

Vous ne devez plus attendre (Trio d'Amadis) Amadis, 1684

US-BEm MS 778 (Parville), no. 110, pp. 212–3
LWV 63/36

Musical notation for measures 1-6. The score is in 3/8 time, B-flat major, and features a keyboard arrangement with treble and bass staves. Measure 6 includes a first ending bracket labeled '1.'.

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Musical notation for measures 7-13. Measure 7 includes a second ending bracket labeled '2.'.

Musical notation for measures 14-19.

Musical notation for measures 20-26.

27

Musical score for measures 27-32. The score is written for a keyboard instrument in two staves (treble and bass clefs). The key signature has one flat (B-flat). The music features a melodic line in the right hand with various ornaments and a supporting bass line in the left hand. The right hand has a series of chords and moving lines, while the left hand provides a steady accompaniment with some chromatic movement.

33

Musical score for measures 33-38. The score continues from the previous system. It includes a first ending (1.) and a second ending (2.) leading to a final cadence. The word "fin" is written at the end of the piece. The notation includes various ornaments and dynamic markings.

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 1689.¹ 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. 14, 17, 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. 110 (pp. 212–3, Hand C), Trio d’Amadis | vous ne devez plus attendre (g) [Vous ne devez plus attendre from *Amadis* (1684) LWV 63/36 (g)]
 [No comments]