

# Musique pour Flûte Traversiere avec la Basse

Marin Marais and Michel de La Barre



Music of Marin Marais and Michel de la Barre from a recently discovered source, dated c.1712. The Marais flute works exist, as far as is known, only in this source.

World Premiere Performance  
Oberlin Baroque Performance Institute  
June 20, 2023

This Painting by André Bouys (1656 – 1740) is well known to BPI folks. It represents the **Chamber Musicians of Louis XIV** and was painted c.1710. That is also the year I have “guessed” for the Marais flute pieces. The music on the table is from de La Barre’s 3<sup>rd</sup> Book of Trios, from 1707. My volume containing the Marais pieces doesn’t contain that opus but includes 5 other books of La Barre with one being signed with his own signature. In the painting the person standing on the right with his hand on the music is Michel de La Barre. The flutist seated in the front with the ivory flute is most likely Jacques Martin Hotteterre, and the viol player is Marin Marais. These three musicians are well represented throughout this volume of music. The additional figures are less easily identified. It is speculated that the other flutist is probably from the Philidor family, likely Pierre. The final person is a mystery and varies a bit in the 3 versions of the painting. Some people think it might be in homage to Jean Baptiste Lully.

# Musique pour Flûte Traversiere avec la Basse – Marin Marais

Michael Lynn, flûte traversiere and recorder  
Mark Edwards, harpsichord  
Rebecca Reed, viola da gamba

Voix humaines	Marin Marais
Prelude	(1656-1728)
Allemande	
Courante	
Sarabande	
Sarabande	
Gavotte	
Gavotte en Rondeau	
Gigue	
Muzette	

Sonate. L'Inconnuë	Michel de La Barre
(IX Suite. From Deuxieme Livre, 1710)	(1675-1745)
(Grave)	
Vivement	
(Grave)	
Chaconne	

Symphonie	Marin Marais
Courante	
Rondeau	
Sarabande	
Gavotte	
Sarabande – La grateiuse	
Passerpied	
Muzette	
Gigue	
Voix humaines	

Voix humaines.

The first system of the manuscript contains six staves. The top staff is a vocal line in treble clef, marked "Voix humaines." It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in a fluid, handwritten style. The bottom five staves are for piano accompaniment, with a bass clef on the first and a treble clef on the second. The piano part consists of a steady bass line and a more active upper line with various rhythmic patterns and ornaments.

12

The second system of the manuscript contains six staves. The number "12" is written at the top left. The vocal line continues on the top staff, showing a continuation of the melodic ideas from the first system. The piano accompaniment follows on the bottom five staves, maintaining the harmonic and rhythmic structure. The handwriting is consistent throughout, showing a clear and legible musical notation.