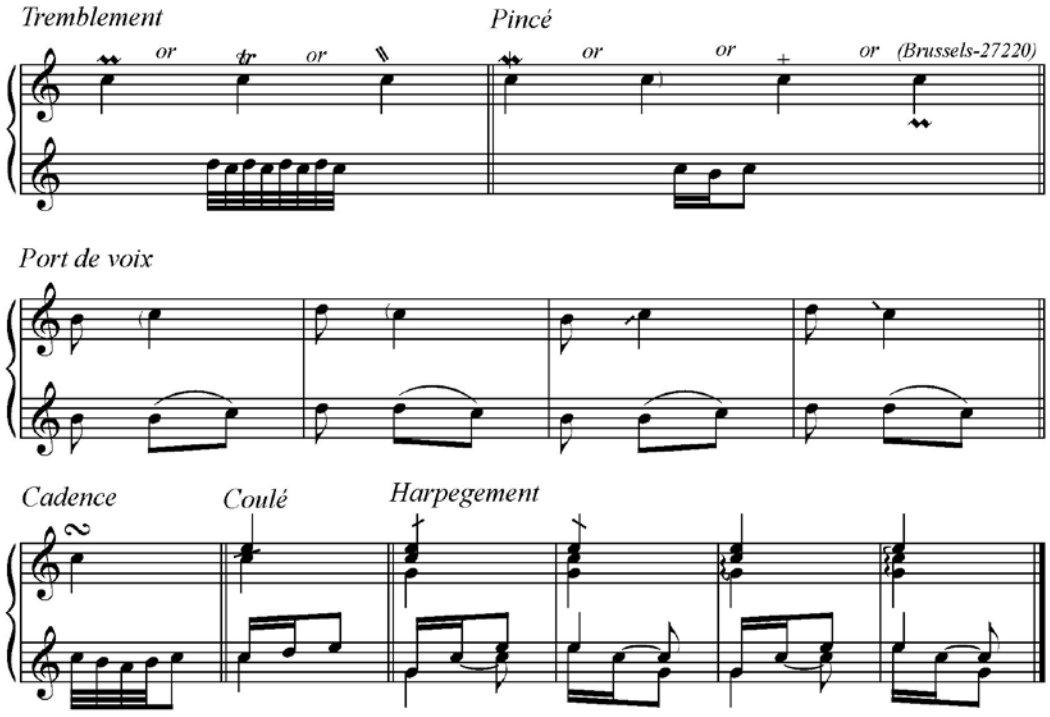
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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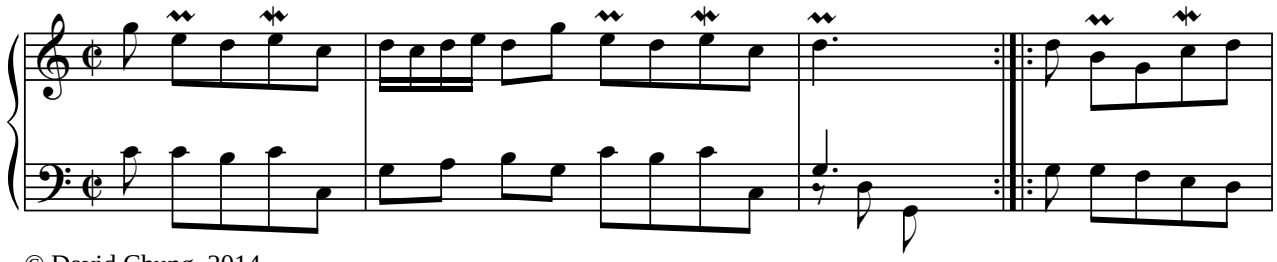
Critical Notes

No. 36 (fol. 40v), Rigaudon (C) [Rigaudon, from *Acis et Galatée* (1686) LWV 73/6 (C)]
[No comments]

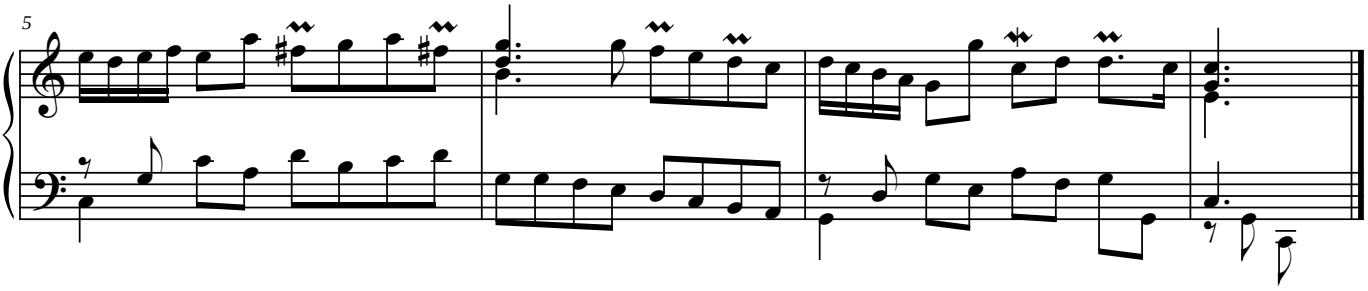
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

Second Rigaudon
Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 37, fol. 41r
LWV 73/7



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Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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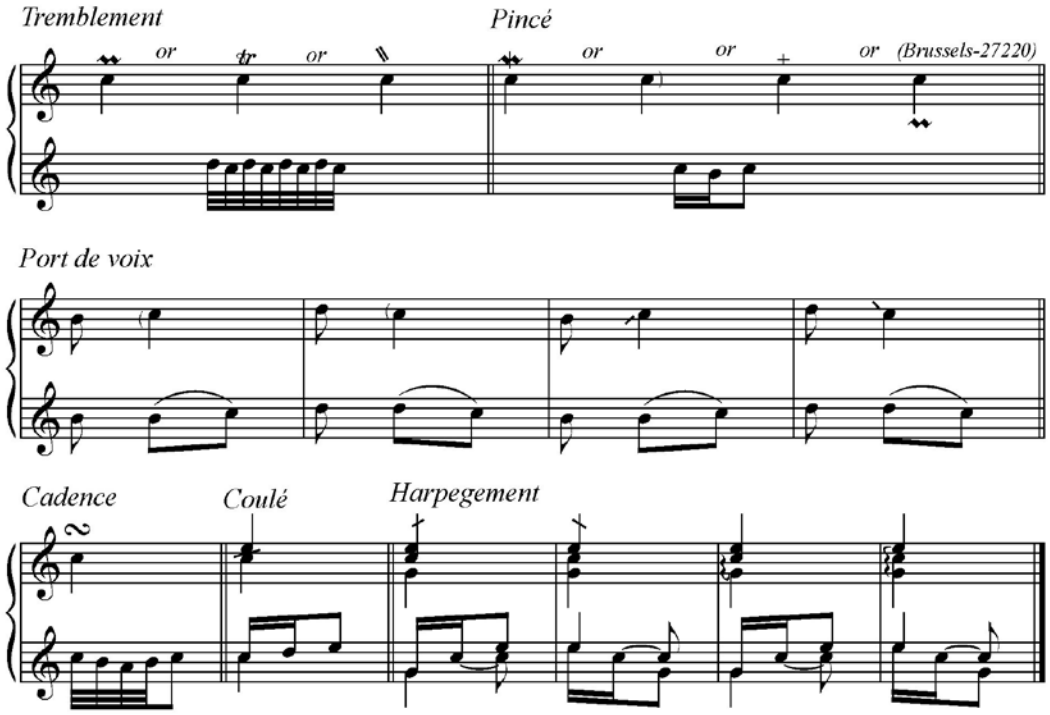
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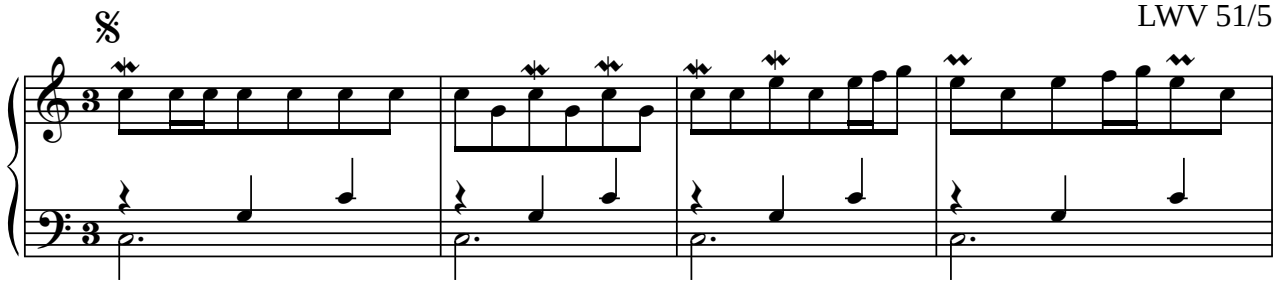
Critical Notes

No. 37 (fol. 41r), Second Rigaudon (C) [Rigaudon from *Acis et Galatée* (1686) LWV 73/7 (C)]
[No comments]

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.

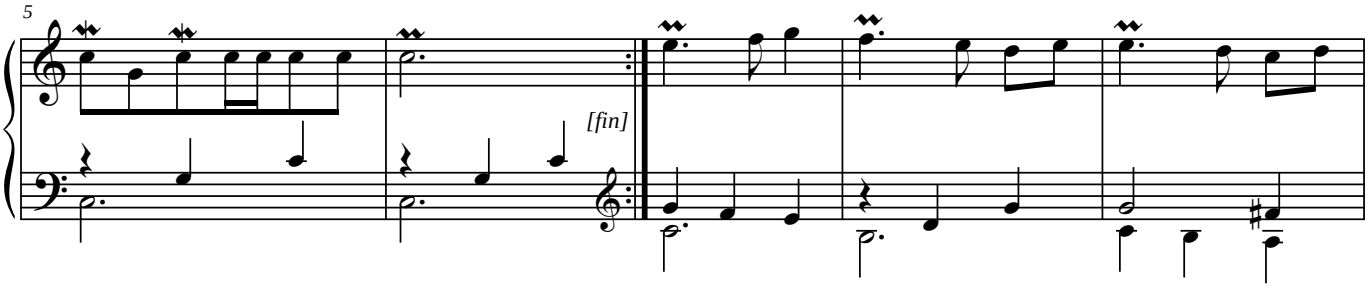
Trompettes (Descente de Mars)
Thésée, 1675

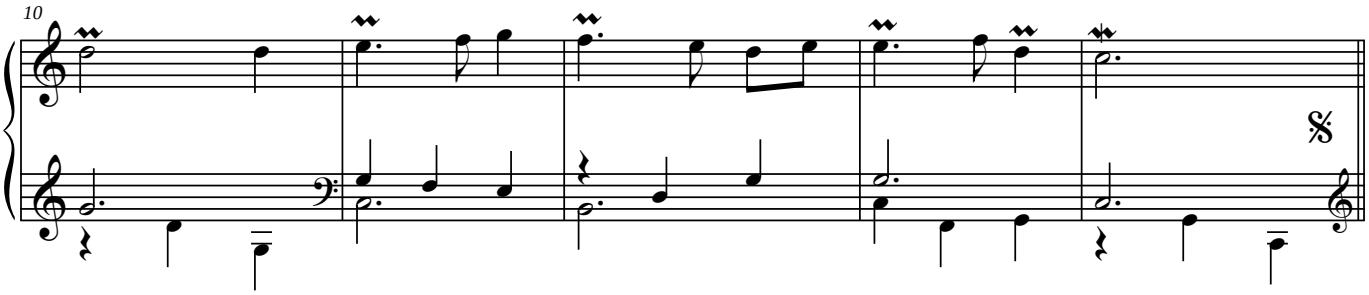
F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 48, fols. 10v–11r
LWV 51/5

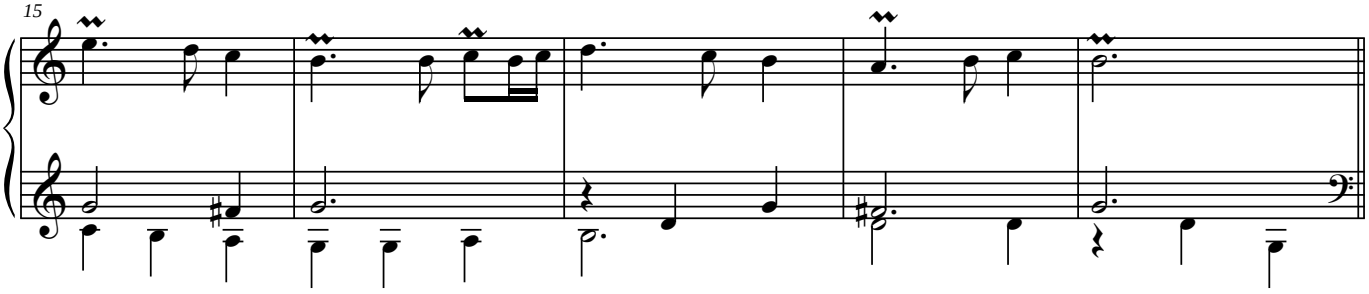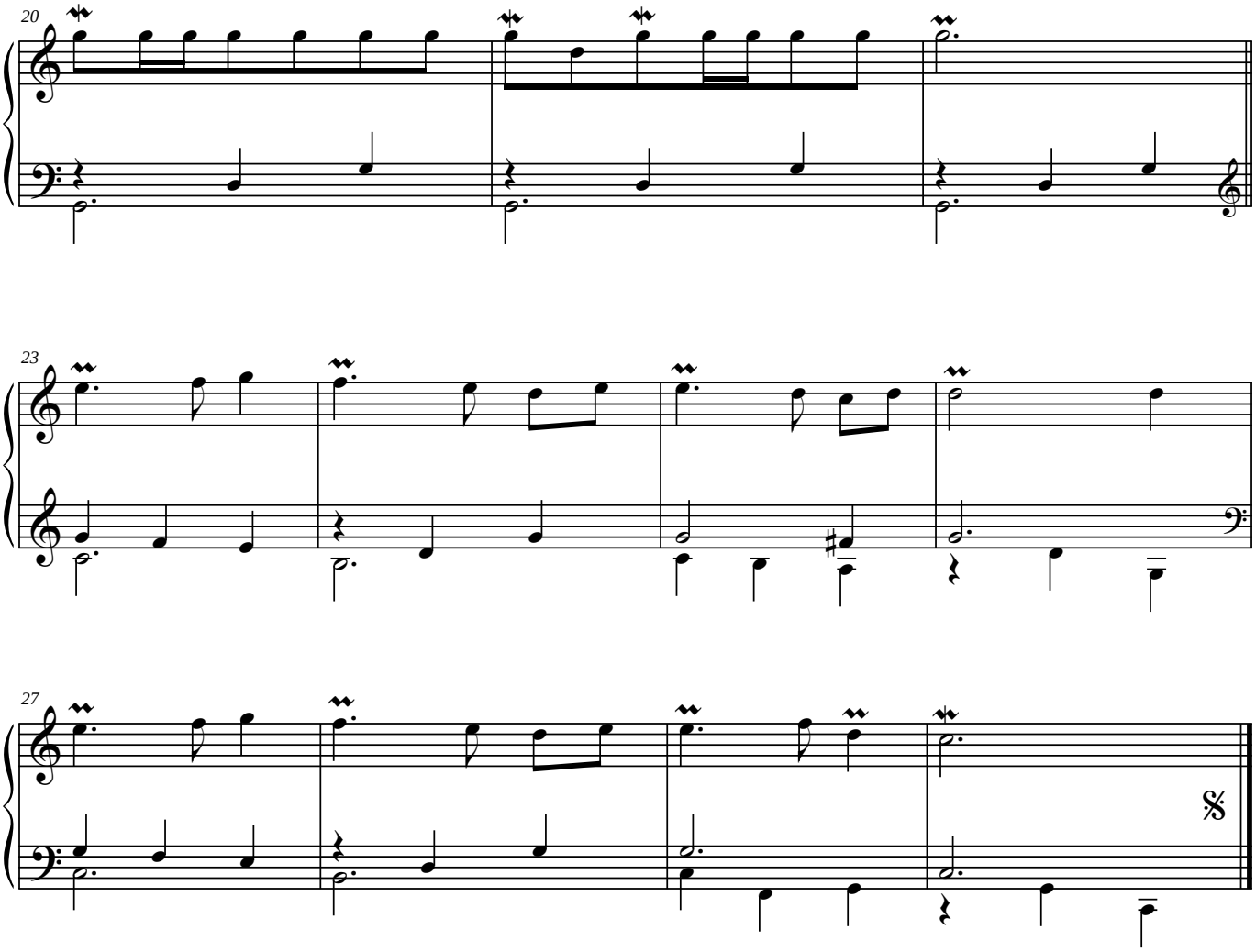


La basse du bruit de guerre doit-estre Continüe

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20
23
27

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

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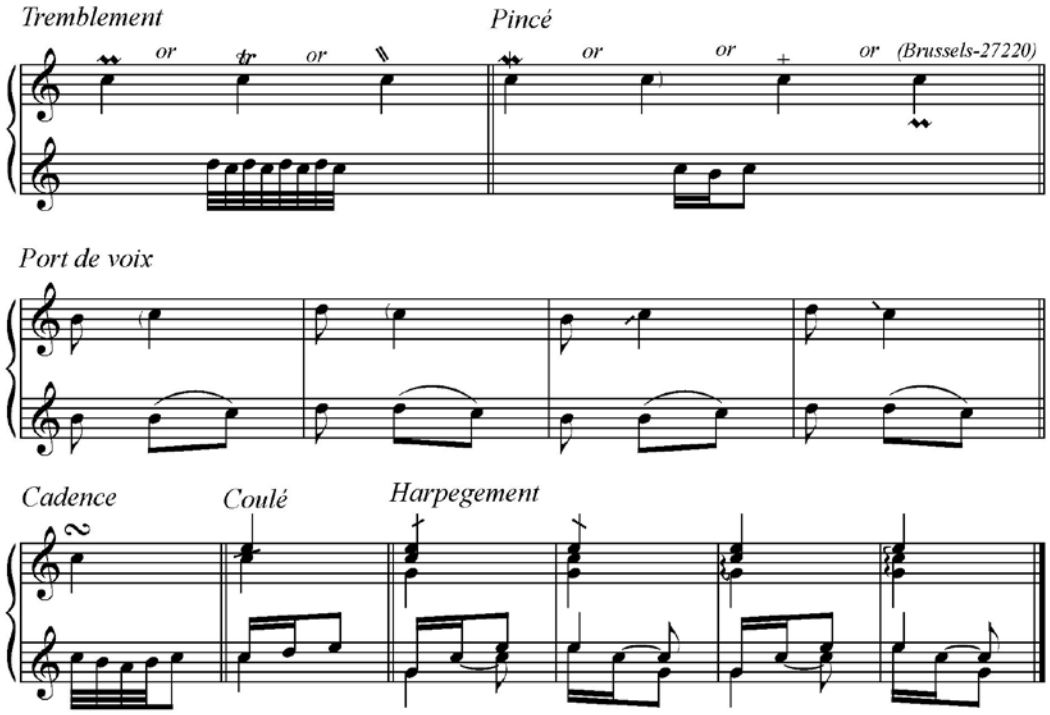
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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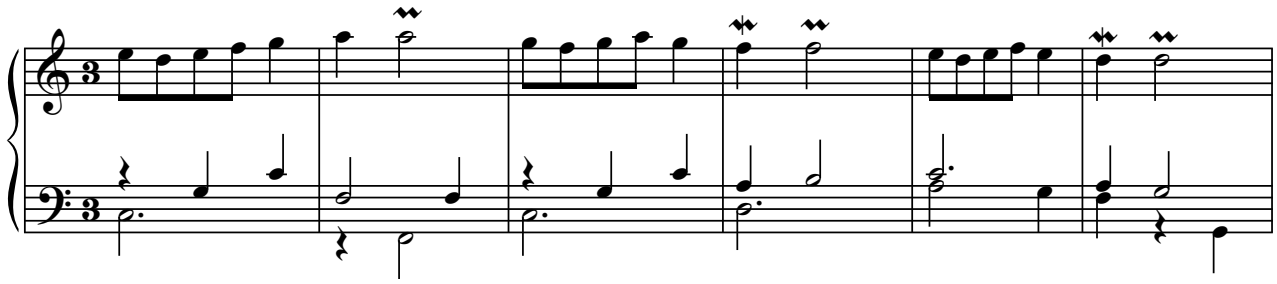
Critical Notes

No. 48 (fols. 10v–11r), Descente de Mars (C) [Trompettes from *Thésée* (1675) LWV 51/5 (C)]
[No comments]

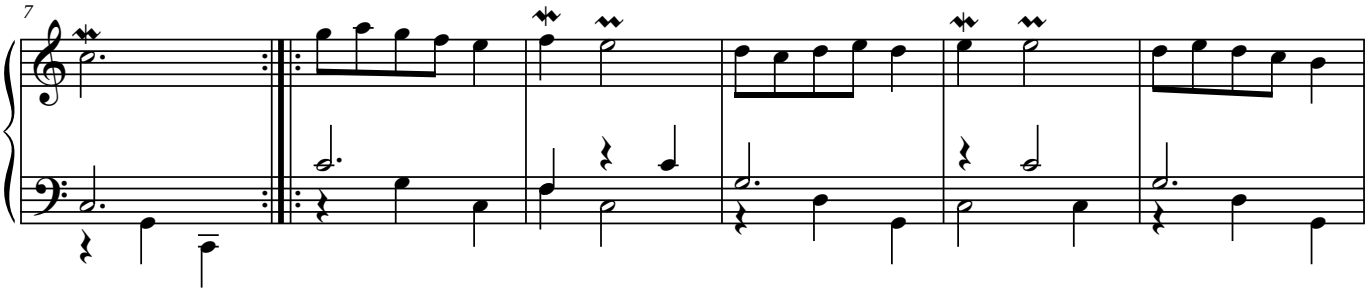
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

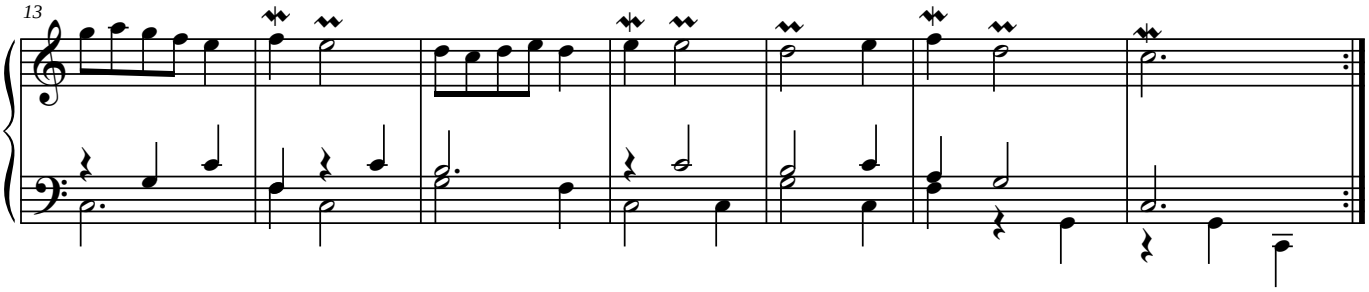
Ritournelle (Menüet)
Thésée, 1675

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 49, fol. 11v
LWV 51/7



© David Chung, 2014





Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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First	*Second*	*Third*	Title	LWV	key
8	36	51	Rigaudon	73/6	C
9	37	52	Second Rigaudon	73/7	C
14		66	Menuet	63/12	G
15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

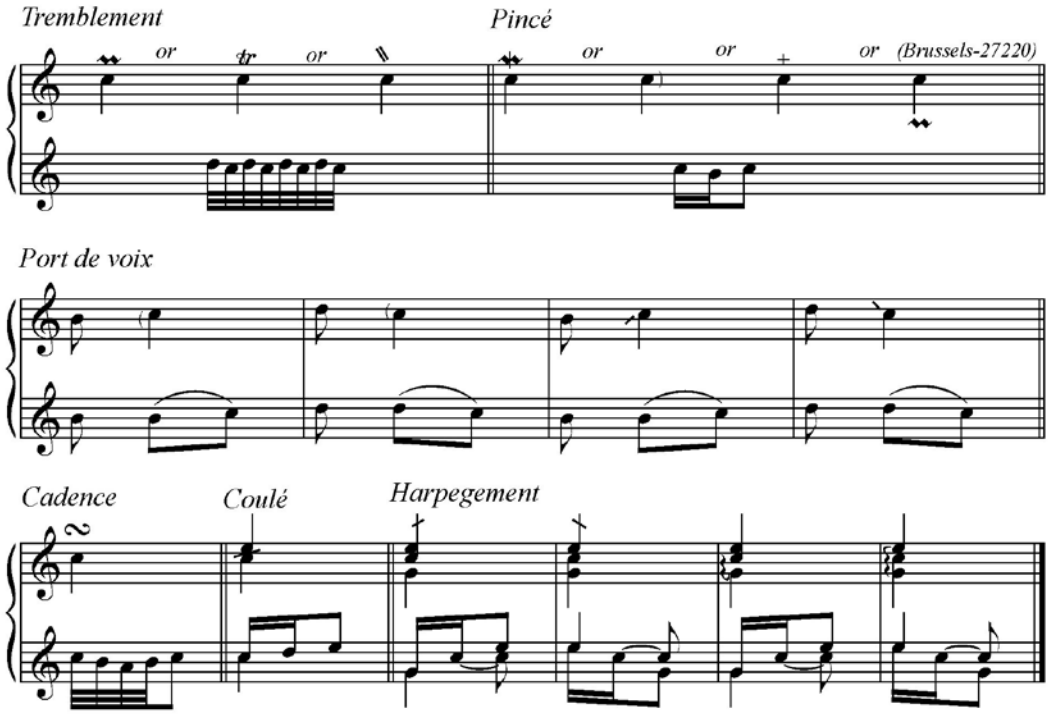
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

Performance Notes

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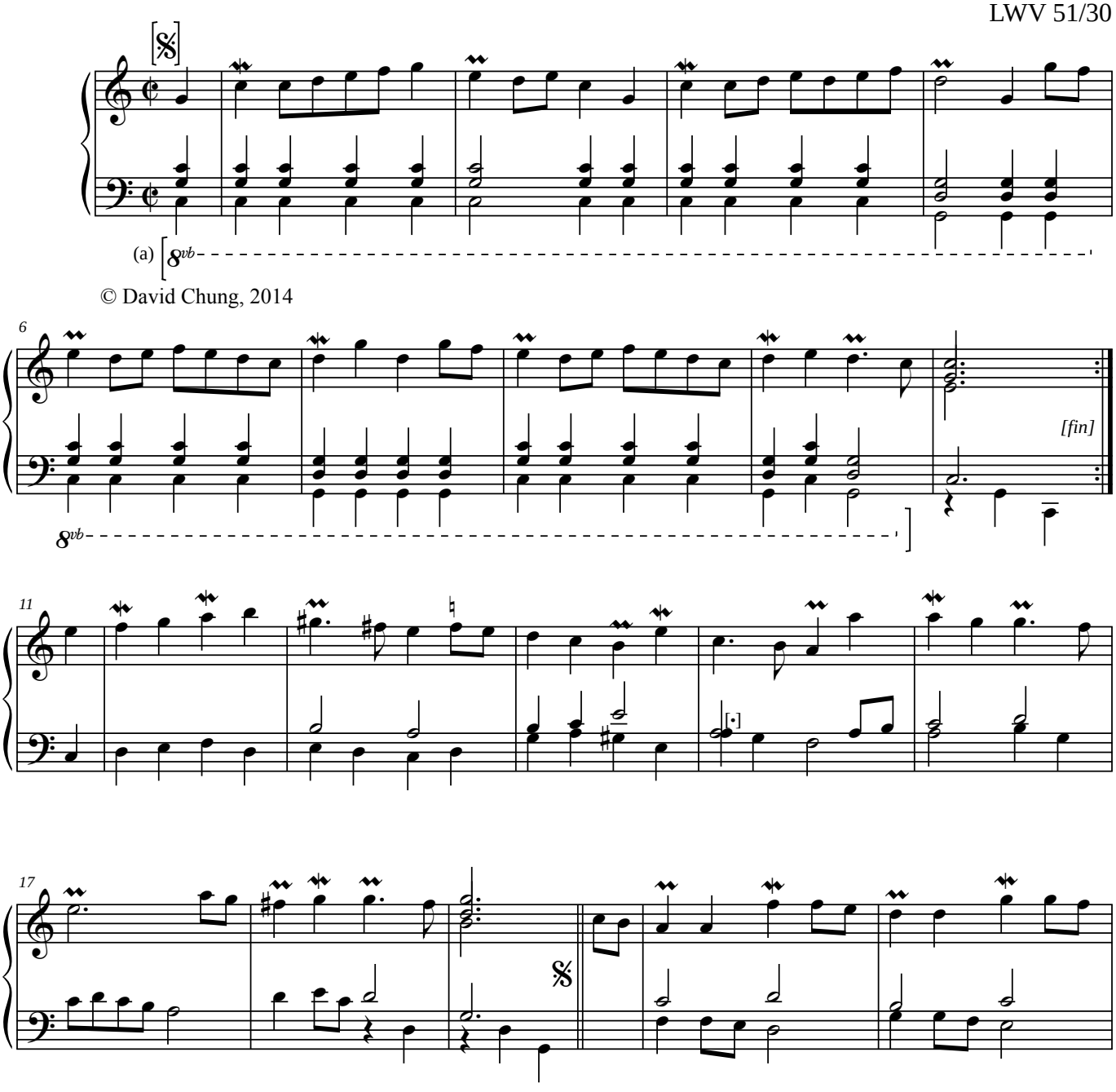
Critical Notes

No. 49 (fol. 11v), Menüet [Ritournelle from *Thésée* (1675) LWV 51/7 (C)]
[No comments]

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.

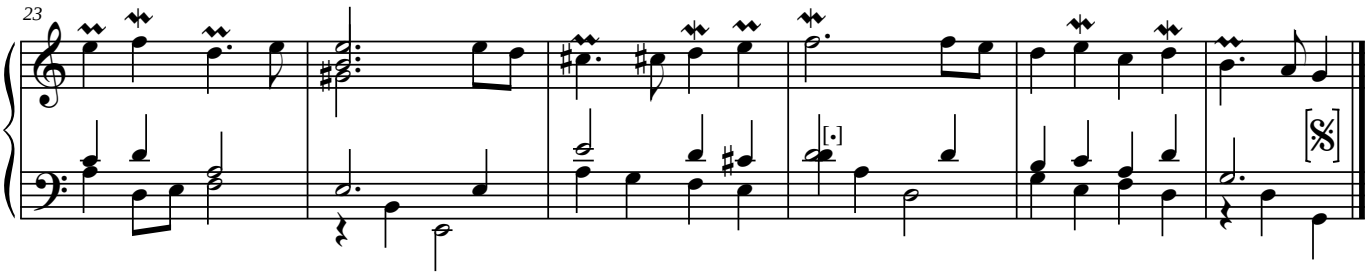
Marche (Marche)
Thésée, 1675

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 50, fols. 12r–v
LWV 51/30



© David Chung, 2014

(a) *"Il est a Remarquer dans cette marche que tous les qrands accords d'ut se touche a Loctaue en bas"*


23

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

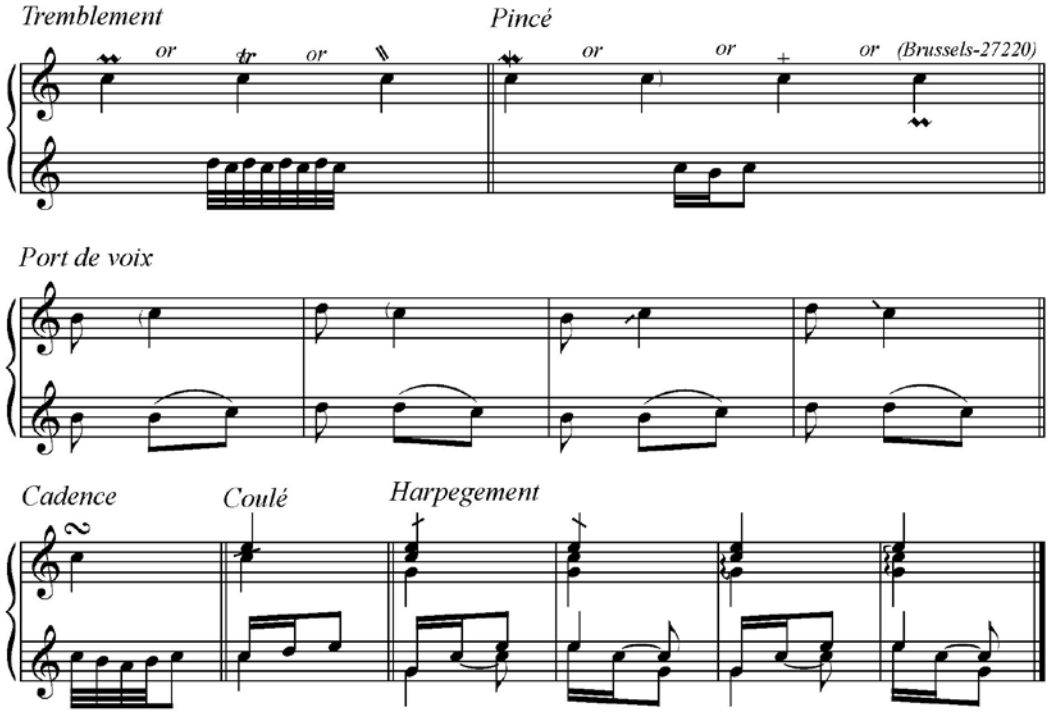
Editorial Remarks

This piece is in rondeau form and editorial *reprise* symbols, indicated by 𝄋, have been supplied to clarify the repetition scheme. The editorial suggestion to play the bass part of mm. 1–8 an octave lower derives from the marginal notes: “Il est a Remarquer dans cette marche que tous les grands accords d’ut se touche a Loctaue en bas”.

Performance Notes

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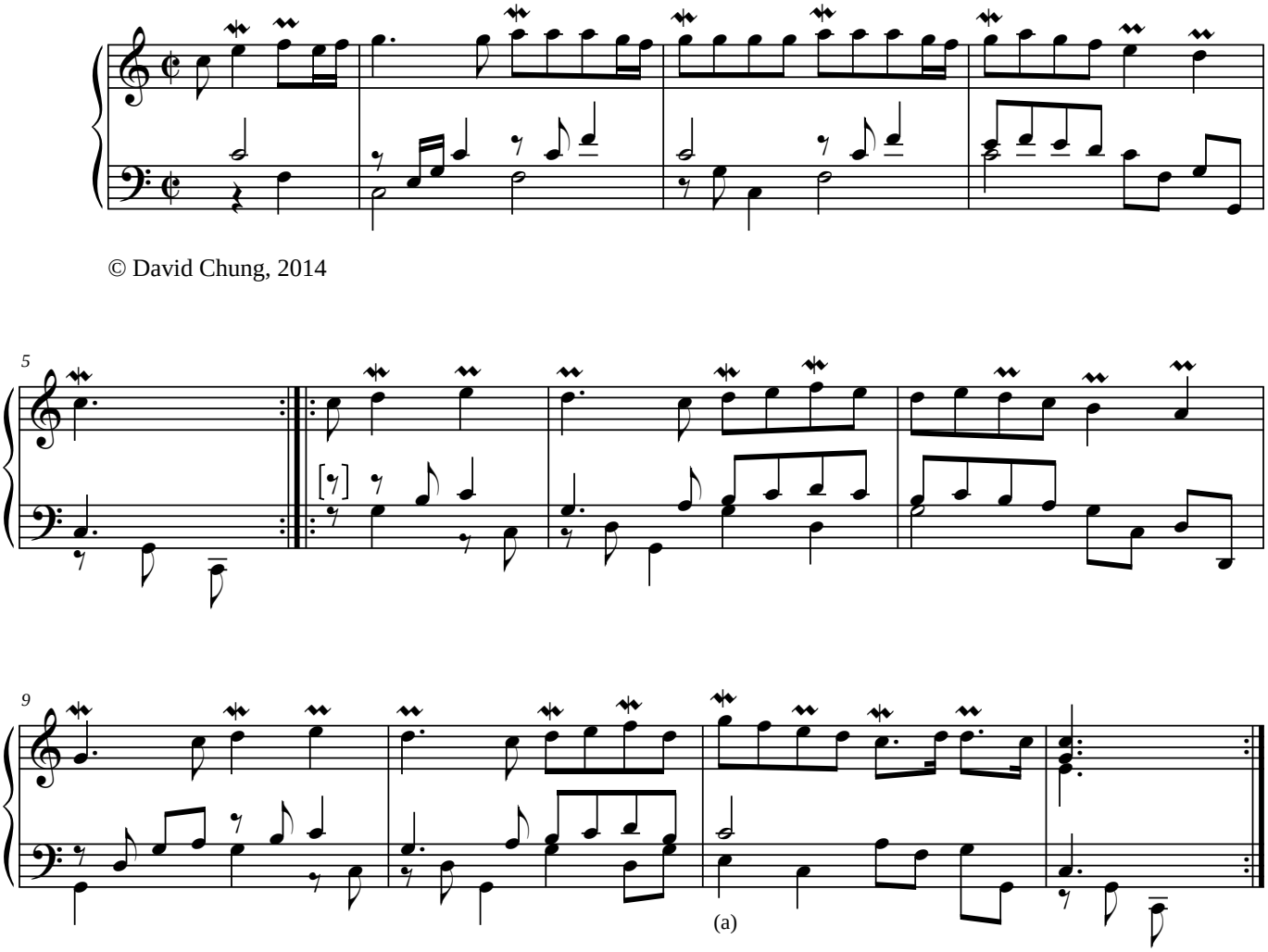
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

Critical Notes

No. 50 (fols. 12r–v), Marche (C) [Marche from *Thésée* (1675) LWV 51/30 (C)]
M. 1 "𝄋" missing
M. 15 lhU1 dot missing
M. 26 lhU1 dot mssing
M. 28 "𝄋" missing

Rigaudon
Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 51, fol. 13r
LWV 73/6



© David Chung, 2014

(a) first two bass notes (*e* and *c*) notated as eighth notes

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

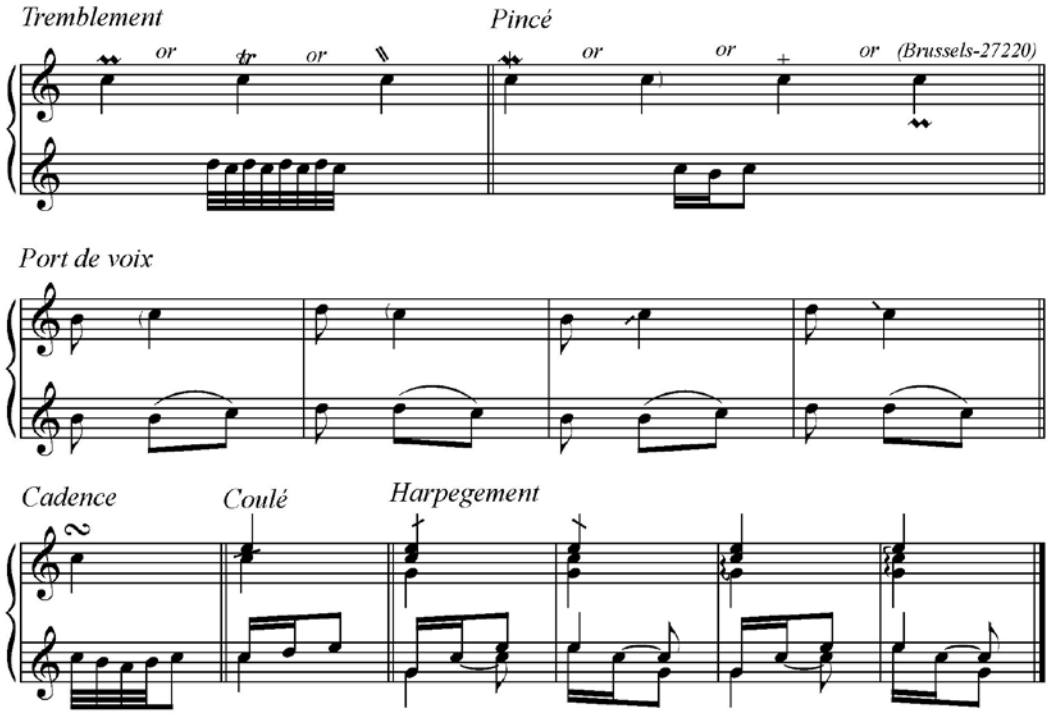
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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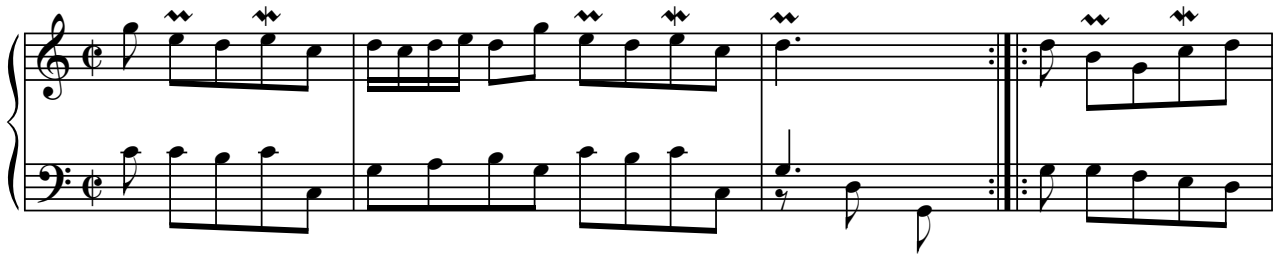
Critical Notes

No. 51 (fol. 13r), Rigaudon (C) [Rigaudon, from *Acis et Galatée* (1686) LWV 73/6 (C)]
M. 6 lhU1 rest missing
M. 11 lhL1–2 eighth notes

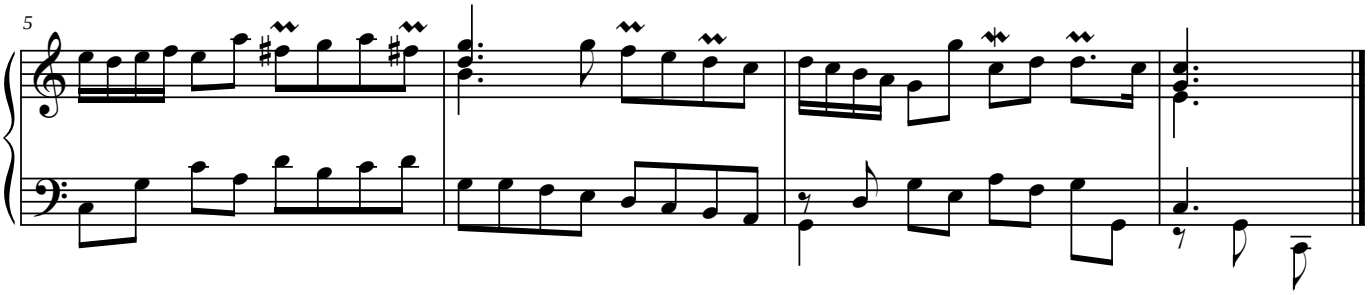
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

Rigaudon (2e. Rigaudon)
Acis et Galatée, 1686

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 52, fol. 13v
LWV 73/7



© David Chung, 2014



Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

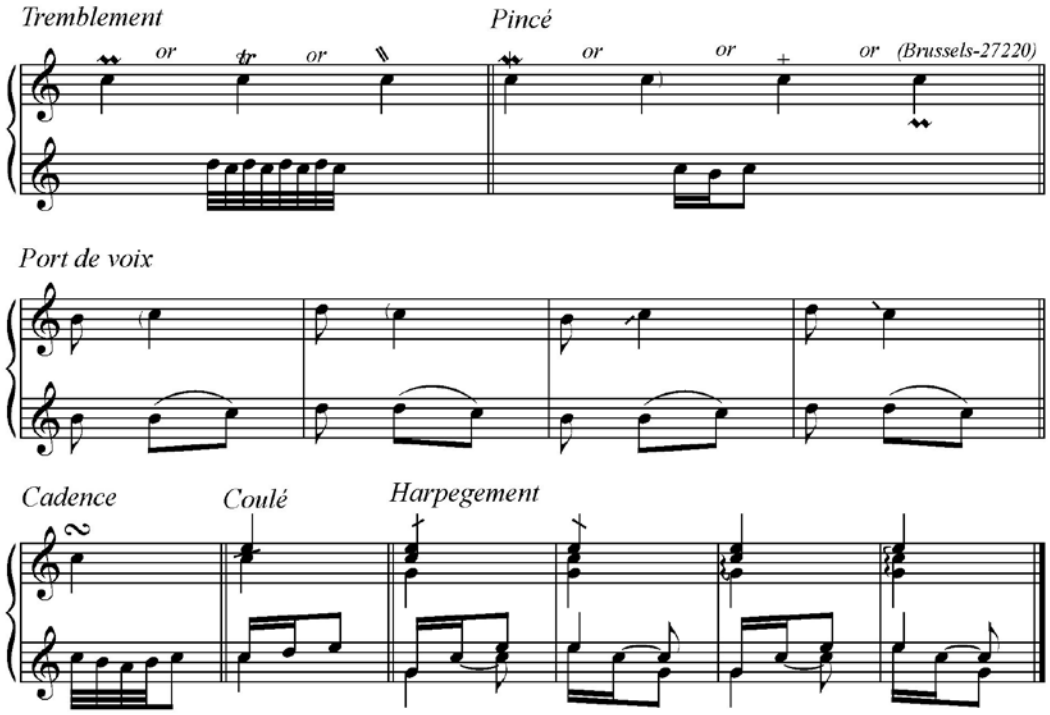
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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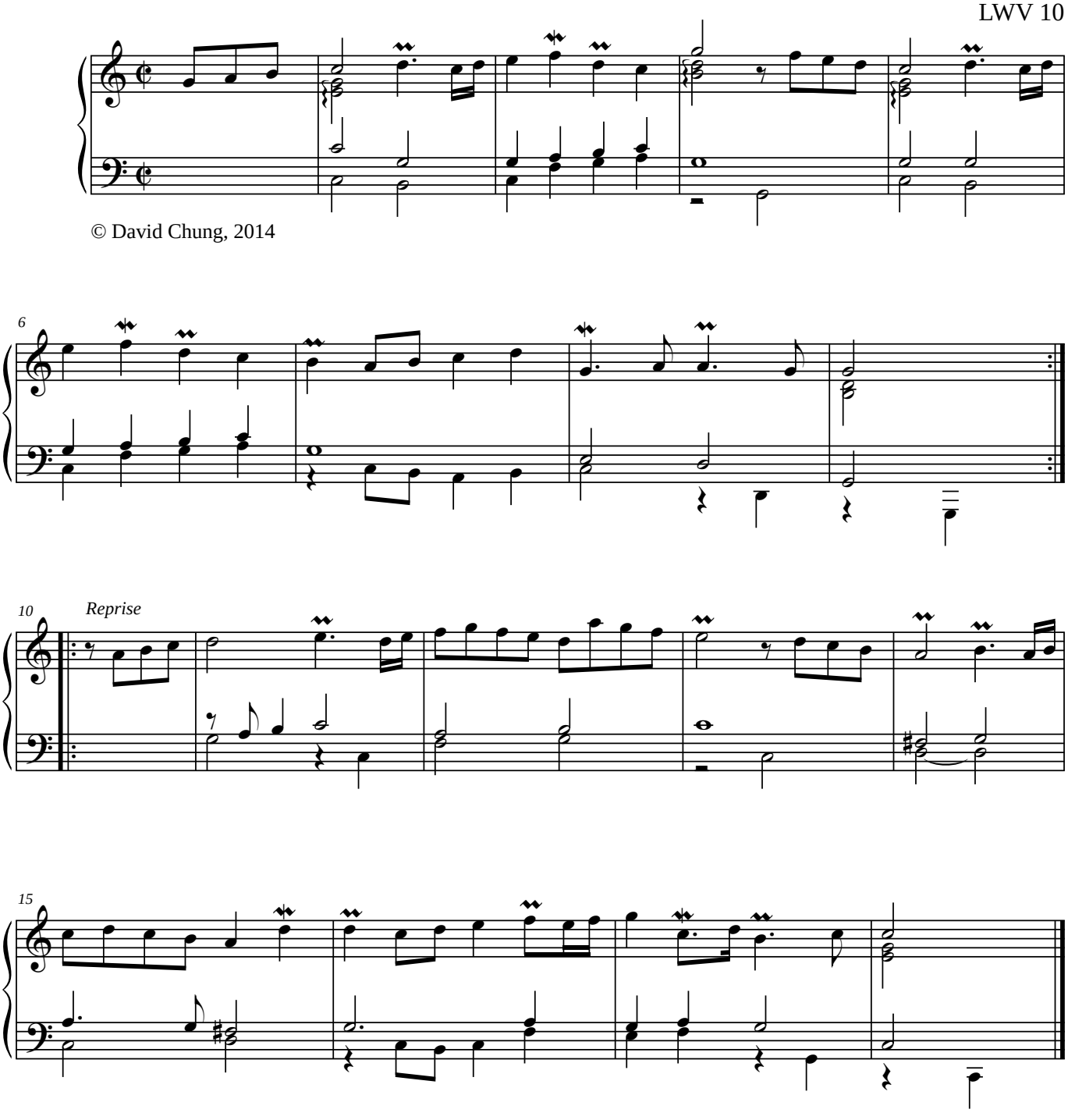
Critical Notes

No. 52 (fol. 13v), 2e. Rigaudon (C) [Rigaudon from *Acis et Galatée* (1686) LWV 73/7 (C)]
[No comments]

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.

Marche (Marche des Mousquetaires)
Première Marche des Mousquetaires, 1658

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 59, fols. 20v–21r
LWV 10



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Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

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23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

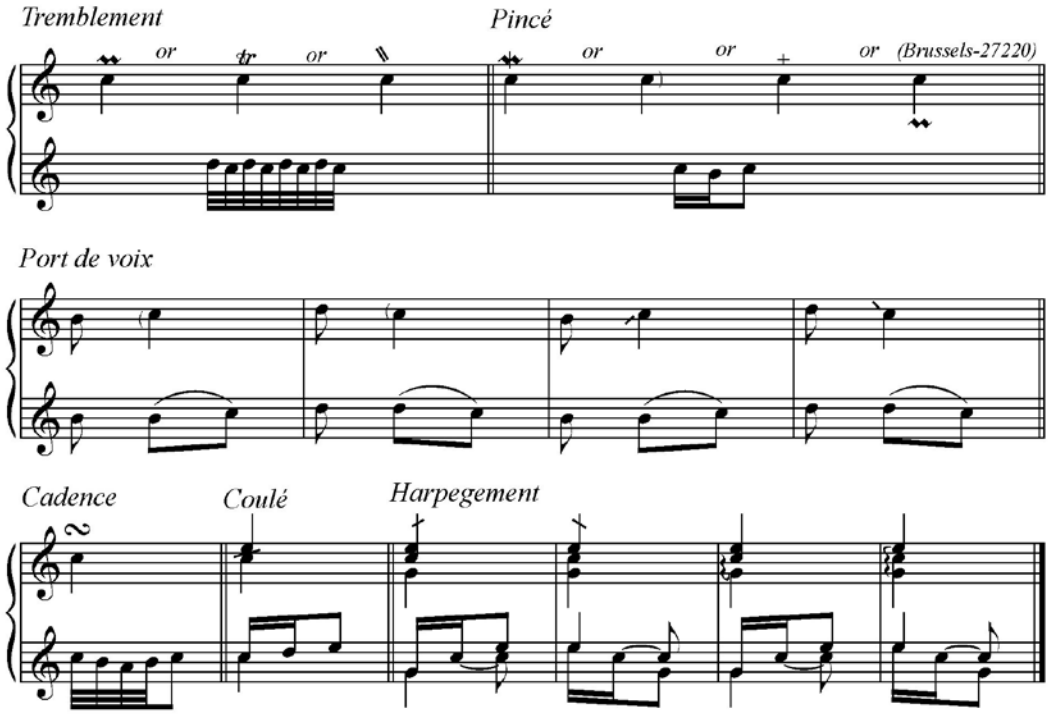
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

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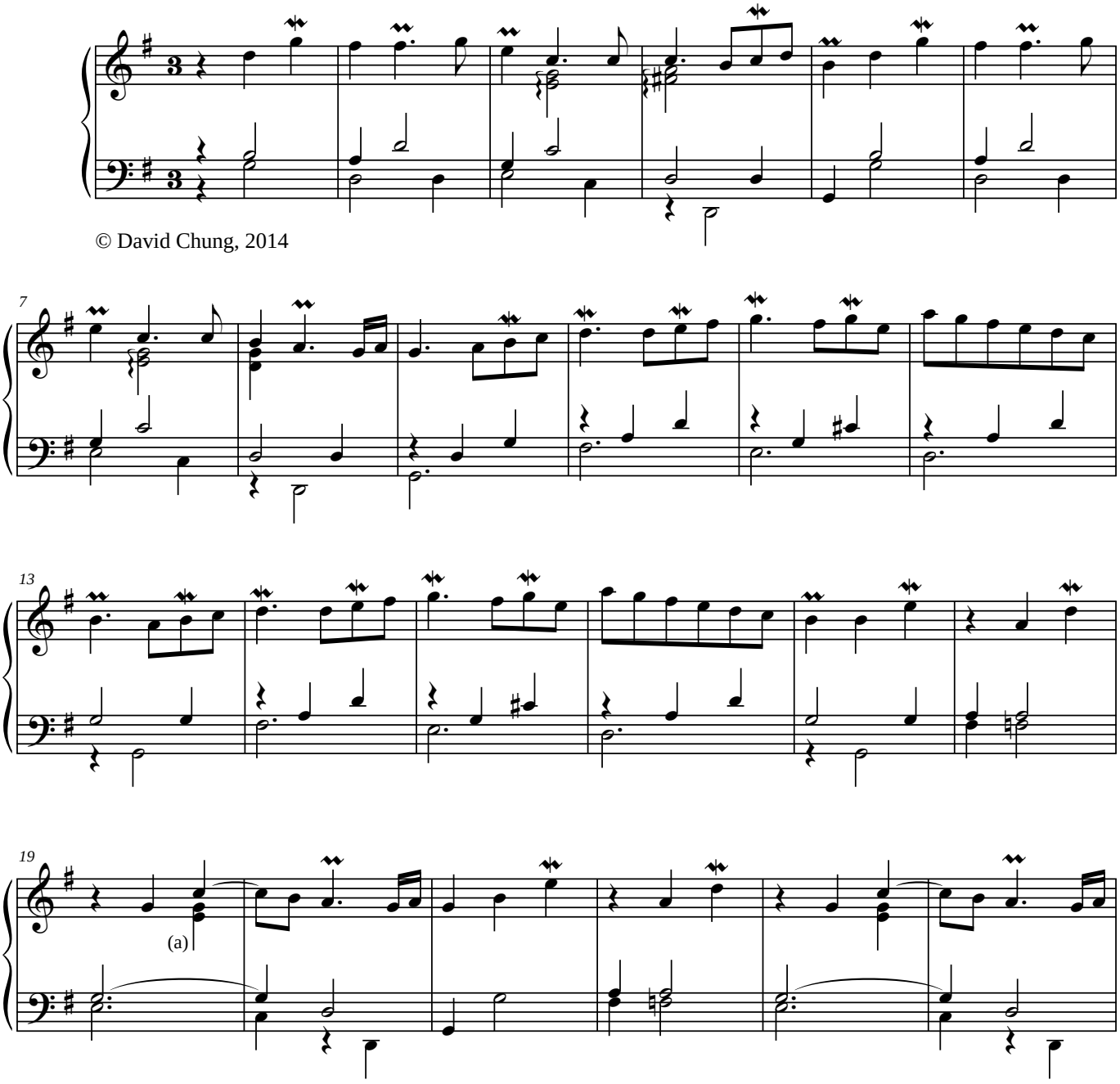
Critical Notes

No. 59 (fols. 20v–21r), Marche des Mousquetaires (C) [Marche from *Première Marche des Mousquetaires* (1658) LWV 10 (C)]
[No comments]

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.
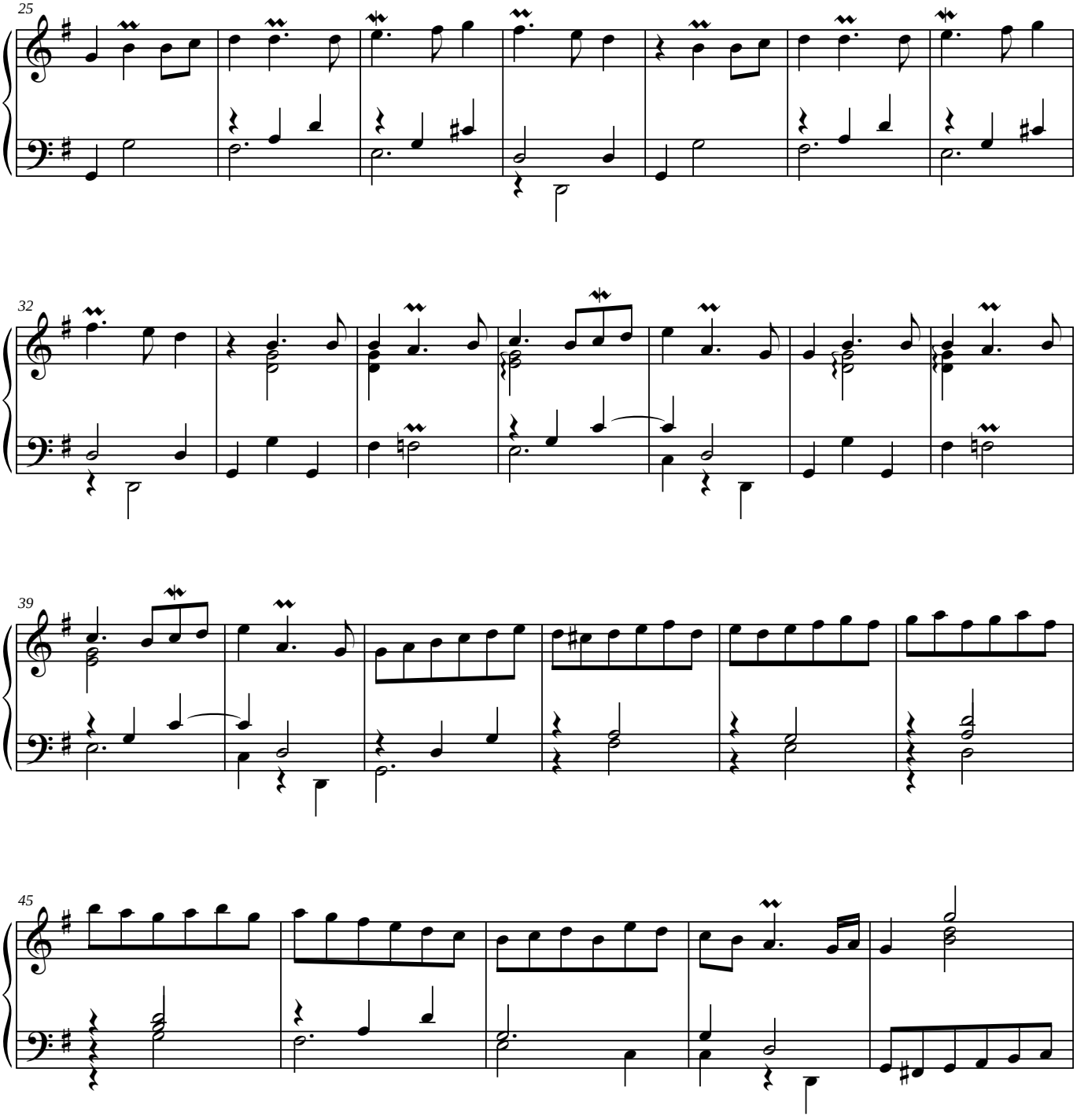
Chaconne (Chaconne de Phaëton)
Phaéton, 1683
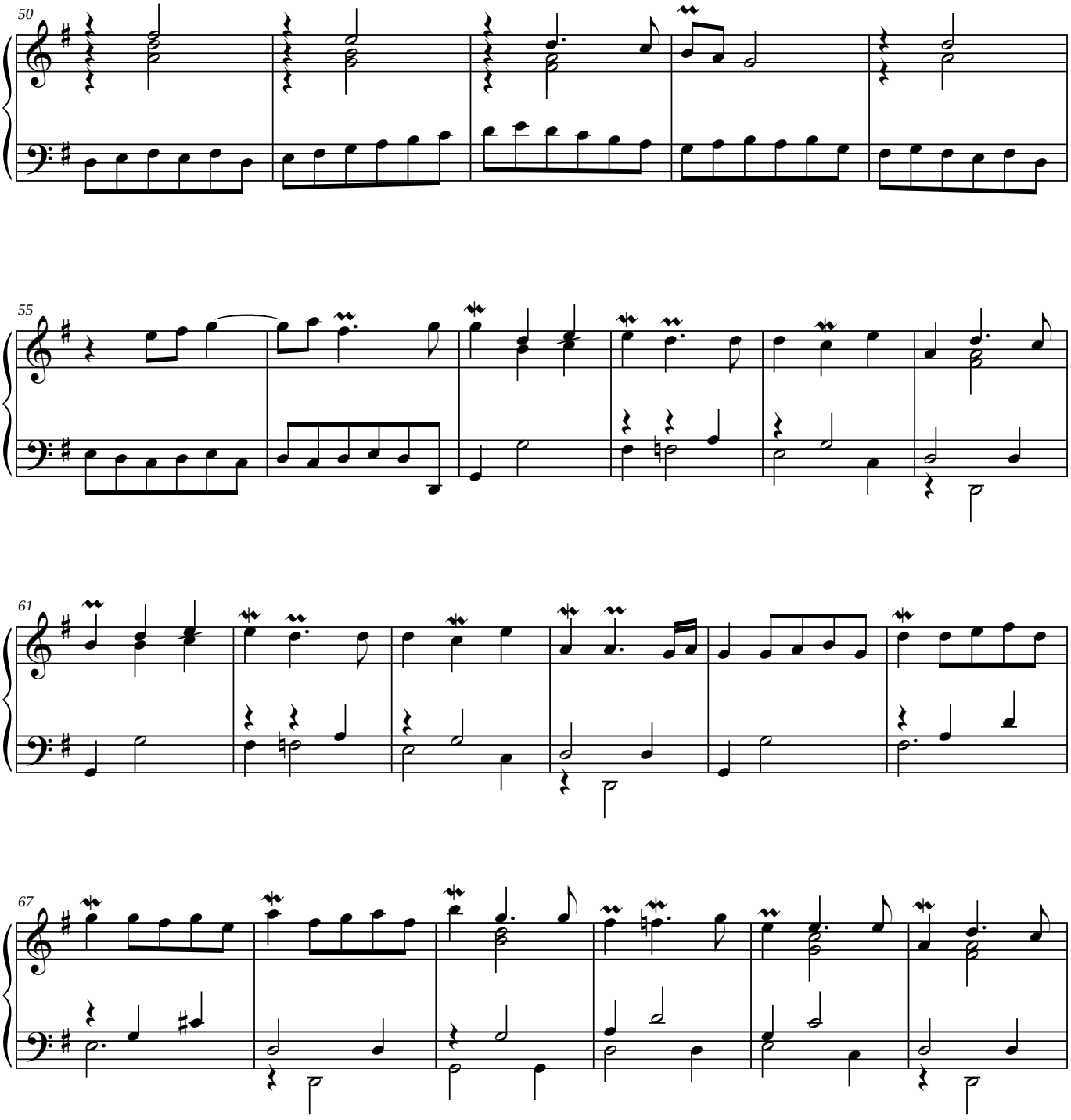
F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 63, fols. 23v–28r
LWV 61/40
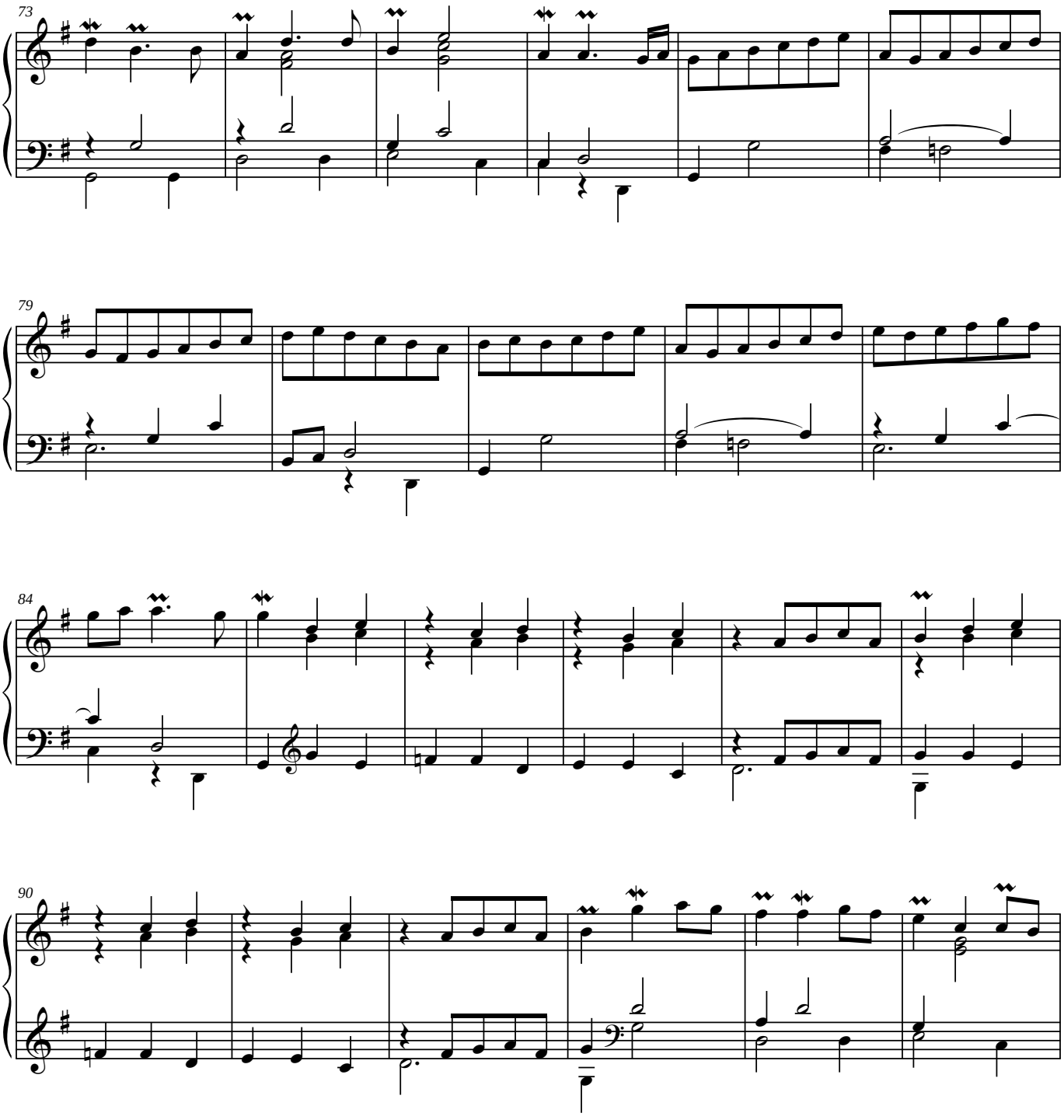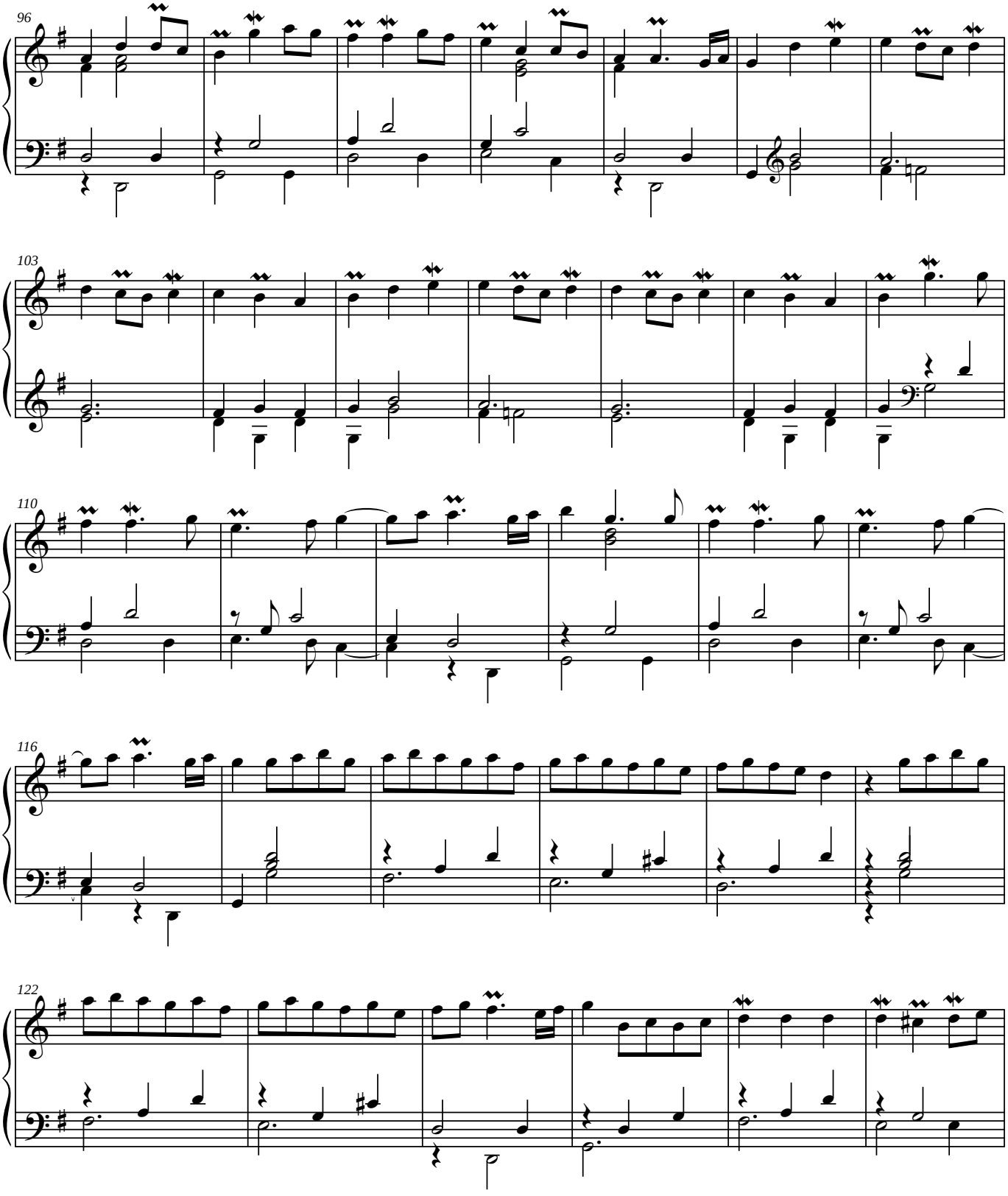


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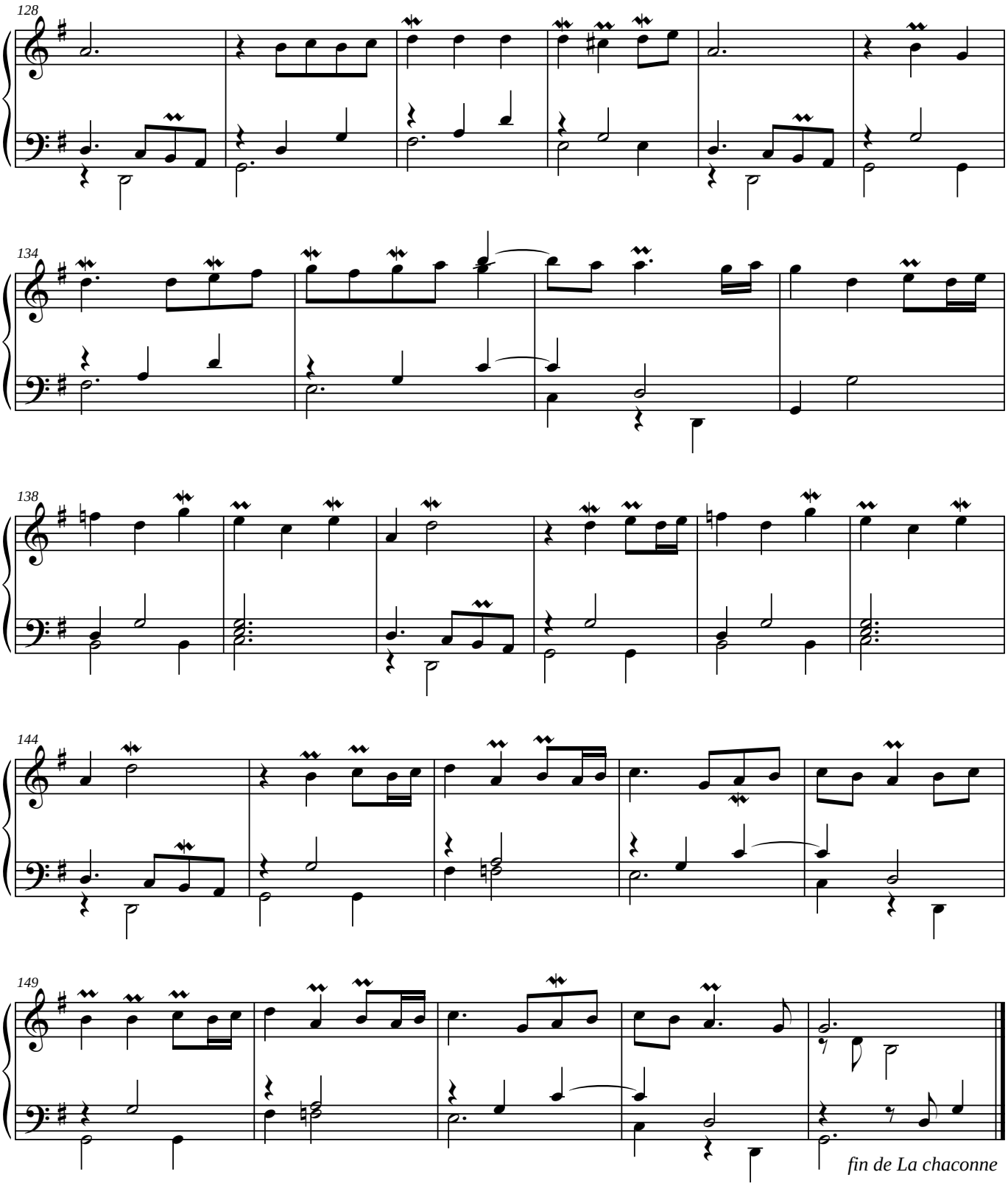
(a) half notes for *g'* and *e'*


25
32
39
45


50
55
61
67


73
79
84
90


96
103
110
116
122


128
134
138
144
149
fin de La chaconne

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

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9	37	52	Second Rigaudon	73/7	C
14		66	Menuet	63/12	G
15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.
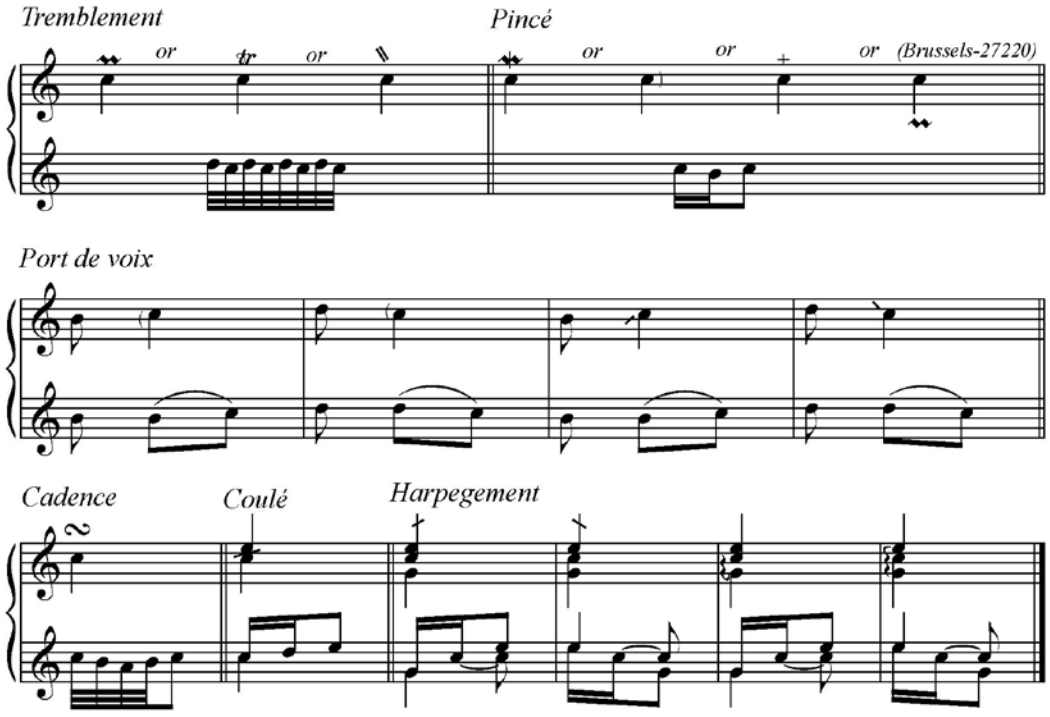
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

Performance Notes

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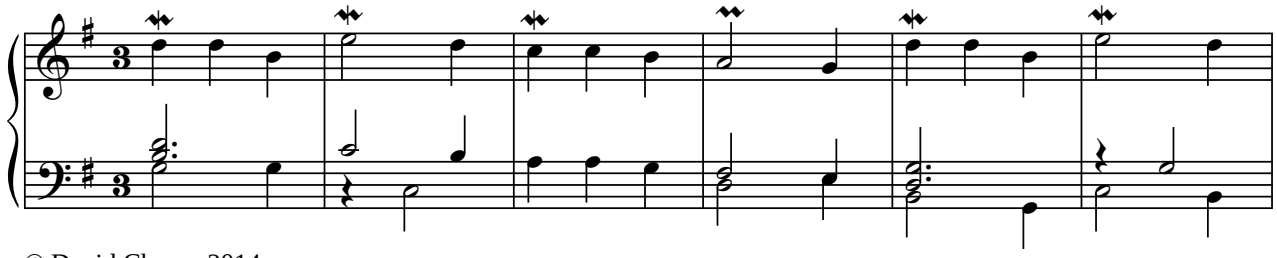
Critical Notes

No. 63 (fols. 23v–28r), Chaconne de Phaëton [Chaconne from *Phaéton* (1683) LWV 61/40 (G)]
M. 19 rhL1 half notes for *g'* and *e'*

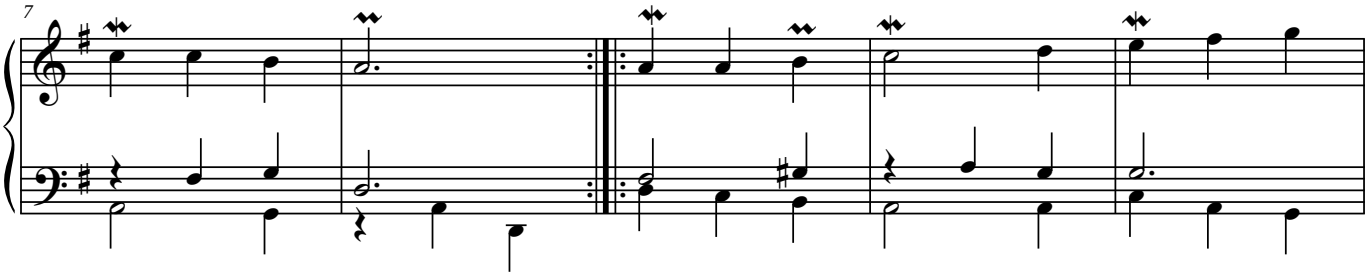
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

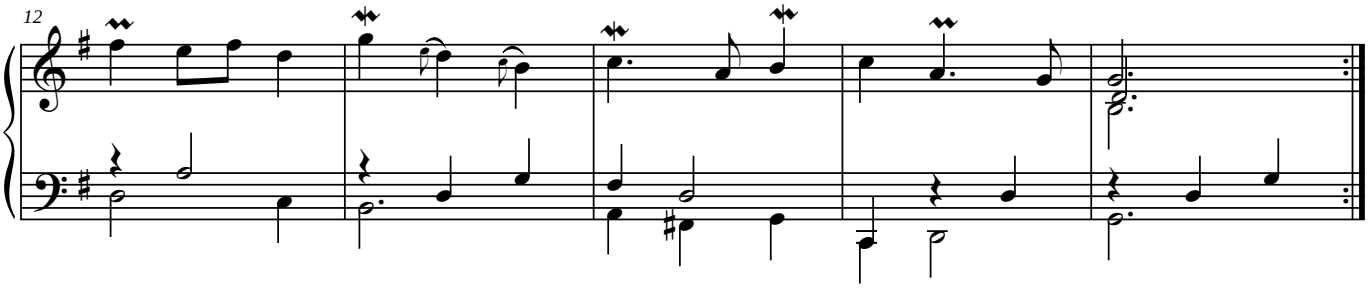
Suivons l'amour (Menüet)
Amadis, 1684

F-Pn Rés. Vmd. ms. 18 (LaPierre), no. 66, fol. 29v
LWV 63/12



© David Chung, 2014





Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. Vmd. ms. 18. France (Paris?), 1687–1730.

Eighteen arrangements, entered by one primary French hand, presumably the teacher of Mademoiselle La Pierre and Mademoiselle Le Noble.

This source illustrates that Lully arrangements, alongside original compositions such as those by Chambonnières, Favier, Hardel, La Barre, and Monnard (the other composers identified in this manuscript), were used as teaching materials for the music education of aristocratic ladies. The music was entered from both ends of the book, and many of the pieces in the later sections were copied, some in quite different versions, from the 1687 end by the same hand, which probably belongs to the teacher. Concordances among the Lully pieces are as follows:

First	*Second*	*Third*	Title	LWV	key
8	36	51	Rigaudon	73/6	C
9	37	52	Second Rigaudon	73/7	C
14		66	Menuet	63/12	G
15		63	Chaconne	61/40	G
23		48	Descente de Mars	51/5	C
24		50	Marche	51/30	C

Literature: *Manuscrit de Mademoiselle de La Pierre*, facsimile edition, introduction by Pierre Féruselle [François Lesure] (Geneva: Minkoff, 1983; Gustafson 1979, 1:112–3, 3:109–16; Gustafson-Fuller 1990, 387–94.

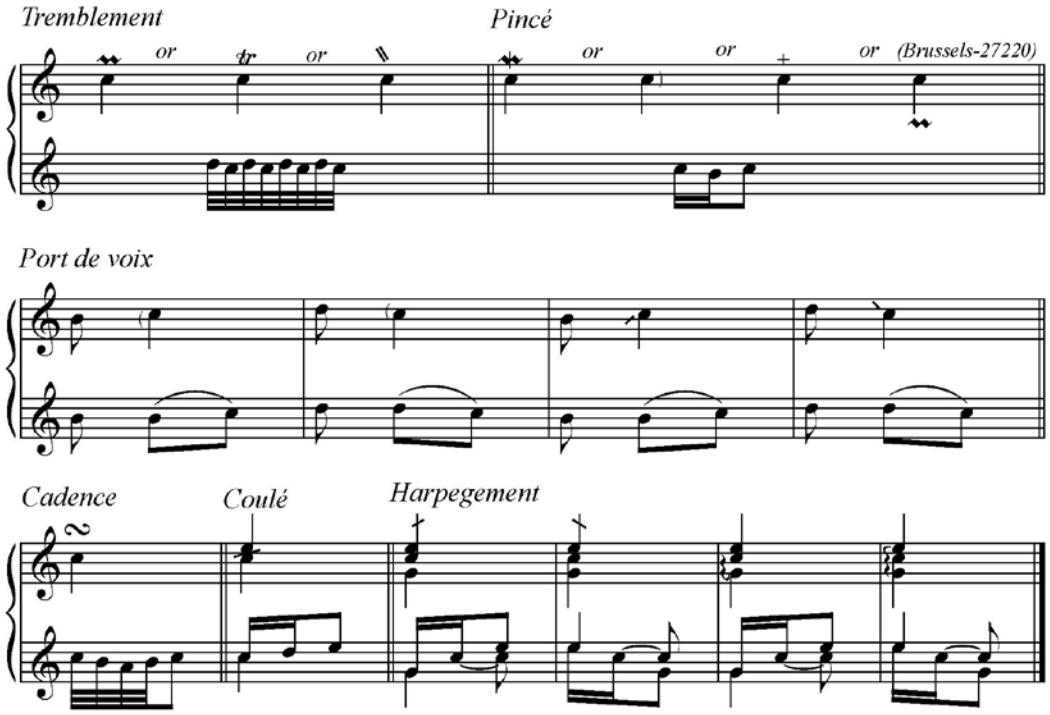
Edition: WLSCM, eighteen pieces (nos. 8–9, 14–5, 20, 23–5, 36–7, 48–52, 59, 63, 66).

Performance Notes

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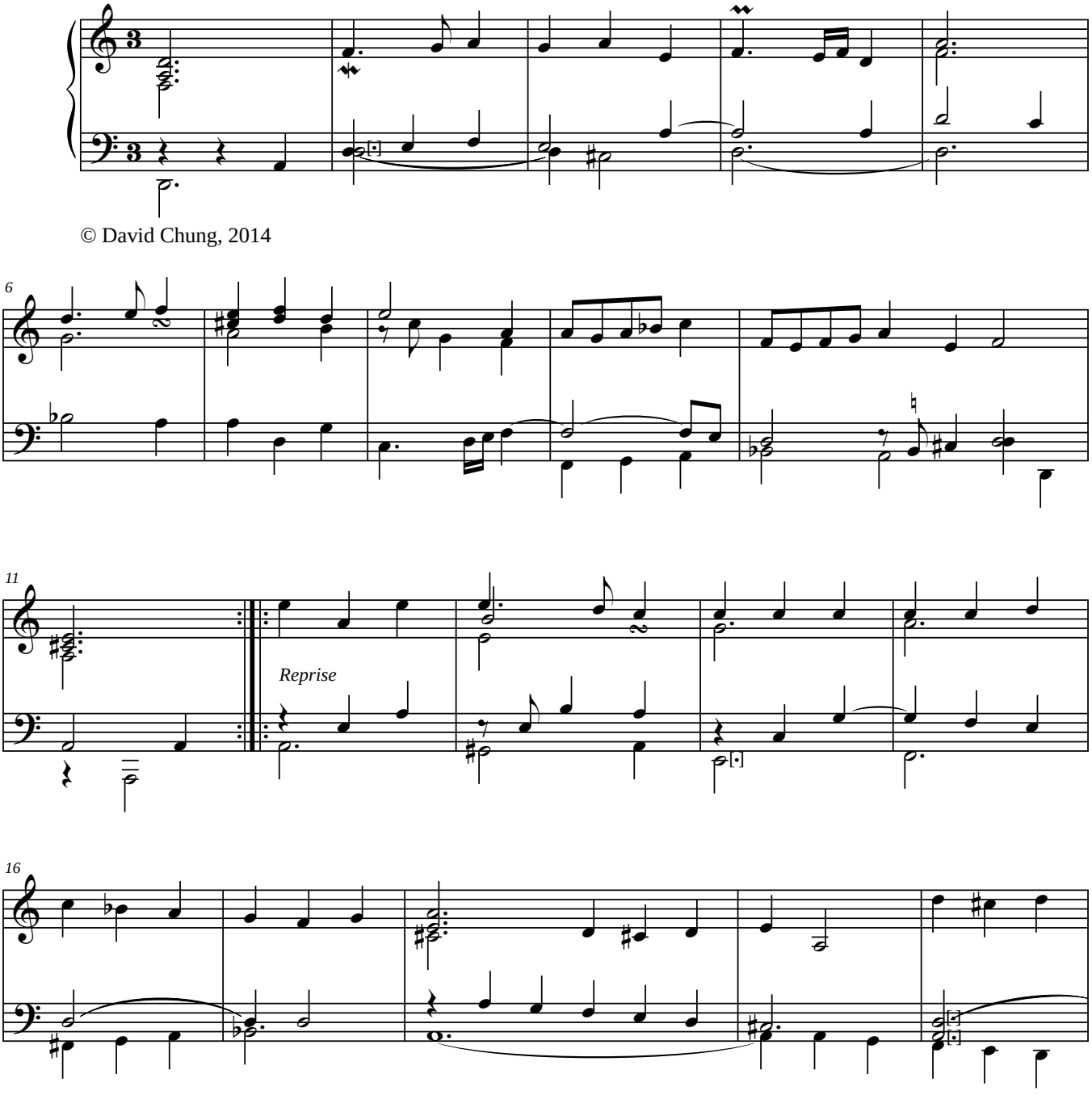
Critical Notes

No. 66 (fol. 29v), Menüet (G) [Suivons l'amour (menuet) from *Amadis* (1684) LWV 63/12 (G)]
[No comments]

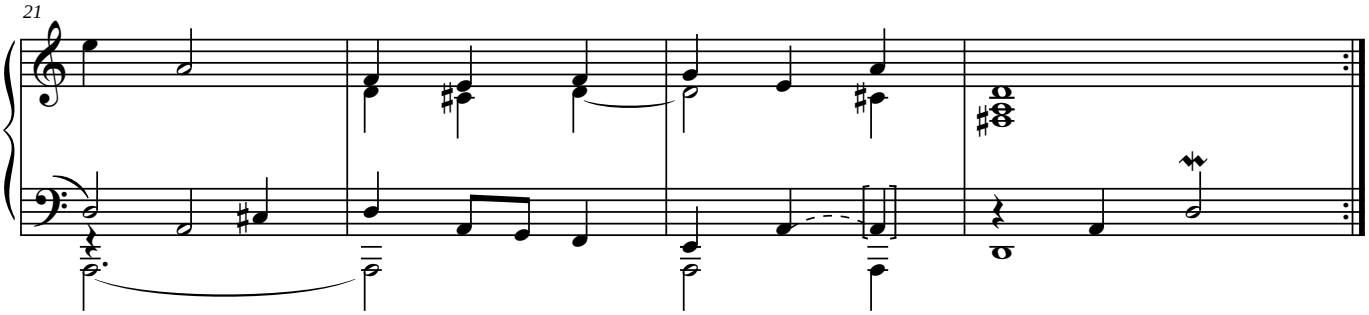
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

Menuet (Lamour malade)
Ballet de L'Amour malade, 1657

US-BEm MS 778 (Parville), no. 24, p. 41
LWV 8/35



© David Chung, 2014


21

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. "Dans nos bois" (Hand B, no. 109) and "Dieu des enfers" (Hand E, no. 141) are copies of *D'Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

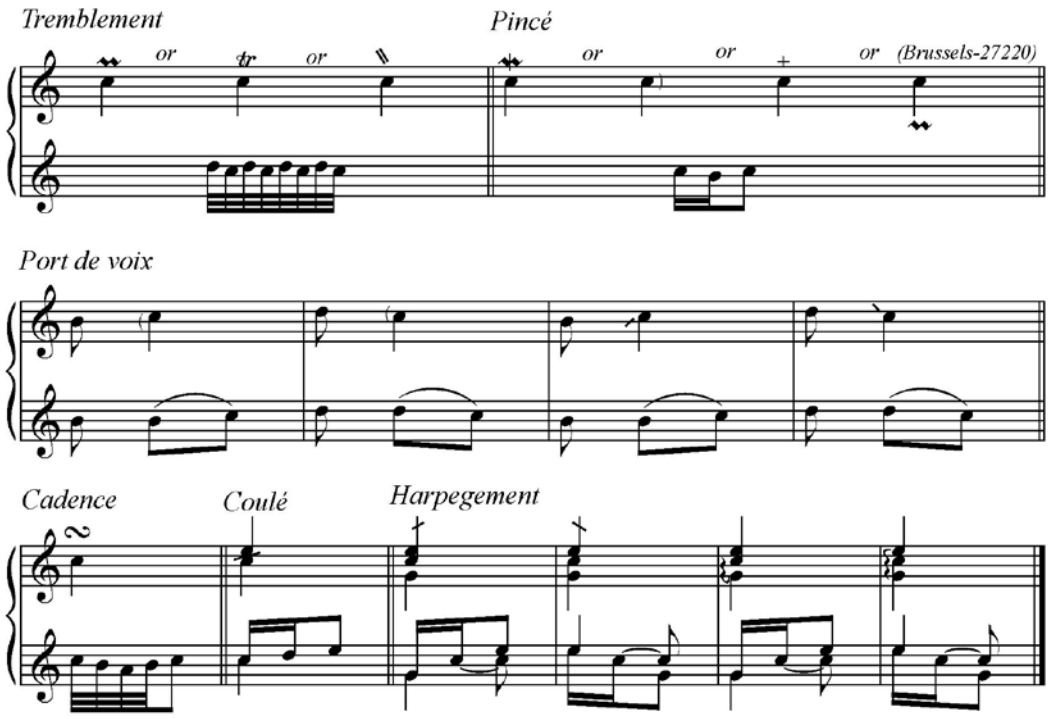
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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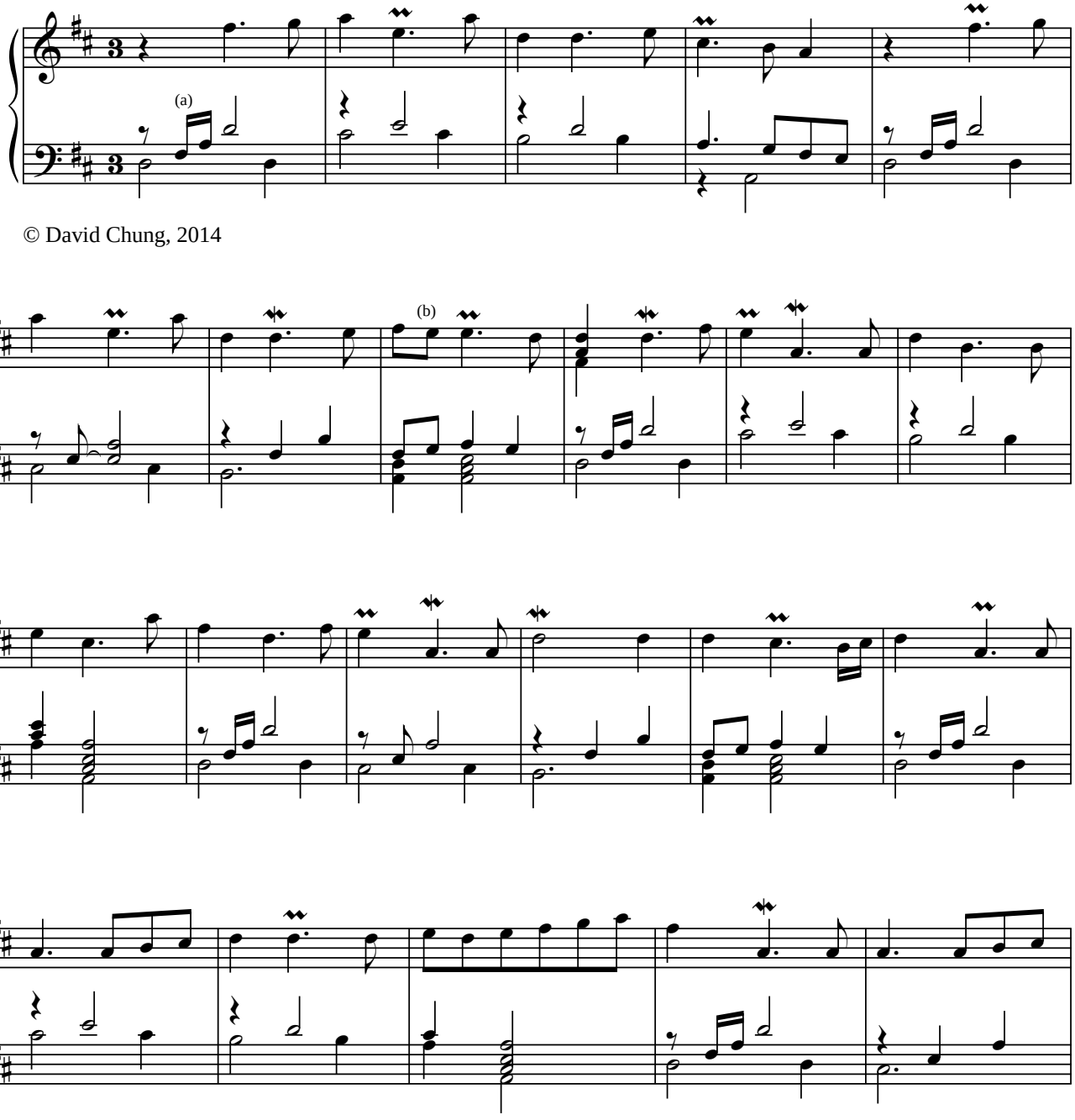
Critical Notes

No. 24 (p. 41, Hand A), Lamour malade (d) [Menuet from *Ballet de L’Amour malade* (1657) LWV 8/35 (d)]

M. 2	lhL1	dot missing
M. 14	lhL1	dot missing
M. 20	lhU1	dots missing
M. 23	lhU2-3	tie, note missing

Chaconne (Chaconne de galatée)
Acis et Galatée, 1686
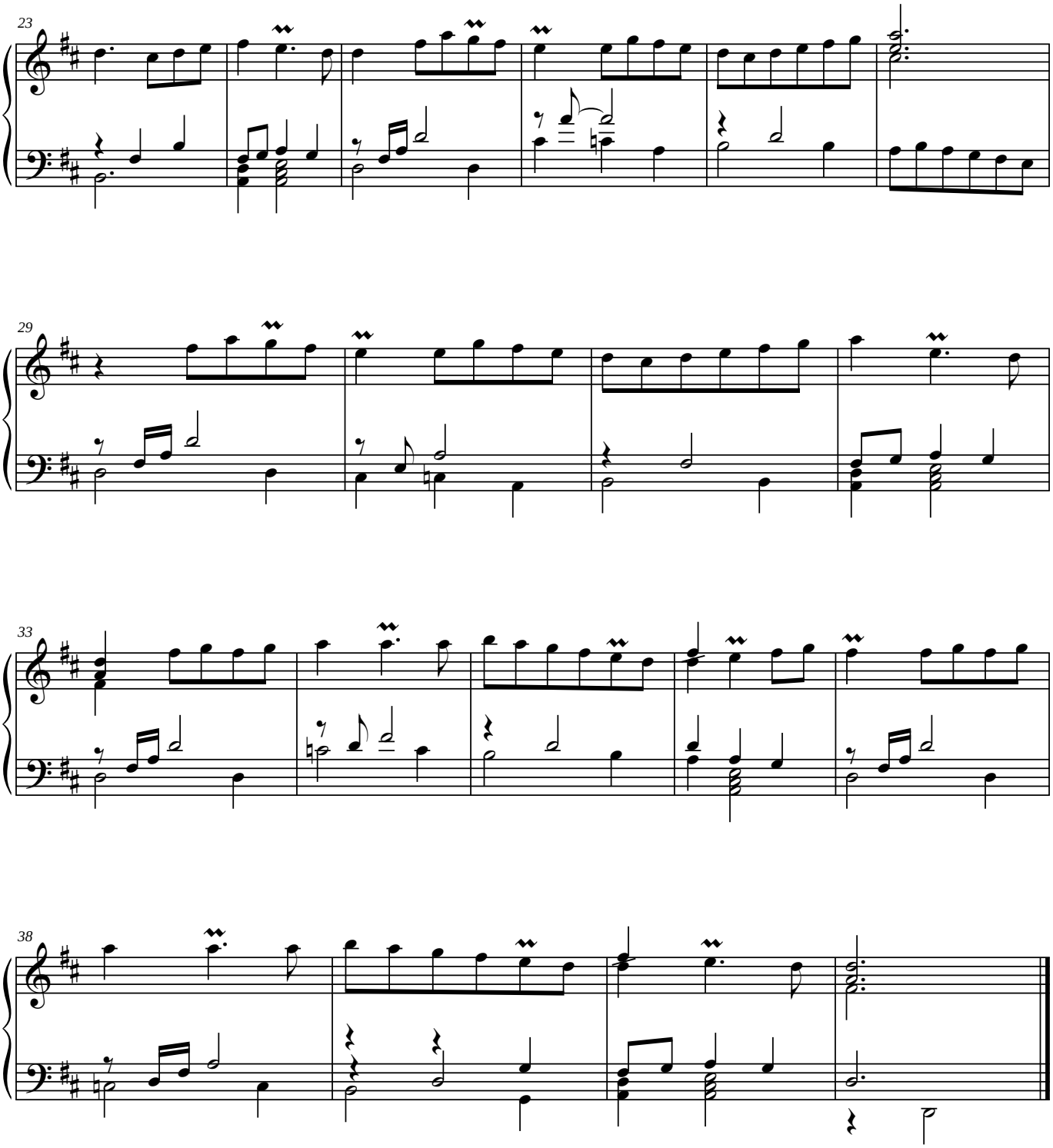
US-BEm MS 778 (Parville), no. 29, pp. 52–3
LWV 73/32



© David Chung, 2014

(a) a third lower: *d*

(b) a third higher: *g”*


23
29
33
38

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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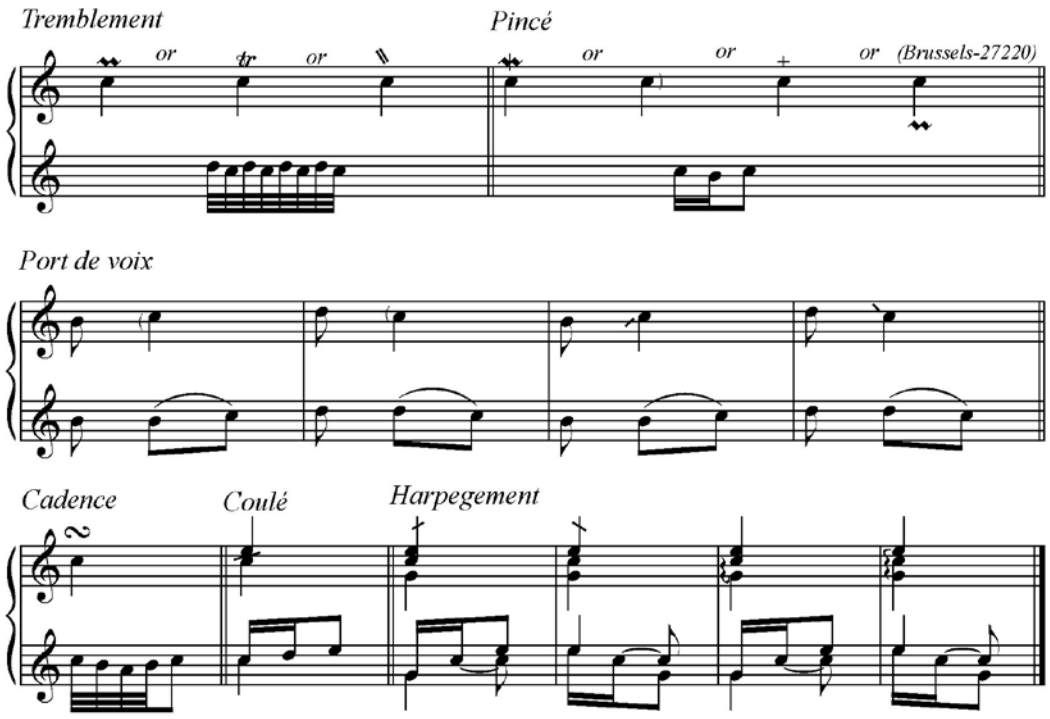
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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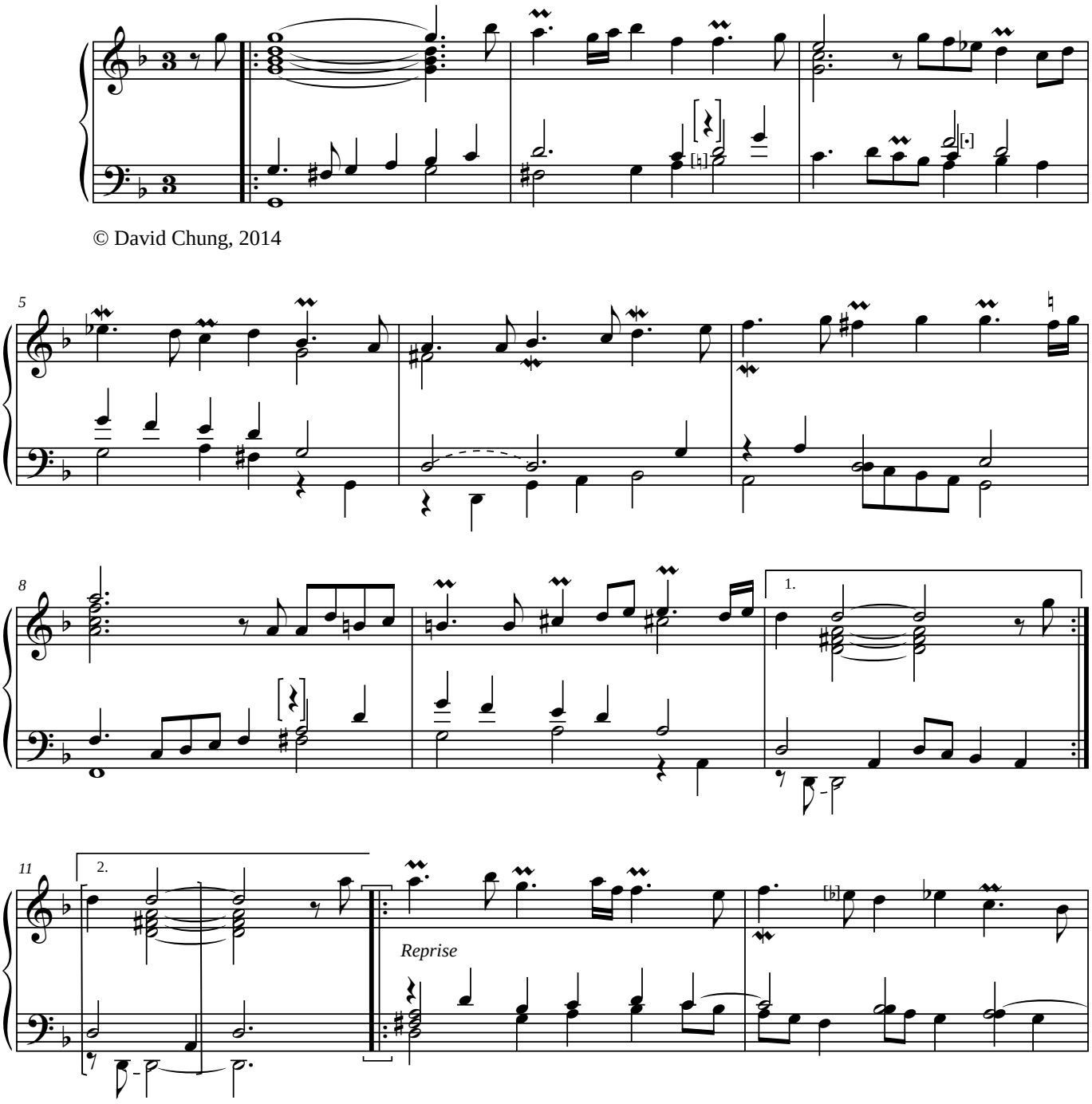


In “3” time, eighth notes in conjunct motion (mm. 4, 8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
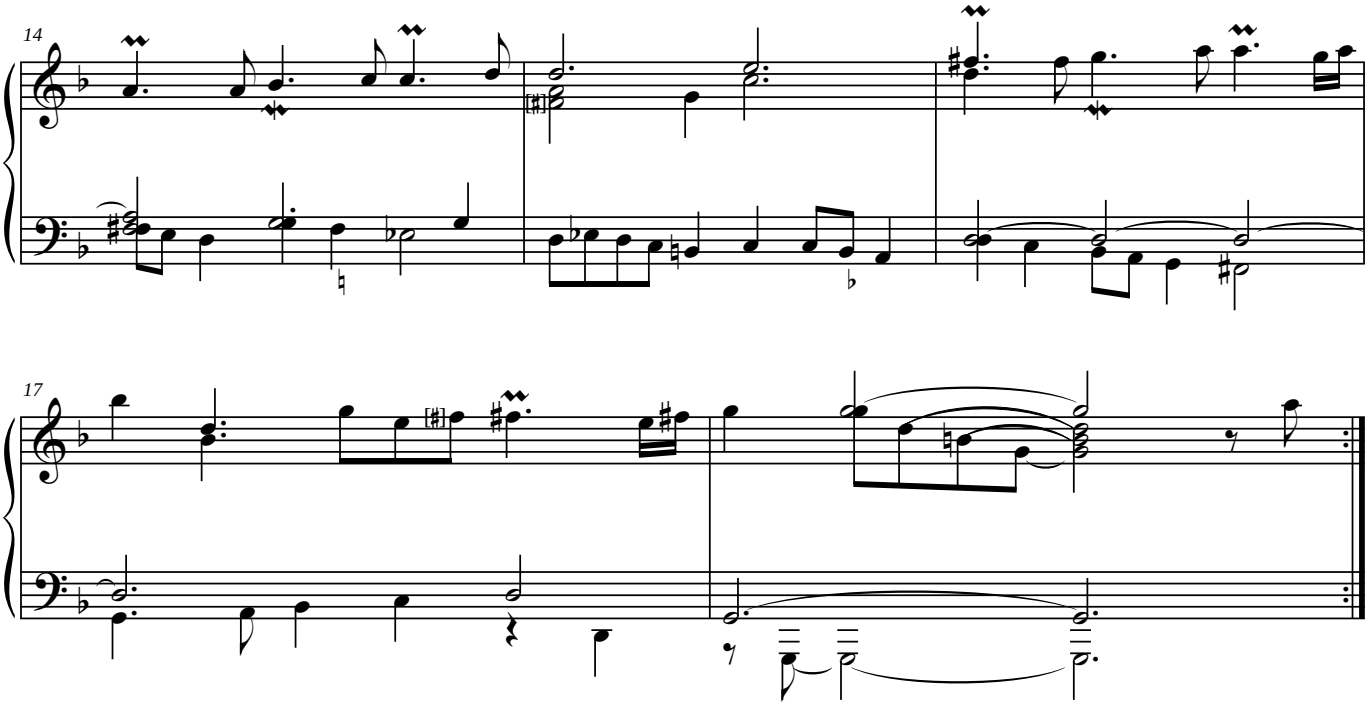
No. 29 (pp. 52–3, Hand A), Chaconne de galatée (D) [Chaconne from *Acis et Galatée* (1686) (D) LWV 73/32]
M. 1 lhU2 a third lower: *d*
M. 8 rh2 a third higher: *g”*

Courante de Lulli (Courante de Mr Lully)

US-BEm MS 778 (Parville), no. 41, p. 72
LWV 75/24



© David Chung, 2014


14
17

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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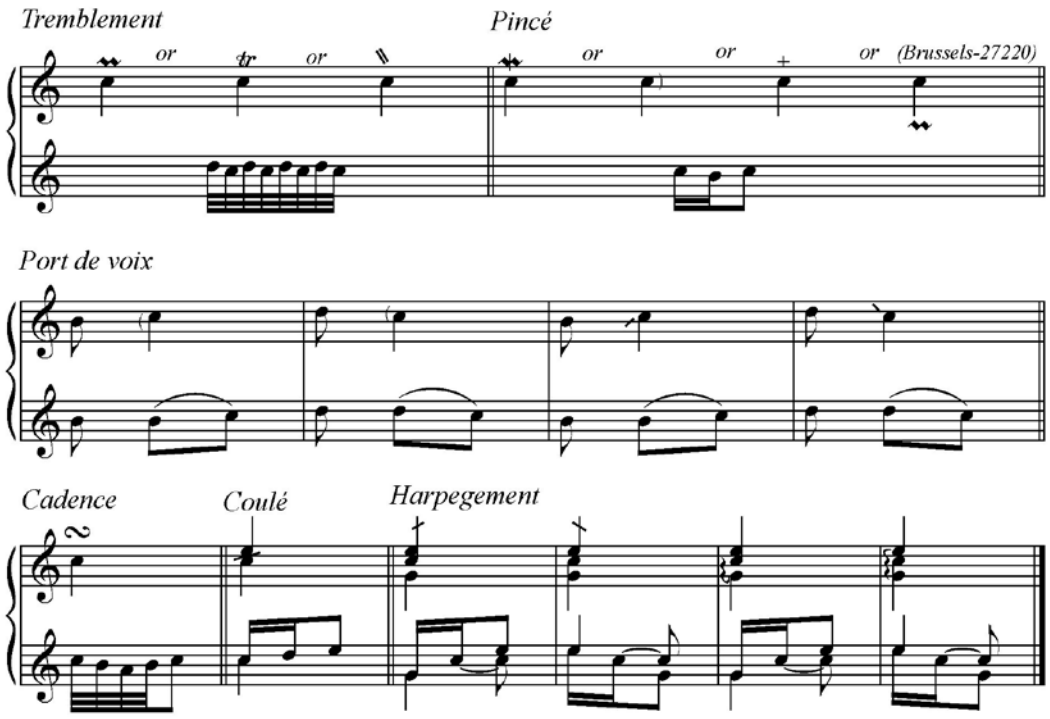
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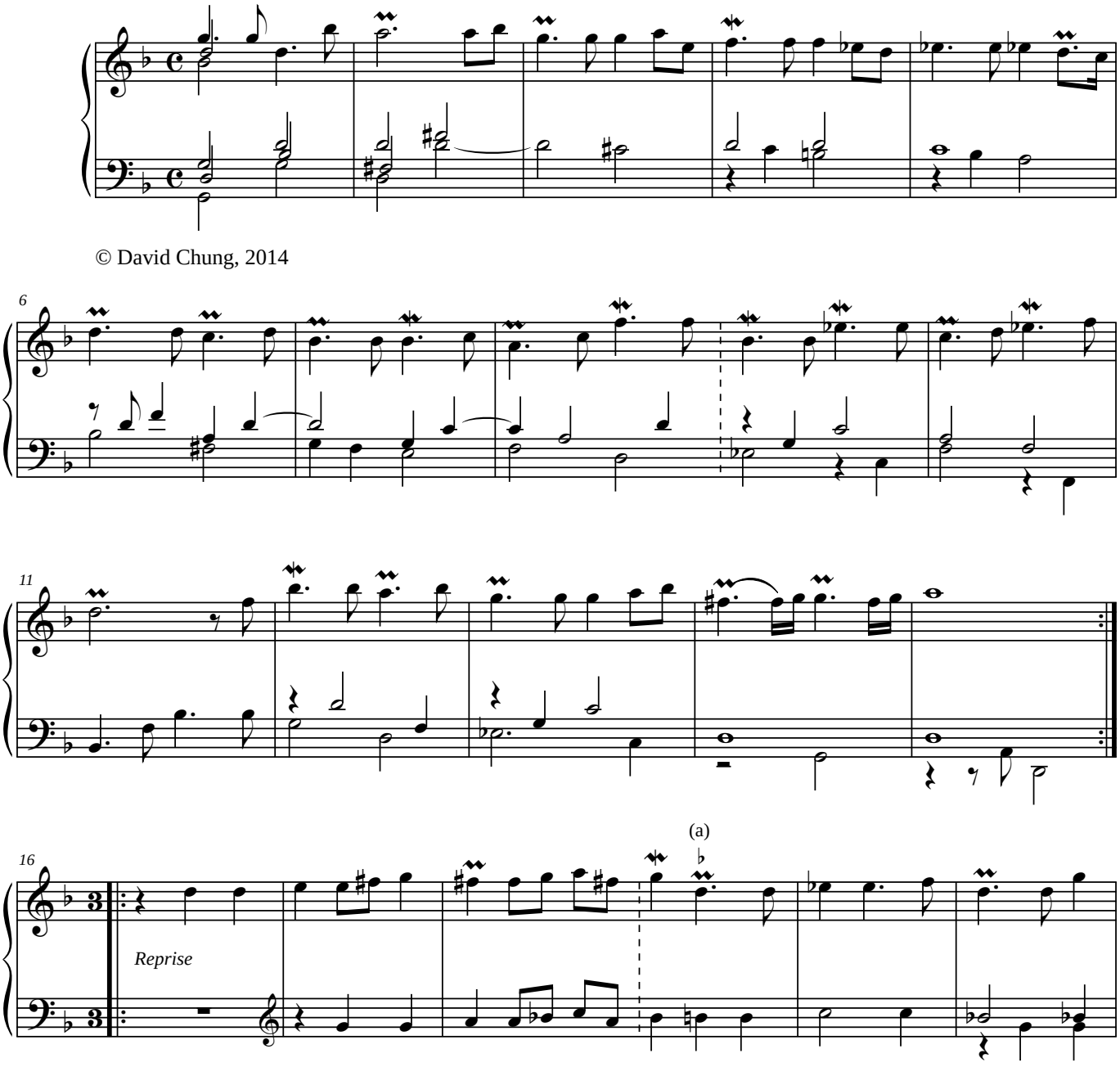
Critical Notes

No. 41 (p. 72, Hand A), Courante de Mr Lully (g) [Courante de Lully, after d’Anglebert/Lully (1689) LWV 75/24 (g)]

M. 3	lhU3	rest missing
M. 4	lhU1	dot missing
M. 8	lhU6	rest missing
M. 13	rh2	flat missing
M. 15	rhL1	sharp missing
	rhU2	flat missing
M. 17	rhL5	sharp missing
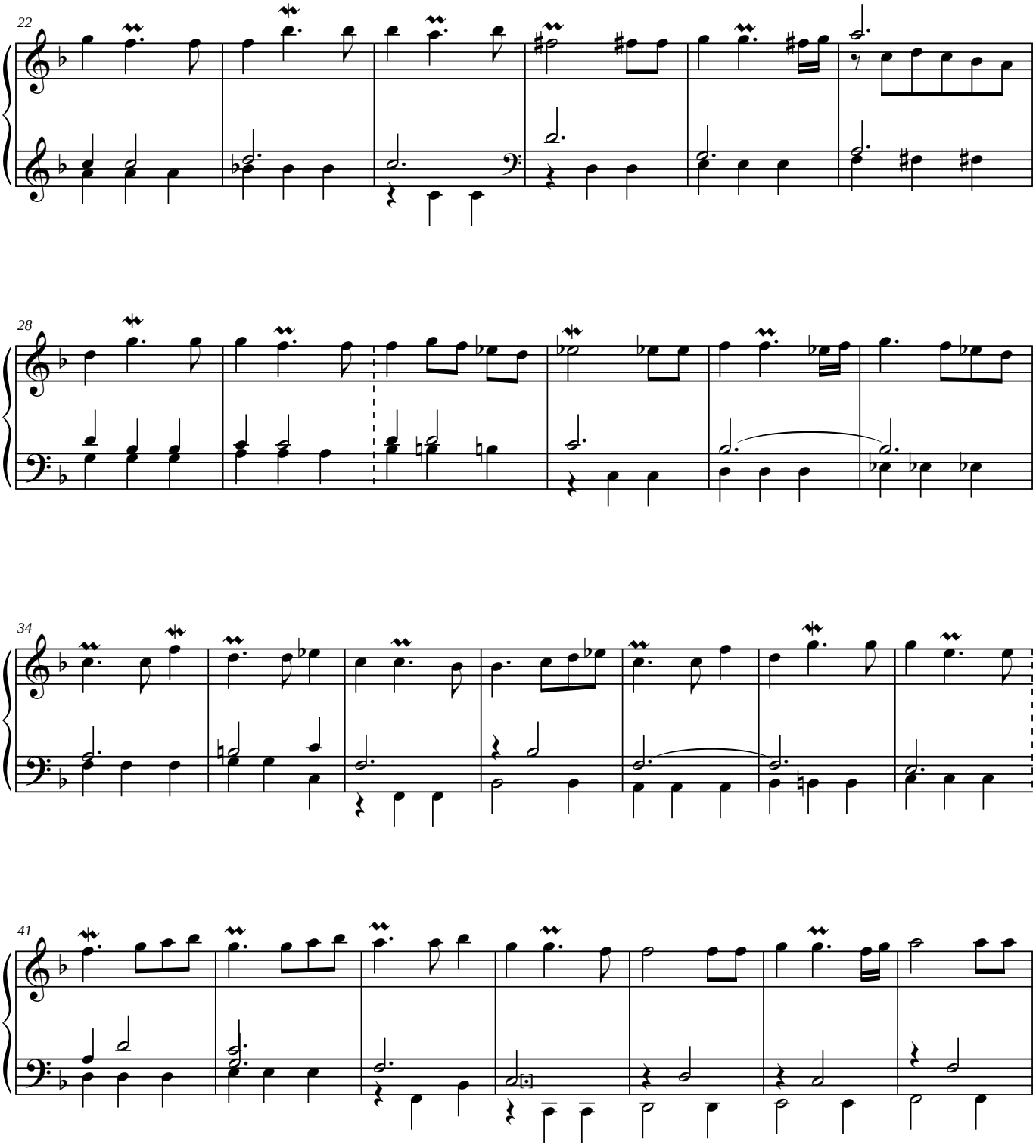
Ouverture (Ouuerture disis)
Isis, 1677
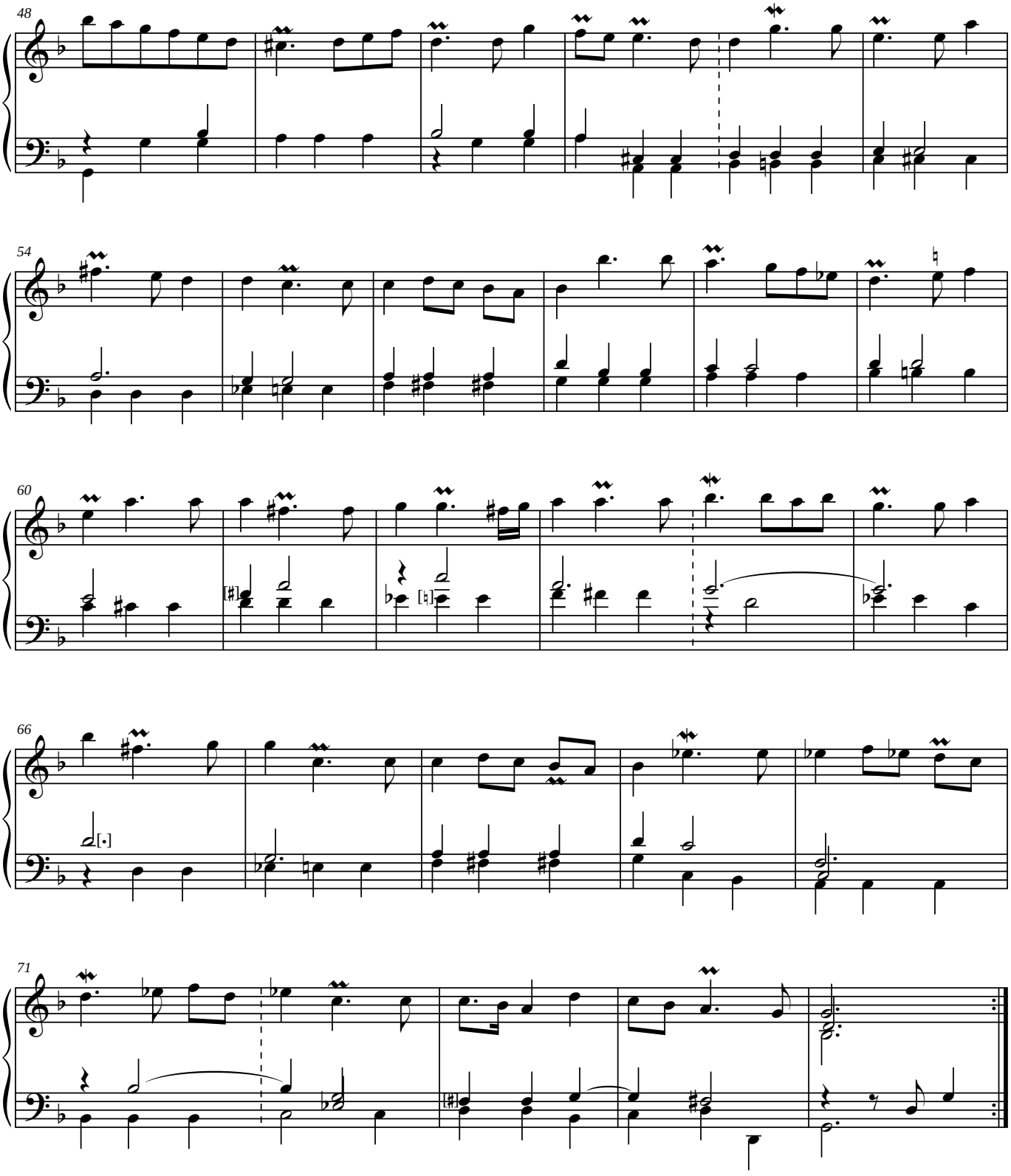
US-BEm MS 778 (Parville), no. 42, pp. 74–6
LWV 54/1



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(a) The flat sign (above the *tremblement*) is original, not editorial.


22
28
34
41


48
54
60
66
71

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

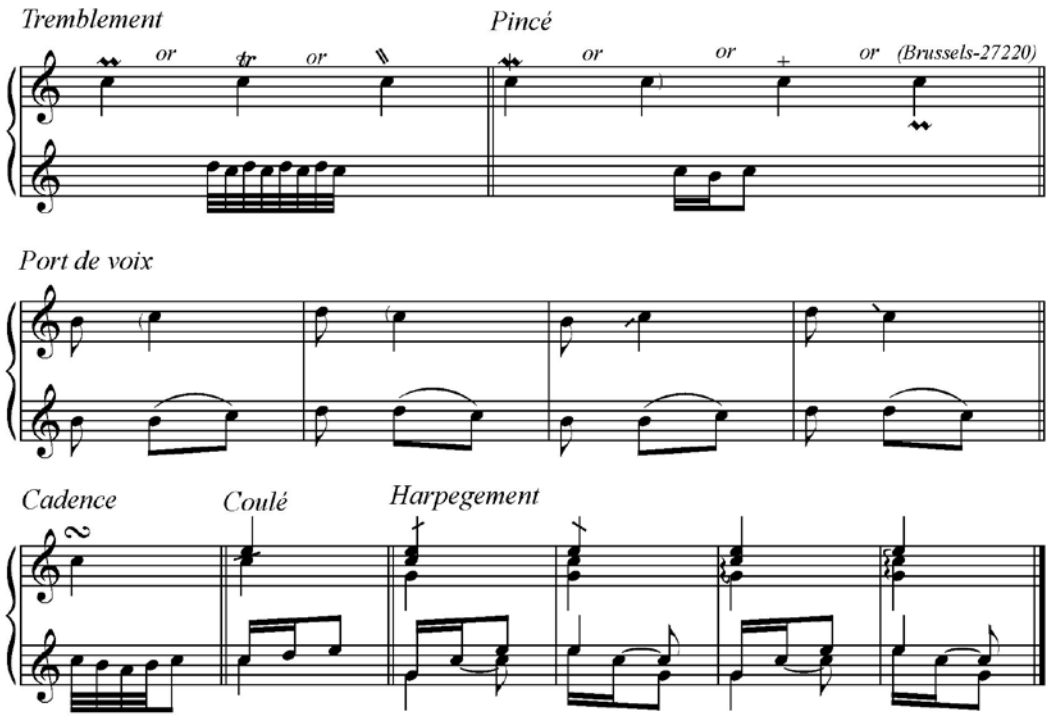
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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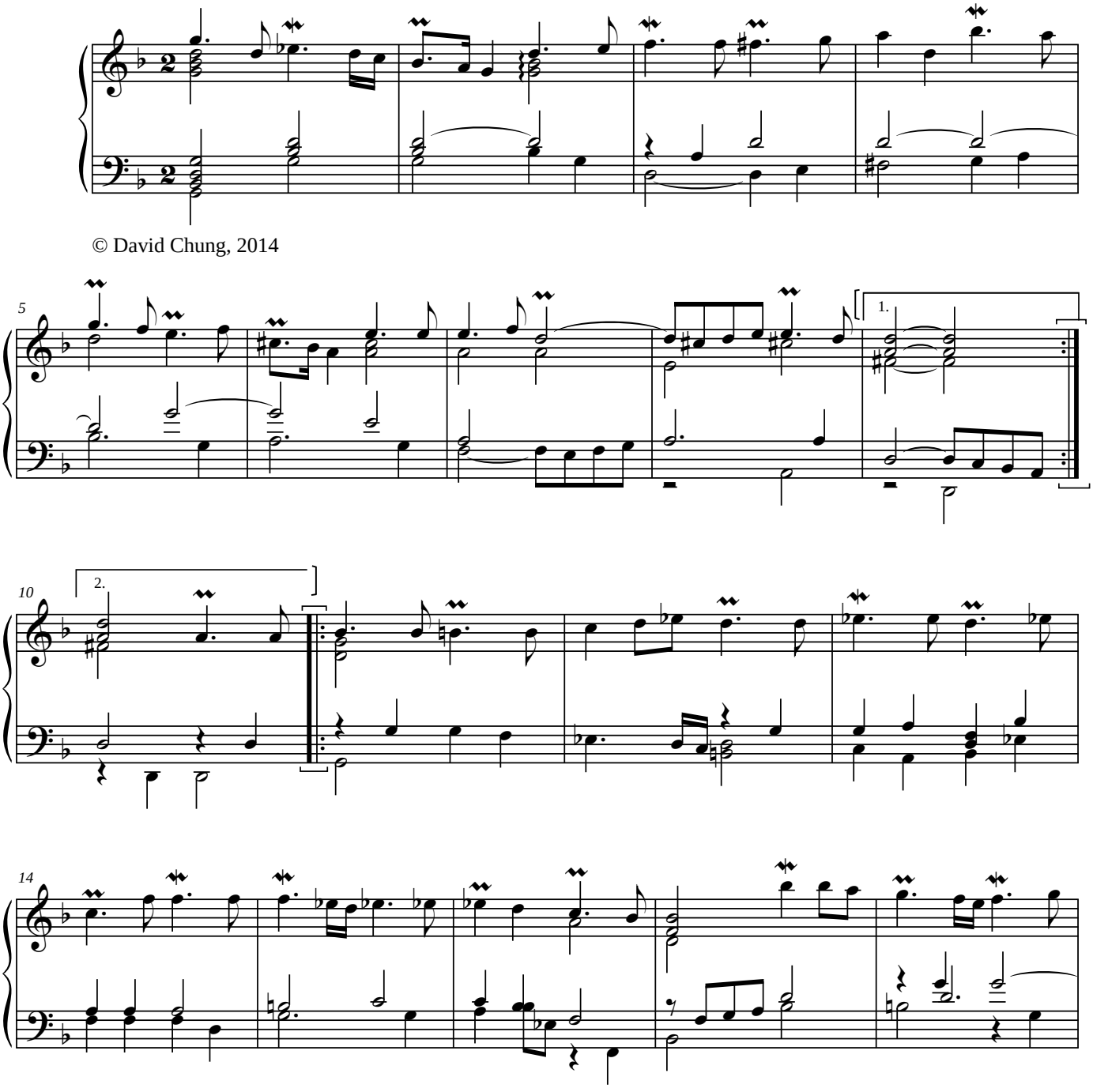


Eighth notes in conjunct motion (mm. 2–3, 17–8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
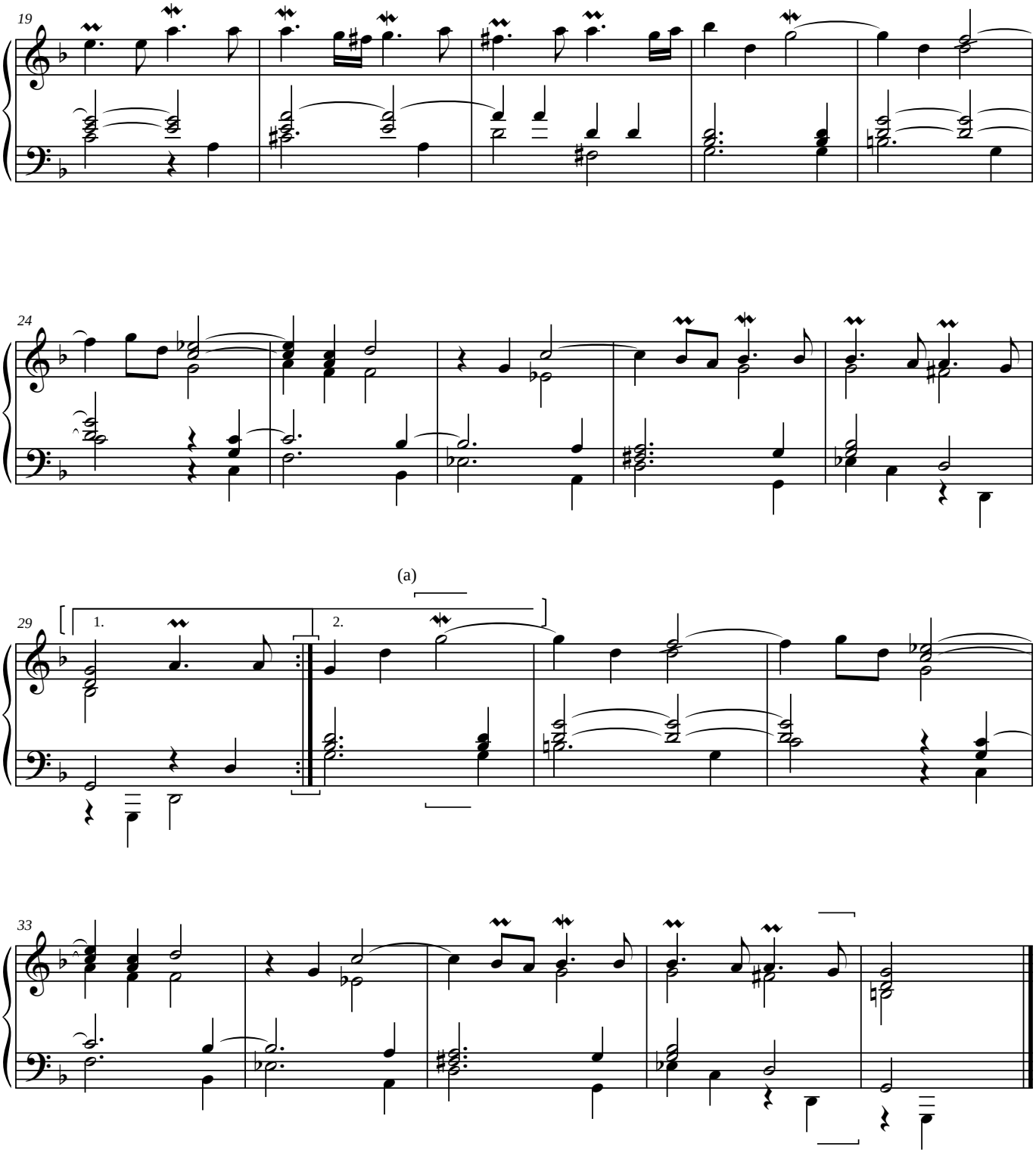
No. 42 (pp. 74–6, Hand A), Ouuerture disis (g) [Ouverture from *Isis* (1677) LWV 54/1 (g)]
M. 44 lhU1 dot missing
M. 60 lhU1 sharp missing
M. 61 lhL2 natural missing
M. 66 lhU1 dot missing
M. 73 lhU1 sharp missing

Entrée d'Apollon (Entree dapollon)
Le Triomphe de l'Amour, 1681

US-BEm MS 778 (Parville), no. 43, pp. 76–7
LWV 59/58



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(a) The *petite reprise* in mm. 30–6 is copied from mm. 22–8.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

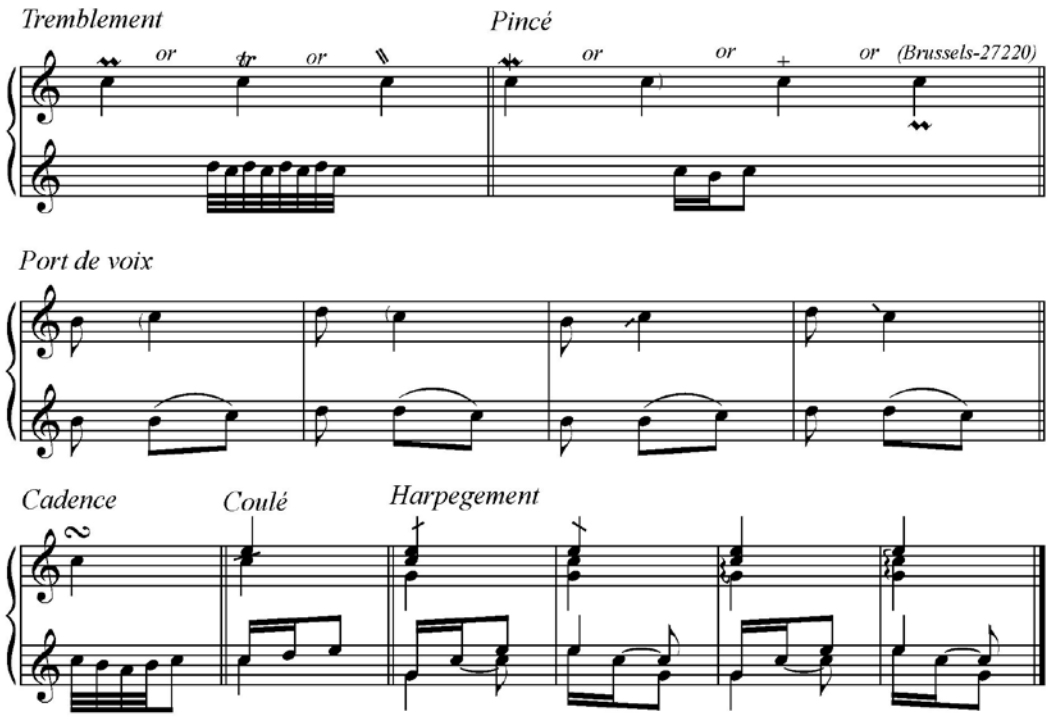
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Performance Notes

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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.



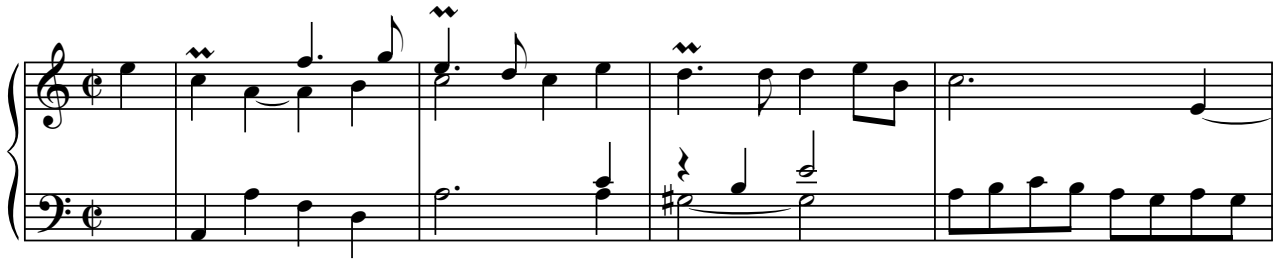
In “2” time, eighth notes in conjunct motion (mm. 7–9, 12, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
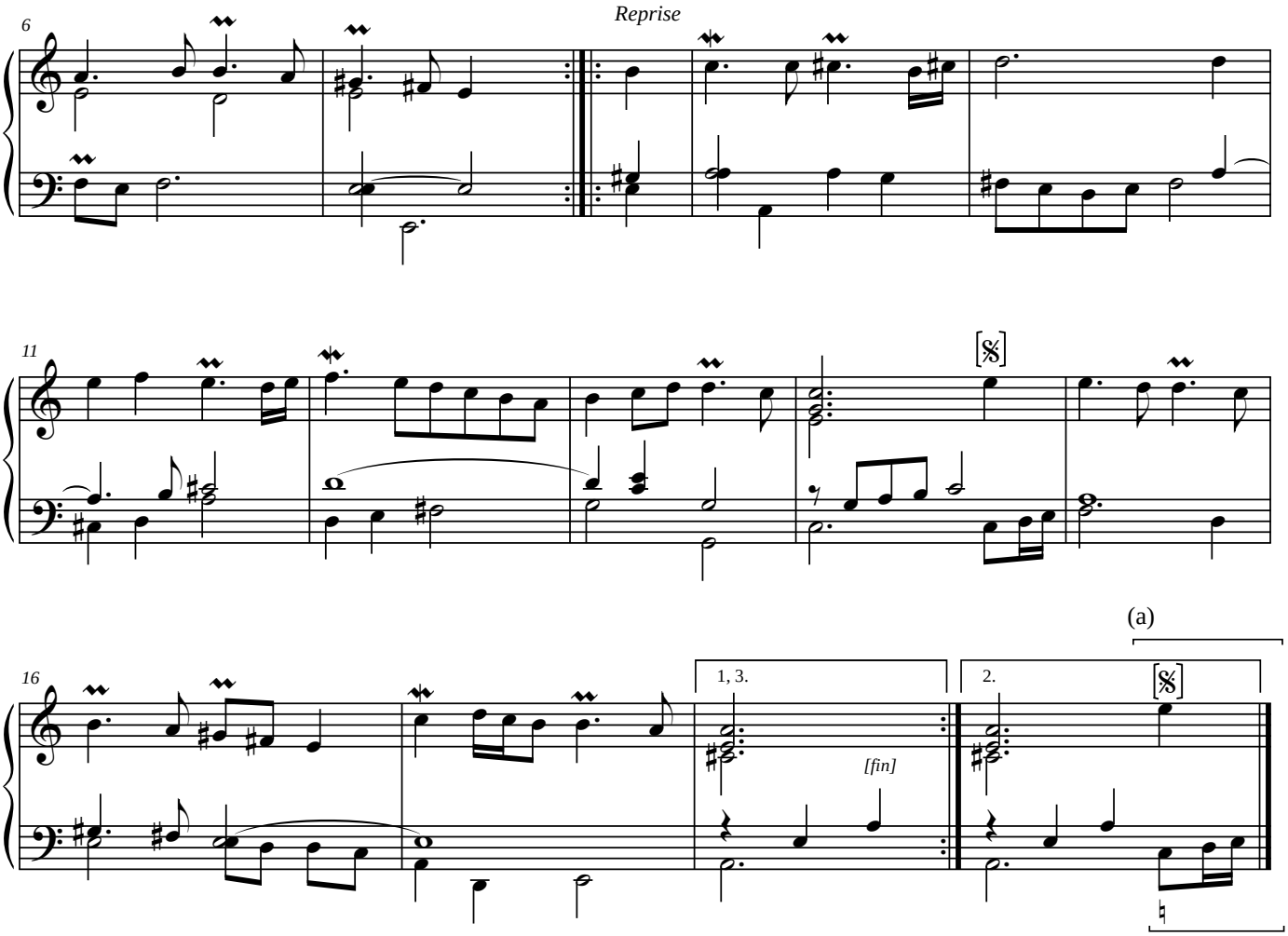
No. 43 (pp. 76–7, Hand A), Entree dappollon (g) [Entrée d’Apollon from *Le Triomphe de l’Amour* (1681) LWV 59/58 (g)]
M. 30–6 The *petite reprise* is supplied from mm. 22–8.

