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**The *Livre d'Airs et de Simphonies meslés de
quelques fragmens d'Opéra 1697* of Pierre Gillier:
An Edition and Study.**

**by
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VOLUME II

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Preface

This edition of Pierre Gillier's *Livre d'airs et de symphonies meslés de quelques fragmens d'opéra*, 1697 is taken from his only known extant publication. The copy used is *Livre d'Airs/ et de Symphonies meslés de quelques fragmens/ d'Opéra de la Composition de P. Gillier Ordinaire/ de la Musique de la Chambre de S.A.R./ Monsieur Duc d'Orléans frere Unique/ du Roy./ Chez{ Gravé par H. Bonneuil/et se vend à PARIS/ l'Auteur Rue de Berry au Marais proche le petit Marché/ Foucault Marchand Rue St. Honoré prés le Cimetiere St. Innocent à la Reigle d'Or/ Avec Privilège du Roy [1697], preserved as F-Pn/Rés. Vm⁷ 305, pp. [i-vi], 1-99.¹*

The collection comprises *basse continue* accompanied songs including solo airs, one equal voice duo and four *écits*, one with obbligato and two *écits* (as does the duo air) with *choeur* and *symphonie* episodes. Also included are instrumental dances in varied styles for *violon* plus one specifically for *flutte almande alternativement avec les violons* with contrasting *seule* and *tous* effects, two trios respectively, one for two *hautbois* and one for two *flutes* (both with *basse continue*), plus a number of pieces for unspecified *dessus* instrument to be sung and played.

It is unique: his declared aim was to assemble a collection of serious songs linked together in suites with instrumental pieces by means of their keys, 'in order to make small chamber concerts out of them'.²

¹ Five other copies are extant, preserved as: F-Pn/ Vm⁷ 571, F-Pc/ Rés. 1853, F-Pc/ Acm. 2977, F-Pa/ Mus 779, and GB-Lbl/ Hirsch III. 768. The two Paris Conservatoire copies carry the ex-libris and paraphe of Philidor, 1704. RISM A.I/ G 2087.

² Pierre Gillier, *Au Lecteur*. Translation is by this writer. The composer's preface is given in full below, pp. xlvii.

Considerations of Style and Performance

Solo Voices and Opera Chorus

In the original, the voices are not specified, but the clefs and the vocal range of each part suggest the voices used. All treble parts are notated in the source in either treble clef (G2), corresponding to a *dessus* or *taille* range, soprano clef (C1) encompassing a slightly lower tessitura indicating the option of a *bas-dessus* or lower *taille* part, or alto clef (C3) corresponding to a *haute-contre* range.³ Although the text may suggest a male protagonist, the *taille* parts in the original are not notated in the extensively used tenor clef (C4). As it was generally expected that voices of different ranges could also sing some of these parts, the use of the treble and soprano clef by Gillier was probably for the convenience of female singers as *tailles* were accustomed to performing from these clefs.⁴

All vocal parts lie within both Rousseau's and Corrette's description of the *dessus*, *bas-dessus*, *haute-contre*, and *taille* range (as shown in Figure 1) possibly indicating that this collection was written to suit certain performers' capabilities. Also depicted in the comparison chart are the ranges used in this collection.⁵ The bass clef (F4) parts, used only in *choeur* or *grand choeur* sections (Gillier has used both terms interchangeably), correspond to the *basse-taille* vocal range according to Rousseau

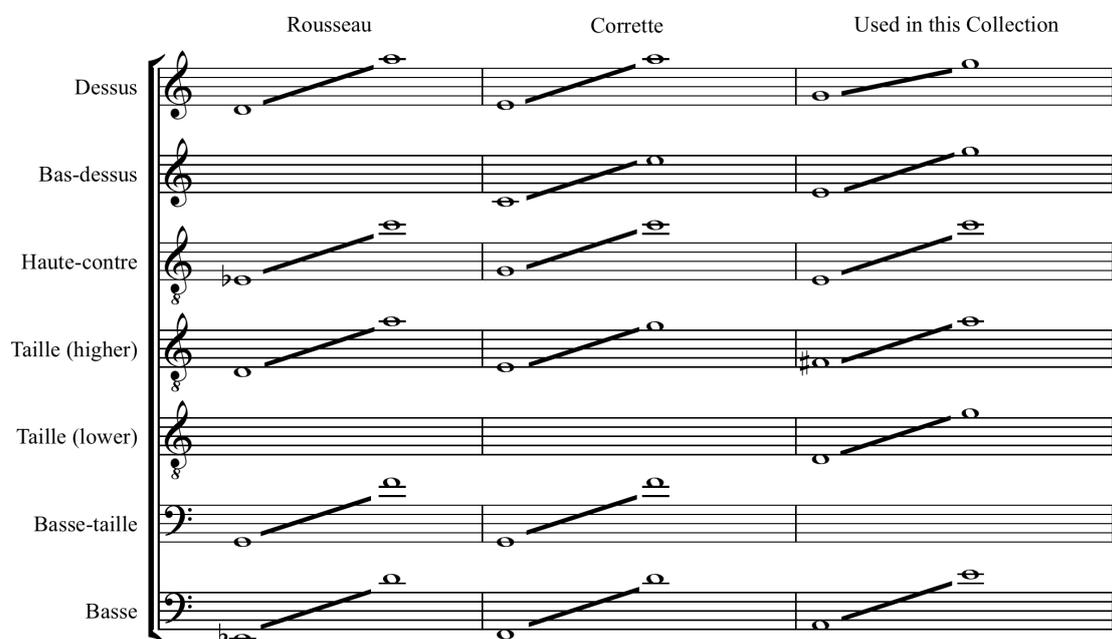
³ *Dessus* corresponds to the soprano voice; *bas-dessus* mezzo-soprano; *taille* tenor; *haute-contre* high tenor; *basse-taille* baritone; *basse basse*. There has been some confusion regarding the terms *haute-contre* and the English 'countertenor' thereby implying that falsetto was used frequently by *haute-contres*. This misconception, according to Neal Zaslaw, possibly stemmed from Sébastien de Brossard's *Dictionnaire de musique* (Paris: Christophe Ballard, 1703) definition where he equated *haute-contre* with the Italian *altista* and *contratenor*. Zaslaw points out that these terms do not indicate a quality of voice, rather they determine a range: 'a balanced appraisal of all the historical evidence seems to suggest that the *haute-contre* in 18th-century French music was sung falsetto only by rare exception'. A full discussion on what these rare exceptions were is beyond the scope of this present study. Cf. Francis Killingley, "'Haute-contre' - alto or tenor?", *Music and Letters*, Vol. 54, No. 2 (April, 1973), pp. 267-7; Neal Zaslaw, 'The enigma of the Haute-contre', *The Musical Times*, Vol. 115, No. 1581 (November, 1974), pp. 939-41; and Mary Cyr, *Essays on the Performance of Baroque Music: Opera and Chamber Music in France and England*, Aldershot: Ashgate, 2008, chapter IX, pp. 291-4.

⁴ Cyr also presents evidence that some parts notated in the bass clef were not limited to *basses* and could be sung by a *basse-taille* or transposed an octave higher for performance by a *bas-dessus*. Cyr, *Essays on the Performance of Baroque Music*, chapter II, p. 32.

⁵ Jean-Jaques Rousseau divided the range into five voices in his *Dictionnaire de musique* (Paris, 1768 facsimile ed. Hildesheim: Georg Olms), New York: Johnson Reprint, 1969. Michel Corrette described six ranges in his *Le Parfait maître à chanter*, Paris: L'Auteur, 1758. Rousseau and Corrette used alto clef for the *haute-contre* range and tenor clef to depict the *tailles* range; the transposing treble clef has been substituted in this table. Cited in and translated by Cyr, *Essays on the Performance of Baroque Music*, chapter IX, p. 292.

and Corrette, but are not notated in the baritone (F3) clef indicating the part was either intended for performance by *basses* or transposed up to accommodate other singers.

Figure 1. Comparative Chart of Vocal Ranges of Soloists and Chorus



The French opera chorus is divided into a *grand* and *petit chœur*. The division is based on the number of voice parts as opposed to a variation in the number of singers per part. The *grand chœur* in this edition is scored in two parts, a treble and bass line. Traditionally, the voices used included *dessus*, *haute-contre*, *taille*, and *basse* for a four-part *grand chœur* with the addition of a *basse-taille* providing a thicker textured five-part *choeur*. The *petit chœur* consists of a treble and *haute-contre* line; the norm was a trio consisting of two *dessus* and an *haute-contre*, and was usually performed, according to Brossard, by 'the best singers'.⁶ As this unique collection includes a selection of fragments of opera for chamber performance, one performer per part in the more intimate setting of the chamber concert would be acceptable.

⁶ According to Anthony, as Brossard did not elaborate in his *Dictionnaire de la musique* on the number of singers, we cannot be certain whether the *petit chœur* consisted of only the soloists or simply of fewer numbers. Sébastien de Brossard, *Dictionnaire de la musique*, originally published: Dictionnaire de musique. 3. éd., Amsterdam: E. Roger, ca. 1708, Geneva: Minkoff, 1992, no page number specified. Cited in James R. Anthony, *French Baroque Music from Beaujoyeulx to Rameau*, revised and expanded ed., Portland: Amadeus Press, 1997, p. 118. Female choristers during the Baroque period rarely performed in sacred choirs but played an important part in the French opera chorus as these were secular, dramatic works. Ellen T. Harris, 'Voices', in *Performance Practice Music After 1600*, Howard Mayer Brown and Stanley Sadie (eds), Basingstoke: Macmillan, 1989, p. 115.

There is some debate as to whether in modern performance, due to the preponderance of treble parts and the scarcity of the *haute-contre* vocal ability, parts should be transposed from one range to another. Harris cautions that in order to retain the vocal quality of the original, the historically correct action is to substitute a woman for the *haute-contre* part.⁷ This was standard practice even in the Baroque era to accommodate particular performers. The other consideration in transposing a vocal line down an octave for performance by a man, or the substitution of a bass for a treble instrument for example, is whether the part will lie beneath the instrumental bass line; an inappropriate solution.

The singer must pay particular attention to the clear and effective expression of the text. The use of punctuation marks, for example, has implications for the delivery of the air and the expression contained within it. Exclamation marks and question marks indicate an altered emotional state:

Le Point d'admiration est celui qui avertit dans la lecture, qu'il faut admirer, s'étonner, ou se plaindre. ... Le Point interrogant marque que l'on doit prononcer l'expression d'un ton supérieur ou élevé.⁸

The period mark indicates the longest pause 'et que la période est achevée, sans désigner le mouvement, ny le sens des expressions qui la composent',⁹ whereas progressively briefer pauses, in the following order, are suggested by semicolons and commas.

Le Point avec la Virgule ... est en usage pour faire des pauses entre les expressions qui sont rangées sous le même régime; quoiqu'elles présentent des idées différentes, mais nécessaires pour exprimer parfaitement le sens d'un Auteur; de sorte qu'elles ne pourroient en être séparées, sans l'altérer. ... Enfin, la Virgule, la plus petite pause que l'on peut faire en prononçant un discours, est une marque que l'on emploie à séparer les termes, ou les expressions, qui présentent des idées différentes sous le régime, d'un même verbe, d'une même préposition.¹⁰

⁷ Harris, 'Voices', in *Performance Practice Music After 1600*, p. 114.

⁸ 'The exclamation point is the mark that warns that the reader should admire, be astonished or lament. ... The question marks shows that one should pronounce the expression with a superior or lofty tone of voice'. Jean Léonor Le Gallois de Grimarest, *Traité du récitatif*, (Paris: Le Fèvre and Ribou, 1707) facsimile ed. The Hague: Gosse, 1760, pp. 28-37. Cited in and translated by Patricia M. Ranum, *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs*, Hillsdale, New York: Pendragon, 2001, p. 69.

⁹ 'And shows that the oratorical period is finished, without specifying either the emotion [*mouvement*] or the meaning of the expressions it contains'. *Ibid.*

¹⁰ 'The semicolon ... is used to create pauses between expressions that are of equal importance. Although these clauses present different ideas, they are necessary for expressing fully the author's meaning, and therefore cannot be deleted without altering the meaning. ... And lastly, the comma, the briefest pause that can be made when giving an oration, is a punctuation mark that is used to separate

In French vocal technique, the language is animated by the correct pronunciation of consonants, as opposed to the Italian style where expression is animated by vowels. Bacilly recommends that in order to retain the rhyme it is preferable that the singer should, for example, 'always pronounce the final *r* of words rather than omit it'; the noun 'berger' being a case in point.¹¹ French vocal technique requires a 'steady state system of virtually constant air pressure, air speed, and volume' with vibrato probably being 'throat-produced performed in a manner similar to a trill'.¹²

Instrumentation

Obbligato, Instrumental Airs, and the Opera Orchestra

Gillier, in the preface to his collection, gave the following instructions:

J'ay disposé ces Airs de maniere a pouvoir en faire de petits concerts de chambre. Pour les rendre plus harmonieux, j'y ay composé des *Contre-parties* de Violon. Je me suis dispensé de les mettre dans ce Recueil, pour ménager la commodité de voir un Air entier, sans tourner le feuillet. Mais je communiqueray volontiers et gratis ces *Contre-parties* à ceux, qui voudront en prendre des copies.¹³

Unfortunately, the supplementary *violon contre-parties* have not survived, so we can only guess at their nature.¹⁴ In the recent recording by 'Ensemble Battistin', the group added a small obbligato part for *violon* to 'Chaconne: Récit de l'amour' (no. 22) 'in the

word groups or expressions that present different ideas related to a noun, a verb, or a preposition'. Ibid., pp. 69-70. Colons are not used in this collection.

¹¹ '... Il est toujours plus seur de prononcer l'*r* finale des verbes, que de la supprimer ...' Benigne de Bacilly, *Remarques curieuses sur l'art de bien chanter*, 1668, p. 297; Austin B. Caswell (trans), *A Commentary upon the Art of Proper Singing*, Brooklyn, N.Y.: Institute of Mediaeval Music, 1968, p. 154. Cited in Cyr, *Essays on the Performance of Baroque Music*, chapter II, p. 34.

¹² According to Sally Allis Sanford, 'A comparison of French and Italian Singing in the Seventeenth Century', *Journal of Seventeenth-Century Music*, Vol. 1, No. 1 (1995), <http://sscm-jscm.press.illinois.edu/v1/no1/sanford.html> (accessed August 12, 2009).

¹³ 'I have arranged these airs in order to make small chamber concerts out of them. To render them more harmonious, I have also composed *contre-parties* for the violin. I am not including them in this collection, in order to bring about the convenience of seeing an entire air, without turning the page. But I can make available willingly and gratis these *contre-parties* to those who would like to have copies of them'. Gillier, *Au Lecteur*. Translated by the present writer. Jean-Jacques Rousseau in his *Dictionnaire de musique* defined *contre-partie* as 'ce terme ne s'emploie en Musique que pour signifier une des deux Parties d'un Duo considérée relativement à l'autre'. Translated by this writer as 'this term is only used in music to signify one of the two parts of a duo considered in relation to the other'. Jean-Jacques Rousseau, *Dictionnaire de musique*, (Paris, 1768 facsimile ed. Hildesheim: Georg Olms), New York: Johnson Reprint, 1969, p. 122.

