FRENCH ACCOMPANIED KEYBOARD MUSIC FROM MONDONVILLE'S
OPUS III TO MONDONVILLE'S OPUS V: THE BIRTH OF A GENRE,
A LECTURE RECITAL, TOGETHER WITH THREE RECITALS
OF SELECTED WORKS OF J.S. BACH, F. COUPERIN,
G. FRESCOBALDI, W.A. MOZART, C. BALBASTRE,
D. SCARLATTI, J.P. RAMEAU AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Yumi Uchikado Patterson, B.A., M.A.
Denton, Texas
December, 1993
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In mid-eighteenth-century France, a type of ensemble music was introduced for harpsichord and another instrument(s) in which the harpsichord part is completely written out, instead of a bass line with figures to be realized. Composers of this genre used the word "accompanyed" in the titles or in the prefaces of their collections to describe the genre. This study examines the earliest examples of this genre, the works of seven composers, published in the 1740's, (Mondonville, Rameau, Boismortier, Clément, Dupuits, Guillemain, and Luc Marchand), and compares the various styles of the written out parts, both harpsichord and additional instrument, to determine the nature of the word, "accompaniment."

The study reveals that, indeed, the concept of "accompaniment" was not universal among composers. Composers either meant equal partnership or a dominant role for either instrument when using the term. Works that seek an equal partnership of instruments include those of Mondonville, Dupuits, Clément, and Boismortier. Those in which the harpsichord is dominant are Rameau and Guillemain. Only within a movement is the other instrument found to be dominant. Marchand's works illustrate both styles. Although deriving from the French pièce de clavecin tradition, these early works gave impetus toward formulation of a new genre, the duo sonata of the classical period. The composition of the accompanied keyboard pieces occurred in the transitional period
from the Baroque through the galant style, to the classical period. Gaining Italian influences, it opened the way toward equal partnership between instruments in the duo sonata.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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North Texas State University
School of Music

presents

Yumi Uchikado Patterson
Harpsichordist

Monday, March 12, 1984  8:15 p.m.  Concert Hall

Program

Il seconde Libro di Toccate
  Toccata prima
  Canzona prima
  Five Galliards

Pièces de Clavecin
  Premier Livre, Cinquième Ordre
  Allemande La Logivière
  Première Courante
  Seconde Courante
  Sarabande la Dangereuse
  La Bandoline
  La Villers

Why ask you?
Giles Farnaby's Dream
His Rest
Farnaby's Conceit
His Humour

French Suite in G Major (BWV816)
  Allemande
  Courante
  Sarabande
  Gavotte
  Bourrée
  Loure
  Gigue

Girolamo Frescobaldi
(1583-1643)

François Couperin
(1668-1733)

Giles Farnaby
(c. 1566-1640)

Johann Sebastian Bach
(1685-1750)

Presented in partial fulfillment for the Degree of Doctor of Musical Arts
North Texas State University
School of Music

presents

Yumi Uchikado Patterson
Harpsichordist

Organ Recital Hall
Room 253
Monday, November 25, 1985  8:15 p.m.

Program

Four Sonatas
  K. 44 in F Major
  K. 52 in D Minor
  K. 119 in D Major
  K. 120 in D Minor

Domenico Scarlatti
(1685-1757)

Suite Kv. 399(1782)
  Overture
    Grave-Allegro
    Allemande
    Courant

Wolfgang Amadeus Mozart
(1756-1791)

Pièces de Clavecin (1757)
  La de Caza
  La d'Héricourt
  La Monmatel ou La Brunoy
  La Suzanne

Claude-Benigne Balbastre
(1727-1799)

Württemberg Sonata
No. 1 in A Minor (1742)
  Moderato
  Andants
  Allegro assai

Carl Phillip Emmanuel Bach
(1714-1788)

Presented in partial fulfillment for the Degree of Doctor of Musical Arts
University of North Texas
College of Music

presents

A Graduate Recital

YUMI UCHIKADO PATTERSON, harpsichord
assisted by
Jennifer Owen, Baroque violin • Diane Boyd, Baroque flute
Harriet Risk Woldt, viola da gamba

Monday, November 30, 1992  5:00 p.m.  Recital Hall

Sonata I, Concerti Ecclesiastici a
1, 2, 3, 4, 5 & 8 Voci (1610)               Giovanni Paolo Cima
(c. 1570-fl. until 1622)

Canzona Prima, Il secondo libro
di Toccate (1627)                    Girolamo Frescobaldi
(1583-1643)

Chromatische Fantasie und Fuge,
BWV 903                            Johann Sebastian Bach
(1685-1750)

Sonata IV für Clavier und Violine,
BWV 1017                     Johann Sebastian Bach
I. Siciliano
II. Allegro
III. Adagio
IV. Allegro
IV Concert, Pièces de Clavecin en concerts (1741) . . Jean-Philippe Rameau (1683-1764)
I. La Pantomime
II. L'Indiscrete
III. La Rameau

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

A reception will follow in the Green Room.
University of North Texas
College of Music

presents

A Graduate Lecture Recital

YUMI UCHIKADO PATTERSON, harpsichord
assisted by
Claire Cason, violin • Anthony Adkins, 'cello
Abigail Butler, soprano

Monday, August 2, 1993 5:00 p.m. Recital Hall

FRENCH ACCOMPANIED KEYBOARD MUSIC FROM
MONDONVILLE'S OPUS III TO MONDONVILLE'S OPUS V:
THE BIRTH OF A GENRE

La Livri (original and solo versions)  Jean-Philippe Rameau
(1683-1764)
Premier Concert
Pièces de clavecin en concerts avec un Violon ou une flûte et une Viole ou
un deuxième Violon (1741)

Aria Gracioso  Charles-François Clément
Sonata VI (c. 1720-after 1780)
Sonates en trio pour un clavecin et un violon (1743)

Les Folies Françaises  Simon-Luc Marchand
(1709-1799)
Pièces de Clavecin avec Accompagnement de Violon, Hautbois, Violoncelle
ou Viole (1747)

Pièce I
Pièce II  Jean-Joseph Cassanéa de Mondonville
(1711-1772)
Pièces de Clavecin avec Voix ou Violon, Opus V (1748)

Sing unto God, ye kingdoms of the earth: O sing praises unto
the Lord; To him that rideth upon the heavens of heavens,
which were of old.
Sonata I

Jean-Joseph Cassanéa de Mondonville

Ouverture
Aria
Giga

Pièces de Clavecin en sonates, avec accompagnement de Violon, Opus III
(1738)

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
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INTRODUCTION

In mid-eighteenth-century France, a type of ensemble music was introduced for harpsichord and another instrument, or instruments, in which the harpsichord part is completely written out, instead of a bass line with figures to be realized. Composers of this genre used the word "accompanied" in either the titles of their collections, or in the prefaces, to describe the genre. The purpose of this study is to examine the earliest examples of this genre, and to compare the various styles of the obligato parts, both harpsichord and additional instrument, in order to determine what eighteenth-century French musicians meant by the word, "accompaniment." Such a study is made more difficult both by the understanding of "accompaniment" common among modern musicians, and by the inconsistent terminology used by musicians of the time.

In historical terms, the genre of accompanied keyboard music can be traced back to Mondonville’s Pièces de Clavecin en sonates avec accompagnement de violon (Opus III) of 1738. Although earlier works with written-out keyboard parts include six violin sonatas by J.S. Bach, Six concerts by Telemann and a gamba sonata by Handel, the genre flourished in France. As Mondonville states in the Avertissement of Opus III, he believed that he had begun "something new." We shall see that his writing style foreshadows the duo sonata of the mature classical period that combines instruments in an equal partnership, and his use of homophonic writing in the galant style points toward the classical style as well.

Mondonville’s new style was immediately successful and was imitated by many composers. One of these followers, Guillemain, states that his original idea for Opus XIII

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2The attribution to Handel may be incorrect. Fuller, 236.
was to compose solo harpsichord works, but he added the violin part to conform to the current taste. The composers publishing "accompanied" collections between Mondonville's Opus III (1738), and Opus V (1748), include Rameau (1741), Michael Corrette (1742), Boismortier (1742), Dupuits (1743), Clément (1743), Guillemain (1745) and Luc Marchand (1747). In this paper, works of Dupuits and Marchand will be examined more closely than those of Rameau, Boismortier, or Mondonville, as neither facsimile nor modern edition is available and no study has yet been done of their works. Examination of the works of Clément and Guillemain will be limited to one sonata each, since these are the only sonatas available of these composers, and, unfortunately, none of the Corrette collection is available at this time.

The entry on "Accompaniment" in the *Harvard Dictionary of Music* begins: "The musical background for a principal part or parts." To the modern musician, this conjures up a picture of a keyboard instrument or instrumental group supporting a solo voice or melody instrument (the "principal" part). This widely shared notion of accompaniment, however, is not only inaccurate but misleading in understanding the "accompanied" keyboard music which flourished in eighteenth-century France.

The terminology current at the time is, unfortunately, no more helpful in defining the genre. As the genre began to flourish in the 1740's (See Appendix 1 for a complete chronology of works), applications of the term "accompaniment" became diverse. A parallel example is the term, *Sonate*, which is used interchangeably with *Pièce*. "Accompaniment" is used to describe a variety of relationships between members of an ensemble. The following titles illustrate the problem:

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3 See his *Avertissement*, Appendix 2.
4 The confusion of the titles extends to other countries as well. The following titles are all by J.S. Bach:

- *Sonata a cembalo e viole da gamba*
- *Sonata a cembalo obligato e Travers solo*
- *Sonata a 1 traversa e cembalo obligato*
- *Sei sonate a cembalo certato e violino solo*
Pièces de Clavecin en sonates avec accompagnement de violon  
(Mondonville)

Pièces de Clavecin en concerts (Rameau)

Pièces de clavecin en sonates (Guillemain)

Sonates pour flûte et clavecin (Boismortier)

Sonates en trio pour un clavecin et un violon (Clément)

(These pieces should not be confused with harpsichord pieces transcribed for treble instruments and basso continuo.\(^5\)) In an article in the *Musical Quarterly*, David Fuller comments that because no consistent term was adopted for the genre during the eighteenth century, an appropriate term for the genre has yet to be created.\(^6\)

William Newman lists six distinct groups of accompaniment in his article, "Concerning the Accompanied Keyboard Sonata," in the *Musical Quarterly*:\(^7\)

1) Doubling at the unison or octave  
2) Parallel to the top harpsichord line  
3) Filling out the harmony  
4) Outlining the simple notes  
5) Dialogue with the harpsichord  
6) Occasional performance of melodic phrases

Other textures which may or may not be considered as accompaniment types in the early stages of the genre are trio sonata texture, solo parts in a continuo sonata, and as equal voices in a contrapuntal texture. Many of the early works can be played as solo pieces for harpsichord performance. (In this regard, Dupuits is exceptional because he includes instructions for solo performance on each instrument.)

