A SUITE FOR DOUBLE BASS TRANSCRIBED FROM Pièces à une
ET À DEUX VIOLES, BY MARIN MARAIS; A LECTURE RECITAL
TOGETHER WITH THREE RECITALS OF SELECTED WORKS OF
J. S. BACH, KARL DITTERS VON DITTERSDORF,
W. A. MOZART AND OTHERS

DISSERTATION

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

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas
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The music of Marin Marais, a major figure among the French Baroque bass viol composer-performers, is seldom played today. His compositions which are artistically and historically significant, should be available to instrumentalists of this century.

Marais published five volumes of bass viol compositions. Seven movements were transcribed from the *Second Suite* of Marais' first volume.

The first chapter is an introduction to Marais; the second chapter pertains to the bass viol and its styles of performance, and the final chapter illustrates the editing required for the transcription.

The problems encountered were those of adapting the melodic, harmonic, and contrapuntal styles of the seven-stringed bass viol to the double bass which is normally monophonous. Melodic elements were unchanged, chords were simplified, and contrapuntal lines were retained by giving the second voice to the continuo bass.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Daniel Swaim

in a

Graduate Double Bass Recital

assisted by

PHIL JONES, Harpsichord and Piano

Monday, December 4, 1972  4:00 P.M.  Recital Hall

Viola da Gamba Sonata No. 2 in D Major ................. J. S. Bach
  Adagio
  Allegro
  Andante
  Allegro

Trauermusik ........................................... Paul Hindemith
  Langsam
  Ruhig bewegt
  Lebhaft
  Sehr langsam

Concerto in A Major ................................. Domenico Dragonetti
  Allegro moderato
  Andante
  Allegro giusto

Arioso and Etude ..................................... Halsey Stevens
  Andante non troppo
  Allegro pomposo

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NORTH TEXAS STATE UNIVERSITY
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Daniel Swaim

in a

Graduate Double Bass Recital

assisted by
Sharon Haslund, Piano

Wednesday, June 13, 1973  8:15 P.M.  Recital Hall

Sonata in G Minor .............................. Henry Eccles
  Largo
  Allegro con spirito
  Adagio
  Vivace

Concerto No. 2 ................................. Karl Ditters von Dittersdorf
  Allegro moderato
  Adagio
  Allegro

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Elegy for Double Bass and Piano ............... Gaetano Bottesini

Chanson Triste ................................. Serge Koussevitzky

Valse Miniature ............................... Serge Koussevitzky

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North Texas State University
School of Music
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DANIEL SWAIM
in a
Graduate Double Bass Recital
with
Berthe Odnoposoff, Pianist
assisted by
Kenneth Jones, Horn
Deborah Mashburn, Xylophone
Richard Pliler, Viola

Monday, August 1, 1977 6:30 p.m. Recital Hall

Bassoon Concerto in B flat major-K.191 .......... W.A. Mozart
   Allegro
   Andante ma Adagio
   Rondo

Kol Nidrei, opus 47 ..................................... Max Bruch

Divertimento in D major .............................. Michael Haydn
   Allegro moderato
   Menuet and Trio
   Adagio
   Menuet and Trio
   Allegro

Five Bagatelles for Viola
and Contrabass ...................... Leopold Matthias Walzel
   Allegro moderato
   Moderato
   Allegro Scherzando
   Andante ma non troppo
   Allegro Sereno

