"Mais la musique demeurera toujours": Repurposing the French Baroque
Rachel Rosenman, 2016-17

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I. Background

Introduction

A large body of music for the viol (also known as the *viola da gamba*) family of bowed stringed instruments dates to the seventeenth-century French Baroque tradition. Bass, tenor, and treble size viols were developed in the sixteenth century, and different-sized instruments played together in ensembles called consorts from the Renaissance through the Baroque period. Alongside consort music, a solo repertoire developed for the bass viol in seventeenth-century France. While the large size of the bass instrument, and its greater resonance, made this a practical choice for solo performance, tenor and treble viol players have been left without a solo repertoire from this important period in their instruments' history.

Though the viol is no longer considered a standard or common instrument, a recent renewed interest in the viol family has emerged, as evidenced by the foundation of the Viola da Gamba Society of America in 1962, recent publications of user manuals on viol technique, and several new compositions for viols within the last fifty years. The recording industry has also contributed to the seventeenth-century French Baroque viol music experiencing newfound popularity. Modern-day musicians can come together to enjoy the consort repertory, but treble and tenor viol players seeking solo music have very limited options.

My project addresses this need through the creation of modern editions of French Baroque solo viol music that can be played on the treble instrument, in the treble clef. My musical sources are manuscript facsimiles from four important French Baroque composers: Monsieur de Sainte-Colombe (ca. 1640-1700), Le Sieur Demachy (fl. second half of the 17th century), Marin Marais (1656-1728), and François Couperin (1668-1733). In adapting pieces of

these composers' solo bass viol music for the treble viol, I hope to make this important repertoire accessible to a wider community of interested modern-day viol players.

In particular, my work was inspired by a request from Dr. Mark Slobin, Winslow-Kaplan Professor Emeritus in Wesleyan University's Music Department. Dr. Slobin, who has years of experience as a violinist, has recently begun playing the treble viol and was frustrated about the lack of solo repertoire for the instrument. The bass viol repertoire cannot be played on the treble instrument because of the difference in range between the two instruments, the physical differences between the two, and notational differences between music for the two instruments; bass viol sheet music notates pitch using clefs that treble players do not typically read. I began this project as a response to Dr. Slobin's request for treble viol adaptations of French Baroque bass viol solo music, and I hope that my project can begin the creation of a repertory of new editions of French Baroque solo viol music adapted for the treble instrument.

Following historical background about the viol in the seventeenth century and its twentieth-century revival, I will present theoretical background to contextualize my project of adapting early music for modern-day performers. I will also present information I learned from Dr. Slobin in an interview with him that has informed my editorial choices in making modern treble viol editions of French Baroque music. Then, following a brief commentary on my transcription methodologies and editorial choices, I will present the modern adaptations that I have made. The act of making these editions of the solo bass viol repertoire accessible to modern treble viol players also encourages me to consider them in relation to broader medievalist theories of modern uses of the artifacts from the past.

Historical information

Recent studies of the viol and its repertoire highlight its importance in seventeenth-century Europe. The seventeenth century has been established as a height of composition for the viol family in Europe, leading to the conclusion that viol playing in European society likely reached an all-time high during that period as well.[1] France, in particular, has also been established as a source of especially prolific composition for the viol. Scholars have cited the importance of wealthy and royal patrons of musicians and composers, as well as the importance of viol teachers who taught a wealthy French elite how to play the instrument.[2] Recent scholarship on the viol also cites the importance of variety within the seventeenth-century French viol repertoire, including consort (ensemble) music, dances, and suites of solo bass viol pieces.[3] Scholars have also concluded that a distinct French style of viol composition developed during this time period, and that Marais, Couperin, Demachy, and Sainte-Colombe are all important representatives of this style.[4]

The importance of the viol in the French Baroque era is further emphasized by the fact that it appears in several treatises dating from seventeenth-century Europe. Texts mentioning the viol come not just from France, but from across Western Europe. The seventeenth-century treatises mentioning the viol include music theory texts that discuss the properties of particular instruments in order to explain how musical sound works.

