THE LIFE AND MUSIC OF JACQUES-CHRISTOPHE NAUDOT

DISSERTATION

Presented to the Graduate Council of the
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Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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Owing to the lack of standardization in the rules of spelling, punctuation and capitalization at the time, numerous orthographical inconsistencies are found on the title pages of Naudot's works and in other eighteenth-century documents. These inconsistencies have been retained without further editorial comment whenever a direct reference is made.

Translations into English are by this writer unless otherwise noted.
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Favorable judgment of a work of art, or of a man, usually means that the work of art, or a record of the man, will be preserved for future generations to judge for themselves. An unfavorable judgment may result in a richly deserved obscurity or an irreplaceable loss, unless favorable circumstances combine to preserve the evidence for a more perspicacious generation. One can be forgiven if he distrusts history's judgment; mistakes which have been corrected are legion (the case of J. S. Bach comes most vividly to mind) and skepticism is warranted unless or until the facts are available for confirmation.

It is difficult to explain the paucity of information about Jacques-Christophe Naudot. Not that he is another J. S. Bach; neither Fleury,¹ who made the first serious effort to revive interest in his music in the early 1920's, nor Ruf,² who has done much in this regard recently, nor this writer makes any such claim. He does not, however, deserve


²Hugo Ruf, who has prepared modern editions of several of Naudot's works. See Thematic Index, pp. 228, 240 and 252 below.
the obscurity that has been his lot. If his music is not always profound, it nevertheless has both intrinsic and historical value, and some of his works reveal considerable contrapuntal skill. It may be that Naudot stood in the shadow of Blavet, whose prowess as a flutist bolstered his reputation as a composer, or that his music was never quite the right style for the time; in any case, although his name was not unknown, he never gained the fame that earned a contemporary biographer. As a result, no autographs and very little biographical data have been found, although one or more printed copies of all his known works, except two, are to be found in various libraries, principally the Bibliothèque Nationale in Paris.

It may be that Naudot's ancestral roots can be traced to Troyes in Champagne; two musicians, father and son, both using the name of François Naudot are recorded there in 1611 and 1619.\(^3\)

The earliest record of Naudot is found in Laborde's Répertoire Alphabétique d'Artistes et Artisans where he is identified as a maître de musique, residing on rue des Barres, paroisse St.-Gervais, and listed as a witness to the marriage of Jacques François Vielle, September 25, 1719.\(^4\)

\(^3\) Louis Morin, "Associations coopératives de joueurs d'instruments à Troyes au XVIIème siècle," Mém. de la Société académique d'agriculture, des sciences, arts et belles-lettres du département de l'Aube, XXXII, (1895), 122-123.

The record in Laborde is one of three contemporary sources which include Naudot's full name. The other two are some Masonic records in which his signature is preserved (see Plate I), and a document in a miscellaneous collection of official papers which is both the official record of his death and of the disposition of his property. Naudot did not sign his Christian name to his music, and the source of the erroneous name "Jean-Jacques" remains a mystery at this time. No contemporary evidence currently available mentions a Jean-Jacques Naudot, and the possibility that there could have been two Naudots, one of whom was named Jean-Jacques, is very remote. The earliest record in print of the name "Jean-Jacques" found so far is in Fétis' Biographie Universelle and it is possible that Fétis is responsible for the error. Evidence which links Jacques-Christophe Naudot, flutist (so identified in the record of his death) and Naudot the composer is provided by the Masonic records because the complimentary

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5 Joly de Fleury, Avis en Memoires sur les Affaires publiques, 1757-1769, No. 184.

6 Paris, Archives Nationale, ms. Y10884. For discussion of this document see pp. 13-16 below.

closes of the dedications on the instrumental music and on the Chansons Notées are virtually identical, and the style of the marches included in the Chansons Notées\(^8\) seems to be the same as that of other works bearing Naudot's name.

Quantz\(^9\) met Naudot in Paris in 1726, along with Blavet and the brothers Braun, all of whom he identifies as flutists. He was so taken with Blavet, however, that he does no more than mention Naudot's name.

Two sets of pieces, the Op. I and the Op. XI, were dedicated to le Comte d'Egmont,\(^10\) and the wording of the dedication of Op. XI seems to suggest that Naudot may have been receiving continuing assistance from the Count. Efforts to learn more about Naudot through his relationship with Egmont, however, only add to the confusion. First there is the article in the Nouvelle Biographie Générale\(^11\) which says that the side of the family Egmond (sic) with the title princes de Gavre, duc de Gueldre (part of the title Naudot bestows on his dedicatee) was extinguished with the death of Procope-François in 1707.\(^12\)

But Pierre Meller\(^13\) traces the family of that title through

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\(^8\)See Thematic Index, pp. 291 and 296.


\(^10\)See Thematic Index, pp. 176 and 274.


\(^12\)Ibid.

\(^13\)Pierre Meller, Famille d'Egmont (Bordeaux, n.d.).
Daniel-Oliver (1696-1767) who could have been the recipient of Naudot's dedications, and beyond to Guillaume d'Egmont, who bore the title at the time of the French Revolution.¹⁴ Meller, however, is refuted by the Archives du Département de la Seine where the official records of the city of Paris are housed; here there is no record of Daniel-Oliver, but the death of Guy Felix d'Egmont, duc de Gueldres et de Julliers, is recorded as July 3, 1753. His will, in which he saw fit to name even his valet de chambre, but not Naudot, is recorded here.¹⁵ Perhaps this is Naudot's Comte d'Egmont, for he could have been the shadowy figure who was said by the Marquise de Créquy to have been husband in name only to the scandalous Comtesse d'Egmont,¹⁶ whereas Daniel-Oliver probably could not have been; the sober picture presented by the wife and seven children of Daniel-Oliver¹⁷ does not fit the Comtesse d'Egmont that Mme. Créquy describes.

Naudot received his printing privilege in 1726, and it was renewed in 1739. The 1726 privilege was included with all publications through Op. XIII, which is probably the source of some mis-dating of undated works by modern editors.¹⁸

¹⁴Ibid., p. 6.
¹⁵Archives du Département de la Seine et de la ville de Paris, D00236, fol. 177-178.
¹⁷Meller, op. cit., p. 7.
¹⁸See Thematic Index, pp. 240 and 260.
One of Naudot's sources of income was the sale of his music. The list of marchands on the title pages of his works always includes Naudot himself, Boivin or his widow and, beginning with Op. VII, LeClerc. Evidence that Naudot's association with LeClerc began in 1729 is provided by what was apparently a tentative move on Naudot's part toward becoming a marchand himself: his name appears, along with LeClerc's, at the head of the list of marchands on the title page of a set of sonatas by Braun\(^{19}\) which was published in 1729.

In addition to proceeds from the sale of his music and from benefices, Naudot evidently supported himself by teaching. The notice of 1719 mentioned above already describes him as a "mé de mus.," and the official record of his death in 1762 describes him as a "mé de flutte et de muzique."\(^{20}\) In addition, the language of the dedication of Op. VII to Mme. Paris de Montmartel suggests strongly that she was his pupil. Laurencie and Sainte-Foix\(^{21}\) go too far, however, in inferring from this that she was an accomplished flûtiste; the excessive flattery used in dedications of this period makes judgment of her accomplishments solely on this kind of evidence unnecessary.

\(^{19}\)Mr. Braun, Troisième Œuvre Contenant Six Sonates En Trio pour 2 Flutes-Traversières, Violons, ou Haubois avec la Basse (Paris, 1729).

\(^{20}\)ms. Y10884, title page.

quite risky. There is no evidence to prove that Naudot ever earned his living as a performer.

Laborde also includes a notice of the marriage of Naudot's step-son, Pierre Pamphile Ridou, in 1732.\textsuperscript{22} Naudot's wife is identified as Claude Clément, widow of Pamphile Ridou. There is no clue, however, as to whether this was Naudot's first marriage or his second. Naudot's own son, Jacques-Daniel, was old enough to become a Freemason in 1737,\textsuperscript{23} but there is no way of knowing whether or not Jacques-Daniel was the younger son of Claude Clément Naudot.

Naudot's association with the Freemasons has recently proven fruitful in shedding more light on his activities, and the most recent interest in Naudot has been on the part of Masonic historians rather than musicologists. This source might have proven helpful earlier, were it not for the false information given by Eitner in the Quellen-Lexikon,\textsuperscript{24} where he writes about "Naudot, Jean-Jacques" and "Naudot, Frère," the author of the Chansons Notées. Here Eitner says that the two cannot be the same;\textsuperscript{25} all evidence currently available, however, leads to the conclusion that Naudot the musician and Naudot the Freemason were one and the same.

\begin{itemize}
\item \textsuperscript{22}Laborde, \textit{op. cit.}, Vol. 142, N.A.F. 12179.
\item \textsuperscript{23}Joly de Fleury, \textit{op. cit.}, fol. 142.
\item \textsuperscript{24}Robert Eitner, \textit{Biographisch-Bibliographisches Quellen-Lexicon der Musiker und Musikwissens}\textit{chaften} (Leipzig, 1912-16), VII, 151.
\item \textsuperscript{25}Ibid.
\end{itemize}
The survival of the Masonic records in which Naudot's signature is preserved (see Plate I above) is apparently due to their confiscation by the police. They are, in effect, the minutes of the meetings of the "Loge de la ville de Tonnere" during the period from December 18, 1736 to July 17, 1737. Naudot's signature is among those of sixty-one original signers at the opening meeting of the lodge on December 18. The evidence suggests that Naudot was an enthusiastic Mason; his signature (surname only) is appended to the records of all but two of the meetings during the period covered by the document. Although the regular meetings were scheduled for every other Tuesday, the actual meetings took place much more often. For example, meetings were held on March 23, 24, and 26, on May 7, 14, 21 and 28, and on June 13, 19 and 26. Naudot was elected Surintendant de la musique de la Loge, May 7, 1737, and because of the Chansons Notées became very influential in the musical life of Freemasonry in France.

In the eight months covered by the register mentioned above, Naudot proposed four persons for membership in the lodge, among them his son Jacques-Daniel and the famous

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27 Joly de Fleury, op. cit.
28 Ibid., fol. 143.
29 See Thematic Index, pp. 289-290.
30 Joly de Fleury, op. cit., fol. 142.
Only Frère Baur, who nominated ten, and Frère Boisseau, who nominated five, were more active recruiters. Naudot was among a small group of men who were arrested because of their Masonic activities in the Spring of 1740. The arrests seem to have been politically motivated, with the charges growing not so much from actual Masonic activities as from the secrecy in which they were carried out. The arrests were also considered to be token moves; the membership rolls of Freemasonry in France at the time included the names of many men more important than Naudot who were not molested. Naudot's arrest and detention in For L'Eveque is recorded in the Bibliothèque de l'Arsenal and both his arrest and release on May 8, 1740 are recorded in the Archives Nationales in Paris. There is also an account of his arrest in the personal records of an inspecteur Roussel in which Naudot is identified.

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31 Ibid., fol. 140. 32 Ibid., fols. 136, 144 and 145. 33 Ibid., fols. 137, 140 and 142. 34 Bibliothèque de l'Arsenal, Bastille 11 455, Année 1740, 234ff, fol. 257. 35 For a more complete discussion of the circumstances surrounding these arrests, see Pierre Chevallier, Les Ducs sous l'acacia (Paris, 1964), pp. 99-131. 36 Arsenal, op. cit. 37 Archives Nationales, Répertoire Numérique de Archives de la Maison du Roi, Register 01-84, fol. 671. 38 Ibid., fol. 681. 39 (inspecteur) Roussel, Bibliothèque de l'Arsenal, Bastille 10136, fol. 128.
as the master of the Masonic lodge that has been meeting in his home. Chevallier is in error in placing this meeting place on rue des Barres. He derives this address from Brossard's Musiciens de Paris in which the notice of 1719 is quoted, but Naudot's address had been rue Dauphine since at least 1726. Roussel seems to imply that Naudot's arrest in April 1740 was not the first time he found himself in trouble because of his Masonic activities ("... in spite of warnings [he] always received the freemasons in his home...") and that he continued his Masonic activities until at least 1744 is attested by his dedication in that year of the Chansons Notées to le Comte de Clermont, newly elected Grand Master of the Lodge of France in 1743 (he retained this position until his death in 1771). One is tempted to speculate that Naudot spent much of his time and energy in Masonic activities

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40 Ibid.
43 Ibid.
45 Roussel, op. cit.
46 See Thematic Index, p. 289.
from 1736 until his death; certainly the peak of his visible creativity was past by 1742, when all but the last five known works, and all of the major works, were listed in Ballard's Catalogue. Such speculation is useless; other than the dated publications in 1748 and 1749, which reveal that Naudot's address had changed to "Caffé du Conti, à la descente du Pont Neuf," nothing more is known about him until his death.

The approximate date of Naudot's birth may be derived from two events. Naudot proposed his son, Jacques-Daniel, for membership in the Freemasons, March 6, 1737, as noted above. If the age of at least eighteen were necessary for membership in Freemasonry, and if the age of twenty was the earliest at which Naudot might have married, it is unlikely that Naudot would have been younger than thirty-eight in 1737. He was probably born between 1685 and 1698. When it is recalled that he was already given the title maître de musique in 1619, the earlier date seems more likely, say c.1690. It is very doubtful that any more accurate record of his birth will ever be found; it was probably destroyed in the fire of May 1871 in Paris. All parish registers from the sixteenth century to December 1792, and civil registers from 1793 to 1859 for the city of Paris and the eleven municipalities annexed to Paris in 1859 disappeared at that time.

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49 See Thematic Index, pp. 338 and 344.
Tangible evidence of Naudot's standing among his contemporaries is very scarce. A poet named Denesle dedicated a long poem extolling the virtues of the flute, entitled Syrinx, to Naudot, Blavet and Lucas.\(^{51}\) D'Aquin, who spelled his name "Nodot," recognized him briefly as a composer "whose sonatas for flute are ingenious"\(^{52}\) in his book on famous men of 1753.

Evidence that Naudot was known outside of France is provided by Marpurg; he described Naudot in 1754 as a "composer of solos, duets, trios and concertos which are received with applause."\(^{53}\) Copies of his music are known to have been in libraries as far away as Karlsruhe and Schwerin. The Mecklenburgische Landesbibliothek in Schwerin still possesses copies of Opera I, IV, IX, XIII and XIV, but those at Karlsruhe were destroyed during the Second World War.\(^{54}\) As late as 1767, a movement of Naudot's Op. III, No. 3 was included in the Musical Magazine of T. Bennet\(^{55}\) in England, but under the name Nandot.\(^{56}\)

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\(^{51}\)Sr. Denesle, Syrinx, ou l'origine de la flûte (Paris, 1739).


\(^{53}\)Marpurg, op. cit., p. 473.

\(^{54}\)Letter from Herr Häfner, librarian, Badische Landesbibliothek, Karlsruhe, September 18, 1967.


\(^{56}\)See discussion, Thematic Index, p. 173.
The official records of the city of Paris in the Archives de la Seine contain no record of Naudot's death. In the Archives Nationale, however, in a miscellaneous collection of official documents numbered Y10884 there is a document dated 26 novembre 1762, entitled Scellé après le décès du Sr Naudot mî de flutte et de muzique rue ste Anne., signed by Commr Thirion, which constitutes the only official record of Naudot's death and of the disposition, or probate, of his property. Prod'homme was apparently the first to find this document, and he published the date of Naudot's death in 1912. Cucuel recorded the existence of the document itself in 1913. A few more facts about Naudot's life may be gleaned from this document.

The exact day that Naudot died has been the subject of some controversy. Cucuel and Prod'homme give the date as November 26. Fleury, however, gives the date as November 25,

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57 Paris, Archives Nationale, ms. Y10884.
58 Louis Fleury, op. cit., p. 533.
60 Georges Cucuel, "Notes sur quelques musiciens, luthiers, éditeurs et graveurs de musique au XVIIIe siècle," Sammelbande der Internatinalen Musikgesellschaft, XIV, (Jan.-Marz, 1913), 243-252.
61 Ibid., p. 249.
62 Prod'homme, op. cit.
63 Louis Fleury, op. cit., p. 533.
and Schmitz, Chevallier and others appear to have taken Fleury as their authority. One might logically suppose that the probate document was drawn up the day after Naudot's death, which would then place the actual event on November 25. On page 1 (title page verso) of that document, however, are the words, "M. Jacques Daniel . . . told us that Mr. Naudot, teacher of flute and of music who occupied the apartment where we were died there in said room today at midnight." In other words, Naudot's son says that Naudot died after midnight, November 26. One may still raise the question as to how accurately the time of death was observed, whether it might have been before midnight, November 25 or after midnight, November 26. Taken at face value, however, the evidence establishes the date of Naudot's death as November 26, 1762.

This document also shows that Naudot moved at least once more before his death, since he died on rue stë Anne. The house where he died was torn down in 1786 to make way for the Avenue de l'Opéra. In this house he was nursed in his last illness by one Jeanne Flandre, who gave her oath that

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66 Evidence that Naudot's address changed from "rue dauphine chez le premier boulanger à droit en descendant du pont neuf" to "Caffé de Conti, à la descente du pont neuf" sometime between 1741 and 1748 is provided by comparison of the title pages of Op. XVII and the XXV Menuets. See Thematic Index, pp. 328 and 338.

67 Cucuel, op. cit., p. 249.
she had not misappropriated any of Naudot's property. 68

There is no mention of a wife; the picture evoked is that of a lonely old man. 69

The remainder of the document is devoted to an account of the official sealing of all of Naudot's worldly possessions pending probate: "And having afterwards left said room, we put our seals and stamps to the ends and extremities of two bands of paper applied and crossing on the openings and closings after having locked it with the key remaining in our hands." 70 Chest after chest, room after room, the process was the same, until all had been officially sealed. Included next is Jacques-Daniel's petition to the civil authorities, stating that he is son and sole heir to Jacques-Christophe Naudot and requesting permission to take possession of the property. This permission was granted December 13, 1762, over the signature of one Chardon, and the process was reversed on December 14: "... having afterward recognized signs and whole seals and stamps put by the said Mr. Mutel to the two ends and extremities of a band of paper applied and crossing over the openings of the door of a room which door having [been] opened with the key which was in our hands we entered said chamber and ..." 71 until all the seals had been removed and Jacques-Daniel had collected his inheritance.

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68 ms. Y10884, p. 7.

69 For further discussion of fact and opinion about Naudot's reputation, see Chapter VI.

70 ms. Y10884, p. 5.

71 Ibid., p. 13.
The inventory of property in Jacques-Daniel's will reveals, however, that there was little of this inheritance left when he followed his father in death seventeen years later, October 18, 1779, leaving no heir.72

72 Archives du Département de la Seine et de la ville de Paris, D68273, fol. 5.
CHAPTER II

THE ELEMENTS OF NAUDOT'S STYLE

With regard to the elements of Naudot's style, no startling revelations are to be expected, but within the basically conservative usage of the standard eighteenth-century material one finds interesting deviations from the usual practice. Although all the basic elements have long since been recognized, the frequency or absence of these identifying characteristics has been noted as a means of pinpointing the stylistic features of Naudot's music.

Vertical Sonorities

Major and minor triads provide the basic structural material of Naudot's music. Diminished triads occur rarely, although, as will be seen later, a cursory glance at some figured bass lines might lead the unwary to think otherwise. The augmented triad is almost never used, and when it does occur, it is invariably coupled with a 9 suspension, as in Example 1.

Seventh Chords

Seventh chords of several kinds, in all bass positions, occur more frequently than a first glance at Naudot's figures would seem to indicate. The figure 7 itself is used frequently, although there are instances, such as the first

appearance of the figure in Example 2, where it is debatable whether they should be interpreted as seventh chords or 7-6 suspensions. (The other appearances of the figure 7 in Example 2 clearly indicate seventh chords).


The question of how often Naudot uses seventh chords is raised primarily by three figures, two of which (5, x4) are found throughout his music, the third (6) appearing first with frequency in Op. XII and subsequent works.
The use of $\frac{6}{5}$.—Arnold is very helpful in the interpretation of $\frac{6}{5}$:

In figuring a $\frac{6}{5}$ chord on the leading note the $6$ is very commonly omitted, in which case the imperfect (diminished) Fifth, even though in accordance with the key-signature, is usually indicated by a $b$ (before or after the $5$), or a stroke through the body (not the tail) of the figure: $b5$, $5b$, $5\overline{b}$, $5$ (ibid., §5).\(^1\)

Coffee also describes the use of $5$ to indicate a dominant seventh chord in first inversion in the works of Blavet,\(^2\) but he warns that it may also indicate a leading tone or supertonic triad in sequential passages, to be ascertained by context.\(^3\) Unfortunately, in many cases the only "context" one has to go by in realizing figured bass is the figure itself, so that if the usual meaning of a figure is called into question for any reason, it becomes not so much a matter of context as one of taste.

In any case, Naudot, with very rare exceptions, uses $5$ to indicate a major-minor (or dominant) seventh chord in first inversion, no matter what accidentals may be required. The slash through the body of the $5$ indicates the presence of the diminished fifth above the bass note. In sequential passages of the type Coffee mentions, Naudot is content to


\(^3\)Ibid.
let the triad, and therefore the diminished fifth, remain unfigured as in Example 3.

Ex. 3. Op. XVII, Concerto No. 1, viele, 1st & 2nd violins and bass. First movement, Allegro, meas. 79-84.

Many passages proving Naudot's use of $\text{V}_{7}$ as a major-minor seventh chord in first inversion could be shown. The most convincing, of course, are passages from works for more than two instruments in which all the notes necessary to show the chord are supplied by the composer. Example 4 shows such a passage: on the third quarter of the measure, the root and seventh of the chord are sounded above the third in the bass. Passages from works for a solo instrument can also be used to verify the interpretation, as in Example 5, where the root of the chord (the sixth above the bass) is supplied in the flute line, while the diminished fifth above the bass (the seventh of the chord) is indicated by $\text{V}_{7}$. 

First movement, Gracieusement, meas. 24-25.

Example 5 also illustrates Naudot's use of a stroke  
after a figure to indicate retention of the same harmony  
even though the bass note changes. This procedure, described  

Second movement, Allemande, meas. 11-12.

by Arnold,⁴ provides proof in reverse of many examples of 5-  
as a major-minor seventh chord; Example 6 is also typical  
of Naudot's use of the figure, the chord in first inversion  
sounding on the beat, with the bass moving to the root on  
the second half.

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⁴Arnold, op. cit., p. 833.

One instance of $5$ as something other than a major-minor seventh chord in first inversion is shown in Example 7; the presence of the $C$ in the top part compels either a diminished seventh chord in root position or a ninth chord in first inversion. The former seems preferable, although an accomplished keyboard player in this era would probably have added the $B$ as well, at least on first sight, as is pointed out in the preceding discussion. Failure to provide the sixth above the bass when $5$ is used would, of course, result in many instances of diminished triads in root position, which would be most unusual in this era.

The use of $x^4$—Arnold appears to be less certain about the interpretation of the $x^4$ (♯4, ♭4). To be sure, he acknowledges that it indicates the presence of an augmented fourth above the bass, and he also cites instances in which it stands for a $\frac{6}{2}$ chord. He errs, however, in limiting its use to subdominant harmony; in his own examples on pages 650 and 651 (all similar to the one shown here in Example 8),

Ex. 8. Arnold, op. cit., Ex. 4a, p. 650.

![Example 8](image)

the chord figured ♭4 in each case is a $V^4_2$. In other examples which he quotes from Ph. Em. Bach's *Versuch* on pp. 652-655, such as Example 9, ♭4 in each case indicates a major-minor

Ex. 9. Ph. Em. Bach, *Versuch*, Ch. 9, I §5, b.
Cited in Arnold, op. cit., p. 653.

![Example 9](image)

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6 "In the case of a $\frac{6}{2}$ on the Subdominant (or temporary Subdominant) a common abbreviation is: either $4^\#_4$ . . . "

seventh chord in third inversion. Some of these are indeed subdominant harmony, as in his Ex. 8, p. 655 (see Example 10), where the progression is: (a minor), $V^\text{ii} - IV^\text{ii} - vii^\text{b} - I$; the


important point, however, is not the function of the harmony, but what kind of chord is meant by the figure.

In only one example provided by Arnold does $x^4$ standing alone mean anything other than a major-minor seventh chord in third inversion. This is Ex. 3, p. 671 (Leclair) (see Example 11) where it clearly calls for a b-d-f chord in

second inversion. In this instance, the A inverted pedal in the violin and the C# in the passage militate against a G-B-D-F chord in third inversion.\footnote{Arnold explains, "The +4 (= 4+) on f*, . . . is to be taken as 8/4." \textit{Ibid.}, p. 671.}

Naudot consistently uses x4 as a major-minor seventh in third inversion; Example 12 shows two passages from Op. XI in which the complete chord is present in the upper parts.


\begin{center}
\includegraphics[width=0.5\textwidth]{example12.png}
\end{center}

The melodic outline above the figure in Example 13 provides further verification.

\textbf{Ex. 13.} Op. IX, Sonata No. 6 for flute and bass. Fourth movement, Allegro, meas. 36-37.

\begin{center}
\includegraphics[width=0.5\textwidth]{example13.png}
\end{center}

The use of $\texttt{6}$.—The interpretation of $\texttt{6}$ presents greater difficulties; although Naudot uses it frequently in Op. XII
and Op. XIII, it is rarely found elsewhere, which means that examples in which other instruments supply the missing notes are more difficult to find. Also, as will be seen, \( \text{symbol} \) differs from \( \text{symbol} \) and \( \text{symbol} \) in that it does not always indicate the same kind of chord, which results in greater equivocation.

Arnold first explains that the unaltered \( \text{symbol} \) on the supertonic may be taken as a \( \text{chord} \) at the discretion of the accompanist when the previous chord allows preparation of the seventh. He then describes Leclair's explanation and use of the symbol \( \text{symbol} \) in his \textit{Premier Livre de Sonates à Violon Seul avec la Basse Continue}, Paris, 1723, which in most cases agrees perfectly with Naudot's use of it. Not the least mystery is why Naudot should suddenly have started using the figure copiously in Op. XII, which was published about 1736, especially since Leclair himself renounced the figure when he published his \textit{Second livre de sonates pour le violon et pour le flûte traversière avec la basse continue} about 1728.