Duo for Xylophone and Double Bass ....... William Sydeman

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

DANIEL SWAIM

in a

Graduate Double Bass Lecture Recital

assisted by

Dale Peters, Harpsichord

and

Fred Welker, Double Bass

A SUITE FOR DOUBLE BASS TRANSCRIBED FROM
PIECES A UNE ET A DEUX VIOLES

By Marin Marais

Monday, November 8, 1982 6:30 P.M. Concert Hall

Suite in A Major

Fantaisie

Allemande

Courante

Sarabande

Gigue

Menuet I

Menuet II

Gavotte

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

INTRODUCTION

The viol family of stringed instruments was very popular during the fifteenth, sixteenth and seventeenth centuries in all cultural centers of Europe. While the emergence of the violin family in the seventeenth century led to the demise of the treble and tenor viols, the bass viol remained a favored instrument until the middle of the eighteenth century. The extended period of popularity enjoyed by the bass viol was due to the efforts of a particular group of composer-performers in Paris. From the early seventeenth century until the early eighteenth century, solo viol performances and composition in France were developed by André Maugers, Nicholas Hotman, Jean Rousseau, Le Sieur Danoville, Sainte-Colombe, Le Sieur de Machy, Du Buisson, Antoine Forqueray, and Marin Marais.

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3 Ibid., p. 76.

4 Ibid., p. 83.

Marin Marais, 1656-1728, studied the bass viol with Sainte-Colombe. According to Titon du Tillet, Sainte-Colombe was so impressed with Marais' talent that he said that no one would surpass him.\(^6\)

Very little else is known about Marais' early life or musical training beyond the fact that he was a student in the choir school of the church of Saint-Germain-l'Auxerrois.\(^7\) At the age of twenty-three years, Marais accepted a position as Ordinaire de la chambre du Roy pour la viole.\(^8\) During his service as a court musician, Marais played in the Académie Royale de Musique. This ensemble was directed by Jean-Baptiste Lully with whom Marais also studied composition.\(^9\)

Lully's influence on Marais is evident in the four operas, Alcide, Ariane et Bacchus, Alcione, and Sémélé written by Marais between 1693 and 1709. All are five act tragedies in the pattern established by Lully. Recitatives tailored to French verse, five-part string scoring, extended instrumental sections, and the inclusion of dances are all


\(^7\)Ibid., p. 625.

\(^8\)François Lesure, "Marin Marais: sa carrière...sa famille, Revue Belge de Musicologie 7 (1953): 132.

\(^9\)Titon du Tillet, Le Parnasse français, p. 625.
indicative of Lully's style. These operas were popular with patrons of the time.\textsuperscript{10}

In addition to the operas, Marais' extant works include \textit{Pièces en trio} for two treble instruments and basso continuo; \textit{La Gamme}, a group of three works for violin and basso continuo; and the monumental five volumes of \textit{Pièces de violes}, published from 1686 to 1725.

The five collections for bass viols (viole da gamba) established Marais' reputation as the most able and productive composer for the viol in France. The collections contained 596 pieces organized within thirty-seven suites. While they are written for one or two viols plus continuo, the majority of the works are for viol and continuo.\textsuperscript{11}

As a result of his compositions for viol and of his performances for the court of King Louis XIV, Marais was known and respected in France and in the bordering countries. The demand for his bass viol compositions was acknowledged by the reprinted editions of the first three volumes by Rogers of Amsterdam.\textsuperscript{12} Four years after Marais' death, Titon du Tillet wrote in his praise:

\textsuperscript{10}Ibid., p. 625-626.


\textsuperscript{12}Ibid., p. 15.
One can say that Marais has carried the viol to its highest degree of perfection, and that he was the first to reveal all of its compass and beauty by the great number of excellent pieces that he has composed for that instrument, and by the admirable manner in which he performed them.13

Herbert LeBlanc, who championed the viols as they were being challenged by the emerging violin family, wrote:

Marais, the father, was so expert in his style, had a manner of composition so clear, and a performance skill so purified...reduced to rules that never contradicted themselves...that in special concerts he withstood, like an Ajax of music from this side of the mountains, the assaults that were beginning to be made upon the French by the Romans, the Florentines, and the Neapolitans.14

Further evidence of Marais' international reputation may be found in Sir John Hawkins' history of music published in London in 1776,15 and also in Johann Gottfried Walther's Lexicon published in Leipzig in 1732.16

As the bass viol's popularity yielded to that of the cello, Marais' music was all but forgotten. Although Marais


was highly regarded as a composer-performer during his lifetime and for a few decades thereafter, his music is not widely known today.

