THE FRENCH TRIO FOR TWO DESSUS AND BASS
1686-1706

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ABSTRACT

Trios for two treble instrumental parts and bass began to appear in France during the final years of the seventeenth century. Between 1686, when the first trios appeared as movements within Marc-Antoine Charpentier's "Sonata," and 1706, when the quarrel over French and Italian musical styles had reached its height and Italianate trios had begun to be composed in France, many prominent French composers including Marin Marais, François Couperin and Jean-Féry Rebel wrote works for this combination. Taken as a group, these new French trios mirror the musical milieu within which they were composed; some are predominantly French in style, reflecting the continuing strength of French musical traditions in the period following the death of Lully, a few from the end of the period are highly Italianate, showing the influence of the increasingly popular Italian instrumental style, and a number are experimental works of mixed style, reflecting the ongoing discussion of the merits of each style and the attempts of composers to come to terms with the dichotomy between them.

In this thesis, the French trio for two dessus and bass is examined from a number of different perspectives. Chapter 1 is an examination of the musical milieu of the trio, including performance traditions and musical thought, through
documents and literary sources of the period. In Chapter 2, the French and Italian musical traditions that influenced the new trios are described. Chapter 3 is a discussion of the composers, the sources and the musical style of the new trios. Here the dichotomy between the French and Italian styles serves as the main point of reference, from which elements such as form, terminology, instrumentation, texture, melodic style and harmony are examined. The Appendix contains a selection of trios not available in modern editions.

While it is not always possible to establish a direct line of influence for each stylistic element in each trio, many specific links can be shown, and interesting patterns are revealed. Each composer uses a slightly different combination of elements, and the resulting body of works is varied and interesting, illustrating the vitality of French musical life during this period.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>ii</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>vi</td>
</tr>
<tr>
<td>LIST OF EXAMPLES</td>
<td>vii</td>
</tr>
<tr>
<td>PREFACE</td>
<td>x</td>
</tr>
<tr>
<td><strong>Chapter</strong></td>
<td></td>
</tr>
<tr>
<td>1. THE TRIO AND ITS MUSICAL MILIEU</td>
<td>1</td>
</tr>
<tr>
<td>The Trio in Performance</td>
<td>1</td>
</tr>
<tr>
<td>French and Italian Musical Styles</td>
<td>16</td>
</tr>
<tr>
<td>in France 1686-1706</td>
<td></td>
</tr>
<tr>
<td>French Music vs Italian Music: The Quarrel</td>
<td>20</td>
</tr>
<tr>
<td>between François Raguenet and</td>
<td></td>
</tr>
<tr>
<td>Jean-Laurent Le Cerf de la Viéville</td>
<td></td>
</tr>
<tr>
<td>2. MUSICAL INFLUENCES ON THE NEW FRENCH TRIO</td>
<td>28</td>
</tr>
<tr>
<td>The French Musical Tradition</td>
<td>28</td>
</tr>
<tr>
<td>Trio texture in the Lullian style</td>
<td>28</td>
</tr>
<tr>
<td>The French dance tradition</td>
<td>36</td>
</tr>
<tr>
<td>Elements of French musical style</td>
<td>41</td>
</tr>
<tr>
<td>The French chamber music tradition</td>
<td>45</td>
</tr>
<tr>
<td>The fantasia style</td>
<td>46</td>
</tr>
<tr>
<td>The bass viol tradition</td>
<td>47</td>
</tr>
<tr>
<td>The Italian Instrumental Style in France</td>
<td>50</td>
</tr>
<tr>
<td>The violin</td>
<td>50</td>
</tr>
<tr>
<td>The continuo</td>
<td>54</td>
</tr>
<tr>
<td>Formal aspects of the Corellian sonata</td>
<td>57</td>
</tr>
<tr>
<td>Other Italian composers</td>
<td>61</td>
</tr>
<tr>
<td>3. THE FRENCH TRIO 1686-1706</td>
<td>67</td>
</tr>
<tr>
<td>The Composers and the Sources</td>
<td>67</td>
</tr>
<tr>
<td>Formal Concepts: The Suite and the Sonata</td>
<td>83</td>
</tr>
<tr>
<td>Instrumentation and Instrumental Style</td>
<td>102</td>
</tr>
<tr>
<td>Texture</td>
<td>109</td>
</tr>
<tr>
<td>Melodic Style</td>
<td>119</td>
</tr>
<tr>
<td>Harmonic Language</td>
<td>128</td>
</tr>
</tbody>
</table>

iv
APPENDIX: AN ANTHOLOGY OF FRENCH TRIOS
FOR TWO DESSUS AND BASS 1686-1706

Sebastien de Brossard, Suonata à 2 vv e viole di gamba obligata con organo

Michel de la Barre, Pièces en trio pour les violons, flutes et hautbois (1694), Suite IV

Jean-Féry Rebel, Sonates à II et à III parties, Sonata III

Toinon, Recueil de trio nouveaux pour le violon, hautbois, flûte, Trio Sommeil

Michel Lambert, Pièces en trio pour les violons, flutes ou hautbois

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## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dances in French Dramatic Music 1656-1718</td>
<td>38</td>
</tr>
<tr>
<td>2</td>
<td>French Trios for Two Dessus and Bass 1686-1706</td>
<td>68</td>
</tr>
</tbody>
</table>
LIST OF EXAMPLES

Example
1. Lambert, "Il est vrai," Pièces en trio, 1-6 . . . 25
2. "Lully, "Ritournelle pour les flutes,"
   Les Amants magnifiques, Scène dernière,
   1-10 ........................................... 30
3. Lully, "Que tout retentisse," Alceste,
   Prologue, 1-30 ................................ 30
4. Lully, "Malgré tant d'orages," Alceste,
   act 1, sc. 7, 1-8 ................................ 32
5. Lully, "Nous ne saurions choisis,". Amadis,
   Prologue, 1-5 .................................. 34
6. Lully, "J'en vais perdre la vie," "Trios de la
   chambre," 1-8 .................................. 34
7. Freillon Poncein, "De la mélancolie en fugue,"
   La Veritable manière, p. 61, 1-9 .............. 42
   à une et à deux violes, 1-6 .................... 42
9. Louis Couperin, Symphonie, 1-6 .................. 47
12. Corelli, Op. IV/3:2 Corrente allegro, 1-12 ... 52
18. Bassani, Sonata for 2 violins, violoncello
   (ad libitum) and organ
   a: Adagio, 1-4 ................................ 63
   b: Prestissimo, 1-4 ............................ 63
   c: Adagio e forte, 1-4 ....................... 64
   d: Prestissimo, 1-4 ......................... 64
19. Dandrieu, Sonate en trio II, Adagio ........... 82
20. Toinon, "Trio Sommeil," Recueil de trio
    nouveaux, 21-23 .............................. 86
21. De la Barre, Prelude, Pièces en trio (1694),
    Suite VI, 1-12 ............................... 89
22. Dandrieu, Sonate en trio V
    a: Adagio, 1-3 ................................ 92
    b: Vivace, 1-6 ............................... 92
23. Dandrieu, Adagio, Sonate en trio IV, 1-12 .... 93
24. Dandrieu, Adagio, Sonate en trio VI, 1-5 .... 94
25. Duval, Gay-Lentement, Seconde Livre de
    Sonates, Sonate V, 74-78 .................... 95
26. Rebel, Gay-Air seul, Sonates à II et à III parties, Sonate I ........................................ 98
27. Couperin, Gayement, La Visionnaire, 1-5 .................................................. 100
28. Marais, Petite Passacaille, Pièces en trio, Suite I, 57-60 ...................................... 103
29. De la Barre, Chaconne, Pièces en trio (1694), Suite VI, 138-42 ................................. 103
30. Marais, Passacaille, Pièces en trio, Suite V, 49-53 .............................................. 103
31. Dandrieu, Vivace, Sonate en trio VI, 18-22 .............................................. 104
32. Dandrieu, Presto, Sonate en trio II, 2-4 .................................................. 105
33. Duval, Gay, Seconde Livre de Sonates, Sonate II, 14-16 ...................................... 105
34. Rebel, Vivement, Sonates à II et à III parties, "Le Tombeau de Lully," 267-70 .............. 105
35. La Guerre, Allegro e presto, "Suonatas a 2 vv.," Sonata I, 1-4 ........................... 105
36. Couperin, Légerement, L'Astrée, 1-3 ........................................................................ 106
37. Brossard, Allegro, "Suonata 2a," 25-26 .................................................. 107
38. Rebel, Vivement, Sonates à II et à III parties, "Le Tombeau de Lully," 373-74 .............. 107
39. Rebel, Recit-Gravement, Sonates à II et à III parties, Sonate V, 21-22 ......................... 108
40. La Guerre, Vivace, "Suonatas a 2 vv.," Sonata II, 14 ........................................ 108
41. Duval, Grave, Seconde Livre de Sonates, Sonate I, 1-6 ........................................ 111
42. De la Barre, Sarabande, Pièces en trio (1700), Suite IV, 19-24 ............................... 111
43. Marais, Passacaille, Pièces en trio, Suite V, 49-52 .............................................. 113
44. Toinon, Vite, Recueil de trio nouveaux, "Trio Sommeil," 36-45 ............................... 114
45. Rebel, Vivement, Sonates à II et à III parties, "Le Tombeau de Lully," 239-43 .............. 116
46. La Guerre, Aria affettuoso bemol, "Suonatas a 2 vv.," Sonata III, 4-7 ..................... 117
47. Brossard, Rondeau, "Suonata 2a," 1-8 ..................................................................... 117
48. Lully, "L'Air des hautbois" .................................................................................. 118
49. Marais, Caprice, Pièces en trio, Suite V, 1-5 .................................................. 120
50. Marais, Symphonie, Pièces en trio, Suite III, 1-4, 14-17 ........................................ 121
51. Marais, Prelude, Pièces en trio, Suite V, 38-42 ................................................. 122
52. a: Brossard, Allegro, "Suonata 1a," 1-5 .................................................. 123
   b: Rebel, Gay, Sonates à II et à III parties, Sonate IV, 1-7 .................................... 123
   c: La Guerre, Allegro, "Suonatas a 2 vv.," Sonata III, 1-2 ..................................... 123
   d: Duval, Vite, Seconde Livre de Sonates, Sonate I, 1-2 .................................... 123

viii
53. a: Couperin, Légèrement, La Superbe, 1 ..... 124
   b: Couperin, Gayement, L'Astrée, 1 ..... 124
   c: Couperin, Légèrement, La Pucelle, 1-2 ..... 124
   d: Couperin, Légèrement, La Visionnaire, 2 ..... 125
54. a: Rebel, Gay, Sonates à II et à III parties, Sonate I, 1-3 ..... 125
   b: Couperin, Gayement, La Pucelle, 1-3 ..... 125
56. a: "L'Ordonnance pour la Fifre" ..... 127
   b: Couperin, Mouvement de fanfares, Le Steinquerque, 4-5 ..... 127
57. Marais, Plainte lentement, Pièces en trio, Suite III, 11-14 ..... 129
58. Toinon, Trio-Prelude, Recueil de trio nouveaux, 11-16 ..... 129

ix
PREFACE

Trios for two treble parts and bass began to appear as independent compositions in France during the final years of the seventeenth century. Related in texture both to the Italian trio sonata, which reached France around this time, and to the traditional trio interlude of Lullian opera, the new French trio provided an opening for the appearance of Italian instrumental style in French music and a vehicle for the continuation of French traditions.

The death of Jean Baptiste Lully in 1687 paved the way for a more open discussion of French and Italian styles. During the period between 1686 and 1706, French composers displayed an awareness of the dichotomy between these two styles, choosing to maintain the French style, adopt the Italian or to develop a personal synthesis of the two. The solutions reached by the composers of the new trios resulted in a collection of interesting chamber music little known today. A comparison of the solutions reached by different composers within this common textural framework provides an insight into attitudes towards these different stylistic traditions in France around the end of the seventeenth century.

Although its influence was declining, the court remained the centre of French musical life during this period. Louis XIV heard chamber music concerts as often as several
times a week. These concerts were relatively private events at which the pomp and ceremony that surrounded the monarchy—expressed in part through traditional French music—could be relaxed somewhat. Louis enjoyed performances of music in both French and Italian styles, and probably heard the newest compositions in the mixed style; many of the composers experimenting with the trio and the solo sonata appeared at these concerts as performers.

The popularity of Italian music in France increased rapidly during this period. Many Frenchmen visited Italy, and brought back with them not only a taste for Italian music, but the music itself. The Duke of Orleans enjoyed Italian music and employed Italian-trained musicians, and the Abbé Mathieu, Curé of Saint-André-des-Arts, sponsored concerts at which the works of Corelli were apparently first heard in Paris. Composers who had not had the opportunity to visit Italy could become familiar with Italian styles in Paris, and had a receptive audience for their experimental new works.

The reawakened interest in Italian music prompted a revival of the literary quarrel over the merits of French and Italian music. François Raguenet and Jean-Laurent Le Cerf de la Viéville were the principal spokesmen, the former for Italian and the latter for French music. Italian music was now linked with the "moderns" and French music with the "ancients"; this quarrel was, in effect, a debate over
the old and the new. While singing and operatic style were
the focus of attention, as they had been in previous out-
breaks of the quarrel, the inclusion of instrumental chamber
music in the debate testified to the increased popularity
and importance of this medium. The contrasting views of the
opposing camps and the reactions of others to these views
offer important insights into French concepts of Italian
musical style.

The trios of this period show the influence of a number
of French traditions. The trio des hautbois, the woodwind
trio interlude used in Lullian opera as a contrast to the
usual five-part orchestral texture, was the principal instru-
mental trio texture in use in France during the time of Lully;
many trios written between 1686 and 1706 exhibit features
derived from this source. The French vocal air, suite for
solo keyboard or lute and virtuosic bass viol style were also
important influences.

Italian instrumental music was represented in France
during this period primarily by the trio sonata. The Italian
composer who attracted the most attention in that country was
Arcangelo Corelli (1653-1713). The works of Giovanni Battista
Bassani (c. 1657-1716) were also admired. The Italian treat-
ment of the violin as a virtuoso solo instrument, and the
terminology, movement types, form, melodic style, treatment
of instruments and harmony of the Italian sonata all had an
influence on the new French trio. With the appearance of

xii
Italian chamber music in France, the compositional resources of French composers were greatly increased.

The list of trio composers from the period 1686-1706 includes many of the leading French musicians of the day: François Couperin, Marin Marais, Jean-Féry Rebel and Elizabeth-Claude Jacquet de la Guerre. The first instrumentally-conceived trios for two dessus and bass to be published in France were the *Pièces en trio* (1692) by Marais. The Sonata attributed to Marc-Antoine Charpentier, probably written around 1686,\(^1\) contains movements in trio texture as well as movements in solo and multi-part ensemble textures. Of the other trios composed before the end of the century, many remained, like the Charpentier Sonata, in manuscript form. The reasons for this are probably related to the newness of the style and to the problems of printing monopolies.

The importance of the trio for two dessus and bass in France during this period has been acknowledged, and trios by individual composers have received some attention. Those of La Guerre are examined within the context of her life and works by Carol Henry Bates in "The Instrumental Music of Elizabeth-Claude Jacquet de la Guerre"\(^2\) while those of De la Barre are treated briefly by Jane Bowers as early works of

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the French Flute School in "The French Flute School 1700-1760." Montéclair's Sérénade ou Concert is discussed in Charles Gower Price's rather one-sided study, "The Codification and Perseverance of a French National Style of Instrumental Composition between 1687 and 1735: Montéclair's Sérénade ou Concert," and Charpentier's Sonata is described in Julie Anne Sadie's article "Charpentier and the French Ensemble Sonata." However, there has been no attempt to treat the trio for two dessus and bass as a genre and to examine its musical sources and place in French musical life.

This study is an examination of the French trio for two dessus and bass as a genre within the musical milieu of late seventeenth- and early eighteenth-century France. The dichotomy between French and Italian styles, an important facet of this milieu, serves as the main point of reference, and the influence of the two styles on elements such as form, terminology, instrumentation, texture, melodic style and harmony is discussed. This new point of view provides an expanded picture of French music and musical life during the period following the death of Lully.

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CHAPTER 1

THE TRIO AND ITS MUSICAL MILIEU

The Trio in Performance

In the two decades following the death of Jean-Baptiste Lully in 1687, the trio combination of two dessus with bass gained a prominent position in chamber music in the musical milieu centred around the royal court and the city of Paris. This combination had not previously been common there in instrumental chamber music.¹ A few works written specifically for trio had appeared before 1690, but it was only during the final decade of the century that such works began to be regularly composed, played and discussed. By the end of the first decade of the eighteenth century, this combination had become very popular and many new trios were being written.²

The court of Louis XIV (r. 1643-1715) was the focal


point of this musical milieu. Chamber music concerts were frequent at court during the final years of the seventeenth century and the opening years of the eighteenth; they assumed a more important place in court entertainment during this period than earlier in the reign. Less expensive and more private than large-scale entertainments, they suited the mood of the king and the temper of the times. The rise of the instrumental trio was part of this trend.

