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

by
Kathleen Gerrard

VOLUME I

A thesis submitted to the
New Zealand School of Music
in fulfilment of the degree of
Master of Music
in Musicology

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Abstract

The Livre d’Airs et de Simphonies meslès de quelques fragmens d’Opéra de la Composition de P. Gillier (Book of Airs and Instrumental Pieces mixed with some operatic fragments composed by Pierre Gillier) was published in Paris in 1697. Its contents are dedicated to the twenty-three year-old Philippe duc de Chartres (son of Philippe I duc d’Orléans, only brother of Louis XIV).

Of the life of Pierre Gillier (1665- died after 1713), we know only that he possessed an haute-contre voice, and was employed as a chamber musician in the households of Philippe I duc d’Orléans and of his son, Philippe II. The Parisian courts of the Dauphin, and of Philippe I supported the secular arts that Louis XIV (self-exiled at Versailles), had rejected.

There was an insatiable appetite for amateur music making in late seventeenth-century France, notably in the broader societal context of airs: the salons. Composers generally wrote individual airs (of the serious and drinking types), complete operas, or theatre works. In such a context, Gillier’s publication is unique: his declared aim was to assemble a collection of serious songs linked together tonally in suites with instrumental pieces by means of their keys, for chamber music performance. As a precursor to the arrival in France of the multi-movement sonata and cantata, Gillier’s grouping together of instrumental and vocal movements to make larger musical entities has exceptional interest. His procedure has close links with theatrical practice.

The thesis includes a critical edition of Gillier's complete collection made from the copy preserved in the Bibliothèque Nationale de France as F-Pn/ Rés. Vm7 305. The edition is prefaced by a study of performance practices in vocal and instrumental music in late seventeenth-century France.
Acknowledgements

Firstly, I should like to thank my supervisor, Dr Greer Garden, whose guidance, advice, and assistance, particularly with the translation of French texts, proved invaluable during the course of this study. Thanks also to my violin teacher Shelley Wilkinson for providing me with hands-on experience of French Baroque performance practice, as we brought some of Gillier's collection to life; this was an immense delight. I am also very grateful to the Victoria University of Wellington Scholarships Committee for granting me a Masters (by thesis) Scholarship. Lastly, I should like to thank my family, especially my children, Chloe and Logan, for their continued understanding, patience, and support.
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Chapter 1
The Composer: Pierre Gillier

Of the life of Pierre Gillier (1665- died after 1713), we know only that he was born in Paris, possessed an haute-contre (high tenor) voice and was also a violinist. Élevé Page de la Musique de la Chambre du Roy sous les plus habiles Maîtres, who included the celebrated singer and composer Michel Lambert, by 1692 Gillier was an established maître de chant in the rue de Berry in the Marais, still given as his address in 1697. He was employed as a musician in the households of Philippe I d’Orléans and his son at the Palais-Royal from 1694. This position spanned a period of only four to five years; Jean-Paul Montagnier proffers a finish date of 'après 1698' and Tunley, 1699.

Although Gillier was granted a privilege in 1692, his Livre d’Airs et de Simphonies meslés de quelques fragmens d’Opera de la Composition was 'achevé d’Imprimer pour la premiere fois le Dernier Février 1697'. In March the work was announced in the Mercure galant:

M.r Gillier, Ordinaire de la Musique de Monsieur, s'est enfin determiné à donner ses Ouvrages au Public, qui les souhaite depuis longtemps. Il a commencé par un Livre d’Airs & de Simphonies avec les Basses continuës, qu’il a fait graver très proprement, & qu’il a dédié à Monsieur le Duc de Chartres.

1 'Raised as Page de la Musique de la Chambre du Roy under the most skilful masters' as stated in Gillier's Dedication A Son Altesse Royalle Monseigneur Le Duc de Chartres, at the beginning of his Livre d’Airs et de Simphonies meslés de quelques fragmens d’Opera de la Composition, Pierre Gillier, 1697. The full text is given below, p. 14.
2 N. de Blégy du Pradel (dit Abraham), Le Livre commode des adresses de Paris, Paris, chez la veuve de D. Nion, 2/1692, cited by Marcelle Benoît, Versailles et les musiciens du roi: 1661-1733, Paris: Picard, 1971, lists a 'Gillier' as a Maître pour le chant living in the rue de Berry. We may note that 'Rue de Berry au Marais' is the address given in the imprint of the 1697 publication (cf. below, II, p. xliii). Two entries under Maître pour le violon are also of interest: a Marchand, from the violon family of many musicians (1692 ed.), another teacher of music at that time in the rue de Berry, and also at the Palais-Royal. In the 1691 edition of Pradel's book a 'Gillet' is named as a Maître pour le basse de violon at the place du Palais Royal (Benoît, op.cit, p. 413), but no proof exists that this name is a variant of 'Gillier'. Our composer is not named in Yolande de Brossard's Musiciens de Paris 1535-1792: Actes d'état civil d'apres le fichier Laborde de la Bibliotheque nationale, Paris: Picard, 1965.
4 'Printed for the first time on the last day of February 1697'. Pierre Gillier, 1692 Extrait du Privilège du Roy, cf. below, II, p. xli; 'Book of Airs and Instrumental Pieces mixed with fragments of Operas composed by Pierre Gillier'. Mercure galant, mars 1697, pp. 164-166. The Mercure galant report is a statement almost entirely uplifted from Gillier's preface; it is not a review of his collection.
This five-year gap is surprising. Generally privilege and publication date were relatively close, so why was there such a delay? We will address this question in the course of this chapter. The contents of Gillier's publication are dedicated to the twenty-three year-old Philippe duc de Chartres (son of Philippe I duc d’Orléans who was the only brother of Louis XIV). In 1701 Philippe inherited the duchy on his father’s death; after Louis XIV died, as Philippe II d’Orléans, he was to become Regent of France.

According to a number of writers, Gillier also published songs in the Christophe Ballard series, *Recueils d'airs sérieux et à boire*. F. Lesure and V. Fedorov suggest that he published '10 airs dans les recueils de Ballard (1694-1713)'; Mary Hunter does not specify the number of airs when she writes 'between 1699 and 1713'; eleven airs are listed as follows in the card catalogue of the Bibliothèque nationale de France as appearing in the Ballard song collections between 1695 and 1713.\(^5\)

\[\text{Figure 1/1. Published airs attributed to Gillier in Ballard's Recueils d'airs sérieux et à boire (Bibliothèque nationale de France)}\]

<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Page no.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1695</td>
<td>Jan</td>
<td>18</td>
<td>Je sens que Cupidon</td>
</tr>
<tr>
<td>1695</td>
<td>April</td>
<td>74</td>
<td>Charmant repos</td>
</tr>
<tr>
<td>1695</td>
<td>May</td>
<td>94</td>
<td>Entre le vis</td>
</tr>
<tr>
<td>1695</td>
<td>Oct</td>
<td>185</td>
<td>J'ay quitté mes moutons</td>
</tr>
<tr>
<td>1696</td>
<td>March</td>
<td>46</td>
<td>Le printemps vient deja</td>
</tr>
<tr>
<td>1696</td>
<td>May</td>
<td>88</td>
<td>Rossignol si les soins</td>
</tr>
<tr>
<td>1702</td>
<td>Oct</td>
<td>202</td>
<td>L'amour te fait souffrir</td>
</tr>
<tr>
<td>1703</td>
<td>Aug</td>
<td>158</td>
<td>Que vous m'avez fait boire</td>
</tr>
<tr>
<td>1706</td>
<td>Dec</td>
<td>228</td>
<td>Vous pouvez toujours</td>
</tr>
<tr>
<td>1708</td>
<td>Jan</td>
<td>16</td>
<td>Depuis que je vous vois</td>
</tr>
<tr>
<td>1713</td>
<td>July</td>
<td>142</td>
<td>Ah maman</td>
</tr>
</tbody>
</table>

As no forename is cited, these airs are possibly by him, or possibly by his better-known younger brother Jean-Claude (1667-1737). Anne-Madeleine Goulet has discovered that Gillier's air 'Beaux lieux aimable solitude' (no.44), also included in the

1697 Livre d’Airs, had previously been published in a 1688 Ballard song collection. The only other information we currently have is even more unsubstantiated and a number of pieces are preserved in libraries and archives surrounded by uncertainty as to whether they are by Pierre. Some have the attribution ‘possibly by Pierre Gillier’ or ‘Jean-Claude’ who is sometimes called ‘le jeune’ to differentiate him from Pierre, ‘lainé’. Archival research, which may lead to substantiation and further discovery, is beyond the scope of the present study. Nonetheless, in spite of the scarcity of biographical information on Gillier, we can make some assumptions concerning the life this performer, composer, and teacher may have led.

We know that generally the Pages de la Musique commenced in these positions towards the age of nine. The best of these young sopranos or altos, destined to serve his Majesty in the music at court, were recruited from cathedral churches in Paris, notably Saint-Germain-l’Auxerrois or the Sainte-Chapelle, or the provinces by the maîtrises, the Maître de la Musique de la Chambre or the sous-maître of the chapel, by decree of the king. If the maître was unable to travel, one of his singers would be authorised to do so. This seizing by force of the best voice in their choir was not always welcomed by the provincial ecclesiastics, whereas the Parisian officers of the chamber and the chapel often placed sons with musical aptitude in one of the two notable choir schools in the hope that they might be chosen for the royal service.

At any one time, there were three young boys under the care of the Maître de la Musique and the Surintendant de la Musique de la Chambre du Roi, who housed and provided for them alongside his own children. The surintendant also housed an assistant comprising a page mué, one whose voice had just broken and was perhaps waiting to see whether his adult voice was good enough for a singing career. This would account for the discrepancy in ages with some young musicians, as we shall

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7 For example Cambridge University Library has, in manuscript form, an unaccompanied air à boire duo, ‘Noirs enfants de l'hiver’, with an estimated copying date of 1714-1720; full attribution: ‘Possibly by Pierre Gillier (1663-1731)’ [sic for 1713?] ‘Noirs enfants de l'hiver[s]’, Drinking songs, GB Cu, MS.Add.8923, Répertoire International des Sources Musicales, www.rism.org.uk/manuscripts/browse/4919; (accessed 11 February, 2010).

8 Benoît, Versailles et les musiciens du roi, pp. 245-6.
discover, remaining in service until seventeen years of age. Apart from the infamous relationship between Jean-Baptiste Lully, who was gifted (by Louis XIV) the half-yearly shared position of surintendant beginning May 1661 until his death in 1687, and the page Brunet, overall this arrangement proved very satisfactory to the music at court. Given Gillier's dates, he was nine years of age in 1674 (the same year that his younger brother, by two years, entered the Notre Dame choir school at the age of seven) it would appear that for six months of the year he was under the care of Lully and probably housed at the magnificent Hôtel de Lully (Illustration 1), built on the corner of Rue Sainte-Anne and the Rue des Petits-Champs after 1671. By this stage Lully had six children of his own.

Illustration 1. Hôtel de Lully

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9 On 16 January 1685 the diarist Dangeau reported that this situation was brought to the attention of the king, and as the corruption of Brunet had also involved a number of other men in high places, the inquiry was curtailed. Brunet, who was 'plus beau que Cupidon' ('more beautiful than Cupid') was consequently shut away with the monks, with Lully's reputation with the king irreparably tarnished. Benoît, Versailles et les musiciens du roi, p. 247. By 1685 Gillier had in all probably left the court; he was 15 years of age in 1680.

During the period that Gillier was at court, Lully shared the coveted surintendant position with Jean Baptiste Boësset, Sieur de Dehault, who in 1643 had inherited the post from his father, retaining it until his death in 1685.\footnote{Boësset, who Benoît informs us (op. cit., p. 247) had attempted in vain to protect Brunet from this bad influence (Lully), held a number of other positions at court and was a composer of motets, airs, two operas, and collaborated in 12 ballets de cour. Austin B. Caswell and Georgie Durosoir, 'Boësset, Jean Baptiste, Sieur de Dehault', in Grove Music Online, Oxford Music Online, http://www.oxfordmusiconline.com/ subscriber/article/grove/music/03385 (accessed March 5, 2010).}

It was also in May of 1661, that another of Gillier's 'plus habiles Maitres', the 'best singing teacher in Paris',\footnote{This according to the singer Anne de la Barre in a letter of 31 July 1648 as cited in James R. Anthony and Catherine Massip, 'Lambert, Michel', in Grove Music Online, Oxford Music Online, http://www.oxfordmusiconline.com/ subscriber/article/grove/music/15888 (accessed October 13, 2009).} Lully's father-in-law Michel Lambert (c.1610-1696), secured a position as Maitre de la Musique de la Chambre; an appointment he retained until his death in 1696. Lambert was charged with educating the pages in the royal chapel and training the choristers in the Chambre du Roi. It is to 'la méthode de l'incomparable M. Lambert' that Gillier directed his performers in order that they might appear 'beaucoup plus parfaits'.\footnote{The method of the incomparable M. Lambert/ considerably more accomplished'. Pierre Gillier, Au Lecteur, 1697. Cf. below, II, p. xlvii.} Unfortunately, Lambert did not write a treatise. However, examples of his airs sérieux method can be ascertained from the extant collections of his airs and Bénigne de Bacilly's 1668 Remarques curieuses sur l'art de bien chanter.\footnote{There are more than 330 surviving airs by him in printed and manuscript form. Anthony and Massip, 'Lambert, Michel,' in Grove Music Online, Oxford Music Online, (accessed October 13, 2009); Bénigne de Bacilly, Remarques curieuses sur l'art de bien chanter, 1668, Austin B. Caswell (trans), A Commentary upon the Art of Proper Singing, Brooklyn, N.Y.: Institute of Mediaeval Music, 1968; Also cf. Catherine Massip's L'art de bien chanter: Michel Lambert (1610-1696), Paris: Societe française de musicologie, 1999.}

The actual identity of the pages and their exact tasks are not known; they were not listed individually, rather accounted for anonymously and as a group.\footnote{L'État de la France of 1702 documents the names of the high and low sopranos but refers to the boys collectively as '6 Pages pour la Musique'. Benoît, Versailles et les musiciens du roi, p. 248.} Although they had separate designations for administrative purposes, the pages of the chamber also served in the chapel; these boys carried out both secular and sacred duties.\footnote{Anthony puts this in context when he explains that musicians of each area passed freely between the groups to form larger musical bodies when required, whilst also retaining their individual grouping for certain performances. James R. Anthony, French Baroque Music from Beaujoyeux to Rameau, revised and expanded ed., Portland: Amadeus Press, 1997, p. 26.} There were eight official Pages à la Chapelle, including the two dessus mués, placed under
the care of two sous-maîtres.\textsuperscript{17} Caroline Wood informs us that Lully also used pages of the chapel to augment his stage performances.\textsuperscript{18} Benoît raises some important questions: “forment-ils la base du pupitre des dessus? Chantent-ils en soliste dans le "petit choeur", élément essentiel du motet concertant?”\textsuperscript{19}

We can ascertain the identity of a number of other pages from various archival documents including dedications such as Gillier's. Henry Desmarest (born 1661) was a composer close in age to Gillier (they were also at the Palais-Royal around the same time), who along with his friend Jean-Baptiste Matho (born 1660), served as a Page à la Chapelle. Greer Garden suggests that they were known to each other.\textsuperscript{20} Given that they probably both started at around age nine or just before, their times overlap, assuming Gillier started around 1674 and Desmarest left some time after 1675. Catherine Massip informs us that another contemporary of Gillier, Jean Regnault (a regular contributor to Ballard's \textit{Recueils d'airs sérieux et à boire}), had also been a page de la Musique du roi and student of Lambert.\textsuperscript{21} Pages generally remained at court until their voices broke at around the age of fourteen or fifteen years of age.\textsuperscript{22}

Concerning the musical role of the pages, Marcelle Benoît refers us to two pieces of pictorial evidence in the form of extant tapestries. The first (not shown), depicts the tribune of musicians at the marriage of Marie-Thérèse and Louis XIV in 1660; three young children at the front singing, with a fourth, an older child, standing behind, accompanied by a \textit{viole de gambe}. Perhaps these were the four children of the

\begin{footnotesize}
\textsuperscript{17} From 1663 to 1669 there were four sous-maîtres of the Royal Chapel until two retired, leaving Pierre Robert and Henry Du Mont. Anthony, \textit{French Baroque Music}, p. 216.
\textsuperscript{19} 'Were the children the foundation of the desk of sopranos? Did they sing as soloists in the petit choeur, one of the central elements in the motet concertant?' Benoît, \textit{Versailles et les musiciens du roi}, p. 249 (translation by the present writer). Anthony, providing evidence from the 1708 \textit{État de la France}, states that under the sous-maître of the chapel, there were eleven sopranos, eighteen hautes-contre, twenty-three tenors, twenty-four baritones, and fourteen basses, and suggests that the collective pages (the famous eight) must have been used in order to balance the soprano voices. Anthony, \textit{French Baroque Music}, p. 25.
\textsuperscript{21} Massip also informs us of a certain Riel, the first of Lambert's pages. Massip, \textit{L'art de bien chanter: Michel Lambert}, pp. 89, 91.
\textsuperscript{22} Also see for example the careers of André and Antoine François Richer, Jean-Baptiste Cardonne, Louis-Joseph Francoeur, Louis-Joseph Guichard, Louis-Emmanuel Jadin, and Nicolas-Joseph Platel in \textit{Grove Music Online}.
\end{footnotesize}
chamber? The second tapestry (Illustration 2) depicts the baptism of Louis, the grand Dauphin of France, eldest son of Louis XIV, at Saint-Germain-en-Laye on 24 May 1668. Are these the eight pages of the chapel comprising six young singers plus the two older Page mués playing the flûte à bec and traversière respectively?²³

**Illustration 2. Baptism of Louis, the grand Dauphin of France, at Saint-Germain-en-Laye, 24 May 1668**

In addition to vocal training, these young musicians were given an academic and musical education receiving tuition in grammar, Latin, the luth, théorbe, and viole. Presumably in Gillier's case this also included tuition on the violon.²⁴ Although we lack details concerning the daily activities of the pages in the chamber and the chapel, from an early eighteenth-century document pertaining to the choirboys of the missionaries at Versailles, we are given some insight into what the schedule of a young boy at court could have involved.²⁵ Lessons began at 6.30am in the summer (Easter to All Saints), 6.45am in the winter, morning prayer at 7am followed by breakfast, then back to class from 8 until 9.45am. Mass was at 10am followed by classes until 11am after which the children were sent to their respective lodgings for

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²³ The painter has not depicted the tribune on the right, which could have held the pages of the chamber. Tapisserie des Gobelins, after a sketch by Charles Le Brun, added in 1715 to the group of tapestries known as Histoire du roi preserved in the Musée de Versailles. Cf. M. Benoît, Versailles et les musiciens du roi, pp. 249, Plates, p. XX, no 25. Anthony cites from a description in the Mercure galant in October 1679 of a performance of a Te Deum (translation by Anthony): 'The musicians were placed in the tribune...those from the Chamber were at the right, and those from the Chapel at the left'. Anthony, French Baroque Music, p. 222.

²⁴ Although Gillier was in service as a haute-contre at the Palais-Royal, his name is included in the list of violinists of the instrumentistes ordinaires. Jean-Paul Montagnier, Un Mécène-Musicien, p. 38.

²⁵ Benoît notes that the education of the children of the missionaries was based on plainchant, whereas the children of the king were schooled in a number of instruments, secular song, and dancing.
the daily rehearsals of operas and *divertissements* undertaken by their surintendant. In the afternoon they returned to class for singing from 1 until 2pm, lessons until 3pm, a short break for afternoon tea, with study resuming until 4.45pm in the winter or 5.45pm in the summer. Vespers (evening prayer) was at 6pm, then back to their lodgings to complete their homework. Saturdays were largely spent in preparation for Sunday services (which consumed the entire day), with some time set aside for other duties, namely their laundry. Recreation was on Wednesdays beginning at 8am, after their usual morning activities, with a break from 1 until 2pm for singing class. Games, including skittles, bowls, and other such innocent activities, were organised by their monitors.

At the completion of their education, these young musicians either secured positions at court, or left to pursue other appointments. Gillier probably left the court of Louis XIV some time after 1679 (age fourteen), and by 1692 (age twenty-seven), we have confirmation that he was established in Paris as a maître de chant. There is no record of him securing a position at the king's court. The only other information we have pertaining to this period of time, is his *air sérieux* in the 1688 Ballard song collection; presumably his first published work.

Gillier was granted a twelve-year privilege, 'par grace et Privilege du Roy donné à Paris le quatorzieme jour de May 1692', but for reasons that are unknown, he only used this once.26 Gillier had clearly planned to publish other collections, both sacred and secular, as outlined in his 1697 foreword 'To the reader':

> Selon la Réception, que le Public fera a ce Recueil, j'en donnerai d'autres dans la suite de différents caractères, comme Motets, Concerts détachés, [et] Airs à boire, qui ne seront pas de moindre gout. Le premier, qui suivra celuy-cy, sera composé d'Airs à boire à voix seule, à deux et à trois parties, melez de symphonies convenables. Je prépare aussi un livre des neuf leçons de Ténèbres et d'un Miserere a une, deux, et trois parties avec symphonies.27

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26 'By the grace and privilege of the King given at Paris the fourteenth day of the month of May 1692', Gillier, 1692 *Extrait du Privilege du Roy*, cf. below, II, p. xlvii.  
27 '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*. Gillier, *Au Lecteur*, cf. below, II, pp. xlvii-iii.
Of interest as intimated earlier, is the five-year gap between privilege and publication date. In 1692 Gillier was given permission 'de faire graver et Imprimer vendre ou faire vendre et débiter tous ses Ouvrages de Musique'.\textsuperscript{28} Engraving before the beginning of the eighteenth century, when this new method began to supersede movable type much to the disconcertion of the Ballard family of printers, was a slow and expensive process; a luxury. If the composer chose not to have his music printed by the Ballard family, the sole printer of music to the king and holder of the typographic monopoly, up until 1690 he had it engraved and published on his own account.\textsuperscript{29} During the 1690s Christophe Ballard entered into a number of expensive court processes in order to defend his patent. From the 1697 \textit{Au Lecteur} we can ascertain that Gillier paid for the engraving himself which tends to indicate that the dedication was not necessarily evidence of patronage: 'Je n'ay pu fixer ce Recueil à moins de dix livres relié en veau et neuf livres en feuilles, pour en retirer seulement les frais'. The following sentence affords some insight into his perfectionism and preference for engraved editions, possibly stemming from Lambert's example: 'On sçait que la Graveure est d'une bien plus grande despense que l'Impression, elle a aussy beaucoup plus d'agrément'.\textsuperscript{30}

Hiérosme Bonneüil (fl Paris, 1671-1700) appears in the title page imprint as the engraver of Gillier's \textit{Livre d'airs}; it was the last dated publication engraved entirely by him.\textsuperscript{31} Henry Foucault, publisher, music dealer and paper seller from his shop 'A la règle d'or, rue St Honoré', appears in association with the composer as stated in the title page imprint. 'Chez' indicates that copies could be obtained from either address as given. On 28 June 1690 Foucault and his previous engraver Henri de Baussen were issued with an injunction for publishing, in contravention of the Ballard privilege,

\textsuperscript{28} 'To have engraved and printed all his pieces of music in order to sell or to have them sold'. Gillier, \textit{Extrait du Privilège du Roy}, cf. below, II, p. xlvi.
\textsuperscript{29} The first to do so in France was Michel Lambert with his publication \textit{Les airs de Monsieur Lambert} engraved by Richers before 1660. Up until 1690 it was predominantly instrumental music that was engraved. Christophe Ballard (1641-1715), eldest son of Robert (3rd), was granted this sole printing right by the king on 11 May 1673. H. Edmund Poole, 'Music Printing', and Samuel F. Pogue, 'Christophe Ballard' in \textit{Music Printing and Publishing}, Krummel D.W. and Stanley Sadie (eds), London: Macmillan, 1990, pp. 43, 94, 162.
\textsuperscript{30} '... I was unable to set a price for this collection under ten \textit{livres} bound in calfskin and nine \textit{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'. Gillier, \textit{Au Lecteur}, cf. below, II, pp. xlvii-iii.
Moreau's *La musique d'Athalie*. It transpired that Baussen's privilege from the late Mademoiselle de Guise, supposedly allowing him to engrave this music, was falsely acquired. Apart from one subsequent appearance of 'Foucault marchand papetier' in association with Bonneüil and Marais on the title page of the composer's issue in 1692, we do not encounter Foucault's name again until 1697 when he advertises himself as a dealer of music. The designation 'marchand' also appears on Gillier's title page. Operating under the omnipresent threat of legal action, Foucault, using alternative engravers including Bonneüil, thus became an intermediary between the composer and printer.\(^{32}\) Given the circumstances, it is possible that it took some time for Gillier, operating at the forefront of this new demand, to source a 'publisher' who was prepared to issue an engraved edition.\(^{33}\) The other consideration is that Gillier may have had the plates engraved for his project only as he could afford to do so.\(^{34}\) With regard to issues of other engraved music during this period of time, a study based on privilege dates may be of use as a more accurate indication of composition dates than the date of publication. The burgeoning demand for editions of music from this period onwards will be discussed in Chapter Three.

In 1694, aged twenty-nine, Gillier secured a position at the Palais-Royal as a *musicien ordinaire de la Musique du duc d'Orléans, haute-contre* and was also engaged as a violinist. Clearly he was an accomplished instrumentalist. Isherwood puts into context the designation *musiciens ordinares* and the system they operated within under Louis XIV. The Parisian palace of Philippe I duc d'Orléans and of his son was, according to Jean-Paul Montagnier, set up 'à l'imitation des musiciens du Roi'.\(^{35}\) *Ordinaires* were sourced from lower to middle class families, often of Parisian musicians, and as we have seen, a number of *pages* went on to secure these positions. *Officiers*, on the other

\(^{32}\) The Ballard family successfully maintained its position until 1713 when Leclair and a number of others obtained privileges to print using engraving plates. Their attempted injunction was unsuccessful; it was decided that the Ballard privilege only related to the older method. Pogue, 'Christophe Ballard'; Bowles, 'Baussen, Henri de'; and Frank Dobbins, 'Foucault, Henry', in *Music Printing and Publishing*, Krummel and Sadie (eds), pp. 162, 168, 245.

\(^{33}\) The only other contemporary publisher of engraved editions of significance was Pierre Ribou (operating from 1704-1720) who made his first appearance in Jean-Claude Gillier's collection of *Airs de la Comédie-Française* issued from 1704-1713. Poole, 'Music Printing'; and Bowles, 'Ribou, Pierre', in *Music Printing and Publishing*, Krummel and Sadie (eds), pp. 95, 392.

\(^{34}\) The engraving style appears similar throughout the 1697 publication suggesting that the plates were more likely to have been engraved by the same hand.

hand, either inherited or bought their posts, consequently leading to the establishment of dynasties of musicians. Gillier's name appears under the list 'des musiciens de la Chambre', and would have received an annual salary of around 600 livres, a figure taken from a 1700-1701 document in which the names of two other hautes-contre appear. Montagnier explains that the list of musicians attached to the 'Chappelle-Musique est inexistante', and when one compares the salaries to those of the Écurie (from 180-200 livres), this suggests that the musicians of the chamber also served the chapel. We may compare this with the chamber musicians of the king, according to Isherwood, who were required to be at court for one quarter of the year, receiving an average salary of 400 livres. Two singers with appointments at the Palais-Royal also appear on the list of leading male singers at the Académie Royale de Musique (situated in the southeastern wing of the Palais-Paris) between 1669 and 1758: Guillaume Le Mercier (taille-haute, debut 1671) and Jacques Cochereau (haute-contre, debut 1702). Gillier's name, as either a soloist or a chorus member, is not amongst them.

After their court service, many resumed their teaching and performing in the Parisian homes of the bourgeoisie. The Maître de la Musique de la Chambre from 1669 until his death in 1700 was Jean Granouillet de Sablières (of the infamous Perrin and the l'Academie Royale de Musique debacle); Jérôme de Four, abbé de Pibrac was the Maître de la Chapelle-Musique up until 1710.

We know that after his father died in 1701, Philippe II retained the majority of his father's staff including the numerous musicians who had served since at least 1692, the year the Palais-Royal became the official Orléans residence, and the date of

36 Pierre Renard and Pierre Henry Lagneau. Neither their dates of employment nor additional details are known. Montagnier, Un Mécène-Musicien.
37 This salary per quarter remained constant between 1677 and 1706. Isherwood, Music in the Service of the King, pp. 251, 385.
Gillier's dedication.\(^{40}\) As to whether Philippe II, duc of Chartres had his own musical establishment prior to his father's death, is suggested by two documents. The first is a pay record from 1696 in which Philippe II was responsible for a portion of the payment to the violinist Jean-Baptiste Anet I for his services: 'He will be due on next Christmas day, the sum of 300 livres, that is, 200 livres for his wages and *per diem* as officer of the music of His Royal Highness [Philippe I d'Orléans], and 100 livres by Monsieur le duc de Chartres [Philippe II d'Orléans], the total during the last six months of the present year, 1696'.\(^{41}\) The second piece of archival evidence is the 1697 title page of the opera *Méduse*, by Charles-Hubert Gervais, *ordinaire de la Musique de S.A.R. Mgr le duc de Chartres*.\(^{42}\) Montagnier suggests that upon the death of Philippe d'Orléans, the musical establishments of father and son were probably amalgamated in 1701, with the exception of certain musicians (such as the violinists Noel Converset and Edmé Dumont) who attempted to find employment with the King, and those of retirement age.\(^{43}\)

There are few documented reports on the musical performances given at Philippe's court during the period of Gillier's appointment but specific mention is made of performances of two *tragédies en musique* in which he may have taken part, *Philomèle*, the Philippe II-Charpentier collaboration performed three times from 1694, and Gervais's *Méduse* written in 1697.\(^{44}\)


\(^{42}\) Gervais, whose father was the Duke d'Orléans's *garçon de la Chambre*, was raised at the Palais-Royal, becoming an 'Officer of the music of His Royal Highness Monsieur the duc of Chartres' in 1697. Subsequently he became the *Maitre de Musique de la Chambre* upon the death of Sablières in 1700, and one of the duke's teachers. Montagnier, 'Gervais, Charles-Hubert,' in *Grove Music Online, Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/10967 (accessed March 2, 2010).