Marais' chamber works should not be forgotten for two reasons. Principally, they are musically rewarding to study and to perform. Secondly, they are historically significant as works which represent the culmination of an important era in French chamber music. It is interesting to note that his chamber works, while concluding one era of performance, spawned another. Marais' Pièces en trio of 1692 is recognized as the first collection of trio sonatas to be published in France.\(^1\)

The historical importance of Marais' compositions makes the transcription of a bass viol suite for the double bassist of this century most appropriate. Although Marais' instrument, the bass viol, is more closely related to the cello than to the double bass, the sound of the double bass is similar to the bass viol. The double bassist, with careful editing, should be able to perform the works of Marais.

The concept of transcribing his works was endorsed by Marais. In the prefaces to his second and third books of Pièces de violes, Marais stated that he had written the music in such a way that it might be played on many instruments such as the organ, harpsichord, theorbo, lute, violin, and

\(^1\) Thompson, "Marin Marais, 1656-1728," p. 102.
the flute. Marais also suggested that the compositions of the second book might be edited as necessary. He stated:

I have endeavored to make it easy to extract the melodies from my pieces. On the other hand, when one encounters empty spaces in a few pieces, such as preludes, allemandes, and gigues, where one should have many intervals as it is proper for the viol, it will inevitably be necessary to refer back to the figured basses in order to fill up these with the most graceful and suitable line possible...which will always be very good.18

While Marais gave no such license to edit the first book of Pièces de violes, it is assumed that he made no such suggestions simply because the figured basses were not available until 1689, three years after the publication of the solo viol part-book. According to the preface of his second book, Marais encouraged changes in his music only after the performer had studied the continuo part-book.19

18 Ibid., pp. 133-134.
19 Ibid., p. 134.
CHAPTER II

THE INSTRUMENT OF THE FRENCH BAROQUE PERIOD
AND ITS STYLES OF PERFORMANCE

The instrument used by the French bass violists during the latter half of the seventeenth century was presumably a seven-stringed viola da gamba tuned A' D G c e a d'. According to Rousseau, the seventh string, A', was the innovation of Sainte-Colombe. Bass viols in other countries had six strings and did not include the lowest string of the French instrument. It may be of significance to note that Marais owned both six-stringed viols of English origin and seven-stringed French viols. Bonney McDowell has suggested that the seven-stringed viol tended to be physically cumbersome and "acoustically tubby".

McDowell also speculates that Marais preferred playing as a soloist on the English viols. She supports her point of view by noting that only one-fifth of Marais' pieces

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require the lower seventh string. Only two of the seven pieces selected for this double bass transcription require the lowest string. While it is entirely possible that the high percentage of works for the six-stringed viol indicates Marais' preference for it, there also remains the possibility that Marais wanted to write pieces which would be bought readily by players of both species of the instrument.

The French viol players apparently had a characteristic bowed sound which may be compared to the plucking sounds of the lute and guitar. As early as 1636, Marin Mersenne stated that the viols had a percussive, resonant sound.

As late as 1740, Hubert LeBlanc compared the sound of Marais' bow stroke with the sound of a harpsichord jack as it plucked a string. LeBlanc contrasted this sound of Marais and the French violists with the more legato sound of the Italian cello.

The three-part bow stroke, (as described by John Hsu) has an attack similar to a plucking effect, a prolongation

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4 Ibid., pp. 80, 81.


of sound, and a release from the string, which appears to be similar to the modern martelé bow stroke. As with modern bowing techniques, variations of the bowing attack, prolongation, and release provided the French Baroque bass viol artist-performer many colors or gradations of sound.