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[1] Barbara Coeyman and Stuart Cheney, "The Viola da Gamba Family" in *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter. New York: Schirmer, 1997, 178-197.

[2] Annette Otterstedt, trans. Hans Reiners. *The Viol: History of an Instrument*. Kassel: Barenreiter Verlag Karl Vötterle GmbH & Co., 2002, 75-84; and Coeyman and Cheney, "The Viola da Gamba Family."

[3] Alison Crum with Sonia Jackson. *Play the Viol: The Complete Guide to Playing the Treble, Tenor, and Bass Viol.* Oxford University Press, 1989, 82-128

[4] Otterstedt, *The Viol.*; and Crum and Jackson, *Play the Viol.*; and Coeyman and Cheney, "The Viola da Gamba Family."

The French philosopher, mathematician, and music theorist Marin Mersenne (1588-1648), for example, makes several references to the viol in his music treatise *Harmonie universelle* (1636), a text written in French and originally published in Paris in two parts each divided into several books.[5] The different parts of the *Harmonie universelle* allow Mersenne to complement his scientific study of musical acoustics with his views on music theory, performance, and composition. Today, Mersenne's original text is available in the public domain and published electronically online by the International Music Score Library Project (IMSLP) in its Petrucci Music library.[6]

In Part I of the *Harmonie universelle*, devoted to theoretical and physical concerns about music, Mersenne makes several references to the viol, demonstrating the instrument's importance at the time when Mersenne was writing. In a section describing the physics of vibrating strings, for example, Mersenne uses the viol as an example on multiple occasions. Amid his descriptions of the physical properties of vibrating strings, Mersenne references "the first return of a Lute or Viol string," "each turn or return of a string stretched, & held at both ends, as is that of a Viol," and "the manner of very easily numbering all the turns and returns of each string of a Lute, of a Viol, …&c."[7] These repeated references to the viol establish it as a common and important string instrument of Mersenne's time. The practical part of his treatise

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[5] Albert Cohen. "Mersenne, Marin." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed March 8, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/18468.

[6] Marin Mersenne. *Harmonie Universelle* (1636). International Music Score Library Project Petrucci Music Library, accessed March 8, 2017, http://imslp.org/wiki/Harmonie_universelle_(Mersenne,_Marin).

[7] Mersenne, *Harmonie Universelle,* Part I (3) (Book 3): 160, 167, 169. All translations in this paper are mine. ("*le premier retour d'une chorde de Luth [ou] de Viole,*" "*chaque tour ou retour de la chorde tendüe, & arrestee par les deux bouts, comme est celle d'une Viole,*" and "*la manière de nombrer tres-aysément tous les tours & retours de chaque chorde de Luth, de Viole, …&c.*")

addresses the viol as well, mentioning it as part of a long list of string instruments.[8] Mersenne's many references to the viol demonstrate that it was clearly established as an important and well-known instrument by the time he wrote his *Harmonie universelle*.

In fact, the importance of the viol in seventeenth-century music theory writings was not limited to France. In Germany, the historian, theologian, and music theorist Athanasius Kircher (1601-1680) also references the viol in his 1650 treatise *Musurgia universalis*.[9] This text, written in Latin and originally published in two tomes each divided into several books, became hugely influential on later German music theorists through the seventeenth and eighteenth centuries. In addition to Kircher's theoretical principles, *Musurgia universalis* also presents information on musical instruments, scientific information about sound, and historical information about music.[10] Like Mersenne's *Harmonie universelle*, this important text is now publically available online in the IMSLP Petrucci Music Library.[11]

In addition to its text, *Musurgia universalis* is also remarkable for its illustrations. The images contained within the book include not only musical notation, but also pictures of musical instruments, animals, and diagrams of human body parts. Like Mersenne, Kircher discusses several stringed instruments, including the viol, and an image of several stringed instruments that appears in Book 1 of the first tome of the *Musurgia universalis* includes some types of viols

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[8] For example: Mersenne, *Harmonie Universelle*, Part II (4), (Book I of Instruments): 3.