Entrée. Gavotte (Gauotte le Dieu qui nous engage)
Psyché, 1671

US-BEm MS 778 (Parville), no. 51, p. 97
LWV 45/25



© David Chung, 2014



(a) Editorial *petite reprise* supplied from Lully's prototype (*F-Pn* Rés. F. 1706)

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. "Dans nos bois" (Hand B, no. 109) and "Dieu des enfers" (Hand E, no. 141) are copies of *D'Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

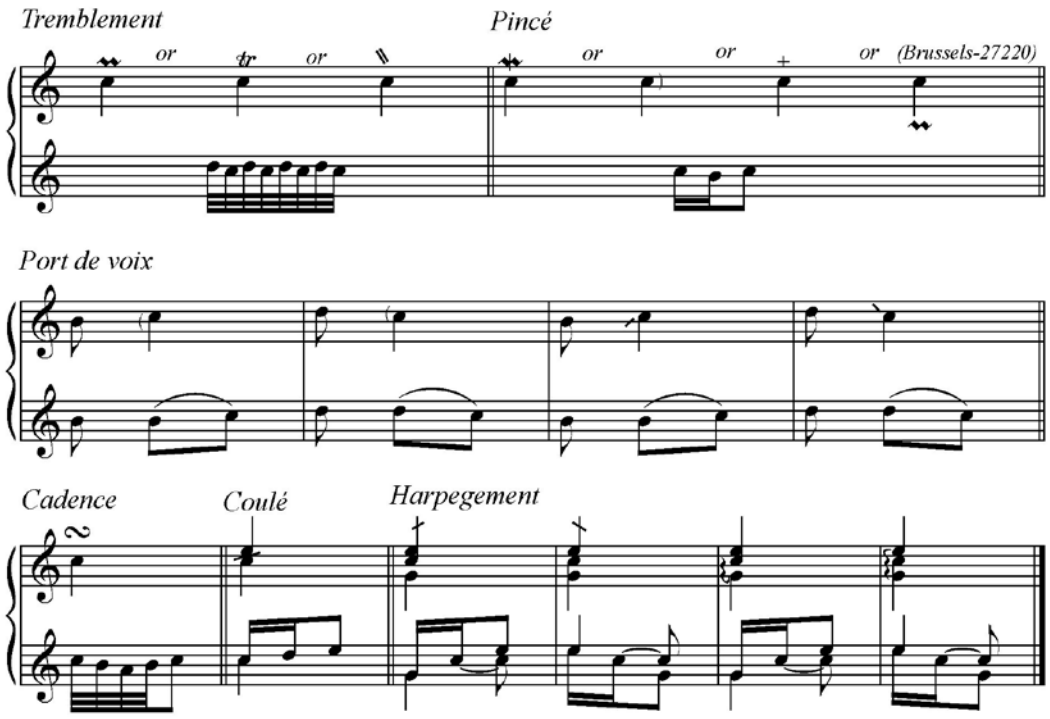
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Performance Notes

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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.



In "¢" time, eighth notes in conjunct motion (mm. 5–6, 10, 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".
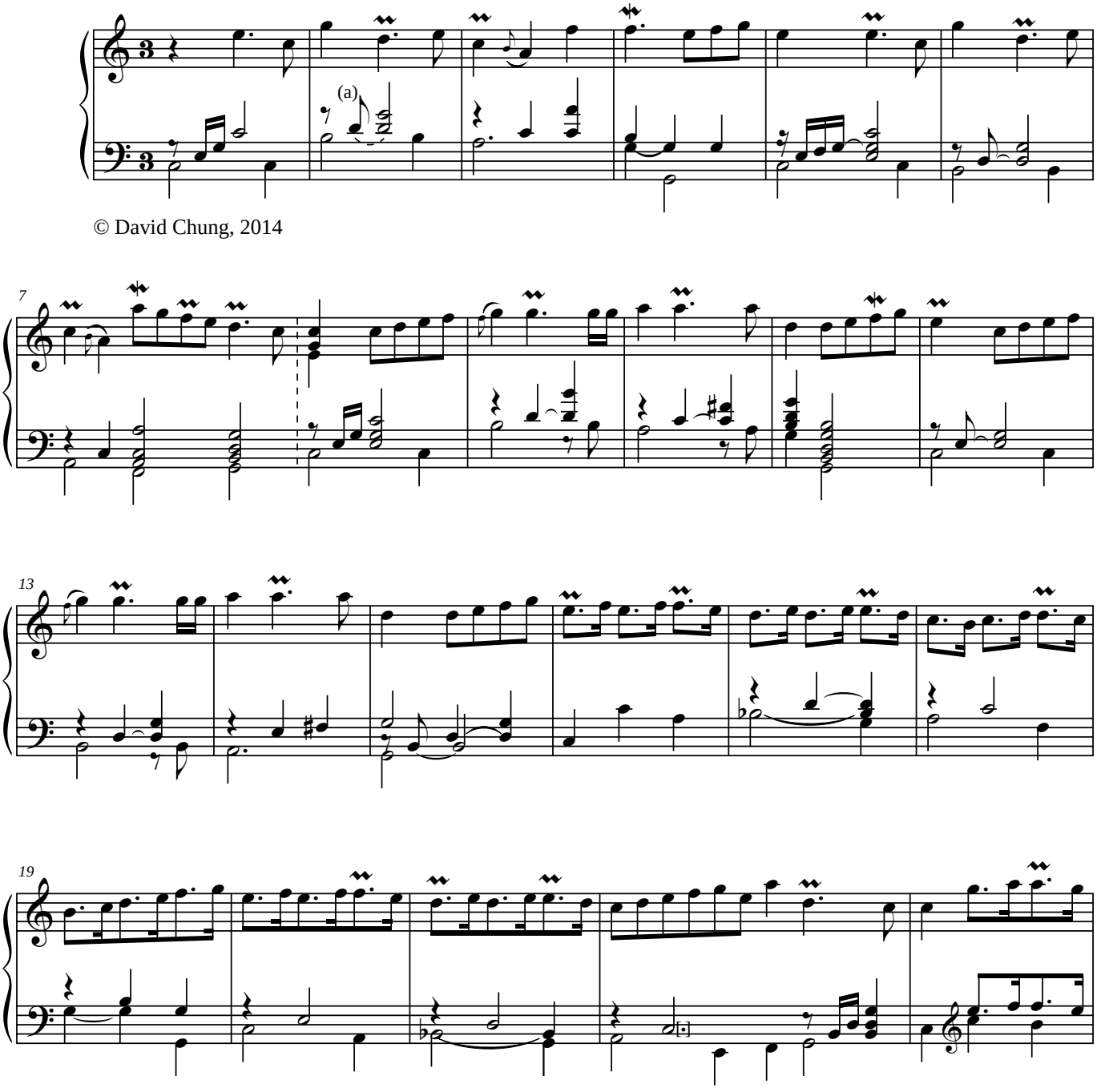
Critical Notes

No. 51 (p. 97, Hand A), Gauotte le Dieu qui nous engage [Entrée, (gavotte) from *Psyché* (1671) LWV 45/25 (d)]

M. 19 Editorial *petite reprise* supplied from Lully's prototype (*F-Pn* Rés. F. 1706)
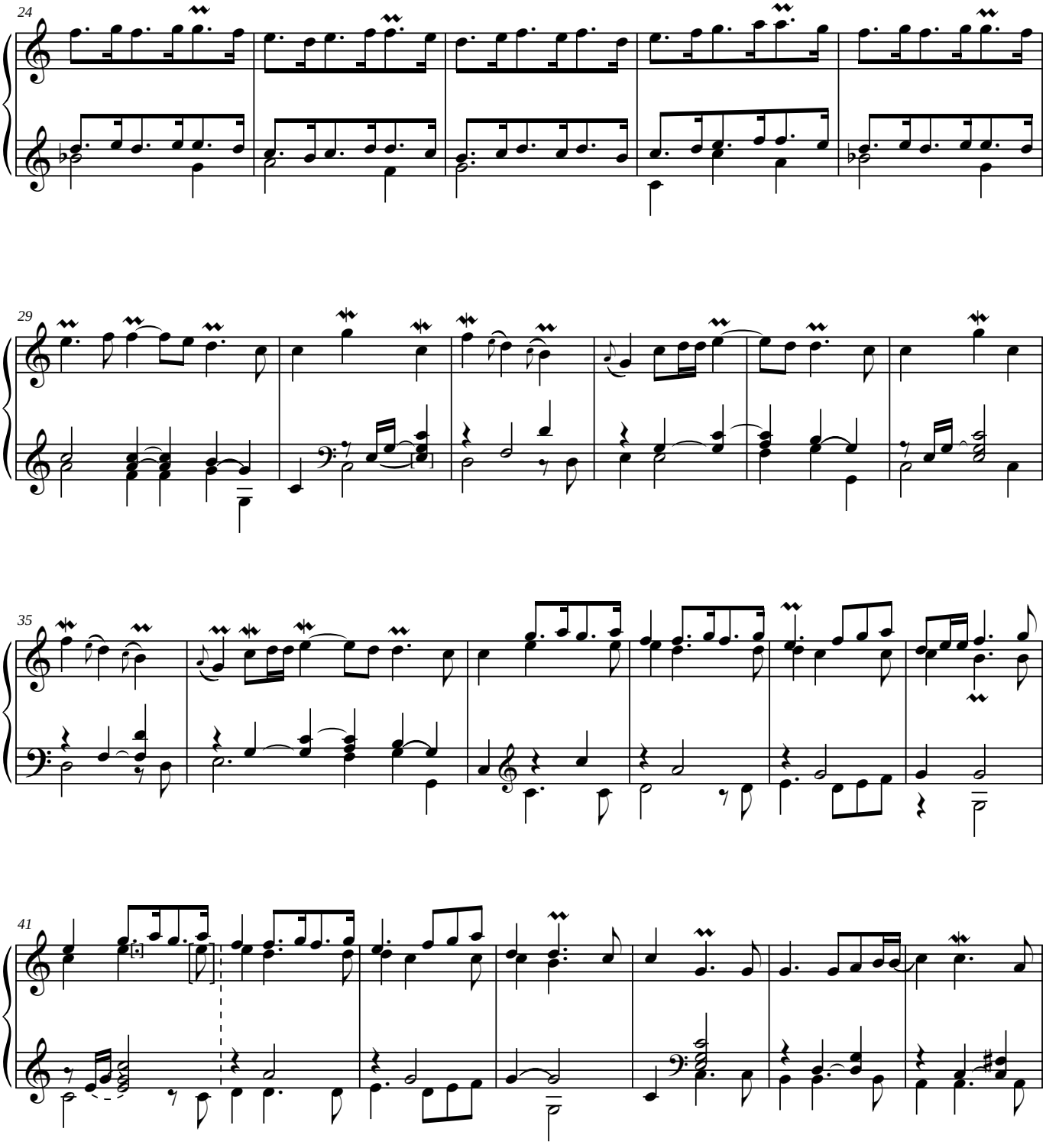
Chaconne (Chaconne damadis)
Amadis, 1684
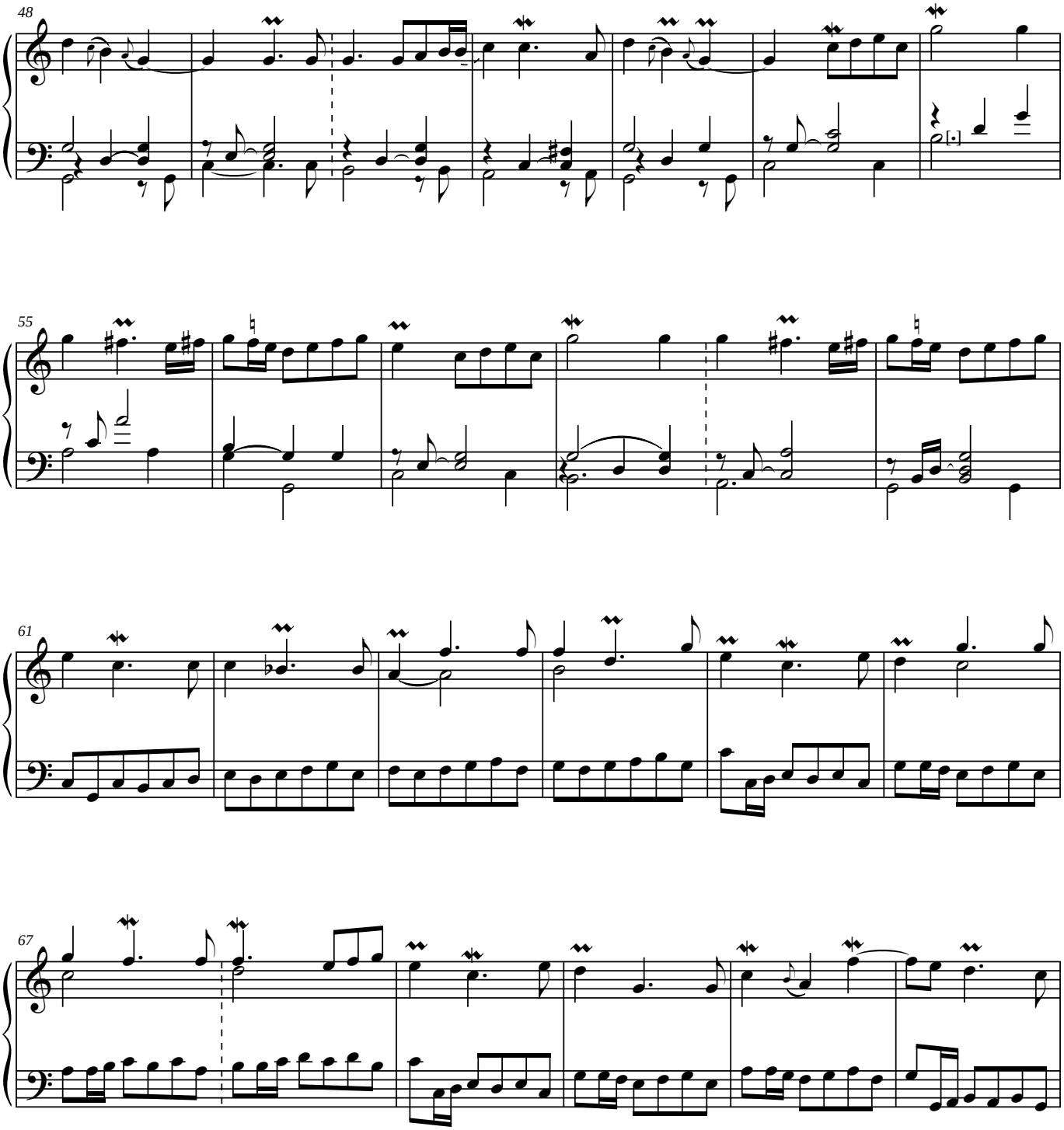
US-BEm MS 778 (Parville), no. 66, pp. 126–37
LWV 63/67
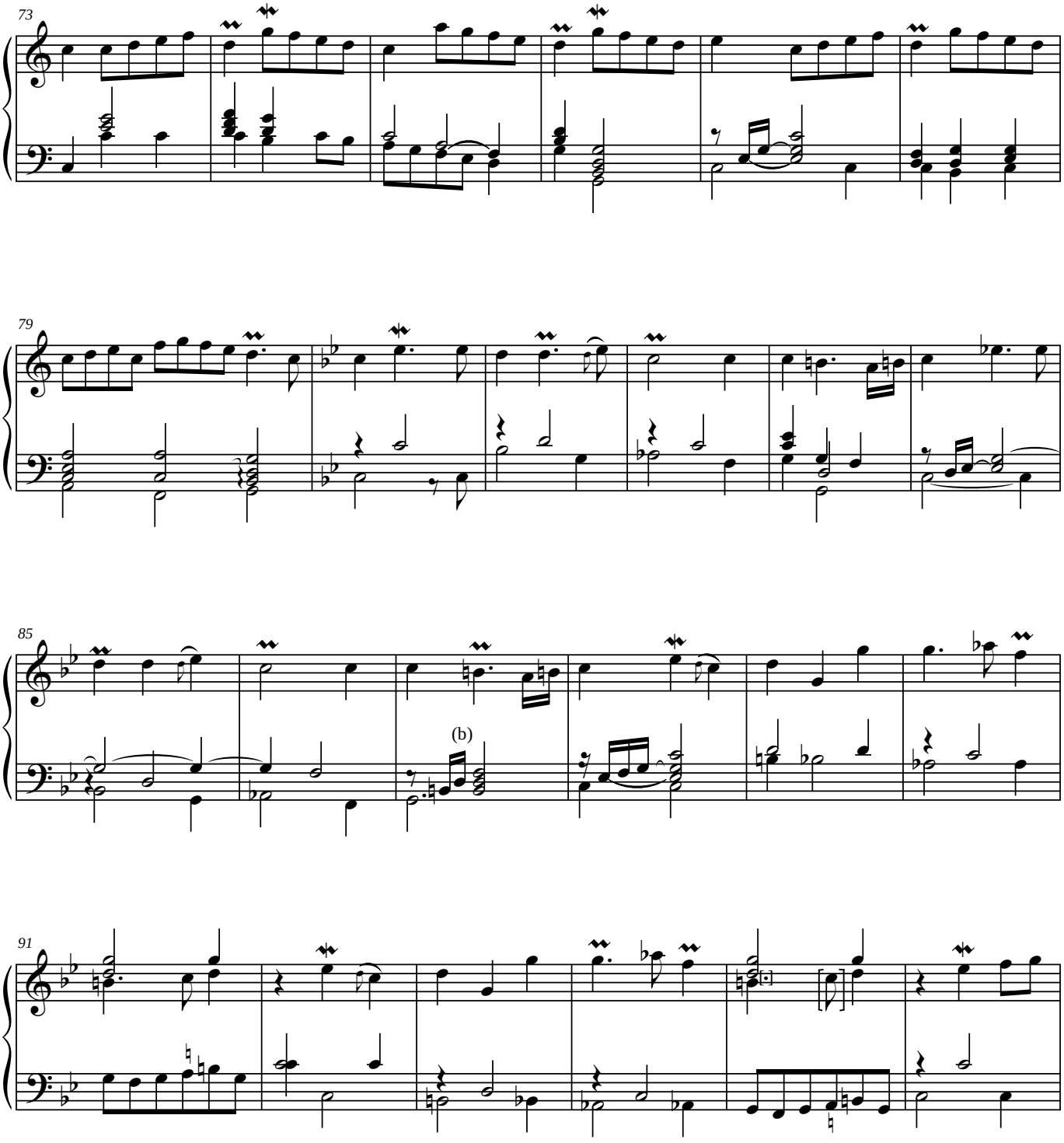


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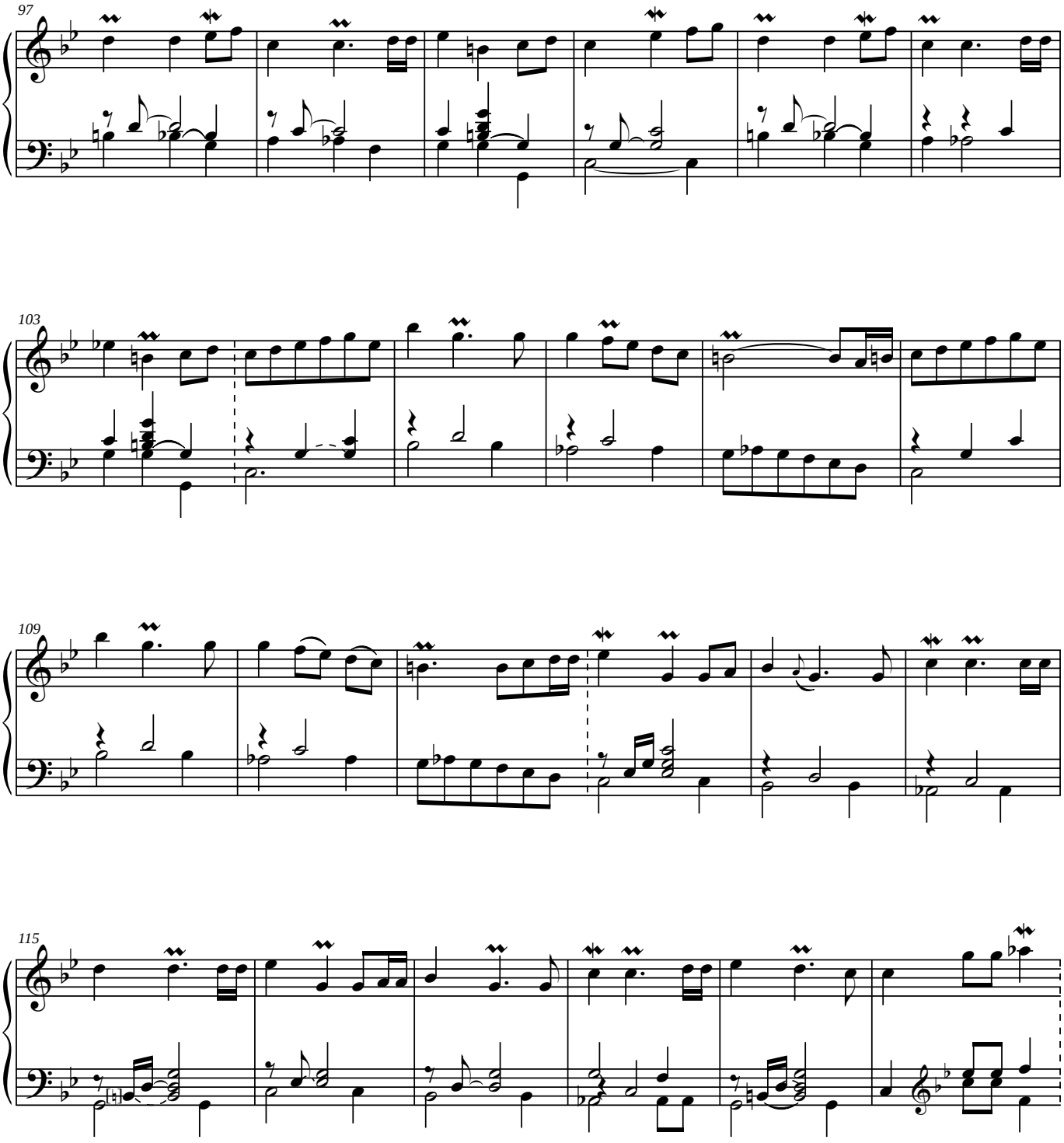
(a) a second lower: *c'*
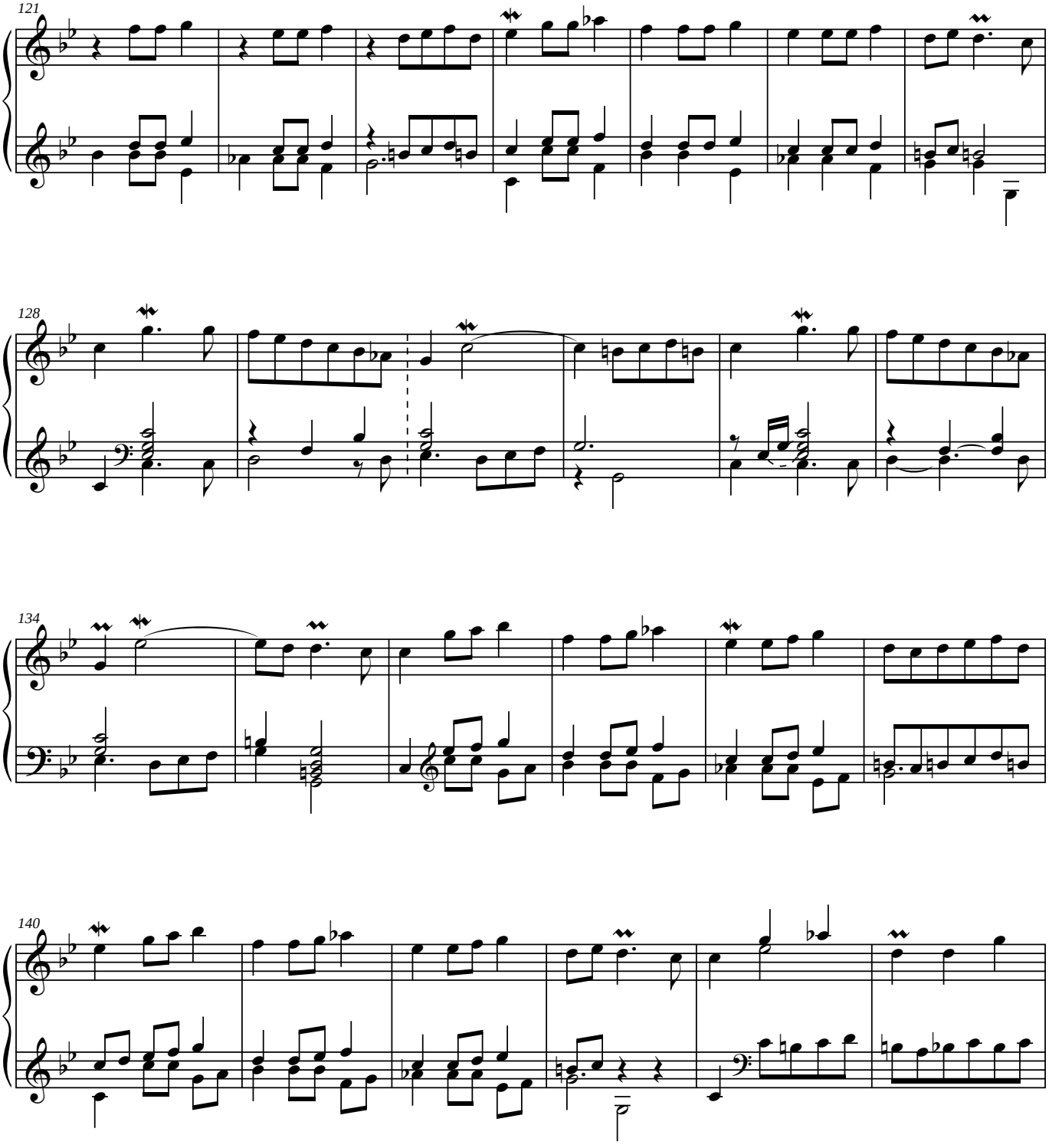

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35
41
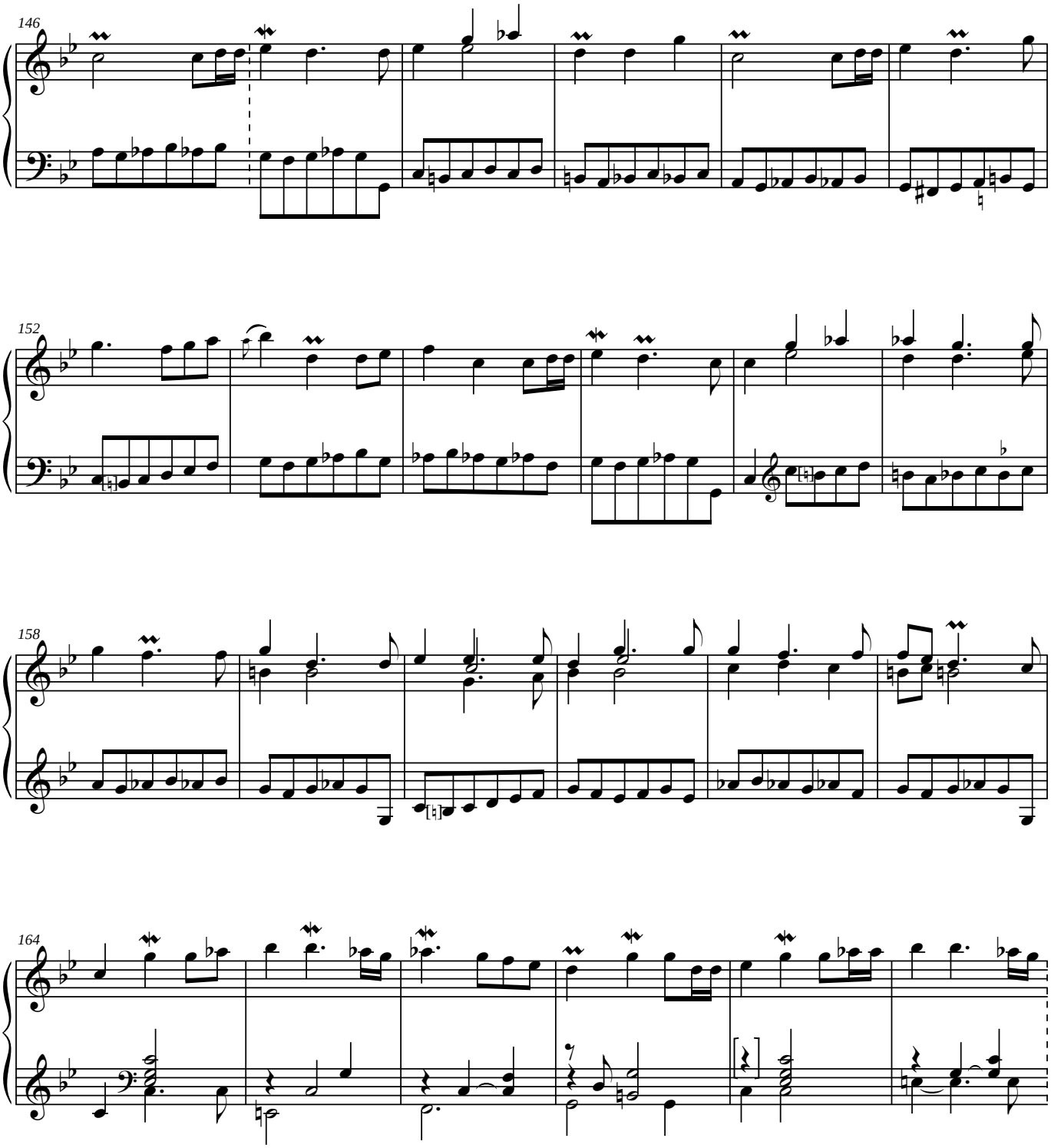

48
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61
67
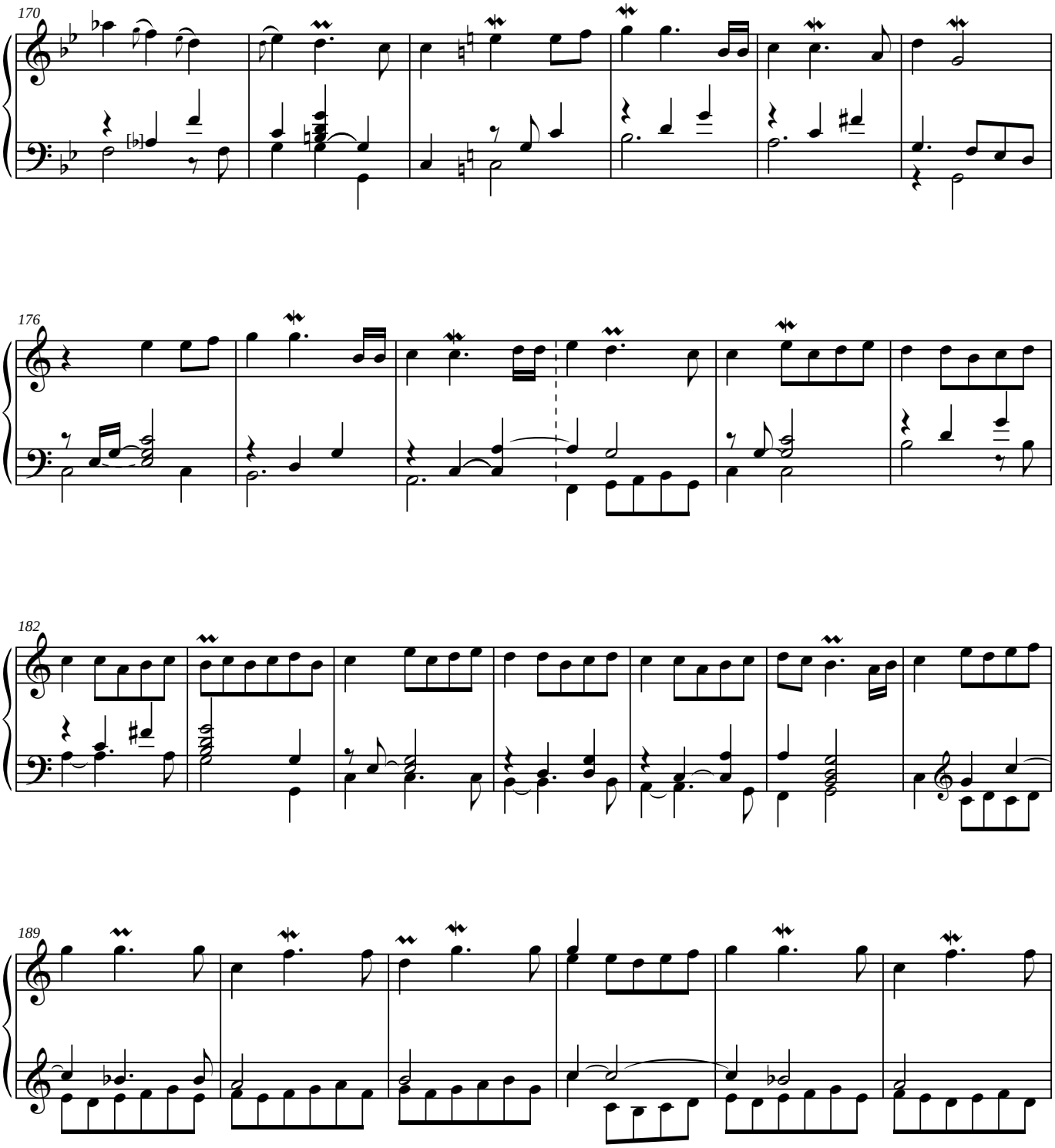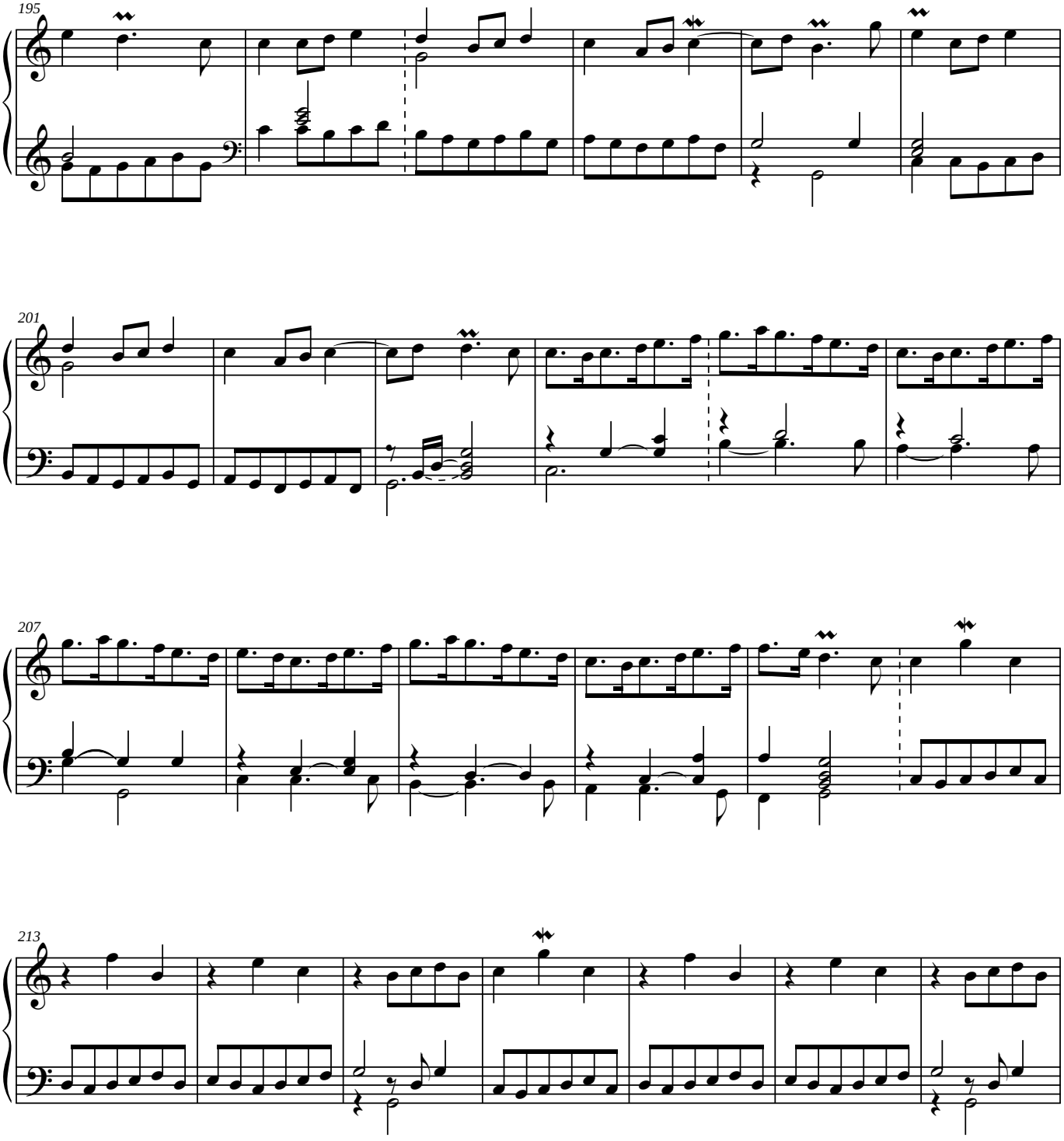


(b) a second higher: *e-flat*
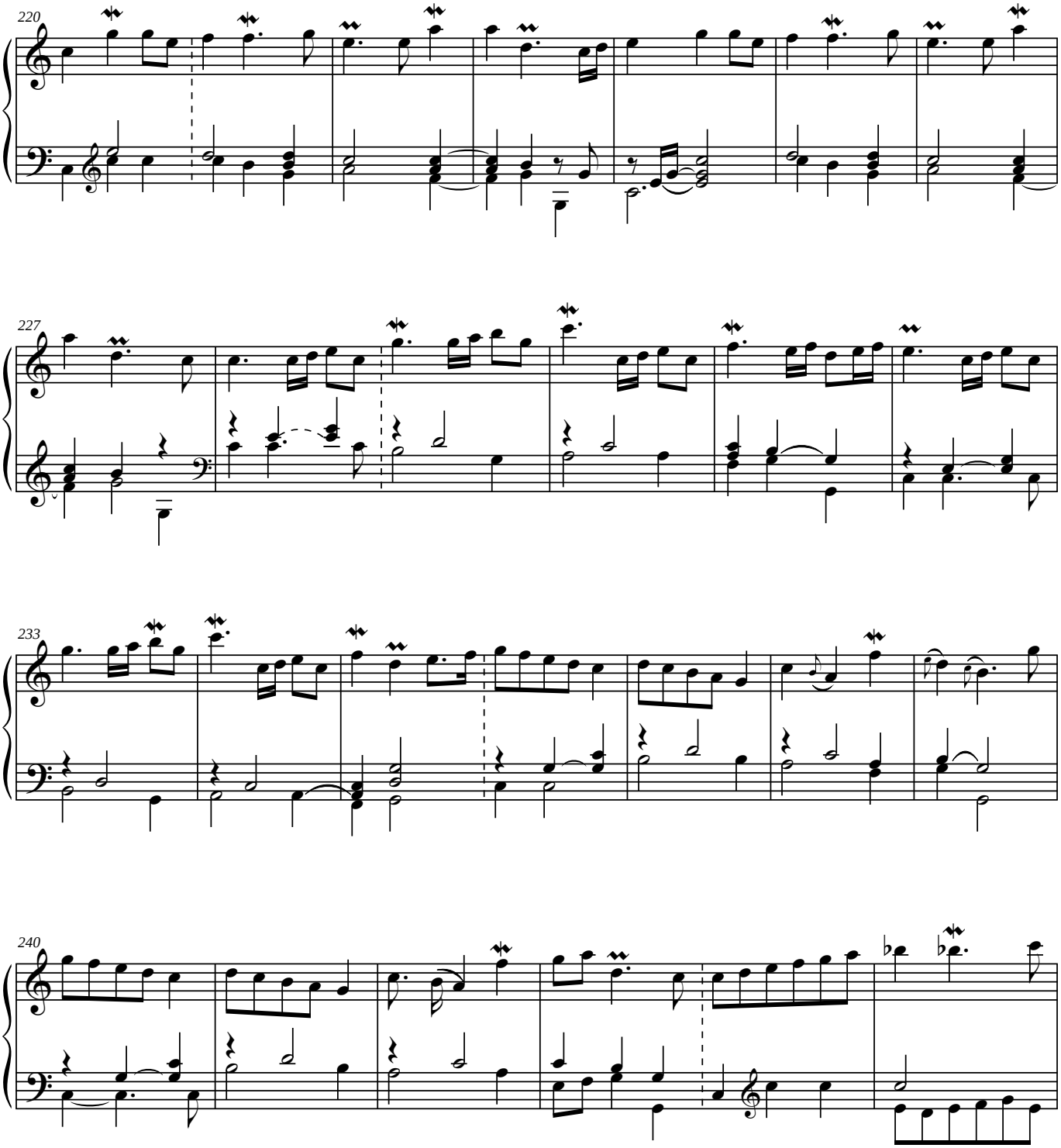

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103
109
115
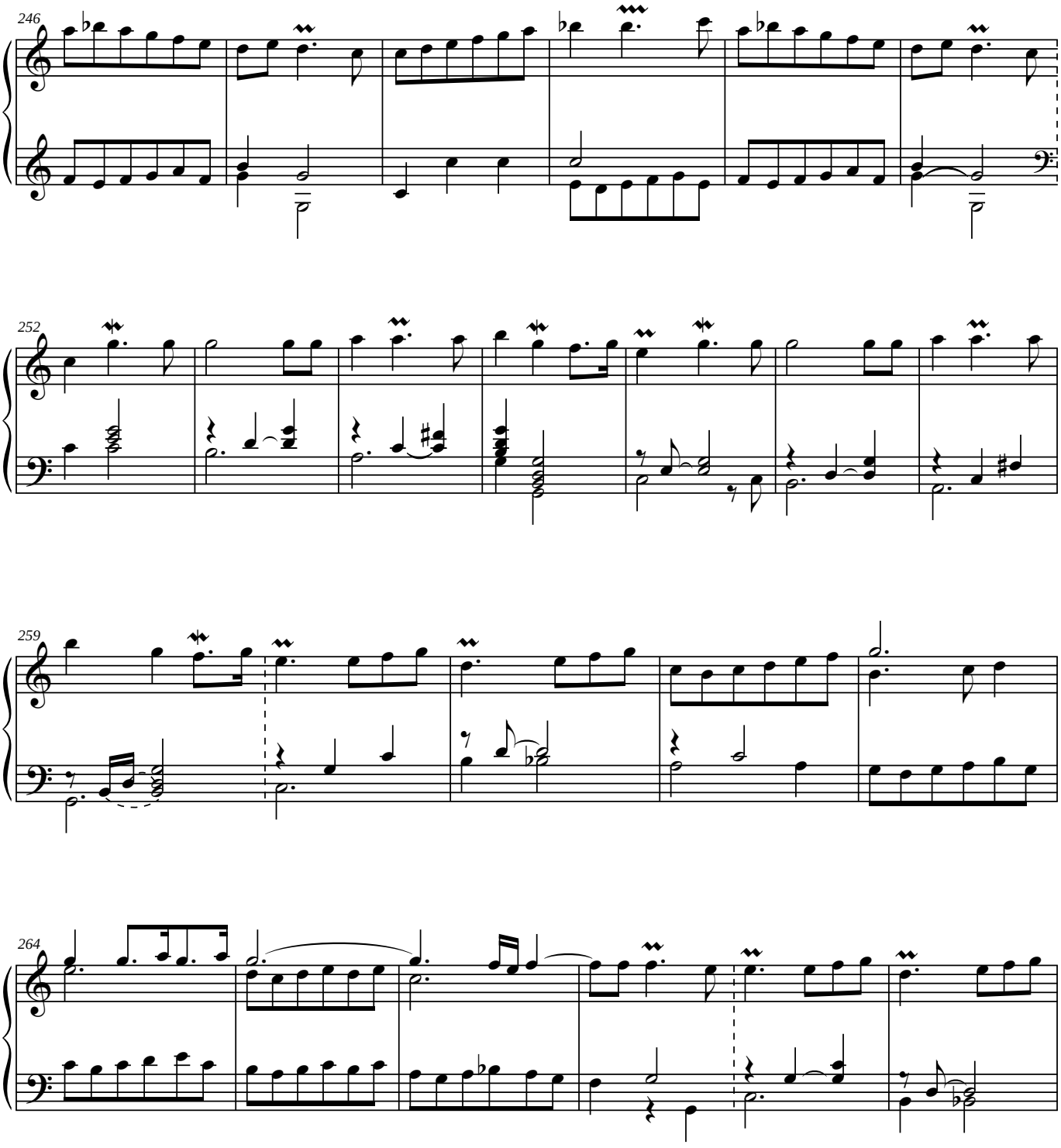

121
128
134
140
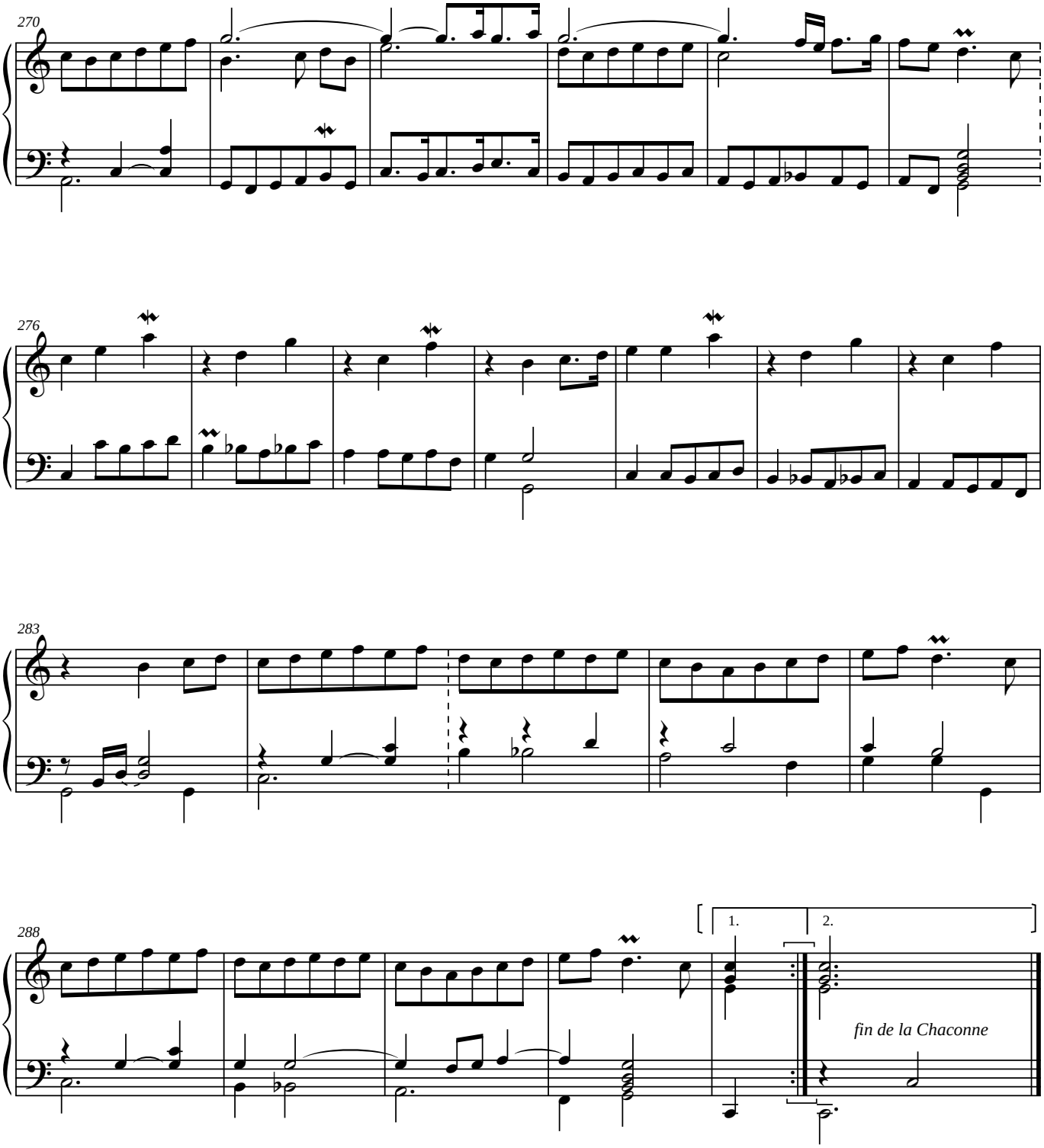

146
152
158
164


170
176
182
189


195
201
207
213


220
227
233
240


246
252
259
264


270
276
283
288
1.
2.
fin de la Chaconne

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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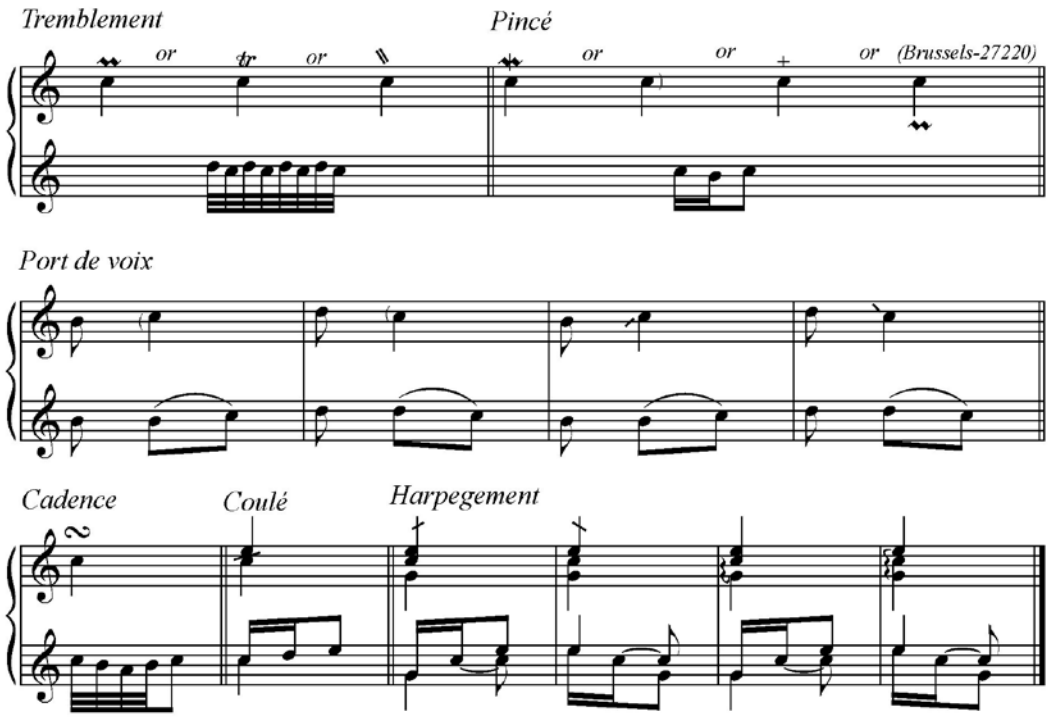
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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In "3" time, eighth notes in conjunct motion (mm. 4, 7–8, 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
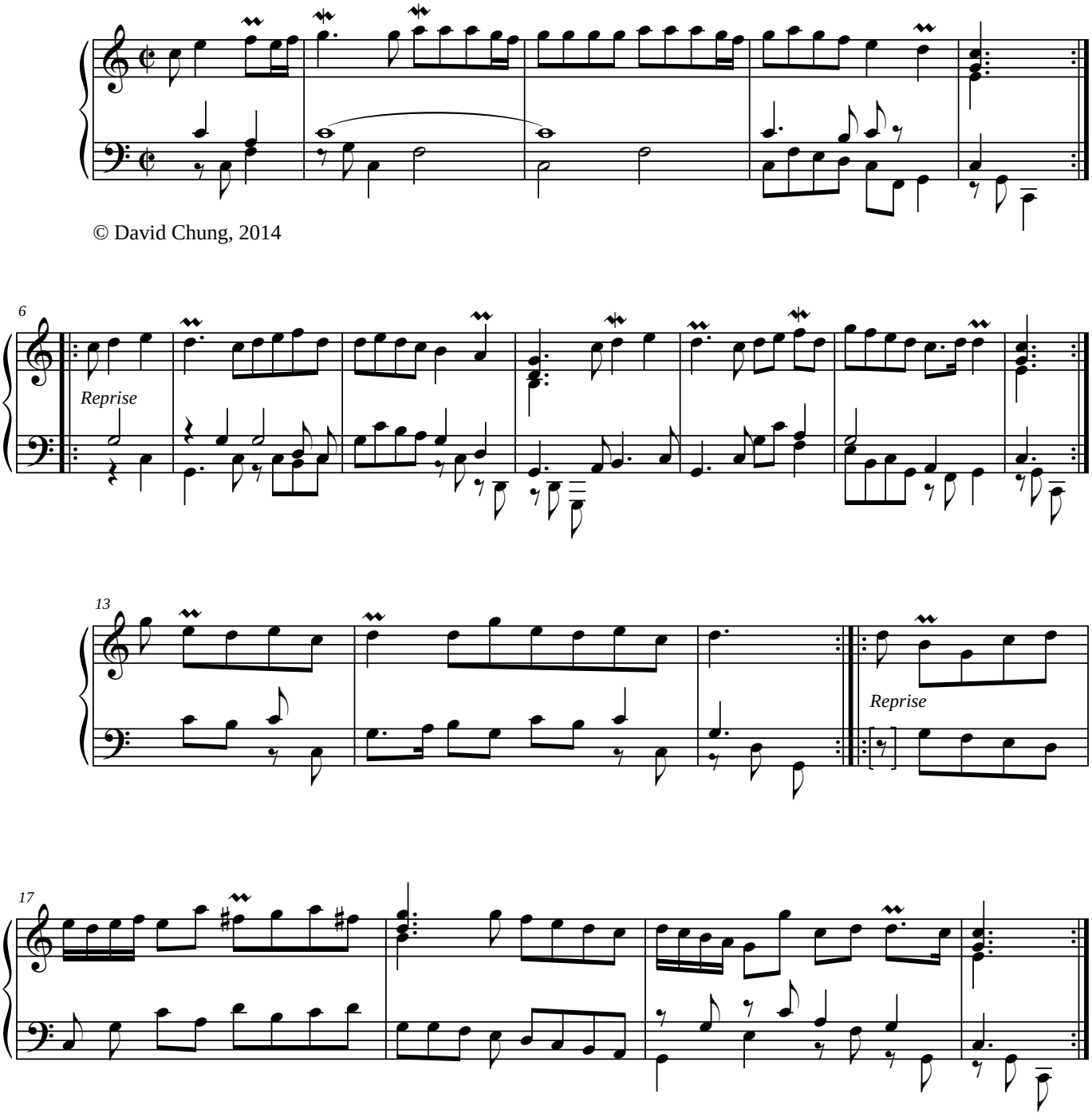
No. 66 (pp. 126–37, Hand A), Chaconne damadis (C) [Chaconne from *Amadis* (1684) LWV 63/67 (C)]

M. 2	lhU2	a second lower: *c'*
M. 22	lhU2	dot missing
M. 30	lh	*e* missing from last chord
M. 39–40		2 measures crossed out between measures 39 and 40
M. 41	rhL2	dot missing
	rhL3	note missing
M. 50	r5	slur to *c"* missing
M. 54	lhL1	dot missing
M. 87	lhU3	a second higher: *e-flat*
M. 95	rhL1	dot missing
	rhL2	note missing
M. 104	lhU2	tie missing
M. 115	lhU2	natural missing
M. 116	lhU2	tie missing
M. 119	lhU3	tie missing
M. 132	lhU2–3	ties missing

M. 152	lh2	accidental missing
M. 160	lh2	accidental missing
M. 168	lhU1	rest missing
M. 170	lhU2	flat missing
M. 176	lhU2	tie missing
M. 203	lhU2	tie missing
M. 228	lhU2	tie missing
M. 259	lhU2–3	ties missing
M. 283	lhU3	tie missing

Rigaudons (Riguaudon. Suitte du Riguaudon)
Acis et Galatée, 1686

US-BEm MS 778 (Parville), no. 67, pp. 138–9
LWV 73/6–7



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Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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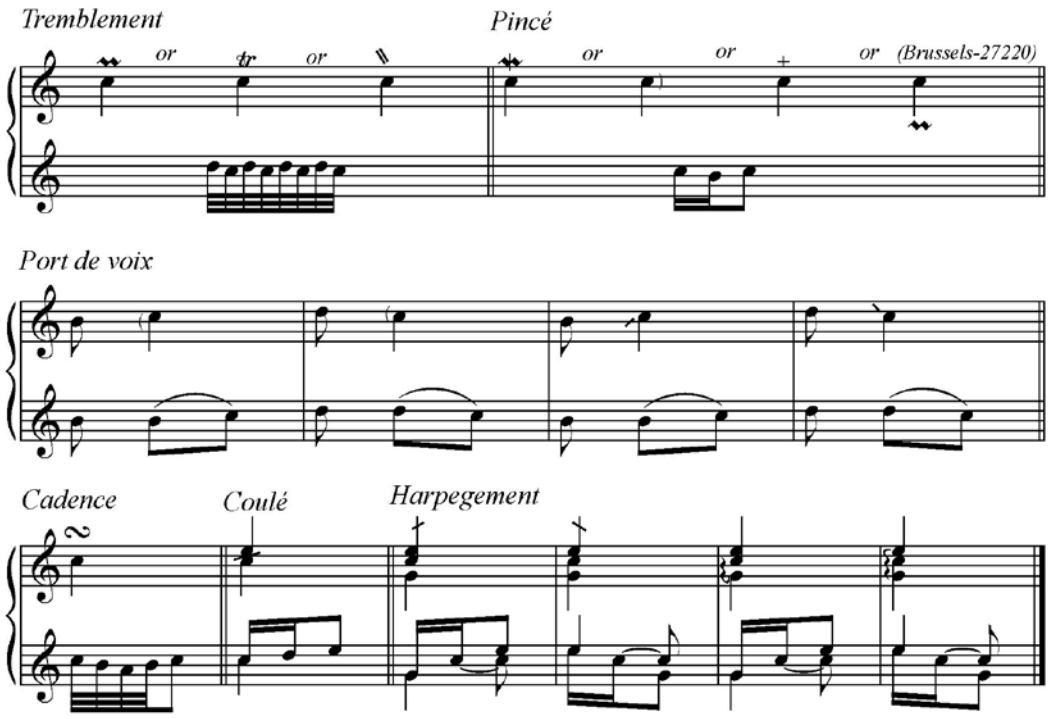
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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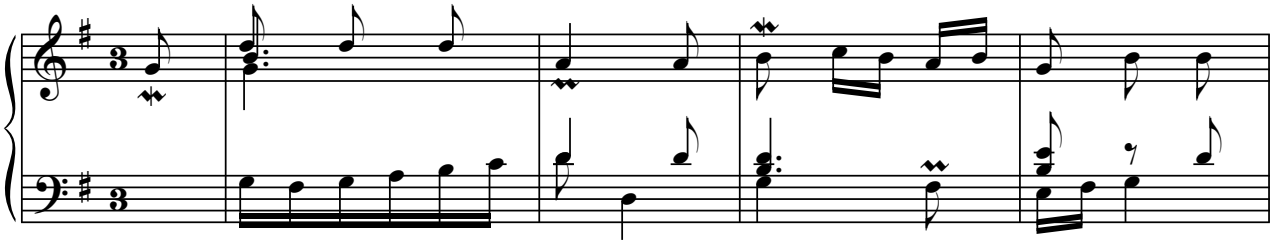
The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the “Introduction”.

Critical Notes
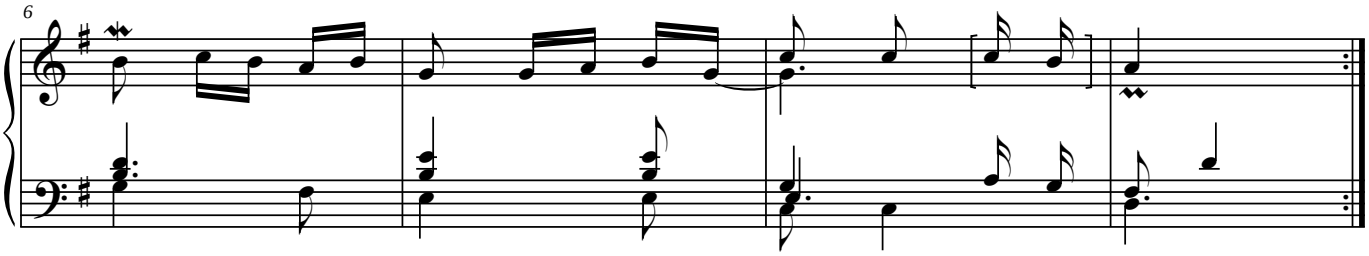
No. 67 (pp. 138–9, Hand A), Riguaudon | Suitte du Riguaudon (C) [Rigaudons from *Acis et Galatée* (1686) LWV 73/6–7 (C)]
M. 16 lh1 rest missing
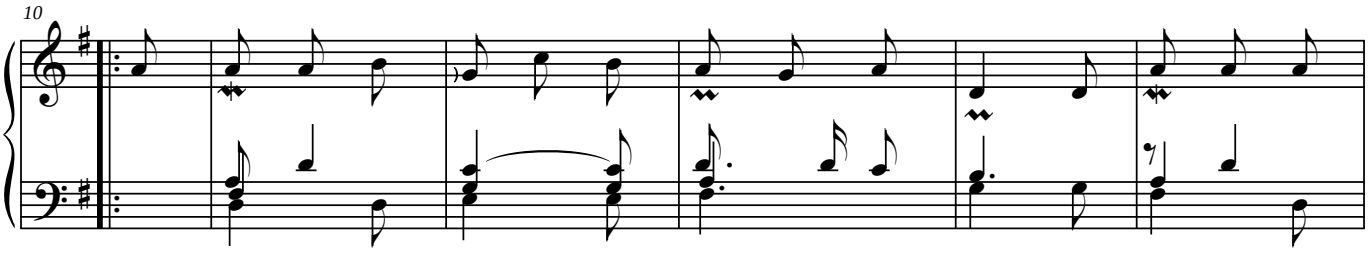
Passepied de Lully
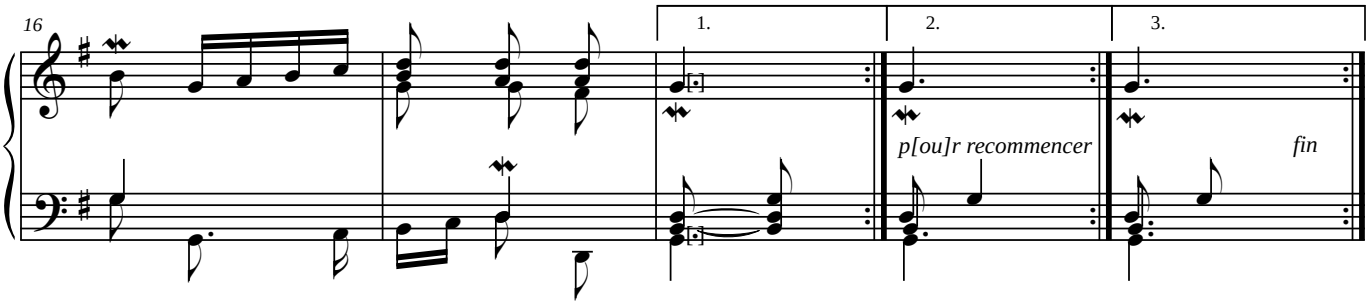
US-BEm MS 778 (Parville), no. 108, p. 210



© David Chung, 2014







Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Editorial Remarks

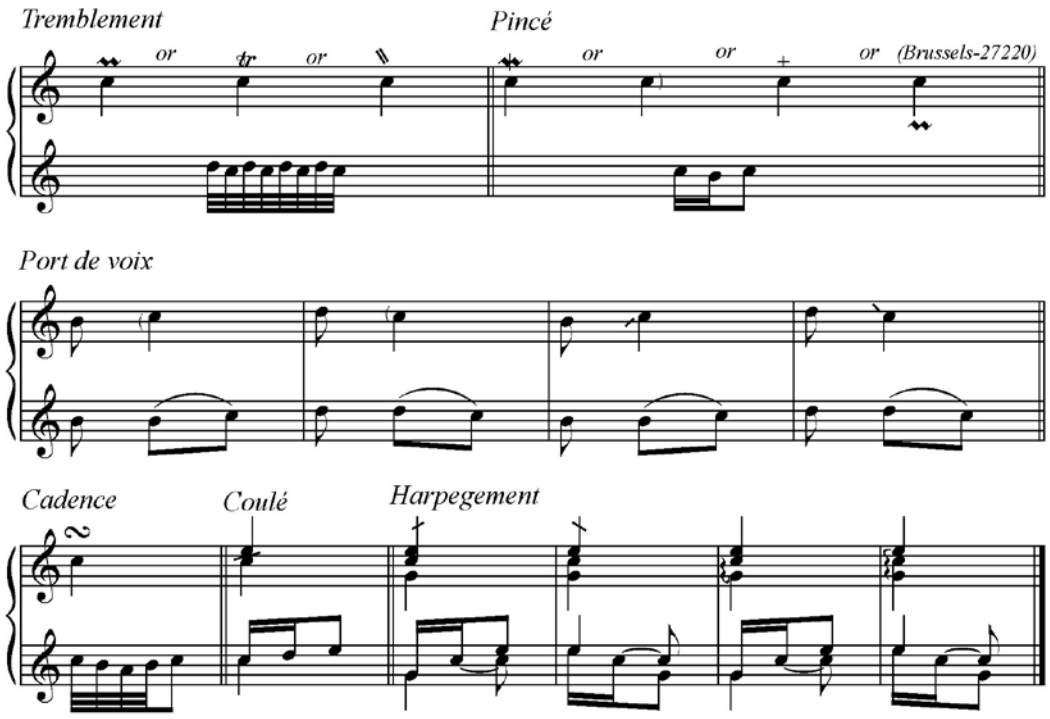
This piece has the repetition scheme AABBAB.

Performance Notes

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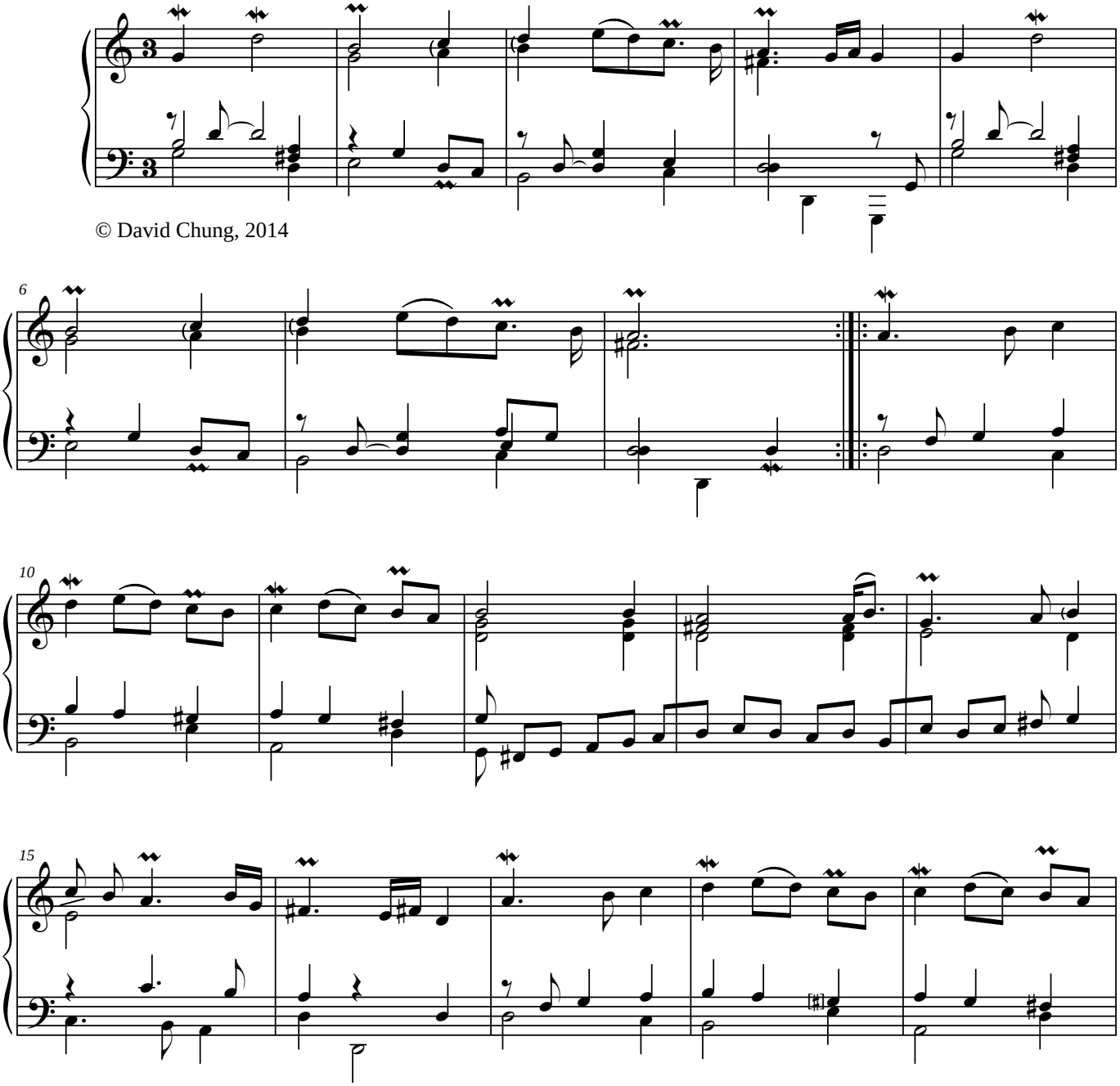


In this piece, sixteenth notes in conjunct motion (mm. 2, 4–5, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.
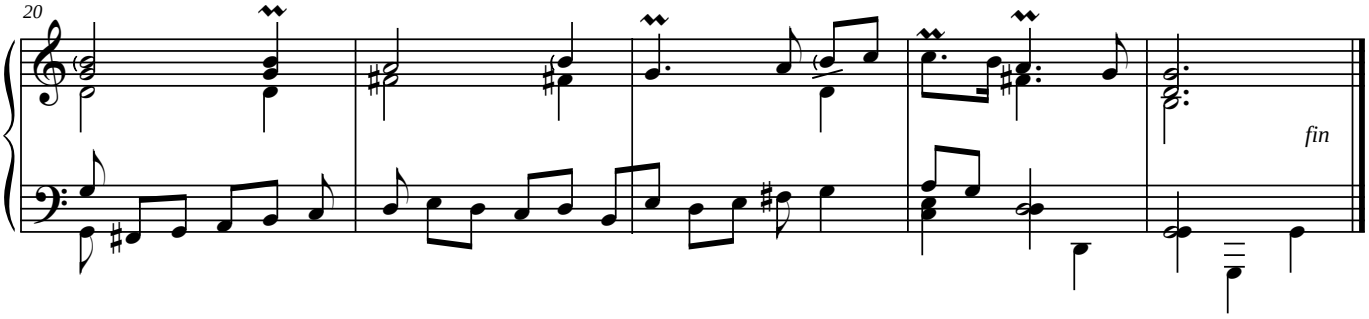
Critical Notes

No. 108 (p. 210, Hand B), Passepied de Lully (G) [not in LWV]
M. 8 rhU3–4 notes missing
M. 18 lhL1 dot missing

Dans nos bois (Menuet dans nos bois. Mr. de Lully)
Trios de la Chambre du Roi

US-BEm MS 778 (Parville), no. 109, p. 211
LWV 35/4




20
fin

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Editorial Remarks

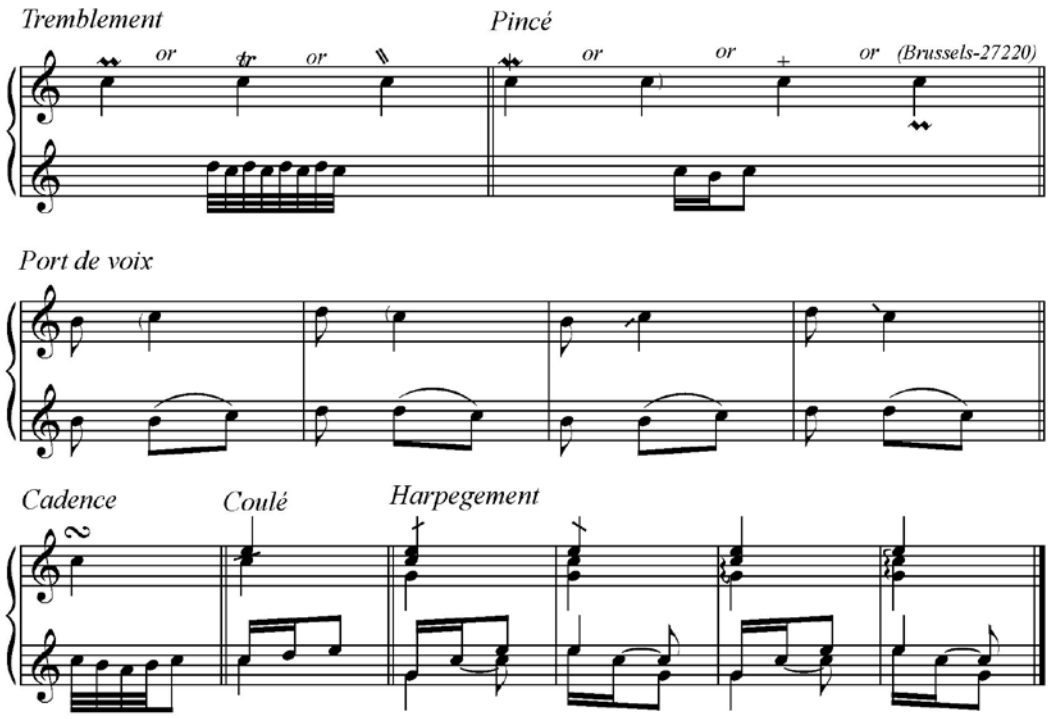
This piece is essentially a copy of *D'Anglebert-1689.*

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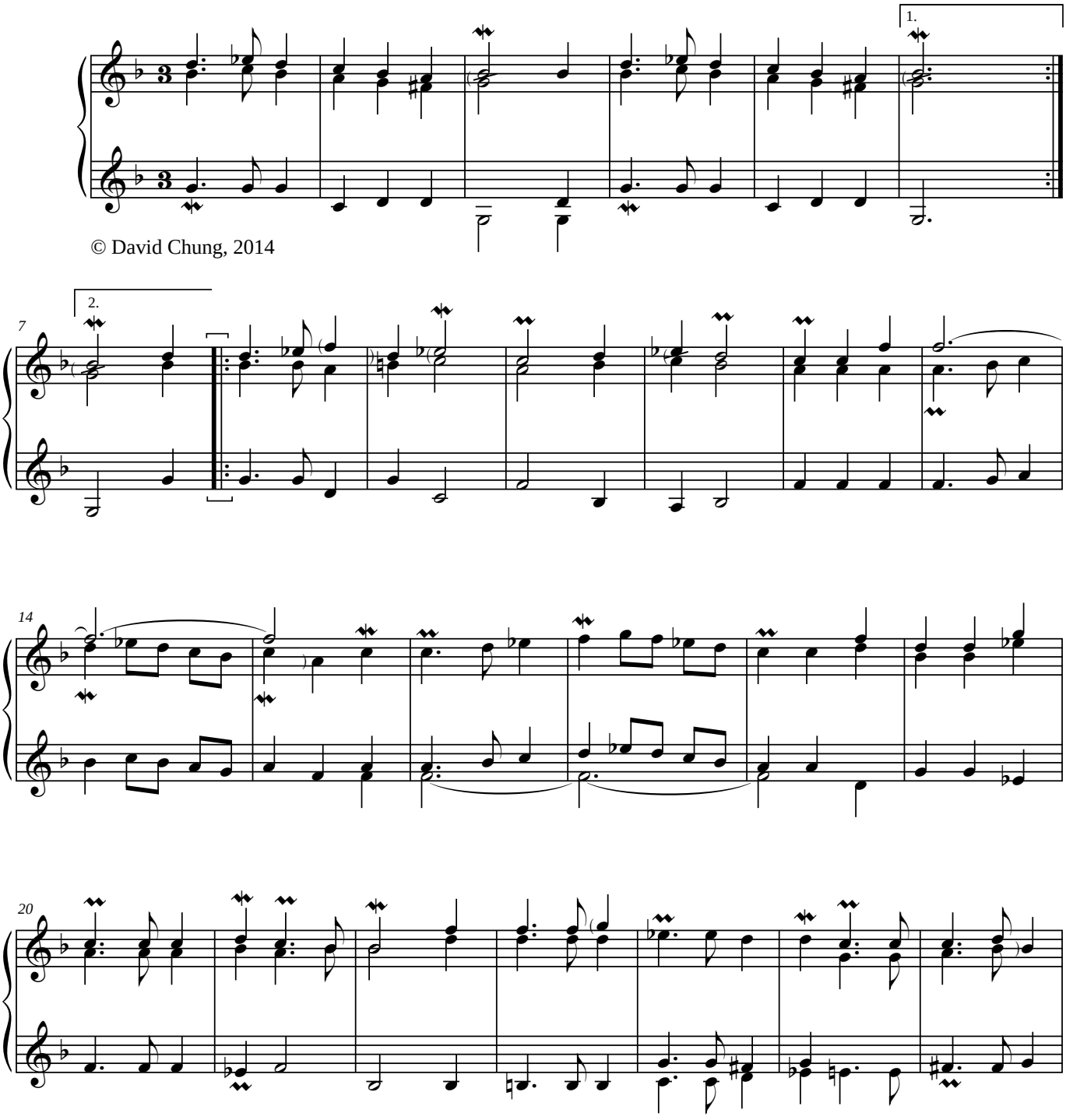


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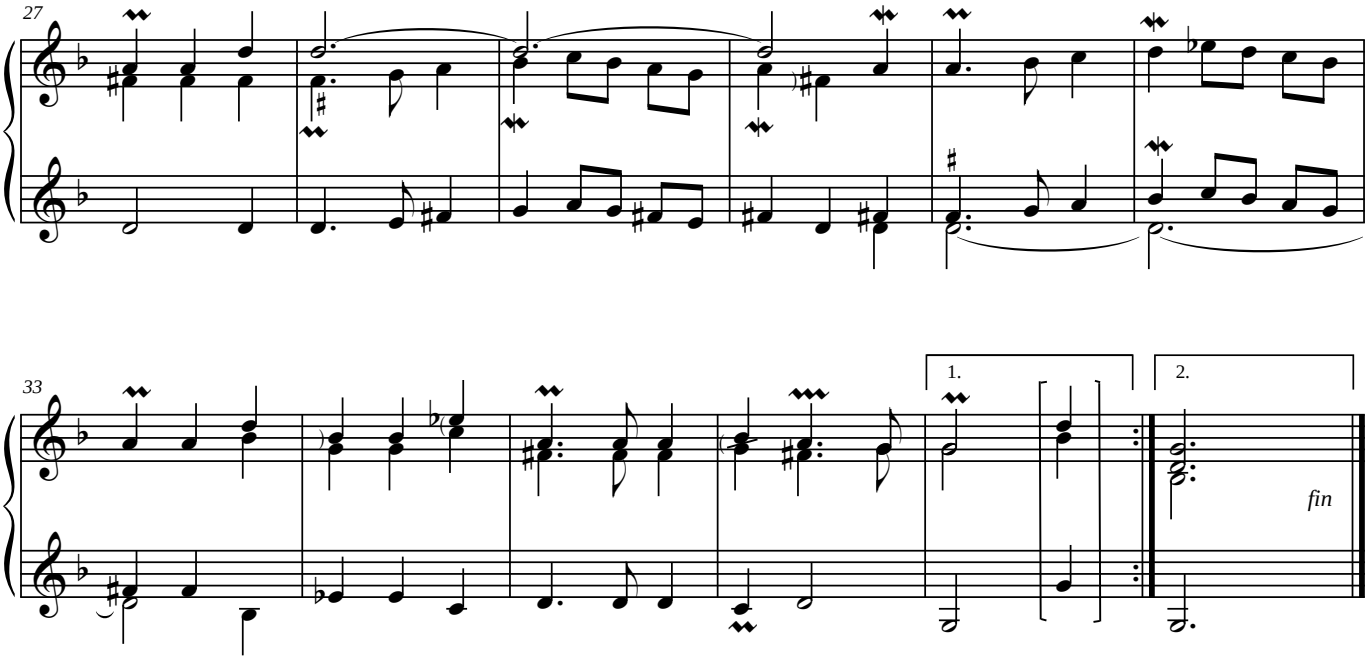
Critical Notes

No. 109 (p, 211, Hand B), Menuet dans nos bois. Mr. de Lully (C) [Dans nos bois (menuet) from *Trios de la Chambre du Roi* (n.d.) LWV 35/4 (C)]
M. 18 lhU3 sharp missing

Vous ne devez plus attendre (Trio d'Amadis)
Amadis, 1684

US-BEm MS 778 (Parville), no. 110, pp. 212–3
LWV 63/36




27
33
1.
2.
fin

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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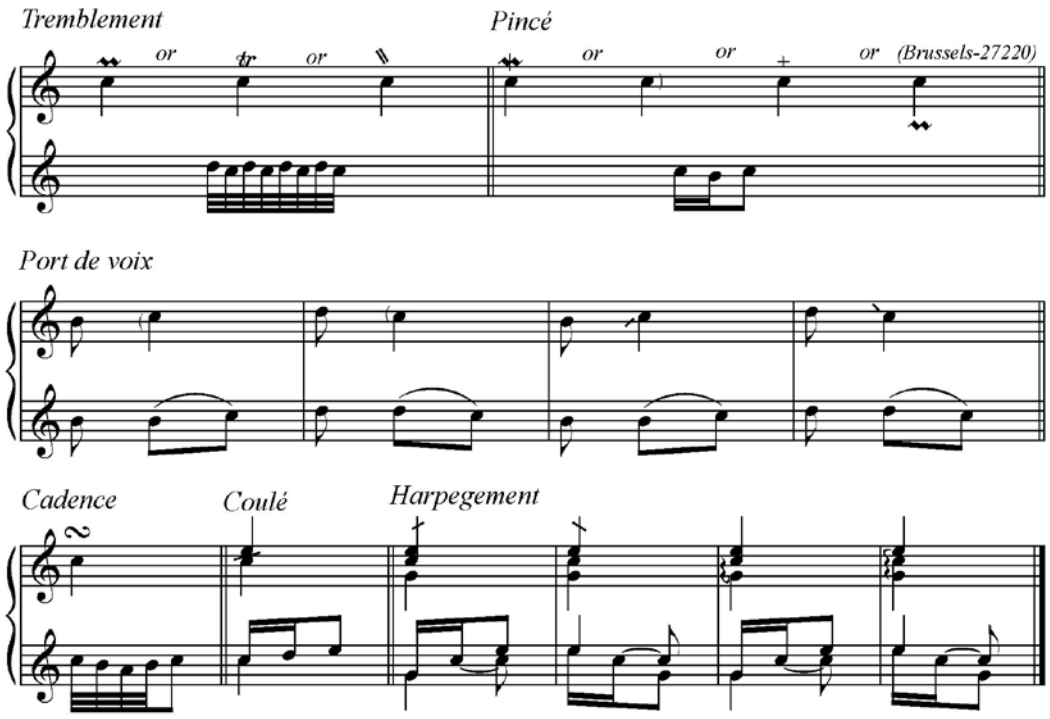
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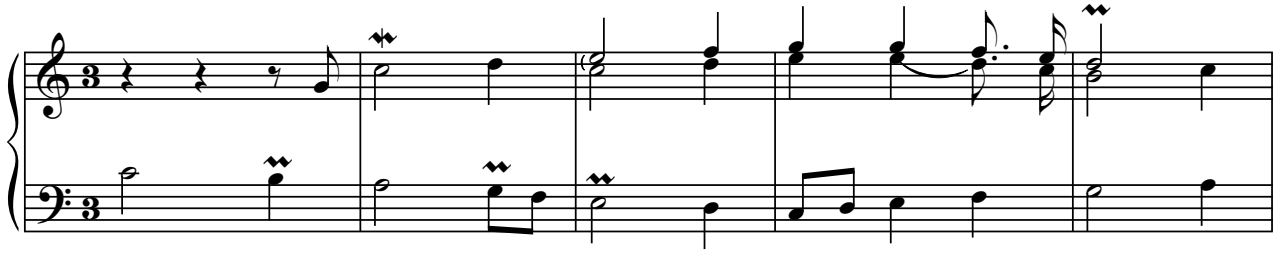


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Critical Notes

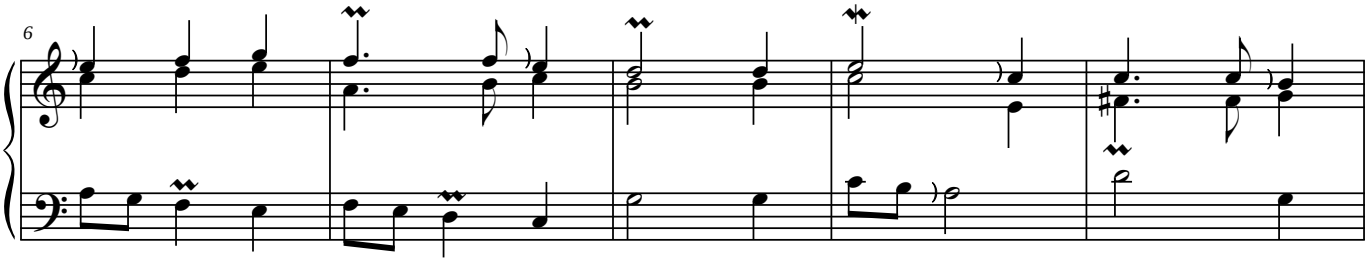
No. 110 (pp. 212–3, Hand C), Trio d’Amadis | vous ne devez plus attendre (g) [Vous ne devez plus attendre from *Amadis* (1684) LWV 63/36 (g)]
[No comments]

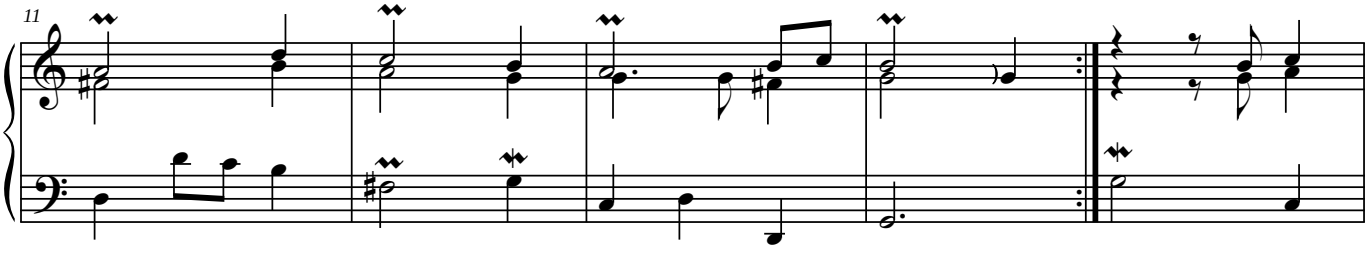
Trio “Aimons, aimons” (Trio de Theseé | aimons nous)
Thésée, 1675

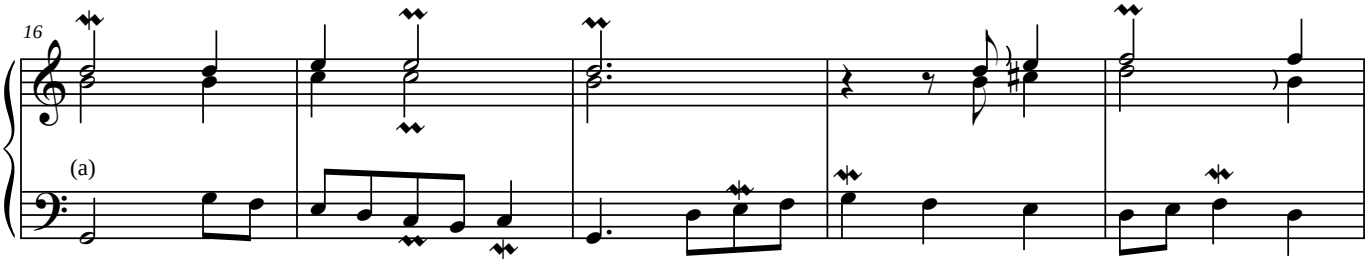
US-BEm MS 778 (Parville), no. 111, p. 214
LWV 51/65
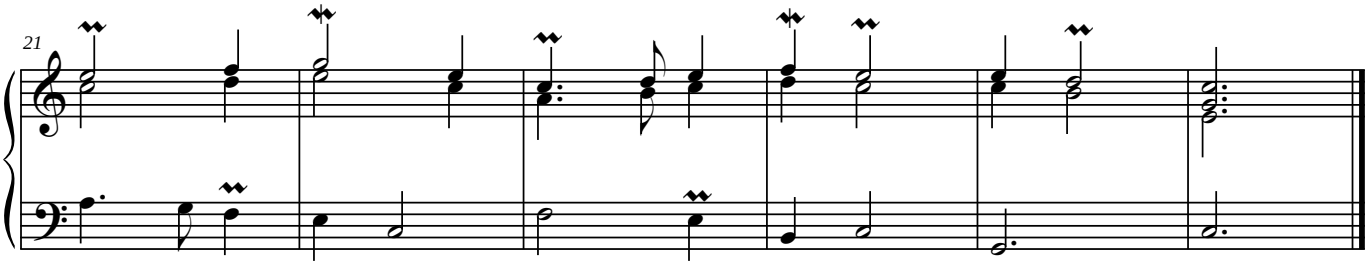


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(a) a second lower: *F*


21

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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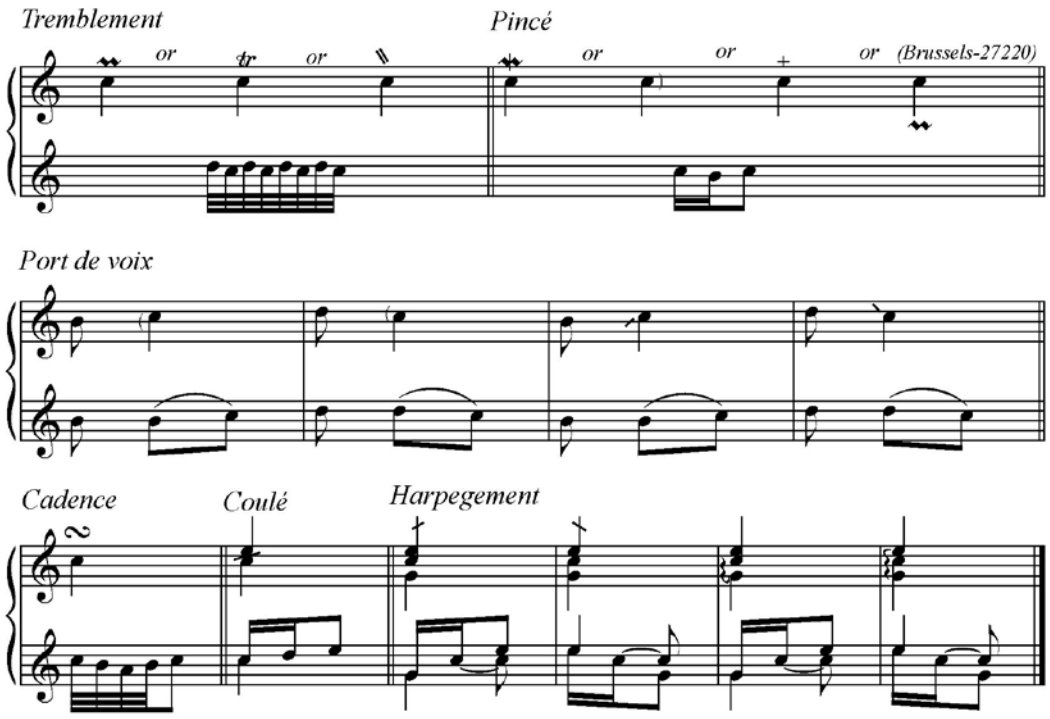
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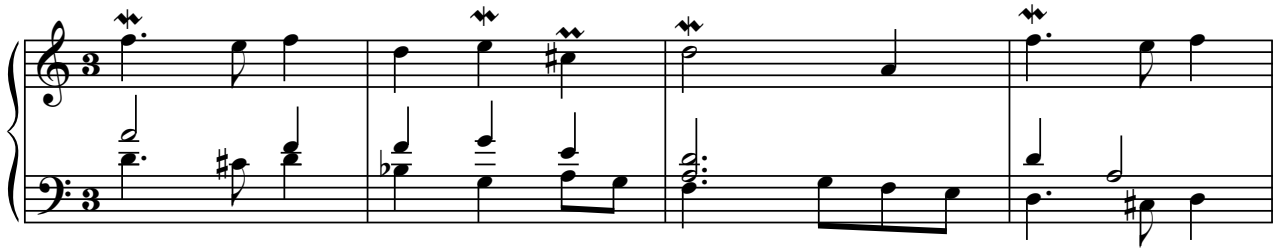
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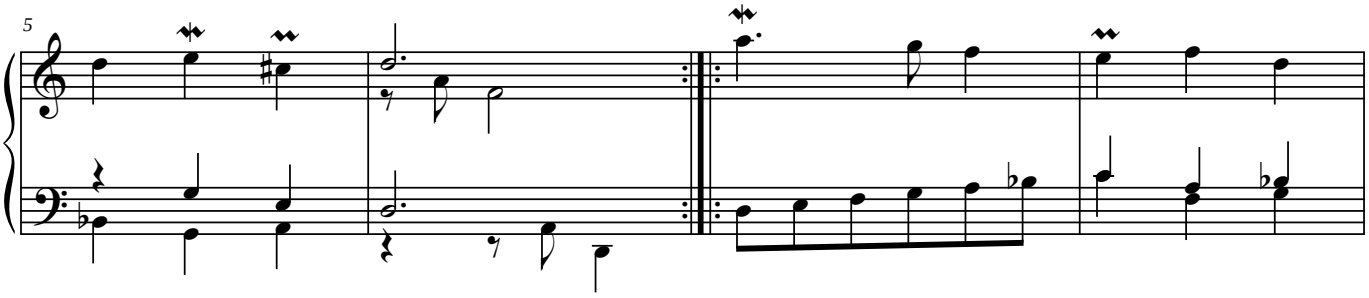
No. 111 (p. 214, Hand C), Trio de Thesée | aimons nous (C) [Trio “Aimons, aimons” from *Thésée* (1675) LWV 51/65 (C)]
M. 10 lhL1 ornament between *c”* and *f-sharp’*
M. 16 lh1 a second lower: *F*

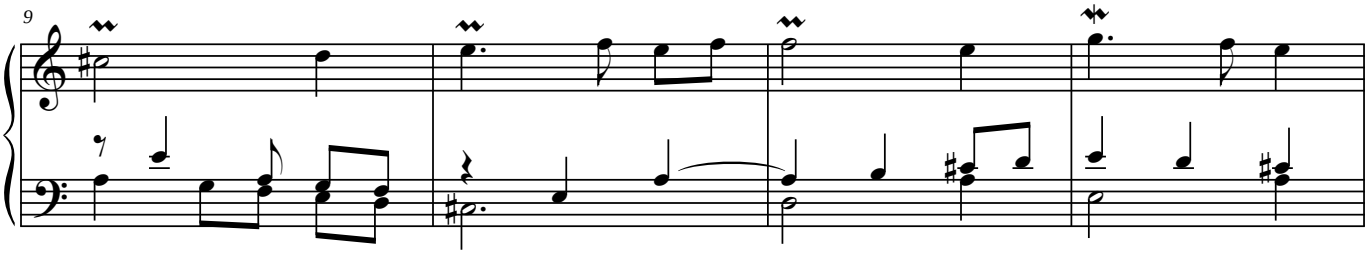
Menuet
Proserpine, 1680

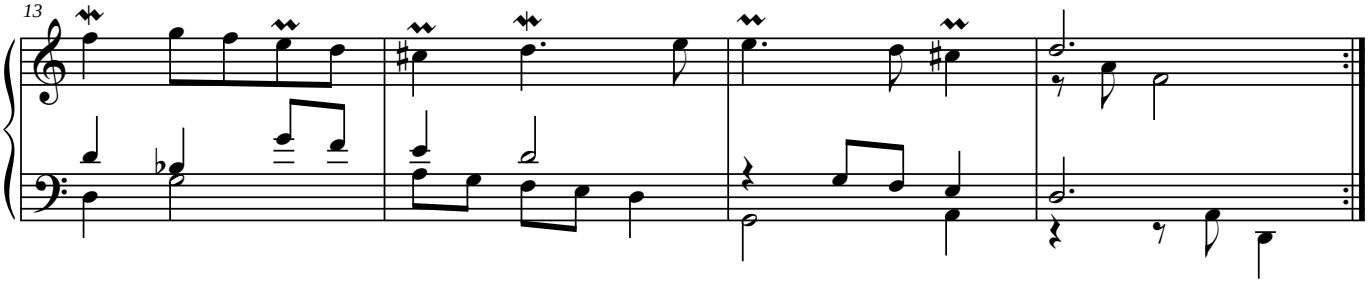
US-BEm MS 778 (Parville), no. 112, p. 215
LWV 58/13



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Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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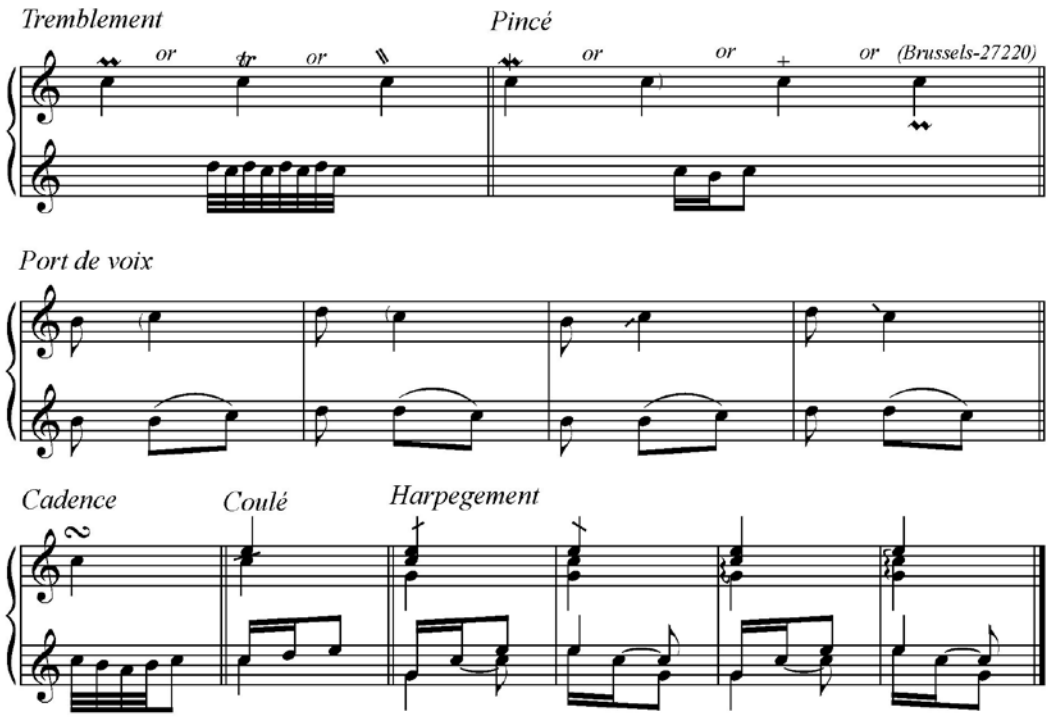
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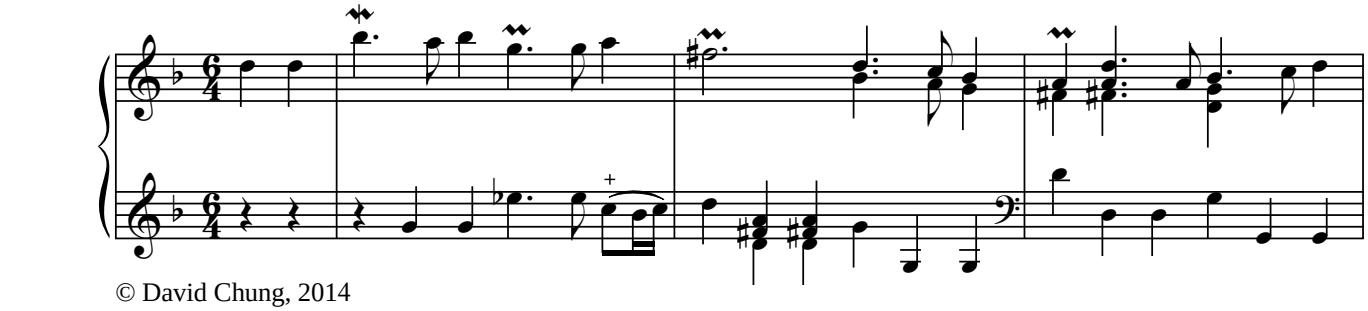


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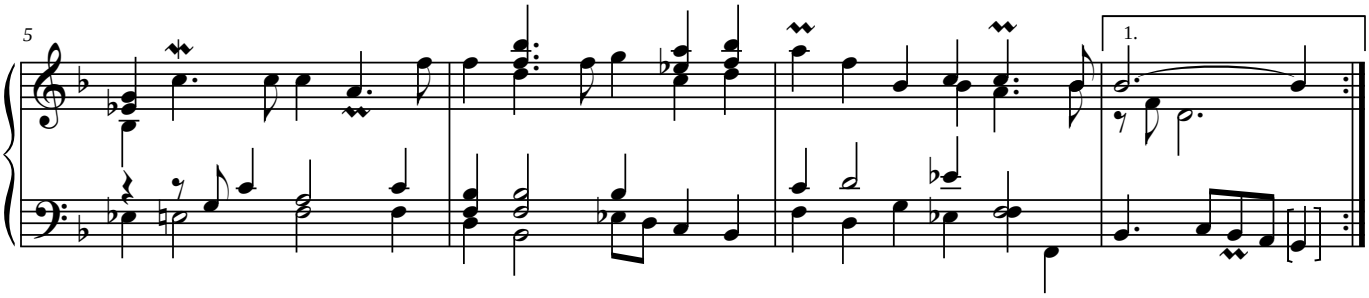
No. 112 (p. 215, Hand D), Menuet (d) [Menuet from *Proserpine* (1680) LWV 58/13 (d)]
[No comments]

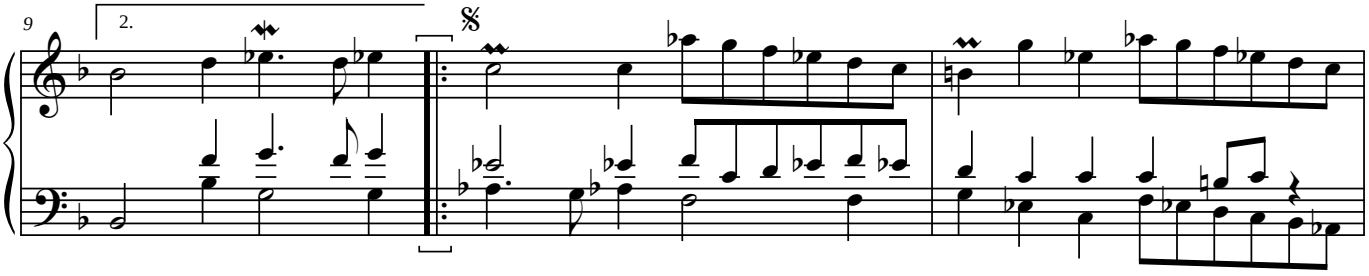
Les Sourdines (Air D'Armide)
Armide, 1686

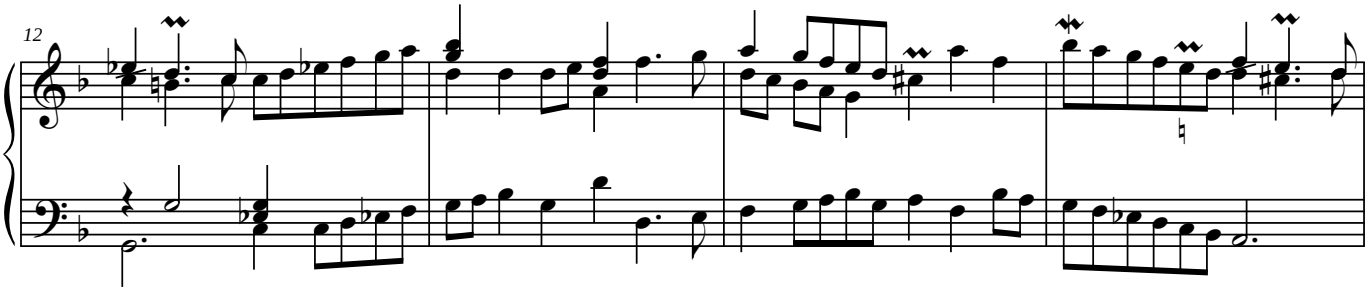
US-BEm MS 778 (Parville), no. 115, pp. 218–9
LWV 71/39
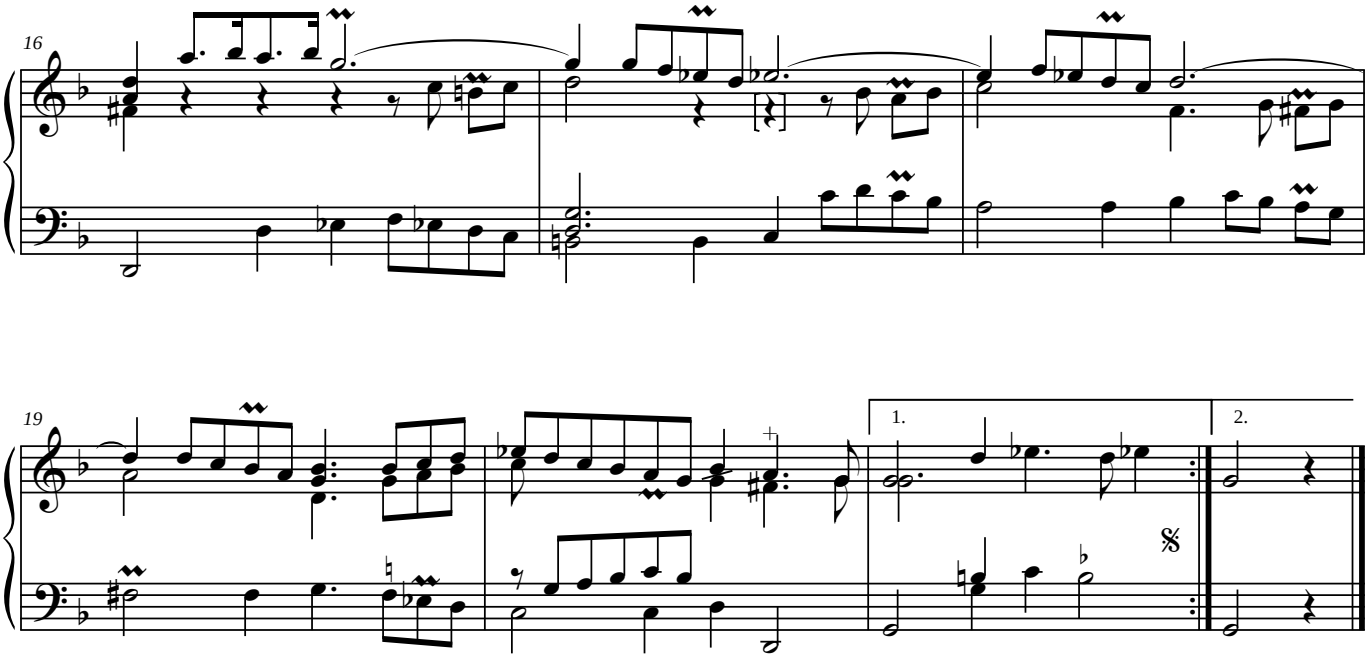


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16
19
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

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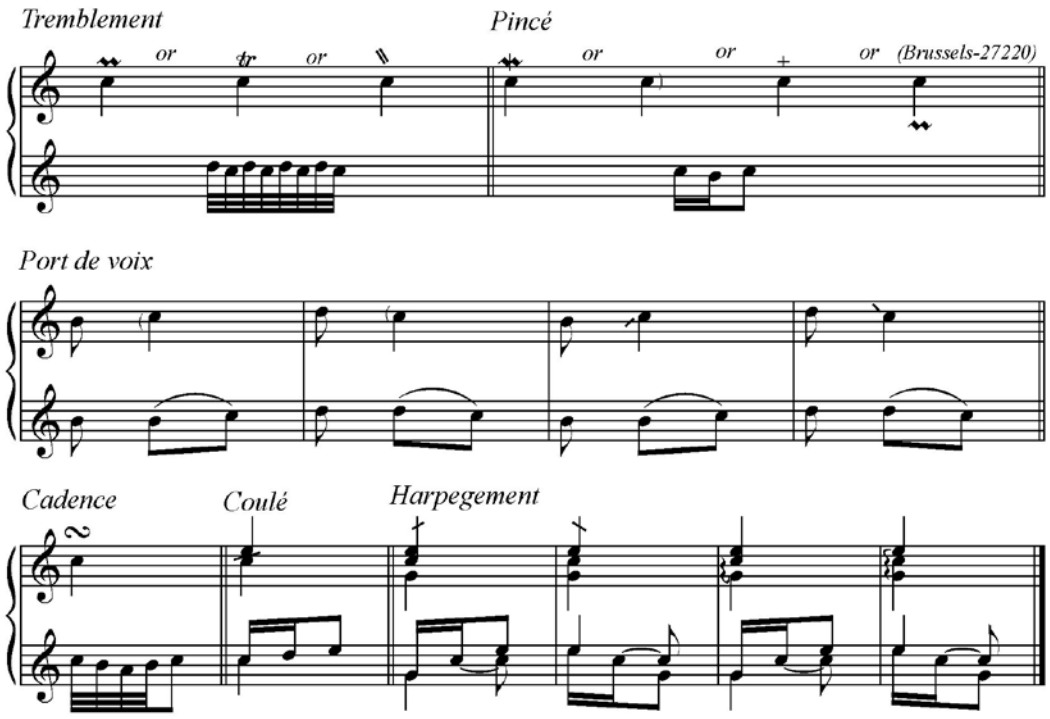
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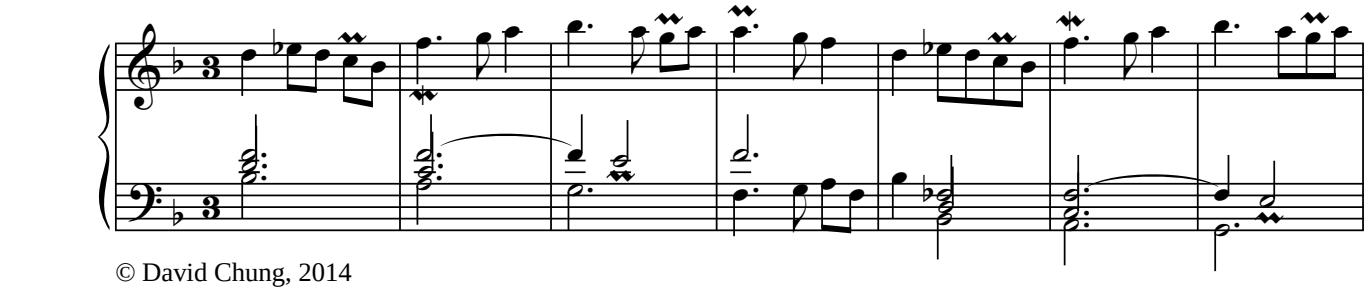


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Critical Notes

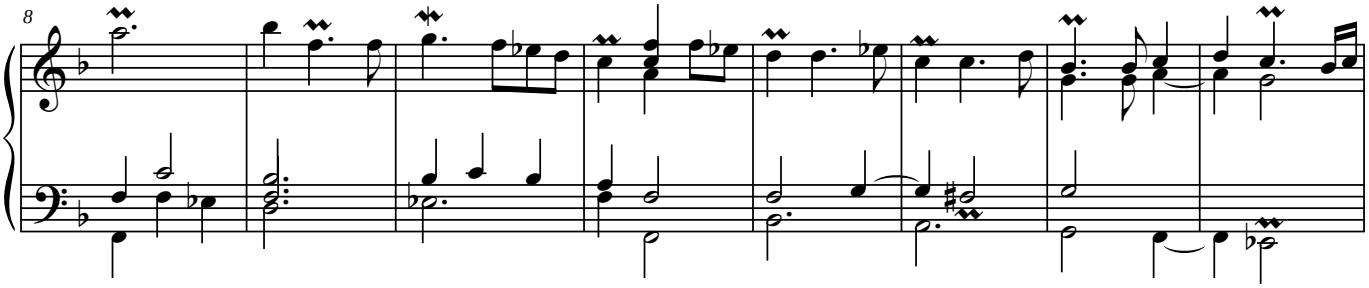
No. 115 (pp. 218–9, Hand D), Air D’Armide (g) [Les Sourdines from *Armide* (1686) LWV 71/39 (g)]
M. 17 rhL3 rest missing

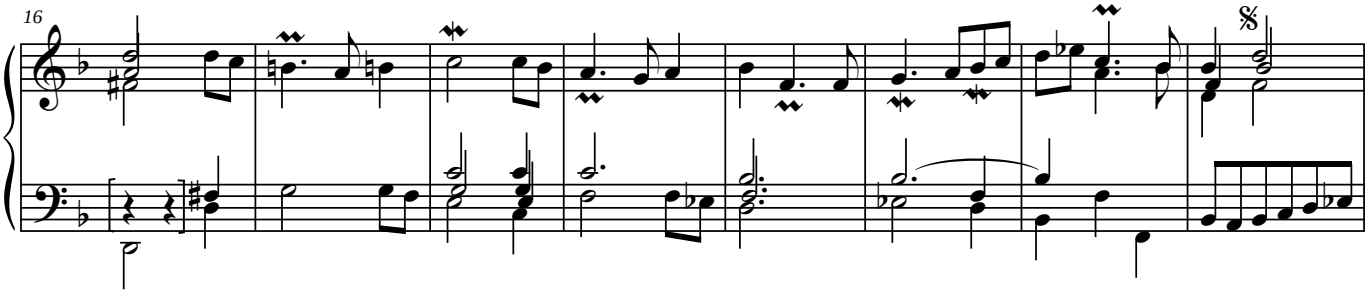
Chaconne (Air des Sorciers)
Ballet des Muses, 1666
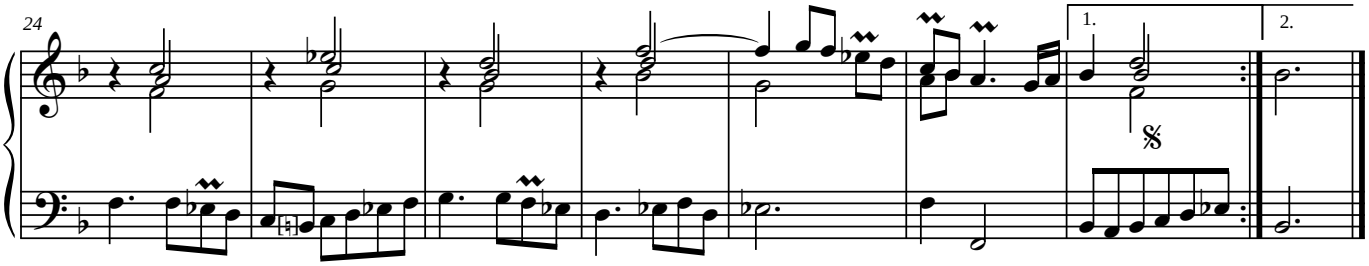
US-BEm MS 778 (Parville), no. 116, pp. 220–1
LWV 32/–



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Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

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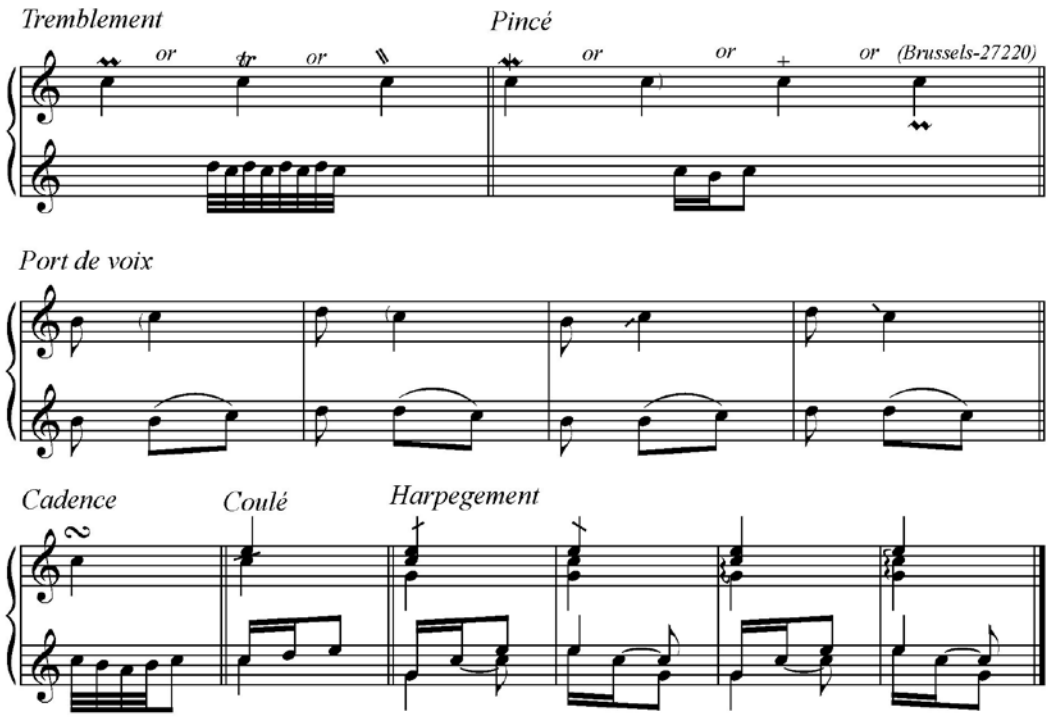
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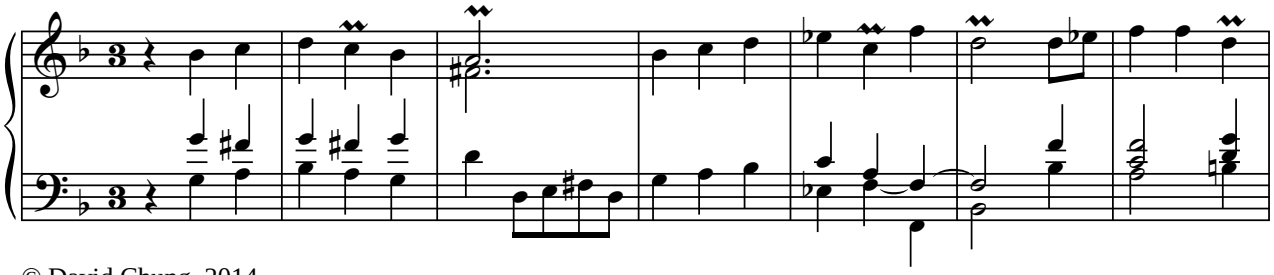
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Critical Notes
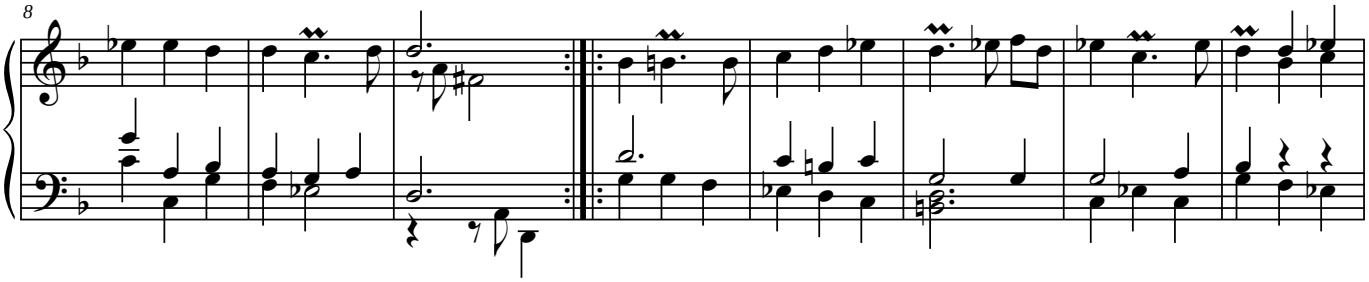
No. 116 (pp. 220–1, Hand D), Air des Sorciers (B♭) [Chaconne from *Ballet des Muses* (1666) LWV 32/-(B♭)]
M. 16 lhU1–2 rests missing
M. 25 lh2 natural missing
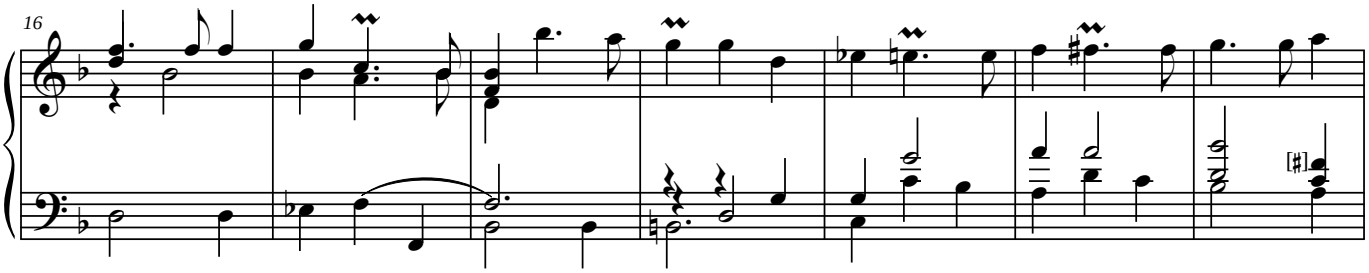
Les Songes agréables (Les Songes agreables d'Atys)
Atys, 1676

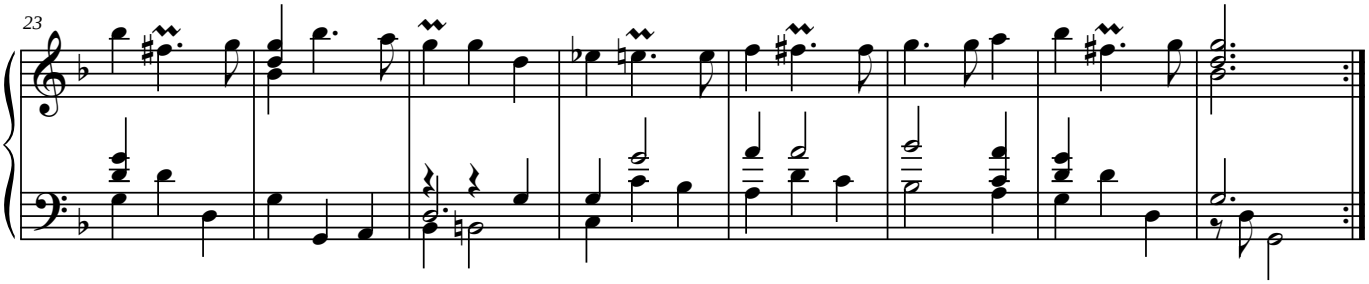
US-BEm MS 778 (Parville), no. 117, pp. 222–3
LWV 53/58



© David Chung, 2014







Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. "Dans nos bois" (Hand B, no. 109) and "Dieu des enfers" (Hand E, no. 141) are copies of *D'Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

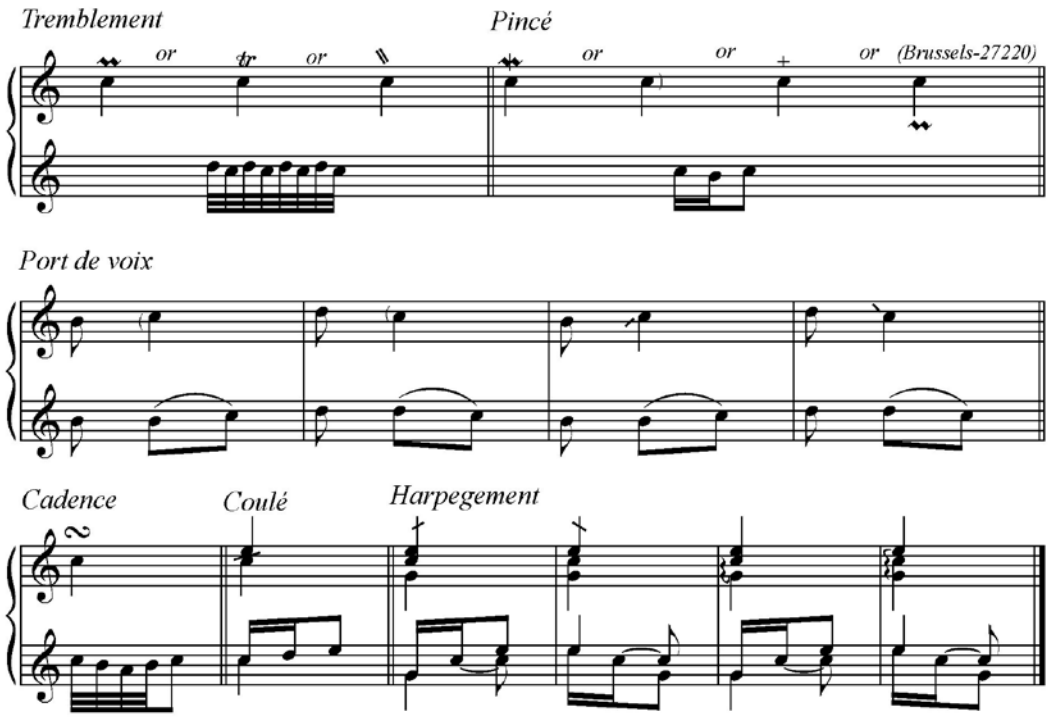
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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]

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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.



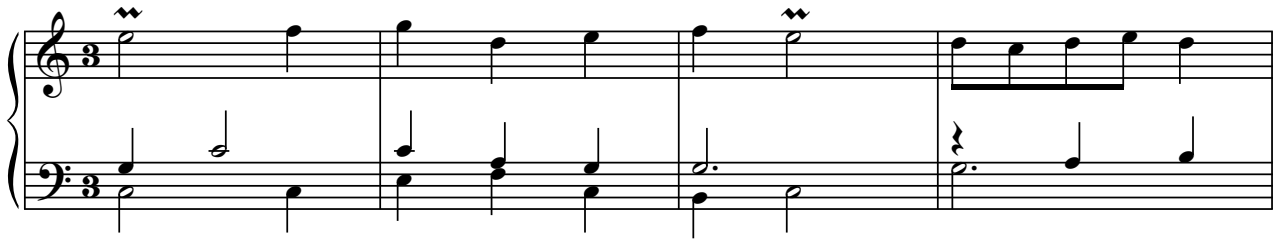
In “3” time, eighth notes in conjunct motion (mm. 3, 6, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

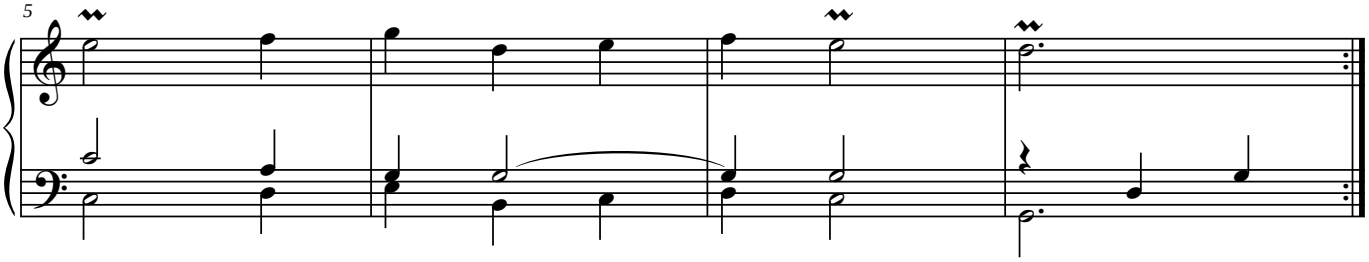
No. 117 (pp. 222–3, Hand D), Les Songes agreables d’Atys (g) [Les Songes agréables from *Atys* (1676) LWV 53/58 (g)]
[No comments]

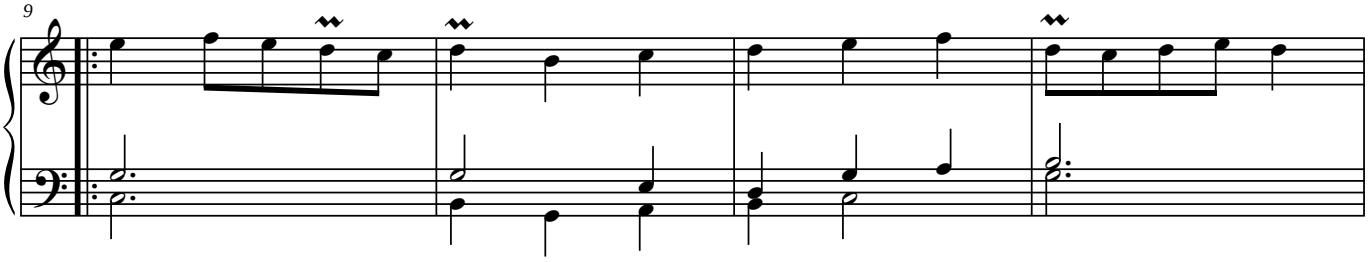
Menuet d'Atys
Atys, 1676

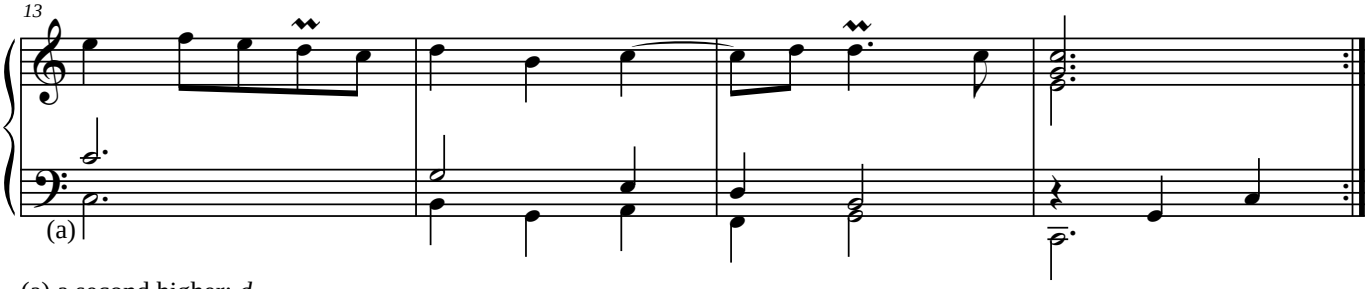
US-BEm MS 778 (Parville), no. 118, p. 224
LWV 53/–



© David Chung, 2014







(a) a second higher: *d*

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. "Dans nos bois" (Hand B, no. 109) and "Dieu des enfers" (Hand E, no. 141) are copies of *D'Anglebert-1689*, but with simplified ornaments.