The style of the bass viol compositions naturally emerged from the physical characteristics of the instrument. With either six or seven strings, motives in one hand position could assume an expanded range without shifting. When shifts were necessary, open strings blended well with notes stopped by frets. The majority of pieces by Marais are in the key of D major which is the most strategic for the utilization of open strings. Open strings also allowed the composer-performers to combine bass and melodic elements within the same part. [See Example No. 1.]

Example No. 1 measures 32-34 Fantaisie

\[\text{Example sheet with musical notation}\]
In his treatise, Jean Rousseau discussed five styles of playing the bass viol during the middle of the seventeenth century. According to Rousseau, the viol functioned as a melodic instrument, as a harmonic instrument, as an accompanying instrument which supported a singer, as a member of an ensemble, or as an improvisational instrument.⁸

For the purpose of transcribing Marais' bass viol music for the double bass, an understanding of the melodic and harmonic styles of bass viol composition is mandatory. Rousseau referred to these two types of writing for the solo bass viol as "le jeu de mélodie" and "le jeu d'harmonie."⁹ The melodic style of writing imitated the human voice, with the addition of simple chords at cadences. [See Example No. 2.]

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⁸Jean Rousseau, Traité de la viole, p. 55.

⁹Ibid., pp. 55-71.
The harmonic style was derived from lute compositions which combined chords and implications of polyphonic writing with the melody. [See Example No. 3.]

While Rousseau acknowledged both approaches to solo bass viol performance, he considered the melodic style superior to the harmonic style. His objections to the latter mode of performance were based on concerns that the realization of many chords would interrupt the flow of the melody. Conversely, Le Sieur de Machy, a contemporary of Rousseau, believed that playing pieces without chords on the bass viol would be similar to playing a keyboard instrument with only one hand. In actual practice, the difference between melodic and harmonic style writing is often indistinguishable.

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Due to the harmonic limitations of a bowed stringed instrument, chordal writing was not consistent. The technical considerations dictate omission of chord-tones which otherwise might seem to be required structurally. On the other hand, melodically conceived pieces were occasionally embellished with chords in places other than at cadences.

According to Clyde Thompson, Marais wrote the majority of his viol compositions in the melodic style. Marais normally composed his Sarabandes, Gavottes, Menuets, and some character pieces in the melodic idiom. His Préludes, Allemandes, Courantes, Chaconnes, and more extended pieces generally were written in the harmonic style. In the first book of Marais' Pièces de violes, there are more elaborately embellished compositions than there are simple melodies; however in subsequent books this proportion was reversed.

The suites of Marais were conceived as Royal chamber entertainment and not as ballroom fare. Since the function of the compositions was for listening enjoyment rather than for dancing, freely composed works such as Préludes, Fantaisies, Caprices, and character pieces were added to the prevailing dance movements. The dance movements themselves were also changed somewhat from their original form.

Allemande, for example, developed in the more rhythmically free style of the Prélude. 12

Marais included as few as seven and as many as thirty-two movements in his suites. Usually the pieces of each type of dance or non-dance movement were grouped together. For example, the first four movements of his Suite No. I in his first book are all préludes. Since there is no documentary evidence as to how these suites were actually performed, one must make assumptions regarding the number and order of the movements to be played. All of the movements of a given suite by Marais were in a common tonality which was a unifying factor during this period. Marais also included the core of dance movements (Allemande, Courante, Sarabande, and Gigue) normally found in earlier French Baroque suites. Contrasts were achieved apparently by arranging the movements in an order of contrasting tempos and meters.