[9] A 1650 copy of *Musurgia universalis* is held by the Wesleyan Library's Special Collections & Archives: Athanasius Kircher, *Athanasii Kircheri Fvldensis e Soc. Iesv presbyteri Mvsvrgia vniversalis : sive Ars magna consoni et dissoni, in X libros digesta*. Romae : Ex typographia Haeredum Francisci Corbelletti, 1650.

For biographical information on Kircher, see also: George J. Buelow. "Kircher, Athanasius." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 8, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/15044.

[10] Buelow, "Kircher."

[11] Available at: http://imslp.org/wiki/Musurgia_Universalis_(Kircher,_Athanasius)

alongside other string instruments.[12] As in Mersenne, the appearance of the viol in Kircher's text indicates its common use and importance in the seventeenth century, and the fact that the instrument appears in a German text in addition to a French treatise indicates the importance of the instrument in music theory texts across Western Europe at this time.

The use of the viol in seventeenth-century writing on music extends to the domain of music pedagogy as well, and the appearance of the viol in instructive texts on instrumental performance indicates a popular interest in the instrument. The English music publisher John Playford (1623-ca.1686), for example, discusses viol technique in his *Breefe Introduction to the Skill of Musick* (1654), a pedagogical text in two books.[13] The first book, "The grounds and rules of mvsick, according to the gam-vt, and other principles thereof," provides theoretical principles that guide composers, while book two, "Instruction & lessons for the bass-viol: and instructions & lessons for the treble-violin," is devoted to viol and violin playing. The section on viol playing provides directions for tuning, information about which strings and frets to use to play certain notes, a description of the fact that bass viol parts often change clefs for easier readability of pitches on the staff, and an explanation of instrumental technique including how to hold the instrument and use the bow; the section then concludes with notated musical exercises for

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[12] Kircher.

[13] A 1672 copy of the sixth edition of this text, published under the title *Introduction to the Skill of Musick*, is held in the Wesleyan Library's Special Collections & Archives: John Playford. *An introduction to the skill of musick. In two books. The first: The grounds and rules of mvsick, according to the gam-vt, and other principles thereof. The second: Instruction & lessons for the bass-viol: and instructions & lessons for the treble-violin. By John Playford. To which is added, The art of descant, or composing mvsick in parts. By Dr. Tho. Campion. With annotations thereon, by Mr. Chr. Simpson.* The sixt ed. cor. and enl. London, Printed by W. Godbid for J. Playford, 1672.
For biographical information on Playford, see also: Margaret Dean-Smith and Nicholas Temperley. "Playford." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed March 8, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/43168pg1.

amateur viol players to practice.[14] This pedagogical text aimed at amateur players of the viol

attests to the popularity and importance of the viol in seventeenth-century Europe, not only for

music theorists and composers but also for performers and music teachers.

    In fact, the appearance of the viol in seventeenth-century texts extends to the field of

mathematics as well. Though Mersenne and Kircher's treatises include a considerable amount of

mathematical work, they consciously classified their texts as musical treatises through the use of

musical terminology in the titles *Harmonie universelle* and *Musurgia universalis*; and in the case

of Playford, the *Introduction to the Skill of Musick* is obviously devoted to introducing musical

skills. By contrast, the French mathematician Jacques Ozanam (1640-1718) discusses music in

his 1691 *Dictionnaire mathématique*, a text whose title does not claim music as its primary

domain of study.[15] The full title and subtitle of Ozanam's treatise – *Dictionnaire mathematique,*

ou, Idée generale des mathematiques : dans lequel l'on trouve, outre les termes de cette science,

plusieurs termes des arts & des autres sciences, avec des raisonnemens qui conduisent peu à peu

l'esprit à une connoissance universelle des mathematiques – indicates that the text is devoted to

mathematics and its scientific applications.

