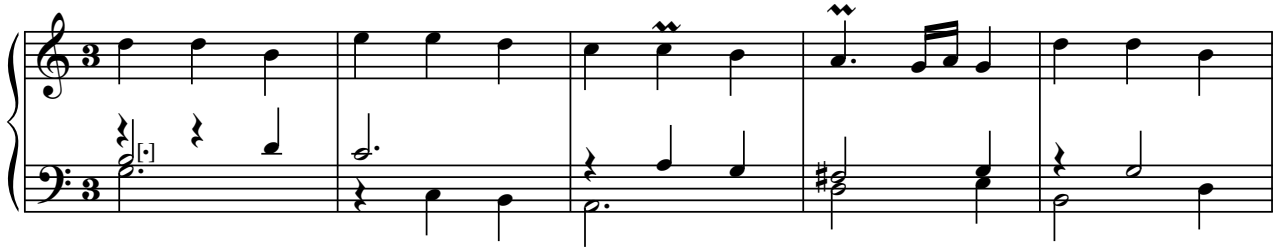
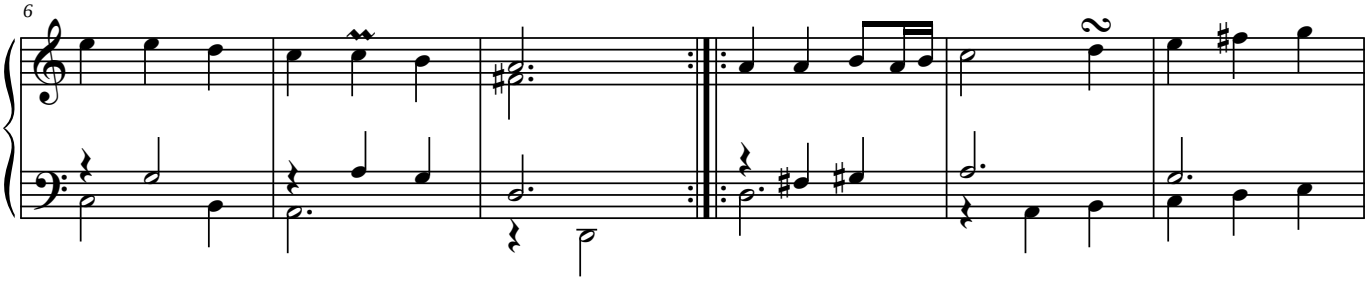
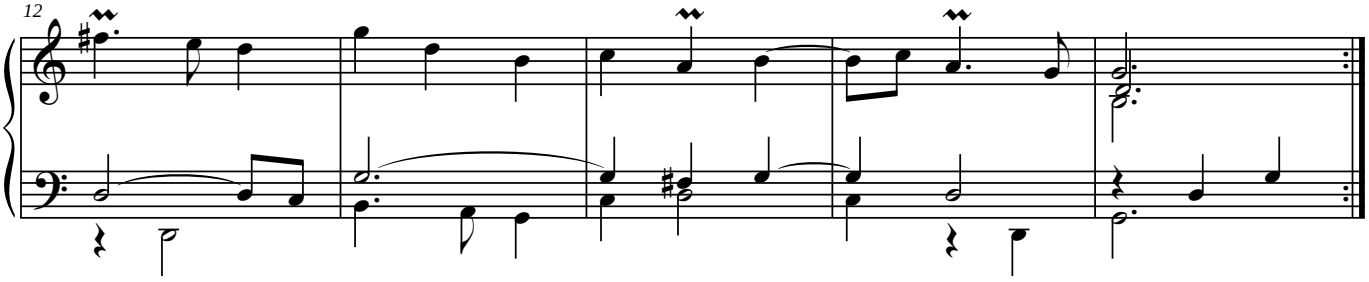
Suivons l'amour (menuet du mesme opera)
Amadis, 1684

F-Pn Vm7-6307(2), no. 9, p. 19
LWV 63/12



© David Chung, 2014





Source

F-Pn: Paris, Bibliothèque Nationale de France, Vm7-6307(2) (France, post 1724?).

Seven arrangements entered by one unidentified French hand. Some traces of the arranger's working method can be detected. Stems of the (right-hand) melody point upwards, not downwards (see pp. 14–5), suggesting that the arranger worked by laying out the outer voices before filling in the other parts. Notes with leger lines between staves sometimes run into each other's orbit, which would have been avoided by a careful copyist, but is not untypical of an arranger working from scratch.

The Lully arrangements are the only pieces identified in this small collection of twelve pieces. No. 11 is an allemande that is attributed to Lully in *Schwerin-619* (no. 48) but its origin cannot be traced.

Literature: Gustafson 1979, 1:111; 3:100–5.

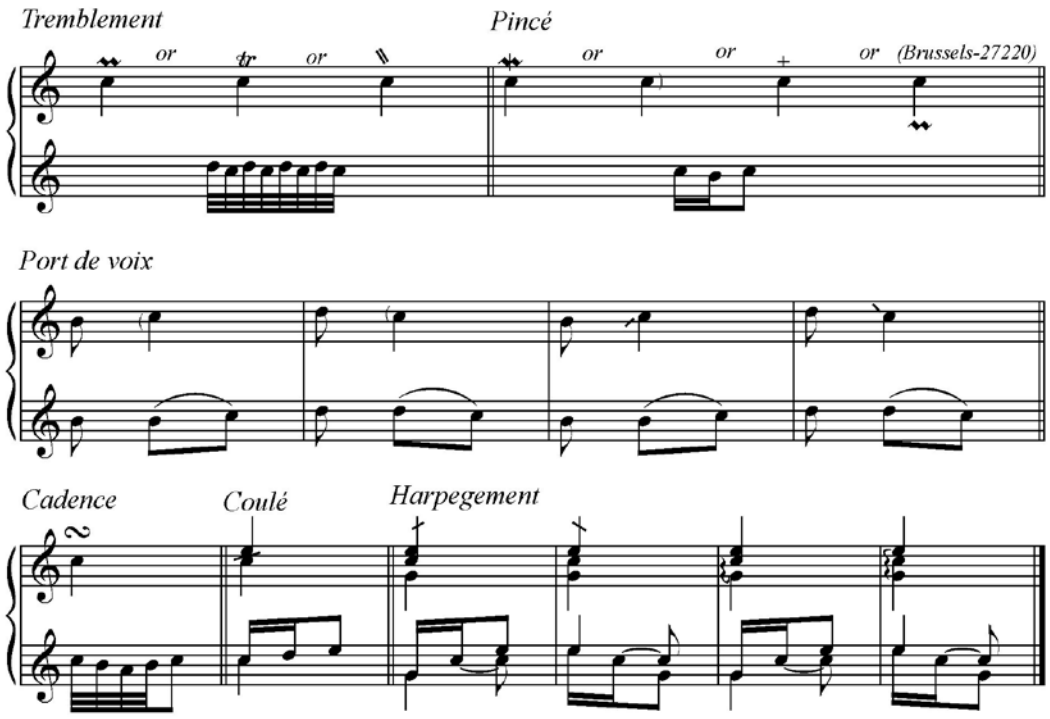
Editions: Chung 2004, two pieces (nos. 8, 10); WLSCM, five pieces (nos. 5, 6, 7, 9, 11).

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 “2” time, eighth notes in conjunct motion (mm. 12, 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. 9 (p. 19), menuet du mesme opera (G) [Suivons l’amour from *Amadis* (1684) LWV 63/12 (G)]
M. 1 lhM1 dot missing