The following eight collections will be discussed in turn with each composer's style examined for characteristic relationships between the harpsichord part and the additional instrument's part. Since these works are representative of the musical style of this period in form, key relationships and other musical elements, analysis will focus on the

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\(^5\) There are works of this type by Le Roux and Dieupart. F. Couperin's *Concerts royaux* are related to these pieces in that he suggests the possibility for a solo keyboard performance of this ensemble music.

\(^6\) Fuller, 225-245.

texture and the accompaniment style. A general comparison of the role of the harpsichord and the role of the "accompanying" instrument in the works will conclude the paper. The eight collections are as follows:

1738  Mondonville, Jean-Joseph Cassanéa de, *Pièces de Clavecin en sonates, avec...violin...*, *oeuvre III*

1741  Rameau, Jean-Philippe, *Pièces de Clavecin en concerts avec un violon ou une flûte et une viole ou un deuxième violon*

1742  Boismortier, J. Bodin de, *Sonata pour flûte et clavecin, Opus 91*

1743  Clément, Charles-François, *Sonates en trio pour un clavecin et un violon*

1743  Dupuits, Jean-Baptiste, *Sonates pour un clavecin et une vièle...oeuvre III*

1745  Guillemain, Louis-Gabriel, *Pièces de clavecin en sonates avec...violin...* *oeuvre XIII*

1747  Marchand, Simon-Luc, *Pièces de Clavecin avec...violin, hautbois, violoncelle ou viole...oeuvre I*

1748  Mondonville, J-J-C de, *Pièces de clavecin avec voix ou violon...oeuvre V*
Mondonville is considered to be one of the most important musicians in mid-eighteenth-century France. As a violinist at the royal chapel and chamber, his reputation as both composer and violinist was already established by 1739. His operas were quite popular, and his opera, *Titon et l'Aurore*, along with Rameau’s *Castor*, became the rallying point for French composers in the *Querelle des Bouffons*. In 1755, he became a director of the *Concert Spirituel*, for which he wrote motets.

Mondonville was well aware that his Opus III was “something new,” as he states in his preface. This “new” genre of music quickly became quite popular. Rameau refers to this new style in the “Avis” for his *Pièces de clavecin en concerts*:

> The success of recently published sonatas, which have come out as harpsichord pieces with a violin part, has given me the idea of following much the same plan in the new harpsichord pieces which I am venturing to bring out today.

*Pièces de clavecin en sonates avec accompagnement de violon* contains six sonatas. Each sonata has three movements following the contemporary Italian fast-slow-fast sequence. In general, the harpsichord dominates the musical texture in these works, although the violin is often in a higher tessitura.

In most cases, the first movements are the most complicated and the musical texture most integrated. The first movements are marked *Allegro*, with two exceptions: the first sonata, which has a French overture as its first movement; and Sonata VI, whose first

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8 1734 had been accepted as the publication year until recently; however, Gustafson claims the date is not logical since the publication is first listed in Leclerc’s 1742 catalogue. (c.f. Bruce Gustafson and David Fuller, *A Catalogue of French Harpsichord Music 1699-1780* (Oxford, 1990), 179.


10 *Avis aux concertans*, Appendix 2.
movement is marked “Concerto.” The two instruments are engaged in equal partnership in many of the first movements. In Sonatas I, III and V, an exchange of materials often occurs between the two instruments. In the following example, the violin has the melody for the first two measures with the harmonic support of the harpsichord. It plays a supporting role in measure 3 when the harpsichord carries the primary melodic material.

Example 1. Mondonville, Opus III, Sonata III, 1st movement, beginning.

Sonatas II and IV feature solo harpsichord, with the violin in a subordinate role. In the “concerto” of Sonata VI the soloist’s role alternates between the two instruments.

Five of the second movements are “Arias” in rondeau form. The roles of the instruments tend to remain separate with different musical materials. Both parts are often independent. The separate roles of the two instruments are presented in “Aria” of Sonata V. The violin states the melody and the harpsichord carries the harmony in constant arpeggios.

The majority of the second movements tend toward harpsichord solo writing with an ornamented violin part in the modern sense of “obbligato.” The slow movement of Sonata III is unique because the imitative entries in the harpsichord part give a sense of contrapuntal design. The middle movement of Sonata VI, marked Larghetto, is exceptional in that the concerto concept is carried out by solo/tutti alternation between the two instruments. The melody appears alternately in the two instrumental parts.

Most of the third movements are marked “Giga,” and are harpsichord dominated pieces with the violin in a subordinate role. However, there is some sequential exchange of materials. Idiomatic harpsichord writing appears extensively in the third movements, such as crossing of hands and broken chords within the context of simple harmonic progressions.

JEAN-PHILIPPE RAMEAU (1683-1764)

Pièces de clavecin en concerts avec un violon ou une flûte
et une viole ou un deuxièm violon (1741)

Rameau published three Pièces de clavecin (in 1706, 1724 and 1729) before the publication of Pièces de clavecin en concerts. In the Avis aux Concertans, Rameau writes that he follows the “recent success of the harpsichord pieces with a violin part,” referring to Mondonville’s Pièces de clavecin en Sonatas, Opus III.

Pièces de clavecin en concert is comprised of five concerts, referring to ensemble music. Each concert consists of dance or genre pieces, usually in groups of three, that follow no particular movement sequence. It is unique that Rameau’s pieces are for harpsichord and two additional instruments, violin and/or flute, viola da gamba or a second violin. The majority of the pieces are in rondeau form. Within the framework of the

rondeau, Rameau displays a variety of accompaniments and textures by changing the roles of the instruments in each section. In these pieces, Rameau intended for the harpsichord to be the dominant instrument. He states:

...they are mostly in four parts and I have thought it well to give them in score because not only must the three instruments blend but the performers must hear each other, and especially the violin and viol must adapt themselves to the harpsichord, distinguishing what is merely accompaniment from what is thematic, playing still more softly in the former case. ...These pieces lose nothing by being played on the harpsichord alone.  

While the emphasis is on the harpsichord, a high level of performance technique is required of the other instruments as well. The following chart shows the types of pieces in the Concerts.

I. **Harpsichord Dominated Pieces**

- La Coulicam I
- Le Vézinet I
- La Laborde II
- La Boucon II
- L’Agacante II
- Premiere Menuet II
- 2e Menuet II
- La La Popliniere III
- La Timide III
- La Cupis V

II. **Equal**

- Premiere Tambourin III
- 2e Tambourin III
- La Pantomime IV
- La Rameau IV
- La Forqueray V
- La Marais V

III. **Keyboard Subordinate Pieces**

- La Livri I
- L’Indiscrete IV

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12 *Avis aux Concertans, Ibid., xi.*
The harpsichord dominated pieces can be played as solo harpsichord works. "La La Poplinière," with its virtuosic arpeggios and crossing of hands, is a good example. The role of the other instruments is confined to harmonic support by doubling, stating subordinate melodies, and filling in harmonies.

Type II, in which the parts receive equal treatment, is exemplified in a pair of Tambourins of the third Concert. The three instruments engage in imitation, in the order of violin, viol, and then, harpsichord. Almost all of the pieces of Concert IV belong to this type. The strings take an active role, where extensive melodic exchanges take place among the three instruments. The following example demonstrates the melodic exchanges. (The letter "T"[tasto solo] tells the harpsichordist to remain silent in an ensemble performance, but to play the passage when performing the piece as a solo.)

Example 3. Rameau, Concert IV, "La Pantomime," mm. 6-12.

In the grand couplet of "L'Indiscrete," the strings state the melody while the harpsichord supports the harmony in virtuosic arpeggios. Each reprise includes a dialogue between strings and harpsichord. Melodic material appears freely among the three instruments in "La Rameau." "La Marais" is another example of Type II. Each part presents important melodic material in turn throughout the movement. Doubling does not often occur.

The last type, the Keyboard Subordinate type, is characterized by elaborate arpeggios on the harpsichord providing harmonic support. Even though the strings present the primary melodic material, the arpeggio figuration is essential for a rich sonority.
Rameau made transcriptions of five of the movements from *Pièces de clavecin en concerts* for solo harpsichord: "La Livri," "L'Agaçante," "La Timide" (1er Rondeau gracieux and 2e Rondeau) and "L'Indiscrete." It is easy to see what material Rameau considered important by examining these transcriptions. The transcriptions are composites of the melodic material from the original instrumentation. (According to his "Avis," these five pieces should be used as examples for transcribing the other pieces. The other pieces in the collection require only minor changes to make them suitable as harpsichord solos.)

"La Livri" of the *Premier concert* is an example of a piece extensively altered in the process of transcription. It is a rondeau with two reprises.


