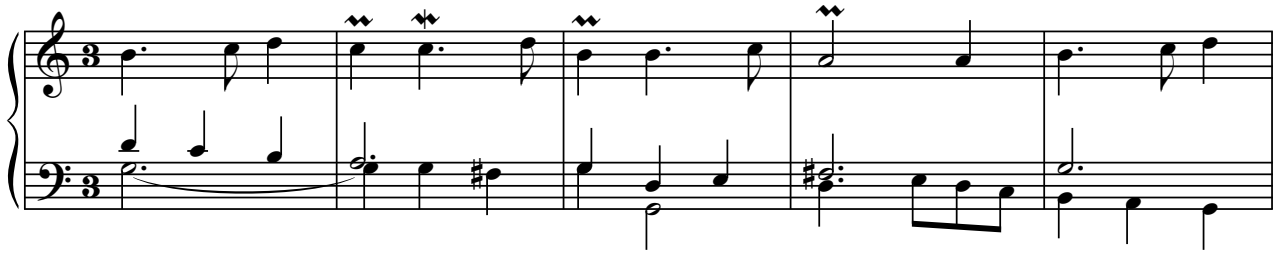
Cœurs accablez (Du mesme)
Amadis, 1684

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



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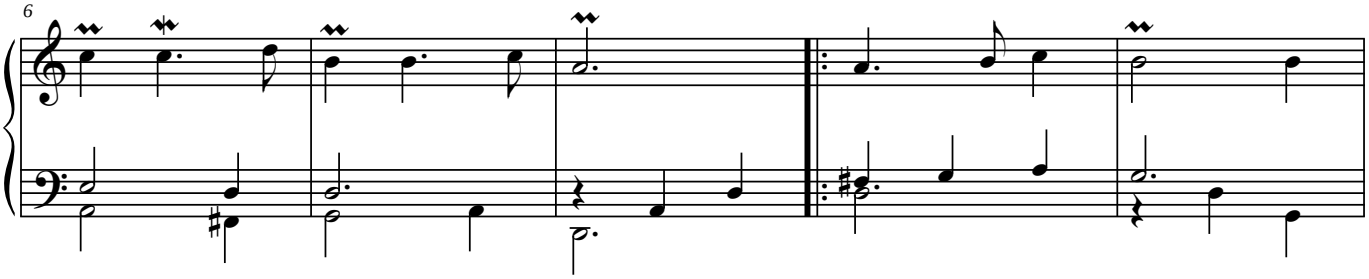
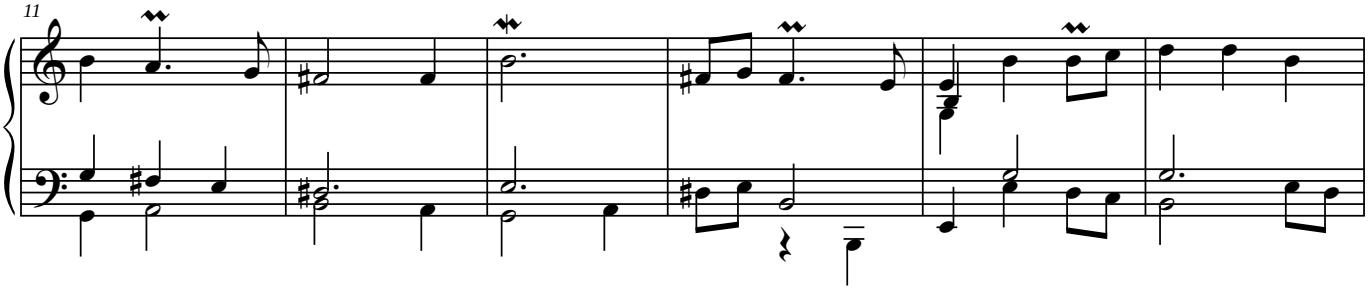
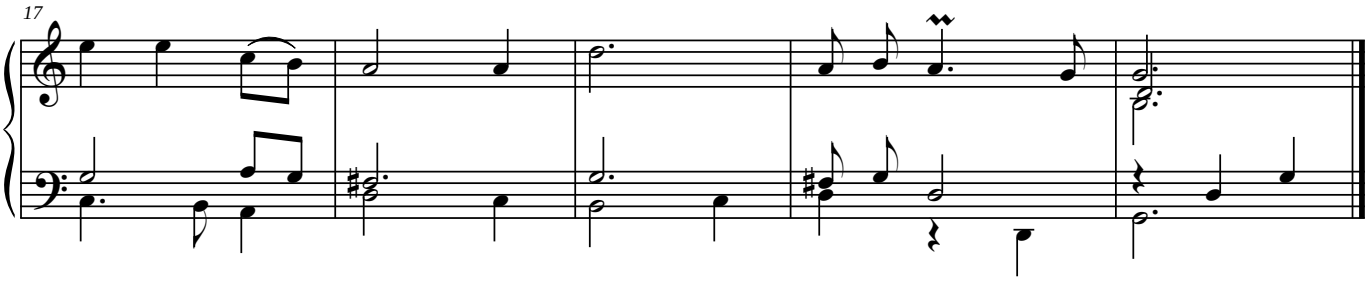