¹⁴ Optional *contre-parties* were provided by other composers for their works. For example, Gaspard Le Roux in his *Pièces de clavessin* (Paris, 1705), wrote *contre-parties* for a second harpsichord doubling the bass line of the first. Julie Anne Sadie, *The Bass Viol in French Baroque Chamber Music*, Ann Arbor, Michigan: UMI Research Press, 1980, pp. 17, 159.

spirit of the composer's intention'.¹⁵ Only the *récit* 'Sombres déserts' (no. 49) includes a separate melodic instrumental accompaniment in the original, suitable in range, key, and style for performance by the violin although no instrument is specified.

The performance suggestions in Gillier's collection make it clear that he also expected instrumentalists to be able to play some of the vocal pieces. The specific instruction *air* [or] *gavotte à jouer et chanter* appears in the title of four pieces, 'Allons badiner sur l'herbette' (no. 11), 'Il n'est point de bergere sincère' (no. 14), the duet 'De ces lieux pour jamais' (no. 31), and 'Dans une langueur mortelle' (no. 45). Michel L'Affillard in his treatise gave specific advice: 'si les personnes qui jouent des Instruments veulent jouer les Airs de mouvement qui sont dans ce Livre, elles n'auront qu' à les transposer sur le Ton qui conviendra le mieux à l'étendue de leurs Instruments'.¹⁶

Most of the instrumental airs also lack specific performance instructions. There are four airs specifically for *violon*, one 'Menuet pour les hauts bois' (no. 33), one for 'les flutes' (no. 34), and a 'Sarabande' (no. 62) 'pour la flutte almande alternativement avec les violons' with sections marked either 'seule' or 'tous', but these instrumental specifications are probably mere suggestions. Composers at that time encouraged performers to adapt music written for a particular instrument (whether specified or not) to their own instrument.¹⁷ The choice of instrument used by the modern performer should be related to the dramatic moment, to best establish the mood. For example, *hautbois* in Lully's opera scores were often used to create an idyllic, peaceful pastoral atmosphere whereas *flûtes* evoked *l'amour*.¹⁸ Although Gillier has

¹⁵ This recording is a compilation of selected compositions to honour the bringing together of French and Italian styles by some composers of the Palais-Royal, including Philippe II d'Orléans (1674-1723) himself, Pierre Gillier (1665-after 1713), Michele Mascitti (1663/4-1760), and Nicolas Bernier (1665-1734). Gillier, Philippe 11, Mascitti, Bernier, *The Palais-Royal*, Sara MacLiver; Ensemble Battistin, ABC Classics 476 6499, 2008.

¹⁶ 'If the performers that play instruments want to play the dance songs which are in this book, they have only to transpose them into the key that will best suit the range of their instruments'. Translation by this writer from Michel L'Affillard, *Principes très faciles pour bien apprendre la musique*, (Paris, 5th ed. 1705), repr Amsterdam, 1717, facsimile ed., Geneva: Minkoff, 1971, p. 6.

¹⁷ Often substitutions were made in performances to suit the instrumentalists available at the time. Baroque performers, especially instrumental accompanists, were used to transposing as varying a composition was an accepted, and expected, part of performance practice. The contemporary treatises of Rousseau (the first to detail this transposition technique), Freillon Poncein, Hotteterre, Corrette, Saint-Lambert and others all advocated the same principle of visualising a different, commonly used clef as an aid to practical transposition. David Tunley, *François Couperin and 'The Perfection of Music'*, Hants, England: Ashgate, 2004, p. 17.

¹⁸ Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy 1640-1760*, Oxford: Oxford University

notated all the instrumental airs in the French *violon* treble clef with a range encompassing *d'* to *c'''*, a variety of instruments could be adopted, although transposition may be required due to the limits of range and technical difficulty. When there is a plural designation of instruments this probably indicates a minimum of two or three players; an instruction in the singular leaves it to the performers to choose whether or not the part should be doubled.¹⁹

Within this collection there are three overtures, a number of preludes and *ritournelles* (dramatic *symphonies*) including the instrumental episodes between chorus sections, and dances. The French Baroque opera orchestra of Gillier's period was divisible into two groups (mirroring the chorus). The *petit choeur* was accompanied by a *clavecin*, one or two *théorbés*, one or up to three *basses de viole*, two *basses de violon* plus two *dessus de violon* doubling the outer voices.²⁰ The *grand choeur* was based on a five-part string orchestra plus *hautbois*, *flûtes*, *bassons*, and one set of *timbales*. The *grand choeur* forces were utilised when more sound was required in the large chorus and instrumental sections.²¹ Clearly in the chamber concert setting envisioned by the composer, a reduction of forces was intended hence the option of *contre-parties* for the *violon* possibly acting as an orchestral reduction.

Basse continue.

The *basse continue* forces are not specified. Baroque scores usually consist of only one notated bass line, and rarely indicate the required combination of instruments or exact number of players. In French instrumental music, the *basse continue* may be played by a *clavecin* or a *théorbe* alone, but in practice, although not specified, one or more bowed instruments were frequently added; the preferred instrument was the bass

Press, 2001, p. 126.

¹⁹ Cyr, *Essays on the Performance of Baroque Music*, chapter II, p. 38.

²⁰ Specific information on the composition of the Paris *Opéra* orchestra is lacking even under Lully therefore information has been pieced together from various 'privileges', Royal Ordinances, *livrets*, and writings by contemporary observers from the late seventeenth and early eighteenth centuries. The earliest documented evidence on the *Opéra* orchestra forces dates from 1704. Anthony, *French Baroque Music*, pp. 123-9.

²¹ The *trompette* is not mentioned as part of the *grand choeur*, possibly as it was played by the wind players only as required. For example, the 'Marche' would historically have been performed by *timbales* and the *trompette* doubling the *violons*.

viol.²² In this collection, the *basse continue* part is scored in tenor clef when it accompanies the *petit chœur* sections in the 'Récit de la gloire: Belle nymphe' (no. 28) and the 'Fragment du prologue de Méléagre tragédie en musique' (no. 60). A composer's choice of clef generally indicates whether the *violle* occupies a harmonic role, or the higher, more penetrating melodic role; a differentiation in terms of range.²³ The *théorbe*, up until the 1720s, was the preferred instrument to accompany airs.²⁴

In French opera the *basse continue* instruments of the *petit chœur* overall provided a more delicate accompaniment in the *récit* sections, solo, and ensemble airs. The *grand chœur basses de violon* joined with the *petit chœur* when more sound was required in the chorus and *symphonies* sections, accompanied airs, and dances. The *basson* was also frequently included in a *basse continue* role when *hautbois* or other wind instruments were present, as they are in this collection. It has been suggested that the *clavecin*, as a chord-playing instrument, either did not play in certain parts where the figuring was omitted entirely, or only provided the bass line; namely this lack of figuring occurred in the opera overture, dances, choruses and self-contained *symphonies*.²⁵ In this collection, the *basse continue* is figured throughout, with no discernable difference between overtures, airs, and choruses, suggesting that for the chamber music performances Gillier envisaged, an harmonic instrument is continuously required.

The French Baroque style of realising the *basse continue* line, according to a number of late seventeenth-century treatises, promoted several important principles: a

²² When this collection was written, the modern *basse de violon* (increasingly used in Italy and Germany to support the *clavecin*), had not yet been widely adopted in instrumental music by the French. Apart from orchestral use in the Paris Opera, there are only occasional early references to the *basse de violon* in French chamber music.

²³ Sadie, *The Bass Viol*, p. 48.

²⁴ The composer and teacher Bacilly claimed that 'the *basse de viole* and *clavecin* haven't the grace and accommodation found in the *théorbe* ... [it] is far superior when accompanying, as the other instruments tend to obscure the voice'. Bacilly, *Remarques curieuses sur l'art de bien chanter*, 1668, Caswell (trans), p. 11.

²⁵ Graham Sadler, 'The Role of the Keyboard Continuo in French Opera 1673-1776', *Early Music*, Vol. 8, No. 2 (April 1980), pp. 148-157. Cyr points out that Sandra Mangsen counters this claim with evidence to suggest that keyboardists often played from unfigured continuo lines and considers the question to still be an open one. Cf. Sandra Mangsen, 'The Unfigured Bass and the Continuo Player: More Evidence from France', *Early Keyboard Journal* 3 (1984-5), pp. 5-12. Cited in Mary Cyr, *Performing Baroque Music*, Portland, Oregon: Amadeus Press, c1992, p. 83.

relatively thick texture should be adopted with chords filled in with non-harmonic notes for greater sonority and more support and accents should be provided on important syllables; the texture should vary according to the number of instruments and voices being accompanied and the tempo (at slower tempos chords should be filled in with both hands whilst remaining nearer the left hand); frequent use of arpeggiation particularly in *récit* sections where, according to Saint-Lambert, 'there is no meter'; and one should generally remain in a relatively low register not exceeding the range of the solo part. Although it was usual practice to supplement the notes at the octave when extra weight was required without specific instruction, on several occasions Gillier has provided a written-out option at the repeat. The *viole* and *basson* as sustaining instruments should reinforce the bass through subtle melodic, rhythmic, and dynamic shaping of the line.²⁶

Tempo, Expressive Markings, and Affect

Gillier has not indicated any tempo markings. French scores generally lacked tempo indication and articulation marks may also be absent. Composers and performers at that time were familiar with the tempo and character of the French overture and dance movements. Although they were never completely standardised, varying over time and from place to place, no indication was considered necessary.²⁷ L'Affillard indicated specific tempo markings for the French dances based on a 'vibration' of a pendulum swing. What is not clear, however, is whether one 'vibration' equals a swing of the pendulum in one direction only, or a double movement that returns to the starting point.²⁸ In Figure 2 below, both interpretations of L'Affillard's tempo

²⁶ This is according to Jean-Henri d'Anglebert's 'Principes de l'accompagnement' in *Pièces de clavecin* (Paris, 1689), ed. Kenneth Gilbert, Paris: Heugel, 1975; Denis Delair's publication *Traité de l'accompagnement sur le théorbe et le clavecin* (Paris, 1690), Geneva: Minkoff, 1972; and Michel de Saint-Lambert, *Les principes du clavecin* (Paris, 1702), rpt. Geneva: Minkoff, 1972, transl. Rebecca Harris-Warrick as *Principles of the Harpsichord*, Cambridge: Cambridge University Press, 1984. Saint-Lambert's *Les principes* was the first significant French treatise on harpsichord playing. Cyr, *Performing Baroque Music*, p. 79. For further information on the viol as a harmony continuo instrument cf. Julie Anne Sadie, *The Bass Viol in French Baroque Chamber Music*, Ann Arbor, Michigan: UMI Research Press, 1980.

²⁷ Tunley, *François Couperin and 'The Perfection of Music'*, pp.13, 17.

²⁸ Most contemporary scholars understand L'Affillard's 'vibration' to be a single movement in one direction only with the resulting tempos laying within a ten percent margin, according to Mather (1987), of the calculations presented by d'Onzembray slightly later. Comte d'(Chevalier Louis-Léon Pajot) Onzembray, 'Description et usage d'un métrometre ou machine pour battre les mesures & les temps de toutes sortes d'airs', *Histoire de L'Academie Royale des sciences avec les mémoires de mathématique et physique, Année 1732*, (Paris, 1735) pp. 182-95. Cited in Betty Bang Mather, *Dance*

indications (translated into Maelzel markings) are included, plus the character, tempo, and appropriate style of performance of the most common dances as commented upon by a number of other theorists.²⁹

Figure 2. Baroque Dance Forms and their Characteristics

Dance Form	Characteristics
Bourrée 2 or C	Light and fast. Masson beat them: 'very quickly, like rigaudons ... quicker than gavottes'; Dupont: 'performed very lightly'. L'Affillard ($\text{♩} = \text{MM}120$ or $\text{♩} = \text{MM}60$).
Chaconne 3 or $3/4$	Usually in major mode. Hotteterre: 'gay'; Grassineau: 'usually played <i>allegro</i> , more lively than the passacaille'. L'Affillard ($\text{♩} = \text{MM}157$ or $\text{♩} = \text{MM}78$).
Entrée 2 or $2/4$	Commonly used to mark the entrance of a specific group of people, in this case 'de bergers et bergeres'. The forerunner of the French Overture form.
Gavotte	Richelet and Furetière: 'a gay dance'; Masson: ' <i>léger</i> '; Freillon-

Rhythms of the French Baroque: A Handbook for Performance, Bloomington: Indiana University Press, 1987, pp. 128-32. Eric Schwandt (1980) and Wendy Hilton (1997) both believe that it was a double movement of the pendulum thereby halving the tempo indications cited by most scholars. For a full discussion of this cf. Erich Schwandt, 'L'Affillard on the French Court Dances', *The Musical Quarterly*, Vol. 60, No. 3 (July, 1974), pp. 389-400; Erich Schwandt and John O'Donnell, 'The Principles of L'Affillard', *Early Music*, Vol. 8, No. 1 (January, 1980), pp. 77-81; Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, New York: Macmillan, 1993, pp. 75-8; and Wendy Hilton, *Dance and Music of Court and Theater: Selected Writings of Wendy Hilton*, New York: Pendragon, 1997, pp. 264-6.

²⁹ Pierre Richelet, *La Versification française* (Paris: E. Loyson, 1671), facsimile, Geneva: Slatkine, 1972; Jean-Henri d'Anglebert, *Pièces de clavecin* (Paris, 1689); Antoine Furetière, *Dictionnaire universel* (The Hague: A. et R. Leers, 1690), rpt. Paris: Le Robert, 1978; Thomas Corneille, *Le Dictionnaire des arts et des sciences* (Paris, 1694-5), facsimile, Geneva: Slatkine Reprints, 1968; Georg Muffat, *Florilegium Primum* (1695) and *Florilegium Secundum* (1698); Charles Masson, *Nouveau traité des règles pour la composition de la musique* (Paris: Christophe Ballard, 1697), facsimile of 2nd ed., 1699, edited by Imogene Horsley, New York: Da Capo Press, 1967; Jean Pierre Freillon-Poncein, *La Véritable manière d'apprendre à jouer en perfection du hautbois, de la flûte et du flageolet* (Paris: J. Collombat, 1700), rpt. Geneva: Minkoff, 1971; Michel de Saint-Lambert, *Les Principes du clavecin* (Paris: Christophe Ballard, 1702), rpt. Geneva: Minkoff, 1972, English trans. Rebecca Harris-Warrick as *Principles of the Harpsichord*, London: Cambridge University Press, 1984; Sébastien de Brossard, *Dictionnaire de musique* (originally published: Dictionnaire de musique. 3. éd., Amsterdam: E. Roger, ca. 1708), Geneva: Minkoff, 1992; Michel L'Affillard, *Principes très faciles pour bien apprendre la musique* (Paris, 5th ed. 1705), repr. Amsterdam, 1717, facsimile ed. Geneva: Minkoff, 1971; Jacques M. Hotteterre, *Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec, ou flûte douce et du hautbois, divisés par traités* (Paris: Christophe Ballard, 1707), rpt. Geneva: Minkoff, 1973; Pierre Dupont, *Principes de musique par demandes et par réponses*, nouvelle ed. (Paris, 1719); James Grassineau, *A Musical Dictionary*, the translated and expanded *Dictionnaire* of Brossard, (London, 1740), facsimile, New York: Broude, 1966. Cited in the following modern sources: Cyr, *Performing Baroque Music*, pp. 42-45; Mather, *Dance Rhythms of the French Baroque*, pp. 214-299; Robert Donington, *The Interpretation of Early Music*, New York: Norton, 1989, pp. 392-404; Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, pp. 74-82; Georg Muffat, *On Performance Practice: The Texts from Florilegium Primum* (1695), *Florilegium Secundum* (1698), and *Auserlesene Instrumentalmusik* (1701); *A New Translation with Commentary*, David K. Wilson (ed.), Bloomington: Indiana University Press, 2001, p. 17.

