

Ouverture (Ouuverture de lopera Disis) Isis, 1677

US-BEm MS 777 (Menetou), no. 85, fols. 3Ar-4Ar
LWV 54/1

The first system of the musical score, measures 1-4. It is written in a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a mix of chords and moving lines in both hands. Measure 3 contains a performance instruction '(a)' above the treble staff.

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The second system of the musical score, measures 5-8. It continues the piece with similar rhythmic and melodic patterns. Measure 5 is marked with a '5' at the beginning of the treble staff.

The third system of the musical score, measures 9-12. Measure 9 is marked with a '9' at the beginning of the treble staff. Measure 10 contains a performance instruction '(b)' below the treble staff.

The fourth system of the musical score, measures 13-16. Measure 13 is marked with a '13' at the beginning of the treble staff. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

(a) *e'* a second higher: *f*'

(b) *g'* a second higher *a'*

17

Repris

22

27

33

(c)

(c) a second lower: c”

38

43

48

53

(d) flat removed from e'

58 (e)

63

68

72

(e) e' a second lower: 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 1689.¹ 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

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 “3” time, eighth notes in conjunct motion (mm. 4, 18–9, 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. 85 (fols. 3Ar–4Ar, Hand A’), Ouverture de l’opéra Disis (g) [Ouverture from *Isis* (1677) LWV 54/1 (g)]

M. 3	lhM1	a second higher: <i>f</i> ’
M. 9	rhL2	a second higher: <i>a</i> ’
M. 10	lhL1	rest missing
M. 15	rhL1	rest missing
	rhL3	dot missing
	lhU1–2	rests missing
M. 16	rhL3	dot missing
	lhU1–2	rests missing
M. 22	rhU1	dot missing
M. 24	lhL1	stem missing
M. 25–7	lhU1	dots missing
M. 31	rh4	flat missing

M. 33	rh3	flat missing
M. 34	rhL3	a second lower: <i>c</i> ”
M. 35	rhL1	dot missing
M. 39	lhM1	dot missing
M. 41	lhU1	flat removed from <i>e</i> ’
M. 44	rhL2	rest missing
M. 45	rhL1	dot missing
M. 46	lhU1–2	rests missing
M. 53	lhU1	dots missing
M. 56–7	lhU1	dots missing
M. 58	rh2–3	a second lower: <i>a</i> ”
M. 59	rh4	flat missing
M. 66	lh1–2	flats missing
M. 67	lhU1	dot missing
M. 68	lhU1	dot missing
M. 69	lhU2	rest missing
M. 72	rhU2	flat missing
M. 76	rhU1	dot missing