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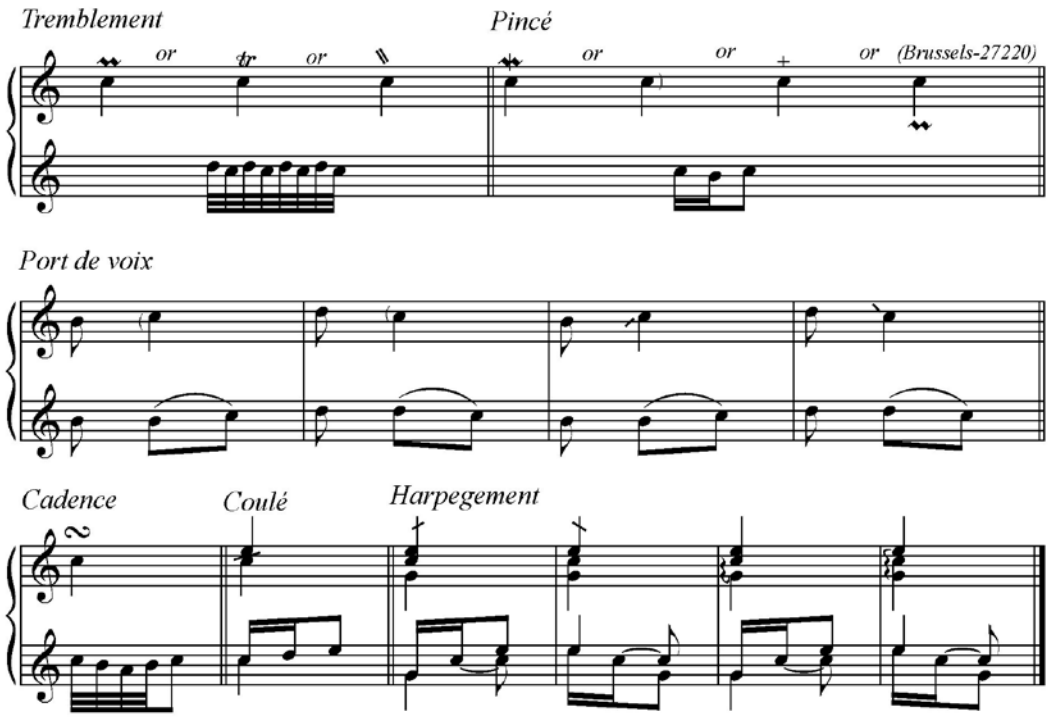
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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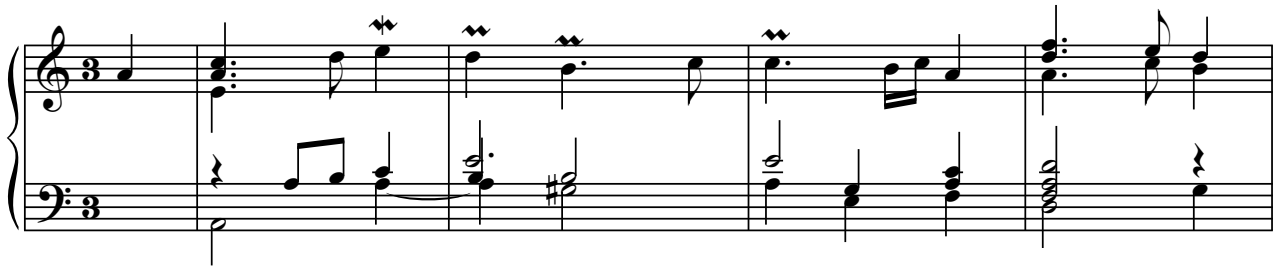
In “3” time, eighth notes in conjunct motion (mm. 4, 9, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

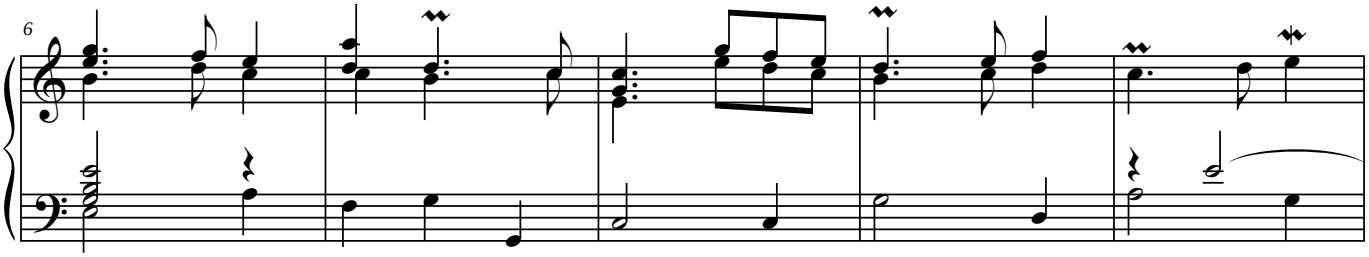
No. 118 (p. 224, Hand D), Menuet d’Atys (C) [“Menuet d’Atys” (1676) LWV 53/– (C)]
M. 13 lhL1 a second higher: *d*

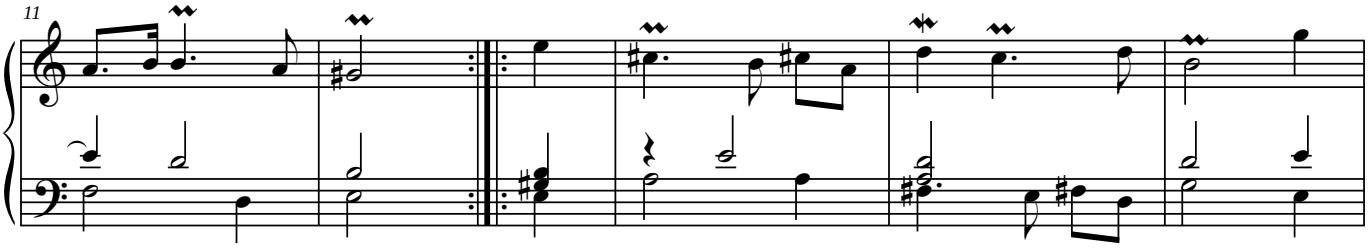
Les Sacrificateurs
Persée, 1682

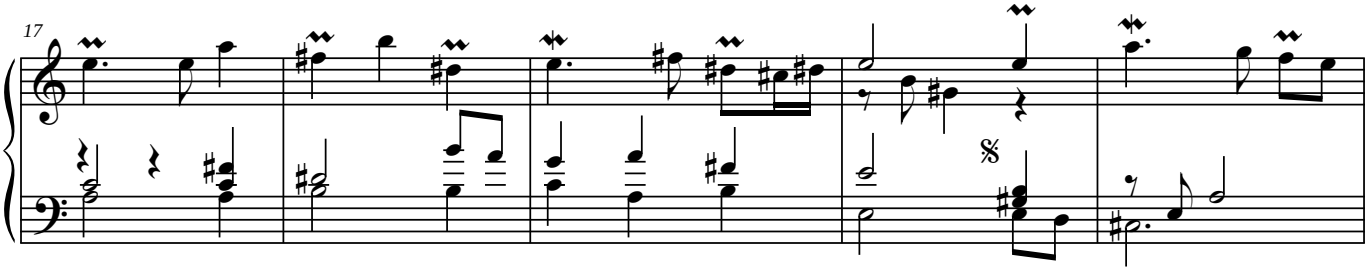
US-BEm MS 778 (Parville), no. 119, p. 225
LWV 60/77

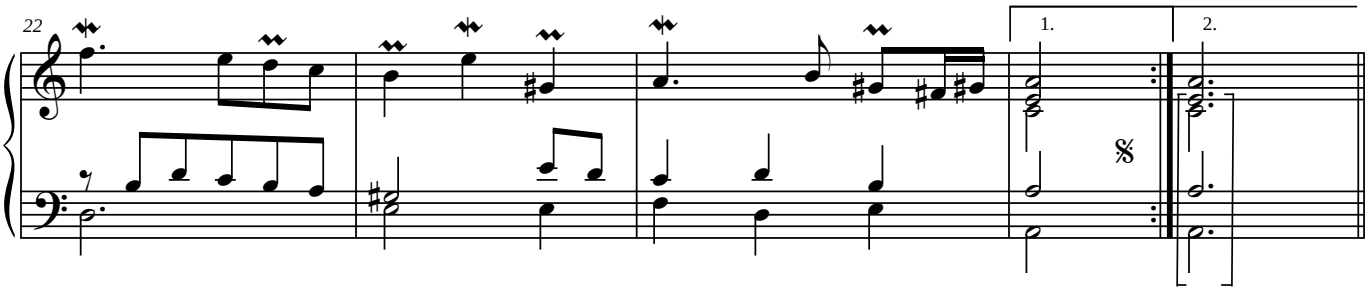


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22
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. "Dans nos bois" (Hand B, no. 109) and "Dieu des enfers" (Hand E, no. 141) are copies of *D'Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

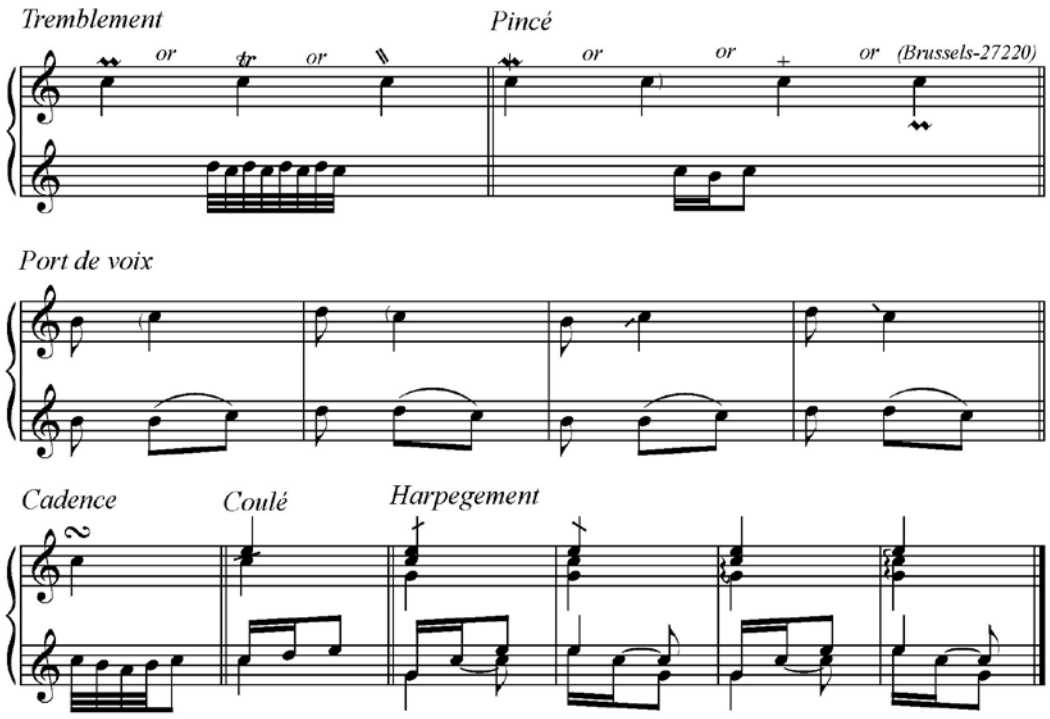
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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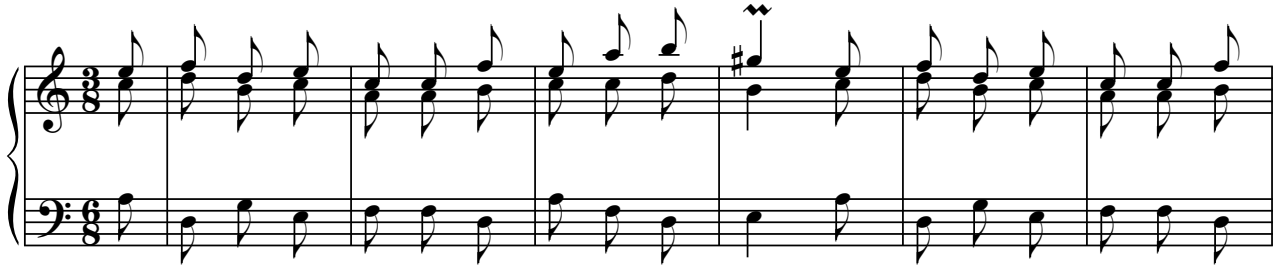


In “3” time, eighth notes in conjunct motion (mm. 2, 8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
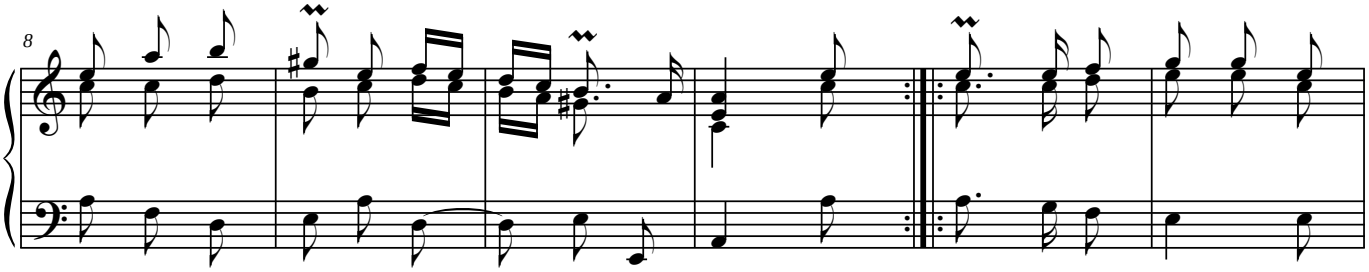
No. 119 (p. 225, Hand D), Les Sacrificateurs (a) [Les Sacrificateurs from *Persée* (1682) LWV 60/77 (a)]
M. 26 notes missing except top *a’*

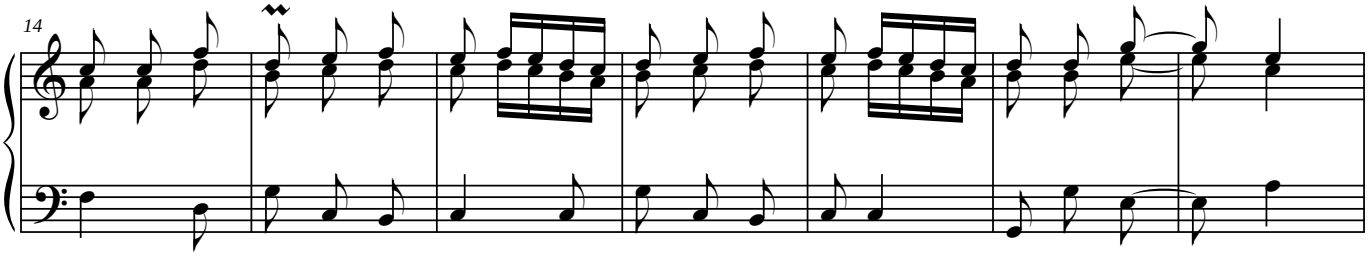
Air pour les hautbois, Passepied (Passepied de Persée)
Persée, 1682
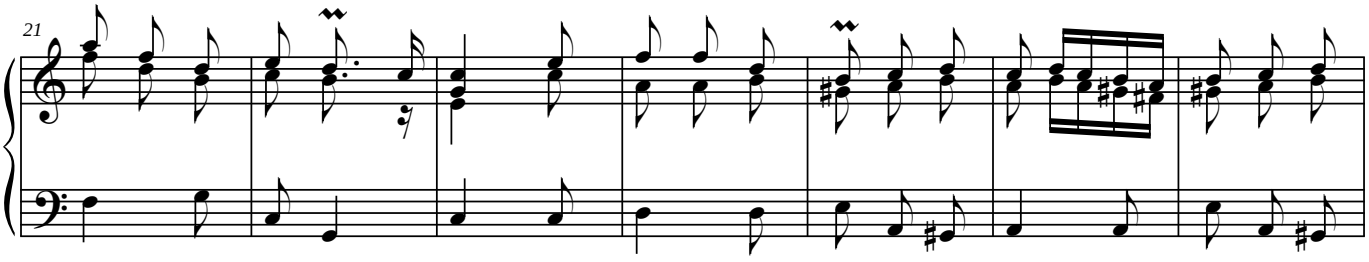
US-BEm MS 778 (Parville), no. 120, pp. 226–7
LWV 60/5
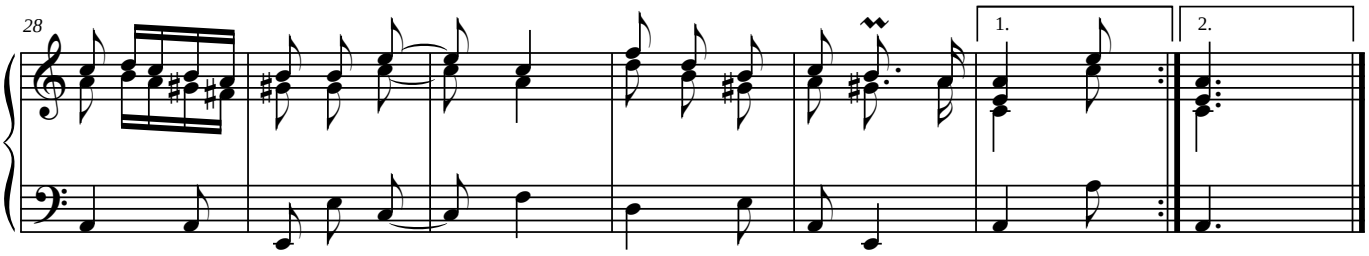


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28
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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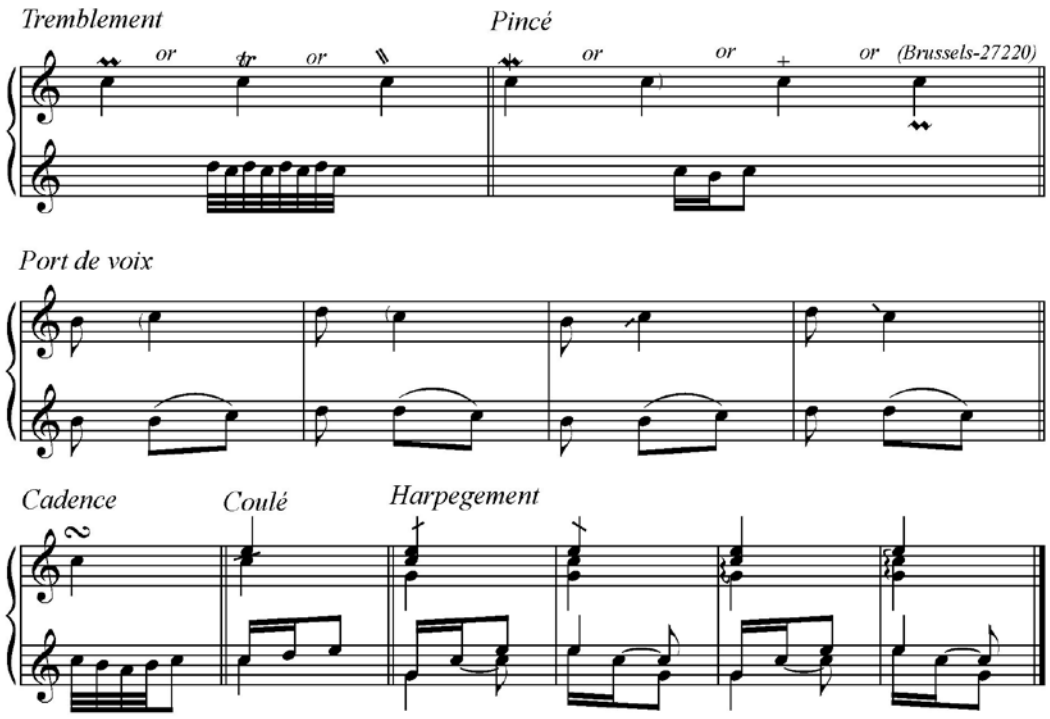
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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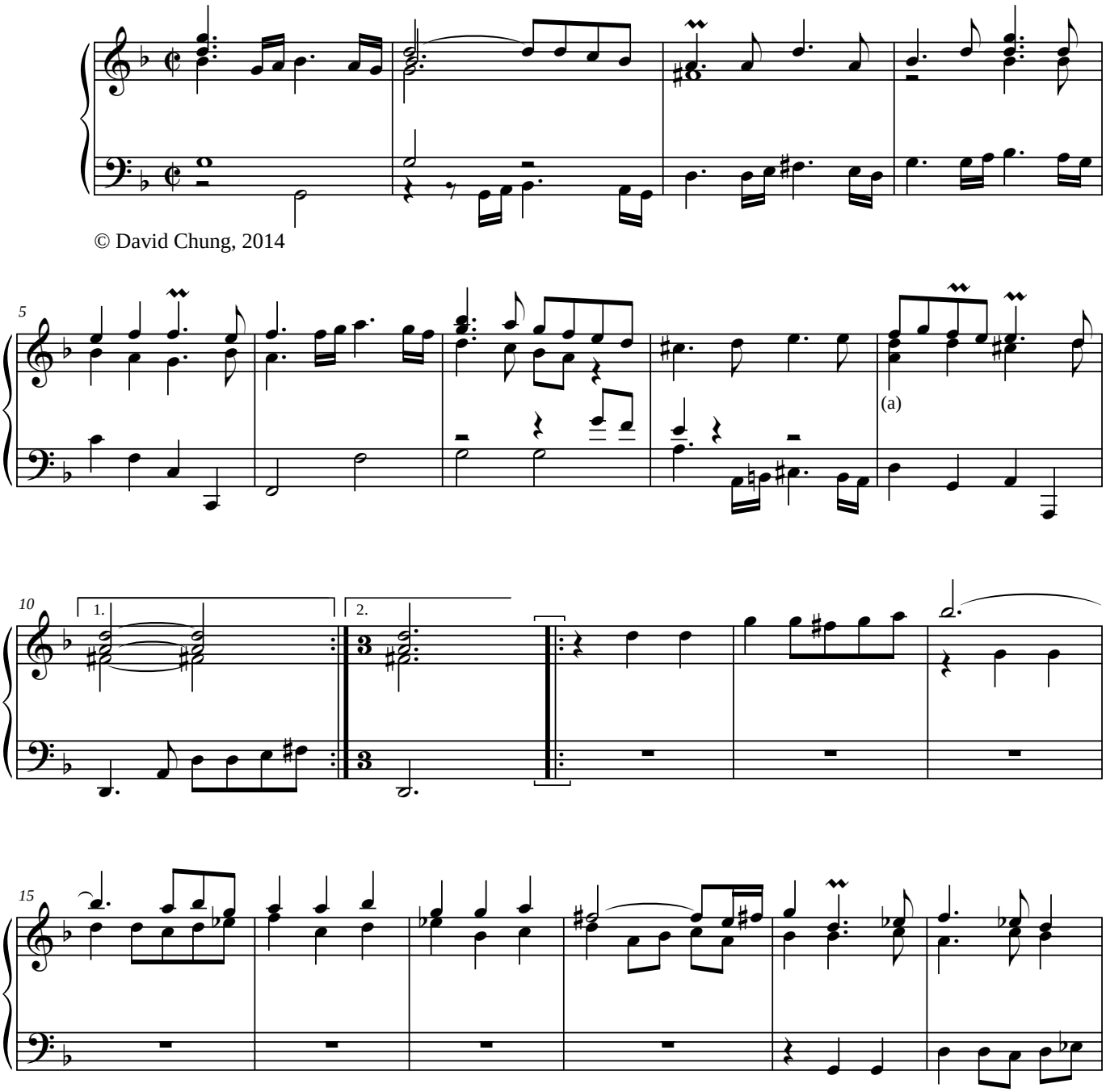


In “3/8” time, sixteenth notes in conjunct motion (mm. 9–10, 16, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 120 (pp. 226–7, Hand D), Passepied de Persée (a) [Air pour les hautbois (passepied) from *Persée* (1682) LWV 60/5 (d)]
[No comments]
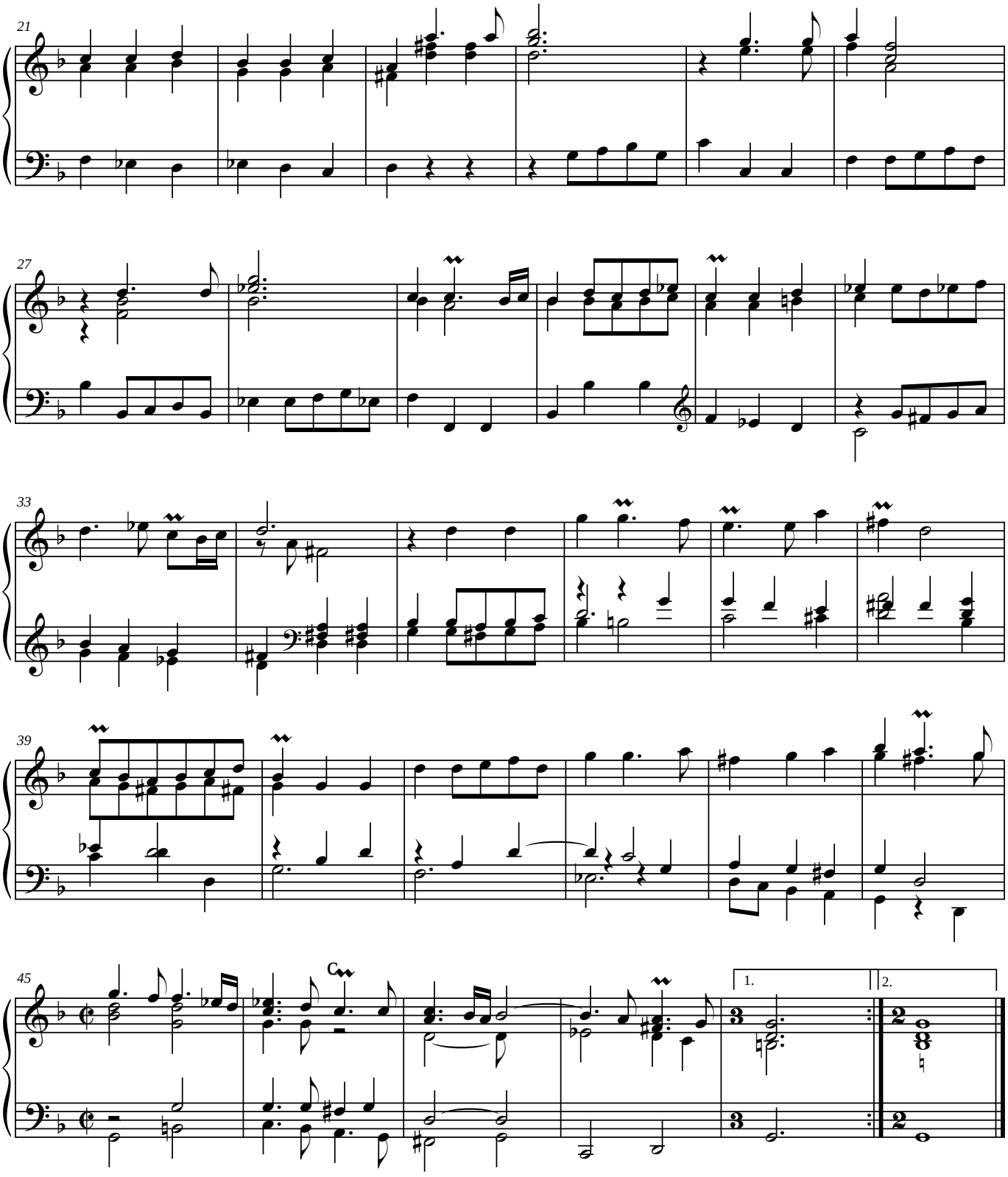
Ouverture (Ouuerture de la grotte de Versailles)
La Grotte de Versailles, 1668

US-BEm MS 778 (Parville), no. 121, pp. 228–9
LWV 39/1



© David Chung, 2014

(a) a second higher: *b-flat"*


21
27
33
39
45
C
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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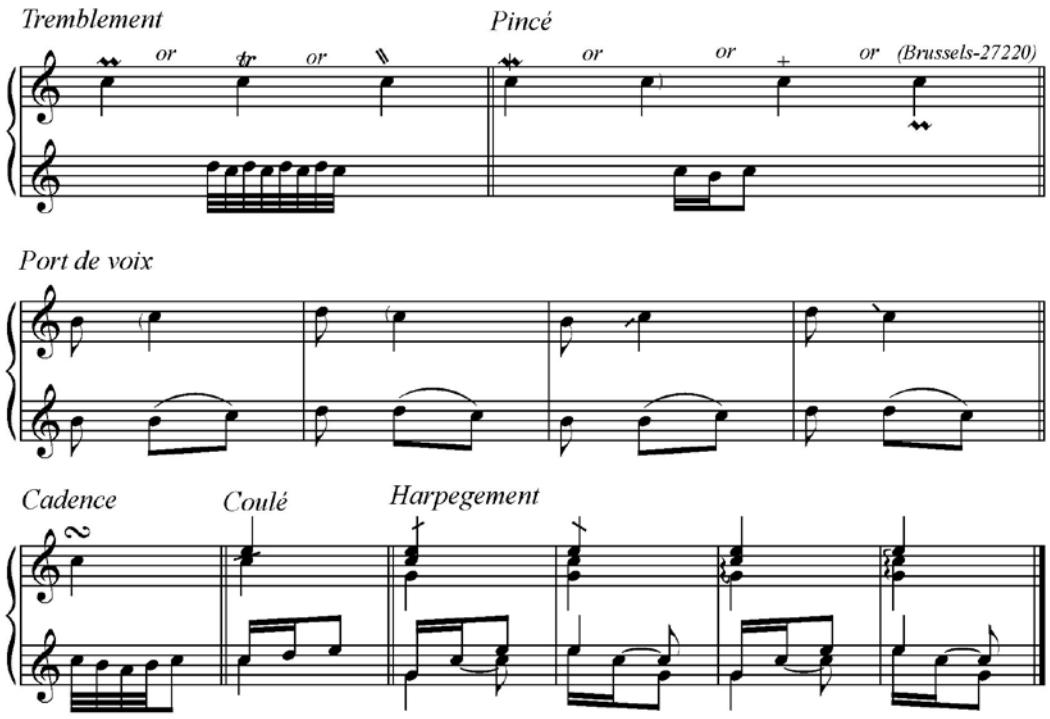
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In both "¢" and "3" time, eighth notes in conjunct motion (mm. 2, 13, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".
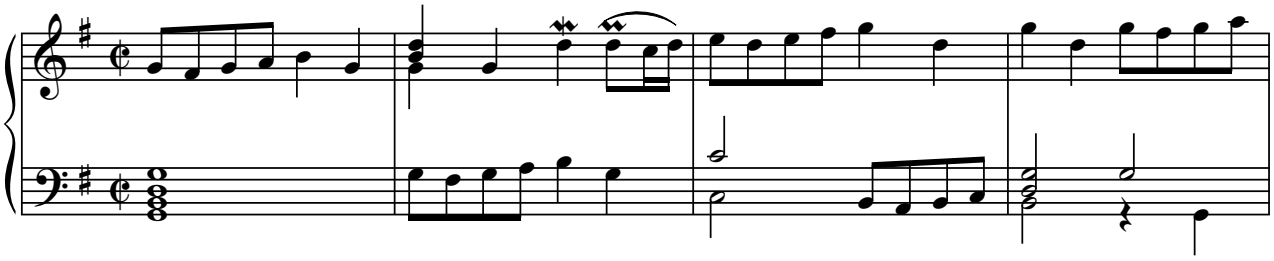
Critical Notes

No. 121 (pp. 228–9, Hand D), Ouuerture de la grotte de Versailles (g) [Ouverture from *La Grotte de Versailles* (1668) LWV 39/1 (g)]

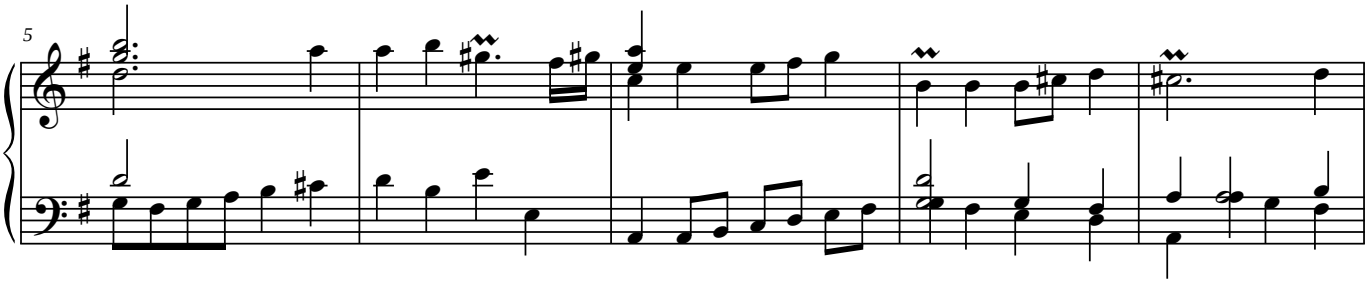
M. 9 rhL1 a second higher: *b-flat"*
M. 39 lhU2 *d'* covered by the same note of the lower voice and thus appears to be a quarter note
M. 44 lhU2 quarter note

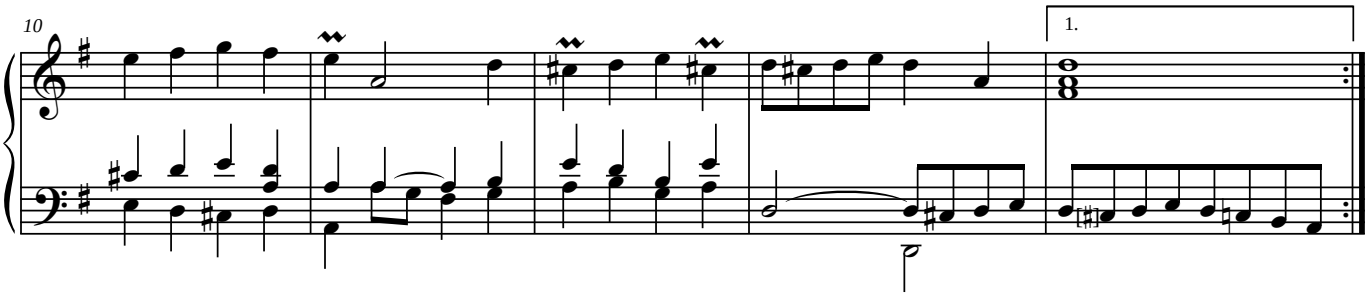
Le Marié et la mariée (La Mariée)
Ballet des plaisirs, 1655

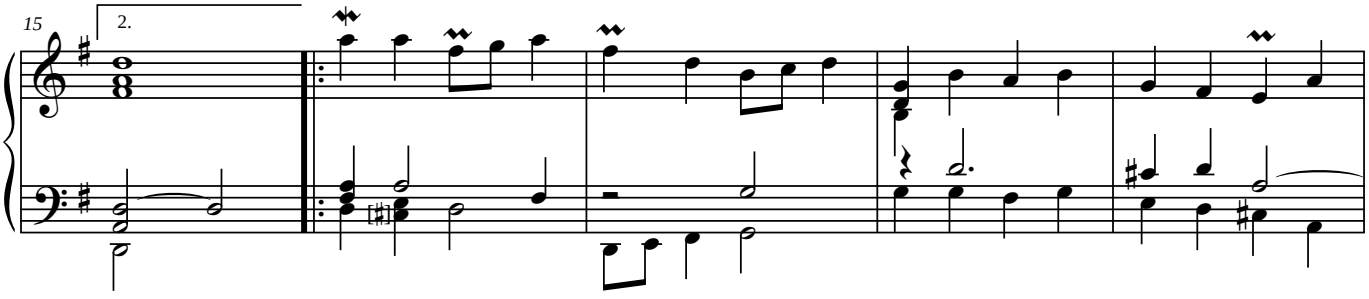
US-BEm MS 778 (Parville), no. 122, pp. 230–1
LWV 2/4
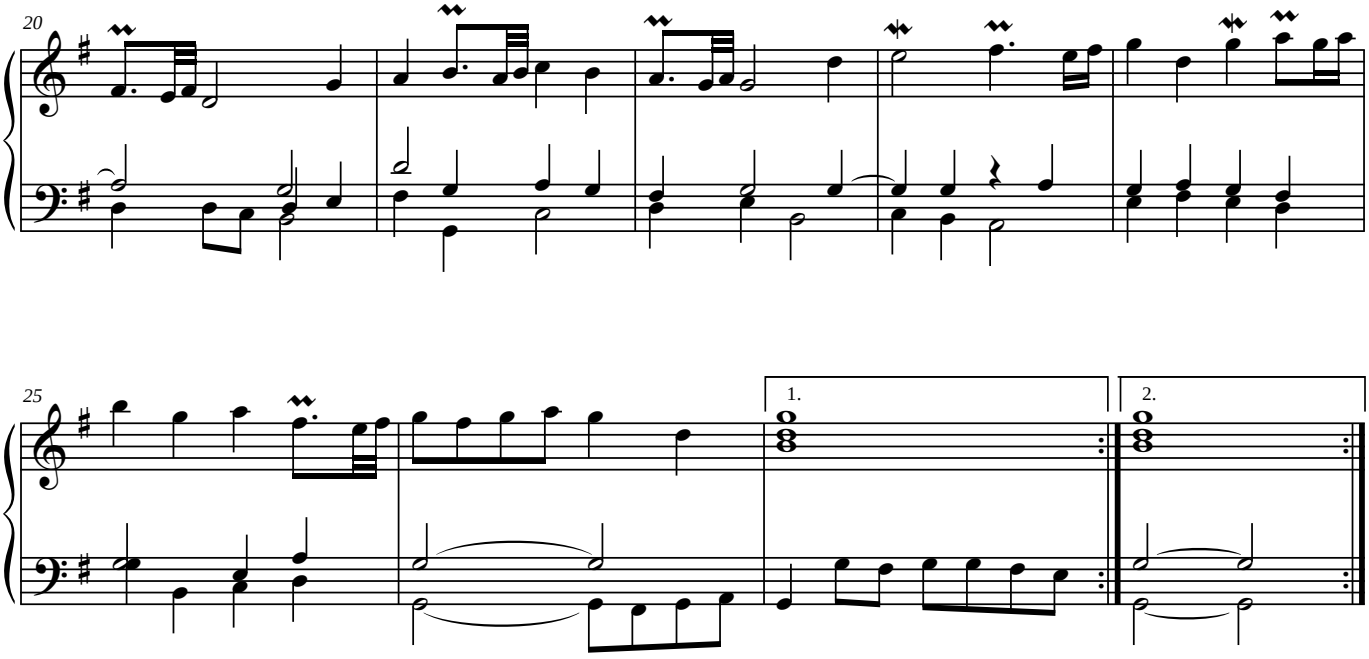


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20
25
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

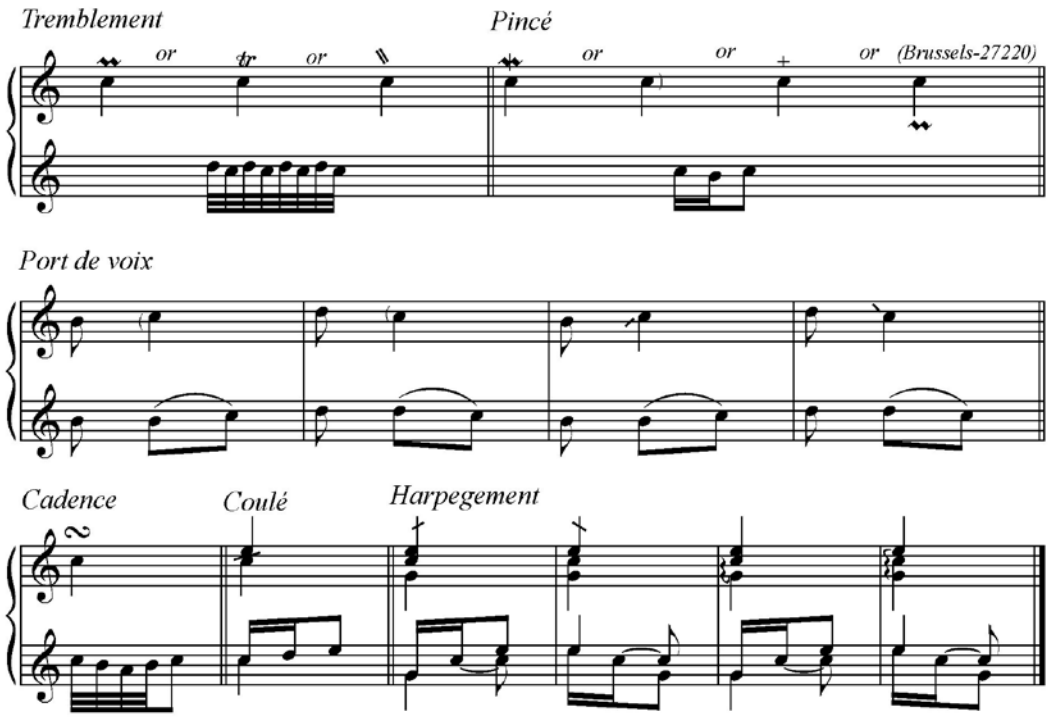
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Performance Notes

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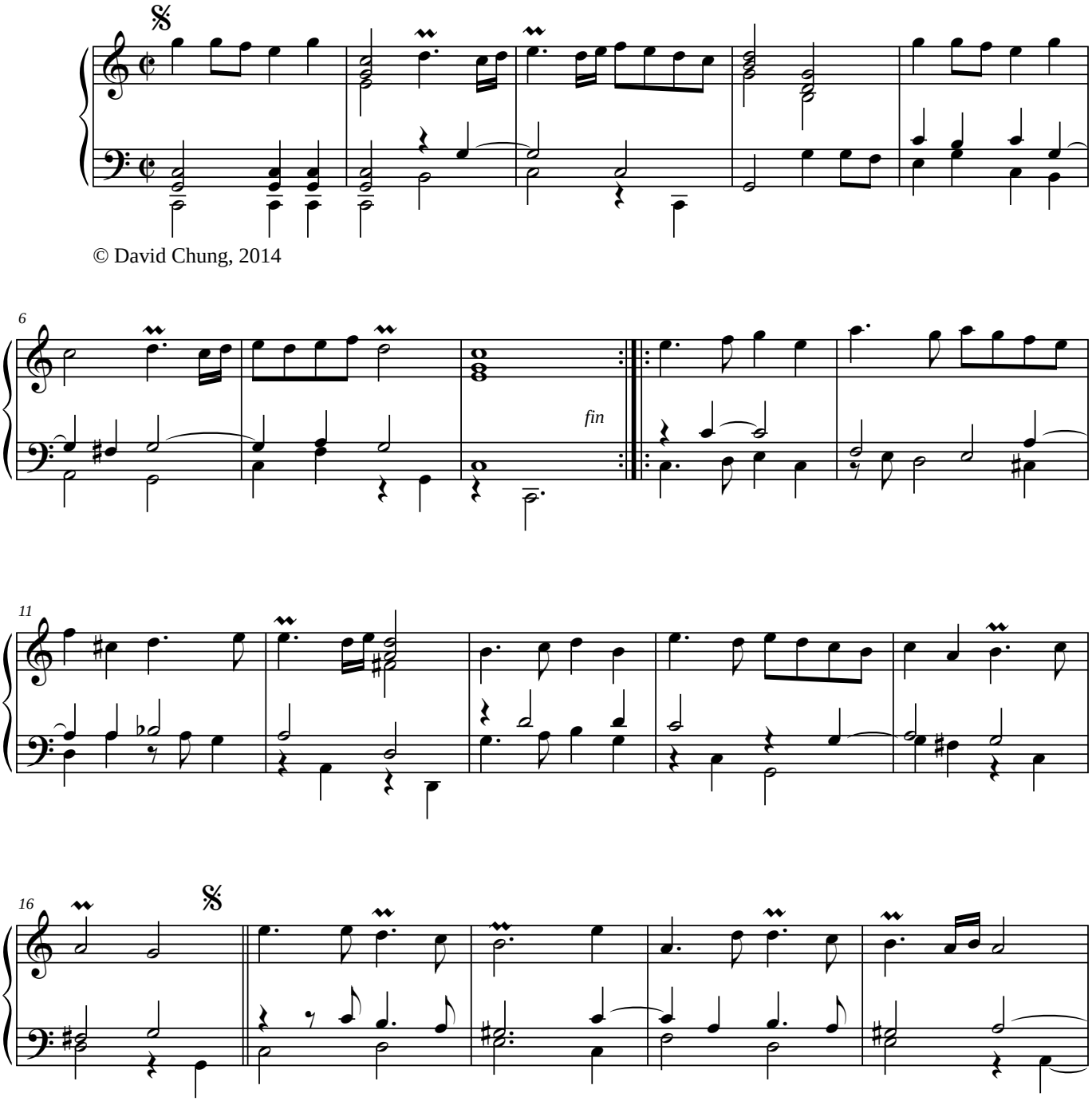


In "¢" time, eighth notes in conjunct motion (mm. 1–5, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes

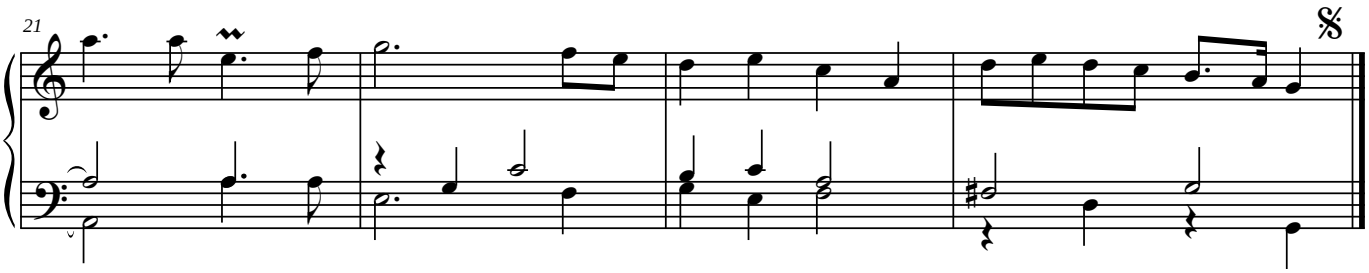
No. 122 (pp. 230–1, Hand D), La Mariée (G) [Le Marié et la mariée (entrée) from *Ballet des plaisirs* (1655) LWV 2/4 (G)]
M. 16 lhL2 sharp missing

Trompettes (Les fanfares de Psiché)
Psyché, 1671

US-BEm MS 778 (Parville), no. 123, p. 232
LWV 45/36



© David Chung, 2014


21

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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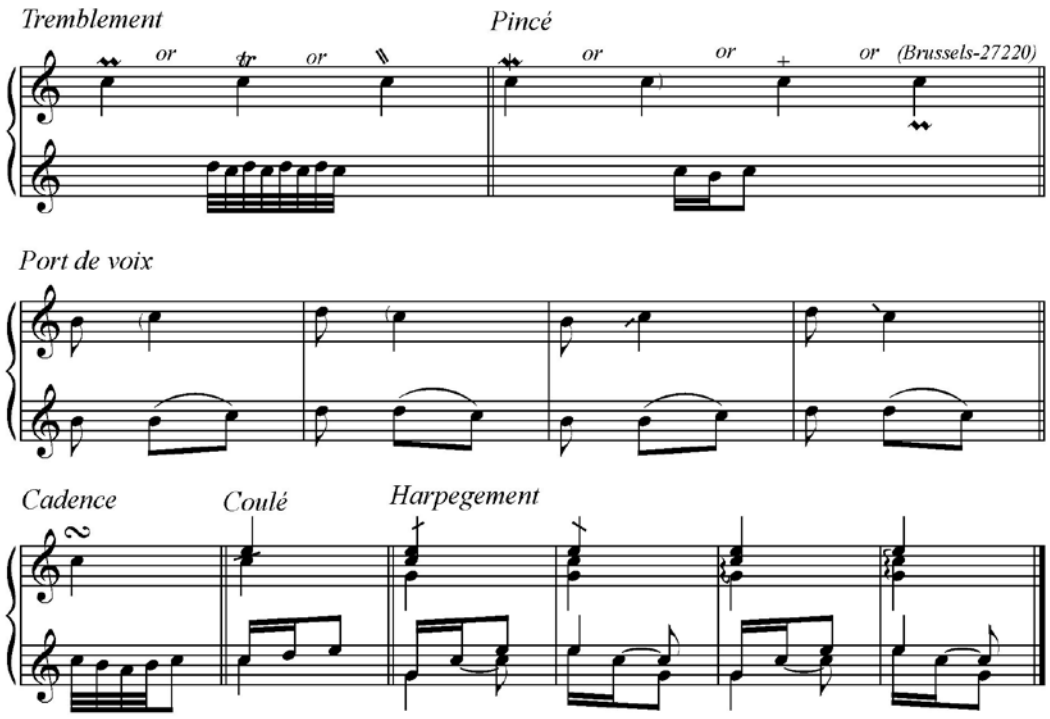
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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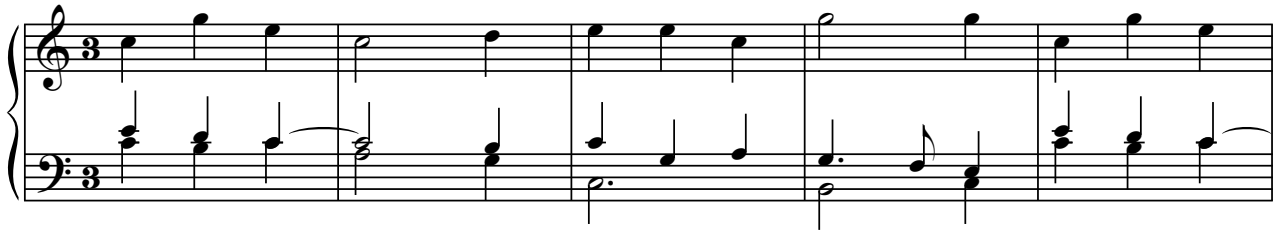
The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the “Introduction”.

Critical Notes
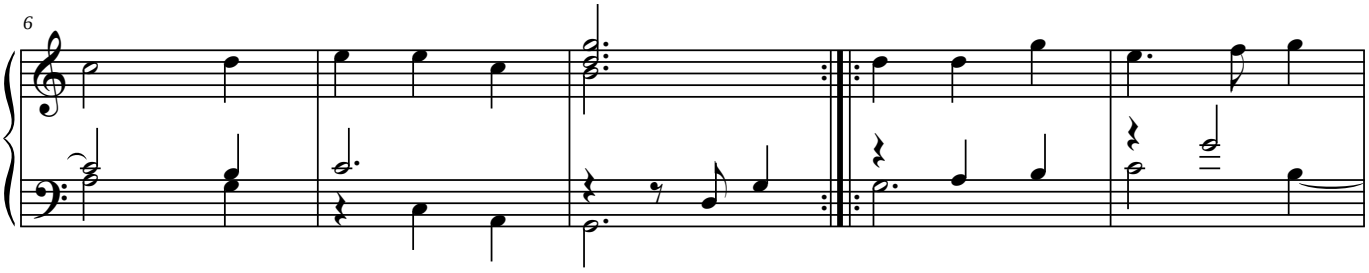
No. 123 (p. 232, Hand D), Les fanfares de Psiché (C) [Trompettes from *Psyché* (1671) LWV 45/36 (C)] [No comments]

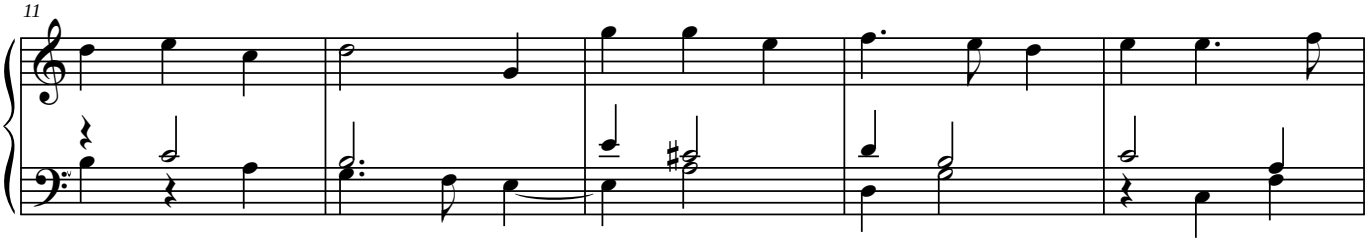
Menuet
Ballet de Flore, 1669
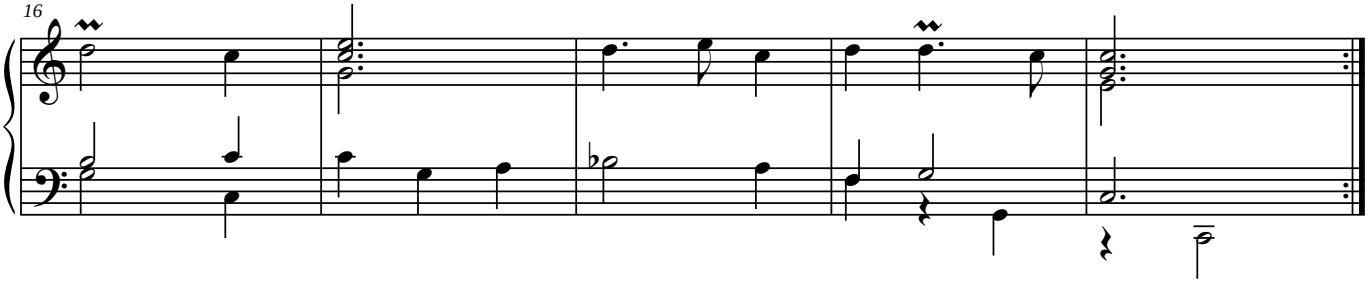
US-BEm MS 778 (Parville), no. 124, p. 233
LWV 40/39



© David Chung, 2014







Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

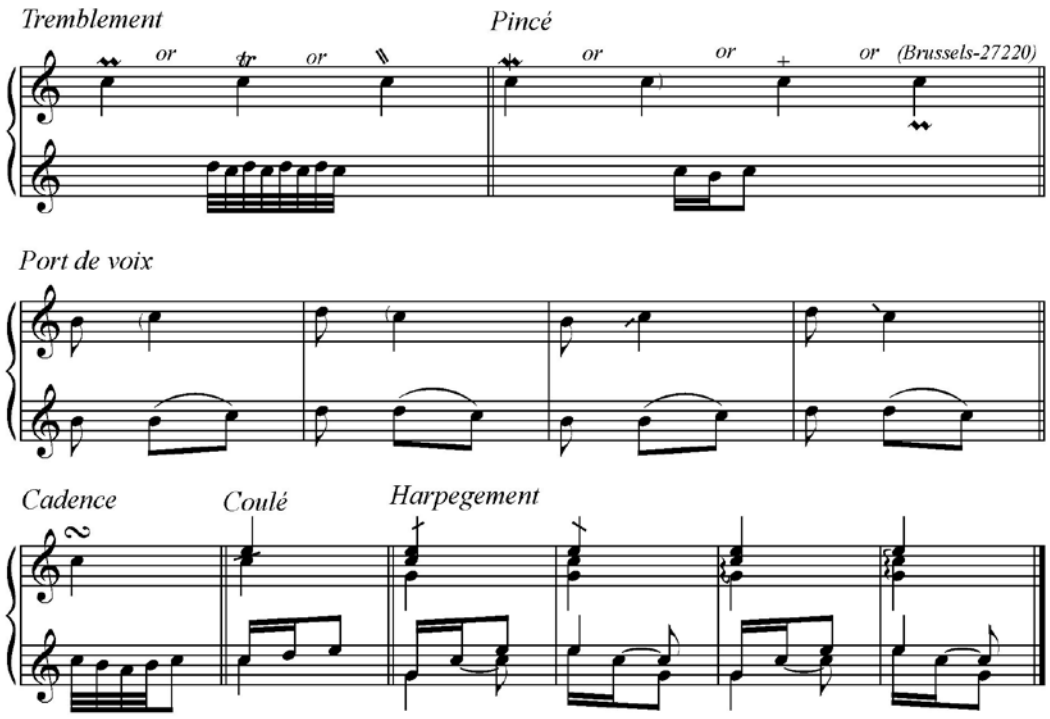
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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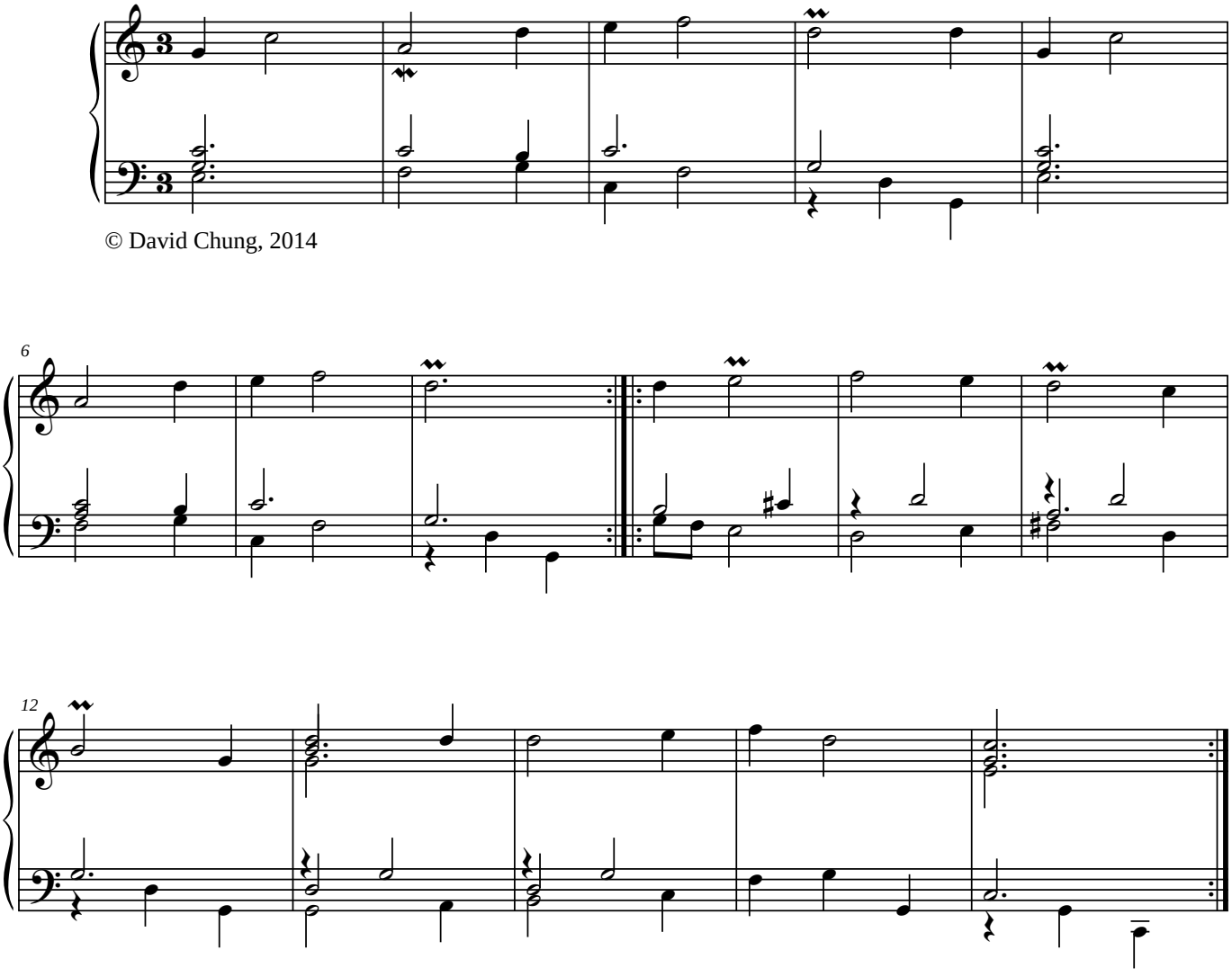


In “3” time, eighth notes in conjunct motion should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 124 (p. 233, Hand D), Menuet [Menuet from *Ballet de Flore* (1669) LWV 40/39 (C)]
[No comments]

Menuet
Thésée, 1675

US-BEm MS 778 (Parville), no. 125, p. 234
LWV 51/67



© David Chung, 2014

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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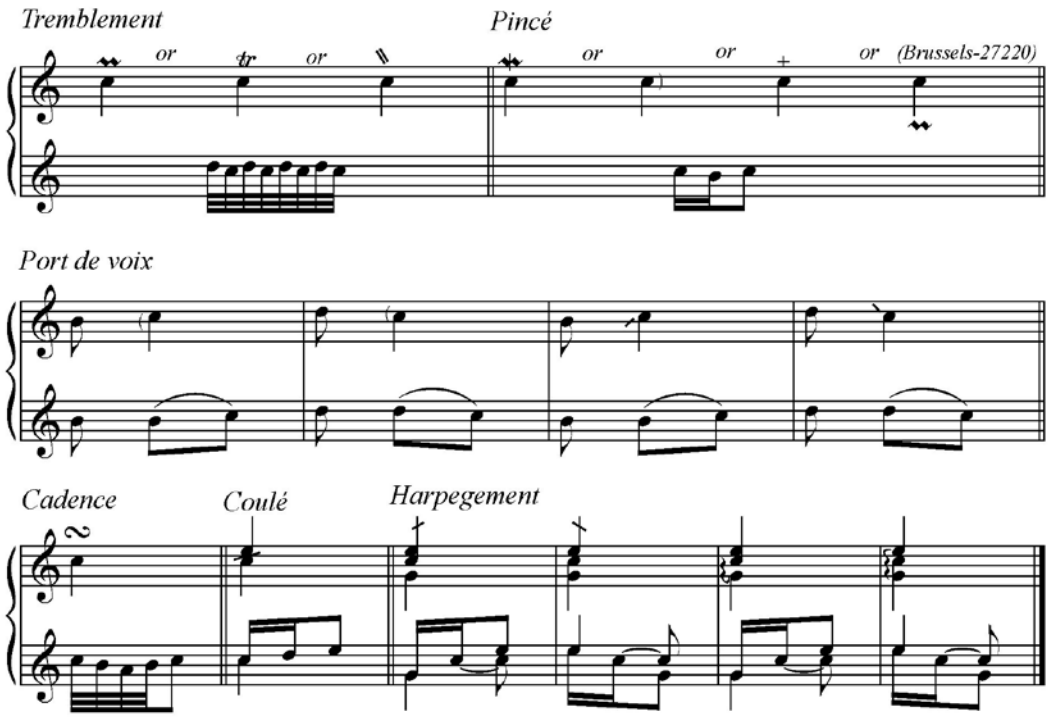
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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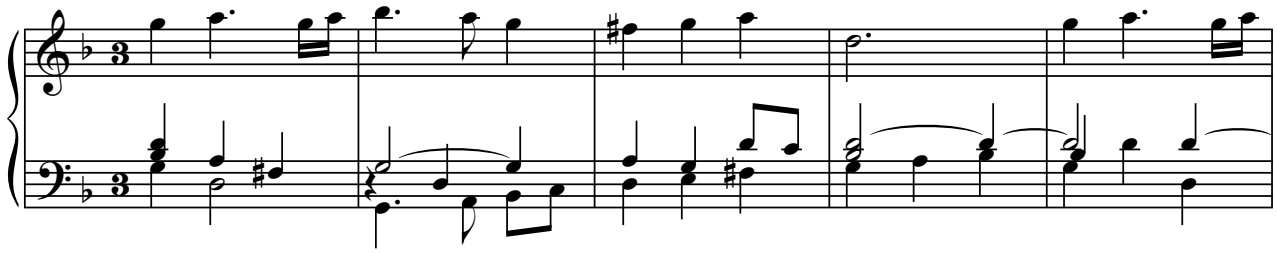
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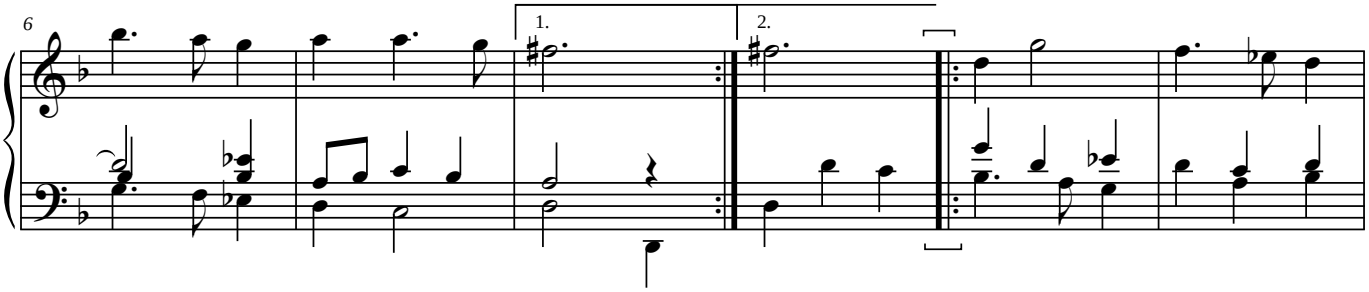
No. 125 (p. 234, Hand D), Menuet (C) [Menuet from *Thésée* (1675) LWV 51/67 (C)]
[No comments]

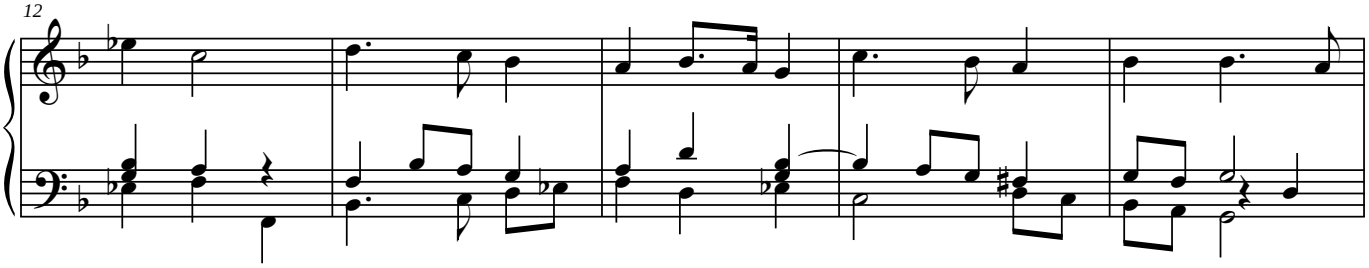
Menuet
Isis, 1677
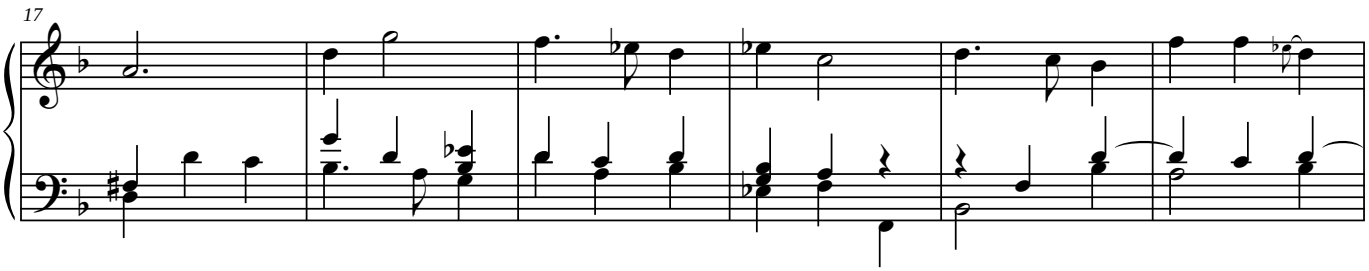
US-BEm MS 778 (Parville), no. 127, pp. 236–7
LWV 54/11

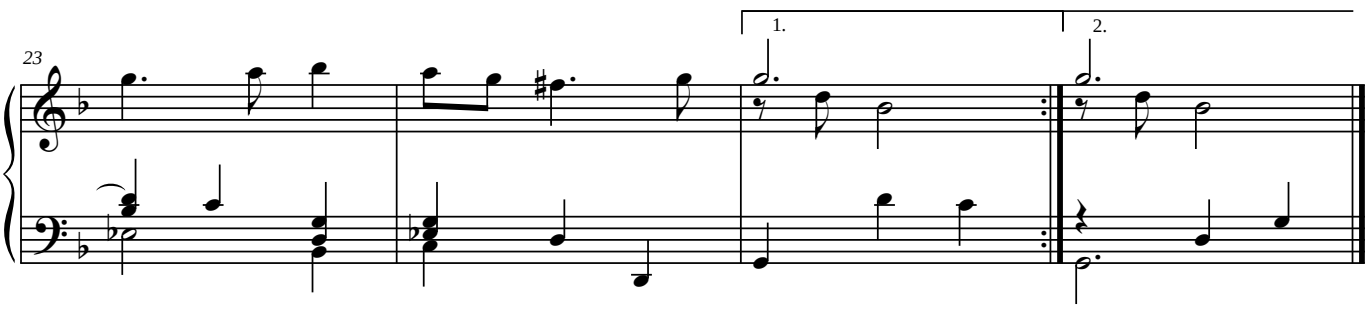


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23
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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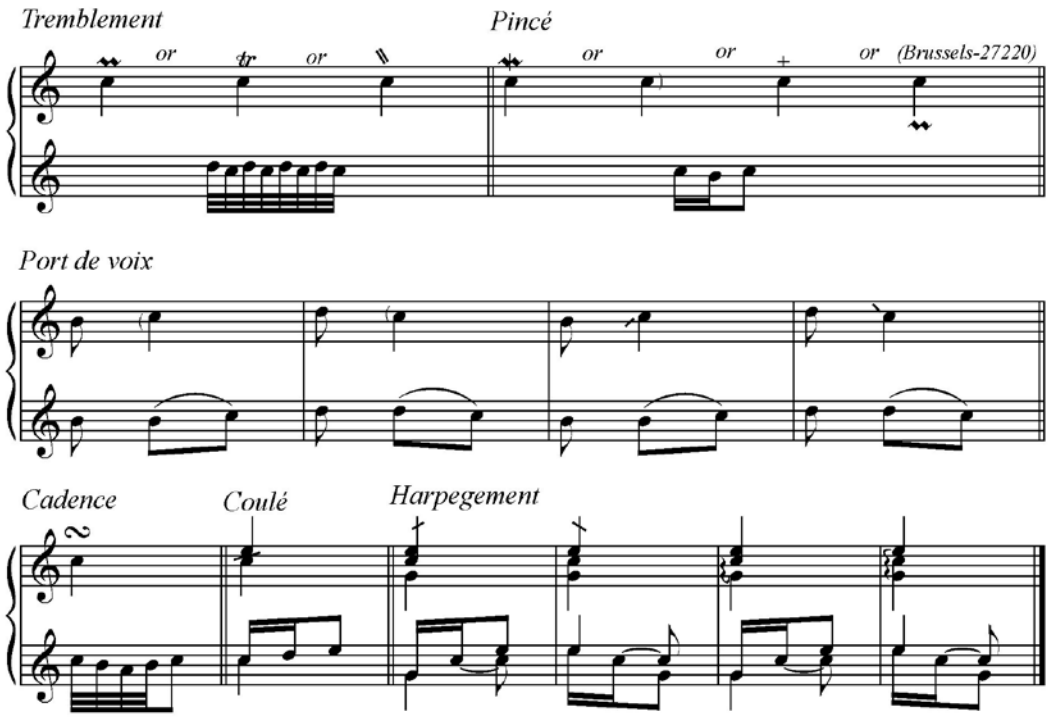
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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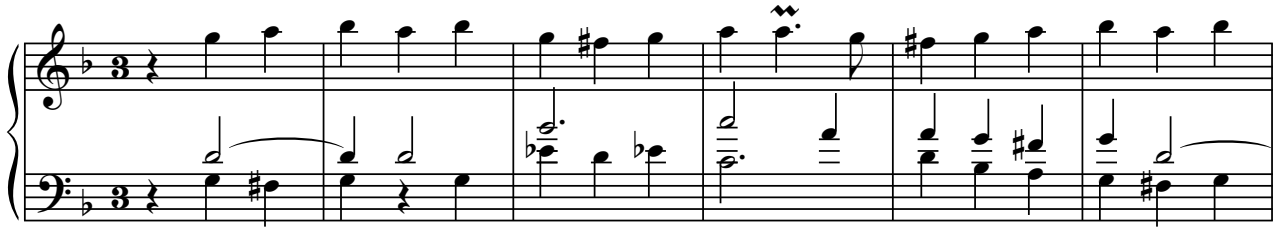


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Critical Notes
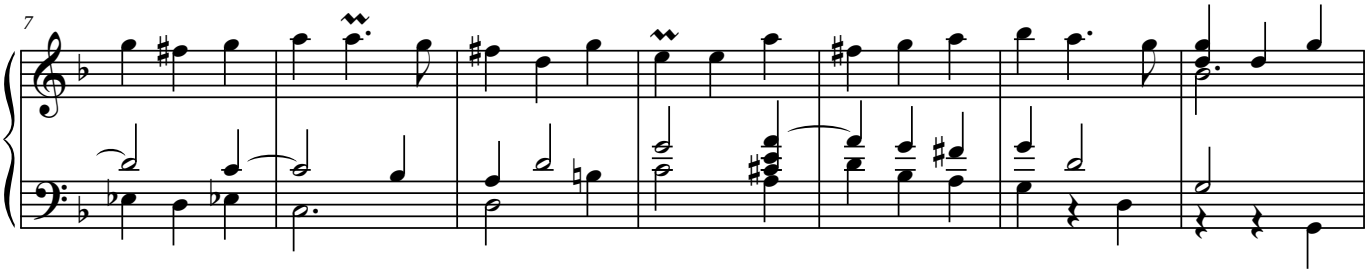
No. 127 (pp. 236–7, Hand D), Menuet (g) [Second Air (menuet) from *Isis* (1677) LWV 54/11 (g)]
[No comments]

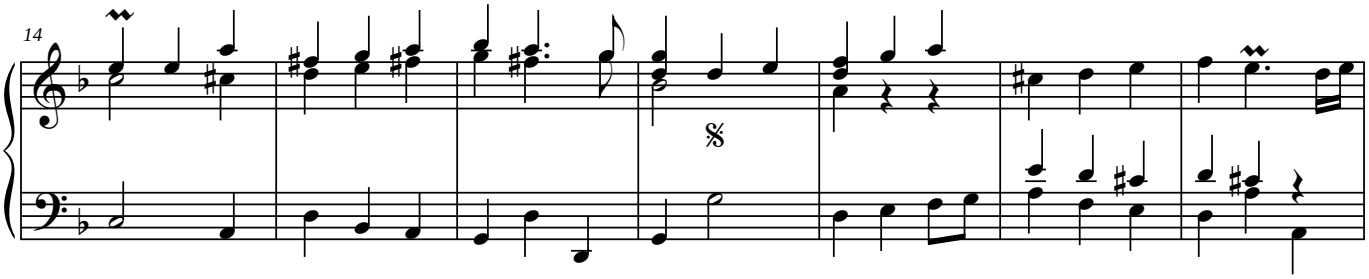
Premier Air pour la Jeunesse (Air pour la Jeunesse)
Le Triomphe de l'Amour, 1681
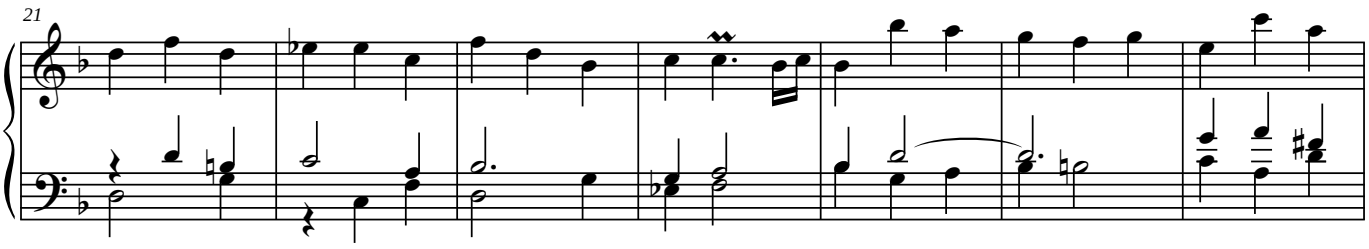
US-BEm MS 778 (Parville), no. 128, pp. 238–9
LWV 59/69

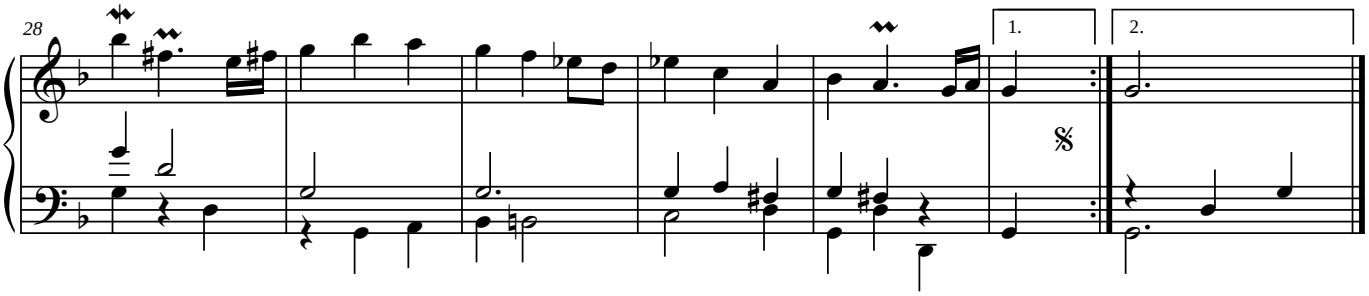


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28
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

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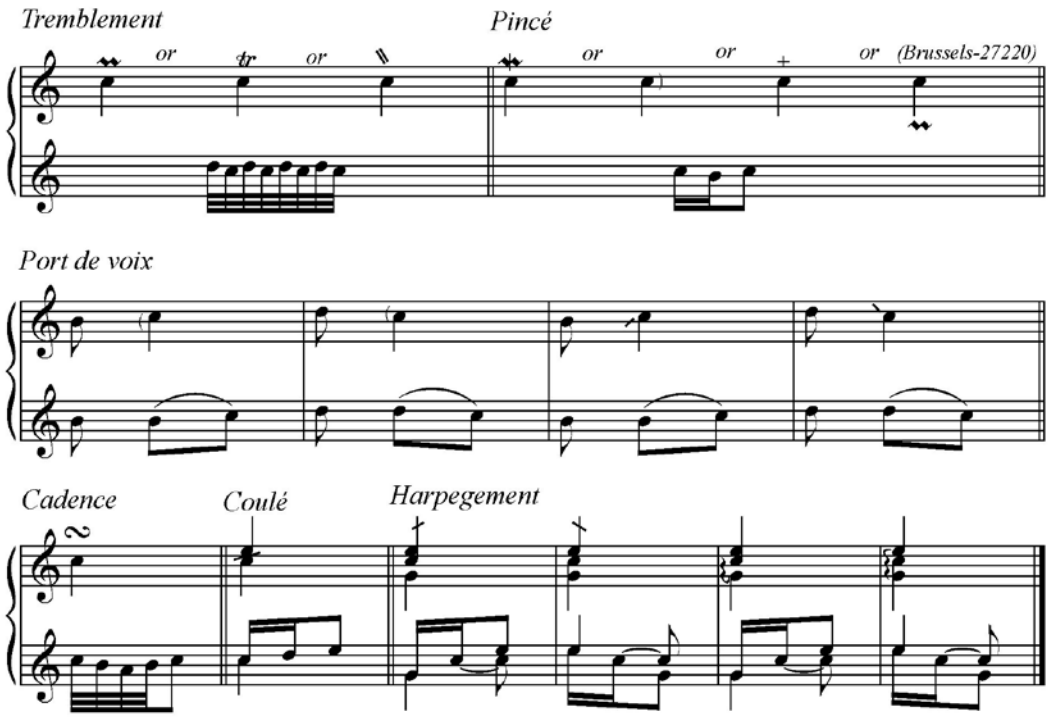
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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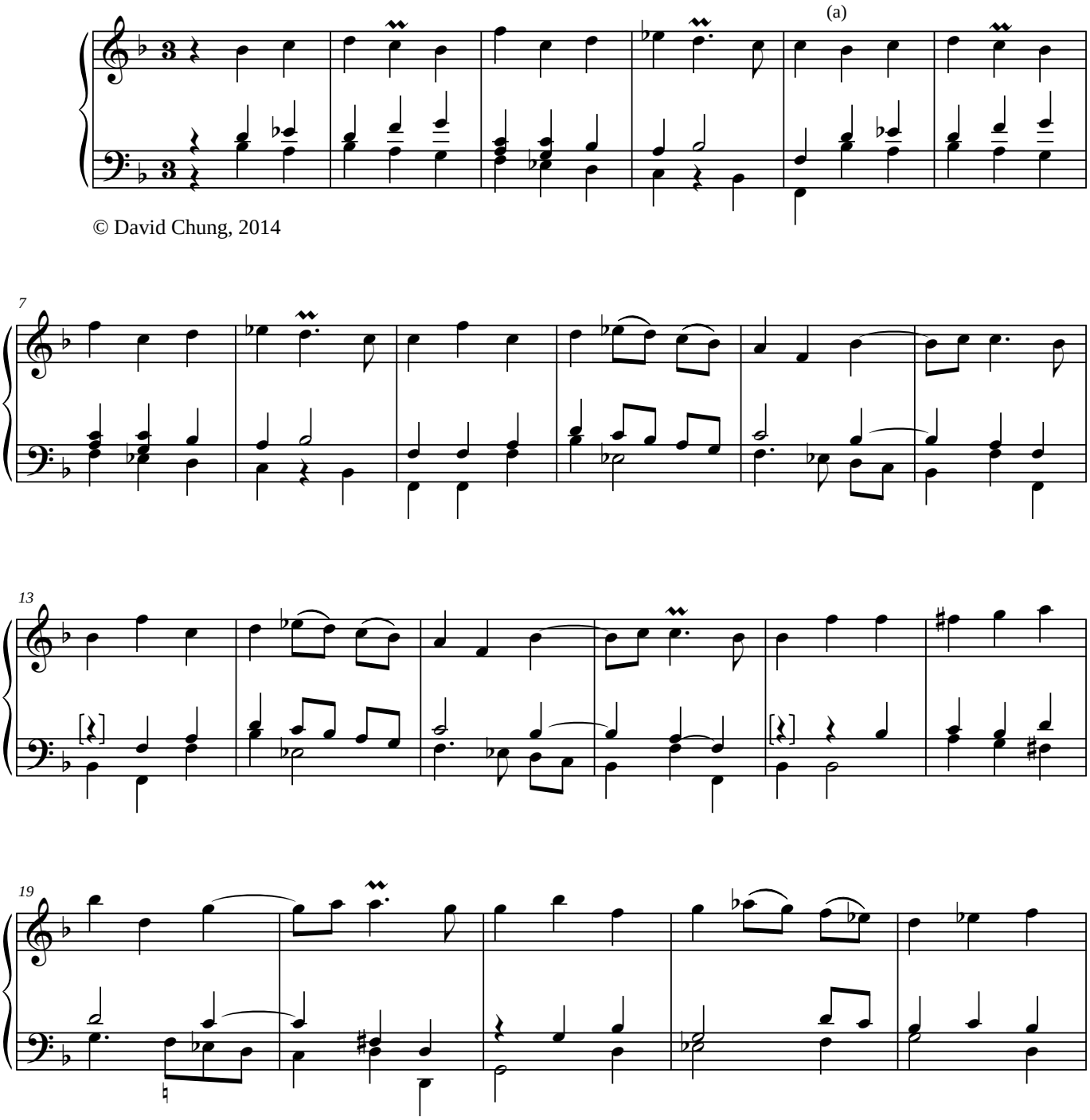


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Critical Notes
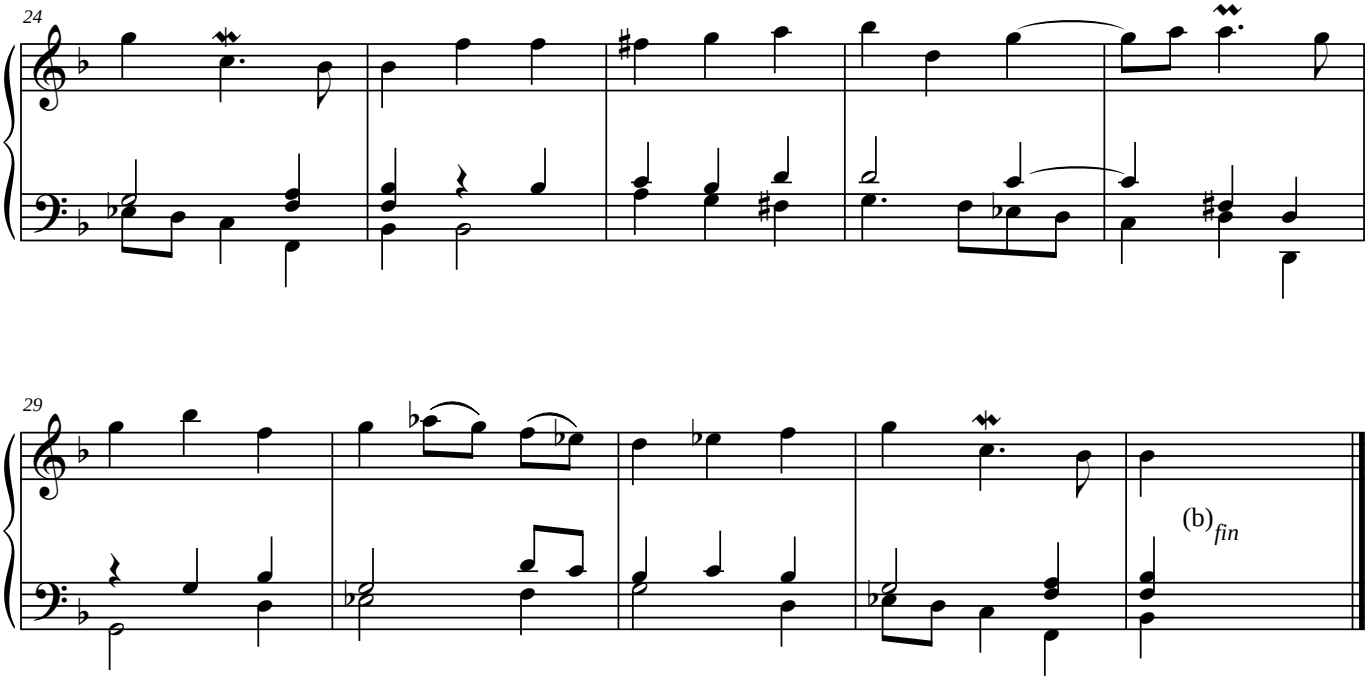
No. 128 (pp. 238–9, Hand D), Air pour la Jeunesse (g) [Premier Air pour la Jeunesse from *Le Triomphe de l’Amour* (1681) LWV 59/69) (g)]
[No comments]

Air des Espagnols, Sarabande (Les Espagnols)
Le Bourgeois Gentilhomme, 1670

US-BEm MS 778 (Parville), no. 130, p. 241
LWV 43/27



© David Chung, 2014



(a) see editorial remarks

(b) "*fin*" copied from m. 25

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Editorial Remarks

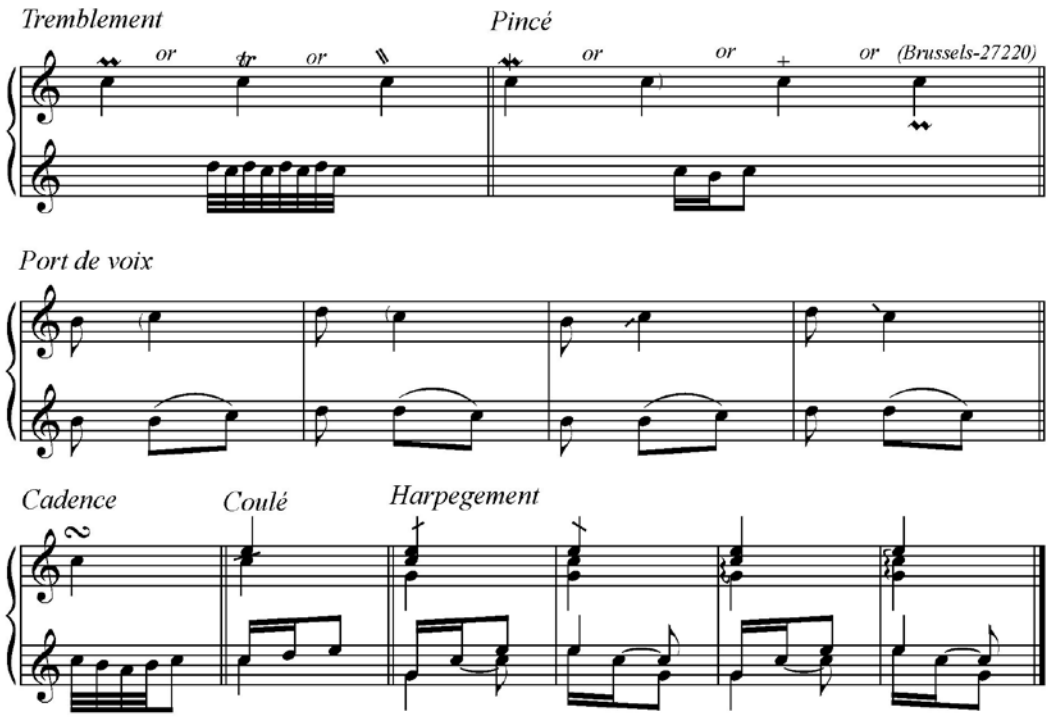
The following repeats, designated by the pair of *reprise* symbols 𝄋, have been written out in full in this edition: mm. 5–8 copied from mm. 1–4; mm. 13–16 copied from mm. 9–12; mm. 25–33 copied from mm.17–25.

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]

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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.



In “3” time, eighth notes in conjunct motion (mm. 10–1, 14–5, 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”.
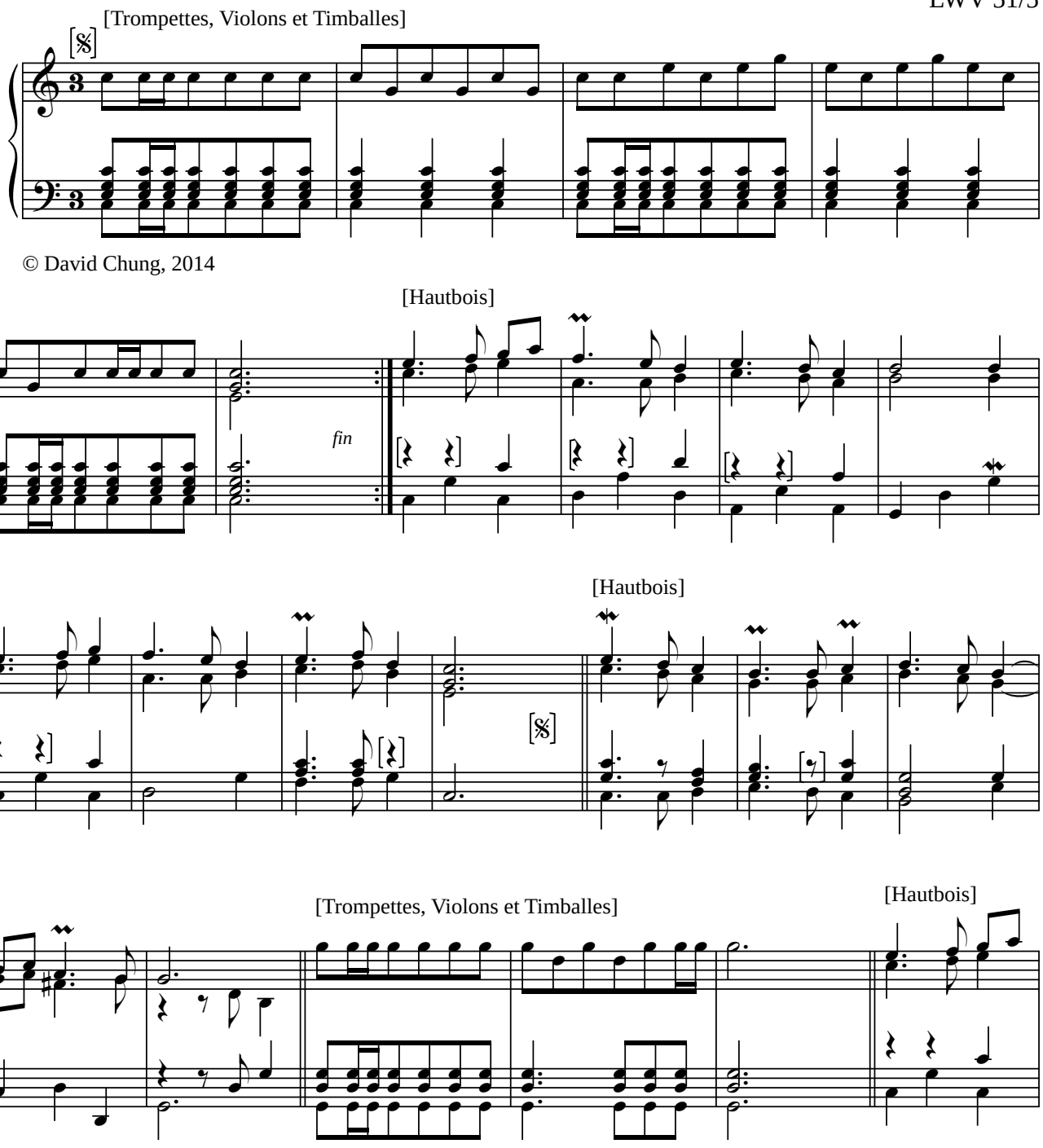
Critical Notes

No. 130 (p. 241, Hand D), Les Espagnols (B♭) [Air des Espagnols (sarabande) from *Le Bourgeois Gentilhomme* (1670) LWV 43/27 (B♭)]
M. 13 lhU1 rest missing
M. 17 lhU1 rest missing
M. 33 “*fin*” copied from m. 25

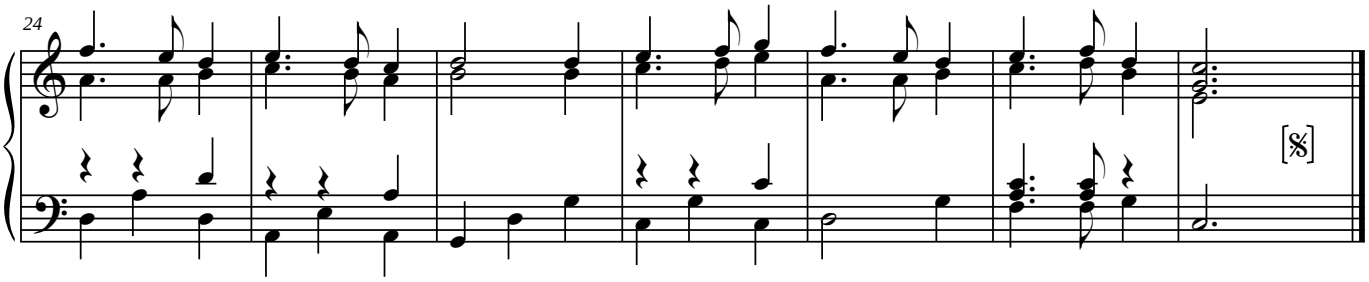
Trompettes (la descente de Mars)
Thésée, 1671

US-BEm MS 778 (Parville), no. 131, p. 242
LWV 51/5

(a)



© David Chung, 2014



(a) Instrumentation supplied from Lully's first edition (Paris, 1688; Facs. ed. Broude International Editions, 2001)

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Editorial Remarks

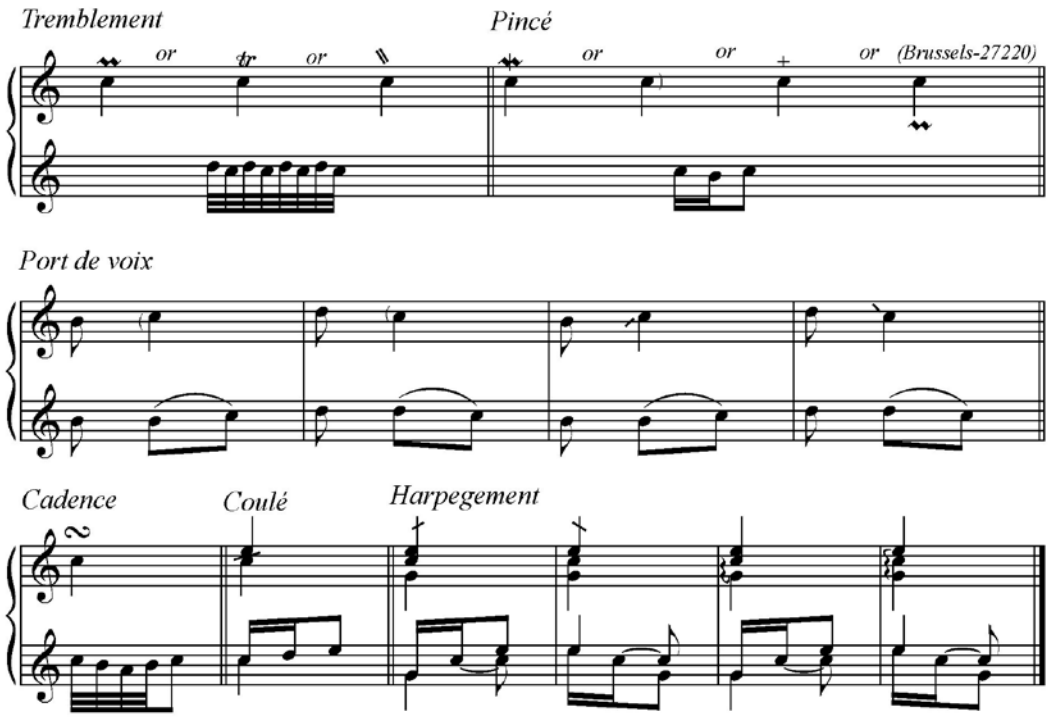
Instrumentation of Lully's prototype, indicated within brackets, are supplied from the first edition (Paris, 1688; Facs. ed. Broude International Editions, 2001)

Performance Notes

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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.



In “3” time, eighth notes in conjunct motion (mm. 7, 23, 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”.

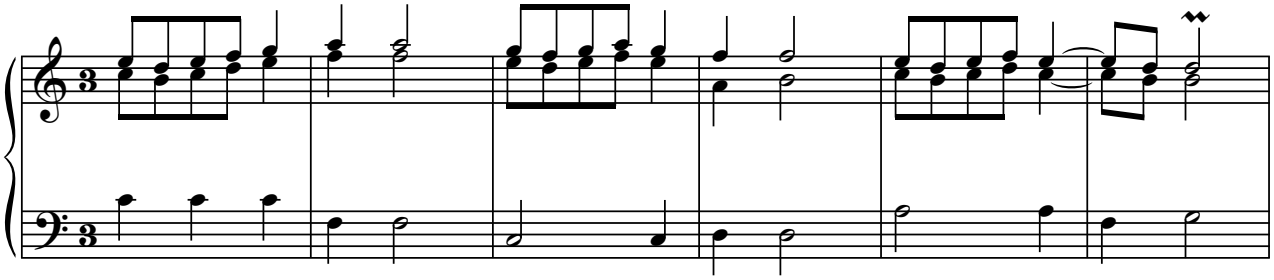
Critical Notes

No. 131 (p. 242, Hand D), la descente de Mars (C) [Trompettes from *Thésée* (1675) LWV 51/5 (C)]

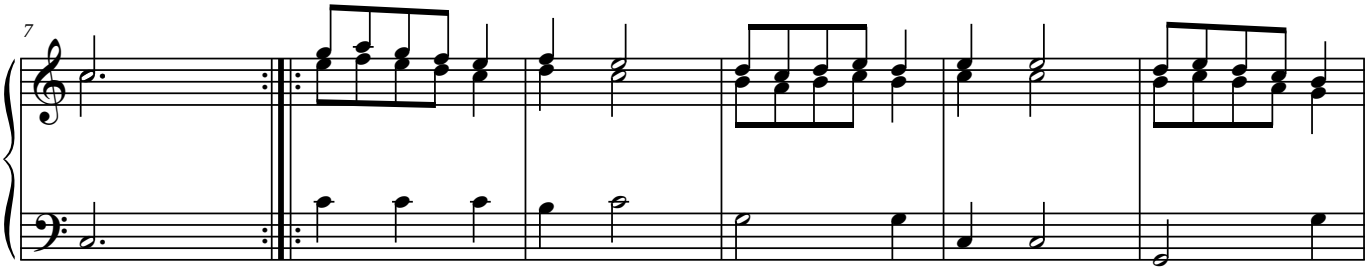
M. 7	lhU1–2	rests missing
M. 8	lhU1–2	rests missing
M. 9	lhU1–2	rests missing
M. 11	lhU1–2	rests missing
M. 13	lhU3	rest missing
M. 15	lhU2	rest missing

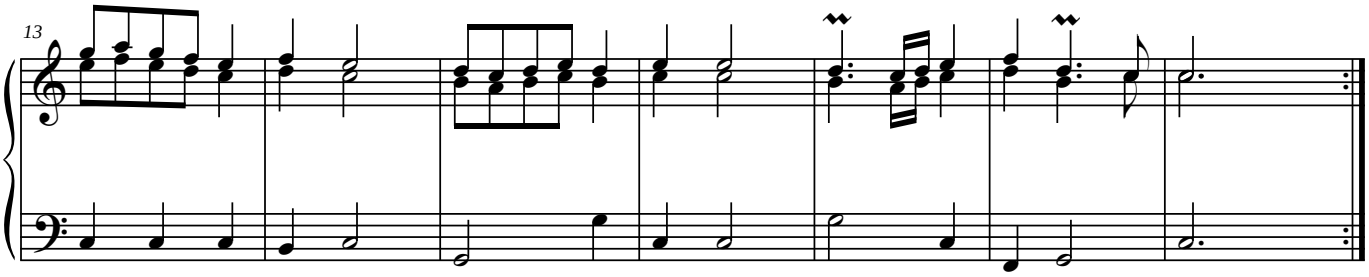
Ritournelle (Menuet)
Thésée, 1675

US-BEm MS 778 (Parville), no. 132, p. 243
LWV 51/7



© David Chung, 2014





Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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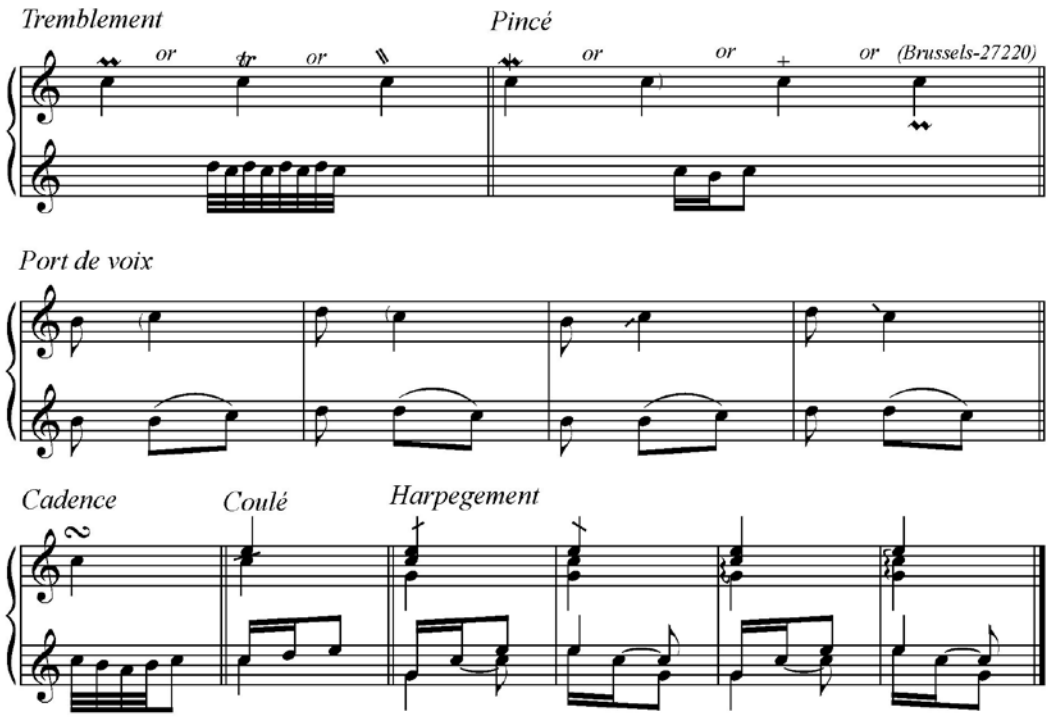
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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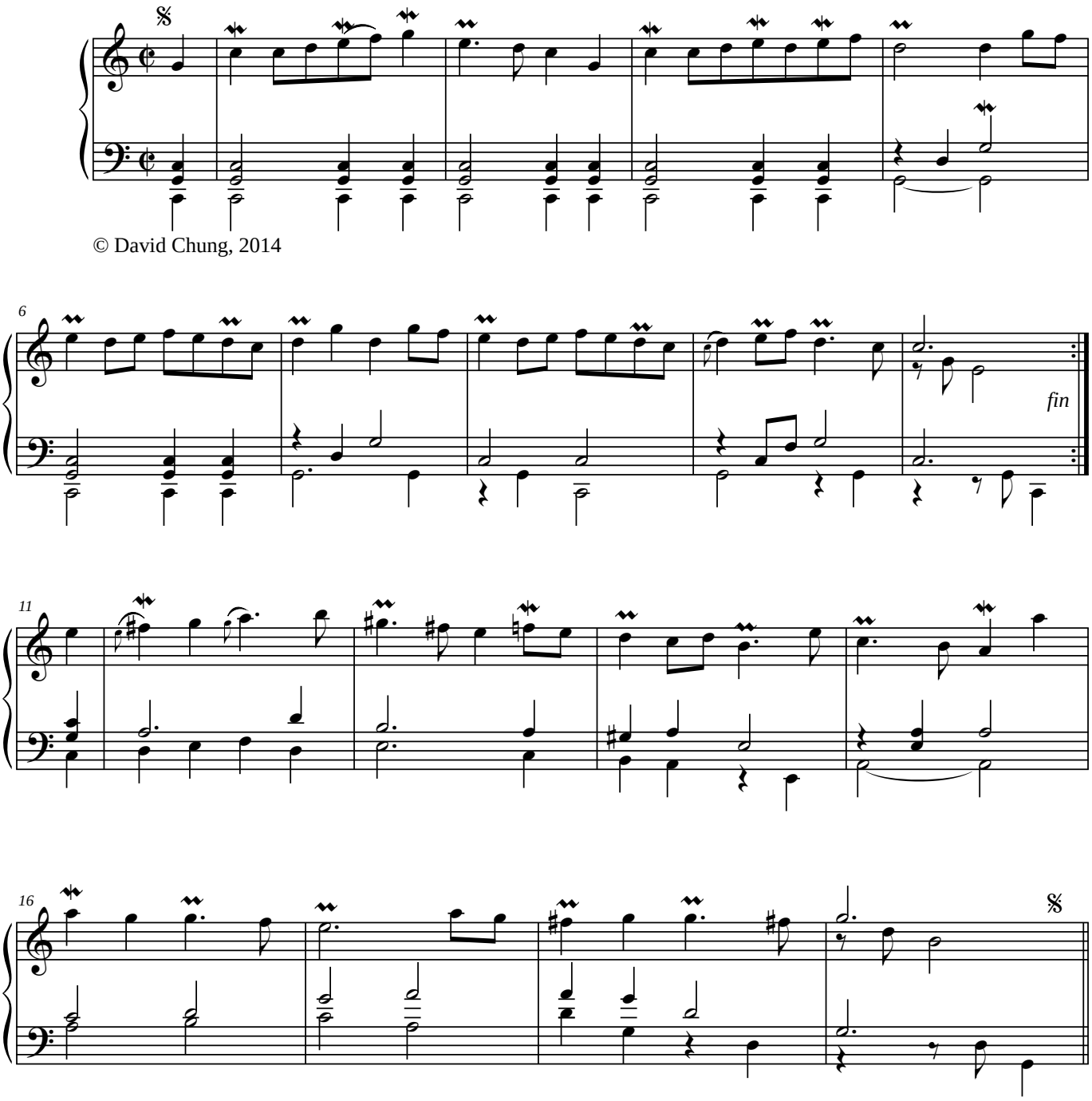


In “3” time, eighth notes in conjunct motion (mm. 1, 3, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes
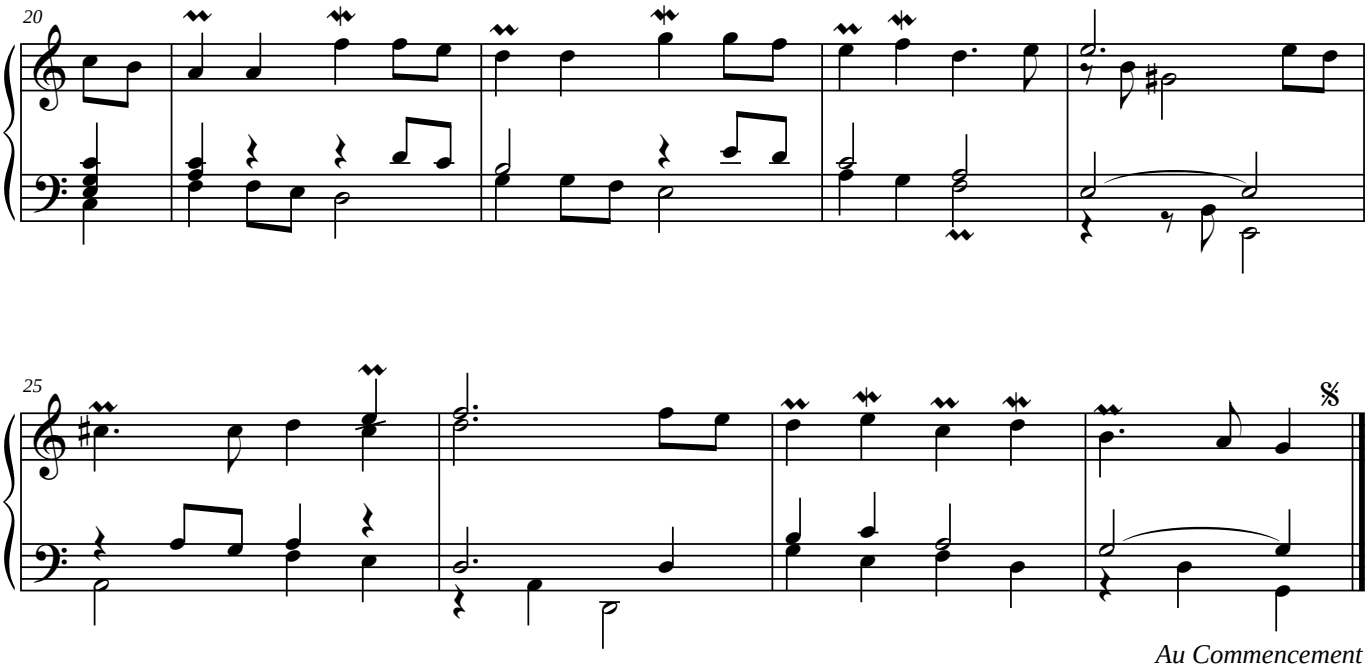
No. 132 (p. 243, Hand D), Menuet (C) [Ritournelle from *Thésée* (1675) LWV 51/7 (C)]
[No comments]

Marche (La Marche de Theseé)
Thésée, 1675

US-BEm MS 778 (Parville), no. 133, pp. 244–5
LWV 51/30



© David Chung, 2014


20
25
Au Commencement

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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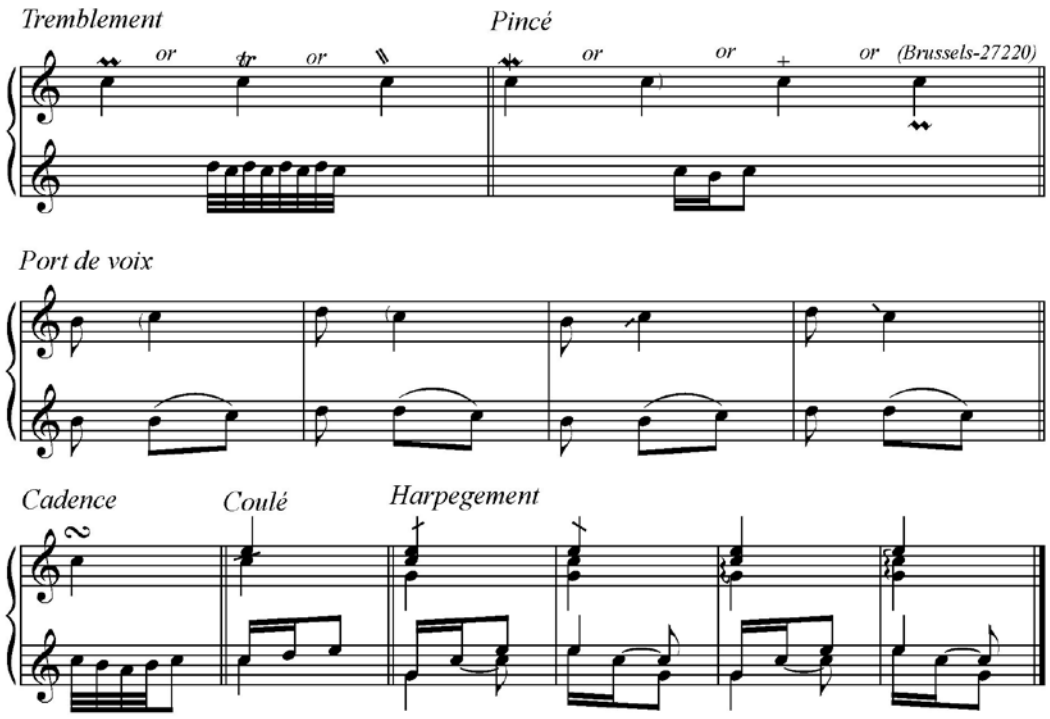
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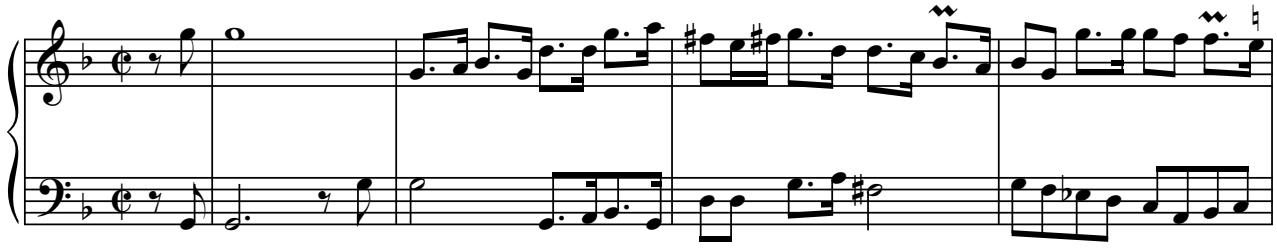
In "¢" time, eighth notes in conjunct motion (mm. 2, 4–5, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

Critical Notes
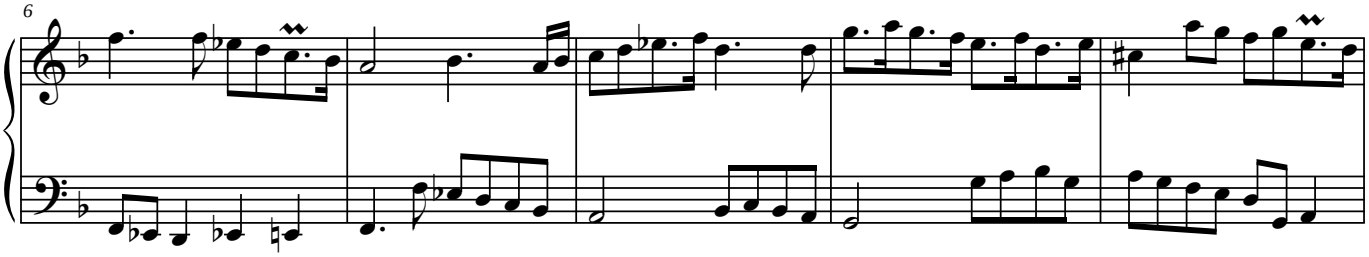
No. 133 (pp. 244–5, Hand D), La Marche de Theseé (C) [Marche from *Thésée* (1675) LWV 51/30 (C)] [No comments]

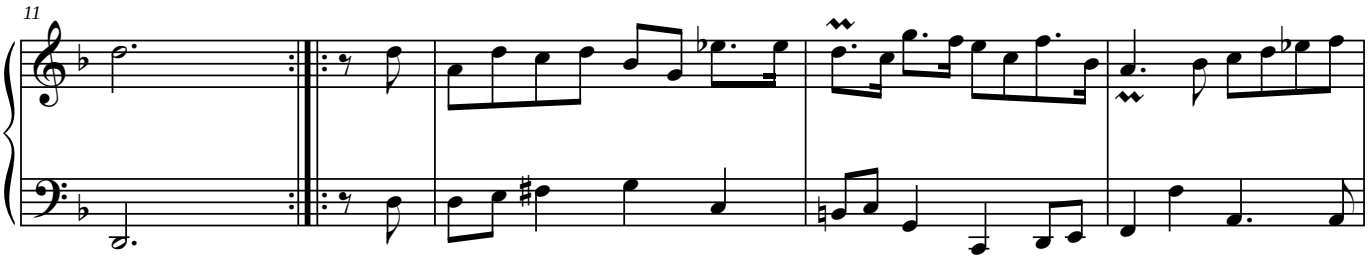
Entrée (Entree)
Hercule amoureux, 1662

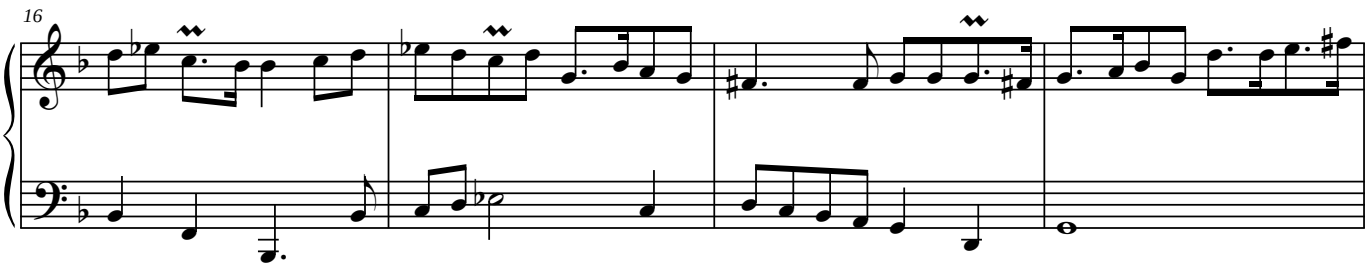
US-BEm MS 778 (Parville), no. 135, pp. 248–9
LWV 17/1

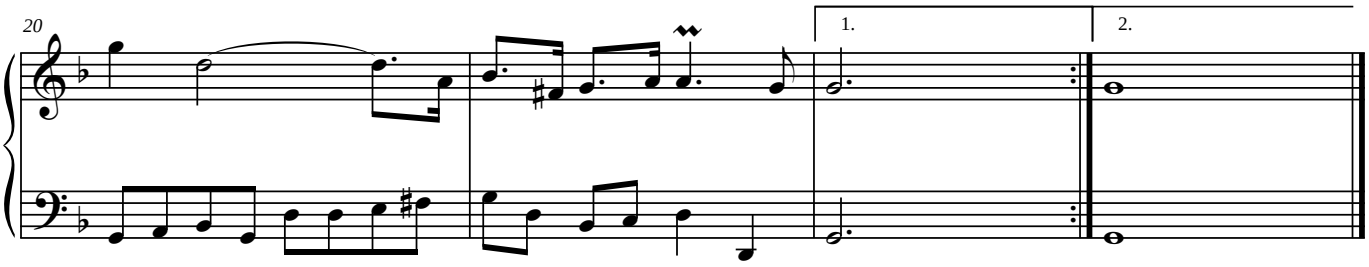


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20
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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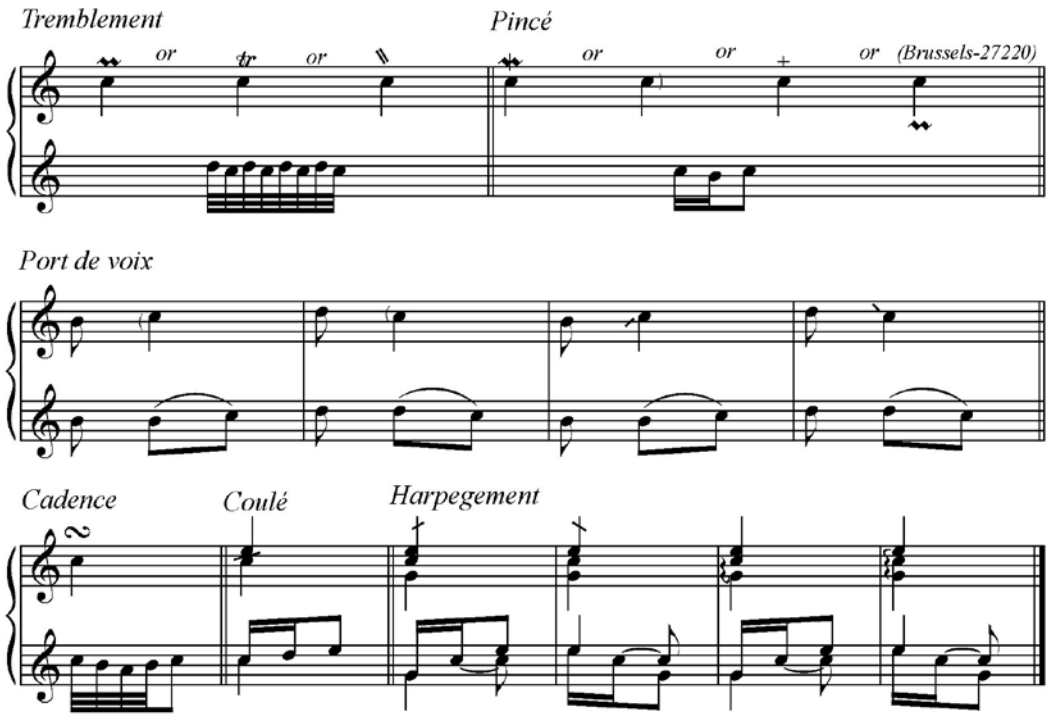
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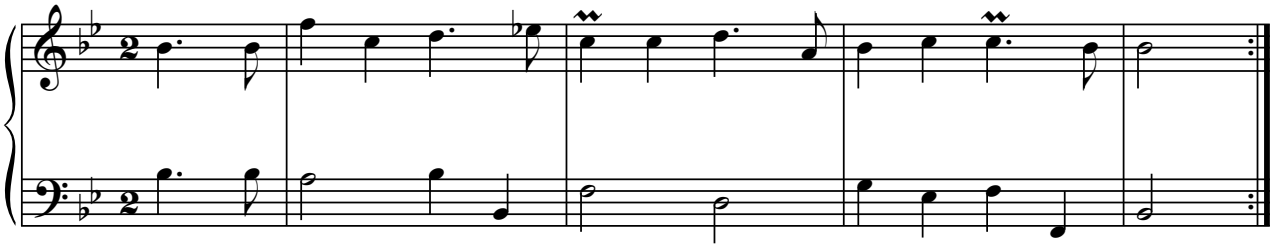
The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the “Introduction”.

Critical Notes

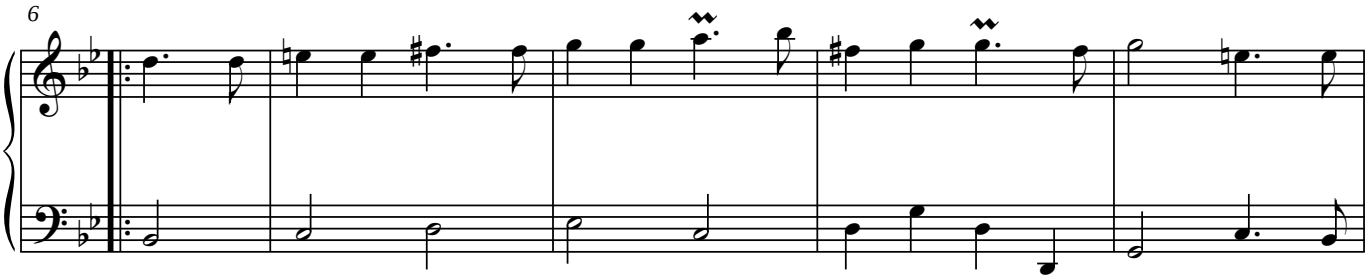
No. 135 (pp. 248–9, Hand D), Entree (g) [Entrée from *Hercule amoureux* (1662) LWV 17/1 (g)]
[No comments]
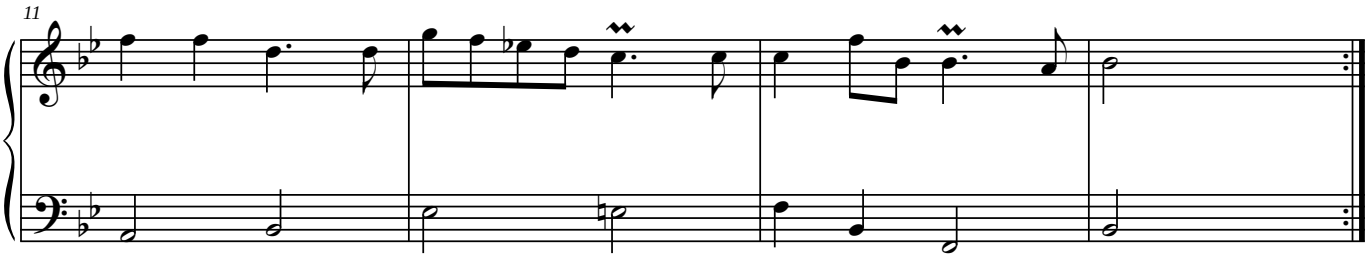
Gavotte (Gauotte)
Ballet des Muses, 1666

US-BEm MS 778 (Parville), no. 136, p. 250
LWV 32/7



© David Chung, 2014





Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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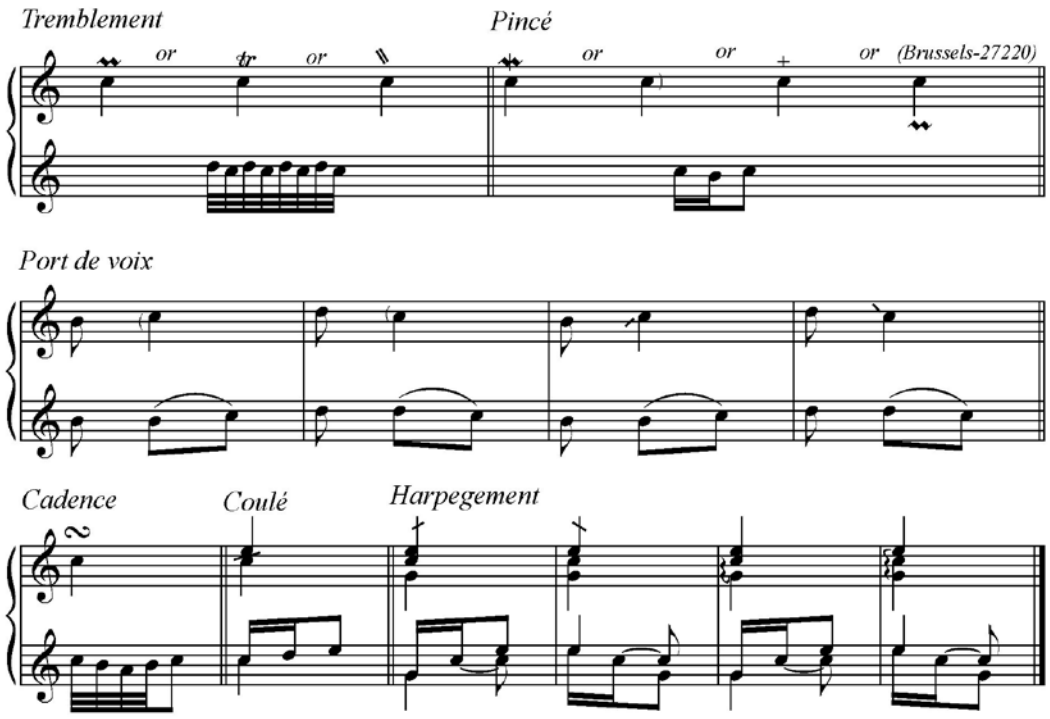
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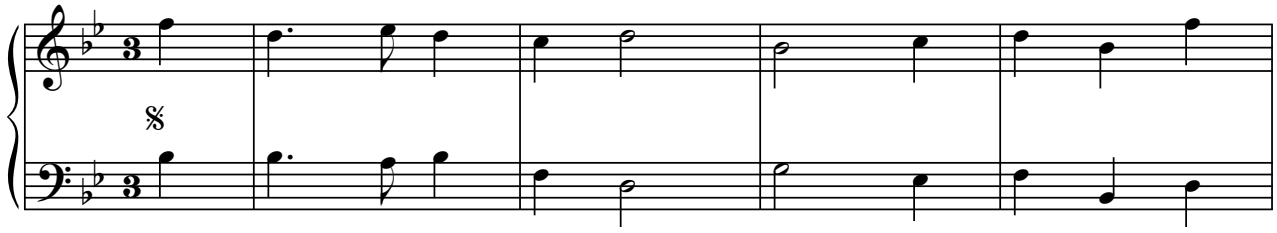


In “2” time, eighth notes in conjunct motion (m. 12, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

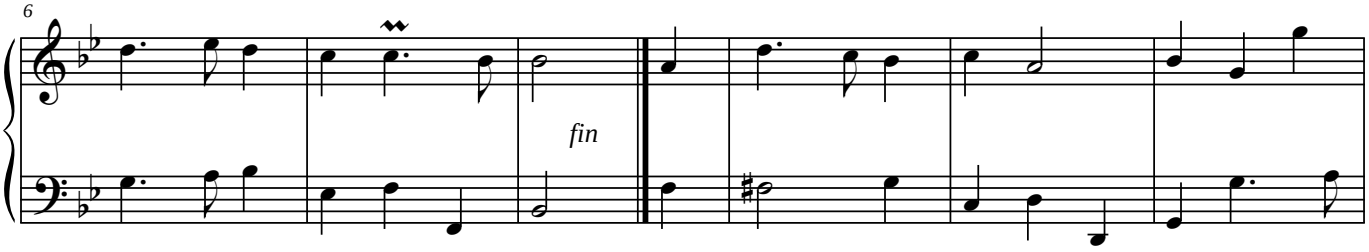
No. 136 (p. 250, Hand D), Gauotte (B♭) [Gavotte from *Ballet des Muses* (1666) LWV 32/7 (B♭)]
[No comments]
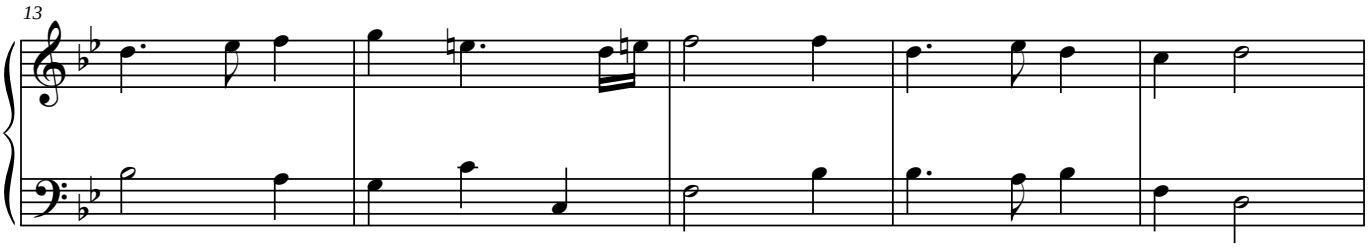
Menuet en rondeau
Ballet des Muses, 1666

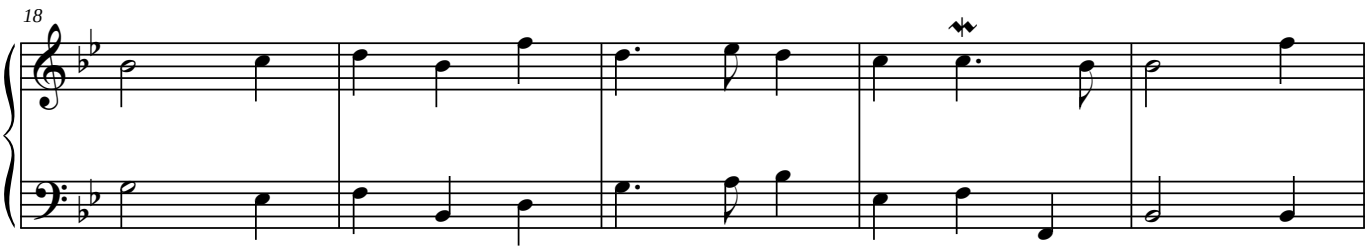
US-BEm MS 778 (Parville), no. 137, p. 251
LWV 32/9

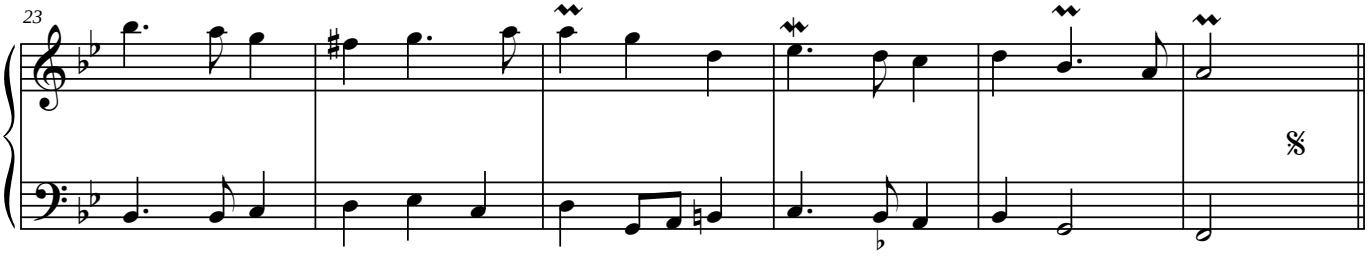


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23

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

The arrangements entered by Hand A are dispersed among the compiled suites, which are organized by key. Those by Hand D (nos. 115–137) constitute a major section of arrangements. The Lully pieces by other hands form a miscellaneous collection. "Dans nos bois" (Hand B, no. 109) and "Dieu des enfers" (Hand E, no. 141) are copies of *D'Anglebert-1689*, but with simplified ornaments.

Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

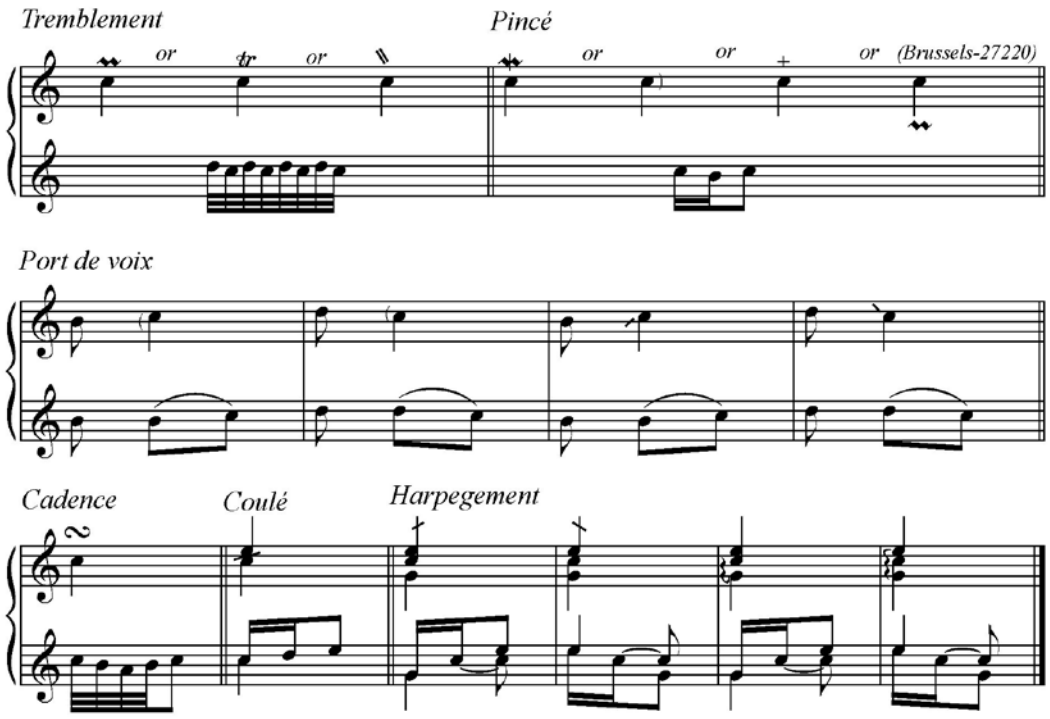
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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]

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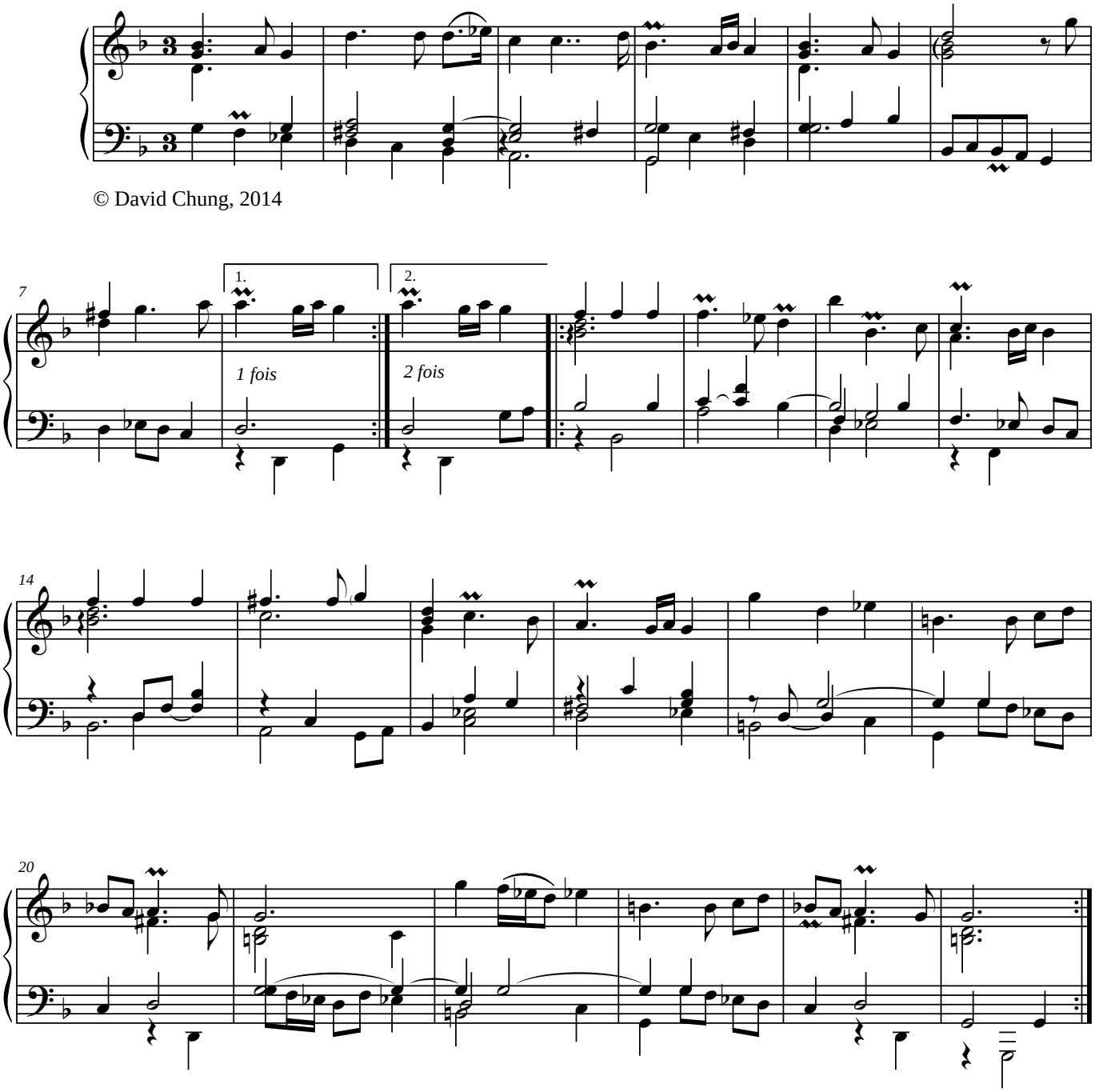


In “3” time, eighth notes in conjunct motion (m. 25, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 137 (p. 251, Hand D), Menuet en Rondeau (B♭) [Menuet en rondeau from *Ballet des Muses* (1666) LWV 32/9 (B♭)]
[No comments]

Dieu des enfers (Dieu des Enfers)
Ballet de la Naissance de Venus, 1665

US-BEm MS 778 (Parville), no. 141, pp. 256–7
LWV 27/41



© David Chung, 2014

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

Editorial Remarks

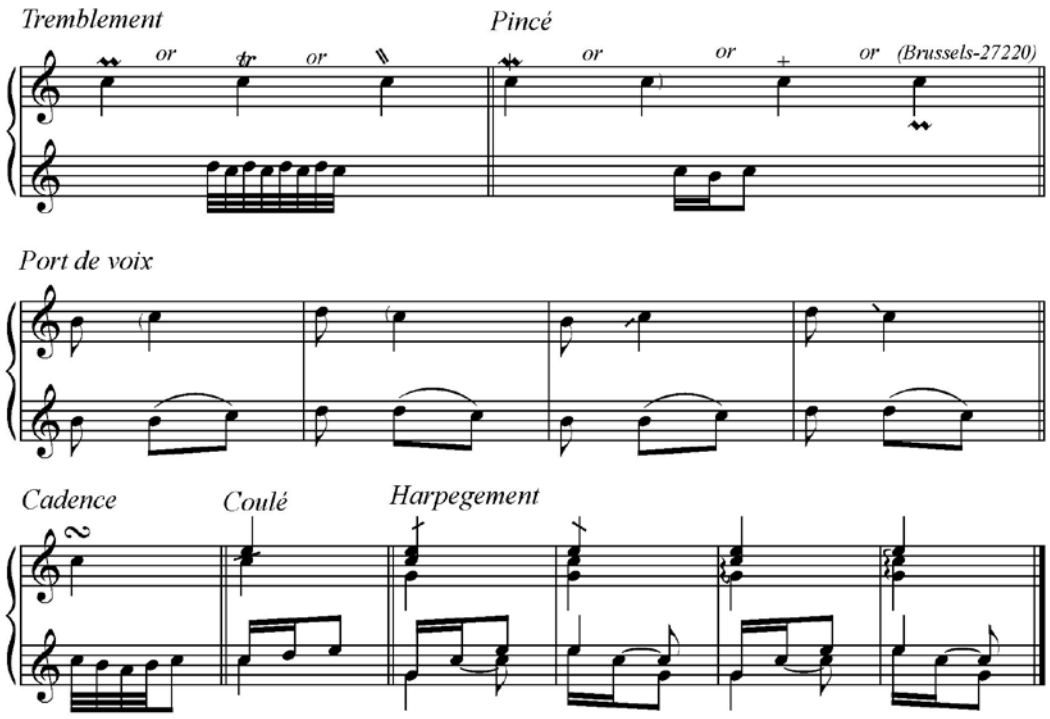
The piece is essentially a copy of *D'Anglebert-1689*.

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]

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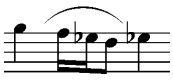
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.