2 or C	Poncein: 'very slow ... like the bourrée but more serious ... with more touching expression'; Brossard: 'sometimes gay, sometimes grave'; Dupont: gavottes move 'graciously'. L'Affillard ($\text{♩} = \text{MM120}$ or $\text{♩} = \text{MM60}$).
Gigue 6/8 or 6/4	A gay dance. d'Anglebert: 'type of accelerated loure'; Muffat: 'the fastest of all, no matter how they are marked'; Freillon-Poncein: 'slow duple meter'; Brossard 'full of dotted notes'; Dupont beat them 'very lightly'. L'Affillard ($\text{♩} = \text{MM116}$ or $\text{♩} = \text{MM58}$).
Loure 6/4 or 6/8 or the rare form in 3 in 'Lourette'	A slow or moderate dance, a type of gigue. Brossard: 'beaten slowly and gravely and marking the first beat of each bar more perceptibly than the second'; Dupont performed them: 'solemnly'.
Marche Duple or triple time	Closely related to the dance. An expression of pomp and ceremony and often used to introduce singers to the stage. L'Affillard ($\text{♩} = \text{MM60}$ as recently agreed). ³⁰
Menuet 3 or 3/4	Usually in pairs. Richelet: 'a kind of flowing dance'; Furetière and Corneille: 'small, quick steps'; Muffat, Masson, Saint-Lambert, Brossard, Hotteterre: 'quick tempo and gay character'. L'Affillard ($\text{♩} = \text{MM75}$ or $\text{♩} = \text{MM37}$).
Passacaille 3 or 3/4	Chaconne and passacaille are often used to bring a scene or act to a grand conclusion. Freillon-Poncein and Brossard: 'more grave and tender than a chaconne, almost always minor'. L'Affillard ($\text{♩} = \text{MM106}$ or $\text{♩} = \text{MM53}$).
Rigaudon Mostly in 2, sometimes in C or 2/4	Often occur in pairs. Corneille: 'the second of a pair is a little gayer than the first'; Freillon-Poncein: 'similar to bourrée'; Dupont: 'quick, gai'. L'Affillard ($\text{♩} = \text{MM120}$ or $\text{♩} = \text{MM60}$).
Ritournelle	Short instrumental prelude, interlude, or postlude for a vocal movement.
Sarabande (en rondeau) 3	Sometimes feature imitation among voices in rondeau form or ending with a <i>petite reprise</i> . Freillon-Poncein: 'slow'; Brossard: 'a grave, slow, serious menuet'; Dupont: 'solemn'. L'Affillard ($\text{♩} = \text{MM133}$ or $\text{♩} = \text{MM66}$).

Although there are conflicting interpretations of tempo, the outlined character of the dance remains more or less unchanged and it is these descriptions of the affect that the performer should find useful as a practical guide. Muffat stated in 1701 that 'the

³⁰ It has generally been agreed that there was a typographical error in L'Affillard's original publication of the tempo indications. Cf. Schwandt and O'Donnell, 'The Principles of L'Affillard', *Early Music*, pp. 77-81.

Italians go much slower in slow tempo and much faster in fast tempo';³¹ Again, French moderation must also be kept in mind.

The French overture is characterised by its division into two complementary parts: a majestic slow opening with dotted rhythms usually marked *grave* or *lent*, followed by a lively fugal section. The three overtures in Gillier's collection are marked in '2' in the opening section, with a contrasting '6/8' in 'Ouverture de Bois le Vicomte' (no. 1), and '3' in 'Ouverture de St Maur' (no. 24). Gillier has not indicated any expressive markings. In the third overture 'de Chessy' (no. 35), it is unusual that there is no contrasting time signature indicated for the second section, but the lively dotted quaver rhythms infer a playful 2/4 meter which, according to Corrette, is often used in the 'reprise of overtures'.³² As is often the case in French overture form, the second section ends with a brief closing statement recalling the style and pace of the first section. In the first two overtures Gillier has used the time signature C to mark these closing sections but again there is no change of meter in the 'Ouverture de Chessy'. There is, however, at bar 25, a noticeable return to the style of the first section in the continuo line, and this transition could be interpreted as a return to the slower opening tempo.

Muffat recommended that '2 ought to go very slow in Overtures, Preludes, and Simphonies'.³³ In 6/8 according to Rousseau, 'au Signe de Six pour Huit composé de six Croches, au lieu que le Majeur [C] en a huit, la Mesure se bat ou comme le six pour Quatre [6/4] en battant plus vite'.³⁴ Loulié instructed that 6/8 is 'not too quick'.³⁵

³¹ Georg Muffat, *Auserlesene Instrumental-Music*, 1701, as cited in Oliver Strunk, *Source Readings in Music History*, New York, 1950, p. 451. Cited in David D. Boyden, *The History of the Violin from its Origins to 1761*, London: Oxford University Press, 1990, p. 293.

³² Michel Corrette, *L'École d'Orphée: Methode pour apprendre facilement à jouer du violon*, Paris: Chez l'Auteur, 1738, p. 4. Cited in and translated by George Houle, *Meter in Music, 1600-1800; Performance, Perception, and Notation*, Bloomington: Indiana University Press, 1987, p. 58.

³³ Muffat wrote *Florilegium Secundum* in 1698 to teach non-French performers how to play in the Lullian style. Georg Muffat, *Florilegium I*, Augsburg, 1695, preface. Cited in Donington, *The Interpretation of Early Music*, p. 412.

³⁴ 'There are three quaver notes instead of eight in C, the beat is given as it is under 6/4 [but] much faster'. Translated by this writer from Jean Rousseau, *Méthode claire, certaine et facile, pour apprendre à chanter la musique* (5th ed.), rev. Amsterdam, ca. 1710, facsimilie ed., Geneva: Minkoff, 1976, p. 37.

³⁵ Étienne Loulié, *Éléments ou principes de musique*, Paris: Christophe Ballard, 1696. Translated and edited by Albert Cohen as *Elements or Principles of Music*, New York: Institute of Medieval Music, 1965. Cited in Mather, *Dance Rhythms of the French Baroque*, p. 258.

Hotteterre explained that **2/4** is just a four-beat **C** divided into two, and both Montéclair and Dupont suggested that **2/4** indicated a quick tempo; faster than **2**.³⁶

Loulié wrote that **3** is the same as **3/4** but Rousseau disagreed explaining that:

Au signe de Trois pour Quatre, ainsi nommé, parce qu'au lieu que la Mesure au signe Majeur [C] est composée de quatre Noires, celle-cy n'en a que Trois, la Mesure se bat à trois temps plus vites que le Triple simple [3]; mais comme la vitesse de ces temps les rend difficiles à marquer, on le bat à deux temps inégaux; deux Noires pour le frappé & une Noire pour le levé; [on la peut battre à 3] trois temps légers.³⁷

Most French theorists, with the noticeable exception of Saint-Lambert and Montéclair, regarded **2** as an alternative to **C**.³⁸ Throughout the numerous meter changes in this collection, **2** and **C** never occur straight after the other suggesting that Gillier did not perceive a marked tempo distinction between the two. In the brief closing statement in the second section of the overture echoing the opening section (in **2**), the use of **C** also suggests that he uses these meters interchangeably.³⁹

The tempo of the airs, according to the conventions at that time, is determined by a number of factors: the meter; predominant rhythms (many of the airs are based on dance rhythms, hence the term *airs de mouvement*); the choice of key, for example an air (or dance) in the key of G minor suggests a 'sadder', more 'serious', therefore

³⁶ Jacques le Romain Hotteterre, *L'Art de préluder sur la flute traversière, sur la flute à bec, sur le hauboïs, et autres instruments de dessus*, Paris, 1719, p. 58. Reprint ed. Michel Sanvoisin, Paris: Zurfluh, 1966. Facsimilie, Geneva: Minkoff, 1978. Cited in and translated by Mather, *Dance Rhythms of the French Baroque*, p. 58; M. Dupont [first name unknown], *Principes de musique par demandes et par réponses*, Paris: J.-B. Christophe Ballard, 1718, nouvelle edition, Paris: J.-B. Christophe Ballard, 1719, pp. 25-6 and Michel Pignolet de Montéclair, *Principes de musique*, Paris: Veuve Boivin, 1736, p. 25. Facsimile, Geneva: Minkoff, 1972. Cited in and translated by Mary Cyr, *Elisabeth-Claude Jacquet de La Guerre: The Collected Works*, New York: Broude, 2005, p. xxiii.

³⁷ Loulié, *Éléments ou principes de musique* (Paris, 1696), trans. A. Cohen, New York, 1965. Cited in Houle, *Meter in Music, 1600-1800*, p. 29. Rousseau: 'Under the sign of **3/4** (named thus because in place of the four crotchet notes of [C] this measure has only three), the beat is given with three strokes, faster than under the *triple simple*, [3]. As the quickness of these strokes makes them difficult to beat, each beat is made by two unequal strokes, two crotchet notes on the downstroke, and one crotchet on the upstroke; [3 should be beaten in] three quick strokes'. Translated by this writer from Rousseau, *Méthode claire* (5th ed.), rev. Amsterdam, ca. 1710, p. 36.

³⁸ Saint-Lambert, *Les Principes du clavecin* (Paris, 1702), rpt., 1972, transl. Harris-Warrick as *Principles of the Harpsichord*, 1984, and Montéclair, *Principes de musique* (Paris, 1736). Peter Wolf in his study 'Metrical Relationships in French Recitative of the Seventeenth and Eighteenth Centuries,' *Recherches sur la musique française classique* 18 (1978), pp. 29-49, has shown that in the case of the notation of French recitatives, from those of Lully's *tragedies lyriques* to Rameau's operas, they generally equated **C** with **2**. Cited in Houle, *Meter in Music, 1600-1800*, p. 19. Up until the mid 1670s Lully used **C** for most of his simple-duple meter dances but thereafter used **2**. Mather, *Dance Rhythms of the French Baroque*, p. 58.

³⁹ For further discussion cf. Lois Rosow, 'The Metrical Notation of Lully's Recitative', in *Jean-Baptiste Lully: Actes du colloque*, Herbert Schneider and Jérôme de La Gorce (eds), Laaber: Laaber-Verlag, pp. 405-13. Rosow has concluded that the picture overall 'is one of inconsistency'.

slower pace than an air in the 'rejoicing, sweetly joyful' key of G major;⁴⁰ and the amount of dissonance or chromaticism which would require a relatively slow tempo, whereas dancelike or imitative sections would be more spirited and lively. Masson declared that 'la mesure est l'ame de la Musique ... et que par la variété de ses mouvements elle peut encore émouvoir tant de différentes passions'.⁴¹ Gillier's choice of time signature plays an integral role in expressing the desired emotion of each piece.

In this collection the main time signatures used are C , $\frac{3}{2}$, and $\mathbf{3}$. The meters $\mathbf{2}$ and \mathbf{C} occur three times and the lively $\frac{6}{8}$ only once in the gigue 'Air à jouer et chanter: Allons badiner sur l'herbette' (no.11), as does the more serious $\frac{6}{4}$ in 'Jeunes coeurs' (no.51); an *air grave loure*. According to Jean Rousseau 'il y a six sortes de Signes ordinaires, sçavoir: \mathbf{C} , C , $\mathbf{2}$, $\mathbf{C3}$, $\mathbf{3}$, $\frac{3}{2}$ ' et 'outré ces signes, il y en a encore de cinq sortes qui sont extraordinaires; parce qu'on ne les pratique que depuis un certain temps, sçavoir: $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{4}{8}$ '.⁴² Both Dupont and Montéclair regarded C to be indicative of a quick (*leger*) tempo in four beats or in two, $\frac{3}{2}$ indicates a slow tempo in three beats, and \mathbf{C} suggests a tempo in four beats that is more moderate than C .⁴³ In 'Fanfare: Quel bruit' (no.26), the one instance of a change in meter occurring between instrumental and vocal passages, the *fanfare* instrumental introduction and

⁴⁰ According to Rousseau's *Méthode claire* (1691) and Charpentier's treatise 'Règles de composition' (c.1692) these keys have these characteristics. Jean Rousseau, *Méthode claire, certaine et facile, pour apprendre à chanter la musique* (4th ed.), Paris: Christophe Ballard, 1691, pp. 23-4; Marc-Antoine Charpentier, 'Règles de composition', Paris: Bibliothèque nationale, Fr. nouv. acq. 6355, fol. 13 r&v, c.1692. English translation taken from Lillian M. Ruff, "M. A. Charpentier's 'Règles de composition'", *The Consort* 24 (1967), pp. 250-1, with the exception that 'key' has been substituted for 'mode'. Cf. Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, Michigan: UMI Research Press, 1983, pp. 33-5.

⁴¹ 'Musical meter is the soul of music ... and because, by the variety of its movements, it can also arouse so many different passions'. Charles Masson, *Nouveau traité des règles pour la composition de la musique* (Paris: Ballard, 1697), facsimile ed. (Paris: Ballard, 1705, p. 6), Geneva: Minkoff, 1971. Cited in and translated by Ranum, *The Harmonic Orator*, p. 311.

⁴² 'There are six sorts of ordinary signs to know: \mathbf{C} , C , $\mathbf{2}$, $\mathbf{C3}$, $\mathbf{3}$, $\frac{3}{2}$ ' and 'in addition to these signs there are then five sorts that are unusual; because one only observes them since a certain time: $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{4}{8}$ '. Translated by this writer. Rousseau, *Méthode claire* (5th ed.), rev. Amsterdam, ca. 1710, pp. 35-6. The Italian signs $\frac{2}{4}$ and $\frac{3}{4}$ were only occasionally used in France in the early eighteenth century. Mather, *Dance Rhythms of the French Baroque*, pp. 58-61.

⁴³ M. Dupont, *Principes de musique par demandes et par réponses*, nouvelle édition, Paris: J.-B. Christophe Ballard, 1719, pp. 25-31; Michel Pignolet de Montéclair, *Principes de musique*, Paris: Veuve Boivin, 1736, section 'mesure et mouvement', pp. 116-8, and examples, pp. 21-7. Cited in and translated by Cyr, *Essays on the Performance of Baroque Music*, chapter II, p. 23.

interlude is in **2**, suggesting a quicker tempo. The vocal sections are in **C**, allowing for a more flexible, declamatory delivery in a moderate tempo.

