

LBMP-010

LOUIS-NICOLAS CLÉRAMBAULT

PIÈCES D'ORGUE
ET
DE CLAVEÇIN

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Edited by Jon Baxendale



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PREFACE

THE LIFE OF LOUIS-NICOLAS CLÉRAMBAULT

Although facts concerning the life of Louis-Nicolas Clérambault are scant, we do know that he was born into a musical family in 1676. His father, Dominique (c 1644-1704), was one of *Les Vingt-quatre Violons du Roi* who assumed the position of *violon et ordinaire de la chambre du roy* in January 1673.¹ Clérambault learned the violin and harpsichord while young and studied the organ with André Raison, 'Organiste de la Royale Abbaye de Sainte Genevieve du mont de Paris' (Raison, 1688, title page), and singing and composition with Jean-Baptiste Moreau. Although Clérambault was recorded as organist of the Grands-Augustins in Paris in 1707, he followed his father into royal service, initially as the supervisor of concerts arranged by Madame de Maintenon and later as organist of the *Maison royale de Saint-Cyr* (now Saint-Cyr-l'École), a post that had been left empty by the death of Guillaume-Gabriel Nivers in 1714. As a convent school, Saint-Cyr had been founded by Madame de Maintenon in 1686 for girls of noble birth whose families had limited means. His duties, for which he was paid the handsome stipend of 600 *livres* per year, were to play for special services and provide occasional training for pupils to elevate the standard of singing in the chapel (Pruitt, 1994, 22). Clérambault also succeeded Nivers as organist at Saint-Sulpice, where he is thought to have assisted for several months before assuming the role (Tunley, *Grove Music Online*). He relinquished his position at Saint-Cyr in 1721 in favour of his eldest son, César-François-Nicolas (Bert, 1963, 108). In 1719, on the death of Raison, Clérambault was named organist of the convent of Grands-Jacobins, a position he was to maintain in addition to his role at Saint-Sulpice. His reputation as one of France's more celebrated organists was, however, to remain second to the fame he achieved as a composer, with cantatas and motets being published from 1710 until shortly before his death in 1749.

THE GENESIS OF PREMIER LIVRE DE PIÈCES DE CLAVEÇIN

The publication of *Premier livre de pièces de claveçin* was announced by its engraver, Claude Roussel, in the fashionable Parisian journal *Mercure galant* in May 1702. Roussel had 'released a book of harpsichord pieces by M. Clérambaud [*sic*], organist, dedicated to the Duke of Orléans'.² It was published 'chez l'auteur' and available for purchase from the composer, Henri Foucault—a *marchand* whose premises were located on Rue

Saint-Honoré—and Roussel, whose shop was situated on 'rue St. Jacques au dessus des Mathurins'.³ Roussel flourished between 1682 and 1725, producing maps, as well as editions of music for a number of composers.⁴ The engraving is elegant with a well-proportioned layout that demonstrates an experienced hand, contains few errors and shows a fastidious approach to detail. It also displays some innovation through the use of round punches for noteheads, straight beams for quavers and readable though compact notation that avoids mid-movement page turns.

The dedicatee, Philippe d'Orléans, was the nephew of Louis XIV and later Regent for the five-year-old Louis XV after his great-grandfather's death in 1715. It is unlikely, though, that Philippe provided patronal support for Clérambault who, even at the tender age of 19, had an income that placed him firmly in the top tax class for organists and harpsichord masters in Paris.⁵ Instead, the dedication is an example of an etiquette to which many authors of the period adhered, usually as a means of courting favour among the noblesse for their often self-financed publications.

The title-page of the first edition carries a date of 1702, which Roussel altered when an enlarged second impression was released two years later. It also notes that Clérambault had acquired official rights to print and sell the book. Known as a *privilege du roy*, it was not only a means by which the state could censor publications but also a convenient way of generating income for the royal coffers. A costly process, it permitted the printing and sale of books, engravings and music for a set period and afforded protection from unscrupulous 'Graveurs, libraires et imprimeurs', against whom substantial fines were threatened should sanctioned publications be reproduced (Le Roux, 1705, *Extrait*).⁶ A *privilege général* had been required for printed material since the early 1500s but new ordinances had come into effect in October 1701 that provided two additional alternatives. The *privilege simple* cost just five *livres* and was the least expensive but did not protect authorial rights, whereas the *local* was cheaper but only allowed sales within the municipality (Brenet, 1907, 402, 411).⁷ It is unlikely that Clérambault's *privilege* was anything other than a *général* but the period it covered is unknown as records between November 1700 and September 1703 are now lost. However, he secured 15-year blanket privileges in September 1710 and February 1725 to cover 'all pieces of music of his composition, both vocal and instrumental, French and Italian cantatas, sonatas, motets, pieces for organ and harpsichord and other airs for one

¹ F-Pan AN Y3971A, 10 January 1673, *Registres de tutelles de janvier et février 1673*, 165.

² *Mercure galant*, May 1702, 422: 'mis au jour un livre de pieces de clavecin de M. Clérambaud [*sic*], organiste, dédié à Monsieur le duc d'Orléans'.

³ *Ibid.* Clérambault's address does not appear on the title-page but on p. 15 of the 1702 impression. 'Chez l'auteur', combined with the name of an engraver and point of sale usually indicates that the publication was self-financed.

⁴ Roussel's scores include: Louis Marchand, *Pièces de Clavecin* (1699 whose plates were to be reused by Christophe Ballard for Marchand's 1702 *Pièces de Clavecin: Livre Premier*); Nicolas de Grigny, *Livre d'Orgue* (1699); Guillaume-Gabriel Nivers, *Les Lamentations du prophète Jérémie* (1704); Jean-François Dandrieu, *Livre de clavecin* (1705) and *Livre de sonates en trio* (1705); André Campra, *Motets a I, II, et III voix ... livre quatrième* (1706); Jean-Philippe Rameau, *Premier livre de pieces de clavecin*

(1706); Pierre Dumage, *I.^{er} livre d'orgue* (1708); Marc-Antoine Charpentier, *Motets mêlez de symphonie* (1709); Philippe Courbois, *Cantates françoises, à I. et II. voix* (third imprint, 1710); Robert de Visée, *Pieces de theorbe et de luth, Mises en partition, dessus et basse* (1716); Louis Thomas Bourgeois, *Cantates françoises ou Musique de Chambre ... Livre II* (1718).

⁵ F-Pan Z / 1h / 657, *Rolle des sommes qui seront payées par les Organistes et Professeurs de Clavecin de la Ville et fauxbourgs*. The tax due from 'Clarambault' was eight *livres* (fasc. 2). By comparison, Marc-Antoine Charpentier paid 12 *livres* (fasc. 3) and Louis Marchand 10 (fasc. 6).

