

## INTRODUCTION

### Jean Martin (ca. 1650–1710) and his *Premier Livre d'airs*

Martin was a member of a musical family that remains largely unstudied. Indeed, the collection in which these pieces appear, the *Premier Livre d'airs sérieux et à boire* (Paris: Christophe Ballard, 1688), was attributed for some time to François Martin.<sup>1</sup> We know that Jean served Philippe I d'Orléans (“Monsieur”), the younger brother of Louis XIV, from around 1672 to 1701.<sup>2</sup> François Martin *père* and *fils*, Jean’s father and brother, likewise served Orléans from at least 1655 in the position of tenor singer to the *musique de la chambre*. François *père* was an accomplished player of the guitar, and François *fils* was known as a viol player and harpsichordist.<sup>3</sup> Jean replaced his brother, Pierre Martin, in the position of viol player to Philippe’s chamber, but an archival document declares him “Claveciniste ordinaire” to Monsieur. He owned two harpsichords and several viols, and thus probably served in a relatively flexible capacity.<sup>4</sup> Martin also took part in Parisian musical life, composing a *pastorale* that was performed in the weekly concerts offered during the summer of 1689 by Nicholas Malebranche, a member of the parliament of Paris and father of the famous philosopher.<sup>5</sup> Aside from the airs found in the *Premier livre*, the only other surviving compositions by Jean Martin are three airs printed in the *Mercure* around the time of the collection’s publication and probably two airs attributed to a “Martin” found in the *Recueil d'airs sérieux et à boire* of 1696.<sup>6</sup>

<sup>1</sup> David Tunley, *The Eighteenth-Century French Cantata*, 2nd. ed. (Oxford: Clarendon, 1997), 2; Tunley corrected this error in his article on François Martin in *Grove Music On-line* (accessed August 10, 2011). The title page of the *Premier livre* only indicated that it had been composed by “Monsieur Martin,” but the dedication is signed “J. Martin.” This distinguishes the author from François Martin *fils*, who had published one air in the *Mercure* a decade earlier ([April 1678], 71–73). Airs in the *Mercure* by “Mr. Martin” (rather than “Mr Martin fils”) that clearly appeared in concert with the *Premier livre* are attributed, almost certainly erroneously, to François in Nathalie Berton and Anne Piéjus, “Catalogue des airs du *Mercure galant* 1678–1700” ([http://philidor.cmbv.fr/catalogue/oeuvre-mercure\\_airs-4](http://philidor.cmbv.fr/catalogue/oeuvre-mercure_airs-4); accessed August 15, 2011).

<sup>2</sup> He is so listed in the editions of *L’Etat de la France* and in various other archival documents; see Érik Kocévar and Yolande de Brossard, eds., “États de la France (1644–1789): La Musique: les institutions et les hommes,” special issue, *Recherches sur la musique classique française* 30 (1999/2000). Philippe’s *musique* will be the subject of an extended study, in preparation.

<sup>3</sup> *F-Pan Z*<sup>1a</sup> 515; François *père* published a collection of technically demanding pieces for guitar, *Pieces de Guitairre à battre et à pinser, composées par François Martin* (Paris: Charles de Sercy, 1663), and a collection of airs: *Airs de François Martin, ordinaire de la Musique de Monsieur Frere unique du Roy* (Paris: Robert Ballard, 1668). According to the *Mercure* (April 1678), 71–73, François *fils* also played both harpsichord and viol: “Il s’est acquis de l’estime par la maniere dont il jouë du Clavessin, de la Basse & du Dessus de Viole, & il est à croire qu’il n’en acquerra pas moins en s’appliquant à la composition des Airs.”

<sup>4</sup> *F-Pan Y* 15.419; Jean’s *intentaire après décès* (*F-Pan MC LXXVII* 114) contributes to the picture of the family relationships and the contents of his apartment.

<sup>5</sup> *Mercure galant* (September 1689), 21. “C’est un concert qui s’est fait une fois chaque semaine presque pendant tout l’Esté chez Mr de Mallebranche, Conseiller au Parlement de Paris. La Musique est de la composition de Mr Martin, et l’on peut juger par les frequentes repetitions de ce Concert, dont plusieurs personnes de la premiere qualité ont demandé la continuation lors qu’on estoit sur le point de les cesser, combien on en areceu de plaisir. Cette petite Pastorale qui a pour titre, Les Bergers heureux, est de Mr de Tonti, Gentilhomme Italien.”