There are numerous changes of meter in some of the airs and *récit* sections. The practice of using fluctuating meters in French vocal music arose out of the need to assure that the important accented syllables, especially the last syllable of the line, occurs on the strong first beat of the bar. Loulié explained how to determine the exact metrical relationship in the transitions between duple and triple time signatures: 'when the composer changes meter to fit the words, so that certain long syllables will fall on strong beats, the beat of one meter should be equal in duration to the beat of another meter'.⁴⁴ Therefore, it is the pulse-values that subtly alter, allowing the *récits* to be freed from strict metrical notation, and that fluid relationship between *récit* and air so in keeping with the French style. According to Le Gallois, 'it is the singer's function to follow the prosody and express the passions of the words with the finest of artistic license'.⁴⁵

Gillier has occasionally included the expressive markings *gayment*, *lentement*, *tendrement*, or *viste* as an indication that the style, affect, and possibly tempo differ from the standard character suggested by the dance form or time signature. Saint-Lambert, commenting on the uncertainty sometimes inherent within time signatures alone as an indication of tempo, pointed out that 'musicians who recognise this drawback often add ... words to the time signature in the pieces they compose ... in order to compensate for the inability of the time signatures to express their intention'.⁴⁶ For example, there are two rondeaux (nos. 7 and 10) in the same suite, and both are marked **3**. The first 'Rondeau' (in sarabande form), in the 'tender and plaintive' key of A minor, is marked *gayment* (gaily). The second (based on a *loure*), in the 'joyful and pastoral' key of A major, is in a contrasting *tendrement* (tenderly) expression. Another example occurs in the air 'Arrestez doux printemps' (no. 25), in

⁴⁴ Loulié, manuscript supplement to *Éléments ou principes de musique* (Paris, 1696), trans. A. Cohen, New York, 1965. Cited in Rosow, 'The Metrical Notation of Lully's Recitative', p. 406.

⁴⁵ Jean-Léonor Le Gallois, *Traité du récitatif dans la lecture, dans l'action publique, et dans le chant*, Paris, 1707, p. 228. Cited in and translated by Donington, *The Interpretation of Early Music*, p. 649.

⁴⁶ Saint-Lambert, *Les Principes du clavecin* (Paris, 1702), rpt., 1972, transl. Harris-Warrick as *Principles of the Harpsichord*, 1984, p. 45. Cited in Houle, *Meter in Music, 1600-1800*, p. 29.

the 'gloomy and sad' key of C minor.⁴⁷ The air opens in C with a four-bar continuo introduction marked *gayment* (gaily) with *lentement* (slowly) indicated at bar 5, also in C , when the vocal part begins.

Dynamics

Gillier has only indicated dynamic markings in two pieces, possibly intended merely as a guide or a reminder. *Doux* and *fort*, also appearing in the abbreviated form '*d*' and '*f*', first appear in 'Rondeau' (no. 10) serving to indicate imitative echo effects in the repeated short treble instrument phrase. In 'Air à jouer et chanter: De ces lieux pour jamais' (no. 31) dynamics occur at the repeated refrain 'l'echo de nos bois' and in the *Symphonie* sections.⁴⁸

Articulation

Gillier has not indicated any articulation markings (staccato dots and accent marks were not yet in common use), leaving articulation as an unwritten style of interpretation expected from the performer. The composer has occasionally added slurs to some notes - usually to enhance the spirit of the piece as they are normally quite rare - and these indicate articulations that 'deviate from the customary manner' of performance. In ensemble playing, similar articulation on slurred and separate notes should be applied by singers and instrumentalists alike. Although the effects should be similar, the actual manner of execution will vary from a singer's pronunciation to a string player's bow stroke, or woodwind player's tonguing, to the touch used by the keyboard player.

Slurs marked in the text often provide the guidance required for appropriate vocal articulation, serving also as a model for the accompanying instrumentalists. The slur extends the length of a syllable causing the pitch to be raised or lowered in an

⁴⁷ These key characteristics are according to Marc-Antoine Charpentier, 'Règles de composition', c.1692, fol. 13 r&v. English trans. Ruff, "M. A. Charpentier's 'Règles de composition'", pp. 250-1. Cited in Steblin, *A History of Key Characteristics*, p. 40.

⁴⁸ In fact most scores before 1700 contained no indications. The published works of Giovanni Antonio Piani, an Italian violinist and composer who came to France in the early 1700s, contained explicit performance markings in the music itself including detailed information about dynamics, including crescendo and decrescendo marks, fingering, bowing, ornamentation, and indications of tempo and character. This work is of considerable historical importance. Neal Zaslaw, 'Piani, Giovanni Antonio', in *GroveMusicOnline. OxfordMusicOnline*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21618> (accessed August 6, 2009).

expressive 'glide' usually marking a moment of strong emotion. Slurs in passages with dotted rhythms usually indicate periods of more heightened emotion.⁴⁹ In addition to the effect of this emotional pitch 'glide', the singer, in order to increase the expression, should gently double the consonants that initiate these slurred syllables. Another expressive device, the use of small notes, generally implies a modest pre-beat doubling of the consonants that lend themselves to this technique of articulation.

In the French style the important notes on bowed instruments must be played with a down stroke (or up-bow on the *viola* as this is the normal initial stroke). According to Muffat and the so-called 'Rule of Down-Bow', the important notes requiring more stress are the first and third beats in common time, or the first beat in triple meter. In order to retain the down-bow stroke principle in a triple meter or in bars with an unequal number of beats, one must either retake the bow at the beginning of the bar (an example of this is shown at *a*, bars 14-15, Figure 3 from 'Menuet' ((no. 42)), or retake (if there is time) within the bar. Alternatively, in faster tempos one could play two notes on the same up-bow stroke in a detached manner (*craquer*) as shown in Figure 3*b* from bars 7-8 of 'Bourée' (no. 61). This, according to Muffat, 'produces a strongly accented, separate articulation, without the addition of any slurs, and with a silence of articulation created by lifting the bow before the downbeat'. If a bar contains an even number of notes, the normal procedure is alternate down-bow and up-bow.⁵⁰ Examples of this are shown in Figure 3*c* from 'Menuet', bars 12-13, and 'Bourée' at bar 9. Also of interest, bars 15-16 of the 'Menuet' form a hemiola at the cadence point (Figure 3*d*) resulting in an even number of notes over the two bars. Muffat has bowed this to ensure that primary strokes are used at the beginning of each bar regardless of the hemiola rhythm, but the alternative bowing in brackets, indicating that the first note of bar 16 should be an up-bow, is the bowing preferred by Montéclair. His interpretation differs from Muffat (and Dupont) in this regard as he alternates bow strokes throughout the two-bar member.⁵¹

⁴⁹ Ranum suggests that the most passionate statements tend to be set to 'explicitly unequal notation', that is, notes that are either dotted or combinations of fast and slow notes. Ranum, *The Harmonic Orator*, pp. 210-30.

⁵⁰ One must also keep in mind that the orchestral, pre-Tourte bows (introduced around 1785) were generally shorter, but also the tip end was considerably lighter than the frog end, making it easier to produce a stronger stroke on a down-bow. The rules are not easy to apply and a complete exposition is outside the scope of this study. Cyr, *Performing Baroque Music*, pp. 87-91.

⁵¹ As per the bowing examples in Mather, *Dance Rhythms of the French Baroque*, 'Menuets', pp. 276-7.

Figure 3a-d. Suggested Bowing Examples in the French Style

42. Menuet

61. Bourée

Another bowing technique to enhance expression, especially at the ends of phrases or sections, consists of 'swelling the sound'. As the French composer Toinon (1699) explains, that 'is to increase it little by little, and then to diminish it proportionately, which is ordinarily done on long notes'.⁵²

French woodwind players use short syllables (consisting of either hard or soft consonants) in tonguing to produce a louder ('tu') or softer ('ru') articulation. Hotteterre explained that these syllables should be alternated, according to the meter, 'to render playing more agreeable and to avoid too much uniformity in the tongue strokes ... more or less articulated, according to the instrument one plays; for example, one softens them on the transverse flute. One marks them more on the recorder, and one pronounces them much more strongly on the oboe'.⁵³ In general, 'tu' and 'ru' are alternated on slower note values and in faster meters, the more common stroke, 'tu', is predominantly used with 'ru' on the weak notes.⁵⁴ The following passage (Figure 4) from 'Menuet pour les flutes' (no. 34), bars 3-5, illustrates this.

⁵² Cited in Lionel de La Laurencie, *L'École Française de violon de Lully à Viotti*, 3 vols., Paris, 1922-4, vol. I, p. 42. Cited in and translated by Boyden, *The History of the Violin*, p. 291. It must be noted that, compared with modern playing techniques, the bow became the main source of expressive inflection in the Baroque era.

⁵³ Hotteterre, *Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec, ou flûte douce, et du hautbois* (Paris: Christophe Ballard, 1707), facsimile of 1728 ed., H. H. Hellwig, Kassel: Barenreiter, 1958, p. 21. Cited in and translated by Cyr, *Performing Baroque Music*, pp. 100-1.

⁵⁴ Alan Lumsden, 'Woodwind and Brass', in *Performance Practice Music After 1600*, Howard Mayer Brown and Stanley Sadie (eds), Basingstoke, Macmillan, 1989, p. 81 and Cyr, *Performing Baroque Music*, pp. 100-1.

Figure 4. Suggested Woodwind Articulation in the French Style

34. Menuet pour les flutes

tu ru tu ru tu ru tu tu tu ru tu tu tu

When the harpsichord is fulfilling the continuo role, articulation is affected, among other things, by the speed of arpeggiation. For example, a chord consisting of a number of notes will sound louder and be more accented if it is played with little or no arpeggiation compared to a more slowly spread chord of fewer notes. An accent is also produced when there is a small silence of articulation before or after a note or chord. As the sound on a harpsichord is activated through plucking rather than striking the string, the speed of attack only affects articulation to a limited extent.⁵⁵

Rhythmic Alteration

French rhythmic conventions, termed *notes inégales* (in which time-values of particular pairs of notes are altered but the beat itself is never distorted), should be observed in the performance of this collection. Saint-Lambert stated that this practice was used only for certain notes, 'because the inequality gives them more grace'.⁵⁶

Three types of alterations are required. The first is the *lourer* in which, for instance,

would become hence the quavers in the alla breve (as 2 in a bar), **2/2**, **3/4**, and **6/4** sections should be played with the first of the pair of quavers being lengthened slightly.

In **C**, alla breve (as 4 in a bar), and **6/8** sections, the semiquavers should generally be played in this manner and in **3/2** this applies to the crotchets. The

second is the *couler* when if a pair of notes are slurred together, for instance then the rhythm should be altered to short-long

. The third instance is the *pointer*

or *piquer* where if a pair of notes written appears in a context where an un-

⁵⁵ Cyr, *Performing Baroque Music*, p. 103.

⁵⁶ Saint-Lambert, *Les Principes du clavecin* (Paris, 1702), English trans. Harris-Warrick as *Principles of the Harpsichord*, excerpt in *MacClintock*, pp. 21-5. Cited in *ibid.*, p. 117.

dotted pair would be played *louré*, the first pair should be played as if it were over-

dotted  (an example of this occurs in 'Ritournelle' ((no. 4)) at bar 2).

This practice is most suited to moderate tempos. Normally, inequality applies to the smaller note values and used in conjunct movement allowing them to fall gracefully and gently into pairs of notes. Over-dotting (also termed double dotting) is applied in the overture and other stately, slow, or sharply articulated pieces even where no dots are present. In practice, as a general guide, the first note should be lengthened and the following note shortened by half its value or more; the margin is left to the performer.⁵⁷ An example of this occurs in 'Ouverture de Bois le Vicomte' (no. 1) at

bar 3 wherein  is performed thus .

Ornamentation

In addressing his readers in the preface to his collection, Gillier has not only provided us with information on what he has done, but also with some important guidelines for the correct rendition of these pieces in the style he envisioned:

La plus belle Musique perd beaucoup de ses charmes, quand elle n'est pas exécutée dans l'esprit de son auteur. C'est le sentiment des plus grands Maitres en cet art. Un agrément mal placé affaiblit l'expression des paroles et rend l'harmonie moins sensible. Si j'ay été assez heureux, pour trouver des chants agréables, je n'ay pas négligé de les embellir encore par des accompagnemens recherches et expressifs et de conserver toujours une modulation naturelle. Pour rendre ces chants plus corrects et placer les agrémens a propos, j'ay marqué par de petites notes hors de mesure a l'ordinaire les *ports-de-voix*, les *coulez*, et quelques *passages* et les cadences par de petites croix. En suivant ces remarques, on donnera le vray tour à ces chants, qui cependant paroîtront beaucoup plus parfaits, si on sçait les exécuter selon la méthode de l'incomparable M. Lambert.⁵⁸

Throughout this collection, ornaments indicated by *petites notes* (accessory notes consisting of one, two, or more 'petites croches' slurred to, and either preceding or following, the main melody notes), are used by Gillier in a variety of interesting ways.⁵⁹ *Petites notes* appear in the majority of vocal pieces, the only exceptions being

⁵⁷ Howard Ferguson (ed.), *Keyboard Interpretation from the 14th to the 19th Century*, New York: Oxford University Press, 1975, p. 78.

⁵⁸ A translation is given on p. xviii below.

⁵⁹ Loulié in *Éléments ou principes de musique* (Paris, 1696), trans. A. Cohen, New York, 1965, p. 66, describes these *agrémens du chant* as *petits sons* that are weaker and shorter than the 'regular' ones and are sounded 'sometimes before and sometimes on the beat'. Cited in Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, p. 304. Toison, in an ornament table found in the

the gigue 'Air à jouer et chanter: Allons badiner sur l'herbette' (no. 11) and the duet section of 'Air à jouer et chanter: De ces lieux pour jamais' (no. 31). *Petites notes* are absent entirely from a number of the instrumental pieces that are not dances, including the fanfare, overtures, *symphonie* sections, marches, and several other pieces, and out of the instrumental dances, three of the four menuets (with one *petite note* only occurring in the fourth), one bourée and 'Lourette' (no. 3) are also without *petites notes*. Jean Rousseau explained that 'the graces are to the voice and to instruments what ornaments are to a building, and like the ornaments are not necessary to the existence of the building, but serve only to make it more agreeable to the view'.⁶⁰ These *petites notes* are notated 'hors de mesure a l'ordinaire', but the performance of them could occur either before the beat, or on the beat, depending upon whose method one refers to, the context, and the period in question. In order to execute these ornaments in the manner suggested by Gillier, we must look to the singing method of 'l'incomparable' Michel Lambert as demonstrated in his airs (in the absence of a treatise by him). In addition to this, one can refer to the treatises of Bénigne de Bacilly, *Rémarques curieuses sur l'art de bien chanter* (Paris, 1668) in which he uses Lambert's airs as examples and Rousseau's *Méthode claire* (Paris, 1678) which he dedicated to 'monsieur Lambert'.⁶¹

The ornaments (expressed as *petites notes*) found in this collection are as follows. The *port de voix*: a single accented appoggiatura that precedes the main note usually resolving upwards, (literally translated as) a 'carrying of the voice' by whole or half step, 'une liasion du son du degré Inferieur avec le son du degré superieur, ces deux degrez sont conioints, c'est à dire l'un touchant l'autre'.⁶² The *port de voix* was among

introduction to a set of his instrumental trios from 1699, refers to them as 'les petites croches qu'on met devant les grosses notes'. Cited in David Fuller, 'An Unknown French Ornament Table from 1699', *Early Music*, Vol. 9, No. 1 (January, 1981), p. 58.