    However, Ozanam includes a section on music as the final section of his mathematical

text, considering music to be a form of advanced math.[16] He explains, "Music is a Science,

which examines, & explains the properties of *Sounds*, such as they are capable of producing

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[14] Playford, 83-100.

[15] A 1691 copy of this text is held by the Wesleyan Library's Special Collections & Archives: Jacques Ozanam, *Dictionnaire mathematique, ou, Idée generale des mathematiques : dans lequel l'on trouve, outre les termes de cette science, plusieurs termes des arts & des autres sciences, avec des raisonnemens qui conduisent peu à peu l'esprit à une connoissance universelle des mathematiques*. Paris : Chez Estienne Michallet, 1691.

[16] Ozanam, 640-672.

some *Melodie,* or some *Harmonie.*"[17] Among his descriptions of musical principles, Ozanam includes a section on instrumental music – entitled "*Musique instrumentale*" – in which he mentions the viol alongside other stringed instruments.[18] The viol and its influence are thus evident even in the world of mathematics in the seventeenth century, further demonstrating the importance of the instrument in Europe in the 1600s.

<p style="text-align:center">*The viol in the 20th and 21st centuries*</p>

But the importance and influence of the viol are evident in recent times as well. Recent renewed interest in the viol instrument family has resulted in the formation of the Viola da Gamba Society of America in 1962.[19] In addition, new books on viol technique intended for amateur modern-day viol performers have recently been published, including Alison Crum's *Play the viol* (1989) and John Hsu's *Handbook of French Baroque viol technique* (1981).[20] An interest in the instrument's historical and cultural significance in the French Baroque era has also led to creative storytelling in the form of Pascal Quignard's 1991 novel entitled *Tous les matins du monde* whose main characters are Monsieur de Sainte-Colombe and Marin Marais.[21] Quignard's book was made into a film with the same title by Alain Corneau and translated into English by James Kirkup under the title *All the World's Mornings*, all within a year of the

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[17] Ozanam, 640. ("*La Musique est une Science, qui recherché, & explique les proprietez des Sons, en tant qu'ils sont capables de produire quelque Melodie, ou quelque Harmonie*")

[18] Ozanam, 663.

[19] Their Society's website can be accessed at: https://vdgsa.org/pgs/about.html

[20] Crum and Jackson; and John Hsu, *A handbook of French baroque viol technique.* New York: Broude Brothers Limited, 1981.

[21] Pascal Quignard, *Tous les matins du monde*. Paris: Gallimard, 1991.

publication of the original bestselling French novel.[22] The soundtrack of the film, due largely to the exquisite playing of Jordi Savall – the man who single-handedly contributed the most to the resurgence of interest in recordings of viol music – achieved platinum sales records at its first release.

In addition to the recent interest in seventeenth-century French viol music, contemporary composers have made use of the viol instrument family in new compositions. For example, Martha Bishop wrote a *Suite for two bass viols* (1988-89) and *Two Fantasias for Three Viols* (1987), and Susan Ross wrote a viol sextet entitled *Sunflower for Six Viols* (1984).[23] In addition, Tan Dun, published his *A Sinking Love* for soprano and viol consort in 1995, and Michael Nyman's 1992 *Self-Laudatory Hymn of Inanna and her Omnipotence* also uses the viol consort along with a countertenor vocalist.[24]

Current trends in viol scholarship, performance, and composition thus indicate a recent interest in the viol instrument family and in the seventeenth-century French viol repertoire. Dr. Slobin's request for modern treble-viol editions of French Baroque solo music, then, aligns with this recent trend. In what follows, I will discuss important aspects of Dr. Slobin's needs as a modern-day treble viol player, as well as some theoretical discussion of modern uses of early music.