Court chamber music concerts of the period are documented in a number of sources: letters and mémoires such as those of Madame de Sévigné and the Marquis de Sourches, reports in Le Mercure galant, Dangeau's Journal and other chronicles of the period, the prefaces and dedications attached by composers to their works, and archival doc-

5Le Mercure galant, the official court journal, was issued monthly between 1672 and 1791. Dangeau's Journal reported court events between 1684 and 1720. Dangeau, a nobleman and a member of the Dauphin's household, was in a position to be well informed. Extracts dealing with musical life from the Journal are collected in Chantal Masson, "Journal du Marquis de Dangeau," Recherches sur la musique française classique 2 (1961):197-226.
A picture of court chamber music life, and the place of the trio in it, can be pieced together from this material.

Chamber music was a part of daily life at court. In Dangeau's Journal there are many references similar to the following:

Sceaux, Thursday 11 September 1704
At nine o'clock the king heard a concert of Italian music sung by the musicians of the Duke of Orleans... then there was a little instrumental concert [un petit concert d'instruments].

François Couperin, in his "Preface" to the Concerts Royaux (1722), says that Louis XIV had called on him to perform in "petits concerts de chambre" almost every Sunday. Many of...

6 Bobillier, Les Concerts en France includes evidence from archival sources. Marcelle Benoit, Musiques de cour: chapelle, chambre, écurie (Paris: A. & J. Picard, 1970) is a compilation of court documents relating to music. Sebastien de Brossard, "Catalogue des livres de musique... qui sont dans le cabinet de Sr. Sebastien de Brossard... écrit en l'année 1724" Bibliothèque Nationale, Rés. Vm8 21) contains much valuable information about music, musicians and performances.

7 Masson, "Journal de Dangeau," P. 211.

"A 9 heures le Roi entendit une musique italienne chantée par les musiciens de Monsieur le Duc d'Orleans... ensuite il y eut un petit concert d'instruments."


"Les pieces qui Suivent sont d'une autre Ésence que celles que j'ay donné jusqu'au présent... Je les avois faites pour les petits concerts de chambre où Louis quatorze me fairoit Venir Presque tous les dimanches de l'année."
the concerts mentioned by Dangeau are described in similar terms: as "petits concerts" or "une petite musique." Judging from those concerts that are more fully described, these terms referred to concerts of chamber music. It is unfortunate that Dangeau, like many other observers of the period, rarely names the performers, composers or the combination of instruments.

Many chamber music performances were sponsored by court personnages other than the king. According to Dangeau, Philippe, Duke of Orleans (1674-1733) maintained a large musical household which included many well-known performers, and held concerts frequently. The Italian-trained violinist Jean-Baptiste Anet, noted for his performances of Corelli's music in the early eighteenth century, served him, as did the Italian violinist Michel Mascitti, the violinist François Duval and the organist and harpsichordist François Dandrieu. The latter three musicians wrote trios for two dessus with bass as well as other chamber music during the early years of the eighteenth century. Like Couperin, these composer-performers were probably expected to participate in performances of their own works before their patron.

The Duchess of Maine, the Princess of Conti, the Duke and Duchess of Bourgogne and Madame de Maintenon were

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cited in *Le Mercure galant*, Dangeau's *Journal* and other sources as frequent sponsors of concerts. In 1701, Monseigneur, the Duke of Bourgogne and other noblemen held a hunting party at Saint Maur. The following entertainment was presented one evening:

In the intervals of the promenade and the dinner we were agreeably entertained by a very good concert performed by Couperin, Vizé, Forcroy [Forqueray], Rebel and Favre, Philibert and Descoteaux and a little girl about eight or nine years old who sings very nicely.

Concerts of chamber music are thus seen to have been linked with other leisure activities of the nobility. At this concert, the forces were available to provide composer-performers with the opportunity to try out new works such as their newly-composed trios. If concerts were as frequent as has been suggested, the performers would have needed a substantial repertoire.

Instrumental chamber music was sometimes performed

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11 Monseigneur was the title given to the Dauphin.

12 Possibly the violinist Antoine Favre (c. 1670-c. 1737), who was a member of the orchestra of the Académie Royale in 1713, or his father, Durand Favre, a violinist from Lyons. There is no direct evidence linking either to court concerts during the early eighteenth century.


"Dans les intervalles de la promenade & de souper, on fut agréablement diverti par un tres beau concert composé des Sieurs Couperin, Vizé, Forcroy, Rebel & Favre, Philibert & Descoteaux & d'une petite fille âgée de huit à neuf ans, qui chante avec beaucoup d'ordre & de propreté."
as one part of a larger entertainment. The concert sponsored by the French ambassador to the Danish court in celebration of his presentation to the new Danish king, Frederick IV, in 1700 was described as follows:

Madame the Ambassadress, who, without being able to read music, sings all the operas with an extraordinary accuracy, was the first attraction of the concert. Mademoiselle de Malorty . . . was admired for the neatness of her playing and the delicacy of her voice. The violins, flutes and oboes and the other voices made the concert complete . . . At the concert, operas by Lully and a quantity of beautiful Italian pieces were sung. Simphonies and the most difficult sonatas were played.\footnote{Le Mercure galant (May 1700):97 [67].}

While this concert took place outside France, the performers were French, the repertoire in the French taste and the sponsor of the concert a representative of the French court. The concert format most certainly imitates French practice. Instrumental chamber music could also serve a utilitarian purpose, that of entertaining the audience while actors in a play changed their costumes:

In the evening, the tragedy of Absalon was performed for the second time. After the tragedy there was "une petite musique" to give the actors time to change their costumes.\footnote{Masson, "Journal de Dangeau," p. 212.}
Most of the musicians who played chamber music at the royal court were members of Louis XIV's Musique de chambre or his Musique de cabinet. Other performers included foreign artists, promising young musicians and child prodigies; their concerts were recorded as unusual events. Eminent personnages such as the Duke of Orleans and the Duchess of Maine maintained separate musical establishments and occasionally borrowed musicians from the king's household. Some musicians held positions in more than one household at the same time.

Ensembles consisting of a pair of transverse flutes with bass seem to have been popular. A concert by one such ensemble, with a theorbo taking the bass part, was described in Dangeau's Journal in November 1694:

"1702 Vendredi 3 fevrier
Le soir, on joua pour la deuxième fois la tragédie d'Absalon. Après la tragédie il y eut une petite musique pour donner le temps aux acteurs de changer d'habits."

16 The Musique de chambre was one of a number of groups of court musicians. Musicians of the Chambre provided music for suppers, balls and the private entertainment of the king. The Musique de chambre included among its members the Vingt-quatre Violons, the Petits Violons, singers and instrumentalists. The Musique de Cabinet was a small and exclusive subdivision of the Chambre. Members of this group performed for the private entertainment of the king in his Cabinet, and followed him when he travelled. They seem to have specialized in the performance of chamber music. See Benoit, Versailles, pp. 194-207 and 232-34.

17 Ibid., pp. 117-17.
Monseigneur went to the opera in Paris and there met the Duchess of Orleans. After the opera, he went with her for supper to the petit Luxembourg, where the Duke called on Descoteaux, Filbert [Philibert] and Vizé to play some music.\(^\text{18}\)

The same group, with the addition of a bass viol played by Marin Marais, presented a chamber concert as part of the amusements celebrating the wedding of the Duke of Albret and Mlle de la Trémouille in 1696:

> The young people, to amuse themselves, could dance the most popular dances to the accompaniment of chansons, play cards, and listen to a beautiful concert performed by Vizé, Marais, Descoteaux and Philibert. With these amusements, the time passed quickly until midnight.\(^\text{19}\)

The flutists Descoteaux and Philibert were among the most popular performers of the period, and played together frequently at court.

Pairs of violins had been used in chamber music concerts in France since at least the 1670s. A pair of violins


"1694 Vendredi 26 novembre
Monseigneur alla à l'Opéra à Paris trouver Madame la Duchesse. Après l'Opéra, il alla souper avec elle au petit Luxembourg, ou Monsieur le Duc fit venir Descoteaux, Filbert et Vizé pour la musique."

\(^{19}\) Madame de Sévigné, Correspondance, vol. 3 (septembre 1680-avril 1690), p. 1140.

"Les jeunes gens, pour s'amuser, dansèrent aux chansons ce qui est présentement fort en usage à la cour, joua qui voulut, et aussi prêta l'oreille au joli concert de Vizé, Marais, Descoteaux et Philibert; avec cela l'on attrapa minuit."
was considered essential for vocal accompaniment. In March 1707, Rebel and Lalande, two violinists in the orchestra of the Académie Royale de Musique, performed in a private concert with three singers, one of whom was also a violinist. Two violinists appeared in a concert with two flutists, a keyboard player, a gambist and a theorbo player in the same year. At these concerts, the resources were available for the performance of trios with a pair of violinists performing the desus parts, as was common in the Italian tradition newly introduced into this musical milieu.

The bass part in a trio for two dessus with bass was taken by a harpsichord, a bass viol, a basse de violon or some combination of these instruments. In the opinion of the flutist Michel de la Barre, the theorbo was the preferred accompanying instrument for the flute. The guitar and theorbo player Robert de Vizé was listed frequently as a performer in chamber music ensembles that could have performed trios. Among the harpsichordists reported to have taken part in chamber music concerts during this period are Elizabeth-


21 Le Mercure galant (March 1701):357-58.

22 Ibid. (July 1701):247. See note 13 above.

Claude Jacquet de la Guerre and François Couperin, both of whom wrote works for trio, and Jean Buterne.\textsuperscript{24} The chordal instrument was often joined on the bass line by a bass viol; the names of Marin Marais and Antoine Forqueray appear in a number of concert reports. De la Barre considered the bass viol as essential in the performance of chamber music.\textsuperscript{25} The \textit{basse de violon} was one of the instruments in a trio ensemble described by Jean-Laurent Le Cerf de la Viéville in his \textit{Comparaison de la musique italienne et de la musique française} of 1704.\textsuperscript{26}

The names that appear in the preceding reports are those of the most popular and prestigious performers. It is apparent that these musicians played together frequently and were well known to those who chronicled court life. Most references to chamber music performances do not include names, and one can only speculate about the music performed and the identity of the musicians who played it.

Musical life outside court circles during this period has been little investigated, and the position of chamber music in the lives of the Parisian bourgeoisie is little

\textsuperscript{24}Jean Buterne (c. 1650-1727) became an organist of the Royal Chapel in 1678. He performed frequently as a harpsichordist at court.

\textsuperscript{25}de la Barre, \textit{Oeuvre quatrième}, "Avertissement."

understood. However, the information that we have reveals that music, particularly chamber music, held an important place in some households. It is known, for example, that concerts were held weekly at the home of Monsieur de Melebranle, "Conseiller au Parlement de Paris," during the year 1689.27

The best-known music lover outside court circles was the Abbé Nicolas Mathieu, Cure of Saint-André-des-Arts.28 Mathieu held concerts at his home up to the time of his death in 1706, and is known to have owned a number of musical instruments and a large quantity of music, including chamber works by Jean-Féry Rebel and sonatas by Italian composers.29 He was later recalled as a key figure in the development of the taste for Italian instrumental music in France at that time. Michel Corrette, writing in 1753, maintained that it was at Mathieu's concerts that the sonatas of Corelli had been first heard in France.30

Much music making outside court circles seems to have been centred around the teaching of music. That there were many music teachers active in Paris during the late seventeenth

27 Bobillier, Les Concerts en France, p. 68.
29 Ibid., pp. 43-48.
century is apparent from the number of "Maitres" and "Maitresses" of the clavecin, viol, theorbo, basse de violon, lute or wind instruments listed in the Livre commode des adresses de Paris pour 1692. Young people, according to Le Cerf de la Vieville, learned to play the clavecin, the bass viol or the theorbo.

Concerts were held at the homes of prominent teachers and performers such as the harpsichordist Mlle Certain. She owned an extensive musical library which contained works of chamber music that could have appeared on her concert programmes. The singer Michel Lambert presented concerts featuring his best pupils at his country house and the viol player Antoine Forqueray gave concerts at his home in order to attract new pupils. These concerts seem to have been on a small scale, consisting mainly of solos and chamber music.

Le Cerf de la Vieville reveals that some amateur performers staged concerts in which they could take part for their own amusement:

People of rank used to leave the business of accompaniment to those who were musicians by birth and profession. Today it is a supreme honour for them . . . to chain

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themselves for three or four years to a clavecin to attain at last the glory of being part of a concert, of being seated between two violins and a basse de violon of the opera, and of embellishing, well or badly, a few chords that will not be heard by anyone; that is their noble ambition!\footnote{Le Cerf de la Viéville, \textit{Comparaison}, vol. III, p. 98.}

In this instance, the amateur was joined by a group of professional players hired to complete the ensemble.

Music seems to have been a fashionable pastime among the wealthy; the subjects in many portraits of the period hold musical instruments.\footnote{Jane Bowers, "The French Flute School from 1700 to 1760" (ph.D. dissertation, University of California at Berkeley, 1971), p. 21.} Concerts seem generally to have been small-scale. Chamber music was probably the main fare, and new works for small groups, such as the new trios, would no doubt have been welcomed.

Four known composers of instrumental trios during this period worked outside court circles. Pierre Gaultier worked in Marseille and Louis Heudelinne in Rouen. Both had trios published in Paris, the former in 1699 and the latter in 1705 or shortly thereafter.\footnote{Pierre Gaultier, \textit{Recueil de trio nouveaux pour le violon, hautbois, flûte, sur les differents tons et mouvements de la musique} (Paris: Roussel, 1699); and Louis Heudelinne, \textit{Second livre de pièces pour le dessus et basse de violon}.} Sebastien de...
Brossard had connections with the court circle, but does not seem to have been a part of it. The composer known only as "Toinon" from comments written by Brossard in an engraved set of trios from 1699 is not mentioned in any of the court musical documents or lists of seventeenth-century examined. The fact that he did not have his name engraved on the music would seem to indicate that he was an amateur rather than a professional musician.

The compositions performed in chamber concerts at court and elsewhere are rarely identified. It appears from some of the more specific accounts available that vocal airs—"petits airs tendres" or "airs italiens"—were played by instrumentalists. A collection of vocal airs by Michel Lambert, one of the most popular composers of such pieces, was published in a version for an instrumental trio of two dessus and bass in 1700. Excerpts from operas and ballets could also have been performed by a trio ensemble at concerts. Many collections of excerpts from Lully's dramatic works such as the following were published around

\[\text{de violle, et pour le violon et clavessin, triots [sic] et sonatas (Paris: Foucault, [1705]), "Extrait du Privilege du Roy."}\]


39 Michel Lambert, Pièces en Trio pour les Violons Flutes ou Hautbois composées par Mons'r Lambert (Amsterdam: Estienne Roger, [1700]).
1690:

Les airs de la Tragédie de Persée propres à chantée et à jouer sur toutes sortes d'instruments, seconde parties des airs... à deux & à trois. Amsterdam: Antoine Pointel, 1688.

Other collections are preserved in manuscript.⁴⁰

Works transferred from non-vocal media might also have been played. A book of harpsichord pieces published by Gaspard le Roux in 1705 includes arrangements of many of the pieces for a trio of two dessus and bass. Although they were made for the benefit of those who "wish to sing and accompany themselves before learning the pieces according to the notation,"⁴¹ these arrangements, which include a second part "pour le concert," are well suited in range and style to a trio ensemble like those mentioned above.

Many of the chamber music performers whose names appear above were also composers. Their new trios were probably written for their own use, to be performed in concerts in which they took part. The trio of two dessus with bass was a popular combination, and the growing body of trio literature testifies to its popularity.


"Ce qui sera d'un grand secours à ceux qui voudront chanter et accompagner avant que de les apprendre par tablature."
During the seventeenth century, French and Italian musical styles rose and fell in favour in the French musical circles centred around the royal court and the city of Paris. This fluctuation was due as much to politics as to musical taste. The backlash against Italian music which followed the death of Cardinal Mazarin in 1661—Mazarin had been an avid champion of Italian music and had used his political position to promote it—opened the way for the establishment of a new French musical style by Jean-Baptiste Lully. In the two and a half decades that followed, the Lullian style dominated music at court and in the theatre, and was recognized as the official French style.

In spite of his powerful position, Lully could not keep the country isolated from European musical developments. An Italian pastoral, Nicandro e Fileno, by the Roman composer Paulo Lorenzani (1640-1713) was performed in 1684 in the presence of Louis XIV. Lorenzani, who had arrived in France in 1678, had by this time established himself in Paris as Maître de chapelle of the chapel of the Théatins. Marc-Antoine Charpentier (1634-1704), who had studied in Italy, was employed by the Duchess of Guise (d. 1688), and

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43 Anthony, French Baroque Music, p. 110.
composed music for concerts at her hôtel. A sonata for eight instruments thought to have been written by him for one of these concerts is obviously Italian-influenced. Italophiles such as the Abbé Mathieu and Philippe of Orleans actively supported the performance of Italian music.

Frenchmen were exposed to non-French musical styles while travelling in Europe. Visitors to Rome—a common destination for pilgrims—could have heard music in the new Italian style of Corelli and his contemporaries at private concerts or at the church of Saint-Louis-des-Français, the national church of the French in Rome, where Corelli performed regularly. François Raguenet, a churchman who travelled to Italy in the 1690s with his patron, the Cardinal of Bouillon, returned to France with a strong enthusiasm for Italian music. Travellers apparently returned to France with printed or manuscript copies of new Italian music. Once in France, this music was copied by others.