In the original, the harpsichord part of the *Grand couplet* is an accompanying figure that fills the harmony with syncopated suspensions divided between the two hands. The melody line is carried in the treble instrument and the supporting harmony is in the viol. In the solo version, the syncopated harpsichord figures and much of the viol figuration are

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13 This can be seen in Jean-Philippe Rameau, *Pièces de Clavecin*, ed. Kenneth Gilbert (Paris: Le Pupitre, 1979), 107-12. Both the Gilbert and Bärenreiter editions place these pieces in the *Pièces de Clavecin*, published separately in the modern editions from the *Pièces de clavecin en concerts*.  
14 See Appendix 2.
totally missing. Only the melody, the bass line and one or occasionally two inner voices remain. Rameau maintains the constant eighth note motion of the original by adding passing tones to the bass line. As a result, the texture becomes thinner with less harmonic richness. The first reprise retains the original harpsichord part. The bass line of the last five measures (mm. 16-20) is an octave higher than the original and the right hand takes the violin part. The range of the second reprise is also transposed an octave higher.

Rameau’s transcriptions generally show a careful approach to balance and density of texture. This caution is demonstrated by his shifting of the top and bass ranges of the originals to the middle of the keyboard to maintain a well-balanced texture. However, these transcriptions are compromised by the elimination of the variety of accompaniment figures, usually for the harpsichord.¹⁵

The concerts feature a wide but well-balanced tessitura. Rameau says in the “Avis” that he prefers the viol rather than the second violin to avoid a heavy treble part. The texture is consistently full with each instrument playing primary and secondary roles in turn although the harpsichord plays the dominant role most frequently. Also, unlike other accompanied keyboard music, the two hands of the harpsichord supplement each other. Consequently, the harpsichord part tends to be independent while the other instruments play a dependent role. Picking up ideas from the harpsichord passages, these other parts may play along, exchange ideas antiphonally, double, fill out the parts or sustain the harmony. The majority of the pieces belong to this type.

The harpsichord does play a subordinate role with figuration in some pieces, such as “La Livri” and the grand couplet of “L’Indiscreet.” As discussed above with the transcription, these accompaniment figurations enrich the harmony and sonority. Rameau demonstrates more variety in accompaniment styles in the harpsichord part than in the

¹⁵Girdlestone, in “Rameau’s Self-Borrowing,” *Music and Letters* (1958), 55, describes these pieces as clumsy and unskilful.
melody instrument parts. Even when subordinate, the harpsichord writing is truly idiomatic.

**JOSEPH BODIN DE BOISMORTIER (1688-1755)**

*Sonates pour un clavecin et une flûte traversière* (1742)

Boismortier was born in Thionville in 1689, but spent most of his career in Paris. A prolific composer, he published 102 works in a wide variety of vocal and instrumental genres between 1724 and 1747. He was the first French composer to adopt the Italian name “concerto” and he composed the first French concerto for a solo instrument: a concerto for cello, viol or bassoon.16

The *Sonates pour un clavecin et une flûte traversière*, Opus 91, published in 1742, are considered to be the first flute pieces with fully realized harpsichord parts.17 The collection is comprised of six sonatas and is available in a facsimile edition.18 These sonatas follow the standard Italian movement sequence of fast-slow-fast (except the first sonata, which has four movements). The keys remain the same throughout each sonata with a parallel major-minor mode contrast between the movements. The first and last movements (marked *Gayement* except in the first sonata) are usually in binary form. The exceptions are the last movement of the first sonata in ABA form, and the first movement of the third sonata which is through-composed. Most of the *Gracieuse* movements (the second movements) are ABA, with the exception of the second movement of the third sonata, which is a rondeau.

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17 Ibid.
As described above, the framework of the sonatas is standard; however, the most striking characteristic of these sonatas is the variety of accompaniment styles used within the movements. Often the styles change within a movement. The characteristic styles are as follows:

I  The two treble parts carry the melody. The bass simply serves as harmony.
II The harpsichord carries the melody, often with added figurations. The flute provides subordinate harmony.
III The harpsichord accompanies the flute part with harmonic figurations or a homophonic accompaniment.
IV Flute and harpsichord participate equally.

Most of the sonatas begin with one type (usually type I) and end with another. The first movement of Sonata I begins with type I, the flute leading, and ends at each double bar with figurations by the harpsichord (Type III). The third movement also includes two types: type III changes to type II (mm. 24-30). The harpsichord figuration in this movement consists of large leaps in the left hand with repeated chords in the right hand as seen below.

Example 6. Boismortier, Sonates pour un clavecin et une flûte traversière, Opus 91, Sonata I, 3rd movement, mm. 56-64.

The same figuration is inserted in the first movements of Sonatas II, IV (with the right hand in thirds) and VI.

Within a clear-cut framework of an Italian sonata, idiomatic harpsichord writing of the period appears. Overall, this is a set of pieces which achieves equal partnership through a variety of textures within a standard structural design.
JEAN-BAPTISTE DUPUITS (fl. 1741-1757)

Sonates pour un Clavecin et une Vièle,¹⁹ Opus III (1743)

Little is known of Jean-Baptiste Dupuits except that he was a composer and teacher of the harpsichord and vièle²⁰ (hurdy-gurdy) working between 1741 and 1757. Published in Paris, his works are substantial in both quantity and quality; his publications include sonatas, concertos, songs, cantatas and motets. David Fuller claims that his two grands motets are the work of a highly-skilled craftsman.²¹ Opus III is the only set of pieces with obbligato keyboard parts.

In the Avertissement to the Opus III sonatas, Dupuits states that although the natural timbre of the harpsichord is heavier than the vièle, he has tried to balance the two instruments so they can be heard equally well. In the score, he designates solo passages for each instrument. The title alone supports Dupuits' claim of equality by not designating either instrument as being an accompaniment. Dupuits' concern for the balance of sound in the music is clear in his stated preference for a particular kind and shape of vièle. He also indicates alternate performance possibilities for other instruments such as the violin, flute or musette by marking passages with small notes intended specifically for those instruments.

Opus III is comprised of six sonatas, each with three movements. Although the arrangement of movements is fast-slow-fast, each sonata has a different structural design, which is reflected in their differing titles:

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>Concerto</td>
</tr>
<tr>
<td>No. 3</td>
<td>Concerto</td>
</tr>
<tr>
<td>No. 2</td>
<td>Solo (rondement)</td>
</tr>
<tr>
<td>No. 4</td>
<td>Fuga da Capella</td>
</tr>
</tbody>
</table>

¹⁹Diacritical marks conform to those in the original publications
²⁰The vièle can only play in the keys of C and G major and their relative minors.
Dupuits’ first sonata demonstrates considerable textural variety, juxtaposing homophonic writing and contrapuntal writing quite freely. In all three movements equality of the two instruments is achieved by allowing the two instruments to alternate solo and accompanying roles. Passages of continuo sonata writing appear frequently in all three movements when the vièle states the melody according to the solo markings. The texture becomes thin with melody and supporting continuo as can be seen in the following example.

Example 7. Dupuits, Sonates pour Clavecin et une Vièle, Opus III, Sonata I, 1st movement, mm. 65-77.

2nd movement, mm. 62-66.
The second sonata shows the extremes of Dupuis' use of accompaniment styles. In the first movement only the vièle is marked *solo*. In contrast, the second movement includes a running sixteenth note figuration in all three lines, which is the ornamentation of a simple melody, demonstrating complete equality of the parts. There is no *solo* indication. Two Rondeaux close the sonata. Both are homophonic with two treble lines over a simple bass.

The first movement of Sonata III is labeled "concerto." Unlike the concerto movement of the first sonata, alternating solo sections do not appear in both fast movements. The first movement provides a good example of the combination of trio sonata texture and solo writing. The harpsichord line is marked *solo* at the beginning of the score. In spite of this marking, the texture is typical of a trio sonata where the two treble lines act together; extensive parallel thirds are used with the harpsichord playing the lower note. This dialogue between the two instruments effectively demonstrates equal partnership. As stated in the *Avertissement*, range is used to separate the two instruments. When the harpsichord part takes an active role, the harpsichord's range moves higher than the vièle. and the bass imitation represents a more soloistic style of performance. With this, the bass is not mere harmonic support, but becomes an integral element of the texture.

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22 In the *Avertissement*, he states that it is best to give the high voice to the vièle and to hold the right hand of the harpsichord toward the middle of the keyboard. See Dupuis' *Avertissement*, Appendix 2.
In the second movement (Gavottes I and II), Dupuits clearly indicates that the vièle part is predominant. The harpsichord has a figuration of broken chords in the first measure and the remainder is marked *sempre* (continue as illustrated) with only figured bass. Occasional changes of figuration are indicated in the same manner throughout the two dances. Dupuits marks figuration changes clearly and specifically according to his own taste and musical needs. The accompaniment is more restricted than the traditional continuo sonata in which the keyboardist is allowed considerable freedom of performance. Running passages are written out for the harpsichord at the end of the vièle’s melody, filling in the passages where the vièle’s thematic material is absent.

In the third movement, titled “Fanfare,” dynamic markings occur frequently in the vièle part and in the harpsichord part. The dynamics are executed on the harpsichord by changing manuals. The following example demonstrates the equal treatment of the two instruments by their exchange of melodic material with its corresponding dynamics.

Example 8. Dupuits, Sonates pour un clavecin et une vièle, Opus III, Sonata III, 3rd movement, mm. 78-89

In “Fuga da Capella,” the first movement of Sonata IV, the four-measure subject appears in all three lines. In the second movement, titled “Aria,” the melody is carried in the right hand of the harpsichord, following a *solo* indication. The harpsichord part can be performed without the vièle, as Dupuits mentions, by filling in the harmony with the vièle’s accompanying obbligato. Two *tambourins* close the sonata. *Solo* is marked for the vièle at the beginning of both.
Alternating solo sections for each instrument appear in the first movement of Sonata V. On the other hand, both second movement “Arias” indicate the vièle part, which carries a lyric melody, as solo. In the third movement, “Canone,” canonic writing occurs between the outer parts (vièle and the left hand of the harpsichord). The harpsichord’s right hand carries two voices to fill out the harmony, thereby creating four voices.

