

# Ouverture (Ouverture Des festes debaccus et de lamour) *Le Bourgeois Gentilhomme*, 1670

US-BEm MS 777 (Menetou), no. 83, fols. 1Ar-2Ar  
LWV 43/1

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(a) redundant quarter rest removed

16

*Repris*

Musical score for measures 16-18. The piece is in 4/4 time and B-flat major. Measure 16 begins with a repeat sign. The right hand plays a sequence of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The left hand has a whole rest. Measure 17 continues the right hand melody: A, G, F, E, D, C, B-flat, A. The left hand enters with a half note B-flat. Measure 18: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat.

19

Musical score for measures 19-21. Measure 19: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat. Measure 20: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat. Measure 21: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat.

22

Musical score for measures 22-24. Measure 22: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat. Measure 23: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat. Measure 24: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat.

25

Musical score for measures 25-27. Measure 25: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat. Measure 26: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat. Measure 27: right hand G, F, E, D, C, B-flat, A, G; left hand half note B-flat.

28

Musical notation for measures 28-30. Treble clef has a melody with eighth and sixteenth notes. Bass clef has a bass line with eighth notes and rests. Measure 28 starts with a piano (p.) dynamic marking.

31

Musical notation for measures 31-33. Treble clef has a melody with eighth notes and some grace notes. Bass clef has a bass line with eighth notes and a long slur across measures 32 and 33.

34

Musical notation for measures 34-36. Treble clef has a melody with eighth notes and some grace notes. Bass clef has a bass line with eighth notes and some chords.

37

Musical notation for measures 37-39. Treble clef has a melody with eighth notes and some grace notes. Bass clef has a bass line with eighth notes and some chords.

40

43

(b)

46

49

(b) a second higher: *a'*

## 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).

## 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>

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.

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

*Tremblement* *Pincé*

*Port de voix*

*Cadence* *Coulé* *Harpegement*

In both “2” and “6/4” time, eighth notes in conjunct motion (mm. 1, 16–7, 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. 83 (fols. 1Ar–2Ar, Hand A’), Ouverture Des festes debaccus et de lamour (g) [Ouverture from *Le Bourgeois Gentilhomme* (1670) LWV 43/1 (g)]

M. 1 lhL1 stem missing

M. 3 lh1 redundant quarter rest removed. *Menetou*:



M. 4 lhU2 dot missing

M. 14 rhU5 sharp missing

M. 26 lhU1 dot missing

M. 27 rhU1 tie missing

M. 38 rhU1 flat missing

M. 40 lh2 flat missing

M. 43 rhL5 a second higher: *a*'

M. 45 rhL1 sharp missing

M. 45      rhL2      rest missing