\(^{43}\) Montagnier, *Un Mécène-Musicien*, p. 36. Translation by the present writer.

\(^{44}\) H. Wiley Hitchcock, 'Charpentier, Marc-Antoine', in *Grove Music Online, Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/05471 (accessed March 7, 2010), does not include dates: 'three times in the duke's apartments in the Palais-Royal'; Montagnier in *Un Mécène-Musicien*, pp. 53, 56, writes 'composed around 1694' and 'sung three times in the great apartments of the Palais-Royal on unspecified dates'; With regard to *Philomèle*, David Tunley in *The Palais-Royal* sleeve note, p. 6, states it was 'performed three times at the Palais-Royal in 1694'. 
Although Gillier was employed there for only four or five years, his time at the Palais-Royal coincided with what was, according to Don Fader, 'the critical period of change [in music] from 1695-1701...the beginning of the fad for Italian music'. The patronage of the fashionable court of Philippe II, duc d'Orléans played a significant role in the cultivation of these new developments.

Nothing is known about Gillier in the years after he left this position.

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46 Anthony citing Herbert Schneider, 'Airs de comedie de J.-Cl. Gillier pour différentes pièces de la Comédie-Française', in *Théâtre et musique au XVIIe siècle*, Vol. 21, C. Mazouer (ed.), Paris: Klincksieck, pp. 175-192 suggests that the 'brothers Pierre and Jean-Claude Gillier' were composers of vocal and instrumental airs for the spoken theatrical works at the Comédie-Française. We have no confirmed proof that Pierre was working in conjunction with his brother Jean-Claude. Anthony, *French Baroque Music*, pp. 195-6.
Chapter 2

The Dedicatee: Philippe II duc de Chartres

Monseigneur, C’est au milieu des exercices d’Apollon, que Votre Altesse Royalle se délasse des travaux de la guerre, et je me flattaïs que ce Dieu voudra bien y faire entrer ces fragmens de mes Compositions. Élevé Page de la Musique de la Chambre du Roy sous les plus habiles Maîtres, j’ay pratiqué leurs principes avec un soin, qui a donné quelque succès a mes ouvrages, et ce bonheur veut me persuader qu’ils pourront ne pas déplaire a Votre Altesse Royalle. Cependant, Monseigneur, je ne me laisse pas aveugler par cette présomption, et elle perdroit beaucoup de sa confiance, si elle n’etoit soutenue par l’indulgence, que trouve auprés de Votre Altesse Royalle le zèle de ceux, qui ont, comme moy l’honneur de luy appartenir. On sçait que son goust est aussi délicat, que sa valeur est Héroïque. Je me garderay bien d’entreprendre l’Éloge d’aucun des deux. C’est un chant trop haut pour ma voix. Mais il m’est permis d’admirer l’une et d’aspirer a la gloire de donner quelque plaisir à l’autre. C’est un désir auquel je ne mets point de bornes non plus qu’au respect, avec lequel j’ay l’honneur de luy appartenir. Monseigneur De Votre Altesse Royalle Le très humble et très obeissant serviteur Pierre Gillier.47

Philippe II duc de Chartres (b. royal palace of Saint-Cloud 1674; d. Versailles 1723) was the son of Philippe I duc d’Orléans (1640-1701), known as Monsieur, younger and only brother of Louis XIV, and Monsieur's second wife Elisabeth-Charlotte, the German Princess Palatine (1652-1722), also referred to as Madame.48 Monsieur, much to the displeasure of the king and probably because of this, was known as a pleasure-seeking gambler who flaunted his bisexual tendencies; Madame preferred the theatre. The Palais-Royal, previously the home of Cardinal Richelieu, became

47 ‘Monseigneur, it is amidst the military exercises of Apollon, that your Royal Highness takes rest from the toils of war, and I flatter myself that this Deity will be pleased to have these fragments of my compositions introduced at these moments. Raised as Page de la Musique de la Chambre du Roy under the most skilful masters, I have put their principles into practice carefully, which has brought some success to my pieces, and this good fortune persuades me that they will not displease your Royal Highness. However, Monseigneur, I do not allow myself to be blinded by that presumption, and I would lose confidence were I not sustained by the indulgence experienced by the zealously of those near to your Royal Highness who, like me, have the honour of belonging to your household. It is known that your taste is as refined, as your valour is heroic. I will not attempt to praise either. The task is beyond my talents. But I am permitted to admire the one, and to aspire to the glory of giving some pleasure amidst the other. It is a desire to which I do not put boundaries, nor to the respect with which I have the honour of being, Monseigneur, of your Royal Highness, the very humble and very obedient servant, Pierre Gillier’. Translation of Gillier’s dedication ‘À Son Altesse Royalle Monseigneur Le Duc de Chartres’.

48 Discrepancies between authors are apparent. Shennan in Philippe Duke of Orléans states his birth date as 4 August 1674, d. 2 December 1723; Pevitt in The Man who would be King gives 2 August 1674, d. 2 December 1723; Fader in ‘Philippe II d’Orléans's “chanteurs italiens”’ cites 1722 as his year of death. This is either a typographical error or perhaps he has confused this with the coronation date of Louis XV (25 October 1722) on whose behalf Philippe had ruled France as Regent until he became of age. J. H. Shennan, Philippe Duke of Orléans: Regent of France 1715-1723, London: Thames & Hudson Ltd, 1979, p. 11; Christine Pevitt in The Man who would be King: The Life of Philippe D’Orléans Regent of France 1674-1723, London: Weidenfeld & Nicolson, 1997, p. 9; Don Fader, ‘Philippe II d’Orléans's “chanteurs italiens”’, p. 238.
from 1692 their Parisian residence in which the young prince, who proved to be highly intelligent much to the king's disconcertion, received a full education, excelling in the arts and chemistry in particular. The Palais-Royal theatre was also where the Opéra, appropriated by Lully for his then Académie Royale de Musique, was housed from 1673.\textsuperscript{49} In keeping his brother in the shadows, and as we shall discover in his initial outmanoeuvering of his nephew, the king seemed intent upon marginalising other branches of the Bourbon royal family.\textsuperscript{50}

**Illustration 3. Philippe II duc de Chartres\textsuperscript{51}**

The 'labours of war' to which Gillier refers in his dedication designate the War of the League of Augsburg, in which France had been engaged against most of Europe since 1688.\textsuperscript{52} Philippe, to mark his manhood at the age of seventeen, joined the military

\textsuperscript{49} Cardinal Richelieu, previously Louis XIII's Prime Minister, left his 'Palais-Cardinal', thereafter becoming the Palais-Royal, one of three palaces in Paris (including the Louvre and the Tuileries), to the crown upon his death in 1624. When Philippe II became the Regent (1715), he retained the Palais-Royal as his residence and moved the official court from Versailles to the Tuileries palace. Montagnier, *Un Mécène-Musicien*, pp. 14, 18; Julie Anne Sadie, *Companion to Baroque Music*, New York: Schirmer Books, 1991, p. 98.

\textsuperscript{50} This was perhaps learned from the experience of Louis XIII whose brother, Gaston of Orléans, regularly disputed his leadership. Montagnier, 'Royal Peculiar', p. 51; Fader, 'The "Cabale du Dauphin"', p. 390.


\textsuperscript{52} The League Of Augsburg was an alliance against France, formed in 1686, between most of Europe including Spain, Sweden, Savoy, Holland, and various German states. The 1688 war was ignited when
campaign in the spring of 1691, whereupon by order of the king he was deemed a simple soldier, returning to court in the autumn. Although he resumed campaigning in May 1692, the seeds had already been sown for his sidelined in 1693 from military pursuits by the king in favour of the duc du Maine, one of his bastard children by his secret wife Madame de Maintenon. Upon Philippe's return he became friends with the sixteen-year old duc de Saint-Simon, the great chronicler of court life.

In February 1692 Philippe II married the fourteen-year old Françoise-Marie of Bourbon, Mademoiselle de Blois, the youngest illegitimate daughter of Louis XIV and Madame de Montespan; a union insisted upon by the king seemingly as a move to legitimise his children born out of wedlock. In return, an enormous dowry of two million livres was provided plus promises of inheritances, positions of influence (which the king never provided), and pensions for Philippe. In addition to benefits already given to his father for agreeing albeit grudgingly to this humiliation, the Palais-Royal, previously leased from the crown, was gifted to Monsieur, then inherited at his death by Philippe II d’Orléans.

After his marriage, Philippe II, who had shown great military ability, was eager to return to war in the spring of 1692. Possibly because of his great successes with the armies under his command, the final campaigning season of 1693 proved to be his last for a number of years; the duc du Maine, although less courageous, was chosen over him.

Neither love nor fidelity was expected of his marriage, but children were; they had eight. Their first daughter, Mlle de Valois, survived only one year, then Marie-Louise-Elisabeth d'Orléans, duchesse de Berry (1695-1719), Louise-Adélaide (1698-1707), Louis-Antoine (1699-1759), Louis-Philippe (1700-1765), Louis-Xavier (1702-1716), Louis-Nicolas (1703-1729), and Marie-Thérèse (1704-1726).
Philippe II was dismissed as 'a rake, an idler, a débauché'. He also had an interest in the irreligious supernatural, and along with Philippe I and the courts of the Grand Dauphin also centered in Paris, supported operatic or theatrical productions, with their secular subject matter that Louis XIV (self-exiled at Versailles) under the influence of the devout Madame de Maintenon had rejected. Philippe's behaviour did little to ingratiate himself with either the king, Madame de Maintenon of whom Madame and Monsieur were not enamoured, nor his wife, Françoise-Marie of Bourbon, who eventually fled the Palais-Royal, preferring Versailles and the d'Orléans country chateau at Saint-Cloud.

After Louis XIV died in 1715, because both his son and grandson had predeceased him, leaving only his five-year old great-grandson as his direct heir, Philippe II of

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58 Although Madame was a stern critic of her son, she was as ambitious for him as she was devoted to him. Ibid., p. 52.
59 Ibid., pp. xii, 325.
60 Ibid., p. 1.
61 The Grand Dauphin, Louis de Bourbon (1661-1711) referred to as Monseigneur, was Louis XIV's only legitimate son. Monseigneur too indulged in a libertine lifestyle. Fader, ‘The "Cabale du Dauphin”’, p. 381.
62 Versailles had become the official residence of the court in 1682. Madame de Maintenon encouraged private musical gatherings where devotional music was performed as she operated under the belief that the theatre and the opera in particular, with its enticing music, emphasised love thereby leading to illicit behaviour. Although she encouraged the king to reject these 'pagan' entertainments and turn to sacred genres, in order to placate his courtiers Louis never outright forbade operatic or theatrical performances at court, rather he hoped to lead by example. The Dauphin's circle supported the artistic endeavours that the king was disinterested in; the Opéra, the Comédie-Italienne, Italian music, and André Campra. Fader, ‘The "Cabale du Dauphin”’, pp. 382, 384.
Orléans became the Regent of France.\textsuperscript{63} He proved to be 'a dedicated worker for the good of the state, a statesman of vision, a wit and a hero, a modern man in his tolerance and freedom from bigotry'.\textsuperscript{64}

As well as being an avid patron of music, especially Italian, and having a talent for painting and an aptitude for dancing, Philippe II himself had an exceptional musical gift. He had received training from a number of highly qualified musicians employed by his father including the \textit{flûte} with Charles Lalourette, the \textit{viole} with Antoine Forqueray, probably the \textit{clavécin} with Jean-Henry d'Anglebert and Gabriel Garnier, and presumably vocal training as he participated from December 1699 through to January 1700 in rehearsals culminating in two performances of Lully's \textit{Alceste}.\textsuperscript{65} This 'alternative' cultural environment in which performances of music and theatre were organised by members belonging to the 'cabale du Dauphin' (the group around the Grand Dauphin which included Orléans and Conty) for their own pleasure and for those of their immediate circle, was in contrast to the grand spectacles of the Lully era that had been provided by Louis XIV for his court. The 'cabale' not only organised entertainments at their own chateaux including Meudon, Saint-Maur, and the Palais-Royal where Philippe II duc d'Orléans, upon his father's death in 1701, was able to finance his own musical establishment second only to that of the king, but also operated at Versailles itself.\textsuperscript{66}

\textsuperscript{63} Philippe was Regent from 1715 to 1723. Between 1711 and 1714 Louis XIV's three closest heirs to the throne died; his son the Grand Dauphin, his grandson the duc de Bourgogne, and his elder great-grandson, the duc de Bretagne. Apart from his one remaining grandson, Philip V, the king of Spain, who had to renounce his entitlement to the crown for political reasons, this left only Louis, the five-year old second great-grandson, who would not reach his majority until 15 February 1723. In order to retain the direct line, a regency was instigated. Shennan, \textit{Philippe Duke of Orléans}, pp. 9-10.

\textsuperscript{64} Pevitt, \textit{The Man who would be King}, p. 1.

\textsuperscript{65} A number of other important aristocratic musicians of varying rank were also involved in this operatic production including the princesse de Conty (the Dauphin's half-sister and cousin of Philippe II), who along with Orléans were the principal patrons marking a developing trend for amateur involvement, particularly in the secular genres, in court entertainment. Dangeau, reporting on the first rehearsal that took place 31 December 1699 at the princesse de Conty's 'house in town', provides us with this account: 'The singers will be monseigneur the duc de Bourgogne [the Dauphin's son], monsieur de Chartres [Philippe II], monsieur le comte de Toulouse, the duc de Montfort, [the baron] de Biron, the two La Vallières, the comte d'Ayen, madame the princesse de Conty, mesdames Villequier and Chatillon, and the mademoiselle de Sanzay'. Philippe de Courcillon, marquis de Dangeau, \textit{Journal du princesse de Dangeau avec les additions inédites du Duc de Saint-Simon}, ed. Eudore Soulié \textit{et al}, Paris, 1856, entry of 31 Dec. 1699. Cited in Fader, 'The "Cabale du Dauphin"', p. 391.

\textsuperscript{66} Fader outlines for us the role the 'cabale du Dauphin' played in the late 1690s and early 1700s. This clique was primarily a political group operating within the network of competing movements in the court, but as a number of the members were musical amateurs of some importance, they also shared
After Lully's death in 1687, the king's lessening interest in the lavish productions of the past became evident in his attitude when he did organise musical events; 'it was rather to amuse the Young People, or through policy, than for any pleasure he himself took in it'.

More unusual for royalty was Philippe's tuition in composition. It was noted (by an anonymous commentator) that the future Regent excelled 'a little too much [in musical composition] for a man of his rank'. Étienne Loulié (1654-1702), who subsequently dedicated the third section of his 1696 *Éléments ou principes de musique* to his student, was Philippe's first theory teacher from around 1690. He was followed in 1692-3 by the Italian-inspired Marc-Antoine Charpentier (1643-1704) who dedicated his treatise 'Règles de composition' to the Duc. Their work together resulted in a joint operatic effort, *Philomèle*, first performed in 1694. Thereafter, Philippe received tuition from a number of other teachers, however as some dates are uncertain, estimates have been made based on the time of their association with the court. In July 1697, four years after André Campra (1660-1744) who was to enjoy the patronage of Philippe II and other members of the 'cabale du Dauphin', arrived in Paris, his *Divertissement* written in his patron's honour was performed at the duke of Sully's hôtel. As Charpentier was to become the *Maître de Musique* at the Sainte-Chapelle in 1698 and Charles-Hubert Gervais (1671-1744) was not appointed *Maître de Musique du Duc de Chartres* until 1700, it is possible that in Charpentier's absence, it was then that Philippe took lessons with Campra who became renowned

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common artistic and moralistic ideals that were in opposition to those set by Louis XIV. Dangeau reports that Philippe II was involved as a member of this group as early as 1693. Fader, 'The "Cabale du Dauphin"', pp. 380-1, 390.


69 Jean-Paul Montagnier suggests from early November 1692 to May 1693 as the most likely dates. Montagnier, 'Royal Peculiar', p. 53.

70 Montagnier in 'Royal Peculiar', p. 54, notes that contrary to Sébastien de Brossard's assertion, the entire contents of Charpentier's 'Règles', actually written around 1690, were never intended for the prince. He suggests that only the 'augmentations' included at the end of the treatise may have been intended for him. Cf. Sébastien de Brossard: *Catalogue des livres de musique*, F-Pn Rés. Vm 8 20, p. 183; Yolande de Brossard, ed., *La Collection Sébastien de Brossard 1655-1730: Catalogue* (Paris, 1994), p. 275. Fader in 'Philippe II d'Orléans's "chanteurs italiens"', p. 238 dates Charpentier's association with the Duc as 'sometime before 1698', culminating in their joint composition of *Philomèle*. 
for his assimilation of the Italian style in his opéras-ballets. With the assistance of the newly-appointed Gervais, Philippe produced his next two tragédies en musique, Penthée, first performed around 1703, and Suite d'Armide ou Jérusalem délivrée in 1704. At some stage Philippe also took lessons with Nicolas Bernier (1665-1734). Again dates are unsubstantiated, but it was some time after 1692 when Bernier first arrived in Paris having just studied in Rome, as is thought, with Antonio Caldara (c.1671-1736). Orléans was also instrumental in Bernier's retaining of his later appointment at the Sainte-Chapelle as Charpentier's replacement in 1704.

In total, Philippe II, due d' Orléans, an amateur musician writing purely for his own enjoyment, wrote three tragédies en musique each in collaboration with others, two motets, four cantates françaises, and three airs, demonstrating his versatility as a composer. Of these, only his two operas Penthée and Suite d'Armide ou Jérusalem délivrée 'in the Italian taste', and the 1713 instrumental air from Suite des symphonies en trio de M.de Lully are extant.

The beginning of the late seventeenth-century vogue of Italian music was marked with the introduction of Italian-styled sonatas by François Couperin, Sébastien de Brossard, and Elisabeth Jacquet de La Guerre as early as 1692-1695. There was an appreciation of Italian sonatas prior to this. The Dutch violinist Johann Paul Westhoff had performed his own nine-movement sonata for Louis XIV as early as 1682; the

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71 Charpentier's appointment was due in part to Philippe's intercession. Campra's phenomenally successful L'Europe galante presented at the Palais-Royal for the first time on 24 October 1697, albeit anonymously, paved the way for his ongoing assimilation of the 'exotic'. He was the first to assimilate an Italian aria da capo into a French stage work. Julie Anne Sadie, 'Paris and Versailles', in The Late Baroque Era: From the 1680s to 1740, George J. Buelow (ed.), Basingstoke: Macmillan, 1993, p. 157; Anthony, French Baroque Music, p. 160.


73 Bernier had married Marie-Catherine Marais on 20 June 1712, but as the rule of the Sainte-Chapelle required its Maître de Musique to be 'a celibate in clerical garb', Philippe intervened in order that Bernier retain his position. There is a discrepancy between the dates suggested for Bernier's appointment in Sadie, 'Paris and Versailles', p. 135 and Jean-Paul C. Montagnier, 'Bernier, Nicolas', in GroveMusicOnline, OxfordMusicOnline, http://www.oxfordmusiconline.com/subscriber/article/grove/music/02876 (accessed March 12, 2010). Sadie states 1705; Montagnier, 5 April 1704.

74 François Raguenet writing in 1705, probably in reference to the Duc's last tragédie en musique, commented that 'he did not know anybody in France who has yet composed an Opera in the Italian taste, except one of our Princes, whom I do not name here out of respect for him; he is one of the most learned we have'. François Raguenet, Défense du Parallèle des italiens et des français en ce qui regarde la musique & les opéra (Paris, 1705), reprint ed. Geneva, 1976, p. 51. Cited in and translated by Montagnier, 'Royal Peculiar', p. 61. Full catalogue details of extant works are also cited on p. 55.
Italian music was being performed at the presbytery of Saint-André-des-Arts under the auspices of the curé, Abbé Mathieu, also in the 1680s. It is claimed that a sonata by Corelli (his first set of trio sonatas Op.1 appeared in 1681) was heard here for the first time in Paris; it wasn't until 1701 that Corelli's music was actually published in Paris. Publications of airs italiens from 1695 and the occasional operatic aria were to follow, with solo sonatas, especially those of Corelli, and cantatas being performed at the beginning of the eighteenth century. 1704 marked the publication of the first French solo sonatas on Corelli's model by François Duval and Michele Mascitti, with the first cantates françaises by Jean-Baptiste Morin, Nicolas Bernier, and Jean-Baptiste Stuck being published in 1706. As Fader points out, 'every one of these publications was dedicated to, sponsored, or encouraged by Philippe d'Orléans'.

Louis XIV, who preferred music in the 'natural, noble, gracious, and well varied' French manner as formulated by Lully, was opposed to this infiltration of Italianate styles. This was also in part due to the king's determination to retain a distinctly French culture, with music assuming the role of a political tool. His influence was particularly evident in the case of Michel-Richard de Lalande (1657-1726), sous-maître of the royal chapel from 1683 and Surintendant de la Musique de la Chambre from 1689; these positions effectively leading to Lalande's control over the music in both the chapel and chamber. There are accounts of the king actively dissuading Lalande, his favoured composer, from incorporating into his grand motets the florid Italianate features that Campra and Morin were adopting.

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77 To be noted is that the privilege of Bernier's first book dates from 1703. Fader, 'Philippe II d'Orléans's "chanteurs italiens"', p. 238.
78 According to Titon de Tillet from *Suite du Parnasse Français* (Paris, 1743), these are the king's exact words to M. Destouches in explaining his preference for French music. Cited in Fader,'The "Cabale du Dauphin"', p. 384. Newman suggests that from the sonata form's inception and its eventual spread to Germany, Austria, and England, France was in fact the last country to adopt this Italianate form, mainly due to its national unity and resistance to that of 'others'. Newman, *The Sonata in the Baroque Era*, p. 351.
Philippe II was unique in employing a group of virtuoso Italian-trained musicians capable of performing and composing in the Italian style. This ensemble, operating from 1703 until 1705 consisted of the violinists Jean-Baptiste Anet II, and Giovanni Antonio Guido, two castratos Pasqualino Tiepoli (soprano) and Pasqualino Betti (alto), and the basse de violon player, Joseph Marchand who was replaced later by the cellist Jean-Baptiste Stuck.\(^{80}\) When larger forces were required, the ensemble was supplemented with French musicians also in service at the Palais-Royal. Anet and Stuck were to remain in Philippe's service with Anet holding a position as an officier de la Musique and Stuck as an ordinaire.\(^{81}\) Along with Guido, Stuck was also composing cantatas in both the Italian and French styles, a number of which were most likely performed by the ensemble.\(^{82}\) Thereafter followed Philippe's ongoing patronage of a number of other Italian-influenced performers and composers.

In January 1723, still Regent, Philippe redistributed three of Lalande's four-month terms as sous-maître de la Musique at the Chapelle-Royale to Campra, Bernier, and Gervais. With these appointments, the Regent's preference and patronage of Italian-infused French music was now, as Montagnier concludes, 'in the very heart of the court'.\(^{83}\) Philippe duc d'Orléans played a significant role in the development of Les Goûts-réunis; the term first used by Couperin in 1724 in describing an artful blending of the best qualities of French and Italian music.\(^{84}\) Stuck had referred to this 'blending' in the prologue 'L'Union de la musique italienne et française' from his 1709 opera Méléagre which was dedicated to the Duc.\(^{85}\) It must be noted, however, that Gillier's collection does not reflect the Italian fashion; rather it is a reflection of everything traditional in a French context, which was clearly fostered in the Orléans household to

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\(^{80}\) Jean-Jacques-Baptiste II Anet (1676-1755) who was thought to have had lessons with Corelli himself, was the first of the Italian-trained musicians to serve at Philippe's court. Anet had been raised at the Palais-Royal as the son of Jean-Baptiste I, a violinist also in service. Giovanni Antonio Guido (1675-after 1728) had arrived in France by October 1703. The 'Pasqualini', Tiepoli (c.1670-1742) and Betti (late 1600s-1752) were also acquired for service in 1703. Joseph Marchand (1673-1747), whose father had also been a violinist in the Orléans violin band, and Jean-Baptiste Stuck (1680-1755) arrived in France in 1705. Fader, 'Philippe II d'Orléans's "chanteurs italiens"', pp. 238-41.

\(^{81}\) Montagnier, Un Mécène-Musicien, pp. 135-7.

\(^{82}\) Fader, in addressing the repertory of the Italian ensemble, notes that in addition to music imported from Italy, there is evidence that the group performed music by its own members. Fader, 'Philippe II d'Orléans's "chanteurs italiens"', p. 241.

\(^{83}\) Montagnier, 'Royal Peculiar', p. 55.

\(^{84}\) Anthony, French Baroque Music, p. 378.

a high degree. Philippe II himself demonstrated his eclectic tastes in his large-scale French operatic *tragédies en musique.*
Chapter 3
Late Seventeenth-Century Parisian Society: Chamber Music in the Court and Salons

A Society in Transition

The late seventeenth century through to the eighteenth century was a period of societal and ideological transition, a protracted transformation of the existing cultural, political, and civic institutions. As early as the mid 1680s, the first symptoms of decline in the fifty-four year reign of Louis XIV, who represented the pinnacle of absolutism, were beginning to emerge.

Louis XIV ruled as master of the kingdom. In surrounding himself with ambitious council ministers of relatively humble origin, who were only given limited power, and by maintaining a policy of total exclusion of those from the royal family in order to circumvent their power, he created an environment of dependence upon himself. Positions were granted because of his royal favour, or titles were purchased often with inherited wealth. Thus in turn a needs-based loyalty was fostered.

Members of the bourgeoisie were rapidly accumulating wealth from trade and industry, which gave them the means to purchase posts among the aristocracy, who were noble only by right of birth. In this period of societal transition, it was now becoming possible to purchase noble rank itself, to attain a higher class.

In order to control the nobility the king 'domesticated' them. He conferred pensions,

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87 Louis did not want a repeat of either the power struggles involving the *Princes du sang* led by Condé (a great general) during the minority of Louis XIII, or of the two cardinals, Richelieu during the Regency of the Queen Mother (Marie de Médicis) and subsequent reign of Louis XIII (1610-1643), and then Mazarin during the Regency of Anne of Austria (the Queen Mother) during Louis XIV's minority. Louis XIV subsequently became his own first minister, 'I was resolved not to have a prime minister ... there being nothing more shameful than to see, on the one hand, all the power and, on the other, the mere title of king'. Louis XIV (ed.), *Mémoires*, Paris: Librairie Tallandier, 1978, p. 44. Cited in and translated by Anthony, *French Baroque Music*, p. 17; Lough, *An Introduction to Seventeenth-Century France*, pp. 113-138.

often upon great noblemen who had found themselves in an impoverished state, or offered them highly sought-after positions of service in the royal household, thereby gaining their abject obedience. The king provided lavish, 'harmless' entertainments in the sumptuous setting of Versailles in order to keep the courtiers amused. They attended, not just because it had become the centre of their social life, but more importantly, in order to receive the king's favour; in effect there was a metamorphosis of the aristocracy into the purely decorative.  

Consequently, with aristocrats reduced to a state of abasement, except during periods of war when their position afforded them opportunity to prove their military prowess, the bourgeoisie as a social class not only had a growing economic power, but was also becoming the predominant sector of society. During his regency Philippe II would attempt to reverse this situation by granting positions of authority to his fellow noblemen, but this proved to be unsuccessful; their idleness had rendered them unfit for such a purpose.

From the mid 1680s, there was a scaling down at Versailles of the earlier excesses of the 1670s and early 1680s. After 1685 the previously dominant France suffered a series of military defeats, it was heavily in debt from the king's expansionist policies, and the astronomical renovation costs of Versailles became an ongoing burden for decades to come. The revocation in 1685 of the Edict of Nantes culminated in the departure of many skilled artisans, and a number of the king's greatest ministers and officers died, including Colbert (the minister in charge of economic affairs) in 1683, and Lully in 1687. Two famines were to follow (1693-4 and 1709-10), and even after hefty increases in taxation to fund the war effort, by the end of the Sun King's glorious reign, France faced virtual bankruptcy.

Although the grand spectacles, including lavish productions of tragédies en musique (mostly revivals of Lully's operas) and divertissements, continued for a time at

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89 Ibid., pp. 146-152, 280.
90 Ibid., p. 138.
92 Although this affected other areas of the community, the peasants suffered the most. Not only did they face the majority of the taxation burden, but continuing low prices for agricultural goods and the famines, resulted in years of poverty and intensive hardship including heavy mortality rates. Lough, An Introduction to Seventeenth-Century France, pp. 268-74.
Versailles, in part to mask the 'awful truth', these combined domestic factors coupled with the increasing influence of Madame de Maintenon's disapproval of theatrical grandeur 'signaled a deterioration in the traditional associations of music and monarchy'.