<sup>6</sup> “Dans ces lieux revons a loisir” (text by Antoinette-Thérèse Deshoulières), *Mercure galant* (Novembre 1688), 136–138; “Sans fleches sans carquois,” *Mercure galant* (April 1689), 76–78; “De mes filets” *Mercure galant* (April

The *Premier livre* is an unusual work in that Martin published his songs not in the form of airs for solo voice and basso continuo, the customary format in this era, but attempted to create “concerts” by adding accompanying instrumental parts and *symphonies* (instrumental pieces) that serve as introductions. Martin presents his plan in the introduction to the volume:

NOTE TO THE READER, regarding the organization of this book.

I have observed that since music has been printed, no one has yet thought to print airs mixed with instrumental pieces and accompaniments in such a manner that it is possible to play and sing a complete book of music without encountering two airs of the same character [*modulation*], and I imagined that if I made a compilation of trios proper to form a little concert, this might be agreeable to the Public. In order to test this idea, I wrote little instrumental pieces, such as overtures, rondeaux, chaconnes, and free-form pieces [*pièces de Caprices*] for violins and flutes, with accompaniments for all of the vocal *recits* to please those who can accompany themselves on the harpsichord, theorbo, or bass viol. Furthermore, to facilitate these concerts:

The first soprano voice will be found in the basso continuo part, in score, along with all the other solo vocal pieces;

The second soprano voice will be found in the part for the second violin;

All the bass voice parts will be found in the bass violin part;

The parts for first violin merely contain the instrumental pieces and the accompaniments to the vocal pieces.

If this work has the good fortune of being well received, I flatter myself that I will prepare others that will please just as much.<sup>7</sup>

The volume is extremely rich in the sense that vocal chamber music with obligato instruments is very rare in this period. Most published collections of airs stuck to the traditional formula of short binary “airs sérieux et à boire” (serious and drinking songs) for solo voice and continuo. Martin’s volume not only adds introductory *symphonies* (instrumental pieces) for a trio of strings with continuo (as did Michel Lambert in his 1689 volume of airs), but presents extended, sometimes multi-movement works, such as the “*Sérénade*,” which integrate instrumental music into their structure. This feature led David Tunley to consider them forerunners of the eighteenth-century French *cantate*.<sup>8</sup> While these pieces are very different from *cantates* in their

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1689), 318–19; “Fuyons l’Amour, c’est un Normand,” *RASB* (Apr. 1696), 63; “Depuis le règne des Zephyrs,” *RASB* (June 1696), 118.

<sup>7</sup> *Premier livre d’airs*, fol. 3<sup>r</sup>, “AVIS AU LECTEUR Pour l’ordre du Livre.”: “J’ay remarqué que depuis qu’on imprime la Musique, personne ne s’estoit encore avisé de faire imprimer des Airs meslez de Symphonies & d’accompagnemens d’une maniere qu’on pût jouër & chanter tout un Livre de suite, sans trouver deux Airs d’une mesme modulation; & je me suis imaginé que si je faisois une compilation de Triots propres pour former un petit Concert, cela pourroit estre agreable au Public; Pour l’éprouver j’ay fait de petites Symphonies, comme Ouyertures, Rondeaux, Chaconnes, & autres Pieces de Caprices pour les violons & les Flûtes, avec des accompagnemens à tous les Recits, & pour plaire aux personnes qui peuvent s’accompagner elles mesmes du Clavesin, du Theorbe, ou de la Basse de Viole: Pendant pour faciliter le Concert, l’on trouvera

Les premiers-Dessus Chantans dans la Partie de la Basse Continué en Partition, ainsi que tous les autres Recits.

Les second-Dessus Chantans se trouveront dans la Partie du second Dessus de Violon.

L’on trouvera toutes les Basses Chantantes dans la Partie de la Basse de Violon

La Parties du premier-Dessus de Violon ne contient simplement que les Symphonies & les accompagnement des Recits.

Si cet Ouvrage peut avoir le bonheur d’estre bien receu, je me flate d’en faire d’autres qui plairont encore d’avantage.”