To quote what Arnold has to say:

\[ \ldots \text{Leclair uses symbol to denote a chord whether the 6th be major or minor. An accidental alteration of the interval is denoted by x(=#) symbol prefixed to the figure} \ldots \ldots \text{In a short preface ('Avertissement')} \]

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8 \textit{Ibid.}, pp. 810-811. 
9 \textit{Ibid.}, p. 868.
10 This does not mean, however, that he renounced the harmony that it signified. See Arnold, \textit{op. cit.}, pp. 871-872.
11 \textit{Ibid.}, p. 869.
his first book of Sonatas Leclair says: 'Le chiffre $\mathbb{E}$ désigne l'accord de la Sixte accompagnée de la Tierce et la Quarte, et nullement la Sixte Majeure, par ce que cette Sixte se trouve naturellement mineure: mais lors qu'elle devient accidentellement majeure ou mineure, on trouve pour lors un $\mathbb{B}$ ou un $\mathbb{g}$ à côté de ce chiffre $\mathbb{E}$.' This latter statement he modifies by adding a little further on 'Cette petite croix $\mathbb{x}$ tient lieu du $\mathbb{#}$ parmi les chiffres'. Why Leclair should have used a $\mathbb{x}$ in front of a note and a $\mathbb{#}$ in front of a figure, it is hard to say. The practice is by no means to be commended as a $\mathbb{x}$ was used by some composers to indicate a double sharp.\footnote{Arnold, op. cit., pp. 868-869. Arnold's last comment about Leclair's use of $\mathbb{x}$ is another case in which Arnold seems to have missed the obvious. When the figures are close together, a $\mathbb{#}$ in front of a figure could easily be mistaken for a $\mathbb{x}$ under the previous bass note, raising the third above that note instead of applying to the figure in question. The use of $\mathbb{x}6$ and $\mathbb{x}4$ by Leclair, Naudot and others is therefore fully justified for reasons of clarity in the vast majority of cases, since the use of the double sharp is quite rare (non-existent in the case of Naudot).}

The only incontrovertible proof of the use of $\mathbb{6}$ as an abbreviated symbol for $\frac{5}{4}$ in the works of Naudot is shown in Example 14 where the chord on the second beat is a complete dominant seventh in second inversion. Other examples are less

certain. Two occur in the third movement of Op. XIII, No. 3 which may be confirmed by Naudot's predilection for following a chord with the same chord in a different bass position. In Example 15, it is reasonable to suppose that x6 indicates the dominant seventh chord in second inversion, followed by 5 which is a dominant seventh in first inversion. Likewise,


\[ \text{Example 15,} \quad \text{Op. XIII, Sonata No. 3 for flute and bass.} \]

\text{Third movement, Affettuoso, meas. 9-10.}

in Example 16, 5 interpreted as $\frac{6}{3}$ indicates the same harmony in second inversion as the following $\frac{6}{5}$ does in first inversion, in this case a diminished-minor seventh chord.


\[ \text{Example 16,} \quad \text{Op. XIII, Sonata No. 3 for flute and bass.} \]

\text{Third movement, Affettuoso, meas. 32.}
Example 17 presents a more difficult problem: does $\hat{5}$ above the second eighth-note mean a major-major seventh chord in second inversion? Possibly, since the third above


the bass is present in the previous chord (see Arnold, p. 811). This is, however, a rather pungent sound for this passage, and one cannot rule out either a typographical error or an inconsistent use of the figure to indicate the presence of the major sixth in a b-minor triad in first inversion. Context is of no help here, and in the final analysis the $G$ is either included or omitted according to the taste of the realizer. On the other hand, the $x\hat{5}$ on the last eighth-note of the measure in Example 17 sounds very well taken as a $\frac{6}{3}$.

The figure $\hat{5}$ appears once in Op. XI (see Example 18) where the slash through the 6 can be taken both in its more conventional sense as indicating the D$\#$ (the key is clearly e minor) and in the sense of the foregoing discussion, since the presence of the B in the flute line provides the root of a B-D$\#$-F$\#$-A chord in second inversion.

Op. XI also contains an indisputable \( \frac{6}{3} \) which is figured x6 rather than 5 (see Example 19); indisputable (once the air has been cleared of the 9th in the flute) because all the necessary notes are present in the upper parts.

Other figuring of seventh chords.—With the three exceptions noted above, seventh chords are figured with the usual inversion symbols and appropriate chromatic alterations if the key signature is to be negated. Minor-minor or diminished-minor sevenths in first inversion are found quite often, since a ii6-V-I cadence formula is used more often than any other.\textsuperscript{14} The fully-diminished seventh chord is seen in all bass positions, with appropriate chromatic alterations; b7, x6, x4 and x2 are figures one may expect to find. One must be wary of inconsistencies, however, for sometimes the slash on the 5 is omitted as in Example 20. In the same movement, measure 16, the flatted third above the bass which is given to the flute is not indicated in the figure (see Example 21). The diminished seventh chord in Example 22 is only figured x4, but the upper parts clearly delineate the harmony. The chord in Example 22 provides a climax to this fugal movement, much in the manner of J. S. Bach.

\textsuperscript{14} Of ninety-eight cadences analyzed in Op. I, fifty-eight use this formula.


The Use of Ninthts

Most appearances of the figure 9 clearly indicate 9-8 suspensions; either the 8 is provided or implied in spite of a change of bass. In a few instances, though, the implication, at least for the realizer, is open to question. For instance, in measure 45, second movement, Op. IX, No. 6, sounding the 9th (D) in the realization, as in Example 23, creates a very muddy effect; there can be no doubt that interpreting the 9 as merely indicating the presence of the D in the melodic line as in Example 24, is a much clearer-sounding solution.

Ex. 24. See Example 23.

Similar situations are found in measure 34, first movement, and measure 22, third movement, Op. IX, No. 1. A third solution to this problem is possible; Arnold quotes from Ph. Em. Bach, "The Ninth is and remains a Ninth, even though it be taken next [to] the Bass note."\textsuperscript{15} Thus Example 23 could be realized as in Example 25.

\textsuperscript{15}Arnold, \textit{op. cit.}, p. 174.
Ex. 25. See Example 23.

Although he does not figure them, Naudot occasionally uses ninths in arpeggiated figures. In the sequential figure in Example 26, the rise to the ninth of the harmony

Second movement, Allemande, meas. 23.

on alternate counts is so prominent that a series of dominant ninths is strongly suggested. Even so, although the ninth is very much an aspect of Naudot's style, it must be conceded that it is a melodic aspect rather than an harmonic one.

Tonality and Harmonic Progressions

Having thus far considered isolated vertical combinations with no more than accidental allusion to their
broader harmonic meaning, one section may be concluded and the next one begun by noting the conspicuous absence of the chords of the augmented sixth; this does indeed give an idea of what may be expected when the broader subjects of harmonic progression and tonality are considered. This is not at all to say that Naudot's harmonic writing is devoid of interest or surprise, but style definition is based on the rule rather than the exception. As a rule, Naudot's harmonic style may be described as diatonic rather than chromatic, in spite of occasional chromatic passages and instances where the modulations are frequent and far-reaching. Diatonic, because even in those passages where the modulations occur close upon one another, the tonality of the moment is seldom ambiguous. This raises the question, when is a modulation a modulation or merely a secondary tonal relationship? The disagreement among modern theorists on this subject results basically from looking at a piece of music in two different ways: on the one hand, examining it microcosmically, to understand each step of the composer's mental process, and examining it macrocosmically on the other, seeing the parts in their relationship to the whole. Neither view is complete without the other, of course, and the disagreement usually comes down to a question of terminology. And, just as theological differences of opinion can have no effect on the reality of God, theoretical differences of opinion can have no effect on the reality of music. The problem is not what happens in the music but how to describe what happens in
the music. For the purpose of describing Naudot's style then, if a progression momentarily produces a feeling of tonic, it will be analyzed in that key, and that key will then be considered in its relationship to the original tonic, if different. Thus, the passage from Op. I, No. 2, quoted in Example 26, will be analyzed as in Example 27.


When one dominant resolves immediately to another, however, as infrequently happens, the passage will be analyzed within the appropriate key (see Example 28). The essential difference between these examples is slight, since each involves a merry-go-round ride on the circle of fifths, where the rider can get off at any key he wishes. In Example 27, however, each progression of IV-V9-I produces a transitory sense of tonic, and this is the criterion that will be used. Tonality in the larger sense will be considered as a separate phenomenon.

\[ \begin{align*}
3: iv & \quad V^7_1 \quad I^6_3 \quad IV^4_4 \quad vii^6_d7 \quad i \\
(\text{vi}) & \quad (I^6_3) \quad (IV^7_7) \quad (III^7_7)
\end{align*} \]

Harmonic Progressions

A typical chord progression at the beginning of a movement will include tonic, dominant (sevenths), leading tone, supertonic sevenths and subdominant harmony. Submediant harmony is found occasionally, mediant harmony almost never. Consider the opening of Op. IV, No. 1 (Example 29). In


modulatory passages that move quickly from one key to another, the emphasis is on dominant and tonic harmonies, as in Example 27. A passage which remains in one key longer
will utilize basically the same harmonic progressions as those found at the beginnings of movements.

Sequential harmony occurs in diatonic as well as in modulatory patterns, and exceptional harmonies are found most often in such passages. In Example 30, there is a sequence of all the diatonic seventh chords around the circle of fifths, and Example 31 is a step-wise sequence within a step-wise sequence, in which all the diatonic triads are found. (The step-wise sequence itself is exceptional, since most of Naudot's sequences involve fifth relationships).
Naudot's propensity for the $ii_{7}^6$-V-I cadence formula has already been mentioned, and a high frequency of cadences or cadence-like progressions is very much a characteristic of his style, particularly in his earlier works. Table I shows the frequency of various cadence patterns among the ninety-eight major cadences in Op. I. The subdominant-dominant cadence formula is very rare, except in the Phrygian pattern, and Naudot generally uses the supertonic seventh chord more frequently than the subdominant triad.

**TABLE I**

**CADENCE PATTERNS IN OP. I**

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ii_{7}^6$-V(7)-I</td>
<td>58</td>
</tr>
<tr>
<td>$ii_{7}^6$-ii7-V-I</td>
<td>4</td>
</tr>
<tr>
<td>$ii_{7}^6$-ii-V-I</td>
<td>2</td>
</tr>
<tr>
<td>$ii_{7}^6$-vi1g-V-I</td>
<td>1</td>
</tr>
<tr>
<td>ii7-V-I</td>
<td>3</td>
</tr>
<tr>
<td>I-V-I</td>
<td>22</td>
</tr>
<tr>
<td>Phrygian half-cadence</td>
<td>4</td>
</tr>
<tr>
<td>$V_{7}^6$-I-V</td>
<td>2</td>
</tr>
<tr>
<td>iv-V-i</td>
<td>1</td>
</tr>
<tr>
<td>iv7-V-I</td>
<td>1</td>
</tr>
</tbody>
</table>

With regard to the supertonic seventh chord, a very interesting passage is found in the second movement of Op. IX, No. 1 (see Example 32). A first reaction might be that the passage is defective because the seventh of the $ii_{7}^6$ in measures 43 and 45 cannot resolve properly. And indeed it cannot, because this is not $ii_{7}^6$, but IV with added sixth, the chord that concerned Rameau in so much of his writing.
The following remarks from Shirlaw's *Theory of Harmony*

summarize Rameau's position regarding this chord:

... but the dissonance ... consists, not in the Seventh added to the "perfect" chord, but the Sixth added (chord of the "Added Sixth"). This Sixth, it is true, is consonant with the bass, but it forms a dissonance with the Fifth of the chord. Unlike the Seventh, it resolves upwards; it has therefore an irregular resolution. But, in common with the Seventh, it resolves on the Third of the following chord. The Irregular Cadence frequently occurs also in the progression from Subdominant to Tonic... In short, Rameau contends that if the chord of on the Subdominant resolves on the Dominant harmony, it is the chord of the "grande Sixte," the first inversion of the chord of the Seventh on the Supertonic; if, on the other hand, it resolves on the Tonic harmony, as in the "irregular" cadence, it is the chord of the "Added Sixth."...


The resolution of the chord in measure 43 seems in doubt even after it has been identified as a chord of the added sixth, since the sixth above the bass, an E, should resolve upwards to the third of the next chord, an F, and this chord is in first inversion, which would result in an undesirable doubling. Arnold, however, cites an example by Kirnberger in which the chord of the added sixth resolves to a tonic chord in first

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inversion, allowing the 6th in the $6\,5$ to resolve up a fourth to the fifth of the tonic chord. The realization of the measure in question as in Example 33 then proves satisfactory.

Ex. 33. See measures 43-44, Example 32.

It is interesting, if not very profitable, to speculate about the influence Rameau may have had on Naudot. The occasion will arise to do so again when the subject of melodic style is broached. As far as the chord of the added sixth is concerned, Naudot might well have learned it from Rameau, but Arnold's observations as to Leclair's predilection for the chord must give one pause when the previous evidence suggesting Leclair's influence on Naudot is considered. Naudot may well have learned it from Leclair instead.

**Chromatic Harmony**

Chromatic harmony occurs seldom enough to have some surprise element when it is heard. Besides an apparently studied effort to employ it in Op. XI, the chord of the

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19See pp. 49-50 below.
Neapolitan sixth is not a feature of Naudot's style. There is a very unusual passage in Op. I, however, (see Example 34) in which the F major triad (G is assumed editorially to complement the F#) has a strong Neapolitan flavor in spite of its irregular resolution. (The resolution, of course, is that of a submediant triad in a minor, but the diminished-octave leap moves the tonality back to D major, which it never really left at all).


The diminished seventh chord on the raised fourth scale degree in Example 34 is one of a very few such chords. Another is seen in Example 35. As mentioned before, their rarity renders their use more effective for expressive purposes.

Perhaps one of the most surprising and expressive passages Naudot has written is in the second movement of Op. XI, No. 1 (Example 36) where the diminished seventh chord on the raised supertonic in measure 18 signals an abrupt modulation from D major to the unusual key of F# minor. Nearly a century
elapsed before Schubert and Beethoven rendered such third-relationships accepted practice.


Occasional more extended chromatic passages are usually modulatory (Example 37), but Naudot frequently took advantage of the chromatic possibilities inherent in the different forms of the minor scale to write a drooping chromatic line, such as the one shown in Example 38, for expressive purposes.


Tonality

Inter-movement tonality in Naudot's music is very conservative; not including Op. XII (which contains twenty-seven pieces that form themselves into six suites by tonality) and the 25 Menuets and the Livre Contenant Diverse Pieces (all of which are in D major), of 396 movements, 326, or 82.3 percent, are in the tonic key of the work to which they belong. Forty-one additional movements (10.6 per cent) are paired dances which use a da capo to allow them to end in the tonic.
Here the second dance is always in the parallel mode. Another 13 (4.5 per cent) movements are entirely in the parallel mode, while only 11 (2.7 per cent) are entirely in the relative key. There are no movements in the dominant key.

**Intra-movement Tonality**

Intra-movement tonality presents a much more complicated picture. As is to be expected, most binary movements cadence in the dominant key at the end of the first section, with movements in minor keys moving to the relative major or ending on a Phrygian half-cadence in the tonic key at that point. Rondeau movements move into the relative or parallel keys before the return to the rondeau, as is also to be expected. Within this basic tonal framework, however, Naudot employs great variety in modulatory patterns.

In Op. I, No. 2, second movement, there are thirty-eight modulations in the space of forty-four measures and at one point the key of F# major, the supertonic major, is touched upon, five sharps away from the original tonic. Also in this movement there are more measures (5½) in the key of the subtonic major than there are in the dominant key (4½), which is a reflection of the emphasis placed on the relative major in this minor movement, subtonic, of course, being the dominant of the relative major.

The second movement of Op. I, No. 2 is exceptional in the frequency of its modulations, but comparison of Opera I, IX and XIII (all solo sonatas for flute and continuo)
with the works for other media reveals that Naudot exploited
the modulatory process as a developmental technique much
more freely when writing for solo flute. The opposite ex-
treme is seen in Op. XVII, No. 6, third movement where there
are twelve modulations in 182 measures, all but one of them
to the dominant key. The difference in time is conceded
(1726 to 1741), but the difference in performing media (viele
or musette and strings) is the most significant factor. The
Op. VIII Fêtes for vieles and continuo also exhibit com-
parative tonal stability: the third movement of Op. VIII,
No. 2, has six modulations in ninety measures, while the sec-
ond movement of Op. IX, No. 4 (a later work, obviously) has
twenty-nine modulations in 110 measures.

The key of the dominant is exploited more often in move-
ments in major keys and the relative major more often in
minor ones. The second movement of Op. II, No. 4, which is
in g minor, moves to the subtonic major after four measures,
reaches the relative major in measure 11 and touches the
subtonic minor in measure 18; the dominant key is by-passed
completely.

A startling modulation is found in the first movement of
Op. VII, No. 3, where after the key of e minor (dominant
minor) is firmly established in measures 7 and 8, there is
transitory movement through d minor to a cadence in c minor
in measure 10, five flats away in two measures (Example 39).

Modulations

Naudot modulates both by common chord and by chromatic inflection. The passage in Example 27 is illustrative of the common chord modulation, though rather more intense than most examples. Example 37 shows the chromatic process, although it is seldom that there are two such inflections so close together. A favorite device used by Naudot is a cadence utilizing the Picardy third after a passage in minor, with the major cadence chord then functioning as a dominant or secondary dominant in a new key. In Example 40, the key to be attained is A major; the example begins in measure 36 where the tonality is f# minor. The cadence chord with Picardy third becomes V in B major which is V to E major. The E major cadence chord in measure 42 is then V in A major.
Melodic Style

It is quite difficult to separate the questions of dissonance and of melodic style in this discussion. The figures of dissonance (suspensions, passing tones, appogiaturas and anticipations) are, of course, melodic elements even though they are usually included in a study of harmony. Conversely, Naudot's melodic style is very much harmonically oriented. Much of his passage work is frankly nothing other than an arpeggiation of the harmony of the moment; Examples 27 and 31 above illustrate this practice as well as any. Most of Naudot's melodies, even in the slow movements, depend almost entirely upon harmonic elements for their effect. The Aria from Sonata No. 2, Op. XIII is a case in point: after a two-measure motive which is truly melodic, the next three measures
are mostly arpeggiation; the harmonic derivation of this melodic line is apparent even without the bass (Example 41).

Ex. 41. Op. XIII, Sonata No. 2 for flute and bass. Third movement, Aria 1\textsuperscript{a}, Affettuoso, meas. 1-6.

![Music notation]

Many measures consist, not of true melody, but of the sequencing of a short figure; the second aria in the same sonata from Op. XIII begins with three statements of such a figure (see Example 42). This passage also illustrates the use of appoggiaturas or suspensions across the barline, another element which is found often in Naudot's melodic style. This passage is not unexpressive, but the melody certainly could not stand alone. Rather, it is the harmonic background, the dissonances on the strong beats and the counterpoint with the running bass line which make this passage expressive.

Again, one is intrigued with the possibility of Rameau's influence on Naudot: "It is therefore Harmony, not Melody,
which guides us."\(^{21}\) Certainly one may suspect that the harmonic progression was conceived first in these passages, and the melody derived from it.

This is not to say that Naudot was incapable of writing expressive melodies; the slow movements of Op. XI contain some eloquent melodic passages, and the second air from Sonata No. 5, Op. I, though enhanced by the harmony, particularly the diminished seventh chords, nevertheless proclaims its melodic character at the outset by its quasi-canonic beginning, and retains it throughout without resorting to arpeggiation. This unpretentious little ternary design is reproduced here as one of Naudot's better movements (see Example 43).

**Melodic Style in the Bass Line**

When the bass line is not actually involved in an imitative scheme, it may arpeggiate, move scalewise as in Example 42, mark repeated notes or move from root to root through the chord progression. It is in the bass line, too, that some of Naudot's mannerisms are most obvious. A glance through the Thematic Index reveals that in just these few opening measures the figure in Example 44, in various rhythms and with one of the various resolution notes shown bracketed in the example, is found thirty-two times. The figures in Examples 45 and 46 are found twenty-two times each, and the


Ex. 44.

Ex. 45.

Ex. 46.

Ex. 47.
figure in Example 46 plus preparation becomes the bass sus-
pension, which is found throughout this music with appropriate
figuration (see Example 47).

Other Dissonances

The 9 and 7 suspensions have already been discussed; the
4-3 suspension and the anticipation combined with the bass
line in Example 48 are favorite cadential elements.

Ex. 48.

The simultaneous cross-relation resulting from con-
flicting melodic directions is found a few times; Example 49
shows a typical usage.

Ex. 49. Op. I, Sonata No. 6 for flute and bass. Sec-
ond movement, Gayment, meas. 2.

Contrapuntal Style

Naudot was preoccupied with duet-writing, either with or
without bass, throughout much of his creative life, and those
characteristics of his music which control the combining of
melodic lines are important basic elements of his style.
"Dueting" Style

One of these characteristics is so pervasive as to deserve a label: a "dueting" style, which consists of parallel 3rds and 6ths, but with frequent voice crossing, so that contrary motion and more interesting melodic lines are possible. Example 50 illustrates all these characteristics. There are


Ex. 50b. Meas. 20-23.

a few passages in parallel thirds between the flute and bass in Op. I, but it is in Op. II and the subsequent books of flute duets that the style is found fully developed. Its use in the concertos, Op. XI and XVII, will be discussed in a later chapter.

Imitative Devices

Besides many movements in the sonatas which open with brief points of imitation at the unison or fifth (Op. VI,
No. 5, second movement opens with mirror imitation), and several movements which are contrapuntally conceived throughout, Naudot frequently makes incidental use of imitative devices for developmental purposes.

Canon at the fifth below is particularly useful for descending sequential patterns and Naudot uses this device copiously (one is tempted to remark that, if it can be sequenced, trust Naudot to find it!); Example 51 is typical.


Example 52 shows a similar descending sequence, but here the canon is at the 7th below. Dialogues in freer imitation such as in Example 53 also appear.

Ex. 52. Op. VI, Sonata No. 6 for two flutes. First movement, Largo, meas. 9-10.
Another imitative device, interesting because it is so archaic, occurs with surprising frequency in this music; this is the device called stimmauschen, or voice exchange, found most commonly in the 13th century motets of the Notre Dame school. As is clear from Example 54, stimmauschen is a canon at the unison that does not go anywhere; in Example 54 there are three exchanges of the figures on the first two beats of measure 33. Stimmauschen is most prevalent in the

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22 Willi Apel, "Stimmauschen," Harvard Dictionary of Music, (Cambridge, Massachusetts, 1950), p. 710. Naudot is not the only composer since the 13th century to employ this device; see measures 7-8, 55-56 and 73-75, third movement, String Quartet, Op. 130 of Beethoven.
flute duets, but it does occur in the works for other instruments as well. Example 55 shows a passage in stimmtausch between flute and violin I in Op. XI.


Of the other imitative devices usually found in the 18th century, only stretto appears in Naudot's music, and it will be discussed in due course. Augmentation, diminution, and retrograde and mirror canons are not used.

Rhythmic Style

All of Naudot's music partakes of the rhythmic vitality characteristic of the Baroque; the forward drive which is imparted by anacrusis-thesis patterns (Example 56), running eighth and sixteenth notes, and notes tied into strong beats with motion following (Example 57) is seldom missed. There

Ex. 56. Ex. 57.

23Op. III, No. 5, second movement; Op. VI, No. 4, first movement; No. 5, third movement and No. 6, second movement.
is also the general rhythmic unity which is produced by cir-
cumspect restriction of the number of different rhythmic
motives in a given movement. There are some movements, how-
ever, in which the rhythmic organization is of unusual
interest, especially those in which the rhythmic identity of
the thematic material is particularly striking.

**Op. II, No. 2, Fourth Movement**

The rhythmic motives in the fourth movement of Op. II,
No. 2 combine with the melodic motives to produce a sense of
forward motion that is very effective. The theme itself (Ex-
ample 58) has four rhythmic elements (see the corresponding
numbered brackets in Example 58) which carry the listener
forward: 1. the anacrusis-thesis patterns, 2. the sixteenths
leading to the next count, 3. the syncopation which combines
with the descending scale line, and 4. the feminine ending.
The counter-subject in the bass adds its own rhythmic em-
phasis, but even more, enhances the rhythmic drive of the
syncopation in the subject by creating a chain of suspensions.
The gap between the subject and the answer is bridged by the
eighth and two sixteenths in the bass (see bracket 5) and the
counter-subject appears with an important new head-motive
which contributes the additional impetus of the sixteenth-
eighths rhythm (see bracket 6) plus the descending chromatic
line which follows (bracket 7). From these elements Naudot
spins out a movement of considerable momentum. The subject
alternately appears first in the first half of the measure
and then in the second half. There is a false entry of the
subject in the 2nd flute line, measure 16, which is one beat early (anacrusis of 3 to 4; see Example 59). The rhythm
surprise of the off-beat entry plus the effect of stretto with the true entry of the subject in the 1st flute line is most effective.

**Op. XIII, No. 4, Third Movement**

Although it is not so labeled, the third movement of Op. XIII, No. 4 begins with the usual rhythm of a Siciliano (see Example 60). The subsequent rhythmic development, however, exceeds that of the usual Siciliano in complexity.

Ex. 60. Op. XIII, Sonata No. 4 for flute and bass. Third movement, Largo, meas. 1.

\[ \text{\includegraphics{example_60.png}} \]

The heightening of the rhythmic activity begins in the fourth measure with the addition of thirty-second notes (see Example 61), and continues to grow with the increasing density of the thirty-second notes through measure 7. Measure 8 then contains one of the few examples of Lombard rhythm to be
found in Naudot’s music (Example 62). Lombard rhythm also

Third movement, Largo, meas. 7-8.

characterizes measures 12-14, and measures 16-18 contain an
unusual syncopated figure (see Example 63a). An additional

Ex. 63. Syncopation in Op. XIII, Sonata No. 4, Third
movement, Largo.