In “3” time, eighth notes in conjunct motion (mm. 6–7, 13, 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”.
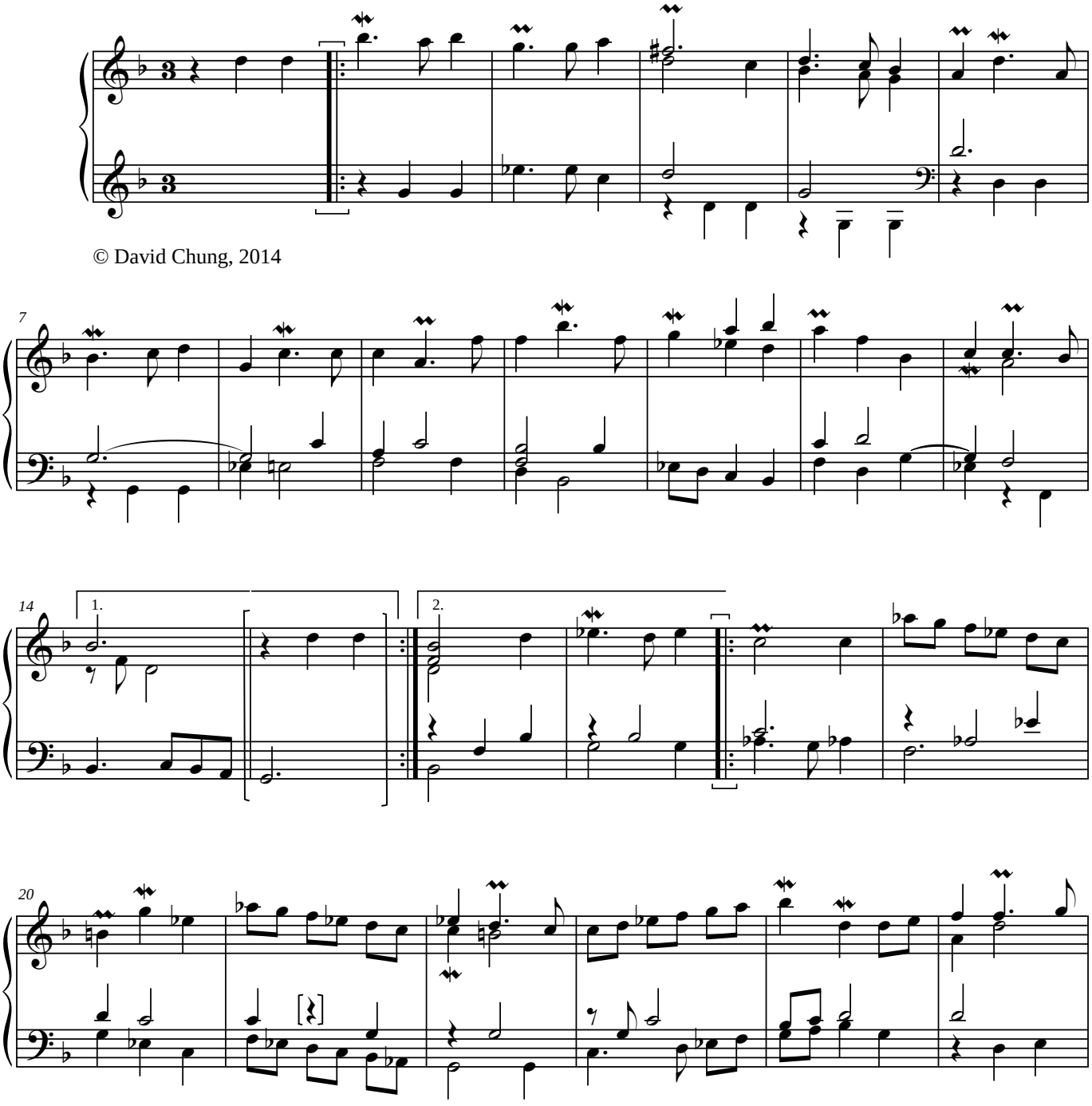
Critical Notes

No. 141 (pp. 256–7, Hand E), Dieu des Enfers (g) [Dieu des enfers (sarabande) from *Ballet de la Naissance de Venus* (1665) LWV 27/41 (g)]
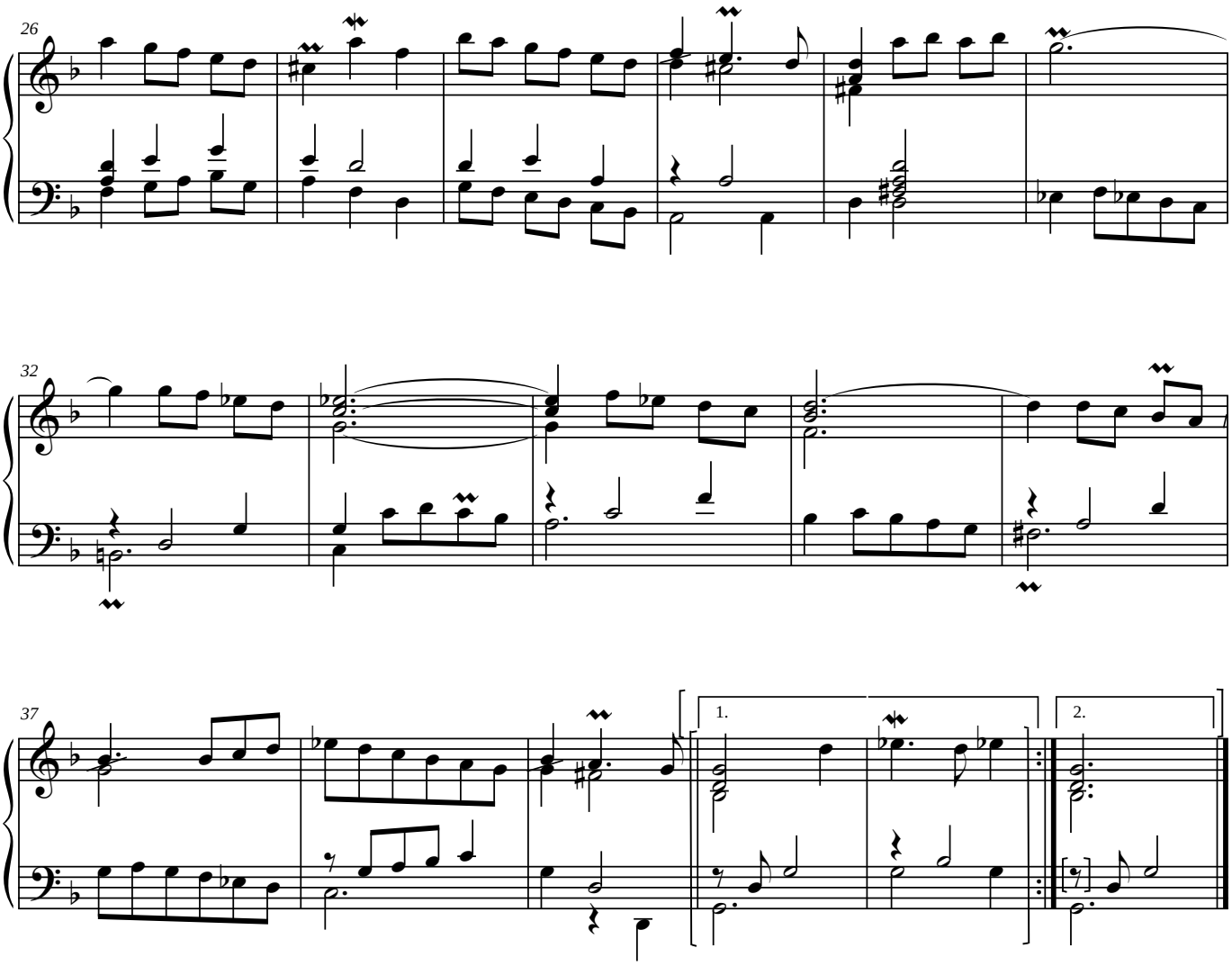
M. 22 rhU Source: 

Les Sourdines (Sourdinnes de'Amide)
Armide, 1686

US-BEm MS 778 (Parville), no. 149, pp. 282–3
LWV 71/39



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26
32
37
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 778 (post-1686).

Thirty-six arrangements entered by seven unidentified French hands (Hands A, B, C, D, E, G, and I). Hand I is the same as Hand A of *LaBarre-6*, Hand A of *LaBarre-11*, and Hand B of *Menetou*.

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Literature: Alan Curtis, "Musique française classique à Berkeley," *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:105–7, 2:429–88; Gustafson-Fuller 1990, 356, 383–4.

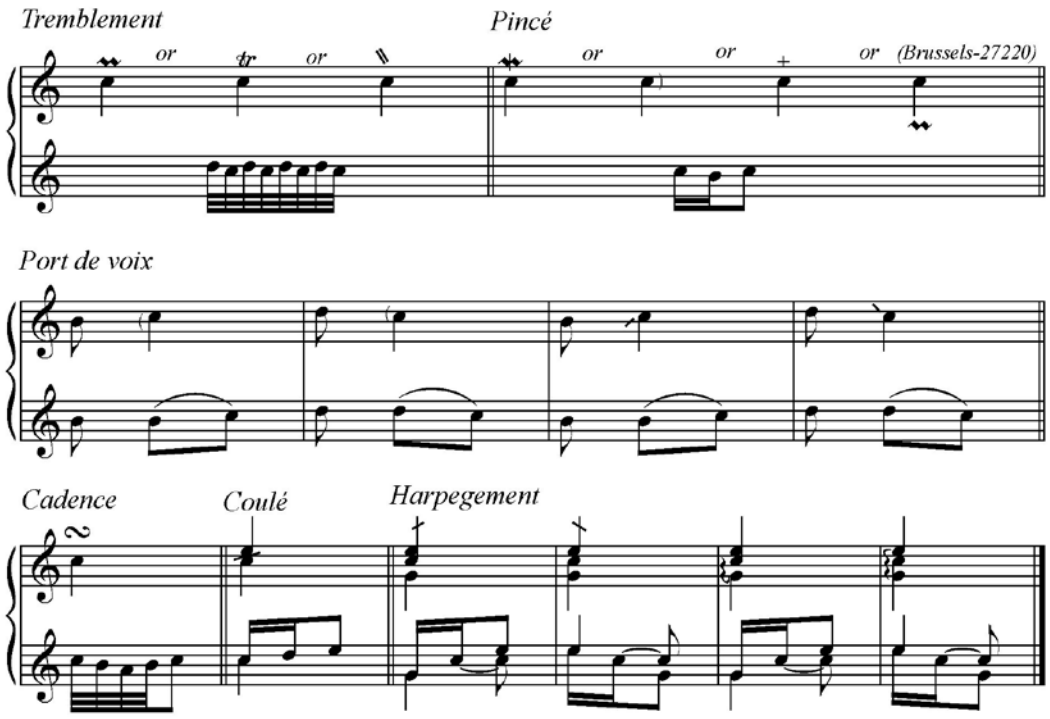
Editions: Harris 2009, two pieces (nos. 41, 109); UT Opheus, one piece (no. 127); WLSCM, thirty-five pieces (nos. 24, 29 41–3, 51, 66–7, 108–12, 115–25, 127–8, 130–3, 135–7, 141, 149).

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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.



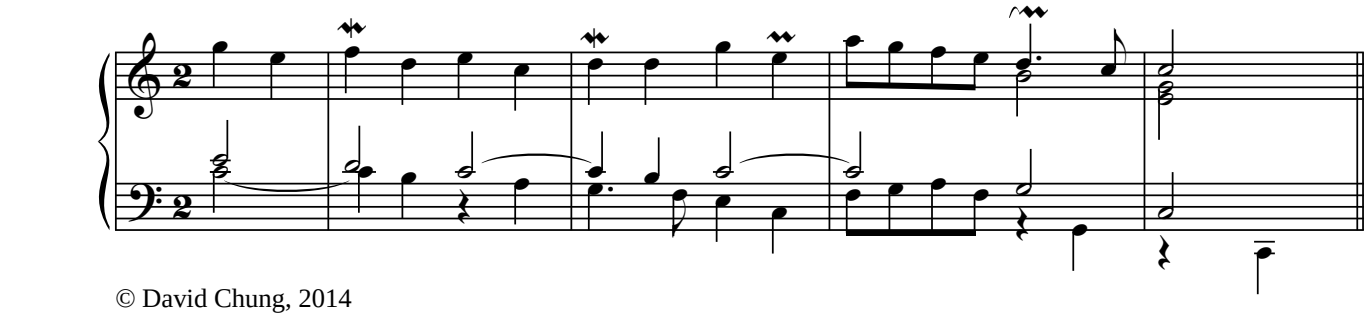
In “3” time, eighth notes in conjunct motion (mm. 11, 14, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

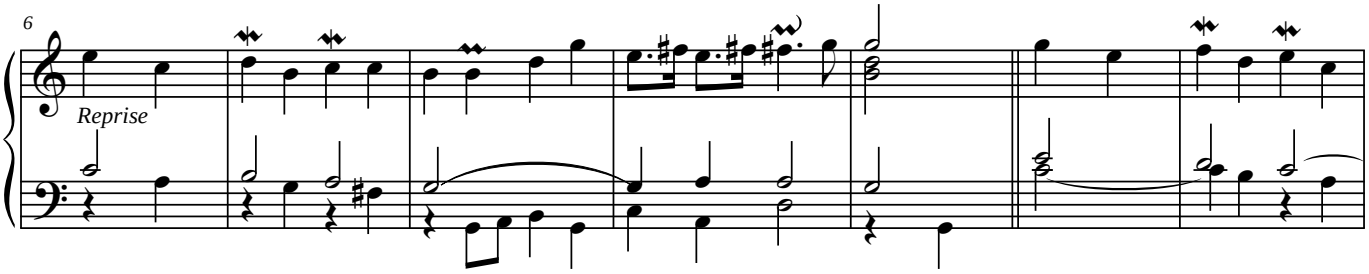
No. 149 (pp. 282–3, Hand I), Sourdinnes de’Amide (g) [Les Sourdines from *Armide* (1686) LWV 71/39 (g)]
M. 42 lhU1 rest missing
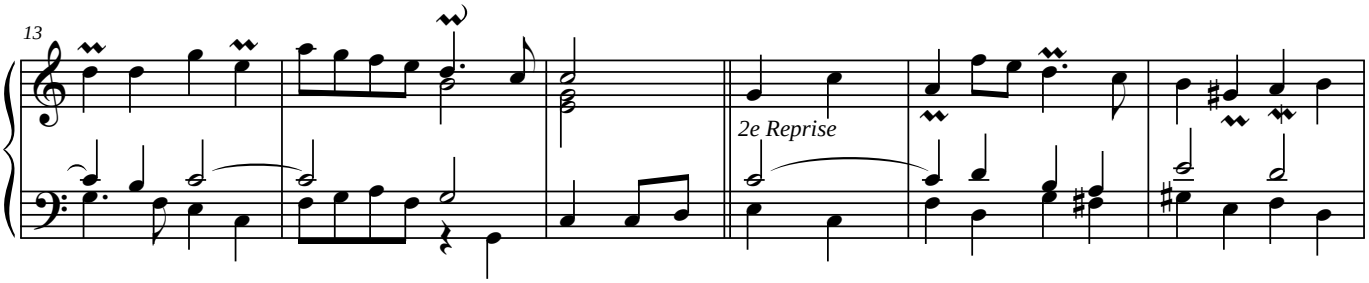
Gavotte en rondeau (Gauotte)
Phaéton, 1683

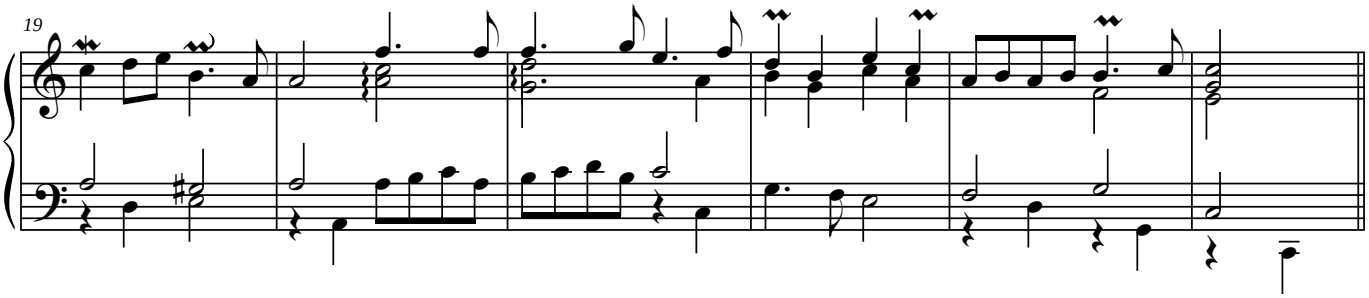
US-BEm MS 777 (Menetou), no. 2, fols. 2v–3r
LWV 61/27
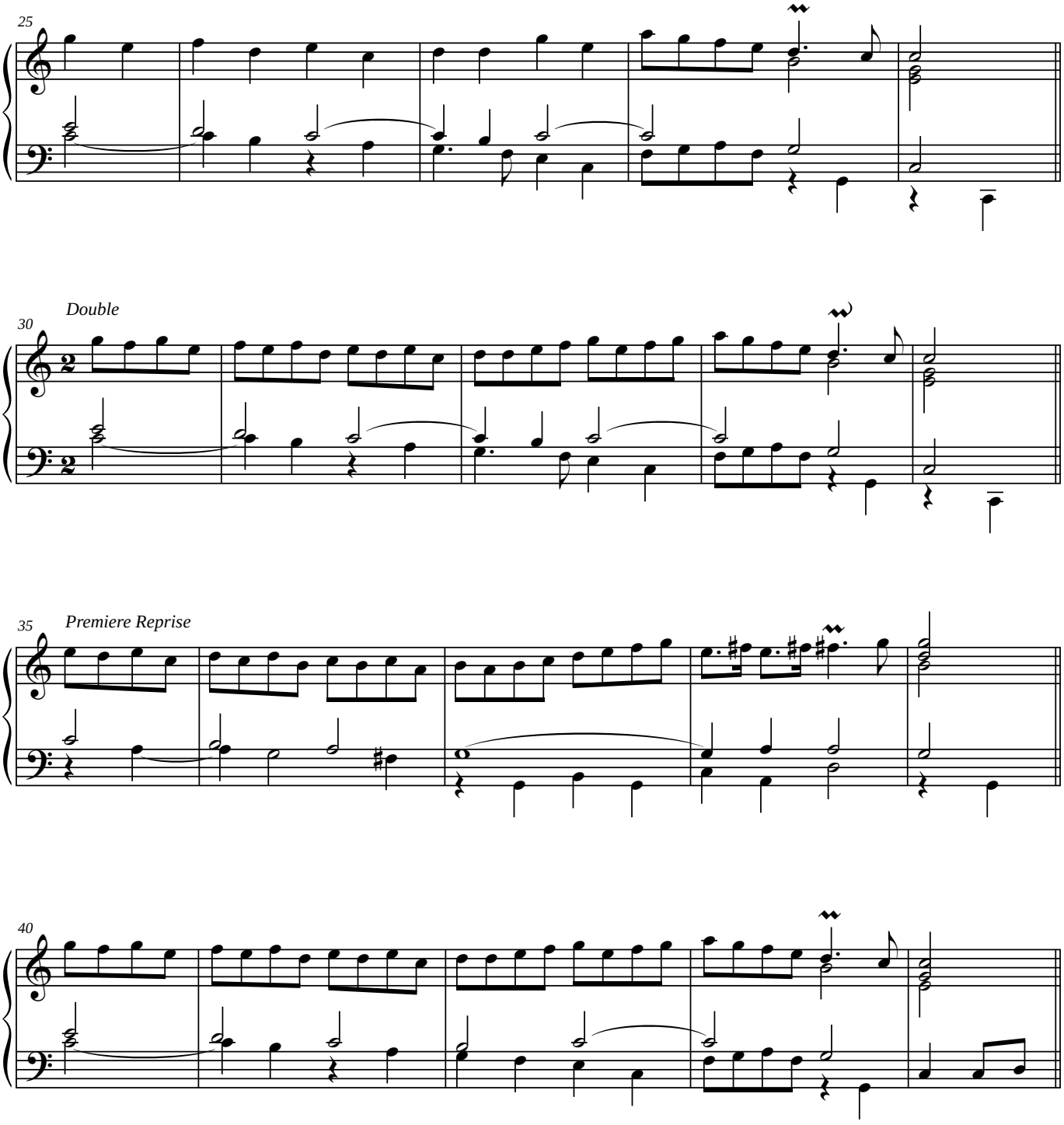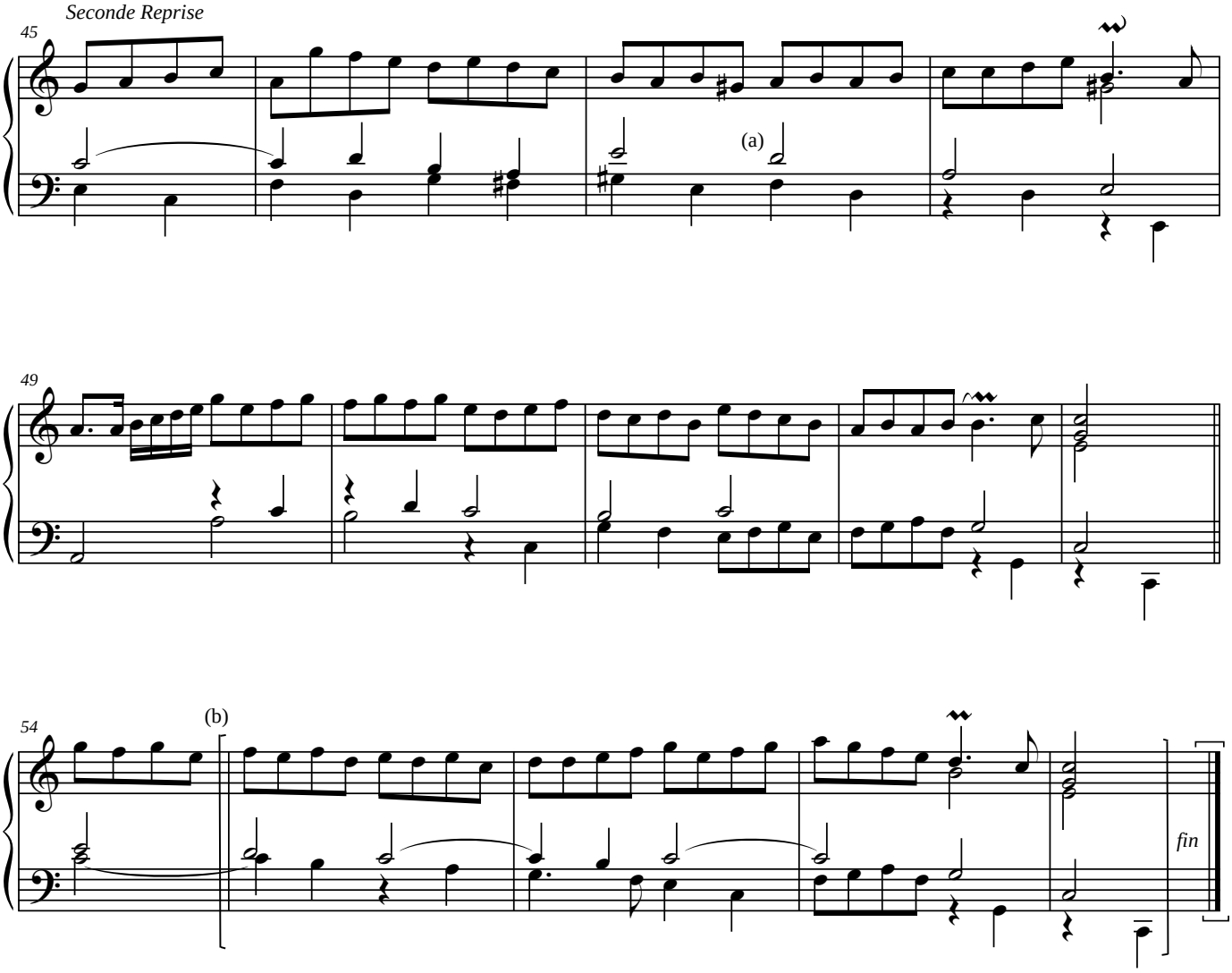


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25
Double
30
Premiere Reprise
35
40



(a) erroneous a note a third above *f* removed. See commentary.

(b) mm. 55–8 copied from mm. 41–4.

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.

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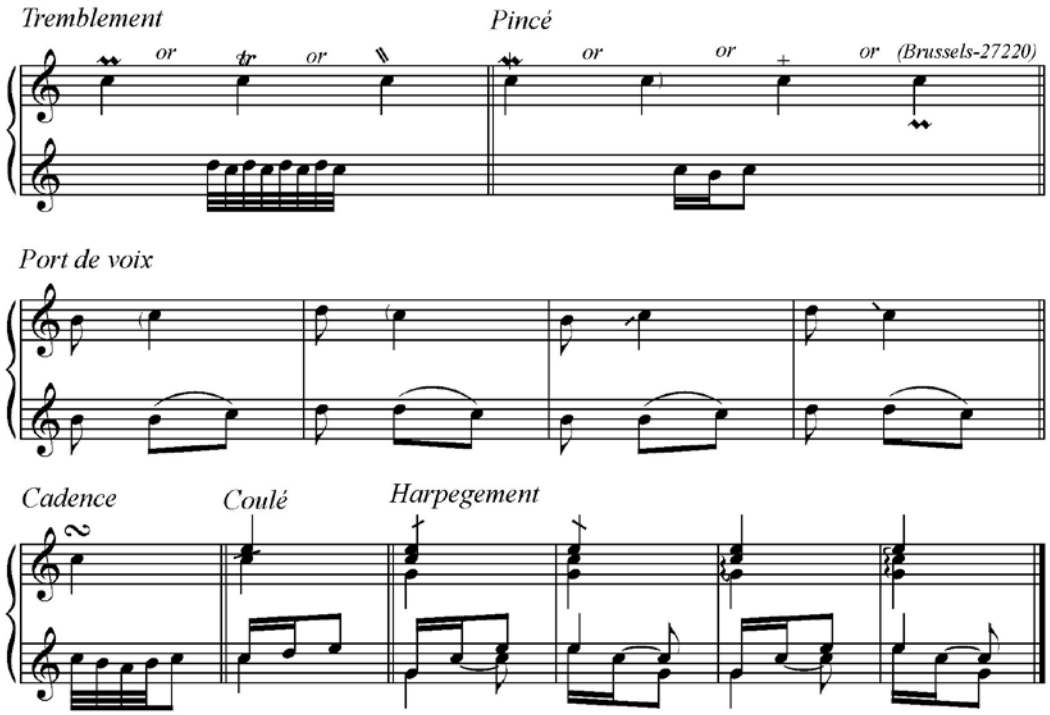
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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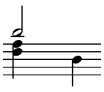
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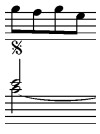


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Critical Notes

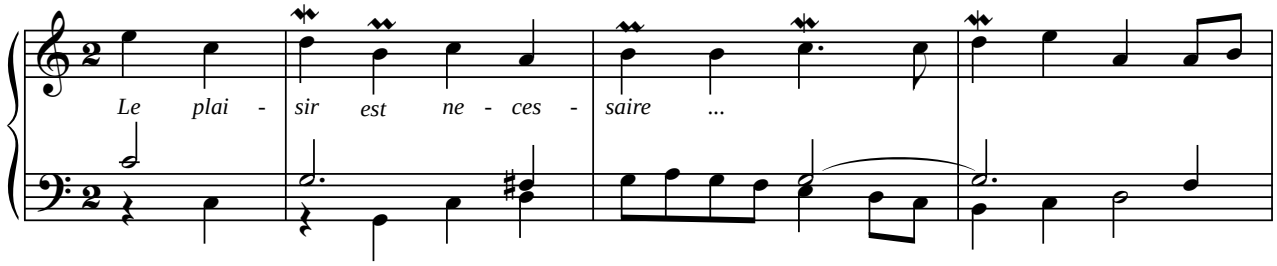
No. 2 (fols. 2v–3r, Hand A), Gauotte (C) [Gavotte en rondeau from *Phaéton* (1683) LWV 61/27 (C)]

M. 47 lhL3 erroneous note a third above *f* removed. *Menetou*: 

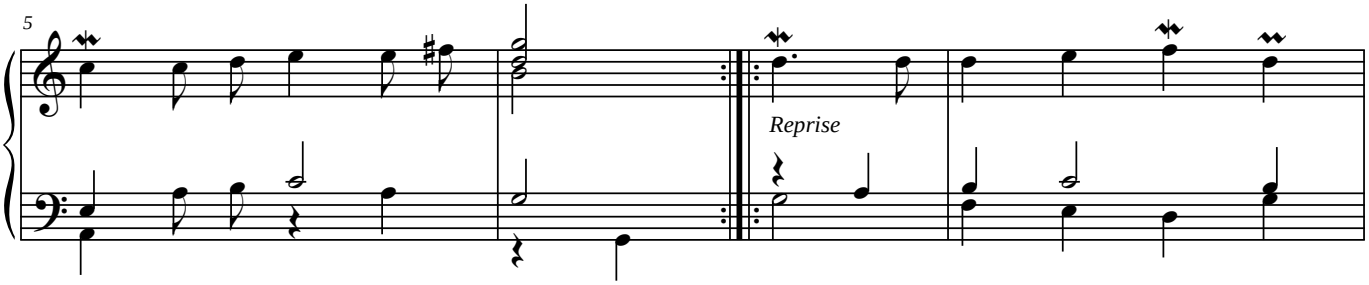
M. 55–8 copied from mm. 41–4. Ending in *Menetou*: 

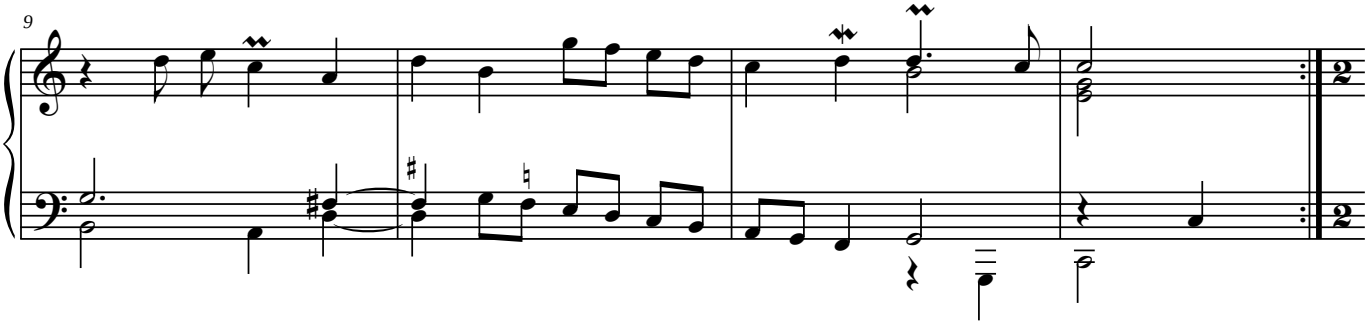
Gavotte (Gauotte)
Phaéton, 1683

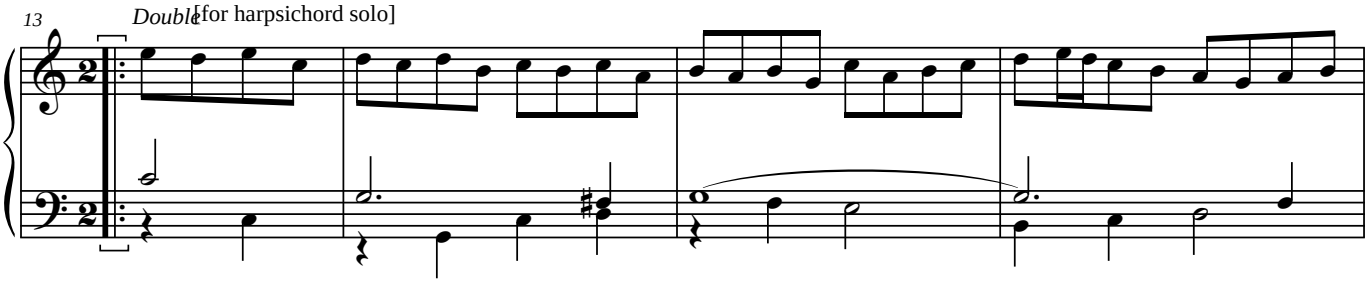
US-BEm MS 777 (Menetou), no. 3, fol. 3v
LWV 61/28
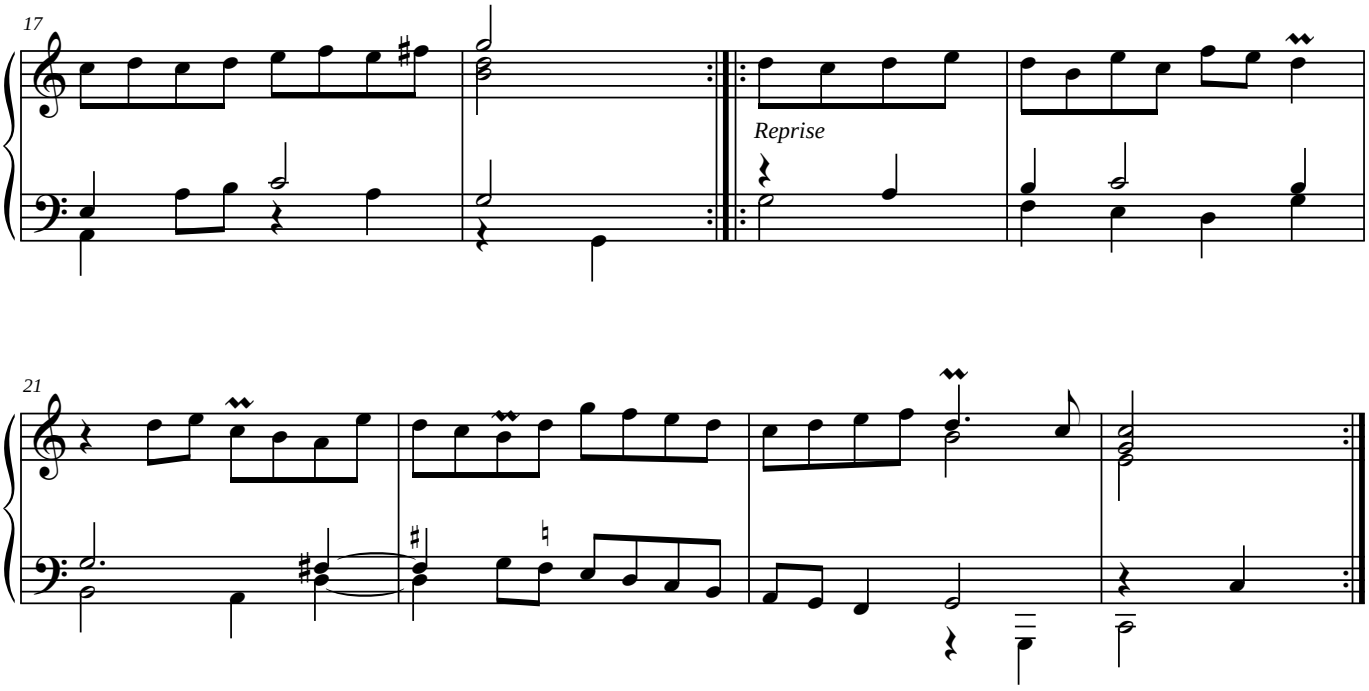


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17
Reprise
21

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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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

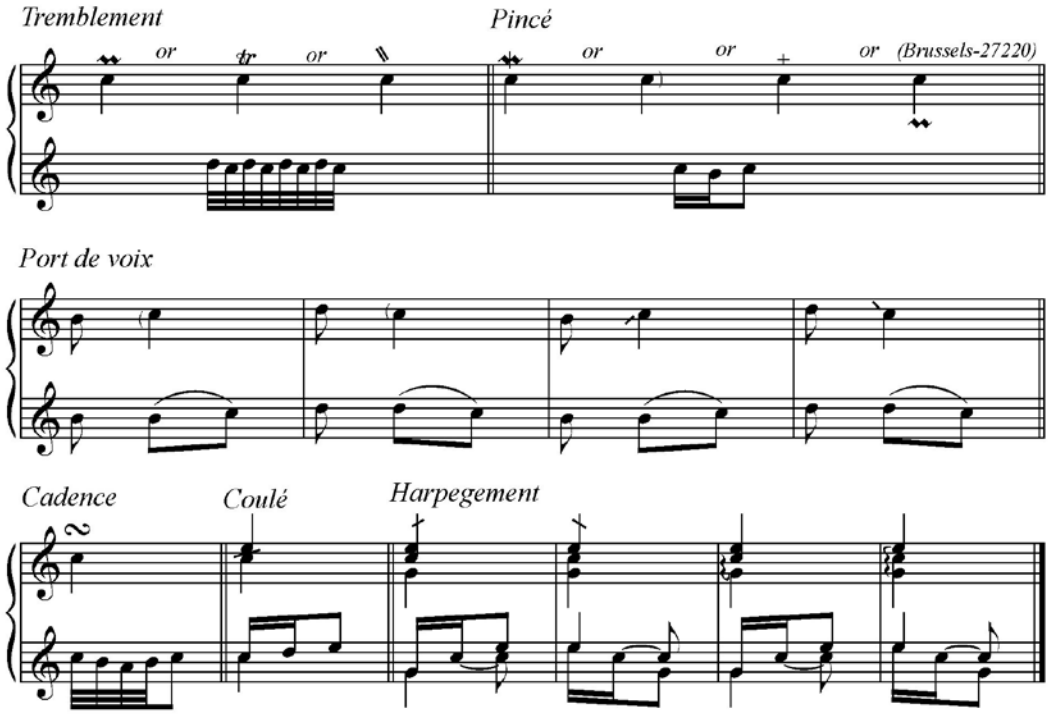
Text between staves ("Le plaisir est necessaire…") omitted in this edition.

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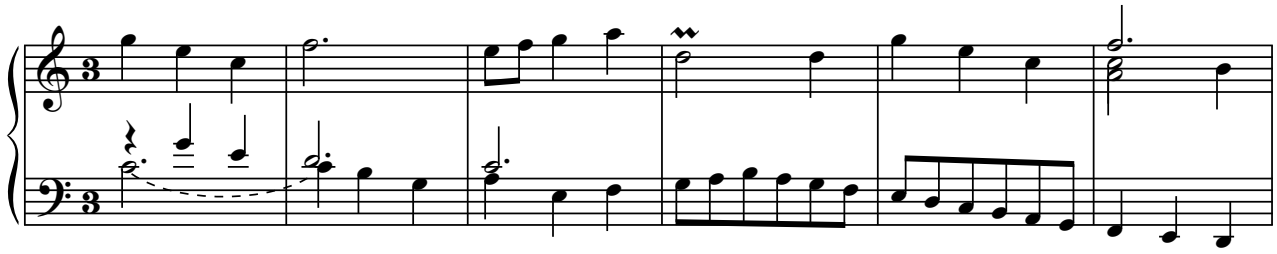
Critical Notes

No. 3 (fol. 3v, Hand A), Gauotte (C) [Gavotte from *Phaéton* (1683) LWV 61/28 (C)]
[No comments]

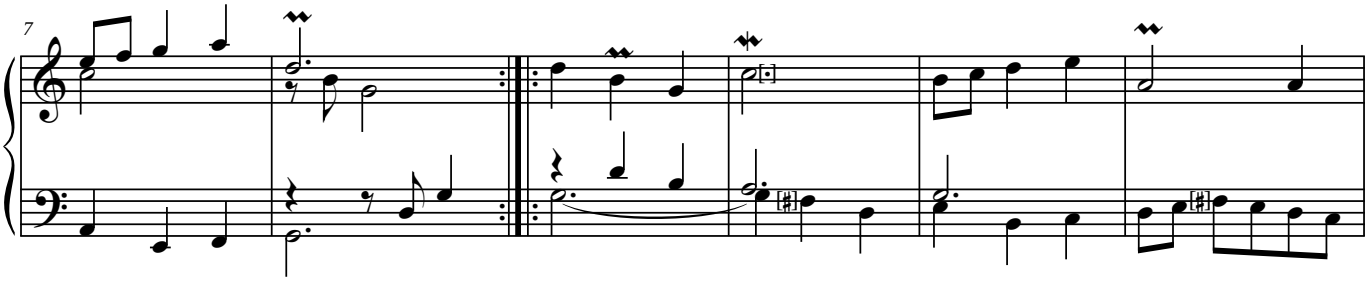
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.
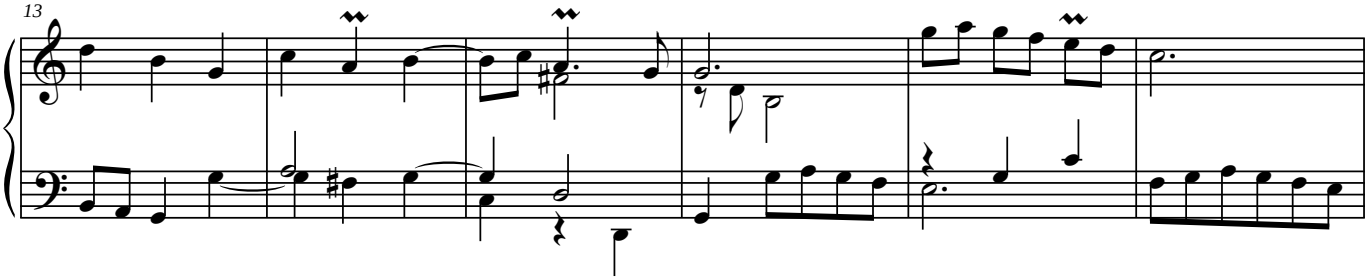
Menuet
Phaéton, 1683

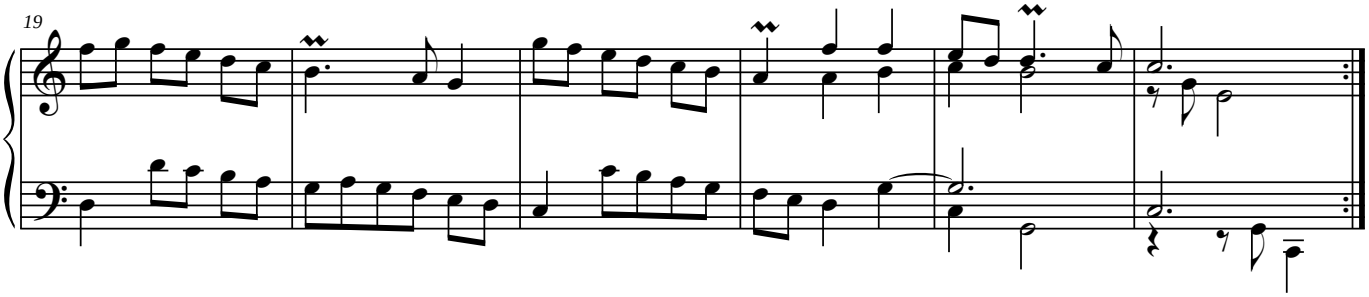
US-BEm MS 777 (Menetou), no. 6, fol. 5r
LWV 61/2



© David Chung, 2014







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*.

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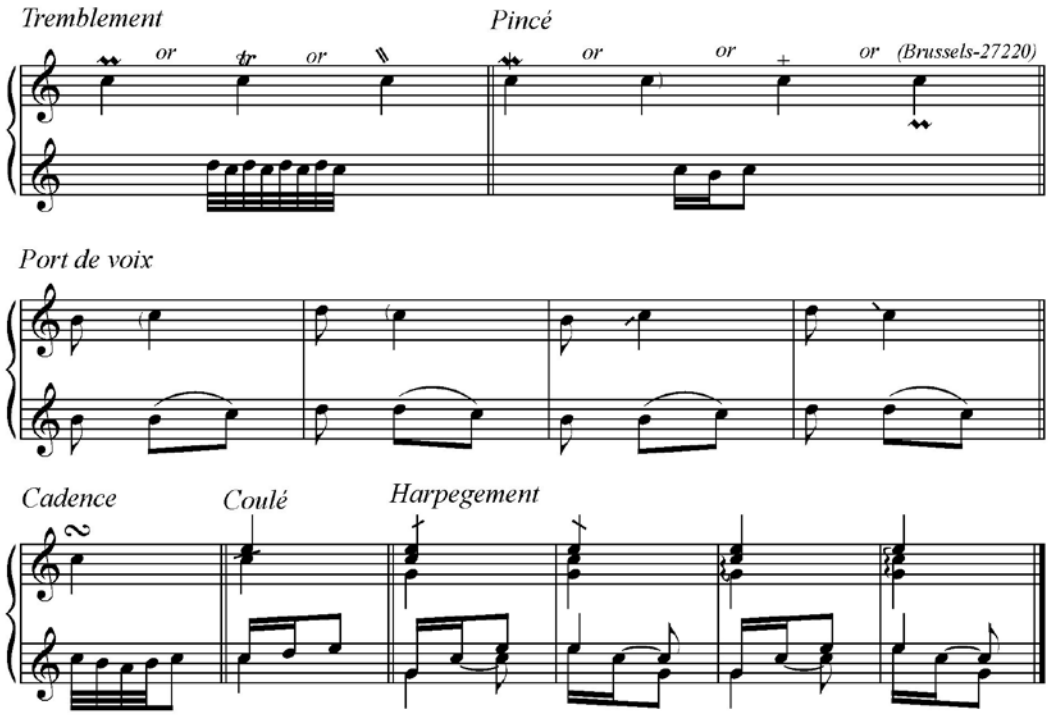
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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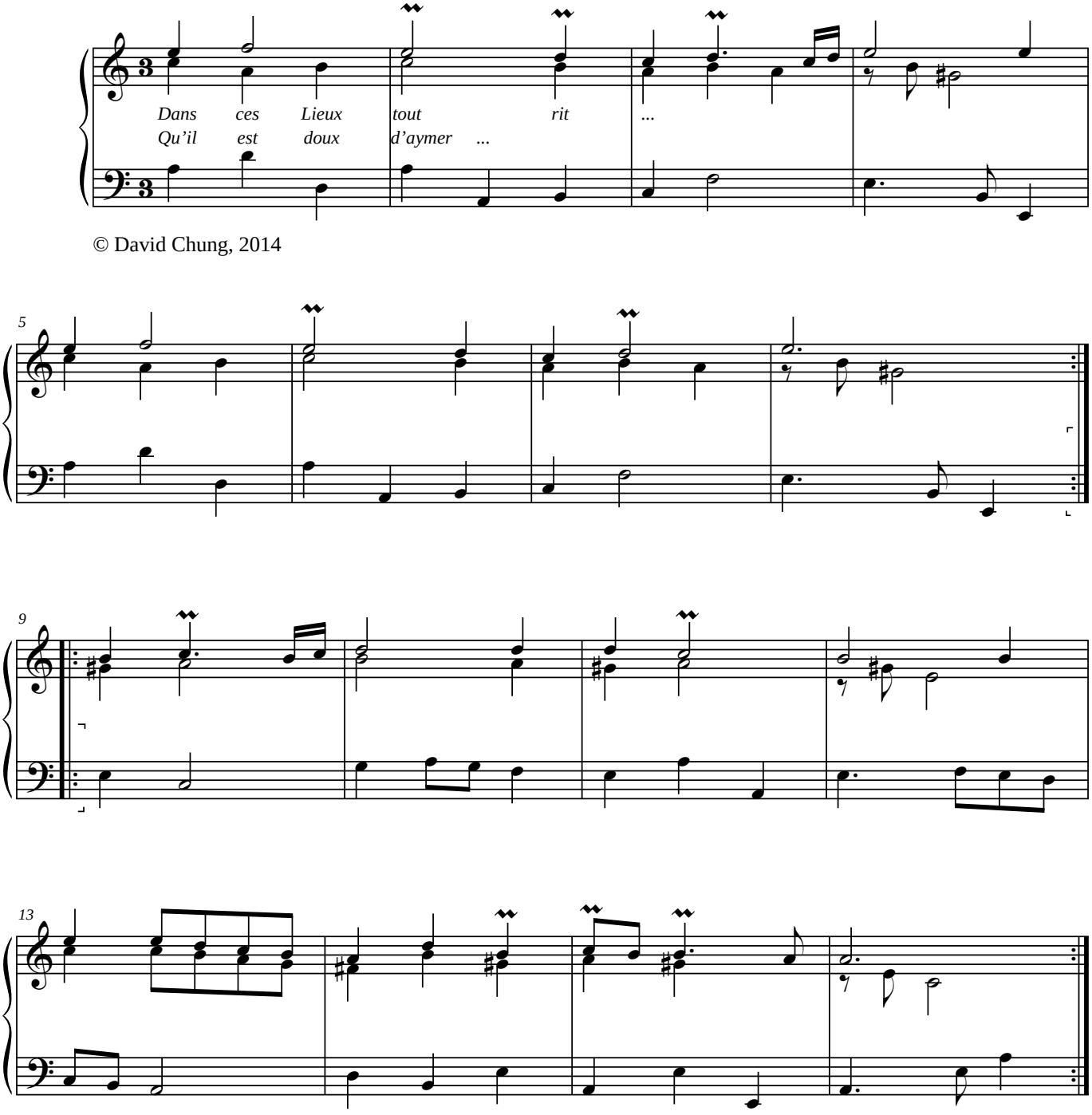
Critical Notes

No. 6 (fol. 5r, Hand A'), [untitled] (C) [Menuet from *Phaéton* (1683) LWV 61/2 (C)]

M. 1	lhL1	tie missing
M. 10	rh1	dot missing
	lhL2	sharp missing
M. 11	lh3	sharp missing

Dans ces lieux
Phaéton, 1683

US-BEm MS 777 (Menetou), no. 8, fol. 6r
LWV 61/7



© David Chung, 2014

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*.

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Editorial Remarks

Text between staves ("Dans ces Lieux tout rit …") omitted in this edition.

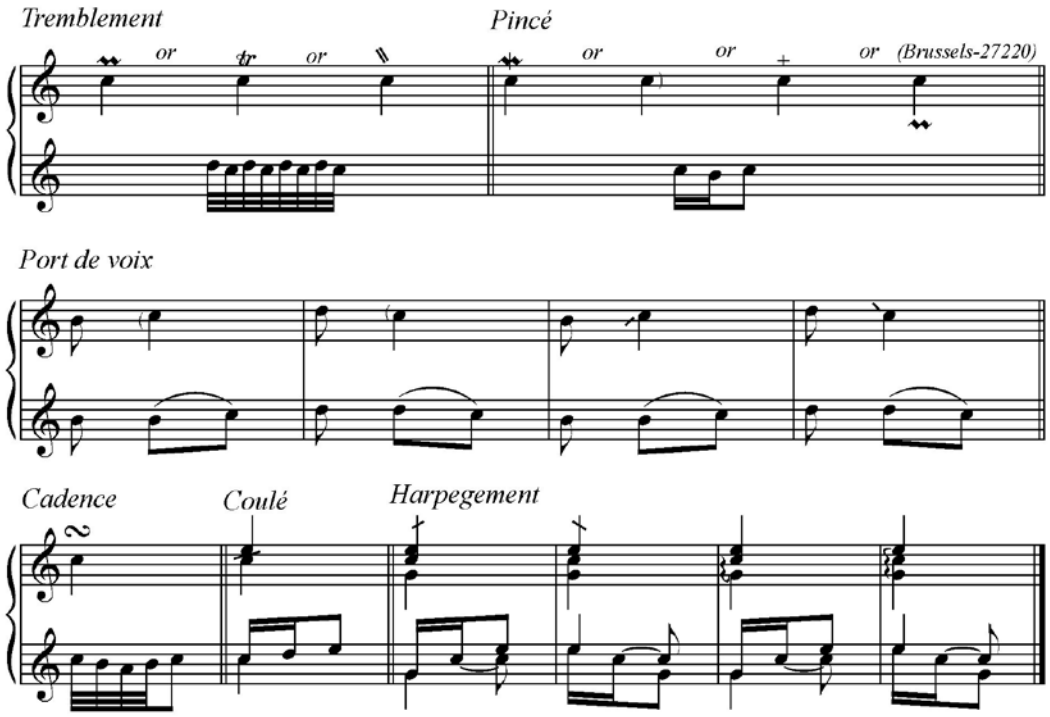
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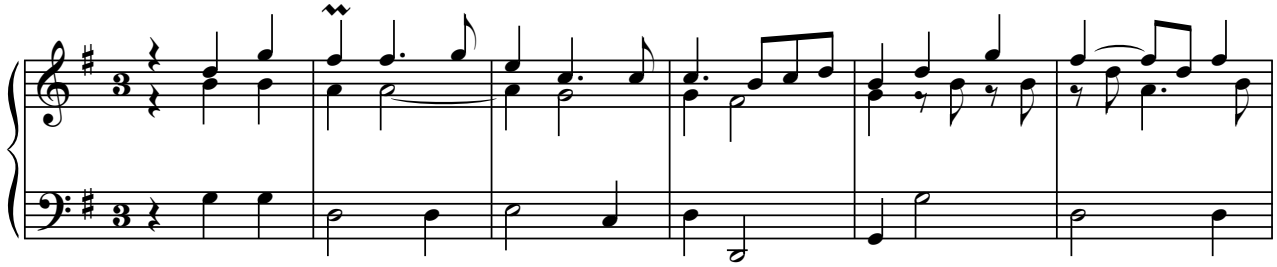
Critical Notes

No. 8 (fol. 6r, Hand A'), [untitled] (a) [Dans ces lieux from *Phaéton* (1683) LWV 61/7 (a)]
M. 8 lh barline missing

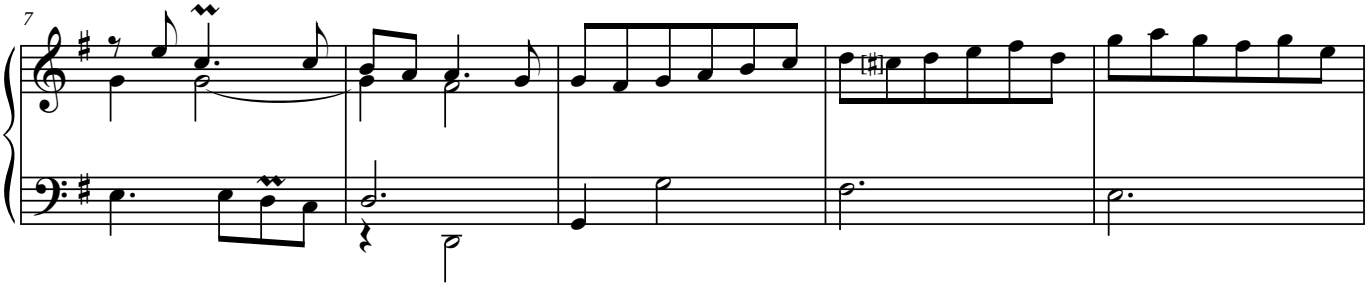
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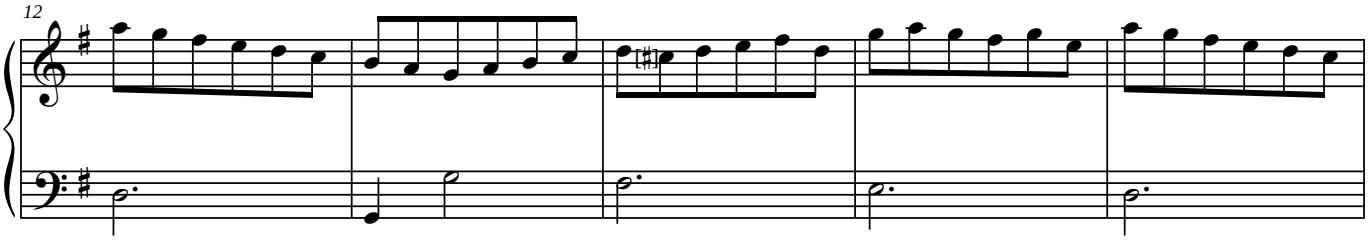
Chaconne (chaconne)
Phaéton, 1683
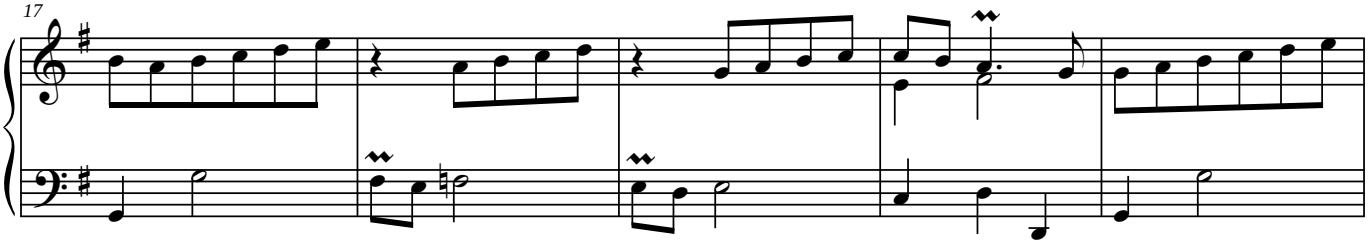
US-BEm MS 777 (Menetou), no. 9, fols. 6v–9r
LWV 61/40
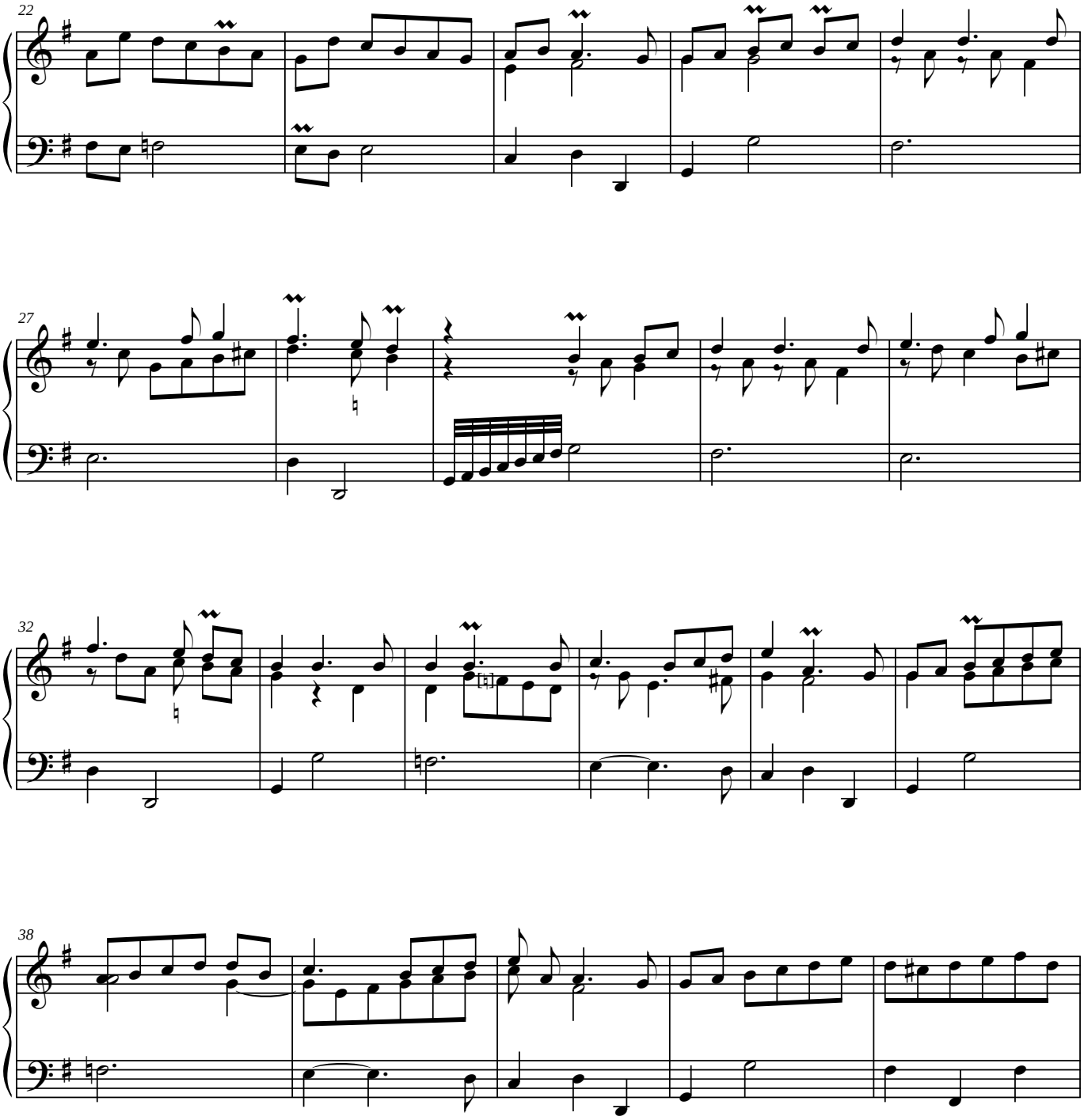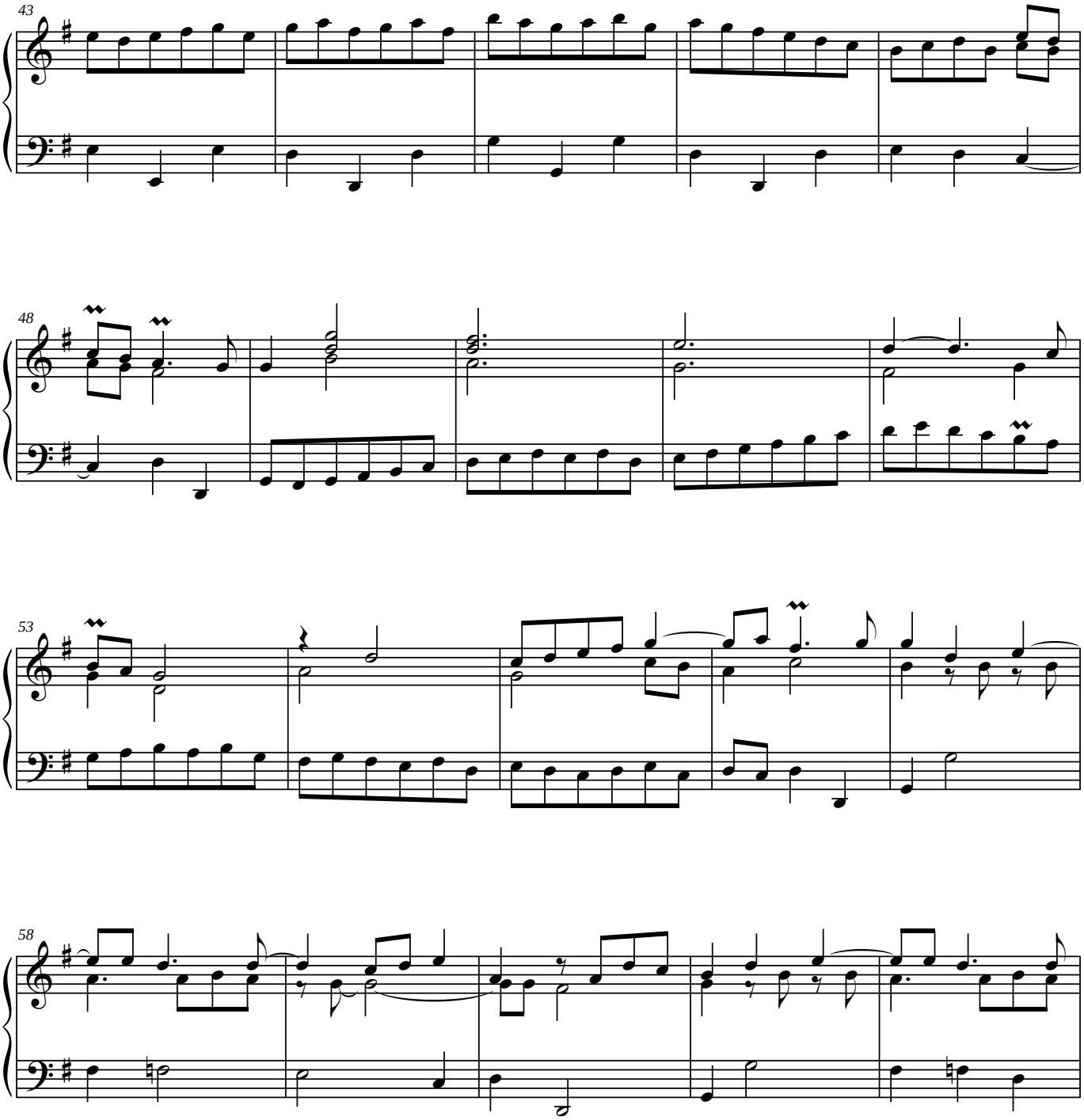


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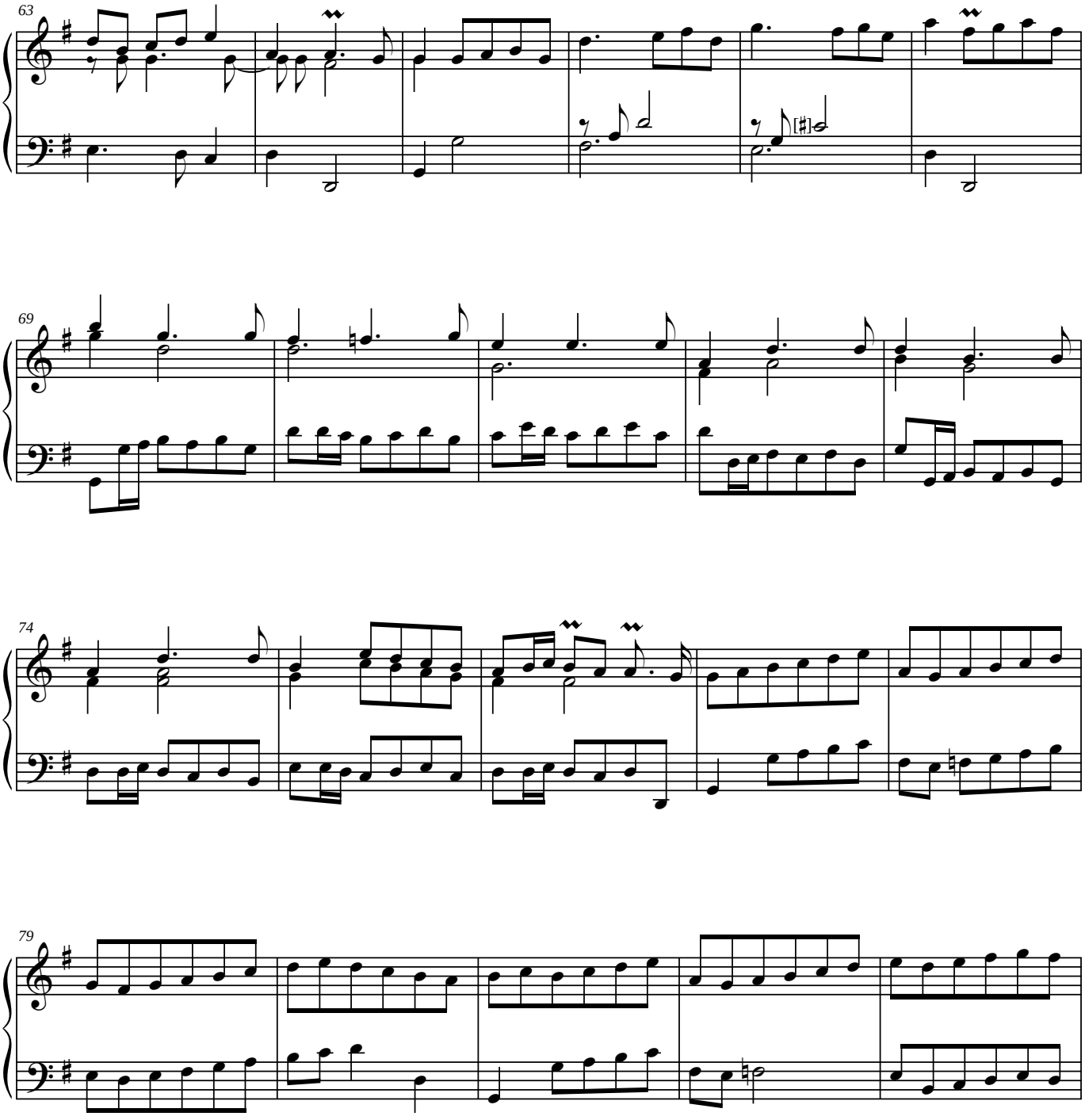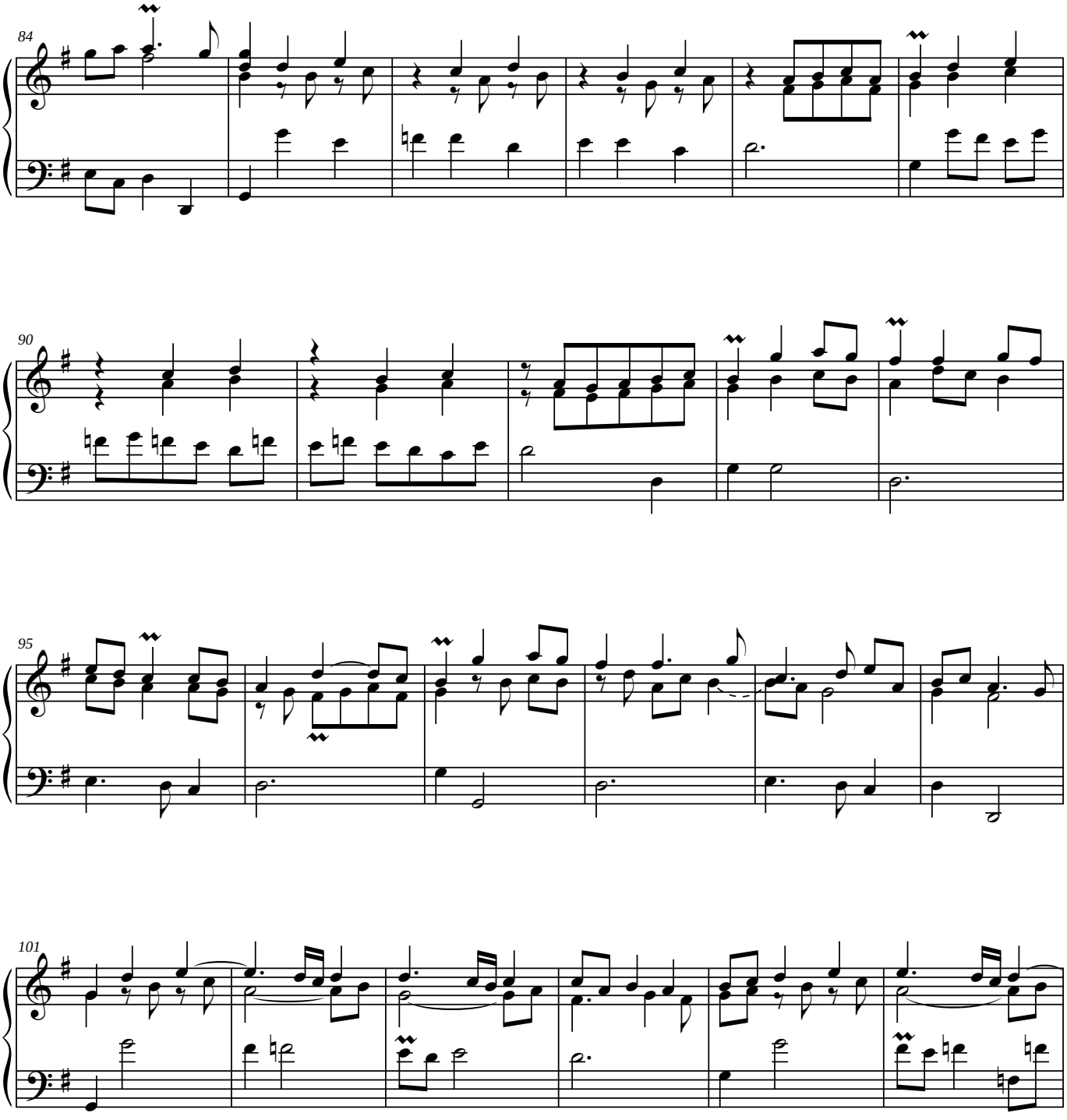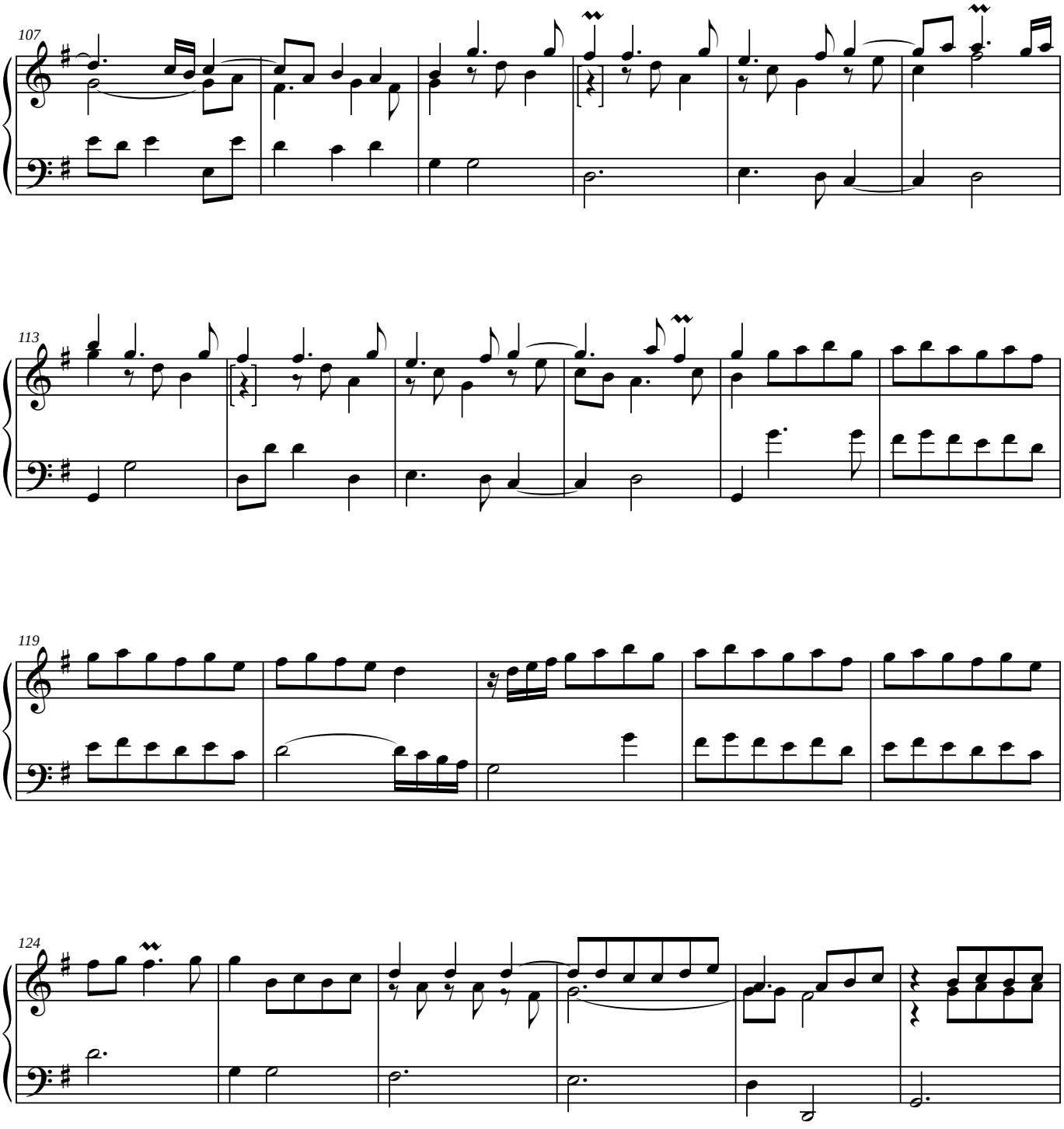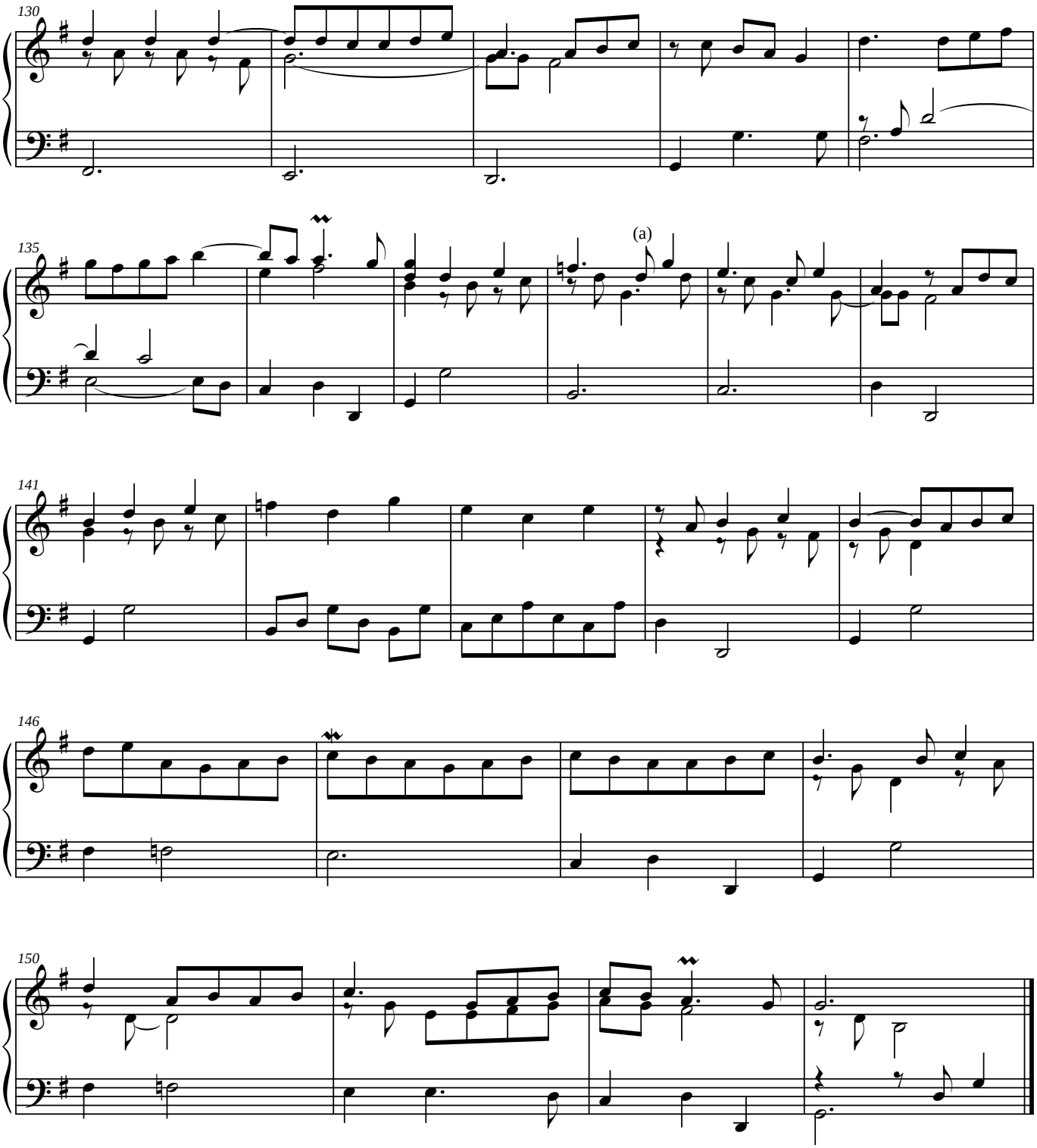







22
27
32
38


43
48
53
58


63
69
74
79


84
90
95
101


107
113
119
124



(a) a second lower: *c”*

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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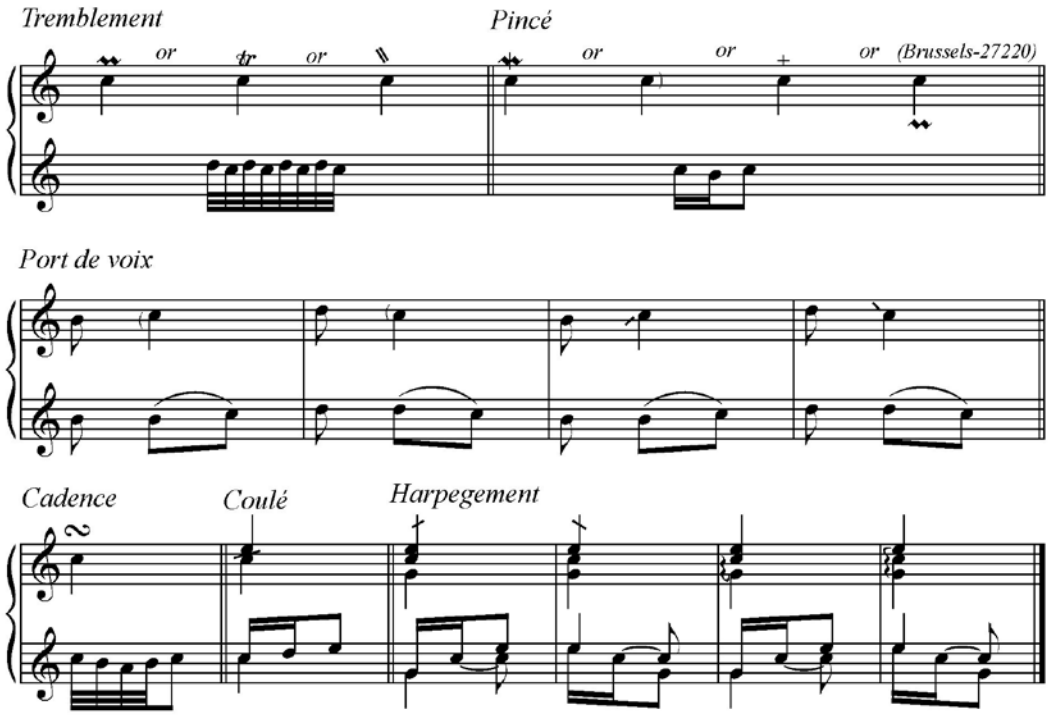
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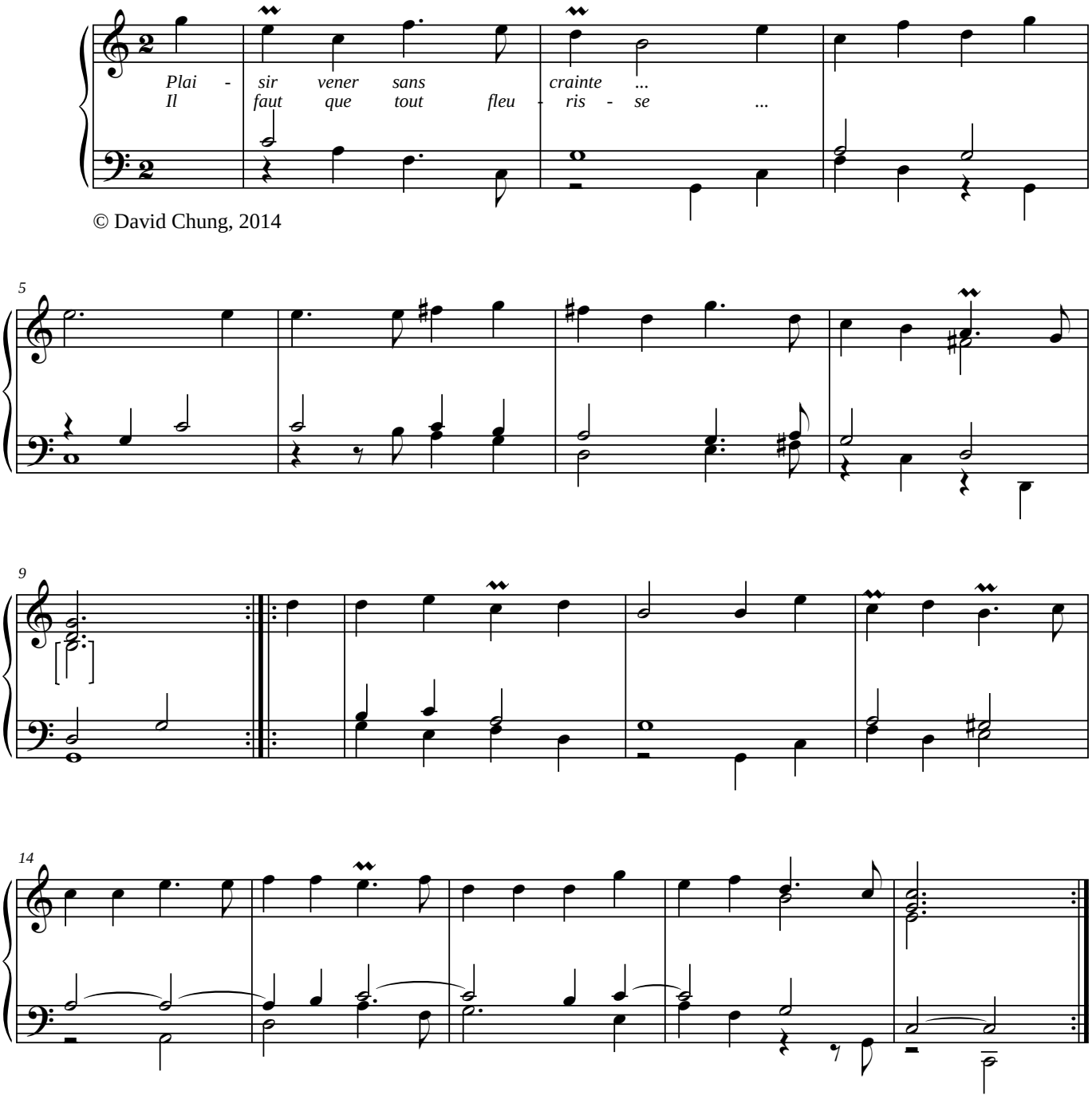
Critical Notes

No. 9 (fols. 6v–9r, Hand A'), chaconne (G) [Chaconne from *Phaéton* (1683) LWV 61/40 (G)]

M. 10	rh2	sharp missing
M. 14	rh2	sharp missing
M. 34	rhL2	natural missing
M. 67	lhU3	sharp missing
M. 114	rhL1	rest missing
M. 138	rhU2	a second lower: *c"*

Bourrée
Phaéton, 1683

US-BEm MS 777 (Menetou), no. 10, fol. 9v
LWV 61/16



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Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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Editorial Remarks

Text between staves ("Plaisir venez sans crainte …") omitted in this edition.

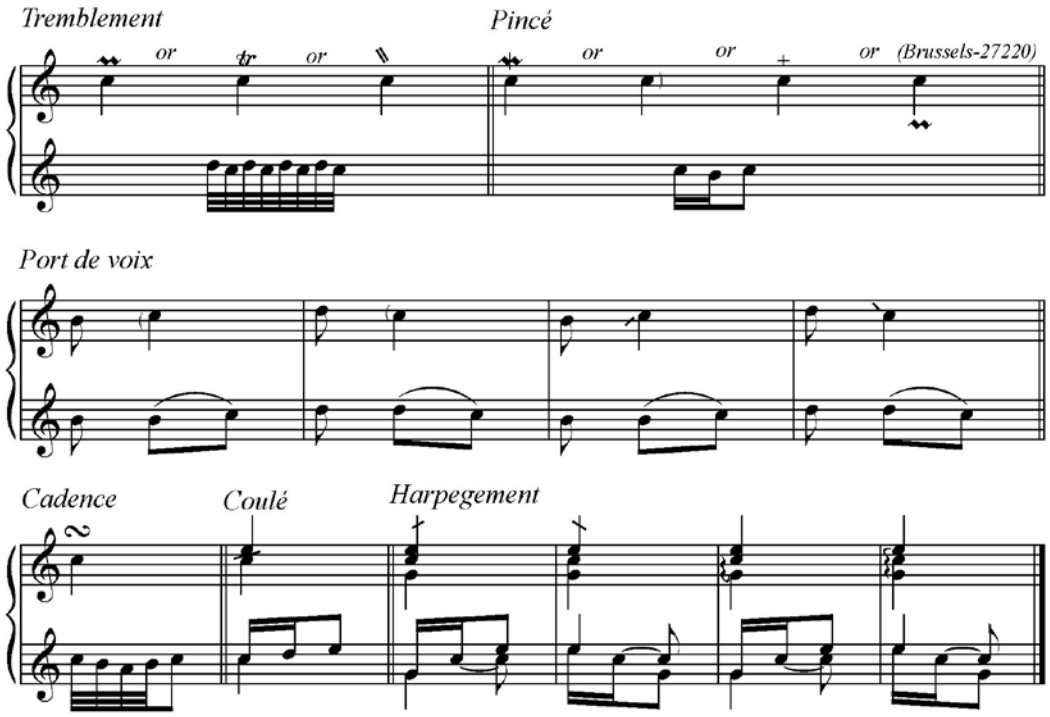
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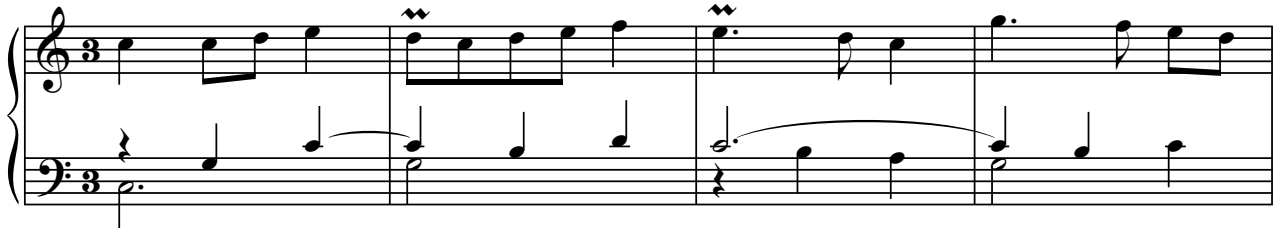
Critical Notes

No. 10 (fol. 9v, Hand A'), Bourrée (C) [Bourrée from *Phaéton* (1683) LWV 61/16 (C)]
M. 9 rhL1 note missing

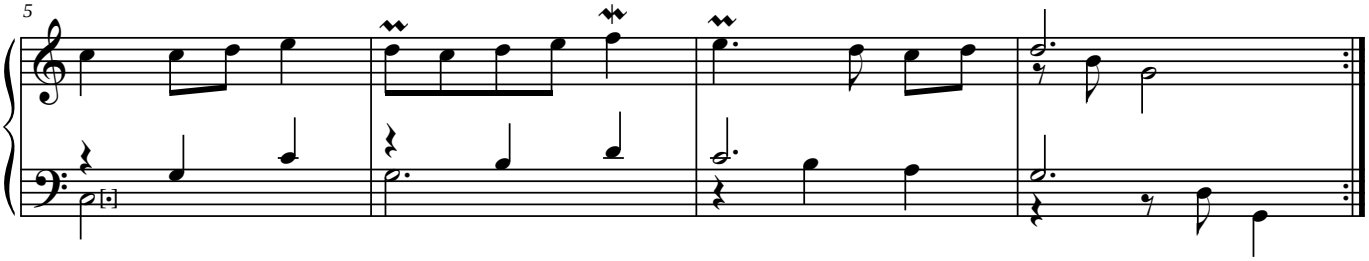
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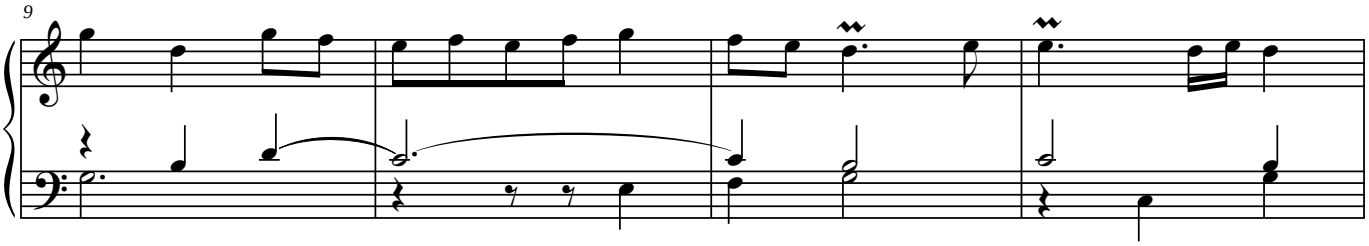
Les Trompettes (Les trompette)
Amadis, 1684

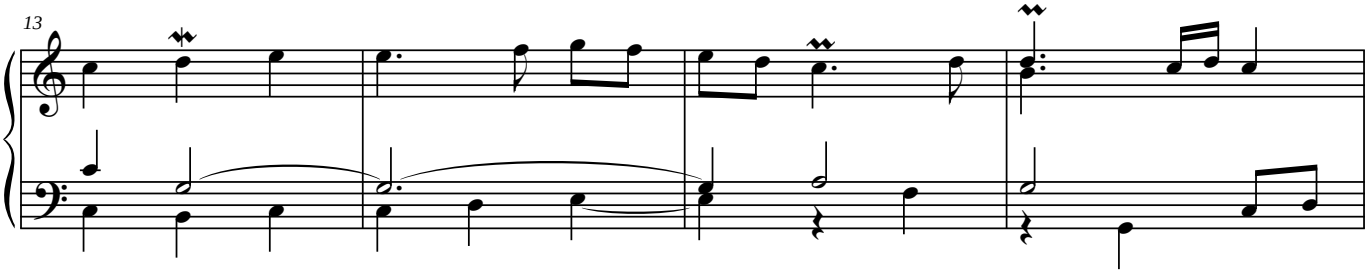
US-BEm MS 777 (Menetou), no. 16, fols. 13v–14r
LWV 63/24
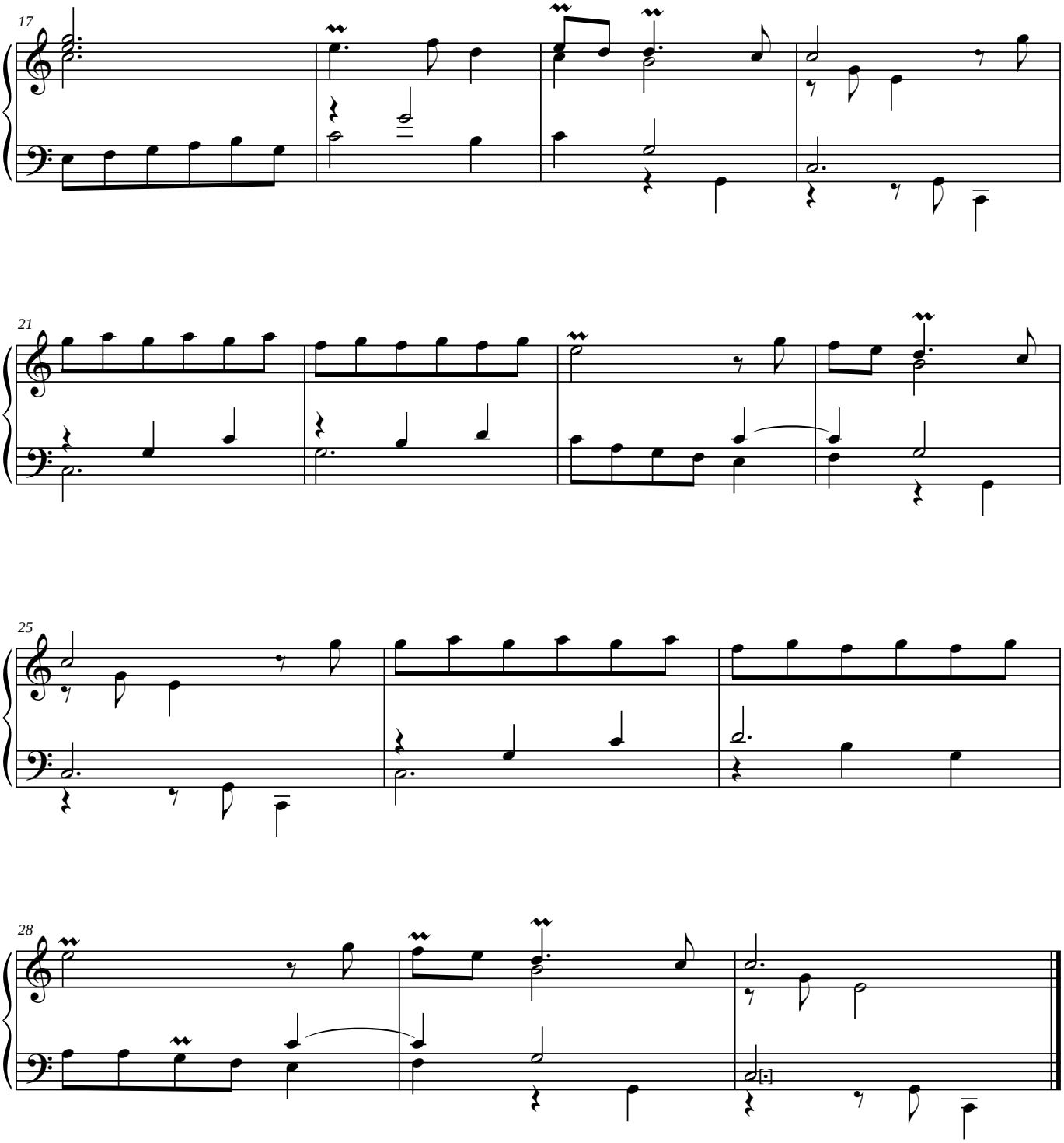


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17
21
25
28

Source

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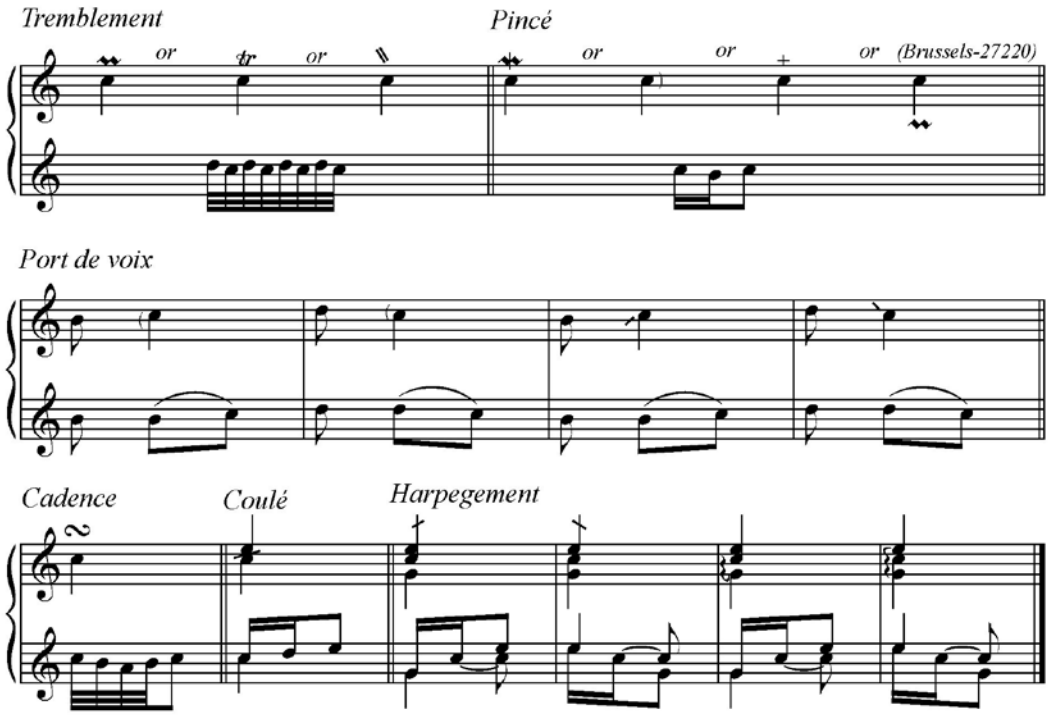
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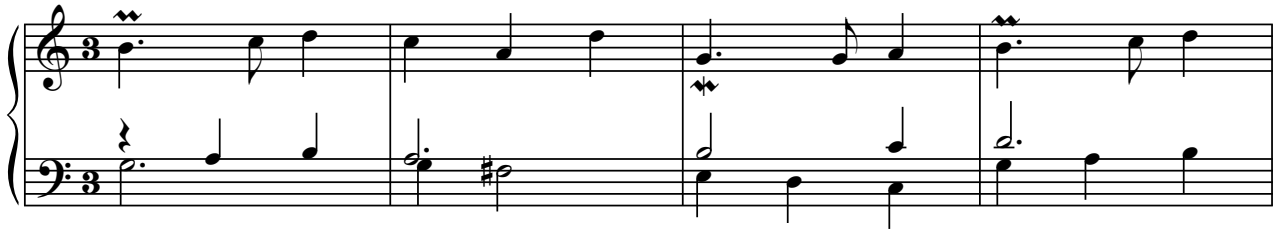
Critical Notes

No. 16 (fols. 13v–14r, Hand A'), Les trompette (C) [Les Trompettes from *Amadis* (1684) LWV 63/24 (C)]
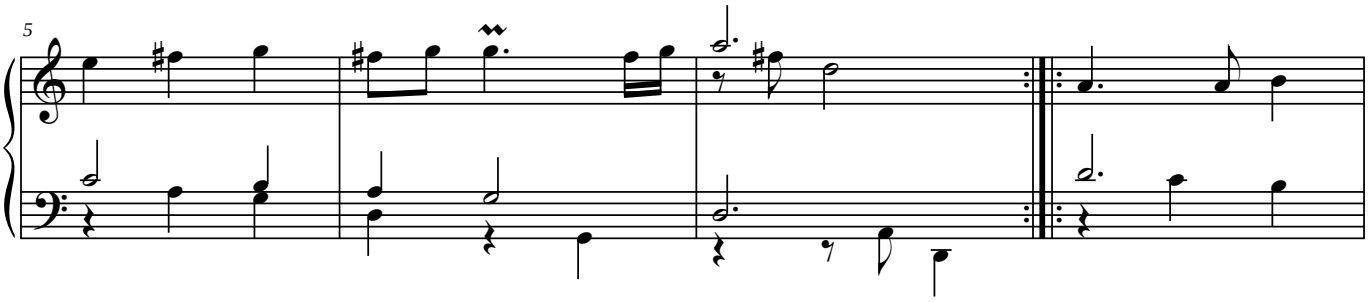
M. 5	lhL1	dot missing
M. 30	lhU1	dot missing

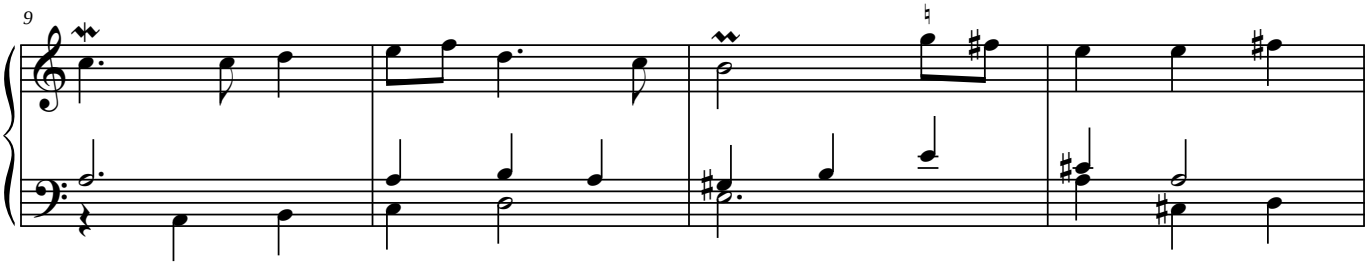
Menuet
Amadis, 1684

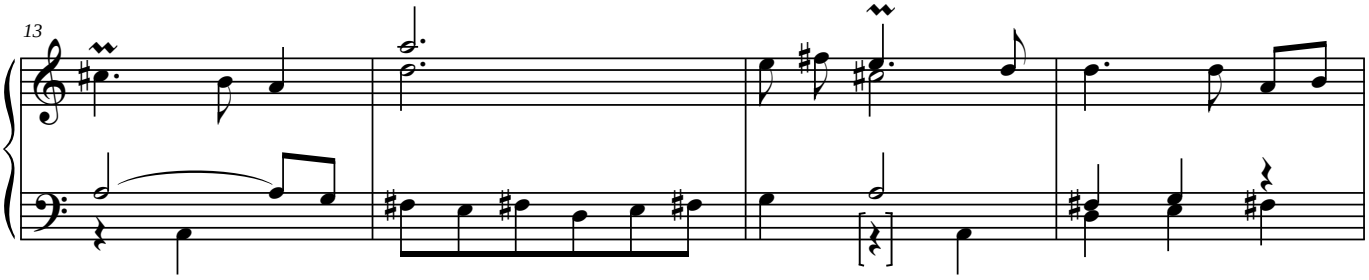
US-BEm MS 777 (Menetou), no. 17, fol. 14r
LWV 63/57
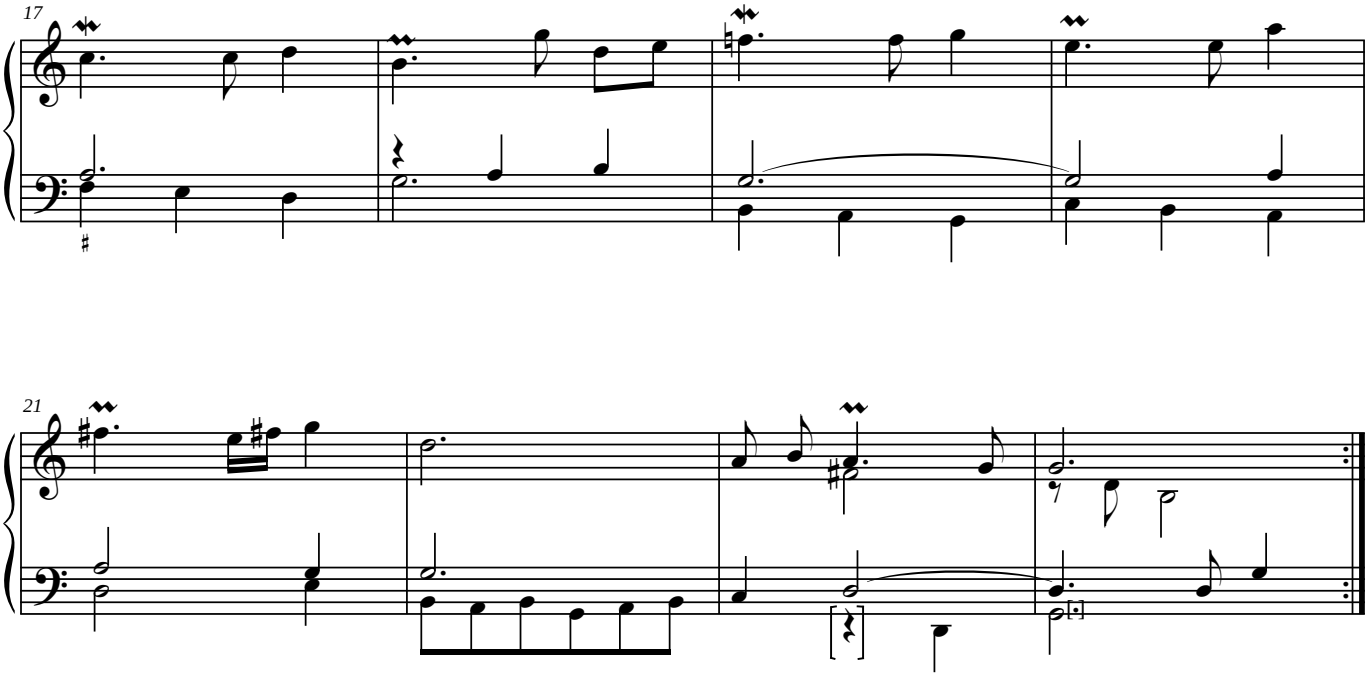


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17
21

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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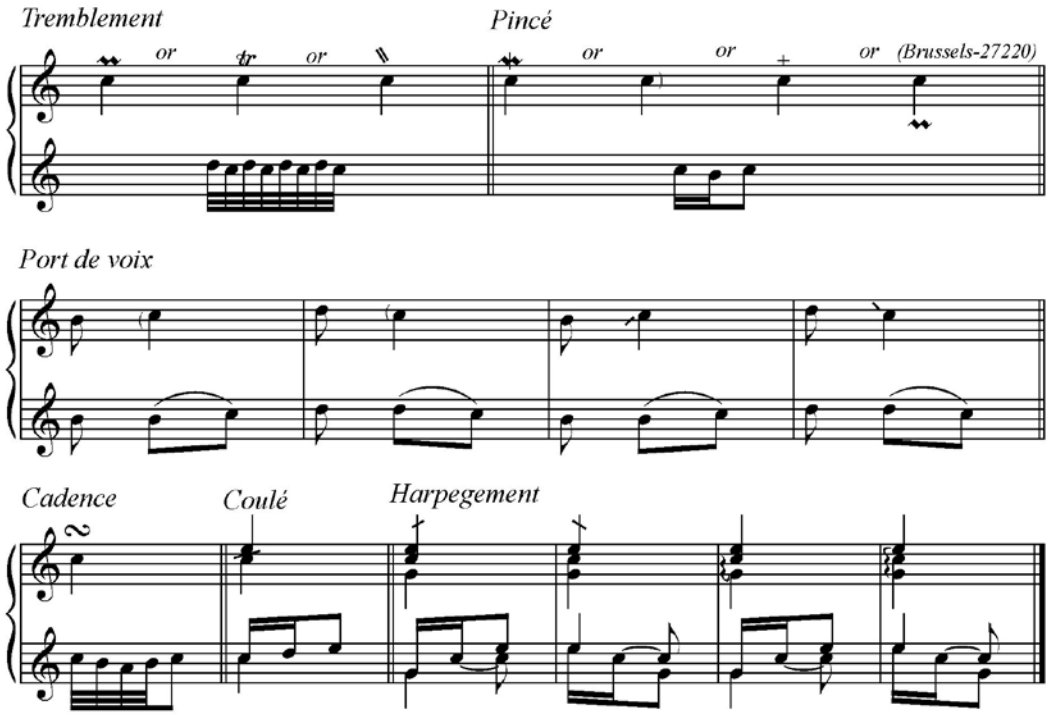
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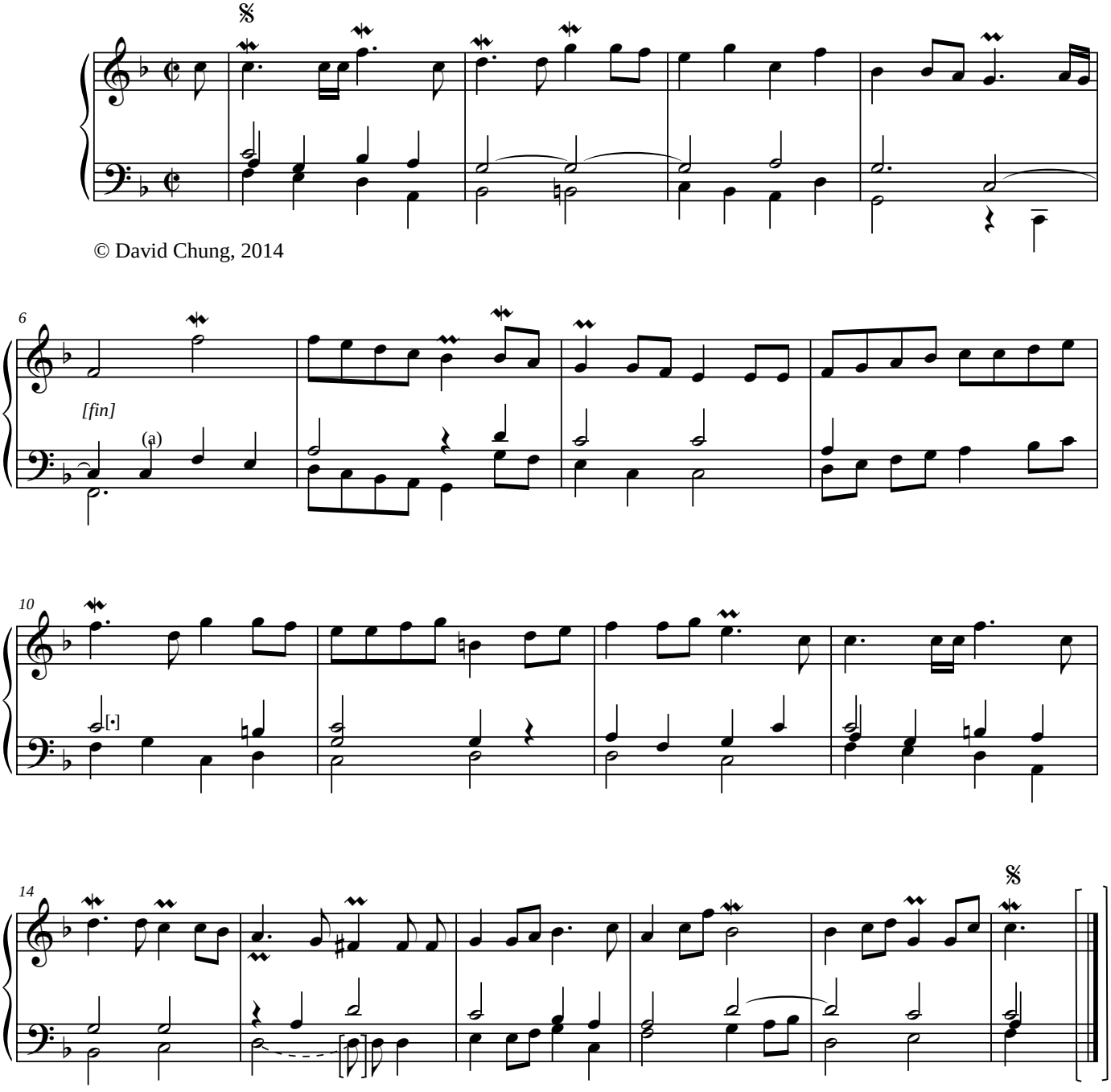


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No. 17 (fol. 14r, Hand A’), Menuet (G) [Menuet from *Amadis* (1684) LWV 63/57 (G)]

M. 15	lhL2	rest missing
M. 23	lhL1	rest missing
M. 24	lhL1	dot missing

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

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



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(a) a third above: *e*

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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Editorial Remarks

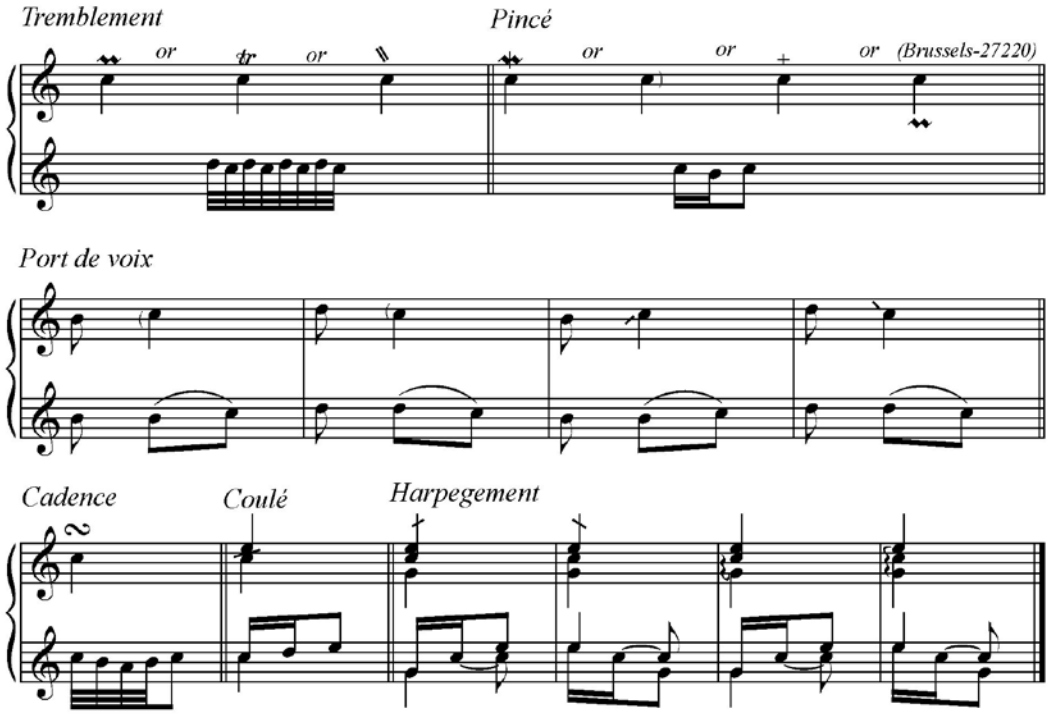
This piece ends on m. 6, as indicated by "*fin*", and the player should provide a suitable ending.

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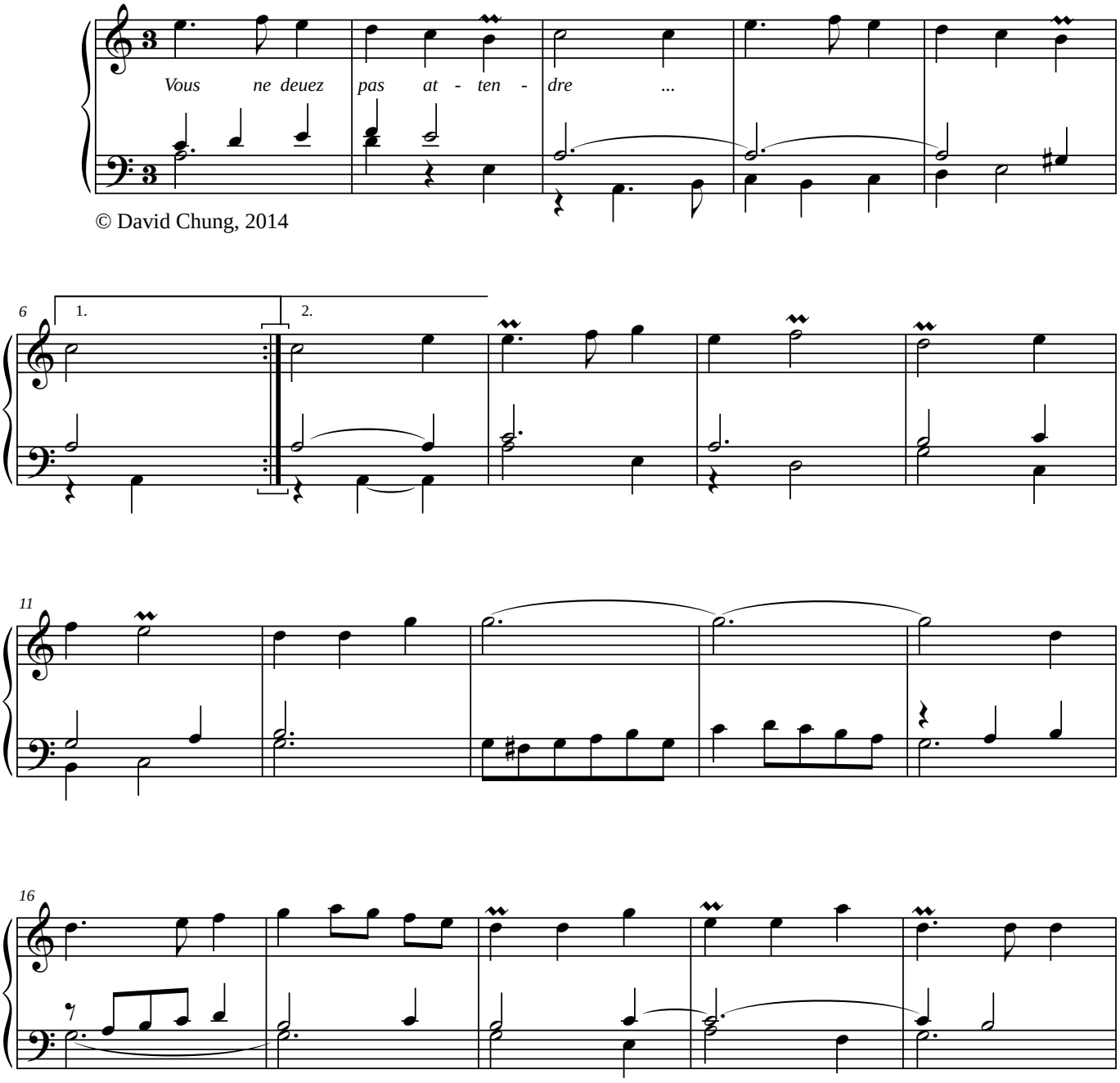
No. 18 (fol. 14v, Hand A'), amour que veutu demoy (F) [Prelude, Arcabonne from *Amadis* (1684) LWV 63/26 (F)]

M. 6	rhU2	a third above: *e*
M. 10	lhU1	dot missing
M. 15	lhL1–2	tie and note missing
M. 19		barline missing
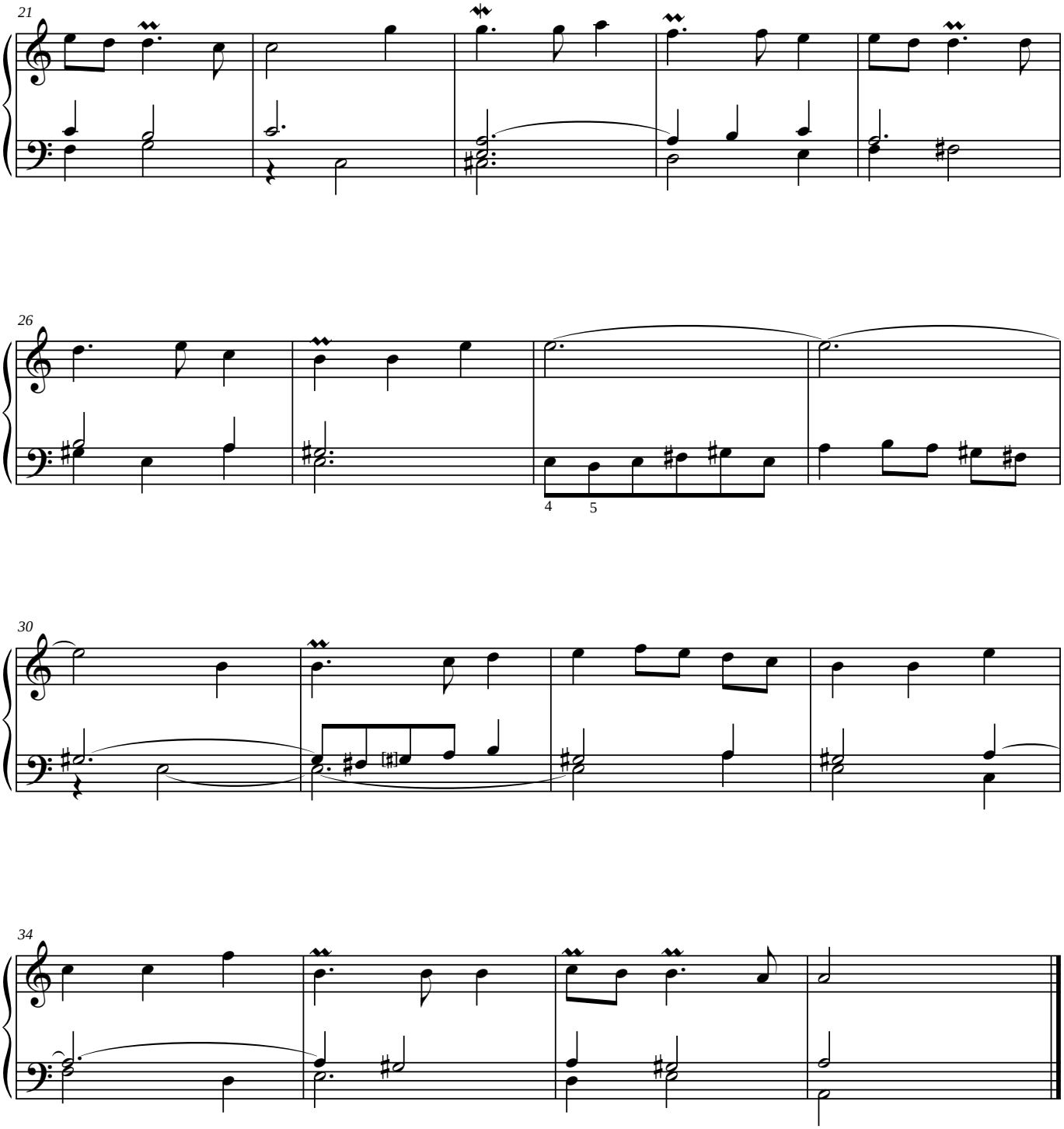
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Vous ne devez plus attendre (vous ne deuez pas attendre)
Amadis, 1684

US-BEm MS 777 (Menetou), no. 20, fols. 15v–16r
LWV 63/36



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21
26
4
5
30
34

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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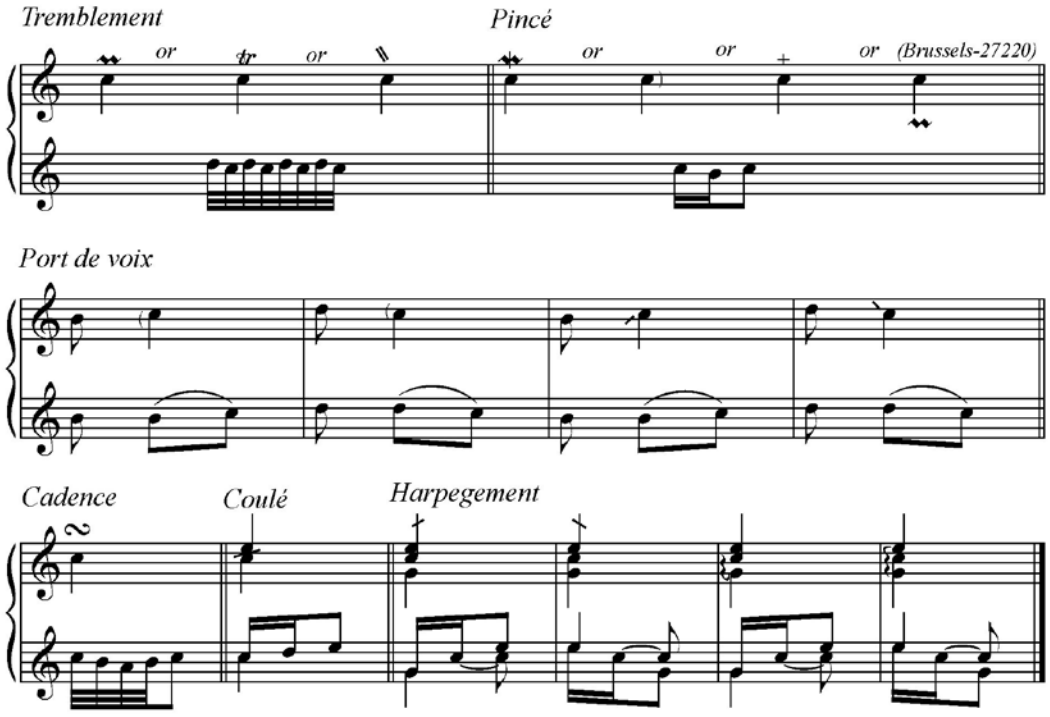
Text between staves ("Vous ne deuez pas attendre …") omitted in this edition.

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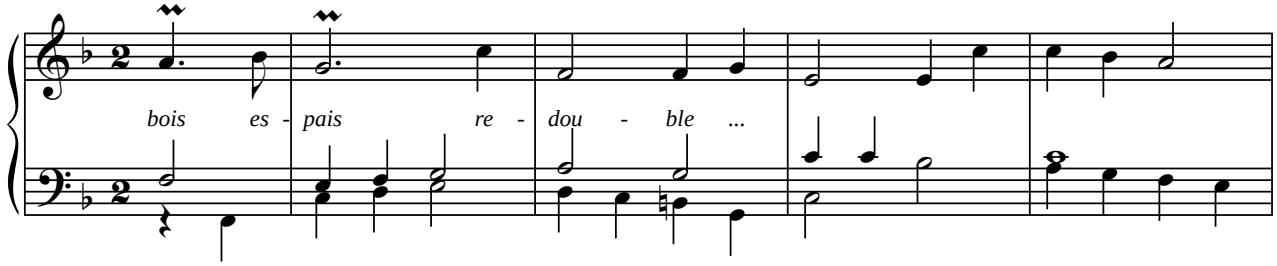
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No. 20 (fols. 15v–16r, Hand A'), vous ne deuez pas attendre (a) [Vous ne devez plus attendre from *Amadis* (1684) LWV 63/36 (a)]
M. 31 lhU3 sharp missing
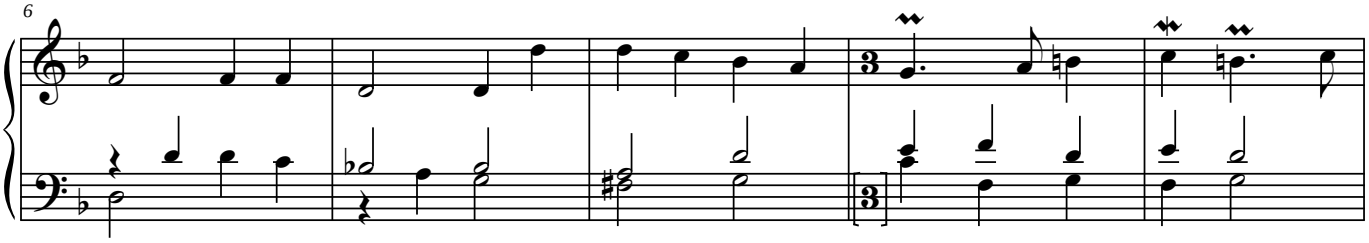
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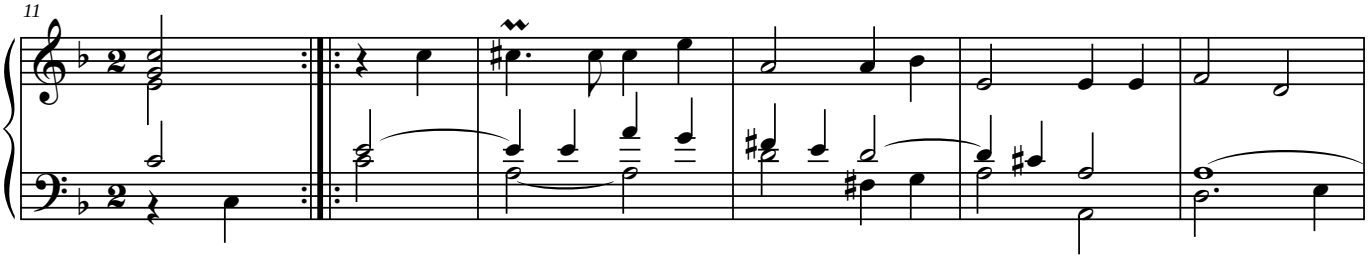
Bois épais (bois éspais)
Amadis, 1684
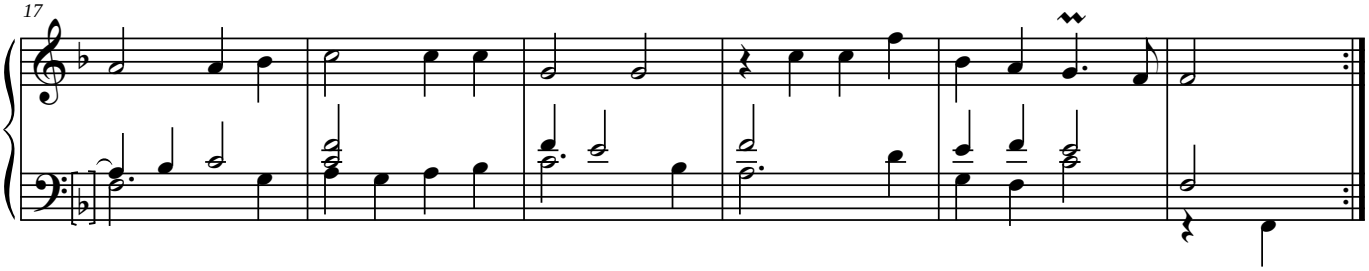
US-BEm MS 777 (Menetou), no. 21, fol. 16r
LWV 63/30



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Source

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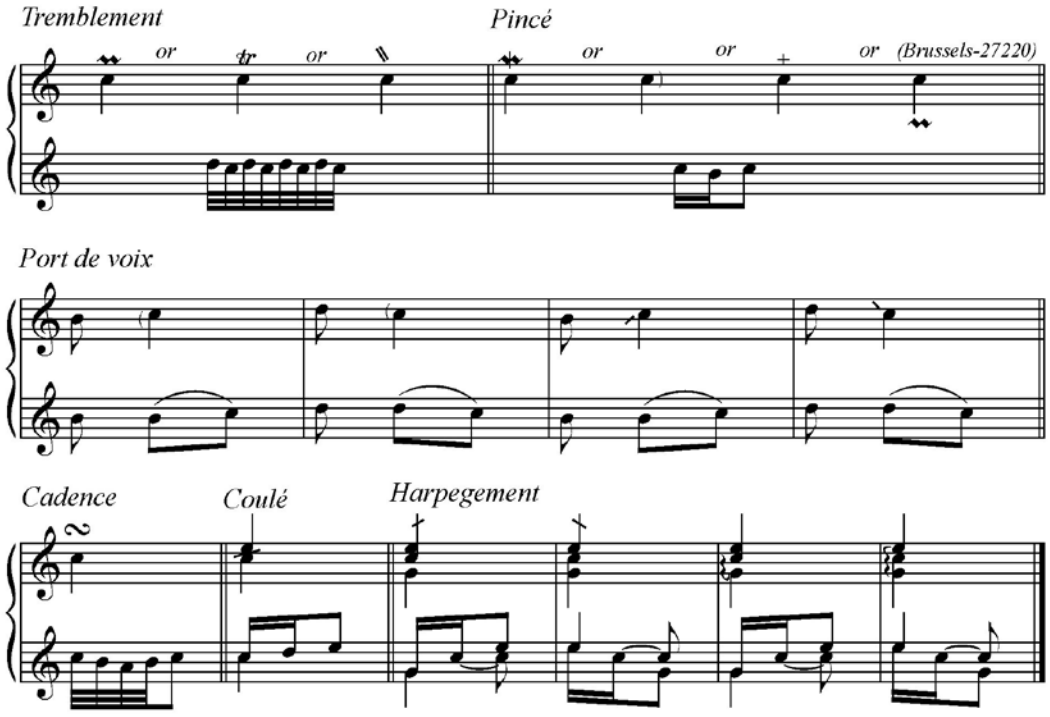
Text between staves ("bois espais redouble …") omitted in this edition.

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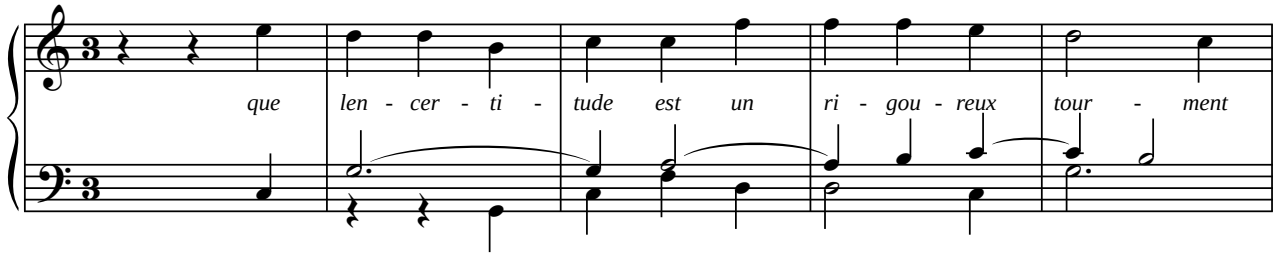
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No. 21 (fol. 16r, Hand A'), bois éspais (F) [Bois épais from *Amadis* (1684) LWV 63/30 (F)]
M. 9 lh time signature missing
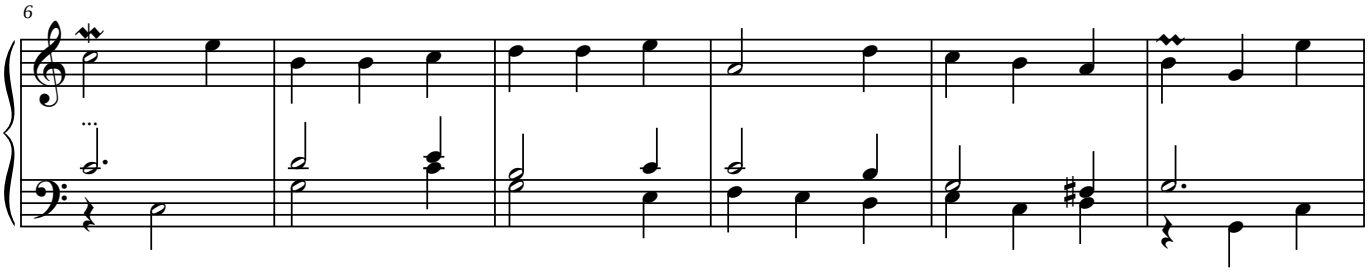
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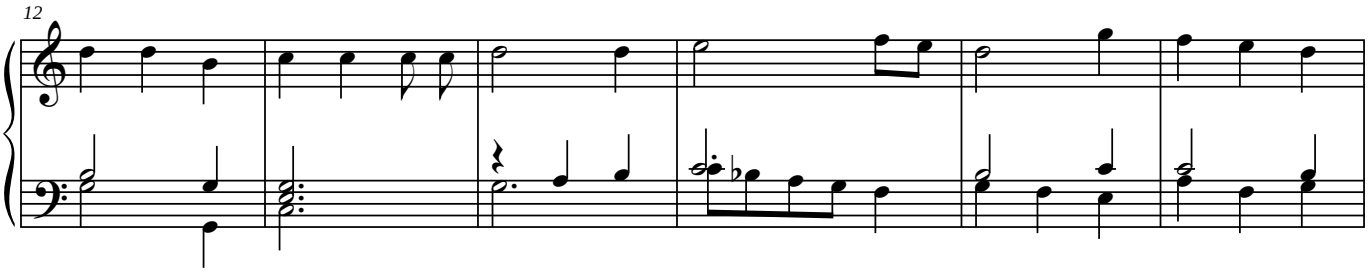
“Que l’incertitude”
Phaéton, 1683

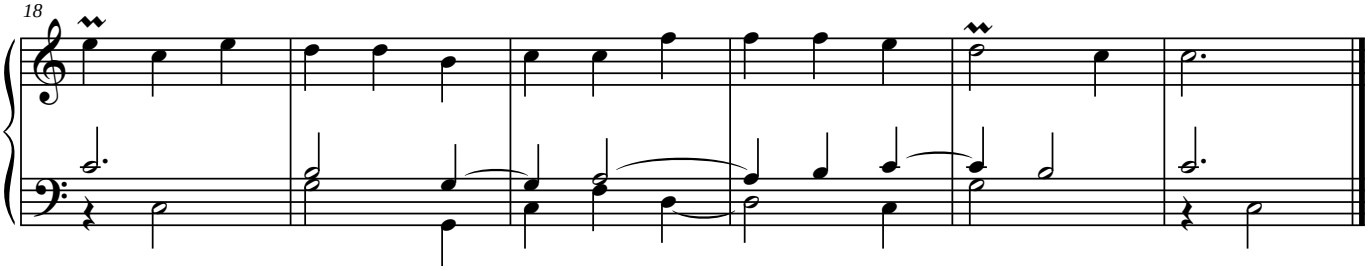
US-BEm MS 777 (Menetou), no. 22, fol. 16v
LWV 61/33



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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*.

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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

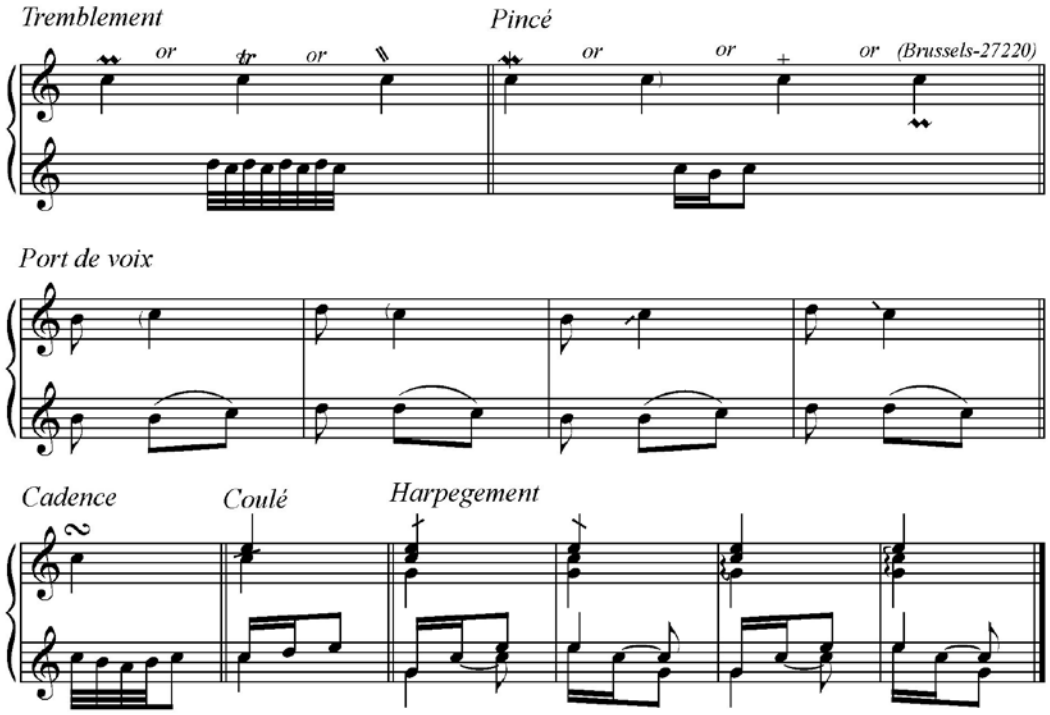
Text between staves ("que lencertitude est un rigoureux tourment …") omitted in this edition.

Performance Notes

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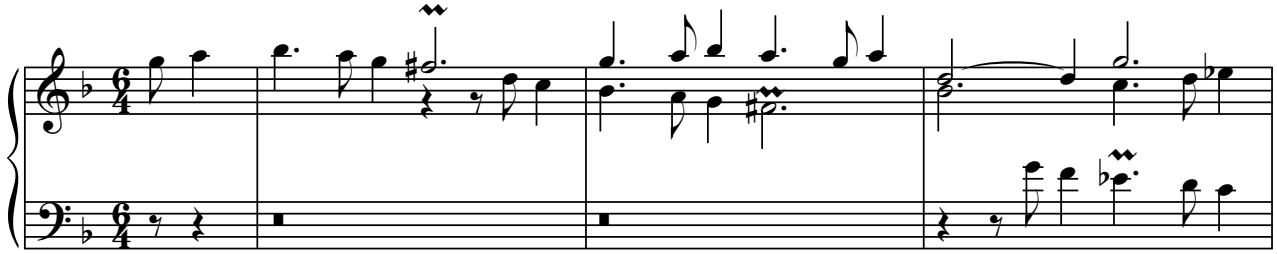
In "3" time, eighth notes in conjunct motion (m. 15, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the "Introduction".