Source

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

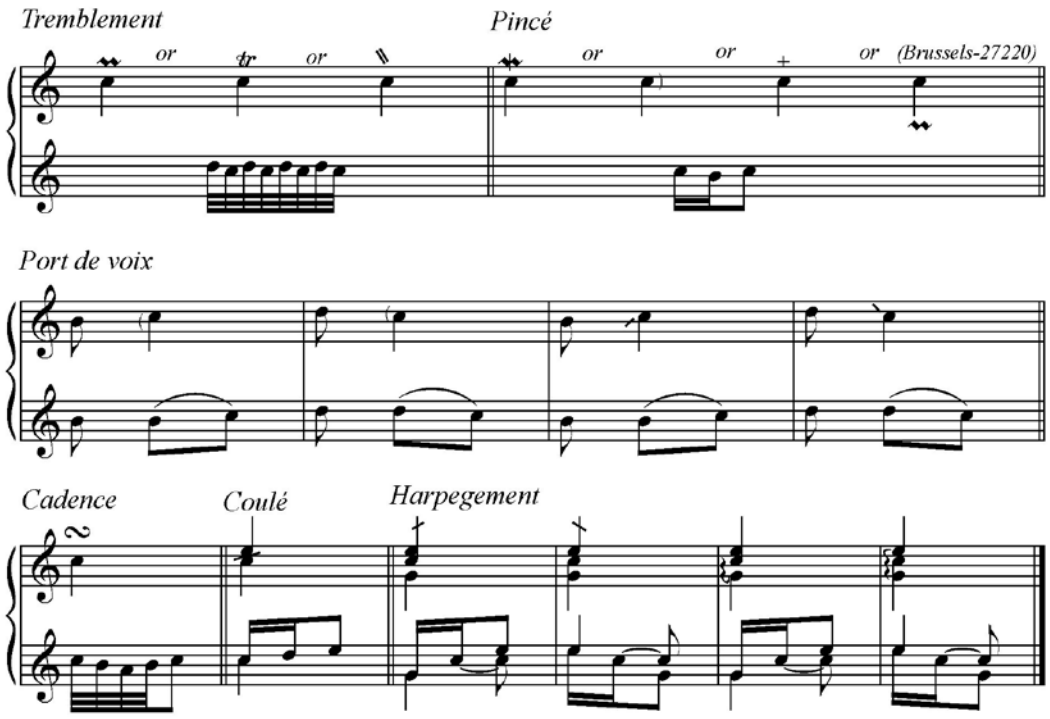
Text between staves ("Coeurs accablez de rigueurs inhumaines…") omitted in this edition.

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.[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.



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

fol. 67v, Du mesme (G) [Cœurs accablez from *Amadis* (1684) LWV 63/58 (G)]
[No comments]