Ex. 63b. Meas. 20-22.

element of syncopation appears in measures 20-22 (see Ex-
ample 63b) and the thirty-second notes return for four more
measures before the final cadence in measures 29-30.
The complex rhythmic development in general and the use of Lombard rhythm in particular plus the ornate character of the melodic development bring to mind such statements by Quantz as:

It has already been stated that French composers usually write the embellishments with the air, and the performer thus needs only to concern himself with executing them well. In the Italian style in former times no embellishments at all were set down, and everything was left to the caprice of the performer; . . .

The evidence strongly suggests that Naudot was writing a slow movement with the characteristics of Italian improvisation.

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25 For a discussion of other Italian influences in Naudot's music, see Chapter IV.
CHAPTER III

UNITY AND FORM

The majority (fifty-five) of Naudot's works assume the form of the four-movement Baroque sonata. The concerti Op. XI and XVII, the Fêtes Rustique Op. VIII, and the sonatas Op. XV are all three-movement forms. Ten of his works have five movements, six have six movements and one has seven. Forty-nine of the four-movement sonatas follow a slow-fast-slow-fast pattern, four are fast-fast-slow-fast and two are fast-slow-slow-fast. A large percentage of the movements are identified by Naudot as dance forms while others are easily identifiable as dance movements even though not so labeled. Characteristically the dividing line between many of these sonatas and the suite is almost non-existent, and Op. X (called Babioles) and the Divertissement Champêtre may be called suites even though they are not so designated. Les Plaisirs de Champigny is called a Suite en Trio.

Table II shows the distribution of single-movement forms in Naudot's works. The Prelude forms are through-composed movements of one to five phrases in which there is no recapitulation or repetition of material. The Potpourri forms have several changes of tempo and meter within a single movement, whether or not there is any recapitulation. Discussion of Naudot's varied execution of the basic formal principles
suggested by the other terms used in Table II will be included below.

**TABLE II**

**DISTRIBUTION OF SINGLE-MOVEMENT FORMS***

<table>
<thead>
<tr>
<th>Form</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Binary</td>
<td>196</td>
</tr>
<tr>
<td>Rondeau</td>
<td>65</td>
</tr>
<tr>
<td>Prelude</td>
<td>44</td>
</tr>
<tr>
<td>Compound Ternary</td>
<td>41</td>
</tr>
<tr>
<td>Concerto</td>
<td>40</td>
</tr>
<tr>
<td>Fugue</td>
<td>14</td>
</tr>
<tr>
<td>Simple Ternary</td>
<td>9</td>
</tr>
<tr>
<td>Abbreviated Rondeau</td>
<td>9</td>
</tr>
<tr>
<td>Chaconne</td>
<td>4</td>
</tr>
<tr>
<td>Potpourri</td>
<td>3</td>
</tr>
</tbody>
</table>

*Table II does not include the XXV Menuets, Livre Contenant Diverse Pieces or the Chansons Notées.

**Inter-Movement Unity**

Inter-movement unity and coherence in the majority of Naudot's works is largely a question of a generally consistent style and unity of tonality; however, the recurrence of melodic motives in Naudot's style has already been noted, and the coalescence of the principle into both motivic and thematic unification between movements can be demonstrated in certain works.

**Op. II, No. 1**

Motivic relationships between movements are so prevalent in Op. II, No. 1 as to produce a truly cyclic sonata. This
sonata is for two flutes and bass, a combination of instruments for which Naudot produced some of his best works.

The first movement.--The first movement of this sonata, marked Gracieusement, is a through-composed prelude consisting of three three-measure phrases and one final five-measure phrase. All of the motives which recur in the sonata are found in this movement (Example 64). Motive I occurs first in the second measure, and appears in measures 3, 4, 5, 12-13 and 13. Motives IIa and IIb appear first in the fifth measure, IIa as counterpoint to motive I and motive IIb following motive I. Motive IIc is presented in "dueting" style by both flutes in measure 6. Motive III appears in its definitive form in measure 10, antiphonally between 1st flute and bass, then again, measures 11 and 12; there is, however, an earlier
statement in measure 4, but with one pitch difference. Sub-
motive A from motive III is, of course, a very common rhythmic
pattern, but its appearance in many measures not otherwise
motivically related serves as a further unifying element.

None of these motives can be called themes in any move-
ment of the sonata, but then this music does not evolve from
thematic development; it unfolds from motive to motive, often
in sequence (although less in this sonata than most), and
often in Naudot's "dueting" style (measures 2, 3, 4, 6, 7
and 8), with a statement in stretto between flutes and bass
in measures 7-8 (see Example 65).

Ex. 65. Op. II, Sonata No. 1, for two flutes and bass.
First movement, Gracieusement, meas. 7-8.

The second movement.—The second movement, marked Alle-
mende, is a binary form of thirty-seven measures. The first
section is twelve measures long, consisting of two phrases
plus a petite reprise and cadence measure. The opening theme
(see Example 66) is related motivically only by sub-motive A,
as is all the material until measure 9, except for a statement
of motive IIb in measure 3. Beginning in measure 9, motive

III is presented in stimmtausch between the flutes, six statements through measure 12. Motive IIb also appears in measures 10 and 12.

The second section of the binary is twenty-four measures long, consisting of five phrases of five, four, three, six and six measures. The opening material of the movement is stated in D major, the key of the dominant, which, of course, is standard practice in this period, although Naudot does not always observe the rule. In measure 17 the second flute quotes a secondary motive from the first movement (see Example 67), and in measures 21-22, motive IIa is presented in stimmtausch between the flutes. Motive IIb appears in "dueting" style in measure 22. Motive IIa, in "dueting" style with the bass, and sub-motive A are then developed in a sequential pattern, measures 23-28. Motive IIb is stated again in measure 29. Motive IIa is presented in an antiphonal figure between the flutes, measures 32-33, and IIa and IIb follow each other in "dueting" style, measures 34

Ex. 67a. First movement, meas. 1-2, First flute.

Ex. 67b. Second movement, meas. 16-17, Second flute.

and 36. Additional unity is created by the varied recapitulation of measures 3-5 of the first section in measures 29-31.

The third movement.—The third movement, Gravement, is also a through-composed prelude form of three three-measure phrases and a concluding five-measure phrase. The opening subject, unrelated motivically except for sub-motive A, is presented in canon at the unison and octave at two-beat intervals, but the imitation is abandoned as soon as the bass has stated the head of the subject in the first half of the second measure. Motives I and IIb are the principal building blocks in this movement. A melodic inversion of motive I appears in measure 4, and Example 68 shows consecutive appearances of motive I in its original form in "dueting" style in the flutes and in stretto in the bass. Motive I appears again in measure 7, in consecutive statements in "dueting"
style in the flutes in measures 8 and 9, and foreshortened by syncopation in "dueting" style in measure 10. Motive IIb appears in measures 3, 6, 7, 9 and 12.

Ex. 68. Op. II, Sonata No. 1 for two flutes and bass. Third movement, Gravement, meas. 5–6.

The fourth movement.--The concluding Gayment is a binary form of fifty-four measures. The opening section is twenty measures long, in four phrases of six, five, four and five measures. The opening phrase, once again unrelated motivically except for sub-motive A, is built of three two-measure stimmtausch cells. Motive III is treated in sequence and repetition in measures 7–10. Motive IIa appears in measures 14 and 18, and IIb in "dueting" style, measures 15 and 19. Measures 16–20 are a petite reprise of measures 12–15.

The second section has seven phrases of four, seven, four, four, six, four and five measures. Only two of the opening stimmtausch cells are presented in the dominant, and the succeeding statements of Motive III are also reduced to two. Measures 28–35 present the same material as measures
12-20 in the first section, but in the relative minor rather than the dominant. This includes statements of motive IIa in measures 30 and 34, and motive IIb in measures 31 and 35. Measures 36-39 are based motivically on sub-motive A and on a figure resembling motive IIc. Example 69 shows a passage using motives IIc, III and IIb, plus a supporting statement of sub-motive A in thirds. Measures 46-54 recapitulate measures 12-20, but in the tonic key.


Op. XV, No. 2

Op. II, No. 1 is exceptional, of course, in the extent to which all four movements are related motivically. A more dramatic relationship because it is thematic as well as motivic is found in Op. XV, No. 2, also for two flutes and bass, in which the first and third movements are fugues on essentially the same subject. The thematic similarities between the subjects, answers and counter-subjects are clearly seen in Example 70. Note also the use of the same motive
Ex. 70a. Subjects, First movement, Allegro, meas. 1-7, First flute; and Third movement, Allegro, meas. 1-2, First flute.

Ex. 70b. Answers, First movement, meas. 7-13, Second flute; and Third movement, meas. 2-4, Second flute.

Ex. 70c. Counter-subjects, First movement, meas. 7-12, First flute; and Third movement, meas. 26-29, Second flute.

Ex. 70d. Counter-subject 2, First movement, meas. 15-18, First flute; and Third movement, meas. 70-72, First flute.
(motive I, bracketed in Example 70) for the tonal adjustment of the answer and for the head motive of the counter-subjects. To the extent that the motivic substance of this thematic material permeates both movements, motivic relationships are legion. In addition the motive of the canonic passage, measures 70-77, in the third movement, which apparently has little relationship to the rest of the movement, is clearly related to counter-subject 2 from the first movement (see Example 70d).

Motivic relationships between these two movements and the second movement are fewer and less obvious. Example 71 does show a definite similarity between measures 41-48 of the second movement and the answer in the first movement, including the use of motive I. The rhythm of motive I plus the descending melodic step of the suspension and appoggiatura are important motivic elements throughout the second movement.


Other structural characteristics of the fugues in Op. XV, No. 2 will be discussed below.
Thematic Unification in Other Sonatas

The unification of the movements in a sonata by means of thematic transformation such as described above can be demonstrated in several other works. The degree of thematic similarity extends from the unmistakable relationships just described, to those which are so tenuous that they are probably accidental. Definite similarities between the themes of pairs of movements in Op. IX, No. 5 are illustrated in Example 72, and a single theme can be traced in varying degrees in all four movements of Op. IX, No. 6. Less distinct thematic similarities can be observed in the Thematic Index between the second and third movements of Op. I, No. 3, and between the third and fourth movements of Op. I, No. 6. Example 73 shows similar derivation and rhythmic transformation of thematic material in the first and third movements of Op. I, No. 1.

Thematic Unification in the Concerti

Paillard\(^1\) suggests that the procedure of relating movements thematically by a rhythmically transformed theme is a favorite device among French sonata composers, and that the application of this procedure was one step in the Gallicizing of the Italian concerto.\(^2\) Although there are no concerti in


\(^2\)Ibid., p. 155.
Ex. 72. Comparison of Thematic Material in Op. IX, No. 5 for flute and bass.

Ex. 72a. First movement, Larghetto, meas. 1-5; and Second movement, Allegro, meas. 1-4.

Ex. 72b. Third movement, Sarabanda, meas. 1-2 and 9-11; and Fifth movement, Giga IIa, meas. 1-2 and 9-11.

Ex. 72c. Fourth movement, Allegro ma non presto, meas. 1-6; and Fifth movement, Giga Ia, meas. 1-4.

Ex. 73. Op. I, Sonata No. 1 for flute and bass. First movement, Lentement, meas. 1-3; and Third movement, Gracieusement, meas. 1-7.
which thematic unification is as pervasive as in the sonatas discussed above, the common derivation of some thematic elements can be demonstrated. The rhythmic transformation of the first solo of the first movement of Op. XI, No. 2 in the third movement is illustrated in Example 74, and Example 75.

Ex. 74. Op. XI, Concerto No. 2, first solo for flute, First movement, Allegro, meas. 29-35; and Third movement, Allegro, meas. 27-33.


Ex. 75a. Concerto No. 1, First movement, Allegro, First violin, meas. 1; and Third movement, Flute, meas. 31-34.

Ex. 75b. Concerto No. 6, First movement, Allegro, First violin, meas. 3-5; and Third movement, Allegro, First violin, meas. 1-4.
shows a stronger relationship through thematic variation between the first and third movements of both the first and sixth concerti from Op. XI.

Intra-Movement Form

Naudot's application of intra-movement formal principles is considerably varied, even within the recognized categories of single-movement forms, so that it is necessary to examine each of these in turn in order to reach an understanding of his techniques.

Binary With Cadence Rhyme

Many of Naudot's binary movements follow the pattern of the concluding movement of Op. II, No. 1. Conceding oversimplification, the diagram in Figure 1 may be used to describe this pattern. The solid line in the figure represents the opening thematic material, the broken line, related

Fig. 1. Diagram of binary form with cadence rhyme.

material, and the zigzag line shows the place of the closing material. The higher level represents the dominant or relative key. The relative length of the two sections varies considerably, but the second section is almost always much longer than the first. The return of the closing material of the first section in the tonic key at the end of the
movement is one of the more significant aspects of this pattern, resulting in cadence rhyme. This kind of return is significant in the development of sonata-allegro form. The basic pattern suggested by Figure 1 is applied with considerable variety in Naudot's music. In Op. XIII, No. 4, second movement, only the last three measures of the first section are recapitulated, and only three measures of the opening theme appear at the beginning of the second section. In Op. I, No. 5, first movement, four measures are recapitulated, but only two measures of the opening are used at the beginning of the second section. In Op. XIII, No. 3, fourth movement, the beginning material is not used in the second section at all, but the last eight measures of the first section are recapitulated in the tonic key at the end of the movement, and more than that, there is a petite reprise of those last eight measures. In Op. XIII, No. 1, fourth movement, the last eight measures of the flute part are recapitulated, but with the bass line and harmony in a different sequence.

Incipient Ternary Form

Not all of Naudot's binary movements are conceived on the plan illustrated in Figure 1; the majority of them do not recapitulate the closing theme of the first section. Still another plan holds greater interest: several of Naudot's binary movements exhibit the characteristics of what Berry calls "incipient ternary." According to Berry:

... a two-part form in which part of the opening section is formally and substantially returned in its original key, in the final bars of the second part, is sometimes termed "rounded binary." Preference is given here, however, to the synonym "incipient ternary."

The diagram shown in Figure 2 describes incipient ternary form. A comparison of this diagram with the one shown in Figure 1 shows that sonata-allegro form is one step closer, for in addition to recapitulation of the closing theme, the

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4Wallace Berry, Form in Music (Englewood Cliffs, New Jersey, 1966).
5Ibid., p. 48.
6Underscore is mine.
7Berry, op. cit., p. 48. By this same definition Berry excludes the type of binary discussed in the previous paragraphs, nor does he ever discuss it. He thus fails to acknowledge a significant type of binary movement; Handel, Pergolesi, Telemann and Blavet, to name only a few composers in addition to Naudot, made use of it.
opening theme is recapitulated in the tonic key somewhere during the second part.

It must be emphasized, however, that this is not the type of movement Marcello used in the second and fourth movements of his Sonata No. I in F Major for Recorder and Bass, in which the opening theme is stated in the tonic key immediately after its presentation in the dominant at the beginning of the second section. A diagram of this plan is shown in Figure 3.

Fig. 3. Diagram of binary form with dominant-tonic relationship, beginning of second section.

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</tbody>
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Naudot used this plan also, as in the second movement of Op. I, No. 5 where the second section of the binary opens with two measures of the opening subject in the dominant, after which it is immediately re-stated in tonic.

The second movement of Naudot's Op. IX, No. 1 combines the features demonstrated in Figures 2 and 3. The opening thematic material is stated in the dominant and tonic keys respectively to open the second section of the binary, after which there are thirty-one measures of development. The opening theme is then recapitulated in the tonic key, followed by a six-measure passage which leads to a recapitulation in tonic of the last four measures of the first section of the binary.
As with other formal plans, Naudot did not fall prey to the sin of consistency. In the fourth movement of Op. VI, No. 6, the recapitulation of the opening six measures in the middle of the second section is the only feature of the pattern that remains. There is neither recapitulation of the closing measures nor a statement of the subject in the dominant at the beginning of the second part as it begins with a new figure. In Op. XIII, No. 5, fourth movement, the recapitulation is of two two-measure motives, from measures 5-6 and 13-14 and measures 17-18, rather than the beginning, and the recapitulation of the last ten measures is in the same key as at the end of the first section of the binary; only the cadence needs adjusting, since the first section ends with a Phrygian cadence on the dominant instead of modulating to that key.

The fourth movement of Op. XIII, No. 6, one of Naudot's better movements, has all the elements of the pattern shown in Figure 2, plus some small but welcome variations in the five-measure recapitulation of the opening subject in the second half. The final recapitulation of the closing bars of the first section succeeds in recalling the opening bars of the movement once again by turning what starts out to be a petite reprise into a pastiche of elements from the first section (see Example 75).

**Evolution of Sonata-Allegro Form**

Thus, Naudot is observed to have used binary types representing the first three steps in the evolution from binary
Ex. 76. Op. XIII, Sonata No. 6 for flute and bass. Fourth movement, Allegro, meas. 72-80, showing derivation of material from earlier measures.

form to sonata-allegro:

1. Binary - no recapitulation.

2. Binary with cadence rhyme - recapitulation of closing measures, adjusted to tonic.

3. Incipient ternary - recapitulation of opening subject in tonic; recapitulation of closing measures, adjusted to tonic.

The remaining steps in this evolution are: (4) the elevation of the closing measures of the first section to the status of a second theme group (one measure of progress toward this goal is the increasing number of measures which are recapitulated in the adjusted tonality at the end of the movement or before the coda); (5) the disappearance of the mannered statement of the opening subject at the beginning of the second section; and (6) the abandoning of the repetition of the second section. Milestones along the way include such works.
as the Sonata in C Major, K. 159 (Longo 104), 1752, of Domenico Scarlatti, an incipient ternary without the statement of the opening subject in the dominant, and with eleven measures recapitulated in adjusted tonality at the end. These eleven measures, however, lack the singularity of character to qualify as a second theme group.

Each of a group of compositions reproduced in the Davison and Apel *Historical Anthology of Music*\(^8\) might be described as "incipient sonata" form, lacking only one or another of the characteristics necessary for unqualified sonata designation:

1. #294, Stamitz, Johann, Symphony Op. V, No. 2, first movement. Sonata form except that only the second theme group (twelve measures) is recapitulated.

2. #295, Monn, Georg Matthias, Symphony in D Major, last movement. Sonata form, but opening theme is stated in the dominant at the beginning of the second section, which is repeated. The recapitulation ends with eight measures adjusted to tonic.

3. #303, Bach, J. C., Sonata Op. XVII, No. 4, first movement. Same as #295, twelve measures of recapitulation adjusted to tonic.


The continued appearance of the repeated sections, together with the repetition of the main theme at the beginning of the second section, became an anachronistic practice.

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sometime after 1800. They must, however, be considered an integral part of the evolution of the form and were dropped only after other features came to exemplify the primary characteristics of the form.

**Ternary Form**

The ternary principle is demonstrated in several ways in Naudot's works. The third movement of Op. VII, No. 3 is a slow prelude of thirty-three measures in seven phrases of six, six, three, five, three, three and six measures, plus a three-measure Phrygian cadence. The first six-measure phrase is recapitulated before the final cadence with only a slight but important variation in the second flute part, so that a very clear ABA form emerges. A further unifying factor is the use of a five-note motive (see Example 77a) which appears


Ex. 77a. First flute, meas. 3-4

Ex. 77b. Second flute, meas. 21-22.

sixteen times, including two statements with the rhythmic variations shown in Example 77b and two which provide the variation mentioned above in the recapitulation of the A phrase.

The same type of movement is found as the fifth movement of LeIs Plaisirs de Champigny, a work which stands alone among Naudot's compositions in that every movement illustrates some aspect of the ternary principle. The first movement is a binary with a cleverly disguised recapitulation, so that it qualifies for Berry's "incipient ternary" terminology. The second movement is a monothematic canzona with four points of imitation, the fourth of which is a recapitulation of the first; although much like the fifth movement in the resulting ABA form, it differs in texture and also in balance since the recapitulation is only eight measures of a movement that is seventy-four measures long. The third movement, a Musette, and the sixth, a Gigue movement with a hunting-horn theme, called an Air de Chasse, are both clearly ternary in that the recapitulation in both is provided by a da capo of the first sixteen measures. The Musette, however, is an abbreviated rondeau form, (AABA) which Naudot uses more often as one part of a double rondeau (see pp. 85-89 below). There are a few other examples such as this one, including the third movement, Op. X, No. 4, which Naudot calls a rondeau. The fourth movement of LeIs Plaisirs de Champigny is a pair of menuets with da capo of the first menuet (AABB CDDE AB), a form which Berry
calls "compound ternary." Naudot was fond of this form and used it forty-one times in various dance movements (see Table III).

TABLE III
DISTRIBUTION OF MOVEMENTS IN COMPOUND TERNARY FORM

<table>
<thead>
<tr>
<th>Movement</th>
<th>Count</th>
</tr>
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<tbody>
<tr>
<td>Menuet</td>
<td>23</td>
</tr>
<tr>
<td>Air (Aria)</td>
<td>5</td>
</tr>
<tr>
<td>Gigue</td>
<td>4</td>
</tr>
<tr>
<td>Tambourin</td>
<td>2</td>
</tr>
<tr>
<td>Sauteuse (Spring dance)*</td>
<td>2</td>
</tr>
<tr>
<td>Paysanne (barn dance)**</td>
<td>1</td>
</tr>
<tr>
<td>Gavotte</td>
<td>1</td>
</tr>
<tr>
<td>Bourrée</td>
<td>1</td>
</tr>
<tr>
<td>Polonoise</td>
<td>1</td>
</tr>
<tr>
<td>Villageoise (barn dance)***</td>
<td>1</td>
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**Ibid., p. 5.  ***Ibid., p. 19.

Rondeau Form

As with other formal principles, Naudot applies the rondeau principle with considerable variety. The abbreviated rondeau form noted above is a ternary form by modern definition, since rondo form requires more than one digression from and return to the rondo theme. As was also noted, however, this form is found only a few times, and only once does Naudot actually identify it as a rondeau.

10 Berry, *op. cit.*, p. 82.
The most frequently used rondeau pattern is AABACCA, the second statement of A being indicated by a repeat bar. In Op. I, No. 1, third movement, A is sixteen measures, repeated; B is fourteen measures, in the dominant key, with the return to A indicated by segno and custos;\(^{12}\) C is eighteen measures, in the relative minor, with the return to A again signaled by segno and custos; the final cadence after the da capo of A is signaled by a fermata.

One variation in the rondeau pattern is found in Op. VI, No. 3, third movement, in which the couplets as well as the rondeau theme itself have repeat bars as well as segni. The result is the pattern AABBACCA.

Double rondeau forms.--Two other patterns result from the pairing of rondeau forms, but the exact pattern of these double forms is the subject of some controversy. The difference of opinion concerns whether to recapitulate the first rondeau after the second, and if so, how much. Admittedly, there is a poverty of contemporary information on the subject and the directions in the music are something less than clear or consistent.

Coffee, describing the paired arias in Blavet's Sonatas 1, 5 and 6, Op. II, reports that the "da capo al prima" at the end of the second aria means that the entire first aria (AABACA) should be recapitulated, producing a complete da capo.

\(^{12}\) The custos at the end of each section indicates the pitch at the beginning of the da capo.
aria form (ABACA DEDFD ABACA). Unless Coffee is working from a copy of Blavet's sonatas which is considerably different than that held by the New York City Library, this is not accurate reporting, leaving his conclusions somewhat suspect.

In the first place, he ignores the repeat bar at the end of the rondeau theme (the pattern of each aria is unquestionably AABACA), and in the second place, the music has no D.C. at all; in each aria the return to the rondeau theme is indicated by segno and custos, the same as in Naudot's Op. I, and the word Fin appears at the end of the rondeau theme in each aria. There is no indication that any of the first aria should be recapitulated after the conclusion of the second in the copy of this music held by the New York Library.

Some recapitulation does seem to be indicated, however, for otherwise the music would conclude in a key different than that in which it began (the second aria is in the parallel major or minor key). The lack of recapitulation would also violate the rondeau principle through failure to conclude with the original rondeau theme. The solution is to recapitulate only the rondeau theme, producing the pattern AABACA DDEDFD A. Except for the omission of the repeats, this is

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14 But Fleury, in his edition of Blavet's Sonata No. 1, replaces the segno and custos with the direction "D.C." Is this the source of Coffee's "Da Capo?"
the solution provided by Fleury in his edition of Blavet's Op. I, No. 1, third movement.15

Some clarification of the problem is provided by Naudot who used, in the third movement of Op. XIII, No. 2, a paired aria in rondeau form similar to the Blavet examples previously discussed. In this case, however, there is one less couplet in each aria, and the return of the rondeau theme of each aria is printed out instead of directed by segno or da capo. At the end of the second aria is the direction "Alla prima," so that some recapitulation of the first aria is clearly indicated.

Similarly, the second movement of the Concerto, Op. XVII, No. 4, in which the return of the rondeau theme in each aria is indicated by da capo, nevertheless has the direction "e alla Ia" appended to the "da capo" of the second aria. But how much of the first aria to recapitulate? If only the rondeau theme is recapitulated, the pattern of the movements would be AABA CCDC A.

Evidence to support the theory that only the rondeau theme should be recapitulated is supported solely by the second movement of the Concerto, Op. XI, No. 6, which is a double rondeau that is through-composed except for the final repetition of the rondeau theme. There are no repeat bars; the

repetitions are written out with different orchestration and other slight changes (indicated in the letter designations by prime signs). The first C couplet is replaced by a varied repetition of the B couplet, and the same procedure is followed in the second half—a rather significant departure from the usual rondeau procedure. The recapitulation of the rondeau theme is indicated by "da capo," and the "Fine" is placed in the sixteenth bar. This is the end of A', rather than A, but still supports the thesis, since the rondeau theme was usually sixteen measures long. Moreover, this allows the movement to end tutti since it was begun by the soloist. The form of this movement may be diagramed: AA'BAB'A' CC'DCD'C' AA'.