Marais' Second Suite in D Major includes a Prélude, a Fantaisie, a second Prélude, two Allemandes, a Double (a variation of the previous movement), two Courantes and a Double, two Sarabandes, two Giques, a Paysanne, a Rondeau, a Gavotte, three Menuets, and a very long Chaconne. Since the movements of the same type have varying degrees of complexity, it appears that Marais wrote the works not only for his own use but for other players of varying skill. A player

could therefore select his own suite from Marais' collection by choosing a group of the standard dance movements which would be preceded by an introductory piece and which would be concluded with one or more optional movements such as a Rondeau, Menuet, Gavotte, or Chaconne. In like manner, a Fantaisie, an Allemande, a Courante, a Sarabande, a Gigue, two Menuets, and a Gavotte were carefully selected for the double bass transcription from Marais' Second Suite for the Bass Viol.
CHAPTER III

THE DOUBLE BASS TRANSCRIPTION

After the movements were chosen for the transcription, the choice of accompanying instruments became the next major decision. According to Marais' preface, the chordal instruments that could be used were either the harpsichord or the theorbo.\(^1\) The timbre of the piano would neither be authentic nor would it blend well with the double bass. Since the theorbo, a member of the lute family, is now a rare instrument, the chordal realization has been designated for the harpsichord.

It is assumed that Marais and his contemporaries reinforced the harpsichord or the theorbo with another bass viol. Marais' figured bass part to his first book contains no mention of a sustaining bass instrument. In the Preface to his second book however, he stated that the figured basses are sufficiently singable, and that he has emphasized the figured basses rather than add pieces for two solo viols. In the first book from which this transcription is taken, Marais does occasionally use the words "pour la viole" in his score.

for lines which are not the bass or melodic lines. [See Example No. 4.] It must be concluded that the use of an accompanying viol was assumed by Marais.

While Marais apparently did little else to stipulate the accompanying instruments, other bass viol composer-performers were more specific. Jean-Baptiste-Antoine Forqueray, the son of one of Marais' contemporaries, wrote in the preface to a collection of his viol pieces: the work is written "to entertain three people at once, and to form an ensemble of two viols and a harpsichord."  

In keeping with this practice, a double bass has been chosen for the sustaining instrument of the transcription's basso continuo. Other modern instruments such as the cello or bassoon could not be used with a solo double bass since range limitations would create unwanted harmonic inversions.

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Even with the problem of harmonic inversions solved, scoring for two double basses could produce overly thick sonorities if intervals were not carefully spaced. Aside from being generally unclear, such sonorities would in no way resemble the thinner, more delicate sounds of the bass viols. To achieve a more authentic character, the pieces have been transposed to the highest practical key within the range of the solo double bass. Just as Marais apparently favored the key of D major because of harmonically strategic open strings, solo double bassists favor the key of G major which similarly provides tonic, supertonic, and dominant open strings and their very useful natural harmonics. The solo bass part of this transcription has been notated in the key of G major; however, the common practice of using a scordatura tuning of one whole step above the normally tuned orchestral bass has been adopted. The commercially available strings for this tuning provides a lighter sonority and greater clarity if not a totally authentic sound.

The Fantaisie

Marais composed three types of pieces--the caprice, the fantaisie, and the prelude--to be used as introductions to his suites. All three are pseudo-improvisatory pieces which serve as a warm-up for the performers. The fantaisie which is similar to a division style writing, consists of
broken-chord patterns and scale passages in continuous eighth-note movement.

Of all the movements in Marais' Second Suite, the Fantaisie is the most adaptable to the double bass. To obtain a more open sonority, the melody of the transcription has been spaced an octave higher from the original continuo line. [See Example No. 5.]

Generally, this spacing was achieved when the parts were transposed from Marais' key of D major to the double bass key of concert A major. The solo part has been raised a perfect fifth and the continuo bass has been lowered a fourth. Occasional modifications at the octave were necessary in both parts due to range and spacing problems. For example, the solo bass part has been raised an octave in measures 27-31, and also in measures 33-38.
License has been taken with two notes in the double bass version. In measure 6, Marais scored his open, seventh and lowest string. To avoid rewriting the phrase an octave higher, the low note has been changed to another chord tone. [See Example No. 6.]

