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MASTERARBEIT

# The Violin Sonatas of Etienne Denis Delair

A Critical Edition and Investigative Essay

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## Note on Terminology

I refer to the source material, Etienne Denis Delair's 'Sonates Violino seul', using the abbreviation found in the Uppsala University Library Düben collection (DCDC): imhs 53:1.<sup>1</sup>

I use English names for note values customary in the United Kingdom: semiquaver, quaver, crotchet, minim, and semibreve.

I use terminology which can be found and clarified in Georg Muffat, *Regulae Conventuum Partiturae* (1699), and Hans Peter Weber, *Generalbass-Compendium Schola Cantorum Basiliensis* (2018), (<https://www.fhnw.ch/en/research-and-services/music/schola-cantorum-basiliensis/publications/generalbass-compendium>; accessed 02.02.2023).

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<sup>1</sup> Etienne Delair, 'Sonates Violino seul', DCDC imhs 53:1, ed. Carl Hintz, ([https://www2.musik.uu.se/duben/presentationWork.php?Select\\_Dnr=2961&Select\\_Wnr=2469](https://www2.musik.uu.se/duben/presentationWork.php?Select_Dnr=2961&Select_Wnr=2469); accessed 19.02.23).

## Introduction

In the royal dedication to the second edition of Etienne Denis Delair's treatise, *Traité d'accompagnement pour le théorbe, et le clavecin* (1724), Delair mentions the existence of his instrumental compositions three times.<sup>2</sup> David Fuller, author of Delair's slim 2001 Grove article, and Charlotte Mattax, English translator of the first edition of Delair's *Traité*, both state that the works had 'not been discovered'.<sup>3</sup> In Uppsala Universitet's 'Düben Collection Database Catalogue', one can find and access images of seven *Sonates Violino seul* by a 'Mr De L'air' contained in 'Violino' and 'Basso Continuo' partbooks. The first six sonatas are written for violin and basso continuo, and the final sonata is a trio for two violins and continuo.

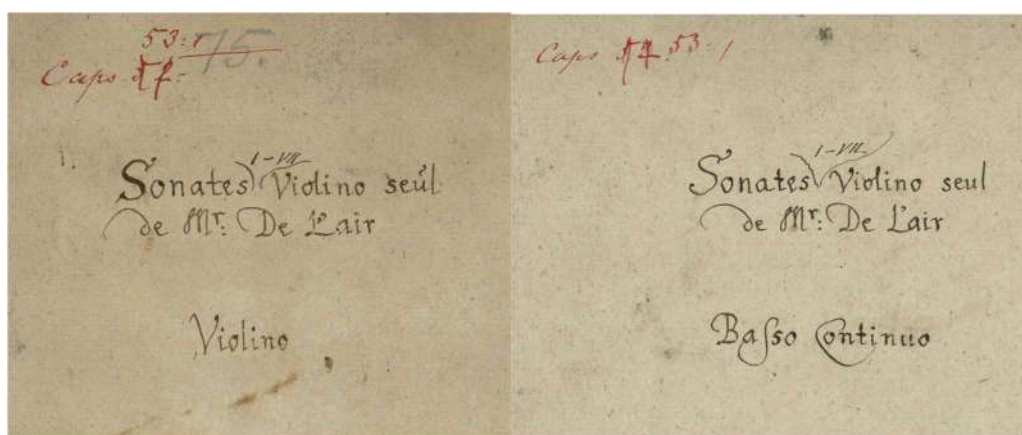


Figure 1: Title pages from imhs 53:1, Violin and Basso Continuo Folios

To my knowledge there are no other existing sources for these sonatas, nor any other compositions by Etienne Delair. These two partbooks are in the hand of Carl Hintz, who copied around 40 works in the Düben Collection: primarily French theatre music, but also small-scale instrumental works by French and Italian composers such as Arcangelo Corelli, Michele Mascitti, Marin Marais, and Jean-Féry Rebel. Musicologists

<sup>2</sup>Etienne Denis Delair, 'Traité d'accompagnement pour le théorbe, et le clavecin' in Jean Saint-Arroman, *Basse Continue: France 1600-1860: Traités, Méthodes, Ouvrages Généraux, Periodiques* vol. 2, Éditions Fuzeau Classique (Courlay, 2006), 194.

<sup>3</sup>David Fuller, 'Delair, Etienne Denis', *Grove Music Online*, 2001, (<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007435>; accessed on 03.02.23) and Charlotte Mattax, *Accompaniment on theorbo and harpsichord: Denis Delair's treatise of 1690 - A Translation with Commentary*, Indiana University Press (1991), 6.

working at the Düben Collection have given an estimate for Carl Hintz's birth and death dates as being roughly 1640-1710 (based on records of his work as a singer and 'violinist' in the Swedish Royal Court and various churches in Stockholm). With this information we can assume that Delair's sonatas were written before 1710.<sup>4</sup> Through reference to Hintz's other existing copies in the Düben Collection, I will attempt to disentangle Hintz's notational style from what may have existed in parts in the composer's hand, but a satisfying conclusion to this kind of investigation cannot be reached without the discovery of an autograph manuscript.

This spotlight on Delair's only compositions will explore his compositional style in the context of violin sonatas and trio sonatas published at the turn of the century (with specific reference to the violin sonatas of Élisabeth Jacquet de la Guerre, Michele Mascitti, and of course, Arcangelo Corelli, whose January 1st, 1700, Op. 5 publication of violin sonatas defined the parameters of the sonata genre at the beginning of the eighteenth century. I will use Delair's treatise on accompaniment for the theorbo and harpsichord as a reference point for performance practice issues such as the realisation of a figured bass, but also to understand the broader harmonic language that Delair thought fit to teach French students of thorough-bass from 1690 to 1724.<sup>5</sup> With reference to other treatises on ornamentation and tempo, I will make some suggestions relevant to those performing Delair's sonatas.

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<sup>4</sup> Kia Hedell, personal communication, 2022.

<sup>5</sup> The publication of the first edition of Delair's *Traité d'accompagnement pour le théorbe, et le clavecin* is from 1690, and the second, 1724.

## Examination of Delair's compositional style

Much like Delair's contemporary French composers at the turn of the seventeenth century, his music expresses a desire to unite the French and Italian styles. This aim is most famously associated with François Couperin, who published a collection of suites under the title of '*Les Goûts-réunis*', with the express purpose of uniting the two national styles. The unification of artistic taste was also at the forefront of thought for composers from the generation preceding Delair such as Jean-Baptiste Lully and Georg Muffat.

### The French Style

Some of the harmonic language of Delair's Sonatas can be described as typically French. Using Johannes Menke's classification of '*Französische Satzmodelle des Grand Siècle*', we can characterise many harmonically-rich moments and progressions within Delair's single opus as being exemplary elements of the French style. In *Sonata Sexta*, for example, one can find a striking example of Menke's '*L'escalier*'; the descending bassline accompanies 3-4 movement on the strong beats in the violin part within a downwards sequence, resembling the shape of stairs.<sup>6</sup>

210

7   4b   7   4   b7   4b   7   4b  
6   6   6b   6

Figure 2: 'L'escalier', *Sonata Sexta*, mm.210-211

<sup>6</sup> Johannes Menke, '*Französische Satzmodelle des Grand Siècle*', *Forschungsportal Schola Cantorum Basiliensis*, 2020 ([www.forschung.schola-cantorum-basiliensis.ch/de/publikationen/menke-franzosische-satzmodelle.html](http://www.forschung.schola-cantorum-basiliensis.ch/de/publikationen/menke-franzosische-satzmodelle.html); accessed on 05.02.2023), 9.



Figure 3: imhs 53:1, Basso Continuo folio, Sonata Sexta, 13

Delair's (and/or the copyist's) choice to figure the 4 and place it above the 6 makes this a particularly deliberate example of *L'escalier*, as it delineates the 3-4 movement from the 7-6.

Other French harmonic tropes that are codified in Menke's article can be found in numerous examples within Delair's sonatas.<sup>7</sup>

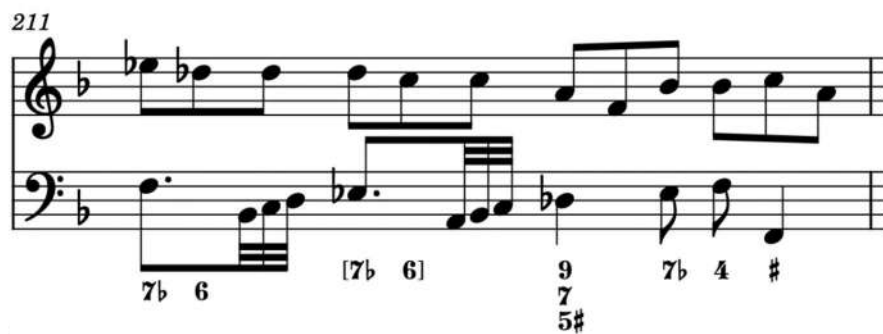


Figure 4: 'Le cri', Sonata Quinta, m. 211



Figure 5: 'Les ciseaux', Sonata Prima, mm. 230-231

<sup>7</sup> Definitions of all of these terms can be found in Menke's '*Französische Satzmodelle des Grand Siècle*'.

Figure 6: 'La porte', Sonata Prima, mm.25-28 (28)

Figure 7: 'L'Armide', Sonata Prima, mm.286-293 (290-293)

In this example of 'L'Armide', Delair has put the chromatic rising line that results from the iv-ii-V progression in the bass.

Figure 8: 'Le chat', Sonata Prima, mm. 58-62 (60-62)

In this example of 'Le chat', we see the standard fauxbourdon first, followed by an inverted variant which is a series of parallel fifths of different qualities (diminished and perfect). This bar initially looked like a misprint, but Delair explicitly allows consecutive fifths 'of different species' in his *Traité*.<sup>8</sup>

<sup>8</sup> Mattax, 118.

Figure 9: 'Le sourire', Sonata Prima, mm. 162-169

'Le sourire' is a common *Satzmodel* in the language of some French composers like Couperin, but this trope is seldom found in Delair's sonatas as he rarely uses the *tenorizans* in the treble part, favouring instead the soprano *clausula*.

Some of Delair's own ideas about what constitutes the Italian style, as opposed to the French, can be gleaned from mentions of Italian music in the preface to his *Traité* from 1690. When listing harmonies 'found in [and useful for the accompaniment of] Italian music', he provides three examples: when 'one finds the major third with the minor sixth; the tritone with the minor sixth; and diminished or augmented octaves'.<sup>9</sup> Delair's understanding of national style, as can be seen here, is very specific, and defined through use of particular combinations of intervals. As I expand on later, Delair uses what he calls '*accompagnements extraordinaires*' (the typically French harmonies like the *quinte superflue*) frequently in his music, but his use of these specific Italian harmonies is exceptional.

Figure 10: 'Italian accompaniment' in Sonata Seconda, mm. 107-109

Here is one of the exceptions, where Delair can be seen to use the major third with the minor sixth.

<sup>9</sup> Mattax, 43.

Interestingly, Delair's and Menke's definitions of 'Italianness' and 'Frenchness' diverge on the subject of the diminished octave. Delair sees the diminished octave as a specifically Italian harmony, while Menke defines it as a French trope which he calls '*La piqûre*'. One example of the diminished octave can be found in Delair's *Sonata Seconda*, where it is spelled as a 7b, but, as can be seen from the melody line, this '7b' (Bb) concurs with the B natural 'supposition' (*transitus irregularis*) in the bass.<sup>10</sup>



Figure 11: '*La piqûre*' Sonata Seconda, m. 94

While the majority of Menke's French *Satzmodelle* can be found with numerous examples in Delair's sonatas, some, such as '*Le sourire*', lie outside of Delair's personal musical language. There is also a discrepancy over '*La piqûre*', which is used by Delair very rarely and seen as an Italian harmony.

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<sup>10</sup> More information on Delair's use of 'supposition' can be found in Mattax, 139-40.

## The Italian Style and the Trio Sonata

Some elements of Delair's sonatas are clearly inspired by Italian music. The very definition of the word 'sonata' or '*suonata*' by Sébastien de Brossard (French theorist and author of the largest musical dictionary) refers to how it is used by Italians, as evidenced by the first and final sentences of see Fig. 12.<sup>11</sup> French composers of the seventeenth century commonly collected instrumental movements in the form of the dance suite so the use of the title 'Sonata' itself indicated an association with Italian music.

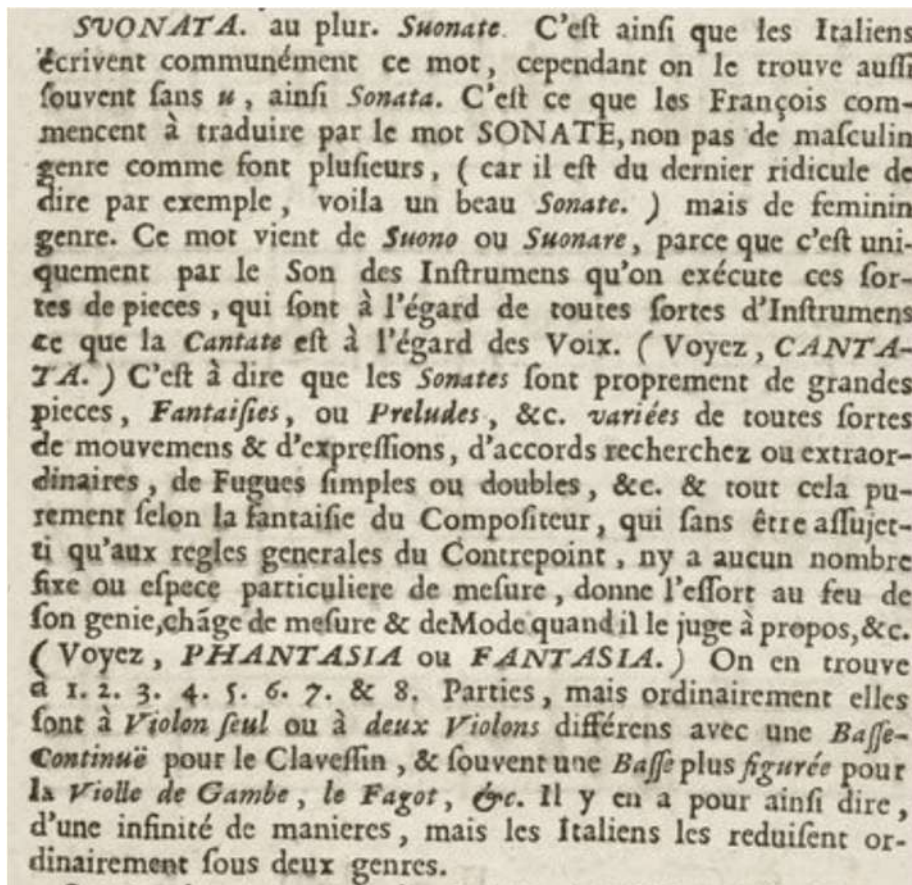


Figure 12: Sébastien de Brossard, Dictionnaire de musique, 'Suonata', Bibliothèque National de France (1703)

<sup>11</sup> Sébastien de Brossard, 'Suonata', *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens, & françois les plus usitez dans la musique*, Bibliothèque National de France, Ballard (Paris, 1703) (<https://gallica.bnf.fr/ark:/12148/btv1b8623304q/f43.item#>; accessed on 05.02.2023), 43.

The extended fugal sections which appear at least once in every Delair sonata are derivations from Italian models. In Fig. 12, fugues are also mentioned as a possible movement genre within the Italian 'suonata'. Fugal movements are self-consciously included in the music of many other French composers in service of 'les goûts réunis', as seen in Couperin's 'L'Apothéose d'Corelli'.