This musical evidence is supported in part by Brossard who says that "to conclude a rondeau one returns to the beginning of the first reprise." He was not speaking of the double rondeau, however. Chrzanowski, in his study of the development of rondo form (in which he links the classical rondo to the medieval refrain forms via the instrumental rondeau of the eighteenth century) completes the picture when, speaking of Couperin, he says, "In order to obtain complete

16Sebastian de Brossard, Dictionaire de Musique (Paris, 1705).
17Ibid., p. 11.
18Witold Chrzanowski, Das instrumentale Rondeau und die Rondoformen in XVIII Jahrh. (Leipzig, 1911).
unity, one repeats again the refrain of the first part in conclusion after the second part. 19

In summary, then, the double rondeau forms should conclude with a single statement of the opening rondeau theme. Naudot uses two basic double rondeau patterns: AABACA DDEDFD A and AABA CCDC A, with the latter pattern occurring sixteen times and the former only five.

Fugues

It has already been mentioned that Naudot evidently approached the composition of his sonatas for two flutes and bass with more than his usual consideration. The best evidence of this is the number and quality of the fugues which appear as movements in some of these sonatas. Just what motivated him to write fugues in France at a time when pure chamber music had to take a back seat to opera, program music and virtuoso soloists would be hard to guess. Few of his contemporaries, with the notable exception of Leclair, evinced much interest in contrapuntal music.

Certainly Naudot's model was not Corelli, although he did write other movements which may very well find their generic origin in the trio sonatas of the Italian master. These movements are not fugues, however, for the imitation is at the unison or octave, (as in the second and fourth movements of Corelli's Op. 3, No. 1) and the development is canzona-like with occasional points of imitation. The first

19 Ibid., p. 23.
movement of Op. XV, No. 5 is a particularly good example of Naudot's execution of this pattern and surpasses its model in the wealth of melodic figures which spring from the original subject.

Even those movements of Corelli's in which the imitation is at the requisite interval of a fifth, such as the fourth movement of Op. I, No. 6, or the fourth movement of Op. III, No. 5, are, of course, not fugues. It is not only that the first statement of the subject is supported by the continuo, but there is no semblance of a counter-subject, and the subsequent development consists of canzona-like points of imitation, each one based on a figure derived from the original subject.

Naudot, on the other hand, has written some movements which are certainly fugues, in spite of the fact that they have characteristics which set them apart from fugues that follow a more standard pattern.

**Role of the Basso Continuo**

One unusual aspect of Naudot's fugue writing in general is the role of the basso continuo. It is always the last voice to enter with the subject in the exposition (the arrangement is invariable: first flute, second flute, bass, so that invertibility of the counterpoint, if possible, is never shown during the first three entries), and once it has entered, it almost never drops out again, but supplies a foundation for the counterpoint in the flutes until it is called upon again to participate in the thematic development.
And, of course, it is figured, so that depending on the style of the realization, a more or less homophonic texture is produced. For these reasons perhaps the term "continuo-fugue" is more appropriate than just "fugue" to describe these movements.

**Stretto**

As noted earlier, Naudot does not use the devices of augmentation and diminution, and the use of melodic inversion in other than a motivic sense is quite rare. There are, however, examples of stretto, including one unusual movement in which it is of special interest.

As can be seen from the diagram in Figure 4, the second movement of Op. VII, No. 3 begins with an entrance in stretto of the tonal answer in the third measure, and there are seven more stretto entries during the movement.

*Fig. 4.* Diagram showing entries of subject and answer in Op. VII, Sonata No. 3 for two flutes and bass, second movement.

* = Stretto entry.
There are difficulties in the way of classifying this movement as a fugue. For one thing, there is no counter-subject. Neither, however, is there a counter-subject in the *Fugue No. 1 in C Major* in the *Well-Tempered Clavier* of J. S. Bach, which is a study in stretto, nor in the fugal exposition, measures 9-32, second movement, *Symphony No. 9 in D Minor* of Beethoven. Indeed, the counter-subject is seldom if ever of importance during stretto sections of any fugue. More serious objections can be raised, however, for the third entry of the subject is the tonal answer form, which is quite exceptional, and the rather long passage, measures 21-30, in which there is no allusion to material from the subject further weakens the case. Fugue or not, it is certainly fugal, and an unusual piece of contrapuntal writing for this period in France.

**Use of the Counter-Subject**

Naudot does not always use counter-subject material in the usual manner. The first and third movements of Op. XV, No. 2, previously discussed (pp. 69-71) in connection with thematic unification, serve also to illustrate the use of multiple counter-subjects, either together or in alternation, along with other characteristics of Naudot's fugal style.

*Op. XV, No. 2, first movement.*—The primary counter-subject in the first movement of Op. XV, No. 2 is stated above the tonal answer (see Example 78) and is easily identified by its syncopated head motive (motive I) and descending chromatic
Ex. 78. Op. XV, Sonata No. 2 for two flutes and bass. First movement, Allegro, meas. 7-12.

\[
\text{C.s.}
\]

When the subject is stated in the bass (see Example 79), it is clear that the counter-subject is split. The first flute plays motive I in measures 13-15 and then the second flute takes up the chromatic line while the first flute pursues a new figure which also assumes counter-subject status. Not so unusual, one might say, since the two flutes have the same tone color; the exchange will hardly be noticed. But


\[
\text{C.s. 1} \quad \text{C.s. 2}
\]

Naudot follows the same procedure three times more, and in all of them, the exchange is between one of the flutes and
the bass, presenting sharp contrast in both tone color and register. Each time, the instrument which abandons counter-subject 1 immediately takes up counter-subject 2, and each time, it is the answer form of the subject which is so treated. There appears to be no rationale involved since the answer form makes two additional appearances in which there is no exchange of counter-subject 1. Counter-subject 2 also makes two additional appearances unpreceded by motive I.

Inversion of the answer and the original form of the counter-subject, first at the octave in measures 20-22, and then at the fifteenth in measures 22-25 occurs in measures 20-25 (see Example 80), and the beginning of a passage in which the subject and counter-subject 1 are inverted at the fifteenth in measures 26-29 is shown in the last two measures of Example 80. The apparent double counterpoint between the answer and counter-subject 2 in measures 23-25 is imperfect because the voices cross in measures 23 and 24.

This fugue has two episodes in canon at the fifth below as well as a three-measure passage in stimmtausch. Although there is no stretto, there are three statements of the head motive of the subject plus motive I in canon at the octave, which has much the same intensifying effect, in measures 108-114.

**Op. XV, No. 2, third movement.**—When the second counter-subject appears in the first movement of Op. XV, No. 2, it is always in association with the first counter-subject, so that it never assumes an independent role. In the third movement of this sonata, two different counter-subjects are used in alternation, one with the subject and the other with the answer. Example 81 shows the exposition of the subject, answer and both counter-subjects in this movement, and Figure 5 shows the alternation of the counter-subjects throughout the movement.

The relationship of the thematic material between the first and third movements of this sonata has already been discussed. In addition, there is a very obvious parallel between measures 108-114 of the first movement, just mentioned, and measures 99-107 of the third movement, in which material from the first movement, rhythmically transformed, is treated in exactly the same manner as it is in the first movement. The subsequent eight measures of the third movement are more closely related motivically to the rest of the movement, however, since they are based on the head motive of the subject

Fig. 5. Diagram showing entries of subject, answer and two counter-subjects in Op. XV, Sonata No. 2, third movement.
minus the leap of the fourth, whereas the closing four measures of the first movement contain no motivic recall.

In other ways, too, the fugal writing is more intense in the third movement than in the first. The comparison of the subjects in Example 70 above shows that only the first half of the first-movement subject is developed in the third movement, which in itself tightens and intensifies the imitative scheme. The diagram of this movement in Figure 5 above further reveals that there are three very intense cells of imitative development involving the subject, answer and both counter-subjects in measures 1-13, 23-35 and 50-60. Counter-subject 1 and the answer appear inverted at the fifteenth in measures 6-8 (see Example 82) and in addition, the head motive of the subject appears five times in thirds with itself while in counterpoint with counter-subject 1, which produces invertible counterpoint at the tenth (also demonstrated in Example 82). Counter-subject 2 appears in counterpoint with

Ex. 82. Op. XV, No. 2 for two flutes and bass. Third movement, Allegro, meas. 6-8.
both the subject and the answer, but never in inverted counterpoint. There are three canonic episodes at the fifth below or fourth above, all closely related to the subject.

Double Fugue

Instead of two counter-subjects, the fugue which forms the last movement of Op. VII, No. 3 has two subjects, shown in their initial form in Example 83. According to Higgs and Morris, the presence of the two subjects is sufficient cause to call this a double fugue. For Higgs, the qualifying idea of a double fugue is that a counter-subject is introduced against the first statement of the subject instead of awaiting the entry of the answer, and Morris is satisfied if the two subjects introduced simultaneously in the exposition also appear in invertible counterpoint during the

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22 Higgs, op. cit.
exposition. Apel concurs, even though he stresses separate expositions as being the usual practice before the subjects are combined.

According to Berry, who insists that a second subject "not appear initially as an accompaniment to the first answer," and that it "usually has some degree of independent existence," this movement is not a double fugue; in fact, he leaves it with no name at all when he says:

> When a fugue has two themes appearing together at the beginning, each of them recurring exclusively in association with the other, it can scarcely be insisted that the example is either a double fugue or a single fugue with countersubject.

Higgs and Morris have left room for infinite variety in subsequent development, of course, and it may well be that the present example lacks the diversity of thematic development which might reasonably be expected in a double fugue. After the two subjects have answered each other at the fifth but not inverted, they do appear inverted at the fifteenth accompanied by a counter-subject (see Example 84). The diagram in Figure 6 shows that thereafter the subjects always make their appearances together, and only once is the counter-subject missing. The counter-subject appears in invertible

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23 Morris, op. cit.
25 Berry, op. cit., p. 412.
26 Ibid.
27 Ibid.
counterpoint at the fifteenth with the second subject in measures 17-20, but inversion with the first subject at this point is not accomplished since the voices cross, nor is such inversion ever shown. One must suppose that Naudot avoided such inversion on purpose for, although double counterpoint at the fifteenth is possible between the first subject and the counter-subject, it would either have taken one of the flutes out of its range or created a disparity in relative range between the flutes that would have resulted in a poor ensemble sound.
Whether or not this movement is a double fugue, it is further evidence, along with the music discussed in connection with the role of the counter-subject, of Naudot's propensity for the use of recurring three-way counterpoint.

**Op. II, No. 2, Second Movement**

The second movement of Op. II, No. 2 is a tightly knit, coherent fugue which gains momentum and drive from some of the same rhythmic devices that power the fourth movement of this sonata (see discussion, pp. 57-59, Chapter II). The exposition of this fugue is shown in Example 85. The brief

episode after the answer, because it recurs, may more properly be considered an extension of the answer. The concurrent extension of the counter-subject plus the intervallic adjustment tends to give the form of the counter-subject which is associated with the answer an identity of its own. The subject and counter-subject appear inverted at the octave in measures 9-11 and 18-20, and the answer and adjusted counter-subject are inverted at the octave in measures 20-23.

Many measures in which the subject and counter-subject do not appear are nevertheless related motivically; sub-motive A, to which attention has already been called in the discussion of Sonata No. 1 from this opus, is also to be found in the subject of this fugue (see Example 85), and its presence in many measures in the movement contributes to unity and coherence. The episode in canon at the fifth below in measures 27-30 (see Example 86) is built upon sub-motive A and sub-motive B from the subject (also bracketed in Example 85).

The melodic inversion of sub-motive A in measure 5 of the exposition is the basis for other figures, particularly those in measures 12, 15, 16, 20 and 23, and for the episode, measures 47-53. An extension of the adjusted counter-subject relates measures 15-18, 35-38, and in an ornamented version, measures 60-64. This counter-subject motive plus sub-motive A and its inversion are the material for the episode in measures 72-76.

The first and third movements of Op. II, No. 2 are expressive slow movements in Naudot's "dueting" style, and in combination with the contrapuntal and rhythmic excitement of the second and fourth movements, make this sonata as a whole one of Naudot's best.
CHAPTER IV

INFLUENCES AND CONCERTI

Many aspects of Naudot's style, including basic harmonic idiom, melodic formuli, rhythmic organization, and particularly the "dueting" style, remained more or less consistent throughout his career. Evidence that Naudot was subject to different influences at different times is provided principally by such indicators as clef signs, tempo markings and forms, although melodic, rhythmic and harmonic elements are also important indicators of influence from time to time.

National Influences

Second to the musical heritage of his own country, the most significant influence upon Naudot was the music of Italy. Table IV shows Naudot's vacillation between French and Italian practice with regard to clef signs and tempo markings. These clef signs and tempo markings are external signs, at least, that Naudot appealed at one time or another to both segments of the French public insofar as their inclination toward French or Italian music was concerned. There is, however, more important if somewhat less obvious evidence to be considered.
TABLE IV
DISTRIBUTION OF CLEFS AND TEMPO MARKINGS*

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<thead>
<tr>
<th>Opus</th>
<th>Clef</th>
<th>Tempo marking</th>
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<tr>
<td>I</td>
<td>French violin</td>
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<td>II</td>
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<td>V</td>
<td>French violin</td>
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<td>VI</td>
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<td>VIII</td>
<td>French violin</td>
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<td>IX</td>
<td>Treble</td>
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<td>Treble</td>
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<td>Divertissement</td>
<td>Treble</td>
<td>French</td>
</tr>
<tr>
<td>XXV Menus</td>
<td>Treble</td>
<td>None</td>
</tr>
</tbody>
</table>

*The works are listed chronologically.

**Op. XVII was engraved with two parts for the vielle or musette, one in treble clef, the other in French violin clef, but both with French tempo terms. The violin parts use treble clefs, and both violin and bass parts use Italian terms.

Influence of the Italian Sonata

The sonata itself was primarily an Italian import,¹ and even though a generation of French composers had left their mark on sonata composition by the time Naudot's Op. I

appeared, Naudot was nevertheless deeply indebted to Corelli and his successors for formal principles, contrapuntal style, and even melodic figures in much of his work. Other Italian influence is also evident in Naudot's sonatas. The use of a formal procedure that can be found in the sonatas of Marcello has already been noted (Chapter III, p. 78), and it seems likely that Naudot was also influenced by Somis. This latter influence seems to have come from Leclair, and concerned the practice of recapitulation of thematic material toward the end of the second half of binary movements.

One other indication of Italian practice in Naudot's music is that only four times does he give a movement a characteristic title; all others use tempo markings or dance names, or both.

Other Influences

The extent to which Naudot may have been influenced by national styles other than French and Italian is less certain. Example 87 illustrates a striking similarity between a passage in the third movement of Op. I, No. 5 and the famous passage from Purcell's Dido and Aeneas. Similarly, there are melodic turns in the sonatas which remind one of Handel; the melodic


4In addition to the slow movement of the Concerto, Op. XVII, No. 3 to which Paillard calls attention. Paillard, op. cit., p. 158.


The broken melodic line over a continuous bass toward the end of the first movement of Op. IX, No. 6 is also typically Handelian.

Vivaldi and Concerto Form

In spite of these influences, the music of Naudot's first ten opera (with the possible exception of Op. VIII, which is somewhat paradoxical and will be considered later) is not less
French than that of his compatriots. In Op. XI and again in Op. XVII, it is quite evident that Naudot had come under the influence of Vivaldi. The various aspects of the musical influences on Naudot are discussed at some length in the following pages.

French Concerto Performance Practices

Before any detailed examination of the plans of Naudot's concerti can be taken up, it is necessary to examine the performance practice regarding these works, as their manner of performance can by no means be considered a closed issue.

The external evidence of the term "concerto" suggests an orchestral performance, and the extant recordings\(^5\) utilize a small orchestra to support the flute and recorder soloists. The title pages of Op. XI and Op. XVII are not worded in such a way as to either suggest or rule out performance by soloist and orchestra,\(^6\) but there is internal evidence which raises questions against such a performance.

The difficulty is that so often the flute in Op. XI and the solo line in Op. XVII are not supported by the thin accompaniment figures one finds in the music of Vivaldi, but rather by three or four voices in an equal-voiced texture, frequently in Naudot's "dueting" style. The problem of balance

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which this creates in an orchestral performance is a formidable one, particularly for the flute in Op. XI. It is easy to solve this problem with modern recording techniques since the flutist can merely move closer to the microphone, or multiple microphones can be used to the advantage of the soloist. This technique is highly questionable, not only from an historical point-of-view, but from a musical one. The flutist can be heard, of course, but the equal-voiced character of the music is lost. Not only did the performer in Naudot's day lack the advantage offered by modern recording techniques, but he also lacked the modern flute. Modern-day experience with the eighteenth-century flute reveals that its tone is relatively very delicate. Even conceding the softer tone of the eighteenth-century violin, there are many passages in Op. XI, such as the one shown in Example 89, in which it is difficult to envision more than one instrument on a part. Perhaps the

vielle or musette or oboe, with their more strident tonal qualities, would be able to hold their own against a small orchestra for a performance of Op. XVII, but the recorder would be harder pressed. Even with the advantage of modern recording techniques, the producer of the Archive recording mentioned above, noting Naudot's "extra-ordinary orchestration" and the need to compensate for this in his production, chooses a sopranino recorder with its disparate range and bright tone for the solo line.

One other fact has a bearing on this matter. The concerto in France, though prompted by Italian stimuli, was, in its early days, based on a tradition of equal-voiced ensembles rather than the concertato style as in Italy. Op. XI, then, written in seven parts, is basically a quintet for flute, two violins, viola and bass. For the tutti sections, the flute drops out, the first violin is doubled by the third or ripieno violin, (often in a simplified version that would be suitable for less proficient players), and the cello is doubled by the bassoon. The "solos" are actually for a concertino consisting of flute (which takes the leading role and often has real solos), two violins, viola and continuo.

Op. XVII, bereft of the special orchestration in Op. XI, admits of the possibility already mentioned, that is, that the more individual tone of the solo instrument could sustain

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7 Bertrand Ott, Jacket Notes, ARC 3193 (Nuremberg, 1961).  
itself with a small orchestra. A chamber music performance is suggested, however, as an attractive possibility by the many passages in "dueting" style, and a performance with all of the parts appropriately doubled, as in a "grand choeur," cannot be ruled out. For convenience, except where noted, "tutti" and "solo" will be used in describing Naudot's concerto movements, whether the "solo" involves one or several instruments.

Role of the solo instrument in the tutti sections.—One important factor which sets these concerti apart from their Italian models has already been mentioned: Vivaldi and his countrymen allowed the solo instrument to participate in the tutti sections. Vivaldi even allowed the solo bassoon to fulfill its customary role as melodic support of the continuo bass in his bassoon concerti. Naudot, on the other hand, "orchestrates" the solo line out during the tutti sections in Op. XI. Similarly, of the two different solo parts that were engraved for Op. XVII, the one in French violin clef also omits the solo instrument in the tutti sections. The one in treble clef follows the Italian practice of having the soloist double the tutti sections. This graphically illustrates the degree to which Naudot was cognizant of an important difference between French and Italian concerto practice.

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Formal Design of Naudot's Fast Movements

Naudot wrote twelve concerti which, in equal numbers, comprise his Op. XI and XVII. They are all three-movement works with a fast-slow-fast pattern.

With some variations, Naudot follows three basic plans for the fast movements of his concerti. Of the twenty-four fast movements in Op. XI and Op. XVII, thirteen are cast in basically a five-tutti pattern. Eight of these are first movements and five are third movements. Seven movements have only four tutti sections; two of these are first movements and five are third movements. Two first movements and two third movements are expanded to six tutti sections.

The first tutti.--The first tutti is usually eighteen to thirty-two measures in length. The shortest is in the third movement of Op. XVII, No. 1, in which the solo instrument enters after only seven measures of \( \frac{3}{8} \) meter. This entry, however, is actually part of the tutti development, as it lasts only five measures and is followed by the usual unison flourish and cadence.

The tutti thematic material in \( \frac{2}{4}, \frac{3}{4}, \text{and} \frac{4}{4} \) meter (primarily first movements) is vigorous and marked, with a predominant pattern of a three-stroke rhythm followed by quick notes (see Example 90a). The \( \frac{3}{8} \) movements (primarily third movements) open with light corrente-like themes (see Example 90b).
Ex. 90. Some typical opening tutti patterns.

Ex. 90a. Vigorous patterns.
(1) Op. XI, No. 1, first movement.
(3) Op. XVII, No. 1, first movement.

Ex. 90b. Light patterns.
(6) Op. XVII, No. 6, first movement.

The opening tutti is usually tonally stable, either remaining in the tonic key or moving to the dominant and then back to tonic to prepare the entry of the first solo. The first tutti, first movement, Op. XVII, No. 4, however, moves to the subdominant, while that of its third movement moves through a series of secondary dominants. In every case, the last two to seven measures of the tutti are in unison.

The first solo.—Naudot usually introduces new thematic material for the first solo, although there are instances, such as in the first movement of Op. XVII, No. 4 (see Example 91), or the first movement of Op. XI, No. 6 (see Example 92) in which the relationship to the first tutti theme is quite obvious. Whether related to the tutti theme or not, the first solo usually begins with a figure of recognizable individuality, such as those shown in Examples 91 and 92. In the
Ex. 91. Op. XVII, Concerto No. 4, first movement, Allegro.

Ex. 91a. First violin, meas. 1-4.


Ex. 92. Op. XI, Concerto No. 6, first movement, Allegro.

Ex. 92a. First violin, meas. 2-4.

Ex. 92b. Flute, meas. 25-27.

concerti of Op. XI this material then dissolves into soloistic figuration. Soloistic figuration also appears in the concerti of Op. XVII, but more often motivic development continues, with some or all of the ensemble participating. Example 93 illustrates such a passage; the figures in brackets are motives introduced at the beginning of the solo.

Some tonal exploration may take place in the first solo, but most often the tonal movement is direct from tonic to dominant, or to the relative major if the key of the concerto is minor (except in the first movement of Op. XI, No. 5 in
which the minor dominant is used), to prepare the tonality of the second tutti.

The second tutti.—The second tutti always begins with the tutti theme in the dominant, or in the relative major in a concerto in minor. Literal transposition of the theme into the dominant or relative key varies from four measures to the entire length of the first tutti (Op. XVII, No. 2, third movement); for the most part, however, it is usually somewhere in between, after which there is new motivic development. There are numerous instances, however, of the practice Naudot had already applied in his sonatas which can be found, for example, in the sonatas of Marcello. That is, the practice of re-exposing material in the tonic key immediately after its appearance in the dominant. In the first movement of Op. XI,
No. 3, this produces a reversal of the phrases of the first period, first tutti, since it begins with the theme in tonic for four measures, followed by the same material in the dominant.

The second tutti is never as long as the first (in Op. XVII, No. 5, first movement, it is less than a third as long) and is still relatively stable tonally. It frequently ends in the tonic key, although there are places where the dominant or relative keys are used instead.

The second solo.—In seven of the twelve fast movements in Op. XI and two of the twelve in Op. XVII, Naudot continues to maintain unified thematic construction by beginning the second solo with the same material as the first solo, but in the dominant key; in each of these movements, then, the second tutti ends in the dominant key to prepare this entrance. The exact transposition to the dominant is maintained for as many as seven measures and then new motivic development is taken up in all except two movements (Op. XI, No. 4, first movement and Op. XVII, No. 4, third movement). In these latter movements the thematic material is once again re-exposed in the tonic key after four measures in the dominant. All of these movements (except Op. XVII, No. 4, third movement, in which the solo theme is closely related to the first tutti theme) are bi-thematic in the sense that two themes receive continuing development.\(^\text{10}\)

\(^{10}\)Bi-thematicism is further strengthened in some movements, as will be noted below.
In those movements in which the second solo is not a re-statement of the first, it may yet be closely related motivically to the first solo; in the first movement of Op. XVII, No. 2, the second solo begins with the material in the fifth measure of the first solo, quotes literally for five measures, interposes a two-measure expansion, then continues quoting for the last five measures of the solo. Or, as is the case with most such movements, motivic material from the tutti may be developed, and in some cases, such as the third movement of Op. XI, No. V, the motivic relationship is only suggestive rather than literal.

Thematic transformation between movements has already been mentioned, and the second solo of the third movement of Op. XI, No. 4, while being motivically related to its own movement, shows some distant kinship to the second solo of the first movement (see Example 94).


The second solo is usually about the same length as the first solo, but is less stable tonally. It is in this solo that Naudot usually begins the exploration of related tonalities. The second solo in the third movement of Op. XI, No. 3
is considerably expanded (fifty-six measures) by alternation between accompanied solo and quartets by the concertino, so that a small five-part form (ABCD) is produced. In this instance, A, C and D are solo phrases, separated by two presentations of the same thirteen-measure period by the quartet, with the second a step higher than the first. Although (as noted above) the violin parts are not marked solo, the quartet sections of the music in question exhibit the same equal-voiced character as illustrated in Example 89 above (see Example 95), and offer further proof of the chamber music character of the solo sections of these concerti.


This part of the third movement of Op. XVII, No. 6 is also expanded, but it is in the solo part rather than the strings that the contrast is presented. The strings have four sequential statements of the same material, with the soloist adding his comment to a modified echo in each statement.
This kind of expansion of sections of the concerto form is noted in six of the twenty-four fast movements in these concerti, and the extension of the principle may be seen in certain of Leclair's concerti (for example, Op. VII, No. 2 and Op. X, No. 2) in which the sharp distinction between tutti and solo breaks down into a continuing process of development between soloist, concertino and tutti.

The third tutti.—The third tutti usually features motivic or figurative development of a motive or figure taken from or suggested by earlier material. The treatment is usually sequential and canonic, often at the fifth below. Example 96 shows a canonic figure at the fifth below one measure apart between the vielle and first violin, while the second violin has a recurring figure of shorter duration which

is in effect alternately in canon with the vielle and with the first violin, at the fifth below once again and only one count later each time. There is a canon at the second above (rare in Naudot's music) in the third tutti, first movement, Op. XVII, No. 2 (see Example 97).