**Court and City Culture**

Louis XIV's focus on sponsored entertainments, but on a smaller scale, moved from Versailles to Fontainebleau or the more relaxed setting of Marly, where a variety of events were held. It was commented that 'the court of Versailles seemed tranquil and grave compared to what it had been in the most celebrated years of this great monarch's reign'. By October 1703, however, Dangeau noted that the king had ceased attending any court *spectacles*.

Although they had limited financial resources, the entertainments sponsored by a number of members of the 'cabale du Dauphin' for their own enjoyment and for those of their circle, not only at *la cour* but also in *la ville* (as they commuted between the two), resulted in an emerging alternative counter-culture to that of the king. Given that the 'cabale du Dauphin' also operated at *la cour*, Fader points out that this is not simply just a case of musical tastes and the associated political machinations of *la cour* (Versailles) versus the entertainments of *la ville* (Parisian carnival-type 'public fête') as Georgia Cowart has suggested, but rather 'a shift in one of the political and aesthetic fault lines of the ancien régime: the competition between the aristocratic desire for free enjoyment of privilege and the royal need for order and political harmony'.
shift into 'a thousand drawing rooms' of the Parisian homes of aristocrats and financiers; members of the wealthy bourgeoisie.\textsuperscript{97}

In the context of these societal and ideological shifts, Parisian salon culture, in filling some form of 'institutional vacuum', flourished even more than previously.\textsuperscript{98} Presided over by salonnières (intelligent, wealthy women), previously unconventional social relations and intellectual exchange between nobility and the increasingly wealthy bourgeoisie (and between men and women), with the emphasis on the 'artful life', was facilitated.\textsuperscript{99} Salons redefined access to le monde (ideals of polite or upper class society), where noble birth did not dictate privilege.\textsuperscript{100} According to Carolyn Lougee:

\begin{quotation}
... salons served to bring together nobles and intellectuals in an atmosphere of civility and fair play in order to educate one, refine the other, and create a common medium of cultural exchange based on a shared notion of \textit{honnêteté} that combined learning, good manners, and conversational skill .... Salons were indispensable socio-cultural adaptive mechanisms by which the integration of the newly ennobled into the structure of orders was completed.\textsuperscript{101}
\end{quotation}

In addition to providing a luxurious, intimate and private arena for social encounters and polite conversation,\textsuperscript{102} salons were the ideal venue for smaller-scale, amateur music making. Not only was the cultivation of music considered an important element in the 'construction of the gentleman',\textsuperscript{103} but hosting concerts was deemed to be such a

\textsuperscript{97} The concept of 'decentralisation' was first outlined by the historian Norbert Elias in \textit{The Court Society} [1969], Edmund Jephcott (trans), New York: Pantheon Books, 1983. Cited in Kale, \textit{French Salons}, p. 29. The term 'satellite courts' was first used in 1957 by Maurice Barthélemy, subsequently adopted by Isherwood in \textit{Music in the Service of the King}, to describe the circles that orbited the \textit{Roi soleil}. Maurice Barthélemy, 'La Musique dramatique à Versailles de 1660 à 1715', \textit{Dix-septième siècle}, 34 (1957), pp. 7-18. Cited in Fader,'The "Cabale du Dauphin"', p. 380.

\textsuperscript{98} Salons were originally conceived in the seventeenth century by the marquise de Rambouillet (1588-1665) to provide a 'new kind of sociability'. They persisted into the twenty-first century in various forms. Kale, \textit{French Salons}, p. 4.


\textsuperscript{100} Lough, \textit{An Introduction to Seventeenth-Century France}, p. 198.


\textsuperscript{102} Kale, \textit{French Salons}, p. 3.

\textsuperscript{103} Lorenzetti, in his study on the societal role of music as depicted in contemporary writings from the early seventeenth century concerning 'the construction of the gentleman,' suggests that music was an important part of the formation of a 'gentleman's' character enhancing his ability to operate in court life. Stefano Lorenzetti, 'La parte della musica nella costruzione del gentiluomo. Tendenze e programmi della pedagogia seicentesca tra francia e italia', \textit{Studi Musicali} 25, 1996, pp. 2-40. Cited in Don Fader,
socially advantageous preoccupation for the wealthy bourgeoisie, that Molière in his satirical comédie-ballet *Le Bourgeois gentilhomme*, makes reference to this attitude in the advice provided to Monsieur Jourdain (act II, scene i) on how one must do things properly: a concert must be hosted 'every Wednesday or Thursday'.

Salons of music-loving members of the nobility and bourgeoisie were not the only venues for vocal and instrumental chamber music performances. Concerts were also held in the private homes of respected composers and musicians. The organist of the *royal chapelle*, Pierre de Chabaneeau de la Barre, had held *concerts spirituels* in his home before 1650. It was noted in 1655 that Chambonnières was hosting weekly concerts, and had been doing so for the past fourteen years. Lambert, for example, had held regular concerts at his country house at Puteaux (near Paris), showcasing his best students and Elizabeth-Claude Jacquet de La Guerre from 1704, held public recitals in her home where 'all the great musicians and fine connoisseurs went eagerly to hear her'. By the early eighteenth century, private concerts were becoming so popular in Paris that, according to Joachim Christoph Nemeitz (a visiting young amateur musician of means), one could 'hear a concert every day'. He provided this account:

> At the homes of the Duc d' Aumont, who was Ambassador to England, ... Abbé Grave, Mademoiselle de Maes, who gave one a week ordinarily; and then at the home of Monsieur Clérambault, who had one about every fifteen days or three weeks. All these concerts were performed by the best masters of Paris.

In emulation of upper class society, musicians were also increasingly in demand to teach music including composition in the households of the wealthy Parisians. Thus in turn, the social status of musicians, like artists and writers, gradually rose as they became more acceptable in their own right.

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104 The title itself is an oxymoron; 'gentleman' at that time implied being noble by birth. Anthony, *French Baroque Music*, pp. 73, 347.

105 The term 'concert spirituel' is not to be confused with the first commercial public subscription series of the same name established in 1725 by Anne Danican Philidor. Concerts were held at the Tuileries palace. Ibid., pp. 36, 346.


Repertoires

'No one wants to dance any more, but rather everyone learns music; this is now the latest fashion here for all young people of quality, men as well as women'. There was an insatiable appetite for amateur music making in late seventeenth-century France and this led to an unprecedented demand for published music, on a smaller scale, for aristocrats and the bourgeoisie alike, not only in Paris but in the provinces.

From the late 1650s the Ballard family of printers produced two long-lived song anthologies: *Airs de différente auteurs*, (1658-1694), and the *Recueils d'airs sérieux et à boire*, (1695-1724). While the first of these two series appeared annually, the second was to come out monthly. A wide range of composers contributed to these song collections, from prominent composers, to a number of amateur pupils, mostly young women. Songbooks by individual composers also proliferated in the 1690s, dominated by those of Jean-Baptiste de Bousset.

A simple instrumental repertory was also in demand. As Montéclair's preface to his *Brunetes anciènes et modernes* (s.d.) reveals:

Il y a longtemps que plusieurs Amateurs de la flûte Traversière, flûte a bec, Dessus de Violle, et de Violon desirent un Recueil de ces petits Airs, que l'on connoit sous le nom de Brunettes ... Je crois que ceux qui apprennent a jouer des instruments ne doivent pas dans les commencements s'exercer sur des pieces difficiles qui corrompent ordinairement la main, ils doivent d'abord apprendre à bien poser la main, à jouer regulierement, à former avec grace tous les sons.

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109 Robert Ballard launched these anthologies in 1658; on his death in 1673 his eldest son Christophe maintained them, aided from the late 1690s by his son Jean-Christophe. Pogue, 'Christophe Ballard' et al., in *Music Printing and Publishing*, Krummel and Sadie (eds), pp. 161-2.


111 For a while now many amateurs of the flûte traversière, flûte a bec, violle, and violon have wanted a book of little airs that we know as brunettes ... I believe that those who learn to play instruments should not commence with difficult pieces, at first they should learn to put their hands well, play regularly, and to form with grace all the sounds' (translation by the present writer). Michel Pignolet de Montéclair, *Premier recueil de brunetes pour les flûtes traversieres et a bec, violon, viole, haubois & autres instruments disposé en douze suites*, Paris, [s.d.]. Montéclair had left France for Italy in the
Among those who sold music was Foucault. To satisfy this demand, Gillier's publisher was by 1697 advertising himself as a music dealer from his shop 'A la règle d'or, rue St Honoré'. The advertisement appeared in a printed edition of Campra's *L'Europe galante* (first performed at the Opéra on 24 October 1697) published by Christophe Ballard; clearly their differences must have been resolved. According to Frank Dobbins, Foucault was advertising for sale 'manuscript copies of extracts from Lully's operas and early ballets in six folio volumes, *symphonies* for violin, books of harpsichord and organ music, Latin motets, *leçons de ténèbres*, and various novelties'. Surely Gillier's collection, which was printed at the end of February 1697, and warranted a three-page notice in the *Mercure galant* in March, was included among the 'various novelties'.

Clearly repertoire was required for chamber music concerts in the houses of the middle and upper classes in the late seventeenth century, and from the announcement of Gillier's innovative collection in the *Mercure galant*, it is probable that the demand for suitable material was considerable: 'M.r Gillier ... s'est enfin déterminé à donner ses Ouvrages au Public, qui les souhaite depuis longtemps'. His sentence also suggests that the contents of his collection must have been known in society prior to their publication. From Gillier's attempt to justify the extra expense of engraving as outlined in his *Au Lecteur*, we can ascertain that the collection was a sizable publication compared to other offerings:

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112 Dobbins, 'Foucault, Henry', in *Music Printing and Publishing*, Krummel and Sadie (eds), p. 245. Sadie in *Companion to Baroque Music*, 1991, p. 100 informs us that Foucault's shop was in operation selling music from 1692, but as we have already seen, Foucault had contravened the Ballard privilege as early as 1690. He appeared as 'marchand papetier' on Marais' *Pièces en trio pour les flûtes, violon & dessus de viole* in 1692 (the year of Gillier's privilege), but it was not until 1697, according to Dobbins, that he officially advertised himself as a music dealer. It is possible that he was unofficially dealing in music from 1692. Sadie in 'Paris and Versailles' from *The Late Baroque Era*, p. 150 explains that Foucault obtained from Loulié manuscripts that he copied and subsequently sold 'from about 1694, [he] advertised Lully's music in manuscript and authorised printed copies from Ballard'.

113 'Mr Gillier ... has finally determined to give his pieces to the public, who have wanted them for a long while'. Translation by this writer.
Je n'ay pu fixer ce Recueil à moins de dix livres relié en veau et neuf livres en feuilles ... et par rapport à la quantité de pièces contenues dans ce Recueil, on ne le trouvera guère plus cher que les Airs, qui se vendent imprimez.\textsuperscript{114}

This raises some interesting questions concerning the conception of this unique collection. Did it emerge from Gillier's professional work at court or in the Parisian context of the salons? On the eve of the influx of Italianate chamber music idioms, was such a collection covering a variety of French genres, as opposed to publications by piece type, perhaps needed to furnish amateur musicians with enough material for complete concerts thus saving time assembling music from a variety of other sources?

\textbf{'Le monde': Values in late Seventeenth-Century Salon Culture Repertoire}

The values of \textit{le monde} in salon culture influenced the artistic taste of \textit{les honnêtes gens}. In amateur music making particularly, 'a restrained expression and tasteful use of one's talents were continually held up as ideals [...] principles for \textit{honnête} musical self-effacement'. These preferred ideals were related to the standards of \textit{politesse} (proper noble etiquette), best exemplified in the traditional French style with its emphasis on the 'concealment of effort, knowledge, and "artifice" behind a pleasing and "natural" courtly facade'.\textsuperscript{115} This stands in direct contrast to the mere artisan in the guise of a professional musician, considered by some akin to Italian music: a 'derogation of everything that is \textit{honnête} with overly affected, virtuosic theatrical displays performed for personal honour rather than the true \textit{mondaïn} notion of 'l'art de plaire' (the art of pleasing). Morvan de Bellegard's \textit{Réflexions} of 1690 on \textit{la politesse}, confirms that these attitudes were still prevalent: 'Il ne faut point faire parade de mille choses qui sont au-dessous du rang où l'on est'.\textsuperscript{116} Consequently, during the Parisian 'invasion' in the late seventeenth century by the Italian sonata and cantata with their harmonic complexity and virtuosity, Italian music was initially regarded with some

\textsuperscript{114} 'I was unable to set a price for this collection under ten \textit{livres} bound in calfskin and nine \textit{livres} unbound ... 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'. Gillier, \textit{Au Lecteur}, cf. below, II, p. xlvii.

\textsuperscript{115} Concealment of too much knowledge expressed as technical jargon as possessed by an artisan (lower class) was required if one wanted to be a \textit{honnête} homme. Restraint and a simple and natural delivery was required. Fader, 'The \textit{Honnête homme} as Music Critic', p. 8.

\textsuperscript{116} 'It is not necessary to show off in a thousand things that are below one's rank'. Jean-Baptiste Morvan de Bellegard, \textit{Réflexions sur ce qui peut plaire ou déplaire dans le commerce du monde}, 2nd ed., Paris: Arnoul Seneuze, 1690, p. 129. Cited in and translated by Fader, 'The \textit{Honnête homme} as Music Critic', p. 28.
reserve by conservative factions. Fader contends that due to the influence of a number of non-honnête libertine individuals, including Philippe II d'Orléans, 'the eventual acceptance of Italian influence in French music by members of the upper aristocracy ... reflected a fundamental shift of musical ideology that went hand-in-hand with a decline in the influence of the honnête homme ideal'.

For the facilitation of proper social relations between men and women in society, a codified set of conversational behaviours existed, la galanterie. The art of conversation à la française, arguably the basis of all other literary forms in seventeenth-century France, has, according to Catherine Gordon-Seifert, an important connection with the French musical genre of that time, the air. In her article setting Brossard's airs in the context of conversation, Gordon-Seifert contends that these songs provided a vehicle by which composers (among those named are Michel Lambert and Bénigne de Bacilly) and presumably by extension Pierre Gillier, and writers (for example Isaac de Benserade, Pierre Corneille, and Jean-Baptiste Molière) gained access to upper class Parisian society; airs are simply 'idealised, [encapsulated] imitations of the art of conversation [as] practiced in seventeenth-century salons by both men and women'.

Conversational wit could be aptly displayed by use of the epigram, 'a short, pungent, and often satirical poem; especially one having a witty and ingenious ending', so poignantly used in Gillier's collection. Bauderon de Sénécé considered the epigram as

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117 Fader, 'The Honnête homme as Music Critic', p. 43.
118 Marc Fumaroli in La diplomatie de l'esprit suggests that literary language was based on the skills of conversation. Marc Fumaroli, La diplomatie de l'esprit de Montaigne à La Fontaine, Paris: Hermann, 1994, pp. 303-4. Cited in and translated by Catherine E. Gordon-Seifert, "La réplique galante" Sébastien de Brossard's airs as conversation', in Sébastien de Brossard: Musicien, Jean Duron (ed.), Paris: Éditions du Centre de Musique Baroque de Versailles/ Éditions Klincksieck, 1998, pp. 181-2. Gordon-Seifert provides further research in her Music and the Language of Love: Seventeenth-Century French Airs due for publication October 2010. According to the publisher, Gordon-Seifert 'discusses and analyses the style of airs, which were based on rhetorical devices of lyric poetry, and explores the function and meaning of airs in French society, particularly the salons. She shows how airs deployed in both text and music [were] an encoded language that was in sensuous contrast to polite society's cultivation of chaste love, strict gender roles, and restrained discourse'. Catherine E. Gordon-Seifert, Music and the Language of Love: Seventeenth-Century French Airs (Music & the Early Modern Imagination), Bloomington: Indiana University Press, due for publication October 2010. Cited in IndianaUniversityPress,availablefrom
applicable to all the minor poetic genres popular at that time. In 1717 he stated that:

Nous avons plusieurs especes d'Epigrammes, qui sous des noms differents, reviennent toutes à la même chose; car enfin nos chansons, soit galantes, soit bachiques, où du consentement même des étrangers la nation française excelle sur toutes les autres, & nos Madrigaux, où les sentimens du coeur s'expriment si délicatement, qu'est-ce autre chose à votre avis, que des manieres d'Epigrammes ...?\textsuperscript{121}

Poetic Themes of the Airs

Not all concepts can be set to music, 'action, idea, or image is ill-suited to music ... by contrast, anything which expresses feelings appears ideally suited to it'.\textsuperscript{122} Consequently, a limited number of words (with an emphasis on long syllables as they allow the prosody to function musically) are drawn from the pool available within these themes.\textsuperscript{123}

La nature, l'amour, et les plaisirs

French verse (in the forms of literature, serious songs, ballets, and masquerades) enjoyed a revival of themes concerned with an idealised world of nature and the emotions stirred by love. Pastoral themes evoke a utopian age of innocence, simplicity, peace, the new beginnings of spring, and pleasures; 'love in \textit{vacuo}'.\textsuperscript{124} The symbolism of this pastoral ideal acts as an allegory, an escape from the harsh realities of life at court and in the urban cities, a respite from the frequent wars waged by the 'tyrannical' Louis XIV who after 1685 suffered a series of military defeats; the underlying truth is never far from sight. 'Intermède de la tragédie de Bajazet, Menuet: L'amour se plaisant dans nos plaines' (no.32), makes this very clear:

\textsuperscript{121} \textit{We have several types of epigramme, which under different names, all come to the same thing; for when all is said and done, our songs, whether galant or drinking, about which even foreigners agree that the French nation excels above all others, and our madrigals, where the feelings of the heart are so nicely expressed, what are they in your view, but egigrammes ...?} Bauderon de Sénécé, \textit{'Dissertation sur la composition de l'epigramme', Épigrammes et autres pièces de M. de Sénécé premier valet de chambre de la feue Reine, avec un traité sur la composition de l'épigramme}, Paris: Giffart, 1717, p. 1x. Cited (and later translated) by Greer Garden in \textit{'Variations d'un style reçu'}, p. 357.


\textsuperscript{123} Ranum makes the observation that in songs about love during the French Baroque era, between 75 and 85 percent of syllables are long. Patricia M. Ranum, \textit{The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs}, Hillsdale, New York: Pendragon, 2001, p. 124.

At the time Gillier's collection was published, the king, without allies, had been waging the War of the League of Augsburg against Europe and the coalition since 1688. As Gillier's dedication to the duc de Chartres on 14 May 1692 reveals, 'Monseigneur, C’est au milieu des exercices d’Apollon, que Vostre Altesse Royalle se délasse des travaux de la guerre'. Gillier continued by suggesting that these poems on such themes offered relaxation.

The escape into the imaginary, simplistic world of bergers et bergères is captured by this brunette 'Que mon berger' (no.9):

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.

Brunettes, instrumental adaptations of which have already been alluded to above, represent a form of air very popular in French aristocratic circles in the late seventeenth and early eighteenth century. These are rustic love songs, described by Montéclair as 'chants naïfs, tendres et naturels'. This genre's simplicity and elegance marked it as being 'quintessentially French'.

This pastoral vogue was also evident at the Opéra during the 1690s. References to shepherds appear in 'Belle nymphe: Récit de la Gloire' (no.28), and whenever shepherds appear, music and song, traditionally considered a natural extension of the pastoral ideal, are also present, as 'Air à jouer et chanter: De ces lieux pour jamais' (no.31) attests:

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125 For translations of the poems given in this chapter, cf. below, II, pp. xxxvi - xlii.
126 'Monseigneur, it is amidst the military exercises of Apollon, that your Royal Highness takes rest from the toils of war.' Gillier, Dedication 'A Son Altesse Royalle Monseigneur Le Duc de Chartres'.
127 'These little songs ... are naïve songs, tender, and natural' (translated by this writer), Montéclair in the preface to his Premier recueil de brunettes, Paris, [s.d.].
Et que les chants meslez de soupirs et de pleurs,
Se changent en chants d’allégresse.
Que les hauts-bois, que les musettes,
Se joignent à nos voix,
Et fassent de cent chansonnnettes,
Retentir l’écho de nos bois.

Traditional pastoral names are used, such as Climeine, Tircis, Silvie, and Alcandre, along with classical mythological references. French musical thought during the seventeenth century was based on the conception of Neo-Platonism symbolism, where truths (divine revelation) were concealed behind a thin layer of myth and imagery. 'All mythology is nothing more, or pretends to be nothing more, than a system of ideas in disguise, a "secret philosophy"'. The poets, in order to avoid being profaned, couched their expressions in allegorical terms. Examples of this include references such as 'Bellonne [the goddess of war] m’oster a le héros que j’adore' from 'Arrestez doux printemps' (no.25), and La nymphe de St. Cloud in 'Fanfare: Quel bruit' (no.26). 'Tout retentit' (no.2) is a quintessential pastoral air in epigrammatic form:

Tout retentit du doux chant des oyseaux,
Sous ce feuillage verd, l’onde paroit plus pure.
Quelle divinité ranime la nature,
Et redonne a 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.

The goddess Flora, symbol of spring and abundance, Zephyr, god of the spring (west) winds, and Iris is the desired woman.

L’amour ou la gloire

Perhaps when one reconsiders 'Tout retentit' (no.2) in terms of the political undercurrent at that time, as alluded to in 'Arrestez doux printemps' (no.25), which is the only air in C minor (tragic love), a different reading could apply. Is Iris the desired woman, or is she the goddess of the rainbow (of peace), the divine messenger?

129 Neo-Platonists believed a more open path to understanding could be achieved through flashes of intuition gained by means of these hidden truths as opposed to the reasoning mind. Isherwood, Music in the Service of the King, pp. 162-3.
130 'Bellonne will take from me the heroes that I adore'.
131 Most of the Lully-Quinanlt tragédie en musique prologues balance the demands of pleasure and love against power and glory. In Atys (1676) the goddess Iris is depicted as extending her rainbow of
'Hélas! Faites cesser mes larmes', spring has returned:

Arretez doux printemps, ne venez pas encore.
Retardez, s’il se peut, le sujet de mes pleurs.
Si tost que vos zephirs feront briller les fleurs,
Bellonne m’oster, le héros, que j’adore.

During the 1680s and 90s, spring (in May) heralded the resumption of the campaigning season; a dramatic contrast to the utopian pastoral theme.

A masculine preoccupation reflected the prevailing political events and social mores of the time. Catherine Gordon-Seifert notes that these stereotypical images were particularly evident during the reign of Louis XIV.\textsuperscript{132} The political, religious, and moral conventions that developed during his reign resulted in the omnipresent subordination of the role of women in society; 'les hiérarchies sont plus que jamais exaltées, la morale codifiée; ... le patriarcat consolide partout ses positions'.\textsuperscript{133}

This 'masculinised' language conveyed by the heroic representation of men in the Lully-Quinault \textit{tragédies en musique} (the form of which were fully endorsed by the King himself), was transferred to the serious airs during the late seventeenth century. Gillier's air 'Alcandre' (no.13), also reminds us of how much patriotism was the prevailing sentiment:

\begin{verse}
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.
\end{verse}

Such sentiments were no doubt fuelled by Louis XIV's military successes of the 1690s.

Gillier's collection, like a number of other serious song collections and operas by his contemporaries, is set against this backdrop of war as the reality, with Louis XIV's


seemingly increasing preference for *gloire* over *l'amour* (synonymous with *plaisirs*) becoming a recurring theme. The second stanza of 'Arrestez doux printemps' could simply be taken at face value; it may depict men at war and women awaiting their return, or as recent studies suggest, it could be read as an allegory aimed at the king himself:

\[
\begin{align*}
\text{Il doit se trouver à son tour,} \\
\text{Au rendez vous de la victoire.} \\
\text{Mais, pour courir après la gloire,} \\
\text{Hélas! Qu’il en couste à l’amour.}^{134}
\end{align*}
\]

**Tendre amour et de l'amour les tourments rigoureux**

An array of amorous emotions is covered. Tender, amorous love away from the constraints of societal life is expressed delightfully in the brunette 'Dans ces belles retraittes' (no.36):

\[
\begin{align*}
\text{Dans ces belles retraittes,} \\
\text{Rien ne troublera plus nos innocens plaisirs.} \\
\text{Sans chagrin nous pourrons, au gré de nos désirs,} \\
\text{Y chanter tous les jours nos tendres amour et tes.}
\end{align*}
\]

At the other end of the scale there is a plunge into the utter depths of despair in the 'Air à jouer et chanter: Dans une langueur mortelle' (no.45), the torment drawn out over three couplets (verse 3):

\[
\begin{align*}
\text{Entre la mort et la vie,} \\
\text{Un coeur a trop à souffrir.} \\
\text{C’est une peine infinie,} \\
\text{Il faut vous plaire ou mourir.} \\
\text{Daignez pour finir ma peine,} \\
\text{Exaucer l’un de mes voeux.} \\
\text{Laissez moy mourir Climeine} \\
\text{Ou faites moy vivre heureux.}
\end{align*}
\]

Unfaithful, insincere, indifferent, and inhuman shepherds and shepherdesses are recurring characters. The power of love is explored, rendering the protagonist helpless in its grip: 'Tircis a sur mon coeur un absolu pouvoir' ('Qu’il couste cher', no.54), and '[Iris] Je fus soumis à vostre empire' ('Iris, depuis le jour', no.57).\(^{135}\) But the maxim air 'Jeunes coeurs' (no.51) is at hand, proffering sound advice:

\[\text{[...]}\]

\(^{134}\) The late operas of Lully and those of his two sons, *Zéphire et Flore* (1688) by Louis and Jean-Louis, and *Orphée* (1690) by Louis Lully, continued with this portrayal of the negative aspects of the unbridled pursuit of power. Georgia Cowart draws parallels with these operas and the King’s diminishing interest at that time in the Opéra and secular arts (love and pleasures) in general; he also encouraged others to reject them. Cowart, *The Triumph of Pleasure*, pp. 144-60.

\(^{135}\) 'Tircis has absolute power over my heart.'// 'I was submissive to your empire.'
Jeunes coeurs, fuyez la tendresse.
Dans vostre premiere saison,
Resistez au feu qui vous blesse.
L’amour est un cruel poison.
Il ne s’attache a la jeunesse,
Que parce qu’il craint la raison.
Chapter 4

The Poetry in Gillier's Serious Songs

The Poets

The only information we have regarding the poetry Gillier chose to set in his collection is provided in his *Avis au lecteur*. Evidently the texts were supplied to Gillier: 'j'ay été obligé de les employer t'elles, qu'on me les donnoit'; he did not write his own.\(^{136}\) It could be concluded that he was not entirely happy with the poetry, '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 délicat', but he was obliged to retain them just as they were, 'par une complaisance nécessaire à ma profession'.\(^{137}\)

Gillier appears critical of the haste with which some of these words were written; were his poets a small number of sought-after amateurs, some working more hurriedly than others, perhaps supplying verses on demand to numerous composers?\(^{138}\) Or possibly, since Bénigne de Bacilly alludes to it as a situation which clearly arose often enough to warrant mention: 'it is entirely inexcusable for a composer to try to apologise for one of his airs by saying that the text is not his fault ... this practice can only be tolerated when one is compelled to do so out of obligation to a friend, or because of deference and respect for a person of quality who has turned his wit to versification'.\(^{139}\) Clearly, Gillier was not in a position to enjoy the same enviable working partnership as Lully and his librettist Philippe Quinault, hence his obligation to use the texts as he had received them. Admittedly, the poet was constrained by the

\(^{136}\) 'I was obliged to use them just as they were given to me'. Translation of *Au Lecteur*, cf. below, II, pp.xlvii-viii.

\(^{137}\) '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'.