72

*Gaiement*

*Remerciment  
de  
Corelli*

Figure 13: Couperin, 'Remerciment de Corelli' from 'Le Parnasse ou l'apothéose d'Corelli' in 'Les Goûts réunis' (1724)

Sonata	Bars	Movement title	Time signature	Instructions	Movement type
Prima	1-35		$\text{C}$		Overture (Slow)
	36-81		6/4		Overture (Fast)
	82-97		$\text{C}$	lentement	Overture (Slow)
	98-153		2	presto	Entree
	154-187	Saraband	3		Saraband

	188-207	Gavotte	♩	tendrement	Gavotte
	208-249	Rondeau	2		Gavotte
	250-295		C	piano	Theatralis
	297-324		2		Decorated Aria
Seconda	1-31		♩		Overture (Slow)
	32-83		3/4, 3		Overture (Fast)
	84-95		C		Theatralis
	96-109		2		Fugue
	110-132		9/8		Gigue
	133-164	Rondeau	2		Gavotte
	165-194		♩		Vite
Tertia	1-28		C		Prelude
	29-64				Fugue
	65-89	Air	6/4		Courante
	90-109	Gavotte	♩		Gavotte
	110-143	Saraband	3		Saraband
	144-204		3		Fugue
Quarta	1-22		C		Prelude
	23-60	Fugue	C	gay	Fugue
	61-80		♩	lentement	Theatralis
	1-32	Saraband	3		Saraband
	33-69	Rondeau	♩		Gavotte
	1-25		6/4		Passacaille
	26-60		♩	piano	Theatralis
	61-91		6/4		Fugue
	92-103		♩		Theatralis
	104-148		12/8		Gigue/Fugue
Quinta	1-22		C		Prelude

	23-71	Fugue	C		Fugue
	72-81		2	lentement	Ouverture (Slow)
	82-113	Air	2		Gavotte
	114-153	2de air	3		Minuet
	154-186	3tie air	C		Bouree
	186-190		C	piano	Theatralis
	191-253		12/8		Gigue/Fugue
Sexta	1-45		$\text{C}$		Corellian Prelude
	46-82		C		Fugue
	83-96		9/8		
	97-128		12/16		
	129-139		$\text{C}$		Theatralis
	140-196		6/8		Gigue
	197-275		$\text{C}$		Corelli Allegro/ Generalbass Exercise
Septima	1-19		C		Prelude
	20-76		C		Fugue
	77-110		3/2	Adagio	Saraband
	111-171		12/8		Gigue Fugue

Figure 14: Table of movements in Delair's Sonatas

Delair's *Sonata Sexta* is the most Italianate work in the collection. As seen in the table of movement titles and performance indications from Delair's sonatas (Fig. 14), the sixth sonata is not representative of Delair's collection as a whole; it includes time signatures and compositional styles not seen in other sonatas and is the final sonata for violin and basso continuo in the collection. Fig. 15, taken from the violin part of the sixth sonata, shows a moto-perpetuo, arpeggiating figuration, which is accompanied by minims in the bass part. This can be compared to similar figurations in *Allegro*

movements in the first six sonatas of Corelli's Op.5, although here, it is notated on a different rhythmic level, such as in Fig. 16.

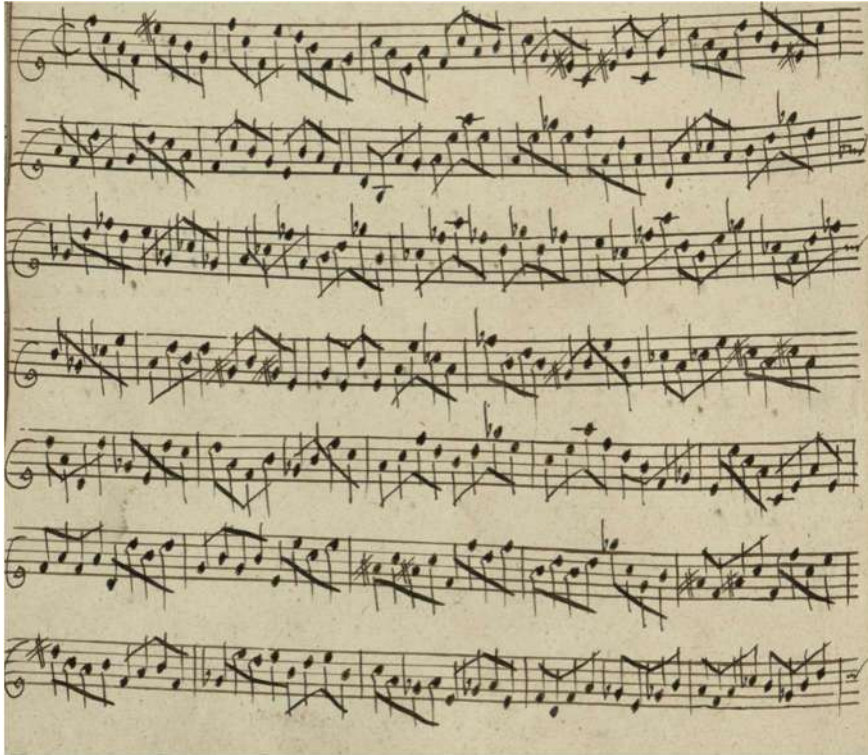


Figure 15: *imhs 53:1, Violin folio, Sonata Sexta, p. 14*

There are, however, some clear differences. While Corelli's *Allegro* movements maintain this pace and figuration throughout, Delair's becomes increasingly intense, with the bass instrument(s) taking over the arpeggiated figuration, then increasing the rhythmic drive by progressing to semiquavers. Corelli's harmonic rhythm is slower than Delair's; although the bass and treble move at the same speed in relation to one another, Corelli's harmony shifts on every other chord, except within cadential structures. There is also a total clarity to Corelli's outlining of cadences in the treble part. For example, in bar 4 of Fig. 16, within the treble arpeggiation, both the tenor and soprano *clausulae* of the D minor cadence are implied. In bar 8 of Fig. 15, Delair's treble part is more subtle and includes only the cantus *clausula* of the C Major cadence. In general, Corelli's *Allegro* movements would make sense without a bass line as much of the harmony is implied in the violin figurations, as though the bass was added after the composition of the treble part. In Delair's sonata, the bass was clearly composed first and the function of the treble part is decorative rather than harmonically

prescriptive. The logic of the bassline in Delair's sonata is far more coherent than the logic of the 'melody'.



Figure 16: Arcangelo Corelli Op. 5, No 1 in D Major, Allegro (1700)

One could even imagine that this movement was intended as a pedagogical exercise for learning how to accompany; perhaps these sonatas were published alongside Delair's *Traité* as an exercise for implementing his advice. The bass of this Corellian *Allegro* movement begins with a scale ascending from the first to the sixth degree, then descending over an octave. The next formulations seen in the bass line are a series of intervals, as though Delair starts by presenting a practical example of the rule of the octave and continues on to the rule of the interval in practice.<sup>12</sup> The intervals start small, first with the ascending semitone; then ascending tone is followed by the descending semitone, and then descending tone. After a cadence to C minor, Delair provides an alternative figuring of the ascending scale, this time with a sequence of 5-6 chords, before he begins to use larger intervals (the third, sixth and octave).

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<sup>12</sup> The rule of the interval is discussed in Delair's chapter: 'Rules for the Addition of Figures Omitted on Bases which also Serve as Rules for Accompanying Unfigured Bases', which begins on page 130 in *Mattax*.



Figure 17: imhs 53:1, Basso Continuo Folio, Sonata Sexta, 13

The systematic nature of Delair's presentation of scales and intervals gives it a pedagogical quality, but I do not want to argue that the purpose of the composition was to teach accompaniment. The suggestion that a composition has a pedagogical function can be dangerous in that it can imply that the point of the music is functional rather than artistic. My personal sense is that good accompaniment was at the forefront of Delair's thinking when composing this music, and is an important feature of the composer's style, but that his sonatas were intended to be performed well, and not studied.

Although the violin figurations at the start of the final movement of *Sonata Sexta* are derived from an Italian (Corellian) model, the overall effect is of something wholly resistant to categorisation by nationality. The mixture of the density of the harmonic changes, the logic of the slow-moving bass, and the way that the sonata progresses and intensifies from the impulse of the bassline are all unusual musical characteristics that are representative of Delair's personal style.

Another seemingly Italian feature of Delair's *Sonata Sexta* is its opening movement. The descending sequences of violin suspensions are a clear imitation of the baroque Italian trio sonata model which has become almost synonymous with Corelli's first four publications. The trio sonata had been popular in Italy for many years; Giovanni Paolo Cima and Salomone Rossi both published collections of instrumental music containing

trio sonatas in the first decade of the seventeenth century.<sup>13</sup> Corelli's Op. 1 publication of trio sonatas in 1681 codified the features of the new baroque trio sonata style: walking bass, sequences of suspensions, frequent part crossings, fugal fast movements etc., and were reprinted widely around Europe (especially in France and England) during Corelli's lifetime and long after. These features were widely emulated in the Baroque period, such as in Georg Philipp Telemann's trio sonatas, entitled '*Sonates Corellisantes*', published in Hamburg, 1735.



Figure 18: Arcangelo Corelli, Op. 1, Sonata No 2, Vivace, ed. Pepusch (1728)

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<sup>13</sup> Giovanni Paolo Cima's '*Concerti Ecclesiastici*' were published in Milan, 1610 and Salamone Rossi's first book of '*Sinfonie et Gagliarde*', many of which are scored for two treble instruments and basso continuo, were published in Venice, 1607.

## Sonata Sexta

Violino

Basso Continuo

7

16

Figured Bass: 9 7 6 7 7 9 6 7 7 7 7 4 8 5 7 5 4 5 7 9 5 7 9 4 4 5 7 9 5 6 7 6 7 7 5 6 6 7 9 7 6 7 6 3 6 7 3 5 4 3 5 7 5 5 5 4 4

Figure 19: *Sonata Sexta*, mm. 1-23

Delair's *Sonata Sexta*, however, is not a trio sonata, although the first movement at least, could be very convincingly performed as one. The *Sonata Septima* trio sonata is printed with the first and second parts side-by-side in the same booklet so if there was a second violin part, it would be likely printed in the same folio. I also enquired of musicologists at the Düben Collection to see whether it was possible for a second treble folio of this copy (perhaps for oboe or recorder) to have been left undigitized, and it was not. As we do not have the autograph manuscript, we may never know what Delair intended, but there is no obvious case to be made for a missing part.

Gaspard Le Roux's collection of *Pièces de clavessin* (1705) proposes a few possible arrangements of his music for performance: harpsichord solo, harpsichord duet, treble instrument and basso continuo, and trio sonata.<sup>14</sup> Something similar, with many

<sup>14</sup> Gaspard le Roux, *Pieces de Clavecin*, ed. Foucaut, Paris, 1705, ([https://s9.imslp.org/files/imglnks/usimg/5/52/IMSLP68375-PMLP43833-Le\\_Roux\\_-\\_Pieces\\_de\\_Clavecin\\_\(1705\).pdf](https://s9.imslp.org/files/imglnks/usimg/5/52/IMSLP68375-PMLP43833-Le_Roux_-_Pieces_de_Clavecin_(1705).pdf); accessed 19.02.23).

proposed possibilities for arrangement, is presented in Couperin's *Concert Royaux*.<sup>15</sup> The encouragement of these composers to use different instrumentations and add contrapuntal parts demonstrates a natural flexibility with the concept of arrangement. The violin writing in Delair's sonatas is often sparse, and allows the possibility of an additional contrapuntal part easily to be imagined. One may imagine how a second violin part in the Sonata Sexta might have been composed (Fig. 20).

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<sup>15</sup> For a comprehensive look at the options for performance of François Couperin's *Concerts Royaux*, see "D'une autre Espèce"-Überlegungen zum Prélude aus dem Premier Concert Royal von François Couperin', *Musik & Ästhetik*: 5-24 (2021), 5-24.

Violino primo

Violino secondo

Basso Continuo

9 6 7 7 9 6 7 7 7 7 4 6  
7 4 3 # 7 5 5 5# 7 7 4 5

7

7 4 3 6 # 7 3 5 7 9 5 7 9 4 4 5 7

15

9 4 5 6 7 7 6 7 7 5 6 6 7 9 7 6 7 6 (5) 6 7 5  
4 5 4 3 5 4 3 5 7 5 5 5 3 4 4 3

23

# 4 5 6 5 b 6 5 5 6 7b

29

6b 5 5 6b 2 7b 6 6 7 6  
4 4# 5 5 5 2 5 4 2 5 5

33

6 7 6 6 6 7 6 2 7 6 6 7 8  
 $\frac{4}{2}$   $\frac{4}{2|b}$   $\frac{4}{2b}$   $\frac{4}{3}$   $\frac{4}{5}$   $\frac{4b}{2}$   $\frac{4}{5}$

37

6  $\frac{4\#}{2}$  6

39

7 6 # 7 6 6

41

7  $\frac{5\#}{3}$  7 4 # # 7 # 6 4 7 6 4 7 # 6 4 5 3 7# 2 #

Figure 20: Sonata Sexta in trio arrangement, mm. 1-50

From the exercise of adding a second treble part, it is unclear whether performance of *Sonata Sexta* in trio is a viable option. After the sequences of suspensions which fit

the trio very naturally, in bar 30, a dialogue between the bass and treble begins. This phenomenon, of the bass and first violin dialogue, occurs also in Delair's real trio sonata, *Sonata Septima* (Fig. 21). Delair's solution is to treat the second voice as an inner, accompanimental part which doubles the bass in tenths. I have attempted a similar solution in *Sonata Sexta*, where the inner voice outlines the 7-6 above the bass in longer note values. While the seven is missing from the treble parts, the sixth is often included in the first violin part, so my solution is only partially successful as the double of the sixth in the two voices is somewhat unsatisfying.

Figure 21: *Sonata Septima*, mm. 34-35

An example similar to Delair's *Sonata Sexta* can be found in the sonatas by the composer Michele Mascitti, whose works were also copied by Hintz in the Düben collection. The similarities between these movements can help contextualise this unusual writing which strikes a modern listener as a trio sonata with a missing part. Mascitti was an Italian composer living and working in Paris. The dedication of his Op. 2 (Fig. 22) exposes how Mascitti self-consciously mixed Italian compositional heritage and education with beautiful compositions that he heard while working in Paris.<sup>16</sup>

<sup>16</sup> Mascitti writes 'Jay trouvé de si belles choses dans la musique Française que Je me suis appliqué dans quelques-unes de mes Sonates a la concilier avec le goût Italien' ('I found such beautiful things in French music, that I undertook to reconcile it with Italian taste in a few of my sonatas') in Michele Mascitti, *Sonate da Camera a violino solo col violone o cembalo*, Op. 2, Foucaut (Paris, 1706).

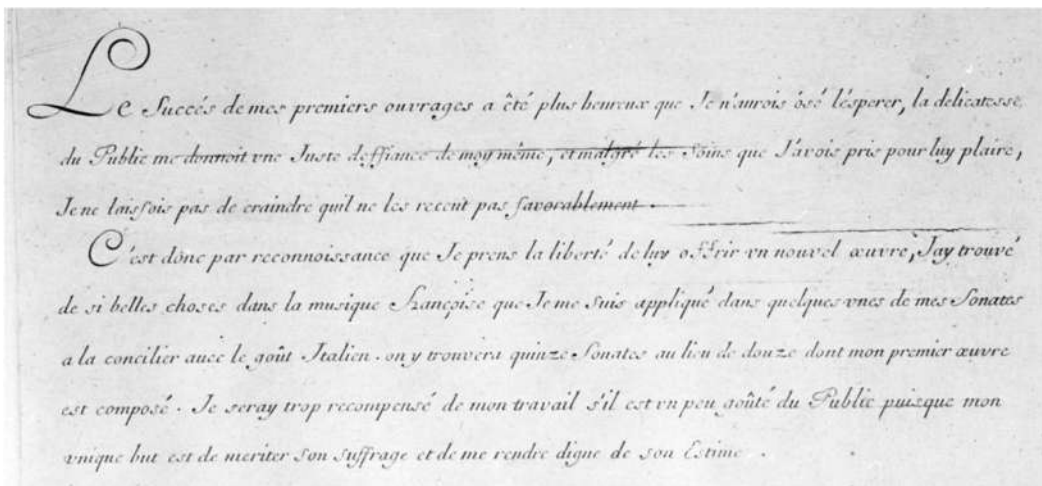


Figure 22: The dedication from Mascitti's Op. 2, ed. Foucaut (1706)

Figure 23: Mascitti, Op. 2, Sonata VI, Largo, ed. Foucaut (1706)

In the opening *Largo* from Mascitti's 6th sonata from his Op. 2 collection, there is a slow-moving melodic line above an Italian walking bass, with sequential figurations that imply a second voice, just like the opening of Delair's *Sonata Sexta*, but notated on a different rhythmic level.