Where the third-tutti sections venture farther afield tonally than did the previous sections, it is almost always by means of a sequence of secondary dominants. The third tutti of Op. XI, No. 6, first movement begins in E major and modulates back to the tonic key by means of the circle of fifths, while that of Op. XI, No. 1, first movement progresses from three sharps (A major) to no sharps (a minor) through D major and G major, before settling on one sharp (e minor) to prepare for the third solo. The concerti of Op. XVII, because of the limited technique of the solo instruments for which they are intended, are much more conservative tonally and seldom venture farther away than dominant or subdominant.
The shortest third tutti is in the first movement of Op. XVII, No. 1, and not only is it exceptional in length; it is also the only instance in these concerti in which the theme of the first tutti is recapitulated in the tonic key before the final tutti; here, it is a five-measure ritornello of the opening measures of the concerto.

The third solo.--The third solo, like the third tutti, usually explores the relative keys in a sequential figuration derived from or suggested by previous motives. The third solos in Op. XVII, No. 5, third movement, and Op. XI, No. 5, third movement, however, are also developed by interchange and dialogue between the solo and strings in the manner described above, and in Op. XI, No. 5, both first and third movements, the third solo ends with a recapitulation of the first solo. This is the last solo statement in these two movements, as they have only four tutti sections, and this element of recapitulation will be discussed below.

The third solo in Op. XI, No. 4, first movement is a variation over the same bass as in the third tutti, and in Op. XVII, No. 4, third movement the soloist simply joins in with the motivic development begun in the third tutti, which itself is derived from the second tutti.

The fourth tutti.--In all movements having only four tutti sections, the fourth tutti is an exact recapitulation of the first, indicated by da capo or written out. In movements with five or six tutti sections, the fourth tutti may be a
short ritornelle of the last five to seven measures of the first tutti (Op. XI, No. 3, third movement; No. 2, first movement), a short ritornelle on new or related figures (Op. XVII, No. 4, third movement; No. 5, first movement) or a longer passage of continuing motivic development, usually sequential and canonic. Exploration of related keys continues in the fourth tutti of the concerti of Op. XI, but those in Op. XVII are relatively stable, often firmly re-establishing tonic.

Rhythmically, the fourth tutti is sometimes the climax point of the movement; sixteenth notes appear for the first time in the movement in the fourth tutti, Op. XI, No. 3, first movement, and that of Op. XI, No. 4, third movement contains the most virtuosic passage noted in these concerti, and for first violin rather than the flute!

Penultimate sections in the six-tutti form.--In the four movements having six tutti sections (Op. XI, No. 2, first and third movements; No. 3, first movement; Op. XVII, No. 4, third movement), the fourth solo and fifth tutti follow the same general pattern as the third solo and fourth tutti: the solo pursues figuration suggested by earlier material, and the tutti is a short ritornelle (Op. XVII) or consists of sequential development. The fifth tutti of Op. XVII, No. 4, third movement is tonally stable, as is that of the third movement of Op. XI, No. 2. In the first movement of the latter, however, the fifth tutti touches the relative major, subtonic major and dominant minor; and in No. 3, first movement, the mediant
minor, supertonic minor and subdominant lead to a final return to tonic.

The final solo.--The final solo, especially in Op. XI, is often as long as or longer than other sections of the movement, and is so structured as to give the soloist a convincing last word before the tutti takes over for good; the last five to fourteen measures in all but a few cases present the soloist accompanied only by the bass. Virtuosic display is seldom a prime factor in any of these concerti, and there is no apparent effort to link this final appearance of the soloist to an increase in the difficulty of the passage work. Op. XI, No. 2, third movement does exhibit wider arpeggiation at this point, but the slight increase in difficulty can be regarded as the by-product of motivic intensification.

The principle of recapitulation.--In addition to Op. XI, No. 5 mentioned above, the last solos in four other movements contain significant recapitulated portions of the first solo. In Op. XI, No. 1, first movement and No. 6, third movement, the first six and nine measures respectively are recapitulated exactly in the tonic key before new figuration is begun, and in No. 4, third movement, a slightly varied recapitulation of the first eight measures leads to further development. In Op. XVII, No. 3, first movement, the soloist takes up again the motive of the second solo, which (as noted above) was derived from the first solo, and branches off after eight measures to different development of the same motives.
This element of recapitulation of the first solo, in which the first solo is different from the first tutti thematically, plus the da capo of the first tutti, gives these movements a close resemblance to the large classical rondo form; a diagram of Op. XI, No. 1, first movement, for instance (ABA'B'CDE'B'A) shows the resemblance to what Goetschius calls "third rondo" form (ABACABA).\textsuperscript{11} The most essential missing elements in this regard are those of key contrast in the first B section (even that is supplied in the second solo, A') and the return of A in the middle of the movement.

The difference between the form of these movements and the form used by Vivaldi is the bi-thematic aspect which is created by the use of contrasting thematic material for the first solo, and which is reinforced by the systematic recapitulation of that material before the final recapitulation of the opening tutti. Pincherle speaks of Vivaldi's use of thematic contrast in Op. 3, No. 8,\textsuperscript{12} but there is no mention of recapitulation. When he does take note of a "scarcely perceptible allusion"\textsuperscript{13} to a first solo at the end of the last solo (in the allegro of Concerto in D minor, Pincherle 270), he adds that "bithematic construction cannot be spoken of here."\textsuperscript{14}

\textsuperscript{11}Percy Goetschius, \textit{The Larger Forms of Musical Composition} (New York, 1915), p. 137. Underscore is mine.


\textsuperscript{13}\textit{Ibid.}

\textsuperscript{14}\textit{Ibid.}
Naudot evidently resisted the temper of his time in exploring bi-thematic possibilities in his concerti; Leclair's concerti are even more intensely monothematic than those of Vivaldi, with solo themes as well as ensuing tutti sections based on the opening tutti, and Pincherle quotes Maurice Emmanuel's opinion that "bithematicism was opposed from a purely doctrinal viewpoint."\textsuperscript{15}

Naudot might have learned from Handel; Bukofzer notes the Polonaise from Op. 6, No. 3 in which bi-thematic recapitulation takes place.\textsuperscript{16} Handel, however, wrote Op. 6 in 1739,\textsuperscript{17} at least four years after Naudot's Op. XI was published, and the bi-thematicism of this binary movement is of the type described in Chapter III in the discussion of "incipient ternary" form. In this regard, at least, Naudot seems to have asserted his own personality, and he seems to have pointed the way to the future in the process.

The Slow Movements

The slow movements of Naudot's concerti provide further evidence of the influence of Vivaldi; only two of the twelve betray the French influence Bukofzer leads one to expect in the French concerto of the time.\textsuperscript{18}

\textsuperscript{15}Ibid.
\textsuperscript{16}Bukofzer, \textit{op. cit.}, p. 361.
\textsuperscript{17}William C. Smith, "Handel," \textit{Grove's}, IV, 57.
\textsuperscript{18}Bukofzer, \textit{op. cit.}, p. 248.
The slow movements in rondeau form.--The slow movement of Op. XI, No. 6 is a rondeau form which has already been described (see pp. 87-88 above). The slow movement of Op. XVII, No. 4 is a double rondeau form (AABA CCDC A) which is unusual in that there is no contrast between tutti and solo since the full ensemble plays all of the time. The solo instrument participates in an equal-voiced texture that is sometimes canonic over a musette-like drone (thus emphasizing the characteristics of the vielle or musette, which are the preferred solo instruments in Op. XVII), and sometimes four-voice writing with ever-changing pairings in Naudot's "dueting" style.

The single-solo form.--Three second movements consist of a single solo framed by the tutti theme. Op. XI, No. 1 and No. 5 both have Vivaldian Siciliani with single solos for second movements and it can be no accident that the tutti sections of both contain Neapolitan sixth chords, which are otherwise so rare in Naudot's music. No. 1 contains the expressive venture into f# minor noted in Example 36, p. 43, and the solo in this movement is supported throughout by an unfigured viola part rather than the usual bass. The melodic style of both of these movements is serious, expressive and expansive (twenty-four and thirty measures of solo respectively). Paillard surely cannot have intended to include these two movements when he associated the two-tutti, single-solo form with a concerto.
of short duration (and light by implication), while assigning the three-tutti, two-solo form to the serious, grand concerto. ¹⁹

The slow movement of Op. XI, No. 3 is a variation of the single-solo pattern. It begins with a quasi-canonic phrase in the violins which sets a mood rather than stating the theme since it never returns. The last three measures of the six-measure introduction contain a remarkable passage of consecutive 6\(^{4}\) chords (Example 98) and this is the only part of the introduction that is recapitulated. What follows is not a solo, but a dialogue between the flute and two violins over a continuous bass. For the first six measures, the entries are broken and overlapping (Example 99) and the melodic style is much like Handel, with dotted rhythms, sixteenth notes

moving forward and feminine phrase endings. The next seven measures consist of continuous melody in the flute, although the accompaniment continues to be somewhat broken up, with the viola sometimes replacing the bass. Rising chromatics lead from G major in measure 17 to A major and B major in measure 18 and then the D# becomes the leading tone of e minor. The passage of consecutive $\frac{6}{4}$ chords is then recapitulated, and the movement pauses on a Phrygian cadence in preparation for the finale.

Op. XVII, No. 1 also contains an interesting variation on the single-solo form. The tutti is a chaconne theme which virtually disappears during the solo because it is so extended and stretched, but it re-emerges with varied upper parts as the final tutti.

The three-tutti form.--Six of the slow movements are in concerto-form with three tutti sections supporting two
appearances of the solo. Naudot infuses this more expanded form with greater drama by the use of the dotted rhythm of the French overture;\textsuperscript{20} the middle tutti, usually a short ritornelle in the dominant or relative major, often consists of repeated notes in dotted rhythms, and the opening tutti themes of Op. XI, No. 2, and Op. XVII, Nos. 2, 3 and 5 also employ it. The proportions of the solos are not greatly different from the single-solo movements, nor is there any parallel construction between the solos; Naudot has simply divided two sections of melodic development by a short ritornelle.

\textbf{Melodic style in the slow movements}.--As in the slow movements of the sonatas, the melodic style in the slow movements of the concerti is highly ornate with little or no opportunity for individual improvisation, except for some fermatas (Op. XVII, No. 1) which are possibly intended for improvised cadenzas. On the other hand, there are several notated cadenzas over sustained bass notes (Op. XI, No. 2; Op. XVII, Nos. 2 and 3); so that in this regard, Naudot follows French rather than Italian practice.

\textbf{Other Italian Characteristics}

The externals of form and instrumentation are the most obvious Italian characteristics of Naudot's concerti, but there are other indications of a conscious effort to achieve Italian

\textsuperscript{20} But also found in the Italian concerto; see Corelli, Op. 6, first movements of Nos. 3 and 9.
style. The Neapolitan sixth chords in the slow movements of Op. XI, Nos. 2 and 5 have already been mentioned; in No. 1, the chord occupies a full measure, and in No. 5 it is repeated ostentatiously (see Example 100). *Stile concitato* passages


\[
\begin{align*}
4 \quad 3 \quad b6 & \quad x4 \quad b6 \quad b6 \quad x4 \\
N6 & \quad N6
\end{align*}
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such as in Example 101 are also obvious Italian affectations which appear in several movements of both operas. Most


significant, though, is a general and sometimes extreme slowing down of the harmonic rhythm. In Opera I, II, IX, and even in Op. XIII in which some Italian characteristics have been noted, the harmonic rhythm is very fast, with harmonic changes on every beat, and often on every half-beat. In Op. XI and XVII, with some exceptions, harmonic changes are
frequently as slow as one per measure, with many instances such as the opening tutti of Op. XI, No. 2, third movement, or Op. XI, No. 4, first movement, measures 132-135 and 136-139, in which the harmony remains the same for several measures. There are the exceptions, such as the third movement of Op. XVII, No. 6, in which the harmonic rhythm sometimes moves as fast as in any sonata (see Example 102), and slow movements in general exhibit faster harmonic rhythm in relation to their


One would expect the two slow rondeau movements, being more obviously French, to move more quickly harmonically, and indeed they do except for those passages supported by musette-like drones in which the only motion is melodic.

These concerti, then, show the influence of Vivaldi in their formal plans of tutti and solo or concertino alternation, harmonic rhythm, hammer-stroke tutti themes and Siciliano slow movements. They betray French derivation by their chamber music style with the solo part resting during the tutti sections, highly ornamented melodic lines, the use of rondeau forms, and thematic relationships between movements.
They reflect Naudot's originality to the extent that they exhibit bi-thematic recapitulation.

The Fêtes Rustiques

Op. VIII, entitled Fêtes Rustiques, is a set of six works apparently intended for the amusement of dilettante nobles during their pastoral parties. They have none of the bird-calls or hunting-horn themes to be found in Naudot's later music, although they do provide a first indication of the influence the "imitation of nature" movement had on Naudot. These works also contain evidence of Italian influence, although the case is by no means as clear as in the concerti.

Instrumentation in the Fêtes Rustiques

The title page indicates that the Fêtes Rustiques were intended "pour les Musettes, Vieles, Flutes, Haubois & Violons avec la Basse"; the parts, however, specify musette or viole for the upper part and flute, oboe or violin for the lower. Both of the upper parts are written in French violin clef, and all parts have tempo or mood indications in French.

As one proceeds into the music, a succession of directions are encountered: Tous, Seul, Duo and once Trio. One is forced to the conclusion that these directions do not refer to relationships between three instruments (or four with a melodic instrument doubling the bass) but to full ensemble—to a grand choeur. This conclusion is reached because there is no internal difference between music marked Tous and music marked Duo with the exception of some unison passages which
make up much too small a percentage to be significant in this sense; these passages all generally consist of equal-voiced writing in three parts.

Further corroboration is supplied by five instances\(^{21}\) in which one of the parts marked \textit{Seul} is joined by another part with the same indication, over a bass line, also similarly marked; in other words, a solo trio, during which the music is indistinguishable in texture from similar music bearing either \textit{Tous} or \textit{Duo} directions.

Although the variations are too great to fit a general pattern, it appears that the first and third movements of these \textit{Fêtes} are cast in Italian concerto form with alternation between a large ensemble, a concertino of six instruments, and solos by an instrument on one or the other of the upper parts, plus bass (and there is even one solo for bass alone, No. 3, first movement). The one appearance of the indication \textit{Trio} seems illogical. The other parts are marked \textit{Duo} and there is no clue as to why Naudot should have specified three instruments for the upper part at this one point.

There are other inconsistencies in marking\(^{22}\) which are probably printing errors, and are of little concern here. They pose a greater problem for a modern editor, and Ruf has

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\(^{21}\)No. 2, first movement; twice in the third movement; No. 3, first movement; No. 5, first movement.

\(^{22}\)Seul in the bass but not in the upper part, measure 23, No. 3, first movement, for instance.
chosen to ignore all the directions, *Tous, Duo* and *Seul*, in his editions.\(^{23}\)

These *Fêtes* apparently represent a middle ground between the French trio and the Italian concerto in its early French manifestations. Neither Boismortier's *Concerti for Five Flutes* (1727) nor his *Concerto for Bassoon* (or Violoncello) (1729) can claim this distinction; the former are already concerti grossi, sometimes in five real parts, and the latter is a full-fledged solo concerto (despite Brofsky's reservations about the lack of virtuosity in the solo part;\(^ {24}\) it is certainly virtuoso enough for a bassoon!). Even though the *Fêtes* postdate Boismortier's efforts, they are apparently among the first clear efforts to apply the concertato principle and concerto form to the basic trio foundation of French chamber music.

**The Music of the Fêtes Rustiques**

The music itself in Op. VIII is not without interest. As was mentioned earlier, the principle of tutti-solo alternation is applied with great variety, and the use of recapitulation for unification is also very diversified.

*Op. VIII, No. 1.*—In No. 1, first movement, there are five tutti sections, with a solo, duo-solo, solo-duo and duo interposed. The third tutti recapitulates the first seven

\(^{23}\)See Thematic Index, p. 240.

\(^{24}\)Brofsky, *op. cit.*, p. 88.
measures of the first tutti and the last four measures of the second, and the fourth tutti also recapitulates the last four measures of the second. The third solo recapitulates four measures of the first solo, and the last duo is a recapitulation of the first duo. The last five measures are in unison, another important concerto trait, but the thematic material is not related to earlier tutti sections.

The second movement of this Fête and of No. 6 are rondeaux; all the other second movements are simple binary forms and all of them are marked Tous all the way through.

The third movement of No. 1 has six apparent tutti sections, although the last indication is Seul; it appears that Tous is missing from the music. The fifth solo and sixth tutti are repetitions of the fourth solo and fifth tutti. There are no duos in this movement. The second tutti is a literal recapitulation of the second half of the first, while the third tutti recapitulates the fourth through seventh measures of the first, and the fourth tutti is an exact recapitulation of the second. There are no recapitulations of any solo material, and no unison passages.

Op. VIII, No. 2.—The first movement of the second Fête has four tutti sections with one solo between the first and second; a solo for flute, later joined by solo musette before the third tutti; and duos with bass before the last. The musette and flute are in unison over a contrasting bass line in the first tutti, and the second tutti recapitulates eleven
measures of the first. The fourth tutti is also a recapitulation of the first.

The third movement has four tutti sections, with expanded solo sections. The pattern is: first tutti; solo (musette), duo, solo (musette); second tutti; solo (flute), soli (both), solo (musette); third tutti; duo; and fourth tutti. The second tutti is a varied recapitulation of the first, and all three of the last sections (tutti, duo, tutti) are recapitulations of the first tutti. The last four measures of the first tutti and its last recapitulation are in unison.

Op. VIII, No. 3.--The first movement of No. 3 has five tutti sections, with trio-duo; solo; three solos (bass, flute and bass, musette and bass joined by flute); and two solos (musette, then flute) and duo, interposed. The second tutti, which begins with a unison canon, is recapitulated in the third and fifth tutti sections.

The third movement has five tutti sections, with musette and flute in unison over a contrasting bass in the first one. The third tutti has a varied recapitulation of measures 4 through 10 of the first tutti, and the last tutti recapitulates these measures again, plus measures 14 through 22. The last five measures are in unison in all three parts.

Op. VIII, No. 4.--The first movement of No. 4 has only three tutti sections. There is a long duo between the first and second tutti sections, and the second and third are separated by a solo for musette, a duo, a long solo for flute
and another solo for musette. The second tutti is a recapitulation of measures 4 through 7 of the first. The third tutti also has a recapitulation and petite reprise of the first.

The third movement again has five tutti sections, with duo, solo-duo, solo-solo-duo and duo interposed. The third and fifth tutti sections recapitulate the second, and the last tutti also recapitulates part of the first duo, which is also developed in the last duo, but at a different pitch level.

_Op. VIII, No. 5._—In both movements of No. 5, the first tutti functions as a ritornelle, returning in some way for each subsequent tutti. In the first movement, it is measures 4 through 7 of the first tutti which return in the second; the last twelve measures of the first which return in the third; and this same twelve-measure passage which returns in the last tutti after a four-measure unison figure. In the third movement, the second tutti varies the first three measures and then the last four (from a total of twenty-six) measures of the first tutti, while the third and fourth tutti sections recapitulate only the last four measures of the first tutti.

_Op. VIII, No. 6._—In the sixth fête, the first movement is a considerably expanded five-tutti form, with seven alternations of solo and duo between the first two tutti sections. The second tutti contains a varied recapitulation of measures 9 through 12 of the first tutti, with musette and flute in
unison over a different bass. The third tutti recapitulates the first eight measures of the first, and the last tutti also reflects the first, though considerably varied. The fourth tutti recapitulates measures 9 through 12 of the first duo.

The third movement has a first tutti of sixty-five measures, which is in itself an "ABCB" form. The second tutti is a new figure; the third recapitulates the B section of the first tutti and then the second tutti in toto. There are only two solos of ten and eighteen measures respectively in this long finale. Measures 39-42 are in stimmtausch.

The writing for flute in Op. VIII.--It is interesting to note that the solos given the flute (the transverse flute, in spite of the omission of traversiere on the title page, because of range) are more difficult than those given the vielle or musette; Naudot certainly was aware of the possibilities of the instruments for which he wrote. Example 103 shows a passage for flute as compared with a typical one for musette.

Ex. 103. Comparison of passages for flute and musette in Op. VIII.

The influence which the "imitation of nature" movement had upon music in the second quarter of the eighteenth century has been discussed by Lang\textsuperscript{25} and Vallas,\textsuperscript{26} and the popularity of "La Primavera" of Vivaldi with its bird-calls and brooks (and virtuosity, of course) is substantiated many times by Pincherle.\textsuperscript{27} Naudot's \textit{Fêtes Rustiques}, in spite of their title and the choice of instruments\textsuperscript{28} are nevertheless "pure music" in the sense that they contain no programmatic or descriptive elements.

Naudot did bow to the trend, however, for in Op. XII, (c.1736), Nos. 19-22 form a suite in D major under the title \textit{Plaisirs de la campagne}. Here the first movement is entitled

\begin{itemize}
  \item Paul Henry Lang, \textit{Music in Western Civilization} (New York, 1941), p. 439.
  \item Léon Vallas, \textit{La Musique à Lyon au dix-huitième siècle} (Lyon, 1908), pp. 33-34.
  \item Pincherle, \textit{op. cit.}, pp. 190, 194, 195, 198 and 215.
  \item The vielle and musette were themselves associated with "la vie pastorale et l'idylle rustique." See Louis Striffling, \textit{Esquisse D'Une Histoire du Goût Musical en France au XVIIIe Siècle} (Paris, 1912), p. 137.
\end{itemize}
Chant d'oiseaux, with bird-calls, and the third, Bruit de chasse, uses a hunting-horn theme.²⁹

Les Plaisirs de Champigny also has an Air de Chasse, and the Divertissement Champêtre en Trio (1749) contains a movement (the fourth) which has bird-call passages that are harbingers of the famous passages in the "Pastoral" Symphony of Beethoven (see Example 104); the smaller birds chirp away over the comments of the cuckoo. This movement is a varied rondo form (ABCB'A'DB''EFA). A is a fugue exposition, with A' in the dominant; B represents the bird-call passages, and C and D are air-en-chasse passages. E is called a Fanfare, but


is actually a small ABA form that is related in form and melody-type to an air en rondeau. F is a fugue exposition on a related figure which leads to the final A. Each of these

²⁹These four movements have two bass parts, one melodic, often in canon with the flute, and the other figured. Naudot also divided the bass in some of his sonatas (for example, Op. IV, No. 2 and Op. XIV, No. 1).
sections except the last two represents a tempo and meter-signature change.

**Style in the Late Works**

Aside from the programmatic aspects, the style of these late works is much the same as in Naudot's earlier compositions except for the absence of the bass; although the violin sometimes supplies a bass line, as in Example 105, it

![Example 105](image)

more often contributes in measure equal to the vielle and flute (see Example 106). Naudot's "dueting" style may be

![Example 106](image)
clearly seen in Example 106, first between vielle and flute, then between the vielle and violin.

The same is true of the XXV Menuets (1748); in spite of their being advertised in the catalogues as being "in the present style," they exhibit the same "dueting" style with the usual quasi-canonic beginnings, and actually are no different in style than the Livre Contenant Diverse Pieces, dated 1733.
The reader is referred to Chapter II, pages 17 through 34, for discussion pertinent to the problems of realizing the figured bass in Naudot's music, and to Chapter IV, pages 108 through 110, for discussion of the performing media of his concerti.

Of the many studies available of performance practices during Naudot's time, attention is called to Preston's discussion of ornamentation in the preface to his edition of Leclair's Violin Sonatas, Op. 5. Preston has prepared an excellent summary of that information applicable to the problem of ornamentation in the music of Leclair, and his findings apply without further comment to the music of Naudot. Other problems of performance practice in Naudot's music require further investigation.

Notation

Some of the notational practices in the original editions of Naudot's works that differ from current practice are of academic interest only, but a few offer the modern editor real problems. With the exception of French violin clef for soprano instruments and a few passages for the bass that change

\[1\] Preston, op. cit., pp. xv-xxii.
to tenor clef, Naudot uses modern clef signs. Tenor clef is appropriate for violoncello or viola da gamba, of course, but should be changed to bass or perhaps treble clef in keyboard realizations.

Two anachronistic practices survive in the original editions of Naudot's works, as well as in the works of his contemporaries. These are the custos and the measuring of rests by means of mensural symbols. Neither of these are of any use in modern editions, although the custos is sometimes useful to the editor in determining the correct sequence of couplets in rondeau movements.

**Accidentals**

Some of the most troublesome problems are created by inconsistencies and errors in the application of accidentals. In the earlier works, particularly Op. I, flat and natural signs are used indiscriminately to cancel sharps in the key signature. In later works, the use of the flat sign to cancel sharps gradually disappears.

The general rule in the early works, but very inconsistently applied, is that the barline has no bearing on the application of accidentals; if a note that was changed by an accidental earlier in the measure occurs again, the accidental must appear again; otherwise, the note reverts to the key signature. In later works, however, the modern rule that the

\[ F\# \text{ and } G\# \text{ are duplicated on the bottom space and line in the key signatures in French violin and bass clef.} \]
accidental applies to all the notes of that pitch within the same measure can be demonstrated with greater frequency.

The earlier practice is illustrated in Example 107: the reversion to the key signature on the fourth beat of measure 40 and the second beat of measure 41 is verified by the sequential modulation. Inconsistencies are found in this figure elsewhere in the movement, as in measure 35 where the sharp is missing from the last G# of the second beat and also from the second C# in the bass (Example 108).

Discrepancies can sometimes be clarified by comparison of similar passages, or in obvious situations such as that
shown in Example 109, in which the flat on the last E is confirmed for the keyboard player by the line after the figure 5; consistency, however, would require that it appear again for the flutist. These inconsistencies together with the many obvious errors make it quite difficult to reach definite conclusions in passages such as the one shown in Example 110a.


