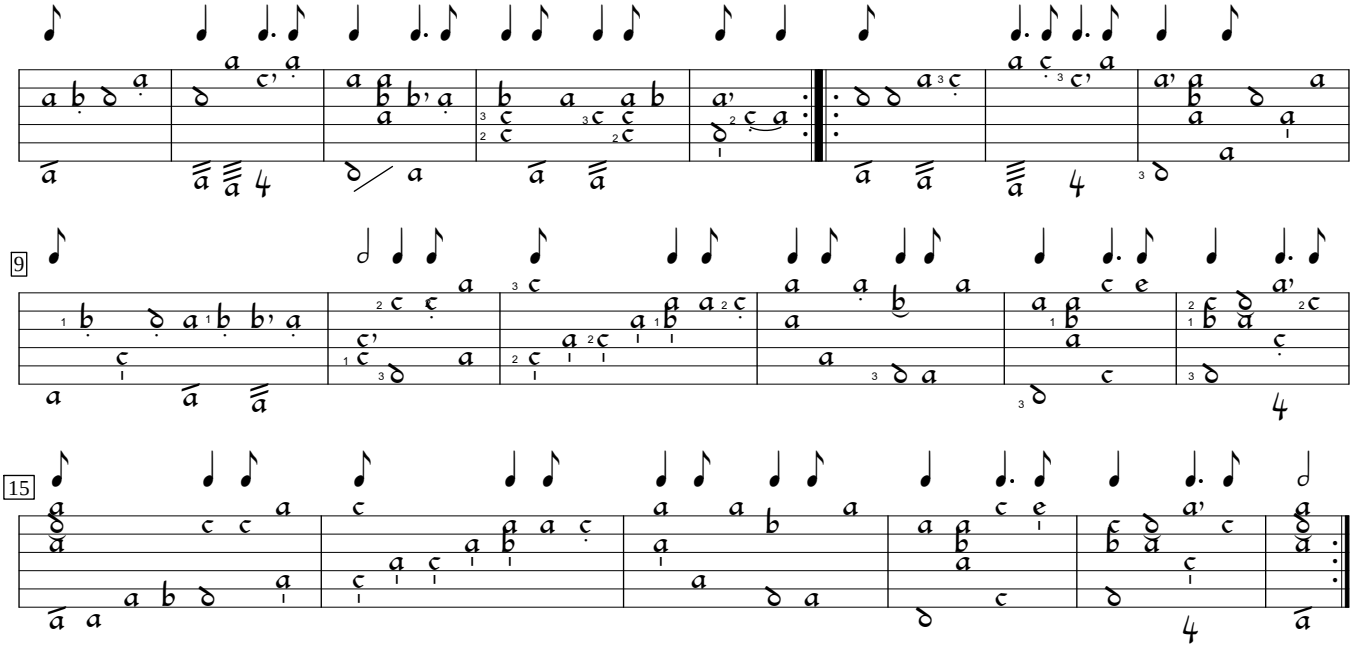
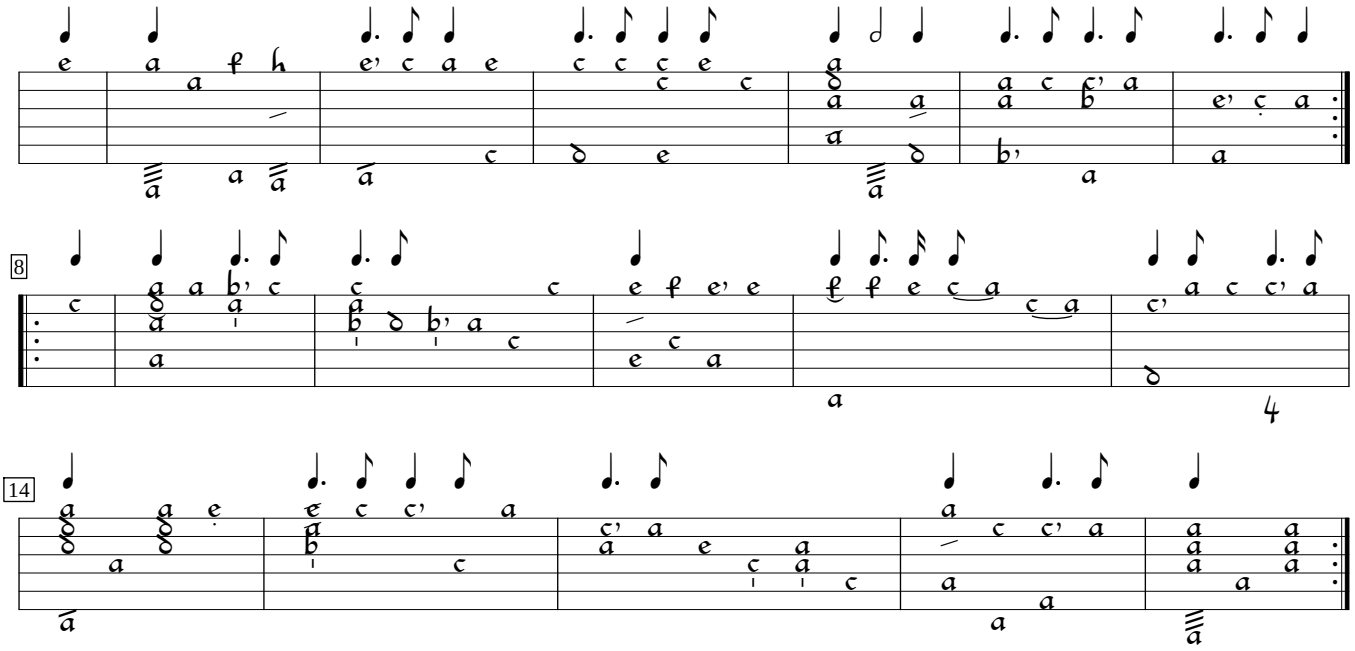
Intabulations from of the Stage Works of G. B. Lully (1632-1687)