<sup>8</sup> Tunley, *Eighteenth-Century French Cantata*, 2.

textual and musical design (and belong to the traditions of the *pastorale* and the *divertissement*), they are certainly unusual.

That Martin took particular care with offering variety within the volume, as his preface indicates, is reflected not only in the varying character of the songs' content, but also in their style. Although many of the pieces in the *Premier livre* are in fact typical binary airs with added accompaniments and introductions, Martin included a wide variety of different types of vocal music: solo airs, certainly, but also duos, trios, and several extended monologue *recits* in operatic style. As a point of pride in his abilities as a composer, Martin even included two quasi-dramatic scenes that serve as bookends to the collection: the "Sérénade," which opens the volume, and the pastoral dialogue, which closes it. This same interest in musical variety is reflected in Martin's symphonies, which demonstrate a considerable range of style, sometimes simply providing a motto *ritournelle* to the following song, but often acting as independent instrumental music.

Given the rather elaborate design of the pieces, the demands on the musicians, and the forces they require, it seems likely that these airs were intended for a group of professional musicians who played for an audience of connoisseurs, probably the *musique* of Philippe d'Orléans, and/or that of Malebranche. The forces required are very large by the standards of the published music of this time, but easily covered by Monsieur's musicians: a trio of strings, continuo, and three singers for a total of seven musicians. The instrumental parts are written for violin—a professional's instrument rather than an amateur's—and the writing (as can be seen in the violin parts for "Force à branler la mâchoire") is considerably more technically demanding than most instrumental music for amateur consumption in this period. The vocal music and texts often tend toward the operatic rather than the courtly, limiting the volume's appeal to amateur musicians, who were by and large the majority of music buyers in this period. The demands of the music explain the commercial failure of Martin's volume: only a very few copies remain (and those are incomplete), and Martin issued no more prints during his lifetime. The same fate awaited a volume of somewhat less elaborate airs by another Orléans musician: Pierre Gillier's *Livre d'airs et de symphonies mélez de quelques fragmens d'opera* (Paris: l'auteur, 1697).

### The Source

The print used for this edition is found in the music collection of the Bibliothèque nationale de France (*F-Pn Vm*<sup>7</sup> 3223). The title page of the parts reads:

PREMIER LIVRE D' AIRS / SERIEUX ET A BOIRE, / à deux, trois & quatre  
Parties, / Entremeslez de symphonies en Triots pour les Violons & les / flûtes, avec  
des Accompagnements dans les Recits, / le tout propre pour des Concerts. / Par  
Monsieur MARTIN / A PARIS, / Par CHRISTOPHE BALLARD, seul Impimeur du  
Roy pour la Musique, / ruë Saint Jean de Beauvais, au Mont-Parnasse. / M. DC.  
LXXXVIII.

According to Marin's preface, his print was comprised of the following part books:

- Basso continuo, with the music for the first soprano, in score.
- Bass violin, with the part for bass singer [in score where the two have separate lines].
- Second violin and the second soprano.

### First violin.

In the two extant sources of the work, only the bass violin and first violin part books remain; the other two are lost.<sup>9</sup> Since most pieces in the collection call for soprano voices, they cannot be reconstructed (unless the missing part books are found). Thus the pieces in this edition represent, unfortunately, only a small sample of the volume's contents (see the appendix for a complete listing). The two airs edited here call for bass voice, two violins, and continuo; thus only the second violin part had to be reconstructed.<sup>10</sup>

### The Airs

The “*Sérénade*,” as its name suggests, is a night piece traditionally addressed to a beloved from outside her window, but here only metaphorically as a subject for quasi-dramatic music. It opens with a *simphonie* in the form of a French overture that leads to a *récit* (in this case a solo binary air) with violin accompaniment, in which the bass voice encourages the instruments and the night to assist him in wooing his beloved. The instruments then play a charming chaconne for her (and our) delectation, followed by a second *récit* whose music, rather than being in a predetermined song form, follows the sense of the words in a more dramatic vein as the singer continues his exhortations to his musicians. The chaconne, given its position as night music, would be well suited to the flutes Martin mentions in his preface (or in combination with the oboes and musettes mentioned in the text of the song).

