

Vous ne devez plus attendre (vous ne devez pas attendre) *Amadis, 1684*

US-BEm MS 777 (Menetou), no. 20, fols. 15v–16r
LWV 63/36

Musical score for the first system, measures 1-5. The piece is in 3/8 time. The vocal line (treble clef) has lyrics: "Vous ne devez pas at - ten - dre ...". The keyboard accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand.

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Musical score for the second system, measures 6-10. It includes a first ending (1.) and a second ending (2.) marked with repeat signs. The vocal line continues with notes and rests. The keyboard accompaniment provides harmonic support with chords and moving lines.

Musical score for the third system, measures 11-15. The vocal line features a melodic phrase with a slur. The keyboard accompaniment includes a sequence of eighth notes in the bass line.

Musical score for the fourth system, measures 16-20. The vocal line continues with a melodic line. The keyboard accompaniment features a sequence of eighth notes in the bass line and chords in the right hand.

21

Musical notation for measures 21-25. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and ornaments. The bass staff provides harmonic support with chords and single notes. A slur is present over measures 23 and 24 in the bass staff.

26

Musical notation for measures 26-29. The system consists of a treble clef staff and a bass clef staff. The treble staff features a melodic line with a long slur spanning measures 27, 28, and 29. The bass staff contains a bass line with a sequence of notes in measures 27 and 28, with fingerings 4 and 5 indicated below the notes. A slur is also present over measures 28 and 29 in the bass staff.

30

Musical notation for measures 30-33. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with ornaments. The bass staff features a bass line with a slur over measures 30 and 31, and a sequence of notes in measures 32 and 33.

34

Musical notation for measures 34-37. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with ornaments. The bass staff features a bass line with a slur over measures 34 and 35, and a sequence of notes in measures 36 and 37. The system concludes with a double bar line.

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

Eighty-seven arrangements entered by two or three unidentified French hands (Hand A, A', and B). Hands A and A' (which could be same as Hand A) are competent. Hand B is the same as Hand I of *Parville*, Hand A of *LaBarre-6*, and Hand A of *LaBarre-11*.

Menetou is not only the largest source of keyboard arrangements of Lully, but is also unique in that the pieces are by and large ordered in chronological sequence. The manuscript's connection with Françoise-Charlotte de Senneterre de Menetoud, daughter of Henry-François, Duc de La Ferté (1657–1703) and Marie-Gabrielle-Angélique de La Motte (1654–1726), through the six “airs sérieux de mademoiselle de menetou” (fols. 48v–52r) suggests that the Lully pieces might have originated as a suitable repertory for the growing number of aristocratic female harpsichordists, of which *Menetou* is a fine example. Alongside the Lully transcriptions are original harpsichord pieces by Lebègue and D'Anglebert, vocal extracts from Lully's operas, and airs by Michel Lambert and Mademoiselle de Menetou.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:114–5, 3:137–73; Gustafson-Fuller 1990, 394–5; David Fuller, “Les arrangements pour clavier des œuvres de Lully,” in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 472–3; Harris 2009, 2:160–1.

Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

Editorial Remarks

Text between staves (“Vous ne devez pas attendre ...”) 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.

The image displays six musical examples of French ornaments, each with a label above it and a corresponding musical notation in a grand staff (treble and bass clefs).

- Tremblement**: Shows a note with a double wavy line above it, followed by a note with a single wavy line, and another with a double wavy line. The label "or" is placed above the first and third notes. The second example shows a note with a double wavy line and a plus sign above it, followed by a note with a double wavy line and a plus sign, and another with a double wavy line and a plus sign. The label "Pincé" is above the first note, and "or" is above the second and fourth notes. A reference "(Brussels-27220)" is at the end.
- Port de voix**: Shows a note with a curved line above it, followed by a note with a curved line, and another with a curved line. The label "Port de voix" is above the first note.
- Cadence**: Shows a note with a wavy line above it, followed by a note with a wavy line, and another with a wavy line. The label "Cadence" is above the first note.
- Coulé**: Shows a note with a wavy line above it, followed by a note with a wavy line, and another with a wavy line. The label "Coulé" is above the first note.
- Harpegement**: Shows a note with a wavy line above it, followed by a note with a wavy line, and another with a wavy line. The label "Harpegement" is above the first note.

In “3” time, eighth notes in conjunct motion (mm. 13–4, 16–7, 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”.

No. 20 (fols. 15v–16r, Hand A’), vous ne devez pas attendre (a) [Vous ne devez plus attendre from *Amadis* (1684) LWV 63/36 (a)]
M. 31 lhU3 sharp missing

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.