⁶ '[...] against all engravers, booksellers and printers'. Le Roux goes to greater lengths than most others by warning that the reproduction of his music would result in a fine of 3,000 *livres*.

⁷ Brenet reports that the cost of a *privilege général* had risen to 60 *livres* by the middle of the century for an octavo or folio imprint of up to 1,500 copies.

or more voices [1710].⁸ A note on page 15 of the first impression suggests that a similar licence might have been sought in 1702 since it indicates that this was to be the first of a series of publications of organ and harpsichord music that would be released periodically:

The author advises that he will work to please the public and will have pieces for the harpsichord or organ engraved every six months; those who would like particular pieces, easy or in modern performance style, need only contact him; his dwelling is at the Grand Saint-Remy in Rue Saint Jacques, at the bookseller's.⁹

There was nothing new in the idea that music could be disseminated in this format. The Ballard family of printers had been issuing music periodicals since 1621 and, between 1695 and 1725, Christophe Ballard published monthly collections of vocal works to which Clérambault contributed on eight occasions between 1697 and 1704.¹⁰ Following Ballard's example, Louis Marchand attempted a similar plan with the first of what was intended as a series of publications which would alternate between harpsichord and organ works. The first volume, *Pièces de Clavecin*, was released in 1699 with the promise:

The author will provide the public every three months a suite of harpsichord pieces alternating with a suite of organ pieces in each tone.¹¹

This was followed by a now-lost book of organ music (*Mercurie galant*, January 1700). Marchand, however, seems to have abandoned his plans thereafter and while we do not know why, it created an opportunity for Clérambault to undertake a similar project. Though costly and ambitious, the provision of new material that would feed the growing appetite of Parisian musical society was an excellent means of self-promotion and should have provided a steady source of income.

The first instalment of Clérambault's projected periodical publication contained a collection of ten pieces in C major with two extra dances in C minor: an allemande of the grand French type and a sprightly Italianate *giga*. At first glance, the combination of major and minor modes might appear unusual, but did occur in the music of, for example, Rameau (*Premier livre de pieces de clavecin*, 1706) or Couperin (*Premier livre de*

pieces de clavecin, 1713). Catherine Cessac suggests that the juxtaposition of keys was for aesthetic purposes.¹² Citing a similar pairing in the examples in Clérambault's *Règles de l'accompagnement*, she implies that the minor movements were integral to the whole. However, this is improbable: in this instance, the keys were likely to have been chosen for practical reasons and Cessac seems not to have considered Clérambault's intention to provide a series of publications for which the two C minor dances could have been intended as an appetiser. If so, it was an intelligent move since they demonstrate disparate styles that would have appealed to conservative musicians who had yet to embrace the vogue for *le goût italien* as well as a modish elite that was beginning to turn its back on *le goût français*. But having conceived and executed the first part of his plan he abandoned it immediately. It may be that production costs made the project too expensive but as the first French publication of harpsichord music from a known musician of any substance since 1699, it is reasonable to argue that it would have engendered more than a passing amount of interest. Yet the abrupt cancellation of future issues suggests a reception that was far from the one Clérambault expected and while there might have been any number of reasons for this, there is a possibility that, inadvertently or otherwise, Marchand was responsible.

It had been three years since Marchand's *Pièces de Clavecin* had first been available and although this undoubtedly met with a degree of success, the cost of production combined with a promise to release new music every few months probably resulted in a print run that was short enough for copies to have become scarce. It must be considered that the Amsterdam publisher Estienne Roger had released a bootleg version of Marchand's pieces in 1701. With a distribution network of cosmopolitan proportions, Roger's inexpensive editions enjoyed a good reputation across Europe; thus, Ballard's decision to release Marchand's 1699 publication under his own auspices in 1702 might have been an attempt to counter this competition at a local level. Assigning it the new title of *Livre Premier: Pièces de Clavecin*, it was supplemented by a second book at the same time. However, Marchand had lived long on a reputation that might be regarded as akin to superstar status in today's society and was anecdotally renowned for his capricious temperament and self-aggrandisement.¹³ With that would have come a

⁸ F-Pn Ms Français 21950, 18 September 1710 '[...] toutes les pieces de musique de sa composition, tant vocale qu'instrumentale, cantates françaises et italiennes, sonates, motets, pieces d'orgue et de clavecin, et autres Airs, à une ou plusieurs voix'. Also, Ms Français 21953, 27 February 1725.

⁹ 'L'auteur donne avis qu'il continuera de travailler pour faire plaisir au public, et sera graver tous les six mois quelque suite de pièces de CLAVEÇIN ou d'ORGUE; | CEUX qui souhaiteront des pièces particulières, faciles, ou d'exécution à la moderne, n'auront qu'à s'adresser à lui; sa demeure est dans la rue Saint Jaques, au grand Saint-Rémy, chez un Marchand Libraire'.

¹⁰ Pierre Ballard: *Airs de cour* 1621 to 1628; Robert Ballard (and later Christophe): *Airs de différents auteurs* 1659; Christophe Ballard: *Recueils d'airs sérieux et à boire*. A detailed overview of *Recueils* and the circumstances of its publication is found in Goujon (2010).

¹¹ Marchand, 1699, title page: 'L'auteur donnera au public tous les 3. mois une suite de Pièces de

Clavecin alternativement avec une suite de Pieces d'Orgue de chaque ton'. No record is known to exist of Marchand securing a *privilege du roy* in 1699 and while he might have forgotten to present his credentials to the guild of Paris booksellers, there is also the possibility that he only pretended to have one. Brenet (1907, 411) records that this was not an infrequent occurrence, especially among younger self-publishing composers.

¹² *Louis-Nicolas Clérambault* (Paris, 1998), 23.

¹³ An announcement in the August 1699 issue of *Mercurie galant* (189) concerning his forthcoming *Pièces de clavecin* publication reports: 'La réputation de Mr Marchand est si bien établie à la Ville & à la Cour, & avec tant de justice, qu'il n'y a pas lieu de douter que les Ouvrages ne soient recherchés du Public avec un fort grand empressement ...' ['M. Marchand's reputation is so well-established

degree of antagonism toward his peers and there are no reasons to think that he acted out of character when promoting his own music. We cannot be sure at what point in 1702 his publications were released but it is likely to have been after Rousset's *Mercure galant* announcement in May. Clérambault would have been all too aware of the dangers of competing against someone of Marchand's character and reputation in what was a relatively local market. Had Marchand's publications appeared beforehand, Clérambault's only sensible response would have been to wait for any enthusiasm engendered by them to have subsided before releasing his own. It is reasonable to argue, therefore, that Clérambault's publication was the earlier of those printed in 1702 and that it was eclipsed by Marchand's volumes when they became available. Fresh imprints bearing the date 1703 indicate that Marchand's success was to continue until well into that year, which might explain the two-year hiatus before Clérambault released his augmented second impression. Its title-page was altered to read 1703 and 1704 respectively for its engraving and publication, with three new pieces added as an appendix to complement the existing C minor dances, though as a result the C minor pieces appear out of suite order.