Charles Mouton

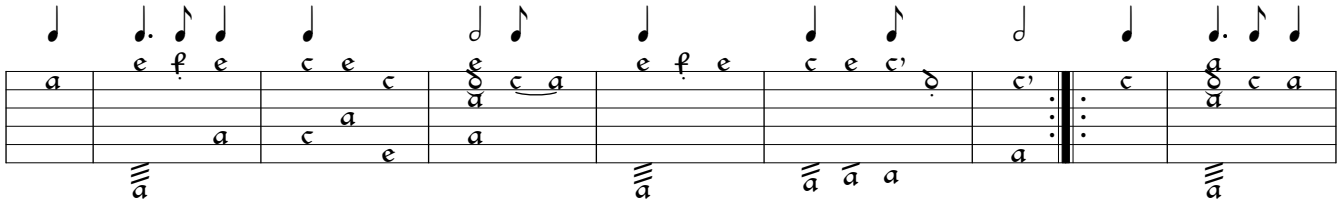
1. Gavotte de l'opéra d'Isis

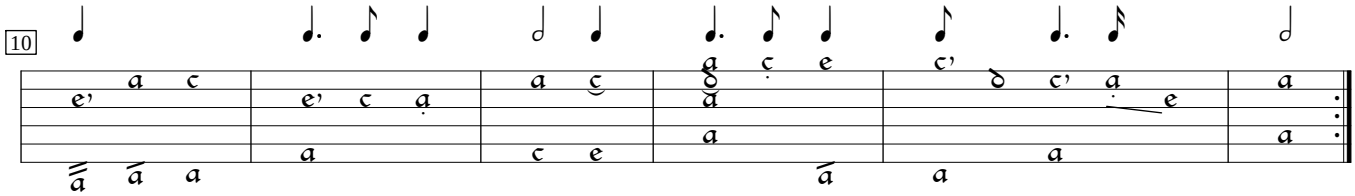


2. Gavotte de l'opéra de Psichée

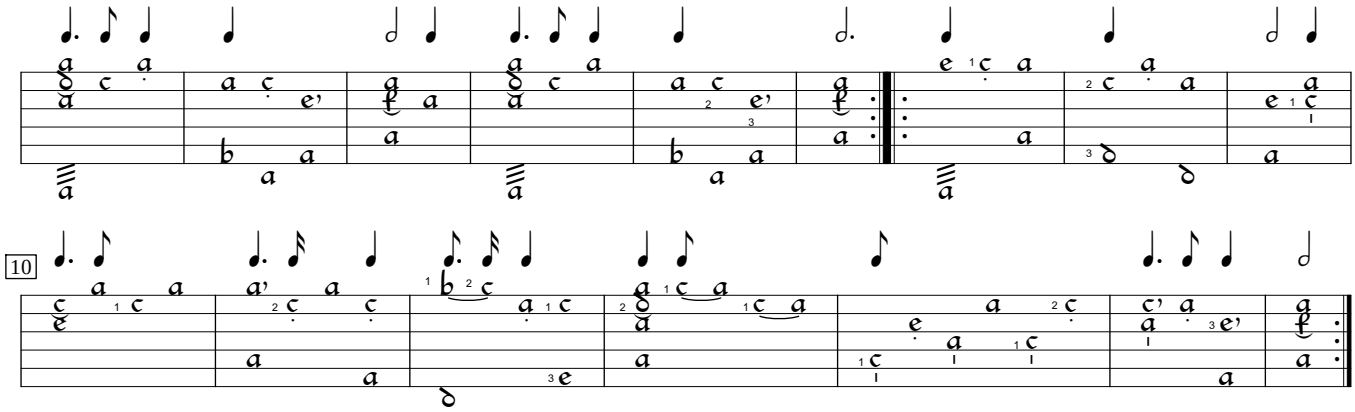


3. Menuet de l'opéra de Bellérophon

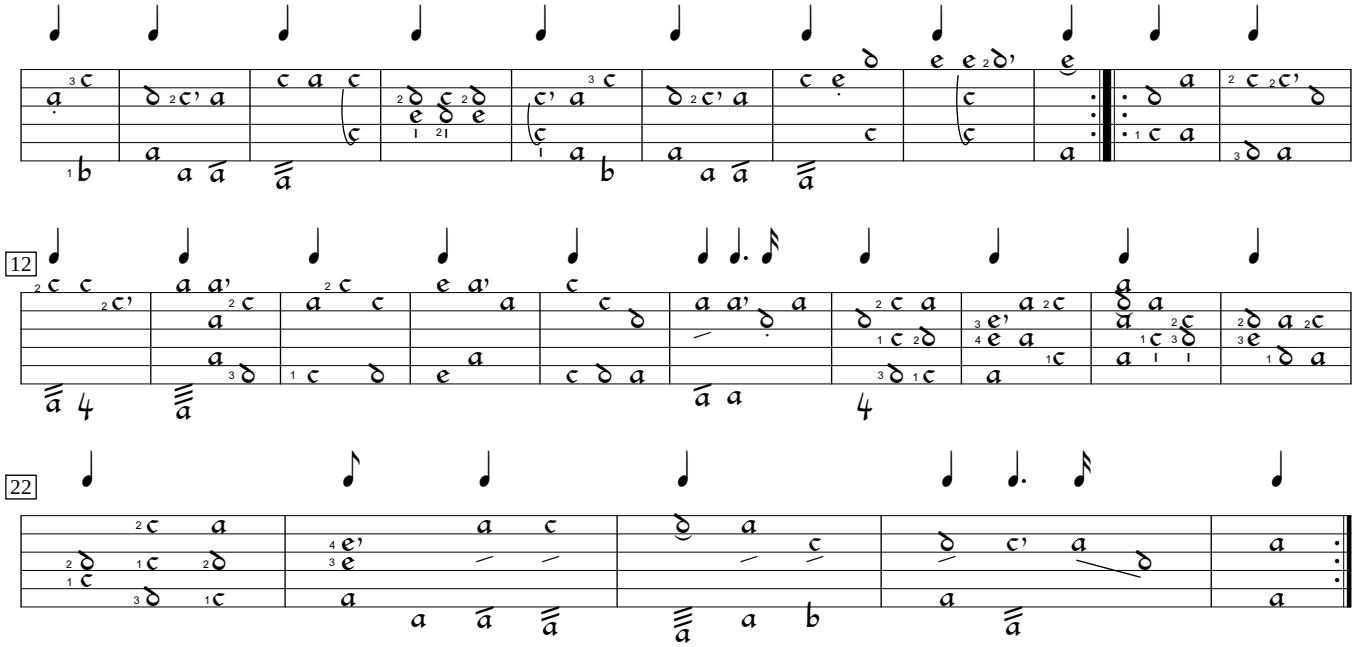




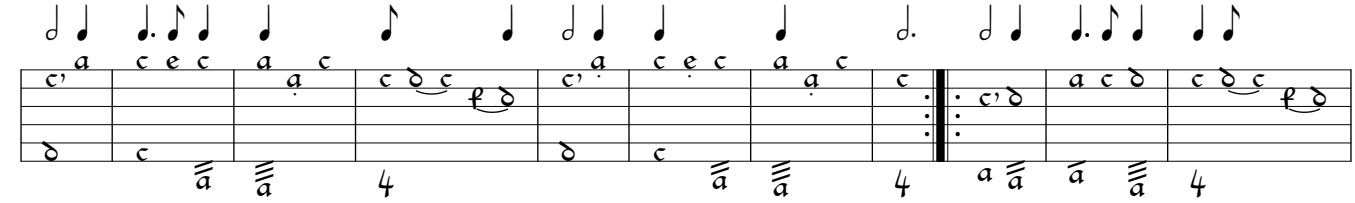
4. Menuet de l'opéra de Proserpine

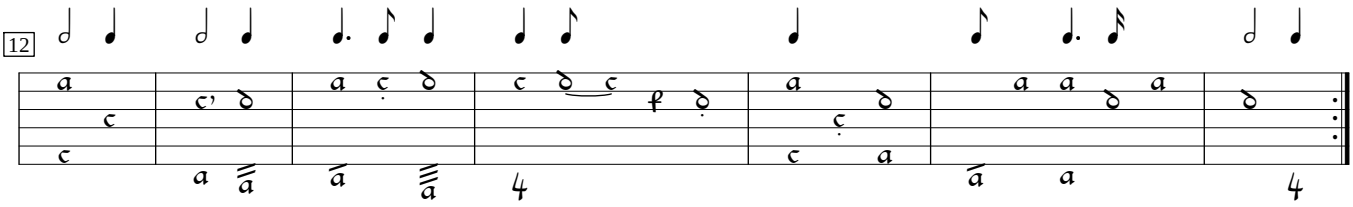


5. Menuet de l'opéra du Triomphe de l'amour



6. Menuet de l'opéra d'Andromède





Critical Commentary

Source: The Milleran Manuscript, Bibliothèque Nationale, Paris, Rés, 823, facsimile, Minkoff (Geneva, 1976).

Essentially, Mouton's intabulations comprise the melodic and bass lines of the originals and this may reflect Lully's compositional practice since Le Cerf de La Viéville* cites Lully's page who relates that it was the composer's practice to write only the upper and lower parts of instrumental compositions, leaving the inner parts to secretaries.