In the first movement of Sonata VI, titled “Rondeau,” the two instruments carry very different material. Although there is no solo designation, the vièle part carries the melody while the harpsichord part bears the harmony throughout the piece with arpeggiated figurations including broken chords, broken passages between the hands and crossing of hands.

Both the second and the third movements are similar in texture in that the violin and harpsichord lines act in contrary motion and the vièle, marked as solo, carries the melodic material in the highest tessitura. The right hand of the harpsichord supports the vièle part by parallel or contrary motion without doubling.

In Dupuits’ work, a fusion of the Italian and French traditions can be observed. As implied from the title “Sonata,” these sonatas are in the Italian three-movement framework; however, as mentioned above, each movement displays unique characteristics. The plan of two allegro movements and a slow movement between them, the Italian sonata prototype, is combined with the French tradition of dance movements or rondeaux.

CHARLES-FRANÇOIS CLÉMENT (c. 1720-after 1782)
Sonates en trio pour un clavecin et un violon (1743)

Clément was a composer, arranger and theorist. He was well acquainted with Italian music for he arranged the intermezzos of Pergolesi, Jommelli and Rinaldo di Capua for French audiences. In 1755, his transcription for orchestra of his own La première suite
des pièces de clavecin was played at the Concert spirituel. Of the four sets of keyboard music he published, only \textit{Sonates en trio} has survived.

\textit{Sonates en trio} is comprised of six sonatas, each consisting of three movements (Sonata III has four movements) with a fast-slow-fast plan. All the movements within a sonata are in the same key with parallel major-minor mode contrast.

In Sonata VI in E minor the first movement, \textit{Allegro, ma non troppo}, is in binary form. This movement uses trio texture: two treble parts are independently active, while the left hand of the harpsichord supports the harmony with occasional arpeggios and broken chords. The two treble parts display idiomatic passages: crossing of hands in the harpsichord and octaves with running scales in the violin. Because of these sharply individual characteristics, the two treble parts remain in an equal partnership. They play different materials, but each is equally significant, one part leading the other alternatingly. The importance of both parts is also seen in the range. When the harpsichord part plays a virtuosic idiomatic passage such as crossing of hands, the top part is always above the violin in range.

The second movement, “Aria,” is marked \textit{Gracioso}, and has the form of a modified rondeau, ABA’CA”. Clément demonstrates equal partnership of the two instruments in this movement, also. The trio texture seen in the first movement continues in this movement: two treble parts against a rather simple harmonic bass. In each returning A section, the accompanying figuration is changed from the eighth note to the triplet and then the sixteenth. This figuration appears in each part equally. The figuration which begins in the right hand of the harpsichord in the A section (mm. 41-44) is taken by the violin part.


\textsuperscript{24}Gustafson and Fuller, 68-70.

\textsuperscript{25}Since Sonata VI is the only sonata available to the author at this point, the analytical discussion is limited to Sonata VI in this study.
(mm. 49-51) in the A’ section. The order of the appearance is reversed in the A’’ section (mm. 77-80 in the violin part and mm. 85-88 in the right hand of the harpsichord).

The final movement is simply marked Allegro. In this last movement, the keyboard is predominant. The opening statement is doubled in the two treble parts (mm. 1-4, 35-38 and 61-64). Other than the doubling, the violin part plays the harmonic outline in broken chords, corresponding to the bass part, while the right hand of the harpsichord remains in a sixteenth-note figuration. When the crossing of hands occurs, such as in mm. 22-26, the left hand takes the melody. Unlike earlier composers such as Dupuits or Rameau, Clément does not mention any possibility for the solo performance of the work; however, this movement can be played by solo harpsichord without losing the musical essence.

LOUIS-GABRIEL GUILLEMAIN (1705-1770)

Pièces de clavecin en sonates avec accompagnement
de Violon, Opus XIII (1745)

Born and raised in Paris, Guillemain studied violin in Italy with Giovanni Battista Somis. Later, employed by the court of Louis XV, he was one of the most popular and one of the most highly-paid of the court musicians. He published eighteen works, all instrumental music, including works for unaccompanied violin, solo violin and keyboard, unaccompanied violin duets, trio sonatas, quartets, and concertos. Opus XIII was arranged for four instruments, preserving much of the violin part, and published in 1756 as Opus XVII. In the Avertissement, Guillemain states the possibility of omitting the

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26 Gustafson and Fuller, 68.
28 Second livre de sonates en quatuors, ou conversations galantes et amusantes entre une flute traversière, un violon, une basse de viole et la basse continue...œuvre XVII. RISM G 5087.
29 See Appendix 2.
violin; his first idea was for harpsichord solo, but he added the violin part only to conform to the taste of the day.

Opus XIII consists of six sonatas, usually three movements in a fast-slow-fast plan. Sonata II, in F major throughout, is typical in its three movement scheme. The first Allegro movement is in two sections with double bars, similar to Clément’s. It has a small contrasting section and is galant in style; the melody and the harpsichord accompaniment feature light, periodic phrases. The violin part does not take a significant role in stating the subordinate melody. It supports the harmonies in the harpsichord, by doubling or intervals of a third, sixth or fourth. As Guillemain states in his Avertissement, the harpsichord part can make musical sense alone. The technique of crossing of hands seen in Mondonville’s Opus III and Clément’s work appears also in this work. Measures 21-28 are an example of crossing of hands, with the top parts as ornamental melody.


The cadential material of measures 41-45 in the left hand of the harpsichord (m. 98 to the end in the second half) shows a passage of thick chords, which are more characteristic of later piano literature.

The violin’s role in the second movement, marked as “Aria, Gratoso un poco Allegro” remains basically the same as in the first movement. In this movement, the characteristics of accompaniment in the violin part are even more obvious. The violin provides off-beat harmonic ornamentation throughout the movement.

Sonata II is the only sonata available to the author, therefore the other sonatas will not be discussed in this study. (Sonata III consists of two movements of Allegro). Gustafson and Fuller, 151.

Again, the harpsichord part makes musical sense alone. The form of the "Aria" is a slightly modified rondeau, ABACA'. The first A section is repeated at the double bar, and the rest of the movement is repeated in the double bass. The last A' section is varied with textural change and a more ornamented melody.

The final movement is titled Allegro. Here, the violin becomes more active; however, the main intent of this movement is a demonstration of keyboard virtuosity. Crossing of hands as seen in the first movement appear extensively, with many passages of idiomatic harpsichord writing of the period.

SIMON-LUC MARCHAND (1709-1799)

Pièces de clavecin avec violon, hautbois violoncelle ou viole (1747)

Simon-Luc Marchand was one of twelve children born to Jean-Baptiste Marchand, a second generation court violinist at Versailles. Luc Marchand followed in his father's footsteps as a violinist; however, his principal activity seems to have been as an court organist, probably in Versailles.31

The first four suites are written for two instruments: harpsichord and one of a variety of instruments assigned to each suite. In the Avertissement, Marchand states his

intention to establish contrasts of taste and to vary these by different methods of accompaniment. The contents of the set are as follows:

**PREMIÈRE SUITTE AVEC Accompagnement DE VIOLON**

- Ouverture (a minor)
- La Misterieuse (a minor)
- Carillon du Parnasse (A major)

**DEUXIÈME SUITTE AVEC Accompagnement D'HAUTBOIS OU VIOLON**

- La Cavalcade ou le départ des Chasseurs
  - La Quête
  - Le Lancé
  - Le Débouché
  - La Chasse
- La Défaut
- Fanfare (C major)
- Les Petits Doits ou La Croixmar
- Premiere Variation
- Deuxième Variation (C major)

**TROISIÈME SUITTE AVEC Accompagnement DE VIOLONCELLE OU DE VIOLLE**

- La Fête Champêtre (G major)
- Marche des Villageois
- Pastourelle
- Sauteuse
- La Bergerie
- Premier Menuet
- 2e Menuet
- Premiere Musette
- Deuxième Musette
- 1er Tambourin
- 2e Tambourin
- L'Innocente Villageoise
- L'Adieu des Villageois
- Premier Badine
- 2e Badine (G major/minor)
- Le Petit Rien (G major)

**IVe SUITTE Avec accompagnement de Violoncelle ou de Violle**

**LES AMUSEMENTS DE TERPSICORE**

- Entrée (E major)
- Premiere Bourrée
- Deuxième Bourrée (E minor/E major)
- Loure (E minor)
- Contredanse (E minor)
- Musette en Canon (E major)
- L’Affectueuse
- Menuet
- Les Trois Graces (E major/minor)
- La Boiteuse (E minor)
- La Capricieuse (E minor)

**CINQUIÈME SUITTE POUR LE CLAVECIN Seul**

- La Vanlathem (F minor)
- La Babau
- Premiere Variation
- Deuxième Variation (F major)
- Les Titans (F major)

**SIXIÈME SUITTE**

**LA LABIRINTHES HARMONIQUE**

- Marche des Orientaux (D major)
- La Contrepointrèseus (E major)
- La Plateuse (C minor)

**LES FOLIES FRANÇOISES**

- [Theme]
- Premiere Variation
- Deuxième Variation
- Troisième Variation
- Quatrième Variation
- Cinquième Variation
- Sixième Variation
- Septième Variation: Le Spectacle des Mains (G major)
The first suite is accompanied by violin; in the second, Marchand suggests oboe (which he found suitable for the style of a country hunt—*La Chasse*) or violin. The third and fourth are accompanied by cello or viol — according to the composer, "to effect a bit of novelty." Marchand also clearly states that these pieces can be played by the harpsichord alone if the accompanying instruments are not available. He specifies necessary changes for solo harpsichord performance by indicating with the letter *a* supplementary small notes. He states in the *Avertissement* that suites III and IV may be played completely independent of any accompaniment; Suites V and VI are originally written for harpsichord solo. Suite VI is followed by a set of variations for cello and harpsichord—with the possibility of violin on the last variation.\(^\text{32}\)

Each suite is comprised of various numbers of pieces in the same key with major/minor contrast. Each is titled independently, without any particular thematic relationship among them. Marchand's goal, exploring a diversity of accompaniment styles, is achieved by specifying accompanying instruments of different tessituras, with their differing melodic styles.