Why the extra pieces were appended rather than placed according to the intended sequence in performance needs a little exploration. Few alterations would have been necessary as only four of the existing page numbers required amending before the new engravings were added in sequence. But this would only have occurred had the new impression been a reprint. What we have instead is possible evidence of a poor reception of the first edition, with enough copies remaining that the addition of several folios to the end became the only practical solution. It may also be that the second impression came with a degree of obfuscation on Clérambault's part since the strategy adopted appears to have been one of repackaging and relaunching the book as if new. If so, it was a clever ploy: the last imprint of Marchand's music in 1705 suggests the popularity it had in 1702 was waning and the time was ripe for new material to come onto the market. In its stead, Clérambault's livre was ostensibly a new publication which provided fresh material that might not, with luck, have had to compete with other new books. It seems that on this occasion his timing was more fortunate since no other known harpsichord music was published before 1705. We can only guess at its reception: the application for blanket privilèges in 1710 and 1725 makes mention of 'pieces d'orgue et de clavecin' but whether this indicates that copies remained to be sold, an intention to reprint the 1704 volume or a desire to publish further harpsichord works remains unknown.

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in the city and court, and with [so] much justification that there is no reason to doubt that the works will be sought by the public with great eagerness'.

¹⁴ 'J'ai composé ces pieces de maniere qu'on peut les jouer aussi facilement sur un cabinet d'orgue a jeux coupés, que sur un grand orgue, c'est pourquoy dans la Basse de trompette, et dans les recits,

PREMIER LIVRE D'ORGUE

As already noted, Clérambault planned twice-yearly publications of harpsichord or organ music, which he abandoned after the 1702 publication of *Premier livre de pièces de clavecin*. We cannot be certain whether the suites that constitute *Premier livre d'orgue* (published c 1710) were intended as the second issues of 1702 and 1703 respectively, yet this seems likely. Their tonal organisation corresponds with Clérambault's wish to release organ music in 'chaque ton' and, since the contents of each suite are meagre, we find a correlation with the 1702 imprint of the harpsichord pieces and other periodical publications of music, where cost and preparation time would have made the production and engraving of larger books difficult and expensive. We should also consider that the original harpsichord book contained two pieces that were clearly added as an appetiser for the second suite, suggesting it was already complete and that Clérambault planned in advance. If so, we may conjecture that by the time the first volume of harpsichord pieces was on sale, the first and second organ books were ready for engraving. In addition, it should be noted that while Clérambault produced several collections of instrumental music during the early years of the century, only the harpsichord pieces were published. His work thereafter was restricted to vocal composition, which makes a later organ book unlikely and might indicate an earlier provenance than its engraving suggests.

The volume was released in single sheets (*en blanc*) in octavo landscape format and priced at a reasonable 50 *sous*. Apart from Henri Foucault, we are told the book was also available from Clérambault 'près St. André des arcs'. A note on the final folio, which also contains a full reproduction of Clérambault's *Privilège du Roy*, reads:

I composed these pieces in such a way that we can play them as easily on a cabinet organ with split stops as we can on a large organ, which is why in the *Basse de trompette* and *recits, jeux doux* accompaniments do not pass the middle of the keyboard, nor do the subjects of the *Dessus* and the bass. Those with large organs can put the accompaniments with the left hand at the octave if they find them too low.¹⁴

This is quite unprecedented. Although composers as André Raison (1688) and Jacques Boyvin (1690) geared their publications for varying situations and provided basic instruction in fingering, registration and ornamentation, which was probably more for commercial reasons than anything, no known source is as accommodating as Clérambault.

les accompagnements des jeux doux ne passent pas le milieu du clavier, non plus que les sujets du Dessus et de la Basse. Ceux qui ont de grands orgues pourrrent mettre les accompagnements de la main gauche à l'octave en haut s'ils les trouvent trop bas';

Brigitte François-Sappey (2012, loc. 11,500) suggests that the number of pieces in each suite might indicate a desire for their use as *alternatim* versets for the canticles Magnificat or Benedictus. While the Magnificat traditionally employs six, she explains away the seventh in each suite as a ‘complementary’ piece, suggesting that these are likely to be *Fugue* in the first and *Recit de nazard* in the second. She arrives at this conclusion by linking the other pieces in *Suite du premier ton* to specific Magnificat verses but is a little less explicit on the role of the seventh. However, an examination of an *alternatim* setting of the Magnificat for three voices and strings (C.154, c 1742-1760), demonstrates that, for Clérambault, two versets were to be played in immediate succession. His approach to the third verse, ‘Quia respexit humilitatem’, responds to its two contrasting clauses by switching between a *Gravement* in 3/2 for the first to a ‘plus gay’ 3/4 for the second. In *Suite du premier ton*, this means *Fugue* and *Duo* would fulfil a similar role. But such a design does not work for the pieces in *Suite du deuxième ton* and we might examine François-Sappey’s suggestion of the Benedictus in a little more detail. In this instance, she is reluctant to link pieces to specific verses and while her premise that the structure of the text (Luke 1: 68-79) does not work with seven pieces, she has overlooked the doxology which, like the *Gloria Patri* of the Magnificat, is ideally suited to a *grands jeux* combination.

While this might allow us to place the suites within a liturgical context, we should nevertheless be circumspect in assigning them too specific a role. In the preface of *Hymns de l’église* (1623) Jehan Titleouze indicates that his Magnificat versets are equally suited to the Benedictus, and this practice of recasting versets according to requirement was also advocated by later composers. Among others, Nicolas Lebègue (1676) and André Raison indicate that pieces from their mass settings might find a use elsewhere in the liturgy.¹⁵

That Clérambault tailored his publication for both large organs and smaller instruments with split stops is also worthy of consideration. While we know that *cabinet d’orgues* were found in smaller churches (Ponsford, 2004, 106), their role as domestic instruments should not be overlooked: Paris contained more organ teachers than the city could reasonably sustain, were they all in the business of training professionals. Nicolas de Blégnys’s almanack, *Le Livre commode contenant les adresses de la ville de Paris* (1692, 61), lists 21 and a number of organists are absent altogether. It is reasonable to think that the musical milieu included amateurs for whom the liturgical role of the music was of no consequence and, ever the businessman, Clérambault would have been ready to exploit such a clientele. After the debacle that surrounded the release of *Premier livre de pièces de clavecin*, he must have been fully aware that it was the amateur market he needed to appeal to most of all.

