

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

US-BEm MS 778 (Parville), no. 121, pp. 228–9
LWV 39/1

The first system of the musical score, measures 1-4. The music is in G minor (one flat) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

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The second system of the musical score, measures 5-8. Measure 5 is marked with a '5'. The right hand continues the melodic line with some grace notes. Measure 8 contains a circled '(a)' above a note, indicating a performance instruction.

The third system of the musical score, measures 9-12. Measures 9 and 10 are marked with '10' and contain first and second endings. Measure 11 is marked with '11'. The right hand has a melodic line with a long note in measure 12.

The fourth system of the musical score, measures 13-16. Measure 15 is marked with '15'. The right hand features a melodic line with grace notes and slurs. The left hand has a rhythmic accompaniment with eighth notes.

(a) a second higher: *b-flat*”

21

Musical score for measures 21-26. The piece is in a minor key with a common time signature. The right hand features a series of chords and a melodic line with a trill in measure 25. The left hand provides a steady bass line with eighth notes.

27

Musical score for measures 27-32. The right hand continues with chords and a melodic line, including a trill in measure 29. The left hand maintains a rhythmic bass line.

33

Musical score for measures 33-38. The right hand features a melodic line with trills in measures 34 and 36. The left hand has a bass line with some chordal textures.

39

Musical score for measures 39-44. The right hand has a melodic line with trills in measures 39 and 41. The left hand continues with a bass line.

45

Musical score for measures 45-50. The right hand has a melodic line with a trill in measure 46. The piece concludes with a double bar line and two endings. The first ending leads back to the beginning, and the second ending concludes the piece.

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 both “*e*” 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), Ouverture 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