

## Les Sourdines (Sourdennes de'Amide) Armide, 1686

US-BEm MS 778 (Parville), no. 149, pp. 282–3  
LWV 71/39

Musical score for the first system, measures 1 through 6. The piece is in 3/8 time and B-flat major. The right hand features a melodic line with grace notes and a repeat sign at the beginning. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

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Musical score for the second system, measures 7 through 13. The right hand continues the melodic line with grace notes. The left hand features a more active bass line with eighth notes and rests.

Musical score for the third system, measures 14 through 19. This system includes a first ending (marked '1.') and a second ending (marked '2.'). The right hand has a melodic line with grace notes, and the left hand has a bass line with eighth notes.

Musical score for the fourth system, measures 20 through 25. The right hand continues the melodic line with grace notes. The left hand has a bass line with eighth notes and rests.

26

Musical score for measures 26-31. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 26 begins with a treble staff containing eighth notes and a bass staff with chords. Measure 27 features a treble staff with a melodic line and a bass staff with chords. Measure 28 has a treble staff with a melodic line and a bass staff with chords. Measure 29 has a treble staff with a melodic line and a bass staff with chords. Measure 30 has a treble staff with a melodic line and a bass staff with chords. Measure 31 has a treble staff with a melodic line and a bass staff with chords.

32

Musical score for measures 32-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 32 begins with a treble staff containing eighth notes and a bass staff with chords. Measure 33 features a treble staff with a melodic line and a bass staff with chords. Measure 34 has a treble staff with a melodic line and a bass staff with chords. Measure 35 has a treble staff with a melodic line and a bass staff with chords. Measure 36 has a treble staff with a melodic line and a bass staff with chords.

37

Musical score for measures 37-41. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 37 begins with a treble staff containing eighth notes and a bass staff with chords. Measure 38 features a treble staff with a melodic line and a bass staff with chords. Measure 39 has a treble staff with a melodic line and a bass staff with chords. Measure 40 has a treble staff with a melodic line and a bass staff with chords. Measure 41 has a treble staff with a melodic line and a bass staff with chords. The system concludes with a double bar line and two first endings (1. and 2.) in the treble staff.

## 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*

In “3” time, eighth notes in conjunct motion (mm. 11, 14, 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. 149 (pp. 282–3, Hand I), Sourdines de’ Amide (g) [Les Sourdines from *Armide* (1686) LWV 71/39 (g)]  
 M. 42 lhU1 rest missing