

## Cœurs accablez (Du mesme) Amadis, 1684

F-T MS 2682 (Troyes), fol. 67v  
LWV 63/58

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music features a melody in the upper staff with grace notes and a bass line in the lower staff with a prominent bass note on the first beat of each measure.

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The second system of musical notation consists of two staves. It begins with a measure rest marked with a '6'. The upper staff continues the melody with grace notes, and the lower staff continues the bass line. A repeat sign is present at the end of the system.

The third system of musical notation consists of two staves. It begins with a measure rest marked with an '11'. The upper staff continues the melody with grace notes, and the lower staff continues the bass line.

The fourth system of musical notation consists of two staves. It begins with a measure rest marked with a '17'. The upper staff continues the melody with grace notes, and the lower staff continues the bass line. The system concludes with a double bar line.

## Source

*F-T*: Troyes, Bibliothèque municipale, MS 2682 (Troyes?, post 1689/90).

Two pieces from Lully by an unidentified French hand.

The Lully pieces, both with vocal texts between staves, appear to be odd entries in this book, which consists primarily of organ pieces from diverse sources.

Literature: Gustafson 1990, 396–7.

## Editorial Remarks

Text between staves (“Coeurs accablez de rigueurs inhumaines...”) omitted in this edition.

## 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 “3” time, eighth notes in conjunct motion (mm. 4, 14–7, 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

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[No comments]