Printed music also reached Paris through Amsterdam; the two cities had strong musical links. Estienne Roger,


46 This may explain the two copies of Giovanni Battista Bassani's Op. V trio sonatas, one in score (Vm7 1475) and one in parts (Vm7 1098), in the hand of Sebastien de Brossard that are preserved in the Bibliothèque Nationale, Paris.

47 Many sets of excerpts from Lully scores were published in Amsterdam in the late 1680s and the 1690s. The Pieces en trio by Marais (Paris, 1694) were re-engraved in
one of the most important publishers of the period, sold music printed in Italy, Germany, France and England as well as his own publications from his Amsterdam publishing house. Writing in 1701, Raguenet says that such works could easily be obtained from Roger by post.48 Through these channels, French music lovers had opportunities to become familiar with the works of Corelli and other Italians long before the first Parisian publication of Corelli's music (Op. V) in 1701.49

Arcangelo Corelli (1653-1713) was the name most strongly associated with the new Italian instrumental style by the French. Indeed, it was the music of Corelli that had inspired Couperin to compose his first trio sonatas.50 Corelli is mentioned by both Raguenet and Le Cerf de la Vieville in their quarrel over musical styles. Writing in 1753, long after the introduction of Corelli's sonatas in France, Michel Corrette recalled Corelli as the "inventor" of the sonata, and considered the appearance of his music in Amsterdam by Estienne Roger in 1697. Trios by Michel de la Barre were reprinted there in 1696. François Lesure, Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles le Cène (Amsterdam 1696-1743) (Paris: Heugel et Cie, 1969), pp. 35 and 73.


France as the beginning of a new era in French music.  

The name of Giovanni Battista Bassani (1657-1716) also appears in French sources. He is included among the Italian masters by both Raguenet and Le Cerf, and his Op. V trio sonatas are described by Brossard as "completely charming and excellent and not too difficult to perform, in contrast to those of the typical Italians." No other names of Italian trio sonata composers are known to have appeared in contemporary French sources, but it would appear, from Brossard's reference to "typical Italians," that he, at least, was familiar with the works of others.

The works of Corelli, and perhaps those of other Italian instrumental composers, seem to have become known in court and Parisian musical circles around 1690; it was at this time that the influence of the new Italian style began to appear in the works of French composers who, unlike Charpentier, had not studied abroad. During the period following the death of Lully, the new Italian style gained popularity in France while the Lullian style maintained its dominant position. French composers now had an extended

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"Depuis que Corelli a inventé le genre de la Sonate et du Concerto la Musique a fait des progres étonnants dans toute l'Europe . . . avant luy les Concerts en France étoient médiocres."

52 Sebastien de Brossard, "Catalogue," p. 545, translated in Anthony, French Baroque Music, p. 328. Although the "Catalogue" itself was written in 1724, Brossard had acquired most of the works in his collection before 1700.
range of techniques and ideas from which to choose, and the stage was set for a conflict over the merits of the two different styles.

French Music vs Italian Music
The Quarrel between François Raguenet and Jean-Laurent Le Cerf de la Vieville

The debate over the relative merits of French and Italian music and musicians that appeared in written form in the writings of François Raguenet and Jean-Laurent Le Cerf de la Vieville is symptomatic of the interest taken by the French during this period in the differences between the two national styles. The debate carried on by these two writers between 1702 and 1706 can be seen to represent a culmination of the attitudes developed during the period of experimentation that followed the death of Lully. Raguenet, in his *Parellele des Italiens et des Francais en ce qui regarde la musique et les opera* and his *Défense du Parallèle des Italiens et des Français*, served as spokesman for the group that claimed superiority for the Italian style, while Le Cerf, in his *Comparaison de la musique italienne et de la musique française*, represented those who preferred the French Lullian style.

In this musical quarrel, elements from two ongoing French intellectual debates—the argument over the relative

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merits of contemporary French culture and the culture of the ancient Greeks and Romans,\(^{54}\) and the debate over the merits of French and Italian music and performance practices\(^{55}\)—are combined. The supporters of French music equate themselves with the "Ancients," believing that the music of Lully, like the culture of the ancients, was a high point to which the most modern developments could not compare. The supporters of Italian music equate themselves with the "Moderns," the group that argued that the culture of the modern age was the culmination of progress through the centuries.

Like previous French comparisons between French and Italian musical styles, the quarrel between Raguenet and Le Cerf focuses on opera and vocal performance. Raguenet restricts his discussion to opera, but also offers comments on many general aspects of musical style, discussing tonality and modulation in the following terms:

> The French, in their airs, aim at the soft, the easy, the flowing and coherent; the whole air is of the same tone, or if they sometimes venture to vary it, they do it with so many preparations, they so qualify it, that still the air seems to be as natural and consistent as if they had attempted no change at all, . . . but the Italians pass boldly and in an instant from b-sharp to b-flat and from b-flat to b-sharp;* they venture the boldest cadences and the most irregular dissonance; and their airs are so out of the way that they resemble the compositions of no other nation in the world.\(^{56}\)

\(^*\)That is, from major to minor and from minor to major.


\(^{55}\) Ibid., p. 481.
That Raguenet gives some thought to instrumental music is shown by his inclusion of Corelli and Bassani in a list of Italian masters:

Lully is the only man ever to appear in France with a genius so superior for music; whereas Italy abounds in masters, the worst of which may be compared to him. . . . They have their Luigi [Rossi], their Carissimi, their Melani, and their Legrenzi; to these succeed their Buononcini, their Corelli, and their Bassani who are still living and charm all Europe with their excellent productions.57

He offers some discussion of the trio texture, but it is not clear whether he is referring to vocal music, instrumental music or both:

But if we now proceed from the simple air to a consideration of those pieces that consist of many parts, we there shall find the mighty advantages the Italians have over the French. I never met with a master in France but what agreed that the Italians knew better how to turn and vary a trio than the French. Among us, the first upper part is generally beautiful enough, but the second usually descends too low to deserve our attention. In Italy the upper parts are generally three or four notes higher than in France, so that their seconds are high enough to have as much beauty as the very first with us. Besides, all their three parts are so equally good that it is often difficult to find which is the subject. Lully has composed some after this manner, but they are few in number, whereas we hardly meet with any in Italy that are otherwise.58

As Raguenet maintains, the upper parts in French instrumental music in the Lullian style generally carries the melodic line. The second part often serves to enrich the upper line by following it a third or sixth below rather

57 Ibid., p. 481.
58 Ibid., pp. 479-50.
than having an independent and equally important melodic part. By contrast, the second part and the bass of a polyphonic trio movement by Corelli are often as melodically and rhymically interesting as the top line, and have a melodic independence that is rarely found in the corresponding parts of a Lullian instrumental piece. The two upper parts in Corelli's trio sonatas often move in the same range and cross frequently; they are equally important texturally and melodically. In the Lullian style the emphasis is generally on the outer parts.

Le Cerf finds Raguenet's comments about trios ambiguous, and decides that they refer to both vocal and instrumental music:

"What do you think the Abbé means by pieces of several parts?" asked the Chevalier quickly, "symphonies or pieces to be sung?" "By my faith," retorted the Count, "I'm not really sure... but let us suppose that M l'Abbé meant both." 59

Through these remarks, Le Cerf acknowledges the position of the instrumental trio; it is worthy of being discussed alongside opera. After making it clear that both vocal and instrumental music are meant, Le Cerf continues his discussion:

"It is true," replied M de ___, "that . . . [the] second parts [of the Italians] are higher, but as to their being more beautiful, that must be proved. They are more beautiful if one sings them individually, I can believe that. But are they more beautiful even in the trio? I cannot agree. The highest parts squeak because they are too high. Their second parts have the fault of being too near the firsts and too far removed from the bass, which is the third part. I find it advantageous and profitable to make of the second part only a taille as we do, and not a haut-contre as do the Italians. For the taille holds the middle part between the bass and the first part and thus binds together the chords of the trio. . . . it is no great misfortune for us that the second parts of our trios are only tailles. On the contrary, I insist that the body of the trio is better for it."60

Le Cerf then goes on to discuss Raguenet's second point:

"A second marvel," says M l'Abbé "is that the three parts of the Italian trio are so equally beautiful that one cannot tell which is the subject!" I admit to you, Count . . . that there is much skill and beauty there. I will still maintain, however, that if such skill makes more beautiful songs when considered in detail, it makes a less beautiful song considered as a whole . . . M l'Abbé adds that Lully composed only a very small number of trios in which the three parts are equally beautiful. . . . He composed several . . . as for instance the "Trio des Paques" in Isis, . . . that of Cadmus, "Gardons-nous bien d'avoir envie" and the one in Les Fêtes de l'Amour et Bacchus, "Dormez, dormez beaux yeux" . . . and Lully is not the only one: Lambert, Boisset, la Barre, etc. have also composed in this genre.61

Mary Beeson Ellison notes that, of these three examples, only the piece from Les Fêtes de l'Amour et Bacchus really has three voices of equal interest.62 Le Cerf would have done better to choose other examples; pieces with three

60Ibid., pp. 100-101.
61Ibid., p. 101.
62Ibid., p. 102.
voices of equal interest can be found, for example, among the airs of Lambert. The air "Il est vrai" (Example 1) is one such piece.


Le Cerf's choice serves to illustrate his bias towards the Lullian style, in which the top voice is usually the most important melodically.

Le Cerf also considers the instrumental playing techniques of the French and the Italians, and discusses the increased stature of the violin in France, brought about to a great extent by the popularity of the Italian sonata in that country:

This instrument is not noble in France . . . That is to say . . . that one sees few musicians of quality who play it and many lowly musicians who make their living from it. But still a man of rank who takes it into his head to play the violin doesn't lower himself, it seems to me, and, provided that he plays excellently without

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yet becoming too carried away, he will find many occasions when his violin will bring him less shame than honour.  

The violin was associated with the Italian sonata throughout the period. Le Cerf mentions Jean-Baptiste Anet as a performer, and Corelli, Bassani and Jean-Fery Rebel, all violinists, as sonata composers. Rebel is the composer that Le Cerf considers to have most successfully combined the French and Italian styles in his music.  

Raguenet, in his answer to Le Cerf's *Comparaison*, the *Défense du Parallèle*, unfortunately does not try to defend himself by presenting his own views on the points raised by Le Cerf. Instead, he attempts to discredit Le Cerf by criticizing his writing style and manner of expressing his opinions.  

Raguenet and Le Cerf express strongly opposing views about the same music. Through their quarrel, a clearer picture of musical life emerges and some of the questions facing the composers of the new French trios are revealed. The musical style of Lully remained a powerful force in France throughout the period, while Italian music was the subject of both enthusiasm and disapproval. These two styles  

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65 Ibid., vol. II, pp. 95-96.  
66 See, for example, Raguenet's answer to Le Cerf's sarcastic remarks about Corelli's music: "What joy, what high opinion of himself is possessed by a man who knows something of the fifth *opera* of Corelli!" Raguenet deliberately misinterprets Le Cerf's use of the word *opera* and ridicules him for thinking that Corelli wrote operas! Le Cerf, *Comparaison*, vol. II, p. 55 and Raguenet, *Défense du Parallèle*, pp. 50-51.
were considered to be in direct conflict with one another. In writing their trios, French composers had to consider the conflicting tastes within their audience, and the way in which the resources of the French and Italian styles could best be used within their own musical style.
CHAPTER 2

MUSICAL INFLUENCES ON THE NEW FRENCH TRIO

The French Musical Tradition

Jean Baptiste Lully (1632-87), a Florentine by birth, was the central figure in French music during the second half of the seventeenth century. His early compositions reflected his Italian heritage and the popularity of Italian music at the French court during his youth. The Italian elements were reduced, or absorbed by the French elements, in his later works, and by the time of his death his style was established as the French national style. It remained a vital presence in French musical life well into the eighteenth century.

Trio Texture in the Lullian Style

Trio texture appears frequently in the works of Lully, his contemporaries and successors. The trio des hautbois, in which a pair of oboes, or alternatively of transverse flutes, recorders or violins, is combined with a bassoon or bowed bass to create a section in trio texture, is an important part

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1 Anthony, French Baroque Music, p. 37.

2 Lully's dramatic works were performed regularly in France up to the Revolution. Volumes of excerpts from his operas and ballets were published from the 1680s into the early eighteenth century. The New Grove Dictionary of Music and Musicians, s.v. "Lully, Jean Baptiste," by James R. Anthony.
of this style. Such sections are used to vary the instrumental colour and to provide a contrast to the usual five-part ensemble texture.

**Trio des hautbois** sections are dance-like in character, with strong rhythms, regular phrases and simple melodic patterns. The two **dessus** parts move most frequently in thirds in note-against-note style, coming together at the ends of sections; they act more as a single enriched melodic line than as two separate parts. Melodic motion is primarily stepwise, including some small intervals. The bass part often includes larger intervals such as fourths and fifths, which emphasize the harmonic motion, as well as stepwise patterns. There is frequently a large separation in range between the **dessus** parts and the bass, contrary to the ideal described by Le Cerf.³

The **trio des hautbois** is only one of a number of uses of the trio texture in Lullian musical style. Music similar in character to that of the **trio des hautbois** often appears as a **ritournelle** to a vocal piece in a scoring for a pair of violins, less frequently of flutes, recorders or oboes, with bass. A **ritournelle** may be a complete piece in itself (Example 2), or a short instrumental section that introduces a vocal piece and reappears between the verses (Example 3). In the latter type, the trio sections serve both to unify the air musically and to provide contrasts in timbre and texture within it.

³See pages 23-24 above.

Example 3: Lully, "Que tout retentisse," Alceste, Prologue (1674), 1-30.
Example 3-Continued

La Glorie.

Que tout ré-ten-ti-se, que tout ré-ten-ti-se, Que tout ré-

La Nymphe de la Seine.

Que tout ré-ten-ti-se, que tout ré-

ponde à nos voix: Que tout fleu-ris-se Dans nos jar-dins et

ponde à nos voix:

dans nos bois.

que le chant des oiseaux s'un-is-se, A-vec le doux

son des haut bois

Hautbois

Les Hautbois

Gracieusement

Deux Tritons
Gracieusement, sans lenteur

Malgré tant d'orages
Et tant de naufrages, Chan-

Malgré tant d'orages
Et tant de naufrages, Chan-

Cun à son tour s'embarque avec l'Amour

Cun à son tour s'embarque avec l'Amour
Instrumental trios appear in connection with dance songs. In such pieces, intended to be both sung and danced,\textsuperscript{4} a complete dance-like piece, often in trio texture, is played by an instrumental group, then repeated by a group of vocal soloists (Example 4). The relationship between the melodic style of Lully's instrumental trio writing and that of some of his vocal writing can be seen in the dance song. In "Malgré tant d'orages," the text is set syllabically in short phrases and the melodic line moves smoothly within a small range. In Lully's instrumental trios, the dessus parts are set in a note-against-note style, which resembles a syllabic text setting. The phrases are short, and the melodic line moves smoothly within a small range.

Trio texture also occurs in the Lullian genre referred to as the "aria with doubled continuo."\textsuperscript{5} In pieces of this type, two dessus voices, usually taken by violins, are heard over a bass vocal solo, which is doubled by the continuo (Example 5). In this scoring, the bass voice serves both as a melodic part and as support for the treble instrumental parts. The two dessus parts are melodic in character, and resemble those of Lully's purely instrumental trios. Lully's trios for a pair of soprano voices over a basso continuo and for a

\textsuperscript{4} The term "dance song" originated with Paul-Marie Masson in L'Opera de Rameau (Paris: H. Laurens, 1930); see Anthony, French Baroque Music, p. 56.

\textsuperscript{5} Manfred Buofzer, Music in the Baroque Era (New York: W. W. Norton & Co., 1947), p. 158.
Example 5: "Nous ne saurions choisir," Amadis,"Prologue" (1684), 1-5.

pair of soprano voices and a bass voice adopt the same musical style.

Lully generally makes little attempt to differentiate between the various instruments, or between instruments and voices in his trio writing; much of this music could be easily transferred from one medium to the other. Such transfers can be seen in a collection of "Trios pour le coucher du Roi," preserved in manuscript with a series of ballet excerpts. A trio of the "aria with doubled continuo" type, "Voy ma Climene," from *Le Bourgeois gentilhomme* (1670) and a vocal trio, "J'en vais perdre la vie" (Example 6), appear in instrumental settings in this collection. It is not known when the "Trios pour le coucher du Roi" were collected, nor who collected and arranged them. Some of these pieces may have been conceived as instrumental pieces by Lully, but it is possible that others were taken from vocal sources as yet unidentified.  

There is other evidence that Lully's trio style was considered as having a performance potential outside its role in stage and orchestral music. Trios from Lully's operas were published in collections, the earliest-known of which is *Les trios des opera, mis en ordre pour les concerts, propres à chanter & à jouer sur la flute, le violon & autres instruments*

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6 Bibliothèque Nationale, Paris Vm 4.

7 "Voy ma Climene" appears among the music for "Les Poitevens" in the Ballet des nations.