⁶⁰ 'Les Agrémens sont à la Voix & aux Instruments ce que les Ornaments sont à un Edifice, & comme les Ornaments ne sont pas necessaires pour la subsistance du Bastiment, mais qu'ils servent seulement à le rendre plus agreable à la veue; ...' Jean Rousseau, *Traité de la viole*, (Paris: Christophe Ballard, 1687, p. 74), facsimilie ed. Amsterdam: Antiqua, 1965. Cited in and translated by Mather, *Dance Rhythms of the French Baroque*, p. 176.

⁶¹ In the informative chapter 'On Vocal Ornaments' in Caswell's translation, *A Commentary upon the Art of Proper Singing*, Bacilly describes nine different ornaments, pp. 64-102.

⁶² As defined by Greer Garden, 'Port de voix', in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22145> (accessed October 13, 2009) and Cyr, *Essays on the Performance of Baroque Music*, chpt. II, p. 30. Toinon in his preface defined it as a 'connection from a lower note to a higher one, these two degrees are conjunct, that is touching one another'. Cited in and translated by Fuller, 'An Unknown French Ornament Table from 1699', p. 56.

one of the most important French Baroque ornaments but was seldom notated until the late seventeenth century, having been mostly left to the performer to improvise as desired.⁶³ In his preface Gillier has made it clear he specifically marked the ornaments 'pour rendre ces chants plus corrects' and to ensure 'placer les agréments a propos appropriate placement', as Lambert, who was one of the first French composers to actually provide notated ornamentation, was meticulous in doing. With regard to the actual performance of these ornaments, Bacilly noted 'that in the case of musical notation the music is printed one way but is performed in another'.⁶⁴ According to Rousseau and the majority of others, the correct placement of the *port de voix*, at the time of this collection, is in anticipation of the beat (Figure 5a). In his singing treatise dedicated to Lambert, Rousseau in *Méthode claire* (Paris, 1678), does indicate the context of an on-beat sounding of the *port de voix*, when proceeding from a short note to one twice as long; examples of which occur in this collection (Figure 5b).⁶⁵ Gillier has also used a *pincé* or *port de voix doublé*, an unaccented mordent notated as semiquaver or demisemiquaver *petites notes* (Figure 5c).⁶⁶

⁶³ The appoggiatura derived from late sixteenth century improvisatory practices in Italy. Even as late as 1736 in France, Montéclair's discussion of ornaments in his *Principes de musique* (Paris: Veuve Boivin, 1736), indicates that they were still left to the performer's 'taste and experience' to supply. In 1660 Lambert lamented in the preface to his *Airs* that 'I would have dearly liked to be able to mark in my score all the ornaments and subtleties that I try to bring to the performance of my *airs*, but these are things no-one has discovered how to write down'. Bruno Nettl, et al., 'Improvisation', in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13738pg2> (accessed October 13, 2009). Bacilly in his *Rémarques curieuses* (Paris, 1668) remarked that 'vocal ornaments which are ordinarily never printed in music'. Cited in Caswell (trans), *A Commentary upon The Art of Proper Singing*, p. 135. Rousseau in his *Méthode claire* (Paris, 1678, 5th ed.), rev. Amsterdam, ca. 1710, indicated the occasions where ornaments would be appropriate and how to execute them but did not actually notate them. Toinon in his 1699 preface gave information on the 'petites croches' ('little quavers'), marked them, but also explained where they should be included 'quoy quil ne soit pas marqué' ('even if not marked'). Cited in and translated by Fuller, 'An Unknown French Ornament Table from 1699', p. 56.

⁶⁴ Bacilly's comment related specifically to the rhythmic notational alteration of the *port de voix*. Bacilly in Caswell (trans), *A Commentary upon the Art of Proper Singing*, p. 67.

⁶⁵ Neumann (1978) points out that in Rousseau's later *viola* treatise, *Traité de la viole* (Paris, 1687, chpt. 6) all appoggiaturas are shown in anticipation. But perhaps the words of Saint-Lambert in his *Principes du clavecin* (Paris, 1702, p. 49) regarding d'Anglebert's on-beat preference as illustrated in his 1689 *Pièces de clavecin*, should be kept in mind: 'it may often be fitting for the voice' but that 'anticipation is *beaucoup plus convenable* for instrumental works'; more so presumably for keyboard works. Saint-Lambert in his *Principes* only recommended pre-beat options. In his treatise he specifically dismisses d'Anglebert's on-beat preference. In the preface to his *Pièces de clavecin* (Paris, 1689), Jean Henri d'Anglebert had provided the most detailed ornament table to date. Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, pp. 304-7.

⁶⁶ According to L'Affillard, a *pincé* or *port de voix doublé* was also frequently used in conjunction with the *port de voix*; a popular technique termed *port de voix et pincé*, but Gillier has only incorporated *pincés* separately in this collection. L'Affillard demonstrated these as pre-beat. L'Affillard, *Principes très faciles pour bien apprendre la musique*, (Paris, 5th ed. 1705), repr Amsterdam, 1717, p. 27.

Figure 7. Performance of the *Accent/Aspiration*

44. Beaux lieux aimable solitude
accent/aspiration



le, Ce-pen - dant el - le

Passages (or *diminutions*) 'can be applied to any device [namely florid ornamentation] which diminishes the value of a long note by dividing it up into more notes of lesser value'. By altering the rhythms slightly, poetic lines can be expressed in 'more agreeable ways'.⁷⁰ Gillier has used this device of extending syllables to ensure that the important words of the second and third stanzas, the caesura and rhyme, still occur on the strong beats of the embellished version of the original melody. The influence on Gillier of Lambert's *air* style is very clear in the *couplets* of 'Air à jouer et chanter: Dans une langueur mortelle' (no. 45), and the *double*, equivalent to *diminution*, in 'Lorsque la première fois' (no. 48), within the suite in this collection beginning with a 'Ritournelle' (no. 43) for two *violons*.⁷¹ Of particular interest is a sign resembling a double *tremblement*, probably indicating an improvisatory trill on a short passing note, that occurs in only two pieces: the *double* (Figure 8) and once in the instrumental 'Sarabande' (no. 62); in the later case acting as an added cadential trill embellishment at the end of the first *flutte seule* section.

Figure 8. Florid Ornamentation in the *Double* of 'Lorsque la première fois' (no. 48) bar 13.



Gillier has marked les *cadences* ('on appelle ordinairement les *tremblements* [trills], *cadences*')⁷², with 'petites croix', 'x'. Some of the *cadences* include an appoggiatura of one or more *petites notes* as a prefix or suffix acting as a written-out *double cadence*

⁷⁰ Bacilly (1668) in Caswell (trans), *A Commentary upon the Art of Proper Singing*, pp.103, 107.

⁷¹ By the late seventeenth century, partly due to the influence of Lully's aversion to such a 'nonsensical' undisciplined practice, florid embellishments that had, under Lambert reached their height of accomplishment in his published vocal *doubles* during the 1660s, were becoming less popular.

⁷² 'One commonly calls *tremblements*, *cadences*'. Translated by this writer from Rousseau, *Méthode Claire*, (Paris, 1678, 5th ed.) rev. Amsterdam, ca. 1710, p. 54.

Editorial Procedure

Bar numbers for each piece have been supplied editorially, and are counted from the first complete bar. Bars that have been split by a double bar marking a section end are counted as one bar. The original note values, time signatures, dynamics, beaming, expressive markings, ties and slurs, key signatures, ornamentation, and figuring for the bass line, have been retained. All dynamic markings have been placed beneath the staff, and abbreviations have been tacitly changed. In this edition, the sign + has been substituted for *petites croix*, 'x',

We have added 'vln' (*violon*), where instruments are not specified in the source, 'voix' (voice), and 'bc' (*basse continue*) between square brackets and placed these designations to the left of the appropriate staff. For reasons of economy in the source, where the lower vocal line and *basse continue* share a part in the *choeur* sections, these are scored on one staff. A unique situation occurs in 'Air à jouer et chanter: De ces lieux pour jamais' (no. 31). From bar 76 to 92 there is an independent *basse continue* line and Gillier has included above the treble vocal line the instruction 'à deux, comme à l'air cy devant'⁷⁶ and 'basse continue' below the bass line. The editor, in this instance, has interpreted this as an indication that the bass line is designated as *basse continue* only and has consequently supplied a vocal *haute-contre* tenor line copied from the previous duet section at bar 17 where the music is the same. All parts in this edition are given a separate staff, except the instrumental *ritournelles* (preludes or postludes) in nos. 22, 26, 30, and 60 when one part takes over from another. Gillier was quite precise in his instruction demarcating each instrumental or vocal section clearly. Where an instruction has been omitted in the source, we have supplied this between square brackets.

A *Table des airs* was supplied in the engraved edition, but omitted from that was a separate listing for 'Je cesse d'estre vostre amant' (no. 50), which is joined to the

⁷⁶ 'In two, as in the preceding *air*'.

preceding piece, 'Sombres déserts' (no. 49), by an E minor to G major transitional link.⁷⁷

Clefs

Original clefs are shown by prefatory staves preceding the modern clefs. A modern treble clef has been used in the *violon*, *hautbois*, and *flûte* line to replace the 'French *violon* clef' with G on the first line of the staff (used by French composers up to at least 1725), and the original C1 vocal line clef. The original C3 vocal line clef has been replaced with the modern transposing treble clef leaving it to the vocal performers to transpose as required. In the continuo line, where the F clef was not utilised, in keeping with modern usage a tenor clef has been substituted for the C1 clef used in 'Ouverture de Chessy' (no. 35) and the C2 clef in 'Ouverture de Bois le Vicomte' (no. 1).

Beaming, Ties, and Slurs

In the source, the beaming or otherwise of notes shorter than a crotchet shows syllable placement quite precisely, a feature we have retained in this edition. Ties have been substituted tacitly for dotted notes over bar-lines or complete notes placed on the bar-line itself (example at Figure 10).

Figure 10. Ties in the Source.



Editorial ties and slurs are shown with a small stroke through the sign. Slurs have been added to standardise the parts in nos. 31, 33, 34, 47, 56, 60, 62, and 64, and where required to any *petite notes*.⁷⁸

⁷⁷ In their recent recording, 'Ensemble Battistin' performed 'Sombres déserts' (no. 49) as a stand-alone piece. Gillier, *The Palais-Royal*, Sara Macliver, 2008.

⁷⁸ Toinon specifically states that 'les petites croches qu'on met devant les grosses notes marquent les *coulés* et les *ports de voix* et elles doivent être liées avec les notes qui les suivent'; 'the little quavers before large notes indicate *coulés* and *ports-de voix*, and they must be slurred to the notes which follow'. Cited in and translated by Fuller, 'An Unknown French Ornament Table from 1699', p. 56.

Repeat Signs

In general, Gillier includes a dotted double bar-line to mark section end repeats. He also simultaneously uses a *signum congruentiae*, placed either above or below one or all staves in most of the pieces, and a *guidon* (direct) on the staff at most repeat bar-lines to indicate the pitch of the first note of the repeated section. The *s.c.* used at repeat bar-lines has been retained and placed above the treble staff in this edition. In four instances Gillier has indicated a *petite reprise* and the treatment differs in most cases.⁷⁹ In 'Sarabande' (no. 12) at bar 27 the composer supplied a second time B section ending with alternative harmony, a *petite reprise* instruction consisting of a *s.c.* and *guidon*, followed by a dotted double bar-line. He does the same (minus the *guidon*) at bar 18 of the first couplet of 'Air à jouer et chanter: Dans une langueur mortelle' (no. 45), but also supplied an additional 'R' and a '2' instruction followed by a possible third time ending for the final note (Figure 11).⁸⁰

Figure 11. 'Dans une langueur mortelle' (no. 45) bars 13-19.



The editor has taken the '2' to indicate a repeat of the entire B section, and 'R' as a designation of the *petite reprise*. As these specific instructions suggest that the composer's intention was for this second section to be repeated, for the sake of clarity, the editor has retained the 'R' instruction and in both examples written out the *petite reprise* in full from bars 22 to 25 of (no. 12), and from beat 3 of bars 13 to 18 of (no. 45). In the third and fourth instance, 'Un berger des plus charmants' (no. 18) and 'Paissez petits moutons' (no. 20), the editor has retained the original instruction allowing the performer to interpret as desired. Gillier included one *s.c.* and *fin* instruction in 'Rondeau' (no. 10), to which the editor has added a *D.S.al fin* instruction at bar 28 for clarity. The composer also used a *s.c.* in 'Lourette' (no. 3) to clarify a

⁷⁹ The *petite reprise* is used particularly in French music to indicate an additional repeat of the last few bars only and is notated by a small mark (Gillier uses the *s.c.*) or just 'R'.

⁸⁰ Cf. below, p. xlv for the entire facsimile of 'Dans une langueur mortelle'.

repeat (an indication of rondeau form) that returns to the start of the A section from the end of the B section, before continuing on to the C section. There were some inconsistencies in the original that have not been emended in this edition, for example, a *s.c.* may be placed at only one end of a section either with a repeat bar-line or without (Figure 12).

Figure 12. Inconsistencies in the use of Repeat Signs.

Variance	Piece Number	Section
<i>s.c.</i> at the beginning only; no repeat bar-line at the end	32, 52	B
<i>s.c.</i> at the beginning only; repeat bar-line at both ends	31, 48, 61, 63, 64	B
<i>s.c.</i> at the end only; repeat bar-line at the end	37, 44	A
<i>s.c.</i> at the end only; repeat bar-line at both ends	40, 55	B

It is not clear whether in performance every repeat should be observed. In the sections that include a repeat bar-line, a *s.c.*, and a first and second time ending, can we safely assume the composer intended that these should be repeated? Where there is a repeat indicated by only a dotted bar-line or only a *s.c.*, these repeats were possibly either optional or the convention of reiterating sections in dance forms was so standard in practice that any repeat indication was deemed superfluous.⁸¹ During that period the dotted bar-line sign was printed to indicate section ends, even when the music in only one section of the piece was to be repeated, which could explain why the sections in the original that do not end with a dotted bar-line only occur in the final section.⁸² The decision as to whether or not a section is to be repeated lies with the performer who must determine the desired musical proportions. Regarding the *petite reprise*, Brossard advised that this additional repeat was conventionally taken 'very softly as an echo effect'.⁸³

⁸¹ Meredith Little asserts that her findings on the flexibility of the number of repeats can be applied to the output of other composers around that time. Meredith Ellis Little, 1990, 'Problems of Repetition and Continuity in the Dance Music of Lully's "Ballet des Arts"', in *Jean-Baptiste Lully: Actes du colloque/Kongressbericht*: Saint-Germain-en-Laye, Heidelberg, 1987, Herbert Schneider and Jérôme de La Gorce (eds), Laaber: Laaber-Verlag, pp. 423-32.

