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JEAN-BAPTISTE BREVAL (1753-1823): LIFE, MILIEU, AND CHAMBER
WORKS WITH EDITIONS OF TEN COMPOSITIONS AND THEMATIC
CATALOGUE. (VOLUMES I AND II)

City University of New York

Ph.D. 1983

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JEAN-BAPTISTE BRÉVAL (1753-1823)
LIFE, MILIEU, AND CHAMBER WORKS
with editions of ten compositions
and thematic catalogue

Volume I
LIFE, MILIEU, AND CHAMBER WORKS

by

Richard J. Viano

A dissertation submitted to the Graduate Faculty
in Music in partial fulfillment of the require-
ments for the degree of Doctor of Philosophy,
The City University of New York.

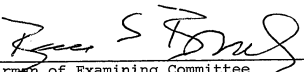
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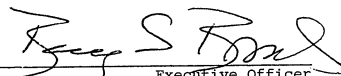
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Abstract

JEAN-BAPTISTE BRÉVAL (1753-1823): LIFE, MILIEU,
AND CHAMBER WORKS, WITH EDITIONS OF TEN
COMPOSITIONS AND THEMATIC CATALOGUE

by Richard J. Viano

Adviser: Barry S. Brook

Jean-Baptiste Bréval was a first-rank French cellist whose career spanned a period that was strategic in the history of the cello's technical development. Bréval did not, however, limit his musical activities to the cello. His involvement with Parisian musical life during the second-half of the eighteenth century included composition, publishing, teaching, and concert administration. From 1775 to 1804, he composed approximately 190 works in many genres: chamber pieces, symphonies concertantes, cello concerti, an opéra-comique, and an important pedagogical work, the Traité du Violoncel (1804). The major portion of his oeuvres consists of chamber work, written primarily for strings, including sonatas, duos, trios, and quartets for various combinations of stringed instruments.

Bréval was sensitive to French musical tastes and accommodated its constantly-changing trends. He wrote works suited for either the fashionable private salons or

the public concerts. His compositional style reflects the French penchant for hearing lyrical melodies set in a variety of textures and shared by all members of the ensemble in "dialogue". Bréval wrote for string players of varying technical capabilities: students, amateurs, and virtuosi, and expanded the repertoire of the viola and cello in many genres.

Jean-Baptiste Bréval lived at a time when the composer/performer could sustain a career without patronage of church or state. He composed, performed, published, and sold his music in Paris, and administered some of the capitol city's finest orchestral societies. His musical activities brought him into close contact with some of the most illustrious composers and performers of his day. He appears to have enjoyed great popularity in his lifetime.

This study attempts to establish a more complete picture of his life, milieu, and compositional style. Due to his prolific and diverse output, this investigation focuses on the chamber works, and examines Bréval's approach to form, the principles of concertant and dialogue, and his contributions to the French cello school. A thematic catalogue is provided to establish an overview of his complete instrumental music. As few of Bréval's works appear in modern score, editions of ten of his chamber compositions are presented in this study.

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PREFACE

The twentieth-century cellist has an extensive repertoire at his disposal. This literature includes many genres and styles representative of several national schools of playing dating from the early eighteenth century to the present.

Perhaps the largest quantity of cello music was composed during the second half of the eighteenth century. This was the period during which virtuoso cellists elevated the instrument to a position second only to that of the violin.

The cello became increasingly popular during this period, and consequently a repertoire was needed to accommodate all levels of technical capabilities. A major portion of this music was composed by the cellists themselves: didactic works, chamber music, concerti, and symphonies concertantes. Perhaps the most prolific cellists/composers of this period belong to the French cello school which extends from Joseph Bodin de Boismortier (1702-1768) to Jean-Louis Duport (1749-1819). Yet surprisingly enough, only a handful of works from this important school appear in modern edition. From the long list of cellist/composers active in Paris during this period, Jean-Baptiste Bréval

(1753-1823) is one of the rare composers whose works have survived at all in the modern repertoire, and only with a mere fraction of his total output.

Recent scholarship indicates that Jean-Baptiste Bréval was a versatile and productive composer whose works enjoyed immense popularity in his lifetime. Barry S. Brook was the first musicologist to provide an accurate picture of Bréval's life and work. In La symphonie française dans la seconde moitié du XVIII^e siècle (Paris, 1962), Brook presents biographical information, plus a complete list of works and publication dates compiled from his exhaustive research of eighteenth-century sources. His study establishes Bréval as a major contributor to the French symphonie concertante literature. In volume III of La symphonie française, Brook published Bréval's Symphonie concertante pour clarinette, cor, et basson...Oeuvre XXXVIII (c.1795). Deanne Klein, in her dissertation La naissance du quatuor à cordes en France (Paris, 1971), examines Bréval's Six Quatuors concertans et dialogués...Oeuvre V (1778) and includes a score of the no. 2 quartet in F. Klein's research substantiates Bréval's role in the early development of the French quatuor concertant. Sylvette Milliot's dissertation Le violoncelle en France au XVIII^e siècle (Paris, 1975) provides us with archival biographical data as well as a survey of Bréval's cello works. The most recent addition was made by Barry S. Brook and the present author for the Bréval article in The New Grove Dictionary of Music and Musicians (London, 1980). This

article further expands our knowledge of Bréval's involvement with Parisian musical societies and provides a more complete bibliography of primary and secondary sources. Thus in the last two decades what was known of Jean-Baptiste Bréval's life and works has grown from a brief sketch and few modern editions to a picture of a performer/composer with a diversified musical output of over two hundred works. Upon closer examination of his music, some interesting points emerge. First, Bréval composed in virtually all genres of instrumental music popular during this period, with the exception of the symphony. This seems curious since his symphonies concertantes and cello concerti demonstrate a competency in writing for the orchestra. Second, Bréval's main compositional efforts were directed towards chamber music. A majority of these works, with the exception of the duos, are consistently subtitled concertant et dialogue, implying a specific style of composition. Bréval stopped composing at the height of his career, but continued an active musical life as performer and administrator for at least another ten years.

This study will focus on the chamber music and works for cello composed by Bréval. These works, viewed in the context of his milieu, may add to our understanding of French instrumental music during this period, and contribute to the chamber music repertoire.

It is my pleasure to thank the many people who have aided me in the research and preparation of this study. Particularly helpful in the collection and reproduction of materials were: Mr. Nicholas Chadwick, The British Library, Music Library, London; Dr. Imogen Fellingner, Staatsliches Institut für Musikforschung Preussischer Kulturbesitz, Berlin; Dr. Hans-Günter Klein, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin; Dr. Ortrun Landmann, Sächsische Landesbibliothek, Dresden; M. François Lesure, Bibliothèque Nationale, Paris; Professor William Shank, Graduate School and University Center, City University of New York; and Mr. Charles Sims, Music Division, Library of Congress, Washington, D.C. Cello teachers who instilled in me a love for the instrument and for chamber music include: Mr. Arthur Catricala, Albany, N.Y.; Mr. Stephen Geber, Cleveland Symphony, and Mr. Benjamin Zander, New England Conservatory of Music, Boston.

It has been my good fortune to have the cooperation and assistance of the Baruch College Music Department, especially Mrs. Betty Ryan, administrative assistant, and Karen Henry, student assistant. I am particularly indebted to Dr. Ora F. Salomon, Chairman of the Baruch College Music Department. Without her continual encouragement, understanding, and scholarly advice, this study would never have reached completion.

The final stages of the dissertation involved the talent and dedication of several people. Dr. Ting Ho and Mr. David

Morgan were the music copyists. Mrs. Linda Bernhardt diligently prepared the final typescript. Mr. Paul Hecht edited and proofread the text with untiring care and effort. Mr. Joseph M. Gauthier aided with French translations, drove me to the Library of Congress, and supported me throughout my work on this project.

It is impossible to express adequate gratitude to Professor Barry S. Brook. As a mentor, his devotion to music and musicology inspired this study. As a dissertation supervisor, he gave freely of his knowledge and experience. As a friend, he continually expressed his faith and advice.

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SOCIÉTÉ ACAD^{MIQUE} DES ENFANS D'APOLLON



J. B. BRÉVAL

Prof^{esseur}

Violoncelle et Compositeur

Portrait: Jean-Baptiste Bréval, engraving by Mme. Lingée
after a drawing by J.M. Moreau

CHAPTER I

BIOGRAPHY

Jean-Baptiste Bréval was born in Paris on November 6, 1753. He was an outstanding cellist, teacher, and composer who was involved in every aspect of French musical life in the second half of the eighteenth century. A man totally entrenched in contemporary styles and currents, his career spanned the ancien régime, the Revolution and the First Empire, and continued with administrative duties until 1814, nine years later.

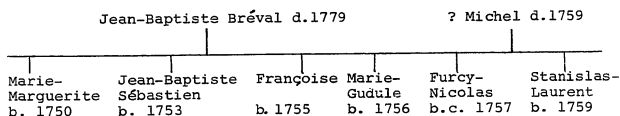
Bréval Family

Jean-Baptiste was born into a family of perruquiers, which for two generations had cultivated the art of wig-making. The known facts of his family history are as follows.¹ In 1730 Philippe Michel, his maternal great-grandfather, purchased a privilège in Paris for "Barbier

¹Sylvette Milliot, Le violoncelle en France au XVIII^e siècle, 2 v (Paris: Diffusion Librairie Honore Champion, 1981) I, 300. Milliot's archival research stands as the most significant thus far undertaken for many of France's important eighteenth-century cellists/composers; references to documents in the Archives Nationales, Minutier Central come from this source.

Perruquier Baigneur Etuviste créé par le Roi en la ville et faubourg de Paris depuis le mois Mars 1673."² Philippe Michel's grandsons, Philippe-André and Jean-Nicolas Michel, followed the wigmaking profession, although his grandson-in-law, Jean-Baptiste Bréval, our artist's father, inherited the business. He was financially successful with this enterprise for he left a small inheritance for each of his heirs. The Brévals, living on rue Serpente near Saint-Severin, had six children during the space of nine years, beginning in 1750. (Fig. 1)

Fig. 1 The Bréval Family



Because of his love of the profession, and to ensure the future for his offspring, Bréval père purchased a perruquier privilège for each of his children. If they did not wish to follow the vocation, they had the option of "renting" the privilège. In 1770, he secured a boutique for his son

²Milliot, I, 300. The wigmaking profession was one of the more attractive of small businesses because of the distinguished clientele. In 1673, the "surgeon-barbers" who were authorized to practice medicine, had been separated from the "barbers, wigmakers, steamers, bathers," the latter being concerned only with fashion and cosmetics.

Jean-Baptiste Sébastien for the sum of 968 livres. The shop was located on rue de la Verrerie, and possessed a clientele of thirty-seven customers, "much of it hair, some of it wigs."³ His son, while never entering the wigmaking profession, maintained this establishment at least until 1780, and probably much longer, by placing it under management.⁴ Each of their lives took a different course. The oldest daughter, Marie-Marguerite (b. 1750, d. Dec. 2, 1783) entered the Salpêtrière, a home in Paris for aged or mentally afflicted women, at the age of twenty, because she was in a state of weakness which required continuous surveillance.⁵ The second oldest daughter, Françoise Bréval (b. 1755, d. 1819) worked in the service of the Vicomte and Vicomtesse d'Estissac, whose elegant signatures are affixed as witnesses to the marriage contract of Françoise to M. Barthélémy Laban de La Lune, "bourgeois of Paris," and son of a Bearnais merchant.⁶ As for the couple's future,

³Archives Nationales, Minutier Central; "étude de Mme. Dulion," June 3, 1773. Milliot, I, 300.

⁴Ibid., LXXVI, 476; August 1, 1780; "Marriage Bréval-Lebuffle." This document gives the date of his marriage, at which time this business was cited as part of his financial assets. Milliot, I, 303.

⁵Ibid., LXXVI, 473. Liquidation of the estate of Sr. Bréval, père; May 29, 1784. Milliot, I, 303.

⁶Ibid., LXXVI, 447; September 22, 1773; marriage Lalune de Laban-Bréval. This document is the only one to invert the spouse's name and signature in this way. Milliot, I, 301.

Lalune de Laban had, in addition to his "5,000 livres in linen and money," a certain competence in business affairs which he would use in the management of family matters when his stepfather died five years later, on October 22, 1778.⁷ The youngest daughter, Marie-Gudule (b. 1756, d. September 6, 1786), married a M. Jacques Legrand, "merchant of soft drinks ... eldest son of Jean-Baptiste Legrand, property clerk of the Roy à Bouchain in Hainaut."⁸ Legrand fils owned a flourishing "boutique de limonadier."⁹ Her marriage was brief, as she died three years later at the age of thirty. Bréval's sons had equally diverse lives. Furcy-Nicolas (b.c. 1757, d.?) became an architect, and was employed by the postal administration.¹⁰ The youngest son, Stanislas-Laurent (b. 1759, d. May 6, 1793) chose the same career as Jean-Baptiste Sébastien. He was a violinist in the service of the Comte d'Ogny and played in the orchestras of the Paris Opéra and the Concert Spirituel.¹¹ From 1779, Stanislas began to distinguish himself as a violinist; his older brother, Jean-Baptiste is referred to as "Bréval aîné" to

⁷Milliot, I, 301.

⁸Archives Nationale, Minutier Central, LXXVI, 490; November 4, 1783; marriage Legrand-Bréval. Milliot, I, 302.

⁹Ibid. LXXVI, 501, September 6, 1786; Inventory of the deceased, "De. Legrand." Milliot, I, 302.

¹⁰Ibid. LXX, 917, September 24, 1819; inventory, Françoise Bréval. Milliot, I, 301.

¹¹Barry S. Brook, La symphonie française dans la seconde moitié du XVIII^e siècle, 3 v (Paris, Publications de l'institut de musicologie de l'université de Paris, 1962) I, 349.

differentiate between the two.¹² On December 24, 1782 Stanislas appeared as soloist with his brother at the Concert Spirituel performing in a symphonie concertante (Opus 117) by Jean-Baptiste.¹³ In 1785, Les Tablettes de Renommee des Musiciens reviews Stanislas as a soloist:

Breval cadet, a execute au Concert Spirituel, une symphonie concertante qui lui a merite de grands applaudissemens; il est attache a M. le Comte d'Ogny, Rue Richelieu, pres le cafe de Foi.¹⁴

In 1786, Stanislas married a Mlle. Bigot, the daughter of a rich vineyard owner from Saint-Brice. She possessed a handsome dowry: 5000 livres of furniture, gold, and jewelry, plus an annuity of 2000 livres for service to the Duc de Villeroi.¹⁵ Despite this initial capital, Stanislas' estate was modest when he died on May 6, 1793 at the age of thirty four.¹⁶ Little else is known about his life. Jean-Baptiste Breval pere died in 1779, leaving each of his children an

¹²Milliot, I, 306, note 2, referring to L'Almanach Musical of 1779.

¹³"Symph concte von et vcelle ex. les freres Breval." cf. Constant Pierre, Histoire du Concert Spirituel: 1725-1790 (Paris: Societe Francaise de Musicologie, 1975) 320.

¹⁴Barry S. Brook, I, 349.

¹⁵Archives Nationale, Minutier Centrale, VII, 473; "marriage Breval-Bigot." Milliot, I, 306.

¹⁶Ibid. XX, 762; Sept. 11, 1793; "arrangement la veuve Breval et les heritiers de son mari." Milliot, I, 306.

inheritance of 1843 livres 7 sols 7 deniers.¹⁷ His wife had died twenty years earlier in 1759, possibly in childbirth.¹⁸ This portrait of the Brévals is one of a bourgeois family living and prospering in a city which made all of its financial and cultural benefits accessible to its inhabitants.

¹⁷Ibid. LXXVI, 473; Dec. 10, 1779; "Liquidation de la succession du Sr. Bréval père," Milliot, I, 305.

¹⁸The youngest son Stanislas was born in 1759.

Jean-Baptiste Sébastien Bréval

Jean-Baptiste Sébastien Bréval, the second of six children, was born on November 6, 1753 in his parent's home, rue Serpente, where he spent his childhood. The source of the keen business sense he demonstrated in adult life is obvious, but what inspired him (and his brother) to pursue music? It is likely that there were other musicians in the family. For example, the archives of the Saint-Chapelle du Palais record a M. Bréval as maître de musique for the years 1757-58.¹⁹ According to Fétis, Jean-Baptiste studied the cello with Cupis (probably François, not Jean-Baptiste) who was a leading virtuoso in Paris during this period. By 1774, at the age of twenty-one, he was an active cello teacher, and in the following year, published his Six Quatuors concertantes...Oeuvre 1^{re}, Paris (La Chevardière) and Lyon (M. Castaud).²⁰ In 1776, he became a member of the prestigious Société Académique des Enfants d'Apollon, an organization which embraced only the elite instrumentalists

¹⁹"A l'assemblée generale sont presents les chapelains et clerics Villemar, Grignard...et M. Bréval, maître de musique.," in Michel Brenet, Les musiciens de la Sainte-Chapelle du Palais (Paris: Fischbacher, 1911) 298-99.

²⁰This opus is not lost," as stated in Milliot, II, iv, but exists in Brussels, Bibliothèque du Conservatoire, call no. v. 6443, no. v. 6443, and Stockholm, Kungliga Musikaliska Akademiens Bibliothek.

of Paris. Bréval's first public appearance occurred on August 5, 1778 at the Concert Spirituel where he played one of his own sonatas.²¹ From 1778 to 1787, no fewer than thirty-four solo appearances and/or performances of his works occurred at this organization's concerts. Also in 1778, l'Almanach musical lists him among the "maîtres de violoncelle." During this early phase of his career, ca. 1775 to 1779, he moved out of the family home, and took up quarters with a perruquier at rue des Mauvais Garçons Saint Jean on the corner of the rue Tissanderie. In 1779, the year of his father's death, he moved to 28 rue Saint-Honoré, where, according to title pages of his compositions published "Chez l'Auteur," he lived until 1782.²² The first move was probably motivated by his forthcoming marriage, as well as the substantial inheritance from his father's estate. The year 1779 was intensely productive for Jean-Baptiste's performing career. A review in Annonces (April 2, 1779, p. 735) of one of the Concerts Spirituels reveals Bréval as an excellent soloist:

²¹Bréval's first sonatas, Opus 12, were printed in 1783. This work of 1778 may have been from Opus 2, Duos pour deux violoncelles, printed in 1776.

²²Bréval's "Six/TRIO/Pour Flute, Vioion, et Violoncelle ...OEUVRE VIII. Livre Second de Trio...Chez l'Auteur Boulevard du Temple vis-à-vis la Rue St. Onge ", dating from 1782, is the first work with this address.

Tous les Concerts de cette semaine ont été remarquables . . . [on] a distingué particulièrement M. Bréval, violoncelle qui annonce un talent supérieur.²³

The Mercure de France, in reviewing a concert at the Pentecôte, compares him to two already prominent cellists, Jean-Pierre Duport and Jean-Baptiste Janson.

Monsieur Bréval, qui s'est déjà fait entendre avec succès dans ce concert, y a exécuté sur le violoncelle différents petits airs qu'on a fort applaudis. Quoiqu'il n'ait pas encore le fini et le mâle caractère des Duport et des Jannesson [sic], il en montre déjà l'intelligence, la noblesse et la légèreté.²⁴

On August 1, 1780, located at his new address, 28 rue Saint-Honoré, Jean-Baptiste married Jeanne-Luce Lebuffle, the daughter of a master tailor. Her dowry was modest — 2000 livres in money and clothes. However, Bréval brought to this marriage 4000 livres in money, furniture, instruments, etc., 2400 livres from his boutique de perruquier, and 1843 livres 7 sols 7 deniers from his inheritance, so that he married with an approximate sum of 10,243 livres. This initial capital guaranteed him a life annuity of 300 livres.²⁵

²³ Brook, I, 433.

²⁴ Ibid.

²⁵ Archives Nationale, Minutier Centrale, LXXVI, 746; Aug. 1, 1789; marriage of Bréval-Lebuffle. Milliot, I, 303.

By 1781, he had composed six oeuvres consisting of string duos, trios, quartets, and symphonies concertantes. As a soloist he was doing quite well, according to a critic for Le Mercure de France writing in April 1781:

parmi les virtuoses qu'on a entendus, on a distingué
...Monsieur Bréval dont les progrès sur le violoncelle
sont très remarquables.²⁶

However, the same critic, in reviewing Jean-Louis Duport's performance at the same Concert Spirituel praised Duport above all others. Paris was not wanting for either cellists or composers during this period. Perhaps the difficulties of a soloist's career forced Bréval to seek additional security. From 1781 to 1791, he is listed as a cellist in the orchestra of the Concert Spirituel, appearing third on the roster from 1781 to 1789, then second from 1789 to 1791.²⁷

As both a performer and composer, Jean-Baptiste was in touch with Parisian taste, and was quick to explore all career possibilities. On March 18, 1783, he participated in a concert de bénéfice at the Salle du Musée,²⁸

²⁶Milliot, I, 304.

²⁷Pierre, 64.

²⁸J.G. Prod'homme, "A musical map of Paris," MO XVIII (1932) 613. The Société des Enfants d'Apollon gave concerts in the Salle du Musée from 1784 on. This hall was located on the rue Dauphine.

organized by Schutzmann, a flutist, of which the performers were beneficiaries:

Schutzmann n'osait demander que trois livres d'entrée pour un concert au programme duquel figuraient, avec le nom du bénéficiaire, ceux de Lays, Cheron, Rousseau, Capron, Bréval, Michel Yost et Mlle. Buret aînée.²⁹

With the composition of his Premier Concerto à violoncelle principal...Oeuvre XIV of 1784, Bréval entered a more mature phase of his career, writing large-scale works, characterized by diversity and experimentation. In this middle period, from 1784 to c.1795, he composed many works for various instrumental combinations, including symphonies concertantes for winds (then in vogue in Paris), six more cello concerti, which he undoubtedly performed at the numerous professional concert societies, and an opera, Inès et Léonore, performed at Versailles, on November 18, 1788 and in Paris at the Théâtre-Italien in December. An increase in depth and dimensions also typifies his chamber works from this period which were written for the amateur salon concerts popular in Paris prior to the Revolution. Compared to earlier works, they reveal a more idiomatic writing, more clearly defined forms, and greater overall length. In short, Bréval was keeping pace with the intense activity of French

²⁹Michel Brenet, Les concerts en France sous l'ancien régime (Paris: Fischbacher, 1900), 373, note 1.

musical life immediately prior to and following the Revolution of 1789. Now a composer of mature abilities, he produced nearly twice as many works in this decade as in the preceding ten year span – works which reflect changes in genre, style, and performance.

His fame as a composer became more widespread at this time. From the title page of his Symphonie Concertante pour une flute et basson...Oeuvre XXXI of 1785, we learn that the distinguished messieurs Sallentin and LeBrun performed this work at the Concert Spirituel, Concerts de la Reine, and the Concerts de la Loge Olympique. Moreover, his reputation was not limited to Paris. Beginning with Six Duets for a violin and violoncello...Opus 19 printed in London in 1785, numerous editions of his works were published and undoubtedly performed in that city. At Bordeaux, "where the works of the great composers were heard in all genres,"

ne comprenaient ni Lully, ni Lalande, ni Rameau; il s'agissait vers 1790 de Bach (lequel?), Anfossi, Bréval (J.-B.)...³⁰

Bréval's chamber works also appeared on concert programs in Lyons and Marseilles.³¹

³⁰ Humphrey Burton, "Les academies de musique en France au XVIIIe siècle, RdM XXXVII (1955), 136.

³¹ Léon Vallas, Un Siècle de musique et de Théâtre à Lyons 1688-1789 (Lyon: Masson, 1932), 422.

The French Revolution in 1789 drastically altered the complexion of cultural life in Paris. Many of that city's established concert societies and prominent salon concerts came to an abrupt halt or were reorganized. Many composers and performers left the city during the tumult, including Jean-Baptiste's most distinguished colleagues, Janson and Duport. Bréval not only remained in Paris (except for a brief visit to London) but apparently quickly adapted to the new musical climate, and even expanded his activities. He retained his residence at No. 28 rue Feydeau through the Revolution, and remained there until his retirement in ca. 1814.³² In 1790, his works were performed throughout Paris. On June 6 and July 22 of that year, a symphonie concertante was performed at the Cirque du Palais Royal:

6 Juin. Symphonies de Gossec et d'Haydn Rondo de Mangozzi, Symph. concertante de Bréval...

22 Juillet. Id. Symphonie d'Haydn, Rondo Italien. Symphonie concertante de Bréval...³³

This same concert season saw the performance of his Symphonie

³²By 1783, as we know from the publication of Six Duos à Deux Violons...Oeuvre X, Bréval took up this residence where he was to stay throughout his life in Paris.

³³Edouard Gregoir, Bibliothèque musicale populaire, 3 vols. (Bruxelles: Schott, 1877), I, 58.

concertante pour une flute et un basson...Opera XXXI, arranged from Opus XXX by Devienne, at both the Concert Spirituel series and the Concerts de la Reine.

With the disbanding of the Concert Spirituel where he had been an orchestral member since 1781, Bréval immediately joined the ranks of the Théâtre Feydeau orchestra, where he played from 1791 to 1800.

Always aware of opportunities to further his career, Bréval crossed the English channel in 1791 - or perhaps earlier - and capitalized on his already well-established reputation. As cited above, his works had been published there since 1785, when the Opus 19 duets were "humbly dedicated to his Royal Highness, The Prince of Wales...." Subsequently, English editions of a majority of his works were printed by London's largest firms, including a piano arrangement by Jean-Baptiste Cramer of the overture to Inès et Léonore. Definitive testimony to his English popularity occurred in 1791. In an advertisement in The Times, January 26, 1791, for the famous subscription concerts at Hanover Square Rooms in which Haydn first appeared, we find that Mr. Salomon procured the services of none other than Jean-Baptiste Bréval:

HANOVER SQUARE/Mr. SALOMON most respectfully acquaints/the Nobility and Gentry, that his/FIRST SUBSCRIPTION CONCERT/will be on Friday the 11th of February, and continue every/succeeding Friday./Mr. HAYDN/will preside at

the Harpsichord, and will compose for every/
 Night a new Piece of Music./The Principal Vocal
 Performers already engaged are:/Signor DAVID -
 and Signora Cappeldetti,/The Miss ABRAMS,/And Signora STORACE,/Principal Instrumental
 Performers:/(first column) First Violin, Mr.
 Salomon/Violoncello, Mr. Breval/Piano Forte,
 Mr. Dusseck/Oboe, Mr. Harrington/(second
 column) German Flute, Mr. Graff/Clarinet,
 Mr. Bly,/Bassoon, Mr. Holmes,/AND/Pedal Harp,
 Madam KRUMPHOLTZ;...³⁴

Bréval was obviously highly regarded in London as he is listed amongst some of the most distinguished musicians of the day. The Prince of Wales, a cellist himself, was present at these concerts, and had recently sponsored a concert involving some of the same eminent musicians. It is quite possible that Bréval, already in London for the Salomon concerts, was among them:

January 20, 1791. The Prince of Wales Concert. Yesterday his Royal Highness had a Concert at Carlton House at which were Haydn, Salomon, Jarnowic, David and the principal performers, vocal and instrumental.³⁵

Jean-Baptiste apparently did not stay long in London after these concerts, for his name doesn't appear in the list of cellists noted in Haydn's "First London Notebook" of 1792.³⁶

Back in Paris, Bréval continued performing with the Théâtre Feydeau orchestra. During the next nine years,

³⁴H.C. Robbins Landon, Haydn: Chronicle and Works, 5 vols. (Bloomington: Indiana U. Press, 1978) III, 44.

³⁵Robbins Landon, III, 43.

³⁶*Ibid.*, 183.

from 1791 to 1800, his name does appear in the contemporary press as a solo performer. He devoted his time to orchestral playing and composition, producing chamber works, a symphonie concertante for clarinet, horn and bassoon, and his seventh and last cello concerto. In 1794, he purchased a country home for his later retirement in the village of Colligis, Aisne. This region northeast of Paris was popular with musicians of the time. The composer Jean-Baptiste Zingoni, the singer and director of the Concert Spirituel, Joseph Legros, and M. Perne, director of l'École Royale de Musique, all lived in the area.³⁷ In 1800, he resigned from the Théâtre Feydeau, and became a member of the Paris Opera orchestra — a position he held from 1801/04 to 1813/14.

The new century brought about new directions in his career, both pedagogical and administrative. His last three oeuvres, composed in 1804 and 1805, are all works which focus on the violoncello from a pedagogical standpoint and culminate in his last work, the Traité du Violoncelle, Opus 42, which claims to be the first complete method for that instrument. The composer/cellist also turned his energies to music administration. In 1800, the Concerts de la rue Cléry were founded: "Il y avait un comité d'Administration, où nous remarquons Cherubini, Grasset, Bréval, et Fr. Duvernoy."³⁸ Once again, his name appears

³⁷Milliot, I, 304.

³⁸Gregoir, 59.

along with first rank musicians of his day. Two years later, in 1802, he was one of the administrators of the famed Concert des Amateurs. We find his signature as one of the members of the administrative committee on two letters written by that organization to Haydn.³⁹

The first, dated Paris, October 7, 1802, is a letter relating the success of Haydn's works performed at the Concerts during the previous winter season, and requesting a new chef d'oeuvre to open their next season. The signatures are those of de Bondy, Bréval, Plantade, Frederic Rosseau, Brollet (?) and Frédéric Duvernoy.⁴⁰ The second letter, dated Paris, January 11, 1803, discusses the receipt of a letter and sealed envelope delivered by Monseigneur le Prince d'Esterhazy containing a Mass, an Offertorium, and a Te Deum, which the committee said "will be deposited in our archives as a souvenir, attesting to the token of esteem which the learned composer has been kind enough to offer to our Society."⁴¹

His activities at the Opera and his various administrative responsibilities were probably supplemented by teaching the violoncello; his later compositional efforts suggest a pedagogical preoccupation. In 1809, he renewed his membership in the recently reorganized Société des

³⁹This society was reestablished c. 1800. Bréval may have been one of the founding members.

⁴⁰Robbins Landon, V, 235.

⁴¹Ibid., 252.

Enfants d'Apollon.⁴² Shortly after his retirement from the Opera orchestra in ca. 1814, he moved to Colligis, Aisne, a suburb east of Paris. The town registry records that on March 19, 1823, "le décès survenu le jour d'hier à onze heures du soir, de Monsieur Jean-Baptiste Bréval, propriétaire, age de soixanteneuf ans et quatre mois."⁴³ He had one son, Aldegonde-Stanislas, an "artiste musicien, demeurant rue des Martyrs, No. 47," who was married first to Anne-Marie Wallet and subsequently to Geneviève Malezieux.⁴⁴

For the last nine years of his life, from 1814 to 1823, Bréval ceased to compose or perform, and probably spent much of his retirement enjoying the benefits of an extremely successful career. He had thrived, both artistically and financially, in a musical epoch which embraced the major portion of the careers of Haydn, Mozart, and Beethoven, as well as five French regimes. He appears to have been at the forefront of French musical society — sensitive to its styles, capitalizing on its tastes, and adapting to its drastic changes.

⁴²Maurice Decourcelle, La Société Academique des Enfants (1741-1880) (Paris, 1881). Bréval was held in high esteem by this organization. Decourcelle reproduces an elegantly engraved portrait of him which the Société sponsored (See Reproduction p. xiv).

⁴³Milliot, I, 307.

⁴⁴Archive Nationale, Minutier Centrale, XCV, 479, Dec. 25 & 29; "Obligation Orillac à Bréval." Milliot, I, 302.

CHAPTER II

MILIEU

Jean-Baptistē Bréval's life spanned an era of great intellectual and political turbulence in France. He was born in the same year that Rousseau wrote his Lettre sur la musique française (1753) and was educated during the period that Diderot prepared the monumental Encyclopédie. Bréval began his musical career as a cellist/composer at the height of the ancien régime, and continued working in Paris through the unstable years following the Revolution (1789), the deaths of Louis XVI and Marie-Antoinette (1793), and the Reign of Terror (1793-94). He composed his mature works during the Directorate (1795-99) and the Consulate (1799-1804). In 1804, the year of Napoleon's new Empire, Bréval wrote his last work, the Traité du violoncel... Oeuvre 42, and thereafter limited his musical activities to orchestral playing and administrative duties. The social changes effected by these political events were dramatic. Bréval witnessed the twilight of the aristocracy, the rise to power of the bourgeoisie, the dissolution of

centuries of court rule, the turn to dictatorship, and the dawn of Romanticism.

Jean-Baptiste's musical career was typical of many French musicians during this period. Born into the middle class, he prospered in a growing free market of music and succeeded without the patronage of church or court. Bréval understood the taste of his society, and built an artistic career by engaging in musical activities of all kinds. He performed as a soloist and orchestral player, composed for both private and public concerts, published his works "chez l'auteur," taught — and wrote pedagogical works for — the increasing numbers of middle-class amateurs, and worked as an administrator for public concert organizations. He was aware of the general musical practice and reflected its changes in his music. At the height of the ancien régime, when salon society dictated musical taste, Bréval wrote chamber music dedicated and custom-tailored to its members. For the public concerts which were flourishing throughout France, he composed large-scale works such as concerti and symphonies concertantes which were suited for this less intimate arena and satisfied the Parisian penchant for virtuosity. Bréval did not explore new paths in eighteenth-century music, but he did mirror French taste and provide Parisian society with the music it wanted.

Paris and the Role of the Musician

Paris in the second half of the eighteenth century was quickly becoming the cultural capital of Europe. Every aspect of musical life flourished in that city. Composers and performers -- both professional and amateur, native and foreign born -- were attracted to Paris in unprecedented numbers. Publishers, instrument makers, and maîtres de musique all found ample opportunities to practice their professions. The importance of establishing a musical reputation in Paris led Leopold Mozart to write to his son on February 11, 1778:

Fort mit Dir nach Paris! und das bald, setze Dich grossen Leuten an die Seite - aut Caesar aut nihil, der einzige Gedancke Paris zu sehen, hätte dich vor allen fliegenden Einfällen bewahren sollen. Von Paris aus geht der Ruhm und Name eines Mannes von grossem Talente durch die ganze Welt, da behandelt der Adl Leute von Genie mit der grössten Herablassung, Hochschätzung und Höflichkeit, - da siehet man eine schöne Lebensarth, die ganz erstaunlich absticht gegen der Grobheit unserer Deutschen Cavalliers und Damen, and da machst du dich in französischen Sprache vest.¹

Of course young Mozart went to Paris, as did many other composers of all nationalities. Paris was quickly becoming an international clearing house for music. François-Joseph

¹Wilhelm A. Bauer; Otto Erich Deutsch, eds., Mozart Briefe und Aufzeichnungen, Gesamtausgabe, 2 vols. (Kassel: Bärenreiter, 1962) I, 277.

Gossec arrived in Paris in 1751, and Johann Stamitz, the first of a steady stream of Mannheim composers and instrumentalists, in 1752. In 1768, Luigi Boccherini visited the capital at the invitation of the Baron de Bagge. The Bibliographie Parisienne of 1769 lists collections of string quartets written by foreigners residing in Paris; among them were "Aspelmayer, Leemans de Bruge, Misleveseck [sic], Rigel, and Vanhall."² The following decades saw an influx of Europe's finest composers and performers arriving in Paris to establish their musical careers.

French music during this period was dominated by opera, and French versus Italian style occupied all of Paris from the Guerre des bouffons (1752-54) to the debates of the Gluckists and Piccinnists (1776-79). Numerous essays were devoted to the aesthetics of music, and practically all upheld the supremacy of vocal music and its ability to imitate the inflections and accents of language.³ Negative attitudes towards instrumental music were expressed by Rousseau:

And it is through the affecting sounds of the human voice that this image arouses the feeling at the bottom of the heart that it ought to arouse. Who does not realize how far from this capability is mere instrumental music, in which one only seeks to show off the instruments? Do all the follies for violin by Mondonville move me the way (but) two sounds from the voice of Mademoiselle le Maure do? Instrumental music enhances the singing and adds to its expression, but it does

²Deanne Klein, La naissance du quatuor à cordes en France (Ph.D. diss., Université de Paris, 1971), 59.

³For a compendium of seventeenth and eighteenth

not replace it. To clarify the meaning of all this jumble of sonatas that overwhelm us, one would have to do as the inept painter did who had to write below his figures, "this is a tree," "this is a man," "this is a horse." I shall never forget the quip of the celebrated Fontenelle, who, finding himself worn out with these eternal instrumental pieces, exclaimed aloud in a fit of impatience, "Sonata, what do you want of me?" (i.e. what good are you to me)."⁴

However, French instrumental music thrived in the second half of the eighteenth century. Bréval, and many of his contemporaries, wrote almost exclusively in the instrumental genres, and contributed to the development of strong schools of instrumental playing. In 1779, Chabanon, in his Observations sur la musique..., rose to the defense of instrumental music:

les mots ne sont que les signes des choses...
les sons ne sont pas l'expression de la chose,
ils sont la chose même.⁵

Further on in the same work, he contests the doctrine of imitation:

century treatises on the subject see Georges Snyder, Le goût musical en France aux XVIIe et XVIIIe siècles (Paris: Librairie Philosophique, 1968).

⁴Trans. from Rousseau Dictionnaire, in William S. Newman, Sonata in the Classic Era (New York: W.W. Norton, 1972) 36-37. According to Newman, Fontenelle's remark is quoted often, but its origins are unknown.

⁵Chabanon, "Observations sur la Musique et principalement sur la métaphysique de cet art" (1779), Chapt. XVII, in Snyder, 171.

La musique plaît indépendamment de toute imitation...La musique agit immédiatement sur nos sens...La musique est une langue naturelle et universelle.⁶

French musical style was distinctly different from German and Italian, and was the source of much controversy. In a letter dated February 1, 1764, Leopold Mozart commented on the state of French music:

Hier ist ein beständiger Krieg zwischen der Italiänischen und französischen Musik. Die ganz franz Musik ist keinen T---werth; man fangt aber nun an grausam abzuändern. Die französischen fangen nun an start zu wanken, und es wird in 10 bis 15 Jahren der französische Geschmack, wie hoffe, völlig erlöshen.⁷

French style obviously did not disappear, but merged with Italian, and French music flourished throughout the social upheavals of the coming decades. The French style continued to develop, and the music of French composers retained its unique flavor.

Conditions in France were ripe for the establishment and development of a strong national style. From 1760 to the Revolution, as Barry Brook points out, there were more composers writing instrumental music, more musicians

⁶Ibid., 51-52, 129. In 1779, Le Mercure states that music "n'est point un art d'imitation.," in La Laurencie, Goût musical en France (Paris: Joanin, 1905) p. 201.

⁷Bauer; Deutsch, I, 126.

performing it, and more editors publishing it than in any other city.⁸ What were the dimensions of this activity? Brook provides us with statistics from two contemporary documents: L'Almanach Musical of 1783, and the Tablettes de Renommée des Musiciens of 1785, both containing lists of Parisian musicians.⁹ L'Almanach Musical, II^e Partie, shows that in Paris, a city of 500,000 people, there were over 1193 people professionally involved with music. There were 205 composers, or approximately 1/6th the total, compared with 143 string players. There were a minimum of 166 people involved with publishing, or 1/7th of the total, and 121 manufacturers of instruments, or 1/10th of the total. In short, almost one-half of the total professional musical population was involved with non-performing activities. Furthermore, as Brook points out, these tabulations of musical life in Paris contradict the conventional idea that an artist's life during the ancien régime was unavoidably attached to the patronage system. There was a growing free market for music, and an enterprising artist could successfully support a career as an independent agent.

What were the conditions which fostered French musical culture in the second half of the eighteenth century? Referring to French instrumental music, William S. Newman attributes its cultivation to 1) the growth of an

⁸ Brook, I, 20.

⁹ Ibid., I, 22-23.

active concert life, both private and public, and 2) the large number of music publishers flourishing in Paris.¹⁰ These conditions were the results of a broader sociological movement: the development of the middle class. Prior to this period the bourgeoisie had been a power in France, and had reached a high degree of wealth and influence under Louis XIV. The early stages of the Industrial Revolution contributed to the steady growth of political and economic power in the bourgeoisie. Under Louis XVI, the Third Estate of the ancien régime reached the summit of its intellectual and material development. Arnold Hauser describes the extent of this growth:

Trade, industry, the banks, the fermier généraux, the liberal professions, literature and journalism, that is to say, all the key posts in society, with the exception of the leading positions in the army, Church, and at Court, were in its possession. Commercial activities developed on an unprecedented scale, industries grew, banks multiplied, enormous sums flowed through the hands of the employers and the speculators. Material needs increased and spread; and not merely people like bankers and tax-farmers climbed higher up the social ladder and vied with the nobility in their style of life, but the middle sections of the bourgeoisie also profited from the boom and took an increasing part in cultural life...The bourgeoisie gradually took possession of all the instruments of culture...¹¹

The events which shook France in the years between 1789 and

¹⁰Newman, 605-06.

¹¹Arnold Hauser, The Social History of Art, trans. by S. Godman, 2 vols. (New York: Knopf, 1958) II, 509.

1794 were part of a cycle which had been taking place for almost a century.

A powerful, influential bourgeoisie had a strong impact on France's cultural life:

Il en résulta l'établissement d'un marché libre tout nouveau pour les arts en général et pour la musique en particulier; le déclin du système du protectorat; la création d'un public de concerts remplaçant les invités des salons privés; l'établissement, sur une base commerciale, des troupes d'Opéra indépendantes des divertissements et, ballets-opéras de la cour, et, enfin, l'élimination progressive du copiste par l'éditeur de musique qui vit augmenter de jour en jour la demande pour ses marchandises. Graduellement le musicien, compositeur ou exécutant passa d'un état voisin de la servitude à celui d'agent libre.¹²

The professional performer/composer, acting as a free agent, worked in an environment in which former class distinctions were becoming less marked. The aristocracy freely mingled with the upper bourgeoisie, the artists, and literati in the private salons of Paris.¹³ The artist, no longer treated as a servant, found himself admitted into circles previously closed to him. Composers such as Boccherini, Grétry, and Mozart, as well as virtuosi performers such as Viotti,

¹²Brook, I, 22.

¹³Hauser describes this "cultural levelling": "The aristocracy and the upper bourgeoisie amalgamated into one single cultural elite, and in so doing the former upholders of culture were giving and taking at the same time. The members of the high nobility did not visit only occasionally and condescendingly the houses where the representatives of high finance and the bureaucracy were guests; on the contrary, they crowded into the salons of the rich middle-class gentlemen and cultured middle-class ladies." Hauser, II, 506.

Jean-Baptiste Cramer, and Mme Mara found themselves in the company of social and political luminaries.

The dissemination of wealth across a large segment of the population affected the French musician on another, quite different level, which culminated in the growing number of public concerts. Established concert societies and orchestras plus individually organized concerts de bienfaisance presented orchestral concerts in large halls to an ever-growing, paying audience made up primarily of the middle-class whose musical taste and demands were rather different from the nobility.

The audiences which attended the public concerts were different in several essential respects from those before whom musical performances at court were given: they had, first of all, less practice in the criticism of music written for its own sake and not for a religious purpose; it was a public which paid for its music from concert to concert and, therefore, one that had to be satisfied and won over again and again; it gathered simply to enjoy music as music, that is to say, unrelated to any other purpose...¹⁴

The burgeoning public concert, created a new arena for the composer and performer. Prior to the eighteenth century, the middle class seldom had any opportunity to hear instrumental music apart from religious services, public festivities, or dance entertainments. Only rarely would its members be invited to attend a performance of an orchestra in the

¹⁴Hauser, II, 575.

employ of the aristocracy. With the growing prominence of the bourgeoisie in the second half of the eighteenth century, the public concerts finally provided the middle-class with a musical forum. This audience was less musically sophisticated than that of court society, a factor that greatly affected the composer and his music.

What essentially occurred during this period was the emergence of two distinct styles – orchestral and chamber. Charles Rosen describes the process:

The distinction between orchestral style and chamber style or music for the general public and music for amateurs to play privately was never absolutely clear-cut, but it is still important for an understanding of the music of the 1750's and 1760's... Toward the middle of the century, however, the symphonies and overtures written for public performance, and the sonatas, duos, and trios written for amateurs are noticeably different in style. The chamber music is more relaxed, diffuse, and simple, in both outline and detail....Public works began to be more formal....As public orchestral performances grew in frequency, and as at the same time, music became more and more a social grace, the difference between public and private music became more distinct.¹⁵

A French composer during this period had two principal outlets for his music, each with its own stylistic demands. He was additionally faced with two distinct categories of performers. The salons were dominated by all levels of amateurs with varying degrees of technical

¹⁵Charles Rosen, The Classical Style: Haydn, Mozart, Beethoven (New York: W.W. Norton, 1971), 45-46.

proficiency while the public concerts frequently featured professional virtuosi supported by an orchestra comprised of professional musicians and first-rank amateurs. Compositional considerations must have included the types of performers for which a work was intended, as well as the audience that would hear it.