\(^{138}\) The duc de Chartres had his own livrets supplied by amateur poets within his circle. Philippe's captain of the guard, Charles-Auguste de la Fare, associated with the libertine clique of Vendome's palace at the Temple, supplied the verses for *Penthée* (1703-4) and most likely *Philomèle* (around 1694); the duc's former tutor, Hilaire Bernard de Requeleyne, baron de Longepierre, wrote the poetry for *Suite d'Armide* (1703-4). Montagnier, 'Royal Peculiar', p. 56 and Fader, 'The "Cabale du Dauphin"', p. 17.

limitations of the *airs de mouvement* in particular, in which the stresses of the dance and its steps are of utmost importance. Gillier's collection contains thirty-seven vocal pieces:

**Figure 4/1. The Vocal Pieces in Gillier's Collection**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Category</th>
<th>Poetic Voice *</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Tout retentit</td>
<td><em>Air sérieux</em></td>
<td>M</td>
</tr>
<tr>
<td>5</td>
<td>Tous les ans les beaux jours</td>
<td><em>Air sérieux</em></td>
<td>M</td>
</tr>
<tr>
<td>6</td>
<td>Si jamais dans la prairie</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>8</td>
<td>Lorsque de mil objets</td>
<td><em>Air sérieux</em></td>
<td>M</td>
</tr>
<tr>
<td>9</td>
<td>Que mon berger</td>
<td><em>Air de mouvement</em></td>
<td>F</td>
</tr>
<tr>
<td>11</td>
<td>Air à jouer et chanter: Allons badiner sur l’herbette</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>13</td>
<td>Alcandre</td>
<td><em>Air sérieux</em></td>
<td>F</td>
</tr>
<tr>
<td>14</td>
<td>Gavotte à jouer et chanter: Il n’est point de bergere sincere</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>17</td>
<td>Je passois dans nos bois</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>18</td>
<td>Un berger des plus charmants</td>
<td><em>Air sérieux</em></td>
<td>F</td>
</tr>
<tr>
<td>19</td>
<td>Non, je ne veux plus m’engager</td>
<td><em>Air sérieux</em></td>
<td>M</td>
</tr>
<tr>
<td>20</td>
<td>Paisez petits moutons</td>
<td><em>Air de mouvement</em></td>
<td>F</td>
</tr>
<tr>
<td>21</td>
<td>Dans ces lieux</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>22</td>
<td>Chaconne: Je me plaist quelquefois. Récit de l'Amour</td>
<td><em>Récit</em></td>
<td>F</td>
</tr>
<tr>
<td>25</td>
<td>Arrestez doux printemps</td>
<td><em>Air sérieux</em></td>
<td>F</td>
</tr>
<tr>
<td>26</td>
<td>Fanfare: Quel bruit</td>
<td><em>Air fanfare</em></td>
<td>F</td>
</tr>
<tr>
<td>28</td>
<td>Récit de la Gloire: Belle nymphe</td>
<td><em>Récit with petit choeur</em></td>
<td>M,F,C</td>
</tr>
<tr>
<td>30</td>
<td>Air: Nostre douleur</td>
<td><em>Air sérieux</em></td>
<td>F</td>
</tr>
<tr>
<td>31</td>
<td>Air à jouer et chanter: De ces lieux pour jamais</td>
<td><em>Air de mouvement with petit choeur</em></td>
<td>M,F,&amp;C</td>
</tr>
<tr>
<td>32</td>
<td>Intermède de la tragédie de Bajazet Menuet: L’amour se plaisant dans nos plaines</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>36</td>
<td>Dans ces belles retraittes</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>38</td>
<td>Petits oyseaux</td>
<td><em>Air de mouvement</em></td>
<td>F</td>
</tr>
<tr>
<td>40</td>
<td>Chaconne: Sur ces rives fleuries</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>44</td>
<td>Beaux lieux aimable solitude</td>
<td><em>Air sérieux</em></td>
<td>M</td>
</tr>
<tr>
<td>45</td>
<td>Air à jouer et chanter: Dans une langueur mortelle</td>
<td><em>Air de mouvement with couplets</em></td>
<td>M</td>
</tr>
<tr>
<td>48</td>
<td>Lorsque la premiere fois</td>
<td><em>Air de mouvement with double</em></td>
<td>M</td>
</tr>
<tr>
<td>49</td>
<td>Sombres déserts</td>
<td><em>Récit</em></td>
<td>M</td>
</tr>
<tr>
<td>50</td>
<td>Je cesse d’estre vostre amant</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>51</td>
<td>Jeunes coeurs</td>
<td><em>Air de mouvement</em></td>
<td>M,F</td>
</tr>
<tr>
<td>52</td>
<td>Quand sur ma musette</td>
<td><em>Air de mouvement</em></td>
<td>M</td>
</tr>
<tr>
<td>53</td>
<td>Dans l’empire d’amour</td>
<td><em>Air de mouvement</em></td>
<td>M,F</td>
</tr>
<tr>
<td>54</td>
<td>Qu’il couste cher</td>
<td><em>Air sérieux</em></td>
<td>F</td>
</tr>
<tr>
<td>55</td>
<td>Que je suis misérable</td>
<td><em>Air sérieux</em></td>
<td>M,F</td>
</tr>
<tr>
<td>57</td>
<td>Iris, depuis le jour</td>
<td>Air sérieux</td>
<td>M</td>
</tr>
<tr>
<td>58</td>
<td>Ne me demandez plus, Climene</td>
<td>Air sérieux</td>
<td>M</td>
</tr>
<tr>
<td>59</td>
<td>Petite bergere</td>
<td>Air de mouvement</td>
<td>M</td>
</tr>
<tr>
<td>60</td>
<td>Fragment du prologue de Méléagre tragédie en musique: Récit La Renommée</td>
<td>Récit, petit choeur &amp; grand choeur</td>
<td>M&amp;C</td>
</tr>
</tbody>
</table>

* 'M' for male, 'F' for female, 'C' for choeur. Where the text does not specifically indicate a male or female protagonist, this has been indicated as either; the duo (no. 31) has been indicated as both, and vocal pieces with choeur would probably include both protagonists.

In this collection, twenty-six out of the thirty-seven vocal pieces are written in first-person narrative. The remaining eleven vocal pieces are in third-person narrative consisting of either choruses or solo airs providing passive commentary upon the joys or sorrows of love or glory (or the quandary of choosing between the two), with four airs each bestowing advice to young hearts on the art of amorous adventure. As may be seen in the table at Figure 4/1, the male poetic voice dominates this collection, with nineteen solo airs and two récits written specifically for a male protagonist, one duo scored in treble and alto clefs (with chorus in treble and bass clefs), plus four airs and one récit in which the text and scoring indicate that a male protagonist could be required.\(^{140}\) The female poetic voice is specifically required in only nine airs and one récit.

Unfortunately, the poets are not identified in this collection, but a number of the texts were either set to music by others, published individually in Ballard's song anthologies prior to this collection, or have links to stage works. The chaconne 'Sur ces rives fleuries' (no. 40) was set earlier, with identical words, in 1680, in an air attributed to Bacilly. The author of the poetry remains unidentified.\(^{141}\) The text, minus one line, of 'Lorsque de mille objets' (no. 8) by an unknown poet, was set in 1706, by Desmarest in his first published air sérieux. Greer Garden points out that it was

\(^{140}\) The duo 'De ces lieux pour jamais' (no. 31) and the récits 'Belle nymphe' (no. 28) and 'Fragment du prologue de Méléagre tragédie en musique' (no. 60) include choeur sections, petit and grand choeur, in which male voices traditionally dominated. The female dessus was the only voice usually required.

\(^{141}\) This air appeared in a notice in the Mercure galant dated July 1680, pp. 155-7 with the attribution 'est probablement Bacilly, auteur de dix des dix-neuf airs publiés entre October 1679 (première publication d'un air de l'air précédant celui-ci. Quatre de ces airs sont attribués à un autre compositeur et cinq sont anonyme []).' 'is probably by Bacilly, author of ten of the nineteen airs published in October 1679 (the first air publication of an air preceding this one. Fourteen of those airs are attributed to other composers and five are anonymous []).' Translation is by the present writer. Centre de Musique Baroque de Versailles, MG-1680.07.01, www.cmbv.fr, (accessed 4 February, 2010).
around 1692 that Desmarest was appointed music master to the duc de Chartres, the same year as the privilege of Gillier's collection, therefore it is possible that the poem was acquired by both composers at the same time.\footnote{Garden, 'Variations d'un style reçu: Les airs de Desmarest', p. 361.} Bacilly also sheds some light on this when he explains that a poet would prefer to give his sonnet to more than one composer in order to avoid allowing it, much to the poet's indignation, to 'languish for years in his pocket without even dreaming of setting it to music'.\footnote{Bacilly, Remarques curieuses sur l'art de bien chanter, 1668, Caswell (trans), p. 51.} René Drouard de Bousset, in 1731, also used the same text.

According to Anne-Madeleine Goulet, Gillier's  'Beaux lieux aimable solitude' (no. 44), by an anonymous poet, had previously been published in Ballard's \textit{Livre d'airs de différents auteurs} in 1688. As noted by Goulet there are a small number of variants between this publication and the 1697 issue: the protagonist is Aminthe as opposed to Iris, '&' as opposed to 'et' is used in the seventh line of the verse, the tonality at D minor, is a tone lower, and there are 'numerous rhythmic and melodic variants especially in the \textit{basse continue}'.\footnote{The translation is by this writer. Source A [sans titre], dans \textit{Livre d'airs de différents auteurs, XXXI}, Paris, Christophe Ballard, 1688, p. 39-40, F.Pn/RésVm 283[23]. Cited in Goulet, \textit{Paroles de musique (1658-1694)}, pp. 905-6.}

Alluding to the sentiments contained within another's air was not uncommon. Bacilly believed that 'it is certainly more worthwhile to copy something good than to try stubbornly and obtusely to become an originator and initiator'.\footnote{Bacilly, Remarques curieuses sur l'art de bien chanter, 1668, Caswell (trans), p. 49.} 'Non, [non] je ne veux plus m'engager' (no. 19) shares similarities to an air with the same opening line by Michel Lambert on an anonymous text published in Ballard's \textit{Livre d'airs de différents auteurs} in 1692-3 as located by Goulet. Both airs feature the same theme and opening refrain returning in \textit{rondeau} form (each time cleverly in a slightly new sense), but the actual text differs and 'Tircis', rather than 'Iris', is the cause of the protagonist's affliction.\footnote{\textit{Livre d'airs de différents auteurs, XXXV}, Paris, Christophe Ballard, 1692, pp. 7-8, F.Pn/RésVm 283[27]. Cited in Goulet, \textit{Paroles de musique (1658-1694)}, p. 985.} Catherine Gordon-Seifert presents evidence that in some cases more than one poet participated in the creation of the song text, often writing a
section each; it is conceivable that more than one poet contributed to some of Gillier's airs. This process was akin to a salon conversation.147

The collection includes two series of pieces which apparently originated in the theatre. The first is 'L'amour se plaisant dans nos plaines' (no. 32) which bears the description Intermède de la tragédie de Bajazet. The text is not directly uplifted from the historical spoken tragedy Bajazet (first performed 5 January 1672, probably)148 about a dissident prince at a Machiavellian court, written by the greatest dramatist of Gillier's day, Jean Racine (1639-1699). The words, embodied by pastoral characters, express the sentiments of the underlying seventeenth-century quandary of having to choose between le plaisir or la gloire, a recurring theme throughout this collection.149

The performance history of Bajazet at the court has been traced using the published letters of Elizabeth Charlotte, Duchesse d'Orléans, the second wife of Philippe I duc d'Orléans and mother of Gillier's dedicatee. The performances of Bajazet that we are aware of from these letters are as follows: from 1677, it was performed at least once a year, if not twice, at the various royal residences between which the court moved throughout the year, at Versailles, Fontainebleau, the chateaux of Saint-Germain-en-Laye, and Saint-Cloud. In the 1690s Madame attended Bajazet performances at Versailles on 22 December 1691, 17 December 1694, 28 July 1695, and 21 January 1697. It was also performed numerous times at the Comédie française.150

Performances typically included divertissements of ballet, vocal and instrumental airs, often consisting of one or two singers, six instrumentalists (usually violons and

147 As examples, Gordon-Seifert gives the Le Camus/ Lambert collaboration 'J'ay si bien publié vos attraits' and Bacilly's assertion that 'Je fais ce que je puis' was written by four people including himself, the composer Le Camus, plus two poets. The first strophe was written by a poet identified only as M.F., the second strophe by Perrin. Gordon-Seifert, "La réplique galante" Sébastien de Brossard's airs', pp. 183-4.
148 The Mercure of Jan 9, 1672, states that it was performed 'ces jours passés'; Lancaster believes it was probably first given on the 5th. Henry Carrington Lancaster, A History of French Dramatic Literature in the Seventeenth Century, Part IV: the Period of Racine 1673-1700, Volume 2, Baltimore: The John Hopkins Press, 1940, p. 83.
150 The diarist Dangeau noted that Madame hardly ever missed performances of plays at court, except in cases of mourning and bereavements. Performances at court were often interrupted by the king's frequent periods away. The performances from 1677 to 1690 are too numerous to record within the scope of this study, but cf. Brooks and Yarrow's publication The Dramatic Criticism of Elizabeth Charlotte, Duchesse D'Orleans, pp. 1, 363. Lancaster informs us that at the Comédie française between 1680 and 1688 Bajazet was performed 35 times and between 1680 and 1920, without specifying exact dates, 422 times; Lancaster, A History of French Dramatic Literature, pp. 83,192.
hautbois), plus one or more dancers from the Académie royale de musique. Gillier possibly wrote this sung menuet as incidental music for insertion within or between acts for a performance of Racine's stage work at some time between the early to mid 1680s and the publication date of his collection, 28 February 1697. The 1690s are more likely as he was older. If indeed he wrote the music after 1691, his contribution postdates his printing privilege.

The second series of pieces, Gillier's 'Fragment du prologue de Méleagre tragédie en musique', subtitled 'Récit, La Renommée' is, like many prologues, designed in celebration of Louis XIV. Prologues are mostly not directly related to the play or opera that follows but sometimes inform the audience of the subject matter. The closest Méleagre in date to this collection is the opera libretto written by the well-known playwright Edmé Boursault (1638-1701) in 1694. There is, however, a later five-act tragedy Méleagre dedicated to Madame by the dramatist (and Madame's maître d'hôtel ordinaire from 26 August 1701) François-Joseph de La Grange-Chancel (1677-1758). Born into a noble family, he found favour at court, becoming a page of the princesse de Conty, a member of the circle that included Monseigneur and Philippe II d'Orléans; La Grange-Chancel was operating in the same circles as Gillier. Méleagre's first of eleven performances was 28 January 1699; subsequently performed at Versailles on 3 February 1699, it was then given another nine performances that year with the last on 17 August. It was never revived. The privilege of Méleagre dates from 12 February and it was published 27 February 1699. La Grange-Chancel had produced two plays prior to this, Adherbal written around 1690 but not performed until 8 January 1694, and Oreste et Pilade, first performed 11 December 1697 (privilege 12 February 1699, the same date as Méleagre). His fourth

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151 Marcelle Benoît in her study Musiques de cour: chapelle, chambre, écurie, 1661-1733, 1971, provides this information from payment details made to these musicians and dancers. Cited in Brooks and Yarrow, The Dramatic Criticism of Elizabeth Charlotte, Duchesse D'Orleans, p. 58.

152 Méleagre was a god in Greek mythology. Jean-Baptiste Stuck (1680-1755) set François-Antoine Jolly's Méleagre to music in 1709 with a dedication to the duc d'Orléans, his employer. There is an earlier Méleagre by Isaac de Benserade (1613-1691), that La Grange-Chancel is purported to have based his on, published in Paris in 1641. There is another work, Méleagre et Atalante (Paris, BN, X.105) that Jean Duron describes as 'très belle tragédie lyrique anonyme, non datée et sans aucun rapport avec la précédente'. Translated by this writer as: 'very beautiful anonymous tragedie lyrique, undated and without any connection with the previous one'. Jean Duron, 'Méléagre', 'Méléagre et Atalante', in Dictionnaire de la musique en France aux XVIIe et XVIIIe siecles, Marcelle Benoît (ed.), Paris: Fayard, 1992, p. 448. Jean Duron kindly verified that this music bears no relation to the 'fragment' published in Gillier's collection.
play, *Athenais*, was performed on 20 November, 1699.\textsuperscript{153} Given that they operated in the same circles, and the tragedies would have taken a period of time to complete (although with the information we have it is clear that some plays took longer than others), it is possible, although no definitive match can be made, that Gillier was asked to write a prologue for this *Méléagre*. The *choeur* prosody of Boursault's prologue expresses very similar sentiments to Gillier's *Méléagre* prologue - there is no prologue in La Grange-Chancel's publication - but given the very interchangeable nature of prologues in general, we cannot be certain.

From this information it may be concluded that the poems probably originated from a number of sources and not all of them had been written recently.

**Structure of the Text**

**The Airs**

As to the formal structure of the text in this collection, the verse lengths and syllables per line adopted in the airs in binary form are outlined in Figure 4/2.\textsuperscript{154}

**Figure 4/2. Verse Lengths and Syllables per Line in Gillier's Binary Form Airs**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Category</th>
<th>Verse length</th>
<th>Syllables per Line</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A section</td>
</tr>
<tr>
<td>2</td>
<td>Tout retentit</td>
<td>Air</td>
<td>8</td>
<td>10,12,12,12</td>
</tr>
<tr>
<td>5</td>
<td>Tous les ans les beaux jours</td>
<td>Air</td>
<td>8</td>
<td>12,8,8,8</td>
</tr>
<tr>
<td>6</td>
<td>Si jamais dans la prairie [Bourrée]</td>
<td></td>
<td>6</td>
<td>7,6,7,7</td>
</tr>
<tr>
<td>8</td>
<td>Lorsque de mil objets</td>
<td>Air</td>
<td>6</td>
<td>12,12,12</td>
</tr>
<tr>
<td>9</td>
<td>Que mon berger [Gavotte]</td>
<td></td>
<td>4</td>
<td>8,8</td>
</tr>
<tr>
<td>11</td>
<td>Air à jouer et chanter: Allons badiner sur l’herbette [Gigue]</td>
<td></td>
<td>6</td>
<td>8,8</td>
</tr>
<tr>
<td>13</td>
<td>Alcandre</td>
<td>Air</td>
<td>7</td>
<td>8,12,12</td>
</tr>
<tr>
<td>14</td>
<td>Gavotte à jouer et chanter: Il n’est point de bergere sincere</td>
<td>Gavotte</td>
<td>5</td>
<td>8,7</td>
</tr>
</tbody>
</table>


\textsuperscript{154} The square brackets are this writer's to indicate the suggested dance character of the fixed-meter airs.
<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Type</th>
<th>Lines</th>
<th>Rhythm</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Je passois dans nos bois</td>
<td>Loure</td>
<td>5</td>
<td>12,12</td>
<td>12,12,12</td>
</tr>
<tr>
<td>18</td>
<td>Un berger des plus charmants</td>
<td>Air</td>
<td>8</td>
<td>7,7,7,7</td>
<td>7,7,7,7</td>
</tr>
<tr>
<td>20</td>
<td>Paissiez petits moutons</td>
<td>Sarabande</td>
<td>8</td>
<td>6,6,8,6</td>
<td>8,8,6,5</td>
</tr>
<tr>
<td>21</td>
<td>Dans ces lieux</td>
<td>Gavotte</td>
<td>4</td>
<td>8,12</td>
<td>12,12</td>
</tr>
<tr>
<td>25</td>
<td>Arrestez doux printemps</td>
<td>Air</td>
<td>8</td>
<td>12,12,12,12</td>
<td>8,8,8,8</td>
</tr>
<tr>
<td>26</td>
<td>Quel bruit</td>
<td>Fanfare [d'air militaire]</td>
<td>4</td>
<td>8,6</td>
<td>12,12</td>
</tr>
<tr>
<td>30</td>
<td>Air: Nostre douleur</td>
<td>Air</td>
<td>4</td>
<td>8,10</td>
<td>8,10</td>
</tr>
<tr>
<td>31</td>
<td>Air à jouer et chanter: De ces lieux pour jamais</td>
<td>Menuet</td>
<td>8</td>
<td>12,12,12,8</td>
<td>8,6,8,8</td>
</tr>
<tr>
<td>32</td>
<td>Intermède de la tragédie de Bajazet</td>
<td>Menuet</td>
<td>5</td>
<td>8,10</td>
<td>8,8,8</td>
</tr>
<tr>
<td>36</td>
<td>Dans ces belles retraittes</td>
<td>Loure</td>
<td>4</td>
<td>6,12</td>
<td>12,12</td>
</tr>
<tr>
<td>38</td>
<td>Petits oyeaux</td>
<td>Menuet</td>
<td>7</td>
<td>10,8,8</td>
<td>8,8,8,12</td>
</tr>
<tr>
<td>40</td>
<td>Chaconne: Sur ces rives fleuries</td>
<td>Chaconne</td>
<td>8</td>
<td>6,8,6,12</td>
<td>8,8,8,6</td>
</tr>
<tr>
<td>44</td>
<td>Beaux lieux aimable solitude</td>
<td>Air</td>
<td>8</td>
<td>8,8,12,12</td>
<td>12,12,10,8</td>
</tr>
<tr>
<td>45</td>
<td>Air à jouer et chanter: Dans une langueur mortelle</td>
<td>Gavotte</td>
<td>8</td>
<td>6,7,7,7</td>
<td>7,7,7,6</td>
</tr>
<tr>
<td></td>
<td>- Couplet 2</td>
<td></td>
<td>8</td>
<td>7,7,7,7</td>
<td>7,7,7,7</td>
</tr>
<tr>
<td></td>
<td>- Couplet 3</td>
<td></td>
<td>8</td>
<td>7,7,7,7</td>
<td>7,7,7,7</td>
</tr>
<tr>
<td>48</td>
<td>Lorsque la premiere fois</td>
<td>Gavotte</td>
<td>8</td>
<td>7,7,7,7</td>
<td>7,7,7,7</td>
</tr>
<tr>
<td></td>
<td>- Double</td>
<td></td>
<td>8</td>
<td>7,7,7,7</td>
<td>7,7,7,7</td>
</tr>
<tr>
<td>50</td>
<td>Je cesse d'estre vostre amant</td>
<td>Sarabande</td>
<td>6</td>
<td>8,8</td>
<td>8,8,8,8</td>
</tr>
<tr>
<td>51</td>
<td>Jeunes coeurs</td>
<td>Loure</td>
<td>6</td>
<td>8,8,8</td>
<td>8,8,8</td>
</tr>
<tr>
<td>52</td>
<td>Quand sur ma musette</td>
<td>Menuet</td>
<td>8</td>
<td>5,5,5,5</td>
<td>5,5,5,5</td>
</tr>
<tr>
<td>53</td>
<td>Dans l’empire d’amour</td>
<td>Menuet</td>
<td>6</td>
<td>12,8</td>
<td>8,8,8,8</td>
</tr>
<tr>
<td>55</td>
<td>Que je suis misérable</td>
<td>Air</td>
<td>4</td>
<td>6,12</td>
<td>9,12</td>
</tr>
<tr>
<td>57</td>
<td>Iris, depuis le jour</td>
<td>Air</td>
<td>8</td>
<td>12,8,12,8</td>
<td>8,8,8,8</td>
</tr>
<tr>
<td>58</td>
<td>Ne me demandez plus, Climene</td>
<td>Air</td>
<td>4</td>
<td>8,12</td>
<td>12,8</td>
</tr>
<tr>
<td>59</td>
<td>Petite bergere</td>
<td>Sarabande</td>
<td>8</td>
<td>5,5,5,5</td>
<td>5,5,5,5</td>
</tr>
</tbody>
</table>

Short verses of between four and eight lines are used with eight, always divided into two quatrains (sections of four lines), appearing to be the preferred type. These miniature declamations typify the ability of the French air to convey an idea, often with moral implications, within the strict confines of this genre. Bacilly puts this into context when he explains that:

The Italian language permits more freedom than the French, whose strictness (which is perhaps excessive) tends to hold composers in check ... For instance, ... it is permissible to repeat Italian words at any length that happens to please the composer. The result is that a small four-line verse can be transformed into quite a lengthy air by means of these repetitions ... in French it is only permissible to repeat words which are appropriate to the
text, or that have a certain sweet and familiar connotation in the vocal setting of our language. Moreover, in vocal settings of Latin and Italian, all kinds of words are utilised without resulting in outcry from the ranks of the critics.\textsuperscript{155}

The majority of the airs in this collection, twenty-two out of thirty-three, have evenly-divided verses over the A and B sections. Eight airs feature an extended B section (asymmetrical), allowing the poet to dwell on the expressed sentiments of the heart, and one air, 'Si jamais dans la prairie' (no. 6) has a shorter B section thereby highlighting, by its brevity, the two-line surprise epigrammatic ending: 'A bien d’autres cet inconstant;/ En a mille fois dit autant'.\textsuperscript{156}

**Versification**

French versification is concerned with the rhythm of the syllabic units (and their divisions into balanced or unbalanced lines) and rhyme. Some metrical line types are used more frequently than others in this collection, for example poetic lines of octosyllables predominate as shown in Figure 4/3; certain verse types have particular associations: \textsuperscript{157}

**Figure 4/3. Line Type Association and Frequency of Occurrence in Gillier's Airs**

<table>
<thead>
<tr>
<th>I</th>
<th>Line Type &amp; Association</th>
<th>II</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Octosyllabic: oldest extant French line; balanced line; characteristic of gavottes; typical of lighter poetry.</td>
<td>91</td>
</tr>
<tr>
<td>7</td>
<td>Heptasyllabic: characteristic of gavottes &amp; bourrées; less regulated than the 8-syllable lines they often substitute for.</td>
<td>53</td>
</tr>
<tr>
<td>12</td>
<td>Alexandrine: balanced line, usually divided into two hemistiches of 6 syllables, the caesura; majestic sentiments; standard classical \textit{tragedie} line.\textsuperscript{158}</td>
<td>49</td>
</tr>
</tbody>
</table>

\textsuperscript{155} Bacilly, \textit{Remarques curieuses sur l'art de bien chanter}, 1668, Caswell (trans), p. 42.

\textsuperscript{156} 'To many others this inconstant one,/ Has said as much a thousand times'. Only two airs are not in binary form. 'Non, je ne veux plus m'engager' (no. 19) is in rondeau form; in the case of 'Qu’il couste cher' (no. 54), the poem is in a simple rondeau ABA form and the music is in an ABC ternary form. In both airs, the A section invokes a strong emotional presence through the device of rhetorical recurrence.


\textsuperscript{158} The French classicism movement, at its height between 1660 and 1685, adhered to a highly structured setting, with strict rules, among others: rationality, intellectuality, imitation of an idealised nature, and formal beauty. The five-act \textit{tragiédies} of Racine in rhyming alexandrines were considered to
Pentasyllabic; unbalanced line but predominantly acts as a division of 10 in this collection.

Hexasyllabic; usually combined with other line types especially 8s and 12s (as it is similar to the alexandrine with a caesura in the middle dividing it into two equal hemistiches); never occurs alone in this collection.

Decasyllabic; second oldest French line previously considered the heroic epic type; also contains a 6-syllable division; often occurs in sarabandes and menuets.

Enneasyllabic: Usually a shortened first-half of a 10-syllable line.

Total number of lines 236

From this overview of the syllables per line adopted in Gillier's airs, a number of constants become apparent. The airs consist, in equal ratios, of either isometric sections, in which the same verse-type is used throughout, or heterometric when different types of lines are used within a section. A combination of both types occurs in just eight airs, but in these cases it is generally due to the ebb and flow of emotions. The longer the line, the more profound or serious the statement; the shorter lines tend to convey the assertive, more personal or pithy observation but these shorter, more flexible line lengths, as can be seen in Figure 4/2, are also used in accordance with the constraints imposed by the dance air association. The preference for lines of octosyllables is a feature of the air genre in general, as these lines tend to convey the lighter, simpler texts associated with the pastoral themes so popular at the time. Airs de mouvement generally have regular line lengths in order to accentuate the rhythm of the dance, but become irregular and unpredictable as emotions shift. This is exemplified by the emotive sarabande 'Paissez petits moutons' (no. 20) in which the lyrics move from the opening two gentle, and tranquil lines of hexasyllables, which overall form a twelve-syllable alexandrine statement 'Paissez petits moutons,' Au milieu de la plaine', through a reassuring octosyllabic 'Ne craignez plus les trahisons'. This is followed by an abrupt, seemingly incomplete half alexandrine, six-syllable, 'D'une beste inhumaine' which is explained in the next two eight-syllable lines 'L’objet, dont je sentois les coups, Ne me fait plus Porter sa chaisne'. The bitter outpouring of a six and then five-syllable line 'Et celuy, qui vous meine, Ne songe


In these eight airs, the predominate line type combination is octosyllables and alexandrines; the most commonly used combination. It is not uncommon in the chanson to have combinations of more than two verse types, with three being the preferred heterometric option. Kastner, A History of French Versification, pp. 159, 200.
plus qu’a vous' ends this sarabande.\footnote{160}

Two brunettes, 'Que mon berger' (no. 9) and 'Air à jouer et chanter: Allons badiner sur l’herbette' (no. 11), consistently in isometric lines of octosyllables, express the joys of love in an unimpassioned manner. An example of resigned despair is achieved through the use of five alexandrines in a row in the expressive loure 'Je passois dans nos bois' (no. 17):

\begin{quote}
Je passois dans nos bois tranquilement 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.\footnote{161}
\end{quote}

The loure is considered the most graceful and pleasing of dances, and should therefore flow smoothly without unnecessary rhythmic complication.\footnote{162} Within this collection the metrical line stability and sentiments expressed in the text of each loure is in accordance with the character of this dance.

**The Fragmens of Opera Récits**

The term 'récit' should be differentiated from the term 'récitatif'. According to Jean-Jacques Rousseau a récit is the 'nom generique de tout ce qui se chante a voix seule', and is also applied 'aux instrumens'. In Gillier's collection the term is certainly used to differentiate between seule and choeur sections. Rousseau writes: 'c'est chanter ou jouer seul une partie quelconque par opposition au choeur ou à la symphonie en général'.\footnote{163} Newman observes that in the printings made under Lully's direction, the recitative monologues are marked 'recit' possibly to differentiate them from recitative dialogues. Anthony explains that the term was originally taken from spoken tragédie, 'where it usually referred to a long monologue that brought passions to their highest

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\footnote{160} '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'.

\footnote{161} Cf. below, II, pp. xxxvi-xlii for translations.


\footnote{163} 'Generic name of all that is sung by voice alone', and is also applied 'to the instruments'. 'In general it is to sing or play one part alone in contrast to the choir or the symphonie' (translation is by the present writer). Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris, 1768 facsimile ed. Hildesheim: Georg Olms), New York: Johnson Reprint, 1969, p. 398.
point at the close of a tragedy'. All récitatifs are a form of récit, but Anthony points out that 'not all récits are récitatifs'.