The remaining liberty was taken in the interest of musical symmetry. The pattern established in measure 13 is repeated in measures 15, 19, 21, and 23. In measure 27, Marais deviated from the pattern in only the first half of the measure by adding a chord tone a minor third higher to the pattern. In the transcription, the melodic note has been retained as the top voice and the Marais' chordal sound has also been retained by adding the root of the chord a major third below the pattern. [See Example No. 7.]

Due to the division style of continuous eighth notes there are only five embellishments in the Fantaisie. There are two mordents indicated by an x before the note, and three
trills with an appoggiatura, indicated by a comma after the note to be embellished. In the transcription these are notated to avoid confusion. [See measure 7, 10, and 32 in the Appendix.]

The bowing articulation for the Fantaisie should be detached as the current practice of the martelé bowing. Each note should resemble the plucking sound described in Chapter II.

The Allemande

The Allemandes of Marais' Pièces de Violes are of two types. The first type is of the traditional stately dance. The second is lighter in character and faster than the former design. In the third, fourth and fifth collections, Marais used markings of "Legerement" and "Gay" in contrast with the more complex Allemandes of his first and second publications for viols. The absence of character markings and the heaviness of the ornamented lines suggest that the Allemande of the transcription should be played in the traditional manner.
In contrast to the Fantaisie, the Allemande required the most editing of all the chosen movements. Since the Allemandes were usually written in "le jeu d'harmonie," chords often written in conjunction with trills and mordents demanded editing. For example, in measure 8 (which is shown in Example No. 8), the fourth beat includes a double stop of a perfect fifth with the upper note embellished by a trill of a minor second. A double stop of a fifth is idiomatic to the double bass, but the expansion of the interval (to a minor sixth) if trilled is not possible in the lower middle register of the double bass. Much doubling at the unison or octave occurs in Marais' writing for the two viols as found in measure 8, fourth beat. Since the lower note of the double stop of the solo bass has been duplicated in the continuo, the solo part has been edited to retain the trill rather than the lower chord tone. [See Example No. 8.] Marais indicated trills by placing a comma after the note to be embellished.³

Since ornamentation is an integral element of Marais' style, the decision was made to notate all embellishments which were retained in the transcription. Those included are the Tremblement, a trill; the Batement, an inferior mordent; and the Port de voix, a grace note.

The interpretation of the trill requires the most study of all the ornaments. Questions must be solved regarding the beginning pitch and the rhythm of the trill. For decades, many teachers and performers have insisted that Baroque trills start with the upper auxiliary note. Recent research, especially that of Frederick Neumann, has shown that this is not always the case.\(^4\)

The trills found in the Allemande of this transcription are of three general types—the short trill, the dotted note

trill, and the longer cadential trill. Marais' shorter trills were usually started on the main note according to Gordon J. Kinney. Jean Rousseau also referred to such a trill as the cadence simple.

In dotted note trills, the moment of the dot is the stopping point of the trill which may be followed by an anticipation or a turn. Example 9 illustrates a dotted note trill with the upper auxiliary anticipated during the preceding beat. Short trills as described above are also shown in the second measure of the same example.

The longer cadential trills require the most careful analysis. Whether the trill begins on the auxiliary or the main note must be determined after studying the figured bass part as in Example No. 10. According to Frederick Neumann, the figure 4 in Marais' works stood for the figures 5 and not 6. In this example, the main note of the cadential trill, which is a fifth above the bass, should sound a dissonance with the fourth indicated above the bass. The effect


7 Gordon J. Kinney, editor, Recent Researches, XXI, p. xvi.
Example No. 9 measures 1-2 Allemande

Example No. 10 measure 24 Allemande

Allemande, bar 24
would be diminished greatly if the trill were started on the upper auxiliary, a sixth above the bass.

Marais' symbol for the Batement or mordent is a slanted cross (x) placed to the left of the embellished note. While Marais gave no explanation for the symbol, he used it similarly to Jean Rousseau's Le Martellement. Rousseau stated: "Le Martellement is made when the finger touching a note first beats two or three little strokes which are close together and more hurried than the trill, and then remains on the fingerboard." This description indicates a double or triple mordent as the normal design; however, notes requiring the mordent in Marais' works are usually not of long duration, thereby rendering the longer ornaments inappropriate. Example 9 illustrates the mordent as notated in the transcription.