THE MUSIC: AN OVERVIEW

1. The harpsichord pieces

Of the pieces that constitute the 1704 impression, the preludes, the allemande in C minor, both courantes and the three sarabandes belong to a tradition of harpsichord writing that is quintessentially French, with subtle *brisure* and melodic and ornamental devices combined in a manner that would have been recognised by such earlier composers as Louis Couperin or Nicolas Lebègue. Yet Clérambault’s pieces are more modish and often demonstrate a startling quality that is very much his own. He was known primarily for his *cantates* and many idioms found in his vocal music are also present in the *pièces*: the dances are rich in affect, with elegant phrases of strong and weak syllables that are reminiscent of lyric song and are abundant in breathing points that often delineate complex rhetorical structures. In the *préludes non mesurés*, the combination of rhythmic notation with passages that are written wholly in semibreves adapts itself well to a more rhythmically precise rendition. Typical of this period, they represent a transition between the notational style adopted by Louis Couperin and that of his nephew, François. Both preludes contain a number of vertical lines to mark convergences between notes or to indicate when they should play alone. The C major prelude, though, relies more heavily on the structural function of its *traits* (semiquaver flourishes) to help delineate its underlying metrical framework. The second prelude is markedly different. Its few *traits* are decorative rather than structural and the music derives its character from the insertion of short rhythmic *recitatif*-like motifs within a framework that is harder to define, not least because its mainly semibreve notation makes the clarification of harmonic rhythm more difficult. Each ends similarly, however, taking the form of a balanced and poised arioso that has a singer’s feel for line, articulation and affect. The preludes are the only known unmeasured examples in which tempo indications are employed.

The C minor allemande adheres to the French pseudo-polyphonic tradition with continuous quaver and semiquaver movement. It is of the grand type, with sophisticated irregular phrase-lengths that descend through more than an octave before splintering into the series of shorter imitative passages that begin the second strain. These become increasingly fragmented after the close in bar 13, before the beginning of the harmonically tense *petite reprise*. At this point, Clérambault’s use of affect reaches its greatest intensity through *brisure* that leads to a moment of high drama on the subdominant minor chord of bar 23, when all movement is abruptly halted before the phrase falls into the final extended cadence. By contrast, the C major allemande seems simplistic. It favours a more Italianate disposition through sequential passages, rudimentary imitation and the traditional format of a melody in the right hand and a predominantly two-part accompaniment in the left. Its *double*, though, is more French in its richer use of imitative devices, denser textures and a series of extended sequential

¹⁵ This would also explain why so few settings of either the Benedictus or Nunc Dimittis were published during the seventeenth and eighteenth centuries.

passages that provide for the subtle manipulation of *le bon goût*. Similar contrasts might also be drawn between the courantes and although each is of the standard grand French type, the rhythmic elements of the C minor *Courante* are subtle to the point that the characteristic iambic and trochaic rhythms are obscured in the two unequally-proportioned phrases of its opening strain. The sarabandes also fall clearly into the French category, yet their high tessituras, varying *ports de voix*, *coulés*, *petites notes* and dramatic hemiolas demonstrate Clérambault's subtle mastery of a *cantabile* style that is more reminiscent of the eighteenth-century *air de cour* than the traditional sarabande of, for example, Louis Couperin or Jean Henry D'Anglebert. Other dances are more conventional: the C major suite contains a lively *canarie*-like *gigue* in 6/4 time (as opposed to the Italianate 12/8 *giga* of Suite II), an innately charming *gavotte* and *double* and two *menuets*, of which one is in *rondeau* form.

2. The organ pieces

As befits a composer of cantatas in which the voice is exquisitely exploited, Clérambault imbues his organ music with vocal elegance and a striking rhetorical style. As in *Premier livre de pièces de clavecin*, Italianate pieces are apparent, yet these are infused with French idioms that give them a unique flavour. In the *plein jeu* of the first suite we find continuous movement in crotchets, a style that is reminiscent of the austere syllabically based phraseology of the older Franco-Flemish organ schools. Since this is not a *cantus firmus* movement, Clérambault achieves its tight structure through a well-conceived series of modulations and conservative imitation. The *plein jeu* of the second suite, a prelude in the style of a French *ouverture*, has a similarly tight structure that is achieved through a tight modulatory scheme that makes lavish use of suspensions, rhetorical resting points and dramatic *tiratas*. In preparation for the *lentement* finish, a theatrical descending chromatic tetrachord brings to mind Lully's *passacailles* and sarabandes. In a similar vein, the *Dialogue sur les grands jeu* of the second suite is also an *ouverture* in the grand style, with opening *tiratas*, a triple-time fugal section and a rhetoric-packed *lentement* close. It is more in keeping with *grands jeux offertoirs* and parallels may be drawn with Couperin (*Paroisses* mass, 1690) and Marchand (*Dialogue*, 1740; *Grand Dialogue*, 1696) and attests to the enduring affection for the genre among French organist-composers.

It is unusual that neither suite contains an *en taille* movement. These were standard fare and provide us with some of the most intimate examples of French organ writing of the *Grand siècle*. Yet this is in keeping with Clérambault's design of making the music playable on smaller instruments. In their stead are two highly elaborate sarabande-like *recits* that use or imply a ground bass and again call to mind Lully. One is a dialogue and the other an *arioso* with *pastorale*-like trio *ritornellos*, and like a *tierce*, *cromorne* or *recit en taille*, they share common features in a series of unbalanced and asymmetrical phrases that flow and ebb like French prose or verse.

While the densely-packed and highly-ornamented *Fugue* of *Suite du premier ton*

adheres to the models of Grigny and Couperin, it stands apart in not only the number of statements of the subject (in only 29 bars, there are 20 complete entries) but also in a melodic and harmonic ambiguity that is heightened by the diminished fifth between the subject's second and third notes and a tonal plan that barely touches the ground before the final cadential bars.¹⁶

Other French pieces adopt the expected brevity and derive their stimulus from secular genres such as dance. Of the two duos, the first is in the style of a *menuet* with a 'Gayement, et gracieusement' [*sic*] heading, with occasional slurring, possibly to indicate a Lombard rhythm to contrast with the *notes inégales* that would be applied elsewhere. The second duo, in *Suite du deuxième ton*, is closely related to the *bourée* in its anacrustic phrase beginnings, symmetry and dactylic rhythms.