“*A Force de branler la mâchoire*” is in the comic vein of the *air à boire* but with a number of twists. Instead of the more traditional scoring for two bass voices (or bass and tenor), Martin substitutes two violins for the upper part, pushing the song in the direction of the so-called “double continuo air,” in which the singer's line forms the bass—a type found in many of Lully's *comédies-ballets* and operas, often with comic overtones. Here, however, the comedy comes not only from the text, but also from the contrast between the frenetic accompaniment of the strings and the slower moving bass. The *simphonie* that opens the piece seems to take its form from Italian violin sonatas that start out with slow introductory material (measures 1–3), and then launch into imitative and quicker passagework and sequences driving to cadences. The bass takes the voice of an over-indulging nobleman, who, having “flapped his jaw” to the point of dryness, calls his servants for wine. In good comic tradition, the servants take their time, and as the nobleman becomes more heated in the second reprise, the meter moves to triple time and the bass's repeated entreaties are set as sequences with frenetic violin figures at an even faster tempo (“*viste*”). In performance, hand flapping (if not jaw flapping) is a must.

While a short preface cannot address the performance practice appropriate to these two airs, the changing meter signs in Martin's music deserve mention.<sup>11</sup> The interpretation of such signs in Lully's music has been the subject of considerable discussion, and Martin's presents

<sup>9</sup> According to RISM A/II, the second source (at *S-Sk*) comprises exactly the same part books. The editor has not been able to examine this source.

<sup>10</sup> The *Sérénade* is found in the *basse de violon* and the *dessus de violon* part-books, pages 1–5, and the *Air à boire* “*A Force de branler la mâchoire*” is found in the *basse de violon* part book, pages 36–38 and the *dessus de violon* part book, pages 28–30.

<sup>11</sup> For a brief introduction to French performance practice, see Mary Cyr, *Performing Baroque Music* (Portland, OR: Amadeus Press, 1992).

some unusual problems.<sup>12</sup> In the overture of the “Sérénade,” for example, Martin notates the slow opening and closing sections in cut time (with the closing section labeled additionally “lentement”), while the faster middle section is notated “2.” The first and last sections are therefore beaten in two slow half-note pulses, while the second is beaten in four quick quarter-note pulses, which results in the impression of a slightly faster tempo because of the reduction in note values. The *récit* begins in *recitatif mesuré* style in cut time that alternates with a more song-like  $\frac{3}{2}$ . Here the half notes remain equal throughout, with the exception of measure 51, which is notated in “2” and where the same relationship applies as in the overture: the measure is beaten in a quick four (that is, the apparent tempo slows for the word “silence”). The chaconne in 3 and marked “gay” is played in the equivalent of a quick  $\frac{3}{4}$  time, but slows somewhat in the minor section, where Martin writes “lentement.” The second *récit*, in 2, is beaten in four quick beats, then speeds up considerably for the  $\frac{3}{8}$  section marked “vite,” and slows for the following section in 3. The more Italian character of “A force de branler” presents fewer problems. The opening symphony is beaten in a slow two, which continues into the following *air à boire*, whose second section is in a quicker triple.

Despite the commercial failure of the collection and the ensuing loss of the soprano parts, the variety and originality of Martin’s imagination is clear even from the two songs that can be reconstructed. Their unique adaptations of traditional song forms for amateur contexts (the *air sérieux* and the *air à boire*) by the addition of instrumental preludes and accompaniments, and their stringing of songs together into quasi-dramatic scenas, was no doubt Martin’s attempt to “plaire au public par le nouveauté” [to please the public through novelty], a phrase that echoes through many descriptions of successful music. He nevertheless evidently miscalculated in estimating the ability of the French musical public to accept his unusual forms and his advanced instrumental writing. Such demanding music was not in regular circulation until well after 1700, when the Italian influence on French violin music was in full swing and French composers began publishing *cantates* with their quasi-dramatic strings of pieces “à longue haleine” (in lengthy forms rather than short airs). Nevertheless, it cannot be an accident that these pieces were published in 1688, the year after the death of Lully and the year before Lambert published his famous collection of airs with instrumental *ritournelles*. These pieces thus enrich our picture of musical experimentation in the private sphere of the connoisseur in the late 1680s, when the search was on for a style that derived from, but did not slavishly imitate, that of the recently deceased Monsieur de Lully.