8 Ellis identifies only these two Trios as appearing in other sources with text.
A subsequent collection issued in 1691 was reprinted in France by Christophe Ballard, suggesting that such music was in demand in France. The popularity of these pieces may have led to the composition of new instrumental trios in a similar musical style. The trio texture of two dessus with bass was well established in France, and the instrumental trio had already begun to take on a life of its own before the arrival of the Italian sonata.

The French Dance Tradition

Dance played a vital role in the music of Lully and his French contemporaries. Its importance was the combined result of the strong dance tradition of the French and Louis XIV's personal fondness for dance. Balls figured prominently among the amusements of the court, operas contained frequent dance scenes, and suites of dance pieces were heard as concert entertainment during dinners and levées. A number of the new trios reflect French interest in the dance.

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9 Ed. A. Chevallier (Amsterdam: P. & J. Blaeu, 1690).

10 Lully's earliest works, the Ballets de cour, were focused primarily on the dance, and the later Comédies-ballets and Tragédies-lyriques fused music, dance, verse and staging. French musical-dramatic works composed in the period following the death of Lully were also strongly dance-influenced, following the latter pattern. Anthony, French Baroque Music, pp. 27-129 and "Some uses of the Dance in the French Opéra-ballet," Recherches sur la musique française classique 9 (1969): 75-90.


12 Michel-Richard Delalande's "Symphonies pour les soupers du roi" (Paris, Bibliothèque Nationale Res. F. 581) is one such suite.
There were many dances in use in France during the late seventeenth and early eighteenth centuries. Each dance type had its own character, and could be identified through its metric and rhythmic patterns, which were related to the physical movements of the dance. Helen Meredith Ellis's Ph.D. dissertation, "The Dances of J. B. Lully," is a detailed study of the dances of the period.

The frequency with which the various dances were used in dramatic works of the period can be seen as a reflection of their popularity. An inventory of Lully's titled dance pieces taken by Ellis reveals that a variety of dance types was in use, and that some, such as the minuet, were extremely popular, while others were used infrequently. A similar inventory of the dances used in the dramatic works of André Campra (1660-1744), one of the most important composers in France during the period following the death of Lully, "adequately summarizes the dance types used in all 'first period' opera-ballets." Table 1, a comparison between these two inventories, reveals trends in the popularity of dance types during the late seventeenth and early eighteenth centuries. These trends are also apparent in the new trios.

The dance pieces of the period are all written in a

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<table>
<thead>
<tr>
<th>DANCE</th>
<th>LULLY</th>
<th>CAMpra</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ballets 1656-1673</td>
<td>Tragédies-lyriques 1673-1686</td>
</tr>
<tr>
<td>Minuet</td>
<td>36</td>
<td>47</td>
</tr>
<tr>
<td>Bourrée</td>
<td>28</td>
<td>8 (none after 1684)</td>
</tr>
<tr>
<td>Sarabande</td>
<td>24</td>
<td>4</td>
</tr>
<tr>
<td>Gavotte</td>
<td>19</td>
<td>17</td>
</tr>
<tr>
<td>Canarie</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Chaconne</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>Gigue</td>
<td>5</td>
<td>10 (3 in Roland, 3 in Acis)</td>
</tr>
<tr>
<td>Loure</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Galliard</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Passepied</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Passecaille</td>
<td>0</td>
<td>4 (all after 1682)</td>
</tr>
<tr>
<td>Rigaudon</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Allemande</td>
<td>0 (1 in an instrumental work)</td>
<td>0</td>
</tr>
<tr>
<td>Pavane</td>
<td>0 (1 in an instrumental work)</td>
<td>0</td>
</tr>
<tr>
<td>DANCE</td>
<td>LULLY</td>
<td>CAMPRA</td>
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</tr>
<tr>
<td></td>
<td>Ballets: 1656-1673</td>
<td>Tragedies-lyriques: 1673-1686</td>
</tr>
<tr>
<td>Branle</td>
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<td>0</td>
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<td>Contredanse</td>
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<td>Forlana</td>
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<tr>
<td>Marche</td>
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<td>0</td>
</tr>
<tr>
<td>Musette</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Villanelle</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**SOURCES**


**NOTES**

1 The Marche is used frequently by Lully. Ellis does not include it in her inventory.
common style based on their primary purpose: to provide "a
strong and clear accompaniment for the dancers."\textsuperscript{16} There is
a strong rhythmic pulse, and the \textit{dessus} parts are usually
only slightly more active than the bass, which produces an
almost homophonic texture. While there may be some rhythmic
variation in inner voices or brief imitation at the beginnings
of phrases, melismatic passages or purely decorative rhythmic
patterns are avoided. Phrases are of regular length, ending
with well-defined cadences.

The melodic style of the dances resembles that of the
\textit{trio des hautbois}. The melodic lines move smoothly within
phrases, in which stepwise motion and small intervals pre­
dominate. A few dances— the sarabande and gavotte are prime
examples— often include characteristic larger intervals.
Pairs of phrases with similar beginnings but different endings
are frequent. Ellis estimates that 80% of Lully's dances are
in bi-partite form, either with two equal-length sections or
with a longer B section. The melodic writing is sometimes
more elaborate in the B section, just as the movements of
the dance are more complex.\textsuperscript{17} Of the remaining 20%, most
are either in rondeau or passacaglia form. Many choruses,
solos and instrumental pieces in the works of Lully have dance
characteristics, but are not given dance titles.

\textsuperscript{16} Ellis, "The Dances of J. B. Lully," p. 141.

\textsuperscript{17} Ibid., p. 140.
Most of the dances in Lully's dramatic works are scored for a five-part orchestral ensemble.\textsuperscript{18} Only a small proportion are scored for trio, but some dances in five-part scoring—especially chaconnes and passacaglias—contain contrasting sections in trio texture. Although the idea of textural change had some effect on the new trios, the influence of dance music was primarily melodic and rhythmic.

**Elements of French Musical Style**

The dances and trios in French dramatic works of the late seventeenth and early eighteenth centuries are usually quite homophonic in texture, but imitative writing is frequent in other French music of the period. The French overture includes both homophonic and imitative construction. The airs of Michel Lambert, which were extremely popular during the late seventeenth century, often begin imitatively; in sectional airs, subsequent sections may also begin in this manner. There also exists a French "fugue," which resembles a simple canon (Example 7).\textsuperscript{19} A piece in this style entitled "Fantaisie en écho" appears in the sixth suite of Marais's *Pieces à une et à deux violes* (1686-89; Example 8).\textsuperscript{20} Although this imitative element may have been derived origin-

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\textsuperscript{18} Anthony, *French Baroque Music*, p. 106.


ally from Italian music, it had become part of the French style.


Example 8: Marais, "81. Fantaisie en écho," Pieces à une et à deux violes (1686-89), 1-6.

The harmonic structure of Lully's music is based on progressions of two-note intervals. Harmony was considered to be the result of interaction between the melody and bass, the two most important parts. Other parts, including the second dessus, were used to fill in and enrich the harmony. This system is described in treatises by Guillaume Nivers
(Traité de la composition de musique),\textsuperscript{21} Michel Pignolet de Montéclair (Nouvelle méthode pour apprendre la musique)\textsuperscript{22} and Jean-Pierre Freillon Poncein (La Veritable manière).\textsuperscript{23}

In the Lullian style, triads and sixth chords, both of which contain thirds, appear most frequently; according to Freillon Poncein, thirds, fifths, sixths and octaves are the "good" intervals.\textsuperscript{24} Extended sequences of sixth or seventh chords are not part of the style. In the note-against-note style used in dances and the trio.des hautbois, the harmony generally changes whenever the bass note moves. Within a piece, there may be movement to related keys: the dominant, the tonic minor or major, or the dominant of the dominant. This movement is carried out through melodic motion and coordinated with the phrase structure of the piece. Lully does not usually prepare the new key gradually with pivot chords. He merely ends a phrase—in one key, then begins the next in a different, but closely related key. The appearance of the new key is not generally marked by a solid V-I cadence; this cadence appears at the end of the phrase. Alternation between major and minor keys on a common tonic is frequent, especially in chaconnes and passacaglias.


\textsuperscript{22}(Paris, 1709).

\textsuperscript{23}The principles of this system are summarized by Charles Gower Price in his Ph.D. dissertation, "The Codification and Perseverance of a French National Style of Instrumental Composition between 1687 and 1737: Montéclair's Sérénade ou Concert (1697)" (Stanford University, 1972).
The scoring of many of the dances in Lully's dramatic works is not clearly indicated, and it is not known which instruments apart from the strings would have participated. Chamber works written for one particular instrument during the late seventeenth and early eighteenth centuries were advertised as suitable for performance on others. While this may have been an attempt to boost sales of these publications, it is apparent from contemporary sources that performers were expected to have the ability to transpose at sight and to alter works intended for other instruments to suit their own.

In spite of this apparent lack of concern about instrumentation, French composers sometimes chose to score pieces or particular passages for specific instruments. In the works of Lully, it is apparent that these choices were made on the basis of instrumental colour or extra-musical associations; there is nothing in the style of the music that restricts the scoring.


25 Marin Marais, *Pièces de violes Second Livre* (Paris, 1701), "Avertissement." Marais states that these pieces were written with the viol in mind, but in such a way that they could be played on other instruments.

"J'ay en attention en composant a les rendre propres pour être jouées sur toutes sortes d'instruments comme l'Orgue, Clavecin, Théorbe, Luth, Violon, Flutte Allemande . . ."

The French Chamber Music Tradition

Suites—groups of self-contained pieces with a common tonic key—were written, or arranged, and performed in France before the development of the new trio. The suite was especially important in chamber music, and much of the mid-to late-seventeenth century music for solo instruments such as harpsichord, lute, guitar and bass viol is in this form.

Some French suites from this period consist of groups of dances arranged in an arbitrary order. This type, long popular in France, will be referred to as the old suite. Others, especially those newly composed for solo instruments beginning in the 1680s, follow the pattern of the "classical" suite: Prelude-Allemande-Courante-Sarabande-Gigue. Some composers, Marais among them, used the "classical" suite as a framework to be filled out with alternate versions of the basic dances, other dances, character pieces or fantasias. Thus, the suites in Marais Pièces à une et à deux violes contain between nine and twenty-seven separate pieces. The added pieces could be grouped together after the gigue, as they are in Marais's Pièces, or interspersed with the basic dances.

There were two types of Prelude in use: a rhythmically free, loosely structured type and a strongly rhythmic type, in which the dotted patterns of the French overture were prominent. The basic dances, even the Sarabande and Gigue

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which were still in the active dance repertoire, had become stylized; the relationship to the movements of the dance was no longer of primary importance.

The Fantasia Style

The polyphonic fantasia had gone out of use in France by the late seventeenth century, and the term "fantasia" had come to mean a piece in which the composer "does not tie himself to a fixed scheme, or a particular kind of metre."[28] The Fantaisies de violes and Symphonies of Louis Couperin (c. 1626-1661) consist of two or three contrasting sections too short to be considered as individual movements. [29] These sections are often linked together through the device of using the final note of the cadence in one section as the first note of the following section (Example 9). This device is used to link contrasting sections in the French overture and throughout the operas of Lully.


"Fantasia veut dire Fantaisie, ou espèce de Composition, qui est le pur effet du génie sans que le Compositeur s'assujettisse à un nombre fixe, ou à une certain qualité de mesure, se servant de toutes sortes de Modes, & c."

The Bass Viol Tradition

The bass viol was a popular chamber music instrument in court and Parisian circles during the seventeenth century, and by the period 1686-1706, a well-defined idiomatic viol style for solo and chamber music had developed. This style was further refined in the music and playing of Marais and Antoine Forqueray (1672-1728), both of whom were active as performers and composers during the period of the composition of the new trios.

The word "idiomatic" is frequently used to describe the musical style of the French bass viol composers of the late-seventeenth century. The idiomatic style of Marais and Forqueray involves not only the writing of passages that are "within the technical range of the accomplished player" but "are often quite impossible to render on another instrument."

ment," but also the use of specific properties of the instrument to hide technical problems and to create unique and characteristic sounds. Included in this definition are the characteristic style of ornamentation and passage-work, the development of the high register, chordal playing and the use of the open strings to hide shifts and to enrich the timbre. In the case of the bass viol, style and technique developed together; the physical properties of the instrument and the musical style associated with it were closely related.

One element of bass viol style that had an influence on the composers of the new trios was the concept of "roles"—different styles of playing adapted to suit different functions—in bass viol playing. This concept was recognized by the theorist and pedagogue Jean Rousseau (1644-c. 1700), who organized the second part of his *Traité de la viole* (1687) around the five different "roles" used in bass viol playing: *Jeu de mélodie*, *Jeu d'harmonie* (chordal playing), *Jeu de s'accompagner* (accompanying the voice), *Jeu de l'accompagnement* (accompanying a group of voices or instruments) and *Jeu de l'on appelle travailler sur un sujet* (improvising on a subject). In music of the period, the bass viol player could be called upon to play a variety of roles in a single piece. The viol players in Marais's *Pièces à une et à deux violes* fill

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31 Ibid., p. 192.

32 *Table* and pp. 55-71.
many roles: playing a melody in the high register, filling in the harmony with chords, doubling the bass and playing a secondary accompanying part. The large range of the instrument—overlapping with that of the treble instruments at the high end, yet extending low enough to fill a bass role—appears to have been a crucial factor in the development of this concept.

The versatility of the bass viol was fully recognized by the late seventeenth century, and player-composers such as Marais and Forqueray were exploiting the large range and the technical, melodic and chordal capabilities of the instrument. Most of the trio composers moved in the same circles as these virtuosi, and some are known to have played with them. The style of bass viol performing and composing used by these virtuosi brought to French trio composers resources of texture and sonority that were specifically French.
The Italian Instrumental Style in France

The Italian instrumental style that became popular in France during the final years of the seventeenth century was associated with the sonata, the principal Italian chamber music genre of the period. The trio sonata, predominant in Italy at this time was the focus of French attention. The sonata had developed to maturity during a period in which Italian music had been out of fashion in France, and thus came to the French as a completely formed new style. The French found interest in the formal aspects of the genre and in the idiomatic style of string writing that was an integral part of it.

The Violin

The violinist-composer Arcangelo Corelli was the most well-known Italian instrumental composer in late seventeenth- and early eighteenth-century France. He was known there primarily as a composer rather than a violinist, and his music was held as a model of the Italian style. Corelli's four sets of trio sonatas were published in Rome between 1681 and 1694. While he did not use all of the most advanced technical developments of the period in these works, Corelli wrote in a style that is highly idiomatic for the violin and that had not previously been known in France.

Corelli and other Italian violinists of his generation generally played within the range d' to d'''. In Corelli's trio sonatas, as in the French music associated with violins,
the lowest string is used only occasionally. The violin parts in Corelli's trios do not go higher than third position, although higher pitches were used occasionally by a few of his predecessors and contemporaries.\(^\text{33}\) Within this range, the style is characterized by the use of scalar patterns, arpeggios and string crossings. As is the case in much of the writing in Corelli's trios, these patterns are often organized so that they "fit under the hand" and can be played with relative ease (Example 10). Sometimes patterns that "fit under the hand" are imitated with more technically awkward combinations of notes; this also became part of the idiomatic style (Example 11).

Example 10: Corelli, Opus III/12:6 Allegro, 5-6.


Certain technical elements associated more with the solo sonata than with the trio had an influence on the new French trio. The element of stamina is associated with perpetuum mobile movements, which are frequent in Corelli's Opus V. In these movements, the solo violin plays fast notes continuously with few, if any, rests or changes in note values. Opus IV/3:2 Corrente Allegro, in which the second violin takes an accompanying role, is one of the few perpetuum mobile movements in Corelli's trio sonatas (Example 12).

Example 12: Corelli, Opus IV/3:2 Corrente Allegro, 1-12.

An element concerned with both technique and musical style, but not apparent from the notated music is that of virtuosic ornamentation, which was used by the Italians in both solo and ensemble music. The late seventeenth century improvisatory style of the Italian instrumentalists, discussed by Raguenet, Le Cerf and others who had heard Italian music performed, came to France with the Italian sonata.  

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The improvisation of embellishments had not been a part of violin technique under Lully, although it had survived in late seventeenth-century France in the improvisatory traditions of solo voice, viol and woodwinds. A version of Corelli's Opus V was published ca. 1710-11 in Amsterdam in which the adagios of the Sonate da chiesa were embellished "as Corelli played them." Even if the embellishments are not Corelli's own, they date from the early eighteenth century and represent the style of embellishment in use at that time (Example 13).


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Lully had founded the Petits Violons because he disliked the playing style of the Vingt-quatre Violons, which included improvised ornamentation.


Pincherle, Corelli, pp. 110-12. This embellished version is reprinted in Les Oeuvres de Arcangelo Corelli,
These embellishments, which were imitated in written-out form by French composers, consisted of scale and arpeggio patterns, trills and passages that wound around the principal melodic notes. A single quarter or eighth note could be embellished with a group of many rapid notes. To a person such as Le Cerf, who was not accustomed to the style, such embellishments might indeed have sounded like a collection of "frightening and monstrous chûtes."\(^{38}\)

The Continuo

According to the part books of the first edition, the continuo parts of Corelli's Opus II and Opus IV were to be played by "Violone, o cimbalo."\(^{40}\) Since the bass line never divides, this part could be played by a single instrument. Two bass parts were issued with the original editions ed. J. Joachim and F. Chrysander, vol 3, part I: VI Sonate a Violino solo (London: Augener, 1888-91).