Through a contextual understanding of Mascitti's Op. 2 publication as an attempt at '*les goûts réunis*', it is possible to see this movement genre as an experimental byproduct, arrived at both by Mascitti and also Delair. It may be that the influence of the Italian (Corellian) *trio* sonata model was so strong that Delair and Mascitti have used it as a source of influence for their compositions of solo violin sonatas. While I cannot derive other elements (like the slow-moving treble part, or the empty texture) from the French national style alone, the origin of the trio sonata was undoubtedly

Italian, and the composer's reorchestration of key compositional aspects of a trio for violin and continuo exemplifies a sort of cross-cultural experiment. Through attempting a mixture of national styles, Mascitti and Delair also crossed the borders of genre, resulting in this empty violin sonata. As I explore further below, there are possibilities for performance which exist outside of the notation. A convincing performance of Delair's *Sonata Sexta* as a solo violin sonata is certainly possible, and could challenge the performers to be more creative with Italian and French style instrumental ornamentation of the violin line, rich continuo realisation (Delair's treatise often suggests up to 7 voices) or even an Italian partimento treatment of the bass line.<sup>17</sup> To give the reader a sense of how this music would actually sound in performance, I have attached an example of a possible continuo realisation, influenced by Delair's treatise and other contemporary French basso continuo sources, in the Appendix.<sup>18</sup>

To explore the possibility of performing other sonatas in this collection as trio sonatas, I selected excerpts from Delair's *Sonata Quarta* as the second movement seems to have a missing fugal entry. Fig. 24 shows the first two movements of *Sonata Quarta* with an added second treble voice. Much like the results of the experiment with Delair's *Sonata Sexta*, the addition of the second voice at times sounds quite natural. In the 'original' version of the sonata, the start of the 'Fugue' movement appears rather empty, with the second bar of the fugue subject just a repeat of the first bar a third lower. The bass does not enter until the third bar, with this same sequential pattern of the subject. It is possible to add a second entry of the fugue subject in the second violin part in the second bar of this movement. This entry must be played by an instrument that can play in the exact same range as the violin, as this new fugal entry creates a fauxbourdon texture in the second half of the third bar. I had thought of the possibility of a missing obligato viola da gamba folio, which could weave in and out throughout the sonatas, much like the added gamba line in Jacquet de la Guerre's or Rebel's violin sonatas. This solution would be successful for the sequences of suspensions in *Sonata Sexta*, but not for this missing fugal entry, for if it were to be played at a comfortable pitch for the gamba, at the lower octave, it would result in parallel fifths.

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<sup>17</sup> Seven-voice chords can be seen in Delair's example of an 'Ornamentated realisation', Mattax 101.

<sup>18</sup> This continuo realisation of the first three movements of Delair's *Sonata Quarta* was written by Josef Laming (unpublished work).

Violino Primo

Violino Secondo

Basso Continuo

6 5 9 3 7 6 3

4 # 7 6 7 6 # 6 7 6 # 6 6

4 # 6 4 6 6 6 6 6

6 6 6 # 5

5 # 3 4 6 7 7 6 7 6 7 6 6 5 8 7 3

2

16

18

20

24

28

gay

Fugue

6 7 6 7 6 7 6 6 8 7 3

6 6 6 6 4 #

Detailed description: This page contains a musical score for guitar, spanning measures 16 to 28. The score is written in a single system with three staves: a top treble staff, a middle treble staff, and a bottom bass staff. The key signature has one flat (B-flat). Measure 16 starts with a treble staff containing a melodic line with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. Measures 17-18 show a change in the bass staff accompaniment. Measure 19 continues the melodic line in the treble staff. Measure 20 features a melodic line in the treble staff with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. Measure 21 shows a melodic line in the treble staff with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. Measure 22 shows a melodic line in the treble staff with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. Measure 23 shows a melodic line in the treble staff with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. Measure 24 shows a melodic line in the treble staff with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. Measure 25 shows a melodic line in the treble staff with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. Measure 26 shows a melodic line in the treble staff with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. Measure 27 shows a melodic line in the treble staff with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. Measure 28 shows a melodic line in the treble staff with 'x' marks above notes 1, 3, 5, and 7, and a bass staff with a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The word 'gay' is written above the treble staff in measure 20, and the word 'Fugue' is written below the treble staff in measure 20. The page number '2' is located at the top left.

30

6 9 7 7 6 5

Detailed description: This system contains measures 30 and 31. The top staff is a treble clef with a key signature of one flat (Bb). It features a complex melodic line with many sixteenth and thirty-second notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with some rests. Fingering numbers 6, 9, 7, 7, 6, and 5 are written below the bass line.

32

# 6 5 # 3 2 5 4# 5 4 6 7 7

Detailed description: This system contains measures 32, 33, 34, and 35. The top staff is a treble clef with a key signature of one flat. It features a melodic line with some notes marked with an 'x'. The middle staff is a grand staff with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with some notes marked with a flat. Fingering numbers #, 6, 5, #, 3, 2, 5, 4#, 5, 4, 6, 7, 7 are written below the bass line.

36

6 6 4 3

Detailed description: This system contains measures 36, 37, and 38. The top staff is a treble clef with a key signature of one flat. It features a melodic line with some notes marked with a flat. The middle staff is a grand staff with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with some notes marked with a flat. Fingering numbers 6, 6, 4, 3 are written below the bass line.

39

6 7 6 6 4 #

Detailed description: This system contains measures 39 and 40. The top staff is a treble clef with a key signature of one flat. It features a melodic line with some notes marked with an 'x'. The middle staff is a grand staff with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with some notes marked with a flat. Fingering numbers 6, 7, 6, 6, 4, # are written below the bass line.

41

# 6 6 b 6 6 6 5 4 #

Detailed description: This system contains measures 41, 42, and 43. The top staff is a treble clef with a key signature of one flat. It features a melodic line with some notes marked with a sharp. The middle staff is a grand staff with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with some notes marked with a flat. Fingering numbers #, 6, 6, b, 6, 6, 6, 5, 4, # are written below the bass line.

4

45

48

51

54

57

Figure 24: Trio arrangement of Sonata Quarta, movement 1 and Fugue

There are other successful moments in the trio version of this sonata. In bar 45-46, for example, the texture is quite empty and the bassline is static. Here, it is possible to

add a pre-imitation of the first violin's semiquaver figure in the second violin part. Similarly, in bars 49-50, the first violin plays something similar to the inner, accompanimental voice of Fig. 21. Here, a dialogue between the second violin line and bassline is possible, and the overall result is a natural distribution of dialogues and accompaniments between all three voices. Furthermore, in the first movement, it is almost always possible for the texture to be filled out by doubling the bass line in tenths, or covering a line that is implied in the detailed bass figuring.

Less successful moments include the variation of the fugue subject (in the second movement), beginning in bar 33. Here, Delair varies the subject by sequencing it, descending by a step instead of a third, making a second entry in the second bar at the unison impossible. Delair also varies this theme by adding a chromatic descending bass, making it difficult to find a manipulation of the fugue subject that will fit with the two existing parts and close enough to the original subject to strike the listener as part of the same fugal texture. Furthermore, the Corellian *Allegro* moment in the first violin part (bars 28-32), through the arpeggiated figures, encompasses all of the possible voice leading schema such that any second part is redundant.

Although it is unlikely that Delair's sonatas were intended for performance as trios, it is certainly possible to add a second part. Perhaps the possibility of the second voice is a byproduct of Delair's interest in Italian trio sonata models; stylistically, *Sonata Septima* (Delair's only true trio sonata) is similar to the six sonatas for solo violin, and the sound of the first violin part alone with basso continuo is not dissimilar from the effect of his solo sonatas. The prospect of a trio sonata is most likely a consequence of Delair's expertise in basso continuo; as an accompanist, it would make sense for Delair to have imagined a concrete or even *obligato* continuo realisation when writing his sonatas.

## Delair's '*Stylus Theatralis*' and Decorated Aria Sections

There are many more unique features of Delair's sonatas that deserve further investigation. I will focus first on the genre that I have named '*theatralis*', a style of

writing which lies outside of the genres of dance, Overture, or fugue, and appears in every sonata apart from in the seventh (the only trio sonata). I have decided to name them '*theatralis*' movements, as they are dramatic, rhetorical sections, which feature many *Figuren* found in Christoph Bernhard's category of '*Stylus theatralis*'.<sup>19</sup> Bernhard defines the '*Stylus theatralis*' as '*eine Rede in Musik [vorgestellt]*' (a presentation of speech in music), which derives much of its style from the rhetorical declamation of seventeenth-century vocal monody.<sup>20</sup> Because of this connection, these sections could almost be described as instrumental recitative. In the second book of Rebel's '*Sonates a Violon Seul*', there is a movement for which Rebel gives the performance indication '*Recit*'.<sup>21</sup> Rebel's instrumental recitative is written for violin, viol, and a very static basso continuo, and features melodic writing very similar to Delair's. Some of the shared features include the melodic focus on outlining diminished and augmented intervals, and a mixture of sustained note values with fast notes of anticipation, creating an overall disturbance in the clarity of the pulse. These shared features can be seen when comparing the opening bars of Rebel's '*Recit*', Fig. 25, with the third movement of Delair's *Sonata Seconda*, Fig 26. However, it is clear that the regularity of Delair's phrase structure has a natural rhyme, and the consistent dialogic imitation of the melodic figures in the bass distinguish these sections from representations of recitative like Rebel's, which instead features more irregular phrase lengths and a sustained accompanimental bass line.



Figure 25: Rebel, '*Sonates a Violon Seul*', *Sonata Quatrième Livre 2*

<sup>19</sup> More on specific *Figuren* and *Stylus theatralis* to be found in Christoph Bernhard, '*Tractatus compositionis augmentatus*' (ca. 1657).

<sup>20</sup> Klaus Beckmann, *Die Norddeutsche Schule: Orgelmusik im protestantischen Norddeutschland zwischen 1517 und 1755: Band 2, Blütezeit und Verfall*, Schott (2009), 71.

<sup>21</sup> Jean-Féry Rebel, *Sonates à Violon Seul Livre 2*, Académie Royale de Musique (1713), 24.

Figure 26: *Sonata Seconda*, mm.84-95

In this ‘*theatralis*’ excerpt from Delair’s *Sonata Seconda*, we can see the recurrent use of Bernhard’s ‘*superiectio*’ Figure as well as a constant sense of incorrect or partial resolution of dissonance.<sup>22</sup> The rhetorical intensification of the melodic cell is created through repetition, the rising and falling tessitura, and the relationship of the melody to the imitative and ‘*passus duriusculus*’ bass.

The following ‘*theatralis*’ section, taken from *Sonata Quarta* (Fig. 27) exemplifies Delair’s expressive musical language. These 35 bars can be understood in a number of different ways: melodically, with reference to Delair’s prescribed ‘*accompagnements extraordinaires*’, and also with reference to Jean-Philippe Rameau’s concept of the ‘*basse fondamentale*’.<sup>23</sup>

<sup>22</sup> Beckmann, ‘Die Norddeutsche Schule’, 71.

<sup>23</sup>Rameau’s theory of the fundamental bass can be found in his *Traité de l’harmonie reduite à ses principes naturels*, Bibliothèque National de France, Ballard (Paris, 1722) (<https://gallica.bnf.fr/ark:/12148/btv1b86232459.image>; accessed on 15.02.2023).

175

*piano*

182

189

196

202

Tournez vite

Figure 27 shows a musical score for a movement from Sonata Quarta. The score is written for two staves, treble and bass, in G-flat major (two flats) and 4/4 time. The piece is marked *piano*. The score is divided into measures 175 through 202. The bass line is consistently a fifth below the treble line, indicating a canon. The treble line starts with a descending sequence of notes, followed by a cadence. The bass line follows a similar pattern. The score includes various musical notations such as accidentals, dynamics, and fingerings. The piece concludes with a double bar line and the instruction "Tournez vite".

Figure 27: Theatralis' movement from Sonata Quarta

The first phrase is a descending sequence followed by a cadence in G-flat major. Here, the treble and bass are in canon, with the bass at the lower fifth. The most striking

melodic element is the '*saltus duriusculus*' (the descending leap of the diminished fifth first heard in the second bar), an idea repeated throughout this section.<sup>24</sup> The bass imitation of the semitone C-Db from the treble part results in a striking *transitus irregularis* in the second bar. The bass Ab in bar 2 (a consequence of the canon) creates a false relation to the treble A-natural in the first three beats of the bar (as result of the *saltus duriusculus*).

The falling third in the second bar of the melody creates a basso continuo problem when imitated in the bass. In the second edition of Delair's *Traite*, he discusses the rules of intervals and modulations as well as the rule of the octave, for which he is often known.<sup>25</sup> He writes that the rule of intervals 'requires that when the bass descends a third, the third of the last note must be of the same species as the interval of the bass'.<sup>26</sup> The problem lies in the fact that while the bass descends a major third, the melody is a minor 3rd (10th) above the bass, so one must break a fundamental rule in order to properly harmonise this section.

Another way of understanding this opening phrase is through reduction of the melodic bass line to something resembling Rameau's '*basse fondamentale*'. Sketching a fundamental bass shows how harmony notes from the following bar are anticipated in the fourth beat of bars 1,2,3, and 4. Here, the concepts of *Figurenlehre* and harmonic analysis overlap with this instance of the '*anticipatio*'.

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<sup>24</sup> Explanations and use cases of these figures can be found in Beckmann's, '*Die Norddeutsche Schule*'.

<sup>25</sup> Rameau, in his '*Dissertation*' of 1732, attributes Delair's publication of his *Nouveau Traité* as the reason for the wide dissemination of the Rule of the Octave in France, as discussed by Mattax, 3-4.

<sup>26</sup> Mattax, 143.

The image displays a musical score for three instruments: Violino, Basso Continuo, and Basse Fondamentale. The score is divided into two systems. The first system shows the Violino part on a treble clef staff, the Basso Continuo part on a bass clef staff with figured bass notation, and the Basse Fondamentale part on a bass clef staff. Blue arrows indicate connections between notes in the Violino and Basso Continuo parts. The second system shows the continuation of the Basso Continuo and Basse Fondamentale parts, with a measure number '5' at the beginning. Blue arrows continue to point from notes in the upper staves to notes in the lower staves. Chord figures are written below the Basso Continuo and Basse Fondamentale staves, including 7, 7(b), and 7b.

Figure 28: Basse Fondamentale outline of mm.1-8

The problem of the third persists throughout the section, most strikingly with instances of the diminished third. Most obviously in bar 186 of Fig. 27, there is a descending diminished third in the bass from Gb to E. This case is also referred to by Delair in the 1724 edition of his treatise. He notes that an ‘organist’ would sharpen a diminished third by always ascending from it to the leading tone, but ‘those who accompany, being bound to the figures, must conform to them’ (like the basso continuo player for a performance of his *Sonata Quarta*).<sup>27</sup> Delair suggests that it is ‘more suitable...to play the diminished rather than the sharpened third’ in a situation where the other solution would be to sharpen the sixth above the bass, resulting in two pitches which ‘lie outside the mode’.<sup>28</sup> Bar 186 is a perfect example of this situation in practice, the theoretically conservative impulse to remain within the mode results in the shocking harmonic effect of the inverted augmented 6th chord on the second beat. Similarly, in bar 183, maintaining the Gb of the previous chord instead of raising it results in an augmented 6th chord in the second half of the bar, instead of a diminished seventh chord which would strike a modern listener as more standard. This time, however, the redistributed

<sup>27</sup> Mattax, 143. In this context, it is clear that implying that the organist is not bound by figures, Delair is suggesting that the ‘organist’ to which he refers, is improvising.