The port de voix, one of the few ornaments described by Marais, was said to be a single small note which does not enter into the measure and which is called a lost note. Frederick Neumann defines the port de voix as a one-note grace note which ascends, usually by step, to its parent note. Marais uses the term, the port de voix, to designate both ascending and descending motion. In the Allemande, Marais included only one such ornament (See Example No. 8).

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8 Jean Rousseau, Traité de la Viole, p. 87, cited in Frederick Neumann, Ornamentation, p. 422.

9 Frederick Neumann, Ornamentation, p. 49.
which descends between two notes a third apart. Neumann states that the majority of French composers and theorists of the seventeenth and eighteenth centuries referred to this ornament as a coulé.\textsuperscript{10}

Example No. 11 illustrates the French performance practice of playing notes inégales as described by Clyde Thompson.\textsuperscript{11} The performance of pairs of notes of equal duration in unequal lengths, usually long-short, was a routine performance practice of the French during Marais'.

\textsuperscript{10}Ibid., p. 50.

\textsuperscript{11}Clyde Thompson, "Marin Marais 1656-1728," 1, pp. 298-300.
life. This practice applied to division of the beat, but not to subdivisions. The ratio of the long to short sounds depended on the tempo and style of the music. In Example 11, the notes inégales have been notated as dotted eighth and sixteenth notes. Since this practice applied only to notes in conjunct motion, the pattern has not been continued after the melodic leap of a fifth.

Within the harmonic style of French bass viol composition, one finds not only chordal harmonizations to support the melody, but also pseudo-contrapuntal passages. In measures 17-21 in the Allemande, Marais included a contrapuntal line between the melody and the bass. While this counterpoint may be played comfortably on the bass viol, it is impossible on the double bass which has fewer notes in one hand position than do smaller string instruments. Although these notes can be provided by the harpsichord, the effect would not be as Marais had intended. In this transcription, the continuo bass has been given the contrapuntal line in order to give more equality to the two important notes. [See Example No. 12.]

The Courante

Marais wrote two types of the courante in his suites. The Courante of the double bass transcription is a slow, dignified dance. Its time signature is $\frac{3}{2}$, although all cadences and some measures within phrases contain hemiola
figures as found in $\frac{6}{4}$ patterns. The other type of courante is a faster dance similar to the Italian corrente.

The style of the slow courante is much the same as the allemande. Both are highly embellished melodically, both have many chords, and both have elements of contrapuntal writing in the solo voice. Generally, the highly ornamental and chordal passages of this Courante have been transcribed in a similar manner to those of the Allemande.
In the second measure as shown in Example No. 13, Marais wrote a combination of a trill, a double stop of a major third, and an anticipation. Since a decision to retain either the trill and anticipation figure or the double stops was necessary for the transcription, the melodic embellishments have been sacrificed to preserve the chordal effect. The group of double stops of a third, a second, and a fifth provides a very pleasing texture for the solo double bass.
In the fifth measure, Marais intensified the hemiola pattern by placing double stops embellished with trills on the accents. In the sixth measure, the note on the first beat has a similar rhythmic pattern which contains an accented trill without the chordal effect. As shown in Example No. 14, the chords have been retained without the trills, and a chord tone has been added to the downbeat of measure 6 for the sake of continuity.

While the trills and mordents of the Allemande and the Courante are very similar, the port de voix is written somewhat differently. In the former movement, the port de voix
is solely a one-note grace; in the latter work, it is combined with a mordent. The melodic embellishment formed by this union was frequently used by the French gamba composer-performers. Rousseau implied that the port de voix should always terminate with the mordent. A typical pattern of this compound ornament is shown in Example No. 15.