\(^{38}\)Le Cerf, Comparaison, Book II, p. 96. "de ces chûtes effrayantes & monstrueuses, qui sont les delices des Italiens."


\(^{40}\)The term "violone" seems to have been used very loosely in seventeenth- and eighteenth-century Italy. It could be used to refer to a violoncello or to a larger stringed bass instrument. See The New Grove, s.v. "Violone," by Thorald Borgir. The term "bowed bass," a translation of Couperin's basse d'archet, will be used here when the instrument is not specified. While the bass line seems to have been played most frequently by a bowed instrument, it is possible that in some of the new French trios the bassoon might have been used after the model of the trio des hautbois.
of Opus I and Opus III. In many of these sonatas, there are sections in which the bass divides into two parts.

The independent bowed bass part often takes the form of divisions on the bass (Example 14). In some cases, the divisions imitate the material of the upper voices independently of the keyboard part (Example 15). There are also passages in which Corelli uses the independence of the two bass parts to create variations in sonority. In Opus III/7:2, the appearance of the theme in the treble voices is accompanied by organ alone. The bowed bass joins in only when the bass takes the subject (Example 16). The bowed bass appears occasionally as a soloist, causing an expansion of the three-part texture to four parts. The solo part in Example 17 is linked closely to the organ part, but fills a distinctive space in range and has an independent rhythmic pattern.

These variations in texture are part of Corelli's trio style.

Example 15: Corelli, Opus III/1:2 Allegro, 29-31.

Example 16: Corelli, Opus III/7:2 Allegro, 13-17.
Example 17: Corelli, Opus 1/12:4 Allegro, 26-28.

Formal Aspects of the Corellian Sonata

Corelli wrote trio sonatas in both the Sonata da chiesa and the Sonata da camera forms. In the former, used in Opus I and Opus III, there are usually four movements, although there may be as few as three or as many as seven. The most common arrangement is slow-fast-slow-fast, often set as Grave-Allegro-Adagio-Allegro. Most movements are through-composed; a few dance-related movements have repeated sections. The Sonata da camera, like the French suite, is composed largely of dance pieces. However, there are usually only three or four movements while the French suite may contain many more. The Corellian Sonata da camera begins with a Prelude and/or Allemande and concludes with a group of binary
dances. The movements of the Sonate da chiesa are usually given tempo titles while those of the Sonate da camera are given dance titles, but the division between the types is not always clear-cut. Some movements of the Sonate da chiesa have dance characteristics, and the through-composed Preludes of the Sonate da camera resemble the Grave movements of the Sonate da chiesa.

The Corellian sonata was conceived as a whole. The movements are linked together through harmonic and melodic relationships, by key and occasionally through the use of short linking passages such as the four-bar Adagio that appears between two Allegros in Opus I/9. Pairs of movements, usually in a slow-fast order, are frequently linked by concluding the slow movement on the dominant chord and completing the expected harmonic motion with the opening chord of the fast movement. This linking device is based on a strongly established sense of tonality, a feature of the Corellian sonata.

Corelli uses a number of different movement types in his sonatas. These types are built upon patterns common in the music of Corelli and his Italian contemporaries, and are alternated for variety within the sonatas, according to the conventions of the style.

The Grave type, with which most of the Sonate da chiesa

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open, is through-composed. Such movements frequently begin with a phrase of two to four bars which concludes with a pause. This phrase is then repeated on the dominant, and the movement continues with successions of sequential patterns—often descending—and suspensions. The bass sometimes moves with a steady quarter- or eighth-note motion.

The "Fugal" type usually stands second in the Sonata da chiesa. In this polyphonic type, a phrase of distinctive character is imitated, elaborated and varied as the piece moves through a succession of closely-related keys. The theme often consists of melodic patterns—scales, arpeggios and tonic-to-dominant motion—which define and establish the main key. It may return in its original form at points throughout the piece in alternation with sections of sequential material, or it may undergo variation. In some fugal movements, the thematic material is broken into sections which are themselves the subject of variation and elaboration; the original thematic material pervades the entire movement, making it almost monothematic. Many fugal movements end with a short Adagio section—a written-out ritard.

Movements in homophonic style, often in 3/2 time, appear as slow third movements or as opening movements in the sonatas of Corelli. In this type, the violins often move in parallel thirds. Pieces consisting of imitated patterns and suspensions also appear as slow third movements.

Dance-like movements form a large proportion of the pieces in the Sonate da camera. They also appear in the
Sonate da chiesa. Such movements are usually binary in form, with two sections of equal length or a longer second section; sometimes the two sections contain similar melodic material. Elements found in the other movement types—imitation, sequential patterns and suspensions—are used in these dance movements, while the melodic construction is often similar to that of the French dances.

Free fantasia-like movements also appear in Corelli's sonatas. Some (e.g. Opus III/12:1) give the impression of improvised figuration. Others (e.g. Opus I/5:3) consist of two contrasting musical ideas alternated in short sections; tempo changes are sudden and the material is not developed extensively.

Corelli's harmonic idiom is strongly based in tonality. One of the most noticeable features of this idiom is the use of chains of six-three or seventh chords. The chains of sevenths are often organized according to the circle of fifths, each seventh chord acting as a localized dominant to the following chord. Suspensions are frequent in movements of all types. Many movements contain ornamental passages in which the treble voices move in scalar patterns over a more slowly-moving bass, creating many briefly-heard dissonances. Pedal points are used occasionally, as are passages in which the bass moves chromatically by step to create a harmonically complex section containing chords both common to and foreign to the key.
Within the movements, Corelli moves to keys closely related to the main key—the dominant, the dominant of the dominant and the relative major or minor. This motion is carried out through interrupted sequences and the use of chords common to both the old key and the new. Inner slow movements are frequently set in the dominant or the relative major or minor of the principal key; such movements can be seen as illustrations of tonal modulation on a larger scale.

Other Italian Composers

The only other Italian chamber music composer named in French sources of the period is Giovanni Battista Bassani, who was respected in France for both his church and his chamber music. Both Brossard and Le Cerf mention "other Italians," but it is not known to whom they were referring. The extent to which music by Italian composers other than Corelli and Bassani was known in late seventeenth- and early eighteenth-century France is little understood.

The music of Bassani resembles that of Corelli in many respects. The style of string writing, including the use

41 See page 19 above and Chapter 1, note 53.


43 Bassani's Opus V trio sonatas were his best known instrumental works. A selection of works from Opus I, which has optional second violin parts, and from Opus V can be found in the following sources: Luigi Torchi, L'Art musicale in Italia (Milan: Ricordi, 1897-1908; reprint ed., Milan: Ricordi, 1968), vol. 7, Joseph Wilhelm von Wasielewski, Anthology of Instrumental Music from the End of the Sixteenth
of scale and arpeggio patterns and the limited range, is similar to Corelli's practice. As in Corelli's trios, the two upper voices are treated as equals, and cross frequently. The movement types and harmonic style are similar to those used by Corelli, for they are both based in a common Italian idiom.

Movements of contrasting tempos and styles are alternated in Bassani's sonatas as they are in Corelli's. However, the pattern used by Corelli in his *Sonate da chiesa* is not as common in the works of Bassani; there is more variety in the grouping of movements. The linking of movements is similar to Corelli's practice.

Within one of Bassani's sonatas, there is a group of movements that is linked both harmonically and melodically (Example 18). The sequence begins with the fourth movement of the sonata, an Adagio in D minor. The following Prestissimo is also in D minor. It concludes on a pause, and is followed

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\[44\] Opus V/7
Allegro-Grave-Allegro (gigue) Adagio-Allegro
Opus V/6a
Largo-Allegro Grave-Adagio Prestissimo
Opus V/2a
Grave-Presto-3/2-3/4
Opus V/9
Presto-Grave-Allegro (gigue)-Presto
by the Adagio-forte, which moves from D minor to A minor, the principal key of the Sonata, and is thematically related to the previous Adagio. The second Prestissimo completes the interlocking structure.

Example 18: Bassani, Sonate für 2 Violinen, Violoncello (ad libitum) und Orgel (Wasielewski, pp. 61-63).

a: Adagio, 1-4.

b: Prestissimo, 1-4.
In Bassani's sonatas, as in those of Corelli, the violoncello is sometimes given independent parts. Bassani's independent parts are most often decorations of the bass line, but there are a few passages in which the organ drops out, and the violoncello takes the bass line alone. Although the violoncello is not given virtuosic passages in the trio sonatas of Bassani that have been examined, there are works by other Italian composers of the period in which it is; this
is also part of the Italian instrumental tradition.\(^{45}\)

Extended passages of parallel thirds are given to the violins in Bassani's sonatas. Such passages appear in Corelli's music, but he usually varies the texture by breaking the pattern every few bars. The two violins in Bassani's sonatas, aside from these passages, act as equal partners; melodic material is shared, and voice crossings are frequent.

The French and Italian traditions had many elements in common, among them the chamber music tradition, the use of trio texture, similar harmonic resources and the dance style, which the Italians had probably learned from the French. Both traditions had a strong presence in France during the late seventeenth and early eighteenth centuries. There are some elements which seem to be associated more closely with one style than with the other. The concept of the sonata as a form, treatment of the two treble voices as equal partners, use of sequential passages and harmonic linking devices, tonally-oriented melodic style, fugal construction, independence of the bowed bass within the trio texture and advanced violin technique belong to the Italian tradition. The suite of extended length with optional movements, the fantasia, the emphasis on the outer voices in a trio texture, vocal melodic style, concept of roles in writing for the bass and an awareness of texture and tone colour belong to the French.

\(^{45}\)See, for example, the late seventeenth-century sonata for violin solo, obbligato violoncello and basso continuo by Giuseppe Torelli (1658-1709), which appears in Wasielewski, Anthology, pp. 64-67.
Both traditions were available to the French trio composers of the late seventeenth and early eighteenth centuries. Each composer selected elements from these two traditions and formed them into a personal style.
CHAPTER 3

THE FRENCH TRIO
1686-1706

The Composers and the Sources

French instrumental trios written specifically for a pair of treble instruments with bass and conceived as self-contained works began to appear in the final decade of the seventeenth century. Most of the composers of the surviving trios were instrumentalists who played one of the instruments associated with these works: violin, transverse flute, oboe, organ, harpsichord and bass viol. They experimented in the new genre using instruments with which they were familiar, probably writing their trios for their own use and taking part in the earliest performances. A list of the new trios, their sources and publication information appears in Table 2.

The first of these trios to be published in France were the Pièces en trio pour les flutes, violons, & dessus de viole by Marais. This set of six suites appeared in 1692. Marais, described on the title page as "Ordinaire de la musique de la

Marais never used the term "suite" in connection with these works. However, the Pièces are organized into groups by key, each group beginning with a Prelude.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Date</th>
<th>Format</th>
<th>Copyist</th>
<th>Engraver</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sebastien de Brossard</td>
<td>&quot;Suonata 1a a deux vv. e Viola di gamba con organo&quot;; &quot;Suonata 2a a deux vv. e Viola di gamba con organo&quot;</td>
<td>1695</td>
<td>Score: copied</td>
<td>Brossard</td>
<td></td>
<td></td>
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<tr>
<td>François Couperin</td>
<td>&quot;La Pucelle&quot;; &quot;La Visionnaire&quot;; &quot;Le Steinquerque&quot;; &quot;L'Astrée&quot;; &quot;La Superbe&quot;</td>
<td>1692?</td>
<td>Score: copied</td>
<td>Brossard</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jean-François Dandrieu</td>
<td>Livre de Sonates en Trio</td>
<td>1705</td>
<td>Score: engraved</td>
<td>Publisher-Foucault Engraver-Roussel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michel De la Barre</td>
<td>Pièces en Trio pour les violons, flustes et haut-bois; Pièces en trio pour les violons, flustes et haut-bois Livre seconde</td>
<td>1694</td>
<td>Parts: typeset</td>
<td>Christophe Ballard</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1700</td>
<td>Parts: typeset</td>
<td>Christophe Ballard</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Work</td>
<td>Date</td>
<td>Format</td>
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<tr>
<td>François Duval</td>
<td>Seconde Livre de sonates à trois parties</td>
<td>1706</td>
<td>Parts:</td>
<td>Roussel</td>
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<td></td>
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<td>engraved</td>
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<tr>
<td>Jean-Pierre Freillon Poncein</td>
<td>&quot;Trio pour la flute&quot; in</td>
<td>1700</td>
<td>Score:</td>
<td>Colombat</td>
<td></td>
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<td></td>
<td>La Veritable manière d'apprendre à jouer en perfection du Hautbois, de la Flüte et du Flageolet</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Pierre Gaultier de Marseille</td>
<td>Recueil de trio nouveaux pour le violon, hautbois, flûte, sur les différents tons et mouvements de la musique, avec les propriétés qui conviennent à ces instruments et les marques qui peuvent donner l'intelligence à chaque pièce</td>
<td>1699</td>
<td>engraved</td>
<td>Roussel</td>
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<tr>
<td>Elizabeth-Claude Jacquet de la Guerre</td>
<td>&quot;Suonatas à 2 vv. e Violoncello obligato con organo&quot;</td>
<td>1695?</td>
<td>Score:</td>
<td>Brossard</td>
<td></td>
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<td></td>
<td></td>
<td>copied</td>
<td></td>
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</tr>
<tr>
<td>Marin Marais</td>
<td>Pièces en trio pour les flutes, violon &amp; dessus de viole</td>
<td>1692</td>
<td>Parts:</td>
<td>Bonneuil</td>
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<td></td>
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<td>-------------------------------------------------------------------------</td>
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<tr>
<td>Jean-Fery Rebel</td>
<td>&quot;Sonates à II et à III parties&quot;</td>
<td>1695</td>
<td>copied</td>
<td>Published by Ballard in 1712: typeset</td>
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<tr>
<td>Toinon</td>
<td>Recueil de trio nouveaux pour le violon, hautbois, flute, sur les différents tons et mouvements de la musique, avec les propriétés qui conviennent à ces instruments et les marques qui peuvent donner l'intelligence à chaque piece</td>
<td>1699</td>
<td>Score: engraved</td>
<td>Boussel-apprentice?</td>
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<td></td>
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<td>Lost Works</td>
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<tr>
<td>Fouquet l'ainé</td>
<td>two trio sonatas&lt;sup&gt;1&lt;/sup&gt;</td>
<td></td>
<td></td>
<td>Brossard</td>
<td></td>
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<tr>
<td>Michel Pignolet</td>
<td>Recueil de trio italiens et français des meilleurs auteurs, pour deux flûtes traversières ou violons avec la basse chifrée&lt;sup&gt;2&lt;/sup&gt;</td>
<td>before</td>
<td></td>
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<td></td>
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<tr>
<td>de Montéclair</td>
<td></td>
<td>1709</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>(editor)</td>
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<td>Composer</td>
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<td>--------------------------------</td>
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</tr>
<tr>
<td>Marc-Antoine Charpentier</td>
<td>&quot;Sonata pour 2 flûtes allemande, 2 dessus de violon, une basse de viole, une basse de violon à 5 cordes, un clavecin et un téorbe&quot;</td>
<td>ca. 1686</td>
<td>Parts: copied</td>
<td>Charpentier³</td>
<td>Publisher-Poucault</td>
<td>Engraver-H. de Baussen</td>
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<tr>
<td>Louis Heudelinne</td>
<td>Second livre de pieces pour le dessus et basse de viole et pour le violon et clavecin, triots [sic] et sonates</td>
<td>1705</td>
<td>Score: engraved</td>
<td>Publisher-Foucault</td>
<td>Engraver-H. de Baussen</td>
<td></td>
</tr>
<tr>
<td>Michel Pignolet de Montéclair</td>
<td>Sérénade ou Concert, Divisé en trios suites de Pieces pour les Violons, Flûtes &amp; Hautbois</td>
<td>1697</td>
<td>typeset</td>
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### TABLE 2-Continued

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<th>Format</th>
<th>Copyist</th>
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<th>Publisher</th>
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<tbody>
<tr>
<td><strong>Trios derived from other sources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michel Lambert</td>
<td>Pieces en trio pour les violons, flutes ou hautbois</td>
<td>1700⁴</td>
<td>Parts: engraved</td>
<td>Estienne Roger</td>
<td>Amsterdam</td>
<td></td>
</tr>
<tr>
<td>Jean Baptiste Lully</td>
<td>Les trios des opera mis en ordre pour les concerts, propres à chanter &amp; à jouer sur la flute, le violon &amp; autres instruments Part II</td>
<td>1690</td>
<td>Parts</td>
<td>P. &amp; J. Blaeu, Amsterdam</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Trios pour le coucher du Roi&quot;</td>
<td>1691</td>
<td>Parts</td>
<td>P. &amp; J. Blaeu, Amsterdam</td>
<td></td>
<td>Christophe Ballard</td>
</tr>
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<td></td>
<td>Score: copied</td>
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<tr>
<td></td>
<td>Parts: copied</td>
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</tbody>
</table>


⁴ This date is hand-written on the title page.
Chambre du Roi," was an important figure in the French school of bass viol playing that reached its height around the turn of the eighteenth century, and a prominent performer, teacher and composer in the court musical establishment under Louis XIV and Louis XV. Most of Marais's chamber music was written for his own instrument.  

