

Entrée. Gavotte (Gauotte le Dieu qui nous engage) *Psyché*, 1671

US-BEm MS 778 (Parville), no. 51, p. 97
LWV 45/25

The first system of the musical score, measures 1-5. It is written in treble and bass clefs. The melody in the treble clef features a series of eighth and sixteenth notes with grace notes. The bass line provides a steady accompaniment with quarter and eighth notes.

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The second system, measures 6-10. Measure 6 is marked with a '6'. A double bar line with repeat dots is followed by a section labeled 'Reprise' starting at measure 7. The notation continues with similar rhythmic patterns as the first system.

The third system, measures 11-15. Measure 11 is marked with an '11'. The notation includes a section marked with a circled 'S' symbol at the end of measure 14. The bass line features a long melodic line spanning measures 12 and 13.

The fourth system, measures 16-20. Measure 16 is marked with a '16'. The system concludes with two endings: '1, 3.' and '2.'. The first ending leads to a section marked with a circled 'S' and the word '[fin]' in the bass line. The second ending also concludes with a circled 'S' symbol. A bracket labeled '(a)' spans the final two measures of the system.

(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

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.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

In “*c*” 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)