Figure 4/4. Syllables per Line in the Récits

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Verse Length</th>
<th>Syllables per Line in Sections</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Chaconne: Je me plaist quelquefois</td>
<td>4</td>
<td>12,12</td>
</tr>
<tr>
<td>28</td>
<td>Belle nympe</td>
<td>5</td>
<td>8,8,10,6,12</td>
</tr>
<tr>
<td>49</td>
<td>Sombres déserts [ternary form]</td>
<td>9</td>
<td>12,8</td>
</tr>
<tr>
<td>60</td>
<td>Fragment du prologue de Méléagre tragédie en musique</td>
<td>28</td>
<td>12,8,8,6,8</td>
</tr>
</tbody>
</table>

Each of the four récits (as shown in Figure 4/4 above) consists of a variety of vers libres (which are addressed further in Chapter 5), and sectional divisions of between two and eight lines, with five being the most commonly used type. As in the airs, longer poetic lines of octosyllables predominate which is typical of lighter poetry and pastoral themes.

Although alexandrines are representative of Racine's standard classical tragédie of the theatre, they are not utilised more in 'Fragment du prologue de Méléagre tragédie en musique' (no. 60), than they are in any of the other récits or airs in this collection. The poet or poets in these récits, like Quinault in his tragédies en musique, have, as in the airs, used a fluctuating syllable count (although in the récits the longer, more majestic balanced lines are favoured) in response to the emotions conveyed by the text. A combination of more than two verse types is common in the chanson, but unlike the airs, the preferred heterometric option is four. When shorter lines are used as a prosodic device, their effect is noticeable, inner tension is created.

La cadence des petits Vers et leurs rimes frequentes coupent trop et font trop sauter le récitatif, qui doit être uni, tranquille, majestueux. Le récitatif est un fleuve qui doit rouler doucement, également, hormis aux endroits où il est poussé ou ralenti, où il est excité par quelque détour ou par quelque rencontre extraordinaire, et les petits Vers d'une mesure courte et réglée forment des cascades impetueuses et bruyantes, ou des ruisseaux d'un gazouillement perpetuel.

165 'The rhythm of little lines and their frequent rhymes cut recitative into pieces and make it jump too much, when it should be uniform, tranquil, majestic. Recitative is a river that should flow gently, equally, except where it is pushed ahead or slowed down, where it is roiled up by a narrows or some
Contrasts are conveyed in the chaconne, 'Je me plaist quelquefois' (no. 22) by the use of expansive isometric couplets in alexandrines setting the scene in the first section, 'Je me plaist quelquefois à voir des inhumaines/, Rebuter des amants, les plus tendres soupirs'. This is followed, in the second section, by 'short' and 'impetuous' isometric octosyllable couplets as the orator's monologue becomes more poignant, more telling; the maxim is revealed: 'Mais plus je fais souffrir de peines,/ Plus je prépare de plaisirs'.

As in the airs, lines of hexasyllables are always combined with either octosyllables or alexandrines. These shorter half-alexandrine lines are more assertive, they demand attention, they cause 'noisy cascades or streams' in the flowing river of eight and twelve syllable lines. Grandiose statements such as 'gloire immortelle' and 'plus puissant des Roys', reassuring words like 'banissez vos allarmes' warrant attention, and the poet by skillfully manipulating these hexasyllabic poetic lines has achieved such an effect. The unbalanced pentasyllabic line occurs on two occasions in 'Fragment du prologue de Méléagre tragédie en musique' (no. 60). As in the airs, this five-syllable line marks its first appearance as an incomplete division of another, 'C’est son nom glorieux,/ Que partout je répète'. This five-syllable and then six-syllable statement (in verse two) acts as a shortened alexandrine whose 'glorious name' is omitted as something yet to be discovered, 'some extraordinary feature', and when set to music by Gillier its role as a substitute for one twelve-syllable line is emphasised by a continuous descending bass line passage. In the third verse the pentasyllable, by its very nature as an unbalanced line, is used as the complete antithesis of the precarious act of holding in his august hands, 'La balance du monde', and 'le sort de tous les humains', no less.

Unlike Quinault's tragédies en musique, in which the rhyme scheme was not fixed,
the same scheme has been adhered to in all the récits. The preferred scheme in the verses of five lines is \textit{abbab} in which the masculine rhyme dominates, the exception being 'Belle nymphe' (no. 28), in which the \textit{aabab} scheme favours the feminine rhyme. This récit has elements of tenderness, of \textit{plaisirs}, 'Belle nymphe, essuyez vos larmes,/ Beaux lieux reprenez tous vos charmes'.\textsuperscript{170} If we now apply Bacilly's suggestion that 'the rhyme-schema often determines the thought and the subject of the verse to some extent', the récits might be said to 'expose and develop a dramatic situation', although unlike some of the airs, they do so without as much variation in expressive effect: emotions are more restrained, less contemplative. Continuity is retained, a certain rhythm is created, 'qui doit être uni, tranquille, majestueux'. In general, airs, with their stronger rhythms and shorter stanzas that interrupt the longer récit monologue lines, are inserted into opera scenes when the emotions expressed in the récits have reached their highest point. The characters could then indulge their passions, and the sentiments of their souls could be expressed.

Un personnage qui dit quelque chose de plus vif, de plus emporté que le reste de son discours, qui est pris de quelque saillie, qui a tout d'un coup quelque redoublement de passion: quitte le train ordinaire du récitatif ... puis quand l'emportement est calmé, il retourne au récitatif ordinaire: pour le quitter encore à la premiere saillie.\textsuperscript{171}

\textsuperscript{170} 'Beautiful nymph, wipe away your tears./ Beautiful places restore all your charms'.

\textsuperscript{171} 'A person who says something more lively, more emotional than the rest of his oration, who gives vent to an outburst, who suddenly feels passion welling up, abandons the ordinary pace of the recitative ... then, when his emotion has calmed, he returns to the ordinary recitative, but leaves it again at the first emotional outburst'. Le Cerf de La Viéville de Fresneau, \textit{Comparaison de la musique}, 1704, p. 60. Cited in and translated by Ranum, \textit{The Harmonic Orator}, pp. 32-3.
Chapter 5
Musical Analysis of the Operatic Elements

In this, and in the final chapter, we have chosen to focus on those aspects of Gillier's collection that set it apart from other publications of the period: in our view, the most distinctive music in it derives from his experience as a composer for the theatre. We look at the items concerned in some detail in the present chapter. In the final chapter, we show that Gillier's linking of pieces for chamber music performance is in reality heavily indebted to theatrical precedent.

Récits

Gillier has set these texts using a number of different categories of récit: récit mesuré, récit obligé, and récit simple. This demonstrates great versatility by our composer to represent, within the one collection, numerous genres and derivatives thereof in a condensed form for performance in small chamber concerts. Although, unlike other composers, Gillier has not specifically identified the récit category used, it is clear from his use of metre, the role of the bass line, the accompaniment, the melodic line, and musical repetition, which type he is adopting. All four récits include a figured basse continue line throughout, and each récit is in a different key.

Figure 5/1. Overview of the Récits

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Category</th>
<th>Metre/s</th>
<th>Form</th>
<th>Key</th>
<th>Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Chaconne: Je me plaist quelquefois, Récit de l'Amour</td>
<td>Récit mesuré</td>
<td>3</td>
<td>Chaconne opening</td>
<td>A</td>
<td>Treble 'Prelude'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Extended binary</td>
<td></td>
<td>Basse continue</td>
</tr>
<tr>
<td>28</td>
<td>Belle nymphe: Récit de la Gloire.</td>
<td>Récit mesuré</td>
<td>3</td>
<td>Extended binary</td>
<td>C</td>
<td>Petit choeur</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Symphonie</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Basse continue</td>
</tr>
<tr>
<td>49</td>
<td>Sombres déserts</td>
<td>Récit obligé</td>
<td>C, 3/2</td>
<td>Ternary</td>
<td>e</td>
<td>Prelude</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Obbligato</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Basse continue</td>
</tr>
<tr>
<td>60</td>
<td>Fragment du prologue de Méléagre tragédie en musique, Récit: La Renommée</td>
<td>Récit simple and mesuré</td>
<td>C, 3/2</td>
<td>Semi structured</td>
<td>G</td>
<td>Prelude</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Multi-sectional</td>
<td></td>
<td>Symphonie</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td>ABCAD</td>
<td></td>
<td>Petit choeur</td>
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<td></td>
<td></td>
<td>Grand choeur</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Basse continue</td>
</tr>
</tbody>
</table>
Récit mesuré

The first récit in this collection, the chaconne 'Je me plaist quelquefois, Récit de l'Amour', is in measured style. This category, similar to the air in character and therefore generally reserved for the more dramatic or expressive verses, refers to passages that are metrically regular, have melodic or more active bass lines, and can feature musical or textual repetitions. Gillier has set the text of 'Je me plaist quelquefois' to a four-bar strophic bass line in 3, a chaconne in A major marked tendrement, which on its recurrence predominantly emphasises the rhyme, rather than the caesura. The mood has already been established by an opening instrumental dance acting as a prelude, a 'Chaconne' using the same unbroken recurring bass but extended to eight bars (with the addition of a four-bar repetition an octave lower) which effectively unites the two sections together into a seamless whole. With a diminution to a four-bar phrase recurrence when the vocal line begins (bar 41, Figure 5/2 below), an intensity of emotion is achieved. This strophic bass line is carried through to the exquisite 'Passacaille' (no. 23) in A minor. Although its rhythms are measured, Gillier has also manipulated the rhythm of the vocal line through the device of note duration in order that the metric accent always falls on the caesura (at the half alexandrine) and the rhyme.

172 These traits, as outlined by Dill, relate to the historical definition by Jean-Jacques Rousseau in the article on recitative for his Dictionnaire de musique (Paris, 1768) and Paul-Marie Masson's categories as defined in the course of his study L'opéra de Rameau (Paris, 1930, cf. pp. 189-201). Dill points out that prior to the mid-eighteenth century there is a lack of this type of specific information on récitatif categories in other sources. Charles Dill, 'Eighteenth-Century Models of French Recitative', Journal of the Royal Musical Association, Vol. 120, No. 2 (1995), pp. 232-50. Anthony observes that Brossard had already defined récitatif mesuré as being 'in the same mouvement [no change of meter] as though singing an air' hence its similarities to the air characteristics exacerbated the blurred demarcation between the two. Anthony, French Baroque Music, p. 110.

173 The expressive direction tendrement contrasts unexpectedly with the 'joyful and pastoral' key of A major, and the gay allegro commonly used in chaconnes. Cf. below, 'Tempo, Expressive Markings, and Affect' in 'Considerations of Style and Performance', II, p. ix.

174 The rules of versification, set earlier in the 17th century by François de Malherbe, the official poet of the French royal court, included the insistence upon a break at the caesura and the rhyme. The caesura, a pause in the interior of the line dividing it into parts thereby allowing the voice to rest, only occurs in lines of ten at the fourth syllable or occasionally the sixth, or on the sixth syllable of an Alexandrine. Lois Rosow, 'French Baroque Recitative as an Expression of Tragic Declamation', Early Music, Vol. 11, No. 4 (October, 1983), pp. 469-74. The feminine rhyme in the example from bar 45 is not counted but is pronounced.
There appears to be a disparity between the sentiments expressed in the prosody and the setting. The key of A major, according to several Baroque theorists of the time, was thought to be joyful and pastoral and associated with devotional or church songs.\textsuperscript{175} The piece, without words, is quite solemn, doesn't modulate but rather consists of a sequence of dissonance and resolution specified by the figured bass, and is quite unlike his normal writing; more apt for a devotional church setting. Perhaps Gillier wrote it and the very tender 'Passacaille' (no. 23) suitable for organ in A minor (the key associated with fervent prayers) in the first instance with this very occasion in mind, to which he later added the rather incongruous text. The words tell of a game, the protagonist is playing and jesting in a joyous manner; if the lovers weren't there to be rejected, there would be no fun to have at all! The dichotomy between these disparate parts is at the very heart of Gillier's emotional setting, suggesting that underneath the playful facade, there is perhaps a hint of something darker; something 'foreign'.\textsuperscript{176}


\textsuperscript{176} Ranum points out that there are relatively few airs in A major, and the ones that are tend to mention peasants or exotic foreigners. Ranum, \textit{The Harmonic Orator}, p. 334. There is no mention of peasants in this piece, but the 'foreign' could relate to something incommensurable. It has been suggested by Rose Pruiksma is her dissertation "Dansé par le roi": Constructions of French Identity in the Court Ballets of
'Je me plaist quelquefois' (no. 22) is in extended binary form. The first of a sequence of dissonances and resolutions occurs in the A section on 'rebuter' at bars 45-6 setting off a chain of tension and release, of 'les peines' and 'les plaisirs'. This process is immediately reiterated at bar 47 (Figure 5/3), with a protraction of [a]'mants' at the accented caesura serving to prolong the discordant pain. The final hemistich, 'les plus tendres soupirs', is gently repeated after a pause (a sigh), with the same downward cast, but at a lower pitch, ending a fourth down. In this instance the rhyme does not coincide with the recurrence of the bass on the tonic, rather the required fourth below. The tension is not resolved. This displacement of the expected bass recurrence serves two purposes. Firstly, by means of note duration and verse length manipulation, the prevailing rhythm is subtly undermined thus weight is added to the following, more dramatic assertion, 'Mais', the opening syllable of the B section stanza at bar 53 (see Figure 5/3 below). Secondly, this shift fulfils the dual role of opening the B section on the tonic. The rhythm of the initial strophic bass recurrence is not regained until the final utterance of the rhyme 'plaisirs' at bar 65, but only after the ensuing emotional upheaval of the B section has subsided.

There are three textual repetitions of the B section. The first with melodic and ornamentation variation and the second and third reprises (after a solo strophic bass repetition of four bars) are an exact musical repetition of the opening statement and first repeat. The appropriate text placement of ornamentation on other long syllables, a *passage* preceded by a *port de voix* on the first utterance of 'pei' (bar 56), but poignantly not on the second (bar 62), followed by an elongated *cadence* on 'nes' at bar 57 (an intentional metrical accent on a feminine rhyme thus 'masculinising' it for effect), allows the protagonist to add stress to this sentiment (Figure 5/3). The same treatment is given to 'prépare' but not until its first repeat at bar 63; to dwell on the 'peines' inflicted both in terms of an emotion and reinforcement of the rhyme in the first instance, but conversely to rejoice, after a delayed buildup, in the lengthy 'preparation' (only upon the reprise and then sustained over three bars) of the

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177 The first reprise of the text is written out. The second and third reprises are indicated by a repeat barline at the end of the B section followed by a solo strophic bass phrase of four bars that ends with a *signum congruentiae* instruction to return to the beginning of the B section. In this instance, we can only assume that this specific instruction indicates Gillier's intention that this be repeated.
'pleasures' (Figure 5/3). The actual 'plaisirs' are skipped over lightly. An allusion to something lying just beneath the surface layer, something latent, is conveyed by Gillier's use of the recurring dissonant VII chord resolving to VI which only occurs once in the B section vocal line, on 'prépare'. This dissonance/resolution sequence recurs in every bar of the following four bars (66-69) of solo strophic bass.

The use of florid passages and other ornamentation in this collection reflects the general trend, after Lully's death, of more freely-ornamented récitatif as opposed to Lully's more declamatory manner. In the abundant and proper use of these musical devices in the more expressive récits, Gillier has demonstrated his practical and skilled approach. The specific emphasis he places on ornaments in his preface also demonstrates the influence of Lambert's style, 'un agrément mal placé affaiblit l’expression des paroles'.

Récit obligé

'Sombres déserts' (no. 49) features a relatively active bass line and an obbligato part that foreshadows the vocal line in the opening Prelude, and then punctuates it. Récit obligé, a more lyrical style of récit, is mostly reserved for tender moments.

The impassioned manner is heightened by Gillier's use of a fluctuating succession of

178 Bacilly in his Remarques curieuses sur l'art de bien chanter (1668) has provided an in-depth guide regarding the appropriate ornamentation of long and short syllables. Cf. 'Considerations of Style and Performance', II, from p.ii, for a full discussion of these ornaments.

179 Lully was quoted by Lecerf as stating 'no embellishments; my récitatif is made only for speaking'. Jean-Laurent Lecerf de la Viéville, Comparaison de la musique italienne et de la musique française (reproduced without acknowledgement from 2nd ed., 1705-6, in vols. 2-4 of Bourdelot, Pierre and Jacques Bonnet, L'Histoire de la musique et de ses effets, 4 vols. bound as 2. Amsterdam: C. Le Cène, 1725), rpt Graz, Austria: Akademische Druck und Verlagsanstalt, 1966, vol. 3, p. 188. Cited in Anthony, French Baroque Music, p. 108. The increase in ornamentation, thus aligning récitatif to the air genre even more, also contributed to the gradual slowing down of the delivery of French récitatif since Lully's day.


181 Rousseau differentiated accompagné from obligé when the instruments (referring to an orchestral accompaniment) sustain chords throughout as opposed to taking a more active role. Rousseau, ‘récitatif accompagné' and 'récitatif obligé', in Dictionnaire de musique (Paris, 1768), pp. 403-5. Charles Dill addresses this topic in more detail in 'Eighteenth-Century Models of French Recitative', pp. 232-50. In this collection Gillier has set this récit, for use in chamber music performance, with an obbligato treble line that was performed by a violin in the 'Ensemble Battistin' recording.

182 Catherine E. Gordon-Seifert in 'Strong Men-Weak Women', p. 153 notes that Lully also used récit obligé during periods of tender utterances accompanied by minor harmonies. The more 'commanding' récit simple (or ordinaire) style was reserved for bold and other strong statements.
meters in the manner of recitative thereby underlining the prosodic accents of both the caesura and the rhyme.\(^{183}\)

Gillier uses the form ABA in which the A section (bars 1-12) in E minor has the brevity of a refrain. The B section (bars 12-32) is in the relative major with allusions to the tonic, to A minor and to B minor. Charpentier posed the question 'why [have] changes of key? ' The two reasons he gave were firstly to accommodate vocal ranges, secondly, and more importantly, to express 'different passions, for which the different key properties (energies) are appropriate'.\(^{184}\)

E minor (plaintive lament) immediately casts its shadow of affliction over the opening 6-bar obbligato Prelude before firmly ending on a V-I cadence confirming the tonality. The voice enters in a low register at bar 7, a disconsolate utterance of the words, 'Sombres déserts', mirroring the opening melodic line (Figure 5/4 below).\(^{185}\)

Except for the leap of a 4th to 'rochers' (bar 8, Figure 5/4), the line is conjunct, flat and resigned. A gradual rise of a 7th to its highest point, d'' on 'Je' (the last syllable in bar 10), is immediately curtailed by a one-bar descent of all three melodic parts back to the tonic (bar 12): utter dejection.

\(^{183}\) Lully developed this type of récit in the 1660s in order to accommodate the changing number of vers libres, which add interest. Metrical uniformity could be retained in other passages, namely sections without the vocal line. Concerning the navigation of these fluctuations, 'the changes in meter cause no difficulty for the French. [Their récitation] flows continuously, bubbling forth like champagne'. Telemann in a letter to Carl Heinrich Graun (1751), published in G. P. Telemann Briefwechsel, ed. H. Grosse and H. R. Jung, Leipzig, 1972, pp. 264-306. Cited in Rosow, 'French Baroque Recitative', p. 468.

\(^{184}\) Anthony, French Baroque Music, p. 189.

\(^{185}\) 'Sombres déserts' is a topos originating from the excerpt 'Sombres déserts témoins de mes tristes regrets?' from the Opéra-ballet Issé by André-Cardinal Destouches (1672-1749). This was first performed on October 7, 1697 in Fontainebleau. See the entry in the International Inventory of Musical Sources after 1600 [RISM] database, cross ref. Pieces 122.200.
A higher tessitura is adopted for the short, half-alexandrine opening statement in the B section, 'Vos retraittes paisibles', the shortest line overall. Agitation follows, with the introduction of a dotted quaver, semiquaver rhythmic motive depicting the reality that these peaceful retreats 'Ne garentissent point des peines de l'amour'. A two-bar obbligato (bars 20-21, Figure 5/5) echoing the previous vocal utterance hurries us on to 'En vain', set to a descending minor 3rd in the melody harmonised by chord V in A minor, the subdominant key; the modulation to A minor (utterly broken), is confirmed by a cadence at bar 24 (Figure 5/6 below).

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186 'Guarante no protection from the pains of love'.
Although Gillier's florid ornamentation of 'hélás!' 'Les coeurs sensibles'\textsuperscript{187} outlining chord V7 in G major, is sounded over a bass pedal providing a momentary respite from the harmonic restlessness, tension again builds with a rising bass line punctuated in the vocal line with a leap of a 6th to 'Ne' (at bar 29, Figure 5/6 below). It reaches a climax on chord V in B minor emphasising the word 'point' (bar 30) before cadencing in B minor two bars later. This chord of arrival, with its tierce de Picardie, serves at the same time as chord V in E minor, heralding the restatement of the A section in bar 33. Light modifications made to the original bass line ensure a smooth and seamless transition.

\textsuperscript{187} '[Alas!] Sensitive hearts'.

\textit{Figure 5/5. 'Sombres déserts', bars 12-22}
L'orchestre et le choeur

The 'Fragment du prologue de Méléagre tragédie en musique' (no. 60) comprises récit mesuré, choeur, and symphonie sections, as does 'Belle nymphe' (no. 28). But unlike the latter, the 'Fragment du prologue de Méléagre' also features contrasting récit simple sections and a division of the choeur forces into petit and grand ensuring dramatic interest in this through-composed spectacle.