Les Amateurs

The Parisian salon of the late eighteenth century brought together musicians of different abilities: amateurs, dilettantes, connoisseurs, and professionals. Distinctions among the first three were made by musicians and writers of the time, but they were not always clear or consistent.¹⁶ The terms amateur and dilettante appear to have been used interchangeably and were differentiated from connoisseur. Boccherini's dedications bear this out: his string quartets, Opus 2 (1761) are dedicated to "ai veri cognoscitori e dillettanti di musica," and his Sei Conversazioni à tre, Opus 7 (1770) to the amatori of music.¹⁷ Reinhard Pauly states that:

¹⁶For an excellent discussion of the distinction between amateur and connoisseur, Kenner and Liebhaber, see Janet Levy, The Quatuor Concertant in Paris in the Latter Half of the Eighteenth Century (Ph.D. diss.; Stanford U., 1971) 26-31. Levy, however, does not deal with Ginguéné's definition of amateur which the present author will be dealing with at length in this discussion.

¹⁷Levy, 26.

In general, the terms amateur and dilettante (related to our word 'delight') implied interest primarily in playing and singing, whereas a connoisseur's interest extended to knowledge beyond this, to the meaning and structure-- to the 'why' of a composition.¹⁸

The term professional musician was carefully distinguished from amateur. Haydn, complaining in 1785 to a publisher about the careless engraving of some accompanied sonatas, wrote: "Even a professional would have to study before disentangling this passage, and then where would the dilettante be?"¹⁹ The Tablettes de Renommées des Musiciens pour servir à l'Almanach Dauphin of 1785 sets apart the amateur from the virtuoso in its categorization of musicians: "Compositeurs, Virtuoses, Amateurs et Maîtres de Musique...."²⁰

Momigny, in his writings, appears to separate amateurs from connoisseurs.²¹ In discussing the quartets of Pleyel, Momigny writes that at the time they appeared, certain of these quartets "had to be" lighter in weight than Haydn's in order to be accepted -- for Haydn already exceeded the abilities of most musicians:

¹⁸ Reinhard Pauly, Music in the Classic Period (Englewood Cliffs, N.J.: Prentice Hall, 1965) 67-68.

¹⁹ Newman, 45.

²⁰ Brook, I, 24-25.

²¹ Jérôme-Joseph de Momigny, Cours complet d'harmonie et de composition (Paris: Chez l'Auteur, 1803-06) II, 693-94; art. "Quatuor" in N.E. Framery, P.L. Ginguené, and J.J. de Momigny, Encyclopédie méthodique, Musique v.II (Paris: Agasse, 1818) 298-99.

...Pleyel, élève inspiré d'Haydn, avait alors la dose de science qu'il falloit pour être compris des Français & des Italiens. Plus fort, plus pense, il n'eut pu prendre encore à l'époque où ses quatuor [s] parurent, puisque ceux d'Haydn dépassoient alors la mesure des musiciens eux-mêmes, à peu d'exceptions près.²²

Momigny states that the quartets of Haydn and Mozart are "the admiration and delight of connoisseurs."²³

The title of amateur did not have the derogatory connotation it has today. Jean-Baptiste Davaux (1742-1822), a prolific composer of symphonies concertantes, was referred to as amateur in the contemporary press:

La seconde partie [du Concert Spirituel du dimanche de la Passion] commença par une symphonie concertante de M. Davaux Amateur... Cette symphonie est du meilleur genre, ainsi que tout ce que composé M. Davaux.²⁴

...On a exécuté aussi [au Concert Spirituel du 2 fevrier] une symphonie nouvelle de M. Davaux. Cet Amateur estimable, connu par plusieurs morceaux charmans de musique instrumentale...²⁵

Amateur clearly encompassed a wide range of musical ability. Contemporary French sources give specific meanings of this widely used term. In 1768, Jean-Jacques Rousseau defines amateur as "one who without being a musician by profession,

²²Framery, II, 298.

²³Momigny, Cours complet, II, 693.

²⁴Mercure, April 1773, II, p. 165, quoted in Brook, I, 304.

²⁵Mercure, February 1784, p. 81, quoted in Brook, I, 304.

takes part in a concert for his pleasure and on account of his love for music."²⁶ A more exacting explanation is given by M. Ginguené in 1791. In keeping with the period's obsession with classification, he divides les amateurs into three distinct categories. The first is composed of those "nés avec des organes délicats et sensibles aux beautés de la musique..." but who did not have the time to cultivate the art:

La premier est composée de ceux qui, nés avec des organes délicats, et sensibles aux beautés de la musique, n'ont pas eu le temps, la volonté ou les moyens de cultiver ces dispositions, heureuses, mais qui gardent toute leur vie au goût dominant pour cet art; qui suivent avidement les concerts et les Spectacles lyriques; enfin que des comparaisons fréquentes et impartiales, dictées par un tact naturel et sûr, rendent quelquefois meilleurs juges en musique, que des savants à qui le goût ou l'impartialité manquent.²⁷

The second class, considerable in number, consisted of those who studied the art with success and performed in concerts.

"Il n'est même pas rare de voir des concerts entiers composés d'amateurs; mais les gens un peu difficiles s'en accommodent avec peine, quand les parties principales ne sont pas au moins guidées par des professeurs habiles."^{27a}

²⁶Jean-Jacques Rousseau, Dictionnaire de Musique (Paris: Duchesne, 1768) art. "Amateur."

²⁷N.E. Framery, and P.L. Ginguené, Encyclopédie méthodique, Musique, vol. I (Paris: Panckoucke, 1791), 77-78.

^{27a}Ibid.

The third class is less numerous and even more discriminating than the second, and consists of those amateurs who, not content merely to perform:

ont voulu pénétrer dans les secrets de l'art....
 Quelques-uns se contentent d'apprendre comment
 et par quelles règles on a composé; d'autres
 composent eux-mêmes...ils sont mieux en état
 d'entendre et d'apprécier ce que sont les
 maîtres.²⁸

According to Ginguené, the musical capabilities of amateurs range from the elementary to the highly creative, thus the apposition of Davaux's name with the epithet amateur puts him in the third category.

The musical amateurs formed the core of French musical society. They dominated the musical life of the private salons. Whether performing, criticizing, or hosting at these private gatherings, they molded musical taste and fashion. Equally active outside the closed circles of the salons, they organized, attended, and performed in the numerous public and semi-private orchestral concerts and consequently touched all aspects of French musical life.

²⁸Ibid.

The Salon

The meeting place of Parisian society in the eighteenth century was the salon. Countless in number, and diversified in character, these forums of society were a mandatory stepping stone for anyone seeking a reputation in the French capital. As Brook points out, a musician wishing to attain a career in Paris would undoubtedly try to gain access to the world of the salon. On March 10, 1764, the young Mozart's first Parisian appearance was in a private concert at "la salle de théâtre de M. Félix, rue et porte St. Honoré."²⁹ Leopold Mozart realized the dual role of the salon and its importance to his son's career. In addition to serving as an important performing arena, it was the chief, socially approved ambience in which to meet the culturally powerful who set the tone of Parisian musical life. The Mozarts were frequent visitors to the most illustrious salons:

À chacun de ses voyages à Paris, Mozart joue
chez Mme d'Épinay, d'abord prodige de six

²⁹Brook, I, 32.

ans, dont toute la ville s'entiché, puis virtuose incomparable, mais dont le génie de compositeur est encore contesté. Dès la première arrivée à Paris, Grimm a accueilli Leopold Mozart, l'a guidé pour qu'il puisse faire entendre ses enfants; il l'introduit chez le duc d'Orléans et le prince de Conti, et jusque chez Mme de Pompadour.³⁰

Before the Revolution, salon society mirrored the decline of court influence and the growing prominence of the bourgeoisie. Here, in the homes of the aristocracy and upper middle class, writers, artists, musicians, and critics met regularly with the political, financial, and social figures of the day. They were private meetings organized by the great hostesses (and hosts) of the time, who carefully selected both their guests and the topics of conversation. These elitist circles set the fashion in many matters of cultured society. They were centers of wit, ideas, and patterns of behavior that brought together the contemporary intelligentsia to discuss their favorite topics. Some were specialized: political celebrities met on Saturdays at Mme du Deffand's; artists on Mondays and philosophers and scientists on Tuesdays at Mme Helvétius' and on Sundays and Thursdays at Baron d'Holbach's; literary and political figures met Tuesday afternoons at Mme Necker's. The most influential were the salons of Mme Vigée le Brun, Mme Genlis, or

³⁰Marguerite Colotz: Salons du XVIIIe Siècle (Paris, 1945) 244-45.

Mme d'Epinay, where the elite from all fields could be found on any day. Aside from the famous salons, there existed scores of minor ones.³¹

Although these salons were not primarily devoted to music, performances by both amateurs and professionals were an integral part of the meetings. Typical is an account from the salon of Madame de Montesson which was frequented by political luminaries:

La fête de M.de Tallyrand finit par un magnifique feu d'artifice, précédé d'un concert où Garat, Rode, Nadermann, Steibelt, Madame Branchu se firent entendre.³²

The performances fall into two categories: 1) large ensembles specially prepared for a specific occasion and 2) smaller ensembles which formed a portion of most "at homes." Representative of the former is an elaborate affair given in the salon of Mme de Mazarin in 177- for the arrival of the King of Denmark. The grand mirrored room was sumptuously decorated, and over 200 people were in attendance:

³¹Madame Duchess d'Abrantes, Histoire des Salons de Paris (Paris: Ladvocat, 1811), 6 vols. This exhaustive contemporary account of salon life discusses each important salon in great detail, giving descriptions of the hostesses, the guests, and lengthy quoted examples of the dialogue.

³²d'Abrantes, III, 27.

La duchesse avait demandé à Gluck de lui organiser un beau concert, et les talents les plus remarquables furent désignés pour jouer et pour chanter devant la roi de Danemark...une profusion de fleurs et de bougies complétait l'enchantment.³³

Smaller performances of chamber music were part of the regular social calendar. Although the salon of Mme de Genlis, an accomplished amateur, was dedicated to the politics of pre-revolutionary Paris, we learn that:

The music, thanks to Mme de Genlis's talent with the harp, guitar, small oboe, and other instruments, held the first place of the entertainments, and the theatricals always ended with a concert conducted by Cramer.³⁴

Social groupings were fluid in the salons and the best professional musicians were a part of the general salon life. From a contemporary account of Mme de Genlis' salon, we gain some insight into the chamber music aspect of her weekly meetings as well as the caliber of musicians:

Elle rassemblait chez elle des savants, des artistes, chose alors encore assez inusitée dans la haute compagnie. Le fameux Cramer, violon fort habile, ainsi que Jarnowitz, Duport, sur le violoncelle; mademoiselle Baillon, sur le piano; madame de Genlis, sur le harp et pour

³³Ibid., I, 352.

³⁴Jean Harmand, A Keeper of Royal Secrets, being the private political life of Mme de Genlis (New York: Brentano, 1913) 67. The Cramer referred to was Wilhelm, Jean-Baptiste's father.

le chant; Friseri, sur sa mandoline, tous ces talents composaient des concerts charmantes...³⁵

Three prominent musicians are mentioned here: Wilhelm Cramer (1746-1799) and Giovanni Jarnowick (1740-1804), virtuosi violinists, and Jean-Pierre Duport (1741-1818) composer, cellist, and Bréval's main competitor. The instrumentation of two violins, violoncello, piano, harp, voice, and mandolin suggests a potpourri of small chamber music combinations.

According to Albert Guérard, the life of the salon was:

lively, daring, amusing....For conversation was evanescent. Even if we had a full record of the words, if we could follow the dazzling bout of parody, irony, and repartee, the setting would be lost, the animated scene, the soft lights, the exquisite decorations, the tones, undertones, and overtones.³⁶

In addition to the typical salon where music was not a primary focus, there were private salon concerts where music played a principal part. It is not easy to distinguish between the two. Louis Striffling describes the scene of a private salon concert thus:

³⁵Ibid.

³⁶Albert Guérard, France: A modern history (Ann Arbor: U. of Michigan Press, 1959) 207.

Il serait naïf assurément d'égaliser par l'imagination la valeur proprement musicale de ces aubades aimables à leur charme poétique; elles n'étaient là que pour compléter agréablement un décor de fêtes. Même pour les concerts de salon, le doute est encore permis sur l'intérêt sérieux qu'y prenaient la plupart des auditeurs, et nous pouvons présumer que la conversation, reine des salons, cédait difficilement le pas à la musique.³⁷

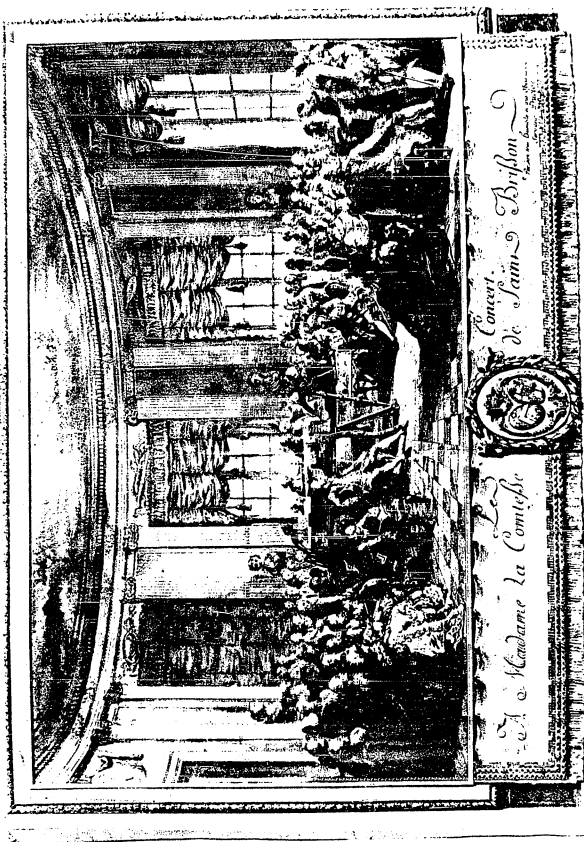
Music held at such gatherings was subservient to the reigning art of dialogue and repartée. This mode of expression must be kept in mind to appreciate the atmosphere of the salon and its direct influence on the music composed for its devotees. The title designation concertante et dialogué is encountered in a majority of Bréval's chamber works written for the salon, and has a decisive stylistic meaning in relation to the melodic equality and interplay of the individual parts.³⁸

Apart from the weekly events of the great salonnières just discussed, there were numerous private concerts where music was the primary focus. Conversation did not rule these events, but it did compete with it. Iconographical evidence further testifies to the lively atmosphere of the private concerts, whether they were large or small events. In the engraving Le Concert À Madame La Comtesse de Saint Brisson (1773) by Antoine Jean Duclos

³⁷Louis Striffling, Esquisse d'une histoire du Goût Musical en France au XVIII^e siècle (Paris: Delagrave, 1912) 120.

³⁸For a full discussion of the terms concertante and dialogué see Chapter V.

REPRODUCTION II



Le Concert (1773), engraving by Antoine-Jean Duclos after
a drawing by Augustin de Saint-Aubin

(1742-1795) after a drawing by Augustin de St. Aubin (1736-1807), a large private concert is depicted in which approximately 70 people are engaged in discussion while the music is being performed. (See Reproduction II, p. 41)³⁹

A smaller concert is represented in the painting Le Concert Chez Crozat (c.1720) by Nicolas Lancret (1690-1743). (See Reproduction III, p. 43). This concert in a private salon depicts an octet of nobility and professional musicians performing in a large room with at least 17 people in attendance. The instrumentation consists of two violins, bassoon, violoncello, string bass, clavier, and female voice (one instrument not identified). Once again, the audience has a relaxed attitude, with people engaged in animated conversation, standing, sitting, and walking about the room.^{39a}

The conversational demeanor of the salon audience does not detract from the importance of the private concert to a musician's career. The salon concerts brought together amateur and professional musician alike. They were often hosted by the nobility who were frequently excellent amateur musicians themselves. These salons were more than just regular weekly meetings of musicians and

³⁹ For a fuller discussion of this engraving, see p. 48.

^{39a} Without attempting to find specific written references to the difference in attitude to music performance, it is clear that the high percentage of eighteenth-century visual representations of ensemble performance show auditors in the act of conversing. In nineteenth- and twentieth-century representations this is less true. Further study in this area may be illuminating.

REPRODUCTION III



LAURET - Le Concert chez Crozat - (Collection Cailloux)

music-lovers to enjoy music. They became a vital "composers' showcase" of new music, a valuable avenue of performance for the professional musician, a testing ground for the traveling virtuoso, and a marketplace for a composer's works. The audience in general was musically literate, and undoubtedly the music was criticized and analyzed by the category of sensitive non-playing amateurs whom Ginguené described (see above p. 33).

Perhaps the most famous salon concerts during Bréval's period were the weekly Friday events held at the "hôtel" of the egocentric Baron de Bagge. According to Georges Cucuel, performers made their debuts at the Baron's concerts before appearing at the Concert Spirituel.⁴⁰ Bagge, an amateur violinist, presented contemporary composers and performers, including Boccherini and Viotti, to publishers and introduced them to other important salons. He furthered Viotti's reputation in Paris by presenting the violinist to the musically prominent salons of Madame d'Etoiles, Madame de Richelieu, and the Princess de Polignac. In addition to Baron de Bagge's weekly concerts, Parisians enjoyed a wealth of salons in which to hear music, varying in size, opulence, and social status. Brook lists several other private concerts cited in the

⁴⁰Georges Cucuel, "Un mélomane au XVIIIe siècle: Le Baron de Bagge et son temps (1718-1791)," Année musicale, I (1911) 145-86.

Tableau de Paris of 1759 and the Tablettes de Renommée des Musiciens of 1785 and states that "Les 'petits concerts' sont trop nombreux pour qu'on puisse les compter."⁴¹

In addition to the "petits concerts," one must also include another category of private concerts which took place in the salons of the nobility – the larger orchestral ensembles which were maintained on a regular basis: La Pouplinière, the Prince de Conti, Baron D'Ogny (who retained Bréval's brother, Stanislas, in his orchestra), the Prince de Guéméné, the Duc d'Aiguillon, the Maréchal de Noailles, and the Marquis de Seignelai. Since the royal court was mainly concerned with the presentation of opera, it did not actively foster the growth of instrumental ensembles:⁴²

What the king did not support, the princes of the blood such as Condé and Conti, the nobility represented by the Duke d'Aiguillon, the Count d'Albaret, the maréchal Noailles, the Count d'Ogny, and the Baron de Bagge, and the kings of finance such as the fermiers généraux La Pouplinière and La Haye were more than pleased to bolster.⁴³

⁴¹Brook, I, 32-33.

⁴²Mozart wrote in 1778 that "whoever enters the king's service is forgotten in Paris." Musical interest at court centered around the spectacle. Cf. Anderson, II, 828.

⁴³R. MacDonald, I, 355.

Financial necessity, and not aesthetic concerns, restrained the growth in personnel of the privately-owned orchestras. Consequently, the number of players in these ensembles did not keep pace with that of the public orchestras.⁴⁴

As the salon concerts were private, it is difficult to document either the specific music performed, the performance practice, or the size of the gatherings. Iconographical sources generally present two extremes: 1) the small intimate concerts and 2) the large, sumptuous ones. In both instances, however, the size of the performing forces is usually eight or fewer players. Typical of the numerous representations of smaller ensembles is Le Concert (1768) painted by Louis-Michel Van Loo for Catherine II of Russia. (See Reproduction IV, p. 47) In this painting, the size of the audience numbers at least 10 men and women. The performing ensemble consists of 4 violins (alto?), violoncello, and harpsichord. The upper strings are all reading from the same stand, which extends almost three-quarters the length of the keyboard instrument. The cello is reading from the keyboard part. The instrumentation and positioning indicate a small string

⁴⁴Ibid., 40lff. MacDonald charts the numerical growth of five public orchestras from 1770 to 1791. However, four of the five are orchestras connected with opera and do not necessarily reflect symphonic growth as he indicates.

REPRODUCTION IV



Louis-Michel Van Loo - Le Concert 1768 (Paris, Collection Giraudon)

ensemble with basso continuo. The listeners are in various sitting and standing positions and conversation is taking place. Unusual for a representation of this type of gathering are the five attentive listeners assembled around the musicians. Representations of larger salon concerts are less numerous. Le Concert A Madame La Comtesse de Saint Brisson (1773), cited above, was drawn by Saint-Aubin and engraved by Duclos. It shows an elegant hall with over 70 people in attendance and at least nine performers. The instruments shown at rest and in playing position include flute, violin, recorder (?), violoncello, contrabass, harp and clavecin. The performance taking place involves voice, flute, violin, violoncello and keyboard and suggests a solo cantata with the cello in the role of basso continuo. Add to this the instruments in repose, and the engraving suggests that the concert is a potpourri of chamber music with diversified instrumentation. The audience, as mentioned earlier, is extremely animated and the general atmosphere is one of festivity and conversation.

The performance of vocal and instrumental music on the same program was apparently a common occurrence in the salons, as it was in the public concerts. Madame Vigée-Le Brun, whose salon flourished prior to the Revolution, speaks of the salon as the institution where one heard the best music in Paris. She writes in her Souvenirs:

Les compositeurs célèbres, Grétry, Sacchini, Martini faisaient souvent entendre chez moi les morceaux de leur opéras avant la première représentation. Nos chanteurs habituels étaient Garat, Azévedo, Richer, Mme Todi...Moi-même je chantais quelquefois, sans méthode à la vérité car je n'avais jamais eu le temps de prendre des leçons, mais ma voix était assez agréable; cet aimable Grétry disait que j'avais des sons argentés. ...Pour la musique instrumentale, j'avais comme violinistes Viotti, dont le jeu plein de grâce, de force et d'expression, était si ravissant, Jarnovick, Maestrino, le prince Henri de Prusse, excellent amateur, qui de plus m'amenait son premier violon. Salentin jouait du hautbois, Hulmandel et Cramer du piano...⁴⁵

From this contemporary musical account of salon life, we can glean some important facts. Professional musicians such as the composers Grétry and Sacchini, and the virtuoso performers Salentin, Viotti, and Cramer, mingled and performed in the same musical circles as did amateurs ranging in ability from "le prince Henri de Prusse, excellent amateur" to Mme Vigée-Le Brun, who never had time for music lessons. The levels of performance must have been astonishingly wide. Some insight into the influence of the salon audience in determining musical taste and opinion is suggested by the fact that "les morceaux de leurs opéras" were performed in the private concert before their presentation in the opera house. The salon was evidently viewed as a testing ground for a composition as well as for a performer.

⁴⁵Striffling, 264.

Lastly, the combination of vocal and instrumental music on the same evening is suggested: this was a common practice at public concerts such as the Concert Spirituel. As to Bréval, it might be assumed that he was present at some of Madame Vigée-Le Brun's musical events. François Sallentin (1755-1816) performed Bréval's Symphonie Concertante pour hautbois et cor...Oeuvre XXX in several Parisian concerts in 1790, and Jean-Baptiste Cramer arranged the overture to Bréval's opera, Inès et Léonore (1788), for piano.⁴⁶ Jean-Baptiste Bréval was traveling in the same musical circles as these two men.

Details regarding preparation and rehearsal of music for performance in the salons are virtually non-existent. However, from the memoirs of Madame de La Tour du Pin we have evidence of rehearsals for salon gatherings:

Toward the end of winter, I began to pick up the threads of my social life and went once again to sing at the Hôtel de Rochecouart [Comte de]. The musical gatherings there were very distinguished. They were held once a week, but if a piece called for several players or singers, there were rehearsals as well. Mme Mongeroux, a famous pianist of the day, played the piano; an Italian singer from the Opera sang the tenor parts; Mandini, another Italian sang the bass; Mme de Richelieu was the prima donna; I sang the contralto; M. de Duras the baritone; the

⁴⁶From 1788 on, Jean-Baptiste Cramer undertook frequent tours of the continent, and lived in London during interim periods. Cramer may have been Bréval's connection with London and the precipitator of Salomon's acquaintance with the cellist. Wilhelm Cramer, Jean-Baptiste's father, performed in Parisian salons (cf. fn 33).

choruses were sung by other good amateurs. Viotti accompanied us on the violin. We executed the most difficult finales in this way. Everyone took the greatest pains and Viotti was most severe. Another critic at our rehearsals was M. de Rochechouart himself, a born musician, who let no fault pass unremarked. When dinner-time came, we would often be in the middle of a finale. As soon as we heard the bell, everyone took up their hat and then Mme de Rochechouart would come in saying that there was enough for us all. And so we would stay and continue the rehearsal after dinner. It was not really a morning's music, but a day's music.

On the evening of the final performance, there would always be an audience of about fifty people of all generations.⁴⁷

This account adds two aspects of salon music-making not encountered elsewhere: rehearsal practice and criticism. Apparently, if the composition required very small ensembles, the musicians may have read the parts at sight or arranged rehearsals among themselves. But if it called for larger forces, rehearsals could be formally arranged to take place at the salon. The criticism of M. de Rochechouart, amateur and host, was taken seriously by the performers and by Viotti, leader of the rehearsal. Most likely, discussion of the music was an integral part of the music-making process. Finally, we get a clue as to the size and social composition of the audience - "about fifty people of all generations."

It is difficult to determine Jean-Baptiste Bréval's precise involvement with Parisian salon society as little

⁴⁷ Felice Harcourt, ed. & trans., Memoirs of Madame de La Tour du Pin (London, Harvill Press, 1969) 94-95.

documentation of performers or programming was recorded in contemporary accounts. His biography and the names of the dedicatees on some of his works reveal his active participation in all aspects of Parisian musical life. He was quick to move with the changing currents of fashion to secure his artistic career. It therefore would be logical to assume that he devoted a considerable portion of his efforts to the salons' numerous amateurs who would play and purchase his music and, in addition, foster his reputation in the public sector, where they had great influence. There is evidence that the professional musicians already cited as active in salon life were directly connected with Bréval. He and they functioned in the same musical circles.

The extent to which Bréval was affected by salon society can be determined on stylistic evidence. From the outset of his compositional career in 1775, the majority of his compositions are chamber works written for salon society's principal practitioners - les amateurs - and the style, technical demands, and scope of these works confirm his recognition of this market. Also revealing are the dedications to the nobility and other members of salon society present in a majority of his editions. Dedications in the eighteenth century could serve two functions for the composer: 1) fulfillment of a commission, or 2) attainment of aristocratic support.

Of Bréval's forty-two oeuvres, twenty-nine were written before the Revolution. Of these, twenty are for chamber ensembles, and of these twenty, fifteen bear dedications - a significantly large portion. Bréval appears to have dedicated his works to the nobility as a means of entrée to their musical circle.

The dedication of his Six quatuors concertantes et dialogués...Oeuvre V (1778) to M. Marquet Desgraves, "Receveur Général de Finances" is the only one bearing an inscription:

Monsieur

Vous avez ajouté à toutes vos bontés pour moi,
celle d'accepter la dédicace de cet ouvrage;
Vous y ajouterez encore plus Si vous daignez
la regarder comme une preuve de ma reconnaissance
et de l'attachement respectueux avec lequel je
suis,

Monsieur
Votre très humble et
très Obeissant Serviteur
Bréval

His Six Duos à deux violoncelles...Oeuvre II (1776) are dedicated to Baron d'Ogny "Capitaine de Dragons." The Baron d'Ogny was the father of Comte D'Ogny who retained Jean-Baptiste's brother as violinist. Bréval's Six quatuors concertantes et dialogués...Oeuvre VII (1781) are dedicated to "Monsieur de la Haye le Fils, Fermier Général du Roy," the person who, along with Baron d'Ogny, was responsible for the founding and financial administration

of the Concert des Amateurs at the Hôtel de Soubise in 1770. Bréval was later to become a member of this organization's administrative committee.⁴⁸ Other dedicatees of his chamber works were either connected with the military or with the court.⁴⁹ Some of the dedicatees were undoubtedly students of the composer. The Chastel family – all musical amateurs – had works dedicated to them by Edelmann, Ozi, and Bréval (Opus XXI, 1785). According to Anne Chastel, "le rôle de Bréval et d'Edelmann comme professeurs ne laisse aucun doute."⁵⁰ She further states:

Ses dédicaces s'adressent pourtant à des personnalités monaines assez connues, et permettent de penser qu'il s'est produit dans plusieurs salons, où il a dû recruter un certain nombre d'élèves.⁵¹

When Bréval's works crossed the English channel and were printed by London publishers, the French dedications were naturally dropped. As we have seen in his biography, Bréval sought an English market for his music, and he later performed there. His Six quatuors concertantes et dialogués...Oeuvre XVIII (1785) were "Dédié à son

⁴⁸Castil-Blaze, L'Opéra-Italien de 1548 à 1856 (Paris: Castil-Blaze, 1856) 229.

⁴⁹Dedictees for all works can be found in the Thematic Catalogue, volume 2.

⁵⁰Anne Chastel, "Étude sur la vie musicale à Paris a travers la presse pendant le regne de Louis XVI," Recherches XVII (1977) 120.

⁵¹Ibid.

Excellence, Monseigneur le Duc D'Orset, Ambassadeur de la Majesté Britannique à la Cour de France."⁵² In the same year, the Six duos for two violins or violin and violoncello ...Opus 19 (London, Clementi) was printed with the inscription, "Humbly dedicated to his Royal Highness, The Prince of Wales." These duets were the first of many English editions.

The last of Bréval's chamber works bearing a dedication was the Six sonates à violoncel et basse, d'un genre facile et agréable, ...Oeuvre XXVIII (1786); it was, however, "dediées aux Amateurs" rather than to any nobleman. This was no coincidence; it was a sign of a changing social order.

Public Concerts

Jean-Baptiste Bréval began composing in 1774, a period in which the public concerts were growing in number and frequency and were affecting the entire complexion of music and music-making, including teaching, criticism, and publishing. The middle class became the chief consumer

⁵²Harcourt, 95. John Sacville Dorset remained in Paris until the Spring of 1789 when he was replaced by Lord Gower. The Duke hosted many parties and was a frequent guest of the Parisian salons.

of music, and created a free market for music on an unprecedented scale. The transference of a musical composition from the private concert, with its limited audience, to the public concert, where it was heard by a paying public and subjected to criticism in the press, greatly influenced the compositional process.

There were fundamental differences between composing for the salon and for the public concert. The salon required an intimate work suitable for the smaller performing space and custom-tailored to the fashion-setting taste of its patrons. A single performance was the norm, and financial success for the composer was not directly related to that performance. The public concert was based on commercial enterprise. The anonymous and less knowledgeable audience, large concert hall, paid musicians, and critical press required works with a different aesthetic:

The 'dramatic' mode of expression, aiming at piquant climaxes, is to be explained, first of all, by the fact that the composer found himself faced with a public whose attention had to be roused and captivated by more effective means than those to which the older public had responded.⁵³

Significantly, the more dramatic genres such as symphonie concertante and concerto enjoyed great popularity;

⁵³Hauser, II, p. 574.

virtuosity became the fashion. The composer had to be concerned with the acoustics of larger spaces which had to be matched with fuller sonorities. The paid professional musicians of the orchestra and the popular traveling virtuosi also influenced the technical scope of these works. Financial considerations likewise contributed to the change in style. Whereas in the domain of the private concert, the composer received financial remuneration indirectly through the dissemination of his printed works among the amateurs or directly from a patron, he relied on the frequent repetition of the "public" concerto or symphony at other profit-making concert establishments, as well as growing popularity through favorable press criticism, and subsequently, a demand for new works. The public concert, therefore, demanded a style quite different from that of the private salon.

Jean-Baptiste Bréval composed at a time when both styles were firmly established, and with the first recorded performance of his cello concerto [Premier concerto à violoncel principal...Oeuvre XIV?] On March 30, 1779 at the Concert Spirituel, he entered the world of the public concert.⁵⁴ While the public concerts are, by their very nature, better documented than the salon concerts previously discussed, information as to size of the orchestra, personnel make-up, performance practice, programming, general atmosphere, and size of the halls must be culled from

⁵⁴Pierre, 309: "Conc. vcelle comp. et ex. Bréval."

contemporary press accounts, dedications, title pages, memoirs, and modern sources to provide a clearer picture.

Regular public concerts, mainly supported by subscription, dominated the musical scene, and were supplemented by numerous concerts de bénéfice, organized and performed on a single-performance basis by musicians for their own profit. The following list of established orchestras attests to the instrumental activity of a city whose musical life was quickly becoming the territory of the middle class.⁵⁵

Parisian Public Orchestras

Concert Spirituel	1725-90, 1805-
Concert de la Société	
Academique des Enfants	
d'Apollon	1741-c.1789
Concert des Amateurs	1769-81, c.1800-
Concert des Associés	Dec. 19, 1770-
Concert d'Amis	1772-
Concert de la Loge Olympique	c.1780-1789
Concert de la Société	
d'Emulation	1781-1786
Concerts de la Reine	c.1785
Concert au Club des Etrangers	1790
Cirque du Palais Royal	1790
Concerts à l'Odéon	1797
Concerts de la rue de Cléry	1800-

⁵⁵Orchestras of theatres or opera companies are not included. Macdonald, in François Gossec...I, 401ff, presents a comparative study of public orchestral growth based on personnel lists from Almanach for the Concert Spirituel, Académie Royale de la Musique (Opéra), the Opéra Comique (up to 1762), the Comédie Française, and the Comédie Italienne. Except for the Concert Spirituel, their attachment to the financially well-established world of spectacle casts some doubt on the validity of this comparison as reflecting the size and growth of the public orchestra. (Cf. fn 43).

Concerts du Conservatoire 1803-
 Concerts de la rue Grenelle 1803-

The approximate size and instrumentation of the orchestra in Paris during the second half of the eighteenth century differed from twentieth-century standards. According to information provided by Constant Pierre, the orchestra of the Concert Spirituel grew steadily in size, and the ratio of winds to strings grew proportionally less as the century went on.⁵⁶

Concert Spirituel Orchestra

<u>Orchestra</u>	<u>1751</u>	<u>1756</u>	<u>1762</u>	<u>1763</u>	<u>1768</u>	<u>1773</u>	<u>1774</u>	<u>1778</u>	<u>1785</u>	<u>1789</u>
strings	26	27	30	27	29	28	42	40	41	40
winds	10	13	12	12	13	15	16	16	17	17
total	36	40	42	39	42	43	58	56	58	57

In 1774, a substantial increase occurred in the string section, but it was still not comparable in size to other Parisian orchestras, possibly due to the size of the hall. According to Gossec, the orchestra of the Concert des Amateurs, numbering approximately 80 musicians, (not all present at the same time), consisted of forty violins, twelve violoncellos, eight double basses, and flutes, oboes, clarinets, trumpets, horns, and bassoons.⁵⁷ The proportion

⁵⁶Pierre, 75.

⁵⁷François-Joseph Gossec, "Notes," Revue Musicale

of lower to upper strings is substantially higher than present day figures.

The orchestra of the Loge Olympique, for which Haydn wrote his six Paris Symphonies (Nos. 82-87) in 1785-86, was equally large. H.C. Robbins-Landon suggests that the string section numbered "some forty violins and ten double basses."⁵⁸ The size of the wind section is suggested by the instrumentation of these symphonies commissioned by Comte d'Ogny: 1 flute, 2 oboes, 2 bassoons, 2 horns, are required in all six symphonies, with the addition of 2 trumpets and timpani for Symphony No. 82 in C (L'ours), alternating with 2 horns in C, and 2 trumpets and timpani for Symphony No. 86 in D.⁵⁹

The two symphonies that Gossec wrote for the same orchestra in 1769 - Opus XII - employed 2 flutes, 2 oboes, 2 bassoons, 2 horns and strings.⁶⁰ Bréval composed three works specifically for this orchestra, all of them symphonies concertantes: Opus XXX for horn, oboe, and strings (1785, lost), Opus XXXI for flute, bassoon and strings (c.1790), and Opus XXXVIII for clarinet, horn,

(c.1810) 222 in MacDonald, I, 413. Violas are conspicuously absent from contemporary tallies. Their number was counted with the violin total.

⁵⁸H.C. Robbins Landon, The Symphonies of Joseph Haydn (London: Universal Edition and Rockliff, 1955; Supplement, 1961) 113, 401.

⁵⁹Idem, Critical edition of the Complete Symphonies (Vienna: Universal, 1963) ix, xv.

⁶⁰Brook, I, 166.

bassoon, and strings (c.1793). The absence of orchestral winds in these works is possibly due to their presence as soloists, as Bréval's earlier symphonies concertantes featuring stringed instruments in the solo group employed two oboes and two horns in the orchestra.

The reputation of the Loge Olympique orchestra became such that in 1786 it was able to secure a hall in the Tuileries. Marie-Antoinette and members of the nobility attended regularly and, consequently, the orchestra adopted formal dress:

...en habit brodé, en manchettes à dentelles,
l'épée au côté et le chapeau à plumes sur les
barquettes.⁶¹

No other accounts of orchestral attire have been found.

Contemporary accounts of Parisian orchestral performances reveal the personnel make-up of the orchestral musicians. The orchestra of the Paris Opera:

compte près de vingt compositeurs très-distingués:
chaque instrument pour les solos, est ordinairement
tenu par un professeur du conservatoire de musique
de Paris, comme, par exemple, le violon, par Rode;
l'alto par Vogt; la clarinette par Lefevre; la
flûte par Devienne; le cor par Friederich; le basson
par Ozy; la basse par Levasseur et Janson, etc.⁶²

⁶¹Brenet, 365.

⁶²Journal Général de la Littérature de France, III (1800), 63, 189-91; in Brook, I, 400.

The musicians cited here each had impressive careers in Paris, as their names appear in numerous contemporary press accounts.

Apparently, orchestral musicians performed, on a steady basis, with more than one orchestra in a given season. From the Journal Général (1800) we learn that the orchestra for the Concerts de la rue Cléry was "composé de l'élite des premiers orchestres de la capitale...."⁶³ Momigny gives us some of the personnel of that orchestra in 1803:

Je ne puis parler de ce concert dont je voudrais pouvoir nommer tous les membres, sans me rappeler le plaisir que j'y ai goûté en y entendant successivement MM. Rode, Kreutzer et Baillet, trois grands violons chacun d'un caractère différent; les deux frères, Duvernoy, l'un sur le Cor, l'autre sur la Clarinette; MM. Ozi et Delcambre sur la Basson, et MM. Breval, Levasseur, Lamarre et Rhomberg, sur le Violoncelle, et l'Orphée Garat.⁶⁴

The best instrumentalists of Paris traveled among the various orchestras, strengthening the amateurs who comprised the bulk of the ensemble. MM. Rode, Ozi, and Levasseur mentioned here also played in the Paris Opera orchestra just cited. Jean-Baptiste Bréval joined the Opera in 1804 and most likely continued performing with the Concerts de la rue Cléry.

⁶³Ibid.

⁶⁴Momigny, art, "Concerts" in "Dictionnaire et Table des Matières," in Cours complet, II, 674.

Orchestral music was not the sole property of the concert societies. Orchestras attached to the "théâtres lyriques" ventured out of the pit and took center stage:

L'hiver passé les orchestres des trois grands théâtres lyriques se sont souvent réunis pour offrir au public la satisfaction d'entendre et les premiers talents et la plus belle musique. Parmi les artistes qui ont faits les délices de ces concerts, nous citerons avec le plaisir de la reconnaissance, les Citoyens Garat, Rode, Kreuzer, Frédéric et mad. Wallone-Barbier.⁶⁵

The orchestra of the Loge Olympique is described by Brenet as "rempli, indépendamment des professeurs, par les plus habiles amateurs de Paris."⁶⁶ The combination of professionals with first-rank amateurs was not uncommon. An account by J.F. Reichardt of the Concerts de la rue Cléry, founded in 1800 and administered by Cherubini, Duvernoy, and Bréval, reaffirms this:

...l'orchestre s'est montré excellent; Composé des plus habiles artistes et de quelques diletanti hors ligne...⁶⁷

The juxtaposition of amateurs and professionals within the same performing organization in no way indicates an inferior

⁶⁵Journal General, op. cit., in Brook I, 400.

⁶⁶Brenet, 365

⁶⁷Arthur Laquiente, Un hiver à Paris sous le consulat 1802-03; D'Après les lettres de J.F. Reichardt (Paris: Plan, Nourrit, 1896) 243.

level of performance. The Concert de la Société d'emulation (1781-86) consisted of amateurs and professionals, and according to Anton Rossetti, in a letter of 1782 to Prince Wallerstein, the orchestra "is small, but good, it is only here that they try to search for the expression."⁶⁸ Reichardt, in describing a concert which he attended on January 7, 1803 at the Concerts de la rue Cléry criticizes the orchestra's performance:

...cet orchestre rend admirablement le fortissimo et le pianissimo; il ne semble pas connaître les nuances intermédiaires. Il enlève avec une vigueur et une fougue incomparables les longs passages passionnés les plus ardues, il interprète avec une finesse et une légèreté extrême les motifs tendres et délicats; on dirait alors un souffle mélodique.⁶⁹

In this account, Reichardt appraises an orchestra's performance in concert. In an often quoted letter of Mozart to his father written on July 3, 1778, we are given an idea as to an orchestra's preparation:

I had to compose a symphony to open the concert spirituel. It was performed with applause on Corpus Christi day, and I hear moreover, that it has been noticed in the Courriere de L'Europe so that you can see it has been exceptionally well received. I was exceedingly anxious at rehearsal, for never in my life have I heard a worse performance. You can have no conception of how they bungled and scrambled through it the first time and the second. Really I was

⁶⁸Brook, I, 166.

⁶⁹Laquiente, 243.

quite frightened and would have liked to rehearse it once more, but there was so much else to rehearse that there was no time left.⁷⁰

Aside from Mozart's evaluation of the orchestra's performance, we gain some insight into rehearsal practice in Paris. The rehearsal took place on the day before the performance, allowing little time between rehearsal and concert. They apparently gave the work two "run-throughs," and had to leave it to rehearse the remainder of an extremely long program. Further on in the same letter, Mozart describes the audience's reaction to the symphony in favorable terms and makes no mention of the orchestra's having "bungled" the passages described.

The fact that the orchestra of the Concert Spirituel had "so much else to rehearse" is not surprising for concerts during this period were exceedingly long by twentieth-century standards. The rehearsal must have been complicated due to the wide variety of genres programmed for one concert — singers, choruses, instrumental soloists, all had to be stage-managed, as well as rehearsed. Programming frequently included portions of works as well as complete ones. Typical is this program of April 21, 1783 at the Concert Spirituel:

⁷⁰Anderson, II, 825-26. The symphony performed by the Concert Spirituel was Mozart's Symphony no. 31 K.297.

Symph. Haydn
 Air Italien ch. Ficher
 Conc.vcelle comp. et ex. Bréval
 Rondo ital. ch.Mme Mara
 Conc. clar. Vogel ex.Michel
 Regina coeli - Hasse: Cheron
 Conc.violin comp. et ex. Viotti
 Air italien Piccini ch.Mme Mara⁷¹

The program exhibits some interesting features. It was not uncommon to perform more than one work of the same genre: a cello concerto by Bréval (probably Opus XXXV in A Major), a clarinet concerto by Vogel, and a violin concerto by Viotti. Composers represented included various national styles - French, Italian, and German - in diverse genres: aria, symphony, choral work, and concerto.

Another program, that of a concert taking place twenty years later on March 9, 1803 at the Concerts de la rue Cléry, shows similar programming:

Une symphonie de Haydn...; un concerto de violon de Kreuzer, admirablement enlevé par l'auteur; un concerto de violoncelle de Romberg, joué magistralement par lui-même...Garat a dit une scène italienne de Nasolini, un air de la création de Haydn et une chanson comique provençale...⁷²

On both programs, the composers performed their own concerti. One notices in the public concerts a preponderance of soloistic genres often performed by the composers themselves - undoubtedly the virtuoso continued to have

⁷¹Pierre, 323.

⁷²Laquiente, 403.

mass appeal throughout the period.