<sup>28</sup> Mattax, 143.

voice-leading adds to the rhetorical effect; the bass rises chromatically (Eb-E-F), taking over the *cantizans*, while the violin melody is composed of the two main cells we have heard before (diminished descending interval and rising semitone). The missing extra voice, which must be played by the continuo player, is the 'bass' of the Phrygian cadence (Gb to F).

Another of Delair's melodic tropes can be seen in bar 186 of this excerpt. At the Bb minor cadence, Delair writes an *échappée*, adding a sour flavour to the moment in which tension is supposed to resolve. This exact manipulation of melody is common in Delair's '*theatralis*' movements and seems to be intended for maximum harmonic richness and tension.

More extraordinary melodic and harmonic devices within this section include recurrences of the diminished 5th/augmented 4th throughout; the striking Bb to E natural descent in bar 203-204 can be seen as fusing the concepts of '*saltus duriusculus*' and '*heterolepsis*' as the melody jumps from dissonance to dissonance, unprepared and unresolved. In this section there is also a bittersweet turn to Ab Major in bar 200, a chromatic variation of what Menke terms '*Les ciseaux*' in bars 191-194 as well as an instance of '*Le cri*' in bar 202.<sup>29</sup> Menke defines '*Le cri*' as '*ein sehr dissonanter und auffälliger Klang*' which is used to intensify the sound at the very end of the phrase.<sup>30</sup> At the end of the section, one can observe two consecutive examples of Delair's use of an unadorned *cantizans* in the violin part (204-205 and 207-208). In the context of a dramatic melodic writing, it seems unusual to have a common progression left so plain, but this is a trademark of Delair's melodic writing; perhaps he intended the performer to add Corelli-style ornamentation to create a quasi-*cadenza* moment.

Something similar to these chromatic '*theatralis*' sections can be found in the violin sonatas of Delair's contemporary, Élisabeth Jacquet de la Guerre, published by Foucault in 1707.<sup>31</sup> The beginning of Jacquet de la Guerre's *Violin Sonata in A Minor*

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<sup>29</sup> Menke, 'Französische Satzmodelle des Grand Siècle', 5.

<sup>30</sup> Menke, 'Französische Satzmodelle des Grand Siècle', 5.

<sup>31</sup> Élisabeth Jacquet de la Guerre, '*Sonates pour le violon et pour le clavecin*', Foucault, (Paris, 1707), 62.

is an example of this style. The mixture of chromatic, linear writing and expressive leaps resembles common melodic tropes in Delair's writing. As in Delair's sonatas, the bass and treble lines in Jacquet de la Guerre's movements have the feeling of a melodically matched duet; in bars 5-6 and 8-9 there is a canon between the parts.



Figure 29: Jacquet de la Guerre, *Violin Sonata in A minor, first movement* (1707)

Jacquet de la Guerre's notation is more detailed than Delair's. She writes *coulés* on some, but not all of the descending thirds, suggesting some delicate variation, and her use of the expressive quaver rests results in a vocal style 'aspiration' effect, or an 'abruptio', to use Bernhard's term.<sup>32</sup> While these notational details differ from Delair's sections of a similar topic, they could be a useful source for information on the performance practice of Delair's sonatas. These small details add an even more vocal quality to the work and are easily transferable to Delair's 'theatralis' sections.

There are also some harmonic differences between Delair and Jacquet de la Guerre's writing. While there is more detailed notation in the melody of Jacquet de la Guerre's violin sonatas, the figuring of Delair's basso continuo is more prescriptive (at times showing the exact position of the chord). Although we must not forget that Delair's continuo folio is in the hand of the Swedish copyist, Hintz, it is also more densely figured with 'accompainments extraordinaires', specifically the ones mentioned in his treatise, such as augmented 6th chords seen frequently in the example above.<sup>33</sup>

<sup>32</sup> The 'aspiration' is listed as an ornament in the tables of François Couperin, Armand-Louis Couperin and Jacques Du Phly. These can be found in Paul Brunold's *Traité des Signes et Agréments Employés par les Clavecinistes Français des XVII et XVIII Siècles*, ed. Georges Delrieu, (Nice, 1965).

<sup>33</sup> Delair's 'Example des accompagnemens extraordinaires' can be found in Mattax, 51 and 'extraordinary harmony' in Mattax, 141 (from the 1724 edition of his *Traité*).

Another interesting stylistic feature of Delair's sonatas is a particular movement genre that does not fit into the standard categories of dance movements, Jacquet de la Guerre-style 'Arias' or other genres imitative of vocal music, nor contrapuntal, fugal movements. The most striking example is the final movement of Delair's *Sonata Prima*, which begins with *perpetuum mobile* semiquavers in the violin part: first scalic, or circular *gropetti* figures, then a two voice, string crossing texture, then a mixture, with the inclusion of broken chordal figures. In this first half of the movement, the bass is relatively static; the first two bars are a *cadentia maior*, then the bassline moves in crotchets, with the harmonic rhythm moving sometimes at the crotchet, and sometimes at the half-bar.

In the second half of this movement, the bass takes on the role of the virtuoso, with the same free mixture of figurations, all in semiquavers. But instead of switching the roles and having the violinist play an inverted accompaniment figure, the violin melody has a 'cantus firmus' quality. The violin writing from bar 308 to the end of the sonata, is very vocal, and captures some of the melodic qualities from Delair's '*theatralis*' sections (as explored in the commentary on the example taken from *Sonata Quarta*), but with a clearer harmonic and phrasal structure. In the antepenultimate full bar, we can see one of Delair's signature '*saltus duriusculi*' in the descent of the diminished fifth from Ab to D (beats 2-3), and chromatic ascending movement in bar 305. It is as if Delair has simplified his lamento-style '*theatralis*' sections into an *aria*, maintaining some of its chromatic touches.

I have found many examples of dance movements (*Rondeau*, *Minueto*, *Folia*, etc.) in which there is an instance of a solo bass variation; the bass player takes over the decorated figurations, while the violinist plays an accompanimental voice or a simple melody which outlines some of the harmonic structure. I have also found fast fugal movements, referred to by their composers as '*Vite*' or '*Fuga*', in which themes made of running semiquavers are exchanged often between the treble and bass voice, and the result is of an evenly-matched dialogue between the lines throughout the movement.

The final movement of Delair's *Sonata Prima* is unlike any other example I have found. It has a sense of intensification as the bass takes over the fast figurations. There is also a circularity to how Delair's new 'cantus firmus' refers back stylistically to the earlier '*theatralis*' sections, but the virtuosity, major mode, and the clarity of structure give this final movement an epic quality for which it is difficult to find a stylistic reference point or possible influence. I believe this genre of movement is unique to Delair and I will refer to it in the table, Fig. 14 as a 'decorated Aria'.

It is possible, that in prioritising the categorisation of stylistic features which derive from the 'Italian' and 'French' national styles, and through using the most internationally successful canonic composers, such as Corelli and Couperin, as the benchmarks for these styles, we have overlooked the individual styles of composers and have ignored the hotbed of experimentation that existed in France and Italy at the turn of the century, which have certain unique byproducts such as the 2-voice trio sonata, the 'decorated Aria', and the '*theatralis*' movements of Delair. Delair's sonatas are best understood through juxtaposition with composers such as Mascitti and Jacquet de la Guerre, who also composed and published music during an historical phase of experimentation with style.

## Notation in Delair's Sonatas

In order to better understand some of the issues of performance practice relevant to Delair's music, such as ornamentation and realisation of figured bass, it is useful to remove the influence of the copyist from the music itself. Through examining other sources copied by Hintz, for which first editions printed in the lifetimes of composers can be found, it is possible to learn something of Hintz's notational style and understand how liberally he approached musical texts when copying them.

In the Düben Collection, one can find Hintz's copies of Jean-Féry Rebel's *Pièces pour le violon* which also exist in a Parisian publication by Ballard from 1705.<sup>34</sup> From a comparison of the *G Major Suite* in both sources, it is clear that Hintz copied the Ballard edition as each one of the frequent clef changes in the Ballard edition is copied by Hintz, even though their printing technology was so different, and Hintz's handwritten copy could afford total flexibility within notation.

While Hintz has copied the clef changes without exception, he misses some details of ornamentation and articulation that exist in the Ballard print. Hintz's approach to the notation of ornamentation is to copy any type of written-out grace, in which the pitches of the ornamental notes are printed. However, any other type of ornament symbol is indicated by Hintz using the cross figure ('x') or left out of his edition entirely. For example, in the Ballard print of Rebel's Saraband from his *G Major Suite*, one can see three consecutive bars in which an upside-down 'V' is printed.



Figure 30: Rebel, *Suite in G Major, Saraband*, ed. Ballard (1705)

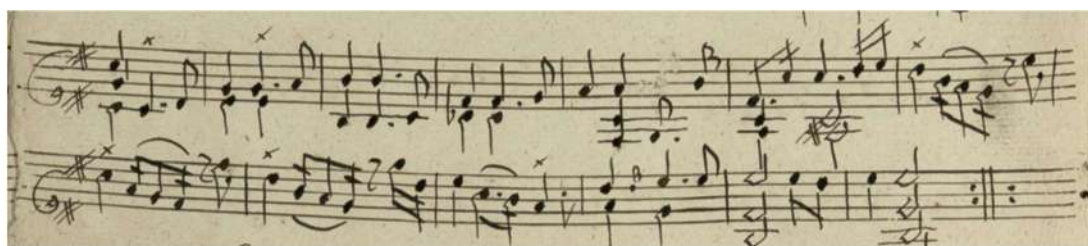


Figure 31: imhs 5:12 Violino Folio, 6.

<sup>34</sup> Hintz's copy can be found in the DCDC, listed as imhs 5:12 in two folios; Jean-Féry Rebel, 'Suite in G Major', DCDC imhs 5:12, ed. Carl Hintz, ([https://www2.musik.uu.se/dublen/browseVol1.php?vnr=124&Select\\_Dnr=2555&command=restart](https://www2.musik.uu.se/dublen/browseVol1.php?vnr=124&Select_Dnr=2555&command=restart); accessed 19.02.23); Jean-Féry Rebel, *Sonates à Violon Seul Livre 2*, Académie Royale de Musique, Ballard (1713).

In Hintz's copy, he has chosen to ignore this symbol, even though it was repeated three times in Ballard's print. This symbol is included in the table of ornaments (*Figures des agréments*) from the second edition of Jacques Hotteterre's Op. 2 publication of *Premier Livre de Pièces pour la flûte traversière* by Foucault in 1715.<sup>35</sup> Although it is unclear exactly how to perform this 'coulement' as it is clearly written on the second under the slur, which is approached from the note before it by step, so not identical to the 'démonstration' given by Hotteterre, Hintz's decision to leave it out of his copy entirely should give us pause when approaching his copy of Delair's sonatas; which 'figures des agréments' may Hintz have left out of his copy of Delair's sonatas?



Figure 32: Hotteterre, *Figures des agréments* (1715)

Similarly, this 'w', which seems to suggest a longer 'tremblement' or perhaps a 'tremblement appuyé' rather than a 'tremblement simple' taken from Ballard's print, is reduced to the 'x' in Hintz's copy, when it is clearly distinguishable from the most common ornament that Rebel uses, the '+', for which Hintz also always assigns the 'x'.<sup>36</sup>



Figure 33: Notation of tremblement in Ballard (l) and Hintz (r)

And a particularly interesting ornament which looks like a 'v' with a horizontal line through it, is not notated at all in Hintz's copy. I have not been able to find this symbol

<sup>35</sup> Jacques-Martin Hotteterre, '*Premier Livre de Pièces pour la flûte traversière*' (Foucault, 1715), 5.

<sup>36</sup> More on ornament symbols in practice can be found in Paul Brunold, *Traité des Signes et Agréments Employés par les Clavecinistes Français des XVII et XVIII Siècles*, ed. Georges Delrieu, Nice, 1965.

notated in a by a French composer or theorist, but perhaps it is related to the idea of the 'v' signifying a *port de voix*.

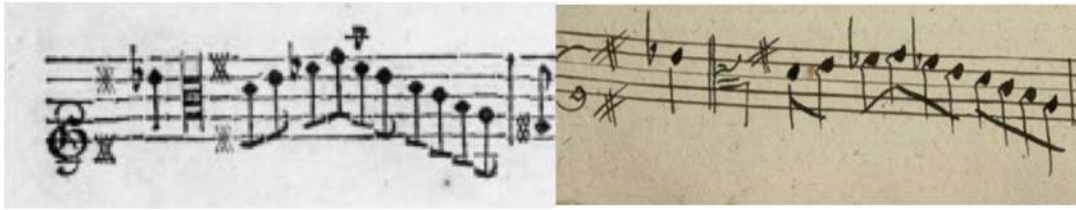


Figure 34: Notation of ornament in Ballard (l) and Hintz (r)

In Hintz's copy of Rebel's *Suite in G Major*, we can also see examples of human error which do not follow a pattern. For example, in the *Courante*, Hintz misses the lower note of a double stop in the first time bar, but includes it in the second time bar.



Figure 35: Notation of a double-stop in Ballard (top) and Hintz (bottom)

Hintz's strict adherence to the notation of figured bass from Rebel's *Suite in G Major* can be seen in the way that he copies the exact order of the figures. In Fig. 36, we can see a 5/4/9 figure, but a 9/4/5 on the identical place in the *petit reprise*. The ordering of the figures gives the performer an indication of the exact position of the hand that the composer was imagining when writing this piece. This level of detail is copied religiously by Hintz.

The image displays two examples of figured bass notation. The top example, labeled 'BASSE-CONTINUE.', shows a musical score with two staves. The bottom example, also labeled 'BASSE-CONTINUE.', shows a similar score but with more detailed figured bass notation, including figures like 5/4, 6, 7, 6, 5, 4, 3, and 2, and a cadential structure. The bottom example is identified as 'A ij'.

Figure 36: Identical figuring in Ballard (top) and Hintz (bottom)

If anything, Hintz's copy includes more figured bass details than found in the original. At times, he adds in figures which should be obvious to an advanced performer, or after one rehearsal, such as the 4# figure within a cadential structure, while the F sharp is in the key signature. Perhaps he knew the intended performers and believed that this kind of information was necessary as he copied the bass and treble parts in separate folios, while the symbols of ornamentation were not. It could be that Hintz was more familiar with the later, more French style of continuo notation, where every detail was figured, as opposed to the earlier, Italian notation which is much sparser and more relied on a knowledge of the rules of intervals and cadential formulae.