**Suite I**

*Première Suite Avec Accomagnement de Violon* is comprised of three movements.

As seen in Mondonville's Opus III, the Overture is a traditional French overture, beginning with a slow section in dotted rhythm followed by an imitative, faster section. At the end of the overture, the piece closes in a short, slow cadential section.

The first section of the overture starts with the violin and the treble of the harpsichord teamed against the bass which provides the harmonic support. Both treble parts demonstrate brilliant virtuosic style, but the right hand of the harpsichord is the center

\(^{32}\)Gustafson lists this variation set as an independent set (c.f. Gustafson and Fuller). David Fuller, however, does not mention the variations in addition to the suites (c.f. Fuller, "Marchand, Luc," XI, 655.)
of activity. The violin part either doubles or parallels the treble part of the harpsichord or supplies essential pitches of the harmony in long notes. Except for two virtuosic scale passages of the violin part, the first section of the overture is harpsichord dominated, with violin outlining the harmony.

The imitative section follows with the tempo marking "Gay." The subject is stated among all three parts. There is no indication of a change to harpsichord solo. During the sequences, the violin part fits into the texture freely. Even though the role of the violin part is not crucial, the violin participates in harmonic filling, frequently without any significant melodic line or figuration. It is obvious that the composer had the harpsichord part most strongly in his mind, although the violin part participates in weaving a richer texture by its active virtuosic passages.

The second movement of the first suite, "La Misterieuse," marked Affectueusement, is totally different from the first movement in terms of texture. Both parts of the harpsichord remain very low while the violin presents an independent countermelody in triplets. Throughout the movement the harpsichord and the violin exchange melodies. When the harpsichord provides harmony, it does so via broken chords with a sustained bass note. The violin part has a flowing figuration which moves freely between triplets and eighth notes.

Broken chords for the harpsichord and the triple-duple flowing line for the violin govern the entire texture without change. This piece becomes entirely different when played as a harpsichord solo since the harpsichord and violin parts are so divergent throughout the course of the piece. Therefore, if the violin part is missing, the musical content of the movement is completely altered.

The last movement of the first suite, titled "Carillon du Parnasse," is 253 measures long. (A carillon is a set of tuned bells.) Carillons, such as this one, are characterized by
simple texture with sustained notes or chords and pedal tones. This movement, a loose variations set, is organized into consecutive independent sections, each about eight measures long, demonstrating different figurations. Principle melodic materials are transferred among instrumental parts. There is no preparation for the transfer of parts, nor for a new musical idea. Each phrase is independent, having its own cadential materials - either a half cadence or a full cadence, often with a closing fermata. Sometimes the last note of the cadence is a pivot note starting the next phrase or figuration. Usually there is no modulation within the phrases. In this movement the three parts are equal participants. There are some harpsichord dominated passages with idiomatic harpsichord figurations, and some passages where the harpsichord carries the harmony while the violin displays virtuosic passages. This movement clearly requires all three parts to retain musical integrity. It is interesting to note that fingerings are indicated—including thumb crossing, not commonly seen in this period. Simon-Luc Marchand unquestionably achieved a showcase of virtuosic figuration for harpsichord and violin within the framework of simple carillon-style music.

Suite II

This suite consists of two main movements, both in C-major. The first movement consists of seven short pieces depicting a hunt. The titles are “La Cavalcade ou le départ des chasseurs,” “Le Quête,” “Le Lancé,” “Le Débuché,” “La Chasse,” “Le Défaut” and “Fanfare.” In “La Cavalcade ou le départ des Chasseurs,” the harpsichord part is in constant sixteenth-note motion. The down beat of each measure is notated as $g$ (gauche) for the left hand, the last three notes (which fill in the beat) have stems up with an indication of $d$ (droit). This figuration continues throughout, except for the cadences. In the next piece, “La Quête,” the melody line is shifted among the three parts almost equally in an imitative style.
Both "Le Lancé" and "Le Débuché" are small pieces of sixteen measures each. In "Le Lancé," three lines move together in simple rhythm. In "Le Débuché," on the other hand, the oboe plays a slow-moving melody with faster arpeggiated figures in the harpsichord. In "Le Défaut," often the right hand of the harpsichord part is replaced by figured bass. Each time the figured bass appears, there is a two-measure arpeggio figuration on the treble part of the harpsichord preceding it (see Example 11). It is not certain how to play the continuo in these measures. One normally assumes that the measures with figured bass should be played continuously in the arpeggiated style of the previous measures. However, as the bass line and the figures (e.g., the harmony) change much more rapidly than in the preceding measures, it is impossible to continue with the same figuration. Therefore, one might play a parallel-moving melody as in the first few measures, or a very sparse line to simply define the harmony.


The last piece of the first movement is "Fanfare," in ABA form. Music that imitates hunting calls occurs in all three lines, but predominantly in the upper two lines.

"Le Petits Doits ou la Croixmar" follows with two variations. The theme is for oboe or violin (Hautbois ou Violon) and continuo with an indication of continuous arpeggios (Arpegé sur tous les temps) for the keyboard. In the harmonically static measures (1, 6, 10, 12, etc.), the figures appear to state the exact position of the arpeggiated triads. The movement is in binary form with a simple melody and bass moving simultaneously.

The first variation indicates the treble part for oboe or harpsichord (Hautbois ou Clavecin). Here the bass line is more active with triplet figures. If the oboe plays the melody, the harpsichord most certainly would play continuo, even though there is no such indication. In the last set of variations in this collection (Les Folies françoise), a similar situation occurs where there are specific directions in the Avertissement for the harpsichord’s role. There, the harpsichord is instructed to play continuo. Therefore, one could assume those instructions apply here as well.

The instructions for the second variation indicate harpsichord and violin, as one chooses (Clavecin et violon si l’on veut). The treble line is very violinistic with sixteenth note figurations filling in the outline of the theme. Doubling this line could prove somewhat difficult, but does not present an insurmountable problem. Probably, again, the best solution would be for the harpsichord to play continuo.

Marchand states in his Avertissement that the third and fourth suites of the set can be played by solo harpsichord without missing anything. Both Suite III and IV are comprised of numerous small pieces. Although the melody instrument occasionally participates in imitative dialogue with the harpsichord, the main role of the melody instrument of Suite III involves supporting or filling in the harmony. The melody line of the harpsichord is often doubled by the melody instrument.
Marchand gives specific instruction about the last pieces of Suite III in his *Avertissement*: “Those who wish can play the part of the cello with the right hand [on the harpsichord] and the cello will have the part below originally intended for the harpsichord.” It is apparent that the top is for harpsichord, and both bass clef parts are the “Violoncelle ou Clavecin” or “Clavecin ou Violoncelle” respectively. The melody line is carried in the treble voice of the harpsichord. Both bass clef parts are interchangeable according to the markings, resulting in a different characteristic effect in each version.


“Le Amusements de Terpsicore” (*The Amusements of Terpsichore*) is the title of Suite IV. All three parts move actively, involving melodic figurations, sequences and scales. The cello part is significant in the first piece, “Entrée.” It is first seen as an imitative entrance at measure 3, then as a melodic statement, then finally as a running scale, exchanged with the treble voice.

Unlike the first piece, the three parts are not as active in either “Premiere” or “Deuxième Bourée.” The bass voice has nothing but the note E in half notes. The harpsichord’s right hand part and the cello are treated almost equally.

The cello and the right hand part of the harpsichord alternately carry the characteristic *Loure* rhythm \[ \frac{4}{4} \], in “Loure.”
“L’Affectueuse Menuet,” “Les Trois Graces”\textsuperscript{33} and “La Boîteuse” are pieces with two melody lines carried by cello and the right hand part of the harpsichord, accompanied by the left hand. The melodies are in intervals of 6ths and 10ths, varying between contrary and similar motion.

“La Capricieuse” has only two staves with the top line marked as “Violoncelle,” leaving the bass line blank. It is uncertain whether the right hand part of the harpsichord should double the cello’s line or be completely left out. The two lines imitate each other in inversion.

The next two suites, \textit{Cinquième Suite pour le clavecin Seul} and \textit{Sixième Suite le Labirinthe Harmonique}, are for harpsichord solo; therefore, they fall outside the scope of this study. However, there is a set of theme and variations for harpsichord and cello at the end of the collection. There is no clear indication whether this set of variations is part of the last suite or an additional piece. As Marchand suggests in the \textit{Avertissement}, one can play this variation set as a harpsichord solo by playing the cello part an octave higher in the second, fourth and fifth variations.

The sixth suite includes three different keys: D major, E major and C minor, an uncommon occurrence in suites of this period. This may indicate that Marchand intended this variation set to close the sixth suite, but he is not clear. He does not indicate \textit{Fin de la suite} as he did at the ends of Suites I-IV.

The variations are titled “Les Folies Françoises”\textsuperscript{34} and include seven variations based on a harmonic pattern.\textsuperscript{35} The theme is played by the cello in dotted half-notes and a walking bass is figured for the harpsichord. In the \textit{Avertissement}, Marchand supplies instructions on how to play the first four variations, since these four variations have only

\textsuperscript{33} Although in Gustafson and Fuller, “Les Trois Graces” is listed as being in E major, it is in E minor.

\textsuperscript{34} See Example 14.

\textsuperscript{35} Not the Spanish or Italian folia.
According to these instructions, the dotted half note theme, as given, should be played by the cello in the first and third variation. In the second and fourth variations, the cello plays the varied bass line while the harpsichord returns to the figured bass of the theme.

The fifth variation is written on a two stave score. The top line indicates cello. There is no indication for the right hand part of the harpsichord, leaving the possibility of playing either continuo as in the first variation or playing the given sixteenth note figurations divided between the two hands. The absence of figures is no indication whatsoever since almost all of the chords are in root position. The keyboard stave begins with a written out arpeggio for one measure and gives single chords with *segue* marks for the rest of the variation.