⁸² Clifford Bartlett, 'Sources and Editions', in *A Performer's Guide to Music of the Baroque Period*, Anthony Burton (ed.), London: The Associated Board of the Royal Schools of Music (Publishing), 2002, p. 116.

⁸³ '... telle que le feroit celle d'un Echo'. Translated by this writer from Sébastien de Brossard, *Dictionnaire de la musique*, originally published: Dictionnaire de musique, 3. éd., Amsterdam: E. Roger, ca. 1708, Geneva: Minkoff, 1992, p. 117. There is some debate as to whether the *petite reprise* actually replaces the full repeat of the second section or whether it acts as a shortened additional third repeat; again, a 'matter to be settled by the musicians'. Georg Muffat, forward to his 1695 *Florilegium Primum*, Strunk's English translation in *Source Readings in Music History*, 1950, pp. 10-11. Cited in Little,

First and second time endings in the source were indicated in the original by slurs over the repeat bar-line connecting the first note of the first ending with the first note of the second (Figure 13). The notation of first and second time endings has been modernised.

Figure 13. First and Second Time Endings. 'Ouverture de Bois le Vicomte' (no. 1) bars 14-15.



In 'Tout retentit' (no. 2), 'Tous les ans les beaux jours' (no. 5), and 'Je passois dans nos bois' (no. 17) the B section second time ending occurred before the first time ending in the source (example at Figure 14); this has been modernised without comment.

Figure 14. Second Time Ending Preceding First. 'Je passois dans nos bois' (no. 17) bars 23-26.



Time Signatures

Missing time signatures or denominators for the triple time indication **3** for $3/4$ and duple time **2** for $2/2$ have been supplied editorially and placed in square brackets. No suggestion has been given for proportional relationships between different time signatures but tempo and resultant implications for rhythmic alteration are discussed in 'Considerations of Style and Performance'.

Accidentals and Key Signatures

Accidentals redundant in modern practice have been suppressed without comment. In the original notation, a modern natural sign is used according to modern practice to cancel a flat, and a flat sign both to flatten a note and to cancel a sharp. Accidentals in

'Problems of Repetition and Continuity', p. 428.

the source were not always added to notes occurring directly over the barline.⁸⁴ Where it is clear that these were intended, accidentals have been supplied editorially, placed above the note, and are valid for the whole bar. Gillier supplied some cautionary accidentals in the case of potential ambiguity, demonstrating his practical approach, and these have been retained in the edition as being useful for the modern performer. Examples may be seen in the chromatic descent passages on the first beat of bar 20 and 27 in 'Lourette' (no. 3) and bar 24 in 'Tous les ans les beaux jours' (no. 5).

The key signature of 'G minor' in this edition has one flat fewer than in modern convention. This feature of the period, a vestige of modal practice in relation to minor keys with flats, is retained to preserve the Dorian modality (once transposed) inherent in the frequent occurrence of the raised sixth (the last flat in the key signature). In 'Arrestez doux printemps' (no. 25) and 'Menuet pour les flutes' (no. 34) in C minor, the original key signature is in modern notation with three flats. Although natural signs are used to cancel the B and E flats, Gillier in this context indicates the raised sixth inflection as an A sharp. In this edition this has been replaced by an A natural.

Figured Bass

Modern notation has been adopted for accidentals in the figuring and all figures are placed beneath the bass stave (Gillier sometimes places them below the stave due to space constrictions). The original notation used is a sharp sign at the third interval (to denote a major third above the bass) or an *x* preceding the figure to sharpen a note and to cancel a flat. Editorially-supplied accidentals are placed in square brackets. Any accidentals in the figuring that are redundant in modern practice have been suppressed without comment. It must be noted that composers did not always figure the bass fully and left it to the continuo players to provide the required harmonies.

Rhythmic Notation

In the source there are instances of a dotted note followed by a small flourish of quavers or semiquavers in which the notated rhythm is more than a bar long. In the Baroque period the dot was considered to be of variable length, so when the short

⁸⁴ As per the convention of that period, an accidental applied to repetitions of the same note unless another note intervened thereby invalidating the accidental. Bartlett, 'Sources and Editions', pp. 115-6.

notes were notated more accurately than the dotted note, the rhythm was not written as it was to be played.⁸⁵ In this edition the notation used in the source has been retained to allow for flexibility in performance. These have been noted in the Rhythmic Groupings table (Figure 15).

Figure 15. Rhythmic Groupings Retained from the Source.

Rhythmic Sign	Piece/ Bar Number
	1/41; 2/35; 6/1; 18/3; 24/12&20; 31/6; 40/5; 45/couplet 2/2
	45/couplet 3/9
	32/9

Text: Spelling and Punctuation

In order to maintain both the verse rhymes and a historically informed pronunciation, original spellings have been retained except for the replacement of 'u' by 'v', and 'y' or 'j' by 'i', where modern usage requires it. Overall the spelling and punctuation in the source is good, but some editorial intervention has been required for clarity and consistency. Accents have been added or omitted only where sense requires, for example, 'a' has been emended to 'à' in order to distinguish it from the verb 'a', and 'ou' is emended to 'où'. Some apostrophes and hyphens were required between an article and a noun. Inconsistent spellings, for example the use of *simphonie* or *symphonie*, have been tacitly standardised.

Abbreviated words or lines of text that are incompletely written out under each voice have been restored in italics. 'Premier', 'deuxième', and 'troisième' replace the abbreviations '1.er', '2.me', and '3.e' in the source. Capitalisation at the beginning of each line of verse, if not in the source, has been tacitly supplied. The source is generally clear, but where required, syllabic distribution is editorial.

⁸⁵ Rastall refers to this as the 'variable dot' principle and it was not until the mid-eighteenth century that the double-dot notation gained acceptance. Richard Rastall, *The Notation of Western Music: An Introduction*, 2nd ed., Leeds: Leeds University Press, 1997, p. 223. Cyr suggests that in performance the dotted note should be played overdotted and the note/s following the dot should be shortened by half their value or more relative to the tempo. Cyr, *Performing Baroque Music*, p. 119.

Critical Commentary

Variants are given in the following order:
bar number. part name. symbol number. variant

Part names:⁸⁶ Fl = flute; Hb = hautbois; Vln = violin; V = voice; Bc = basse continue.
Symbols are notes and rests.

Ts = Timesignature.

Pitch is indicated using the Helmholtz system; middle C = c'

Source: Livre d'Airs/ et de Symphonies meslés de quelques fragmens/ d'Opéra de la Composition de P. Gillier Ordinaire/ de la Musique de la Chambre de S.A.R./ Monsieur Duc d'Orléans frere Unique/ du Roy./ Chez { Gravé par H. Bonneuil/et se vend à PARIS/ l'Auteur Rue de Berry au Marais proche le petit Marché/ Foucault Marchand Rue St. Honoré près le Cimetiere St. Innocent à la Reigle d'Or/ Avec Privilège du Roy [1697].

F-Pn/Rés. Vm⁷ 305; pages [i-vi], 1-99.

Contents: [i], title; [ii], additional illustrated titlepage; [iii]-[iv], dedication; [v]-[vi], address to the reader; 1-96, music; 97, table of individual airs; 98, table of symphonies; 99, printer's privilege.

1. Ouverture de Bois le Vicomte

Source: *Livre d'airs*, pp. 1-2.

32, 40. Vln. 3. dot omitted

[45]. Ts for reprise of B section 6/4

8. Lorsque de mil objets

Source: *Livre d'airs*, pp. 9-10.

17, 25. text. lacks '?'

9. Que mon berger

Source: *Livre d'airs*, p. 11.

15. no second time ending provided

11. Allons badiner sur l'herbette

Source: *Livre d'airs*, p. 12.

12. V. 2. quaver

12. Sarabande

Source: *Livre d'airs*, p. 13.

32. Vln, Bc. 1. no final notes provided

15. Bourée

Source: *Livre d'airs*, p. 15.

14. Bc. 2. figuring x6

⁸⁶ Where there is more than one treble line, the part name is specified as, for example, V1=voice on the upper stave and V2=voice on the lower stave.

17. Je passois dans nos bois

Source: *Livre d'airs*, p. 16.

2. V. 5. quaver

19. Non, je ne veux plus m'engager

Source: *Livre d'airs*, pp. 17-18.

5. V. 1. minim

19. Bc. 4. c sharp

20. Paissez petits moutons

Source: *Livre d'airs*, p. 19.

16. V. 1. dotted quaver

22. Chaconne, Je me plaist quelquefois

Source: *Livre d'airs*, pp. 21-22.

21. Vln. 1. crotchet

45. V. 1. c"

23. Passacaille

Source: *Livre d'airs*, pp. 23-24.

28. Bc. 1. figuring x6

51. Bc. 2. quaver

28. Belle nymphe

Source: *Livre d'airs*, pp. 31-38.

38, 67. V1. 1. quaver

76. Bc. 5. figuring x6

86. V1. 1. dotted minim

96. V1, V2. 1. quaver

103. Ts 2

31. De ces lieux pour jamais

Source: *Livre d'airs*, pp. 41-45.

4. V2. 1. quaver

4. V2. 3. dotted quaver

15. V1. 1. text: 'chant'

32. Intermède de la tragédie de Bajazet

Source: *Livre d'airs*, pp. 45-46.

20, 27. V. 1. text lacks 'a'

20. V. 2. *S*

34. Menuet pour les flutes

Source: *Livre d'airs*, p. 48.

8, 9. no first or second time ending provided

35. Ouverture de Chessy

Source: *Livre d'airs*, pp. 49-50.

5. Bc. 1. dotted crotchet

10. Bc. 1. f sharp omitted

10. Bc. 2. quaver

36. Dans ces belles retraittes

Source: *Livre d'airs*, pp. 51-52.

24. Bc. 2, 4, 6. quavers

38. Petits oyseaux

Source: *Livre d'airs*, p. 53.

18. V. 1. c"

40. Chaconne: Sur ces rives fleuries

Source: *Livre d'airs*, pp. 55-56.

20. Bc. 1. minim

44. Beaux lieux aimable solitude

Source: *Livre d'airs*, pp. 61-62.

27. Bc. 1. minim

28. V. 2. crotchet

45. Dans une langueur mortelle

Source: *Livre d'airs*, pp. 63-64.

13, 18. 2 and R instruction emended; *petite reprise* written out

46. Premier air de violon

Source: *Livre d'airs*, p. 65.

11. Vln. 3. b"

60. Fragment du prologue de Méléagre tragédie en musique

Source: *Livre d'airs*, pp. 85-92.

34. Bc. 2. quaver

46. V. 1. dotted crotchet

103. V2, Bc. alto clef

62. Sarabande

Source: *Livre d'airs*, pp. 93-94.

38. Fl/Vln. 2. dotted crotchet

Texts and Translations

2. Tout retentit

Tout retentit du doux chant des oyseaux,
Sous ce feuillage verd, l'onde paroist plus pure.
Quelle divinité ranime la nature,
Et redonne à nos bois mil agréments nouveaux.
C'est vous, printemps, source de tant de charmes
Qui ramenez et Flore et les Zephirs.
Hélas! Faites cesser mes larmes.
Rendez Iris sensible à mes tendres soupirs.

Everything resounds with sweet song of the birds,
Under this green foliage, the air seems purer,
What divinity restores nature,
And gives back to our woods a thousand new pleasures.
It is you, spring, source of so many charms
Who restores both Flora and the Zephyrs.
Alas! Stop my tears.
Render Iris sensitive towards my soft sighs

5. Tous les ans les beaux jours

Tous les ans les beaux jours m'enlèvent ma Climenne,
Elle abandonne nos hameaux,
Pour aller seule dans la plaine,
Chanter auprès de ses troupeaux.
Hélas! Printemps, retarde ton retour,
Cache luy, s'il se peut pour toujours ta verdure.
Et toy, charmant hyver, en faveur de l'amour,
Laisse reposer la nature.

Every year beautiful days take my Climeine from me,
She's leaving our hamlet,
To go into the fields alone.
To sing near to her flocks.
Alas! Spring, delay your return,
Hide your greenery from her, if possible forever,
And thou, charming winter, in favour of love,
Let nature rest.

6. Si jamais dans la prairie

Si jamais dans la prairie,
Tircis, ce jeune berger,
Vous dit qu'il n'est point léger,
Ne le croyez pas, Silvie.
A bien d'autres cet inconstant,
En a mille fois dit autant.

If ever in the prairie,
Tircis, this young shepherd,
Says to you that he is not at all unfaithful,
Do not believe him, Silvie.
To many others this inconstant one,
Has said as much a thousand times.

8. Lorsque de mil objets

Lorsque de mil objets foiblement amoureux.
Je prenois chaque jour, une chaine nouvelle,
J'ignorois de l'amour les tourments rigoureux.
Iris en vous voyant, si charmante et si belle,
Ne suis-je devenu fidelle,
Que pour devenir malheureux?

When I was half in love with a thousand young creatures,
I took each day, a new bond,
I was ignorant of the harsh torments of love.
Iris on seeing you, so charming and so beautiful,
Did I not become faithful,
Only to become unhappy?

9. Que mon berger

Que mon berger est agréable!
Que de luy mon coeur est charmé!
Il n'est point d'amant plus aimable.
Il n'en est point de plus aimé.

How pleasant my shepherd is!
How my heart is charmed by him!
There is not a nicer suitor.
There is no one more beloved.

11. Allons badiner sur l'herbette

Allons badiner sur l'herbette,
Prenons le chemin des costeaux.
Chacun y tiendra sa Nanette;
Nous jourons de nôtre musette.
Chacun y tiendra sa Nanette,
En voyant paistre nos troupeaux.

Let us play on the grass,
Let us take the path of the hillsides,
Each will hold his Nanette there;
We will play our musette.
Each will hold his Nanette there,
On seeing our flocks graze.

13. Alcandre

Alcandre, ce héros charmant,
 Ne paroist plus sensible à mon amour fidelle.
 Il court sans m'écouter, où la gloire l'apelle.
 Il préfere au plaisir d'estre aimé tendrement,
 Les perils où conduit cette gloire cruelle.
 Ah! Que de pleurs couste un amant,
 Qu'il faut partager avec elle.

Alcandre, that delightful hero,
 No longer seems sensitive to my faithful love.
 He runs without listening to me, when glory calls him.
 He prefers to the pleasure of being loved tenderly,
 The perils where this cruel glory leads.
 Ah! How many tears a lover costs,
 Which he must share with her.

14. Il n'est point de bergere sincere.

Il n'est point de bergere sincere,
 Et fidelle a son amant,
 Mais un coeur, que l'amour touche,
 Peut il douter un moment,
 Du serment que fait une belle bouche.

There is no sincere shepherdess,
 And faithful to her lover,
 But a heart, that love touches,
 Can it doubt, for a moment,
 The oath a beautiful mouth makes.