Of the more Italianate pieces, the *Basse et dessus de trompette* is a 6/8 *giga* with Italian semiquaver figuration and the standard-fare *batterie*. It has a strong Corellian tonal plan, making use of the cycle of fifths as a modulatory device in a closing 'Ensemble' section that opens with a canon at the octave before the bass reverts to fractured *batteries*. By contrast with the overtly French *Recits de cromorne et de cornet séparé* (*Suite du premier ton*) — in which the descending tetrachord of its ground bass is surely influenced by Lully's sarabandes — the *Récit de nazard* of the second suite is an Italian *sicilienne*, with a pastoral feel and a slow *gigue*-like rhythm. The movement is not completely divorced from the *giga* of the C minor harpsichord suite with a well-planned harmonic scheme that keeps aloft long symmetrical phrases. Its principal feature, though, is the unusual slurring that looks forward to a later eighteenth-century style of composition.

The most Italianate piece in the collection is its most intricate. *Caprice sur les grands jeux* shares contrapuntal and motivic similarities with Froberger's *Capriccio V* (1658), although the latter's four-voice example uses three thematically related subjects and Clérambault uses just one. In the final section, the texture increases to five descending contrapuntal voices above a pedal D before culminating in a grand *lentement* closing, a sudden and sobering reminder that we are still in France.

3. Attributions (Appendix I)

La Jeanette

Only one source of this *rondeau* is known, pasted into a partial copy of Marpurg's *Clavierstücke* (1762).¹⁷ The top margin contains the title and a pencilled attribution to 'Clairambault' in a different hand. Consisting of a theme and three couplets, it is undoubtedly a German copy with the F4 clef used for the left hand, rather than the preferred F3 of most French keyboard sources, and German ornament symbols replace their French equivalents. Stave text is an unsuccessful mixture of faux Italian and French, suggesting an attempt to reflect its foreign origin. The attribution is doubtful, however, since the melodic content, simplistic harmonies and repetitive ornamentation lack the depth or character of even the least sophisticated pieces of the 1702/4 *livre*.

¹⁶ See also the note on this fugue under the section *Performance Issues*.

¹⁷ D-Mdm 30204: Tab. I.

TABLE DES AGRÉMENTS

Tremblement
[Raison: Cadence]

Tremblement lié

Double-Cadence

[Pincé et tremblement]
Courante (I)

[Pincé et double-cadence]
Clérambault: Gavotte & Double

*Il faut lever le 3.^e doigt
 avant de terminer la Cadence*

Pincement

Tierce coulée

*Tierce coulée / coulée de tierce
 mélodique 2.^e Sarabande***

Port de voix

Port de voix †

Doublement du Gosier
Prélude 1, system 3.

Harpègement

[Separez]
2.^e Sarabande §

*Il ne faut lever le
 re qu'après avoir
 posé l'ut*

Ornaments based on the model in André Raison: *Livre d'orgue* (Paris, 1688).

Entries marked with a bracket are examples from Clérambault.

* Possible explanations for *pincé et tremblement II* (see notes on ornaments).

** After Gilbert (1972) and Rameau (1731) — Example: bar 13.

† Adapted from Saint Lambert (1702) and Rameau (1731).

§ Adapted from Le Roux (1705).

1. PREMIER LIVRE DE PIÈCES DE CLAVEÇIN, 1704

SUITE I

Prélude

The musical score for the Prélude of Suite I is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece begins with a treble clef staff containing a series of eighth notes, followed by a series of quarter notes and a half note. The bass clef staff features a long, low note with a fermata, followed by a series of quarter notes and a half note. The score is divided into four systems, each with a treble and bass staff. The first system includes a treble staff with a series of eighth notes and a half note, and a bass staff with a long, low note and a series of quarter notes. The second system features a treble staff with a series of eighth notes and a half note, and a bass staff with a long, low note and a series of quarter notes. The third system includes a treble staff with a series of eighth notes and a half note, and a bass staff with a long, low note and a series of quarter notes. The fourth system features a treble staff with a series of eighth notes and a half note, and a bass staff with a long, low note and a series of quarter notes. The score is marked with various musical notations, including notes, rests, and ornaments. The key signature is one flat (B-flat), and the time signature is 3/4. The piece concludes with a final chord in the treble staff and a long, low note in the bass staff.

System 1 of a musical score. The upper staff (treble clef) features a melodic line with a circled number 4 above a measure, followed by a measure with a fermata. The lower staff (bass clef) provides accompaniment with a series of eighth notes and rests.

System 2 of a musical score. The upper staff (treble clef) contains a melodic line with circled numbers 5 and 6 above specific measures. The lower staff (bass clef) continues the accompaniment with various rhythmic patterns.

System 3 of a musical score. The upper staff (treble clef) has a melodic line with the instruction *lentement* written below it. The lower staff (bass clef) features a more active accompaniment with many sixteenth notes.

System 4 of a musical score. The upper staff (treble clef) shows a melodic line with a fermata. The lower staff (bass clef) has a melodic line that begins in the bass clef and then moves to the treble clef for the remainder of the system.

Suggested Revision

The image displays a musical score for piano, consisting of four systems of music. Each system includes a grand staff with a treble and bass clef. The score is annotated with various musical notations and symbols indicating suggested revisions. These include:

- Vertical dashed lines connecting notes between staves.
- Small '+' symbols placed above or below notes.
- Wavy lines (trills or ornaments) above notes.
- Large, horizontal oval shapes drawn around specific notes or groups of notes.
- Accents (^) above notes.
- Dynamic markings such as 'p' (piano) and 'f' (forte).
- Articulation marks like staccato (stacc.) and accents.
- Phrasing slurs and ties.

The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various melodic lines. The overall style is classical or romantic piano music.

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a series of eighth notes, a dotted quarter note, and a half note. The bass staff starts with a series of eighth notes, followed by a dotted quarter note and a half note. Dynamic markings 'm' are placed above several notes in both staves.

The second system continues the musical piece. The treble staff features a dotted quarter note followed by eighth notes, and a half note. The bass staff has a dotted quarter note and a half note. Dynamic markings 'm' are present above several notes.

The third system includes the instruction *lentement* in the bass staff. The treble staff contains a dotted quarter note, eighth notes, and a half note. The bass staff features a dotted quarter note and a half note. Dynamic markings 'm' are used throughout.

The fourth system concludes the piece. The treble staff has a dotted quarter note, eighth notes, and a half note. The bass staff features a dotted quarter note and a half note. The system ends with a double bar line.

Allemande

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand starts with a treble clef and a common time signature. The left hand starts with a bass clef and a common time signature. The word "Gay" is written in the left hand. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. There are first and second endings indicated by double bar lines and first/second endings.

Musical notation for measures 5-8. Measure 5 is marked with a "5". The right hand has a treble clef and a common time signature. The left hand has a bass clef and a common time signature. The word "Reprise" is written in the right hand. The music continues with similar rhythmic patterns and includes first and second endings.

Musical notation for measures 9-13. The right hand has a treble clef and a common time signature. The left hand has a bass clef and a common time signature. The music continues with similar rhythmic patterns and includes first and second endings.