The sixth variation is also written on a two stave score; however, this variation lacks any indication of instrumentation. Unlike the previous variations, the two parts participate equally in a scalar dialogue in contrary motion. As instructed in the *Avertissement*, no transposition is needed if it is played as a harpsichord solo. However, the *Avertissement* does not indicate which part should be played by the cello or the right hand of the harpsichord. There are four performance possibilities. First, the top stave may be played by the cello and the lower stave by the harpsichord with continuo chords. Second, both parts may be played by the harpsichord, omitting the cello. Third, both parts may be for harpsichord, while the cello plays the theme. Finally, the top stave may be played by the cello and doubled by the harpsichord. Musically, the contrary motion of running scales is most effective when played separately by each instrument. The dialogue between the two instruments reflects the composer’s intention to create a “contrast of taste” and “varying accompaniment” mentioned in the *Avertissement*.

\[36\text{See Avertissement, Appendix 2.}\]
The last variation is titled “Le Spectacle des Mains,” and is printed on three staves: the top stave, carrying the original dotted half-note melody, is for “Violon ou Violoncelle à l’octave au dessous” (Violin or Cello an octave lower). The harpsichord part is written on two staves with arpeggios covering three octaves and a fifth divided between the hands as the letters g and d indicate. On the lowest stave, the cello is given a dotted half note per measure to sustain the harmony. This is truly a demonstration of virtuosic harpsichord figuration, accompanied by two outer voices. The long, held out theme melody, bass and harpsichord virtuosic figurations are, again, an effective contrast to the strings and harpsichord. The range of the three instruments is nicely balanced. Both the strings and the harpsichord are interdependent in creating a musical effect.

This set of variations, as a whole, demonstrates the concept of freedom of accompaniment, as Marchand mentions in his Avertissement concerning a contrast in taste and in varied accompaniment. In these variations, no instrument is subordinate; they are independent partners.
Ten years after the publication of Opus III, Mondonville published a second group of works in the same genre. In this group the accompanying instrument is voice and/or violin. The texts are psalms, in Latin, each preceded by its French translation. There are ten pieces; pieces I & II and VIII & IX are paired. All except the paired pieces have different keys and there is no relationship among the pieces. According to Borroff, the pieces are grouped for contrast in tempo—from an introductory slow movement to a strong, final Allegro. She concludes that these pieces were composed in numerical order. She claims, as well, that their style becomes increasingly mature.

Mondonville discusses various performance combinations for the work in his Avertissement. His suggestions show that his primary interest lay in “finding as large a market as possible for his music.” Although his preference for performance is clear—voice, violin and harpsichord, with the harpsichordist singing—the role of the violin when there is text is not at all clear. It is possible that the violin should double the voice part. Often two sets of articulations are given for passages that are primarily melismatic. As seen in the examples below, there are notes with double stems and beams. The notes with stems up are for the violin, the notes with stems down are for the voice. Obviously, these stems-up articulations would be played by the violin when the pieces are performed with harpsichord and violin alone, but that does not preclude a performance in which the violin doubles the voice part (see Examples 17 and 18).

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Footnotes:
37 Initially, all the vocal works were sung in Latin at the Concert Spirituel. Later, French was allowed.
38 Borroff, 281.
39 Ibid., 283.
40 Ibid., 186.
The first two pieces are in A major, linked by a two measure *Adagio*. The first piece, for violin and harpsichord only, begins with a four measure phrase consisting primarily of sixteenth note arpeggiated figurations in the harpsichord part, which is repeated a fourth lower by the violin. Both violin and harpsichord continue the figurations throughout most of the piece. The sixteenth note figurations are transferred to the left hand alone in the final six measures of the piece while the violin and harpsichord play a simple eighth note motif in parallel motion. At the *Adagio*, the voice enters (m. 23) accompanied by arpeggios in the harpsichord. The second piece, *Aria*, presents the voice and harpsichord in dialogue and duet. The violin now has little independent activity.

Example 16. Mondonville, Pièces de clavecin avec Voix ou Violon, Opus V, last two measures of No. I, beginning of No. II

The remaining pieces in Mondonville's Opus V are more conventional: the pieces are either *da capo arias* or *rondeaux* with an introduction in the violin and harpsichord stating the opening vocal melody. The pieces demand a high degree of technical skill in all three parts, although the violin is usually subordinate. The preferred method of performance suggested in the *Avertissement*, that the harpsichordist sings the vocal part as well as playing, seems to be difficult even for a gifted performer, because of the complexity and independence of both parts. The right hand part of the harpsichord often has a
completely different structured melody than the voice part has, as may be seen in Example 17.

Example 17. Mondonville, Opus V, No. VII, mm. 35-43.

However, Piece IV, "Amoroso," may be a piece that can be performed with the harpsichordist singing, because both voice and harpsichord often are doubled with constant flowing eighth notes.

Example 18. Mondonville, Opus V, No. IV, mm. 18-29.
Throughout the work, equal treatment of the treble part and harpsichord part can be observed. The role of the harpsichord in No. VIII is unique as it serves mainly as harmonic support. This is achieved with thick chords, while the voice states a long, expressive melody.

Example 19. Mondonville, Opus V, No. VIII, mm. 29-36.

Equal treatment of the parts returns in the following piece, IX, Allegro, exemplified in the opening statement of animated exchanges of material between the two parts.


Without a conventional instrumental introduction, the violin’s role is diminished in these paired pieces.
CONCLUSION

The 1740's, after the success of Mondonville's Opus III of 1738,\textsuperscript{41} was a decade of continuous trial for the new genre of accompanied keyboard music. Composers' reactions toward the genre varied widely. Although Mondonville preferred equality in the interrelationship of two instruments, as he states in the \textit{Avertissement} to Opus III,\textsuperscript{42} the attitudes of those who followed range from favoring one or the other instrument, to attempting completely equal partnership between instruments, to experimenting with a variety of roles.

Works that seek an equal partnership are especially important, as they played a part in the development of the duo sonatas of the mature classical period. The composers of these works are Mondonville (Opus III, 1738), Dupuits (1742), Clément (1743), and Boismortier (1743). All these works are titled "Sonates," in which the fast-slow-fast movement sequence predominates. In general, trio sonata texture is the dominant type in the first movements. Both keyboard and instrumental parts are usually more complex and technically demanding than in the other movements. However, Dupuits' sonatas do not follow the usual first movement pattern. His first movements include a concerto, a rondeau, a fugue, and the most exceptional, a continuo sonata.

The slow movements of the works of these four composers vary in texture. One type of slow movement features the treble instrument with the melody and a harpsichord accompaniment. Both instruments are equally important and indispensable, and the melodic material of each is kept separate and consistent throughout the movement. The

\textsuperscript{41}See the discussion of this date in footnote 1.
\textsuperscript{42}See \textit{Avertissement}, Appendix 2.
slow movements of Mondonville’s Opus III, Sonata V, Dupuits Sonata III, and Boismortier’s Sonata IV belong to this type. Dupuits uses figured bass for the harpsichord, but demonstrates how he wishes it to be played by realizing the first measure. Among other types of slow movements is a trio sonata, where both treble parts move together or exchange materials, as in Clément’s Sonata VI. In Mondonville’s other sonatas, the equal partnership is cancelled since the violin part is subordinate. The harpsichord part is independent and maintains the essential musical properties without the violin part. In Dupuits’ other slow movements, both instruments participate equally with similar materials.

The third movements, or the final fast movements of the works of these four composers, are usually less complex than the first allegro movements. In his last movements, Mondonville tends toward flamboyant writing in the harpsichord part with a much less demanding violin part. Clément demands more of the harpsichord part than the violin, although the two instrument parts are integrated by some exchange of materials. Dupuits tries to keep maximum equality between the instruments in the last movements.

Of these works, only Dupuits’ sonatas can be played alone by either instrument. Dupuits states that achieving equality is important; he designates “solo” for each instrument in turn in the fast movements. In spite of this equality, and the variety of texture, Dupuits’ music lacks contrast due to the simple key relationships. However, Dupuits’ primary goal of equality is achieved not only through the texture but by the careful arranging of the tessitura: the high range to the vièle and the middle range to the harpsichord.

Rameau and Guillemain take the opposite position in the relationship of instruments. They intend for the harpsichord to be the dominant instrument. However, regardless of Rameau’s statement that the violin and viol are subservient to the harpsichord, the music is well-balanced. Even when the role of the harpsichord is strictly to provide
harmonic background for the string melodies, the accompaniment style is varied and rich in sonority. On the other hand, when the strings truly are subordinate to the harpsichord, either by merely doubling the melody or lightly filling in the harmony, their melodic figurations and idiomatic ornamentation add color to the texture. As a whole, Rameau's work, as the second work in the group, represents a unique contribution, deriving from the solo harpsichord tradition. Nevertheless, the influence of Pièces de clavecin en concerts should be credited with the integration of instruments into a balanced ensemble.

Guillemain, with the same attitude as Rameau, does not consider the two instruments as equals in Sonata II. His apologetic comment about adding the violin part "to conform to the present taste" reveals his predilection for the harpsichord and his recognition of the popularity of the genre. However, his sonata layout is similar to Mondonville's. All his sonatas are generally in a three movement fast-slow-fast design. Sonata II in a simplified sonata allegro form, contains constant sixteenth-note figurations. The thick texture of the violin and the harpsichord parts throughout the sonata, contributes to the failure of the partnership of the instruments.

After the works of Mondonville, Rameau, Dupuits, Clément and Guillemain were published in the first half of the 1740's, Luc Marchand's works add a contrast to the popular genre. His 1747 work reveals an added dimension to accompanied keyboard music by more contrast and variety than in the partnership (or lack of partnership) of the instruments. His definition of "accompaniment" clearly is "playing together." As he states in his Avertissement, contrast is achieved by the variety of instrumentation, music types and especially accompanimental style.