Ex. 110a. Op. XV, Sonata No. 5 for two flutes and bass. Third movement, Allegro, meas. 127-129.

3 Examples of errors include the sharp missing from the G in the flute part but indicated in the figured bass, Op. VIII, No. 5, first movement, measure 68; natural missing before the G in the flute part but indicated in the figured bass, Op. IX, No. 1, first movement, measure 61; and sharps missing before the F's in the violin part, but given in the flute part, Les Pleisirs de Champsigny, first movement, measure 13.
If the A# is allowed to apply to the second A in the second flute part, then the G# creates a melodic augmented second. Application of strict melodic-minor form to the passage, however, which is logical from a melodic point-of-view as well as following the principle that a note without an accidental immediately in front of it reverts to the key signature, produces the simultaneous cross-relations noted in Example 110b. This is a possible version, of course; the simultaneous cross-relation is not unknown in Naudot's music. A more logical

Ex. 110b. See Ex. 110a.

solution is suggested by a somewhat similar passage shown in Example 111; if modern rules of accidentals are applied to this passage, a version with the raised sixth and seventh scale degrees both ascending and descending is produced. With this as a guide, all the A's and G's in measures 127 and 128 (Example 110a) can be raised, producing an acceptable solution. It must be admitted that there is an element of personal opinion in this solution, but any other solution would have to be given with the same reservation; error and inconsistency
Ex. 111. Op. XV, Sonata No. 5 for two flutes and bass. Third movement, Allegro, meas. 115-117.

will not let the passage stand as it is in the original edition. Similar problems are found in other works, particularly in the Op. XI concerti (No. 5, first movement, measures 37 and 63-64, for example).

There are also passages in which the accidentals obviously should carry across the barline, as in Example 112. Example 113 shows a passage combining the modern practice of


accidentals within the measure, together with a situation in which the accidental carries across the barline.
Ex. 113. Op. IX, Sonata No. 1 for flute and bass.

Rhythm

There are also errors and inconsistencies in the notation of rhythm, but solutions in most cases are obvious. A rhythmic error and its obvious solution are shown in Example 114a.

Ex. 114. Rhythmic errors or out-modeled practices, with modern corrections.

Ex. 114a. Divertissement Champêtre en Trio, flute, Fourth movement, Fanfare, meas. 90.


The dot is sometimes used instead of a tie in situations in which the use of a tie is the only way to express the correct value, as shown in Examples 114b and 114c.

There are discrepancies in rhythmic values in the bass parts, plus contradictions in rhythm with the violins in both Examples 115a and 115b. The notation in the bass may be taken

Ex. 115. Rhythmic inconsistencies in Op. XVII.


Original  Correction  To be performed


Original  Correction  To be performed
as corroborative evidence that all the short notes in all of the parts should be reduced to the same value, as suggested by Dart: "... all the parts should move together, jerkily, even when their written note-values do not suggest that this is how they should be played. All dotted rhythms should be adjusted so that they fit the shortest one in the piece."  

The performance suggestions in Example 115 are based on the discussion of this and related problems provided by Dolmetsch.  

The Nota Inégale

In addition to the mass of evidence that has been accumulated supporting the practice of the nota inégale in general, the issue is raised specifically in two different ways in this music.

First there are the inconsistencies in rhythmic notation between first and third, or ripieno, violins in Op. XI, No. 3, first movement, in which the pitches are the same but the first violin has even eighth-notes while the ripieno part has dotted eighths and sixteenths. These inconsistencies are so abundant in this concerto that one is forced to the conclusion that all the eighths would have been performed unequally whether they were dotted or not; in other words, it really did not make much difference which way they were notated. The only problem

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with this hypothesis is raised by Meller's description of the difference in performance between the *nota inégale* (Lourer: "the first note of each pair may be played slightly longer than the second.") and dotted notes (Pointer or Piquer: "the first note should be very much elongated."). Reconciliation of the difference must "depend ultimately on le bon goût."

There are also many passages in the music of Naudot in which triplets and duplets are performed together as in Example 116. The resolution of the rhythmic contradictions in these passages properly belongs to the category of conventional rhythmic alterations as discussed by Dolmetsch and, more recently, Collins, rather than to the category of the *nota inégale*, since the rhythmic ratios suggested are fixed in value, whereas the *nota inégale* usually involves inequality in

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7 Ibid.
8 Ibid.
indefinite proportions. The concept of the *nota inégale* is helpful, however, in deciding whether to "resolve" the triplet into a binary pattern, or to play the duple sixteenths unevenly, allowing the second note of each pair to sound with the third note of the triplet. The latter solution is reached very easily if the duple sixteenths are performed according to the rule in the famous passage from Quantz:

> . . . the quickest notes in every piece of moderate tempo, or even in the Adagio, though they seem to have the same value, must be played a little unequally, so that the stressed notes of each figure, namely the first, third, fifth, and seventh, are held slightly longer than the passing, namely the second, fourth, sixth, and eighth, although this lengthening must not be as much as if the notes were dotted. Among these quickest notes I include the . . . semiquaver in three-eight time and . . . the semiquaver or demisemiquaver in two-four or common duple time.12

Furthermore, there are several movements, such as the fourth movements of Op. IX, No. 1 and Op. XIII, No. 3, in which the players do not encounter triplets until they are well into the movement (measure 15 of the former and measure 27 of the latter). Since an authentic performance of these movements requires the use of the *nota inégale*,13 the triplets will be readily assimilated in the rhythmic flow that has been established by the time they occur. The appearance of the triplets, then, suggests an unequal interpretation of the duple sixteenths (in other words, the *nota inégale*), while

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11 Dolmetsch, *op. cit.*, p. 82


the generally recognized validity of the concept of the *nota inégale* in French music of the eighteenth century\(^{14}\) suggests an equal interpretation of the triplets.

**Articulation of the Nota Inégale**

A theoretical solution to the problem of the *nota inégale* in French music of the eighteenth-century is more easily found than a practical one. First, there is the weight of traditional practice that has been handed down with specific works that were incorporated into the repertoire before modern scholarship made knowledge of the *nota inégale* generally available. Second, the modern student of music (jazz excepted) is schooled to avoid unevenness in his playing, so that it is only with effort that he can tender an unequal performance to notes that look as though they should be performed evenly.

For the player of a wind instrument, the application of the *nota inégale* is accomplished more easily in passages consisting of notes slurred in pairs than in those that are tongued. This is because modern tonguing techniques tend to be too rigid, making the passages sound stiff and awkward. This was not the case with the flutist or recorder player in eighteenth-century Europe, since the pronunciation of the French R of the time (which it seems safe to assume was widely practised in western Europe) lent itself admirably to an articulation pattern appropriate to the *nota inégale*. This

\(^{14}\) Frederick Neumann, "The French Inégales, Quantz, and Bach," *Journal of the American Musicological Society*, XVIII (Fall, 1965) 317-332.
pattern, as given by Hotteterre, is *turu*\(^{15}\) and as given by Quantz, is *tiri*.\(^{16}\) Lasocki has given an excellent history of the use of *turu* in connection with the *note inégalement*,\(^{17}\) and has provided a basis for the mastering of the articulation pattern by modern flutists, by identifying the pronunciation of the R in this pattern as that to be heard in the countryside and small towns of France, rather than that heard in Paris and among the better-educated.\(^{18}\) Lasocki's description of this pronunciation of R is not clear enough to be of practical value, however, and the assistance of a resident of an outlying area of France was required to be sure of the difference between the two pronunciations.\(^{19}\) The pronunciation of the R in this pattern is very close to that of the trilled R in the Spanish language. It is made with the tip of the tongue, which is arched upward to the top of the palate. The action of the tongue in the complete pattern, then, may be described as follows: (1) The tip of the tongue is pressed against the gums very near the top of the upper front teeth. (2) The breath is blown against the tongue, which is then drawn straight back, executing the syllable *tu* or *tir*. (3) The


\(^{16}\)Quantz, op. cit., p. 76.


\(^{18}\)Ibid.

\(^{19}\)Conversation with Françoise Lévêque, resident of le Val-André, France, November 23, 1969.
tip of the tongue is then arched upward into the breath stream until it touches the palate at the point where the R is trilled. This produces a very soft consonance which, as Quantz says, is much like the syllable di. 20

In all but two of the examples shown by Hotteterre, 21 the syllable tu, other than when it is used for the initial note of a passage, is short and in a weak position rhythmically, while the syllable ru is long and in a strong position rhythmically. The result is to impart to a passage of even, unslurred notes an uneven and very liquid performance, as suggested in Example 117.

Ex. 117. Hotteterre, op. cit., second example, p. 60, with a possible rhythmic and stylistic interpretation.

![Musical notation]

**Slurs and the Nota Inégale**

It has been noted above (Example 117) that the articulation pattern turu not only imparts inequality to a passage, but...
but also smoothness; the R consonance barely stops the air stream, so that the result is the next thing to a slur. This alone should be sufficient cause for the reconsideration of the many passages in music of this period to which modern editors have added copious slurs, and the case for such reconsideration is further strengthened when the testimony of Quantz is considered.

Quantz's discussion of articulation.—Quantz begins his discussion by specifying the single tongue, ti, for a sharp, clear attack and di for slow, sustained notes or even quicker passages, "provided it is still pleasing and sustained." He then says that

In quick passage-work the single tongue does not have a good effect, since it makes all the notes alike, and to conform with good taste they must be a little unequal (see Chapter XI, §12). Thus the other two ways of using the tongue may be employed, that is tiri for dotted notes and moderately quick passage-work, and did'll for very quick passage-work.

The tiri articulation is probably a modification of turu as given by Hotteterre; there can be little doubt of the French influence upon Quantz, since he studied with Buffardin, and formed a fast friendship with Blavet during his visit to Paris.

After explaining the application of tiri to various rhythmic patterns (in which ri is used for long notes

22Quantz, op. cit., p. 72.
23 Ibid., p. 74.  
24Ibid., p. xiv.  
following ti on short notes), he says that di can be used in place of ti at times, since "Quickness does not permit articulation with ti in passage-work; for there it would strike the ear disagreeably, and would eventually make the notes all too unequal." He retains ti for the initial note of a passage, however.

He then says that if a passage moves too quickly for diri to be used, the third and fourth, or first and second notes of a group may be slurred, with preference given the latter. Note that he suggests the slurring of only two notes.

In the next section Quantz introduces an interesting double tongue pattern which "is used only for the very quickest passage-work." This pattern is expressed by the syllables did'll, in which the tip of the tongue is drawn away from the palate to execute the di, then goes back to the palate to be anchored there while the second syllable is formed by pulling the tongue down on both sides, expelling the air around it. This is by no means as efficient and sharp an articulation as that produced by the modern approach to double tongue, but this, of course, is the very point to be made; a passage executed with did'll will be very liquid and connected, almost slurred. And, the notes should be unequal; Quantz says, "You must rather seek always to hold on to the

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26 Quantz, On Playing the Flute, p. 77.
27 Ibid., p. 79.
28 Ibid.
29 An alternation between T and K or du and gu (hard G).
first note with di a little, and to make the second, with d'll, slightly shorter."30

Quantz next gives several pages of examples showing the application of did'll, but almost always in combination with di and ti, di being used for some initial notes and ti to articulate the second note of a wide leap.

Implications of Hotteterre's and Quantz's articulation patterns.--The information in the foregoing discussion suggests that the addition of slurs not already provided by the composer in eighteenth-century performances may have been far less prevalent than many modern editors suggest, simply because they were not needed; the articulation pattern necessary for the graceful performance of the note inégale in itself produced the desired degree of smoothness. This is not to say that additional slurs were, or are, inappropriate; Quantz provides for the possibility of their addition, although he suggests that only two notes in groups of four or six be slurred, and it would be rash to say that more and longer slurs were never added. Furthermore, a graceful modern performance with extra slurs is much to be preferred over one employing a monotonous, labored single tongue, or one with a glittering modern double tongue. The evidence does suggest, however, that a performance in which the note inégale is ignored is not stylistically accurate, and that an attempt to approach

30Quantz, op. cit., p. 81.
the style suggested by eighteenth-century articulation patterns would be most desirable.

**Naudot's Use of Slurs**

Naudot was very inconsistent in the application of slurs. Opera I, II and III have almost no slurs, while Op. IV has many. Op. IV is the first work in which treble clef and Italian tempo terms appear, and because of this there is a temptation to equate the use of slurs with Italian influence. This may be, but the hypothesis cannot be proven on the basis of Naudot's usage; Opera VI, VII, XIV and XV also use treble clef and Italian tempo terms, but have very few slurs. Opera IX, XI, XII, XIII and XVII all use slurs, Opera IX and XIII copiously.

There are two possible explanations for Naudot's inconsistencies in the application of slurs. One is that Naudot's application of slurs was desultory and careless (the arguments of the previous paragraphs notwithstanding) and can be more or less disregarded. If this is the case, then the modern editor is justified in adding slurs to Naudot's music according to his taste. The other explanation is that Naudot put in the slurs he wanted, and that passages left unslurred should be performed with the appropriate articulation style selected from those discussed above. Although there is no way to completely discredit the first explanation, the evidence seems to support the second. Most of the movements of Op. V, for instance, have very few slurs, but in the second movement of Sonata No. 6 the motive shown in Example 118...
appears eighteen times and is always slurred as in the example. These are the only slurs in the movement; the slur is an integral feature of the motive and only appears in association with it. In the fourth movement of this same sonata, this same slur (that is, the slur over the first three sixteenths of the beat) itself becomes motivic; it appears in forty-two of the seventy-six measures of the movement, no matter what the pitches involved.

In the second movement of Op. VI, No. 1, the slurs are also integral features of the thematic material; the theme in Example 119a occurs three times with the same articulations, and that in Example 119b occurs eight times, two of which do not include the second measure. The figure in the third measure of Example 119a is developed in twenty-seven of the eighty-six measures in this movement.

The effect of slurs on the application of the note inégale is not clear; Hotteterre says nothing about the relative length of notes under a coulez,\textsuperscript{31} and Quantz contradicts

31\textsuperscript{31}Hotteterre, op. cit., p. 63. Hotteterre treats a slur over two or several notes, which he calls a coulez, as an ornament.
Ex. 119. Thematic material in Op. VI, Sonata No. 1 for two flutes, Second movement, Allegro.


Ex. 119b. Meas. 7-9, first flute.

himself by saying on the one hand that an exception to the rule of inequality is made "when there is a slur above more than two notes, that is, above four, six or eight;" and on the other hand, including an example with three notes slurred to which he says inequality should be applied. It is possible, however, that the use of the slur in the motives in Example 119b and similar figures is intended as much to show the rhythmic interpretation as to contribute to the affect. If the slur were not present, an ambiguity of rhythm would arise. According to Hotteterre, the first two sixteenths would each be articulated with \textit{tu}, the first long, the second short, followed by \textit{ru} on the third sixteenth which would be long. In a later example, however, Hotteterre shows the

\begin{footnotes}
\item[32] Quantz, \textit{op. cit.}, p. 124. \\
\item[33] \textit{Ibid.}, p. 123. \\
\item[34] Hotteterre, \textit{op. cit.}, p. 60.
\end{footnotes}
opposite articulation on sixteenths which move by leap (that is, ti on the first sixteenth, ru on the second), implying at least an equal interpretation, if not a reversal of the long and short notes. In Example 119b, without the slur, the first rule would require the third note in the measure to be long, while the second would suggest that it be at least of equal value, if not actually shorter. With the slur, the third note receives no ambiguous articulation, leaving it and the remaining notes in the measure to be ruled by the leaps; according to Lasocki, then, an equal interpretation.

Whether the first two notes under the slur should be played equally or unequally must be left to the preference of the performer.

The Baroque Flute and Modern Performance

A successful performance of a Baroque sonata using the one-keyed flute of the time is a rewarding experience for both performer and listener, but it is futile to try to describe such a performance in words. Aside from the aesthetic experience, however, the importance of such an experience is the impact on the performer in terms of what it suggests concerning the performance of Baroque music on the modern flute. Once having realized that the one-keyed flute cannot be played in the heavy, aggressive style (comparatively speaking) of which the modern flute is capable, he finds that the light, clear tone and graceful articulation of a less forceful

35Lasocki, op. cit., p. 23. 36Ibid.
performance is particularly appropriate. The application of such a style to a performance of Naudot's music using a modern flute is requisite to an authentic performance as well as to an aesthetically pleasing one.
CHAPTER VI

SUMMARY

This study has shown that Naudot's style is harmonically conservative, rhythmically vital, and melodically expressive except when it indulges in excessive arpeggiation. Naudot is revealed as a contrapuntist of considerable skill, and this together with his persistence in writing "pure" sonatas in the age of opera, "natural" music and the virtuoso performer, probably did little to contribute to his fame and fortune. His extensive use of canon and stimmtausch for developmental purposes also sets him apart from his contemporaries. He contributed neither more nor less to the development of sonata-allegro form than did his contemporaries, but his exercises in rondo form are significant; there is, however, no way of determining whether he exerted any influence on subsequent developments. If this is what Lavignac meant when he said that Naudot contributed to the development of the Symphonies Concertantes,¹ he certainly did not make it clear. It is more likely that Lavignac was referring to the general position of Naudot's concerti in the line of succession

of concerted music which eventually resulted in the development of the symphony in France.²

The legend that Naudot was a virtuoso flutist persists, but there is no firm evidence attesting to his ability as a performer. He did, however, contribute significantly to the development of the instrument through his compositions.

Lavignac's insinuation that Naudot's sonatas are easy while his concerti are more demanding technically³ is not true. The cadenza from Op. XI, No. 2, which Lavignac quotes, is not as difficult technically as the passage from Op. I shown in our Example 27 (p. 36 above), nor are there any other passages in the concerti more difficult than some passages in the sonatas. The technical demands on the performer made by Naudot's Op. I are equal to those made by Blavet's Op. II, and Naudot's Op. I appeared six years earlier (1726 to 1732). The appearance of directions for the use of double (or, more properly, triple) tongue in Op. XII, No. 11⁴ is one of the earliest written indications of such idiomatic flute technique.

Naudot may have been a performer on the viola since he wrote for the instrument, but no definite proof has been found. Edward van der Straeten⁵ quotes one Laurent Brillet to that


³Lavignac, op. cit., p. 1532.

⁴See Thematic Index, p. 283.

⁵Edward van der Straeten, "Naudot, Jean-Jacques," Grove's, VI, 34.
effect, but efforts to trace Mr. Brillet and verify this information have so far been in vain. Van der Straeten apparently left no notes concerning his source.

Knowledge of Naudot by twentieth-century musicians has rested mainly on one sonata from Op. I and one from Op. VI which were edited by Louis Fleury, and on a small group of his compositions which were published over the last decade. None of the sonatas for two flutes and bass have appeared in print since the composer's death, so that his contrapuntal writing in general and his best works (Op. II, Nos. 1 and 2, Op. VII, No. 3, and the six sonatas comprising Op. XV) remain unknown to present-day musicians. The main weaknesses of his writing, from a contemporary point-of-view, are the overly-extended sequences and the excessive use of arpeggiation for melodic figures; his contrapuntal writing, however, is remarkably free of these defects.

Naudot was not judged harshly in his own time. Indeed, he barely escaped not being judged at all. The memory of him as a man is buried under the weight of too many revolutions, too many wars, the passing of too many generations, but almost all of his music has survived to be judged on its own merit.

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6 Ibid.


8 See Thematic Index, pp. 176 and 216.

9 See Thematic Index, pp. 216, 240, 252, 260, 289, 328 and 338.
CHAPTER VII

THEMATIC INDEX

The Editions

Naudot's works appeared in numerous printings between 1726 and 1752. This is attested to by the catalogues included in subsequent printings of his early works, and by the use of altered title plates for the subsequent printings. The later changes in address and additions to the list of marchands are obvious from imperfect removal of older lettering and the crowded insertion of the additions.

Naudot was associated with Boivin or his widow throughout his publishing career, and with LeClerc beginning with Op. VII (about 1729). Bretonne\(^1\) at Lyons appears among the marchands listed on the title pages of Op. XIII-XVII, and Melle Castagnery is included only on the title page of the Divertissement Champêtre. Marin is identified as the engraver on twelve of the plates and Hûe on one.

Dating

Publication dates appear on the title pages of some of Naudot's works, as shown in Table V. Close or approximate

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\(^1\)Cecil Hopkinson in his Dictionary of Parisian Music Publishers (London, 1954) spells this name Bretonne (Antoine de Bretonne, c.1734-1750; see Hopkinson, op. cit., p. 129). It is consistently spelled with an O on the title pages of Naudot's works, however.
TABLE V
PUBLICATION DATES

<table>
<thead>
<tr>
<th>Work</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>Op. I</td>
<td>1726</td>
</tr>
<tr>
<td>Op. II</td>
<td>1726</td>
</tr>
<tr>
<td>Op. III</td>
<td>1727</td>
</tr>
<tr>
<td>Op. IV</td>
<td>1728*</td>
</tr>
<tr>
<td>Op. V</td>
<td>1728*</td>
</tr>
<tr>
<td>Livre Contenant Diverse Pieces</td>
<td>1733</td>
</tr>
<tr>
<td>Chansons Notées</td>
<td>1737**</td>
</tr>
<tr>
<td>Op. XV</td>
<td>1740</td>
</tr>
<tr>
<td>Op. XVI</td>
<td>1740</td>
</tr>
<tr>
<td>XXV Menuets</td>
<td>1748</td>
</tr>
<tr>
<td>Divertissement Champetre</td>
<td>1749</td>
</tr>
</tbody>
</table>

*Date was removed from later copies to make room for LeClerc's name and address.

**The Chansons Notées were published with a new title page in 1744. See discussion, pp. 289-290 below.

dating of the remaining compositions is made possible by three catalogues which appeared in 1731, 1737 and 1742 respectively, and by comparison of information contained on the title pages and catalogues with some of the works themselves.

It is clear that all of the works through Op. VI were published prior to 1731, because they were included in the:

Catalogue General/ de Musique,/ Imprimée ou Gravée en France:/ Ensemble,/ De Celle Gravée ou Imprimée dans les/ Pays Etrangers dont on fait usage. (Continued on the last page:) De L'Imprimerie Du Mont-Parnasse,/ A Paris, rue Saint Jean-de-Beauvaise/ MDCCXXXI.

Opéra VI and VII were probably published in 1729, Op. VI before Naudot began his association with LeClerc, and Op. VII afterward.
Op. VIII was probably published in 1732; it certainly came after 1731 because it was not included in the catalogue of that year. Op. IX was almost certainly published in 1733, since the title plate still contains Mgr Boivin among the marchands; Boivin died in 1733, and all subsequent works include Vve Boivin among the marchands.

Opera X, XI and XII were definitely published before 1737; they were included in LeClerc's catalogue of that year:

Although there is no definite evidence, it seems reasonable to assume that Opera X, XI and XII appeared at approximately even intervals between 1734 and 1736.

Op. XIII through XVII all appeared before 1742, since they were included in a catalogue issued by Ballard and Veuve Boivin in that year:

Since Op. XV and XVI are dated 1740, it seems probable that Op. XIII came out the year after the previous catalogue appeared, or in 1738, and Op. XIV in 1739. These dates are reinforced by the inclusion of the 1726 printing privilege with Op. XIII and the 1739 renewal with Op. XIV. Op. XVII

\[2\text{Hopkinson, op. cit., p. 14.}\]
probably appeared in 1741. *Les Plaisirs de Champigny* appeared sometime between 1743 and 1747; certainly after the catalogue of 1742 and before the *XXV Menuets* in 1748 since Naudot's address is still rue Dauphine on the title page of *Les Plaisirs de Champigny*, and has changed to "Au Caffé de Conti" on that of the *XXV Menuets*.

The catalogue of Naudot's works included with Cons. X.654(3), Op. XVII, is probably the most recent extant. It includes two works by Naudot of which no copies have been found to date. The titles given in the catalogue are:

- *Airs Choisis en duo avec leurs Variations* pour les flutes et Violons, 6 livres.

- *Noëls Choisis en duo avec leurs Variations* pour les flutes et Violons, 6 livres.

These works were apparently published in 1752 since they were advertised in an *Annonces, affiches et avis divers* of that year:

- *Airs Choisis et connus, en Duo, avec leurs variations pour deux flûtes traversières ou autres instruments, ajustés par M. Naudot. Le prix est de six livres. Aux adresses ordinaires de Musique.*

- *Noëls Choisis et connus, avec leurs variations pour deux flûtes traversières ou autres instruments ajustés par le même. Le prix est de six livres. Aux mêmes adresses.*

The two movements by Naudot not otherwise identified which Bordet included in his *Second Livre* around 1755 (see below) may be from one of these publications.

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3 *Annonces, affiches et avis divers*, 29° feuille (November 15, 1752).
Other Sources

Bordet included six movements by Naudot in his:

MÉTHODE RAISONNÉE/ Pour apprendre la Musique d'une façon plus claire et plus précise à laquelle on joint l'étendue de/ la Flute traversière, du Violon, du Pardessus de Viole, de la Vielle and de la Musette; Leur accord./ Quelques observations sur la touche desdits Instruments et des leçons simples, mesurées et variées,/ Suivies d'un RECUEIL D'AIRS EN DUO faciles et connus pour la plus-part./...PAR MÔ BORDET Maître de Flute Traversière/ LIVRE PREMIER... Chês l'Auteur,...Le Sr Bayard...Le Sr LeClerc,...M'lle Castagnery.

and (in the same volume)

SECOND LIVRE/ OU/ RECUEIL D'AIRS EN DUO/ Choisis et ajustés pour les Flûtes, Violons et Pardessus de Viole,/ dont la plus part peuvent se jouer sur la Vielle et la Musette,/ tant naturellement, que par des clés de transpositions posées/ au commencement desdits Airs, divisés en sept Suites avec/ un Prélude sur chaque ton./ PAR MÔ BORDET/ Gravé par Labassée/ Prix 61⁄2 en blanc/ A PARIS/ Chês (Led. Sr Bordet rue du Ponceau la 2e porte à droite en entrant par la rue St Denis./ MÔ Bayard rue Saint Honoré à la Regle d'Or./ MÔ LeClerc MÔ rue du Roule à la Croix d'Or./ M'lle Castagnery rue des Prouvaires à la Musique Royale/ et à Lyon chês MÔ Bretonne rue Mercière./ Imprimé par Auguste de Lorraine. [1755].