Repetition of successful works at the same hall was a practice of the time and subsequent performances by other orchestras took place. Bréval's works received 34 performances at the Concert Spirituel between 1778 and 1787, many of them being repeated at least three times during one month. For the month of April, 1783, a "conc. vcelle comp. et ex. Bréval" was heard on the 6th, 16th, and 21st of that month, and is typical of the performance schedule for that orchestra.⁷³

The same work was also performed by more than one orchestra during a season. From the title page of Bréval's Simphonie Concertante pour une Flute et un basson... Opera XXXI (c.1790), we learn that this work was arranged from a symphonie concertante for horn and oboe, Opus 30 (lost) which had been performed "par MM. Salentin et Le Brun, aux Concerts de la Reine, de la Loge Olympique et au Concert Spirituel"⁷⁴ in the Spring of 1785. The top of the title page of Opus 31 has the heading "Du Repertoire de la Loge Olympique," suggesting that the work may have been commissioned by this organization.

⁷³Pierre, 322-23. The dating of Bréval's cello concerti according to the Concert Spirituel's programs suggests that they were composed and performed at least two years prior to printed dates (see Chapter III, p. 79). This concerto was probably Bréval's Septième concerto... Oeuvre XXXV in A (c.1794).

⁷⁴According to Annonces, March 19, 1785, Opus 30 was performed in that month: "MM Sallentin et le Brun executeront [demain 20] une nouvelle symphonie concertante de hautbois et cor de la composition de M. Bréval."

The environment in which these works were heard — size of hall, orchestral seating, and general atmosphere — is difficult to determine. Obviously, there was a wide range in the size and opulence of the Parisian halls. J.F. Reichardt, in a letter of January 7, 1803, describes the cramped quarters of the Concerts de la rue Cléry:

Dans une salle déjà trop étroite pour un orchestre considerable, contre lequel les auditeurs sont obligés de s'entasser, on avait installé, autre batterie de cymbales, de triangles, de timbales, de trompettes, une immense grosse caisse posée très haut.⁷⁵

From this same account, Reichardt gives us an idea as to the general atmosphere of this public concert:

Chaque fois qu'elle retentissait avec un fracas formidable, l'assistance frémissait, les dames surtout tressaillaient d'aise, applaudissaient avec enthousiasme en poussant de petits cris de plaisir. L'attitude de la partie féminine est amusante à observer dans les concerts parisiens.⁷⁶

Audience reaction was spontaneous and concert behavior was informal. Reichardt also observed this same atmosphere in other Parisian concert halls.

The size of the hall and its acoustics were a matter of concern for LeGros, director of the Concert Spirituel from 1777 to 1791. This famed orchestra, which enjoyed almost

⁷⁵Laquiente, 242-43.

⁷⁶Ibid.

a century of stability, performed in the Salle des Cent suisses (March 1, 1725-April 13, 1784), the Salle des Machines (April 16, 1784-November 1, 1789), and the Salle du Théâtre italien (December 24, 1789-February 2, 1790), all located in the Tuileries.⁷⁷

La salle dite des Suisses ou des Cent suisses était située sur la première étage du pavillon central...Elle avait 59 pieds un quart dans le sens de la longueur du bâtiment...et 52 pieds et demi dans la largeur; sans élévation, proportionnée à ses dimensions, se terminait par une voûte de charpenterie en arc de cloître. Elle était éclairée par six croisées et l'on y accédait par le grand escalier...⁷⁸

The room, which was used for other events, was made to accommodate the orchestra on a concert-by-concert basis:

Pour cet effet on y a pratique des loges et un orchestre dans une construction fort ingénieuse, de sorte qu'ils peuvent se démonter sans aucun endommagement, en quatre heures de travail.⁷⁹

In 1784 the concerts were moved, despite Legros' negotiations, to the larger Salle des Machines, vacated in 1782 by the Comédie Française. Although the Salle des Machines could accommodate more people, Legros was apprehensive about the acoustics. After the first concert in this hall, a reviewer for Le Journal de Paris wrote on April 18,

⁷⁷Pierre, 69.

⁷⁸Ibid.

⁷⁹Ibid.

1784 that the hall "parut très sonore et très avantageuse surtout pour la symphonie et pour les chœurs qui faisaient beaucoup plus d'effet que dans l'ancienne salle."⁸⁰ Another review from Le Mercure in May, 1784 stated that "la salle est très sonore, on entend bien de partout."⁸¹

The installation of the Concert Spirituel in the newly renovated hall did not modify admission prices, which ranged from 3 to 6 livres, depending on seat location.⁸² The seating capacity was augmented substantially, keeping pace with the growing public concert audience. Pierre approximates attendance based on ticket receipts:⁸³

Year	Feb. 2	Vendredi Saint	Dimanche de pâques	Ascension	Pentecote
1787	755	1870	1324	457	468
1788	821	1150	1188	289	230
1789	695	1423	1225	512	344

Year	15 Aug.	Sept. 8	Tous Saint	Noël
1787	264	327	916	1110
1788	572	211	900	584
1789	223	164	315	296

According to these attendance figures, the Concert Spirituel concerts were, by today's standards, modest in size with the exception of the Easter weekend.

⁸⁰Pierre, 70.

⁸¹Ibid.

⁸²Pierre, 74.

⁸³Ibid. Pierre estimates that a livre during this period equaled approximately \$1.25.

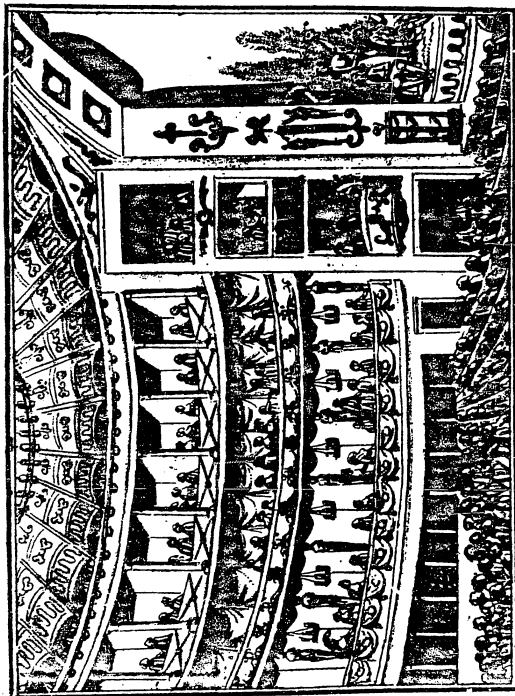
Public orchestral concerts, however, were not limited to large rooms, such as those of the Concert Spirituel or Concerts de la rue Cléry. It was the practice for orchestral concerts to perform in the "théâtres de spectacle" when the resident companies were not using the hall. The woodcut representation Salle de Spectacle de la Société Olympique (See Reproduction V, p. 72) shows the hall during a theatrical production (no orchestra is present).⁸⁴ This theater was the home of the famous Concerts de la Loge Olympique, the orchestral society founded by Comte D'Ogny which commissioned Haydn's "Paris" symphonies as well as works by Bréval and many other first-rank composers. The hall could hold a large audience: it consisted of a minimum of 21 rows in the orchestra section in addition to three semi-circular balconies with private boxes.

The Concerts du Théâtre de la rue Feydeau, which were founded in 1791, also took place in a large hall built for theatrical presentations.⁸⁵ The hall, as depicted in the woodcut Théâtre Feydeau (See Reproduction VI, p. 73), was similar in design to the Loge Olympique and could also hold a substantial audience.⁸⁶

⁸⁴ Brook, I, 340.

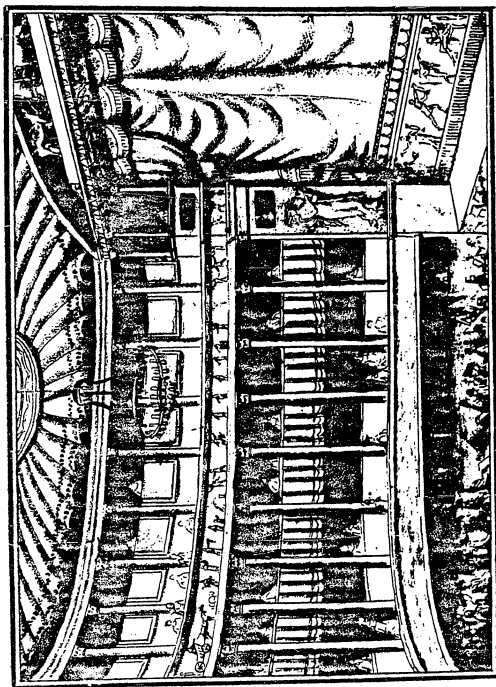
⁸⁵ J.B. Bréval was a member of this orchestra from 1791-18-- , performing here, with the Paris Opera, and the Concerts de la rue Cléry. The Théâtre de la rue Feydeau was formerly the Théâtre de Monsieur. After the Revolution many "salles" and concert organizations changed their name, directors, etc.

⁸⁶ Brook, I, 352.



Salle de Spectacle de la Société Olympique.

Collection André Meyer



Theatre Feydeau.

Public orchestras thrived in Paris during the second half of the eighteenth century and performed an extensive repertoire of French orchestral music. In conjunction with private concert activity, instrumental music was a vital component of French culture, the dimensions of which were ample enough to sustain and inspire numerous first-rank composers and performers.

CHAPTER III

INSTRUMENTAL OEUVRES

Bréval's compositions, written between 1775 and 1804, consist of approximately 167 works, primarily for strings, including chamber pieces (sonatas, duos, trios, and quartets for various combinations of instruments), eight symphonies concertantes (five for solo strings, three for solo winds), seven cello concerti, an opéra-comique entitled Inès et Léonore (1788), several airs variés, and an important pedagogical work, the Traité du violoncel (1804). The works are organized into forty-two opus numbers and, except for the orchestral pieces, they usually contain six compositions within each number. All instrumental works were printed in parts, mostly by Bréval himself, without dates. The practice of printing works Chez l'Auteur guaranteed (in Paris, at least) the composer a musical and financial control over his music. According to Brook, the absence of autograph manuscript scores, parts, or manuscript copies can be attributed to the ease with which music could be prepared in Paris during this period. As he points out:

If the composer preferred, however, he might become his own publisher, by buying himself about thirty copper plates, hiring an engraver to incise the notes, getting a local printer to run them off, and, after placing an advertisement in the local press, selling his compositions, singly or in sets, from his own house.¹

In addition to selling them at his home, Bréval also sold his works through the Parisian marchands de musique. One such merchant, a "M. Decombre Luthier Successeur de Salomon" pasted a detailed advertisement for his business on the title pages of Bréval's Les Nocturnes...Oeuvre IX (1782).

Bréval employed at least five engravers. The first work, Six Quatuors Concertants...Oeuvre 1^{re} (1775) was engraved by Mlle Michaud; the Six Quatuors Concertantes et Dialogués...Oeuvre V (1778), by Madame Annereau; the Six Trio...Oeuvre VIII (1782), by Richomme; the Trois Trios...Oeuvre XXXIX (c. 1796) by Mlle Rickers; and the opera Inès et Léonore (1788) by Huguet "Musicien de la Comédie Italienne." Apparently, the composer was pleased with Richomme's work. With the exception of two works, Richomme was his only engraver from Opus VIII onward. The Almanach Musical of 1783 lists thirty-two engravers many of whom were women. Wives of composers working as engravers were not included. The reputation of Parisian engravers was widespread. Mozart wrote his father on December 3, 1777 from Mannheim that Wendling

¹Barry S. Brook, "Piracy and Panacea in the Dissemination of Music in the Late Eighteenth Century," Proceedings of the Royal Musical Association CII (1975-1976) 14.

told him "Man läst hernach sonaten, trio, quatuor stechen per Suscription. Der Cannabich, Toeschi, die schicken viell von ihrer Musique nach Paris."² Later, Mozart writes that Mannheim is not the place to have music engraved:

Mit suscription ist hier nichts zu machen, es ist eine bettlerey, und der Kupferstecher will sie auf seine unkösten nicht stechen; er will mit mir Moitié von verkauf seyn. Da lass ich sie lieber zu Paris stechen, da sind die stecher froh wenn sie was neües bekommen, und Zahlen braf; und mit suscription kann man auch eher etwas machen.³

While a majority of Breval's works appear to have been first published Chez l'Auteur, subsequent editions were issued by leading Parisian publishers, including Sieber, LeRoy, La Chevardiere, Le Duc, Janet, and Imbault. London editions were issued by the firms of William Forster, Lavenue and Mitchell, Clementi, R. Birchall, and Longman and Broderip. In Lyon, the firm of M. Gastaud issued Breval's Six Quatuors... Oeuvre I. When Breval did not publish his own works, it is likely that he maintained close supervision over the editions, as many publishers were themselves composers or performers working in Paris. Breval would have known them as professional associates or friends. Sieber, first horn with the Opera orchestra, Le Duc le jeune, first violin with the Concert Spirituel, and Huguet, musician with the Comedie Italienne, were colleagues of Breval.

²Bauer; Deutsch, II, 162.

³Ibid., 170.

Despite the control Bréval had over his publications, the absence of autographs or manuscript scores presents some difficulties. The eighteenth-century printed parts have many inconsistencies in the use of accidentals, bowings, ornamentations, and dynamic markings. Missing notes and measures were not corrected by the performers. Printed parts were considered "sacred," and consequently were not marked. The publications are not dated. For chronology, it has been necessary to rely on the dating of Parisian prints derived from publisher's catalogues and announcements, or advertisements in contemporary journals.⁴ In some cases, the date of print is substantially later than that of composition. Tabulation of Bréval's performances of his cello concerti at the Concert Spirituel reveals such discrepancies with the printed dates (Table 1).⁵ It should be pointed out that the term "nouvelle" did not necessarily mean that it was a new piece. In the table that follows, therefore, the bracketed references to the printed concerti are conjectures.

⁴Dating established in Brook, I, 435-38. Valuable modern sources for Parisian publisher's catalogues are Cecil Hopkinson, A Dictionary of Parisian Music Publishers, 1700-1950 (London: Printed for the author, 1954) and Carl Johansson, French Music Publisher's Catalogues of the Second Half of the Eighteenth Century. 2 vols. (Stockholm: Publications of the Royal Swedish Academy of Music II, 1955). Contemporary journals surveyed by Brook include Mercure de France, Avant-Coureur, Almanach Musical (1782), Annonces, Affiches et Avis Divers, and the Journal de Paris (1787).

⁵This table is compiled from Concert Spirituel programs in Pierre, 309-36.

Table 1

<u>Performance Date</u>	<u>Publication Date</u>
March 30, 1779: "conc.vcelle comp. et ex. Bréval"	[1 ^{er} Concerto... Oeuvre XIV 1784]
May 23, 1779: "nouv.conc.vcelle comp. et ex. Bréval"	[2 ^{ème} Concerto... Oeuvre XVII 1784]
August 15, 1780: "nouv. conc. vcelle comp. et ex. Bréval"	[3 ^{ème} Concerto... Oeuvre XX 1785]
April 13, 1781: "nouv.conc. vcelle comp. et ex. Bréval"	[4 ^{ème} Concerto... Oeuvre XXII 1785]
December 24, 1781: "nouv.conc. vcelle. comp. et ex. Bréval"	[5 ^{ème} Concerto... Oeuvre XXIV? 1786]
March 17, 1782: "conc.vcelle comp. et ex. Bréval"	[Performed same concerto as in December?]
April 6, 1783: "conc.vcelle comp. et ex. Bréval"	[6 ^{ème} Concerto... Oeuvre XXVI? 1786]
March 28, 1784: "conc.vcelle comp. et ex. Bréval"	[7 ^{ème} Concerto... Oeuvre XXXV c. 1794]

In the programs of the Concert Spirituel, the pattern of Bréval's performances of the same concerto appears to be two or three within a two-month period followed by a "nouvelle" concerto and its subsequent repetition -- "redemande." This practice is consistent for the first five concerti. For the spring seasons of 1783 and 1784, the term "nouv." is dropped from the program. Bréval could have performed concerti from previous years, but the avid desire of the public for new music during this period makes that unlikely.

If the seven performance dates of the concerti are to be accepted as the composition dates for the seven printed works, the overall picture of Bréval's output changes considerably. According to the opus numbering, he appeared to have spent his early compositional career from 1775 to 1784 concentrating on chamber works; and with the Premiere Concerto à violoncel...Oeuvre XIV (1784) to have worked with larger forms (concerti, symphonies concertantes for winds, and opera).⁶ Instead, the total output appears more evenly distributed with chamber and orchestral works spread throughout his career.

As Bréval was responsible for the publication and numbering of his compositions, dates in this study will be based on the printed works; performance dates where known, will be given in brackets after the printed dates.

Beginning with Six duos à deux violons...Oeuvre VI (c. 1780) and concluding with Six trios pour violon, alto et basse...Oeuvre XXVII (1786), the title pages bear the mark "A.P.D.R.," indicating that Bréval had secured a Privilège du Roi to publish his music. The privilège was obtained by a composer or editor for a period of ten years: it granted him a monopoly for the publication and sale of his works, and presumably prohibited domestic editions

⁶Barry S. Brook/Richard Viano, "Jean-Baptiste Bréval," in The New Grove Dictionary of Music and Musicians, Stanley Sadie, ed., 20 vols. (London: Macmillan, 1980) v. 3, 267.

by other unauthorized editors. A condition of the license was that a composer or editor had to deposit a specified number of copies in the bibliothèque du roi. Foreign editors were in no way bound by the privilège and it was common practice and not illegal for them to issue their own editions of French works, frequently causing problems as to authorship, numbering, and accuracy.

Such confusion exists with the London edition by R. Birchall of Six Favorite Airs with Variations for a Violin and Violoncello (n.d.). The opus number was omitted and an English title ascribed, making identification of the work difficult. Further investigation revealed these duets to be a reediting of Les Nocturnes ou Six Airs Variés pour un violon et un violoncelle...Oeuvre IX (1782). The London edition changed the ordering and tempo indications, and also transposed the cello part down an octave. In France, the privilège had little effect in stopping counterfeit editions. So serious was pirating that composers implored their followers to purchase music only from them. Bréval frequently included a catalogue in his publications with the caveat that:

L'Auteur prévient Mss. Les Amateurs que ses
Ouvrages se vendent contrefaits, et remplis de
fautes en s'adressant directement à lui, on
pourra s'assurer d'avoir ses ouvrages tels
qu'ils doivent être.⁷

⁷Catalogue des ouvrages de Musique Appartenant à M. Bréval... (See Reproduction VII, p. 83). This note appears on all of Bréval's catalogue pages.

Of Bréval's forty-two oeuvres and four works without opus numbers, all but nine are extant. There are few copies of each surviving work, which is not unusual.⁸ Most of them are located in the Bibliothèque Nationale, the British Museum, and the Library of Congress, with others scattered in libraries in Sweden, East and West Germany, and the United States.⁹ With the exception of a short monophonic chanson "A ma Marianne," which is a manuscript located in the Bibliothèque Nationale MS 4547, all of the extant works are printed parts. No scores exist, since once the parts were copied out from autograph scores, they had no further function. The nine lost works are mostly late opus numbers, and are known through catalogue references or performance announcements. They include Opus numbers 11 (1783), 29 (1788), 30 (c. 1789), 33 (c. 1795), 37 (c. 1795), 41 (c. 1800). Lost works without opus numbers include: 1) two symphonies concertantes, one for violin and cello performed at the Concert Spirituel (1787) and one for two cellos performed at the Paris Conservatory (1800); 2) twelve petits airs for the cello (1799).¹⁰

⁸Brook points out that editions were put out in relatively small numbers -- approximately twenty-five per issue. Fires, wars, and other mishaps destroyed copies.

⁹For a complete list of sources, see Thematic Catalogue, Appendix II, p. 116ff.

¹⁰Ibid.

Catalogue

*Des Ouvrages de Musique appartenant à M^r Bréval
Et qui se vendent à Paris chez l'Auteur Rue Faideau Maison de M^r Jacob
la 12^e Porte cochère après la Rue neuve de Montmorency.*

<i>Six Trio dialogues, pour Alto, Violon, et Violoncel. Opera III.</i>	9		<i>Six Quatuors concertantes p^r 2 Violons, Alto, et Violoncel. Op. XVIII.</i>	9	
<i>Deux Symphonies concertantes, obli- gées p^r deux Violons, Alto, et Violoncel, deux Violons ripiennes, Basse, Cors, Hautbois &c. Op. IV.</i>	7	4	<i>Six Duo, p^r Violon, et Violoncel Op. XIX.</i>	7	4
<i>Six Quatuors p^r deux Violons, Alto, Violoncel. La 1^{re} Partie se joue sur la Flute. Opera V.</i>	9		<i>Troisième Concerto, a Violoncel principal, avec accompagnement de 2 Violons, Alto et Basse flutes, et cors Op. XX.</i>	4	4
<i>Six Duo a deux Violons ou Violon et Violoncel Opera VI.</i>	7	4			
<i>Six Quatuors a deux Violons, Alto, et Violoncel Opera VII.</i>	9				
<i>Six Trio p^r Flute, Violon, Violon- cel, ou deux Violons et Basse Op. VIII.</i>	7	4			
<i>Six Nocturnes, ou six Airs variés dialogues p^r un Violon et Violon- cel opera IX.</i>	3	12			
<i>Six Duo a deux Violons, ou Violon et Violoncel opera X.</i>	7	4			
<i>Deux Symphonies Concertantes exce- ptées au Concert Spirituel, pour deux Violons et Violoncel. Violons ripiennes, Basse, Cors Hautbois opera XI.</i>	7	4			
<i>Six Sonates a Violoncel et Basse opera XII. ces Sonates peuvent aussi se jouer avec le Violon.</i>	7	4			
<i>Air de Malborough varié pour Violon et Basse opera XIII.</i>	1	4			
<i>P^r Concerto a Violon Principal avec accom- p. de 2 Violons 2. Altos, Basse 2. Flutes 2. Cors obligés Opera XIV.</i>	4	4			
<i>Six Duo pour Violon, et Alto Op. XV.</i>	7	4			
<i>Six Duo pour 2 flutes Op. XVI.</i>	7	4			
<i>Second Concerto a violon principal ou Violoncel avec accompagnement de 2 Viol. Alto, et Basse. Op. XVII.</i>	4	4			

*N^t L'Auteur prévient M^{rs} les Amateurs que ses
Ouvrages se vendent contrefaits, et remplis de fautes,
on s'adressant directement à lui, on pourra s'assurer
d'avoir ses ouvrages tels qu'ils doivent être.*

Catalogue des Ouvrages de Musique appartenant à M^r Bréval

The Chamber Works

General Characteristics

The chamber works form the largest portion of Bréval's output. Of the approximately 167 pieces organized into forty-two oeuvres, about 150 are chamber works contained in twenty-eight opus numbers. These works can be placed into three groups: sonatas for the cello, duos and trios for various instruments, and string quartets.¹¹ All of the chamber music was written for stringed instruments with the exception of Six duos pour deux flutes...Oeuvre XVI (1784) and the aforementioned harpsichord work. In some publications, the composer indicated on the title page that a part might be played on another (usually stringed) instrument. This alternative instrumentation was an attempt to reach a wider amateur market and did not affect the idiomatic writing of the work.¹² No alternative versions survive (or were printed?) so it is not possible to tell if the composer intended that the music be changed to fit the instrument.

¹¹The sonatas are discussed in Chapter VII, p. 190ff.

¹²In at least one instance, the alternate instrumentation may have been intended for a dedicatee. The title page of Bréval's Six duos facile pour un violon et violoncel... Oeuvre XXI (1785), dedicated to M. Chastel fils, states that the cello part may be played on the bassoon. Investigation reveals that Chastel père was a bassoonist and it is likely that Bréval suggested this alternative to accommodate him.

The following table demonstrates the variety of instrumentation Bréval employed:

Table 2

<u>Total</u>	<u>Genre</u>	<u>Instrumentation</u>
12	Duos	Two violins
18		Two violins or violin and cello
6		Two flutes
6		Violin and viola
12		Violin and cello
6		Violin and cello/bassoon
12	Trios	Two cellos
12		Violin, viola, cello
6		Violin/flute, viola, cello
3		Violin, cello <u>obligé</u> , bass
18		Two violins, viola, cello
6	Quartets	Flute, violin, viola, cello
1		Four cellos

There is a consistent pattern to the organization of Bréval's oeuvre. He usually included six works to an opus, and adopted either a two- or three-movement format for the set. Compositions within an opus frequently have the same approximate length and internal dimensions, with the occasional exception of the sixth work in an opus which shows a difference in number of movements and an increase in overall dimensions.

In terms of general design, the composer had a penchant for consistent organizational patterns throughout his career. Tables 3, 4, and 5 show in detail the large dimensions

of the duets, trios, and quartets, respectively, and provide us with a broad picture of form, harmonic structure, and changes therein from opus to opus. Table 3, which outlines the duets, shows a definite lengthening of first movements between Opus II (1776) and Opus VI (1780), but from this date on, somewhat unexpectedly, the lengths appear to have stabilized. Tables 4 and 5, which represent details of the trios and quartets, both show a similar stabilization in the first movements after 1780. Slow movements -- usually designated Andante or Adagio -- are in simple "song" form or rounded binary form, ranging in length from twenty-four to fifty-six measures with a majority centering around thirty-two to thirty-eight. Bréval apparently was satisfied with the design of his lyrical second movements as he kept their dimensions intact and rarely experimented with other forms. Last movement lengths at first appear to be the most diverse, but closer examination shows that last movements employing the same form maintain similar lengths.

Closer scrutiny of the charts reveals certain patterns of organization. For example, all first movements, with one exception, are marked Allegro, usually in duple meter, and adhere to the principles of what we call today sonata form. In three-movement works, the middle movement is always slow or moderately slow and can be in a variety of simple binary or rounded binary forms. The most flexible movement is the last. Bréval will use either a rondo, tempo di minuetto, theme and variations or, in works in

TABLE 3
DUOS

Opus	No.	Instr.	I	II	III
II (1776)	1	2vc	Allegro, C, 107m	Rondo, C/c, 120m	
	2		Allegro, Bb, 103m	Tempo di minuetto, Bb, 80m	
	3		Allegro, A, 120m	Rondeau, A/a, 112m	
	4		Allegro, F, 108m	Tempo di minuetto, F, 61m	
	5		Allegro, G, 106m	Tempo di minuetto, G, 72m	
	6		Allegro, D, 173m	Rondeau, D/d, 112m	
VI (1780)	1	2v or v/vc	Allegro, G, 130m	Andante, C, 42m	Rondo, G/gm, 157
	2		Allegro, C, 29m	Andante, G, 29m	Tempo di minuetto, C/117m
	3		Allegro, A, 150m	Adagio, D, 40m	Rondo, A/am, 147m
	4		Allegro, F, 150m	Andantino, Bb, 37m	Rondo, F/d, 217m
	5		Allegro, Bb, 155m	Adagio, g, 38m	Tempo di minuetto, Bb/g, 134m
	6		Allegro, D, 145	Adagio, d, 39m	Rondo, D/d, 196m

TABLE 3 - Continued

Opus	No.	Instr.	I	II	III
X (1783)	1	2v or v/vc	Allegro, C, 137m	Adagio, F, 37m	Rondo, C/cm, 145m
	2		Allegro, F, 140m	Adagio, f, 36m	Rondo, F/g, 155m
	3		Allegro, g, 111m	Adagio, c, 32m	Presto/g, 139m*
	4		Allegro, Bb, 116m	Adagio, Eb, 34m	Presto/Eb, 142m*
	5		Allegro, d, 127m	Adagio, g, 34m	Presto/d/148m*
	6		Allegro, A, 141m	Adagio, D, 37m	Presto/A/140m*
XV	1	v/va	Allegro, Bb, 119m	Rondo, Bb/g, 123m	
(1784)	2		Allegro Comodo, F, 115m	Rondo, F/d, 168m	
	3		Allegro, C, 109m	Gracioso, D/ab, 108m	
	4		Allegro, c, 112m	Presto, c, 119m*	
	5		Allegro, G, 113m	Presto, G, 116m	
	6		Allegro, Eb, 145m	Rondo, Eb/140m	

*Denotes last movements in sonata form.

TABLE 3 - Continued

Opus	No.	Instr.	I	II	III
XVI (1784)	1	2fl	Allegro, G, 126m	Rondo, G/g, 112m	
	2		Allegro, F, 140m	Rondo, F/c, 166m	
	3		Allegro, C, 137m	T. di minuetto, C, 120m	
	4		Allegro, D, 135m	Rondo, D/d, 128m	
	5		Allegro, G, 137m	Allegretto, G, 118m	
	6		Allegro, C, 134m	Rondo, C/c, 124m	
XIX (1785)	1	v/vc	Allegro, F, 115m	Adagio, C, 37m	Rondo, F/f, 118m
	2		Allegro, G, 115m	Adagio, D, 30m	Air con var, D, 67m
	3		Allegro, D/a/D, 133m	Andante, G, 32m	Rondo Presto, D, 140m
	4		Allegro, Aa, 122m	Adagio, a, 37m	Grazioso, A, 119m
	5		Allegro, Bb, 117m	Aria con variazione, Bb, 88m	
	6		Allegro, G, 110m	Adagio, D, 50m	Rondo Balabile, G/g, 122m

TABLE 3 - Continued

Opus	No.	Instr.	I	II	III
XXIII (1786)	1	2v	Allegro, A, 140m	Aria Andante, D, 34m	Presto, A, 102m
	2		(Allegro), Eb, 152m	Adagio, c, 42m	Rondo Presto, Eb, 148m
	3		(Allegro), F, 148m	Adagio, Bb, 54m	Presto, F, 110m
	4		Allegro, G, 158m	Romanza Andante, C, 32m	Presto ma non Trop po, G, 118m
	5		Allegro, D, 134m	Adagio, A, 46m	Rondo Presto, D/d, 114m
	6		Allegro, Bb, 142m	Minuetto, Bb, 140m	
XXV (1786)	1	2vc	Allegro, Bb, 140m	Adagio, Eb, 24m	Rondo, Bb/g, 104m
	2		Allegro, e, 154m	Adagio, a, 52m	Rondo, e/c, 153m
	3		Allegro, g, 136m	Adagio, c, 42m	Presto, g, 190m*
	4		Allegro, a, 170m	Presto, a/230* ^m	
	5		Allegro, F, 144m	Adagio, Ab, 45m	Aria con variazione, F, 148m
	6		Allegro, E, 164m	Rondo, E/e, 140m	

TABLE 3 - Continued

Opus	No.	Instr.	I	II	III
XXIX (1788)	LOST	2v			
XXXIV	1	2v	Allegro, G, 120m	Adagio, C, 40m	Rondo Presto, G/g, 118
(c.1794) Published as Op. 35	2		Allegro, C, 124m	Adagio, F, 35m	Rondo Presto, C/c 120m
	3		(Allegro), D, 138m	Adagio, A, 34m	Rondo Presto, D/d, 108m
	4		Allegro, F, 116m	Cantabile, Bb, 34m	Rondo, F/d, 104m
	5		Allegro, Bb, 118m	Graciosa, g/G, 30m	T. di minuetto, Bb, 105m
	6		Allegro, A, 128m	Adagio, D, 36m	Rondo Presto, A/a, 120m
XLI	4	2vc	Allegro, D, 120m	Aria con Variatione, D, 80m	
(1805)	5		Allegro, e, 148m	Presto, e, 232m*	
Nos. 1, 2, and 3 lost	6		Allegro, F, 46m	Cantabile Adagio, Bb, 35m	Presto ma non Troppo, F, 226m

TABLE 4
TRIOS

Opus	No.	Instr.	I	II	III
III (1777)	1	v, va, vc	Allegro, A, 79m	Minue con Variazioni, A, 101m	
	2		Andante/Allegro, 105m	Minue con Variazioni, Eb, 108m	
	3		Allegro, C, 80m	Minue con Variazioni, C, 132m	
	4		Allegro, F, 81m	Minue con Variazioni, F, 90m	
	5		Allegro, g, 80m	Minue con Variazioni, G, 76m	
	6		Allegro, Bb, 110m	Minue con Variazioni, Bb, 200m	
VIII (1782)	1	v/fl, v, vc	Allegro, C, 144m	Aria (variations), C, 76m	
	2		Allegro, D, 162m	Presto (Rondo), D/d, 152m	
	3		Allegro, F, 152m	Tempo di minuetto, F/f, 87m	
	4		Allegro, Bb, 145m	Rondeau, Bb/g, 121m	
	5		Allegro, e, 120m	Aria (variations), e, 64m	
	6		Allegro, G, 190m	Andante, C, 22m	Rondeau, G/g, 143m

TABLE 4 - Continued

Opus	No.	Instr.	I	II	III
XXVII (c. 1786)	1	v, va, vc	Allegro, F, 137m	Romanza, Bb, 38m	Presto, F, 206m*
	2		Allegro, G, 144m	Adagio, C, 56m	Rondo, G/g, 162m
	3		Allegro, Eb, 142m	Aria, Bb, 36m	Presto, Bb, 196m*
	4		Allegro, Bb, 149m	Adagio, Eb, 56m	Presto, Bb, 134m*
	5		Allegro Fieremente, f, 156m	Adagio, c, 62m	Presto, f, 134m
	6		Allegro, D, 182m	Aria con Variazioni, D, 80m	
XXXII (1791)	1	v, va, vc	Allegro, F, 137m	Romanza, Bb, 38m	Presto, F, 207m
	2		Allegro, G, 144m	Adagio, C, 56m	Rondo, G/g, 160m
XXXIX (c. 1795)	1	v, vc <u>obligé</u> , b	Allegro, G, 118m	Andante, C/eb, 26m	Rondo, G/eb, 94m
	2		Allegro, D, 117m	Romance, D/d, 37m	Rondo, D/d, 77m
	3		Allegro, C, 120m	Andante con variazione, C, 72m	

TABLE 5
QUARTETS

Opus	No.	Instr.	I	II	III
I (1775)	1	2v, va, vc	Allegro, d, 138m	Adagio, f, 26m	Presto, d, 78m*
	2		Allegro, Eb, 108m	Adagio, c, 32m	Presto, Eb, 282m*
	3		Allegro, g, 110m	Andante, Bb, 30m	Presto, g, 118m
	4		Allegro, c, 118m	Adagio, 27m	Presto, c, 128m
	5		Allegro, F, 132m	Adagio, d, 25m	Tempo di minuetto, F, 85m
	6		Allegro, Bb, 110m	Adagio, Bb, 23m	Tempo di minuetto, Bb, 116m
V (1778)	1	f1/v, v, va, vc	Allegro, D, 136m	Rondeau, D/d, 130m	
	2		Allegro, G, 138m	Tempo di minuetto, G/g, 174m	
	3		Allegro, Bb, 114m	Andantino (variations), Bb, 95m	
	4		Allegro, F, 160m	Tempo di minuetto, F/f, 135m	
	5		Adagio, Eb, 42m	Allegro, Eb, 138m	
	6		Allegro, g, 146m	Aria Andante (variations), g/G/g, 98m	

TABLE 5 - Continued

Opus	No.	Instr.	I	II	III
VII (1781)	1	2v, va, vc	Allegro, G, 164m	Presto (Rondo) G/g, 192m	
	2		Allegro, Bb, 142m	Rondo Amoroso, Bb/g, 133m	
	3				
	4				
	5				
	6		Allegro, Bb, 150m	Aria poco Adagio, F, 25m	Presto, Bb, 164*
XVIII (1782)	1	2v, va, vc; No. 5 for 4vc	Allegro, Bb, 168m	Adagio, F, 42m	Presto, Bb, 184m
	2		Allegro, C, 172m	Andante, F, 42m	Presto, C, 170m
	3		Allegro, F, 174m	Aria-Andante poco Allegro, Bb, 40m	Presto, F, 96m
	4		Allegro, G, 158m	Andante poco Allegro, C/c, 47m	Presto, G, 202m
	5		Allegro, D, 148m	Adagio, d, 45m	Aria Andantino (variations), D, 109m
	6		Allegro, Eb, 164m	Largo, Ab, 44m	Presto, Eb, 93m

the minor mode, a sonata form with a Presto tempo designation and finale-type themes. He avoids sonata-allegro form for works in the major mode; nevertheless, he uses the minor mode within last movements of works in the major mode. Each of the rondo or rondeau forms has one of the episodes, usually the second, marked Mineur or Minore. Theme and variations or minuet form also include at least one section in the parallel or relative minor. His choice of last movement forms appears to follow a pattern: in the fifty-five two-movement plans, only fourteen are in rondo form, while in the forty-nine three-movement works, twenty-five (over half) follow a rondo structure. The two-movement compositions frequently employ a theme and variation or minuet last movement. The number of movements in a work bears no relation to its chronology.

Unlike many of his French contemporaries, Bréval was unaffected by the practice of titling movements with expressive gestures or suggesting a relationship outside the realm of pure instrumental music. According to Janet Levy, "it was very much à la mode to mime the 'world outside,' the outdoor, rural subjects of life beyond the 'chamber,' such as hunt, street music, pastorale scenes."¹³ Many eighteenth-century French composers such as Cambini, Davaux, Le Duc and Viotti, labelled their movements with descriptive titles or incorporated sounds of street instruments such as

¹³Levy, 293.

the hurdy-gurdy into their musical textures. Often tempo indications were further defined with expressions such as cantabile, dolce, espressivo, etc. Bréval seldom labelled a movement by anything other than an Italian tempo marking, nor did he allude to any extra-musical idea.¹⁴

Consideration of harmony on its broadest level based on key schemes leads to the observation that Bréval had a predilection for the minor mode. Of the 102 chamber works examined, 15 or roughly 14% of the total are in the minor. While no figures of key selection for eighteenth-century chamber works exist, studies for symphonies of this period show that only approximately 2% of all eighteenth-century symphonies were written in a minor key.¹⁵ Barry Brook observed a comparatively high incidence of French eighteenth-century symphonies in minor: of approximately 900 symphonies canvassed, 80 or 9%, are in minor keys.¹⁶ Janet Levy, in her random sampling of French quatuors concertants, found 19% in minor, and Lutz Trimpert found 11.5% of Cambini's quartets to be in minor keys.¹⁷ Therefore, the 14% figure in Bréval's chamber works is relatively high in relation to other estimates in the work of his contemporaries. As mentioned above, practically all of his works written in the major mode include sections in the minor. For most

¹⁴With one exception, Opus VII/2/1 Rondo Amorosa, the subtitles all appear after 1785.

¹⁵Brook, I, 280-81.

¹⁶Levy, 153.

¹⁷Ibid.

of these minore sections, he preferred the relative minor over the parallel, which reflects a desire for a greater degree of tonal contrast within the movement.

Keys as well as key relationships between movements are typical for late eighteenth-century string music. The choice of keys is linked to string technique and levels of difficulty for the amateur players. The keys of G, D, F, and B flat are most accessible to left hand position work on all the stringed instruments, and consequently sound well with less amount of effort. The key signatures exceed three sharps or three flats only four times. Table 6 shows the distribution of keys in the chamber works:

Table 6

Major Mode

<u>Key</u>	<u>Number of Works</u>
F	25
B-flat	24
G	22
D	20
E-flat	16
A	7
A-flat	1
E	1

Minor Mode

<u>Key</u>	<u>Number of Works</u>
g	5
e	4
d	2
c	2
f	1
a	1

Tonal relationships between movements offer no surprises. Middle movements of major-key works are in the dominant or subdominant, and occasionally in the parallel or relative minor. Middle movements of minor-key compositions are in the subdominant or dominant minor, and seldom in the relative major.

In sum, the number, organization, and structural types of movements, as well as keys and internal key relationships follow fairly standard patterns. Bréval offsets this standardized approach by incorporating a number of forms within each set. His tendency to diversify types of movements increases with the progression of opus numbers. The two-movement string trios of Opus III (1777) have a Minue con variazioni for each of the six last movements. Similarly, the cello duets of Opus II (1776) contain last movements which are limited to two forms: rondeau and minuet. With the violin duets of Opus VI (c. 1780), Bréval begins to include a wider variety of structural types within a set.

CHAPTER IV

DUETS

General Survey

The bulk of Jean-Baptiste Bréval's works consist of duos. The fourteen livres of duets, written throughout his compositional career, employ most of the forms used by the composer, and thus serve as a reliable basis for a study of his treatment of eighteenth-century structural designs. The popularity of the duet in the latter half of the eighteenth century is likely to be the reason that he concentrated so much of his effort on the genre. According to Leonard Ratner, this phenomenal repertory was due to the accessibility of the genre to the countless amateurs and dilettantes and the essential features of the classic style:

The ability of a two-part texture to sketch the entire action of a piece, sometimes to provide a true bass, at other times to imply the bass by clearly defined, slowly moving cadential harmonies,¹ enable two voices to constitute a complete ensemble.

¹Leonard G. Ratner, Classic Music; Expression, Form, and Style (New York: Schirmer, 1980), 120.

Duets were the ideal genre for teaching purposes as they allowed for the alternate performance of melodic and figurative material by master and pupil. Bréval composed duets for every level of ability, thus making them ideal for amateur performance. His pedagogical works stand apart from his other duets both by the nature of their titles as well as their preoccupation with technical, rather than musical events. Regardless of intention, the duets stand as a testimony to the composer's detailed knowledge of the stringed instruments.

The question of whether Bréval custom-tailored the duets to specific instruments arises from title pages which state that one of the parts may be played by different instruments. They imply, therefore, a non-idiomatic approach to the original instrumentation. Closer examination actually reveals that this was done sometimes by Bréval as publisher, but more often by another publisher, to reach a wider market. The Six Duets for two violins or a violin and violoncello...Opus 10 (1783) published in London by William Forster, typifies this practice. The second violin part is designated "Violino Secondo o Violoncello." The range is  with a great deal of passage work in the upper two octaves. While it is technically feasible to play this part on the cello, many awkward passages occur. An excerpt from the third movement of Duet no. 1 in C is typical.² (Example 1)

²During this period, it was a common practice for the cello to sound an octave lower than written when playing in the treble staff.

Example 1.



In this passage, the cellist has at least two fingering options, neither of which would result in a smooth melodic line: 1) awkward shifts occur in measures 114-16 and 118-19 if the thumb is positioned on the B²; 2) other thumb positions result in the necessity for the weaker fourth finger to execute the predominant note of E^b². The second violin "o violoncello" part contains florid technical passages of this type in all the duets.

In its accompaniment role, the second part often performs Alberti or Trommel bass figures such as the one below — Opus 23, no. 2 in E flat (1786) for two violins, second movement. (Example 2)

Example 2.



If the cello plays this passage an octave lower than written, the spacing between the two instruments is too far apart. If the performer plays as written, the positions, shifts, and string crossings would place too much emphasis on a simple harmonic supporting part.

Bréval was sensitive to the technical capacities of the stringed instruments. At all times, his music "lies well" on the instrument, whether the instrument is executing lyrical themes or brilliant passage work. Aware of the viola's rich sonorities in the third position on the A string, as well as its dark underpinning quality on the lower strings, Bréval treats the viola as an equal partner to the violin and demonstrates both capabilities in this passage from the first movement of the Opus XV, no. 6 duet for violin and viola (1784). (Example 3)

Example 3.

Bréval, an accomplished cellist, understandably elevated the instrument to a high level of virtuosity in duets involving that instrument. Unlike his cellist/composer colleagues Louis Janson and Jean-Louis Duport, he excelled in composing for the violin. A majority of the duets were written for two violins or violin and another stringed instrument. In each work, the composer demonstrates an exacting knowledge of the violin -- an instrument with a considerably different technique. The range of the violin in the duets surveyed is  , with the average register of  . While the numerous technical passages require a high level of competency, they never push the instrumentalist to the same degree of virtuosity as do the cello parts. The average violin part gravitates towards the first, third, and fifth positions. There is a limited use of double stops, and intricate bowing articulations are minimal. The opening of the first movement of Opus 23 no. 5 in D (1786) for two violins is representative of the violin writing found in the duets, and it exemplifies the composer's ability to elicit a well-articulated sound from the instrument. (Example 4)

Example 4.



The composer's concern for idiomatic writing was not limited to the stringed instruments. The Six Duos pour deux flutes...Oeuvre XVI (1784) were conceived specifically for the flute. The tessitura of both parts is high and centers above C^2 . The duets contain wide leaps, extended sixteenth-note slurred passages, and repetitive slurred articulations which are easily executed on a wood-wind instrument. Such passages, however, could create difficulties for the string player. Arpeggiated figures and chromatic runs such as the passage from Duet no. 2 in C, second movement, are typical of the wind writing found in this set. (Example 5)

Example 5.