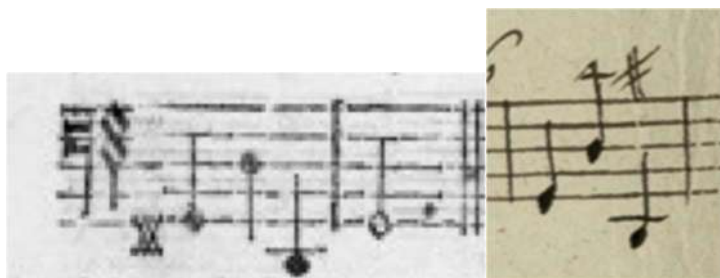


Figure 37: Different figuring in the penultimate bar of the Chaconne in Ballard (l) and Hintz (r)

From this comparison of Hintz's edition of Rebel's *G Major Suite* and Ballard's 1706 edition, we can see that Delair's treatment of figured bass is very detailed, he copies the figuration exactly as written, even adding more (unnecessary) figures when he believes it may ease the reading of the continuo player. However, because of Delair's reduction of all ornamentation symbols to 'x', or not including some at all, we can only imagine what interesting details of ornamentation existed in Delair's original. As it is unclear what was originally intended, unlike some French publications of the same period, such as Couperin's *Pièces de clavecin* (1722), the best solution is to adopt a liberal reading of the text and add stylistically appropriate ornamentation throughout.<sup>37</sup>

## What we can learn from the notation

As seen in the example of Rebel's *Suite in G Major*, Carl Hintz's notation of bass figuring is a very close copy of the edition printed by Ballard. As in Fig. 36 from Rebel's *Suite*, there are many instances in Delair's sonatas where the detailed figuring is just one step removed from a written-out realisation. There are some other examples of this phenomenon in the baroque period, such as Emilio de' Cavalieri's *Lamentationes Jerimae Prophetae* which uses compound numbers to determine exactly how far away from the bass each note should lie.<sup>38</sup> The figuring of Delair's sonatas is much more

<sup>37</sup> In the preface, Couperin writes 'I am always surprised, after the care I have taken to indicate the ornaments which are appropriate to my pieces ... to hear people who have learned them without making sure that they were following the correct method. It is an unpardonable negligence, especially since it is not at the discretion of the players to place such ornaments where they want them.' from Mark Kroll, 'Chapter 6: France', *The Cambridge Companion to the Harpsichord*, Cambridge University Press, 2019 (<https://doi.org/10.1017/9781316659359.008>; accessed: 19.02.23).

<sup>38</sup> For more on compound figuring in Cavalieri, see Elam Rotem's edition and critical commentary on Emilio de'Cavalieri, *Lamentations and Responsories for the Holy week: Biblioteca Vallicelliana MS*

similar to examples such as Bach's sonatas for violin and continuo (BWV 1021 and 1023), where the positioning of the numbers sometimes suggests the realisation, and can be extrapolated to find good voice leading solutions surrounding these moments (see Fig. 38).<sup>39</sup>



Figure 38: J. S. Bach, BWV 1021, Adagio, (Anna Magdalena Bach, 1732-3, D-LEb: Go.S. 3) mm. 3.5-4

031 ([https://vmirror.imslp.org/files/imglnks/usimg/2/21/IMSLP493346-PMLP713671-Cavalieri\\_Lamentations\\_-\\_preface\\_and\\_edition\\_by\\_Elam\\_Rotem.pdf](https://vmirror.imslp.org/files/imglnks/usimg/2/21/IMSLP493346-PMLP713671-Cavalieri_Lamentations_-_preface_and_edition_by_Elam_Rotem.pdf); accessed on 05.02.2023), ed. Elam Rotem (2014), vii.

<sup>39</sup> Anna Magdalena Bach, *Sonate et Praeludium et Gigue v. Joh: Sebast. Bach*, Leipzig Bach-Archiv (D-Leb): Go.S. 3. ([https://vmirror.imslp.org/files/imglnks/usimg/f/f2/IMSLP534715-PMLP181438-D-LEb\\_Go\\_S\\_3\\_Faszikel\\_1\\_\(BWV\\_1021\).pdf](https://vmirror.imslp.org/files/imglnks/usimg/f/f2/IMSLP534715-PMLP181438-D-LEb_Go_S_3_Faszikel_1_(BWV_1021).pdf); accessed 19.02.23).

The image shows a musical score for three parts: Violino, Realisation, and Basso Continuo. The Violino part is in the treble clef with a key signature of two flats. The Realisation part consists of two staves (treble and bass clefs) with figured bass notation below. The Basso Continuo part is in the bass clef. The figured bass notation below the Realisation part is:  $\flat$  7,  $\sharp$  4, 4, 2 $\sharp$ , 4,  $\flat$ , 4, 4 $\sharp$ , 6,  $\flat$ ,  $\flat$ .

Figure 39: *Sonata Prima*, proposed harpsichord realisation, mm. 27-29

Fig. 39 shows an example of where the figuring of Delair's sonatas dictates the hand position.<sup>40</sup> Exactly at the moment which Menke terms '*La porte*', the normal order of the 4 and 7 is reversed to indicate that one should double the violin melody at the top of the realisation, with the 4th to be played as the 11th above the bass line, instead of at the octave below, underneath the 7th. Similarly, in the next chord, the flattened third (diminished in this case) must be played above the 7th.

Although Delair's figuring is extremely detailed in some senses, there are some elements that harken back to an earlier, or Italian, tradition of continuo notation. The most obvious example of this is the paucity of figures in any fast, Italian-style movement. Some of Delair's fast movements are almost completely devoid of figures, forcing the continuo-player to rely on their knowledge of accompaniment by interval. In these sections, harmony by interval, something he recommends a fluency with in his *Traité* functions very well.<sup>41</sup> Similarly, at cadences, the figuring rarely shows the sharpening of the leading tone, even though this is something that Hintz occasionally adds, as can be seen from Fig. 37 from Rebel's *Suite* above.

<sup>40</sup> Proposed continuo realisations are written by Josef Laming using principles from Delair's *Traité* and other contemporary sources for French basso continuo realisation.

<sup>41</sup> See Mattax, 103-121.

There is also no line to show the duration of the figures; this is left to the intuition of the performer. The reason for this is perhaps not due to conservatism on behalf of the composer; it is possible that these sonatas were written just before the line became standard notational practice, or because they were not transferred to Hintz's copy; the line can be found regularly in Jacquet de la Guerre's *Sonates pour le Violon et pour le Clavecin* (1707). The pairing of the ambiguity of figure duration with Delair's fondness for unexpected harmonies makes for an editorial challenge, and as Delair's harmonic language is so complex and broad, mistakes are not easily detected. In the mixture of reliance on rule of the interval and very detailed notation which determines the positioning of the hand, the bass figuring in Delair's sonatas shows a perfect 'gout réunis' of Italian and French notational traditions.

## Performance Practice Issues

A full summary on issues of performance practice at the turn of the century in France is outside of the scope of this essay, and there is much informative primary and secondary literature on this topic. I will investigate only a few questions of performance practice that occur when attempting to perform Delair's music, for which we may find solutions from Delair's treatise and other contemporary sources.

### Ornaments

Inspiration for ornamentation of the violin part can be taken from sources such as Georg Muffat's *Florilegium Secundum*, printed in 1698. The preface is addressed to violinists from Germany, aiming to sound like a 'Lulliste' (a member of Lully's orchestra, *Les Vingt-quatre Violons du Roy*). Muffat makes a strong argument for the necessity of a good understanding of ornamentation for those performing French music. He writes that 'those immersed in the nature and variety, the beauty, the sublimity, and true origins of the proper use of the ornaments, which spring from the purest fountain of vocal technique...have discovered a profusion of attributes with which to decorate

what is simple, to relieve what is rough, and everywhere to enliven what is dull with a wondrous liveliness'.<sup>42</sup> Here, it is interesting to note that Muffat derives string ornamentation from vocal ornaments, but also how much agency he gives the performer to make the composition beautiful through ornamentation.

Muffat describes the different possibilities for playing notated ornaments in detail, such as the '*tremulus*' (tremblement), but also explains different genres of ornamentation which are never notated in his works (the *subcrepatio*, *exclamatio* etc.).<sup>43</sup> In the introduction to his list of ornamentation symbols and their executions, Muffat writes 'although there is a greater number and variety of ornaments than many believe, I will describe at this time only the most important and essential'.<sup>44</sup> Because of the discrepancy between Muffat's own notation which includes very few of the symbols he explains in his preface, and his strong pleas for ornamentation in performance, it is clear that the performer must add these ornaments at their own discretion.

Charles Dieupart is another good source of inspiration for the ornamentation of instrumental music. His *Suites de clavessin*, Op. 1, were published by Roger in 1701 alongside instrumental arrangements of these works for treble instrument and continuo. While the keyboard version is densely annotated with ornamentation symbols on practically every note, the treble part of the arrangement appears in simplified form, just with the odd cadential trill notated with a '+' symbol in the part. Clearly, the violinist or recorder player is entrusted to add in appropriate ornaments for themselves.

It is interesting to note where Dieupart does notate some specific ornamentation in the treble line. For example, in the *Lentement* of his first suite, the ornamental figuration in final *cadenza doppia* (in the antepenultimate bar of this movement) is given more rhythmically detailed notation in the treble part, whereas the solo harpsichord version is left notated in even pairs of quavers. Perhaps this is a rhythmic variation that an harpsichordist could invent themselves given what is notated already, but with such

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<sup>42</sup> David Wilson, *Georg Muffat on Performance Practice: A New Translation with Commentary*, Indiana University Press (2001), 46-47.

<sup>43</sup> Wilson, 47-60.

<sup>44</sup> Wilson, 46-47.

detail in the notation of other ornament symbols, it is interesting that this is reserved for the arrangement which is in general far plainer.



Figure 40: Dieupart, *Suites de clavessin, Suite No 1, Lentement*, arrangement for treble instrument and continuo, excerpt from treble line, ed. Roger (1701)



Figure 41: Dieupart, *Suites de clavessin, Suite No 1, Lentement*, version for solo harpsichord ed. Roger (1701)

This figuration, or a variation of it, can be inserted into various moments in Delair's Sonatas. In fact, the plainness of the extended *cantus clausula* within a *cadenza doppia* is either a striking feature of Delair's melodic writing, or more likely, an invitation to ornament.

This example is of how some appropriate ornaments from Muffat, Dieupart and other French sources can be included in the first movement of Delair's Sonata Seconda.

Violin

Bass

1. 2. 3. 4. 5.

6. 7. 8. 9. 10. 11.

12. 13. 14. 15.

16. 17. 18. 19. 20. 21. 22.

23. 24. 25. 26. 27. 28. 29. 30. 31. 32.

33. 34. 35. 36. 37. 38. 39.

6 6 7 6 4 3 # b

5 6 4 2 6 5 6 7 6

5 # b 7 5 7

6 4 5 6 4 3 6 4 3 5 7 7

7 6 7 6 4 3 5 7 7

# 7 7b 7 5 7 7 7 7 # 5 #

2

25 40. 41. 42. 43. 44. 45. 46.

6 6 7# 6 7 # 6 b #

29 47. 48. 49. 50

# 2 # 7 5 4 # 0

Figure 42: *Sonata Seconda*, opening movement with added suggestions for ornaments

The numbers refer to a key of terms for these ornaments seen below. The names for these ornaments have been taken from French publications contemporaneous to Delair, I will use 'M' for Muffat's *Florilegium Secundum* (1698), 'H' for Hotteterre's *Pièces pour la flûte traversière* (1708), 'C' for François Couperin's *Pièces d'orgue consistant en deux Messes* (1690) or *1er Livre de Pièces de Clavecin* (1713), 'L' for Etienne Loulié's *Éléments ou principes de musique* (1696), 'R' for Rameau's *Pièces de clavecin avec une méthode pour la mécanique des doigts* (1724), Dand for François Dandrieu's *Pièces de clavecin* (1724), and Dieu for Dieupart's *Six Suites de Clavessin* (1700-1710).<sup>45</sup> Of course, many composers and theorists have given different names to the same ornament; in this case I will list a few of the most common terms the first time they appear. Furthermore, many of the sources use the same terms (such as *Pincé*, *Coulé* or *Tremblement*); in this case I have just selected one to cite continuously.

<sup>45</sup> All of the tables of ornaments and their executions were taken from Brunold, *Traité des Signes et Agréments*, except Hotteterre's, which can be found in the edition by Foucault (1715).

1. M: Confluentia
2. C: Tremblement appuyé
3. M: Confluentia
4. C: Tremblement appuyé + M: Præoccupatio
5. C: Tremblement appuyé
6. Dieu: Pincé/ L: Martellement/ H: Battement
7. L: Port de voix
8. L: Coulé
9. C: Tierce Coulé, M: Exclamatio
10. C: Tremblement appuyé
11. M: Tremulus, L: Tremblement, ('the trill, true and old')<sup>46</sup>
12. L: Passages, H: 'tour de chant'
13. M: Confluentia tremulus, Dand: tremblement ouvert
14. M: Incursio (commonly known as a tirata)
15. C: Tremblement lié
16. Dieu: Port de voix et pincé
17. C: Tierce Coulé, M: Exclamatio
18. L: Tremblement
19. L: Coulé
20. M: Confluentia flexuosa
21. Dand: Tremblement ouvert et appuyé
22. C: Double H: Tour de gousier
23. Dieu: Port de voix et pincé
24. L: Port de voix
25. L: Tremblement
26. L: Coulé
27. Dieu: Pincé
28. C: Tremblement appuyé
29. M: Insultura
30. Dieu: Port de voix et pincé
31. M: Confluentia
32. Dieu: Pincé
33. M: Præoccupatio
34. M: Incursio
35. M: Confluentia
36. Dieu: Port de voix et pincé
37. L: Tremblement
38. Dieu: Port de voix et pincé
39. L: Coulé
40. M: Incursio
41. M: Confluentia
42. Dieu: Port de voix et pincé
43. C: Tremblement + M: Præoccupatio
44. M: Præaccentus
45. L: Tremblement
46. M: Superficie
47. L: Tremblement
48. Quote from Dieupart, Fig. 40
49. H: Tour de gosier
50. R: Double Cadence ou Tremblement ouvert

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<sup>46</sup> Wilson, 48.

## Tempi

Information on tempi for French dance movements can be taken from Muffat's preface to his *Florilegium Primum*. Muffat writes definitively that the 'measure indicated by the sign  $\text{C}$  must, because it is divided into two, be once again as fast as a measure under the sign  $\text{C}'$ '.<sup>47</sup> As many of the movements in Delair's sonatas end in the new measure of the consequent movement, this advice functions well in performance. Any  $\text{C}$  measure which follows a  $\text{C}$  can be performed at exactly double tempo. Muffat also notes that 'the tempo of those pieces named *Ouverture*, *Prelude*, and *Symphonie*, if they are marked 2, should be rather slow'.<sup>48</sup> Although Delair rarely entitles his first movements *Ouverture* or *Prelude*, it is clear that he has composed movements in these styles, see Fig. 14. Although 'rather slow' is a relative concept, it can be interpreted by the modern performer as an invitation to play these movements slower than one might imagine on first reading.

Muffat has other advice for the performance of dance movements, such as that in playing a Gavotte 'one must not hurry...as one does in the Bourée', and that 'pieces called Giges and Canaries must be played the fastest of all, no matter how they are marked'.<sup>49</sup> This advice was printed in 1695, falling between the publications of the first and second editions of Delair's Treatise for the purpose of teaching non-French players how to perform French music, but focuses mainly on orchestral music (not violin sonatas) and Muffat often generalises for the sake of being clear and concise.

As detailed in the table (Fig. 14), Delair sometimes gives specific titles or instructions which can give the performer a clue about an appropriate tempo for a movement. For example, the *Gavotte tendrement* from *Sonata Prima* could be performed slower than the lively *Gavotte* from *Sonata Tertia*, although the performer may instead choose to change the articulation (or another factor) while maintaining the tempo. However, as discussed previously, some of Delair's movements are neither dances nor Overtures; some movements resist classification at all. The final movement of *Sonata Sexta*, as

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<sup>47</sup> Wilson, 17.

<sup>48</sup> Wilson, 17.

<sup>49</sup> Wilson, 17.

we have seen, begins as a Corelli *Allegro*, but intensifies through two rhythmic levels in the bass; first the bass adopts the violin quavers, then goes a step further to virtuoso running semiquavers. In order to play this final section at a manageable tempo, the opening must sound somewhat studied and held-back. Perhaps this exceptional movement speeds up as it intensifies or should be performed as fast as the performers can manage from the start.