### Editorial Principles

Like the other prints issued by the Ballard firm, Martin’s *Premier livre* was printed in moveable type, thus the beaming throughout is editorial. In general, the volume was very carefully edited for its printing; there are very few obvious errors. The original violin parts are notated in French violin (G1) clef, and have been altered to modern treble (G2) clef; the bass and *basse de violon* parts are given here in the original bass clef. The only ornament signs in the print, as in this edition, are indicated by a “t” (for *tremblement*, i.e., trill). Certainly the addition of other trills than those notated and other types of French ornamentation would be appropriate in performance. Notation of dotted rhythms is typical for the period, especially in the overture of the “Sérénade” where there is meant to be alignment of the sixteenths and eighths when one part

<sup>12</sup> For an overview of these issues, see Lois Rosow, “The Metrical Notation of Lully’s Recitative,” in *Jean-Baptiste Lully: Actes du colloque*, ed. Herbert Schneider and Jérôme de La Gorce (Laaber: Laaber-Verlag, 1990), 405–13.



has dotted eighth–sixteenth rhythms against dotted quarter–eighth rhythms in another part (e.g. “*Sérénade*,” measure 1, beat 4). No attempt has been made to notate such alignment because the degree of dotting should be determined by the performers, as should the degree of *inégalité*. The usage of accidentals has been modernized: accidentals are in force throughout the measure where they appear (whereas the source repeats them at every instance), and the practice of negating sharps by flats or vice versa has been modernized by the employment of the natural sign. Similarly the period usage of notating a dot across a bar line has been replaced by the modern convention of using a tied note. Seventeenth-century spelling in the text has not been modernized, but I have tacitly added commas in the text of the edition at ends of musical phrases when they are not present in the original.

Since the continuo part is missing, all the basso continuo figures in this edition are editorial, but the figures are based on the harmony of the original parts and French harmonic practice of the period. Likewise, I had to reconstruct the missing second violin part on the basis of the two extant parts, contrapuntal exigencies, my experience with the style, and the example of similar pieces from the period. The second violin part was largely written as an accompaniment to the first, playing with it in thirds or sixths, as was common in many trios of the period. In the chaconne, however, I attempted to reproduce the variation found in such pieces by having the second violin play different roles, sometimes playing with the bass, sometimes answering the first violin. I borrowed shamelessly (following the practice of the period) from very similar passages in the chaconnes of Lully’s “*Trios pour le coucher du roi*” (LWV 35). If players find aspects of the part not “à leur goût,” they are of course free to adapt it. I have left the first bass *récit* in the “*Sérénade*” with the accompaniment of only one violin because the movement seems complete without a second violin: the harmony is almost entirely filled out and the first violin part is quite active. Another part would only detract from, rather than enhance, what is already present. The second violinist may either rest or double the first as performance conditions and taste dictate. The bass instrument would almost certainly double the singer in the “*A Force de branler la mâchoire*” and in the second half of the “*Sérénade*,” although it is not specifically so notated in the part book.

### **Acknowledgements**



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## CRITICAL NOTES

Notes are listed by measure number, instrument or voice, and beat.

*Sérénade*: "*Allez par vos tenders accens*"

M. 4, violin, beats 1–3: source rhythm reads ; corrected to 

M. 154, basse de violon: “viste” indication appears only the the basse de violon part.

M. 165, basse de violon: “doucement” indication appears only the the basse de violon part

*Air à boire*: “*A Force de branler la mâchoire*”

