

La Goire luy suffit

Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 42, fol. 27v
LWV 69/-

The first system of the musical score is in 2/4 time. It features a treble clef with a soprano line and a bass clef with an alto line. The lyrics are: "la gloi - re luy suf - fit ...". The music consists of a simple harmonic accompaniment with a vocal line. A repeat sign is present at the end of the system.

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The second system of the musical score continues the piece. It features a treble clef with a soprano line and a bass clef with an alto line. The music consists of a simple harmonic accompaniment with a vocal line. A repeat sign is present at the end of the system.

The third system of the musical score continues the piece. It features a treble clef with a soprano line and a bass clef with an alto line. The music consists of a simple harmonic accompaniment with a vocal line. There are two first endings, labeled "1." and "2.", which lead to different conclusions. A repeat sign is present at the end of the system.

The fourth system of the musical score continues the piece. It features a treble clef with a soprano line and a bass clef with an alto line. The music consists of a simple harmonic accompaniment with a vocal line. A repeat sign is present at the end of the system.

Musical notation for measures 16-19. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 16 begins with a treble clef staff containing a quarter note G4 with a mordent, followed by a dotted quarter note A4, a quarter note B4, and a quarter note A4. The bass clef staff has a dotted quarter note G3 and a quarter note A3. Measure 17 features a treble clef staff with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 18 shows a treble clef staff with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 19 concludes with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a quarter note G3, a quarter note A3, and a quarter note B3.

Musical notation for measures 20-23. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 20 begins with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 21 features a treble clef staff with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 22 shows a treble clef staff with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 23 concludes with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a quarter note G3, a quarter note A3, and a quarter note B3.

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 gloire luy suffit ...”) 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

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

The image displays six musical examples of ornaments, each on a two-staff system (treble and bass clefs).
 1. **Tremblement**: Shows a note with a double wavy line above it, followed by a note with a single wavy line, and another with a double wavy line. The label "or" is placed above the first and third notes.
 2. **Pincé**: Shows a note with a sharp sign above it, followed by a note with a plus sign, and another with a sharp sign. The label "or" is placed above the first and third notes. A reference "(Brussels-27220)" is at the end.
 3. **Port de voix**: Shows a series of notes with a curved line above them, indicating a breath mark.
 4. **Cadence**: Shows a note with a wavy line above it, followed by a note with a sharp sign.
 5. **Coulé**: Shows a note with a sharp sign above it, followed by a note with a plus sign.
 6. **Harpegement**: Shows a series of notes with a sharp sign above them, indicating a harp-like effect.

Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

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

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.