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

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

© David Chung, 2014

(a) see commentary

Keyboard Arrangements of Music by Jean-Baptiste Lully, ed. David Chung, 2014

p. 2

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

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

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 "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