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[22] *Tous les matins du monde*. Dir. Alain Corneau. Koch-Lorber Films, 1991. Film. And Pascal Quignard, trans. James Kirkup. *All the World's Mornings*. London: Quartet Books Limited, 1992.

[23] The scores for all three of these pieces are held in the Wesleyan Library's Scores & Recordings collection: Martha Bishop, *Two Fantasias for Three Viols* (1987). Albany, CA: PRB Productions, 1990. And *Suite for Two Bass Viols* (1988-89). Albany, CA: PRB Productions, 1990.; and Susan Ross, *Snowflower for Six Viols* (1984). Albany, CA: PRB Productions, 1990.

[24] As shown on the composers' websites: Tan Dun (http://tandun.com/composition/a-sinking-love/) and Michael Nyman (http://www.michaelnyman.com/recordings/), both accessed March 8th, 2017.

Theories & methodologies

Though my project aims ultimately to serve the goal of making the seventeenth-century solo viol repertoire available to the growing community of modern-day treble and tenor viol players, the most immediate objective has been to create editions that suit the needs of a particular performer, the emeritus professor Mark Slobin. Dr. Slobin's contributions to Wesleyan University as an ethnomusicologist and teacher cannot be overstated. Though he has recently retired, his influence on the Wesleyan Music Department and on the larger community is still felt today. One obvious manifestation of this influence is a display case on the third floor of the Olin Memorial Library dedicated to the professor, showcasing his writings and recordings[25]:

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[25] Photo taken by the author in Olin Memorial Library on Wednesday, March 8th, 2017.

In order to create musical editions that are well suited to Dr. Slobin's needs, I interviewed him to learn about his experience playing the viol and his expectations for my treble-viol arrangements of French Baroque solo viol pieces. When I spoke with Dr. Slobin, I had already sent him some of my new editions, so I was able to receive feedback from him about strengths and weaknesses in my transcriptions. I also learned from Dr. Slobin about his experience playing in early music ensembles, in addition to his work on the solo pieces that I am arranging for him.

Dr. Slobin explained to me that he had played the violin throughout his life and began playing the treble viol when violin playing became physically difficult for him; he described the viol as "a no-stress instrument" and said it was easy enough for him to learn that he "just picked it up" in a short amount of time.[26] He also cited the importance of the "supportive community" of musicians he plays with, both as part of the New York chapter of the Viola da Gamba Society of America and in smaller groups on a more informal basis. But, he explained that, while he enjoys these experiences playing with others, the treble viol "has zero solo literature" and that "you really need to be with other people" as a treble viol player because "nobody was just out there writing solo treble music, so [he] exhausted things that could kind of be called music you could play yourself on the treble, and envi[ed] all this other repertoire" for the bass instrument.

To Dr. Slobin, the bass viol is prohibitively "large and clunky," leading him to seek out treble viol adaptations of the solo viol repertoire in order to perform French Baroque solo viol works. He expressed gratitude for the editions I had made so far and noted that they were easily readable and "really nice" to work with. The main criticism he had for me was that I sometimes included chords requiring the simultaneous sounding of notes that, while playable and idiomatic on the bass instrument for which they were originally written, do not translate to the treble viol.

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[26] All Mark Slobin quotations are taken from my interview with him via Skype on Friday, March 3rd 2017.

But, Dr. Slobin noted, even if these chords "take a lot of head-scratching" when he attempts to approximate them on the treble viol, he "like[s] the challenge" and is "perfectly happy" to work to find a way to best approximate these impossible chords, since they come from the original bass viol pieces. Dr. Slobin also expressed that he hopes I will continue working to make modern editions of French Baroque viol music for him – or, if I am unable to do so, that someone else will. He enjoys this repertoire and imagines that other treble viol players will, too.