Musical notation for measures 14-17. Measure 14 is marked with a "14". The right hand has a treble clef and a common time signature. The left hand has a bass clef and a common time signature. The music continues with similar rhythmic patterns and includes first and second endings.

2. PREMIER LIVRE D'ORGUE
CONTENANT DEUX SUITES, *c*1710

SUITE DU PREMIER TON

GRAND PLEIN JEU

[Magnificat anima mea]

Fort lentement

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 12-measure phrase. The upper staff begins with a whole rest, followed by a series of chords and melodic lines. The lower staff provides a harmonic accompaniment with sustained notes and some melodic movement. There are several dynamic markings, including accents and a 'p' (piano) marking. A fermata is placed over a note in the upper staff towards the end of the system.

On pourra joier cette Basse sur la Pedale de Trompette si l'on veut.

7

The second system of the musical score continues from the first system. It consists of two staves. The upper staff continues the melodic and harmonic development, featuring various chordal textures and melodic lines. The lower staff continues the accompaniment. There are several dynamic markings, including accents and a 'p' (piano) marking. A fermata is placed over a note in the upper staff towards the end of the system.

14

The third system of the musical score continues from the second system. It consists of two staves. The upper staff continues the melodic and harmonic development, featuring various chordal textures and melodic lines. The lower staff continues the accompaniment. There are several dynamic markings, including accents and a 'p' (piano) marking. A fermata is placed over a note in the upper staff towards the end of the system.

21

Musical score for measures 21-27. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 21 begins with a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. The melody in the treble staff features a series of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 27 ends with a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3.

28

Musical score for measures 28-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 28 begins with a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. The melody in the treble staff features a series of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 34 ends with a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3.

35

Musical score for measures 35-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 35 begins with a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. The melody in the treble staff features a series of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 40 ends with a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3.

41

Musical score for measures 41-47. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 41 begins with a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3. The melody in the treble staff features a series of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 47 ends with a treble staff chord of F#4, A4, C5 and a bass staff chord of F#2, A2, C3.

FUGUE

[Quia respexit]

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with the tempo marking *Lentement*. The key signature is one sharp (F#). The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. The music features a complex fugue texture with multiple voices, including a prominent bass line in the right hand and a more active bass line in the left hand. Various musical notations are used, such as trills, mordents, and slurs, to indicate specific performance techniques.

13

Musical score for measures 13-16. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 13 starts with a treble staff chord of F#4, C5, and G4, and a bass staff chord of F2, C3, and G2. The treble staff features a melodic line with eighth notes and slurs, including a trill on G4 in measure 14. The bass staff has a bass line with eighth notes and slurs, including a trill on C3 in measure 14. Measure 15 continues the melodic development in the treble and bass. Measure 16 concludes the system with a final chord in both staves.

17

Musical score for measures 17-20. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 17 starts with a treble staff chord of F#4, C5, and G4, and a bass staff chord of F2, C3, and G2. The treble staff features a melodic line with eighth notes and slurs, including a trill on G4 in measure 18. The bass staff has a bass line with eighth notes and slurs, including a trill on C3 in measure 18. Measure 19 continues the melodic development in the treble and bass. Measure 20 concludes the system with a final chord in both staves.

21

Musical score for measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 21 starts with a treble staff chord of F#4, C5, and G4, and a bass staff chord of F2, C3, and G2. The treble staff features a melodic line with eighth notes and slurs, including a trill on G4 in measure 22. The bass staff has a bass line with eighth notes and slurs, including a trill on C3 in measure 22. Measure 23 continues the melodic development in the treble and bass. Measure 24 concludes the system with a final chord in both staves.

25

Musical score for measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 25 starts with a treble staff chord of F#4, C5, and G4, and a bass staff chord of F2, C3, and G2. The treble staff features a melodic line with eighth notes and slurs, including a trill on G4 in measure 26. The bass staff has a bass line with eighth notes and slurs, including a trill on C3 in measure 26. Measure 27 continues the melodic development in the treble and bass. Measure 28 concludes the system with a final chord in both staves.

DUO

[Ecce enim]

Musical score for the first system, measures 1-7. The piece is in 3/4 time. The upper staff (treble clef) contains the vocal line, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The lower staff (bass clef) contains the piano accompaniment, starting with a whole rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The tempo/mood marking *Gayement, et gracieusement* is written in the piano part. The system ends with a double bar line.

Musical score for the second system, measures 8-15. The upper staff (treble clef) continues the vocal line with quarter notes G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The lower staff (bass clef) continues the piano accompaniment with quarter notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The system ends with a double bar line.

Musical score for the third system, measures 16-23. The upper staff (treble clef) continues the vocal line with quarter notes G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11. The lower staff (bass clef) continues the piano accompaniment with quarter notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The system ends with a double bar line.

24

Musical score for measures 24-32. Treble clef: starts with a melodic line featuring a sharp sign and a fermata, followed by eighth-note patterns. Bass clef: accompaniment with eighth-note patterns and a sharp sign in the third measure.

33

Musical score for measures 33-40. Treble clef: melodic line with various ornaments (m, †, *, m) and eighth-note patterns. Bass clef: accompaniment with eighth-note patterns and a flat sign in the fifth measure.

41

Musical score for measures 41-50. Treble clef: melodic line with ornaments (m, †) and eighth-note patterns. Bass clef: accompaniment with eighth-note patterns and a flat sign in the second measure.

51

Musical score for measures 51-58. Treble clef: melodic line with ornaments (m, †) and eighth-note patterns. Bass clef: accompaniment with eighth-note patterns and a sharp sign in the sixth measure. The word "Lentement" is written in the bass staff.

*See commentary

APPENDIX III

PAUL D'AMANCE
MAGNIFICAT

PREMIER TON

GUILLAUME-GABRIEL NIVERS
BENEDICTUS DOMINUS, DEUS ISRAEL

SECOND TON

MAGNIFICAT PREMIER TON

ADDITION AUX MESSES EN PLEIN-CHANT MUSICALE
COMPOSÉES PAR LE R. P. P. D'AMANCE

(PARIS: BALLARD, 1707)

Orgue: Grand plein jeu

T

Mag - ni - fi - cat,___ Mag - ni - fi - cat___ a - ni - ma___ me - a___ Do - mi - num,

7 T

Chœur

a - ni - ma me - a Do - mi - num.___ Et ex - ul - ta - - - vit Spi - ri - tus___

12 T

me - us, in De - o, in De - o sa - lu - ta - ri me - o, sa - lu - ta - ri

20 T

Orgue: Fugue & Duo

me - o. Qui - a res - pex - it hu - mi - li - ta - - tem an - cil - læ su - æ, an - cil - læ

