

# Ouverture (Grotte Versaille Ouverture Grave) *La Grotte de Versailles, 1668*

*F-Pn* Rés. Vma ms. 1071(1) (Vitré), pp.154–5  
LWV 39/1

[Grave]

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22

28

34

40

*Lentement*

46

(a)

## Source

*F-Pn*: Paris, Bibliothèque Nationale de France, Rés. Vma ms. 1071(1) (1735–50).

One overture by Lully, entered by an unidentified French hand (Bédard's Hand C).

This book, which contains 204 pieces of mostly organ music, provides some evidence for the view that Lullian overtures were played on the organ during the *ancien régime*.

Literature: Pierre-Michel Bédard, "Une nouvelle source pour la musique française de clavier des XVII<sup>e</sup> Et XVIII<sup>e</sup> siècles: les manuscrits de Vitré," *Revue de musicologie* 72, no. 2 (1986): 201–35; 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), 473–74; Pierre-Michel Bédard, *Pièces d'orgue des Augustines de Vitré* (Paris: Heugel, 1993).

Edition: WLSCM, one piece (Bédard no. 171, pp. 154–55).

## 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.<sup>1</sup> 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.<sup>2</sup>

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

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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. 8, 10–1, 13–4, 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

pp. 154–5, Grotte Versaille Overture Grave (g) [Overture from *La Grotte de Versailles* (1668) LWV 39/1 (g)]

M. 9	lhU3	natural missing
M. 11	lh5-8	notes reconstructed from <i>F-Pn</i> Rés. F. 532 (prototype of Lully’s original)
M. 12		time signatures missing
M. 16	rhL5	flat missing
M. 35	rhU1	dot missing
M. 38	lhL1	rest missing
M. 39	rh1	sharp missing
M. 41–3	lhL1	dots missing
M. 45	lhL2	rest missing
M. 46	lh	time signature missing
	rhU3	dot missing
M. 48	lhL1	sharp missing
	lhL2-4	
M. 50		“Excellente” (written on empty staves after last measure) removed