Repeated articulations and extended slurs -- basic techniques of tonguing and breath control -- are characteristic of the idiomatic writing in these works, as in the first movement of Duet no. 2. (Example 6)

Example 6.



Aside from the many duets composed for the technically advanced amateurs, three sets were written for pedagogical purposes: the Six duos facile pour un violon et un violoncello...Oeuvre XXI (1786), the Six duos à deux violoncelles pour faciliter l'Étude des différentes clefs en usage pour cet instrument...Oeuvre XXV (1786), and the six duos contained in the Traité (1804).³ The Six duos facile...Oeuvre XXI (1785) for violin and cello are musically interesting despite their technical simplicity. Bréval retains the formal designs found in all the chamber works and thus avoids merely tedious studies. Abbreviated sonata, rondo, and minuet forms comprise the structural types of the Opus XXI duets. The composer limits the violin and cello parts to first and third positions and avoids complicated bowings, double-stops, and left-hand pizzicatos. The cello duets of Opus XXV -- for the study of different clefs -- were composed for the advanced student and demand a high degree of technical proficiency. Each musical figure takes the cellist through bass, tenor, and treble clefs in rapid sixteenth and thirty-second note runs and arpeggios. The

³The duos of Opus XXV and those of the Traité are discussed in Chapter VII.

duets push the instrumentalist to extremes of the cello range. Although each duet has the appearance of a virtuoso etude, all of them conform to the structural designs found in other duets. Bréval's last set, included in his Traité, are pedagogical works which explore skills covered in the treatise. As with the Opus XXI and XXV duets, the composer did not sacrifice musical interest for technical comprehensiveness.

Structural Forms

The survey of the chamber works reveals Bréval to be a composer who relied consistently on contemporary structural types for the form and organization of his music. His reliance on basic formal designs is typical of many composers of this period. An understanding of the structural types is essential in defining Bréval's style. Toward this end, representative duets will be examined from different chronological periods of Bréval's career: Opus II, no. 3 in A minor (1776) for two cellos; Opus XIX, no. 3 in D minor (1785) for violin and cello, and Opus XXXV, no. 2 in C (1794) for two violins. Each of these works will be examined in detail for first, second, and third movement structures.

First-Movement Form

All of Bréval's first movements are in rounded binary

form subdivided into three sections corresponding to exposition, development, and recapitulation. The first movement of Opus II, no. 3 in A (1776) for two cellos is marked Allegro and is in duple -- "2" -- meter.⁴ It is 120 measures in length and may be diagrammed as follows:

	⌋:A	⌋:B	A⌋
	I-V/V-V	V	I
measures	52m	26m	42m

The fairly short development is exactly half the length of the exposition. The cello primo states the first thematic group in the tonic. The phrase structure is 4 + 2 + 2 + 2 + 3, cadencing on the tonic in measure 13. The cello secondo executes a perfunctory bass outlining the harmonic motion to the dominant for the close of the first phrase. (Example 7)

Example 7.



⁴For full score, see Appendix p. 1.

Next, an exchange of parts occurs, measures 14-26, with the cello secondo restating the first phrase of the first thematic group. This phrase is followed by new material, measures 18-26, cadencing on V/V. The contrasting second thematic group, measures 27-34, is in the dominant. The cello primo presents the full statement. (Example 8)

Example 8.



The next sequence of events, measures 35-47, consists of a technical display of sixteenth-note runs and arpeggios played by the cello primo for eight measures (4+4) and then by the cello secondo (4+1). This section is thirteen measures in length -- exactly as long as the first thematic group. The exposition ends with a four-measure lyrical closing figure in the dominant.

The development section, measures 53-79, begins with a new theme in the dominant which bears no resemblance to any melodic material in the exposition. (Example 9)

Example 9.



The theme is thirteen measures, paralleling the first and third group of the exposition in length. After the statement of this theme, the remainder of the development unfolds a dialogue of two-measure motives alternating with a four-measure theme played in thirds. (Example 10)

Example 10.



The phrases get progressively shorter, leading to a full cadence in vi in measure 79 which prepares for the return of the tonic. The development section makes no reference to materials of the exposition. Its main interest lies in the presentation of new ideas and a subsequent series of

fragmentations which drive to the recapitulation. Harmonic activity is minimal; it centers on secondary dominant motion in the submediant.

The recapitulation, measures 80-120, restates the events of the exposition all in the tonic with the same events and part distribution. Two deviations occur: 1) the voice exchange of the first thematic group is omitted; and 2) the technical passage is extended.

This first movement design follows the general concepts of sonata form with one noteworthy exception: the presence of extended technical passages at the end of the exposition and recapitulation which, by their placement and rhythmic propulsion, create an important third event similar in size to the first thematic group. This "third thematic group" which we will later describe as période de trait is typical of Bréval's compositional procedure, and is found in a majority of his chamber music.

The first movement of Bréval's Opus XIX no. 3 in D major (1785) for violin and cello is in sonata form and may be diagrammed as follows:⁵

	⌋ A	⌋ B	A ⌋
	I - V	V	I
measures:	45m	43m	46m

The first thematic group consists of two eight-measure

⁵For full score, see Appendix, p. 12.

statements. The violin plays the first eight measures closing on the dominant in measure 8; the cello performs the second, closing on V/V in measure 17. This symmetry is further balanced by the theme itself which is divided into two four-measure phrases. (Example 11)

Example 11.

Allegro

Violin

Violoncello

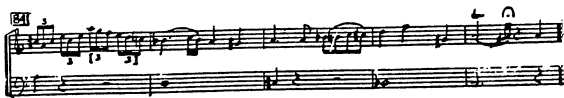
The Alberti bass is also included in the part exchange. With a move into the dominant, the violin presents the contrasting Dolce second thematic group, measures 18-25. As with the first group, the parts are literally exchanged in measure 25. The cello extends the theme with a two-measure triplet figure, measures 33-35. Continuing in the dominant, the violin repeats the triplets, measures 37-41,

and ends the exposition in the dominant with a lyrical closing theme, measures 4-4. The triplet passages, measures 33-41, constitute a third group which serves as a section of technical display -- a rhythmic "wind-up."

The development, measures 46-88, is almost as long as the exposition -- an unusual procedure for Bréval. Unlike the Opus II duet, the second section is not repeated.⁶ The development begins with a complete restatement with alterations of the first thematic group, stated by the cello in the dominant, and closing in measure 53 on V/V. This is followed by a section in A minor, measures 54-88, which presents a sequence of thematic ideas: 1) the violin plays an altered version of the second group, measures 54-65; 2) the cello enters with a new theme in the relative major, measures 66-78; and 3) the cello theme is transferred to the violin, measures 78-88. The development section ends with a chromatic version of this last idea, supported by a chromatically descending bass which leads to a Phrygian cadence in D minor. (Example 12)

⁶The practice of repeating the second section had disappeared after 1780. James Webster states: "Before 1780, the entire second part (development and recapitulation) was usually directed to be repeated.... After 1780, this repetition became increasingly rare, even when the exposition was repeated." James Webster, "Sonata Form," The New Grove Dictionary of Music and Musicians, v. 17, 503. Bréval continued to repeat the second part in last movements with sonata design.

Example 12.



The recapitulation, measures 89-134, returns to D major. This section unfolds all the events of the exposition in the tonic. The triplet passage (third group), measures 122-29, is melodically different from its counterpart in the exposition.

Structurally, the first movement of Opus XIX, no. 3 follows the design already described for Opus II, no. 2. However, this later work shows internal details of a more mature work. The symmetry and balance of the theme, the direct move to the second thematic group, consistent part exchange, and equal part distribution of the extensive, "technical" third event make for a well-proportioned exposition and recapitulation. In this development section, Bréval changes his structural procedure in the following ways: 1) the presentation of first and second themes, both with melodic alterations; 2) the inclusion of a new theme; and 3) harmonic excursions into a minor key and its relative major. The composer, comfortable with his structural organization, is more concerned here with thematic balance and harmonic language than he was in the Opus II duet.

The first movement of Opus XXXV, no. 2 in C (c. 1794) follows the same structural procedures as in the previous two works.⁷ It is marked Allegro in duple meter, and may be diagrammed as follows:

:A	: B	A
I - V	I- -V	I
55m	28m	41m

Once again, the development section is half as long as the exposition. The order of events conforms to Bréval's practice in the other duets, but with a different internal organization of thematic material. The first thematic group, stated in the tonic by the first violin, consists of a 4 + 4 phrase structure, with the second phrase being a variation of the first. Next, a literal part exchange occurs, mesures 9-17, cadencing on V/V in measure 17. The second violin begins the contrasting second thematic group, measures 18-22, which evolves into a triplet passage in the first violin, measures 23-28. (Example 13)

Example 13.



⁷For full score, see Appendix p. 20.

This triplet figure leads into a section of sixteenth-note display -- the third thematic group, measures 30-48. The first violin begins the section, measures 30-38, in the dominant. The second violin outlines the V and V/V with a simple quarter-note accompaniment. In measure 38, the second violin begins what appears to be a new theme which unfolds into a restatement of the sixteenth-note passage, measures 41-49. In place of a closing theme, Bréval ends the exposition with a dialogue which rhythmically accelerates to the cadence. (Example 14)

Example 14.



The development section, measures 56-83, opens with an exact restatement of the first thematic group in the tonic which moves to V/VI in measure 58. The second violin then varies the triplet figuration from the exposition, measures 61-67, with a harmonic progression of V/II - V/VI. Next, the first violin presents an altered version of the second group, measures 67-75, in VI. The last section of the development, measures 76-83, presents a dialogue fragmentation of the first thematic group beginning in IV, which leads back

to the dominant and prepares for the recapitulation in measure 84, (Example 15).

Example 15.



The recapitulation, measures 84-124, omits the lyrical first phrase of the second thematic group. The sixteenth-note technical display -- the third group -- is melodically altered, and bears little more than a rhythmic resemblance to its counter part in the exposition. The closing dialogue of the exposition ends the movement.

The design of the first movement of Opus XXXV, no. 2 in C follows organizational patterns similar to those examined in Opus II and Opus XIX. In all three works, the plan of the exposition is the most constant. The recapitulations are less similar in structure; they may omit parts of the first and/or second thematic groups, and

change the thematic material of the third group. The developments are the most flexible.

Summary of First-Movement Form

The exposition consists of three principal events: contrasting first and second thematic groups followed by a third group of technical display. The first thematic group in which both instruments take their turn, emphasizes the home key with several cycles of cadential action. This thematic material is usually a complete period, consisting of two phrases, the first closing on the dominant and the second on the tonic. The full cadence in the tonic marks the end of the first key area. The transition to the second tonal area is achieved in one of two ways: either with a rhythmic figure in the secondary dominant, two to four measures in length, or with an immediate move to the second thematic group. This group, usually in the dominant (or in minor keys in the relative major), often consists of two thematic ideas of equal length: a lyrical theme and a rhythmic (usually triplet) figuration. Stated only once, this second group leads directly to a virtuosic display section which undergoes exact repetition in the other voice. This third event is, in later works, equal to, if not longer than the first thematic group. The harmonic language consists of a volley between dominant and secondary dominant, and functions as an extension of the second key area. The

exposition virtually always concludes with a four to eight-measure closing theme in the dominant (or relative major).

The development section, usually half as long as the exposition, states, in episodical fashion, new thematic ideas and/or altered material from the exposition. Frequently the section ends with an intensification of activity created by dialogue and rhythmic diminution. Harmonic procedures include an excursion to another tonal area (usually VI or minor key) and motion through secondary dominants, cadencing on the dominant. There is a total lack of fugal treatment of thematic materials. According to Levy, Parisian tastes preferred the sequential presentation of new melodic ideas to the "learned" contrapuntal style of the Viennese.⁸ Bréval's development sections tend to be episodic, constructed of three or four different melodic and textural ideas. Often the phrases diminish in length as the return to the home key is approached. Dialogue and increased rhythmic activity may also signal the close of this section.

The recapitulation approximates the length of the exposition. All three events of the exposition are presented in the home key, with an abbreviation of either the first or second group. The third group is flexible. It may be a restatement in the tonic, or a new thematic idea involving the same rhythmic structure as its parallel in the exposition. The closing theme is restated literally in the

⁸Levy, 124.

home key.

Bréval's standardized approach to sonata form is consistent with a contemporary concept of first movement form. De Momigny's description in his Cours Complet (1803) relates directly to Bréval's compositional process as outlined above:

Ainsi donc, comme on divise un édifice en trois parties, le dome et les deux ailes, et un sermon en trois points, de même un grand Morceau de Musique se divise en trois parties; ces parties se subdivisent en périodes;...je distinguera les périodes en périodes capitales, et en périodes inférieures;...j'admettrai quatre sortes de périodes capitales; celles de Début,⁹ celles de verve, les Melodieuses et les traits.

De Momigny explains first-movement form in terms of the usual two large reprises with three subdivisions. He further divides these into périodes, vers, phrases, propositions, and cadences.

The périodes capitales, which correspond to thematic groups, are of primary importance to this study. De Momigny describes four types:

1. Période de Début: those which open a piece and ordinarily begin the third part recapitulation .
2. période de Verve: occurs after the period of debut and a "douce" intermediate period. This section is "pleine de vigueur, et terminez assez souvent la première grande Portion de la première Reprise."¹⁰

⁹Momigny, Cours Complet, II, 397.

¹⁰Ibid.

3. Période Mélodieuse : those which are "chantantes par excellence."¹¹
4. Période de Trait: those which demonstrate "la dextérité, l'habileté de l'exécutant."¹²
This period brings the first section to a close.

Two of De Momigny's four périodes -- Début and Mélodieuse -- are readily equated with the first and second thematic groups. He further qualifies the melodic period as having no "contre-point obligé" to interfere with the melody, but rather it should have a light accompaniment "à l'Italienne."¹³

The période de verve according to De Momigny's definition is a section of great rhythmic activity or "fracas" closing the period of "début" or first thematic group. Its primary function is to close the first key area and/or signal the approach of the second key area by means of heightened rhythmic activity and modulation to the second key. Bréval ordinarily opts for a clear, final cadence in the tonic followed immediately by the second thematic group in the second key area. Bréval occasionally employs shorter phrases (i.e., four-six measures) of verve as transitional devices, as in the first movement of the Opus XV, no. 1 duet for violin and viola (1784). (Example 16)

¹¹Ibid.

¹²Ibid.

¹³Ibid.

Example 16



In this example, the période de verve begins in measure 13, immediately at the close of the first thematic group in the tonic. Its secondary dominant harmonic action leads directly to the statement of the second thematic group in the dominant which begins in measure 19. It is characterized by an escalation of rhythmic activity which compensates for a lack of strong harmonic action. The période de trait is of greater importance than the période de verve in the structural design of Bréval's first movement form. This section, which De Momigny places after the melodic period (i.e., second thematic group), enables players to exhibit dexterity on their instruments, and it correlates to the third thematic event found so consistently in Bréval's format. In his duets, the période de trait is extensive and proportionately equal to

the first thematic group. The période, usually shared by both players, is a showy, often mechanical, display set against simple cadential formulas which further emphasize the second key area. A période de trait, from the first movement of Opus XXXV, no. 2 below is representative.

(Example 17)

The musical score for Example 17 is presented in five systems, each with two staves. The first system (measures 29-36) shows a complex, rapid passage in the upper staff and a more rhythmic, steady accompaniment in the lower staff. The second system (measures 37-42) continues the complex upper staff melody with some rests, while the lower staff remains active. The third system (measures 43-48) features a more melodic and less complex upper staff line, with the lower staff providing a steady accompaniment. The fourth system (measures 49-54) returns to a more complex, rapid passage in the upper staff. The fifth system (measures 55-60) concludes with a final, complex passage in the upper staff and a steady accompaniment in the lower staff.

In brief, the période de trait often spins itself out, ending on a bravura run or arpeggiation in the dominant. It is always followed by the lyrical closing theme. In Bréval's first-movement scheme, its position is at the end of the exposition and the recapitulation. The période de trait appears to have varying relationships with the lyrical second thematic group. When it evolved from the second group, the période de trait may include the group. The période de trait appears in different positions. If it follows the second thematic group, the période de trait may include a portion of the second group when it is restated in the other voice (see Example 17, measures 39-40). Frequently, however, the période de trait makes no reference to the second group in its restatement. Occasionally, the période de trait appears after a third lyrical theme, and includes this theme in its restatement in the other voice.

Some final observations can be made based on the duets cited above. The période de trait grew in dimension with Bréval's later works: from eight measures in Opus II (1776) to twenty measures in Opus XXXV (c. 1794). In the latter oeuvres, the période de trait may totally separate from the second thematic group and follow a third lyrical theme.

Summary of Slow-Movement Forms

The slow movements of the duets occupy the second position of a three-movement work. They are the most variable

in terms of design, meter, key, and expressive markings. The slow movements unfold and elaborate lyrical themes supported by a simplistic harmonic plan.

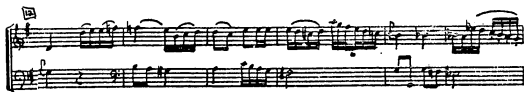
The second movement of Opus XIX, no. 3 in D, marked Andante poco Adagio, is in the key of G, and in rounded binary form.¹⁰ It can be outlined as follows:

	<u>A</u>		<u>B</u>	<u>A</u>	
violin	a	x	c	x	b
cello	x	a'	x	a	x
measure	1-4	5-13;	14-19;	20-23;	24-32
harmonic plan	I-I	I-V	V/II- V	I-I	I-I

The first theme is stated in the violin, measures -4, closing on the tonic. Next, the cello states a second theme, measures 5-13 in the dominant. In measures 14-19, with a move to V/II, the violin plays a third theme which is marked by slight chromatic alteration and a sextuplet figure not heard before in the movement. The section is further contrasted by a faster harmonic rhythm of secondary dominants which lead to the cadence on the dominant in measure 19. (Example 18)

¹⁰For full score, see Appendix, p. 15.

Example 18.



In measure 20, the A section returns in the tonic with a restatement of melodic and accompaniment material. The restatement, however, is not literal. Bréval changes the color with an exchange of parts. In measures 24-32, theme b is substantially altered, while the accompaniment figure from the opening A section is retained.

A seamless texture and continuous melodic flow is created by a transfer of melodic material in the middle of the measure, rather than on the first beat. The themes are given additional momentum toward the cadence by a quickening rhythmic and textural activity. (Example 19)

Example 19.



The second movement of Opus XXXV, no. 2 in C for two violins, marked Adagio, is in the key of F.¹¹ The movement may be diagrammed as follows:

	<u>A</u>	<u>B</u>	<u>A'</u>	<u>B'</u>
violin <u>primo</u>	a	x b	x	b
violin <u>secondo</u>	x	b x	a	x
measures	I-8	9-12 13-16	19-26	27-35
harmonic plan	I-V	V V	I-V	V-I

Both voices have an equal role in the ornate dialogue, literally exchanging melodic and accompaniment figures. The movement opens with the violin primo stating the theme, accompanied by a stereo-typed sixteenth-note figure. Its eight-measure structure divides evenly into a 4 + 4 phrase grouping with the first phrase closing on the tonic and the second on the dominant. The second theme, measures 9-16, is begun by the violin secondo for the first four measures and transferred to the violin primo for the last four. At measure 13, a smooth melodic exchange is begun. The violin primo assumes the melody while the violin secondo plays in parallel thirds. By measure 15, the exchange is achieved; the violin secondo is now the accompanying voice. (Example 20)

¹¹For full score, see Appendix, p. 25.

Example 20.



The use of parallel motion to achieve change in voice distribution is indicative of Bréval's style.

A restatement of the first theme and its original accompaniment figure takes place in measures 19-26; this time, the parts are exchanged. Measures 27-35 present an elaboration of the second theme, stated in the violin primo. A rhythmic acceleration in the last three measures is achieved by the introduction of a new rhythmic figure.

This movement shows a greater symmetry than Opus XIX/3/2: a) the melodic lines are organized into eight-measure phrases, marked by full cadences, with subdivisions into 4 + 4; b) parts do not switch in the middle of the measure, but on the first beat; and c) the part exchange includes both melodic and accompanying materials.

The second movements examined above, plus numerous others surveyed, follow a variety of simple binary or ternary

designs. They illustrate Bréval's ability to create lyrical melodic lines which rhythmically gain in momentum toward their climax. The accompaniment begins unobtrusively and gradually is incorporated into the melodic fabric (see Example 20). Two or three melodies and their elaboration, supported by a simple harmonic plan, describe the principal musical content. The subtle interlacing of melodic material between the two voices is often the focal point of the movement.

Summary of Last-Movement Forms

Bréval's last movements are in one of four structural designs: 1) rondo (rondeau); 2) minuet and trio (tempo di Minuetto); 3) sonata form; 4) theme and variation (aria con variatione or minue con variatione). Table 7 displays the frequency with which they occur in the duets.

Table 7

<u>Movement Type</u>	<u>Total</u>
Rondo	31
Minuet	9
Sonata form	8
Theme and variations	5

The rondo is by far the most favored last-movement plan. Of the eight last movements in sonata form, six are in a minor key. The minuet and theme and variations are

found in Breval's earlier works. In general, last movements tend to be longer than first and second.

The last movement of Opus II, no. 3 in A Major (1776) for two violoncellos is marked Rondeau.¹² The movement, in duple meter, is divided into three sections with Da Capo signs, and may be diagrammed as follows:

	<u>A</u>	<u>B</u>	<u>A</u>	<u>C</u>	<u>A</u>
harmonic	A: I-I	V-V/V-V	I-I	a:i-i	A: I-I
plan					
measures	16	54	16	43	16

The A section is a sixteen-measure statement of the rondo theme, presented entirely by the violoncello primo in two eight-measure segments: a + a'. The eight-measure themes are further divided into a 4 + 4 phrase grouping. The B section, measures 17-69, consists of six themes, strung together with no elaboration. All but the first are stated in the violoncello primo. Each theme consists of two four-measure phrases in the dominant and the section closes with a dialogue interplay between the two cellos. The themes in this section are structurally unrelated. They are rhythmic "mark-time" passages which are technical displays rather than melodic events. (Example 21)

¹²For full score, see Appendix, p. 7.

Example 21.



The C section, in the parallel minor, is a contrast to the previous section. The emphasis here is on the sequential presentation of lyrical themes, stated in the violoncello primo, supported by an accelerated eighth-note bass line which runs virtually non-stop throughout the section. (Example 22)

Example 22.



opening A section -- Da Capo al maggiore.

Opus XIX, no. 3 in D major (1785) for violin and cello is one of the two duets in the major mode which employs a sonata form design for the last movement. Marked Presto and in duple meter, it consists of two sections divided into three parts:^{12a}

	I: A I-V/V-V	II: B I-V/V-VI-V	A': I I-I
harmonic plan			
measures	59	35	47

The movement opens with the theme stated in octaves in both instruments for the first measure -- a coup d'archet -- and continues thematically in the violin supported by a double-stop accompaniment in the cello. (Example 23)

Example 23.

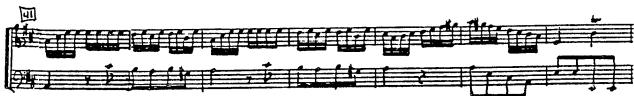


^{12a}For full score, see Appendix, p. 16.

The nature and treatment of the first thematic group differs from Bréval's first-movement procedure. The theme itself, an ascending forte arpeggio, is a typical finale opening gesture.

The tonic restatement of the theme in measure 11 moves to V/V in measure 12. Unlike the composer's first-movement procedure, there is no part exchange in this restatement. In measures 21-24, a période de verve on V/V, with a full cadence on the tonic, signals the approach of the lyrical second theme group in the dominant. It consists of an eight-measure phrase and its restatement both played by the violin, measures 25-41, followed immediately by the third event -- a période de trait, measures 41-53, of sixteenth-note passage work. (Example 24)

Example 24.



The exposition ends with a five-measure closing theme in the dominant, measures 55-59. Typical of Bréval's style, the closing theme brings back the lyricism of the first and

second groups after the extensive technical période de trait.

The development section, measures 60-94, begins with the first thematic group stated in the tonic. It quickly moves to V/VI in measure 62 and then to VI in measure 71. At this point, the composer leaves exposition material behind and unfolds a new theme in the submediant, measures 72-94.

The cello, which has had a minimal thematic role, is given sole melodic responsibility. This change in sonority, combined with a new theme and tonal area, intensifies the different character of the section. The recapitulation, measures 95-141, reiterates the events of the exposition except that a période de trait is substituted for the second statement of the first group.

The essential sonata design is not different from that of the first movement. The movement is dominated by a textural change. This change provides variety, with the violin dominating the exposition, and the cello dominating the development. The presto tempo coupled with crisp, arpeggio themes also point to a finale spirit. Like all of Bréval's sonata-form finales, there are proportionally more measures than in first movements. Change in measures, however, does not add length in time due to the presto tempo.

The last movement of Opus XXXV, no. 2 in C major (1794) for two violins is in duple meter and is marked Rondo Presto.¹³ Details of this movement are as follows:

¹³For full score, see Appendix, p. 26.

	<u>A</u>	<u>B</u>	<u>A</u>	<u>C</u>	<u>A</u>
harmonic plan	C maj.: I-V-I	V-	I-V-I	a ^b m:I-I	C maj.: I-V-I
measures	12	58	12	43	12

The opening theme of the A section is twelve measures in length stated totally in the first violin. It is divided into two six-measure phrases with the first phrase cadencing on the dominant. The second phrase is a repeat of the first, with minimal alterations, cadencing on the tonic. Bréval's rondo theme for this movement corresponds to Koch's description of the rondo refrain:

The first period, or the so-called Rondo-theme, is composed of a single independent melodic phrase which is carried out to a cadence on the fifth and upon its immediate repetition is modified to make a cadence on the tonic.¹⁴

According to Leonard Ratner,

The immediate repetition of the first phrase secures the 'tunefulness' essential in a rondo theme. This sharp definition of melodic character, in turn, provides an excellent foil for clearly contrasted melodic episodes.¹⁵

¹⁴Heinrich Christoph Koch, Versuch einer Anleitung zur Composition, 3 vols. (Leipzig: Adam Friedrich Böhme, 1782-93) III, 249; trans; in Leonard Ratner, Classic Music: Expression, Form, and Style (New York: Schirmer, 1980), 249.

¹⁵Ratner, 249.

The B section of the rondo, measures 13-85, presents a series of four musical ideas stated in couplets alternating between the two violins:

V I:	a x	b x	c x	d x
V II:	x a	x b	x c	x d
harmonic plan	I-V	V-V	V-I ⁶	II-V
measures	13-28	29-54	54-74	75-85

The phrase structure usually divides into well-balanced symmetrical groupings of 6 + 6 or 5 + 5. The entire section is given a rhythmic impetus by diminishing rhythmic values with each new theme. The five themes are either melodically or rhythmically related. Theme b is a variant of theme a with an extended triplet passage. (Example 25)

Example 25.



Theme c combines melodic material of theme a (see Example 25) with a rhythmic variant of the opening rondo theme. (Example 26)

Example 26.



Theme d closes the section with material derived from theme a. Bréval places the violins first in dialogue, measures 74-78, and then in parallel thirds, measures 79-84. (Example 27) This procedure is encountered frequently at the close of a section.

Example 27.



Section C is in the parallel minor -- a compositional procedure used by Bréval in most rondo movements. The section contrasts with the preceding two sections in key and texture, but is linked to them thematically: theme a of the previous section is the basis for the minore theme. (Example 28)

Example 28.



This section is monothematic with two varied statements of the main melodic profile occurring in measures 94-113. The last six measures present the closing theme from the B section which modulates to the dominant of the parallel major and prepares for the da capo. The minore episode is further set apart from the first two sections by its textural change: there is no dialogue or exchange of material between the two violins. Instead, the violin primo plays the melodic ideas throughout the section, while the violin secondo presents a continuous eighth-note triplet accompaniment. The C section is texturally comparable to the parallel section of Opus II, no. 2 examined above.

92717.1

SIX

TRIO

A Violon, Alto, et Violoncel

CONCERTANTS

Et Dialogués

Composés

PAR

J. B. Breval

OPERA XXVII.

*Gravés par R. Lecomte*Prix 9 ^{fr} 50

A PARIS

*Chez l'éditeur Rue Faubourg N° 28.**Et aux adresses ordinaires de Musique*

A. P. D. R.



Six Trio à Violon, Alto, et Violoncel...Opera XXVII, (1786). Title page.

CHAPTER V

TRIOS AND QUARTETS

The trios and quartets form a major portion of Jean-Baptiste Bréval's chamber music. Written for various combinations of instruments, primarily strings, they share one thing in common: the subtitle concertant et dialogué.¹ As Bréval published his works Chez l'Auteur and maintained a degree of control over his title designations, the terms seem carefully intended to communicate a style or type of work. Janet Levy, in her examination of the quatuor concertant in general, remarks that only some sets of quartets bear the above-mentioned subtitle, and cites Bréval's Six Quatuors Concertants et dialogués...Oeuvre V (1778) as an example. As her survey entailed examinations of many composers, the consistent use of both adjectives attached to a title was not of importance. In Bréval's works, however, the double appellation is left out in only two of the five sets of trios and one of the four sets of quartets for

¹Lionel de la Laurencie in his article "Les Débuts de la Musique de Chambre en France," Revue de Musicologie (1934) 222, observed a concurrence of the title Quatuors Concertants around 1770 for all quartets published in France.

specific reasons. Such is the case with the Trois Trio pour violoncel obligé, violon, et basse...Opera XXXIX (c. 1795) where neither concertant nor dialogué are intended. The conspicuous omission of this terminology in all of the duets as well as the composer's neglect of the symphony in favor of the symphonie concertante further emphasizes the importance of these terms to our understanding of style or genre. A definition of the terms concertant et dialogué and their stylistic implications in the trios and quartets of Bréval will be the focus of study in this chapter.

Trios: Concertant Principle

The five sets of trios were composed in four or five-year intervals throughout Bréval's career. Specific information about key, number, length and form of movements, and internal key relations for these works are compiled in Table 4 (see p. 94ff.) Titles in summary form are given here as follows:

<u>Opus No. & Date</u>	<u>Title and Instrumentation</u>
III (1777)	Six/TRIOS/Concertants et Dialogués/Pour un Violon, Alto, et Violoncelle... Oeuvre III.
VIII (1782)	Six/TRIO/Pour Flute, Violon, et Violoncelle/ou deux Violons et Basse... Oeuvre VIII.

XXVII (c. 1786)	Six/TRIO/Concertants et Dialogués/Pour un Violon, Alto, et Violoncelle... Oeuvre XXVII.
XXXII (1791)	Three trios for a violin, viola, and violoncello... Op. 32. ²
XXXIX (c. 1795)	Trois/TRIO/Pour un Violoncel obligé, Violon et Basse... OPERA XXXIX.

The Six Trios pour flute, violon, et violoncelle...
Oeuvre VII (1777) omits the concertant et dialogué subtitle.
A look at the trios from a textural standpoint -- the dis-
tribution and interchange of thematic material -- may
determine whether this omission is intentional.³ The first
movement of the Trio no. 1 in C major closely follows
Bréval's structural plan of sonata form. The design is
further distinguished by the periods of début, mélodieuse,
and trait. What is different in this opus is the distribution
of melodic activity. The opening section assigns discrete
roles to the three instruments which they retain throughout
the movement. (Example 1)

²This work is extant only in an English edition.
Bréval's catalogues (and those of other French publishers)
do not give full titles.

³I have adopted Leonard Ratner's definition of
texture: "Texture denotes the relationship of the component
voices in a composition. It involves (1) the number of
voices heard, (2) the action assigned to them, and (3) the
effects of sonority created." Ratner, 108.

Example 1.



The flute assumes the primary melodic role in this movement, presenting and elaborating the main thematic events. The violin, cast in its lower register, and always sounding below the flute, provides the "mark-time" inner voice. At stationary points in the melodic line, measures 7-9, or at

cadential points, measures 9-10, the violin provides a rhythmic thrust. The cello assumes the role of supporting bass throughout the movement; its part lies in the low register encompassed technically by the first position on the D and G strings. The cello's rhythmic movement is slower than that of the other two voices. To relieve this routine texture, Bréval will bring the violin into the melodic mainstream by having it parallel the flute in thirds, as in the development section of this movement, measure 75ff. (Example 2)

Example 2.



Such a textural change occurs at either cadential points, or as an intensification procedure in a development section. Melodic material appears most often in the flute. Part exchange is minimal, resulting in an inequality of parts. Furthermore, the occurrence of dialogue, either between complete thematic ideas or small phrases, is limited.

The Trois Trio pour un Violoncel obligé, Violon et basse...Opera XXXIX (c. 1795) omits the concertant et dialogué because the trios were intended as display pieces for the cello.⁴ Little dialogue exists, and the violin and bass instruments function totally as supports for the cello. The opening of Trio. no. 2 in D major from this set demonstrates the prevailing texture of the opus. (Example 3)

⁴This opus is discussed in more detail, Chapter VI, p. 207ff.

Example 3.



At all times, the cello dominates the melodic action of the movement. The violin underlays the cello line with either a simple rhythmic "mark-time" or else joins the melodic line in parallel thirds, usually at cadential points (see Ex. 3, m. 3-4). Unlike the duets, with their systematic exchange of parts, the first movement of this opus does not exhibit any such equality. The cello is responsible for the majority of thematic activity. An exception, however, exists in the development section: Bréval effects a brief textural change

by placing the theme in the violin part. The accompanying parts in the second and third movements are even more perfunctory. The occurrence of dialogue, either through large-scale exchange of thematic groups or on a small-scale level of phrase exchange, is minimal.

The omission of the terms concertant et dialogue in these two oeuvres, then, seems to have involved a conscious choice by the composer to communicate a specific style of work to the public.⁵

If concertant and dialogue are considered stylistic factors in the chamber music of Bréval, then the construction of a definition with implications for each is essential for an understanding of his approach to the genre.

The term concertant has been thoroughly explored by Janet Levy in her study of the quatuor concertant.⁶ Her examination of eighteenth-century writings revealed four meanings of the adjective:

⁵The omission of a subtitle in the Three trios for a violin, viola, and violoncello...Opus 32 (London, 1791) cannot be considered in this study of terminology. The opus is extant only in an English edition. Bréval's original designation, in this case, is impossible to ascertain. The London firms regularly dropped Bréval's designations and substituted their own.

⁶Levy, 42ff. Levy's research included the eighteenth-century theoretical sources of Jean-Jacques Rousseau, Nicole-Etienne Framery and Pierre Ginguené, Jérôme-Joseph de Momigny, Johann Quantz, Heinrich Christoph Koch, and Johann Georg Sulzer, as well as modern scholarship by Lionel de La Laurencie, Ludwig Finscher, Dieter Lutz Trimpert, and Ruth Halle Rewan.

- 1) Actual number of parts equal to the number of instrumentalists;
- 2) A dialogue style or a style in which all the voices or parts are alternately or mutually important;
- 3) A soloistic style, sometimes virtuosic;
- 4) Opposition of unequal forces, as in a struggle, or competition -- the old sense of concertare.

Levy's survey of the literature presents the quatuor concertant as a distinctly French type of composition:

Beyond the matter of their scoring, quatuors concertants possess a family of resemblances rather than a single unique or totally specifiable set of common properties. Brilliance, grace, elegant song, ease of performance and, especially, color and effect represented principal values and taste in this literature.⁸

Furthermore, all four eighteenth-century definitions of the term concertant were applicable to the works sampled. As applied in this case, the concertant title connotes general characteristics of style in the string quartet.

In Bréval's titles, however, the consistent pairing of concertant and dialogue implies that the two may have different meanings and that concertant was not necessarily interpreted as including dialogue style (cf. Levy's second proposition above). Nicole-Étienne Framery in 1791 provides

⁷Levy, 46.

⁸Ibid., 324.

a definition of concertant which is most applicable to the trios and quartets of Bréval:

On dit un trio, un quatuor concertant, pour distinguer de ceux où il n'y a qu'une partie principale, et où les autres ne sont d'accompagnement.⁹

Framery is defining concertant in textural terms: the relationship and interaction centering around an equal or nearly equal share in musical action. He implies that in a concertant piece the voices have an equal share in the musical activity -- they are all "principale" parts. Of the four contemporary meanings of the term quoted above, Framery's definition agrees with Levy's second: "dialogue style or a style in which all the voices or parts are alternately or mutually important."¹⁰ Levy implies a distinction within this category.

As Bréval used dialogué in conjunction with concertant it may be considered that the dialogué was used as a means of further qualification and that concertant did not necessarily imply a dialogue style. Based on that observation, this writer proposes a separation of the two parts of Levy's second meaning as set forth above, retaining only the aspect of "alternatively or mutually important" as one of the definitions of concertant, and examining dialogué

⁹Framery, I, 298; article "Concertant."

¹⁰Levy, 46.

as a distinct stylistic quality. For our purposes the term concertant in the trios and quartets of Bréval can be defined, using Levy's terminology, as follows:¹¹

- 1) A style in which all the voices are alternately or mutually important.
- 2) A soloistic style, requiring varying levels of virtuosity.
- 3) Opposition of unequal forces, as in a struggle or competition -- the old sense of concertare.

This tripartite definition will now be examined in two representative examples: the Opus III, no. 3 trio in E flat (1777) and the Opus XXVII, no. 5 trio in F minor (c. 1786). Both are scored for violin, viola, and cello and are contained in sets of Six Trios concertantes et dialogués. The definition of the term dialogué will be examined later in this chapter.

The Opus III, no. 3 trio in E is a two-movement work consisting of an Allegro in sonata form and a Minue con Variazioni.¹² The first movement opens with a ten-measure Andante introduction in octaves. The harmonic movement is from the tonic to the dominant (measure 10) and prepares for the opening Allegro in the tonic. (Example 4)

¹¹The first of Levy's eighteenth-century definitions quoted above, "actual number of parts equal to the number of instrumentalists" was in general practice during Bréval's period and need not be included here.

¹²For full score, see Appendix, p. 29.

Violin

Viola

Violoncello

A similar octave gesture occurs in the development section after a four-measure restatement of the first theme. It functions here as a textural, thematic, and harmonic transitional event which moves from the dominant to V/V and prepares for the introduction of a new theme. (Example 5)

Example 5.

In both of the above examples, all voices share an equal role in the musical activity. Both events become focal points in the movement by their strategic placement, thematic individuality and harmonic function.

The Allegro opens with the first thematic group, measures 11-18, stated in the violin, closing in the tonic. Measures 21-28 present an eight-measure fragmentation of the theme in dialogue between the violin and viola, measures 21-24; the cello joins the dialogue in measure 25. The previously treble-dominated texture is changed in this passage to bring about a textural intensification which involves all voices. A four-measure période de verve follows, cadencing on V/V in measure 32. This is followed immediately by the contrasting second thematic group in the dominant. (Example 6)

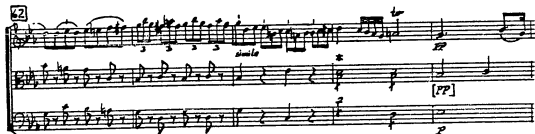
Example 6.



The violin and cello (marked "soli") share a presentation of this theme in thirds, against the harmonic support provided by the viola under both voices. The second thematic group closes on E flat, acting as IV of B flat, and leads into an eight-measure closing theme, the last half of which is a rhythmic drive to the cadence created by a dialogue between violin and viola. Conspicuously absent in this exposition is the période de trait. The brief development

section, measures 50-69, presents three ideas: 1) the restatement of the first half of the first thematic group, in the second key area; 2) transition to V/V, measures 54-56 (see Ex. 5 above), and 3) a "new" theme, measures 57-69. The "new" theme, made up of familiar material from the exposition, is played primarily in the violin. Its figurative second phrase in triplets is representative of soloistic writing in Bréval's early works. (Example 8)

Example 8.



The recapitulation, measures 69-100, restates all the events of the exposition in the tonic key.

The first movement of Opus III, no. 2, fits two of the three parts of our concertant definition detailed above. The mutual importance of parts is perhaps the most prominent. The violin undoubtedly ranks first among equals, having the major share of thematic activity. The cello, which shares the presentation of the second thematic group in both the exposition and recapitulation, ranks second. The viola, while having no main thematic

statement of its own, interacts with the violin. This occurs in the dialogue passages which close each of the three sections.

The equality aspect of concertant is also evident in accompanying figures. When the viola and cello function as a simple harmonic support, they do so as a unit by moving together in the same rhythm. (Example 9)

Example 9.



The two instruments in dialogue, as an accompaniment unit, preserve this equality as well. (Example 10)

Example 10.



Seldom do the accompanying voices fall totally into the background with static chordal accompaniment.

The second movement, marked Minue con Variazioni, is organized into a sixteen-measure theme divided into two eight-measure phrases followed by three variations.¹³ The variations are distributed equally among the three concertant instruments. Bréval restates the first eight-measure phrase of the Minue after each variation, as unifying material. The three instruments take nearly-equal part in the homophonic texture. (Example 11)

Example 11.



By their very nature, the variations cast the instruments in a soloistic role. In this movement, each of the instruments has its own variation. The writing is extremely idiomatic, exploring lyrical, as well as technical,

¹³For Full score, see Appendix p. 33.

capabilities of the solo instrument. The first variation, given to the cello, in the tonic of E flat, presents an elaborate lyrical variation of the first eight measures of the Minue. This is followed by a technical triplet variation of the second half. As in the first movement, the accompanying parts act as a unit and are equal in importance. Variation II in G minor explores the rich chanterelle A-string of the viola. The viola unfolds a sixteenth-note elaboration of the theme's structural tones. (Example 12)

Example 12.



Soloistic passage work is accompanied by a homophonic texture derived from the Minue.

This comparison of the viola variation of the second phrase with its violin parallel in the Minue illustrates both Breval's structural thematic alteration of the melodic profile, as well as the soloistic style which typifies the variations. Viola solos in Bréval's chamber works are usually in the minor mode.

Variation III, in the relative minor, features the violin. It is the most elaborate variation of the three and is set against a prevailingly homophonic background. The

variation is a brilliant technical vehicle for the violin.
(Example 13)

Example 13.



The variation closes in C minor and, as previously stated, is followed by the restatement of the theme in the tonic. The structure of this movement, which is rare in Bréval's music, is a type of variation rondo. The last eight measures of the Minue serve as a ritornello. The variation may be outlined as follows:

$$\begin{array}{ccccccc} \frac{A}{a \ b \ a'} & \frac{B}{a^2 b^2 a^3} & \frac{a'}{a'} & \frac{C}{a^4 b^3 a^5} & \frac{a'}{a'} & \frac{D}{a^6 b^4 a^7} & \frac{a'}{a'} \end{array}$$

The overall key structure is rather unusual: two of the three variations are in minor.

In this movement, two of the three concertant principles which were present in the first movement are observed: 1) nearly equal importance of all parts, and 2) soloistic display (in all voices) set against two equal accompanying parts. The third principle, opposition of unequal forces

"in the manner of a struggle or competition (concertare), is absent.

The Opus XXVII Trio, no. 5 in F minor (c. 1786) for violin, viola, and cello, has the subtitle concertant et dialogue.^{13a} Composed approximately ten years after the Opus III trio, this work shows considerable development in Bréval's compositional technique. The work consists of three movements -- Allegro Fieramente, Adagio, and Presto -- which are linked by way of thematic and textural devices. Further, each movement has increased in length, first movement, 156 measures; second movement, 62 measures; and third movement, 134 measures. The structural framework of the first movement, in sonata form, alters Bréval's conventional procedure with the addition of a fourth group. The order of events in the exposition may be summarized as follows:

<u>Event</u>	<u>Tonal Plan</u>	<u>"Solo" Instrument</u>	<u>Measures</u>
First Thematic group	I-V/V-I	violin	1-15
Second Thematic group	I/A $\flat$ -V/A $\flat$	viola	16-24
Third Thematic group	V/A $\flat$ -I/A $\flat$	cello	25-39
Fourth Thematic group	V/A $\flat$ -I/A $\flat$	violin	40-47
Closing Theme	I/A $\flat$ -I/A $\flat$	violin	47-50

Bréval gives each concertant instrument its own complete melodic presentation. Each thematic group is treated as a

^{13a}For full score, see Appendix p. 38.

block of musical action, presented in turn with transitional passages. Each melodic statement is set against a thin accompanying texture which places it in relief.
(Example 14)

Example 14.



In later chamber works, Bréval characteristically places the melodic line above the accompanying voices. This

octave placement frequently puts the cello in its extreme upper register on the A-string.