## Keyboard Instrument

In the 1690 *Traité*, in his chapter on the hexachord as applied to the pitches of the harpsichord, Delair mentions two types of harpsichord, one '*ordinaire*' with short octave, and the other '*extraordinaire*' with fifty-three keys 'which begin and finish with the same notes as ordinary harpsichords' and have all of the chromatic notes in between.<sup>50</sup> The other useful insight from Delair on the subject of instruments, is that he acknowledges the existence of harpsichords with split keys on every 'natural and transposed' note, but he asserts that 'these instruments are not used because of the difficulty in playing them'.<sup>51</sup>

It may be that Delair is indeed speaking of a rare and quasi-theoretical instrument on which few actually performed music, but it is also possible that the intended audience of this treatise being total beginners, who must learn how to distinguish different pitches and rhythmic values from others for the first time, Delair is hesitant to introduce the advanced subjects of enharmonicism and temperaments which are raised by further entertaining the possibility of accompaniment on the split-key harpsichord. When performing Delair's music, with an advanced harpsichordist, it would be interesting to experiment with using a split-key harpsichord as the harmony is often so chromatic and modulates to such distant key areas, I believe the expressive intonation options offered by such an instrument could only enhance the performance of his works.

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<sup>50</sup> Mattax, 72.

<sup>51</sup> Mattax, 75.

Investigation of issues of temperament, *inégaie* and instrumentation are vital for the performance of this music and merit further consideration with regard to the Delair's sonatas.

## Conclusion

In this commentary on my edition of Delair's single opus, I have explored Delair's musical style in the context of *les goûts réunis* and shown that though much of the harmonic language is French, and the movement genres and textures often Italian, it is misleading to assign a single national style to most of Delair's *oeuvre*. Many of the elements seen in Delair's sonatas, such as the '*theatralis*' movements, the 'decorated aria', the extensive use of the augmented 6th chord and the empty trio are unique and require an approach to performance and analysis that does not rely on knowledge of previous models. There are many further harmonic and melodic elements like these, that are specific to Delair's style, and should be analysed and classified, for which further study is necessary.

I have also touched on the context of Delair as a theorist and pedagogue, and how this is often reflected in his compositions. A paper entirely focused on how to accompany according to the rules and suggestions that Delair makes in his *Traité* would be a worthwhile study, but some suggestions are included in the body of this essay and in the Appendix. I have also experimented with the possibility that Delair's sonatas could be performed in trio sonata arrangements. This idea merits further research in theory and in practice.

After investigating Hintz's approach to ornamentation in notation, I would propose, to the performer of Delair's music, a thorough understanding of the possibilities seen in contemporaneous French sources, and encourage freedom in their approach to the text. Through studying the figured bass notation of Delair's sonatas, I have found an interesting approach which is comprehensive in moments of the most chromatic and unexpected harmony, and sparse when it is possible to rely on the rule of the interval.

These sonatas are an interesting study in the overlap between theory and practice, as much of Delair's theoretical writings can be seen in his compositions. They are also rich source material for performance, and the theory, even though it was written by the composer himself, does not answer every question about how to perform these experimental sonatas, which resist classification and generalisation at every turn.

# Critical Commentary

## Editorial Policy

### **Accidentals**

The convention in imhs 53:1 is to use a sharp or flat when naturalising the opposite accidental. I have used naturals in these cases. Similarly, the convention is to repeat accidentals wherever they appear in the bar. Instead, I have relied on the modern concept of a single accidental holding for the duration of the bar. Where accidentals are clearly missing, I have added them with square brackets [ ] , and if they are debatable, they are discussed in the critical commentary. If useful cautionary accidentals can be found in imhs 53:1, I have used round brackets ( ) for them.

### **Figured Bass**

Wherever possible, I have maintained the notation of the figures as they appear in the source material. This includes the order of the numbers (which is important as it can reflect the exact positioning of the hand) as well as any figures that may be redundant or obvious (in order to make clear when figures appear and are missing from the facsimile). At certain points, where the figures are not reflective of the implied harmony of the existing bass and treble lines, I have offered alternatives, any addition I have made is indicated with a square bracket [ ]. When there is no obvious correction to be made, or the notation poses an interesting problem, I will discuss it in the critical commentary. For ease of reading from a score, I have left the figures below the bass line even though they appear above the bass in the original basso continuo folio.

### **Clef**

I have used treble clef instead of French violin clef, as I hope these sonatas will be played widely and I would like to remove any barrier to this goal if I feel the modernity of the notation does not negatively impact the experience of the reader/player, nor corrupt a desire to be historically informed.

## Repetition signs

To indicate repetitions in the facsimile of Delair's sonatas, the copyist has used a mixture of the *Dal Segno* (℥) and first- and second-time bars. Muffat writes 'the sign (℥) which may be found near the beginning or after the repetition sign, identifies the note with which to begin, leaving out all previous notes', which is evidence that these signs have the same historical meaning as the modern repetition signs.<sup>52</sup> For the ease of the reader and to successfully join the folios together in a score, I have decided to use some modern conventions in displaying repetitions. The ℥ notation can be confusing in that occasionally there are two uses of the same sign within one segment of a movement, where the first time the players must return to the beginning of the section and the second time, to somewhat nearer the end (as in the case of a *petit reprise*). I have replaced all uses of the ℥ with first and second time bars and written-out *petit reprises*. In the facsimile, first- and second-time bars often appear in the basso continuo folio, where different linking phrases are used when returning to the beginning of a section or continuing to a new section. In order to align the violin and bass parts, I have opted to prioritise the subtleties allowed through the use of first- and second-time bars. The downside of this modern notation is that the structure is less obvious, and when reading, one may miss that there is a *petit reprise*, as in my edition it appears as a continuation, not another repetition. My opinion on this is that this problem should resolve itself after careful reading of the music, and furthermore, in this facsimile, written-out *petit reprises* are already notated interchangeably with the ℥ notation.

In imhs: 53:1, repeat marks are often once to signify the end of a section, rather than as an indication to repeat the whole movement, or a string of movements. In this case, I have instead used a double bar line.

## Section Breaks

I have decided to break sections only where new movements begin clearly in the facsimile. Many movements run into each other, offering the performer valuable

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<sup>52</sup> Wilson, 16. Interestingly, Muffat also observes 'the practice of some to be not unpleasant, which is to repeat still a third time, beginning from the aforementioned sign after the second part has been played completely', the additional repetition is a performance practice issue to keep in mind when performing Delair's works. (Wilson, 17)

information about tempo relationships and musical narrative. The bar numbers also reflect this distinction of 'movements. However, I have added in some page breaks when new movements are delineated, and it would also be more practical for the performer.

### **Movement titles and performance instructions**

I have left these as they appear in the original in regard to whether they are above or below which line. However, some titles/directions are in one folio and not the other; this is noted in the critical commentary.

### **Bar lengths**

I have maintained the bar lengths of the facsimile, sometimes the copyist has written a short final bar which could be a performance indication as this is not uniform throughout the movements and sonatas. Of course, for this reason, it could also be a mistake or an omission, but it is a frequent enough occurrence to suggest that it is deliberate.

## **Notes**

### *Sonata Prima*

- m. 46: 7-6 in MS, should be 5-6 otherwise 7 is unprepared
- m. 77: 5 should be flattened, keeping the right hand the same as in the previous chord
- m. 207: Added third time bar, does not exist in violin folio
- m. 221, beat 3-4: either deliberate rhythmic variation of violin part, or a notational error
- m. 254, beat 2: F#-E(b) in MS, should be F-E
- m. 307, beat 3: 6 chord should include Ab but it is not written, notation requires harpsichordist to rely on context and continuo rules to play this correctly
- m. 313, beat 2: 6 has a line through it in MS, likely a mistake
- m. 315: 4# written in MS, should be 5# as seen in violin part

### *Sonata Seconda*

- m. 32: In the violin folio, the 3 time signature is used at the beginning of the movement, but 3/4 is used in the previous line to warn the reader of the change of metre

m. 81: The first- and second-time bars were copied in the wrong order, and the following two bar rest in the basso continuo folio has been reduced to one bar

m. 103: 6b/4 in MS should be 5/4

m. 119: last note in bass originally F, should be E

m. 132: In violin folio the second time bar is missing, but the movement cannot run directly into the next; final note added in edition, but length of final note to be decided by performer

m. 165: In violin folio, the ending of this movement with the refrain is indicated with %, and 'Fin' on the first beat of bar 141 but in the bass folio, the last note of the refrain is placed at the beginning of the next movement suggesting that the beginning of the final movement is the end of the previous

m. 179: In MS there is no alternative bass note for the repeat, but the octave jump is unusual after the scalar approach, could play bass note up the octave on repeat

### *Sonata Tertia*

m. 49: 7# in MS, should be 7

m. 53: F sharp/natural is a problem in this movement (usually not enough F naturals are written-added in bass mm. 46-47), but here it is unclear so edition reproduces MS, to be decided by performer

m. 65: 'Air' only written in the violin folio

m. 115, beat 3: illegible figure in MS

m. 193, beat 1: Figure originally 7 in MS, should be 4 as in violin part

### *Sonata Quarta*

m. 49: 7# in MS, should be 7/#

m. 68: Figures originally 5,7,6, should be 7,5,6 as in violin line

m. 160: Straight instead of dotted quavers could be shorthand or rhythmic variation of theme

m. 207, beat 4: originally F in bass folio, should be G

### *Sonata Quinta*

m. 38, beat 2: 6 in MS, should be 6\

m. 77: figures originally 6/4#/2, but Ab in violin line is a b(3), which can be resolved by bass to 2# on beat 3

- m. 196: Figures kept as in MS but result in clash of Eb in continuo and E in violin part
- m. 198, beat 2: Flat is written on G in rather than E in bass folio
- m. 210: 32nd notes but no double dot in violin folio do not add up, but indicate overdotting
- m. 217: 3 sometimes written under the groups of three, not to be confused with triplets, left in edition as in original as they are useful for indicating a switch back to groups of three
- m. 219: Slurs inconsistent in MS, left as in original
- m. 253: % in the MS so length of the last note is unknown in both parts, left as in MS

### *Sonata Sexta*

- m. 61: last 8 notes in violin folio written as quavers, should be semiquavers
- m. 77: unclear in MS whether 6/3 and 6b/5 are simultaneous or consecutive figures
- mm. 120-121: added G# in respect of phrase as a diminution of the following chromatic bassline, but also creates the problem of an augmented octave when added in the treble; both ways possible in performance
- m. 125: originally 6/# on second quaver, should mean # then 6 instead.
- m. 129: 6 is originally on first beat
- m. 202: 5 originally a 7 in MS, but cannot be prepared by G#

### *Sonata Septima*

- m. 4: unclear 'x' in the MS, left in edition
- m. 14: natural added for ease of performance, not in MS
- m. 30: The low E is an F in violin folio but all other jumps are octaves
- m. 56: C naturals in MS second violin part, added to first violin part
- m. 86: 4-3 in figures but only 3 in parts, fulfilled if trill added
- m. 98: Figures in the MS are 9/7, 8/6, parts show 9/4, 8/3
- m. 133: G sharp written in MS, likely an error.
- m. 160: cautionary D natural added as modulation is sudden

# The Sonatas

## Sonata Prima

Violino

Basso Continuo

6

12

19

25

32

38

43

6 7 6 b 6 6 6 7 7 6 # 6 6 6 4# 6 4

48

6 6 5 6# # 6 # 7 6 4 # # 6 #

53

6 6 6 7 # 6 7 6 6 6 #

58

5 # b # 6 6 6 6 4 6 6 6 6 5 b 6

63

7 4 # # # 6 6 7 6

68

6 6 # 6 # 6 6

74

5 7 7 6b 6 6 6 4 # 5 7 5 b 8 7 # 6 # 5|b)

80

6 6 6 6 6 6 # # 5 6 7 5 6

85

# b6 # 6 6 5 7 5 6 # b

91

6 4 # 6 # # b 6 4 # 5 # 7

97

6 4# # 6 4# 5 # 7

103

6 # 6

108

5 6 7b 4 3 6 b 6

114

# # #

119

6 # 6 # 6 6

124

# b 5#

131

#

135

6 6 6 5 6 6 6 6 # 6

140

5 7# b # 6 6 #

145

6 6 5 6 6 6 6 #

150

5 7# b # 6 6 # 6

154

*Saraband*

6 # 6 6 5 6 b 6 6 5 4

162

2.

# 5 # b # # 6 6 4 #

170

b # 4 6 6 7 6 5 7 5#

177

1. 2.

4 # b # 4 6 6 7

184

6 5 7 5# 4 #

188

*tendrement*

*Gavotte*

6 6 6 6 5 6

195

6 6 6 6 6

200

206

*Rondeau*

213

219

224

230

235

240

245

250

*piano*

256

264

272

279

286

7 5# 2# b 6 5 4 # 7 6 7b 5 9 7 8 6 5 7 5#

294

2# b 6 5 6 4

297

299

301

303

305

307

309

311

Musical notation for measures 311-312. The treble clef staff has a key signature of two flats and a common time signature. Measure 311 has a whole note chord with an 'x' above it. The bass clef staff has a complex rhythmic pattern of eighth and sixteenth notes.

313

Musical notation for measures 313-314. The treble clef staff has a key signature of two flats. Measure 313 has a whole note chord with a sharp sign above it. The bass clef staff has a complex rhythmic pattern of eighth and sixteenth notes. Fingering numbers 6 and 8 are shown below the bass staff.

315

Musical notation for measures 315-316. The treble clef staff has a key signature of two flats. Measure 315 has a whole note chord with a sharp sign above it. The bass clef staff has a complex rhythmic pattern of eighth and sixteenth notes. Fingering numbers 6 and 8 are shown below the bass staff. A sharp sign is also present below the bass staff.

317

Musical notation for measures 317-318. The treble clef staff has a key signature of two flats. Measure 317 has a whole note chord with an 'x' above it. The bass clef staff has a complex rhythmic pattern of eighth and sixteenth notes. Fingering numbers 6 and 8 are shown below the bass staff.

319

Musical notation for measures 319-320. The treble clef staff has a key signature of two flats. Measure 319 has a whole note chord with a sharp sign above it. The bass clef staff has a complex rhythmic pattern of eighth and sixteenth notes. Fingering numbers 6 and 8 are shown below the bass staff.

321

Musical notation for measures 321-322. The treble clef staff has a key signature of two flats. Measure 321 has a whole note chord with a flat sign above it. The bass clef staff has a complex rhythmic pattern of eighth and sixteenth notes. Fingering numbers 6 and 8 are shown below the bass staff.

323

Musical notation for measures 323-324. The treble clef staff has a key signature of two flats. Measure 323 has a whole note chord with a flat sign above it. The bass clef staff has a complex rhythmic pattern of eighth and sixteenth notes. Fingering numbers 6 and 8 are shown below the bass staff.

## Sonata Seconda

Violino

Basso Continuo

6 6 7 6 # b 5 6

6 6 7 6 5 6 # b 7 #

6 4 5 4 # # 7 6 7 6 4 3

5 7 # 7b 7 7 7 7 5# 6 6 7 #

6 7 6 # 2# 7 4 # 5 4# 6 #

7

6 6 6 4 3

52

2.

7 7 6 7 6

60

6 6<sup>b</sup> 7 6 6<sup>b</sup> 7 6 7 6 7 6<sup>b</sup> b

66

7 6 7

72

b 5 6 6 # 6 6 5

78

1. 2.

# 6 5 7

*Tournez vite*

84

89

94

98

101

104

107

Detailed description of the musical score: The page contains six systems of musical notation, each consisting of a treble clef staff and a bass clef staff. The systems are numbered 84, 89, 94, 98, 101, and 104. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and articulation marks like slurs and accents. Below the bass staff of each system, guitar fret numbers are indicated, often with a slash and a denominator (e.g., 7/5, 4/3, 6/4). Some fret numbers are accompanied by an 'x' mark, likely indicating a barre. The key signature changes from one system to the next, starting with one flat and ending with two sharps. The piece concludes with a double bar line and repeat dots at the end of the 107 system.