1. Isis (1677), LWV 54, f.66v: bar 12, bar line two beats late; bar 13 has only two beats, redundant quaver sign before third beat, dot missing on crotchet, cf bars 17-18.
2. Psichée (1678), LWV 56, f.26v: bar 1, rhythm sign (rs) missing; bar 3, second beat, crotchet; bar 4, dot missing from first rs; bar 6, dots missing from first and third beats; bar 11, final rs missing; bar 15, final rs missing. The 'gavotte' appears as the ritournelle to Apollon's aria 'Le dieu qui nous engage' in Act V. Mouton's intabulation is almost identical to the outer parts of the five-part instrumental passage, thereby lending credence to the above remark attributed to Lully's page, Brunet.
3. Bellérophon (1679), LWV 57, f.24v: bar 3, final rs missing; bar 4, first rs crotchet; bar 6, no rss, final 'd' on (3); bars 7 & 8, no rss; bar 9, first rs crotchet; bar 10, no rss; bar 11, dot missing from first rs; bar 12, rs dotted minim; bar 13, final rs missing; bar 15, barline missing.
4. Proserpine (1680), LWV 58, f.27: bar 4, no rss; bar line missing between bars 7 and 8; bar 12, rs dotted crotchet followed by quaver, final rs one beat late, 'a' on second beat on (1).
5. Triomphe de l'amour (1681), LWV 59, f.87v , the work is a ballet rather than an opera: bar 2, first rs dotted; bar 16, rs semiquaver on third beat; bar 17, rs semiquaver missing.
6. Perseé (1682), LWV 60, f.14v, Andromeda was the wife of Perseus, there is no opera by Lully named Andromeda; bar 6, barline missing.

Wilfred Foxe
Rugby, October 2008

* *Comparaison de la musique italienne et de la musique française* (Brussels 1704-6, R: Paris 1972).