The development section, unusually long for Bréval, begins in the relative major with an altered version of the first group stated in the violin, measures 51-70. The melodic material, stated three times, is increasingly varied with each repetition; harmonically it moves to the dominant of A flat. Next, the violin unfolds the période de trait, measures 71-79. (Example 15) This passage, conspicuously absent from the exposition, is technically limited to the first and third positions. Its brilliance, however, lies in the bowing.

Example 15.

The musical score for Example 15 consists of two systems of staves. The first system covers measures 71 to 79. The violin part (top staff) plays a highly technical, rapid melodic line with many beamed sixteenth notes, starting on a high note and ascending. The cello part (bottom staff) provides harmonic support with chords and some melodic fragments. The second system continues the music, with the violin part still playing the rapid melodic line and the cello part providing accompaniment. The key signature has one flat (B-flat major or D-flat minor).

The third event of the development is an altered reappearance of the fourth thematic group, played by the viola, measures 79-90. The soloistic nature of the passage is again emphasized texturally by a rhythmically static harmonic support in the accompanying voices. In measures 91-101, the violin presents the first half of the third thematic group (originally stated by the cello). The third thematic group is followed by a seven-measure phrase, measures 95-101, which introduces a new rhythmic motive in its drive to the cadence on V in measure 101. (Example 16)

Example 16



The cadential intensification is further enhanced by the spacious range achieved by extending the cello downward to the lowest two notes -- one of the few instances

in this piece that the cello part requires performance on the C-string.

The recapitulation is a virtual restatement of the exposition in the tonic key, with one notable addition: a periode de trait, measures 144-152, stated in the violin.

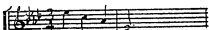
The second movement Adagio in A flat is in triple meter with a design of ABA. The first theme is similar to the first movement's opening theme in its descending melodic contour. (Example 17)

Example 17.

Allegro Fieramente

I 

Adagio

II 

The unfolding of thematic material, and its subsequent elaboration, is the main event of the movement. As each instrument makes a complete statement, equality of parts is achieved. Breval subtly links themes by repeating motivic ideas: 1) the cadential figure, violin I, m. 10-12 is restated in m. 45-46; 2) the second theme, viola, m. 13-16 forms the basis of the cello statement, m. 17-20; and 3) the closing of the cello statement, m. 29-32 is repeated in the violin, m. 55-58. The melodic material is projected into the foreground by the accompanying voices moving with the same rhythm in parallel thirds. (Example 18)

Example 18.



The concertant principle of solistic display is best seen in the cello statement, measures 17-32. Representative of the composer's melodic style, the sixteen-measure lyrical theme, given to the cello, gains in momentum with the first half of each successive four-measure phrase by means of rhythmic diminution. (Example 19)

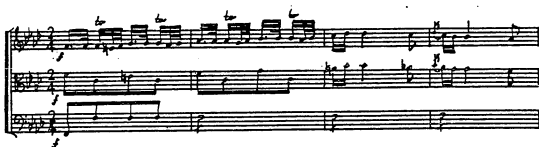
Example 19.



The soloistic nature of the theme is further emphasized by its high register and unobtrusive accompaniment.

The last movement, a Presto in F minor, is in sonata form.¹⁴ Thematic allocation is noticeably different from the preceding movements. At the outset, Bréval establishes a hierarchy of musical roles which remains in effect throughout the movement. (Example 20)

Example 20.



The primary melodic action occurs in the violin. The viola, second in importance, occasionally performs thematic material (exposition, third group, measures 37-44 and recapitulation, second group, measures 108-119). Most often, however, the viola either shares the thematic activity in parallel thirds with the violin (see Ex. 20, measures 3-5) or joins the cello in the accompaniment. Throughout most of the movement, the cello assumes a foundation role, seldom venturing above the D string. In the development section, the cello leaves its bass function: 1) to participate in an imitative sequence,

¹⁴For full score, see Appendix, p. 47.

measures 74-80; and 2) to parallel the violin, measures 81-85. (Example 21)

Example 21.

Soloistic display occurs in the violin and viola parts. The composer writes melodic lines which are further emphasized by the low-register accompaniments, as in the viola's presentation of the third thematic group, measures 36-45. (Example 22)

Example 22.

Quartets: Dialogue Principle

Bréval composed four sets of string quartets, each containing six works. The detailed statistics of opus number, key, length, and form of movements, and internal key relationships are compiled in Table 5 (see p. 95ff.) Titles in summary form are given here as follows:

Opus No. and DateTitle and Instrumentation

I (1775)

Six/QUATUORS/Concertants/Pour
deux Violons, Alto et Basse...
Oeuvre I.

(45)

Six
QUATUORS

CONCERTANTS, ET DIALOGUÉS

Pour
Deux Violons, Alto, et Basse

Dédiée
A Son Excellence, Monseigneur le Duc

D'ORSET

Ambassadeur de Sa Majesté Britannique à la Cour de France
Composée

PAR J. B. BREVAL

ŒUVRE XVIII. 4^e Livre de Quatuors

Gravés par Richomme & Co

Prix 9^{fr}

A PARIS.

Chez l'Auteur, rue Faubourg, N.º 28. et chez tous les Marchands de Musique.

A. P. D. R.

5/12

Six Quatuors concertants, et Dialogués... Œuvre XVIII (1785). Title page.

<u>Opus No. and Date (cont'd)</u>	<u>Title and Instrumentation</u>
V (1778)	Six/QUATUORS/Concertants et dialogués/Pour deux Violons, Alto et Violoncel/ La première partie peut se jouer sur la Flute... Oeuvre V.
VII (1781)	Six/Quatuors/Concertants et Dialogués/Pour deux Violons, Alto et Violoncel... Oeuvre VII.
XVIII (1785)	Six/QUATUORS/Concertants, et dialogués/Pour/Deux Violons, Alto, et Basse... Oeuvre XVII. 4 ^e Livre de Quatuors.

Janet Levy's thorough investigation of dialogue in the quatuor concertant uncovered many types of dialogué and their functions. This writer has taken Levy's findings and has charted the consistency and variety with which dialogué occurs within Bréval's works. The definition of the term dialogué will be examined with the string quartets as illustration.

The first set of string quartets does not include the subtitle dialogué, and is the only set to use the word concertant alone. Dialogué, however, occurs on different levels throughout the oeuvre. The Opus I Six quatuors concertants (1775) is Bréval's first printed work. It is the only chamber work to use the term concertant alone; the omission of dialogué may be due to its early date. The Opus I, no. 2 string quartet in E flat major (1775)¹⁵

¹⁵For full score, see Appendix, p. 52.

is in three movements: Allegro, Adagio, and Presto. The first movement follows Bréval's standard sonata form. The exposition consists of three thematic groups. The first thematic group is played by the violin I, measures 1-8, and is transferred to the violin II, measures 7-12. The second group in the dominant is divided as follows: first phrase, measures 13-16, violin I; second phrase, measures 17-20, violins I and II in parallel thirds. The third group, a période de trait, measures 25-36, is played by the cello. A significant textural change occurs in this last event. The violin I is silent for the entire cello "solo" while the viola executes the bass line in its lower register. The violin II accompanies with the Alberti figure from the second thematic group. The exposition shows earmarks of an early work: 1) the unusual extended silence of the violin I; and 2) the melodic similarity of thematic groups.

The development section, measures 39-70, is given totally to the violin I. The section is a varied presentation of the first thematic group, followed by a series of five musical ideas. Each idea is in a different key area, and moves through a sequence of secondary dominants. The section closes in the submediant, measure 70. The recapitulation, measures 71-108, is a restatement of all the events of the exposition with the same textural setting in the tonic.

The dialogue in this movement occurs between large phrase groups in the exposition and recapitulation; the

texture involves literal voice exchange. For example, the first thematic group, measures 1-12, is played by the violin I, measures 1-6, and is repeated by the violin II, measures 7-12. (Example 23)

Example 23.

The musical score for Example 23 consists of four staves. The first staff is in treble clef and contains a melodic line with a measure marked with a box containing the number 5. The second staff is in treble clef and contains a melodic line with a measure marked with a box containing the number 10. The third and fourth staves are in bass clef and contain a rhythmic accompaniment. The third staff has a measure marked with 'cresc.' and the fourth staff has a measure marked with 'cresc.'.

The above phrase is in dialogue with itself; the same melodic and accompanying material is traded among instruments. The effect is one of block units -- symmetrical and balanced -- creating a geometric "squaring off."¹⁶ Levy observes:

¹⁶This term is borrowed from Levy, 232.

"In this context of dialogue over a distance, the simple change in the arrangement of the concerting parts reinforces placidity."¹⁷ In the large-scale tonal plan of the exposition, the dialogue extends and affirms the tonic, and balances the second key area of the second and third thematic groups.

The second movement, an Adagio in C minor, has a rounded binary design.¹⁸ The sequence of events is a series of short phrases of three, four, or five measures duration, without any melodic relationship. Bréval's craftsmanship may be seen in the subtle use of parallel octaves. He retains the texture of octaves as a binding device between sections. The octaves between the violins I and II, measures 12-13, which conclude the violin II thematic statement, reoccurs as an interpolation, measures 25-26, in the return of the A section. Bréval employs parallel thirds in the violins for the conclusion of the B section, measure 17-21, and parallel sixths for the final cadence. This textural intensification to conclude a phrase-group or section is typical of Bréval's style. The "hocket" dialogue in measure 20 accelerates the move to the cadence and signals the return of the tonic. (Example 24)

¹⁷Ibid.

¹⁸For full score, see Appendix, p. 58

Example 24.



Yet another type of dialogue may occur. Within a phrase unit, the melodic line may be divided among all four instruments; one voice continues or completes the action started by another voice, as in measures 22-29 of this movement. (Example 25)

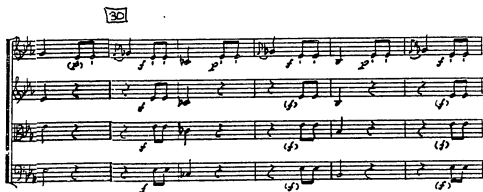
The musical score consists of two systems. The first system contains measures 22 through 29. It features a melodic line that begins in violin I (measures 22-24), is answered by the viola and cello (measures 24-25), and is then continued by violins I and II (measures 25-26). The melody concludes with violin II (measures 27-29). The second system shows the continuation of the melodic line, with violin I and II playing in measures 30-31. The score includes dynamic markings such as 'cresc.' and 'f'.

In this example, the melodic statement presented in the violin I, measures 22-24, is answered by the viola and cello, measures 24-25; it is continued by the violins I and II, measures 25-26, and is brought to its conclusion by the violin II, measures 27-29. Thus, the dialogue produces a melodic line of mixed sonorities.

The last movement of Opus I, no. 2 marked Presto, is in duple meter.¹⁹ This movement is an example of sonata form employed as a last movement (see Opus XIX/3/III, p. 132ff.). Dialogue in this movement occurs in units of four or more measures at strategic points. In measures 29-38, a motivic question/answer, loud/soft "conversation" takes place between the violin I and the ensemble as a whole. (Example 26)

¹⁹For full score, see Appendix, p. 59.

Example 26.



The six-measure dialogue, with its textural and dynamic contrast, functions as a transitional unit. This unit appears at the close of the first thematic group in the tonic, modulates to the dominant, and signals the approach of the second thematic group in measure 39.

The second group, measures 39-60, in the dominant, consists of an eight-measure lyrical theme presented in the violins. The event is followed by a motivic exchange between

the violin I and cello, measures 46-54, set against dissonant pedals in the two inner voices. (Example 27)

Example 27.

The musical score for Example 27, measures 46-54, is presented in four staves. The top staff (Violin I) and bottom staff (Cello) contain more active, melodic lines, while the second (Violin II) and third (Viola) staves feature sustained, dissonant pedal points. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando).

The textural intensification created by motivic dialogue over the prolonged dissonance in the violin II and viola parts drives the movement forward. This dialogue leads to a six-measure passage, measures 55-60, in octaves which brings the second group to a close: its uniform texture makes a surprising contrast to the preceding dialogue section.

The next event, période de trait, measures 61-87, occurs as a large-scale dialogue among all four instruments as follows:

	<u>Cello</u>	<u>Violin I</u>	<u>Viola & Violin II</u>	<u>Violins I & II</u>
measures	61-68	69-76	77-82	83-88

The third group also closes with a unit of dialogue, measures 88-102. (Example 28)

Example 28.

Example 28. Musical score for measures 84-94, showing a large-scale dialogue between the Cello, Violin I, Viola & Violin II, and Violins I & II.

This passage is similar in texture to the close of the first thematic group. (see Example 26) This "hocket" dialogue between the two violins is essentially a rhythmic and textural change. Further, the dialogue highlights the contrasting chordal closing statement.

The examples of dialogue noted in the Opus I quartet fall into two classifications: 1) large-scale exchanges of complete melodic phrases, and 2) imitative discourse of short motivic figures. The first classification occurs between two voices of the ensemble. In the course of the exchange, a textural and tonal stability in the accompanying parts is retained. The second classification, involving the full ensemble, serves as a sharp motivic, rhythmic, and textural interjection. It clearly delineates large structural events of the movement. Both classifications of dialogue occur as complete units.

In the Opus V, no. 4 string quartet in F major (1778), small-scale dialogue occurs. In the first movement, Bréval integrates dialogue into the main melodic action.²⁰ (Example 29)

Example 29.



²⁰For full score, see Appendix, p. 69.

Here, the dialogue serves as a two-measure extension of measure 11.

The close of the exposition presents a scale pattern, alternating among all members of the ensemble, measures 58-62. (Example 30)

Example 30.



In this passage, dialogue is limited to brief imitative echo effects that function as a closing statement.

The development section, measures 63-98, unfolds a sequence of thematic ideas. Dialogue, in the form of short imitative exchanges, introduces new thematic statements. (Example 31)

Example 31.

Example 31 shows a musical score for measures 69 through 75. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measures 69-74 are marked with a 'cresc.' (crescendo) instruction. Measure 75 is marked with a 'f' (forte) instruction. The music features complex rhythmic patterns and melodic lines across the staves.

In the last movement, a Tempo di minuetto, dialogue occurs within a phrase between the violin I, violin II, and viola, measures 13-20.²¹ (Example 32)

²¹For full score, see Appendix, p. 77.

Example 32.

The image displays two musical systems. The first system, labeled '12', consists of four staves. The top staff (Violin I) contains a melodic line of eighth notes. The second staff (Violin II/ Viola) and the third staff (Cello/ Bass) contain sixteenth-note accompaniment. The second system, labeled '18', also consists of four staves. The top staff (Violin I) continues the melodic line, while the second and third staves continue the sixteenth-note accompaniment.

The melodic line begins in the violin I, measure 13, continues in the violin II/viola duet, measure 14, and is tossed back to the violin I, measures 15-17. The sixteenth-note rhythm concludes in the violin II/viola parts, measures 18-19.

Small-scale dialogue in this quartet does not appear to have the articulation function observable in the Opus I, no. 2 quartet. Rather in Opus V, no. 2, short thematic exchanges occurring within the phrase group function to initiate, continue, and/or conclude the main line of action.

Large-scale dialogue, which occurs when the material of four or more measures is traded among the instruments, is heard only once in the first movement of Opus V, no. 4 during the période de trait. (Example 33)

Example 33.

The image displays three systems of musical notation for Example 33. Each system consists of four staves. The first system begins at measure 47, the second at measure 52, and the third at measure 57. The notation includes various musical symbols such as notes, rests, and dynamic markings, illustrating the large-scale dialogue between instruments.

The two violins engage in a brief dialogue of dissimilar motivic material, measures 56-58. This provides a new texture and emphasizes the viola's drive to the cadence and the close of the section.

To summarize, Bréval utilizes both large- and small-scale dialogue in the quartets of Opus I and V: 1) to extend a thematic group by repetition of melodic material in another voice; or 2) to articulate the close of a section by textural intensification; or 3) to separate main structural events in a "mark-time" passage with an interplay of short motives; or 4) to extend the main melodic line. In the examples cited, dialogue appears as a compositional procedure to complete and/or spin out the structural events. Further, dialogue usually appears as independent units of four or more measures which are motivically and texturally distinct from the main thematic ideas. In these early works, dialogue occurs with great frequency and in a variety of formats.

In the Opus XVIII, no. 4, string quartet in G major (1785), dialogue is less frequent than in earlier works.²² Both its character and function have undergone a transformation. The first movement shows a different approach to large-scale dialogue. Rather than a complete repetition of the first thematic group, the violin II, after a brief return to the opening theme, measures 15-18, moves to the second thematic group in the dominant, measures 19-34. (Example 34)

²²For full score, see Appendix, p. 84.

Example 34.



Imitative dialogue is employed after the close of the second group. The dialogue, measures 34-41, involves all members of the ensemble. (Example 35)

Example 35.



Example 35. (Cont'd)



This dialogue serves as a textural intensification to initiate the next section, an extensive période de trait, measures 40-60. The dialogue previously in "hocket-like" sections of unrelated material (see Opus I, p. 168) matures to a unit of full-phrased imitative discourse. Dialogue no longer serves to extend the former section to closure but rather provides a transition to the next event.

Dialogue is absent from the development section. The recapitulation presents the same material in the order of the exposition, omitting the repetition of the first thematic group and expanding the closing theme from six to eight measures.

In the last movement, marked Presto in duple meter, Bréval again uses dialogue as a transition from the first to the second thematic group. (Example 36)



Example 36.



The transition leads directly into the second thematic group stated by the cello in the dominant. In this section, dialogue assumes a function previously not encountered in this study. Bréval employs dialogue between the violins, measures 29-35, as the prevailing accompaniment texture to the melodic line. (Example 37)

Example 37.



Example 37. (cont'd.)



The figure, D-C sharp-D, tossed between the violins is derived from the sixteenth-note figure of the preceding transitional dialogue. This figure interacts with the solo cello D-C sharp-D providing a continuous thread through the phrase. The second group is restated, measures 46-53, with an exchange of parts: the violin I performs the melodic line, as the viola and cello share the figural exchange. The entire second group -- 25 measures -- contains short fragmentary dialogues in the three accompanying voices. The dialogue activates the melodic line and provides thematic continuity in sections of technical display. (See Example 37)

From this comparative investigation of Bréval's treatment of dialogue in the Opus I, V, and XVIII quartets, some observations may be drawn. In the Opus I and V quartets (both composed in the 1770's), large-scale dialogue involves literal repetition in another voice of an entire phrase or group of phrases and functions to extend or to fill out the structural outline. Harmonically, the dialogue reaffirms

the tonal area of the thematic group. Small-scale dialogue most often emerges as block units of short motivic discourse, involving the full ensemble, and occurs frequently throughout the movement. Both large- and small-scale dialogue provide textural change and intensification, accelerating the action to the cadence. Dialogue closes the thematic group and delineates the structural outline.

In the Opus XVIII quartet (composed in 1785), large- and small-scale dialogue between entire phrases is employed not as a textural means to extend a thematic group but, rather, as a transition to the next thematic section. Instead of emphasizing or extending a tonal area, large-scale dialogue may introduce (or modulate to) the new tonal area of the next thematic group.

Small-scale dialogue in this quartet is used sparingly. It has evolved from fragmentary articulation units into sections of imitative phrases which are part of the thematic group -- either sharing in or accompanying the primary melodic line. Dialogue as an articulation device at the end of a section has been replaced by other textural compositional procedures.

Janet Levy offers an excellent overview:

Dialogue layout, implying changes of texture as instruments trade roles, is perhaps the most important aspect of texture....The very life of the genre, and especially its structural raison d'être, depends on striking, appealing changes of texture -- a continuous exchange of layouts that will maintain interest and at the same time delineate sections of the form, large and small.²³

²³Levy, 207.

CHAPTER VI

CELLO WORKS

Jean-Baptiste Bréval was so proficient a composer, publisher and administrator that it is easy to lose sight of an essential fact: first and foremost, he was a virtuoso cellist. Historically, he is best known as a composer for this instrument. Oddly enough, of his numerous and diverse cello works, his reputation rests on only three sonatas. All are standards of the modern repertoire. Bréval composed cello works in a variety of genres. He addressed these works to three types of cellists: students, amateurs, and virtuosos. In the duos, trios, and quartets composed for the amateur, Bréval elevated the role of the cello to a position equal to that of the violin -- in both its musical and technical capacities. He also expanded the repertoire from the standard sonata and duo genres to trios and quartets featuring the cello. For the virtuoso cellist, Bréval composed seven concerti, as well as four symphonies concertantes which include the cello as a member of the solo group.¹

¹Bréval places the cello in a solo role in the Opus IV, no. 1, Symphonie Concertante pour deux violins et alto. The Andante is a cello solo, with the solo violins and viola relegated to the ripieno parts.

Perhaps Bréval's most important contribution is his cello music written for students. Bréval composed during a period that was strategic in the history of the technical development of the cello. In her study Le violoncelle en France au XVIIIème siècle, Sylvette Milliot cites the composer, along with his contemporaries Jean-Baptiste Janson and Jean-Louis Duport, as bringing the art of the cello to its height in France. She states that with this generation of composer/cellists " [1a] France peut maintenant offrir aux autres nations une des plus remarquables écoles que le violoncelle ait compté dans son histoire."² In his Traité du violoncel...Opera 42 (1804) Bréval offers the first method by which a cellist may progress from elementary to advanced principles of technique.³

This chapter will investigate the chamber works featuring the cello, and the Traité. The compositions are:

Sonatas

Opus XII (1783)	Six/SONATES/A Violoncel/et Basse/ Ces solos peuvent être joués sur le violon...Opera XII.
Opus XXVIII (1788)	Six/SONATES/A Violoncel et Basse, d'un genre facile et agréable, dediees aux Amateurs...Oeuvre XXVIII.
Opus XL (c. 1795)	Six/SONATES/non difficiles/pour le Violoncelle...Oeuvre LV.

Duos

Opus II (1776)	Six duos pour deux violoncelles... Oeuvre II.

²Milliot, I, 243.

³Bréval, Traité du violoncel...Opera 42 (Paris: Imbault, 1804).

Opus XXV (1786) Six/Duos/A DEUX VIOLONCELLES/
Pour faciliter L'Étude des
différents clefs/En usage pour
ces instruments...OPERA XXV.

Trios

Opus XXXIX
(c. 1795) TROIS/Trio/Pour un Violoncel
obligé/Violon et Basse...
OPERA XXXIX.

Quartets

Opus XVIII (1785) Six/QUATUORS/CONCERTANTS, ET
DIALOGUES/Pour/Deux Violons,
Alto, et Basse...OEUVRE XVIII. 4^e
Livre de Quatuors. [Quartet
no. 5 in D is for four cellos]

Method

Opus XLII (1804) Traité du violoncel...OPERA XLII.

As the dates indicate, Bréval produced works for the cello throughout his career. Their titles usually show: 1) a specific musical intention (i.e., clef study); and 2) the type of performer that will be playing the given work.

An examination of this literature reveals the composer's contribution to cello technique and demonstrates the evolution of Bréval's compositional style. Representative works will be discussed in support of these statements.

Sonatas

The three sets of sonatas, each containing six works, are written for different levels of technical proficiency.⁴

⁴The Traité...Opera XLII contains twelve sonatas which, because of their pedagogical nature, will be considered with the examination of the treatise later in this chapter.

All three sets appear in two staves: solo cello and bass. Within each set, the musical character and technical demands remain constant.

The Six Sonates à violoncel et basse. Ces solos peuvent être joués sur le violon...Oeuvre XII (1783) are written in the treble clef, with the cello sounding an octave lower than written. As stated in the title, these works may also be played on the violin. However, minor adjustments would be necessary to achieve this -- particularly at cadential points where the solo line drops into the bass clef, as in the first movement of Sonata no. 3 in B flat. (Example 1)

Example 1.



If played on the violin, many of the technical passages would be less brilliant because of their low register on the G, D, and A strings.⁵

The Opus XII sonatas are technically demanding for the cellist. This is primarily due to a high octave placement involving extensive thumb positions, or complicated passages

⁵The Sonata no. 6 is an exception. If played on the violin, many passages would be too high for contemporary range. (see Appendix, p. 109, measures 97ff).

requiring shifts between positions, or extensions within a position. The sonatas also demand a high level of right hand technique for the execution of intricate bowings. Combinations of detached and slurred articulations emphasize bow distribution and control, as in the first movement of the Sonata no. 4 in A major. (Example 2)

Example 2.



String crossings involving two and/or three strings occur in all works with many such passages placed at cadential points. (Example 3)

Example 3.



In Opus XII, the composer follows the compositional procedures already observed in the chamber works. The general statistics of the sonatas -- keys, movement lengths, internal key relationships and structural types are similar to those of the duos, trios, and quartets. With the exception of the Sonata no. 1 in C major, Bréval adopts a three-movement design. The keys of the sonatas are well suited to exploit the idiomatic sonorities of the cello. An examination of the first movement of Sonata no. 6 in D major provides details of the style and form in this set.⁶ The sonata is in three movements: Allegro, Adagio, and Rondo.

The first movement follows the general outline of Bréval's standard sonata form. The exposition consists of a first thematic group in the tonic, measures 1-14. Measures 15-18 present a transitional phrase to the second group in the dominant, measures 19-33. The période de trait occurs in measures 33-45. The very character of the thematic groups is different from works previously examined. As there is only one solo voice, the possibility of dialogue as a means of extending the first group is no longer available. Instead of a balanced symmetrical theme and its repetition in another voice, Bréval extends the first group with a series of three musical ideas with the following phrase structure:

	<u>a</u>	<u>b</u>	<u>c</u>
Measures	I-4	5-8	9-14
Harmonic plan	I-I	II ⁶ -III	I-V-I

⁶For full score, see Appendix, p. 103.

The second thematic group consists of a short contrasting musical idea which evolves into an extensive période de trait: it begins with triplet figuration, measures 26-32, moves to a six-measure sixteenth-note passage, and concludes with a literal repetition of measures 33-38. (Example 4)

Example 4.



The musical action of the entire période de trait -- almost half the exposition -- is totally dependent on the rhythmic propulsion and virtuosic character of the solo cello line. Bréval completes the soloistic nature of the exposition by replacing the customary lyrical closing theme with a three-measure cadential figure. (Example 5)

Example 5.



The composer uses an altered version of this figure at the close of the development section, measures 70-72, to signal the start of the recapitulation. But, in fact, he delays the return for another four measures. (Example 6)

Example 6.



The development section, measures 47-76, opens with a new eight-measure lyrical theme which begins on the dominant and closes on VI. This is followed by a second idea, six measures in length, measures 55-60, which intensifies the musical activity by its faster harmonic rhythm, use of double stops, and shorter phrase structure (3+3). The third event, measures 61-68, in the tonal region of VI, is a période de trait section involving virtuoso sixteenth-note

string crossings. This is followed by a modified version of the closing figure from the exposition, measures 70-72, and a four-measure return to the tonic, measures 73-76. This development section is unusual in that Bréval closely parallels the exposition: 1) there are two contrasting themes; 2) there is a période de trait; and 3) there is a closing figure.

The recapitulation, measures 77-111, is an abbreviated restatement of the exposition. Bréval omits the last phrase of the first thematic group and the first phrase of the second thematic group. The triplet figuration, first heard in measures 26-32, is followed by the période de trait. The closing figure of the exposition, now in the tonic, ends the movement.

The first movement of this work requires more technical facility than the chamber works previously examined. These passages account for 48 of the 110 measures -- almost half the movement.

The sonatas of Opus XXVIII (1788) were written for the intermediate student or amateur. As their title indicates, the sonatas are d'un genre facile et agréable dédiées aux Amateurs... Unlike the sonatas of Opus XII, this set avoids intricate bowings, string crossings and virtuoso runs and arpeggios in extremely high register. However, the title designation should not be misconstrued. These are not pieces for amateurs with limited technical and musical resources. Rather, they contain all the structural elements of the genre,

combined with interesting and idiomatic writing. An examination of a representative sonata from this set allows insight into the levels of expertise Bréval expected of the amateurs.

The Sonata no. 1 in D major, Opus XXVIII (1788) is in two movements. The first, marked Allegro, follows the principles of sonata form.⁷ The exposition opens with a broad theme typical of Bréval's style, eliciting the richest sound from the instrument in its most technically accessible register. (Example 7)

Example 7.



The rhythmic treatment of this and subsequent phrases facilitates the brilliant sonority. The first two measures demand full bow utilization both on the dotted half-note down-bow and on the quick up-bow for the dotted eighth-and sixteenth-note figures. To execute the subsequent smaller rhythmic values correctly, in measure 3, proper distribution and division of the full bow is required. Rhythmic figures which "naturally" place the bow in a wide variety of possible

⁷For full score, see Appendix, p. 110.

combinations through appropriate bow division are inherent in Bréval's melodic style. This is especially true in works intended for the amateurs. The resulting ease with which the performer can execute the passage contributes to the overall sonority, while simultaneously developing a solid bow technique.

The first thematic group continues with a new idea, measures 5-8, evolving into a triplet figuration, measures 11-14. An eight-measure theme, measures 15-22, leads to the second thematic group. This event is followed by an extensive période de trait, measures 30-41. (Example 8)

Example 8.



This is an unusual case in which the période de trait serves as a conclusion to the exposition. Such technical passages in this set of sonatas usually concentrate on one bowing articulation and one left-hand fingering pattern. They are not -- as observed in other genres -- connected with a lyrical idea. Since only one element is the focus, these passages become conducive to the development of technique.

The development section, measures 42-72, is a concise reworking of the three main events of the exposition. The section begins in the dominant with a varied statement of the first group. This is immediately answered by an altered version of the second theme, measures 46-49, which modulates to the VI, a harmonic plan previously observed in Bréval's development sections. (Example 9)

Example 9.



A new musical idea, measures 50-53, is rhythmically augmented in measures 54-57, and leads to another theme, measures 58-64, cadencing on VI. The section closes with a seven-measure triplet passage, measures 65-71, based on the période de trait material from the exposition and serves as a transition from VI back to the tonic. In sum, this is a "reworking" without further technical exploration.

The recapitulation, measures 72-102, restates the exposition in the tonic with minor changes. In this shortened

restatement, Bréval omits the transitional eight measures between the first and second thematic groups, measures 15-22, and proceeds directly from the first to the second theme in the tonic, measure 85. The twelve-measure période de trait, now in the tonic, is presented in full and closes the movement.

Bréval's last set of sonatas is the Six Sonates non difficiles pour le Violoncelle...Oeuvre 40 (c. 1795). As in previously examined sonatas, these consist of two instrumental parts, the second of which is an accompanying bass.⁸ The works follow a two-movement format, the first in sonata form and the last a rondo or Tempo de minuetto in rondo form. Compared with Opus XII and XXVIII, the sonatas of Opus XL are technically the least demanding: they are intended for students of elementary ability. The range of this set is . The cellist is never required to play above fourth position. Bow articulations are readily accessible to the student; they include elementary double and triple stops (first and fourth positions only), string crossings, staccato, and détaché passages. Each sonata explores triplet and sixteenth-note figures with various bow articulations. This set of sonatas gives the student constructive technical exercises presented in the context of contemporary structural forms without lapsing into études

⁸Both parts in this opus are printed in bass clef. According to Anne Marlene Gorgel in the "Nachwort" to Bréval's Drei Leichte Sonaten...Op. 40, nr. 1-3 (Leipzig: Peters, 1978), the new notational practice, c. 1800, utilized the bass clef for the cello. Previously, as we have seen, the C clef on the 1st, 3rd, and 4th lines was more common.

or leçons.

The Sonata no. 1 in C major, Opus XL is perhaps the best known of Bréval's works and remains a staple in today's student repertoire.⁹

The first movement, an Allegro in sonata form, opens with a two-measure triple-stop introduction which leads directly to the broad eight-measure first thematic group in the tonic. With a move to the dominant in measure 11, Bréval unfolds the second thematic group, measures 11-22, in the dominant. It consists of a 4 + 4 + 4 phrase structure, cadencing on the V/V. Each four-measure phrase in this group explores a different technical problem. The first phrase requires use of the full bow, measures 10-12, and a subsequent even distribution of the full bow, measures 13-14. (Example 10)

Example 10.



The second phrase, with a short-to-long rhythmic pattern, utilizes a smaller portion of the bow and is to be executed in the middle to upper half. (Example 11)

⁹This sonata appears in several modern editions, and therefore is not scored in the Appendix.

Example 11.



Example 13.



The exposition ends with a three-measure closing theme in the dominant.

The development section, measures 40-67, is an elaboration of the second thematic group with an additional new theme ending the section, measures 60-67. The harmonic plan, found frequently in Bréval's development sections, follows the progression V-VI-V-I with secondary dominant motion. The recapitulation, measures 68-105, presents restatement of the first and second thematic groups. In the période de trait section, thematic material of its counterpart in the exposition is different; new technical demands are required of the cellist. For example, in measures 89-92, the eighth-note figures necessitate an elementary string-alternation technique. (Example 14)

Example 14.



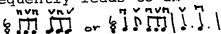
This figure is followed by an altered version of the triplet passage, measures 26-36, then leads to the closing theme in the tonic.

The first movement focuses on basic bow articulations and presents the student with several applications of the full bow and its division. The last movement, a Rondo grazioso in 6/8 meter introduces at least four bowing articulations and their repetitions with alterations. (Example 15)

Example 15.



Each theme is the basis of a larger structural unit. The theme and its elaboration give the cellist ample opportunity to develop the technical bowing skills required for its execution. Compound meter, with its subdivision of three notes to the metrical unit, presents basic problems of bow direction and distribution. The bow frequently leads to an "up" motion on a strong beat, that is:



Further complications arise with bow distribution in repeated patterns of , which require a quick up-bow on each eighth-note to equal the length of bow used on each down-bow.

To focus attention on bow technique in this movement, Bréval keeps the left hand in first position, with only a few shifts to the fourth position. As in the first movement, a specific technical skill is treated within the context of a phrase and the phrases follow one another to form larger units within the structural outline.

Duos

Bréval composed two oeuvres of duos for the cello each containing six pieces: Opus II (1776) and Opus XXV (1786). Both sets are technically difficult and are intended for the advanced cellists. The Opus II duets, discussed in Chapter IV, contain numerous passages in the thumb positions as well as difficult bow articulations. Bréval employs a variety of structural designs in this Opus. Details of movement length, keys, and tempos are included in Table 3, Chapter III.

The Opus XXV duets, which have been discussed in Chapter III, deserve further consideration here. Its title reads: "Pour faciliter l'Étude des différents clefs en usage pour ces instruments." Each movement of this opus explores the F, G, and C clefs. The C clef appears on the first, third, and fourth lines of the staff. The publication date of 1785 indicates that contemporary cello music was being notated in all three clefs with an emphasis on the C clef.

The order of frequency in the use of C clef was: 1) on the fourth line; 2) on the first line; and 3) on the third line.¹⁰ The duets contain numerous examples in which two, three, and four clefs are used in the course of a passage to eliminate excessive use of ledger lines.

(Example 14)

Example 14.



¹⁰ The use of the alto clef is extremely rare. The cello part of Bérval's *Six Trios...Oeuvre XXVII* (1786), discussed in Chapter IV, p. 158ff., likewise employs the C clef in these positions, proving that the occurrence here is not just a technical exercise for the cellist.

In addition to being a practical study in clef usage, the duets of Opus XXV are musically interesting and structured in a variety of contemporary forms. Bréval places exacting demands on the cellist by including difficult passages of double stops, runs, and arpeggios requiring advanced digital dexterity and frequent position shifts. An equally sophisticated technique is expected from the right hand. The composer writes passages involving complicated bow articulations and string crossings, as in this excerpt from Duet no. 6 in A minor. (Example 15)

Example 15.



TRIOS

Bréval's Trois Trio Pour un Violoncel oblique, Violon et Basse...Opera XXXIX (c. 1795) are showpieces for the cello.¹¹

These trios from his final period differ from others in this genre because of their textural inequality: the cello has the major portion of melodic activity with the violin and bass parts providing accompaniment. Bréval's approach to this trio format is similar to that of a solo cello sonata

¹¹This opus was previously discussed in Chapter V, p. 145ff. in connection with the term concertante.

with a violin obligato. The first two trios, in G and D major respectively, are in three movements marked Allegro, Romance, and Rondo. The third trio in C major, is a two-movement work consisting of an Allegro and an Andante (theme plus three variations).¹²

The Trio, no. 1 in G major is representative. The first movement, an Allegro in sonata form, opens with a statement of the first theme in the cello with an Alberti figure in the violin which maintains the rhythmic drive. The bass part, typical for the entire trio, provides a simple harmonic support. (Example 16)

Example 16.



The first thematic group is given exclusively to the cello. The second theme, measures 11-23, in the dominant is introduced forte by the violin, continued two measures later in the cello, with the violin reverting to its former accompanying figure. (Example 17)

¹²For details of movement lengths, keys, etc., see TABLE 5, p. 94ff.

Example 17.



This theme closes with a passage in parallel sixths for the cello and violin, a frequent technique employed by Bréval to close a section. The third thematic group, the période de trait, measures 24-44, is in the dominant. The cello carries the main thematic action.

The development section, measures 49-83, presents two thematic events. The first, played by the cello in the dominant, is a twelve-measure statement of the first thematic group interspersed with a triplet figure reminiscent of the second group and the période de trait. The second event is a new theme played by the violin and later shared with the cello in dialogue. This occurs in the submediant. Up to this point, with the exception noted in Example 17, the violin has been relegated to an accompanying role. In the development section, the violin carries the principal melodic responsibility. The assignment of a new theme to an instrument not previously featured in a solo capacity is a developmental procedure common among Bréval's first movements in all genres of chamber music.

The recapitulation places all the melodic activity in the cello part. Bréval omits the second thematic group, and goes directly to the période de trait, followed by the closing theme.

The second movement, in C major, marked Romance in the cello, and Andante in the violin and bass parts, is a quintessential example of Bréval's lyrical style. The opening section sets the textural format for the entire movement.
(Example 18)

Example 18.



The thematic activity lies totally in the cello on its chanterelle A-string accompanied by a continuous triplet arpeggiation in the violin placed in its low register. The structure of the movement may be outlined as follows:

Meas.	$\frac{A}{8}$	$\frac{B}{8}$	$\frac{C}{12}$	$\frac{A}{8}$
Harmonic plan	I-V-I C maj.	I-V/V-V	i-III-vi-V C min.	I-V-I C maj.

Violino Primo.

13

N^o Ce Quatuor a été composé pour quatre Violoncelles, et ne doit être rigoureusement exécuté que par ces 4 mêmes Instruments.*I^{er} Violoncel.**All^o*

QUARTETTO V.

Quartet no. V, Opus XVIII, 1^{er} Violoncel part

The last movement is in standard rondo form with the thematic material stated primarily in the cello. The "C" section is cast in the parallel minor. Bréval provides additional contrast by dividing the melodic action between the violin and the cello with the bass playing pizzicato for the entire section.

Quartet for Four Cellos

Bréval's unique contribution to the cello literature is a quartet for four cellos included as the fifth of his Six Quatuors Concertants et dialogués pour deux violons, alto et basse...Oeuvre XVIII (1785). The work is not given particular mention on the title page, nor is it specifically referred to in contemporary publishers' catalogues or in recent scholarship. Perhaps the reason why the work has gone unnoticed is because it was included within a set of standard string quartets. It may well be the first example of such a combination.¹³ Although designations for the standard string quartet appear at the top of the printed parts -- violino primo, violino secondo, alto viola, and violoncello, underneath these headings Bréval states: "Ce Quatuor a été composé pour quatre violoncelles, et ne doit être rigoureusement exécuté que par ces 4 mêmes Instruments." This composition is not playable by the standard string quartet.

¹³ There are no listings for cello quartets in The Breitkopf Thematic Catalogue. Milliot, in her extensive study of the cello and its literature in eighteenth-century France, makes no mention of the genre.

The quartet is in three movements: Allegro, Adagio, and Aria Andantino. Like the other works in this opus, (cf. Chapter IV. p. 183), the quartet is composed in the concertante et dialogue style. While maintaining a basic string quartet voice distribution, each of the four instruments has extensive solo material and passages of virtuosic brilliance.

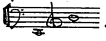
The movements of the quartet are typical of Bréval's structural types. The exposition of the first movement, in sonata form, contains three thematic groups. The last is a difficult période de trait stated by the first cello and repeated in the second cello. The development section presents a new theme and its subsequent alteration on V/V, cadencing on VI. A section of rhythmically fragmented dialogue closes the section in the dominant. The recapitulation restates all the events of the exposition with modest modifications. The second movement, an Adagio in triple meter, is in the parallel minor. Contrasting homophonic and imitative textures combine with wide spacing in the voice-leading to create a rich unfolding of melodic ideas. The last movement, marked Andantino in duple meter, is an Aria with three variations and a coda. The melodic material is distributed among the four cellos with each contributing, in turn, to the elaboration of the theme.

The first cello part is mostly in the treble clef, with brief passages in the bass clef. It is notated an octave higher than it sounds. If attempted on the violin, the range would far exceed that of contemporary practice as

this passage from the first movement shows: (Example 19)¹⁴

Example 19.



The range of the first cello part is unusual: , with a major portion of the activity occurring above middle C. The second cello, also notated primarily in treble clef, has the same range but generally plays below the first cello. The third cello is notated in treble, tenor, and bass clefs and has the range of . Cello III has the role equivalent to the viola in the string quartet. The fourth part, notated primarily in the bass clef, usually functions as the bass of the ensemble and has a range of .

Voice distribution of the four cellos corresponds to that of the concertante string quartet with one difference: the homogeneous range of the ensemble allows placement of any of the four "solo" instruments above the accompanying parts. The development section of the first movement assigns the solo role to the cello IV. (Example 20)

¹⁴The "8va" sign indicates that the music should be played as written instead of what is normally the case -- an octave lower than written.

Example 20.

170

Solo

175

In this passage, the first and second cellos (which sound an octave lower than written) are below the solo line, while the third cello functions as the bass. This setting would be impossible with a string quartet.

Bréval explores the variety of sonorities possible with instruments of the same range. In the second movement, he takes advantage of the rich sound possible with more than one instrument in the lower register. (Example 21)

Example 21.



The sonority of all four instruments playing in an extremely high register is often employed, as in the close of the exposition of the first movement. (Example 22)

Example 22.

The intense sound of the first and second cellos playing in the upper register, combined with the "white" sonority of the equally high harmonics, creates a unique color. The harmonics in this twelve-measure section, and their return in the recapitulation, are natural harmonics sounding an octave higher than written. Passages involving artificial harmonics occur in this work, such as in the third variation of the last movement. (Example 23)

Example 23.



The juxtaposition of the pizzicato and harmonics results in a colorful sonority which is maintained throughout the variation. Harmonics were not new to the cello in Bréval's time. But he was among the first to explain their execution.¹⁵ Lengthy passages of harmonics, such as those

¹⁵The earliest harmonics in the cello literature occur in the Opus I sonatas of Graziani (1753) and later in sonatas by Canavas and Jean-Pierre Duport (1773). Harmonics were used extensively for some "airs" throughout the last

above, do not appear in any other of Bréval's chamber works.

The Traité

Bréval published his Traité du Violoncel...Opera 42 in 1804 at the age of fifty-one. It proved to be his last compositional effort, culminating that part of his career which was devoted to the cello. Bréval's Traité is of immense value on two levels. Historically, the work became a prototype of the format of the modern cello method. Musically, the exercises, duos, and sonatas serve as superb means of achieving technical skills through interesting materials. The Traité is deserving of a modern edition.

Published at a time when the French cello school was reaching an apex, this work provides a picture of the instrument's development at the beginning of the nineteenth century; at the time of its publication, it stands as the longest and most comprehensive méthode of its kind. Bréval belonged to a second generation of cellists who studied with Martin Bertault (1709-1771) -- the founder of the school.¹⁶ The first generation included cellists François Cupis (1732-1808), Jean-Pierre Duport (1741-1818), and Jean-Baptiste Janson (1742-1803).¹⁷ Among these, Cupis was the first to

part of the eighteenth century. Mention of them in the cello methods, however, does not occur until the works of Bideau (1802), Aubert (1803), and Bréval (1804). For further discussion, see below.

¹⁶Milliot states that Bréval may have been Bertault's last student. Milliot, II, 593.

¹⁷Along with Bréval, the second generation included

write a method, and he was concerned with the establishment of a solid technique. Bréval, whose work appeared thirty-two years later, reflected the school in a more refined stage of its development.