The Premier Livre includes the Gavotte (third movement) from Op. I, No. 3 (with the bass part given in a simplified version for second flute) on page 61, and a simplified duo-arrangement of the Marche des Maçons Libres from the Chansons Notées on page 64. The Marche is not credited to Naudot, however. The Second Livre includes four more works credited to Naudot:

1) Musette, p. 26. This is the third movement of the Divertissement Champêtre, with the Violin part omitted, and transposed down one step.

4Répertoire International des Sources Musicales, Recueils Imprimées XVIIe Siècle (Munchen-Duisburg, 1964), III, 246.
2) Gavottes en Duo, pp. 40-41. This may be from the *Airs Choisis* or *Noëls Choisis*; it is not included in any extant work.

3) Gavotte, paired with a Gavotte from *Castor et Pollux* by Rameau, p. 59. Same as 2.

4) Musette en Trio, p. 71. This is the third movement of *Les Plaisirs de Champaigne*.

One work by Naudot is included in:

THE MUSICAL MAGAZINE/ or Compleat Pocket Companion/ For the Year 1767./ Consisting of/ Songs AND Airs/ for the/ German Flute, Violin, Guitar and Harpsichord; By the/ Most Eminent Masters./ Vol. I/ Sold by T. Bennet No. 61/ Holborn and by W. Bingley, opposite Durham Yard in the/ Strand.

On page 108, Vol. I, there is a Rondo for "two Ger. Flutes, Violins, or Guitars, Set by Sigf Nandot." This is a mis-spelling of Naudot; the music is the third movement of Naudot's Op. III, No. 3, transposed down a step from the original key of A major. As a result of this piece, the name Nandot appears in the index of *Répertoire International des Sources Musicales, Recueils Imprimées XVIIIe Siècle*. This is an erroneous listing, and should be an additional notice (246) after the name Naudot.

There remains for discussion a cantata for solo voice, *L'Etrenne D'Iris*, which the Library of Congress has attributed to Naudot, probably on the basis of the initial (it is signed "Par Monsieur N...") and its publication during the time he was known to be active. Available evidence indicates, however, that the Library of Congress must look elsewhere for the author of this cantata since Naudot assuredly did not write it.

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5Underline is mine.
First, the words of the dedication, "... in my gratitude, allow me to present to you a result of my first efforts" and the publication date of 1736 do not agree with the known facts about Naudot; Opera I and II were published ten years earlier, and by 1736 he had certainly published Op. XI and probably Op. XII.

Second, all of Naudot's publications were beautifully engraved and sold by Boivin, LeClerc and others; L'Etrenne D'Iris is very sloppily printed using movable type and sold by J-B. Christophe Ballard. In addition, the complimentary close of the dedication is different; Naudot signed his dedications either "le tres humble et tres obeissant serviteur, Naudot," or "Votre tres humble et obeissant serviteur, Naudot"; whereas the signature on L'Etrenne D'Iris is "Votre tres-humble, tres-obeissant Serviteur & Disciple. N...." The difference seems significant.

Finally, the music itself contains elements which do not occur in Naudot's style. For example, the 7-6 suspension with the ii chord in the cadence formula in Example 120 and the dissonant melodic coincidences in Example 121 are not characteristic of Naudot's writing.
Ex. 120. *L'Etrenne D'Iris* for voice, flute or violin and bass, by Mr. N., meas. 17-18.


Sigla

Opus I:

Title Page:
SONATES/ Pour la Flute-Traversiere/ avec la Basse./ PAR M. NAUDOT./ OEUVRE PREMIER./ Se vend en blanc/ 318 10s./ A PARIS,/ CHEZ (Le Sº Naudot, rue dauphine chez le premier./ Boulanger a droit en descendant du pont neuf./ Le Sº Boivin no rue St Honoré a la regle d'or./ Avec Privilège du Roy. 1726./ Marin sculpsit.

Sources:
Cons. K.768, B.N. Vm76450 and L.C. ML 30.4 1280 CASE.

Modern Editions:

Sonata No. 5, Air en Rondeau (7.) (transposed down one step) and Menuet (4.), in Solos for the Flute Player, edited by Louis Moyse, New York, G. Schirmer, 1961.


Commentary:
B.N. Vm76450 and L.C. ML 30.4 1280 CASE have later addition: LECLERC, Marchand, rue du Roule, à la Croix d'Or.

The dedication is to Le Comte d'Egmont, Duc de Gueldres et de Juilliers, Prince de Gavre et du Sº Empire Romain, Grand d'Espagne de la premiere creation et de la premiere classe.

Sonata, Op. I, No. 1:

(1) Lentement

\[\text{Music notation image}\]
(2) Courante - Legerement

(3) Rondeau - Gracieusement

(4) Vivement

Sonata, Op. 1, No. 2:

(1) Gravement
(2) Allemande

(3) Sarabande

(4) Gayment

Sonata, Op. I, No. 2:

(1) Gravement
(2) Allemande - Gayment

(3a) Ière Gavotte en Rondeau. Included in Bordet, p. 61.

(3b) 2ème Gavotte. Not in Bordet.

(4) Gigue
Sonata, Op. I, No. 4:

(1) Allemande - Gayment

(2) Gravement

(3) Gayment

(4) Rondeau - Gracieusement
Sonata, Op. I, No. 5

(1) Gravement

(2) Gayment

(3) Lentement

(4a) Air en Rondeau - Gracieusement
(4b) 2° Air

(5a) Menuet

(5b) 2° Menuet

Sonata, Op. I, No. 6:

(1) Gravement
(2) Allemande - Gayment

(3a) Air en Rondeau - Gracieusement

(3b) 2e Air

(4) Gigue
Opus II:

Title Page:
SONATES EN TRIO/ Pour 2 Flûtes-Traversières/ avec la Basse./ PAR M° NAUDOT./ DEUXIÈME OEUVRE./ se vend en blanc 51/à PARIS./ CHEZ {Le Sf Naudot, rue dauphine/ chez le premier/ boulanger a droit en descendant du pont/ neuf./ Le Sf Boivin md rue Sf Honoré a la regle d'or.// Avec Privilège du Roy. 1726./ Marin Sculpsit.

Sources:

Modern Editions:
None

Sonata, Op. II, No. 1:

(1) Gracieusement

(2) Allemande
(3) Gravement

(4) Gayment

Sonata, Op. II, No. 2:

(1) Lentement
(2) Vivement

(3) Gracieusement

(4) Gayment
Sonata, Op. II, No. 2:

(1) Lentement

(2) Allemande

(3) Lentement
(4) Gigue - Gayment

Sonata, Op. 11, No. 4:

(1) Gravement

(2) Allemande - Gayment
(3) Lentement

(4) Gigue - Vivement

Sonata, Op. II, No. 5:

(1) Gravement
(2) Allemande

(3) Lentement (Sarabande)

(4) Courante - Gayment
Sonata, Op. II, No. 6:

(1) Gravement

(2) Allemande

(3) Lentement
(4) Vivement
Opus III:

Title Page:

SONATES/ Pour deux Flutes-Traversieres/ sans Basse./
PAR M^R NAUDOT./ OEUVE TROISIÈME/ Prix, 3l's 10s. en
blanc./ Se vendent a Paris./ CHEZ (Le S^F Naudot, rue
dauphine chez le premier/ boulanger a droit en descendant
du pont neuf./ Le S^F Boivin m^F rue S^F Honoré a la regle
d'or./ Avec Privilège du Roy. 1727./ Marin Sculpsit.

Sources:


Modern Editions:

None

Commentary:

Cons. K.769 has the date removed from the title page and
LeClerc's name and address added.

Sonata, Op. III, No. 1:

(1) Moderement

(2) Gayment
(3) Cicilienne - Gravement

(4) Gigue - Gayment

Sonate, Op. III, No. 2:

(1) Gracieusement

(2) Gayment
(3) Rondeau - Gracieusement

(4) Gigue - Gayment

Sonata, Op. III, No. 2:
(1) Gravement

(2) Allemande
(3) Gavotte en Rondeau - Gracieusement. Included in Bennett.

Sonata, Op. III, No. 4:

(1) Gracieusement

(2) Gayment
(3) Sarabande - Lentement

(4) Gigue - Gayment

Sonata, Op. III, No. 5:

(1) Lentement

(2) Allemande - Gayment
(3) Sarabande

(4) Gigue - Legerement

Sonata, Op. III, No. 6:

(1) Moderement

(2) Courante - Gayment
(3a) Air en Rondeau - Gracieusement

(3b) 2e Air en Rondeau

(4) Légerement
Opus IV:

Title Page:

QUATRIEME OEUVRE/ Contenant/ SIX SONATES/ Pour la Flûte
Traversière/ Avec la Basse./ PAR MR NAUDOT./ Se vend 3½
10s. en blanc./ A PARIS CHEZ {Le Sr Naudot, rue dauphine
dez le premier/ boulanger à droit en descendant du pont
neuf./ Le Sr Boivin m² rue St Honoré à la règle d'or./
Avec Privilège du Roy./ Marin, sculpsit/ 1728.

Sources:

Cons. X.646, B.N. Vm76451 and a copy held by the
Mecklenburgische Landesbibliothek, Schwerin.

Modern Editions:

None

Commentary:

Cons. X.646 is the oldest copy, as the date 1728 is
shown on the title page. B.N. Vm6451 and the copy at
Schwerin have the date removed and Et chez le Sr LeClerc
m² rue du roule à la Croix d'or added.

Sonata, Op. IV, No. 1:

(1) Adagio

\[\text{Musical notation image}\]

(2) Allegro

\[\text{Musical notation image}\]
(3) Aria - Gracioso

(4) Andante

(5) Corrente - Allegro

Sonata, Op. IV, No. 2:

(1) Adagio
(2) Allemanda

(3) Aria - Gracioso

(4) Allegro

Sonata, Op. IV, No. 3:
(1) Vivace
(2) Allemanda - Allegro

(3) Aria - Gracioso

(4) Corrente - Allegro

Sonata, Op. IV, No. 4:

(1) Adagio
(2) Allegro

(3) Sarabanda - Largo

(4) Presto

Sonata, Op. IV, No. 5:

(1) Adagio
(2) Corrente - Allegro

(3) Sarabanda

(4) Giga - Allegro

Sonata, Op. IV, No. 6:

(1) Andante
(2) Allemanda - Allegro

(3) Sarabanda - Largo

(4) Presto
Opus V:

Title Page:

CINQUIÈME ŒUVRE/ Contenant SIX SONATES/ pour deux Flutes-traversières/ sans Basse./ PAR M. NAUDOT./ Se vend 31½ 10s. en blanc./ Marin sculpsit./ A Paris./ CHEZ {Le St Naudot, rue dauphine chez le premier/ boulanger à droite en descendant du pont neuf./ Le St Boivin mgt rue St Honoré à la regle d'or./ Avec Privilège du Roy. 1728.

Sources:

B.N. Vm76509 and Cons. D8790.

Modern Editions:

None

Commentary:

Cons. D8790 is the older copy, as the date 1728 appears on the title page. B.N. Vm76509 has the date removed and Et chez le St Le Clerc mt rue du roule à la Croix d'or added.

Sonata, Op. V, No. 1:

(1) Moderement

(2) Legerement
(3) *Air en Rondeau - Gracieusement*

(4a) *1er Menuet*

(4b) *2e Menuet*

(5) *Vivement*
Sonata, Op. V, No. 2:

(1) Moderement

(2) Gayment

(3a) 1\textsuperscript{st} Air en Rondeau

(3b) 2\textsuperscript{nd} Air en Rondeau - Gracieusement
(4a) Premier Air

(4b) 2\textsuperscript{o} Air - Gayment

\textit{Sonata, Op. V, No. 2:}

(1) Gracieusement

(2) Moderement
(3) Moderement

(4) Gayment

Sonata, Op. V, No. 4:

(1) Gayment

(2) Air en Rondeau - Gracieusement
(3a) Premier Air. Gay.

(3b) 2nd Air. Gay.

(4a) Premier Menuet

(4b) 2nd Menuet
Sonata, Op. V, No. 5:

(1) Gracieusement

(2) Gayment

(3a) 1er Air en Rondeau - Gracieusement

(3b) 2e Air en Rondeau - Gracieusement
(4) Gigue - Gayment

Sonata, Op. V, No. 6:
(1) Moderement

(2) Gayment

(3) Sarabande
(4a) 1er Air en Rondeau - Gracieusement

(4b) 2e Air en Rondeau - Gracieusement
Opus VI:

Title Page:

SIXIÈME OEUVRÉ/ Contenant/ SIX SONATES/ pour deux Flûtes-
traversières/ sans Basse./ PAR M. NAUDOT./ Se vend 31 s
10s. en blanc./ A PARIS CHEZ (Le St Naudot, rue dauphine
chez le premier/ boulanger à droit en descendant du pont
neuf./ Le St Boivin m rue St. Honoré à la règle d'or./
avec Privilege du Roi./ Marin sculpsit./ [c.1729].

Sources:

Cons. X.647, B.N. Vm76510 and Cons. X.770.

Modern Editions:

Sechs Sonaten für 2 Flöten <oder 2 Violinen> [Op. VI],
edited by Walter and Hilmar Hockner. Hamburg, N. Simrock,
1962.

Sonata No. 1, in Oeuvres Originales des XVIIe et XVIIIe
siècles pour la flûte, edited by L. Fleury, Paris,
Alphonse Leduc & Cie, 1928.

Sonata for Two Flutes (No. 1), edited and revised by

Sonata No. 1 (transposed up a third to d minor), in:
Album of Flute Duets, revised and annotated by Louis

Recordings:

Sonata No. 1, on Haydn Society, #AS-D (AS19).

Commentary:

Cons. X.647 is the older copy, as it does not have
LeClerc's name and address. B.N. Vm76510 and Cons. X.770
have later addition: Et chez le St Leclerc m rue du
roule, à la croix d'or.
Sonata, Op. VI, No. 1:

(1) Largo

(2) Allegro

(3) Sarabanda

(4) Allegro
Sonata, Op. VI, No. 2:

(1) **Vivace**

(2) **Allemande - Allegro**

(3) **Affettuoso**

(4) **Allegro**
Sonata, Op. VI, No. 2:

(1) Adagio

(2) Allemanda - Allegro

(3) Aria - affettuoso

(4a) Minuetto I°
(4b) Minuetto 2°

(5) Allegro

Sonata, Op. VI, No. 4:
(1) Larghetto

(2) Allemanda - Allegro
(3a) Aria I° - Vivace

(3b) Aria 2°

(4) Allegro

Sonata, Op. VI, No. 5:

(1) Vivace
(2) Allemanda - Allegro

(3) Aria - Affettuoso

(4) Allegro
Opus VII:

Title Page:

VIIème OEUVRE/ Contenant/ SIX SONATES/ ET UN CAPRICE/ EN TRIO/ Pour 2 Flutes-Traversieres,/ Violons, et Hautbois,/ avec la Basse./ Dont il y en a 3. qui peuvent Se Jouer, Sur les/ Musettes, Vièles, et Flutes à Bec./ PAR M. NAUDOT./ Prix en Blanc 6 francs./ A PARIS/ Chez (Le S. Naudot, rue Dauphine chez le premier/ boulanger a droit en descendant du pontneuf./ Le S. Boivin, rue St Honoré à la Règle d'Or./ Le St Leclerc, rue du Roule à la Croix d'Or./ Avec Privilège du Roy. [c.1729].

Sources:

B.N. Vm76627, Cons. Ac.e³ 125 and B.N. Vm76634.

Modern Editions:

None

Commentary:

Cons. Ac.e³ 125 and B.N. Vm76634 include a dedication to Madame Paris de Montmartel, but the dedication is missing in Vm76627.

Sonata, Op. VII, No. 1:

(1) Grave
(2) Allemande - Legerement

(3a) 1er Air en Rondeau - Gracieusement

(3b) 2e Air en Rondeau
(4) Legerement (Gayment in 2nd flute part)

Sonata, Op. VII, No. 2:

(1) Gracieusement - Musette (Moderement in 2nd flute part)

(2) Legerement
(4b) 2\textdegree Menuet

(5a) 1\textsuperscript{re} Gigues

(5b) 2\textsuperscript{re} Gigues
Sonata, Op. VII, No. 2:

(1) Lentement

(2) Gayement

(3) Lentement
(4) Legerement

Sonata, Op. VII, No. 4:
(1) Moderement - Musette

(2a) Premiere Paysanne
(2b) 2ᵉ Paysanne

(3) La Justine - Légèrement

(4a) 1ᵉʳ Air en Rondeau - Gracieusement
(4b) 2e Air

(5a) 1er Menuet

(5b) 2e Menuet
Sonata, Op. VII, No. 5:

1) Lentement

2) Allemande - Gayment

3) Lentement
(4) *Legerement*

Sonata, Op. VII, No. 6:

(1) *Moderement – Musette*

(2a) *Irè Gavotte*
(2b) 29 Gavotte

(3) Allemande - Gravement (Gracieusement in 1st flute part).

(4a) 1er Menuet
(4b) 2º Menuet

(5) Sarabande

(6a) 3º Gigue
(6b) 2nd Gigue

Caprice, Op. VII

(1) Lentement

(2a) 1st Tambourin
(4) Chaconne
Opus VIII:

Title Page:

HUITIÈME OEUVRE/ DE M. NAUDOT,/ Contenant/ SIX FÊTES
RUSTIQUES/ pour Les Musettes, Vieles,/ Flutes, Haubois.
& Violons,/ avec la Basse,/ Prix, 51/ en blanc,/ Marin
sculpit./ SE VEND A PARIS./ CHEZ LE ST NAUDOT, rue
dauphine, chez le premier/ boulanger à droit, en
descendant du pont neuf./ LE ST BOIVIN m/ rue ST Honoré,
à la règle dor./ LE ST LE CLERC m/ rue du roule, à la
Croix d'or./ Avec Privilège du Roi. [c.1732].

Sources:

B.N. Vm76719 and Cons. X.654 (2).

Modern Editions:

Trio I C-Dur für Blockflöte, Oboe und Basso continuo,
edited by Hugo Ruf, Mainz, B. Schott's Söhne, #5359,
1965.

Trio III C-Dur für Blockflöte, Oboe und Basso continuo,
edited by Hugo Ruf, Mainz, B. Schott's Söhne, #5360,
1965.

Premiere Fête Rustique pour Hautbois (Flute ou Violon)
et Violier, Op. 8, No. 1, edited by Georges Migot,
Genève, Editions du Siècle Musical, 1949. (Only the
Viéle or Musette part is given; the Flute part is omitted
completely).

Commentary:

Ruf is in error in dating Op. VIII in 1726; it could not
have been published before 1731; probably 1732 (see
p. 170 above).

Fête, Op. VIII, No. 1:

(1) Légerement

\[
\begin{align*}
\text{Staff 1:} & \\
\text{Staff 2:} & \\
\end{align*}
\]
(2) Gracieusement

(3) Gaîment

Fête, Op. VIII, No. 2:

(1) Légèrement
(2) Lentement

(3) Gaiment

* Fête, Op. VIII, No. 2: 
(1) Modérément
(2) Lentement

(3) Gaîment

Fête, Op. VIII, No. 4:

(1) Vivement
Fête, Op. VIII, No. 5:

(1) Gayment

(2) Gracieusement

(3) Légerement
(2) Gracieusement

(3) Légèrement

Fête, Op. VIII. No. 6:
(1) Gaïment
(2) Gracieusement

(3) Gaiment
Livres Contenant Diverse Pieces:

Title Page:

LIVRE CONTENANT/ DIVERSE PIECES/ Pour Deux cors de Chasse/ Trompettes, Flûtes Traversiers, ou/ haubois,/
PAR M. NAUDOT./ Se Vend 24s en blanc Gravé par L. hue./
A PARIS./ Chez L'Auteur, rue Dauphine à la desente du pont neuf Chez le/ premier boulanger./ Le S'y Boivin,
Marchand rue St Honoré à La Regle d'Or./ Le S'y Le Clerc,
Marchand rue du Roule à la Croix d'Or. / 1733/ Avec
Privilege du Roy.

Source:

B.N. Vm76997.

Modern Editions:

None

Commentary:

The pieces are unnumbered in the original.

The term Apet, which Naudot has used on No. 5 is appar-
ently an abbreviation for Apetissement, an obsolete
noun meaning "diminution." There is no clue whether this
term is intended as an indication of the mode of per-
formance, either as to tempo or dynamics, or as an
indication of the type of piece.

(1) Bourée

(2) Fanfare
(12) Fanfare

(13) Marche

(14) Gavotte

(15) Fanfare

(16) Bruit de Forest
(17) Chasse

(18) Menuet

(19) Les Carthaginois
Opus IX:

Title Page:

NEUVIÈME OEUVRE/ DE MR NAUDOT/ Contenant/ SIX SONATES/
Pour la Flute traversière/ Avec la Basse/ La 5e peut se
jouer/ sur la Musette./ Prix 3½ 10s. en blanc./ À
PARIS CHEZ (L'AUTEUR, rue dauphine, chez le premier/
boulanger à droit en descendant du pont neuf./ LE ST/
BOIVIN m² rue Saint Honoré, à règle d'or./ LE ST/
LE CLERO m² rue du roule, à la Croix d'or./ Avec
Privilège du Roi./ Marin sculpsit [1733].

Sources:

B.N. Vm76452 and a copy held by the Mecklenburgische
Landesbibliothek, Schwerin.

Modern Editions:

Sonate D-dur für Altblockflöte (oder Querflöte) und
Basso Continuo, Op. IX/5, edited by Hugo Ruf, Kassel,

Sonata, Op. IX, No. 1:

(1) Larghetto

(2) Allegro
(3) Aria - Affettuoso

(4) Allegro

Sonata, Op. IX, No. 2:
(1) Adagio

(2) Allegro
(3a) Aria I° - Affettuoso

(b) Aria II°

(4) Giga - Allegro

Sonata, Op. IX, No. 2:

(1) Vivace
(2) Allegro

(3) Aria - Affettuoso

(4) Allegro

Sonata, Op. IX, No. 4:

(1) Adagio
(2) Allegro

(3a) Aria IIa - Affettuoso

(3b) Aria IIa

(4) Allegro
Sonata, Op. IX, No. 5, Flauto, o Zampogna:

(1) Larghetto

(2) Allegro

(3) Sarabanda

(4) Allegro, ma non presto
Sonata, Op. IX, No. 6:

(1) Adagio

(2) Allegro
(3) Aria - Affettuoso

(4) Allegro
Opus X:

**Title Page:**

DIXIÈME ŒUVRE/ CONTENANT VI BABIOLES/ Pour II. Vièles, Musettes, Flutes-a-bec, Flutes traversières, Haubois, ou Violons, sans Basse/ DÉDIÉES/ À Madame/ LA COMTESSE DE/ CHOISEUL./ PAR MÔ NAUDOT./ À Paris, chez L'AUTEUR, rue dauphine, chez le premier boulanger/ à droit en descendant du pont neuf./ LA VÔ BOIVIN mô rue saint Honoré à la règle d'or./ LE SÔ LE CLERC mô rue du roule, à la Croix d'or./ Avec Privilège du Roi./ Prix 31/2 10s/ en blanc. Marin sculpsit. [c.1734].

**Source:**

B.N. Vm76693

**Modern Editions:**

IIIÔ BABIOLE (Suite I) and QUATRIÈME BABIOLE (Suite II) in: Duette französischer Meister für Althblockflöten oder andere Instrumente, edited by Pierre Ruyssen, Kassel, Nagels Verlag 517, 1960.

**Commentary:**

Ruyssen is in error in dating these works in 1726; they could not have been published before 1734, as they bear the name of VÔ Boivin instead of that of her husband, who died in 1733 (see p. 170 above).

**Babiole, Op. X, No. 1:**

(1a) Rondeau - Gracieusement
(1b) II\textsuperscript{e} Rondeau

(2a) Bourée

(2b) II\textsuperscript{e} Bourée

(3) Fanfare
(4) Très Lentement

(5a) 1er Menuet

(5b) 2nd Menuet

Babiole, Op. X, No. 2:
(1) Gracieusement
(2a) I° Menuet

(2b) II° Menuet

(3) Fanfare

(4a) Ière Sauteuse
(4b) II\th Sao""euse

(5) Tr\'e Lentement

(6) Chaconne

Bablole, Op. X, No. 2:

(1) Gracieusement
(2a) Ière Sauteuse

(2b) IIème Sauteuse

(3) Très Lentement

(4a) Ière Gigue
(4b) II\textsuperscript{e} Gigue

(5) Musette

(6a) I\textsuperscript{er} Rondeau

(6b) II\textsuperscript{e} Rondeau
(7a) 1er Menuet

(7b) 2e Menuet

Bacville, Op. I, No. 4:
(1) Gracieusement

(2a) 1ère Villageoise - Vivement
(2b) II\textsuperscript{e} Villageoise

(3) Musette en Rondeau

(4) Fanfare

(5) Sarabande - Tendrement
(6a) Ier Menuet

(6b) IIe Menuet

Bablec, Op. X, No. 5:
(1) Gracieusement

(2a) Iere Contredanse en Rondeau - Gaïment
(2b) 2nd Contredanse

(3a) 1st Polonaise - Gravement

(3b) 2nd Polonaise

(4) Rondeau - Gracieusement
(5a) 1st Menuet

(5b) 2nd Menuet

Babiole, Op. X, No. 6:

(1) Lentement

(2) Légerement
(3) Musette - Gracieusement

(4a) Ière Contredanse

(4b) IIᵉ Contredanse

(5a) Iᵉʳ Menuet
(5b) II\textsuperscript{e} Menuet

(6) Chaconne Polonaise - Gravement
Opus XI:

Title Page:

XVème OEUVRE/ CONTENANT SIX CONCERTO/ EN SEPT PARTIES,/ Pour une Flûte-traversiere,/ Trois Violons, un Alto-Vielle, avec deux/ Basses./ DEDIÉ/ le Son Altesse/ Monseigneur/ LE COMTE D'EGMONT/ Par la grace de Dieu, Duc de Gueldres,/ et de Juiliers, Prince de Gavre, et du St Empire/ Romain, Grand d'Espagne de la premiére/ creation, et de la premiere classe./ PAR MR NAUDOT./ A Paris chez l'AUTEUR, rue dauphine, chez le premiére/ boulanger/ a droit en descendans du pont neuf./ LA Vé/ BOIVIN n° rue du roule, a la Croix d'or. Prix, 1219/ en blanc./ Avec Privilège de Roi.) Marin sculpsit.

