

## Ouverture (Ouuerture disis) Isis, 1677

US-BEm MS 778 (Parville), no. 42, pp. 74–6  
LWV 54/1

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(a) The flat sign (above the *tremblement*) is original, not editorial.

22

Musical score for measures 22-27. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, some with mordents. The bass staff contains a harmonic accompaniment with chords and single notes.

28

Musical score for measures 28-33. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff features a prominent dotted half note in measure 31, which is tied to the next measure.

34

Musical score for measures 34-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff continues the melodic line. The bass staff features a dotted half note in measure 37, which is tied to the next measure.

41

Musical score for measures 41-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff features a dotted half note in measure 44, which is tied to the next measure.

48

Musical score for measures 48-53. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including trills and grace notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

54

Musical score for measures 54-59. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff continues the melodic line with various ornaments and rhythmic patterns. The bass staff features block chords and moving bass lines.

60

Musical score for measures 60-65. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff shows a melodic line with trills and grace notes. The bass staff includes a long, sweeping slur across measures 63 and 64, indicating a sustained or glissando effect.

66

Musical score for measures 66-70. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff continues the melodic development. The bass staff features a prominent chord in measure 66, marked with a 'd' and a square symbol, possibly indicating a specific performance instruction.

71

Musical score for measures 71-76. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff concludes the melodic phrase. The bass staff features a long slur across measures 71 and 72, and ends with a double bar line and repeat dots.

## 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.<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*

Eighth notes in conjunct motion (mm. 2–3, 17–8, 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. 42 (pp. 74–6, Hand A), Ouverture disis (g) [Ouverture from *Isis* (1677) LWV 54/1 (g)]

- M. 44 lhU1 dot missing
- M. 60 lhU1 sharp missing
- M. 61 lhL2 natural missing
- M. 66 lhU1 dot missing
- M. 73 lhU1 sharp missing