110

113

117

121

125

129

133  
Rondeau

4 3 # 6 6 5 4 3

139

# 6 6 6 4 4 # 6 7b 6

144

5 4 3 5 4 3 # 6 6 6

149

# 5 4 3 # 6 6 #2 6 #

154

6 7 6b 6 7 6 # 4 3

159

# 6 6 5 4 3 # 6 6

164

6 4 4 #  
4 2# 6

167

Musical notation for measures 167-169. The system consists of a treble clef staff and a bass clef staff. Measure 167 features a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 168 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 169 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. There are accidentals: a flat (b) under the bass staff in measure 168 and a sharp (#) under the bass staff in measure 169.

170

Musical notation for measures 170-172. The system consists of a treble clef staff and a bass clef staff. Measure 170 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 171 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 172 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. There are accidentals: a flat (b) under the bass staff in measure 170 and a sharp (#) under the bass staff in measure 171. A fermata is placed over the treble staff in measure 172.

173

Musical notation for measures 173-174. The system consists of a treble clef staff and a bass clef staff. Measure 173 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 174 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. There is an accidental: a flat (b) under the bass staff in measure 174.

175

Musical notation for measures 175-176. The system consists of a treble clef staff and a bass clef staff. Measure 175 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 176 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. There are accidentals: a sharp (#) under the bass staff in measure 175 and a sharp (#) under the bass staff in measure 176.

177

Musical notation for measures 177-179. The system consists of a treble clef staff and a bass clef staff. Measure 177 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 178 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 179 has a treble staff with a whole note and a bass staff with a half note and eighth notes. There are accidentals: a sharp (#) under the bass staff in measure 177, a sharp (#) under the bass staff in measure 178, and a sharp (#) under the bass staff in measure 179. A first ending bracket labeled '1.' spans measures 178 and 179.

180

Musical notation for measures 180-182. The system consists of a treble clef staff and a bass clef staff. Measure 180 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 181 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 182 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. There are accidentals: a sharp (#) under the bass staff in measure 180, a sharp (#) under the bass staff in measure 181, and a sharp (#) under the bass staff in measure 182. A second ending bracket labeled '2.' spans measures 180 and 181. An 'x' is placed above the treble staff in measure 182.

183

Musical notation for measures 183-185. The system consists of a treble clef staff and a bass clef staff. Measure 183 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 184 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. Measure 185 has a treble staff with eighth notes and a bass staff with a half note and eighth notes. There are accidentals: a sharp (#) under the bass staff in measure 183, a flat (b) under the bass staff in measure 184, and a sharp (#) under the bass staff in measure 185. An 'x' is placed above the treble staff in measure 185. Fingering numbers '6' and '5' are placed below the bass staff in measure 185.

185

Musical notation for measures 185-187. The system consists of a treble clef staff and a bass clef staff. Measure 185 features a treble staff with a melodic line starting on a quarter note, followed by eighth notes, and a bass staff with a similar rhythmic pattern. Measure 186 continues the melodic development in the treble staff. Measure 187 shows a melodic phrase in the treble staff ending with a note marked with an 'x'.

188

Musical notation for measures 188-189. The system consists of a treble clef staff and a bass clef staff. Measure 188 features a treble staff with a melodic line starting with a quarter rest, followed by eighth notes, and a bass staff with a similar rhythmic pattern. Measure 189 continues the melodic development in the treble staff, ending with a note marked with an 'x'.

190

Musical notation for measures 190-192. The system consists of a treble clef staff and a bass clef staff. Measure 190 features a treble staff with a melodic line starting with a quarter note marked with a flat, followed by eighth notes, and a bass staff with a similar rhythmic pattern. Measure 191 continues the melodic development in the treble staff. Measure 192 shows a melodic phrase in the treble staff ending with a note marked with an 'x'.

193

Musical notation for measures 193-194. The system consists of a treble clef staff and a bass clef staff. Measure 193 features a treble staff with a first ending (1.) and a bass staff with a similar rhythmic pattern. Measure 194 features a treble staff with a second ending (2.) and a bass staff with a similar rhythmic pattern.

# Sonata Tertia

Violino

Basso Continuo

6 5 6 6 6 7 6 6 5 6

6 7 7 7 6 6 6 # 4# 6 5 7

6 6 7 6 6 6 6 7 # 6 6 4 6 6 6 6

6 7 6 6 6 5 # 6 6 5 6 6 7 # 6 7 4 #

6 7 6 #

7

4 3

Detailed description: This is a musical score for a piece titled 'Sonata Tertia'. It is written for Violino (Violin) and Basso Continuo. The score is in G major (one sharp) and common time. It consists of eight systems of music. Each system has two staves: the Violino staff on top and the Basso Continuo staff on the bottom. The Basso Continuo part includes figured bass notation, which consists of numbers (1-7) and symbols (♯, ♭, x) placed below the notes to indicate fingerings and accidentals. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several 'x' marks above notes in the Violino part, likely indicating natural harmonics. The piece concludes with a final cadence in the Basso Continuo part.

38

Measures 38-40: Treble clef, key signature of two sharps (F# and C#). Measure 38 starts with a whole rest. The bass line features a steady eighth-note accompaniment.

41

Measures 41-43: Treble clef. Measure 41 has an 'x' above the second measure. Measure 42 has a 'b' and '5' below the first measure. Measure 43 has a '#' below the first measure. The bass line continues with eighth-note accompaniment.

44

Measures 44-45: Treble clef. Measure 44 has a 'b' and '5' below the first measure. Measure 45 has a '7' below the second measure. The bass line continues with eighth-note accompaniment.

46

Measures 46-48: Treble clef. Measure 46 has an 'x' above the second measure. Measure 47 has a 'b' below the first measure. Measure 48 has a 'b' below the first measure. The bass line continues with eighth-note accompaniment.

49

Measures 49-50: Treble clef. Measure 49 has a '4' below the first measure. Measure 50 has '3', '7', '6', '4', and '3' below the first five measures. The bass line continues with eighth-note accompaniment.

51

Measures 51-52: Treble clef. Measure 51 has a 'b' below the first measure. Measure 52 has a 'b' below the first measure. The bass line continues with eighth-note accompaniment.

53

Measures 53-54: Treble clef. Measure 53 has a '#' below the first measure. Measure 54 has a 'y' above the first measure. The bass line continues with eighth-note accompaniment.

55

7 #

58

7 6 | 7 6 | 7 # 4# #

61

6 7 6 7 6 7 # 4#

64

# 4 # Air 6 # 5

68

1. 6 5 6 6 7 7 5 6 4 3 # 6 #

74

2. # 5 6 6 5 6 7 6

79

# 6 6 # 6 6 7 4 #

84

6 5 5 # 5 3 6 6 6 4

90

*Gavotte*

2 6 5 6 6 #

97

7 5 6

102

# 6 6

107

# 6

110

*Saraband*

6 7 6 7 4 3 7 5 5# 7 7 5# 5 7 4 #

117

1. 2.

2 5 6 6 7 7 6

125

6 4 3 5 6 # 6 # 6 6 # 6 4 2 #

133

1. 2.

7 5 4 3 6 # 6 #

140

6 6 # 6 4 2 # 7 5 4 3

144

148

152

157

162

165

169

x

173

177

6 6 6 # # 6 4# 5 7

182

4# 7 7 6 7 7 4# 5

186

5# 5# 6 7 6 7# 6

191

7 6 7 6 [4] # 6 7 6 4 3

196

7 7 6 5 6 6 4 # 7 7 6 4 3 6

201

7 7 6 5 6 4 4 # 7 7 6 4 3 6

## Sonata Quarta

Violino

Basso Continuo

6 5 9 3 7 6 4 #

7 6 7 6 # 6 7 6 # 6 6 4 # 6 4

4 6 6 6 6 6 # 5 5 # 3 4 6

7 7 6 7 6 7 6 7 6 6 5 8 7 3 3

8 3 8 3 8 3 8 3 8 6 6 4 3

8 7 3 7 3 7 3 7 3 8 6 6 4 3

6 7 6 7 6 7 6 6 8 7 3

20 *goy*  
*Fugue*

24

28

30

33

38

40

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature has one flat (B-flat major). The time signature is 3/4. The piece is titled "goy" and "Fugue".

- Measure 20: Treble clef has a series of eighth notes with 'x' above them. Bass clef has a complex rhythmic pattern. Fingerings: 8/7, 3/7, 3/7, 3/7, 3, 8/7, 3, 6, 4, 3.
- Measure 24: Treble clef has a series of eighth notes. Bass clef has a steady eighth-note bass line. Fingering: 6, 6, 6, 6, 4 #.
- Measure 28: Treble clef has a series of eighth notes. Bass clef has a steady eighth-note bass line. Fingering: 6, 6.
- Measure 30: Treble clef has a series of eighth notes with 'x' above them. Bass clef has a steady eighth-note bass line. Fingerings: 6, 9, 7, 7, 6/5 #, 6 #.
- Measure 33: Treble clef has a series of eighth notes with 'x' above them. Bass clef has a steady eighth-note bass line. Fingerings: 3, 2, 5, 4#, 5, 4, 6, 7, 7, 6, 6, 4, 3.
- Measure 38: Treble clef has a series of eighth notes with 'y' above them. Bass clef has a steady eighth-note bass line. Fingering: 6.
- Measure 40: Treble clef has a series of eighth notes with 'x' above them. Bass clef has a steady eighth-note bass line. Fingerings: 7, 6, 6, 4 #, #, 6, 6, b, 6.

44

6 5# 4# # 6 6 7 7

48

7# # b 7 b 7 7 7

51

7 6 5 6 5 6 9 6 9 7

54

7 6 7 6 7 6 7 6 7 6 7 6 7 6 4 3

57

7 6 7 6 7 6 7 6 7 6 7 6 7 6 4 3

61

*lentement*

7 6 5# 2# 4# 6 7 6 7 5

68

7 5 6 6 5 b 7 5 b 6 6 #6 7 5 5 6

75

7 6 7 6 # 5 6 7 4 3

Detailed description: This system contains measures 75 through 80. The music is in a 3/8 time signature with a key signature of one flat (B-flat). The treble clef staff features a melodic line with various note values and rests, including a whole note at the end. The bass clef staff provides a rhythmic accompaniment. Fingering numbers (7, 6, 7, 6, #, 5, 6, 7, 4, 3) are placed below the bass staff. Some notes in the treble staff are marked with an 'x'.

81

*Saraband*

7 6 7 7 # 6 6 6 7

Detailed description: This system contains measures 81 through 87. The music is in a 3/8 time signature with a key signature of one flat. The treble clef staff has a melodic line with many slurs and accents. The bass clef staff has a steady accompaniment. Fingering numbers (7, 6, 7, 7, #, 6, 6, 6, 7) are placed below the bass staff. Some notes in the treble staff are marked with an 'x'.

88

6 7 4 6 7 7 6 6 5 7 7 6 5

Detailed description: This system contains measures 88 through 94. The music is in a 3/8 time signature with a key signature of one flat. The treble clef staff features a melodic line with many slurs and accents. The bass clef staff has a steady accompaniment. Fingering numbers (6, 7, 4, 6, 7, 7, 6, 6, 5, 7, 7, 6, 5) are placed below the bass staff. Some notes in the treble staff are marked with an 'x'.

95

b b 3 4 6 6 7 6 5 6 6 8

Detailed description: This system contains measures 95 through 101. The music is in a 3/8 time signature with a key signature of one flat. The treble clef staff has a melodic line with many slurs and accents. The bass clef staff has a steady accompaniment. Fingering numbers (b, b, 3, 4, 6, 6, 7, 6, 5, 6, 6, 8) are placed below the bass staff. Some notes in the treble staff are marked with an 'x'.

102

6 4 3 3 4 6 6 7 6 5

Detailed description: This system contains measures 102 through 108. The music is in a 3/8 time signature with a key signature of one flat. The treble clef staff has a melodic line with many slurs and accents. The bass clef staff has a steady accompaniment. Fingering numbers (6, 4, 3, 3, 4, 6, 6, 7, 6, 5) are placed below the bass staff. Some notes in the treble staff are marked with an 'x'.

109

6 6 8 6 4 3

Detailed description: This system contains measures 109 through 112. The music is in a 3/8 time signature with a key signature of one flat. The treble clef staff has a melodic line with many slurs and accents. The bass clef staff has a steady accompaniment. Fingering numbers (6, 6, 8, 6, 4, 3) are placed below the bass staff. Some notes in the treble staff are marked with an 'x'.

113

*Rondeau*

7 6 6 6 7

Detailed description: This system contains measures 113 through 116. The music is in a 3/8 time signature with a key signature of one flat. The treble clef staff has a melodic line with many slurs and accents. The bass clef staff has a steady accompaniment. Fingering numbers (7, 6, 6, 6, 7) are placed below the bass staff. Some notes in the treble staff are marked with an 'x'.

119

124

130

135

140

145

150

6 6 6 6 7 6 6

4# 7 6 6 6

7 6 6 6 6 6 7 5

# 5 6 5 # 6 7

6 6 7 6 6 6

7 6 6 6

6 7 6b 7

153

Musical notation for measures 153-156. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including some accidentals and an 'x' above a note. The bass staff contains a bass line with dotted notes and rests. Fingering numbers (7, 6b, 7, 6, 7, 6) are written below the bass staff.

157

Musical notation for measures 157-160. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (#, 6, 6, 6 #, 7, 6) are written below the bass staff.

161

Musical notation for measures 161-164. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including an 'x' above a note. The bass staff contains a bass line with dotted notes and rests. Fingering numbers (7, 6b, 7, 7, 6b, 7, 6, 6, 3, 4) are written below the bass staff.

165

Musical notation for measures 165-168. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including an 'x' above a note. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (#, 6, 7, 6, 7 #, 6, 5) are written below the bass staff.

169

Musical notation for measures 169-172. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including an 'x' above a note. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (6, 6, 7, 6b) are written below the bass staff.

173

Musical notation for measures 173-177. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including an 'x' above a note. The bass staff contains a bass line with dotted notes and rests. The word "piano" is written in the treble staff. Fingering numbers (7, 6b, 7, #, #, 6, 6, 7, 6, b) are written below the bass staff.

178

Musical notation for measures 178-181. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including an 'x' above a note. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (6, 6, b, 6, 6b, 7, 4, 3, 7b, 6, #, 6, b, b) are written below the bass staff.

185

5 6<sup>b</sup>/<sub>4</sub> 6/<sub>4</sub> 5/<sub>4</sub> 5/<sub>4</sub> # b 4 6 7<sup>b</sup>/<sub>#</sub> b 6/<sub>4</sub> 5 7<sup>b</sup> # b #

192

6 7 7 b b 7 7 7 # b 7 b 4 3 b # 6<sup>b</sup> 5

198

9/7 7<sup>b</sup> 6<sup>b</sup>/<sub>4</sub> 7/<sub>5</sub> 4 3 9/7 6 7 9/5<sup>#</sup> 6 7/b 5/4 4 7/b 5/b 2<sup>#</sup> 5/b

205

5/4 # 6 7/4 4/3 6 5/4

*Tournez vite*

210

6 3 7 7 6 7 6 7 6 7 6 7 6 7

216

6 3 6 6 7 6 7 6 7 6 7 6 6 6

222

6<sup>b</sup> 6 3 7<sup>b</sup> # 6 b b

227

6 4 # # b 7 7

232

6 7 3 7<sup>b</sup>

236

7 # 6 7 b 7 6 7 b

240

b 7<sup>b</sup> 4 # 6 4<sup>#</sup> 2 7 8 5<sup>#</sup> 6 7 7 b

247

253

255

258

260

263

266

Detailed description of the musical score: The page contains seven systems of musical notation, each consisting of a treble and a bass staff. The music is in a key with one flat (B-flat) and a 12/8 time signature. Below each staff are guitar chord diagrams. Measure numbers 247, 253, 255, 258, 260, 263, and 266 are indicated at the start of their respective systems. Measure 247 has an 'x' above the treble staff. Measure 252 has an 'x' above the treble staff. Measure 266 has an 'x' above the treble staff. Measure 267 has an 'x' above the treble staff. The chord diagrams use numbers 1-5 for fretting, # for sharp, b for flat, and x for a muted string.