M. 49: the indication “Viste” appears on beat 1 in the violin part and beat 3 in the bass part.

**APPENDIX: The Contents of the *Premier livre d'airs***

No.	Title / genre	Text	Form	Key
1	Sérénade			
	Ouverture		ABA	C major
	Récit (bass)	Allez par vos tendres accents hautsbois, flutes & musettes, conter mes peines secrettes à l'objet qui charme mes sens (4x8; 2x8, 12)	binary	C major
	Chaconne			C major / minor
	Récit (bass)	Mais dans une paix si profonde, faites retenir l'air	through-composed	C major
2	Ouverture		ABA	F major
	Trio	Abandonnons sans cesse Nos cœurs à la tendresse: Ne perdons pas un jour, Cherissons nos fers & nos chaisnes, L'Amour vaut mieux avec ses peines Que tous les plaisirs sans amour. (2x6; 6, 3x8) (second couplet: "L'Amour brusle nos âmes")	binary / strophic	F major
3	Symphonie		binary	D minor
	Récit (soprano)	A: "Est-ce encor vous faire une offence" / B: "Je n'ay plus de maux"	binary	D minor
4	Symphonie		binary	D major
	Air à boire (bass)	Non, non, nargue de Nanette, non, ce n'est pas là mon amourette: Quand je voy certaine liqueur Rouge ou clairette, Quand je boy de bon vin je dis de tout mon cœur, Et cent fois je repette, Bon, bon, bon, mais quand je voy Nanette, Non...	rounded binary	D major
5	Symphonie: ritournelle		through-composed	G major
	Récit (soprano)	"Vangeons-nous, punissons l'ingrat"	through-composed	G major
6	Symphonie		binary	C major
	Trio à boire	"Ça ça la verre en main, laissons là les chansons, goutons le plaisir de la table: du vin, garçons, versez du plus delectable. / A flater nos gozier avec cet excellent jus, Chers amis mettons nostre gloire, et pour mieux meriter les faveurs de Bacchus, Employons nostre temps à boire.	binary	C major



No.	Title / genre	Text	Form	Key
7	Symphonie		through-composed	A minor
	Récit (soprano)	“Sombre et vaste forest” / “Vous qui fustes temoins” / “Des tourmens les plus rigoureux”	through-composed	A minor
	Symphonie			A minor
8	Symphonie		binary	A major
	Duo à boire (2 sopranos)	“Puisque Bachus nous est si favorable” (2 Couplet: “Chantons icy le protecteur des treilles”)	binary	A major
9	Ouverture		ABA	D minor
	Récit (soprano)	“Beau Printemps si vostre inconstance” / “L’Inconstant Iris”	binary	D minor
10	Symphonie		binary	D major
	Récit (soprano)	“Non perfide, je ne crois plus à tes infidelles promesses” / “Dieux, puisque l’Ingrat”	binary	D major
11	Symphonie		rondeau	G major
	Trio	“C’est par l’Amour que tout subiste, Pourquoi contre luy nous armer? / Tost ou tard un cœur doit aimer, C’est en vain qu’on luy resiste, Cest par...” (2x8; 2x8+2x8)	rounded binary	G major
12	Symphonie		binary	C major
	Air à boire à trois	“Ah! que vous estes charmante avec un verre à la main” / “On vous doit belle Amarante, Tout l’honneur de ce festin: Ne vous ennuyez point à être longtems à table, Faites qu’un peu de vin petille dans vos yeux, Bacchus en fera plus aimable, et l’Amour s’en trouvera mieux.”	binary	C major
13	Symphonie		binary	E minor
	Récit (soprano)	“Forests solitaires et sombres” / “D’où viens de je me plaist” 2nd Couplet: “Mon coeur autre-fois si tranquille” / “Je prend pour le calmer”	binary	E minor
14	Symphonie		binary	C major
	Air à boire (bass)	“A force de branler la machoire...”	binary	C major
15	Symphonie		rondeau	A minor
	Récit (soprano)	“Douce tranquillité”	through-composed	A minor

No.	Title / genre	Text	Form	Key
16	Dialogue de Silvandre et de Tircis			
	Symphonie		rondeau	D minor
	Récit (bass):	Sylvandre: “Est-ce donc pour languir et soupirer sans cesse”	binary	D minor
	Récit (soprano)	Tircis: “Lorsqu’un objet charmant”	binary	D minor
	Récit (bass)	Sylvandre: “Moy j’aimerois une cruelle”	ABB	D minor
	Récit (soprano)	“On ne se trouve jamais bien” / “Mais on sent un plaisir extrême”	binary	D minor
	Récit (bass)	Sylvandre: “Quand je fais ma cour à la Pinte” / “S’il en étoit ainsi d’Aminte”	binary	D minor
	[Duo]	“Aimons, aimons” / “Buvons, buvons”	through- composed	D minor