43In reference to these works, Girdlestone discusses the technique of adding parts, a skill Rameau might have learned from his operatic writing. In the operas, the vocal part appears on an already self-sufficient orchestral score. Girdlestone points out that such a passage from "Le Vézinet," where the harpsichord is self-contained and the part for the strings is subordinate, is analogous to his operatic procedure. See Girdlestone, Jean-Philippe Rameau (London: Cassell, 1957), 44.
The accompanied keyboard music of the 1740’s ends with Mondonville’s Opus V. The voice/violin is treated as an instrumental partner playing independently over the thick texture of the harpsichord part. Unlike the first set of Mondonville’s accompanied keyboard music, which inspired and influenced many composers, the experimentation of combining voice with violin and harpsichord in the second set was not adopted by other composers.

Most publications of accompanied keyboard music after 1750 were sonatas with violin accompaniment. Along with the preference for homophonic texture in the classical period, accompanied keyboard music with more complex harpsichord solo writing began to be abandoned. The violin’s role was diminished to that of harmonic support in later works. The three movement sonata scheme became the predominant plan.

Confusion about the term “accompanied” exists because of the varied styles of the genre, and because the concept of “accompaniment” was not universal among composers. Therefore, an understanding of the nature of accompaniment in the context of contemporary music practice is believed to be the only way to avoid confusion and to more fully appreciate the position of the genre in the transitional period of the mid-eighteenth century.

Although deriving from the French pièce de clavecin tradition, French accompanied keyboard music of the 1740’s gave impetus toward formulation of a new genre. In the history of music, this occurred in the transitional period from the Baroque period, through the galant style, to the classical period. Gaining Italian influences, it opened the way toward equal partnership between instruments in the duo sonatas of the classical period.

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44 See Appendix 1.
### APPENDIX 1

**French Accompanied Keyboard Music Before 1780**

**Before 1740**

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Work Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1734</td>
<td>Mondonville, Jean-Joseph-Cassané de</td>
<td>Pièces de Clavecin en sonatas, avec...violon. œuvre III [Gustafson-1734 is not logical, 1738 more likely]</td>
</tr>
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</table>

**1740's**

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Work Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1741</td>
<td>Rameau, Jean-Philippe</td>
<td>Pièces de Clavecin en concerts avec un violon ou une flûte et une viole ou un deuxième violon</td>
</tr>
<tr>
<td>1742</td>
<td>Corrette, Michael</td>
<td>Sonates...avec...violon...opera XXV</td>
</tr>
<tr>
<td></td>
<td>Boismortier, J. Bodin de</td>
<td>Sonata pour flûte et clavecin, Op. 91</td>
</tr>
<tr>
<td>1743</td>
<td>Clément, Charles-François</td>
<td>Sonates en trio pour un clavecin et un violon</td>
</tr>
<tr>
<td></td>
<td>Dupuits, Jean-Baptiste</td>
<td>Sonates pour un clavecin et une vièle...œuvre III [Fuller-1741-42, New Grove]</td>
</tr>
<tr>
<td>1745</td>
<td>Guillemain, Louis-Gabriel</td>
<td>Pièces de clavecin en sonates avec...violon. œuvre 13</td>
</tr>
<tr>
<td>1747</td>
<td>Marchand, Simon-Luc</td>
<td>Pièces de Clavecin avec...violon, hautbois, violoncelle ou viole...œuvre I</td>
</tr>
<tr>
<td>1748</td>
<td>Mondonville, J-J-C de</td>
<td>Pièces de clavecin avec voix ou violon...œuvre V</td>
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</table>

**1750's**

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Work Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1753</td>
<td>Legrand, (Le Grand)</td>
<td>Pièces de clavecin en sonates...avec...violon...œuvre I</td>
</tr>
<tr>
<td>1754</td>
<td>Damoreau, (desaulnais) Jean-François 'le jeune'</td>
<td>Pièces de clavecin avec...violin et sans accompagnement</td>
</tr>
<tr>
<td>1755</td>
<td>Clément, C-F</td>
<td>Nouvelles Pièces de clavecin avec...violon et...basse (œuvre III)</td>
</tr>
<tr>
<td>1756</td>
<td>Herbain, Chevalier d'</td>
<td>VI Sonates...avec un violon ou flûte</td>
</tr>
<tr>
<td></td>
<td>Noblet, Charles</td>
<td>Nouvelles Suites de pièces de clavecin et trois sonates avec...violin</td>
</tr>
<tr>
<td>1758</td>
<td>Maucourt, pere</td>
<td>Pièces[s] de clavecin avec...violon</td>
</tr>
<tr>
<td></td>
<td>Tapray, Jean-François</td>
<td>VI Concerti...con tre violini ed un violoncell...opera prima</td>
</tr>
</tbody>
</table>

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1760's

1765 Cardonne, Jean-Baptiste, *Premier Livre de sonates*. .avec violon... oeuvre III
Couperin, A-L, *Sonates*. .avec... violon... oeuvre IIe

1766 Philidor, François-Andre Danican, *Menuets*. .avec violon & basse
Valois, Philippe, *Sonates*. .avec... violon & basse ou un alto...oeuvre II

1767 Virbes, de 'pere,' *Six Sonates... dont la 3e avec... violon*

1768 Bayon-Louis, Madame Victor, *Six Sonates... dont trois avec... violon... oeuvre I*
Lasceux, Guillaume, *Premier Livre de sonates*. .avec... violon
Beauvarlet-Charpentier, Jean-Jacques, *Ier Recueil de sonettes*. .avec... violon... et duex cor de chasse* [The arrangements; figured bass and also full-texture keyboard writing; 7 arias from comic opera]

1769 Boutry, Zosine, *Sonates avec accompagnement d'un violon*
Janson, Jean-Baptiste-Aime Joseph 'l'aime,' *Sonates... avec... violon*
Poulain, E., *Sonates... avec violon*
Pouteau, Joseph, *Sonates... avec violon*

1770's

1770 Simon, Simon, *Six Concerts... avec... violon... oeuvre IIIe*
Tapray, Jean-François, *VI Sonates... avec... violon... oeuvre Ier*

1771 Bambini, Felice, *Six Sonates... avec violon... oeuvre III*
______________________________________, *Sei Sonata... e violino... opera Ile*
Beauvarlet-Charpentier, Jean-Jacques, *Trois Sonates... avec... VIII oeuvre*

1772 Beauvarlet-Charpentier, Jean-Jacques, *Six Sonates... avec... violon... oeuvre Ile*
Despréaux, Claude-Jean-François, 'l'aime,' *6 Sonatas... avec... violon*
Lasceux, Guillaume, *Seconde Livre de Sonates... avec... violon*
Séjan, Nicolas, *Six Sonatas... avec... violon oeuvre Ier*

1773 Baur, Jean, *V Sonates pour la harpe, dont deux avec... clavecin ou le fortepiano et deux avec... violon... oeuvre Vle*
______________________________________, ibid., oeuvre VII
______________________________________, ibid., oeuvre VIII
Darcis, François-Joseph, *Oeuvre II Six Sonates avec... violon*
Dupre, François, *VI Sonates... avec... violon et violoncelle oeuvre I*
Saint-Amans, Louis Joseph (Claude), *Concerto... avec... violons, alto viola et basse*
Tapray, Jean-François, *VI Sonates pour le Clavecin ou le Fort Piano... oeuvre IVe [with different instruments]*
1774 Beauvarlet-Charpentier, Jean-Jacques, *Six Sonates...avec...violon...* oeuvre III
Benaut, (no first name), *Trois Sonates avec...violon* 
Joubert, D., *II Sonates...avec...violon et violoncelle avec le Quatuor de Lucille en concerto*

1775 Beauvarlet-Charpentier, Jean-Jacques, *Trois Sonates...avec...violon...* oeuvre IV
Chabanon, Michel-Paul-Guy de, *Pièces de clavecin avec...violon*
Roeser, Charles 'fils,' *Trois Symphonies en quatuors...avec deux violons & basse...& deux cors-de-chasse...* oeuvre I

1776 Tapray, Jean-François, *IV sonates en trio...avec...violin et alto...* oeuvre I
_________________________________________________________________________
*Six Sonates tre facile...avec...vi*

1777 ____________, *Sonates en trio [with] un violon et un alto...* oeuvre VI

1778 Arnaud, de Nîmes, *6 Sonates avec...violon...* oeuvre I
Bambini, Felice, *Six Sonates...avec...violon...* oeuvre 5
Beauvarlet-Charpentier, Jean-Jacques, *Seconde Recueil de six airs...variés...avec...violon...IX oeuvre*
Despréaux, Louis-Félix, *Trois Sonates...avec...violon...* oeuvre III
Lefébure, Wély, Isaac-François, *Deux Sonates...avec...violon...* oeuvre I
Romain, de Brasseur, *Trois Simphonies...avec...deux violons et la basse...* oeuvre IIIe
_________________________________________________________________________
*oeuvre 4*
Tapray, Jean-François, *Sonates...avec un violon...et basse...* oeuvre IIIe

1779 Balbastre, Claude-Bénigne, *Sonates en quatuor...avec...deux violons,...une basse, et duex cors ad libitum...* oeuvre IIIe
Bambini, Felice, *Tre Sonates...on violini...* opera 6
Duni, Jean Pierre, *3 Sonates...avec...violon...* oeuvre Ier
Levé, André, *Six Sonates...avec...violon*
Tapray, Jean-François, *Six Sonates...avec...violon...* oeuvre X

1780 Giguet, (no first name), *Six Sonates...avec...violon...* oeuvre Ier
Guénin, Marie-Alexandre, *Trois Sonates avec...violon...* oeuvre V
Rosetti, Amadeo, *Six Sonates...avec un violon...* oeuvre II
APPENDIX 2

Mondonville, Pièces de clavecin en sonates avec
accompagnement de violon, Opus III (1738)

Avertissement

There are, maybe more people who have the audacity to present instrumental music
to the public today. To this day for a few years, a stupendous number of sonatas of all
kinds have been presented that there is not a person who believes but that this genre is
exhausted. However, sir, given life by the protection that you have accorded my art, I
devoted myself to finding something new. In borrowing from harmonic combinations, I
tried to see the only model that one should imitate, that is to say, the beauty of nature. If I
have succeeded, I ardently desire that I have pleased you. If I have not succeeded, it is my
gratitude which is rather bursting - do not permit me to continue my research. I am, with a
very profound respect, sir, your very humble and obedient servant, J.C. Mondonville.