These modern editions, which adapt and repurpose early music, are best understood in relation to theoretical ideas about "modern" relationships to the musical past, real or imagined. Throughout history, notable uses of the music of the past have had remarkable implications. Certain ideas about the past are often artificially constructed to serve particular purposes.

As early as the beginning of the seventeenth century, for example, "*stile antico*" was used to describe a musical style related to the past: certain musical features such as large durational note values and a type of meter known as the *alla breve* effectively signified musical oldness through their visual similarities to perceived earlier notational conventions.[27] Although composers employed these musical features in novel ways, their similarities to an imagined version of earlier music enabled these composers to repurpose certain aspects of older music to serve their own purposes.

A similar phenomenon can be traced through the reception of medieval music in nineteenth-century France. As a result of work at the Abbey of Solesmes, for example, Gregorian chants were rediscovered and revived, leading to newly published editions of medieval church

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[27] As demonstrated by Roger Mathew Grant (Assistant Professor of Music at Wesleyan University) in: Roger Mathew Grant, "The Eighteenth-Century *Alla Breve*." In *Beating Time and Measuring Music in the Early Modern Era.* Oxford University Press, 2014, 147-180.

music.[28] In addition, the rediscovery of medieval popular songbooks enabled nineteenth-century uses of early French music as a force towards a unified national identity based in what was perceived to be the indigenous music of the people of France.[29]

In the twentieth- and twenty-first-century domain of contemporary experimental musical composition, we continue to observe modern uses of the musical past, including the use of early musical instruments. In the 2015 composition *'indolentiae ars', a medium to be kept*, for example, the composers Evan Johnson and Carl Rosman use the eighteenth-century basset clarinet – an instrument that has not been in common use since the late 1700s – as a key source of inspiration for a new work in a contemporary, twenty-first-century style.[30]

These various relationships with the music of the past can all be characterized as examples of the phenomenon that the German musicologist Annette Kreutziger-Herr has defined as *ideological medievalism*.[31] Kreutziger-Herr has codified various types of musical medievalism to explain the purposes and consequences surrounding modern uses of the Middle Ages in music. To Kreutziger-Herr, musical relationships with the medieval period can include creative work inspired by the Middle Ages (which she calls *creative medievalism*), scientific work to

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[28] See Katherine Bergeron, "Elite Books, Popular Readers, and the Curious Hundred-Year History of the Liber Usualis," in *Music and the Cultures of Print*, ed. Kate van Orden (Garland Publishing, Inc, 2000). and *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes* (University of California Press, 1998).

[29] Jane Alden (Associate Professor of Music at Wesleyan) discusses the late nineteenth-century French discovery and reception of these songbooks, called *chansonniers*, in: Jane Alden, *Songs, Scribes, and Society: The History and Reception of the Loire Valley Chansonniers* (New York: Oxford University Press, 2010), 12-18.

[30] For a detailed study of the implications of the use of the basset clarinet in this work, see: Emily Payne, "Repurposing the Past? The Historical Basset Clarinet in Creative Collaboration," *Contemporary Music Review*, 35:6 (2016), 648-669.

[31] Kreutziger-Herr defines her categories of musical medievalism in: Annette Kreutziger-Herr, "Medievalism," *Grove Music Online. Oxford Music Online.* (2014). and discusses musical manifestations of medievalism in "Imagining Medieval Music: A Short History" in *Correspondences: Medievalism in Scholarship and the Arts*, Eds. Tom Shippey and Martin Arnold, D.S. Brewer, 2005, 81-109.

understand what medieval life was like (labeled as *scientific medievalism*), or attempts to accurately reproduce medieval music (called *reproductive medievalism*). Ideological medievalism, though, describes a repurposing of medieval music to serve one's own purposes; and, one can make the argument that all musical medievalism is at least somewhat ideologically based.