Apart from Gillier's application of metres, these contrasting récit sections are clearly delineated (although not indicated as such in words) by changes in the bass line, from
relatively inactive (*simple*) to active (*mesuré*), and textual repetition, indicative of *mesuré*, in the third and fifth verses. In Lully's *tragédies en musique*, the undoubted model for 'Fragment du prologue de Méléagre', *récit simple* was often reserved for bold and other strong affirmations.\(^{188}\) This assertion is certainly supported by the grandiose opening statements of sections one and two (and four which is an exact repeat of two):

```
Accourrez 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.

Luy seul occupe ma trompette.
Chaque jour me fournit cent prodiges nouveaux.
C’est son nom glorieux,
Que partout je répette,
En dépit de tous ses rivaux.\(^{189}\)
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Section three in *mesuré*, following an introductory instrumental *Prelude*, is more emotive:

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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.
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'Symphonie', according to Brossard, is a term referring to 'any composition written for instruments'.\(^{190}\) In 'Fragment du prologue de Méléagre' the *symphonie* sections, as a reduced orchestral score, are in two parts, a treble and relatively active bass line, as is the ensemble air, 'De ces lieux pour jamais' (no. 31) and the menuet air 'Intermède de la tragédie de Bajazet: L’amour se plaisant dans nos plaines' (no. 32). Conversely, 'Belle nymphe' (no. 28) consists of two very active 'violinistic' treble lines scored as excited flurries of semiquavers in a succession of thirds with an occasional sixth, as is typical of Gillier's contemporaries, plus a bass line very suitable in style for a sustaining string *basse continue* (Figure 5/7).

\(^{188}\) Section five is in measured time as it consists only of the *choeur* with *symphonie* interjections. For further reading cf. Gordon-Seifert, 'Strong Men - Weak Women', p. 153.

\(^{189}\) For all translations of the poems cf. below, II, pp. xxxvi-xlivi.

Given that 'Belle nymphe' (no. 28) expresses tender but also spirited heroic sentiments, and both 'De ces lieux pour jamais' (no. 31) and 'Fragment du prologue de Méléagre' (no. 60) make specific reference to wind instruments, 'les hauts bois,' les musettes', and 'ma trompette' respectively, it is likely that this reduction of three parts to two could indicate a change in orchestral forces. Perhaps a transition from the petit choeur string ensemble to a wind consort, or with winds (namely les hautbois and les trompettes) doubling the upper parts as per the grand choeur forces. The inclusion of only a vocal petit choeur rather than a grand choeur in 'Belle nymphe' must also have some bearing on the instrumental forces required, especially when we keep in mind that the higher voices were thought 'heroic', comparing favourably with the trompette. As seen in Figure 5/8 below, the vocal petit choeur passages could very well be likened to a trompette call of la gloire with the 'violinstic' instrumental line conveying the opposing underlying battle between the forces of la gloire and l'amour (pleasures and peace). This certainly fits with the model that Gillier appears to have used (but adapted for use in the smaller setting of musique de chambre), that of the Lully/Quinault prologue of Alceste. In this prologue the nymph of the Seine greets the

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191 Gillier, or perhaps the engraver, designates hautbois as 'les hauts bois' in this collection. This variant in spelling, among other terms commonly used at that time for the oboe (for example 'haubois'), could possibly be either Gillier's indication of the plural, namely, more than one oboe for example a three or four-part consort, or an ensemble of various woodwind instruments. Alternatively, it could simply be an erroneous spelling by the engraver.

192 Rebecca Harris-Warrick, 'From Score into Sound: Questions of Scoring in Lully's Ballets', *Early Music*, Vol. 21, No. 3 (August, 1993), p. 358, suggests that scoring changes, for example a reduction from the typical five-part strings to four parts, may very well indicate that a wind texture is now required.

193 Treble voices were preferred throughout the Baroque era, with the haute-contre voice considered the premier French opera male role. The high range was considered heroic, rather than effeminate, and likened to the trumpet. The bass voice was considered less virtuosic and appealing. Ellen T. Harris, ‘Voices’, in *Performance Practice Music After 1600*, Howard Mayer Brown and Stanley Sadie (eds), Basingstoke: Macmillan, 1989, p. 111.
martial fanfare ('Bruit de guerre') with dismay, as does Gillier's *nympe de St. Cloud* in the preceding 'Fanfare: Quel bruit' (no. 26), 'Dieux! Qu'est-ce que j'entends'?\textsuperscript{194} The *Alceste* prologue ends with a chorus alternating strings and oboes with an 'opposing musical characterisation' of trumpets and drums in a military fanfare.\textsuperscript{195}

![Figure 5/8. 'Belle nymphe' Petit choeur excerpt, bars 61-66](image)

The 'Fragment du prologue de Méléagre' (no. 60) is a call to loudly and joyfully proclaim 'la gloire éclatante du plus puissant des Roys', to rejoice and to 'admirer les exploits divers', but also to acknowledge the king's benevolent protection, 'On a tous les biens a la fois, Quand on est a l'abry de sa main triumphante'. What better keys to use than G major (exalt joyfully but sweetly), with the ancillary keys of D major (joyous songs of victory and very martial), A major (loudly joyous), E minor briefly (effeminate), and C major (martial)!\textsuperscript{196} What better musical setting than the fixed, regular, repetitive drum rhythms reminiscent of the traditional Marche?

Sections one and two, in the tonic with modulations to D major, immediately set the scene with a personal call, a song of victory, addressed to the 'peuples de l'univers, Admirer les exploits divers'. This is followed by the instrumental Prelude (probably performed by the *grand choeur* forces) in 3, evoking a slightly altered mood. This symphonie episode, in the tonic, warns us that section three, in mesuré, will be at a changed dramatic pace. When the voice does enter (at bar 28, Figure 5/9 below) it

\textsuperscript{194} 'Gods! What am I hearing?'; The terrible noise of war.
\textsuperscript{195} Cowart, *The Triumph of Pleasure*, pp. 127, 147.
\textsuperscript{196} E minor is starkly contrasting to the martial, virile modes of C and D major. Ranum observes that during the 1680s and 1690s C major was consistently used in airs that expressed rejoicing over a victory; the emphasis firmly on conquest. Ranum, *The Harmonic Orator*, pp. 327, 330.
takes up the theme of the first three bars of the preceding instrumental introduction. The dotted crotchet rhythms of the Prelude are mirrored providing musical coherence, but in diminution, in the active bass line (from bar 32):

Figure 5/9. 'Fragment du prologue de Méléagre' (no. 60), Prelude bars 18-37

'Il tient dans ses augustes mains, La balance du monde' in A major when repeated effects a modulation to D major heralding in a return of the song of victory: the fourth verse which is an exact repeat of the first. These passages are dominated throughout by major harmonies in root position with the abundant use of tonic and dominant chords. Section five (beginning at bar 57, Figure 5/10) consists of the choeur accompanied by the symphonie in homophonic texture: 'Admirons la gloire éclatante'.

This thicker texture made heavier by a preponderance of parts for male voices gives this 'character', the grand choeur, enormous presence as it comments on the

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197 Theorists of the seventeenth century considered these musical devices to be associated with strength, boldness, and aggression. Gordon-Seifert, 'Strong Men - Weak Women', p. 152.
198 'Let us admire the magnificent glory'. The choeur is in fact written for the grand choeur; this we can ascertain from Gillier's use of clef. Using the same analogy, grand choeur forces are also required for 'De ces lieux pour jamais' (no. 31). Cf. below, 'Considerations of Style and Performance', II, p.ii, for further discussion regarding choeur divisions.
sentiments previously expressed. A series of emotions in quick succession is conveyed by means of harmonic colouring: G major, E minor, A major, and D major.

**Figure 5/10. 'Fragment du prologue de Méléagre', Grand choeur bars 57-62**

The higher more penetrating petit choeur repeats the strophe at bar 80 (Figure 5/11 below) but with melodic and harmonic variation. The symphonie episode is now in A and D major as opposed to G; E minor (effeminate) is replaced with C major (martial) and A major (loudly joyous), the other facet of 'sa main triomphante'.

**Figure 5/11. 'Fragment du prologue de Méléagre', Petit choeur bars 79-88**

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199 A separate soprano clef line has not been provided as it has in 'Belle nymphe' (no. 28). Gillier's intention could have been for the sopranos in this instance to double the treble line thereby creating a more harmonious unity: 'There you have a chorus which makes an extended and developed scene and which, in its imitation, has all the truth of nature, but with this one difference: that out of a tumultuous crowd is created a harmonious consensus'. Jean-François Marmontel, Éléments de littérature (1787), in Oeuvres complètes, 19 vols, Paris, 1818-20, xii, pp. 469-71. Cited in and translated by Wood and Sadler, French Baroque Opera, p. 66.
From bar 102 the magnificent spectacle of the *grand choeur* completes the final two lines of the verse with melodic variation, repeating these statements yet again after a four-bar *symphonie* finale.
Chapter 6

The Music of Gillier's 'petits concerts de chambre' - fragmens d'opéra?

Gillier’s Livre d'airs et de symphonies meslès de quelques fragmens d'opéra\(^{200}\) comprises basse continue-accompanied songs including solo airs, one equal voice duo and four récits, one with obbligato and two récits (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 for two hautbois and for two flutes respectively (both with basse continue), plus a number of pieces for an unspecified dessus instrument to be sung and played. These categories will be defined further later on in this chapter. In total, there are sixty-four numbered pieces, whereas Edmond Lemaître's bibliographic entry in the Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles (1992), holds that Gillier's Livre comprises '80 pièces (entrees de ballet, fanfares, choeurs, etc.)'.\(^{201}\) As a precursor to the new vogue in France of the multi-movement sonata and cantata at the turn of the century, Gillier’s grouping together of instrumental and vocal movements to make larger musical entities has exceptional interest.

Composers generally wrote complete operas, theatre works, or individual airs (of the serious and drinking type). Pieces involving voices were occasionally presented as a dramatic sequence, for example, Charpentier in 1683 had composed an experimental cantata-like work, Orphée descendant aux enfers, probably for performance at a private concert. Montéclair, as we have seen, in Ballard's Recueil d'airs sérieux et à boire of October 1695 grouped two recitatives, one air, and a duo into an ensemble of movements he entitled Adieu de Tircis à Clémène.\(^{202}\) Gillier’s publication is, however, unique: his declared aim was to assemble a collection of serious songs linked together in suites with instrumental pieces by means of their keys for chamber music


performance. In this regard, his endeavour is akin to the formation of an operatic prologue or divertissement, in which a dramatic element is not essential.

**Figure 6/1. Suites and their Sub-groupings/Links within the Collection**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Category</th>
<th>Key</th>
<th>Metre/s</th>
<th>Musical Form</th>
<th>Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>[Suite 1]</strong></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>1</td>
<td>Ouverture de Bois le Vicomte</td>
<td>Overture</td>
<td>F</td>
<td>2, 6/8, C</td>
<td>Asymmetrical Binary</td>
<td>Treble Basse continue</td>
</tr>
<tr>
<td>2</td>
<td>Tout retentit</td>
<td>Air sérieux</td>
<td>F</td>
<td>C, 3/2</td>
<td>Extended Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>3</td>
<td>Lourette</td>
<td>Instrumental dance</td>
<td>F</td>
<td>3</td>
<td>Rondeau</td>
<td>Treble Basse continue</td>
</tr>
<tr>
<td>4</td>
<td>Ritournelle</td>
<td>Instrumental prelude</td>
<td>a</td>
<td>C, 3/2</td>
<td>Through-composed</td>
<td>Treble Basse continue</td>
</tr>
<tr>
<td>5</td>
<td>Tous les ans les beaux jours</td>
<td>Air sérieux</td>
<td>a</td>
<td>C, 3/2</td>
<td>Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>6</td>
<td>Si jamais dans la prairie</td>
<td>[Bourrée]</td>
<td>a</td>
<td>C</td>
<td>Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>7</td>
<td>Rondeau</td>
<td>[Menuet en rondeau]</td>
<td>a</td>
<td>3</td>
<td>Rondeau</td>
<td>Treble Basse continue</td>
</tr>
<tr>
<td>8</td>
<td>Lorsque de mil objets</td>
<td>Air sérieux</td>
<td>a</td>
<td>C, 3/2</td>
<td>Extended Binary</td>
<td>Basse continue</td>
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<tr>
<td>9</td>
<td>Que mon berger</td>
<td>[Gavotte]</td>
<td>a</td>
<td>C</td>
<td>Extended Binary</td>
<td>Basse continue</td>
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<tr>
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<td>Rondeau</td>
<td>[Menuet en rondeau]</td>
<td>A</td>
<td>3</td>
<td>Rondeau</td>
<td>Treble Basse continue</td>
</tr>
<tr>
<td></td>
<td><strong>[Suite 2]</strong></td>
<td></td>
<td></td>
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<td>12</td>
<td>Sarabande</td>
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<td>a</td>
<td>3</td>
<td>Binary</td>
<td>Treble Basse continue</td>
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<tr>
<td>13</td>
<td>Alcandre</td>
<td>Air sérieux</td>
<td>a</td>
<td>3/2, C</td>
<td>Asymmetrical Binary</td>
<td>Basse continue</td>
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<tr>
<td>14</td>
<td>Gavotte à jouer et chanter: Il n’est point de bergere sincere</td>
<td>Gavotte</td>
<td>A</td>
<td>C</td>
<td>Asymmetrical Binary</td>
<td>Basse continue</td>
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<td>Instrumental dance</td>
<td>A</td>
<td>2</td>
<td>Binary</td>
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<td>3</td>
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<tr>
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<td>Je passois dans nos bois</td>
<td>[Loure]</td>
<td>A</td>
<td>3</td>
<td>Extended Binary</td>
<td>Basse continue</td>
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<tr>
<td>18</td>
<td>Un berger des plus charmants</td>
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<td>C, 3/2</td>
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<tr>
<td>19</td>
<td>Non, je ne veux plus m’engager</td>
<td>Air sérieux</td>
<td>A 2</td>
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<td></td>
<td>Rondeau</td>
</tr>
<tr>
<td>20</td>
<td>Paissiez petits moutons</td>
<td>[Sarabande]</td>
<td>A 3</td>
<td></td>
<td></td>
<td>Binary</td>
</tr>
<tr>
<td>21</td>
<td>Dans ces lieux</td>
<td>[Gavotte]</td>
<td>a</td>
<td></td>
<td></td>
<td>Binary</td>
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<tr>
<td>22</td>
<td>Chaconne: Je me plais quelquefois, Récit de l’Amour</td>
<td>Récit with instrumental prelude</td>
<td>A 3</td>
<td></td>
<td></td>
<td>Chaconne. Récit in Extended Binary</td>
</tr>
<tr>
<td>23</td>
<td>Passacaille</td>
<td>Instrumental dance</td>
<td>a 3</td>
<td></td>
<td></td>
<td>Chaconne</td>
</tr>
<tr>
<td></td>
<td><strong>[Suite 3]</strong></td>
<td></td>
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<tr>
<td>24</td>
<td>Ouverture de St. Maur</td>
<td>Overture</td>
<td>C 2, 3, C</td>
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<td></td>
<td>Asymmetrical Binary</td>
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<td>Arrestez doux printemps</td>
<td>Air sérieux</td>
<td>c 2/3</td>
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<td></td>
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<tr>
<td>26</td>
<td>Fanfare: Quel bruit</td>
<td>Air fanfare</td>
<td>C 2, C</td>
<td></td>
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<td>Semi-structured (ABCBD)</td>
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<tr>
<td>27</td>
<td>Marche de la Gloire</td>
<td>Instrumental marche</td>
<td>C 2</td>
<td></td>
<td></td>
<td>Through-composed</td>
</tr>
<tr>
<td>28</td>
<td>Belle nymphe: Récit de la Gloire</td>
<td>Récit</td>
<td>C 3</td>
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<td>Semi-structured</td>
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<td>Entrée de bergers et bergeres</td>
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<td></td>
<td>Asymmetrical Binary</td>
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<td>Air: Nostre douleur</td>
<td>Air sérieux with instrumental ritournelle postlude</td>
<td>C 3, C</td>
<td></td>
<td></td>
<td>Extended Binary</td>
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<td>31</td>
<td>Air à jouer et chanter: De ces lieux pour jamais</td>
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<td>C 3</td>
<td></td>
<td></td>
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<td>Intermède de la tragédie de Bajazet</td>
<td>Menuet</td>
<td>C 3</td>
<td></td>
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<td>Extended Binary</td>
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<td>33</td>
<td>Menuet pour les hauts bois</td>
<td>Instrumental dance trio</td>
<td>C 3</td>
<td></td>
<td></td>
<td>Asymmetrical Binary</td>
</tr>
<tr>
<td>34</td>
<td>Menuet pour les fluttes</td>
<td>Instrumental dance trio</td>
<td>C 3</td>
<td></td>
<td></td>
<td>Asymmetrical Binary</td>
</tr>
<tr>
<td></td>
<td><strong>[Suite 4]</strong></td>
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<tr>
<td>35</td>
<td>Ouverture de Chessy</td>
<td>Overture</td>
<td>G 2</td>
<td></td>
<td></td>
<td>Asymmetrical Binary</td>
</tr>
<tr>
<td>36</td>
<td>Dans ces belles retraittes</td>
<td>[Loure]</td>
<td>G 3</td>
<td></td>
<td></td>
<td>Extended Binary</td>
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<tr>
<td>37</td>
<td>Marche</td>
<td>Instrumental marche</td>
<td>G 3</td>
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<tr>
<td>38</td>
<td>Petits oyseaux</td>
<td>[Menuet]</td>
<td>G 3</td>
<td></td>
<td></td>
<td>Asymmetrical Binary</td>
</tr>
<tr>
<td></td>
<td>Air de violon</td>
<td>[Menuet]</td>
<td>G</td>
<td>3</td>
<td>Asymmetrical Binary</td>
<td>Violon Basse continue</td>
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</tr>
<tr>
<td>40</td>
<td>Chaconne: Sur ces rives fleuries</td>
<td>Chaconne</td>
<td>G</td>
<td>3</td>
<td>Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>41</td>
<td>Menuet</td>
<td>Instrumental dance</td>
<td>G</td>
<td>3</td>
<td>Asymmetrical Binary</td>
<td>Treble Basse continue</td>
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<tr>
<td>42</td>
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<td>Instrumental dance</td>
<td>G</td>
<td>3</td>
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<td>Treble Basse continue</td>
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**[Suite 5]**

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<tr>
<th></th>
<th>Ritournelle</th>
<th>Instrumental trio</th>
<th>e</th>
<th>C</th>
<th>Through-composed</th>
<th>Treble trio Basse continue</th>
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<tbody>
<tr>
<td>44</td>
<td>Beaux lieux aimable solitude</td>
<td>Air sérieux</td>
<td>e</td>
<td>C, 3/2</td>
<td>Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>45</td>
<td>Air à jouer et chanter: Dans une langueur mortelle</td>
<td>[Gavotte] with couplets</td>
<td>e</td>
<td>C</td>
<td>Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>46</td>
<td>Premier air de violon</td>
<td>[Menuet]</td>
<td>e</td>
<td>3</td>
<td>Asymmetrical Binary</td>
<td>Violon Basse continue</td>
</tr>
<tr>
<td>47</td>
<td>Deuxième air de violon</td>
<td>[Menuet]</td>
<td>e</td>
<td>3</td>
<td>Asymmetrical Binary</td>
<td>Violon Basse continue</td>
</tr>
<tr>
<td>48</td>
<td>Lorsque la première fois</td>
<td>[Gavotte] with double</td>
<td>e</td>
<td>C</td>
<td>Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>49</td>
<td>Sombres déserts</td>
<td>Récit with instrumental prelude</td>
<td>e</td>
<td>C, 3/2, C</td>
<td>Ternary</td>
<td>Treble obbligato Basse continue</td>
</tr>
<tr>
<td>50</td>
<td>Je cesse d'etre vostre amant</td>
<td>[Sarabande]</td>
<td>G</td>
<td>C, 3</td>
<td>Asymmetrical Binary</td>
<td>Basse continue</td>
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</table>

**[Suite 6]**

<table>
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<tbody>
<tr>
<td>52</td>
<td>Quand sur ma musette</td>
<td>[Menuet]</td>
<td>G</td>
<td>3</td>
<td>Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>53</td>
<td>Dans l’empire d’amour</td>
<td>[Menuet]</td>
<td>D</td>
<td>3</td>
<td>Extended Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>54</td>
<td>Qu’il couste cher</td>
<td>Air sérieux</td>
<td>g</td>
<td>C, 3/2</td>
<td>Ternary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>55</td>
<td>Que je suis misérable</td>
<td>Air sérieux</td>
<td>g</td>
<td>C, 3/2</td>
<td>Extended Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>56</td>
<td>Air de violon en rondeau</td>
<td>[Sarabande]</td>
<td>g</td>
<td>3</td>
<td>Rondeau</td>
<td>Violon Basse continue</td>
</tr>
<tr>
<td>57</td>
<td>Iris, depuis le jour</td>
<td>Air sérieux</td>
<td>B⁹</td>
<td>C, 3/2</td>
<td>Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>58</td>
<td>Ne me demandez plus, Climene</td>
<td>Air sérieux</td>
<td>B⁹</td>
<td>C, 3/2</td>
<td>Binary</td>
<td>Basse continue</td>
</tr>
<tr>
<td>59</td>
<td>Petite bergere</td>
<td>[Sarabande]</td>
<td>B⁹</td>
<td>3</td>
<td>Extended Binary</td>
<td>Basse continue</td>
</tr>
</tbody>
</table>
Gillier has not indicated the suite divisions; the title does not include the designation 'suite'. The groupings suggested in the table above are merely scenarios based on my interpretation of the tonal schemes and the overriding nature of each grouping, therein presenting the performer with a series of options and complete freedom to make their own choices. Gillier provided guidance in the form of a Table des airs and a Table des symphonies wherein the vocal pieces are listed alphabetically and the instrumental pieces are grouped by key, perhaps for ease of selecting pieces for separate performance in purely instrumental suites.

It was during the 1690s that a number of compositions began to appear for unspecified dessus instrument by means of their keys. A 'suite', or 'succession' of pieces, has been defined by David Fuller as 'any ordered set of instrumental pieces meant to be performed at a single sitting', usually unified by tonality, and often based on dance forms. Fuller included Gillier's 1697 publication as part of his discussion of the first original suites, many with an opening overture, that appear to have originated in Germany before spreading to other countries. Although Gillier is mentioned, as

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205 David Fuller writing in 'Suite' in the New Grove, Grove Music Online has erroneously attributed Pierre Gillier's early example of a French 'suite' to J.-C. Gillier le Fils. Fuller's article gives a date of 1697 but no reference to the work. This entry is also incorrect in that 'le Fils', according to Mary Hunter writing in the New Grove, Grove Music Online, is attributed to a younger Gillier, Pierre's brother Jean-Claude's son. It is very unlikely that Jean-Claude's son was writing 'suites' in 1697; Jean-Claude himself was only thirty years old. It is thought that 'Gillier le Fils' (name and dates unknown at this
his collection includes vocal pieces it is our contention that his work stands outside the purely instrumental examples.

However, there was ample precedent in French stage works as to how vocal and instrumental pieces in the same key might be assembled as a unit. The prologue, forming a self-contained introduction to the work, and the divertissement, providing an interlude (usually in the same key or mode) within a larger work, was obligatory in each act providing scope for a series of airs, dances, and choruses. Suggested subgroupings based on theatrical assemblages of movements, or series of dances linked by type, are depicted in the above table at Figure 6/1.

Within Gillier's collection the majority of the suites each appear to form an overriding coherent entity with the exception of Suite 6. This suite, in four different keys, consists of eight short airs (the first 'Jeunes coeurs', the only air in 6/4), and only one instrumental dance placed within the G minor subgroup. Overall, the impression is one of a looser arrangement of existing airs put together to form a group. Suite 7 is also of interest as it is in a different format. This grouping of five pieces consists of a long fragment of a prologue plus four instrumental dances (including one with the only seule and tous scoring and two rigodons); a series of dances following an operatic prologue conforming to the character of the divertissement. Perhaps the larger forces required in the prologue necessitated the placing of this grouping as an optional larger-scale offering. It was not uncommon in chamber music publications of this period to find that the concluding suite is in a different format or texture.206

stage) may have contributed music to plays written in the 1720s and 30s, but that is the earliest dates for him. Fuller cites the German Gerhard Diessener, who worked at Kassel during the period when the French musical establishment flourished, in works probably written between 1660 and 1673. There are ten suites by Diessener, a number of which begin with overtures; J.C. Horn's five grand ballets 'nach der lustigen Französischen Manier' (1664); Georg Bleyer's Lust-Music (1670), again 'nach jetziger Französischer Manier'; and 'most important', the Composition de musique suivant la méthode française contenant six ouvertures de théâtre accompagnées de plusieurs airs (1682) by Johann Sigismund Kusser. Kusser, a German, had a close association with Lully when he resided in Paris (according to Fuller and Anthony from 1672 to 1682). James Anthony writes that Kusser was 'the first in Germany to add the French overture to the German orchestral suite'. Whether the collections of Diessener, Horn, Bleyer, and Kusser (printed in Stuttgart), had any influence on Gillier we do not know, but Fuller claims these publications also had some influence on Marais (from 1692) and Monétclair (1697). Fuller, 'Suite', in Grove Music Online, Oxford Music Online (accessed February 20, 2010); Mary Hunter, 'Gillier, Jean-Claude,' in Grove Music Online, Oxford Music Online (accessed February 1, 2010); Anthony, French Baroque Music, p. 130.

Where Gillier has not indicated the specific air de mouvement or instrumental dance type, what I judge to be the dance character of the fixed-metre airs and instrumental pieces is identified in square brackets. Included in this collection are 14 menuets, 6 sarabandes, 5 gavottes, 4 loures, 3 bourrées, 2 rigodons, 2 chaconnes, 2 marches, plus one passacaille and one gigue. Menuets (the most popular court dance in opera as demonstrated in this collection) and rigodons mostly occur in pairs, or more than one pair (one immediately following the other) which is customary for these dance forms during this period. The two examples of the menuet en rondeaux in Suite 1, numbers 7 and 10 in opposite modes, are an exception; their placement is for dramatic effect as will be discussed below. Apart from one occurrence of a pair of vocal menuets, numbers 31 and 32, generating two instrumental menuets, numbers 33 and 34, no other dance song precedes or generates an instrumental dance of the same form; a departure from the precedent set by Lully in the divertissements of his tragédies en musique.

In all, ten keys are used (not including passing modulations) exploring relationships of the relative major and minor, V, VI, and parallel keys of the same root as being 'dual facets of a single tonality'. Cut time and 3/2 are the most commonly used time signature combination; airs de mouvement are for dancing, hence their fixed meter.

Most of the vocal and instrumental pieces are in a variety of binary forms, the favoured form of Lully and his contemporaries. The most common vocal structure is simple binary (AB) in which both sections are of approximately the same length and either one or both is repeated in performance, followed in frequency by extended binary form (ABB'), and asymmetrical binary (AB) where the B section is actually longer. Asymmetrical binary form far outnumbers the other structures in the instrumental pieces. Extended binary implies that the B section is made considerably longer than the A section by textual repetition of the concluding line or two lines of text but never with an exact repeat of the music which creates a B' section (thus

207 Mather, Dance Rhythms of the French Baroque, pp. 269, 287.
differentiating extended binary from an ABB form). The use of extended binary form adds emphasis to the last line or two lines of text; a favourite device for the epigram enabling the orator to dwell on the surprise conclusion which is brought out in the music via repetition.\textsuperscript{210}

The remaining categories are rondeau form (ABACA) in which more than one contrasting episode is found, ternary or simple \textit{air en rondeau} (text in ABA; music in ABC), through-composed instrumental pieces in which no exact repetition occurs, the chaconne structure, and a semi-structured format bordering on the through-composed.

\textbf{The Suites: 1 - 7}

\textbf{Suite 1}

Suite 1, as does Suites 3 and 4, opens with an \textit{ouverture à la française}, 'Ouverture de Bois le Vicomte' (no. 1), in the style of Lully's ballet overtures of the 1650s. Lully's model was quickly adapted to other genres. Gillier has captured the main features with the stately dotted rhythms of the slow introduction contrasted with a lively triple metre gigue-like 6/8 lightly fugal second section concluding with a short, slower conclusion recapturing the opening mood. The titles of all three \textit{ouvertures} no doubt allude to stage works performed in the places evoked by their titles. Could 'Ouverture de Bois le Vicomte' refer to the magnificent gardens of the Chateau de Vaux le Vicomte?

The light-hearted pastoral nature of this musico-dramatic suite explores themes of \textit{la nature, l'amour, et les plaisirs}. 'Tout retentit' (no. 2) in F major (the key, according to Masson, associated with gaiety mixed with gravity)\textsuperscript{211} sets the opening scene; its 3-bar instrumental introduction recalls the \textit{ouverture's} dotted rhythms. 'Lourette' (no. 3),

\textsuperscript{210} James R. Anthony in his research on this form provides evidence of its Italian origins, first used in France by Lully in his \textit{tragédies en musique}. Anthony observes that the typical organisation of Lully's text is usually a quatrains which is predominantly the case in this collection, but Gillier has also applied this form to airs consisting of two quatrains (nos. 2, 25, and 59), five lines of verse (nos. 17 and 32), and six lines (nos. 8 and 53). Following the tradition established by Lully, extended binary form subsequently became common (after his death) in Ballard's \textit{Airs sérieux et à boire}. James R. Anthony, 'Lully's airs – French or Italian?', \textit{Musical Times}, Vol. 128, No. 1729 (1987), pp. 126-9.

\textsuperscript{211} The attributed characteristics of certain keys according to Rousseau, Charpentier, Masson, and Rameau are discussed in Chapter 5.
a lighter form of the slow instrumental loure in rondeau form, in the less common 3 metre, concludes this sequence which possibly forms part of a stage prologue. The through-composed prelude 'Ritournelle' (no. 4) again with dotted rhythms reminiscent of the ouverture, but in tender and plaintive A minor, heralds a variety of solo airs de mouvement and airs sérieux in a variety of binary forms.\textsuperscript{212} Lighter, gayer dance forms predominate.\textsuperscript{213} Gillier has incorporated rhythmic aspects of the opening ouverture, providing musical coherence throughout this suite.

A number of characters are introduced: Iris, Climeine, Tircis, Silvie, and the generic 'Nanette'. Aspects of love in the fields are explored with spring as the catalyst of woe: 'Hélas! Printemps, retarde ton retour./ Et toy, charmant hyver, en faveur de l'amour' from the air 'Tous les ans les beaux jours'; Climeine must return to the fields in spring.\textsuperscript{214} Two rondeaux in different styles sustain the various poetic moods. [Menuet en] 'Rondeau' (no. 7), in A minor but marked gayment, and [Menuet en] 'Rondeau' (no. 10) marked tendrement\textsuperscript{215} complete with imitative effects by way of dynamic markings (the first of only two instances of dynamic indications), and the first foray into a joyful A major tonality. Including 'Lourette' also in rondeau form, in total there are three rondeaux in different tonalities providing a dance-like repetition of material in keeping with the overriding nature of this grouping. 'Rondeau' (no. 7) provides continuity of sentiment between the two epigrammatic airs: 'Si jamais dans la prairie', where Silvie is warned that Tircis should not be believed, for he is unfaithful, and 'Lorsque de mil objets', in which the male protagonist laments: 'j'ignorais de l'amour les tourments rigoureux// Ne suis-je devenu fidelle,/ Que pour devenir malheureux?'\textsuperscript{216} 'Rondeau' (no. 10) is placed between the two brunettes, numbers 9 and 11. 'Air à jouer et chanter: Allons badiner sur l'herbette', a 6/8 gigue, concludes this suite on a celebratory note: 'Allons badiner sur l'herbette./ Chacun y tiendra sa

\textsuperscript{212} Loure's are predominantly in 6/4 or 6/8. Wendy Hilton cites Campra's air 'Aimable vainqueur' from his Hésione in 3, (1700), Paris, Ballard (1743) as a rare example of a one step loure as per the sarabande in Wendy Hilton, Dance and Music of Court and Theater, p. 437. Through-composed ritournelles have been used in this collection to provide instrumental interludes either in an introductory capacity, as in this instance, or to conclude an air. Preludes introduce what follows.

\textsuperscript{213} The characteristics of the dance forms represented in this collection are outlined in 'Considerations of Style and Performance', c.f below, II, p. ii.

\textsuperscript{214} 'Alas! Spring, delay your return/And thou, charming winter, in favour of love'.

\textsuperscript{215} The use of these expressive markings is discussed in 'Considerations of Style and Performance', c.f below, II, p.ii.

\textsuperscript{216} 'I was ignorant of the harsh torments of love// Did I not become faithful,/ Only to become unhappy?'
Nanette'. Essentially, this gigue comprises simplistic pastoral images and music symbolic of love. The time signature 6/8, used only twice in this collection, makes its first appearance in the second section of the opening ouverture. An allusion to earlier material has thus been provided in this closing gigue.