27 T

su - æ: ec - ce en - im ex hoc be - a - tam me di - cent___ om - nes,___

36 T T T T T Chœur T
om - nes__ ge - ne - ra - ti - o - nes,__ ge - ne - ra - ti - o - nes. Qui - a fe - cit__

41 T T T T
mi - hi mag - na qui po - tens__ est; & sanc - tum__ no - men e - jus, &

50 T Orgue: Trio T
sanc - tum__ no - men e - jus. Et mi - se - ri - cor - di - a e - jus, a pro - ge - ni - e

57 T T T T
in pro - ge - ni - es, ti - men - ti - bus, ti - men - ti - bus e - um, ti - men - ti - bus__ e - um,

64 T T Chœur T T
ti - men - ti - bus e - um. Fe - cit po - ten - ti - am in bra - chi - o su - o: in

72 T T T T T T
bra - chi - o su - o: dis - per - sit, dis - per - sit__ su - per - bos__ men - te cor - dis su - i,

80 T T Orgue: Basse et dessus de trompette T
men - te__ cor - dis su - i. De - po - su - it__ po - ten - tes de se - de,__ po - ten - tes__ de

BENEDICTUS SECOND TON

CHANTS ET MOTETS A L'USAGE DE L'EGLISE ET COMMUNAUTE
DES DAMES DE LA ROYALE MAISON DE SAINT LOUIS A ST. CYR [...]
LE TOUT COMPOSE PAR LE FEU MR. NIVERS

(PARIS: COLIN, 1733)

Orgue: Plein Jeu

Be - de - dic - tus Do - mi - nus, De - us Is - ra - el: qui - a vi - si - ta - vit & fe - cit

3

Chœur

re - demp - ti - o - nem ple - bis Su - æ. Et e - rex - it cor - nu Sal - u - tis no - bis

5

Orgue: Duo

in do - mo Da - vid pu - er - i Su - i. Si - cut lo - cu - tus est per os sanc - to - rum,

7

Chœur

qui a sæ - cu - lo sunt, pro - phe - ta - rum e - jus: Sa - lu - ta - tem ex in - im - i - cis nos - tris

9

Orgue: Trio

et de ma - nu om - ni - um, qui o - de - runt nos. Ad fa - ci - en - dam mi - se - ri - cor - di - am

cum pa - tri - bus nos - tris; et me - mo - ra - ri tes - ta - men - ti su - i sanc - ti.

12 Chœur

Jus - ju - ran - dum, quod ju - ra - vit ad A - bra - ham pa - trem nos - trum, da - tu - rum se no - bis.

14 Orgue: Basse de cromorne

Ut si - ne ti - mo - re, de ma - nu i - ni - mi - co - rum no - sto - rum li - be - ra - ti, ser - vi - a - mus il - li.

16 Chœur

In sanc - ti - ta - te, et jus - ti - ti - a co - rum ip - so, om - ni - bus di - e - bus nos - tris.

17 Orgue: Flûtes

Et tu, pu - er, Pro - phe - ta Al - tis - si - mi vo - ca - be - ris: præ - i - bis e - nim an - te fa - ci - em

Chœur

Do - mi - ni, pa - ra - re vi - as e - jus: Ad dan - dem sci - en - ti - am sa - lu - tis ple - bi e - jus:

20

Orgue: Recit de nazard

in re - mis - si - o - nem pec - ca - to - rum e - o - rum Per vi - ce - ra mi - se - ri - cor -

di - æ De - i no - stri. in qui - bus vi - si - ta - vit nos, o - ri - ens ex al - to.

22 Chœur

Il - lu - min - a - re his, qui in te - ne - bris, et in um - bra mor - tis se - dent: ad di - ri - gen - dos pe - des

Orgue: Caprice sur les grands jeux

nos - tros in vi - am pa - cis. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

25

Si - cut e - rat in prin - ci - pi - o, et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.

CRITICAL APPARATUS

EDITORIAL PROCEDURE

Both Clérambault's publications are unusual in their accuracy, with few engraving errors, inconsistencies or incorrect notes. Their original oblong format has been retained with longer pieces beginning on the verso side to eliminate too many page turns. There seems no reason to alter the original order of the pieces in *Premier livre de pièces de claveçin* and this has been retained as it appeared in the second impression. For ease of reading, ornament placing has been standardised above or below staves unless there is a need to alter vertical positions. The *croix pincé* symbol of the first edition changed to the more familiar 'dagger' shape in the 1704 augmentation and the 1710 publication, and for the sake of consistency this has been used throughout. Adopting modern notational conventions has made some staff text redundant, including *première* and *deuxième fois* indicators, which are replaced with *volta* brackets. However, structural text such as *reprise* and *petite reprise* indications have been retained, as have *dal segno* symbols, although their original application to each staff has been reduced to one per system. Stem directions have been kept where sensible since some of these indicate voice leading. Similarly, beamings appear as they did in the original since these might have a bearing on phrasing.

Editorial ties have been added at second time bars in the harpsichord pieces. These are clearly implied in the penultimate bar of a strain but, conventionally, were not engraved. Slurs have been added to the prelude revisions. To demonstrate that such slurs and ties are editorial, they are marked with a slash. No other editorial ties or slurs have been used, although suggestions are found after the commentary.

In some places, such as *Sarabande* (Suite I), Clérambault adds augmentation dots in place of the first quaver of a bar. These are common in French scores of the period, are an elegant means of highlighting hemiolas and their use has been retained. However, other modern notational conventions apply: single chords replace clustered notes of the same value; augmentation dots are added where they are clearly missing; clefs are restricted to treble and bass alone with incipits indicating original designations; and cancelling accidentals are used. Such occurrences are noted in the commentary. The occasional addition of closing bars has been necessary but since these are inconsequential, their inclusion has been omitted from the commentary.

The preludes are largely accurate but are not problem-free: some *tenues* and slurs seem incorrect and notes and rests of the wrong value are occasionally employed. The original oscillating appearance of the *tenues* does little for their interpretation and the more conventional lines found in other modern editions of *préludes non mesurés* have been employed instead. Since some will prefer not to use the revised performing versions of the preludes, transcriptions of the originals have been provided with spatially-precise reproductions of the notes. The revisions address some of the wayward *tenues*, *liaisons*, slurs and note grouping.

The Magnificat chant in Appendix III was originally in square notation on four-line staves. This has been transcribed into modern notation to facilitate performance: *longues* have become semibreves and *brèves*, minims. *Tremblements* are indicated with a T. From the third verse onwards, the Benedictus has been pointed editorially. The additional

rubric in the Magnificat is from a manuscript copy of Clérambault's *Magnificat* in D minor, C. 154 (F-Pn D-2385). According to the catalogue of the Bibliothèque nationale de France, the manuscript was written between c 1742 and 1760.