I propose an extension of the concept of ideological medievalism to include not just the ideologically motivated use of medieval music, but also the repurposing of other early musical repertoires. This definition would include all of the relationships to the musical past that I have outlined thus far: a *stile antico* allusion to earlier notational convention, a nineteenth-century republishing of a Gregorian chant, a use of medieval popular song to effect nationalist goals, and a twenty-first-century reliance on a basset clarinet for compositional inspiration can all be considered ideological uses of the music of the past. My adapted treble viol editions of French Baroque music, then, participate in this trend of employing early music to address present-day needs. To transcribe this music into modern notation, for a different instrument, using music notation software installed on a computer, necessarily implies changes to the musical object that repackage it to suit twenty-first-century needs. My editions, then, should be understood with the recognition of this reality in mind.

Critical commentary on my editions

The original notation used for these transcriptions comes from published facsimile volumes of collections of bass viol solo pieces by the four composers I have chosen. In the case of Couperin's *Allemande* from his *Pièces de viole,* I relied on a scanned electronic version of the manuscript facsimile, which has been made available for free in the public domain online by the

International Music Score Library Project (IMSLP) through its Petrucci Music Library.[32] I also

used the IMSLP's published manuscript facsimiles of Demachy's *Pièces de violle.* The

manuscript facsimile volumes of solo viol scores by Marais and Sainte-Colombe that I used are

held in New Haven at Yale University.[33] In addition, I referenced a modern edition of six of

Marais' bass viol suites edited by Gordon J. Kinney and held in Wesleyan's Scores &

Recordings Collection, which served as a useful example of editorial methodology.[34]

To type my editions in modern notation, I used a software program called MuseScore 2.[35]

MuseScore 2 is free of charge, its code is open-source, and it can run on Macintosh, Windows,

and Linux operating systems, making it easily accessible to music scholars, composers, and

arrangers and to computer programmers who wish to continue improving the software. Its

functions include the input of musical notation using the computer keyboard, transposition of

musical parts, and changes between treble, bass, alto, and tenor clefs for notating pitches. The

software also allows users considerable control over the visual appearance of the musical scores

produced, including the ability to control how many measures appear on each line, to add

ornamental grace notes, and to add commonly-used symbols that represent traditional musical

ornaments such as trills, mordents and turns.

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[32] François Couperin, *Pièces de viole* (1728). International Music Score Library Project Petrucci Music Library, accessed March 8, 2017, http://imslp.org/wiki/Pi%C3%A8ces_de_Viole_(Couperin,_Fran%C3%A7ois).

[33] Marin Marais, facsimile published under the direction of Jean Saint-Arromain. *Pièces à une et à deux violes* (Premier livre, 1686). Courlay, France: Éditions J. M. Fuzeau, 2002. And Le Sieur Demachy, *Pièces de violle* (1685). International Music Score Library Project Petrucci Music Library, accessed March 8, 2017, http://imslp.org/wiki/Pieces_de_Violle_(De_Machy,_Le_Sieur). And Monsieur de Sainte-Colombe, *Receuil de pieces pour basse de viole seule* (ca. 1690), manuscript facsimile. Paris: Minkoff France Éditeur, 1998.

[34] Marin Marais, ed. Gordon J. Kinney. *Six Suites for Viol and Thoroughbass*. Madison: A-R Editions, 1976.

[35] MuseScore 2 software is available for free download at: https://musescore.org/

The functions described above are the capabilities of MuseScore 2 that I most relied on as I made my treble viol editions of these seventeenth-century pieces. The first step of my process was to input all of the notes of the original source as written by the composer using MuseScore 2's computer-keyboard note-entry function. The result at this first stage was a replication of the original, but in modern notation that is more clearly legible to twenty-first century readers and performers. Certain features of the seventeenth-century notation – including slightly different notation of meter and time signatures, occasional line-breaks within measures, optional markings indicating phrasing-related concerns, and elaborately decorated double bar lines at the ends of pieces – were automatically eliminated by this process of conversion to modern notation, which does not allow for these features. Already, this first step makes these pieces readable for modern-day musicians who lack experience with seventeenth-century notational conventions, provided that they are able to read all of the different clefs that a single piece might use. Though more legible and modern in its notation, the transcribed piece at this first stage still arguably retains its original identity as a solo bass viol composition.