17. Je passois dans nos bois

Je passois dans nos bois tranquillement ma vie,
 Au soin de mon troupeau je bernois mes désirs.
 Mais depuis que j'ay vu l'inhumaine Silvie,
 L'amour a bien changé mes innocens plaisirs
 Lorsqu'il les a changés en de tristes soupirs.

I was living my life tranquilly in our woods,
 I limited my desires to the caring of my flock.
 But since I have seen the unfeeling Silvie,
 Love changed my innocent pleasures
 When he changed them into mournful sighs.

18. Un berger des plus charmants

Un berger des plus charmants,
 Qui reviennent dans nos plaines,
 En me parlant de ses peines,
 Me prit ma houlette aux champs.
 Ah! Que j'en suis inquiette,
 Mon coeur est dans l'embarras.
 S'il n'avoit que ma houlette,
 Je ne m'en soucirois pas.

One of the most charming shepherds,
 Who return to our plains,
 In speaking to me of his sorrows,
 He took away my crook to the fields.
 Ah! How anxious I am about it,
 My heart is in distress,
 If he had only my crook,
 I would not be concerned about it.

19. Non, je ne veux plus m'engager

Non, je ne veux plus m'engager,
 Iris, a qui j'avois sçeu plaire,
 A fait choix d'un nouveau berger.
 Non, je ne veux plus m'engager.
 En vain la plus belle bergere,
 Me promettrait un coeur sincere,
 Pour tascher a me rengager.
 Non, je ne veux plus m'engager.

No, I do not want to be involved anymore,
 Iris, whom I had known how to please,
 Has chosen a new shepherd.
 No, I do not want to be involved anymore.
 In vain would the most beautiful shepherdess
 Promise me a sincere heart,
 To attempt to entice me back.
 No, I do not want to partake anymore.

20. Paissez petits moutons

Paissez petits moutons,
 Au milieu de la plaine,
 Ne craignez plus les trahisons,
 D'une beste inhumaine.
 L'objet, dont je sentois les coups,
 Ne me fait plus porter sa chaisne,
 Et celuy, qui vous meine,
 Ne songe plus qu'a vous.

Feed little sheep,
 In the middle of the plain,
 Fear no more the betrayals,
 Of an inhuman creature.
 The one, of whom I felt the blows,
 Makes me bear its chain no more,
 And he, who leads you,
 No longer thinks of anything but you.

21. Dans ces lieux

Dans ces lieux tout se renouvelle.
On y voit revenir les plaisirs et l'amour.
Pourquoy s'en étonner, Iris est de retour,
L'amour et les plaisirs sont toujours avec elle.

In these places all is renewed.
One sees there the return of pleasures and love.
Why be astonished about it, Iris is back,
Love and pleasures are always with her.

22. Je me plaist quelquefois

Je me plaist quelquefois à voir des inhumaines,
Rebuter des amants, les plus tendres soupirs.
Mais plus je fais souffrir de peines
Plus je prépare de plaisirs.

I sometimes take pleasure in watching unfeeling women,
Turn away lovers, the tenderest sighs.
But the more pain I inflict
The more pleasure I prepare.

25. Arrêtez doux printemps

Arrêtez doux printemps, ne venez pas encore.
Retardez, s'il se peut, le sujet de mes pleurs.
Si tost que vos zephyrs feront briller les fleurs,
Bellonne m'ostera, le héros, que j'adore.
Il doit se trouver à son tour,
Au rendez vous de la victoire.
Mais, pour courir apres la gloire,
Hélas! Qu'il en couste a l'amour.

Stop sweet spring, do not come yet,
Delay, if it is possible, the subject of my tears.
So quickly your zephyrs will make the flowers sparkle,
Bellonne will take from me the heroes that I adore.
For his part he has to find,
The rendezvous with victory,
But, to run after glory,
Alas! What cost there is for love.

26. Quel bruit

Quel bruit a frapé mon oreille?
Dieux! Qu'est-ce que j'entends?
Ne dormirois-je point? Est-il vray que je veille?
Ce bruit m'annonce-t'il le héros que j'attends?

What noise has struck my ear?
Gods! What am I hearing?
Should I not be asleep? Is it true that I'm awake?
Does this noise announce to me the hero that I'm waiting for?

28. Belle nymphe

Belle nymphe, essayez vos larmes.
Beaux lieux reprenez tous vos charmes,
Et vous bergers, des hameaux d'alentour,
Banissez vos allarmes,
Vostre auguste héros, est icy de retour.

Beautiful nymph, wipe away your tears.
Beautiful places restore all your charms.
And you shepherds of the surrounding hamlets,
Banish your fears,
Your august hero, has returned.

30. Nostre douleur

Nostre douleur étoit extreme,
Tout languissoit dans ce charmant sejour.
Le retour du héros, que j'aime,
Va rapeller les plaisirs et l'amour.

Our pain was extreme,
All languished in this charming abode.
The return of the hero, whom I love,
Is going to bring back the pleasures and love.

31. De ces lieux pour jamais

De ces lieux pour jamais banissons la tristesse,
Qu'une éclatante joye anime tous les coeurs,
Et que les chants meslez de soupirs et de pleurs,
Se changent en chants d'allegresse.
Que les hauts bois, que les musettes,
Se joignent à nos voix,
Et fassent de cent chansonnettes,
Retentir l'écho de nos bois.

From those places let us banish sadness forever,
May magnificent joy animate all hearts,
And may songs mingled with sighs and tears,
Be changed to songs of joy.
May the oboes, the musettes,
Join with our voices,
And make the echo in our woods resound with a
hundred little songs.

32. Intermède de la tragédie de Bajazet

L'amour se plaisant dans nos plaines,
N'y fait sentir que d'aimables désirs.
Ce Dieu partage ainsy ses chaisnes,
Les bergers n'ont que ses plaisirs,
A la cour on n'a que des peines.

Love taking his pleasure in our plains,
Only causes pleasant desires to be fulfilled,
This God divides his chains in this manner,
Shepherds only have his pleasure,
At court one only has his sorrows.

36. Dans ces belles retraittes

Dans ces belles retraittes,
 Rien ne troublera plus nos innocens plaisirs.
 Sans chagrin nous pourrons, au gré de nos désirs,
 Y chanter tous les jours nos tendres amour et tes.

In these beautiful retreats,
 Nothing will disturb our innocent pleasures any longer.
 Without concern we will be able, at the whim of our desires,
 To sing of our and your tender love there every day.

38. Petits oyseaux

Petits oyseaux, qui dans vostre ramage
 Chantez vos plaisirs amoureux,
 Hélas! Que vous estes heureux!
 L'objet charmant qui vous engage,
 Brulant pour vous des memes feux,
 Ne deviendra jamais volage.
 Hélas! Petits oyseaux, que vous estes heureux!

Little birds, who in your warblings
 Sing of your pleasures in love,
 Alas! How fortunate you are!
 The charming one who has secured your affections,
 Burning for you with the same passion,
 Will never prove inconstant,
 Alas! Little birds, how fortunate you are!

40. Sur ces rives fleuries

Sur ces rives fleuries
 Le murmure charmant des eaux,
 Le doux chant des oyseaux
 Ne font qu'entretenir mes tristes resveries.
 Mon coeur au milieu des plaisirs,
 Toujours amoureux, toujours tendre,
 Pousse de languissants soupirs,
 Qu'il n'ose faire entendre.

On these flowery shores
 The charming murmur of the waters,
 The sweet song of the birds
 Only nourishes my sad reveries.
 My heart during pleasures,
 Always in love, always tender,
 Heaves languishing sighs,
 That he dare not make heard.

44. Beaux lieux aimable solitude

Beaux lieux, aimable solitude,
 Témoins secrets des doux plaisirs,
 Dont Iris a flatté mes plus tendres désirs,
 Soyez les confidants de mon inquiétude.
 Autrefois sur les bords de ce ruisseau charmant,
 L'ingrante me jura d'estre toujours fidelle,
 Cependant elle change et sa flame nouvelle,
 Luy fait oublier son serment.

Beautiful places, pleasant solitude,
 Secret testimony of the sweet pleasures,
 By which Iris has flattered my tenderest desires,
 Be the confidants of my anxiety.
 Formerly on the banks of this charming stream,
 The ungrateful one swore to be always faithful to me,
 However she changed and her new flame,
 Makes her forget her oath.

45. Dans une langueur mortelle

Dans une langueur mortelle,
 Mon coeur se sent consumer.
 Et vous ne voulez, cruelle
 N'y me perdre, n'y m'aimer.
 Au moins pour finir ma peine
 Exaucer l'un de mes voeux.
 Laissez moy mourir, Climeine
 Ou faites moy vivre heureux.

In a mortal languor,
 My heart feels itself consumed.
 And you want, O cruel one
 Neither to lose me, nor to love me.
 At least to end my sorrow
 Fulfill one of my wishes.
 Leave me to die, Climeine
 Or make me live happy.

Dans la douleur qui me presse
 Vous me flatte vainement.
 Vostre bonté sans tendresse,
 Augmente encor mon tourment.
 Daignez pour finir ma peine,
 Exaucer l'un de mes voeux.
 Laissez moy mourir Climeine
 Ou faites moy vivre heureux.

In the pain which crushes me
 You flatter me vainly.
 Your goodness without tenderness,
 Augments my torment even more.
 Deign to end my sorrow,
 To fulfil one of my wishes.
 Leave me to die Climeine
 Or make me live happy.

Entre la mort et la vie,
Un coeur a trop a souffrir.
C'est une peine infinie,
Il faut vous plaire ou mourir.
Daignez pour finir ma peine,
Exaucer l'un de mes vœux.
Laissez moy mourir Climeine
Ou faites moy vivre heureux.

48. Lorsque la première fois

Lorsque la première fois
Je vis paroître Climeine,
Je sentis que sous ses loix
Mon coeur se rangeoit sans peine.
Du pouvoir de tant d'appas
Aurois-je pu le défendre?
Je ne le reprendrois pas,
Voulut-elle me le rendre.

Climeine ignore les coups,
Dont elle a blessez mon ame.
Mes yeux pourquoi tardez vous,
A luy parler de ma flame?
Si son coeur brave mes feux,
Daignera-t'elle s'en plaindre?
Et, si je suis plus heureux
Son couroux est il a craindre?

49. Sombres déserts

Sombres déserts, rochers inaccessibles
Je ne vous feray plus la cour.

Vos retraittes paisibles
Ne garentissent point des peines de l'amour.
En vain j'y passois tout le jour.
Hélas! Les coeurs sensibles
Ne trouvent point de tranquilles séjours.

Sombres déserts, rochers inaccessibles
Je ne vous feray plus la cour.

50. Je cesse d'être votre amant

Je cesse d'être votre amant
Iris cause ce changement.
Vous estes pourtant jeune et belle.
Mais! Ce qu'elle a de plus que vous,
C'est qu'avec des traits aussy doux,
Elle a le coeur tendre et fidelle.

51. Jeunes coeurs

Jeunes coeurs, fuyez la tendresse.
Dans votre première saison,
Resistez au feu qui vous blesse.
L'amour est un cruel poison.
Il ne s'attache à la jeunesse,
Que parce qu'il craint la raison.

Between death and life,
A heart has to suffer too much.
It is an infinite sorrow,
It must please you or die.
Deign to end my sorrow,
To fulfil one of my wishes.
Leave me to die Climeine
Or make me live happy.

The first time
I saw Climeine appear,
I felt that under her sway
My heart settled down without sorrow.
From the power of so many charms
Would I be able to defend it?
I would not take it back,
Had she wished to return it.

Climeine ignores the blows,
With which she has wounded my soul.
My eyes why your delay,
To speak to her of my flame?
If her heart braves my fires,
Will she complain of it?
And, if I am happier
Is her anger to be feared?

Sombre deserts, inaccessible rocks,
I shall no longer seek to woo you.

Your peaceful retreats
Guarantee no protection from the pains of love.
In vain did I spend the whole day there.
Alas! Sensitive hearts
Can find no tranquil place.

Sombre deserts, inaccessible rocks,
I shall no longer seek to woo you.

I cease being your lover
Iris is the cause of this change.
While you are young and beautiful.
In truth! What she has that you do not,
Is that with traits as sweet,
She has a tender and faithful heart.

Young hearts, flee love.
In your first season,
Resist the fire that wounds you.
Love is a cruel poison.
It only attaches itself to the youthful,
That's because it fears reason.

52. Quand sur ma musette

Quand sur ma musette,
 Par des chants nouveaux,
 Je veux à Lisette,
 Parler de mes maux.
 Je voy la follette,
 Qui ne répond rien,
 Et qui sur l'herbette,
 Caresse son chien.

When playing on my musette,
 Some new songs,
 I want to speak to Lisette,
 Of my grief.
 I see the wanton one,
 Who does not respond to anything,
 And who on the grass,
 Caresses her hound.

53. Dans l'empire d'amour

Dans l'empire d'amour tous les amants murmurent,
 Des divers tourments qu'ils endurent.
 Les uns se plaignent d'un rival.
 D'autres, d'une froideur extreme.
 Pour moy je ne connois qu'un mal,
 C'est de ne point voir ce que j'aime.

In the empire of love all lovers murmur,
 Of the diverse torments they endure.
 Some complain of a rival.
 Others, an extreme coldness.
 As for me I am acquainted with only one hurt,
 It is not to see the one I love.

54. Qu'il couste cher

Qu'il couste cher d'estre inhumaine,
 Quand on ne l'est que par devoir!

How costly it is to be inhuman,
 When one is obliged to be so!

Tircis a sur mon coeur un absolu pouvoir.
 Mais je ne puis le voir sans peine,
 Et je n'ay cependant de plaisir qu'a le voir.

Tircis has absolute power over my heart.
 But I cannot see him without pain,
 And yet I am content only when I see him.

Qu'il couste cher d'estre inhumaine,
 Quand on ne l'est que par devoir!

How costly it is to be inhuman,
 When one is obliged to be so!

55. Que je suis misérable

Que je suis misérable
 De n'avoir à donner qu'un coeur à vos appas.
 Mille ne me suffiroient pas,
 Pour vous aimer autant que je vous trouve aimable.

How miserable I am
 I have only one heart to offer to your charms.
 A thousand would not be sufficient for me,
 To love you as much as I find you loveable.

57. Iris, depuis le jour

Iris, depuis le jour, que par vostre beauté,
 Je fus soumis à vostre empire.
 De cent troubles divers je me sens agité.
 Je crains, je languis, je soupire.
 Enfin je sens tous les transports,
 Qu'un tendre amour fait naistre.
 Mais j'ignore encore ses plaisirs.
 Hélas! Faites les moy connoistre.

Iris, since the day, that by your beauty,
 I was submissive to your empire.
 I feel a hundred diverse disturbances agitate me.
 I fear, I languish, I sigh.
 At last I feel all the transports,
 To which a tender love gives birth.
 But yet I am ignorant of its pleasures.
 Alas! Make them known to me.

58. Ne me demandez plus, Climene

Ne me demandez plus, Climene,
 La secrete raison de mon éloignement.
 C'est vous la dire assez, je suis fidel amant,
 Et vous n'etes qu'une inhumaine.