François Couperin's earliest sonatas, "La Pucelle," "La Visionnaire," "Le Steinquerque" and "L'Astrée," are thought to date from 1692. Another trio sonata, La Superbe, 

Marais's five collections of bass viol pieces, published between 1686 and 1725, contain works for one, two and three bass viols with figured bass. The bass viol is used in combination with other melodic instruments such as the violin in a few chamber works. 

In later writings, Couperin referred to these works as Sonades. He explains the reason for this in the introduction to the final movement of his Concert instrumental sous le titre d'Apothésé Composé à la Mémoire immortelle de l'incomparable Monsieur de Lully (Paris, 1725; reprint ed., Published with Les Goûts-reunis, Geneva: Minkoff, 1975), p. 16.

"La Paix du Parnasse faite aux Conditions Sur la Remontrance des Muses françaises que lossqu'on y parleroit leur langue, on droit dorenavant Sonade, Cantade, ainsi qu'on prononce Ballade, Serenade; & c."

Three of these Sonades, "La Pucelle," "La Visionnaire" and "L'Astrée," were later incorporated with only a few changes into Les Nations (1726), where they serve as introductory sonatas to La Françoise, L'Espagnol and La Piémontoise respectively.
also appears to be an early work, although the manuscript partbooks in which it is preserved have not been dated. Couperin was active both as an organist and harpsichordist by this time. He was sufficiently well-known and respected to have been appointed Organiste du roi in 1693, and his participation in chamber music concerts both at court and elsewhere is documented in reports and in his own writings. It is apparent from his writings that Couperin devoted much thought to the possibilities of combining the French and Italian styles.

The two "Sonatas à deux violons, basse de violon et basse continue" by Sebastien de Brossard (1655-1730) are preserved in an autograph manuscript dated 1695. Brossard, a cleric, composer and collector of music, and the author of the first dictionary of music published in France, is an important figure among the trio composers of the period. He actively promoted Italian and other foreign music in France, and copied


and collected music by both French and foreign composers. Thus, Brossard was probably familiar with musical styles not generally known in France.

The first set of *Pièces en trio pour les violons, flustes et hautbois* by Michel De la Barre (c. 1675-c. 1743) was published in 1694. De la Barre was most famous as a player of the transverse flute, in which capacity he held positions at the Académie Royale de Musique (1700-21), in the Chambre du Roi (after 1705) and in the Hautbois et musettes de Poitou (1704-30). Most of De la Barre's chamber music was written with the transverse flute in mind; the trios, written during the early part of his career, offer a choice

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9 Brossard's collection contains many works not found in any other French sources. The Rost Codex, which contains solo and trio sonatas from Italy, Germany and central Europe, became part of this collection in the late 1690s. The trios of La Guerre, the early MS of Couperin's sonatas and the trios of Toinon were also part of this collection, which is now in the Bibliothèque Nationale, Paris. Unfortunately, some of the items listed by Brossard in his "Catalogue" of the collection are now missing.

10 Little is known about De la Barre's early life. His date of birth has, in fact, been calculated from the date of his first published work, the 1694 set of *Pièces en trio!* Bowers, "The French Flute School," p. 39.

11 De la Barre's three books of trios were very popular; according to Le Cerf, he was "si connu pour ses trio." Comparaison, Book III, p. 135.

12 The *Hautbois et musettes de Poitou* was one of the groups belonging to the musical Écurie at the court of Louis XIV. By the late seventeenth century, a number of appointments in this group had been awarded to recorder and transverse flute players. Benoit, Versailles, pp. 223-25. On the use of the term "flute," see Bowers, "The French Flute School," pp. 29-34.
of instrumentation.\textsuperscript{13}

Elizabeth-Claude Jacquet de la Guerre (1666 or 1667-1729), the composer of four "Sonates à deux violons et violoncello obligato con organo,"\textsuperscript{14} was well-known in court circles and in Paris as a harpsichordist, singer and composer.\textsuperscript{15} She was one of Louis XIV's favourite performers from the time of her first court appearance as a child prodigy, and was mentioned in \textit{Le Mercure galant} as a performer in court chamber music concerts. La Guerre's output reveals an interest in both French and Italian musical forms, and an awareness of musical fashion.\textsuperscript{16}

The set of "Sonates à II et à III parties" by Jean-Féry Rebel is dated 1695.\textsuperscript{17} Rebel was a violinist, harpsichordist, orchestral director and composer. He was singled-out by \textit{Le Cerf} as one composer who had successfully combined the French and Italian styles:

\begin{center}
\textbf{De la Barre's third and final book of trios for two dessus and bass was published in 1707.}
\end{center}

\begin{center}
\textbf{This is Brossard's title.}
\end{center}

\begin{center}
\end{center}

\begin{center}
\textbf{According to Bates (p. 13), la Guerre's opera, \textit{Cephale et Procris} (Paris, 1694), was strongly influences by Lully. La Guerre also wrote a ballet, which is now lost. Like Couperin, she wrote both \textit{Pièces de clavecin} and trio sonatas. She also wrote solo sonatas and, after 1708, cantatas.}
\end{center}

\begin{center}
\textbf{\textit{La Laurencie, L'École français du violon}, vol. I, p. 77.}
\end{center}
Rebel has, indeed, caught some of the flare and fire of the Italians, but he has had the good taste and sense to temper these by the wisdom and gentleness of the French.

A *Recueil de trio nouveaux pour le violon, hautbois, flute* of 1699 is ascribed to Toinon (or Toinan), about whom almost nothing is known. The name of the composer is not printed on the title page or in the copy; the only source of this information is the handwritten comments at the front and back of the score. The detailed table of ornaments that accompanies the music reveals that the composer had definite ideas about the performance of his music, and suggests that he was a performer himself. Since Toinon does not seem to have been concerned with becoming known as a composer, he was probably a musical amateur, one of those active in the Parisian musical scene outside court.

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19 This *Recueil* was published under a *Privilège du Roi* by Claude Roussel. The *Privilège* was not registered in the sources reproduced in Michel Brenet, "La Librairie musicale en France de 1630 à 1780," *Sammelbände der Internationalen Musik-Gesellschaft* 6 (1904-05):1-31.

20 Toinon is described here as "maître de pension à Paris près le collège des quatre nations." The writer of the comments (probably Brossard) also indicates that the composer had given the copy to him. It is stated on the printed title page that the composer had also written a motet; this work either was never published, or has since disappeared. Judging from the appearance of the score, Toinon's *Recueil* was engraved by an amateur or perhaps a junior apprentice. Perhaps Roussel engraved only the title page, turning the music over to someone less skilled, whose services were less in demand and less expensive.
Jean-Pierre Freillon Poncein's treatise, *La Véritable manière d'apprendre à jouer en perfection du Hautbois, de la Flûte et du Flageolet* contains one single-movement trio "pour la flute." Freillon Poncein was listed by Brossard among the "authors who have written in French" about music. It seems probable from the detailed treatment given to the oboe in the treatise that he played that instrument, and probably other wind instruments as well, as was customary.

Jean-François Dandrieu (c. 1682-1738), whose *Livre de Sonates en trio* was published in 1705, was an organist and harpsichordist, and one of the most prominent French harpsichord composers of the early eighteenth century. Through his position in the house of Madame, the Duchess of Orleans, he was connected with the Orleans family, who were generous

21 Freillon Poncein discusses the recorder, which he refers to as the flute, and not the transverse flute in his treatise. The trio is within the range of the recorder as written.


23 Jacques Hotteterre le romain devotes only a short section of his *Principes de la flûte traversière ou flûte d'Allemange, de la flûte à bec ou flûte douce et du hautbois* (Paris, 1707) to the oboe, saying that it is almost the same as the recorder. Freillon Poncein recognizes and discusses some of the special problems of the oboe.

Francois Duval, like Dandrieu, served the Orleans family; he was in the service of the younger Philippe of Orleans (Duke of Orleans, 1701) by 1704. Duval, a violinist particularly noted for his performances of Corelli's sonatas, wrote sonatas for solo violin and continuo as well as trio sonatas. His *Seconde Livre de Sonates à trois* was published in 1706. Through his knowledge of Corelli's music, Duval would have been well acquainted with the Italian instrumental style.

Three further composers wrote sets of pieces in which trio movements are mixed with movements of other textures. Marc-Antoine Charpentier (1634-1704), the composer of a "Sonata" ca. 1686, studied in Italy before taking up a post as composer to the Duchess of Guise (d. 1686). He was best known as a stage composer and was Lully's only serious rival in that field. Michel Pignolet de Montéclair (1667-1737), the composer of the *Sérénade ou Concert* (1697), was a violinist who later played the Italian double bass. He, like Rebel and De la Barre, was connected with the Académie Royale de Musique. Louis Heudelinne (fl. 1700-10), whose *Second Livre de Pièces* (1705) includes three trio movements among

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25 Madame (Elisabeth-Charlotte of Bavaria 1652-1722) was the second wife of the king's brother Philippe of Orleans (1640-1701). Madame was the court title given to the wife of the king's brother.

the pieces for *dessus de viole* and continuo, was a *dessus de viole* player who lived in Rouen.\textsuperscript{27} Rouen was the birthplace of both Raguenet and Le Cerf; the latter maintained connections with that city and was acquainted with Heudelinne's patron, Monseigneur de Becdelievre.\textsuperscript{28}

All the composers about whom information has been found played instruments that could have been used in the performance of their trios. Most trio composers had connections with the court, where there were many skilled performers and where chamber music concerts were frequent. With the exception of Couperin, none of these composers wrote trios for two *dessus* and bass after 1707,\textsuperscript{29} although other composers took up the genre and wrote many new works during the period that followed. The trio composers of 1686-1706 continued to compose, but for other combinations. The new trios seem to have been written as experimental works by many of these composers.

Of the new French trios, only the sets of *Pièces* by De la Barre and the *Sérénade* of Montéclair were published in typeset form during this period. The trios of Marais, Toinon, Marceau, and...
Gaultier, Freillon Poncein, Duval, Dandrieu and Heudelinne were engraved, and those of Charpentier, Brossard, Couperin, La Guerre and Rebel—all sonatas—remained in manuscript. The publication of these trios reflects the state of the printing trade in France at that time. The long-held monopoly of the Ballard firm over music printing was being challenged by other printers, especially those using the faster, more practical process of engraving. In spite of the objections of Christophe Ballard, engraving became firmly established in France. By the end of the period of the composition of the new trios, skilled engravers had consolidated their position through the production of elegant, high-quality publications. The page from Dandrieu's second sonata shown as Example 19 is an example of the art of Claude Roussel, one of the most prominent French engravers of the period.

Hand copying, the time-honoured method of reproducing music, remained popular during this period of conflict and transition in the printing industry. It was inexpensive

30 Rebel's trios were published in typeset format in 1712, seventeen years after they were composed, and three of Couperin's sonatas were published in Les Nations in 1726.


32 Benoit, Versailles, pp. 207-10.
Sonata II

Violino 1. Largo

Violino 2.

Violoncello.

Basso

Volpi
and practical if only a few copies were required, and so was the method often chosen by young, unestablished composers. It would also have been a suitable method for the reproduction of experimental works or music for private performance. That it was the method chosen by French composers of sonatas before 1700 emphasizes both the experimental nature and the limited circulation of these particular works.

Formal Concepts
The Suite and the Sonata

The new French trios can be grouped into five formal categories:

1. **The old suite**
   A Prelude followed by an arbitrary collection of dance and character pieces, all in a common key.

2. **The "classical" suite**
   Allemande-Sarabande-Courante-Gigue

3. **The Corellian sonata**
   Three to five well-defined individual movements which follow Corellian models, are of contrasting tempo and character, and are linked by melodic or tonal relationships.

4. **The mixed sonata/suite**
   A mixture of formal traits from the sonata and the suite.

5. **The single-movement trio**
   A self-contained trio of one movement, which may contain short, linked sections, but which is not linked by key or other means to the pieces preceding and following it.

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33 Devriès, *Édition et Commerce*, p. 3.

34 Couperin's *Pièces d'orgue* (1689), his first publication, appeared in hand-copied form with an engraved title page. This type of publication was apparently quite common.
Categorization is determined by type, order and number of movements, the methods through which movements are linked together and the interrelationships between them, and the formal organization of the individual movements.

The trios of De la Barre and Marais fall into the old suite category, which was primarily a French method of organization by the late seventeenth century. Neither composer uses the term "suite," rather, the individual movements are referred to as Pièces, with no term to indicate a group of key-related movements. The Pièces are grouped together by key, each group, or suite, containing about eight to twelve movements. The common key—both major and minor forms may be used—is the primary linking device in the old suite.

Each suite begins with a prelude. The prelude is often followed by a sarabande, and a significant number of suites end with an extended formal display of compositional skill such as a passacaglia or a non-dance piece. While this plan appears frequently, it is set aside in many suites; there is really no standard order. The pieces used to fill out the suite include examples of the popular dances of the day, the obligatory minuet,\(^{35}\) doubles and non-dance pieces such as airs, plaintes, fantaisies and character pieces. No consistent attempt is made to create overall organizational contrasts; dances of the same type often appear in succession. The dances do have individual characteristics, through which

\(^{35}\)There is at least one minuet in each of these suites.
contrasts of a different type would be created in performance.

The "classical" suite used by French composers of keyboard music and viol music, including Marais himself, and by Corelli in his Sonate da camera is not the basis for the trio suites of De la Barre and Marais. There is only one Allemande among these pieces, and the Courante does not appear at all. The organization of these trios is based on the old French suite used in the collections of dances drawn from the operas and ballets of Lully and in French chamber music before the 1680s. The three suites in Montéclair's Sérénade ou Concert, the "Sonata" of Charpentier and a number of the suites in Heudelinne's Second Livre also fall into this category.

The only "classical" suite in this repertory is a work that is essentially a solo suite: the fourth suite of Heudelinne's Second Livre. This suite follows the plan used by Marais in his Pièces à une et à deux violes, with the two trios belonging to the added pieces.

The trio by Freillon Poncein and a number of those by Toinon are single-movement trios. The "trio" by Freillon Poncein was included in La Veritable manière as an example of trio des hautbois style. Each of Toinon's trios is given the title "Trio" and an indication of affect (e.g. "Trio-tendre"). Some are grouped by key in the printed score, but the groups

36 The Allemande appears in De la Barre's Book I, Suite 4. There is also a single Allemande in Dandrieu's sixth sonata, a Sonata da camera.

37 See page 45 above.
have no particular pattern. Others are not closely related by key to the surrounding movements and stand by themselves. One pair of trios is linked by a written direction. The players are told that the "Trio-Prelude" "goes very well before and after the preceding air," which is in the same key.

While a few of Toinon's trios have two linked, contrasting sections, the "Trio Sommeil" is unique among the single-movement trios in that it consists of four: Lent(C)-Tendrement(3)-Vite(3)-Lent(C). These sections are linked through a device that is common in French music and that also appears in the vocal works of Bassani: that of placing the final note or chord of a section inside the following one so that no break between the sections is possible (Example 20). Although the sections of this trio are contrasting in character, they are not long enough to be considered as individual movements. In organization, linking methods and treatment of material, this work resembles the Fantaisies of Louis Couperin.

Within the old suites and the single-movement trios, most of the individual pieces belong to the French tradition. The dance pieces are selected from among the popular dances of the day, as seen in Table I, and resemble the dance pieces of Lullian opera in formal structure. The dances of the trios, like those in the operas, are written in a style suitable for dancing; they are strongly rhythmic and contain characteristic patterns.

Both Marais and De la Barre include non-dance pieces in their suites; the Fantaisie and Caprice are the most common types. These pieces often fit the description given by Brossard. The Fantaisies of De la Barre contain linked sections of contrasting metre and tempo, and those of both composers may include irregular phrases, passages of imitation, rapid changes in texture or unusual melodic structures. The trios of Toinon and Freillon Poncein are all non-dance pieces, most of them in the trio des hautbois style.

The inclusion of descriptive movements among the Pièces of these composers links them with the French tradition. De la Barre, in his "Fantaisie la babillarde" (Book I, Suite VI), uses patterns of repeated eighth notes to imitate the prattle of the "old gossip." Toinon's "Trio Sommeil" begins and ends lentement and includes the slurred pairs of eighth notes that

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38 "Ce Prelude va fort bien devant et apres l'air precedent." Toinon, Recueil de trio nouveaux, p. 5.

39 See page 46 above.
became associated with the French Sommeil tradition.\textsuperscript{40} The "Sommeil" trio in Monteclair's second suite includes passages scored for the flute, an instrument often associated with sleep in French opera.\textsuperscript{41} Among the works of De la Barre, Marais and Monteclair there are a number of pieces with titles that associate them with rustic or pastoral life: "Air rustique," "Branle du village," "Fantaisie champêtre." The imitation of pastoral life was a popular pastime among the French aristocracy of the period.\textsuperscript{42} Many of these pieces are melodically simple and somewhat repetitive, characteristics that represent the "simple" life of the country. The Plaintes are instrumental versions of French operatic vocal Plaintes. The instrumental Plaintes have a number of characteristics in common with their operatic counterparts: the use of large, affective intervals, minor mode, chromaticism, slow tempo, repeated notes and dropping melodic lines. These elements express the lamenting mood of the Plaïnte.\textsuperscript{43}


\textsuperscript{41}Ibid. See Lully, Les Amants magnifiques (1670), Troisième intermède, sc. iv and Atys (1677), Act III, sc. iv.