No. 22 (fol. 16v, Hand A'), [untitled] (C) [Que l'incertitude from *Phaéton* (1683) LWV 61/33 (C)]
[No comments]

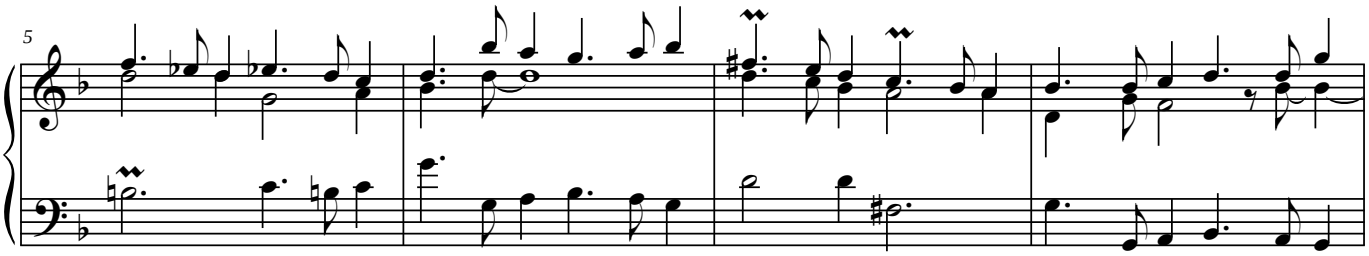
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.
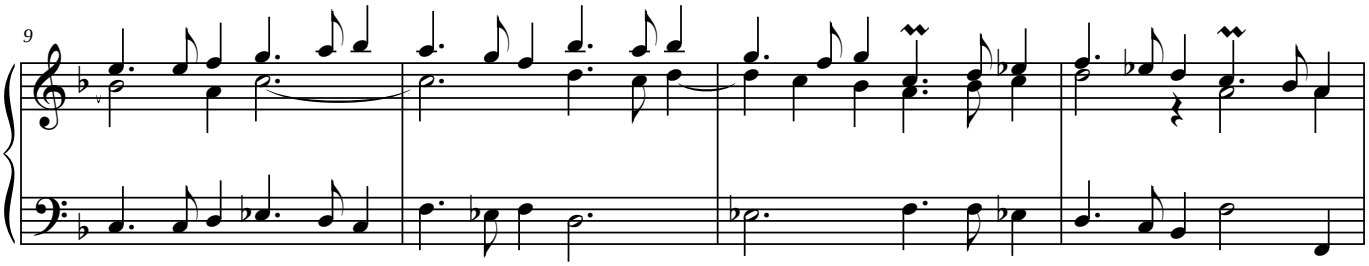
Gigue (Gigue damadis 1684)
Amadis, 1684
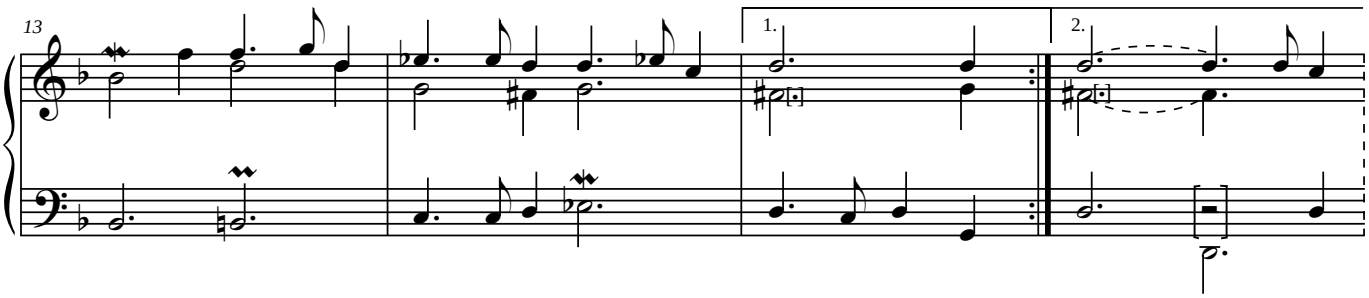
US-BEm MS 777 (Menetou), no. 24, fols. 17v–18r
LWV 63/5
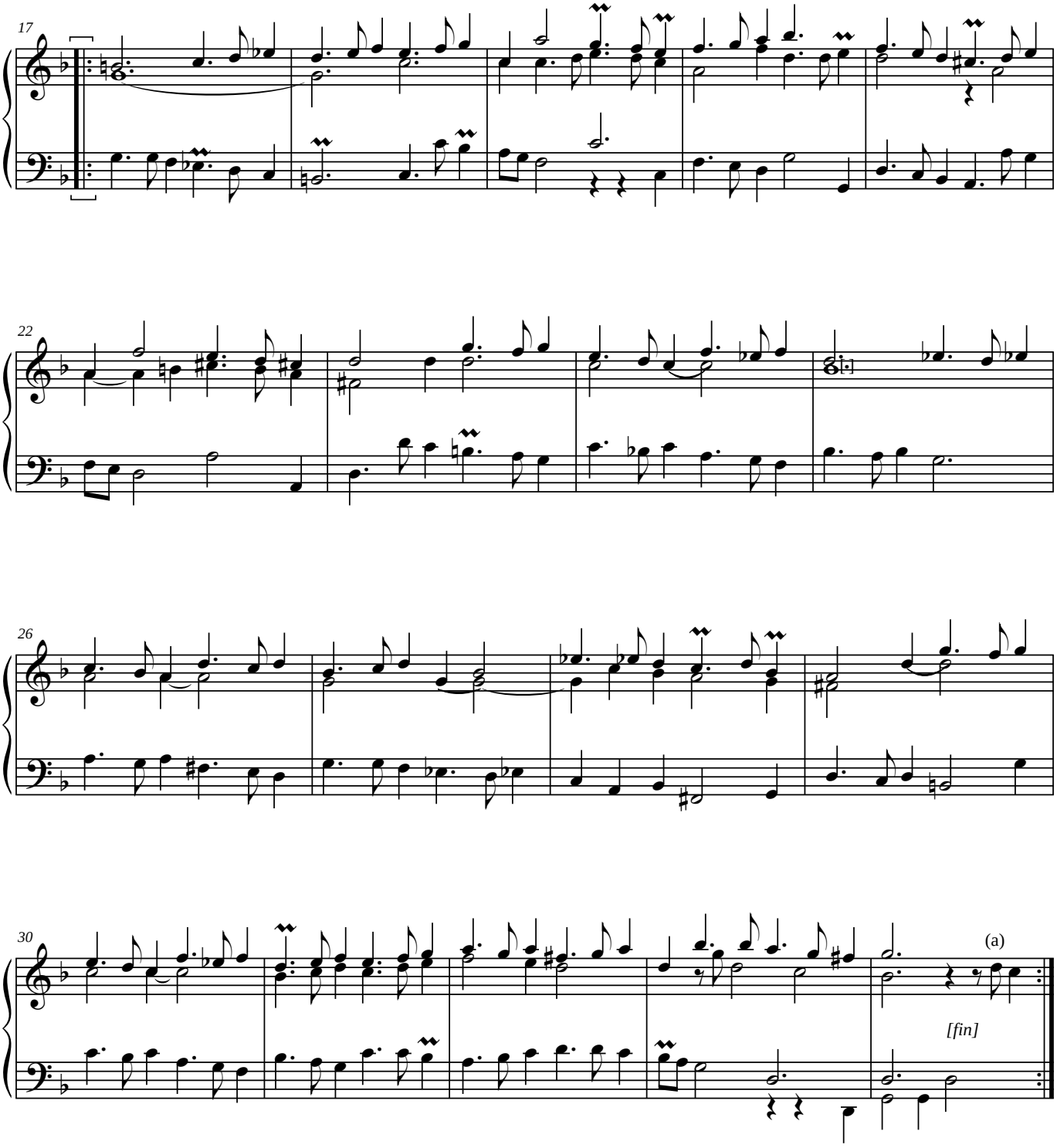


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(a) last two notes (*d”, c”*) for first time only

Source

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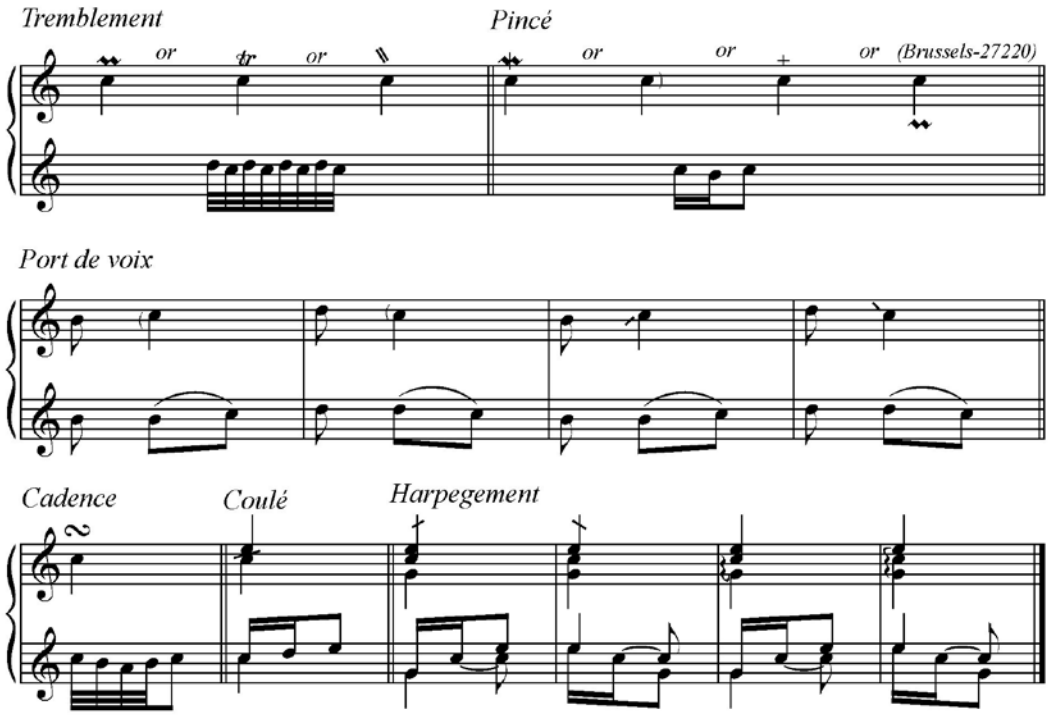
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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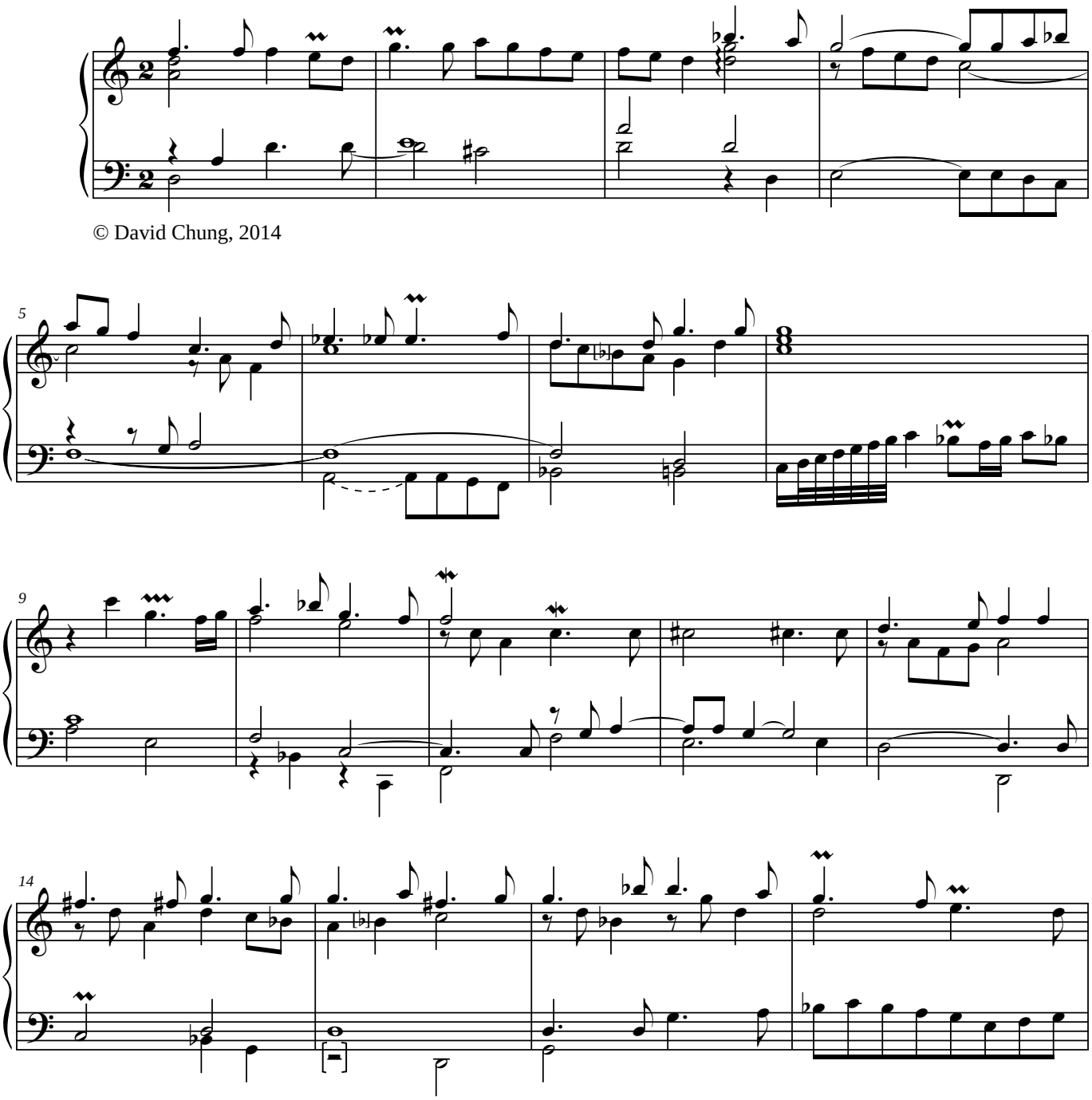


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No. 24 (fols. 17v–18r, Hand A'), Gigue damadis 1684 (g) [Gigue from *Amadis* (1684) LWV 63/5 (g)]
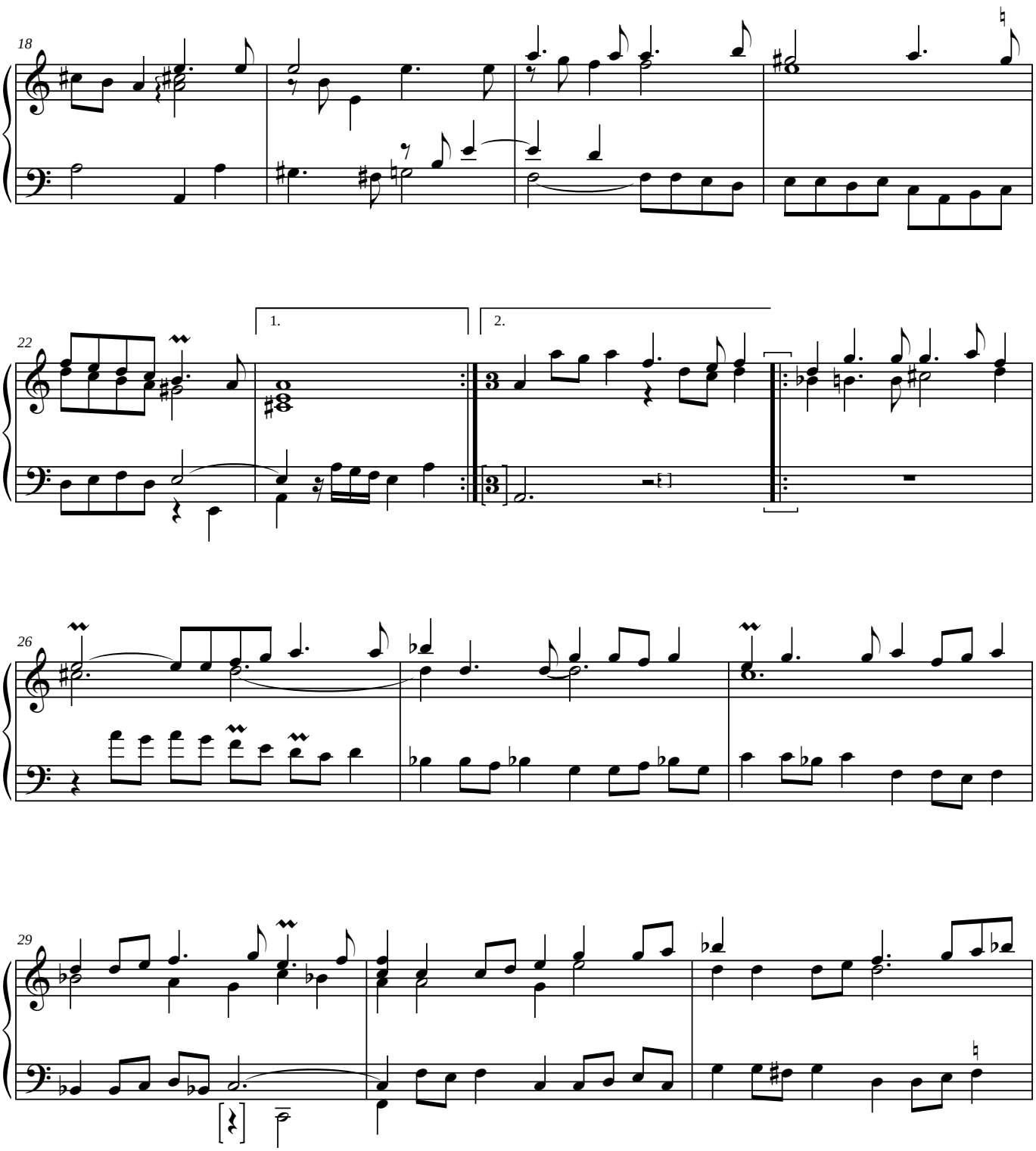
M. 15	rhL1	dot missing
M. 16	rhL1	dot missing
	rh1	ties missing
	lhU2	rest missing
M. 25	rhL1	dot missing
M. 34	rh4–5	last two notes (*d"*, *c"*) for first time only
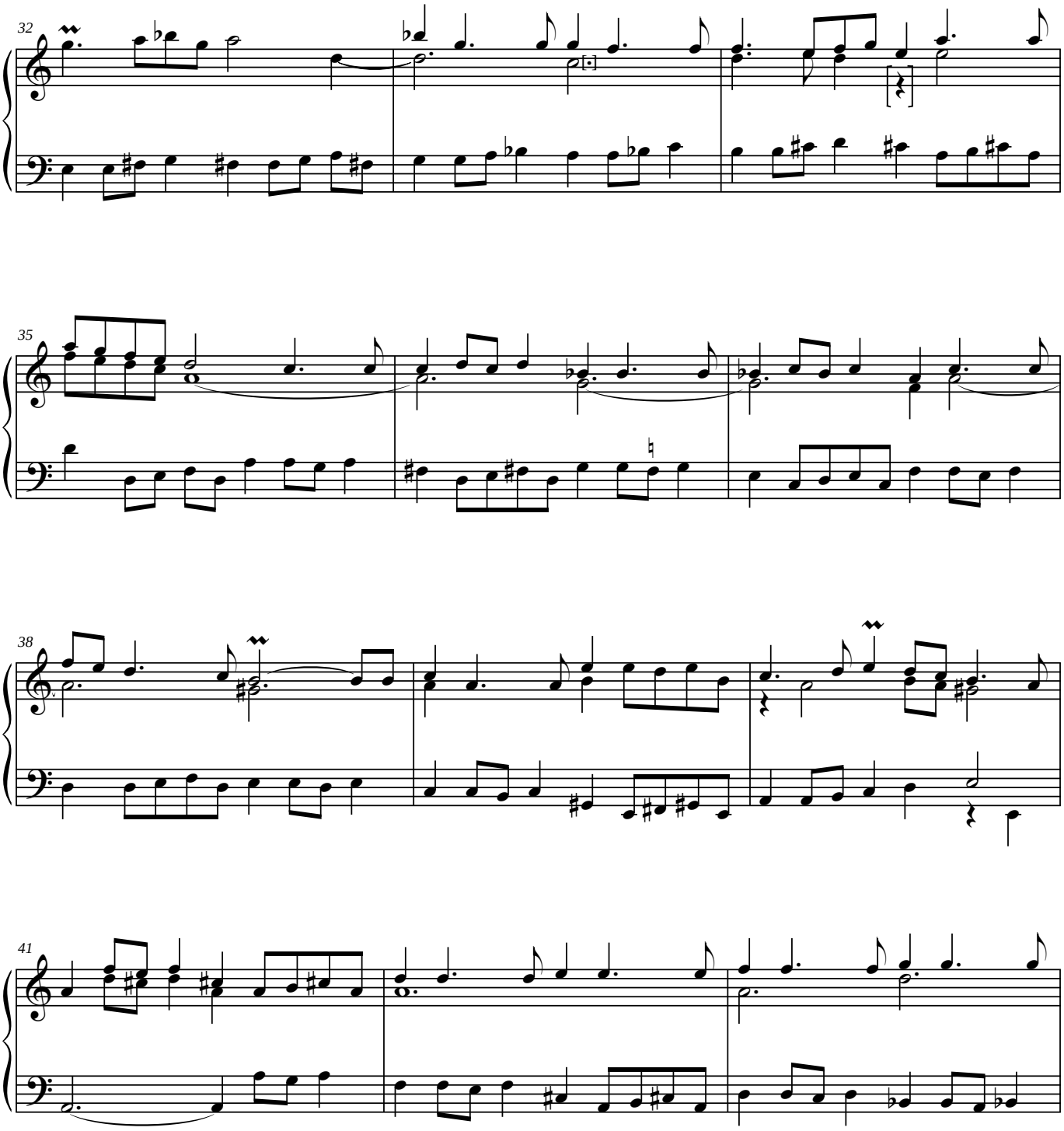
Ouverture (Ouuerture De Rolande furieux)
Roland, 1685
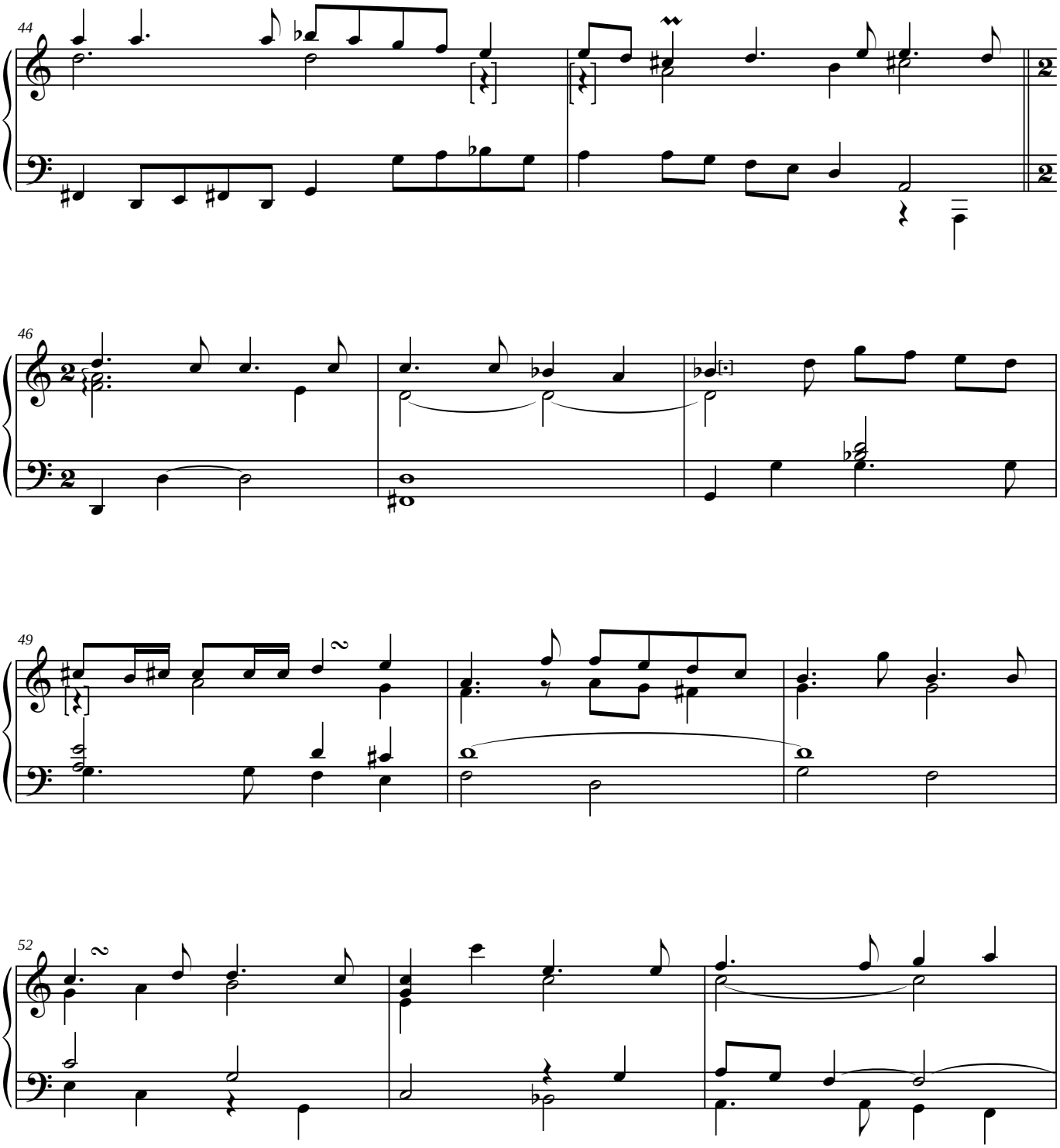
US-BEm MS 777 (Menetou), no. 27, fols. 18v–20r
LWV 65/1
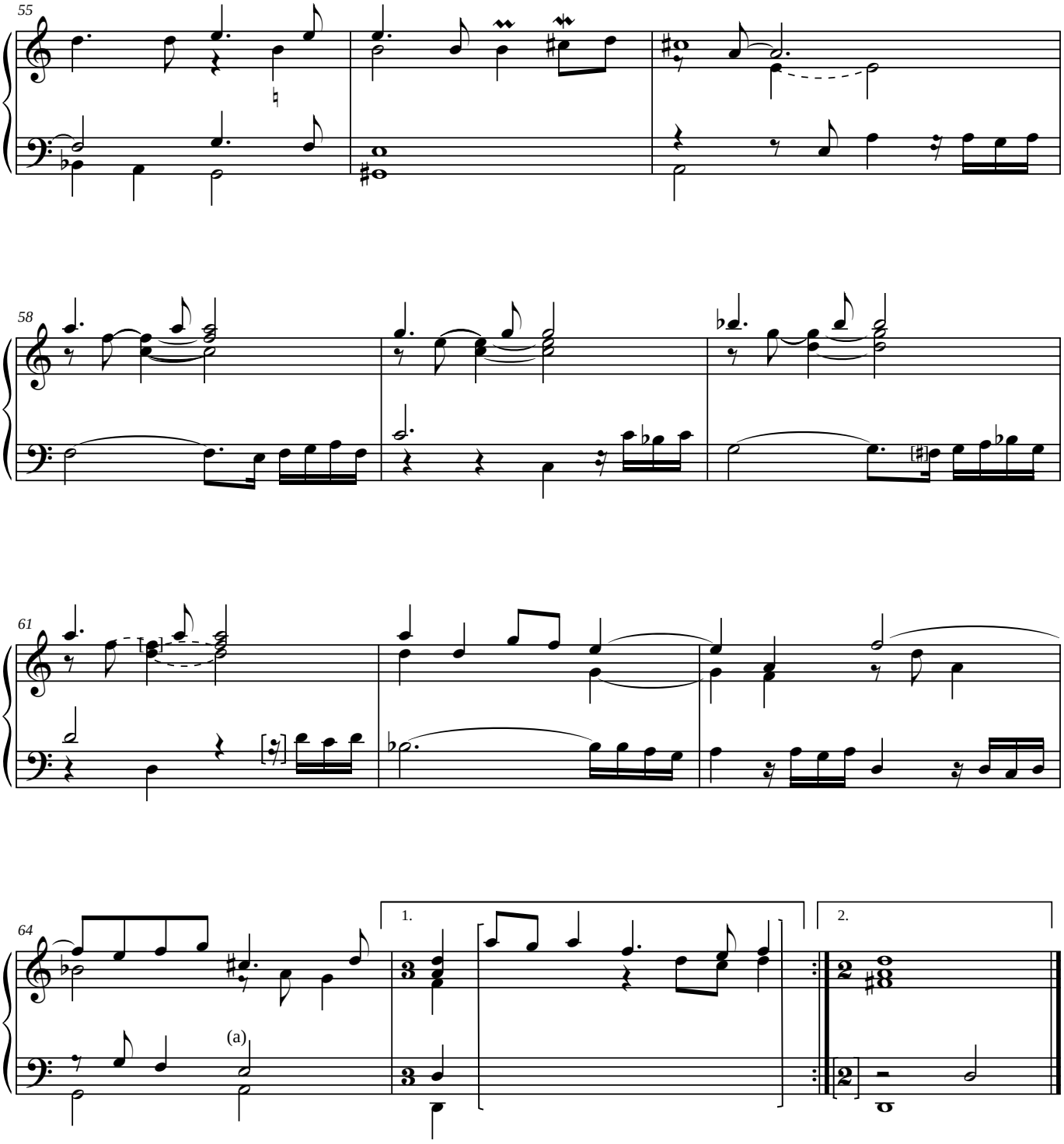


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18
22
1.
2.
26
29


32
35
38
41


44
46
49
52



(a) a third higher: *g*

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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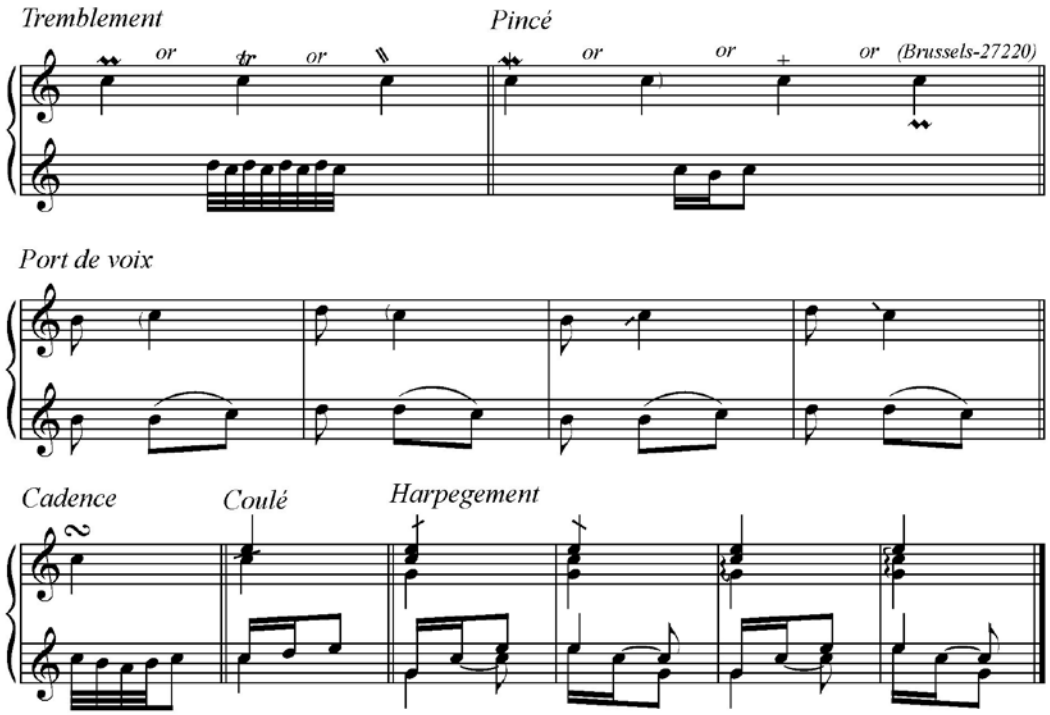
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Critical Notes
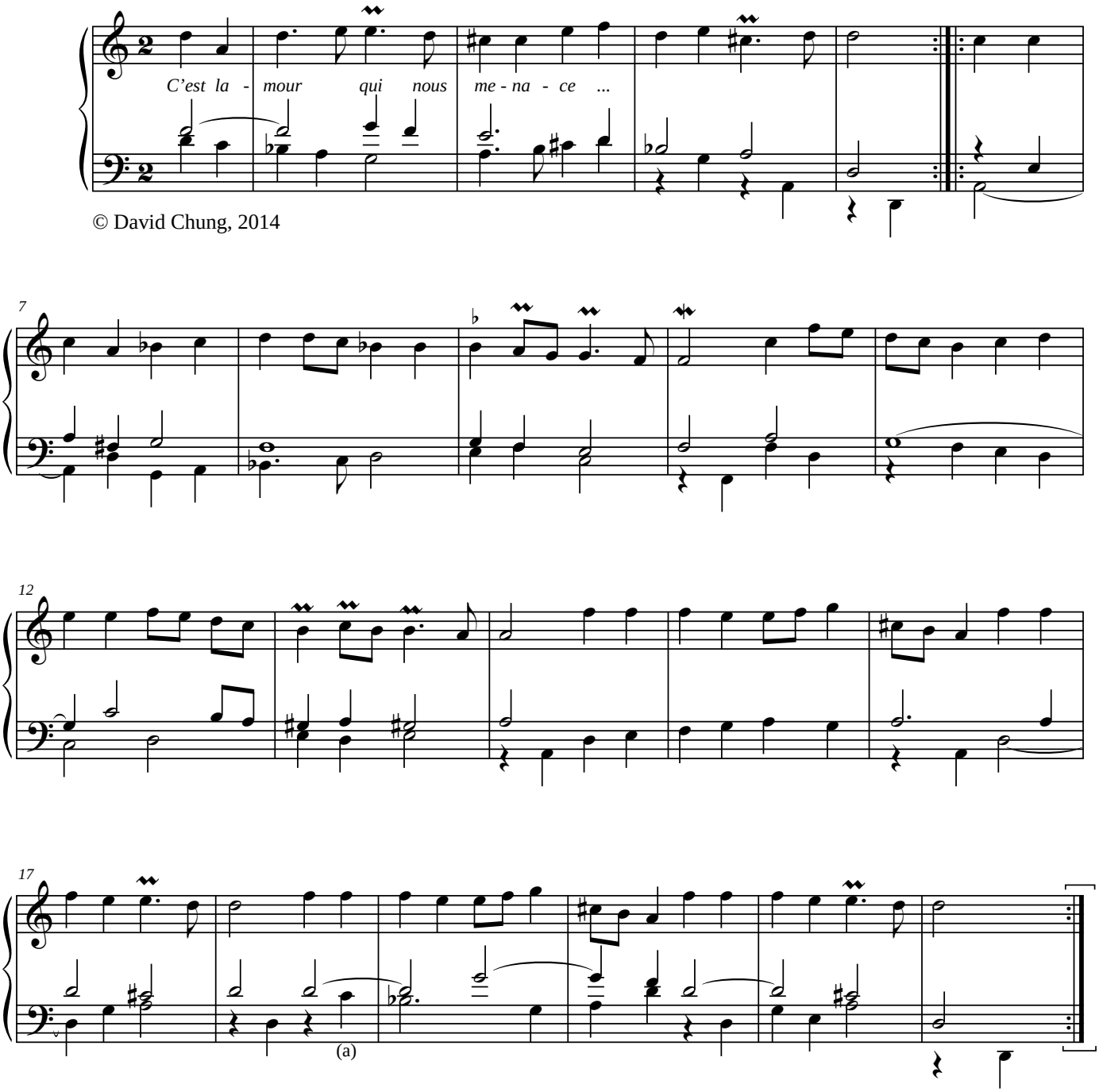
No. 27 (fols. 18v–204, Hand A’), Ouuerture De Rolande furieux (d) [Ouverture from *Roland* (1685) LWV 65/1 (d)]

M. 6	lhL1	tie missing
M. 7	rhL3	flat missing
M. 15	rhL2	flat missing
	lhL1	rest missing
M. 24	lh	time signature missing
	lh2	dot missing
M. 29	lhL1	rest missing
M. 33	rhL2	dot missing
M. 34	rhL4	rest missing
M. 44	rhL3	rest missing
M. 45	rhL1	rest missing
M. 48	rhU1	dot missing

M. 49	rhL1	rest missing
M. 57	rhL1	tie missing
M. 60	lh3	sharp missing
M. 61	rhM1–3	tie, note, tie missing
	rhL1	tie missing
	lhL4	rest missing
M. 64	lhU4	a third higher: *g*
M. 66	lh	time signature missing

C’est l’amour (Gauotte)
Roland, 1685

US-BEm MS 777 (Menetou), no. 28, fol. 20v
LWV 65/13



© David Chung, 2014

(a) a second lower: *b*

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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Editorial Remarks

Text between staves ("C'est lamour qui nous menace …") omitted in this edition.

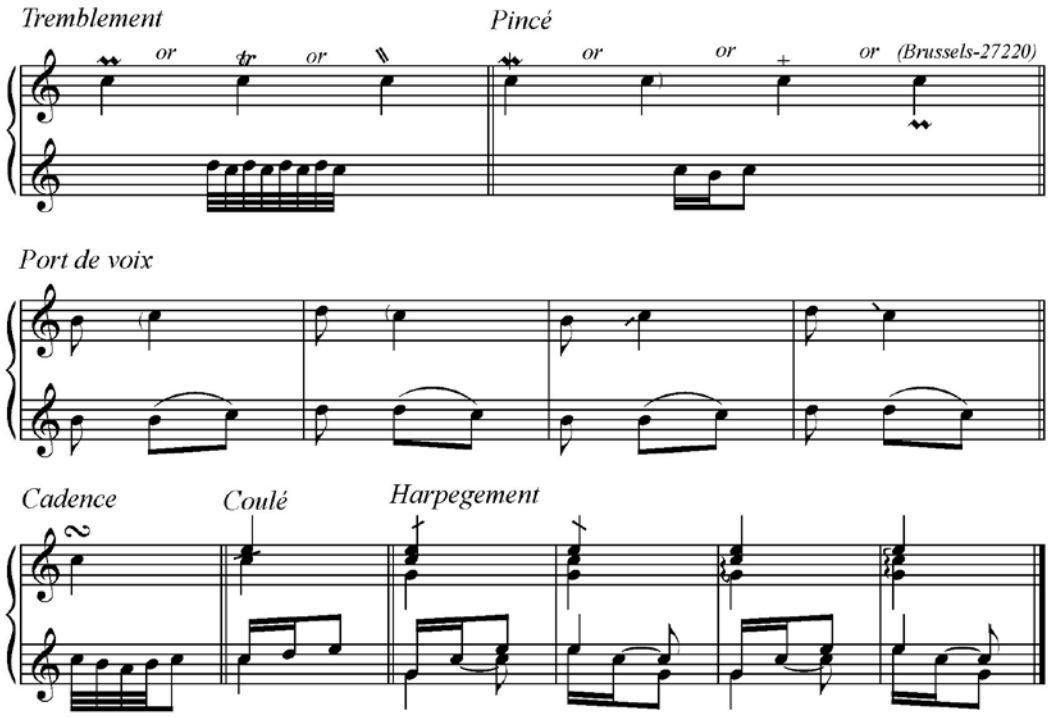
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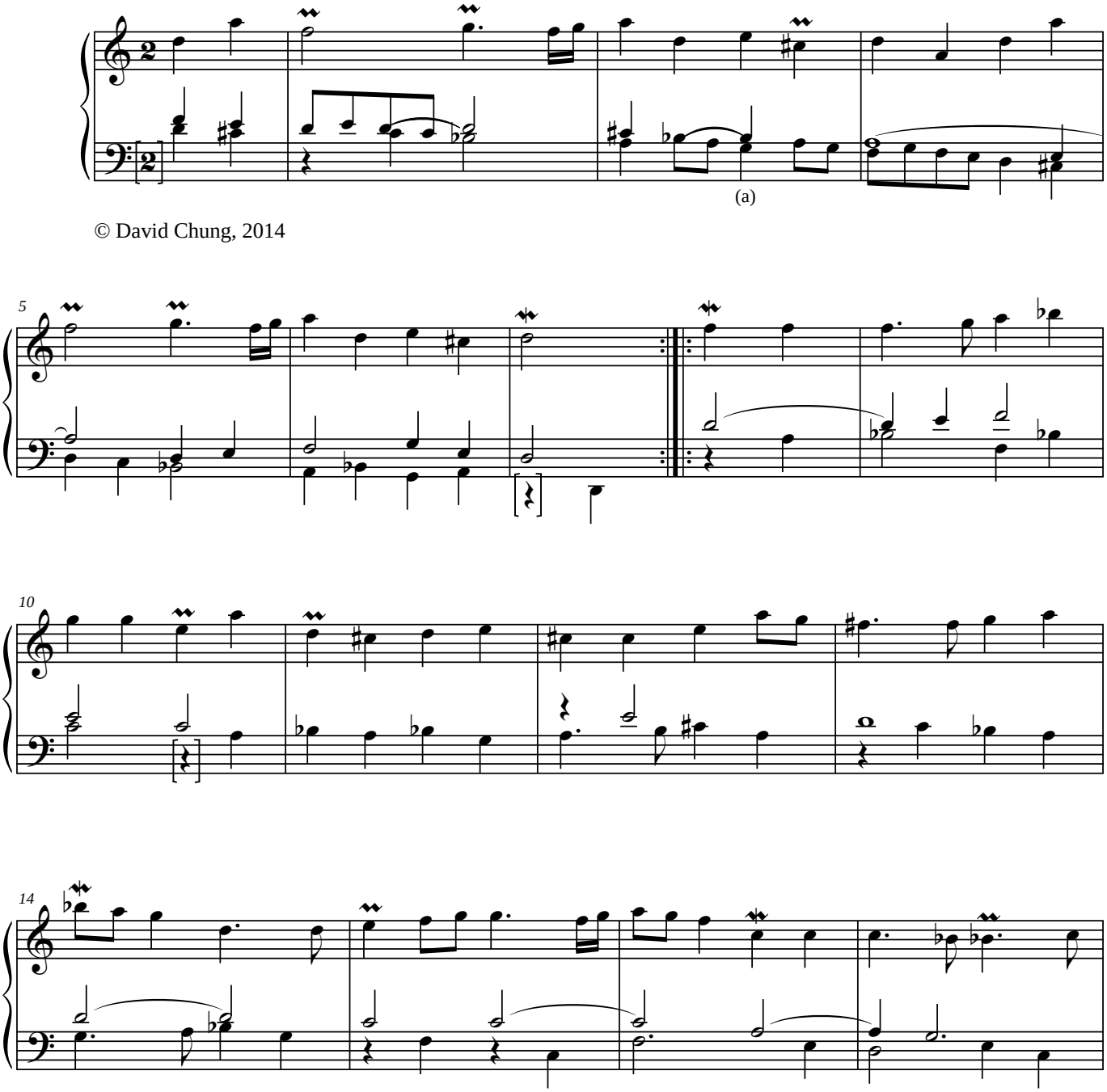
Critical Notes

No. 28 (fol. 20v, Hand A'), Gauotte (d) [C'est l'amour from *Roland* (1685) LWV 65/13 (d)]
18 lhL4 a second lower: *b*

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.
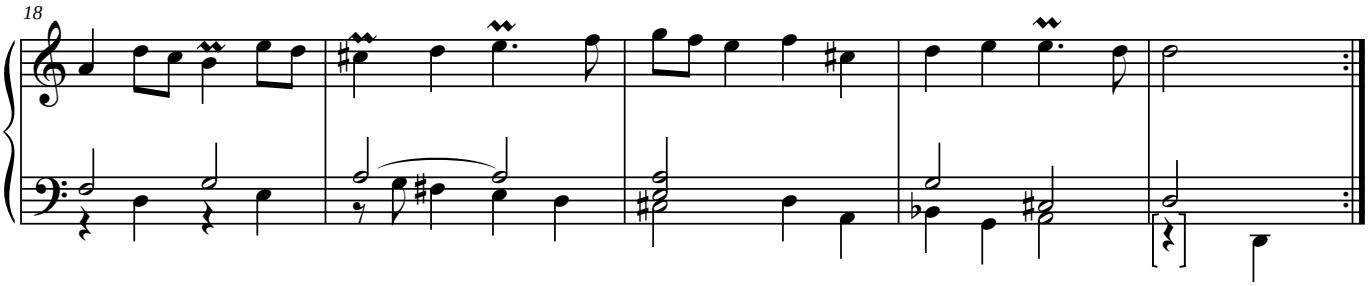
Gavotte (Gauotte)
Roland, 1685

US-BEm MS 777 (Menetou), no. 29, fol. 21r
LWV 65/12



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(a) eighth note


18

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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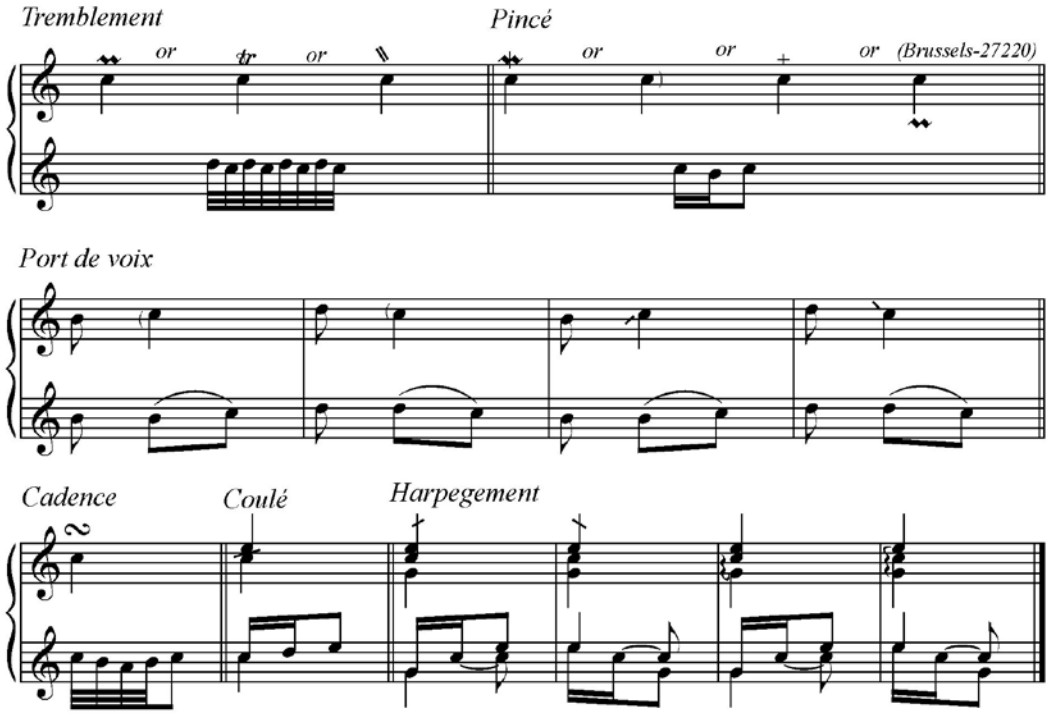
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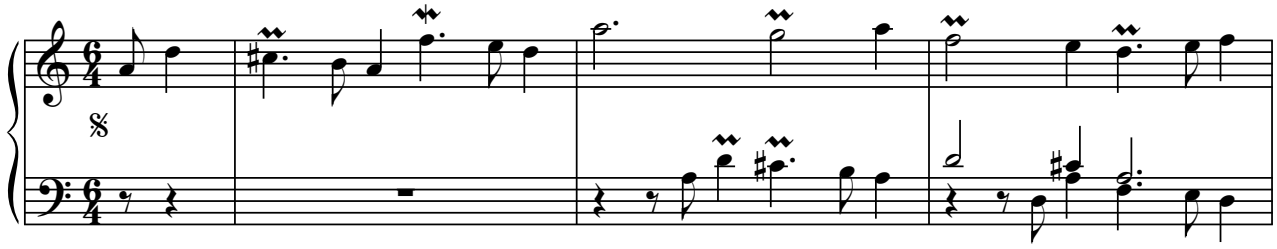
Critical Notes

No. 29 (fol. 21r, Hand A’), Gauotte (d) [Gavotte from *Roland* (1685) LWV 65/12 (d)]
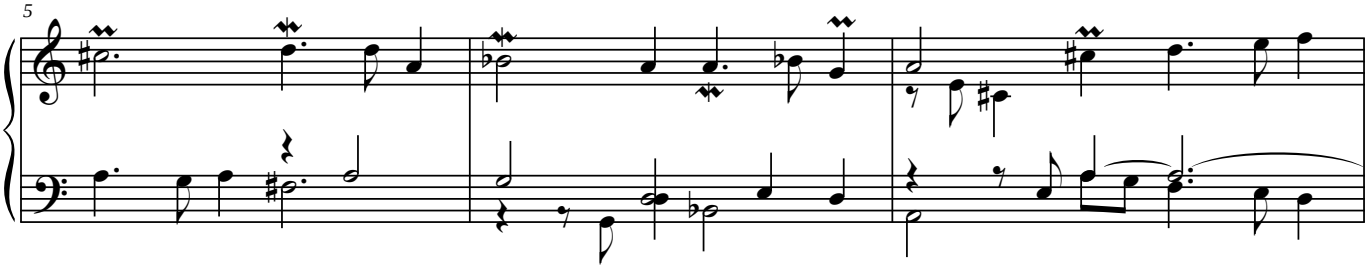
M. 1	lh	time signature missing
M. 3	lhL4	eighth note: 
M. 7	lhL1	rest missing
M. 10	lhL2	rest missing
M. 22	lhL1	rest missing

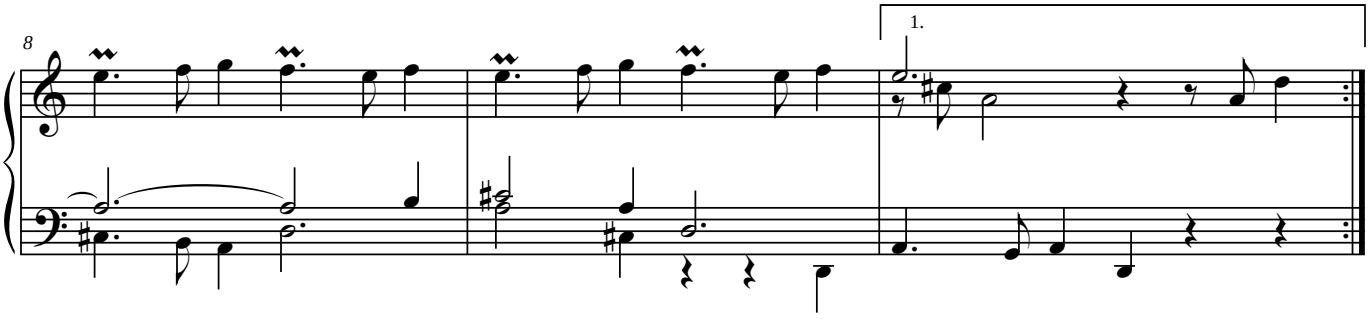
Gigue
Roland, 1685

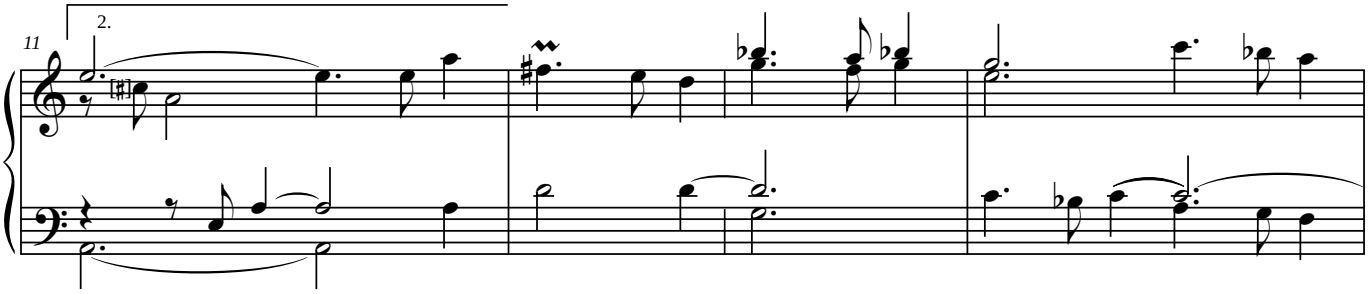
US-BEm MS 777 (Menetou), no. 30, fols. 21v–22r
LWV 65/11
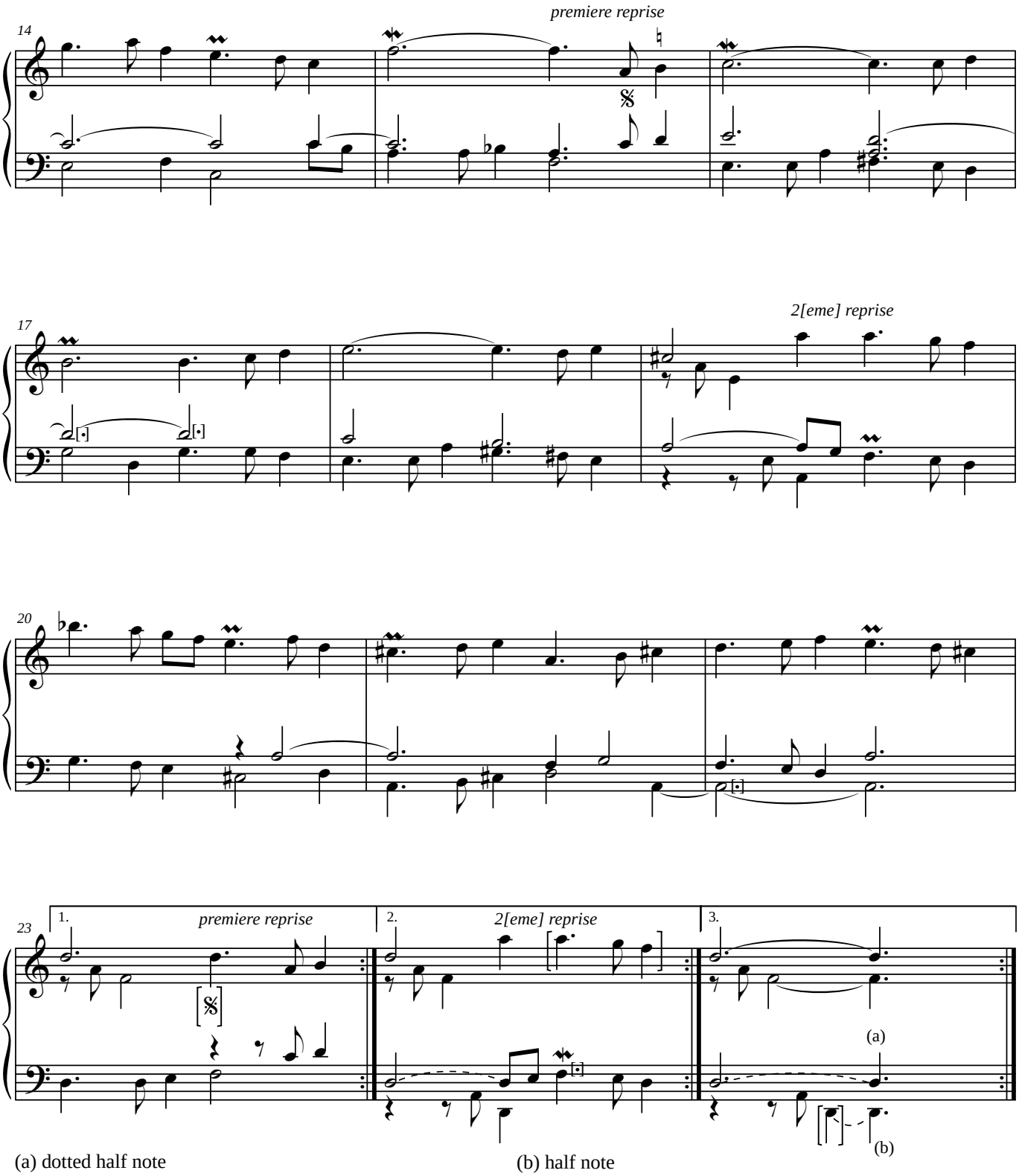


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(a) dotted half note (b) half note

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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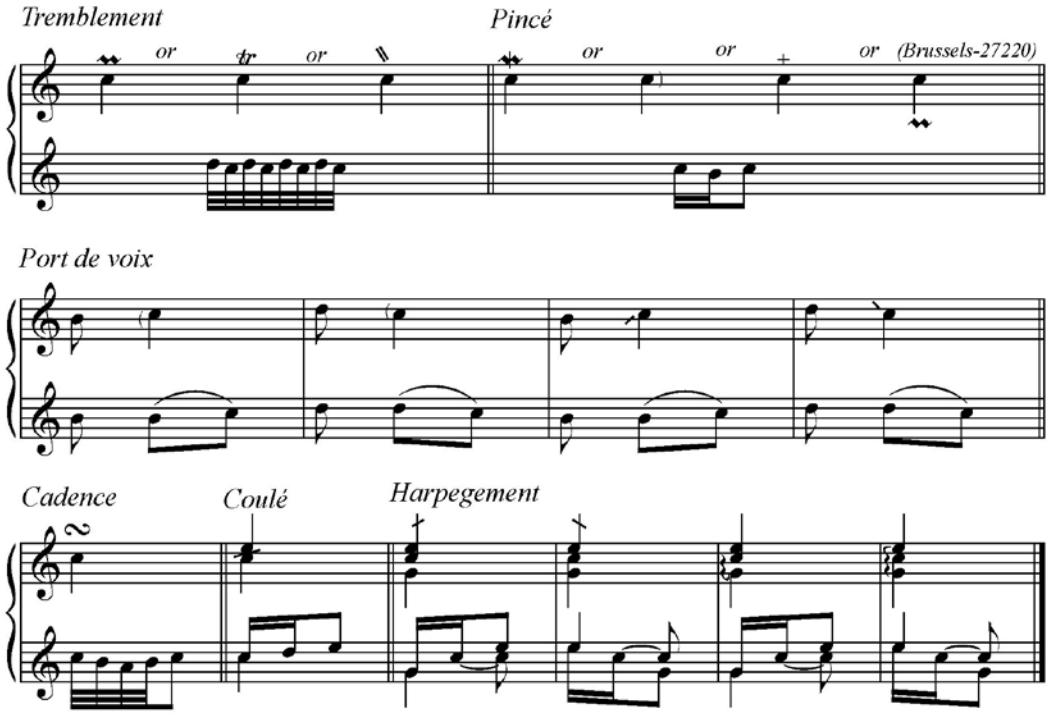
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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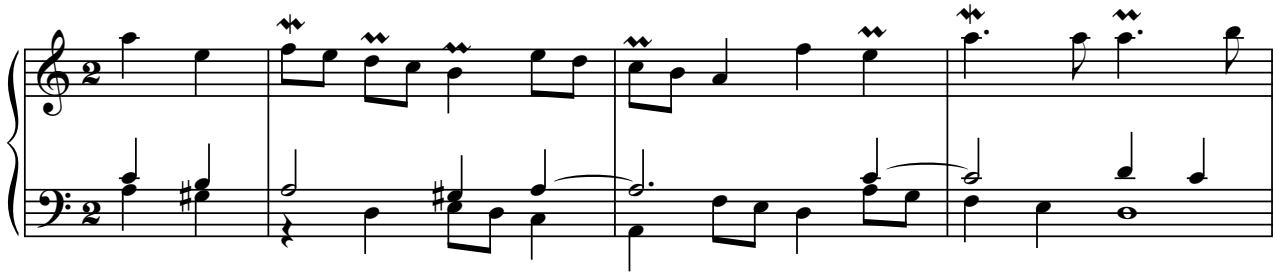
Critical Notes

No. 30 (fols. 21v–22r, Hand A’), Gigue (d) [Gigue from *Roland* (1685) LWV 65/11 (d)]

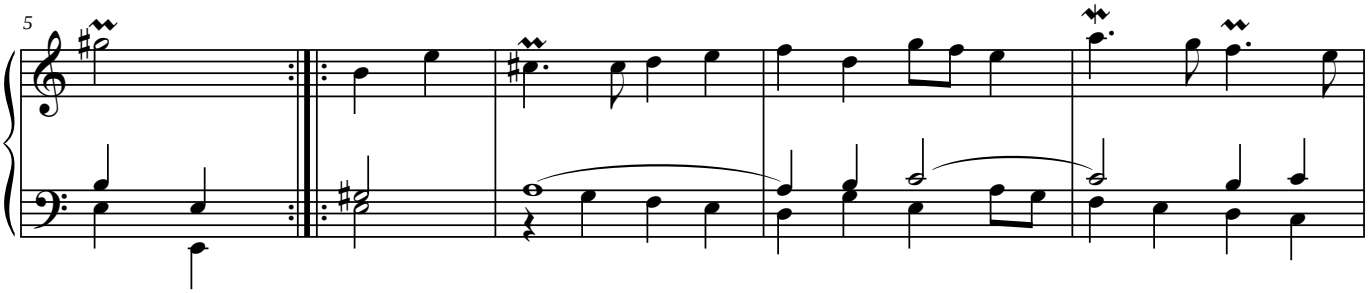
M. 11	rhL2	sharp missing
M. 17	rhU1–2	dots missing
M. 22	lhL1	dot missing
M. 23	lhU1	tie missing
	lhU4	dot missing
M. 25	lhU1	tie missing
	lhU2	dotted half note
	lhL4	note missing
	lhL5	half note
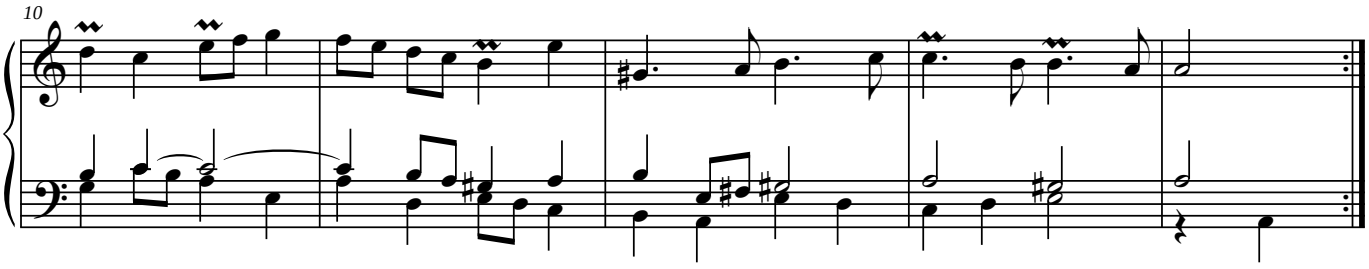
Entrée, gavotte (Gauotte)
Roland, 1685

US-BEm MS 777 (Menetou), no. 31, fol. 22r
LWV 65/40



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Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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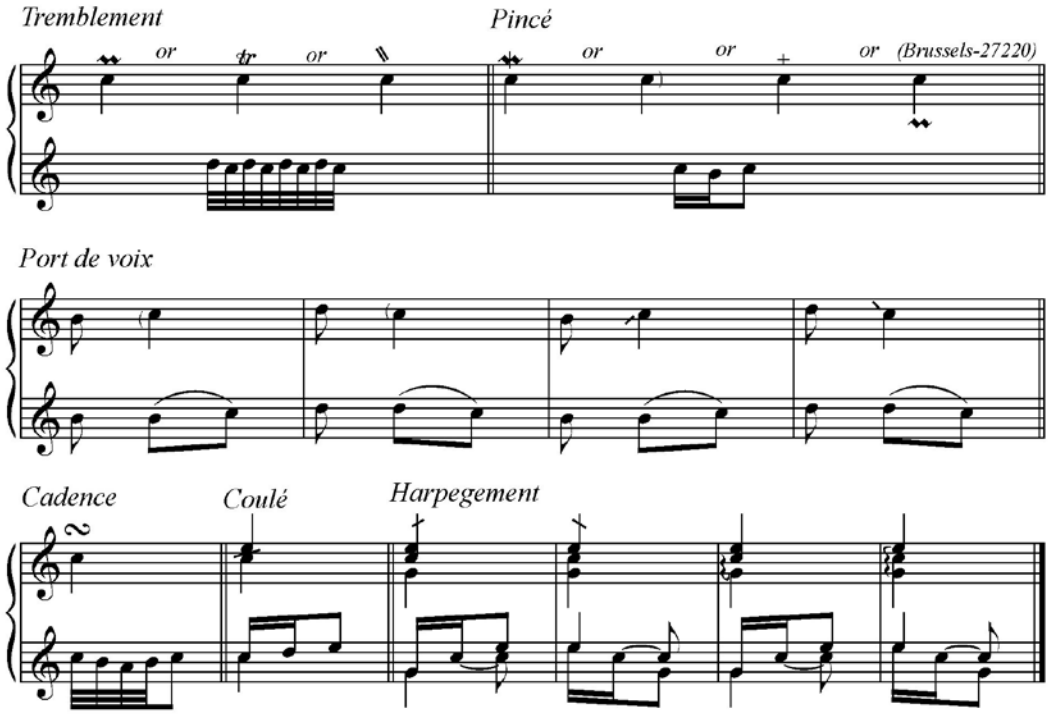
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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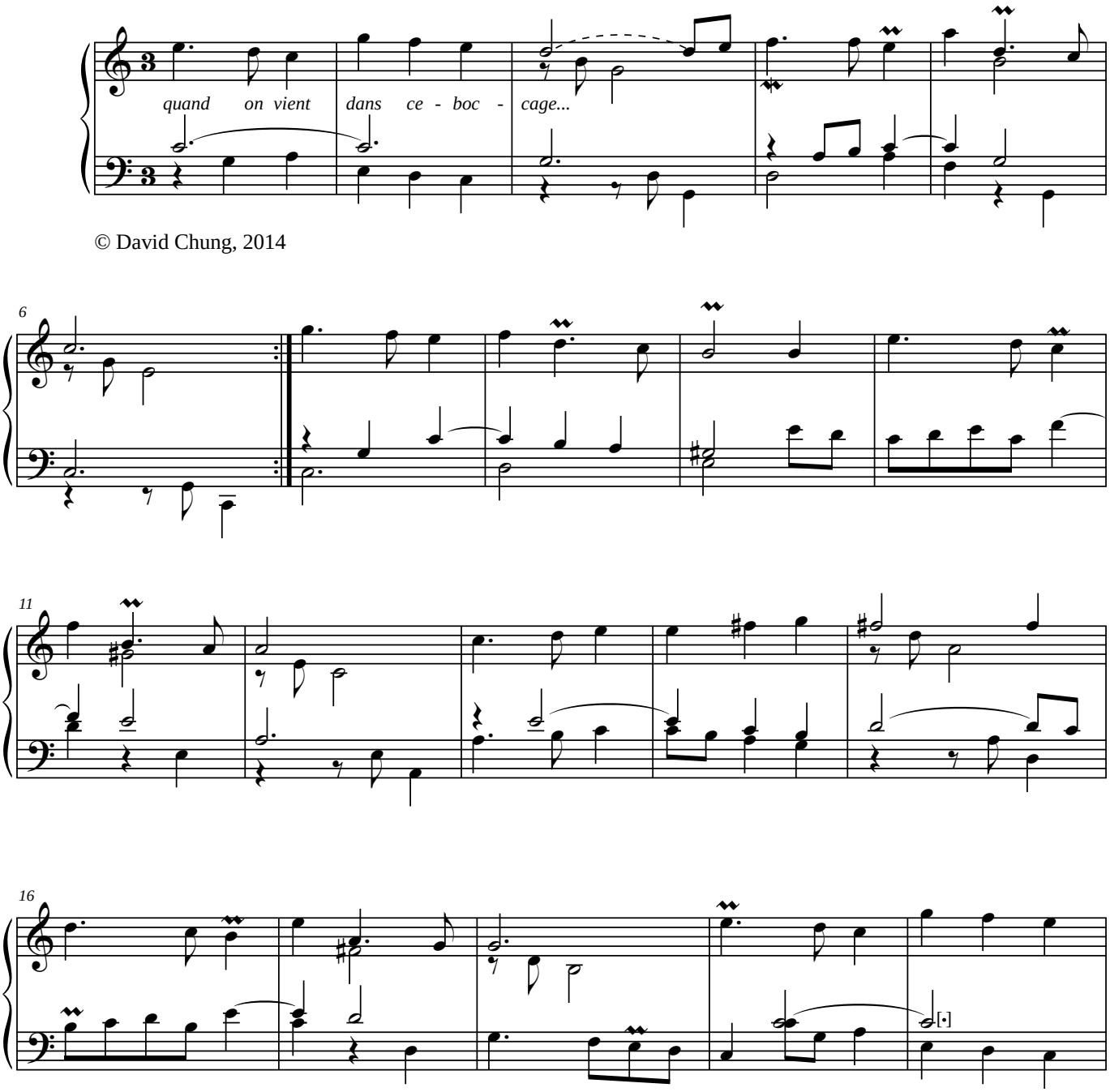


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Critical Notes
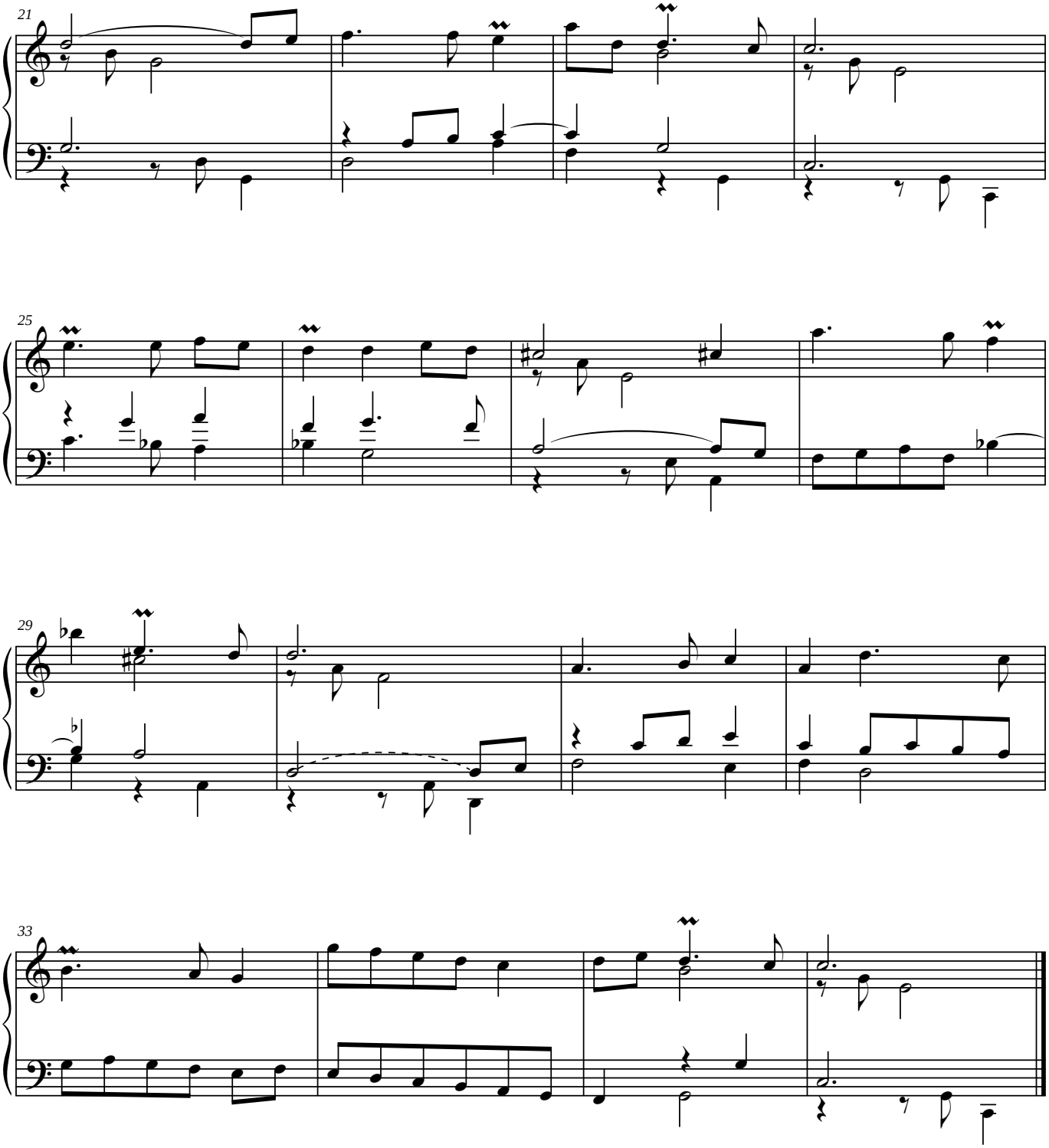
No. 31 (fol. 22r, Hand A’), Gauotte (a) [Entrée, gavotte from *Roland* (1685) LWV 65/40 (a)]
[No comments]

Marche en rondeau (Marche | rondeau)
Roland, 1685

US-BEm MS 777 (Menetou), no. 32, fols. 22v–23r
LWV 65/65



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21
25
29
33

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*.

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Editorial Remarks

Text between staves ("quand on vient dans ce boccage …") omitted in this edition.

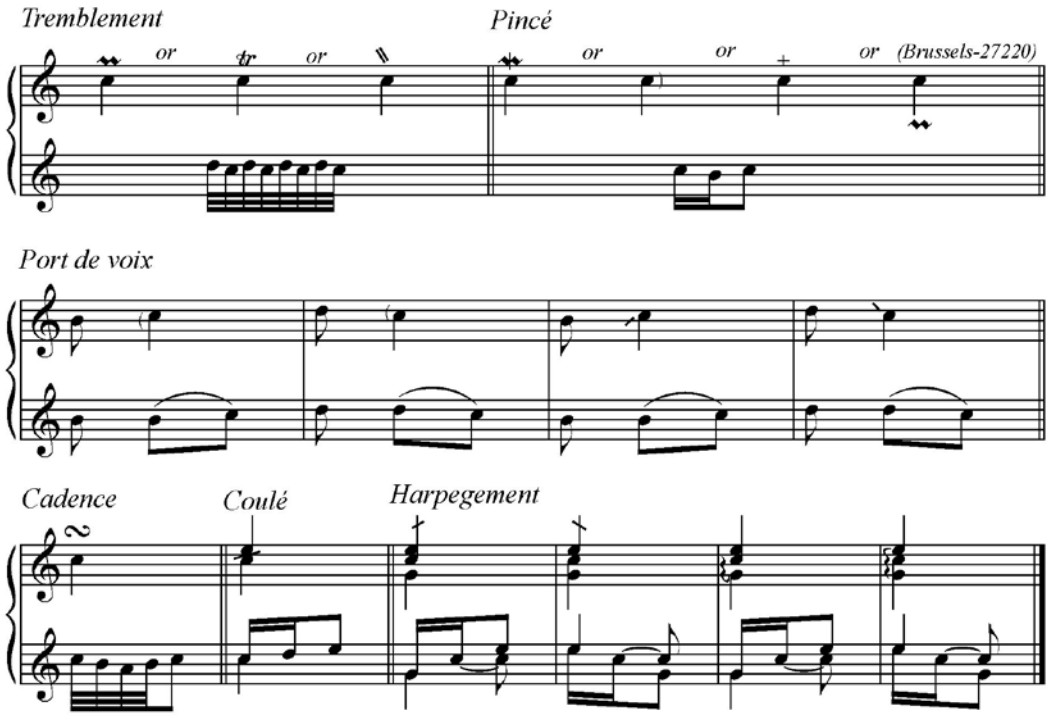
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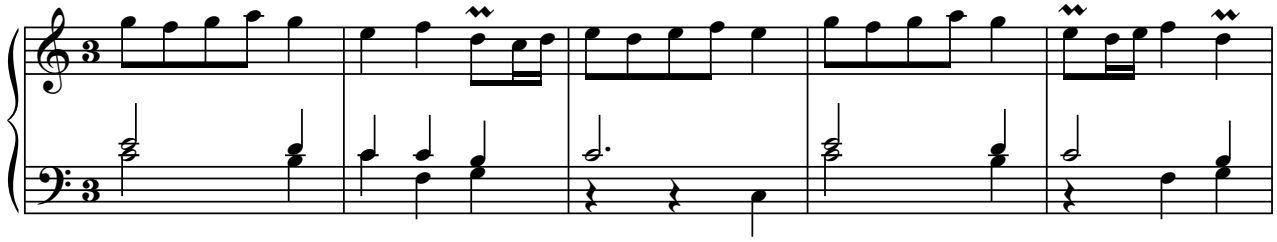
No. 32 (fols. 22v–23r, Hand A'), Marche | rondeau (C) [Marche en rondeau from *Roland* (1685) LWV 65/65 (C)]

M. 3	rhU1	tie missing (cf. m. 21)
M. 20	lhU1	dot missing

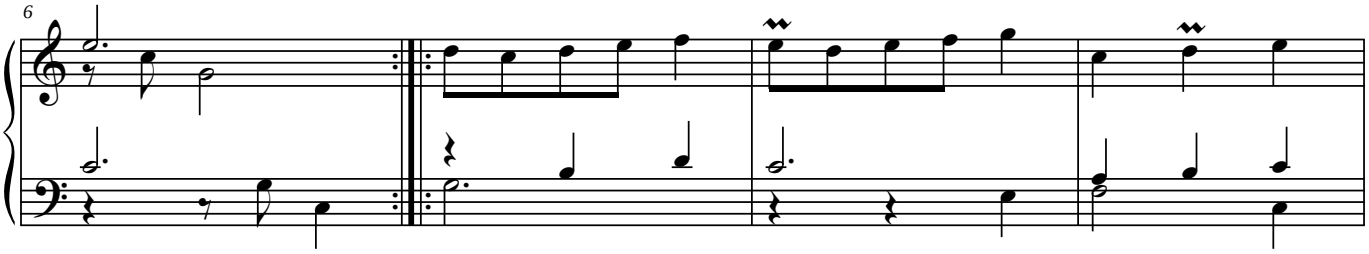
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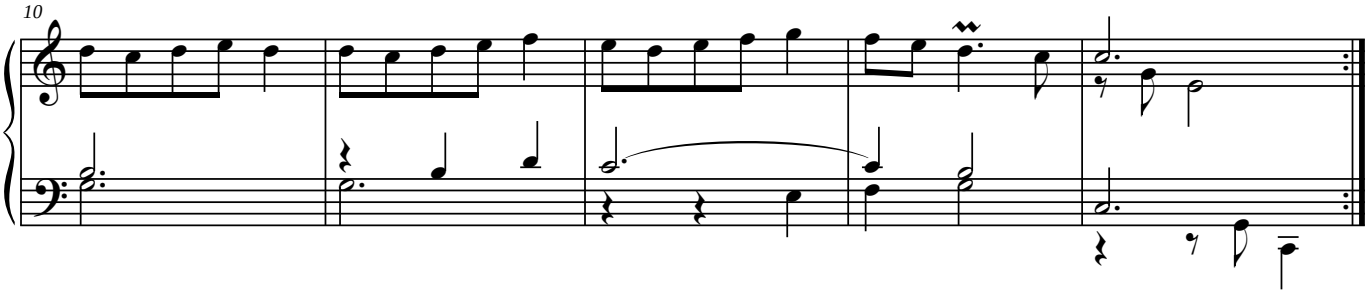
Menuet en trio (Menuet pour les hautbois)
Roland, 1685

US-BEm MS 777 (Menetou), no. 33, fol. 23r
LWV 65/63



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Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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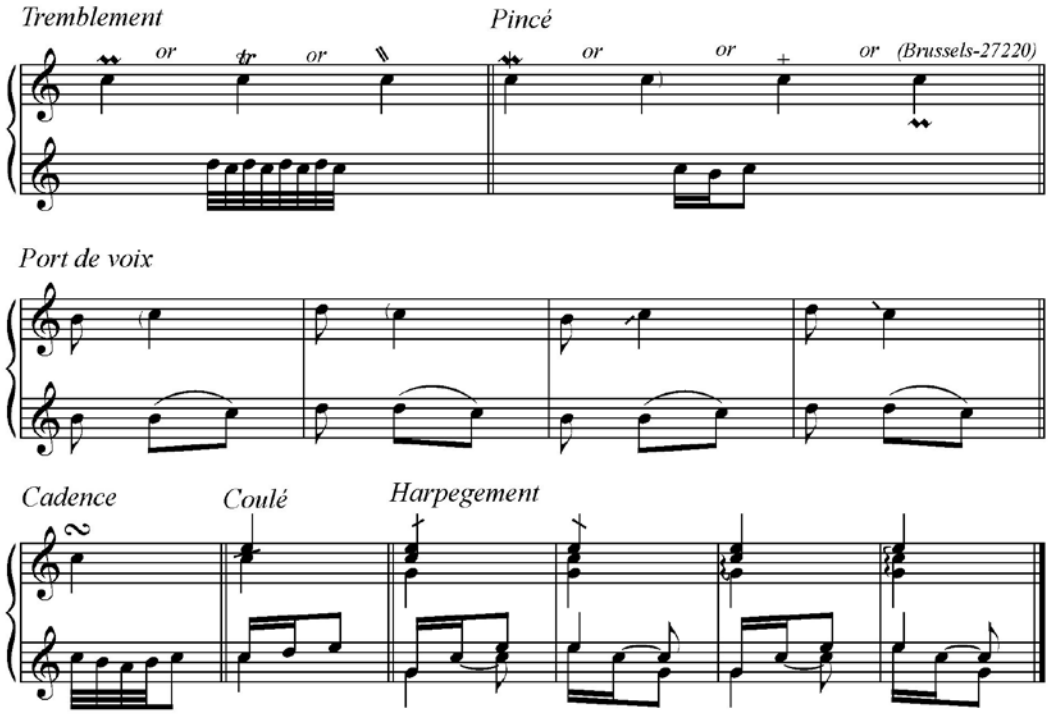
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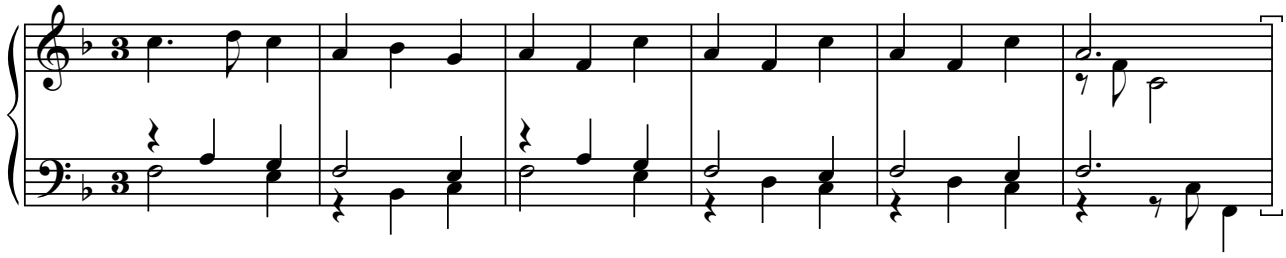


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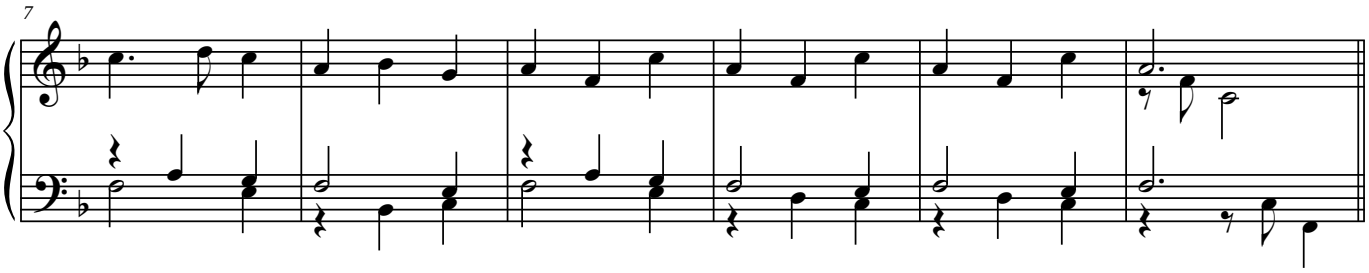
No. 33 (fol. 23r, Hand A’), Menuet pour les hautbois (C) [Menuet pour les hautbois from *Roland* (1685) LWV 65/63 (C)]
[No comments]
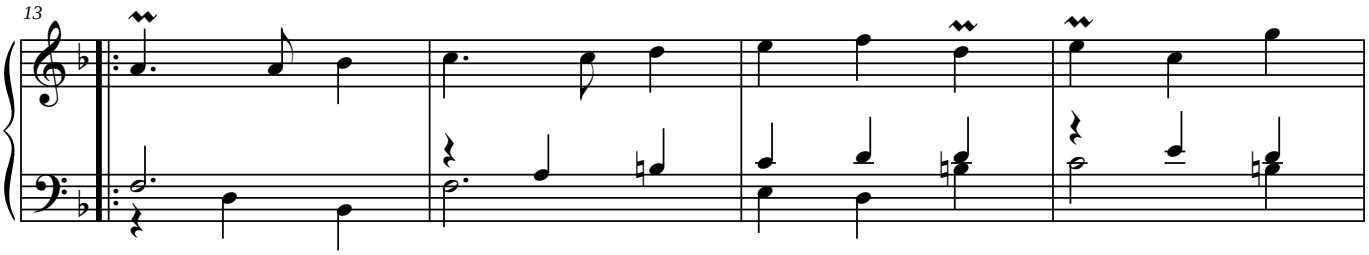
Menuet (menuet)
Roland, 1685

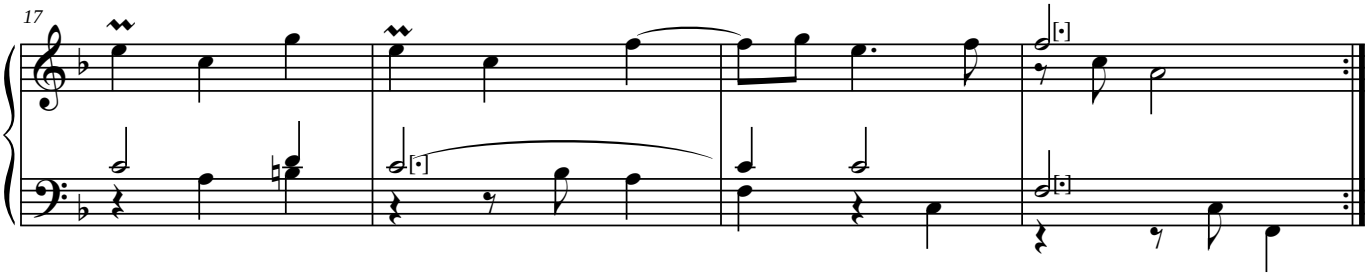
US-BEm MS 777 (Menetou), no. 35, fols. 23v–24r
LWV 65/5



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Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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Editorial Remarks

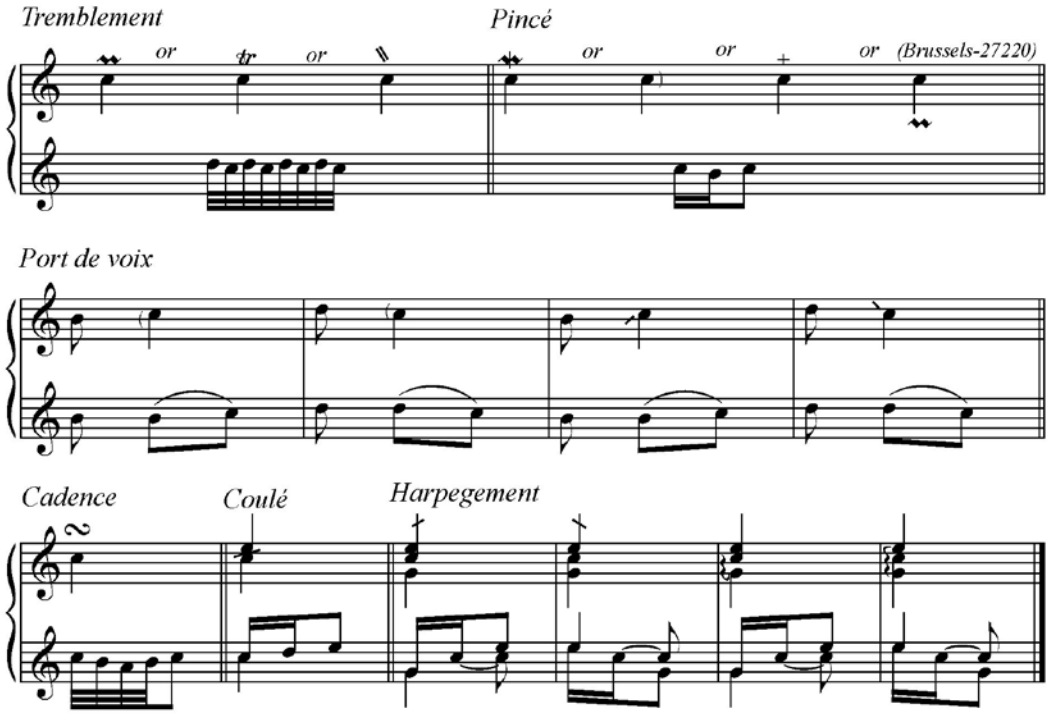
The repeat of the opening strain (mm. 1–6) is written out in full (mm. 7–12) in *Menetou*, hence the omission of the repeat sign in the first strain.

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]

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In "3" time, eighth notes in conjunct motion (m. 19, 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
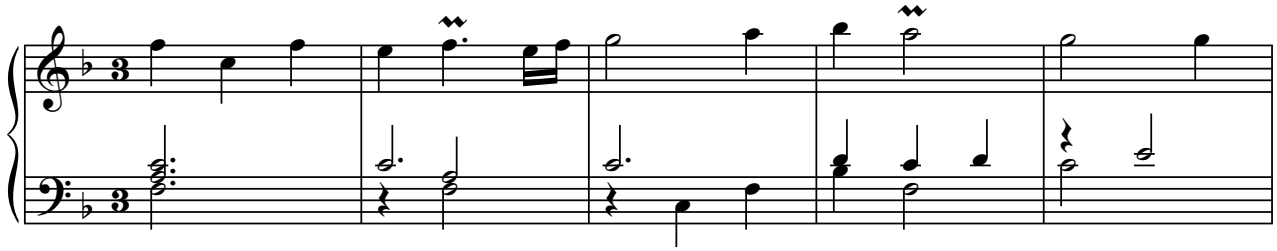
No. 35 (fols. 23v–24r, Hand A'), menuet (F) [Menuet from *Roland* (1685) LWV 65/5 (F)]

M. 6		double barline
M. 18	lhU1	dot missing
M. 20	rhU1	dot missing
	lhU1	dot missing

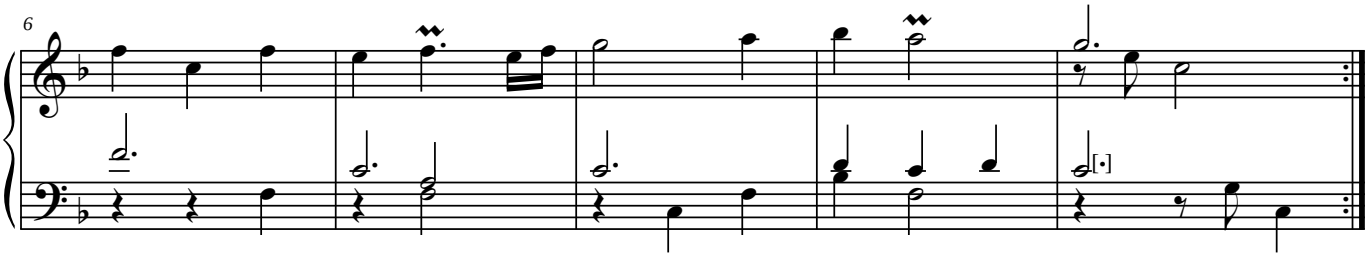
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

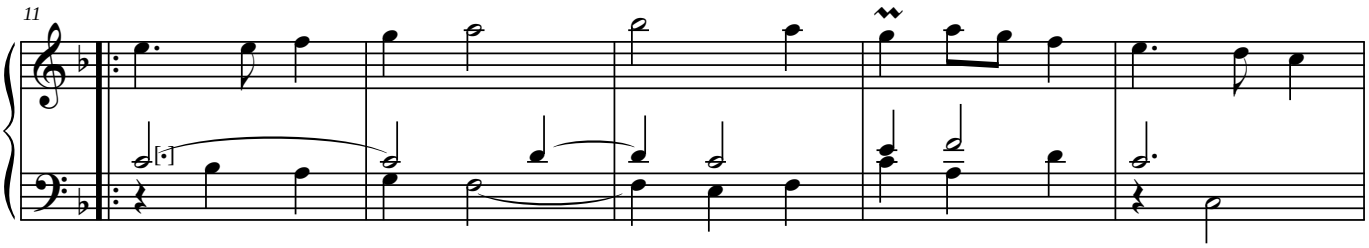
Menuet (menuet)
Roland, 1685

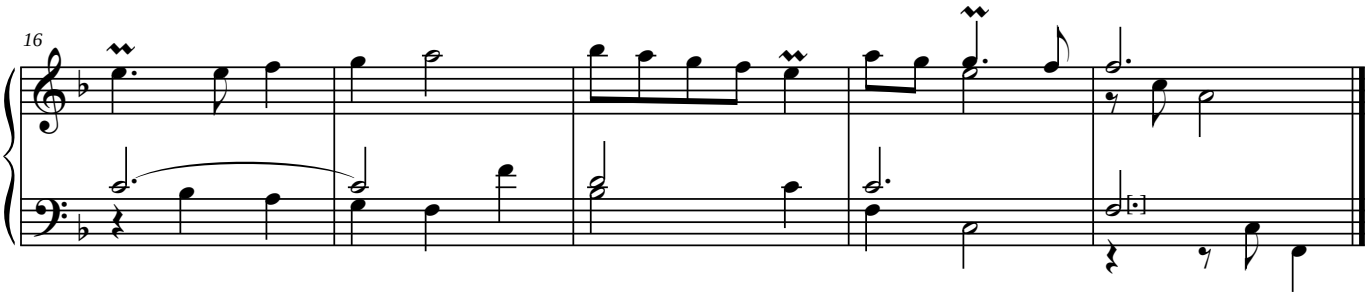
US-BEm MS 777 (Menetou), no. 36, fol. 24r
LWV 65/4



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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*.

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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.

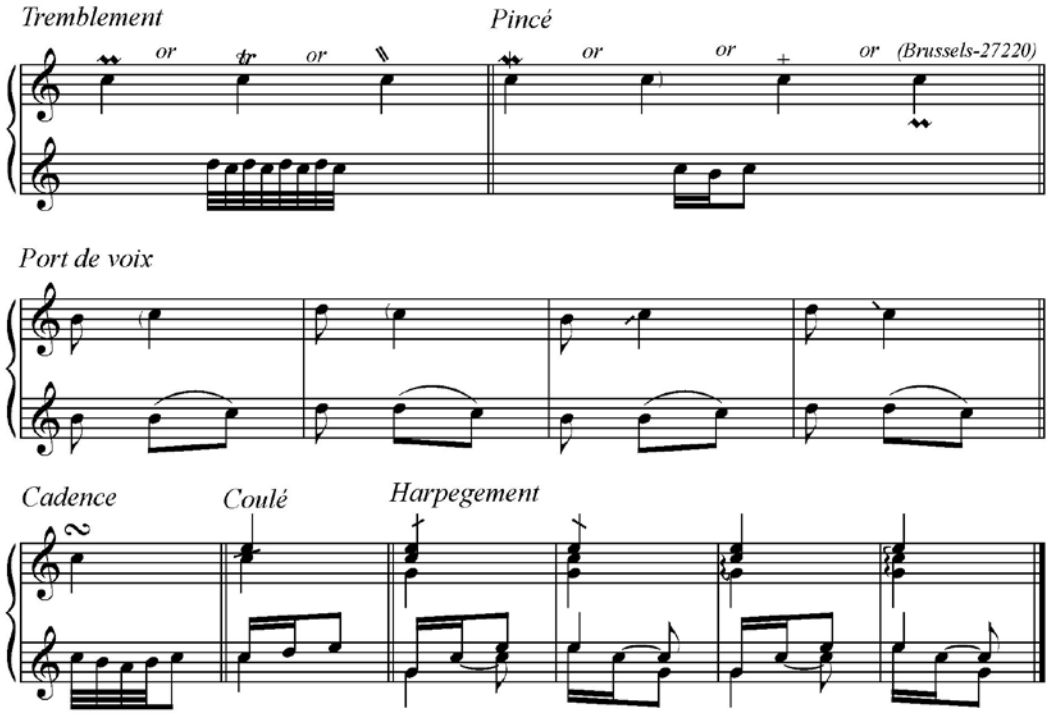
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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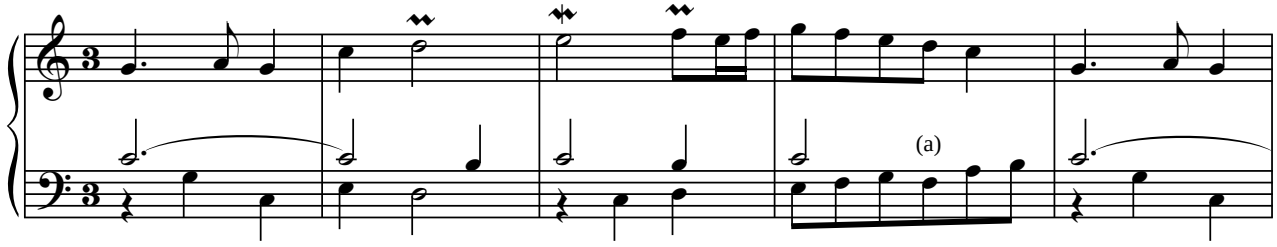
Critical Notes

No. 36 (fol. 24r, Hand A’), menuet (F) [Menuet from *Roland* (1685) LWV 65/4 (F)]
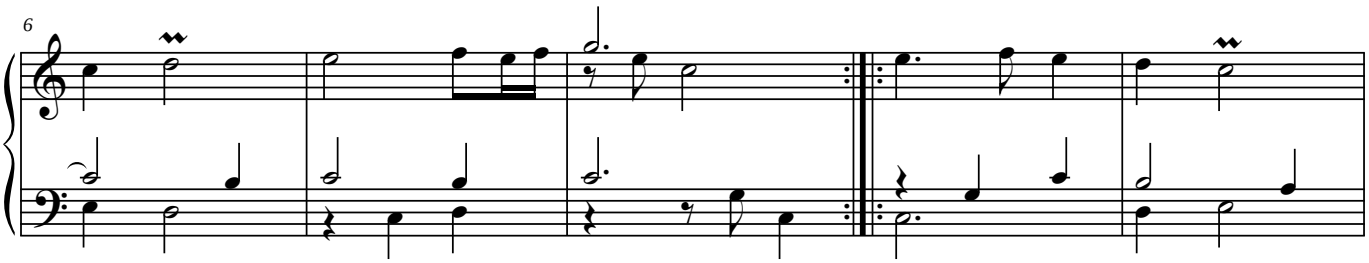
M. 10	lhU1	dot missing
M. 11	lhU1	dot missing
M. 20	lhU1	dot missing
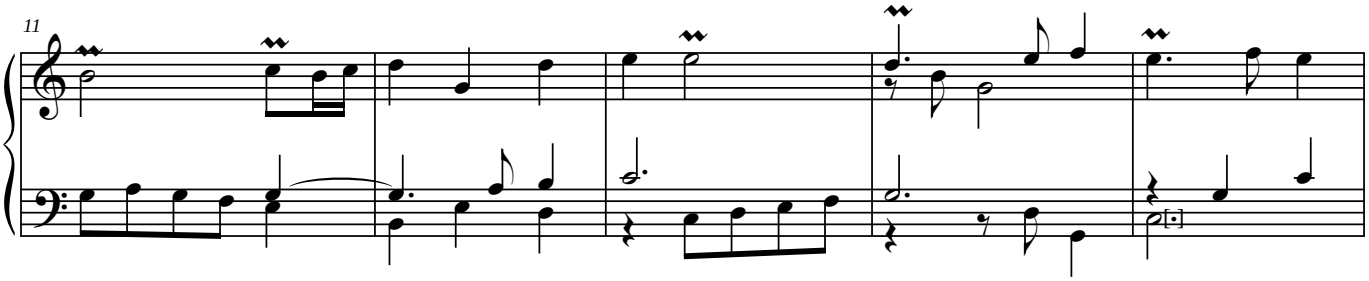
Menuet (menuet)
Roland, 1685
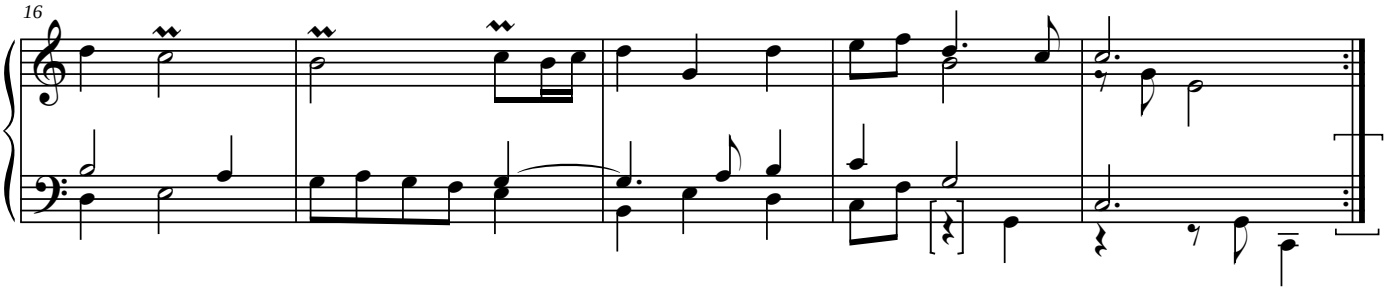
US-BEm MS 777 (Menetou), no. 37, fol. 24v
LWV 65/66



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(a) see commentary

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*.

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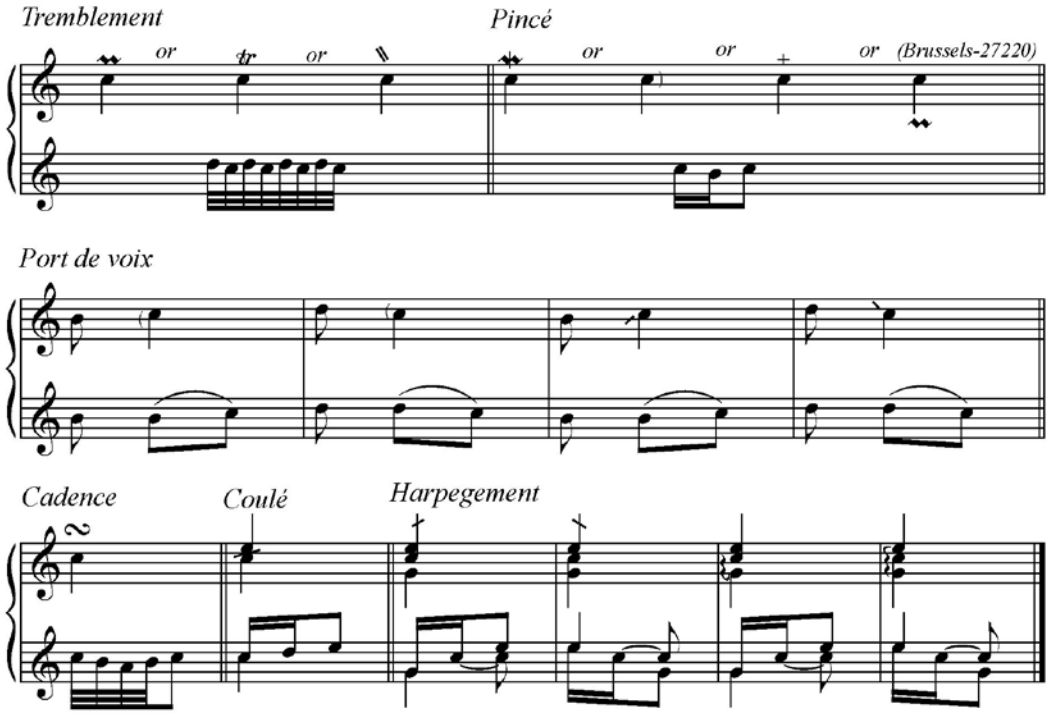
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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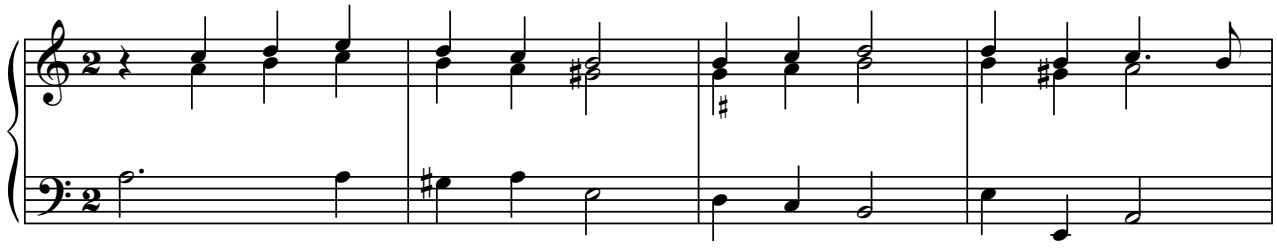
Critical Notes

No. 37 (fol. 24v, Hand A’), menuet (C) [Menuet from *Roland* (1685) LWV 65/66 (C)]
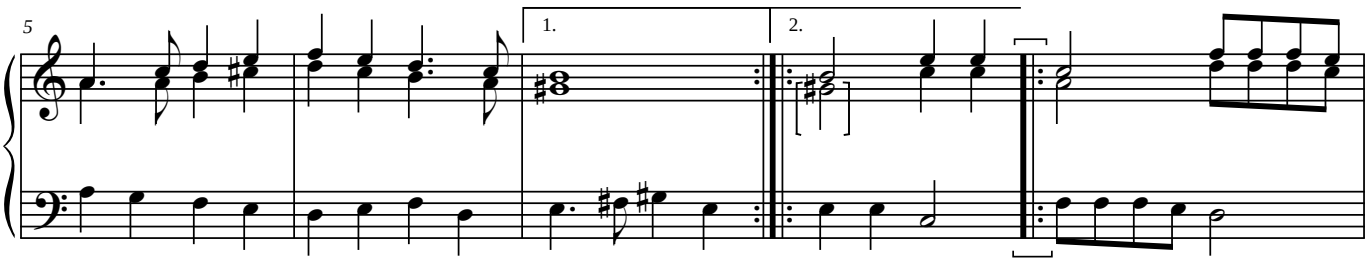
M. 4	lhL4–6	last 3 notes uncertain. *Menetou*: 
M. 15	lhL1	dot missing
M. 19	lhL3	rest missing
M. 20	lh	barline missing

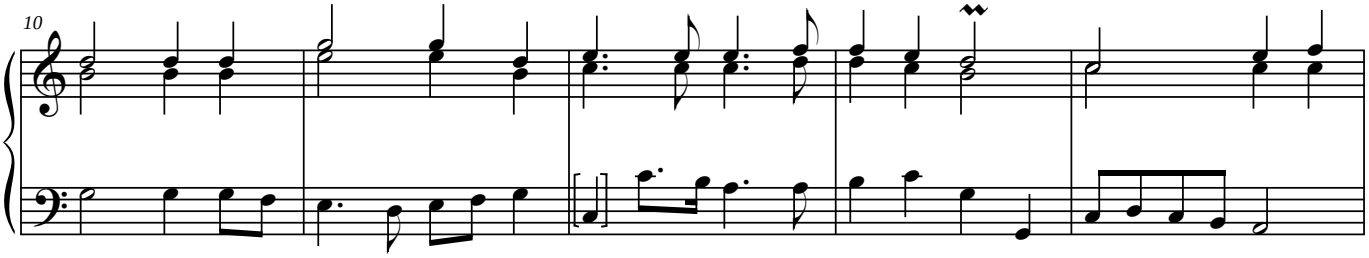
Trio (trio)
Roland, 1685
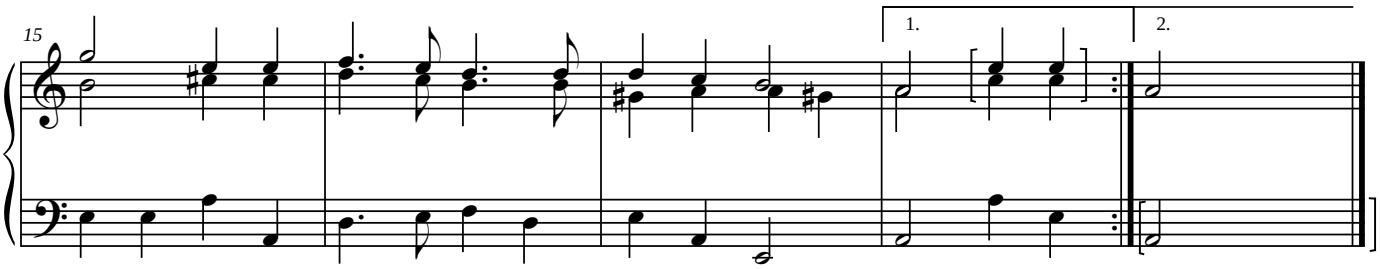
US-BEm MS 777 (Menetou), no. 38, fol. 25r
LWV 65/41



© David Chung, 2014







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*.

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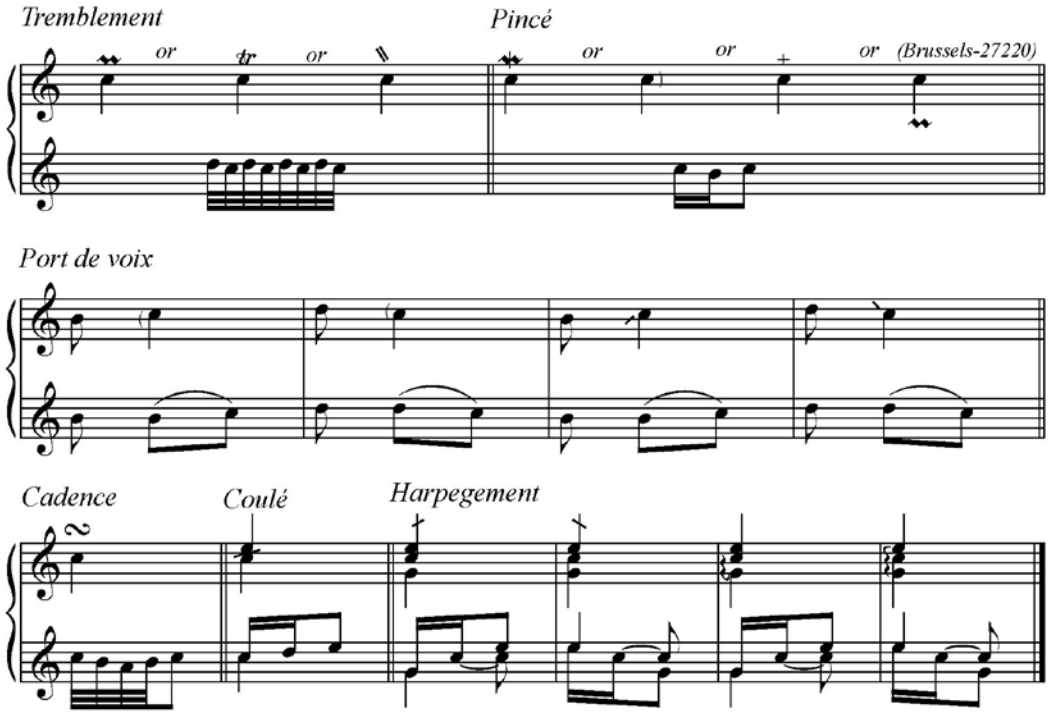
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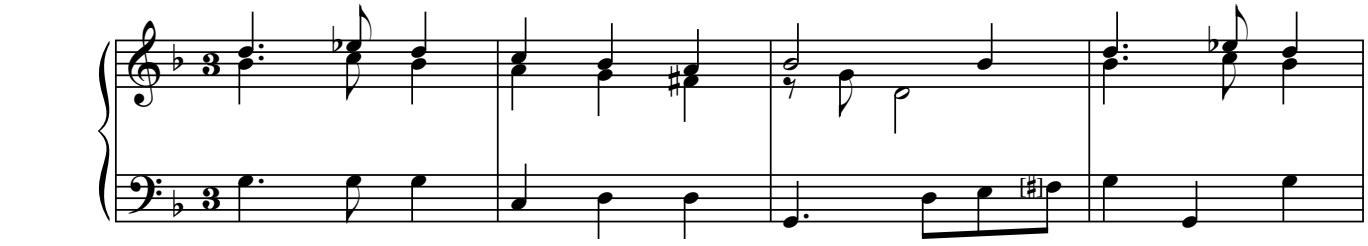
Critical Notes

No. 38 (fol. 25r, Hand A’), trio (a) [Trio from *Roland* (1685) LWV 65/41 (a)]

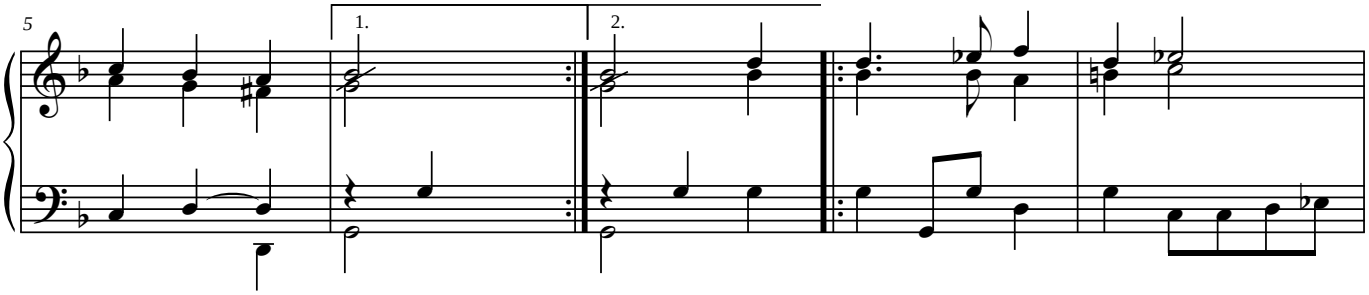
M. 8	rhL1	note missing
M. 12	lh1	note missing
M. 18	rh2–3	notes supplied from m. 8
M. 19	lh	empty staff

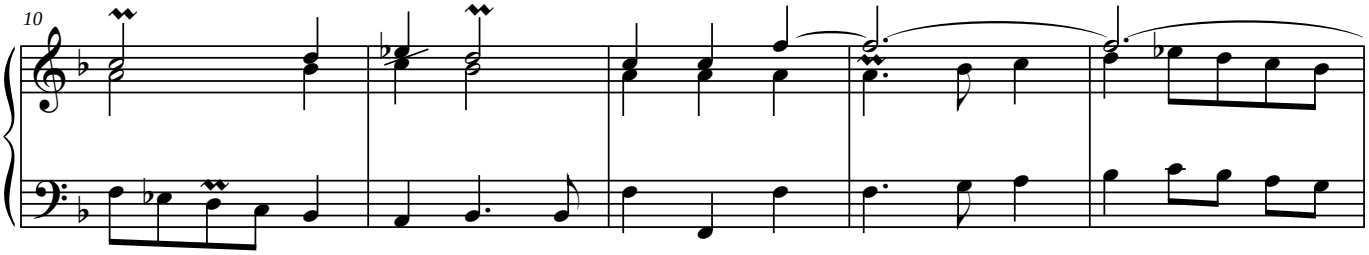
Vous ne devez plus attendre (vous nedeuez plus atandre)
Amadis, 1684

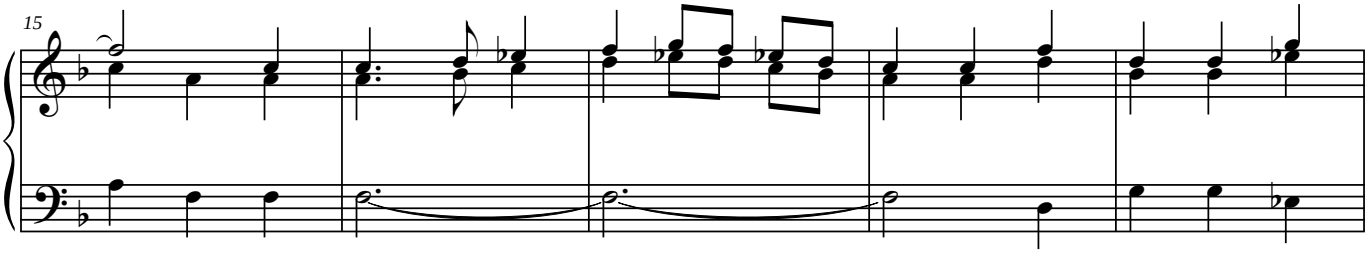
US-BEm MS 777 (Menetou), no. 39, fols. 25v–26r
LWV 63/36
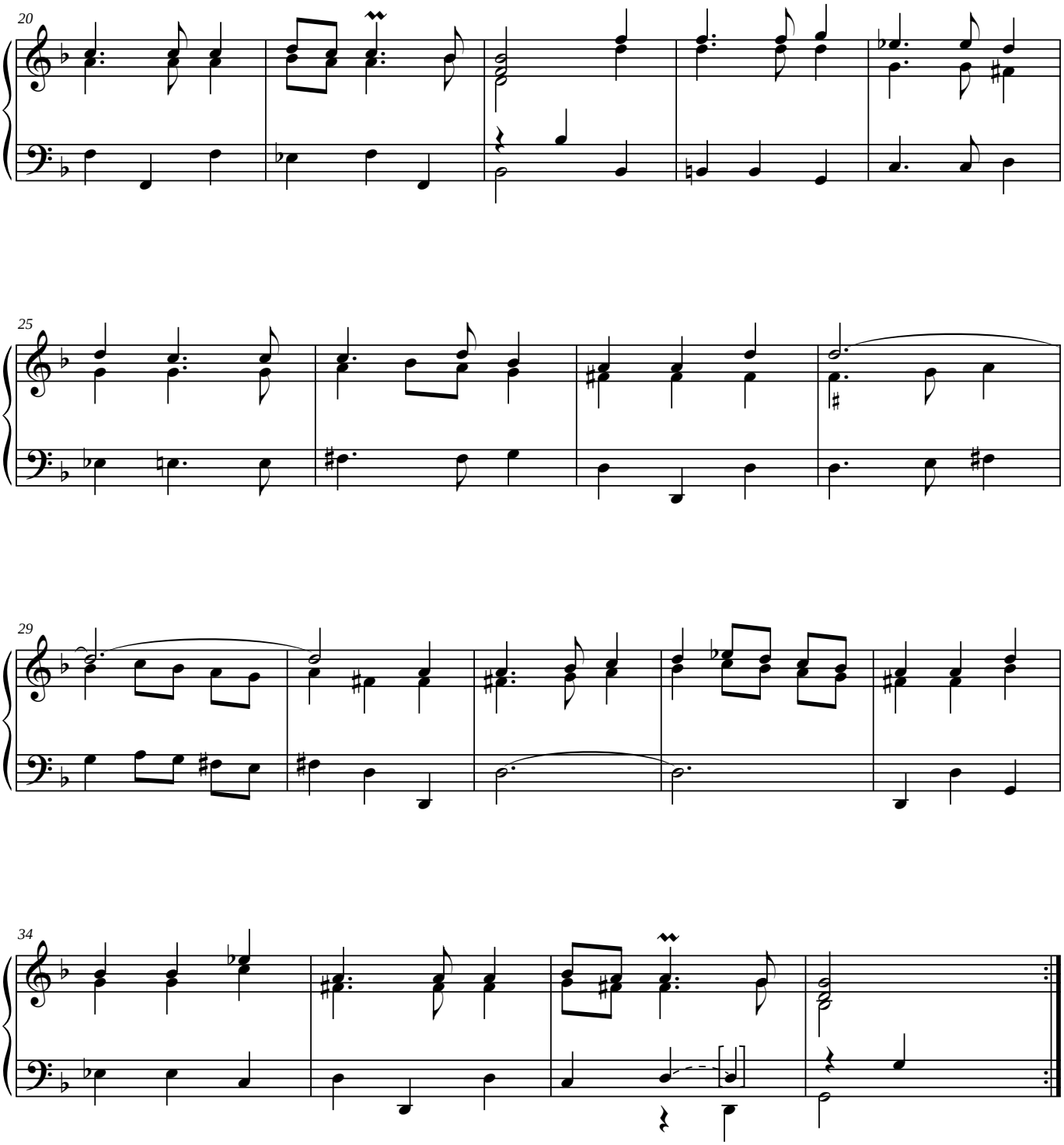


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20
25
29
34

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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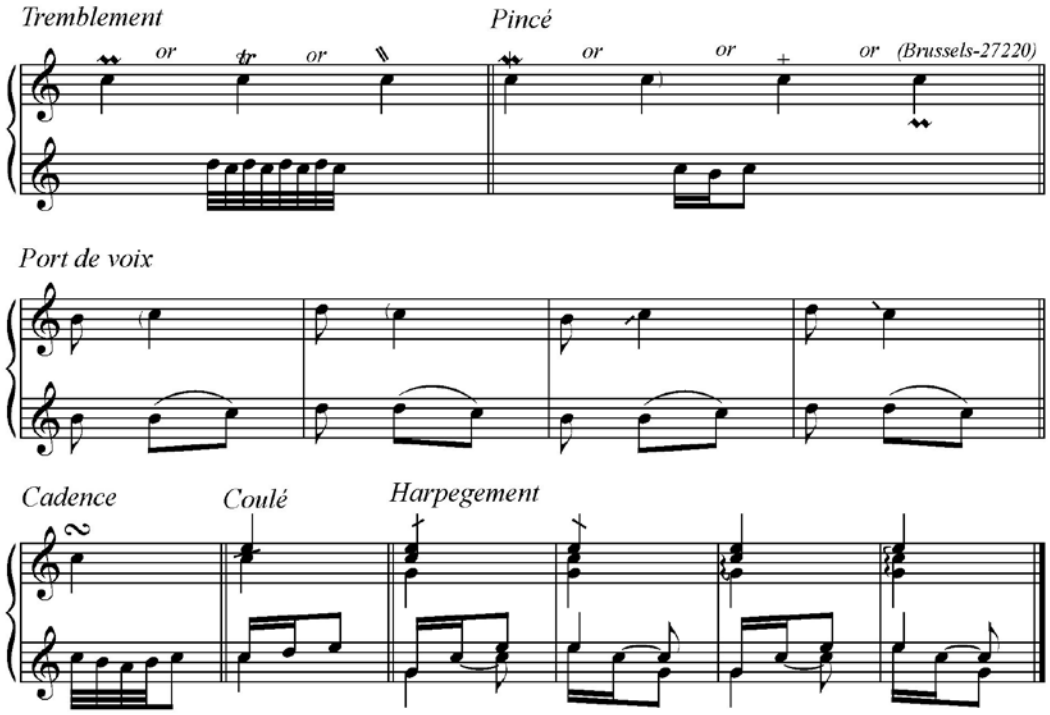
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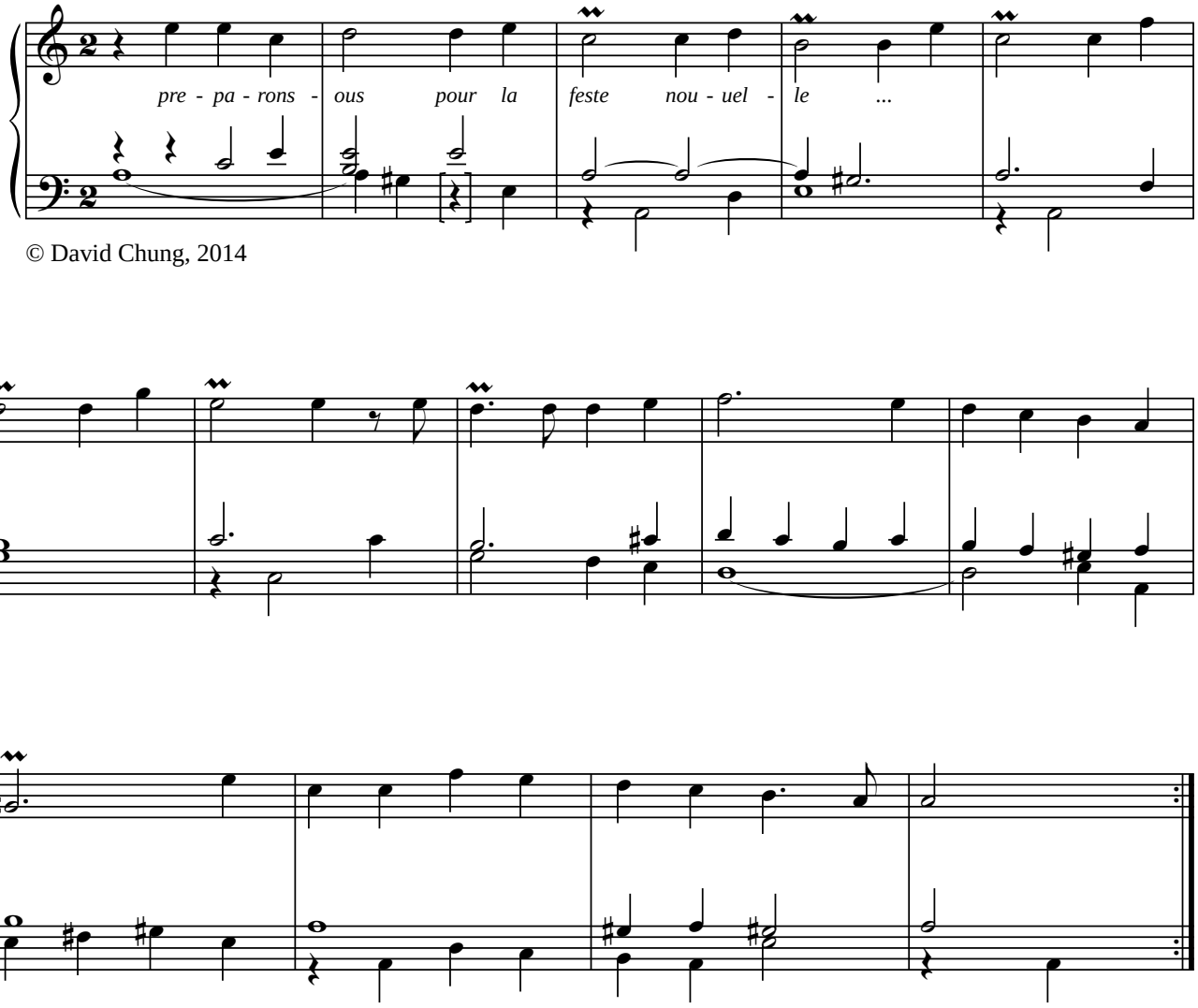
Critical Notes

No. 39 (fols. 25v–26r, Hand A’), vous nedeuez plus atandre (g) [Vous ne devez plus attendre from *Amadis* (1684) LWV 63/36 (g)]

M. 3	lh4	sharp missing
M. 36	lhU2	tie missing
	lhU3	note missing

Preparons nous (premier air du tample delapaix)
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 40, fol. 26v
LWV 69/2



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Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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Editorial Remarks

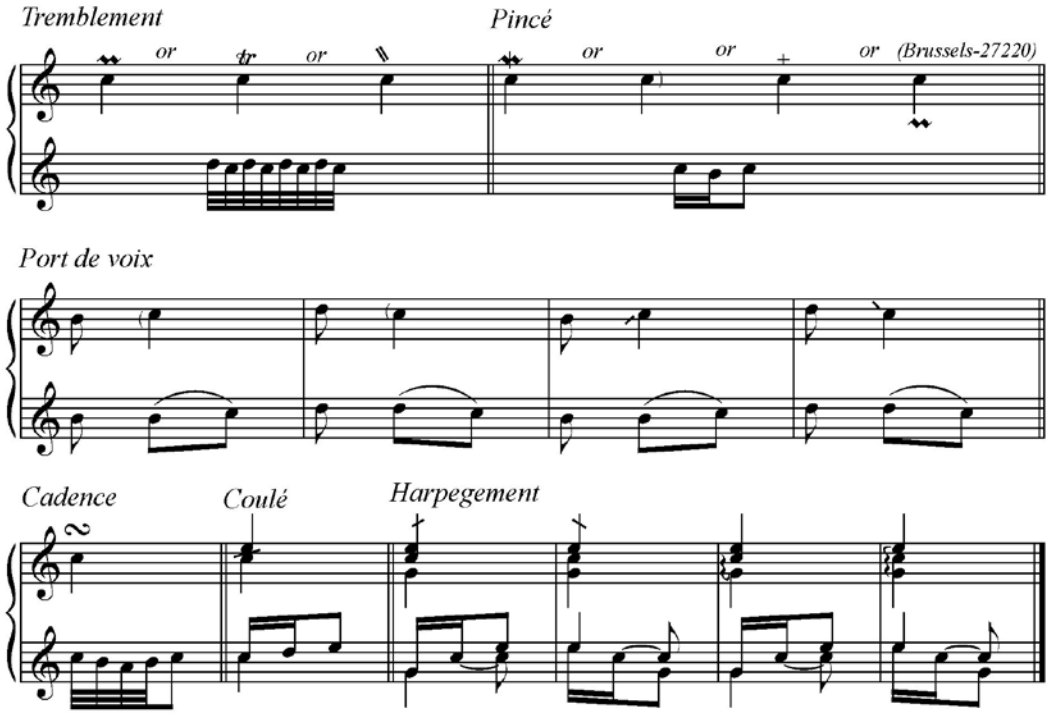
Text between staves ("preparons hous pour la feste nouuelle …") omitted in this edition.

Performance Notes

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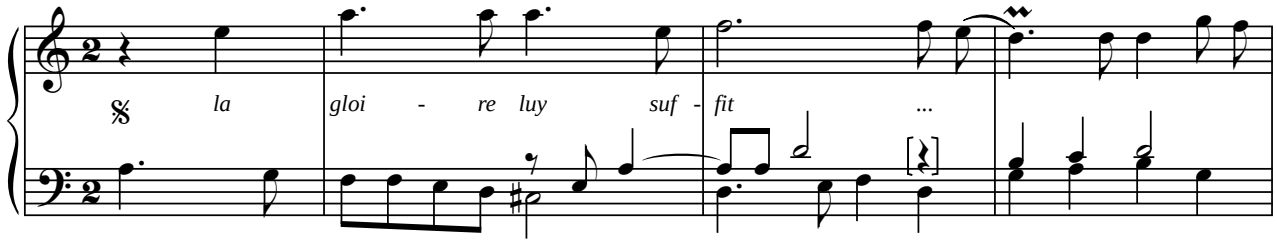
Critical Notes

No. 40 (fol. 26v, Hand A'), premier air du tample delapaix (a) ["Preparons nous" from *Temple de la Paix* (1685) LWV 69/2 (a)]
M. 2 lhL3 rest missing

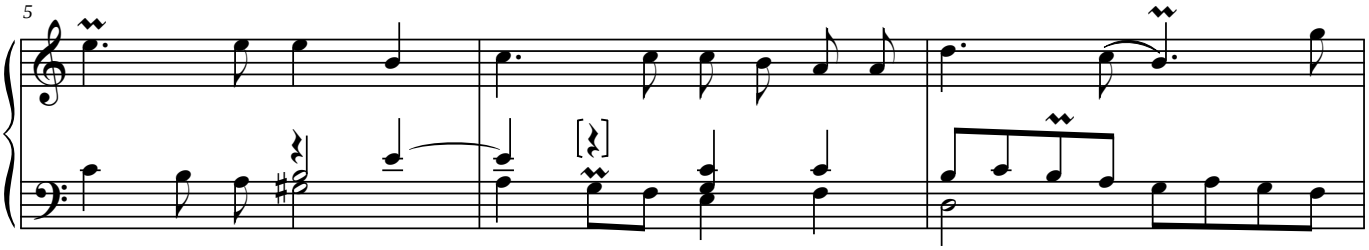
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

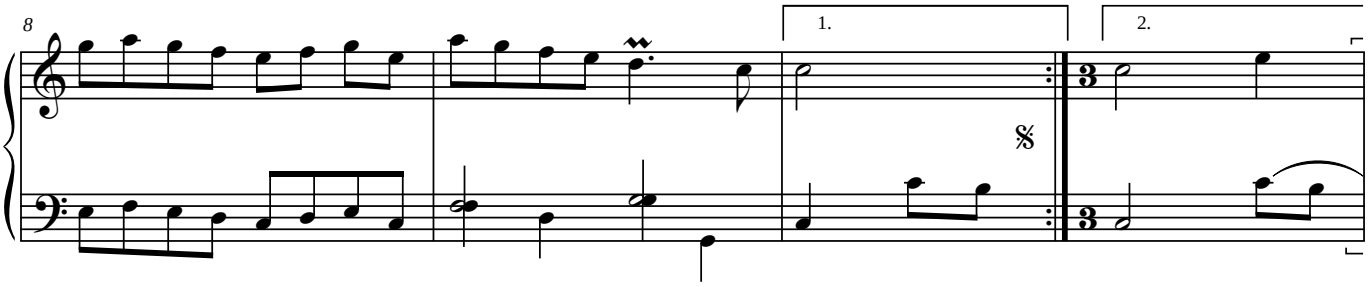
La Goire luy suffit
Le Temple de la Paix, 1685

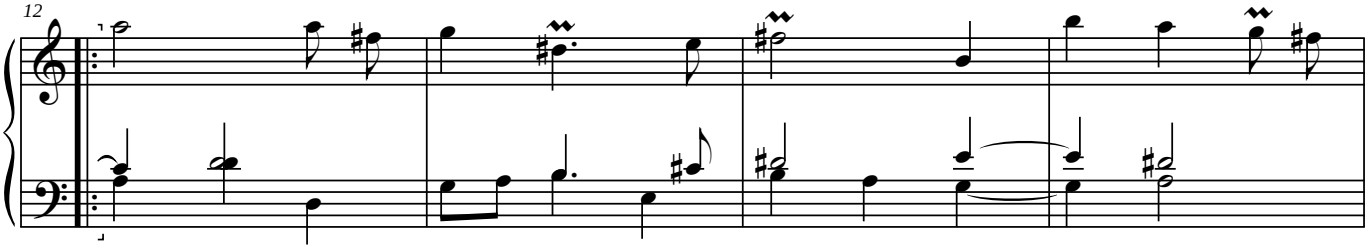
US-BEm MS 777 (Menetou), no. 42, fol. 27v
LWV 69/–
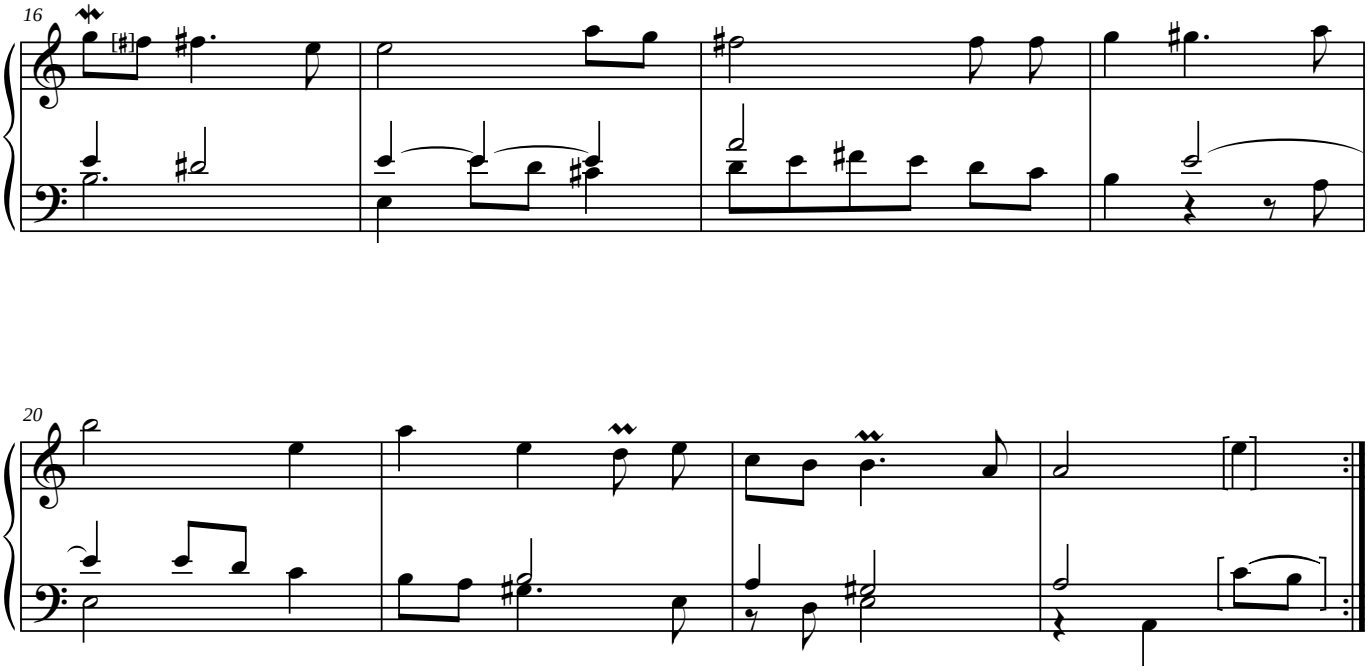


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16
20

Source

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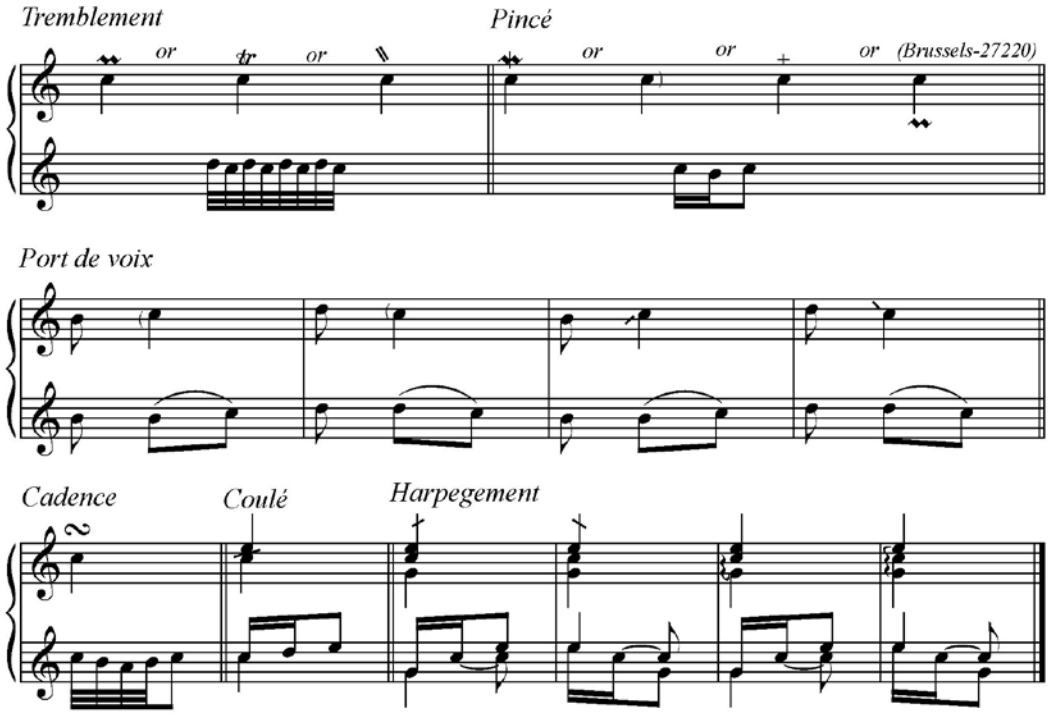
Text between staves ("la gloire luy suffit …") omitted in this edition.