**Suite 2**

Suite 2, continuing to explore the dual tonalities of A major and A minor, is concerned only with 'les tourments rigoureux' of love. Consisting of a number of airs predominantly in binary form with one rondeau, plus one récit interspersed with a variety of instrumental dances, a chaconne and passacaille sub-group, and a through-composed ritournelle (no. 16) introducing the following air (no. 17): the opening mood is serious. The more expressive, tender dance forms are favoured. The 'Sarabande', considered a 'danse d'expression' as is the chaconne, provides this setting. Themes of love are explored throughout this suite: 'Alcandre' (no. 13), who prefers la gloire to l'amour, the 'bergeres' are insincere and unfaithful (no. 14), forming a sequence, Silvie is 'inhumaine' (no. 17), 'un berger des plus charmants' has taken not only my crook but my heart (no. 18), Iris 'a fait choix d'un nouveau berger' (no. 19), and 'he' is an inhuman creature (no. 20).

'Dans ces lieux', a short gavotte marked lentement ('grave' to differentiate between one that is 'gai') to maintain a link with the prevailing mood, heralds a change of dramatic pace: 'Dans ces lieux tout se renouvelle./ On y voit revenir les plaisirs et l'amour'.

Suite 2 is brought to a grand conclusion with the pairing of the chaconne, 'Je me plaist quelquefois: Récit de l'Amour', a brief, lyrical monologue in two sections exposing, in a poignant manner, the true situation: the playful facade of a game belying the hidden peines, and the more tender 'Passacaille'. Both these forms provide limitless

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217 'Let us play on the grass,/ Each will hold his Nanette there'. An air to play or sing was a standard offering at that time.


219 'One of the most charming shepherds' (no. 18); '[Iris] has chosen a new shepherd' (no. 19).
extendibility, hence their assimilation by Lully into the operatic repertoire as a concluding number or support for an entire scene.²²⁰

Gillier has not designated the opening instrumental section in 'Chaconne' as a Prelude (as in preceding something else). Rather, in the Table des airs and Table des Simphonies, he has listed these sections separately, but in the score he has notated them together sectioned off with a double bar line. A number of other pieces have been joined in similar fashion within Suite 3, forming an operatic unit. In our edition, these two sections have been notated as one piece under the same number (22), but the opening 'Chaconne' could be performed as a stand-alone instrumental item. In their recording of a selection of these pieces, 'Ensemble Battistin' has added the term Prelude, used a violon for the treble part, and added a small contrepartie for violon that joins the vocal line on the repeat of the A section.²²¹

Chaconnes and passacailles share common features, hence these terms are often used interchangeably. Both dances are predominantly in triple time, consist of units of four or eight bars over a strophic bass, and both can have contrasting episodes in which the bass line is varied. According to Brossard (1703) the 'only difference between this dance [the passacaille] and the chaconne is that the tempo [in the former] is usually slower and the melody more expressive and tender'.²²² Passacailles are usually in the minor tonality and chaconnes in the major, as in this collection. However, it is the 'Chaconne' that Gillier has marked 'tendrement'. Montéclair (1736) goes further in stating that the chaconne 'always begins on the second beat of the measure', passacailles 'on the first'; Anthony remarked that this had been true of Lully's passacailles, but also the majority of his operatic chaconnes.²²³ This is certainly the case in both of Gillier's chaconne settings (numbers 22 and 40), but it is untrue of his

²²¹ Gillier, Philippe 11, Mascitti, Bernier, The Palais-Royal, Sara MacLiver; Ensemble Battistin.
passacaille (no. 23) which begins on beat three. Gillier, like a number of other composers, has distinguished between the two dances marking the difference in these forms by including bass variation only in the 'Passacaille'.

Suite 3
The first musico-dramatic unit (nos. 24-31) in military C major, with one air in C minor (the opening call to 'Arrêtez doux printemps' lamenting the sacrifice of l'amour), is unified by means of recurring heroic marche motifs, with their fixed, repetitive [drum] rhythms, attesting to la gloire. 'Violinistic' instrumental episodes in the 'Ouverture de St. Maur', probably in reference to the Chateau of Saint-Maur, one of the royal residences of the Duc d'Orléans, and 'Belle nymphe: Récit de la Gloire', both shown at Figure 6/2, could be interpreted as conveying the opposing underlying battle between the forces of la gloire and l'amour.

Although these rhythms are pervasive throughout this collection, their particular use gives each suite, or subset of it, its own flavour.

This sequence of pieces depicts the return of the hero as a triumphal entry: 'Fanfare: Quel bruit', an air in fanfare style declaimed by the Nymphé de St. Cloud - another

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224 The passacaille, in the keyboard works of Louis Couperin and D'Anglebert’s Pièces de clavecin (1689), is associated with strophic bass variations. Couperin also associated rondeau forms with the chaconne but Gillier has not adopted this practice. Silbiger, 'Chaconne,' in Oxford Music Online, (accessed February 17, 2010). However, in the chaconne and passacaille examples from L'Affillard's Principes très faciles pour bien apprendre la musique (1694) and the four examples from Lully, the chaconnes from Phaeton (1683), Amadis (1684), Acis et Galatee (1687), and the passacaille from Armide (1686), these all feature bass variation. Musical examples from Michel L’Affillard, Principes très faciles pour bien apprendre la musique (Paris, 5th ed. 1705), repr Amsterdam, 1717, facsimile ed., Geneva: Minkoff, 1971; Lyndon Keith McEwing, Is the Dance Still in the Music? Chaconne Compositions from the Seventeenth to the Twentieth Century: MA diss., Victoria University of Wellington, 2008.
reference to a royal residence - followed by the instrumental 'Marche de la Gloire'; the noise of the hero and his supporters returning from battle.225 'Belle nymphe' consists of one action-oriented continuous verse subsequently repeated by the petit choeur forming a B section; the crowd unanimously imitates the same commentary: 'vostre auguste heros, est icy de retour'. The 'Entrée de bergers et bergeres' allows the characters to make their entrance on stage. In stage works, instrumental entrées also indicated the commencement of the divertissement comprising dances and songs.226 This sub-grouping is concluded by two airs, a solo air sérieux and the homophonic duo (no. 31), the most regularly used form of small vocal ensemble in French opera, allowing the characters to express their emotions at the return of 'les plaisirs et l'amour'.

The vocal 'Intemède de la tragédie de Bajazet, Menuet: L’amour se plaisant dans nos plaines', reminding us that 'A la cour on n'a que des peines', begins the second group within this suite. This theatrical assemblage is concluded with a pair of menuets, instrumental trios for hauts bois and fluttes respectively.

**Suite 4**

Suite 4 is the first of three suites which could be said to comprise a complete operatic or stage sequence consisting of an overture followed by a series of airs and dances. Instrumental pieces, which include three menuets, outnumber songs. Suite 4 expresses similar sentiments to Suite 1, concerning la nature et tendre l'amour, but in G major. Unity of place is suggested by the three vocal pieces. 'Ouverture de Chessy', evoking the chateau, introduces a strongly dotted rhythmic motif which is carried through to the 'Marche', both depicted at Figure 6/3. An echo of the preceding theme of la gloire or l'amour interrupts the tranquility of the pastoral landscape expressed by un berger in the opening brunette 'Dans ces belles retraittes'.

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Suite 5
The second self-contained suite, set predominantly in plaintive E minor with the final air in G major, is concerned only with the pains of love. Beginning with a through-composed ritournelle in trio texture serving as an entrance for this quasi-divertissement, the upper treble line anticipates the vocal line of the first air, 'Beaux lieux aimable solitude'. Gillier has also provided an optional sub-group (nos. 45-47) allowing the performers complete freedom to make their own choices. Couplets and a double characteristic of the technique of ornamental variation that Lambert, Bacilly, Le Camus, and d'Ambruys used in the 1660s are provided in two airs. Gillier's teacher's influence is unmistakable.

Suite 5 is a male soliloquy alluding to the troubled past. Climeine, the ungrateful one, has caused his anguish (E minor): this is expressed in airs 44, 45, and 48. Gillier wrote a modulatory link in the basse continue which effects a change from E minor to G major, in order to join the récit 'Sombres déserts' to the following air 'Je cesse d'estre vostre amant'. Although divertissements were generally in the same tonality or mode throughout, in this instance these two vocal pieces, with their modulatory tonal scheme emphasising a change in mood, were designated as a unit in performance.

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227 Lambert provided a ritournelle for two violons plus basse continue for most of his airs. Anthony, French Baroque Music, p. 417. 'Beaux lieux aimable solitude' is of interest as this air had previously been published in Ballard's Livres d'airs de différents auteurs in 1688; the minor changes made for the collection of 1697 are discussed in Chapter 4.
'Sombres déserts' proves not to give protection from the 'peines de l'amour'. Iris, who had flattered his tenderest desires in air no. 44 is the cause of this change of key. The solution is at hand in air no. 50 wherein the singer informs Climeine that he ceases to be her lover, because Iris 'a le coeur tendre et fidelle.'

As is found in stage music, unity is achieved in the first and second 'Air de violon', which conclude the optional sub-group, by means of an opening motif in the bass line:

Figure 6/4. 'Premier air de violon' (no. 46), bars 1-5

'Seconde air de violon' (no. 47), bars 1-3

Suite 6

Suite 6, in a variety of keys, is a collection of simpler epigrammatic poems suggestive of pastoral ideas. Given that the opening maxim air (no. 51) advises 'Young hearts' to 'flee love', the following seven airs are mainly concerned with love's pains, l'amour les tourments rigoureux 'Dans l'empire d'amour' (no. 53). Gillier's sense of humour is evident.

Numbers 54 - 56 (in G minor) comprising two airs and a dance, provide a momentary respite. The final three airs in Bb major also form a little sub-group depicting another tussle between the affections of Climeine or Iris; a flavour of drama is evident. 'He' has become submissive to the empire of Iris (no. 57), 'he' is a 'fidelle amant', but Climeine is completely inhuman (no. 58). Thereafter, to Iris 'he' sings (no. 58):

Vous estes trop belle,
Pour ne pas songer
Au choix d'un berger,
Sincere et fidelle.

228 'Pains of love'.
229 'Is the cause of the change'.
230 'Has a tender and faithful heart'.
231 'You are too beautiful./ To not dream,/ About choosing of a shepherd,/ Sincere and faithful'.
Suite 7

The most spectacular musico-dramatic unit, an extract from Meléagre, concludes the collection. The scene-complex 'Fragment du prologue de Meléagre tragédie en musique: Récit La Renommée', is an allegory in praise of Louis XIV as in the style of the Lully-Quinault model.\textsuperscript{232} Every \textit{tragédie en musique} in the Lully-Quinault form begins and ends with a scene-complex encompassing all available resources. A large number of the acts within the five-part structure also conclude with this form.

Gillier's quite large 'fragment' consists of an extended \textit{récit} followed by a \textit{petit choeur} monologue divided into five strophes with \textit{symphonie} episodes. When set to music, the final verse of the 'Fragment du prologue de Meléagre tragédie en musique' concludes with the \textit{grand choeur} evoking a scene of magnificent spectacle. At this point the text is subtly transformed from a monologue calling for the 'Peuples de l'univers' to 'Admirer les exploits divers', followed by a choral spectacle in 'Admirons la gloire éclatante'.\textsuperscript{233}

Four instrumental pieces conclude this extract from Meléagre. The 'Bourrée' and two 'rigodons', which are similar to the preceding dance form, all begin with an upbeat; which is usual during this period.\textsuperscript{234} An interesting allusion to the strophic bass of the three chaconnes (nos. 22, 23, and 40) occurs in the first four bars of the 'Sarabande: Pour la flûte almande alternativement avec les violons'. Although not in chaconne form, this motif in the commonly used I-VII-VI-V bass line progression of this period,\textsuperscript{235} is repeated at the beginning of each \textit{tous} section, as shown:

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\end{center}

\textsuperscript{232} The term \textit{tragédie en musique} was used up until 1760 when \textit{tragédie lyrique} became the preferred designation. \textit{Tragédie en musique}, a tragedy set to music, evolved in seventeenth-century France and consists of music, spectacle, ballet, machines, and instrumental music. Graham Sadler, 'Tragédie en musique,' in \textit{Grove Music Online}, \textit{Oxford Music Online}, http://www.oxfordmusiconline.com/subscriber/article/grove/music/44040 (accessed January 7, 2010). Lully-Quinault prologues opened the opera. Out of the thirteen they wrote, four were directly related to the tragedy that was about to be performed, while the others were politically intended in their direct, or allegorical praise of Louis XIV's achievements, real or imagined. After the King's death in 1715, the subject matter of prologues became diversified. Newman, \textit{Jean-Baptiste de Lully}, p. 66.

\textsuperscript{233} 'People of the universe'. '/Admire the diverse exploits'//Let us admire the magnificent glory'.

\textsuperscript{234} Mather, \textit{Dance Rhythms of the French Baroque}, p. 252.

\textsuperscript{235} Pieces for dancing included continuous variation. Ibid., p. 279.
Figure 6/5. 'Sarabande: Pour la flutte almande alternativement avec les violons', bars 1-4
Conclusion

What of Gillier's promised future collections?

Selon la réception, que le Public fera a ce Recueil, j'en donnerai d'autres dans la suite de différents caractères, comme Motets, Concerts détachés, [et] Airs à boire ... Je prépare aussy un livre des neuf leçons de Ténèbres et d'un Miserere a une, deux, et trois parties avec symphonies.236

It appears that he may have begun to compose in the promised genres. Five airs published in Ballard's Recueils d'airs sérieux et à boire de différents auteurs series between 1702 and 1713 are attributed to Gillier by the publisher. These comprise two unaccompanied airs à boire (October 1702 and August 1703) which could conceivably have been destined for the airs à boire collection he planned would follow his volume of 1697, but which did not come to fruition.237 Three airs sérieux were to follow between 1706 and 1713. A manuscript in the Cambridge University Library contains an unaccompanied air à boire duo, 'Noirs enfants de l'hiver', with an estimated copying date of 1714-1720, attributed in the library's catalogue as being 'possibly by Pierre Gillier'; it also includes some untitled instrumental pieces for strings in D minor copied at the beginning of the eighteenth century.238 However, we cannot even be sure that the composer of the airs in the Ballard collections between 1702 and 1713 was Pierre Gillier, and not his brother Jean-Claude.

In 1702, the Englishman Charles Babell included five transcriptions of instrumental pieces from Gillier's Livre d'airs (along with music by a number of other French composers) in his publication assembled in twenty-nine suites, designated 24-Babell for clavecin in Bruce Gustafson's catalogue. The following pieces from Gillier's collection were arranged: 'Sarabande' (no. 12), 'Marche' (no. 37), 'Air de violon' (no.

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236 '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 ... I will also prepare a book of nine leçons de Ténèbres and a Miserere having one, two, and three parts with symphonies'. Gillier, Au Lecteur, cf. below, II, pp. xlvi-xvii.
237 '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'. Ibid.
'Menuet' (no. 42), and 'Premier air de violon' (no. 46). Three out of the five pieces he selected to transcribe are from Suite 4. Babell did not take up any of the groupings proposed by Gillier.

Neither in our day has a modern group adopted any of his suggested groupings. In their recording of a selection of pieces from Gillier's collection, 'Ensemble Battistin' has not endeavoured to follow his ready-made groupings. Rather, their selection comprises a number of pieces, three of which have been reordered from Suite 4, while the remaining four are of varying key and mood, demonstrating modern freedom.

Why was there no sequel, either by Gillier or another composer? Firstly, in simple practical terms, although his collection included a quantity of pieces, the expense of such an aesthetically pleasing engraved publication could have proved prohibitive. Secondly, and more importantly, it was during the first decade of the eighteenth century that the cultivation of Italianate chamber music styles, sonatas and cantatas in particular, led to the emergence of the French cantata; essentially an attempt to blend Italian and French musical styles. Most French composers were attracted to this new genre, resulting in a repertory in excess of 800 works, the majority of which were published to satisfy the unprecedented demand for quasi-dramatic music on a modest scale. Although the French style was clearly also fostered in the Orléans household at the time of Gillier's collection, perhaps the future Regent's apparent reluctance to embrace in his own music the Italian fashion leading to 'the fundamental shift of musical ideology' and the extraordinary popularity of the French cantata, may have

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239 The original page numbers from Gillier's edition are cited in 24-Babell but for purposes of identification, the numbers designated by the present writer have been given. Included among the other French composers represented by Babell's collection of transcriptions of works are Lully, Charpentier, Marais, and Louis Couperin. Composers from a number of other countries are also represented. Bruce Gustafson, *French Harpsichord Music of the 17th Century: A Thematic Catalog of the Sources with Commentary, Vols. 1-3*, Michigan: UMI Research Press, 1979, pp. I: 72, 74-5, 144, 322; II: 188, 193, 206, 218. The given page numbers relate only to the Gillier references.

240 The following pieces are included: 'Marche' [no. 37], 'Air de violon' [no. 39], 'Petits oyseaux' [no. 38], 'Bourrée' [no. 15], 'Air de violon en rondeau' [no. 56], 'Sombres déserts' [no. 49], and 'Récit de l'Amour: Chaconne, Je me plaist quelquefois' [no. 22].


242 Fader, 'The Honnête homme as Music Critic', p. 43.
contributed to Gillier's abandonment of further collections of mixed vocal and instrumental pieces in a traditional French context.

The French cantata, a literary creation as well as a musical one, was fundamentally a miniature dramatic work with its story progressing through an alternation of recitatives and airs, and usually ending with a witty epigrammatic statement. Although Gillier demonstrated his ability musically to write dramatic pieces, this did not extend to a dramatic progression within the groupings in his collection. It is, nonetheless, a remarkable example of the attempt to provide music ready for immediate performance.

Jean-Baptiste Morin established the standard musical format and its literary origins can be traced to Jean-Baptiste Rousseau.
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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
Kathleen Gerrard

VOLUME II

A thesis submitted to the New Zealand School of Music in fulfilment of the degree of Master of Music in Musicology

New Zealand School of Music

June 2010
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 près 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 *récits*, one with obbligato and two *récits* (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 *fluttes* (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 Ill. 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. 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.

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. The bass clef (F4) parts, used only in chœur or grand chœur sections (Gillier has used both terms interchangeably), correspond to the basse-taille vocal range according to Rousseau.

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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-contrées. 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 Kilgilely, "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**

<table>
<thead>
<tr>
<th>Voice Part</th>
<th>Rousseau</th>
<th>Corrette</th>
<th>Used in this Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dessus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bas-dessus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Haute-contre</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taille (higher)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taille (lower)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basse-taille</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basse</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The French opera chorus is divided into a *grand* and *petit choeur*. The division is based on the number of voice parts as opposed to a variation in the number of singers per part. The *grand choeur* 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 choeur* with the addition of a *basse-taille* providing a thicker textured five-part *choeur*. The *petit choeur* 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.

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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 choeur* 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:

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

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

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\(^7\) 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 he 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. 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'.

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 mani\'ere 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 \`{a} ceux, qui voudront en prendre des copies.

Unfortunately, the supplementary violon contre-parties have not survived, so we can only guess at their nature. In the recent recording by Ensemble Battistin, the group added a small obbligato part for violon to 'Chaconne: R\'ecit de l'amour' (no. 22) 'in the word groups or expressions that present different ideas related to a noun, a verb, or a preposition'. Ib\'id., pp. 69-70. Colons are not used in this collection.

\footnotesize
\footnotesize 11 ' ... Il est toujours plus seur d\'e 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.


\footnotesize 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 consid\'er\'ee relativement \'a l\'autre'. Translated by this writer as 'this term is only used in music to signify one of a pair not 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.

\footnotesize 14 Optional contre-parties were provided by other composers for their works. For example, Gaspard Le Roux in his Pi\'eces 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'. Only the recit '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 sincere' (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'.

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 flottes' (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. 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. Although Gillier has

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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 II, 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.

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.\textsuperscript{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 chœur* was accompanied by a *clavecin*, one or two *théorbes*, one or up to three *basses de viole*, two *basses de violon* plus two *dessus de violon* doubling the outer voices.\textsuperscript{20} The *grand chœur* was based on a five-part string orchestra plus *hautbois*, *flûtes*, *bassons*, and one set of *timbales*. The *grand chœur* forces were utilised when more sound was required in the large chorus and instrumental sections.\textsuperscript{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


\textsuperscript{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.

\textsuperscript{21} The *trompette* is not mentioned as part of the *grand chœur*, 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*.
In this collection, the *basse continue* part is scored in tenor clef when it accompanies the *petit choeur* 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 *viole* occupies a harmonic role, or the higher, more penetrating melodic role; a differentiation in terms of range. The *thèorbe*, up until the 1720s, was the preferred instrument to accompany airs.

In French opera the *basse continue* instruments of the *petit choeur* overall provided a more delicate accompaniment in the *récit* sections, solo, and ensemble airs. The grand *choeur basses de violon* joined with the *petit choeur* 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*. 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

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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.


24 The composer and teacher Bacilly claimed that 'the *basse de viole* and *clavecin* haven't the grace and accommodation found in the *thèorbe* ... [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.

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

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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**

<table>
<thead>
<tr>
<th>Dance Form</th>
<th>Characteristics</th>
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| Bourrée 2 or C | Light and fast. Masson beat them: 'very quickly, like rigaudons ... quicker than gavottes'; Dupont: 'performed very lightly'. L'Affillard (\(\frac{1}{2} = \text{MM120 or } \frac{3}{2} = \text{MM60}).
| Chaconne 3 or 3/4 | Usually in major mode. Hotteterre: 'gay'; Grassineau: 'usually played allegro, more lively than the passacaille'. L'Affillard (\(\frac{1}{2} = \text{MM157 or } \frac{3}{2} = \text{MM78}).
| 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: 'léger'; Freillon- |


| **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 ( = MM120 or  = MM60). |
| **Gigue** | 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 ( = MM116 or  = MM58). |
| **Loure** | 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** | Closely related to the dance. An expression of pomp and ceremony and often used to introduce singers to the stage. L'Affillard ( = MM60 as recently agreed). |
| **Passacaille** | 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 ( = MM106 or  = MM53). |
| **Rigaudon** | 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 ( = MM120 or  = MM60). |
| **Ritournelle** | Short instrumental prelude, interlude, or postlude for a vocal movement. |
| **Sarabande** | Sometimes feature imitation among voices in rondeau form or ending with a petite reprise. Freillon-Poncein: 'slow'; Brossard: 'a grave, slow, serious menuet'; Dupont: 'solemn'. L'Affillard ( = MM133 or  = 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

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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';

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'.

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'. 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'. Loulié instructed that 6/8 is 'not too quick'.

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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.  
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:

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Au signe de Trois pour Quatre, ainsi nommé, parce qu'a lieu que la Mesure au signe Majeur [C] est composée de quatre Noires, celle-ey 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
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Most French theorists, with the noticeable exception of Saint-Lambert and Montéclair, regarded 2 as an alternative to 3.38 Throughout the numerous meter changes in this collection, 2 and 3 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 3 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

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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.


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'.

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slower pace than an air in the 'rejoicing, sweetly joyful' key of G major; 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 differentes passions'. 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, 3/2, and 3. The meters 2 and C occur three times and the lively 6/8 only once in the gigue 'Air à jouer et chanter: Allons badiner sur l'herbette' (no.11), as does the more serious 6/4 in 'Jeunes coeurs' (no.51); an air grave loure. According to Jean Rousseau 'il y a six sortes de Signes ordinaires, scàvoir: C, C, 2, C3, 3, 3/2' and 'outre ces signes, il y en a encore de cinq sortes qui sont extraordinaires; parce qu'on ne les pratique que depuis un certain temps, scàvoir: 3/4, 3/8, 6/4, 6/8, 4/8'. Both Dupont and Montéclair regarded C to be indicative of a quick (leger) tempo in four beats or in two, 3/2 indicates a slow tempo in three beats, and C suggests a tempo in four beats that is more moderate than C. 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

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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), facsimilie 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: C, C, 2, C3, 3, 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: 3/4, 3/8, 6/4, 6/8, 4/8'. Translated by this writer. Rousseau, Méthode claire (5th ed.), rev. Amsterdam, ca. 1710, pp. 35-6. The Italian signs 2/4 and 3/4 were only occasionally used in France in the early eighteenth century. Mather, Dance Rhythms of the French Baroque, pp. 58-61.

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’. 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'.

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'. 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

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

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

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 Grove Music Online. Oxford Music Online, 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.\textsuperscript{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 \textit{viole} 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 \textit{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 (\textit{craquer}) as shown in Figure 3\textit{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.\textsuperscript{50} Examples of this are shown in Figure 3\textit{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\textit{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.\textsuperscript{51}

\textsuperscript{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, \textit{The Harmonic Orator}, pp. 210-30.

\textsuperscript{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, \textit{Performing Baroque Music}, pp. 87-91.

\textsuperscript{51} As per the bowing examples in Mather, \textit{Dance Rhythms of the French Baroque}, 'Menuets', pp. 276-7.
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'.

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'. 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. The following passage (Figure 4) from 'Menuet pour les fluttes' (no. 34), bars 3-5, illustrates this.

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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.\textsuperscript{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'.\textsuperscript{56} Three types of alterations are required. The first is the *lourer* in which, for instance, $\frac{3}{2}$ would become $\frac{3}{4}$ hence the quavers in the alla breve (as 2 in a bar), $\frac{2}{2}$, $\frac{3}{4}$, and $\frac{6}{4}$ sections should be played with the first of the pair of quavers being lengthened slightly. In $\frac{3}{2}$, alla breve (as 4 in a bar), and $\frac{6}{8}$ sections, the semiquavers should generally be played in this manner and in $\frac{3}{2}$ this applies to the crotchets. The second is the *couler* when if a pair of notes are slurred together, for instance $\frac{3}{4}$ then the rhythm should be altered to short-long $\frac{3}{4}$. The third instance is the *pointer* or *piquer* where if a pair of notes written $\frac{3}{4}$ appears in a context where an un-

\textsuperscript{55} Cyr, *Performing Baroque Music*, p. 103.

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. 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 Maîtres 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 agrément a propos, j’ay marqué par de petites notes hors de mesure a l’ordinaire les *portes-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.

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. *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. xlvi below.
59 Loulié in *Éléments ou principes de musique* (Paris, 1696), trans. A. Cohen, New York, 1965, p. 66, describes these *agrément 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. Toinon, 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'. 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'.

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 degrés sont conioints, c'est à dire l'un touchant l'autre'. The *port de voix* was among

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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. 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 metticulous 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'. According to Rousseau and the majority of others, the correct placement of the \textit{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 \textit{Méthode claire} (Paris, 1678), does indicate the context of an on-beat sounding of the \textit{port de voix}, when proceeding from a short note to one twice as long; examples of which occur in this collection (Figure 5b). Gillier has also used a \textit{pincé} or \textit{port de voix doublé}, an unaccented mordent notated as semiquaver or demisemiquaver petites notes (Figure 5c).

