

Amants, aimez vos chaînes (autre) *Cadmus et Hermione, 1673*

F-Pn Rés. F. 1091, no. 7, p. 19
LWV 49/56

The first system of music consists of four measures. The treble clef part begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef part starts with a half note G3, followed by quarter notes A3, B3, and C4. A slur covers the last two measures of the bass line, with a fermata over the final note C4.

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The second system contains measures 5 through 8. Measure 5 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 6 features a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 7 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 8 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. A repeat sign is placed at the end of the system.

The third system contains measures 9 through 13. Measure 9 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 10 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 11 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 12 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 13 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4.

The fourth system contains measures 14 through 17. Measure 14 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 15 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 16 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 17 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. A fermata is placed over the final note C4 in the bass line.

The fifth system contains measures 18 through 21. Measure 18 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 19 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 20 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. Measure 21 has a treble part with quarter notes G4, A4, B4, and C5, and a bass part with quarter notes G3, A3, B3, and C4. A fermata is placed over the final note C4 in the bass line.

Source

F-Pn: Paris, Bibliothèque Nationale de France, Rés. F. 1091 (France, post 1715).

Eight Lully arrangements, entered by an unidentified French hand, which might be best described as utilitarian. The handwriting is not calligraphic. The music, which appears to have been entered quickly, is however, highly legible and very playable at sight.

The short Lully keyboard pieces were drawn from two operas: *Cadmus* (1673) and *Alceste* (1674). They form a harpsichord section in a manuscript that otherwise contains Italian and French vocal music (including airs by Lully).

Literature: Gustafson-Fuller 1990, 386–87.

Edition: WLSCM, eight pieces (nos. 1–4, 6–9).

Editorial Remarks

Both strains are shortened in this keyboard version. In strain A, Lully's version (*GB-Lbl* Hirsch II 537) doubles the length, and in strain B, Lully's version continues for six measures longer by repeating measures 14–20 (the editorial *petite reprise*).

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.

Tremblement *Pincé*

Port de voix

Cadence *Coulé* *Harpegement*

In “3” time, eighth notes in conjunct motion (mm. 6, 15, 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. 7, autre (a) [“Amants, amiez vos chaînes” from *Cadmus et Hermione* (1673) LWV 49/56 (a)]
 3 lhU1 dot missing
 6 lhL1 dot missing
 16 rh2 sharp missing