Two contemporaries who wrote methods at the same time as Bréval but were not students of Bertault should be mentioned: Dominique Bideau, Grande et nouvelle méthode raisonnée pour le violoncelle (1802) and Pierre-François Aubert, Méthode ou nouvelle études... (Janet, 1803). Although his treatment is brief, Bideau's work is the first to explain harmonics. The work of Aubert merely reworks the principles and format of Cupis, providing new examples, but little else. Bréval's Traité appeared soon after with a totally new concept:

Le petit nombre de celles [méthodes] qui existent m'a paru ne pas contenir assez de principes élémentaires, et marcher par sauts, au lieu de suivre une marche graduelle. J'ai essayé de suppléer à ce qui avait été omis.¹⁸

The composer fulfilled his intentions by writing a work which progresses gradually from elementary scale studies using whole notes to sonatas and duos of an advanced level.

Conceived as a complete course of study, the Traité is 205 pages in length and, after a preliminary discourse on

Pierre Levasseur (1753-1815), Jean-Louis Duport (1749-1819), and Louis Janson (1749-1820). The only members of this group to write methods were Bréval (1804) and J. L. Duport (1813). Duport's Essai... (1813), follows Bréval's format. Excerpts from Duport's work appear in modern edition.

¹⁸Jean-Baptiste Bréval, Traité du violoncel... Opera 42 (Paris: Imbault), p. 1.

playing techniques, is divided into six études, each dealing with specific skills, as shown in Table 9.

TABLE 9

<u>Chapter</u>	<u>Pages</u>
<u>Discours Préliminaires</u> Techniques of tone, bow and fingering	1-6
<u>Première Étude</u> Scale studies with exercises	7-87
<u>Seconde Étude</u> Lessons developing skills from previous chapter	92-120
<u>Troisième Étude</u> Arpeggio study; bowing articulations	121-132 [p. 133 blank]
<u>Quatrième Étude</u> Harmonics	134-135
<u>Cinquième Étude</u> Thumb positions; 12 sonatas, 6 duos	136-193
<u>Sixième Étude</u> Double stops	194-205

The method progresses from introductory techniques of holding the instrument and bow to intricacies of harmonics, thumb positions, and double stops. The first two études, which comprise more than half the entire work, are devoted to a gradual building of fundamental skills. The third through sixth études concentrate on more difficult techniques. In addition, Bréval provides a repertoire of twelve sonatas and six duos.

The method, however, is not without its shortcomings. Sylvette Milliot refers to the composer's failure to provide sufficient annotations which would help the reader with specific problems.¹⁹ Bréval leaves it up to the teacher to supplement the text. Milliot is criticizing the Traité from a twentieth-century standpoint. Compared to the work of his contemporaries, Bréval has given the student more material in one volume than anyone before him.

In the introduction, the composer provides us with some interesting facts about the cello and its status in the contemporary musical milieu. After his opening statements, Bréval differentiates the instrument from the stringbass:

Le Basse qui est pour nous le même instrument que le Violoncel, offre pourtant cette différence, qu'on entend pour Basse, la partie qui accompagne en ne parcourant qu'un diapason de peu d'étendu, et par Violoncel, la même partie qui parcourt un diapason plus étendu, et qui en même tems partie d'accompagnement, et partie récitante.²⁰

Bréval presents an interesting commentary on the status of the bass. At this time, the string bass certainly has potential for a more extended range than what is described. By the end of the eighteenth century, however, the instrument's range had not been explored in French music; its position in the string family was still one of harmonic support.

¹⁹Milliot, II, 641 "...les explications détaillées font cruellement défaut. En effet, pour l'auteur rien ne vaut l'exemple direct."

²⁰Bréval, p. 2.

Apparently, Bréval felt that the cello's relation to the violin needed further definition.²¹ He describes the differences of instrument constructions, highlighting consequences for both left and right hand positioning and manipulation. He details fingering and shifting requirements for both cello and violin, and states that the cello is a more demanding instrument:

Le violon peut avec quatre doigts former quatre tons différents, lorsque la basse ne peut en former que trois; d'où il suit que pour faire la quatrième note il faut déplacer la main... Cela suffirait seul à expliquer pourquoi on rencontrera toujours plus d'habiles artistes pour le violon que pour la basse. Car en même temps que ces deux instruments demandent les mêmes qualités pour bien en jouer, la basse exige en outre beaucoup d'adresse.²²

In the remainder of the discours, concerned with the principles of sound, bowing, and fingering, Bréval offers concepts discussed below never before stated in a French cello treatise.

Bréval's approach to the instruments's tone production is brief and somewhat romantic. He draws an analogy between good instrumental sonority and a beautiful voice; both are gifts of nature:

²¹Bréval knew the violin quite well. Throughout the method he points out the differences between the techniques needed for two instruments. This may have been aimed at the amateur violinists who were learning the cello. Milliot states that at this time, "de nombreux violinistes amateurs se sont tournés vers le violoncelle." Milliot, II, 643, fn 1.

²²Bréval, p. 3, speaks only of the left hand. The thickness of the cello's strings as well as the distance between them would also pose problems to the violinist turned cellist.

Comme une belle voix est un don de la nature, pareillement un plus ou moins beau son dépend de la finesse de nos organes, et l'art ne peut y ajouter que fort peu de choses. Toutes les règles connues a cet égard peuvent servir à perfectionner le son sans jamais le dormir.²³

The preliminary discussion of the bow is definitive. Bréval echoes Cupis (and the Italians) by stating that the bow is the mainspring of all that constitutes string playing:

C'est lui qui obéissant à l'impulsion qu' il reçoit, exprime la pensée, form le son, son action qui se réduit à tirer, et à pousser dans la même ligne perpendiculaire à la touche, offre des combinaisons si variées, et si multipliées, qui entreprendre de les faire connoître, ne serviroit qu'à démontrer l'impuissance de pouvoir les décrire.²⁴

This is followed by directives for holding the bow which are traditional for the French school. The bow should be held with the first and fourth fingers holding the stick, while the second and third fingers press against the horse-hair; the thumb on the inside of the bow, should remain near the fingerboard. He presents a new idea in the caveat that the bow must retain a suppleness:

L'habitude apprend à ne pas trop (le) serrer. Il doit être libre dans la main comme la plume dont nous nous servons pour écrire. Il doit avoir aussi une sorte d'élasticité modifiée suivant les différentes fonctions qui sont connues par les expressions de détaché, enlevé [spiccato],

²³Bréval, p. 4.

²⁴Bréval, p. 5.

coulé, etc.²⁵

Bréval unfortunately does not follow through with specific directions and exercises.²⁶ Nonetheless, this initial attempt became the source upon which later composers would expand.

The last technical discourse in the Traité introduction concerns the placement of the left-hand, problems of fingering, and shifting. Once again, both traditional and innovative concepts are evident. Bréval begins by comparing, in detail, fingering patterns on the cello and the violin. After giving the basic left-hand patterns, the student is made aware of alternative patterns recommended by some "maîtres."

Le doigté du Violoncel n'est en quelque sorte que le produit de(s) habitudes des différens maîtres, et comme chacun observe différemment; ce qui est approuvé par l'un, est quelquefois blâmé par d'autres.²⁷

He continues that several able artists execute a passage with equal perfection utilizing different fingerings. Student anxiety in this matter is relieved by giving alternate fingerings (sometimes three or four) wherever possible "afin qu'on soit a même d'apprécier et de choisir." Bréval is

²⁵Ibid.

²⁶In his Troisième Etude, the author gives exercises to develop bow articulations, but they are not identified by name, nor does he give directions for their execution.

²⁷Bréval, p. 5.

thorough in doing so throughout the scale studies and exercises.

Bréval ends his introduction advising the student on the holding and tuning of the instrument. To ensure proper position, he provides an engraving to which the student can refer. (See Reproduction XII, p. 226). Differences from today's techniques are immediately noticeable: the bow hand (already mentioned), the placement of the left thumb between the first and second fingers, and the absence of an endpin, requiring the cellist to support the instrument firmly with the knees. Bréval then proceeds to the six études. Within the Première Étude, pp. 7-87, Bréval fulfills his intention of providing a gradual progression for technical development. By far the longest and most carefully planned chapter, it is devoted to establishing a solid elementary left-hand technique. This music is preceded by a brief paragraph in which Bréval reveals the purpose of scale study: "bien asseoir la main et surtout apprendre à jouer juste." He limits the study to major and minor scales of up to five sharps and flats:

J'ai cru [devoir] me dispenser de donner des
Exemples pour les tons avec six et sept dièzes;
six et sept bémols; parceque ces tons ne sont
presque jamais employés.²⁸

Once again, he has provided another statement of contemporary music practice.

²⁸Bréval, p. 7.



J. B. BREVAL
Frontispice de son Traité du Violoncelle, Op. XLII, 1804

The scales are organized in sequential order of sharps and flats, major and minor: C major/a minor; G major/e minor; F major/d minor, etc. Each scale is followed by six leçons which explore the finger patterns of the scale. The presentation of each scale is thorough and consistent. The scale is given in whole notes, ascending and descending, with a fingering for each note. Bréval sometimes offers alternate fingerings, as in the scale of F sharp minor. (Example 23)

Example 23.



As a rule, scales encompass an octave or an octave-and-a-half, avoiding shifts to the higher register on the A string. Scales beginning on the C string (as in Example 23) have a range of two octaves. The author adds an innovative feature to this scale study with exercises illustrating the different finger patterns on all four strings for the note G sharp. (Example 24)

Example 24.



The six leçons following each scale include studies in broken thirds, fourths, fifths, and octaves. The leçons for each scale are followed by duets. These duets are in binary form, approximately forty measures long, and progress in difficulty. Bowing articulations remain elementary and attention focuses on the left hand. Both scales and leçons

are notated in the bass clef.

The Première Étude ends with summary statements:

1) the exercises are of a limited range, but must be mastered "pour bien asseoir le main," and 2) a method can only point out the skills to be learned and that "il dependra de l' intelligence du Maître, de choisir les pièces de musique les plus analogues à chaque genre d'Études." In a footnote, the Editeur (Bréval?) recommends that "Les oeuvres qui conviennent à cette Etude sont en petit nombre. Voyez les Sonates de Bréval, Opera 41."²⁹

The Seconde Étude, pp. 92-120, consists of twenty-eight Leçons, nos. 142-70. Bréval once again encourages students to find their own fingerings, since a multiplicity thereof exists for any one passage:

Il vaut mieux chercher et dev nir pour ainsi dire
par soi-même; par là on acquiert de la confiance
et l'exécution en devenant plus sure et plus
rapide.³⁰

For difficult passages, however, he makes suggestions for fingerings.

The twenty-eight leçons vary in length, are in binary form, and follow the key plan of the Première Étude. They are also progressive in difficulty. The range is as

²⁹The editor is probably referring to the Six sonates non difficile...Oeuvre XL (1805) published in Paris by Sieber, Janet, and Imbault, and in London by Lavenue et Mitchell. Either this was an editor's error or Imbault changed the opus numbering in their edition of the sonatas.

³⁰Bréval, p. 92.

extensive as it can be without going into the thumb positions:  For the most part, the general register in these works is considerably higher than the leçons in the preceding étude, with much of the music centering on the A string in first, third, and fourth positions.

In this Seconde Étude, Bréval expands and refines the left-hand fundamentals already acquired. He adds more sophisticated bowings as well as musical nuances such as dynamics, tempo changes, and pizzicato. Each piece is designed to explore a specific technique, such as string crossing or shifting. In this respect, the chapter is a forerunner of later nineteenth-century didactic works by Duport, Lee, Franchome, and Popper.³¹ The editorial note for this chapter states: "Voyez pour cette Étude, les Sonates de Bréval Opera 28, Duo Opera 19 et 21." These are works, however, of substantial musical and technical difficulty. Perhaps the éditeur is being too optimistic.

The Troisième Étude, pp.121-32, is devoted to the "Arpeggio, Avec les différens coups d'Archet qu'on peut y employer," and presents seventeen different bowing articulations. (Example 25)

³¹The volumes of études used by cellists today begin with Duport (1813), and progress to those of later French and German masters. They are similar in content to Bréval's Seconde Étude. His studies in this chapter would provide an excellent preparation for the later works.

Example 25.



Each of the seventeen bowings summarized above has its own exercise which takes the student through the arpeggio sequence. Milliot states that bowings 5, 16, and 17 appear in Bréval's Traité for the first time.³² She also states that this chapter introduces varying rhythms and new accentuations to the traditional French approach.

These exercises are followed by six Airs for violin and cello, with the violin playing the melody and the cello accompanying with arpeggiated figures based on the just-studied articulations.³³ The Airs consist of popular dance and song forms entitled: 1) Andante; 2) Gratioso; 3) Moderato; 4) Andantino; 5) Tempo di Minuetto; and 6) Pot-pourri-Andante.

³²Milliot, II, 646.

³³Bréval, p. 128, instructs the cellist that the airs can be executed not only with the bowings marked but with all the others in the preceding study.

The sixth air contains, among other folk melodies, "Ah vous dirais-je maman."

The bowing exercises and their application in the airs are comprehensive. However, the implied articulations which Bréval mentions in his introduction (*détaché*, *enlevé*, *coulé*, etc.) are not specifically labelled or commented upon.

The Quatrième Étude, pp.134-135, is devoted to "Des Son Harmoniques ou Sons Flutes." Bréval gives instructions for playing both natural and artificial harmonics:

Si vous appuyez le doigt sur une note quelconque, et que vous touchiez doucement à l'octave, vous avez pourtout l'octave harmonique; si de même vous frappez à la quarte, vous trouvez la double octave; à la Quinte, l'octave de la même Quinte...³⁴

This is accompanied with examples of natural harmonics and their actual sound with their notation. (Example 26)

Example 26.



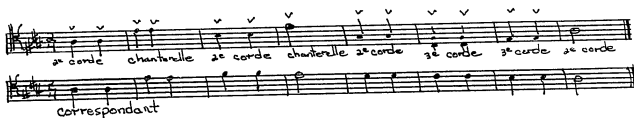
³⁴Bréval, p. 134.

Of more interest to us than his explanations and exercises is Bréval's commentary on the contemporary practice:

Autrefois les sons harmoniques étaient fort usités, ils étonnoient et avec raison: on jouait des Airs entiers qui n'avoient d'autre mérite que celui d'une sorte de difficulté vaincue. Mais aujourd'hui que tout le monde en connaît les marche, ils ne sont presque plus de mode.³⁵

The playing of harmonics for entire pieces was apparently very much the fashion of the second half of the eighteenth century. By the turn of the century, its effect had played itself out. Bréval gives the tune "Ah vous dirais-je maman" in two versions, with and without harmonics.

Example 27



³⁵Bréval, p. 135.

The Cinquième Étude, pp. 136-195, is also divided into two sections: the first presents the thumb positions; the second a series of twelve cello sonatas and six duos.³⁶ Bréval describes the thumb positions as additional fingerings which enable the cello to extend its range to that of the violin:

C'est alors qu'(elle) se rapproche du violon et que tous les passages qui se trouvent compris dans l'étendue d'une gamme peuvent s'exécuter également ces deux instruments.³⁷

In his approach to the thumb positions, Bréval presents us with an important new idea: the thumb positions are an extension of the regular positions and that they begin in the middle of the neck rather than lower and closer to the scroll, as proposed initially by Corrette.³⁸ Bréval is also among the first to advocate the use of the fourth finger in the thumb positions. The sonatas and duos of this chapter suggest this fingering. Finally, Bréval's method appears to be the first to devote a large section to the correct use of the thumb positions with numerous variant bowing articulations.

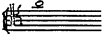
³⁶The copy of the Traité deposited in NYPL LC is missing p. 135-142, which covers the thumb positions, Sonata No. 1 and Duo No. 1. As of this writing, these pages are unavailable. Information given here is derived from Milliot's brief commentary, II, p. 646-647, and her tables, p. 693-95.

³⁷Milliot, II, 646-647.

³⁸In his method (1741) Corrette places the first thumb position on the first note of the fourth position:



The twelve sonatas and six duos that follow the Cinquième Étude make extensive use of thumb positions, as well as techniques previously discussed. In effect, they are a musical summation of the Traité to that point. The twelve sonatas are similar in form to the Opus XL sonatas non difficiles. They consist of two movements, slow and fast. The latter is in sonata form. Although composed specifically to include the use of the different bow strokes and left-hand techniques studied, the works maintain a high degree of musical significance. The movements in sonata form present two contrasting themes and an extensive période de trait. The tessitura is extremely high with a majority of the sonatas written in treble and C clefs.³⁹ Bowing executions are sometimes indicated, sometimes not. The Sonata No. V, in D major first movement, explores different bowing articulations, such as spiccato and staccato. The first thematic group's spiccato is without commentary probably because it was self-explanatory. (Example 28) However, the staccato of the période de trait section includes specific directions for execution. (Example 29)

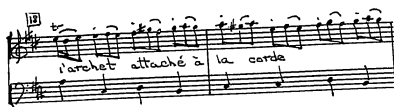
Bréval places it on , where it essentially begins in today's practice.

³⁹There is an absence in all the methods of commentary pertaining to the different clefs. Bréval's Opus XXV duets (1785) to "faciliter l'étude des différentes clefs en usage pour son propre instrument..." (cf. p. 205) may be a unique study. Milliot makes little mention of clefs or contemporary notational practice in her examination of the methods.

Example 28.



Example 29.



Fingerings in the sonatas and duos are rare. Exceptions include thumb positions and octave passages requiring use of the thumb in the lower position. In marking thumb positions, the thumb is designated "ff." The rest of the fingerings in that position are left to the player's discretion, as in this passage from the Allegro of Sonata No. X

in B flat major. (Example 30)

Example 30.



Octave passages requiring the thumb are numerous and are always marked, as in the first movement, Sonata No. IX.

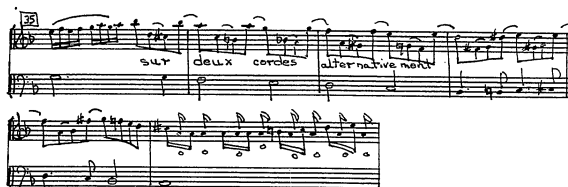
(Example 31)

Example 31.



Directions for execution are provided where a particular sonority is desired. (Example 32)

Example 32: Sonata IX/I



This passage can be played on one string. But the effect, especially in measures 40 ff, would be quite different.

The Sixième Étude, pp. 194-205, is undoubtedly the most difficult and covers the area of double stops. In his commentary, Bréval states that.

elle demande une grande pratique de l'instrument, et exige beaucoup de force physique dans la main gauche.⁴⁰

Rather than present the double stops as a scale study, Bréval gives us twelve substantial Exercises which incorporate double stops. The exercises take on varied characters, such as Aria, Tempo di minuetto, and Commodo. Most interesting

⁴⁰Bréval, p. 194.

is Bréval's comment above exercise No. 10: "Le chant soutenu et les notes graves frappés légèrement comme accompagnement." The opening of the exercise illustrates this idea. (Example 32)

Example 32.



Bréval's Traité is the first cello method to present double stops in terms of one line being more important than another: melody with accompaniment. With this étude, the author ends on a note of virtuosity.

The Traité du Violoncel is comprehensive and innovative for its time. However, the author omits consideration of certain areas and treats others incompletely. Ornamentation is virtually neglected -- there is one exercise and a brief commentary on trills. Chromatic passages, which are difficult on stringed instruments, are incorporated into the sonatas and duos. But the author fails to isolate these passages for separate study in the exercises. Right- and left-hand pizzicato are similarly neglected. Weaknesses aside, the Traité is valuable in itself and is historically significant. Bréval's intention -- presenting a complete

and sequential study encompassing the important aspects of cello playing -- is certainly achieved. The Traité is Bréval's last work. It is a culmination of his experience as composer, virtuoso cellist, and teacher. Bréval concludes his Traité with modesty:

Je pense d'avoir laissé beaucoup à dire à ceux
qui voudront s'occuper de continuer un travail
dont ceci deviendra une préparation.⁴¹

⁴¹Bréval, p. 6.

CHAPTER VII

SUMMARY OF STYLISTIC ELEMENTS

Bréval's chamber music has been examined in this study according to specific criteria: 1) structural types; 2) concertant and dialogué principles; and 3) works featuring the cello. Details of melody, rhythm, and harmony were included in the discussion of each work surveyed. This chapter will summarize Bréval's treatment of these elements in an attempt to define his compositional style.

Harmony

Harmony is the least varied element in Bréval's chamber works. As we have seen in Chapter III, large-dimension harmonic considerations of key and key relationships between movements are predictable. For works in major, Bréval employs an interchange of mode -- major/minor -- in virtually every composition.¹ In sonata-form movements, he rarely moves to the minor for the second thematic group of

¹Works in minor do not employ an exchange of mode with any consistency.

the exposition. Shifts to the minor occur most frequently in development sections. This modulation takes place after the dominant restatement of the first thematic group or the dominant presentation of a new theme, and usually extends to the recapitulation (see Opus XIX/3/I, measures 54-89, Appendix, p. 13). The minor mode placed in the development provides a harmonic contrast to the exposition and further highlights the return of the tonic major in the recapitulation.

Sections of other movements are also cast in the minor: 1) all second episodes of rondos; 2) most "trios" of Tempo di Menuetto movements; and 3) at least one variation of theme and variation movements. In all movements, shifts to the minor mode occur in conjunction with melodic, rhythmic, and textural changes. These sections provide maximum contrast within the larger framework.

Bréval's harmonic language is conservative. His chord vocabulary consists mainly of primary chords functioning in conventional progressions. The principal harmonic tension is created by the opposition of tonic and dominant. Often an entire tonal region will consist of an affirmation of the key through repeated volleys between dominant-tonic (or V/V-V). In sonata form movements, secondary dominant relationships occupy a major portion of the harmonic layout. Representative is the development section, measure 55-83 of the Opus XXXV, no. 2 duet in C:²

²For full score, see Appendix, p. 20.

measures: 55-56 57-61 62-63 64-66 67-71 72-73 74-76 77 78-79

harmonic: I- I V/VI V/VII V/VI VI V/IV IV V/II II-V
plan

80-83 84 (Recapitulation)
V - V I

As mentioned previously, the motion to the submediant through a series of secondary dominants is a standard procedure in Bréval's development sections.

Bréval reserves chromatically richer chords such as diminished sevenths, augmented sixths, and Neapolitan sixths for cadential points, as in the close of the first thematic group of the Opus V, no. 4 string quartet, first movement. (Example 1)

Example 1.



The diminished seventh chord in measure 24 intensifies the cadence on V/V.

In works prior to Opus V (1778), the cadential action consists of a series of dominant-tonic cadences which are prolonged through use of dialogue, as in the close of the exposition of the Opus III, no. 3 string trio, first movement.

(Example 2)

Example 2.



In the early works, texture, rather than harmony, is the means of intensification and articulation.

Harmonic rhythm also changes from earlier to later works. The rate of chord change in the early works is frequently one chord (or less) per measure as in the first movement of the Opus I, no. 2 string quartet (1775). (Example 3)

Example 3.

In the first movement of the Opus XVIII, no. 4 string quartet (1785), thematic material unfolds over a harmonically stationary accompaniment. (Example 4)

Example 4.



The harmonic rhythm of chamber works from 1780 onward is substantially slower than in earlier works.

Harmonic rhythm generally accelerates to the end of a section or movement. In sonata form, the second thematic group changes chords at a faster rate than does the first thematic group. The harmonic rhythm of the période de trait may move faster than the second thematic group, thus accelerating the entire exposition to its close.

Bréval's harmonic language grows more sophisticated and controlled in later oeuvres. In general, however, his chordal vocabulary and harmonic procedures are patterned, seldom departing beyond the conventional practice.

Rhythm

In large, middle, and small dimensions of rhythmic activity, Bréval's chamber works reveal consistent compositional procedures.³ Large-dimension considerations include: 1) tempo; 2) meter; and 3) length of movements. Bréval's choice of tempos is standard: Adagio, Andante, Tempo di Menuetto, Allegro, and Presto. He generally avoids modifications such as "ma non troppo" or "poco" in his designations. As Tables 3, 4, and 5 indicate (see Chapter III, p. 87ff), Bréval associates specific tempos with particular movements: 1) Allegro for first movements; 2) Andante or Adagio for slow movements; 3) Tempo di Menuetto for modified minuet movements; and 4) Presto for finales. The overall tempo planning for a three-movement work is a fast-slow-fast scheme. The finales, though faster in tempo than first movements, have more measures, and closely approximate the first movements in duration.

Internal alterations of tempo are rare in Bréval's chamber works. Occasionally, the tempo may be interrupted with a cadenza-like figure, as in the last measure of the Opus II, no. 2 duet in A for two cellos. (Example 5)

³I have borrowed the concept of "large, middle, and small dimensions" from Jan La Rue, Guidelines for Style Analysis (New York: W.W. Norton, 1970)

Example 5.



Alterations of this type usually occur at the end of a section, functioning as an upbeat to the return of the tonic.

Bréval is more inclined to indicate that the same tempo be maintained. In passages of technical difficulty, he sometimes specifies "segue battuto"--keep the beat. Frequently, above the first variation of a theme and variation movement, Bréval instructs the performers to play the variations faster than the theme: "Les variations se jouent plus vite."

Bréval employed a limited range of meters. All first movements are in duple meter: slow movements may be in duple, or triple meters; rondos are in duple or 6/8; theme and variations are in duple, triple, quadruple, or compound meter. No internal metrical changes occur in the chamber works.

The last large-dimension consideration is movement length. Movements of the same structural design within an opus are often approximately equal in length, with the possible exception of the sixth work of the set. The overall dimensions of three-movement works exhibit symmetry: the first and third movement are either equivalent in number of measures or

duration; the middle movement is usually one-third the number of measures of the outer movements. Internal proportions of movements in sonata form show a similar relationship: exposition and recapitulation are approximately equal in length; the development section is half that of the outer sections. Movements in other forms also follow a pattern. Slow movements in ternary design frequently have a B section which is twice as long as the framing A sections. The B and C episodes of movements in rondo form often have a measure ratio of 3:1 to each other.

On a smaller scale, recurring rhythmic patterns are noticeable. The surface rhythm moves from long to short note values, extending over an entire thematic group. This characteristic structure may begin with a note of two or more beats, progress to quarters and/or eighth-notes, and conclude with eighth-note triplets and/or sixteenth-note passages. The result is an acceleration of rhythmic activity towards the final cadence. In sonata form, Bréval almost invariably utilizes this rhythmic procedure for the second thematic group of the exposition. It provides a rhythmic drive to the sixteenth-note période de trait. (See Opus XXXV/2/I duet in C, measures 18-37, Appendix, p. 21).

In the smallest dimension, rhythmic profiles of phrase groups or phrases fall into two distinct and consistent types. Rhythmic patterns of themes from early oeuvres have short note values equally distributed throughout the measure, as in the opening theme of the Opus I, no. 2 string quartet,

first movement. (Example 6)

Example 6.



In the first four oeuvres, Bréval tends to place the rhythmic stress on the first beat of the measure. Alla zoppa rhythms, dotted-eighth and thirty-second figures, and excessive ornamentation are also characteristic of these early works.

Beginning with the Opus V string quartets (1778), Bréval shifts the rhythmic stress to the second beat of the first and/or second measure of a phrase. The opening theme of the Opus V, no. 3 string quartet in B flat is representative of this stress pattern. (Example 7)

Example 7.



The rhythmic motion of themes in Bréval's more mature style maintains a pattern of long to short note values with a stress on a second beat, as in the opening of the Opus XIX, no. 3 duet in D for violin and cello. (Example 8)

Example 8.



The intricate rhythmic figures and ornamentations of the earlier works all but disappear from Opus V onward.

In sum, rhythmic acceleration in Bréval's chamber works appears on three levels: 1) over an entire section; 2) within a thematic group; and 3) within a phrase. He manipulates rhythmic action (in conjunction with other elements) as a means of intensification and drive to the cadence.

Melody

French music of the latter half of the eighteenth-century emphasized melody. Contemporary critics valued the "chant facile et agréable" above all other elements in a composition. Eighteenth century French theorists repeatedly stated their preference for the galant style with its melodic emphasis over the learned or contrapuntal style. In 1768, Rousseau states:

Si la Musique ne peint que par la Melodie, et tire d'elle toute sa force, il s'ensuit que toute Musique qui ne chante pas, quelque harmonieuse qu'elle puisse être, n'est point une Musique imitative, et, ne pouvant ni toucher ni peindre avec ses beaux Accords.⁴

Composers during this period drew upon a rich vocabulary of stock figures for their melodies.⁵ Levy states that few composers in her study have personal or idiosyncratic melodic styles. Further, she finds that melodic material usually consists of figures presented in an episodic fashion, and concludes that "melodic content is often more interesting in its sequence of events, the continual turn the discourse takes, the juxtaposition, rather than individual events for themselves."⁶ Deanne Klein, in her study of the quatuor concertant, examined works composed between 1770 and 1785. Although she makes no specific comments on melodic style, the quartets she presents in score show that a majority of composers relied on a pasticcio arrangement of short two-or four-measure motives for their melodic material. Levy and Klein both find a succession of different themes to be the general practice in this literature. Ratner similarly finds that "Melodic appeal

⁴Jean-Jacques Rousseau, Dictionnaire (1768), 275.

⁵Ratner lists thirty terms contemporary theorists used to describe melodic figures and their "grammatical relationships." His list is compiled from the writings of Mattheson, Heinichen, Spiess, Riepel, Daube, Koch, Portmann, Momigny, and Reicha. Ratner, 91-92.

⁶Levy, 187. Levy did not examine the quartets of Bréval. Her study includes Vachon, Gossec, Davaux, Cambini, Viotti, Dalayrac, Pleyel, and Jadin--all contemporaries of Bréval.

in classic music, generally speaking, arises from a gratifying turn of figure or happy connections of motives, not necessarily from complete tunes."⁷

Bréval's construction and manipulation of melodic material differs from that of many of his French contemporaries. His thematic material often consists of well-balanced phrases of four or more measures. Rather than present a string of short motivic ideas, Bréval often relates his phrases in an antecedent/consequent manner. In a larger dimension, he unifies thematic material among sections. In sonata form movements, themes from the exposition are the basis for the development and recapitulation.⁸ Bréval's concern for melodic cohesiveness may even extend to other movements of a work. In the Opus XXVII trio, no. 5 in F minor, he integrates the three movements with similar melodic ideas (see Chapter V, pp. 158-66).

Bréval's melodic style changes in later works. The melodic material of early works consists of short two-measure modules. The opening six-measure theme of the Opus I, no. 2 string quartet may be subdivided into a 2+2+2 phrase structure. (See Example 6) Often, one of the smaller units of a phrase may be repeated without alteration, as in the Minue of the Opus III, no. 2 trio in E flat. (Example)

⁷Ratner, 83.

⁸Levy states that most composers in her survey "were cavalier in their treatment of melodic or thematic materials." Sonata form movements usually contained extensive new thematic ideas in both the development and recapitulation sections. Levy, p. 112.

Example 9



Bréval achieves a longer melodic contour in later works with combinations of four-and sometimes five-or six-bar modules. The opening theme of the Opus XXVIII sonata no. 1 in D (1786) is typical of Bréval's mature melodic style. (Example 10)

Example 10



Phrase structure of themes composed in the 1780's and '90's have a characteristic pattern: in an eight-measure theme, the first or second two-measure subdivision may repeat with slight alteration. Typical of this construction is the last-movement opening theme of the Opus XIX, no. 3 duet in D. (Example 11)

Example 11.



The ten-measure opening statement may be diagrammed as:

	$\frac{a}{1-2}$	$\frac{b}{3-4}$	$\frac{b'}{5-6}$	$\frac{c}{7-10}$
measures:				

Bréval's melodic profiles show distinctive characteristics in both early and later works. Thematic material in the early works usually consist of neighbor-note motion, sixteenth-note scale passages, and frequent ornamentation (see Opus I, no. 4, Example 6) Repeated notes dominate much of the melodic material, as in the allegro theme, first movement, of Opus III, no. 2 trio in E flat. (Example 12)

Example 12.



From Opus V (1778) on, Bréval's melodic style undergoes significant change: 1) wider range; 2) longer note-values; 3) neighbor-note motion replaced by triadic structure; and 4) rhythmic stress placed on the second beat of a measure. The opening theme of the Opus VI, no. 3 duet in A major (1780) for two violins is representative. (Example 13.)

Example 13.



A favored melodic profile for first-movement opening themes consists of an up-beat ascent to the tonic, followed by a stepwise descent and concluded with a triadic rise to the cadence.

Bréval experimented with melodic types, presenting the musician with a variety of material within each opus. The coup d'archet opens one, sometimes two, works in most oeuvres. He always follows the forte opening with a piano theme and reduced texture.

Initial motives with a descending contour are less frequent, usually involve skips, a slower rhythmic motion, and equal rhythmic stress, as in the opening theme of the Opus XVII, no. 5 trio in F minor. (Example 14)

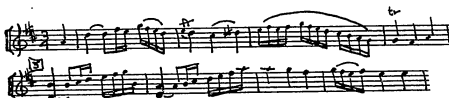
Example 14.



Bréval associated specific thematic types with the different movements. For movements in sonata form, the first thematic group conforms to the characteristics described above. The second thematic group in works from Opus V (1778) and VI (1780) on, is more broadly contoured than the first group, and has as its second half a triplet or sixteenth figure which evolves into the période de trait. In Bréval's slow movement themes two consistent compositional procedures are noticeable: 1) statement of a triadic idea with subsequent elaboration in shorter note values; and 2) an initial phrase consisting of neighbor note and stepwise motion in short note values. The first procedure allows the melodic line to unfold over an extended number of measures or phrases, with a

rhythmic acceleration to the cadence. Because of its florid nature at the outset; the second type of thematic construction does not permit elaboration in a subsequent phrase. In themes of this type, Bréval presents a series of figurative melodies in a mosaic fashion, as in the Adagio of the Opus XII, no. 6 sonata in D (1783) for cello and bass. (Example 15)

Example 15.



Last movements -- whether rondo or sonata form -- employ themes with a brisk finale gesture. A typical theme is the opening of the last movement of the Opus V, no. 4 string quartet in E flat. (Example 16)

Example 16.



The theme is triadic, moves from long to short note values, and consists of a squared-off 2 + 2 phrase structure in an antecedent/consequent relationship. Finale themes are

usually, short, with a simple rhythmic pattern, and undergo repetition with slight alterations.

In rondo movements, Brevall's approach to thematic material of the episodes is consistent. The first episode usually consists of a series of technically-oriented melodic ideas made up of runs, arpeggios, string-crossings, and sequential passages. Second episode themes, always in minor, are lyrical, and similar in nature to first-movement second group themes.

Application of De Momigny's Model to the Structure of the Duo in C Major for Two Violins, Opus XXXV no. 2, First Movement.

As discussed in Chapter IV, Jérôme-Joseph de Momigny in his Cours complet d'harmonie et de composition (1805) explains contemporary first-movement form in terms of two large sections with three parts corresponding to our exposition, development, and recapitulation. He describes two basic types of périodes or phrase-groups and their functions: 1) périodes capitales (principal periods); and 2) périodes inferieures (subordinate periods). The périodes capitales, discussed in this study on pp. 120-124, are those début, verve, mélodieuse, and trait. In addition to these primary periods, de Momigny distinguishes three types of périodes inferieures:

- 1.) Périodes complémentaires: those which are employed to give a sense of completion.

They may be long or short in length and may articulate a period, section, or movement. De Momigny alternately refers to them as période codataires.

- 2.) Périodes conjonctionelles: those which are used to link together two periods (capitale or inferieures). They serve as transitional phrases, and never conclude a period.
- 3.) Périodes intermédiares: those which are placed between the capital periods and which are neither complémentaire nor conjunctionnelle.

De Momigny is not explicit in his description of these subordinate periods, especially as regards their melodic and textural characteristics. It is clear, however, that they function as articulations, connecting or completing the principal periods. De Momigny's codification of the périodes inferieures does little to distinguish between the période conjunctionnelle and the période intermédiaire. Consequently, it is difficult to recognize these periods in the music. Furthermore, de Momigny gives no indication as to the length of the périodes inferieures.

De Momigny's explanation of first-movement structure may be applied to Bréval's Duo in C major for two violins, Opus XXXV no. 2 as outlined in Figure 4.⁹

⁹For full score, see Appendix, p. 21-24.

Figure 4

EXPOSITION									
v. I		/		v. I		/		v. I	
v. II		/		v. II		/		v. II	
Début				mélodieuse				conjunctionnelle	
1 -		8 9 -		17		27 18 -		29 30 -	

The exposition opens with a période de début presented in turn by both instruments. In measure 17, a one-measure transitional figure leads to the période de mélodieuse, measures 18-27. Typical for Bréval's melodic period, the five-measure lyrical theme is followed by a five-measure triplet figure in the dominant which functions as a rhythmic acceleration to the next event. A brief two-measure transitional période conjonctionnelle, measures 28-29, leads to the showy période de trait, performed by the first violin, measures 30-37. A lyrical three-measure phrase in the violin II, measures 38-40, leads directly to a restatement of the période de trait by that instrument, measures 41-49. A période complémentaire, measures 49-55, closes the exposition with a motivic dialogue derived from the période de début.

The development section, measures 55-83, begins with the période de début, measures 55-61, followed by a four-measure triplet période de verve -- a triplet figure based on measure 17 of the exposition. Next, an altered version of the période de mélodieuse occurs in measures 67-71. The development concludes with a période complémentaire, measures 76-83, which is a reworking of its counterpart in the exposition.

The recapitulation, measures 84-124, restates the périodes capitales and inferieuse of the exposition in the tonic with two alterations: 1) the first phrase of the

période de mélodieuse is omitted; and 2) the période de trait is melodically changed, and is only rhythmically related to its counterpart in the exposition.

In the first movement of Opus XXXV no. 2, phrase-groups corresponding to de Momigny's périodes capitales are readily identified. For the most part, they are eight or more measures in length, and occupy the major portion of the movement. The périodes inférieures occur with less frequency and are shorter in length. With the exception of the périodes complémentaires, the subordinate periods appear as two-measure phrases rather than phrase-groups.

CHAPTER VIII

CONCLUSION

From this study of Jean-Baptiste Bréval's life, milieu, and instrumental music, a portrait emerges of a musician totally involved with the musical life of late-eighteenth and early nineteenth-century Paris. Bréval was in touch with the pulse of French musical society. He was connected with the foremost musical establishments, sometimes functioning as performer, composer, and administrator within the same organization. Although he was not a key figure in this society, Bréval associated with the most prominent performers and composers of his time. He combined musical and business talents to establish a successful career in the growing free markets of Paris and London. Bréval's numerous works for private and public concerts appealed to Parisian tastes, and enjoyed repeated performances in the best concert halls.

Bréval's chamber works reflect the general practice of his time. In style and structure, these works conform to contemporary French theorists' descriptions of the musical language. Chamber music was performed in the salons and private concerts where witty conversation, decorative garb,

and the occasional clever -- or even profound -- idea was highly prized. These are pieces that were directed toward the amateur who valued a musical style which stressed florid, elegant melodies presented in a variety of textural settings. The amateurs who performed this music demanded a style which combined lyricism, brilliance, and technical accessibility. Bréval's chamber works aptly fulfilled these requirements. Dialogue style created a kaleidoscope of textures, an array of colors and effects. The soloistic concertant nature of Bréval's music encourages technical display, and permits the solo instrument to take flight, unhampered by the relatively static accompanying voices. From his first to his last opus -- a period of thirty years -- Bréval composed in the concertant and dialogué style.

As we have seen, Bréval was a consistent composer. He rigidly adheres to the same structural types for specific movements. His approach to harmony and rhythm is predictable. Yet, within these confines, Bréval continually finds countless elaborations and nuances: no work within an opus sounds like the reworking of another. He achieves this variety with melodic and textural inventiveness. Bréval's melodies have distinctive qualities which make them idiosyncratic. His treatment of melodic materials ranges between the short motivic mosaics of many of his French contemporaries and the long-range coherence of the Viennese school. Bréval attains maximum textural variety in his chamber music through dialogue.

Large-scale dialogue allows the exchange of melodic material among all the members of the ensemble, and consequently, the French penchant for hearing a melody repeated several times was satisfied. Small-scale dialogue -- exchange and alternation of short motivic figures -- articulates sectional structure and provides contrast.

Perhaps Bréval's most distinguishing talent is his craftsmanship in writing for string instruments. His extensive knowledge of each instrument enabled him to create lyrical as well as technical passages which elicit a maximum of brilliance with a minimum of effort. In all the chamber works surveyed, the viola and cello are given important roles, often equal in importance to the violin.

Bréval's most creative efforts were directed towards the cello. In the sonatas, duos, trios, and quartets that he composed specifically for this instrument, he expanded the cello repertoire at a strategic point in its early history. Besides being works of musical interest, these compositions filled particular technical needs of the cellist. Bréval completed his contribution to the cello literature with the Traité du violoncel, which both summarizes and advances the French school of cello playing.

Bréval published his last oeuvre in 1804, the year of Napoleon's First Empire. At the height of his career, he ceased to compose, and yet continued with performance and administrative activities for at least another ten years. Under the new

political regime, salon society enjoyed a renaissance. Many of the exiled artists, musicians, and intelligentsia returned to Paris. The amateur market continued to grow. Public concerts and orchestral societies thrived in the first decades of the new century. What caused this early retirement from composition? The answer may lie in his chamber music style. As we have seen, Bréval was aware of French taste. He knew what was fashionable and provided music suitable to the occasion. Perhaps by the first decade of the nineteenth century, French tastes had changed. The newly restored salon society may have considered Bréval's concertant et dialogue style with its periodes de trait outmoded. Perhaps he was not willing to try to keep pace with the changing times. Bréval was a composer of and in the late eighteenth century; he moved into the new century only as a performer, teacher and administrator.

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JEAN-BAPTISTE BRÉVAL (1753-1823)
LIFE, MILIEU, AND CHAMBER WORKS
with editions of ten compositions
and thematic catalogue

Volume II
EDITIONS OF WORKS AND THEMATIC CATALOGUE

by

Richard J. Viano

A dissertation submitted to the Graduate Faculty
in Music in partial fulfillment of the require-
ments for the degree of Doctor of Philosophy,
The City University of New York.

June 1983

APPENDIX I

EDITIONS OF TEN COMPOSITIONS

EDITORIAL REMARKS

Bréval published virtually all of his music Chez l'Auteur, and exercised fairly careful control over the engraving of the parts. Errors of pitch and rhythm are rare; omissions of notes, measures, or rests are practically non-existent. The parts, however, have numerous discrepancies in the placement of accidentals, slurs, dynamics, and other articulations. Bréval's original markings in the parts are retained in the scores. Editorial suggestions appear in brackets; slurs are stroked. Some practices need further comment:

- 1) The + sign appears to be used interchangeably with the trill sign (e.g. for identical passages).
- 2) Wedges (') and dots both seem to indicate staccato.
- 3) A  line (called ondulé [undulated] by French writers) placed over or below a group of notes is used frequently to indicate .
- 4) Accidentals are in effect for the complete measure; precautionary accidentals have not been added.
- 5) All cello parts in treble clef sound one octave below notated pitch, except where all'octavo signs are indicated.
- 6) Rinforzando, abbreviated rf, rfz, or rinf, is interpreted as a sudden accent or swelling on a single note or chord, and is practically synonymous with sforzando.

Duo in A major for two cellos, Opus II, no. 3

Date: 1776

Catalogue Reference: Sieber (Johansson
fac. 108, 1777)

Sources for this edition: Paris,
Bibliothèque Nationale; London,
British Museum

Allegro

4

8

12

16

Handwritten musical score for a piece in G major (one sharp). The score is written on six systems, each with a treble and bass staff. The measures are numbered 24, 26, 28, 30, 32, and 34. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *mf* and *f*. The piece features a mix of eighth, sixteenth, and quarter notes, with some measures containing triplets or sixteenth-note runs. The key signature remains consistent throughout the shown measures.

Handwritten musical score for guitar and bass, measures 40-64. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *mm* and *tr*. The measures are numbered 40, 44, 48, 52, and 56. The score is organized into systems, with each system containing a guitar staff and a bass staff. The notation is dense and detailed, showing a complex melodic and harmonic structure.

Handwritten musical score for guitar, measures 141-149. The score is written in treble and bass staves, featuring various musical notations including notes, rests, and fingerings. Measure numbers 141, 142, 143, 144, 145, 146, 147, 148, and 149 are indicated at the beginning of each system. The notation includes a variety of note values, rests, and fingerings, suggesting a complex piece of music.

Handwritten musical score for guitar, measures 81-89. The score is written on six systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *mf* and *f*. Measure numbers 81, 84, 87, 88, and 89 are indicated in boxes at the beginning of their respective systems. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures contain triplets or complex rhythmic patterns.