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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 \textit{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 \textit{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 \textit{Grove Music Online}, \textit{OxfordMusic Online}, http://www.oxfordmusiconline.com/subscriber/article/grove/music/13738pg2 (accessed October 13, 2009). Bacilly in his \textit{Rémarques curieuses} (Paris, 1668) remarked that 'vocal ornaments which are ordinarily never printed in music'. Cited in Caswell (trans), \textit{A Commentary upon the Art of Proper Singing}, p. 135. Rousseau in his \textit{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 \textit{port de voix}. Bacilly in Caswell (trans), \textit{A Commentary upon the Art of Proper Singing}, p. 67. 65 Neumann (1978) points out that in Rousseau's later \textit{viole} treatise, \textit{Traité de la viole} (Paris, 1687, chpt. 6) all appoggiaturas are shown in anticipation. But perhaps the words of Saint-Lambert in his \textit{Principes du clavecin} (Paris, 1702, p. 49) regarding d'Anglebert's on-beat preference as illustrated in his 1689 \textit{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 \textit{Principes} only recommended pre-beat options. In his treatise he specifically dismisses d'Anglebert's on-beat preference. In the preface to his \textit{Pièces de clavecin} (Paris, 1689), Jean Henri d'Anglebert had provided the most detailed ornament table to date. Neumann, \textit{Performance Practices of the Seventeenth and Eighteenth Centuries}, pp. 304-7. 66 According to L’Affillard, a \textit{pincé} or \textit{port de voix doublé} was also frequently used in conjunction with the \textit{port de voix}; a popular technique termed \textit{port de voix et pincé}, but Gillier has only incorporated \textit{pincés} separately in this collection. L’Affillard demonstrated these as pre-beat. L’Affillard, \textit{Principes très faciles pour bien apprendre la musique}, (Paris, 5th ed. 1705), repr Amsterdam, 1717, p. 27.
The *coulé* consists of one of more unaccented passing notes used predominantly 'lorsque le chant descend de trois degrés' (the only situation in which Gillier uses a *coulé*) ... 'ou d’un Inferieur à un superieur par Intervalle de quatre, cinq degrés'.

Rousseau and Loulié's illustrations of these are all pre-beat. In the example at Figure 6 from 'Premier Air de violon' (no. 46), bar 7, 'highly offensive' parallel fourths with the bass-line are avoided by a pre-beat execution.

Gillian has also used *petites notes* to express an *accent* (or *aspiration*): an ornament that follows the main note involving a change of melodic direction, mostly to the neighbouring upper note, before either returning to the pitch of the main note or to a lower one. It takes its value from the preceding main note (Figure 7).

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67 Toinon's explanation: 'when the melody descends by a third ... or from a lower to higher one at the interval of a fourth or fifth'. Cited in and translated by Fuller, 'An Unknown French Ornament Table from 1699', p. 56.


69 An *accent* is a specifically French ornament popular around 1700. Newmann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, p. 310.
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'. 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 premiere fois' (no. 48), within the suite in this collection beginning with a 'Ritournelle' (no. 43) for two violons. 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.

Gillier has marked les cadences ('on appelle ordinairement les tremblements [trills], cadences')\(^\text{72}\), 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.

In general, trills should begin on the upper auxiliary, and be executed either before the beat or on the beat depending upon the context and desired effect. Trills performed in anticipation tend to aid the flow of the melodic line whereas an on-beat start, for example towards the conclusion of the piece, will interrupt the mouvement whilst providing the desired accent. The performer should also vary the trill according to taste, desired nuance, and length of note; a mordent may be all that is required on short notes. Cadences are adopted in every piece throughout this collection with their placement fulfilling a variety of roles: the standard practice of a penultimate note cadential trill (a suggested interpretation starting on the upper auxiliary is shown at Figure 9); accentuating the principal harmony notes; and highlighting the text or dance rhythm. For example, in the sarabandes (nos. 12 and 62) and 'Rondeau' (no. 7) which is a sarabande en rondeau, the cadences add extra emphasis to the dotted note on the second pulse of the bar.

![Figure 9. Muffat's Suggested Interpretation of Short, On-Beat Cadential Trills.](image)

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73 *Cadence* is also defined as 'a trill involving both upper and lower auxiliaries', the term was used by D'Anglebert in his ornament table (1689). Kenneth Kreitner, et al., 'Ornaments', in *Grove Music Online*, *OxfordMusicOnline*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/49928pg7 (accessed October 27, 2009).

74 Rousseau's examples in both his singing and viol treatises show a gradual shift, as the ending approaches, to on-beat starts combined with an increased sounding of the initial auxiliary thereby halting the music's progress. Bacilly's descriptions in *Remarques curieuses* (1668) are more frequently pre-beat. Mather, *Dance Rhythms of the French Baroque*, pp. 176-9.

75 The emphasis on the second pulse of the bar is a feature of sarabandes that has its origins in the early guitar strum pattern of down-down-up in the Spanish *sarabanda* (introduced to France from Spain at the same time as the guitar). Most French theorists' examples show this second pulse bowed with a secondary stroke. As the accent has been provided with a cadence and the dotted rhythm, the stress is sufficient. Mather, *Dance Rhythms of the French Baroque*, pp. 291-7.
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 'be' (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

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\(^{76}\) 'In two, as in the preceding air'.
preceding piece, 'Sombres déserts' (no. 49), by an E minor to G major transitionary link.\textsuperscript{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 stave (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.**

![Figure 10 Ties in the Source](image)

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*.\textsuperscript{78}

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

\textsuperscript{78} Toignon specifically states that 'les petites croches qu'on met devant les grosses notes marquent les *coulêz* et les *ports-de voix* et elles doivent être liées avec les notes qui les suivent'; 'the little quavers before large notes indicate *coulêz* 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. 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).

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

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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'.

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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.**

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

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. 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. 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'.

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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.\textsuperscript{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 flûtes' (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

\textsuperscript{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. 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.**

<table>
<thead>
<tr>
<th>Rhythmic Sign</th>
<th>Piece/Bar Number</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1/41; 2/35; 6/1; 18/3; 24/12&amp;20; 31/6; 40/5; 45/couplet 2/2</td>
</tr>
<tr>
<td></td>
<td>45/couplet 3/9</td>
</tr>
<tr>
<td></td>
<td>32/9</td>
</tr>
</tbody>
</table>

**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.

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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: Fl = flute; Hb = hautbois; Vln = violin; V = voice; Bc = basse continue.
Symbols are notes and rests.
Ts = Timesignature.
Pitch is indicated using the Helmholz 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. Vm' 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

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.

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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. Paisez 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. e" 

23. Passacaille  
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. \text{\textfrak} 

34. Menuet pour les fluttes  
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
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
2. Tout retentit
Tout retentit du doux chant des oyseaux,
Sous ce feuillage verd, l’onde paroit 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.

5. Tous les ans les beaux jours
Tous les ans les beaux jours m’enlevent ma Climene,
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 fauveur de l’amour,
Laisse repose la nature.

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.

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 fidèle,
Que pour devenir malheureux?

9. Que mon berger
Que mon berger est agréable!
Que de luy mon cœur est charmé!
Il n’est point d’amant plus aimable.
Il n’en est point de plus aimé.

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

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

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.

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.

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?

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

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, 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.

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
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
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
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. Paisez petits moutons
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.

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.

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

26. Quel bruit
Quel bruit a frappé 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?

28. Belle nymphe
Belle nymphe, essuyez 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.

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.

31. De ces lieux pour jamais
De ces lieux pour jamais bannissons 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.

32. Intermède de la tragédie de Bajazet
L’amour se plaissant 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.

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.

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.

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 heros 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.

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?

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.

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.

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.

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 innocents plaisirs.
Sans chagrin nous pourrons, au gré de nos désirs,
Y chanter tous les jours nos tendres amour et tes.

38. Petits oiseaux
Petits oiseaux, qui dans vostre ramage
Chantez vos plaisirs amoureux,
Hélas! Que vous estes heureux!
L’objet charmant qui vous engage,
Brulant pour vous des mesmes feux,
Ne deviendra jamais voleage.
Hélas! Petits oiseaux, que vous estes heureux!

40. Sur ces rives fleuries
Sur ces rives fleuries
Le murmure charmant des eaux,
Le doux chant des oiseaux
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.

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

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.

Ou faites moy vivre heureux.
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 voeux.
Laissez moy mourir Climeine
Ou faites moy vivre heureux.

48. Lorsque la première fois
Lorsque la première fois
Je vis paroistre 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’estre vostre amant
Je cesse d’estre vostre 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 vostre premiere 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.
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 extrême.
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!
Tircis a sur mon coeur un absolu pouvoir.
Mais je n’ai pas le voir sans peine,
Et je n’ai pas le voir qu’a le voir.

How costly it is to be inhuman,
When one is obliged to be so!
Tircis has absolute power over my heart.
But I cannot see him without pain,
And yet I am content only when I see him.

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 trouvie 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 naître.
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’êtes 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

Accourrez promptement. C’est moy, qui vous appelle. Come here promptly. It is I who calls you.
Venez, peuples de l’univers. Come, people of the universe.
Admirer les exploits divers, Admire the diverse exploits,
Et la gloire immortelle. And the immortal glory.
Du puissant héros, que je ser.

Of the powerful hero, whom I serve.

Luy seul occupe ma trompette. He alone occupies my trumpet.
Chaque jour me fournit cent prodiges nouveaux. Each day furnishes me with a hundred new wonders.
C’est son nom glorieux, It is his glorious name,
Que partout je répète, That I repeat everywhere,
En dépit de tous ses rivaux. In spite of all his rivals.

En vain les ennemis sur la terre et sur londe, In vain enemies on earth and on the water,
Opposent mille efforts à ses vastes desseins. Oppose his vast plans with a thousand efforts.
Il tient dans ses augustes mains In his august hands he holds
La balance du monde The balance of the world
Et le sort de tous les humains. And the fate of all humans.

Accourrez promptement. C’est moy, qui vous appelle. Come here promptly. It is I who calls you.
Venez, peuples de l’univers. Come, people of the universe.
Admirer les exploits divers, Admire the diverse exploits,
Et la gloire immortelle. And the immortal glory.
Du puissant héros, que je ser.

Of the powerful hero, whom I serve.

Admirons la gloire eclatante Let us admire the magnificent glory
Du plus puissant des Roys. Of the most powerful of Kings.
On a tous les biens a la fois, One has all the benefits in time,
Quand on est a l’abry de sa main triomphante. When one is sheltered by his triumphant hand.
La mort, l’horreur, et l’épouvante Death, horror, and terror
Environnent les lieux rebelles à ses loix. Will surround places rebellious to his laws.
Admirons la gloire eclatante Let us admire the magnificent glory
Du plus puissant des Roys. Of the most powerful of Kings.
Image 3. 'Dans une langueur mortelle', Livre d'airs, p. 63.

Extrait du Privilège du Roy

Par grâce et privilège du Roy donné à Paris le quatorzième jour de May 1692. Signé Petit. Il est permis au Sr Gillier de faire graver et imprimer vendre ou faire vendre et débiter tous ses Ouvrages de Musique, et ce durant le temps et espace de douze années consecutives à Comptier du jour que les dits Ouvrages auront été achevés d'imprimer, Et tres expresses défenses sont faites à tous Imprimeurs, Libraires, Graveurs et autres, d'en Imprimer, vendre, faire vendre ou extraire sans la permission de l'Exposant, a peine de dix mil Livres d'amende, et tous dépens dommages et Intérêts comme il est porté plus amplement au dit Privilège.

Acheu d'imprimer pour la première fois le Dernier Sorier 1697.
Les exemplaires ont été fournies.

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.
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 Maîtres, en cet art: Un agrement 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 accompagnements recherches et expressifs et de conserver toujours une modération naturelle. Pour rendre ces Chants plus correcs et placer les agréments à propos, j’ay marqué par de petites notes hors de mesure, à l’ordinaire, les portes de voix, les coules, et quelques passages et cadences par de petites croix. En suivant ces remarques, on donnera le vrai tour à ces Chants, qui, cependant, pourront être beaucoup plus parfaits, si on sait les exécuter selon la méthode de l’incomparable M. Lambert.

J’ay disposé ces airs de manière, a pouvoir en faire de petits concert de chambre. Pour les rendre plus harmonieux, j’ay composé des Contreparties de Violon. Je me suis dispensé de les mettre dans ce Recueil, pour menager la commodité devoir un air entier, sans tuerer le feuillet. Mais je communiqueray 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 délicat, et par une complaisance nécessaire à ma profession, j’ay été obligé de les employer telles, qu’on n’en donnât point.

Je n’ay pu fixer ce Recueil à moins de dix livres reliés enveau, et neuf livres en feuilles, pour en retirer seulement les frais. On sait que la Gravure est d’une bien plus grande dépense que l’Impression. Elle a aussi beaucoup plus d’agrément et par rapport à la quantité de pièces contenues dans ce Recueil, on ne le trouvera guère plus cher que les Airs, qui se vendant imprimés.

Selon la Receptee, que le Public Sera a ce Recueil, j’en donneray d’autres dans la suite de différents caracteres, comme Motets, Concerts détachées, Airs à boire, qui ne seront pas de moindre gout. Le premier qui ouvrira cieluy ci, sera composé d’Air, à boire, à voix seule, a deux et trois parties, mesle de Simphonies convenables. Je prepare aussi 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*.
1. Ouverture de Bois le Vicomte

Livre d'airs, pp. 1-2
2. Tout retentit

Livre d'airs, pp. 3-4

Voix

Tout re-

Bc

tit du doux chant des oiseaux, Sous ce feuillage vert, l'on-de pa-roist plus pu-

rue.

Quel-le di-

voir-

tante, Et re-

dons-

nos

bois mil-

lements nou-

veaux. C'est vous, prin-

temps,

sour-

de tant de charmes Qui ra-

me-nez et Flore et les Zep-

phirs. Hé-
las! fai-tes ces-ser mes lar-mes. Ren-dez I-ris sen-sible à mes
tendres sou-pirs.
3. Lourette

Livre d'airs, pp. 5-6
4. Ritournelle

Livre d'airs, p. 6
5. Tous les ans les beaux jours

_Livre d’airs_, pp. 7-8

Tous les ans les beaux jours m’en-levent ma Cli-men-te. Elle a-ban-

don-ne, nos ha-meaux, Pour aller seul-le dans la plai-ne, Chan-
ter au-pres de ses trou-

peaux. Peaux. Hé-las! Prin-
temps, re-tar-de ton re-tour, Ca-che luy, s’il se

peut pour tou-jours ta ver-

du-re. Et toy, char-mant hy-

ver, en fa-

veur de l’a-

mour, Lais-se re-pose-rer la na-

tu-re.
6. Si jamais dans la prairie

Livre d'airs, p. 8

[Voix]

Si jamais dans la prairie, Tir - cis, ce jeu - ne ber -

[Be]

ger, Vous dit qu'il n'est point lé - ger, Ne le croy - ez pas, Sil - vi -
7. Rondeau

Livre d'airs, p. 9
8. Lorsque de mil objets

Livre d'airs, pp. 9-10

Lorsque de mil objets foiblement amoureux. Je pre-

nois chaque jour, une chaine nouvelle. J'ignore de l'amour les tourments rigou-

reux. Iris en vous voyant, si charmante et si belle, Ne

suis-je devenu fidèle, Que pour devenir malheureux? Iris en vous voy-

yant, si charmante et si belle, Ne suis-je devenu fi-
1. dellé, Que pour devenir malheureux?
2. reux?
9. Que mon berger

Livre d'airs, p. 11

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

lla
11. Air à jouer et chanter

Allons badiner sur l’herbette

Livre d’airs, p. 12

Al - lons ba - di - ner sur l’her - bet - te, Pre - nons le che - min des cos -
teaux. Cha - cun y tien - dra sa Na - net - te; Nous jou - rons de - nô - tre mu -
set - te. Cha - cun y tien - dra sa Na - net - te, En vo - yant pais - tre nos trou - peaux.
12. Sarabande

Livre d'airs, p. 13
13. Alcandre

Livre d'airs, pp. 13-14

Alcandre, ce héros charmant, Ne paroist plus sensible à mon amour 

del-le. Il court sans m'é-cou-ter, où la gloire l'a pel-le. Il pré-

fere au plai-sir d'es-tre ai-mé ten-dre-ment, Les pe-rils où con-duit cet-te gloire cru-el-

-le. Ah! Que de pleurs couste un a-mant, Qu'il faut par-

ger a-vec el-le. 

14. Gavotte à jouer et chanter

Il n'est point de bergère sincère

Il n'eft point de berge-re sinc-e-re, Et fi-delle a son a-mant,

Mais un coeur, que l'a-mour tou-che, Peut il dou-ter, peut il dou-ter un mo-

ment, Du ser-ment que fait u-ne bel-le bou-che, che.
15. Bourée

*Livre d'airs, p. 15*
16. Ritournelle

Livre d'airs, p. 15
17. Je passois dans nos bois

Livre d'airs, p. 16
18. Un berger des plus charmants

Livre d'airs, p. 17

Un berger des plus charmants, Qui re-vien-ment dans nos plais-nes, En me par-
lan-t de ses pei-nes, Me prit ma hou-lette aux champs. Ah! Que j'en suis in-quiete, Mon
coeur est dans l'em-ba-ras. S'il n'a-voit que ma hou-let-te, Je ne m'en sou-ci-rois pas.
19. Non, je ne veux plus m'engager

Livre d'airs, pp. 17-18

Non, non, je ne veux plus m'engager, Non, non, je ne veux plus m'engager,

Iris, a qui j'ai-vois sceu plaïre, A fait choix d'un nou-veau ber-ger. Non, non, je ne

veux plus m'engager, Non, non, je ne veux plus m'engager. En vain plus bel- le ber-

gere, Me pro-met - troit un_ coeursin - ce re, Pour tas - cher a me ren - ga - ger. Non, non, je ne

veux plus m'engager. Non, non, je ne veux plus m'engager. Non, non, je ne veux plus m'engag-
ger. Non, non, je ne veux plus m'en gager. Non, non, je ne veux plus m'en gager.
20. Paissez petits moutons

Livre d'airs, p. 19

Paissez petits moutons, Au milieu de la plaine,
Ne craignez plus les traîsons, D'une beste inhumaine.
Paisnez.

Jet, dont je sentois les coups, Ne me fait plus porter sa chais.

Et celuy, qui vous meint, Ne songe plus qu'a vous.

L'ob vous.
21. Dans ces lieux

**Dans ces lieux tout se renouvel-le.** On y voit re-venir les plaisirs et l'amour.

**Pourquoy s'en étonner,** l'iris est de retour, l'amour et les plaisirs sont toujours avec elle.
Je me plaist quelquefois
Récit de l’Amour

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

plus je fais souffrir de peines plus je prepare de plaisirs.
23. Passacaille

Livre d'airs, pp. 23-24
24. Ouverture de St. Maur

Livre d'airs, pp. 25-26
25. Arretez doux printemps

25. Arretez doux printemps

[Voix]

Gayement

Livre d'airs, pp. 27-28

Lentement

Arres-teez

6

doux printemps, ne venez pas enco re. Retardez, s'il se peut, le sujet de mes

pleurs. Si tost que vos zephirs feront briller les fleurs, Bel lon-ne m'o ste-ra, le he-

ros, que j'a do re.

5

doit se trouver à son tour, Au ren dez vous de la vic toi re. Mais, pour cou-

2.
rir après la gloire, Hélas, Hélas! Qu'il en couste à l'amour.

mour, Mais, pour courir après la gloire, Hélas, Hélas!

Qu'il en couste à l'amour. Il mour.
26. Fanfare

Quel bruit

Livre d'airs, pp. 29-30

La Nymphe de St. Cloud

Quel bruit a fra-pé mon o-reil-le? Dieux! Qu'est-ce que j'en-tends?

Ne dor-mi-rois-je point? Est-il vray que je
Veil-le? Ce bruit m'an-non-ce-t'il le héros que j'attends?
27. Marche de la Gloire

Livre d'airs, p. 30
28. Récit de la Gloire

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

Bel-le nympe, es-su-yez vos lar-mes. Beaux lieux re-pre-nez tous vos char-mes. Et vous ber-gers, des ha-meaux d'a-len-tour, Ban-is-sez vos al-lar-mes, vostre au-gus-te hê-ros, est i- cy de re-tour. Ban-is-sez vos al-lar-mes, vostre au-gus-te hê-ros, est i-

---

**Petit choeur**

Bel-le nympe, es-su-yez vos lar-mes. Beaux lieux re-pre-

---

---
nez tous vos charmes. Et vous bergers, des hameaux d’alentour, Banissez vos al-
nez tous vos charmes. Et vous bergers, des hameaux d’alentour, Banissez vos al-
nez tous vos charmes. Et vous bergers, des hameaux d’alentour, Banissez vos al-
nez tous vos charmes. Et vous bergers, des hameaux d’alentour, Banissez vos al-
nez tous vos charmes. Et vous bergers, des hameaux d’alentour, Banissez vos al-
nez tous vos charmes. Et vous bergers, des hameaux d’alentour, Banissez vos al-
nez tous vos charmes. Et vous bergers, des hameaux d’alentour, Banissez vos al-
larmes, Vostre auguste héros, est icily de return.
larmes, Vostre auguste héros, est icily de return.
larmes, Vostre auguste héros, est icily de return.
larmes, Vostre auguste héros, est icily de return.
Bel-lymphé, es-suyez vos lar-mes. Beaux lieux, re-prenez tous vos...
Symphonie

Et vous bergers, des ha-meaux d’a-len-

Et vous bergers, des ha-meaux d’a-len-

Et vous bergers, des ha-meaux d’a-len-
tour, Banissez vos al-lar-mes, Vostre au-gus-te hé-ros, est i- cy de re-
tour, Banissez vos al-lar-mes, Vostre au-gus-te hé-ros, est i- cy de re-
tour, Banissez vos al-lar-mes, Vostre au-gus-te hé-ros, est i- cy de re-

tour.
tour.
tour.
Et vous ber-

Et vous ber-

Et vous ber-

Et vous ber-

gers, des ha-

Symphonie

gers, des ha-

ners, des ha-

ners, des ha-

ners, des ha-

meaux d'a-len-

meaux d'a-len-

meaux d'a-len-

meaux d'a-len-

tour, Banis-
tour, Banis-
tour, Banis-
tour, Banis-

sez vos al-

sez vos al-

sez vos al-

sez vos al-

lar -mes.

lar -mes.

lar -mes.

lar -mes.

lar -mes.

al -lar -mes.
Vostre auguste héros, est icy de retour.

Vostre auguste héros, est icy de retour.

Vostre auguste héros, est icy de retour.

Vostre auguste héros, est icy de retour.

Vostre auguste héros, est icy de retour.
29. Entrée de bergers et bergeres

Livre d'airs, p. 39
Nostre douleur

30. Air

Livre d'airs, p. 40

Voix

Nostre douleur étoit ex-teme, Tout lan-guis-soit dans ce char-mant se-

Be

jour. jour. Le re-tour du hé-ros, que j'ai-me, Va ra-pel-ler les plai-

sirs et l'a-mour. Le re-tour du hé-ros, que j'ai-me, Va ra-pel-

Ritournelle

ler les plai-sirs et l'a-mour.
31. Air à jouier et chanter

De ces lieux pour jamais

Livre d'airs, pp. 41-45
De ces lieux pour jamais banisons la tristesse, Qu'une éclatante joie anime tous les coeurs, Et que les chants meslez de soupirs et de pleurs, Se changent en chants d'allemande.

Que les hauts bois, que les musettes, Se joignent à nos voix.

Symphonie
Et fassent de cent chansonnettes, Re-tentir l'écho de nos bois, l'écho de nos doux bois.
Que les hauts bois, que les musettes, Se joignent à nos voix.

Et fassent de cent sonnets, Re-

doux fort

Que les hauts bois, que les musettes, Se joignent à nos voix.

Et fassent de cent sonnets, Re-

joignent à nos voix.

Et fassent de cent sonnets, Re-

joignent à nos voix.

Et fassent de cent sonnets, Re-

joignent à nos voix.

Et fassent de cent sonnets, Re-

joignent à nos voix.

Et fassent de cent sonnets, Re-

joignent à nos voix.

Et fassent de cent sonnets, Re-

joignent à nos voix.

Et fassent de cent sonnets, Re-

joignent à nos voix.
tir l'écho de nos bois, L'écho de nos bois. Que les hauts bois, que les musettes, Se
tir l'écho de nos bois, L'écho de nos bois. Que les hauts bois, que les musettes, Se

joignent à nos voix. Et fassent de cent chanisonnettes, Re-ten-

6 6 6 6 6 6 6
tir l'écho de nos bois, l'écho de nos bois.

tir l'écho de nos bois, l'écho de nos bois.
32. Intermède de la tragédie de Bajazet

Menuet

Livre d'airs, pp. 45-46

Un berger

L'a-mour se plai-sant dans nos plai-nes, N'y fait sen-tir que d'ai-ma-bles dé-

sirs. sirs. Ce Dieu par-tage ain-sy ses chais-

Les ber-gers n'ont que ses plai-sirs, A la cour on n'a que ses pei-

ners. Les ber-

gers n'ont que ses plai-sirs, A la cour on n'a que des pei-

nes.
33. Menuet pour les hauts bois.
34. Menuet pour les fluttes

Livre d'airs, p. 48
35. Ouverture de Chessy

Livre d'airs, pp. 49-50
36. Dans ces belles retraittes

Livre d'airs, pp. 51-52

Dans ces belles retraittes, Rien ne troublera plus nos innocents plaisirs. Sans changer nous pourrons, au gré de nos désirs, Y chanter tous les jours nos tendres amours. Sans chagrin nous pourrons, au gré de nos désirs, Y chanter tous les jours nos tendres amours.

Voix

[Un berger]

Dans ces belles retraittes, Rien ne troublera plus nos innocents plaisirs. Sans changer nous pourrons, au gré de nos désirs, Y chanter tous les jours nos tendres amours.
1. &

2. sans cha-

Jours nos tendres amou-

Ret tes.

Sans cha-

tes.
37. Marche

Livre d'airs, p. 52
38. Petits oyseaux

Livre d'airs, p. 53

Petits oyseaux, qui dans vos-tre rama-ge Chantez vos plai-

sirs a-mou-reux, Hé-las! que vous es-tes heu-reux! Petits oy-reux!

L'ob-jet char-mant, qui vous en-ga-ge, Bru-lant pour vous des mes-mes

feux, Ne de-vien-dra ja-mais vo-la-age. Hé-las! Pe-tits oy-

seaux, que vous es-tes heu-reux! L'ob-jet char-reux!
39. Air de violon

Livre d'airs, p. 54
40. Chaconne

Sur ces rives fleuries

Livre d'airs, pp. 55-56
41. Menuet

Livre d’airs, p. 57
42. Menüet

Livre d'airs, p. 58
43. Ritournelle

Livre d'airs, pp. 59-60
21

27
44. Beaux lieux aimable solitude

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

Beaux lieux, aimable solitude, Témoins secrets des doux plaisirs,
Dont l'iris flatte mes plus tendres désirs, Soyez les confidents de
mon inquiétude.

Bords de ce ruisseau charmant, L'ingrate me jura d'être toujours fidèle,
Cependant elle change et sa flamme nouvelle...
vel-le, Luy fait ou-bli-er son ser-ment.

ment.
45. Air à jouer et chanter

Dans une langue mortelle

Livre d'airs, pp. 63-64

Voix

Dans une langue mortelle, Mon coeur se sent consumer.
Et

Bc

Laissez moi mourir, Climez Ou fai tes moy vivre heureux.

2.

Laissez

3.

Laissez

4.

Laissez

5.

Laissez

Laissez

Laissez

Laissez

Laissez

Laissez

Laissez

Laissez

Laissez

Laissez

Laissez

Laissez

Laissez

Laissez
Deuxième Couplet

Dans la douleur qui me presse Vous me flatte vainement. Vos

tre bon-té sans tendresse, Augmente encore mon tourment Daignez pour finir ma

peine Exaucer l'un de mes voeux. Laissez moy mourir, Cli-

meine Ou faites moy vivre heureux.

3. Troisième Couplet

Entre la mort et la vie Un coeur a trop à souffrir. C'est

une peine infinie, Il faut vous plaire ou mourir Daig-

nez pour finir ma peine Exaucer l'un de mes voeux. Laissez_

moy mourir, Cli meine Ou faites moy vivre heureux.
46. Premier air de violon

Livre d'airs, p. 65
47. Deuxième air de violon

Livre d'airs, p. 66
48. Lorsque la première fois

**Livre d'airs**, pp. 67-68

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**Voix**

Lorsque la première fois Je vis parois-tre Climeine, Je sens-

**Basse**

tis que sous ses loix Mon coeur se rangeoit sans peine. Du pouvoir de tant d'ap-

---

pas Au-fois je pu le défendre? Je ne le reprendrois pas, Voulutelle me le ren-

---

Voulu...
*Double*

Cla-meine i-g-n-o-re les coups, Dont elle a bles-sez mon a-

me. Mes yeux pour-quoi tar-dez-vous, A luy par-ler de ma fla-me? Cli-meine i-

me? Si son coeur bra-ve mes feux, Daig-ne-ra-t'el-le s'en plain-dre? Et, si je

suis plus heu-reux. Son cou-roux est il a crain-dre?
49. Sombres déserts

Livre d'airs, pp. 69-71

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

Vos retraites pai-
si-bles Ne ga-ren-tis-sent point des pei-nes de l’a-mour.

En vain j’y pas-

sois tout le jour.

Hé-

las! Hé-

las! Les coeurs sen-si-bles Ne trou-vent point de tran-

7 6 5 4 2 5 66
quil les séjours.
Som bres déserts, ro-

chers inacessibles Je ne vous feray plus la cour.
50. Je cesse d'estre vostre amant

Livre d'airs, pp. 71-72

[Voix]

Prelude

[Be]

Viste

Je cesse d'estre vostre amant

Liris caus

Je cesse d'estre vostre amant

Viste

Je cesse d'estre vostre amant

Viste

Mais! Ce qu'elle a de plus que vous,

C'est qu'a vec des traits aus sy

doux, Elle a le coeur tendre et fidel.le. Vous le.
51. Jeunes coeurs

Livre d'airs, p. 73

Jeunes coeurs, fu-yez la tendresse. Dans votre première saison, Resis-

[Voix]

[Be]

[1.]

[2.]

tez au feu qui vous blesse. blesse. L'amour est un cru-

el poison. Il ne s'attache à la jeunesse, Que

[1.]

[2.]

parce qu'il craint la raison. L'as-

son.
52. Quand sur ma musette

* Livre d'airs, p. 74 *

**Quand sur ma musette,**

**Par des chants nouveaux,**

**Je veux à Li**
53. Dans l'empire d'amour

Livre d'airs, pp. 75-76

[Voix]

Dans l'empire d'amour tous les amants mur-mur-ent,

[Bc]

Des divers tourments qu'ils endurent. Dans l'empire. Les uns se plaignent d'un ris.

val.

D'autres, d'une froide extrême. Pour moi je ne connais qu'un mal.

C'est de ne point voir ce que j'aime, Pour moi je ne connais qu'un

mal, C'est de ne point voir ce que j'aime. Les uns se me.
54. Qu'il couste cher

Qu'il couste cher d'estre in-hu-mai-ne, Quand on ne l'est que par de-voir! Tir-

cis a sur mon coeur un ab-so-lu pou-voir. Mais je ne puis le voir sans pei-ne, Et je

n'ay ce-pen-dant de plai-sir qu'a le voir. Qu'il couste

cher d'estre in-hu-mai-ne, Quand on ne l'est que par de-voir.
55. Que je suis misérable

Que je suis misérable
De n'avoir à donner qu'un
coeur à vos appas.

mer autant que je vous trouvez aimaible.

pas, Pour vous aimer, Pour vous aimer autant que

je vous trouve aimaible.

Livre d'airs, p. 78
56. Air de violon en rondeau

Livre d'airs, pp. 79-80
57. Iris, depuis le jour

Livre d'airs, pp. 81-82

Iris, depuis le jour, que par vostre beauté,
Je fus soumis à vostre empire,
De cent troubl-les divers je me sens aig-

Iris, depuis le jour,
Je crains, je languis, je soupirre.
Enfin je sens tous les transports, Qu'un tendre amour fait naître.

Mais j'ignore encore ses plaisirs. Hélas! Hélas! Faites les
moy connois tre. Enfin je tre.
58. Ne me demandez plus, Climene

Livre d'airs, p. 83

Ne me demandez plus, Climene,
La secrète rai-

son de mon éloignement. C'est vous la dire assez, je

suis fidélique, Et vous n'êtes qu'une inhumaine.

Voix

Bc
59. Petite bergère

Livre d'airs, p. 84

Petite bergère, Qui sur nos costeaux, Ne pensez qu'à faire Pais-

tre vos troupeaux. Vous estes trop bel-le, Pour ne pas songer Au choix d'un berger, Sinc-

cere et fidèle. Vous estes trop bel-le, Pour ne pas songer

ger Au choix d'un berger, Sincere et fidèle.
Fragment du prologue de Méléagre tragédie en musique

La Renommée. Récit

Livre d'airs, pp. 85-92

Voix

Ac-cour-rez promp-te-ment, C'est moy, qui vous ap- pel-le. Ve-nez, peup-les de l'u-ni-

Bc

vers. Ad-mi- rer les ex-ploit-s di-vers, Et la gloi-re im-mor-telle Du puis-sant hé ros, que je

sers. Luy seul oc-cu-pe ma trom-pet-te. Cha-que jour me four-net cent pro-di-ges nou-

veaux. C'est son nom glo-ri-eux, Que par-tout je ré-pet-te, En dé-pit de tous ses ri-

Prelude

vaux.
En vain les ennemis sur la terre et sur longe.

Ouvre sent mille efforts à ses vastes désseins. Il tient dans ses augus-tes mains La balance du monde Et le sort de tous les humains. Il tient dans ses augus-tes mains La balance de monde Et le sort de tous les humains.

Ac-cour-rez prompte-ment, c'est moy, qui vous ap pel-le. Ve-nez, peup-les de l'uni-
vers Ad-mi-rer les ex-ploits di-vers, Et la gloi-re im-mor-telle Du puis-sant hé-ros, que je

Choeur

Ad-mi-rons, Ad-mi-rons la gloire ec-la-tan-te Du plus puis-sant des Roys.

Ad-mi-rons la gloire ec-la-tan-te Du plus puis-sant des Roys.

On a tous les biens a la fois, Quand on

On a tous les biens a la fois, Quand on
est à l'a-bry de sa main tri-om-phan-te. La mort, l'hor-reur, et l'é-pou-van-te E-nui-
ron-nent les lieux re-bel-les à ses loix. Ad-mi-rons, Ad-mi-rons la gloire ec-la-tan-te Du
plus puis sant des Roys. Ad-mi-rons, Ad-mi-rons la gloire ec-la-tan-te, Ad-mi-rons la gloire ec-la-

Petit choeur
Symphonie

tan - te Du plus puis-sant des Roys.

On a tous les biens a la fois, Quand on

est a l'a-bry de sa main tri - om - phan - te. La mort, l'hor - reur, et l'é-pou - van - te E-nui-

est a l'a-bry de sa main tri - om - phan - te. La mort, l'hor - reur, et l'é-pou - van - te E-nui-
Grande chœur

ron-nent les lieux rebelles à ses loix. Ad-mi-rons, Ad-mi-rons la gloire ec-la-tan-te, Ad-mi-

ron-nent les lieux rebelles à ses loix. Ad-mi-rons la gloire ec-la-tan-te, Ad-mi-

Symphonie

rons la gloire ec-la-tan-te Du plus puis-sant des Roys.

rons la gloire ec-la-tan-te Du plus puis-sant des Roys.

Ad-mi-rons, Ad-mi-rons la gloire ec-la-tan-te Du plus puis-sant des Roys.

Ad-mi-rons la gloire ec-la-tan-te Du plus puis-sant des Roys.
61. Bourée

Livre d'airs, p. 93
62. Sarabande
Pour la flûte almande alternativement avec les violons

Livre d'airs, pp. 93-94
63. Premier Rigodon

*Livre d'airs, p. 95*
64. Deuxième Rigodon

Livre d'airs, p. 96