SYSTEM OF REFERENCE

Preludes: Since it is not possible to provide bar numbers, references are indicated in the score using circled text.

Dances: Bar — Beat — Note number — L or R (with a number to indicate the staff designation and voice when required). Voice references are hierarchical and apply only to the beat and note stated; thus, a four-note chord begins with 1 as the highest note, 2 the second etc. To facilitate reading, beat references for pieces with a minim pulse are given in crotchets.

Pitches are designated in Helmholtz.

Example:

8.3/2 L3.

bar 8 | beat 3 | note 2 | LH | voice 3.

COMMENTARY

Premier Livre de pièces de claveçin: Suite I

Prelude: 1: the ornament is a *doublement du gosier* (cf. *Ornaments* under *Notes on performance style*). | 2: quaver *petite note* on d omitted: the note appears at the beginning of the next line, suggesting it is a *guidon*. | 3: redundant downward stem from the *petite note* suppressed. | 4: considerable inconsistencies occur in the treatment of this melodic fragment where the preparatory demisemiquavers are sometimes slurred with the dotted-minim and at other times not. Elsewhere, the notation is vague. In baroque vocal music, the preparation is often slurred to the *tremblement* and its suffix (e.g., system 6—this is the phrasing adopted for the revised prelude uses the model provided in *Plein Jeu, Suite de deuxième ton*). | 5: the rest takes the appearance of a reversed semiquaver in the original. | 6: the approach used for the notated turn in stave 1 might also be used here; cf. stave 7. || *Allemande*: 14.1/2 R: it is not clear whether the slur begins on the semiquaver or the first demisemiquaver. However, the same pattern is found in bar 15, where the *tremblement* and slur are placed above and below the notes respectively. || *Double*: 6.1 R1-4: augmentation dot missing. | 14.1/2 R: see comment for *Allemande*. | 16.4/3 L: misplaced augmentation dot suppressed. || *Courante*: 6.1 L2: a tie has been omitted as a suspected engraving error; cf. 7 & 19. | 18: editorial first-time bar to accommodate repeat. | 19.4 R1-3: augmentation dots missing. || *Premier Sarabande*: 2.1 R2: + augmentation dot. || *Gavotte and Double*: 8.1 R: for a discussion of the *cadence*, cf. notes on ornamentation. | 14 & 15 (*Gavotte*) and 4 (*Double*): the *harpègement* is inconsistently engraved and has taken bar 13 of *Gavotte* as the model. | 10.1 R1 (*Double*): redundant second slur suppressed.

Suite II

Allemande: 2.1/1 L1: the *guidon* originally on e¹. || *Gigue*: 11: redundant *dal segno* symbol suppressed. | 25: misplaced *dal segno* symbol corrected | 26: editorial third-time bar to accommodate *petite reprise*. || *Courante*: 19: editorial bar to accommodate repeat. || *Sarabande Grave*: 4.2 L2: originally A. | 9: erroneous *dal segno* symbols omitted. | 10.2 R: the direction of the *harpègement* is unclear and the solution is based on bar 2. | 26.2 R: originally engraved as a slur from g¹ to b¹ yet appears as a *liaison* in bar 17, which is probably correct. || *Courante*: 19: editorial first-time bar to accommodate repeats. || *Sarabande Grave*: 4.2 L2: originally A. | 9: redundant *dal segno* symbols omitted. | 10.2 R: the direction of the *harpègement* is unclear and the solution is based on bar 2. | 12.3/1 L: *tremblement* originally between b and c¹ (12.2/2). | 17.2 R: appears as a *liaison* but this would have the same effect as a *tierce coulée*, which is elsewhere notated using an and oblique line between two notes; taken to be a poorly engraved slur (cf. bar 26).

Premier Livre d'orgue

Suite du premier ton

Prélude: 24.2 R: to G2 clef. | 25.2 L: c1C3. | 28.1 L: to F3 clef. | 33.3 R: to C1 clef. || *Fugue* 26.1 R: to G2 clef. || *Trio* 30.1 L: to C1 clef. | 36.2 L: c1F4. | 36.2/2 R: originally e² but, given the sequence, is most likely an engraving error. || *Basse de cromorne*: 38.8 R1: tied crotchets instead of minim because of line break. || *Recits de cromorne, et de cornet*: the last word of rubric in the Bibliothèque nationale de France copy has been altered from 'doux' to 'à 2'; neither other copy (G-Lbl, US-Nyp) has a similar edit. | 45.1/4-46.1 R: a slash has been suppressed: it appears to have no function as an ornament and is not known elsewhere. | 67.1 R: the advisory ♭ is not editorial.

Suite du deuxième ton

Flûtes: 3.3 L2: ♯ sign engraved in error. | 6.3 L: to C1 clef. | 16.1 L to F3 clef. | 20.3 L: to C1 clef. | 26.3 L: to C1 clef. | 29.3 L: c1G1. || *Recit de Nazard*: 9.3 L: to C1 clef. | 10.2/2 L: to F3 clef. | 11.4 L1: originally d♭; taken to be an engraving error. || *Caprice sure les grands jeux*: 35.4/1 L: erroneous augmentation dot suppressed.

APPENDIX I – CLÉRAMBAULT ATTRIBUTIONS

La Jeanette: 14.3 L: C1 clef | 15.2 L: F4 clef | 24.2.2–3 R: originally semiquavers | 32.3 L: C1 clef | 34.1 L: F4 clef | 35.1 L: ♯ omitted.

SUGGESTED TIES, SLURS AND ORNAMENTS

Suite I

Gigue: 7.4 L1: + tie. | 11.3 L1: + tie. | 14.3 L1: + tie.

Suite II

Allemande: 7.1/3 R2: + tie. | 16.3 R: + *pincé*.

Suite du premier ton

Prélude: 27.4 R2: + tie. | 30.1 R2: + tie. || *Fugue*: 21.1 R: + *pincé*. || *Trio*: 32.1-32.3 L: + slur. | 46.1 R1: + *port de voix*. | 47.1 R1: + *port de voix*. || *Recits de cromorne, et de cornet*:

18.1/1-2 R: + slur. | 50.1 R: + *pincé*. | 52 R2: + *tremblement*.

Suite du deuxième ton

Basse de cromorne: 49.1 R2: + tie. || *Flûtes*: 34.2/1: + slur. || *Caprice*: 3/2 R2: + tie.

LIBRARY SIGLA

D-Mdm: Deutsches Museum, Bereich Musikinstrumente, Munich. | F-Pn: Bibliothèque nationale de France, Paris. | F-Pan: Archives nationales de France, Paris. | F-Psg: Bibliothèque Saint-Geneviève, Paris. | G-Lbl: British Library, London. US-Nyp: New York Public Library Music Department.

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