[c.1735].

Source:

B.N. Vm76667

Modern Editions:

None

Recordings:

Nos. 2, 3 and 4, on: Grand Siècle No. 11, SXL 20.131.

Commentary:

B.N. Vm76667 is apparently not a matched set of parts, at least as far as printing dates are concerned; the catalogue of the composer's works with the Violino primo part includes the XXV Menuets, 1748, while that with the Flauto part only goes through Op. XVII (c.1741).

Concerto, Op. XI, No. 1:

(1) Allegro
(2) Largo

Concerto, Op. XI, No. 2:

(1) Allegro

(3) Allegro
(2) Largo

(3) Allegro

Concerto, Op. XI, No. 3:

(1) Allegro
(2) Adagio

(3) Allegro

Concerto, Op. XI, No. 4:

(1) Allegro
(2) Adagio

Concerto, Op. XI, No. 2:

(1) Allegro
(2) Largo

(3) Allegro

Concerto, Op. XI, No. 5:

(1) Allegro
(2) Aria - Affettuoso

(3) Allegro
Opus XII:

Title Page:

DOUZIÈME ŒUVRE/ De M'Naudot./ Contenant/ DIVERSE
PIECES/ Pour la Flûte traversière, ou autres/ Instrumens,
avec La Basse./ Se vend à Paris, chez L'Auteur,/ Rue
dauphine, chez le premi boulan-/ ger à droit, en
descendant du pont neuf./ Chez L V Boivin mœ rue Saint
Honore,/ à la règle d'or./ Et la Sr Le Clerc mœ rue du
roule,/ à la Croix d'or./ Marin sculpsit. [c.1736].

Source:

B.N. Vm76453

Modern Editions:

None

1. Rondeau - Hardiment

2. Rondeau - Tendrement

3. 1er Menuet
4. IIe Menuet

5. Rondeau - Legerement

6. Rondeau - Gaiment

7. Ier Menuet

8. IIIe Menuet
9. Rondeau - Tendrement

10. Rondeau - Rondement

11. Le Sabat - Gaiment

12. Rondeau - Gravement

13. 1er Tambourin
14. II\textsuperscript{e} Tambourin

15. Rondeau - Gravement

16. Rondeau - Mouvement de menuet

17. I\textsuperscript{er} Menuet

18. II\textsuperscript{e} Menuet
Plaisirs de la campagne

19. Chant d'oiseaux - Lentement

20. Musette - Gracieusement

21. Bruit de chasse
22. Menuet en Rondeau

23. Contredanse

24. LA D'HASTREL - Gracieusement

25. Rondeau - Moderement
26. I\textsuperscript{re} Menuet

27. II\textsuperscript{re} Menuet

28. Rondeau - Gracieusement

29. Rondeau - Gaiment

30. Rondeau - Gaiment
31. Rondeau - Gracieusement

32. Rondeau - Gracieux sans Lenteur

33. Rondeau - Gracieusement

34. Rondeau - Gaiment

35. Potpourri - Lentement
Chansons Notées:

**Title Pages and Sources:**

B.N. Res. Ye 1406 (1)
B.N. Res. Vm7618
B.N. L. 169

CHANSONS/ Notées/ De La très vénéraible/ Confrérie/ DES MAÇONS/ LIBRES./ Précédées de quelques Pieces de Poésie/ Convenables au sujet,/ Et d'une Marche./ Le tout recueilli et mis en ordre,/ PAR FRER NAUDOT./ 1737.

B.N. Res. Ye 1406 (2)

CHANSONS/ Notées/ De la très vénérable/ Confrérie/ DES FRANÇOIS MAÇONS;/ Précédées de quelques Pieces de Poésie/ Convenables au sujet,/ Et d'une Marche./ Le tout recueilli et mis en ordre,/ PAR FRER NAUDOT./ 1737.

B.N. Res. H 2322
B.N. Res. Vmd 12

CHANSONS/ Notées/ De la très vénérable Confrérie/ DES FRANÇAIS MAÇONS;/ Précédées de quelques Pieces de Poésie/ Convenables au sujet,/ et d'une Marche./ Dediés/ Au tres respectable/ GRAND MAÎTRE/ DES LOGES DE FRANCE/ Monseigneur/ LE COMTE DE CLERMONT/ Prince du sang./ Le tout recueilli/ et mis en ordre/ PAR FRÈRE NAUDOT./ 1744.

**Modern Editions:**


**Commentary:**

Only the instrumental marches and a duo are credited to Naudot; none of the composers of the songs are identified. In view of the words, "Le tout recueilli et mis en ordre" on the title pages, it appears unlikely that Naudot wrote many, if any, of the other melodies to which the songs are set.

This collection of Masonic songs was apparently circulated in several different versions, but always under the same basic title page. The two versions of the 1737 title page differ only in that one identifies the
order as the Maçons Libres while the other calls it the
Francs Maçons. The 1744 title page is different from
that of 1737 only in that it contains the dedication to
Clermont. The differences in title pages are no guide
to differences in content; B.N. Res. Ye 1406 (2), under
the 1737 title page, and B.N. Res. Vmd 12, under the
1744 title page, are exactly alike in content.

All the versions consulted contain the first march and
the first seven chansons, except B.N. L. 169, which ends
with the fifth chanson. B.N. Res. Vmd 618 ends with the
seventh chanson. The remaining versions have a second-
ary title page which reads:

RECUERIL/ DE/ CHANSONS/ NOUVELLES/ DE LA MACONNERIE/
Acrostiche./

The acrostiche is on the word Francmacon. B.N. Res. Ye
1406 (2) and B.N. Res. Vmd 12 have 2V added before
RECUERIL, and page numbering is continuous. B.N. Res. Ye
1406 (1) and B.N. Res. H 2322 begin new page numbering
with the RECUERIL. The chansons are in the same order in
these four versions through (28), at which point B.N. Res.
1406 (1) has (37) inserted, and it and B.N. Res. H 2322
have (29) omitted. (30) and (31) are in all versions,
but the Marche (32) is omitted in B.N. Res. H 2322 and
B.N. Res. Ye 1406 (1). (33) through (36) are added to
B.N. Res. H 2322 only, under the secondary title:

CHANSONS/ Notées/ Pour L'Ordre de la felicite.

B.N. Ye 17924 appears to be a new engraving of the 1737
dition through the first six chansons, but only the
words and written instructions have been engraved; no
music is in evidence.

The top parts of the Marche (1) and of the first six
chansons are included in B.N. Vm 3644, a manuscript
collection of sixty miscellaneous works by numerous
composers.

Naudot's Chansons Notées was the earliest collection of
masonic songs to appear in France, 6 and the surviving
copies indicate that it was widely disseminated in
various versions over a period of several years.

6Roger Cotte, "Les Musiciens dans l'Histoire de la
Franc-Maçonnerie," La Revue Internationale de Musique,
Numéro 10 (Printemps-Été, 1951), 491.
(1) Marche des Maçons Libres. Par Frère Naudot.

(2) Chanson des Maîtres

Tous de concert chantons à l'honneur de nos...

(3) Chanson des surveillans

Adam à sa postérité Transmit de...

(4) Chanson des Compagnons

Art divin, l'Etre suprême Daigna

(5) Chanson des Apprentis

Frères et compa gnons De la Maçonnie

(7) Chœur - Gravement

(8) Parodie du Frère Godeneche Sur La Marche des Francs-Maçons du Frère Naudot.

(9) Chanson

(10) Chanson

(11) Chanson
(12) Chanson

Aprentiss, Compagnons et Maitres vous véné'

(13) Chanson

frères que des plus dé accords nos fte a

(14) Chanson

Recevet tres aimables freres Le tendre hom

(15) Chanson

Accordez nous votre suffrage beau

(16) Chanson

Il m'est donc permis mes chers a

(17) Chanson

Puis que cet air plait à la ronde, et

(18) Chanson

D'une innocente vie, qui veut remplir le
(19) Chanson

Nous seuls des Secrets des maçons posse dans

(20) Chanson

Dans ce Banquet delieux, Une Su

(21) Chanson

Ah! qu'il est doux de passer la vie

(22) Chanson

La lanterne à la main en plein jour

(23) Chanson

O fi-li-i et fi-li-ce le

(24) Chanson

Tous les plaisirs de la vie n'offrent

(25) Chanson

A la Santé de nos maçonnes à la San
(26) Chanson

Buvons, buvons de ce vin frais
Remplissons

Dans ce doux et charmant festin, ou Régne

(28) Chanson

Dans nos banquets point de mélancolie

(29) Chanson

Du moindre rang au diadème
Il se trouva

(30) Chanson

Comus ne peut de la table nous faire

(31) Chanson

C'est ici le séjour, qu'habite L'inno

(33) Chansons Notées Pour L'ordre de la Félicité

Mon cher fils il me faut, faux

(34) Chanson

L'Isle de la félicité n'est point un

(35) Chanson

Rival de la maçonnrie notre ordre

(36) Autre Chanson par le même auteur

L'île de la félicité seule a droit de ma

(37) Chanson

Tes charmes font toujours nouveaux fut-il ja
Opus XIII:

Title Page:

TREIZIÈME OEUVRE/ CONTENANT SIX SONATES/ Pour la Flûte traversière, avec la Basse./ Dédie./ A SON EXCELLENCE/ Monseigneur/ LE COMTE DE TARLO/ Seigneur des Comtes de Tenezyn, Czakarzowice, et Meisztyn;/ Palatin de Lublin,/ Et Sénateur de la République/ de Pologne, etc./ PAR M' NAUDOT./ Se vend 6 1⁄2 en blanc, à Paris chez l'Auteur,/ Rue dauphine, chez le prem' boulanger à droit/ en descendant du pontneuf./ La v° Boivin m°e rue S° Honoré à la règle d'or, et/ Le S° Le Clerc m° rue du roule, à la Croix d'or./ Et à Lion, Chez le S° Brotonne marché/ rue mercière./ Avec Privilège du Roi./ Marin sculpsit. [c.1738].

Sources:


Modern Editions:

None.

Sonata, Op. XIII, No. 1:

(1) Adagio

(2) Allegro
(3) Andante

(4) Allegro

Sonata, Op. XIII, No. 2:

(1) Largo

(2) Allegro
(3a) Aria 1\textsuperscript{a} - Affettuoso

(3b) Aria 2\textsuperscript{a}

(4) Allegro

Sonata, Op. XIII, No. 2:

(1) Vivace
(2) Allegro

(3a) Aria Iª - Affettuoso

(3b) Aria 2ª

(4) Allegro
Sonata, Op. XIII, No. 4:

(1) Largo

(2) Allegro

(3) Largo

(4) Allegro
Sonata, Op. XIII, No. 5:

1. Affettuoso

2. Allegro

3. Sarabanda

4. Giga - Allegro
Sonata, Op. XIII, No. 5:

(1) Larghetto

(2) Allegro

(3) Aria - Affettuoso

(4) Allegro
Opus XIV:

Title Page:

XIVe OEUVRE/ Contenant/ SIX SONATÉS/ Pour une Viele avec la Basse,/ Dont trois sont mêlées d'accords./ Avertissement/ les trois Sonates mêlées d'accords peuvent s'exécuter/ par deux Vieles, ou une Viele, un Violon et la Basse./ PAR M. NAUDOT/ Se vend 3½ 10s. broché. A Paris, chez l'Auteur,/ Rue dauphine, chez le premier boulanger./ à droite en descendant du pont neuf./ La Vie Boivin M. rue s. Honoré, à la règle d'or,/ Et le s. Le Clerc M. rue du roule, à la Croix d'or./ Avec Privilège du Roi./ Marin sculpsit. [1739].

Sources:

B.N. Vm76694 and a copy held by the Mecklenburgische Landesbibliothek.

Modern Editions:

None

Commentary:

The copy held by the Mecklenburgische Landesbibliothek was issued under a new title page which differs from the earlier one in that it bears a dedication: DÉDIÉ/ A MONSIEUR BOURGELAS/, and has "Et a Lion chez le s. Brotonne m. rue merciere," added to the list of marchands.

Sonata, Op. XIV, No. 1:

(1) Largo

\[\text{Musical notation image} \]

\[\text{Musical notation image} \]
(2) Allegro

(3) Affettuoso

(4) Allegro

Sonata, Op. XIV, No. 2:

(1) Larghetto
(2) Allegro

(3) Aria - Affettuoso

(4a) Minoetto 1º

(4b) Minoetto 2º
Sonata, Op. XIV, No. 2:

(1) Adagio

(2) Allegro

(3) Aria - Affettuoso

(4) Allegro
Sonata, Op. XIV, No. 4:

(1) Adagio

(2) Allegro

(3) Sarabanda

(4a) Minuetto I°
(4b) Minoetto

Sonata, Op. XIV, No. 5:

(1) Largo

(2) Allegro

(3) Gavotta
(4) Allegro

(1) Andante

(2) Allegro

(3a) Aria I°
(3b) Aria III

(4) Moderato
Opus XV:

Title Page:

QUINZIÈME OEUVRE/ Contenant/ SIX SONATES EN TRIO/ Pour
II Flûtes traversières ou autres Instrumenta,/ avec la
Basse./ DÉDIÉ/ A Son Excellence Monseigneur/ LE COMTE
DE TARLO,/ Seigneur des Comtés de Tenezyn,/ Czekarzowice
et Melsztyn,/ Palatin du Lublin,/ Senator/ de la
République de Pologne & c./ PAR Mº NAUDOT./ Se vend 6l$ en
blanc. À Paris chez l'Auteur./ Rue dauphine, chez
le premier boulanger à droite, en descendant du pont
neuf./ Mº BOIVIN mº rue St Honoré à la règle d'or, et
chez Mº LE CLERC mº rue du roûle à la Croix d'or./ Et
à Lion./ Chez Mº BROTONNE marché./ Rue mercière./ AVEC
PRIVILÈGE DU ROI./ Gravé par Marin./ 1740.

Source:

B.N. Vm76628

Modern Editions:

None

Commentary:

B.N. Vm76628 is not a matched set of parts as far as
printing dates are concerned; the Flauto IIº and Basso
parts have "rue dauphine, chez le premier boulanger à
droit" scratched off the plates and "Au Caffé de Conti"
engraved in its place. The catalogue of the composer's
works with the Flauto IIº part includes the XXV Menuets,
1748.

Sonata, Op. XV, No. 1:

(1) Allegro

[Musical notation image]
(2) Affettuoso

(3) Allegro

Sonata, Op. XV, No. 2:

(1) Allegro
(2) Andante

(3) Allegro

Sonata, Op. XV, No. 2:

(1) Allegro ma non troppo
Sonata, Op. XV, No. 4:

(1) Allegro

(2a) Aria I

(2b) Aria II
(3) Allegro

Sonata, Op. XV, No. 5:

(1) Allegro

(2) Adagio
Sonata, Op. XV, No. 6:

(1) Allegro

(2) Adagio
(3) Allegro
Opus XVI:

Title Page:

SIXIÈME OEUVRE/ CONTENANT SIX SONATES/ Pour une Flûte traversiere,/ avec la Basse./ DÉDIÉ/ À MONSEIGNEUR/ ALFONZE FRANCOIS CARAFFE/ DES DUOS DE FORLI,/ DUC DE MONTENERO,/ Seigneur du Château de Rionero, à Collato,/ et des terres de la Petrella, à Castel de Rocca à ca./ PAR MM NAUDOT./ Se vend à Paris chez l'Auteur,/ Rue Dauphine, chez le premier boulanger à droite en descendant/ du pont neuf./ MM BOIVIN mde rue St Honoré à la règle d'or, et MM LE CLERC mde rue du roule, à la croix d'or,. Et à Lion chez/ MM BROTONNE mde rue merciere./ Avec Privilège du Roi 1740/ Prix 3s. en blanc.

Source:
B.N. Vm76455

Modern Editions:
None

Sonata, Op. XVI, No. 1:

(1) Andante

(2) Allegro
(3) Adagio

(4a) Minoetto I°

(4b) Minoetto II°

Sonata, Op. XVI, No. 2:
(1) Andante
(2) Allegro

(3) Adagio

(4) Minuetto

(5) Allegro
Sonata, Op. XVI, No. 2:

(1) Andante

(2) Allegro

(3) Largo

(4) Minuetto
Sonata, Op. XVI, No. 4:

(1) Largo

(2) Allegro

(3) Adagio

(4a) Minuetto I°
(4b) Minoetto II:

Sonata, Op. XVI, No. 5:

(1) Adagio

(2) Allegro

(3) Adagio
(4) Minoetto

Sonata, Op. XVI, No. 6:

(1) Andante

(2) Allegro

(3) Adagio
(4a) Minoetto I°

(4b) Minoetto II°
Opus XVII:

Title Page:

DIX-SEPTIÈME OEUVRE/ DE M° NAUDOT,/ Contenant/ SIX CONCERTOS/ En quatre parties,/ POUR LES VIELES, MUSETTES,/ Flûtes traversières, Flûtes à bec, et Hautbois,/ II Violons & Basse./ AVERTISSEMENT./ L'Auteur, pour la commodité du public, a fait graver la partie des/ Vieles, Musettes & c. séparément sur la 1re ligne et sur la 2e/ Prix, 8½ en blanc./ À PARTS, CHEZ L'AUTEUR,/ rue dauphine chez le premier boulanger a droite, en/ descendant du pont neuf./ M° BOIVIN m° rue Saint Honoré, à règle d'or,/ M° LE CLERC m° rue du roule, à la Croix d'or,/ Et à Lion, chez M° BROTONNE m°/ Rue merciere./ AVEC PRIVILÈGE DU ROI [c.1741].

Sources:

B.N. Vm76744 and Cons. X.654 (3).

Modern Editions:


Recordings:

Concerto No. 3, on: Haydn Society, #HSL 103, 1954.

Concerto No. 5, on: Archive Production ARC 3193.

Commentary:

The Viele part with B.N. Vm76744 is in French Violin clef and has rests during the tutti sections. The Viele part with Cons. X.654 (3) is in Treble clef and has music for almost all the tutti sections. The tutti sections are marked "Tous" or "T." and the solos "Seul."

All the string parts in Vm76744 have "rue dauphine chez le premier boulanger a droite" scratched off the plate and "Au Caffé de Conti" added in its place.
Concerto, Op. XVII, No. 1:

(1) Allegro

(2) Adagio

(3) Allegro

Concerto, Op. XVII, No. 2:

(1) Allegro
(2) Adagio

(3) Allegro

Concerto, Op. XVII, No. 2:

(1) Allegro

(2) Adagio
(3) Allegro

Concerto, Op. XVII, No. 4:

(1) Allegro

(2a) Aria I° - Affettuoso
(2b) Aria II

(3) Allegro

Concerto, Op. XVII, No. 5:

(1) Allegro
(2) Adagio

(3) Allegro

Concerto, Op. XVII, No. 5

(1) Allegro

(2) Adagio
(3) Allegro

\begin{music}
\new Staff 
\new Stem (3) 
\end{music}
Title Page:

LES PLAIRS/ DE CHAMPIGNY/ Ou Suite En Trio./ POUR UNE MUSETTE, OU VIELE, UNE FLUTE, ET UN VIOLON./ DEDIES/ A MÔ PARIS/ DE MEYSIEU, PAR MÔ NAUDOT./ Prix 36/- A PARIS./ Chez L'Auteur, rue Dauphine, le premier Boulanger a main droite./ MÔ Boivin, Marchande, rue St. Honore, a la regle d'or./ MÔ Le Clerc, Marchand, rue du roule a la Croix d'or./ Avec Privilège du Roi. [c.1743-47].

Source:

Vm76720

Modern Editions:

None

Commentary:

Vm76720 begins with a copy of the Divertissement Champsétre, but Les Plaisirs de Champigny must have been published considerably earlier than the Divertissement (1749) and even before the XXV Menuets (1748), because Naudot's address is still given as rue Dauphine on the title page, whereas the Caffé Conti is given on that of the XXV Menuets. It was published after 1742, however, as it was not included in the catalog of that year. Also, Naudot was still associated with Brotonne as of the publication of Op. XVII (c.1741), and Brotonne's name does not appear on the title page of Les Plaisirs de Champigny. Closer dating does not appear possible unless a more exact date of Naudot's change of residence or of the termination of his association with Brotonne becomes available. It is likely to have been near 1748 than 1743, however, as orthographical and lettering detail on the title page resembles that of the XXV Menuets and not that of Op. XVII.

(1) Tendrement

[Music notation]
(2) Gaiment

(3) Musette. Included in Bordet.

(4a) 1st Menuet
(4b) 2e Menuet

(5) Lentement

(6) Air de Chasse
Title Page:

XXY MENUETS/ Pour deux Cors de Chasse Trompettes/ Flûtes Traversieres haubois Violons et/ Pardessus de Viole/ DÉDIÉS/ À MONSIEUR AUBRON./ PAR Mª NAUDOT./ Se vend 36¢ en blanc/ Chez L'Auteur, Au Caffé de Conti, a la descente du Pont neuf./ Mª Boivin, marchande, rue Sÿ Honnoré a la regle d'or./ Mª Le Clerc, marchand rue du Roule, a la Croix d'or./ Avec Privilège du Roi./ 1748.

Source:

B.N. Vm76998

Modern Editions:


Nos. 8, 11, 19, 23 and 25, all transposed down one step and with a third part added by the editor, in: Oberborbeck (Felix), editor, Schöne Menuette aus alter Zeit [um 1740], Celle, Moeck (n.d. [c.1960]).

Commentary:

Both Cucuel7 and Jaunet8 date these menuets in 1742; however, B.N. Vm76998 clearly shows 1748 upon personal examination. The figure 8 in the date could, however, be mis-read as a 2 on a bad photo-copy.

7 Georges Cucuel, La Pouplinière Et La Musique De Chambre Au XVIII Siècle (Paris, 1913), p. 389.

8 André Jaunet, "Preface," Naudot, (Jean-Jacques), 25 Menuette (Zurich, [1950]).
DIVERTISSEMENT/ CHAMPÊTRE,/ EN TRIO./ Pour une Musette, ou Viele, une Flûte, et un Violon./ DÉDIÉ/ A MÊME DE PINTO./ PAR MÊME NAUDOT./ Prix 36./ A PARIS,/ Chez (L'Auteur, au Caffé de Conti, vis-à-vis la descente du pont neuf./ MÊME Boivin, marchande, rue St Honnoré, à la regle d'or./ MÊME Le Clerc, Marchand, rue du roule, à la Croix d'or./ MÊME Castagnery, rue des Prouvaires, a la musique Royale. 1749/ Avec Privilege du Roi.

Source:
B.N. Vm76720

Modern Editions:
None

(1) Lentement

(2) Gaiment
(3) Musette - Gracieusement. Musette and Flute parts included in Bordet.

(4) Legerement

(5) Tambourin
(5b) 2f Tambourin
Two Gavottes:

Source:

B.N. L.l2.744 (2)

SECOND LIVRE/ OU/ RECUEIL D'AIRS EN DUO/ Choisis et ajustés pour les Flûtes, Violons et Pardessus de Viole,/ dont la plus part peuvent se jouer sur la Vielle et la Musette,/ tant naturellement, que par des Clefs de transpositions posées/ au commencement desdits Airs, divisés en sept suites avec un Prélude sur chaque ton./ PAR MR. BORDET/ Gravé par Labassée Prix 6½ en blanc/ A PARIS/ Chés (Led. Sf Bordet rue du Ponceau la 2e porte à droite en entrant par la rue Sf Denis./ Mr. Bayard rue Saint Honore à la Règle d'Or./ Mr. LeClerc Mâ rue du Roule à la Croix d'Or/ Mile Castagnery rue des Prouvaires à la Musique Royale/ et à Lyon Chés Mf Bretonne rue merciere./ Imprimé par Auguste de Lorraine [c.1755].

Commentary:

These two gavottes were probably included in either the Airs Choisis or Noëls Choisis of 1752, of which no copy has been found to date.

The second Gavotte, p. 59, is paired with one from Castor et Pollux by Rameau.

Gavottes en Duo Par Mr. Naudot (pp. 40-41).

(1a) 1ère - Gracieusement sans lenteur

\[\text{Musical notation}\]

(1b) 2e - Doux

\[\text{Musical notation}\]
Gavotte Par M. Naudot (p. 59).

(2) Doux
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Cucuel, Georges, "Notes sur quelques musiciens, luthiers, éditeurs et graveurs de musique au XVIIIe siècle," Sammelbände der Internationalen Musikgesellschaft, XIV (Jan.-Marz, 1913), 242-252.


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Encyclopedia Articles


Music


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Braun, Mr., Troisième Oeuvre Contenant Six Sonates En Trio pour 2 Flutes-Traversiers, Violons, ou Hautbois avec la Basse, Paris, Naudot, Boivin and Leclerc, 1729.


Haendel, George Frederick, Twelve Concerti Grossi, New York, Edwin F. Kalmus, 1968.

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Haendel, George Frederick, XV Solos for a German Flute, Hoboy, or Violin with a Thorough Bass for the Harpsichord or Bass Violin, Opera Prima, edited by Friedrich Chrysander, Hamburg, Breitkopf & Hartel, 1879.


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