Handwritten musical score for a piece in G major (one sharp). The score consists of five systems, each with a treble and bass staff. Measure numbers 101, 104, 107, 112, and 116 are indicated at the start of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass staff in measures 101-104 contains dense, rapid sixteenth-note passages, while the treble staff has a more melodic line. In measures 107-112, the roles are reversed, with the treble staff having the dense sixteenth-note passages. The final system (measures 116-117) shows a continuation of the melodic and harmonic themes.

Rondeau

Handwritten musical score for a piece titled "Rondeau". The score is written on five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system starts with a treble clef and a key signature of one sharp. The second system has a measure bracketed with "[4]". The third system has measures marked with "6" and "5". The fourth system has a measure marked with "5". The fifth system has a measure marked with "24". The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for piano, measures 30-51. The score is written on ten staves, grouped into five systems of two staves each. The key signature is D major (two sharps). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Measure numbers 30, 34, 40, 48, and 51 are indicated at the beginning of their respective systems. The music features a mix of eighth, sixteenth, and quarter notes, with some measures containing complex rhythmic patterns and slurs.

Handwritten musical score for guitar, measures 64-82. The score is written in treble and bass staves, featuring various musical notations including notes, rests, and accidentals. The key signature is one sharp (F#). Measure 64 is marked with a box containing the number 64. Measure 65 is marked with a box containing the number 65. Measure 66 is marked with a box containing the number 66 and the word "Minore" written above the staff. Measure 67 is marked with a box containing the number 67. Measure 68 is marked with a box containing the number 68. Measure 69 is marked with a box containing the number 69. Measure 70 is marked with a box containing the number 70. Measure 71 is marked with a box containing the number 71. Measure 72 is marked with a box containing the number 72. Measure 73 is marked with a box containing the number 73. Measure 74 is marked with a box containing the number 74. Measure 75 is marked with a box containing the number 75. Measure 76 is marked with a box containing the number 76. Measure 77 is marked with a box containing the number 77. Measure 78 is marked with a box containing the number 78. Measure 79 is marked with a box containing the number 79. Measure 80 is marked with a box containing the number 80. Measure 81 is marked with a box containing the number 81. Measure 82 is marked with a box containing the number 82. The score includes various musical notations such as notes, rests, and accidentals, indicating a complex melodic and harmonic structure.

Handwritten musical score for a piece, likely a Mass, featuring six systems of staves with treble and bass clefs. The score includes various musical notations such as notes, rests, and accidentals. The final system is marked "Adagio" and "D.C. al Fine".

Duo in D major for violin and cello, Opus XIX, no. 3

Date: 1785

Catalogue Reference: Catalogue Bréval,
Opus XXVII (1786)

Sources for this edition: Washington,
Library of Congress; London,
British Museum

Allegro

Violin

Violoncello

Violin

Violoncello

6

13

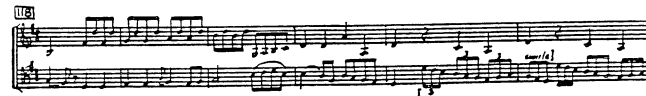
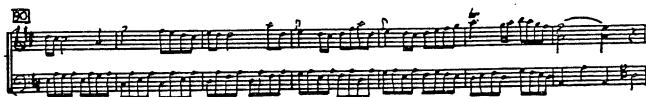
20

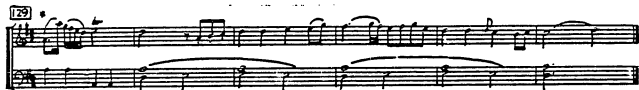
27

dolce

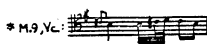
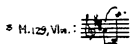
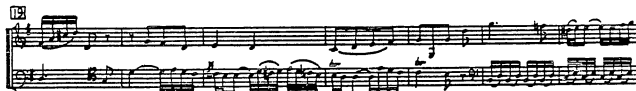
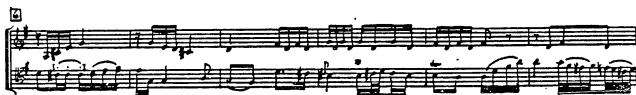
The musical score is written for Violin and Violoncello. It begins with the tempo marking 'Allegro'. The score is divided into five systems, each with a measure number in a box at the beginning: 6, 13, 20, and 27. The Violin part is on the upper staff and the Violoncello part is on the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'dolce' marking is present above the Violin staff in the third system, indicating a softer, more lyrical passage. The score ends with a double bar line and repeat dots.

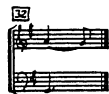




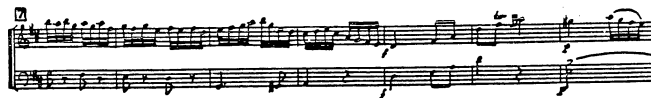


Andante poco Adagio

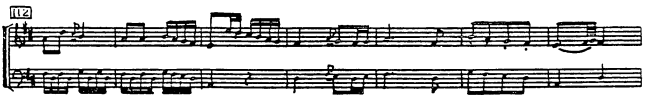
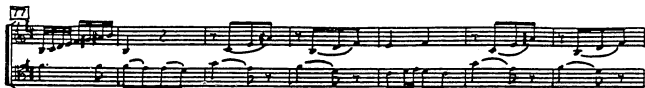




Presto



This page contains seven systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is in a key with one sharp (F#) and a 3/4 time signature. Measure numbers are placed in boxes at the beginning of each system: 29, 35, 42, 49, 54, 63, and 70. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The notation is written in a clear, professional style typical of a musical score.





Duo in C major for two violins, Opus XXXV, no. 2

Date: c. 1793

Catalogue Reference: Catalogue
d'Imbault, 1796.

Sources for this edition: Ithaca,
New York, Cornell University
Library

Allegro

Violin I

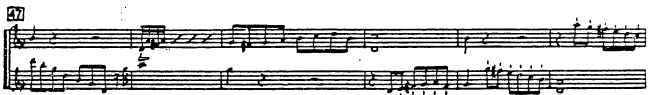
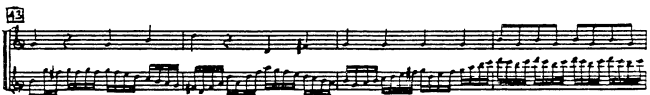
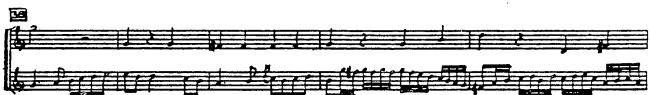
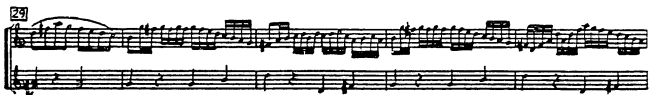
Violin II

4

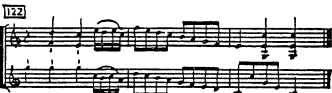
12

18

* H.S. Vln. I:







Adagio

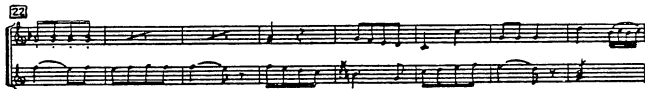
Musical score for Adagio, measures 1-29. The score is written for two staves (treble and bass clef). The tempo is marked Adagio. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 4, 12, 18, 24, and 29 are indicated at the beginning of their respective systems.

* M. 4, Vln. I:

Musical notation for Violin I, measure 4. The notation shows a single note on the first staff.

* M. 27, Vln. II:

Musical notation for Violin II, measure 27. The notation shows a single note on the second staff.





Trio in E flat major for violin, viola, and cello, Opus III, no. 3

Date: 1777

Newspaper References: Annonces, 23 janvier, p. 106;
Mercure, avril, p. 180.

Catalogue References: Catalogues d'Imbault.

Sources for this edition: Washington, Library of
Congress

Andante

Violin

Viola

Violoncello

Allegro

11

14

20

24

System 24: Three staves of music. The top staff features a complex melodic line with many sixteenth and thirty-second notes, including triplets and a 'simile' marking. The middle and bottom staves provide harmonic support with chords and moving lines. A bracketed measure '[4]' is indicated at the end of the system.

32

System 32: Three staves of music. The top staff continues the intricate melodic pattern. The middle staff has a 'scale' marking above a descending run. The bottom staff features a steady bass line with some chordal textures.

36

System 36: Three staves of music. The top staff shows a change in melodic texture with more sustained notes and some grace notes. The middle and bottom staves continue their harmonic roles, with the bottom staff showing some sustained chords.

44

System 44: Three staves of music. The top staff has a 'tr' (trill) marking. The system concludes with a double bar line and repeat dots, indicating the end of a section.

50

System 50: Three staves of music. The top staff features a very active melodic line with many sixteenth notes. The middle and bottom staves provide a harmonic foundation with sustained chords and moving lines.

56

System 56: Three staves (treble, alto, and bass clef). The music is in 2/4 time. The treble staff has a melodic line with eighth and sixteenth notes. The alto staff has a similar melodic line. The bass staff has a bass line with eighth and sixteenth notes. There are dynamic markings like *f* and *pp*.

62

System 62: Three staves. The treble staff has a melodic line with eighth and sixteenth notes. The alto staff has a similar melodic line. The bass staff has a bass line with eighth and sixteenth notes. There are dynamic markings like *f* and *pp*. A bracket labeled *simile* is present.

68

System 68: Three staves. The treble staff has a melodic line with eighth and sixteenth notes. The alto staff has a similar melodic line. The bass staff has a bass line with eighth and sixteenth notes. There are dynamic markings like *f* and *pp*.

74

System 74: Three staves. The treble staff has a melodic line with eighth and sixteenth notes. The alto staff has a similar melodic line. The bass staff has a bass line with eighth and sixteenth notes. There are dynamic markings like *f* and *pp*. Brackets labeled *simile* are present.

80

System 80: Three staves. The treble staff has a melodic line with eighth and sixteenth notes. The alto staff has a similar melodic line. The bass staff has a bass line with eighth and sixteenth notes. There are dynamic markings like *f* and *pp*. Brackets labeled *simile* are present.

* M. 65, Vla.:

95

96

96

Minuet con Variazioni



34

37

Variation III
47

51

55

63

[mf] [mf] [mf]

Crescendo Vivo

69

[mf] [mf] [mf]

Crescendo Vivo

74

[mf] [mf] [mf]

Crescendo Vivo

81

[mf] [mf] [mf]

Crescendo Vivo

84

[mf] [mf] [mf]

Crescendo Vivo

Variation III

91

92

softe voice
[rief]
[softe voice] [rief]
[softe voice] rief

93

rief
rief
rief

Trio in F minor for violin, viola, and cello, Opus XXVII, no. 5

Date: c. 1786

Catalogue Reference: Catalogues d'Imbault, 1800

Sources for this edition: Deutschland-Bdr, Berlin,
Staatsbibliothek (Stiftung Preussischer
Kulturbesitz)

Allagro Fieramente

Violin

Viola

Violoncello

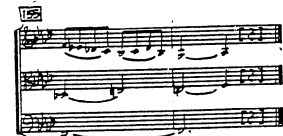












Adagio

Adagio

7

14

21

28

The musical score is written for three staves (treble, alto, and bass clefs) in a 3/4 time signature. The tempo is marked 'Adagio'. The score is divided into measures, with measure numbers 7, 14, 21, and 28 indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Presto

This musical score is for a piece marked "Presto". It consists of five systems of three staves each, representing measures 5 through 23. The notation is in treble, alto, and bass clefs with a key signature of two flats. The first system (measures 5-7) features a complex melodic line in the treble staff with many beamed sixteenth notes, while the other staves provide harmonic support. The second system (measures 8-10) continues this fast-paced melody. The third system (measures 11-13) shows a more active bass line. The fourth system (measures 14-16) features a prominent melodic line in the treble staff. The fifth system (measures 17-19) continues the fast-paced melody. The sixth system (measures 20-22) shows a more active bass line. The seventh system (measures 23-25) concludes the excerpt with a final melodic flourish in the treble staff. Measure numbers 5, 10, 14, 20, and 23 are indicated at the beginning of their respective systems.

34

41

48

55

62

[47] [47] [47] [47]

The musical score consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The systems are numbered 34, 41, 48, 55, and 62. The first system (34) shows a complex melodic line in the treble staff and a more rhythmic bass line. The second system (41) continues the melodic development. The third system (48) features a prominent bass line with a 'p' marking. The fourth system (55) shows a more active treble staff. The fifth system (62) concludes with a final cadence, marked with a double bar line and repeat signs.



99



System 99: Treble and bass staves. Treble staff has a melodic line with many beamed sixteenth notes. Bass staff has a simple accompaniment with quarter notes.

104



System 104: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. There are some markings like [p] and [f] in the treble staff.

111



System 111: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment.

117

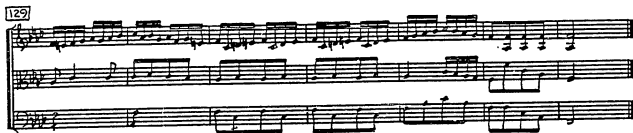


System 117: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. There are some markings like [f] and [p] in the treble staff.

123



System 123: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment.



String Quartet in E flat major, Opus I, no. 2

Date: 1775

Catalogue Reference: La Chevardière
1779; Le Duc 1786

Sources for this edition: Bruxelles,
Conservatoire Royal de Musique,
Bibliothek; Stockholm, Kungliga
Musikaliska Akademiens Bibliothek

Allegro

Violin I

Violin II

Viola

Violoncello

The musical score is for a string quartet in 4/4 time, marked Allegro. It consists of four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The score is divided into three systems. The first system shows the initial entries of the instruments. The second system, marked with a '5' in a box, shows a more complex texture with various dynamics and articulations. The third system, marked with a '11' in a box, continues the development with further dynamic markings and articulations.

Violin I: *f*, *cresc.*, *f*, *cresc.*

Violin II: *f*, *cresc.*, *f*, *cresc.*

Viola: *f*, *cresc.*, *f*, *cresc.*

Violoncello: *f*, *cresc.*, *f*, *cresc.*

Second system (marked 5):

Violin I: *f*, *cresc.*, *f*, *cresc.*

Violin II: *f*, *cresc.*, *f*, *cresc.*

Viola: *f*, *cresc.*, *f*, *cresc.*

Violoncello: *f*, *cresc.*, *f*, *cresc.*

Third system (marked 11):

Violin I: *f*, *cresc.*, *f*, *cresc.*

Violin II: *f*, *cresc.*, *f*, *cresc.*

Viola: *f*, *cresc.*, *f*, *cresc.*

Violoncello: *f*, *cresc.*, *f*, *cresc.*

17

System 17: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamics include *pp* (pianissimo) and *f* (forte).

23

System 23: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with complex rhythmic patterns. Dynamics include *pp* and *f*.

29

System 29: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns. Dynamics include *pp* and *f*. A *ritard.* (ritardando) marking is present in the bottom staff.

35

System 35: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns. Dynamics include *pp* and *f*. A *ritard.* (ritardando) marking is present in the bottom staff.

41



System 41: Four staves of music. The top staff features a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with sustained notes and some movement. Dynamic markings include *pp* and *ppp*.

47



System 47: Four staves of music. The top staff has a melodic line with a slur and an accent. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Dynamic markings include *pp* and *ppp*.

53



System 53: Four staves of music. The top staff has a melodic line with a slur and an accent. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Dynamic markings include *pp* and *ppp*.

57



System 57: Four staves of music. The top staff has a melodic line with a slur and an accent. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Dynamic markings include *ff* and *f*.

65

71

77

93

99

System 99: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are slurs over the first two staves and the third staff.

100

System 100: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with complex rhythmic patterns. A slur is present over the first two staves. The word "Cassini/a" is written below the third staff.

101

System 101: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with complex rhythmic patterns. A slur is present over the first two staves. The word "Cassini/a" is written below the third staff.

107

System 107: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with complex rhythmic patterns. A slur is present over the first two staves. The word "Cassini/a" is written below the third staff.

Adagio

Musical score for Adagio, measures 121-171. The score is written for four staves (treble and bass clefs). The tempo is marked Adagio. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, cresc., decresc.). Measure numbers 121, 127, and 171 are indicated at the beginning of their respective systems.

23

Measures 23-28 of a musical score. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The music features a complex melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staves. Dynamics include *cresc.* and *[f]*.

29

Measures 29-34 of a musical score. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The music continues with complex melodic and rhythmic patterns. Dynamics include *cresc.*, *[f]*, and *[p]*.

Presto

Measures 35-40 of a musical score, marked *Presto*. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The tempo is indicated as *Presto*. The music features a driving, rhythmic melody in the upper staves and a supporting bass line in the lower staves. Dynamics include *f* and *[f]*.

71

Measures 71-76 of a musical score. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The music continues with complex melodic and rhythmic patterns. Dynamics include *[f]* and *[p]*.

14

cresc.

22

p

30

p

33

p

46

System 46: Four staves of music. The top staff is in treble clef with a key signature of two flats. The second and third staves are in alto clef. The bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some rests and ties.

54

System 54: Four staves of music. The top staff is in treble clef with a key signature of two flats. The second and third staves are in alto clef. The bottom staff is in bass clef. The music features more complex rhythms with eighth and sixteenth notes, including some beamed sixteenth notes.

62

System 62: Four staves of music. The top staff is in treble clef with a key signature of two flats. The second and third staves are in alto clef. The bottom staff is in bass clef. The music continues with eighth and sixteenth notes, featuring some ties and rests.

70

System 70: Four staves of music. The top staff is in treble clef with a key signature of two flats. The second and third staves are in alto clef. The bottom staff is in bass clef. The music includes eighth and sixteenth notes, with some ties and rests. There are some markings like 'mf' and 'f' below the staves.

78

System 78: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various note values and rests.

84

System 84: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various note values and rests.

94

System 94: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various note values and rests.

102

System 102: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various note values and rests.

110

116

126

134

* H. 114, Vols. I & II

142

150

158

166

174

System 174: A four-staff musical score. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings like *ff* and *f* throughout the system.

182

System 182: A four-staff musical score. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar notation to the previous system, including eighth and sixteenth notes and rests. Dynamic markings like *f* are present.

190

System 190: A four-staff musical score. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings like *f* and *pp* throughout the system.

198

System 198: A four-staff musical score. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings like *crec.*, *f*, and *pp* throughout the system.

* H. 181, VI. II:

206



214



222



230



238

[mf] [f]

246

[mf] [f]

254

[mf] [f]

262

[mf] [f]

270

279

* H. 283, III. I. * H. 282, III. II.

String Quartet in F major, Opus V, no. 4

Date: 1778

Newspaper Reference: Mercure,
février, p. 183; Annonces,
6 mars, p. 634

Sources for this edition: Washington,
Library of Congress; Paris,
Bibliothèque Nationale

Allegro

Violin I

Violin II

Viola

Violoncello

5

This block contains the first system of the musical score, measures 5 through 10. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time and G major. Measures 5-6 show a melodic line in the Violin I and II parts, with the Viola and Violoncello providing harmonic support. Measures 7-10 continue the melodic development with various articulations and dynamics.

11

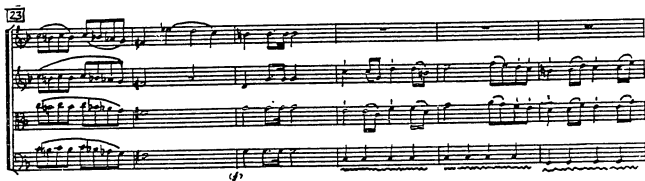
This block contains the second system of the musical score, measures 11 through 16. It continues the four-staff arrangement. Measures 11-12 show a more complex melodic line in the Violin I and II parts, with the Viola and Violoncello providing harmonic support. Measures 13-16 continue the melodic development with various articulations and dynamics.

17



System 17: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *mf* and *f*.

23



System 23: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *f*.

29



System 29: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns. Dynamic markings include *[f]*, *f*, and *fp*.

35



System 35: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns. Dynamic markings include *f* and *fp*.

41



System 41: Four staves of music. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff continues this melody with some rests. The third and fourth staves provide a harmonic accompaniment with eighth and quarter notes.

47



System 47: Four staves of music. The top staff has a melodic line with some triplets. The second staff has a more active melodic line with many beamed notes. The third and fourth staves are accompaniment.

52



System 52: Four staves of music. The top staff continues the melodic development. The second staff has a melodic line with some triplets. The third and fourth staves are accompaniment.

57



System 57: Four staves of music. The top staff has a melodic line with some triplets. The second staff has a more active melodic line with many beamed notes. The third and fourth staves are accompaniment.

63

System 63: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various rhythmic patterns and dynamics, including *p* (piano) and *f* (forte).

69

System 69: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various rhythmic patterns and dynamics, including *cresc.* (crescendo) and *f* (forte).

75

System 75: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various rhythmic patterns and dynamics, including *f* (forte) and *p* (piano).

81

System 81: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various rhythmic patterns and dynamics, including *cresc.* (crescendo) and *f* (forte).

87



System 87: Four staves of music. The top staff features a melodic line with eighth and sixteenth notes, including a triplet. The second staff has a more complex rhythmic pattern with many sixteenth notes. The third and fourth staves provide a steady bass accompaniment with eighth notes.

93



System 93: Four staves of music. The top staff continues the melodic theme with various note values. The second staff shows a change in texture with more frequent sixteenth-note passages. The bottom two staves maintain a consistent eighth-note bass line.

99



System 99: Four staves of music. The top staff has a melodic line with some rests. The second staff features a dense texture of sixteenth notes. The third staff has a more active melodic line with eighth notes. The fourth staff continues the eighth-note bass accompaniment.

105



System 105: Four staves of music. The top staff begins with a triplet and continues with a melodic line. The second staff has a very active texture with many sixteenth notes. The third staff has a melodic line with eighth notes. The fourth staff continues the eighth-note bass line.

111



System 111: Four staves of music. The top staff features a melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third staff contains a bass line with some rests. The bottom staff has a bass line with some rests. There are dynamic markings like 'p' and 'f' throughout the system.

117



System 117: Four staves of music. The top staff has a melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third staff contains a bass line with some rests. The bottom staff has a bass line with some rests. There are dynamic markings like 'p' and 'f' throughout the system.

123



System 123: Four staves of music. The top staff has a melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third staff contains a bass line with some rests. The bottom staff has a bass line with some rests. There are dynamic markings like 'p' and 'f' throughout the system.

129



System 129: Four staves of music. The top staff has a melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third staff contains a bass line with some rests. The bottom staff has a bass line with some rests. There are dynamic markings like 'p' and 'f' throughout the system.

[135]

[140]

[142]

[150]

155



Tempo di Minuetto



16



12



18

Measures 18-23. Treble staff: 18 (quarter, eighth, quarter, eighth), 19 (quarter, eighth, quarter, eighth), 20 (quarter, eighth, quarter, eighth), 21 (quarter, eighth, quarter, eighth), 22 (quarter, eighth, quarter, eighth), 23 (quarter, eighth, quarter, eighth). Bass staff: 18 (quarter, eighth, quarter, eighth), 19 (quarter, eighth, quarter, eighth), 20 (quarter, eighth, quarter, eighth), 21 (quarter, eighth, quarter, eighth), 22 (quarter, eighth, quarter, eighth), 23 (quarter, eighth, quarter, eighth). Dynamics: *p* (18), *f* (19), *f* (20), *f* (21), *f* (22), *f* (23).

24

Measures 24-29. Treble staff: 24 (quarter, eighth, quarter, eighth), 25 (quarter, eighth, quarter, eighth), 26 (quarter, eighth, quarter, eighth), 27 (quarter, eighth, quarter, eighth), 28 (quarter, eighth, quarter, eighth), 29 (quarter, eighth, quarter, eighth). Bass staff: 24 (quarter, eighth, quarter, eighth), 25 (quarter, eighth, quarter, eighth), 26 (quarter, eighth, quarter, eighth), 27 (quarter, eighth, quarter, eighth), 28 (quarter, eighth, quarter, eighth), 29 (quarter, eighth, quarter, eighth). Dynamics: *p* (24), *f* (25), *f* (26), *f* (27), *f* (28), *f* (29).

30

Measures 30-35. Treble staff: 30 (quarter, eighth, quarter, eighth), 31 (quarter, eighth, quarter, eighth), 32 (quarter, eighth, quarter, eighth), 33 (quarter, eighth, quarter, eighth), 34 (quarter, eighth, quarter, eighth), 35 (quarter, eighth, quarter, eighth). Bass staff: 30 (quarter, eighth, quarter, eighth), 31 (quarter, eighth, quarter, eighth), 32 (quarter, eighth, quarter, eighth), 33 (quarter, eighth, quarter, eighth), 34 (quarter, eighth, quarter, eighth), 35 (quarter, eighth, quarter, eighth). Dynamics: *p* (30), *f* (31), *f* (32), *f* (33), *f* (34), *f* (35).

36

Measures 36-41. Treble staff: 36 (quarter, eighth, quarter, eighth), 37 (quarter, eighth, quarter, eighth), 38 (quarter, eighth, quarter, eighth), 39 (quarter, eighth, quarter, eighth), 40 (quarter, eighth, quarter, eighth), 41 (quarter, eighth, quarter, eighth). Bass staff: 36 (quarter, eighth, quarter, eighth), 37 (quarter, eighth, quarter, eighth), 38 (quarter, eighth, quarter, eighth), 39 (quarter, eighth, quarter, eighth), 40 (quarter, eighth, quarter, eighth), 41 (quarter, eighth, quarter, eighth). Dynamics: *p* (36), *f* (37), *f* (38), *f* (39), *f* (40), *f* (41).

47

48

54

smorz. *sotto voce*

60

* M. 54, Viol. II:

66

Handwritten musical score for measures 66-71. The score is written on four staves (two systems of two staves each). The first system (measures 66-67) features a treble clef and a key signature of one flat. The second system (measures 68-69) continues the melody. The third system (measures 70-71) shows a change in the bass line. The notation includes various note values, rests, and dynamic markings.

72

Handwritten musical score for measures 72-76. The score is written on four staves (two systems of two staves each). The first system (measures 72-73) features a treble clef and a key signature of one flat. The second system (measures 74-75) continues the melody. The third system (measures 76) shows a change in the bass line. The notation includes various note values, rests, and dynamic markings.

73

Handwritten musical score for measures 77-83. The score is written on four staves (two systems of two staves each). The first system (measures 77-78) features a treble clef and a key signature of one flat. The second system (measures 79-80) continues the melody. The third system (measures 81-82) shows a change in the bass line. The notation includes various note values, rests, and dynamic markings.

84

Handwritten musical score for measures 84-89. The score is written on four staves (two systems of two staves each). The first system (measures 84-85) features a treble clef and a key signature of one flat. The second system (measures 86-87) continues the melody. The third system (measures 88-89) shows a change in the bass line. The notation includes various note values, rests, and dynamic markings.

90

System 90, measures 1-4. The system consists of four staves. The top staff is a single line with a treble clef and a key signature of one flat. The second staff is a single line with a treble clef and a key signature of one flat. The third staff is a single line with a bass clef and a key signature of one flat. The fourth staff is a single line with a bass clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests.

96

System 96, measures 1-4. The system consists of four staves. The top staff is a single line with a treble clef and a key signature of one flat. The second staff is a single line with a treble clef and a key signature of one flat. The third staff is a single line with a bass clef and a key signature of one flat. The fourth staff is a single line with a bass clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests.

102

System 102, measures 1-4. The system consists of four staves. The top staff is a single line with a treble clef and a key signature of one flat. The second staff is a single line with a treble clef and a key signature of one flat. The third staff is a single line with a bass clef and a key signature of one flat. The fourth staff is a single line with a bass clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests.

108

System 108, measures 1-4. The system consists of four staves. The top staff is a single line with a treble clef and a key signature of one flat. The second staff is a single line with a treble clef and a key signature of one flat. The third staff is a single line with a bass clef and a key signature of one flat. The fourth staff is a single line with a bass clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests.

114

Majore
solito voce

120

124

132

String Quartet in G major, Opus XVIII, no. 4

Date: 1785

Catalogue Reference: Annonces, 19 mars,
p. 734; Mercure, mars, p. 191

Sources for this edition: Deutschland, Brd,
Mbs Bayerische Staatsbibliothek,
Musiksammlung

Allegro

Violin I

Violin II

Viola

Violoncello

Handwritten musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-4. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The Violin I part starts with a trill on the first measure. The Violin II, Viola, and Violoncello parts are marked '[p] dolce'.

Handwritten musical score for Violin I, Violin II, Viola, and Violoncello, measures 5-8. The Violin I part continues with a trill. The Violin II, Viola, and Violoncello parts continue with their respective parts.

Handwritten musical score for Violin I, Violin II, Viola, and Violoncello, measures 9-12. The Violin I part continues with a trill. The Violin II, Viola, and Violoncello parts continue with their respective parts. The Viola and Violoncello parts are marked '[p] dolce'.

17



System 17: Four staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

22



System 22: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

27



System 27: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A small 'mf' marking is visible below the bottom staff.

32



System 32: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

37

42

47

52

* M. 54, Viol. II:

57

System 57: Four staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

62

System 62: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music continues with similar rhythmic patterns and rests.

63

System 63: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music includes dynamic markings such as *cresc.* and *dim.*.

74

System 74: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music includes dynamic markings such as *cresc.* and *dim.*. Below the system, there is a small musical notation: * M. 76, 7/a.:

79

83

89

94

* M. 90, Vla. :

102



System 102: Four staves of music. The top staff features a complex melodic line with many beamed sixteenth notes. The second staff has a similar but less dense melodic line. The third and fourth staves provide a harmonic accompaniment with eighth and sixteenth notes.

103



System 103: Four staves of music. The top staff continues the melodic development with various ornaments and a triplet of eighth notes. The second staff has a more active melodic line. The third and fourth staves continue the accompaniment.

109



System 109: Four staves of music. The top staff is highly rhythmic with many beamed sixteenth notes. The second staff has a more active melodic line. The third and fourth staves continue the accompaniment.

112



System 112: Four staves of music. The top staff features a complex melodic line with many beamed sixteenth notes. The second staff has a similar but less dense melodic line. The third and fourth staves provide a harmonic accompaniment with eighth and sixteenth notes.

117



122



127



132



136



System 136: Four staves of music. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff has a similar but less dense melodic line. The third and fourth staves provide harmonic support with chords and single notes.

140



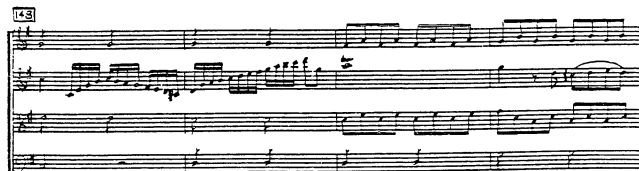
System 140: Four staves of music. The top staff continues the complex melodic pattern. The second staff has a more rhythmic, dotted-note melody. The third and fourth staves continue the harmonic accompaniment.

144



System 144: Four staves of music. The top staff shows a continuation of the intricate melodic figures. The second staff has a steady eighth-note accompaniment. The third and fourth staves provide harmonic support.

148



System 148: Four staves of music. The top staff features a melodic line with some rests and beamed notes. The second staff has a rhythmic accompaniment. The third and fourth staves provide harmonic support.

152

157 [4]

Andante poco Allegro

5 *1/2 pizz.*

10

15

fine *arco*

21

27

Minore

D.S. al ♦

32

39

43

D.S. al Fine

Prasto

24

System 24: Four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A *cresc.* marking is present below the fourth staff.

31

System 31: Four staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music continues with a complex rhythmic pattern.

38

System 38: Four staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music continues with a complex rhythmic pattern.

45

System 45: Four staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music continues with a complex rhythmic pattern.

52



System 52: Four staves of music. The first staff features a complex melodic line with many beamed sixteenth notes. The second staff has a similar but slightly less dense melodic line. The third and fourth staves provide a harmonic accompaniment with eighth and sixteenth notes.

53



System 53: Four staves of music. The first staff continues the complex melodic pattern. The second staff has a more melodic, flowing line. The third and fourth staves continue the accompaniment.

54



System 54: Four staves of music. The first staff shows a change in the melodic pattern. The second staff has a more active, rhythmic line. The third and fourth staves continue the accompaniment.

55



System 55: Four staves of music. The first staff features a melodic line with many beamed sixteenth notes. The second staff has a similar but slightly less dense melodic line. The third and fourth staves provide a harmonic accompaniment with eighth and sixteenth notes.

30



System 30: Four staves of music. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The other staves provide harmonic support with various rhythmic patterns.

37

Minore



System 37: Four staves of music. The key signature changes to one flat (B-flat), indicated by the word "Minore" and the key signature symbol. The music continues with similar rhythmic complexity.

94



System 94: Four staves of music. The top staff has a very active melodic line with frequent sixteenth-note runs. The lower staves have more sustained notes and longer rests.

101



System 101: Four staves of music. The music features a mix of fast sixteenth-note passages and slower, more melodic sections with longer note values.

106

115

122

132

Majore

136



System 136: A three-staff musical score. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a trill. The middle staff (treble clef) has a similar melodic line. The bottom staff (bass clef) provides a rhythmic accompaniment with eighth notes. A 'cresc.' marking is present below the bottom staff.

143



System 143: A three-staff musical score. The top staff (treble clef) has a melodic line with eighth notes. The middle staff (treble clef) has a melodic line with eighth notes. The bottom staff (bass clef) has a rhythmic accompaniment with eighth notes and some rests.

150



System 150: A three-staff musical score. The top staff (treble clef) has a melodic line with eighth notes. The middle staff (treble clef) has a melodic line with eighth notes. The bottom staff (bass clef) has a rhythmic accompaniment with eighth notes.

157



System 157: A three-staff musical score. The top staff (treble clef) has a melodic line with eighth notes. The middle staff (treble clef) has a melodic line with eighth notes. The bottom staff (bass clef) has a rhythmic accompaniment with eighth notes.

164

171

178

185

192

Musical score for measures 192-198. The score is written for four staves (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and slurs. The key signature has one sharp (F#).

199

Musical score for measures 199-205. The score is written for four staves (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and slurs. The key signature has one sharp (F#). The piece ends with a double bar line.

Sonata in D major for cello and bass, Opus XII, no. 6

Date: 1783

Catalogue Reference: Catalogue d'Imbault
1796

Sources for this edition: Washington,
Library of Congress

Allegro

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The subsequent systems show a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is handwritten and appears to be a student or working draft. The piece concludes with a final cadence on the tenth staff.

Handwritten musical score for three systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble staff begins with a measure marked '24'. The bass staff has a whole rest in the first measure.

System 2: Treble staff begins with a measure marked '26'. The bass staff has a whole rest in the first measure.

System 3: Treble staff begins with a measure marked '32'. The bass staff has a whole rest in the first measure.

This musical score is for a piano piece, spanning measures 97 to 105. It is written for two staves, treble and bass clef, in a key signature of one sharp (F#). The score is divided into three systems, each with a measure number in a box at the beginning of the first staff.

- System 1 (Measures 97-98):** Measure 97 features a complex, rapid sixteenth-note melody in the treble staff, with a bass staff accompaniment of eighth notes. Measure 98 continues the treble melody with more sixteenth notes and a bass staff accompaniment of quarter notes.
- System 2 (Measures 99-100):** Measure 99 shows a continuation of the treble melody with sixteenth notes and a bass staff accompaniment of quarter notes. Measure 100 features a more melodic treble staff with eighth notes and a bass staff accompaniment of quarter notes.
- System 3 (Measures 101-103):** Measure 101 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 102 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 103 has a treble staff with eighth notes and a bass staff with quarter notes.
- System 4 (Measures 104-105):** Measure 104 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 105 has a treble staff with eighth notes and a bass staff with quarter notes.

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble staff marked with a '6m' and a bass staff. The second system features a treble staff with a '6m' and a bass staff. The third system has a treble staff with a '6m' and a bass staff. The fourth system includes a treble staff with a '6m' and a bass staff. The fifth system shows a treble staff with a '6m' and a bass staff. The notation is complex, with many notes and rests, and includes dynamic markings like 'f' and '6m'.

This page contains six systems of musical notation, each with a treble and bass staff. The systems are numbered 84, 87, 90, 93, 96, and 99 in the left margin. The notation includes various musical symbols such as notes, rests, and dynamic markings. The systems are numbered 84, 87, 90, 93, 96, and 99 in the left margin.

Handwritten musical score for a piece in 2/4 time. The score consists of six systems of staves, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a bracket and the number 8. The second system is marked with a bracket and the number 8. The third system is marked with a bracket and the number 8. The fourth system is marked with a bracket and the number 8. The fifth system is marked with a bracket and the number 8. The sixth system is marked with a bracket and the number 6. The score is written in a clear, legible hand.

Sonata in D for cello and bass, Opus XXVIII, no. 1

Date: 1788

Catalogue Reference: Catalogues d'Imbault,
1800

Sources for this edition: Washington,
Library of Congress

Allegro

4

5

12

16

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system (measures 23-24) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 25-26) continues the melodic development. The third system (measures 27-28) shows a more complex texture with rapid sixteenth-note passages in the treble. The fourth system (measures 29-30) includes a dynamic marking of *6_u* and features a more active bass line. The fifth system (measures 31-32) shows a continuation of the melodic and harmonic themes. The sixth system (measures 33-34) concludes with a final melodic phrase in the treble and a sustained bass line. The page number 112 is located in the top right corner.

Handwritten musical score for piano, measures 49 through 54. The score is written on two staves per system, with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 49: Treble staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass staff begins with a half note F#3, followed by a quarter note G3, a quarter note A3, and a half note B3. The system ends with a double bar line.

Measure 50: Treble staff begins with a half note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. The bass staff begins with a half note C4, followed by a quarter note D4, a quarter note E4, and a half note F#4. The system ends with a double bar line.

Measure 51: Treble staff begins with a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The bass staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The system ends with a double bar line.

Measure 52: Treble staff begins with a half note E6, followed by a quarter note F#6, a quarter note G6, and a half note A6. The bass staff begins with a half note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. The system ends with a double bar line.

Measure 53: Treble staff begins with a half note B6, followed by a quarter note C7, a quarter note D7, and a half note E7. The bass staff begins with a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The system ends with a double bar line.

Measure 54: Treble staff begins with a half note F#7, followed by a quarter note G7, a quarter note A7, and a half note B7. The bass staff begins with a half note E6, followed by a quarter note F#6, a quarter note G6, and a half note A6. The system ends with a double bar line.

Handwritten musical score for five systems, each consisting of a treble and bass staff. The notation includes various notes, rests, and dynamic markings. The first system is marked with a box containing the number 60. The second system is marked with a box containing the number 61 and includes the marking "cresc." with a question mark. The third system is marked with a box containing the number 62. The fourth system is marked with a box containing the number 63. The fifth system is marked with a box containing the number 64. The score is written in a single system of five systems, with each system having a treble and bass staff.

Measures 91-96 of a musical score, likely for piano. The score is written in treble and bass staves, with a key signature of one sharp (F#) and a time signature of 4/4. The music features a complex, flowing melody in the right hand, often with sixteenth-note runs and trills, and a more rhythmic, accompanimental line in the left hand. Measure 91 starts with a treble clef and a key signature change to one sharp. Measures 92-96 continue the piece, with various musical notations including slurs, ties, and dynamic markings like *mf* and *fz*.

APPENDIX II

THEMATIC CATALOGUE
OF THE
INSTRUMENTAL WORKS

LIBRARY ABBREVIATIONS

A- ÖSTERREICH

Wn Österreichische Nationalbibliothek (ehem. K.K.
Hofbibliothek) Musiksammlung

B- BELGIQUE/BELGIE

Bc Conservatoire Royal de Musique, Bibliothèque

CH - SCHWEIZ (CONFÉDÉRATION HELVÉTIQUE/SUISSE)

Bu Basel, Öffentliche Bibliothek der Universität Basel,
Musiksammlung

D Disentis, Stift Disentis Musikbibliothek

Fcu Fribourg (Freiburg), Bibliothèque Canonale et
Universitaire (with: Séminaire de Musicologie
de l'Université de Fribourg)

Gpu Genève (Genf), Bibliothèque publique et
Universitaire de Genève

D-brd - BUNDESREPUBLIK DEUTSCHLAND

B Berlin, Staatsbibliothek (Stiftung Preussischer
Kulturbesitz)

D-brd - BUNDESREPUBLIK DEUTSCHLAND

Bhm --Staatliche Hochschule für Musik und Darstellende
Kunst (ehem. Kgl. Akademische Hochschule für
Musik)

Mbs München, Bayerische Staatsbibliothek (ehem.
Königliche Hof- und Staatsbibliothek),
Musiksammlung

D-ddr - DEUTSCHE DEMOKRATISCHE REPUBLIK

Bds Berlin, Deutsche Staatsbibliothek (ehem. Kgl.
Bibliothek; Preussischer Staatsbibliothek;
Öffentliche Wissenschaftliche Bibliothek),
Musikabteilung

Dlb Dresden, Sächsische Landesbibliothek, Musikabteilung
(ehem. Kgl. Öffentliche Bibliothek)

F - FRANCE

BO Bordeaux, Bibliothèque municipale

LM Le Mans, Bibliothèque municipale

Pa Paris, Bibliothèque de l'Arsenal

Pc Paris, Bibliothèque du Conservatoire national de
musique (now in Pn)

Pn --Bibliothèque nationale

Psg --Bibliothèque Sainte-Geneviève

R Rouen, Bibliothèque municipale

GB - GREAT BRITAIN

- Ckc Cambridge, Rowe Music Library, King's College
- Lbm London, British Museum
- Mp Manchester, Central Public Library (Henry Watson Music Library)

I - ITALIA

- Mc Milano, Biblioteca del Conservatorio "Giuseppe Verdi"
- Tn Torino, Biblioteca nazionale universitaria

S - SVERIGE

- Skma Stockholm, Kungliga Musikaliska Akademiens Bibliotek

US - UNITED STATES OF AMERICA

- AA Ann Arbor (MI), University of Michigan, Music Library
- CHua Charlottesville (VA), University of Virginia, Alderman Library
- I Ithaca (NY), Cornell University Music Library
- NYfuld New York (NY), James J. Fuld private collection
- NYpl --, New York Public Library at Lincoln Center
- Wc Washington (DC), Library of Congress, Music Division

YU - YUGOSLAVIA

Zha Zagreb, Knjižnica Jugoslavenske akademije znanosti
i umjetnosti

ABBREVIATIONS OF MUSICAL INSTRUMENTS

vl	violin	cl	clarinet
vla	viola	ob	oboe
vlc	cello	fag	bassoon
b	bass	cor	French horn
fl	flute		

THEMATIC INDEX

Total: 182 instrumental works

Numbering: Chronological by date of publication or performance. Opus numbers assigned by Bréval.

Instrumentation: Given according to "Abbreviations of Musical Instruments."

Date: Based on publication date of first edition where known or performance date. Contemporary press references are given in parenthesis.

Catalogue References: Citations are to publishers' catalogues:

- 1) reproduced in Cari Johansson, French Music publishers' catalogues of the second half of the eighteenth century (Uppsala, 1955); 2) quoted in Barry S. Brook, La symphonie française dans la seconde moitié du XVIII^e siècle (Paris, 1962); and 3) Bréval's catalogues, c. 1785 and c. 1796.

Sources: Refer to printed parts.

Modern scores: Editor's name, city, publisher and date are given.

Opus I

Six/QUATUORS/CONCERTANTS/pour deux Violons, Alto, et Basse/
 DEDIES/À Monsieur/SALVETTE DELANGES/Chevalier, Conseiller
 du Roy en ses Conseils/Et Garde de son trésor Royal/Composés/
 Par J.B. Bréval/Oeuvre 1^e/Prix 9t/À Paris/Chez M. De la Chevar-
 dière Editeur, Rue du Roule à la Croix d'Or./À Lion Chez M.
 Castaud vis à vis la Comedie.

Instr: 2 vl, vla, vlc

Date: 1775 (Annonces, 20 Feb., suppl. p. 172; Almanach
Musical, 1776, p. 183)

Cat. Refs.: Catalogues of La Chevardière (1779) Le Duc (1786),
 and Bréval (c. 1785, and c. 1796)

Sources: B Bc, F R (vl II), S Skma

Other Editions: Paris: l'Auteur

Modern Editions: String Quartet in G minor, Op. 1 no. 4,
 ed. James Brown (London: Stainer, 1930)
 String Quartet in E flat major, Op. I no. 2 in
 Richard J. Viano, Jean-Baptiste Bréval
(1753-1823): Life, milieu, and chamber works
 (PhD diss.: C.U.N.Y., 1983) II, 52-68.