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Critical Notes

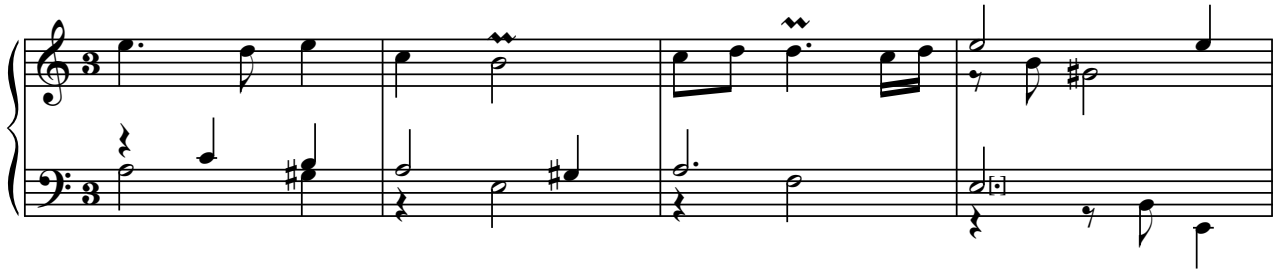
No. 42 (fol. 27v, Hand A'), [untitled] (a) ["La Gloire luy suffit" from *Temple de la Paix* (1685) LWV 69/– (a)]

M. 3	rhU4	rest missing
M. 6	rhU2	rest missing
M. 16	rh2	sharp missing
M. 23	rh2	copied from m. 11
	lhL3–4	copied from m. 11

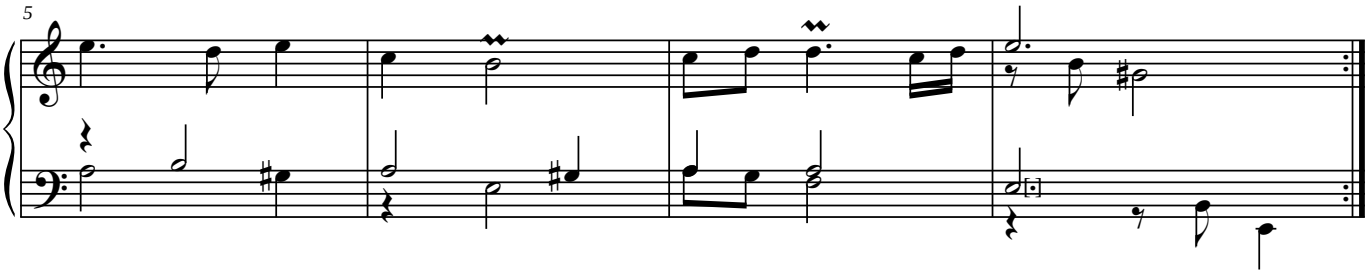
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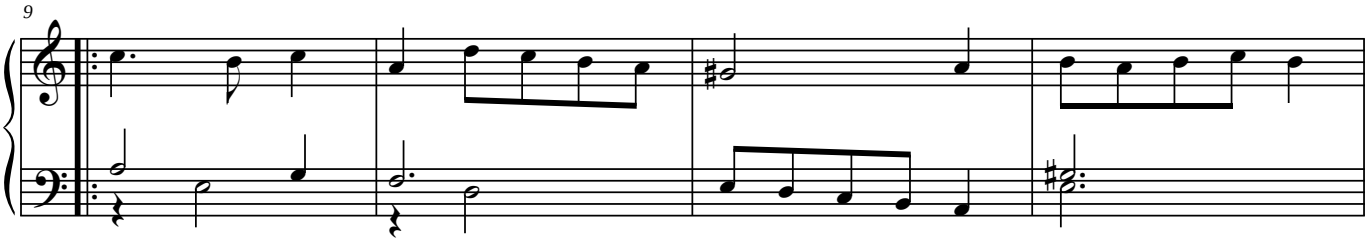
Menuet (menuet)
Le Temple de la Paix, 1685
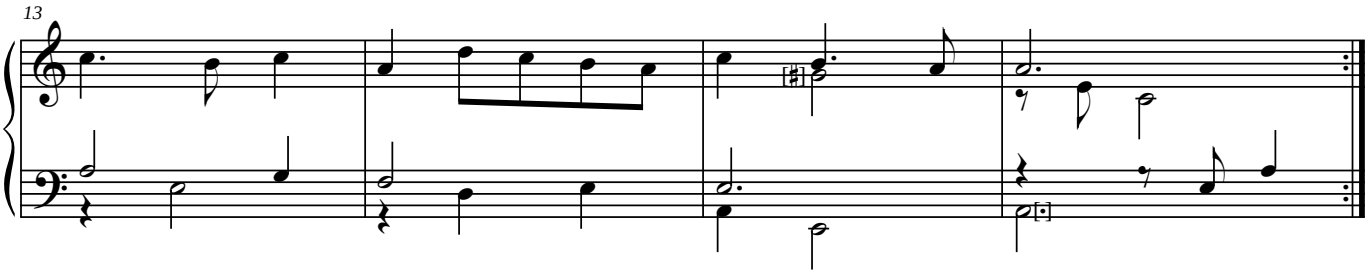
US-BEm MS 777 (Menetou), no. 43, fol. 28r
LWV 69/14



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Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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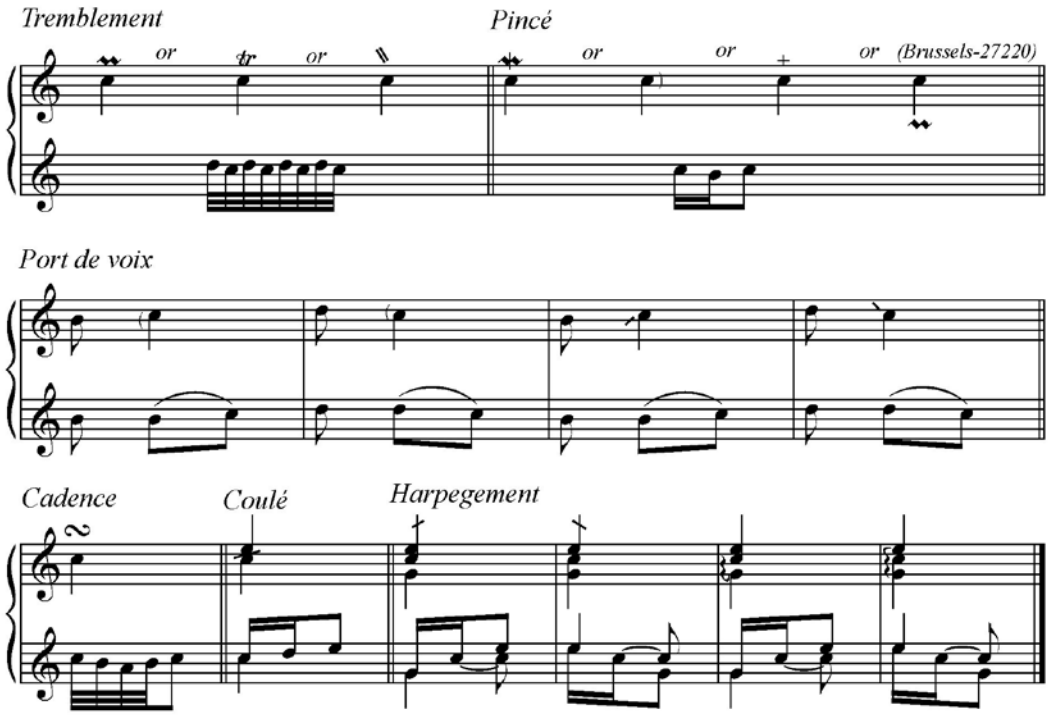
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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In “3” time, eighth notes in conjunct motion (mm. 3, 7, 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”.
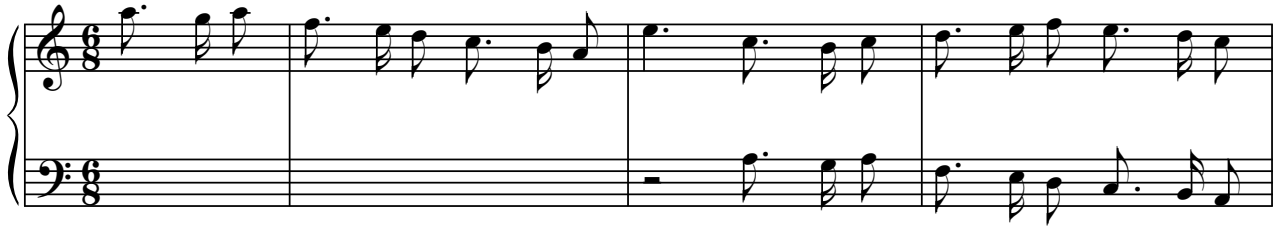
Critical Notes

No. 43 (fol. 28r, Hand A’), menuet (a) [Menuet from *Temple de la Paix* (1685) LWV 69/14 (a)]

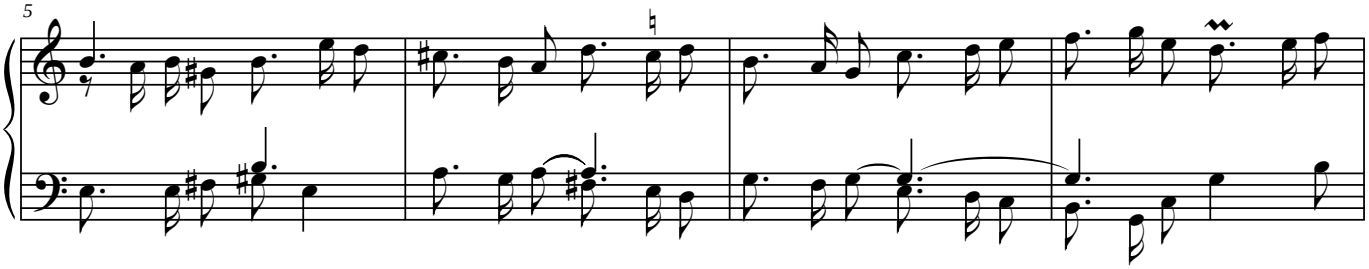
M. 4	lhU1	dot missing
M. 8	lhU1	dot missing
M. 15	rhL2	sharp missing
M. 16	lhL1	dot missing

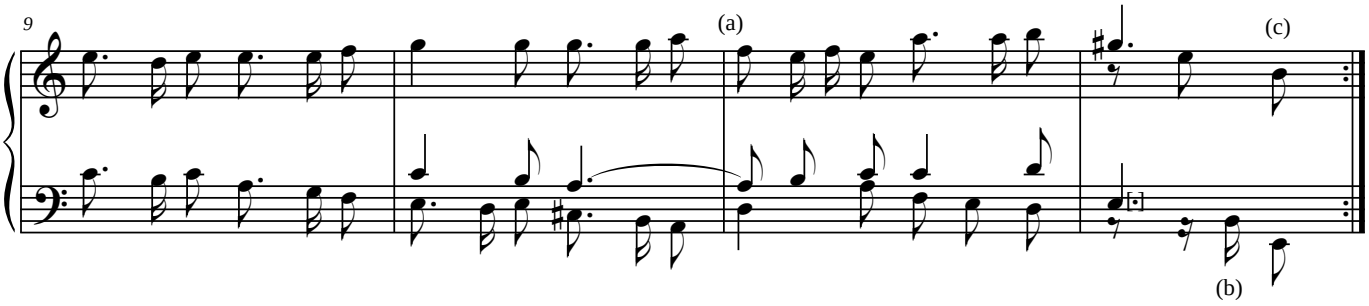
Gigue
Le Temple de la Paix, 1685
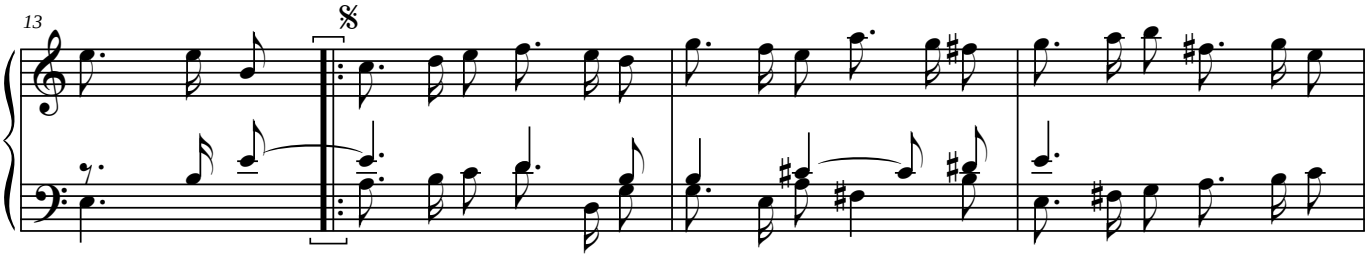
US-BEm MS 777 (Menetou), no. 44, fols. 28v–29r
LWV 69/13



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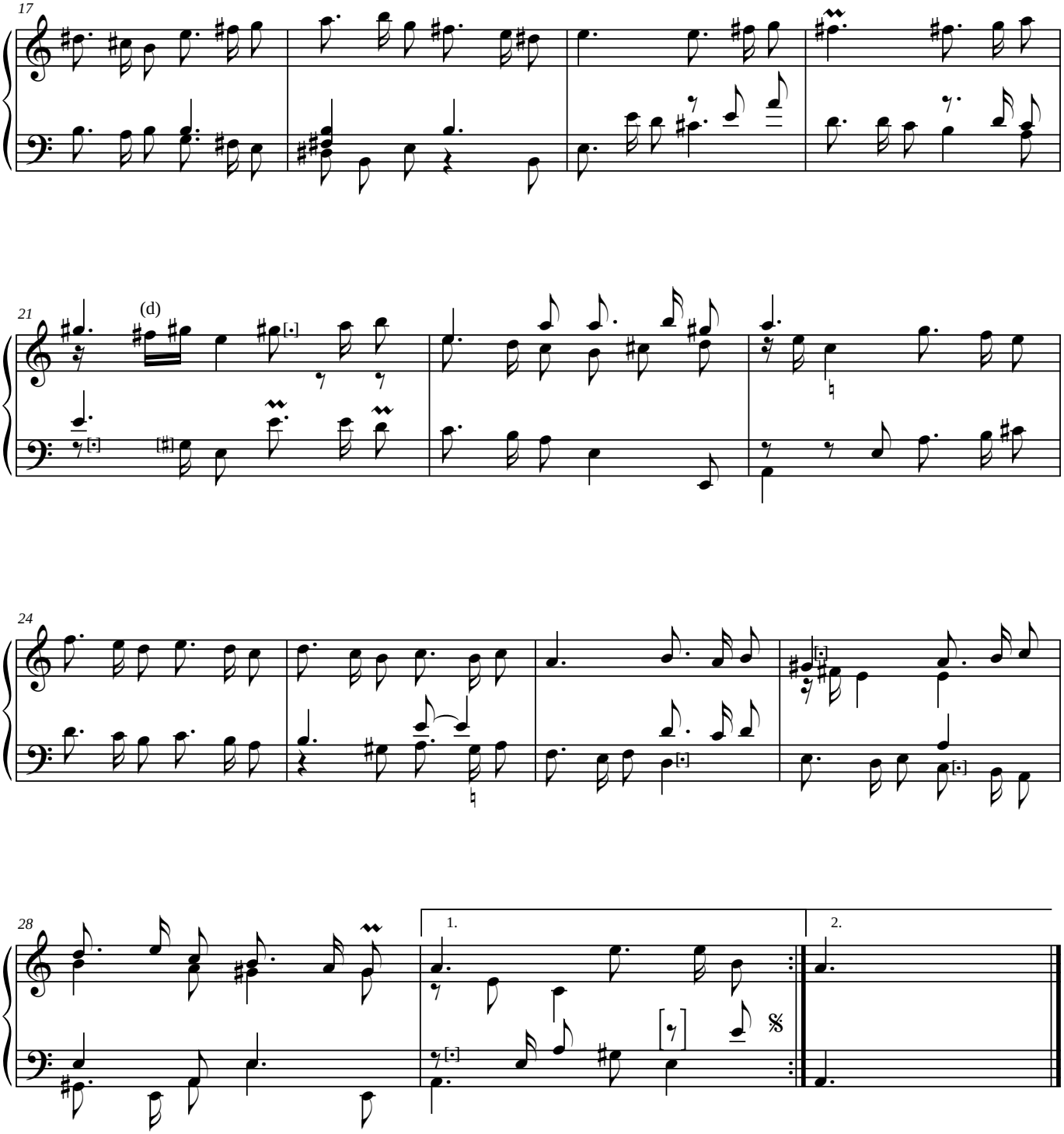






(a) see commentary

(b) eighth note

(c) quarter note



(d) a second lower: *e”, f”-sharp*

Source

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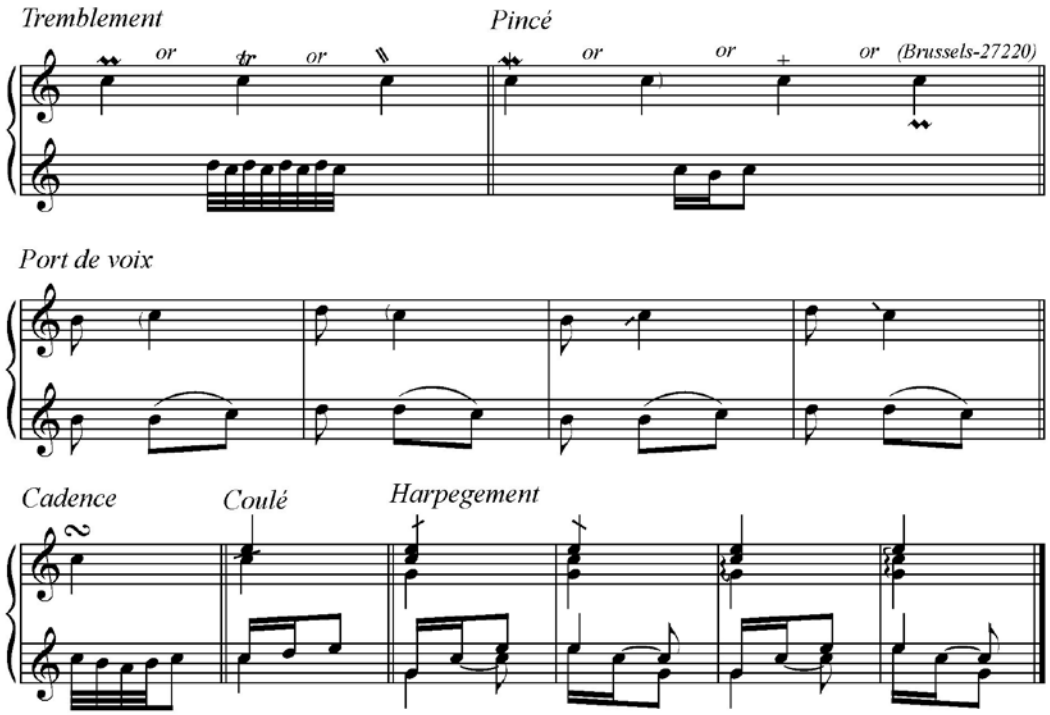
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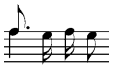
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The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the "Introduction".
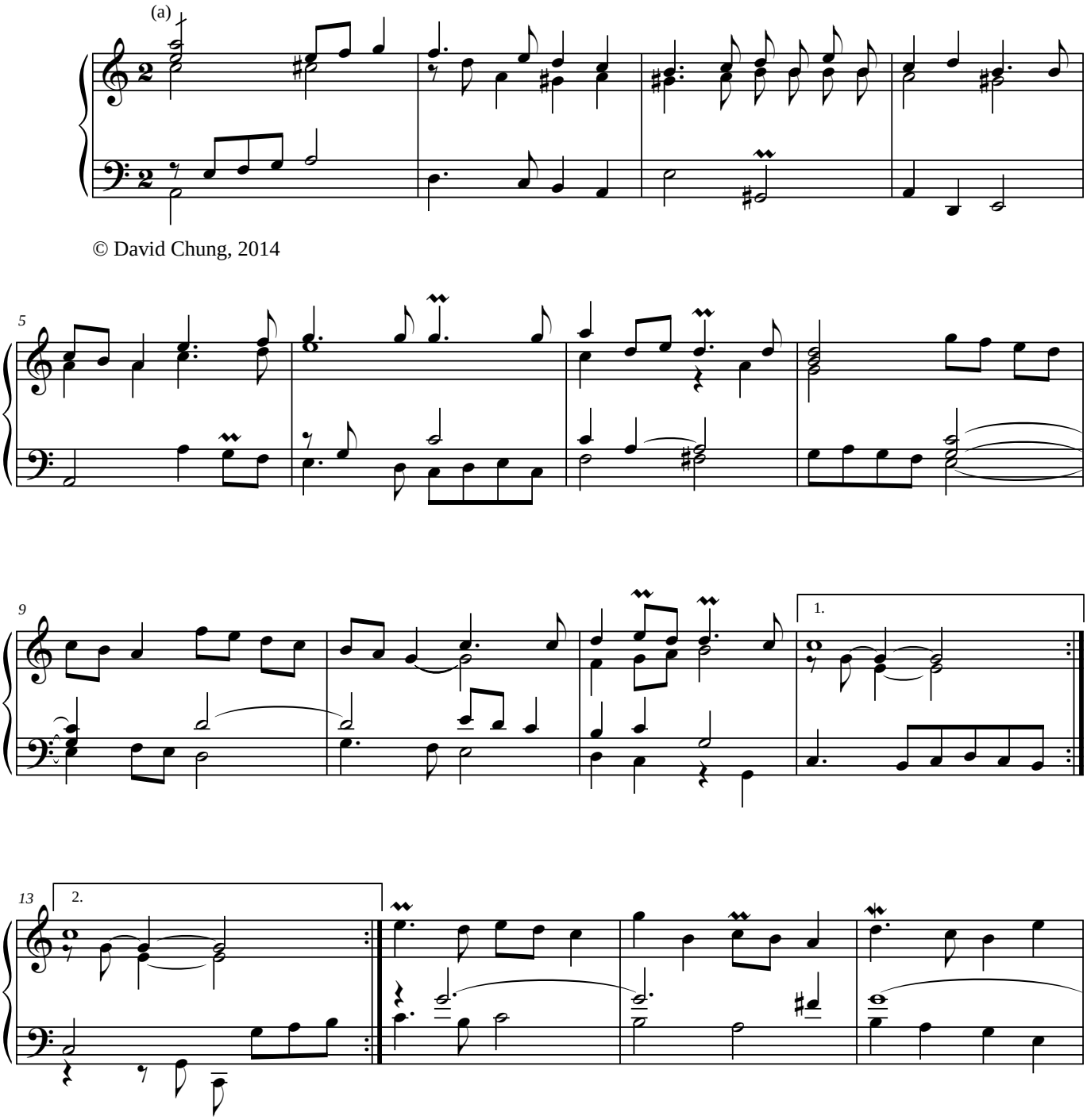
Critical Notes

No. 44 (fols. 28v–29r, Hand A'), Gigue (a) [Gigue from *Temple de la Paix* (1685) LWV 69/13 (a)]

M. 11	rh1–4	
M. 12	rhL3	quarter note
	lhU1	dot missing
	lhL3	eighth note
M. 21	rhL2–3	a second lower: *e", f-sharp"*
	rhL5	dot missing
	lhL1	dot missing
	lhL2	sharp missing
M. 26	lhL4	dot missing
M. 27	rhU1	dot missing
	lhL4	dot missing
M. 29	lhU1	dot missing
	lhU4	rest missing
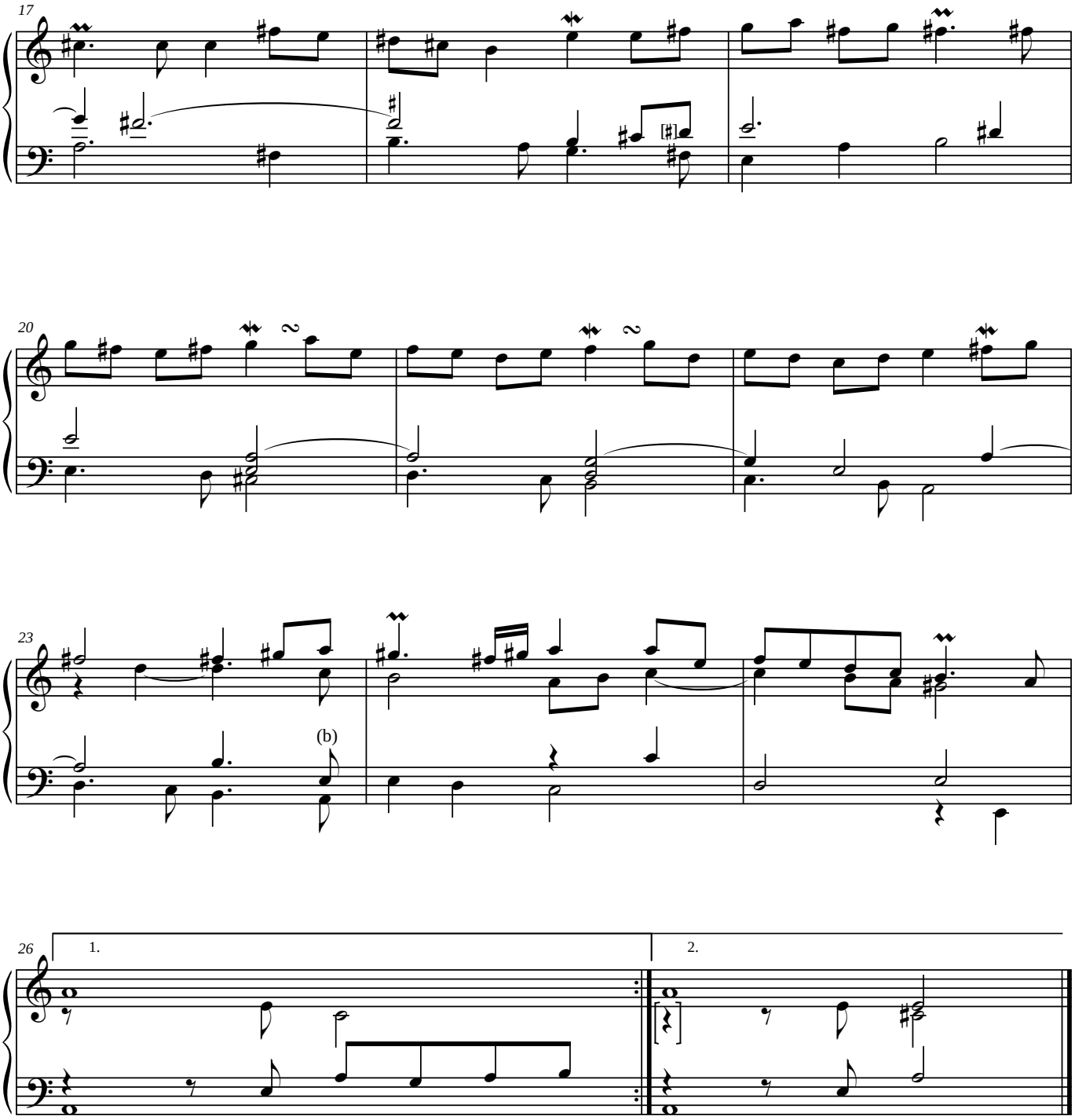
Entrée de bergers et bergères (Entree des bergers Et bergerres)
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 45, fol. 29v
LWV 69/6



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(a) see commentary



(b) a second higher: *f*

Source

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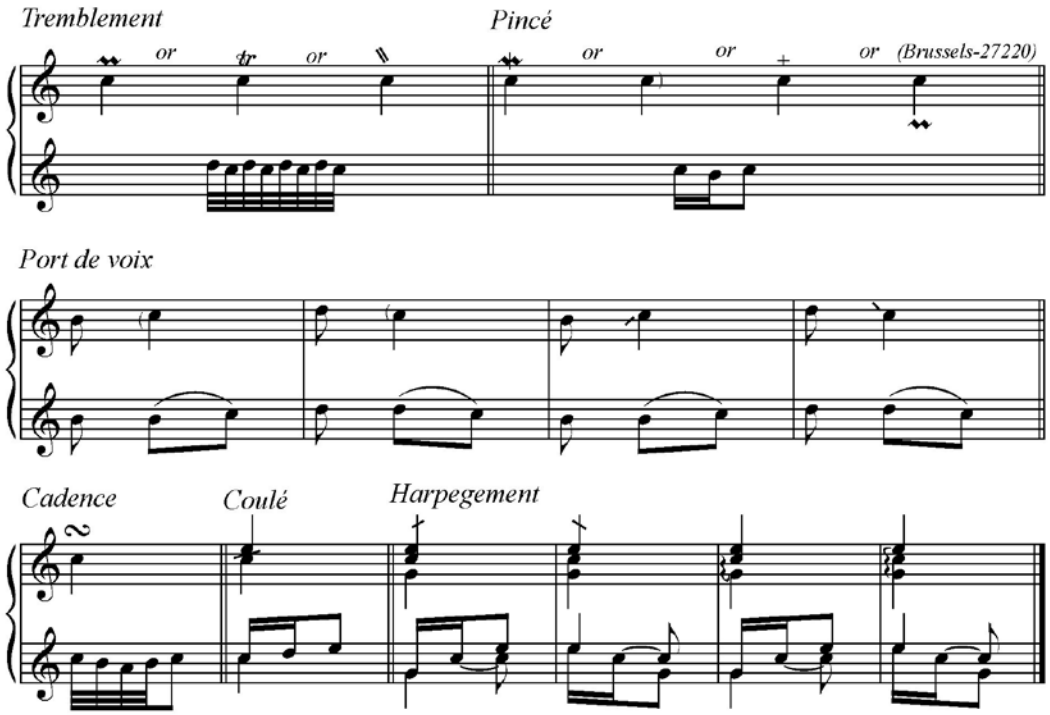
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Performance Notes

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.



In "2" time, eighth notes in conjunct motion (mm. 1, 5–12, 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".
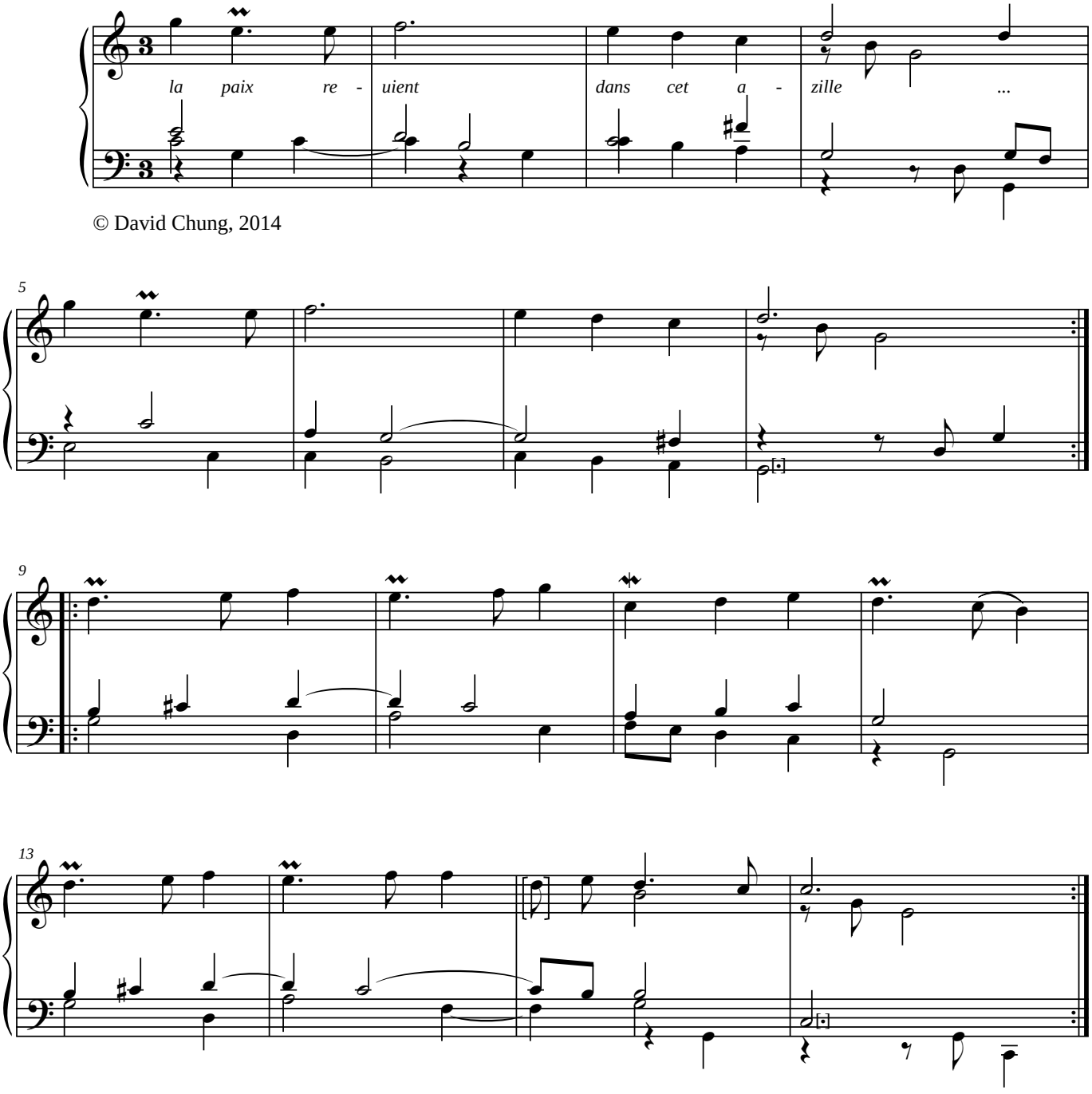
Critical Notes

No. 45 (fol. 29v, Hand A'), Entree des bergers Et bergerres (a) [Entrée de bergers et bergères from *Temple de la Paix* (1685) LWV 69/6 (a)]
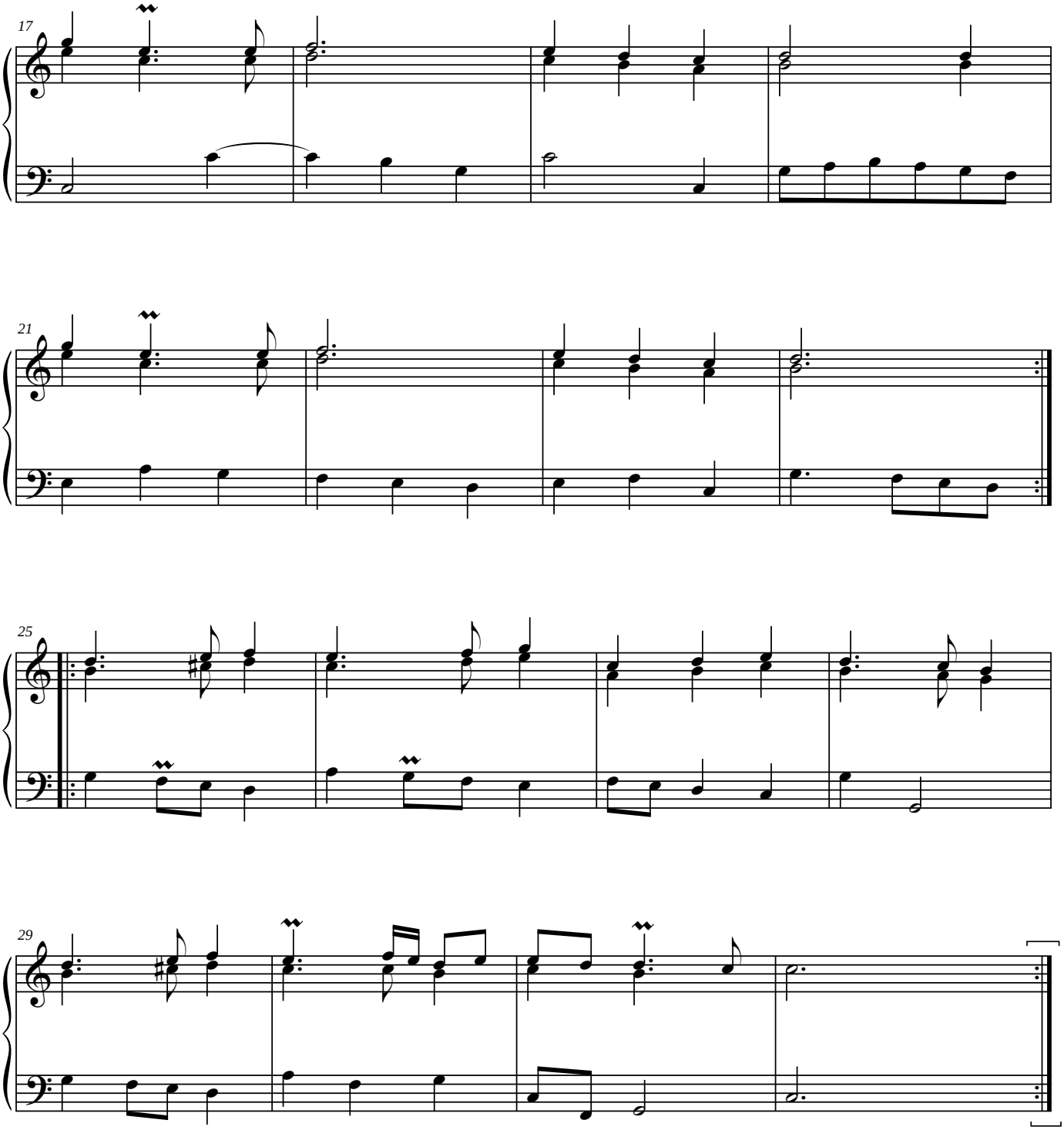
M. 1	rhU1	horizontal stroke through the stem:
M. 18	lhU4	sharp missing
M. 23	lhU3	a second higher: *f*
M. 27	rhL1	rest missing

La Paix revient
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 46, fol. 30r
LWV 69/33



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17
21
25
29

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

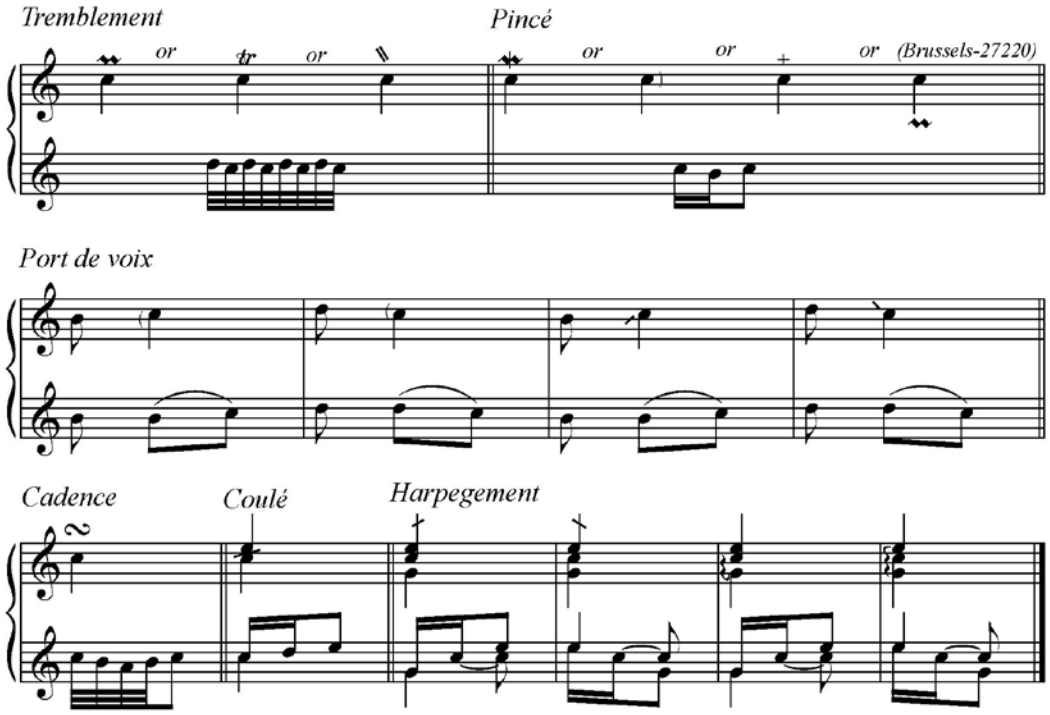
Text between staves ("la paix reuient dans cet azille …") omitted in this edition.

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

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The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



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Critical Notes

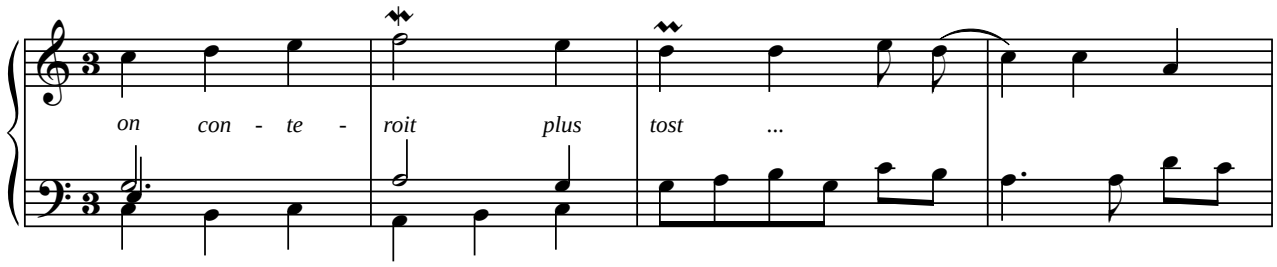
No. 46 (fol. 30r, Hand A'), [untitled] (C) [La Paix revient from *Temple de la Paix* (1685) LWV 69/33 (C)]

M. 8	lhL1	dot missing
M. 15	rh1	note missing
M. 16	lhU1	dot missing
M. 32		barline missing

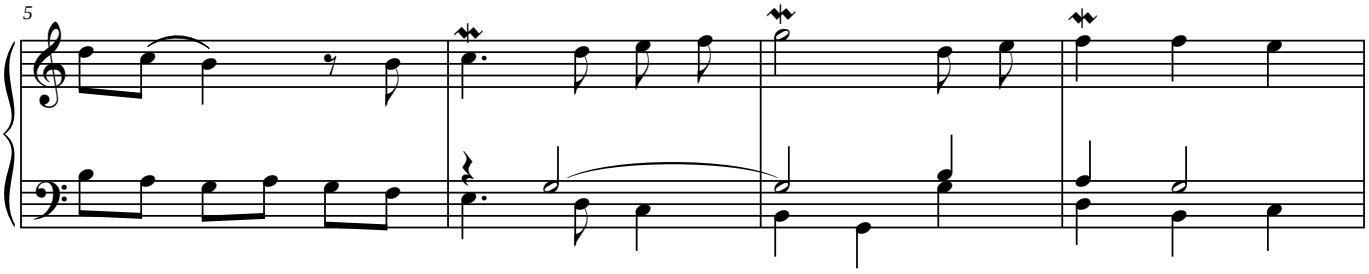
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

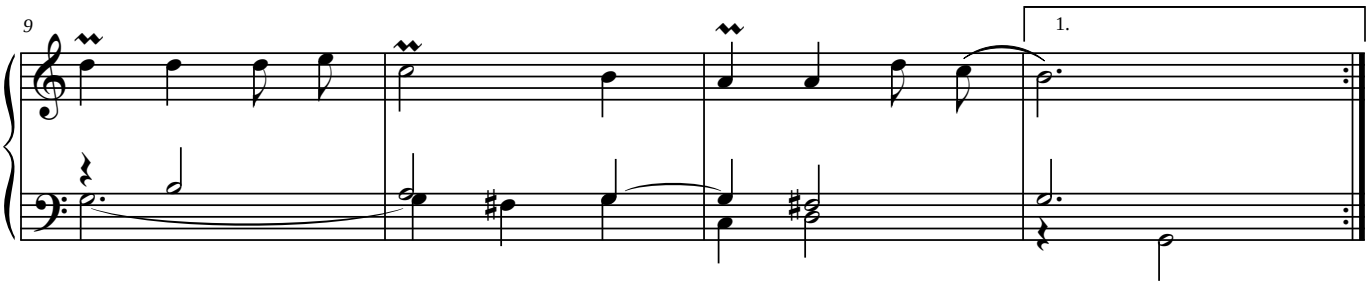
On conteroit plus tost
Le Temple de la Paix, 1685

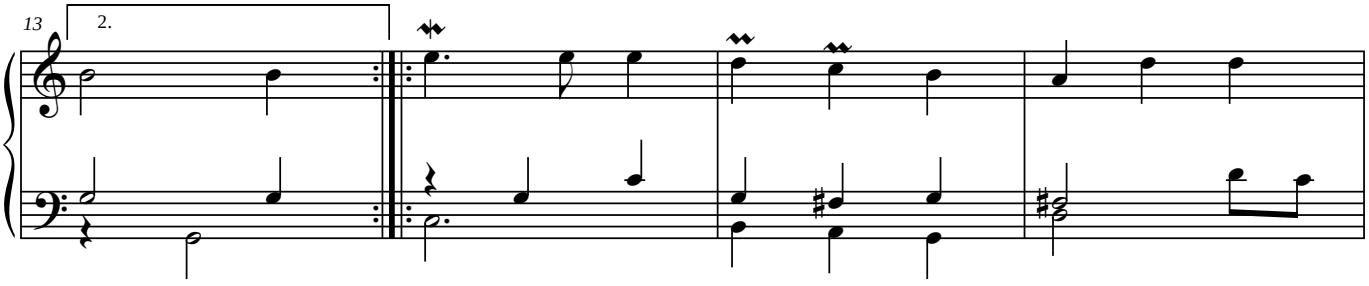
US-BEm MS 777 (Menetou), no. 47, fols. 30v–31r
LWV 69/18
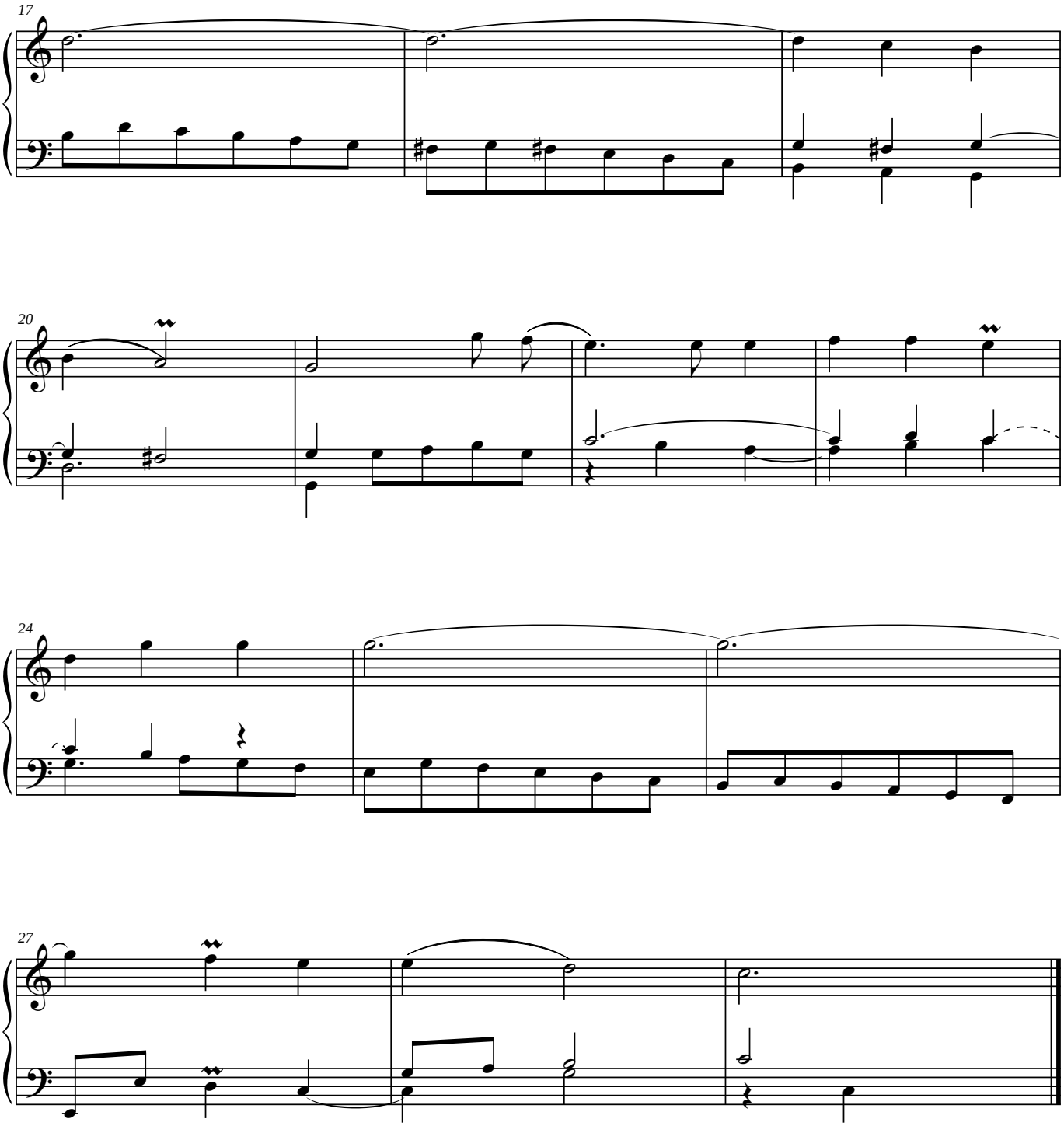


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17
20
24
27

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*.

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Editorial Remarks

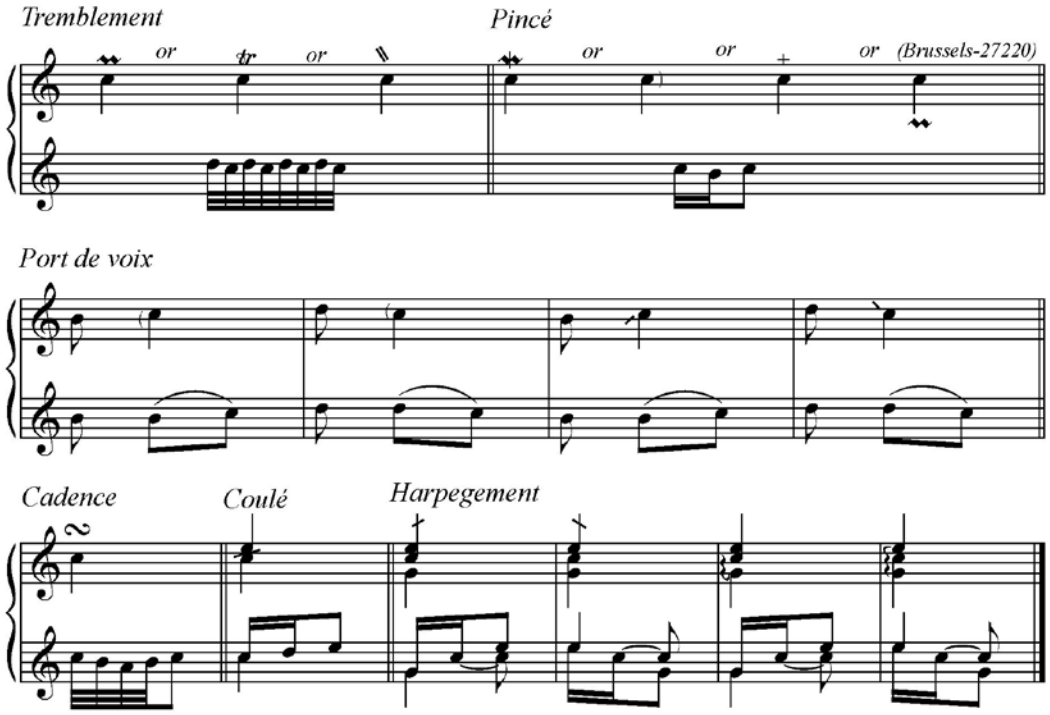
Text between staves ("on conteroit plus tost …") omitted in this edition.

Performance Notes

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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".

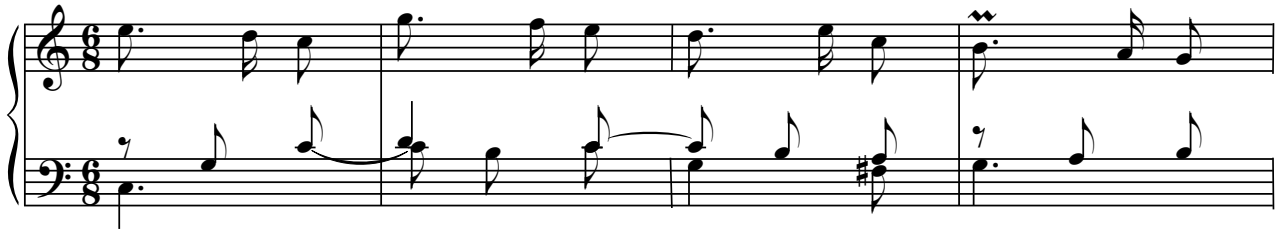
Critical Notes

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

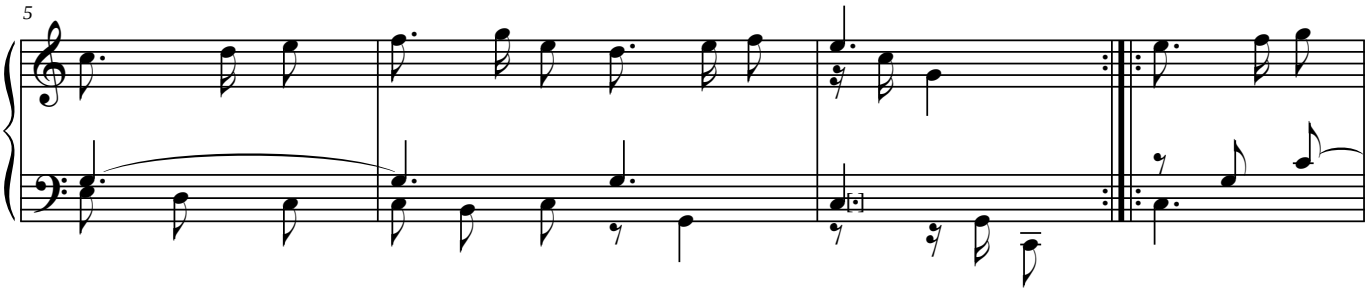
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

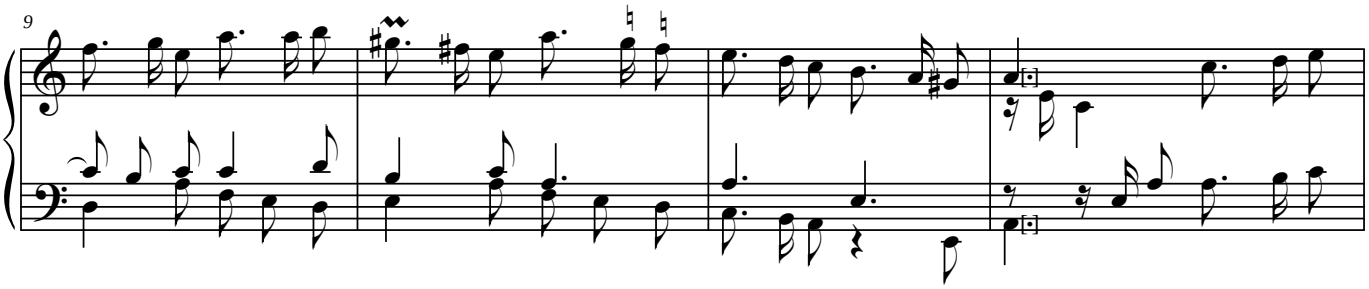
Canarie (canaris)
Le Temple de la Paix, 1685
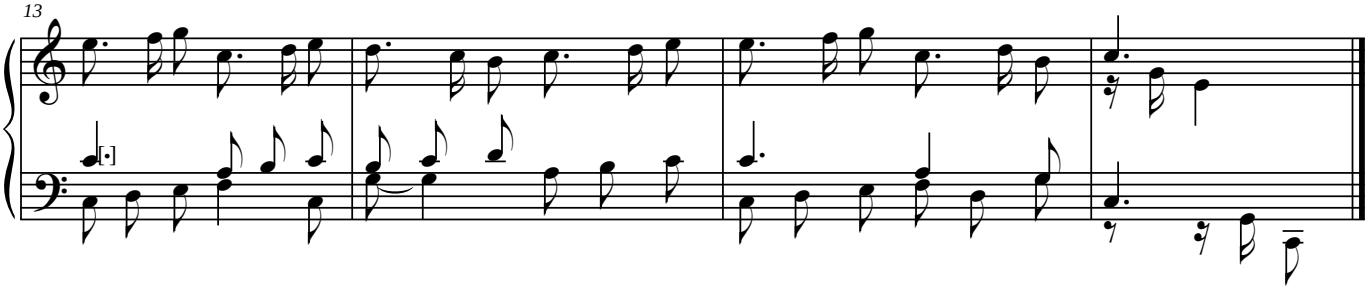
US-BEm MS 777 (Menetou), no. 48, fol. 31r
LWV 69/26



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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*.

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Editorial Remarks
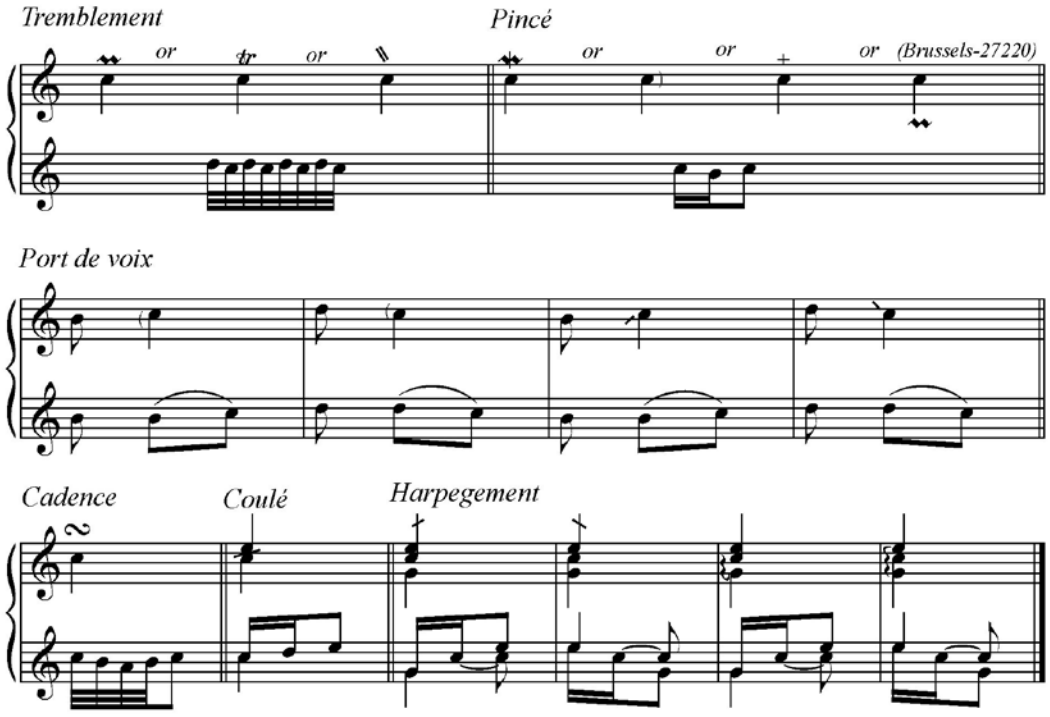
The music was barred incorrectly in 3/8 until measure 5. Superfluous barlines are broken through staves in this edition.

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The Editor considers that the convention of inequality does not apply to this piece. Further advice on performance practice issues can be found in the "Introduction".

Critical Notes

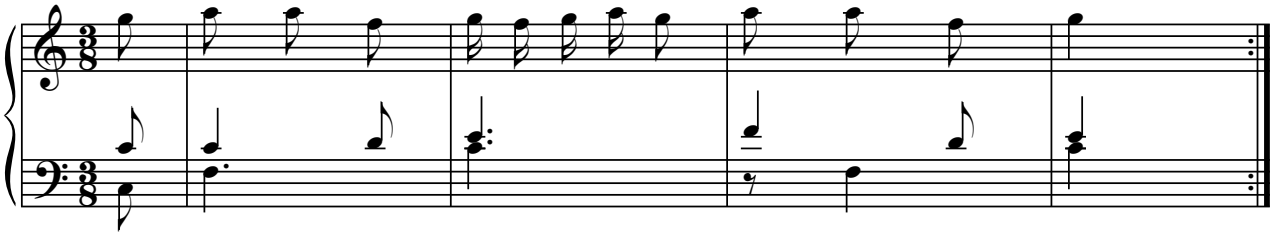
No. 48 (fol. 31r, Hand A'), canaris (C) [Canarie from *Temple de la Paix* (1685) LWV 69/26 (C)]

M. 7	lhU1	dot missing
M. 12	rhU1	dot missing
	lhL1	dot missing
M. 13	lhU1	dot missing

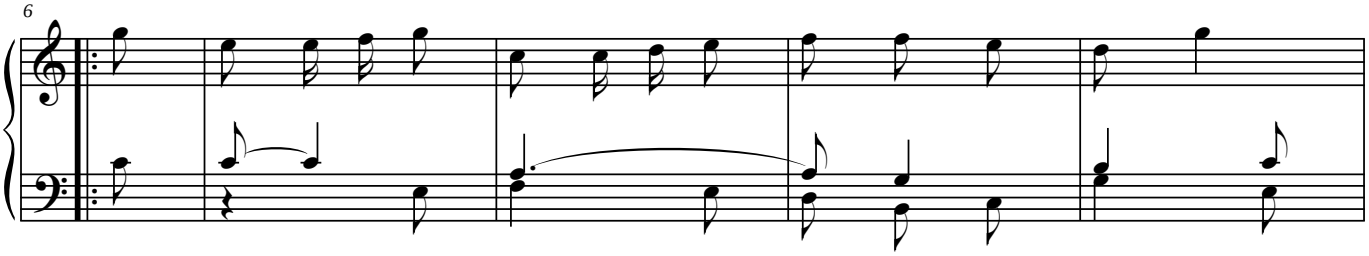
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.
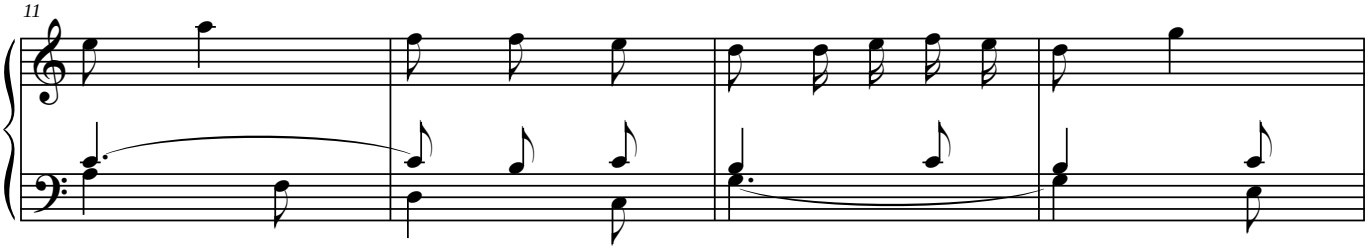
Passepied (passepied)
Le Temple de la Paix, 1685

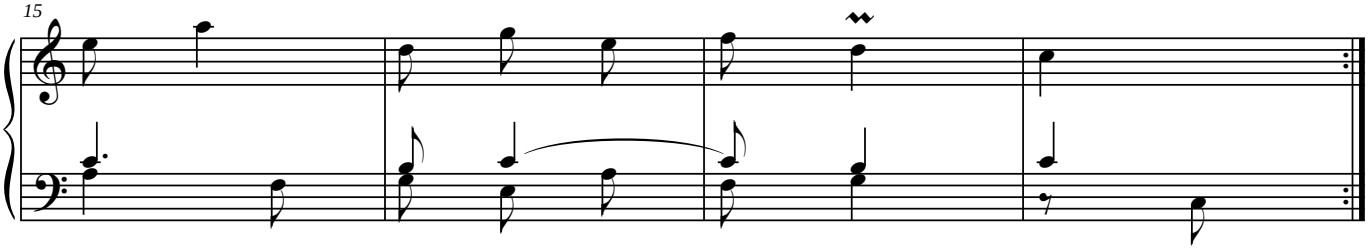
US-BEm MS 777 (Menetou), no. 49, fol. 31v
LWV 69/31



© David Chung, 2014







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*.

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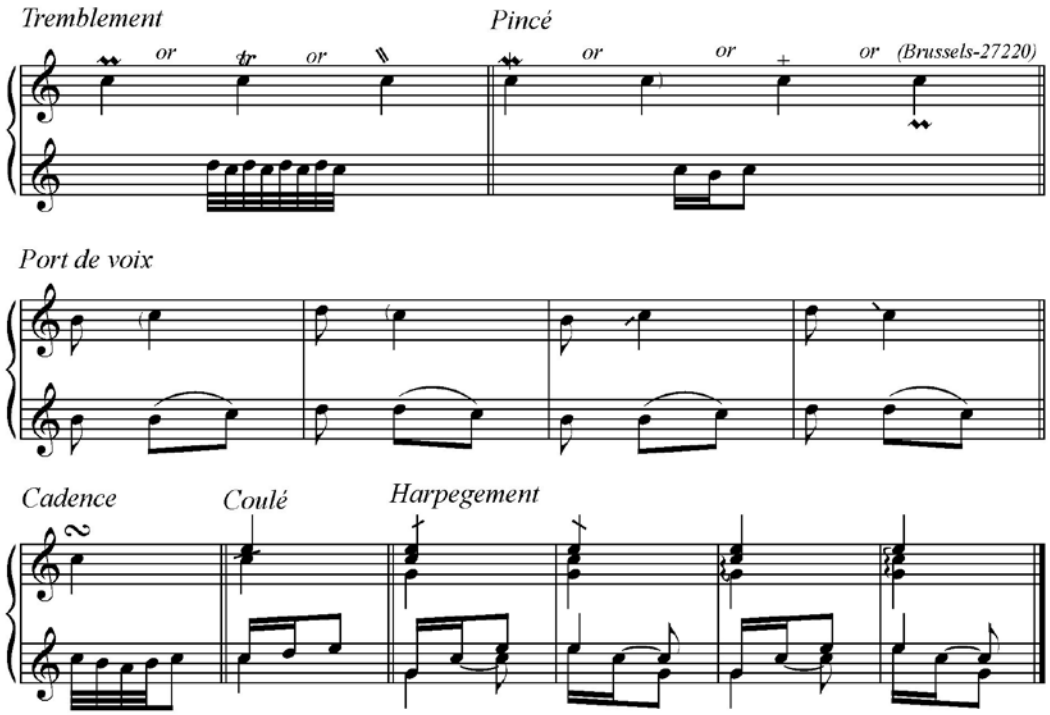
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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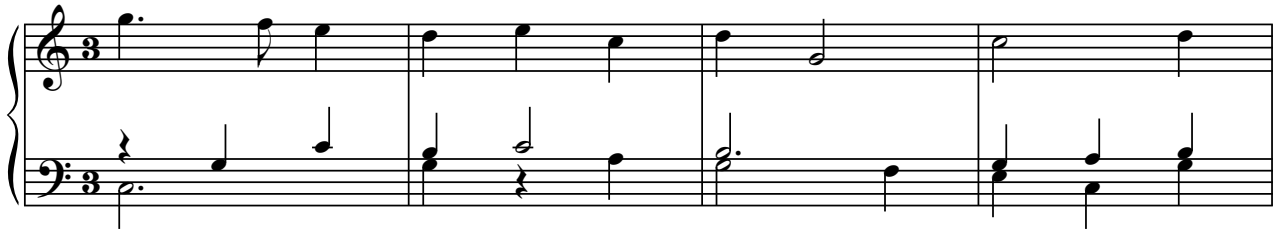
In “3/8” time, sixteenth notes in conjunct motion (mm. 3, 7–8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

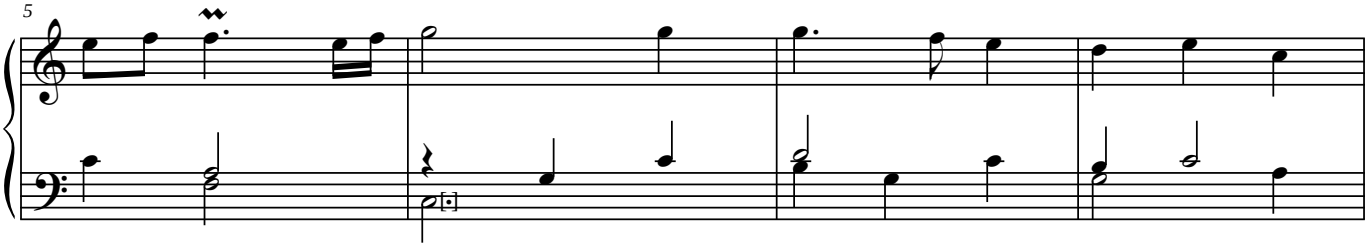
No. 49 (fol. 31v, Hand A’), passepied (C) [Passepied from *Temple de la Paix* (1685) LWV 69/31 (C)] [No comments]
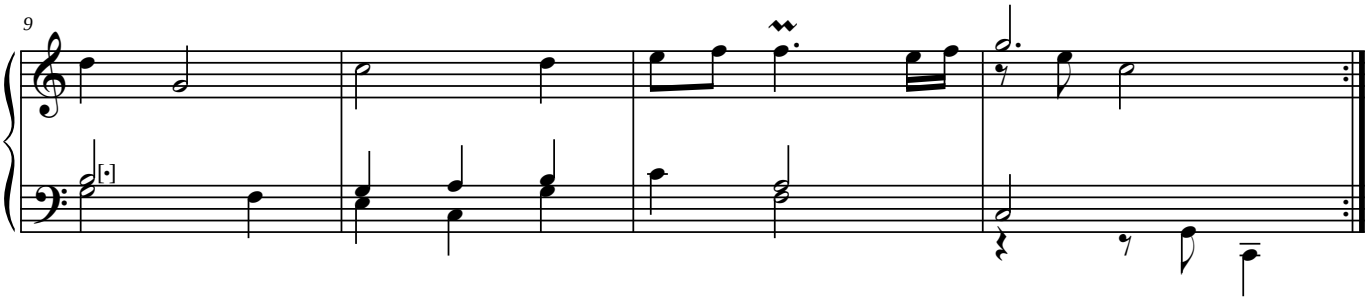
Menuet
Le Temple de la Paix, 1685

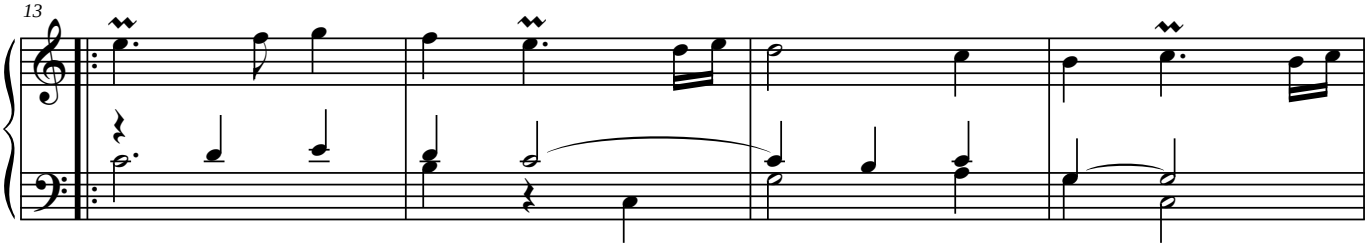
US-BEm MS 777 (Menetou), no. 50, fol. 32r
LWV 69/32
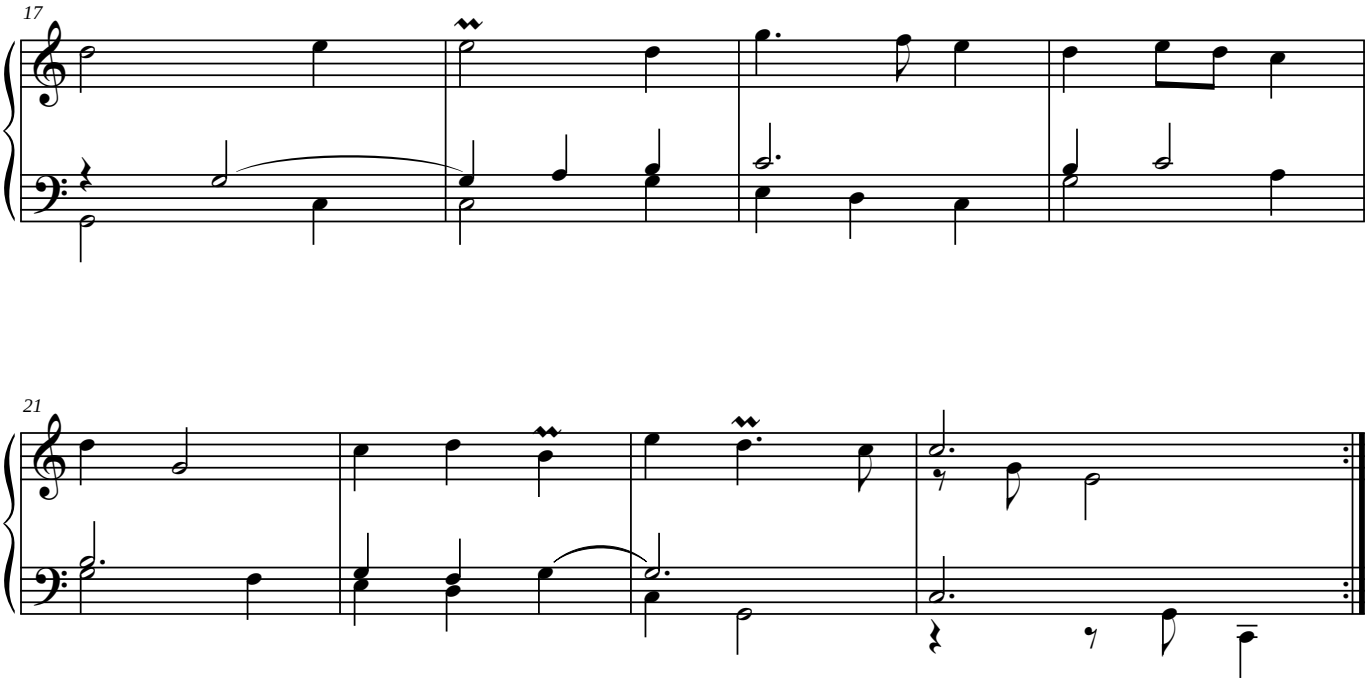


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17
21

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*.

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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.

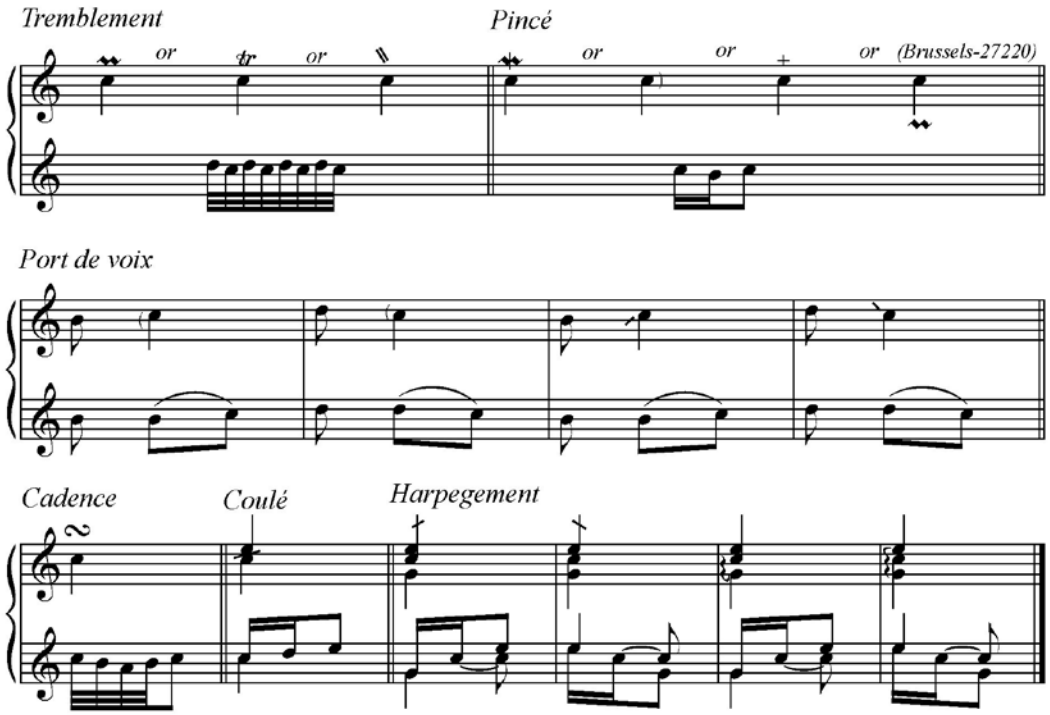
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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.



In "3" time, eighth notes in conjunct motion (mm. 11, 20, 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".
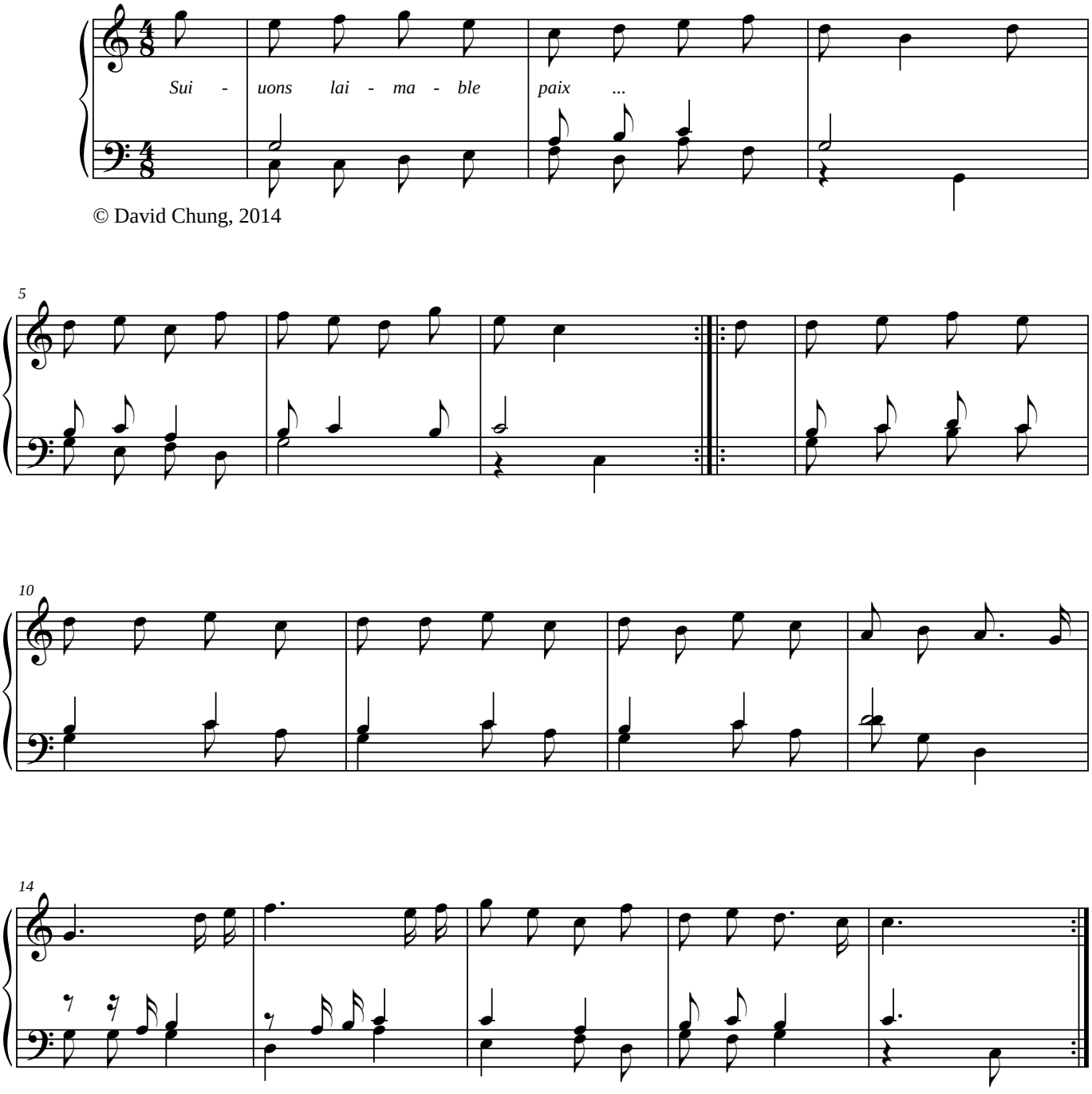
Critical Notes

No. 50 (fol. 32r, Hand A'), Menuet (C) [Menuet from *Temple de la Paix* (1685) LWV 69/32 (C)]

M. 6	lhL1	dot missing
M. 9	lhU1	dot missing
M. 12	lhU1	dot missing
M. 13		redundant "𝄋" removed

Suivons l'aimable paix
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 51, fol. 32v
LWV 69/25



© David Chung, 2014

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.

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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 ("Suiuons laimable paix …") omitted in this edition.

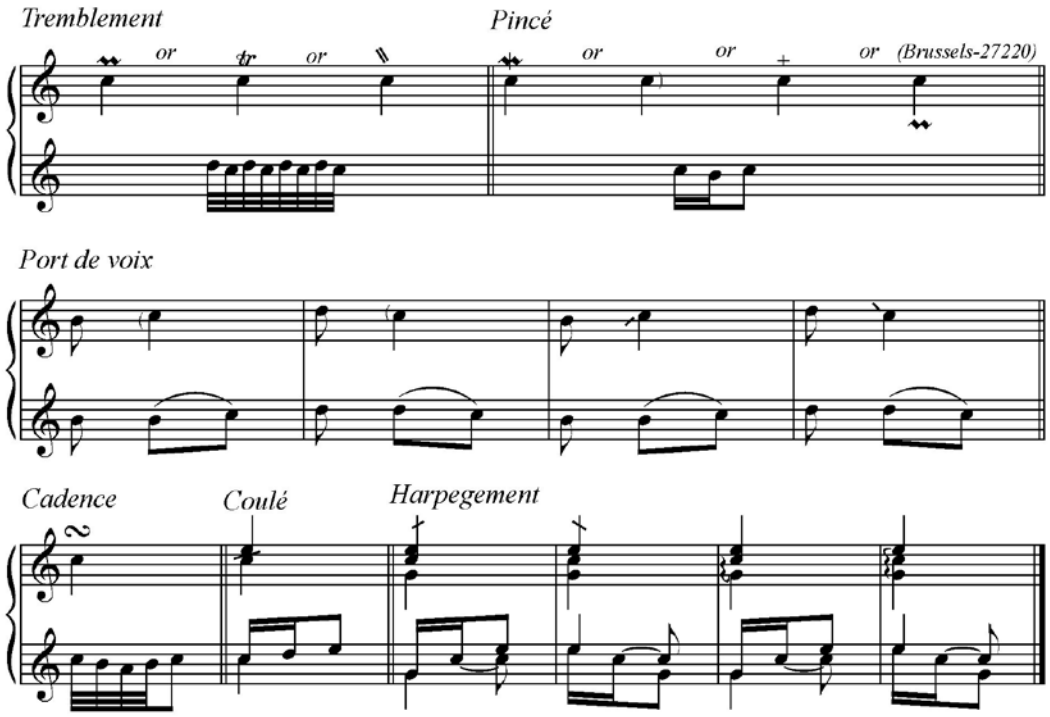
Performance Notes

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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

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.



In "4/8" time, sixteenth notes in conjunct motion (mm. 14–5, 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".

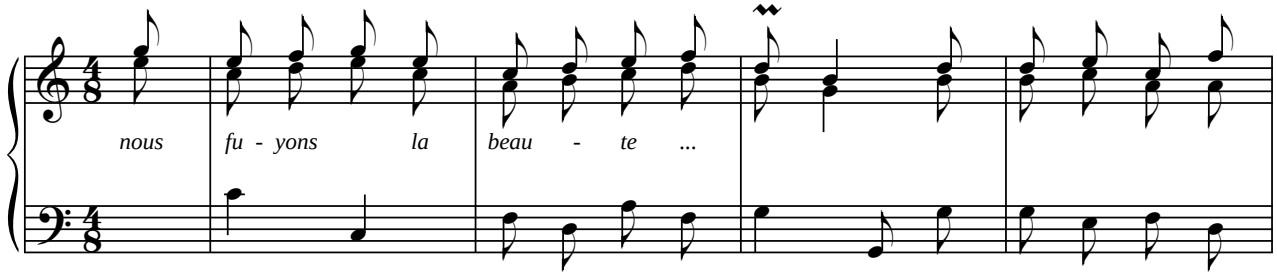
Critical Notes

No. 51 (fol. 32v, Hand A'), [untitled] (C) [Suivons l'aimable paix from *Temple de la Paix* (1685) LWV 69/25 (C)]
[No comments]

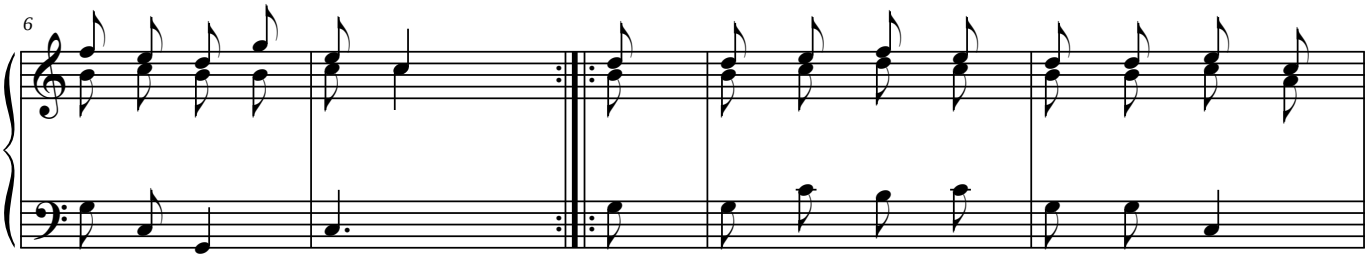
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

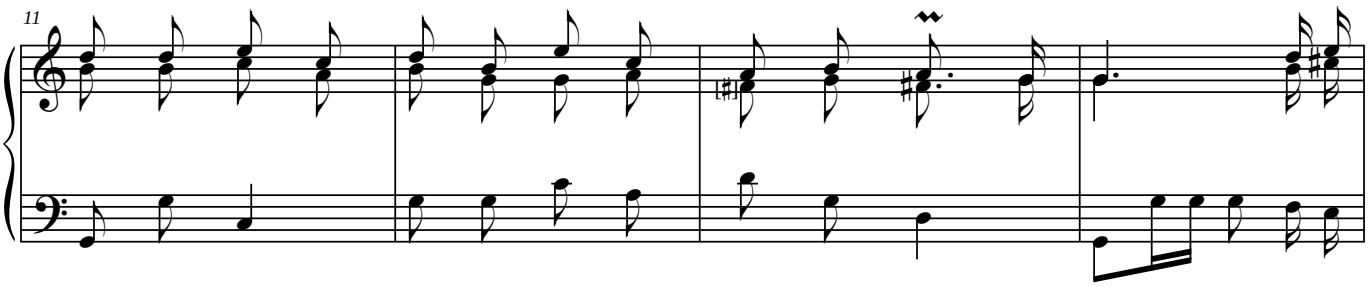
Suivons l'aimable paix (trio)
Le Temple de la Paix, 1685
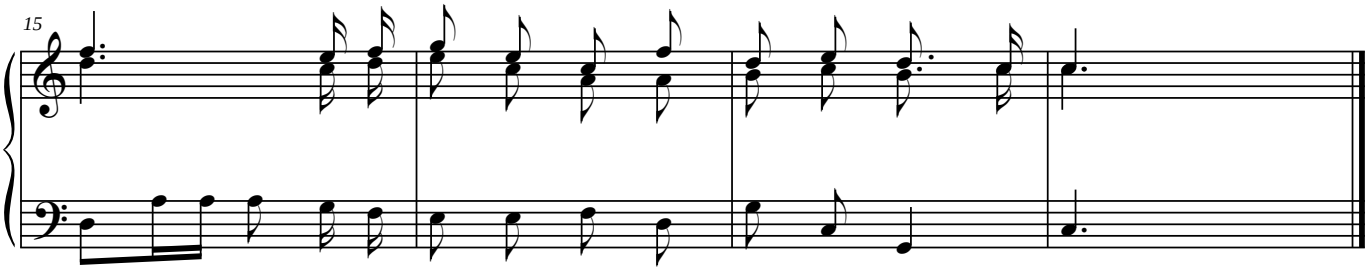
US-BEm MS 777 (Menetou), no. 52, fol. 33r
LWV 69/25



© David Chung, 2014







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.

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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 ("nous fuyons la beaute …") omitted in this edition.

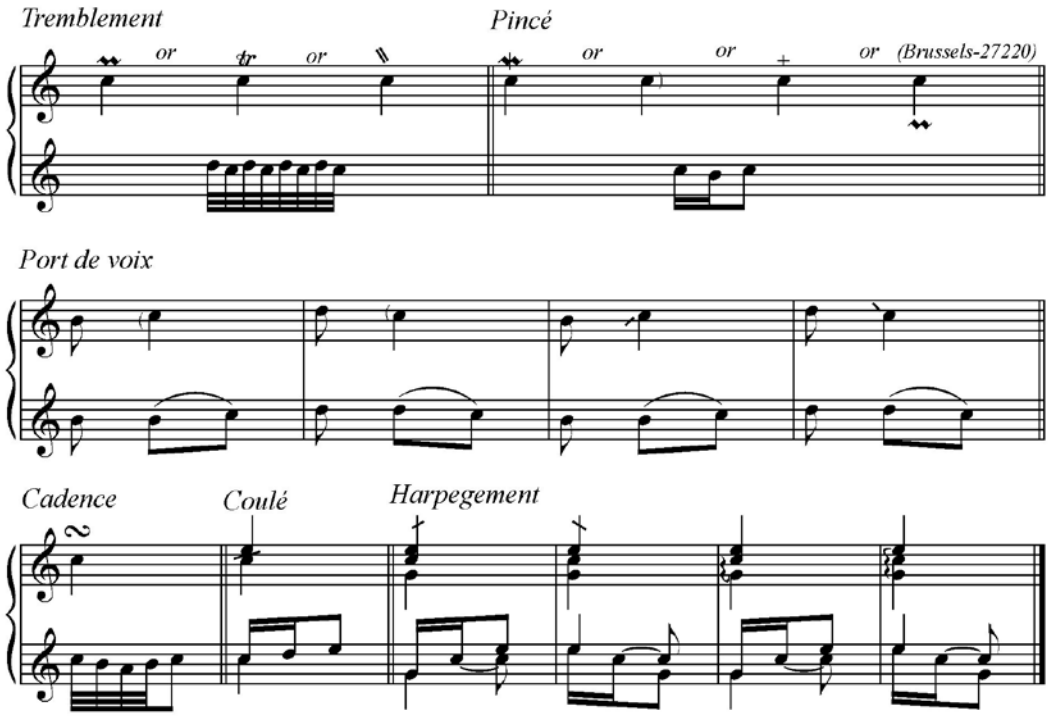
Performance Notes

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1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.

repertory has been exhaustively discussed by David Fuller, Ronald Broude, Bruce Gustafson, and others.[2]

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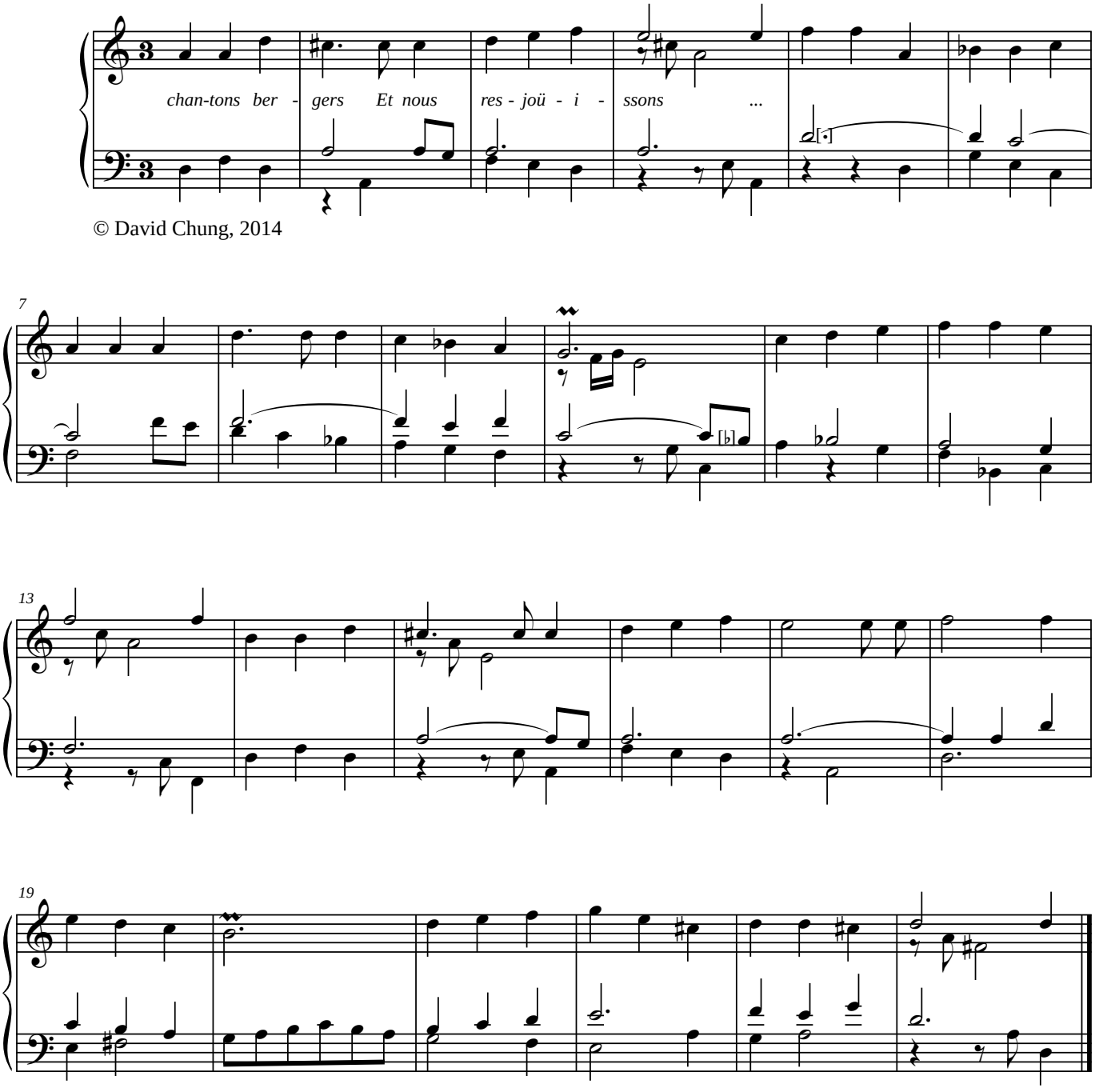
Critical Notes

No. 52 (fol. 33r, Hand A'), trio (C) [Suivons l'aimable paix from *Temple de la Paix* (1685) LWV 69/25 (C)]
M. 13 rhL1 sharp missing

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.

Chantons bergers (lidil de seaux)
Idylle sur la Paix, 1685

US-BEm MS 777 (Menetou), no. 53, fol. 33v
LWV 68/10



© David Chung, 2014

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*.

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Editorial Remarks

Text between staves ("chantons bergers Et nous resjoüissons …") omitted in this edition.

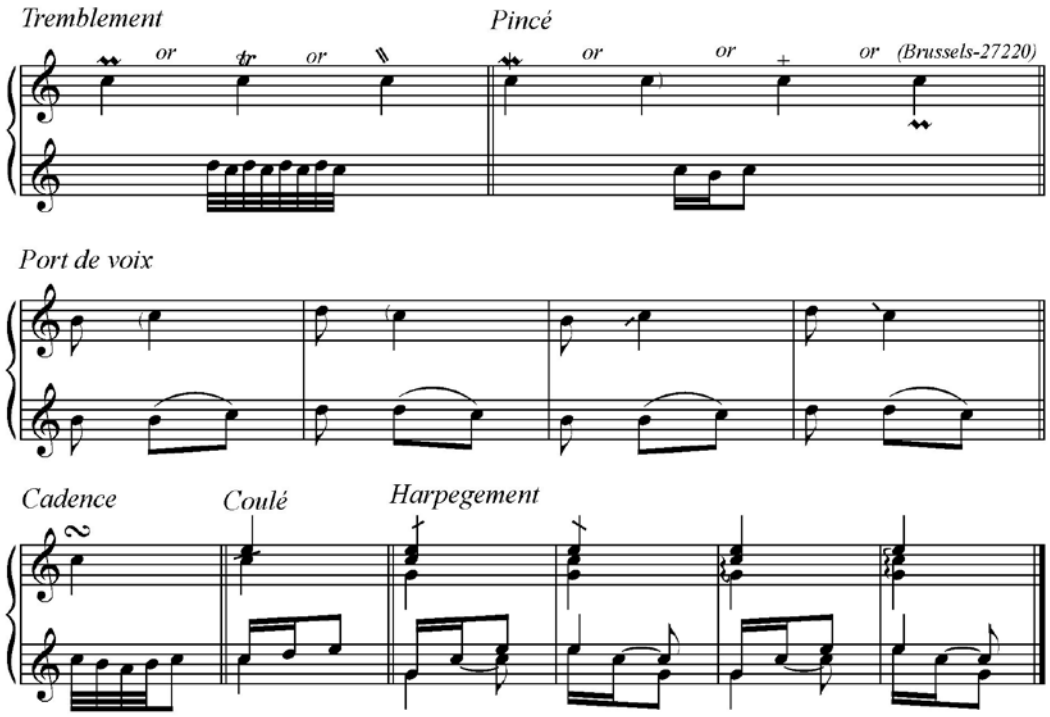
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Critical Notes

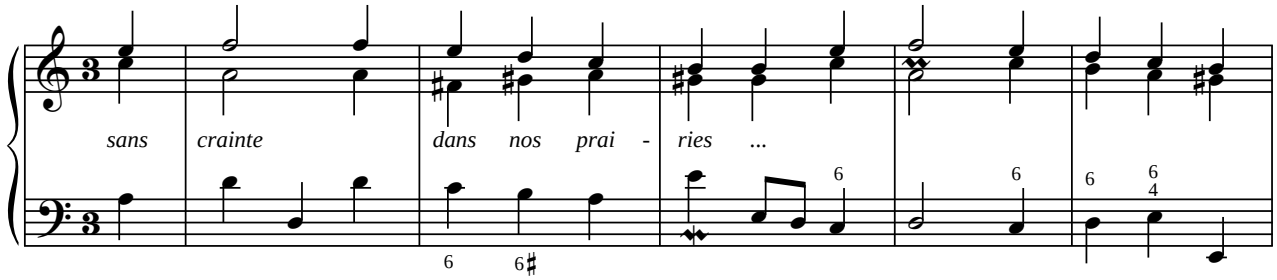
No. 53 (fol. 33v, Hand A'), lidil de seaux (d) [Chantons bergers from *Idylle sur la paix* (1685) LWV 68/10 (d)]

M. 5	lhU1	dot missing
M. 10	rhU3	flat missing

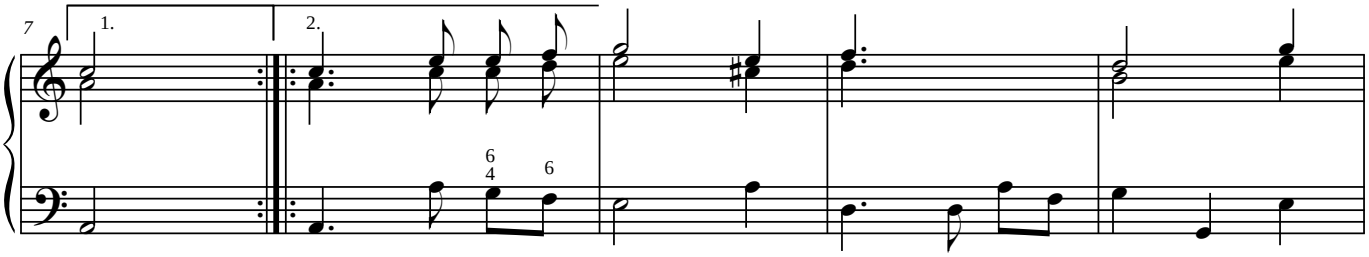
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

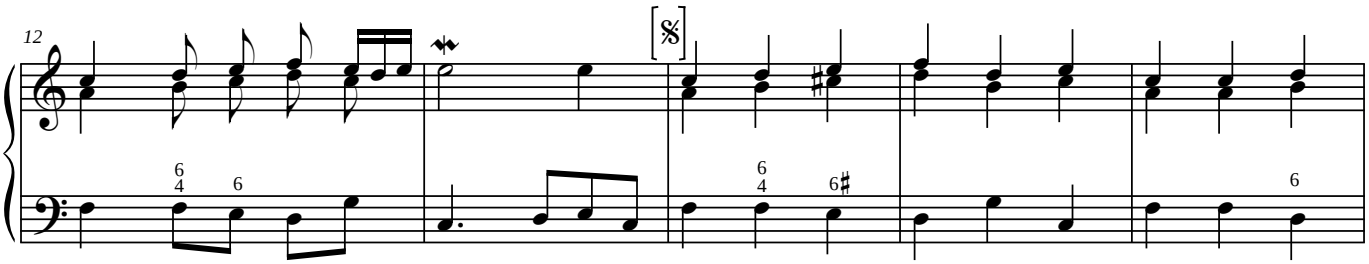
Sans crainte
Le Temple de la Paix, 1685

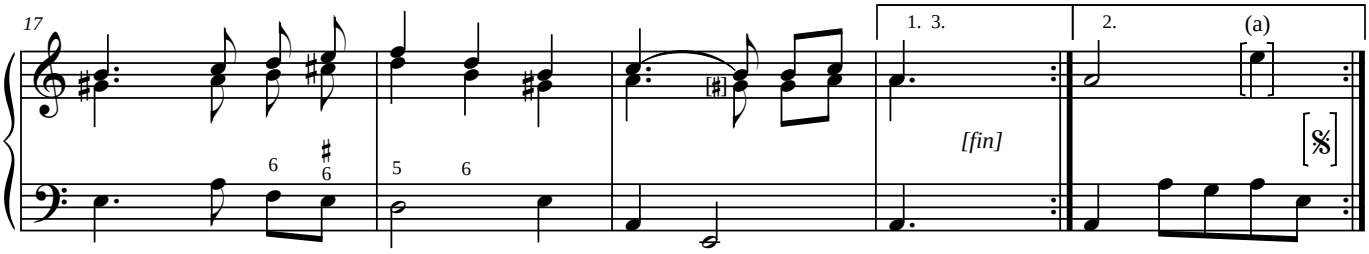
US-BEm MS 777 (Menetou), no. 54, fol. 34r
LWV 69/5



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(a) copied from m. 13

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*.

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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 ("sans crainte dans nos prairies …") omitted in this edition.

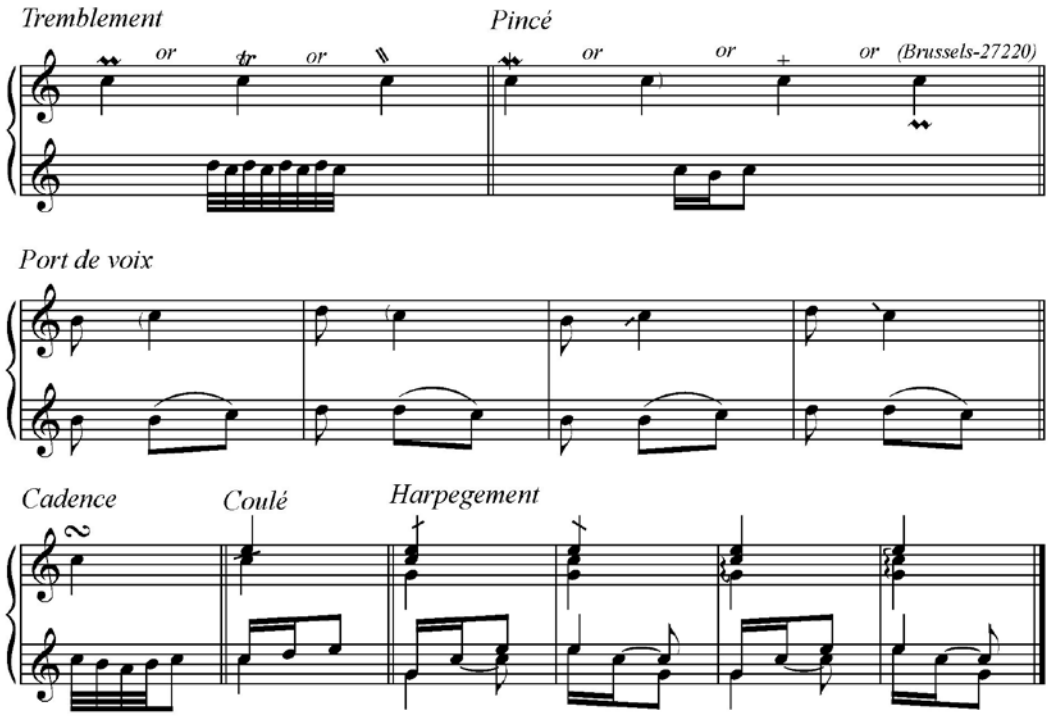
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Critical Notes
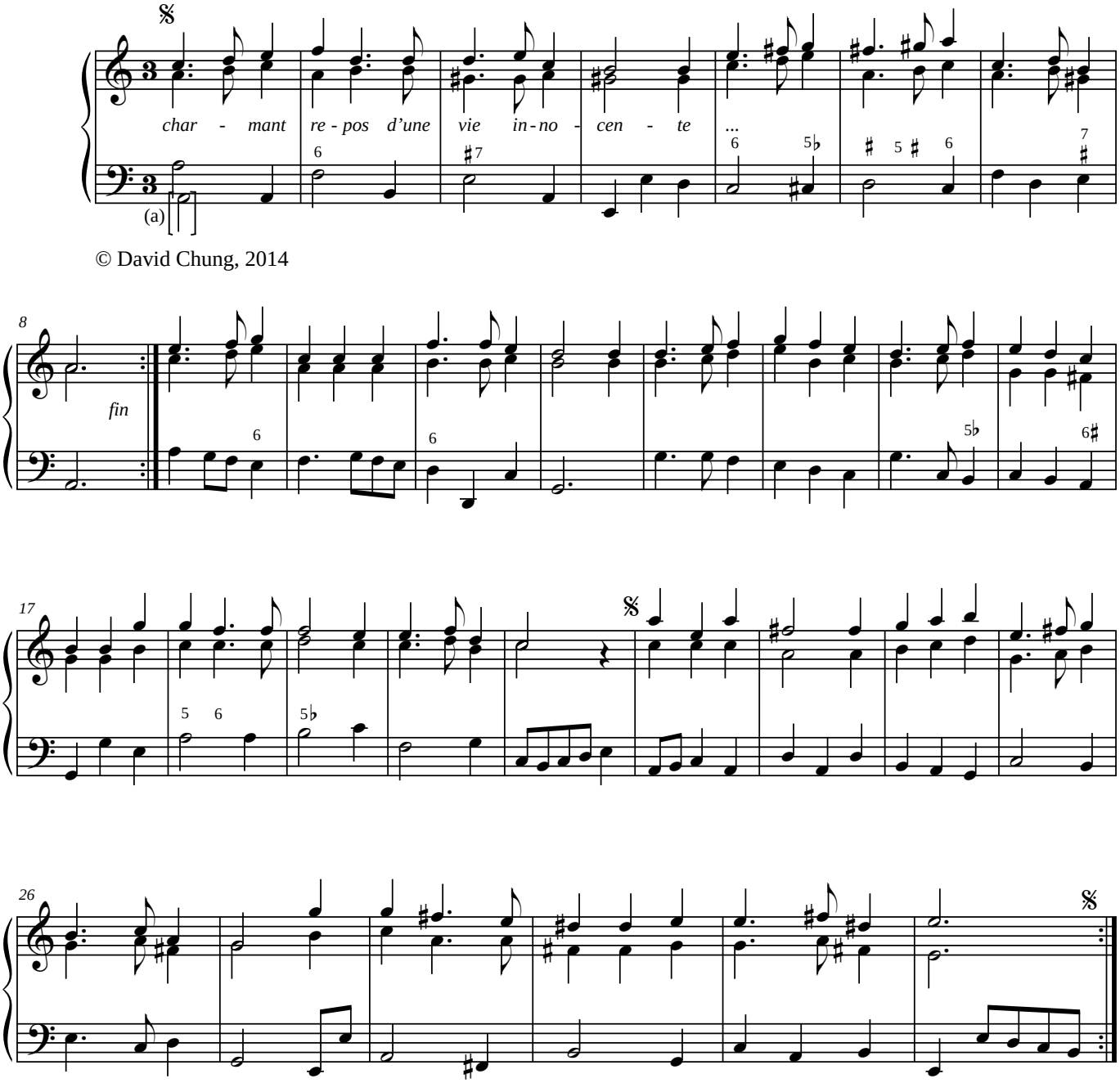
No. 54 (fol. 34r, Hand A'), [untitled] (a) [Sans crainte from *Temple de la Paix* (1685) LWV 69/5 (a)]

M. 19	rhL2	sharp missing
M. 21	rh2	supplied from m. 13

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.

Charmant repos
Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 55, fol. 34v
LWV 69/8



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(a) for last time only (after m. 31)

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*.

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Editorial Remarks

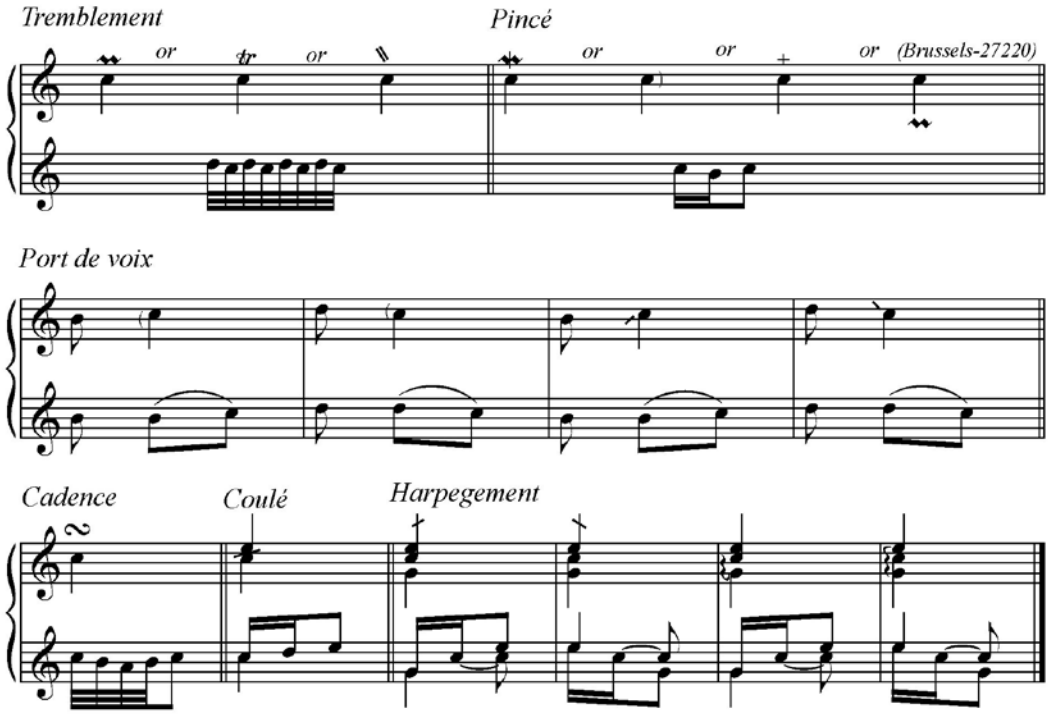
Text between staves ("charmant repos d'une vie innocente …") omitted in this edition.

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]

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In "3" time, eighth notes in conjunct motion (mm. 9–10, 21–2, 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
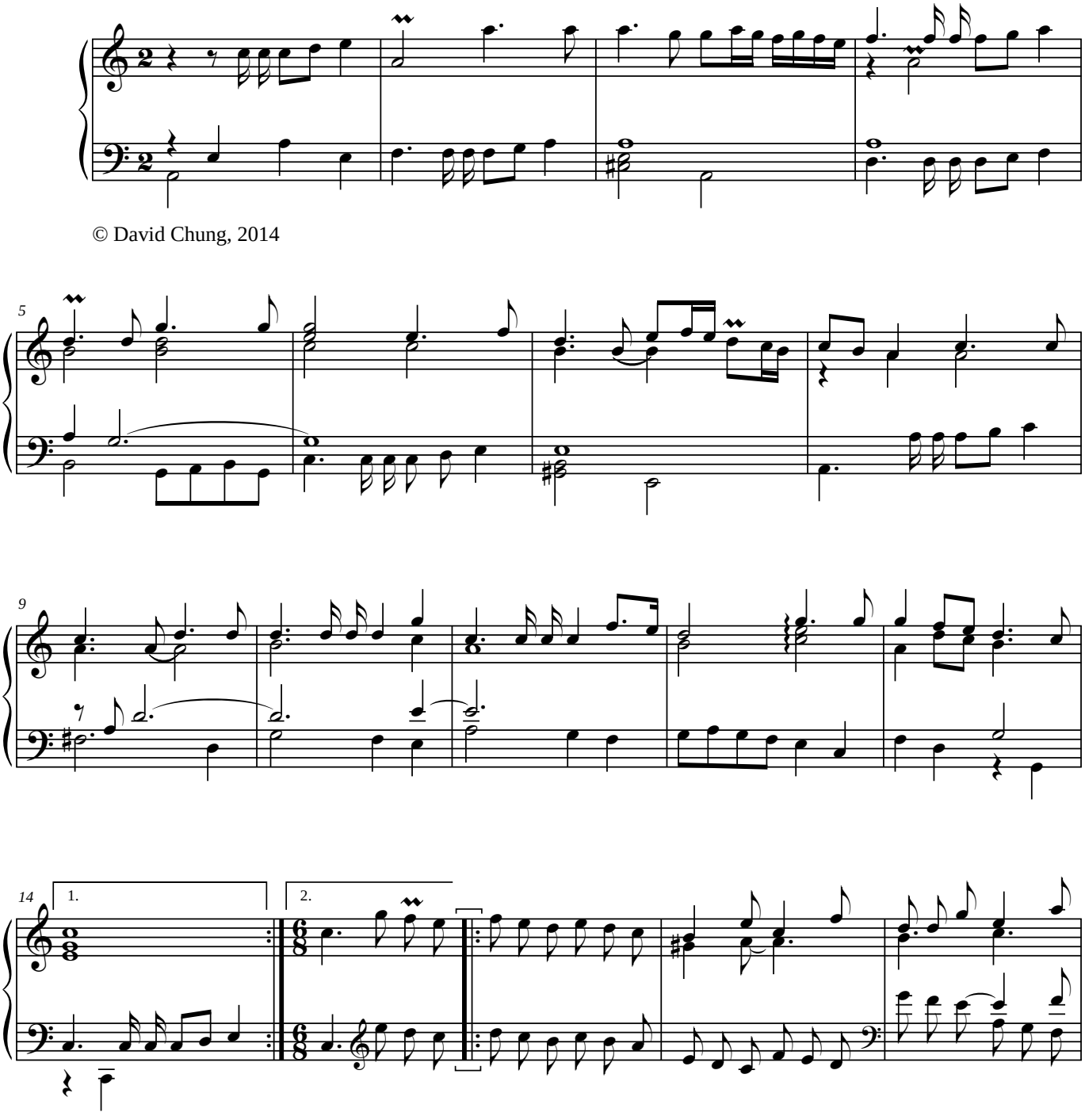
No. 55 (fol. 34v, Hand A'), [untitled] (a) [Charmants repos from *Temple de la Paix* (1685) LWV 69/8 (a)]

M. 1 lhL1 Editorial *a* for last time only
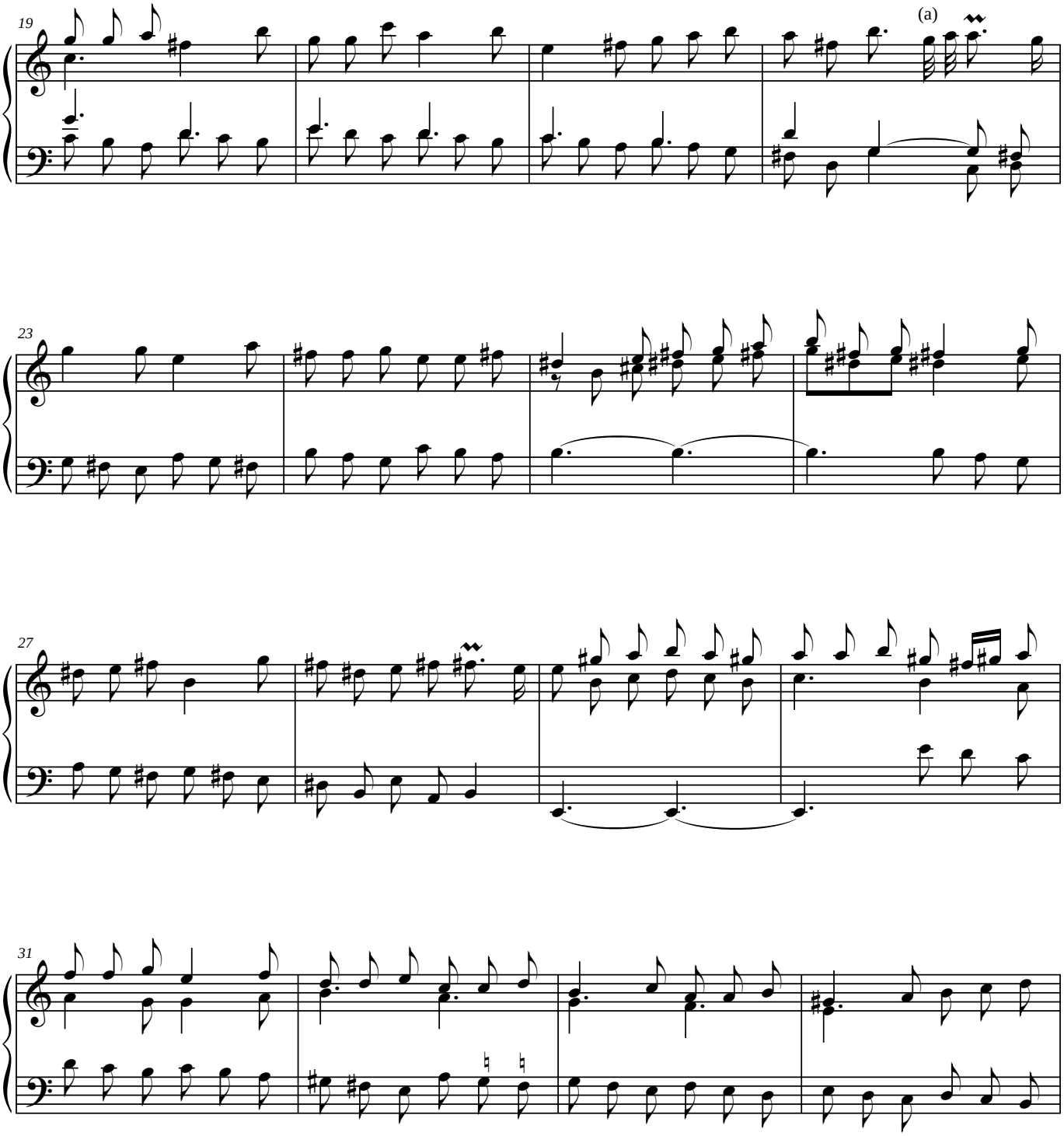
1. See Chung, "Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music," 586–92.
2. For example, see Ronald Broude. "Composition, Performance, and Text in Solo Music of the French Baroque," *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.

Ouverture (Ouuertue Du Tample dala paix)
Le Temple de la Paix, 1685
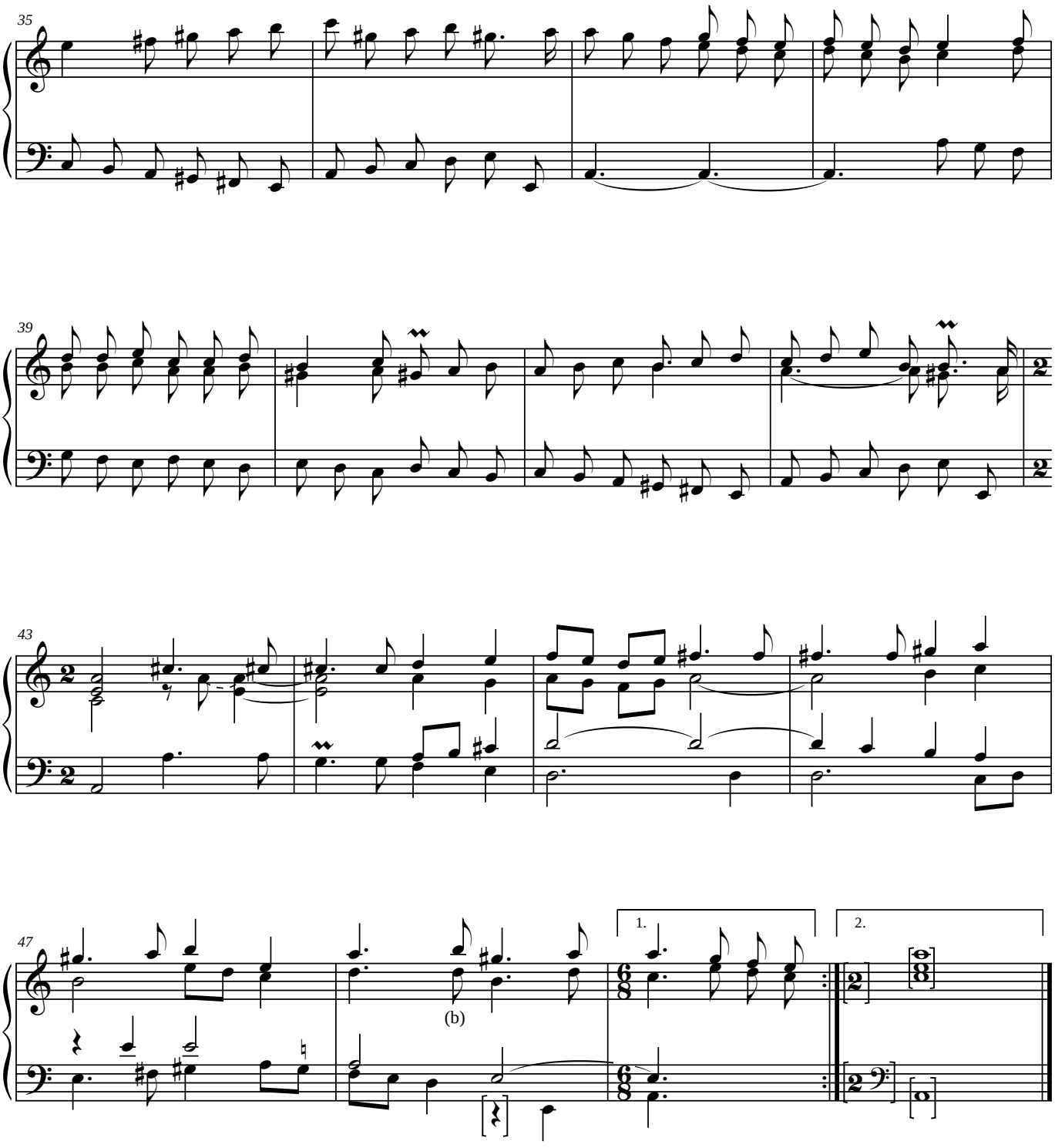
US-BEm MS 777 (Menetou), no. 56, fols. 35r–36r
LWV 69/1



© David Chung, 2014



(a) two sixteenth notes



(b) a second lower: *c”*

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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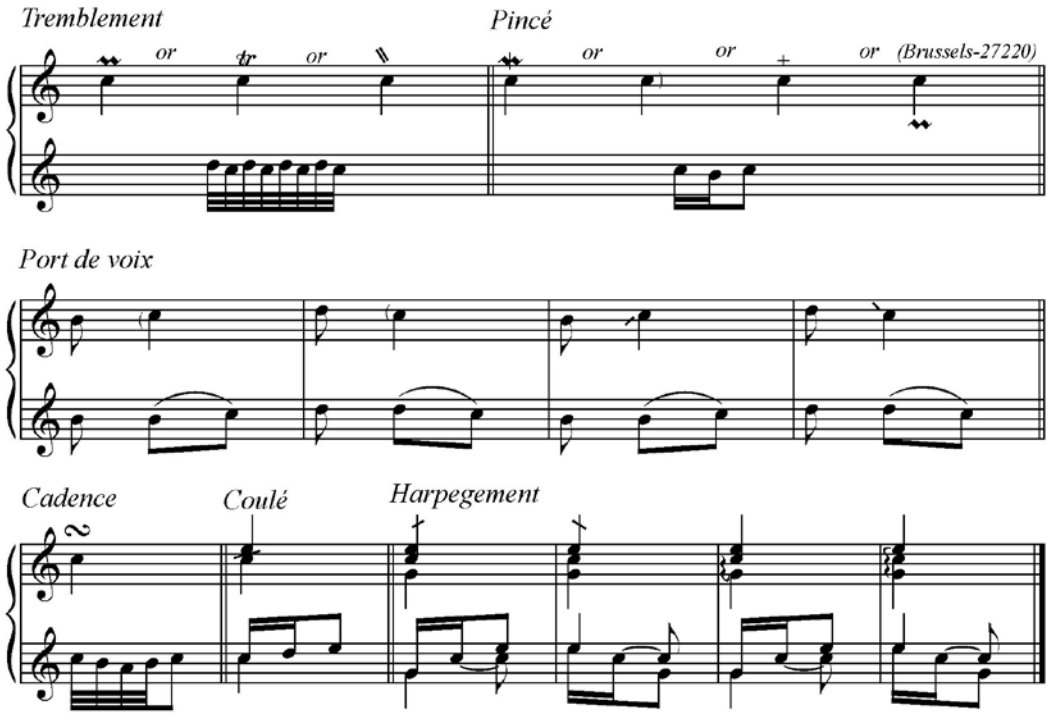
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

Performance Notes

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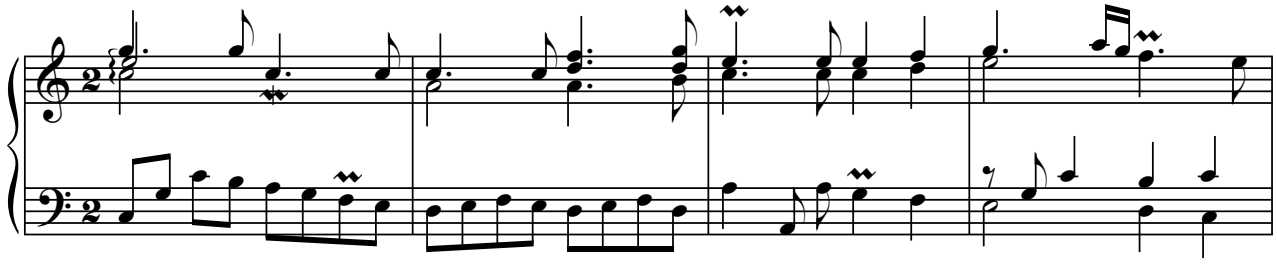
Critical Notes

No. 56 (fols. 35r–36r, Hand A'), Ouuertue Du Temple dela paix (a) [Ouverture from *Temple de la Paix* (1685) LWV 69/1 (a)]

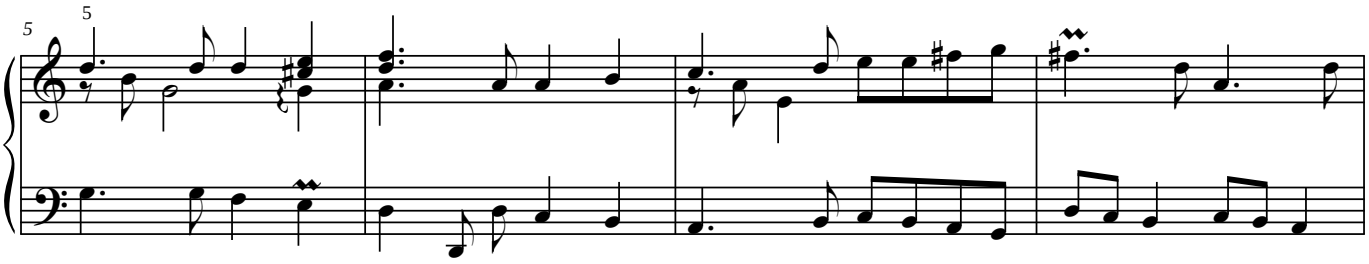
M. 10	lhU1–2	erroneous tie (between *d'* and *e'*) removed
M. 22	rh4–5	two sixteenth notes
M. 43	rhL3	tie missing
M. 48	rhL2	a second lower: *c"*
	lhL4	rest missing
M. 50		time signatures missing
		notes uncertain

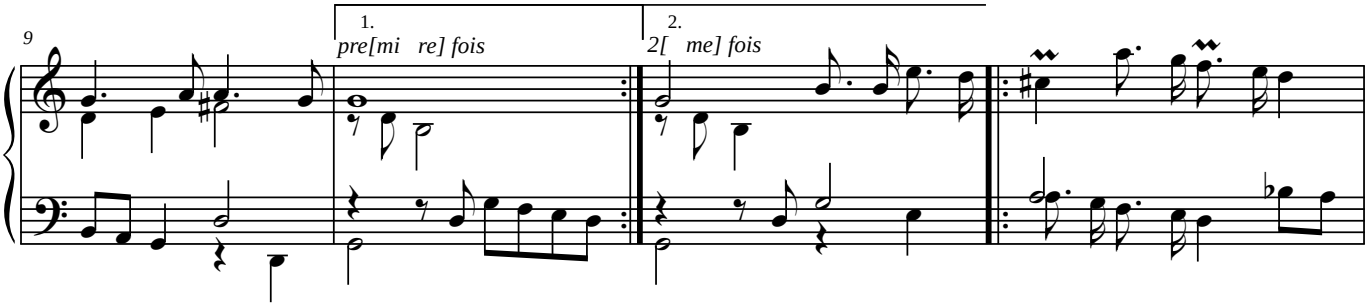
Entrée (Entree)
Armide, 1686

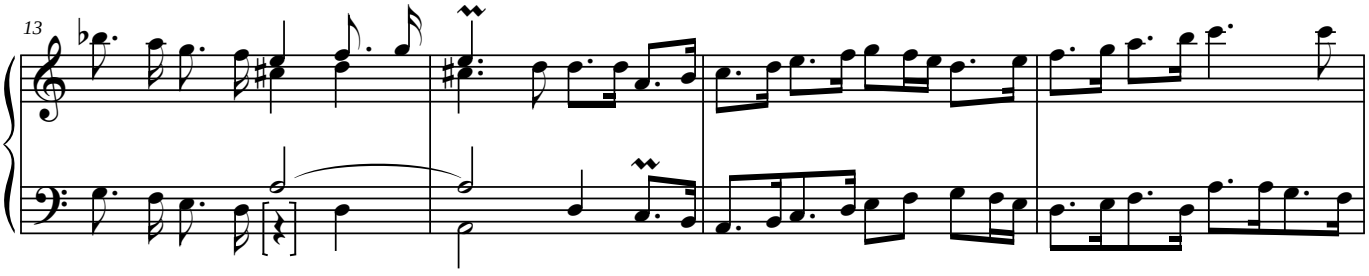
US-BEm MS 777 (Menetou), no. 58, fol. 37v
LWV 71/12
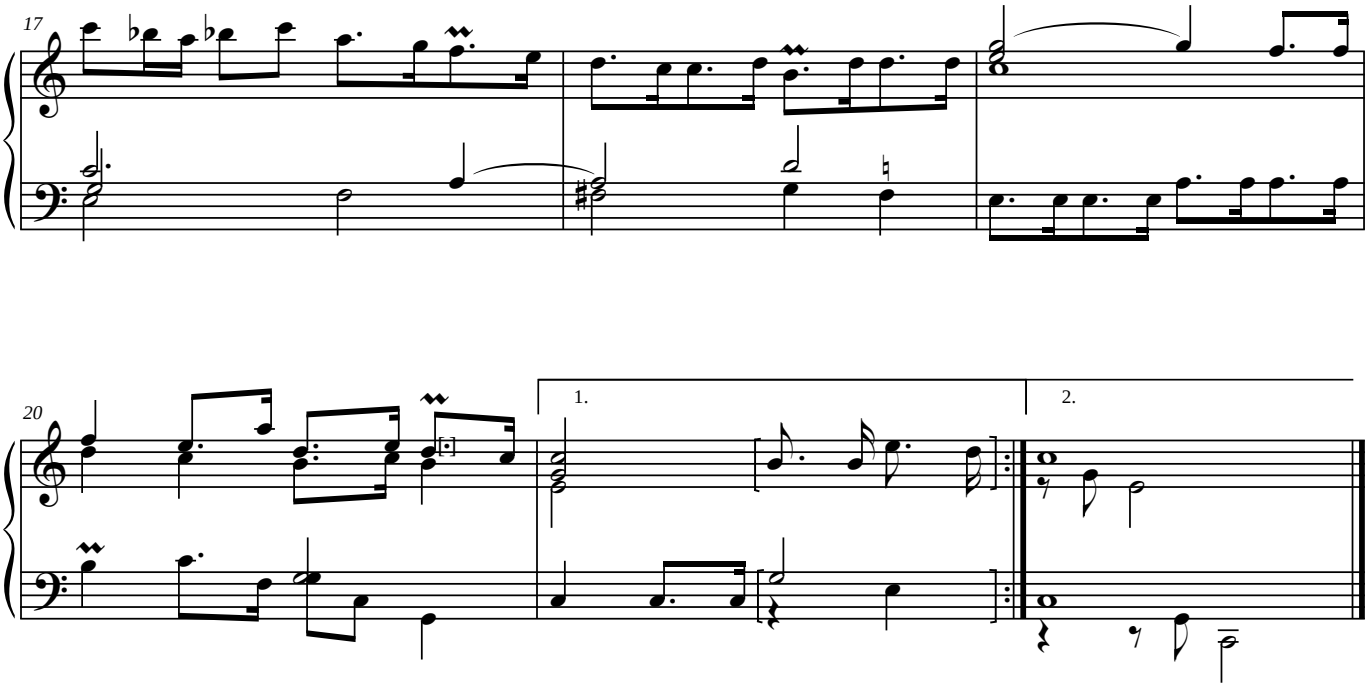


© David Chung, 2014








17
20
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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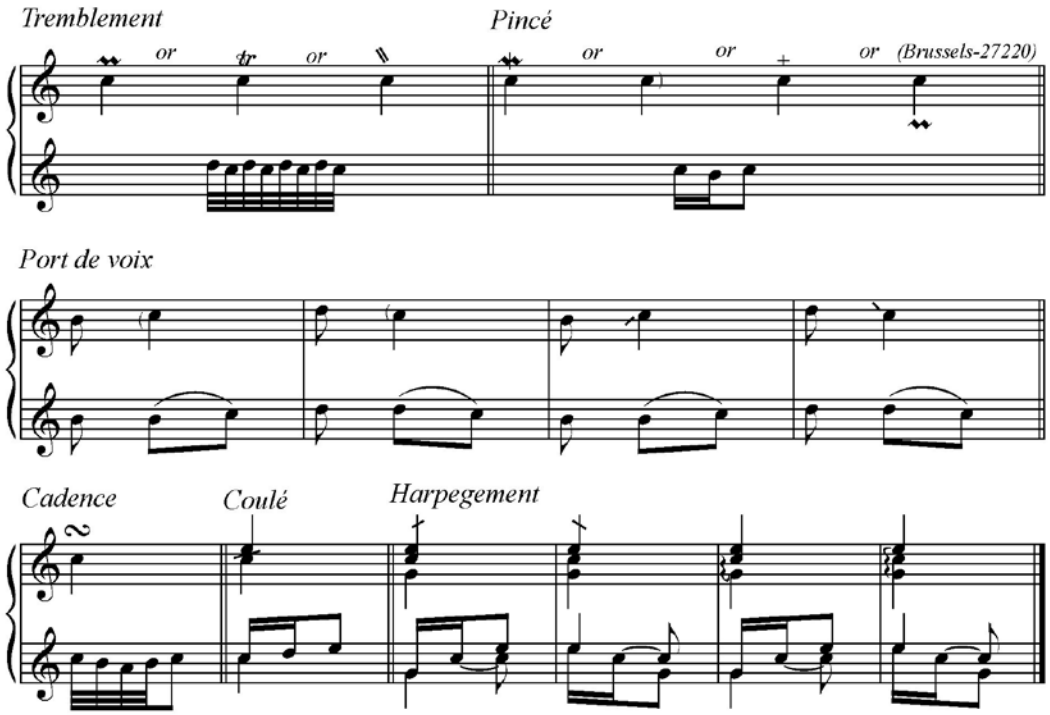
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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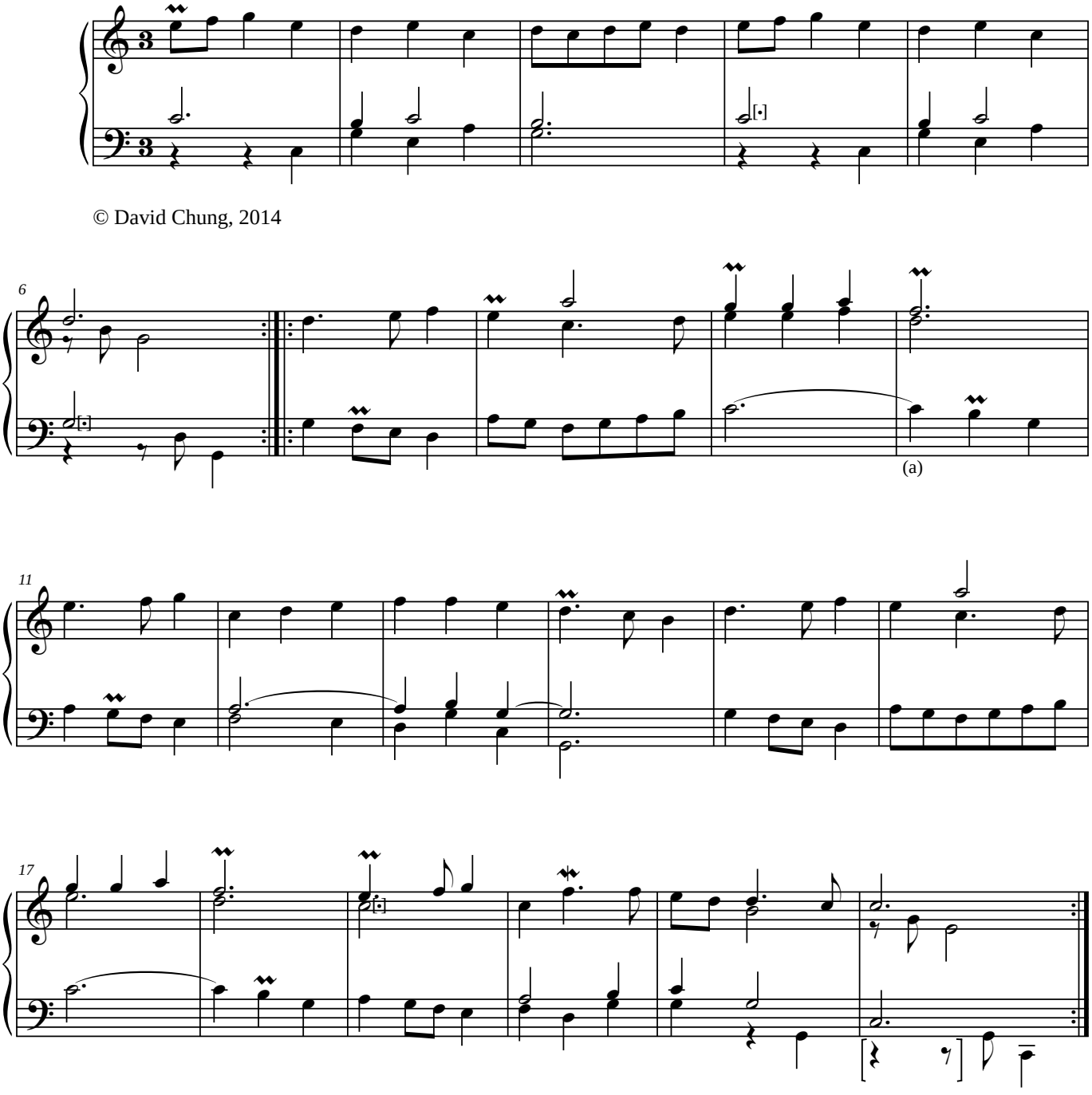
Critical Notes

No. 58 (fol. 37v, Hand A'), Entree (C) [Entrée from *Armide* (1686) LWV 71/12 (C)]

M. 13	lhL5	rest missing
M. 20	rhU6	dot missing
M. 21	rh2–5	copied from m. 11
	lhU4	copied from m. 11
	lhL1–2	copied from m. 11

Menuet (menuet)
Armide, 1686

US-BEm MS 777 (Menetou), no. 59, fol. 38r
LWV 71/14



© David Chung, 2014

(a) redundant upwards stem removed

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*.