Rameau, Pièces de Clavecin en concerts avec un violon ou une flûte
et une viole ou un deuxième violon (1741)

Avis aux Concertans

The success of recently published sonatas, which have come out as harpsichord
pieces with a violin part, has given me the idea of following much the same plan in the new
harpsichord pieces which I am venturing to bring out today. I have given them the form of
little concerts for harpsichord, violin or flute and viol or second violin; they are mostly in
four parts and I have thought it well to give them in score because not only must the three
instruments blend but the performers must hear each other, and especially the violin and
viol must adapt themselves to the harpsichord, distinguishing what is merely
accompaniment from what is thematic, playing still more softly in the former case. All
sustained notes should be sounded decrescendo rather than crescendo, curtailed notes
should be clearly but very gently articulated and legato ones should be smooth. But it is by
grasping the spirit of each piece that everything will be played as it should be.

These pieces lose nothing by being played on the harpsichord alone; indeed, one
would never suspect them capable of any other adornment; such, at least is the opinion of
several persons to taste and skill whom I have consulted on this subject, most of whom
have done me the honor or giving names to some of them.

I have had the second violin part engraved separately; it should be used only in the
absence of a viol.\footnote{Translated by Cuthbert Girdelstone in Jean-Philippe Rameau, Pièces de Clavecin en concerts, ed. Erwin
R. Jacobi (Kassel: Bärenreiter, 1970), xi.}

\footnote{Quoted in Borroff, 123.}
Dupuits, *Sonates pour un clavecin et une vièle*, Opus III (1742)

*Avertissement*

Although it may seem difficult to marry the harpsichord with the vièle because of the natural contrast of the two instruments, the few modulations that the vièle permits were my biggest problem.

I have fashioned these pieces so that a vièle and the harpsichord can be heard equally. I have designated by the word *solo* the places for each instrument. Not only have I been careful to produce new and diversified songs as much as possible with the vièle, I have also observed they can be performed by the violin, the flute and the musette. I have marked [these] with small notes by passages. I marked passages specifically for musette and flute. Each passage is marked and indicated to be played in the different range of the sounds.

I thought it best to give the high voice to the vièle and to hold the right hand of the harpsichord toward the middle of the keyboard so to further separate these instruments one from the other. Most of the pieces I composed can be performed on the vièle without the accompaniment of the harpsichord, which will be easily seen in the pieces such as Menues, Musettes, Gavottes. These pieces can be performed equally [well] on the harpsichord by itself. [In] all of the parts for these songs, except for the Rondeau on page four, one must play the vièle part with the right hand [of the harpsichord], omitting the written part for that hand, which often consists only of accompaniment figures, and play the bass without any change.

I believed it my duty to compose these pieces in this way because the vièle is not very soft. The main voice should be played by the right hand of the harpsichord if one is not too absorbed. There are also entire pieces for the harpsichord in which one will recognize the word “solo” written at the beginning of the piece, at the instrumental part, and at in other pieces where there is an alternate voice. It is necessary in the passages where one finds markings (this is only another part of the ordinary accompaniment) to take the vièle part at the beginning of the word “solo,” up to the place where that voice retakes the right hand part.

In order to reconcile these instruments more perfectly, it is necessary that the vièle be constructed like the body of a lute, small and greatly softened. If it has the body of a guitar, it cannot be that of ancient guitars, for the effect of the strings carries slowly and equally. Do not detach the fingered notes, or use wrist motion, except on those notes which seem to absolutely require it, like the opening of a piece or the end of each reprise.

As a few vièles are a half-step higher than the pianoforte (this is very necessary, especially when one plays in the mode of G re sol), in order to perform the pieces entitled Fugue and Canon, it is necessary to tune the F a half step higher than normal pianos. If one finds a few passages difficult for fingerings, wrist motion or ornamentation, consult my first work,48 and one will find these difficulties addressed.

I am convinced that these suggestions will help show the special harmony of these instruments. I present this book only after long hours of work with Mr. Danguy.

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48 *Principes pour toucher de la vièle avec 6 sonates*, Opus 1, undated.
Guillemain, *Pièces de clavecin en sonates avec accompagnement de Violon*, oeuvre XIII (1745)\(^49\)

*Avertissement*

When I composed these sonatas, my first idea had been to let them be for harpsichord alone, without accompaniment, having remarked that the violin covers it a little too much, which hinders one from distinguishing the true subject; but in order to conform to the present taste, I believed one could excuse me for adding this part.

Marchand, *Pièces de Clavecin avec accompagnement de violon, hautbois, violoncelle ou viell* (1747)

*Avertissement*

My intention in composing these pieces was to make them accessible to everyone, if at all possible, contrasting them in taste and varying accompaniments. I suggest oboe to accompany Suite Number 2, because this country-style instrument suits the character of a hunt, or a violin, if one wants. I imagined for Suites 3 and 4 that the tender and supple sound of the celebrated cellos of today or the flattering melody of a viol would be novel in association with the harpsichord. But since it is not always possible to have someone to accompany the harpsichord, I have made sure that these pieces can be played alone, although they will not be as nice as if an accompaniment is possible with the three instruments. I am asking of those who will play these pieces to pay attention to the markers that I have added to improve the performance of these pieces. Every time one finds small notes with lines and the letter a for the two parts of the harpsichord alone, as in the beginning of the overture page 2, in the *Misterieuse* page 4, in the *quête* and the *lancé* page 9, in the *Chasse* page 10, one must follow those markers only when one wants to play the harpsichord alone, without another instrument.

In *Défaut* and *Fanfare* page 11, one will find markers to indicate a change of hands necessary to play the pieces alone, d means right hand and g means left hand. One must play together the three parts of the *Fanfare* when it resumes. I thought of these things only to provide a greater number of pieces to play alone such as Suites 1 and 2.

Suites 3 and 4 can be played completely independently from any accompaniment. In *Le Petit Rien* page 16, those who wish can play the part of the cello with the right hand [of the harpsichord] and the cello will have the part below originally intended for the harpsichord.

In the first *Musette* page 14, one will find an example of a *Basse arpegé* which combines better with the harpsichord than a cello or viol would.

The *Folies Françaises* page 27 requires that the *basse* accompany when the *violoncelle* plays. One can also play this part with a harpsichord alone, only by transposing the part of the *violoncelle* to one key [octave] higher in the subject in the second, fourth and fifth variation.

\(^{49}\)Gustafson and Fuller, 151.
The subject is used with the first and third Variations and the first *Basse* is played with the second and fourth Variations. The sixth and seventh Variations must be played as written without any transposition.

**Mondonville, Pièces de clavecin avec Voix ou Violon, Opus V (1748)**

_Avertissement_

The favorable reception with which the public has honored my first book of harpsichord pieces with violin accompaniment has engaged me in new efforts to merit this kindness, and has originated the idea of the works which I present. These pieces are composed for the harpsichord, with a part that can be sung by a high voice or played by a violin. I believed that this particularly interesting design joins the talent of the harpsichord with that of the voice, since these comprise the essence of music.

The people who are used to accompanying singing will have more facility in performing my idea. Those who do not have this habit may follow the advice that I will give.

It is necessary to begin with the pieces where there are lyrics: *Paratum cor meum,* or *Benefac, Domine, bonis,* learn the approach to singing, and distinguish between the phrases that are in the French style (taste), and those which require the Italian style. Next learn the harpsichord piece that accompanies it, observing the ornaments that I have marked with attention, repeating the best traits often, not rejecting them, when the voice contradicts the hands. By taking a middle stance, one will easily surmount the difficulties.

People who play the harpsichord and do not have a vocalist, may perform the voice [part] on the violin.

In the lack of a violin and a voice, the accompaniment can become the main piece. Since the voice, violin and harpsichord can be united (it is possible between two people) it will be necessary to proportion the sound of the voice and violin to the strength of the harpsichord, with the result that one can hear each part distinctly.50

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50Quoted in Borroff, p. 185.
APPENDIX 3

DUPUIS, Pièces pour un clavecin et une vièle, œuvre III

Title Page
DUPUIS, Avertissement

Avertissement

Il est important de se rappeler que le clavecin et la Flute prennent tout le temps nécessaire pour produire des sons harmonieux et doux. Il est donc recommandé de ne pas se presser pour produire un son aussi plaisant. En effet, l'accompagnement de la Flute est plus difficile à maîtriser, surtout avec les notes en double et les passages qui passent sans étudier. Il est donc nécessaire de se concentrer sur le clavecin, la Flute et la Musette, à l'ordre de visiter ces nouveaux instruments, apprendre les notes de la musique, et étudier les passages qui passent sans étudier. Il est donc nécessaire de se concentrer sur le clavecin, la Flute et la Musette, à l'ordre de visiter ces nouveaux instruments, apprendre les notes de la musique, et étudier les passages qui passent sans étudier.
MARCHAND, Pièces de clavecin avec accompagnement de violon

Title Page

PIECES DE CLAVECIN
AVEC
Accompagnement de Violon, Hautbois, Violoncelle ou Viole.
Dediees en six Suites dont les deux derniers sont pour le Clavecin seul.
DEDIEES
À Monseigneur le Duc
DE LÜYNES
PAIR DE FRANCE.
PAR
M. MARCHAND
Ordinaire de la Musique Chapelle et Chambre du Roy
Et Organiste Ordinaire de la Chapelle de sa Majesté.
ŒUVRE 1ère
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Marchant le Clave, Marchand rue du Roi à la Cour, à l'Or
APRÈS PRIVILEGE DU ROY.
AVERTISSEMENT.

MARCHAND, Avertissement

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