1
(I/1)

Allegro

II. Adagio, C, F min.
 III. Presto, 2/4, D min.

2
(I/2)

Allegro

II. Adagio, $\emptyset$, C min.
 III. Presto, 2/4, Eb maj.

3
(I/3)

II. Andante con var., $\sharp$, C maj.

4
(I/4)

II. Andante, C, C min.
III. Presto, 2/4, G min.

5
(I/5)

II. Tempo di Minuetto, 3, F maj.

6
(I/6)

II. Adagio, C, D min.
III. Tempo di Minuetto, 3/4, Bb maj.

Opus II

Six/DUETTS/for two/Violoncellos/Composed by J.B. Bréval/
Op. 2. Price 7/6/LONDON/Printed for W. Forster Musical
Instrument Maker, & Music Seller./To his Royal Highness
the Duke of Cumberland/N. 348 (next door to the Lyceum) Strand.

Instr.: 2 vlc

Date: 1776

Cat. Refs.: Sieber (Johannson facs. 108, 1777)

Sources: D-brd Bhm, F Pa, Pc, GB Ckc, S Skma

Other Editions: Paris: l'Auteur, Sieber

Modern Editions: Duo in A major, Op. II no. 3 in Richard J. Viano, Jean-Baptiste Bréval (1753-1823) II, 1-10.

7
(II/1)

Allegro

II. Rondeau, 2/4, C maj.-C min.

8
(II/2)

Allegro

II. Tempo di Minuetto, 3/4, Bb maj.

9
(II/3)

Allegro

II. Rondeau, 2/4, A maj.- A min.

10
(II/4)

Allegro

II. Tempo di Minuetto, 3/4, F maj.

11
(II/5)

Allegro

II. Tempo di Minuetto, 3/4, G maj.

12
(II/6)

II. Rondeau, 2/4, D maj. - D min.

Opus III

Six/TRIOS/Concertants et Dialogues/Pour un Violon, Alto, et Violoncelle/DEDIES/À Monsieur/DE BOULLONGNE DE MAGNANVILLE./Trésorier de l'Extraordinaire des Guerres./Composés,/Par J.B. BRÉVAL/Oeuvre III./Prii. 9t/À PARIS./Chez l'Auteur rue du Faubour. St. Honoré au coin de la rue Royale maison d'un Md de vin...et aux adresses Ordinaires de musique;/la Musique Gravé par Mlle Michaud.

Instr: vl, vla, vlc

Date: 1777 (Annonces 23 Jan., p. 106; Mercure, April, p. 180)

Cat. Refs: Catalogue Bréval, c. 1785, c. 1796; Catalogue Imbault, 1800.

Sources: F Pa, GB Ckc, US Wc

Modern Editions: Trio in E flat major, Op. III no. 3 in Richard J. Viano, Jean-Baptiste Bréval (1753-1823) II, 29-37

13
(III/1)



II. Minue con variazioni, 6, A maj.

14
(III/2)



II. Minue con variazioni, 6, Eb maj.

15
(III/3)



II. Minue con variazioni, 2, C maj.

16
(III/4)

Allegro

II. Minue con variazioni, 2, F maj.

17
(III/5)

Allegro

II. Minue con variazioni, 2, G maj.

18
(III/6)

Allegro

II. Minue con variazioni, 2, Bb maj.

Opus IV

Deux/SIMPHONIES/Concertantes/La Première/Pour deux Violons,
et une Alto obligés, l'andante/Pour le Violoncelle seulement,
premier et second Violons/ripienno, Alto et Basse, Hautbois
et Cors./La Seconde/Pour deux violons, et un violoncelle obligés,
premier/ et second Violons ripienno, Alto, et Basse, Hautbois,/
et Cors./COMPOSES/PAR/J.B. BRÉVAL/OEuvre IV/Gravés par M^{me}
Annereau./Prix 7t4s/A PARIS/Chez l'Auteur, rue des Mauvais-garçons
st Jean, au coin de celle de la Tixeranderie./Et chez tous les
Marchands de Musique./Ecrit par Ribiere.//

Instr.: No. 1- 2.solo vl, solo vla, solo vlc in Adagio; 2 vl,
vla, b, 2 ob, 2 cor. No. 2 - 2 solo vl, solo vlc;
2 vl, vla, b, 2 ob, 2 cor

Date: 1777 (Annonces, 23 Jan., p. 106; Mercure, April, p. 180)

Cat. Refs.: Catalogue d'Ogny, Catalogues of Bréval, c. 1785,
c. 1796

Sources: US NYbrook

Modern Editions: Symphonie Concertante in D major, Op. IV no. 1
Richard J. Viano, ed. (New York: Garland Publishing, 1983)

19
(IV/1)



II. Adagio [Andante on title page], 2/4, D maj.
III. Tempo di minuetto, 3/4, D maj.

20
(IV/2)



II. Anglaise presto, 2/4, A maj. - A min.

Opus V

Six/Quatuors,/Concertants et dialogués/Pour deux Violons,
Alto et Violoncel/La première partie peut se jouer sur la
Flûte/Dédiés/à M^r Marquet Desgreve/Receveur Général des
Finances/Composés/Par J.B. Bréval./Oeuvre V./Gravés par
Madame Annereau/ Prix 9 tt./À Pavia/Chez l'Auteur, rue des
Mauvais Gargons St Jean au coin de celle de la Tixeranderie/
Et chez tous les M^{ds} de Musique./Ecrit par Ribiere.

Instr.: 2 vl, vla, vlc

Date: 1778 (Annonces, 16 March, p. 346; Mercure, Feb., p. 183)

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

Sources: B Bc, D-brd Mbs, F Pc (no.2 missing), Pn,
US AA, Wc

Modern Editions: String Quartet in B flat, Op. V no. 3 in Deanne Klein, La naissance du quatuor à cordes en France (PhD diss.: U. of Paris, 1971) II, 33-52. String Quartet in F major, Op. V no. 4 in Richard J. Viano, Jean-Baptiste Bréval (1753-1823), II, 69-82.

21
(V/1)

II. Rondeau, 2, D maj. - D min.

22
(V/2)

II. Tempo di Minuetto, 2, G maj. - G min.

23
(V/3)

II. Andantino, 2, Bb maj.

24
(V/4)

II. Tempo di Minuetto, 3/4, F maj.- F min.

25
(V/5)

II. Allegro, 3/4, Eb maj.

26
(V/6)

II. Aria Andante, 2, G min.- G maj.

Opus VI

SIX/DUOS/À Deux Violons/Composés/Par/J.B. BRÉVAL/OEuvre
Vme/Pris 7tt4s/À PARIS./Chez l'auteur rue St. Honoré
Batiment neuf des feüllans,/et aux adresse Ordinaires de
Musique;/A.P.D.R.

Instr.: 2 vl

Date: c. 1780

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

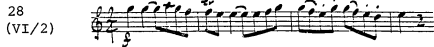
Sources: CH Bu (vl 1), D (vl 2), F Pc(2 ex.), Pn

Other Editions: London: Wm. Forster; GB Mp



II. Andante, 2/4, G maj. - G min.

III. Rondo, 2/4, G maj. - G min.



II. Andante, 2/4, G maj.

III. Tempo di Minuetto, 3/4, C maj.



- II. Adagio, 3/4, D maj.
 III. Rondo Presto, 2/4, A maj. - A min.

30
 (VI/4)

Allegro Moderato

- II. Andantino, 2/4, Bb maj.
 III. Rondo Presto, 2/4, F maj. - D min.

31
 (VI/5)

Allo Comodo

II. Adagio, 2/4, G min.
 III. Tempo di Minuetto, 3/4, Bb maj. - G min.

32
 (VI/6)

Allo

II. Adagio, 3/4, D maj.
 III. Rondo Presto, 2/4, D maj. - D min.

Opus VII

Six/QUATUORS/Concertantes et Dialogués./Pour deux Violons,
 Alto et Violoncel/DÉDIÉS/À Monsieur/de la Haye le Fils/
 Fermier Général du Roy/ COMPOSÉS PAR/J.B. BRÉVAL/ OEUVRE VII./
 Prix 9tt/A PARIS/Chez l'Auteur, rue St. Honoré Batiment neuf
 des Feuillans./Et aux adresses ordinaires./A.P.D.R.

Instr.: 2 vl, vla, vlc

Date 1781 (Annonces, 6 March, p. 634)

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

Sources: B Bc, F Pc

33
(VII/1)

II. Rondo Presto, 2/4, G maj.- G min.

34
(VII/2)

II. Rondo, 3/4, Bb maj. - G min.

35
(VII/3)

II. Andante con var., ♩ , C maj.

36
(VII/4)

II.

37
(VII/5)

II. Balabille, 2/4, A maj.- A min.

38
(VII/6)

II. Aria poco Adagio, 2, Bb maj.

III. Presto, 2, Bb maj.

Opus VIII

Six/TRIO/Pour Flute, Violon, et Violoncelle/ou deux violons
et Basse/DÉDIÉS/à Monsieur le Chevalier/De Bassompierre/
Colonel au Regiment d'Angoumois,/COMPOSÉS/PAR/J.B. Bréval/
Prix 7tt4s/OEUVRE VIII. Livre Second De Trio./Gravés par
Richomme./À PARIS/Chez l'Auteur Boulevard du Temple vis-à-vis
la Rue St. Onge/ Et aux adresses ordinaires./A.P.D.R.

Instr.: fl, vl, vlc

Date: 1782 (Annonces, 11 May, p. 112)

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796; Catalogue
Imbault, 1800

Sources: F Pc, Psg (vl 1)

39
(VIII/1)

II. Aria Andante, 2, C maj.

40
(VIII/2)

II. Rondeau, 6/8/, D maj. - D min.

41
(VIII/3)

II. Tempo di Minuetto, 3/4, F maj. - Ab min.

42
(VIII/4)

II. Rondeau, 6/8, Bb maj. - G min.



II. Aria, 2, G maj.



II. Andante, $\sharp$, C maj.

III. Rondeau, 6/8, G maj. - G min.

Opus IX

Les Nocturnes/ou/Six Aires Variés/Pour un Violon et un
Violoncelle/DEDIEES/Monsieur Du Buc/Major d'Infanterie/
COMPOSEES/Par J.B. Bréval/Oeuvre IX./Prix 4tt./Gravés par
Richomme/A PARIS/Place de l'Ecole, Près le Pont-neuf No.45
A Paris

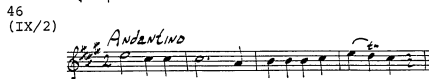
Instr.: vl, vlc

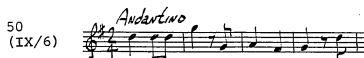
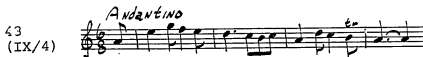
Date: 1782 (Mercure, July, p. 143)

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796; Catalogue
Imbault, 1796

Sources: F Pc, Pn, US Wc

Other Editions: London: Robert Birchall, DK Kk, GB Kkc, Lbm





Opus X

Six Duets/for/TWO VIOLINS/or a/Violin/and/Violoncello/
Composed by/J.B. Bréval./Op: 10 Price 7s6d/LONDON/Printed
for Wm. Forster Musical Instrument Maker and/Music Seller,
No. 348, (Next Door to the Lyceum) Strand.

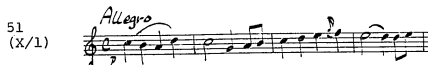
Instr.: 2 vl or vl/vlc

Date: 1783 (French edition: Annonces, 23 March, p. 708;
Mercure, April, p. 168)

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

Sources: US Wc

Other Editions: Paris: l'Auteur, F Pc, GB Ckc



II. Adagio, 2/4, F maj.

III. Rondo Presto, 2/4, C maj.-C min.

52
(X/2)



- II. Adagio, 2/4, F min.
III. Rondo, 2/4, F maj.- G min.

53
(X/3)



- II. Adagio, 2/4, C min.
III. Allegro poco Presto, 2/4, G min.

54
(X/4)



- II. Adagio, 2/4, Eb maj.
III. Presto, 2/4, Bb maj.

55
(X/5)



- II. Adagio, 2/4, G min.
III. Prestissimo, 2/4, D min.

56
(X/6)



- II. Andante, 2/4, D maj.
III. Rondo ma non presto, 6/8, A maj.- A min.

Opus XI

Deux Symphonies Concertantes exécutées au Concert Spirituel
pour Deux Violons et Violoncel, Violon Ripiennes, Basse, Cors,
et Hautbois...Paris, l'Auteur.

Instr.: 2 solo vl, solo vlc; 2 vl, b, 2 ob, 2 cor

Date: 1782 (performance, Mercure, Jan. 1783, p. 26); 1783
(edition, Mercure, Sept., p. 144)

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

Sources: lost

57

(XI/1)

58

(XI/2)

Opus XII

SIX/SONATES/À VIOLONCEL et Basse/Ces Sonates peuvent se jouer
sur le Violon./COMPOSÉES/PAR/J.B. BRÉVAL/Prix 7tt4s/Gravées
par Richomme/OPERA XII/À PARIS/Chez l'Auteur Rue Faideau Maison
de Mons^r Jacob/Et chez tous les Mds de Musique/A.P.D.R.

Instr.: vlc and b

Date: c. 1783

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796; Catalogue
Imbault, 1796

Sources: GB Lbm, US NYp, Wc, B Bc

Other Editions: Six solos for the violoncello & bass...Opera
XII, London: John Preston, GB, Lbm, US Wc.
Six sonates pour le violoncel...oeuvre XII,
Berlin: Hummel; Amsterdam, grand magasin de
musique, B Bc, D-brd Bhm.

Modern Editions: Sonata in G major, Op. 12 no. 5, ed. Gaspar Cassado, (New York: International, 1956). Sonata in D Major, Op. XII no. 6, in Richard J. Viano, Jean-Baptiste Bréval (1753-1823), II, 103-09.

59
(XII/1)



II. Aria, ♩ , G maj.- G min.

60
(XII/2)



II. Andante, 2/4, Bb maj.

III. Presto, 2/4, F maj.

61
(XII/3)



II. Siciliana, 6/8, G min.

III. Presto, 2/4, G min.

62
(XII/4)



II. Romance, ♩ , D maj.- D min.

III. Rondo, 2, A maj.- A min.

63
(XII/5)



II. Adagio, 3/4, D maj.

III. Rondo, 6/8, G maj.- G min.

64
(XII/6)



II. Adagio, 3/4, D maj.

III. Rondo, 2, D maj.- D min.

Opus XIII

Air de Malborough arrangé et varié pour violoncel et basse
ou violon et violoncel...Opera XIII. Paris, l'auteur.

Instr.: vlc & b or vl & vlc

Date: 1783

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796; Catalogue
Imbault, 1796

Sources: US NYfuld

Other Editions: Air de Malborough...varié pour violon et
violoncelle. - s.l., s.n., B Bc

65
(XIII/1)

Opus XIV

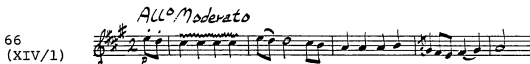
Premier/CONCERTO/À VIOLONCEL PRINCIPAL/Avec accompagnement de deux Violons, deux Altos, Basse,/deux Flutes, et deux Cors obligés./Composé/PAR/J.B. BRÉVAL/OPERA XIV./Prix 4tt4s/À PARIS/Chez l'Auteur Rue Faideau Maison de M^{re} Jacob./Et chez tous les Marchands de Musique/A.P.D.R.

Instr.: solo vlc; 2 vl, 2 vla, b, 2 fl, 2 cor

Date: 1784 (Annonces, 25 March, suppl. p. 792; Mercure, June, p. 95)

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

Sources: D-ddr Dlb (vlc solo), F Pc (vl I, II, b)



II. Romanza, 2, D maj.- D min.

III. Rondo, 6/8, A maj.- A min.

Opus XV

SIX/DUO/Pour Violon et Alto/Composés/PAR/J.B. BRÉVAL/ Oeuvre XV/Prix 7tt4s/Gravés par Richomme/À PARIS/L'Auteur Rue Faideau, la seconde porte cochere après la Rue/ neuve de Montmorenci Maison de M^{re} Jacob./M^{re} Desroullede Rue St. Honoré près celle des Poulies/Et aux adresses ordinaires./A.P.D.R.

Instr.: vl and vla

Date: 1784

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

Other Editions: Paris: Imbault, GB Ckc

67
(XV/1)



II. Rondo Presto, 2/4, Bb maj.- G min.

68
(XV/2)



II. Rondo, 2/4, F maj.- D min.

69
(XV/3)



II. Gracioso, 3/4, C maj.- C min.

70
(XV/4)



II. Presto, 2/4, C min.

71
(XV/5)

II. Rondo ma non presto, 2/4, G maj.- G min.

72
(XV/6)



II. Presto, 2/4, Eb maj.

Opus XVI

Six/DUO/Pour Deux Flutes/Composés/PAR/J.B. BRÉVAL/Opera XVI./
 Prix 7tt4s/À PARIS Chez l'Auteur, Rue Faideau, Maison de M.
 Jacob/ et aux Adresses Ordinaires/A.P.D.R.

Instr.: 2 fl

Date: 1784

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796; Catalogue
 Imbault, 1796

Sources: F Bo, Pc

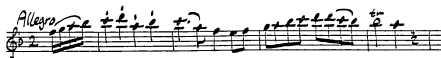
Other Editions: Paris: Imbault, No. 568, GB Lbm

73
 (XVI/1)



II. Rondo Presto, 2/4, G maj.- G min.

74
 (XV/2)



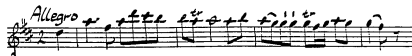
II. Rondo Presto, 2/4, F maj.- D min.

75
 (XV/3)



II. Tempo di Minuetto, 3/4, C maj.

76
 (XV/4)



II. Rondo Presto, 2/4, D maj.- D min.

77
(XV/5)

II. Allegretto, 6/8, G maj.

78
(XV/6)

II. Rondo Presto, 2/4, C maj.- A ,min.

Opus XVII

Second/CONCERTO/À VIOLON PRINCIPAL/ou Violoncel/Avec
 Accompagnement de deux Violons, Alto, et Basse/COMPOSÉ/
 PAR/ J.B. Bréval./Opera XVII/Prix 4tt4s/À PARIS/Chez l'Auteur
 Rue Faideau Maison de M^r Jacob/et chez tous les Marchands de
 Musique/A.P.D.R.

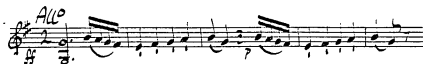
Instr.: solo vl or solo vlc; 2 vl, vla, b

Date: 1784

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

Sources: D-ddr Dlb, US Wc

Other Editions: Paris: Imbault, No. 569

79
(XVII/1)

II. Andante poco adagio, 2/4, G maj.
 III. Rondo, 2/4, G maj.- G min.

Opus XVIII

Six/QUATUORS/CONCERTANTS, ET DIALOGUÉS/Pour/Deux Violons,
Alto, et Basse/Dedies/À son Excellence, Monseigneur le Duc/
D'ORSET/ Ambassadeur de la Majesté Britannique à la Cour de
France/Composés/PAR J.B. BRÉVAL/OEUVRE XVIII. 4^e Livre de
Quatuors/Gravés par Richomme/Prix 9tt/À PARIS/Chez l'Auteur,
rue Faideau, No. 28. et chez tous les Marchands de Musique/
A.P.D.R.

Instr.: 2 vl, vla, vlc

Date: 1785 (Annonces, 19 March, p. 734; Mercure, March, p. 191)

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

Sources: B bc, D-brd Mbs, F Lm (vlc) I Tn (vl I, vla, vlc)

Modern Editions: String Quartet in G major, Op. XVIII no. 4
in Richard J. Viano, Jean-Baptiste Bréval
(1753-1823), II, 83-102.

80
(XVIII/1)



II. Adagio, 3/4, Eb maj.
III. Presto, 2/4, Bb maj.

81
(XVIII/2)



II. Andante, $\emptyset$, F maj.
III. Presto, 6/8, C maj.

82
(XVIII/3)



II. Aria Andante poco Allegro, $\emptyset$, Bb maj.
III. Presto, 2/4, F maj.

83
(XVIII/4)



- II. Andante poco Allegro, ♩ , C maj.- C min.
III. Presto, 2, G maj.- G min.

84
(XVIII/5)



- II. Adagio, 3/4, D min.
III. Aria Andantino, 2/4, D maj.

85
(XVIII/6)



- II. Largo, ♩ , Ab maj.
III. Presto, 2/4, Eb maj.

Opus XIX

SIX DUOS/Pour/DEUX VIOLONS/ou/UN VIOLON/ET/VIOLONCELLE/
Composés Par/J.B.BREVAL./OEUVRE XIX./À LA HAYE ET À AMSTERDAM/
Chez J.J. Hummel et B. Hummel et fils.

Instr.: vl and vlc

Date: 1785

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

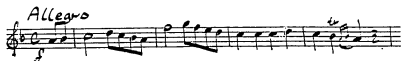
Sources: CH Feu, D-ddr Bds, US Wc

Other Editions: Six duos faciles pour un violon et un violoncel, la partie du violoncel, peut s'exécuter

avec le basson...Paris: l'Auteur; Imbault
no. 573. GB Lbm. Six Duetts for a violin
and a violoncello...Opera 19 London: Longman
& Broderip, C Tu, GB Ckc, Cu, Gu; DK Kk,
GB Lbm, US BE; ___ib., J. Cooper, D-brd F,
GB Ckc; ___ib., Bland & Weller, GB Lbm;
___ib., Longman, Clementi & Co., GB Lbm,
US Bp. Duetts per violino e violoncello
No. 2 (G) and No. 5(B) Venezia: Antonio
Zatti, I Bc, US BE

Modern Editions: Duo in D major, Op. XIX no. 3 in Richard
J. Viano, Jean-Baptiste Bréval (1753-1823),
II, 11-19

86
(XIX/1)



II. Adagio, 2/4, C maj.
III. Rondo Gavotta, 2/4, F maj.

87
(XIX/2)



II. Adagio, 2/4, D maj.
III. Aria con Variatione, C, G maj.

88
(XIX/3)



II. Andante Poco Adagio, 2/4, G maj.
III. Presto, 2/4, D maj.

89
(XIX/4)



- II. Adagio, 2/4, A min.
III. Grazioso, 3/4, A maj.- A min.

90
(XIX/5)



- II. Aria con Variatione, 2/4, Bb maj.

91
(XIX/6)



- II. Adagio, 3/4, D maj.
III. Rondo Balabille, 6/8, G maj.- G min.

Opus XX

Troisième/CONCERTO/À VIOLONCEL Principal/Avec Accompagnement/
de Deux Violons, Alto, Basse,/Deux Flûtes ou hautbois et deux
Cors./Composé Par/ J.B. Bréval/Opera XX?Prix 6tt/À PARIS./
L'Auteur rue Faideau, No. 28/ Chez Le Roy, M^e de musique;
place du Palais Royal, aux Neuf Soeurs./Et aux Adresses Ordina-
naires/A.P.D.R./Écrit par Mlle le Roy.

Instr.: solo vlc; 2 vl, vla, b, 2 fl or 2 ob, 2 cor

Date: 1785

Cat. Refs.: Catalogues of Bréval, c. 1785, c. 1796

Sources: US Wc

92
(XX/1)



- II. Romance, ♩ , Bb maj.
III. Rondeau, 6/8, F maj.- Bb maj.

Opus XXI

SIX/DUO/Faciles/Pour un Violon et un Violoncel/La Partie du Violoncel, peut s'exécuter avec le Basson/Dédiés/A Monsieur de Chastel Fils/ Tresorier de la Guerre./COMPOSES/PAR J.B. BREVAL/OEUVRE XXI. 7^e Livre de Duo/Prix 7tt10s/Gravé par Richomme./À PARIS/Chez l'Auteur, Rue Faideau de M^r Jacob./ Et chez tous les Marchands de Musique/A.P.D.R.

Instr.: vl and vlc

Date: 1785 (Mercure, June, p. 47)

Cat. Refs.: Catalogue Bréval, c. 1796

Sources: YU Zha

Other Editions: __, ib., Paris: Imbault, B Bc: Six Duets for a violin and violoncello...op. XXI, London: Preston & Son, D-ddr Dlb; __ib., Wm. Forster, No. 112, D-brd F, GB Lbm (vl incomplete); __, ib., Longman & Broderip, GB Lbm; __, Cambridge, M. Barford, GB Ckc

93
(XXI/1)

- II. Tempo di Minuetto, 3/4, Bb maj.- G min.

94
(XXI/2)

- II. Rondo, 2, G maj.- G min.

95
(XXI/3)

II. Tempo di Minuetto, 3/4, C maj.

96
(XXI/4)

II. Rondo, 2, F maj.

97
(XXI/5)

II. Aria, C , E min.

98
(XXI/6)

II. Rondo, 2/4, D maj.

Opus XXII

Quatrième/Concerto/À Violoncel Principal/Avec accompagnement
de deux Violons, Alto, Basse/Hautbois et Cors./Composés/Par/
J.B. Bréval/OEUVRE XXII/Prix 6tt4s/Gravés par Richomme/À PARIS/
Chez l'Auteur, rue Faideau N^o 28/ et chez tous les Marchands
de Musique/A.P.D.R.

Instr.: solo vlc; 2 vl, vla, b, 2 ob, 2 cor

Date: 1786 (Annonces, 21 Jan., suppl. p. 192; Mercure, March
p. 95)

Cat. Refs.: Catalogue Bréval, c. 1796

Sources: US Wc

Modern Editions: Daven Jenkins, ed., Quatrième Concerto
(DMA Diss.: Juilliard, 1983)

99
(XXII/1)



- II. Romanza, $\emptyset$, C maj.- C min.
- III. Rondo, 2/4, C maj.

Opus XXIII

Six duetts/for/TWO VIOLINS/or a VIOLIN/and/VOLONCELLO/
Composed by/ J.B. Breval/Op. 23 LONDON/Printed for Wm. Forster
Musical Instrument Maker and/Music Seller, No. 348 (Next
Door to the Lyceum) Strand.

Instr.: 2 vl or vl and vlc

Date: 1786

Cat. Refs.: Catalogue Bréval, c. 1796

Sources: GB Mp (incomplete), US CHua

Other Editions: Paris: l'Auteur, lost

100
(XXIII/1)



- II. Aria Andante, 3/4, D maj.- D min.
- III. Allegro ma non Presto, 2/4, A maj.- A min.

101
(XXIII/2)



- II. Adagio, 2/4, Eb maj.
III. Rondo Presto, 2/4, Eb maj.- C min.

102
(XXIII/3)



- II. Adagio, 3/4, Bb maj.
III. Presto, 2/4, F maj.

103
(XXIII/4)



- II. Romanza Andante, C, C maj.- C min.
III. Presto, 2/4, G maj.- G min.

104
(XXIII/5)



- II. Adagio, C, A maj.
III. Rondo Presto, 2/4, D maj.- D min.

105
(XXIII/6)



- II. Minuetto, 3/4, Bb maj.

Opus XXIV

Cinquième Concerto à Violoncel Principal avec accompagnement
de deux violons, alto, basse et deux cors...Opera XXIV.
Paris, Chez l'Auteur.

Instr.: solo vlc; 2 vl, vla, b, 2 cors

Date: 1786

Cat. Refs.: Catalogue Bréval, c. 1796

Other Editions: Paris: Imbault, No. 576

Sources: D-ddr Dlb

106
(XXIV/1)

II.
III.

Opus XXV

Six/DUOS/À DEUX VIOLONCELLES./Pour faciliter l'Étude des
différents Clefs/En usage pour cet instrument/Composés par/
J.B. Bréval./Prix 7ttl0s./OPERA XXV, 9^e Livre de DUOS./
À PARIS/ Chez l'Auteur.

Instr.: 2 vlc

Date: 1786

Cat. Refs.: Catalogue Bréval, c. 1796

Sources: D-där Dlb, F Pc (vlc I)

Other Editions: Paris: Imbault, No. 577, I Nc, S Skma,
US Wc (title page has attached label:
Rotterdam: J.H. Paling & Co.)

107
(XXV/1)



- II. Adagio, C, Eb maj.
III. Rondo, 2/4, Bb maj.- G min.

108
(XXV/2)



- II. Adagio, 2/4, C maj.
III. Rondo Presto, 2/4, G maj.- e min.

109
(XXV/3)



- II. Adagio, 3/4, C min.
III. Presto, 2/4, G min.

110
(XXV/4)



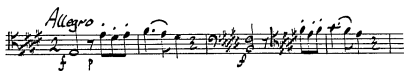
- II. Presto, 2/4, A min.

111
(XXV/5)



- II. Adagio, 3/4, Ab maj.
III. Aria, 2/4, F maj.

112
(XXV/6)



II. Rondo, 2/4, E maj.- E min.

Opus XXVI

Sixième/CONCERTO/À VIOLONCEL PRINCIPAL/Avec Accompagnement
de Violons, Altos, Basse, Hautbois et Cors/COMPOSE/PAR/
J.B. Bréval/OPERA XXVI./Gravé par Richomme/Prix /À PARIS/
Chez l'Auteur, Rue Faideau No. 28/Et aux adresses ordinaires/
A.P.D.R.

Instr.: solo vlc; 2 vl, vla, b, 2 ob, 2 cor

Date: 1786

Cat. Refs.: Catalogue Bréval, c. 1796

Sources: US Wc

Other Editions: Paris: Imbault, No. 578, D-ddr Dlb, F Pc

113
(XXVI/1)



II. Adagio, 3/4, F maj.

III. Rondo, 6/8, C maj.- C min.

Opus XXVII

SIX/TRIO/À Violon, Alto, et Violoncel/CONCERTANTES/Et
Dialogués/Composés/PAR/J.B. Bréval/Opera XXVII/Gravés par
Richomme/Prix 9tt/À PARIS/Chez l'Auteur Rue Faideau No. 28/
Et aux adresses ordinaires de Musique/A.P.D.R.

Instr.: vl, vla, vlc

Date: 1786

Cat. Refs.: Catalogue Bréval, c. 1796; Catalogue Imbault, 1796

Sources: D-brd B

Other Editions: Paris: Imbault (On title page: Bonn: Sim-
rock), A Wmi

Modern Editions: Trio no. 5 in F minor, in Richard J. Viano
Jean-Baptiste Bréval (1753-1823) II, 38-51

114
(XXVII/1)



- II. Romanza, ♩ , Bb maj.
- III. Presto, 2/4, F maj.

115
(XXVII/2)



- II. Adagio, 2/4, C maj.
- III. Rondo Presto, 2/4, G maj.- G min.

116
(XXVII/3)



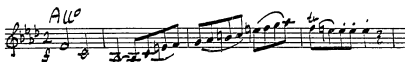
- II. Aria, 2, Bb maj.
- III. Presto, 2/4, Eb maj.

117
(XXVII/4)



II. Adagio, 3/4, Eb maj.
III. Presto, 2/4, Bb maj.

118
(XXVII/5)



II. Adagio, 3/4, C min.
III. Presto, 2/4, F min.

119
(XXVII/6)



II. Aria Andante, 2/4, D maj.

Opus XXVIII

Six/SOLOS/For the/Violoncello/Composed by /J.B. Bréval/Op: 28---
Price 7"6/LONDON/Printed for Wm.Forster, Musical Instrument
Maker and/Music Seller, No. 348 (next door to the Lyceum) Strand.

Instr.: vlc and b

Date: 1786

Cat. Refs.: Catalogue Bréval, c. 1796; Catalogue Imbault, 1796

Sources: US Wc

Other Editions: Six sonates à violoncel et basse d'un genre
facile et agréable...Paris: l'auteur; F Pc,
US AA. Six solos for the violoncello and
bass made easy and agreeable, London: Longman &
Broderip; GB Lbm (2 ex.), Ob.

Modern Editions: Sonata in D maj., Op. XXVIII no. 1 (1st mov't)
in Richard J. Viano, Jean-Baptiste Bréval
(1753-1823) II, 110-15.

120
(XXVIII/1)



II. Rondo, 2/4, D maj.- D min.

121
(XXVIII/2)



II. Gratoso, 3/4, C maj.

122
(XXVIII/3)



II. Rondo Presto, 2/4, A maj.- A min.

123
(XXVIII/4)



II. Adagio, 3/4, G min.

III. Rondo, 2/4, Bb maj.- G min.

124
(XXVIII/5)



II. Adagio, 3/4, Bb maj.

III. Presto, 2/4, F maj.

125
(XXVIII/6)



II. Tempo di Menuetto con Variatione
God Save the King, 3/4, G maj.

Opus XXIX

Six Duo chantons et aisés à deux violons... [Opus XXIX?]
Paris, l'Auteur.

Instr.: 2 vl

Date: 1786

Cat. Refs.: Catalogue Bréval, c. 1796; Catalogue Imbault, 1796

Sources: lost

Other Editions: Paris, Imbault

126
(XXIX/1)

127
(XXIX/2)

128
(XXIX/3)

129
(XXIX/4)

130
(XXIX/5)

131
(XXIX/6)

Opus XXX

Symphonie concertante pour hautbois et cor obligés, deux violons, alto, et basse... [Opus XXX?] Paris, l'Auteur.

Instr.: solo ob, solo cor; 2 vl, vla, b

Date: c. 1789

Cat. Refs.: Catalogues of Imbault, 1796, 1800

Sources: lost

132
(XXX/1)

Opus XXXI

DU RÉPERTOIRE DE LA LOGE OLYMPIQUE/SIMPHONIE/CONCERTANTE/
Pour une Flute, et un Basson/Avec accompagnement de deux
Violons/Alto & Basse/Cette Simphonie a été arrangée par M^r
Devienne pour les deux/Instrumens ci dessus (et exécutée par
MM. Salantin et LeBrun, aux/Concerts de la Reine, de la
Loge Olympique et au Concert Spirituel/pr Cor, et hautbois.)/
Composée par/J.B.BRÉVAL/Opera XXXI./Gravé par Richomme/
Prix 4tt4s/Cette Simphonie se vend separement pour un Haut-
bois/et Cor obligés, et se trouve aussi/À PARIS/Chez l'Auteur,
rue Faideau N^o 28/Et chez tous les Marchands de musique./A.P.D.E.

Instr.: solo fl, solo fag; 2 vl, vla, b, 2 ob, 2 cor

Date: c. 1790

Cat. Refs.: Catalogue Bréval, c. 1796

Sources: F Pc

Modern Editions: Symphonie Concertante in F major, Op. 31,
 Flute & Bassoon with piano reduction (London:
 Musica Rara, 1970). Symphonie Concertante
 in F major, Op. XXXI, Richard J. Viano, ed.
 (New York: Garland Publishing, in press)

133
 (XXXI/1)



- II. Andante, 2/2, F maj.
 III. Rondo, 2/4, F maj.

Opus XXXII

THREE/TRIOS/for a/violin, viola & violoncello./Composed by/
 J.B. Bréval/Op. 32/ 1st Sett. Price 5s/London/Printed for
 the Editor, and sold by him at No. 20 Wells Street, Oxford
 Street/& all the music warehouses

Instr.: vl, vla, vlc

Date: c. 1790?

Sources: GB Ckc Lbm, US NYp

134
 (XXXII/1)
 (Same as 114)



- II. Romanza, 4/4, Bb maj.
 III. Presto, 2/4, F maj.

135
(XXXIII/2; same
as 115)



II. Adagio, 2/4, C maj.

III. Rondo Presto, 2/4, G maj.- G min.

136
(XXXIII/3; same
as 116)



II. Aria, 2, Bb maj.

III. Presto, 2/4, Eb maj.

Opus XXXIII

Symphonie concertante pour violon et alto, Paris, Imbault

Instr.: solo vl, solo vla;

Date: c. 1793?

Cat. Refs.: Catalogues of Imbault, 1796, 1800

Sources: lost

Opus XXXIV

Six Duo à deux Violons ou Violon et Violoncel... [Op. XXXIV?]
Paris, l'Auteur.

Instr.: 2 vls or vl and vlc

Date: c. 1793

Cat. Refs.: Catalogue Bréval, c. 1796; Catalogue Imbault, 1796

Sources: lost

Other Editions: Paris, Imbault

137
(XXXIV/1)

138
(XXXIV/2)

139
(XXXIV/3)

140
(XXXIV/4)

141
(XXXIV/5)

142
(XXXIV/6)

Opus XXXV [Opus XXXIV?]

Six/DUETTS/for/Two Violins,/VIOLIN & VIOLONCELLO/or/Two

Violoncellos/Composed by J.B. BRÉVAL./Op. XXXV.---Pr.7s6d/
LONDON:/Printed for Robt Birchall, at Handel's Head, no. 133,
New Bond St.

Instr.: 2 vls, vl and vlc, or 2 vlc

Date.: c. 1793

Sources: GB Lbm (incomplete), US I

Modern Editions: Duo in C major, Opus XXXV no. 2 in
Richard J. Viano, Jean-Baptiste Bréval
(1753-1823) II, 20-28.

143
(XXXV/1)



II. Adagio, 2/4, C maj.
III. Rondo, 2/4, G maj.- G min.

144
(XXXV/2)



II. Adagio, 2/4, F maj.
III. Rondo Presto, 2/4, C maj.

145
(XXXV/3)



II. Adagio, 2/4, A maj.
III. Rondo Presto, 2/4, D maj.-D min.

146
(XXXV/4)



II. Cantabile, 2/4, G min.
III. Rondo, 2/4, F maj.- D min.

147
(XXXV/5)



II. Gracioso, 2/4, G min.

III. Tempo di Minuetto, 3/4, Bb maj.

148
(XXXV/6)



II. Adagio, 2/4, D maj.

III. Rondo Presto, 2/4, A maj.- A min.

Opus XXXV

SEPTIÈME/CONCERTO/A/VOLONCELLE PRINCIPAL/Avec accompagnement
de deux Violons,/Alto, Basse et deux Cors/COMPOSÉ PAR/J.B.
BRÉVAL/OPERA XXXV./Gravé par Mlle. Rickert/Prix 6tt/A PARIS/
Chez IMBAULT, Au Mont l'or, Rue Honoré, entre la Rue des Poulies.

Instr.: solo vlc; 2 vl, vla, b, 2 cor

Date: c. 1794

Cat. Refs.: Catalogue Bréval, c. 1796

Sources: B Bc, D-ddr Dlb, US Wc

149
(XXXV/1)



II. Romance, 4/4, D maj.- D min.

III. Rondeau, 2/4, A maj.- A min.

Opus XXXVI

Petits airs variés pour le clavecin. Paris, Imbault

Instr.: clavecin

Date: C. 1795

Cat. Refs.: Catalogue Imbault, 1796

Sources: lost

Other Editions: Petit airs pour violoncel, No. 1-12
(Journal général de la Litterature de France,
1799, p. 319)

150
(XXXVI/1)

151
(XXXVI/2)

152
(XXXVI/3)

153
(XXXVI/4)

154
(XXXVI/5)

155
(XXXVI/6)

156
(XXXVI/7)

157
(XXXVI/8)

158
(XXXVI/9)

159
(XXXVI/10)

160
(XXXVI/11)

161
(XXXVI/12)

Opus XXXVII

Six Duos à deux Violons ou Violon et Violoncel... [Opus XXXVII?]
Paris, l'Auteur.

Instr.: 2 vl or vl and vlc

Date: c. 1795

Cat. Refs.: Catalogue Bréval, c. 1796, Catalogue Imbault, 1796

Sources: lost

Other Editions: Paris: Imbault

162
(XXXVII/1)

163
(XXXVII/2)

164
(XXXVII/3)

165
(XXXVII/4)

166
(XXXVII/5)

167
(XXXVII/6)

Opus XXXVIII

Du Répertoire de la Loge Olympique/SIMPHONIE CONCERTANTE/
Pour une Clarinette, un Cor, et un Basson;/Avec Accompagne-
ment de deux Violons, Alto et Basse/Exécutée par M.M. Michel
Le Beau, et Ozi./COMPOSEE PAR/J.B. BRÉVAL/Opera XXXVIII./
Prix 5/Gravée par Richomme/À PARIS/ [Name and address of the
editor is covered by a label: "IMPORTED and SOLD AT/SMART'S
Music Warehouse, No. 331, OXFORD STREET,/Corner of Argyll
Street, LONDON./where may be had great Variety of Foreign
Music."]

Instr.: solo cl, solo cor, solo fag; 2 vl, vla, b

Date: c. 1795

Cat. Refs.: Catalogue Imbault, 1796

Sources: GB Ckc

Modern Editions: Barry S. Brook, La symphonie française dans
la seconde moitié du XVIIIe siècle, 3 vols.
(Paris: Publications de l'Institut de
Musicologie de l'Université de Paris, 1962)
III, 175-231.

168
(XXXVIII/1)



- II. Adagio, 3/4, F maj.
III. Rondo, 2/4, F maj.

Opus XXXIX

TROIS/TRIO/Pour un Violoncel obligé,/Violon et Basse/
Composé/PAR/J.B. BREVAL/OPERA XXXIX/Prix 5tt/Gravés par
Mlle. Rickert/À PARIS/Chez l'Auteur, rue Faideau No. 28.

Instr.: vlc obligé, vl, b

Date: c. 1796

Cat. Refs.: Catalogue Imbault, 1796

Sources: US Wc

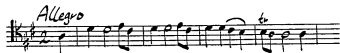
Other Editions: Paris: Imbault, No. 591; F Pc

169
(XXXIX/1)



- II. Andante, 2, C maj.- C min.
III. Rondo, 2, G maj.- G min.

170
(XXXIX/2)



- II. Romance, 2, D maj.- D min.
III. Rondo, 2, D maj.- D min.

171
(XXXIX/3)

II. Andante, 2/4, C maj.

Opus XL

Six sonates non difficiles pour le violoncelle, avec
accompagnement d'une basse...oeuv: 40me. Offenbach,
Johann André, No. 1317

Instr.: vlc and b

Date: c. 1800

Cat. Refs.: Catalogue Imbault, 1800

Sources: D-ddr Dlb, S Skma

Other Editions: Paris: Sieber, Janet (According to Fétis),
Imbault. London: Lavenu & Mitchell.

Modern Editions: Sonata in C Major Op. 40, no. 1 (New York:
International, 1959). Drei Leichte Sonaten,
Op. 40, nr. 1-3 (Leipzig: Peters, 1980)

172
(XL/1)

II. Rondo grazioso, 6/8, C maj.

173
(XL/2)

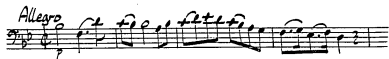
II. Rondo, 2/4, F maj.

174
(XL/3)



II. Rondo grazioso, 6/8, G maj.

175
(XL/4)



II. Aria Andantino, 2/4, Bb maj.

176
(XL/5)



II. Tempo di Menuetto, 3/4, A maj.

177
(XL/6)



II. Rondo, 2, D maj.- D min.

Opus XLI

Three DUETTS/for/Two Violins,/or a/VIOLIN & VIOLONCELLO,/Composed by/J.B. Bréval./Book 2---Price 6s.---Op. 41./LONDON/Printed by Lavenu & Mitchell Music Sellers to his Royal Highness the Prince of Wales at their New Musical Circulating Library, No. 29 New Bond Street.

Instr.: 2 vl or vl and vlc

Date: c. 1800

Cat. Refs.: Catalogue Imbault, 1800

Sources: D-brd Mbs, GB Lbm (incomplete)

178
(XLI/1)



II. Aria con Variatione, 2/4, D maj.

179
(XLI/2)



II. Presto, 2/4, G maj.

180
(XLI/3)



II. Cantabile Adagio, 2/4, Bb maj.

III. Presto ma non troppo, 2/4/ F maj.

Opus WWO I

Symphonie concertante pour Violon et Violoncel or Violoncel et Alto obligé, deux Violons et Basse. Paris, l'Auteur.

Instr.: solo vl, solo vlc, or solo vlc and solo vla

Date: 1781 (Constant Pierre, Histoire du Concert Spirituel 1725-1790, p. 316; performance on 11 April, 1781)

Cat. Refs.: Catalogue Bréval, c. 1796

Sources: lost

181
(WWO I/1)

Opus WWO II

Symphonie concertante for oboe, horn and strings.

Instr.: solo ob, solo cor; 2 vl, vla, b

Date: 1785 (Annonces, 19 March, 1785, p. 735; Mercur,
April, 1785, p. 122)

Sources: lost

182

(WWO II/1; same
as 132?)