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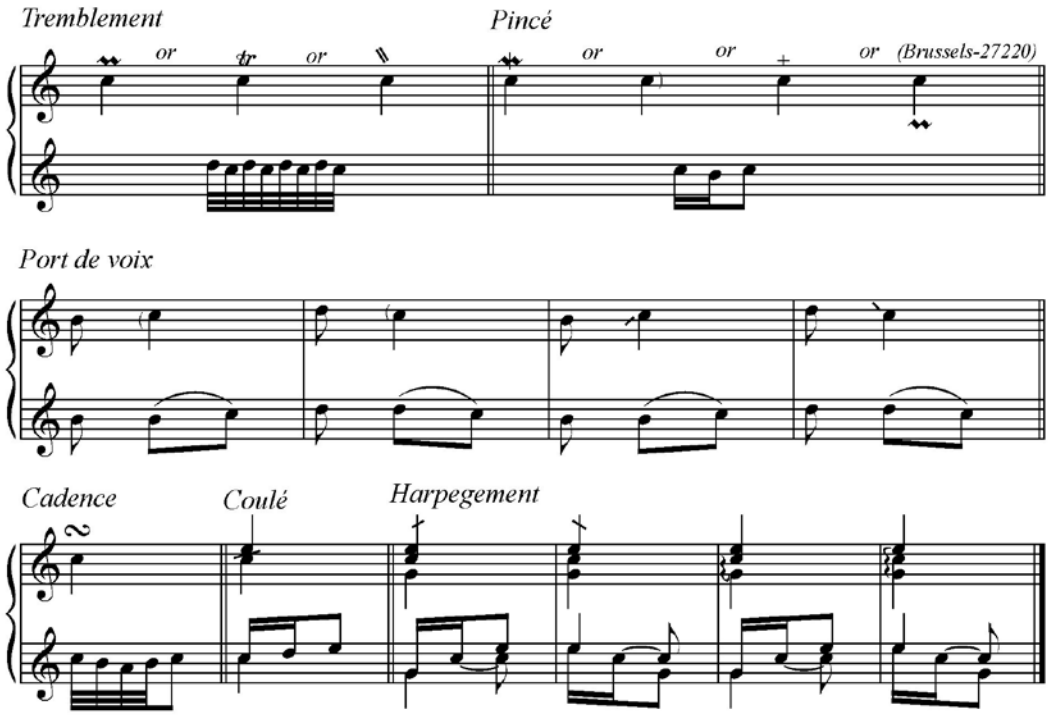
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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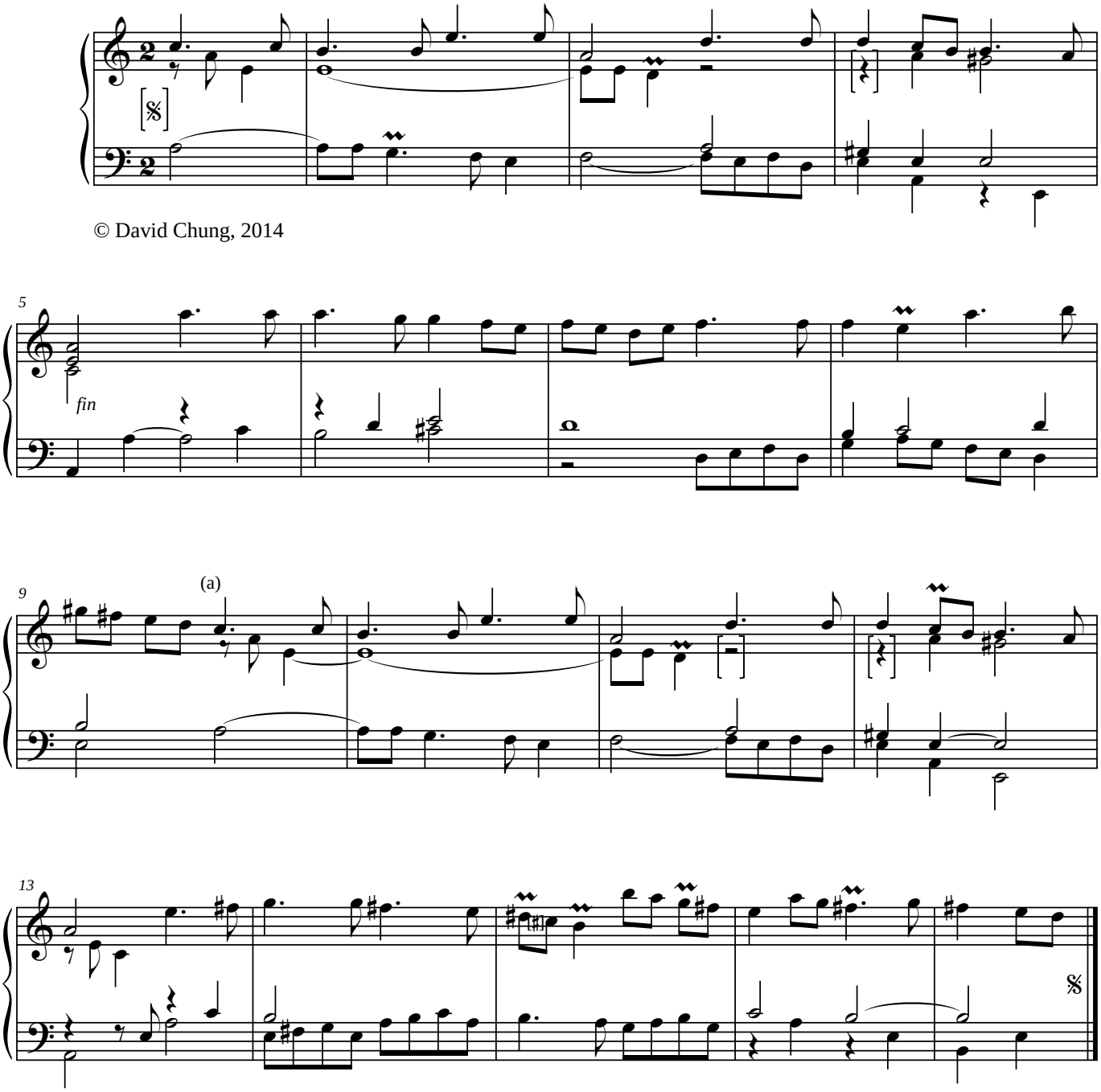
Critical Notes

No. 59 (fol. 38r, Hand A'), menuet (C) [Menuet from *Armide* (1686) LWV 71/14 (C)]

M. 4	lhU1	dot missing
M. 6	lhU1	dot missing
M. 10	lh1	redundant upwards stem removed. *Menetou*: 
M. 19	rhL1	dot missing
M. 22	lhL1-2	rests missing

Gavotte en rondeau (Gauotte rondeau)
Armide, 1686

US-BEm MS 777 (Menetou), no. 60, fol. 38v
LWV 71/9



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(a) redundant downwards stem removed

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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Editorial Remarks

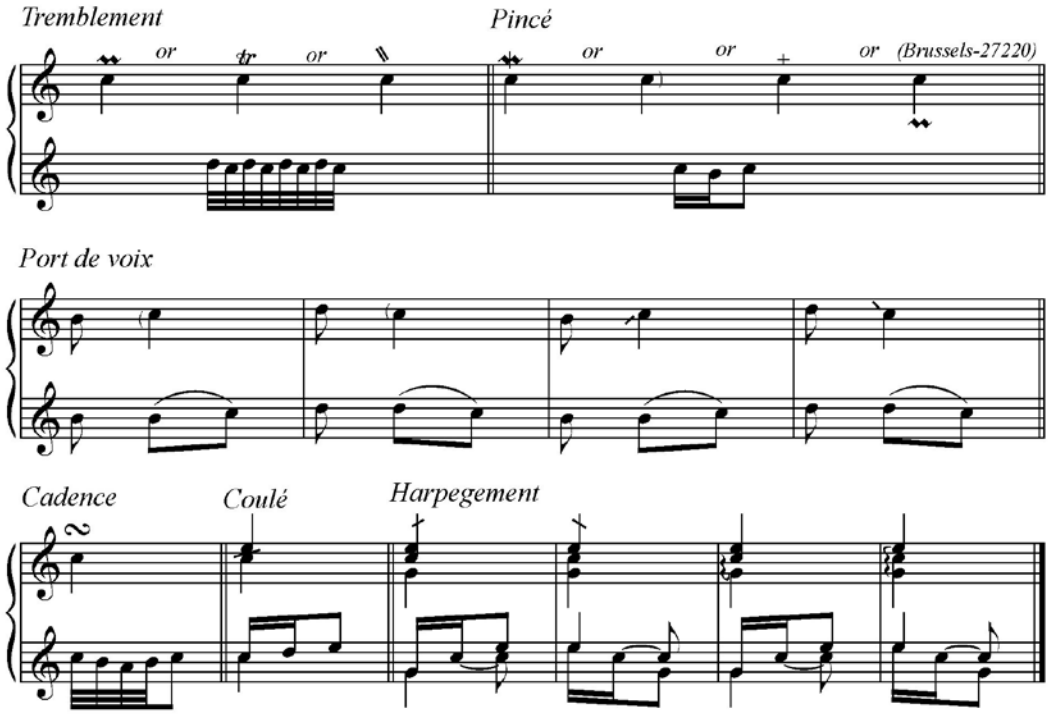
This piece ends on m. 5, as indicated by "*fin*", and the player should provide a suitable ending.

Performance Notes

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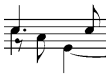
The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



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Critical Notes

No. 60 (fol. 38v, Hand A'), Gauotte rondeau (a) [Gavotte en rondeau from *Armide* (1686) LWV 71/9 (a)]

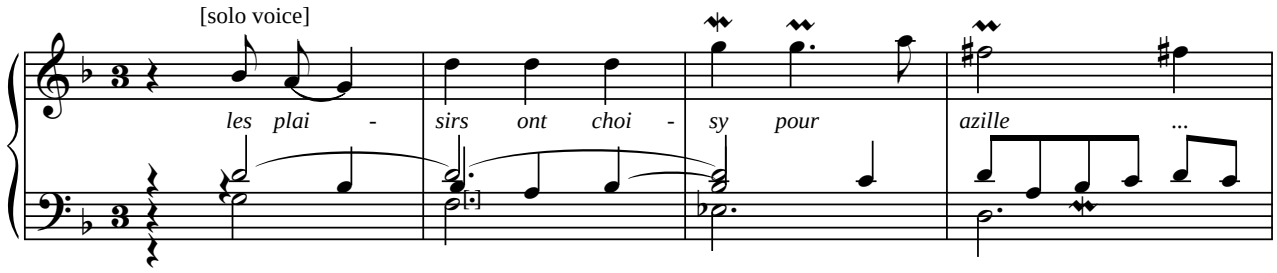
M. 4	rhL1	rest missing
M. 9	rh5	redundant downwards stem removed. *Menetou*: 
M. 11	rhL4	rest missing
M. 12	rhL1	rest missing

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.

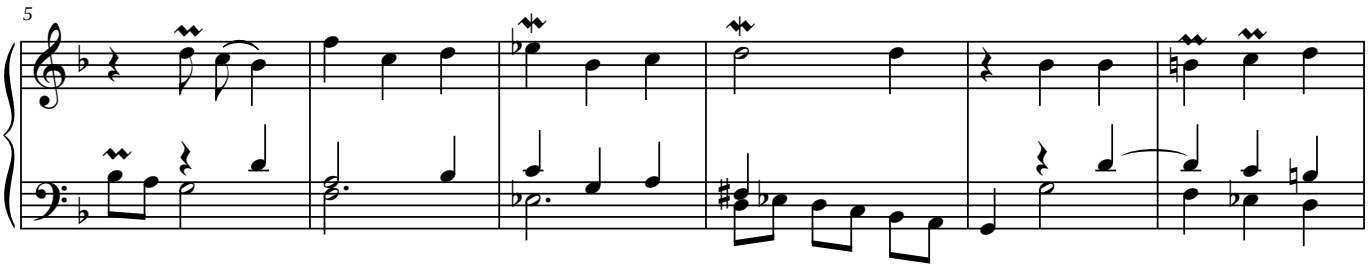
M. 15 rh2 sharp missing

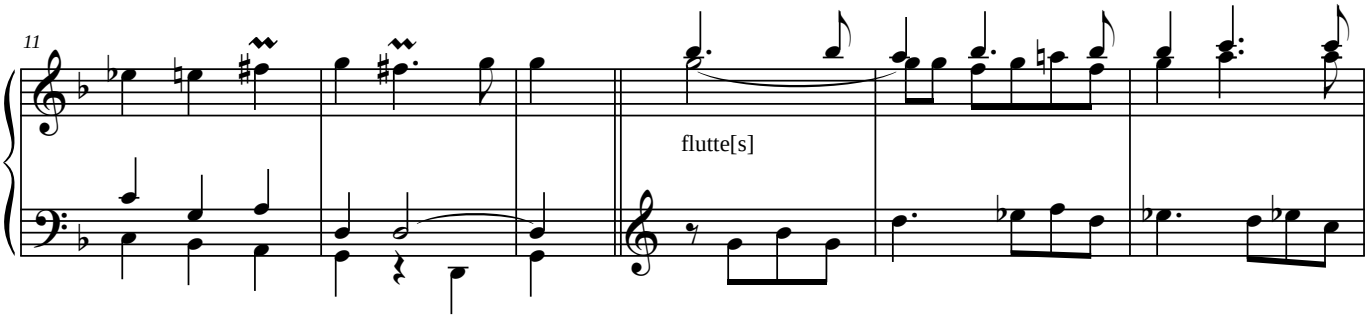
Les Plaisirs ont choisy pour azile
Armide, 1686

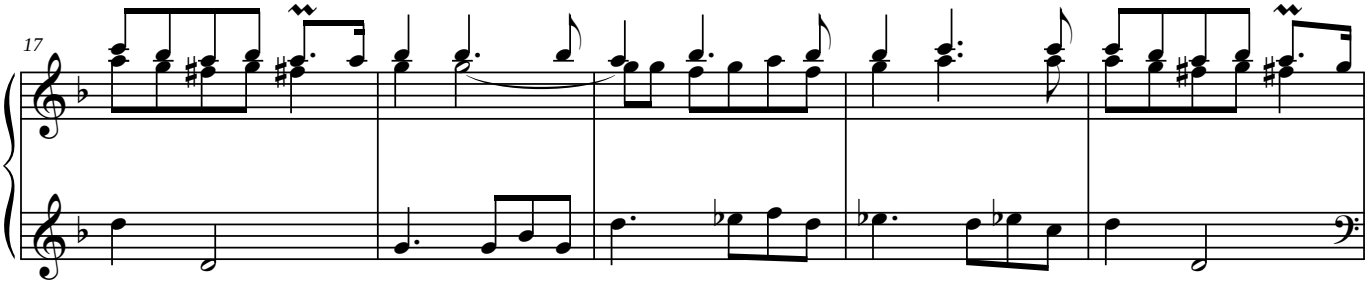
US-BEm MS 777 (Menetou), no. 62, fols. 39v–40r
LWV 71/62
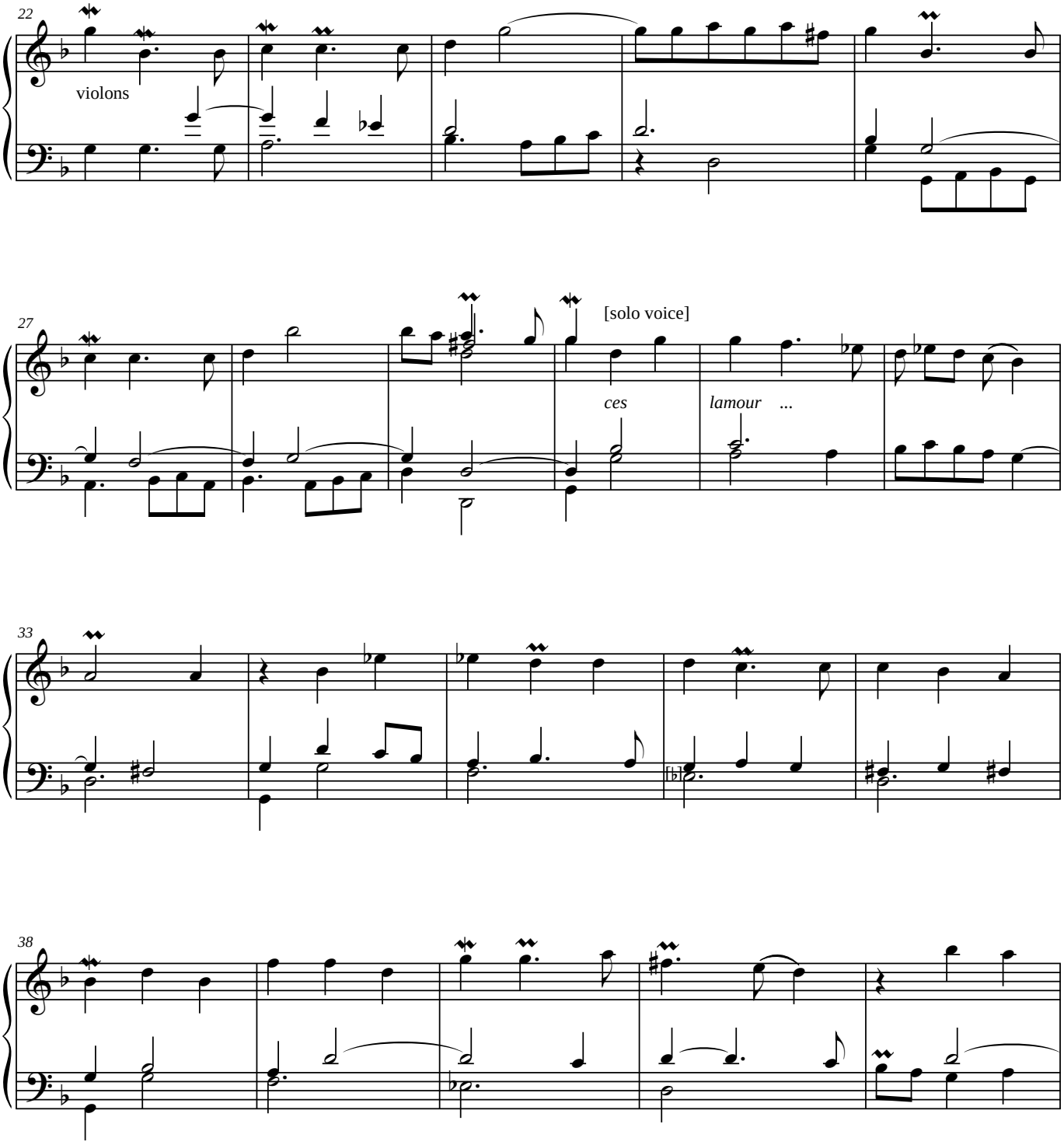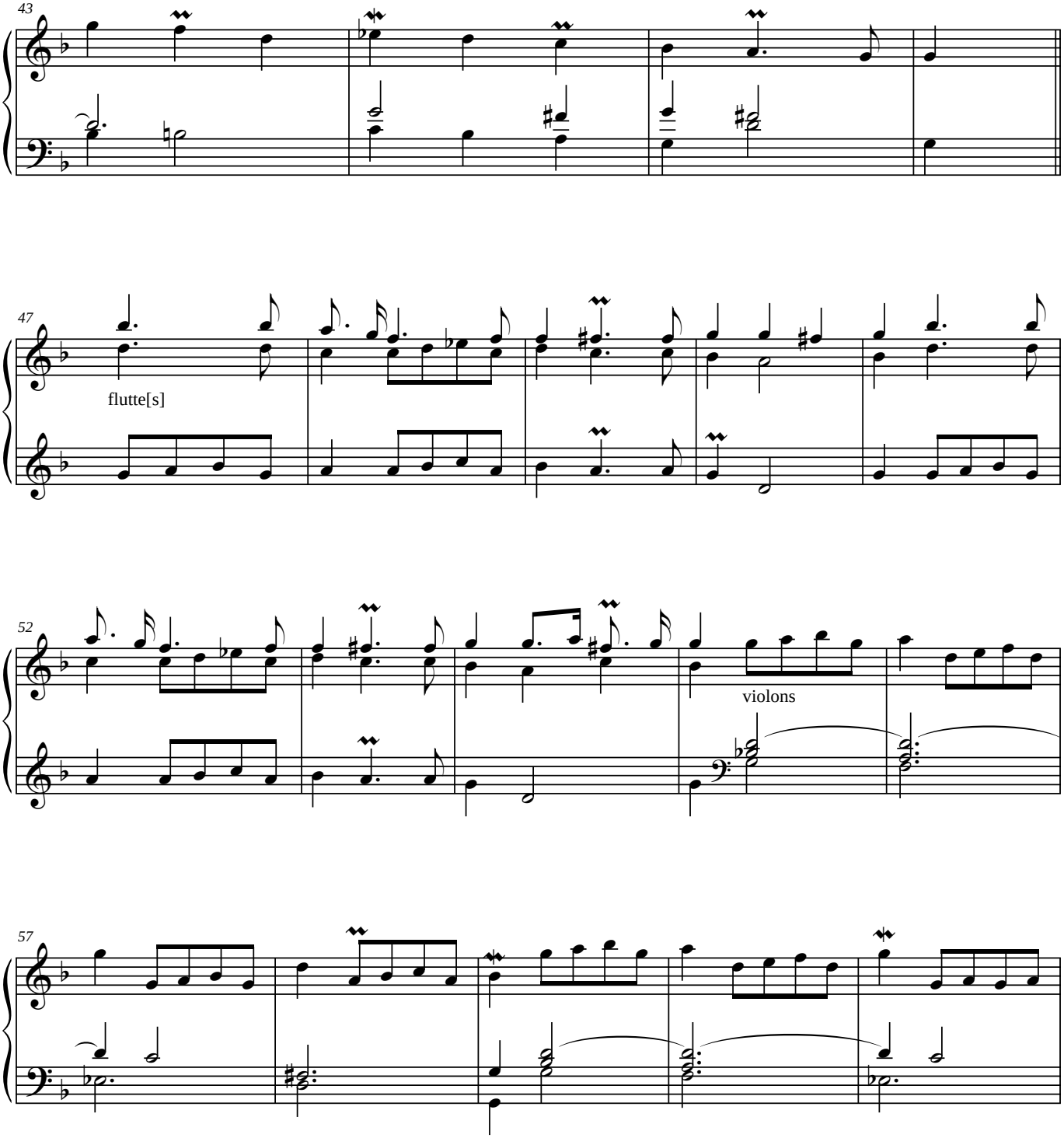


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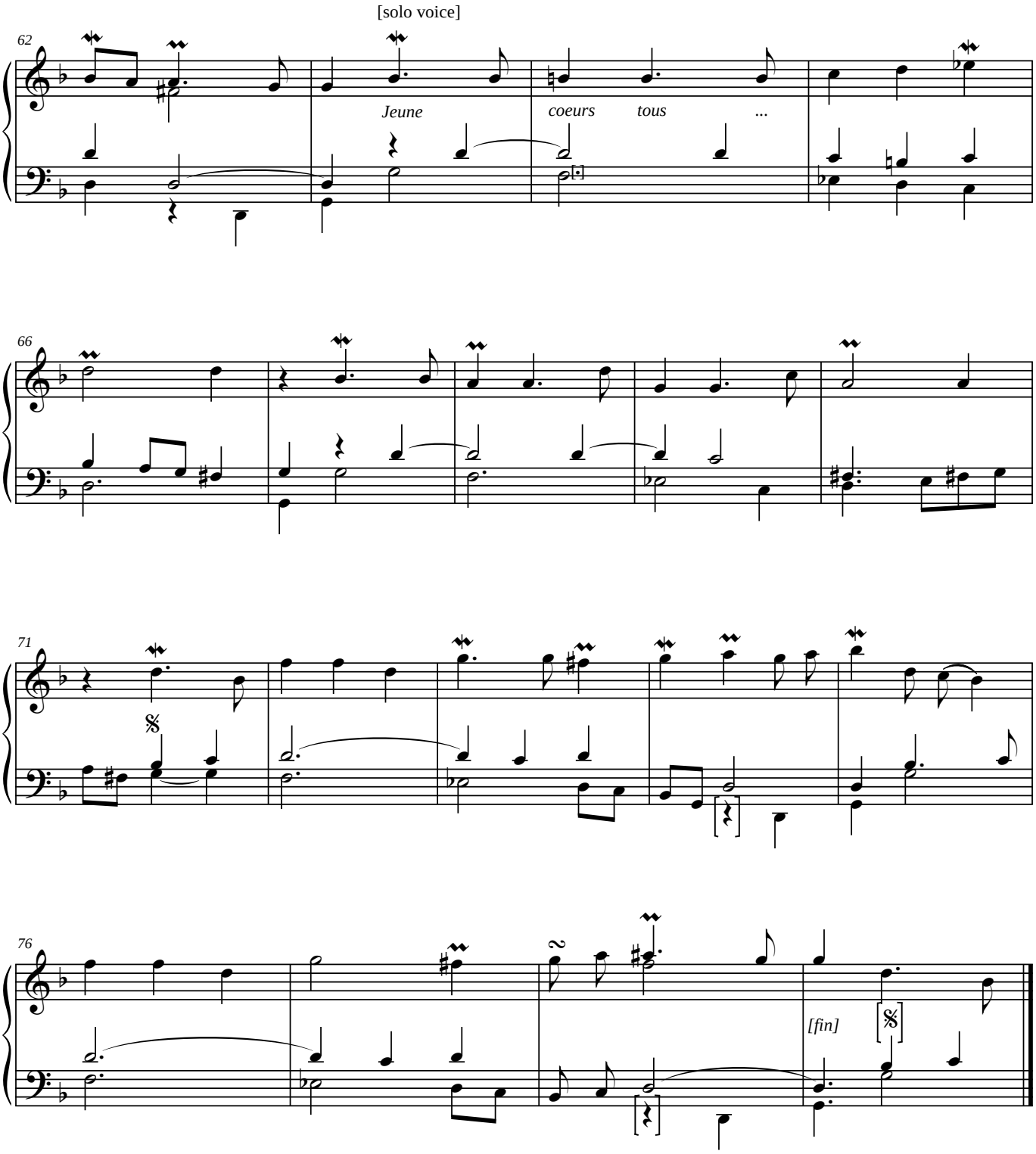







22
violons
27
[solo voice]
ces
lamour ...
33
38


43
47
flutte[s]
52
violons
57


[solo voice]
62
Jeune
coeurs
tous
...
66
71
76
[fin]

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*.

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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 ("les plaisirs ont choisy pour azile …") omitted in this edition.

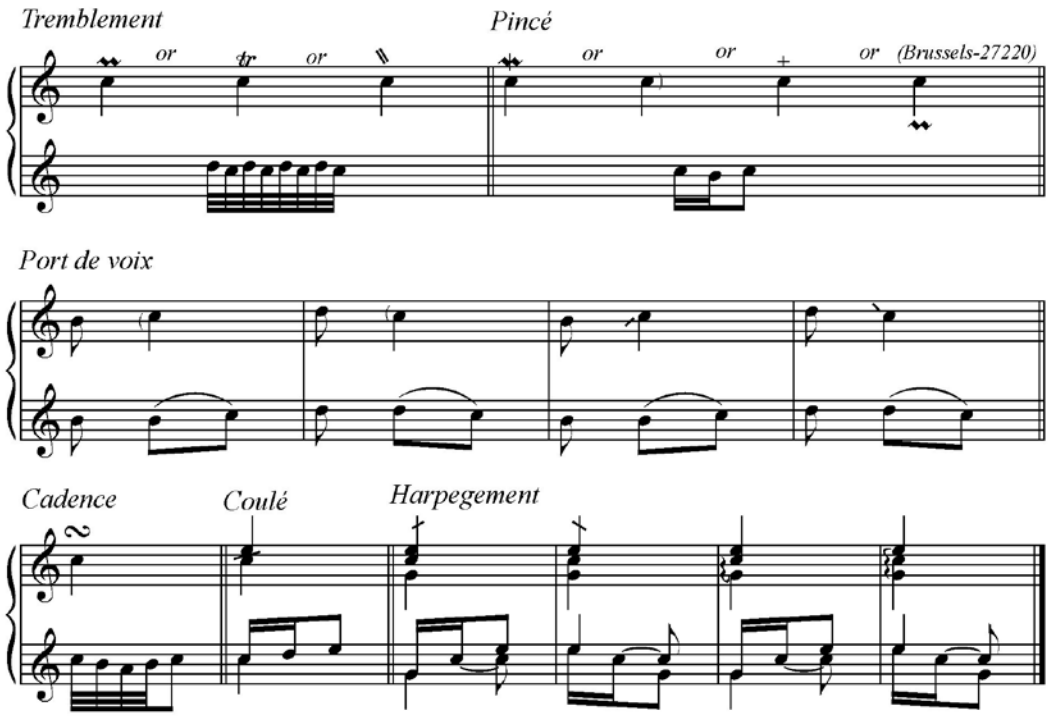
A multi-section piece originally scored for voice, two flutes, violin with keyboard accompaniment. The characteristic ornaments and idiomatic keyboard textures provide grounds for the possibility of playing this piece on the harpsichord alone.

Performance Notes

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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.



In "3" time, eighth notes in conjunct motion (mm. 1, 4–5, 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. 62 (fols. 39v–40r, Hand A'), [untitled] (a) [Les Plaisirs ont choisy pour azile from *Armide* (1686) LWV 71/62 (g)]
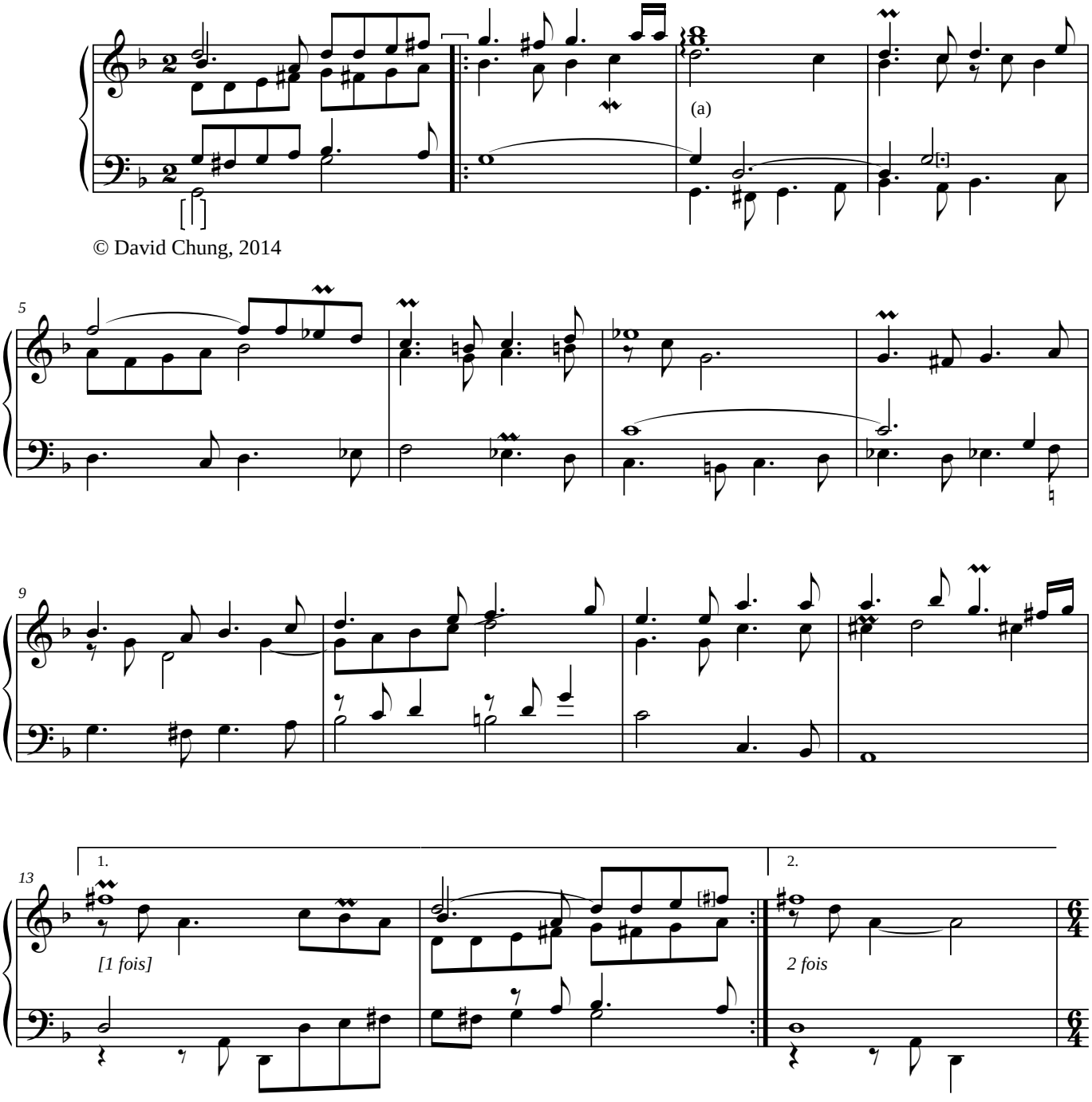
M. 2	lhL1	dot missing
M. 36	lhL1	flat missing
M. 64	lhL1	dot missing

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.

M. 74	lhL1	rest missing
M. 78	lhL1	rest missing
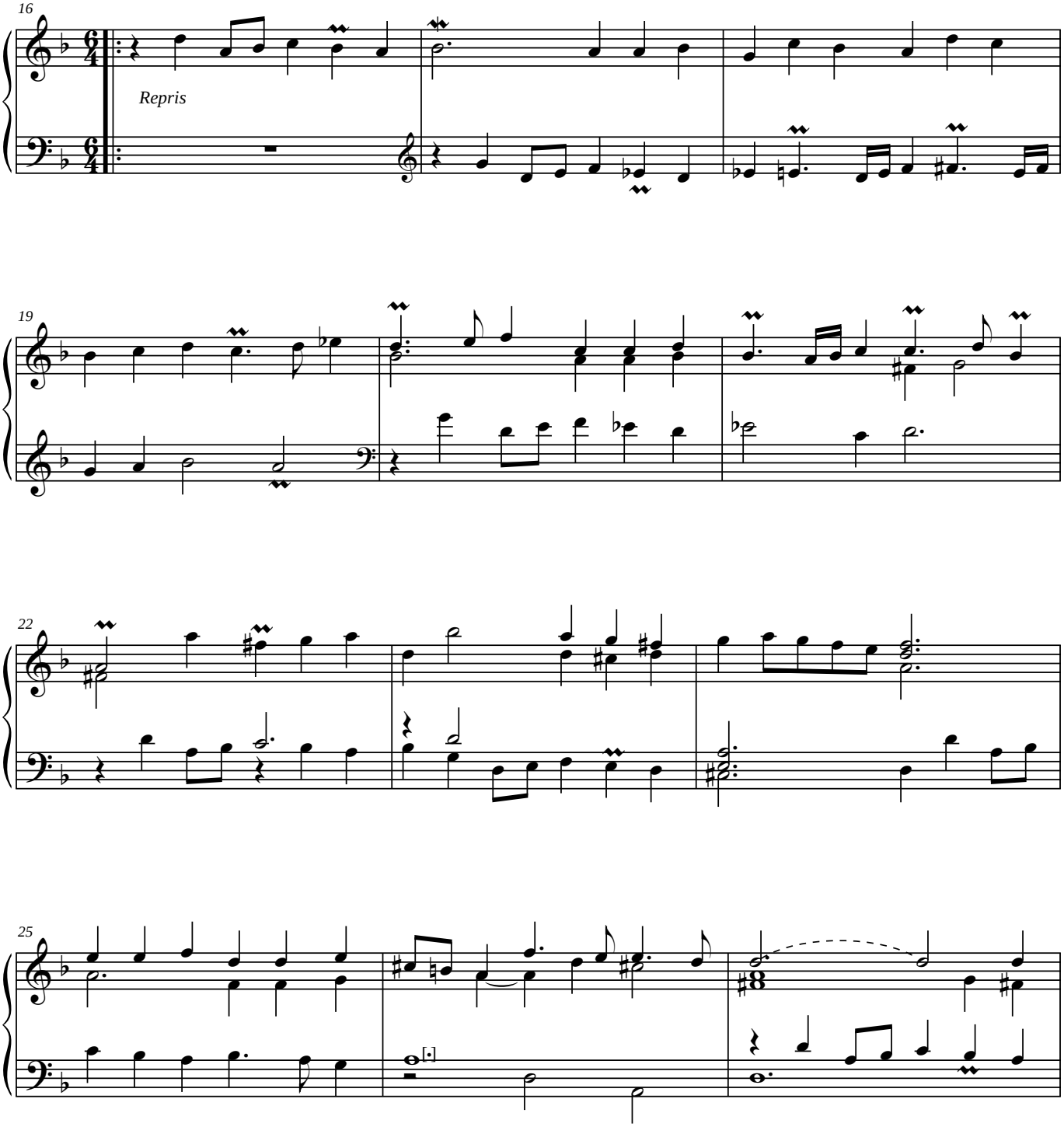
Ouverture (Ouuerture Des festes debaccus et de lamour)
Le Bourgeois Gentilhomme, 1670
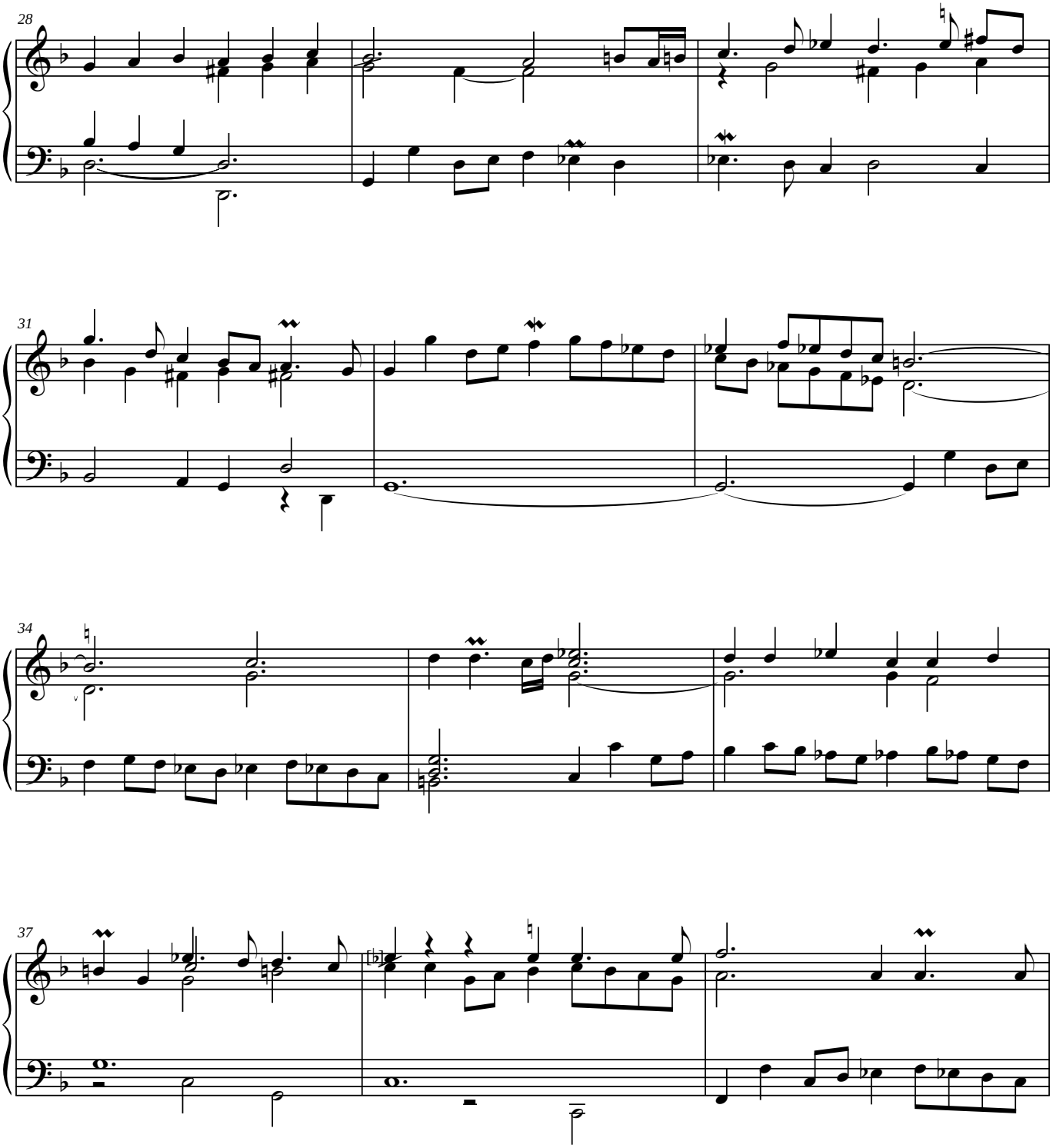
US-BEm MS 777 (Menetou), no. 83, fols. 1Ar–2Ar
LWV 43/1
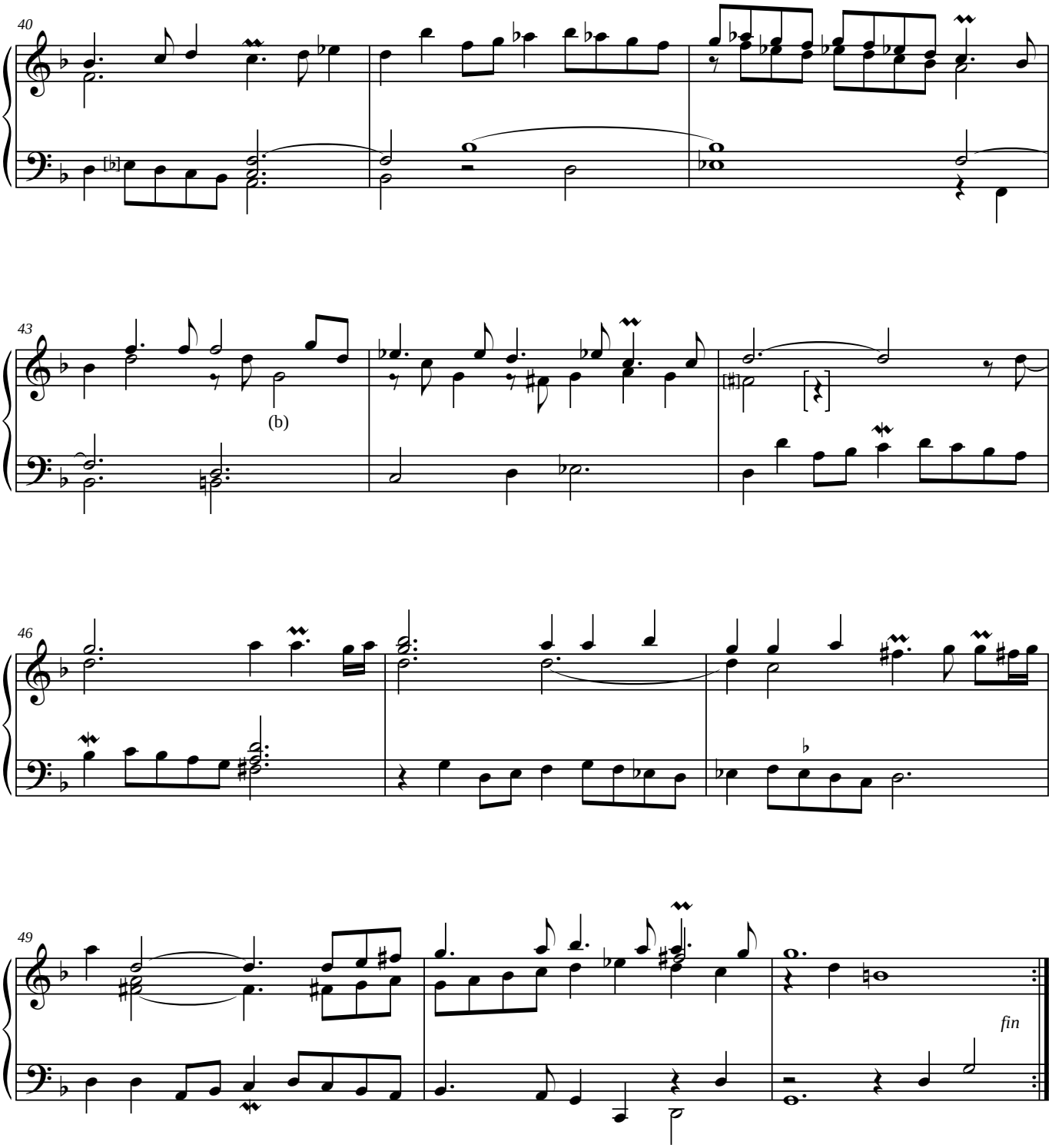


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(a) redundant quarter rest removed


16
Repris
19
22
25


28
31
34
37



(b) a second higher: *a'*

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*.

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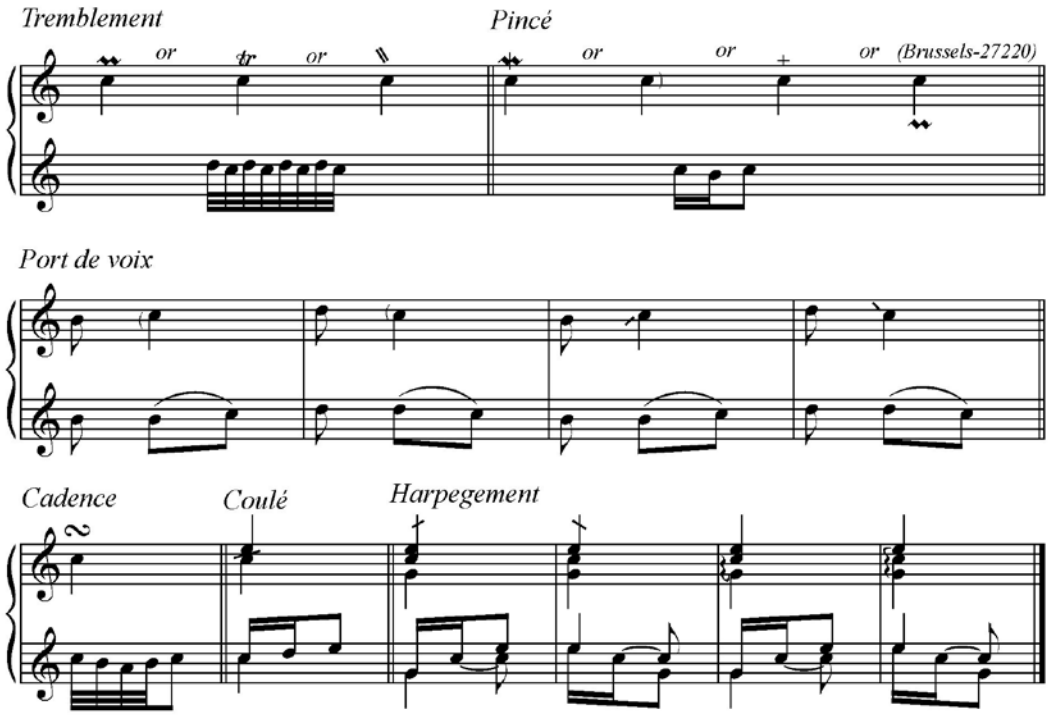
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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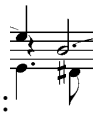
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Critical Notes
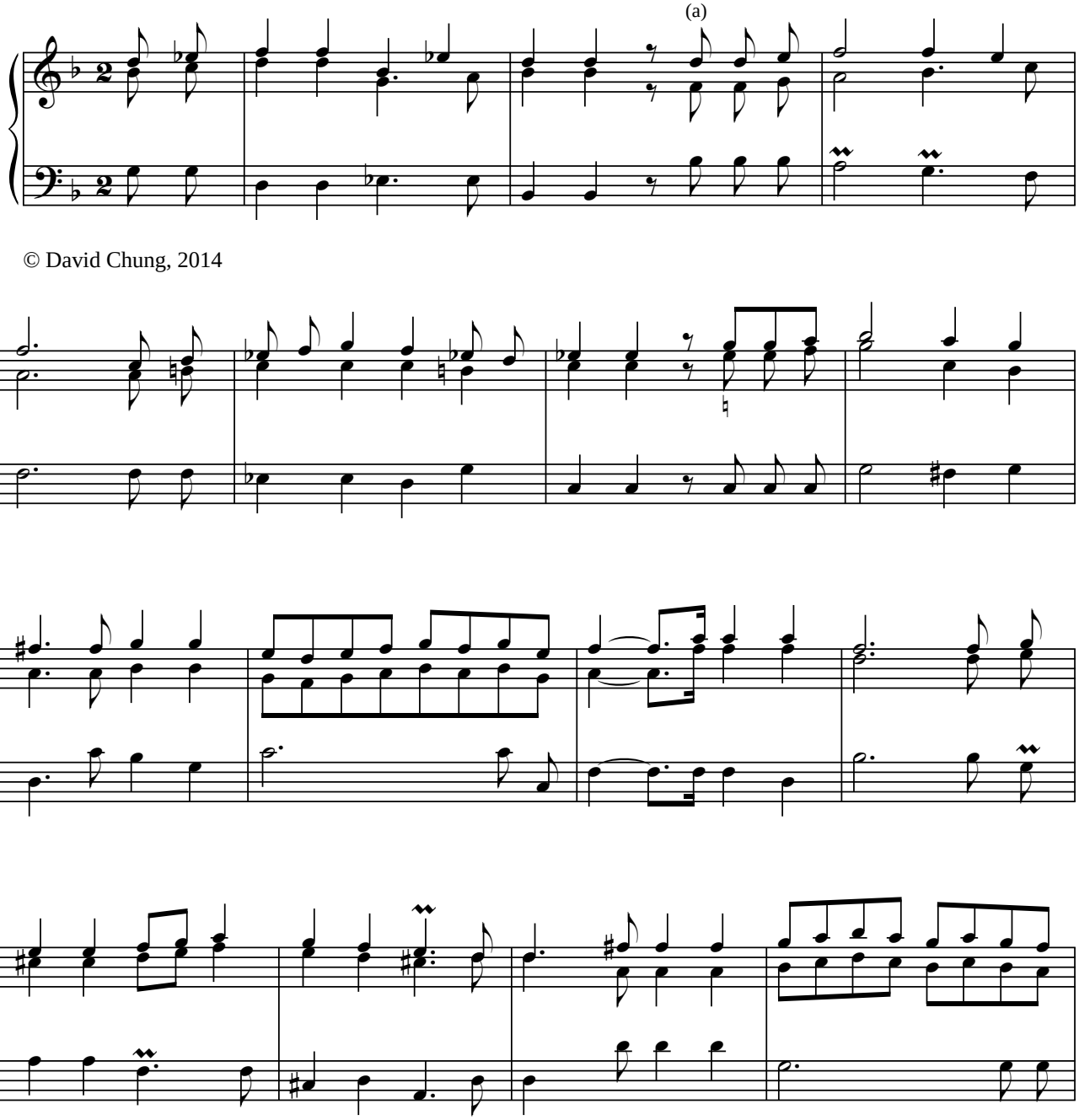
No. 83 (fols. 1Ar–2Ar, Hand A'), Ouuerture Des festes debaccus et de lamour (g) [Ouverture from *Le Bourgeois Gentilhomme* (1670) LWV 43/1 (g)]

M. 1	lhL1	stem missing
M. 3	lh1	redundant quarter rest removed. *Menetou*: 
M. 4	lhU2	dot missing
M. 14	rhU5	sharp missing
M. 26	lhU1	dot missing
M. 27	rhU1	tie missing
M. 38	rhU1	flat missing
M. 40	lh2	flat missing
M. 43	rhL5	a second higher: *a'*
M. 45	rhL1	sharp missing

M. 45 rhL2 rest missing
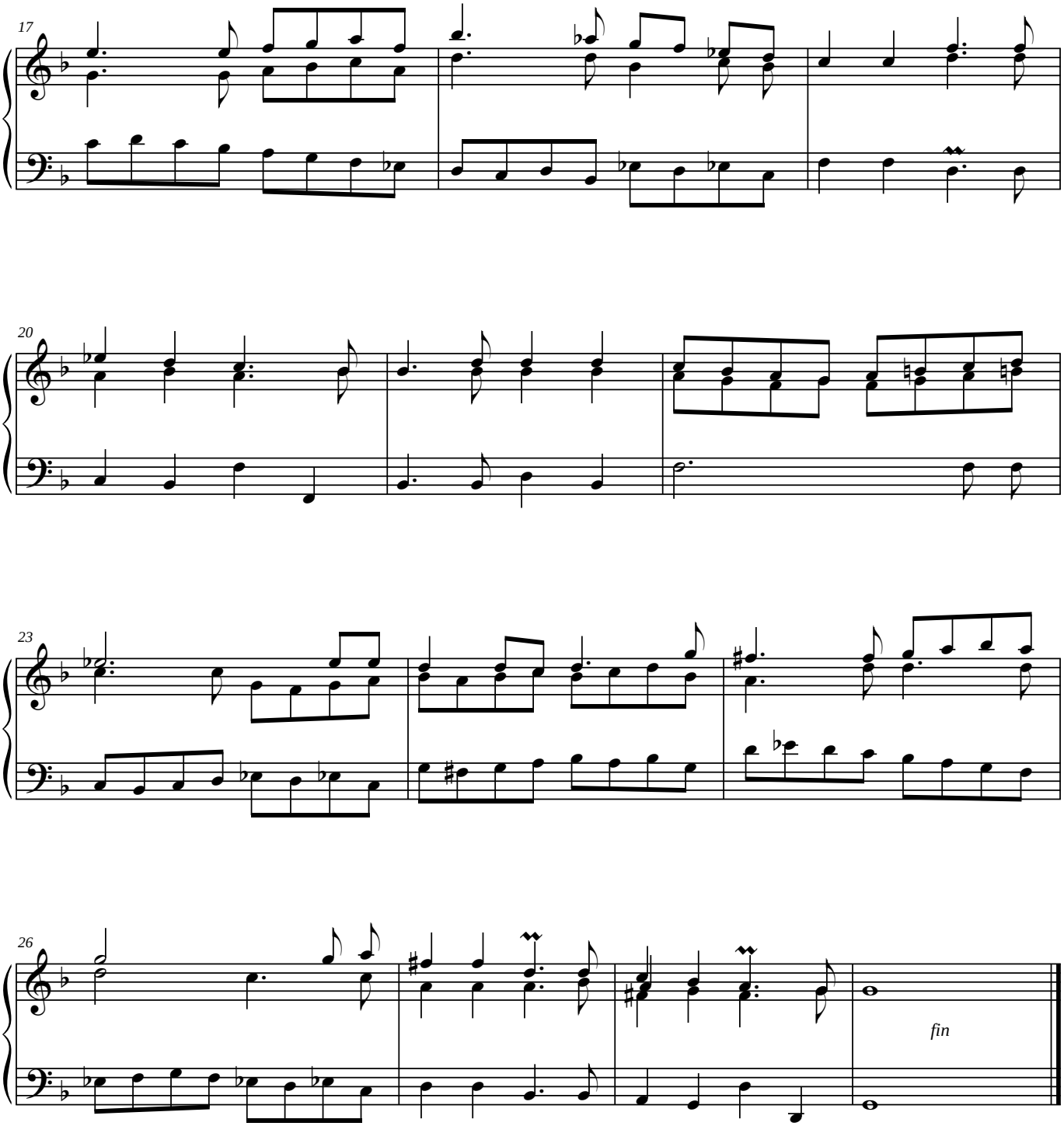
Jupiter
Isis, 1677

US-BEm MS 777 (Menetou), no. 84, fols. 2Av–3Ar
LWV 54/24



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(a) a second lower: *c”*


17
20
23
26
fin

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*.

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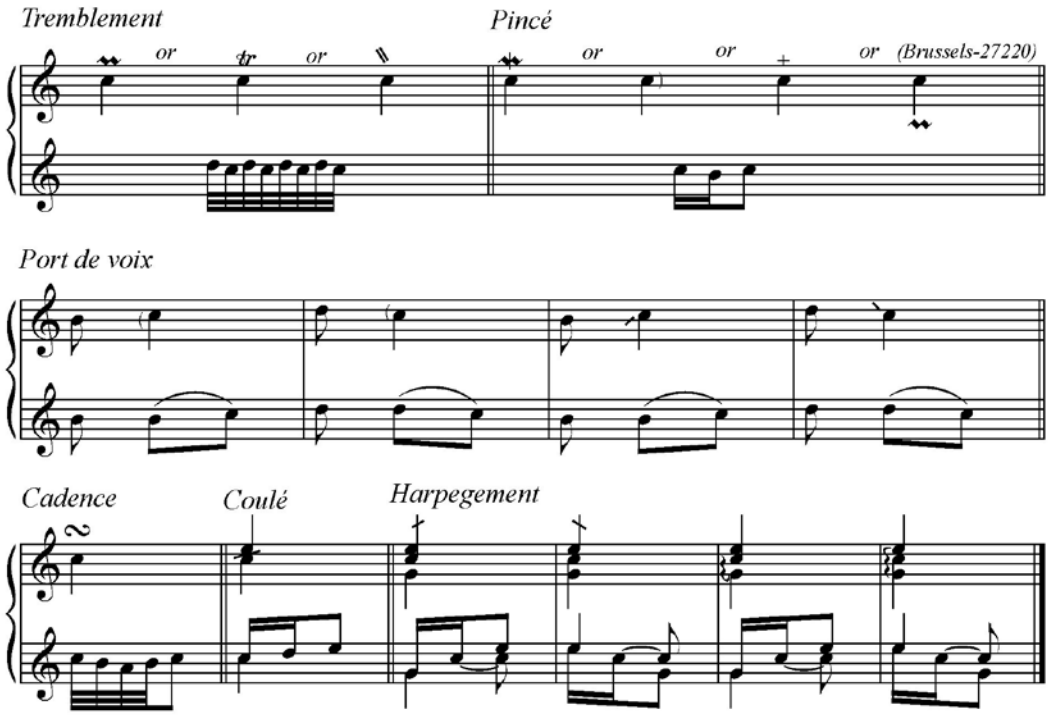
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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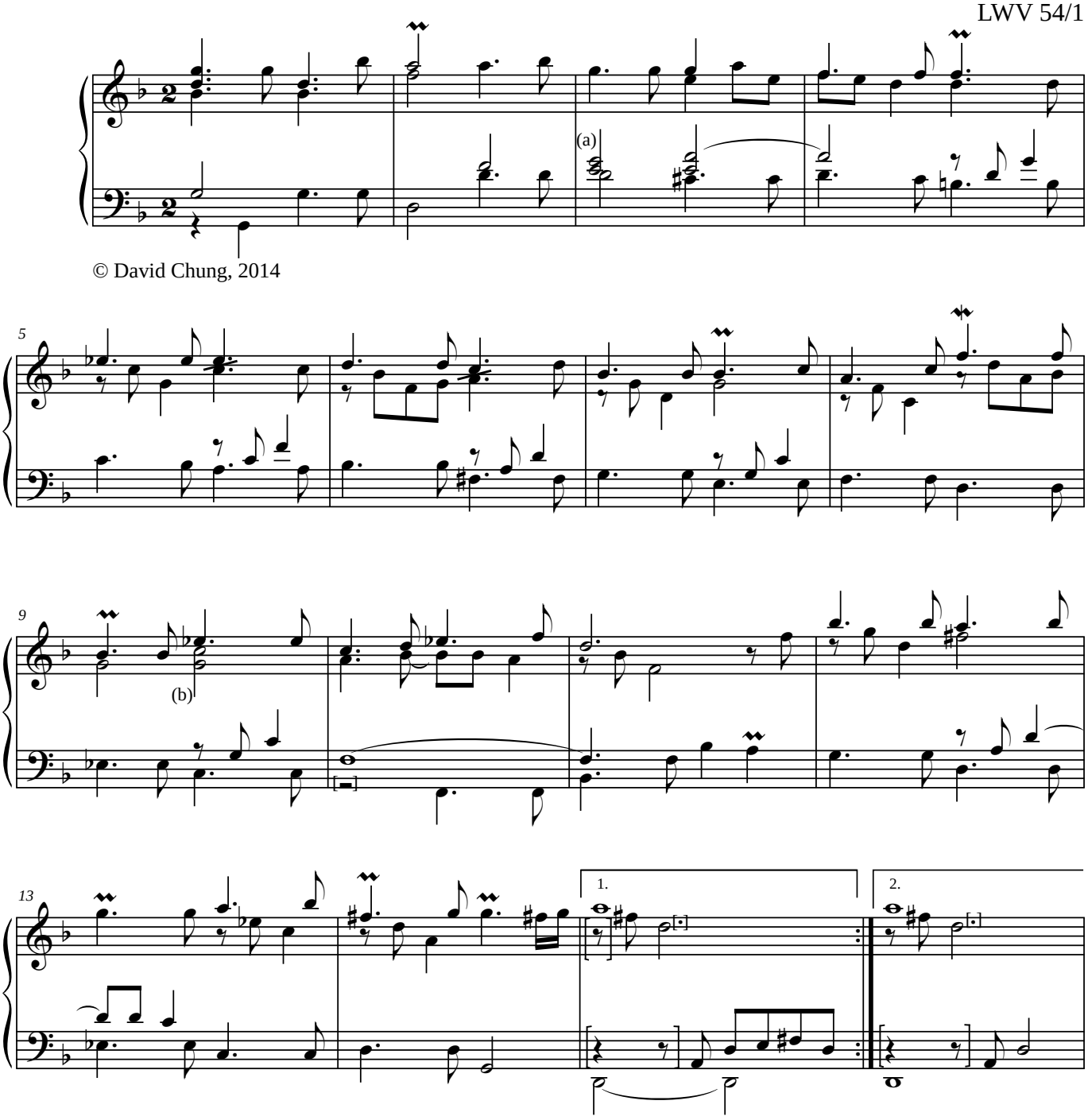


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Critical Notes

No. 84 (fols. 2Av–3Ar, Hand A'), Jupiter (g) [Jupiter from *Isis* (1677) LWV 54/24 (g)]
M. 3 rhU4 a second lower: *c"*

Ouverture (Ouuerture de lopera Disis)
Isis, 1677
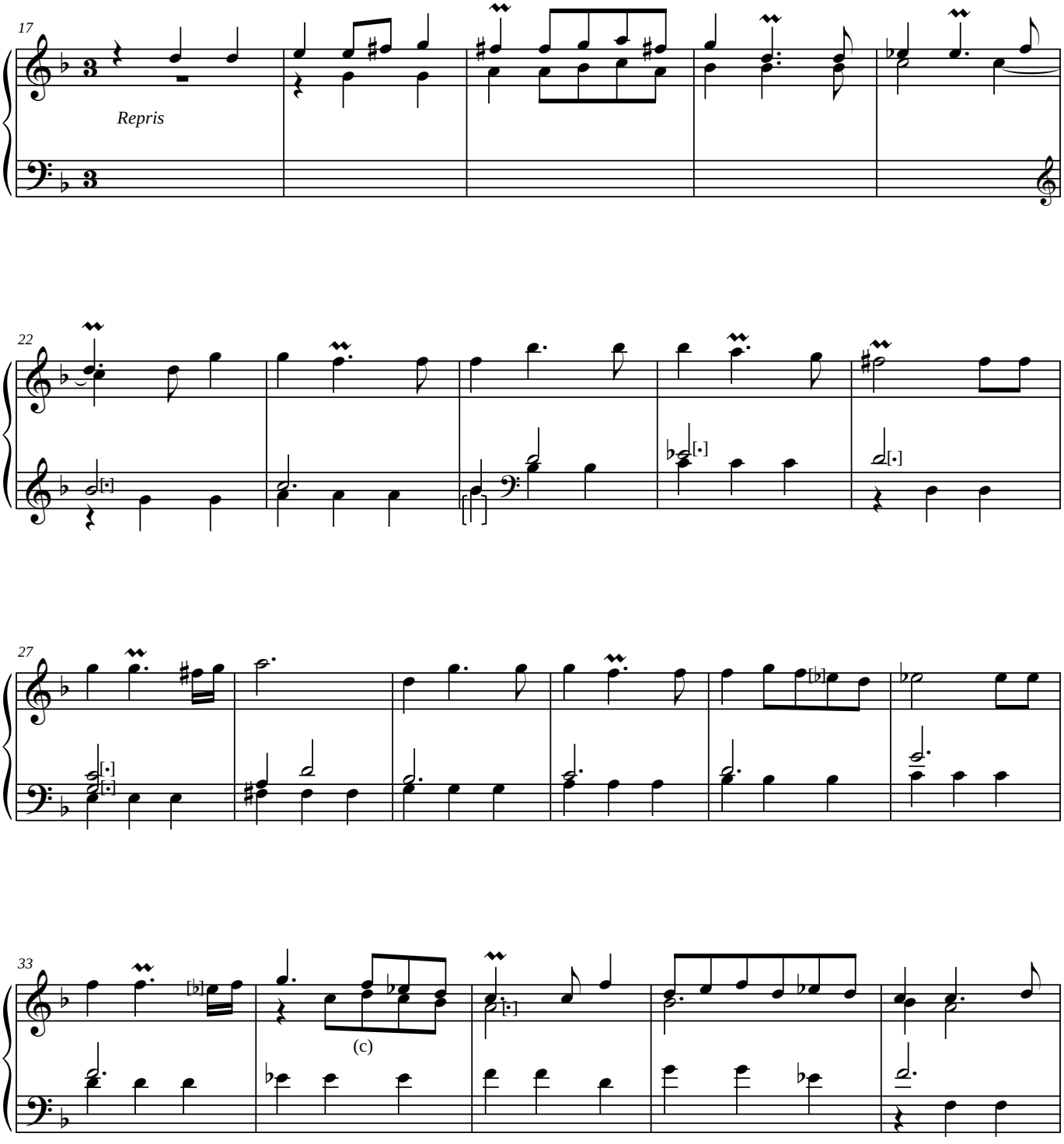
US-BEm MS 777 (Menetou), no. 85, fols. 3Ar–4Ar
LWV 54/1
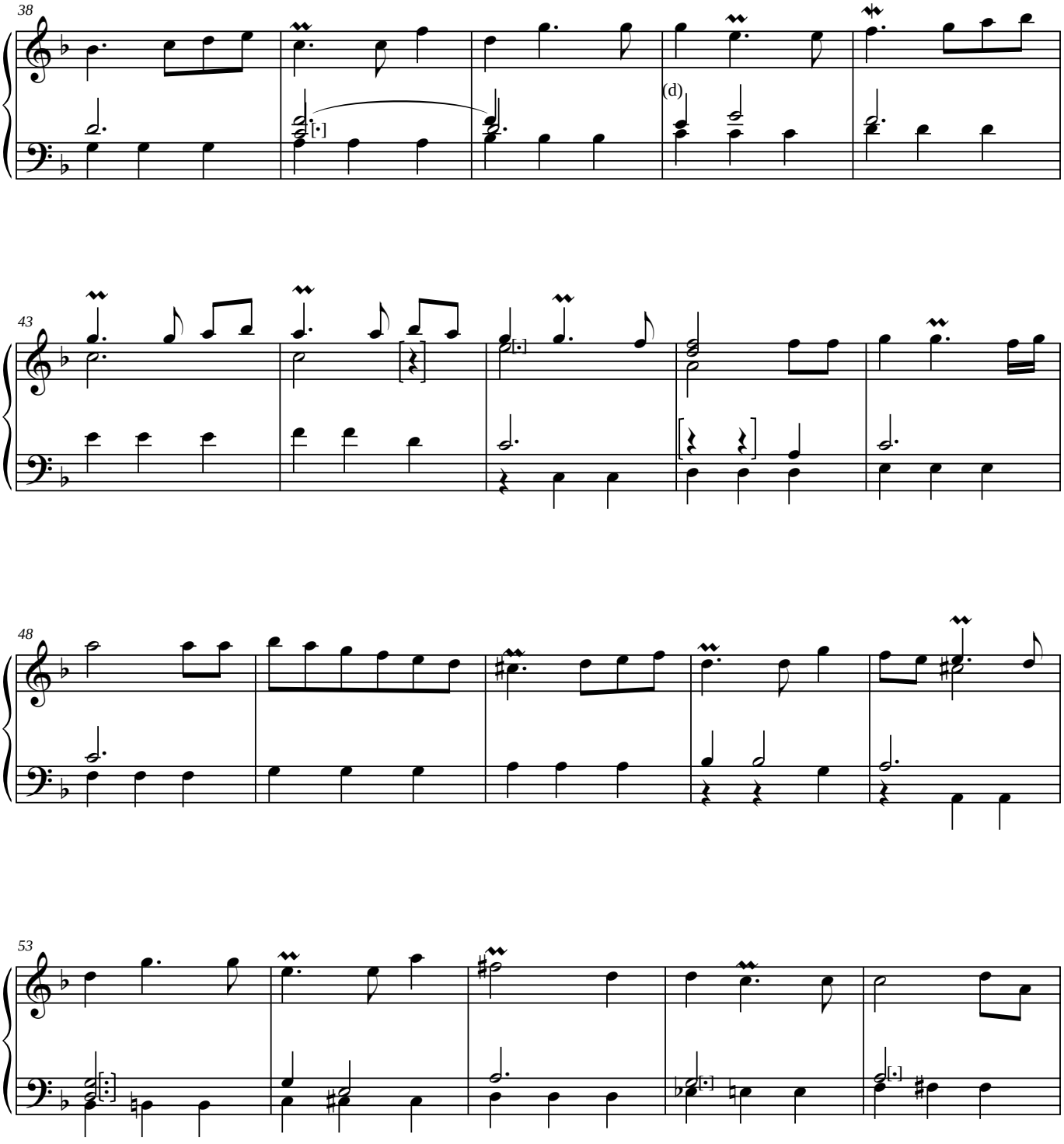


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(a) *e'* a second higher: *f'*
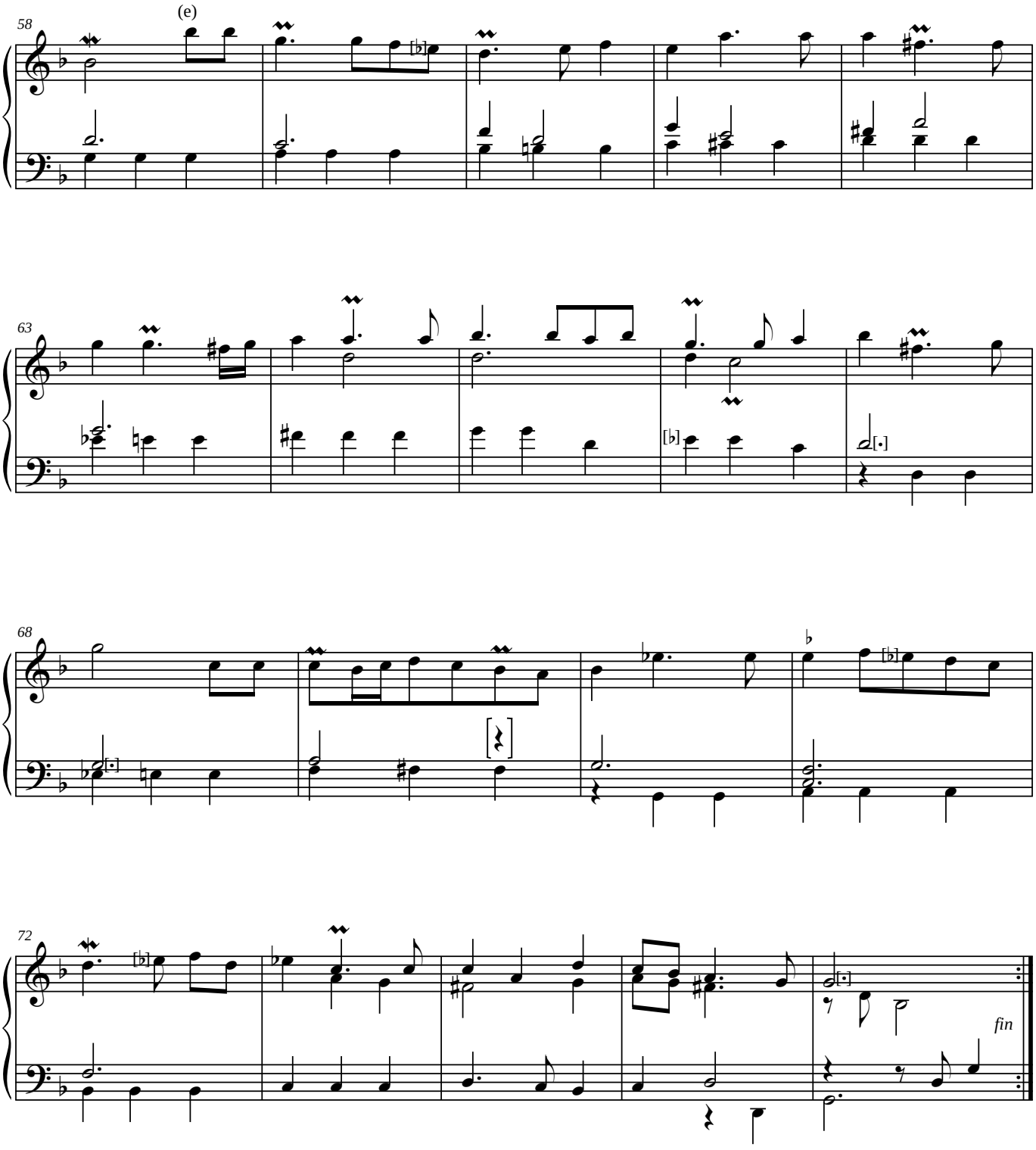
(b) *g'* a second higher *a'*



(c) a second lower: *c”*



(d) flat removed from *e'*



(e) *e'* a second lower: *a"*

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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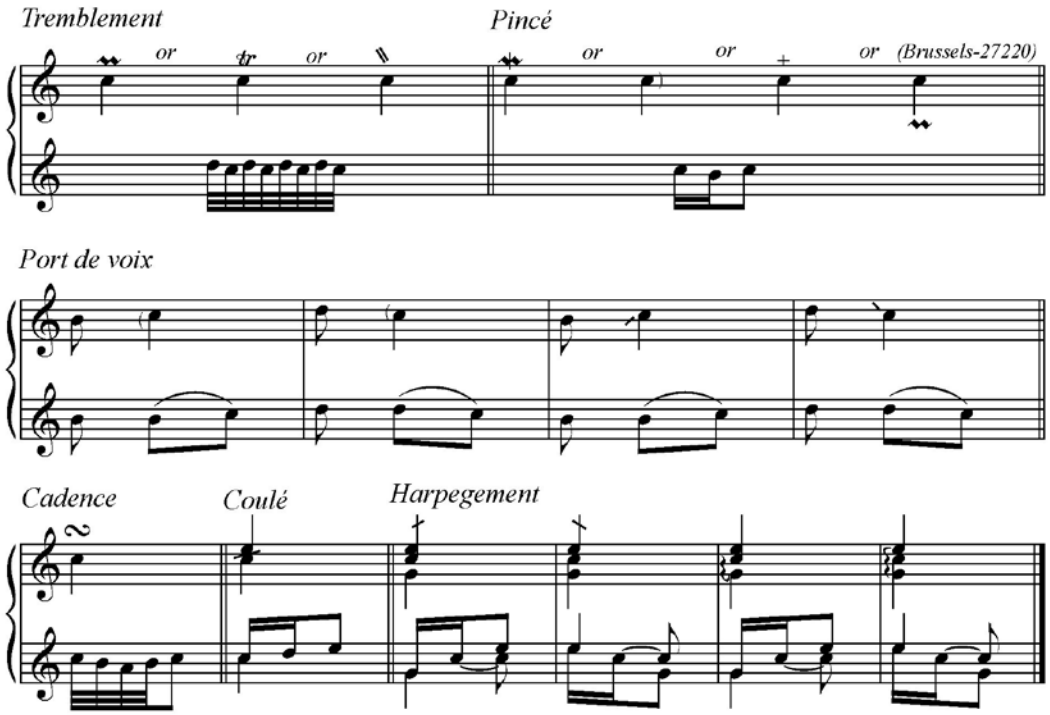
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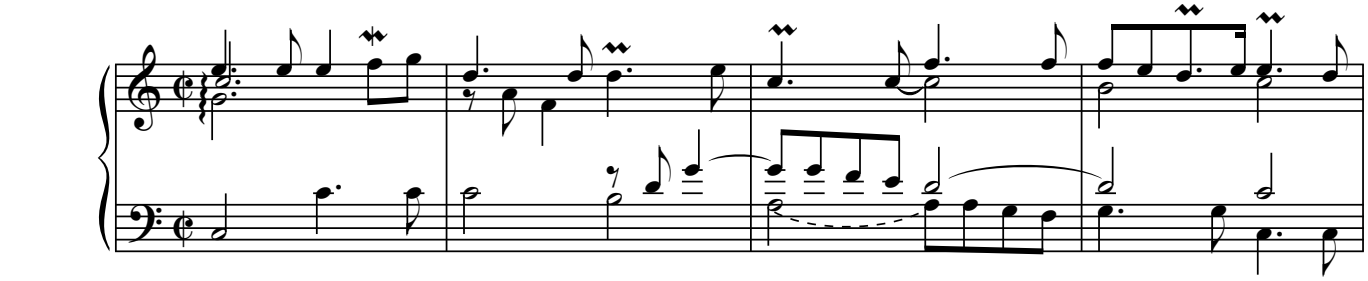
No. 85 (fols. 3Ar–4Ar, Hand A’), Ouuerture de lopera Disis (g) [Ouverture from *Isis* (1677) LWV 54/1 (g)]

M. 3	lhM1	a second higher: *f’*
M. 9	rhL2	a second higher: *a’*
M. 10	lhL1	rest missing
M. 15	rhL1	rest missing
	rhL3	dot missing
	lhU1–2	rests missing
M. 16	rhL3	dot missing
	lhU1–2	rests missing
M. 22	rhU1	dot missing
M. 24	lhL1	stem missing
M. 25–7	lhU1	dots missing
M. 31	rh4	flat missing

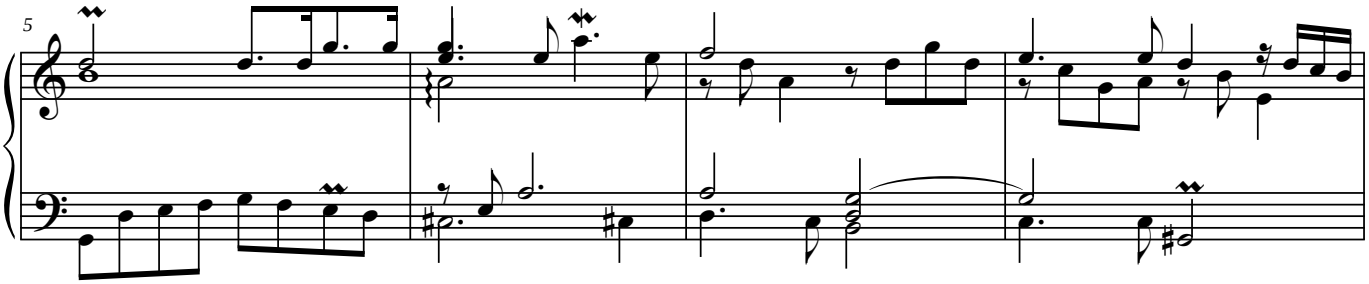
M. 33	rh3	flat missing
M. 34	rhL3	a second lower: *c”*
M. 35	rhL1	dot missing
M. 39	lhM1	dot missing
M. 41	lhU1	flat removed from *e’*
M. 44	rhL2	rest missing
M. 45	rhL1	dot missing
M. 46	lhU1–2	rests missing
M. 53	lhU1	dots missing
M. 56–7	lhU1	dots missing
M. 58	rh2–3	a second lower: *a”*
M. 59	rh4	flat missing
M. 66	lh1–2	flats missing
M. 67	lhU1	dot missing
M. 68	lhU1	dot missing
M. 69	lhU2	rest missing
M. 72	rhU2	flat missing
M. 76	rhU1	dot missing

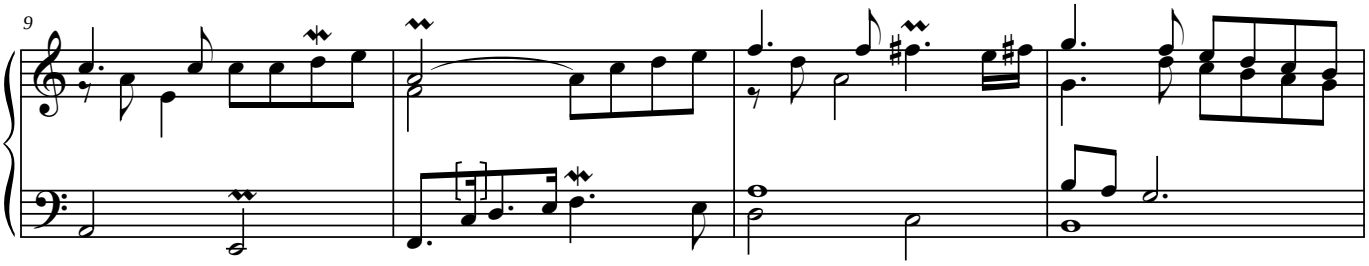
Ouverture (Entree de Bellerophon)
Bellerophon, 1679
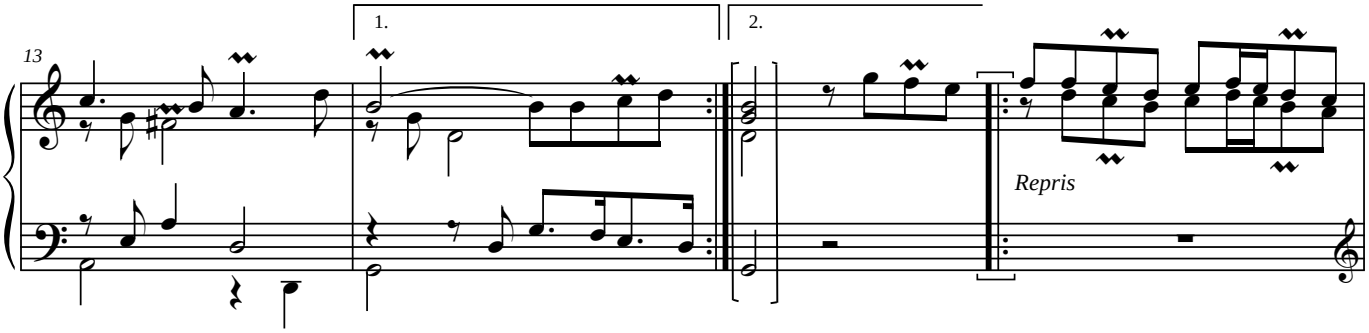
US-BEm MS 777 (Menetou), no. 87, fols. 5Ar–6Ar
LWV 57/1
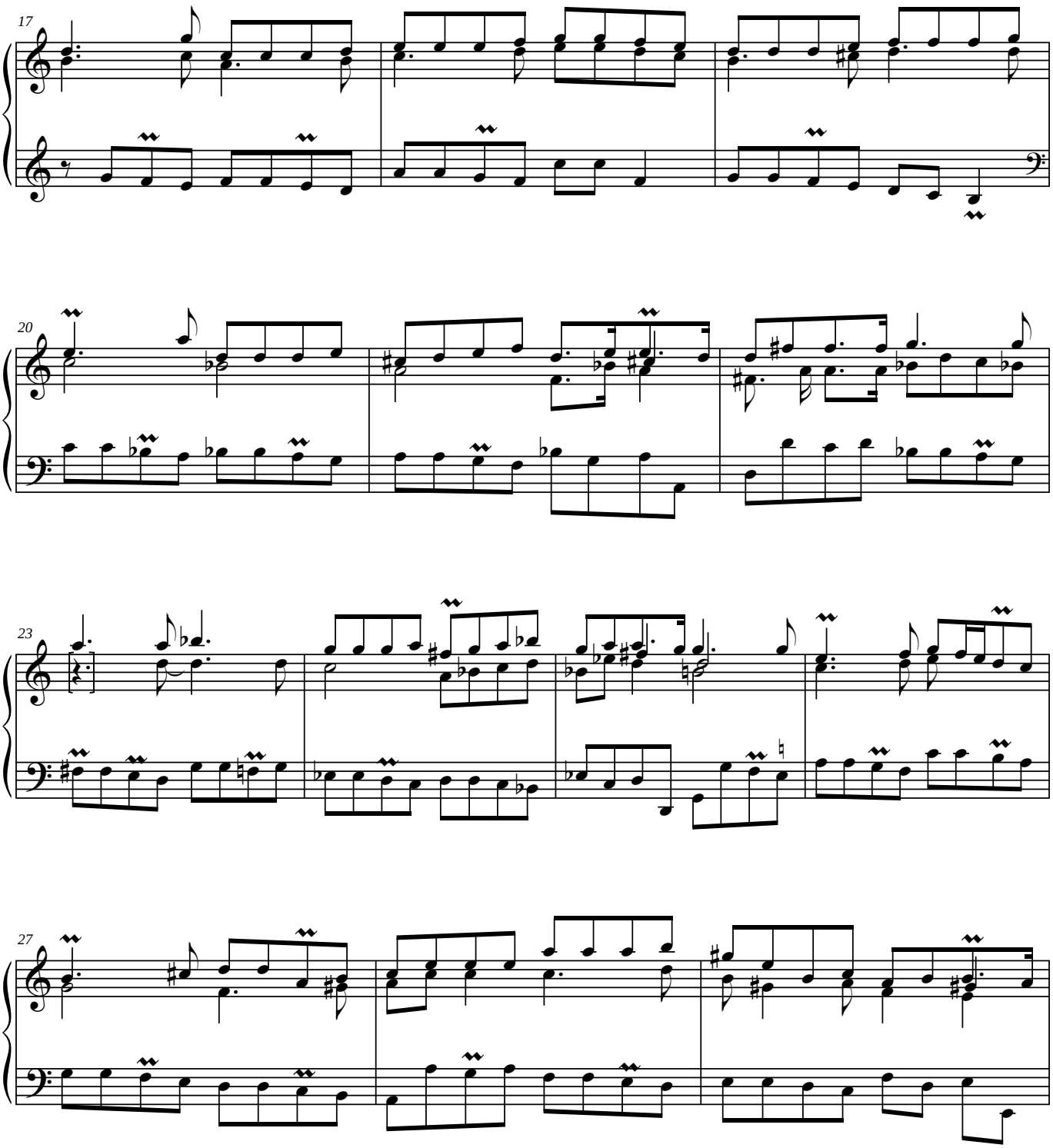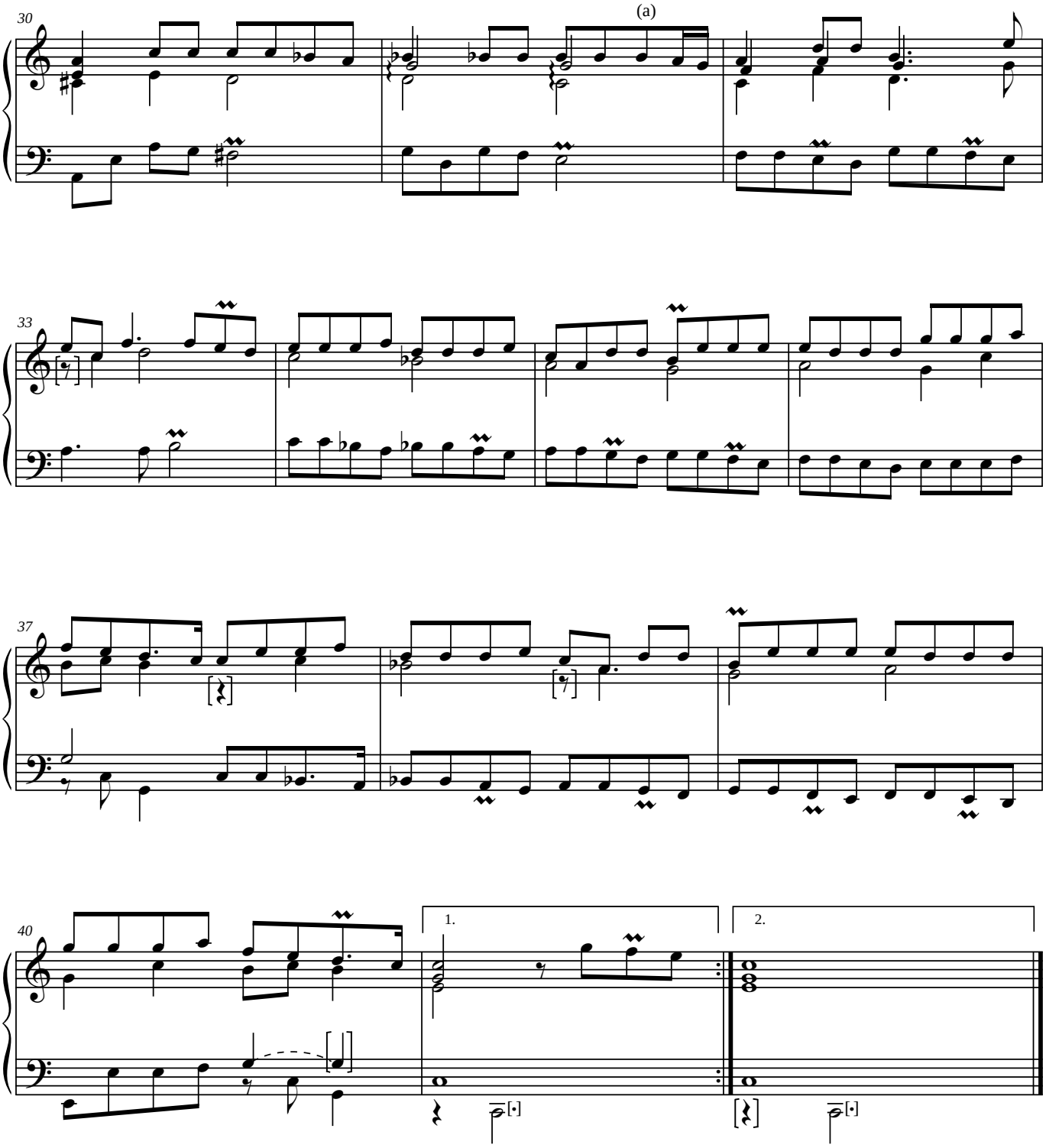


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17
20
23
27



(a) sixteenth note

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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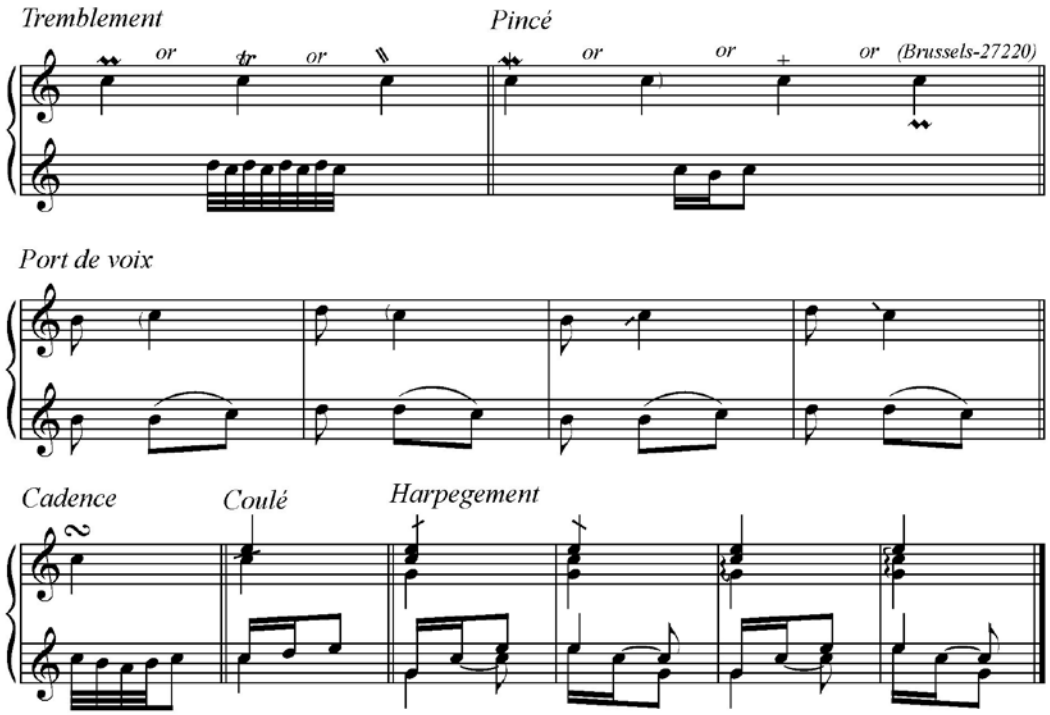
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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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.
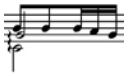
The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.



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Critical Notes

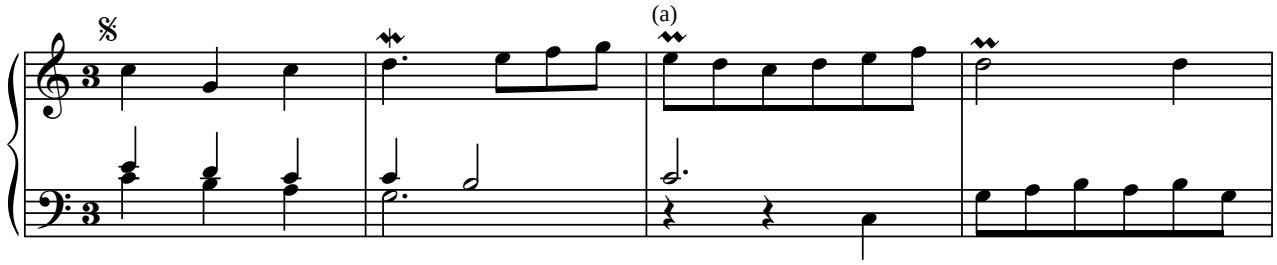
No. 87 (fols. 5Ar–6Ar, Hand A'), Entree de Bellerophon (C) [Ouverture from *Bellerophon* (1679) LWV 57/1 (C)]

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

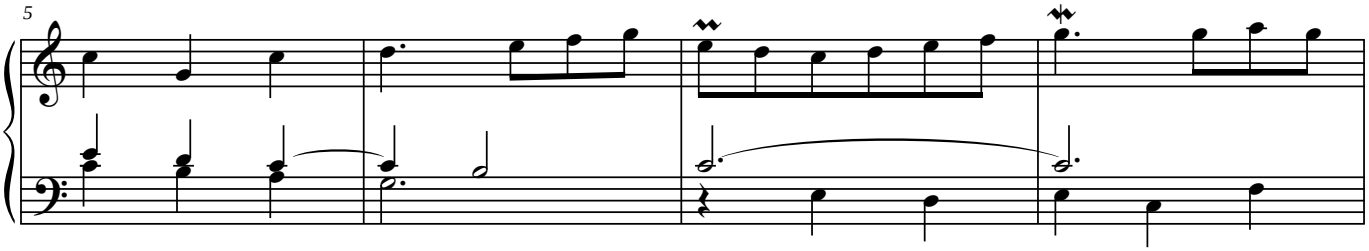
M. 42 lhL2 dot missing

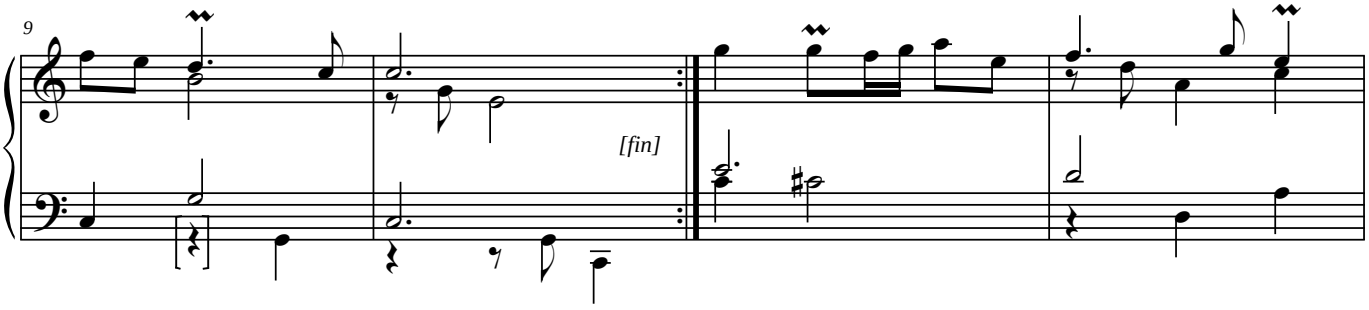
Trompettes (trompette de bellerophon | rondeau)
Bellerophon, 1679
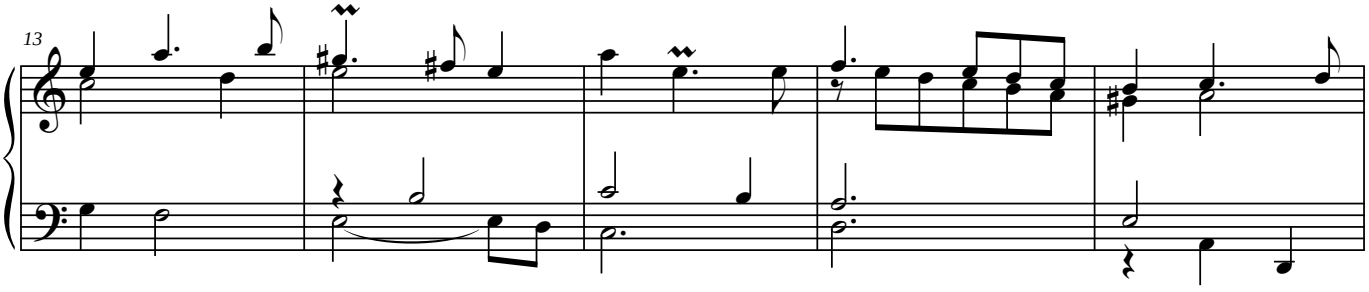
US-BEm MS 777 (Menetou), no. 89, fol. 10Av
LWV 57/64
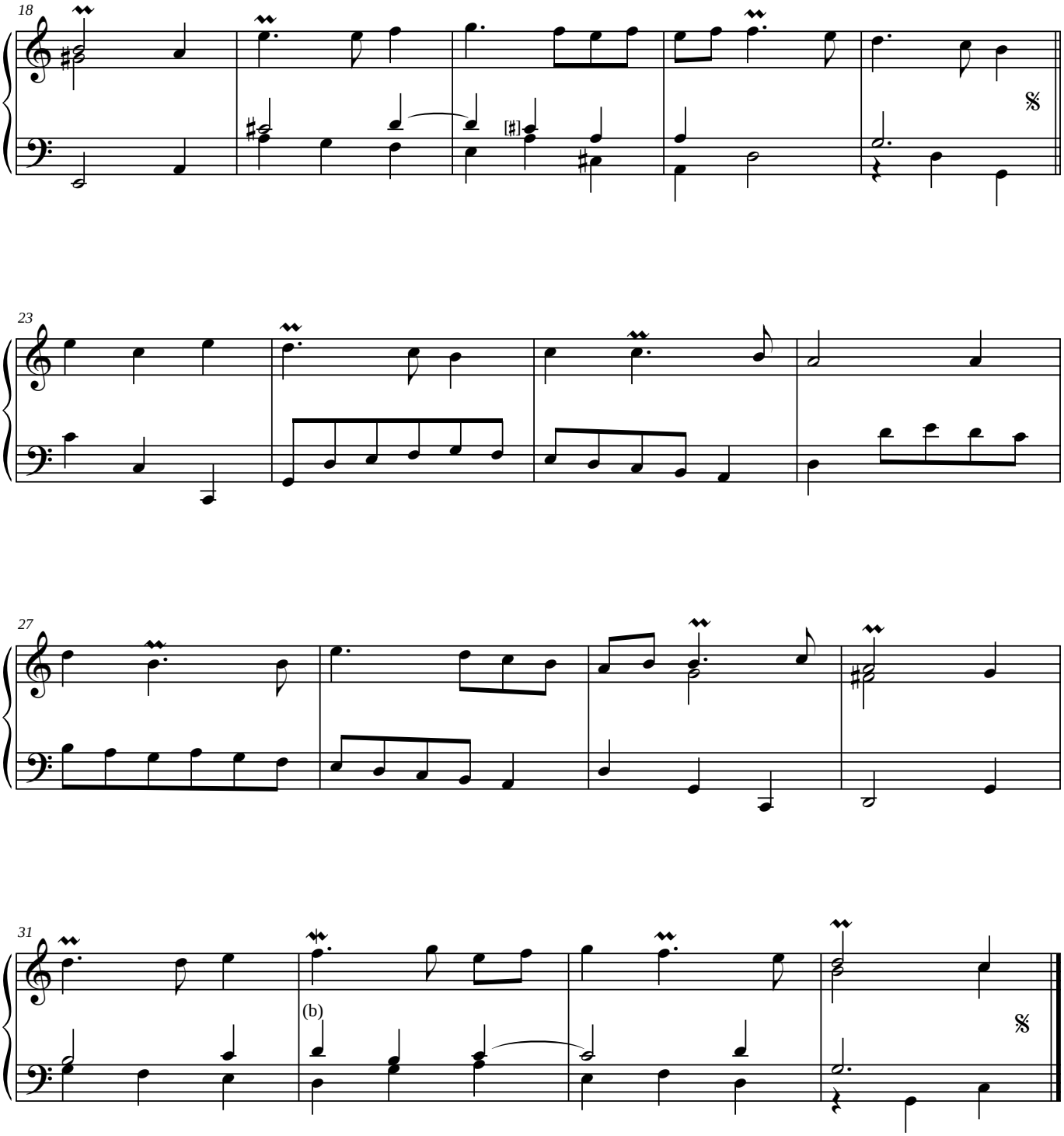


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(a) erroneous note a third below (*c”*) removed



(b) a second lower: *c”*

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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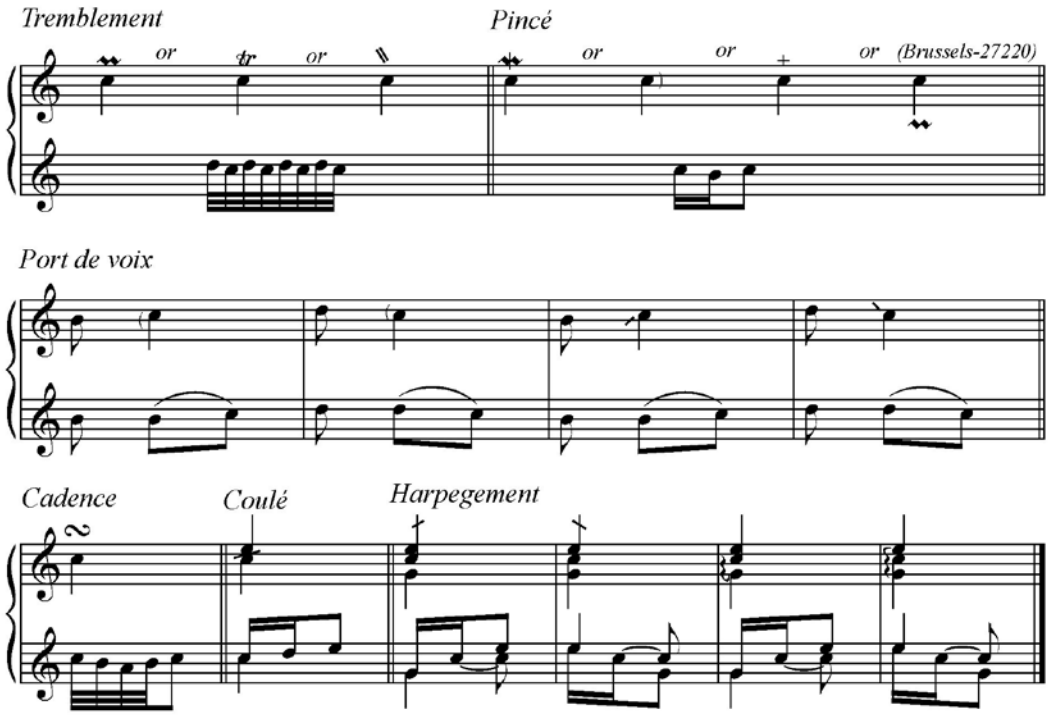
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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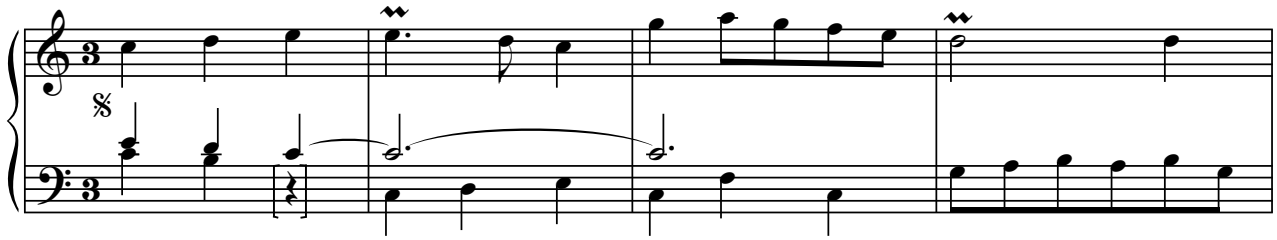
Critical Notes

No. 89 (fol. 10Av, Hand A'), trompette de bellerophon | rondeau, (C) [Trompettes from *Bellerophon* (1679) LWV 57/64 (C)]

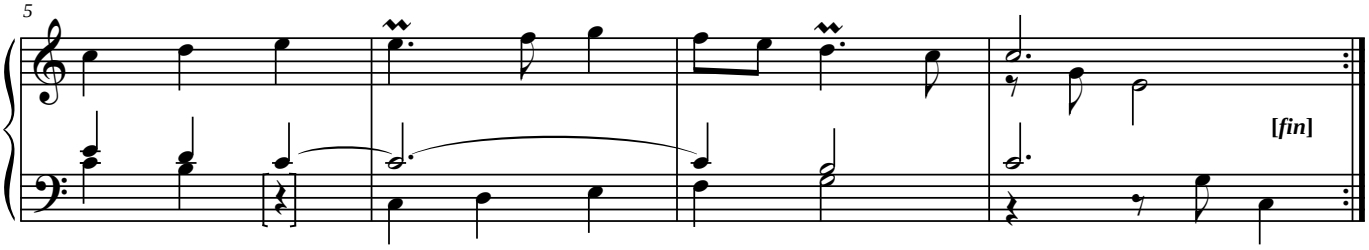
M. 3	rh1	erroneous note a third below (*c"*) removed. *Menetou*: 
M. 9	lhL1	rest missing
M. 20	lhU2	sharp missing
M. 31	lhU1	a second lower: *c"*

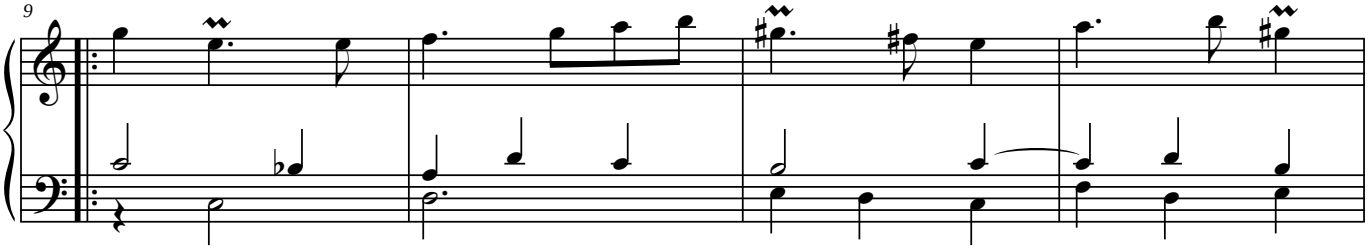
Trompettes (trompette debellerrophon | rondeau)
Bellerophon, 1679
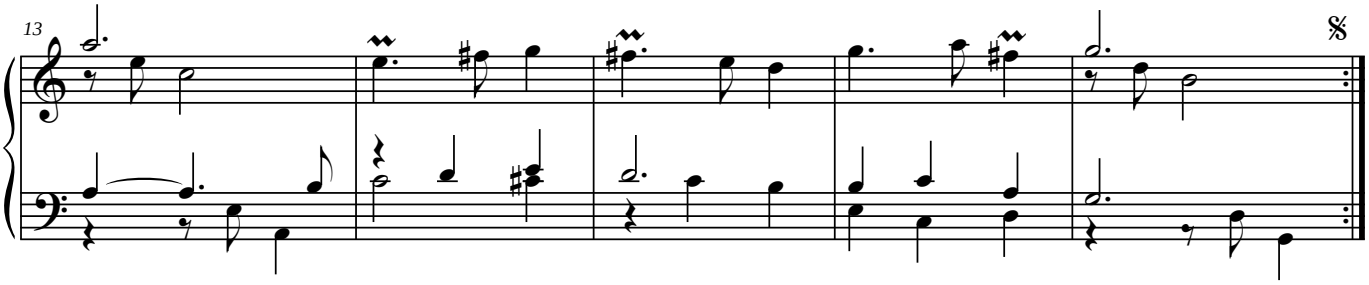
US-BEm MS 777 (Menetou), no. 90, fol. 11Ar
LWV 57/19
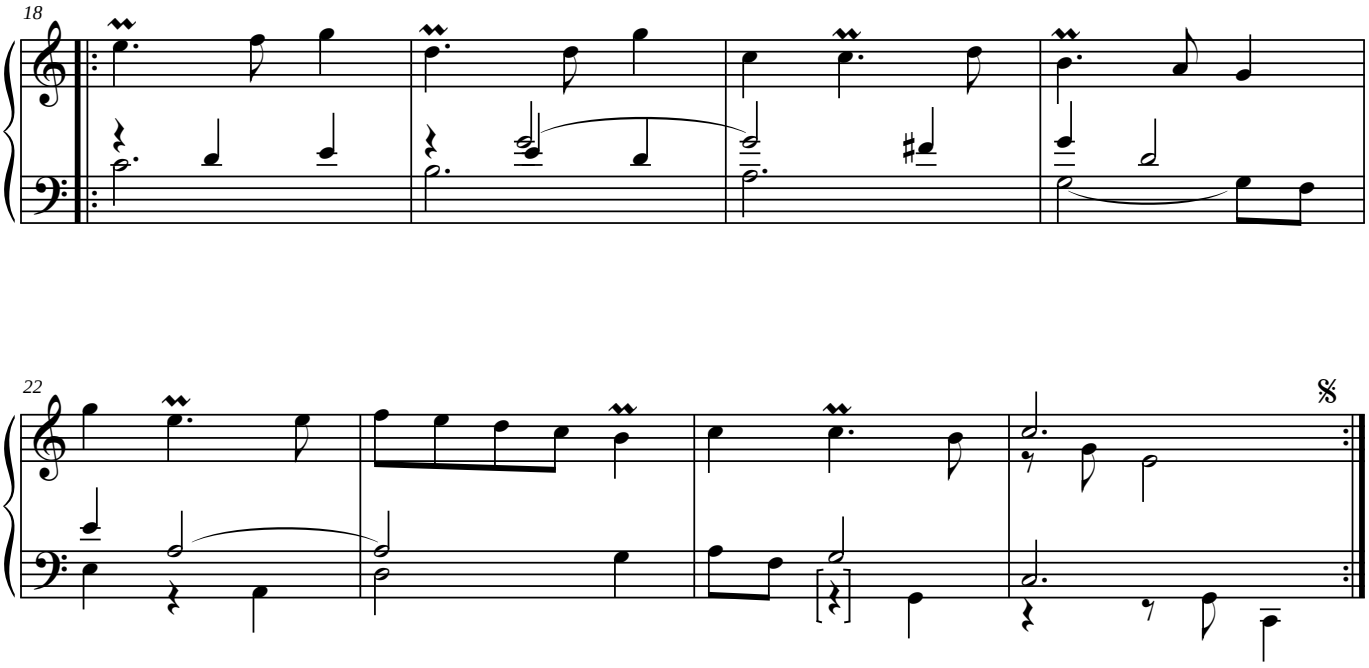


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18
22

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*.

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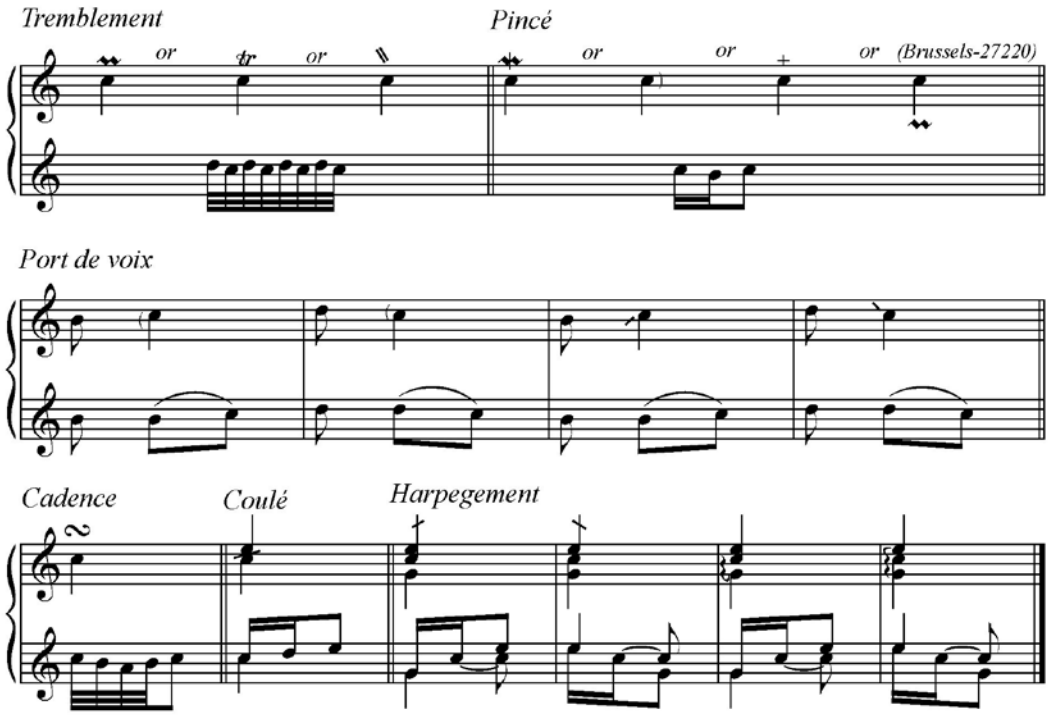
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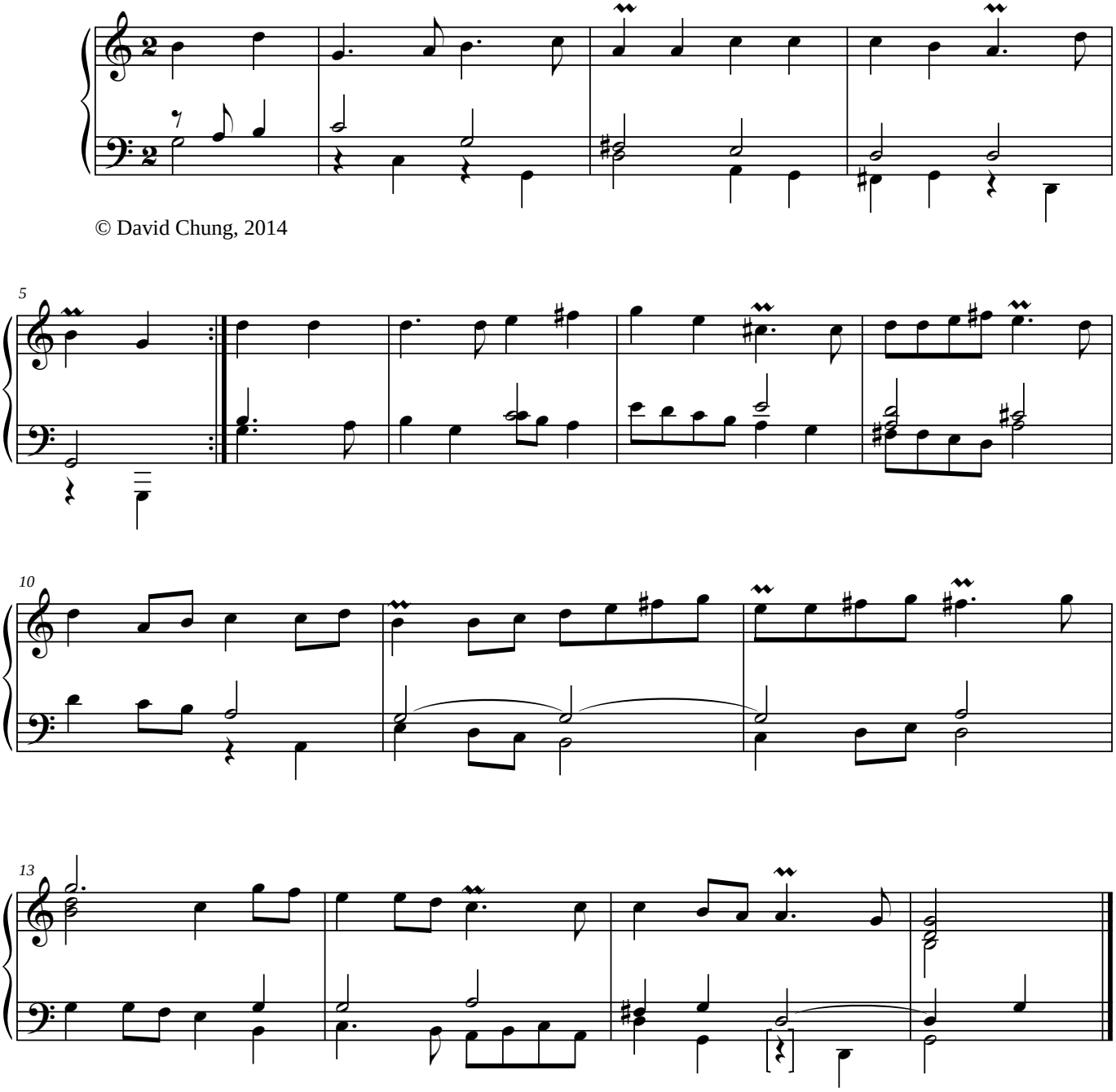
Critical Notes

No. 90 (fol. 11Ar, Hand A’), trompette debellerrophon | rondeau (C) [Trompettes from *Bellerophon* (1679) LWV 57/19 (C)]

M. 1	lhL3	rest missing
M. 5	lhL3	rest missing
M. 24	lhL3	rest missing

Gavotte (Gauotte)
Bellerophon, 1679

US-BEm MS 777 (Menetou), no. 91, fol. 11Av
LWV 57/42



© David Chung, 2014

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*.

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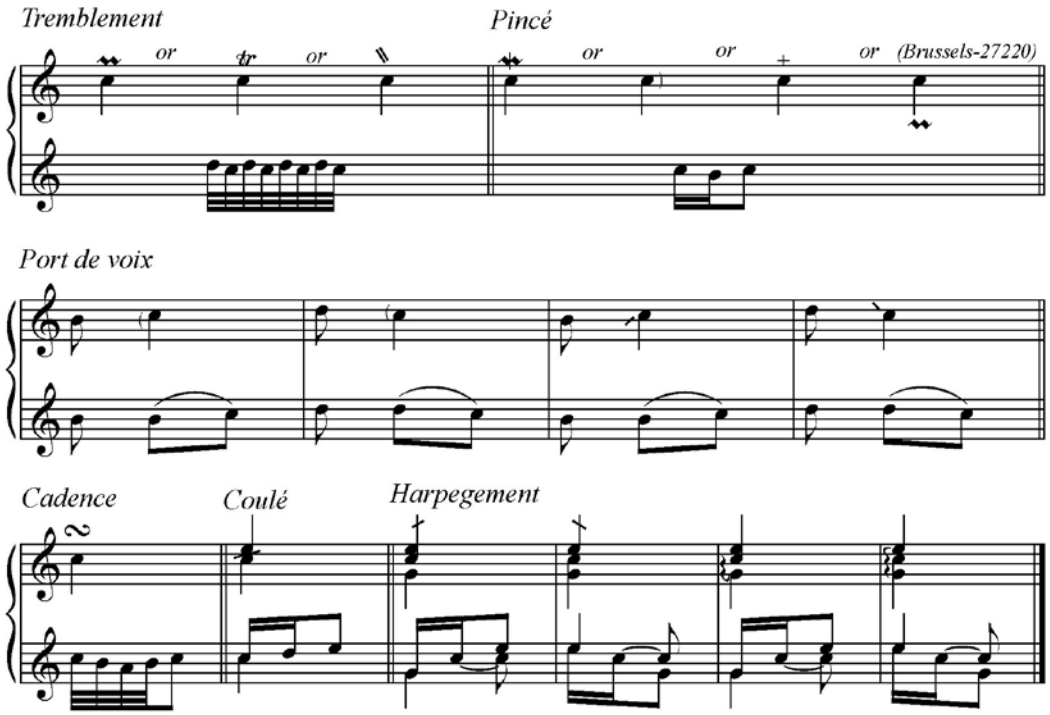
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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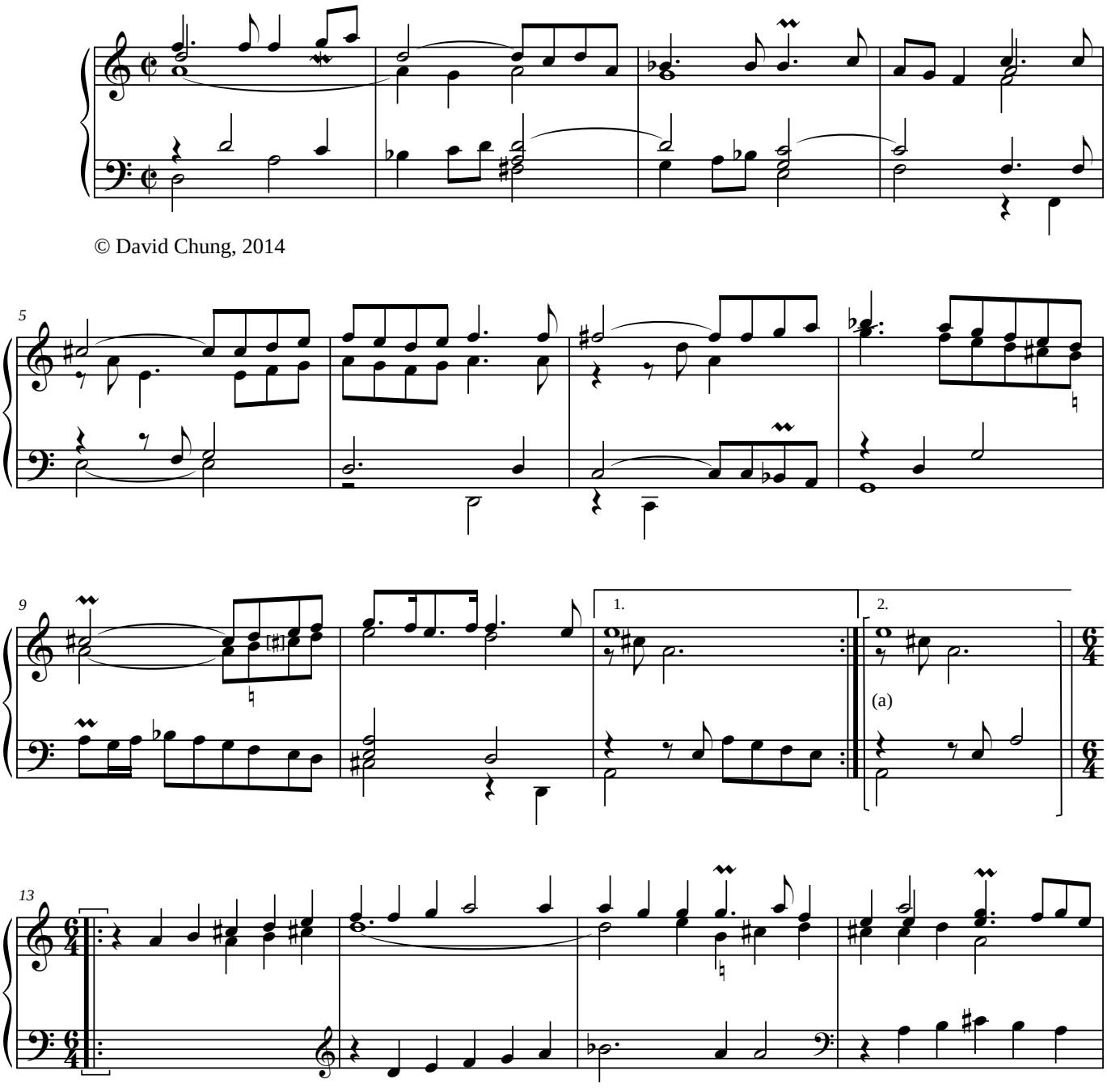


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Critical Notes

No. 91 (fol. 11Av, Hand A’), Gauotte (G) [Gavotte from *Bellerophon* (1679) LWV 57/42 (G)]
M. 15 lhL3 rest missing
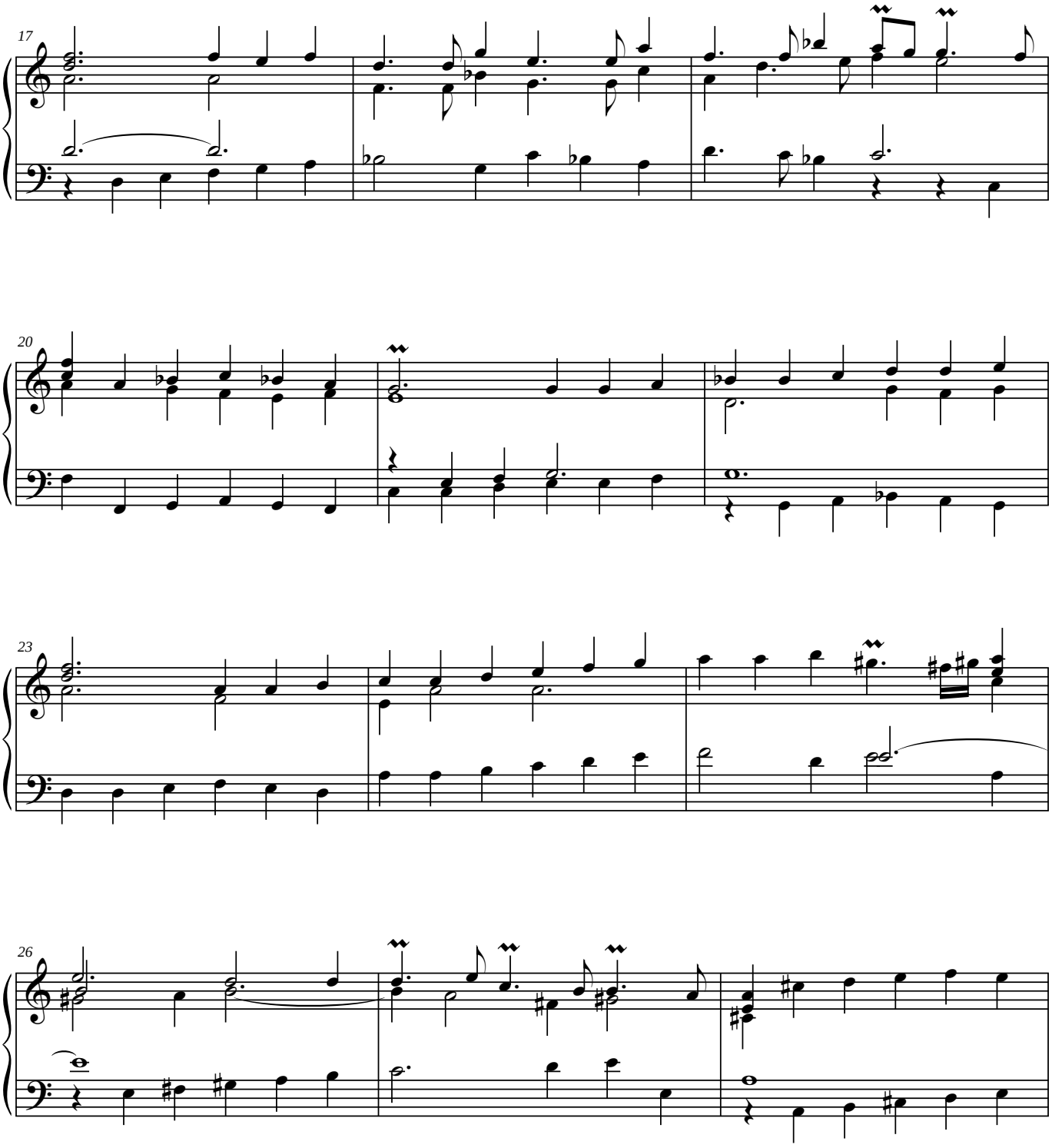
Ouverture (entree Deproserpine)
Proserpine, 1680
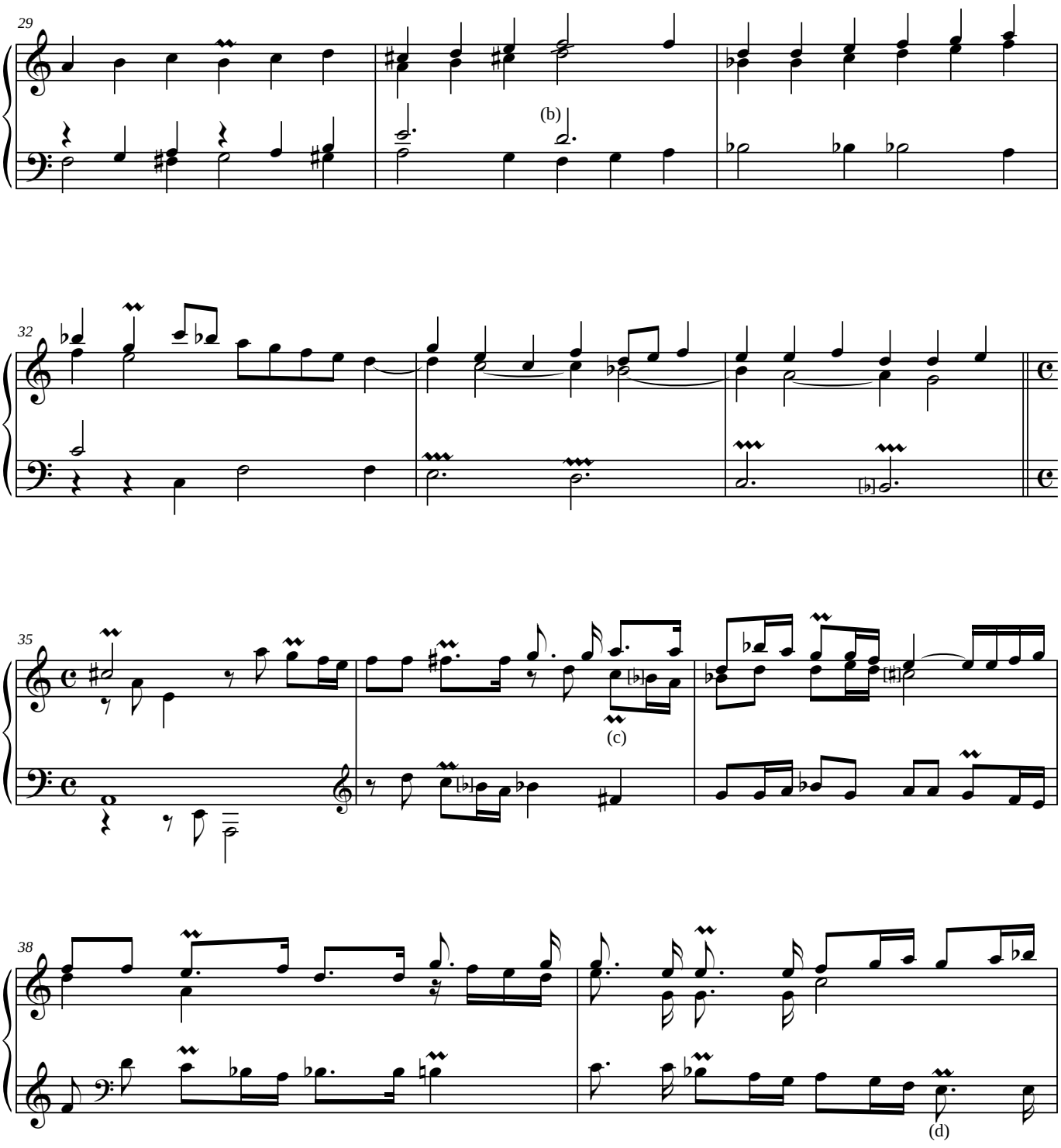
US-BEm MS 777 (Menetou), no. 92, fols. 12Ar–13Ar
LWV 58/1



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(a) measure supplied by the Editor
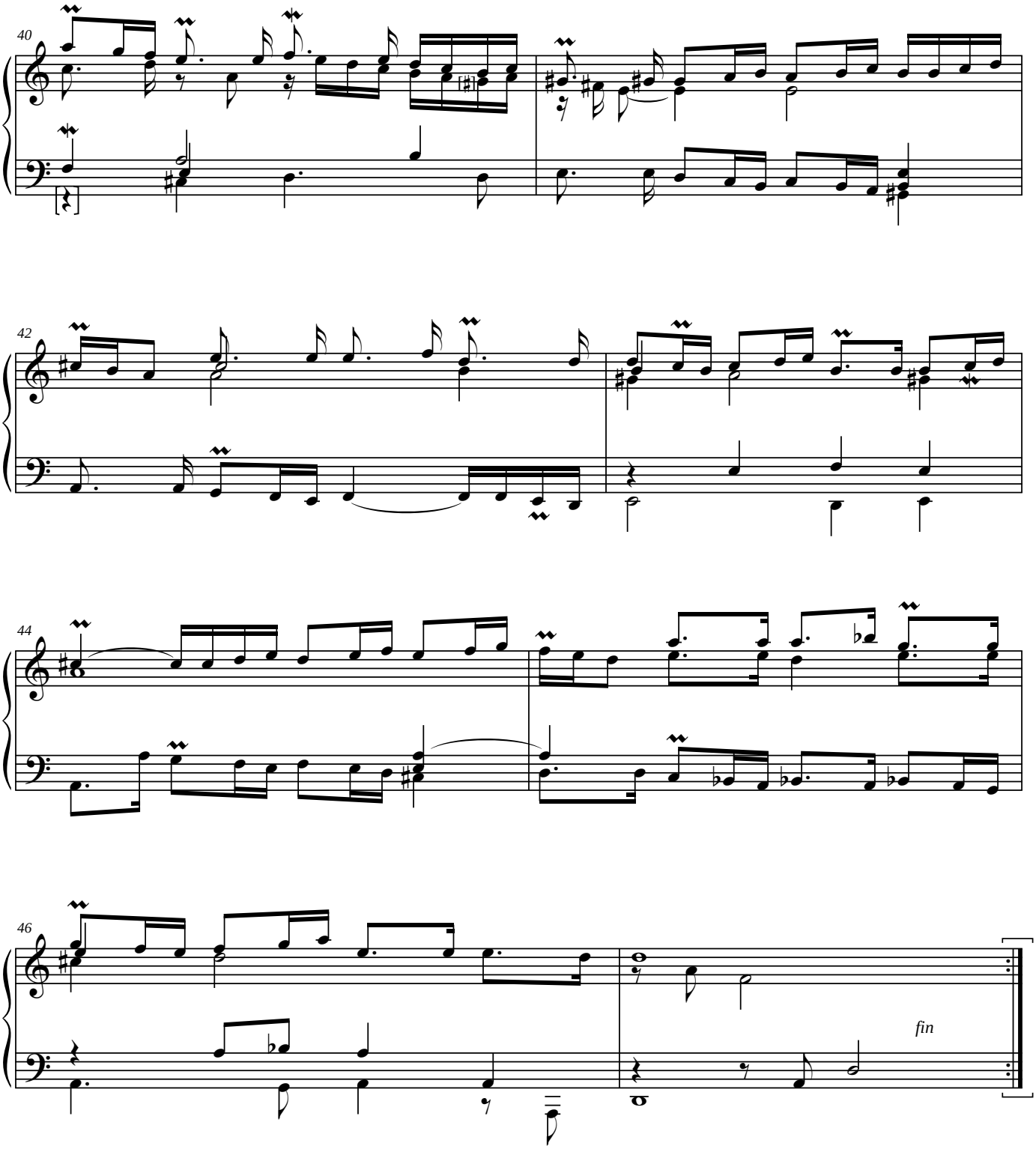

17
20
23
26



(b) a second lower: *c”*

(c) ornament between *c”* and *a”*

(d) dotted quarter note


40
42
44
46
fin

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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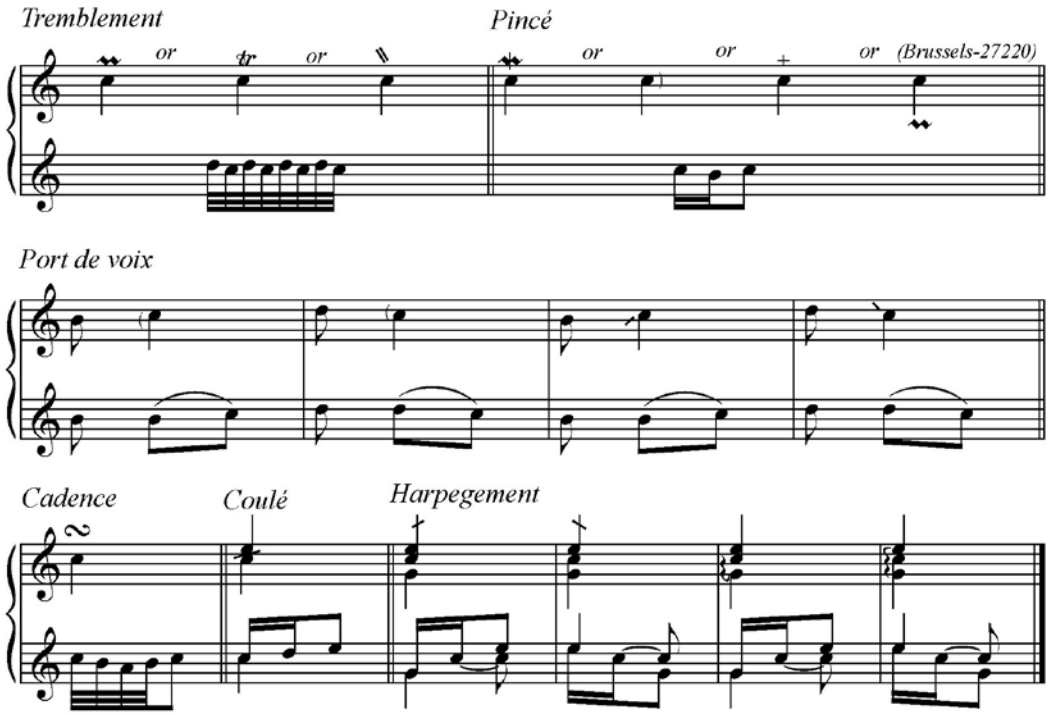
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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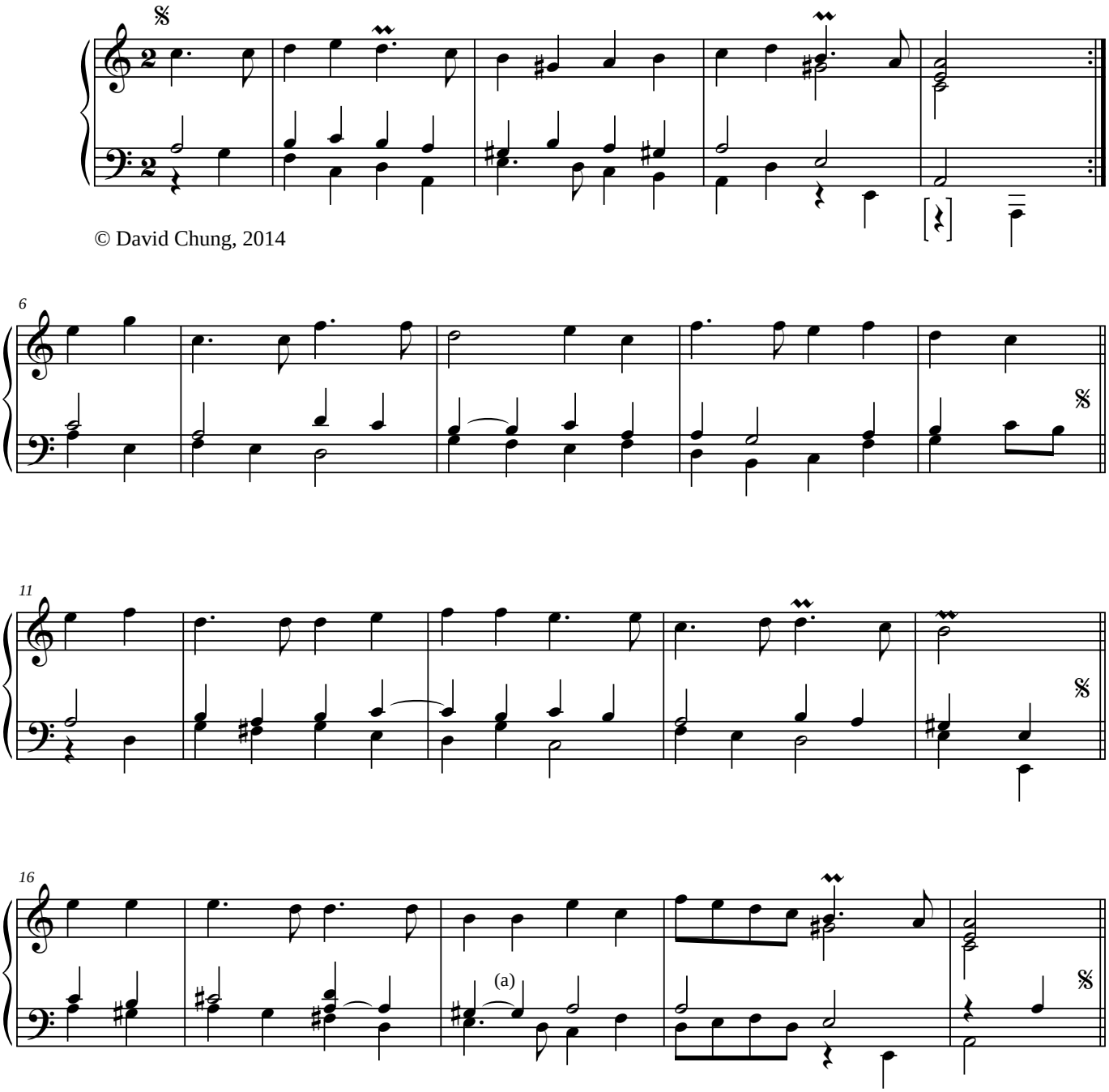
Critical Notes