Example No. 15

The Sarabande

According to Robert Donington, three styles of the sarabande existed in Europe during the seventeenth century. The tempo of the English saraband is very rapid, that of the Italian sarabanda is moderate, and that of the French

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12 Jean Rousseau, Traité de la viole, p. 87.
sarabande is slow.\textsuperscript{13} The sarabandes of Marais are characterized by tender and highly ornamented melodies which are excellent examples of \textit{le jeu de mélodie}.\textsuperscript{14}

Marais' ornamentation consists of single mordents, moderately long and short trills, the \textit{port de voix} used in conjunction with the mordent as found in the \textit{Courante}, and the \textit{coulé} as found in the \textit{Allemande}. Although nothing new is illustrated, Example No. 16 shows the density of embellishments which Marais deemed essential to the Sarabande.

A rather unusual feature of the Sarabande has previously been mentioned. Example No. 4 illustrates two bass parts in measures 16 and 17. The continuo bass viol has a line which moves in sixths with the solo viol while the harpsichord has a sustained tone. To avoid confusion, Marais marked the moving line "pour la viole".

The Sarabande closes with a formal device which is called the \textit{petite reprise}. The binary dance form with a \textit{petite reprise} closes with a repetition of the last few bars of the second section. Bonney McDowell has stated that seventeen percent of the pieces in Marais' first book have this closing device.\textsuperscript{15}


\textsuperscript{14}Clyde Thompson, "Marin Marais, 1656-1728," \textit{1}, pp. 313-314.

\textsuperscript{15}Bonney McDowell, "Marais and Forqueray," pp. 158, 159.
The Gigue

Marais wrote gigues in meters of $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, and $\frac{6}{4}$. Some are written in equal note patterns after English and Italian models, while others have typically French dotted notes.

The Gigue of this transcription, heavily dotted and in $\frac{6}{4}$ meter, resembles another dance, the loure. Johann
Walther defined the loure as a dance usually set in $\frac{6}{4}$, to be taken slowly. He also said that the first note of each half measure was dotted. One should not assume, however, that the tempo of the dotted note gigue should be as slow as that of the loure. Jean D'Alembert, in the middle of the eighteenth century, wrote that the gigue is "no more than a quick loure in which the rhythm is greatly accelerated."  

Very little editing was required to transcribe the Gigue. Since the tempo is faster than the previous two movements, Marais wrote chords only at the cadences and melodic embellishments were limited to mordents, short trills, and one compound port de voix-mordent pattern.

The Menuets

Two Menuets are included in the transcription to be played in an A B A format. Marais often presented the menuets in pairs. Either he intended a return to the first menuet after the conclusion of the second, as was the established practice later in the eighteenth century, or he merely meant to provide an alternate movement. The former option has been adopted for this transcription.


Marais wrote menuets and allemandes more frequently than any other type of dance movement. They are very short, gracefully contoured melodies, with simple embellishments in contrast to the more complex allemandes.

The editing process for the transcription, with only a few exceptions, has been one of simple transposition. Trills, mordents, and grace notes have been notated as in the other movements, and notes inégales have been added to the score of the second menuet.

The Gavotte

Although the Gavotte was heavily ornamented by Marais, it, like the Menuets, was easily adapted to the double bass. Chords are limited to cadences, and melodic motion is primarily conjunct.

The notation of the ornaments appears to be more complex than that of the other movements. This is largely due to the fact that the mordents and trills have been further embellished by the notation of the dotted notes inégales. Example No. 17 shows both short trills and mordents combined with the practice of the notes inégales.

Concluding Remarks

The music of Marin Marais is considered the finest of the French school of bass viol composer-performers. It is most unfortunate that his works have been unknown to the majority of the performers of this century. His music
deserves a place in the repertoire of double bass players, and to that end, this transcription of seven movements for the double bass is offered.
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**Dissertations**


I. Fantaisie
III Mercait No. 1