269

271

274

277

280

283

286

# 7 6 6 6 6 6 6 6 6  
 4 4 5 b 8 b  
 4#  
 2# b 4 3 5 7  
 6 6 # 6 6 6  
 5 6  
 6 6 7 6 7 6 6 6  
 6 7 5 7 4 3 6 6

289

Musical notation for measures 289-291. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 289: Treble clef has a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G2, A2, B2, A2, G2. Measure 290: Treble clef has eighth notes G4, A4, B4, A4, G4, followed by a quarter note G4 marked with an 'x'. Bass clef has eighth notes G2, A2, B2, A2, G2, followed by quarter notes F2, E2. Measure 291: Treble clef has a quarter note G4, followed by a quarter rest. Bass clef has quarter notes G2, F2, E2, D2. Fingering numbers are: 6 6 6 6 6 6 4 3 6 6.

292

Musical notation for measures 292-294. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 292: Treble clef has a quarter note G4, followed by a quarter rest. Bass clef has eighth notes G2, A2, B2, A2, G2. Measure 293: Treble clef has quarter notes G4, A4, B4, A4, G4. Bass clef has eighth notes G2, A2, B2, A2, G2, followed by quarter notes F2, E2. Measure 294: Treble clef has quarter notes G4, A4, B4, A4, G4. Bass clef has eighth notes G2, A2, B2, A2, G2, followed by quarter notes F2, E2. Fingering numbers are: 6 6 6 6 6 6 4 3 6 6.

295

Musical notation for measures 295-297. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 295: Treble clef has a quarter note G4 marked with an 'x', followed by quarter notes A4, B4, A4, G4. Bass clef has eighth notes G2, A2, B2, A2, G2. Measure 296: Treble clef has a quarter note G4 marked with an 'x', followed by a quarter note G4. Bass clef has eighth notes G2, A2, B2, A2, G2, followed by quarter notes F2, E2. Measure 297: Treble clef has a quarter note G4 marked with an 'x', followed by a half note G4. Bass clef has eighth notes G2, A2, B2, A2, G2, followed by quarter notes F2, E2. Fingering numbers are: 7 6 7 6 7 6 4 3.

## Sonata Quinta

Musical score for Sonata Quinta, measures 1-18. The score is in G minor, 3/4 time, and features a complex melodic line in the right hand and a more rhythmic bass line. Fingering and fretting instructions are provided below the notes.

Measure 1:  $\sharp 3$  6  $7^b$  6  $\sharp 6$  6 6 5  $\sharp 4$  6  $\sharp 5$

Measure 4:  $6^b$   $\sharp 5$   $6^b$   $\frac{4}{3}$  7  $\sharp$   $7^b$   $\sharp$   $7^b$   $\frac{5}{4}$  7  $\sharp 5$  4 3 6 7 6

Measure 8:  $\sharp$  5 6 7 7 7 9 8 7 7  $\sharp 5$   $\sharp 5$  7  $\sharp$

Measure 12:  $\sharp 5$   $7^b$  6 9 4 7  $\sharp$  6 7 6

Measure 15:  $\frac{7}{\sharp 4}$  6  $\sharp$  6  $\flat$   $\sharp 2$   $\sharp$   $7^b$   $4^{\sharp}$   $\flat$   $\frac{7}{\sharp 4}$

Measure 18:  $\frac{7}{5^{\sharp}}$  6 7 6  $\frac{7}{\sharp}$  6 7  $\frac{5^b}{\sharp}$   $\sharp$   $2^{\sharp}$   $\frac{7}{\flat}$  4  $\sharp$  5  $6^b$  7 6 7 6  $\sharp$

23 *Fugue*

26

29

32

35

38

41

Fingerings and accents are indicated by numbers 1-4, 'x' for accents, and '6' for sixths.

44

47

50

53

56

60

63

66

3 3 #

69

4 # 6 # 6 5 4 #

*lento*

73

6 4# 2 7 5# 7 6 4 6 7 6 6 4# 6 6b

79

6 4# 2 7 5# 6 4 # 6 5 7 #

*Air*

84

6 6 6 4 # 5 # 6 6

91

# # 6 6

98

6 6 4 3 5 6 6 9 7

105

110

114

*2de air*

122

131

139

146

154

*3<sup>tie</sup> air*

158

162

1. 2.

166

170

175

179

183

188

191

195

198

201

203

1. 2.

*piano*

5# 6

5#

7 6 #

5 5<sup>b</sup> 6 #

6 7 6 5 5<sup>b</sup> 6

6<sup>b</sup> 7<sup>b</sup> 6 9 7 7

6 4<sup>b</sup> 2 5 6 9 3 6<sup>b</sup> 7<sup>b</sup> 5

206

207

209

211

213

215

217

219

222

225

228

231

234

237

240

242

7<sup>b</sup> 6 7<sup>b</sup> 7 6 7<sup>b</sup> 8 7<sup>b</sup> 6 6 8 6 6 6

244

6 5 7 6 6 7 7<sup>b</sup>

246

7 6 # 4<sup>#</sup> 5<sup>#</sup> 6 8 4 #

249

7<sup>b</sup> 7 6 # 4<sup>#</sup>

252

5<sup>#</sup> 6 8 4 #

## Sonata Sexta

Violino

Basso Continuo

9 6 7 7 9 6 7 7 7 7 4 6  
7 4 3 # 7 5 5 5# 4 5

7

x

5 7 6 4 3 # 7 5 7 9 5 7 9 4 5 7 9 5

16

6 7 7 6 7 7 5 6 6 7 9 7 6 7 6 3 6 7 3  
5 4 3 5 7 5 5 5 4 4

24

x

4# 5 6 5 6 6 7b 6b 5 5 6b  
5 5 4 4 # 5 6b

31

2 7b 6 6 7 6 6 6 7 6 2 7 6  
5 4 2 5 5 4 2 4 4 2 3 5

36

6 7 8 6 6  
4b 5 6 4# 2

39

7 6 # 7 6 6 7 4 #

42

# 7 6 7 6 7 6 5 7# # 6 9 3 6  
# 4 4 # 4 3 2 # 6 4

48

8 7 4 3 6 6 7 # 6 7 6 8 2 5 5 6 # 6 3 6  
4 5 3 9 4

52

6 8 7 4 3 6 7 # 7 6 | 3 2 5 2 5 4# 5 4# 6 3 4  
4#

56

7 6 7# 8 5 9 8 9 6# 9 8 7 6 6 5 6 7 4 # 2 5  
# 7

60

# 6 6 # # # 4# 6 7 6

62

# 6 7 # # 7 7 7 #

64

66

69

71

74

77

79

81

5 6 6 6 6 7 4 3

84

5 # 6 5

88

b 5 # 5# # 4 3#

92

7 # 6 # # # 6 6

95

6

97

6 6

100

6 5#

104

6 # 6 # 6 # 6

110

# # 6 4 # 7 6 5 9 7 6

115

5 6 7 4 3 5 6 7 7 6 7 6 7 6 7 6 7 #

120

4 # # 7 6 7 6

123

7 6 7 6 7 4 3# # 6 7 6

126

7 7 6 7 6 6 6 7 4 6 7 6 4 3

131

# 7 # 6 3 # 7 6 3 # 6 4 3# # 6 4# 3 # 7 6 3 # 7 # 3# # 6 3

138

145

150

156

162

168

174

179

♯

185

6 6 5

191

6

197

202

207

211

216

221

226

231

5 6 7 6<sup>b</sup> 7 6 6 6 7 6

236

b

241

245

x

4 3

250

254

b x

259

b

263

Musical notation for measures 263-264. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, including rests. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

265

Musical notation for measures 265-266. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

267

Musical notation for measures 267-268. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, including sharps. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

269

Musical notation for measures 269-270. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, including sharps. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

271

Musical notation for measures 271-272. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, including sharps and a flat. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

273

Musical notation for measures 273-274. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, including sharps and a fermata. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, ending with a fermata.

## Sonata Septima

Violino primo

Violino [secondo]

Basso Continuo

6 6 5 6 5 6 6 7 4 3  
4 4 3 4(♯) 3 4 3

5

6 7 7 7 7 7 6 4 3  
5♯

8

♯ 5 5 6 5 4 7

11

5 6 6 6 7 5 5 6 4 3 7 6 3

14

7 6 4 3 7 4 7 4 3 7 6 4 3  
♯ ♯ [24]

16

7 7 7 7 4 2# 7 5 6 4# 2#

18

7 4 # # 7 6 5 7# #

22

9 6 4 #

25

7 6 4 3 9 6 2 6 4# 4#

28

6 2 4# 5# 6 2 7 6 2 7 6 2 7 6 2 7 5

32

7 4 3 6 7 6 7 6

35

7 6 7 6 7 6 7 5 6 7 6

38

7 6 # 6 7 6 7 7

41

2 6b

44

7 6 7 6 7 6 7 6 3 6 5 3  
4 4

47

49

51

54

57

6 # #

7 4 #

6 6 6

6 6

4 # 6

This musical score is for guitar and consists of five systems, each with three staves (treble, middle, and bass clefs). The key signature is two sharps (F# and C#). Measure numbers 47, 49, 51, 54, and 57 are indicated at the start of their respective systems. Fingerings are shown with numbers 1-4. Bar lines are present at the end of each system. Some notes have an 'x' above them, indicating muted notes. The bass line in measure 51 contains a whole rest. The score concludes with a final chord in measure 57.

59

7 6 7 6 5 7 6

62

5 b 5# 6 6

64

7 # 7 # 7

66

7 # 7 # 7

68

# 7 6 4 7 # # 7 6 4 7 # # 7 6 4 7 #

71

6 4 # 6 7 6 7 6 7 6 4 # 6 7 6

75

# 6 4 7 # 6 4 5 6 4 3 2

80

9 7 6 # 5 7b 7 6 5 4 3 6 4#

88

7 5 4 3 7 9 7 9 6 7 5 4 6

93

6 7 4 3 # # 7 b 7 # 6 7 4 3 # # 7 b 7 #

99

9 8 4 3  
[4] [3] 6 7  
6 7  
b #

105

6 9 8 2# 6 7 4 # #  
9 8 2# 6 7 4 # #  
6 7 4 # #  
6 7

110

6 7# #  
6 7# #  
6 7# #  
6 7# #

114

6 7# #  
6 7# #  
6 7# #  
6 7# #

117

6 6 6 6  
6 6 3  
6 4 6 4

120

5 5 4 3

123

6 9 7 6 7 4 # #

126

b b #

128

131

9 3 9 3 9 7 9 9 b

134

136

6 4# 7 5 #

5 6 6 # 6 7 6 7 6

139

7 6 5 # 6 9 9 7 6 4 3

141

9 9 7

143

3 9 6 6 4#

145

Musical score for measures 145-146. The score is written for three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of eighth and sixteenth notes. Chord symbols are placed below the bass staff: G, G, G, G, G, G, G, G.

147

Musical score for measures 147-148. The score is written for three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of eighth and sixteenth notes. Chord symbols are placed below the bass staff: #, #, #, #, #, #, #, #.

149

Musical score for measures 149-150. The score is written for three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of eighth and sixteenth notes. Chord symbols are placed below the bass staff: #, #, #, #, #, #, #, #.

151

Musical score for measures 151-152. The score is written for three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of eighth and sixteenth notes. Chord symbols are placed below the bass staff: #, G, #, G, #.

153

Musical score for measures 153-154. The score is written for three staves: Treble, Middle, and Bass. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of eighth and sixteenth notes. Chord symbols are placed below the bass staff: #, #, G, #, #, #, #, #.

155

6 2# 6

157

# # 6 5

159

# 6 9 7 6 7 9 6 # # b

162

# 6 6 6 5

165

# 6 9 7 # 6 5 4#

168

5 4 # 7 #

171

#

*Fin des Sonates  
de M<sup>r</sup>. De L'air*

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## Appendix

## Sonata Quarta with Basso Continuo Realisation

Violin

Harpisichord

Basso Continuo

6 5 9 3 7 6 3

Vln.

Hch.

B. C.

4 # 7 6 7 6 # 6

Vln.

Hch.

B. C.

7 # 6 # 6 6 4 # 6 4

9

Vln.

Hch.

B. C.

4 6 6 6 6 6

11

Vln.

Hch.

B. C.

6 6 6 6

13

Vln.

Hch.

B. C.

5/4 # 3 6/4 6 7 7 6 7 6

15

Vln.

Hch.

B. C.

7 6 7 6 6 5 8 3 8 3 8 3 8 3 8 3

7 3 7 3 7 3 7 3 7 3

17

Vln.

Hch.

B. C.

8 6 6 4 3 6 7 6

8 7 3 8 7 3 8 7 3

19

Vln.

Hch.

B. C.

7 6 7 6 6 8 3 8 3 8 3 8 3 8 3

7 3 7 3 7 3 7 3 7 3 7 3

21

Vln. *Gay*

Hch.

B. C.

Fugue

Fugue

8  
7  
3

6

4

3

25

Vln.

Hch.

B. C.

6

6

6

6

5

4

#

28

Vln.

Hch.

B. C.

6

6

30

Vln.

Hch.

B. C.

6 9 7 7 6 5

32

Vln.

Hch.

B. C.

# 6 5 # 3 2 5 4# 5 4 6 7 7

36

Vln.

Hch.

B. C.

6 6 4 3

38

Vln.

Hch.

B. C.

6

40

Vln.

Hch.

B. C.

7 6 6 4 # # 6 6 b

43

Vln.

Hch.

B. C.

6 6 6 5 4 # #

46

Vln.

Hch.

B. C.

6 7 7

49

Vln.

Hch.

B. C.

7 6 5 6

52

Vln.

Hch.

B. C.

5 6 9 6

55

Vln.

Hch.

B. C.

7 6 7 6 7 6 7 6 7 6 4 3

57

Vln.

Hch.

B. C.

7 6 7 6 7 6 7 6 7 6 7 6

59

Vln.

Hch.

B. C.

Lentement

7 6 4 3 7 5# 6

64

Vln.

Hch.

B. C.

2# 4# 6 7 6 7 5

68

Vln.

Hch.

B. C.

17 5 61 6 b 7 b 5

73

Vln.

Hch.

B. C.

6 5 6 7 6 7 6

77

Vln.

Hch.

B. C.

The musical score consists of three staves: Violin (Vln.), Harp (Hch.), and Bassoon (B. C.). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measure 77 starts with a whole note G4 in the violin and a half note G3 in the bassoon. Measure 78 features a half note A4 in the violin and a half note A3 in the bassoon. Measure 79 has a half note Bb4 in the violin and a half note Bb3 in the bassoon. Measure 80 begins with a half note C5 in the violin and a half note C3 in the bassoon, followed by a whole note C3. The harp part provides accompaniment with chords and arpeggios. Below the bassoon staff, fingering numbers are provided for the notes: # (for the first note), 5, 6, 7, 4, and 3.

# 5 6 7 4 3

## Abstract

Alongside my edition and critical commentary on Etienne Denis Delair's single musical opus (six sonatas for violin and continuo and one trio sonata), this essay examines Delair's compositions within the musical context of the turn of the eighteenth century in France and Italy, in an attempt to understand Delair's individual musical language and how it relates to the music that surrounded him. Delair's theoretical, pedagogical text (*Traité d'accompagnement pour le théorbe, et le clavecin*) and other contemporary French sources provide a point of reference for this investigation of style and further issues of performance practice.

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