The next phase of my transcription process concerned adapting the original bass viol piece to be readable and playable for treble viol players. Though the treble and bass viols belong to the same instrument family and have many characteristics in common, certain differences between the two require bass viol music scores to be edited and adapted before a treble viol player can read and execute them. First of all, the two instruments have different ranges. While the range of the bass viol extends from D2-C5 (as defined using the conventions of Scientific Pitch Notation), the treble viol's range is from D3-C6; in other words, the limits of the range of the treble viol are each a full octave higher than those of the bass instrument. Logically,

transposing a bass viol part an octave up made it playable on the treble instrument; I used MuseScore 2's transposition function to do this.

In addition, traditional notational differences between treble and bass viol parts required me to adapt the clefs used to indicate the pitches of notes in my editions. Specifically, treble viol players mostly read notes in the treble clef, while bass viol parts are written in bass clef, with occasional switches to tenor, alto, or treble clefs within the parts. Writing a part that treble viol players could read required me to change the notated clefs so that they were notated only in treble clef. Again, I was able to rely on the MuseScore 2 software to make the appropriate notational changes: I used the software to change all of the originally transcribed clefs into treble clefs, and in response the software accordingly adjusted the positions of note-heads on the staff to accurately notate the pitches in treble clef.

Another issue is that of the treatment of chords. In many pieces for solo bass viol, chords of three to six notes appear in the scores and are playable and sound idiomatic on the bass instrument. However, due to its physical differences from the bass viol, the treble viol often cannot play these chords. In my editions, I have preserved the original chords from the bass viol scores in order to preserve the spirit of the original piece, and because Dr. Slobin has told me he finds it interesting to see the composer's originally intended chords and then to decide how best to attempt to approximate them on the treble viol. However, before distributing my new editions to a larger treble-viol-playing public, I would probably eliminate these unplayable chords.

Finally, I used the software's included ornaments to add trills, mordents, turns, fermatas, and grace notes, as appropriate. Though traditional seventeenth-century French viol music uses ornaments in precise and particular ways, I chose to be less strict in my notation of ornaments in order to avoid overwhelming the performer with an intimidating level of detail. I preserve the

fermatas, grace notes, and turns notated on the original scores, as these ornaments are still common in performing editions of instrumental music today and are thus likely easily understandable by most performers. However, I have chosen to limit myself to a smaller notational vocabulary for mordents and trills. Though some of the original scores specify differences between mordents (indicating a single rapid alternation between a note and its neighbor) and other trills (indicating two or more alternations in the trill), I have simplified my use of ornaments to only include mordents. I believe this choice makes the notation more easily readable when the ornaments above note heads are more uniform, supporting my goal of making the music accessible to amateur performers. At the same time, before distributing these editions to a broader public, I might revisit my use of ornaments by making ornamental symbols more exactly match the original source scores. I also might include a notational glossary to explain this extended set of symbols. However, this added detail would add the risk of making these new editions less accessible to performers looking for treble viol music that they can easily read.

New Musical Editions
1. Monsieur de Sainte-Colombe (*Ballet, Receuil de pieces pour basse de viole seule,* ca. 1690)

Ballet

Sainte-Colombe/arr. R. Rosenman

2. Le Sieur Demachy (*Courante, Pièces de viole,* 1685)

Courante

Demachy/arr. R. Rosenman

3. Marin Marais – Deux Préludes (*Pièces à une et à deux violes,* 1686)

Deux Préludes

M. Marais, arr. R. Rosenman

4. François Couperin – Allemande (*Pièces de viole*, 1728)

Allemande

F. Couperin/arr. R. Rosenman

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