\textsuperscript{42}While the pastoral idea seems to have been Italian in origin, interest in it had waned in Italy by the late seventeenth century. French interest in this tradition began to gain momentum in the mid-seventeenth century, and it remained popular in that country well into the eighteenth. Richard D. Leppert, Arcadia at Versailles (Amsterdam: Swets & Zeitlinger, 1978), pp. 35-38.

\textsuperscript{43}Anthony, French Baroque Music, p. 41.
Although De la Barre's suites of Pièces are organized in the French manner, a number of individual movements do not seem entirely French in conception. In the "Prelude" of Book I, Suite VI, the bass, in the opening phrases, moves in steady quarter notes beneath more slowly-moving dessus parts, a style seen in a number of Corelli's Preludes. The movement is organized in the Corellian manner; the twelve-bar opening phrase (Example 21) is immediately repeated at the fifth, then the movement continues with short phrases that are imitative or based on a walking bass pattern.

Example 21: De la Barre, "Prelude," Pièces en trio (1694), Suite VI, 1-12.
The "Fugue" in De la Barre's Book I, Suite VI does not seem to belong entirely to the French tradition. This piece begins imitatively. The theme returns a number of times in keys closely related to the tonic, and is treated in imitation. In sections between these imitative passages, the dessus parts move together, primarily in parallel thirds. This fugue seems closer in concept to a Corellian allegro movement than to the French "Fugue" described by Freillon Poncein. 44

De la Barre, at a slightly later date, viewed the fugue as a specifically Italian movement type; he included at least one in each of his Sonates pour la flute traversiere in the Troisieme livre des trio (1707), while none appears in the suites in the same book. These later "Fugues" are similar to the 1694 "Fugue" in construction.

The suite to which this "Fugue" belongs may represent an attempt by De la Barre to write a different kind of concert suite. 45 Besides the fugue, it contains the only allemande among the early trios, an extended prelude, a rondeau without a clear dance association and a final piece with an autre. Only three of the usual dance pieces are included: a gavotte, a sarabande and a minuet. Thus, the suite is less dance-oriented than usual; it is clearly a concert rather than a set of pieces for dancing.

44 See pages 41-42 above.

45 This suite is included in the anthology, pp. 159-74.
The Sonatas by Dandrieu and Duval are organized in the Corellian manner. Each Sonata consists of four or five pieces with Italian tempo titles or dance titles, although in Duval's Sonatas the Italian titles are Frenchified (e.g., Sonate, un peu trop lent). Both of these sets were published at the end of the period under discussion, in 1705 and 1706 respectively. By this time, the Italian style was well established in Parisian and court musical circles; works by Corelli had been published in France, Italians such as Michel Mascitti were living, working and publishing music in Paris and the quarrel over the merits of French and Italian music was at its height. The Italian sonata was no longer novel.

The movements of these Sonatas alternate in tempo and affect, and pairs of movements in slow-fast order are frequently linked in the Italian manner, by ending the slow movement on the dominant. Dandrieu, in his Sonata V, uses thematic interrelationship to link consecutive movements (Example 22), a device used occasionally by both Corelli and Bassani.

The individual movements in the trios of these two composers are predominantly Italian in style. Many, like the opening Adagio of Dandrieu's fourth Sonata (Example 23), follow Corellian procedures closely. However, some elements that may be related to the French tradition can be seen. The opening of movements with imitation of a phrase is common in both traditions, but is rarely used by Corelli and Bassani in opening slow movements. The Preludes of De la Barre and

Marais often begin imitatively, as does the opening Prelude of Dandrieu's Sonata VI (Example 24), which also contains further imitative passages. The "Siciliana" of the same suite does not fit the Italian mould completely. Sicilianas are common in Italian music of the period, especially operas, but the time signature is usually 6/8 or 12/8 rather than the 6/4 used by Dandrieu. 6/4 is uncommon in Italian, but frequent in French music of the period.  

Example 24: Dandrieu, "Adagio;" Livre de Sonates en Trio, Sonata VI, 1-5.

In the Sonatas of Duval, the chromatic passage that links the "Gay" of Sonata V to the following "Lentement" would be uncharacteristic of Corelli (Example 24). The "Lentement" is somewhat like an Italianate slow ending, but is more extended. It seems to be a combination of the slow

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46 Corelli uses a 6/4 signature only once in his published works—in the Allegro of Opus III/3.
ending convention of the Italian style and the fantaisie and air traditions of the French.

Of the new French trios, Dandrieu's are the most Italianate in both form and outward appearance. Duval's Sonatas are Italianate in organization, but French in outward dress; he uses Frenchified forms of Italian tempo titles, French time signatures and white notation, a characteristically French style used also by Couperin and Rebel (Example 25). The use of this French dress may have had implications for the performers of the period that are now lost to us.47


The works by Brossard, Couperin, La Guerre and Rebel belong to the mixed sonata/suite category, although all considered their works to be sonatas. Brossard uses both

47See, for example, Georg Muffat's discussion of the performance implications of time signatures and movement headings in France in Florilegium Primum (1695), trans. Strunk, Source Readings, p. 444.
French and Italian movement titles while Couperin and Rebel use Frenchified Italian titles. Italian titles are given to all movements, even the French Airs, in the score of La Guerre's sonatas. Both Couperin and Rebel give descriptive titles to their sonatas, and two—Couperin's Le Steinquerque and Rebel's Le Tombeau de Lully—are overtly programmatic. This concern with extra-musical associations is not a part of the late seventeenth-century Italian sonata, and probably had its roots in the traditional French character piece. Couperin, who, among these trio composers expressed himself the most fully on the subject of French and Italian styles and was most conscious of his position as an innovator, uses French notational devices—including white notation—the most frequently.

The sonatas of Brossard, Couperin, La Guerre and Rebel are varied in formal organization, but all mix French and Italian traits. Each of these composers shows a concern for the linking together of movements in a specific order, a concern for each sonata as an entity that seems more Italian than French. Brossard uses the Italian device of ending a movement on the dominant to imply a continuation to the following movement and the device of running one movement into the next. He indicates that movements are to follow one another in quick

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48 Rebel, according to la Laurencie (L'École du violon, vol. I, p. 93), gave his sonatas the following titles in the 1695 version: "La Flore," "L'Apollon," "La Vénus," "La Pallas," "L'Immortelle" and "Le Tombeau de Lully." Since there are seven sonatas, but only six titles in la Laurencie's list, it is impossible to determine to which sonata each title belongs. Only "Le Tombeau de Lully" retains its title in the printed edition.
succession by marking rests at the ends of movements with pauses; only a short break is to be taken here. The pieces within each sonata have a common tonic, and a tonic major-minor contrast is used in the Second Sonata.

In the sonatas of all four composers, movements contrasting in tempo and character are alternated. The sonatas of La Guerre and Couperin contain many more movements than is usual in the Corellian sonata. The following pattern is common in the trios of these two composers:

- slow opening movement
- quick contrapuntal movement
- other contrasting movements
- Air
- Gigue

The Italian Sonata da chiesa plan is used here in decorated form, just as the "classical" suite was used within the suites of Marais. Some of the Sonatas of Rebel are close to the Italian Sonata da chiesa in plan. The Fifth Sonata, for example, has four movements in slow-fast-slow-fast order. Others have a larger number of movements and a plan that reveals the influence of the French suite.

Couperin, La Guerre and Rebel use various linking devices in their sonatas. La Guerre seems particularly concerned with the overall plan; almost all movements are linked in her sonatas. The device of concluding one movement within the next is used by these three composers as well as by Toinon, and the Italian device of concluding a movement
on the dominant is used by Couperin and La Guerre. The use of a melodic bridge to join movements together is seen in sonatas by Rebel and Couperin. In this method, a short melodic pattern leads from the end of one movement to the beginning of the melodic material of the next (Example 26). This practice is not a part of the Corellian style, and may perhaps be related to the use of similar linking devices in Lully's dramatic music. The linking of movements through thematic interrelationships, a device used by Corelli and Bassani, is seen in works by Rebel and La Guerre. The most unified example is Rebel's *Le Tombeau de Lully*. A number of movements are based on the descending tetrachord pattern that serves initially as the theme of the opening movement, and the opening movement itself returns at the end, now entitled "Les Regrets."

A majority of the individual movements in La Guerre's trios are Italian in conception. Opening movements are homophonic, like Corelli's, or imitative, and the quick movements are imitative in construction. Some of the latter are motivic in construction and almost monothematic. La Guerre's motivic construction is more concentrated than that used by Corelli in pieces such as Opus III/2:2. The first Allegro of the First Sonata is built entirely on a single melodic pattern which is imitated, extended, broken apart and transformed. Even the sequential patterns used are derived from this initial theme. La Guerre does not merely imitate Italian techniques, she refines them and develops a personal style from them. Nothing like this is seen in the French tradition.

Many of Couperin's individual movements are, like La Guerre's, Italian in conception. The most common type of quick movement, the through-composed piece built on the imitation of a theme, is exemplified by the "Gayement" of "La Pucelle," the first of Couperin's sonatas to be composed. Couperin's themes are short, more like motives than full themes in comparison with those of Corelli. The theme, or motive, is often heard almost continually throughout the movement, but unrelated material may also appear, as in Corelli; the construction is not as monothematic as that of La Guerre. Slow opening movements, like Corelli's consist of a repeated melodic pattern followed by sequences, or are melodic and imitative like a Corellian inner slow movement.
A "Gayement" in "La Visionnaire" begins like some of Corelli's fantasia movements (Example 27).

Example 27: Couperin, "Gayement," La Visionnaire, 1-5.

Rebel's opening movements are imitative and sequential, using procedures common in the Italian style, but have a melodic quality that links them to the Preludes of Marais and De la Barre. The quick movements are a mixture of French and Italian techniques. Imitation is common, but it is not the only method of construction, and movements may be made up of regular melodic phrases or sections in which the material receives varied treatment (e.g., imitative, homophonic). Some inner slow movements are very short, and serve more as linking passages than as individual movements. One movement in the Second Sonata is in the traditional French rondeau form.

The sonatas of Couperin, La Guerre and Rebel contain
movements that stem from the French melodic tradition. These pieces, which are given titles such as "Air" or "Aria," contrast with the Italian-based construction of many of the other movements. The airs often have repeated phrases, imitating the sectional construction of the French dances. They are primarily melodic, not based on imitation or sequential construction. The title "Air" links these pieces with the "Airs" of French opera and vocal chamber music. The vocal chamber air was most frequently scored for a vocal soloist with basso continuo, and the airs within the sonatas of Couperin, La Guerre and Rebel frequently have the texture of a single accompanied melodic voice.

The new French trios vary from primarily French to primarily Italian in organization. Works in the French style span the entire period, and continued to appear after 1706. The most Italianate works date from the end of the period, by which time the Italian style was well established in France. Neither the set by Duval nor the set by Dandrieu are very innovative in form; these composers were following popular taste, not setting it. The variety in the construction of works called sonatas reveals that, to these composers, a work did not have to follow the Corellian pattern to be a sonata. The sonata was rather a concept involving many factors, of which the organization of the movements and the links between them were but two.
Instrumentation and Instrumental Style

The choice and use of instruments in the new French trios reflect the influence of both French and Italian traditions. In the matter of choice, the use of wind instruments, dessus de viole and bass viol suggest French influence while the use of a combination of two violins and violoncello or basse de violon suggests Italian. Three basic styles of instrumental writing are used in the trios:

1. **vocal style**, related to the Lullian trio des hautbois and dance song

2. **instrumental style**, non-vocal in conception, but not idiomatic to one particular instrument

3. **idiomatic style**, stemming from either the French bass viol tradition or the Italian violin tradition

Idiomatic style and specific instrumentation are often related; composers who specify instrumentation tend to use the idiomatic style, while those who do not specify tend to use the vocal and general instrumental styles.

In the collections of De la Barre, Marais and Toinon, a list of suggested instruments is given on the title page.\(^{49}\) The actual choice, however, is left up to the performers, and an appropriately neutral style, the vocal style, is predominant. Such works were performed in France by mixed instrumental ensembles with more than one player on a part as well as by three- or four-member trio ensembles.\(^{50}\)

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\(^{49}\)See Table 2, pp. 68-72.

\(^{50}\)Anthony, *French Baroque Music*, pp. 304-306.
is also used, particularly in Passacailles (Examples 28-30). In the passage shown in Example 28, the dessus parts are ornamented in an instrumental manner with rapid scalar patterns. In the passages shown in Examples 29 and 30, the high range of the bass instrument is used. The bass instrument, in these movements, has a range of three octaves, much larger than the one to two octave range of the parts in Lullian vocal style.


Example 29: De la Barre, "Chaconne," Pièces en trio (1694), Suite VI, 138-42.


For some pieces in the vocal style, particular instruments are specified: De la Barre's "Caprice" in Book 2, Suite IV is marked "flutes traversieres," Freillon Poncein's Trio is "pour la flute" and Heudelinne's trios are for dessus de
viole and basse de viole. The scoring is carefully marked throughout Charpentier's Sonata and Montéclair's Sérénade. Charpentier calls for flûtes allemandes, violins, basse de violon and bass viol, while Monteclair calls for oboes, violins and recorders. In the latter work, the parts are suited in range to the instruments called for, but are not otherwise idiomatic to one particular instrument. The choice of instruments is made on the basis of instrumental colour, perhaps with the extra-musical associations of the instruments in mind. This practice seems to be derived from the French tradition rather than from the Italian sonata style, which was focused on a single instrument, the violin.

In the trios by Duval, Dandrieu, Rebel, La Guerre and, to a lesser extent, those of Brossard, a Corellian style of string writing appears in the dessus parts, which are identified as being specifically for the violin. Virtuosic passages of rapid scalar motion, leaping patterns involving string crossings, and repeated patterns are used, especially in Italian-inspired imitative movements. (Examples 31–35).

Example 31: Dandrieu, "Vivace," Livre de Sonates, Sonate VI, 18-22.

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These passages call for agility of the left hand and bow arm rather than the refined articulation of the French style. Like Corelli, these composers avoid the most advanced technical developments of the time in their trios. Most of these passages are of moderate difficulty, and the violinist
is never asked to play above third position. Nevertheless, the style is distinctly instrumental, and idiomatic to the violin. In the sonatas of Couperin the scoring is not specified.\textsuperscript{52} However, it seems that he too was influenced by the Corellian style of string writing (Example 36).


\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example36.png}
\caption{Example 36: Couperin, "Légèrement," L'Astrée, 1-3.}
\end{figure}

The bass parts in works with idiomatic dessus parts also show the influence of various idiomatic instrumental styles. Brossard makes use of double stops (Example 37), a technique found in the French style and, to some extent, in the Italian. In the trios by Couperin, La Guerre, Duval, Dandrieu and Brossard, the idiomatic patterns of the dessus parts also appear in the bass. Violoncello is specified in the trios of La Guerre, Duval and Dandrieu and basse de violon is specified in those of Brossard. Rebel, however, calls for a bass viol. The latter's use of this instrument stems from the French tradition; he uses it in the solo high register within the ensemble as well as in bass and accompanying roles. In \textit{Le Tombeau de Lully}, Rebel assigns passages of quick repeated notes to both the dessus and the bass. This style of writing is linked with French operatic and orchestral

\textsuperscript{52} Even in the 1726 edition he is less than specific, marking the parts only as dessus and basse d'archet.
tradi tions rather than with the Italian sonata style (Example 38).


The practice of improvising ornamental divisions on a melody was recognized as part of the Corellian style by the French. ^53 Examples 39 and 40 illustrate attempts by Rebel and La Guerre to imitate this improvised style in notated form; Rebel ornaments a complete movement, which is scored as an accompanied violin solo, and La Guerre provides a written-out cadenza at the end of a movement. That these ornamental passages reflect the influence of the Italian style is shown in their resemblance to the early eighteenth-century embellishments attributed to Corelli. ^54 Rebel and La Guerre

^53See pp. 52-54 above.

^54See Example 12.
may have written out these passages to introduce the style to French performers unfamiliar with it.


The French vocal style predominates in the trios of Marais, De la Barre, Toinon, Freillon Poncein, Montéclair and Heudelinne and in the trio movements of Charpentier's Sonata. Italian influence, primarily from the style of writing associated with the violin, is seen in works by Couperin, Rebel, La Guerre, Brossard, Duval and Dandrieu. The restrained use of idiomatic style by the latter composers is perhaps the result of French influence; they were composing in France where the French style was still strong and where restraint in musical style was noted as a national characteristic.\textsuperscript{55} With the exception of his embellished "Gravement"--even that is less ornate than the Italian style--and parts of Le Tombeau de Lully, Rebel uses the Italian idiom with great restraint. It may perhaps have been this that earned him the commendation of Le Cerf.\textsuperscript{56}

\textbf{Texture}

The majority of works considered in this study are identified as trios through their titles. In such works, there are three basic parts: two dessus and a bass part, which serves as the foundation of the ensemble. The bass part was generally played by two instruments: a melodic bass and a chordal instrument. Three part texture is the most frequent,


\textsuperscript{56}See p. 26 above.
but some of the other textural possibilities of the ensemble are used.