No. 92 (fols. 12Ar–13Ar, Hand A'), entree Deprosperine (d) [Ouverture from *Proserpine* (1680) LWV 58/1 (d)]

M. 9	rhL4	sharp missing
M. 12		measure missing
M. 30	lhU2	a second lower: *c"*
M. 34	lh2	flat missing
M. 36	rhL7	ornament between *c"* and *a"*
	rhL8	flat missing
	lh4	flat missing
M. 37	rhL6	sharp missing
M. 39	lh9	dotted quarter note
M. 40	rhL11	sharp missing
	lhL1	rest missing
M. 47		barline missing
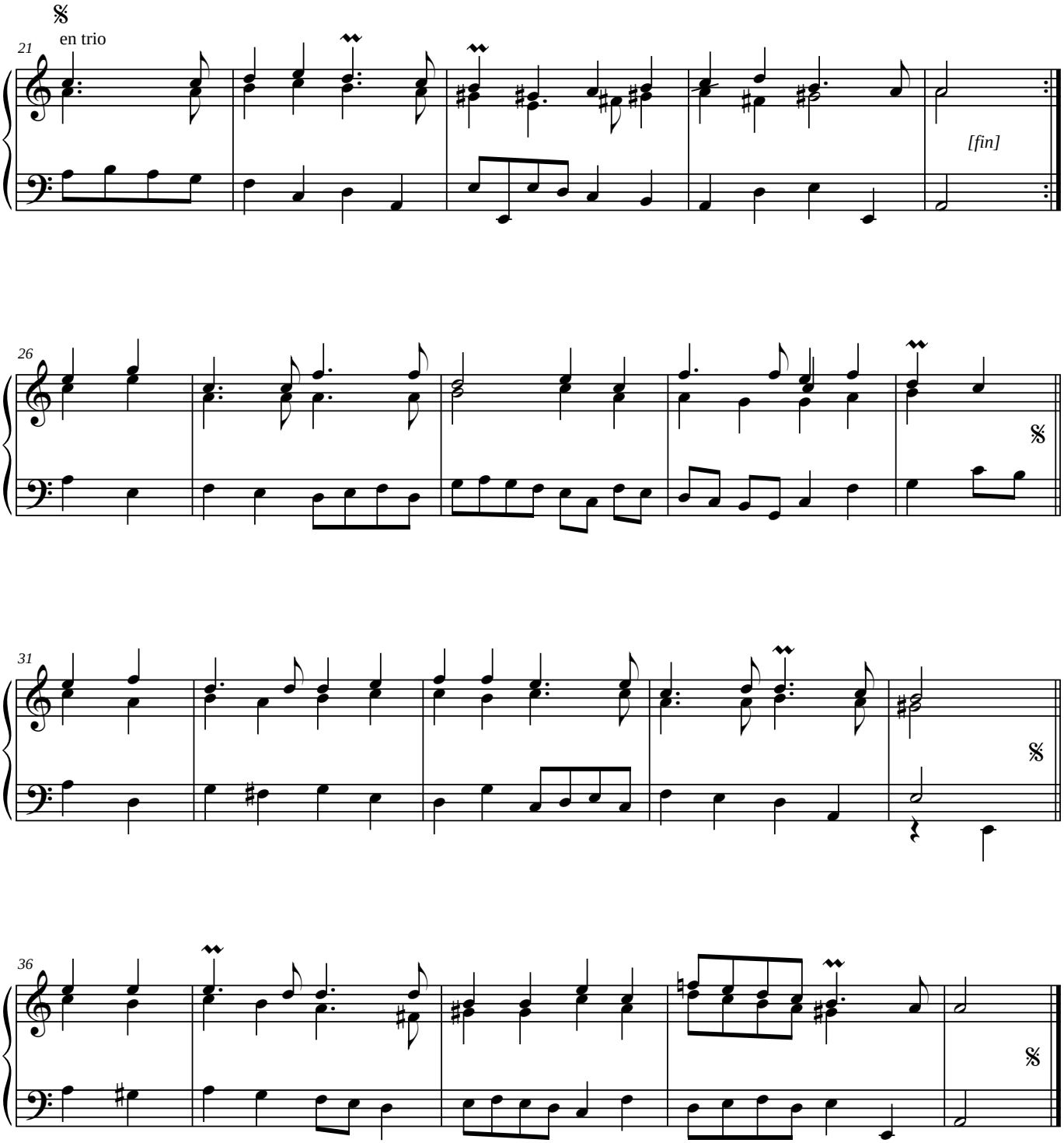
Gavotte (bellefleur charmante onbrage gauotte | en trio)
Proserpine, 1680

US-BEm MS 777 (Menetou), no. 93, fol. 13Av
LWV 58/46



© David Chung, 2014

(a) redundant quarter rest removed


en trio
21
[fin]
26
31
36

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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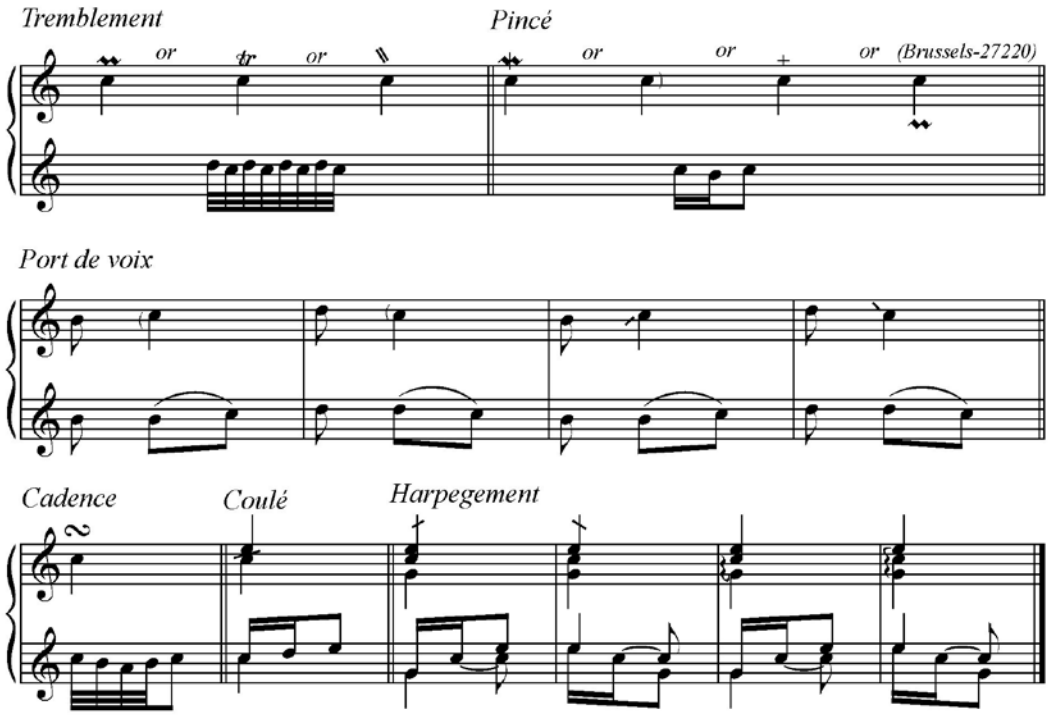
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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Critical Notes
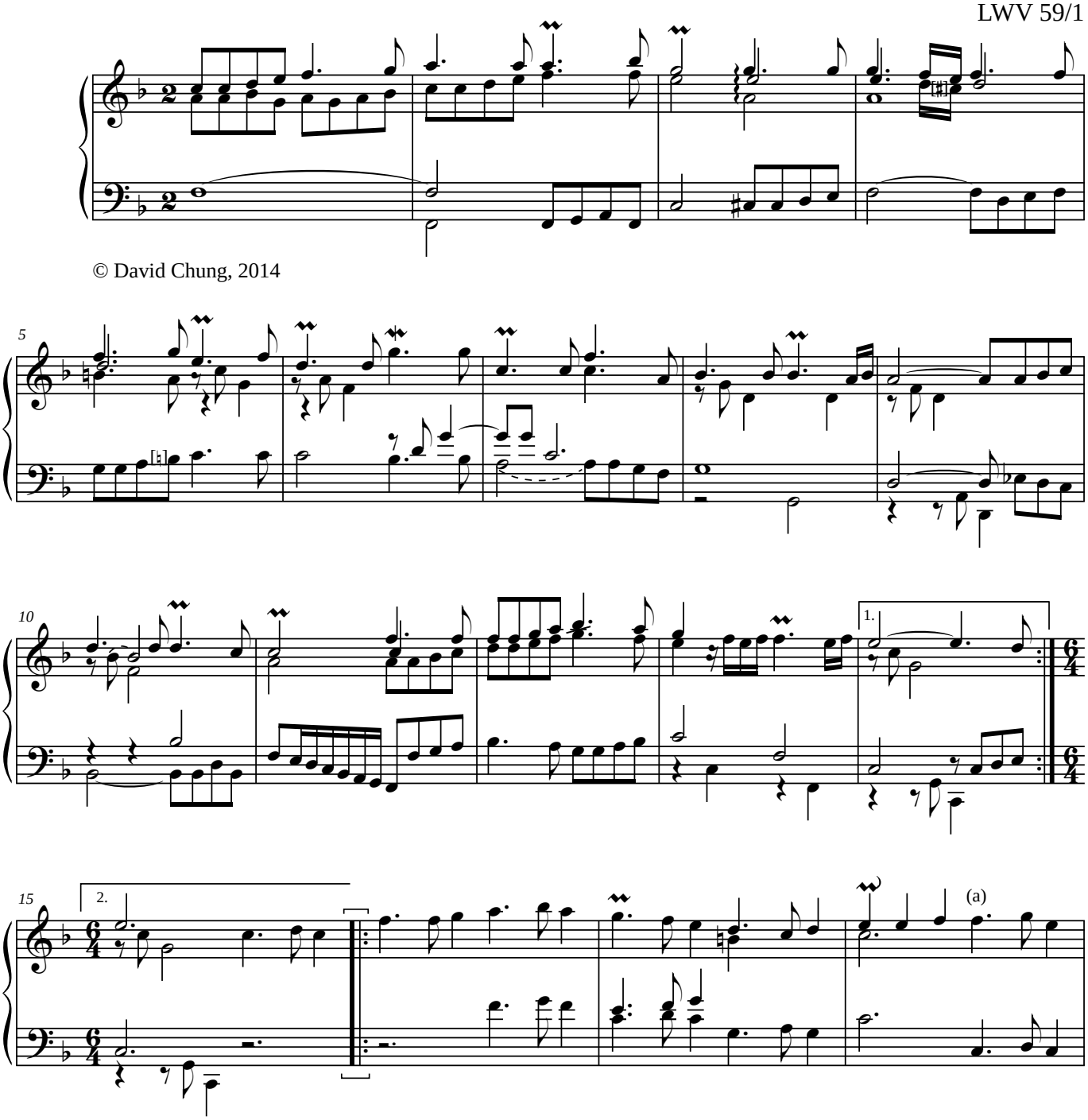
No. 93 (fol. 13Av, Hand A’), bellefleur charmante onbrage gauotte | entrio (a) [Gavotte (Second Air) from *Proserpine* (1680) LWV 58/46 (a)]

M. 5 lhL1 rest missing

M. 18 lhL2 redundant quarter rest removed: 
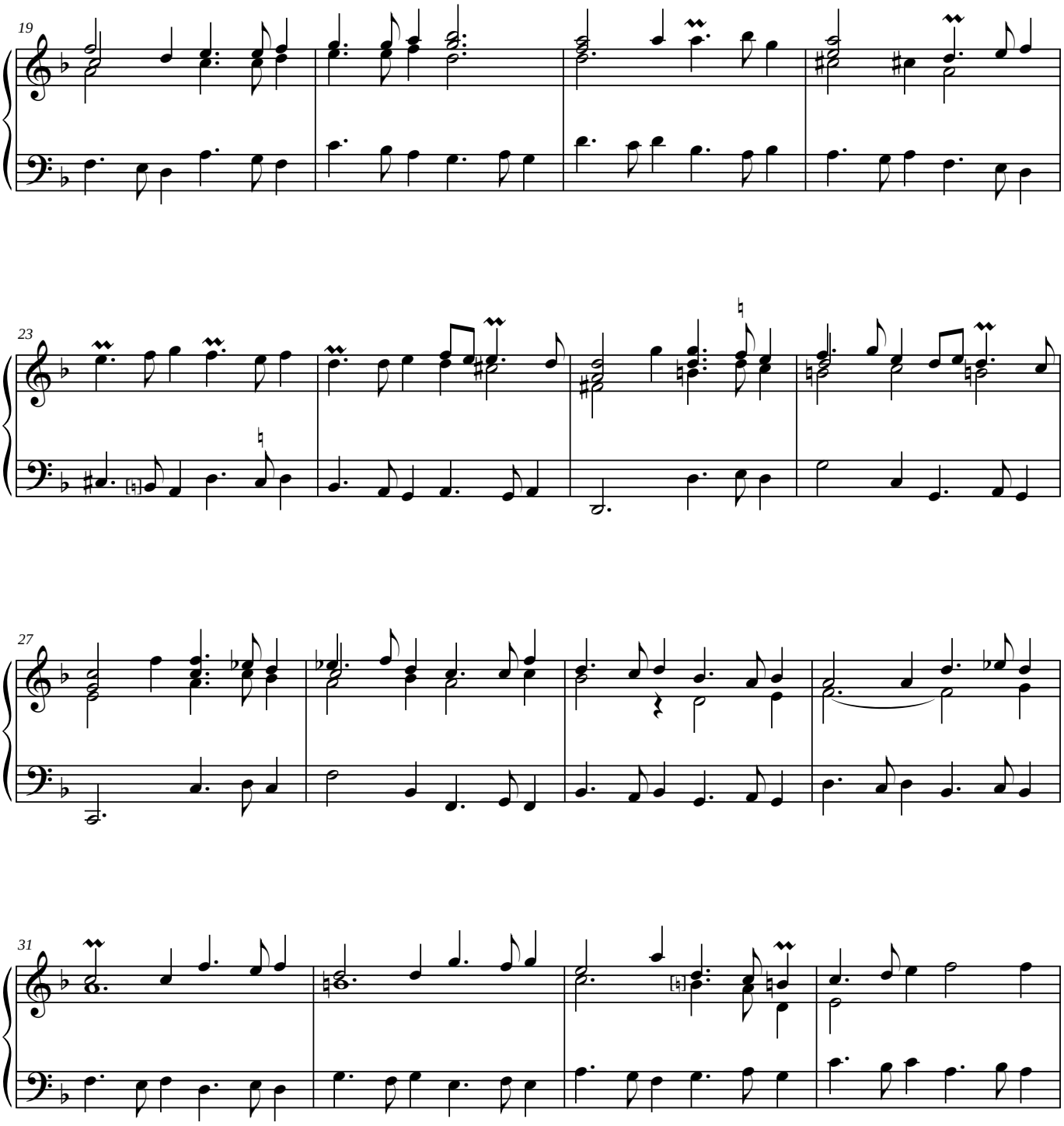
Ouverture (Ouuerture delopera dutrionphe delamour)
Le Triomphe de l'Amour, 1681
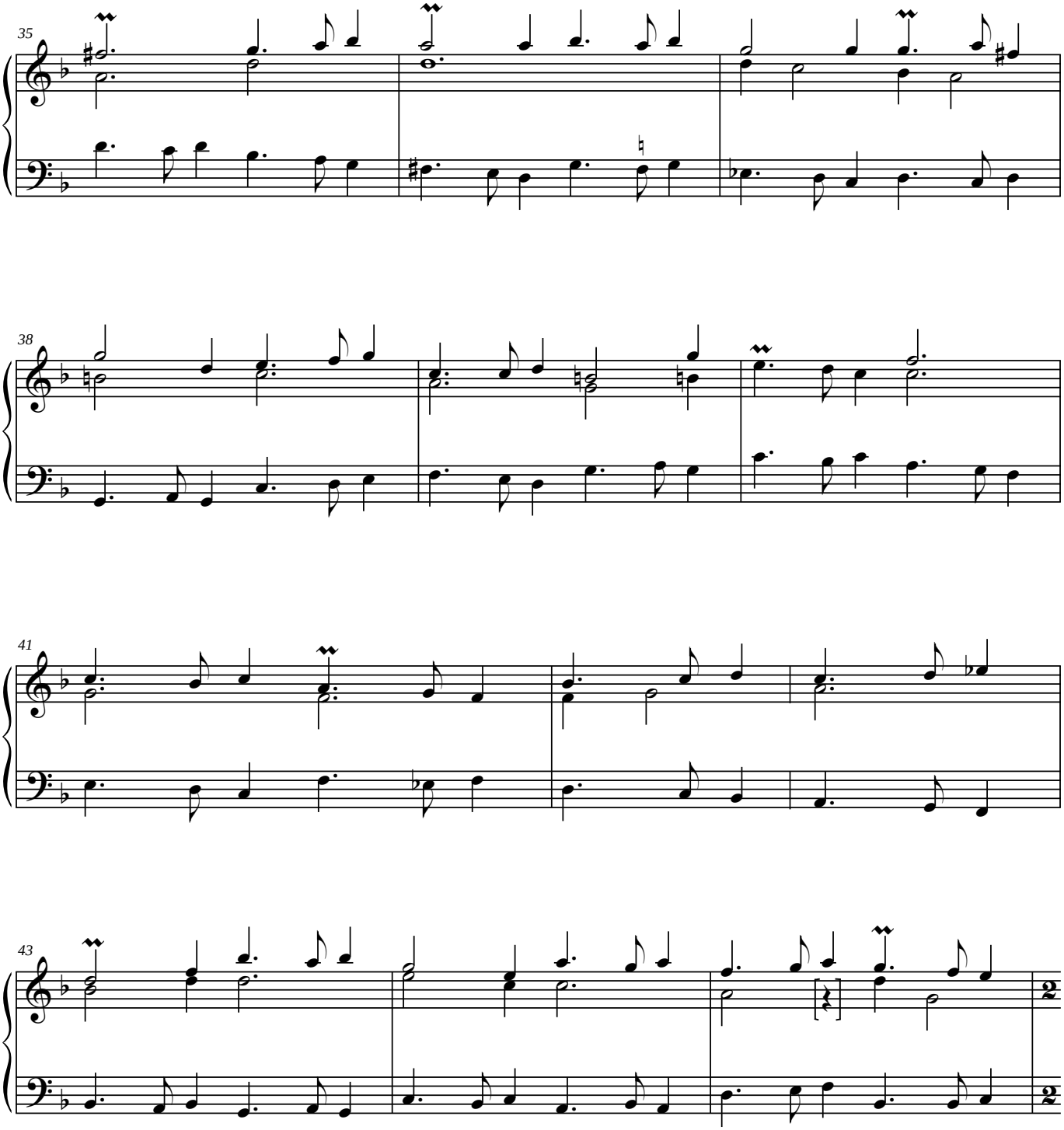
US-BEm MS 777 (Menetou), no. 94, fols. 14Ar–15Ar
LWV 59/1
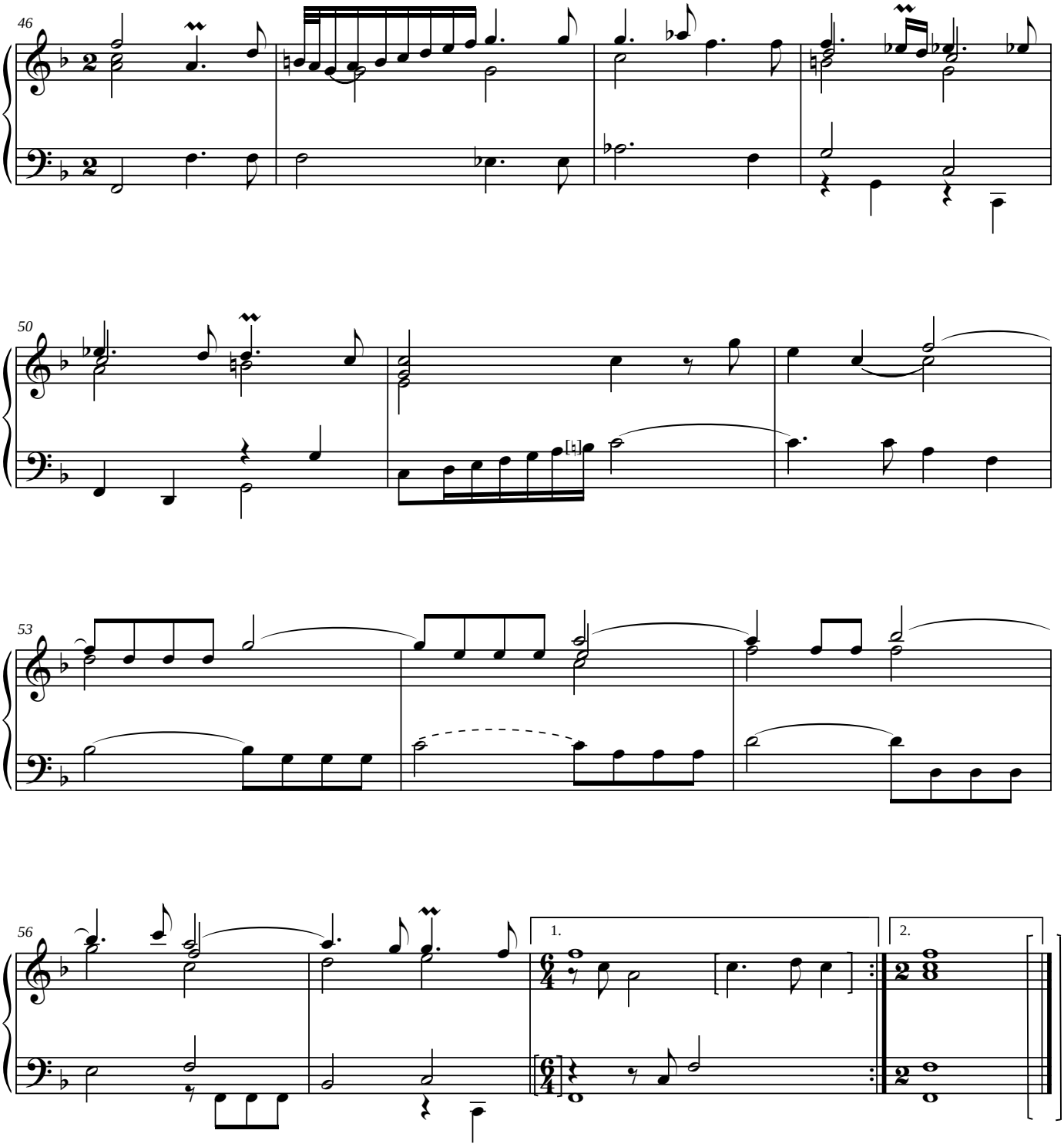


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(a) *F-Pn* Vm2 59 (Paris: Christophe Ballard, 1681): dotted quarter *g"*, eighth *f"*


19
23
27
31


35
38
41
43


46
50
53
56
1.
2.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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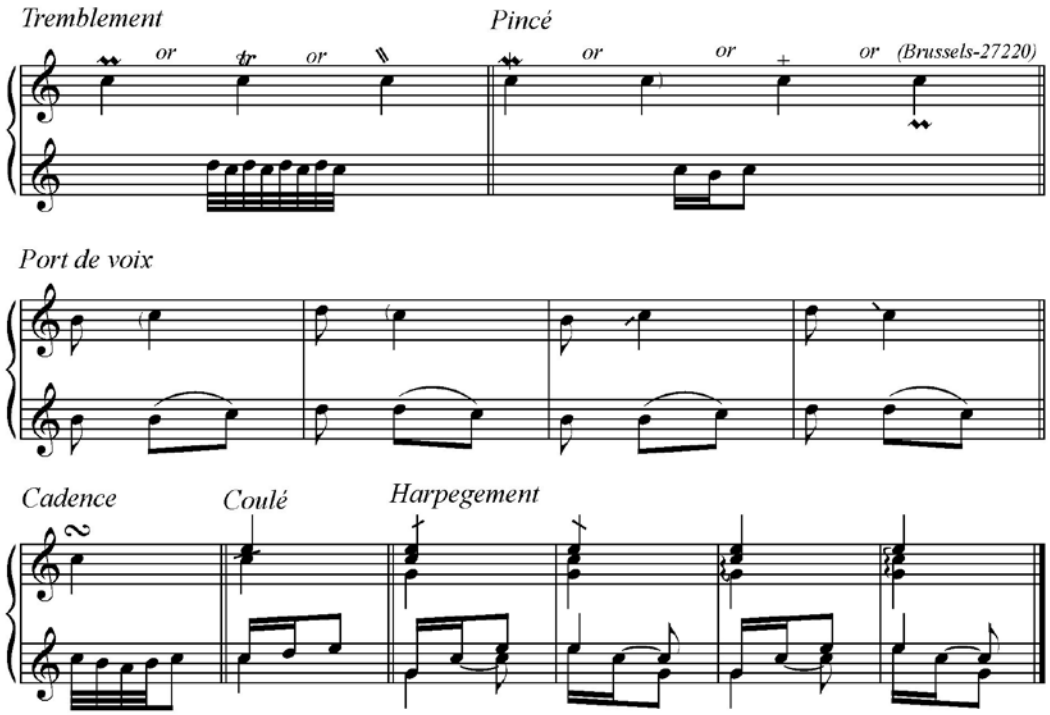
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Critical Notes
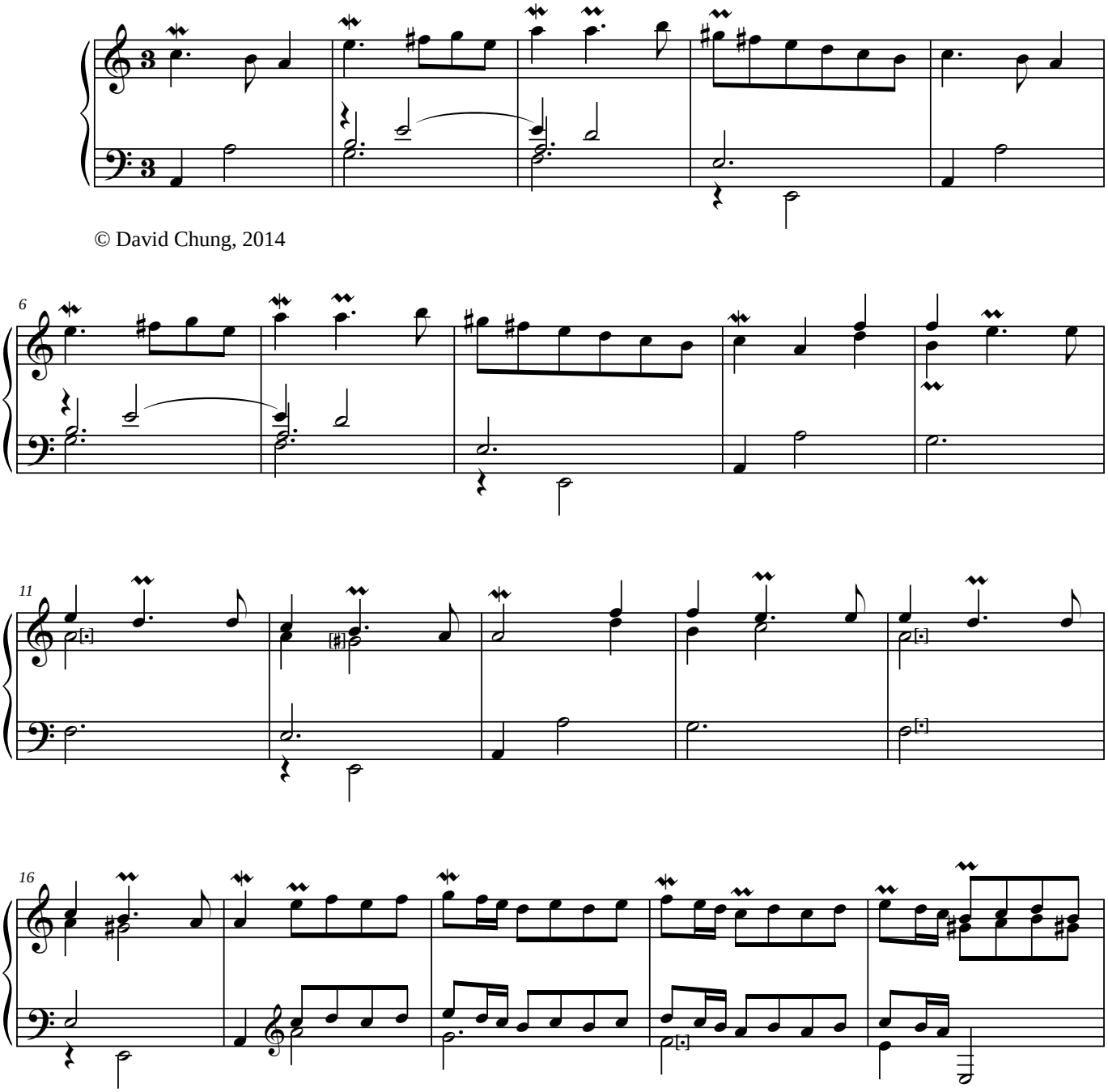
No. 94 (fols. 14Ar–15Ar, Hand A'), Ouuerture delopera dutrionphe delamour (F) [Ouverture from *Le Triomphe de l'Amour* (1681) LWV 59/1 (F)]

M. 4	rhM3	sharp missing
M. 5	lh4	natural missing
M. 7	lhL1	tie missing
M. 10	rhL2	tie missing
M. 18	rhL2–3	*F-Pn* Vm2 59 (Paris: Christophe Ballard, 1681): dotted quarter *g"*, eighth *f"*
M. 23	lh2	natural missing
M. 33	rhL2	natural missing
M. 45	rhL2	rest missing
M. 51	lh7	natural missing
M. 54	lh1	tie missing
M. 58	rhL4–6	notes missing
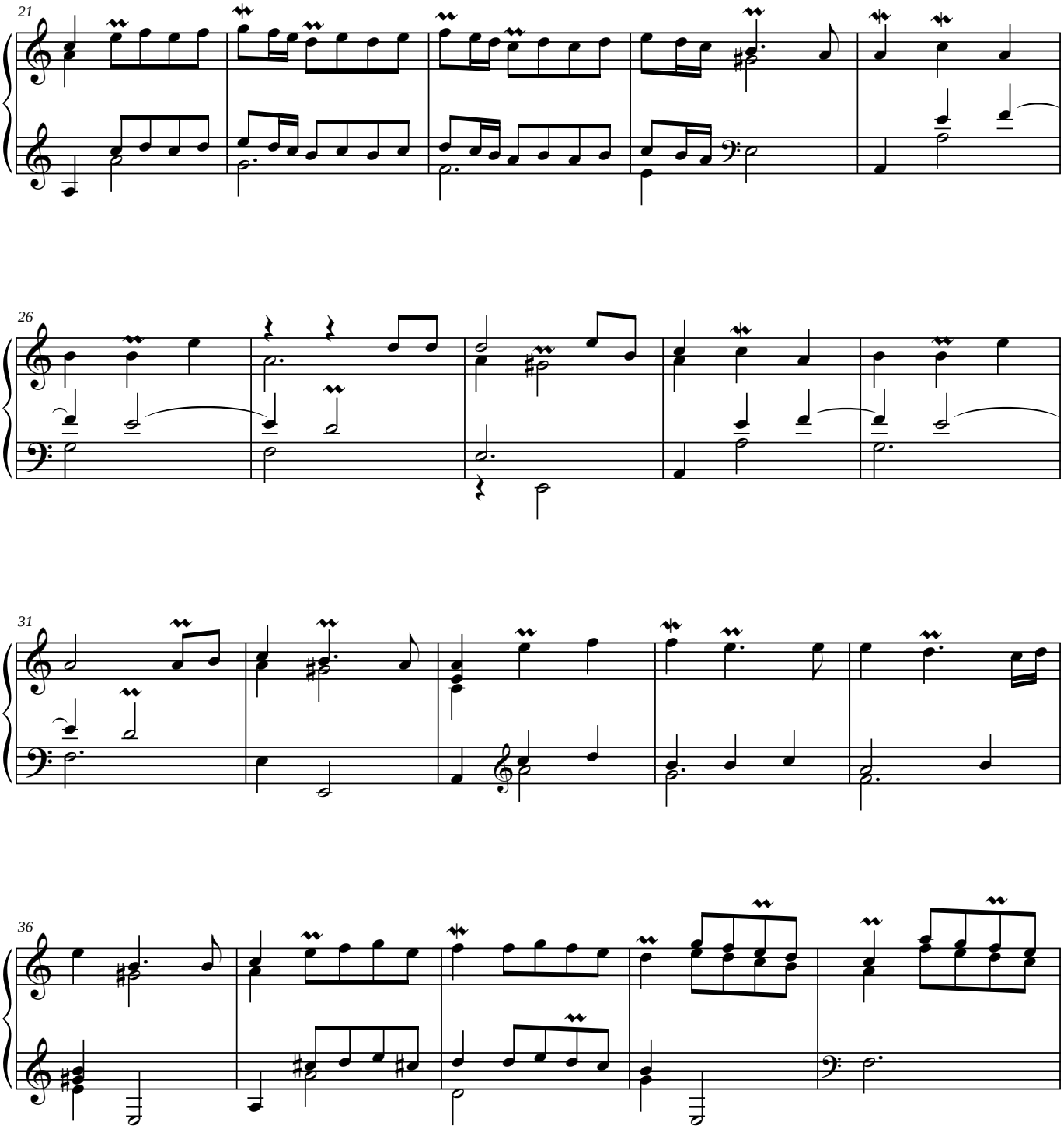
	lh	time signature missing
M. 59		barline missing
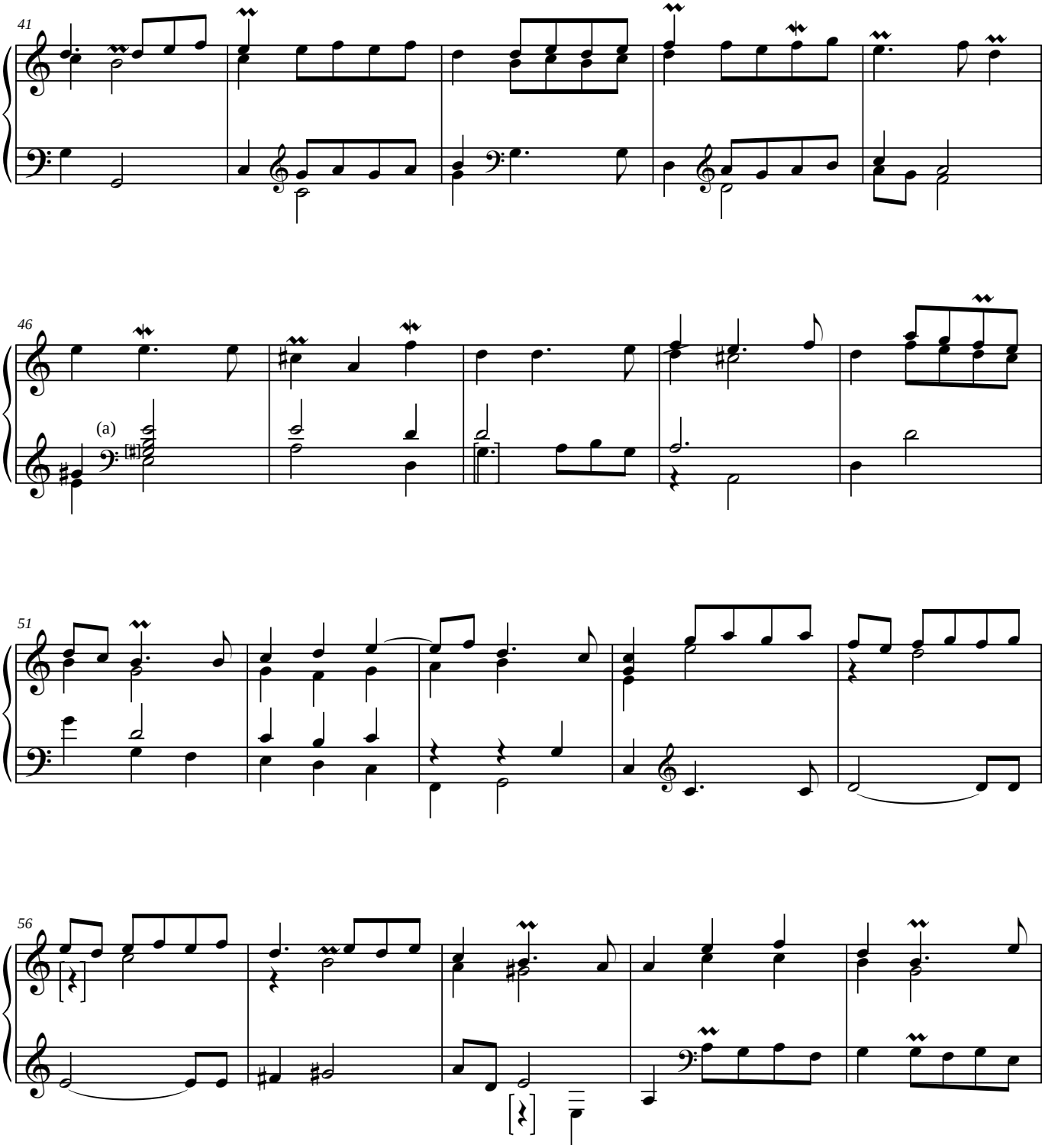
Passacaille (passacaille de persee)
Persée, 1682

US-BEm MS 777 (Menetou), no. 96, fols. 16Av–18Ar
LWV 60/82
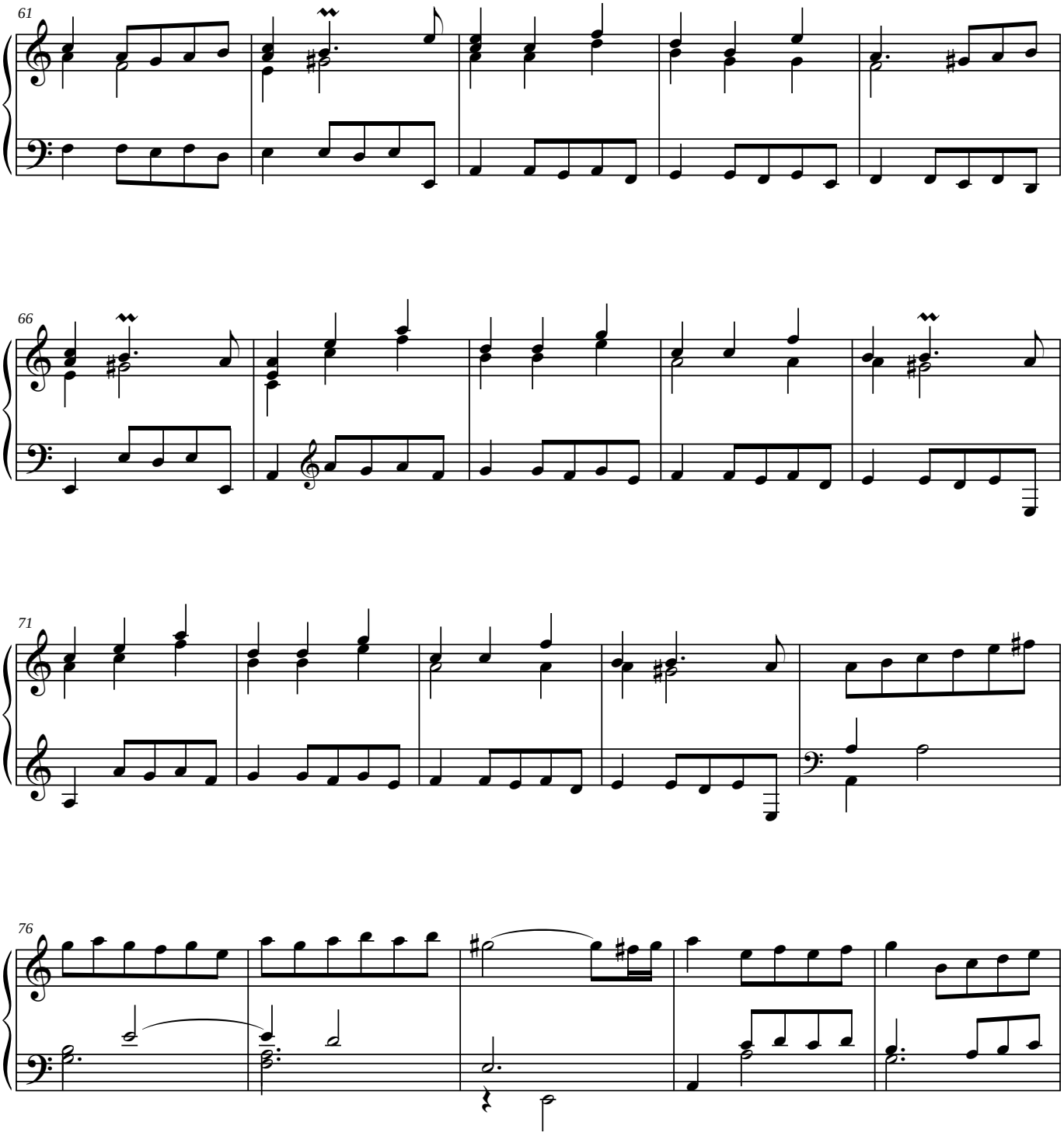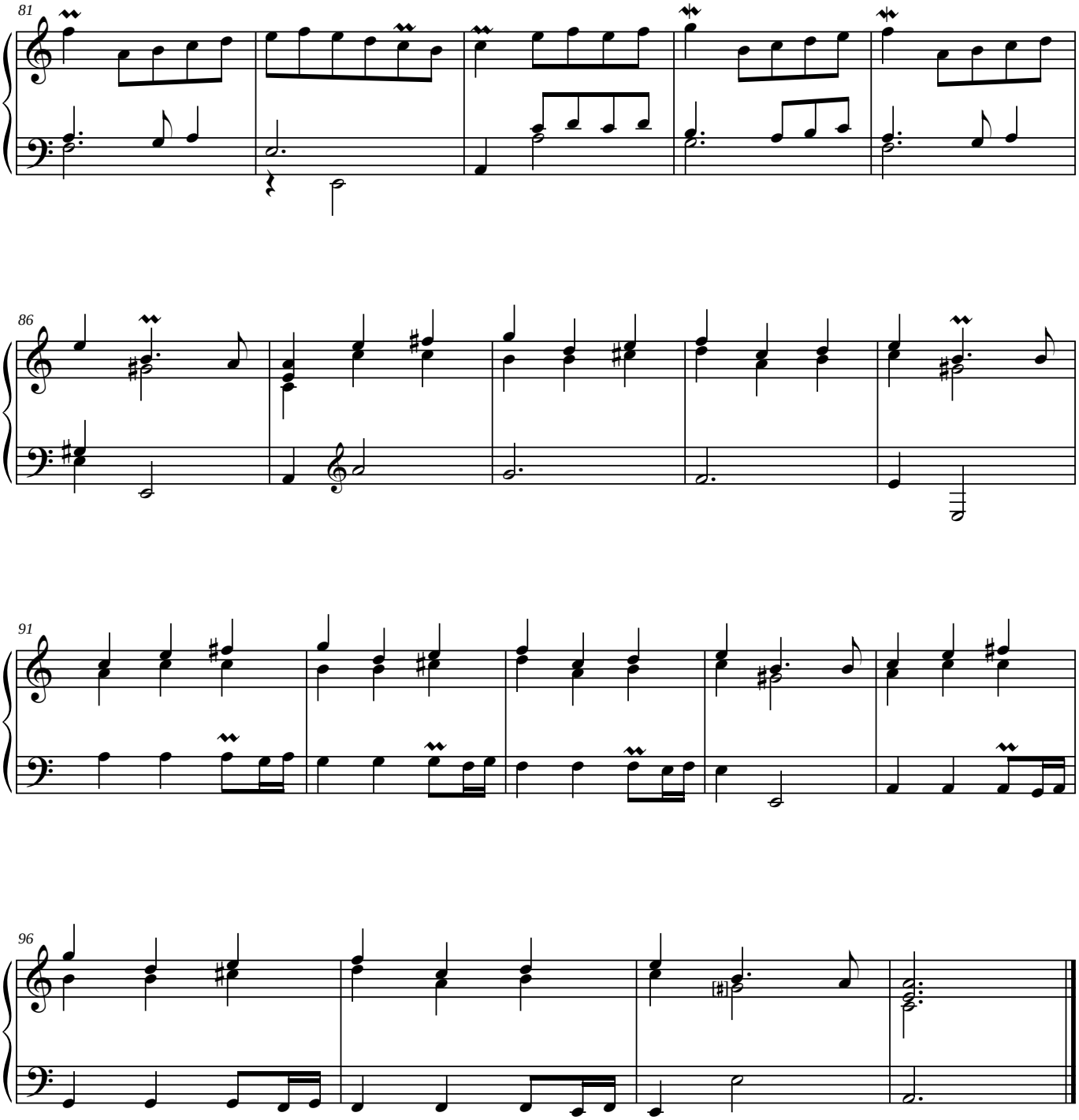


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21
26
31
36



(a) bass clef shifted from beginning of the following measure


61
66
71
76


81
86
91
96

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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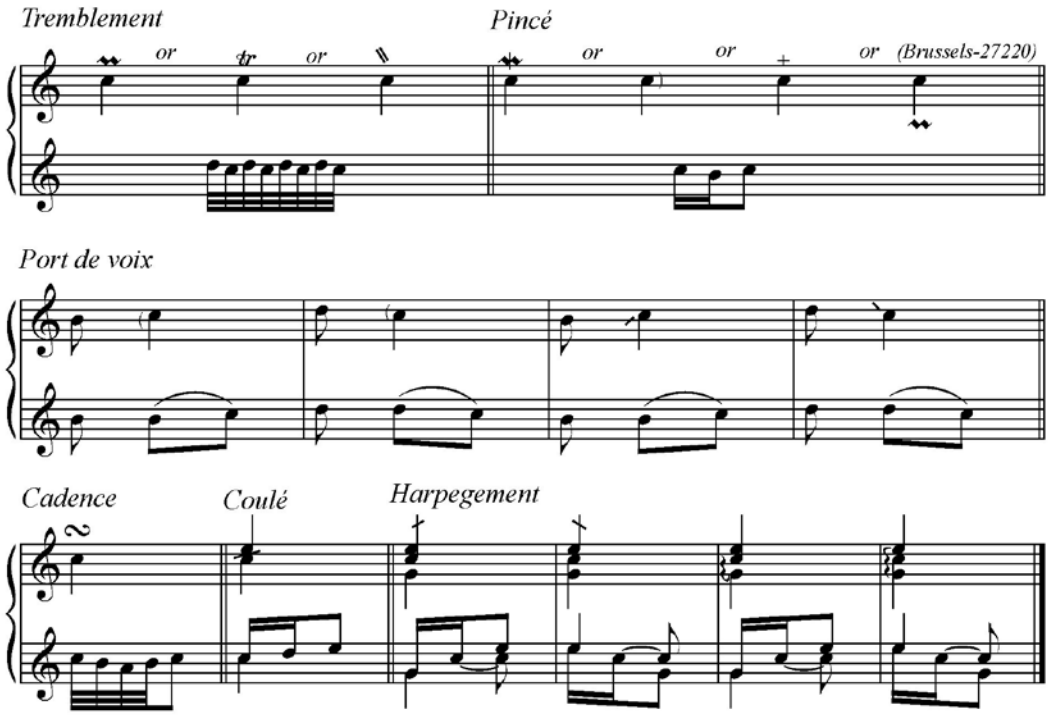
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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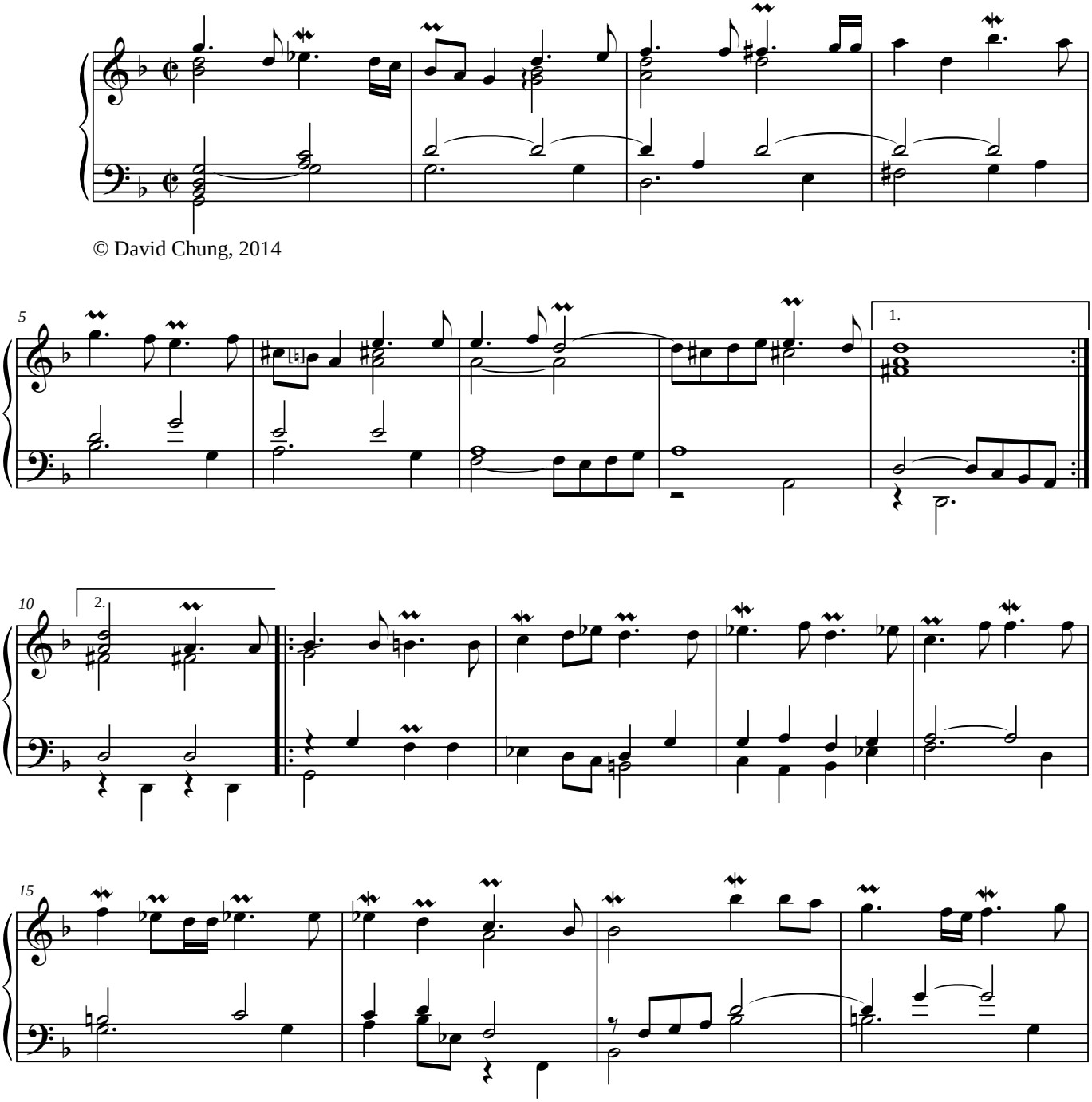
Critical Notes

No. 96 (fols. 16Av–18Ar, Hand A'), passacaille de persee (a) [Passacaille from *Persée* (1682) LWV 60/82 (a)]
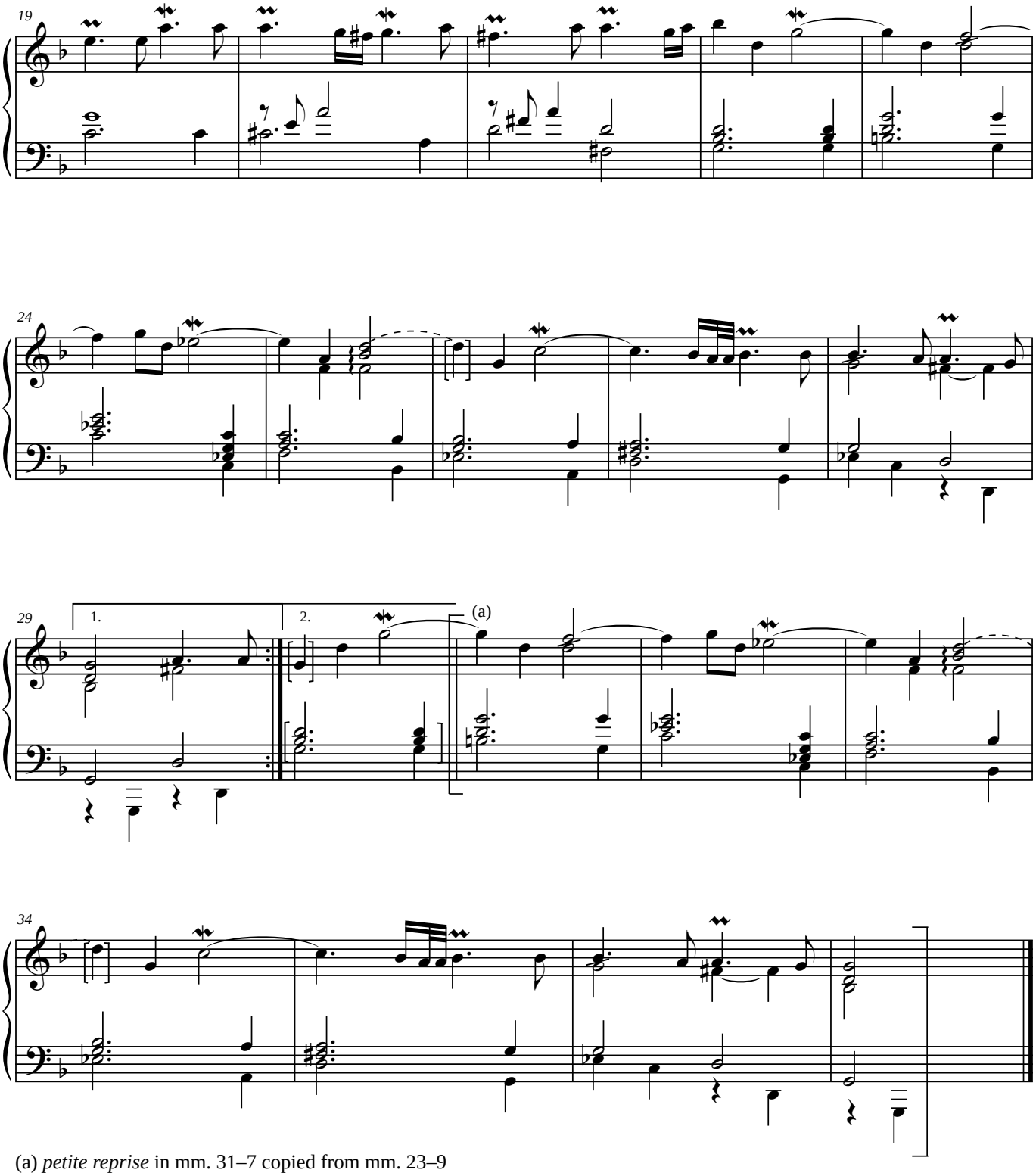
M. 11	rhL1	dot missing
M. 12	rhL2	sharp missing
M. 15	rhL1	dot missing
	lh1	dot missing
M. 19	lhL1	dot missing
M. 46	lh2	bass clef shifted from beginning of m. 47
		sharp missing (before *g*)
M. 48	lhL1	note missing
M. 56	rhL1	rest missing
M. 58	lhL1	rest missing
M. 98	rhL2	sharp missing

Entrée d'Apollon (entree dappollon)
Le Triomphe de l'Amour, 1681

US-BEm MS 777 (Menetou), no. 100, fols. 21Av–21Ar
LWV 59/58



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(a) *petite reprise* in mm. 31–7 copied from mm. 23–9

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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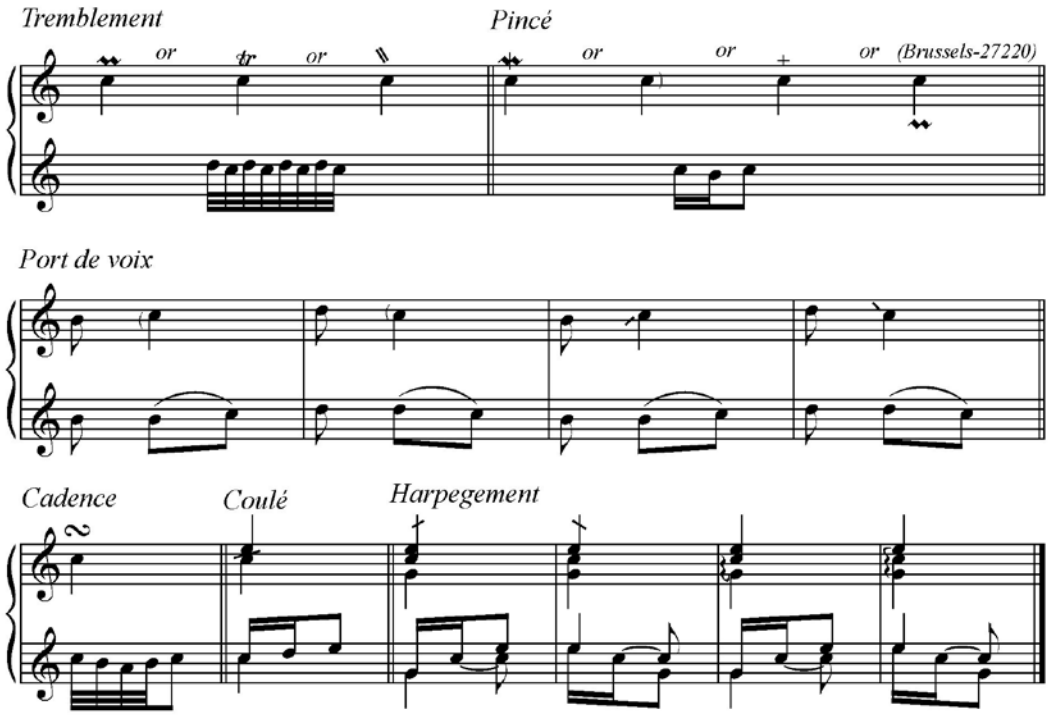
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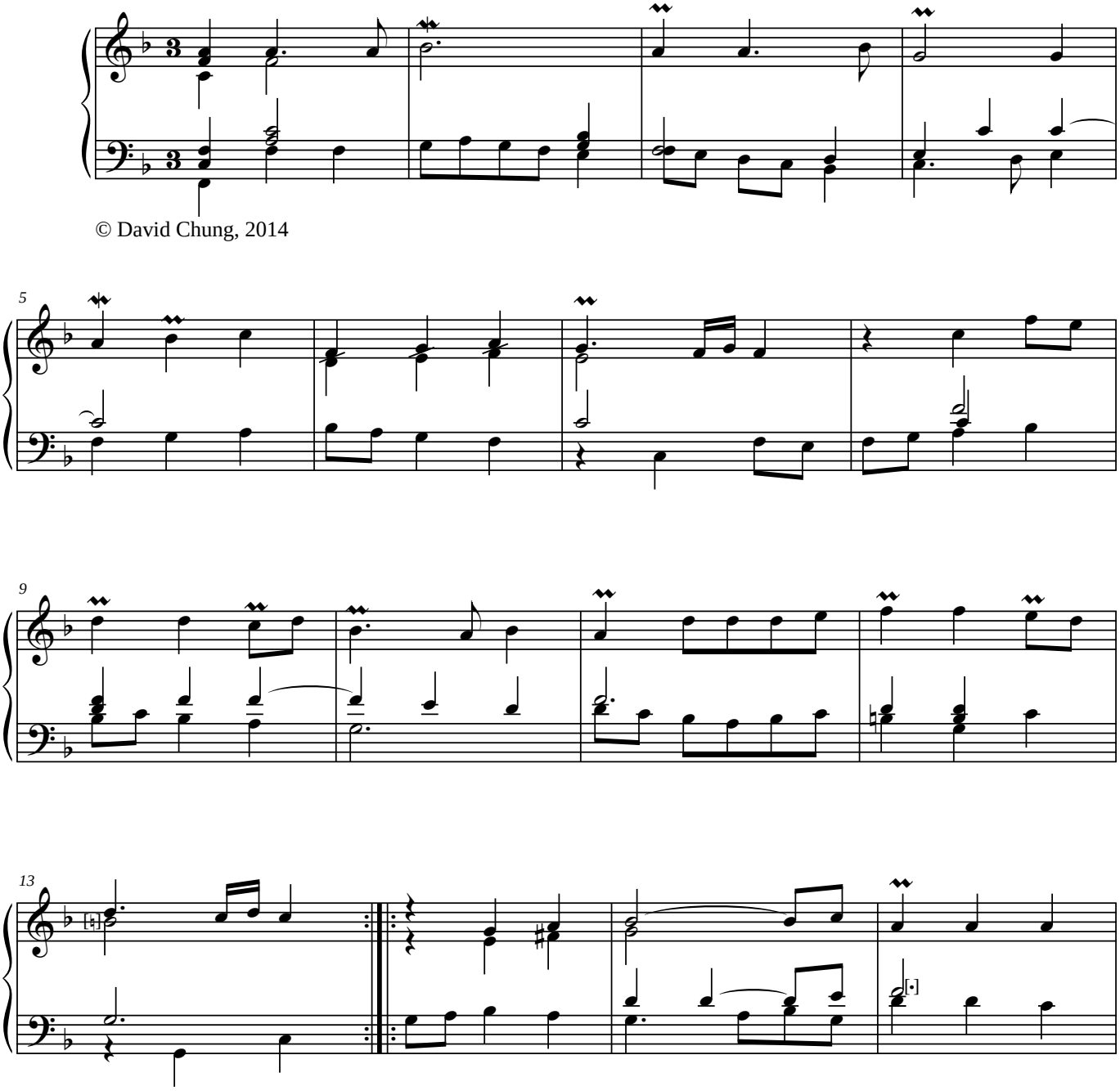
Critical Notes

No. 100 (fols. 21Av–21Ar, Hand A'), entree dappollon (g) [Entrée d'Apollon from *Le Triomphe de l'Amour* (1681) LWV 59/58 (g)]
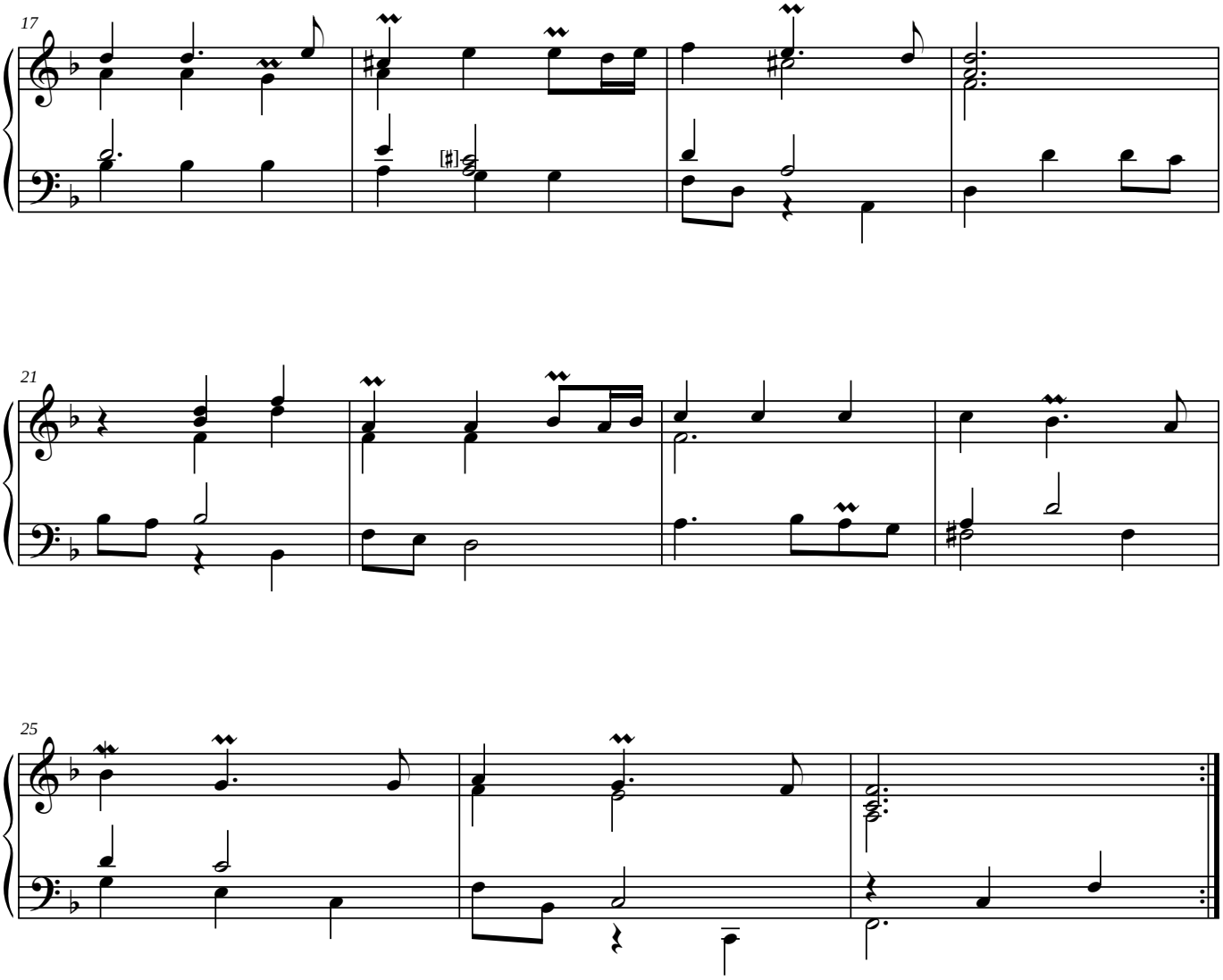
M. 6	rh2	natural missing
M. 25	rhU2	tie missing
M. 26	rh1	note missing
M. 30	rh1	note missing
	Lh1–2	notes missing
M. 31–7		*petite reprise* copied from mm. 23–9

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

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



© David Chung, 2014


17
21
25

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*.

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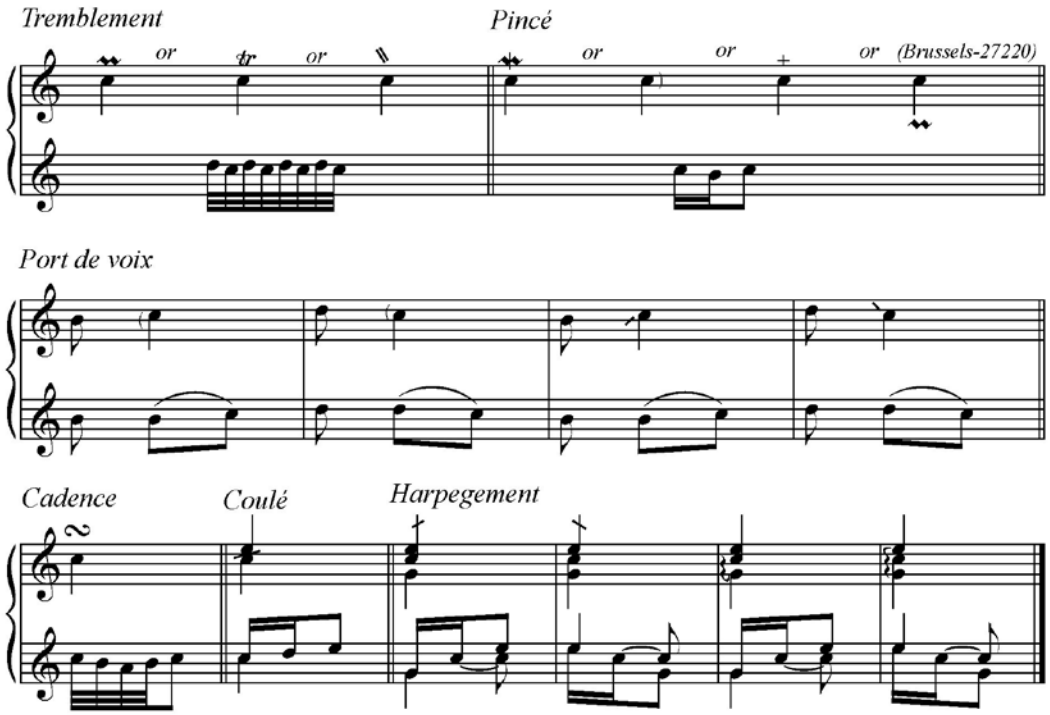
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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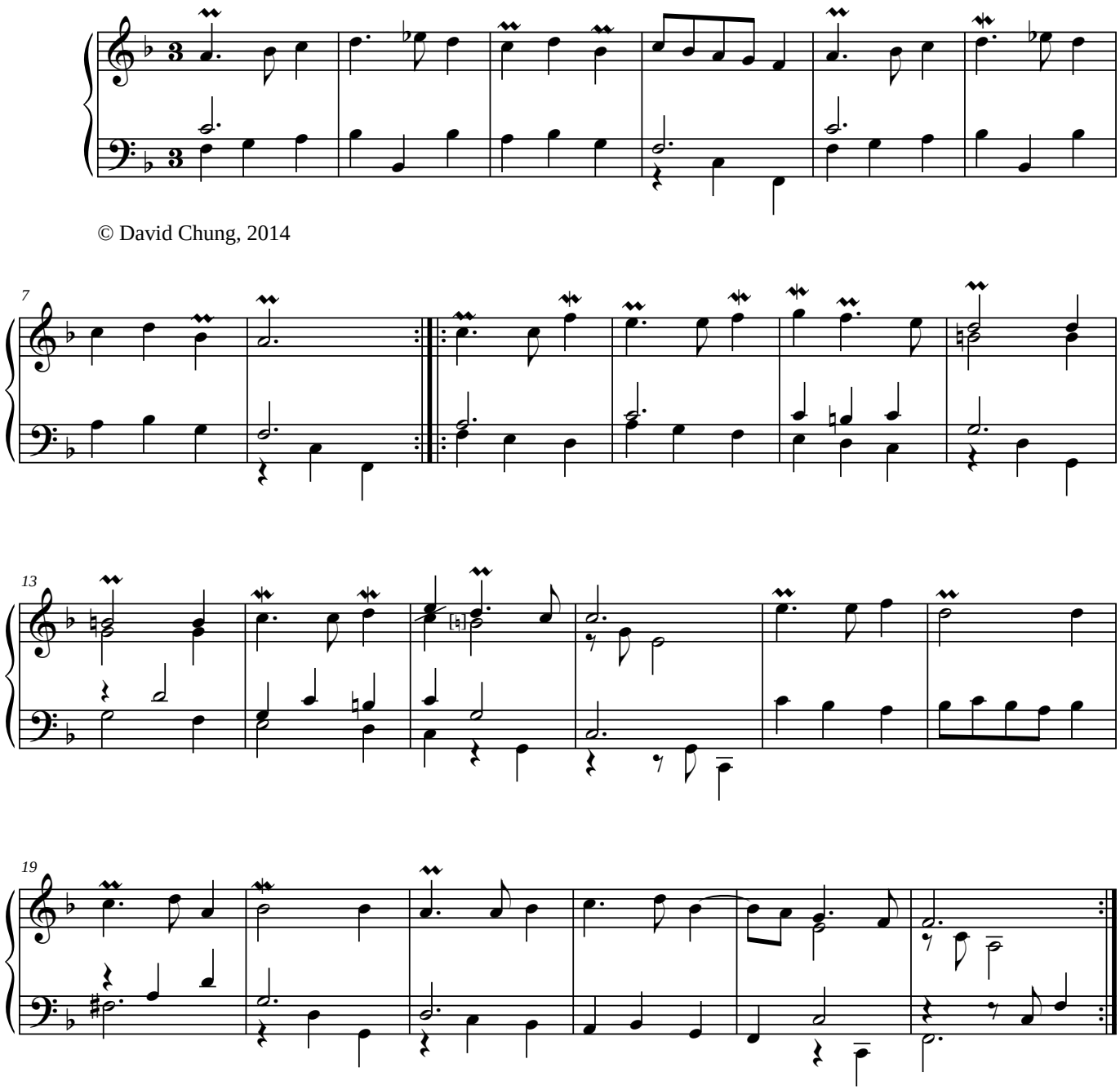
Critical Notes

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

Deuxième Menuet (menuet du tronphe delamour)
Le Triomphe de l'Amour, 1681

US-BEm MS 777 (Menetou), no. 104, fol. 24Ar
LWV 59/7



© David Chung, 2014

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*.

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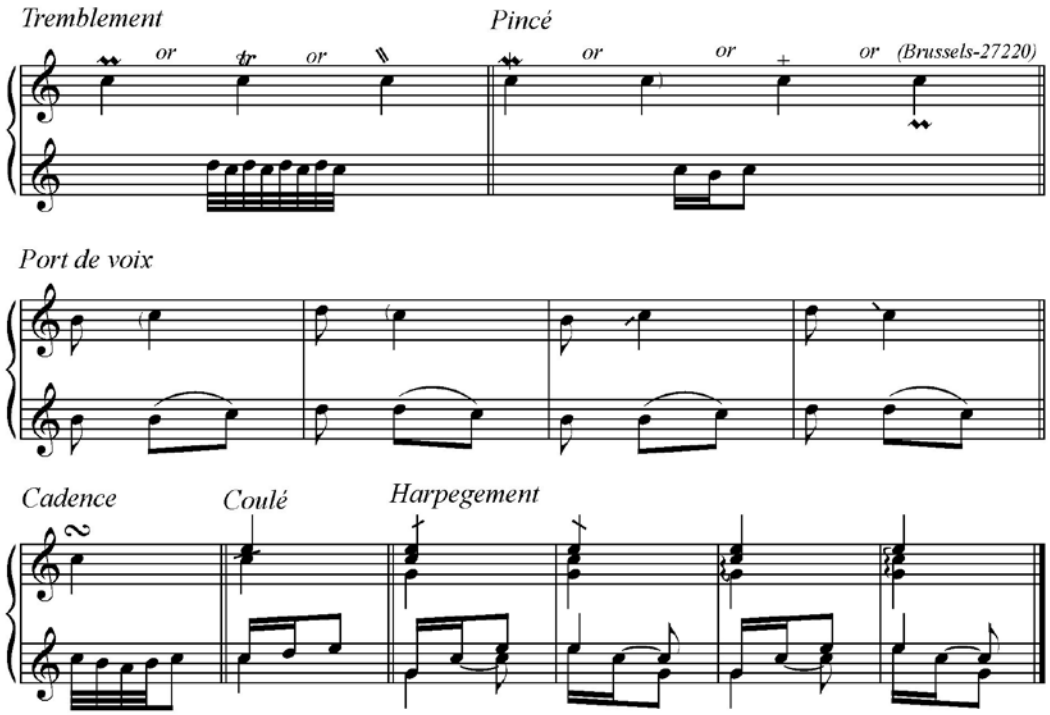
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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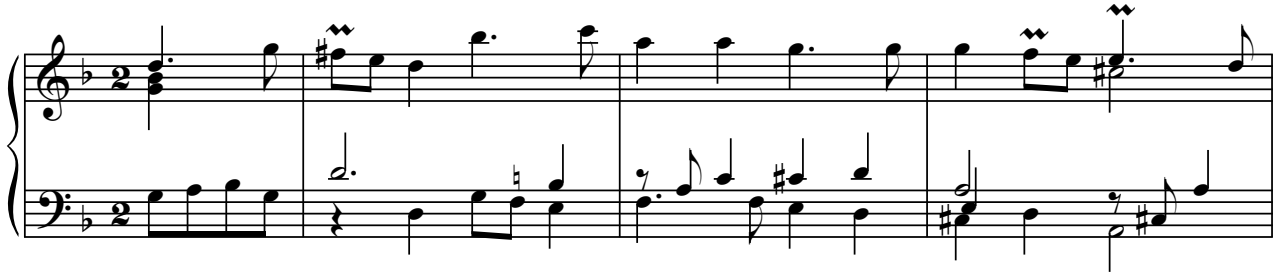
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Critical Notes

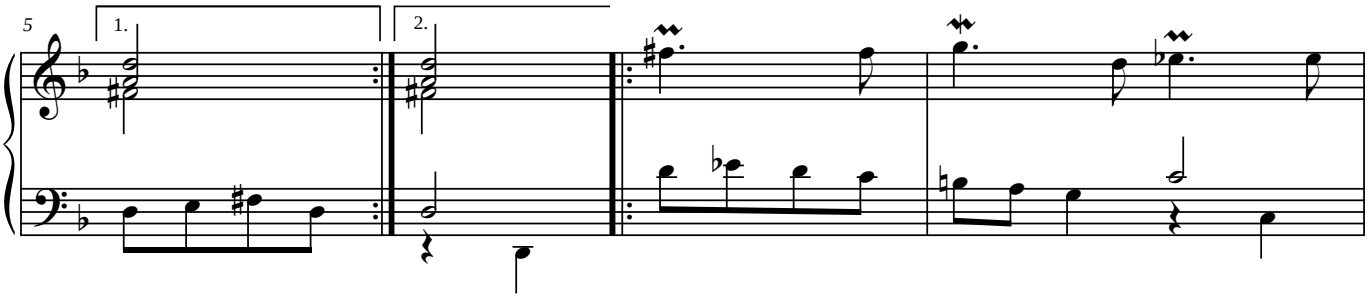
No. 104 (fol. 24Ar, Hand A’), menuet du tronphe delamour (F) [Deuxième Menuet from *Le Triomphe de l’Amour* (1681) LWV 59/7 (F)]
M. 15 rhL2 natural missing

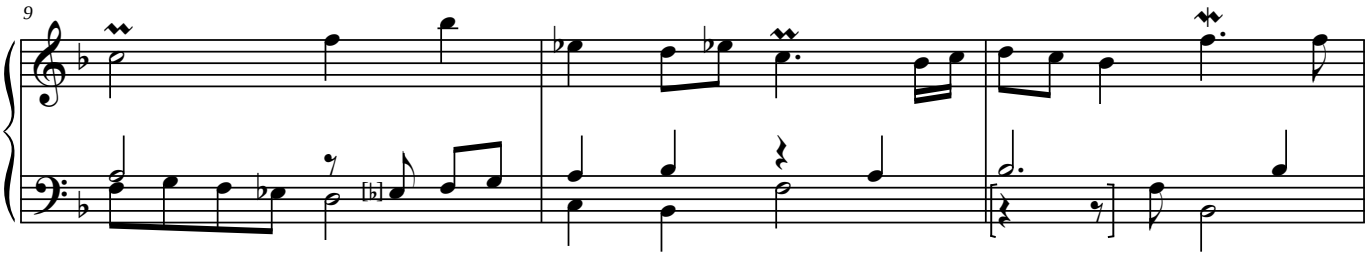
Gavotte pour Orithie et ses nymphes (gauotte)
Le Triomphe de l'Amour, 1681

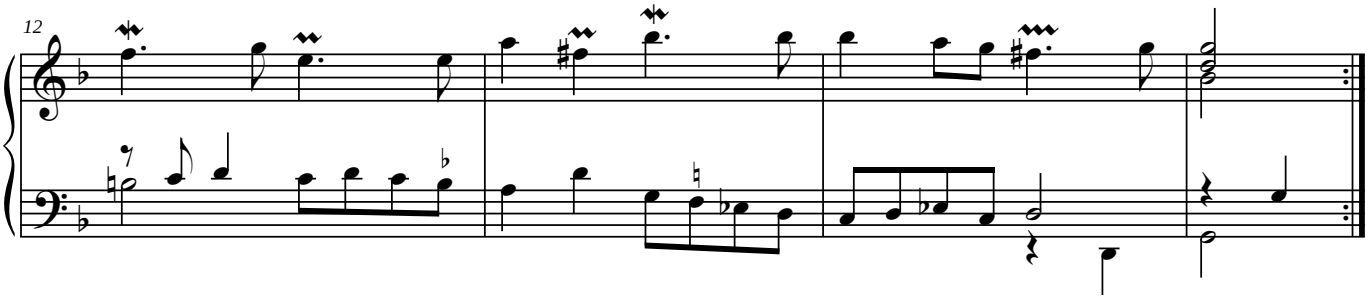
US-BEm MS 777 (Menetou), no. 112, fol. 28Av
LWV 59/26



© David Chung, 2014







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*.

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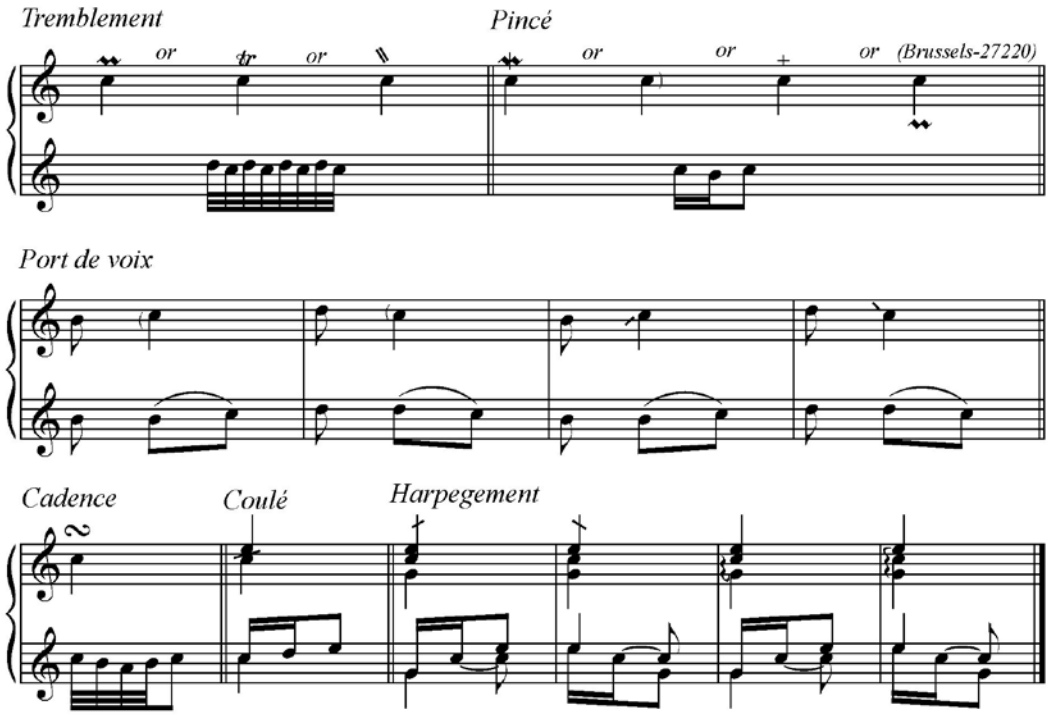
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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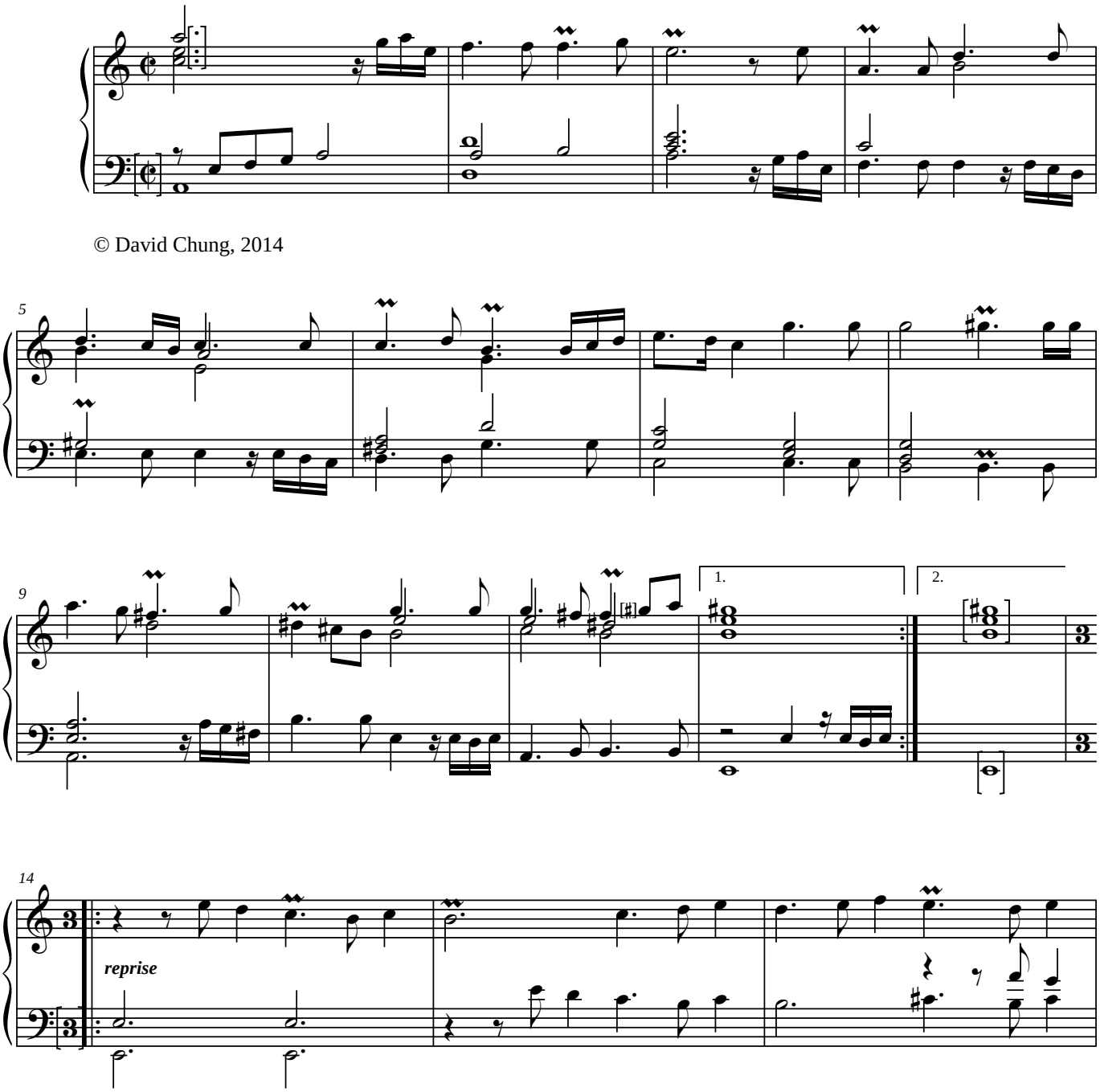
Critical Notes

No. 112 (fol. 28Av, Hand A'), gauotte (g) [Gavotte pour Orithie et ses nymphes from *Le Triomphe de l'Amour* (1681) LWV 59/26 (g)]
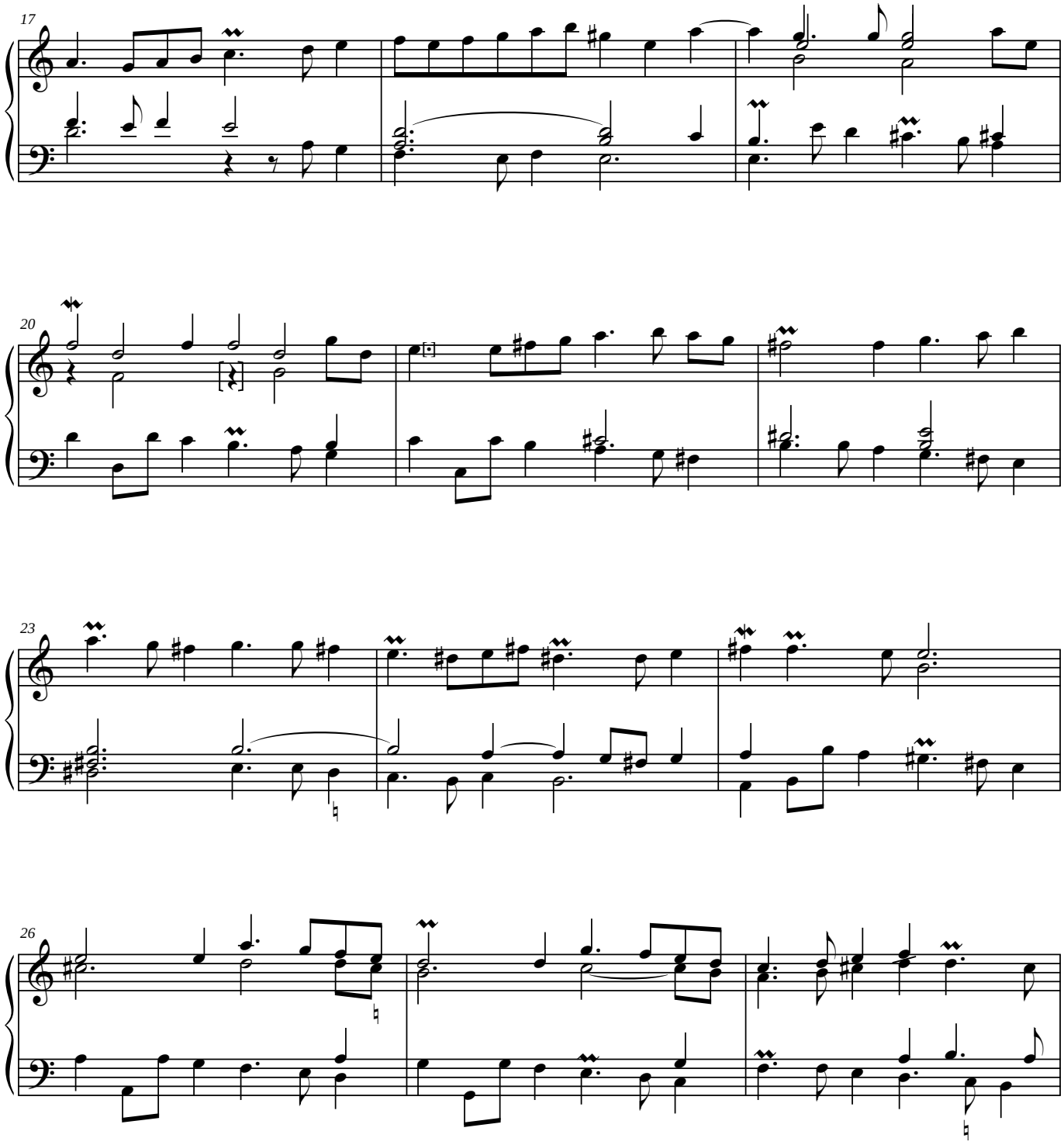
M. 9	lhU3	flat missing
M. 11	lh1–2	rests missing
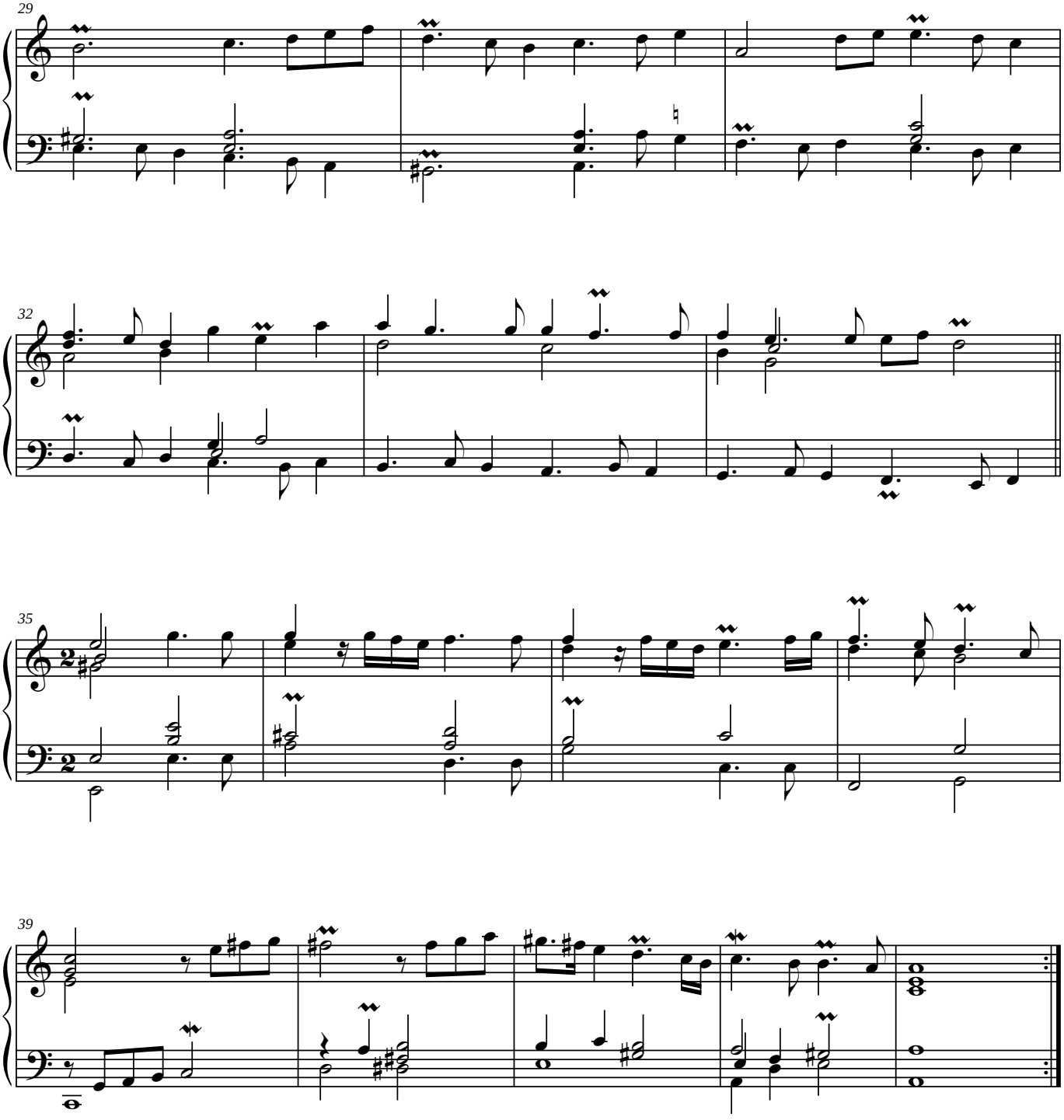
Ouverture (Ouuerture d Alceste)
Alceste, 1674

US-BEm MS 777 (Menetou), no. 113, fols. 29Ar–30Ar
LWV 50/1



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17
20
23
26


29
32
35
39

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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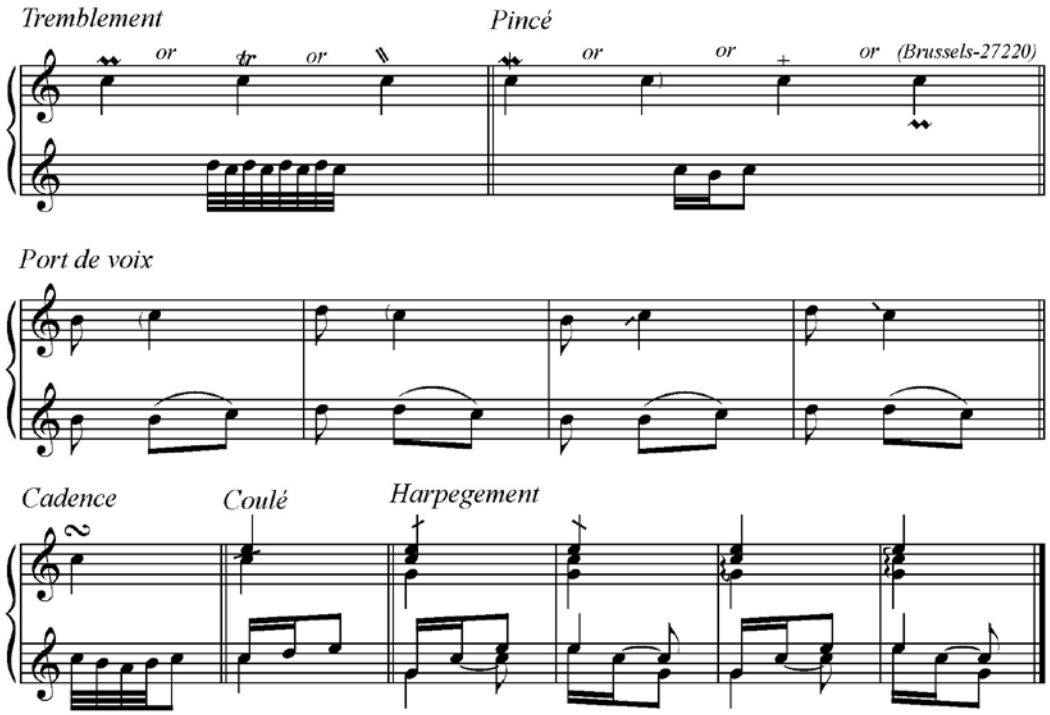
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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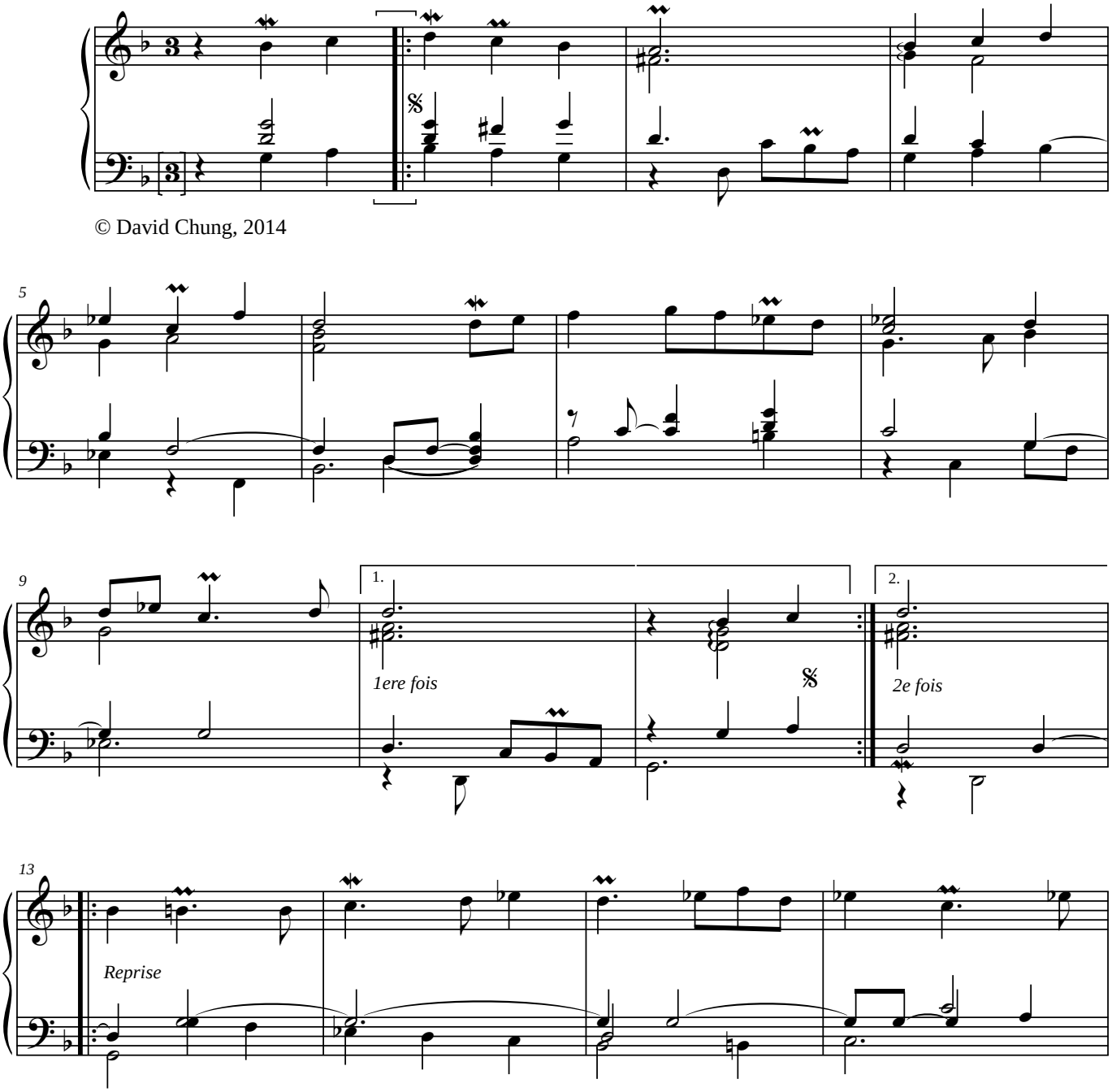
Critical Notes

No. 113 (fols. 29Ar–30Ar, Hand A'), Ouuerture d Alceste (a) [Ouveture from *Alceste* (1674) LWV 50/1 (a)]
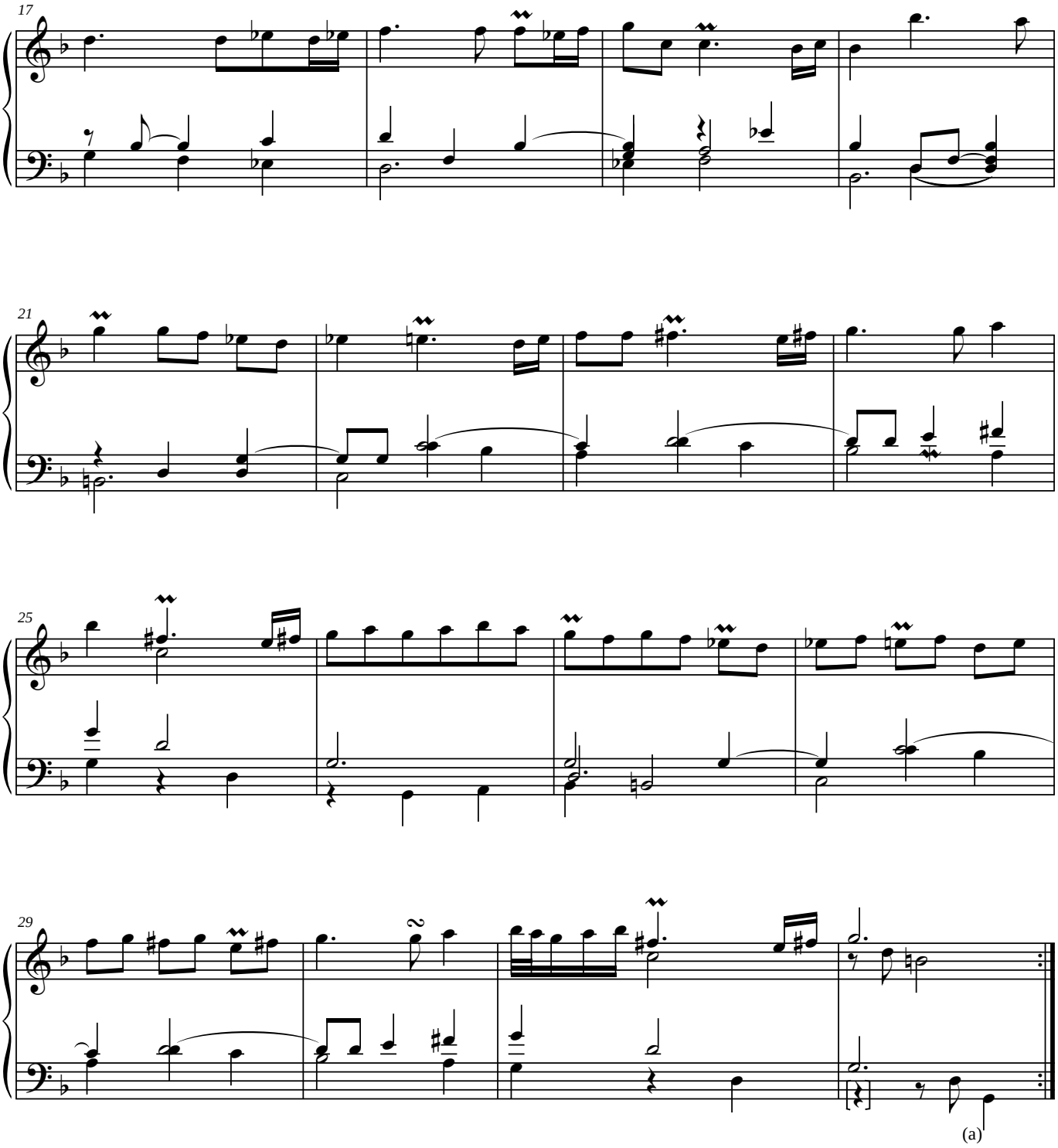
M. 1	rh1	dots missing
	lh	time signature missing
M. 11	rhU4	sharp missing
M. 14	lh	time signature missing
M. 20	rhL3	rest missing
M. 21	rh1	dot missing

Les Songes agréables (Les Songes agreables d'atis)
Atys, 1676

US-BEm MS 777 (Menetou), no. 114, fols. 30Av–31Ar
LWV 53/58



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(a) half 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*.

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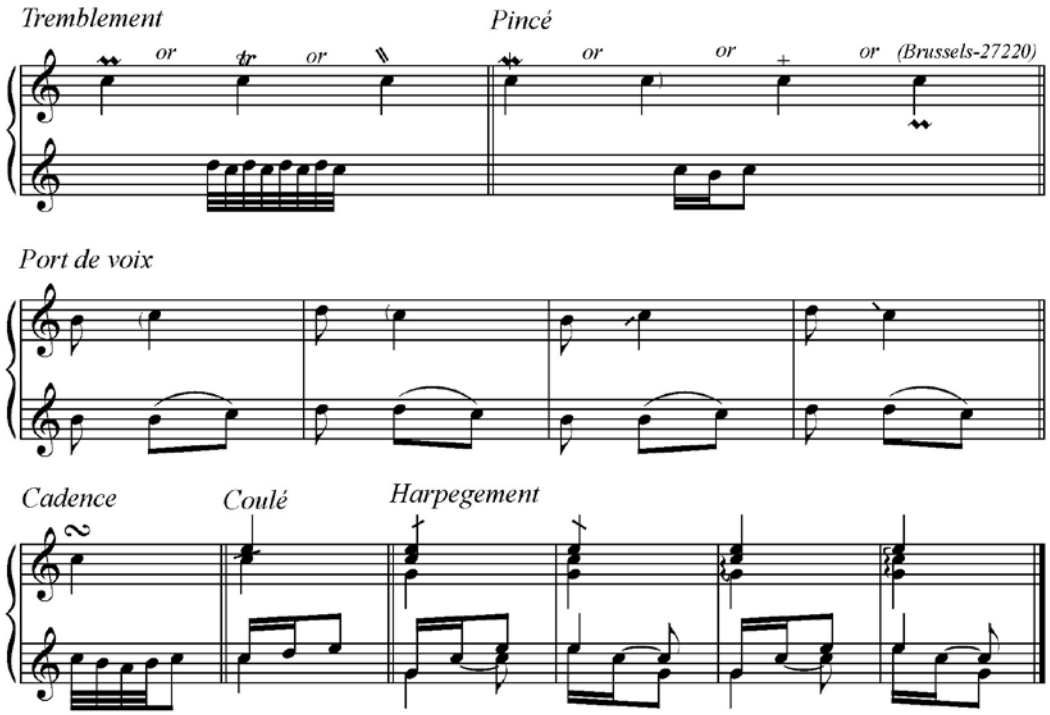
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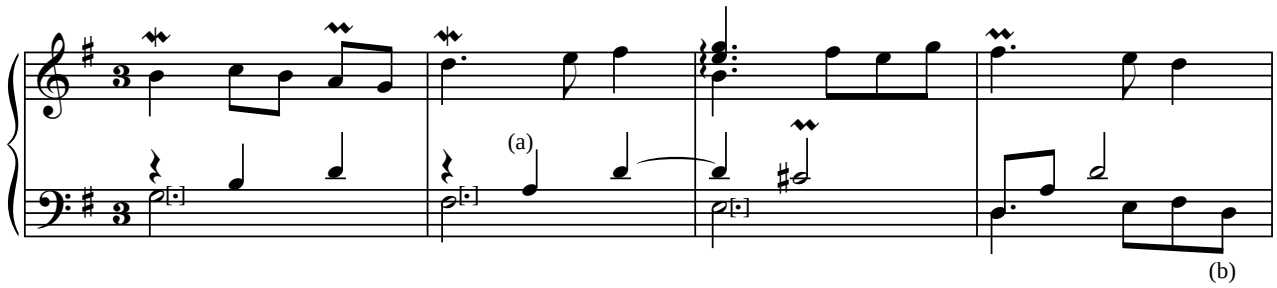
Critical Notes

No. 114 (fols. 30Av–31Ar, Hand B), Les Songes agreables d'atis (g) [Les Songes agréables from *Atys* (1676) LWV 53/58 (g)]
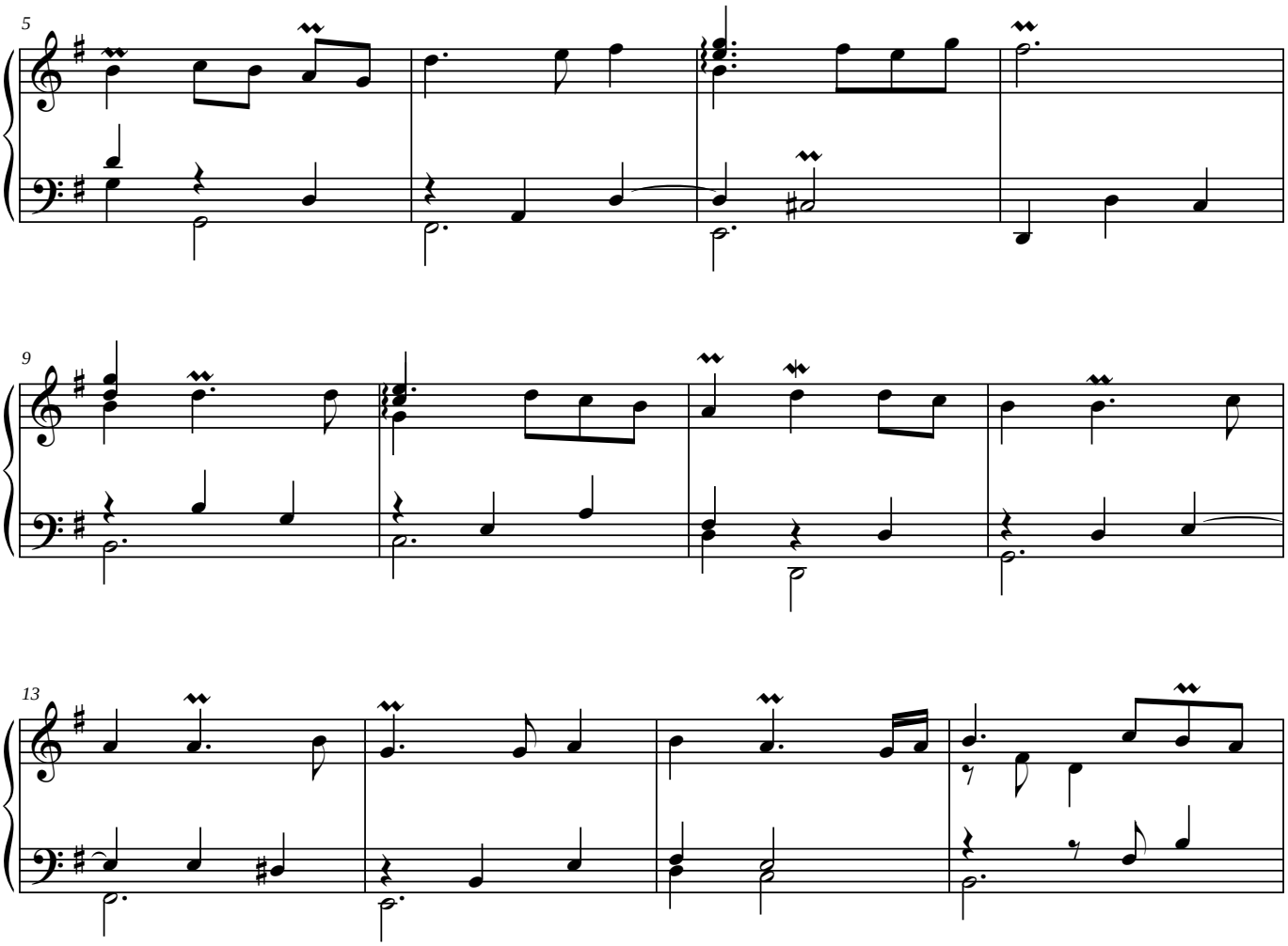
M. 1	lh	time signature missing
M. 32	lhL1	rest missing
	lhL4	half note

Chaconne (Pleurs d'atis)
Ballet des Muses, 1666

US-BEm MS 777 (Menetou), no. 116, fols. 32Ar–32Av
LWV 32/–
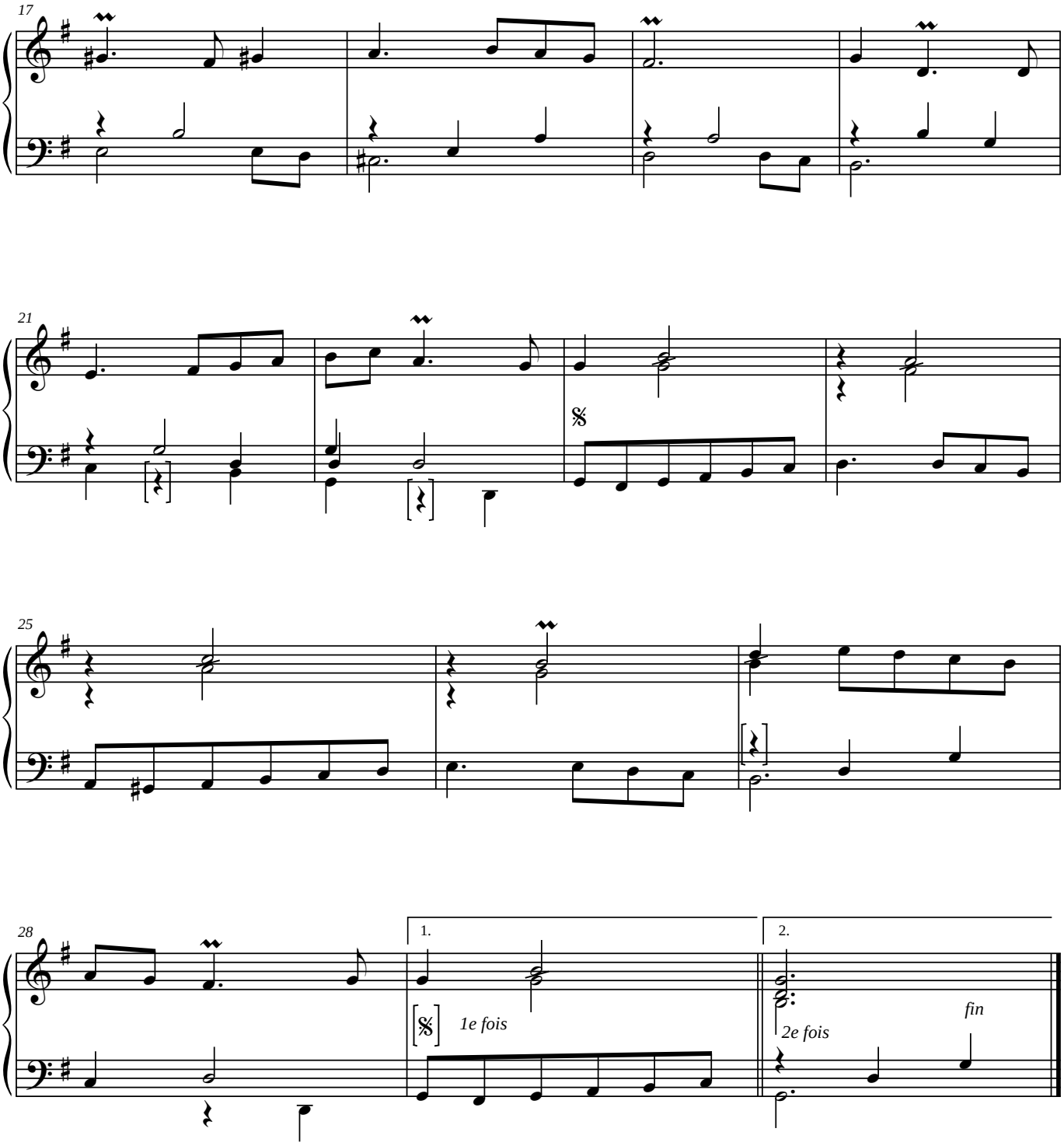


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(a) a second higher: *b*

(b) a second higher: *e*


17
21
25
28
1.
2.
1e fois
2e fois
fin

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*.

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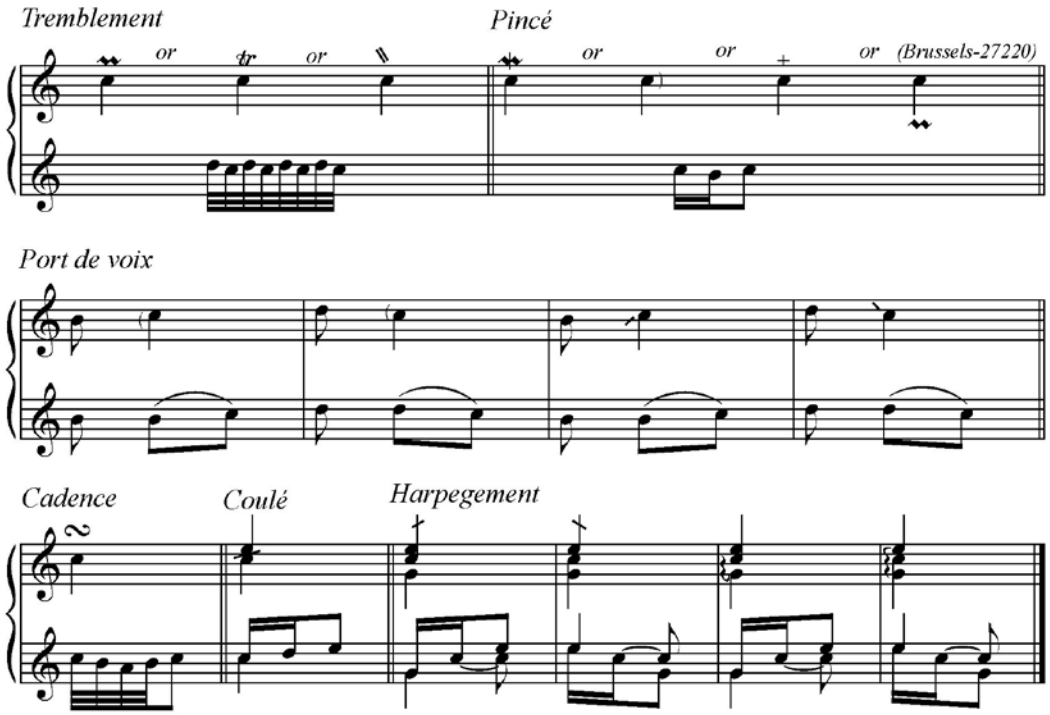
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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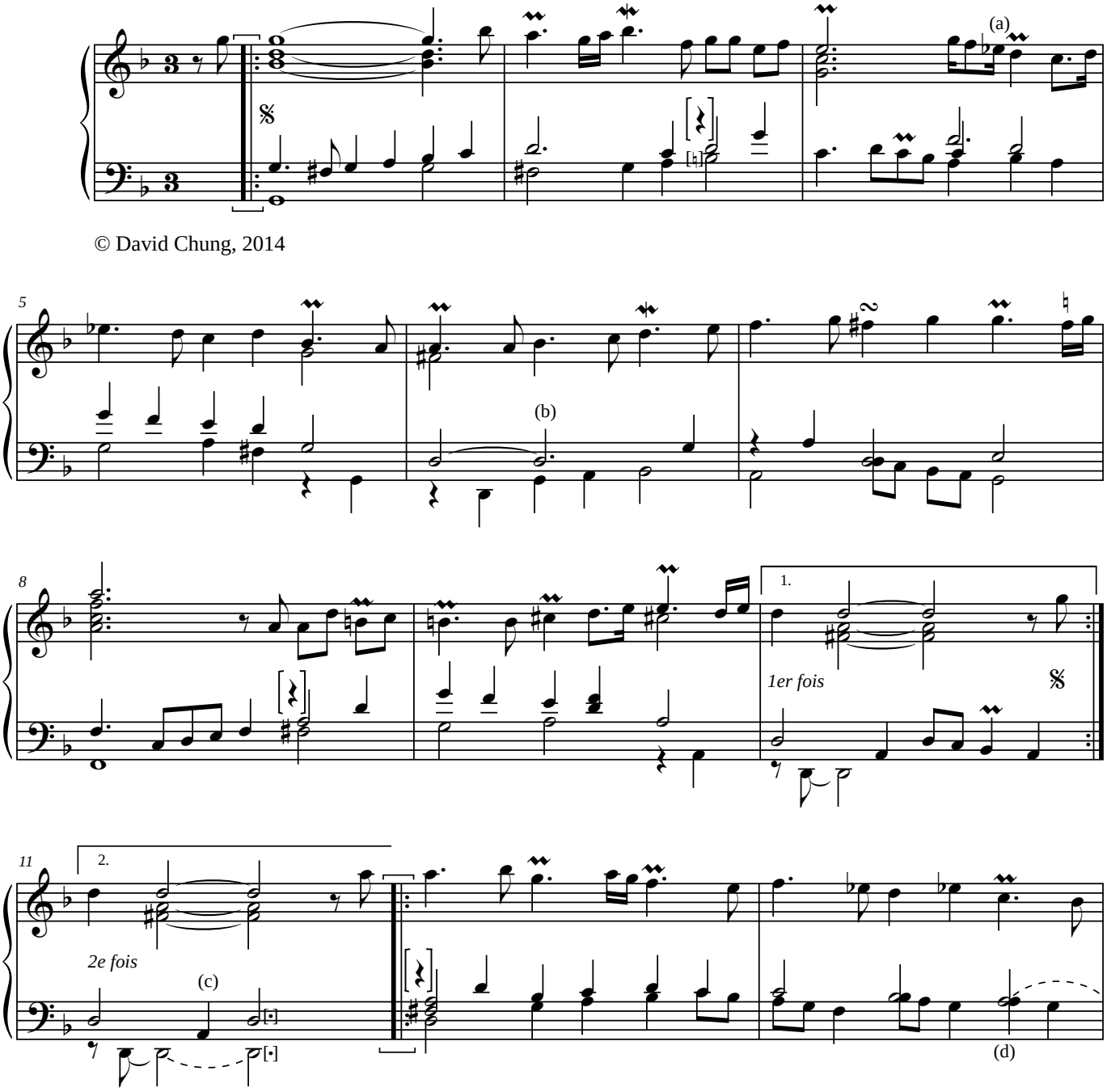
Critical Notes

No. 116 (fols. 32Ar–32Av, Hand B), Pleurs d'atis (G) [Chaconne from *Ballet des Muses* (1666) LWV 32/– (B♭)]

M. 1–3	lhL1	dots missing
M. 2	lhU2	a second higher: *b*
M. 4	lhL4	a second higher: *e*
M. 21	lhL2	rest missing
M. 22	lhL2	rest missing
M. 27	lhU1	rest missing
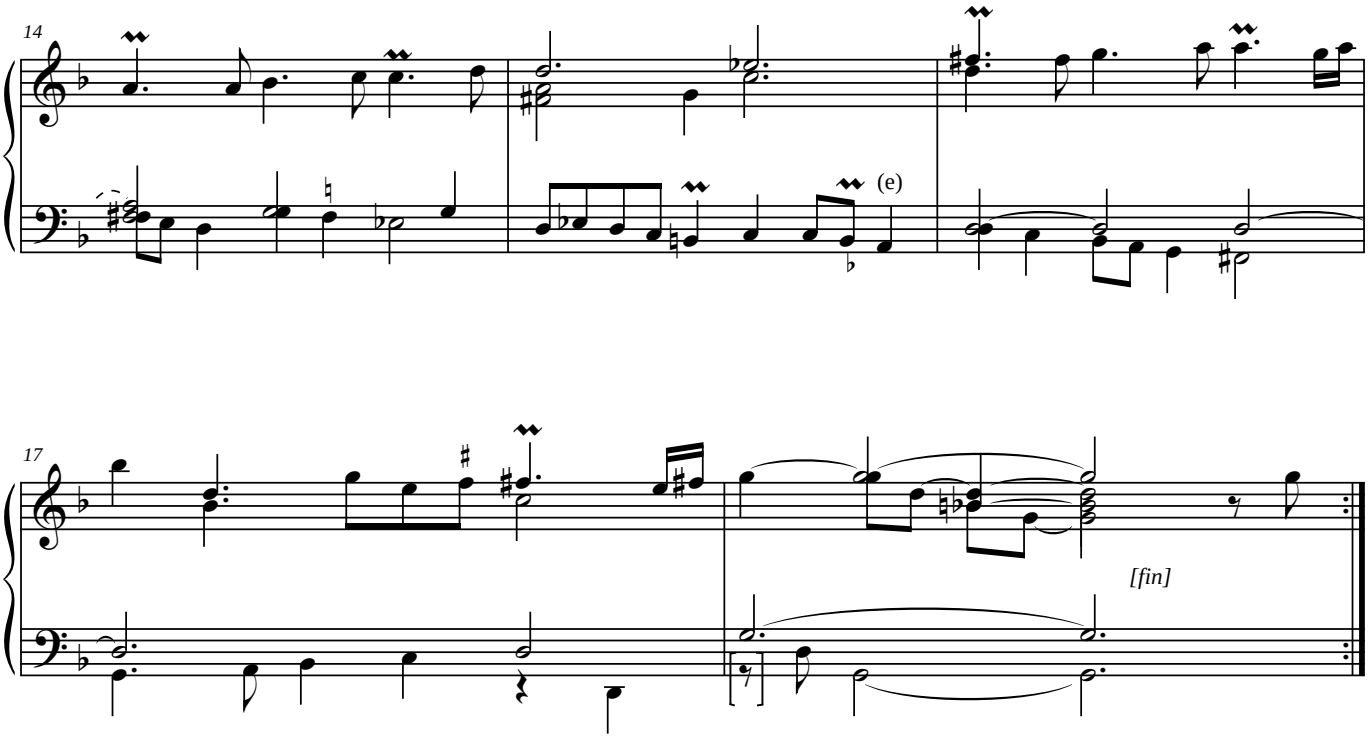
Courante de Lulli (Courante de Mr de Lully)

US-BEm MS 777 (Menetou), no. 117, fols. 33Ar–33Av
LWV 75/24



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(a) eighth note
(b) dotted quarter note
(c) eighth note
(d) two eighth notes



(e) eighth note

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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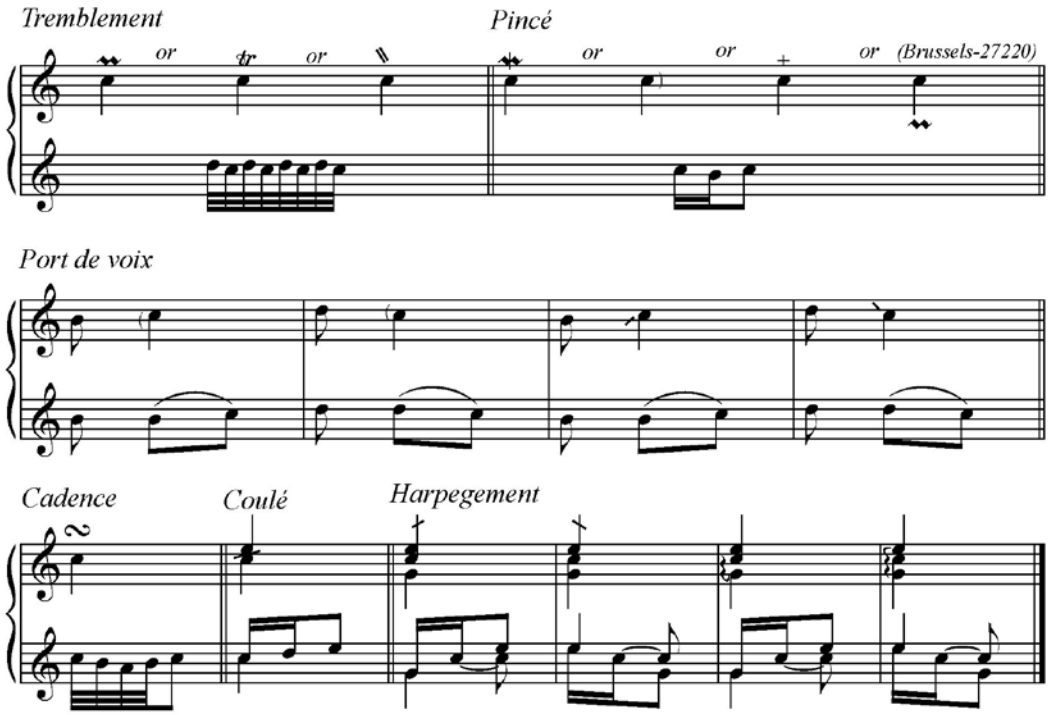
Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

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Critical Notes
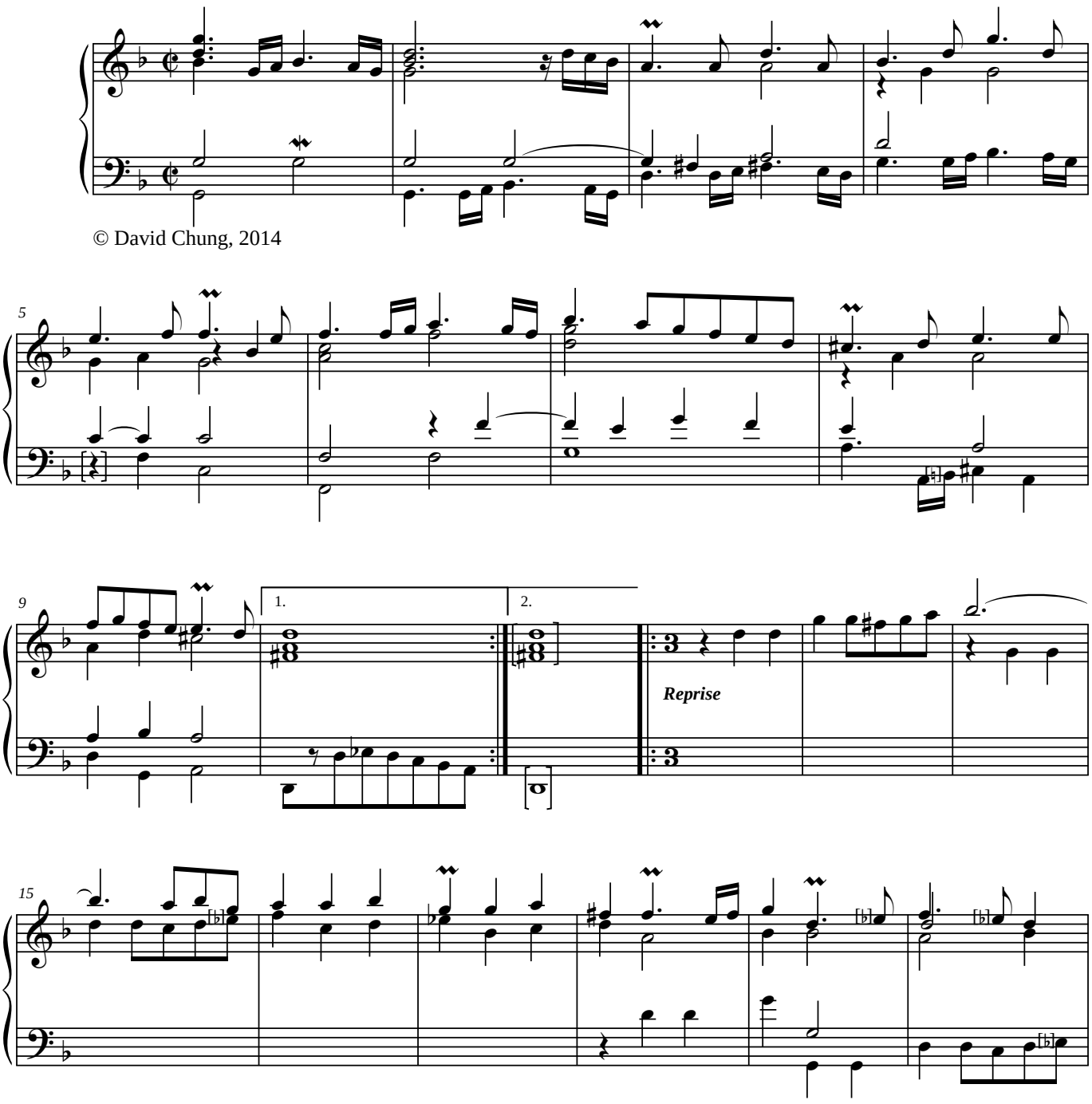
No. 117 (fols. 33Ar–33Av, Hand B), Courante de M^{r} de lully (g) [Courante de Lully, after D'Anglebert/Lully (1689) LWV 75/24(g)]

M. 3	lhU3	rest missing
M. 3	lhL4	natural missing
M. 4	rhL4	eighth note (beam missing)
M. 6	lhU2	dotted quarter note
M. 8	lhU6	rest missing
M.11	rhL4	a second lower: *g"*
	lhU2	eighth note
	lhU3	dot missing
	lhL4	dot missing
M. 12	lhU1	rest missing
M. 13	lhL7–8	two eighth notes
M. 15	lh9	eighth note
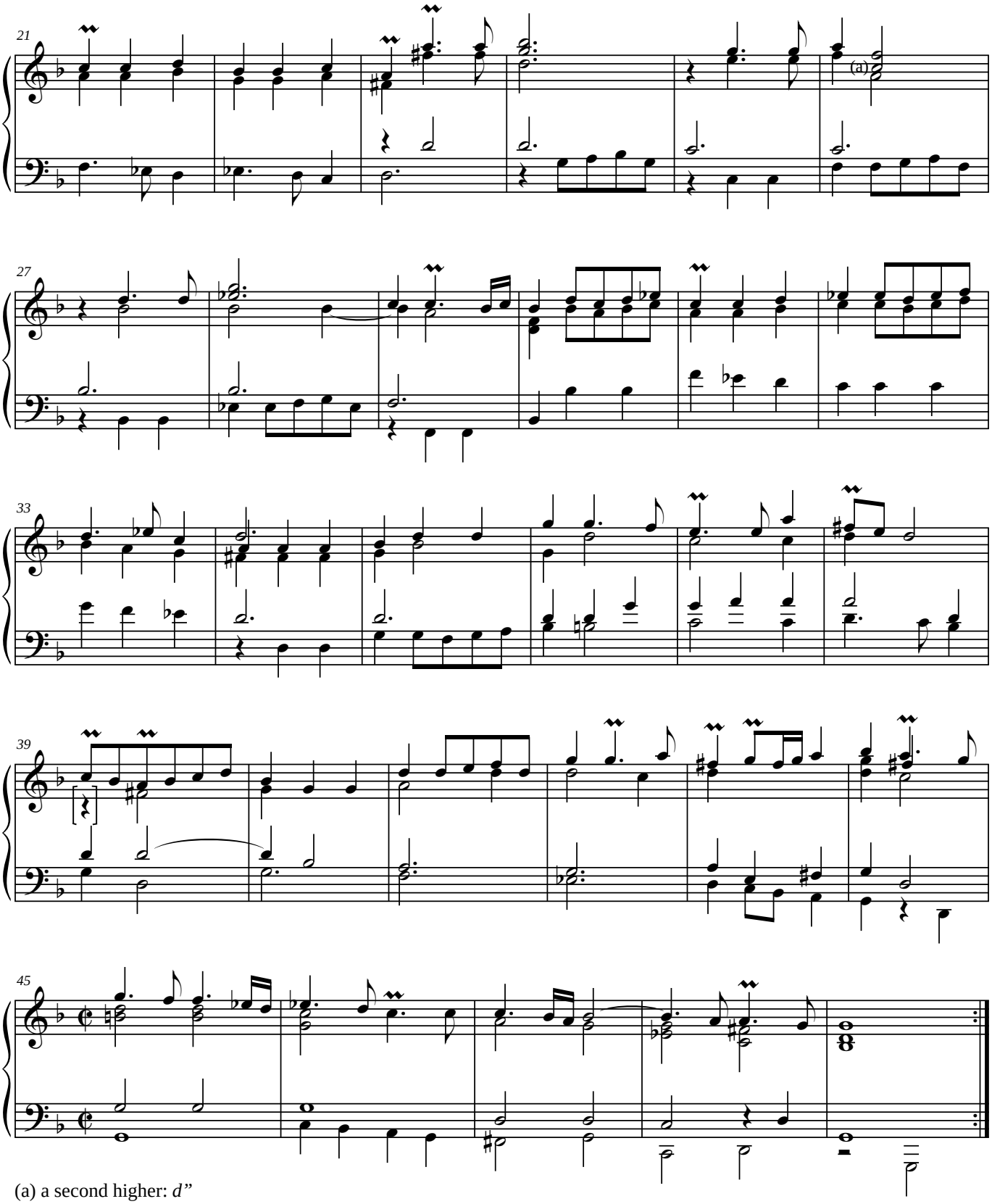
M. 18 lhL1 rest missing

Ouverture (La grotte de Versaille)
La Grotte de Versailles, 1668

US-BEm MS 777 (Menetou), no. 118, fols. 34Ar–35Ar
LWV 39/1



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(a) a second higher: *d”*

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

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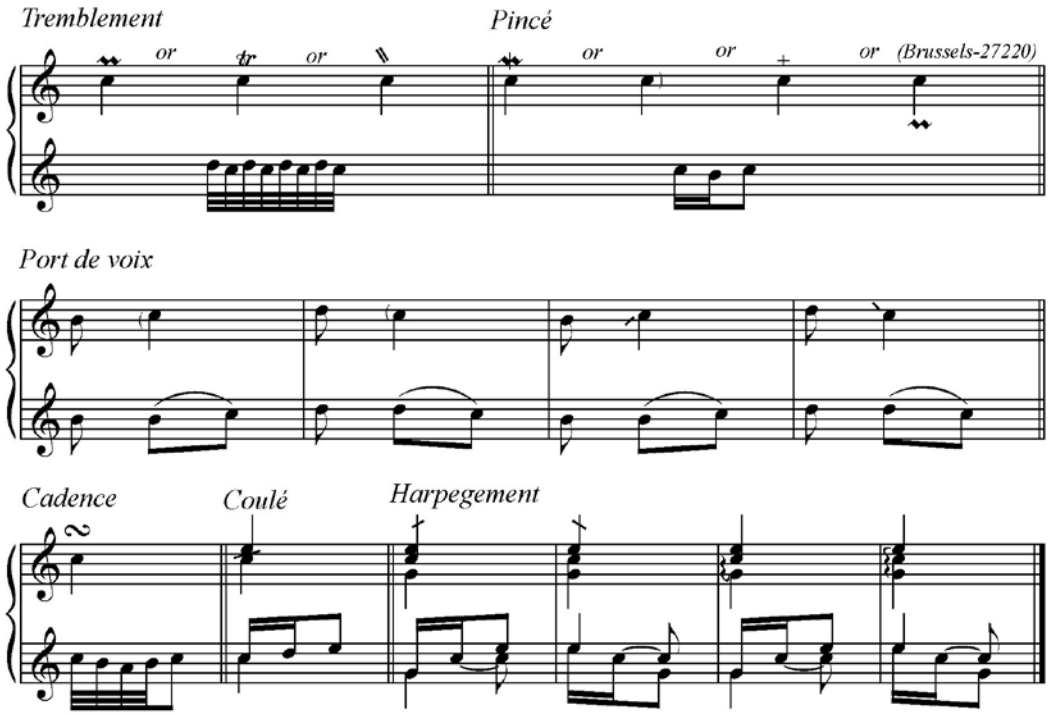
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Critical Notes

No. 118 (fols. 34Ar–35Ar, Hand B), La grotte de Versaille (g) [Ouverture from *La Grotte de Versailles* (1668) LWV 39/1 (g)]

M. 5	lhL1	rest missing
M. 8	lhL3	natural missing
M. 11		measure missing
M. 15	rhL5	flat missing
M. 19	rhU3	flat missing
M. 20	rhU2	flat missing
	lhL5	flat missing
M. 26	rhM1	a second higher: *d"*
M. 39	rhL1	rest missing