Do not ask me any more, Climeine,
 The secret reason for my remoteness.
 It will suffice to say to you, I am a faithful lover,
 And you are completely inhuman.

59. Petite bergere

Petite bergere,
 Qui sur nos costeaux,
 Ne pensez qu'a faire
 Paistre vos troupeaux.
 Vous estes trop belle,
 Pour ne pas songer
 Au choix d'un berger,
 Sincere et fidelle.

Little shepherdess,
 Who on our hillsides,
 Only thinks about taking
 Your flocks to pasture.
 You are too beautiful,
 To not dream
 About choosing of a shepherd,
 Sincere and faithful.

60. Fragment du prologue de Méléagre tragédie en musique

Accourez promptement. C'est moy, qui vous appelle.
Venez, peuples de l'univers.
Admirer les exploits divers,
Et la gloire immortelle
Du puissant héros, que je sers.

Come here promptly. It is I who calls you.
Come, people of the universe.
Admire the diverse exploits,
And the immortal glory
Of the powerful hero, whom I serve.

Luy seul occupe ma trompette.
Chaque jour me fournet cent prodiges nouveaux.
C'est son nom glorieux,
Que partout je répète,
En dépit de tous ses rivaux.

He alone occupies my trumpet.
Each day furnishes me with a hundred new wonders.
It is his glorious name,
That I repeat everywhere,
In spite of all his rivals.

En vain les ennemis sur la terre et sur londe,
Opposent mille efforts à ses vastes desseins.
Il tient dans ses augustes mains
La balance du monde
Et le sort de tous les humains.

In vain enemies on earth and on the water,
Oppose his vast plans with a thousand efforts.
In his august hands he holds
The balance of the world
And the fate of all humans.

Accourez promptement. C'est moy, qui vous appelle.
Venez, peuples de l'univers.
Admirer les exploits divers,
Et la gloire immortelle
Du puissant héros, que je sers.

Come here promptly. It is I who calls you.
Come, people of the universe.
Admire the diverse exploits,
And the immortal glory
Of the powerful hero, whom I serve.

Admirons la gloire éclatante
Du plus puissant des Roys.
On a tous les biens à la fois,
Quand on est à l'abry de sa main triomphante.
La mort, l'horreur, et l'épouvante
Environnent les lieux rebelles à ses loix.
Admirons la gloire éclatante
Du plus puissant des Roys.

Let us admire the magnificent glory
Of the most powerful of Kings.
One has all the benefits in time,
When one is sheltered by his triumphant hand.
Death, horror, and terror
Will surround places rebellious to his laws.
Let us admire the magnificent glory
Of the most powerful of Kings.

Image 1. Title page of Gillier's 1697 publication, *Livre d'airs*, p. [i].

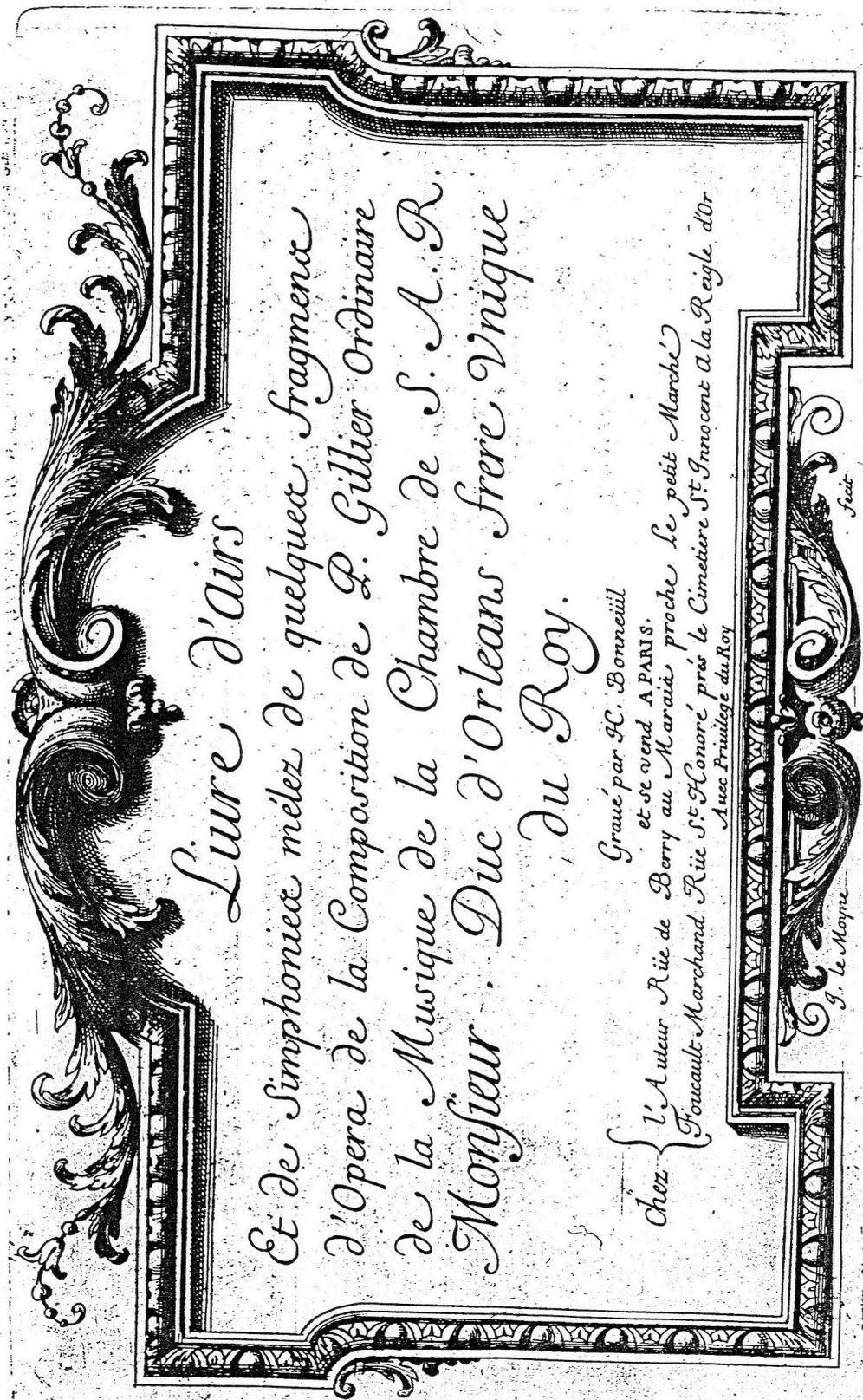


Image 2. First page of music 'Ouverture de Bois le Vicomte',
Livre d'airs, p. 1.

v Ouverture De Bois le Vicomte

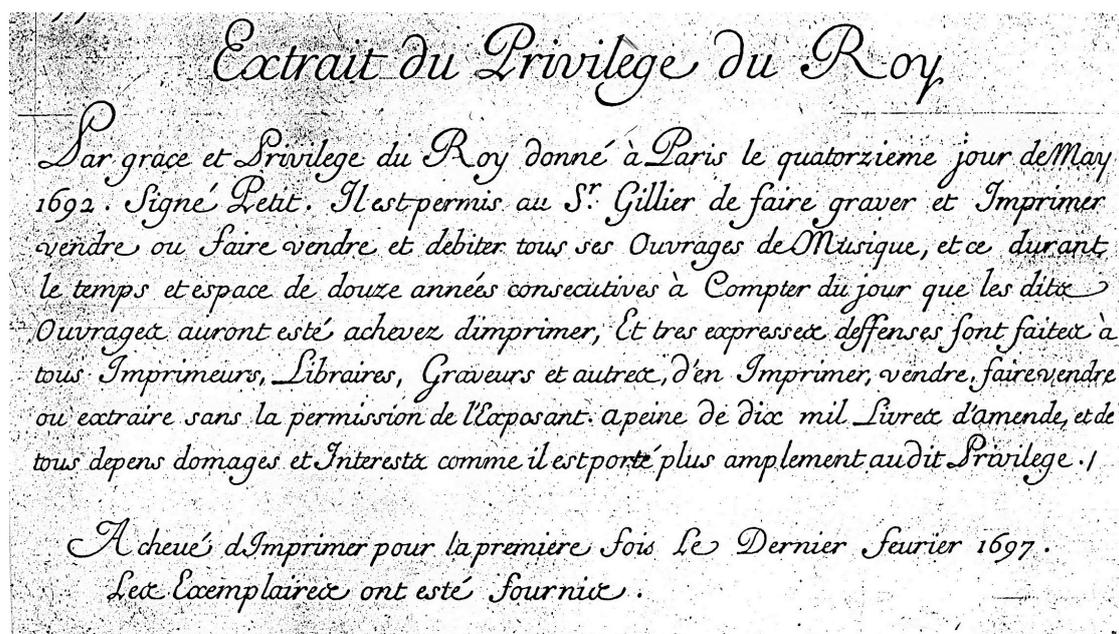
The image displays a handwritten musical score for the 'Ouverture de Bois le Vicomte'. The score is written on ten staves, organized into five systems of two staves each. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte) and 's' (piano), and articulation marks like asterisks and 'x'. The manuscript is written in a clear, cursive hand, typical of 18th-century musical notation. The title 'Ouverture De Bois le Vicomte' is written in a decorative script at the top left of the page.

Image 3. 'Dans une langueur mortelle', *Livre d'airs*, p. 63.

Dans une langueur mortelle, Mon coeur s'ent consumer. Et vous ne voulez Cruelle N'y m
perdre ny m'aimer Dans une &c. mes. Au moins pour fuir ma peine Ecaucez l'yn de mea
vous laissez moy mourir Climeine Ou faite moy vivre heureux Au moins laissez veux
2. 2. R.

The image shows a handwritten musical score on a single page. It features three systems of music, each with a vocal line and a lute line. The lyrics are in French and are written below the vocal line. The music is in a single system with a common time signature. The score includes various musical notations such as clefs, notes, rests, and ornaments. There are also some markings like '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

Image 4. *Extrait du Privilège du Roy, Livre d'airs, p. 99.*



Translation of Gillier's 1692 *Extrait du Privilège du Roy*

By the grace and privilege of the King given at Paris the fourteenth day of the month of May 1692. Signed Petit. Mr Gillier is permitted to have engraved and printed all his pieces of music in order to sell or to have them sold, and this during a period of time of twelve consecutive years from the date that the said pieces are released by the printer, and it is expressly forbidden to all printers, publishers, engravers, and others, to print, sell, to have sold, or to make extracts from, without the permission of the exhibitor. In penalty a fine of ten thousand francs, and all costs, damages and interest as is conveyed more fully in the said privilege.

Printed for the first time on the last day of February 1697. The copies have been provided.

Image 5. *Au Lecteur*, Livre d'airs, pp. [v]-[vi].

Au Lecteur

La plus belle Musique perd beaucoup de ses charmes, quand elle n'est pas executée dans l'esprit de son Auteur. C'est le sentiment des plus grands Maitres en cet Art. Un agrement mal placé affoiblit l'expression des paroles et rend l'harmonie moins sensible. Si j'ay été assez heureux, pour trouver des chants agreables, je n'ay pas négligé de les embellir encore par des accompagnemens recherchez et expressifs et de conserver toujours une modulation naturelle. Pour rendre ces chants plus corrects et placer les agrements a propos, j'ay marqué par de petites notes hors de mesure a l'ordinaire les ports de voix, les coulées et quelques passages et les cadences par de petites croix. En suivant ces remarques, on donnera le vray tour a ces chants, qui cependant paroîtront beaucoup plus parfaits, si on sçait les executer selon la methode de l'incomparable M. Lambert.

J'ay disposé ces Aïrs de maniere a pouvoir en faire de petits concerts de chambre. Pour les rendre plus harmonieux, j'y ay composé des Contreparties de Violon. Je me suis dispensé de les mettre dans ce Recueil, pour menager la comodité de voir un Aïr entier, sans tourner le feüillet. Mais je comuniqueray volontiers et gratis ces Contreparties a ceux, qui voudront en prendre des copies.

On ne trouvera pas toutes les Paroles également travaillées. Il y en a, qui ont été faites dans des occasions trop précipitées, pour pouvoir leur donner un tour plus delicat, et par une complaisance nécessaire a ma profession, j'ay été obligé de les employer telles, qu'on me les donnoit.

Je n'ay pu fixer ce Recueil a moins de dix livres relié en veau et neuf livres en feüilles, pour en retirer seulement les frais. On sçait que la Graveure est d'une bien plus grande dépense que l'Impression. Elle a aussy beaucoup plus d'agrement, et par raport a la quantité de pieces contenues dans ce Recueil, on ne le trouvera guere plus cher que les Aïrs, qui se vendent imprimez.

Selon la Reception, que le Public fera a ce Recueil, j'en donneray d'autres dans la suite de differens caracteres, come Motets, Concerts detachez, Aïrs a boire, qui ne seront pas de moindre gout. Le premier, qui suivra celuy cy, sera composé d'Aïrs a boire a voix seule, a deux et a trois parties, melez de Simphonies convenables. Je prepare aussy un livre des neuf leçons de Tenebres et d'un Miserere a une, deux et trois parties avec Simphonies.

Translation of Gillier's *Au Lecteur*

The most beautiful music loses much of its charms, if it is not performed in the spirit of the composer. This is the sentiment of the greatest masters in this art. A badly-placed ornament enfeebles the expression of the words and renders the harmony less apparent. If I have been fortunate enough to have invented some pleasing melodies, I have not neglected to embellish them with a refined and expressive accompaniment, while always preserving a natural modulation. For the most correct rendition of these songs and the appropriate placement of ornaments, I have marked with small notes, outside the beat as is normal, the *port de voix*, the *coulez*, some *passages* and, with small crosses, the *cadences*. In complying with these suggestions, one will give an accurate performance of these songs, one will, however, appear considerably more accomplished, if one can execute them according to the method of the incomparable M. Lambert.

I have arranged these airs in order to make small chamber concerts out of them. To render them more harmonious, I have also composed *contre parties* for the violin. I am not including them in this collection, in order to bring about the convenience of seeing an entire air, without turning the page. But I can make available willingly and gratis these *contre parties* to those who would like to have copies of them.

One will not find all the words equally polished. There are some that were written in too much haste, to be able to give them a more refined character, out of the compliance required in my profession, I was obliged to use them just as they were given to me.

I was unable to set a price for this collection under ten *livres* bound in calfskin and nine *livres* unbound, merely to retrieve my costs, it is known that engraving is more costly than typesetting. But it is a good deal more pleasing to look at, and in relation to the quantity of pieces contained within this collection, one will not find it more expensive than the *Airs* that are sold printed.

According to the reception that the public will accord this collection, later on I will issue others in different styles, such as *Motets*, *Concerts détachés*, [and] *Airs à boire*, that will not be less stylish. The first, which will come after the present collection, will consist of *Airs à boire* for solo voice in two and in three parts, mixed with suitable *symphonies*. I will also prepare a book of nine *Leçons de Ténèbres* and a *Miserere* having one, two, and three parts with *symphonies*.