A few of the works considered are not specifically identified as trios. The works by Charpentier and Montecclair are ensemble works with movements of varying textures and instrumental colours. The sonatas of Brossard and La Guerre are not called "Trios," but belong to the trio type; the four-instrument group of two violins, bowed bass and keyboard specified in the titles was common in trio performance. Brossard, who copied these two works, perhaps did not feel comfortable with the idea of a four-part "Trio."

Both Raguenet and Le Cerf comment on the three-part texture in their comparisons of French and Italian music. Although their opinions differ, both seem to give a similar description of each style; in the French trio, the upper parts do not reach the extreme high range and the three parts are fairly evenly spaced; in the Italian style, the upper parts are higher than those of the French and farther from the bass. While it is not possible to interpret their general style descriptions with certainty, it seems that the style described as characteristically French appears only in isolated sections of the new French instrumental trios. In the opening Grave of Duval's first Sonata (Example 41), both dessus voices are low, and the second dessus fills the space between the first

\[57\text{See pp. 22-25.}\]
\[58\text{This space would generally be filled by the continuo realization in performance.}\]
dessus and the bass. A similar texture is achieved when the bass rises into its high register, creating a more even spacing between the parts (Example 42). In general, the French trios go almost as high as the Italian—the highest note in the former is usually c''' or d''' while Corelli goes up to e'''—but the upper range is used less frequently.


The bass parts in the French trios often have a larger range than is usual in the trios of Corelli. While the latter never goes above f', De la Barre, Marais and Rebel, probably influenced by the bass viol tradition, go as high as c''. Notes in this register are easily obtainable on the bass viol; the highest string on this instrument is d', as opposed to g on the basse de violon and a on the violoncello, and the bass viol is fretted, which facilitates the accurate placement of notes in high positions. Neither De la Barre nor Marais specify a bass instrument in their trios, but the use of this register indicates that they probably had the bass viol in mind.

The relationship between the dessus parts varies from composer to composer, and is tied to melodic style. In the trios of De la Barre, Toinon, Freillon Poncein and Heudelinne the two dessus move frequently in parallel thirds or sixths, the second dessus below the first. There is some imitation; this technique is particularly notable in the preludes. The Pièces en trio of Marais are similar in texture, but include a greater number of voice crossings between the two dessus. Sections of parallel motion also appear in movements by Brossard, Rebel and La Guerre. The texture of a pair of dessus voices moving together in thirds or sixths as a single enriched melodic line is seen in both French and Italian styles. Its use in the new trios is probably due to the influence of the dance, which was the basis for both the French style and the Corellian Sonate da camera.
Duval and Dandrieu, as well as Couperin, Rebel, Brossard and La Guerre, consider the dessus voices as equals, at least in imitative movements. The voices cross, intertwine and share material in the Corellian manner. Couperin, however, retains a tendency to keep the upper dessus on top.

The bass may take part in the imitation, sharing the material of the upper voices. In some pieces it provides a steadily-moving bass line below slower-moving dessus parts; the latter Italian-influenced texture appears in movements by De la Barre, Rebel, Couperin and Dandrieu. Occasionally the bass rises into the dessus to serve as an additional dessus part of contrasting tone colour (Example 43). This change in function may be related to the French concept of "roles" in bass viol playing.

Example 43: Marais, "Passacaille," Pièces en trio,
Suite V, 49-52.

Within a three-part texture, one of the dessus may take the role of an accompanied soloist. Passages in this style appear in the trios of Toinon, Couperin, Duval and Dandrieu.
The same texture appears in the works of Corelli, and may have entered the new French trio from that source. It does not seem to have been a favoured texture in the French tradition.

Example 44: Toinon, "Vite," Recueil de trio nouveaux, Trio Sommeil, 36-45.

Textural variation is created in the new French trios through changes in the number of parts. In the chaconnes and passacaglias of Marais and De la Barre, two-part texture is used as a contrast to the prevailing three-part texture. Both the combination of two dessus and the combination of one dessus and one bass part in dessus range are used. Contrasting textures appear in blocks related to the length of the repeated harmonic pattern. This differs from the Italian style, in which changes in texture result primarily from the motion and imitation of the voices. The trios of Rebel, La Guerre and Couperin contain "Airs" for a solo dessus with bass accompaniment. These "Airs" appear between movements of fuller texture, creating a distinct textural contrast within
the work of a type not seen in the Corellian trio sonata. The "Air" texture probably stems from the French vocal air, which was most frequently set for solo voice and figured bass.

Another method used by the French trio composers to create variation in texture is the division of the bass, played by two or more instruments, into two separate parts. The composers of the suites and single-movement trios do not use this textural possibility, but all the composers of sonatas, with the exception of Duval, do. Division of the bass is common in the Sonate da chiesa of Corelli and the sonatas of Bassani, but is not used in the Lullian style or in the Sonate da camera of Corelli. In the Corellian Sonate da chiesa, the separate Violone part may embellish the fundamental bass with ornamental notes or take part in imitation in a contrapuntal movement. Through these procedures, the three-part texture can be expanded to four parts. Rebel, Couperin, and Dandrieu use the bowed bass, similarly, as a separate part.

Serving as a soloist, according to Jean Rousseau, was one of the "roles" that could be filled by a bass viol player. Both Rebel and La Guerre use the bowed bass as a solo instru-

The bass line in the Lullian trio des hautbois seems to have been played by a single melodic instrument. The bass line in the Corellian Sonate da camera may also have been performed by a single instrument; see pp. 54-55 above.

Couperin experiments further with this texture in the quartet sonata La Sultane. He also adds more independent bowed bass sections in the 1726 edition of his early sonatas. The "Viste" of "La Pucelle" ("Gayement" La Francoise) and the final movement of "La Visionnaire" (L'Espagnol) contain such alterations.
ment in their trios; the former uses the bass viol as a soloist within a four-part texture (Example 45) while the latter uses a bowed bass—both violoncello and bass viol are called for at different points—as the solo voice in a solo/bass texture (Example 46). In La Guerre's trios, four-part texture is heard only once: in the allegro presto of the first sonata. Usually, one or both of the dessus voices drop out when the bass divides. La Guerre thus uses the divided bass primarily to create two- and three-part textures of varied sonority rather than to expand the three-part texture.

Example 45: Rebel, "Vivement," Le Tombeau de Lully, 239-43.

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61 See pp. 48-49 above.

Brossard divides the bass line to give an illusion of greater contrapuntal activity to the opening bars of imitative movements, and to create variation within movements. As shown in Example 47, he uses the basse de violon as a separate inner taille part; this rondeau resembles in texture and melodic style the pieces played by late seventeenth-century French double reed ensembles (Example 48).

The use of the bowed bass instrument to create variations in texture, and the expansion of the trio to four parts are probably related to Corelli's practice. The extent to which the bowed bass instruments are used independently and the variety of roles assigned to them reflect the French tradition. Variation in texture between movements seems to be a French contribution to the trio, perhaps inspired by Lully's practice of differentiating linked sections in opera through textural change.
Melodic Style

Melody is a difficult subject to discuss in terms of national styles. While certain melodic characteristics of the new French trios can be attributed specifically to the influence of either the French style or the Italian style, or to a combined influence, the dance elements upon which the Lullian melodic style was founded formed the basis of a common Baroque melodic style, which was used by Corelli and his Italian contemporaries as well as the French. The character of melodic lines in this style can be attributed to French or Italian influence only when there is other corroborative evidence.

Those composers who use French dance structures most frequently in their trios—Marais, De la Barre, Toinon, Freillon Poncein, Montéclair, Heudelinne and Charpentier—often employ a melodic style linked to the dance and the trio des hautbois. In this style, the rhythmic and metric patterns associated with various dances are prominent and phrases are of regular length, usually two or four bars. The range of each phrase is small, and melodic motion is predominantly stepwise within the phrase. Winding melodic patterns are frequent. Successive phrases may use similar melodic material, or they may begin with an identical pattern and conclude differently. From the simultaneous appearance of these elements, it would appear that the melodic style of these trios was derived from French dance music.
While the influence of the dance is often apparent in non-dance movements within the trios of these composers, other influences are seen. Marais in particular explores other possibilities. His use of passages of larger intervals (Example 49) probably stems from the instrumental styles of French viol and orchestral music. The instrumental style of ornamentation in the "Petite passacaglia" of the first suite may be the result of similar influences or, possibly, of Italian influence; this type of written-out ornamentation is seen occasionally in viol music and in the French overture, but is otherwise infrequent in the French tradition. The large leaps and repeated patterns of the "Symphonie" in the third suite (Example 50) may have been influenced by the French orchestral style used in opera; Marais himself wrote a number of operas, and instrumental pieces in operas were often given the title "Simphonie." The "Prelude" of Suite V "Un peu plus viste" contains passages of figuration over a slower-moving bass that might have been influences by either tradition or both (Example 51).

Individual movements within the trios of other composers also show Lullian melodic traits. The "Airs" of Couperin, La Guerre and Rebel are melodic in construction, built of short phrases that move in predominantly stepwise motion within a small range. A few movements in Brossard's sonatas, although not called "Airs," contain similar melodic patterns. Some movements by Rebel, La Guerre, Brossard and Couperin are very sectional in construction; short phrases are repeated exactly, or at a different pitch level. This type of construction may be related to the regular phrase structure of the French dance.

In a few movements by Brossard, La Guerre, Rebel and Duval, the melodic line moves forward in patterns of equal note values—usually eighth or quarter notes—with an occasional set of shorter notes. Both stepwise motion and larger intervals are used, and patterns of repeated notes may appear (Example 52). When such themes are used in imitation, it is
often difficult to hear the shape of the new entries. This style, which is characteristic of the early French sonata, may be an attempt to combine the homophonic motion of the trio des hautbois with the Italian imitative style.

Example 52a: Brossard, ["Allegro"], "Suonata 1a," 1-5.


In the "Sonata" by Charpentier and the Seconde Livre de pièces of Heudelinne, trio movements are intermingled with pieces for solo dessus with bass and, in the Charpentier, for larger combinations. In both works, the trios follow the French style while the solo movements show Italian influence.
For both of these composers, it seems, trio texture was linked with the French melodic style, and solo/bass texture with the Italian.

The themes of imitative movements in the new French sonatas are often Italian in character; the melodic pattern may define the tonic chord of the piece while the rhythmic pattern has a distinctive character suited to imitative treatment. Some of the themes used by Couperin and Rebel especially are very short—no more than a bar or so in length. More like motives than full themes, they are treated in imitation during the course of the movement. A selection of themes from the sonatas of Couperin is shown in Example 53.

Example 53a: Couperin, "Légèrement," La Superbe, 1.


La Guerre tends to use longer themes that can be divided into sections. The individual sections are treated imitatively and motivically. Some of the themes of La Guerre, Rebel and Couperin contain short melodic patterns that are repeated at different pitch levels (Example 54), a type of melodic organization used by Corelli (Example 55). Such themes have a built-in potential for sequential treatment; the repeated pattern provides a basis for later sequential motion. The melodic patterns in the trios of Couperin, Rebel, La Guerre, Duval and Dandrieu are frequently related to the idiomatic violin style of the Italians, of which passages of running sixteenth notes, leaps, arpeggios and sequences are a part.

Example 54a: Rebel, "Gay," *Sonates à 2 et à 3*, Sonata I, 1-3.

Example 54b: Couperin, "Gayement," *La Pucelle*, 1-3.
In a few pieces within the new French trios, the melodic style is based on an extra-musical idea, which the composer attempts to realize musically. De la Barre imitates the prattle of the "old gossip" through repeated notes in the "Fantaisie la babillarde" (Book I, Suite VI). Couperin, in the "Mouvement de fanfares" of Le Steinquerque, uses melodic patterns similar to those associated with the fife, which was used as a military instrument (Example 56). Conventions of melodic style were used to portray specific extra-musical ideas in pieces such as plaintes and sommeil movements. Rebel's Tombeau de Lully shows the influence of such conventions; the falling melodic lines and \[\text{figures}\] of this work also appear in French plaintes of the period. This descriptive melodic style belongs to the French tradition rather than to the new Italian sonata style.

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Marie Bobillier [Michel Brenet], "French Military Music in the Reign of Louis XIV," Musical Quarterly 3 (1917): 345-48. There is a "Fantaisie" in Montéclair's Sérénade that carries the indication \[\text{fifres}\]. It also imitates this style.

Descriptive passages do appear in Italian music—their presence is mentioned by Le Cerf—but they are not a part of the Corellian sonata style.

56b: Couperin, "Mouvement de fanfares," Le Steinquerque, 4-5.

Most of these trio composers mix dance, descriptive and Italian melodic styles to some degree. The trios of Freillon Poncein and Montéclair and the trio movements of Charpentier and Heudelinme appear to be entirely French, while the trios of De la Barre, Marais and Toinon have traces of Italian influence. French and Italian traits are blended in the trios of Couperin, La Guerre and Rebel, and those of Duval and Dandrieu are almost entirely Italian in style.
Harmonic Language

Most of the chords in the vocabulary of the composers of the new French trios belong to a common Baroque musical language, and their presence cannot be attributed to specific French or Italian influences. However, some of the ways in which these chords are used can be linked to a particular national style.

In works in the trio des hautbois style, the dessus voices move primarily in thirds or sixths and the harmony changes two or three times in each bar. A majority of the chords are consonant, consisting of thirds and sixths, but chains of triads or six-three chords are rare. Phrases are short and cadences are frequent. More complex harmonic motion is sometimes seen in non-dance pieces. Here, the composer may use chromaticism or contrast the major and minor third or the major and minor seventh of the key (Example 57). The concept of modulation is not present in the trio des hautbois style, although each movement usually moves through a variety of closely related keys. There are occasional passages of circle-of-fifths motion. In the new trios, this French style appears in its purest form in the works of De la Barre, Marais and Freillon Poncein.

Toinon's harmonic practice follows that described above, but he also makes use occasionally of devices such as extended sequences and circle-of-fifths patterns, which are characteristic of the Italian style. (Example 58). The sequence in Example 58 is most evident in the bass part since the upper parts are not repeated exactly.

Example 58: Toinon, "Trio-Prelude," Recueil de trio nouveaux, 11-16.
The harmonic style of Brossard is a mixture of French and Italian. A number of movements follow French practice; they have short phrases and move to a new key with every phrase. His harmony is less colourful than that of Marais or De la Barre, however, and he tends to emphasize the tonic and dominant. Brossard uses circle-of-fifths patterns and extended sequences. The circle-of-fifths motion and succession of resolving dominant sevenths in the "Largo" of the first sonata are indebted to Corelli. The harmonic style of Rebel is mixed, and leans, like Brossard's, towards French practice. Some movements consist of short phrases containing a variety of chords, while others contain chains of six-three chords or suspensions.

Couperin and La Guerre integrate French and Italian styles more fully. Movements in the French style are contrasted with those in the mixed style, in which chromatic progressions, sequences and contrapuntal motion are used. The chords, however, do not always move in a manner that reinforces tonality. Both Couperin and La Guerre make use of a chord that is common in French music of the period, the

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65 See p. 150 below.

Of the two composers, Couperin's harmonic style is the richest.

Italian harmonic practice is followed closely in the trios of Duval and Dandrieu. Extended sequences, circle-of-fifths patterns, suspensions and chains of six-three and seventh chords are common, and the harmony is straightforward and generally diatonic. Some movements in the trios of Duval and Dandrieu are built entirely of successions of sequential patterns; similar movements are seen in the sonatas of Corelli. In Dandrieu's sonatas, traces of French harmonic influence can be seen in the use of the mediant nine-seven-sharp five chord and the tonic major/minor contrast. The development of an integrated style does not seem to have been a primary concern for these two final composers; the Italian style was now accepted in France and no longer novel.

Within the twenty-year period 1686-1706, trios for two dessus with bass were written in a variety of styles by musicians working at the French court and in the city of Paris. These trios can be divided roughly into three stylistic groups:

1. **Primarily French**
   - Freillon Poncein, Montéclair Marais, De la Barre, Toinon
   - Charpentier, Heudelinne
2. **More evenly mixed**
   - Rebel
   - Couperin, La Guerre
3. **Primarily Italian**
   - Duval, Dandrieu

The most Italianate works were written at the end of this period, while the works in mixed style appeared during the

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early 1690s. Works primarily French in style were composed throughout the period. This variety of style within a single medium testifies to the vitality of French musical life between Lully and Rameau.
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See also Ellis, Helen Meredith.


APPENDIX

AN ANTHOLOGY OF FRENCH TRIOS

FOR TWO DESSUS AND BASS

1686-1706
Suonata 1a a 2 vv e viole di gamba obligata con .organo

Sebastien de Brossard
Pièces en Trio
pour les violons, flutes et hautbois

Suite IV

De la Barre
Fontaisie.
Sonates à II et à III parties

Sonate III
Recueil de trio nouveaux pour
le violon, hautbois, flûte

Trio Sommeil

[Music notation image]
Pièces en trio
pour les violons, flutes ou hautbois

Trouver sur l'herbette

Michel Lambert
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